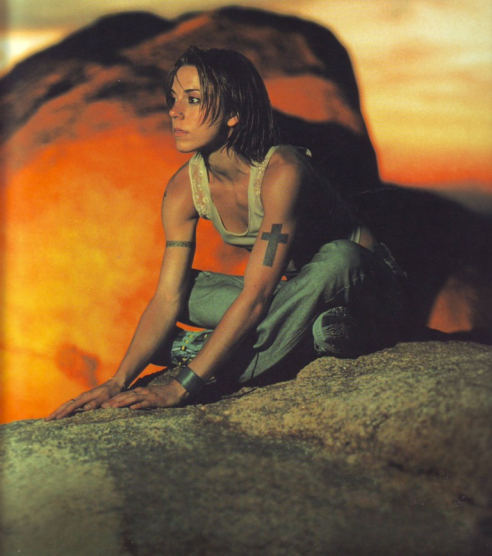
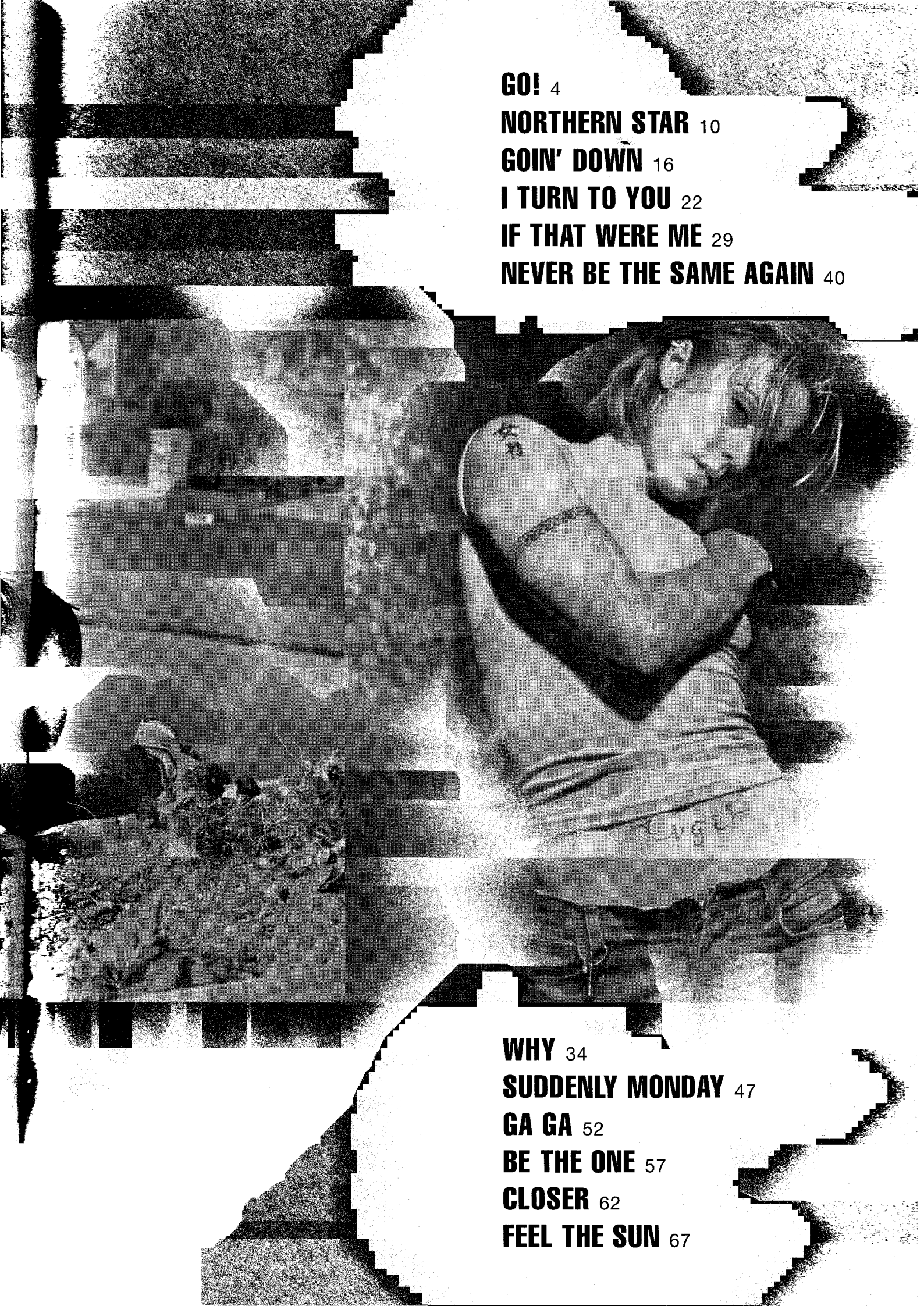


MELANIE C NORTHERN STAR

All songs from the album arranged for piano & voice. Including complete lyrics & guitar chords.





GO! 4
NORTHERN STAR 10
GOIN' DOWN 16
I TURN TO YOU 22
IF THAT WERE ME 29
NEVER BE THE SAME AGAIN 40

WHY 34
SUDDENLY MONDAY 47
GA GA 52
BE THE ONE 57
CLOSER 62
FEEL THE SUN 67

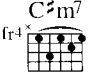


Words & Music by Melanie Chisholm & William Orbit.

$\text{♩} = 130$

N.C.

Play 4 times



Drums









Percussion









I've got - ta go —





and find a - no - ther di - rec







tion. I've got - ta go, —

I wan - na get your at - ten - tion. I. I am so —

sor - ry that it went this way, I just can't hold on a - ny - more. The
(Verse 2 see block lyric)

feel - ing's gone, I must move on. There's no - thing left worth fight - ing for. I can't love you

Aadd9 C#m7 F#m B Aadd9 C#m7

a - ny - more, a - ny - more.

A5 B5

Go. Find what you're look - ing for.

A5 B5 To Coda ⊕ N.C.

Go. You've lost me that's for sure. I've got-

Drums

F#m B Aadd9 C#m7 F#m B Aadd9 C#m7

go and find a - no - ther di - rec - tion. I've got-

go. — I wan-na get your at - ten - tion for once. —

Guitar

D.S. al Coda









I've

⊕ *Coda*







N.C.

Drums







Sub

It all start-ed in a - no-ther di - men - sion.

It all start-ed in a - no - ther di - men - sion. It all start-ed in a

- no-ther di - men - sion. You may have took my breath, you did - n't take my de - di - ca - tion.










They say that love is blind. They say that love is blind.

