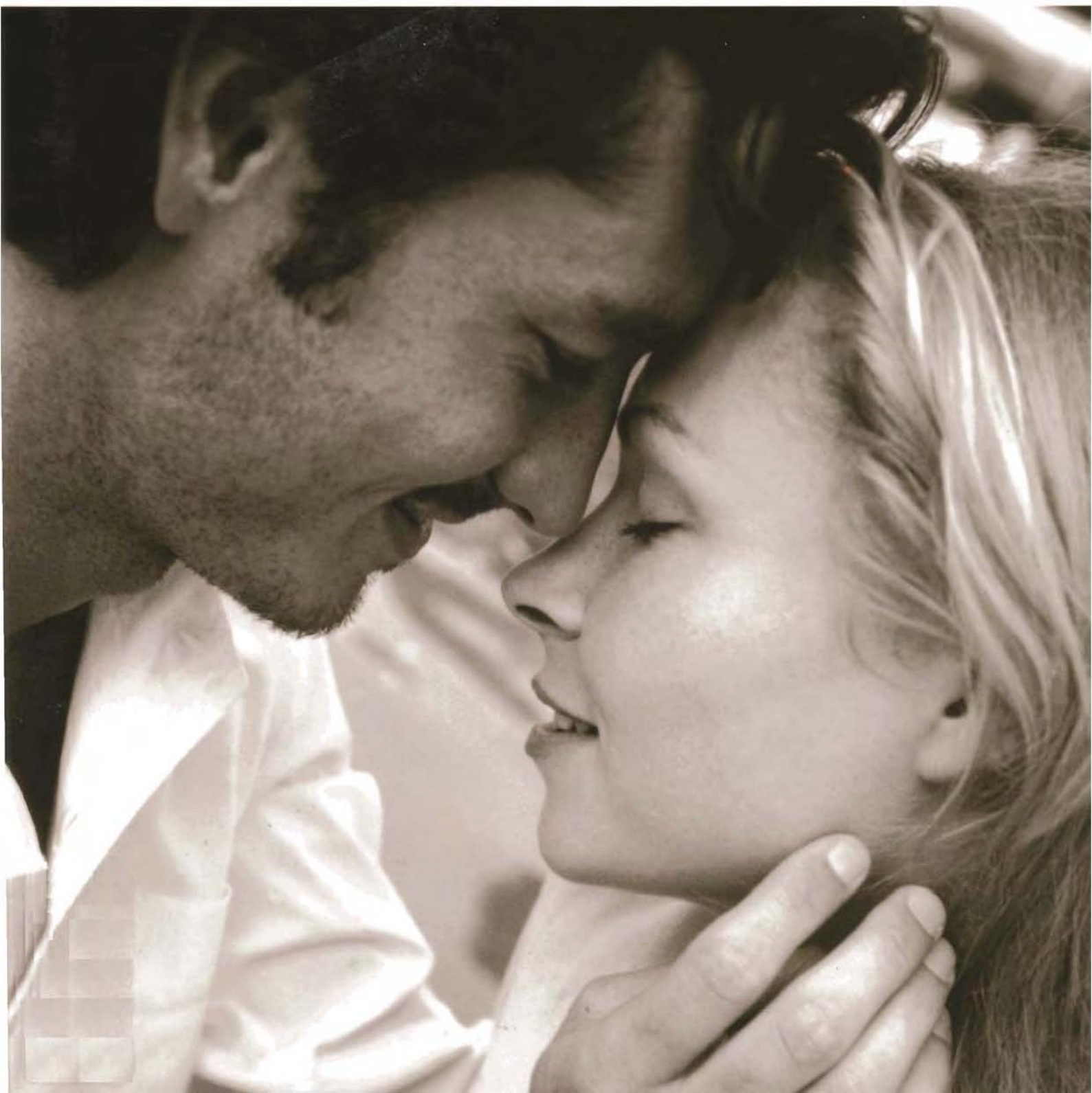


Arranged for piano, voice & guitar

BOOSIEWOOGIE.RU

The Greatest LOVE SONGS Of The 90s



LOVE

The Greatest
SONGS
Of The 90s

BOOGIEWOODGE.KU

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Always

Words & Music by Jon Bon Jovi

$\text{♩} = 70$




C#m add9



B



1. This Ro-me-o is bleed-ing
(Verse 2 see block lyric)

but you can't see his blood,—

A



G#m7



it's no-thing but some feel-ings that this old— dog kicked up.—

C#m add9



B



It's been rain-ing since you left me now I'm drown-ing in the flood,——

A



G#m7



A



B



you see I've al-ways been a fight - er but with - out—— you I give up.——

C#m add9



B/D#



Now I can't sing a love song like the way it's meant to be,—— well I

A/E



B



A



B



guess I'm not that good a - ny - more,—— but ba - by that's— just me.—— Yeah,

E B F#m

I will love— you ba - by,—

C#m B E B

al - ways and I'll be there— for - ev - er and— a day,—

A C#m B E

1. al - ways. I'll be there— till the stars don't shine, till the

B/F# A

hea - vens burst— and the words don't rhyme, I know when I die,— you'll be on my mind and I'll

To Coda ⊕

2.

B A B C#m

A

/B

love-you, al - ways.—

2. Now your

If you told me to cry-

G Asus4 A D

G

Asus4

A

— for you,

I could.

If you told me to die—

for you,—

I would.—

Bm

A/B

G

A

— Take a look at my face,—

there's no price I won't

pay,

to

E

B

say these words— to you.—



Musical notation for the first system, including treble and bass staves with piano accompaniment.



Musical notation for the second system, including treble and bass staves with piano accompaniment. The lyrics "Well there" are positioned above the treble staff.



Musical notation for the third system, including treble and bass staves with piano accompaniment. The lyrics "ain't no luck in these load-ed dice- but ba-by if you give me just one more try,- we can" are positioned below the treble staff.

D.% al Coda



Musical notation for the fourth system, including treble and bass staves with piano accompaniment. The lyrics "pack up our old dreams and our old lives,- we'll find a place- where the sun still shines yeah.-" are positioned below the treble staff. Triplet markings (3) are present above the treble staff.

E B

C#m B A Repeat to fade

Verse 2:

Now your pictures that you left behind
 Are just memories of a different life
 Some that made us laugh, some that made us cry
 One that made you have to say goodbye.

What I'd give to run my fingers through your hair
 To touch your lips, to hold you near
 When you say your prayers
 Try to understand, I've made mistakes, I'm just a man.

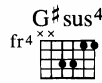
When he holds you close, when he pulls you near
 When he says the words you've been needing to hear
 I'll wish I was him, 'cause those words are mine
 To say to you till the end of time.

Amazed

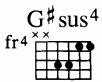
BOOGIEWOOGIE.RU

Words & Music by Marv Green, Aimee Mayo & Chris Lindsey

♩ = 72



The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The guitar part consists of a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The piano accompaniment includes a treble clef with a melodic line and a bass clef with a bass line. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4.



The second system of music continues the guitar and piano parts. The guitar part has a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The piano accompaniment continues with a melodic line in the treble clef and a bass line in the bass clef. The key signature remains four sharps and the time signature is 4/4.



The third system of music shows the guitar part with a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The piano accompaniment continues with a melodic line in the treble clef and a bass line in the bass clef. The key signature changes to three flats (Bb, Eb, Ab) and the time signature is 4/4.

1. Ev - 'ry-time our eyes meet, this feel-in' in - side me
(Verse 2 see block lyric)

The fourth system of music shows the guitar part with a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The piano accompaniment continues with a melodic line in the treble clef and a bass line in the bass clef. The key signature remains three flats and the time signature is 4/4.

Fm7



D^badd9



is al-most more- than I can take.

A^b



E^b



And ba-by when you touch me I can feel how much you love me

Fm7



D^badd9



D^b



and it just blows- me a - way.

B



F[#]



I've nev-er been- this close to a - ny-one or a - ny-thing.



Musical staff with lyrics: I can hear your thoughts, - I can see your dreams. —

I can hear your thoughts, - I can see your dreams. —

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with lyrics: I don't know how you do — want you — do, — I'm so in love — with you

I don't know how you do — want you — do, — I'm so in love — with you

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with lyrics: — it just keeps get-tin' bet - ter. —

— it just keeps get-tin' bet - ter. —

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with lyrics: I wan - na spend the rest of my — life — with you by my side —

I wan - na spend the rest of my — life — with you by my side —

Piano accompaniment for the fourth system, including treble and bass staves.

B^bm7



A^b



G^b



for - ev - er and ev - er.

E



1. F[#]



N.C.

Ev - 'ry lit - tle thing - that you do,

ba - by I'm a - mazed - by you.

G[#] sus⁴



B



C[#]



2.



ba - by I'm a - mazed - by you.



Musical notation for the first system, including a treble clef staff with a whole rest, and piano accompaniment in the grand staff.



NC.

Musical notation for the second system, including a treble clef staff with lyrics and piano accompaniment. Lyrics: "Ev - 'ry lit - tle thing that you— do."



Musical notation for the third system, including a treble clef staff with lyrics and piano accompaniment. Lyrics: "Ev - 'ry lit - tle thing that you— do, I'm so in love— with you—"



Musical notation for the fourth system, including a treble clef staff with lyrics and piano accompaniment. Lyrics: "it just keeps get-tin' bet - ter. I wan-na spend the rest of my— life—"

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with you by my side for - ev - er and ev -



er. Ev - 'ry lit - tle thing that you do, —



oh, and ev - 'ry lit - tle thing that you do, —



N.C.

ba - by I'm a - mazed by

8vb



you.

The first system of the musical score features a vocal line starting with the word "you." followed by a melodic phrase. The piano accompaniment consists of a rhythmic bass line and a treble line with eighth-note patterns. Chord diagrams for Asus4 and Am7 are positioned above the first two measures.



rit



The second system of the musical score continues the vocal and piano parts. It includes a "rit" (ritardando) marking above the piano part. Chord diagrams for Asus4, C, D, and Am7 are placed above the piano part. A dashed line labeled "8vb" indicates an octave drop in the bass line.

Verse 2:

The smell of your skin
 The taste of your kiss
 The way you whisper in the dark
 Your hair all around me
 Baby you surround me
 Touch every place in my heart
 Oh, it feels like the first time everytime
 I wanna spend the whole night
 In your eyes.

I don't know how you do what you do *etc.*

Don't Let The Sun Go Down On Me

BOOGIE WOOGIE RU

Words & Music by Elton John & Bernie Taupin

♩ = 70

C



C/B \flat



F/A



C/G



F



Dm



G



C/G



G 7



F/C



C



I can't light no more of your darkness...

F/C



C



C/E



F



All my pictures seem to fade to black and white...

BOOGIEWOOGIE. RJ



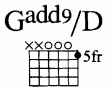
I'm grow-ing tired,



and time stands still be-fore me;—



fro - zen here_ on the lad - der of my_ life.



Too late_ to save_ my - self_ from

F/C C F/C C Dm/C C C/E F BOOGIEWOOGIE.RU B^b/F

fall - ing, - I took a chance.

F F/A F/C G C/G

and changed your way of life.

G G⁷ C/G G G/B G/D

But you mis-read my mean-ing when I

F/C C F/C C F/C C C/E F Fadd9

met you, - closed the door

F F/A F/C C/G G F/G F/A

and left me blind - ed by the light.

C C/B^b Fadd9/A Am⁷/G

Don't let the sun go down on me; al-though I search my-self, it's al-ways

D⁷/F[#] C/G

some-one else I see. I'd just al-low a frag-ment of your life

Dm⁷/G G C C/B^b

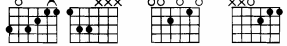
to wan-der free. But

BOOGIEWOOGIE *To Coda 1* \oplus
To Coda 2 \oplus

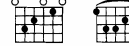
F/A



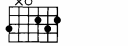
F/G F⁵ Am⁷/E Dm⁷



C/E F C/G



D/G



los - ing ev - 'ry - thing _____ is like the sun go - ing down on _____

C



C/B^b



F/A



C/G



me.

