

• janet jackson 1986/1996

# Design of a decade

# Contents:

1. Love will never do (without you)
2. Runaway
3. Escapade
4. Miss you much
5. Alright
6. Black cat
7. Rythm nation
8. Come back to me
9. Twenty foreplay

# LOVE WILL NEVER DO (WITHOUT YOU)

Words and Music by  
JAMES HARRIS III and TERRY LEWIS

Moderately, with strong beat

Fm7(addBb)



Dbmaj9(addBb)



Fm7



Bbm



Eb



A<sup>b</sup>5



4fr.

The first system of music features a guitar part with six chords: Fm7(addBb), Dbmaj9(addBb), Fm7, Bbm, Eb, and Ab5 (4fr.). Below the guitar part is a piano accompaniment in 4/4 time, marked 'smoothly' and 'mp'. The piano part consists of a treble and bass clef staff with a melodic line in the treble and a bass line in the bass.

No Chord

The second system shows a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line has a rest for the first three measures, followed by the lyrics 'Our friends'. The piano accompaniment is marked 'mf' and provides a steady bass line.

N.C.

The third system contains the main vocal melody and piano accompaniment. The lyrics are: 'think we're op - po - sites, fall - ing in and out of love. — / guys have tried be - fore to re - place you as my lov - er.' The piano accompaniment is marked 'N.C.' and provides harmonic support for the vocal line.

They all said we'd nev - er last, still we  
 Nev - er did I have a doubt, boy, it's

D<sup>b</sup>maj9 3fr.

man-age to stay to- geth - er. There's no eas - y ex-plan - a - tion for  
 you I can't do with - out. I feel bet- ter when I have you near.

D<sup>b</sup>m6 3fr.

— it, but when - ev - er there's a prob-lem we al - ways work it  
 — me, 'cause no oth - er love a-round has quite the same ooh,

A<sup>b</sup> 4fr.

N.C.

out some- how, — work it out some- how. —  
 ooh, — like you do do do do, babe. }

Fm7(addBb)



Dbmaj9 3fr.



They said it would-n't last, we had to prove them wrong. 'Cause I've learned in the

Fm7(addBb)



1.

Ebsus4



Ab sus2 3fr.



N.C.

past that love will nev - er do with - out you.

2.

Eb7sus4



Ab 4fr.



Oth - er do with - out you,

Ab7sus4 4fr.



Db/Ab 4fr.



Dbm6/Ab 3fr.



Ab 4fr. N.C.



do with - out you. Love will nev - er do with - out you,

(b)

do with- out — you.

Fm7   Bbm   Eb   Fm   N.C.

Love will nev - er

Gb/Ab   Bbm/Ab   Ab *4fr.*   Gb/Ab   Bbm/Ab   Ab *4fr.*

do, ——— love will nev- er do with- out — you. — Love will nev- er

Gb/Ab   Bbm/Ab   Ab *4fr.*   Gb/Ab   Bbm/Ab   Ab *4fr.*

do, ——— love will nev- er do with- out you. — They said it would-n't



Fm7(addBb)



Dbmaj9 3fr.



Fm7(addBb)

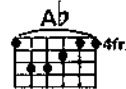


last, we had to prove them wrong. 'Cause I've learned in the past that love could nev-er  
you.

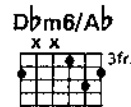
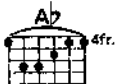
1. 2.



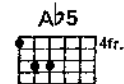
3.



do with-out do with-out, do with-out you.

N.C.



# Runaway

Words and Music by  
JANET JACKSON, JAMES HARRIS III  
and TERRY LEWIS

Moderately slow ♩ = 92

Ab G7/Ab Ab

G7/Ab Ab G7/Ab

Ab G7/Ab Ab

Verse 1:

Ab G7/Ab Ab G7/Ab

1. I've seen the world, been to man - y plac - es.





Made lots of friends, man - y dif - ferent rac - es.

Bridge:



I've had such fun a-round the  
I woke up with an Aus -  
I wan-na share the world...

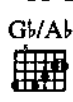
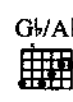
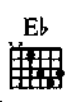


world\_ it's true, Af - ri - can skies with a Nai - ro - bi mood. Oh,  
tra - lian breeze, and danced the dance with Ab - o - rig - i - nes. Oh,  
with\_ you. Spring-time in Par - is feels so good to me. Oh,



I fell a - sleep in Tus - ca - ny\_ and I dreamed\_  
un - der the moon-glow down in Mex - i - co\_ I dreamed\_  
this is for me re - al - i - ty, so please,

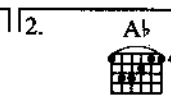
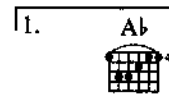
Chorus:



the one thing miss-ing was you. —  
 one thing was miss-ing that's you. — Run a - way with me, my love. — Yeah, — yeah —  
 make all my wish-es come true. —



yeah, yeah. —  
 (na da din da di de doop —) Run - a - way with me my love. —



N.C.

