

DON'T MEAN NOTHING

Words by
RICHARD MARX

Music by BRUCE GAITSCH
and RICHARD MARX

Medium Rock





The musical score is written for piano and voice in 4/4 time. It begins with a piano introduction marked *mf* and *R.H.* (Right Hand). The piano part consists of a steady eighth-note bass line and a more active right-hand melody. The vocal line enters in the second measure. The score is divided into four systems, each with guitar chord diagrams above the treble clef. The lyrics are: "Wel-come to the big— time. You're bound to be— a star.— And e - ven if you don't go— all the way,— I know that you'll— go far.— This race is for rats.— It can turn you up-side down. Ain't no one you can count on in this".

System 1: Chords: C, Bb. *mf* *R.H.*

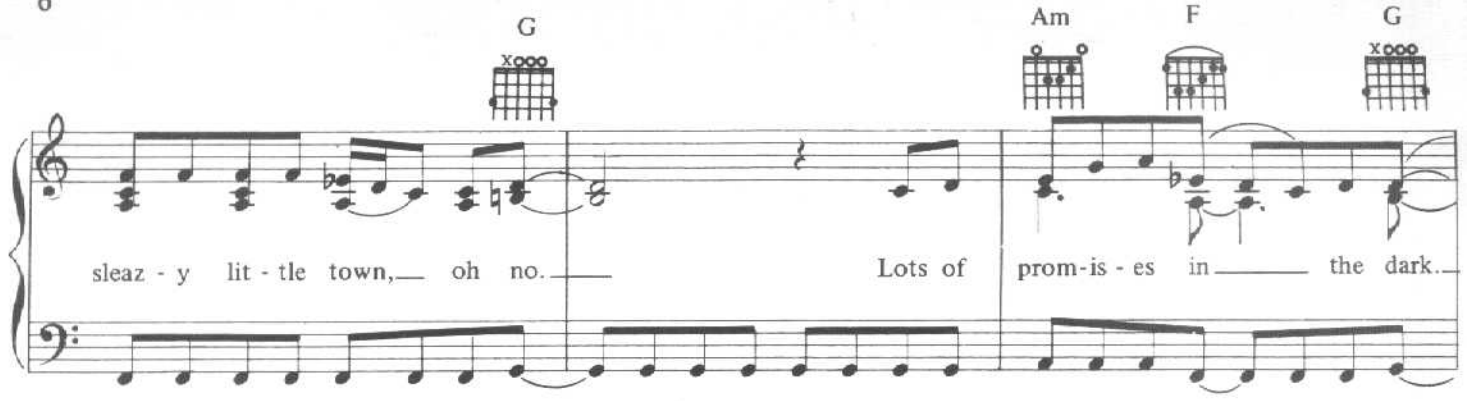
System 2: Chords: F, C, Bb. Lyrics: Wel-come to the big— time. You're bound to be— a star.— And

System 3: Chords: F, C. Lyrics: e - ven if you don't go— all the way,— I know that you'll— go far.— This

System 4: Chords: Bb, F. Lyrics: race is for rats.— It can turn you up-side down. Ain't no one you can count on in this

G  Am  F  G 

sleaz - y lit - tle town, — oh no. — Lots of prom - is - es in — the dark.



Am  Bb  C 

But don't you o - pen your heart. — (1.3.) 'Cause it don't mean noth-in', } the
(2.) But it don't mean noth-in', }



Bb  F  C 

words that they say. — No, it don't mean noth-in', these games that peo-ple play. —






Bb 

No, it don't mean noth-in', no vic - tim, no crime. — No, it don't mean noth-in' till you

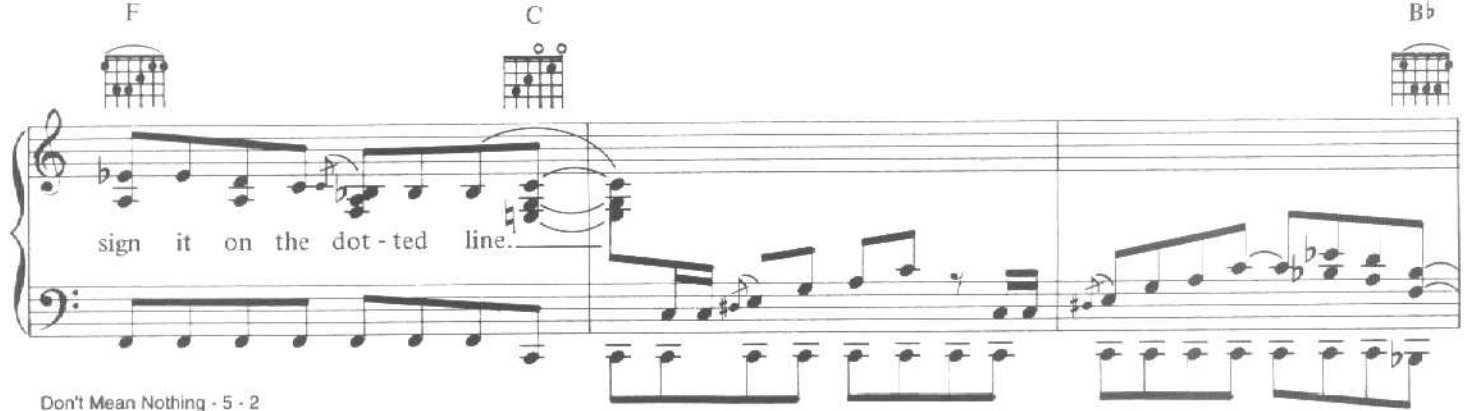
2nd time to Coda I ⊕
3rd time to Coda II ⊕



*Play cues notes 2nd and 3rd times.

F  C  Bb 

sign it on the dot - ted line.



N.C.



The di-rec-tor smiles as you

L.H.

Bb



F



walk in the door.— He says, "I love your work,— babe, but you're

C



B7



just not what we're look-ing for."— It's nev-er what but who it is you know.— So

F



G



ea-s-y to get stuck in all that Cal-i-for-nia snow,— oh.— Take a

Am



F



G



Am



D.S. al Coda 1

Bb



C



good look a-round— and you'll find — peo-ple try-in' to mess with your mind.—

Coda I

F

Am

G/A

3fr.

sign it on the dot - ted line. Hol - ly - wood can be so lone -

Am

F

ly, make you the win - ner of a los - ing fight. But the

Am

G/A

Am

F

3fr.

par - ty is nev - er o - ver, 'cause stars are al - ways shin - ing; does - n't

Am

Bb

C

Bb

mat - ter if it's day or night. The pro - duc - er says, "Let me change a line or two," and a

F

C

lit - tle bit of some - thing can look aw - f'ly good to you.

And you wan-na scream,— but you got - ta keep it all in - side.— When you're

try'ng to make_ a liv - ing, there ain't no such thing as pride, oh no.—

— Lots of prom - is - es in the dark.— Don't you

o - pen your heart.—

sign it on the dot - ted line.—

Don't mean noth-in'.— Don't mean noth-in'.—

NOW AND FOREVER

Words and Music by
RICHARD MARX

Slowly $\text{♩} = 80$

G C/G G C/G

mp

(with pedal)

The piano introduction consists of two staves of music in G major, 4/4 time. The melody is in the right hand, starting with a quarter note G, followed by eighth notes A-B-A, and quarter notes C-B-A. The bass line is in the left hand, starting with a quarter note G, followed by eighth notes F-A-G, and quarter notes E-D-C. The piece is marked 'mp' and 'with pedal'.

Verse:

G D/F# 3 Em Am Em/G

1. When - ev - er I'm just wear - y from the bat - tles that rage in my
2. Some - times I just hold you. too caught up in me to

The first system of the verse contains three measures. The first measure has a G chord and two lines of lyrics. The second measure has a D/F# chord with a triplet of eighth notes (F#, G, A) and the lyrics 'wear - y from the'. The third measure has an Em chord and the lyrics 'bat - tles that rage in my'.

