

# SHANIA TWAIN *GREATEST HITS*

All the songs from the platinum selling album,  
arranged for piano, voice & guitar.





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## *GREATEST HITS*

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# SHANIA TWAIN

## *GREATEST HITS*



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




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# FOREVER AND FOR ALWAYS

Words & Music by Shania Twain & Robert John "Mutt" Lange


Moderately bright ♩ = 84


\* G2  Em7 






I can


*mf*

C  D  1.



hear your heart - beat now. I can real - ly feel your love,

2.3. Verse: G  G2  C 



1. In your arms, I can still feel the way you want.  
2.3. See additional lyrics



D G A7sus C

me when you hold me. I can still hear the words you whis-

D G A7sus C

pered when you told me. I can stay right here for - ev -

D G

er in your arms. And there ain't no way

A7sus C D G

I'm let - tin' you go now. And there ain't no way

A7sus

C

D

Em7



and there ain't no how, I'll nev - er see that day.

Chorus:

G(9)/B

Am

D

G



'Cause I'm keep - ing you for - ev -

er and for al - ways.

We will be to - geth -

er all of our days.

Wan - na wake up ev - 'ry morn -



To Coda ⊕



ing to your sweet face, al - ways.



1.

2.

*D.C. al Coda*



⊕  
Coda






I'm keep - ing you for - ev - er and for

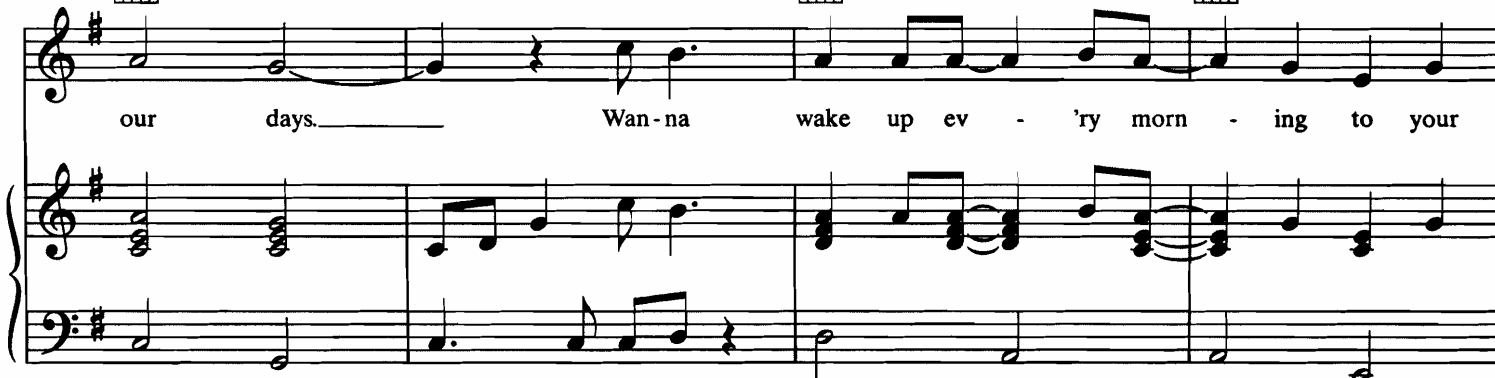
C  G 




al - ways. We will be to - geth - er all of




C  D  Am 


our days. Wan - na wake up ev - 'ry morn - ing to your




C  D  Am 

sweet face. I'm keep - ing you for - ev - er and for



G  G(9)/B 

al - ways.



Em7 C

The first system of music features a guitar part with two chord diagrams: Em7 (E minor 7) and C (C major). The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

D G

The second system of music features a guitar part with two chord diagrams: D (D major) and G (G major). The piano accompaniment continues with a treble clef staff and a bass clef staff. The lyrics "I'm in your arms." are written below the treble clef staff, with a long note under "arms" that spans across the piano accompaniment.

Verse 2:  
 In your heart,  
 I can still hear a beat for everytime you kiss me.  
 And when we're apart  
 I know how much you miss me,  
 I can feel your love for me in your heart.

And there ain't no way  
 I'm lettin' you go now.  
 And there ain't no way  
 And there ain't no how,  
 I'll never see that day.

'Cause I'm keeping you... etc

Verse 3:  
 In your eyes,  
 I can still see the look of the one who really loves me.  
 The one who wouldn't put anything else  
 In the world above me.  
 I can still see the love for me in your eyes.

And there ain't no way  
 I'm letting you go now.  
 And there ain't no way  
 And there ain't no how,  
 I'll never see that day.

'Cause I'm keeping you... etc

# I'M GONNA GETCHA GOOD!

Words & Music by Shania Twain & Robert John "Mutt" Lange

♩ = 124

N.C.



N.C.



Uh!

N.C.



Let's go!



Don't



N.C.

want you for the week - end,

don't want you for a night.

I'm

B<sup>b</sup>5

N.C.

on - ly in - ter - est - ed

if I can have you for life, —

yeah.

2. I

B<sup>b</sup>m

D<sup>b</sup>

A<sup>b</sup>

B<sup>b</sup>m

know I said I'm se - ri - ous, —

and ba - by I am.

(Verse 3 see block lyric)





D<sup>b</sup> 4fr

A<sup>b</sup>/C

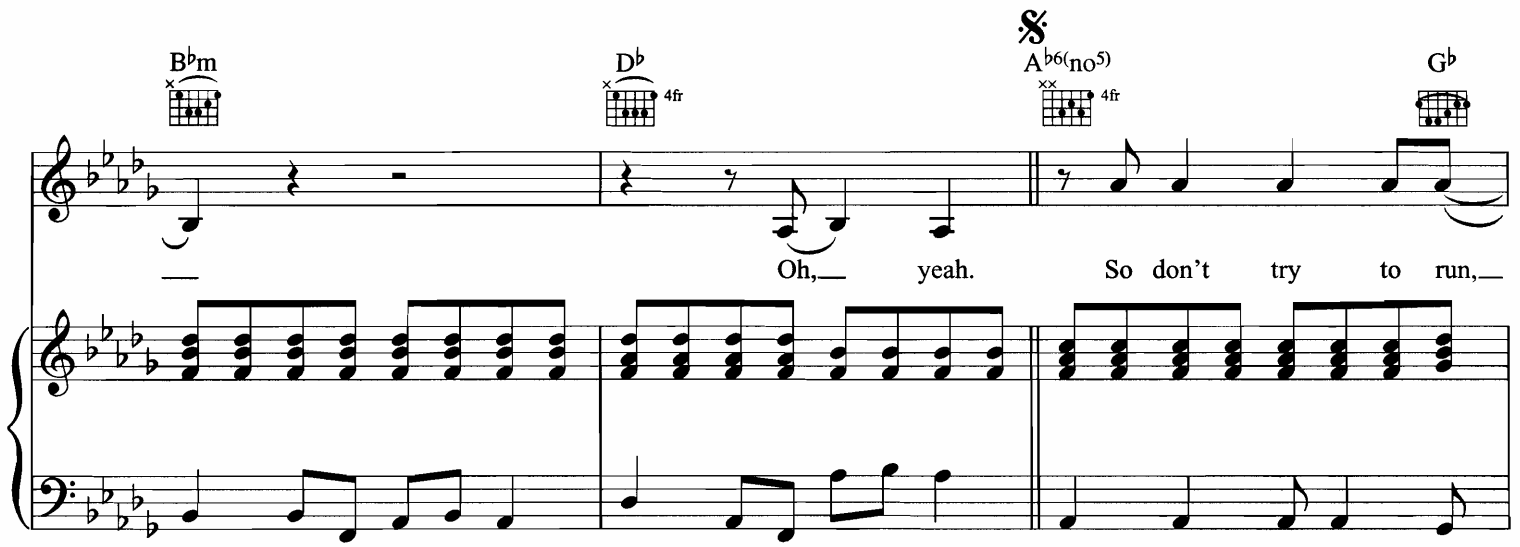
B<sup>b</sup>m




D<sup>b</sup> 4fr

You're a fine piece of real es - tate, and I'm gon - na get me some land. —

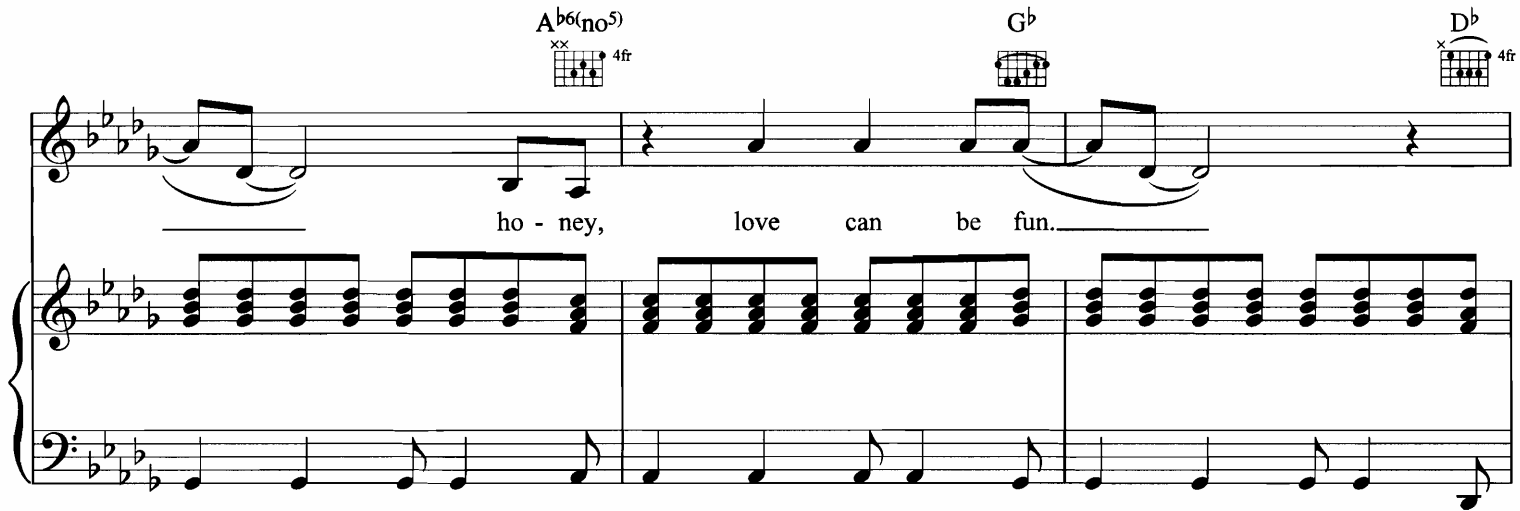
B<sup>b</sup>m  D<sup>b</sup>  A<sup>b</sup>6(no5)  G<sup>b</sup> 



Oh, yeah. So don't try to run,



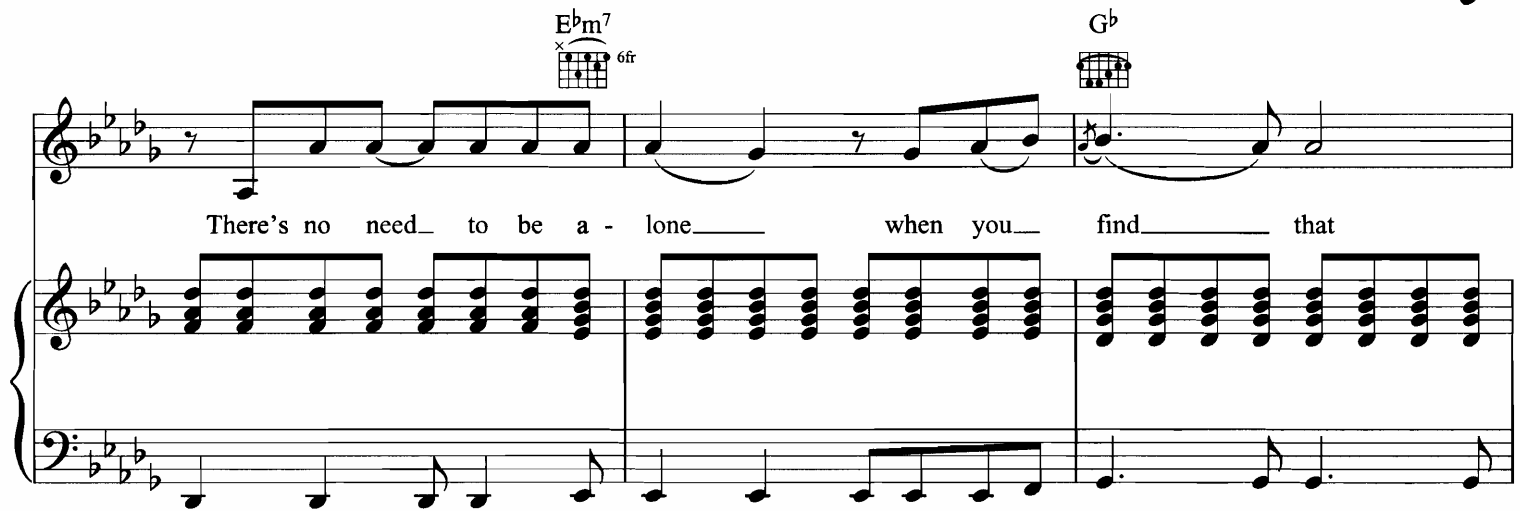
A<sup>b</sup>6(no5)  G<sup>b</sup>  D<sup>b</sup> 

ho - ney, love can be fun.



E<sup>b</sup>m<sup>7</sup>  G<sup>b</sup> 

There's no need to be a - lone when you find that



G<sup>b</sup>add9  G<sup>b</sup>  N.C.

some - one. I'm gon - na get - cha while I got - cha in sight



I'm gon - na get - cha if it takes all\_\_ night.\_\_\_\_ You can bet - cha by the

time I say\_\_ go, you'll nev - er say\_\_ no.\_\_\_\_

*To Coda* ⊕

**D<sup>b</sup>** **A<sup>b</sup>** **B<sup>b</sup>m**

I'm gon - na get - cha, it's a mat - ter of\_\_ fact. I'm gon - na get - cha, don - cha

**G<sup>b</sup>** **D<sup>b</sup>** **A<sup>b</sup>**

wor - ry 'bout\_\_ that.\_\_\_\_ You can bet your bot - tom dol - lar in\_\_ time, you're gon -

**G<sup>b</sup>** **A<sup>b</sup>** **1. B<sup>b</sup>m**

- na be\_\_ mine\_\_ Just like I should, I'll get - cha good, yeah.

**D<sup>b6</sup>** **A<sup>b</sup>** **B<sup>b</sup>m** **D<sup>b6</sup>** **A<sup>b</sup>**

**2. B<sup>b</sup>m** **A<sup>b</sup>/B<sup>b</sup>** **B<sup>b</sup>m**

Uh, uh, uh, uh.

**A<sup>b</sup>/B<sup>b</sup>** **B<sup>b</sup>m** **A<sup>b</sup>/B<sup>b</sup>**

Yeah, I'm gon - na get - cha ba - by.

B<sup>b</sup>m



A<sup>b</sup>



B<sup>b</sup>m



I'm gon - na knock on wood...

I'm gon - na get - cha some

A<sup>b</sup>



B<sup>b</sup>m



A<sup>b</sup>



how hon - ey. Yeah, I'm gon - na make it good.

*D.S. al Coda*

A - yeah, yeah, yeah, yeah.

Oh yeah.

**Coda**



I'm gon - na get - cha, it's a mat - ter of fact.

I'm gon - na get - cha, don - cha

wor - ry 'bout\_ that. You can bet your bot - tom dol - lar in\_ time you're gon -

1. | 2.

