

# backstreet boys



MILLENNIUM

# LARGER THAN LIFE

Words and Music by  
BRIAN T. LITTRELL, MAX MARTIN  
and KRISTIAN LUNDIN

Rock ♩ = 120

N.C.



Verse:



1. I may run and hide when you're scream - in' my name, al - right.  
2. Look - in' at the crowd and I see your bod - y sway, come on.



But let me tell you now there are  
Wish-in' I could thank you in a



pric - es to fame, al - right, —  
dif - fer - ent way, come on, —

'Cause All of our  
all of your



time spent in flash es of light...  
time spent keeps us a - live. }

*Chorus:*



All you peo - ple, can't you see, can't you see how your love's af - fect - ing our re -

B $\flat$  F Cm B $\flat$  F

al - i - ty? Ev - 'ry time we're down, you can make it right and

A $\flat$  B $\flat$  I. Cm N.C.

that makes you larg - er than life.

2. Cm B $\flat$  F A $\flat$  B $\flat$

life.

Bridge: Cm G7 Cm9 F $\text{sus}$  F Fm9 G7

All of your time spent

*mp*



keeps us a - live...

*cresc.*



*(Inst. solo ad lib. ...)*

*mf*



*... end solo)*

**Chorus:**



All you peo - ple, can't you see, can't you see how your love's af - fect - ing our re -

B $\flat$  F Cm B $\flat$  F

al - i - ty? \_\_\_\_\_ Ev - 'ry time we're down, you \_\_\_\_\_ can make it right and

A $\flat$  B $\flat$  Cm

that makes \_\_\_\_\_ you larg - er \_\_\_\_\_ than \_\_\_\_\_ life. Yeah, \_\_\_\_\_ ev -

B $\flat$  F Cm B $\flat$  F

'ry time we're down, yeah, \_\_\_\_\_ you \_\_\_\_\_ can make it right. \_\_\_\_\_

Cm B $\flat$  F A $\flat$  B $\flat$

\_\_\_\_\_ Yeah, \_\_\_\_\_ that's... what makes you big - ger than life. \_\_\_\_\_

## Chorus:



All you peo-ple, can't you see, can't you see how your love's af-fect-ing our re-



al-i-ty? Ev-'ry time we're down, you can make it right and



that makes you larg-er, that makes you



larg-er, that makes you larg-er than life.

# I WANT IT THAT WAY

Words and Music by  
MAX MARTIN and  
ANDREAS CARLSSON

Moderately ♩ = 100

F#m D A F#m

The first system of music features a guitar part with four chords: F#m, D, A, and F#m. Below the guitar part is a piano accompaniment consisting of a treble and bass clef. The treble clef part starts with a melody of eighth notes, and the bass clef part provides a simple harmonic accompaniment. The tempo is marked 'Moderately' with a quarter note equal to 100 beats per minute.

Verse:

D A F#m D A

The first verse of the song is presented in three systems. The first system shows the guitar chords D, A, F#m, D, and A. The second system contains the vocal melody with the lyrics: "1. You are my fi - re, the one are two worlds a - part. your fi - re, your one". The piano accompaniment continues with a consistent rhythmic pattern.

F#m D A F#m

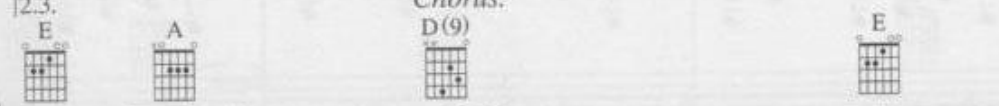
The second verse of the song is presented in three systems. The first system shows the guitar chords F#m, D, A, and F#m. The second system contains the vocal melody with the lyrics: "de - si - re. Be - lieve when Can't reach to your heart when de - si - re? Yes, I know it's". The piano accompaniment continues with a consistent rhythmic pattern.



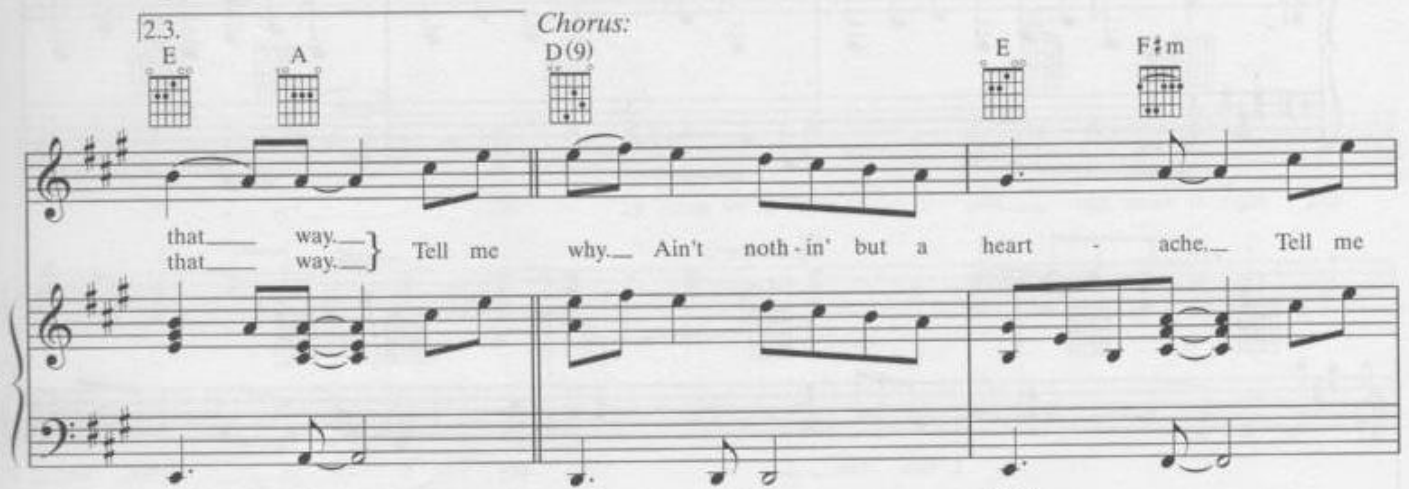
1. 

