

Completely

D I A N E *W* A R R E N



*An
Anthology
of
Music*

David Geffen

Diane Warren is a muse who has the ability to see into the heart of all of us and each of us at the same time. Her soulful lyrics and enchanting melodies capture our most personal emotions. It's no wonder that her songs are sung and heard and loved the world over.

Patty Austin

Every time I sing "Any Other Fool" in concert and the audience is singing along I am amazed at your ability to tap into the human spirit. Thank you for the opportunity to share your genius with the world. Love Patti

David Foster

When I think of Diane Warren many words come to mind but the one that sticks out more than any other is "Hit". "Hit" because she has written so many and "Hit" because I'd like to hit her for writing so many!!!

Of course, I'm joking about the latter but of the first, I truly believe she is the premier pop songwriter of our time. But don't take just my word for it. Ask the huge array of superstars that have benefitted from her work. She is enormously talented, incredibly determined and she writes the songs the whole world sings. I feel very privileged to be amongst the many record producers that she looks to in helping her get her songs on tape.

We love you and your work Diane!!! Don't stop writing or a lot of us will be out of a job! (Of course then maybe I would be forced to record my own songs)- hey, not a bad idea...Naaahhh.

Dion

Each night I ask the stars up above

Celine Dion

Every time I record a Diane Warren song, I am lifted to a higher level, and that feeling returns every time I perform her songs live.

Shanice Wilson

Diane Warren is truly one of the best songwriters in the business. She is so down to earth and a lot of fun to be around. Diane is so real and personable, which makes working with her so easy. Though I admire many qualities about her, the one that I admire most is her creativity. You are the best.

Maxi Priest

The first time I met Diane, I thought she was very funny, and very humorous. She has a real down to earth sense of humor, I immediately felt comfortable which is most important for me. I had a great time bringing her lyrics to life, working with Roberto Flack and Arif Mardin...It was exciting. Like the first day at a new school. I'd just like to wish her continued success. Hopefully we'll work together again someday, that would be an honor and a pleasure.

Kenny G

I still don't know how she does it. She talks like a veteran truck driver and then turns around and writes these beautiful songs. Someone please explain this to me!!!



Ed Eckstine

In 1981, I was the General Manager of Quincy Jones organization. One of my functions was to interface with the song writing and publishing communities and I used to spend time at the Los Angeles Songwriters Showcase which was the great well-spring of young, unencumbered song writing talent in L.A.. A girl friend of mine at the time was a member of Lass and her best friend in the budding songwriter world was Diane Warren.

She used to say that one day Diane would be the biggest songwriter in the business and I was a bumble head for not paying more attention to her and seeing that the future pop Laureate was right in front of my eyes. Her prophecy became reality and now Diane doesn't return my phone calls when I'm groveling for hits! I value our friendship tremendously.

Bette Midler

I've probably spoken more to Diane

Warren's mom than to Diane.

Her mom is crazy about me, and I'm

crazy about Diane. What a song!

Gloria & Emilio Estefan

Seldom have we met a songwriter who can work with such depth and expression as Diane Warren. Her ability to illustrate life through her music is a gift we have all been fortunate to share.



Michael Bolton

Diane is like a little sister to me - a sister I'd like to lock up in the closet - but then she'd probably start humming some irresistible melody and I'd have to let her out to write the song.



Irving Azoff

Not many people can make it on talent alone, though Diane Warren certainly could. What makes her so amazing is how hard she works after her music has been recorded. Whatever the case, her songs are always wonderful and they're always hits. With love and thanks...Irving Azoff

Aaron Neville

"Don't Take Away My Heaven" is one of the best songs of the past couple of years. Lately almost all of the love songs out there are "lust" songs. "Don't Take Away My Heaven" is a pure love song. Diane is a great songwriter, and I can't wait to do more of her songs in the future.

Why can't I write songs like Diane Warren

Clive Davis

I know we share the same passion for music, and its been a wonderfully fulfilling experience to participate with you in bringing your music to millions all over the world. Thanks for your zest, your hunger, your creativity and your friendship...Love Clive

Grace Slick

"Realsongs" - The name of her company - right! My first impression of Diane - This woman is REAL. No attitude (except when need for hard ball black humor). No arrogance (God knows she deserves to flash a dose) - no Rodeo Drive duds (she can afford to buy the whole street). Easy to know, easy to like, and she can put into music what we all try to feel - love is the final answer...yup.

Charles Koppelman

As a professional, Diane amazes with her tenacity and disarms with her wit. As a writer, she is at once prolific beyond imagination, lyrically unequalled and a master of melody. As a publisher, she has an unerringly keen sense of casting for her songs. Simply put, she sets a standard to emulate. Congratulations, Diane, on this impressive body of work.

Roberta Flack

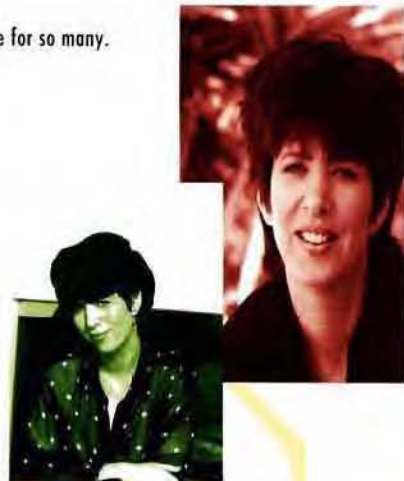
When I heard Diane's demo tape of "Set The Night To Music", I was speechless. I knew it was special, and I could hear Maxi and I singing it. I am honored and privileged to sing anything she writes. There's a unique quality about her songs: They're definitely hers, but can never be anticipated. She is absolutely, in my opinion, the ultimate songwriter...Roberta Flack, April 1994

Expose

The three of us consider ourselves very fortunate to have worked with such a talented, outgoing, loony, bad joke telling, crazy person such as you. We are looking forward to the next time we work together. Thanks for the great songs!...Love, Ana, Kelly and Jeanette.

Michael W. Smith

Diane Warren is without a doubt one of the most gifted songwriters of our time. Her music has provided a backdrop for our culture. Diane, thanks for being there for so many.



El DeBarge

From the first day I met Diane up to the last time I saw her, she was a nut and still is! I appreciate her sense of humor although I know it's probably too rough for some because mine is, and we both have the same sense of humor. To be such a wonderful songwriter is a true gift from God and to have benefited from such a gift as Dianes is true love. Love you Lady Di, El

Eric Carmen

Writing a great song is hard. Writing two or three is harder. But writing a lot of great songs that consistently become hits and standards over a couple of decades is next to impossible. Relatively few songwriters have ever been able to do it. But those that have, have become legends and Diane is destined to take her place alongside them.

As a friend and collaborator I can tell you she's the perfect combination of raw talent, inspiration and hard work. Keep'em comin', Di. The world can never have too many great songs.

Kathy Troccoli

I used to read writing credits on records- Diane Warren, Diane Warren, Diane Warren...so many songs I loved with your name attached to them. I would dream of singing one some day. Then it happened and "Everything Changed". Thank you, Diane. You have my deep admiration. You're the best.

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Completely

Words and Music by
DIANE WARREN

(♩ = 60)

E♭maj7 B♭maj9 Fmaj7 Cadd9 E♭maj7 B♭maj9 Fmaj7 Cadd9 G

1. Com - plete-ly

Am7 G/B Cadd9

wan-na give my love, — com - plete - ly. I'd ra - ther be a - lone than be in

B7 Em A7sus4 D11 D7 D11 D7

love just half the way. I want to find some-one that I can trust com -

a tempo



- plete - ly, wan-na give my heart com - plete - ly, to
 (2.) - ev - er wan-na feel the word, for - ev - er, and



some - one who'll com - plete - ly give their heart to on - ly me, and when I find -
 know there'll be some - bo - dy there for - ev - er by my side, and when that feel -

rall.

a tempo



that one, that's when I'll fall in love. Com - plete - ly, not
 ing comes, that's when I'll give my love.



half, but whole, with heart and soul. Com - plete - ly, not in be-tween, but ev - ery-thing. Com -

Em Em7/D Cadd9 D11

- plete - ly, that's the way it's got_ to be, the way I want some-one to fall_ in love with me.

1. G Ebmaj7 Bbmaj9 Fmaj7 Cadd9 2. G Am7

2. For - It's all -

Fadd9 C Ebmaj7

_ or no-thing at all_ for this heart_ of mine, _ and I won't give up this heart un-til the day

Bbadd9 Bb/A Gm7 Cm7 Bb/C D11

_ I find_ some-bo - dy who can be, some-one who loves me. Com -

G Cmaj7 G

- plete-ly, not half, but whole, with heart and soul. Com - plete - ly, not

Cmaj7 Bm7 Am7 B7/D# Em Em7/D Cadd9

in be-tween, but ev - ery - thing. Com - plete - ly, that's the way it's got_ to be, the way I

Em D D11 C D11

rall.

want some-one to fall in love with me, the way I want some-one_ to fall in love with

Ebmaj7 Bbmaj9 Fmaj7 Cadd9 Ebmaj7 Bbmaj9 Fmaj7 Cadd9

me.

