

PIANO/VOCAL/CHORDS

the michelle branch

branch songbook



the michelle branch songbook

- 2. ALL YOU WANTED
- 14. ARE YOU HAPPY NOW?
- 20. BREATHE
- 26. DESPERATELY
- 30. DROP IN THE OCEAN
- 7. EMPTY HANDED
- 36. EVERYWHERE
- 45. FIND YOUR WAY BACK
- 50. GOODBYE TO YOU
- 58. HERE WITH ME
- 62. HOTEL PAPER
- 68. I'D RATHER BE IN LOVE
- 74. IF ONLY SHE KNEW
- 79. IT'S YOU
- 82. LOVE ME LIKE THAT (WITH SHERYL CROW)
- 89. ONE OF THESE DAYS
- 92. SOMETHING TO SLEEP TO
- 98. SWEET MISERY
- 104. 'TIL I GET OVER YOU
- 114. TUESDAY MORNING
- 120. WHERE ARE YOU NOW?
- 126. YOU GET ME
- 109. YOU SET ME FREE

- 132. BONUS SONG: THE GAME OF LOVE

michellebranch.com
michellebranch.net
maverick.com

Management: Jeff Rabhan for The Firm

Project Manager: Jeanette DeLisa
Book Art Design: Janet Harrison
Album Cover Art © Maverick Recording Company



WARNER BROS. PUBLICATIONS

Warner Music Group
A Time Warner Company

USA: 15800 NW 48th Avenue, Miami, FL 33014

IMP

INTERNATIONAL MUSIC PUBLICATIONS LIMITED

ENGLAND: GREYFIN HOUSE,
161 WINDMILLERS LANE, LONDON W8 8AE

© 2004 WARNER BROS. PUBLICATIONS
All Rights Reserved

Any duplication, adaptation or arrangement of the compositions contained in this collection requires the written consent of the Publisher. No part of this book may be photocopied or reproduced in any way without permission. Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

ALL YOU WANTED

Words and Music by
MICHELLE BRANCH

Moderately ♩ = 96

Guitar Capo 1 →

<i>Em7</i> 	<i>D</i> 	<i>C(9)</i> 	<i>G6</i> 	<i>Em7</i> 	<i>D</i> 	<i>C(9)</i> 	<i>G6</i>
----------------	--------------	-----------------	---------------	----------------	--------------	-----------------	---------------

Piano →

<i>Fm7</i>	<i>E♭</i>	<i>D♭(9)</i>	<i>A♭6</i>	<i>Fm7</i>	<i>E♭</i>	<i>D♭(9)</i>	<i>A♭6</i>
------------	-----------	--------------	------------	------------	-----------	--------------	------------

mf

Verse:

<i>Em7</i> 	<i>D</i> 	<i>C(9)</i> 	<i>G6</i> 	<i>Em7</i> 	<i>D</i>
<i>Fm7</i>	<i>E♭</i>	<i>D♭(9)</i>	<i>A♭6</i>	<i>Fm7</i>	<i>E♭</i>

1. I want - ed to be like you. I want - ed
2.3. See additional lyrics

<i>C(9)</i> 	<i>G6</i> 	<i>Em7</i> 	<i>D</i> 	<i>C(9)</i> 	<i>G6</i>
<i>D♭(9)</i>	<i>A♭6</i>	<i>Fm7</i>	<i>E♭</i>	<i>D♭(9)</i>	<i>A♭6</i>

ev - er - y - thing. So I tried to be like you

Em7



Fm7

D



Eb

C(9)



Db(9)

G6



Ab6

1. D



Eb

and I got swept a - way.

2.

D



Eb

To Next Strain

3. D



Eb

Chorus:



Fm



Db(9)



Ab



Eb



Fm



Db(9)

If you want to, I can save you, I can take you a -



Ab



Eb



Fm



Db(9)



Ab



Eb

way from here. So lone - ly in - side, so bus - y out there.

Em



C(9)



G



D



Fm

Db(9)

Ab

Eb

And all you want - ed was some - bod - y who cares.

Em7



D



C(9)



G6



D.S. $\text{||} \text{||}$

2.

G



D



Fm7

Eb

Db(9)

Ab6

Ab

Eb

bod - y who cares.

Bridge:

C(9)



D



Db(9)

Eb

All you want - ed was some - bod - y who cares.

C(9)



D



C(9)



G/B



Db(9)

Eb

Db(9)

Ab/C

If you need me, you know I'll be there.

Am7



Gsus



D/F#



D



Bbm7

Absus

Ew/G

Eb

Oh, oh, whoa, yeah.

Chorus:

Em



C(9)



G



D



Em



C(9)



Fm

Db(9)

Ab

Eb

Fm

Db(9)

If you want to, I can save you, I can take you a -

G



D



Em



C(9)



G



D



Ab

Eb

Fm

Db(9)

Ab

Eb

way from here. So lone - ly in - side, so bus - y out there.

1.

Em



C(9)



G



D



Fm

Db(9)


Ab


Eb


And all you want - ed was some - bod - y who cares.

12. *Em*

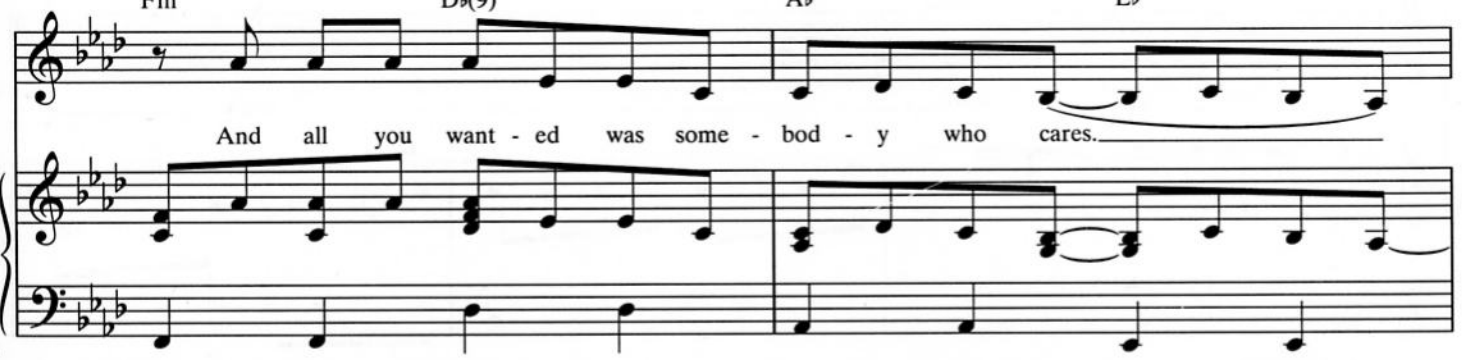
Fm


C(9)

D \flat (9)


G

A \flat


D

E \flat


And all you want - ed was some - bod - y who cares.





Em7

Fm7

D

E \flat

C(9)

D \flat (9)


G6

A \flat 6


Em7

Fm7


D

E \flat


Please can you tell me,




C(9)

D \flat (9)

G6

A \flat 6

Em7

Fm7

D

E \flat

C(9)

D \flat (9)

so I can fi - n'ly see where you go when you're gone.



Verse 2:
 I didn't know that
 It was so cold and
 You needed someone
 To show you the way.
 So I took your hand
 And we figured out that
 When the tide comes
 I'd take you away.
 (To Chorus:)

Verse 3:
 I'm sinking slowly,
 So, hurry, hold me.
 Your hand is all I have
 To keep me hanging on.
 Please can you tell me,
 So I can finally see
 Where you go when you're gone.
 (To Chorus:)

ARE YOU HAPPY NOW?

Words and Music by
MICHELLE BRANCH and
JOHN SHANKS

Moderately slow $\text{♩} = 88$

Guitar Capo 1 → A



Piano → B \flat

D \flat

E \flat

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

Verse:



B \flat



D \flat



E \flat



B \flat

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

1. Now,
2. You took



D \flat



E \flat



B \flat



D \flat



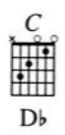
E \flat

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

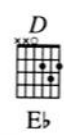
don't just walk a way, pre - tend - ing ev - 'ry - thing's
all there was to take and left me with an emp -



A



C

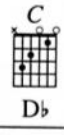


D

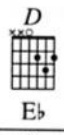


A

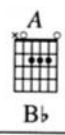
o - kay and you don't care a - bout me.
 ty - plate and you don't care a - bout it.



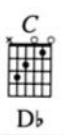
C



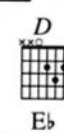
D



A



C

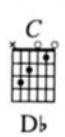


D

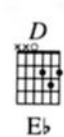
And I know it's just no use
 And I am giv - ing up this game



A



C

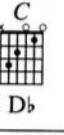


D

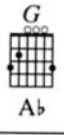


A

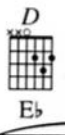
when all your lies be - come your truths and I
 and leav - ing you with all the blame, 'cause I



C



G



D

N.C.

don't care. } Yeah, yeah, yeah. Could you
 don't care. }

cresc.



Bbm



Db(9)



Ab



Ebm



Bbm



Db(9)

look me in the eye and tell me that you're hap - py now? Ooh.

mf



Ab



Ebm



Bbm



Db(9)



Ab



Ebm

Would you tell it to my face? Or have I been e - rased? Are you hap -

py now? Are you hap - py now?

1.



Bbm



Db(9)



Ab



Ebm

py now? Are you hap - py now?

mp

2.



Bbm



Db(9)



Ab



Ebm

py now? Ooh. Are you hap -

py now? Ooh. Are you hap -

Bridge:

Cmaj9



D♭maj9

D



E♭

Cmaj9



D♭maj9

py now? — Are you hap - py now? — Yeah, yeah, —



Fm



E♭



D♭maj9

— yeah. — Do you real - ly have ev - 'ry - thing you want?



E♭



D♭maj9

You can nev - er give some - thing you ain't got. You can't run a - way from your - self. —



Fm



E♭



D♭



B♭m



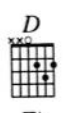
D♭

Could you look me in the eye. —

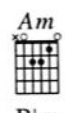
mp



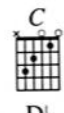
Ab



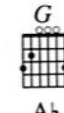
Eb



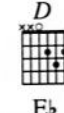
Bbm



Db

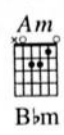


Ab

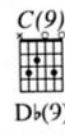


Eb N.C.

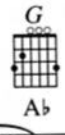
and tell me that you're hap - py now? Yeah, yeah. Come on,



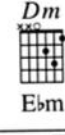
Bbm



Db(9)



Ab



Ebm

tell it to my face. Or have I been re - placed? Are you hap -

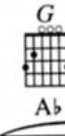
mf



Bbm



Db(9)

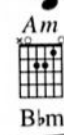


Ab

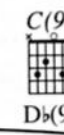


Ebm

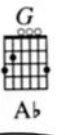
py now? Yeah, yeah, yeah, yeah,



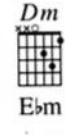
Bbm



Db(9)



Ab



Ebm

whoa. Yeah, yeah,

Am

Bbm

C(9)

Db(9)

G

Ab

Dm

Ebm

whoa._____ Would you

Chorus:

Am

Bbm

C(9)

Db(9)

G

Ab

Dm

Ebm

Am

Bbm

C(9)

Db(9)

look me in the eye? Could you look me in the eye?

