



Crashacia

FREAK OF NATURE

ALL THE TRACKS FROM THE ALBUM ARRANGED FOR PIANO, VOICE & BOTTLE.
COMPLETE WITH LYRICS & GUITAR CHORD BOXES.

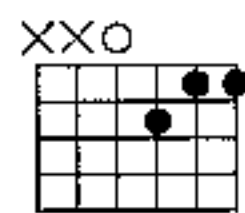
FREAK OF NATURE

WORDS & MUSIC BY ANASTACIA, RICHIE JONES, ERIC KUPPER & BILLY MANN

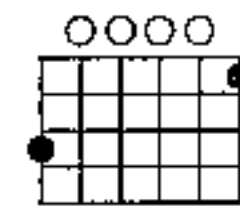
♩ = 92

N.C.

Dm⁷



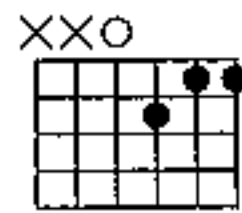
G⁹



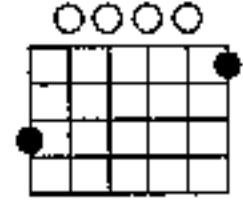
I'm a freak!

Brass

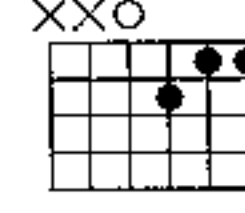
Dm⁷



G⁹

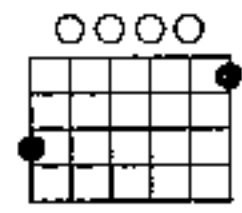


Dm⁷

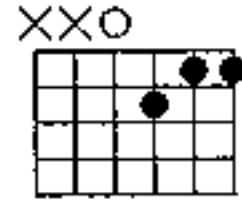


Spoken: Ex - cuse me, what you say to me?

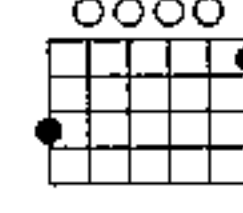
G⁹



Dm⁷

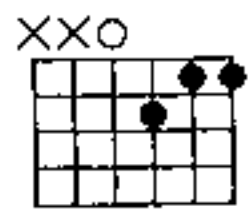


G⁹

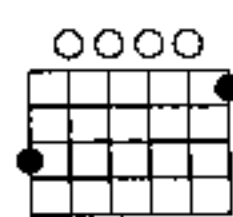


Oh no you said it. No, I'm not I'm sorry but, you know, I ain't that kind o' girl!

Dm7



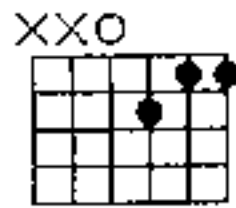
G9



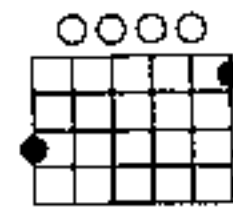
1. Look at me and see a lit - tle girl in - side my skin, it's so su - per - na - tu - ral.

(Verse 2 see block lyric)

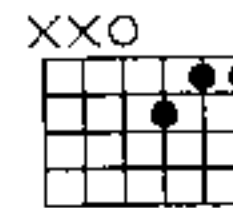
Dm7



G9

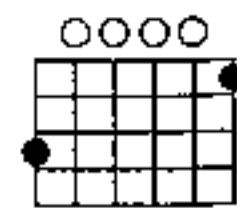


Dm7

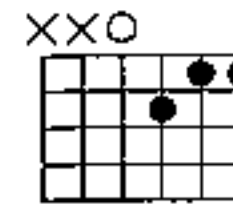


Ow! So don't be try'n to push up on me, ba -

G9

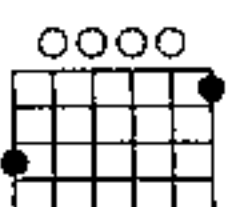


Dm7



- by. My mam - ma told me bet - ter than that: the big - ger you are, the

G9



hard - er you fall. I'm a - bove the o - ri - gi - nal, not ty -

- pi - cal, not ooh la la, ba - by. You can hold me re - spon - si - ble, it's che-

Chorus
Dm⁷

- mi - cal if you're bring-ing it out in me. Ah,

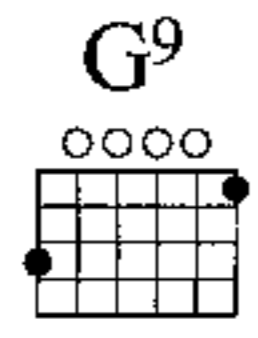
N.C.

G⁹ Dm⁷ G⁹

I'm a freak of na - ture. You bet - ter be - ware o' dan - ger.

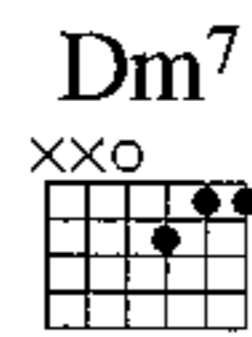
Dm⁷ G⁹ Dm⁷

Ah, I'm your mid - night an - gel. I'm a freak,

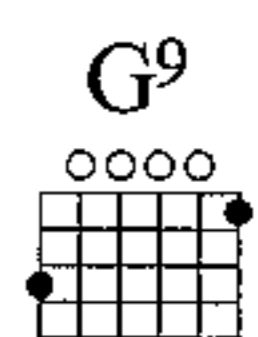
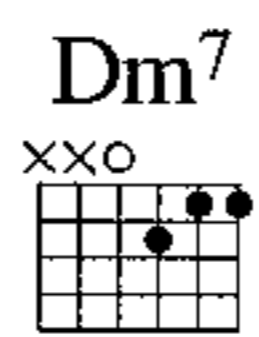
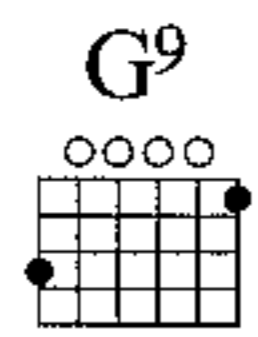


N.C.

I'm a freak of na-ture. Freak-y, deak-y, look com-plete-ly sas-sa-fras, so ho-ney drink me.



Fin-ger-lick-in', I been think-in' I'm the bomb, your clock is tick-in'. Yeah, yeah, yeah, yeah,



D.S. to end
(repeat chorus)

yeah, yeah, yeah, yeah, yeah.

Verse 2:
 I'm a little material, got bling bling
 My glasses got a shade
 But there's a hippy chick in me that's barefoot
 Walking in the grass
 Just 'cause I like sipping on champagne
 Doesn't mean I'm not afraid of the rain.

I'm a bomb in a physical
 Not practical, not plan-ahead baby
 If you open Pandora's box
 Prepare yourself, 'cause the world'll be changing

OVERDUE GOODBYE

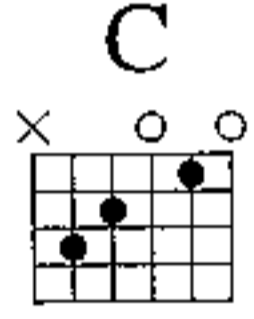
WORDS & MUSIC BY ANASTACIA & BILLY MANN

♩ = 98

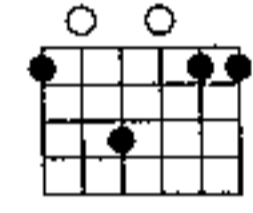
N.C.

Musical notation for the first system, including a treble clef with a 4/4 time signature and a grand staff with piano accompaniment.

§

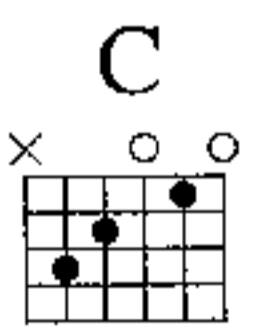


Fadd⁹

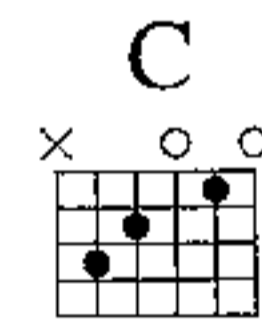
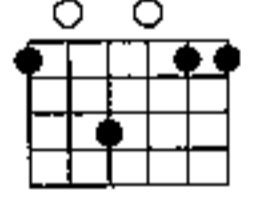


1. This is a mes - sage, _____ pay at - ten - tion; _____ I got some - thing to say, -
(Verses 2, 3, & 4 see block lyric)

Musical notation for the second system, including a treble clef and a grand staff with piano accompaniment.



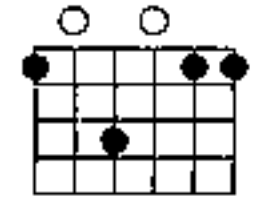
Fadd⁹



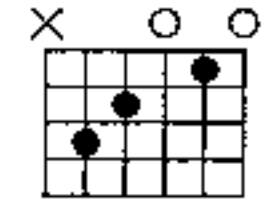
_____ bless - ed in - for - ma - tion. _____ This is me walk - ing, _____ that's you wav -

Musical notation for the third system, including a treble clef and a grand staff with piano accompaniment.

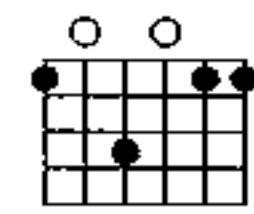
Fadd⁹



C



Fadd⁹

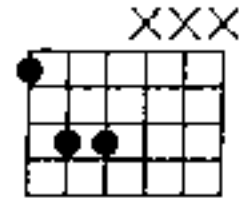


To Coda ⊕
To Coda ⊕ ⊕

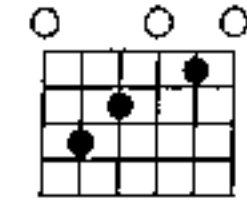
- ing; this my get a- way, my taste of free - dom. Good -

1.

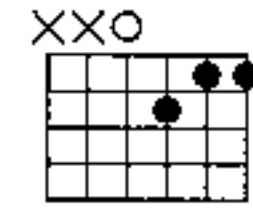
F⁵



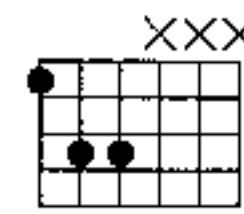
C/E



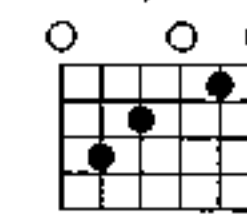
Dm⁷



F⁵



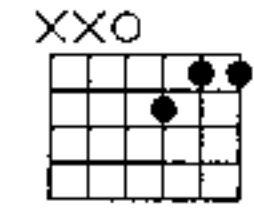
C/E



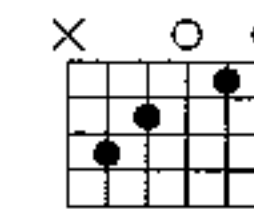
- bye, good - bye.

2.

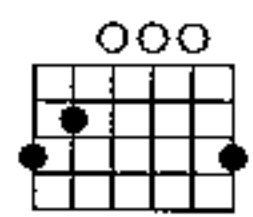
Dm⁷



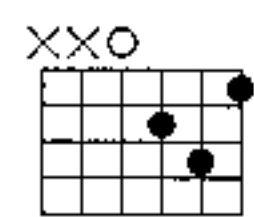
C



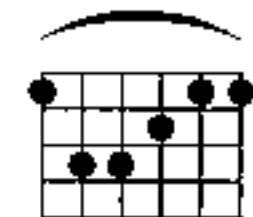
G



Dm

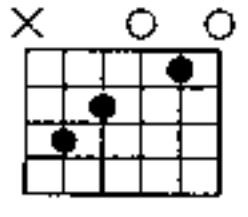


F

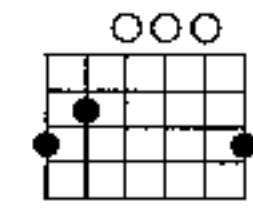


2. This is a call - This is a mes - sage, pay at - ten -

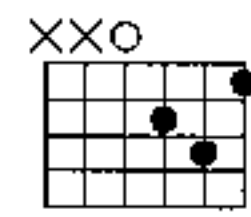
C



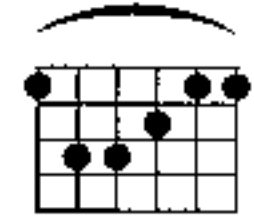
G



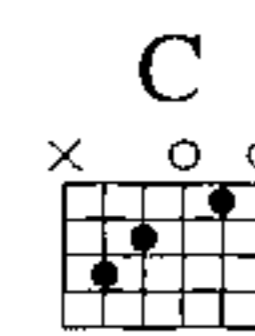
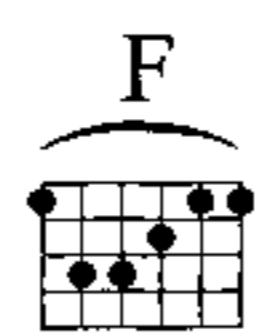
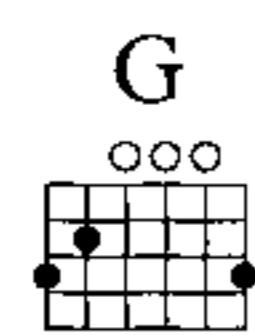
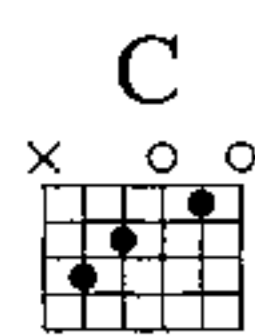
Dm



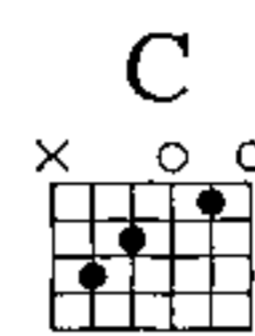
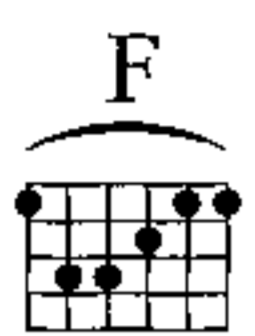
F



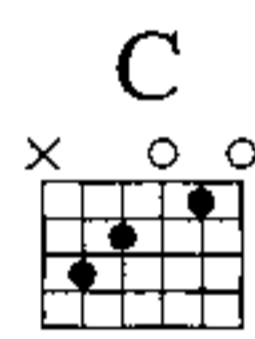
- tion; no - bo - dy's gon - na love me the wrong way a - gain.



This is a call - ing, not a con - ver - sa - tion; this is my ov -



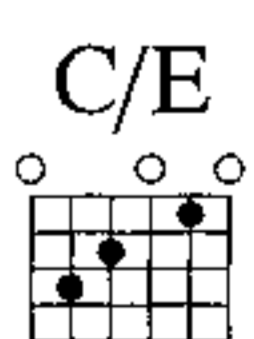
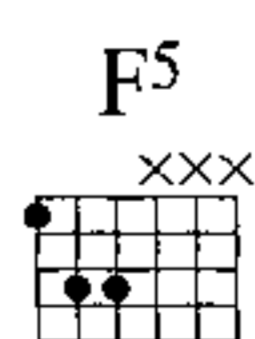
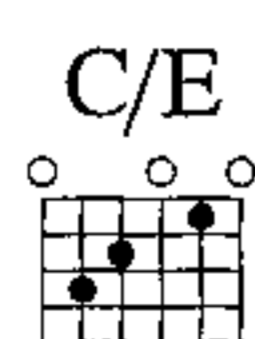
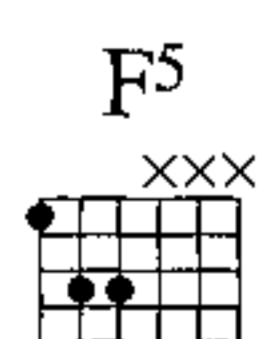
- er - due good - bye. Yeah, ov - er - due good - bye.



D.S. al Coda \oplus

3. Oh, in my to - mor -

\oplus *Coda*



- bye, good - bye.

This is a mes - sage, pay at - ten -

- tion; no - bo - dy's gon-na love me the wrong way a - gain. This is a call -

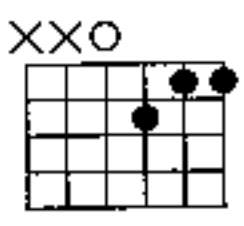
D.º. al Coda ⊕ ⊕

- ing, not a con - ver - sa - tion; this is my ov - er - due good - bye

⊕ ⊕ *Coda*

- bye, good - bye

Dm7

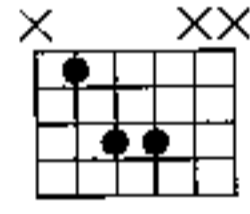


N.C.

This is a mes - sage, pay at - ten -

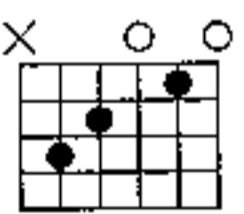
- tion; no - bo - dy's gon - na love me the wrong way a - gain. This is a call -

C5

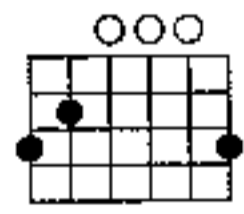


- ing, not a con - ver - sa - tion; this is my ov - er - due good - bye.

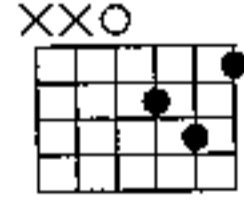
C



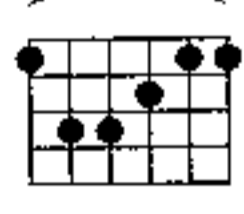
G



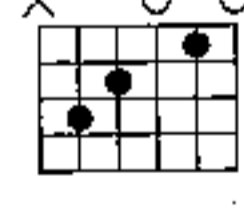
Dm



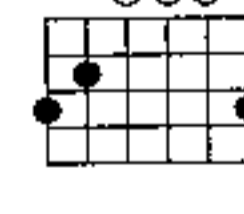
F



C



G



This is a mes - sage, pay at - ten - tion; no-bo-dy's gon-na love me the

Instrumental

Verse 4:

'Cause you have the power of truth behind you, yeah.
To my future lover - fate will find you
And all the papers say that the spell's been broken
Oh in my tomorrow all the fields are golden

Verse 3:

This is a calling, not a conversation
This is not a game, no manipulation
If love is a season, you are my winter
You are just the ice laying on my finger.

Verse 2:

good -
Yeah, — good - - bye -
Hey, — hey — yeah, — good -

Fadd9

C

Fadd9

Repeat ad lib. to fade

- tion;
this is my ov - - er - - due - -
good - bye -

C

F

Dm

G

C

wrong - way - a - gain -
This is a call - ing -
not a con - ver - sa -

F

Dm

G

C

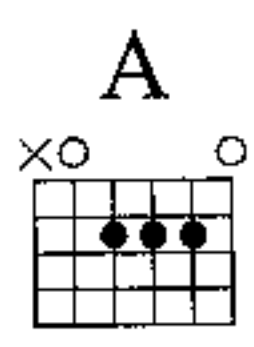
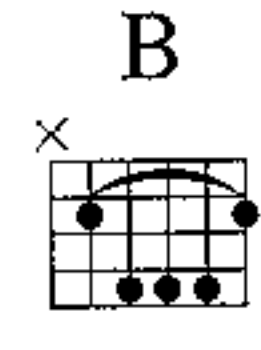
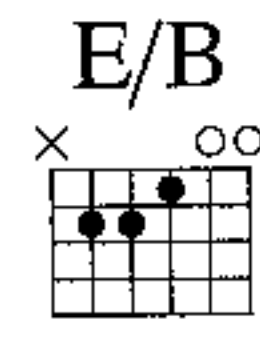
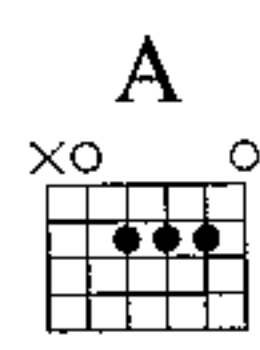
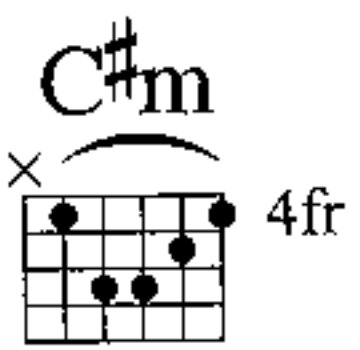
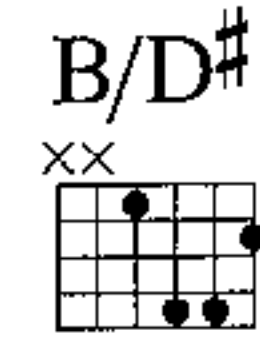
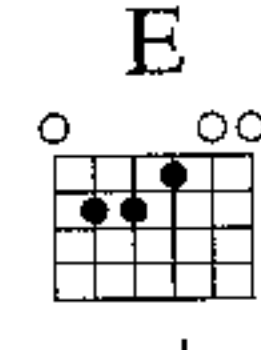
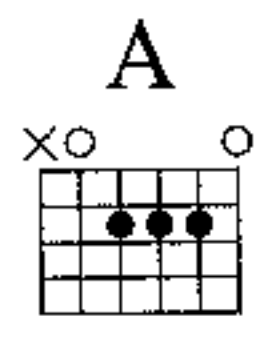
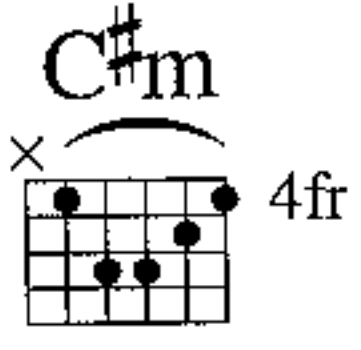
F

Dm

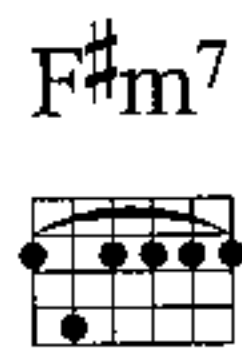
YOU'LL NEVER BE ALONE

WORDS & MUSIC BY ANASTACIA, SAM WATTERS & LOUIS BIANCANIELLO

♩ = 140

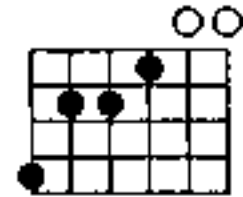


1. The world_ is chang - ing, and time is spin - ning fast.
(Verse 2 see block lyric)

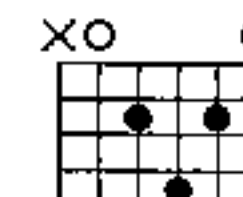


It's so a - ma - zing how_ you came_ in - to my

E/G#

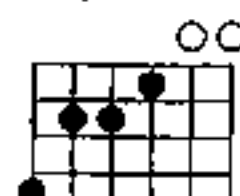


Aadd9



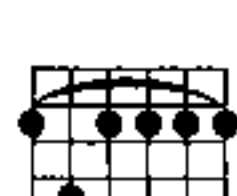
life. I know it seems all hope is gone,

E/G#

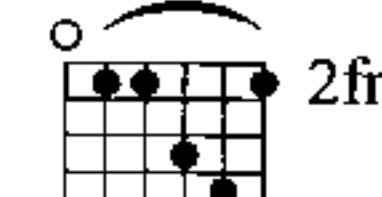


I know you feel you can't be strong; and once a - gain

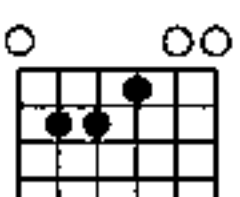
F#m7



Esus2

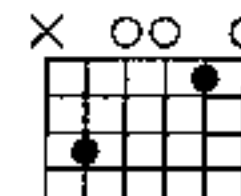


E



the sto - ry ends with you and I.

