

# SIMPLY RED HOME

RAND MOGAL GUTM



# FAKE

Words by Hucknall

Music by Hucknall, Mark Jaimes, Gota Yashiki, Ian Kirkham, Steven Lewinson, Dee Johnson,  
John Johnson, Kenji Suzuki, Sarah Brown, Chris De Margary and Kevin Robinson

♩ = 112



Bb Dm

like I'm some-one else. — The hurt-ing is rough. — Long are the days, —

Eb F11 Bb Dm

and you — have hurt me e - nough. — You're scared to be

Eb F11

loved. You know that's your way, — and your youth — has made you too

Bb Dm Eb F11

tough. — You're hurt - ing for love — in so — ma-ny ways. —

The truth has hurt you enough. —  
 (I read a book, and it's your face, —

Chord diagrams: Bb, Abmaj7

the Fake. — Still my love for you was no mis - take, —

Chord diagrams: Eb, Bb, Dm

Fake. — )

Chord diagrams: Abmaj9, Eb

Hop - ing for love — day af - ter day, — and it's al -

Chord diagrams: Bb, Dm, Eb, F11

ways some-one else. — The hurt-ing is rough, — and long —

B $\flat$  Dm

are the days, — and you have hurt me e - nough. — (You're burn - ing your —

E $\flat$  F11 Gm7

hair —) on — your ci - gar - ette, — ooh — ba - by. —

A $\flat$  B $\flat$  B $\flat$ /A

(Turn-ing your — nose up) at the clothes your girl - friend wears. —

Gm7 A $\flat$  F11

B♭ A♭maj7

(I read a book and it's your face,—

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics "(I read a book and it's your face,—". The piano accompaniment consists of two staves. Above the system are two guitar chord diagrams: B♭ (x22333) and A♭maj7 (x21333).

E♭ B♭ Dm

the Fake.) Still my love for you was no mis - take,—

Detailed description: This system contains the next two staves of music. The vocal line continues with lyrics "the Fake.) Still my love for you was no mis - take,—". The piano accompaniment continues. Above the system are three guitar chord diagrams: E♭ (xx0333), B♭ (x22333), and Dm (xx0232).

1. E♭

Fake. I read a

Detailed description: This system contains the third two staves of music. The vocal line has lyrics "Fake. I read a". The piano accompaniment continues. Above the system are two guitar chord diagrams: A♭maj9 (xx0533) and E♭ (xx0333). A first ending bracket labeled "1." spans the end of the system.

2. E♭ B♭ A♭

Detailed description: This system contains the final two staves of music. The vocal line is mostly blank. The piano accompaniment continues. Above the system are three guitar chord diagrams: E♭ (xx0333), B♭ (x22333), and A♭ (xx0232). A second ending bracket labeled "2." spans the end of the system.

E $\flat$ 7



A $\flat$



To Coda ⊕

B $\flat$



A $\flat$



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

E $\flat$



A $\flat$



*D.%. al Coda*  
(no repeat)

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

⊕ Coda



*Vocal ad libs.*

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

1, 2.

3.



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

# HOME

Words by Hucknall

Music by Hucknall, Steven Lewinson and Pete Lewinson

♩ = 108



Dmadd9

Dm

G7sus4

G



What's

worth—

no - thing else but love?

Take a walk down a - ny



street now:—

ev - 'ry one of us—

in our own lit - tle world, —



F G Am

look - ing for a heart with whom to beat now. What's worth -

G Dm7 G




no - thing else but love? I'm pre - pared - to take the heat now.

Am Em F


What's worth - more than a - ny - thing else at all - to keep you firm - ly on your