- na be\_ mine. Oh, I'm gon - na Just like I

N.C.(Bbm)

should, I'll get-cha good, oh, I'm gon-na get-cha good.

*Verse 3:*  
 I've already planned it  
 Here's how it's gonna be  
 I'm gonna love you  
 And you're gonna fall in love with me.

So don't try to run. *etc.*



# UP!

Words & Music by Shania Twain, Eddie De Lange & Robert John Lange

Brightly ♩ = 126



First system of musical notation. It includes a guitar chord diagram for F5 (Fifth fret, 5th string) and another for Bb (B-flat, 2nd fret, 7th string). The vocal line starts with the lyrics "I'm go - in' up. I'm". The piano accompaniment is marked *mf* and features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. It includes guitar chord diagrams for C (open), F (first fret), Bb (second fret), and C (open). The vocal line continues with "go - in' up. (Oh. ) I'm go - in' up, bom, bom, bom." The piano accompaniment continues with the same rhythmic pattern.

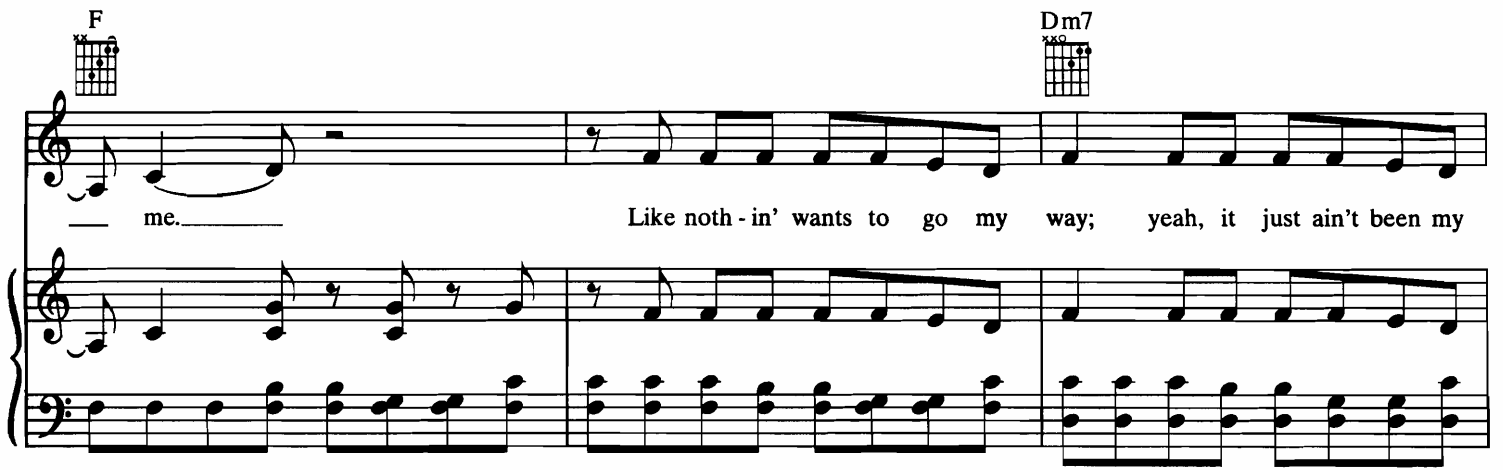
N.C.





Verse 1:

First verse of musical notation. It includes a guitar chord diagram for C (open). The vocal line starts with "1. It's 'bout as bad as it could be. Seems ev - 'ry - bod - y's bug - gin'". The piano accompaniment features a steady eighth-note bass line and a more active treble line.

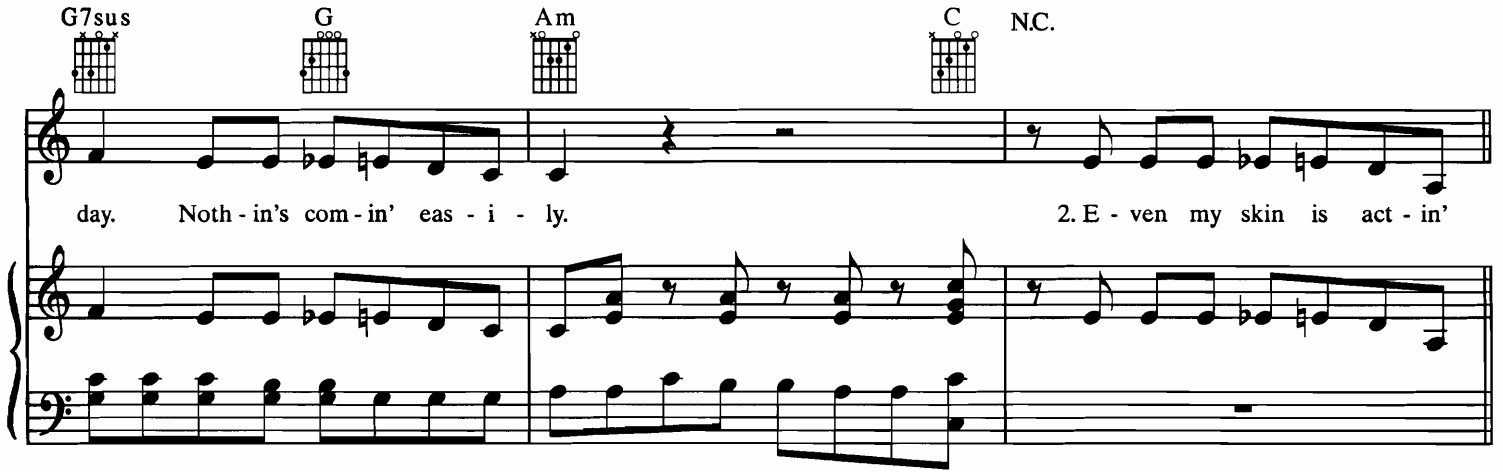
F  Dm7 

me. Like noth - in' wants to go my way; yeah, it just ain't been my



G7sus  G  Am  C  N.C.

day. Noth - in's com - in' eas - i - ly. 2. E - ven my skin is act - in'




Verses 2 & 3:

C  F 

weird. I wish that I could grow a beard. (3.) as for - get - tin' to fill up on gas.



Dm7  G7sus  G 

Then I could cov - er up my spots, not play con - nect the dots. I just wan - na dis - ap - There ain't no ex - pla - na - tion why; things like that can make you cry. Just got - ta learn to have a



Chorus:



pear. laugh. Up, up, up, can on - ly go up from here, -  
 (Up, up.)



(Up, up, up,) up where the clouds gon - na clear. Up, up; there's no -  
 (Up, up.)



N.C.

way but up from here. 3. E - ven some - thin' as sim - ple





N.C.

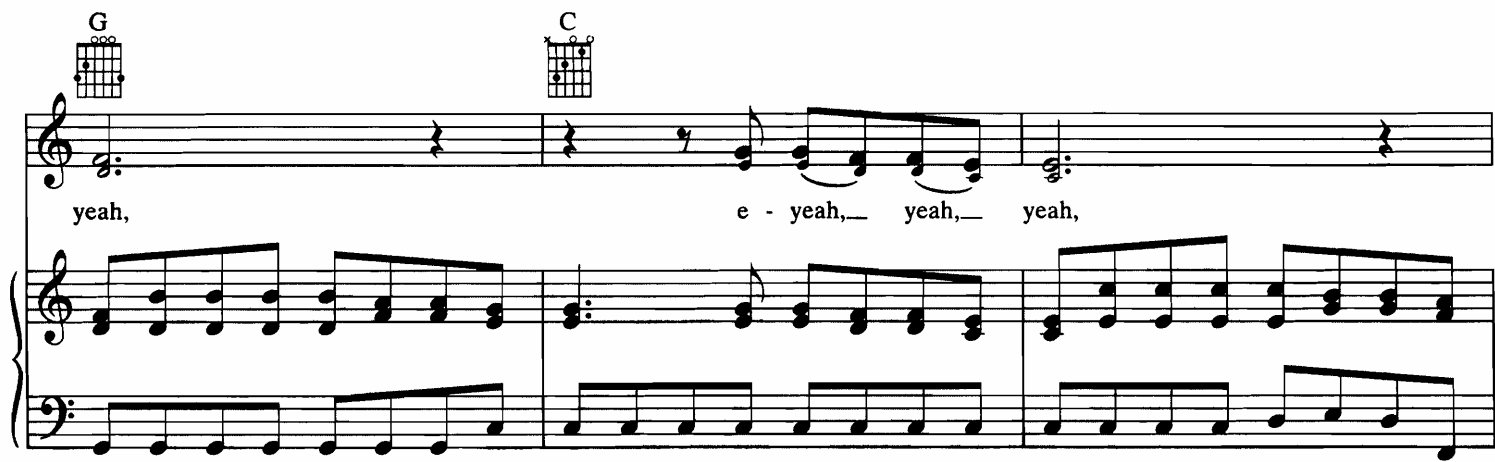
Bridge:






Oh, e - yea, yea,

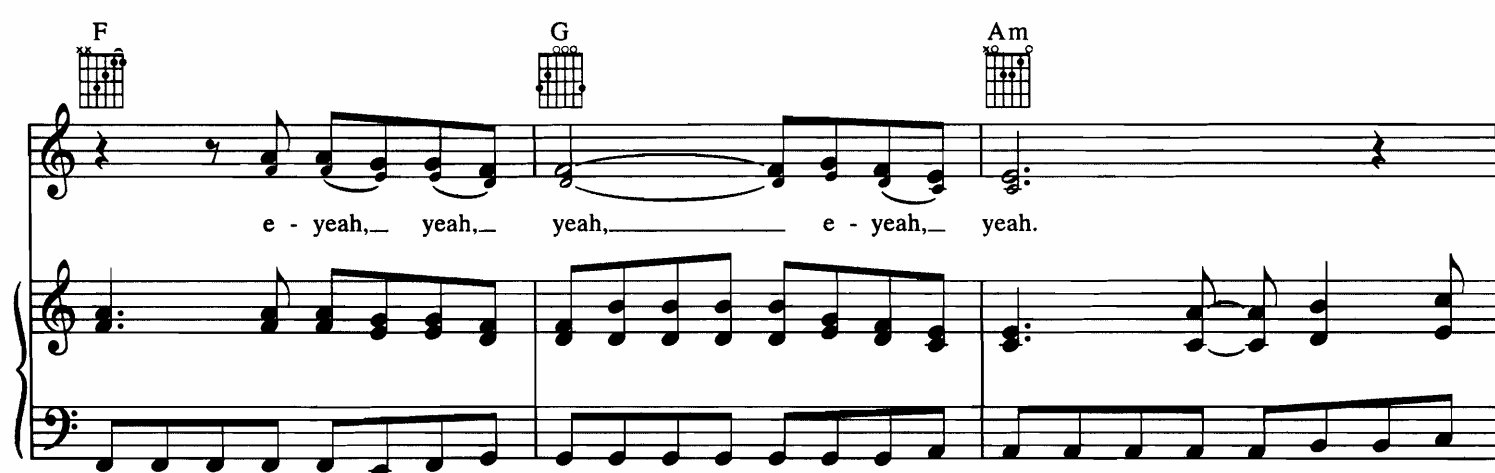
G  C 

yeah, e - yeah, — yeah, — yeah,



F  G  Am 

e - yeah, — yeah, — yeah, — e - yeah, — yeah.



C  F  G7sus 

When ev - 'ry - thing is go - in' — wrong, — don't wor - ry, it won't last for —  
 (Don't you wor - ry 'bout it. Don't you wor - ry.



C  Dm7 

— long. — Yeah, it's all gon - na come a - round. Don't go let it get you  
 Don't you wor - ry 'bout it. Don't you wor - ry. Don't go let it get you;



G7sus

G

Am

G/B

C

NC.

down. You got - ta keep on hold-in' on.  
Got - ta keep on hold-in')

4. It's 'bout as bad as it could

Verse 4:

C

F

be. (Bad as it can be.) Seems ev - 'ry - bod - y's bug - gin' me. (Ev - 'ry - bod - y's bug - gin' me.)

Dm7

G7sus

G

Like noth-in' wants to go my way; yeah, it just ain't been my day. Noth-in's com-in' eas-i-

Chorus:

Am

F

ly, oh, oh, oh, oh.

Up, up, up; can on -  
(Up, up.)

B $\flat$  C F B $\flat$  C

ly go up from here, up, up, up where the clouds gon - na clear.

(Up, up.)

F B $\flat$  C F

Up, up; there's no way but up from here. Up, up, up.

(Up, up.) (Up, up.)

B $\flat$  C F B $\flat$  C

Oh, I'm go - in' up. I'm go - in' up. I'm

(I'm go - in' up. I'm go - in',

F B $\flat$  C F B $\flat$

go - in' up, bom, bom. I'm go - in' up.

go - in', I'm go - in' up. I'm go - in', I'm go - in' up.)



Bridge:

C NC. F G

Oh, e - yeah, yeah, yeah,

The first system of the bridge features a vocal line and piano accompaniment. The vocal line begins with a long note on 'Oh,' followed by 'e - yeah, yeah, yeah,' with a melodic line that rises and then falls. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chord diagrams for C NC., F, and G are provided above the staff.

C F

e - yeah, yeah, yeah, e - yeah, yeah,

The second system continues the bridge. The vocal line has a similar melodic pattern to the first system. The piano accompaniment maintains the same rhythmic and harmonic structure. Chord diagrams for C and F are provided above the staff.

G Am C

yeah, e - yeah, yeah.

The third system concludes the bridge. The vocal line ends with a final note on 'yeah.' The piano accompaniment features a long sustained chord in the right hand. Chord diagrams for G, Am, and C are provided above the staff.

# KA-CHING!

Words & Music by Shania Twain & Robert John Lange

Moderately  $\text{♩} = 80$

\* NC.