I say — I want — it that — way. — 2. But we —  
 you too say — late, — but I want — it  
 I want — it



2.3. *Chorus:* 

that — way. — } Tell me why. — Ain't noth - in' but a heart - ache. — Tell me  
 that — way. — }





why. — Ain't noth - in' but a mis - take. — Tell me why. — I nev - er wan - na



1.  *D.S. al Fine*

hear you say — I want — it that — way. — 3. Am I —



2.

## Bridge:

C#sus



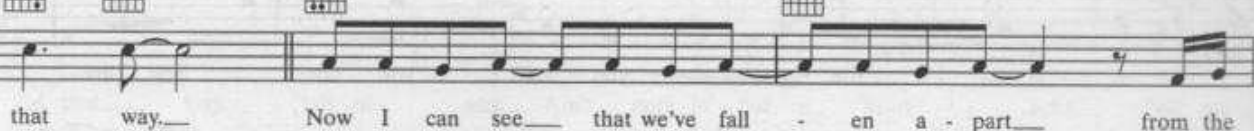
C#



F#m



A/E



D



Bm



E



F#m



A/E



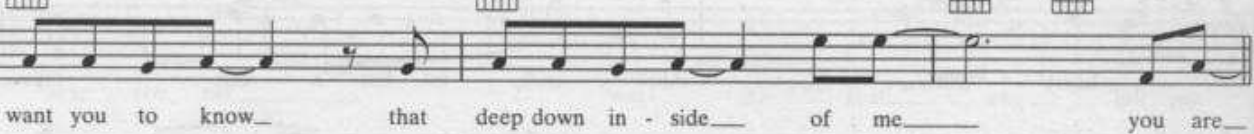
D



Esus



E



D(9)



E



F#m



D(9)





si - re. You are, you are, you are, you are.



Don't wan - na hear you Ain't noth - in' but a  
say ...



heart - ache. Ain't noth - in' but a mis - take.



I nev - er wan - na hear you say I want it

## Chorus:

F# B E(9) F# G#m

that way. Tell me why. Ain't noth-in' but a heart ache. Tell me

E(9) F# G#m E(9)

why. Ain't noth-in' but a mis take. Tell me why. I nev-er wan-na

F# B G#m 1. F# B

hear you say I want it that way. Tell me

2. F# B G#m F# B

that way. 'Cause I want it that way.

*rit.*

# SHOW ME THE MEANING OF BEING LONELY

Words and Music by  
MAX MARTIN and HERBERT CRICHLAW

Moderately slow  $\text{♩} = 92$






Show me the mean - ing of be - ing lone - ly.

*mp*

(with pedal)

Verse:





1. So man - y words for the bro - ken heart, \_  
 2. Life \_ goes on as it nev - er ends. \_





it's hard to see in a crim - son love, \_ so hard to breathe. \_  
 Eyes of stone ob - serve the trends, \_ they nev - er say, \_ for -

C#sus C#7 F#m Dmaj7 E

Walk with me and may-be nights of light so soon be-come  
 ev-er gaze. If on-ly guilt-y roads to an end-less love,

F#m Dmaj7 E D

wild and free I could feel the sun. Your ev-'ry wish  
 there's no con-trol. Are you with me now? Your ev-'ry wish

Chorus:  
C#sus C#7 F#m D E

will be done, they tell me... } Show me the mean-ing of be-ing lone-ly.  
 will be done, they tell me... }

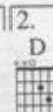
*cresc.* *mf*

F#m D E A

Is this the feel-ing I need to walk with? Tell me why I



can't be there\_ where you are. There's some-thing miss-ing in my heart.



N.C.

some-thing miss-ing in my

*mp*

## Bridge:



heart. There's no - where to run, I have no place to go. Sur - ren - der my heart.

*mp*



— bod - y and soul. How can it be\_ you're ask - ing me\_ to feel\_ the things you nev - er show?.

G♯m E♭maj7 F♯ G♯m

This system contains the first three measures of the piece. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. Above the staff are four guitar chord diagrams: G♯m (4-finger), E♭maj7 (4-finger), F♯ (4-finger), and G♯m (4-finger). The piano accompaniment consists of a right-hand staff with eighth-note chords and a left-hand staff with a simple bass line.

E N.C. F♯ N.C. G♯m E F♯

This system contains the next three measures. The guitar chord diagrams are: E (4-finger), N.C. (No Chords), F♯ (4-finger), N.C., G♯m (4-finger), E (4-finger), and F♯ (4-finger). The piano accompaniment continues with similar rhythmic patterns.