F



G



C/G



G⁷sus⁴



G⁷/B



G⁷/D



I can't find, oh _____ the right ro -

F/C



C



C⁷/E



F



B^b/C



-man-tic line; _____ but see me once, _____



and see the way_ I feel.____



Don't dis - card me

just be - cause_ you think



I mean you harm._____



But these cuts_____ I_____ have,_____

oh, they need

D.S. al Coda 1

C/G

G

G7

C

love to help them heal.

me.

C/B^b

F/A

A^b6

B^b

D.S. al Coda 2

♩ Coda 2

C

C/B^b

me.

F/A

rit.

A^b6

B^b9

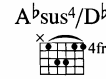
B^b

C

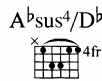
(Everything I Do) I Do It For You BOOGIEWOOGIE.RU

Words by Bryan Adams & Robert John Lange
 Music by Michael Kamen

♩ = 80

1. Look in - to my eyes, _____ you will see, _____
 2. Look in - to your heart, _____ you will find _____ there's



what you mean to _____ me. Search your heart, _____ search your
 noth - ing there to _____ hide. Take me as I am, _____ take my

A^bsus⁴/D^b



A^b/D^b



G^b/D^b



G^b



D^b/A^b



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3

soul, _____ and when you find me there you'll search _____ no more. Don't
 life, _____ I would give it all, I would sac - ri - fice. Don't

E^bm



D^b



E^bm



D^b/E^b



E^bm



D^b



tell me it's not worth fight - ing for, you can't tell me it's not worth dy - ing
 tell me it's not worth fight - ing for, I can't help it, there's noth - ing I want

E^bm



D^b/A^b



A^b



Fm⁹



for. } You know it's true, _____ ev-'ry-thing I _____ do _____ I do it for _____
 more. }

1.

D^badd⁹



2.

D^badd⁹/A^b



D^b



G^b/D^b



D^b



— you. — you. There's



no love, like your love, and no oth - er, could give



more love. There's no - where un - less you're there, all the



time, all the way, yeah.



1.

2.



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Oh, you can't tell me it's not worth try - in' for, I can't



help_ it, there's noth-ing I want more.____ Yeah, I would fight for you, I'd_



lie_____ for you,_____ walk the wire for you,_____ yeah, I'd



die for_ you.____ You know it's true, ev - 'ry - thing I_



— do, oh, I do it for_



— you.




play 8 times, then fade

From This Moment On BOOGIEWOOGIE.RU

Words & Music by Shania Twain & R.J. Lange

$\text{♩} = 68$

G
○○○
○○○

Gsus²/E
○○○○○
○○○○○

Gsus⁴
x○○
○○○

G⁵
x○○
x○○

G
○○○
○○○

From this mo - ment —

life has be - gun, — from this — mo - ment you are the one. — Right be - side



you is where I be - long from this mo - ment on.



From this mo - ment I have been blessed, I live

Con pedale



on - ly for your hap - pi - ness. And for your



love I'd give my last breath,



from this mo - ment on. I give



my hand to you with all my heart, I can't



wait to live my life with you, I can't wait to start.



You and I will ne - ver be a - part, my dreams came true

Cmaj9

G

G/D

B

be - cause of you. From this

A

E

mo - ment, as long as I live, I will

Dadd9

E

Dadd9

A

love you, I pro-mise you this. There is no - thing I would-n't give-

Bm7

E

Dadd9

from this mo - ment on. Uh - huh!



Guitar solo

First system of musical notation. It includes a guitar solo line in treble clef with a 3-measure triplet ending, and piano accompaniment in grand staff (treble and bass clefs) with eighth-note patterns.



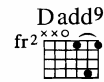
Second system of musical notation, continuing the piano accompaniment with eighth-note patterns in both treble and bass clefs.



Third system of musical notation, featuring the vocal line with lyrics: "You're the rea - son I be - lieve in love and". The piano accompaniment continues with eighth-note patterns.



Fourth system of musical notation, featuring the vocal line with lyrics: "you're- the an - swer to my prayers from up a - bove.". The piano accompaniment continues with eighth-note patterns.



All we need— is just— the two— of us, — my dreams



— came true — be - cause — of you —




NC.

From this



mo - ment, — as long as I live — I will — love you, — I

BOOGIEWOOGIE 



pro - mise you this. — There is no - thing I would - n't give —



from this mo - ment. I will love —



— you — as long as I live — from this mo - ment —



rit.



on. — Mm — mm — mm.

8vb.....

I Can't Make You Love Me

BOOGIEWOOGIE.RU

Words & Music by Mike Reid & Allen Shamblin

♩ = 60

E^b

Gm⁷add11

E^b

The first system of musical notation consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 4/4. Above the treble staff, there are three guitar chord diagrams: E^b, Gm⁷add11, and E^b. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with quarter and eighth notes.

B^badd9/D

Gm

Cm⁷add11

E^b

Gm⁷add11

The second system of musical notation consists of two staves: a treble clef staff and a bass clef staff. Above the treble staff, there are five guitar chord diagrams: B^badd9/D, Gm, Cm⁷add11, E^b, and Gm⁷add11. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with quarter and eighth notes.

E^b

B^b/D

Cm⁷

B^b/C

The third system of musical notation consists of two staves: a treble clef staff and a bass clef staff. Above the treble staff, there are four guitar chord diagrams: E^b, B^b/D, Cm⁷, and B^b/C. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with quarter and eighth notes.

E^b

Gm⁷add11

E^b



1. Turn down the lights, turn down the bed,
 2. I close my eyes, then I won't see the

B^b/D

Gm⁷

Cm⁷



turn down these voices in - side my head.
 love you don't feel when you're hold - ing me.

E^b

Gm⁷add11

E^b



Lay down with me, tell me no lies.
 Morn - ing will come and I'll do what's right. Just

B^b/D

Gm⁷

Cm⁷



Just hold me close, don't pat - ron - ise,
 give me till then to give up this fight.

1° only

2° only

don't pat - ron -

And I will give up this fight.

B^b/F

F

B^b/D

- ise

me.

'Cos I can't

E^bB^bE^b

make

you love me

if you

don't.

You can't

B^bB^b/DE^b

make

your heart

feel

some-thing

it won't.

Gm7

E^bmaj⁹

Fadd9/A

Gm7



Here in the dark, in these fi - nal hours, I will

E^bmaj⁹

Fadd9/A

Gm7

lay down my heart and I feel the pow - er. But

Cm7

F

E^b

B^b

you won't, no, you won't. 'Cos I can't make you love me

E^bmaj⁹

E^b

Gm7add11

E^b

if you don't.

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B^badd⁹/D



1.

Cm⁷



2.

Gm



Cm⁷add¹¹



Musical notation for the first system, including treble and bass clefs and piano accompaniment.

E^b



Gm⁷add¹¹



E^b



Musical notation for the second system, including treble and bass clefs and piano accompaniment.

Vocal ad lib.

1, 3.

Cm⁷



2, 4.

Gm



Cm⁷add¹¹



Repeat ad lib.

Repeat ad lib.

B^b/D



Musical notation for the third system, including treble and bass clefs and piano accompaniment.

5.

E^b



rit.

A^bmaj⁹



Musical notation for the fourth system, including treble and bass clefs and piano accompaniment.

I'd Do Anything For Love (But I Won't Do That)

BOOGIEWOOGIE.RU

Words & Music by Jim Steinman

♩ = 120

D



Guitar ad lib.

First system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The treble staff contains a continuous eighth-note accompaniment pattern, while the bass staff has a sparse bass line with dotted rhythms.

Second system of musical notation, continuing the eighth-note accompaniment in the treble and the dotted bass line in the bass.

Third system of musical notation, continuing the eighth-note accompaniment in the treble and the dotted bass line in the bass.

Fourth system of musical notation, including guitar chord diagrams for D/E, D/F#, and D/G above the treble staff.

Fifth system of musical notation, including guitar chord diagrams for D/E, D/F#, and D/A above the treble staff.

D/E



D/F#



D/G



Musical notation for the first system, including treble and bass clefs with notes and chords.

D/E



D/F#



1, 2.

D/A



Musical notation for the second system, including treble and bass clefs with notes and chords.

3.

D/A



rit.

Asus⁴



♩ = 92

D



Dsus⁴



D



Asus⁴/E



Musical notation for the third system, including treble and bass clefs with notes and chords.

And I would do a - ny - thing_ for love...

Musical notation for the fourth system, including treble and bass clefs with notes and chords.

D



A



G/D



D



Dsus⁴



D



Asus⁴



Musical notation for the fifth system, including treble and bass clefs with notes and chords.

I'd run right in - to hell and back.

I would do a - ny - thing_ for love...

Musical notation for the sixth system, including treble and bass clefs with notes and chords.

D A G/D

I'd nev-er lie to you and that's a fact. But I'll

Bm F#m/A Gadd9

nev-er for-get the way you feel right now, oh, no. No

A D Dsus⁴ D Asus⁴/E D Asus⁴

way. And I would do a-ny-thing for love, but I won't do

Gsus² Asus⁴ D Dsus⁴ D Asus⁴/E

that. No I won't do that. A-ny-thing for love.

D Dsus⁴ D Asus⁴/E

Oh, I would do a - ny - thing_ for love. I would do

D A/E D/A A Gadd⁹ Asus⁴

a - ny - thing_ for love, but I won't do_ that. No, I won't do_

♩ = 152
D

that.

D/G A

Bm

Gadd9



1. And some-days it don't come ea - sy, and some-days it don't
 2. And some-days I pray for si - lence, and some-days I pray

Gadd9/E



come hard. Some-days it don't come at all and
 for a soul. Some-days I just pray to the God of

D



Bm



these are the days that nev - er end. And some nights you're breath -
 sex and drums and rock 'n' roll. And some nights I lose

Gadd9



ing fire, and some nights you're talk - ing nice.
 the feel - ing, and some nights I lose con - trol.

Gadd9/E



D



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Some nights you're like no - thing I've ev - er seen — be - fore — or
 Some nights I just lose — it all when I'm watch - ing you dance and the thun -



will a - gain. — And may - be I'm cra - zy, — oh, it's
 - der rolls. And may - be I'm lone - ly, — that's all I'm



cra - zy and it's — true. I know you can save me, no-one else can
 qual - i - fied to be. There's just one and on - ly, one and on - ly



save me now — but you. As long as the plan - ets are turn - ing,
 pro-mise I can keep. As long as the wheels — are turn - ing,

C#dim7

G

as long as the stars are burn - ing. As long as your dreams
as long as the fires are burn - ing. As long as your prayers

A

rit.

are com - ing true. You'd bet - ter be - lieve it that I would do
are com - ing true. You'd bet - ter be - lieve it that I would do

♩ = 100

D

Gsus2

Asus4

A/C#

D

A

a - ny - thing for love. And I'll be there 'til the fi - nal act. (Ahh)
a - ny - thing for love. And you know it's true and that's a fact.

G

D

Gsus2

Asus4

A/C#

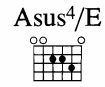
And I would do a - ny - thing for love. And I'll take a vow and
And I would do a - ny - thing for love. And there'll nev - er be no



seal a pact. (Ahh.) But I'll nev - er for - give my - self if
 turn - ing back. But I'll nev - er do it bet - ter than I



we don't go a - way to - night.) And I would do
 do it with you, so long, so long.



a - ny - thing_ for love. Oh, I would do a - ny - thing_ for love. Oh, I would do



To Coda ◊

a - ny - thing_ for love but I won't do that. No I won't do

♩ = 152

D



Bm7



that I would_ do a - ny - thing_ for love. — A - ny - thing you've_ been dream - ing of, —

Gadd9



D/A



A



D



Em7



Play 3 times

— but I_ just won't_ do_ that.

Dm/F#



G



Em7



D/F#



Asus4



1.

Em7



2.



D.S. al Coda

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

♩ = 152
Coda



that. I would do a - ny - thing for love. A - ny - thing you've

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



1-7.



Repeat ad lib.



8.



rit.

been dream - ing of, but I just won't do won't

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

♩ = 96



do But I'll nev-er stop dream-ing of you ev-'ry night of my life, no
that.

