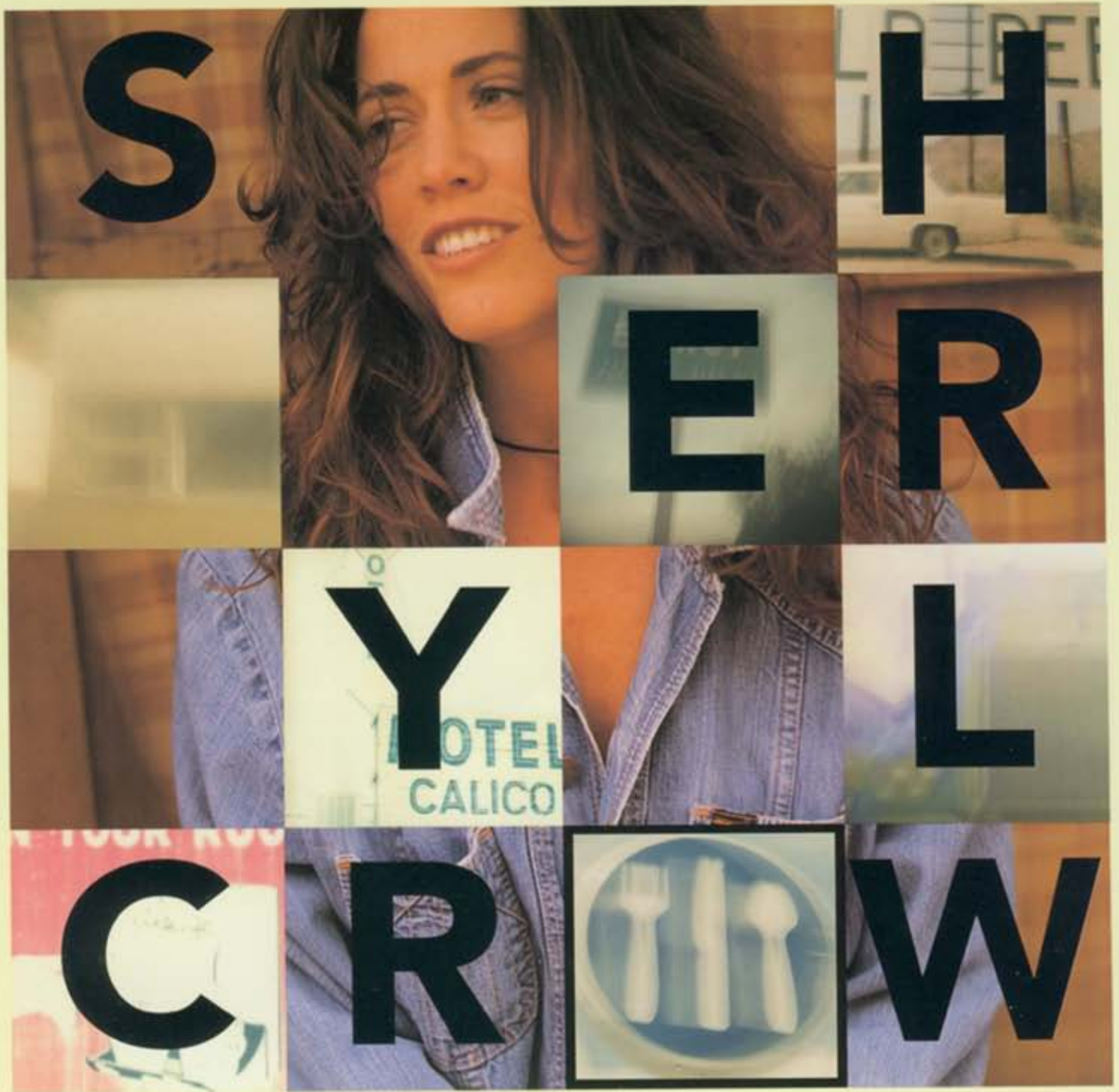


*Sheryl
Crow*

TUESDAY NIGHT
MUSIC CLUB





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RUN BABY RUN

Words and Music by
 SHERYL CROW, BILL BOTTRELL
 and DAVID BAERWALD

Moderately, with a "2" feel (♩ = 112)

