

Shania Twain ☺P!



# UP!

Words and Music by  
SHANIA TWAIN and R.J. LANGE





Brightly  $\text{♩} = 126$


F5  



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

*mf*

C  F  Bb  C 



go - in' up. (Oh. ) I'm go - in' up, bom, bom, bom.

N.C.

Verse 1:



1. It's 'bout as bad as it could be. Seems ev - 'ry - bod - y's bug - gin' -

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:



near  
laugh

Up,  
(Up,  
up,  
up.)

can on - ly go up — from here, —



(Up,  
up,  
up,  
up.)

up — where the clouds\_ gon - na clear. — Up,  
(Up,  
up;  
up.)

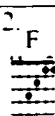
there's no —



NC.

— way but up — from here. —

3. E - ven some - thin' as sim - ple



NC.

Bridge:



Oh. — e - yeah, — yeah, —



yeah, e - yeah, — yeah, — yeah,



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



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.)



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;

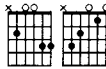
G7sus

G

Am

G/B C

N.C.



Musical staff with treble clef and guitar accompaniment.

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

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

Musical staff with piano accompaniment.

Verse 4:

C

F

Musical staff with treble clef and guitar accompaniment.

be.  
(Bad as it can be.)

Seems ev - 'ry - bod - y's bug - gin' me.  
(Ev - 'ry - bod - y's bug - gin' me.)

Musical staff with piano accompaniment.

Dm7

G7sus

G

Musical staff with treble clef and guitar accompaniment.

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

Musical staff with piano accompaniment.

Chorus:

Am

F

Musical staff with treble clef and guitar accompaniment.

ly. oh, oh, oh, oh.

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

Musical staff with piano accompaniment.

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 go - in' up.

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

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

Bridge:

C N.C.



F



G



Oh,

e - yeah, yeah, yeah,

C



F



e - yeah, yeah, yeah,

e - yeah, yeah,

G



Am



C



yeah,

e - yeah, yeah.



# I'M GONNA GETCHA GOOD!

Words and Music by  
SHANIA TWAIN and R.J. LANGE

Moderately fast ♩ = 124

A5\* G5 A5 G5

*mf* *Let's go!*

Detailed description: This system contains the first four measures of the piece. It features a guitar part with chords A5\*, G5, A5, and G5. The piano accompaniment starts in 4/4 time and changes to 3/4 time for the last two measures. The dynamic marking is *mf* and the instruction *Let's go!* is placed above the piano staff.

Am C G Am

Detailed description: This system contains the next four measures. The guitar part uses chords Am, C, G, and Am. The piano accompaniment continues in 4/4 time.

Verse 1:  
N.C.

C G C G

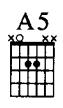
1. Don't want - cha for the week - end, don't

Detailed description: This system contains the first two lines of the verse. The guitar part uses chords C and G. The piano accompaniment provides accompaniment for the vocal line. The lyrics are: "1. Don't want - cha for the week - end, don't".

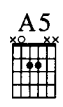
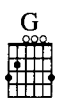
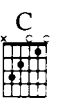
\*Original recording in B♭ minor.

I'm Gonna Getcha Good! - 6 - 1  
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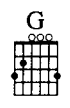
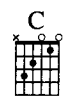


want - cha for a night. I'm on - ly in - ter - est - ed

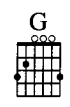
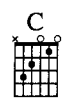
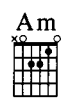
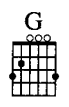
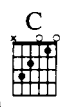


if I can have you for life. 2. I

Verses 2 & 3:



know I sound ser - i - ous. Well, ba - by, I am.  
3. See additional lyrics



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

Pre-chorus:



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



hon - ey. Love can be fun.



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

Chorus:



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

Am



F



C



I'm gon - na get - cha if it takes all night. You can bet - cha by the  
get-cha.) (Yeah, you can bet-cha.)

*simile*

G



F



time I say go, you'll nev - er say no. (I'm gon - na get-cha.) (I'm gon - na

C



G



Am



I'm gon - na get - cha, it's a mat - ter of fact. I'm gon - na get - cha, don't you  
get-cha.) (I'm gon - na get-cha.)

F



C



G



wor - ry 'bout that. You can bet - cha bot - tom dol - lar in time, you're gon -  
(Yeah, you can bet-cha.) (I'm gon - na

F

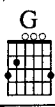
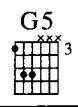
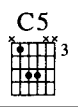
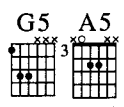
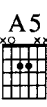


G



na be mine. Just like I should, I'll get - cha good,  
 get - cha, I'm gon - na get - cha.)

2.



yeah. should, I'll get - cha good.



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

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

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

A5 G5 A5 Am A5 G5 A5

*D.S. al Coda*

Yeah. Oh, yeah.

*Coda*

G Am C G A5 G5 A5

should. I'll get-cha good. Aw, 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, yeah.  
 (To Pre-chorus:)

# SHE'S NOT JUST A PRETTY FACE

Words and Music by  
SHANIA TWAIN and R.J. LANGE

Moderately ♩ = 100  
N.C.



First system of musical notation for 'She's Not Just a Pretty Face'. It consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes in the bass and a more melodic line in the treble.



Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment maintains its rhythmic pattern, with the bass line providing a steady accompaniment and the treble line adding melodic interest.






Third system of musical notation. It concludes the vocal and piano parts shown on this page. The piano accompaniment continues with the same rhythmic structure, supporting the vocal melody.

A/E  E  Amaj7 

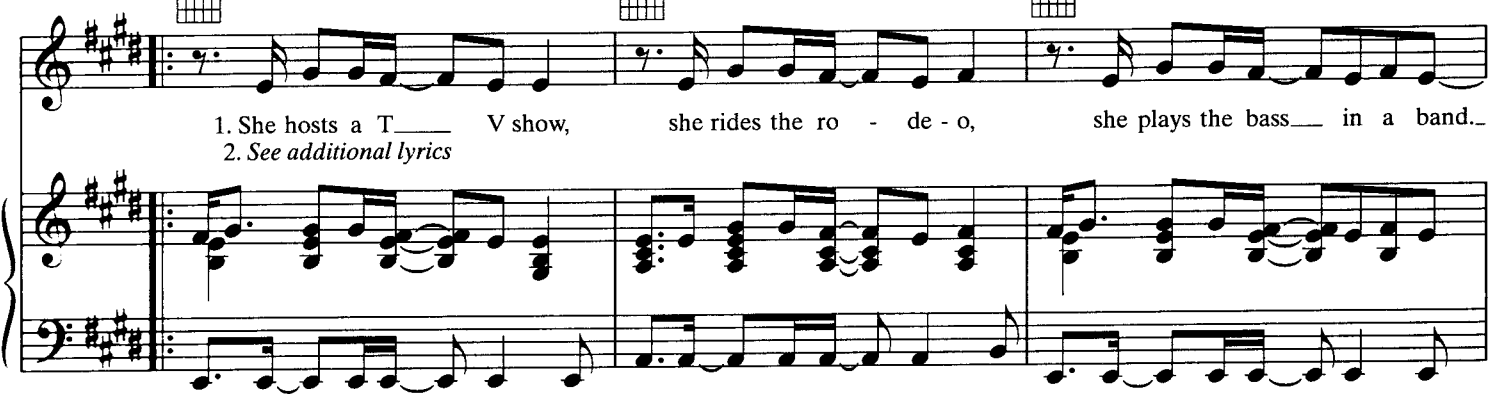
Oh, \_\_\_\_\_ na na na na na na na na. \_\_\_\_\_






*Verse:*

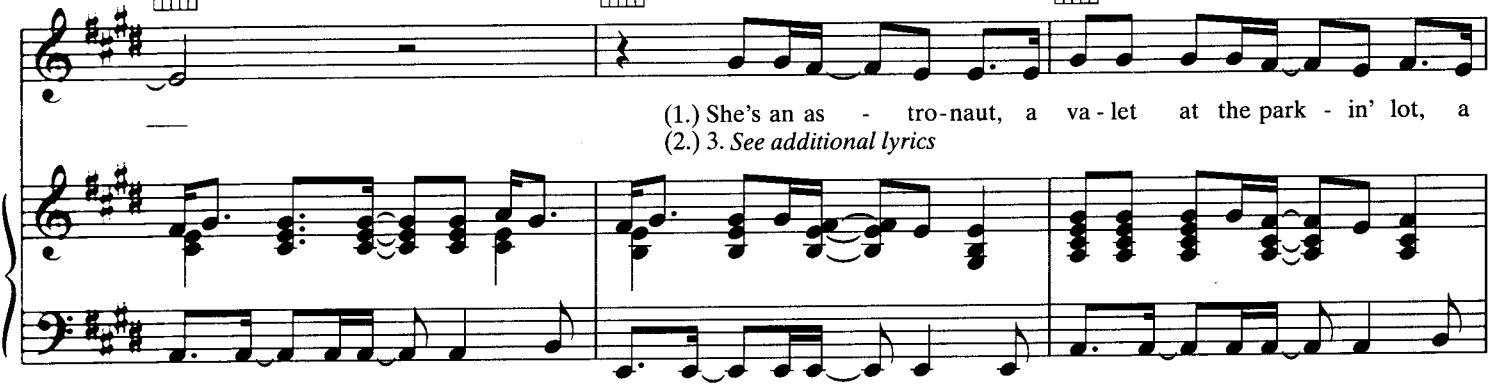
E  Amaj7  E 




1. She hosts a T\_\_\_\_\_ V show, she rides the ro - de - o, she plays the bass\_\_\_\_\_ in a band.  
 2. See additional lyrics




Amaj7  E  Amaj7 

(1.) She's an as - tro-naut, a va - let at the park - in' lot, a  
 (2.) 3. See additional lyrics



E  Amaj7  E 

farm - er work-in' the land. \_\_\_\_\_ She is a cham - pion;





Amaj7

E

Amaj7



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

she gets the gold... She's a bal - le - ri - na, the star of the show.

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

Chorus:

To Coda

E5

B5

E5

A5

E5

B5



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

She's not just a pret - ty face. She's got

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

1.

2.

E5

A5

E5

A5

E5

B5



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

ev - 'ry - thing\_ it takes... ev - 'ry - thing\_ it takes... She's moth - er

Musical notation for the sixth system, including treble and bass staves.

E5

A5

E5

B5

E5

A5



Musical notation for the seventh system, including treble and bass staves.

of the hu - man race. She's not just a pret - ty face.

Musical notation for the eighth system, including treble and bass staves.

E C#m7 A B7sus E C#m7 A B7sus

Oh, oh, oh.

Solo:

E Bm7 D

(Inst. solo ad lib...)

A C#m7 B

A B7sus F# B/F#

... end solo) She is your wait - ress,

F# B/F# F# B/F# F# B/F#

she is your judge... She is your teach - er, she is ev - 'ry wom - an in the

E A/E E A/E *D.S. al Coda*

world. Oh, la la la la la la la la.

♠ Coda

E5 A5 E5 B5 E5 A5

ev - 'ry-thing it takes... She's moth-er of the hu - man race.

E5 B5 E5 A5 E5 B5

She's not, oh, no, she's (She's not not...)

24

E5 A5 E5 B5 E5 A5

just a pret - ty face. She's got (She's got got...) ev - 'ry-thing it takes.

E5 B5 E5 A5 E5 B5

She's not just a pretty face. She's got ev -

E5 A5 E5 B A(9) E E/B C#m

'ry-thing it takes. She's not just a pret - ty face.

*Verse 2:*  
 She has a fashion line, a journalist for "Time,"  
 Coaches a football team.  
 She's a geologist, a romance novelist,  
 She is a mother of three.  
 She is a soldier, she is a wife.  
 She is a surgeon; she'll save your life.  
 (To Chorus:)

*Verse 3:*  
 She flies an airplane, she drives a subway train.  
 At night she pumps gasoline.  
 She's on the the council, she's on the board.  
 She's a politician, she praises the Lord.  
 (To Chorus:)

# JUANITA

Words and Music by  
SHANIA TWAIN and R.J. LANGE

Moderately ♩ = 88

Guitar chord diagrams: Gm (3-finger), Cm/G (3-finger).