Cadd9



And a - ny - time you feel like you

Dadd⁹
xxo
2fr

Cadd⁹
xoo

just can't go on, just hold on to my love.

Cmaj⁹
x o o o o

Dadd⁹
xxo
2fr

D
xxo

E
o o o o

and you'll never be alone.

F#m⁷

C#m⁷
x o o o o
4fr

E
o o o o

B
x o o o

C#m⁷
x o o o o
4fr

Hold on, we can make it through the fire.

F#m⁷

C#m⁷
x o o o o
4fr

E
o o o o

B
x o o o

And my love, I'm forever by your side.

And you know _____ if you should

ev - er call my name, I'll be right there;

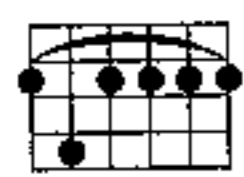
1.

you'll nev - er be a - lone.

2.

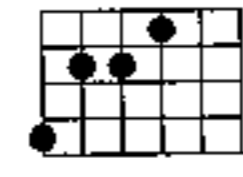
you'll nev - er be a - lone.

F#m7



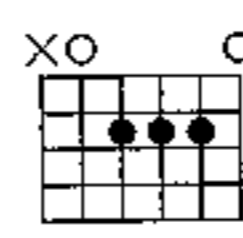
N.C.

E/G#

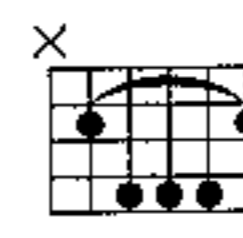


N.C.

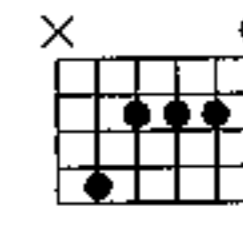
A



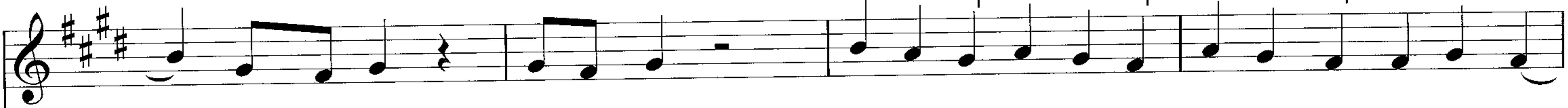
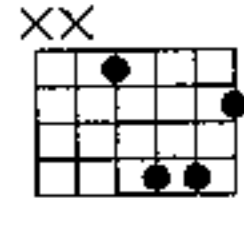
B



A/C#



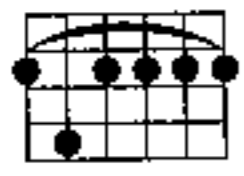
B/D#



Through the fire, by your side, I will be there for you, so love don't you wor - ry.

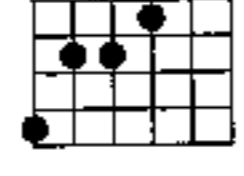


F#m7



N.C.

E/G#

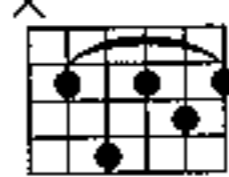


N.C.

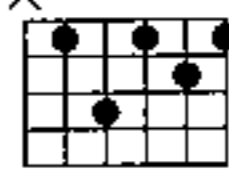
Am7



Bm7

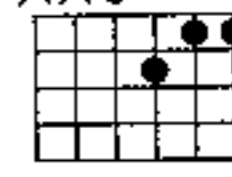


Cm7

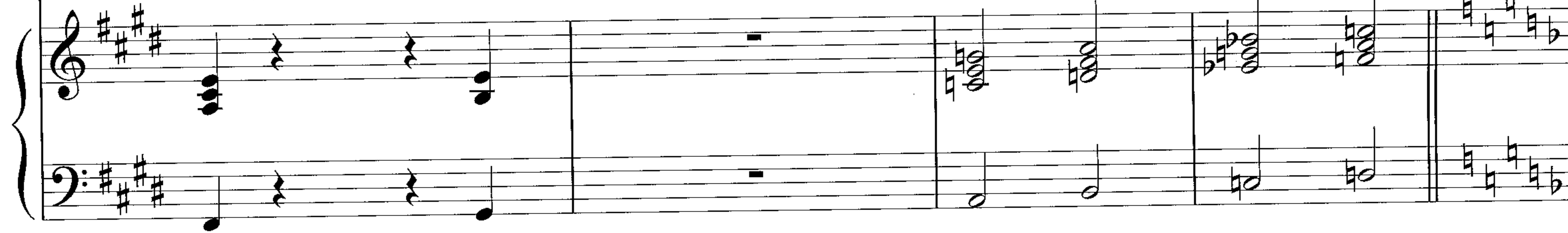


3fr

Dm7



Don't you know that I'll be there you'll nev - er be a -



Gm7

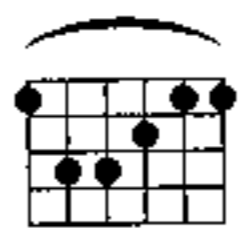


3fr

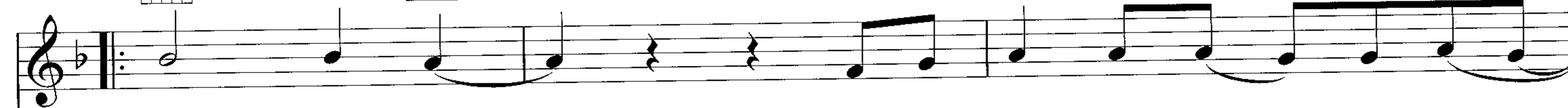
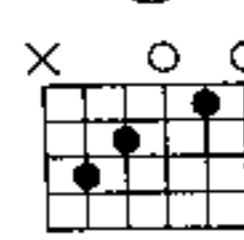
Dm7



F



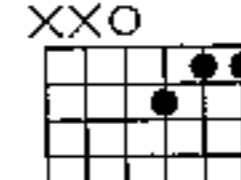
C



-lone. Hold on, we can make it through the fire.



Dm7

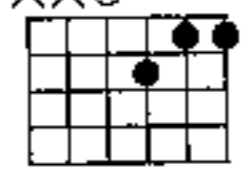


Gm7

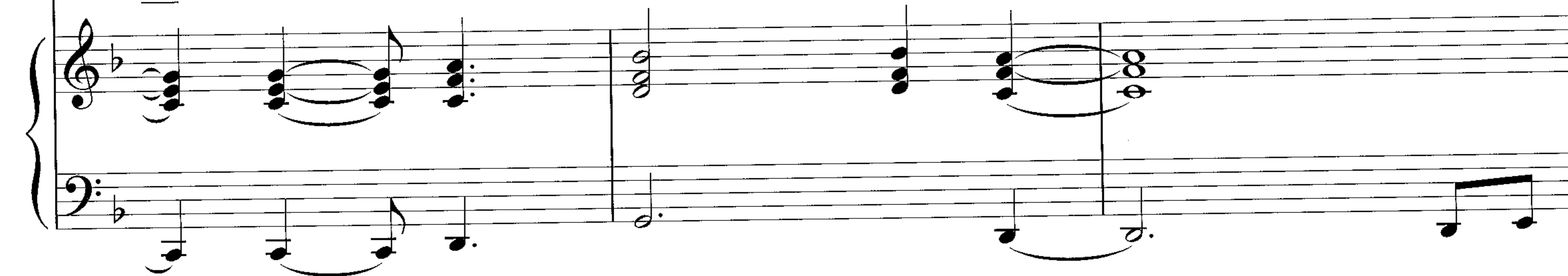


3fr

Dm7



And my love, I'm for -



Chord diagrams shown:

- F:
- C:
- Dm7/A:
- Gm7:
- Dm7:
- Bbadd9:
- Bbmaj9:
- Csus4:
- C:

Lyrics: -ev - er by your side. And you know if you should ev - er call my name, I'll be right there; you'll nev - er be a - lone.

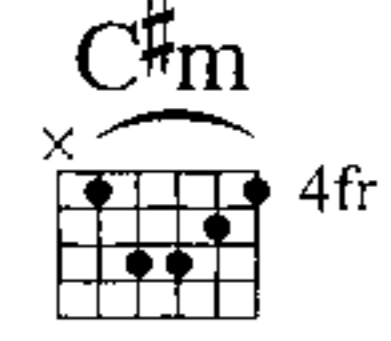
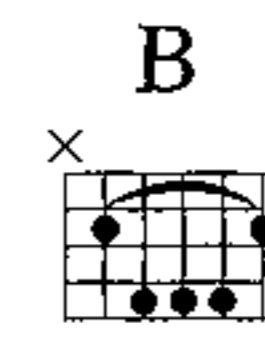
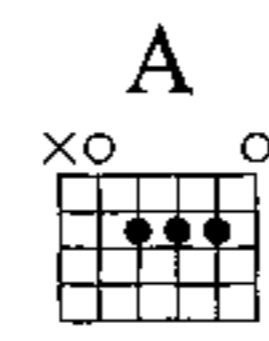
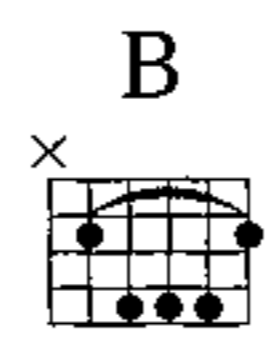
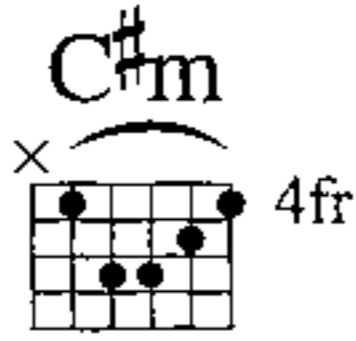
Verse 2:
 Hopeless to describe
 The way I feel for you
 No matter how I try
 Words would never do
 I looked into your eyes to find
 As long as love is alive
 There ain't nothing
 We can't make it through.
 Anytime, or if only for a while
 Don't worry
 Make a wish
 I'll be there to see you smile, oooh.

Hold on *etc.*

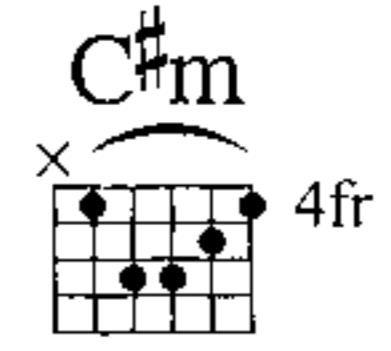
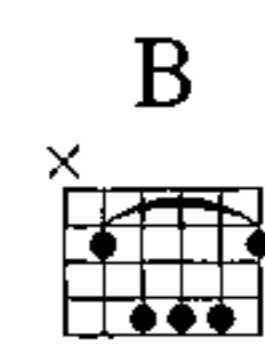
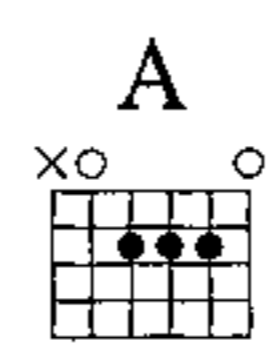
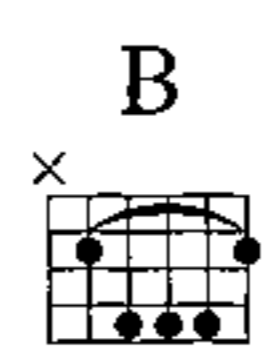
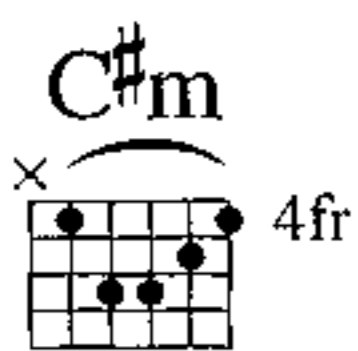
PAID MY DUES

WORDS & MUSIC BY GREGORY LAWSON, DAMON SHARPE, LAMENGA KAFI & ANASTACIA

♩ = 97



The first system of music features a guitar part with a treble clef and a piano part with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part consists of four measures of whole rests, corresponding to the chord diagrams above. The piano part has a melody in the right hand and a bass line in the left hand.



The second system of music continues the guitar and piano parts. The guitar part has four measures of whole rests, followed by a half note in the fifth measure. The piano part continues with its melody and bass line.

1. *Spoken:* You can say what you want about me, try to do what you want to me, but you cannot stop me. I've been
(Verse 2 see block lyric)

The second system of music continues the guitar and piano parts. The guitar part has four measures of whole rests, followed by a half note in the fifth measure. The piano part continues with its melody and bass line.

N.C.

The third system of music features a guitar part with a treble clef and a piano part with a grand staff. The key signature is three sharps and the time signature is 4/4. The guitar part has a melody in the fifth measure. The piano part continues with its melody and bass line.

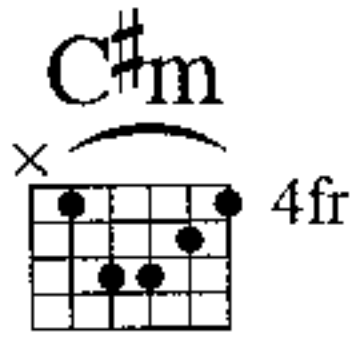
knocked down, it's a cra - zy town;_ ev - en got a punch in the face_ in L. A. Ain't

no - thing in the world_ that could keep me from do - ing what I wan - na do._____ 'Cause I'm

too proud, I'm too strong, - live by the code that you got - ta move on. - Feel - ing

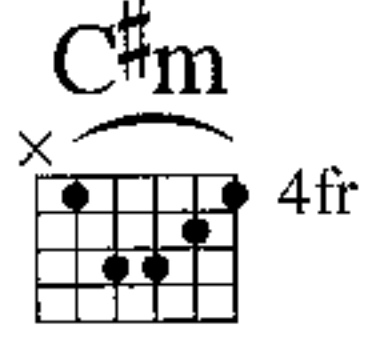
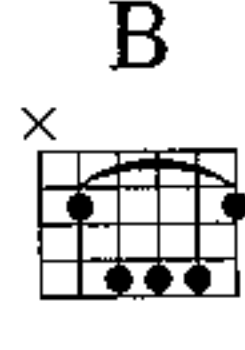
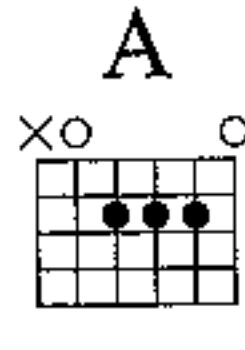
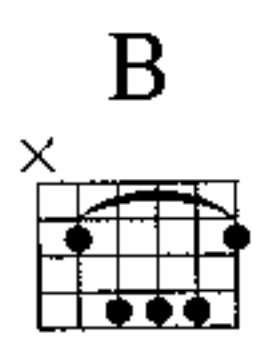
sor - ry for your - self ain't got no - bo - dy no - where._____ So I

held my_ head_ high, - knew I'd_ sur - vive. - I made_ it, don't hate_ it,

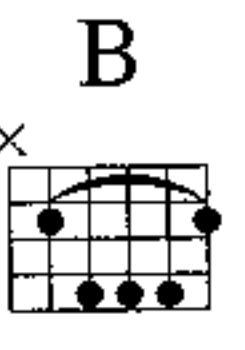


that's just the way_ it goes,_ yeah. I done_ made_ it through,_

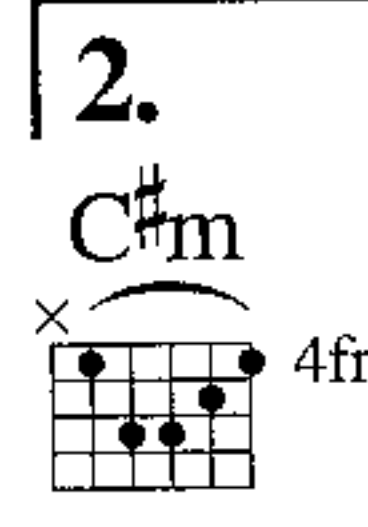
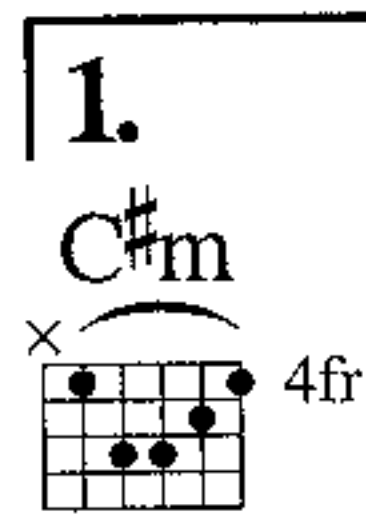
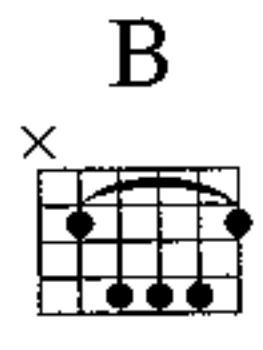
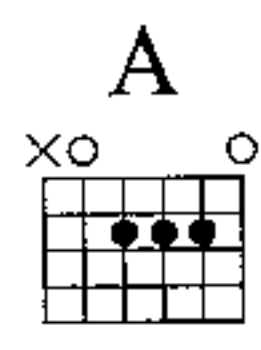
white note gliss.



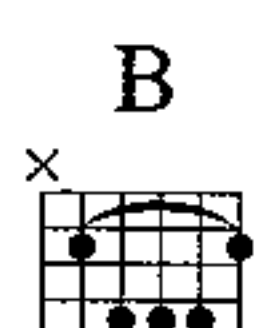
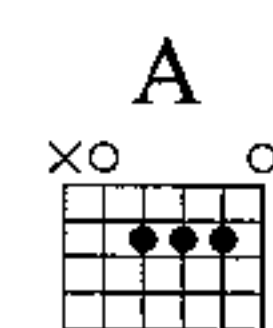
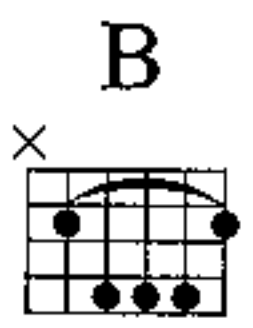
stand on_ my_ own two,_ I paid my dues. Yeah,_ you



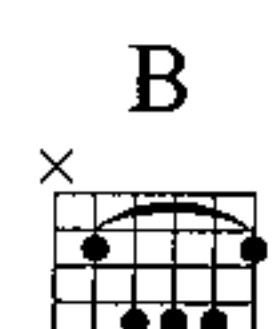
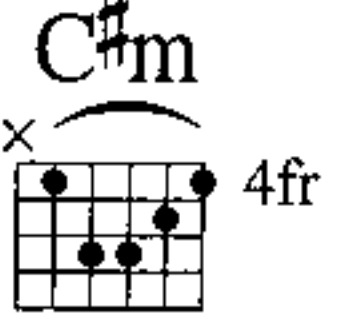
try to_ hold_ me down;_ you can't_ stop_ me now,_ I



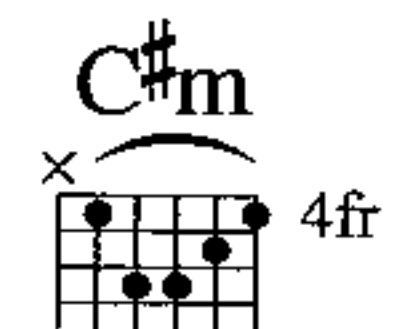
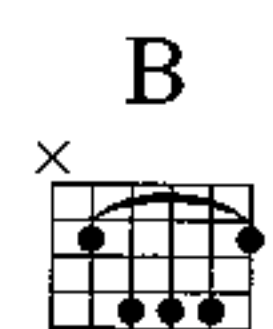
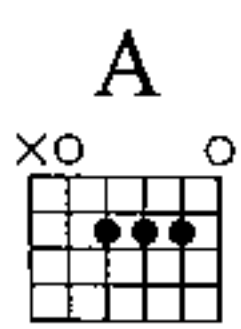
1. paid my dues. 2. dues, yeah, yeah, yeah.



Took so long to get me here, but I won't live in fear o' you try'n' to steal



my shine. But first they wan - na build you up, then they tear you



N.C.

down; it's a strug - gle try'n' to fol - low. So I held my head high,

knew I'd sur - vive. I made it, don't hate it, that's just the way.

white note gliss.

I done_ made_ it through, stand on_ my_ own two, I paid my

dues. You try to_ hold_ me down; you can't_ stop_ me now, I

1.

paid my dues.

2.

paid my dues.

Verse 2:

Spoken:

So, like I told you, you cannot stop me.
I've paid my dues, yes.

Now I'm still tested every day
People try to mess with Anastacia
Got another think coming
'Cause I have a mind
And I thought I better let you know.
I'm no punk, I can get down
I don't give a damn about who's around
That was just fine till now.

So I held my head high etc.