Love Will Lead You Back

Words and Music by
DIANE WARREN

Slowly, with expression

D \flat maj7
4fr.

D \flat maj7/E \flat
6fr.

A \flat (add B \flat)
x

A \flat /G \flat
x

D \flat maj7
4fr.

E \flat 7

A \flat (add B \flat)
x

A \flat (add B \flat)
x

Say - ing good - bye nights is nev - er an I'll hear your

D \flat /A \flat
4fr.

A \flat sus4
4fr.

ea - sy thing, but you nev - er said that you'd stay for -
voice a - gain, you're gon - na say how much you

Ab(add Bb)



ev - er. So if you must go, oh, dar - lin' I'll
miss - me. You'll walk out this door, but some-day you'll

Db/Ab



Bb^o7



set you free, — but I know in time we'll be to
walk back in. — Dar-lin' I know, I know this

Fm7



Eb



Bbm7



geth - er. I — won't try — to stop
will — be. Some-times it takes — some time.

Ab(add Bb)/C



Db



Eb



F7sus4

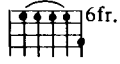


— you now — from leav - in', — coz in my heart, — I — know. — } Love will lead you
— out on — your own — now — to find your way — back — home. — }

D♭maj7

D♭maj7/E♭

A♭(add B♭)

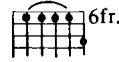
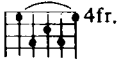


back, some-day I just know_ that love will lead you back to my arms,— where

F7

D♭maj7

D♭maj7/E♭



you be - long. I'm sure, sure as stars are shin - ing, one day you will

A♭(add B♭)

G♭sus2

A♭/G♭

D♭maj7

E♭7

To Coda ⊕

find me a - gain,— it_ won't be long.— One of these days,— oh, love will lead_ you_

1.

A♭(add B♭)

E♭/A♭



back.—

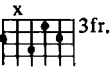
One of these

3

2.
Ab(add Bb)



Eb/Ab



back, ah.

Gb



Cb/Gb



Gb



Oo, la, la, oo. Oo, wo,

Cb/Gb



Gb



Db/F



Ebm7



Db/Eb



oo. Oo, oo.


Abm7



Gb/Bb



I won't try to stop you now from leaving coz

D.S. *al Coda* 

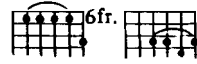
Cb



Bbm7/Eb



Dbmaj7/Eb Eb/F



Bm7



Cm7



in my heart— I know — oh, — yeah. — Love will lead you

Coda 

Ab(add Bb)



F7



Dbmaj7



— back, — oh, — yeah. — Love will lead — you back, — some-day I just

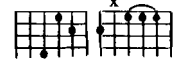
Dbmaj7/Eb



Ab(add Bb)



Gbsus2 Ab/Gb



know — that love will lead you back to my arms, — it — won't be long. — One of these

Dbmaj7



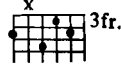
Eb7



Ab(add Bb)



Eb/Ab

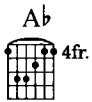


days, — oh, love will lead — you — back, — ah. —

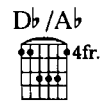
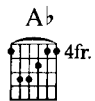
I'll Never Get Over You Getting Over Me

Words and Music by
DIANE WARREN

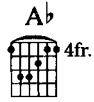
Moderate ballad

I hear you're



tak - ing the town — a - gain, — hav - ing a good time with all your



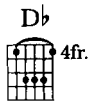
good time friends. — I don't think that you think — of me, —



— you're on your own — now and I'm a - lone and free. —



I know that I should get on — with my life, — but a
I know that I ought to find — some - one new — all I



life lived with - out — you could nev - er be right. — } As long —
find is my - self — al - ways think - ing of you. — }

Ab/C



Bbm7



D \flat /Eb



E \flat 6



D \flat



4fr.

Bbm7



— as the stars — shine down — from the heav - ens, long as the riv - ers run —

E \flat 7



B \flat m/E \flat



Cm7



3fr.

D \flat



4fr.

Ab/C



— to the sea, — I'll nev - er get o - ver you —

Bbm7



E \flat 7



1. Ab



4fr.

G \flat /A \flat



D \flat m/A \flat



4fr.

— get - ting o - ver — me. I try to

A \flat



4fr.

D \flat /A \flat



4fr.

smile so the hurt — won't show; — tell ev - 'ry - bod - y that I was glad to

Abmaj7



Cm7



see you go. — But the tears just won't go — a - way, — lone - li - ness

Db



C



2. Ab



found — me, looks like it's here to stay. — me.

Gb/Ab



Db



Oh, — no mat - ter what I do, — each night's a

Ab/C



Bbm7



life - time to live — through. I can't go on — like — this; —




— I need— your touch.— You're the on - ly one I've ev - er loved.—









— And— as long as the stars— shine down— from the heav - ens,







long as the riv - ers run— to the sea,— I'll







nev - er get o - ver you— get - ting o - ver— me. I'll

Db 4fr. Ab/C Bbm7 Db/Eb Cm 3fr.

nev - er get o - ver you — get - ting o - ver, I'll

Db 4fr. Ab/C Eb Db/Eb Eb6

nev - er get o - ver you — get - ting o - ver, I'll

rit. e dim *a tempo*

Db 4fr. Ab/C Bbm7 Db/Eb Eb6

nev - er get o - ver you — get - ting o - ver —

p

Ab 4fr. Db m/Ab 4fr. Ab(addBb)

me.

rit.

By The Time This Night Is Over

Words and Music by
DIANE WARREN, ANDY GOLDMARK
and MICHAEL BOLTON

Moderately

F/B \flat



B \flat



F/B \flat



B \flat



First system of musical notation. It includes a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The piano part starts with a dynamic marking of *mf*. The key signature has two flats (Bb and Eb) and the time signature is 4/4.

F/G



Gm7



3fr.

F/G



Gm7



3fr.

E \flat 6



Second system of musical notation. It includes a vocal line on a single treble clef staff and a piano accompaniment on grand staff. The piano part continues with the same key signature and time signature as the first system.

Cm7



3fr.

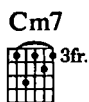
F/B \flat



B \flat

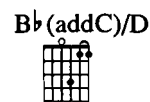
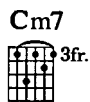


Third system of musical notation. It includes a vocal line on a single treble clef staff and a piano accompaniment on grand staff. The piano part concludes with a final chord in the bass clef.



Si - lence takes o - ver,
Let's take a slow and ea - sy ride, -

say - ing all we
lay back and let love



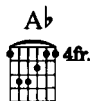
need to say. -
be the driv - er.

End - less pos - si - bil - i - ties _____ in the
There's mag - ic here with you and I, _____ gon - na



moves - we can make.
take us all the way.

Your kiss is giv - ing
Let's find some kind of



ev - ery in - di - ca - tion,
deep con - ver - sa - tion,

and if this heart of mine is right, - } by the time this night is
and ba - by, if it's right, - }

o - ver, — the stars are gon - na shine on two lov - ers in love. —
 o - ver. — *Sax solo on D.S.* %

And when the morn - ing comes, — it's gon - na find us — to - geth - er,

in a love that's just be - gun. — By the time this night is o - ver, —

two hearts are gon - na fly to the heav - ens a - bove. — And we'll get

Ebmaj7

Eb6

To Coda  Cm7/F

8fr.

clos - er and clos - er and clos - er, by the time this night is

1. F/Bb

Bb

F/Bb

Bb

2. F/Bb

Bb

o - ver. —

o - ver. —

F/Bb

Bb

Dm7

A night like this may

Cm7

3fr.

Dm7

Cm7

3fr.

nev - er come a - gain. —

And you won't want this night to end. —

Em7



Cm7/F



D.S. al Coda

Ba - by, we could have it all. _____ By the time this night is

Cm7/F



Dm7/G



Coda

By the time this night is

G/C



C



G/C



C



G/A



Am7



o - ver, — the stars are gon - na shine on two lov - ers in love. —

G/A



Am7



Fmaj7



F6



Fmaj7



F6



And when the morn - ing comes, — it's gon - na find us — to - geth - er,

Bbmaj7



Dm7/G



G/C



C



in a love that's just be - gun. — By the time this night is o - ver, —

G/C



G/A



3fr.

Am7



G/A



3fr.