G Fmaj9 Cadd9

feet now? So fake cool im - age should be ov - er, 'cause I


F  Cmaj9  Dm7 




long for a feel - ing of home: real life



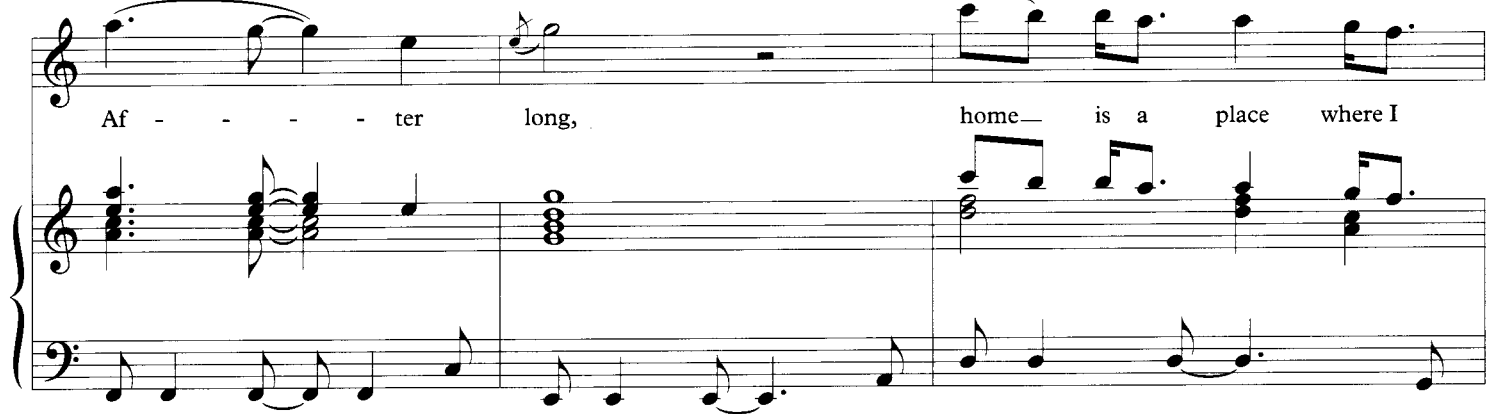
G11  Cmaj9  Fmaj9 





de - pict - ed in song, a lov - ing mem - 'ry.




Fmaj7  Em7  Dm7 

Af - - - - ter long, home is a place where I



C  Em/B  Am  Em 

yearn to be - long. Where the





land meets the sea, she'll be smiling so



sweet - ly now. I hope that she'll be here — much long - er than I will. —



My heart loves her with ev - 'ry beat now. So fake cool im-age should be ov -



- er, 'cause I long for a feel - ing of — home: —

Dm7



G11



Cmaj9



real life de - pict - ed in song, a lov - ing

Fmaj9



Fmaj7



Em7

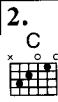
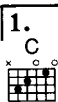


mem - 'ry. Af - - - ter long,

2° only

2° only

Dm7



home is a place where I yearn to be - long. yearn to be - long.

Fmaj7



Em7



Dm7



C



Repeat ad lib. to fade

Fake cool im-age should be ov - er, home is a place where I yearn to be - long.

# HOME (REPRISE)

Words and Music by Hucknall

♩ = c. 98



Fake cool im - age should be ov - er, 'cause I

The first system of music features a vocal line in 4/4 time. The melody starts with a quarter note 'F', followed by a quarter note 'a', a dotted quarter note 'i', an eighth note 'm', a quarter note 'a', a quarter note 'g', a quarter note 'e', a quarter note 's', a quarter note 'h', a quarter note 'o', a quarter note 'u', a quarter note 'l', a quarter note 'b', a quarter note 'e', a quarter note 'o', a quarter note 'v', a quarter note 'e', a quarter note 'r', a quarter note 'c', a quarter note 'a', a quarter note 'u', and a quarter note 's'. The piano accompaniment consists of a steady bass line of quarter notes (F, C, F, C) and a treble line of quarter notes (C, E, G, C).



long for a feel - ing of home: a real life

The second system continues the vocal line. The melody starts with a quarter note 'l', a quarter note 'o', a quarter note 'n', a quarter note 'g', a quarter note 'f', a quarter note 'o', a quarter note 'r', a quarter note 'a', a quarter note 'f', a quarter note 'e', a quarter note 'e', a quarter note 'l', a quarter note 'i', a quarter note 'n', a quarter note 'g', a quarter note 'o', a quarter note 'f', a quarter note 'h', a quarter note 'o', a quarter note 'm', a quarter note 'e', a quarter note 'a', a quarter note 'r', a quarter note 'e', a quarter note 'a', a quarter note 'l', a quarter note 'l', a quarter note 'i', a quarter note 'f', a quarter note 'e'. The piano accompaniment features a bass line of quarter notes (F, C, F, C) and a treble line of quarter notes (C, E, G, C).



de - pict - ed in song, a lov - ing

The third system continues the vocal line. The melody starts with a quarter note 'd', a quarter note 'e', a quarter note 'p', a quarter note 'i', a quarter note 'c', a quarter note 't', a quarter note 'e', a quarter note 'd', a quarter note 'i', a quarter note 'n', a quarter note 's', a quarter note 'o', a quarter note 'n', a quarter note 'g', a quarter note 'a', a quarter note 'l', a quarter note 'o', a quarter note 'v', a quarter note 'i', a quarter note 'n', a quarter note 'g'. The piano accompaniment features a bass line of quarter notes (F, C, F, C) and a treble line of quarter notes (C, E, G, C).

Fmaj7

Em7

mem - 'ry. — Af - - - - ter long,

Am add9

F

home — is a place — where I yearn to be - long.

Cmaj7

Fmaj7

Oh, —

Cmaj7

Fmaj7 rit.

Cmaj7

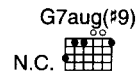
home.

# HOME LOAN BLUES

Words by Hucknall

Music by Hucknall, Mark Jaimes, Gota Yashiki, Steven Lewinson, Ian Kirkham and Kenji Suzuki

$\text{♩} = 120$



N.C.