They say that love is blind. — I've nev-er been — the leav - ing kind. I've got-ta

go — and find a - no-ther di - rec - tion. I've got-ta

go. — I wan-na get your at - ten - tion for once. — I've got-ta

Repeat ad lib. to taste

Verse 2:

I've never been in love before
 But this is where it has to end
 I just can't love you anymore
 Don't even want you as a friend
 Can't love you anymore, anymore.

Go. Find what you're looking for *etc.*



NORTHERN STAR

Words & Music by Melanie Chisholm & Rick Nowels.

$\text{♩} = 104$



1. They tried to catch a fall - ing star

Drums
Con pedale



think - ing that she had gone too far. She did, but kept it hid - de



well, un - til she cracked and then she fell.

Dm
x x 0 0

Am
x 0 0 0

B^bmaj7

If all the his - to - ry is

true,

she's gon - na end up just like

(Verse 2 see block lyric)

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

Cadd9
x 0 0 0

Dm
x x 0 0

Am7
x 0 0 0

you.

You made it to the oth - er side,

Musical notation for the second system, including treble and bass staves with chords and lyrics.

B^bmaj7

Cadd9
x 0 0 0

Gm7
f³

but tell me who will be my

guide.

They build you up so they can

Musical notation for the third system, including treble and bass staves with chords and lyrics.

Am7
x 0 0 0

B^b
x 0 0 x

C
x 0 0 0

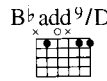
tear you down.

Trust the o - cean, you'll nev - er drown.

Musical notation for the fourth system, including treble and bass staves with chords and lyrics.



Who is next? Who's gon-na steal your crown? — You'll see. —

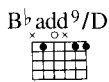


I have learnt my les - son well, the truth is out there,



I can tell. Don't look back and don't give in — to — their (suc-cumb)

1.



lies and good - byes. — North - ern star. (Ah. —)

Dm



C



2, %.



F



Live your life without regret, don't

B^badd⁹/D



C



F



be someone who they forget. When you're lost reach



B^badd⁹/D



To Coda ⊕

out for me and you'll see she's not far. North-ern star.

f^{\sharp} Gm7

Dm $x^{\sharp}x^{\circ}$

The first system of music features a vocal line in the upper staff and a guitar accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a half note G4, and then a melodic phrase. The guitar accompaniment consists of a steady eighth-note pattern. Chord diagrams for Gm7 and Dm are provided at the beginning and end of the system.

C x°

f^{\sharp} Gm7

The second system continues the musical piece. The vocal line includes the lyrics "North - em star" and a vocalization "(Ah.)". The guitar accompaniment remains consistent. Chord diagrams for C and Gm7 are shown above the guitar staff.

Dm $x^{\circ}x^{\circ}$

C x°

f^{\sharp} Gm7

The third system shows the vocal line with another "(Ah.)" vocalization. The guitar accompaniment continues with the same eighth-note pattern. Chord diagrams for Dm, C, and Gm7 are indicated.

A \flat m7 x°

B \flat maj7 x°

C x°

The fourth system concludes the piece. The vocal line features a long melodic phrase with a "(Ah.)" vocalization. The guitar accompaniment continues until the end. Chord diagrams for A \flat m7, B \flat maj7, and C are provided.

Gm7 Am7 B^b maj7

(Ah.) (Ah.)

C

D.%. al Coda

⊖ Coda

Gm7 Dm C

Repeat to fade

North-ern star—

(Ah.)

Verse 2:

Fulfil the longing in your heart
 Then we will never be apart
 And if they dare to question you
 Just tell them that our love is true
 They buy your dreams so they can sell your soul
 Is it any wonder we've lost control?
 Feelings come. Feelings go.

I have learnt my lesson well *etc.*

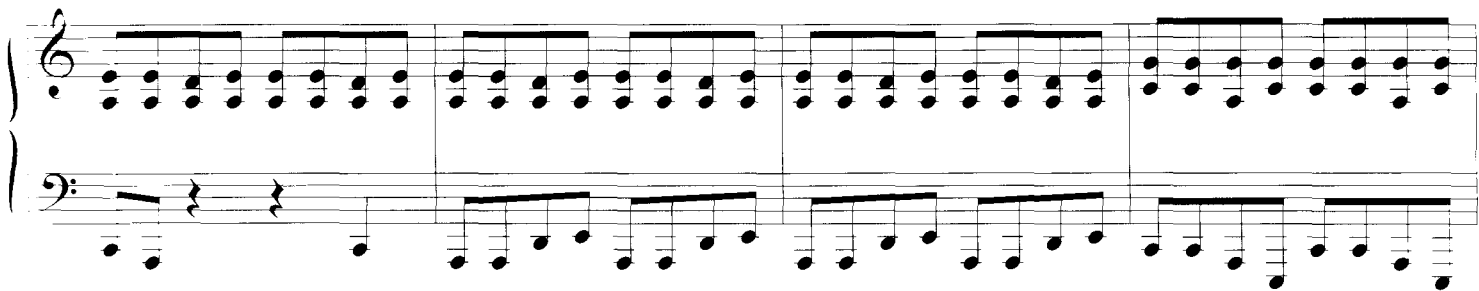
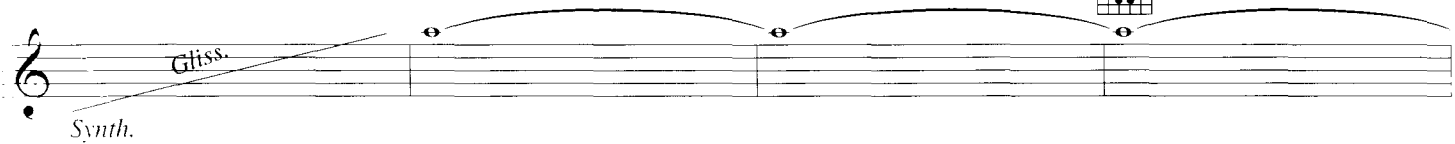


GOIN' DOWN

Words & Music by Melanie Chisholm, Richard Stannard & Julian Gallagher.

♩ = 100

N.C.



1. How come I did-n't see — you were mak - ing fun of me? — How



C5



A5



dare you change the rules,— you made me look a fool.— When are you— gon-na see— the last

C5



laugh's not on me?— What have I— got to do— to get my—

A5



— re - venge on you?— You're go - in' down.