Yeah, — yeah, — yeah, — yeah. — yeah, — yeah. —

Verse:



2. We'll sail the wa - ters of man - y col - ors, won't need a com-pass, love will



guide our way. Don't need no-bod-y long as we got each oth-er.



*D.S. al Coda*

No need to hur-ry, we've got ev-ery day.

*Coda*



yeah, yeah. (na da din da di de doop.) And I just know we'll have a good-



time. Ooh, ooh, and I just

Dbm7/Gb



Ab



Ab7



know we'll have a good\_\_ time.

Ah, ah,\_\_ please come with me\_\_

Dmaj9



Db6



Dbm7/Gb



Ab



and I just know we'll have a good\_\_ time.

Ab7



Dmaj9



Db6



Dbm7/Gb



Ab



And I just know we'll have a good\_\_ time.

Ab7



Dmaj9



Db6



1. Dbm7/Gb



2. Dbm7/Gb



N.C.

And I just know we'll have a good\_\_ know we'll have a good\_\_ time. (Yeah!)

# Escapade

Words and Music by  
 JANET JACKSON, JAMES HARRIS III  
 and TERRY LEWIS

Medium Dance groove

The musical score is written for piano in 4/4 time, featuring a medium dance groove. It consists of four systems of music. The first system begins with a *mf* dynamic marking. The second system includes a variety of chords such as *Db/Ab*, *Ab/Gb*, *Bbm7/Gb*, *Ab/Gb*, *Ebsus4*, *Ab/Eb*, and *Db*. The third system includes *Db*, *Fm*, *Ab5*, and *Db*. The fourth system includes *Ab*, *Db(addEb)/Ab*, and *N.C.* (No Chord). The score includes numerous guitar chord diagrams and dynamic markings like *mf* and *4fr.* (four fret).