Am7



two hearts are gon - na fly to the heav - ens a - bove, — and we'll get

Repeat and fade (vocal ad lib)

Fmaj7



F6



Dm7



G/C



C



clos - er and clos - er and clos - er by the time this night is o - ver. —

G/C



C



Fmaj7



F6



Fmaj7/G



Dm7/G



By the time this night is

Every Road Leads Back To You

Words and Music by
DIANE WARREN

Slowly

B(addC#)
x 4fr.

B/E

F#sus4

Musical notation for the first system, including guitar chords and piano accompaniment. The system consists of a guitar staff with a treble clef and a piano staff with a grand staff (treble and bass clefs). The guitar staff shows a whole rest for the first measure, followed by two measures of chords. The piano staff shows a melody in the right hand and a bass line in the left hand, starting with a mezzo-forte (mf) dynamic.

Pedal throughout

B(addC#)
x 4fr.

B/E

F#sus4

Musical notation for the second system, including guitar chords and piano accompaniment. The system consists of a guitar staff with a treble clef and a piano staff with a grand staff. The guitar staff shows a whole rest for the first measure, followed by two measures of chords. The piano staff shows a melody in the right hand and a bass line in the left hand, with a pedal point indicated by a wavy line under the bass line.

Old friend, — here we are, af - ter all the years and tears — and all — that we've — been through. —
Old friend, — there were times I did - n't want to see your face — or hear — your name — a - gain. —

B

C#/B

E/F#

F#

Musical notation for the third system, including guitar chords and piano accompaniment. The system consists of a guitar staff with a treble clef and a piano staff with a grand staff. The guitar staff shows a whole rest for the first measure, followed by two measures of chords. The piano staff shows a melody in the right hand and a bass line in the left hand.

It feels — so good — to see — you.
Now those times are far — be - hind — me. It's

B(addC#)



3

B/E



D#7/Fx



Look - ing — back in time, there've been oth - er friends and oth - er lov - ers, but — no —
so good to see your smile, I'd for - got - ten how no - bod - y else — could make — me —

3

G#m



B/F#



C#m7



B/D#



oth - er one — like — you. All my — life, —
smile the way — you — do. All this — time, —

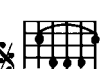
G#m



F#/A#



B



F#/E



no one ev - er has know - me bet - ter. — } I must — have trav - eled down
you're the one I still want — be - side — me. — }

B/D#



F#



E



— a thou - sand roads. — Been so man - y plac - es, seen so man - y fac - es, al - ways on my

G#m



F#sus4



F#



B



F#/E



way to some - thing new. —

But it does - n't mat - ter 'coz no

B/D#



B



E6



B/D#



F#5



To Coda

mat - ter where. I go, —

ev - ery road

leads

back, —

ev - ery

1.

C#m



E



F#sus4



B(addC#)



road just seems. to lead — me — back to you. —

B/E



F#sus4



2. C#m



E



F#sus4



road just seems. to lead — me — back to you..

B(addC#)



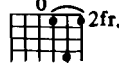
F#m/B



E/B



D(addE)



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

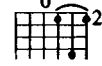
F#m/B



E/B



D(addE)



D.S. al Coda

D9



Coda

C#m



E



F#sus4



F#



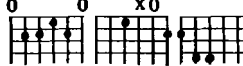
Musical notation for the second system, including treble and bass staves with piano accompaniment and vocal line.

road just seems to lead me back. Ev-ery

E6

B/D#

F#5



C#m

E

F#sus4

F#



G#m

D#m7



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

road— leads back,— ev-ery road just seems to lead me back to you.— Ev-ery

Freely

E

B/D#

F#sus4



B(addC#)

B/E

B(addC#)



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

road just seems to lead me back to you.

rit.

If I Could Turn Back Time

Words and Music by
DIANE WARREN

Medium tempo

Chord diagrams: B, E/B, B

The first system of the score features a guitar part with two chord diagrams: a B major chord and an E/B chord. Below these are three measures of piano accompaniment in the key of B major, 4/4 time, marked *mf*. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Chord diagrams: E/B, B, E/B, B, B/E

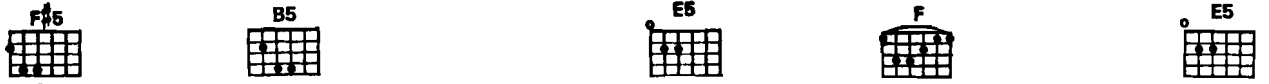
If I could turn ___ back time, - if I could find ___ a ___ way, -

The second system contains the first two lines of the song. The guitar part has five chord diagrams: E/B, B, E/B, B, and B/E. The vocal line begins with the lyrics "If I could turn ___ back time, - if I could find ___ a ___ way, -". The piano accompaniment continues with the same eighth-note pattern, providing harmonic support for the vocal melody.

Chord diagrams: E, B/E, E5, C#m 4fr., F#, F#sus4

I'd take back ___ those words that ___ hurt ___ you and you'd stay.

The third system contains the final line of the song. The guitar part has five chord diagrams: E, B/E, E5, C#m 4fr., F#, and F#sus4. The vocal line concludes with the lyrics "I'd take back ___ those words that ___ hurt ___ you and you'd stay." The piano accompaniment features a more active eighth-note pattern in the right hand, leading to a final chord in the key of B major.



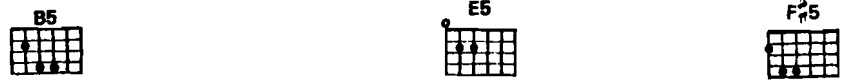
I don't know why I did the things I did.
 time. My world was shat-tered; I was torn a - part.



I don't know why I said the things I said.
 Like some-one took a knife and drove it deep in my heart.



Pride's like a knife; it can cut deep in - side.
 When you walked out that door, I swore that I did - n't care, but I



Words are like wea - pons; - they wound some - times.
 lost ev - ery - thing, dar - ling, then and there.




1.3. I did - n't real-ly mean_ to_ hurt you.
 2. Too strong to tell you I_ was_ sor - ry.



I did - n't want to see you go. I know I made you cry, —
 Too proud to tell you I was wrong. I know that I was blind —



but ba - by, } if I could turn_ back time, — if I could find.

 and dar - ling, }



— a_ way, — I'd take back_ those_ words_ that_ hurt.

To Coda ⊕

— you and you'd stay. If I could reach — the stars, —

F# B5

I'd give them all — to — you. — Then you'd love. —

E/B B E B/E E

— me, love — me like — you used — to do. —

1. Bsus4/F# B

If I could turn back — Oh.

E5 F#5 2. F# F#5 B5

E5 F#5 B5 E5 F#5

If I could turn back time. If I could turn back

B5 E5 F#5 F#7(no3) B

time. If I could turn back time.





E5 F#5 F# B E F# D.S. al Coda

Whoa, ba - by.

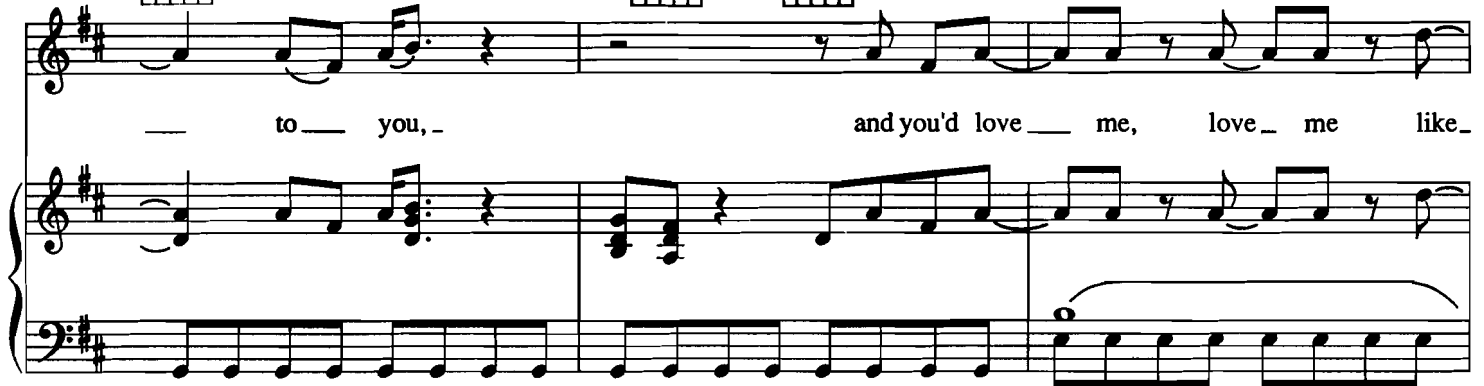
Coda

D5 str. G/D D

— you. If I could reach the stars I'd give 'em all

G  D/G  G5 3fr.  Em5 





— to you, — and you'd love me, love me like




A5 



— you used to do. — If I could turn back time. —




D5 5fr.  G/D  D  G5 3fr. 