C5



Go - in' down. 2. Was it



just a - no-ther line, — or did I mis-read the signs? — What else could I do, — I was so —

(Verse 3 see block lyric)



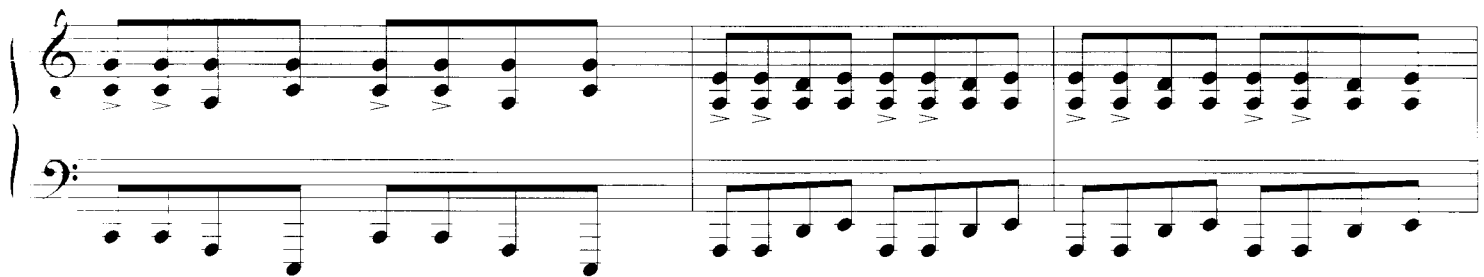
in - to you? — With all this bad luck I've had — my



kar - ma must be bad. — You played your lit - tle game, — mmm, —



what a shame — you're go - in' down. — Go - in' down.



C5

A5

Go - in' down. _____

C5

(Tacet /° Go - in' down. _____)

I'm sing - ing it loud.

Dm7

F

C

(Ba) ba (ba) and I don't care. _____

I'm sing - ing it proud.

Dm7

F

To Coda Φ C

(Ba) ba (ba) ev - er - y where. _____



D.%. al Coda

3. Now I feel—

⊕ *Coda*





Ha, ha, ha! You're go - in' down.



Go - in' down. You're go - in down. Go - in' down.



N.C.

Ha, yeah!

Verse 3:
 Now I feel no remorse
 My life is back on course
 From this little hitch
 I have become a super-bitch
 But don't be afraid
 By that confession I made
 I am not a whore
 I have gone hardcore.

You're goin' down *etc.*



I TURN TO YOU

Words & Music by Melanie Chisholm, Rick Nowels & Billy Steinberg.

Free time

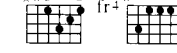
D[#]m



D[#]m sus⁴

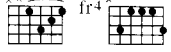


A[#]m/D[#] Bmaj⁷/D[#]



a tempo ♩ = 136

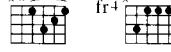
A[#]m/D[#] Bmaj⁷/D[#]



D[#]m



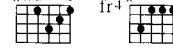
A[#]m/D[#] Bmaj⁷/D[#]



D[#]m



A[#]m/D[#] Bmaj⁷/D[#]



D[#]m



A[#]m/C[#]



Bmaj⁷



D[#]m



1. When the world is dark - er than I can un - der - stand,
(Verse 2 see block lyrics)

A[♯]m/C[♯]

Bmaj7

D[♯]m

A[♯]m/C[♯]

Bmaj7

D[♯]m



when no-thing turns out the way I planned,



A[♯]m/C[♯]

Bmaj7

D[♯]m

A[♯]m/C[♯]

Bmaj7



when the sky turns grey and there's no end in sight.



D[♯]m

A[♯]m/C[♯]

Bmaj7

D[♯]m



when I can't sleep.



A[♯]m/C[♯]

Bmaj7




D[♯]m

F[♯]



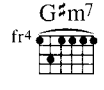

through the lone - ly night, I turn to you





like a flow - er lean - ing to - ward the sun.





I turn to you 'cos you're the on - ly one



who can turn me a - round



when I'm up - side down. I turn to you..



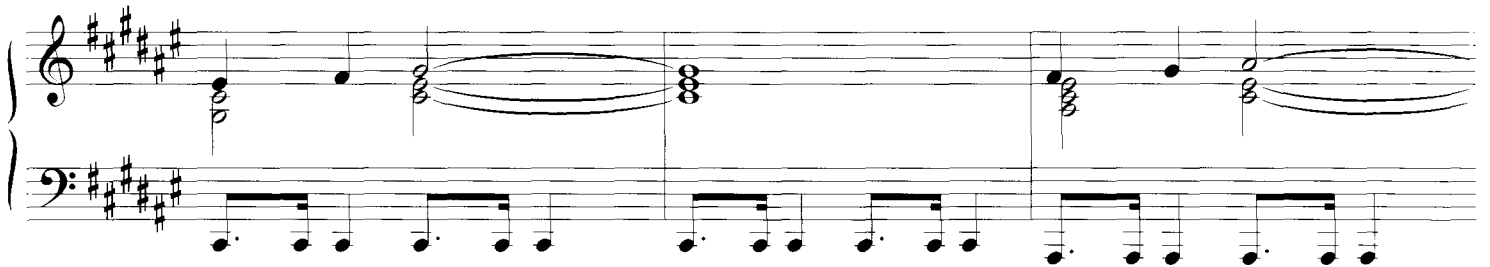
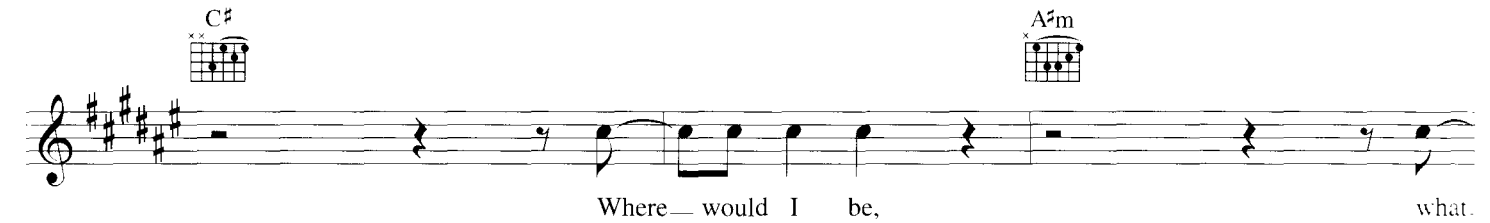
To Coda ⊕

C# C#/B D#m



C# A#m

Where— would I be, what.