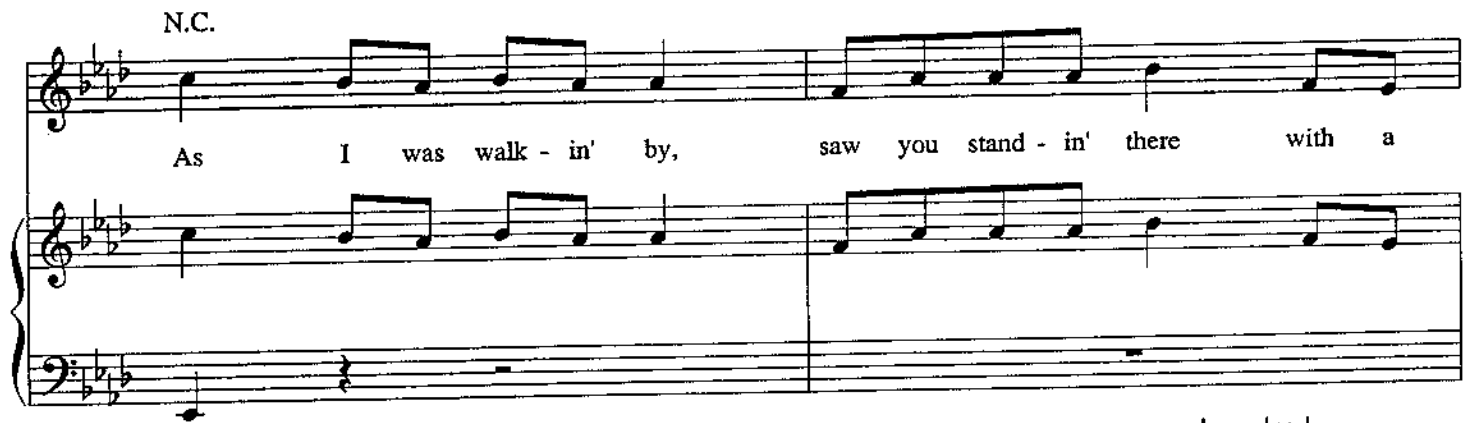
Db(addEb)/Ab 



I. N.C.      2. N.C.



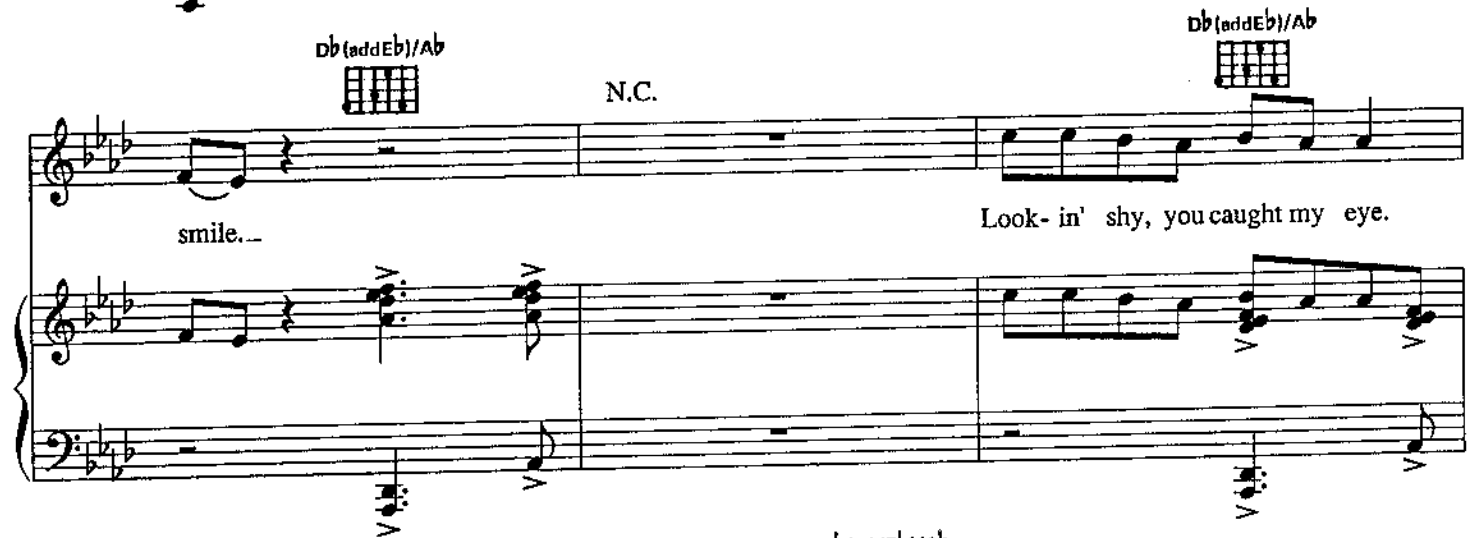
N.C.


As I was walk - in' by, saw you stand - in' there with a



Db(addEb)/Ab       N.C.      Db(addEb)/Ab 

smile...      Look - in' shy, you caught my eye.



N.C.      Db(addEb)/Ab       N.C.

Thought you'd want to hang for a - while...      Well, I'd



Ab(addBb)



like to be with you and, you know, it's Fri - day,

Db(addEb)



too. I hope you can find the time this

Ab(addBb)

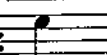


Ab9



week-end to re-lax and un-wind...

Dbmaj7 4fr.



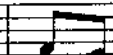
Eb



Fm



Dbmaj7 4fr.



1.3. My mind's tired, I've worked so hard all week...  
 2. don't hold back, just have a good time.







We'll Cashed my the check, I'm read - y to go.  
 make the rules up as we go a-long,







I prom - ise you I'll show you such a good - time.  
 and break them all if we're not hav - in' fun.



**Chorus:**





Come on ba - by, let's get a - way. Let's save our troub - les for an -







oth - er day. Come go with me, we've got it made.





Bbm7 Ab

Let me take you on an es - ca - pade. (Let's go!)

Ab(addBb) Bbm7 Gbmaj7 N.C. Ab(addBb) Bbm7 Gbmaj7

Es - ca - pade, we'll have a good time. Es - ca - pade,

N.C. Ab(addBb) Bbm7 Gbmaj7 N.C.

leave our wor-ries be - hind. Es - ca - pade, well, you can be mine.

Ab(addBb) Bbm7 Gbmaj7 1. N.C. 2. N.C. *Fade on Chorus:*

Es - ca - pade, es - ca - pade. So es - ca - pade.

# Miss You Much

Words and Music by  
JAMES HARRIS III and  
TERRY LEWIS

Medium Funk

Dbm9



No Chord

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble clef part begins with a Dbm9 chord and a dynamic marking of *f*. The bass clef part features a rhythmic pattern of eighth and sixteenth notes. The system is divided into three measures.

