

Whole Again

Words & Music by Stuart Kershaw, Andy McCluskey, Bill Padley & Jeremy Godfrey

$\text{♩} = 92$



The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment consists of sustained chords in the right hand and single notes in the left hand.



The second system continues the vocal line and piano accompaniment. The lyrics are: "1. If you see me walk - ing down - the street - star - ing at - the sky -". The piano accompaniment provides harmonic support with sustained chords and moving bass lines.



The third system continues the vocal line and piano accompaniment. The lyrics are: "and drag - ging my - two feet, - you just pass me by, - it still makes me". The piano accompaniment features sustained chords and a steady bass line.

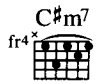


cry, — but you can make me whole- a - gain. —



2. If you see me with a - no - ther man laugh - ing and — jok -

(Verse 3 see block lyric)



-ing, do - ing what I can, — I won't put you down, — 'cause I want you a -



round, — and you can make me whole- a - gain. —



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody consists of quarter notes: F#4, A4, B4, C#5, B4, A4, G#4, F#4, followed by a quarter rest, then G#4, F#4, E5, D#5, C#5, B4.

Look - in' back on when we first met, I can - not es -

Piano accompaniment for the first system, including treble and bass staves. The bass line features quarter notes: F#3, A3, B3, C#4, B3, A3, G#3, F#3, with quarter rests in between. The treble staff has a long sustained chord.



Musical staff with treble clef and key signature of three sharps. The melody continues with quarter notes: B4, A4, G#4, F#4, E5, D#5, C#5, B4, followed by quarter rests, then G#4, F#4, E5, D#5, C#5, B4.

- cape_ and I can-not for - get. Ba - by you're the one, you_ still turn me



Piano accompaniment for the second system. The bass line continues with quarter notes: B3, A3, G#3, F#3, E4, D#4, C#4, B3, with quarter rests. The treble staff has a long sustained chord.



Musical staff with treble clef and key signature of three sharps. The melody consists of quarter notes: B4, A4, G#4, F#4, E5, D#5, C#5, B4, followed by a quarter rest, then G#4, F#4, E5, D#5, C#5, B4.

on, you can make me whole - a - gain.

Piano accompaniment for the third system. The bass line continues with quarter notes: B3, A3, G#3, F#3, E4, D#4, C#4, B3, with quarter rests. The treble staff has a long sustained chord.



Musical staff with treble clef and key signature of three sharps. The melody consists of quarter notes: F#4, A4, B4, C#5, B4, A4, G#4, F#4, followed by a quarter rest, then G#4, F#4, E5, D#5, C#5, B4.

For now I'll have to wait, but ba - by if you change your

Piano accompaniment for the fourth system. The bass line continues with quarter notes: F#3, A3, B3, C#4, B3, A3, G#3, F#3, with quarter rests. The treble staff has a long sustained chord.