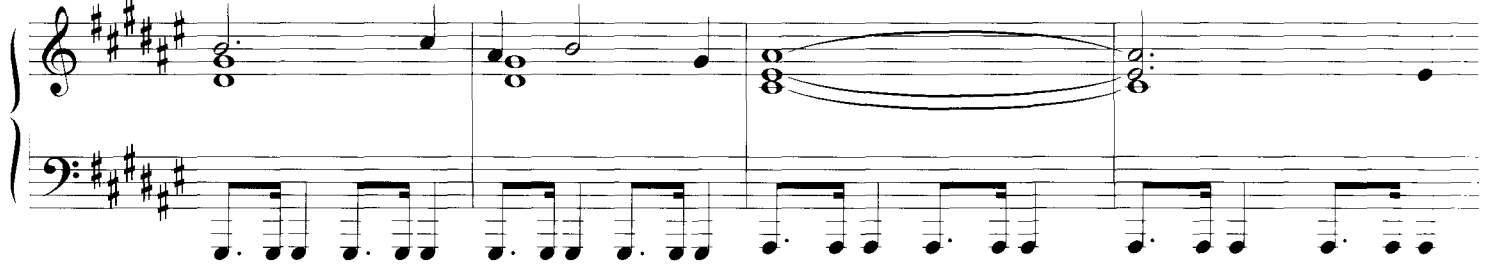
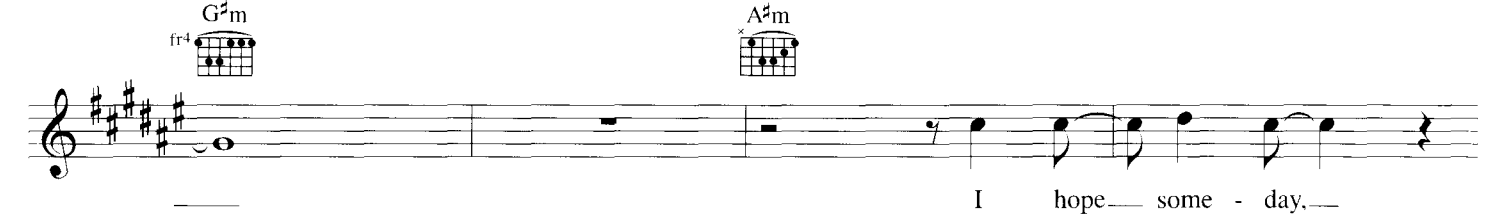
D#m B

— would I do, if you'd nev - er helped— me — through?



G#m A#m

I hope— some - day,—



⊕ Coda

D[♯]m

F[♯]

G[♯]m

I turn to you when

C[♯]7

D[♯]m

fear tells me to turn a - round. I turn to you

G[♯]m7

C[♯]7

D[♯]m

'cos you're the on - ly one

G[♯]m7

A[♯]m

who can turn me a - round. When I'm up - side down

I turn to you.

I turn to you.

Repeat ad lib. to fade

Verse 2:

When my insides are wracked with anxiety
 You have the touch that will quiet me
 You lift my spirit, you melt the ice
 When I need inspiration, when I need advice.

I turn to you etc.



IF THAT WERE ME

Words & Music by Melanie Chisholm & Rick Nowels.

♩ = 108
N.C.



First system of music: Treble clef with a whole rest, and piano accompaniment in bass clef.

Percussion

Second system of music: Treble clef with guitar chord diagrams above the staff.

Chord diagrams: C (x02323), D add11 (fr5 x02323), G (000323), Am7 (x02020), C (x02323), D add11 (fr5 x02323).

Third system of music: Treble clef with a melodic line and piano accompaniment in bass clef.

Fourth system of music: Treble clef with guitar chord diagrams above the staff.

Chord diagrams: G (000323), Am7 (x02020), C (x02323), D add11 (fr5 x02323), G (000323), Am7 (x02020), C (x02323), D add11 (fr5 x02323).

1. Where do they go — and what do they do? —
 (Verses 2 & 3 see block lyrics)

Fifth system of music: Treble clef with a melodic line and piano accompaniment in bass clef.

G Am7 C D add11 G Am7 C D add11

They're walk-ing on by, — they're look-ing at you. —

G Am7 C D add11 G Am7 C D add11

Some peo - ple stop, — some peo - ple stare. —

G Am7 C D add11 C D add11

But would they help — you and do — they care? —

G Am7 C D G Am7 C D

How — — — — — did — you fall? — — — — — Did you fall — at all? —

G Am7 C D Em

Are you hap - py where — you are. —

Am9 Bm7 Em Am7 Bm7

sleep - ing un - der - neath — the stars? — When it's cold —

Cadd9 G/B Am7 D⁹sus⁴ D⁹

To Coda ⊕

is it — your hope — that keeps — you warm. —

N.C.

Instrumental ad lib.

Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with a melody and bass line.

⊖ Coda

G Am7 C D add¹¹ G Am7

Chord diagrams for G, Am7, C, D add¹¹, G, and Am7.

Where do they go — and what do they do? —

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

C D add¹¹ G Am7 C D add¹¹

Chord diagrams for C, D add¹¹, G, Am7, C, and D add¹¹.

They're walk-ing on by. — they're look-ing at you. —

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

G Am7 C D add¹¹ G Am7

Chord diagrams for G, Am7, C, D add¹¹, G, and Am7.

They're walk-ing on by. —

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

they're look - ing at you.

Verse 2:

A spare bit of change is all that I give
 How is that gonna help when you've got nowhere to live?
 Some turn away so they don't see
 I bet you'd look if that were me.

How did you fall?
 Did you fall at all?
 Is it lonely where you are, sleeping in between parked cars?
 When it thunders where do you hide from the storm?

Verse 3:

Could you ever forgive my self-pity?
 When you've got nothing and you're living on the streets of the city
 I couldn't live without my phone
 But you don't even have a home.

How did we fall?
 Can we get up at all?
 Are we happy where we are on our lonely little star?
 When it's cold is it your hope that keeps you warm?



WHY

Words & Music by Melanie Chisholm, Marius De Vries & Steve Sidelnyk.

♩ = 72

N.C.

Cm Add9



N.C.

Cm 6/9



Cm Add9



8^{vb}

(8^{vb})

Cm Add9



1. Why does the rain —

fall from the sky? —

(8^{vb})

How can a su - gar pill —

(8vb)

take — this pain a - way?

(8vb)

Cm Add9

I should have known — that you — would break — my heart.

(Verse 2 see block lyric)

(8vb)

You've end-ed some - thing

(8vb)

that did-n't have— a chance— to start.—

(8th)

A⁷ A^bm E^b

Put out— the stars,— rub out— the sky.— Look to the fu - ture, wipe—the tear-

A^b A^bm

- drop from my eye.— Shut out— the sun,— put out— the light.—

B⁷(b⁹) G

I want you to tell— me how— you're gon - na make— it right.—

Cm Gm7/B^b Am7(b5) A^b maj7 G Cm Gm7/B^b Am7(b5)

Why am I cry - ing ov - er you? Why? Cos there's

Fm7/A^b Fm Cm Gm7/B^b Am7(b5) A^b maj7 G

no-thing else that I can do. Why do I al - ways look a fool?