Piano introduction in 4/4 time, marked *mf*. The music features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Verse:



1. We live in a greed-y lit - tle world that teach-es ev - 'ry lit - tle boy and





girl to earn as much as they can pos - si - bly, then turn a-round and spend it fool-ish -

Am  E7/G# 

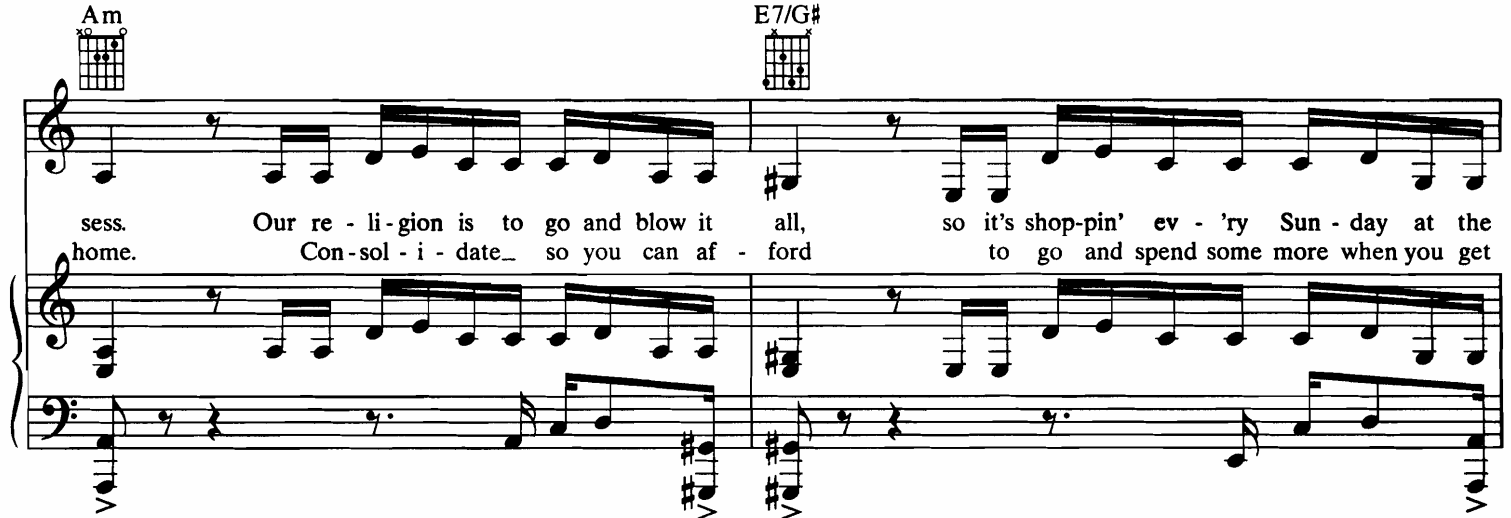
ly. things. We've cre - a - ted us a cre - dit card mess. We spend the mon - ey that we don't pos -  
 2. When you're broke, go and get a loan, Take out a - noth - er mort - gage on your

*mf*



Am  E7/G# 

sess. Our re - li - gion is to go and blow it all, so it's shop - pin' ev - 'ry Sun - day at the  
 home. Con - sol - i - date\_ so you can af - ford to go and spend some more when you get



Am  E7 

mall. } All\_ we ev - er want is more,\_ a lot more than we had be -  
 bored. }

*cresc.* *f*

Chorus: 



fore\_ so take me to the near - est store. Can you hear it





ring? It makes you want to sing. It's such a beau-ti-ful

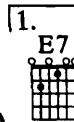


thing, Ka - ching! Lots of dia - mond

To Coda



rings, the hap - pi - ness it brings, you'll live like a



N.C.

king with lots of mon-ey and king with lots of money and things. *Let's swing.*



Musical staff with treble clef and a whole rest in the first measure, followed by a melodic line.

Dig deep-er in your poc-ket.

Piano accompaniment for the first system, featuring a rhythmic bass line and a treble line with chords.



Musical staff with treble clef and lyrics: Oh, \_\_\_\_\_ yeah, \_\_\_\_\_

Oh, \_\_\_\_\_

yeah, \_\_\_\_\_

Piano accompaniment for the second system, continuing the rhythmic pattern.



Musical staff with treble clef and lyrics: ha! \_\_\_\_\_ Come on, I know you've got it.

ha! \_\_\_\_\_

Come on, I know you've got it.

Piano accompaniment for the third system, continuing the rhythmic pattern.



Musical staff with treble clef and lyrics: Dig deep-er in your wal-let. Oh, \_\_\_\_\_ All we ev-er want is

Dig deep-er in your wal-let.

Oh, \_\_\_\_\_ All we ev-er want is

Piano accompaniment for the fourth system, concluding the piece.



more, a lot more than we had be - fore\_ so take me to the near-est

⊕ Coda



brings, you'll live like a king with lots of mon-ey and



things. Can you hear it ring? It makes you want to sing. You'll live like a



N.C.



king with lots of mon-ey and things. Ka-ching!

# THAT DON'T IMPRESS ME MUCH

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

♩ = 124

B<sup>b</sup>m



Uh ow!

Drums



(Uh uh uh.—) Uh - huh yeah yeah. (Uh



N.C.

uh uh— 1. I've known a few guys who thought they were pret-ty smart,— but  
*(Verse 2 see block lyric)*

you've got be - ing right— down— to an art.— You think you're a gen-ius, you drive me

up the wall.— You're a re - gu - lar o - ri - gi - nal know - it - all.—

Ooh, — ooh you think you're spe - cial. Ooh, — ooh you think you're

some-thing else.— O. K. So you're a rock-et sci-en-tist. That don't im -

Drums





- press— me much. (Uh uh ooh—) So you got the brains— but have you  
2° (looks —)



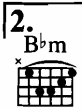
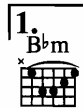
got the touch?— Now don't get me wrong,— yeah I think you're al - right. But



N.C.

that won't keep me warm in the mid - dle of the night.—

Drums



That don't im - press— me much. (Uh much.

A<sup>b</sup> fr<sup>4</sup> B<sup>b</sup>m G<sup>b</sup>maj<sup>7</sup> fr<sup>4</sup> A<sup>b</sup> B<sup>b</sup>m G<sup>b</sup>maj<sup>7</sup> fr<sup>4</sup>

Uh ow! Yeah.

A<sup>b</sup> fr<sup>4</sup> B<sup>b</sup>m G<sup>b</sup>maj<sup>7</sup> fr<sup>4</sup> A<sup>b</sup>

Ooh! You're

N.C.

one of those— guys— who likes to shine his ma - chine,— you make me

Drums

B<sup>b</sup>m G<sup>b</sup> fr<sup>4</sup> A<sup>b</sup> B<sup>b</sup>m G<sup>b</sup>

take off my shoes— be - fore you let me get in.— I can't be - lieve— you kiss your



car good - night,— now come on ba - by tell me, you must be jo - kin' right?



Ooh, — ooh you think you're some-thing spe - cial. Ooh, — ooh you think you're



NC.

some-thing else.— O. K. so you got a car. That don't im -



-press— me much. (Uh uh ooh—) So you got the moves— but have you  
2° (You think you're cool)

G<sup>b</sup>      D<sup>b</sup>      A<sup>b</sup>      B<sup>b</sup>m

got the touch?— Now don't get me wrong,— yeah I think you're al - right? But

G<sup>b</sup>      D<sup>b</sup>      A<sup>b</sup>      1.

that won't keep me warm in the mid - dle of the night. That don't im -  
2° (on the long—

2.      N.C.

— cold— lone - ly nights.—

*Drums*

B<sup>b</sup>m      B<sup>b</sup> sus<sup>4</sup><sub>2</sub>

That don't im - press— me— much. (Uh uh uh) Uh huh



yeah, yeah. (Uh uh uh) (Spoken) O.K. (Uh



*Repeat ad lib. to fade*

so what do you think, you're Elvis or something? (Uh That don't im - press me.  
uh) (Uh uh)

*Verse 2:*

I never knew a guy who carried a mirror in his pocket  
 And a comb up his sleeve; just in case  
 And all that extra-hold gel in your hair oughta lock it  
 'Cause Heaven forbid it should fall outta place.

Ooh, ooh you think you're special  
 Ooh, ooh you think you're something else  
 Okay, so you're Brad Pitt.

That don't impress me much *etc.*

# COME ON OVER

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

♩ = 152



Ooh! Ooh!

Drums



Ooh! Aah!



Yeah! Shake it.



1. Get a life,—



get a grip.— Get a - way— some - where,— take a trip.—



Take a break,— take con - trol.— Take ad - vice.



— from some-one you know.— Whoa!— Come on ov - er,— come on in.—



Pull up a seat— and take a load off your feet.— Come on ov - er,—



N.C.

come on in.— You can un - wind— and take a load off your mind. 2. Make a wish,

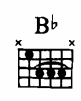


— make a move.— Make up— your mind,—you can choose.— When you're up,—



— when you're down,— when you need— a laugh come a - round.— Oh, oh.





Come on ov - er, — come on in. — Pull up a seat — take a



load off your feet. — Come on ov - er, — come on in. —



You can un - wind — and take a load off your mind. — Oh, — oh, —



oh, — oh, — Oh, — oh, —



N.C.

oh, oh. 3. Be a win -



- ner, be a star. Yeah, be hap - py to be who you are.



Got - ta be your - self, got - ta make a plan. Got - ta go -



for it while you can. Yeah. Come on ov - er,

B



come on in.— Pull up a seat,— take a load off your feet.—



Come on ov - er,— come on in.— You can un - wind— and take a



load off your mind.— Oh,— oh,



yeah. U - huh.—



Come— on in. 4. Get a life,—

NC.

— get a grip.— Get a - way— some - where, take a trip.— Take a break,

— take con - trol.— Take ad - vice— from some - one you know.— Oh.—



Come on— ov - er,— come on in.— Pull up a seat,— take a

F#



load off your feet.—

Come on ov - er,— come on in.—

B



Repeat ad lib. N.C.

You can un - wind— and take a load off your mind,— yeah.

Oh,— oh,—

B



F#



oh,—

la— la la.—

B



F#



Come on— ov - - - er,

come on in.

# MAN! I FEEL LIKE A WOMAN!

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

♩ = 120 (♩ = ♪♪)

N.C.



Let's go, — girls.

*mf*



1. I'm go - ing out to - night. I'm feel - in' al - right. Gon-

(Verses 2 & 3 see block lyric)



- na let it all hang out. 3 Wan - na make some noise, real -

1.

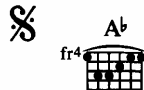


- ly raise my voice. Yeah, — I wan - na scream and shout. 3

2, 3.



Ah! NC. 3  
2. No 3



The best thing a - bout — be - ing a wo - man is the pre - ro - ga - tive to

3° only  
N.C.



have a lit - tle fun and... Fun, fun! Oh, oh, oh

go to - tal - ly cra - zy, for - get I'm a la - dy, men's shirts, short



skirts, oh, oh, oh real - ly go wild, yeah, do - in' it in




style. Oh, oh, oh get in the ac - tion, feel the at - trac - tion.





3 3  3

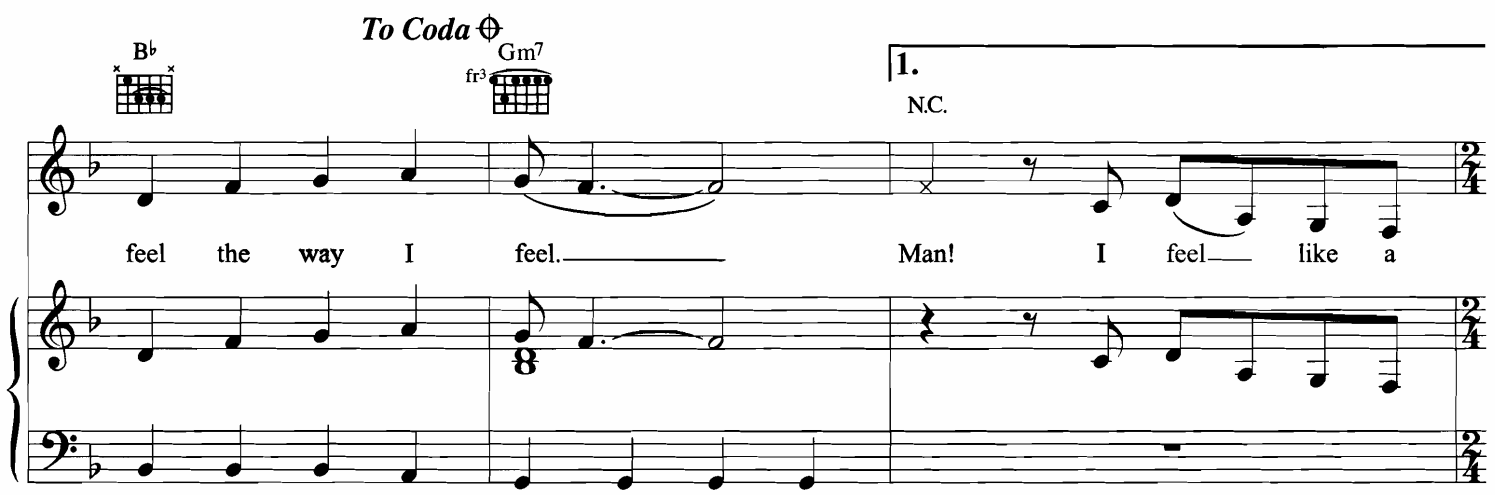
Co-lour my hair, do what I dare. Oh,— oh, oh,— I wan-na be free, yeah to



*To Coda* 

  1. N.C.


feel the way I feel. Man! I feel like a

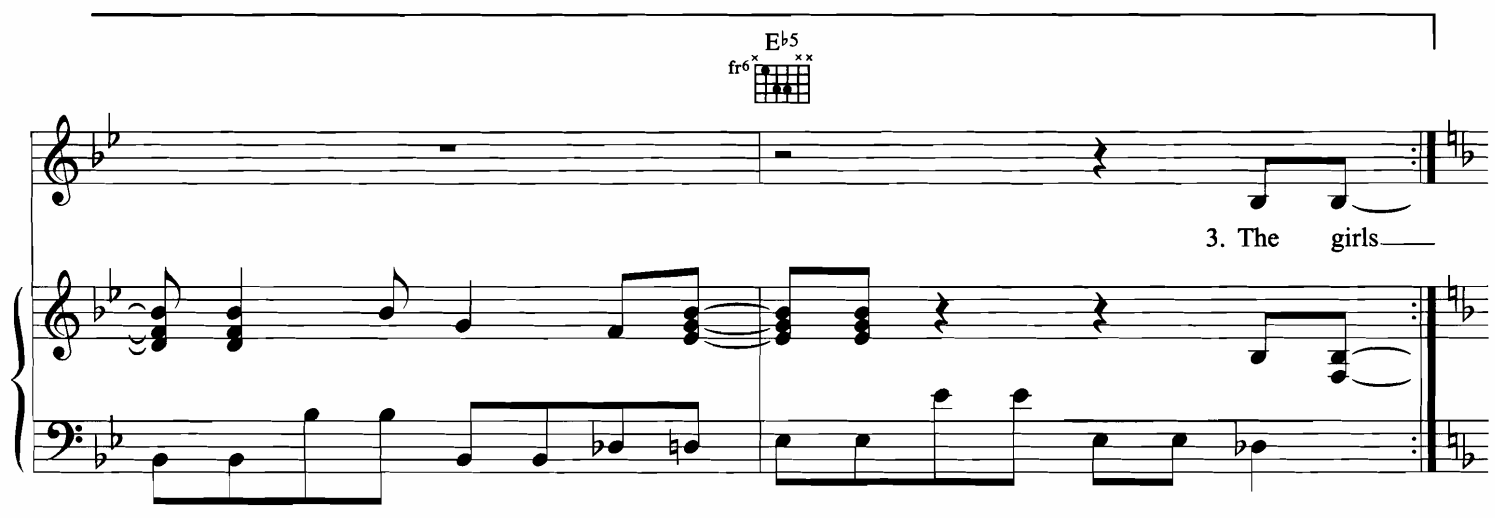




wo - man.



 3. The girls—



2.

N.C.

B<sup>b</sup>5



Man! I feel like a wo-man.