Vocal line: Yeah, oh, oh,

Piano accompaniment: *mf*

Guitar chord diagrams: Eb, F, Gm (3-finger).

Vocal line: yeah, yeah, oh.

Verse: 1. She is the rest - less riv - er run -  
2. See additional lyrics

Guitar chord diagrams: Cm/G (3-finger), Eb, F.

Vocal line: ning through my veins. She rides with - out the reins; her name's Jua - ni -



ta. She lives in the heart of ev - 'ry wom-

Cm/G



Eb



F



an in the world, with - in the reach of ev - 'ry girl who wants to meet

Gm



her. Her name's Jua - ni - ta. She's gon - na be  
 (She's gon - na be rid - in' through.)

Cm/G



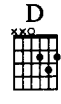
Eb



F

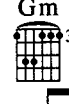
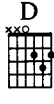


rid She's rid - in' free. She's gon - na be in - side She's in - side of you, and  
 rid - in' free. of you, gon - na be in -

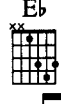
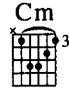
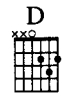


side in - side of me, yeah. yeah. Oh,

Chorus:

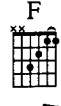


go with her, flow with her. Dream with her, scream with her.



Let her take o - ver, or just get to know her.

To Coda



Be ev - 'ry - thing you can be. If you can find her and

28

D

N.C.

D7

free her, Jua - ni - ta will un - chain your

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics 'free her, Jua - ni - ta will un - chain your' are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs). Above the first measure, there are two guitar chord diagrams: a D chord and a D7 chord. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

1. Gm

2. Gm

Solo:

heart. 2. When heart.

(Inst. solo ad lib....)

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'heart. 2. When heart.'. Above the first measure, there are two guitar chord diagrams for Gm. The piano accompaniment continues with the same eighth-note bass line. The second measure of the piano part features a 'Solo' section, indicated by the text '(Inst. solo ad lib....)', where the treble clef part plays a more complex, arpeggiated pattern.

Cm/G

Eb

F

Gm

Detailed description: This system contains the next three measures of the piano accompaniment. The vocal line is not present. The piano part continues with the eighth-note bass line. The treble clef part features a complex, arpeggiated pattern. Above the first measure, there are four guitar chord diagrams: Cm/G, Eb, F, and Gm.

Gm

Cm/G

Eb

F

Detailed description: This system contains the final three measures of the piano accompaniment. The piano part continues with the eighth-note bass line and the complex arpeggiated pattern in the treble. Above the first measure, there are four guitar chord diagrams: Gm, Cm/G, Eb, and F.



Gm

D

... end solo) Oh, —

$\oplus$  Coda

Chorus:

F

N.C.

Gm

be. — Oh, — go with her, flow with her, —

D

Gm

D

Dream with her, scream with her. —

Cm

Eb

Bb

Let her take over, or just get to know her. Be ev - 'ry - thing you can

F Gm D

be. Oh, if you can find her and free her,

N.C. D7 Gm



Jua - ni - ta will un - chain your heart.


*Verse 2:*  
 When someone tries to take away  
 The freedom of your choice,  
 To take away your voice,  
 That's when you need her.  
 She's there if you dare to give  
 Your broken wings a try.  
 C'mon and take a leap and fly,  
 And you can be her.  
 (She's gonna be ridin' through.)  
 Oh, Juanita.  
 (She's gonna be ridin' free.)  
 Ridin' free.  
 (She's gonna be a part of you,  
 Gonna be a part of me.)  
 She's a part of you,  
 And a part of me, yeah.  
 (To Chorus:)

# FOREVER AND FOR ALWAYS



Words and Music by  
SHANIA TWAIN and R.J. LANGE

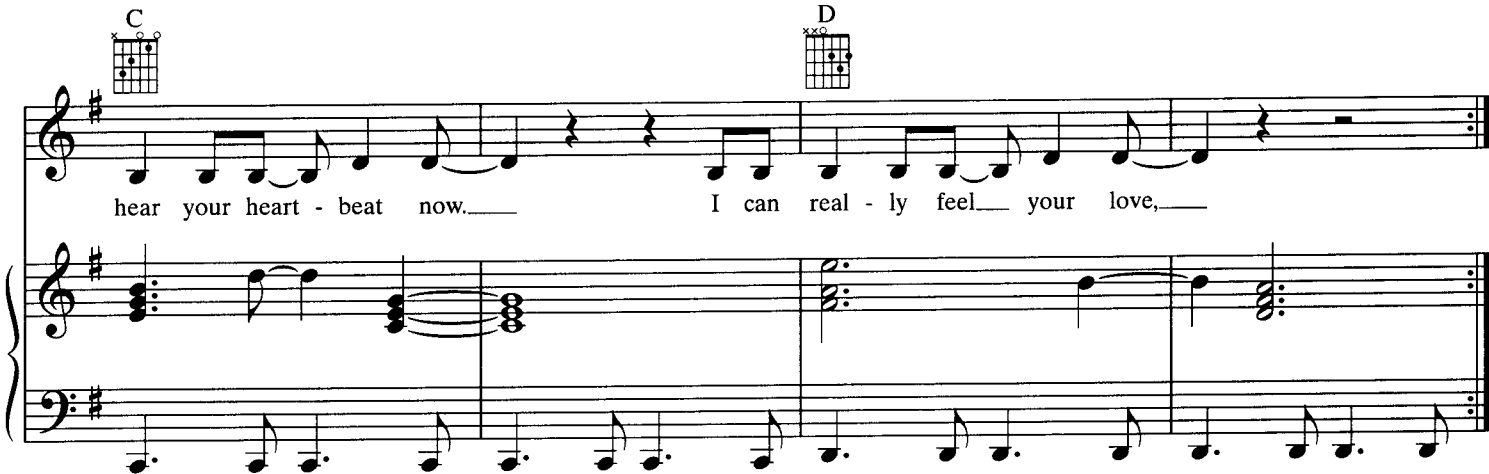
Moderately bright  $\text{♩} = 84$

\* G2  







I can

C  D 



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

2.3. Verse:   



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

\* Original recording down a 1/2 step in F#.

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.

G(9)/B



Em7



1.

2.

*D.C. al Coda*



⊕  
Coda



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 - ing to your



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



al - ways. \_\_\_\_\_

Em7



C



The first system of music consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a common time signature. It contains four measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains four measures of music: the first measure has a chordal bass line with a dotted quarter note and an eighth note; the second measure has a chordal bass line with a dotted quarter note and an eighth note; the third measure has a chordal bass line with a dotted quarter note and an eighth note; the fourth measure has a chordal bass line with a dotted quarter note and an eighth note. The bottom staff is a single bass clef line with a key signature of one sharp, containing four measures of music: the first measure has a dotted quarter note and an eighth note; the second measure has a dotted quarter note and an eighth note; the third measure has a dotted quarter note and an eighth note; the fourth measure has a dotted quarter note and an eighth note.

D



G



The second system of music consists of three staves. The top staff is a single treble clef line with a key signature of one sharp and a common time signature. It contains four measures of music: the first measure has a whole rest; the second measure has a whole rest; the third measure has a dotted quarter note and an eighth note; the fourth measure has a dotted quarter note and an eighth note. The middle staff is a grand staff with a key signature of one sharp. It contains four measures of music: the first measure has a chordal bass line with a dotted quarter note and an eighth note; the second measure has a chordal bass line with a dotted quarter note and an eighth note; the third measure has a chordal bass line with a dotted quarter note and an eighth note; the fourth measure has a chordal bass line with a dotted quarter note and an eighth note. The bottom staff is a single bass clef line with a key signature of one sharp, containing four measures of music: the first measure has a dotted quarter note and an eighth note; the second measure has a dotted quarter note and an eighth note; the third measure has a dotted quarter note and an eighth note; the fourth measure has a dotted quarter note and an eighth note. The lyrics "I'm in your arms." are written below the middle staff, with a line extending from the end of the phrase to the right.

*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.

(To Chorus:)

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

(To Chorus:)



# AIN'T NO PARTICULAR WAY

Words and Music by  
SHANIA TWAIN and R.J. LANGE

Moderately slow  $\text{♩} = 84$

Am  E7 






*mf*

Am  *Verse:*



1. Love has a way to find\_\_ ya, sneaks up right be-hind\_\_ ya. There ain't\_\_  
2.3. See additional lyrics

E7  Am 



\_\_ no par-ti - cu-lar\_\_ way.\_\_\_ You don't know when it's gon - na\_\_

E7

Am



come run - nin' 'round the cor - ner. There ain't\_\_\_ no par - ti - cu - lar\_\_\_ way. So, don't give

Pre-chorus:

C

Em7



up. (Don't give up\_\_\_ on you're gon - na get your share. The thing a - bout  
love\_\_\_ 'til you get your share.)

F

Dm7/G



love (The thing a - bout\_\_\_ love is that it's ev - 'ry - where.  
is\_\_\_ it's..)

Chorus:

C

Gsus

F

C

Gsus

F



There ain't\_\_\_ no - where\_\_\_ it won't hide. (There ain't\_\_\_ no - where\_\_\_

C Gsus F C Gsus F

in won't hide... There ain't no speed it won't drive. (There ain't no speed)

C Gsus F C Gsus F

it won't drive... There ain't no law it won't break. (There ain't no law)

C Gsus F To Coda C Gsus

it won't break... There ain't no chance it won't take.

F NC.

There ain't no, no par - ti - cu - lar

1. Am  2. Am 

way. — 2. Oh, way. — Oh.



E7  Am 



You can't hide, —



E7  Am 

*D.S. al Coda*

oh. —



Coda

C Gsus F C Gsus F

it won't take. There ain't no - where it won't hide. (There ain't no - where

C Gsus F C Gsus F

in won't hide.) There ain't no speed it won't drive. (There ain't no speed

C Gsus F Am

it won't drive.) There ain't no time. There ain't no day,

E7

There ain't no how. There ain't no way.