Fm E^b 1. D

Why? I I

N.C. Cm Add9 N.C. Cm 6/9

8vb

2.



Musical staff with treble clef and lyrics: (Tell me why.)

(Tell me why.)

Piano accompaniment for the first system, including bass clef and a sub-octave line for the 8th fret.



Musical staff with treble clef and lyrics: Why am I crying over you?

Why am I crying over you? (Why does the rain fall from the sky?)

Piano accompaniment for the second system.



Musical staff with treble clef and lyrics: Why? Cos there's no-thing else that I can do?

Why? Cos there's no-thing else that I can do? (Why do the tears fall from my eyes?)

Piano accompaniment for the third system.



Musical staff with treble clef and lyrics: Why do I always look a fool?

Why do I always look a fool? (Why does the rain fall from the sky?)

Piano accompaniment for the fourth system.

Fm  

Why? (Oh tell me why.)

D7  G  Cm 

(Tell me why.)

Csus²  Cm  Csus² 

(Why?) *Repeat ad lib. to taste*

(8vb)

Verse 2:

Wish I'd read the signs and left you well alone
 God, I wanna call you but I can't pick up the phone
 Put out the stars
 Rub out the sky
 Look to the future
 Wipe the teardrop from my eye
 Shut out the sun
 Bring on the night
 Want you to show me how you're gonna make it right

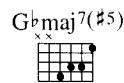
Why am I crying over you? *etc.*



NEVER BE THE SAME AGAIN

Words & Music by Melanie Chisholm, Rhett Lawrence, Paul F. Cruz, Lisa Lopes & Lorenzo Martin.

♩ = 80



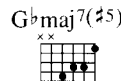
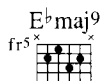
Musical staff with treble clef, 4/4 time signature, and a key signature of two flats. It contains a vocal line with rests and some notes, and a piano accompaniment line with rests.

(Come on!)

Ooh —

Piano accompaniment for the first system, showing both treble and bass staves with rhythmic patterns and chords.

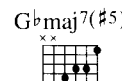
Percussion



Musical staff with treble clef, 4/4 time signature, and a key signature of two flats. It contains a vocal line with notes and rests.

yeah.

Piano accompaniment for the second system, showing both treble and bass staves with rhythmic patterns and chords.



Musical staff with treble clef, 4/4 time signature, and a key signature of two flats. It contains a vocal line with notes and rests.

1. I call you up — when - ev - er things go wrong.

Piano accompaniment for the third system, showing both treble and bass staves with rhythmic patterns and chords.

Gm7
fr³

E^bmaj⁹
fr⁵

B^b

G^bmaj⁷(^{#5})

You're al - ways there, you are my shoul - der to cry on.

Gm7
fr³

E^bmaj⁹
fr⁵

B^b

G^bmaj⁷(^{#5})

I can't be - lieve it took me quite so long to

Gm7
fr³

E^bmaj⁹
fr⁵

B^b

G^bmaj⁷(^{#5})

take the for - bid - den step, — is this some - thing that I might re - gret?

Gm7
fr³

E^badd⁹
fr³

B^b

G^bmaj⁷(^{#5})

(Come on, — come — on, —) No - thing ven - tured, no - thing

(Verse 2 see block lyric)

(You are the one.) (Come on, come on.)
 gained. A lone-ly heart that can't be tamed.

I'm hop-ing that you feel the same. This is some-thing that I can't for-get.

I thought that we would just be friends. Things will nev-er be the same a-gain.

It's just the be-gin-ing, it's not the end. Things will nev-er be the same a-gain.

Gm7
fr3

E♭maj9
fr5

B♭

G♭maj7(♯5)

It's not a se - cret a - ny - more. — Now we've op - ened up the door

Gm7
fr3

E♭maj9
fr5

B♭

G♭maj7(♯5)

To Coda ⊕

Gm7
fr3

E♭add9
fr5

Start-ing to-night and from now on we'll nev-er, nev-er be the same a-gain. (Never be the same again

B♭

G♭maj7(♯5)

Gm7
fr3

E♭maj9
fr5

1.
B♭

G♭maj7(♯5)

Nev-er be the same a-gain. (Never be the same again)

2.

B♭

G♭maj7(♯5)

Gm7
fr3

E♭maj9
fr5

B♭

G♭maj7(♯5)

Nite and day Black beach sand to red clay to the US to UK, NYC to LA from sidewalks to

Gm7
fr3

E^b maj⁹
fr5

B^b

G^b maj7(♯5)

highways. See it'll never be the same, what I'm sayin' my mind frame never changed 'til you came and rearranged but

NC.

sometimes it seems completely forbidden to discover those feelings that we kept so well hidden where there's

no competition and you render my condition though improbable it's not impossible for a love that could be unstoppable but wait

8va

A fine line's between fate and destiny. Do you believe in the things that were just meant to be? When yo

tell me the stories of your quest for me, picturesque is the picture you paint effortlessly and as our

Gm7 E^badd9 B^b G^bmaj7(♯5)

energies mix and begin to multiply everyday situations, they start to simplify so

Gm7 E^bmaj9 B^b G^bmaj7(♯5)

D.%. al Coda

things will never be the same between you and I we intertwined our life forces and now we're unified.

⊕ *Coda*

Gm7 E^bmaj9 B^b G^bmaj7(♯5)

(Come on, — come — on. —) And things will nev - er be the same a - gain.

Gm7 Ebmaj9 Bb Gbmaj7(#5)

(You are the one.) Nev-er be the same a-gain.

Gm7 Ebadd9 Bb Gbmaj7(#5)

It's not a se-cret a-ny-more. Nev-er be the same a-gain.

Gm7 Ebmaj9 Bb Gbmaj7(#5)

It's not a se-cret a-ny-more. Nev-er be the same a-gain.

Play 3 times ad lib. to end

Verse 2:

Now I know that we were close before
 I'm glad I realised I need you so much more
 And I don't care what everyone will say
 It's about you and me
 And we'll never be the same again.

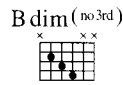
I thought that we would just be friends *etc.*



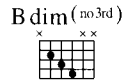
SUDDENLY MONDAY

Words & Music by Melanie Chisholm, Matt Rowe, Richard Stannard & Julian Gallagher.

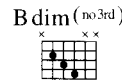
♩ = 124



First system of musical notation, including treble and bass staves for guitar and piano accompaniment.



Second system of musical notation, including treble and bass staves for guitar and piano accompaniment.



Third system of musical notation, including treble and bass staves for guitar and piano accompaniment.