G♯m G♯m(maj7) G♯m7 E F♯ B

You are miss-ing in my heart.

This system contains the next three measures, including the first line of lyrics. The guitar chord diagrams are: G♯m (4-finger), G♯m(maj7) (4-finger), G♯m7 (4-finger), E (4-finger), F♯ (4-finger), and B (4-finger). The piano accompaniment features some chords marked with an 'x' in the bass register. The vocal line is written in the treble clef.

D♯7 G♯m E F♯

Tell me why I can't be there where you are.

*cresc.*

This system contains the final three measures of the piece, including the second line of lyrics. The guitar chord diagrams are: D♯7 (4-finger), G♯m (4-finger), E (4-finger), and F♯ (4-finger). The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand. The vocal line continues in the treble clef.



## Chorus:



— Show me the mean-ing of be - ing lone - ly. Is this the feel - ing I

*mf*



need to walk with? Tell me why I can't be there where you are.



There's some - thing miss - ing in my heart.

2.



N.C.



some - thing miss - ing in my heart.

# IT'S GOTTA BE YOU

Words and Music by  
MAX MARTIN and R.J. LANGE

Dance rock ♩ = 120

N.C.

Ba - by, it's the way you make me, kind - a get me go

*mf*

cra - zy. Nev - er wan - na stop. It's got - ta be you.

B $\flat$  Gm7 Am7

(Uh - huh, uh - huh.)

Dm B $\flat$  Gm7 Am7 Dm

1. 1

## Verse:



can't con - trol it an - y - more. I've  
2. Now, I know why I was born. You



nev - er felt like this be - fore. Mmm, you  
feel my feel - ings one by one. Can't



real - ly make me lose my head. My  
see the world I'm walk - ing through. 'cause



hun - gry heart must be fed. (Uh - huh, uh - huh.) }  
ba - by, I see on - ly you. (Oh - yeah.) }

N.C.

Ba - by, it's the way you make me, kind - a get me go cra - zy. Nev - er wan - na

Chorus:

B $\flat$  maj7

Gm6

Am7

Dm

Am7

stop. It's got - ta be you. (Uh-huh, uh-huh.) (All the way.) It's got - ta be you.

B $\flat$  maj7

Gm6

Am7

Dm

Dm/C

B $\flat$ 

C

(Uh-huh, uh-huh.) (Ev - 'ry day.) I prom - ise you. I will.

F

B $\flat$  maj7

1.

A7

Dm

N.C.

2.

A7

Dm

— be true, yeah. It's on - ly you. on - ly you.

N.C.

Ba - by, it's the way you make me, kind - a get me go cra - zy. Nev - er wan - na

Bridge:



stop. And you know I can't see the world I'm walk -

*mp*










ing through 'cause of you, yeah.

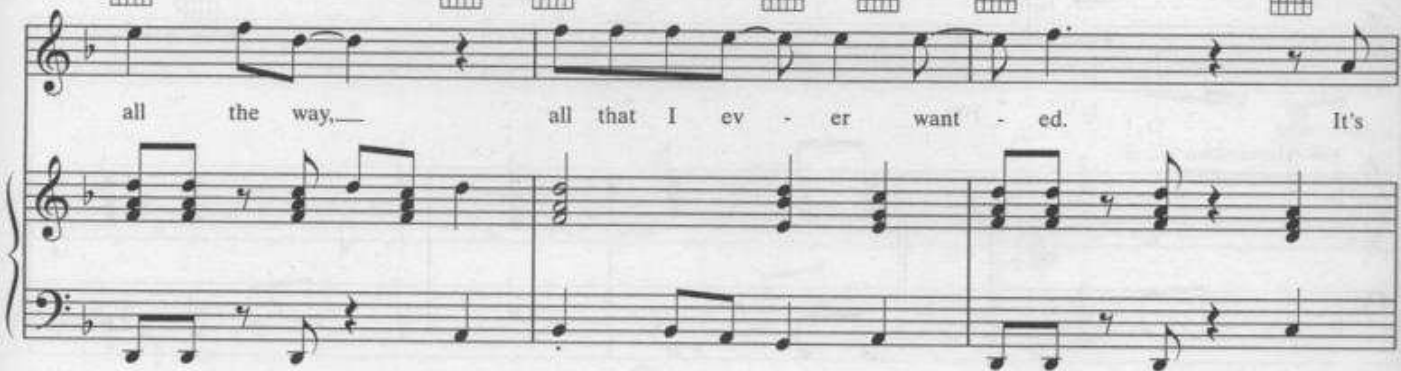
N.C.  N.C.  **Chorus:**   

It's got - ta be you—



all the way,— all that I ev - er want - ed. It's



got - ta be you,— I will— be true.— It's on - ly... It's



got - ta be you— all the way,— all that I ev - er want -





ed. It's got - ta be you, I will be true. It's



on - ly you.



I



prom - ise you I will be true, yeah. It's on - ly you.

*mp*

# I NEED YOU TONIGHT

Words and Music by  
ANDREW FROMM

Moderately slow  $\text{♩} = 88$

*mp*

(with pedal)

Verse:

1. O - pen up  
2. See additional lyrics

your heart to me

and say what's on your mind, oh yes.