Am



— There ain't no why. — There ain't no when. —

E7



Am



— There ain't no what. — There ain't no way. — There ain't no way. —

*Verse 2:*

Oh, it could come so fast it fools ya,  
 Might take its time to move ya.  
 There ain't no particular way.  
 It might just drift in while you're dreamin'.  
 It don't sleep, always schemin'.  
 There ain't no particular way.  
 (To Pre-chorus:)


*Verse 3:*

(There ain't no time.)  
 It comes when you least expect it.  
 (There ain't no day.)  
 When you thought you'd been rejected.  
 (There ain't no how.)  
 There ain't no particular way.  
 (There ain't no way.)  
 (There ain't no why.)  
 Love ain't for just the lucky.  
 (There ain't no when.)  
 It's there for everybody.  
 (There ain't no what.)  
 There ain't no particular way.  
 (There ain't no way.)  
 (To Pre-chorus:)

# IT ONLY HURTS WHEN I'M BREATHING

Words and Music by  
SHANIA TWAIN and R.J. LANGE

Slowly ♩ = 76

Guitar Capo 1 →    
 Piano →  $A\flat$

$Am7$    
  $B\flat m7$

$F(9)$    
  $G\flat(9)$

$G$    
  $A\flat$

$Am7$    
  $B\flat m7$



## Verse 1:

$F(9)$    
  $G\flat(9)$

$C$    
  $D\flat$

$Am7$    
  $B\flat m7$

$Fmaj7$    
  $G\flat maj7$

$C$    
  $D\flat$

1. Hope life's\_ been good to\_\_\_ you since you've\_ been gone.



$Am7$    
  $B\flat m7$

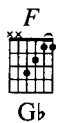
$Fmaj7$    
  $G\flat maj7$

$C$    
  $D\flat$

$G$    
  $A\flat$

I'm do - in' fine now,\_ I've fi - n'ly\_ moved\_ on.\_\_\_\_\_ It's not so\_\_\_ bad.\_\_\_\_\_ I'm





G $\flat$



D $\flat$



B $\flat$ m7

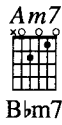


G $\flat$ maj7

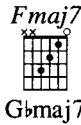


D $\flat$

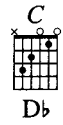
not that sad. I'm not surprised just how well I survived. I'm



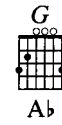
B $\flat$ m7



G $\flat$ maj7



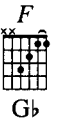
D $\flat$



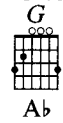
A $\flat$

o - ver the worst and I feel so alive. I can't complain. I'm

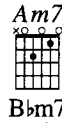
Chorus:



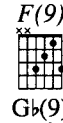
G $\flat$



A $\flat$

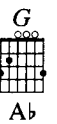


B $\flat$ m7

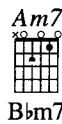


G $\flat$ (9)

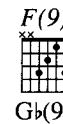
free again. And it only hurts when I'm breathing. My



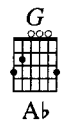
A $\flat$



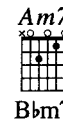
B $\flat$ m7



G $\flat$ (9)



A $\flat$



B $\flat$ m7

heart on - ly breaks when it's beat - ing. My dreams on - ly die when I'm



Dm7

Ebm7

G

A $\flat$

F

G $\flat$



dream - ing. So, I hold my breath to for - get.

Verse 2: D

Bm7

Gmaj7

D

Bm7



E $\flat$

Cm7

A $\flat$ maj7

E $\flat$

Cm7

2. Don't think I'm ly - in' 'round cry - in' at night. There's no need to wor - ry, I'm

Gmaj7

D

A

G

A $\flat$ maj7

E $\flat$

B $\flat$

A $\flat$



real - ly al - right. I've nev - er looked back, as a mat - ter of fact. And

Chorus: A

Bm7

G(9)

A

Bm7



B $\flat$

Cm7

A $\flat$ (9)

B $\flat$

Cm7

it on - ly hurts when I'm breath - ing. My heart on - ly breaks when it's

G(9)



Ab(9)

A



Bb

Bm7



Cm7

Em7



Fm7

beat - ing.

My dreams on - ly die when I'm dream - ing.

So, I

Interlude:

A



Bb

G



Ab

E



F

C#m7



Dm7

hold my\_\_ breath.

to for - get.

It on - ly

Amaj7



Bbmaj7

E



F

C#m7



Dm7

hurts when I breathe.

Amaj7



Bbmaj7

E



F

C#m7



Dm7

Amaj7

E

B

Bbmaj7

F

C

Oh, I've nev - er looked back as a

Chorus:

A

B

C#m7

A(9)

Bb

C

Dm7

Bb(9)

mat - ter of fact. And it on - ly hurts when I'm breath - ing. My

B

C#m7

A(9)

B

C#m7

C

Dm7

Bb(9)

C

Dm7

heart on - ly breaks when it's beat - ing. My dreams on - ly die when I'm

F#m7

B

A

Gm7

C

Bb

dream - ing. So, I hold my breath to for - get.



F



C



Dm7



Bb(9)



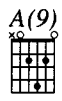
F



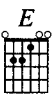
C



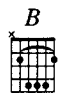
Dm7



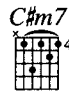
Bb(9)



F



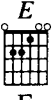
C



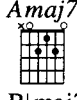
Dm7



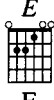
Bb(9)



F



Bbmaj7



F

# NAH!

Words and Music by  
SHANIA TWAIN and R.J. LANGE

Moderate rock  $\text{♩} = 80$

Em Am Bm G

*mf*

Em Am Bm G

1. I

Verse 1:

D G

thought I might be - gin by fill - in' you in, \_\_\_\_\_ in case you did - n't al - read - y know. \_

Em



I'll nev - er for - get\_\_\_ how you got up and left,\_\_\_ in

§ Verses 2 & 3:

A



D



fact it was down - right pret - ty low. There ain't no way I wan - na, you  
2.3. See additional lyrics

G



know I ain't gon - na take you back, so don't e - ven try. You can

Em



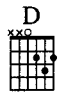
A



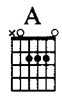
beg, you can plead, you can sweat, you can bleed. It's too bad, I could care if you cry.



That's it! (That's all!) We had fun! (We had a ball!) It was



good while it last - ed but now I'm past it. It was sweet! Sure, you  
(It was sure!)



swept me off my feet. I miss you now and then but would I do it all a - gain?

NC.

Chorus:



Nah. You won't find me nak - ed and cold just - a



sit - tin' on the doc - tor's ta - ble wait - in' to be told just - a why I'm no long - er a - ble



to feel my heart\_\_ beat - in', give me a good\_\_ rea - son why!



I kind - a went numb just a - round a - bout the time you told me



you were mov - in' on, and you said that you were gon - na phone me. It's been so long,\_\_ and there



1.



N.C.

ain't noth - in' wrong with the line. 2. It's

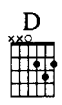
2.3.



*Bridge:*



line. Nah nah nah nah,

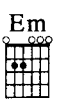


nah nah nah nah, nah nah nah

1.3.

2.4.

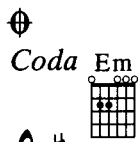
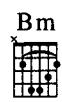
N.C. *To Coda*  $\text{\textcircled{C}}$



nah. Nah nah nah



3. Well, I

Oh, nah nah.

*Verse 2:*  
 It's too late to regret it,  
 But you're the one who said it.  
 We're better off being apart.  
 I hate to be a downer,  
 But don't bother comin' round here,  
 'Cause I won't have a change of heart.

That's it! (That's all!) We had fun!  
 (We had a ball!)  
 It was good while it lasted  
 But now I'm past it.  
 (It was sure!) It was sweet!  
 Sure you swept me off my feet.  
 I miss you now and then,  
 But would I do it all again? Nah.  
 (To Chorus:)

*Verse 3:*  
 Well, I hope you learned a lesson,  
 'Cause you'll never be messin'  
 With my head again the way that you did.  
 It was never gonna work;  
 You were too much of a jerk.  
 I'm finally fed up with it.

That's it! (That's all!) We had fun!  
 (We had a ball!)  
 It was good while it lasted  
 But now I'm past it.  
 (It was sure!) It was sweet!  
 Sure you swept me off my feet.  
 I miss you now and then,  
 But would I do it all again? Nah.  
 (To Chorus:)

# (WANNA GET TO KNOW YOU) THAT GOOD!

Words and Music by  
SHANIA TWAIN and R.J. LANGE

Moderately ♩ = 92  
N.C.

Guitar Capo 1 → C2

Piano → Db2

Am7

D/F#

Bbm7

Eb/G

G

Ab

C

Db

Am7

Bbm7

D/F#

Eb/G

G

Ab

1. I'll be

Verse: G



Ab

there when you're sleep - in' and ev - 'ry hour you're a - wake. I wan-na hear your



Em



C/E



Em



C/E



Em



D/F#

Fm

Db/F

Fm

Db/F

Fm

Eb/G

se - crets, wan-na share your wor - ries. Wan-na go the deep - est, I don't wan-na hur-



G



Gsus



G

§

Ab

Ab sus

Ab

ry. I wan - na take a life - time to mem - o - rize your face.  
feel of your fin - gers, ev - 'ry curl in your hair.



Em



C/E



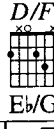
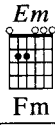
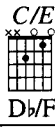
Em

Fm

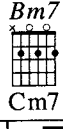
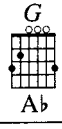
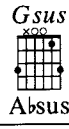
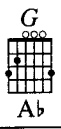
Db/F

Fm

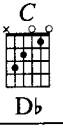
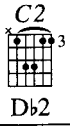
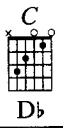
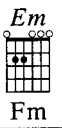
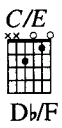
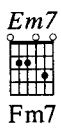
Wan - na hold you clos - er, kiss you long -  
Don't wan - na miss a min - ute, wan - na be right



in er. it. Wan-na hear your heart - beat stong - er and strong-  
Do ev - 'ry - thing you're do in'. go ev - 'ry - where you're go -

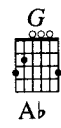


er. in'. } Wan-na know you all o - ver, till I

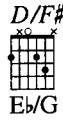
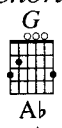


know you by heart. Got-ta know you with all that I got.

Chorus:



N.C.



I wan - na know you that good! through. Like no one knows you. Gon - na  
You know I want to, so

Am7



Bbm7

C



Db

Em



Fm

C



Db

reach way\_down deep in\_ your mind.  
bad - ly\_ it hurts all\_ the time.

I wan - na get to know\_ you,  
I wan - na get to know\_ you,

G



Ab

Gsus



Absus

G



Ab

1.

C



Db

G



Ab

C



Db

wan - na get to know.  
wan - na get to know.

Wan - na get to know you that good.

Gon - na know you right\_

2.

Am7



Bbm7

Dsus



Ebsus

D7



Eb7

G



Ab

C



Db

Wan - na get to know you that good.

Am7



Bbm7

D/F#



Eb/G

G



Ab

D.S. %

I wan - na know you that good.

2. Ev - 'ry

3.

Am7



Bbm7

Dsus



Ebsus

D7

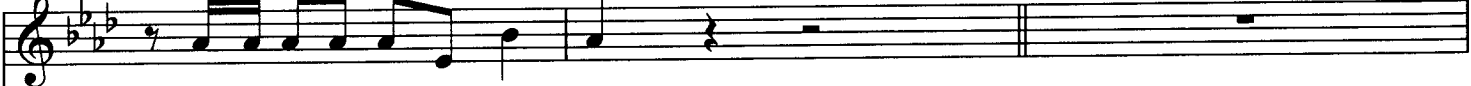


Eb7

G



Ab



Wan-na get to know you that good.



C



Db

G

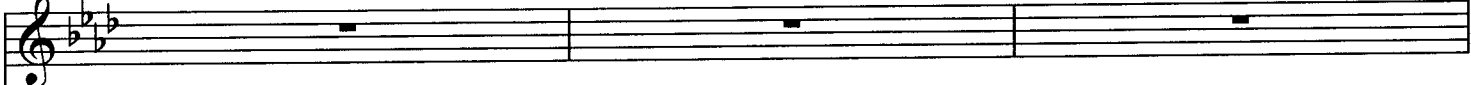


Ab

Am7



Bbm7



C



Db

Am7



Bbm7

D/F#



Eb/G

G



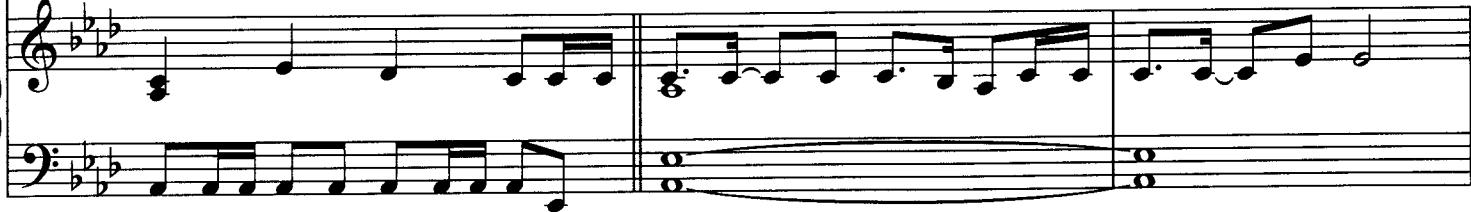
Ab

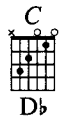
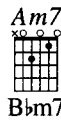
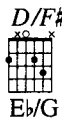


Oh, I wan-na know you that good.