E<sup>b</sup>5



B<sup>b</sup>5



*D.%. al Coda*

A<sup>b</sup>5



E<sup>b</sup>5



B<sup>b</sup>5



⊕ *Coda*




feel the way I feel.) Man! I feel like a

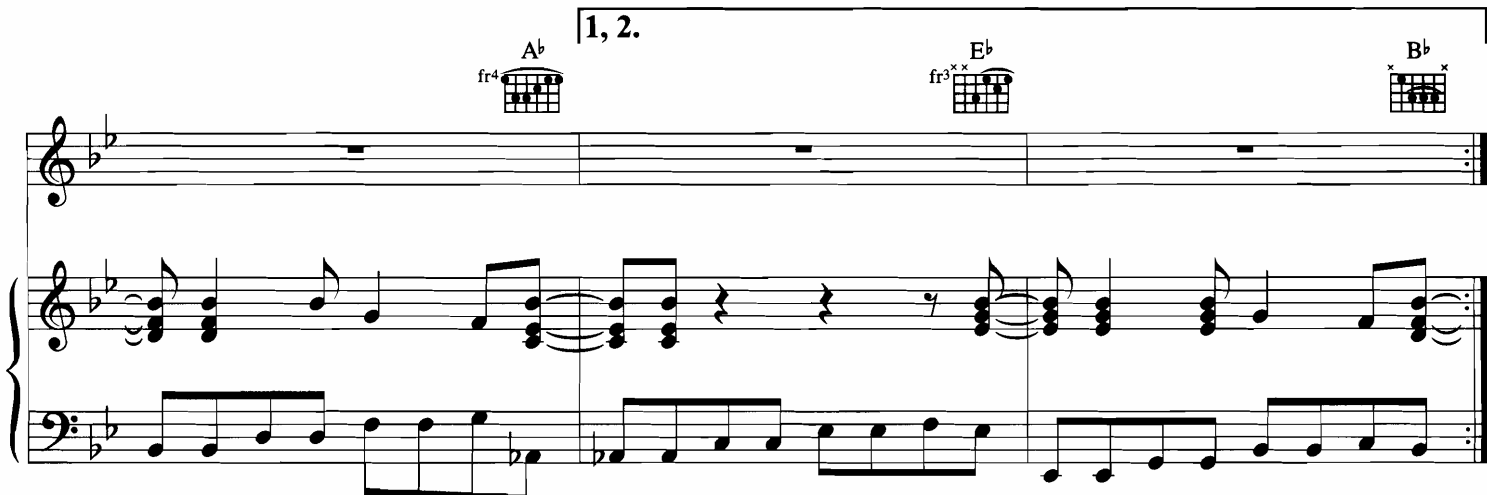
B<sup>b</sup>  

wo - man.






1, 2.

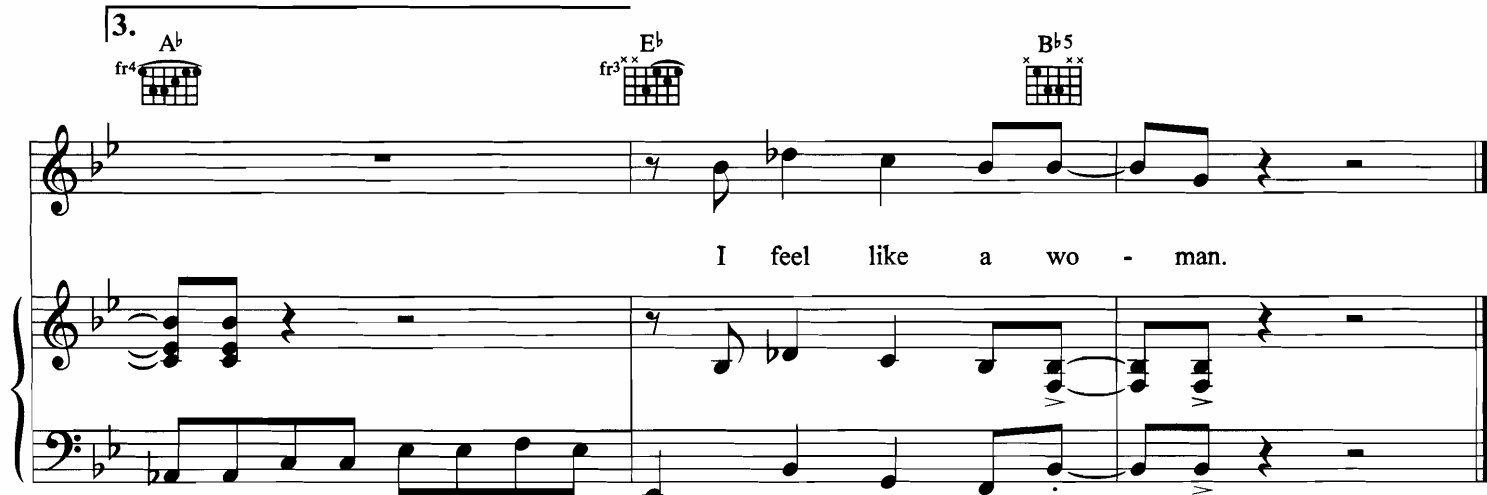
A<sup>b</sup>  E<sup>b</sup>  B<sup>b</sup> 



3.

A<sup>b</sup>  E<sup>b</sup>  B<sup>b</sup>5 

I feel like a wo - man.



*Verse 2:*  
 No inhibitions  
 Make no conditions  
 Get a little outta line  
 I ain't gonna act  
 Politically correct  
 I only wanna have a good time  
 The best thing *etc.*

*Verse 3:*  
 The girls need a break  
 Tonight we're gonna take  
 The chance to get out on the town.  
 We don't need romance  
 We only wanna dance  
 We're gonna let our hair hang down.  
 The best thing *etc.*

# FROM THIS MOMENT ON

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

$\text{♩} = 68$

**G**  
○○○  
●●●

**G sus<sup>2</sup>/E**  
○○○○  
○○○\*

**Gsus<sup>4</sup>**  
x○○  
○○●

**G<sup>5</sup>**  
x○○  
x●●

**G**  
○○○  
●●●

From this mo - ment—

**D add<sup>11</sup>**  
fr<sup>5</sup> x

**Cadd<sup>9</sup>**  
x○○○  
●●●

**D add<sup>11</sup>**  
fr<sup>5</sup> x

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

Cadd9



G



Am7



D add11



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

G



D



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

*Con pedale*

Cadd9



D add11



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

Cadd9



G



love I'd give my last breath,

Am7



D



Cadd9



from this mo - ment on. I give

G



C



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

D/F#



G



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

Cadd9



Em7



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

Cmaj9



G



G/D



D



be - cause of you. From this

A



E



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

Dadd9



E



Dadd9



A



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

Bm7



E



Dadd9

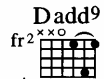


from this mo - ment on. Uh - huh!



Guitar solo

First system of musical notation. The top staff is a guitar solo in treble clef, starting with an A major chord and an F#m7 chord. The piano accompaniment is in G major, with a treble clef staff playing a rhythmic pattern and a bass clef staff playing a bass line. A triplet of eighth notes is marked with a '3' at the end of the first staff.



Second system of musical notation. The guitar solo continues with a Dadd9 chord and an E major chord. The piano accompaniment continues with the same rhythmic pattern.



Third system of musical notation. The vocal line begins with the lyrics "You're the rea - son I be - lieve in love and". The piano accompaniment features a treble clef staff with a 7/8 time signature and a bass clef staff. The guitar solo continues with an A major chord and a D major chord.



Fourth system of musical notation. The vocal line continues with the lyrics "you're the an - swer to my prayers from up a - bove.". The piano accompaniment continues with the same rhythmic pattern. The guitar solo continues with an E major chord and an A major chord.




Dadd9  
fr2<sup>x</sup>x<sup>o</sup>



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




F#m7  
fr4




came true

Dmaj9  
fr4

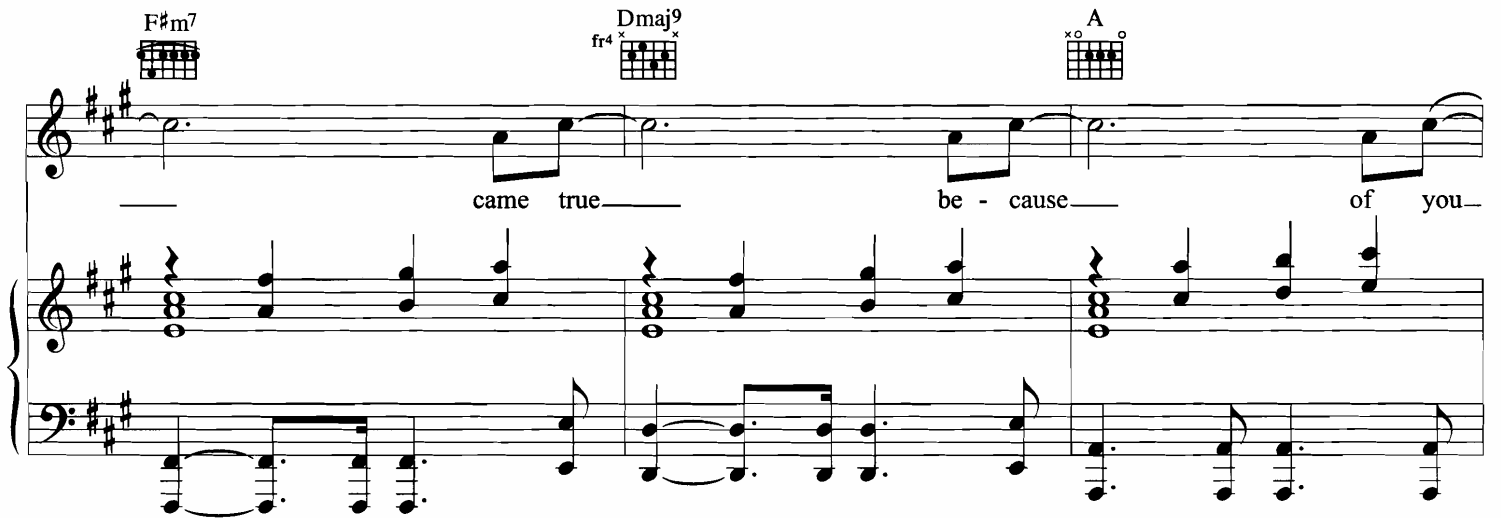


be - cause

A



of you



E



NC.

From this



B



F#



Eadd9



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



F# Eadd9 B

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

C#m7 F#

from this mo - ment. I will love —

Eadd9 B C#m7 F#

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

Eadd9 B/D# F#sus4 B

on. — Mm — mm — mm.

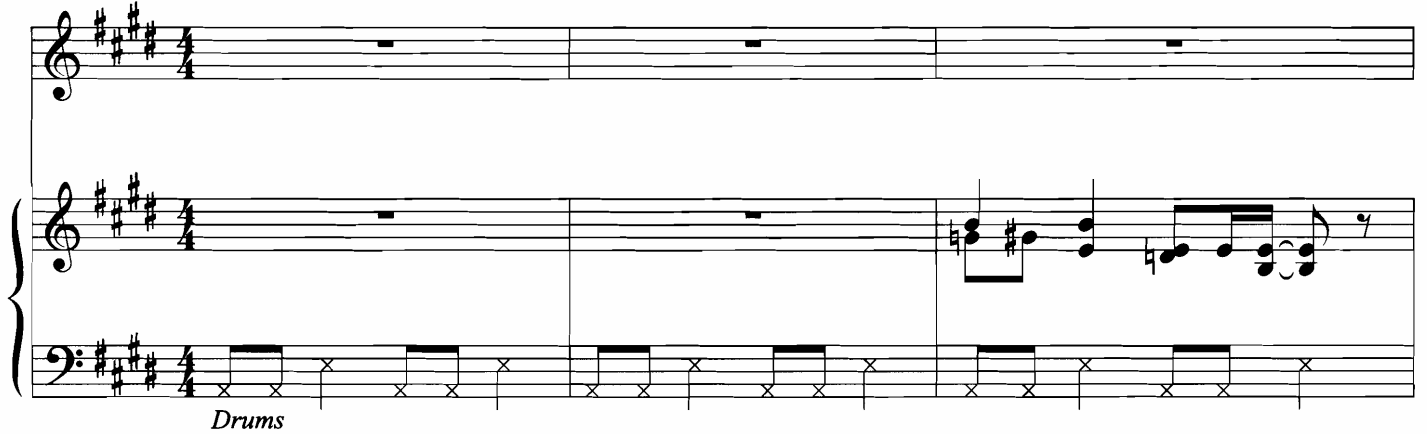
8vb

# HONEY, I'M HOME

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

$\text{♩} = 80$  

N.C.



The first system of the musical score. It features a vocal line on a single treble clef staff, which is mostly empty. Below it is a piano accompaniment consisting of a grand staff (treble and bass clefs). The piano part begins with a few chords in the right hand and a steady eighth-note pattern in the left hand. A drum line is indicated by 'x' marks on a staff below the piano part.

Drums



The second system of the musical score. The vocal line begins with the lyrics "Ah, - oh." followed by a short melodic phrase. The piano accompaniment continues with similar chords and patterns. The drum line remains consistent.

Ah, - oh.

1. The



The third system of the musical score. The vocal line continues with the lyrics "car won't start, it's fall-in' a - part. - I was late for work- and the boss got smart. My". The piano accompaniment and drum line continue throughout the system.

car won't start, it's fall-in' a - part. - I was late for work- and the boss got smart. My

pan - ty - line shows, got a run in my hose.— My hair went flat, man, I hate that. (Hate

that.) Oh. 2. Just—

**E7**

when I thought things would-n't get worse, I re - al - ised\_ I for - got my purse. With  
*(Verse 3 see block lyric)*

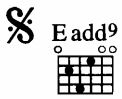
all this stress I must con - fess, this— could be worse than P. M. S.—



This job ain't worth the pay, \_\_\_\_\_ can't wait till the end of the day. \_\_\_\_\_



Hey, hey, hon-ey I'm on my— way. Hey! (Hey!) Hey! (Hey!) Hey, hey, hey.—



Hon-ey I'm home and I had a hard day, pour me a cold one and oh, by the way, yeah

*Con pedale*



rub my feet, gim-me some-thing to eat. Fix me up— my fav - 'rite treat.—

E add9



Hon-ey I'm back, my head's kill-in' me.— I need to re - lax— and watch T. V. Get

B



1.

To Coda ⊕ N.C.

off the phone, give the dog a bone.— Hey! (Hey!) Hey, hon-ey I'm— home.—

2.



N.C.





3. I — home.— Oh, rub my neck will ya?

*Drums*

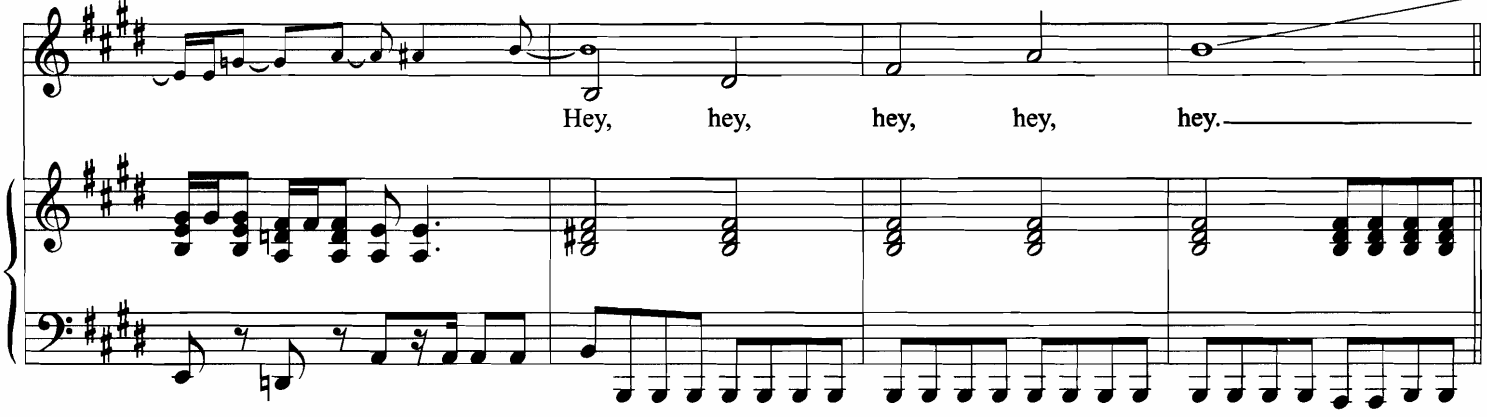


*Guitar*

*Sub*

E  D  A  B 


*D.%. al Coda*



Hey, hey, hey, hey, hey.