1. Sud - den - ly Mon - day ap - pears - a - gain. ————— Where was the week -
 (Verse 2 see block lyric)

end? I lost it a - gain. Run to the bus stop, it's nev - er on time.

I could-n't care - less 'cos you make me feel fine. When-ev - er I'm down,

you're al - ways a - round. May - be this time, true love I've found.

What would I do if I did - n't have you? The things that you say,

E  B 


the things that you do. You make me



C#7/E#  E 



high, I wish that you knew, I wish I could tell



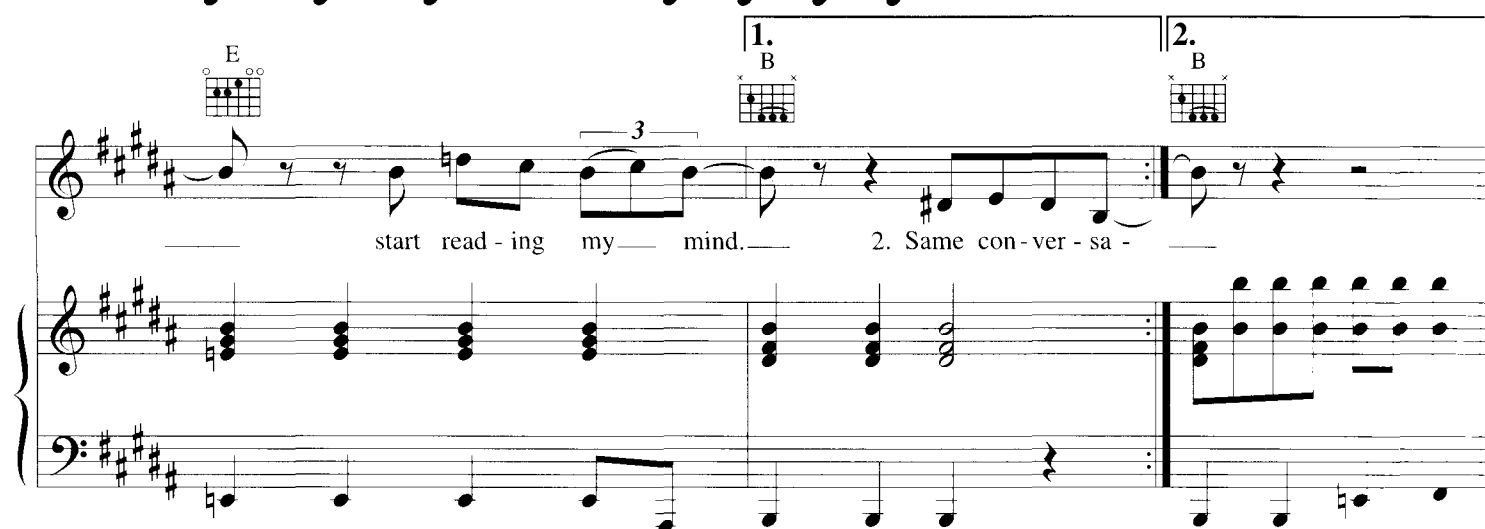
B  C#7/E# 

you. To - geth - er we'd fly, op - en your eyes.



E  1. B  2. B 

start read - ing my mind. 2. Same con - ver - sa -



B C#7



(Ooh _____)