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

Asus⁴



D



Asus⁴/E



way. And I would do a - ny - thing_ for love. Oh, I would do

D



Asus⁴/E



D



A



a - ny - thing_ for love. Oh, I would do a - ny - thing_ for love_

D/A



A



Gadd⁹



A⁷sus⁴



but I won't do_ that. No, I won't do_ 1. Will you

D



Asus⁴



D



that.
 raise me up, will you help me down? Will you get me right out of this God_
 (2.) hold me sac - red? Will you hold me tight? Can you col - our - ise my life? I'm so sick_

Asus⁴/E

D

Asus⁴/E

D/A

A

— for - sa - ken town? Will you make it all a lit-tle less cold? (I can do—
 — of black and white. Can you make it all a lit-tle less old? (I can do—

Gsus²

1. Asus⁴

D/A

2. Asus⁴

D/A

that.) (Oh, I can do— (Oh, I can do
 that.) 2. Will you 3. Can you

D

Asus⁴

D

that.)
 (3.) make me some ma - gic with your own two hands? Can you build an em - erald ci - ty with these.
 (4.) ca - ter to ev - 'ry fan - - ta - sy I've got? Will you hose me down with ho - ly wa - ter—

Asus⁴/E

D

Asus⁴/E

D/A

A

— grains of sand? Can you give me some-thing I can take home? (I can do—
 — if I get hot? (Hot!) Will you take me plac - es I'd nev - er go? (I can do—

1. BOOGIEWOOGIE.RU 2.

Gadd9



Asus4



D/A



Asus4



D/A



that.)
that.)

(Oh, now I can do
4. Will you

(Oh, I can do



D



Gsus2



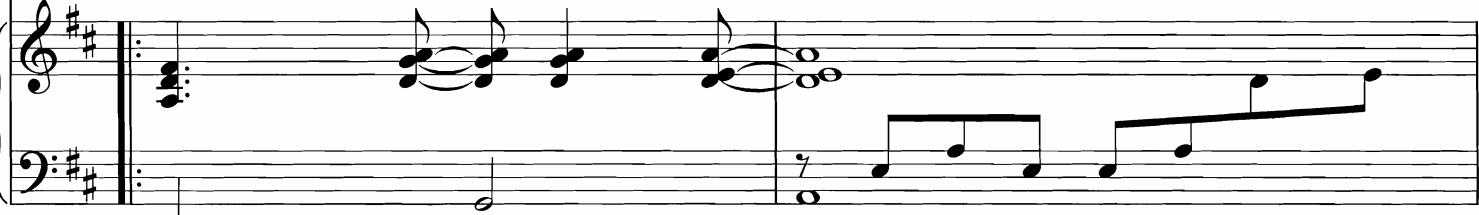
Asus4



that.)

Af - ter a while you for - get ev - 'ry - thing.
I know the ter - ri - to - ry. I've been a - round.

It was a
It - 'll



D



Gsus2



Asus4/E



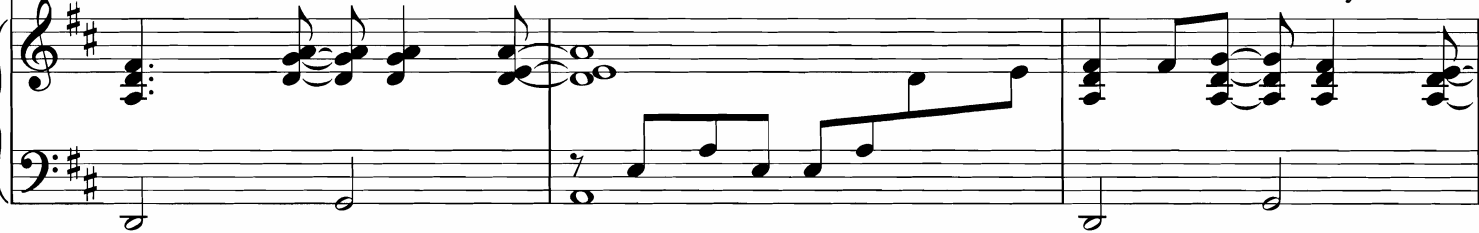
D



Gsus2



brief in - ter - lude and a mid - sum - mer - night's fling, and you'll see that it's time to move on.
all turn to dust and we'll all fall down. Soon - er or lat - er you'll be



Asus4



D/A



A



1. Gadd9



Asus4



(I won't do that.)
screw - ing a - round. (I won't do

(I won't do



2.



rit.



a tempo BOOGIEWOOGIE.RU



that.) (No I won't do that.) A - ny - thing for love.



Oh, I would do a - ny - thing for love. I would do



rit.

a - ny - thing for love, but I won't do that.



No I won't do that.

I Will Always Love You BOOGIEWOOGIE.RU

Words & Music by Dolly Parton

Slow, freely

(A) NC.

Musical notation for the first system. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A triplet of eighth notes (C5, B4, A4) is marked with a '3' above it. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The lyrics are: "If I should stay, I would". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a quarter rest in both staves, followed by a quarter note G3 in the bass staff and a quarter note G4 in the treble staff.

Musical notation for the second system. The vocal line continues with a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. A triplet of eighth notes (G4, F#4, E4) is marked with a '3' above it. This is followed by a quarter note D5, a quarter note C5, and a quarter note B4. The lyrics are: "only be in your way. So I'll". The piano accompaniment continues with a quarter rest in both staves, followed by a quarter note G3 in the bass staff and a quarter note G4 in the treble staff. The system ends with a 2/4 time signature change and a quarter note G4 in the treble staff.

Musical notation for the third system. The vocal line begins with a quarter note G4, a quarter note A4, and a quarter note B4. A triplet of eighth notes (C5, B4, A4) is marked with a '3' above it. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The lyrics are: "go, but I know I'll". The piano accompaniment continues with a quarter rest in both staves, followed by a quarter note G3 in the bass staff and a quarter note G4 in the treble staff.

think of you — ev - 'ry step — of the way.

a tempo (♩ = 62)

And I — will al - ways

love you, — I — will — al - ways

poco accel.

love you, — you, — my

Red. *

Amaj7/C#



Bm7



A/E



Esus4



dar-ling you, — mm. Bit - ter -

And.

$\text{♩} = 68$



- sweet me - mo - ries, — that is — all — I'm tak - ing with



me. — So good - bye, — please don't — cry; we both



know — I'm not what you, you — need. — And I —

BOOGIEWOOGIE, RU

will_ al - ways love_ you, I

will_ al - ways love_ you.

(1st time saxophone solo)
 (2.) hope life_ treats you_ kind, and I_ hope_ you have all you dreamed

of. And I wish you joy_ and_ hap-pi - ness; but, a-bove all

1.

2. rit.

F#m guitar chord diagram

C#m7/E fr4 guitar chord diagram

Dmaj7 x00 guitar chord diagram

E guitar chord diagram

Dmaj7 x00 guitar chord diagram

E guitar chord diagram

First system of musical notation including vocal line with lyrics 'this, I wish you I love.', piano accompaniment, and guitar chord diagrams.

a tempo

N.C.

B guitar chord diagram

G#m fr4 guitar chord diagram

E guitar chord diagram

F# guitar chord diagram

Second system of musical notation including vocal line with lyrics 'And I will always love', piano accompaniment, and guitar chord diagrams.

Drum beat

B guitar chord diagram

G#m fr4 guitar chord diagram

E guitar chord diagram

F# guitar chord diagram

B guitar chord diagram

G#m fr4 guitar chord diagram

Third system of musical notation including vocal line with lyrics 'you, I will always love you, I will al-', piano accompaniment, and guitar chord diagrams.

E guitar chord diagram

F# guitar chord diagram







B guitar chord diagram

G#m fr4 guitar chord diagram

E guitar chord diagram

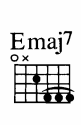

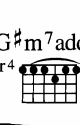
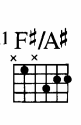
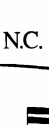
F# guitar chord diagram

Fourth system of musical notation including vocal line with lyrics '- ways love you, I I will always love you.', piano accompaniment, and guitar chord diagrams.

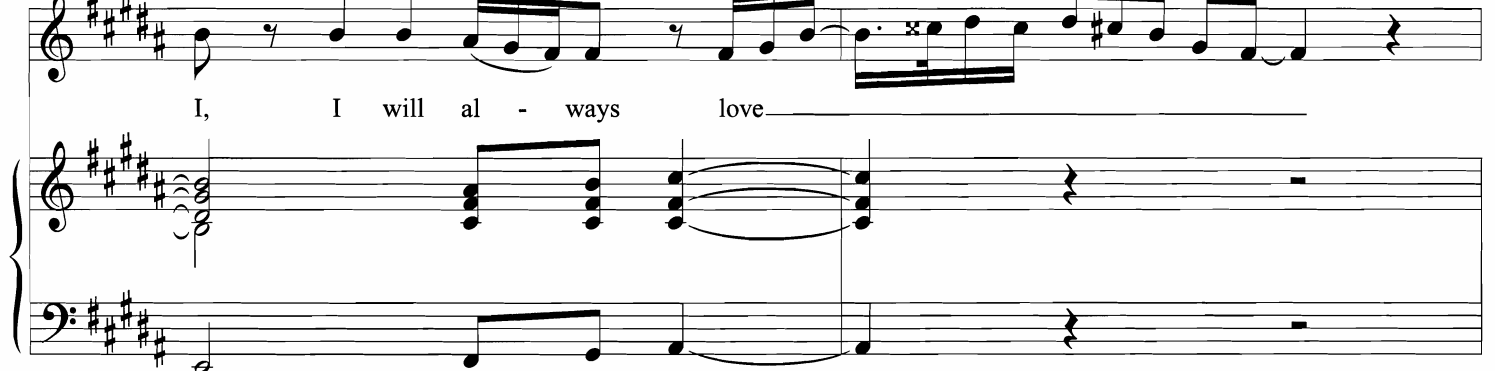








I will al - ways lo - ve you,



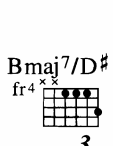

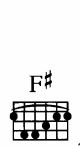
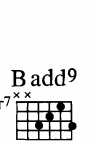
I, I will al - ways love



a tempo 

you, you. Dar-ling I



love you. Ooh, I'll al - ways, I'll al - ways love you.



I'm Kissing You

BOOGIEWOOGIE.RU

Words by Des'ree
Music by Des'ree & Tim Attack

♩ = 104

N.C.



First system of musical notation. It includes a guitar chord chart at the top with chords: Dm7, Am7, G/B, C, G/B, Am7, G. Below is a grand staff with a treble clef and a 12/8 time signature. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic. The melody features a triplet of eighth notes.



Mm. _____

Hey, hey, hey. _____

Second system of musical notation. It includes a guitar chord chart at the top with chords: Dm7, Am7, G/B, C, G/B, Am7, G. Below is a grand staff with a treble clef and a 12/8 time signature. The piano accompaniment continues. The melody includes the lyrics "Mm. _____ Hey, hey, hey. _____".



Pride— can stand

a thou-sand trials,—

the strong— will nev-er fall.—

But,

Third system of musical notation. It includes a guitar chord chart at the top with chords: Dm7, C, Am, Em7, Am, G. Below is a grand staff with a treble clef and a 12/8 time signature. The piano accompaniment continues. The melody includes the lyrics "Pride— can stand a thou-sand trials,— the strong— will nev-er fall.— But,".