Cm7



F9



Just a man, good and some - times bad; but

*2° Instrumental*

Cm7



F9



G7aug(#9)

N.C.



striv - ing - to do the best that I can.

Cm7



F9



Help a hand when the one close by - you falls. Un-der-

Cm7



F9



G7aug



- stand - ing - can do the rest, and that ain't all.



Cm7



F9



Both times Hope I can please you, but the truth is - n't ea - sy to say. The

Cm7



Am7(b5)



A♭maj7



G7aug



more that you're spend-ing, the more it - 'll get in your way. I

Cm7



F9



say it to please you, to for - get what you have done, so pray:

Cm7



B♭m7



A♭6



G7aug(#9)



N.C.

To Coda ⊕

I got the blues from the debt of the peo - ple to - day.

Cm7  F9 



You can have it all, — but you've got to pay. —




Cm7  F9  G7aug(#9)  N.C.

You can have it all, — don't pay me to - day. —



Cm7  F9 


Watch a man, as the bills a - round you grow, — pro -



Cm7  F9  G7aug(#9)  N.C.

- vi - ded — you take a loan to pay for them all. —



Cm7  3 F9 

Help a hand when the one close by— you falls, — de -



Cm7  3 F9  G7aug(#9)  N.C.




- pend - ing — if the fool — keeps spend-ing it all. —



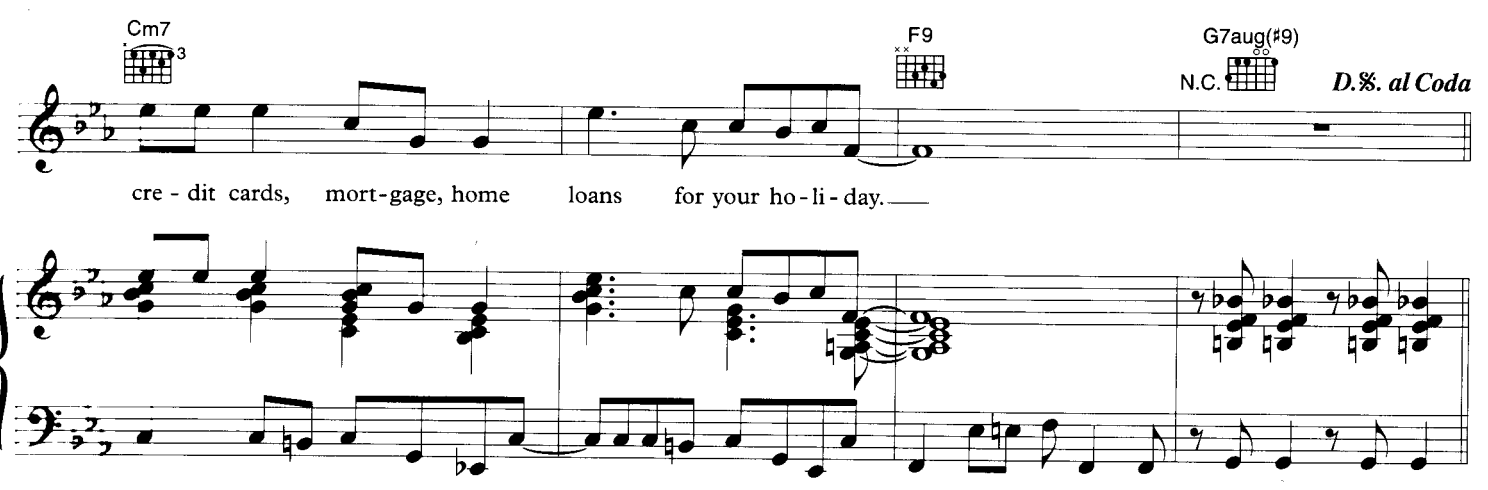
Cm7  3 F9 

You can have it all, — but you've got to pay: —



Cm7  3 F9  G7aug(#9)  N.C. *D.%. al Coda*

cre - dit cards, mort-gage, home loans for your ho-li-day. —



♠ Coda

Cm7  
x x x x x x 3

F9  
x x x x x x

You can have it all, — but you've got to pay. —

Cm7  
x x x x x x 3

F9  
x x x x x x

You can have it all, — don't pay me to - day. —

Cm7  
x x x x x x 3

F9  
x x x x x x

You can have it all, — but you've got to pay. —

Cm7  
x x x x x x 3

F9  
x x x x x x

2° rit.  
G7aug(#9)  
N.C. x x x x x x

Cm9  
x x x x x x

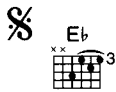
Cre-dit cards, mort-gage, home loans for your ho-li-day. —

# IT'S YOU

Words and Music by Hucknall

♩ = 86





1. Lov - ing you just goes — on; — on and on, —  
 2. Find a mo - vie where there's no - one. — On and on, —



just on and on — and — on. —  
 hav - ing fun. — on our — own. —

Fm7 add11



Gm7



Fm7



Gm7



Bb11



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

Eb



Fm7



Gm7



Fm7



Grow - ing with you is plea - sure for two,  
 Twen - ty - two diff - 'rent shows on. Don't care which one,

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

Gm7



Bb11



Ab7/Bb



rais - ing my spi - rits, hop - ing for you;  
 just as long as we're hav - ing fun, on and I

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

Ebmaj9



Abmaj7



and do. And be - ing with  
 on. 'Cause be - ing with

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



you, I see a side of my life, a  
 you, I see a change in my life, a



To Coda ⊕

chance to grow in a way that I nev - er  
 chance to grow in a way that I nev - er



knew, 'cause ba - by it's you.