mind, don't be too late 'cause I just can't go on, it's al-rea-dy been too



long, but you could make me whole a-gain. Ooh, ooh, ooh, ah, ooh, ah.—



Look - in' back on when we first met, I — can - not es -






- cape — and I can - not for - get. Ba - by you're the

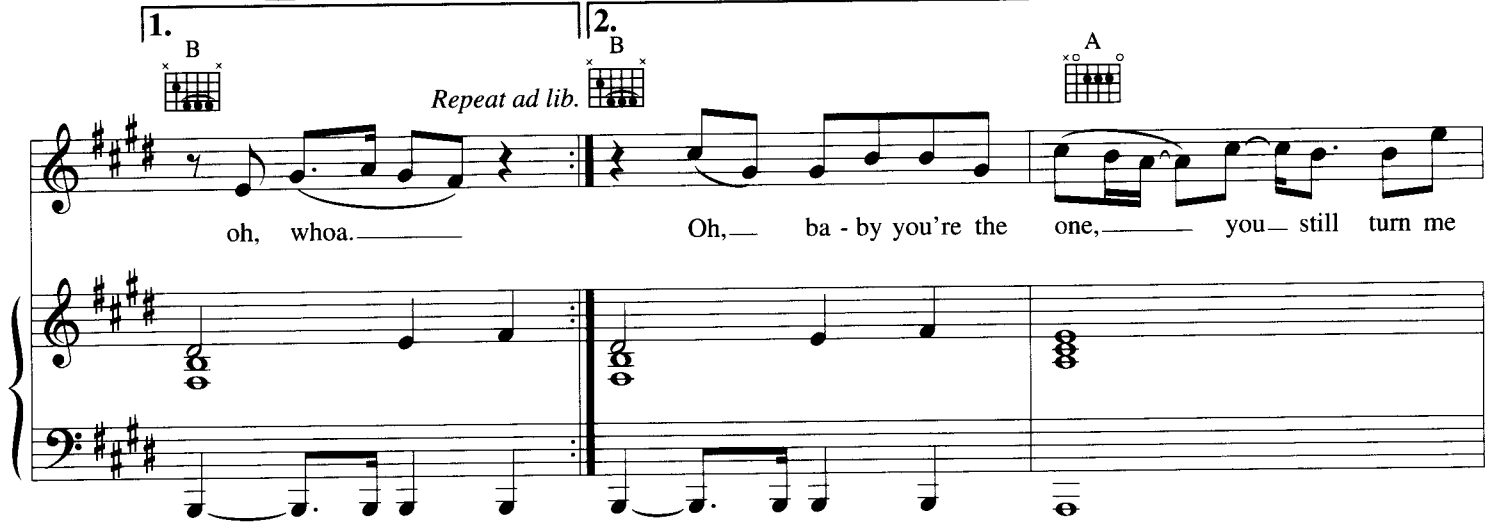
A  B  E 



one, you— still turn me on,— you can make me whole— a - gain.—



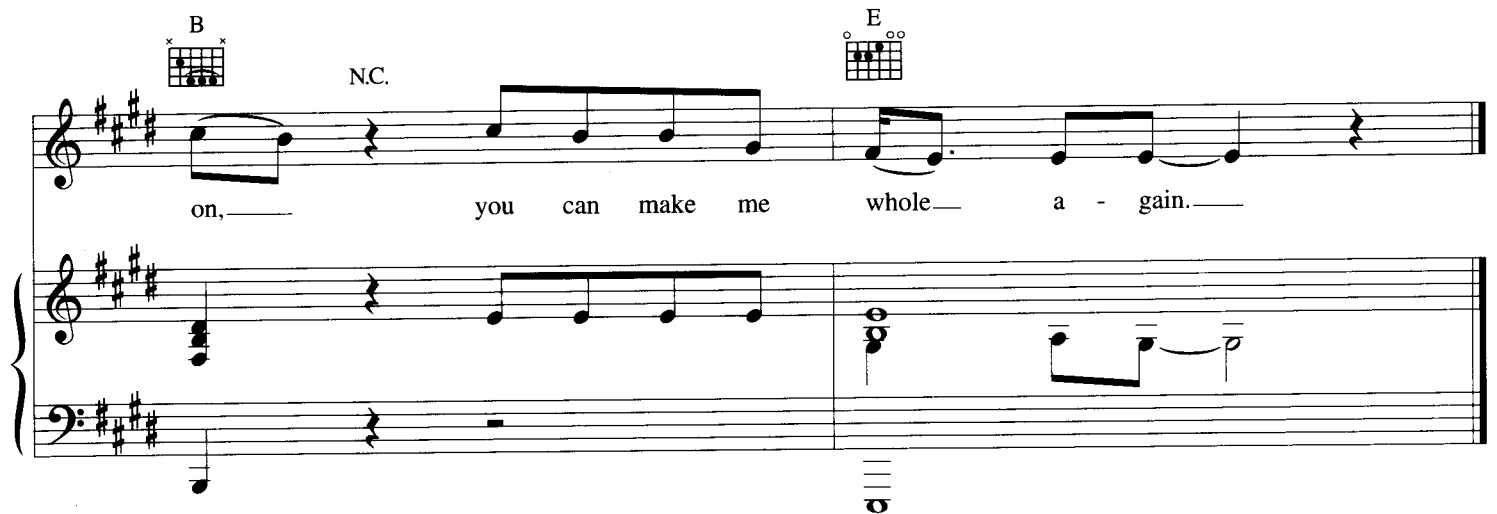
1. B  Repeat ad lib. B  A 

oh, whoa.—— Oh,— ba - by you're the one,—— you— still turn me



B  NC. E 

on,—— you can make me whole— a - gain.—



Verse 2:

Time is laying heavy on my heart
 Seems I've got too much of it since we've been apart
 My friends make me smile, if only for a while
 You can make me whole again.

You Are

Words & Music by Steve Mac, Wayne Hector, Alistair Tennent & Paul Gendler

♩ = 100

Chord diagrams: E^b5 (6fr), B^b, A^bsus², B^b/A^b, E^b5 (6fr), B^b.

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

Chord diagrams: A^bsus², B^b/A^b, E^b5 (6fr), B^b, A^bsus², B^b/A^b.

1. May - be you think_ you're not right for me that
(Verse 2: see block lyric)

Musical notation for the second system, including guitar chords, piano accompaniment, and vocal melody.

Chord diagrams: E^b5 (6fr), B^b, A^bsus², B^b/A^b, E^b5 (6fr), B^b.

you'll nev - er be_ ev - 'ry - thing I need. Well I'll tell you straight_ from my heart,_

Musical notation for the third system, including guitar chords, piano accompaniment, and vocal melody.

A^bsus²

B^b/A^b

E^b5

B^b

A^bsus²

B^b/A^b



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

you are, you are.

If you

E^b5

B^b

A^bsus²

B^b/A^b

E^b5

B^b



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

told me now you've got the pe - di - gree,

that you're not some - one who can talk

A^bsus²

B^b/A^b

Cm7

B^b/D

A^bsus²



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

to me.

Well, I'll tell you straight from my heart, you are you are.

E^b

B^b

A^bsus²

E^b

B^b



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

You are, you are my rea - son.

You are the air

Cm⁷



A^bsus²



E^b



B^b



A^bsus²



Musical staff with notes and rests.

I'm breath - ing. Ask who's in my heart, you are, you are.

Piano accompaniment for the first system.

E^b



B^b



1.

A^bsus²



2.

A^bsus²



Musical staff with notes and rests.

2. If Ooh,

Piano accompaniment for the second system.

E^b



B^bsus⁴



A^b



E^b



B^bsus⁴



Musical staff with notes and rests.

I wish you'd ask me how I feel. Ooh, and when you're near to me. (I'd say that I'm em - pha - tic.) (This

Piano accompaniment for the third system.

A^b



E^b



B^b



A^badd⁹



Musical staff with notes and rests.

ur - gen - cy is au - to - ma - tic.) Ooh, you're my ad - dic - ti - on boy. And I don't wan - na break the ha - bit.)

Piano accompaniment for the fourth system.



I'd say that you're in my heart. You're in my heart.