G

Ab

Dm

Ebm

Am

Bbm

C(9)

Db(9)

G

Ab

Dm

Ebm

I've had all that I can take. I'm not a - bout to break, 'cause I'm hap -

Am

Bbm

C(9)

Db(9)

G

Ab

Dm

Ebm


py now. Ooh. Are you hap - py now?

BREATHE


Words and Music by
MICHELLE BRANCH
and JOHN SHANKS

Moderately fast $\text{♩} = 116$

Guitar Capo 1 → A2



E/G#




F/A

Piano → Bb2




Verse 1:

A2




Bb2




1. I've been driv - ing for ___ an hour, ___ just talk -

E/G#



F/A

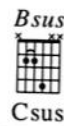
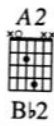
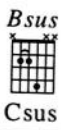
C#m7



Dm7



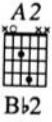
ing to ___ the rain. ___ You say I've ___ been driv - ing you cra -



Csus *Bb2* *Csus*

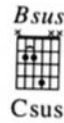
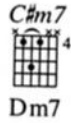
zy and it's keep - ing you a - way. 2. So, just give_

Verses 2 & 3:



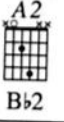
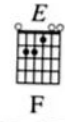
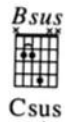
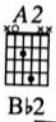
me one good rea - son. Tell me why I should stay_

so o - ver - rat - ed. I'm not say - ing how you



feel. 'Cause I don't wan - na waste an - oth - er mo - ment in say - ing things we

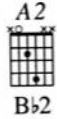
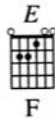
So you end up watch - ing chanc - es fade and



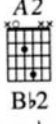
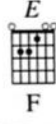
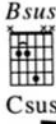
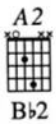
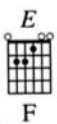
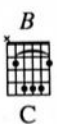
Bb2 *Csus* *C* *F* *Bb2*

nev - er meant to say. And I take_

won - der - ing what's real. And I give_

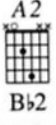
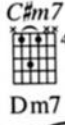
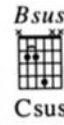
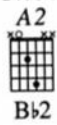


it just a lit - tle bit. I hold my breath and count to ten.
 you just a lit - tle time. I won - der if you re - al - ize

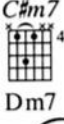
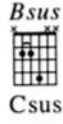
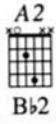
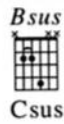
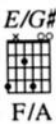
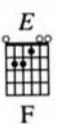


I've been wait - ing for a chance to let you in.
 I've been wait - ing 'til I see it in your eyes.

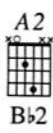
Chorus:



If I just breathe, let it fill the space be -

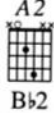


tween, I'll know ev - 'ry - thing is al - right. Breathe, ev -



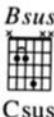
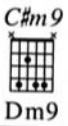
ry lit - tle piece of me, you'll see, ev - 'ry - thing is al - right.

1.

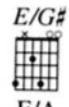
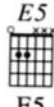
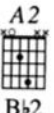
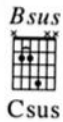
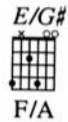


If I just breathe.

2.



3. Well, it's all breathe,



breathe.

A2



Bb2

E5



F5

E/G#



F/A

Bsus



Csus

So I whis - per in the dark,

A2



Bb2

E5



F5

E/G#



F/A

C#m7



Dm7

A2



Bb2

E5



F5

hop - ing you'll hear me.

E/G#



F/A

Bsus



Csus

A2



Bb2

E5



F5

Do you hear me?

E/G#



F/A

A2

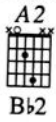


Bb2

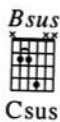
N.C.

If I just

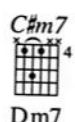
Chorus:



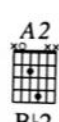
B \flat 2



Csus



Dm7



B \flat 2



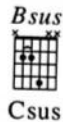
F



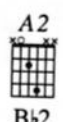
F/A

breath(e), — let — it fill the space be - tween. I'll know ev -

(Vocal ad lib.)



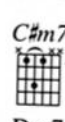
Csus



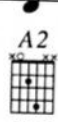
B \flat 2



Csus

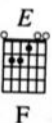


Dm7



B \flat 2

'ry - thing is al - right — Breathe, — ev - ry lit - tle piece of



F



F/A



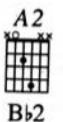
Csus



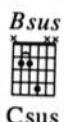
Csus

me, you'll see, ev - 'ry - thing is al - right. — I've been driv -

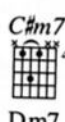
1. 2.



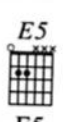
B \flat 2



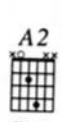
Csus



Dm7



F5



B \flat 2



F5



B \flat 2

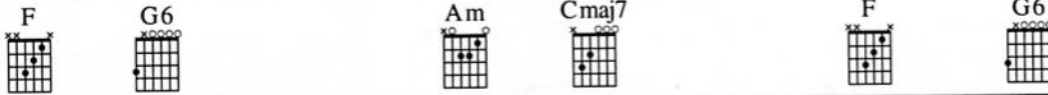
ing for — an hour, — just — talk - ing to — the rain.

DESPERATELY

Words and Music by
MICHELLE BRANCH

Moderately ♩ = 120

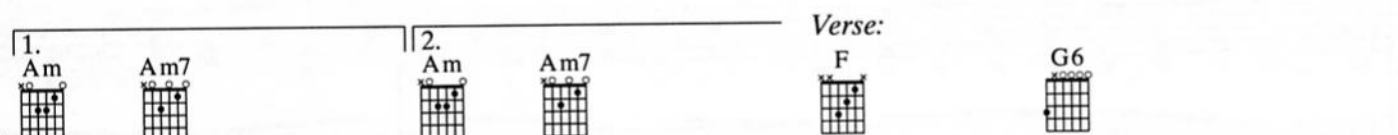
F G6 Am Cmaj7 F G6



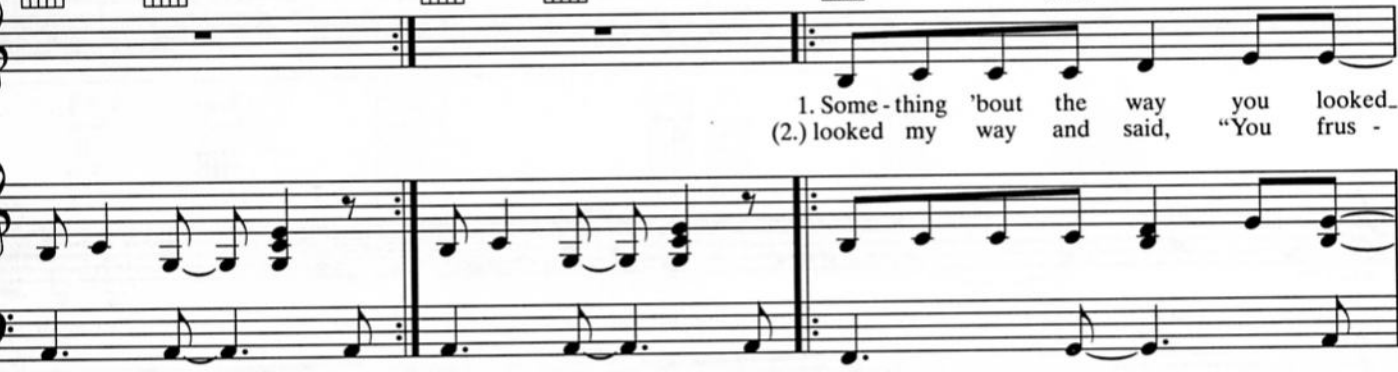
Oh, _____ whoa, _____ yeah, _____ yeah, _____
(Vocal 2nd time only)



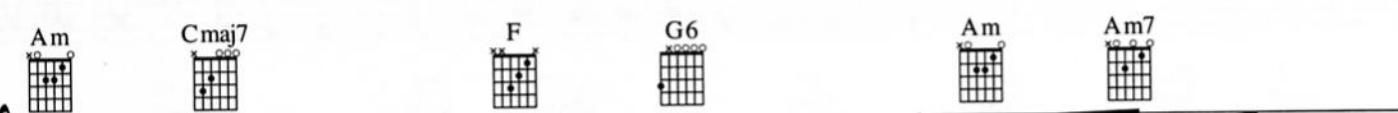
1. Am Am7 2. Am Am7 Verse: F G6



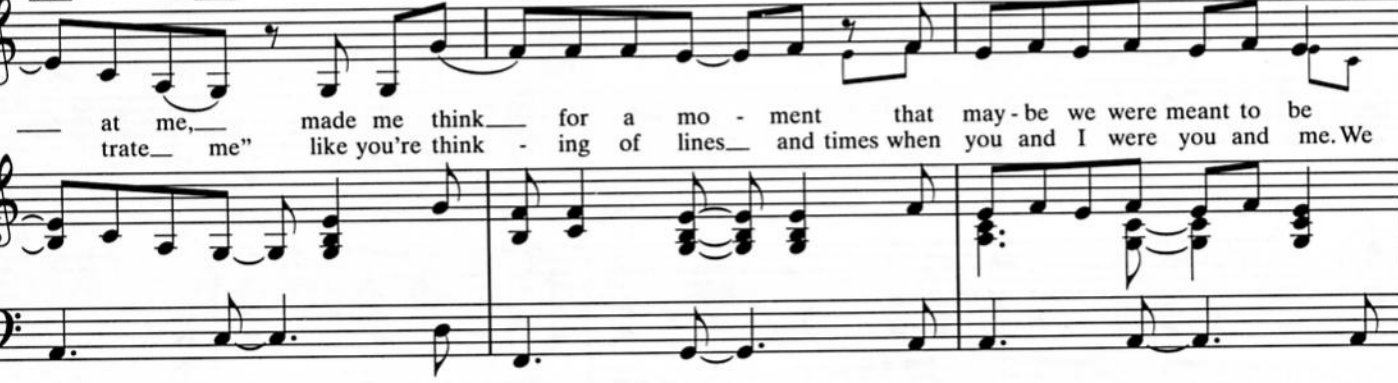
1. Some - thing 'bout the way you looked_ (2.) looked my way and said, "You frus -



Am Cmaj7 F G6 Am Am7



at me, _____ made me think _____ for a mo - ment that may - be we were meant to be
trate_ me" like you're think - ing of lines_ and times when you and I were you and me. We



F G6 Am Cmaj7 1. F G6

liv - ing lives sep - 'rate - ly. And it's strange, — that things change_ but not me
took our chance out on the street. Then I missed_

Am Am7 F G6 Am Cmaj7 F G6

want-ing you so — des - p'rate - ly.

To Next Strain 2. E F G6 E

Oh, — why — my chance and chanc - es are it won't be com - ing back to me. Why

Chorus: F G C Am F G

can't I ig - nore — it? (Yeah. —) I keep giv - ing in but I should_

— know bet - ter 'cause there was some-thing 'bout the way you looked_ at me._ Ain't it strange_

To Coda Φ 1.

 — that things change_ but not me want-ing you so_ des - p'rate - ly._

2. You want-ing you_ so

Bridge:

 des - p'rate - ly. So

Am

C

G

E

des - p'rate - ly. _____ Ho. _____ Ho. _____ Why

$\text{\textcircled{C}}$ Coda

C

Am

F

G6

Am

Cmaj7

want - ing you _____ so _____ des - p'rate - ly. _____ Ho, _____ so _____ des -

(Vocal 1st time only; voel ad lib. 2nd time)

F

G6

Am

Am7

F

G6

p'rate - ly. _____ Hmm, _____ mm. _____

Am

Cmaj7

F

G6

1. Am

Am7

2. Am

Am7

rit.