(Turn back time.) (Find the way.)
 (Reach the stars.) (All to you.)
 — Solo voice Ad lib.



D/G  Em5  A5 



Water From The Moon

Words and Music by
DIANE WARREN

Slowly

G \flat (add A \flat)



E \flat



I've looked ev - ery - where I can just to find —
I've reached high up in the sky tryin' to steal —

mf

B \flat /D



Cm7



— a clue, — oh, — to get — to you — and
— the stars — oh, — to win — your heart — but

A \flat



4fr.

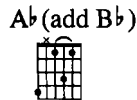
B \flat



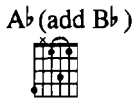
E \flat



make you want — me. — And I've — run cir - cles' round the sun chas - in' af -
e - ven that's - not e - nough. - And I've — searched ev - ery book I know just to find -



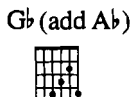
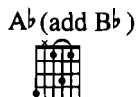
ter you, — oh, — but it's — no use, — can't you see — that
— the words, — oh, — to touch — your world, — get some love — out.



I'm go-ing out of my mind — trying to find — a way — to get through — to you.
I've al - read - y — giv - en all — I could — give and I



Oh, you don't know how hard — I try, — and I try, — and I try. —
don't, I don't know what's left — to try, — and I try — and I try. —



What do I got - ta do? — Do I got-ta get wa-ter from — the moon? Is

Abm 4fr. Db 4fr.

that what I got - ta do — to make - you love - me, make you love — me?

Gb Cb (add Db) 4fr.

Do I got - ta turn the sand in - to — the sea? Is

Abm 4fr. Fb Cb/Eb Dbsus4 4fr. To Coda

that what you want from me? — I've done ev - ery - thing — that I — can do,

1. Cb (add Db) 4fr. Dbsus4 4fr. Gb (add Ab)

2. Cb (add Db) 4fr. Dbsus4 4fr.

but get wa - ter from — the moon. — but get wa - ter from — the moon.

Ebm



Db



Love me, how do I make you love — me? How do I make you

Cb



Db



Gm



Ab (add Bb)



Bb



see that I'm go-in' out of my mind. —

Gm



Ab (add Bb)



Bb



Cm



Bb



Ab (add Bb)



No Chord D.S. al Coda

I try, and I try, — and I try. — What do I got - ta do? —

Repeat and fade

Coda



Cb (add Db)



Db sus 4



Gb (add Ab)



but get wa - ter from — the moon. Do I got - ta get

C \flat (add D \flat)

4fr.

A \flat m

4fr.

wa - ter from — the moon? Is that what I got - ta do — to

D \flat

4fr.

G \flat (add A \flat)

4fr.

make - you love - me, make you love - me? Do I got - ta turn the

C \flat (add D \flat)

4fr.

A \flat m

4fr.

sand in - to — the sea? Is that what you want from me? — I've

F \flat C \flat /E \flat D \flat sus 4

4fr.

C \flat (add D \flat)

4fr.

D \flat sus 4

4fr.

done ev - ery - thing — that I — can do, but get wat - er from — the moon.

Time, Love And Tenderness

Words and Music by
DIANE WARREN

Moderately slow

E5

F#5

A5

G

F#m

E

The piano introduction consists of two systems of music. The first system has a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G#4, A4, B4, and C5. The bass clef staff has a dynamic marking of *mf* and plays a bass line of G#2, B2, and C3. Above the first system are guitar chord diagrams for E5 (open strings), F#5 (open strings), A5 (open strings), G (000), F#m (02321), and E (02200). The second system continues the melody with quarter notes D5, E5, and F#5, followed by a quarter rest. The bass line continues with G#2, B2, and C3.

E5

F#5

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a quarter rest, followed by quarter notes G#4, A4, B4, and C5. The piano accompaniment in the treble clef has a key signature of three sharps and a 4/4 time signature, with a dynamic marking of *mf*. The bass clef staff has a bass line of G#2, B2, and C3. Above the first system are guitar chord diagrams for E5 (open strings) and F#5 (open strings). The lyrics are: "So you say that you can't go on, love left you cry - in' / I un - der - stand how you're feel - ing now, and what you've been — through."

A5

The second line of the song features a vocal melody and piano accompaniment. The vocal line starts with a quarter rest, followed by quarter notes G#4, A4, B4, and C5. The piano accompaniment in the treble clef has a key signature of three sharps and a 4/4 time signature, with a dynamic marking of *mf*. The bass clef staff has a bass line of G#2, B2, and C3. Above the first system is a guitar chord diagram for A5 (open strings). The lyrics are: "And you say all your hope is gone, and what's the use in try - in' / But your world's gon - na turn a - round, so ba - by, don't you be blue."

E5



F#5



What you need is to have some faith,
All it takes is a lit - tle time,

shake off those sad — blues.
to make it bet - ter.

G5



A5



D5



C5



B



Get your - self a new view, oh.
The hurt won't last for - ev - er, oh.

Noth - ing is as sad as it seems, —
All the tears are all gon - na dry, —

— you know 'cause_ some-day you'll laugh at the heart-ache, some-day you'll laugh at the pain.
— you know 'cause_ some-day you'll laugh at the heart-ache, some-day you'll laugh at the pain.

C#m7



D



F#m7/B



Some - how you'll get through the heart - break, some - how you can get through the rain. —
You may be down on your luck but, ba - by, that old luck's gon - na change..



When love puts you through the fi - re, when love puts you to the test, noth - ing

F#m7(addB)



G



F#m



E



cures a bro - ken heart - like time, love and ten - der - ness. When you think your world is o - ver, ba - by,

Amaj9



F#m7(addB)



1. G



F#m

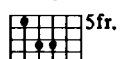


E



just re - mem - ber this: — noth - ing heals a bro - ken heart — like time, love and ten - der - ness, time, —

D5



5fr.

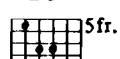
E5



F#5



D5



5fr.

— love and ten - der - ness. —

2. G F#m E Amaj9

time, love and ten - der - ness. Ba - by, Oh, may - be, you just need some,

F#m7(addB) G F#m E A(addB)

you just need some time, love and ten - der - ness. The hurt ain't gon - na

F#m7/B E

last for - ev - er.

Amaj9 F#m7(addB) G F#m E F#m/A

Time, love and ten - der - ness, time,

G#m7

G#m7/C#

F#



Musical staff with treble clef and key signature of two sharps (F# and C#).

love and ten - der - ness.

When love

puts you through the fi - re, when love

Piano accompaniment for the first system, including treble and bass staves.

Bmaj9

G#m7(addC#)

A

G#m

F#



Musical staff with treble clef and key signature of two sharps.

puts you to the test, noth - ing cures a bro - ken heart_ like

time, love and ten - der - ness. When you

Piano accompaniment for the second system, including treble and bass staves.

Bmaj9



Musical staff with treble clef and key signature of two sharps.

think your world is o - ver,

ba - by, just re - mem - ber this: _____

noth - ing

Piano accompaniment for the third system, including treble and bass staves.

G#m7(addC#)

A

G#m

F#



Musical staff with treble clef and key signature of two sharps.

heals a bro - ken heart _____

like time,

love and ten - der - ness.

When love

Piano accompaniment for the fourth system, including treble and bass staves.

Rhythm Of The Night

Words and Music by
DIANE WARREN

Lively dance beat ♩ = 112

mf

1. When it feels like
2. Look out on the street now;

the world _ is on your shoulders,
the par - ty's just be - gin - ning.

and all of the mad - ness
The mu - sic's play - ing;

has _ got you go - in' cra - zy,
a _ cel - e - bra - tion's start - ing.

it's _ time to get out.
Un - der the street lights

Step out in - to the street
the scene is be - ing set.

where all _ of the ac - tion
A night _ for ro - mance,

is right there at your feet. Well,
a night you won't for - get. So

1. I know a place where we can dance the whole night a - way
2.3. come join the fun, this ain't no time to be stay - ing home,

Chord diagrams: D, C/D, G/A, D, C/D, Gsus, G, D, C/D, G, D, C/D, G, D, C/D, G, A/C#, G/B, Bm

G Asus A A/C#

un - der - neath the e - lec - tric stars. Just come with me and we can
ooh, there's too much go - ing on. To - night is gon - na be a

G/B Bm G Asus A

shake it loose right a - way. You'll be do - ing fine once the mu - sic starts, oh.
night like you've nev - er known; We're gon-na have a good time the whole night long, oh.