You are, you are my rea - son. You are the air



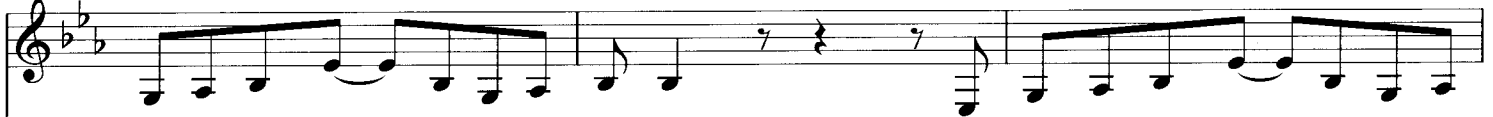
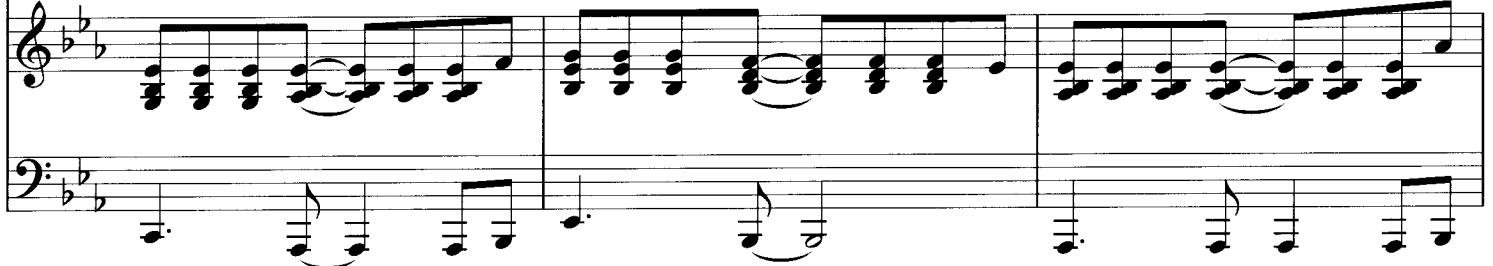
I'm breath - ing. Ask who's in my heart, you are, you are.



May - be you think you're not right for me, that you'll nev - er be ev - 'ry - thing



I need. Well I'll tell you straight from my heart. (You are you are.) If you



told me now you've got the pe - di - gree, that you're not some - one who can talk



to me. Well I'll tell you straight from my heart, you are, you are.



Repeat ad lib. to fade

Verse 2:

If ever I wanted to run away
I'd go only if you would come with me
'Cause no one can talk to my heart
Like you are, you are.

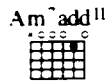
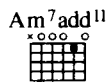
If I did for you what you do for me
And I'm on your mind every time you sleep
Say the words and no matter how far
I'll be where you are.

You are, you are etc.

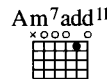
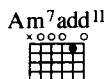
Eternal Flame

Words & Music by Billy Steinberg, Tom Kelly & Susanna Hoffs

$\text{♩} = 84$ 



Call my



name.

Call my name.

Call my name.



1. Close your eyes,-

give me your hand-

dar-ling,-

do you feel- my heart beat-

C D E^bdim⁷ Em B⁷ Em A⁷

- ing? Do you un - der - stand?— Do you feel the same— or am I on - ly

D Bm⁷ Am⁷

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

G Em⁷ C D G Em⁷

2. I be - lieve— it's meant to— be— dar - ling,— I watch you when - you are sleep -

C D E^bdim⁷ Em B⁷ Em⁹ A⁷

- ing, you be - long with me.— Do you feel the same— or am I on - ly



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



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



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



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

G Am7add11 G Am7add11

Oh, oh.

G Am7add11 G Am7add11

Call my name. Call my name.

D Dm G/D D

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

F G C G/B Am7 G

life so lonely, and come and ease the pain.



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

Oh.



Close your eyes, -

give me your hand -

dar - ling, -

do you feel - my heart beat -



- ing?

Do you un - der - stand? -

Do you feel the same -

or am I on - ly



Repeat ad lib. to fade

dream - ing?

Or is this

burn - ing

an e - ter - nal flame?

It's OK!

Words & Music by Tor Erik Hermansen, Hallgeir Rustan & Mikkel Eriksen

$\text{♩} = 90$ $\text{♪} = \text{♪} \text{ } \overset{3}{\text{♩}}$



The first system of music features a guitar part with chords D, A, and Bm. The piano accompaniment is in 4/4 time, with a treble clef and a bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass line provides harmonic support with quarter and eighth notes.



The second system of music includes guitar chords G, A, and D. The lyrics are: "1. Well I re - mem - ber all the nights I used to stay at home, (Verse 2 see block lyrics)". The piano accompaniment continues with a similar rhythmic pattern to the first system.



The third system of music includes guitar chords A and Bm. The lyrics are: "on the phone, all night long. Used to talk a - bout the things we real - ly want to do." The piano accompaniment continues with a similar rhythmic pattern to the previous systems.