DROP IN THE OCEAN

Words and Music by
 MICHELLE BRANCH, JENNIFER HAGIO,
 BERNIE REILLY and WILL GOLDEN

Moderately ♩ = 118

1. F2 C G | 2. F2 C

This system contains guitar chords and piano accompaniment. The guitar part consists of a single line with four measures of chords: G, F2, C, G, followed by a first ending (F2, C) and a second ending (F2, C). The piano accompaniment is in 3/4 time, starting with a mezzo-forte (mf) dynamic. The right hand plays chords and the left hand plays a simple bass line.

♩ Verses 1-4:

G F2 C G F2 C

1. Love took me by the hand, love
 (2.) drift - ing a way like a drop in the o - cean. And
 3. 4. See additional lyrics

This system contains the first verse of the song. It includes guitar chords (G, F2, C, G, F2, C), a vocal line with lyrics, and piano accompaniment. The lyrics are: "1. Love took me by the hand, love (2.) drift - ing a way like a drop in the o - cean. And 3. 4. See additional lyrics".

G F2 C G F2 C

took me by sur - prise. that
 now I re - al - ize

This system contains the second verse of the song. It includes guitar chords (G, F2, C, G, F2, C), a vocal line with lyrics, and piano accompaniment. The lyrics are: "took me by sur - prise. that now I re - al - ize".

G F2 C G F2 C

Love - noth - ing has led been as me beau - ti - ful and love as

G F2 C G 1.3. F2 C

o when - pened up I saw my heav - en's eyes. skies

G F2 C G F2 C

2. And I was
4. 'Cause I was

2. F2 C G F2 C G

in your eyes,

D.S. $\text{\textcircled{R}}$

F2 C G F2 C G F2 C

in your eyes. 3. And

4. F2 C G F2 C G

in your eyes.

F2 C G F2 C G

in your eyes.

F2 C G F2 C G F2 C

G F2 C G

Love took me by the hand,

F2 C G F2 C

love took me by surprise.

Faster ♩ = 160

G F2 C G F2 C

5. And I was

Verse 5:

G F(9) C G F(9) C

drift - ing a - way like a drop in the o - cean.

G F(9) C G F(9) C

And now I re - al - ized that

G F(9) C G F(9) C

noth - ing has been as beau - ti - ful as

G F(9) C G F(9) C

when I saw heav - en's skies in your

G F(9) C G F(9) C

eyes, in your

G F(9) C G

eyes,

1. F(9) C 2. F(9) C Slower ♩ = 118 G F2 C

in your eyes.

mp

G F2 C G F2 C

Repeat ad lib. and fade

Verse 3:
 And every time I drift away
 I lose myself in you.
 And now I see I can be me
 In everything I do.

Verse 4:
 'Cause I was feeling as small
 As a drop in the ocean.
 And now I realize that
 Nothing has been as beautiful
 As when I saw heaven's skies
 In your eyes,
 In your eyes.

Gtr. in Double Drop D tuning:

⑥ = D ③ = G

⑤ = A ② = B

④ = D ① = D

EMPTY HANDED

Words and Music by
MICHELLE BRANCH

Moderately ♩ = 78

Chord diagrams: D7, G/B, C(9), G(9)

The first system of music features a guitar part with four measures of chords: D7, G/B, C(9), and G(9). The piano accompaniment consists of two staves (treble and bass clef) in 4/4 time, marked *mf*. The melody in the treble clef is a series of eighth notes, while the bass clef provides a steady eighth-note accompaniment.

Chord diagrams: D7, G/B, C(9), G(9)

The second system continues the guitar and piano accompaniment from the first system, maintaining the same chord sequence and rhythmic patterns.

Verse:

Chord diagrams: D7, G/B, C(9), G(9)

The verse section begins with a guitar part and piano accompaniment. The vocal line is written in the treble clef with lyrics. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

1. Here I am, take me.
2. There's a pris - m by the win - dow.

D7

G/B

C(9)

G(9)

It's eas - i - er _____ to give _____ in. No, _____ whoa, _____
 It lets the light _____ leak _____ in. No, _____ whoa, _____

D7

G/B

C(9)

G(9)

oh. Some peo - ple _____ mis - take _____ me, _____
 oh. I wish you _____ would let _____ me, _____

D7

G/B

C(9)

G(9)

they on - ly hear _____ what they want to hear, _____ yeah.
 you feel the wa - ter but do you swim? _____

D7

G/B

C(9)

G(9)

If you're los - ing _____ sleep, _____ for-give me,
 And it's on - ly _____ me, _____ emp - ty hand-ed

D7 G/B C(9) G(9) N.C.

I just can't keep
with a child-ish grin pre-tend-ing. } I'm
and cam-'ra.

Chorus:
D5 C(9)

pack-ing my bags 'cause I don't wan-na be the

Bb6 D5

on - ly one who's drown - ing in their mis - er - y. And I'll

C(9)

take that chance 'cause I just wan-na breathe and I

To Coda

1.
D5



G/B



won't look back and won - der how_ it's sup - posed to be, how it's s'posed to_



D7



G/B



C(9)



G(9)



be, oh, no.



D7



G/B



C(9)



G(9)




2.
D5



Interlude:
N.C.

posed to be, how it's_ s'posed_ to be,



ho, oh, how it's sup-posed to be...

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "ho, oh, how it's sup-posed to be...". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef, both with a key signature of one sharp. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

The second system continues the musical piece. The vocal line has a few notes with a slur, but no lyrics are present. The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

Oo, whoa...

The third system shows the vocal line with the lyrics "Oo, whoa...". The piano accompaniment remains consistent with the previous systems.

whoa... Da, da, da, da, da, um,

The fourth system includes a guitar chord diagram for a D major chord (x00232) above the vocal line. The lyrics are "whoa... Da, da, da, da, da, um,". The piano accompaniment continues throughout the system.

Csus2

G/B

la, da, da, da, la, de, da. La, da, da, da, da, la, de, da.

1.

2.

D.S. X at Coda

D

D

La, da, da, da. La, da, da, da. Well, I'm

Coda

D5

posed to be. 1. How _____ it's sup-posed to be. Tell me
2. (Lead vocal ad lib. to end)

C(9)

Bb6

how it's sup-posed to be. Tell me how, tell me how, tell me how it's sup -

D5



posed_ to be. Oh, whoa, ho, whoa. Oh,

C(9)



G/B



whoa, ho, whoa. The on - ly one, the on - ly one who's drown -

1.



2.



ing in_ their mis - er - y.

rit.

freely

EVERYWHERE

Words and Music by
MICHELLE BRANCH
and JOHN SHANKS

Moderately ♩ = 106

Guitar Capo 1 →

Am



C



G



Piano → Bbm

D♭

A♭

mf

Am



Bbm

C



D♭

G



A♭

Verses 1 & 2:

Am



Bbm

C



D♭

G



A♭

1. Turn it in - side out_ so I_ can see_

2. See additional lyrics

Am



Bbm

C



D♭

G



A♭

the part of you that's drift - ing o - ver me. And when I wake, you're,

D/F#

Eb/G

G

Ab

you're nev - er there. And when I sleep, you're,

Am

Bbm

D/F#

Eb/G

G

Ab

you're ev - 'ry - where. You're ev - 'ry - where.

Am

Bbm

C

Db

G

Ab

2.

G

Ab

N.C.

F(9)

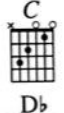
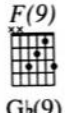
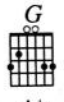
Gb(9)

C

Db

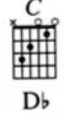
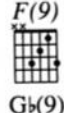
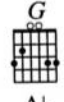
Chorus:

there. 'Cause you're ev - 'ry - where to me.



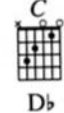
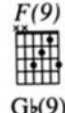
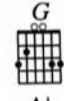
Ab F(9) Gb(9) Db

And when I close my eyes, it's you I



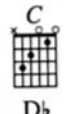
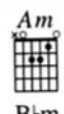
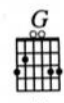
Ab F(9) Gb(9) Db

see. You're ev - 'ry - thing I know that makes me be - lieve



Ab F(9) Gb(9) Db

I'm not a - lone.



Ab N.C. Bbm Db

I'm not a - lone.

Verse 3:



A \flat



B \flat m



D \flat

3. I rec - og - nize the way — you make — me feel —



A \flat



B \flat m



D \flat

It's hard to think that you — might not — be real —



A \flat



E \flat /G

I sense it now, — the wa - ter's get - ting



A \flat



F/A

deep. — I try to wash — the pain — a - way from



B♭m



B♭m9/A♭



E♭/G

N.C.

me, _____ a - way__ from me. _____ 'Cause you're

Chorus:



G♭(9)



D♭



A♭

ev - 'ry - where to me. _____ And when I close__ my eyes, -



G♭(9)



D♭



A♭

_____ it's you I see. You're ev - 'ry - thing__ I know -



G♭(9)



D♭



A♭

_____ that makes me be - lieve__ I'm not__ a - lone. -

F(9) Gb(9) C Db G Ab N.C.
 I'm not a - lone...

Detailed description: This system contains the first two measures of the piece. The guitar part features chords F(9), Gb(9), C, Db, G, and Ab. The vocal line begins with the lyrics 'I'm not a - lone...'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Am Bbm D/F# Eb/G G Ab E7/G# F7/A Am Bbm D/F# Eb/G

Detailed description: This system covers measures 3 through 6. The guitar part includes chords Am, Bbm, D/F#, Eb/G, G, Ab, E7/G#, F7/A, Am, Bbm, D/F#, and Eb/G. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment.

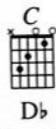
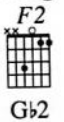
G Ab E7/G# F7/A Am Bbm G/B A/C C Db G/D A/Eb

Detailed description: This system covers measures 7 through 10. The guitar part includes chords G, Ab, E7/G#, F7/A, Am, Bbm, G/B, A/C, C, Db, G/D, and A/Eb. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment.

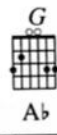
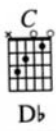
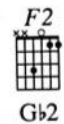
G Ab And

Detailed description: This system covers measures 11 through 14. The guitar part includes chords G and Ab. The piano accompaniment features a more active bass line with eighth-note patterns. The tempo marking 'And' appears at the end of the system.

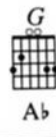
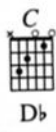
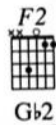
Bridge:



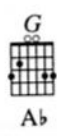
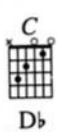
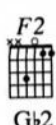
when I touch_ your hand, _ it's then I un - der - stand_ the



beau-ty that's_ with - in. _ It's now that we_ be - gin. _ You



al-ways light_ my way, _ I hope there nev-er comes_ a day. _ No



N.C.

mat-ter where_ I go, _ I al-ways feel_ you so. _ 'Cause you're

Chorus:

F(9)



Gb(9)

C



Db

G



Ab

ev - 'ry - where to me. — { And when I close my eyes, —
 { And when I catch my breath, —

F(9)



Gb(9)

C



Db

G



Ab

— it's you I see. } You're ev - 'ry - thing I know —
 — it's you I breathe. }

F(9)



Gb(9)

C



Db

G



Ab

— that makes me be - lieve — I'm not a - lone. —

1.