D.%. al Coda

Hon - ey, it's you.

Coda

A♭maj9



E♭11



A♭maj9



knew, 'cause ba - by it's you.

E♭11



A♭maj9



E♭11



You, you, you; - you, you, you. - It's you; - hon - ey, it's

A♭maj9



E♭11



A♭maj9



you. Ba - by, it's you.

E♭11



A♭maj9



E♭11



rit.

N.C.

A♭maj7



You, you, you; - you, you, you, - you, you, you; - hon - ey, it's you.



# LOST WEEKEND

Words and Music by Hucknall

$\text{♩} = 93$  (  $\text{♩} = \text{♩} \text{ } \text{♩}$  )



1.



2.



(Sun - shine in my soul. —)



(Sun - shine in my soul. —)

My

Emaj9  
x o x x x

Amaj7  
x o x x x

Emaj9  
x o x x x

lost \_\_\_\_\_ week - end, been  
lost \_\_\_\_\_ week - end, more

Amaj7  
x o x x x

Emaj9  
x o x x x

Amaj7  
x o x x x

more now than a year. — Oh, I hoped not,  
now — than a year. — Oh, and it goes on,

B11  
x x x x x

Emaj9  
x o x x x

'cause \_\_\_\_\_ since you put me down —  
'cause \_\_\_\_\_ since you let me down —

Amaj7  
x o x x x

Emaj9  
x o x x x

my world \_\_\_\_\_ mere - ly spins a - round. —  
my world \_\_\_\_\_ mere - ly spins a - round. —



Did you play me for your fool?  
 Did you play me for your fool?



Oh ho-ney, I know you did - n't mean to.  
 Oh ho-ney, I know you did - n't mean to.



'Cause you trem - ble with a prob - lem. You  
 'Cause you're pent up with a prob - lem. You  
 (Instrumental on %)



car - ry the weight of pain from the past. } The  
 car - ry the weight of pain from the past. }

F#m7 G#m Amaj7 Bsus2<sup>4</sup> C#11

sun - shine in my soul — is here to tell — you that pain

Amaj7 Emaj9 A A6 E

does - n't have to last. — The

F#m7 G#m Amaj7 Bsus2<sup>4</sup> C#11 Amaj7 Emaj9

love that's in my heart — is here to pray — that pain will go a - way. —

To Coda ◊

1. A A6 E Amaj7 Emaj9 Amaj7 Emaj9

(Sun - shine in my soul. —) *Ad lib. vocal*

2.

*D.º. al Coda*

Amaj7



Emaj9



A



A6



E



A



A6



E



(Sun-shine in my soul.—)

My

♠ *Coda*



Amaj7



Emaj9



*(Vocal ad libs.)*

(Sun - shine in my soul.—)

Amaj7



Emaj9



Amaj7



Emaj9



Amaj7



Emaj9



(Sun - shine in my soul.—)

*(Vocal ad libs.)*

Amaj7



Emaj9



Amaj7



Emaj9



(Sun - shine in my soul.—)

My

lost

week - end.

# MONEY IN MY POCKET (PLAN B MIX)

Words and Music by Dennis Brown and Joe Gibbs

♩ = 140



First system of musical notation. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line begins with a sustained chord in the first measure, followed by a melodic phrase.



Second system of musical notation. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues its melodic phrase.



Third system of musical notation. The piano accompaniment continues. The vocal line has a long note in the final measure.

Woh, — yeah, —

Fourth system of musical notation. The piano accompaniment continues. The vocal line continues with a melodic phrase.



Fifth system of musical notation. The piano accompaniment continues. The vocal line continues with a melodic phrase.

yeah, —

yeah. —

Sixth system of musical notation. The piano accompaniment continues. The vocal line continues with a melodic phrase.



Mon-ey in my pock-et, but I just can't get no love.——



Mon-ey in my pock-et, but I just can't get no love.—— I'm



pray - - ing for a girl to be— my own.