To Coda

Chorus: D Em7 D/F# A


Feel the beat of the rhy - thm of _ the night, dance un - til the morn - ing

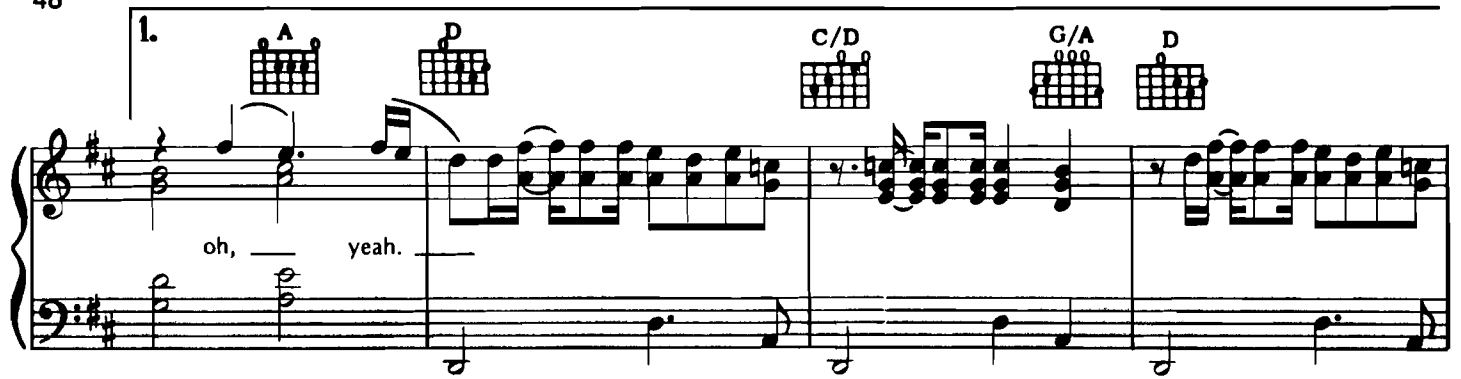
Bm Em7 D/F# A

light. For - get a - bout the wor - ries on _ your mind, you can leave them all _ be -

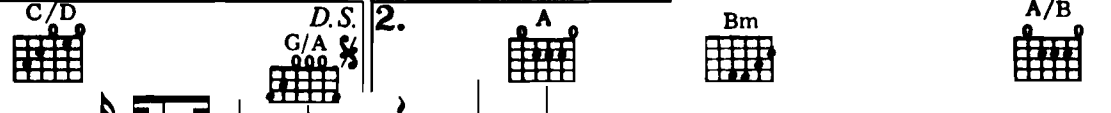
D Em7 D/F# A G

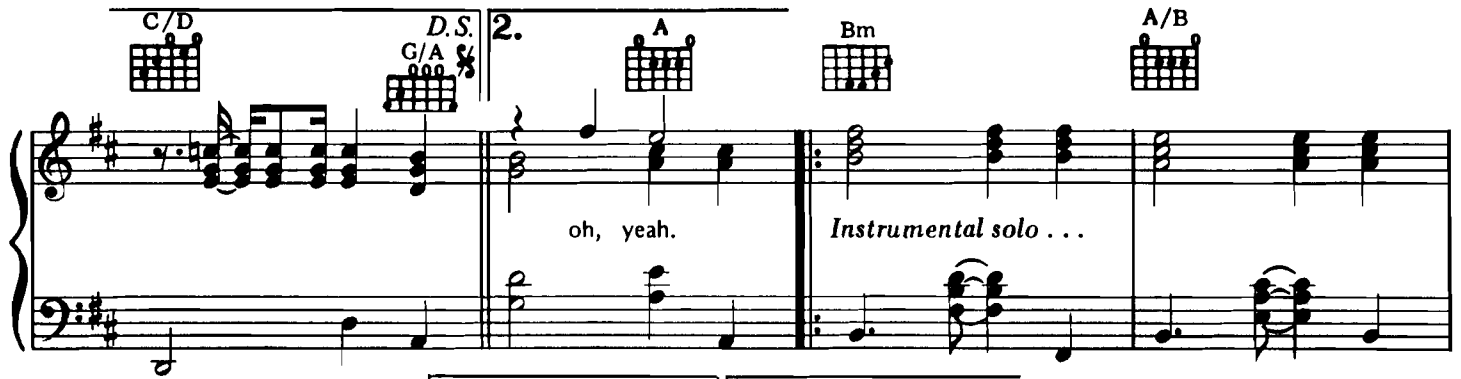
hind. Feel the beat of the rhy - thm of _ the night, oh, the rhy - thm of _ the night, _

1. 





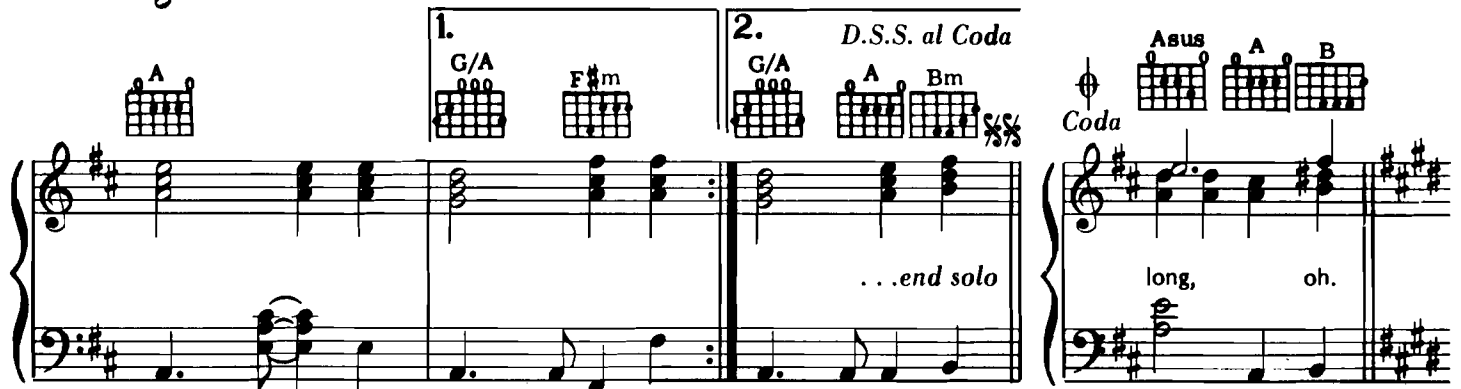
oh, — yeah.