§ Verse 1, 2 & 3:

E



1. She was born in No - vem - ber, nine-teen six - ty-three, the day Al-dous Hux -
 counts out all the mon-ey in the tax - i on the way to meet her
 run. 3. Instrumental solo...

mf



ley died.
 plane. —

And her ma - ma be-lieved that ev-'ry-
 And stares hope-ful out the win-dow at the



one could be free, so her ma - ma got high, high, high. And her
 work-ers fight-ing through the pour - ing rain. 2. 3. And she's



dad - dy marched on Birm-ing - ham, sing - ing might - y pro - test songs. And he
search - ing through the sta - tions for an un - fa - mil - iar song and she



pic - tured all the plac - es where he knew that she'd be - long. And he
pic - tures all the plac - es where she knows she still be - longs. And she



failed smiles and taught her young the on - ly thing she'd need to car - ry
the se - cret smile be - cause she knows ex - act - ly how to car - ry



Chorus:

B7



N.C.

E



on. _____
on. _____

He taught her how to run ba - by run, - ba - by run, -

C#m7



G#m7



B



ba - by run, - ba - by run. _____ So

E



C#m7



G#m7



To Coda ⊕

run ba - by run, - ba - by run, - ba - by run, - ba - by run. _____

B



Bb



A7



C7



{ Past the arms of the fa-mil-iar, and their talk of bet-ter days to the
From their old fa-mil-iar fac-es and their old fa-mil-iar ways to the

A7 C7 D

com-fort of the stran-gers slip-ping out be-fore they say, so long.
com-fort of the stran-gers slip-ping out be-fore they say, so long.

1. B N.C. E E/A 2. B D.S. $\text{\textcircled{S}}$ at Coda

Ba-by loves to run. 2. She Ba-by loves to

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

So run ba - by run, — ba - by run, —

C#m7 G#m7 B Repeat and fade

— ba - by run, — ba - by run. So

LEAVING LAS VEGAS

By
 SHERYL CROW, KEVIN GILBERT,
 BILL BOTTRELL, DAVID BAERWALD and DAVID RICKETTS

Moderately slow

G Csus2 G/B

No Chord

Dsus4/A D G Csus2 G/B Dsus4/A D G Csus2 G/B

Life springs e-ter-nal

Dsus4/A D G Csus2 G/B Dsus4/A D

on a gau-dy ne-on street, — well, not that I — care at all.

G Csus2 G/B Dsus4/A D

I spent the best— part— of my los - ing streak— in an ar-my jeep,—

G Csus2 G/B Dsus4/A D

— for what I can— re - call. —

G Csus2 G/B Dsus4/A D G Csus2 G/B

Oh, I'm bang-ing on— my— T— V. set,— and I check the odds— a-gain,—
(See additional lyrics)

Dsus4/A D G Csus2 G/B Dsus4/A D

and I— place— my bet. I pour— a drink— and I, I pull the blind.—

G Csus2 G/B Dsus4/A D G Csus2 G/B

I won-der what— I'll find. I'm leav-ing Las Ve - gas, —

Dsus4/A D G Csus2 G/B Dsus4/A D

the lights— so bright,— palm sweat, Black-jack on a Sat-ur-day night.

G Csus2 G/B Dsus4/A D G Csus2 G/B To Coda

Leav-ing Las Ve - gas, — Leav-ing for good,

Dsus4/A D G Csus2 G/B 1. Dsus4/A D

for good,— I'm leav-ing for — good, — I'm leav-ing for

G Csus2 G/B Dsus4/A D 2. Dsus4/A D

good. for

Em G

good. I'm stand-ing in the mid-dle of a des-ert, wait-ing for my ship- to come in. —

G/B Em

But no — jok-er, no jack, no king

C G C Dsus4 D G Csus2 G/B

can take this los - ing hand — and make it win. I'm leav-ing Las Ve-gas. —

Dsus4/A D G Csus2 G/B Dsus4/A D

I'm leav-ing Las

G Csus2 G/B Dsus4/A D G Csus2 G/B

Ve - gas, ————— for good, —

Dsus4/A D G Csus2 G/B Dsus4/A D

for — good.