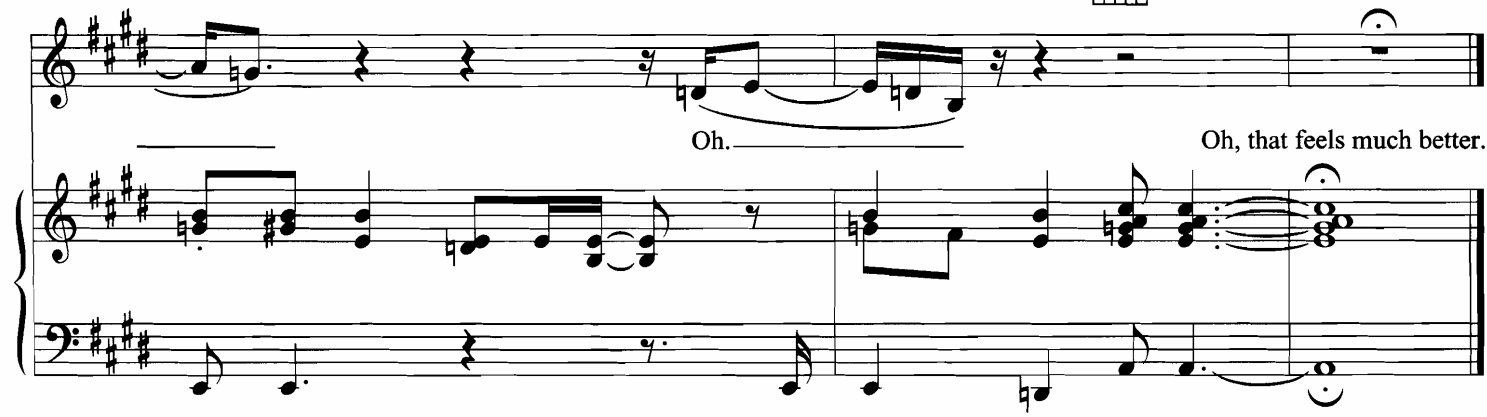
⊕ *Coda*

N.C.



home. Mm. I'm home.

A7 



Oh. Oh, that feels much better.

*Verse 3:*  
 I broke a nail opening the mail  
 I cursed out loud cos it hurt like hell  
 This job's a pain - it's so mundane  
 It sure don't stimulate my brain.

This job ain't worth the pay *etc.*

# YOU'RE STILL THE ONE

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

♩=138



First system of musical notation. It includes a guitar chord diagram for Eb (fr3), Eb/G (fr3), Ab (fr4), and Bb. The notation shows a vocal line and piano accompaniment in the key of Bb major, 4/4 time.



Second system of musical notation. It includes guitar chord diagrams for Eb (fr3), Eb/G (fr3), and Ab (fr4). The lyrics are: "1. Looks like we made it, look how far we've come-". A note below the first line reads "(Verse 2 see block lyric)". The notation shows a vocal line and piano accompaniment.



Third system of musical notation. It includes guitar chord diagrams for Bb, Eb (fr3), and Eb/G (fr3). The lyrics are: "my ba - by, we might have took the long way,". The notation shows a vocal line and piano accompaniment.



we knew— we'd get— there some— day.— They said,

I bet, they'll nev - er make— it, but just

look at— us hold - ing— on,— we're still to - geth-

- er, still go - ing— strong.— (Still the one.)

You're still the one I run\_\_\_\_\_ to\_\_\_\_\_ the one that I be - long—

\_\_\_\_\_ to\_\_\_\_\_ You're still the one I want\_\_\_\_\_ for

life. (Still the one.) You're still the one that I\_\_\_\_\_ love,——

the on - ly one I dream\_\_\_\_\_ of,\_\_\_\_\_ you're still the one I kiss—

$A^b$   
fr<sup>4</sup>
 $B^b$   
x
1.
2.

**To Coda** ⊕

good - night. You're still - the one.

$E^b$   
fr<sup>3</sup>
 $A^b$   
fr<sup>4</sup>
 $B^b$   
x
*D.%. al Coda*

(Still the one.)

⊕ **Coda**
 $E^b$   
fr<sup>3</sup>
 $E^b/G$   
fr<sup>3</sup>
 $A^b$   
fr<sup>4</sup>
 $B^b$   
x
*rall.*
//

I'm so glad we made - it, look how far - we've come my ba - by.

*Verse 2:*  
 Ain't nothing better  
 We beat the odds together  
 I'm glad we didn't listen  
 Look at what we would be missing.

They said, I bet,  
 They'll never make it  
 But just look at us holding on  
 We're still together, still going strong.

# DON'T BE STUPID (YOU KNOW I LOVE YOU)

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

$\text{♩} = 120$

N.C.

The musical score is presented in three systems. Each system consists of a vocal line (treble clef), a piano accompaniment (grand staff), and a drum line (bass clef). The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked as 120 beats per minute. The score begins with a 'N.C.' (No Chords) instruction. The lyrics are: 'I'm mad about you. I can't live without you. I'm crazy about you. Cool!' The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The drum line provides a simple, consistent rhythm.

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D G D A D G D A

D G D A D G D A

Ooh yeah!

D G D A D G

1. You're so com - pli - ca - ted, and a - hang ov - er my shoul - der when I  
*(Verses 2 & 3 see block lyrics)*

D A D G D A

read my mail. I don't ap - pre - ci - ate it when I

1.



talk to oth - er guys you think they're on my tail. —

2, 3.



To Coda ⊕

N.C.

2. I trust in me, — and you'll see. —

Drums

Don't freak out un - til you know the facts.

Re - lax. —

Don't be

Drums

⌘



stu - pid, you know I love you.

Don't be ri - di - cu - lous, you know I need you.

Don't be ab -

D G D A D G D A

- surd, you know I want you. Don't be im - pos-si-ble.

Bm Em/G Bm Gmaj7

I'm mad a - bout you. I can't live with - out you.

Em A NC.

I'm cra - zy a - bout you. Don't be stu-pid, you know I love you.

Drums

To Coda

D.%. al Coda

D G D A D G D A

Oh, oh.

⊕ Coda

NC.

Pow!

Drums

*D.%%. al Coda II*

Don't freak out un - til you know the facts.— Re - lax. (Max) Don't be

⊕⊕ Coda

Don't be stu - pid.— Ah, ah, ah, ah.

My ba - by. Hey, hey, hey, hey, hey, hey.

Chord diagrams: D, G, D, A, D, G, D, A, D, A



1-3. Repeat ad lib. 4.



N.C.

Ah, ah, ah, ah. Ee-yah hey, hey, hey. I'm mad about you.



Don't be



stu-pid, you know I love you. Don't be im - pos - si - ble, yeah.



Don't be stu-pid, you know I love you. Don't be ri -



- di - cu - lous, you know I need you. Don't be ab - surd, you know I

want you. Don't be im - pos - si - ble. Don't be ri - di - cu - lous.



No, no, — oh, — don't be stu - pid.



*Verse 2:*

I get so aggravated  
 When I get off the phone and get the third degree  
 I'm really feeling frustrated  
 Why don't you take a pill and put a little trust in me?  
 And you'll see.

Don't freak out until you know the facts  
 Relax.

Don't be stupid *etc.*

*Verse 3:*

Stop overreacting  
 You even get suspicious when I paint my nails  
 It's definitely distracting  
 The way you dramatise every little, small detail.

Don't freak out until you know the facts  
 Relax, Max.

Don't be stupid *etc.*

# NO ONE NEEDS TO KNOW

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

$\text{♩} = 134$  ( $\text{♪} = \text{♪} = \text{♪}$ )



Am I dream - ing or stu - pid, I



think I've been hit by— Cu - - - pid— but no - one— needs to know



right— now.— 1. I met a



tall — dark — and hand - some man — and I've been bu - sy mak - in' —  
*(Verse 2 see block lyric)*



big — plans — and no - one — needs to know — right — now.

1.



2.



— 2. I got my — I'll tell him



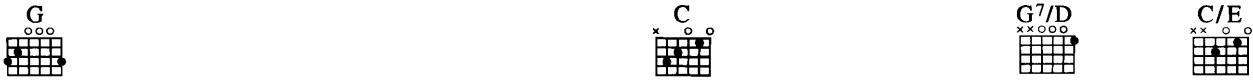
some - day, — some - way, — some - how, —  
*(2° see block lyric)*



but I'm gon - na keep it a se - - - cret for now.



I want bells to ring, a



choir to sing, the white dress, the cake, the guests, the car, the



whole darn thing, but no - one needs to know right now.

1.

2.



I'll tell him And I'm not




lone - - - ly, lone - ly a - ny - more at night,



and he don't know on - ly, on - ly he



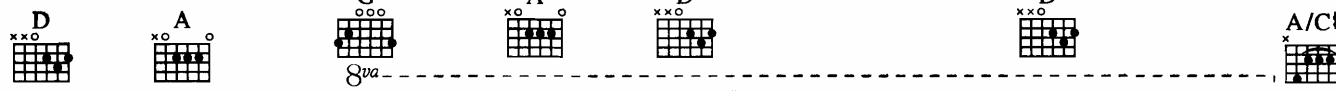
can make it right.


  
 D A D G

Treble clef: *Harmonica solo*


Bass clef: 3

Piano accompaniment for the first system.


  
 D A G A D D A/C#

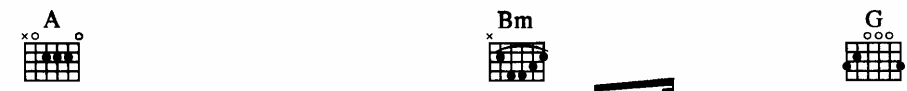
Treble clef: *And I'm not*

Piano accompaniment for the second system.


  
 Bm G D A/C# Bm7

Treble clef: lone - - - - ly, lone - ly - a - ny - more - at - night

Piano accompaniment for the third system.


  
 A Bm G

Treble clef: and he don't know - - - on - ly, on - ly - he -

Piano accompaniment for the fourth system.



can make it right. I'm not



dream - ing or stu - pid but boy have I been hit by Cu-



- - pid but no - one needs to know right now.



No - one, - no - one, - no - one needs to know



G A Bm

right now. No -

G D A G

- one, - no - one, - no - one needs to know

A D A D

right now.

*Verse 2:*

I got my heart set, my feet wet  
 And he don't even know it yet  
 But no-one needs to know right now.

2°

I'll tell him someday  
 Someway, somehow  
 But I'm gonna keep it a secret for now  
 We'll have a little girl, a little boy  
 A little Benji we call Leroy  
 But no-one needs to know right now.

# LOVE GETS ME EVERY TIME

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

♩ = 124



Huh! Oh!



1. Life was go - in' great, love was gon - na have to wait. Was in no  
(Verse 2 see block lyric)



hur - ry, had no wor - ries. Stay - in' sin - gle was the plan, did - n't



need a stea - dy man. I had it cov - ered, 'til I dis - cov - ered that





love gets — me ev - 'ry time. — My heart changed — my —

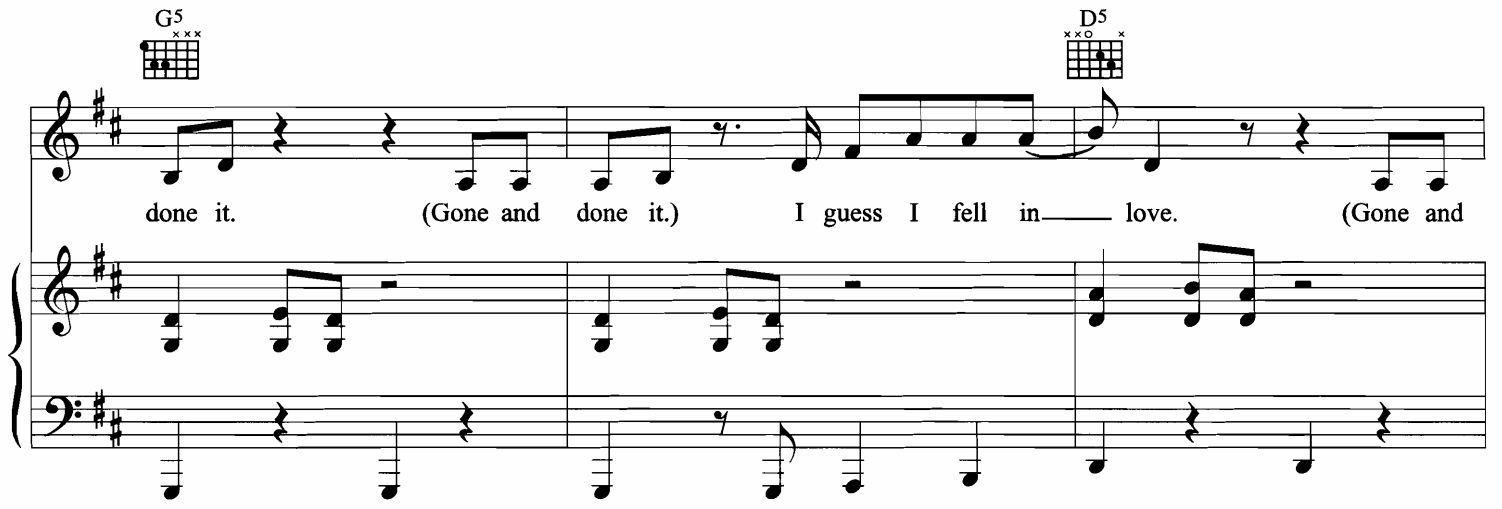



NC.