D/F# G D/F# 3 Em

head, see you make sense of mad - ness when my
I'm hold - ing a for - tune when that

The second system of the verse contains three measures. The first measure has a D/F# chord and the lyrics 'head, see'. The second measure has a G chord and the lyrics 'you make sense of'. The third measure has a D/F# chord with a triplet of eighth notes (F#, G, A) and the lyrics 'mad - ness when my'.

Am Em/G D/F# C

san - i - ty hangs by a thread. I lose my way,
heav - en has giv - en to me. I'll try to show.

The third system of the verse contains three measures. The first measure has an Am chord and the lyrics 'san - i - ty hangs by a'. The second measure has an Em/G chord and the lyrics 'thread. me.'. The third measure has a D/F# chord and the lyrics 'I lose my way,'.

B7 Em /D A7/C#

but still you seem to un - der - stand. Now and for - ev -
 you each and ev - 'ry way I can. now and for - ev -

Am7 C/D D G C/G

- er. I will be your man.
 - er. I will be your man.

2. G C/G B7 Bridge: Em C

Now I can rest my wor - ries and

mf

G D Em C G D/F#

al - ways be sure that I won't be a - lone an - y - more.

Em

C

G

D

Am7

If I'd on - ly known you were there all the time, all this time.

Cm(#7)

Cm6

G

D/F#

Em

Am

Em/G

D/F#

G

D/F#

Em

Am

Em/G

D/F#

C

B7

Em

/D

Un - til the day the o - cean does n't touch the sand.

A7/C# Am7 C/D D

now and for ev - er. I will be your man.

This system contains the first two measures of the piece. The vocal line begins with a half note rest, followed by the lyrics 'now and for ev - er.' in the first measure, and 'I will be your man.' in the second measure. The piano accompaniment consists of eighth notes in the right hand and a bass line in the left hand. Chords A7/C#, Am7, C/D, and D are indicated above the staff.

G C/G Am7

Now and for - ev - er,

This system contains the next two measures. The vocal line has a half note rest in the first measure, followed by 'Now and for - ev - er,' in the second measure. The piano accompaniment continues with eighth notes and a bass line. Chords G, C/G, and Am7 are indicated above the staff.

C/D D C

I will be your man.

This system contains the final two measures of the vocal line. The vocal line has a half note rest in the first measure, followed by 'I will be your man.' in the second measure. The piano accompaniment features a more active right hand with eighth notes and a steady bass line. Chords C/D, D, and C are indicated above the staff.

Cm6 G C/G D/G G

poco rit. e dim. *mp*

This system contains the final two measures of the piano accompaniment. The right hand plays chords Cm6, G, C/G, D/G, and G. The left hand plays a bass line. Dynamics include *poco rit. e dim.* and *mp*. The system ends with a double bar line and repeat dots.

ENDLESS SUMMER NIGHTS

Words and Music by
RICHARD MARX

Moderately slow

Guitar → G
(capo 3rd fret)

Piano → B \flat

Guitar chords: G, C, D, C, D

Piano chords: B \flat , E \flat , F, E \flat , F

Dynamic: *mf*

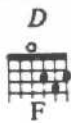
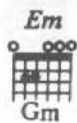
Guitar chords: G, C, D, C, D

Piano chords: B \flat , E \flat , F, E \flat , F

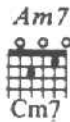
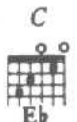
Guitar chords: E m , D

Piano chords: G m , F

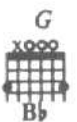
Lyrics:
Sum-mer came_ and went_ with - out_ a warn - ing.
still re - call_ the walks_ a - long_ the beach - es, and the



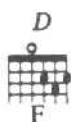
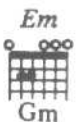
All at once_ I looked_ and you_ were gone. And
 way your hair_ would glis - ten in_ the sun.



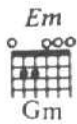
now you're look - ing back_ at me,_ search - ing for_ a way_ that we_ can be_
 Ris - ing in the af - ter - noon,_ mak - ing love_ to you_ un - der_ the moon.



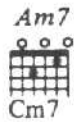
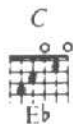
like we were_ be - fore. Do you re -
 Oh.



Now I'm back_ to what_ I knew_ be - fore_ you. Some -
 mem - ber all_ the nights_ we spent_ in si - lence?



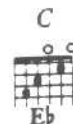
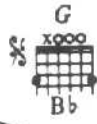
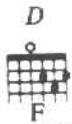
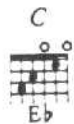
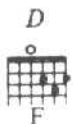
how the cit - y does - n't look the same. I'd
Ev - 'ry sin - gle breath you took was mine.



give my life for one more night of hav - ing you here to hold me tight. Oh please,
We can have it all a - gain. Say that you'll be with me when the sun



take me there a - gain. Oh, oh.
brings your heart to mine. Oh, oh.



And I re - mem - ber how you loved

D
F
C
Eb
D
F
G
Bb
C
Eb

me. Time was all we had un - til the day

Em
Gm
D
F
G
Bb
C
Eb

we said good - bye. I re - mem - ber ev - 'ry mo -

D
F
C
Eb
D
F
G
Bb
C
Eb

ment of those end - less sum - mer nights.

1. *D*
F
C
Eb
D
F
 2. *D*
F
G
Bb
D/F#
F/A
Em7add4
Gm7add4

I

Am7



Cm7

D/F#



F/A

G



Bb

There's on - ly so - much I - can say,

so please don't run - a - way

C



Eb

Am7



Cm7

Dsus4



Fsus4

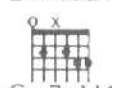
D



F

from what - we have - to - geth - er.

Em7add4



Gm7add4

Am7



Cm7

D/F#



F/A

G



Bb

It's on - ly you - and me - to - night,

so let's - stay lost - in flight.

C



Eb

Am7



Cm7

C/D



Eb/F

D.S. and fade

Oh, won't - you please - sur - ren - der.

And I -

SHOULD'VE KNOWN BETTER

Words and Music by
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Moderately fast

Guitar → Em9(no 5th)
(capo 1st fret)

Gmaj7(no 3rd)

A

Piano → Fm9(no 5th)

Abmaj7(no 3rd)

Bb

Chord diagrams for Em9(no 5th) (capo 1st fret), Gmaj7(no 3rd), and A. Piano accompaniment staff with dynamics *mp*.

Bm7

A/B

Bm7

A/B

Cm7

Bb/C

Cm7

Bb/C

Chord diagrams for Bm7, A/B, Cm7, and Bb/C. Piano accompaniment staff.

D/G

A/G

D/G

A/G

Eb/Ab

Bb/Ab

Eb/Ab

Bb/Ab

Chord diagrams for D/G, A/G, Eb/Ab, and Bb/Ab. Piano accompaniment staff.

D/A

A

D/A

A

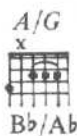
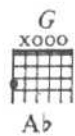
Eb/Bb

Bb

Eb/Bb

Bb

Chord diagrams for D/A, A, Eb/Bb, and Bb. Piano accompaniment staff.



Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The melody consists of chords and moving lines in both hands.

Bm7

A/B

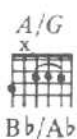
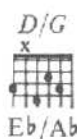
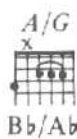
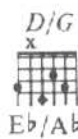


Bm7


A/B





Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics: "An - oth - er sleep - less night_ I can't ex - plain._ There was no risk that_ I would - n't_ take,_ I can't re - mem - ber if_ the lies were_ true._". The piano accompaniment continues with chords and moving lines.




Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics: "Some - bod - y said they heard_ me call your_ name._ and not a prom - ise that_ I did - n't_ make._ It's been a mil - lion years_ since I touched_ you._". The piano accompaniment continues with chords and moving lines.