ONE DAY IN YOUR LIFE

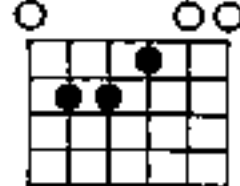
WORDS & MUSIC BY ANASTACIA, SAM WATTERS & LOUIS BIANCANIELLO

♩ = 118

F#m



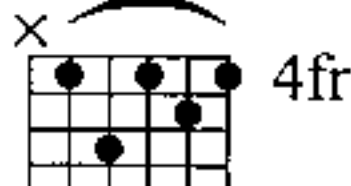
E



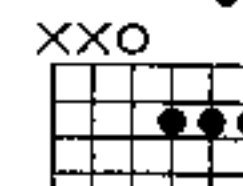
Dmaj7



C#m7

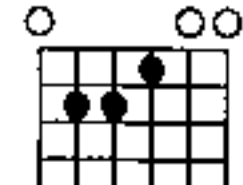


Dmaj7

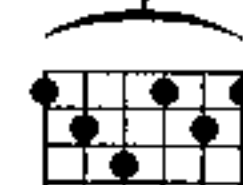


I know

E



C#7/E#



F#m

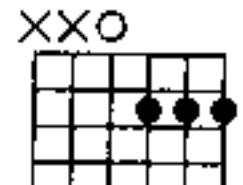


C#m/E

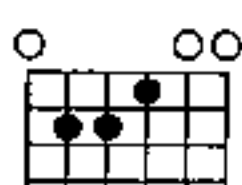


that's just the way it goes, and you ain't right for

Dmaj7



E



C#7/E#



sure. You turned your back on love for the last time.

© COPYRIGHT 2001 POHO PRODUCTIONS/UNIVERSAL MUSIC CORPORATION/
BREAKTHROUGH CREATIONS/S.M.Y. PUBLISHING/SONY/ATV TUNES LLC, USA.
SONY/ATV MUSIC PUBLISHING (UK) LIMITED, 10 GREAT MARLBOROUGH STREET, LONDON W1F 7LP /
UNIVERSAL/MCA MUSIC LIMITED, ELSINDRE HOUSE, 77 FULHAM PALACE ROAD, LONDON W6 8JA.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

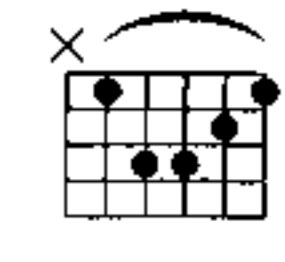
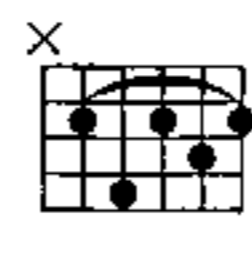
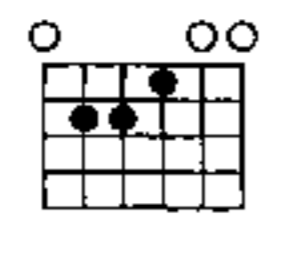
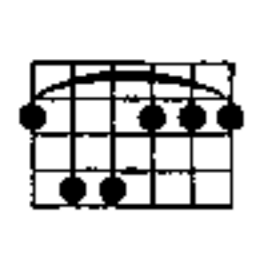
F#m

E

Bm7

C#m

4fr

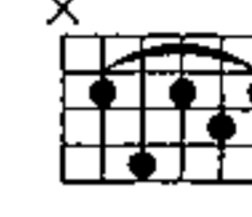


It won't take much long - er now. Time

Dmaj7

E

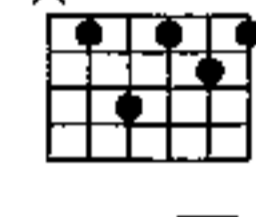
Bm7



makes me strong - er, whey, yeah. There's no - thing more to say.

C#m7

4fr



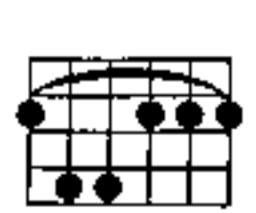
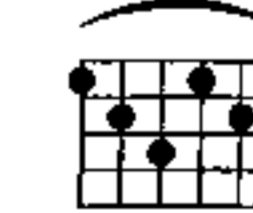
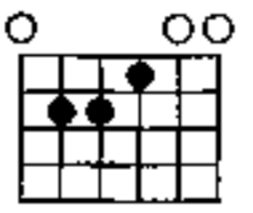
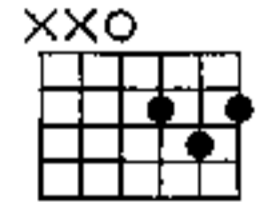
One day in your life

D

E

C#/E#

F#m



said love will re - mind you, how could you leave it all be - hind?

One day in your life _____ it's gon - na find _____ you _____ with the

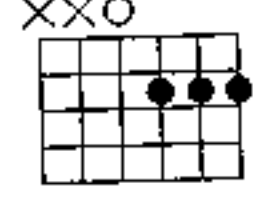
tears that left _____ me _____ cry'n'. _____ And ba - by I'm strong - er than _____ be - fore. _____

_____ You've got - ta _____ play _____ it on _____ the line _____ may - be

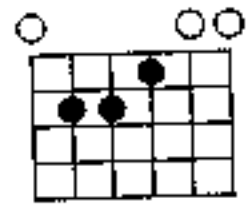
one day in _____ your _____ life. _____ My

To Coda ☉

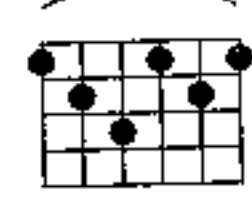
Dmaj7



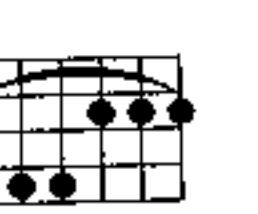
E



C#7/E#



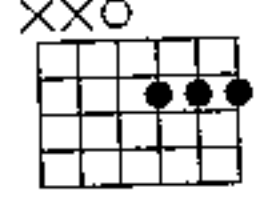
F#m



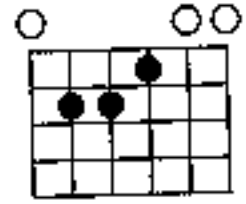
love,

did you think I'd break down and cry?

Dmaj7

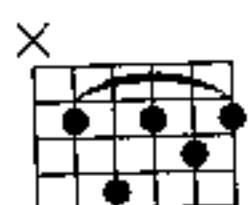


E



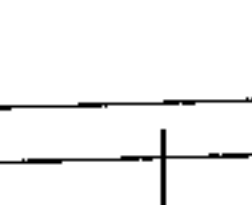
This thing we had, it meant the world to me.

Bm7

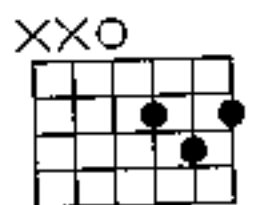


Guess I'll walk by, it won't take much longer now.

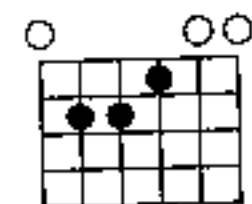
C#m7 4fr



D

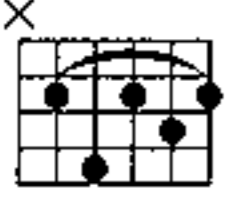


E

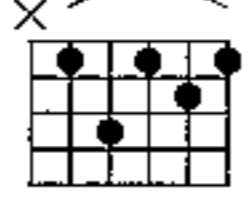


See, time makes me stronger, well. And I know.

Bm⁷



C#m⁷



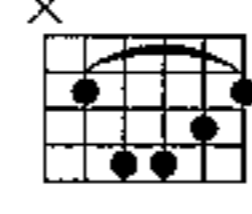
4fr

D.S. al Coda

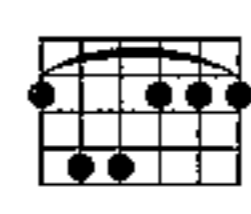
— you'll be com - ing round — some — day. — One day in your life

Coda

Bm

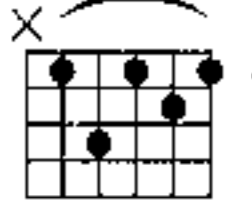


F#m



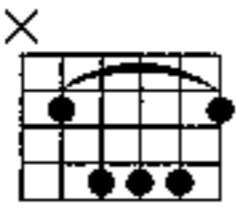
You call — me in — the — mid - night — hour —

C#m⁷

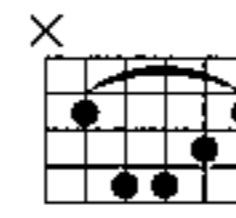


4fr

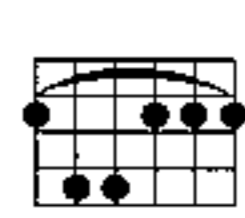
B



Bm

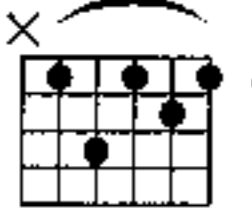


F#m



with your ba - by lies. — So ma - ny — sleep - less — nights, — I won -

C#m⁷



4fr

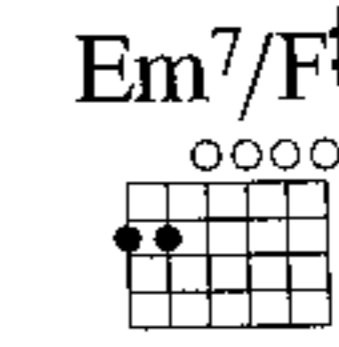
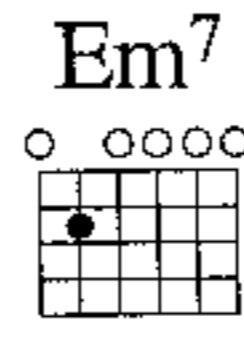
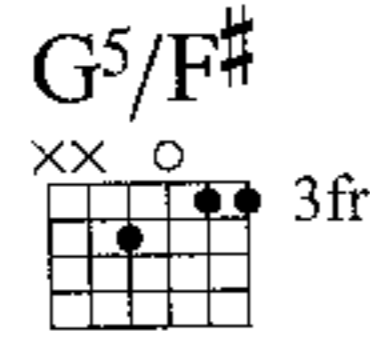
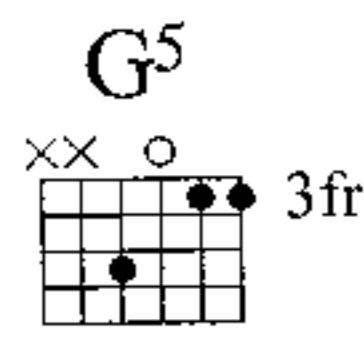
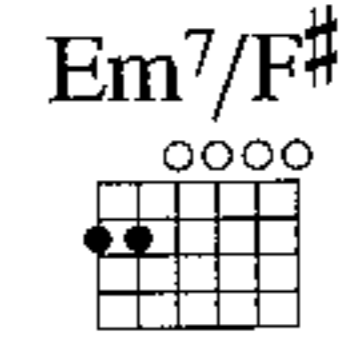
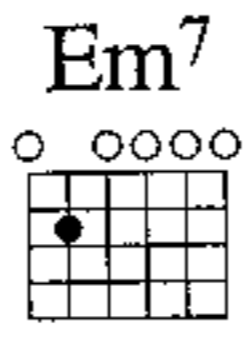
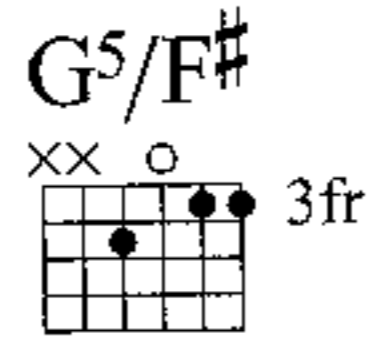
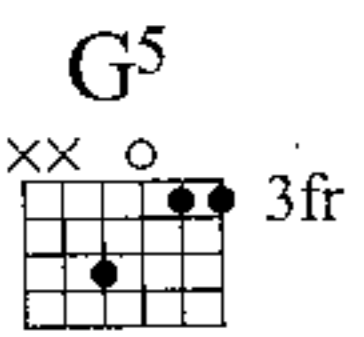
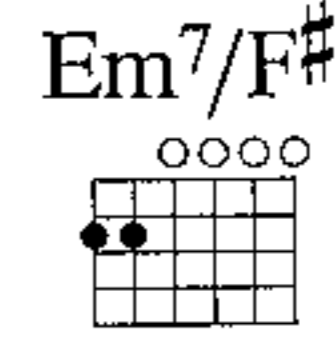
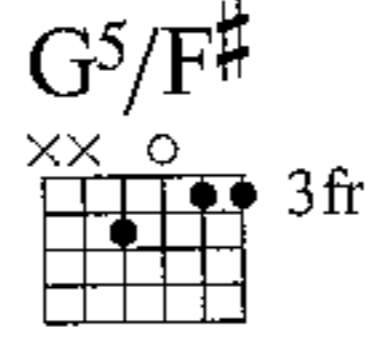
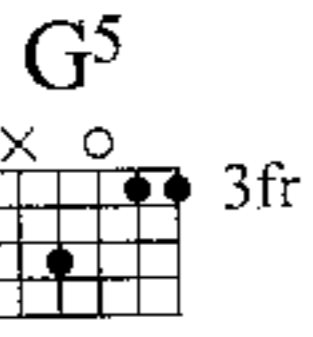
D.S. to fade (repeat chorus)

- der — is it time to say — good - bye? — One day in your life —

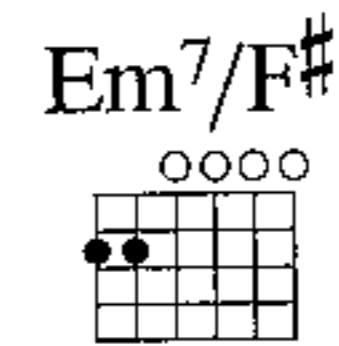
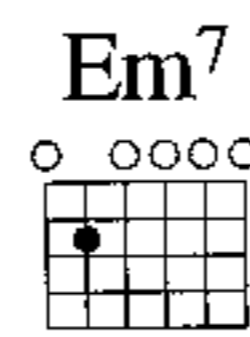
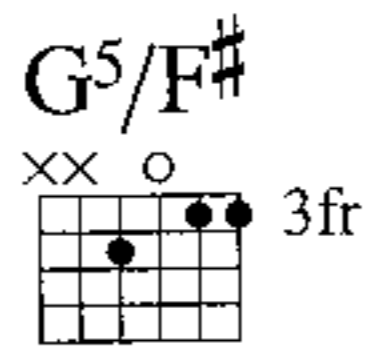
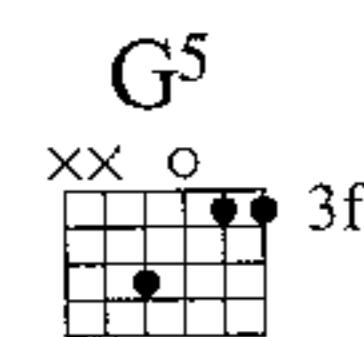
HOW COME THE WORLD WON'T STOP

WORDS & MUSIC BY ANASTACIA & BILLY MANN

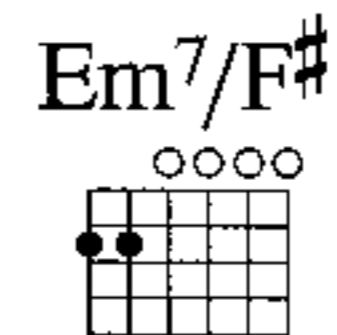
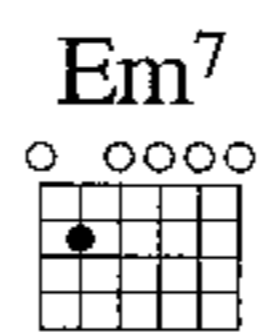
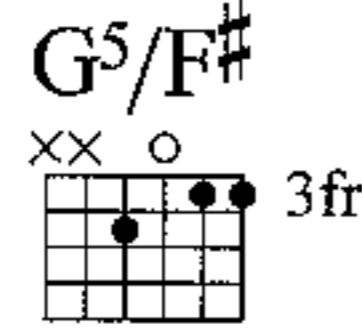
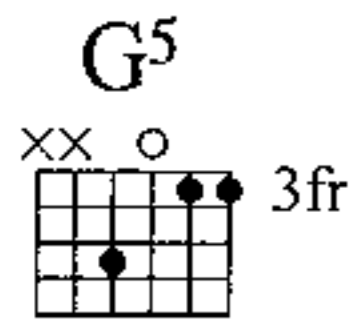
♩ = 98



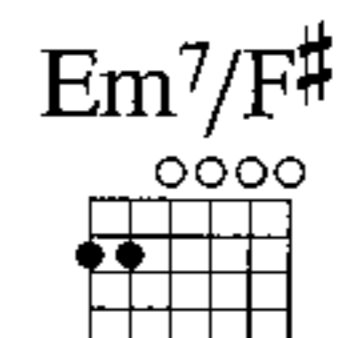
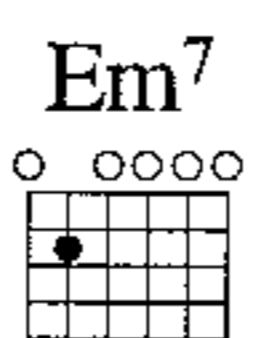
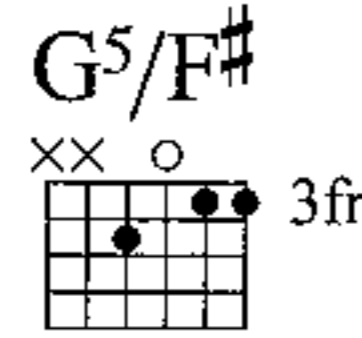
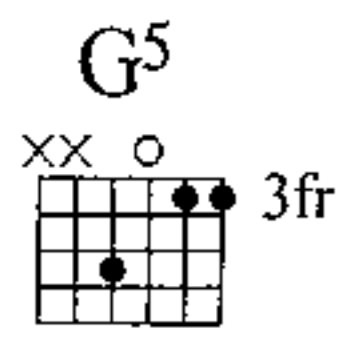
Some - bo - dy told me you were not com - ing



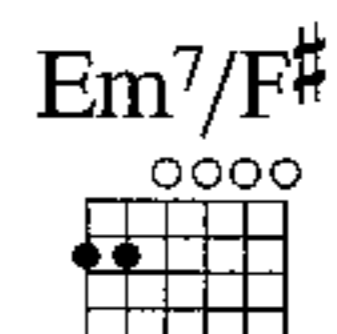
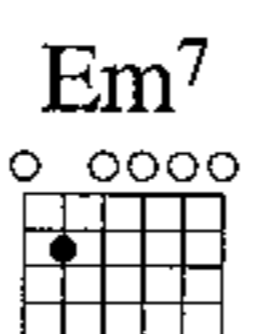
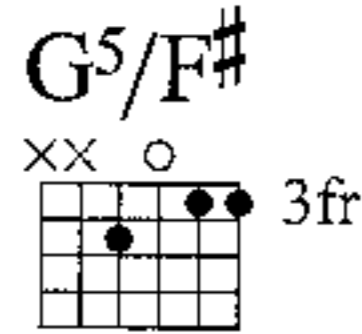
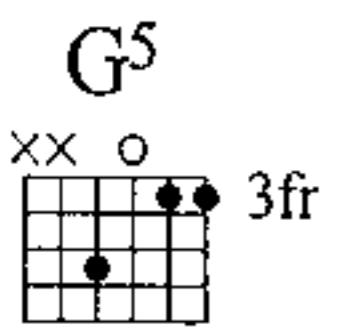
home; the words sus -



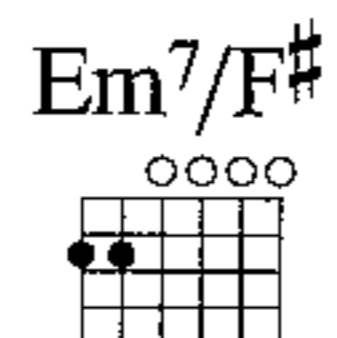
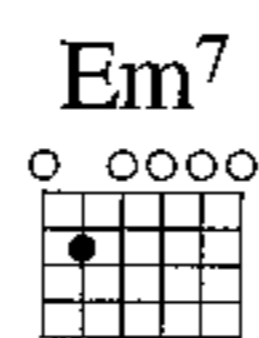
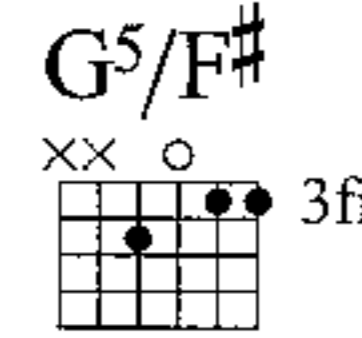
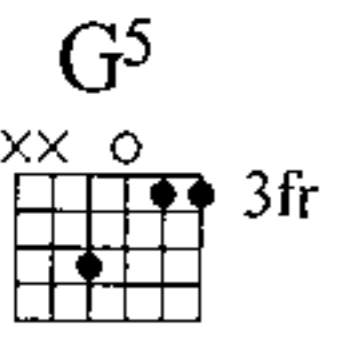
- pen - ded in time, and the air sud - den - ly went



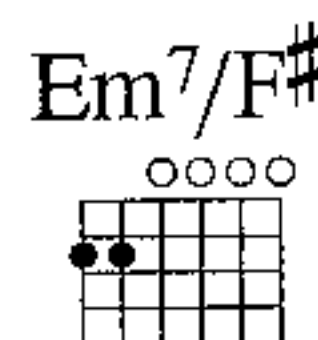
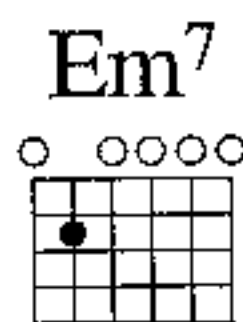
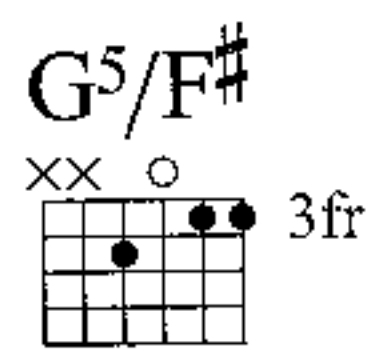
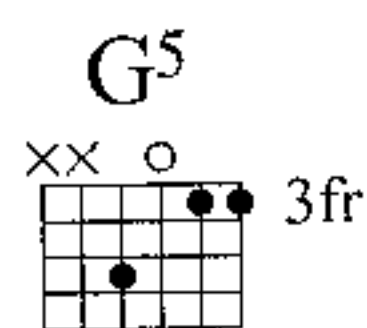
cold. The