Abm6



The second system of musical notation consists of a grand staff with a treble and bass clef. The treble clef part features a melodic line with a slur over the first two measures. The bass clef part continues the rhythmic pattern from the first system. The system is divided into three measures.

N.C.

Shot —

like an ar - row through my heart. —

The third system of musical notation consists of a grand staff with a treble and bass clef. The treble clef part contains the vocal melody with lyrics. The bass clef part continues the rhythmic pattern. The system is divided into three measures.

That's the pain I feel, — I feel when - ev - er

N.C.

we're a - part. — Not to say that I'm in love\_ with you\_ I'm rush - ing home\_

but who's to say that I'm not. — I just know that if  
just as soon as I can. — I'm rush - ing home to see your

feels wrong\_ when I'm a - way too long. — It makes my  
smil - ing face\_ and feel your warm em - brace, — it makes me

bod - y hot, — so let me tell ya ba - by. }  
 feel so g - g - g - good. — So I'll tell you ba - by. }

Abm7 *4fr.* Abm6 Abm7 *4fr.*

I'll tell your ma - ma, I'll tell your friends... I'll tell an - y - one who's

Abm6 Abm7 *4fr.*

heart can com - pre - hend. — Send it in a let - ter, ba - by

Abm6 Abm7 *4fr.* Abm6

tell you on the phone. I'm not the kind - a girl who likes to be a - lone. I miss ya

Abm6



much, — I real- ly miss you much. —

(Boy - oh - I miss you much) (M - I - S -

I miss ya - much, — ba - by I real- ly

S you much.) (Boy - oh - I miss you much)

miss you much. — I miss ya

(M - I - S - S you much.) - S you much.)



much, — I real- ly miss you much. —

(Boy - oh - I miss you much) (M - I - S -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. It contains the lyrics 'much, — I real- ly miss you much. —'. The middle staff is another vocal line in treble clef with the lyrics '(Boy - oh - I miss you much) (M - I - S -'. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs) with a key signature of three flats and a common time signature.

I miss ya much, — ba -

S you much.) (Boy - oh - I


The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. It contains the lyrics 'I miss ya much, — ba -'. The middle staff is another vocal line in treble clef with the lyrics 'S you much.) (Boy - oh - I'. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs) with a key signature of three flats and a common time signature.

To Coda ◊

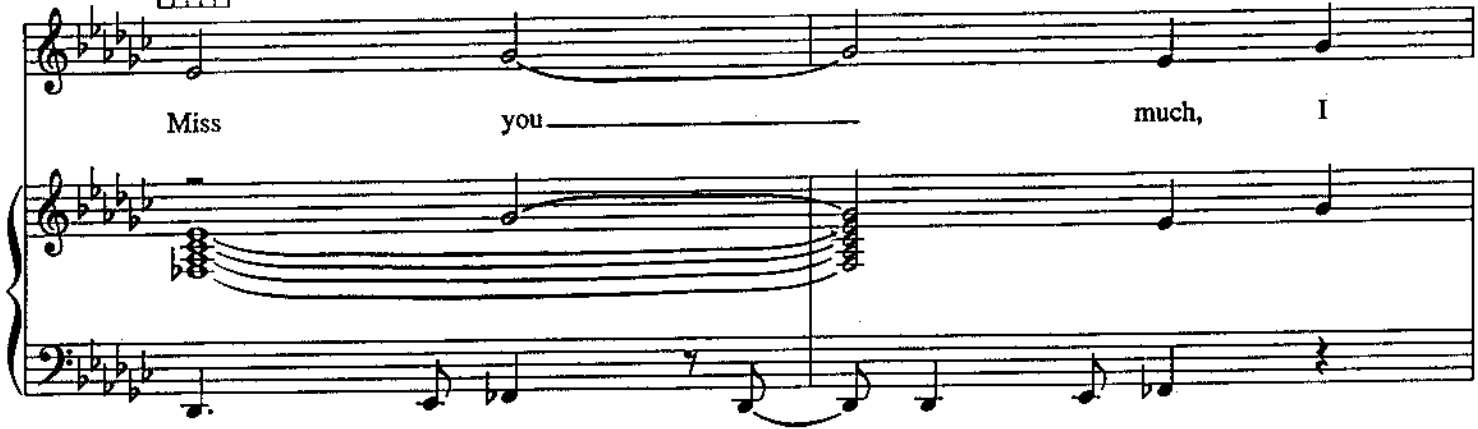
by I real- ly miss you much. —

miss you much) (M - I - S - S you much.)