I be - lieved in you. I re - mem - ber how you used to say,



"have no fear, be O. K." When you told me a - ny - thing you want is pos - si - ble,



we could have it all. I be - lieved in you,



I must have been a fool. All my dreams were with you. I say it's



O. K. I can pro - mise you it's al - right. You ain't keep - ing me up






all night no more. You're not here but it's



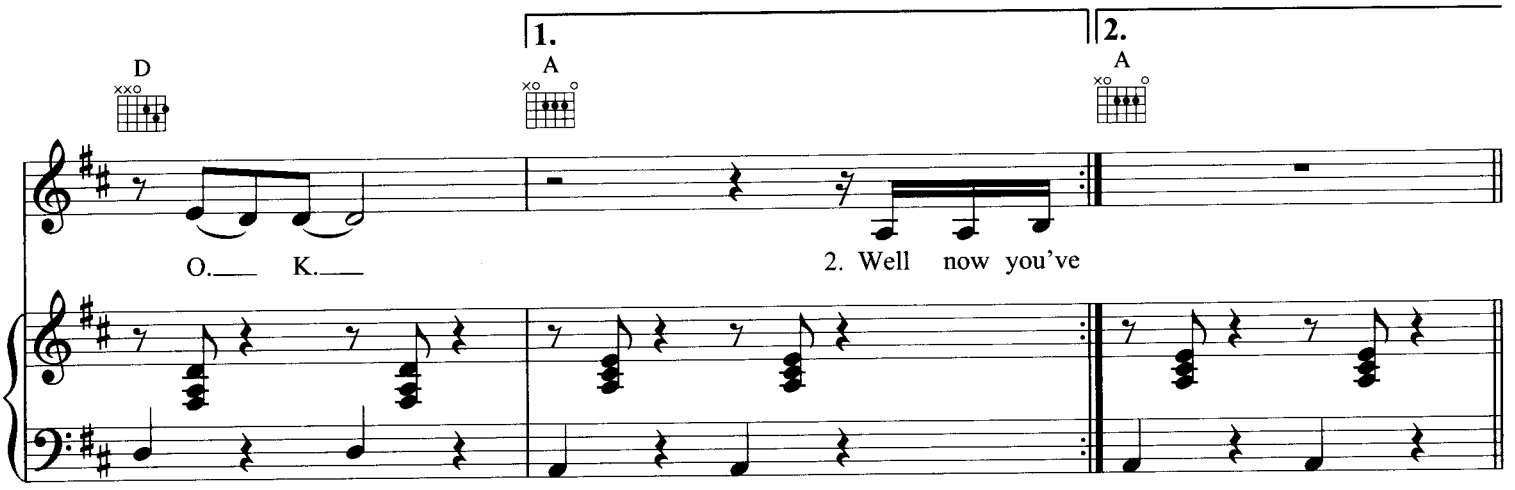
O. K. I as - sure you babe it's al - right. You ain't keep - ing me up



all night no more. You're not here but it's

1.   2. 

O. K. Well now you've






(It's al - right and a it's O. K. and a it's al - right and it's, it's O. K. and a