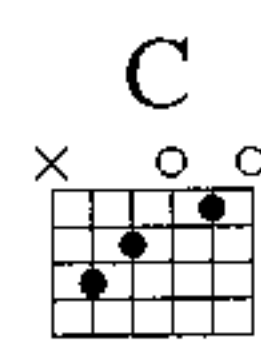
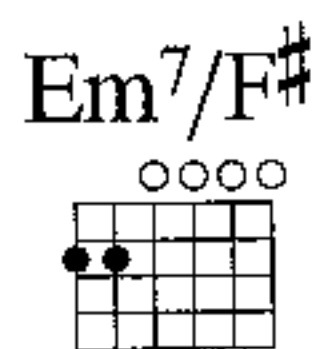
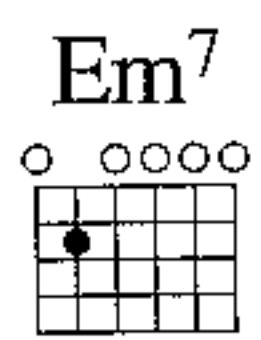
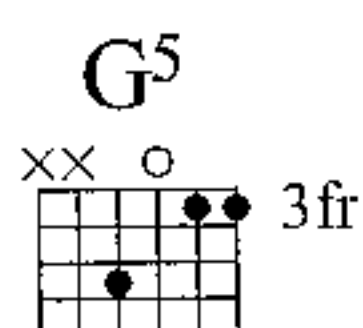
sun is still shin - ing, but ev - 'ry - thing feels like rain,



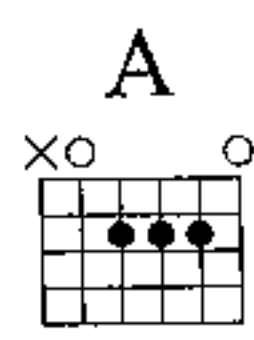
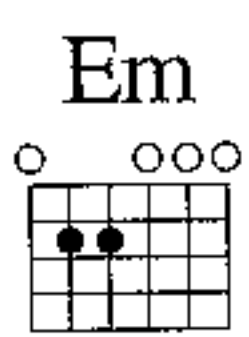
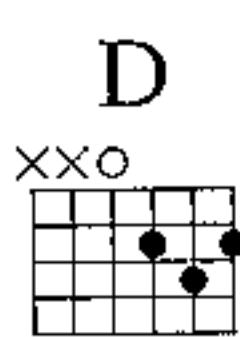
ah. And if I



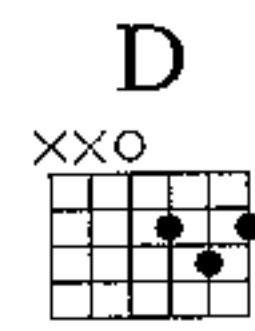
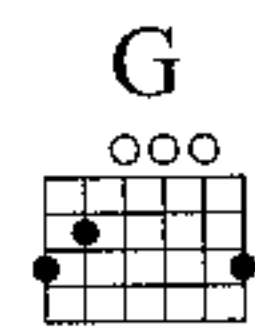
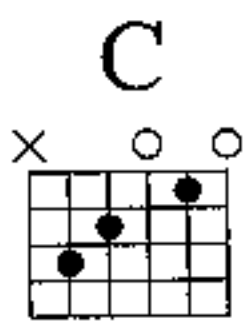
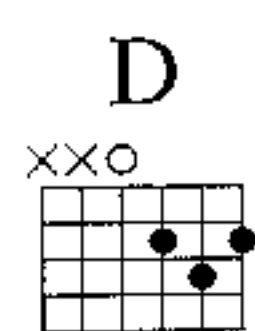
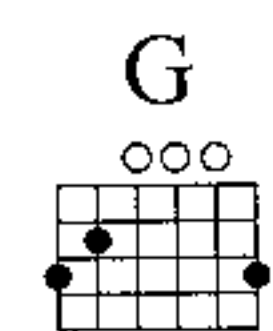
had one wish, it would be to see you a -



- gain. No - thing's fair when we lose -



with - out a mo - ment to say good - bye.



How come the world won't stop spin - ning now that you're gone? (Now that you're gone?)

C G D C

I know ev - 'ry end has be - gin - nings, but this one's so wrong.

G D C G⁵ G⁵/F[#]

(This one's so wrong.) So wrong,

Em⁷ Em⁷/F[#] G⁵ G⁵/F[#] Em⁷ Em⁷/F[#]

so wrong.

G⁵ G⁵/F[#] Em⁷ Em⁷/F[#]

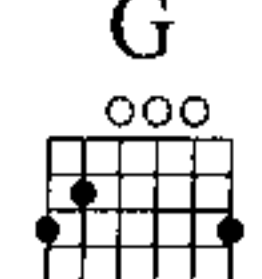
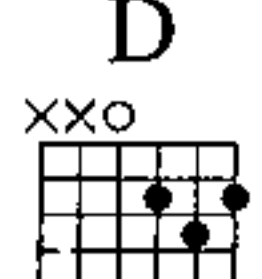
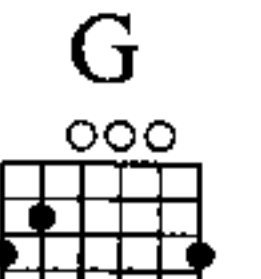
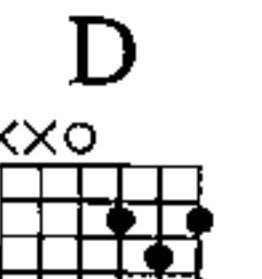
Caught in the mid - dle, wrong place, wrong

time. And I'm hope - less - ly miss - ing you,


yet I can't stop the night. No - thing's fair -



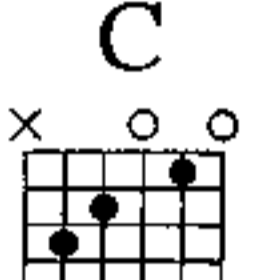
a - ny - more, and I know there's a bet - ter place;

and I'll nev - er stop dream - ing of you.


G  D  C  G  D 

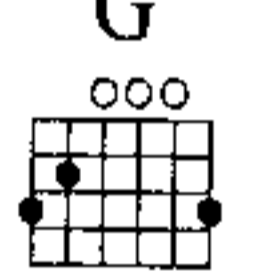
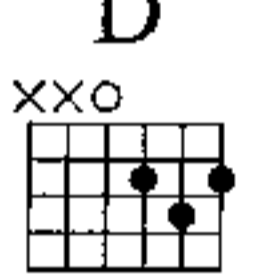
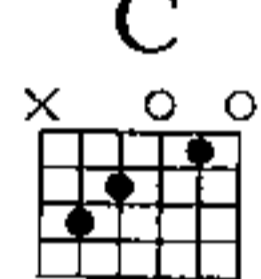
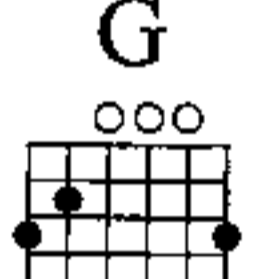
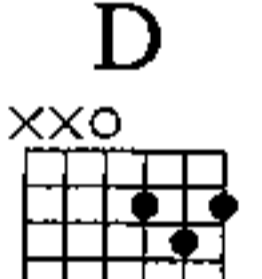
How come the world_ won't stop spin - ning_ now that you're_ gone?_ (Now that you're_ gone?)_




C  G  D  C 

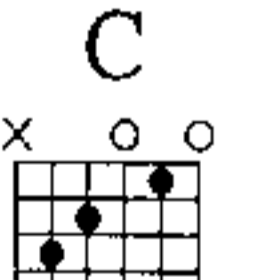
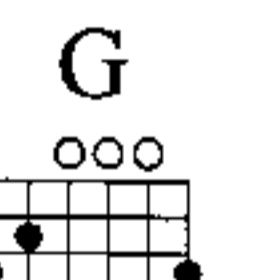
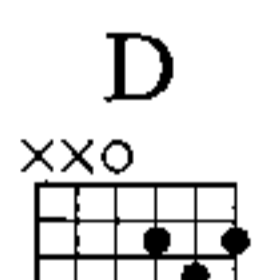
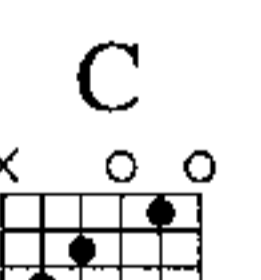
I know ev - 'ry end_ has be - gin - nings,_ but this one's so_



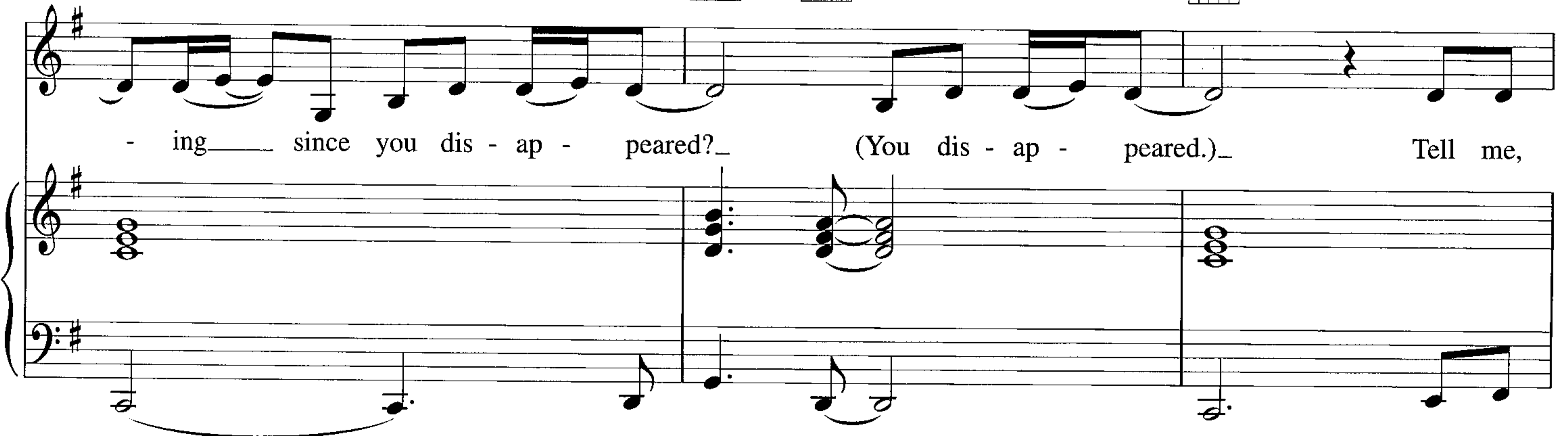
G  D  C  G  D 

wrong, so_ wrong._ How can the sea - sons keep chang -



C  G  D  C 

- ing_ since you dis - ap - peared?_ (You dis - ap - peared.)_ Tell me,



G D Am⁷ G D

how come the world_ won't_ stop?_ How come the world_ won't_ stop?_

Am⁷ C B

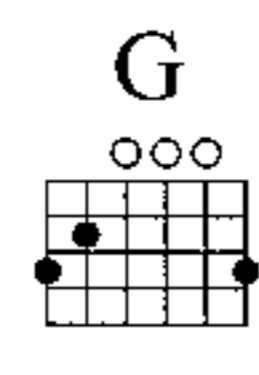
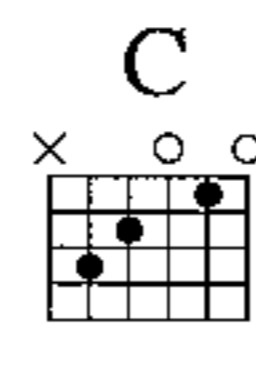
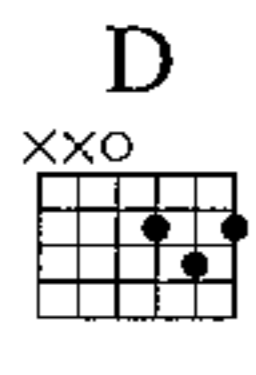
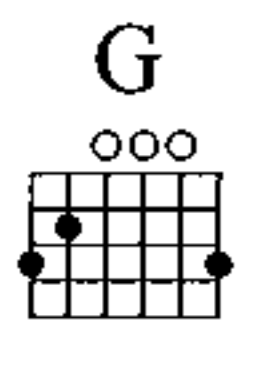
Sweet tears_ I shed;_ this pain_

Em Am⁷

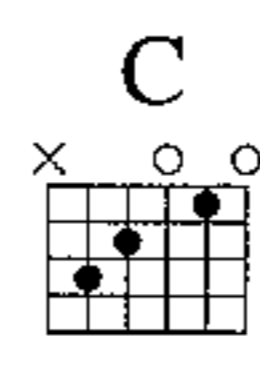
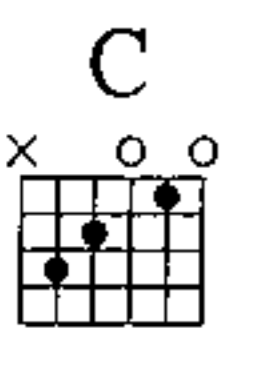
we lay_ to rest._ It's hard let - ting go,_ but I keep mov - ing on_

Cmaj⁷ C Cmaj⁷ B B/D# B⁷/F#

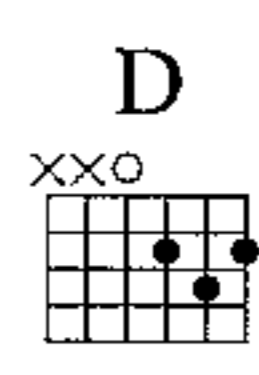
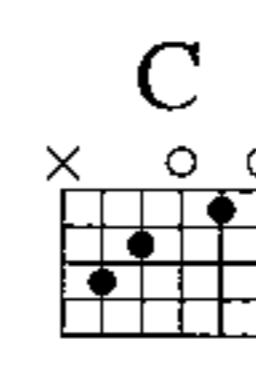
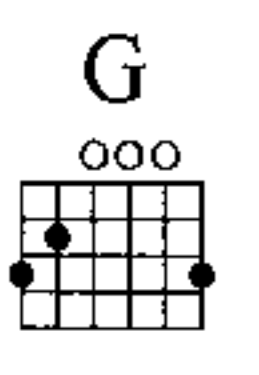
in a place_ I don't_ be - long._



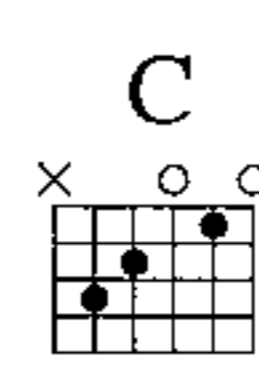
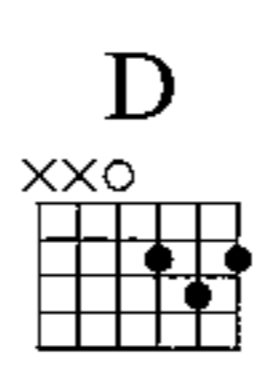
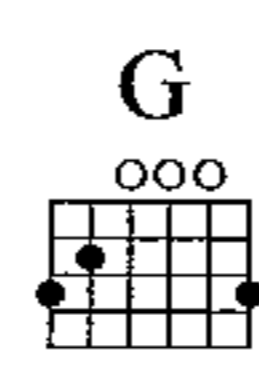
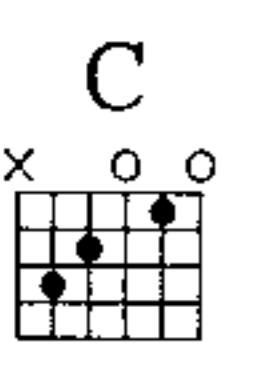
How come the world won't stop spin - ning now that you're gone? (Now that you're gone.)



I know ev - 'ry end has be - gin - nings, but this one's so wrong.



(This one's so wrong.) How can the sea - sons keep chang -



- ing since you dis - ap - peared? (You dis - ap - peared.) Tell me,

G D Am⁷ G D

how come the world_ won't_ stop?_ How come the world_ won't_ stop?_

Musical notation for the first system, including vocal line and piano accompaniment.

Am⁷ G D C

How come the world_ won't stop spin - ning_ now that you're_ gone?_

Musical notation for the second system, including vocal line and piano accompaniment.

G D Am⁷ G D

(Now that you're_ gone.)_ I know ev - 'ry end_ has be - gin -

Musical notation for the third system, including vocal line and piano accompaniment.

C/A G

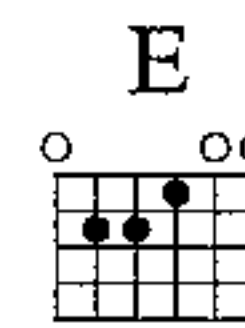
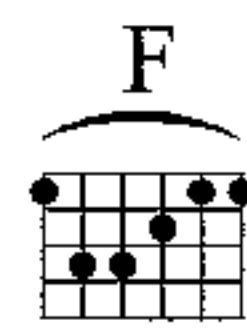
rit. So_ wrong._

Musical notation for the fourth system, including vocal line and piano accompaniment.

WHY'D YOU LIE TO ME

WORDS & MUSIC BY ANASTACIA, DAMON SHARPE, GREGORY LAWSON, TREY PARKER, DAMON BUTLER & CANELA COX

♩ = 98

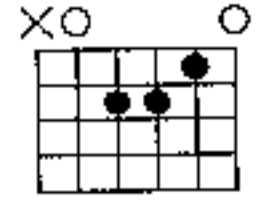


Why'd you lie to me? Can't be trust - ed, good - for - no - thing type o' bro - ther!

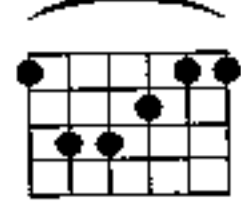
Ev - 'ry - thing you claimed to be was a lie, lie.

© COPYRIGHT 2001 POHO PRODUCTIONS/UNIVERSAL MUSIC CORPORATION/D SHARPE MUSIC/ANNOTATION MUSIC/
WB MUSIC CORPORATION/GQ ROMEO MUSIC/TRICKY T INCORPORATED/CONNOTATION MUSIC/WARNER-TAMERLANE PUBLISHING CORPORATION, USA.
WARNER/CHAPPELL MUSIC LIMITED, GRIFFIN HOUSE, 161 HAMMERSMITH ROAD, LONDON W6 8BS /
UNIVERSAL/MCA MUSIC LIMITED, ELSINORE HOUSE, 77 FULHAM PALACE ROAD, LONDON W6 8JA.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

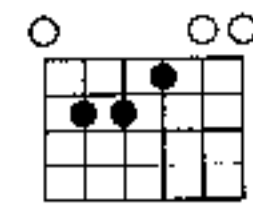
Am



F

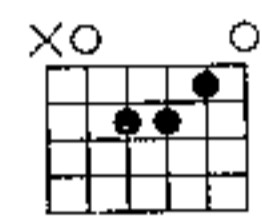


E

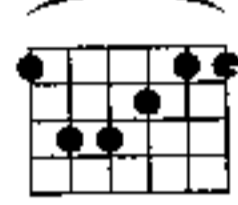


Why'd you lie to me? You've been creep - in', sneak - in', sleep - in' with an - oth - er.

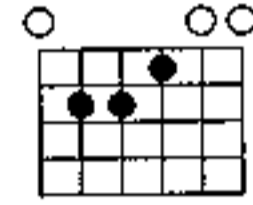
Am



F

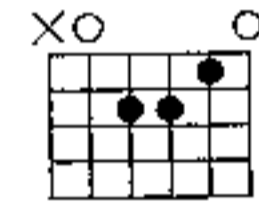


E

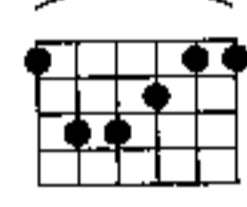


Messed up, it's time to leave; so bye, bye.

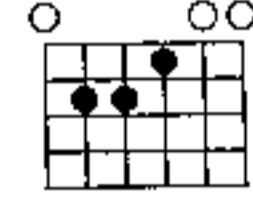
Am



F



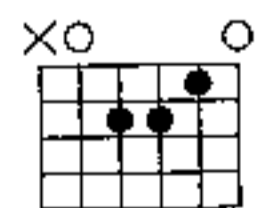
E



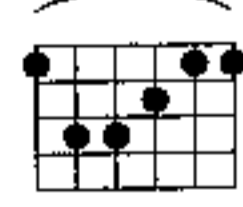
1. You used to treat me like a queen, said I was your ev - 'ry - thing.
(Verse 2 see block lyric)

Play 1° only

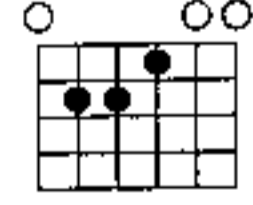
Am



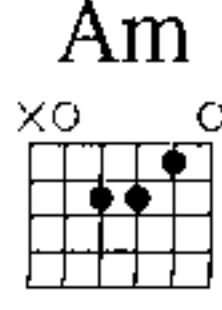

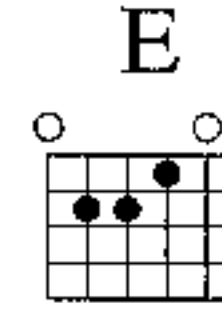
F



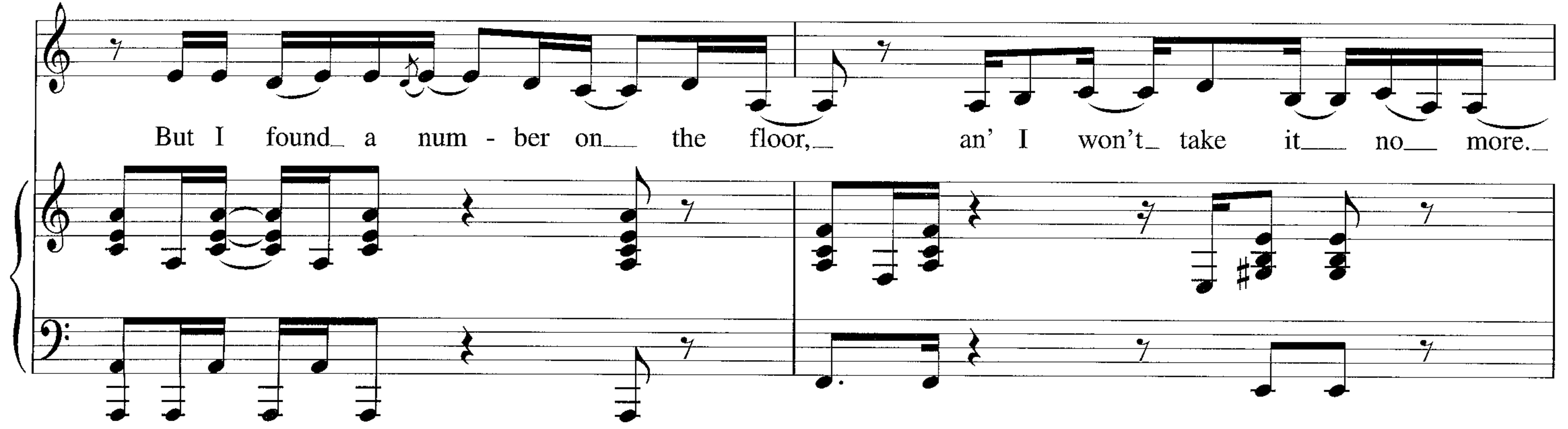
E

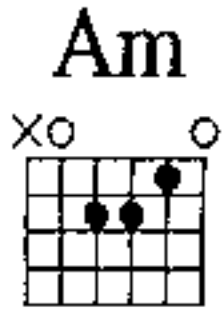
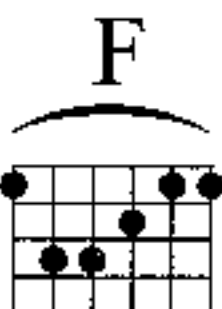
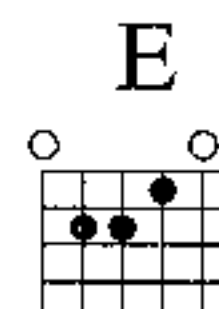


pro - mised me that you would nev - er cheat on me.