mind. — And I gol' darn gone and done it. Gone and

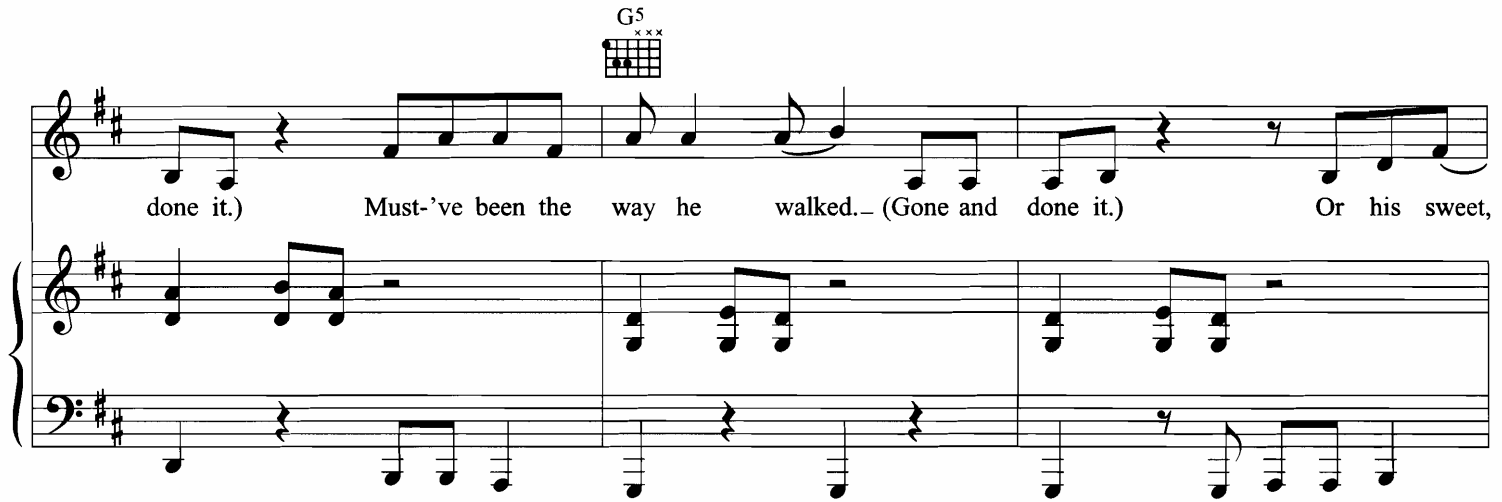
G<sup>5</sup>  D<sup>5</sup> 



done it. (Gone and done it.) I guess I fell in— love. (Gone and



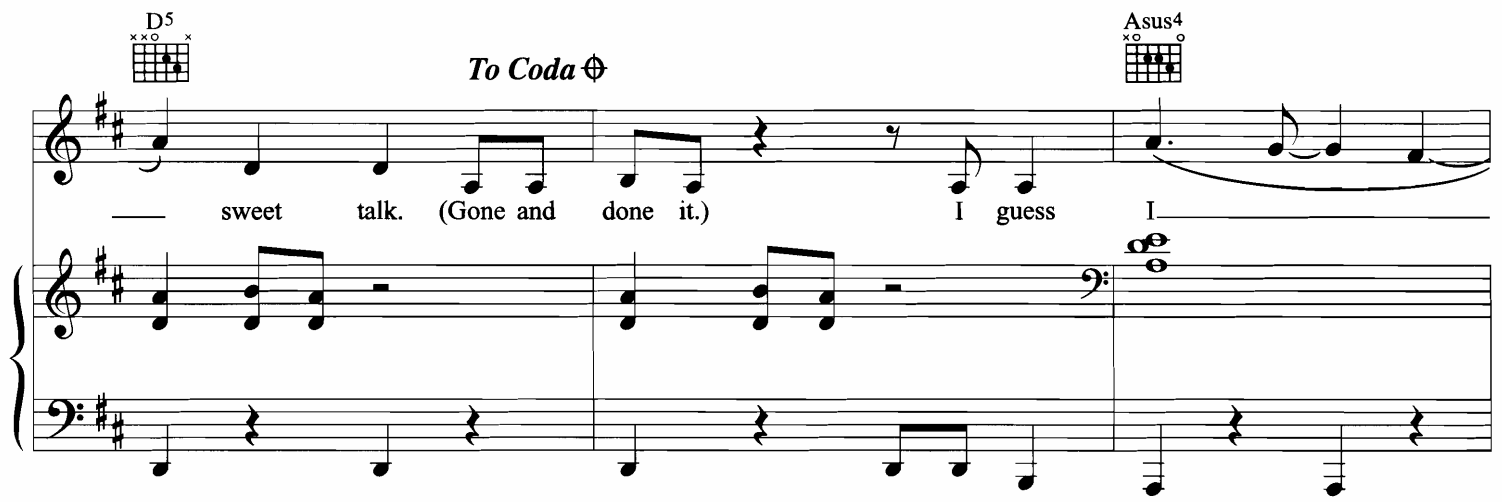
G<sup>5</sup> 



done it.) Must-'ve been the way he walked.— (Gone and done it.) Or his sweet,



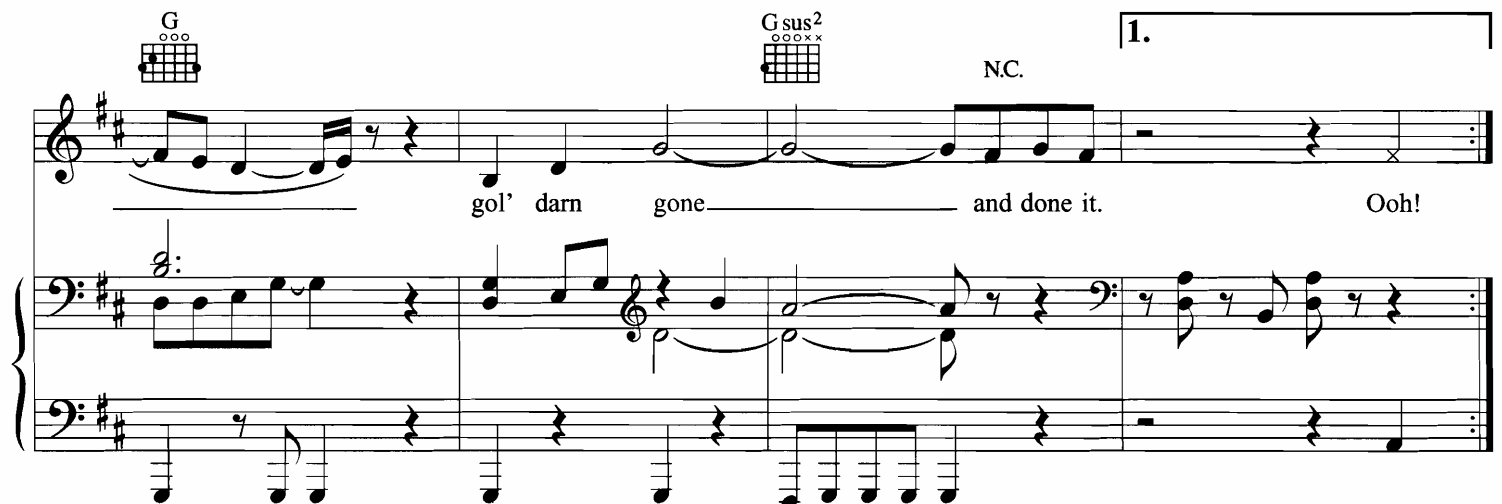
D<sup>5</sup>  *To Coda*  $\oplus$  Asus<sup>4</sup> 

— sweet talk. (Gone and done it.) I guess I



G  Gsus<sup>2</sup>  N.C. 1.

gol' darn gone— and done it. Ooh!



2.



3

Guitar

First system of musical notation including guitar and piano parts.



Second system of musical notation including guitar and piano parts.



*D.%. al Coda*

Well

Third system of musical notation including guitar and piano parts.

⊕ Coda



Fourth system of musical notation including vocal line and piano accompaniment.

done it.) It's in the way he calls my name. (Gone and



done it.) I know— I'll nev - er be the same. (Gone and



done it.) Don't— you know that love gets— me ev - 'ry - time.— My



heart changed— my— mind.— And I gol' darn gone—



N.C.

and done it.



Thought I had it cov - ered. A - ha.



Life — was go - in' great.



Well I gol' — darn gone and done it.

Verse 2:

I was quite content  
 Just a-payin' my own rent  
 It was my place  
 I needed my space  
 I was free to shop around  
 In no rush to settle down  
 I had it covered  
 'Til I discovered.

That love get me *etc.*

# YOU WIN MY LOVE

Words & Music by R.J. Lange

♩ = 126



Drums



Come on,



hoo!

1. I'm





look - ing for a lov - er who can rev his lit - tle en - gine up,—



— he can have a fif - ty five Che - vy or a



fan - cy lit - tle pick - up truck.— He's got a



cool— Ca - di - lac with a ja - cuz - zi in the back, I'm in—  
*(Verse 2 see block lyric)*



oh yeah.— 'Cause I'm a class-y lit-tle chas-sis who's a



hunt-ing for a heart— to win.— Oh but if you wan-na



win it there's no speed li-mit,

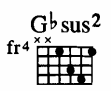


just go— fast - er, fast - er and don't be slow, — rev it

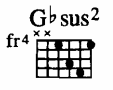


To Coda ⊕

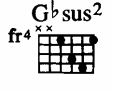
up, rev it up 'til your en-gine blows,— you win— my— love.




You— win— my soul,—

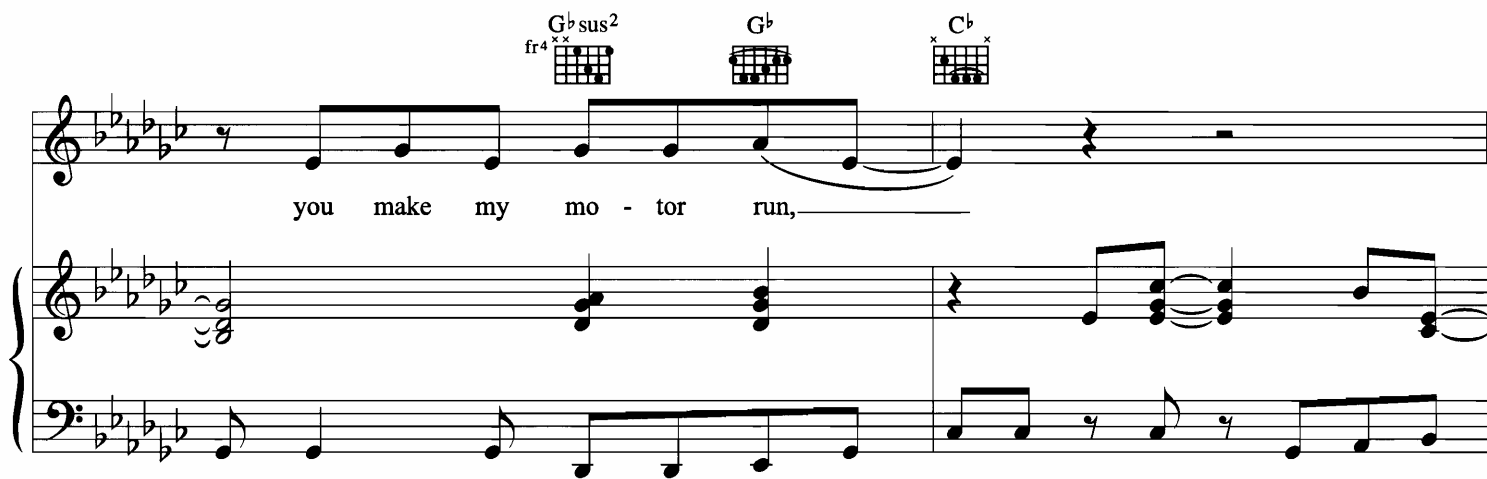


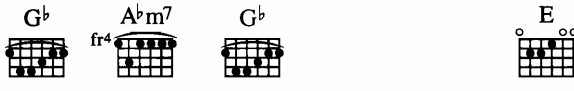
you win— my— heart,— yeah you get it all.—

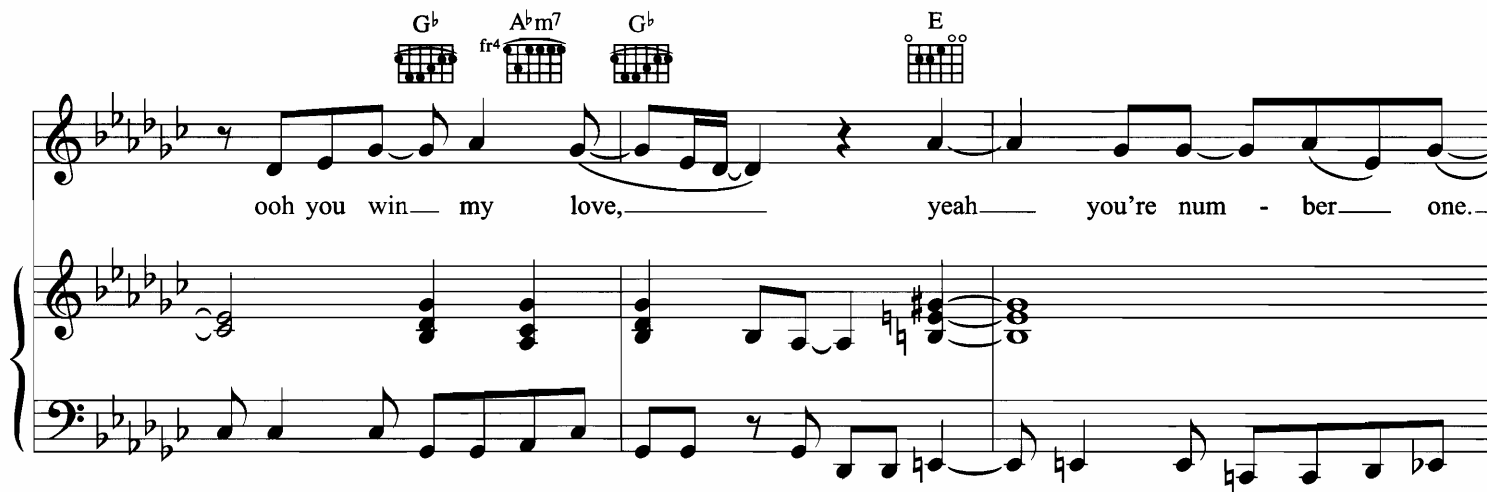


Well you win— my love,—


  
 you make my mo - tor run,




  
 ooh you win my love, yeah you're num - ber one.




  
 1. 
  
 2. Oh I'm a oh oh oh yeah.







D<sup>b</sup> G<sup>b</sup>

I wan-na Heart-break Har-ley, a full of steam dream ma-chine,

E<sup>b</sup>m7 C<sup>b</sup>

or just a lit - tle late night— se - xy

G<sup>b</sup>

*D.%. al Coda*

long— stretch— li - lou - sine.— Oh but if you want to

⊕ *Coda*


D<sup>b</sup> E<sup>b</sup>

en-gine blows.— You win— my— love,

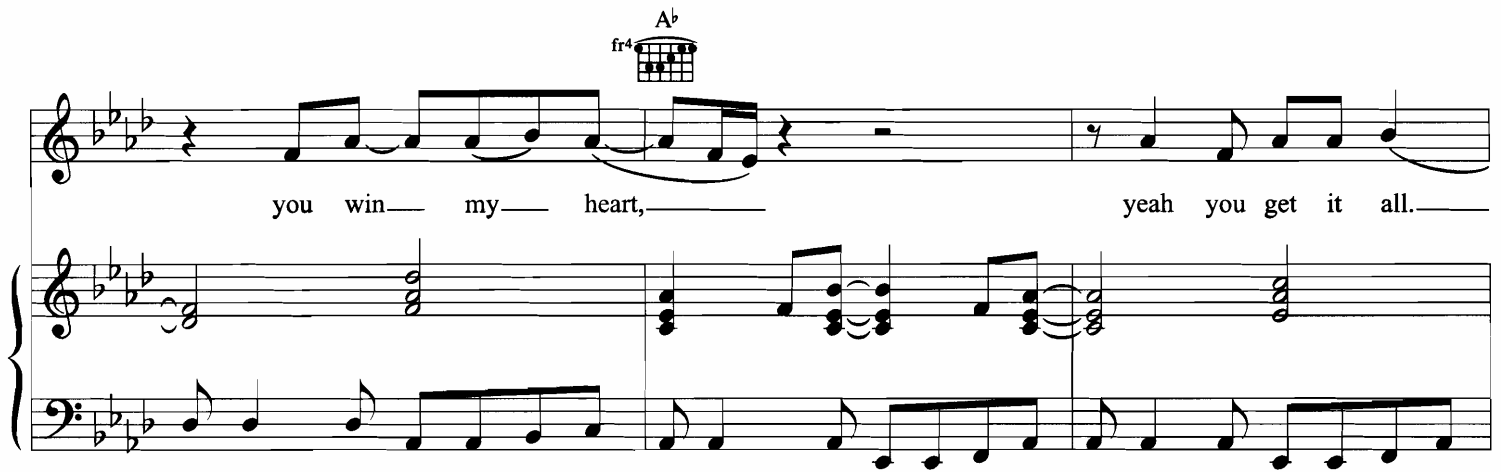



you — win — my soul, —






you win — my — heart, —      yeah you get it all. —



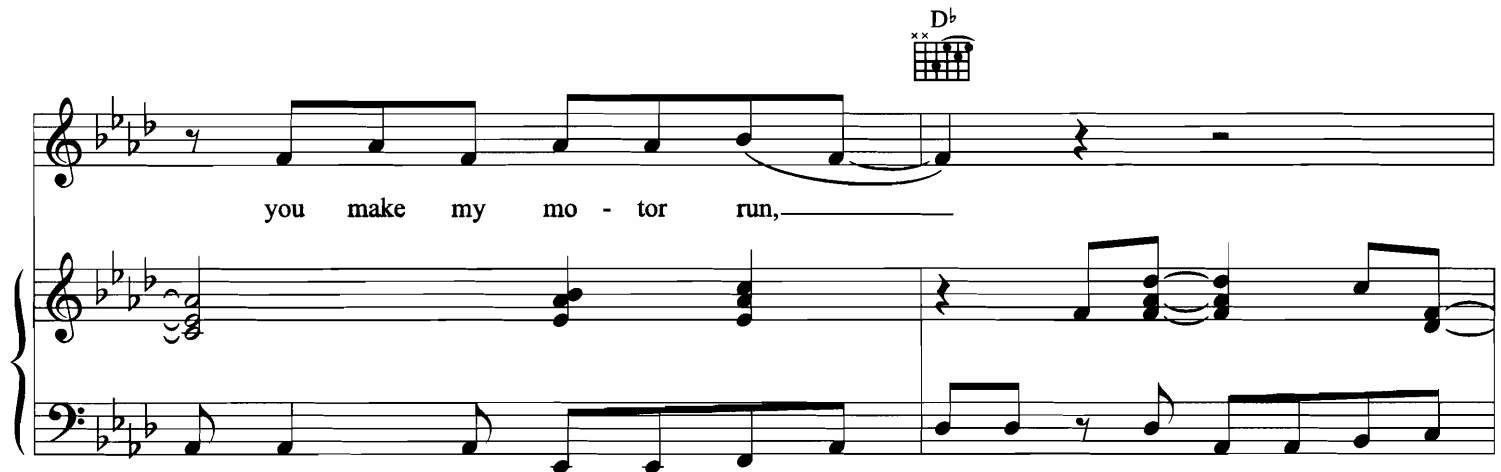



Well you win — my love, —





you make my mo - tor run, —



ooh you win— my love, ————— yeah ————— you're num - ber — one..