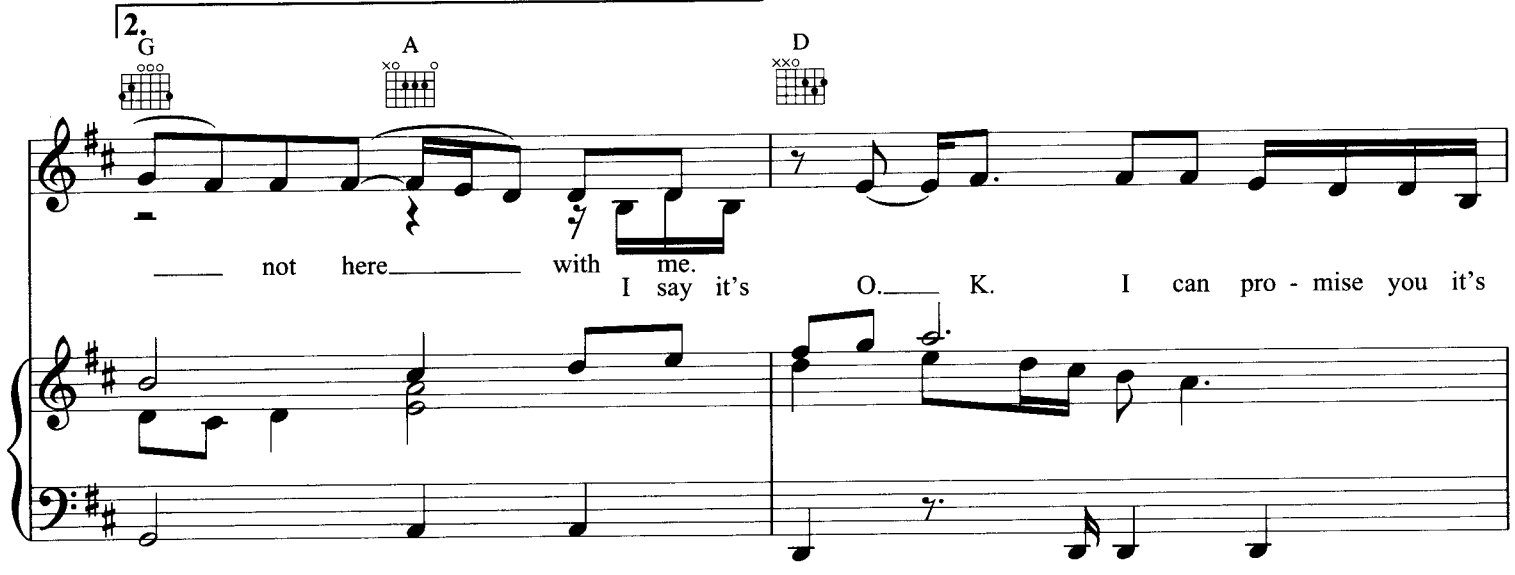
 1.  

it's al - right and a it's O. K. and a And you're not here with me.



2.   

not here with I say it's O. K. I can pro - mise you it's





al - right. You ain't keep - ing me up all night no more.



You're not here but it's O. K. I as - sure you babe it's



al - right. You ain't keep - ing me up all night no more.



You're not here but it's (It's al - right and a it's O. K. and a,

1.
A Bm

it's al - right and a it's O. K. and a it's al - right and it's, it's O. K. and a, And your

2.
G A Bm

not here with me. It's al - right and a it's O. K. and a,

G A D

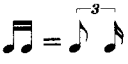
you're not here but it's O. K.

Verse 2:
 Well now you've got to where you wanted
 Like I knew you would
 Cash, car, house, it's all good.
 It's the why you never came around here no more
 Like you did before
 Got it all, that's the way it seems
 Looks like you live your dream
 And I hope your love it turns out for the better now
 When I'm not around
 I believed in you, I must have been a fool
 All my dreams were with you.

I say it's O. K. I can promise you *etc.*

The Last Goodbye

Words & Music by Tor Erik Hermansen, Hallgeir Rustan, Mikkel Eriksen,
Danny Poku, Espen Lind & Amund Bjorklund

♩ = 82 

B



B



D#m



6fr

1. Ain't no head-lights on the road to - night, ev-'ry - bo - dy here is sleep - ing tight...
(Verse 2 see block lyric)



G#m 4fr

Bmaj7/F#



E



F#



Ain't no - bo - dy gon - na find us here, we'll dis - ap - pear...



There's a dan - cer in the arms of love_ and he's dan - cing on the sky a - bove.

E



And the truth is that we'll nev - er know_ where love_ will flow_.



N.C.

Aim high,_ shoot low._ (You got - ta aim high and shoot low ba - by.)

B



Ain't no head-lights on the road to - night, ain't no - bo - dy here to make it right_



'cause we could - n't seem to find a way for love to stay...