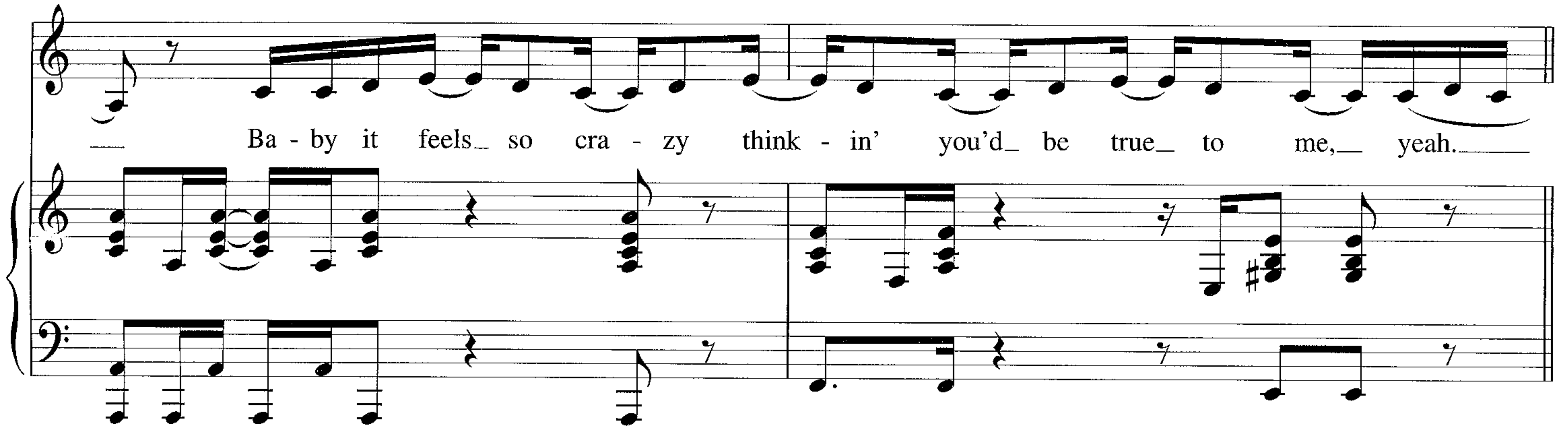
Am  F  E 

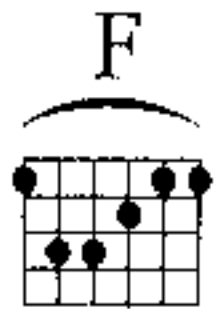

But I found a num - ber on the floor, an' I won't take it no more.




Am  F  E 

Ba - by it feels so cra - zy think - in' you'd be true to me, yeah.



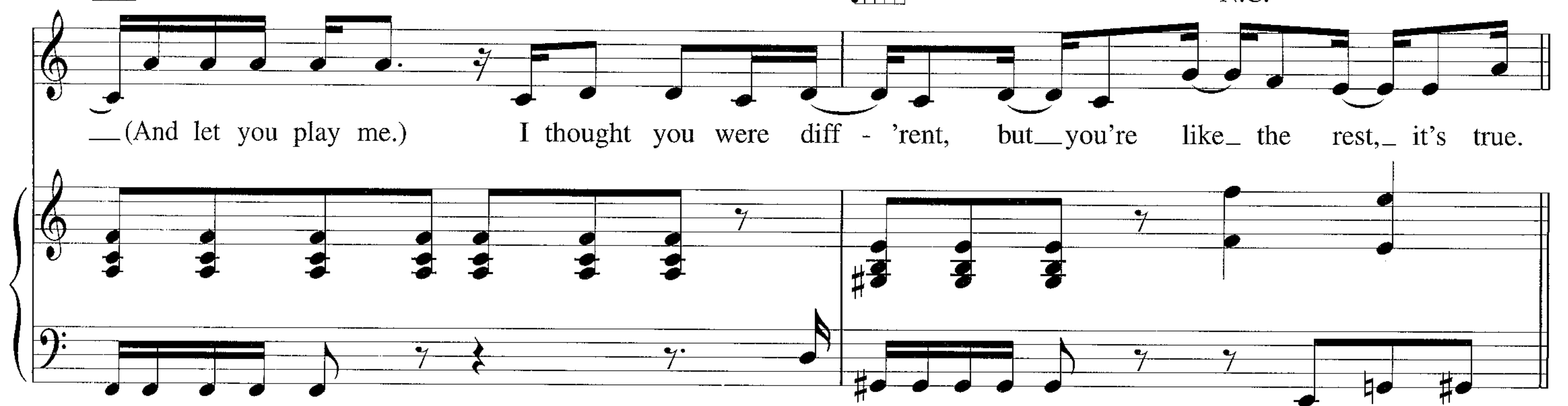
F  Am/E 

(Tell me ba - by.) Did you real - ly think that (I would may - be) I'd turn the oth - er cheek, yeah?

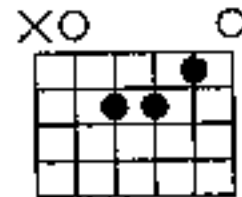


F  E/G#  N.C.

(And let you play me.) I thought you were diff - 'rent, but you're like the rest, it's true.



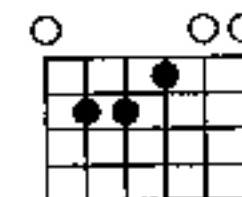
Am



F

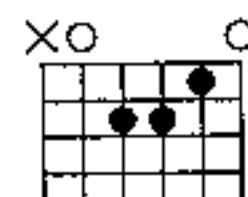


E

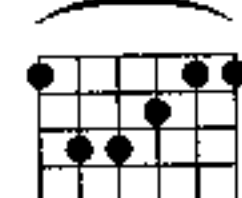


Why'd you lie to me? Can't be trust - ed, good - for - no - thing type o' bro - ther!

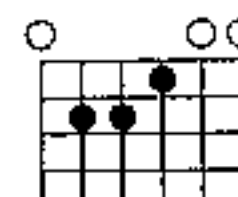
Am



F

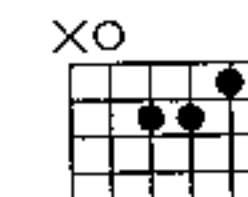


E

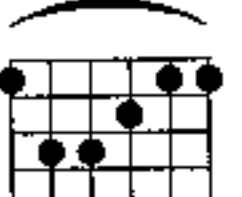


Ev - 'ry - thing you claimed to be was a lie, lie.

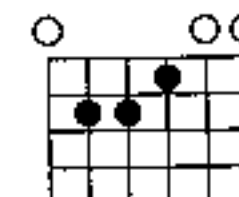
Am



F

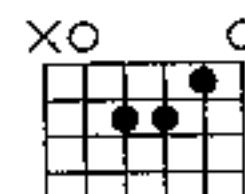


E

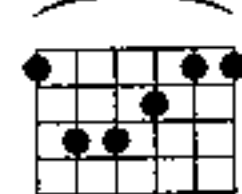


Why'd you lie to me? You've been creep - in', sneak-in', sleep - in' with an - oth - er.

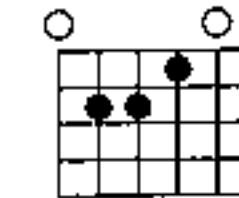
Am



F



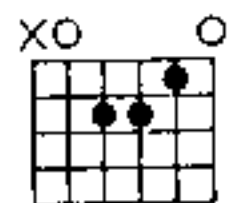
E



Messed up, it's time to leave; so bye, bye.

1.

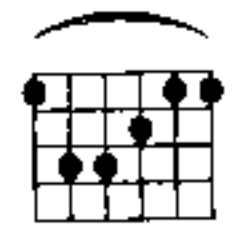
Am



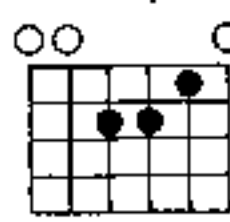
Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

2.

F



Am/E



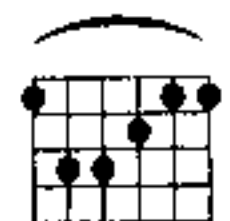
Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

(Tell me, ba - by)

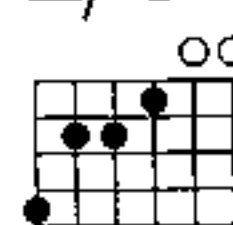
Did you real - ly think that

(I would may - be) I'd turn the oth - er cheek?

F



E/G#

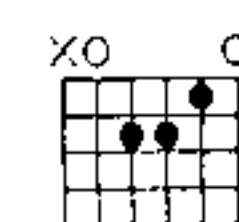


Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

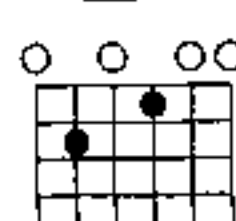
(And let you play me.) Oh,

but I flipped it all for you.

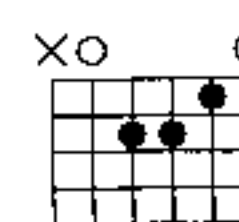
Am



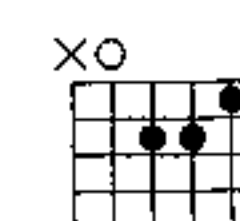
E7



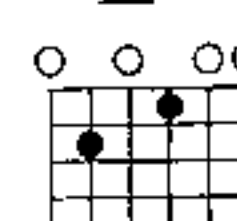
Am



Am



E7



Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

Why'd

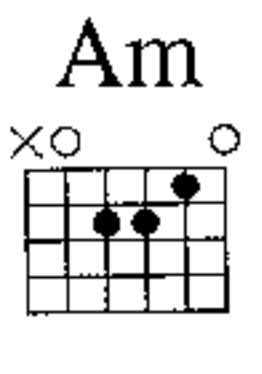
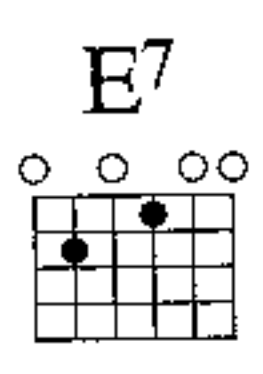
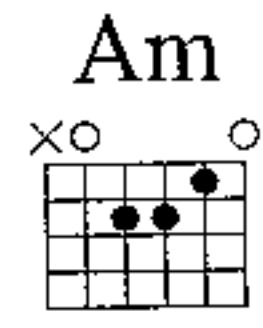
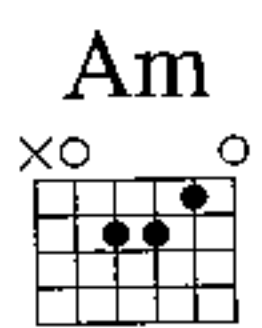
you

lie

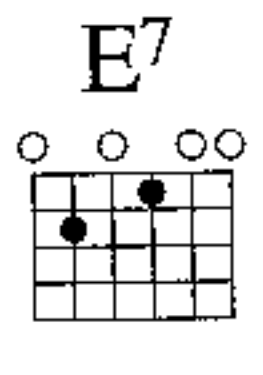
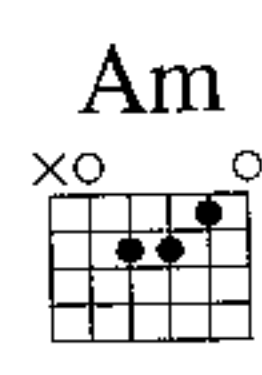
to me?

Why'd

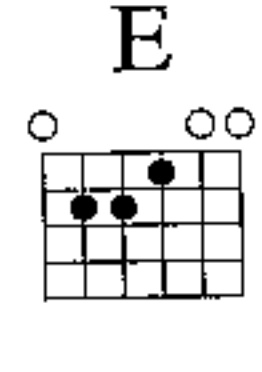
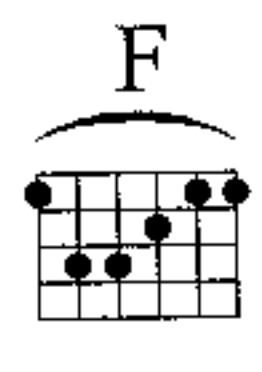
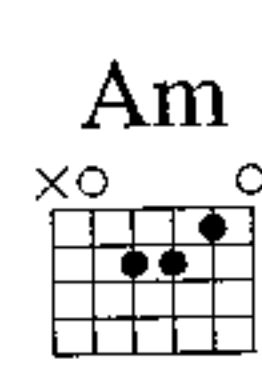
you



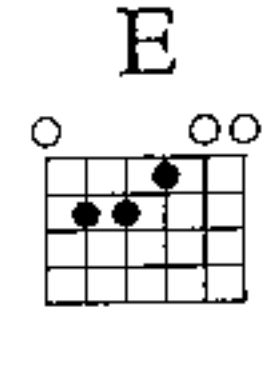
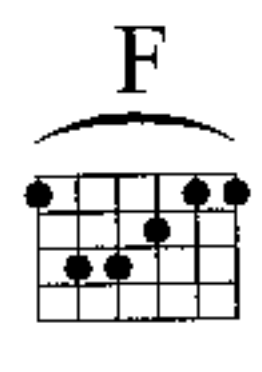
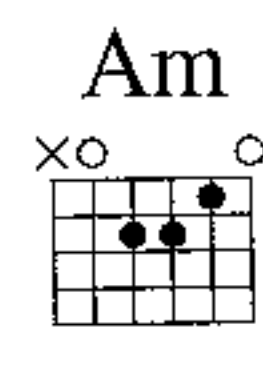
lie to me? Why'd you lie to me?



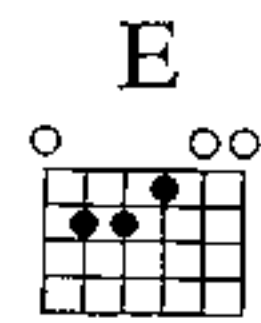
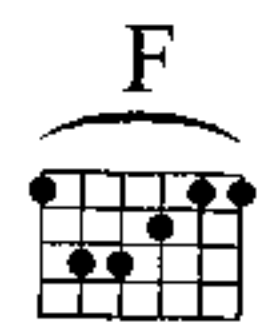
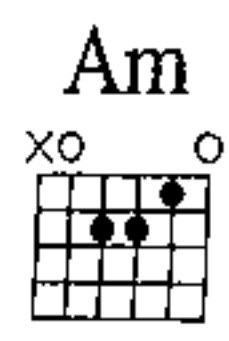
Why'd you, why'd you lie to me?



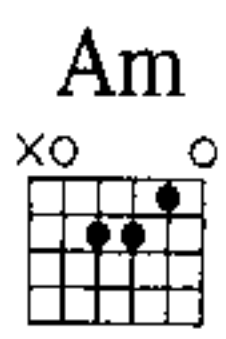
Why'd you lie to me? Can't be trust - ed, good - for - no - thing type o' bro - ther!



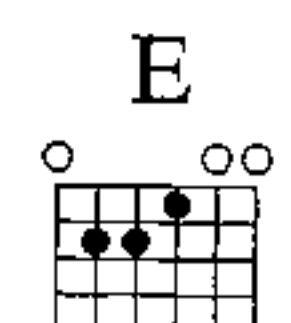
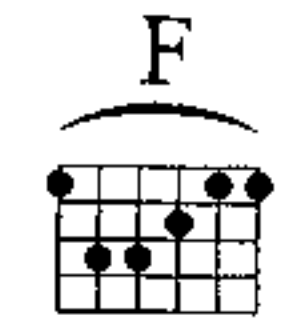
Ev - 'ry - thing you claimed to be was a lie, lie.



Why'd you lie to me? You've been creep-in', sneak-in', sleep-in', with an-oth-er.

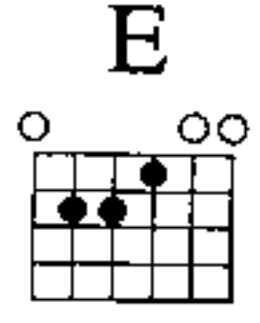
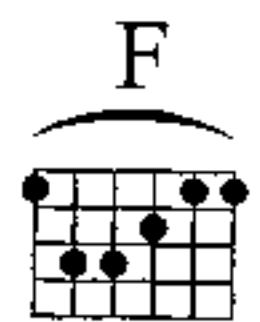
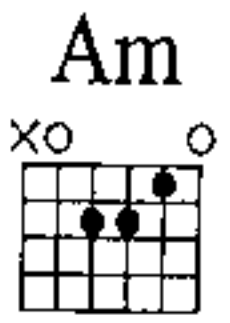


1, 2.



Messed up, it's time to leave; so bye, bye.

3.



bye, bye. Bye!

Verse 2:
 Last time you played me like a fool
 Now it's time I lose my cool
 Ain't no way you'll ever get another chance
 Why'd you just claim to be so true
 When I gave my world to you
 All you wanna do is hang out on the edge of the line
 (Tell me baby) Did you really think that
 (I would maybe) I'd turn the other cheek and
 (And let you play me) Ooh, but I flipped it all for you.

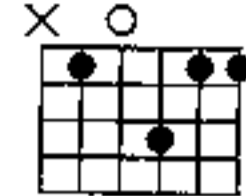
Why'd you lie to me etc.

SECRETS

WORDS & MUSIC BY ANASTACIA & BRION JAMES

♩ = 90

B^badd⁹



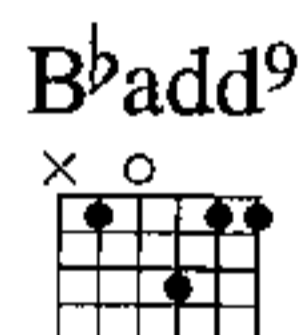
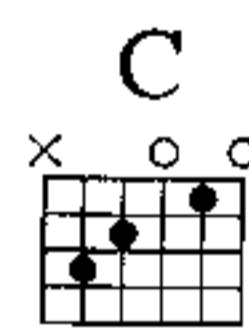
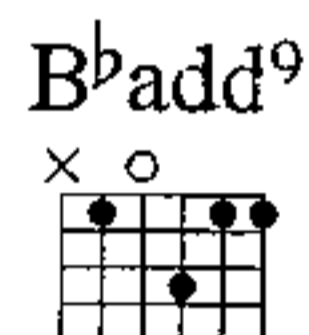
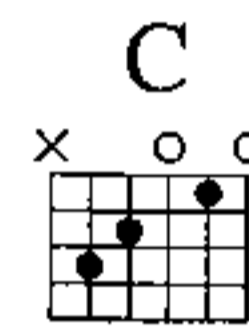
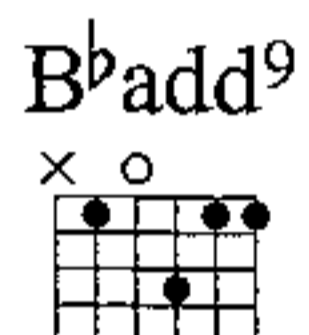
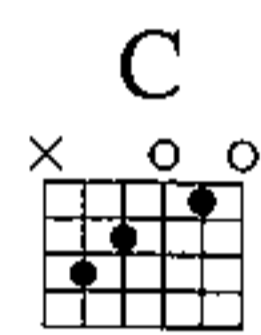
3

3

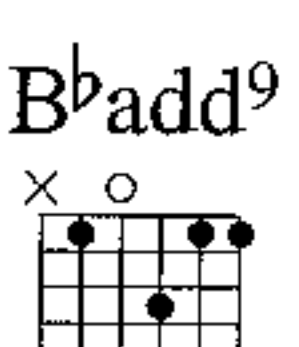
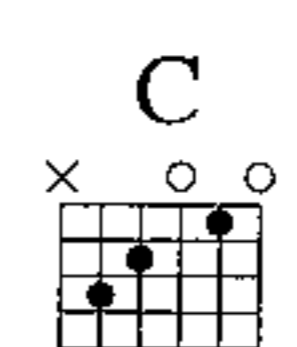
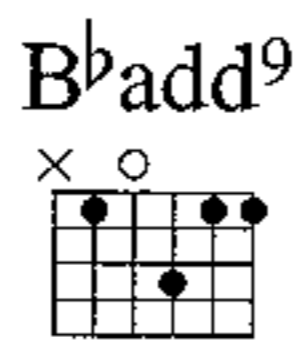
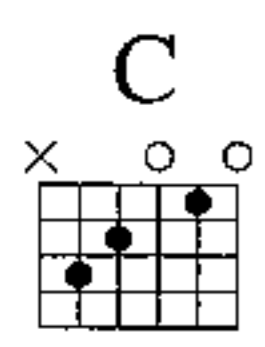
3

Drums

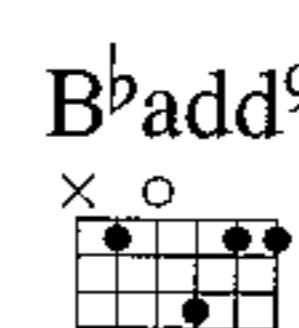
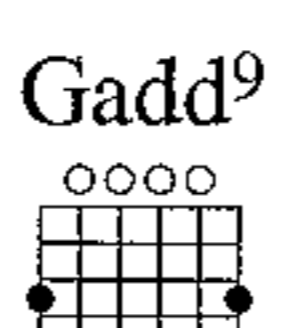
Mm.