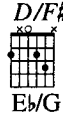
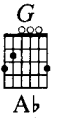
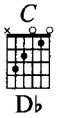
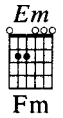


Wan-na know your e - mo - tions, wan-na taste ev - 'ry tear.

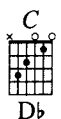
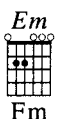
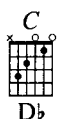
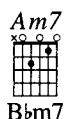




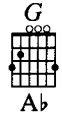
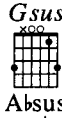
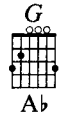
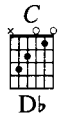
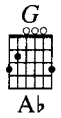
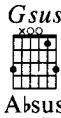
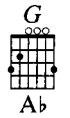
Wan-na hear you breath-in',— feel what you're feel-in'— I wan-na get to know,—



know you that good! Like no one knows— you. Gon-na



reach way— down deep in— your mind.— I wan-na get to know— you,



wan-na get to know. I wan-na get to know— you, wan-na get to know.



Am7  
x02020

D7  
xx0232

G  
032033

C  
x02345

Wan-na get to know you, \_\_\_\_\_ to know you, \_\_\_\_\_



G  
032033

Am7  
x02020

C  
x02345

oh. \_\_\_\_\_



Am7  
x02020

D/F#  
xx0232

G  
032033

I wan-na know you by heart. \_\_\_\_\_



C  
x02345

Am7  
x02020

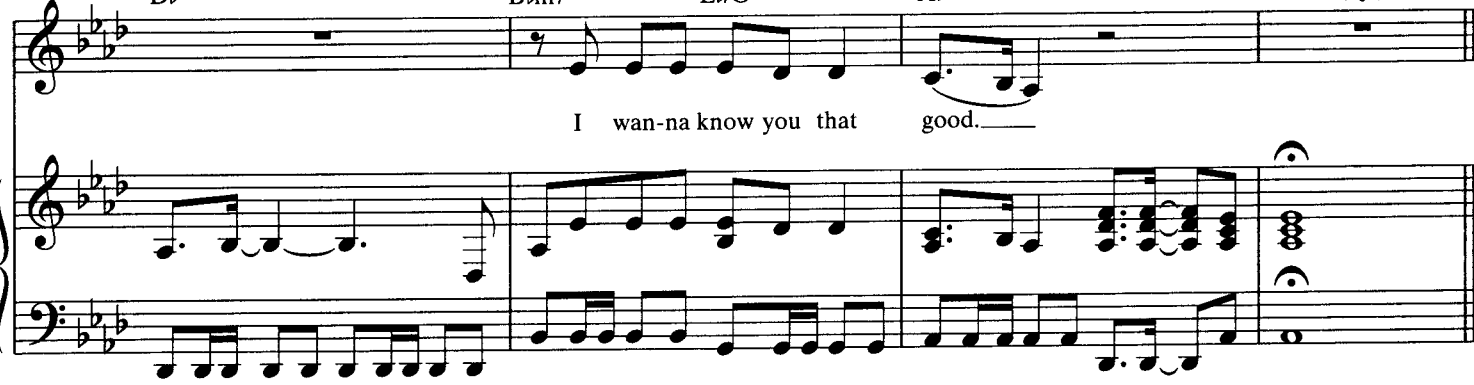
D/F#  
xx0232

G  
032033

C  
x02345

G  
032033

I wan-na know you that good. \_\_\_\_\_



# C'EST LA VIE

Words and Music by  
SHANIA TWAIN and R.J. LANGE

Moderately ♩ = 96

A2 A D/A A D/A

Oh, yeah... Ah, yeah, yeah, yeah.

*mf*

A D/A A D/A

Verse:

A D/A A D/A

1. It must be Monday. What a dumb day.  
2. See additional lyrics

A D/A A E

Can't get my butt out - ta bed.

A D/A A D/A

Some - bod - y stop me. I need an - oth - er cof - fee

A Bm7 C#m7

like a hole in my head. When

D A/C# Bm7 A Bm E

ev - 'ry - day be - gins this way, gets you down and can drive you

A D A/C# Bm7 A

mad. The dai - ly grind can freak your mind, but

Bm C#m7 E NC.

life is - n't all that bad. Don't let it get to you.

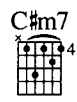
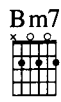
**Chorus:**  
E/D D E/A A

C'est la vie! That's life, and that's how it's gon - na be.

E/D D

C'est la vie! Hold tight, it comes right e -

To Coda ◊



hey, hey, hey. \_\_\_\_\_ *(Inst. solo ad lib....)*



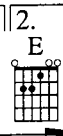
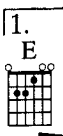
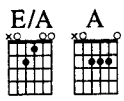

... end solo) The dai - ly grind can freak your mind, but



N.C.

*D.S. % al Coda*

life is - n't all that bad. Don't let it get to you.



1. 2.

ven - tu - 'ly, oh.

Bridge:

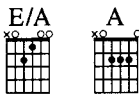


Ev - 'ry - bod - y's got to do it. Ev - 'ry - bod - y's got to earn their way.



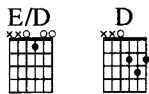

You got - ta work your own way through it. Ev - 'ry - bod - y's got their dues to pay.

♩ Coda

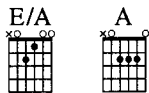


ven - tu - 'ly.

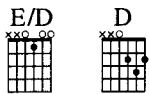
Chorus:







C'est la vie! That's life, and that's how it's




gon - na be.







C'est la vie! Hold tight; it comes right e -



ven - tu - 'ly, oh.



Oh, oh, oh, c'est la vie!

*Verse 2:*  
 If I could only sleep in,  
 And wake up on the weekend,  
 Oh, what a dream that would be, yeah.  
 But, fat chance for that one;  
 It ain't gonna happen.  
 Better get back to reality.  
 I could be a slob or keep my job;  
 That is the choice we have.  
 The daily grind can freak your mind,  
 But life isn't all that bad.  
 Don't let it get to you.  
*(To Chorus:)*



# I'M JEALOUS

Words and Music by  
SHANIA TWAIN and R.J. LANGE

Moderately  $\text{♩} = 72$

NC.

The introduction consists of three measures. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). It contains whole rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a steady eighth-note bass line. A dynamic marking of *mf* is placed in the first measure of the grand staff.

Verse 1:

The first line of Verse 1 spans four measures. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with eighth notes and a half note. Above the first measure is a guitar chord diagram for G (000320) and above the second measure is a guitar chord diagram for Em (022100). Below the first measure is the lyric: "1. If I were the moon, I could catch your eye. I'm jeal-ous of the moon." The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with eighth notes and a half note. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a steady eighth-note bass line.

The second line of Verse 1 spans four measures. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with eighth notes and a half note. Above the first measure is a guitar chord diagram for G (000320) and above the second measure is a guitar chord diagram for Em (022100). Below the first measure is the lyric: "If I were the wind, I could make you fly. I'm jeal - ous of that too." The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with eighth notes and a half note. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a steady eighth-note bass line.

Dsus



Em



C(9)



Yeah, \_\_\_\_\_ yeah. \_\_\_\_\_

Dsus



Em



C(9)



Dsus



2. I

Verses 2 & 3:

G



Cmaj9



G



Em7



wish I were the sun, shin-ing on your face, ca - res-sing like a lov - er. then  
 wish I were the rain run-nin' down your neck and drip-pin' from your fin - gers.

G



Cmaj9



G



Em7



I would wrap you up in a warm em - brace, we'd be hold-in' one an - oth - er. (Jeal - ous of the  
 I could be the drops roll - in' off your back. I'd love to let it lin - ger.

Omit 2nd time



sun. \_\_\_\_\_) I'm jeal - ous of the sun. \_\_\_\_\_ (Jeal - ous of the sun. \_\_\_\_\_)



I'm jeal - ous of the sun. \_\_\_\_\_ Oh, I don't wan - na share you with





noth - ing else. \_\_\_\_\_ I got - ta have you to my - self. Oh, \_\_\_\_\_ I can't help it, I'm

Chorus:

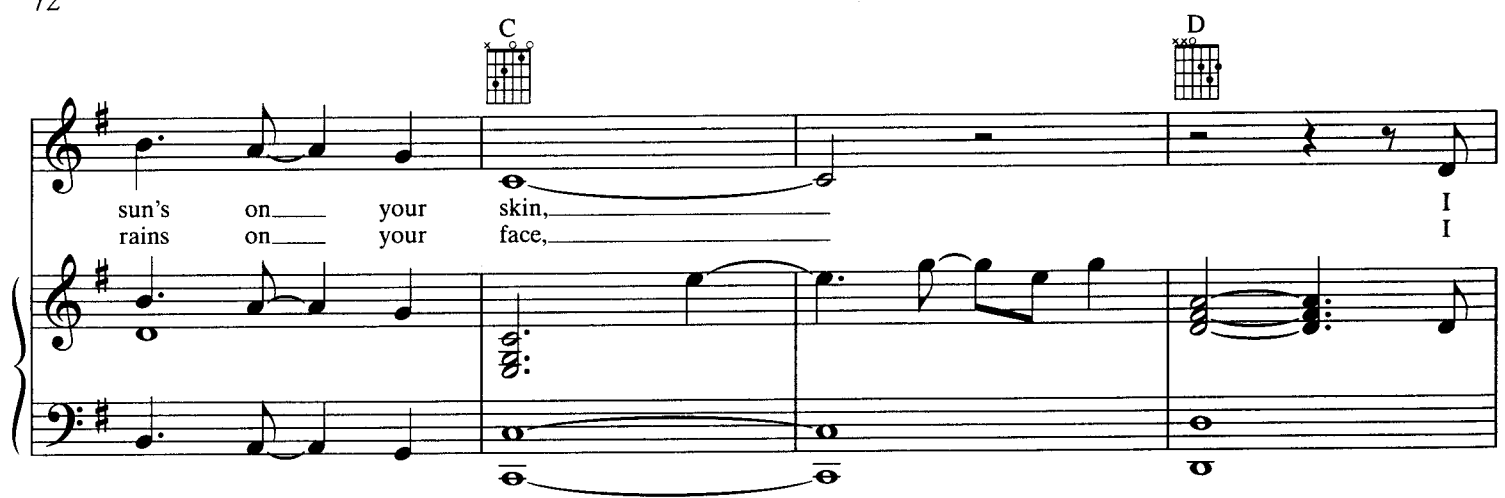




so in love. \_\_\_\_\_ I just can't get \_\_\_\_\_ you close e - nough, no. \_\_\_\_\_ When the  
When it