Guitar chord diagrams: B(9), F#(9), G#m7, E(9), F#/A#, G#m7, B(9), F#/A#, G#m7.



E(9) F#(9) D#/G G#m F#

I know that we have been through so

E(9) F# D#/G

— much pain, but I still need

G#m F# E(9) F#sus

— you in my life this time.

F# Chorus: B(9) F#(9)

And I need you to - night, I need

**G#m7** **E(9)** **B(9)**

you right now. I know deep with-in my heart,

**F#(9)** **G#m7** **F#** **E(9)**

it does-n't mat-ter if it's wrong. or right. I real-ly

**B(9)** **F#(9)**

need you to - night.

**E(9)** **Bridge:** **D#/G** **G#m** **C#E#**

right. All those end - less times. we tried.

F# B/D# E(9) F#sus

to make it last for - ev - er more . . . And

F# B(9) F#(9)

ba - by, I know I need

G#m7 E(9) B(9)

you I know deep with-in my heart,

F#(9) G#m7 F# E(9)

it does - n't mat - ter if it's wrong or right I real-ly



need you. Oh, I need

*rit.*

Chorus:



you to - night. I need you, oh I need you, ba - by. I need you right now. It's

*a tempo*



got - ta be this, it's got - ta be this. I know deep with - in my heart,



it does - n't mat - ter if it's wrong or

G $\flat$ (9)D $\flat$ /FE $\flat$ m7A $\flat$ sus

right.

All I know is, ba - by,



N.C.



I real-ly need you to - night.

*rit.**a tempo*A $\flat$ (9)G $\flat$ (9)A $\flat$ susA $\flat$ B $\flat$ m9**Verse 2:**

I figured out what to say to you.

But sometimes the words, they, they come out so wrong, oh yes they do.

And I know in time that you will understand.

That what we have is so right this time, and . . .

*(To Chorus:)*

# DON'T WANT YOU BACK

Words and Music by  
MAX MARTIN

Rock ♩ = 104  
N.C.

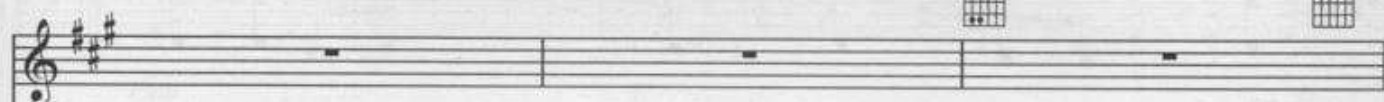


*Don't, don't want you back.*



F#m

E

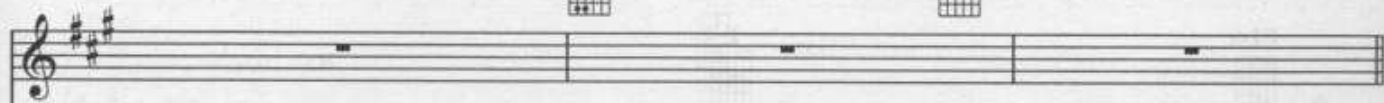


N.C.

F#m

E

N.C.



## Verse 1:

F#m



E



N.C.

1. You hit me fast - er than a shark at - tack.

F#m



E



N.C.

You saw my pic - ture on the Back - street's Back, al - right.

F#m



E



N.C.

And you were more than just a pret - ty face,

F#m



E



N.C.

but how you fooled me, I'm still a - mazed, ba - by.

F#m

E

N.C.

But I should have known that I would be

F#m

E

N.C.

an - oth - er vic - tim of your sex - u - al - i - ty.

F#m

E

D

But now, we're done and o - ver with.

C#7

N.C.

Don't, don't want you back. Don't want you



## Chorus:

F#m



E



D



C#7



back 'cause you're no good for me, I know. That's

all I can say. Don't want you back. For - give my hon -

es - ty, but you got - ta go.

I, I don't want you back.

## Verse 2:

F#m



E



N.C.

2. You start - ed go - ing out with so - called friends,

F#m



E



N.C.

but I was blind and so I lost all com - mon sense.

F#m



E



D



But there were things that made me re - al - ize,

C#7



N.C.

like all the hun - dred, no, thou - sand lies. Don't want you

## Chorus:






back 'cause you're no good for me, I know. That's







all I can say. Don't want you back. For - give my hon - es - ty, but you got -




ta go. I, I don't want you back.





N.C.

N.C.




First system of musical notation, including a vocal line and piano accompaniment. The key signature is G major (one sharp).

*F#m*  *E* 

Ba - by, don't both - er tell - ing me your rea - sons. why. —

*mp*

Second system of musical notation with lyrics and guitar chord diagrams. The piano part includes the dynamic marking *mp*.

*D*  *C#*  *F#m*  N.C.

Just let us sing this sto - ry 'bout you and I. Don't want\_ you back..

*cresc.* *mf*

Third system of musical notation with lyrics and guitar chord diagrams. The piano part includes dynamic markings *cresc.* and *mf*.

*E*  *D*  *C#7*  N.C.

— that's all\_ I know\_ All I\_ can say\_

Fourth system of musical notation with lyrics and guitar chord diagrams.