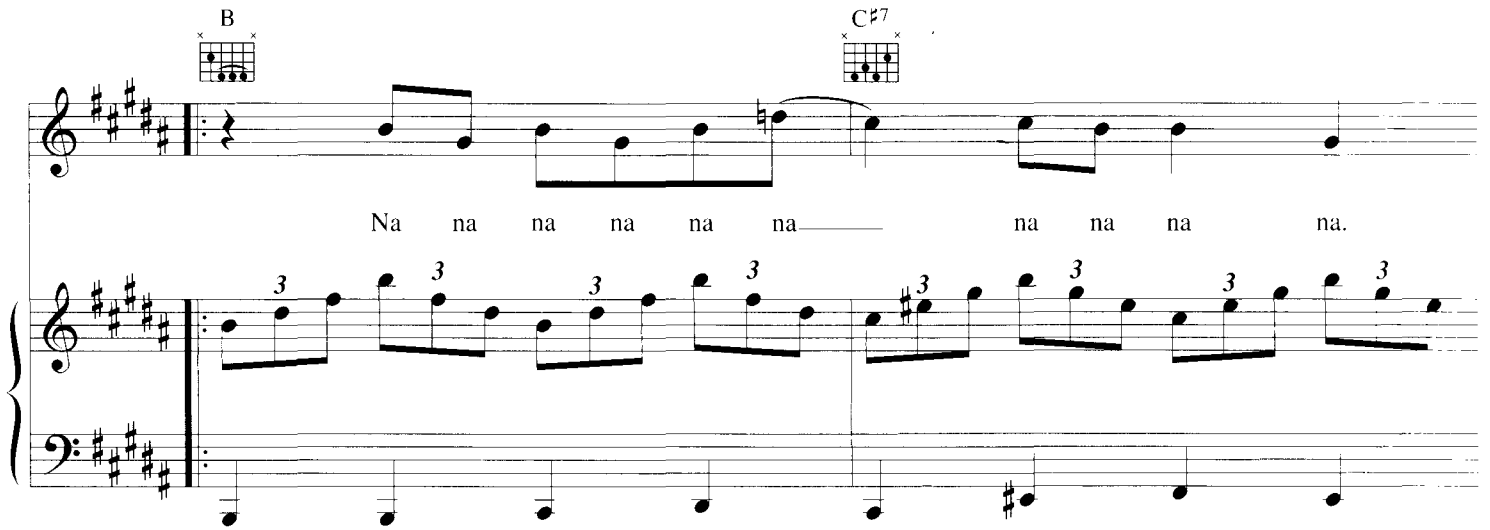
E 1. B 2. B

(Ooh. _____) Brass



B C#7 E

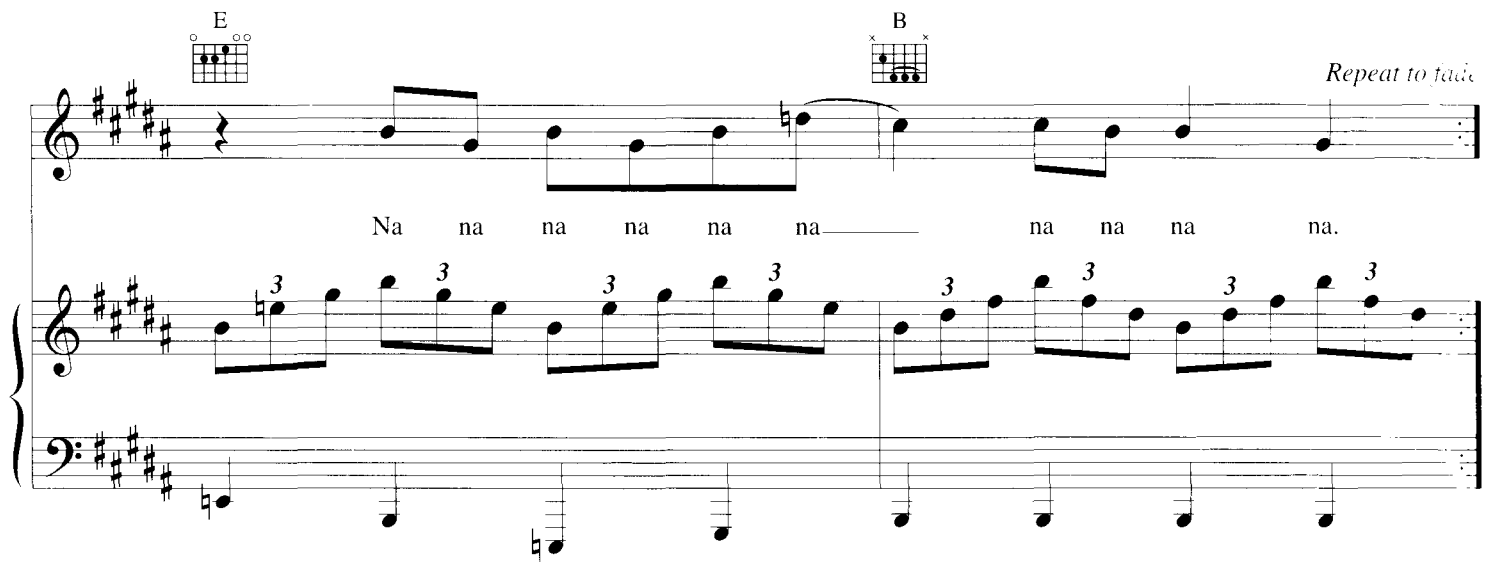
1. B 2. B

B  C#7 



Na na na na na na na na na na.

E  B  *Repeat to fade*



Na na na na na na na na na na.

Verse 2:

Same conversation every day
 So much to ask you but can't find a way
 Wherever you're going can I come along?
 Whatever your star sign, wherever you're from
 The end of the day and you're still around
 My head's in the clouds, feet on the ground
 Maybe I should and maybe you would
 Maybe tonight if only we could.

You make me high, I wish that you knew *etc.*

GA GA

Words & Music by Melanie Chisholm, Phil Thornalley & Dave Munday.

♩ = 108



Musical notation for the first system, including a treble clef staff with a 4/4 time signature and a key signature of three flats.

Piano accompaniment for the first system, showing the right and left hand parts.



Musical notation for the second system, including a treble clef staff with a 4/4 time signature and a key signature of three flats.

1. I don't want your a - do - ra - tion,
(Verses 2 & 3 see block lyrics)

Piano accompaniment for the second system, showing the right and left hand parts.



Musical notation for the third system, including a treble clef staff with a 4/4 time signature and a key signature of three flats.

don't want your train stop-pin' at my sta - tion. You hurt me—

Piano accompaniment for the third system, showing the right and left hand parts.

To Coda ⊕



and I'm grate - ful. I nev - er ev - er felt a - ny - thing strang - er. Ga -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat major/D-flat minor). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line.



- ga, cra - zy, fool - ish, for want - ing you. — Stu -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by notes with a flat sign. The piano accompaniment maintains the eighth-note bass line and adds chords in the treble.



- pid cu - pid, he's - a drag, - he's not — like you. —

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by notes with a flat sign. The piano accompaniment continues with the eighth-note bass line and treble accompaniment.



Peo - ple — say that it's — in - sane, — we love — to feel — the pain.

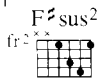
The fourth system continues the vocal line and piano accompaniment. The key signature changes to three sharps (F# major/C# minor). The vocal line has a quarter rest, followed by notes with a sharp sign. The piano accompaniment continues with the eighth-note bass line and treble accompaniment.

Amaj7



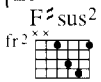
And it hurts, — yes it hurts, —

1.



let it hurt. —

2.



D.%. al Coda

let it hurt. —

⊕ *Coda*

N.C.

- ga, cra - zy, fool - ish, for want - ing you. — Stu -

- pid, cu - pid, he's - a drag - he's not - like you. - Ga -

D^{b5}
fr4^x

E^{b5}
fr6^x

E⁵
fr7^o

- ga, cra - zy, fool - ish, (for want -

G^{b5}
fr4^x

D^{b5}
fr4^x

E^{b5}
fr6^x

- ing you. -) Stu - pid cu - pid,
Ga - ga, cra - zy,

E⁵
fr7^o

1.
G^{b5}
fr4^x

2.
G^{b5}
fr4^x

he's - a drag - he's not - like you. - Ga - - ing you. - And it hurts. -
fool - ish, for want -

Amaj7  F#sus2 







And it hurts. — Let it hurt. —

1-3.  4. 



And it hurts. — And it hurts. —

A5  F#5  C#5 



Verse 2:
 I don't want emotional hassle
 I just want another bite of the apple
 Dark thoughts need satisfaction
 We're gonna crash
 Let's make it happen.

Gaga etc.

Verse 3:
 This will never be over
 And you will always be mine
 You've gotta feed my hunger baby
 I am ready to dine.

Gaga etc.



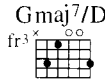
BE THE ONE

Words & Music by Melanie Chisholm, Phil Thornalley & Dave Munday.

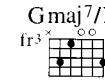
♩ = 72



First system of musical notation, including a vocal line and piano accompaniment.



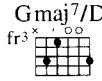
Second system of musical notation, including a vocal line and piano accompaniment.



Vocal line for the first part of the lyrics: "1. The si-tu-a-tion is get-ting bor-ing, you're not gon-na spoil a-no-ther day."

1. The si-tu-a-tion is get-ting bor-ing, you're not gon-na spoil a-no-ther day.
(Verse 2 see block lyric)

Third system of musical notation, including a vocal line and piano accompaniment.



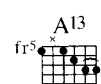
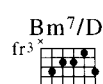
I don't ex-pect you — to be call - ing, — you're al - ways gon-na act that way. You've



said those lines — so ma - ny times, I've heard it all — be - fore. — What



makes you think — that I will keep hang - in' 'round — for more? — If — you wan-na



be — the one, — be — the one — who — moves my heav-en and earth. — You wan-na

be — the one, — be — the one — who — shares my hung - er and thirst. — You see the

oth - er ones — are hang - ing me, — ooh — they've got no - thing on you. — You wan - na

be the one, — be the one, — the on - ly one. —

To Coda ⊕

I've got no time for bit - ter - ness, — I wan - na — move a - way — from this.