D/A

E♭/B♭

A

B♭


A/G

B♭/A♭


G

A♭





The ra - di - o_ won't let_ you_ leave my_ mind_ —
 All I asked_ was that_ you_ just hold_ on_ —
 I thought time_ might help_ me_ win this_ game, —



D/A

E♭/B♭

A

B♭


A/G

B♭/A♭


G

A♭





I know it's o - ver but_ I_ don't know_ why_ —
 And now I'm won - der - ing_ what_ I did_ — wrong_ —
 but being a - way_ from you_ is_ slow - ly_ driv - ing me in - sane_ —



Dsus4

E♭sus4

D

E♭

Asus4

B♭sus4

A

B♭



I should have known_ bet - ter_ — than to fall in love with_ —



A/G

Bb/Ab

G

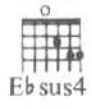
Ab


Em9add4


Fm9 add4


you. _____ Now love is just a faded memory.



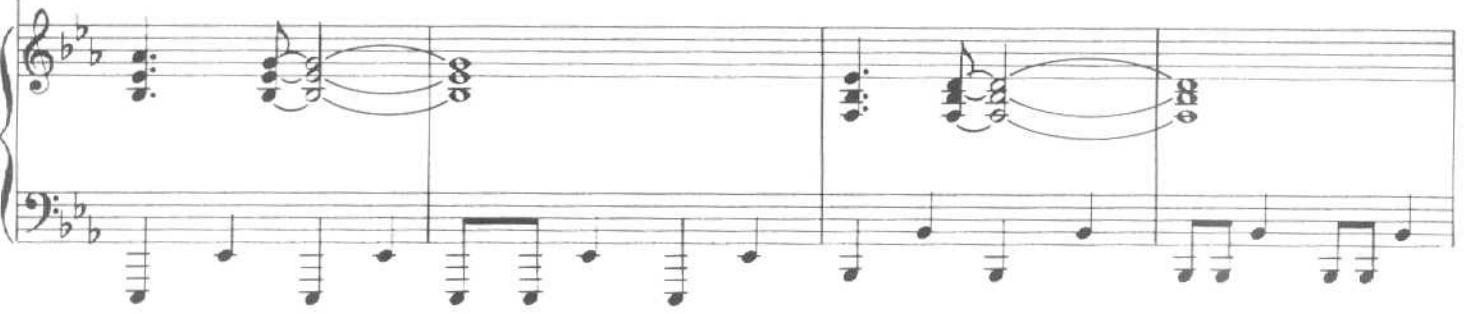
Dsus4

Ebsus4

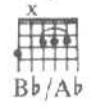
D

Eb

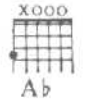
Asus4

Bbsus4


A

Bb

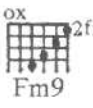
_____ Should've known better. _____ Now I'm a prisoner to this

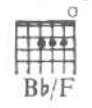


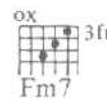
A/G

Bb/Ab

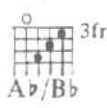
G

Ab

F#m7

Gm7

Em9

Fm9

A/E To Coda

Bb/F

1.
Em7

Fm7 3fr.

G/A

Ab/Bb 3fr.

pain. _____ And my heart still aches for



Bm7



Cm7

A/B



Bb/C

Bm7



Cm7

A/B



Bb/C

you. Ooh. _____

D/G



Eb/Ab

A/G



Bb/Ab

D/G



Eb/Ab

A/G



Bb/Ab

²-Em7



Fm7

G/A



Ab/Bb

G



Ab

A/G



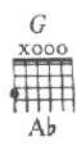
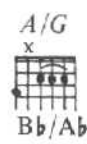
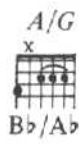
Bb/Ab

G

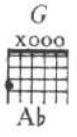


Ab

aches for you. I gave_ you all of_ my bod - y_ and




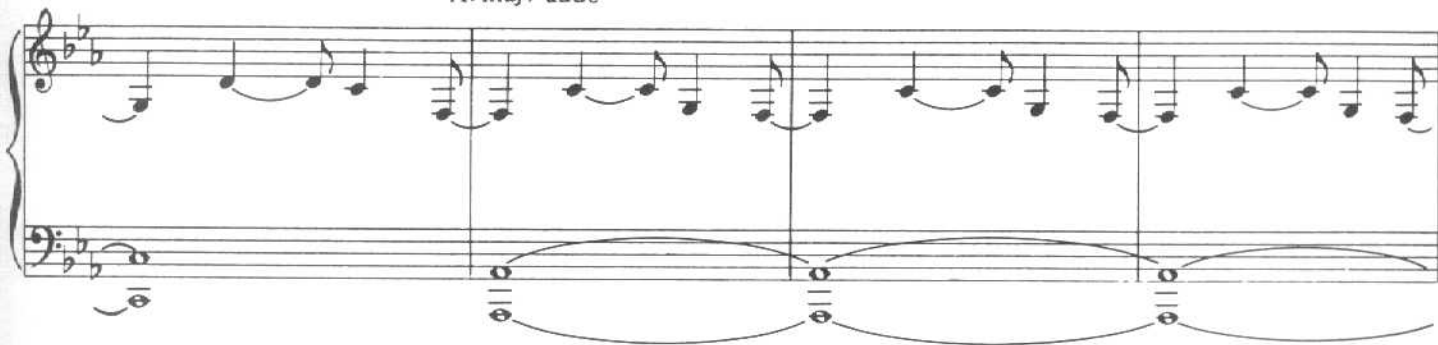
soul, nev - er_ be - liev - ing_ we might lose_ con -




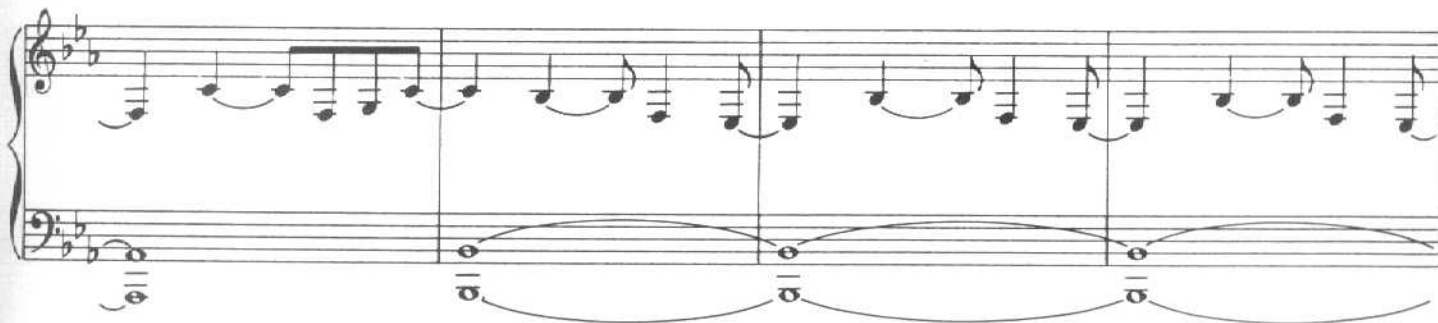
trol. I took_ my hands off_ the wheel.

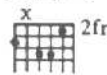



 Abmaj7 add6




Asus4

 Bbsus4




Gmaj7-5

 Abmaj7-5


E6/9

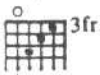
 F6/9


A6/9

 Bb6/9

D.S. al Coda 




Em7

 Fm7

G/A

 Ab/Bb

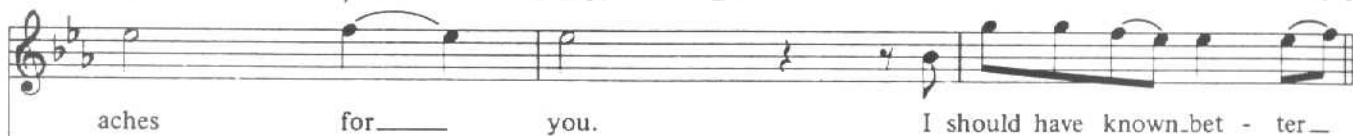
Dsus4

 Ebsus4

D

 Eb

D.S. and fade 

aches for _____ you. I should have known bet - ter _




ANGELIA

Words and Music by
RICHARD MARX

Moderately

Cm Fm7 Bbsus Bb Bbsus2

Cm Fm7 Bbsus Bb Bbsus2




Verse:

Eb/G Ab Fm

1. Mem-'ries of you and me tum-ble in - side_
2. I lie a - wake at night, wait for the sun_

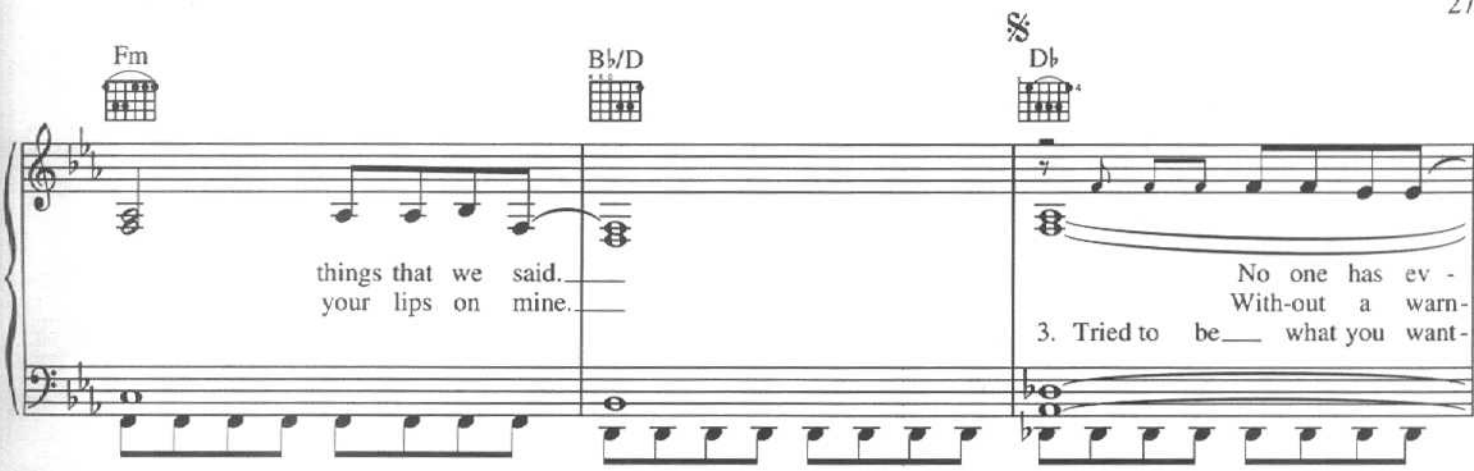
Bb Eb/G Ab


my head, the way that we used to be,
to shine. I still feel you next to me,

Fm  Bb/D  Db 

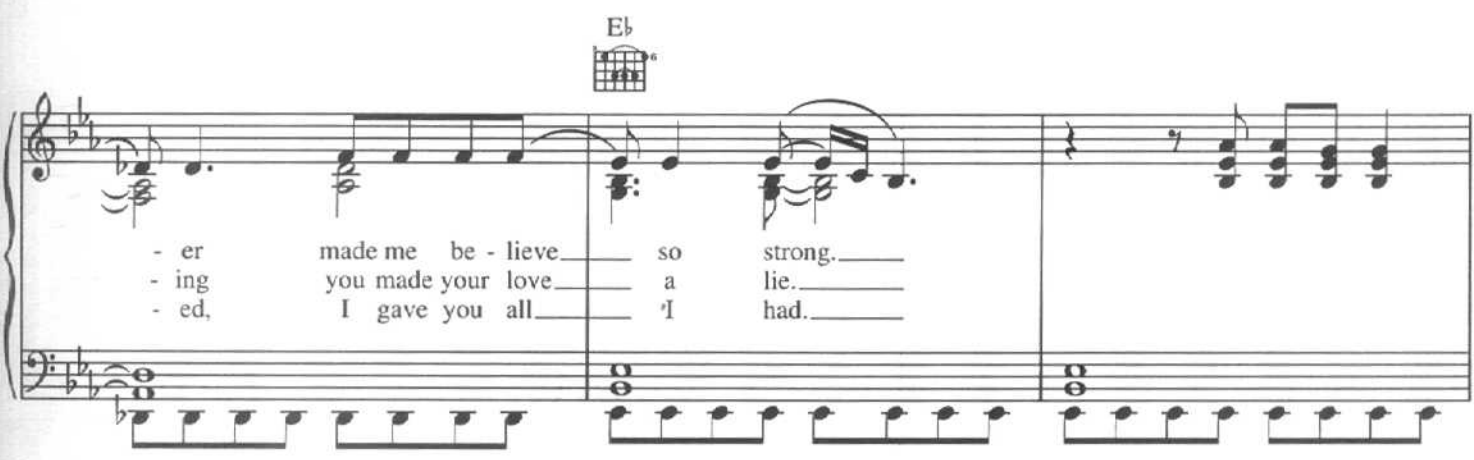
things that we said.
your lips on mine.

No one has ev -
With-out a warn -
3. Tried to be what you want -



Eb 



- er made me be - lieve so strong.
- ing you made your love a lie.
- ed, I gave you all I had.



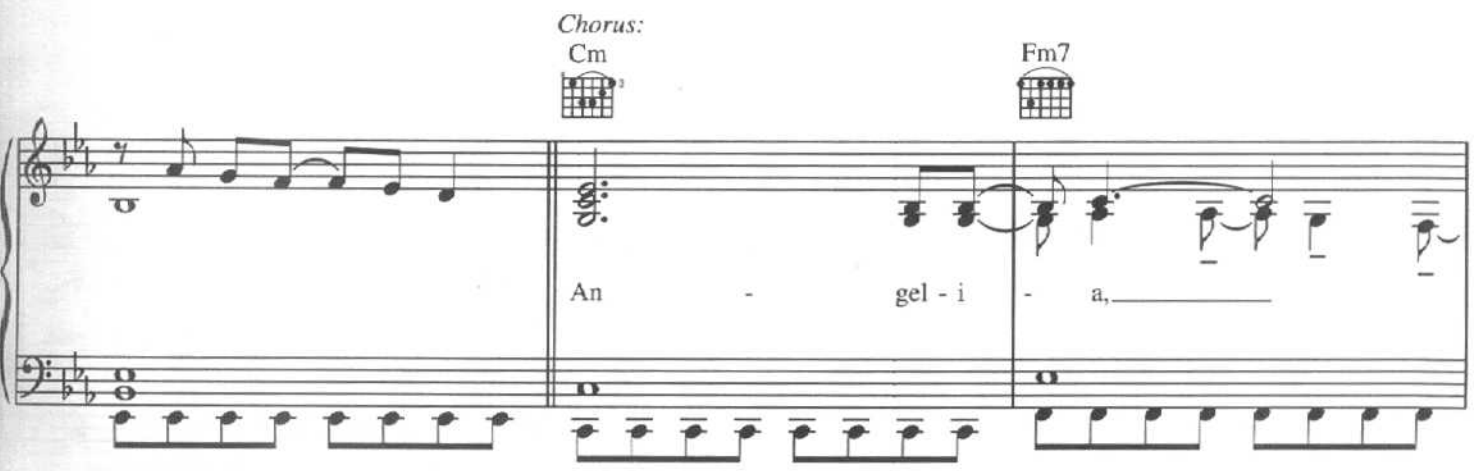
Db  Eb 




You left me to wonder how did our love go wrong.
Then you said you were sorry, but you never told me why.
Girl, you left me with nothing, but a photo-graph.