Soon she said she'd call me but I don't be-lieve a word—— she say,—



Em



D



A7



'cause she ran a - way and a - left a - me one — rain - - y day. —

Am



D11



Em



D



— She made me have — in mind that to

A7



Am



D11



Em



love would nev - er die. And a - now I'm a - lone, —

D



A7



Am



D11



— so — a - lone, — so — a -





- lone, \_\_\_\_\_ yeah. \_\_\_\_\_



Mon-ey in my pock-et, but I just can't get no love. \_\_\_\_\_



1.



Mon-ey in my pock-et, but I just can't get no love. \_\_\_\_\_



2.

The love I had \_\_\_\_\_ in mind was a -





- ve - ry, ve - ry hard - to find. It's hard for a man



to live with-out a wo - man, yeah. And



a wo - man - needs a man to cling to.



You'll see what love - can do af - ter



mak - - - ing me feel blue. Ain't that a shame,



woh ba - by. Ain't that a



shame to make me feel blue?

*Repeat ad lib. to fade*



Mon-ey in my pock-et, but I just can't get no love.

# POSITIVELY 4TH STREET

Words and Music by Bob Dylan

♩ = 110

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Above the treble staff, there are two guitar chord diagrams: 'A' (x02232) and 'Bm' (x21232). The treble staff contains a series of chords and some melodic lines. The bass staff contains a steady bass line with octaves.

Second system of musical notation. It continues the grand staff from the first system. Above the treble staff, there are two guitar chord diagrams: 'D' (xx0232) and 'A' (x02232). The treble staff contains a series of chords and some melodic lines. The bass staff contains a steady bass line with octaves.

Third system of musical notation. It continues the grand staff from the second system. Above the treble staff, there are two guitar chord diagrams: 'Bm' (x21232) and 'E' (022100). The treble staff contains a series of chords and some melodic lines. The bass staff contains a steady bass line with octaves.

Fourth system of musical notation. It continues the grand staff from the third system. Above the treble staff, there are four guitar chord diagrams: 'A' (x02232), 'Bm' (x21232), 'D' (xx0232), and 'A' (x02232). The treble staff contains a series of chords and some melodic lines. The bass staff contains a steady bass line with octaves. Below the treble staff, the lyrics are written: "1. You got a lot of nerve to say you are my friend."

Bm E

When I was down, you just stood there grin - ning.—

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "When I was down, you just stood there grin - ning.—". Above the vocal line are two guitar chord diagrams: Bm (x222133) and E (022100). The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of three sharps. The piano part features a steady eighth-note bass line and chords in the right hand.

A Bm D A

2. You got a lot of nerve to say you got a help - ing hand to lend.

Detailed description: This system contains the second line of music. The vocal line has the lyrics "2. You got a lot of nerve to say you got a help - ing hand to lend.". Above the vocal line are four guitar chord diagrams: A (x02023), Bm (x222133), D (xx0232), and A (x02023). The piano accompaniment continues with a similar rhythmic pattern to the first system.

Bm E

You just want to be on the side— that's win - ning.—

Detailed description: This system contains the third line of music. The vocal line has the lyrics "You just want to be on the side— that's win - ning.—". Above the vocal line are two guitar chord diagrams: Bm (x222133) and E (022100). The piano accompaniment continues with a similar rhythmic pattern.

A Bm D A

3. You say I let you down, you know it's not like— that.— If  
 (Verses 4-8 and 9-12 see block lyric)

Detailed description: This system contains the fourth line of music. The vocal line has the lyrics "3. You say I let you down, you know it's not like— that.— If". Below the first line of lyrics is the instruction "(Verses 4-8 and 9-12 see block lyric)". Above the vocal line are four guitar chord diagrams: A (x02023), Bm (x222133), D (xx0232), and A (x02023). The piano accompaniment continues with a similar rhythmic pattern.

Bm E

you're so hurt— why— then don't— you show it?—

This system contains the first line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). Chord diagrams for Bm and E are shown above the vocal line.

A Bm D A

This system contains the second line of music, primarily piano accompaniment in grand staff. The key signature remains three sharps. Chord diagrams for A, Bm, D, and A are shown above the vocal line.

Bm E To Coda ⊕ D.%. al Coda

This system contains the third line of music, primarily piano accompaniment in grand staff. The key signature remains three sharps. Chord diagrams for Bm and E are shown above the vocal line. The text "To Coda ⊕" and "D.%. al Coda" is present.

⊕ Coda A

This system contains the Coda section, starting with a vocal line in treble clef. The key signature is three sharps. A chord diagram for A is shown above the vocal line.

This system contains the final line of music, primarily piano accompaniment in grand staff. The key signature is three sharps.

*Verse 4:*

You say you lost your faith  
But that's not where it's at.  
You had no faith to lose  
And you know it.

*Verse 5:*

I know the reason  
That you talk behind my back.  
I used to be among the crowd  
You're in with.

*Verse 6:*

Do you take me for such a fool  
To think I'd make contact  
With the one who tries to hide  
What he don't know to begin with?

*Verse 7:*

You see me on the street  
You always act surprised.  
You say "How are you?" "Good luck."  
But you don't mean it.