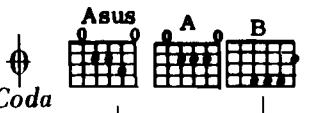


oh, yeah. *Instrumental solo . . .*

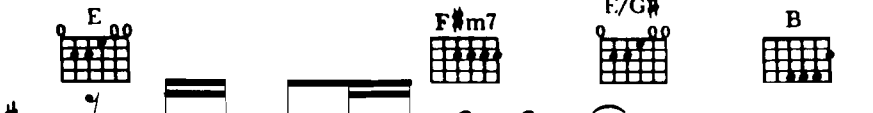
1.  2. *D.S.S. al Coda* 

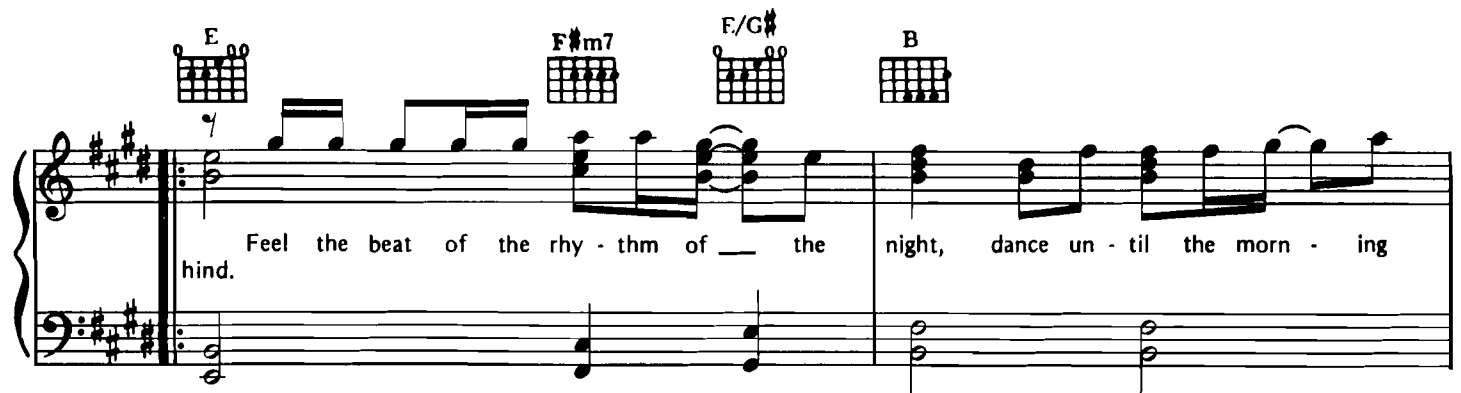


...end solo


Coda 

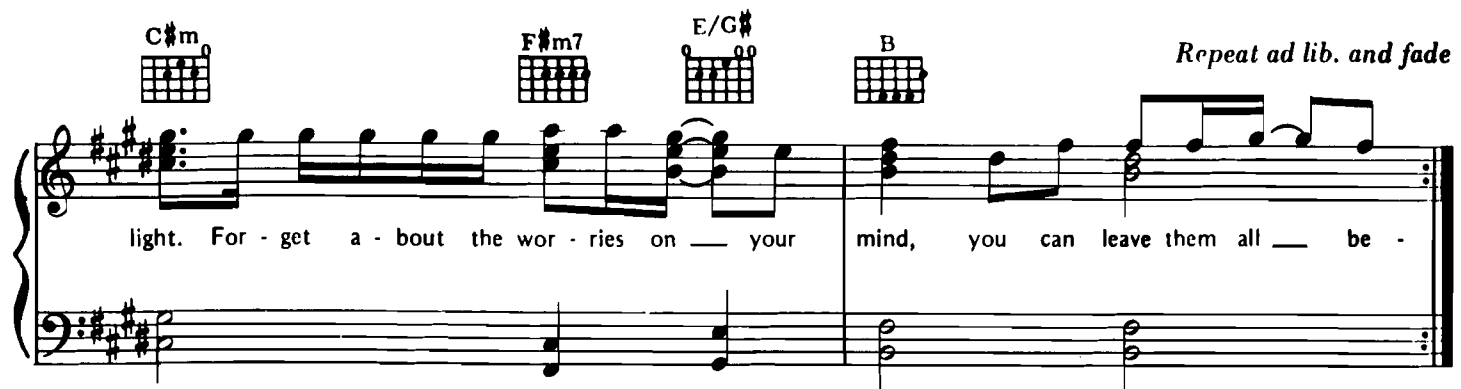
long, oh.





hind. Feel the beat of the rhy - thm of — the night, dance un - til the morn - ing





light. For - get a - bout the wor - ries on — your mind, you can leave them all — be -

Repeat ad lib. and fade

Don't Turn Around

Words and Music by
DIANE WARREN and ALBERT HAMMOND

$\text{♩} = 100$




If you wan-na leave _____ ba - by I won't beg you to
a - round me hold - ing me tight



stay _____ and if you got-ta go _____ dar - ling
if you ev - er think _____ a - bout me



may - be it's bet-ter that way. — I'm gon-na be strong —
 just know that I'll be al - right. — I'm gon-na be strong —



— I'm gon-na do fine — don't wor-ry a - bout — this heart of mine — just walk out that
 — I'm gon-na do fine — don't wor-ry a - bout — this heart of mine — I know I'll sur -



1st time only —

door see if I care — go on and go now — but don't turn a - round —
 vive sure I'll make it through — and I'll

2nd time only —



even learn to live with-out you but don't turn a - round —

Cmaj9 F Dm7 G11

'cause you're gon - na see my heart break - ing.
 'cause you're gon - na see my heart break - ing } Don't turn a - round_

Instr.

Cmaj9 F G11

I don't want you see - ing me cry just walk a - way_

Cmaj9 F Dm7 G11

it's tear - ing me a - part that you're leav - ing I'm let - ting you go_

Bbmaj9 G11

To Coda ◆

1. Cmaj9 Dm7

but I won't let you know ba -

F G11 Cmaj9 Dm7 G11

by I won't let you know. I won't miss your arms

2. Cmaj7 Dm7 F G11 Dm9

I wish I could scream out loud.

G7 Dm7

that I love you I wish I could say to you

G11

don't go don't go don't go but don't turn a - round.

D.S. al Coda

CODA

G11



Cmaj9



F



Don't turn a - round — 'cause you're gon - na see my heart break -

Dm7



G



Cmaj9



F



ing don't turn a - round — I don't want you see - ing me cry —

G11



Cmaj9



F



just walk a - way — it's tear - ing me a - part that you're leav -

Dm7



G11



Bbmaj9



G11



Repeat ad lib. to Fade

ing I'm let - ting you go. — Don't turn a - round —

Swear To Your Heart

Words and Music by
DIANE WARREN

Moderately

C(add D)



Dm7/C



C(add D)

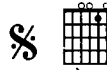


mf

Dm7/C



C(add D)



Dm7/C



These days — it's hard — to make — love — last, —
We've got — to make — a sol — emn — vow, —
swear. (Instrumental)

C(add D)



Dm7/C



so hard to do — it. — Seems — these days — it comes — and goes — so fast, — so
keep it for — ev — er. — Know — what — ev — er hap — pens, — that — some — how, — we'll

Bb (add C)

F/A

F/G

G

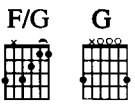


Musical staff with treble clef and notes.

ea - sy to lose — it.
keep it to - geth - er.

Prom - ise — me now, — prom - ise — with you — I'll find, —
I'll pledge - my heart, — I'll pledge - my soul — to you. —
I'll pledge - my heart, — I'll pledge - my soul — to you. —

Piano accompaniment staff with treble and bass clefs.

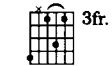


Bb (add C)

F/A

F/G

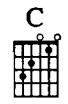
G



Musical staff with treble clef and notes.

— oh, — one love — to stand — the test — of — time. —
— Oh, — just take — my hand — and say — that — you — }
— Oh, — just take — my hand — and say — that — you — }

Piano accompaniment staff with treble and bass clefs.



Dm7/C



Musical staff with treble clef and notes.

Swear, swear to — your heart that you're nev - er, nev - er gon - na leave me. Swear,

Piano accompaniment staff with treble and bass clefs.

Dm7/C

Bb (add C)

C



Musical staff with treble clef and notes.

swear to — your heart that you're nev - er gon - na go. Swear,

Piano accompaniment staff with treble and bass clefs.

Dm7/C



A^b



To Coda

swear to — your heart that you're al- ways, al- ways gon-na love me. Swear,

B^b (add C)



1. C



Dm7/C



swear to — your heart. —

2. C



A^b/C



— That you're gon - na stand be - side — me, al- ways be there. —



D.S. $\frac{2}{4}$ al Coda

If you real - ly care, then stand here be - side me and

Repeat and fade

Coda

B \flat (add C)

C

Dm7/C



swear to — your heart. — Swear to — your heart that you're nev - er,



nev - er gon - na leave me. Swear, swear to — your heart

B \flat (add C)

C



that you're nev - er gon - na go. Swear, swear to — your heart

Dm7/C

A \flat

B \flat (add C)

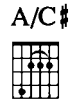
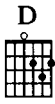
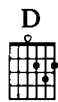
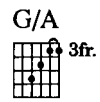
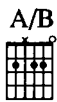


that you're al - ways, al - ways gon - na love me. Swear, swear to — your heart.

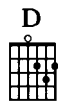
As Long As I Can Dream

Words and Music by
DIANE WARREN and ROY ORBISON

Slowly

When this world — that I see — is
In the heart — there's a place — where



too hard to take and too much for me and ev - ery - thing's — in blue, —
there's al - ways hope and al - ways a way to make it through — the night. —

A7sus4

A7

D

A



when the rain's — pour - ing down — and I
 And in my soul — I be - lieve — if

Bm7

G

G(addA)



can't find the sun, — don't mean the sun can't be found, it al - ways comes — through.
 I just have faith, — then I will be free, I'll be free, I'll be al - right. }

Bb

C

F



There's not a soul — that's lost, — that can't find its way.

Bb

C

Em7/A

A7



There's not a night — that's long — that can't find the day.

D A Bm7

As long as I can dream, there's a bet-ter world, oh

G A

there's a bet-ter world, I see it shin- ing.

D A/C# Bm7

And in my dreams I see there's a bet-ter world, oh,

1. G A7 D A/C#

there's a bet-ter world as long as I can dream.

Bm7 A/G G/A 3fr. 2. G A7 D A

long as I can dream.

Detailed description: This system contains the first two measures of the piece. It features a guitar chord chart at the top with diagrams for Bm7, A/G, G/A (3fr.), 2. G, A7, D, and A. The vocal line starts with a whole rest in the first measure, followed by the lyrics 'long as I can dream.' in the second measure. The piano accompaniment consists of a bass line in the left hand and a treble line in the right hand, both in a key signature of two sharps (D major).

Bm7 G D A Bm7 G

Detailed description: This system contains measures 3 through 6. The guitar chord chart at the top shows Bm7, G, D, A, Bm7, and G. The vocal line has whole rests for all six measures. The piano accompaniment continues with a steady bass line and chords in the right hand.

D A Bm7 G(addA)

Detailed description: This system contains measures 7 through 10. The guitar chord chart at the top shows D, A, Bm7, and G(addA). The vocal line has whole rests for all four measures. The piano accompaniment features a rhythmic bass line and chords in the right hand.