Oh you win my love,

you win my — love. ————— Oh you win my

*Repeat to fade*

*Verse 2:*

Oh I'm a crazy little lady  
 The kind you just can't slow down  
 Oh yeah  
 I need a 65 cylinder  
 Racy little run around town.

Oh but if you want to *etc.*

# (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE!

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

♩ = 120  
N.C.



1. Mind if I sit down? — Can I buy you a round?

*(Verses 2 & 3 see block lyrics)*

— Have-n't seen your face — be - - fore,



are you new in town? — It's the same old — line, —

oh, — ev - e - ry - time. —

B<sup>b</sup> F

Are you here a - lone? — Can I take you home?

C G

1. 2. 3.

2. Now ev - 'ry wo - man sees — Let me make

C7



N.C.

— it clear — to you — my dear.

*Drums*



If you're not in — it — for love..



— If you're not will -



- in' — to give — it all — you got. — If you're not —



To Coda ⊕

— in it — for life. — If you're not — in it — for love.



NC.

— Let me make — it clear — to you — my dear,

Drums

1.

if you're not in it for love — I'm out - ta here.



3. Babe I can change your world.

2.



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



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





*D.%. al Coda*

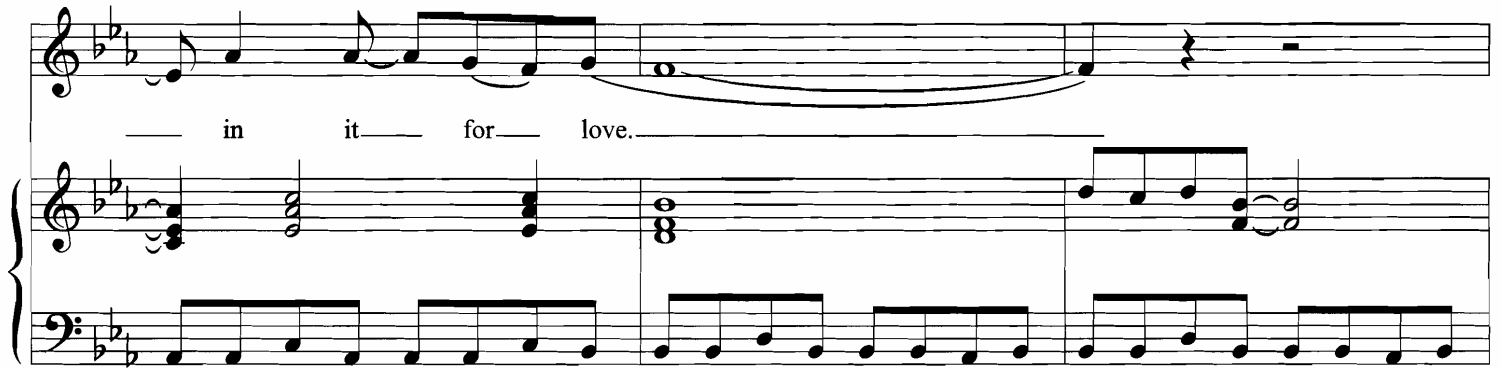
Musical notation for the third system, including vocal line and piano accompaniment. Lyrics: "If you're not"

⊕ *Coda*



Musical notation for the fourth system, including vocal line and piano accompaniment. Lyrics: "If you're not in it for life. If you're not"



in it for love.






I'm out-ta here.

Drums

*Verse 2:*

Now every woman sees  
 With every 'pretty please'  
 There's a pair of lyin' eyes  
 And a set of keys  
 He says come be a star  
 In the back seat of my car  
 Oh but baby slow down  
 You're goin' way too far.

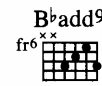
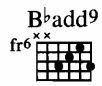
*Verse 3:*

Babe I can change your world  
 Make you a cover girl  
 Yeah you could be a beauty queen  
 In a magazine  
 Now tell me, what's your sign?  
 Why always the same old line?  
 I'll be in number 409  
 If you change your mind.

# THE WOMAN IN ME (NEEDS THE MAN IN YOU)

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

♩ = 60



Oh, — oh. — Mm. —



1. I'm not al - ways —



— strong and some - times — I'm ev - en wrong.

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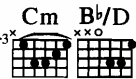


But I win when I choose and I can't stand to lose. But I can't al - ways -



be the rock that you see.

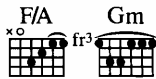
(Verse 2 see block lyric)



When the nights get too long and I just can't go on. The wo - man - in



me needs you to be



the man in— my arms, ————— to hold ten - der - ly. —



Coz I'm a wo - man — in love —————



and it's you — I — run — to. ————— Yeah the wo - man — in me —

1.



needs the man — in — you. ————— 2. When the world — wants — too —



2. B<sup>b</sup> Dm Cm7 E<sup>b</sup> rit. F<sup>9</sup> freely N.C. a tempo

you. Yeah the wo - man in me needs the man in you.

- - by. Mm.

I need you ba - by. Yeah, yeah. Oh ba -

*Repeat ad lib. to fade*

*Verse 2:*  
 When the world wants too much  
 And it feels cold and out of touch  
 It's a beautiful place  
 When you kiss my face.

The woman in me etc.

# ANY MAN OF MINE

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

$\text{♩} = 68$

**Ab5**  
fr4

**rit.**

**Eb5**  
fr6

**a tempo**

**Ab5**  
fr4

**Eb5**  
fr6

**Ab5**  
fr4

**Eb5**  
fr6

**Ab5**  
fr4

This is what a woman wants. 1. A -

N.C.

- ny man of mine bet - ter be proud of me, ev - en when I'm ug - ly he

Drums

still bet - ter love me. And I can be late for a

date, that's fine, but he bet - ter be on time. 2. A -



- ny man of mine - 'll say it fits just right when last years dress is just a  
(Verse 2 see block lyric)

A<sup>b</sup>5  
fr4

lit - tle too— tight. And a - ny - thing I do or say bet - ter be O. K. — when I

E<sup>b</sup>5  
fr6

A<sup>b</sup>5  
fr4

D<sup>b</sup>

have a bad— hair day. — And if I

N.C.

A<sup>b</sup>  
fr4

N.C.

D<sup>b</sup>

change my mind — a mil - lion — times — I wan-na

Drums

N.C.

E<sup>b</sup>  
fr3

hear him say — yeah, — (yeah) — yeah, — (yeah)

yeah I like it that way. A - ny man of

mine bet - ter walk the line. Bet - ter show me a

Db Ab

teas - in', squeez - in', pleas - in' kind - a time.

Eb Ab

I need a man who knows how the sto - ry

Db

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

goes. He got - ta be a heart beat - in', fine — treat - in',

D<sup>b</sup> E<sup>b</sup> fr<sup>3</sup>

breath tak - in', earth - quak - in' kind. A - ny man — of —

1.

A<sup>5</sup> E<sup>b</sup>5 fr<sup>6</sup> A<sup>b</sup>5 fr<sup>4</sup>

mine. 3. Well

2. D<sup>b</sup> Violin

A - ny man — of — mine.



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



Let me hear you say yeah, — (yeah) yeah, — (yeah) yeah I like it that—

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



N.C.



way. (A - ny man.) (A - ny man.) A - ny man of—


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



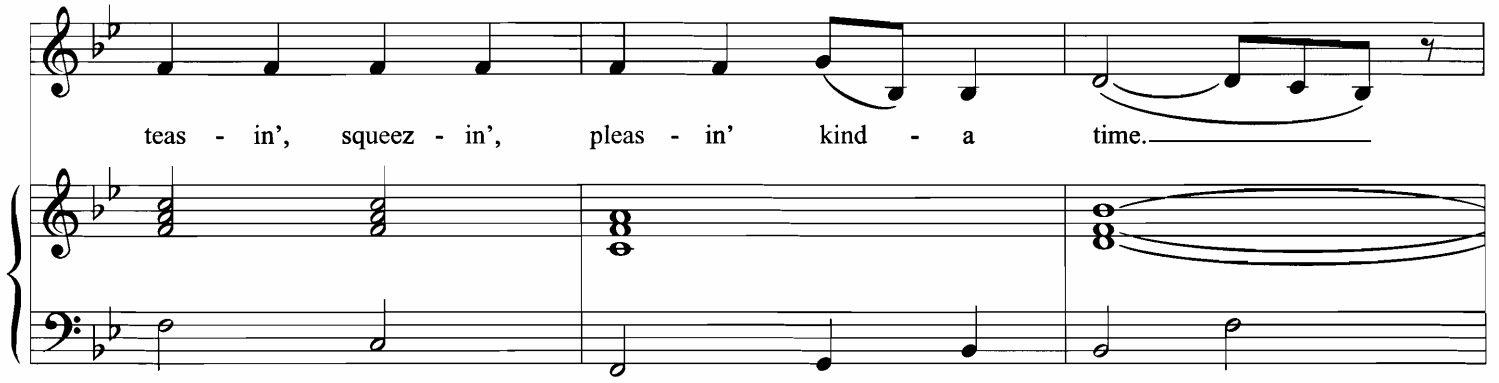
mine — bet - ter walk the line. — Bet - ter show me a

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


F B<sup>b</sup>



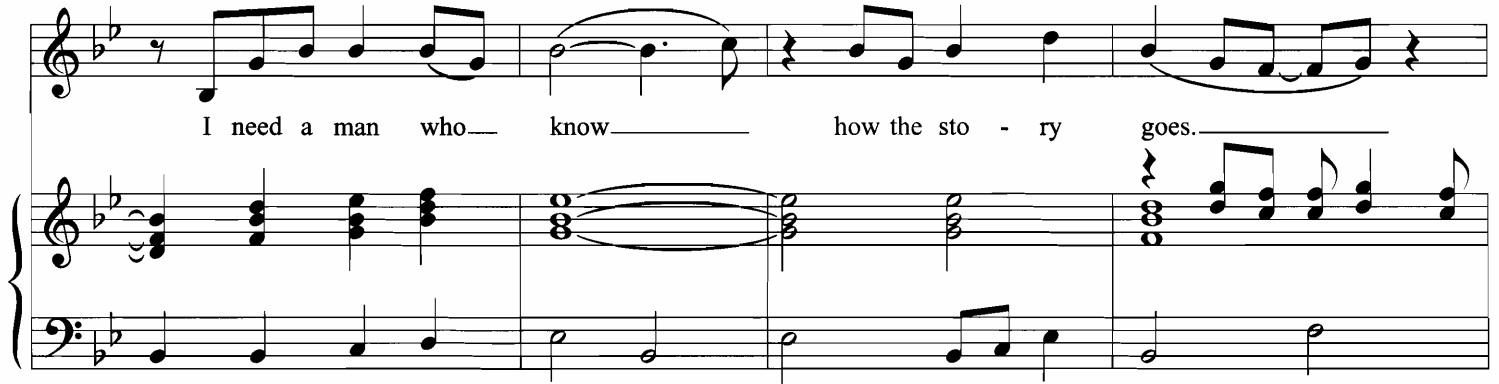
teas - in', squeez - in', pleas - in' kind - a time.




E<sup>b</sup> B<sup>b</sup>



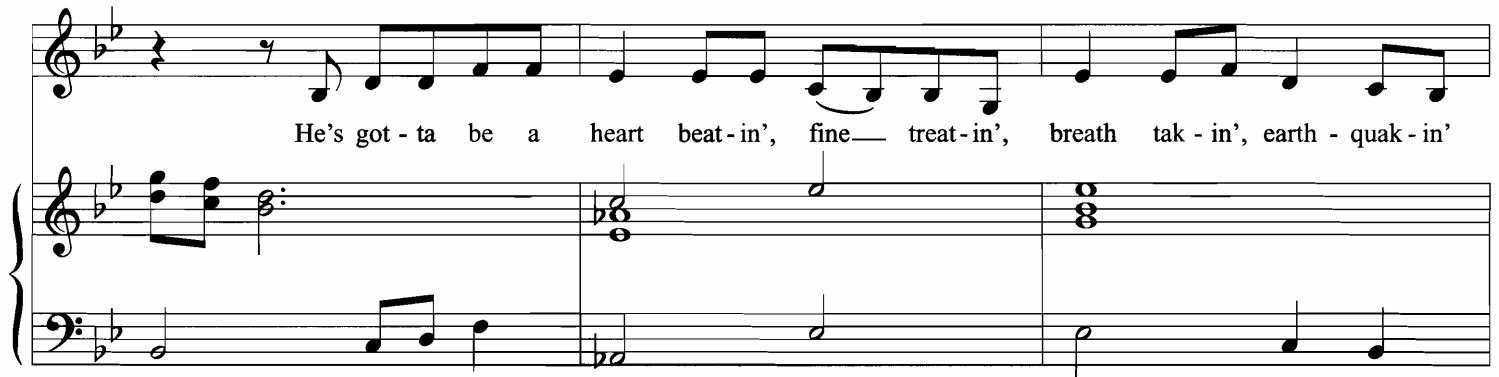
I need a man who know how the sto - ry goes.



A<sup>b</sup> E<sup>b</sup>



He's got - ta be a heart beat - in', fine treat - in', breath tak - in', earth - quak - in'



F N.C.



kind. A - ny man of





B<sup>b</sup>5 F5 B<sup>b</sup>5

mine. Ya got - ta

F5 B<sup>b</sup>5 Repeat to fade

shin - ing and shake make the earth quake. Kick, turn, stamp.