F#m E D C#7

— Don't want\_ you back,\_\_\_ you know\_ you got - ta go.

*Chorus:*  
C#7sus N.C. F#m E D

Don't want you back 'cause you're\_ no\_\_\_ good\_\_\_ for me,\_\_\_ I\_\_\_ know\_

C#7 C#7sus C#7 F#m E

That's all I can say. Don't want you back. For - give\_ my\_ hon-

D C#7 C#7sus N.C.

es - ty,\_\_\_ but you got - ta go. I, I don't want you

F#m



E



D



back. Don't want you back, that's all I know.

C#7



N.C.

That's all I can say. Don't want you

F#m



E



D



back. Don't want you back, you know you got -

C#7



C#7sus



N.C.

ta go. I, I don't want you back.

# DON'T WANNA LOSE YOU NOW

Words and Music by  
MAX MARTIN

Moderately ♩ = 92



N.C.

The piano introduction consists of five measures. The first measure is a whole rest. The second measure features a piano (*p*) accompaniment with a melody in the right hand and a bass line in the left hand. The third and fourth measures continue the piano accompaniment. The fifth measure ends with a whole rest. The tempo is marked as Moderately with a quarter note equal to 92 beats per minute.

(with pedal)

Verse:



The vocal line begins with a quarter rest, followed by a melody in the treble clef. The melody consists of eighth and quarter notes.

1. I nev - er thought that I would lose my mind, ...  
2. See additional lyrics

that I could con - trol, ...

The piano accompaniment for the first part of the verse is marked *mp*. It features a steady eighth-note bass line in the left hand and a melody in the right hand consisting of chords and eighth notes.

F#



G#m



The vocal line continues with a melody in the treble clef, starting with a quarter rest followed by eighth and quarter notes.

— this.

Nev - er thought that I'd be left be - hind, ...

The piano accompaniment for the second part of the verse continues with the same eighth-note bass line and melody in the right hand.

E2 F# G#m

that I was strong-er than you. — Girl, if on - ly I knew —

Bkgrd.: (Ba - by. —)

G#m E F# N.C.

— what I've done! — You know, — so why don't you tell — me? (And I. —

D#m G#m

I would bring down the moon — and the sun — to show —

E F#

— how much I care. — Don't wan - na lose —

cresc.



## Chorus:



you now; I know we can win—  
*Bkgrd. (2nd time only):* (Don't wan - na lose you now.)



this. Don't wan - na lose you now;



(Don't wan - na lose you now.) no, no, or ev - er a - gain.



N.C.



Don't wan - na lose

you now. (Don't wan - na lose you now.)

I nev - er thought that I would lose my mind...

*p*

that I could con - trol this, yeah.

Nev - er thought that I'd be left be - hind.

*mp*

E F# N.C.

that I was strong - er than you, oh.

*cresc.*

Fm Bbm Gb Db

(Don't wan - na lose to lone - li - ness; girl, I know we can win.

*f*

Ab Fm Bbm Gb

Don't wan - na lose to emp - ti - ness,

Db Ab sus Ab

nev - er a - gain.) Don't wan - na lose you now.

B $\flat$ m G $\flat$  D $\flat$  A $\flat$

— ba - by, — I know we can win — this. Don't wan - na lose —

B $\flat$ m G $\flat$  1. D $\flat$  A $\flat$ sus A $\flat$

— you now, — no, no, — or ev - er a - gain, — Don't wan-na lose —

2. D $\flat$  A $\flat$ sus A $\flat$  D $\flat$

— or ev - er a - gain. — (Don't wan-na lose — you now. — )

*dim.* *p*

*Verse 2:*  
 I've got this feeling you're not gonna stay;  
 It's burning within me.  
 The fear of losing, of slipping away,  
 It just keeps getting closer, baby.  
 Whatever reason to leave that I've had,  
 My place was always beside you.  
 And I wish that I didn't need you so bad;  
 Your face just won't go away.  
 (To Chorus:)

# THE ONE

Words and Music by  
BRIAN T. LITRELL and MAX MARTIN

Moderately  $\text{♩} = 112$

I'll be the one.

*p*

*mf*

Verse 1:

I guess you were lost when I met you; still there were tears in your

*mp*

F/G    Cm/G    Gm    Dm7/G    Gm

eyes. So out of trust, and I knew no more than mys - t'ries, and

§ Bridge:

Cm/G    F    D<sup>b</sup>    B<sup>b</sup>m7

lies. There you were, wild and free,

*cresc.*    *f*

G<sup>b</sup>maj9    A<sup>b</sup>sus    A<sup>b</sup>    D<sup>b</sup>

reach - ing out like you need - ed me. A help - ing hand to

B<sup>b</sup>m7    G<sup>b</sup>maj9    A<sup>b</sup>sus    N.C.

make it right, I am hold - ing you all through the night. I'll be the

Chorus:

one (I'll be the one.) who will make all your sor - rows un - done. I'll be the

*f*

light (I'll be the light.) when you feel like there's no - where to run. I'll be the

*dim.*

Verse 2:

one to hold you, and make sure that you'll be al - right; 'cause my faith is

*mp*

*D.S. al Coda*

gone, and I want to take you from dark - ness to light.

*cresc.*

## ♩ Coda



run, I'll be the one to hold you, and make sure that you'll be al-



right. You need me like I need you;



we can share our dreams, com-in' true. I can show you what true love means.