Bb Bb/C F

There's not a soul — that's lost — that can't find it's way.

Detailed description: This system contains measures 11 through 14. The guitar chord chart at the top shows Bb, Bb/C, and F. The vocal line has lyrics 'There's not a soul — that's lost — that can't find it's way.' across the four measures. The piano accompaniment continues with a bass line and chords in the right hand.

B \flat B \flat /C

Em7/A



— There's not a night — that's long. —

As long as I — can — dream — there's a bet-ter world, oh —

G



A7



— there's a bet-ter world, I see it shin - ing. —

D

A/C \sharp 





Bm7



G(addA)



And in my dreams — I — see — there's a bet-ter world,

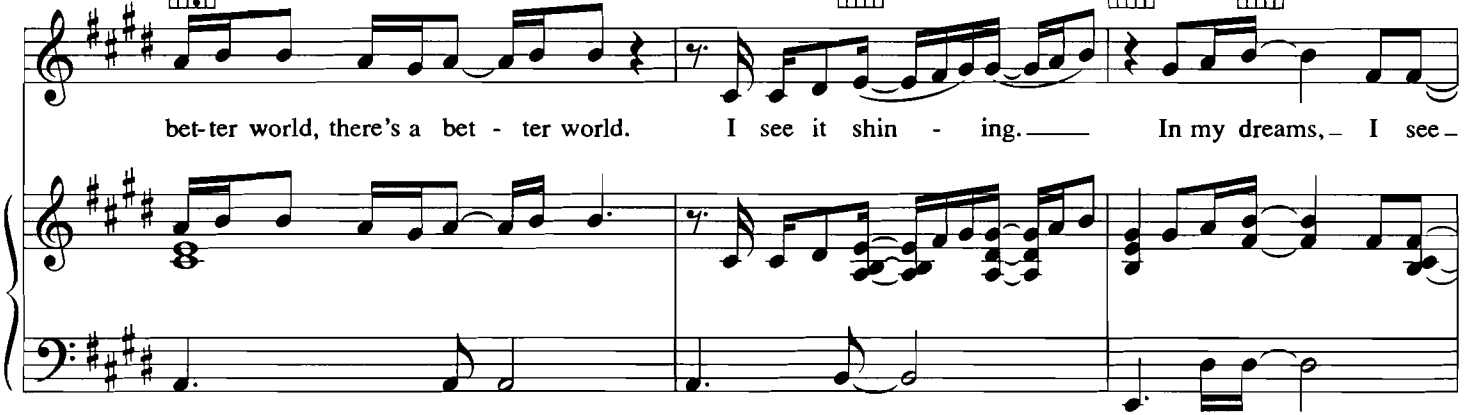
F#m7/B  E  B/D#  C#m7  4fr.




as long — as I — can dream. There's a



A(addB)  B7  E  B/D# 

bet-ter world, there's a bet - ter world. I see it shin - ing. — In my dreams, — I see —













C#m7  4fr. A(addB)  F#m7/B 

there's a bet - ter world, just as long as I — can dream. —



Repeat and fade (vocal ad lib)

E  B/D#  C#m7  4fr. B/A  A  E  B/D#  C#m7  4fr. B/A  A/B 



Everything Changes

Words and Music by
DIANE WARREN

Moderately

C \flat



E \flat m⁷



D \flat



C \flat



E \flat m⁷



D \flat



mf

C \flat



E \flat m⁷



D \flat



A \flat m⁷



G \flat /B \flat



C \flat



G \flat



D \flat



Well you came ——— in my life ——— like a ray
er would be ——— an - y - one

Ebm7



Db sus 4



of light, shin - ing through the clouds in my heart. —
 for me. Then you came and changed eve - ry - thing. —

Db



Gb



Db



— I just looked at you and the world
 Now I shine like new be - cause I've

Ebm7



Bbm7



was new, it was right, right from the start. Wo, —
 got you, oh, ain't love a won - der - ful thing. Wo, —

A^bm⁷/C^b



E^bm⁷



E^Ma^j⁷



_____ you came _____ to me. Wo, _____ with a love-
 you took _____ my blues. Wo, _____ made them yes -

C^b/E^b



A^bm⁷



4fr.

G^b/B^b



_____ so sweet _____ and I'll nev - er nev - er ev - er be the same. -
 ter - day's news _____ and I'll nev - er nev - er ev - er be the same. -

D^b



4fr.

C^b



E^bm⁷



D^b



4fr.

_____ } Ev - ery - thing chang - es,

Cb
Eb^bm⁷
Db

noth - ing looks the same through the eyes of love. ——— Ev - ery-thing

Cb
Eb^bm⁷
Db
Ab^bm⁷
Gb/B^b
Cb

chang - es, when you love — some, love — some, love —

1. Gb
Eb^bm⁷
Db

— some- one. Ev - ery- thing chang - es. Thought there nev -

2.

Ebm7



Db

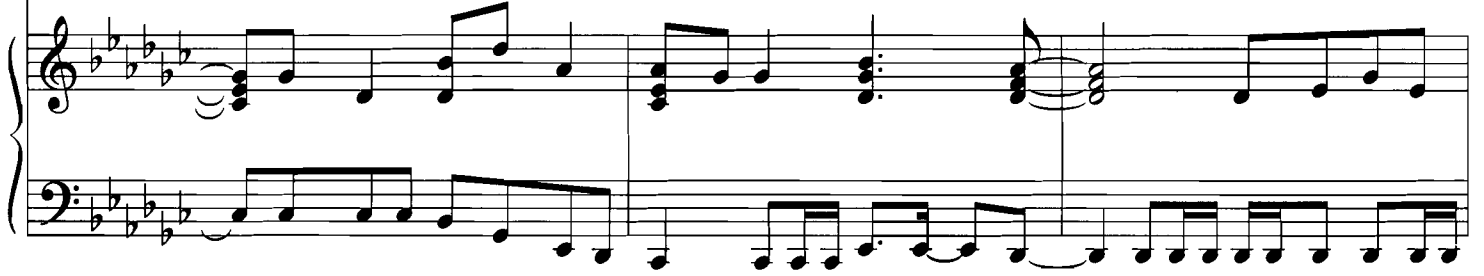


4fr.



some - one. Ev - ery - thing chang - es,

stand - ing in the



Cb



Ebm7



Db



4fr.

Cb



Ebm7



Db



4fr.



light of a bright new

sun. _____

Ev - ery - thing chang - es,



Abm7



4fr.

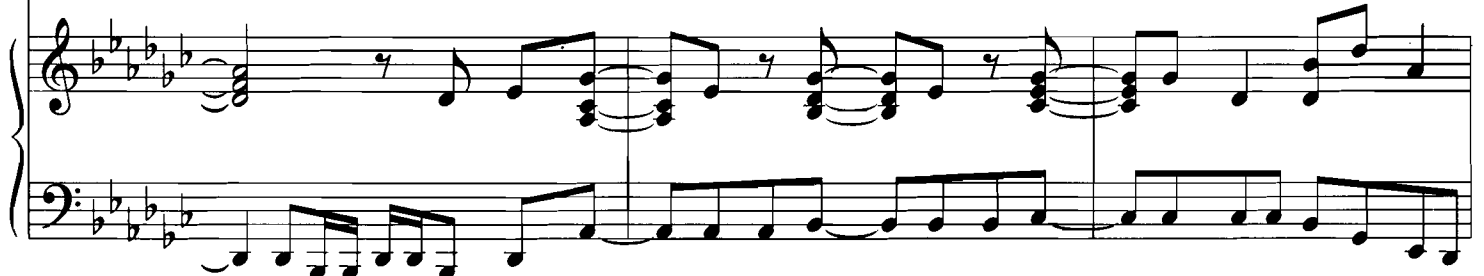
G7/Bb



Cb



when you love — some, love — some, love — some - one. Ev - ery - thing



G \flat D \flat E \flat mD \flat 

chang - es. Ev - ery - thing chang - es and it feels -

G \flat D \flat E \flat mD \flat 

— so good. —

D \flat D \flat 

No Chord

I'm look-in' a-round — me and I'm lov-in' what I — see.

Cb



Bbm7



N.C.