*Verse 8:*

When you know as well as me  
You'd rather see me paralysed.  
Why don't you just come out once  
And scream it!

*Instrumental*

*Verse 9:*

No, I do not feel that good  
When I see the heartbreaks you embrace.  
If I was a master thief  
Perhaps I'd rob them.

*Verse 10:*

And now I know you're dissatisfied  
With your position and your place.  
Don't you understand  
It's not my problem?

*Verse 11:*

I wish that for just one time  
You could stand inside my shoes  
And just for that one moment  
I could be you.

*Verse 12:*

Yes, I wish that for just one time  
You could stand inside my shoes.  
You'd know what a drag it is  
To see you.

# SOMETHING FOR YOU

Words by Hucknall  
Music by Hucknall and Joe Sample

♩ = 108

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of several systems of music. The first system shows the piano introduction with guitar chords C#m9 and G#m9. The second system continues the piano accompaniment. The third system includes the vocal melody with lyrics: "A - ny - one would cry — ov - er you. — Too but they're A - ny man would die — for you, —". The fourth system continues the piano accompaniment. The fifth system includes the vocal melody with lyrics: "bad if — they do. — But ba - But ba - mad if — they do. — by let". The sixth system continues the piano accompaniment. The guitar chords are: C#m9, G#m9, C#5, F#5, C#5, F#m7, and C#5.



F#5 C#5 F#m7 D9

- by I could try if you want me to, — to help you let your-self go. —  
 me get clo - ser to you so I can let — you know. —

1. C#5 F#5 C#5 F#m7

Guitar

Sub

2. C#m7 G#m7

I got some-thing for you, — the

C#m7 G#m A13

joy of let-ting you know what you have done for me. — Lov-ing



you has smiled on the face of a lone - ly man.



Lov-ing you has pride in the place of our home

1.

2.



a - gain. Lov - ing



Smile on the face of a lone - ly man.

C#m9



G#m9



C#m9



G#m9



D9



Pride in the place— of our home— a-gain.

C#m9



*Piano solo*

G#m9



D9



C#m9



Smile on the face.—

G#m9



D9



C#m9



G#m9



D9



C#m9



*Repeat ad lib.*

G#m9



D9



*To end*

G#m9



D9



C#m9



**Free time**

A - ny man would die.—

*Sua*

# SUNRISE

Words and Music by Hucknall, Daryl Hall, John Oates and Sara Allen

♩ = 106

Fm9



8<sup>va</sup>

1. As I

(8<sup>va</sup>)

Fm9



2. Wan - der - ing - through life, I - see the sun - rise. - And The  
look in - to - your eyes I - see the sun - rise. - And The  
will - love come home to you? And the

light be - hind - your face helps - me re - al - ize. - (Sun - - - rise. -  
love you want for ev - er, will they be true to you? -

Will we sleep and some - times love un - - til the  
 Will we sleep and some - times love un - - til the

moon shines... May - be the next - time I'll be yours and may - be  
 moon shines... May - be the next - time I'll be yours and may - be

you'll be mine... (Sun - - rise... ) I don't know if - it's ev - en in - your  
 you'll be mine... (You'll be mine... ) I don't know if - it's ev - en in - your

§ **Abadd9** **Cm7** **Gm7** **Cm7**

mind \_\_\_\_\_ at all... (Could be me... ) At this  
 mind \_\_\_\_\_ at all... (Could be me... ) At this