Dm7
x00

Am7
x00

G/B
x000

C
x000

G/B
x000

Am7
x000

G
0000

watch - ing stars _____ with - out - you, my - soul cried: _____



Dm7
x00

Cadd9
x000

C
x000

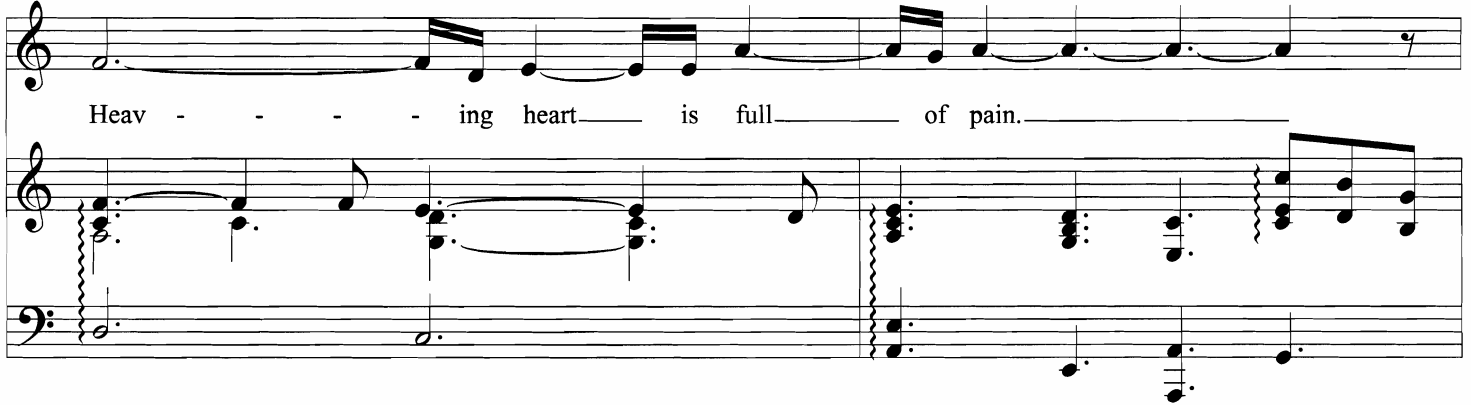
Am
x000

Em7
x000

Am
x000

G
0000

Heav - - - - ing heart _____ is full _____ of pain. _____



Dm7
x00

Am7
x000

G/B
x000


C
x000

G/B
x000

G#dim7
x000

Am
x000

Oh, _____ oh, _____ the ach - ing! _____ 'Cause



Dm7
x00

Am7
x000

G/B
x000

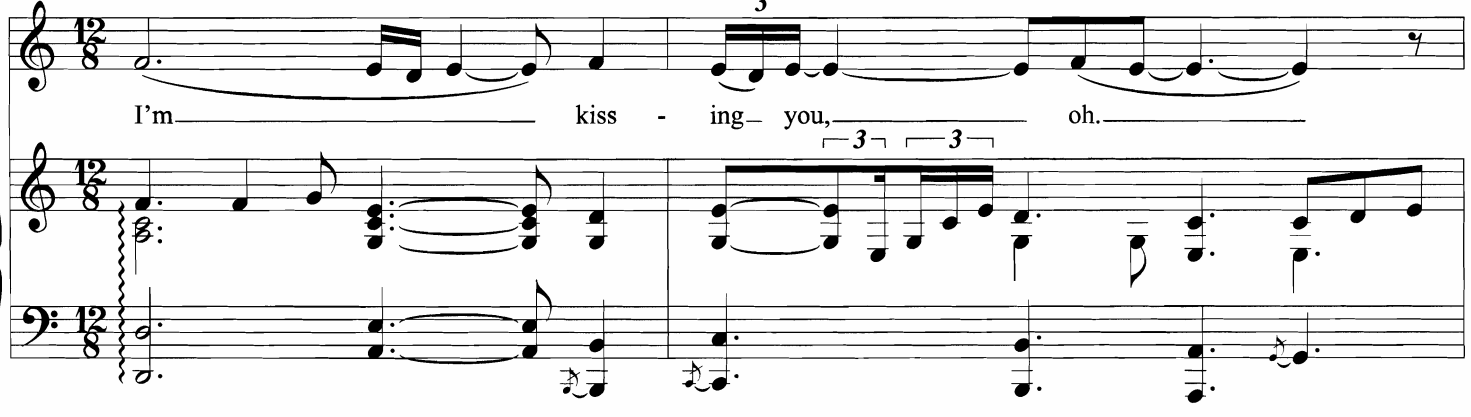
C
x000

G/B
x000

Am
x000

G
0000

I'm _____ kiss - ing - you, _____ oh. _____



Dm7

Am7

G/B

C

G/B

C

C

I'm kiss - ing you, oh.

Dm7

Cadd9

C

Am

Em7

Am

G

Touch me deep, pure and true;

Dm7

Am7

G/B

C

G/B

Am

G

gift to me for - ev - er. 'Cause

Dm7

Am7

G/B

C

G/B

Am

G

I'm kiss - ing you, oh.

Dm7
x x 0 0 2 3

Am
x 0 2 2 3 0

G/B
x 0 0 0 2 3

C
x 0 0 2 3 3

G/B
x 0 0 0 2 3

Am
x 0 2 2 3 0

G
x 0 0 2 3 3

I'm kiss - ing you, oh.

Dm
x x 0 2 2 3

C
x 0 0 2 3 3

Am
x 0 2 2 3 0

Gadd2
x 0 0 0 2 3

p poco a poco cresc.

Dm
x x 0 2 2 3

C
x 0 0 2 3 3

Am
x 0 2 2 3 0

Gadd2
x 0 0 0 2 3

F
x 2 3 3 4 4

G
x 0 0 2 3 3

Am
x 0 2 2 3 0

G/B
x 0 0 0 2 3

Dm9
fr3 x x 0 2 2 3

Dm7
x x 0 2 2 3

C
x 0 0 2 3 3

G/B
x 0 0 0 2 3

Am
x 0 2 2 3 0

Yeah, yeah, yeah.

ff

rit.

a tempo



Where are you now? Oh,



where are you now? 'Cause



I, oh, I'm kissing you.



I'm kissing you, oh.

molto rit.

Love Is All Around BOOGIEWOOGIE.RU

Words & Music by Reg Presley

♩ = 85



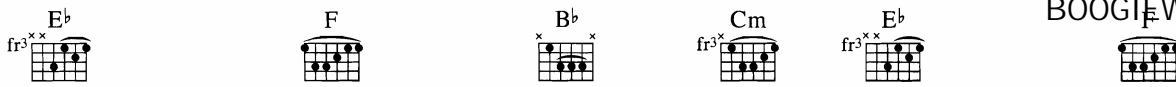
The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a key signature of two flats (Bb and F). It features six measures of chords: F, Bb/F, F7, Bb/F, F, and Bb/F. The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes and chords.



The second system of music includes a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. It contains the lyrics: "1. I feel it in my fin - gers, I feel it in my toes.—" followed by "(Verse 2 see block lyric)". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes and chords.



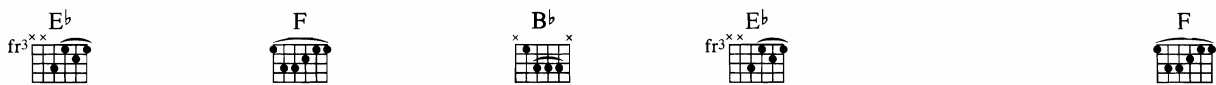
The third system of music includes a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. It contains the lyrics: "The love that's all a - round me". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes and chords.



and so the feel - ing grows. — It's



writ - ten on the wind, it's ev - 'ry - where I go, —



so if you real - ly love me, come on and let it show. —



E^b Cm E^b

You know I love you, I al - ways - will, - my mind's made up by the

B^b E^b Cm

way that I feel. - There's no be - gin - ning, there'll be no - end, - 'cause

F B^b/F F7

on my - love - you can de - pend. -

B^b Cm E^b Fsus4 F B^b Cm E^b F Fsus4

2. I

2.



Got to keep it mov - ing.

It's



writ - ten in the wind

oh

ev - 'ry - where I

go.



So if you real - ly love me,



come on and let it show.

Come on and let it

Come on and let _____ it, come on and let _____ it,
 show.)

come on and let _____ it show. _____

Repeat to fade

Verse 2:
 I see your face before me
 As I lay on my bed;
 I cannot get to thinking
 Of all the things you said.
 You gave your promise to me
 And I gave mine to you;
 I need someone beside me
 In everything I do.

Killing Me Softly With His Song BOOGIEWOOGIE.RU

Words by Norman Gimbel
Music by Charles Fox

♩=100

N.C.

Strum-ming my pain— with his fin - gers,— sing-ing my life— with his words,—

The first system of musical notation for the song. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as quarter note = 100. The notation includes a 'N.C.' (No Chords) instruction. The lyrics are: 'Strum-ming my pain— with his fin - gers,— sing-ing my life— with his words,—'.

kill - ing me soft - ly with his— song, kill - ing me soft -

The second system of musical notation. The vocal line continues with the lyrics: 'kill - ing me soft - ly with his— song, kill - ing me soft -'. The piano accompaniment continues with chords and melodic lines.

- ly with his— song, tell - ing my whole— life with his—

The third system of musical notation. The vocal line concludes with the lyrics: '- ly with his— song, tell - ing my whole— life with his—'. The piano accompaniment concludes with chords and melodic lines.

— words, kill - ing me soft - ly with his song.—

N.C.

8 bars rhythm

1. I heard he sang a good song,
(Verse 2 see block lyric)

I heard he had a smile, and so I came—

— to see him and listen for a while,—

and there he was, — this young- boy, a strang- er to — my eyes. —

Em Am D

Spoken:

Strum- ming my pain — with his fin - gers, — (one time) sing- ing my life — with his words,

G Em A

Spoken:

(two times) kill - ing me soft - ly with his — song, kill - ing me soft -

D C G

ly with his — song, tell - ing my whole — life with his —



words, kill - ing me soft - ly with his song. -

1.



2.



Oh oh



la la la la la woh



la. woh. la.




la.



Strum-ming my pain — with his fin - gers, — sing-ing my life — with his words,





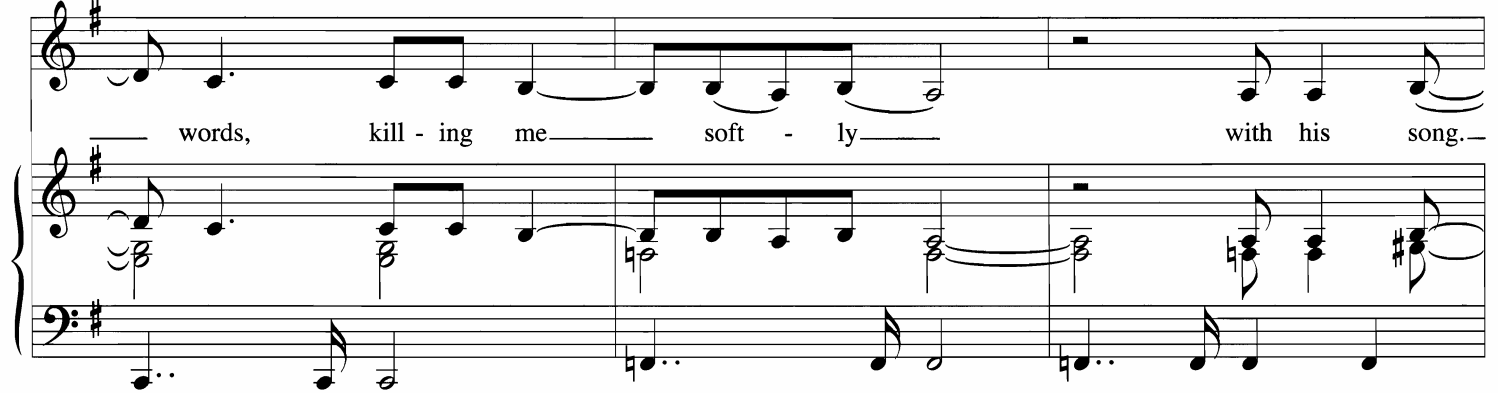
kill - ing me soft - ly with his — song, kill - ing me soft -

D  C  G 



ly with his song, tell - ing my whole life with his

C  F 



words, kill - ing me soft - ly with his song

E 



Repeat ad lib. to fade

Verse 2:

I felt all flushed with fever,
 Embarrassed by the crowd,
 I felt he found my letters
 And read each one out loud,
 I prayed that he would finish
 But he just kept right on...

More Than Words

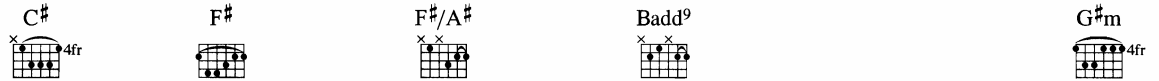
BOOGIEWOOGIE.RU

Words & Music by Nuno Bettencourt & Gary Cherone

♩ = 96



1. Say - ing "I love you," is not the words I want
(Verse 2 see block lyric)



to hear from you. It's not that I want you

BOOGIEWOOGIE.RU

B C# D#m D#m/A# G#m

not to say, but if you on - ly knew how

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics "not to say, but if you on - ly knew how". The piano accompaniment consists of a treble and bass clef with chords and melodic lines.