12

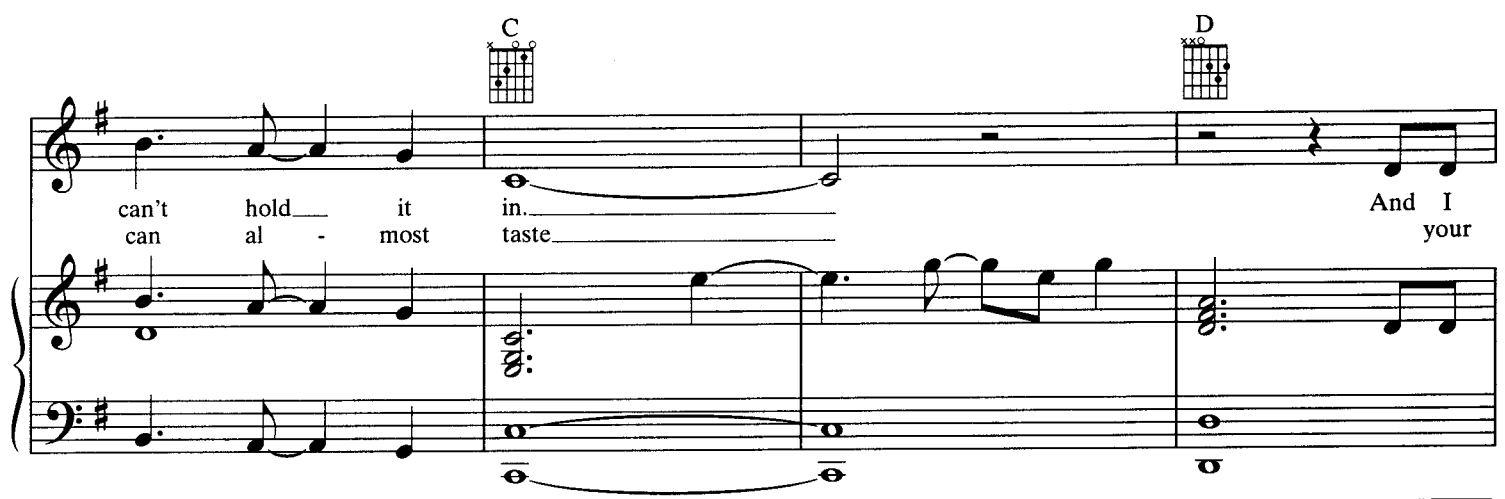
C  D 

sun's on your skin, I  
rains on your face, I




C  D 


can't hold it in. And I  
can al - most taste your






1.  
N.C.

C 

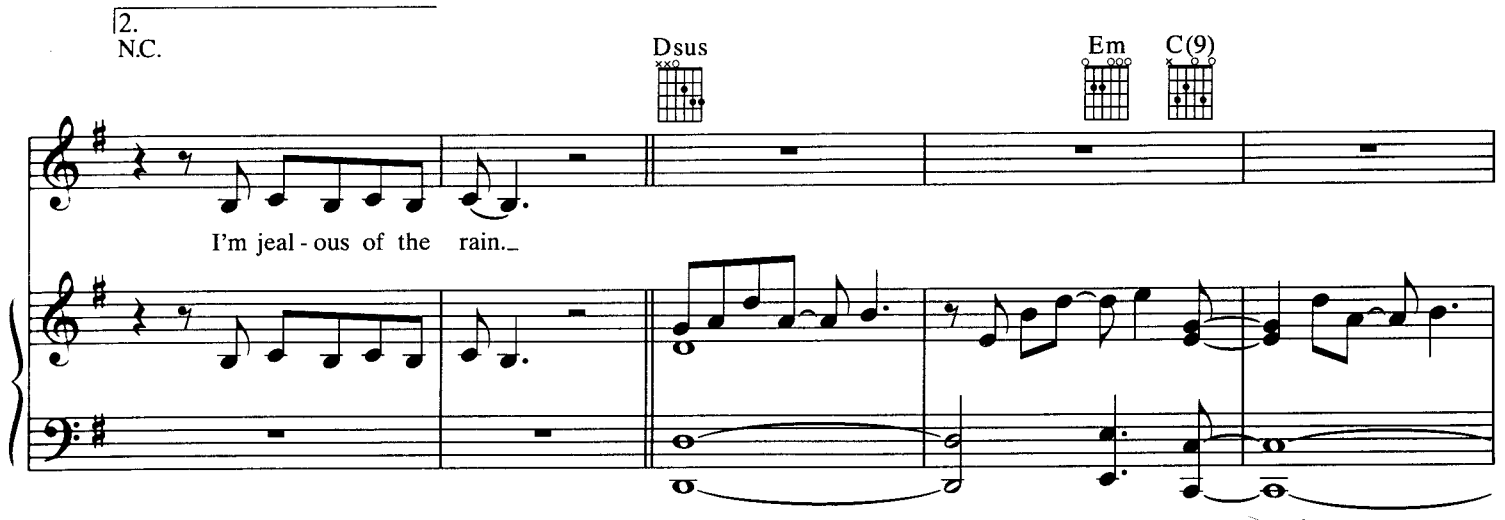
know it's a sin, but I'm jeal - ous of the sun. 2. I  
beau - ty, your grace.



2.  
N.C.

Dsus  Em  C(9) 

I'm jeal - ous of the rain...



Dsus

Em

C(9)

First system of musical notation. The vocal line consists of a series of whole notes on a single pitch. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Em

G

Second system of musical notation. The vocal line includes the lyrics "Ooh, I'm jeal - ous of the rain." The piano accompaniment continues with a melodic and bass line.

Em

C

Em


Third system of musical notation. This system contains only the piano accompaniment, with no vocal line. It features a melodic line in the right hand and a bass line in the left hand.

Chorus:

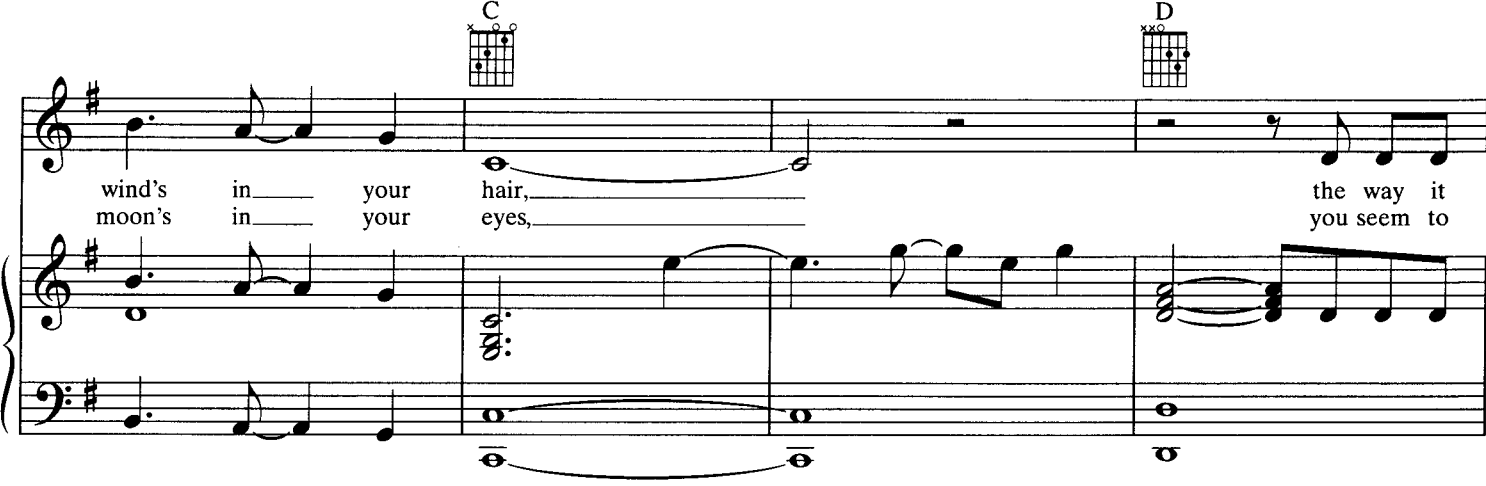
Am

D

Fourth system of musical notation. The vocal line begins with the lyrics "When the" and "When the". The piano accompaniment continues with a melodic and bass line.

C  D 



wind's in your hair, the way it  
 moon's in your eyes, you seem to



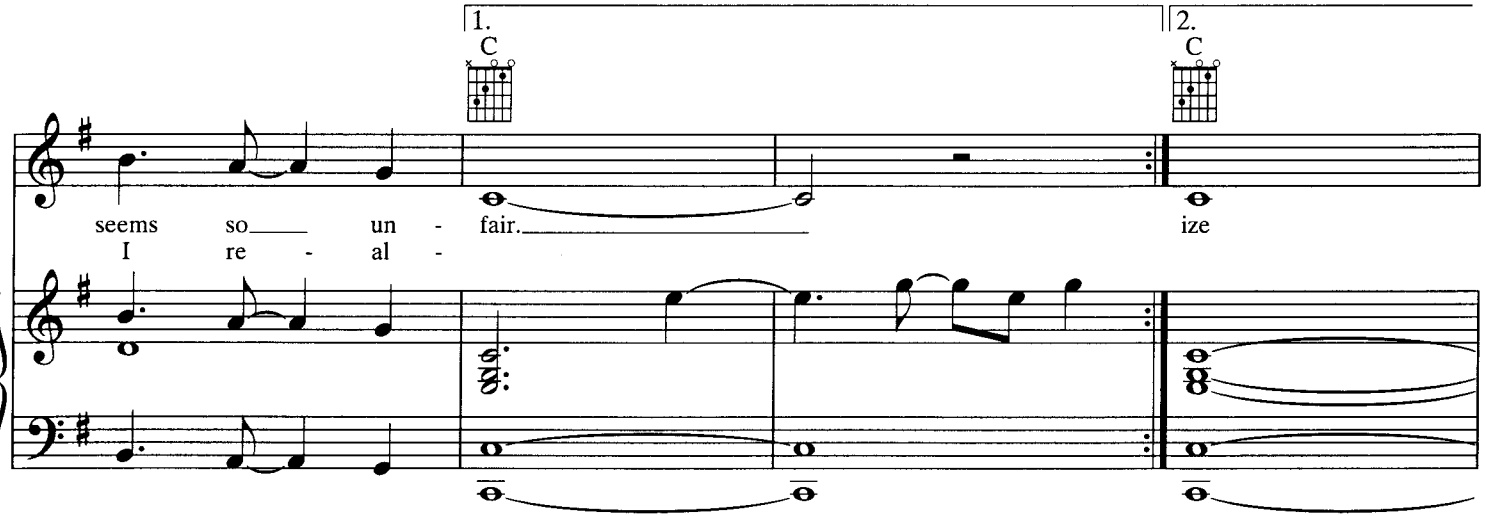
C  D 


blows through the air. It  
 light up the sky. And



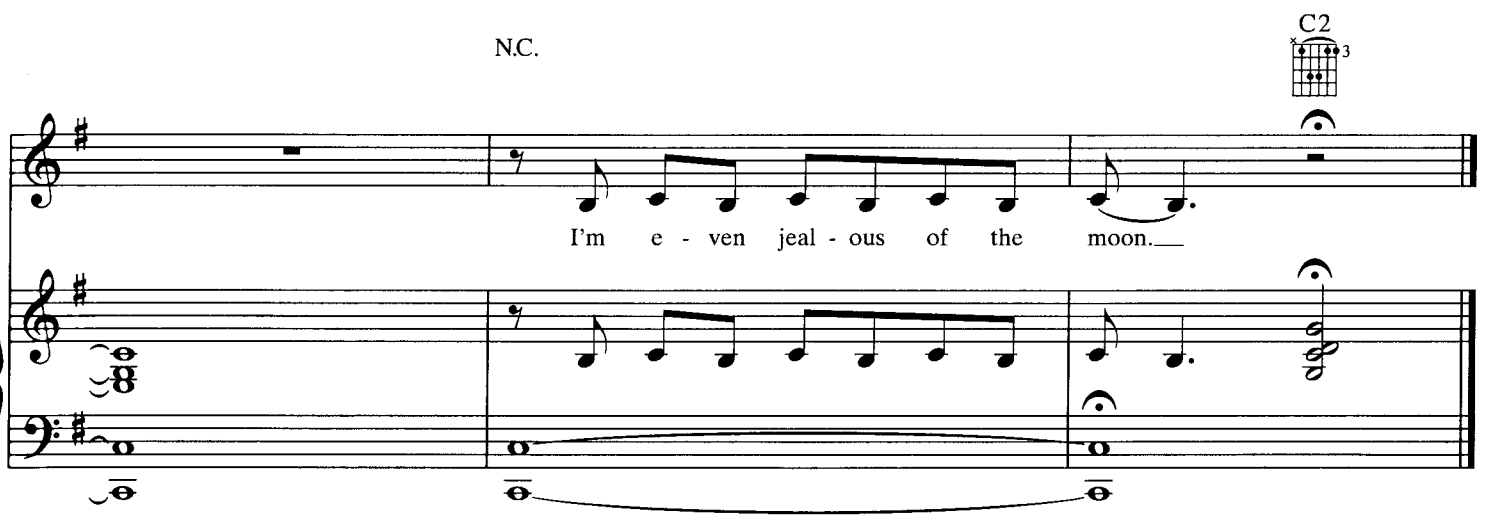
1. C  2. C 

seems so un-fair. ize  
 I re-al-



NC. 