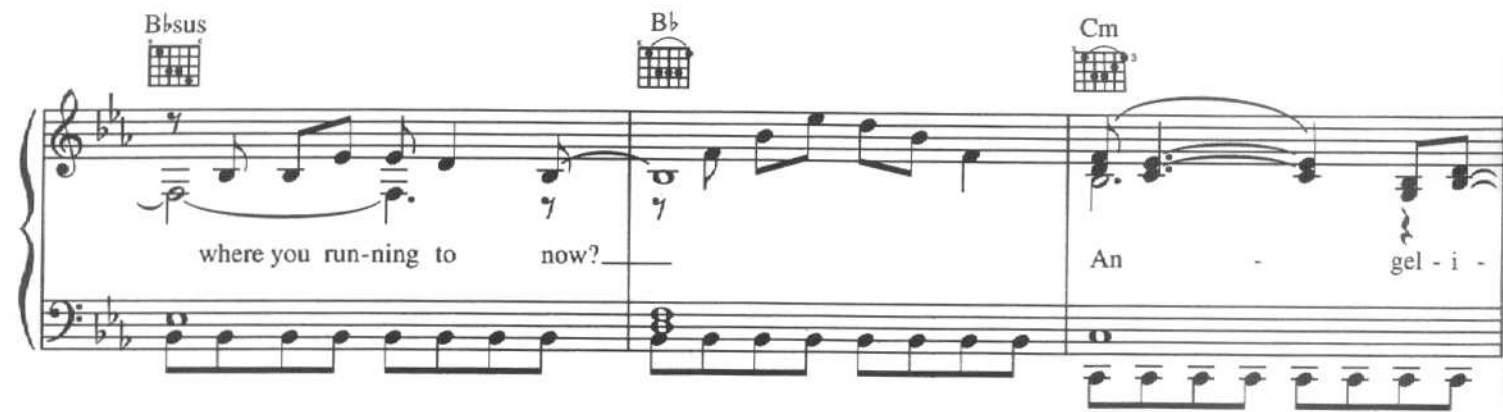
Chorus:
Cm  Fm7 



An - gel - i - a,



Bbsus  Bb  Cm 

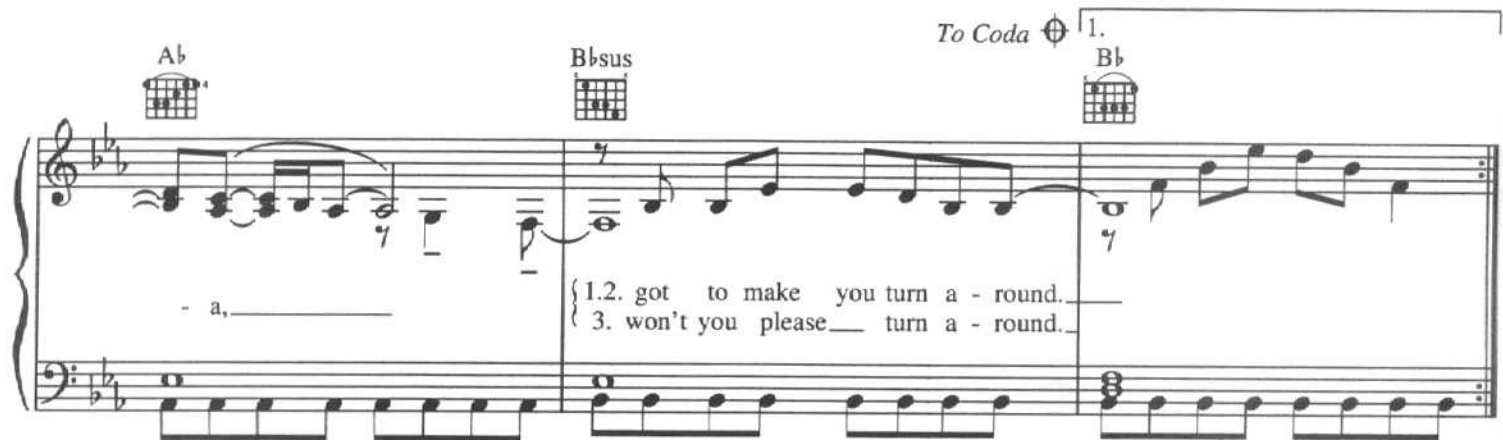
where you run-ning to now? An - gel - i -



Ab  Bbsus  To Coda  1. Bb 

- a, _____

1.2. got to make you turn a - round.
3. won't you please turn a - round.



2. Bb  Bbsus2  Bridge: Ab 

May-be my love is in vain, may - be you're the



Bb  Ab 

hurt - ing kind. Can't take no more of this pain..



D.S. S al Coda

Fm7



Bb7



I've got to get you off my mind.

C Coda



An - gel - i - a,

Bbsus



where you run - nin' to now? An - gel - i -



Repeat and fade

- a, where you run - nin' to now? An -

HOLD ON TO THE NIGHTS

Words and Music by
RICHARD MARX

Moderately slow

Guitar → Am
(capo 3rd fret)

Piano → Cm

Dm



Fm

F



Ab

G



Bb

Am



Cm

Dm



Fm

F



Ab

G



Bb

Am



Cm

Just when I be - lieved
How do we ex - plain

Fsus2/A



Ab sus2/C

Gsus4



Bb sus4

G



Bb

Gsus2



Bb sus2

G



Bb

I could - n't ev - er want for more,
some - thing that took us by sur - prise?

Am Cm F#sus2/A A♭sus2/C Gsus4 B♭sus4 G B♭

this ev - er - chang - ing world push - es me through an - oth - er door.
 Prom - is - es in vain, love that is real, but in dis - guise.

Gsus2 B♭sus2 G B♭ Dm7add4 Fm7add4 F#sus2 A♭sus2

I saw you smile and my
 What hap - pens now? Do we

Gsus4 B♭sus4 G B♭ Gsus4 B♭sus4 G B♭ Dm7add4 Fm7add4

mind could not e - rase the beau - ty of your face.
 break an - oth - er rule, let our lov - ers play the fool?
 Just for a while
 I don't know how

F#sus2 A♭sus2 *Play 1st time only* G#sus2/B B♭sus2/D F#sus2/A A♭sus2/C Gsus4 B♭sus4 G B♭

won't you let me shel - ter you?
 to

Play 2nd time only

Gsus2/B



Bb sus2/D

Fsus2/A



Ab sus2/C

Gsus4



Bb sus4

G



Bb

C/E



Eb/G

F



Ab

stop

feel - ing this

way.

Hold on — to the nights..

Gsus4



Bb sus4

G



Bb

C/E



Eb/G

F



Ab

Gsus4



Bb sus4

G



Bb

Hold on — to the mem - o - ries.

1.

C/E



Eb/G

F



Ab

Gsus4



Bb sus4

G



Bb

I wish that I could give you some - thing more, —

that I could be yours. —

Am



Cm

Dm



Fm

F





Ab


G




Bb

2. *C/E*

E^b/G

F

A^b

Gsus4

B^b sus4

G

B^b

If on - ly I could give

you more.

Well, I

Bm



Dm

A



C

think that I've been true to ev - 'ry - bod

- y else but me.

And the

Dm7



Fm7

G



B^b

way I feel a - bout you makes my heart

long to be free.

Ev - 'ry

Bm



Dm

A



C

time I look in - to your eyes, I'm

help - less - ly a - ware

that the

Dm7



Fm7

F6



Ab6

E/G#



G/B

some - one I've been search - ing for is

right

there.

D/F#



F/A

Bm



Dm

A/B



C/D

Bm



Dm

A



C

G



Bb

A



C

D/F#



F/A

G



Bb

Asus4



Csus4

A



C

Hold on to the nights.

cresc.

f

D/F#



F/A

G



Bb

Asus4



Csus4

A



C

Hold on to the mem - o - ries.

Bm7



Dm7

G



Bb

Asus4



Csus4

A



C

I wish that I could give you more.

D/F#



F/A

G



Bb

Asus4



Csus4

A



C

D/F#



F/A

G



Bb

Asus4



Csus4

A



C

Bm7



Dm7

G



Bb

Oh.

Asus4



Csus4

A



C

D/F#



F/A

G



Bb

Asus4



Csus4

8va

Hold on to the nights.

TAKE THIS HEART

Words and Music by
RICHARD MARX

Moderate rock

F Fsus F Fsus

mp

F C/F Bb

mf

Csus C F

Verse:

F C Bb/D

1. I've been where_ you are be - fore. No one un - der -
2. The pain's still_ a - live in you for what one_ man

C/E F C

stands it more. _____
 put you through. _____

You fear ev - 'ry
 You say that we're

step you take, _____
 all the same, _____

Bb/D C/E Dm

so sure that your
 but I'm called by no

heart will break. _____
 oth - er name. _____

It's not how the
 We all need a

Gm7 Dm Gm7

sto - ry ends. _____
 place to run. _____

You'll be back on your
 Won't you let me

feet a - gain. _____
 be the one. _____

§ Chorus:

G D/G Csus2

Ba - by, this time there ain't noth - ing gon - na

Dsus D G D/G

take this heart a - way. No more good - byes. _____

1.