C# F# C#/E# D#m

ea - sy it would be to show me how you feel.

The second system of music continues the vocal line with the lyrics "ea - sy it would be to show me how you feel.". The piano accompaniment continues with similar chordal and melodic patterns.

G#m C# F#7

More than words is all you have to do

The third system of music features the lyrics "More than words is all you have to do". The piano accompaniment includes a prominent bass line and chordal accompaniment.

B Bm F#

to make it real. Then you would - n't have to say

The fourth system of music concludes the vocal line with the lyrics "to make it real. Then you would - n't have to say". The piano accompaniment provides a steady harmonic and rhythmic foundation.

D#m
x 6fr
G#m7
4fr
C#
x 4fr

that you love me, 'cause I'd already

F#
C#/E#
D#m
x 6fr

know. What would you do if my heart

D#m/A#
x 6fr
B
G#m7
4fr

was torn in two? More than words to show you feel,

C#
x 4fr
F#

that your love for me is real. What

C#/E#

D#m

D#m/A#

B



would you say if I took those words a way?

G#m7

C#



Then you could - n't make things new, just by say - ing I love you.

F#

F#/A#

Badd9

G#m

B

C#

F#



La di da, la di da, la di da da da, more than words.

F#/A#

Badd9

1. G#m7sus4

C#



La di da, la di da.

2.



Di di di da. More than words.



La di da, la di da. Di di di da da. More than words.



La da da, la di da, la



da da. More than words.

C#m/E 4fr D#7 6fr G#m7 4fr

Ooh, _____ ooh. _____

C# 4fr D#m7 6fr

More than_

a tempo, slower B F#/A# rall. F#m/A G#m7 4fr F#

words. _____

Verse 2:
 Now I've tried to talk to you
 And make you understand
 All you have to do is close your eyes
 And just reach out your hands
 And touch me,
 Hold me close don't ever let me go.
 More than words
 Is all I ever needed you to show
 Then you wouldn't have to say
 That you love me
 'Cause I'd already know.

What would you do etc.

My Heart Will Go On (Love Theme from 'Titanic')

Words by Will Jennings
Music by James Horner

♩ = 96



A add9



Bsus4



C#m7



Bsus4



A add9



Bsus4



B



E



Bsus4



Asus2



1. Ev - 'ry night in my dreams I see you, I
2. Love can touch us one time and last for a

Con pedale

E B E Bsus⁴

feel you. That is how I know you go
life - time, and nev - er let go till we're

Asus² B E

on. Far a - cross the
gone. Love was when I

Bsus⁴ Asus² E/B B

dis - tance and spa - ces be - tween us,
loved you, one true time, I hold to.

E Bsus⁴ Asus²

you have come to show you go on. }
In my life, we'll al - ways go on. }



Near, far, wher - ev - er you are, I be -



-lieve that the heart does go on.



Once more you o - pen the door, and you're



here in my heart and my heart will go on and

1.

C#m7



Bsus4



Aadd9



on.

2.

Bsus4



B



C#m7



Bsus4



on.

Aadd9



Bsus4



C#m7



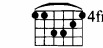
Bsus4



A



C#m/G#



G#7





You're here, there's no - thing I fear



and I know that my heart will go



on. We'll



stay for - ev - er this way. You are

Fm7 Cm7 Dbadd9

safe in my heart and my heart will go on

A^b/E^b E^b A^b E^b/A^b

and on

D^b/A^b E^b/A^b A^b

Mm. Mm.

E^b/A^b Dbadd9/A^b A^badd9

rit. Mm.

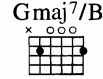
Detailed description: This is a musical score for the song 'Safe in My Heart'. It is written for guitar and piano. The score is divided into five systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat major/C minor). The guitar part includes various chords with fretboard diagrams: Fm7, Cm7 (3fr), Dbadd9, A^b/E^b (4fr), E^b, A^b (4fr), E^b/A^b (6fr), D^b/A^b, E^b/A^b (6fr), A^b (4fr), E^b/A^b (6fr), Dbadd9/A^b (4fr), and A^badd9 (4fr). The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The tempo is marked 'Mm.' (Moderato). The score concludes with a double bar line and a final chord.

No Ordinary Love

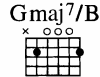
BOOGIEWOOGIE.RU

Words & Music by Adu & Matthewman

♩ = 83



I gave you all — the love I got I gave you more—



— than I could give,— I gave you— love.— I gave you all—



— that I have in - side and you took— my love, — you took — my love.

1.



Did-n't I tell you what I be - lieve. Did some - bo - dy

Gmaj7/B



Em7/B



say that— a love like that won't last.— Did-n't I give you all that I've

F#m7/B



Bm



Bm7



got to— give ba - by?—

2.



I keep cry - ing, I keep try -

Gmaj7/B



Em7/B



- ing for you. There's no-thing like

F#m7/B



Bm



Bm7



you and I, ba - by. This is no

Bm



Bsus2/4



Gmaj7/B



or - di - na-ry love, no or - di - na-ry love.



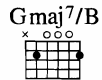
This is no or - di - na - ry love, no or - di - na - ry love.



To Coda ⊕ Bm



When you came my way



you bright-ened ev - 'ry day with



your sweet smile.

Bm7

Bm

Did - n't I tell you what I be -

Bsus2/4

Gmaj7/B

- lieve. Did some - bo - dy say that a

Em7/B

love like that won't last. Did - n't I give you all that I've

F#m7/B

Bm

got to give, ba - by?

Bm7



Bm



2° instrumental

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This is no or - di - na - ry love,

Bsus2/4



Gmaj7/B



no or - di - na - ry love.

Em7/B



This is no or - di - na - ry love,

F#m7/B



Bm



no or - di - na - ry love.

1.



2.



BOOGIEWOOGIE.RU
D.% al Coda

Musical notation for the first system. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The first measure is a whole rest for the vocal line. The second measure is also a whole rest. The third measure contains the lyrics "I keep cry -". The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

⊕ Coda



Musical notation for the Coda section. It features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps. The first measure is a whole rest for the vocal line. The second measure is also a whole rest. The piano accompaniment continues with eighth-note patterns in the bass and chords in the treble.

Gmaj7/B



Em7/B



Musical notation for the second system of the Coda section. It features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps. The first measure is a whole rest for the vocal line. The piano accompaniment continues with eighth-note patterns in the bass and chords in the treble.

F#m7/B



Bm



Bm7



Repeat to fade

Musical notation for the third system of the Coda section. It features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps. The first measure is a whole rest for the vocal line. The piano accompaniment continues with eighth-note patterns in the bass and chords in the treble.

Nothing Compares 2 U BOOGIEWOOGIE.RU

Words & Music by Prince

♩ = 60 (♩ = ♩³)

F F

1. It's been se - ven hours and.

Detailed description: This system shows the first two measures of the song. It features a vocal line in treble clef with a 4/4 time signature. The first measure is a whole rest, and the second measure contains the lyrics '1. It's been se - ven hours and.' The piano accompaniment is in the same 4/4 time, with a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand. Two guitar chord diagrams for the F major chord are shown above the vocal line.

C/E Dm7 F C⁹sus⁴

fif - teen days_ since U took your love a - way.

Detailed description: This system covers measures 3 to 6. The vocal line continues with the lyrics 'fif - teen days_ since U took your love a - way.' The piano accompaniment maintains the eighth-note chordal pattern. Four guitar chord diagrams are provided: C/E, Dm7, F, and C⁹sus⁴.

F C/E Dm7

I go out ev - 'ry night and_ sleep all day_ since U took your love a - way.

Detailed description: This system covers measures 7 to 10. The vocal line concludes with the lyrics 'I go out ev - 'ry night and_ sleep all day_ since U took your love a - way.' The piano accompaniment continues with the same rhythmic pattern. Three guitar chord diagrams are shown: F, C/E, and Dm7.

F C⁹sus⁴ F C/E

Since U been gone I can do what - ev - er I want._____

Dm⁷ F C⁹sus⁴ F



I can see whom - ev - er I choose. I can eat my din - ner in a fan - cy

C/E Dm⁷ A⁷

res - tau - rant_____ but no - thing, I said, no - thing can take a - way these blues.____ 'Cos

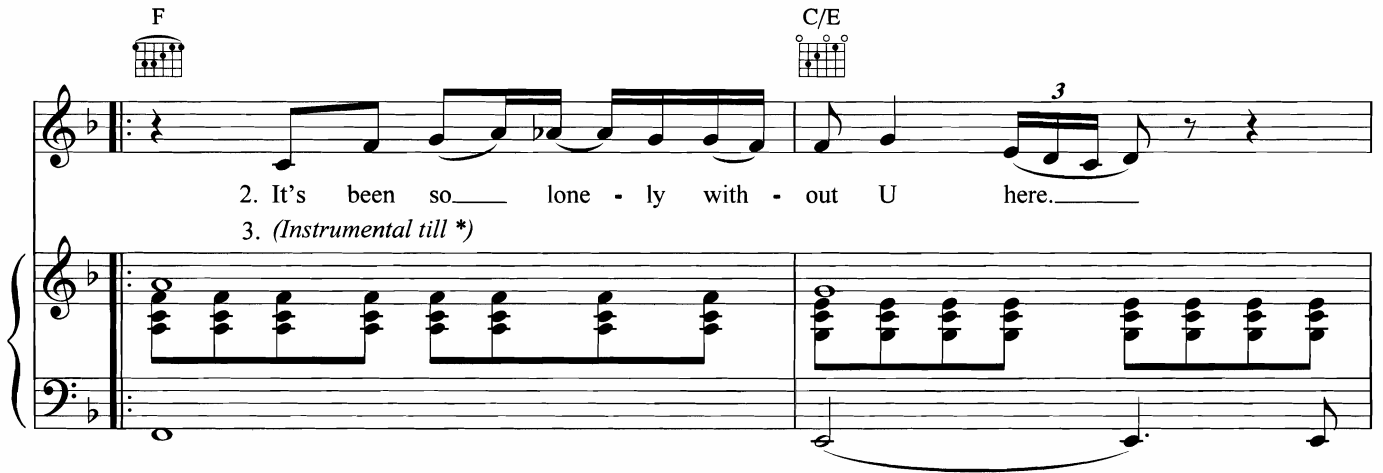
E^b B^b E^b B^b C




no - thing com - pares, no - thing com - pares 2 U._____

F  C/E 

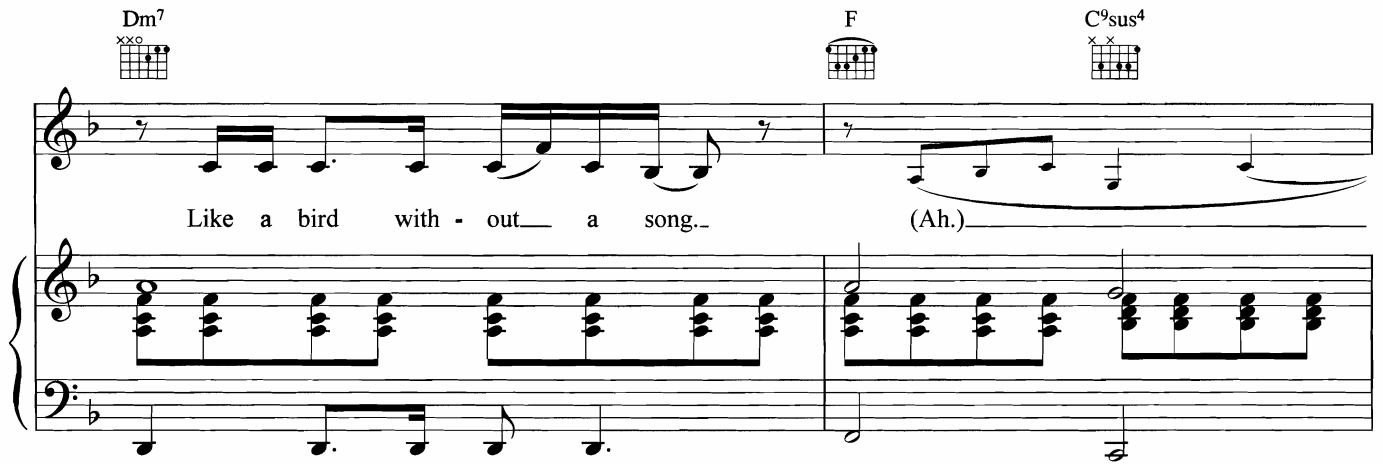
2. It's been so lone - ly with - out U here.