Just take my hand, ba - by, please.





I'll be the one, I'll be the light where you can run to make it al-right..



N.C.

I'll be the one, I'll be the light where you can run. I'll be the

Chorus:



one (I'll be the one.) who will make all your sor-rows un-done. I'll be the



light (I'll be the light.) when you feel like there's no-where to run. I'll be the

B $\flat$  F $\sharp$  sus F G $\flat$ 7

one. (I'll be the one, I'll be the light where you can run

E $\flat$ (9) F B $\flat$  F $\sharp$  sus F

I'll be the light. to make it al - right. I'll be the one, I'll be the light

G $\flat$ 7 E $\flat$ (9) D7/F $\sharp$  G $\flat$  B $\flat$ /F

where you can run to make it al - right. I'll be the one to hold you, and

E $\flat$  C $\flat$ 7 F $\sharp$  sus F B $\flat$

make sure that you'll be al - right; I'll be the one.

*dim.*

# BACK TO YOUR HEART

Words and Music by  
KEVIN RICHARDSON,  
GARY BAKER and JASON BLUME

Moderately slow ♩ = 92



First system of musical notation. It includes a guitar staff with three measures of chords (D, F#7/A#, Bm) and a piano accompaniment with treble and bass staves.



Second system of musical notation. It includes a guitar staff with three measures of chords (G(9), D, F#7/A#) and a piano accompaniment with treble and bass staves.






Third system of musical notation. It includes a guitar staff with three measures of chords (Bm, G(9), Verse: D) and a piano accompaniment with treble and bass staves. The lyrics are written below the piano staff.

1. It's not that I can't  
2. I don't know how it

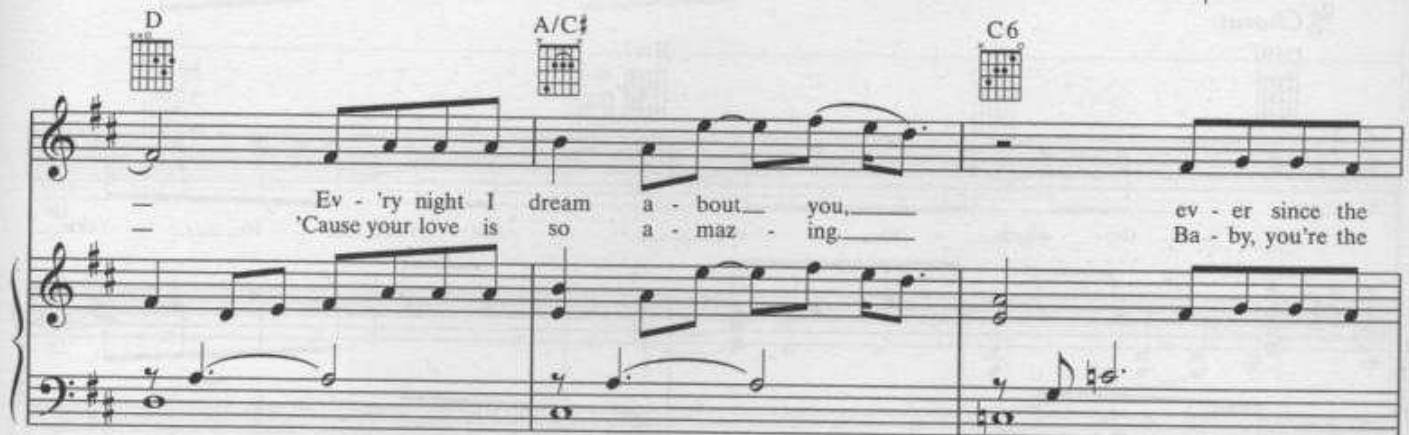
A/C#  C6  Gm/Bb  A7sus 




live with - out you, it's just that I don't e - ven want to try. —  
got so cra - zy, but I'll do an - y - thing to set things right. —



D  A/C#  C6 




— Ev - 'ry night I dream a - bout you, — ev - er since the  
'Cause your love is so a - maz - ing. — Ba - by, you're the