Yeah, — yeah, — yeah.

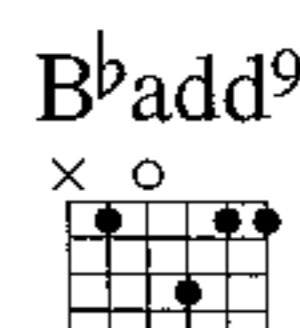
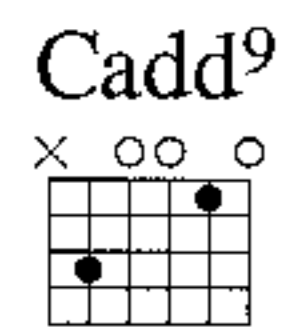


to fight all the mad - ness. But I close my

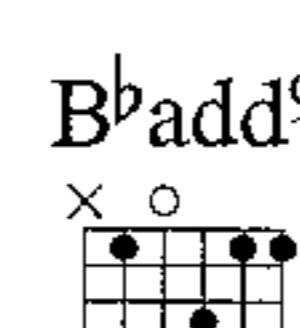
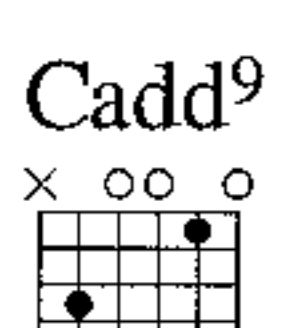


eyes to find truth in what I'm say - ing. They thought it was all a

L.H. both times



lie. How could they de - ny it when I was just a



lit - tle child? Se - crets I kept in - side me,

C $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & & \\ \hline \end{array}$ B \flat add 9 $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \\ \hline \end{array}$ C $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & & \\ \hline \end{array}$ B \flat add 9 $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \\ \hline \end{array}$

no one can un - der - stand; se - crets I had to hide, 'cause no one would hold my hand. Well,

C $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & & \\ \hline \end{array}$ B \flat add 9 $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \\ \hline \end{array}$

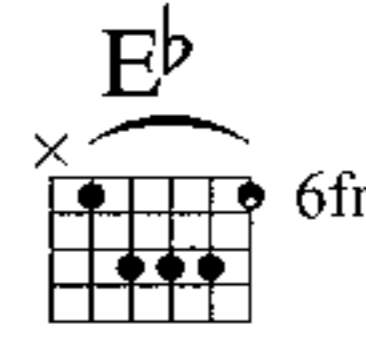
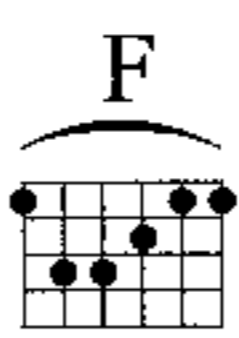
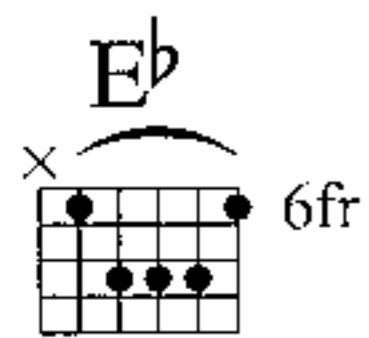
se - crets for me to know and nev - er for you to see; se - crets for on - ly

C $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & & \\ \hline \end{array}$ B \flat add 9 $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \\ \hline \end{array}$ C $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & & \\ \hline \end{array}$ B \flat add 9 $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \\ \hline \end{array}$

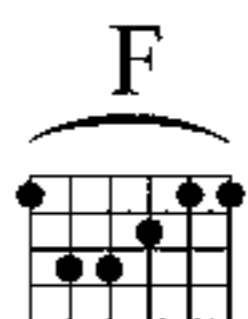
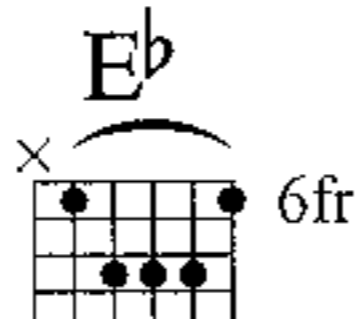
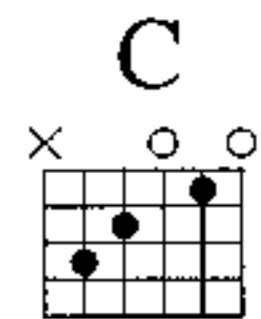
me.

1. C $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & & \\ \hline \end{array}$ B \flat add 9 $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \\ \hline \end{array}$ 2. C $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & & \\ \hline \end{array}$

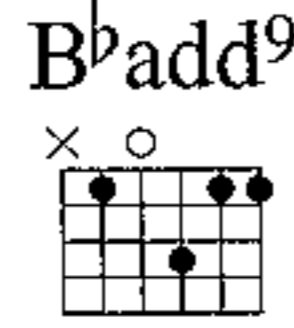
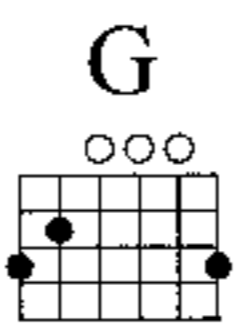
2. E - mo - tions so



The lit - tle ones they could not es - cape the pain and mi - se - ry...

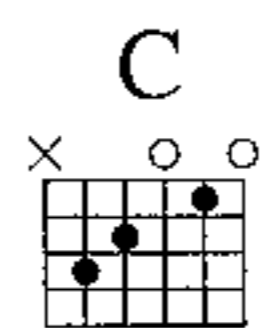
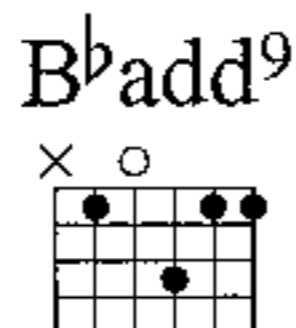
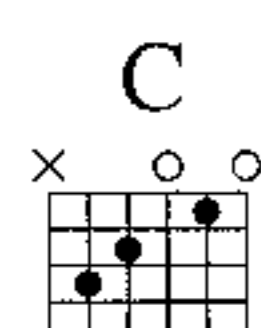


Would no one ev - er set them free? Why do you pre - tend to see

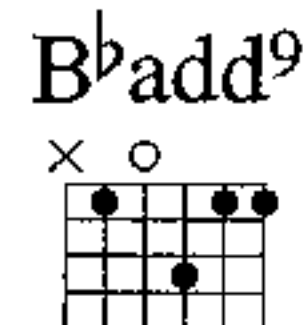
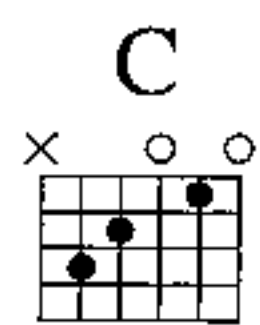


all the pain they had to go through? Can't you hear them cry to you.

Se - crets I kept in - side me,

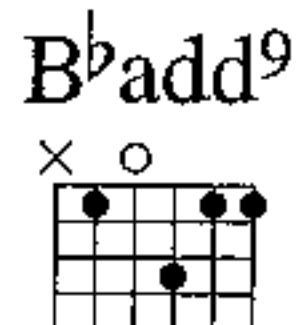
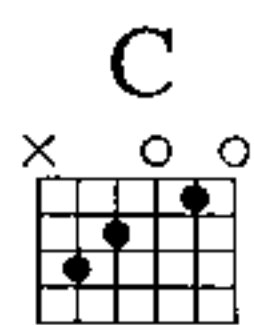


no one can un - der - stand, se - crets I had to hide, 'cause no one would hold my hand.

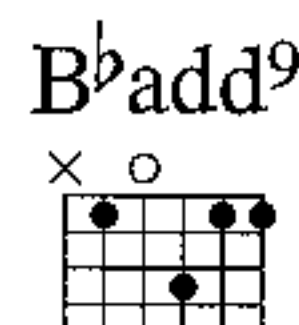
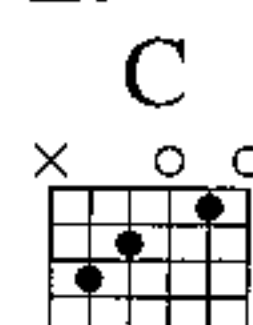


Se - crets for me to know_ nev - er for_ you to see;_ se - crets for on - ly

1.

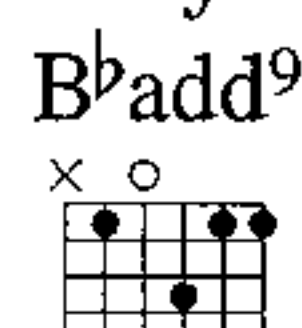
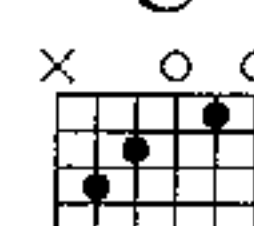
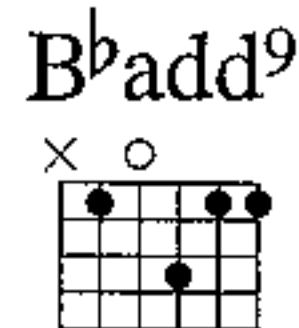
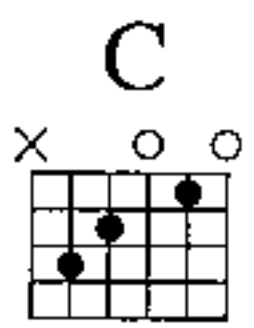


2.



me. me. Oh, ba - bies cry - ing, peo -

Repeat ad lib. to fade



- ple are dy - ing; there's se - crets in - side_ their hearts.

Verse 2:

Emotions so bother my soul
 To know that I felt such pain
 I thought it would go far away
 It did for the moment
 But truth in what I'm saying
 They thought it was all a lie
 How could they deny it
 When I was just a child?
 Babe, come on now.

Secrets *etc.*

DON'TCHA WANNA

WORDS & MUSIC BY ANASTACIA, SAM WATTERS, LOUIS BIANCANIELLO, STEVIE WONDER & YVONNE WRIGHT

♩ = 130 (in 2)

4 N.C.

1. If you had the chance, I know you
(Verse 2 see block lyric)

Drums 4
Play optional 8va bassa (both hands)

Detailed description: This system contains the first musical system. It features a vocal line in treble clef, a piano accompaniment in bass clef, and a drum line in bass clef. The key signature has four flats (B-flat major/D-flat minor) and the time signature is 4/4. The tempo is marked as quarter note = 130 in 2. The system includes a repeat sign and a first ending bracket. The lyrics are: "1. If you had the chance, I know you (Verse 2 see block lyric)". There are also instructions for drums: "Drums 4" and "Play optional 8va bassa (both hands)".

sure - ly would. And a - ny - time I want

Detailed description: This system contains the second musical system. It features a vocal line in treble clef, a piano accompaniment in bass clef, and a drum line in bass clef. The key signature has four flats and the time signature is 4/4. The lyrics are: "sure - ly would. And a - ny - time I want".

it, ba - by, I could.

Detailed description: This system contains the third musical system. It features a vocal line in treble clef, a piano accompaniment in bass clef, and a drum line in bass clef. The key signature has four flats and the time signature is 4/4. The lyrics are: "it, ba - by, I could."

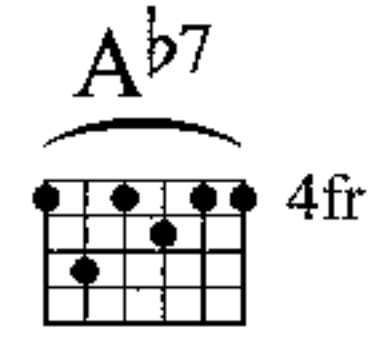
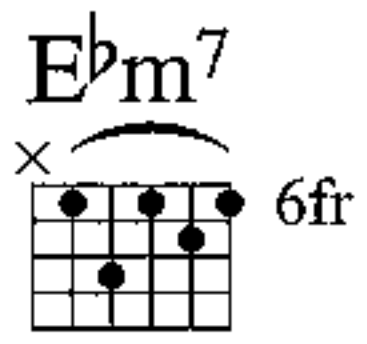
© COPYRIGHT 2001 POHO PRODUCTIONS/UNIVERSAL MUSIC CORPORATION/BREAKTHROUGH CREATIONS/
S.M.Y. PUBLISHING/SONY/ATV TUNES LLC/JOBETE MUSIC COMPANY INCORPORATED/BLACK BULL MUSIC INCORPORATED, USA.
SONY/ATV MUSIC PUBLISHING (UK) LIMITED, 10 GREAT MARLBOROUGH STREET, LONDON W1F 7LP /
UNIVERSAL/MCA MUSIC LIMITED, ELSINORE HOUSE, 77 FULHAM PALACE ROAD, LONDON W6 8JA /
JOBETE MUSIC (UK) LIMITED, 127 CHARING CROSS ROAD, LONDON WC2H 0EA.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Said you nev - er saw it com - ing, did you dear?

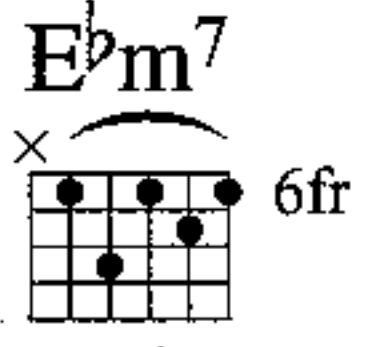
But you can't run from ev - 'ry - thing you fear.

Hey, don't cha wan - na fall in love? Don't cha wan-na, don't cha

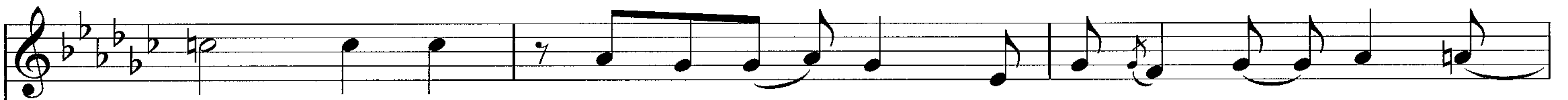
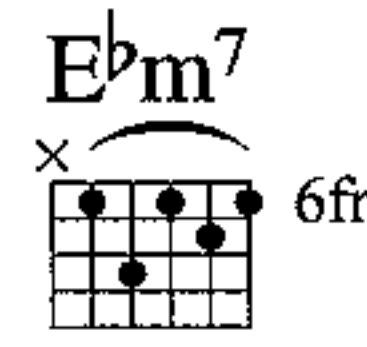
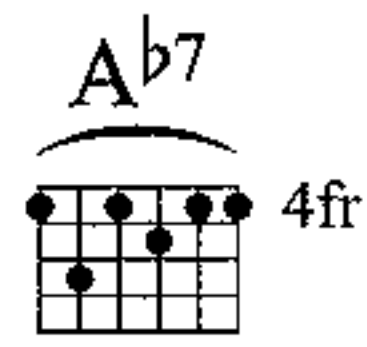
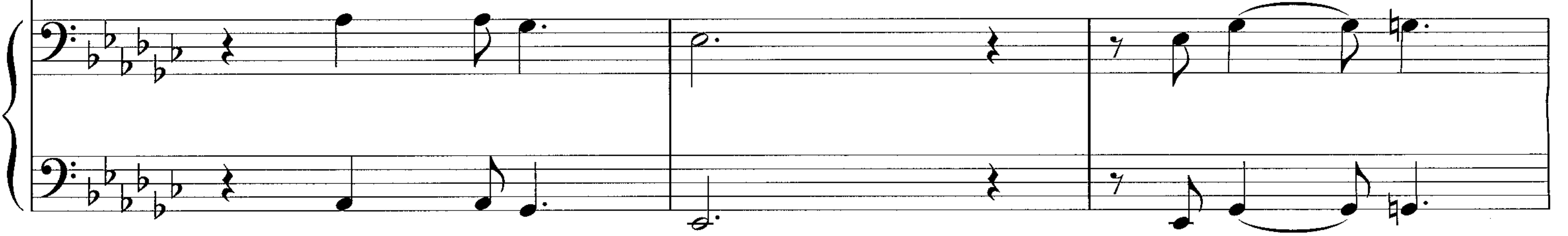
wan - na, don't cha wan - na fall in love with me? (Ba - by, you and I.)



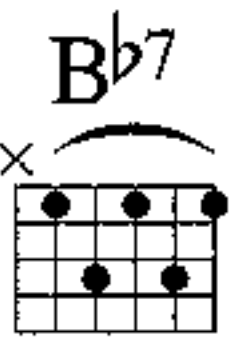
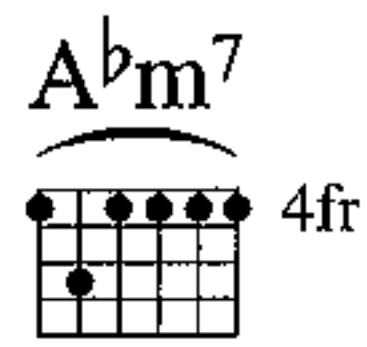
— Don't cha wan - na, don't you wan - na, don't cha wan - na fall in love? — (Why don't cha



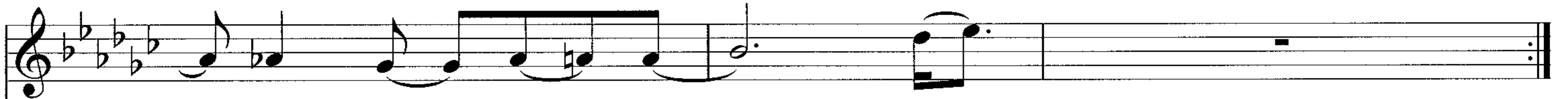
push your pre - cious pride_ a - side?)_ Don't cha wan - na, don't cha wan - na, don't cha wan - na fall in



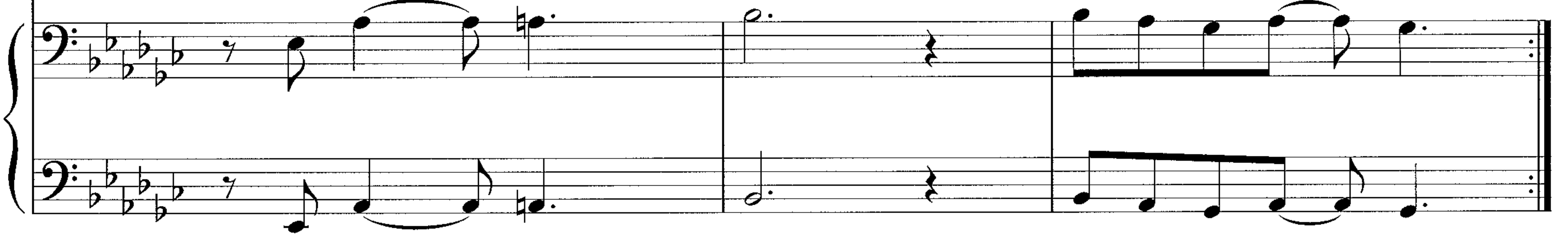
love with me? Don't cha wan - na? 'Cause you can't let_ your whole_



1.
N.C.

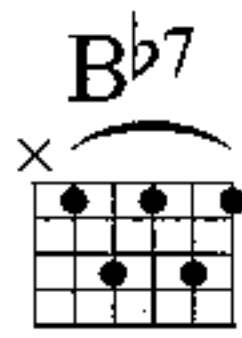
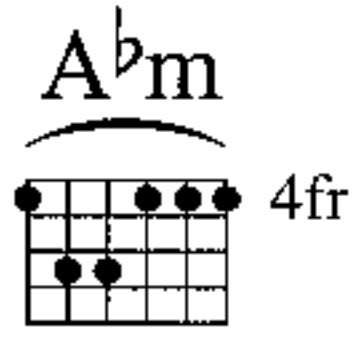


— life pass_ you_ by, — oh_



2.

N.C.

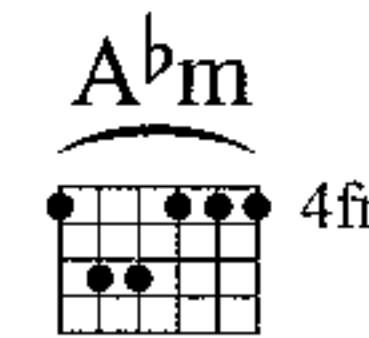
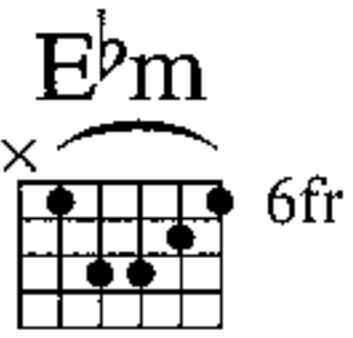


Musical staff with treble clef and key signature of three flats. The melody begins with a whole rest followed by a series of eighth and quarter notes.

You can't put no - thin' be - fore your pride.

(loco)

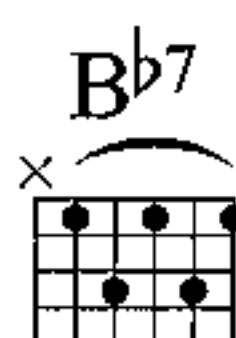
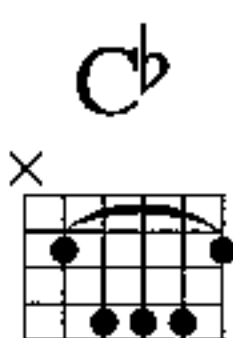
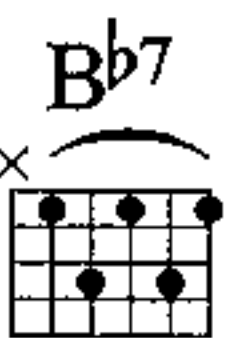
Piano accompaniment for the first system, including bass and grand staff. The bass line features a melodic line in the left hand and a steady bass line in the right hand.



Musical staff with treble clef. The melody continues with eighth and quarter notes, including a triplet.

(I said no - thin', no - thin'.) But, ba - by, what I give,

Piano accompaniment for the second system, including bass and grand staff. The bass line continues with a melodic line in the left hand and a steady bass line in the right hand.



Musical staff with treble clef. The melody continues with eighth and quarter notes, including a triplet.

you can lay your pride a - side.

Piano accompaniment for the third system, including bass and grand staff. The bass line continues with a melodic line in the left hand and a steady bass line in the right hand.

N.C.

Musical staff with treble clef. The melody begins with a whole rest followed by a series of eighth and quarter notes.