3. (Instrumental till *)



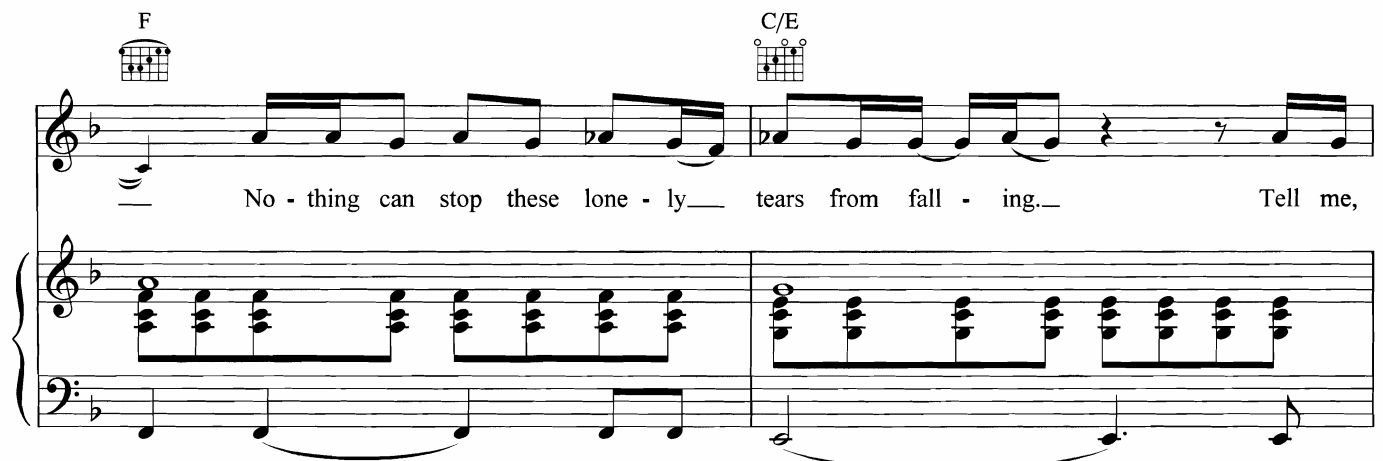
Dm7  F  C9sus4 




Like a bird with - out a song. (Ah.)



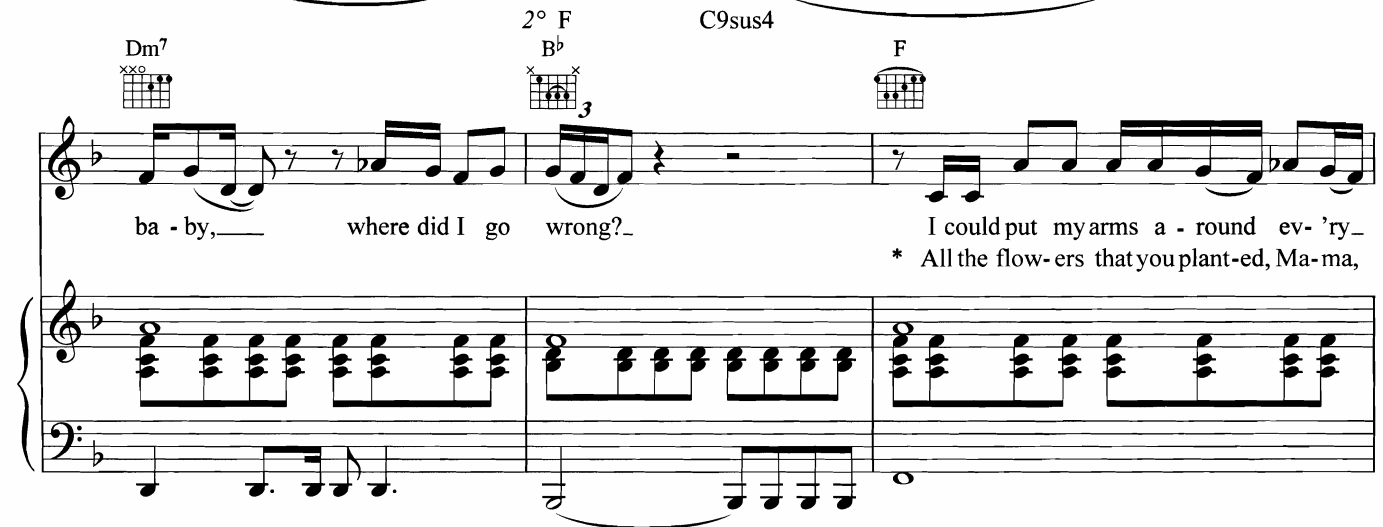
F  C/E 





No - thing can stop these lone - ly tears from fall - ing. Tell me,




Dm7  2° F  C9sus4  F 



ba - by, where did I go wrong? I could put my arms a - round ev - 'ry -
 * All the flow - ers that you plant - ed, Ma - ma,



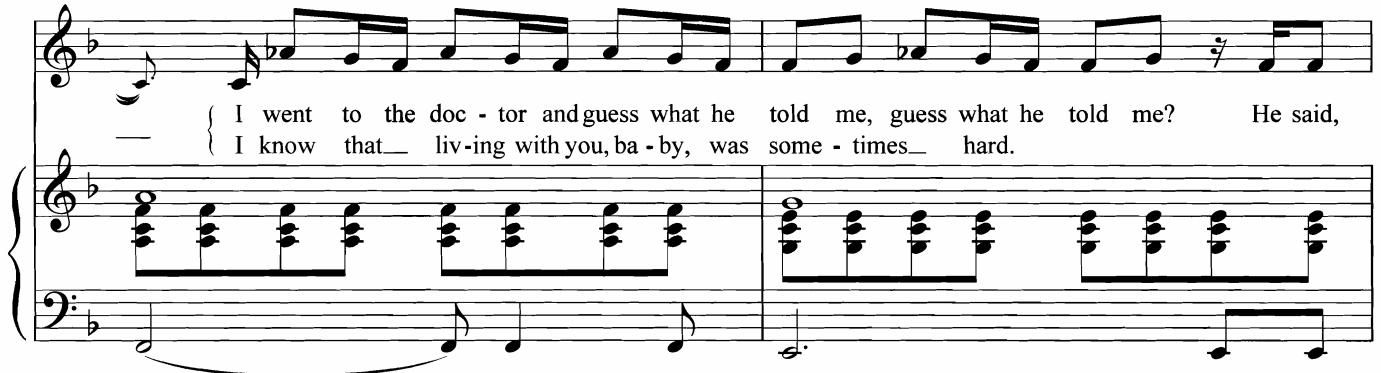
C/E  Dm7  F  C⁹sus4 





boy I see, _____ but they'd on - ly re - mind me of U. _____ } (Ah.) _____
 in the back - yard, all died when you went a - way. _____ }




F  C/E 



_____ { I went to the doc - tor and guess what he told me, guess what he told me? He said,
 I know that _____ liv - ing with you, ba - by, was some - times _____ hard.

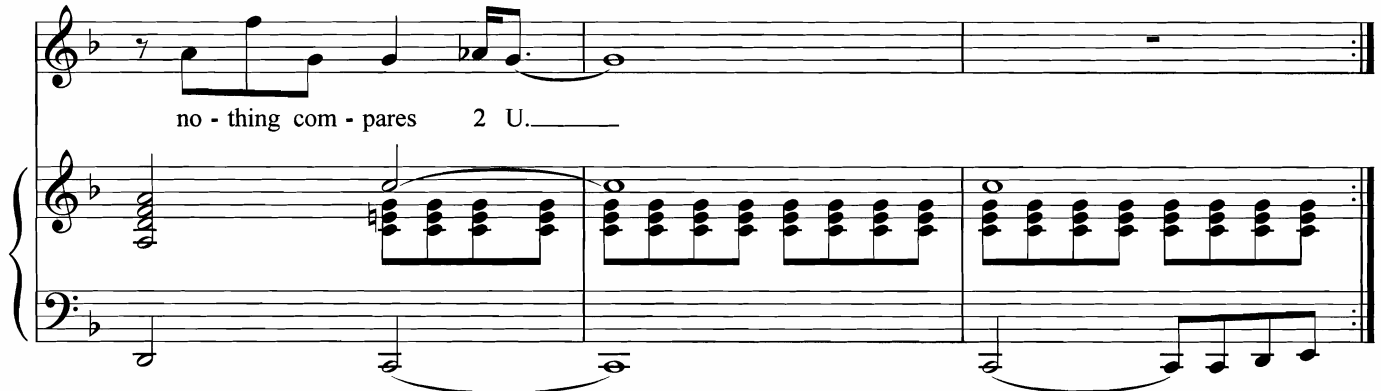


Dm7  A7  E^b  B^b 

"Girl you bet - ter try to have fun, no mat - ter what U do." But he's a fool, 'cos } no - thing com - pares,
 But I'm wil - ling to give it a - noth - er try, }



Dm  C  1. _____
 no - thing com - pares 2 U. _____



2.



No - thing com - pares, no - thing com - pares 2 U. _____

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of eighth and quarter notes with lyrics. The piano accompaniment includes a bass line and a treble line with chords and arpeggios.



No - thing com - pares, _____ no - thing com - pares 2 U. _____

The second system of music continues the vocal line and piano accompaniment from the first system, maintaining the same musical structure and instrumentation.



Repeat to fade

The third system of music shows the vocal line and piano accompaniment repeating the previous material. The vocal line is mostly silent, and the piano accompaniment continues with the same harmonic progression.

Save The Best For Last

BOOGIEWOOGIE.RU

Words & Music by Jon Lind, Wendy Waldman & Philip Galdston

Flowing

mf

Ab(add9) Bb6/D Ab/C Eb/Bb

Ab(add9) Bbsus Db6/9 Cm7 Eb

Bb Ab

Some - times the snow _____ comes down _____ in June. _____
_____ you came _____ to me _____
_____ comes down _____ in June. _____

Some - times the sun _____ goes 'round _____ the moon. _____
when some sil - ly girl _____ had set _____ you free. _____
Some - times the sun _____ goes 'round _____ the moon. _____

Ab/G Ab Bb

Cm



Bb



I see the pas - sion in your eyes.
 You won - dered how you'd make it through.
 Just when I thought our chance had passed,

Eb/G



Ab



Bb



To Coda ⊕

Some - times it's all a big sur - prise.
 I won - dered what was wrong with you.
 you go and save the best for last.

Eb



Ab



'Cause there was a time when all I did
 'Cause how could you give your love to some -

Eb/G



Fm7



Bb7



was wish you'd tell me this was love.
 one else and share your dreams with me?

E \flat

B \flat m7



It's not the way I hoped or how
Some - times the ver - y thing you're look

A \flat /C

D \flat (add9)

A \flat /C



I planned, but some - how it's e - nough.
ing for is the one thing you can't see.

B \flat

B \flat

A \flat



no chord

And now we're stand - ing face to face.
But now we're stand - ing face to face.

E \flat /G

A \flat

B \flat



Is - n't this world a cra - zy place?..

Cm

Bb



Just when I thought our chance had passed,

Eb/G

Ab

Bb



you go and save the best for last.

1 Ab(add9)

Bbsus

Db6/9

Cm7

Eb



2 Eb



All of the nights

Ab Eb/G Ab Bb

La da da da da

Cm Ab Eb/G

da da.