D.S. al Coda ☼

Repeat and fade

Coda ☼ Dsus4/A D G Csus2 G/B Dsus4/A D

for good. Leav-ing Las Ve - gas, ————— the lights - so bright, —

G Csus2 G/B Dsus4/A D G Csus2 G/B

— palm sweat, Black-jack on a Sat-ur-day night. Leav-ing Las Ve - gas, —

Dsus4/A D G Csus2 G/B Dsus4/A D

leav-ing for good, for good. Leav-ing Las Ve -

Verse 3:

Used to be I could drive up to Barstow for the night,
 Find some crossroad trucker to demonstrate his might.
 But these days it seems nowhere is far enough away,
 So, I'm leaving Las Vegas today.

(To Chorus:)

Verse 4:

Quit my job as a dancer at the Lido des Girls,
 Dealing blackjack until one or two.
 Such a muddy line between the things you want
 And the things you have to do.

(To Chorus:)

STRONG ENOUGH

Words and Music by
 SHERYL CROW, KEVIN GILBERT, BRIAN MACLEOD,
 DAVID RICKETTS, BILL BOTTRELL, and DAVID BAERWALD

Moderately fast $\text{♩} = 116$

D G Bm A D

mf

Verses 1-4:

- G Bm A D G
1. God I feel like hell to -
 2. Noth-ing's true and noth - ing's
 3. I have a face I can - not
 4. When I've shown you that I just don't

Bm A D G Bm

night, the tears of rage I can - not fight.
 right, so let me be a - lone to - night.
 show, I make the rules up as I go.
 care. When I'm throw - ing punch - es in the air.



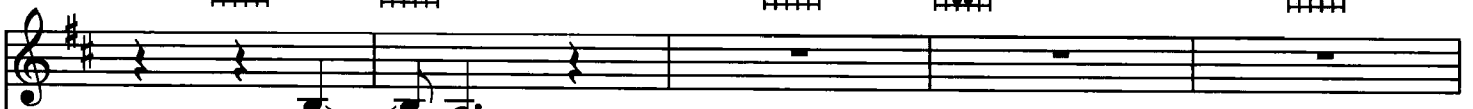
I'd be the last to help you un - der - stand.
 You can't change the way I am.
 It's try and love me if you can.
 When I'm bro - ken down and can - not stand.



Are you strong e - nough to be my man?
 Are you strong e - nough to be my man?
 Are you man e - nough to be my man?
 Will you be strong e - nough to be my man?



1. 3.



My man.
 My man.



D G Bm A

The first system of music features a guitar chord chart at the top with four chords: D, G, Bm, and A. Below this, there are three staves: a vocal line with a whole rest, and a piano accompaniment consisting of a treble and bass clef staff. The piano part includes chords and melodic lines in the right and left hands.

2. 4. Chorus: A E D/F# G

Lie _____ to me, _____

The second system begins with a repeat sign and the numbers '2. 4.' above it. The guitar chord chart shows A, E, D/F#, and G. The vocal line contains the lyrics 'Lie _____ to me, _____' with a long horizontal line under 'Lie' and a shorter one under 'me'. The piano accompaniment continues with chords and melodic lines.

A Bm C G

I prom - ise I'll be - lieve. _____

The third system features guitar chords A, Bm, C, and G. The vocal line has the lyrics 'I prom - ise I'll be - lieve. _____' with a long horizontal line under 'I'll be - lieve.'. The piano accompaniment continues with chords and melodic lines.

A E D/F# G

Lie _____ to me, _____

The fourth system features guitar chords A, E, D/F#, and G. The vocal line contains the lyrics 'Lie _____ to me, _____' with a long horizontal line under 'Lie' and a shorter one under 'me'. The piano accompaniment continues with chords and melodic lines.



but please, don't leave.




D.C. al Coda

Coda



leave.

CAN'T CRY ANYMORE

Words and Music by
SHERYL CROW and BILL BOTTRELL

Moderately ♩ = 96

G5 D5 G5 D5 G5 D5 G5

mf

D5 G5 D5 G5 D5 G5 N.C.