Am



Bbm

D/F#



Eb/G

G



Ab

— 'Cause you're

2.

F(9) Gb(9) C D \flat G A \flat

F2 Gb2 C D \flat G A \flat

F2 Gb2 C D \flat G A \flat

ev - 'ry - one I see. So tell me,

do you see me?

rit.

Verse 2:

Just tell me how I got this far.
 Just tell me why you're here and who you are.
 'Cause every time I look, you're never there.
 And every time I sleep, you're always there.
 (To Chorus:)

FIND YOUR WAY BACK

Words and Music by
MICHELLE BRANCH

Moderately ♩ = 94

C(9/#11) C(9) C(9/#11) C(9) G/B C(9)

The first system of music features a guitar part with six chords: C(9/#11), C(9), C(9/#11), C(9), G/B, and C(9). Below the guitar part is a piano accompaniment consisting of a right-hand melody and a left-hand bass line. The piano part begins with a mezzo-forte (mf) dynamic marking.

Verse:

G/B C(9) C(9/#11) C(9) C(9/#11) C(9)

1. I used to get a - way with so much,
2. What if I said what I was think - ing?

The verse section includes guitar chords G/B, C(9), C(9/#11), C(9), C(9/#11), and C(9). The lyrics are: "1. I used to get a - way with so much, 2. What if I said what I was think - ing?". The piano accompaniment continues with a right-hand melody and a left-hand bass line.

G/B C(9) G/B C(9)

now I can't get a - way...
What if that says too much?...

The final section of the page features guitar chords G/B, C(9), G/B, and C(9). The lyrics are: "now I can't get a - way... What if that says too much?...". The piano accompaniment concludes with a right-hand melody and a left-hand bass line.

C(9/#11)

C(9)

C(9/#11)

C(9)

G/B

C(9)

I e - ven thought that it was sim - ple to say the things I want - ed to say.
When ev - 'ry - bod - y's got a rea - son, I feel like giv - ing up.

G/B

C(9)

G

D/F#

Em

And you told me ev - 'ry-thing I want-ed to hear. And you sold

C(9)

G

D/F#

Em

C(9)

G

me. Now I don't know how I should feel. I should know me and, ba -

D/F#

Em

A7sus

C(9)

by, you would think I knew bet - ter, oh, oh, yeah.

Chorus:

D Em C(9) D

I'm find - ing my way _____ back _____ to you, _____ and

Em Am7 D Em C(9)

ev - 'ry-thing I used to be. _____ And wait - ing is all _____ that _____ I _____ can do _____

To Coda $\text{\textcircled{C}}$ 1. Em Am7 C(9/#11) C(9)

un - til you find your way back to _____ me. _____

C(9/#11) C(9) G/B C(9) G/B C(9) || 2. Em Am7

find your way back to _____

Bridge:

C2 G/D Em7 G/B C2 D/F# G5 A7sus G/B

me, yeah. Un - til you find your way back to

Em7 G/D C2 G/D Em7 G/B C2 D/F#

me. Ho, un - til you find your way back to

G5 A7sus G/B Em7 G/D C(9/#11)

D.S. al Coda

me. I used to get a-way with so much.

Coda

Em Am7 D Em C(9)

find your way back to me, yeah, ho, oh,

D Em Am7 D

yeah, oh. And wait-ing is all_

This system contains the first two lines of music. The top line is the vocal melody in treble clef with lyrics 'yeah, oh. And wait-ing is all_'. Above it are four guitar chord diagrams: D, Em, Am7, and D. The bottom two lines are piano accompaniment in treble and bass clefs.

Em C(9) D

that I can do un - til you

This system contains the second two lines of music. The top line is the vocal melody in treble clef with lyrics 'that I can do un - til you'. Above it are three guitar chord diagrams: Em, C(9), and D. The bottom two lines are piano accompaniment in treble and bass clefs.

Em Am7 C(9/#11) C(9) C(9/#11) C(9)

find your way back to me, oh.

This system contains the third two lines of music. The top line is the vocal melody in treble clef with lyrics 'find your way back to me, oh.'. Above it are six guitar chord diagrams: Em, Am7, C(9/#11), C(9), C(9/#11), and C(9). The bottom two lines are piano accompaniment in treble and bass clefs.

G/B C(9)

I used to get a - way so much.

This system contains the final two lines of music. The top line is the vocal melody in treble clef with lyrics 'I used to get a - way so much.'. Above it are two guitar chord diagrams: G/B and C(9). The bottom two lines are piano accompaniment in treble and bass clefs.

GOODBYE TO YOU

Words and Music by
MICHELLE BRANCH

Moderately slow $\text{♩} = 80$

Guitar Capo 1

C



D



G



C



G



Piano

D \flat

E \flat

A \flat

D \flat

A \flat

The first system of music features a guitar part on a single staff and a piano accompaniment on two staves. The guitar part consists of whole notes on a single line. The piano part includes a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*. The key signature has three flats and the time signature is 4/4.

C



D \flat

D



E \flat

Gsus



A \flat sus

G



A \flat

C



D \flat

G



A \flat

The second system continues the musical notation from the first system, with guitar and piano parts. The guitar part has whole notes on a single line. The piano part features a melody in the right hand and a bass line in the left hand.

Verse 1:

C



D \flat

D



E \flat

G



A \flat

C



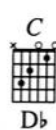
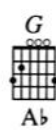
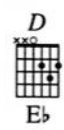
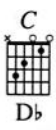
D \flat

G

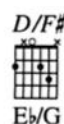
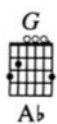
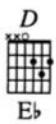


A \flat

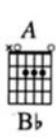
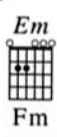
The third system includes a vocal line on a single staff with lyrics. The piano accompaniment continues on two staves. The lyrics are: "1. Of all the things I've believed in,". The guitar part has whole notes on a single line.



I just want to get___ it o - ver with.

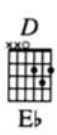
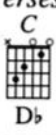
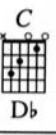


Tears form be - hind my eyes,_____ but I do___ not cry,___

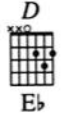
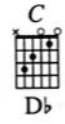
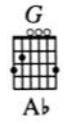
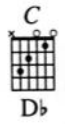
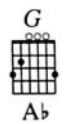


count - ing the days___ that pass me by._____

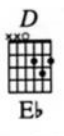
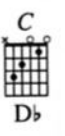
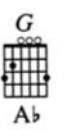
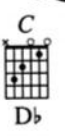
Verses 2 & 3:



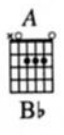
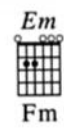
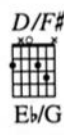
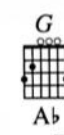
2. I've___ been search - ing deep___ down
3. See additional lyrics



in my soul, — words that I'm hear - ing — are

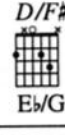
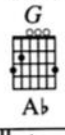


start - ing to get old. It feels like I'm start - ing all



o - ver a - gain. — The last three years — were just pre - tend. —

Chorus:



And I — said, good - bye — to you, —

Em7



Fm7

C(9)



Db(9)

G



Ab

D/F#



Eb/G

good - bye to ev - 'ry - thing I thought I knew..

Em7



Fm7

C(9)



Db(9)

G



Ab

D/F#



Eb/G

You were the one I

Em7



Fm7

A



Bb

loved, the one thing that I tried to hold on

1. C



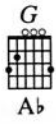
Db

D

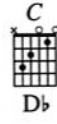


Eb

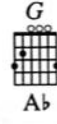
to.



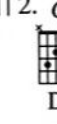
A \flat



D \flat



A \flat

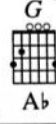


D \flat

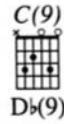
2. C

to.

Bridge:

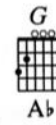


A \flat

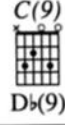


D \flat (9)

Oh.

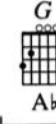


A \flat



D \flat (9)

And it

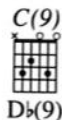
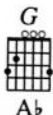


A \flat



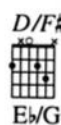
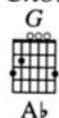
D \flat (9)

hurts to want ev - 'ry - thing and noth - ing at the same time.

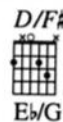
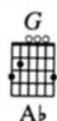
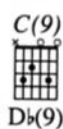
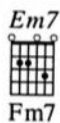


I want what's yours and I want what's mine. I want you,

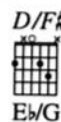
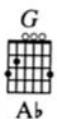
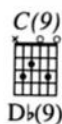
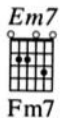
Chorus:



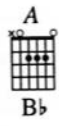
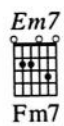
but I'm not giving in this time. Good - bye to you,



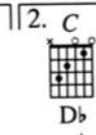
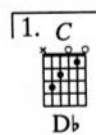
good - bye to ev - 'ry - thing I thought I knew.



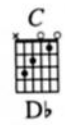
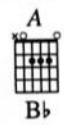
You were the one I



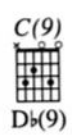
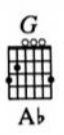
loved, the one thing that I tried to hold on



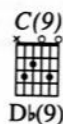
to. to, the



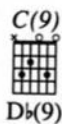
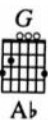
one thing that I tried to hold on to.



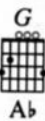
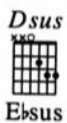
Oh.



One thing that I tried to hold on to.



And when the stars fall I will lie a - wake.



You're my shoot - ing star.

rit.

Verse 3:

I still get lost in your eyes,
 And it seems that I can't live a day without you.
 Closing my eyes and you chase my thoughts away
 To a place where I am blinded by the light,
 But it's not right.
 (To Chorus:)

HERE WITH ME

Words and Music by
MICHELLE BRANCH and JOHN SHANKS

Moderately ♩ = 100

Guitar Capo 3 →

Am



Em



Am



Piano →

Cm



Gm



Cm



mp *mf*

Verse:

Em



Am



Em



Gm



Cm



Gm



1. It's been a long, long time since I looked in - to the mirr'r. I guess that
2. 3. 4. See additional lyrics

Am



Em



Am



Cm



Gm



Cm



I was blind, now my re - flec-tion's get - ting clear - er. Now that you're gone things will nev -

Em



1. F



G/F



F



N.C.

Gm



A \flat



B \flat /A \flat



A \flat



er be the same a - gain. 2. There's not a

2. 3. F

To Next Strain

4. F

G/F



Ab



Ab



Bb/Ab

said the words I nev - er showed.

I know you had to

and I thank_

F



Ab

N.C.

Chorus:

Am



Cm

G



Bb

Em



Gm

F



Ab

— you_

I know you had to go a - way_

I died just a lit - tle and I

Am



Cm

G



Bb

Em



Gm

F



Ab

Am



Cm

G



Bb

feel it now_ you're the one I need_ I be - lieve that I_ would

Em



Gm

F



Ab

Am



Cm

G



Bb

To Coda

1.

Em



Gm

F



Ab

cry just a lit - tle just to have you back_ now

here with me. Here with me_

D.S. % | 2.