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. It contains the lyrics 'by I real- ly miss you much. —'. The middle staff is another vocal line in treble clef with the lyrics 'miss you much) (M - I - S - S you much.)'. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs) with a key signature of three flats and a common time signature.

Dbm11  
 4fr.

Miss you ————— much, I



miss you much. Miss you —————




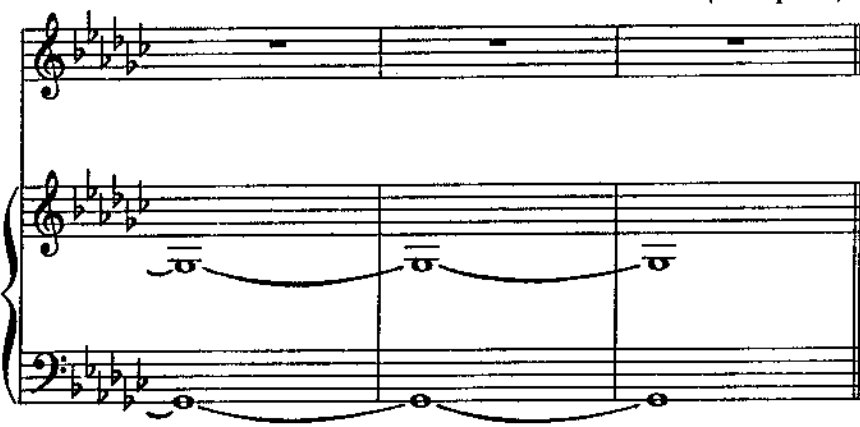
————— much, I miss you much. —————

N.C.



*D.S. al Coda*  $\Phi$   
 (No repeats)

Coda  $\Phi$   
 Abm6



Spoken: That's the end?



# Alright

Words and Music by  
 JANET JACKSON, JAMES HARRIS III  
 and TERRY LEWIS

Moderate funk

Chmaj9



Al - right, \_\_\_\_\_ al - right, \_\_\_\_\_ al -

right, \_\_\_\_\_ al - right with me. Al - right, \_\_\_\_\_ al -

right, \_\_\_\_\_ al - right, \_\_\_\_\_ al - right with me.

*mf*

The musical score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It features a vocal line and a piano accompaniment. The piano part includes a bass line and a treble line with chords. The tempo is marked 'Moderate funk' and the dynamic is 'mf'. A guitar chord diagram for Chmaj9 is provided at the top.



Cbmaj9



See - ing— that your love's true,— nev - er I'll doubt you.  
Catch a fall - in' star that shines,— make a wish, clap 3 times.

My heart— be - longs to you, that's al - right with me.  
Dreams come true, it's in the mind, that's al - right with me.

Worlds could\_ end a - round me, so in love that I can see.  
Your wish\_ is my com - mand, nev - er thought I'd fall in love a - gain.

You and me were meant to be, that's al - right with me.  
A - gain with my best friend, that's al - right with me.

Cbmaj9



Friends come, and friends\_ may go, — my friend, you're real, — I know. —

True self, you\_ have shown you're al - right with me. Through thick and thick\_ to thin, —

*To Coda* ⊕

I'll love you till\_ the end. You know it's true, — my friend, you're al - right with me.

{ Friends come and friends\_ may go, — my friend, you're real, — I know. —  
Al - ways and ev - er - last - ing, this love is just\_ not pass - ing.

1.

True self you\_ have shown you're al - right with me. } Through thick and thick\_ to thin, -  
 We're hap - py\_ as can be, al - right with me. }

I'll love you till\_ the end. You know it's true\_ my friend, you're al - right with me.

Cbmaj9



(Al - right Ah, al - right\_ with me. Ah, shoo - be - doo - be - dup, al -  
 with me, al - right with me,

right\_ with me. Al - right\_ with me.  
 al - right with me, al - right with me.)

2. Cbmaj9



(Al - right Ah, — with al - right... with me. Ah, —  
me, al - right

with shoo - be - doo - be - dup, al - right — right with me.  
me, al - right with me,

Cbmaj9



Al - right — with me. It's al - right, — ba -  
al - right with me.)

D.S.  $\frac{3}{4}$  (first lyric) at Coda  $\oplus$

by. It's al - right, — I tell you that it's al - right with me.

Coda

Cbmaj9



al - right with me. (Al - right Ah, ——— with me, al - right — with

me. al - right Ah, ——— with shoo-be-doo-be-dup, al - right ——— al - right

with me. Al - right ——— with me. with me, al - right ——— with me.)