If you had a - no - ther night to give... I would have a - no - ther night to live...



But you're nev - er gon - na see me cry the last good - bye...

N.C.

(Last good - bye.)



If I could do it ov - er, I'd do it all a - gain.



And if I got one more chance I would - n't change a thing.



Aim high, shoot low. Aim high, shoot low.



Ain't no head-lights on the road to - night, ain't no - bo - dy here to make it right.

3 3

B^bm



D^bmaj⁷/A^b



G^b



A^b



'cause we could - n't seem to find a way — for love — to stay.

D^b 4fr



Fm



If you had a - no - ther night to give — I would have a - no - ther night to live. —

B^bm



D^bmaj⁷/A^b



G^b



A^b



But you're nev - er gon - na see me cry the last — good - bye.

Fine

Verse 2:

Is it cloudy where you are tonight?
 Are the neon lights shining bright?
 Are you looking for a place to stay to get away?
 And the days are horses down the hill
 Running fast with no time to kill
 And the truth is that we'll never know where love will flow
 Aim high, shoot low
 (You gotta aim high and shoot low baby).

Ain't no headlights on the road tonight *etc.*

The Tide Is High (Get The Feeling)

Words & Music by John Holt, Howard Barrett, Tyrone Evans, Bill Padley & Jem Godfrey

$\text{♩} = 104$



(Whisper) Never give up. Never give up. 1. The

The first system of music features a vocal line in 4/4 time. The vocal line begins with a rest, followed by the lyrics "(Whisper) Never give up." and "Never give up." The piano accompaniment consists of a treble and bass clef. The treble clef has a melody of eighth notes, and the bass clef has a simple bass line. The system ends with the number "1." indicating the start of the first verse.



tide is high but I'm hold - ing on; I'm gon - na be your num - ber one.

The second system of music continues the vocal line with the lyrics "tide is high but I'm hold - ing on; I'm gon - na be your num - ber one." The piano accompaniment continues with a similar pattern of eighth notes in the treble clef and a simple bass line in the bass clef.



I'm not the kind of girl who gives up just like that, oh no woh. 2. It's

The third system of music continues the vocal line with the lyrics "I'm not the kind of girl who gives up just like that, oh no woh." The piano accompaniment continues with a similar pattern of eighth notes in the treble clef and a simple bass line in the bass clef. The system ends with the number "2." indicating the start of the second verse.



not the things you do that tease and hurt me_ bad, but it's the way you do the things you

(Verse 4 see block lyrics)



do to me. I'm_____ not the kind of girl_ who gives up just_____ like



that,_____ oh no_____ woh. 3. The tide is_ high but I'm hold - ing on;



I'm gon - na be your_ num - ber one. The tide is_ high but I'm hold - ing on;

C 3fr F G 3fr Dm7 5fr G 3fr

I'm gon - na be your_ num - ber one. Num - ber one. My num - ber one.

Dm7 5fr 1. G 3fr 2. G 3fr A

Num - ber one. (*Whisper*) Number one. one.

D G 3fr A

5. Ev - 'ry time that I get the feel - ing, you give me some - thing to be - lieve in.

D G 3fr A

Ev - 'ry time that I got you near me, I know the way that I want it to be.



But you know I'm gon - na take my chance now, I'm gon - na make it hap - pen some - how.



And you know I can take the pres - sure; a mo - ment's pain for a life - time's plea - sure..

N.C.

Ev - 'ry girl wants you to be her__ man,



but I'll wait_ right here till_ it's my_____ turn. I'm_____ not the kind of girl_

G 3fr A Dsus² G 3fr A

who gives up just like that, oh no woh. The

D G 3fr A D G 3fr A

tide is high but I'm hold - ing on; I'm gon - na be your num - ber one. The

D G 3fr A D G 3fr A *D.S. to fade*

tide is high but I'm hold - ing on; I'm gon - na be your num - ber one.

Verse 4:
 Every girl wants you to be her man
 But I'll wait right here till it's my turn
 I'm not the kind of girl who gives up just like that
 Oh no.