Verses 1-3:

G5 D5 G5 D5 G5 D5 G5

1. Took your car
2. Mon - ey comes in,
3. (Instrumental solo...)

drove to Tex - as.
but the fact is

Sor - ry hon - ey,
not e - nough



but I sus-pect-ed we were through... And I can't cry _____ an - y - more..
 to pay my tax - es, and I _____ can't cry _____ an - y - more..



Since I left
 Got a broth - er,
 ...end solo) Could be worse,



been feel - in' bet - ter 'cause that's what you get when you stay to-ge-th - er too long..
 he's got real prob - lems, he - ro - in, now there's just no stop-ping him to -
 I could-'ve missed my call-ing. Some-times it hurts but when you read the writ-ing on the



night. And I can't cry _____ an - y - more.____
 wall, And I can't cry _____ an - y - more.____
 can't cry _____ an - y - more.____

Chorus:



Would-n't it be good if we could hop a flight to an-y-where. Say so long_ to this life.____



So much_ for pre-tend - ing,

1. 2.



N.C.

bad luck's_ nev - er end - ing. And now I know that

3.



ing. And too much time_ I been spend-ing with my



N.C.

heart in my hands wait - ing for time to come and mend it. *(Spoken): I can't cry anymore.*

Repeat ad lib. and fade



I can't cry an - y - more._ Can't cry an - y - more.

SOLIDIFY

Moderately slow funk ♩ = 92

Verses 1-3:

Dm9



Words and Music by
 SHERYL CROW, KEVIN GILBERT,
 BRIAN MACLEOD, KEVIN HUNTER, DAVID BAERWALD,
 BILL BOTTRELL and DAVID RICKETTS

1. 3. Pour-ing in___ and a - round the great well - spring_ of sim - ple feel - ing.
 guess you thought_ I'd___ hide the sun from my liqu - id___ thoughts and___ make ice___ for

mf

you. And I need bear - ings in the face of your cool, cool___ fire.
 You thought I'd seed___ my clouds with the rain of your per - son - al

dreams. I Walk-ing back - wards with the pound - ing of your voice_
 guess you thought_ I'd throw con - fet - ti at your par -

ade of makes my soul tired. Con-crete is as con-crete
 of loft - y thoughts. I guess you thought_ I'd shine good

Chorus:

G7



does - n't and voic - es can drown. } Why should I, _____ why should I, _____
 morn - ing in some good morn - ing Jack sur - prise.

why should I _____ why should I _____

Bb7(b9)



A7(#5)



G7



sol - i - di - fy? Make me real so

Bb7(b9)



A7(#5)



1.-3.

Dm9



— you can see me.

2. I

4. Dm9



Dm9



me. See me.

Repeat ad lib. and fade

See me so clear - ly. See

THE NA-NA SONG

Moderately slow ♩ = 80

Words and Music by
 SHERYL CROW, KEVIN GILBERT, BRIAN MACLEOD,
 DAVID RICKETTS, BILL BOTTRELL and DAVID BAERWALD



§ Verses 1 & 3:



1. Vid - e - o count down, cy - ber phal - lic op - tics.
 3. San - i - flush Bud - Bowl mak - in' me sick cause

Pro - fi - gate talk shows scroung - ing for a top - ic. Rock - a - buy Grav - y Train, cra - dle's gon - na rock me.
 an - y - bod - y in a hel - met looks just like a dick. Steel - y Dan Rath - er be a ham - mer than a nail. The

Thir - ty - sev - en mil - lion's what Lar - ry Par - ker got me. World War Four - teen, my first So - ny.
 Serbs, the Poles and the check's_ in the mail. Eat, sleep, die, lie re - cord la - bel

Bea-tles wrote the Ni-ke song and called it ma-ca-ron - i. Bil - lie Jean, Bur-ger King, chau-vin-ist pig-pen.
 G Gor-don Lid-dy under the ta - ble, ta-ble ta - ble. Cla-rence Thom-as or-gan grind-er Frank Di - le - o's dong.

Chorus:



U. S. Ar - my on - ly wants a few straight men. } Na - na na - na
 May - be if I'd let him I'd -ve had a hit song.

To Coda ⊕

na - na na - na na - na na - na.