Am

Em

Em

F

Cm

Gm

Gm

Ab

3. You know that here_ with me, here with me._

Bridge:

Em

C

Em

Gm

Eb

Gm

And I'm ask - ing and I'm want -

D.S. % al Coda

C

Dm

F

Eb

Fm

Ab

ing you_ to come_ back_ to me._ Please?_ 4. I

Coda

Em

F

Am

G

Em

F

Gm

Ab

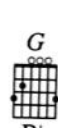
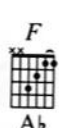
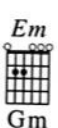
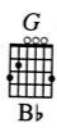
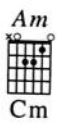
Cm

Bb

Gm

Ab

here with me. I know you had to go a - way, I died just a lit - tle and I



Cm

B \flat

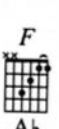
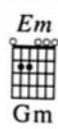
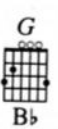
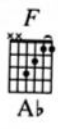
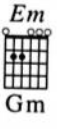
Gm

A \flat

Cm

B \flat

feel it now— you're the one I need— I be - lieve that I — would



Gm

A \flat

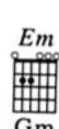
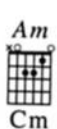
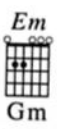
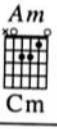
Cm

B \flat

Gm

A \flat

cry just a lit - tle just to have you back— now here— with me.—



Cm

Gm

Cm

Gm

Here with me,—

here with me.—

Verse 2:

There's not a minute that goes by ev'ry hour of ev'ry day.
 You're such a part of me but I just pulled away.
 Well, I'm not the same girl you used to know.
 I wish I said the words I never showed.
 (To Chorus:)

Verse 3:

You know that silence is loud
 When all you hear is your heart.
 And I wanted so badly just to be a part of
 Something strong and true.
 But I was scared and left it all behind.
 (To Chorus:)

Verse 4:


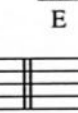
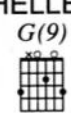
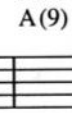
I never will forget that look upon your face.
 How you turned away and left without a trace.
 But I understand that you did what you had to do.
 And I thank you.
 (To Chorus:)

HOTEL PAPER

Words and Music by
MICHELLE BRANCH

Moderately slow, in one ♩. = 56

Guitar Capo 2 → D
Piano → E

 D
 E
 G(9)
 A(9)



Musical notation for the first system, including piano accompaniment and guitar part. The piano part starts with a *mf* dynamic.

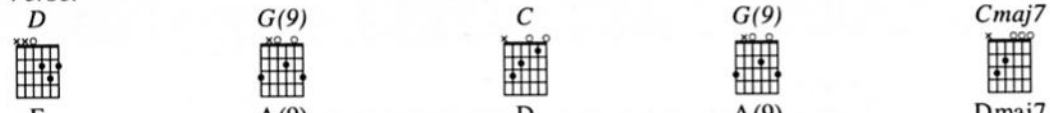


 C G(9) D G(9) C G(9)
 D A(9) E A(9) D A(9)



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

Verse:



 D G(9) C G(9) Cmaj7
 E A(9) D A(9) Dmaj7

1. I write most - ly on ho - tel pa - per, —
2. 3. See additional lyrics



Musical notation for the verse, including piano accompaniment and guitar part.

G(9)

E m 9

D

G(9)/B

A(9) F#m9 E A(9)/C#

know - ing

C

G(9)

Cmaj7

G(9)

D A(9) Dmaj7 A(9)

that my thoughts_ will nev - er_ leave_ this room._

E m 9

D

G(9)

C

G(9)

F#m9 E A(9) D A(9)

I'd be out of line tell - ing_ you,_

Cmaj7

G(9)

E m 9

D

Dmaj7 A(9) F#m9 E

"Leave_ her."_ So, I

G(9)

C

G(9)

Cmaj7



A(9)

D

A(9)

Dmaj7

lie, lone - ly, sur - round - ed by you, oh,

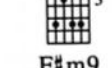
G(9)

1. Em9

D

G(9)

C



A(9)

F#m9

E

A(9)

D

by you, oh,

G(9)

Cmaj7

G(9)

Em9

|| 2. 3.



A(9)

Dmaj7

A(9)

F#m9

And

Chorus:

D

Em7

C

G

D



E

F#m7

D

A

E

I, I want - ed to be

Em7 F#m7 C D G A E Em7 F#m7

giv - ing you ev - 'ry -

C G D Em7 C

thing that she's not giv - ing.

G D Em7 C G

And I, I want - ed to

D Em7 C G Bm7

see 'cause I did - n't be - lieve

F#m7



G#m7

G(9)



A(9)

what I'd been hear - ing.

1. C



D

G



A

D.S. ||:

2. C/G



D/A

G



A

Asus



Bsus

Cmaj7(#11)



Dmaj7(#11)

May - be this wind blow - ing in just came from the o - cean.

D



E

G(9)



A(9)

C



D

a tempo

G(9) D G(9) C G(9) D
 A(9) E A(9) D A(9) E

write most - ly on ho - tel pa - per...

rit.

Cmaj7 G
 Dmaj7 A

Verse 2:

Lately, I can't be happy for no one.
 They think I need some time to myself, oh.
 I try to smile, but I can't remember.
 And I know, tomorrow there'll be nothing else, oh.
 (To Chorus:)

Verse 3:


You turned out to be more than I bargained for,
 And I can tell that you need to get away.
 Forgive me if I admit that I'd love to love you;
 We both realized it way too late.
 (To Chorus:)

I'D RATHER BE IN LOVE

Words and Music by
MICHELLE BRANCH

Guitar Moderately ♩ = 94

Capo 1 → C#m



A

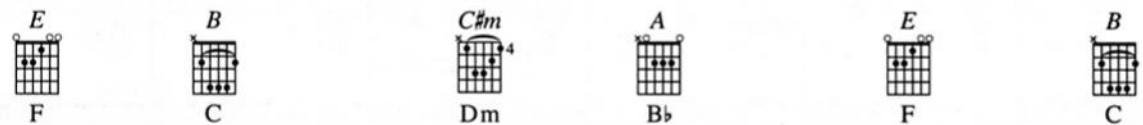


Bb

Piano → Dm



E F B C C#m Dm A Bb E F B C





Verse:

C#m Dm A Bb E F B C




1. I can - not help_ it, I could-n't stop it if I_ tried_
 2. Turn out the lights_ now to see is to be - lieve_

C#m

 Dm

A

 Bb

E


 F


B


 C


The same old heart - beat me, fills the emp - ti - ness I have in -
 just want you near me, I just want you here with me.



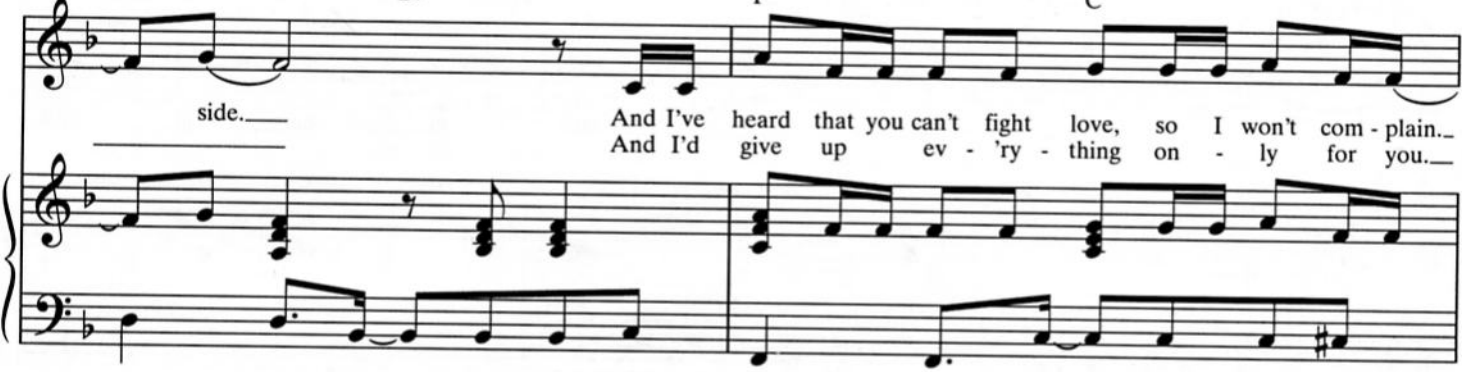
C#m

 Dm


A

 Bb


E

 F


B

 C


side. And I've heard that you can't fight love, so I won't com - plain...
 And I'd give up ev - ry - thing on - ly for you.



C#m

 Dm

A

 Bb


E

 F

B

 C

'Cause why would I stop the fire that keeps me
 It's the least that I could do.



Chorus:

E

 F

A maj9

Bb maj9

go - ing on? } 'Cause when there's you I feel whole



B

 C

F#m11

 Gm11

C#m

 Dm

B

 C

and there's no _____ bet - ter feel - ing in the world. _____ But with - out _____ you _____

E

 F

B

 C

F#m11

 Gm11

_____ I'm _____ a - lone _____ and I'd rath - er _____ be _____ in _____ love _____

Amaj9

 Bbmaj9

N.C.

1. *C#m*

 Dm

A

 Bb

E

 F

B

 C

_____ with you _____

2. *C#m*

 Dm

A

 Bb

E

 F

B

 C

C#m

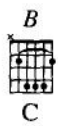
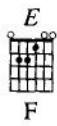
 Dm

A

 Bb

And I feel you hold - ing me _____

Bridge:



F

C

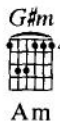
Gm

Am

Bbmaj9

Am

Why are we a - fraid to be in love?



Gm

Am

Bbmaj9

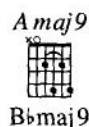
Am

Gm

Am

Bbmaj9

To be loved. I can't ex - plain



NC.

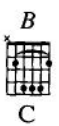
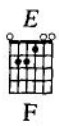
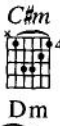
Am

Gm

Am

Bbmaj9

it. I know it's tough to be loved.



Dm

Bb

F

C

Dm

Bb

And I feel you hold - ing me.

E



F

B



C

A maj9



B♭maj9

Oh, — oh, and when there's — you, —

Chorus:

E



F

B



C

F♯m11



Gm11

I feel whole — and there's no — bet - ter feel -

C♯m



Dm

B



C

E



F

B



C

ing in the world. — But with - out you — I'm a - lone —

1.

F♯m11



Gm11

A maj9



B♭maj9

2.

F♯m11



Gm11

and I'd rath - er be — in love. 'Cause when there's you — and I'd rath - er be in love. —

A maj9

F#m11

A maj9

Bbmaj9

Gm11

Bbmaj9

yes, I'd rath - er be in love. Oh, I'd rath -

F#m11

A maj9

C#m

A

Gm11

Bbmaj9

N.C.

Dm

Bb

er be in love with you. And I

E

B

C#m

A

E

B

F

C

Dm

Bb

F

C

feel you hold - ing me.

A maj9

E

Bbmaj9

F

Oh.

IF ONLY SHE KNEW

Moderately $\text{♩} = 106$ Words and Music by
MICHELLE BRANCH

G Dm C

mf

G Dm C Verse: G Dm

1. I don't know_ whose side_
(2.) try to let_ it go_

C G Dm C

I'm tak - in' but I'm not tak - in' things_ too well_
but I_ don't know if I_ can take_ it. 'Cause_ the

G Dm C G Dm

I can see_ in - side_ you're ach - in'. But is it still too ear - ly for me_
way you looked_ at me_ made me_ see that I can't real - ly fake_

C B5 F#5 G5 D5

to tell? } I try to help you out through the hard-est of times.

it.