Ba - by, don't you wan - na fall in love with me 'cause we could

Optional 8va bassa (both hands)

Play 2° only

Piano accompaniment for the fourth system, including bass and grand staff. The bass line continues with a melodic line in the left hand and a steady bass line in the right hand.

take it all night and make you see. But ba - by let me know, don't

D.S. repeat chorus to fade

cha wan - na fall, don't cha wan - na?

Verse 2:
 Sure that you ain't had nothing like this before
 You can be the same if I give any more
 I don't wanna waste none of your precious time
 But you won't have no choice but to be mine
 Baby, don't cha wanna play it on the line?

Don't cha wanna etc.

DON'T STOP (DOIN' IT)

WORDS & MUSIC BY ANASTACIA, SAM WATTERS & LOUIS BIANCANELLO

♩ = 115

N.C.

Spoken: Ha, ha. Yeah. All ready to do this one? Alright then. Let's go. Ooh!

Drums

Am⁷

D⁹

Dm⁷

Cadd⁹

C

Ah, come on. Ooh, yeah.

Am⁷

D⁹

Dm⁷/G

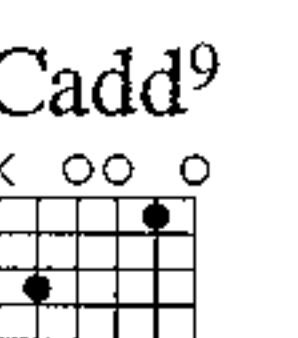
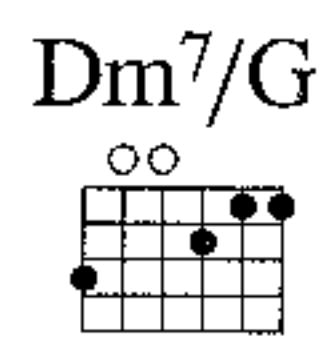
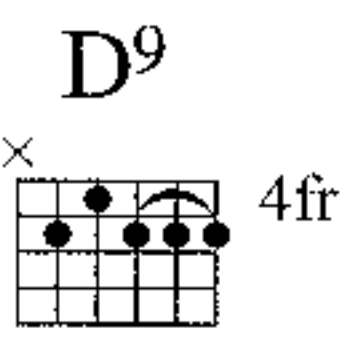
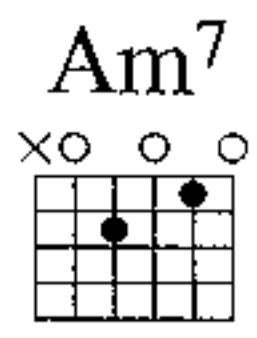
Cadd⁹

C/B

C/B^b

Don't stop do-in' that thing you do, your sweet love is making me high.

© COPYRIGHT 2001 POGO PRODUCTIONS/UNIVERSAL MUSIC CORPORATION/
 BREAKTHROUGH CREATIONS/S.M.Y. PUBLISHING/SONY/ATV TUNES LLC, USA.
 SONY/ATV MUSIC PUBLISHING (UK) LIMITED, 10 GREAT MARLBOROUGH STREET, LONDON W1F 7LP /
 UNIVERSAL/MCA MUSIC LIMITED, ELSINORE HOUSE, 77 FULHAM PALACE ROAD, LONDON W6 8JA.
 ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



Don't stop giv - ing me all your love, I've been wait - ing for you all my life.

C/B C/B^b Am⁷ D⁹ Dm⁷/G

Don't stop do - in' it,

Cadd⁹ C/B C/B^b Am⁷ D⁹

don't stop do - in' it ba - by. Sure, they com - in' round,
(Verse 2 see block lyric)

Dm⁷/G Cadd⁹ C/B C/B^b

they feed me all 'o their lines, yeah;

Dm⁷/G Cadd⁹ C/B C/B^b

Am7
x0000

D9
x4444

Dm7/G
0000

Cadd9
x0000

but I can't be mess - in' up, no; got a love keep me sa - tis - fied.



C/B
x0000

C/Bb
x0000

Am7
x0000

D9
x4444

Dm7/G
0000

And ba - by what I see



Cadd9
x0000

C/B
x0000

C/Bb
x0000

Am7
x0000

D9
x4444

when - ev - er I look at you, oh, is all I ev - er



Dm7/G
0000

Cadd9
x0000

C/B
x0000

C/Bb
x0000

want in this world. No - thin' else is gon - na do.



Am7
x02020

D9
x02020 4fr

Dm7/G
020202

Cadd9
x00000

Don't stop do - ing that thing_ you do, — your sweet love is mak - ing me high...

C/B
x02020

C/Bb
x02020

Am7
x02020

D9
x02020 4fr

Dm7/G
020202

Don't stop giv - ing me all your love, — I've been

Cadd9
x00000

C/B
x02020

C/Bb
x02020

Am7
x02020

D9
x02020 4fr

wait - ing for you all my life. — Don't stop

Dm7/G
020202

Cadd9
x00000

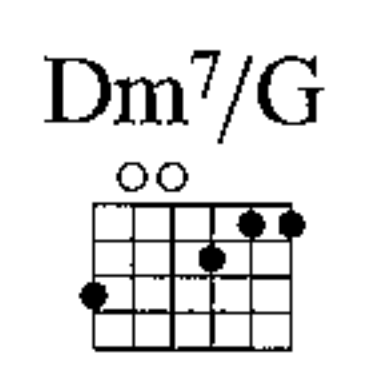
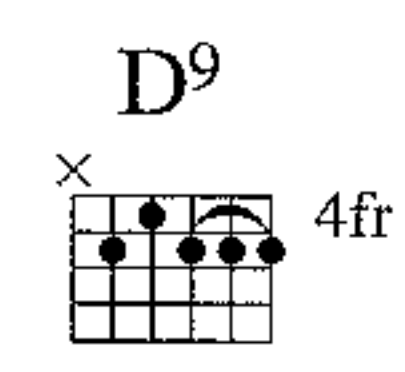
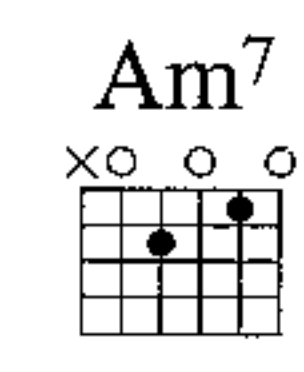
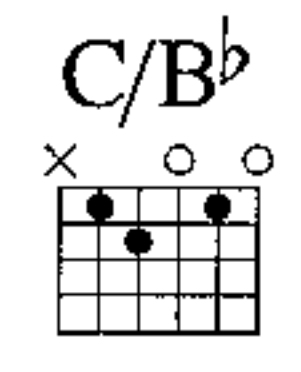
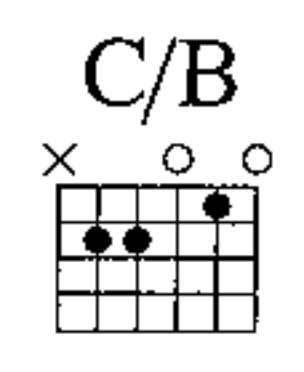
1.

C/B
x02020

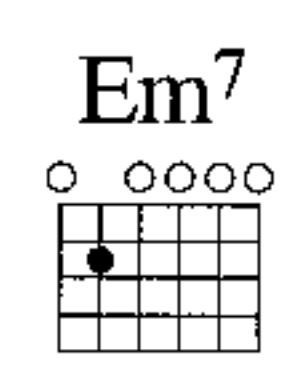
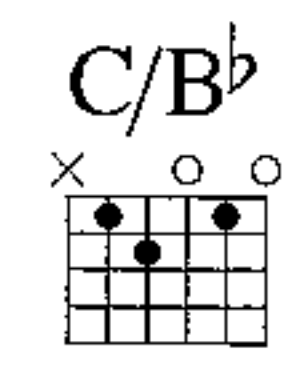
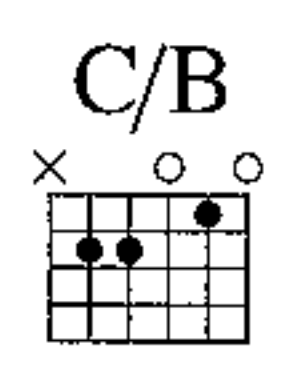
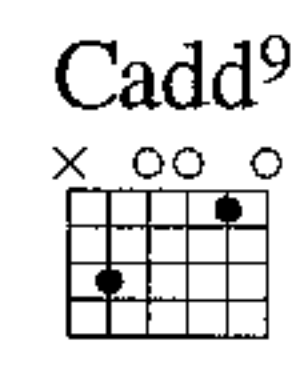
C/Bb
x02020

do - in' it, don't stop do - in' it ba - by.

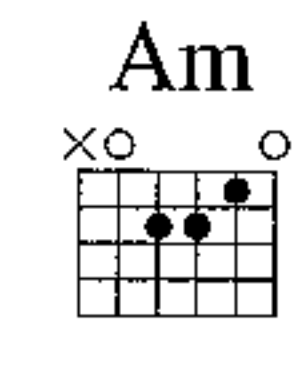
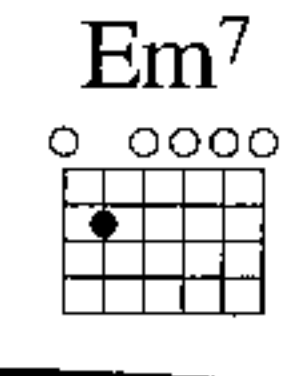
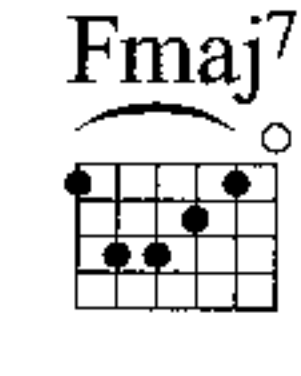
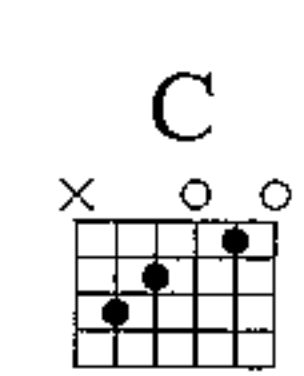
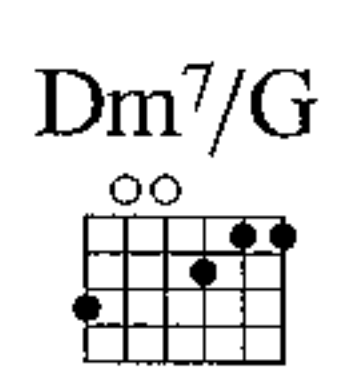
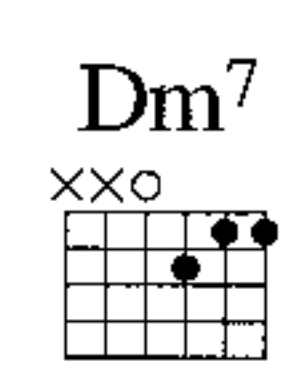
2.



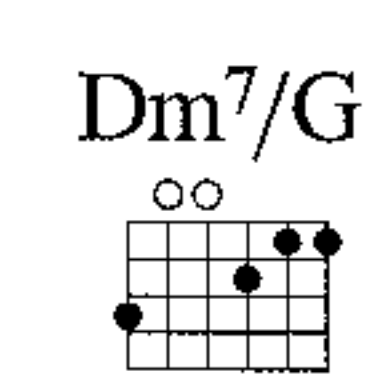
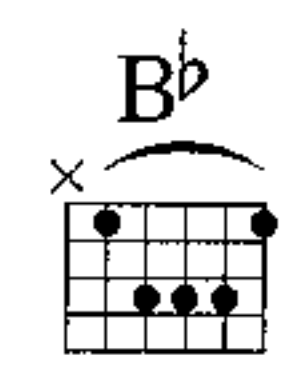
ba - by. Don't stop do - in' it,



don't stop do - in' it ba - by. I'm giv - ing you my all

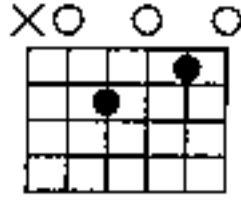


I ain't gon - na leave your side. I'll nev - er let you fall,

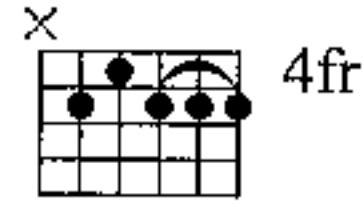


I won't be too far a - way, a - ny - time, at night or day.

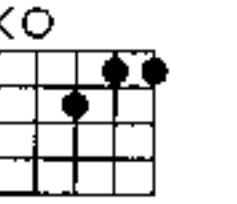
Am7



D9

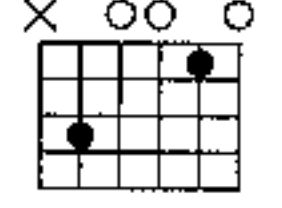


Dm7

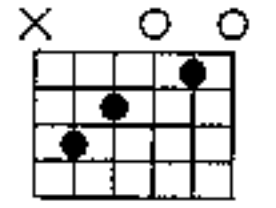


So ba - by just call. Don't stop do - in' that thing_ you do, _ your

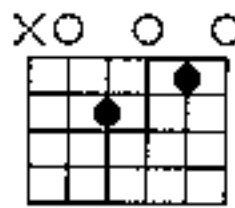
Cadd9



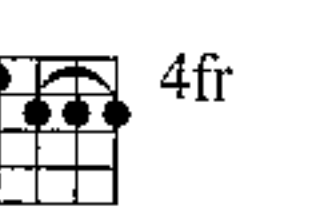
C



Am7

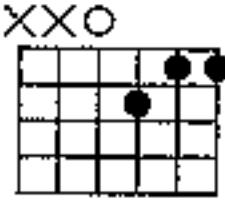


D9

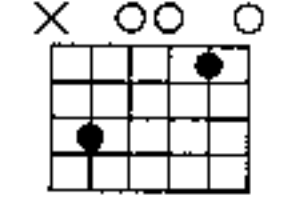


sweet love is mak - ing me high. _ Don't stop giv - ing me

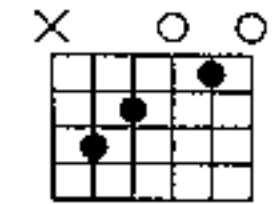
Dm7



Cadd9

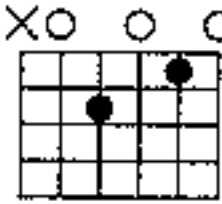


C

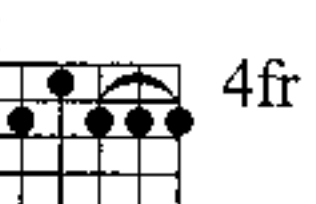


all your love, _ I've been wait - ing for you all my life. _

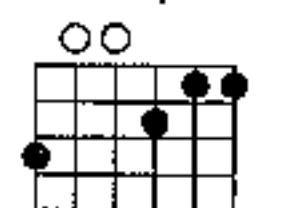
Am7



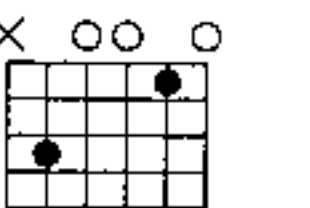
D9



Dm7/G



Cadd9



Don't stop do - in' that thing_ you do, _ your sweet love is mak - ing me high. _

C/B C/B^b Am⁷ D⁹ Dm⁷/G

Don't stop giv - ing me all your love, — I've been

Cadd⁹ C/B C/B^b Am⁷ D⁹

wait - ing for you all my life. — Don't stop

Dm⁷/G Cadd⁹ C/B C/B^b

Repeat to fade

do - in' it, don't stop do - in' it ba - by.

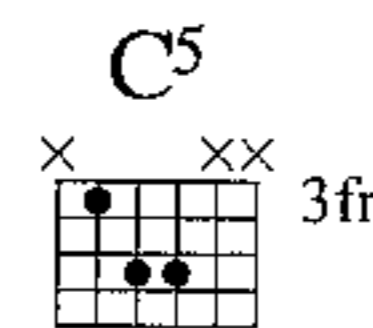
Verse 2:
 Friends got you down
 Oh, they say you must be a fool.
 No, but there ain't nothing, no, no
 That I wouldn't do for you.
 'Cause I'm out here on this road
 Every night and every day
 And I'm asking just one thing:
 Don't you ever take your love away.

OVERDUE GOODBYE (REPRISE)

WORDS & MUSIC BY ANASTACIA & BILLY MANN

♩ = 95

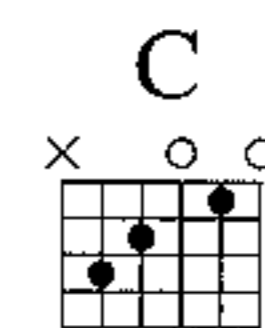
N.C.



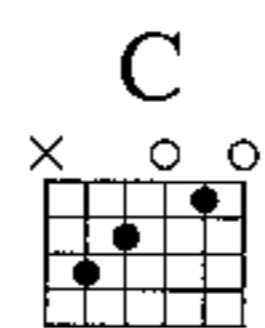
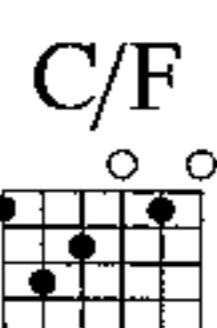
Good - bye.

Bongos

N.C.



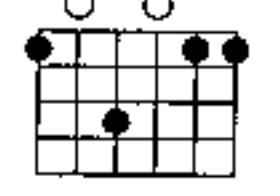
Ooh, ah, good - bye.



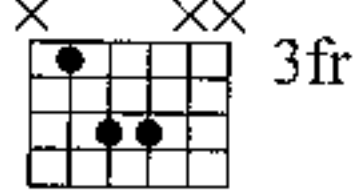
Ooh, good - bye.

© COPYRIGHT 2001 POHO PRODUCTIONS/UNIVERSAL MUSIC CORPORATION/REMANN
MUSIC/ANNOTATION MUSIC/TURTLE WINS THE RACE/WB MUSIC CORPORATION, USA.
UNIVERSAL/MCA MUSIC LIMITED, ELSINORE HOUSE, 77 FULHAM PALACE ROAD, LONDON W6 8JA /
WARNER/CHAPPELL MUSIC LIMITED, GRIFFIN HOUSE, 161 HAMMERSMITH ROAD, LONDON W6 8BS.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

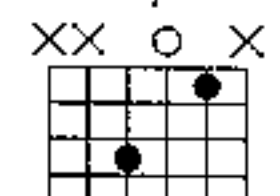
Fadd⁹



C⁵

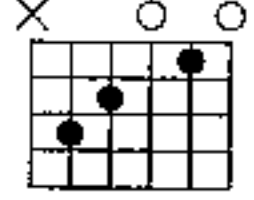


C⁵/F

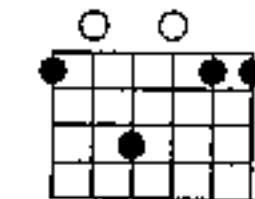


Good - bye. Yeah, yeah, yeah, good-

C

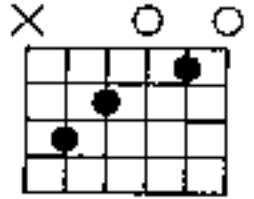


Fadd⁹

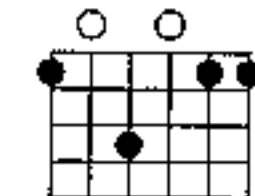


- bye. Good -

C

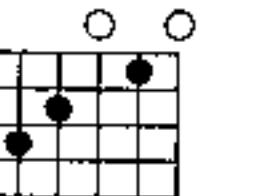


Fadd⁹

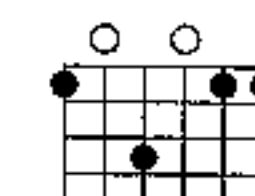


-bye, yeah, good -

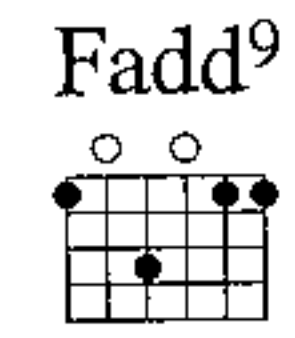
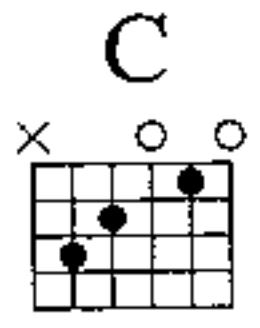
C



Fadd⁹

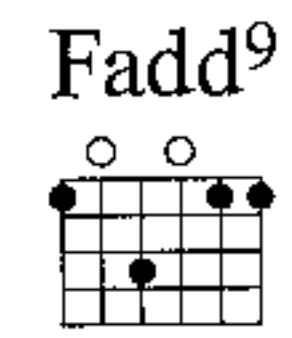
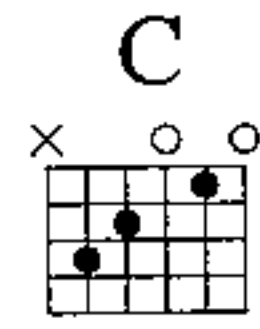


- bye. Huh, good -



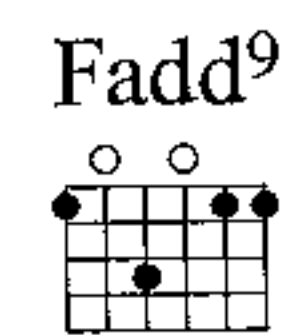
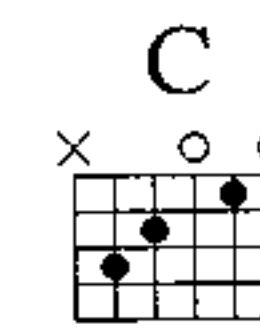
- bye. Come on and sing with me, good -

The first system of music consists of a vocal line and piano accompaniment. The vocal line starts with a half note 'bye.' followed by a quarter rest. The piano accompaniment begins with a 7th fret barre on the guitar. The lyrics 'Come on and sing with me, good -' are written under the vocal line.



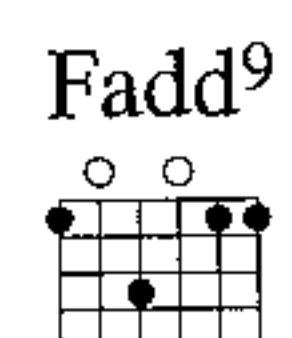
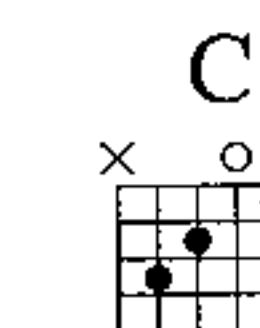
- bye. And one more time, and one more time good -

The second system of music continues the vocal line and piano accompaniment. The lyrics '- bye. And one more time, and one more time good -' are written under the vocal line.