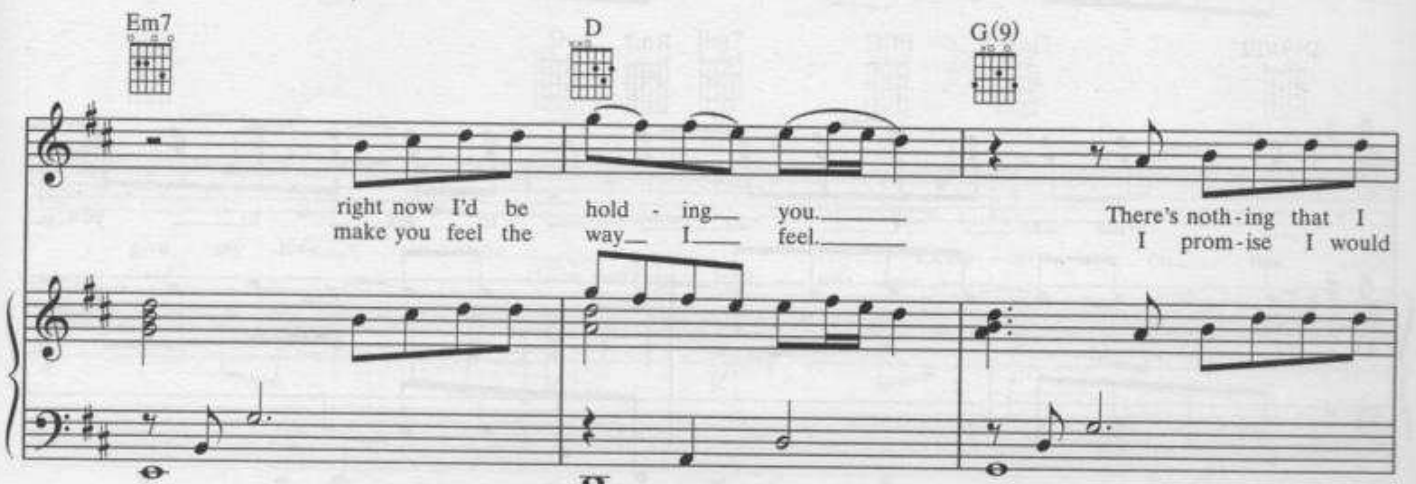
Gm/Bb  A7sus  G(9)  D/F# 

day we said good - bye. — If I was - n't such a fool, —  
best thing in my life. — Let me prove my love is real, —



Em7  D  G(9) 

right now I'd be hold - ing you. — There's noth - ing that I  
make you feel the way I feel. — I prom - ise I would



D/F#



C



Asus



A



would - n't do \_\_\_\_\_  
give the world \_\_\_\_\_

Ba - by, if I on - ly \_\_\_\_\_ knew \_\_\_\_\_ }  
if on - ly you would tell me, girl, \_\_\_\_\_ }

**Chorus:**

D(9)



Bm7



the words \_\_\_\_\_ to \_\_\_\_\_ say, \_\_\_\_\_ the road \_\_\_\_\_ to \_\_\_\_\_ take \_\_\_\_\_

G(9)



A7sus



A



to find \_\_\_\_\_ a \_\_\_\_\_ way \_\_\_\_\_ back to \_\_\_\_\_ your \_\_\_\_\_ heart \_\_\_\_\_

D(9)/F#



Bm7



What can \_\_\_\_\_ I \_\_\_\_\_ do \_\_\_\_\_ to get \_\_\_\_\_ to \_\_\_\_\_ you, \_\_\_\_\_

G(9) *To Coda* A7sus A D

and find a way back to your heart?

F#7/A# Bm G(9)

[2.] *Bridge:* D Em7 D/F# Gmaj7 D/F#

Give me one more chance, (Give me one more to chance.)

Em7 D Em7 D/F# Gmaj7

give my love to you. (Give you my love, my love.) 'Cause no one on this earth.

D/F#



A7sus



A7

*D.S. al Coda*

loves you like I do.

Tell me

Coda



N.C.

Chorus:

E(9)



back to your heart?

1. I turn back time  
2. The words to say.



to make you mine and find a way  
the road to take to find a way

B7sus



B



E(9)



back to your heart. I beg and plead,  
back to your heart. What can I do

C#m7 A(9)

fall to my knees to find a way  
to get to you and find a way

1. B7sus B 2. B7sus B

back to your heart. back to your heart?

E G#7

C#m7 A(9) E

Back to your heart.

*rit.*



# SPANISH EYES

Words and Music by  
ANDREW FROMM and SANDY LINZER

Slowly  $\text{♩} = 76$



Introduction musical notation in 4/4 time, featuring piano accompaniment and guitar chords.

Verse:



Verse 1 musical notation with lyrics: "1. Here we are in the arms of one an- if we're noth- ing more than"



Verse 2 musical notation with lyrics: "oth- er, dream- ers and we still who be- lieve go on search- ing for each that we see no wall be -"

B $\flat$  Cm Gm

oth - er, know - ing that hate is wrong\_ and love is right\_ for us\_ to -  
tween\_ us. How could they be in my heart\_ and in my mind\_ when all I can

E $\flat$  F Cm

night. When I look in - to your\_ Span - ish eyes, }  
find when I look in - to your\_ Span - ish eyes. } I

Gm F Cm Gm F

know the rea - son why\_ I am\_ a - live.\_ And this world is so beau - ti - ful\_ to - night.

**Chorus:**

B $\flat$  F/A Gm7 F

It's a place\_ I've nev - er been,\_ and it comes\_ from deep with - in,\_

E $\flat$  B $\flat$ /D E $\flat$  F

— and it's tell - ing me — that I'm a - bout — to win first prize.

B $\flat$  F/A Gm7 F

— Know - ing all — I have to do — is reach out — my hand to you.

To Coda  $\oplus$  E $\flat$  B $\flat$ /D E $\flat$  F

— an - y - time — I want to look in - to your Span - ish — eyes. —

1. Gm

2. Let it

2. Gm

Bridge: Cm

eyes. — I loved you from — a dis - tance, thought. I

Gm



Bb



F/A



could - n't reach that far. I can't be - lieve how close that we are,

Gm



D7sus



when I look in -

D7



Cm



Gm



F

*D.S. al Coda*

to your Span-ish eyes, and the world is so beau-ti-ful to-night.

Coda



Eb



F



Gm



look in - to your Span - ish eyes.