Gm7
fr3

Am7

B♭maj9

C

Dmaj7

Bm7

I've found my-self some-bo-dy. Ooh, — ooh, — ooh. —

Gmaj7

A13
fr5

Dmaj7

Bm7

Gmaj7

A13
fr5

D.%. al Coda

⊕ *Coda*

Dmaj7

Bm7

Gmaj7

A13
fr5

I've got no time for bit-ter - ness, — I wan - na — move a - way — from this.

Dmaj7

Bm7

Gmaj7

A13
fr5

I've found my - self some - bo - dy. Ooh, — ooh, — ooh. —

The image shows two systems of musical notation. Each system includes a guitar chord chart at the top, a vocal line in a treble clef, and a piano accompaniment in a grand staff (treble and bass clefs). The key signature is D major (two sharps). The first system contains four measures of music, with chords Dmaj7, Bm7, Gmaj7, and A13. The second system contains five measures, with chords Dmaj7, Bm7, Gmaj7, A13, and Gmaj9. The piano accompaniment features a steady bass line and chords in the right hand.

Verse 2:

You say you're hooked on me
 But where were you last night?
 Because when you looked at me, yeah
 You couldn't hold my eye
 Saying things you never mean
 It's no big surprise
 Telling me that you're the one
 I'm tired of the lies.

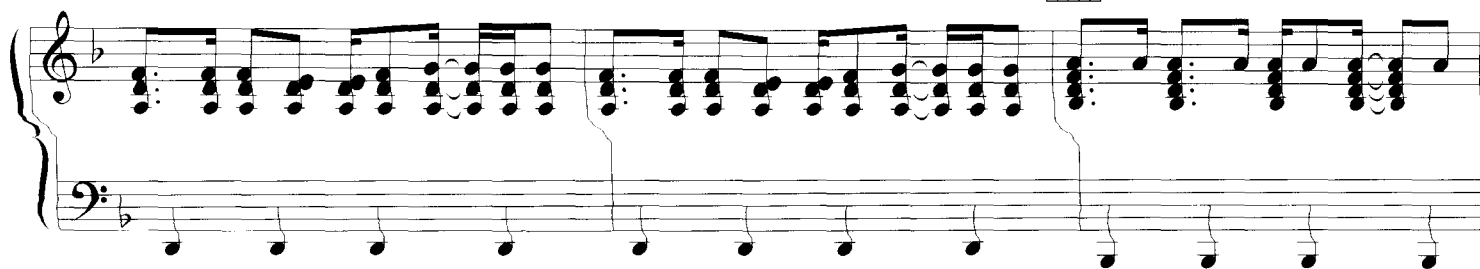
Be the one
 Be the one who moves my heaven and earth *etc.*

CLOSER

Words & Music by Melanie Chisholm, Rick Nowels & Billy Steinberg.

♩ = 72







1. Lov - ing— you mad - ly — will be — for - ev - er. I see the o - cean in — your ey
(Verse 2 see block lyric)



when we're to - geth - er. There are — no bound - d'ries, — there are — no li-mits. My

heart has been em - braced — now that you're in it. Hold — me

clos-er to your dreams, — clos-er to your fears, — close to hear — your — laugh - ter.

Hold — me when you're close to tears. —

2. 8.

Gm9

Bb

C

Bb

C

when you're close to tears. I wan-na be the one you tell your se - crets to.

Piano accompaniment for the first system.

Bb maj9

Am7

Gm7

Am7

To Coda ⊕

All I want is to be clos - er. (Clos - er) Clos -

Piano accompaniment for the second system.

Bb maj7

C

Dm

- er (Clos - er) to you. How

Piano accompaniment for the third system.

Am

Dm

Bb

C

Dm

Bb maj7

tight can you hold me? How long can we stay a - wake? How hard can we laugh?

Piano accompaniment for the fourth system.

Gm7 C sus4 C Dm A^bdim A

How much love can we make? *Flute*

B⁷ Am7 Gm9 A7 Dm

A^bdim A B^b C Am C

D. &. al Coda

⊕ *Coda*

B^bmaj7 C

er. (Clos - er.) to



you. *Instrumental ad lib.*




Repeat ad lib. to fade

Verse 2:
 Time passes by seconds into minutes
 Every field and flower fades but love is infinite
 There are no boundaries
 There are no limits
 My heart's a bigger place now that you're in it.

Hold me closer to your dreams *etc.*



FEEL THE SUN

Words & Music by Melanie Chisholm & Rick Nowels.

♩ = 56

N.C.

1. These thoughts can be ev - il and they

of - ten de - ceive, got - ta be - lieve that I can ov - er - come. — My

8vb

of - ten de - ceive, got - ta be - lieve that I can ov - er - come. — My

N.C.

fears are the worst and they al - ways re - turn, I nev - er learn. Feel like I don't be - long. —
(Verse 2 see block lyrics)

B6

Lost in the wreck-age of a mil-lion bad dreams. Hard to func-tion, I just

need some rou - tine. God, it's ob - scene. When did they stop the fun?—

I knew that some-thing must be done— (to save— the per - son I'd— be-come.)

That's why I had to run— a - way.—



Bmaj7



G⁷m7



C⁷sus4



F⁷



C⁷



Feel the sun, — waves crash like my — e - mo - tion.

Bmaj7



G⁷m7



C⁷



D⁷m



A⁷m



Life has be - gun, — now I will be safe from the storm.

Bmaj⁹



G⁷m7



C⁷



F⁷



To Coda ⊕

I found the one, — this an - gel's my — sal - va - tion.

Bmaj7



E⁷m⁹



G⁷m/D⁷



D⁷m



C⁷



1.
N.C.

I'm feel - ing strong, — You will be there if I fall.

2. E

G[#]m

There's so much en - er - gy, — at last I can be free. —

B

G[#]m7

C[#]

Bmaj7

G[#]m7

I am the per - son I — was look - ing for. —

C[#]

F[#]

B

G[#]m9

C[#]

D.%. al Coda

⊕ *Coda*

Bmaj7

Emaj7

G[#]sus⁴/D²

D²m

C[#]

I'm feel - ing strong, — I'll — nev - er fall. You are there when I

Verse 2:

Guilt is no use it will tarnish your soul
 Just let it go
 The battle will soon be won
 Cold in the shadow of who I should be
 There's a fire burning deep inside me
 Helping me see, only I hold the key
 And now I stand here unafraid
 Proud of everything I've made
 That's why I had to run away.

Feel the sun *etc.*