*Verse 3:*

Well any man of mine better disagree  
 When I say another woman's lookin' better than me  
 And when I cook him dinner and I burn it black  
 He better say, mmmn, I like it like that.

And if I change my mind  
 A million times  
 I wanna hear him say  
 Yeah, (yeah) yeah, (yeah) yeah I like it like that.

Any man of mine *etc.*

*Play out instructions:*

You gotta shimmy and shake  
 Make the earth quake  
 Kick, turn, stomp  
 Then you jump, heel to toe  
 Do si do 'til your boots wanna break  
 'Til your feet and your back ache  
 Keep it movin' 'til you  
 Just can't take anymore  
 Come on everybody on the floor  
 One, two, a-three, four  
 Hup, two, hup.

# WHOSE BED HAVE YOUR BOOTS BEEN UNDER?

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

$\text{♩} = 132$

N.C.

Whose bed have your boots been - un - der? Hoo!



Whose bed have your boots been - un - der? And whose heart did you



steal I won - der? This time - did it feel - like thun - der ba - by?



N.C.

Well whose bed have your boots been un - der? 1. Don't look so—




lone - ly, don't act so blue.

(Verse 2 see block lyric)


I know I'm not the on - ly girl you run


to. I know a - bout Lo - li - ta,

(On % see block lyric)


your lit-tle span - ish flame. I see you 'round- with Ri - ta, the





red - head down- the lane. Whose bed have your boots been- un - der?


N.C.










And whose heart did you steal I won - der? This time did it



*To Coda* 

feel like thun - der ba - - - by? And who did you run to?





And whose lips have you — been — kiss - in'? — And whose — ear did you



make a wish — in'? — Is she the one that you've — been miss - in'

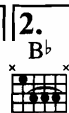


ba - - by? Well whose bed have your boots been — un - der? —

1.



N.C.



2. I heard — you've — been

Musical notation for the first system. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs). The vocal line has a rest for the first two measures, followed by the lyrics "C'mon boots!" and "Hoo!". The piano accompaniment features a triplet of eighth notes in the first measure and a half note in the second measure.

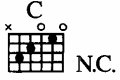
Musical notation for the second system. The violin part is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves. The violin part has a rest for the first measure, followed by the lyrics "Oh yeah!". The piano accompaniment features a steady eighth-note accompaniment.

Musical notation for the third system. The guitar part is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves. The guitar part has a rest for the first measure, followed by the lyrics "Oh yeah!". The piano accompaniment features a steady eighth-note accompaniment.

Musical notation for the fourth system. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves. The vocal line has a rest for the first two measures, followed by the lyrics "So next time you're". The piano accompaniment features a steady eighth-note accompaniment.

*D.%. al Coda*

⊕ Coda



Whose bed have your boots been— un - der? — And whose heart did you



steal I won - der? — This time — did it feel — like thun - der



3

ba - - - by? And who did you run to? — And whose lips have you—



— been— kiss - in'? — And whose ear did you make a wish— in? —



Is she the one that you've been miss - in'



ba - - - by? Well whose bed have your boots been un - der?



Vocal ad lib.

Repeat to fade

(Whose bed have your boots been un - der?)

Verse 2:

I heard you've been sneakin' around with Jill  
 And what about that weekend with Beverly Hill?  
 And I've seen you walkin' with long legs Louise  
 And you weren't just talkin' last night with Denise.

Whose bed have your boots etc.

On %:

So next time you're lonely don't call on me  
 Try the operation, maybe she'll be free.

Whose bed have your boots etc.



# DON'T

Words & Music by Robert John Lange & Eilleen Lange

♩ = 88



1. Don't,

don't you wish we'd tried?\_\_



Do you feel what I feel in - side?

You know our love is strong - er than



pride. Oh, no, don't,



don't let your an - ger grow. Just tell me what you need me to  
 don't give up on trust; don't give up on me, on



know. Please talk to me, don't close the door; mmm,  
 us. If we could just hold on long e - nough, mmm,



'cause I wan - na hear you, wan - na be near you.  
 we can do it, we'll get through it.

D<sup>b</sup>

D<sup>b</sup>/F

G<sup>b</sup>maj<sup>7</sup>

A<sup>b</sup>sus<sup>4</sup>

D<sup>b</sup>

D<sup>b</sup>/F

Don't fight, — don't arg - ue; give me the chance to say —

G<sup>b</sup>

D<sup>b</sup>

D<sup>b</sup>/F

G<sup>b</sup>

A<sup>b</sup>sus<sup>4</sup>

— that I'm sor - ry. Just let — me love — you; don't

D<sup>b</sup>

D<sup>b</sup>/F

1.  
G<sup>b</sup>add<sup>9</sup>

G<sup>b</sup>add<sup>9</sup>

turn me a - way, — don't tell — me to go. — 2. Don't, — me to go. —

B<sup>b</sup>m

A<sup>b</sup>

G<sup>b</sup>

Don't pre - tend that it's ok - ay; —

B<sup>b</sup>m A<sup>b</sup> G<sup>b</sup>

things won't get bet - ter that way.

B<sup>b</sup>m A<sup>b</sup> G<sup>b</sup> N.C.

Don't do some-thing you might re - gret some - day. Don't!

B<sup>b</sup>m B<sup>b</sup>m/A<sup>b</sup> G<sup>b</sup>maj<sup>7</sup> G<sup>b</sup> B<sup>b</sup>m B<sup>b</sup>m/A<sup>b</sup> G<sup>b</sup>maj<sup>7</sup>

*Instrumental* Don't give\_ up on me.

G<sup>b</sup> B<sup>b</sup>m B<sup>b</sup>m/A<sup>b</sup> G<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>

Mmm, don't.

E<sup>b</sup>m      D<sup>b</sup>

D<sup>b</sup>      D<sup>b</sup>/F

(We can do it.) — We'll get through it. — Don't fight, — don't arg-

G<sup>b</sup>maj<sup>7</sup>      A<sup>b</sup>sus<sup>4</sup>

D<sup>b</sup>      D<sup>b</sup>/F

G<sup>b</sup>

- ue;      just give me the chance. — to say — that I'm sor - ry.

D<sup>b</sup>      D<sup>b</sup>/F

G<sup>b</sup>maj<sup>7</sup>      A<sup>b</sup>sus<sup>4</sup>

D<sup>b</sup>      D<sup>b</sup>/F

Just let — me love — you;      don't turn me a - way, — don't tell —

1, 2.  
 G<sup>b</sup>badd<sup>9</sup>

3.  
 G<sup>b</sup>badd<sup>9</sup>

G<sup>b</sup>

— me to go. —      — me to go. —

# PARTY FOR TWO

Words & Music by Shania Twain & Robert John Lange

♩ = 120

N.C.

(Girl) Hey, Mark! (Boy) Yeah? (Boy) Nah, I don't think so, baby.  
(Girl) I'm having a party; wanna come?

E<sup>5</sup> B<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> B<sup>5</sup> F<sup>#5</sup>

7fr 7fr 7fr 7fr 7fr 7fr

(Girl) Oh, come on; it's gonna be lots of fun. (Boy) Yeah? Huh.

E<sup>5</sup> B<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> B<sup>5</sup> F<sup>#5</sup>

7fr 7fr 7fr 7fr 7fr 7fr

(Girl) 1. I'm hav-ing me a



par - ty. — (Boy) I don't think I can come. — (Girl) Uh huh,



this ain't just a - ny kind of par - ty. — (Boy) I think I'll stay at home. —



— (Girl) Uh, oh, — no. 2. It's gon - na be real - ly, real - ly



hot. (B) Start - ing to sound good. — (G) I'm gon - na put you on the  
 (3.) socks. (B) We can po - lish the floor. — (G) In case if a - ny - bo - dy



spot. (B) May - be, may - be I should. (G) There'll be lots of one on  
knocks (B) let's lock all the doors. (G) Yeah, all the things I'm gon - na



one. (B) Guess I could be there. (G) Come on and join the fun. (B) What should I wear?\_  
do (B) I'm gon-na do with you. (G) I wan - na try some-thing new (B) I wan-na try that too. \_



(G) I'll tell you that it, it does-n't mat-ter what you wear, 'cause it's  
(G) I'll tell you that it, (B) it does-n't mat-ter what I wear, 'cause it's

N.C.



on - ly gon - na be you and me there!\_ } (Both) I'm hav - ing a par -  
on - ly gon - na be (G) you and me there!\_ }





(B) Don't, (G) don't think a - bout it now. (B) Don't, (G) don't ev - en doubt it now.

F#



N.C.

(Both) I'm in - vit - ing you to a (G) par - ty for two.\_\_\_\_

E5



B5



F#5



E5



B5



F#5



(G) Shake it, shake it! (B) Come on, ba -

E5



B5



F#5



- by. (G) All the things I'm gon - na do, (B) I'm gon - na do with you!\_\_\_\_



— (G) I wan - na try — some - thing new. (B) I wan - na try that too. —



— (G) I'll tell you that it, (Both) it does - n't mat - ter

N.C.

what you wear, (B) 'cause it's on - ly gon - na be, (G) it's on - ly gon - na be — you and me.

(N.C.)

(I'm hav - ing a par - ty, a par - ty for two; —

in - vit - ing no - bo - dy,

no - bo - dy but you.) (Both) I'm hav - ing a par -

F# B E

- ty, a par - ty for two;—

F# B E

in - vit - ing no - bo - dy, no - bo - dy but you...

F# B F# B

E B F#

— Come on, — come on. (I'm hav - ing a par - ty. —

E B F#

I'm hav - ing a par - - ty. —

E B F# E B

I'm hav - ing a par - ty. — I'm hav - ing a par -

F# E N.C.

- ty.) — (G) That was great! (B) Let's do it again!

# I AIN'T NO QUITTER

Words & Music by Robert John Lange & Eilleen Lange

♩ = 160 ♪ = ♩ ♩

N.C.



N.C.



N.C.

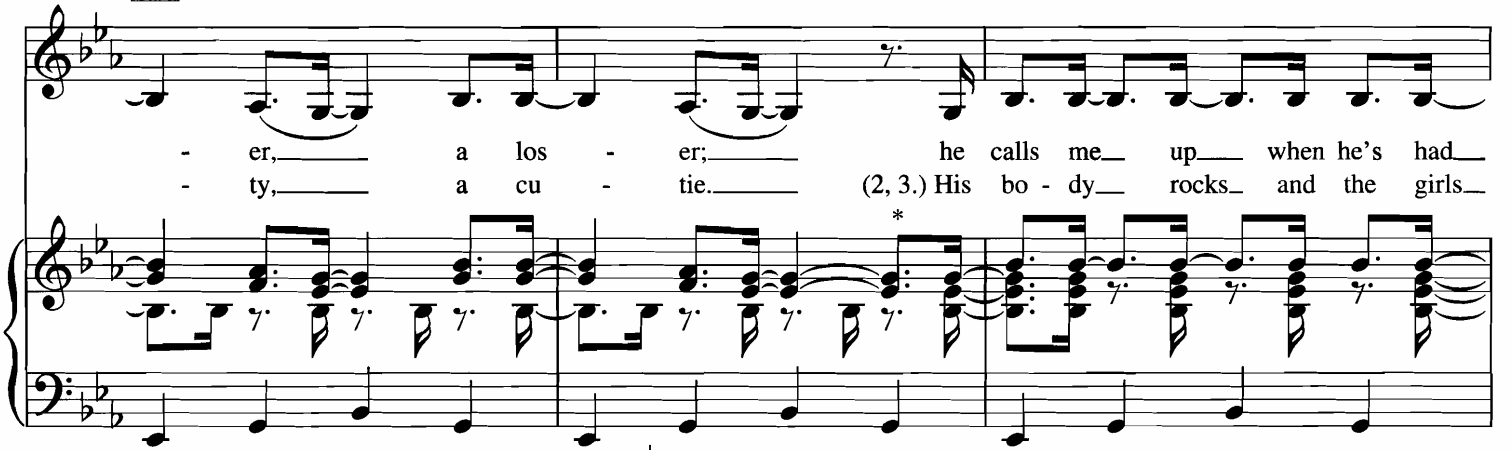
1. He drinks, \_\_\_\_\_ he smokes, \_\_\_\_\_ he cur -  
(2.) \_\_\_\_\_ and he spits; \_\_\_\_\_ well, he flirts -  
3. Instrumental till \*



- ses, swears he tells bad jokes, and he ropes and he rides;  
too much and he loves blonde chicks; and he struts and he strolls,

he lives life fast and he loves to fight. He's a booz -  
he looks so cool and yep he knows he's a beau -

E<sup>b</sup>  


er, a los - er, he calls me up when he's had  
 ty, a cu - tie. (2, 3.) His bo - dy rocks and the girls


A<sup>b</sup>  




too much. He's a schem - er, a dream - er. Well,  
 they flock. He's af - flict - ed, ad - dict - ed.

Fm<sup>7</sup>  


A<sup>b</sup>  


B<sup>b</sup>  




I tell him to change his ways; but he just turns to



me and says "I ain't no

E<sup>b</sup>



Musical staff with treble clef, key signature of two flats, and a whole rest.

quit - ter!" -

Woah!

Piano accompaniment for the first system, including grand staff and bass line.

A<sup>b</sup>



Musical staff with treble clef, key signature of two flats, and lyrics: "I ain't giv - ing up on him just yet,"

I ain't giv - ing up on him just yet,

Piano accompaniment for the second system, including grand staff and bass line.

E<sup>b</sup>



A<sup>b</sup>



Musical staff with treble clef, key signature of two flats, and lyrics: "'cause I'm as stub - born as a girl can get."

'cause I'm as stub - born as a girl can get.

Piano accompaniment for the third system, including grand staff and bass line.

E<sup>b</sup>



To Coda ⊕

Fm<sup>7</sup>



Musical staff with treble clef, key signature of two flats, and lyrics: "No, he won't quit, but

No, he won't quit, but

Piano accompaniment for the fourth system, including grand staff and bass line.



E<sup>b</sup>/G



A<sup>b</sup>



you can bet I'm stick - ing to it; I

B<sup>b</sup>



ain't I ain't no

E<sup>b</sup>



1. E<sup>b</sup>7



2.

*D.S. al Coda*

quit - ter... 2. Well, he chews...

⊕ *Coda*

A<sup>b</sup>



No, I ain't giv - ing up on him just yet...



'cause I'm as stub - born as



a girl can get. No,



he won't quit, but you can bet I'm



stick - ing to it, I ain't



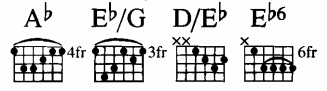
I ain't no quit - ter. Oh, ba - by I



ain't no quit - ter.



Mm, yeah I ain't,



yeah I ain't no quit - ter.





All the songs from the platinum selling album,  
arranged for piano, voice & guitar.

FOREVER AND FOR ALWAYS  
I'M GONNA GETCHA GOOD!  
UP!  
KA-CHING!  
COME ON OVER  
MAN! I FEEL LIKE A WOMAN!  
THAT DON'T IMPRESS ME MUCH  
FROM THIS MOMENT ON  
HONEY, I'M HOME  
YOU'RE STILL THE ONE  
DON'T BE STUPID (YOU KNOW I LOVE YOU)  
LOVE GETS ME EVERY TIME  
NO ONE NEEDS TO KNOW  
YOU WIN MY LOVE  
(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE!  
THE WOMAN IN ME (NEEDS THE MAN IN YOU)  
ANY MAN OF MINE  
WHOSE BED HAVE YOUR BOOTS BEEN UNDER?  
PARTY FOR TWO  
DON'T!  
I AIN'T NO QUITTER



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