Verse 2:



2. Pan - a - flex, So - lo flex, Gen - u - flect Pope, what the world needs now is ba - bies, guns and hope.

Guard-i - an an-gel dust in the wind cries Ma-ry. Wan-na be Ma-don-na but the price is too high, ve - ry.

Per-fect rhy-thm Na-zis in the pa-gan rhy-thm na-tion. Ev-'ry-bod-y's e-qual in the glow of ra-di - a-tion. Got-ta

four wheel drive and I park it in the drive-way when I get drunk_ I drive_ it on the park - way.

Got-ta get a T. V. set for my car. To - night's the Bat - tle of the Net - work Stars.



Na - na na - na na - na na - na na - na na - na. _____

D.S. Coda al Coda

Na - na na - na na - na na - na na - na na - na. _____

Coda



Na - na na - na

Repeat ad lib. and fade

na - na na - na na - na na - na. _____

NO ONE SAID IT WOULD BE EASY

Words and Music by
SHERYL CROW, KEVIN GILBERT,
BILL BOTTRELL and DAN SCHWARTZ

Slowly ♩ = 80

♩ Verses 1-3:



1. It's ob-vi-ous__ the trou-ble we're in__
2. 3. See additional lyrics.

when your

fa-ther pulls up__ in a Mer-ce-des Benz.



He says — he just hap - pened to be — in the neigh-bor-



hood.

But be-fore he



leaves, he slips the land - lord the rent. —

2. 3.



Chorus:
D

No one said — it would be ea -

A G D/F# D

- sy, — but no one said — it'd be — this hard..

A G D/F# D

— No one said — it would_ be ea -

A G D/F# D

- sy, but no one thought_ we'd come this

A

To Coda ⊕ 1. D.S. § 2.

far.

Bridge:
F#m7(4)



G⁶₉



A



Well, some - times I won - der who he's pic - tur - ing

Bm7



Bm7/E



Em7



when he looks at me, _____

G⁶₉



when he looks at me and _____ smiles. _____

A G D/F# D

Musical notation for the first system, featuring a treble and bass clef with piano accompaniment. The treble clef has a key signature of one sharp (F#) and a time signature of 4/4. The bass clef has a key signature of one sharp (F#) and a time signature of 4/4. The music consists of chords and eighth notes.

A G D/F# G G⁶₉

D.S.S. al Coda

Musical notation for the second system, continuing the piano accompaniment. It includes a double bar line and a repeat sign. The music concludes with a Coda symbol.

D A

Oh, and look we've come_ this far.____

Musical notation for the third system, featuring a vocal line and piano accompaniment. The vocal line has a key signature of one sharp (F#) and a time signature of 4/4. The piano accompaniment is in the same key and time signature. The lyrics are written below the vocal line.

Verse 2:
 You say, "It's just a question of eliminating obstacles,"
 As you throw your dinner out the kitchen door.
 You say, "I know how you try,
 But honey, let's eat out tonight."
 (To Chorus:)

Verse 3:
 You can't seem to ever fold up a shirt,
 I bring it up and you think I'm a jerk.
 But I think we're here to stay
 I can't imagine any other way.
 (To Chorus:)