I'm e - ven jeal - ous of the moon.



# KA-CHING!

Words and Music by  
SHANIA TWAIN and R.J. LANGE

Moderately ♩ = 80

\* N.C.

The piano introduction is in 4/4 time, marked 'Moderately' with a tempo of 80 beats per minute. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4. The piece is marked 'mf' (mezzo-forte).

Verse:



Musical notation for the first line of the verse, including vocal line and piano accompaniment. The lyrics are: "1. We live in a greed-y lit-tle world that teach-es ev-'ry lit-tle boy and".

Am

E7/G#

Musical notation for the second line of the verse, including vocal line and piano accompaniment. The lyrics are: "girl to earn as much as they can pos-si-bly, then turn a-round and spend it fool-ish-".

\*Original recording up 1/2 step in B $\flat$  minor.

Ka-Ching! - 5 - 1  
PFM0301

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

*mf*



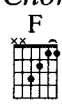
sess. Our re - li - gion is to go and blow it all, so it's shop - pin' ev - 'ry Sun - day at the  
 home. Con - sol - i - date\_ so you can af - ford to go and spend some more when you get



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

1.

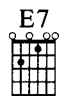


2.



N.C.

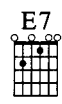
king with lots of mon-ey and king with lots of mon-ey and things. *Let's swing.*



Dig deep-er in your poc-ket.



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



ha! Come on, I know you've got it.



Dig deep-er in your wal-let. Oh, \_\_\_\_\_ All we ev-er want is



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

*f*

$\text{\textcircled{X}}$  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!*

# THANK YOU BABY!





(For Makin' Someday Come So Soon)

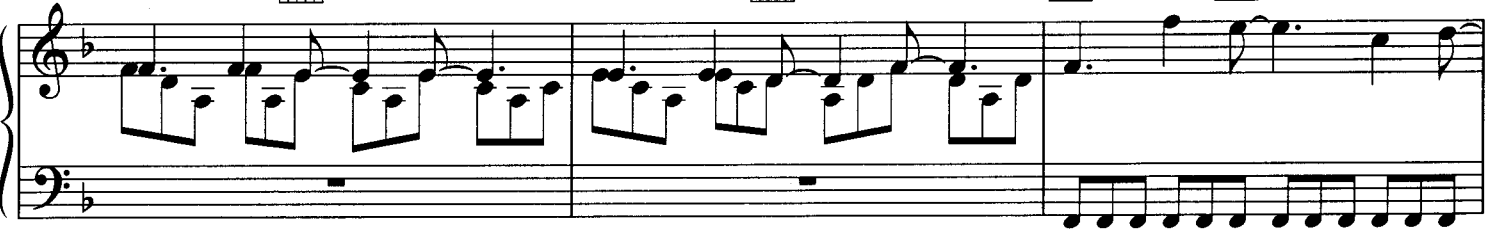
Words and Music by  
SHANIA TWAIN and R.J. LANGE

Moderately, with a driving beat ♩.=116

\* Dsus  Dm  Am  Dm 







Am  Dm  F6  F6 



Fmaj7  F6  Dsus  Dm  Am/C  Dm/C 



Dm  C  F/A  Bb 



\* Original recording up 1/2 step in Gb.




Thank You Baby! - 7 - 1  
PFM0301

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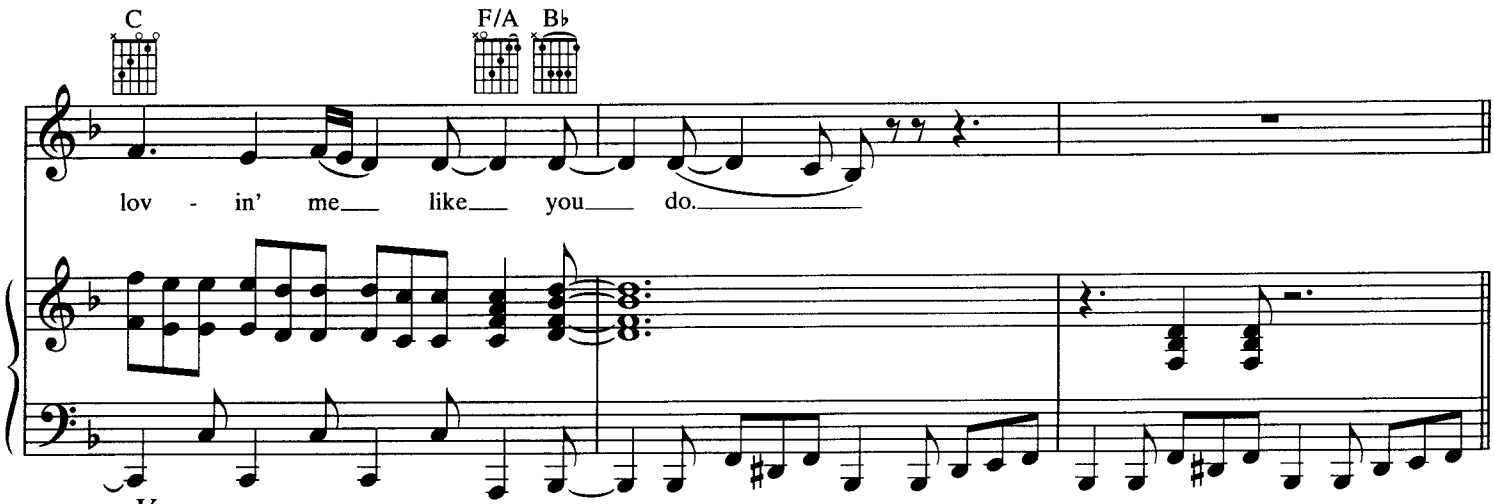
Dm 

Oh, thank you, ba - by, for







C  F/A  Bb 

lov - in' me like you do.

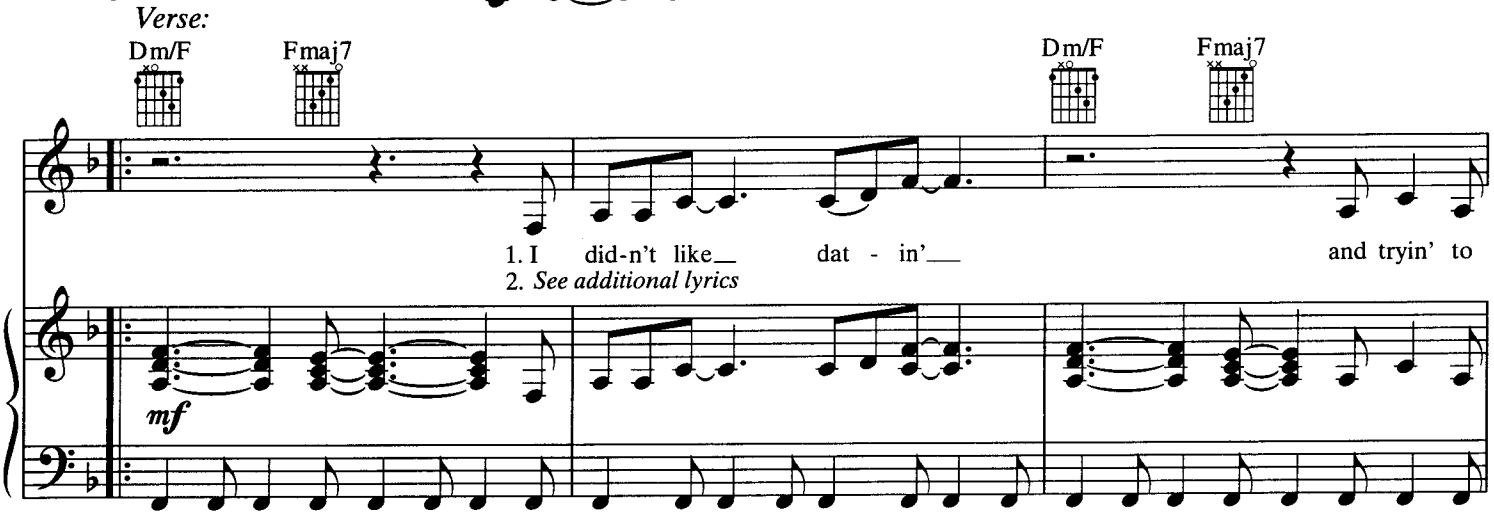




*Verse:*

Dm/F  Fmaj7  Dm/F  Fmaj7 

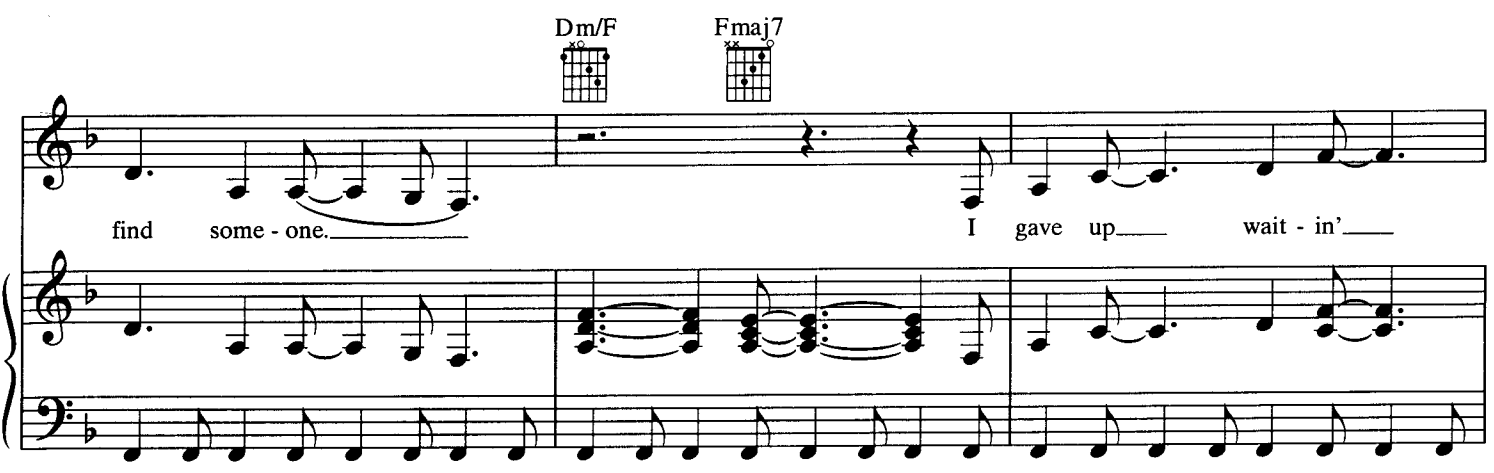
1. I did-n't like dat - in' and tryin' to  
2. See additional lyrics

*mf*



Dm/F  Fmaj7 

find some - one. I gave up wait - in' \_\_\_\_\_



Dm/F
Fmaj7
Am
Bb

for love to come a - long. There

Am
Bb
C
F/C

had to be some - way, I knew I'd find it some - day. *cresc.*

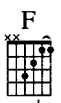
**Chorus:**

Dm7
F
Gm

Yeah, thank you, ba - by, for mak - in' some -

Bb
Dm7

day come so soon. Yeah,



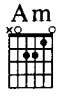
thank you, ba - by, for lov - in' me

1. || 2. 3.