Ab Bb Eb

Some - times the ver -

Bbm7 Cm7

- y thing you're look - ing for is the

Db(add9)

Ab/C

Bb



no chord D.S. al Coda

one thing you can't see. Some-times the snow -

CODA

Eb

Bb/D

Ab/C



Eb/Bb

Ab

Bb(no 3rd)

Ab(add9)



You went and saved the best for last.

Bbsus

Db6/9

Cm7

Eb



Yeah.

She's The One

BOOGIEWOOGIE.RU

Words & Music by Karl Wallinger

♩ = 78



Con pedale



1. I was her, —



she was me, — we were one, — we were free..-
(Verses 3 & 4 see block lyrics)

To Coda ◊



And if there's some-bo - dy call-ing me on, she's the one.



If there's some-bo - dy call - ing me on,



she's the one. 2. We were young,



we were wrong, we were fine all a - long.

E^bmaj7

Cm



If there's some - bo - dy call - ing me on, —

F7

B^bB^b11B^b7

she's the one. —

E^b

When you get to where you wan-na go, — and you know the things you wan-na know, — you're

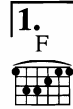
B^bB^b11B^b7E^b

smil - - - ing. — When you said what you wan-na say — and you



know the way you wan - na play, — yeah. You'll be so high you'll be

2° say —



D.%. al Coda

fly - - - - ing. 2. Though the sea — - ing. 3. I was her, —

Coda



If there's some - bo -



- dy call - ing me on, — she's the one. —



If there's some-bo - dy call - ing me on, — she's the





one, yes, she's the one. — If there's some-bo - dy call - ing me on, —



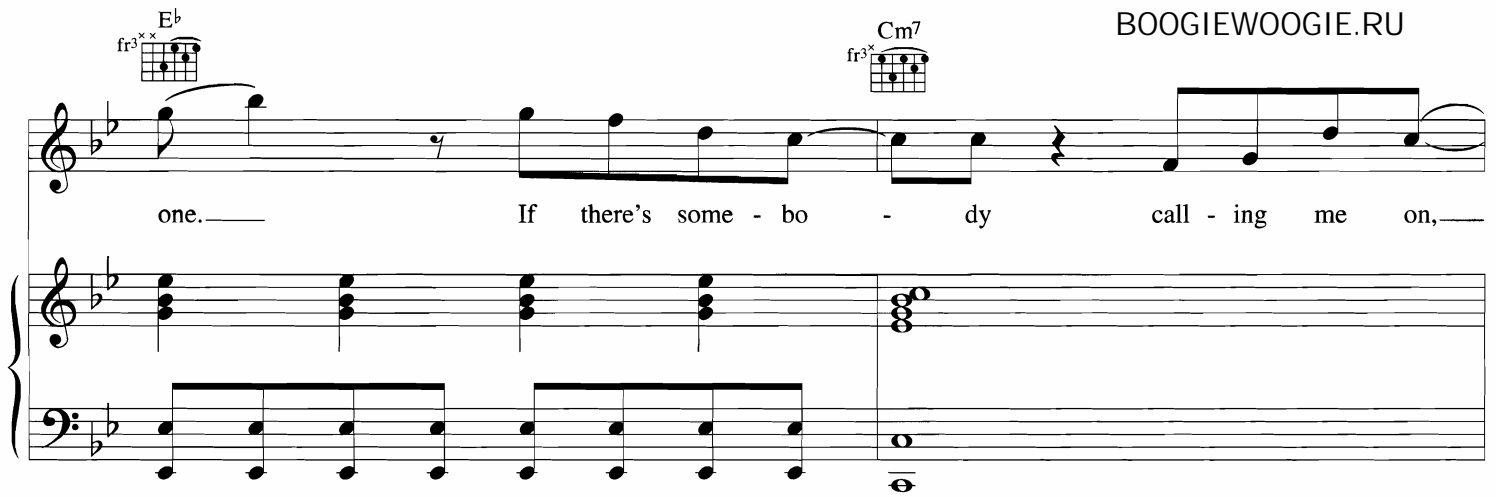
— she's the one, — she's the one. — If there's some-bo -






- dy call - ing me on, — she's the one, — she's the

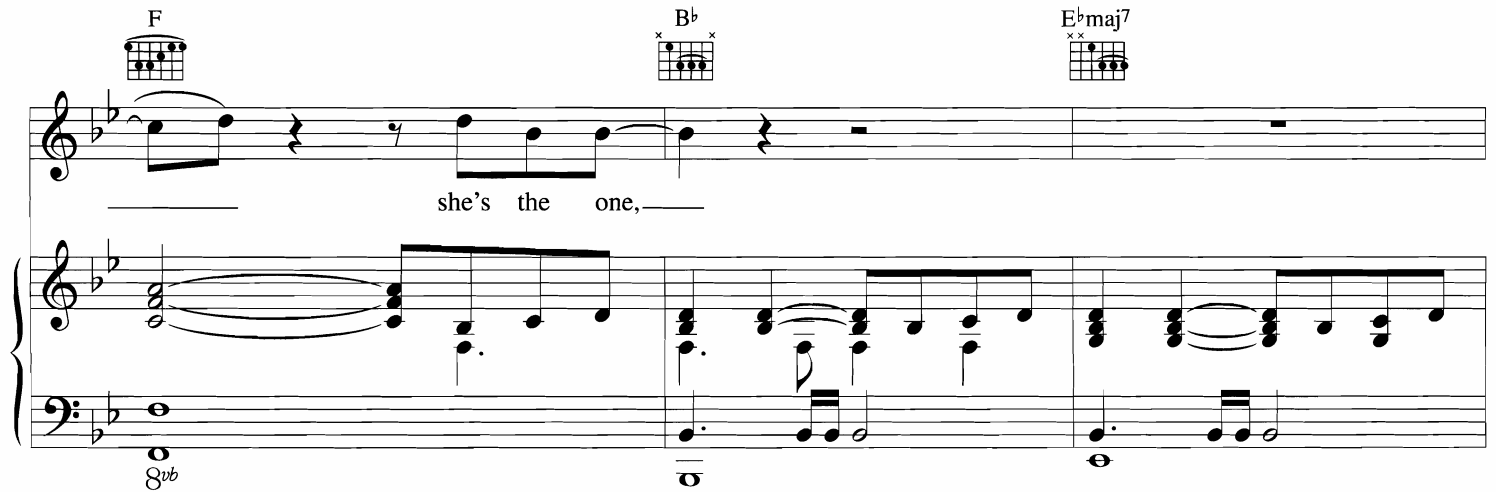






one. ——— If there's some - bo - dy call - ing me on, —



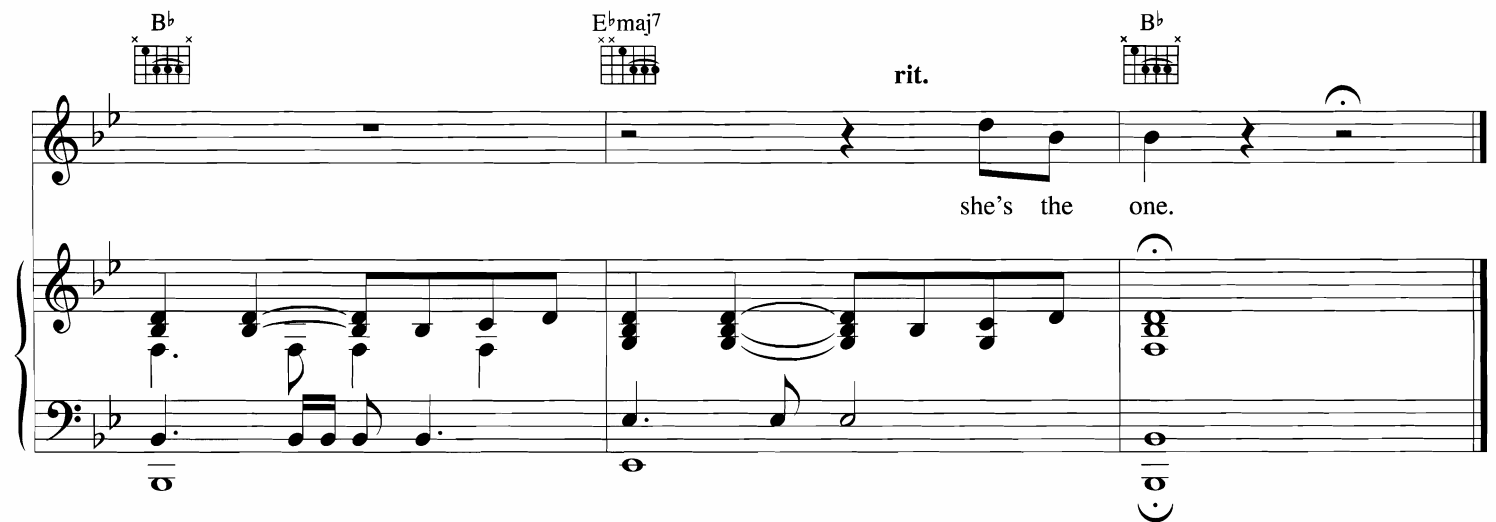




— she's the one, —



rit. she's the one.



Verse 3:

Though the sea will be strong
 I know we'll carry on
 'Cos if there's somebody calling me on, she's the one
 If there's somebody calling me on, she's the one.

Verse 4:

I was her, she was me
 We were one, we were free
 And if there's somebody calling me on *etc.*

Show Me Heaven

BOOGIEWOOGIE.RU

Words & Music by Maria McKee, Jay Rifkin & Eric Rackin

Moderately

A^b D^b/A^b A^b D^b/A^b

mf

A^b D^b/A^b E^b A^b D^b/A^b

1. There you go, flash - ing fe - ver from your eyes.
(Verse 2 see block lyric)

mp

E^b A^b D^b/A^b E^b Fm Cm^7

Hey babe, come ov - er here and shut down tight.

mf

D^b E^b A^b $B^b m$ D^b E^b Fm $B^b m$

I'm not de - ny - ing we're fly - ing a - bove it all,

mf

hold my hand don't let me fall_ you've such a - ma - zing

grace, I've ne - ver felt this way._____ Oh,_____

cresc. *f* Ped. Ped.

show me hea - ven, co - ver_ me,_____

sim.

leave me breath - less. Oh,_____



show me hea - ven please.



If you know what it's like to dream a dream,

mp



ba-by hold me tight and let this be. Oh, oh,

cresc. *f*

Red.



show me hea - ven, co - ver me,

sim.

The musical score consists of two systems. Each system has a vocal line and a piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Chord diagrams are provided above the vocal line for each measure.

System 1:

- Chords: D^b (4fr), E^b (6fr), A^b (4fr), $B^b m^7$.
- Vocal line: "leave me breath - less. Oh, _____"

System 2:

- Chords: D^b (4fr), E^b (6fr), A^b (4fr), $B^b m^7$, D^b (4fr), E^b (6fr).
- Vocal line: "show me hea - ven please. Repeat and fade"

Verse 2:

Here I go, I'm shaking just like the breeze.
 Hey babe, I need your hand to steady me.
 I'm not denying I'm frightened as much as you.
 Though I'm barely touching you,
 I've shivers down my spine, and it feels divine.

Oh, show me heaven, *etc.*

The Most Beautiful Girl In The World

BOOGIEWOOGIE.RU

Words & Music by Prince

$\text{♩} = 94$

D[#]m
6fr

Fade in

Con pedale

D[#]m⁷ **C[#]** **Bmaj⁷** **A[#]m⁷add¹¹** **C[#]11**
6fr 4fr 4fr 4fr 4fr

F[#] **C[#]/F[#]** **Bmaj⁷** **C[#]/B** **Bmaj⁷**
4fr 4fr 4fr 4fr 4fr

Could U be _____ the most beau - ti - ful girl_ in the world?_

F[#] **C[#]/D[#]** **Bmaj⁷** **C[#]/G[#]** **F[#]** **C[#]/F[#]**
4fr 4fr 4fr 4fr 4fr 4fr

Oh. It's plain 2 see _____ U're the rea-

Bmaj7 C#/B Bmaj7 F# C#/D# D#m7 C# Bmaj7 A#m7add11 C#11

- son that God_ made a girl._____ Mm.____

F# C#/F# Bmaj7 C#/B Bmaj7 D#m7 C#/D#

1. When the day_____ turns in-to_____ the last day_ of all time____
(Verse 2 see block lyric)

Bmaj7 C#/B Bmaj9 F# C#/F# Bmaj7 C#/B Bmaj7

I can say_____ I hope U_____ are in these_ arms of mine.____

F# C#/D# Bmaj7 C#/B Bmaj9 F# C#/F# Bmaj7 C#/B Bmaj7

_____ Mm.____ And when the night_ falls be -fore_____ that_ day_ I will cry.____

D#m7
C#/D#
Bmaj7
C#/B
Bmaj9
F#
C#/F#

I will cry tears of joy 'cause af - ter U

Bmaj7
C#/B
Bmaj7
F#
C#/F#
D#m7
C#
Bmaj7
A#m7add11
C#11

— all one can do is die. Oh, oh. Oh,

F#
C#/F#
Bmaj7
C#/B
Bmaj7

oh. Could U be (could U be) the most beau - ti - ful girl in the world?