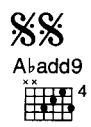
Fm7



Bb



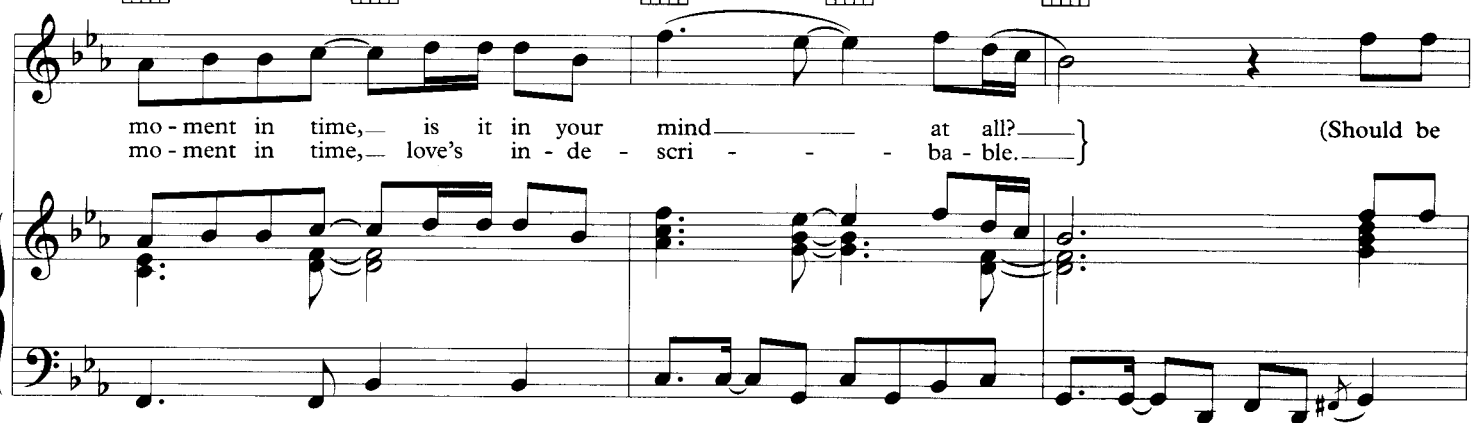
Abadd9



Cm7



Gm7

mo - ment in time, — is it in your mind — — — at all? — — — } (Should be  
 mo - ment in time, — love's in - de - scri - - - ba - ble. — — — }

Cm



Gm7



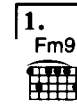
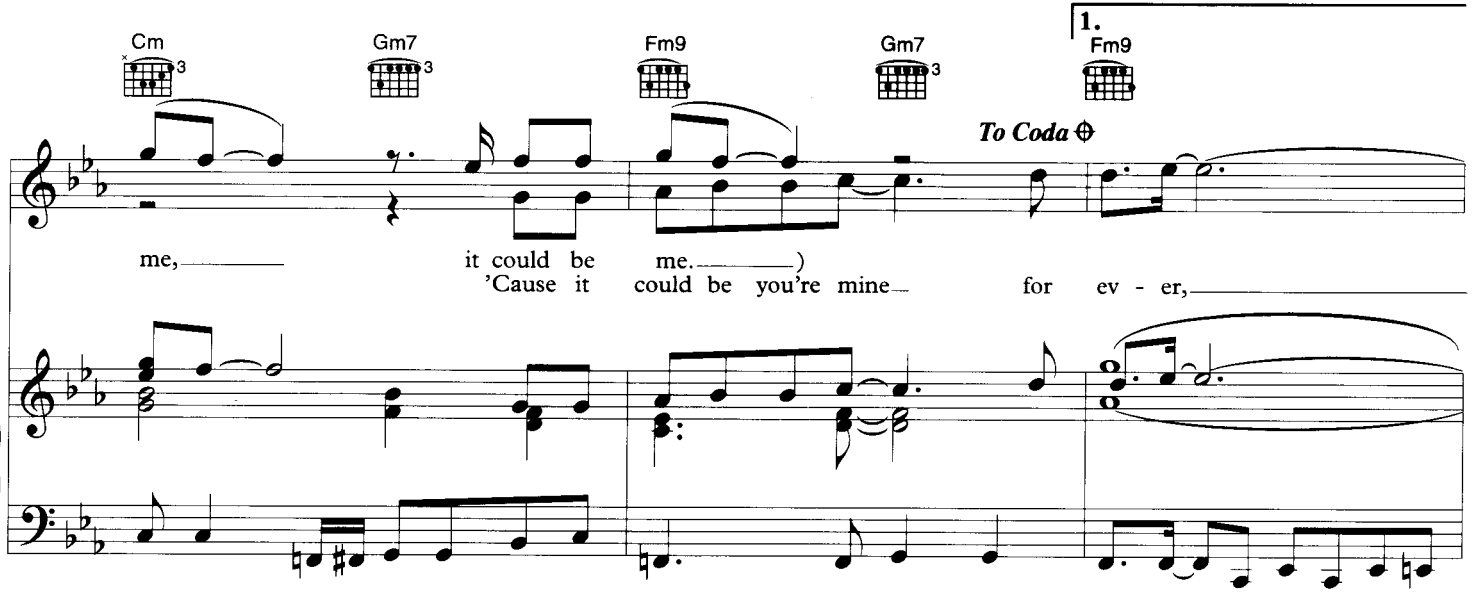
Fm9



Gm7



1.  
Fm9

me, — — — it could be me. — — — )  
 'Cause it could be you're mine — — — for ev - er,