To Coda

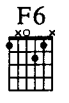
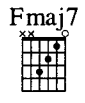
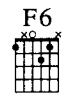
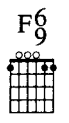


the way you do.

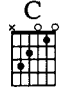
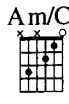


Oh, thank you, ba - by.

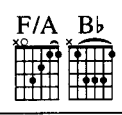
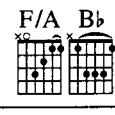
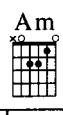
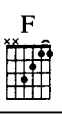
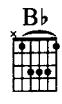
*mf*



(Check it out.)

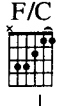
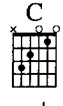
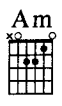


Oh. \_\_\_\_\_

Uh, uh, oh, yeah. There had to be some - way,





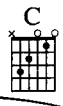
I knew I'd find it some - day.

*cresc.*

$\text{\textcircled{C}}$  Coda



(Thank you, ba - by!) — Thank you, ba - by! — For lov - in' me —



the way you, me the way you do.



Ba -

Dm



C



F/A



Bb



by, some - way, some - day, some - where, -

F



Am



F/A



Bb



(2x) Oh, thank you, ba - by, for lov - in' me like you.

C



C/E



F



do. Oh, thank you, ba - by.

*Verse 2:*

So many numbers, so many guys to call.

Is it any wonder I got nowhere at all.

Oh, well, it had to be someday,

(It had to be someday)

I knew I'd find it someday.

(To Chorus:)

# WAITER! BRING ME WATER!

Words and Music by  
SHANIA TWAIN and R.J. LANGE

Moderate rock ♩ = 84

N.C.

The introduction consists of three measures in 4/4 time, key of D major. The piano part starts with a *mf* (Gong) dynamic. The right hand plays a series of chords, and the left hand plays a steady eighth-note bass line.

Verse 1:

N.C.

The first line of the verse features the vocal melody and piano accompaniment. The lyrics are: "1. He took me to our fa-v'rite spot, a place we go to hang a lot." The piano accompaniment includes a steady eighth-note bass line and chords in the right hand.

The second line of the verse continues the vocal melody and piano accompaniment. The lyrics are: "Some - thing seemed to catch his eye oh - oo, o - ver my shoul - der,". The piano accompaniment maintains the same rhythmic pattern as the first line.

Verses 2 & 3:



oh - oo, o - ver my shoul - der. 2. I turned a - round\_ to see what's up, a  
 did my best\_ to block his view\_ but

pret - ty young thing\_ sure e - nough. She was\_ new, he want - ed\_ to  
 it was like he\_ could see\_ through me.\_ I just\_ knew he want - ed\_ to

know-oo - oh, oh - oo - oh - ow her, know-oo - oh, oh - oo - oh - ow her.  
 ho - oo - oh, oh - oo - oh - old her, ho - oo - oh, oh - oo - oh - old her.

F#m



Oh, yeah, then she flicked her hair, (Yeah!)  
 Oh, yeah, I ain't get-tin' no - where. (Yeah!)

Oh, yeah, he be - gan to stare. } Wait - er!  
 Oh, yeah, she's still stand - ing there. }

Chorus:

D A E E5 F#5 D A

(Wait-er!) Bring me wa - ter! I got - ta make him keep his cool. (Wait-er!) Bring me

E E5 F#5 D A 1. E5

wa - ter! He's act - ing like a fool (Wait-er!) Bring me wa - ter! Uh, oh... 3. I

2. E NC.

wa - ter! Oh. There's

Bridge:



got - ta be a way to cool\_ this clown, he's start - ing to em - bar - rass me.



I may e - ven have to hose\_ him down, bring me wa - ter!\_



I don't know what he finds so\_ dis - tract - ing, what's so hot a - bout her. I



NC.

real - ly don't like the way\_ he's act - ing, bring me wa - ter!\_ Uh, bring it

*cresc.*

*f*



on! Uh, oo.

(Guitar solo ad lib...)



What's so hot a-bout her?



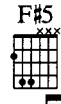
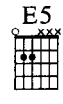
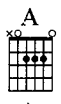
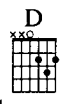
Uh, uh, uh. Yeah, yeah, yeah, yeah.

... end solo)

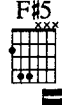
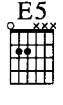
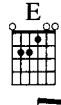
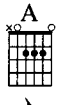
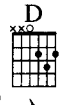
Chorus:



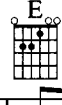
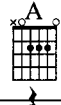
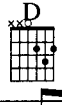
(Wait - er! Bring me wa - ter!) Got - ta make him keep his



cool. (Wait - er!) Bring me wa - ter!) Send him back to



school. (Wait - er!) Bring me wa - ter!) He's act - ing like a



N.C.

fool. (Wait - er!) Bring me wa - ter!) Wait - er!

Bring me wa ter!



# WHAT A WAY TO WANNA BE!

Moderately fast  $\text{♩} = 138$

Words and Music by  
SHANIA TWAIN and R.J. LANGE

Bm



Verse:

Bm



Em



1. I don't wan - na wear\_\_ that. It  
2. See additional lyrics

G



F#



on - ly makes me look fat. Time to tone my thighs, got - ta lose an - oth - er size,\_\_ yeah\_\_

Bm



What a way to wan-na be. Ex - fo - li - ate, look great!

*simile*



Feel guilty 'bout what you ate. You're buy-in' all the books to



learn the lat-est looks, yeah... What a way to wan-na be. We



like to buy, we like to spend, to keep up with the lat-est trend. But we don't get no sa-tis-fac-tion



liv-ing like a slave to fash-ion. No more think-ing for your-self, just get it off a shelf...

Chorus:



Oh, oh, why be per-fect? No, oh,



it's not worth it. Don't be so ob-sessed, c-'mon, give it a rest.



This is not some con-test, just do your best. 'Cause no-oh-bod-y's



N.C.

1.



per-fect. What a way to wan-na be.

Bridge:



What a way to wan - na be. It's so ver - y un - ne - ces - sar - y. Yeah, how in - sane



to be so vain. It's so syn - the - tic, I just don't get it,



ee - yeah - ee - yeah, ee - yeah - ee - yeah. I don't get it, ba -



by, ee - yeah - ee - yeah, ee - yeah - ee - yeah. Don't be so ob - sessed,

*dim.*

G/B

D

G/B



c-'mon, give it a rest. This is not some con - test, just

*mf*

D

Em

Bm

A

N.C.



do your best. 'Cause no - oh - bod - y's per - fect, oh.

Chorus:

F#m

C#m

B



Oh, no - oh - bod - y's per - fect.

*f*

Bsus

B

F#m

C#m

B



No - oh, it's not worth it.

B<sub>sus</sub>

B



F#m



C#m



B



Don't be so ob - sessed. (No oh - bod - y's per - fect.)

B<sub>sus</sub>

B



F#m



C#m



B



N.C.

This is not some con (No oh - bod - y's Per - fect!  
per - fect.)

C#m



What a way to wan - na be!

*Verse 2:*

Moisturize, exercise,  
Erase the rings around your eyes.  
Cover what you can,  
Get a Coppertone tan, yeah.  
What a way to wanna be.  
Stabilize the mood you're in,  
You're back on diet food again.  
Bigger is the best,  
But only in the chest, yeah.  
What a way to wanna be.  
We like to buy, we like to spend,  
To keep up with the latest trend.  
But we don't get no satisfaction  
Living like a slave to fashion.  
No more thinking for yourself,  
Just get it off a shelf.

*(To Chorus:)*

# I AIN'T GOIN' DOWN

Words and Music by  
SHANIA TWAIN and R.J. LANGE

Moderately ♩ = 80

N.C.

*mp*

I'm gon-na

Chorus:

C5



hold on 'cause what I believe is so strong

No mat-ter how long, no one can tell me I'm wrong,

I ain't go - in' down.

Verse 1:

C5

F5

1. I had a ba - by at fif - teen; Dad - dy nev - er did for - give me.

C5

G5

I nev - er heard from the guy a - gain, oh.

C5

F5

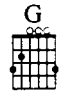
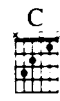
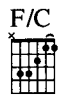
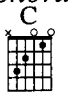
I had to drop out - ta high school; ev - 'ry - bod - y treat - ed me so cruel.



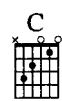
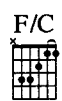


But I did - n't give in and give her a - way. I'm gon - na

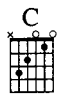
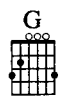
*Chorus:*



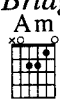
hold on 'cause what I be - lieve is so strong.



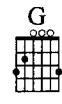
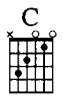
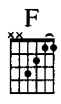
No mat - ter how long, no one can tell me I'm wrong,



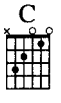
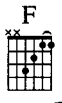
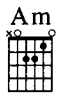
*Bridge:*



I ain't go - in' down. Her smile got me through the

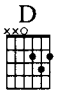
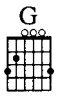


day\_ and ev - 'ry night\_ I'd pray\_ I could give\_ her\_ e - nough\_ At

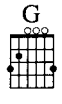
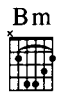


night\_ I'd lie a - wake\_ and cry\_ hop - in' we'd\_ get be\_ 'cause you can't\_ live\_ on

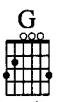
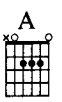
Verse 2:



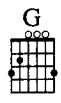
love\_ 2. I worked night and day\_ to keep us go - in' through the



sweat and the tears\_ with-out her know - in'. It was worth\_ it just to watch\_ her grow\_

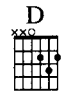
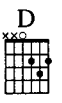


Oh, oh, at least I was a - ble to hold her when -



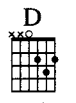
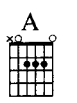
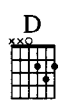
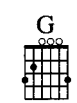
ev - er she need - ed my shoul - der. I'm so glad I nev - er let her go.

**Chorus:**

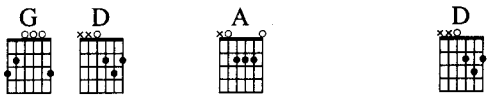


I'm gon - na hold on 'cause what I be - lieve -

3. *Guitar solo ad lib.*



is so strong. No mat - ter how long,



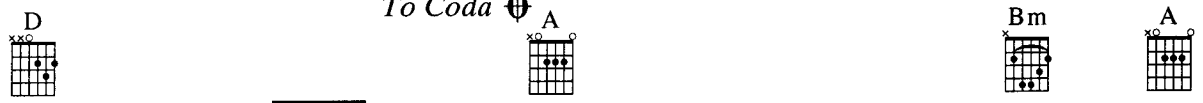
no one can tell me I'm wrong, I ain't go - in' down. Her ... end solo) Her

Bridge:



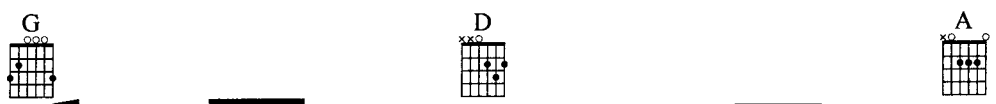
smile got me through the years, dried a - way the  
smile got me through the day and ev - 'ry night I'd

To Coda



tears and filled me with hope. At night I'd lie a - wake and  
pray I could give her e -

D.S. al Coda



cry, prayed we would get by and for the cour - age to cope. Oh, oh.

Coda

Chorus:

A



D



nough. I'm gon - na hold on 'cause what I be - lieve.

G

D

A

G

D

is so strong. No mat - ter how long,

G

D

A

1. D



no one can tell me I'm wrong, I ain't go - in' down. I'm gon-na

2.

D

Bm

G

D/A

A7

D

down. No one can tell me I'm wrong, I ain't go - in' down.