F#
C#/D#
Bmaj7
C#/G#
F#
C#/F#

(Could U be.) It's plain 2 see U're the rea-

Bmaj7 C#/B Bmaj7 F# C#/D# D#m7 C# Bmaj7 A#m7add11 C#11

- son that God_ made a girl. — Oh, yes U are.

D#m7 D#m6

Spoken: And if the stars ev - er fell one by one from the sky, I know

D#m7 D#m6 Bmaj9

Mars could not be, uh, 2 far be-hind. 'Cause ba-by, this kind of beau-ty, it's got no

D#m7 C# Bmaj7 A#m7add11 C#11

rea - son 2 ev - er be shy. 'Cause hon - ey this kind of beau - ty is the kind that

N.C.

comes from in- side.. Could U be___(could U be)_ the most beau - ti - ful girl_ in the world?_

Drums

— (So beau - ti - ful, _ beau - ti - ful.)_____ It's plain 2 see___(plain 2 see)_ U're the rea -

D#m7 C# Bmaj7 A#m7add11 C#11

D.º. ad lib to fade

- son that God_ made a girl._ Hey, hey,___ Could U be___

gliss.

Verse 2:
 How can I
 Get through days when I can't get through hours,
 I can try
 But when I do, I see U and I'm devoured, oh, yes.
 Who'd allow, who'd allow
 A face 2 be soft as a flower
 I could bow
 And feel proud in the light of this power
 Oh... yes...

You Do Something To Me

BOOGIEWOOGIE.RU

Words & Music by Paul Weller

$\text{♩} = 74$



mf



1. You do— some- thing to me, — some - thing— deep in -



- side, — I'm hang- ing on— the wi - re —



for a love- I'll nev - er find. — 2. You do— some - thing—



— won - der - ful ————— then chase — it all — a - way, —

(Verse 3: instrumental to chorus)



mix - ing my — e - mo -



- tions, ————— that throws — me back — a - gain. —



CHORUS

Hang - ing on the

f

C7/G



Am7



wi - re, yeah, I'm wait - ing for my

Em



Cadd9



change, I'm danc - ing through the

G



A7



C



1.

Em



fi - re just to catch a flame and feel real a - gain.

2.

Em



D



Am7



Bm7



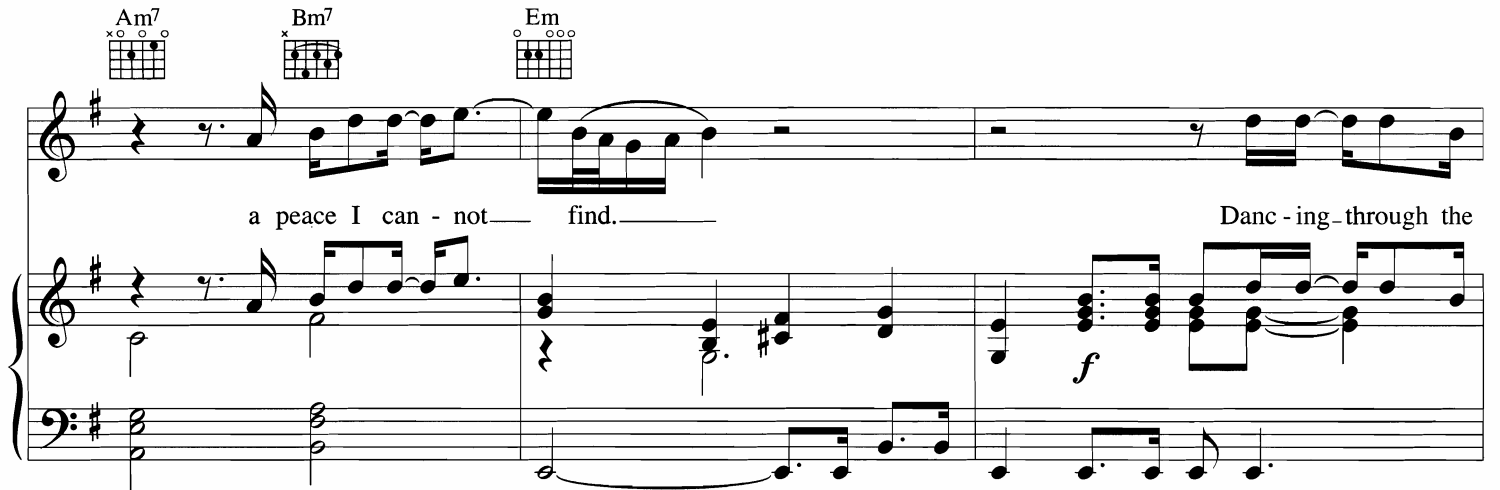
You do some-thing to me, some-where deep in -

Em D



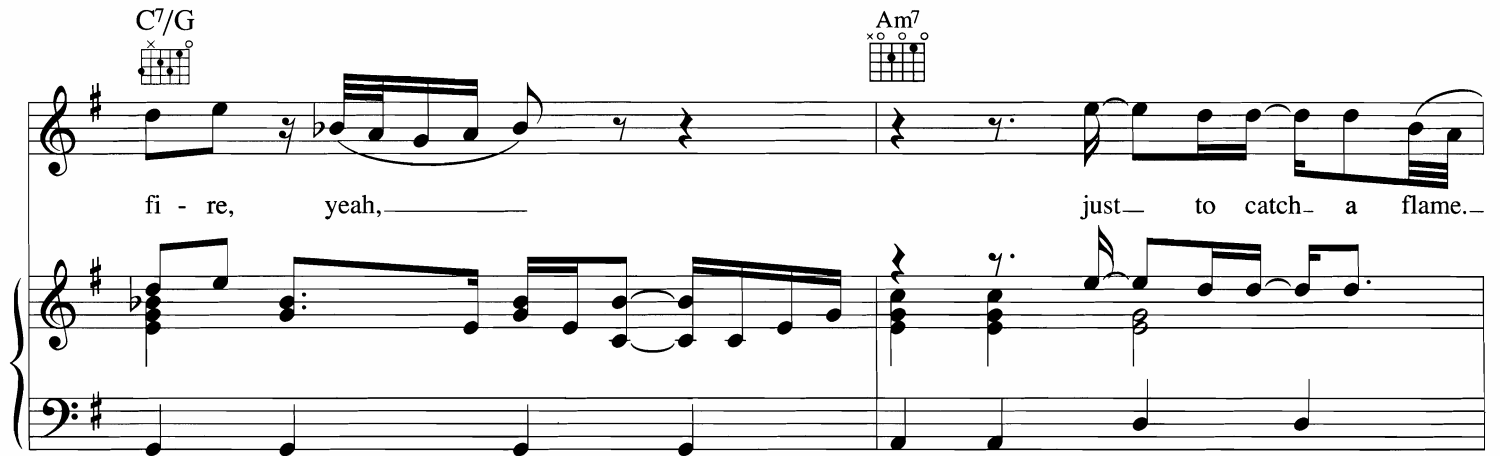
- side. I'm hop- ing to get close to

Am7 Bm7 Em




a peace I can - not find. Danc - ing through the

C7/G Am7






fi - re, yeah, just to catch a flame.

Em Cadd9





Just to get close

G  A7  Cadd9 




to, just close e - nough - to tell you that:

mf *sf*

Em  D 

You do some- thing to me,

mf

Am7  Bm7  Em 

some- thing deep in - side.

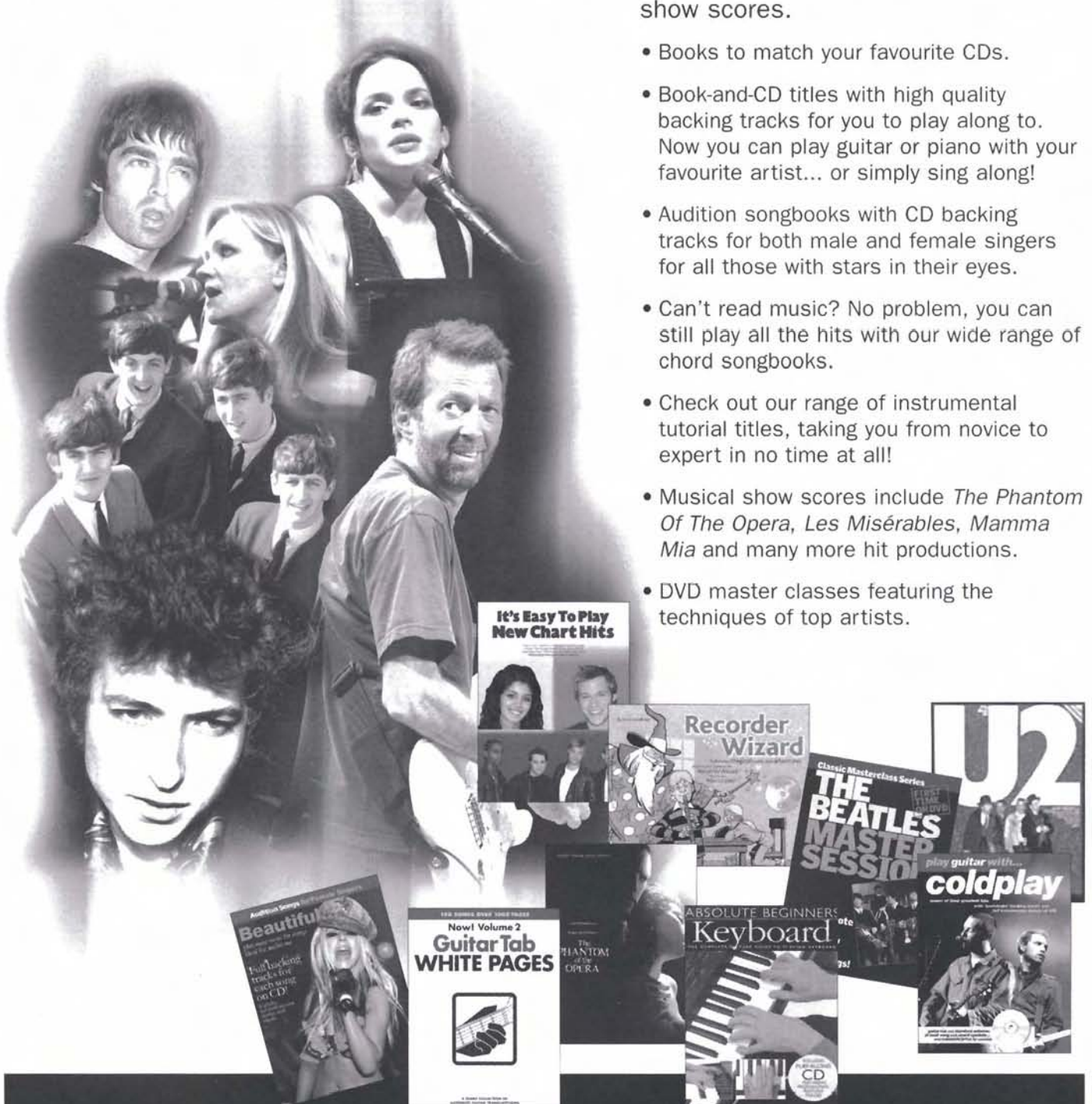
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