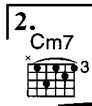
*To Coda* ⊕



for ev - er. — — —

*8va* — — —

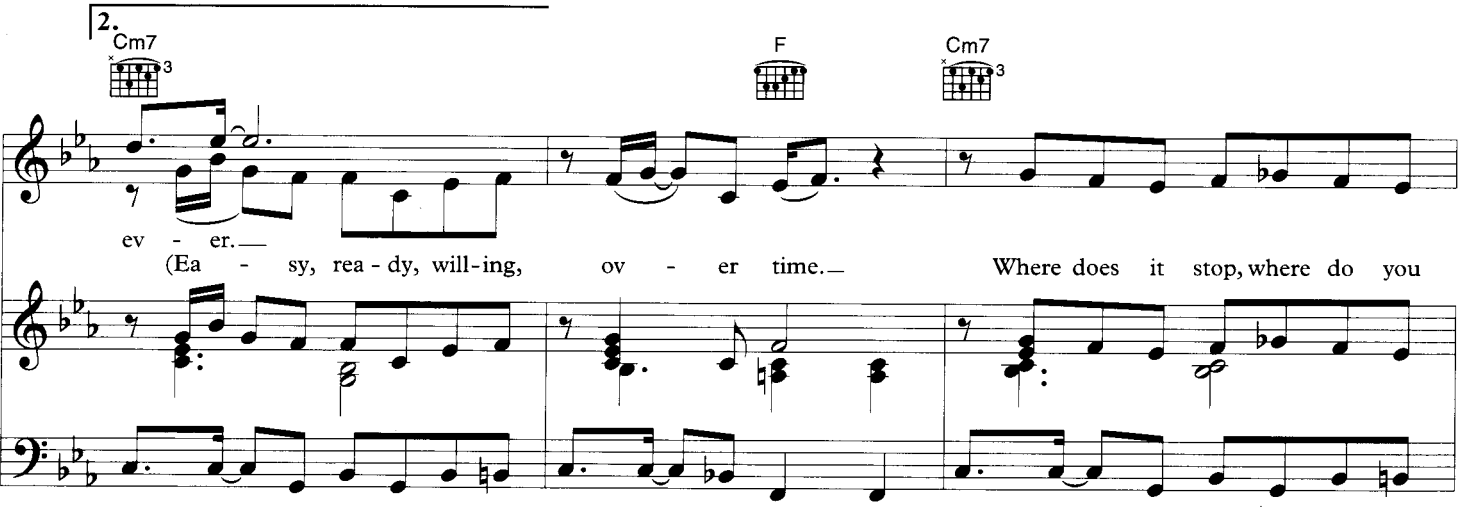
2.  
Cm7



F



Cm7

ev - er. — — —  
 (Ea - sy, rea - dy, will - ing, ov - er time. — — — Where does it stop, where do you



dare me to draw the— line? You've— got the bo - dy, now you want my soul.—



Don't— ev - en think a - bout it, say— no— go!—) Yeah!

*8va*-----

*D.%. at Coda*

(Sun - - rise—) I don't know if— it's ev - en in— your

*(8va)*-----

⊕ *Coda*



*D.%%. to fade*

- ev - er.— (Sun - - rise—) At this mo - ment in time,— is it in your

# YOU MAKE ME FEEL BRAND NEW

Words and Music by Thomas Bell and Linda Creed

♩ = 74

Chord diagrams: Eb (3), Abm/Eb (4), Eb (3)

My love,—

Chord diagrams: Eb (3), Abm/Eb (4), Eb (3)

I'll nev - er find the words, my — love, to  
when - ev - er I was in - - - se - cure, you

Chord diagrams: Abm/Eb (4), Eb (3), Cm7add11

tell you how I feel, my love. Mere words— could not—  
built me up and made me sure. You gave— my pride.



F9sus4



F7



Fm/Bb



Bb



Abm7



Db7



ex - plain. Pre - cious  
back to me. Pre - cious

Gb



Cbm/Gb



Gb



love, friend, you with you held my life with - in your - hands, cre -  
a friend. You're

Cbm/Gb



Gb



Cbm/Gb



- a - ted ev - 'ry - thing I - am, taught me how to live a -  
some - one whom I can de - pend to walk a path that some - times -

Gb



Bbm7



- gain. On - ly you  
wends. With - out you,

E♭m7  
6

B♭m7

E♭m7  
6

cared when I need - ed a friend, — be - lieved in me through - thick and thin. —  
life has no mean - ing or rhyme, — like notes to a song — out of time. —

A♭m9  
4

C♭maj7

G♭/B♭

A♭m7  
4

G♭/B♭

C♭maj7

This song is for you, filled with gra - ti - tude and love. —  
How can I re - pay you for hav - ing faith in me? —

D♭7sus4  
4

D♭7

A♭m7  
4

D♭

C♭maj7

God bless you,  
God it's you,

A♭m9  
4

B♭m7

E♭m7  
6

A♭m7  
4

D♭

you make me feel brand new, for God blessed me with  
you make me feel brand new, for God blessed me with

C♭maj7

A♭m9

B♭m7



you. You make me feel brand new. I I

you. You make me feel brand new.

To Coda ⊕

E♭m7

A♭m7

D♭

C♭maj7

B♭m7

A♭m7

C♭/D♭



sing this song 'cause you make me feel brand-

sing this song for you make me feel brand-

G♭

C♭m/G♭

C♭

G♭

D.%. al Coda

new. 2. My love,

Repeat ad lib. to fade

⊕ Coda

C♭maj7

A♭m9

B♭m7

E♭m7

A♭m7

D♭



you, You're mak-ing me feel— so brand new.