WHAT I CAN DO FOR YOU

Words and Music by
SHERYL CROW and DAVID BAERWALD



Moderate beat ♩ = 112



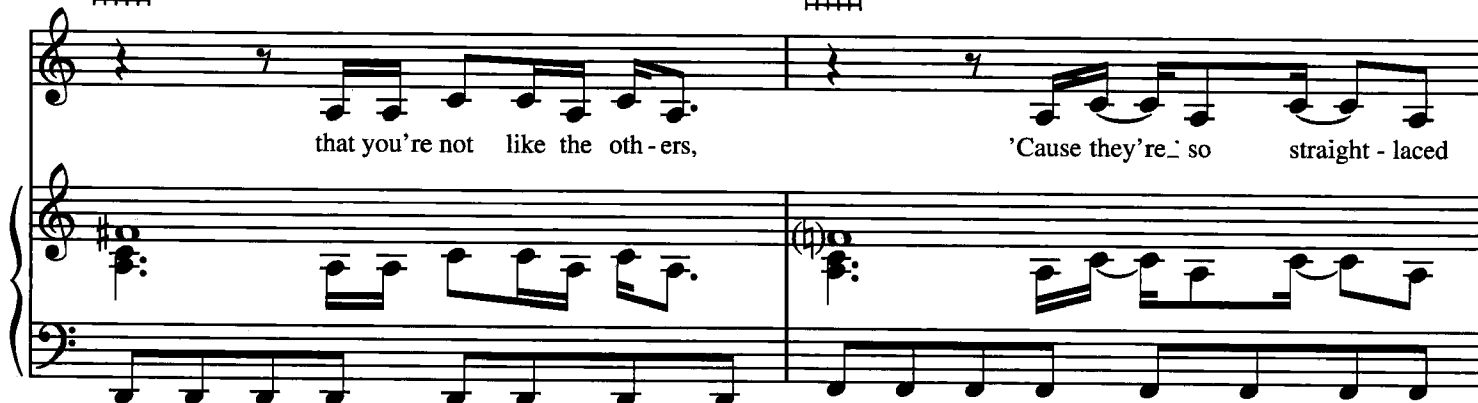




♩ Verses 1 & 2:

1. I'm so glad_ you're a-wake,
2. See additional lyrics.


D7  F 

that you're not like the oth - ers, 'Cause they're_ so straight - laced



G  Am7 

and no fun_ Gosh_ that's nice,



D7  F  G 

that lin - ger-ie. Makes me feel like,_ oh, I don't know.



Bridge:

Am7  D7  Am7 

You're a ve-ry pret-ty thing_ you re-mind me of_ some-one. You've prob-'ly heard_ some



1. 4. D7

To Next Strain

2. 3. D7



aw-ful nas - ty things_ a-bout me__ but... I'm gon-na be your man.

Chorus:



What I can do for you, there's no one else__ on

Am



God's green earth can__ do.__



What I can do for you, there's no one else__ on

Am D7

God's green earth can do. Just ask an-y-bod-y,

C/E F

they'll tell you that it's true, There's no one else on earth can do


G E7(b9) Am7

the things that I can do for you. For you, for you, (for

D7 F G

you,_) for you, for you, for you, for you, for you, for you.

40 Am7



D7






F







For you, for you, for you, for you, for you, for you,

1. G D.S. 2. G Am7


for you, for you. for you, for you. For you, for you,

D7 F G


for you, for you, for you, for you, for you, for you.

Repeat and fade

Verse 2:
 You're never gonna make it,
 All by yourself.
 You're gonna need a friend,
 You're gonna need my help.
 I have so much to offer,
 If you just be nice,
 If you do what I say;
 Don't make me say it twice.

Bridge 2:
 Do you mind if I just,
 Run my hand up thus.
 Come on just my hand,
 Come on just my hand.
 You got to understand,
 I'm gonna be your man,
 I'm gonna be your man,
 I'm gonna be your man,
 I'm gonna be your man.
 (To Chorus:)

ALL I WANNA DO

Words and Music by
 SHERYL CROW, WYN COOPER, BILL BOTTRELL,
 DAVID BAERWALD and KEVIN GILBERT

Moderately ♩ = 116



Spoken: *Hit it! This ain't no disco. It ain't no country club either.*

Verse 1:



This is L.A. 1. "All I wan - na do__ is have_ a lit - tle



fun be-fore I die," says the man__ next to me out of no - where,__

E7



a - pro - pos of noth - ing. He says his name is Wil - liam, but I'm

C7



D9



sure he's Bill or Bil - ly or Mac or Bud - dy. 2. But he's

Verses 2 & 3:

E7



plain ug - ly to me and I won - der if he's ev - er had_

3. See additional lyrics.

C7



D9



E7



— a day of fun in his_ whole life. — We are drink - ing beer at



noon on Tues-day in a bar_ that fac - es a gi - ant car wash. And the



good peo - ple of the world are wash - ing their cars on their lunch break,



hos - ing and scrub-bing as best_ they can_ in skirts and suits_

Bridge:



They drive_ their shin - y Dat - suns and Bu - icks



back to the phone *com-pan-y, the re-cord store too...* Well, they're_ noth-ing like

♩ Chorus:



Bil-ly and me... 'Cause all I wan-na do is have some fun, — I got a feel-



- ing I'm not the on - ly one. All I wan-na do is have some fun, —



— I got a feel - ing I'm not the on - ly one. All I wan-na

E7

To Coda ⊕

C7



do is have some fun, _____ un - til the sun comes up o - ver

1. B7

E7



San - ta Mon - i - ca Boul - e - vard. _____

C7

D9

2. B7



San - ta Mon - i - ca Boul - e - vard. _____

E7

C7

D9



E7



C7



D9



Musical notation for the first system, including guitar chord diagrams and piano accompaniment. The piano part features a triplet of eighth notes in the right hand.

Bridge:

A13



Bb13



A13



Musical notation for the second system, including guitar chord diagrams and piano accompaniment. The piano part features sustained chords in the right hand.

Oth-er - wise_ the bar ____ is ours,

and the day and the night and the

Bb13



A13



Musical notation for the third system, including guitar chord diagrams and piano accompaniment. The piano part features sustained chords in the right hand.

car wash too. ____

The match-es and the Buds and the

Bb13



A13



D.S. al Coda

Musical notation for the fourth system, including guitar chord diagrams and piano accompaniment. The piano part features sustained chords in the right hand.

clean ____ and dir - ty cars,

the sun and the moon. But all I wan - na

◆ Coda

C7

D9



I've got a feel - ing the par - ty has just be - gun. All I wan - na

E7

C7



do is have some fun, I won't tell you that you're the on -

D9

E7



- ly one. All I wan - na do is have some fun, un - til the

C7

D9

E7



sun comes up o - ver San - ta Mon - i - ca Boul - e - vard,

WE DO WHAT WE CAN

Words and Music by
SHERYL CROW, KEVIN GILBERT,
BILL BOTTRELL and DAN SCHWARTZ

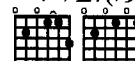
Slowly $\text{♩} = 120$

Verses 1 & 2:

Am9



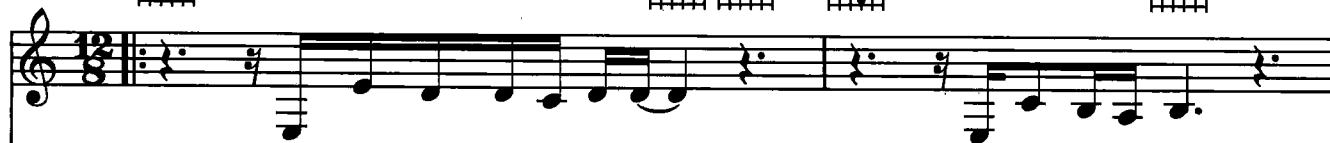
E7($\sharp 5$) E7($\flat 9$)



Am9



E7



1. Down-stairs they're play-ing Ken-ton, -
2. Down-stairs he's play-ing Ken-ton, -

the house set to swing.
the Mag - na-vox sighs.



Am9



E7($\sharp 5$)



E7($\flat 9$)



Am9



E7



I lay in my bed _____ and lis - ten to
But oh, how the mu - sic has changed in all

ev - 'ry - thing.
of our lives.



Verse 3:

Am9



E7($\sharp 5$)



Am9



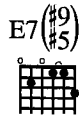
E7($\sharp 5$)



'Cause Le - o's in rare form to-night,
He says, "No - bo - dy lis - tens
3. Down-stairs it's qui - et,

his trom-bone sings so sweet.
to mod - ern jazz,
less a - live some-how.





This is the room where they all come to meet. And he said:
 and I'll nev-er have what those guys have." And he said:
 Some-how he was ev - 'ry - thing that I am now. He says:



Chorus:



I do what I can, I live for the mo - ment and that's who I am,
 I do what I can, I work for a liv - ing and that's who I am,
 I do what I can, I work for a liv - ing and that's who I am,



yeah, that's who I am.
 yeah, that's who I am.
 yeah, that's who I am.