Csus2 Dsus D Dsus D

There ain't noth - ing gon - na take my heart a - way.

G Gsus G Gsus

2.

Dsus D Dsus D Am7

take my heart a - way.

D/F# G

Don't keep the dream in you locked out - side your door.

Am7 Csus2 G D

Just be - lieve in_ this love and don't be a - fraid an - y -

f

Csus2 F C/F

more. Woh.

Bbsus2 Csus C F C/F

Bbsus2 Csus C Dm

mf I need you_ to

Gm7 Dm Gm7

please_ be strong, I've wait - ed_ for you_ too long.

D.S. and fade

ANGEL'S LULLABY

Words and Music by
RICHARD MARX

Slowly ♩ = 72



mf

§ Verse:



1. I was nev - er a - live
2. Know I'm for - ev - er near,
3. And when the world seems cold,



till the day I was blessed with you. When
the one you can al - ways call. Right
you feel that all of your strength is gone.

C F/A C/G

I hold you late at night, I know what I was put here to do.
 now, all you know to fear are the sha-dows on your wall.
 There may be one ti-ny voice, your rea-son to car-ry on.

G Esus E

I turn off the world and lis-
 I'm here close e-nough to kiss
 And when I'm not close e-nough to kiss

Am Dm11 F(9)

ten to you sigh. And I will sing my
 the tears you cry. And I will sing my
 the tears you cry. you will sing your

To Coda 1. 2.

Gsus G C Fmaj9 Csus C

an-gel's lul-la-by. by.
 an-gel's lul-la-la
 an-gel's lul-la-

Bridge:

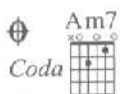


So tell me how to stop_ the years_ from rac- ing. Is there a se - cret some-one knows?



D.S. al Coda

I'll nev-er catch_ all the mem - o - ries_ I'm chas- ing._ I'll nev-er be read-y to let go._



by.

Let this be our



an - gel's

lul- la - by.

SATISFIED

Words and Music by
RICHARD MARX

Moderately



1.2.

Verse:



3.
N.C.

1. We work_ our bod - ies wea - ry
2. Ig - nore_ the hes - i - ta - tion



to stay_ a - live.
that ties_ your hands.

There must_ be more_ to liv - in'
Use your_ i - mag - i - na - tion



than nine_ to five.
and take_ a chance.

I Why should we wait for some bet - ter time?
won't let my mo - ment of truth pass me by.

Fm Ab Cm

There may not e - ven be a to - mor - row.____
I've got - ta make my move now or nev - er.____

Ain't no sense in
And if they turn me

Eb Fm Ab

los - ing your mind.____
loose on this town,____

I'm gon - na make it
they're gon - na have to

worth the ride.____ }
hold me down.____ } Don't you

Eb Db Eb Db

know?_

I won't give up un - til I'm sat - is - fied.____

Eb Db

Don't you know?____

Why should I stop un - til I'm

Eb Db N.C. 1. 2.

sat - is - fied?____

Don't you

F Eb F Eb

know?_
know?_

Ain't gon-na stop un-til we're
Ain't gon-na stop un-til I'm

sat-if-fied.
sat-is-fied.

F Eb

Don't you know?
Don't you know?

We should-n't stop un-til we're
We won't give up un-til we're

F Eb

1. 2.

sat-is-fied.
sat-is-fied.

Don't you Oh, woh, woh.

F Eb F Eb

F Eb F Eb

Repeat and fade

UNTIL I FIND YOU AGAIN

Words Music by
RICHARD MARX

Moderately slow $\text{♩} = 76$



mf

Verse:



1. Late - ly I've been_ try - ing to fill up my days_ since you're gone_
2. Will the arms of hope sur - round_ me. Will time be a fair - weath - er friend?.



The speed of love is_ blind and I
Should I call out to_ an_ gels or just



did - n't know how_ to hold on_
drink my - self sob - er a - gain?
My mind_ won't clear,_ I'm out_
I can't hide,_ it's true,_ I still burn_

F



Dm7



Gsus



G



of tears, my heart's got no room left in - side. }
 for you. Your mem - ry just won't let me go. }

Chorus:



1.2. How man - y dreams will end? How long can I pre - tend?
 3. (Inst. solo ad lib...)



To Coda

How man - y times will love pass me by un -



1. 2.
 til I find you a - gain?

48 Bridge:

A^bmaj9

E^b



I'd hold_ you tight - er, clos - er than ev - er be - fore.

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

E^b



No flame_ would burn_ bright - er if I could touch.

Musical accompaniment for the second system, including piano and bass staves.

A^bmaj9



A^bm(maj7)



B^bsus



B^b



D.S. % al Coda

— you once more, hold — you once more.

Musical accompaniment for the third system, including piano and bass staves.

Coda

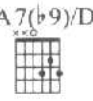
Gm7

Csus

C

Musical notation for the Coda section, including a treble clef staff with a whole rest and the instruction "...end solo)".

Musical accompaniment for the Coda section, including piano and bass staves with a "rit." marking and a triplet of eighth notes.



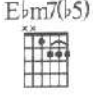
How man - y dreams_ will end?_ How long can I_ pre - tend?_

a tempo



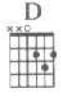
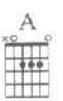
How man - y times_ will love_ pass me by_ un -

til I find you_ a - gain,_ un - til I find_ you_



a - gain?_

rit.



a - gain?_

rit.

HAZARD

Words and Music by
RICHARD MARX

Medium tempo

Guitar capo 3rd fret: Em



Piano: Gm



F/A



Bb



Cm



Cm/Bb



Gm



Gsus2

1. My

Verse:



Gm

moth - er came to Haz - ard when I was just sev - en.
 2. No one un - der - stood what I felt for Mar - y.
 (mf) 3. Instrumental

E - ven then the folks in town said with
 No one cared un - til the night she went out

D
F

A
C

prej - u - diced eyes, _____
walk - ing a - lone _____

"That and boy's not right."
nev - er came home. _____

Em
Gm

Three years a - go _____ when I came to know Mar - y,
Man with a badge _____ came knock - ing next morn - ing.

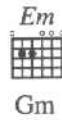
D
F

first time _____ that some - one looked _____ be - yond the ru - mors and the lies _____
Here I was _____ sur - round - ed by a thou - sand fin - gers sud - den - ly _____

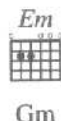
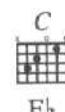
A
C

_____ and saw the man in _____ side. _____
_____ point - ed right at me. _____

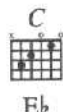
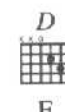
1. We
2.3. I

E \flat B \flat used
swearto walk down by the riv - er.
I left her by the riv - er.She
IE \flat

Gm

loved
swearto watch the sun go down.
I left her safe and sound.We
IE \flat B \flat /D

Gm

loved
needto walk a - long the riv - er and
to make it to the riv - er and

F

E \flat

Gm

Dm7

dream
leaveour way out of this town.
this old Ne - bras - ka town.

To Coda

I think a - bout my life — gone — by — and how it's done — me wrong. —

There's no es - cape for me — this time. —

All of my res - cues are gone, — long — gone. —

D.S. $\text{\$}$ al Coda

Coda

 Repeat and fade

KEEP COMING BACK

Words and Music by
RICHARD MARX

Medium soft rock

Bm7 E7 Bm7 E7

mf

Verse:

Bm7 E7 Bm7 E7

You know just how to hurt me, and how to take all my pain a - way.

Bm7 E7 Bm7 E7

Girl, you must be the dev - il in dis - guise.

Bm7 E7

There were times I think you knew when I was.

Bm7

E7

Bm7

E7

so a - fraid of you.

There's some kind of mad -

Bm7

E7

- ness in your eyes.

You know a place.