A5 G5 D5 B5 F#5







Your heart is in your throat and I'm speak-ing my mind. Though it looks as if

G5 D5 A5 B5 To Coda G5

it's o - ver, I'm still not o - ver you. 'Cause







Chorus:
D G Em Asus D G

I still love you like I did be - fore, I

B5  2 A5  D  G  Em  Asus 





know for sure_ that you_ still feel_ the same_



D  G  B5  2 A5  1. G  Dm 






way_ I do._ If on - ly she knew. Whoa._



C  G  Dm  C 

if on - ly she knew. 2.1



2. G  Dm  C  Bridge: Am  C 

Whoa. I know she loves you and I



G Dm Am C D

can't in - ter - fere, — so I just have to sit back — and watch my world dis - ap - pear..

G Dm C G Dm C *D.S. % al Coda*

Whoa. —

Ⓢ Coda G5 A5 B5

Oh, I'm still — not o - ver you, —

Chorus: G5 D G Em Asus

oh. — 'Cause I — still — love — you like I
I — will — nev - er, ev - er

D G B5 A5

did be - fore, I know for a sure that
walk a - way, I'll find a way.

D G Em Asus

you still feel the same
She could nev - er love you

1. D G B5 A5 2. B5 A5

way I do. 'Cause If on - ly she knew.
like I do.

G Dm C G Dm C Repeat ad lib. and fade

Whoa, if on - ly she knew. If on - ly she knew.

IT'S YOU

Words and Music by
MICHELLE BRANCH

Moderately ♩ = 92

Guitar Capo 4 →

D



A



G



D



D/F#



F#/A#

Piano →

F#

C#

B

F#

mf

G6



B6

D



F#

D/F#



F#/A#

G6



B6

1. If to -

Verse:

D



F#

D/F#



F#/A#

G6



B6

D



F#

D/F#



F#/A#

mor-row nev - er comes I would want just one thing...
(2.) mor-row nev - er comes I would want just one wish...

G6



B6

D



F#

D/F#



F#/A#

G6



B6

I would tell it to the stars and the sun...
To kiss your quiet mouth...

Chorus:

    
 F# F#A# B6 D#m D#m/C#

I would write it for the world to see... } And it's you...
 then trace its steps with my fin - ger-tips... }

   
 Bmaj7 D#m D#m/C# Bmaj7

The light chang - es when you're in the room. Oh, it's

    
 D#m D#m/C# Bmaj7 F# F#A#

you, whoa, it's you.

   
 B6 F# F#A# B6

2. If to -

2.

Gmaj7



Bmaj7

D



F#

D/F#



F#/A#

G6



B6

D



F#

D/F#



F#/A#

Oh, it's you. *(Inst. solo ad lib...)* Oh, it's you, oh.

G6



B6

Bm



D#m

Bm/A



D#m/C#

Gmaj7



Bmaj7

Bm



D#m

Bm/A



D#m/C#

Gmaj7



Bmaj7

D



F#

D/F#



F#/A#

G6



B6

D



F#

D/F#



F#/A#

Oh, it's you, whoa, it's you. *(...end solo)*

G6



B6

D



F#

D/F#



F#/A#

G6



B6

D



F#

Oh, oh, it's you. Oh, it's you. *rit.*

LOVE ME LIKE THAT

Words and Music by
MICHELLE BRANCH and JOHN SHANKS

Moderately ♩ = 104



Verse:



1. Well, you stole my heart and I'll
2. 3. 4. See additional lyrics

Love Me Like That - 7 - 1
0744B

© 2003 WARNER-TAMERLANE PUBLISHING CORP., I'M STILL WITH THE BAND MUSIC, WB MUSIC CORP. and DYLAN JACKSON MUSIC
All Rights for I'M STILL WITH THE BAND MUSIC Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights for DYLAN JACKSON MUSIC Administered by WB MUSIC CORP.
All Rights Reserved

1.

Cm/Bb Cm Cm/Bb Cm

babe, and tell me why ya love me like that, why ya love me like that, oh.

2. Well, I've

2. 3. 4.

Cm/Bb Cm Abmaj7 Cm/Bb

crawl-in' on the floor. And I know this world keeps on

Abmaj7 F2/A

turn - ing, keeps me yearn - ing.

Chorus:



How can you turn and walk a way, pre - tend -



ing ev - 'ry - thing's o - kay? How can you turn your back?

To Coda 1.



Tell me why ya love me like that? Why ya love me like that? Oh,

D.S. 2.



whoa.

3. Well, I Why ya love me like that? Oh,

Bridge:



whoa. Love me or leave me, ba - by, but don't lead me on.



With lov - ing like yours, be - lieve me, I'm bet -



ter off, I'm bet - ter off a - lone. Ho,



D.S. al Coda

oh. 4. Well, I

Coda

Chorus:



Why ya love me like that? Oh, how can you



just break a way? Why can't you find the words



to say? Love is something you work at. Tell me



why ya love me like that? Why ya love me like that? Why ya love me like that? Oh.

How can you throw us a - way? Look at all you lost to - day. Now

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "How can you throw us a - way? Look at all you lost to - day. Now".

ev - 'ry - thing is shades of gray and now you're push - ing me a - way. Say

The second system continues the musical score. It includes two guitar chord diagrams: Cm/Bb and Cm. The lyrics are: "ev - 'ry - thing is shades of gray and now you're push - ing me a - way. Say".

all the things you need to say, thought we were go - ing all the way. Play

The third system continues the musical score. The lyrics are: "all the things you need to say, thought we were go - ing all the way. Play".

all the games you wan - na play, slow - ly we just fade

The fourth system concludes the musical score. It includes two guitar chord diagrams: Cm/Bb and Cm. The lyrics are: "all the games you wan - na play, slow - ly we just fade".

(Vocal 1st time only; inst. repeat and fade)

Repeat ad lib. and fade

Cm/B \flat

Cm

Verse 2:

Well, I've walked this world
 Five times or more.
 And after all this walkin', babe,
 You still got me crawlin' on the floor,
 Crawlin' on the floor.
 And I know this world keeps on turnin',
 Keeps me yearnin'...

(To Chorus:)

Verse 3:

Well, I thought you'd listen,
 But I'm shattered like broken glass.
 Well, I thought that we'd be dif'rent, babe;
 Yeah, I thought that we would last.
 Yeah, I thought that we would last.
 And I know this world keeps on spinnin',
 Ev'ry minute that you're in it...

(To Chorus:)

Verse 4:

Well, I was your gypsy,
 Throwin' diamonds at your feet.
 Drifted 'round you like a satellite;
 I gave you ev'rything you need,
 Ev'rything you need.
 And I know this world keeps on turnin',
 Keeps me yearnin' and yearnin'...

(To Chorus:)

ONE OF THESE DAYS

Words and Music by
MICHELLE BRANCH

Moderately $\text{♩} = 80$

Bbm7



Ebm7(4)



Absus



Ab



Bbm7



Ebm7(4)



Absus



Ab



mf

Verse:

Bbm7



Ebm7(4)



Absus



Ab



Bbm7



Ebm7(4)



Absus



Ab



1. I did - n't no - tice,

but I did - n't care.

2. 3. See additional lyrics

4. Inst. solo

Bbm7



Ebm7(4)



Absus



Ab



Gbmaj9



Gb(9) Gbmaj9



Absus



Ab



To Coda C 1.

I tried be-ing hon - est,

but that led me no - where.

2. 3.

Absus



Ab



Chorus:

Bbm7



Ebm7(4)



Absus



Ab



Bbm7



Ebm7(4)



you. So, one of these days

I won't be a - fraid of stay - in' with you.

Absus



A \flat



Fm



G \flat (9)



D \flat



A \flat



I hope and I pray, _____ wait-ing to find_____

1.

B \flat m7



E \flat m7(4)



Absus



A \flat



B \flat m7



E \flat m7(4)



_____ a way_ back to_ you,_____ 'cause that's where I'm_ home,_____ oh._____

D.S. rit 2.

Absus



A \flat



B \flat m7



E \flat m7(4)



Absus



A \flat



Absus



A \flat



_____ 'cause that's where I'm home,_____

Bridge:

Fm



G \flat (9)



D \flat



A \flat



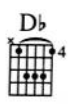
Fm



G \flat (9)



oh._____ What would you do if I could have_____ you?_____



If I could, I'd let you feel ev - 'ry - thing I'm think-ing.



D.S. al Coda

Coda



Would-n't that be nice? And one of these days,



I won't be a - fraid of stay - in' with you.

Verse 2:

I watched the station, saw the bus pulling through.
And I don't mind saying a part of me left with you.
(To Chorus:)

Verse 3:

Did I make you nervous? Did I ask for too much?
Was I not deserving one second of your touch?
(To Chorus:)

SOMETHING TO SLEEP TO

Words and Music by
MICHELLE BRANCH,
JENNIFER HAGIO and JOHN SHANKS

Moderately $\text{♩} = 84$

Verse 1:

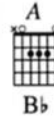
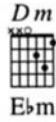
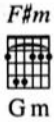
Guitar Capo 1 →



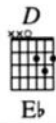
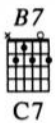
Piano → B \flat

G \flat +

1. She's his yel - low brick road, lead - ing him on and let -



ting him go as far as she lets him go. Go - ing down



to no - where. 2. She puts

Verses 2 & 3:



Bb



Gb+



G m

on her make-up the same way she did yes - ter - day, hop - ing

3. See additional lyrics

mf



Ebm



Bb



C7

ev - 'ry - thing's the same. But ev - 'ry - thing has changed.

Chorus:



Eb



Ebm



Bb

In my mind



Eb



G m



F

ev - 'ry-thing we did was right. O - pen your eyes, I'll still be by your side.



Bb

Eb

Gm

How could I ev - er have been so blind? You give me

1.



C7

Eb

Bb

Gb+

some-thing to sleep to at night. Some-thing to sleep to at night...

2.



Gm

Ebm

C7

Eb

3. He wakes some-thing to sleep to at night...

Bridge:

F#m



G m

F+



G b+

E



F

— You give me some - thing to sleep_ to and all I know_

E bdim

E dim

F#m

G m

F+

G b+

is_ you give me some - thing to dream_ to when I'm

E

F

E bdim

E dim

D

E b

all a - lone_ and blue_ Don't leave me now_

D m

E b m

Guitar Solo:

A

B b

D

E b

— don't leave_ me now_

F#m



G m

E



F

A



Bb

F+



Gb+

F#m



G m

Don't leave_ me now, don't leave_ me now, don't leave_ me now..

mf

1. Dm



Ebm

2. Dm



Ebm

D.S. al Coda

In my mind, in my mind..

Coda

B7



C7

D



Eb

B7



C7

D



Eb

B7



C7

D



Eb

some-thing to sleep to, some-thing to sleep_ to at, some-thing to sleep to at night..

A
Bb

F+
Gb+

F#m
Gm

Whoa, whoa, whoa, ho, ho. You give me

Dm
Eb m

A
Bb

some-thing to sleep to, some-thing to sleep to at night.

Verse 3:
 He wakes up to the sound
 So scared that she's leaving,
 He wishes she were still asleep next to him.
 Hoping she will change.
 (To Chorus:)

SWEET MISERY

Words and Music by
MICHELLE BRANCH

Moderately ♩ = 96

Chord diagrams: C, G/B, Am7, G/B

The piano introduction consists of four measures in 4/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line. The dynamics are marked *mf*. Chord diagrams for C, G/B, Am7, and G/B are shown above the staff.