Dm7



A/C#



C6



G/B



And is - n't it good.
And it's good to be a-live,
And it's good to be a-live,

If we could freeze mo-ments in time we all would...
but ev-'ry-thing's dif-f'r-ent since Le-o died...
and these are the choi-ces we make to sur-vive...



1.

Bb9(b5)



E7



Am9



I do what I can,

I do what I



2.

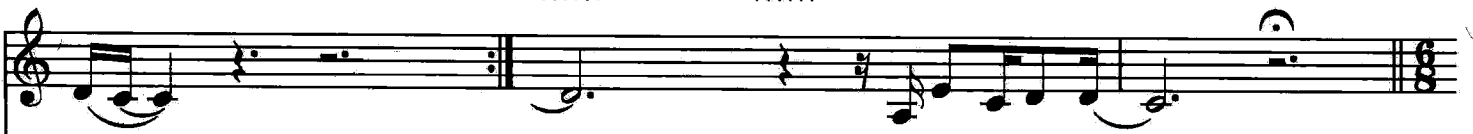
Am9



Bb9(b5)



E7



can.---

I do what I can.



A little faster

Dm7



Asus



Am



E7



Asus4



sus2

Am



Piano accompaniment for the first system, featuring a treble and bass clef with chords and melodic lines.

Bridge:

Dm7



Asus



Am



E7



Asus4



sus2

Am



Vocal line and piano accompaniment for the bridge section. The vocal line includes the lyrics: "Is this the end of the modern world? What could it mean_ for a young girl_ who".

Dm



Asus



Am



E7



Asus4



sus2

Am



Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics: "sees the pain_ in his face? He does what he can."

Dm



Asus



Am



E7



Asus4



sus2

Am



Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics: "The pro-ces-sion on the T. V. screen. What could it pos-sib - ly mean for a".

Dm Asus Am E7 A^{sus4}_{sus2} Am

man who's come_ this far just to turn a - round? Could there

(♩. = ♩) Fmaj7 Asus Am E7 A^{sus4}_{sus2} Am

still be__ life in Ken-ton's swing_ with the Ken-ne-dy's gone_____ and ev-'ry - thing. Those

Fmaj9 Dm/A Em7 C/G Dm9 F6

sad rows of hous-es with their op - ti - mis - tic col - ors,___ dem - o - crats, grand - par-ents

Cmaj9

Bb(9)

E7sus

draft dodg - ing broth-ers,___ ri - ots down___ the street, dis - con - tent - ed moth-ers,___

D.S. al Coda

E7

Tempo I
Am

E5

Am9

E7(#9) E7(b9)

we do what we can.---

Coda

Bb9(b5)

E7

Am

freely

we do what we can.---

rit.

I SHALL BELIEVE

Words and Music by
SHERYL CROW and BILL BOTTRELL

Moderately slow $\text{♩} = 104$
Verses 1 & 2:



1. Come to me now and lay your hands o - ver me.
door and show me your face to - night.

mf



E - ven if it's a lie, say it will be al - right, and I will be -
I know it's true, no one heals me like you, and you hold the



lieve. Bro - ken in two, I know you're -
key. Nev - er a - gain would I turn a -

A(9)



E



C#m7



on to me,
way from you.

that I on - ly come home
I'm so heav - y to - night,

when I'm so all a -
but your love is al -

B



A(9)



E



lone.
right.

But I do be - lieve...
And I do be - lieve... }

That not

§

C#m7



B



A(9)



ev - 'ry - thing is gon - na be the way you think it ought to be.

It seems like

C#m7



B



A(9)



ev - 'ry - time I try to make it right it all comes down on me.

Please say

C#m7

B

F#7(2)

A(9)

hon - est - ly you won't give up on me. — And I shall be -

E

A(9)

E

To Coda ⊕ 1. A(9)

lieve, and I shall be - lieve. 2. O-pen the

2. A(9)

E

D.S. %

3. A(9)

D.S. % al Coda

and I shal be - lieve.



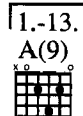
And I shall be - lieve. I shall be -



lieve, I shall be - lieve. And I shall be -



lieve. Please say hon - est - ly you won't give up on me, —



and I shall be - lieve. I shall be - lieve.