F#7sus/C#

F#7

Bm7

bur-ied deep in my heart_ of con- fus-ing a heart_ that

(h) no - bod - y else_ can see_ no - bod - y else_ could do_

E7

F#7sus/C#

F#7

N.C.

Some-thing in you_ Why should I try?_ has tak-en I don't

} some kind of hold_ of me_ want to get o - ver you_ } I don't know

Chorus:



why I keep com-ing back to you, babe.

To Coda ⊕



{ I don't know } why I keep com-ing back to you,
Just tell me



to you, ba - by.



You say we should-n't be lov-



- ers, and I say we can't just be friends, and all this talk-ing just makes

Bm7

E7

D.S. al Coda

me want you more. You've got a way.

Coda

Bm7

D

keep com - ing back to you, my ba - by.

E

Bm7

E7

I don't know why I keep com-ing back to you,

Bm7

E7

Bm7

E7

babe. Just tell me why I

Bm7

D

E

keep com-ing back to you.

A E D E

I'm so in love, so in love with the games that you play.

Bm A E

So in love, and



D E F#7sus/C# F#7

noth-ing can keep me a - way.


Bm7 E7 Bm7 E7


F#7sus/C# F#7

You've got a way of con - fus - ing a heart that

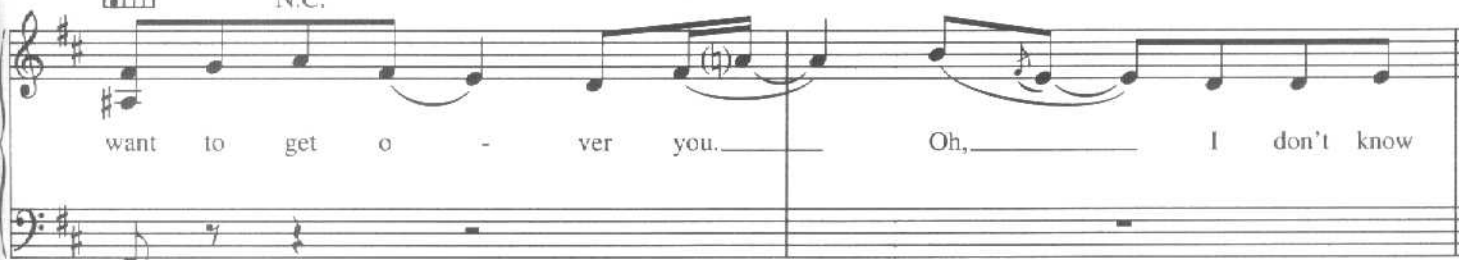
Bm7  E7  F#7sus/C# 





(h) no - bod - y else — could do. Why should I try? I don't



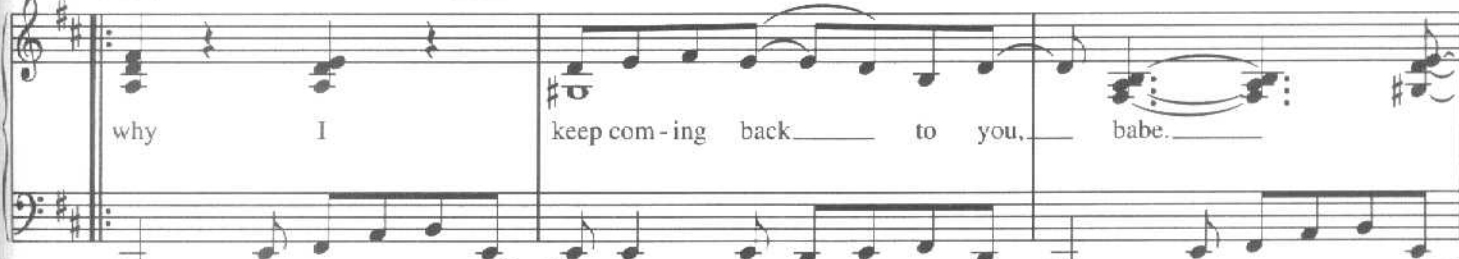
F#7  N.C.

want to get o - ver you. Oh, I don't know



Bm7  E7  Bm7  E7 




why I keep com - ing back — to you, babe.



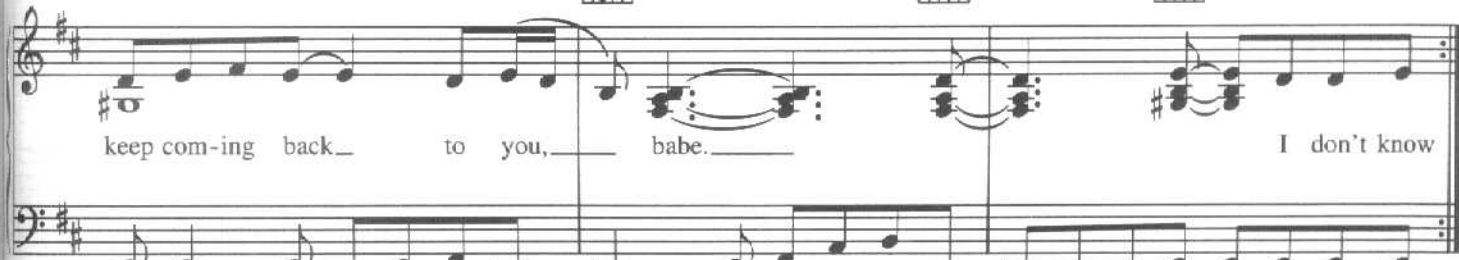
Bm7  E7 

Just tell me why I



Bm7  D  E  *Repeat and fade*

keep com - ing back — to you, babe. I don't know



THE WAY SHE LOVES ME

Words and Music by
RICHARD MARX

Moderate shuffle ♩ = 108 (♩ = $\overset{3}{\text{♩}}$)

E F#m

mf Let me tell you 'bout the way she loves_ me. Ooh, I want the world_ to know...

E

I'm cra - zy 'bout the way she loves__ me.

F#m C#

Ooh, I'm proud to let__ it show, yeah, - yeah, - yeah.

N.C. D#7 N.C.

§
D \flat

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

Verse:

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

1. I'll have this feel - ing ___ 'till the
2. Came close to let - ting ___ this
3. (Instrumental solo ad lib...)

C \flat

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

day that I die, ___
train pass me by, ___

when I hear my ba - by call - in' ___
just like a fool sec - ond guess - in' ___

D \flat

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

A sim - ple mo - tion, a look in her eyes ___
I could have spent my life won - der - ing why ___

and I'm help - less - ly fall -
I did - n't cher - ish the bless -

E \flat m7

A \flat

Musical notation for the fifth system, including treble and bass staves with chords and triplets.

- in' ___
- ing ___

...end solo)

I'd give all ___ of
If I'd have known she'd
No - bod - y else could

some - bod - y else ___
come my ___ way ___
do me so right, ___

D \flat

G \flat

for an - y piece of her
the lone - ly nights would - 've
a breath of heav - en in

heart__ that's left.___
been__ o - kay.___
my dark - est night.___

E \flat m7

Absus

A \flat

She knows me bet - ter than I
I have her prom - ise that she's
I'm gon - na hold on with

know my - self._____
gon - na stay._____
all of my might._____
} _____

Chorus:

E

F \sharp m7

Let me tell you 'bout the way she loves_ me. Ooh, I want the world to know_

E

I'm cra - zy 'bout the way she loves_ me. Ooh,

1. 2.

D.S. rit 3.

Repeat ad lib. and fade

F \sharp m7

____ I'm proud to let it show.____

TOUCH OF HEAVEN

Words and Music by
RICHARD MARX

Moderately slow ♩ = 88

N.C.

Gm7



Just a touch of heav - en...

mf

Verse 1:

1. Your eyes burn through me...

oh, like a rag - ing fire... I fall bliss - ful - ly ev - 'ry time you say just

Cm7



Gm7



one lit - tle word. You know it makes me cra - zy.

Verses 2 & 3:

2. You ask way too much. Oh, when you say that I can
3. I have dreamed of this, your bod - y next to mine.

Cm7



look but do not touch. I have nev - er want - ed an - y oth - er girl
Drown - ing in ev - 'ry kiss, how I've longed to find my one and on - ly girl.