Verse 1:

Chord diagrams: C, G/B, Am7

1. I was lost_ and you were found_ You seemed to stand_ on_

The first system of the verse includes vocal melody and piano accompaniment. The vocal line starts with a quarter rest followed by the lyrics. The piano accompaniment continues with the same eighth-note pattern as the introduction. Chord diagrams for C, G/B, and Am7 are shown above the staff. Dynamics are marked *mf*.

Chord diagrams: G/B, C, G/B

sol-id ground_ I was weak_ and you were strong_

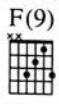
The second system of the verse continues the vocal melody and piano accompaniment. The vocal line has lyrics under the notes. The piano accompaniment remains consistent. Chord diagrams for G/B, C, and G/B are shown above the staff.

Chord diagrams: Am7, G/B

and me and my_ gui - tar_ we strummed_ a - long, oh_

The third system of the verse concludes the vocal melody and piano accompaniment. The vocal line has lyrics under the notes. The piano accompaniment remains consistent. Chord diagrams for Am7 and G/B are shown above the staff.

Chorus:



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

Sweet mis - er - y you cause me. That's what you called me.

Musical notation for the second line of the chorus, including piano accompaniment.



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

Sweet mis - er - y you cause me.

Musical notation for the fourth line of the chorus, including piano accompaniment.



Musical notation for the fifth line of the chorus, including piano accompaniment.

Musical notation for the sixth line of the chorus, including piano accompaniment.

Verse 2:



Musical notation for the first line of Verse 2, including vocal line and piano accompaniment.

I was blind but, oh, how you could see...

Musical notation for the second line of Verse 2, including piano accompaniment.

Am

G/B



You saw the beau - ty in ev - 'ry - thing, ev - 'ry - thing and me...

C

G/B



I would cry and you would smile.

Am

G/B



You'd stay with me a lit - tle while.

Chorus:

F(9)

C

G

F(9)

C



Sweet mis - er - y you cause me. That's what you called me.



Sweet mis - er - y — you cause — me.



And in my heart I — see — oh, — what — you're do - ing — to



me. — And in my heart I — see — oh,



— just how — you want - ed it — to — be, — Sweet mis - er -

To Coda ⊕

C G/B Am G/B

y.

Bridge:

F G

Ho, _____ whoa. _____ Whoa. _____

D.S. al Coda

F G

Ho, _____ whoa! _____

⊕ *Coda*

C G/B Am

y. Oh, _____ Sweet mis - er - y. _____ Oh, -

G/B C G/B Am

oh, _____ whoa, whoa, _____ whoa...

This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Above the vocal line, four guitar chords are indicated: G/B, C, G/B, and Am. The vocal melody begins with a rest, followed by the lyrics 'oh, whoa, whoa, whoa...'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

G/B C G/B

Sweet mis - er - y. I was weak _____ and you were strong _____

This system contains the next four measures. The guitar chords G/B, C, and G/B are shown above the vocal line. The vocal melody continues with the lyrics 'Sweet misery. I was weak and you were strong'. The piano accompaniment continues with similar rhythmic patterns.

Am7 G/B

and me and my _____ gui - tar _____ we strummed a - long.

This system contains the final two measures of the vocal part. The guitar chords Am7 and G/B are indicated. The vocal melody concludes with the lyrics 'and me and my guitar we strummed a long'. The piano accompaniment provides a final harmonic support.





Slow fade

This system shows the final four measures of the piece. The vocal line is silent, and the piano accompaniment features a rhythmic pattern of eighth notes in the treble and bass staves, gradually fading out.


THE GAME OF LOVE


Words and Music by
ALEX ANDER and RICHARD W. NOWELS, JR.

Moderately fast $\text{♩} = 120$

Em9  5 Dmaj9  4 Em9  5 Dmaj9  4

mf
(Guitar solo...)



Em9  5 Dmaj9  4 Gmaj7  Em7/A 

...end solo)





Verse:


Em9  5 Dmaj9  4 Em9  5 Dmaj9  4

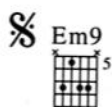
1. Tell me just what you want me to be.
2. This, what - ev - er you make it to be,



Em9  5 Dmaj9  4 Em9  5

One kiss and boom, you're the on - ly one for me.
sun - shine set on this cold, lone - ly sea.





So, please tell me (1.3.) why _____ don't you come a - round
 So, please, ba - by, (2.) try _____ and use me for what _____



no more. _____ 'Cause right now I'm { 1. cry
 I'm good for. _____ It ain't say - ing good - bye, { 3. dy



ing } out - side the door of your { 1. can - dy } store. } It just takes a
 ing } It's knock - ing down the door of your { 3. lov - ing } store. }
 of your can - dy store.

Chorus:



lit - tle bit of this, a lit - tle bit of that. It start - ed with a kiss, now we're _____

Dmaj9



Em9



Dmaj9



— up to bat. A lit - tle bit of laughs, a lit - tle bit of pain. I'm

To Coda ♪

1.

2.

Em9



Em7/A



Em7/A



tell - ing you, my babe, it's all _____ in the game_ of love._ _ in the game_ of love..

Em9



Dmaj9



Gmaj7



— It's all _____ in this game of love..

Bridge:

Em7/A



Bm7



F#m7



— You roll me, _____ con - trol me, _____ con -

Gmaj7

Em7/A

Em9

sole me. Please hold me. You guide me, di

F#m7

Gmaj7

Em7/A

vide me in two, whoa.

Em9

Dmaj9

Em9

(Guitar solo...)

Dmaj9

Em9

Dmaj9

Gmaj7


1. Em7/A

2. Em7/A

D.S. al Coda

3. So, please tell me

...end solo)

♩ Coda 

 Em9

 Dmaj9



— in the game_ of love._____ It's all___ in this game_ of love._

 Em9

 Dmaj9

 Em9



It's all___ in the game of love._____

 Dmaj9

 Gmaj7

 Em7/A

Repeat ad lib. and fade



Let's play the game of love._____

'TIL I GET OVER YOU

Words and Music by
MICHELLE BRANCH and JOHN SHANKS

Slowly ♩ = 76

Cmaj7



Em



Em7



mf

Verse:

Cmaj7



1. Ev - 'ry time I feel a - lone, I can blame it on
2. See additional lyrics

Em



Em7



you, and I do, oh. You

Cmaj7



got me like a load - ed gun, gold - en sun, and the sky so blue,



oh. _____ We both know _____ (1. 3.) that we want _____



_____ it, but we both _____ know you left _____ me no _____ choice. _____

Chorus:



*Cha - que fois que tu ton va, _____ You just bring _____ me _____ down. _____



**je pre - tend que tu fois bien. _____ So, I'm count -

*(English:) Every time you walk away,

**I pretend that I'm okay.

C#m7(b5)


 1.
 To Coda ⊕ Cmaj7


ing my tears___ 'til I___ get o - ver you___

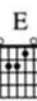
2.



2. Some - ___ get o - ver you___

Bridge:

Bm7(4)



If on - ly I___ could give you up,___

Bm7(4)



but would I___ want___ to___ let you off___ of this soap-

A7 A7sus G Bm/F#

box, ba - by, yeah.

Em Em7 G Bm/F# Em Em7 *D.S. al Coda*

(3.) We both know_

Coda Cmaj7 G Bm

get o - ver you. Cha - que fois que tu ton va,

Em Em7 G Bm

Ho. je pre - tend que tu fois bien.

Em Em7 C#m7(b5) Cmaj7

Hold on... We both know... that I'm not o - ver you...

G Bm/F# Em Em7 G Bm/F#

La, di, di, la, di, di, dum. Oh, whoa... I'm...

Em Em7 Cmaj7

not o - ver you...

Verse 2:
 Sometimes I watch the world go by.
 I wonder what it's like, ooh,
 To wake up ev'ry single day, smile on your face.
 You never tried.
 We both know we can't change it,
 But we both know we'll just have to face it.
 (To Chorus:)

TUESDAY MORNING

Words and Music by
MICHELLE BRANCH

Moderately ♩ = 86

G5  Gmaj7  C(9) 



Verse:

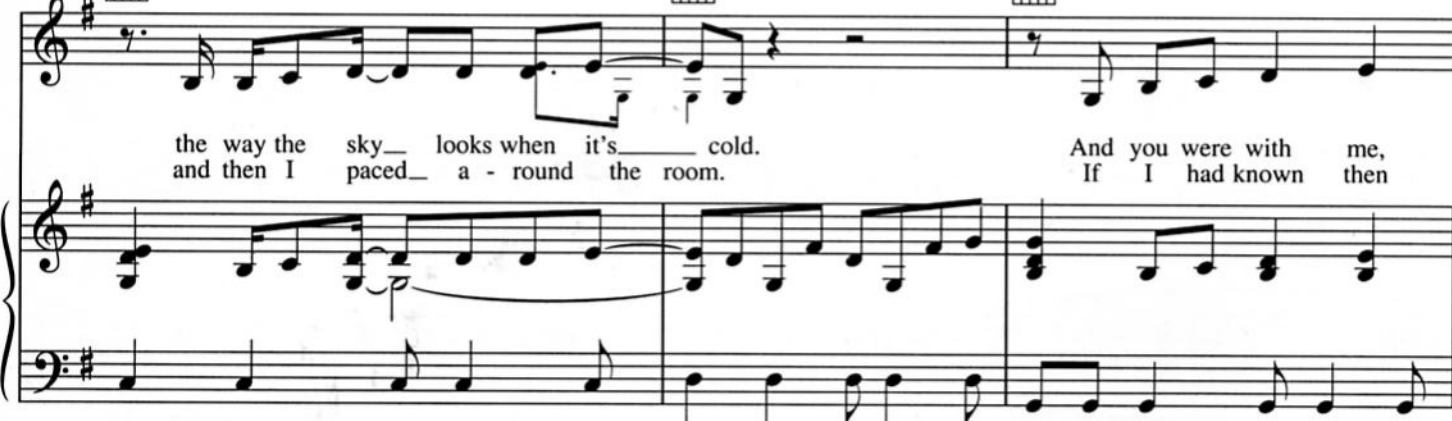
D(4)  G  Gmaj7 

1. I re - mem - ber storm - y weath - er,
2. I took your pic - ture while you were sleep - ing,



C  D(4)  G 

the way the sky_ looks when it's_ cold.
and then I paced_ a - round the room. And you were with me,
If I had known then



Gmaj7

C

D(4)

con - tent with walk - ing, so un - a - ware_ of the world... }
t^hat 'hese things hap - pen, would they have hap-pened with you?_____ }

D

Em7

C(9)

D

Dsus2

Em7

Please don't drive me__ home__ to-night 'cause I don't wan - na feel a - lone...

C(9)

D

Dsus2

Em7

C(9)

Please don't drive me__ home__ to-night

Chorus:

D

Dsus2

Em7

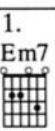
C(9)

G

'cause I don't_ wan - na go._____ Tues - day_ morn -



ing _____ in the dark. _____



I was_ find - ing_ out_ who you are, _



oh. _____



who I was. _____ And if you turned_

C G D

— a - round_ to_ see_ me_ and I was gone, oh, whoa,

Em C G

you should have looked_ out - side_ your_ win - dow 'cause the sun_

Solo Chorus:

D G D

— was com - ing up. Oh, oh. Ho, oh.

(Inst. solo ...)

Em7 C(9) G

The sun was com - ing_ up! Oh.



Ho, ho, ho, ho...

...end solo)



Please don't drive me home to-night 'cause I don't want to feel alone...



Tuesday morning



Chorus:

in the dark.