Repeat and fade (vocal ad lib)

Cbmaj9



It's al - right, now, it's al - right, now, it's al - right, now, al - right with me.

# Black Cat

Words and Music by  
JANET JACKSON

Moderate rock ♩ = 114



*f*

1. All the lone -

Verse:



ly nights I spend a - lone, — nev - er 'round to love me, — you're al - ways

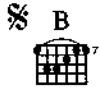
2. See additional lyric

gone... 'Cause you're hang - in' out, break-in' the rules... Oh, the man

has come look - ing for you. You're a reb - el now, don't give a damn...

Al - ways car - rying on with the gang. I'm try - in' to tell

you boy, it's a mis - take. You won't re - al - ize... 'til it's too late.



Don't un - der - stand... why you in - sist on ways of liv - ing such a dan - ger - ous life...



— Time af - ter time, you stay a - way and I just



N.C.

know that you're tell - ing me lies. —

Chorus:



Black cat, nine lives, short days, long nights. Liv - in' on the edge, not a -



fraid to die. Heart - beat real strong but not for long.

*To Coda* 1. 2.

Bet - ter watch your step or you're gon - na die. 2. You're so to - get - gon - na die.

E5

Black cat.


*D.S. al Coda*

## ♩ Coda

gon - na die. Black cat, nine lives, short — days, long — nights.

Liv - in' on the edge, not a - fraid to die. Heart - beat real strong but —

— not for — long. Bet-ter watch your step or you're gon-na die.

D5  E5 

## Verse 2:

You're so together boy,  
But just at a glance  
You'll do anything  
If given a chance.  
Scheming, plannin' lies  
To get what you need.  
So full of promises  
That you never keep.

Don't you tell yourself  
That it's okay,  
Sick and tired of  
All your games.  
And you want me to stay,  
Better change,  
Makes no sense to me,  
Your crazy ways.

Don't understand  
Why you insist  
On ways of living such a dangerous life.  
Time after time, you stay away  
And I just know that you're telling lies.  
(To Chorus:)

# Rhythm Nation

Words and Music by  
JANET JACKSON, JAMES HARRIS III  
and TERRY LEWIS

Moderate Funk

No Chord

The piano introduction consists of two staves (treble and bass clef) in 4/4 time. The melody in the treble clef starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This pattern repeats with a slight rhythmic variation. The bass clef provides a steady accompaniment with quarter notes G2, B1, and D2.

This system contains the first line of the song. It features a vocal line and piano accompaniment. The vocal line begins with a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with 'N.C.' (No Chord) above it. The lyrics are: "With mu - sic by\_ our side\_ to break\_". The piano accompaniment continues with a rhythmic pattern of eighth and quarter notes.

This system contains the second line of the song. The vocal line continues with the lyrics: "— the col - or lines, — let's work\_ to - geth - er to\_ im - prove\_". The piano accompaniment maintains the same rhythmic accompaniment.

This system contains the third line of the song. The vocal line concludes with the lyrics: "— our way\_ of life. — Join voic - es in\_ pro - test\_ to so-". The piano accompaniment continues with the same rhythmic accompaniment.

cial in - jus - tice. — A gen - er - a - tion full of cour -

N.C.

age, come forth with me. — *Peo-ple of the world to-day, — are we look-ing for a*

*bet-ter way of life?* We are a part of the rhy - thm na - tion. —

*Peo-ple of the world u - nite, — strength in num-bers, we can set it right one time.*

We are a part of the rhy - thm na - tion. —

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "We are a part of the rhy - thm na - tion. —". The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. The melody in the piano part is primarily in the right hand, with some bass line activity in the left hand.

N.C.  
This is — the test, — no strug - gle, no — prog - ress. —

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the instruction "N.C." (No Chorus) above the first measure. The lyrics are "This is — the test, — no strug - gle, no — prog - ress. —". The piano accompaniment continues with a similar melodic and harmonic structure to the first system.

Lend a hand to help your broth - er do — his best. — Things —

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Lend a hand to help your broth - er do — his best. — Things —". The piano accompaniment features a more active bass line in this system, with frequent eighth-note patterns.

— are get - ting worse, — we — have — to make them bet ter. —

The fourth and final system of the musical score on this page continues the vocal line and piano accompaniment. The lyrics are "— are get - ting worse, — we — have — to make them bet ter. —". The piano accompaniment maintains its rhythmic and harmonic accompaniment for the vocal line.

It's time\_ to give\_ a damn,, let's work\_\_ to - geth - er,\_\_\_ come on\_\_\_ now.