*mp*

# I'M NOT IN THE MOOD

(To Say No!)

Words and Music by  
SHANIA TWAIN and R.J. LANGE

Moderate rock ♩ = 108

Yeah, o-kay.





*mf*

Verse:

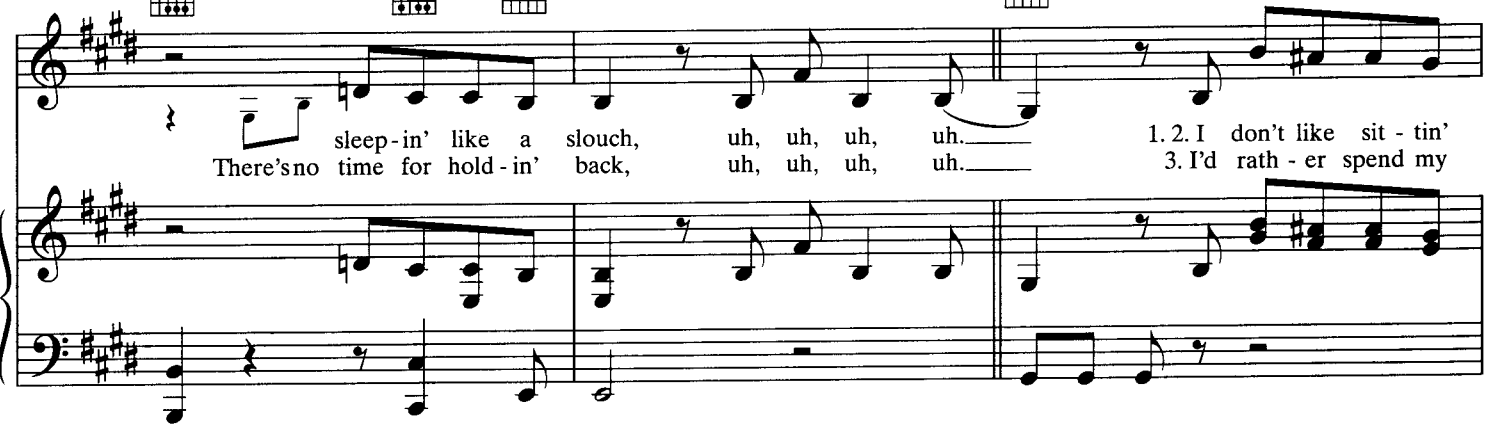


1. Don't wan - na wait in line, uh, uh. It's such a waste of  
2. I won't be lay - in' low, uh, uh. It's not my style to take it

time, uh, uh, uh, uh, uh. Won't find me on the couch, uh, uh,  
slow, uh, uh, uh, uh, uh. No, it ain't like me to slack, uh, uh.

B  B/C#  E   $\frac{8}{8}$  G#m 


There's no sleep-in' like a slouch, uh, uh, uh, uh. 1. 2. I don't like sit - tin'  
 time for hold-in' back, uh, uh, uh, uh. 3. I'd rath - er spend my



E  G#m  E 

down do - in' noth-in'. I'd rath - er spend my time do - in' some-thin'.  
 time do - in' some-thin'. I don't like sit - tin' down do - in' noth - in'.







F#m  A  NC.

Ain't no need to plan it, jump right in and jam it, no need to say no, oh,

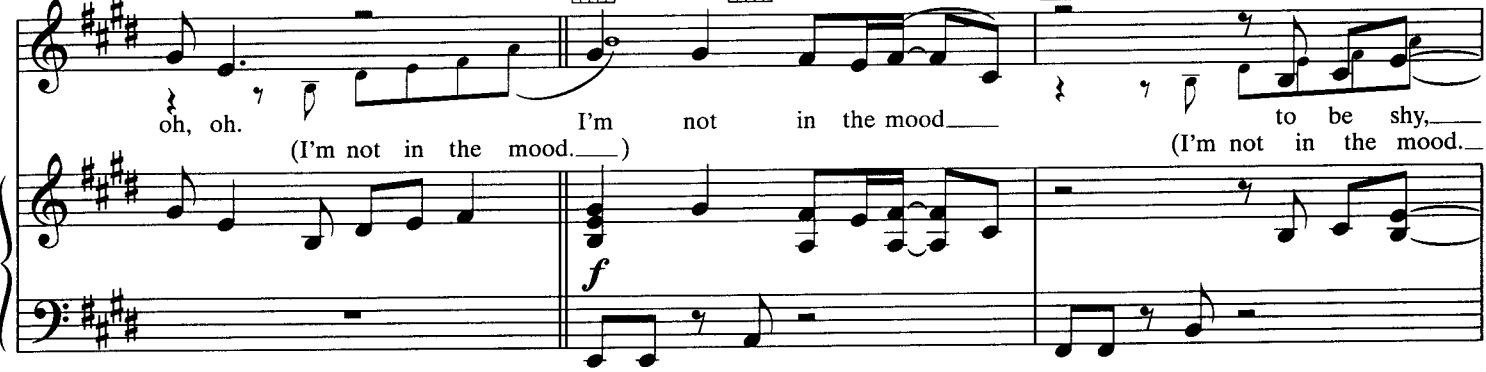


*Chorus:*

E  A  F#m  B 

oh, oh. I'm not in the mood to be shy,  
 (I'm not in the mood.) (I'm not in the mood.)

*f*



E

A

F#m

B

E

A



— to stand by — and not give — it a — try. — No, I'm not in the mood —  
 (I'm not in the mood.)

F#m

B

E

A

F#m

B



to stay home, — be a - lone, — face the night — on my — own. — No,  
 (I'm not in the mood.)

To Coda ⊕

C#m

B/D#

E

F#m

E/G#

A2

N.C.



I'm not in the mood — to say, — to say no! —  
 (I'm not,) (to say.) (to say.)

1.

B

E

2.

B

E



Uh, uh, — mm.



B E B

Ha, ha, whoo!

E B E

I'm jump - in' right in. Oh, yeah, huh.

B B/C# E

Guitar solo ad lib... Jump - in' right

B B/C# E

in. ...end solo) Uh,

*D.S. § al Coda*

⊕ Coda

NC.  
to say no!

# IN MY CAR

(I'll Be The Driver)

Words and Music by  
SHANIA TWAIN and R.J. LANGE

Moderate country rock  $\text{♩} = 128$

Verse 1:



1. You can choose the chan - nel when we're



watch-in' the T\_\_ V. Oh, babe,\_\_\_ it's o - kay.\_\_\_ And you can pick the fla - vor when we're



or - der-in' ice\_\_ cream. I don't mind,\_\_\_ yeah, that's fine.\_\_\_\_ I'd do,\_\_\_ hoo, hoo,\_\_\_

A5



D5



an - y - thing for you, hoo, hoo. Ah!

Verses 2 & 3:

D



G



D



2. It's all right if you sleep with your socks on. Oh, babe, it's  
 3. You can blame me when you run out - ta ra - zors. Oh, babe, it's

G



D



o - kay. And you can hurt my head with your fa - vor - ite rock song I  
 o - kay. And I will run a - round when you ask me for fa - vors I

G



D



G



D



A



don't mind, yeah, that's fine. } For you, hoo, hoo.  
 don't mind, yeah, that's fine. }

D



A



Bm



— there's noth - in' that I would - n't do, \_\_\_\_\_ hoo, hoo. \_\_\_\_\_ You can put a

Chorus:

G



A



E



hole in my shoe. \_\_\_\_\_ But in my car, I'll \_\_\_\_\_

A



B



E



A



B



\_\_\_\_\_ be the driv - er. \_\_\_\_\_ In my car, I'm \_\_\_\_\_ in con - trol.

E



A



B



E



A



In my car, I \_\_\_\_\_ come a - live and \_\_\_\_\_ in my car, I \_\_\_\_\_

1.

2.

— am the driv - er. ————— Watch me now!

D

G

D

G

D

(Guitar solo:

G

D

G

D

Verse 4:

D5

G

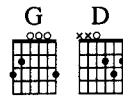
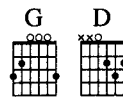
D

G

D

4. I don't mind if you think you're the strong one, yeah. Oh, babe, — it's o - kay. — And

*mf* *f*



you can have your way, hon-ey, e - ven when you're wrong. I don't mind, — yeah, that's fine. —

*mf* *f*



For you, — hoo, hoo, — there's noth-in' that I would - n't do, — hoo, hoo...

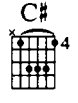
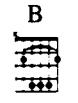
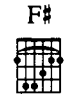
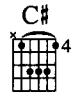
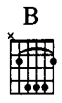
Chorus:



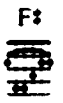
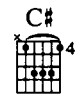
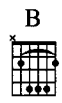
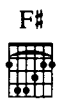
— You can put a hole in my shoe. — But in my\_ car, I'll\_



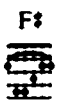
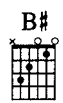
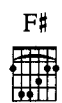
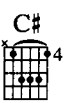
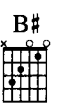
— be the driv - er. — In my\_ car, I'm\_ in con - trol. In my\_ car, I\_



— come a - live and in my car. not

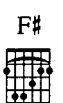
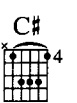
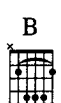


you, hoo, hoo. Not you, hoo, hoo.



Not you, hoo, hoo. Yeah.

NC.



in my car I'll be the driv - er.

# WHEN YOU KISS ME

Words and Music by SHANIA TWAIN and R.J. LANGE

Slowly, with feeling ♩ = 69

Chord diagrams: A, E, D, A, E

mp (with pedal)

Yeah..

Verse:

Chord diagrams: D, A, E, D

1. This could be it, I think I'm in love.

Chord diagrams: A, E, D, A, E

It's love this time. It just seems to fit,

2. You are the one,

Chord diagrams: D, A, E, D

I think I'm in love. This love is mine.

I think I'm in love. Life has begun.

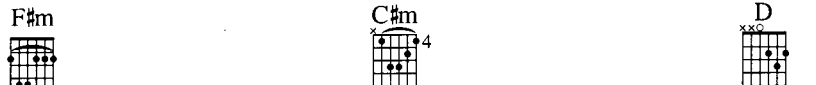


Pre-chorus:



1. 3. 1 can see you with me when I'm old - er.

2. I can see the two of us to - geth - er.



All my lone - ly nights. are fi - nal - ly o - ver.

I know I'm gon - na be with you for - ev - er.




(Ah, the world just goes a - way.

You took the weight of the world off my shoul - ders.

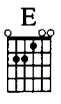
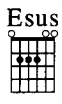
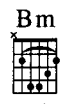
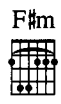
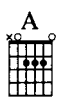
Love could - n't be an - y bet - ter.

Chorus:



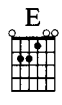
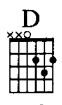
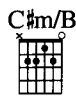
Oh, when you kiss me, (Oh, when you kiss me, I know you miss -

*cresc.* *mf*



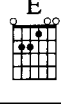
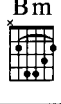
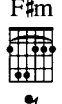
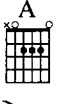
— me, and when you're with me the world just goes a - way.

I know you miss me.)



The way you hold me, (The way you kiss me, the way you show

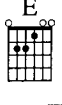
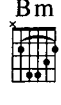
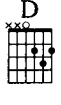
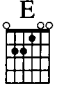
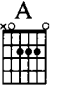
1.



me I know you miss that you a - dore me, oh, when you kiss

I know you miss me.)

2.



me, oh, yeah. me, oh, when you kiss

*mp*

F#m

C#m

D

F#m

C#m

D



me... (Guitar solo ad lib...)

...end solo

3.



me, the world just goes a way. (The way you kiss



And when you kiss me, I know you miss me. and when you're with



Slowly  
N.C.



me...) Oh, the world just goes a way when you kiss me.

*rit. e dim.* *mp* *rubato* *molto rit.*