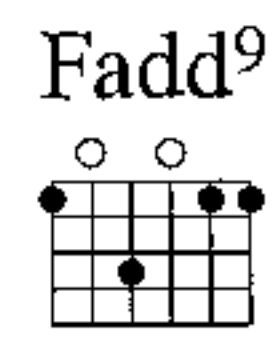
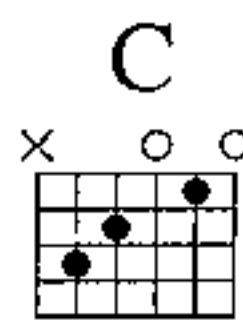
- bye. Ooh, good -

The third system of music continues the vocal line and piano accompaniment. The lyrics '- bye. Ooh, good -' are written under the vocal line.

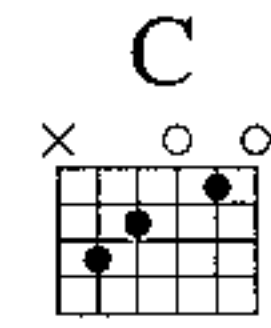
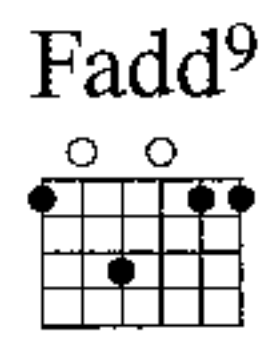
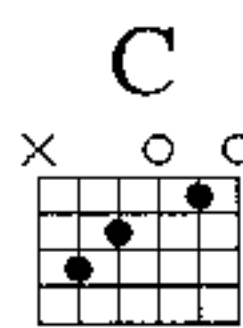


- bye. Yeah, yeah, good -

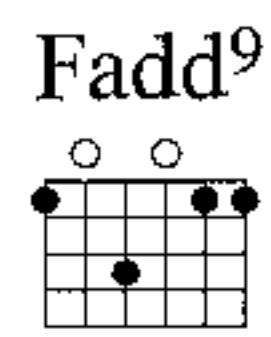
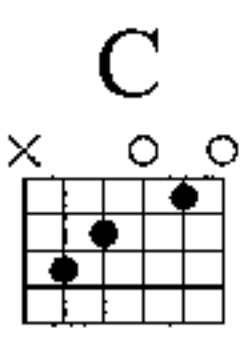
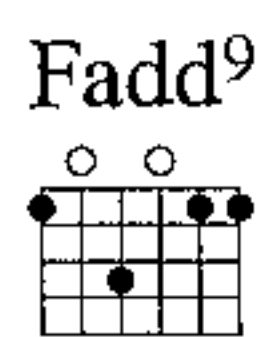
The fourth system of music concludes the vocal line and piano accompaniment. The lyrics '- bye. Yeah, yeah, good -' are written under the vocal line.



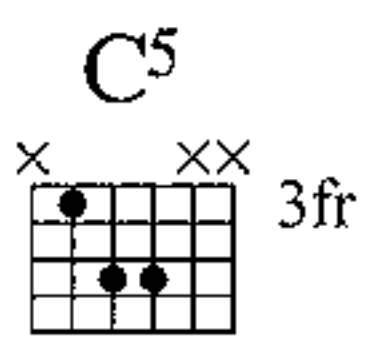
- bye. Mm, mm, good -



- bye. Good - bye.



Good - bye.



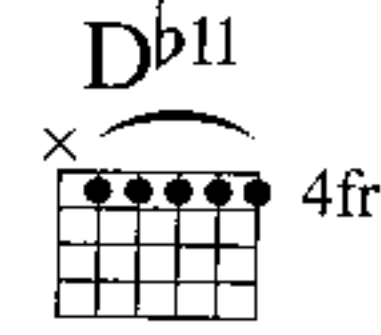
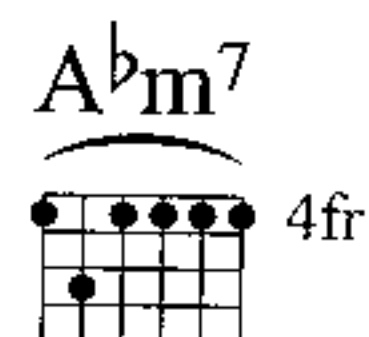
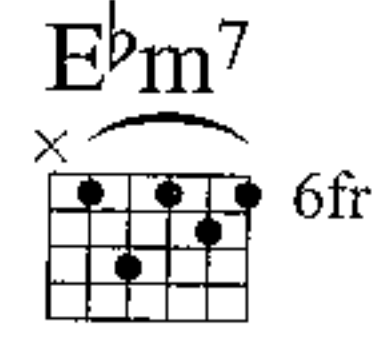
N.C.

Yeah, good - bye.

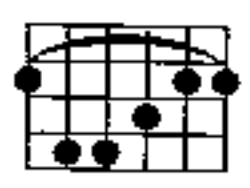
I DREAMED YOU

WORDS & MUSIC BY ANASTACIA, DEREK BRAMBLE & LINDY ROBBINS

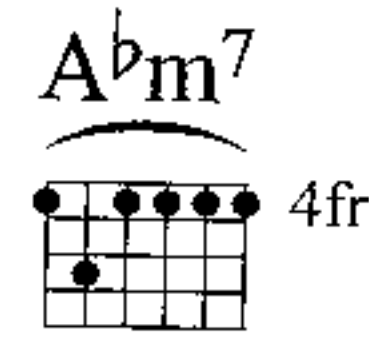
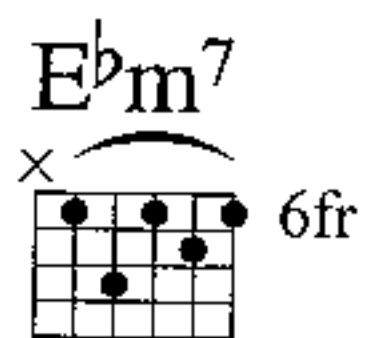
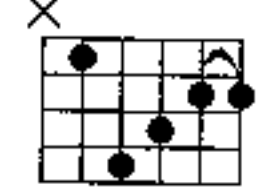
♩ = 116



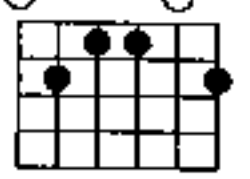
G^b



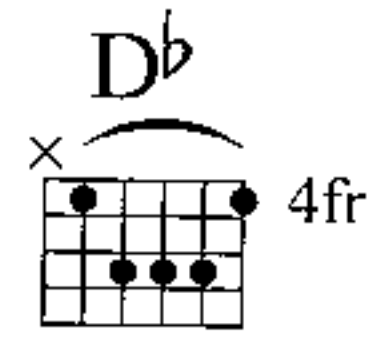
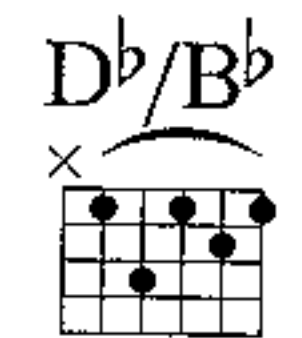
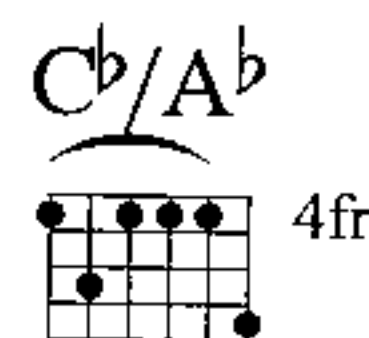
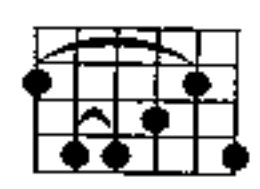
G^b/B^b



E^{maj}9



G^badd⁹



1. You walked in the room, and time was stand - ing still.

(Verse 2 see block lyric)

© COPYRIGHT 2001 POHO PRODUCTIONS/UNIVERSAL MUSIC CORPORATION/KODI KAYSI MUSIC/ANGELOU MUSIC/
 UNIVERSAL-POLYGRAM INTERNATIONAL PUBLISHING INCORPORATED/DREAMWORKS SONGS/CHERRY LANE MUSIC PUBLISHING COMPANY, USA.
 UNIVERSAL/MCA MUSIC LIMITED, ELSINORE HOUSE, 77 FULHAM PALACE ROAD, LONDON W6 8JA /
 UNIVERSAL MUSIC PUBLISHING LIMITED, ELSINORE HOUSE, 77 FULHAM PALACE ROAD, LONDON W6 8JA.
 ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

E^bm⁷
6fr

C^b/A^b
4fr

Knew you were my des - ti - ny by the

D^badd⁹
6fr

D^b
4fr

E^bsus⁴

E^bm

C^bmaj⁷

way you made me feel. On - ly you in my life

B^bm⁷

A^bm⁷
4fr

B^bm⁷

E^bsus⁴

for ev - er and a day. You're ev -

C^bmaj⁷

B^bm⁷

A^bm⁷
4fr

G^b

Eadd⁹

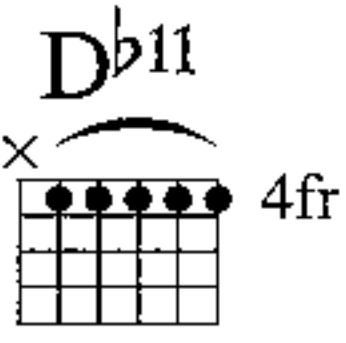
- 'ry - thing I ev - er i - ma - gined my love could be;

you for me. Like the

stars need the sky and the river needs its rain,

like an eagle needs its wings and a

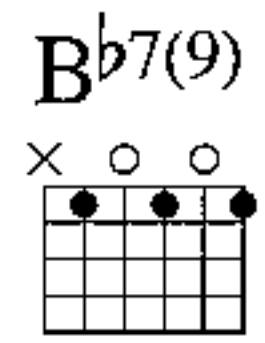
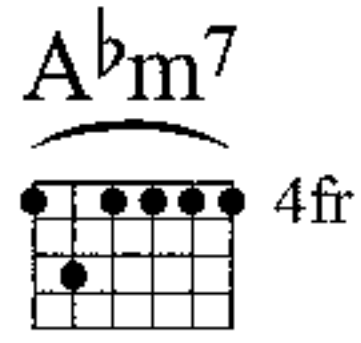
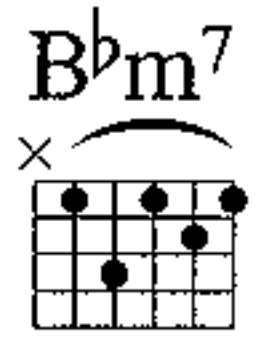
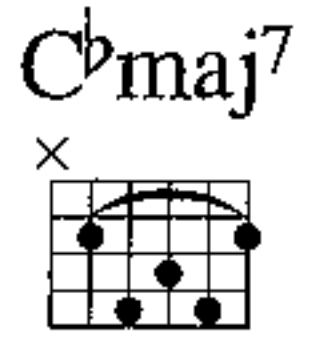
fire needs its flames, like the sun needs the day



To Coda \oplus

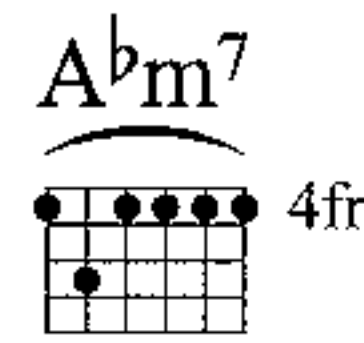
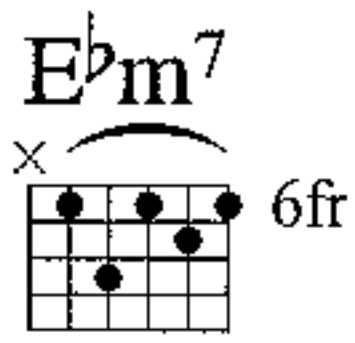
and the night needs the moon, like the

To Coda $\oplus \oplus$

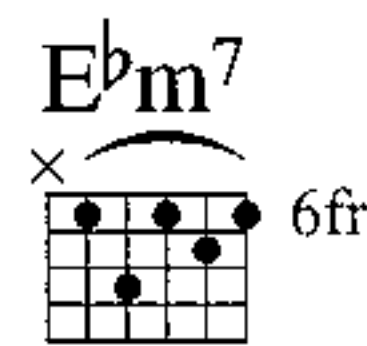
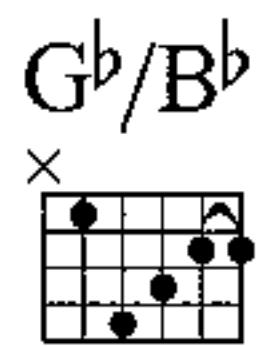
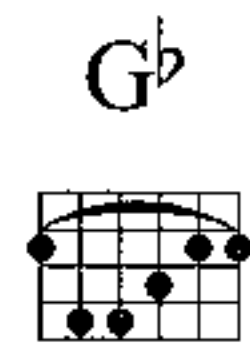
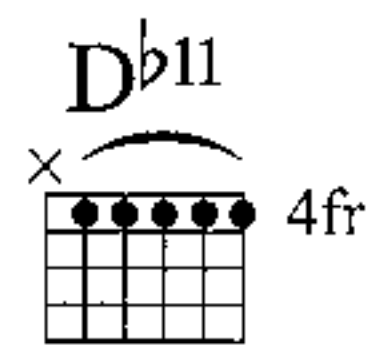


air that I breathe, that's how I

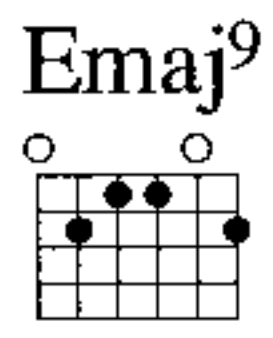
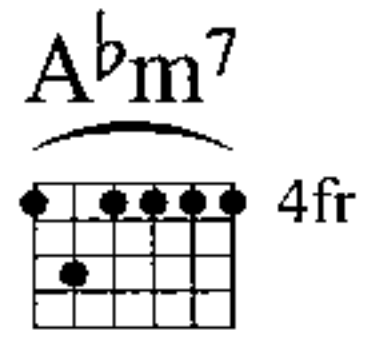
1.



dreamed of you.

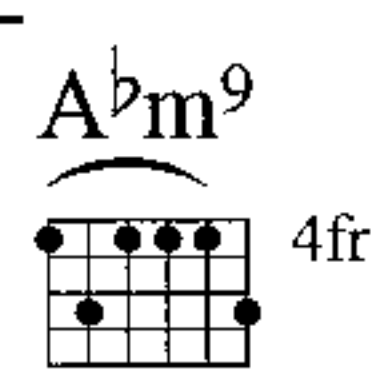


I dreamed you.



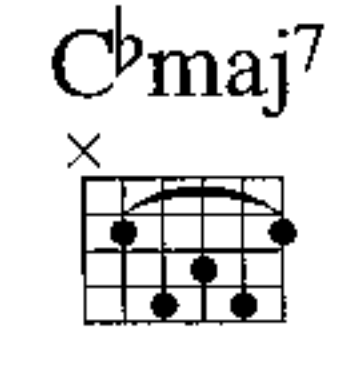
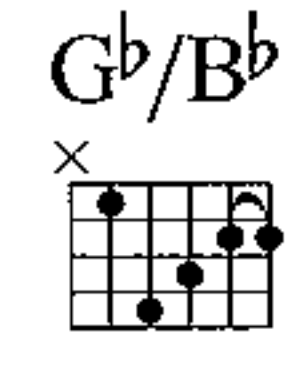
Musical notation for the first system, including a vocal line and piano accompaniment.

2.



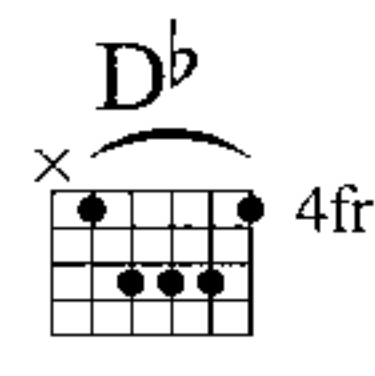
Musical notation for the second system, including a vocal line and piano accompaniment.

I dreamed of you and I, our



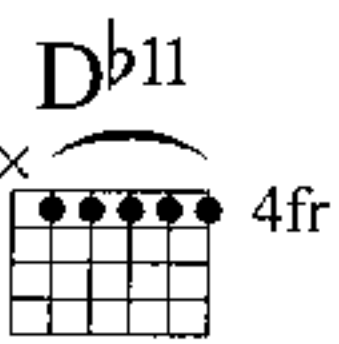
Musical notation for the third system, including a vocal line and piano accompaniment.

love can't be denied, no, no. There's no-thing I can do, no-thing



Musical notation for the fourth system, including a vocal line and piano accompaniment.

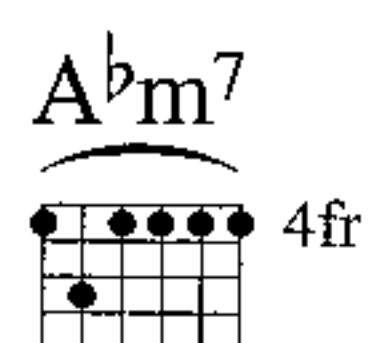
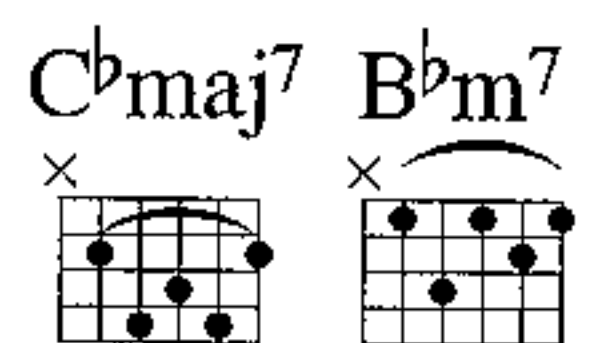
I can say, my heart it always knew. That's



D.%. al Coda \oplus

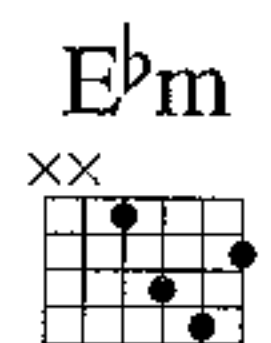
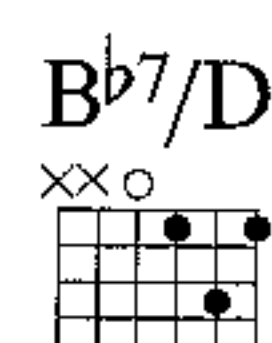
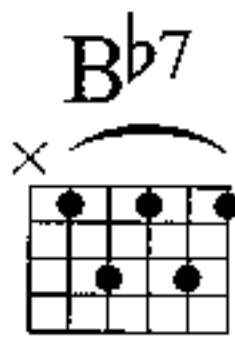
N.C.

\oplus *Coda*



how I dreamed_ of you._____ Like the

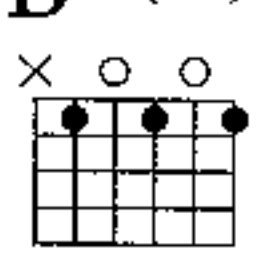
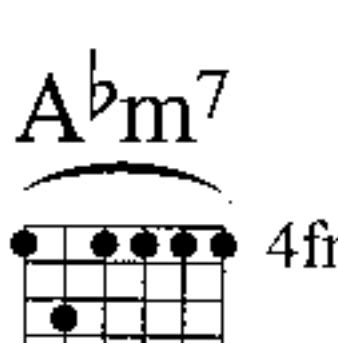
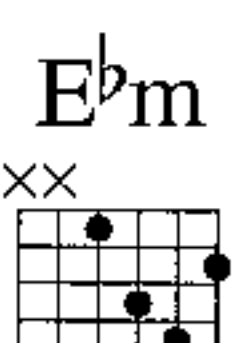
air that_ I breathe,_____



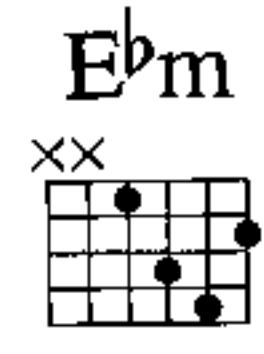
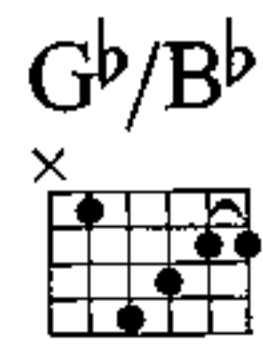
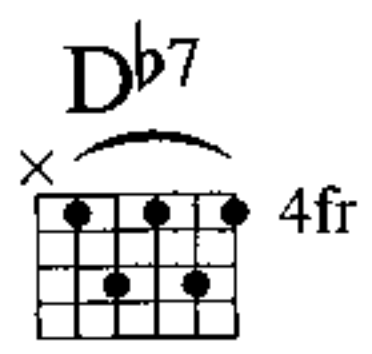
D.%. al Coda $\oplus \oplus$

that's _____ how I dreamed of you._____ Like the

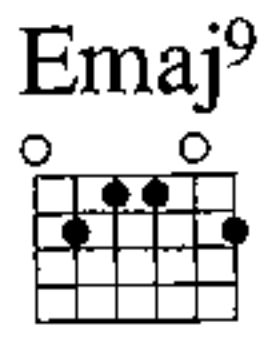
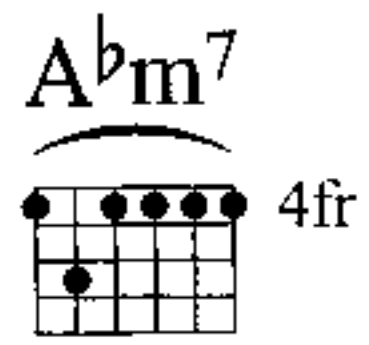
$\oplus \oplus$ *Coda* $Bb7(b9)$

dreamed of you._____



I dreamed of you,



yeah, yes I do, oh ba -

by.

Verse 2:

It's hard to explain
 But when you know you know
 I was so amazed by you
 You had me and: hello
 I need you in my heart
 My body, mind and soul
 It only took a moment to take my breath away
 Will you stay?

Like the stars *etc.*