Peo- ple of the world to- day,\_\_\_ are we look- ing for a bet- ter way of life?

We are a part of the rhy - thm na - tion.---

Peo- ple of the world u - nite,\_\_\_ strength in num- bers, we can get it right one time.

N.C.

We are a part of the rhy - thm na - tion. — Rhy -

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the lyrics "We are a part of the rhy - thm na - tion." followed by a repeat sign and the word "Rhy -". The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with a simple bass line.

thm na - tion. Rhy -

The second system continues the vocal line with "thm na - tion." followed by a repeat sign and "Rhy -". The piano accompaniment continues with similar rhythmic patterns.

thm — na - tion.

The third system shows the vocal line with "thm" followed by a long horizontal line and then "na - tion.". The piano accompaniment continues.

Rhy - thm na - tion.

The fourth system shows the vocal line with "Rhy - thm na - tion.". The piano accompaniment concludes the piece with a final cadence.

# Come Back To Me

Words and Music by  
 JANET JACKSON, JAMES HARRIS III  
 and TERRY LEWIS

Easy Ballad

The musical score is arranged in four systems. Each system includes a vocal line with lyrics 'Oo, \_\_\_\_\_' and a piano accompaniment. The piano part is marked *mp* (mezzo-piano). Below the piano part, guitar chord diagrams are provided for each measure. The key signature has three flats (B-flat major/D-flat minor) and the time signature is 4/4.

**System 1:**

- Chords: Bbm7, Fm7/Ab, G7+5, Ebm/Gb, F7, Fbmaj7<sup>2fr.</sup>, Fbmaj7-5<sup>2fr.</sup>

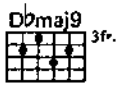
**System 2:**

- Chords: Dbmaj9<sup>3fr.</sup>, Eb, Fm7(addBb) Eb/G, Dbmaj9<sup>3fr.</sup>, Eb, Fm7(addBb) Eb/G

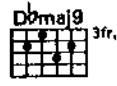
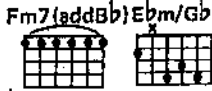
**System 3:**

- Chords: Dbmaj9<sup>3fr.</sup>, Eb, Fm7(addBb) Eb/G, Dbmaj9<sup>3fr.</sup>, Eb, Fm7(addBb)

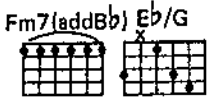




Look - ing\_\_ through an old drawer\_\_ Came a - cross the let - ter you wrote..  
 Lord knows\_ that I have tried\_\_ to live\_\_ my life\_\_ as one..



Said you\_\_ need - ed time a - way,\_\_  
 Friends tell\_\_ me to hold on,\_\_



that was\_\_ so long a - go.\_\_\_  
 tough times\_\_ don't last for long.\_\_\_



All my life I've wait - ed\_\_ to see your\_\_ smile\_\_ a - gain..  
 My a - ban - doned heart\_\_ just does - n't un - der - stand..

Ebsus4 Eb

Bbm7 Fm7/Ab G7+5

Ebm/Gb F7

Fbmaj7 2fr.

Fbmaj7-5 2fr.

In my mind I hat - ed not a - ble to - let go.  
 My un - dy - ing love - for you won't let me wait.

Dbmaj9 Eb Fm7(addBb) Eb/G

Come back - to me, - I'm beg - gin' - you please, -

Dbmaj9 3fr. Eb Fm7(addBb) Eb/G Dbmaj9 3fr. Eb

Come back - to me. - I want you to - come back - to me, - I'm

Fm7(addBb) Eb/G Dbmaj9 3fr. Eb Fm7(addBb) 1.

beg - gin' - you please, - come back - to me. -

2.

*E<sub>b</sub>/G* *D<sup>b</sup>maj9* *E<sub>b</sub>* *Fm7(addB<sub>b</sub>)E<sub>b</sub>/G* *D<sup>b</sup>maj9* *B<sub>b</sub>*

*Fm7(addB<sub>b</sub>)* *E<sub>b</sub>/G* *D<sup>b</sup>maj9* *E<sub>b</sub>* *Fm7(addB<sub>b</sub>)E<sub>b</sub>/G* *D<sup>b</sup>maj9* *E<sub>b</sub>* *Fm7(addB<sub>b</sub>)*

I want you to come back \_ to me, \_ come back. \_

I want you to \_ come back \_ to me, \_ come back. \_

D.S.  $\text{S}$  at Coda  $\text{C}$

Spoken: Please come back to me, I miss you so much. Wherever you are, I love you.