{ We were find-
We were find-

D Em7 C(9)

ing out who we are.
ing out who we are.

G D 1. Em7

(Lead vocal ad lib.) Tues - day_ morn - ing_ in the_ dark_

2. C(9) Em7 C(9) G

Oh_ Who_ we are, who we are,

D Em7 C(9)

ho, whoa, whoa, who_ we are.

WHERE ARE YOU NOW?

Words and Music by
MICHELLE BRANCH

Moderately ♩ = 92

*      






Verse:


  

1. May - be I'd be bet - ter on my own,
2. 3. See additional lyrics



no one ev - er seems to un - der - stand me. It's



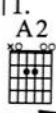
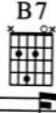
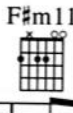
eas - i - er for me to be a - lone. But there's still




* Original recording in key of E \flat major.

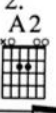
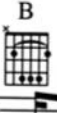
Where Are You Now? - 6 - 1
0744B

© 2003 WARNER-TAMERLANE PUBLISHING CORP. and I'M STILL WITH THE BAND MUSIC
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved

1.   


— a piece_ of me_ that feels_ so emp - ty._____ 2. I've been all



2.  

out_ there_ look - ing for you,_____ ho._____

To Next Strain



3.  

ure out_ (To fig - ure out_ what's it all_ a - bout._ So tell_ what it's all_ a - bout._



me_ Tell me._____) what it's all_ a - bout._____



Chorus:



Where are you now?_

I'm try - ing_ to get by_ with



nev - er_ know - ing at_ all._



What is the chance_ of find - ing_ you out_ there? Or
 (What is_ the chance?_

1.



N.C.



do I have_ to wait for - ev - er?
 Ah._____)

E



D.S. ‰ | 2.

G



D/F#



N.C.

3. I do I have to wait for - ev - er?
Ah.)

Solo:



(Inst. solo ad lib...) (Vocal ad lib.)



F#m11



A2



C#m7



A



...end solo) Where are you now?

E

B

C#m7

A

E

B



I'm try - ing___ to get by___ with nev - er ev - er know - ing at all._____ And I still___

C#m7

A

E

B

G

F#m7



___ don't know._____ Oo._____

Chorus:

C#m7

A

E

B



Where are you now?___ I'm try - ing___ to get by___ with
(Where are___ you now?___

C#m7

A

E



nev - er ev - er know - ing at all._____ Ho._____
Nev - er ev - er know - ing at all._____

C#m7 A E B G F#m7

What is the chance of find - ing you out there? Or do I have to wait? Or
 What is the chance? Ah,

G5 G/B A/C# A G5 F#m7 A2 B7

do I have to wait? Or do I have to wait for-ev-er? ah,
 ah,)

E A2 B7 F#m11

Oo, oo, yeah.

Verse 2:

I've been all over the world.
 I've seen a million different places.
 But, through the crowds and all the faces,
 I'm still out there looking for you.

(To Chorus:)

Verse 3:

I write about the things I'll never know,
 And I can't find a moment just to slow down.
 It makes me think I'll never have the chance
 To figure out (to figure out)
 What it's all about (what it's all about).
 So, tell me what it's all about.

(To Chorus:)

YOU GET ME

Words and Music by
MICHELLE BRANCH, ABRA MOORE,
JOHN SHANKS and SHELLY PEIKEN

Moderately ♩ = 84

mp

Verse:

mf

1. So I'm a lit - tle left of cen - ter, I'm a lit - tle out of tune. —
 2. See additional lyrics

Some say I'm par - a - nor - - mal, so I just bend their spoon. —



Who wants_ to be or - di - nar - y in a cra - zy, mixed up world?



I don't_ care what they're say - in', as long as I'm your girl.



Hey, you are on my_ side_



and they, they just roll their_ eyes._

Chorus:

D
Gmaj7
Em7
A7sus
A7
D
G

You _____ get _____ me when no-bod - y un - der - stands,

Em7
A11
D
Gmaj7

{ you come and take the chance, _____ ba - by. } You _____ get _____
 { you come and hold my hand, _____ ba - by. }

Em7
A7sus
A7
Em7

_____ me. You look in - side my wild _____ mind,

A11
Em7

nev - er know - ing what you'll find. _____ And still you want me all the time, yeah, you do. _____

A11



D



1.

— { Yeah, } you — get — me.
 { 'Cause }

2.

Guitar Solo:




Hey, you are on my — side. —

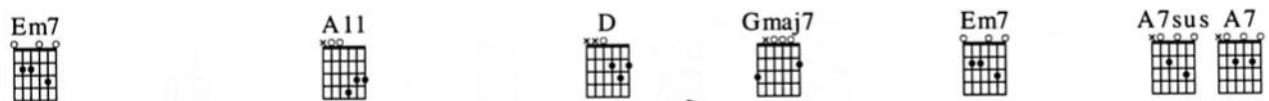


They, they just roll their — eyes. — Yeah, — yeah, — yeah. — 'Cause

Chorus:



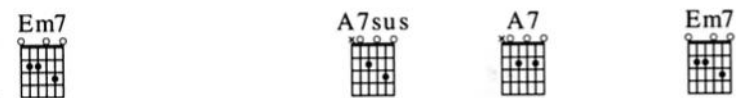
you _____ get _____ me when no-bod - y un - der - stands,



you come and take the chance, _____ ba - by. You _____ get _____ me when



none of the piec - es fit, you make sense of it. You _____ get _____








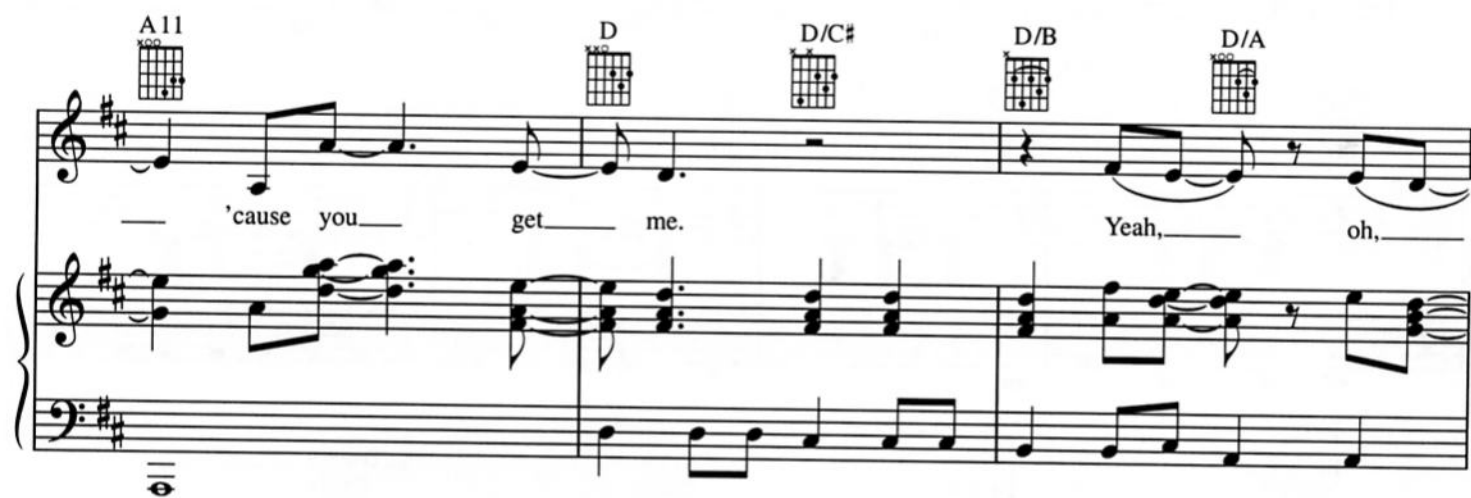
_____ me. You look in - side my wild _____ mind,

A11  Em7 



nev - er know-ing what you'll find. And still I want you all the time, yeah, I do,

A11  D  D/C#  D/B  D/A 



'cause you get me. Yeah, oh,

G  Gm  D 



oh. Yeah, oh,

Verse 2:
 So what if I see the sunshine
 In the pouring rain.
 Some people think I'm crazy,
 But you say it's okay.
 You've seen my secret garden,
 Where all of my flowers grow.
 In my imagination anything goes.
 I, I am all you want,
 They, they just read me wrong.
 (To Chorus:)

YOU SET ME FREE

Words and Music by
MICHELLE BRANCH and JOHN SHANKS

Moderately $\text{♩} = 104$

Verse:

F(9) G C2 G F(9)

G C2 G F(9) G C2 G

1. Can't you see? _____ There's a feel -
2. See additional lyrics

F(9) G C2 G F(9)

ing that's come o - ver me. _____ Close my eyes. _____

G C2 G F(9) G C2

You're the on - ly one that leaves me com-plete - ly breath - less.

Am G/B C G/B Am G/B C

No need to won - der why, some-times a gift like this

Dm C G5

you can't de - ny. Ho. 'Cause

Chorus:

C G Am F C G

I want - ed to fly, so you gave me your wings.

Am^{*} F C G Am F

And time _____ held its breath.

C G B^b 1. F N.C.

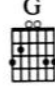
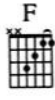
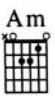
so I could see, yeah. And you set me free.

2. F N.C. Bridge: Dm Am

And you set me free. When I was a - lone

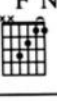
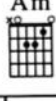
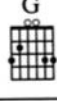
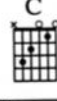
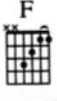
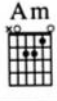
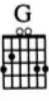
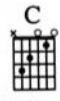
C G C G Dm

you came a - round. When I was down you pull - ed me through.



and there's noth - ing that I would-n't do for you.

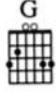
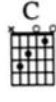
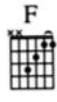
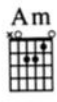
Guitar Solo:



Chorus:



'Cause I want - ed to fly



so you gave me your wings. And time

Am F 1. C G Am F

held its breath_ so I_ could see._ 'Cause

2. C G B \flat F N.C.

so I_ could see,_ yeah. And you set me free._

Verse 2:
 There's a will, there's a way.
 Sometimes words just can't ex-plain.
 This is real I'm afraid,
 I guess this time there's just no hiding,
 Fighting you make me rest-less.
 You're in my heart,
 The only light that shines there in the dark.
 (To Chorus:)

ISBN 0-7579-1834-4



9 780757 918346

the michelle branch songbook

ALL YOU WANTED
ARE YOU HAPPY NOW?
BREATHE
DESPERATELY
DROP IN THE OCEAN
EMPTY HANDED
EVERYWHERE
FIND YOUR WAY BACK
GOODBYE TO YOU
HERE WITH ME
HOTEL PAPER
I'D RATHER BE IN LOVE
IF ONLY SHE KNEW
IT'S YOU
LOVE ME LIKE THAT (WITH SHERYL CROW)
ONE OF THESE DAYS
SOMETHING TO SLEEP TO
SWEET MISERY
'TIL I GET OVER YOU
TUESDAY MORNING
WHERE ARE YOU NOW?
YOU GET ME
YOU SET ME FREE

BONUS SONG: THE GAME OF LOVE



WARNER BROS. PUBLICATIONS
Warner Music Group
A Time Warner Company
15800 NW 48th Avenue • Miami, Florida 33014

IMP

International Music Publications Limited
Griffin House, 161 Hammersmith Road, London W6 8BS, England



6 54979 07065 8

\$19.95
in USA

0744B