*rit.*

# NO ONE ELSE COMES CLOSE

Words and Music by  
GARY BAKER, WAYNE PERRY  
and JOE THOMAS

Moderately  $\text{♩} = 56$



mp

(with pedal)



1. When

Verse:



we turn out the lights, the two of us a lone  
when I wake up to the touch of your head on

G Am7 G/B C(9) Am7

to - geth - er, some - thing's just not right. But  
my should - er, you're my dream come true.

Fmaj7 E D/F# E7/G# Am7

girl, you know that I would nev - er ev - er let an -  
Girl, you know I'll al - ways trea - sure ev - 'ry kiss and

E7/G# Am/G D/F#

oth - er's touch I'll come be - tween the in two of us 'Cause  
ev - er - y day I'll love you girl, in ev - 'ry way.

F D7/F# G Am/D

no one else will ev - er take your place.  
And I al - ways will 'cause in my eyes.

## Chorus:

G Fmaj7 G

No one else comes close to you, no one makes me

C G/B Am7 Fmaj7

feel the way you do. You're so special, girl, to me.

G C G/B Am7

and you'll always be, eternally. Ev'ry time I

Fmaj7 G C G/B

hold you near, you always say the words I love to hear.

Am7 Fmaj7 I. G

Girl, with just a touch, you can do so much. No one else comes

C Am7 Fmaj7

Hm close. mm. may hm mm. Hm mm. mm

G7 C Am7

mm mm mm. mm. Hm mm. may hm mm.

Fmaj7 G 2. G

Hm mm. mm mm. 2. And much.



G $\flat$ /A $\flat$ A $\flat$ 7G $\flat$ maj7

No one else comes close to you,

A $\flat$ D $\flat$ A $\flat$ /CB $\flat$ m7

no one makes me feel the way you do. You're so special,

G $\flat$ maj7A $\flat$ D $\flat$ A $\flat$ /C

girl, to me and you'll always be, eternal - ly.

B $\flat$ m7G $\flat$ maj7A $\flat$ 

Ev - 'ry time I hold you near, you always say the



words I love to hear. Girl, with just a touch, you can do so



much. No one else comes close. Hm mm may hm mm



Hm mm mm mm mm mm Hm mm may



hm mm No one else comes close.

*rit.*

# THE PERFECT FAN

Words and Music by  
BRIAN T. LITRELL and THOMAS L. SMITH

Slowly ♩ = 66



(with pedal)



1. It takes a

Verse:



lot to know\_ what is love\_ It's not the  
2. God has been\_ so good\_

D(9)/F#



E



C#m



D(9)



D



big things, but the lit - tle things that can mean e - nough. A lot of  
 bless - ing me with a fam - i - ly who did all they could. And I've had

Bm/A



A



D/F#



E/G#



A



prayers to get me through; and there is  
 man - y years of grace. And it

D(9)/F#



E



C#m



D(9)



D



nev - er a day that pass - es by. I don't think of you. You were  
 flat - ters me when I see a smile on your face. I wan - na

Bm/A



A



D/F#



E/G#



A



al - ways there\_ for me,\_\_\_\_  
thank you for what you've\_ done,\_\_\_\_ in

Bm7



C#m7



D(9)



Esus



E



push - ing me\_ and guid - ing me al - ways to\_ suc - ceed.\_\_\_\_ } You  
hopes I can\_ give back to you, and be the per - fect son.\_\_\_\_ }

*cresc.*

## Chorus:

Bm/A



A



F#m7



E



Bm/A



A



showed me\_ when I was young\_ just how\_ to grow\_ You showed me\_ ev - er - y - thing.

*mf*

C#m7



D(9)



D



Bm/A



A



that I should know.

You showed me

just how to walk.

F#m7



E/G#



Gmaj7



D/E



with - out your hands,

'cause, Mom, you al - ways were the per - fect fan.

*dim.**mp*

1.



Dmaj7



E/F#



D/F#



## Bridge:

2.



You showed me\_ how\_ to\_ love\_ You

*cresc.**mf*

F#m7

C#m7

Bm7

D/E

A

E/G#

showed me\_ how\_ to\_ care\_ And you showed me\_ that you would al -

F#m7

B9

Bm7

C#m7

ways be there\_ I wan-na thank you for\_ that time, and I'm

**Chorus:**

Dmaj7 E $\flat$ /F Cm/B $\flat$  B $\flat$  Gm7 F

proud to say you're mine. You showed me, when I was young, just how to grow. You

*cresc. poco rit. a tempo f*

Cm/B $\flat$  B $\flat$  Dm7 E $\flat$ (9) E $\flat$  Cm/B $\flat$  B $\flat$

showed me ev-er-y-thing that I should know. You showed me just how to walk.

Gm7 F/A A $\flat$  maj7 E $\flat$ /F

— with-out your hands, 'cause, Mom, you al-ways were the per-fect fan.

*dim. mf*



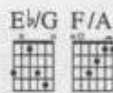


'Cause, Mom, you al - ways were, — Mom, you al - ways were, —



Mom, you al - ways were, — 'cause, Mom, you al - ways were, —  
— you know you al - ways were, —

*dim.*



the per-fect fan. — (Spoken:) I love you, Mom.

*mp* *poco rit.*