Coda  $\text{C}$

Repeat and fade (vocal ad-lib)

*F<sup>b</sup>maj7* *F<sup>b</sup>maj7-5*

# Twenty Foreplay

Words and Music by  
 JANET JACKSON, JAMES HARRIS III  
 and TERRY LEWIS

Slowly ♩ = 66

Gmaj9 F#m11 Dmaj9 C#m7 Gmaj9 F#m11 Dmaj9 C#m7

Gmaj9 F#m11 Dmaj9 C#m7 C6/9 Bmaj9 N.C.

Dmaj9 Em7/D Dmaj9 Em7/D

Sleep, my love. Don't you wor - ry, you just sleep, my love,

Am9 D13 Gmaj9 F#m11

and I'll stroke your hair. Oh, the sun - light on your face as the

Fmaj9      Ebmaj9      Dmaj9      Em7/D

day be-gins\_ to break...      When you wake\_\_\_\_\_      and\_ your smile\_ meets mine\_ ah, my

Dmaj9      Em7/D      Am9      D13

day be - gins. \_\_\_\_\_      You're\_ my in - spi - ra - tion.

Gmaj9      F#m11      Fmaj9      Em7      Em7/A

See - ing your\_ face glow\_      is the nic - est of\_ hel - los. \_\_\_\_\_

Bm9      Gmaj9      F#m11      Em7      Em7/A

Five till\_ noon,      you sneak\_ up\_      from be - hind, \_\_\_\_\_

Bm9



Gmaj9



F#m11



Em7



Em7/A



kiss and ca - ress me, make love to my mind. A whis-per and a

Bm9



Gmaj9



F#m11



Em7



kiss from you warms my heart, means so much.

Em7



F#m11



Gmaj9



Em7/A



Bmaj9



Em7



F#m11



Gmaj9



Mak - ing love our way be - gins ear - ly in the day.

Am9



Am7/D



Gmaj9



Cmaj9



You walk in the room in a sun - set sort of mood.

Am9



Am7/D



Gmaj9



N.C.

my e - mo - tions light\_ up 'cause\_ of you.

Cm9



F7sus



F7



Bbmaj9



Ebmaj9



Now, that eve - ning's come, we're dressed\_ for us\_ my love.

Em7



Em7/A



F#7/A#



Bm7



E7



N.C.

Wine\_ and can - dles puts\_ us in a sex - y mood. That's when we get to\_

*mf*

G



E7/G#



G/A



Bbdim7



Bm7



E7



it, close our eyes, feel our\_ way through\_ it. I can't wait to groove\_

and we'll take it nice\_ and slow. Oh, here we go.

G E7/G# G/A Bbdim7 Bm7 E7

— ya, 'cause you sure know how\_ to move\_ it. You've made love to my mind, —  
 — Tell me, do you want the blind - fold? — Tell me what you like. —

G E7/G# G/A Bbdim7 Bm7 E7

— now, you got - ta take me from\_ be - hind, — just like in the mov -  
 — Ba - by, should I do it once\_ or twice? — I know that we get\_ naugh -

G E7/G# Am9 Am7/D Gmaj9 1. F#7(#9) 2. F#7(#9)  
 N.C. N.C. N.C. N.C.

- ies when the ac - tion be - gins. — Let's put on a show\_ —  
 - ty, but I know you like it like that. —

G E7/G# G/A Bbdim7 Bm7 E7

Now that\_ we felt\_ this warm\_ ex - plo - sion, — I know you're sat -



G E7/G# G/A Bbdim7 Bm7 E7

- is - fied, I see it in your eyes.

G E7/G# G/A Bbdim7 Bm7 E7

Re - lax, be still my love. Let your heart slow down,

G E7/G# Am9 Am7/D Gmaj9 F#7(#9) N.C. N.C.

'cause I'm not through my dear. Don't stop! So you can't stop! Twen-ty fore -

G E7/G# G/A Bbdim7 Bm7 E7

play. Can you feel it? Twen-ty fore - play.

G E7/G# G/A Bbdim7 Bm7 E7

You know I need it. Yes, I need it — twen-ty - four hours — a day. —

G E7/G# G/A Bbdim7 Bm7 E7

— Can you feel it? Twen-ty fore - play. —

G E7/G# Am9 Am7/D Gmaj9 1. F#7(#9) N.C. 2. F#7(#9) N.C.

Let me feel your twen-ty fore - play. — Not yet. — Yes, I need it.

Gmaj7 E7/G# G/A Bbdim7 Bm E7 Gmaj7 E7/G# G/A Bbdim7 Bm E7

*Repeat ad lib. and fade*