Gm7



the way I want you, ba - by. I sur - ren -
And I found her in you, ba - by. All I ev - er



der want-ed to what I _____ can't con-trol. Drunk with de-sire, _____ I've o-pened up my
is ev-'ry - thing that you are. Don't leave me long - ing, be ten-der with my

Chorus:

N.C.



soul. } You know I would go _____ a - round the world, I'd take you an - y-where, oh, ba-by,
heart. }



an - y-where for a touch of _____ heav-en. Tell _____ me what you want, I'll give you



1.



an - y-thing, oh, ba-by, ev - 'ry-thing for a touch of _____ heav - en.

2.

D7



ev - 'ry - thing for a touch of

Bridge:

Gm7



E♭



F



Gm7



F



heav - en. Ev - 'ry - one says you've been lead - ing me on.

E♭



F



E♭/G



D7



Gm7



Too late for warn - ings. I'm al - read - y gone.




I sur - ren - der to what I can't con - trol. Drunk with de - sire,



N.C.



I'm giv - ing you my soul. You know I would go



a - round the world, I'd take you an - y-where. oh, ba-by. an - y-where for a touch of



heav-en. Tell me what you want, I'll give you an-y-thing, oh, ba-by.

1.



2.



ev-'ry-thing for a touch of heav-en. I'd go ev-'ry-thing for a touch of



Repeat ad lib. and fade

heav-en.

RIGHT HERE WAITING

Words and Music by
RICHARD MARX

Moderately

C G Am F G

mf
(with pedal)

C G Am F G

Verse:

Am Csus2 Csus2/F

1. Oceans a - part day af - ter day, -
2. I took for grant - ed all the times -

Dm7(4) Gsus G Csus2

and I slow - ly go in - sane. I hear your voice -
that I thought would last some-how. I hear the laugh -

Csus2/F



Dm7(4)



G/B



Am



— - - - - on the line, — - - - - but it does-n't stop the pain. — - - - - If I see you next —
 - ter, I taste the tears, — - - - - but I can't get near you now. — - - - - Oh, can't you see —

Fsus2/D



Am



Fsus2/D



Fsus2/G



— - - - - to nev - er, — - - - - how can we say — - - - - for - ev - er? — - - - -
 — - - - - it, ba - by? — - - - - You've got me go - in' cra - zy. — - - - - }

§ Chorus:

C



G



Am



Wher-ev - er you go, — - - - - what-ev - er you do, — - - - - I will — be right —

F



G



C



G



— - - - - here — wait - ing for you. — - - - - What-ev - er it takes, — - - - - or how my heart breaks,

Am



F



G



Am



To Coda ⊕ 1.

— - - - - I will — be right — here — wait - ing for you. — - - - -

2.

Fsus2/D



C/E



F(2)



I won-der how we can sur - vive this ro - mance.

Fsus2/D



C/E



F(2)



Gsus



G/B



But in the end if I'm with you, I'll take the chance.

C



G



Am



F



G



C



G



Am




F




G



Am Fsus2/D Am Fsus2/D Fsus2/G

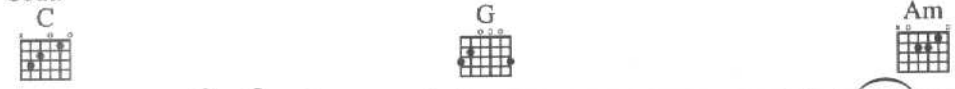



Oh, can't you see — it ba - by? — You've got me go - in' cra - zy. —

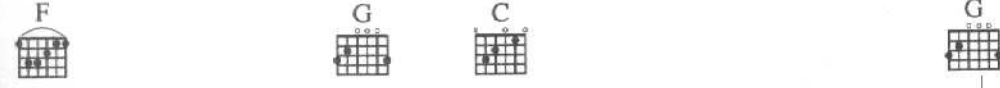


⊕ Coda


C G Am


F G C G




Wait-ing for you. —



Am F Gsus G C



rit.



TOO LATE TO SAY GOODBYE

I love you Dana

Words by Fee Waybill
Music by Richard Marx

Synth Strings: C G2 Hm7(11) Em7(9)

Moderately

The musical score is written for piano and includes the following lyrics:

What I had to flaunt has come back to haunt like a
 I re - sist one more stran - ger's kiss, should the

rest - less wind. And the best of times that were
 thrill be gone. And if I must re - frain will I

left be - hind, they come blow - in' in. From
 wind up the same as the jeal - ous dogs?

The score includes guitar chord diagrams for Em7, Em/D, Am7, C, and D, and a dynamic marking of *mf* (mezzo-forte).

C D Em

It's too late to say good-bye.
It's too late to say good-bye.

Am7 Bm7 C

I'm all out of lies.
I can't watch you cry.

It's too late to say good-bye.
It's too late to say good-bye.

1. D 2. D Em7

This feel - ing won't die.

Em/D Am7 C D

It's too late to say good-bye.

Em7 Em/D Am7 C D

Repeat and fade

It's too late to say good-bye.

C D C/E

No one's push - in' me through that door, but it might as well be a
 this day for - ward could be too long, but cross - ing the bor - der would

D/F# C D

for - ty - four in the night. It's too late to say good-bye.
 be so wrong and you're right. It's too late to say good-bye.

Em Am7

I'm all out of lies. It's too
 I've run out of lies. It's too

Bm7 C 1. D

late to say good - bye.
 late to say good - bye.

Em7 Em/D Am7 C D

How can

2.

D

Em7

Em/D

This system contains the first three measures of the piece. The key signature has one sharp (F#). Measure 1 starts with a D chord and features a melodic line in the treble clef that begins with a half note D4, followed by quarter notes E4, F#4, G4, and A4. The bass line consists of quarter notes D3, E3, F#3, and G3. Measure 2 features an Em7 chord. The treble line continues with quarter notes B4, A4, G4, and F#4. The bass line has quarter notes A3, G3, F#3, and E3. Measure 3 features an Em/D chord. The treble line continues with quarter notes E4, D4, C4, and B3. The bass line has quarter notes D3, C3, B2, and A2.

Am7

C

D

A

This system contains measures 4 through 7. Measure 4 features an Am7 chord. The treble line has quarter notes A3, G3, F#3, and E3. The bass line has quarter notes D3, C3, B2, and A2. Measure 5 features a C chord. The treble line has quarter notes D4, E4, F#4, and G4. The bass line has quarter notes C3, B2, A2, and G2. Measure 6 features a D chord. The treble line has quarter notes A4, B4, C5, and B4. The bass line has quarter notes D3, C3, B2, and A2. Measure 7 features an A chord. The treble line has quarter notes D4, E4, F#4, and G4. The bass line has quarter notes C3, B2, A2, and G2.

Em

D

A

This system contains measures 8 through 10. Measure 8 features an Em chord. The treble line has quarter notes A3, G3, F#3, and E3. The bass line has quarter notes D3, C3, B2, and A2. Measure 9 features a D chord. The treble line has quarter notes D4, E4, F#4, and G4. The bass line has quarter notes D3, C3, B2, and A2. Measure 10 features an A chord. The treble line has quarter notes D4, E4, F#4, and G4. The bass line has quarter notes C3, B2, A2, and G2.

C

D

Em/B

B

I know that you're right.

This system contains measures 11 through 14. Measure 11 features a C chord. The treble line has quarter notes D4, E4, F#4, and G4. The bass line has quarter notes C3, B2, A2, and G2. Measure 12 features a D chord. The treble line has quarter notes A4, B4, C5, and B4. The bass line has quarter notes D3, C3, B2, and A2. Measure 13 features an Em/B chord. The treble line has quarter notes D4, E4, F#4, and G4. The bass line has quarter notes D3, C3, B2, and A2. Measure 14 features a B chord. The treble line has quarter notes D4, E4, F#4, and G4. The bass line has quarter notes C3, B2, A2, and G2. The lyrics "I know that you're right." are written below the treble staff in measure 14.