'Coz I found some - bod - y, some - bod - y who loves - me. Wo, —

Abm7



Ebm7



EMaj7



— you came — to me. Wo, — with a love —

Cb



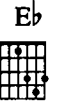
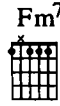
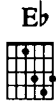
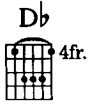
Abm7



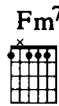
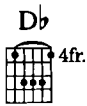
Gb/Bb



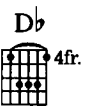
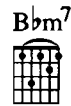
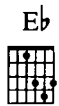
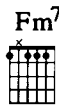
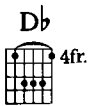
— so sweet — and I'll nev - er nev - er ev - er be the same. —



— Ev - ery - thing chang - es,



noth - ing looks the same through the eyes of love. — Ev - ery - thing



chang - es, when you love — some, love — some, love —

Fm⁷E^b

— some- one. Ev - ery- thing chang - es, stand - ing in the

D^bFm⁷E^bD^bFm⁷E^b

light of a bright new sun. — Ev - ery- thing chang - es,

B^bm⁷A^b/CD^b

when you love — some, love — some, love — some- one. Ev - ery- thing

I Will Be Here For You

Words and Music by
DIANE WARREN and MICHAEL W. SMITH

Moderately

mp

The piano introduction consists of two staves in 4/4 time, key of D major. The right hand plays a melodic line with chords, and the left hand provides a harmonic accompaniment.

Chord diagrams for the first line of the song:

- E: 0 2 2 1 0 0
- A^m7: 0 2 0 2 0 0
- B/D[♯]: x 0 2 2 1 0
- C[♯]m: 4fr. 0 2 0 2 0 0
- A: 0 2 2 1 0 0
- B/A: 0 2 2 1 0 0

When you feel_ the sun - light fade in - to_ the cold night. Don't know where_ to turn_ you
In this world_ of stran - gers, of cold un - friend - ly fac - es there's some - one you_ can trust_.

Piano accompaniment for the first line of the song, corresponding to the lyrics above.

Chord diagrams for the second line of the song:

- A: 0 2 2 1 0 0
- B/D[♯]: x 0 2 2 1 0
- E: 0 2 2 1 0 0
- A^m7: 0 2 0 2 0 0

don't know where_ to turn_ — And all the dreams_ you're dream - ing
some - one you_ can trust_ — I will be_ your shel - ter,

Piano accompaniment for the second line of the song, corresponding to the lyrics above.

B/D# x0
C#m 4fr.
A 0 0
B/A 0

seem to lose_ their mean - ing._____ Let me in_ your world,____ ba - by
I'll give you_ my shoul - der... Just reach out for_ my love,____

A 0 0
G#m7 4fr.
C#/E#
F#m

let me in your world.. All you need_ is
reach out for my love.____ Call my name.____

mf

E/G# x 0 0 0
A 0 0
D 0
C#/E#
Esus4 0 0 0
E/G# x 0 0 0

some - one you_ can hold.____ Don't_ be sad,____ you're not a - lone.____
and my heart_ will hear.____ I'll_ be there, there's noth - ing to fear.____

3

0 A 0 C#m7 4fr. F#m7 Bm/D Esus4 E/D

I will be here for you,— some - where in the night,--

f

C#m7 4fr. D E D/F# E/G# A C#m7 4fr. F#m7

some - where in the night.. I'll shine a light for you,—

B/D# x0 Bm/D C#m7 4fr. F#m7 1. Bm7 E7sus4 E7

some - where in the night,-- I'll be stand - ing by,— I will be here for you.--

0 A 0 B/A A 0 B/D# x0 2. Bm7 E7sus4 E7

I will be here. for—

mp

F Bbmaj7 C/E_{0 0} F Bb C_{0 0} Bb/D₀ C/E_{0 0}

(Instrumental solo)

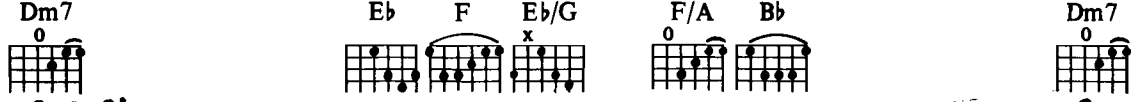
F Bbmaj7 C/E_{0 0} F Bb/D C/E_{0 0}

Gm7_{3fr.} F/A₀ Bb Dm7₀


I will be here for you,

Gm7_{3fr.} Cm/Eb₀ Fsus4 F/Eb

some-where in the night,

Dm7 Eb F Eb/G F/A Bb Dm7


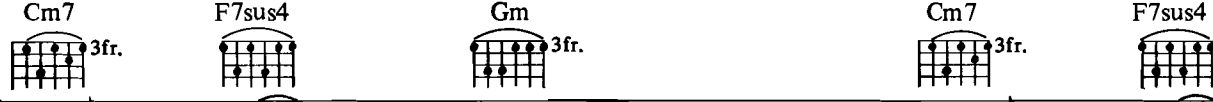
some - where in the night. I'll shine a light for you, -




Gm7 C/E Cm/Eb Dm7 Gm7

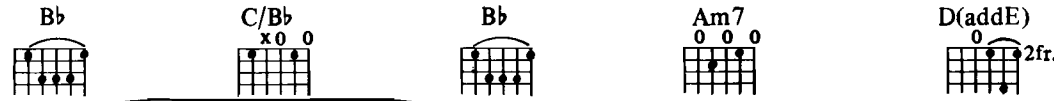

some - where in the night, I'll be stand - ing by. -




Cm7 F7sus4 Gm Cm7 F7sus4


I will be here — for you. — I will be here — for



Bb C/Bb Bb Am7 D(addE)


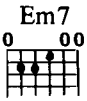
you. —



Missing You Now

Words and Music by
DIANE WARREN,
MICHAEL BOLTON and WALTER AFANASIEFF

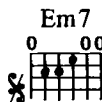
Medium ballad



Bm7

Cmaj9

mf



Bm7

I talk to you but it's not the same... as
Wish - in' you were here by my side... is all that

Sax solo

Cmaj9



touch - in' you. And ev - 'ry time you whis - per my name, -
I can do. Got my arms a - round my pil - low at night, -

Bm7

Cmaj9



I want to run to you.
they should be hold-in' you.

C(addD)/E

D/F#

Em7



1.3. We'll be to - geth - er,
2. I thought I was strong - er,

it won't be long,
how could I know,

Bm7 Cmaj9

D/F#



it won't be long.____
how could I know.____

But it feels like for - ev - er,
I can't take this much long - er,

Am7

Am7/D

Am11



To Coda

5fr.

and it's hard to be strong.____
it's so hard on my soul.____

Ba - by, 'cause I'm miss - ing - you now,____
Ba - by, 'cause I'm miss - ing - you now,____

Bm7

Am7

D/E

Em7

Cmaj9

Am7/D



and it's driv - in' me cra - zy, how I'm need - in' you, ba - by. I'm
and it's driv - in' me cra - zy, I got - ta be with you, ba - by. I'm



Cmaj9

Bm7

Ebmaj7

Dm7



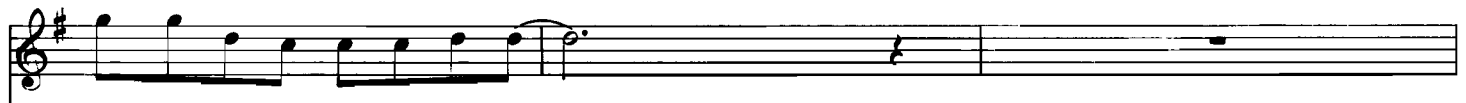
miss - ing you now, can't wait till I'm a - lone with you, to
miss - ing you now, don't know what I'm gon - na do,



Cm9

1. Em7

Bm7



show you how I'm miss-ing you now..
the way I'm miss-ing you now..



Cmaj9

2. Em11



Cm7



Dm7

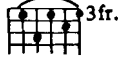


Ba - by, I just can't wait — till I see your face —

Ebmaj7



Dm7/Eb Ebmaj7 Dm7 Cm7



— chase a - way this lone - li - ness in - side. — When you're close to my heart, —

Dm7



Ebmaj7



— right here in my arms, — then, and on - ly

Cm7/F



D.S. al Coda

then, will I be sat - is - fied. — I'm miss - ing you now.

Am7/D



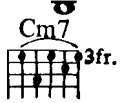
Bbm11



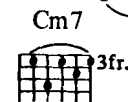
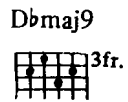
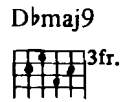
Coda



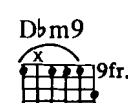
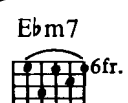
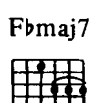
Ba - by, 'cause I'm miss - ing you now,



and it's driv - in' me cra - zy, how I'm



need - in' you, ba - by. I'm miss - ing you now, can't



{ wait till I'm a - lone with you, to show you how I'm miss - ing you. }
 { don't know what I'm gon - na do, the way I'm miss - ing you. }

If You Asked Me To

Words and Music by
DIANE WARREN

Moderately slow

Chord diagrams: Bb5, C5 3fr., Bb

mp

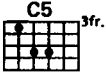

With pedal as needed

Chord diagrams: Bb/C, C5 3fr., Bb5, C5 3fr.

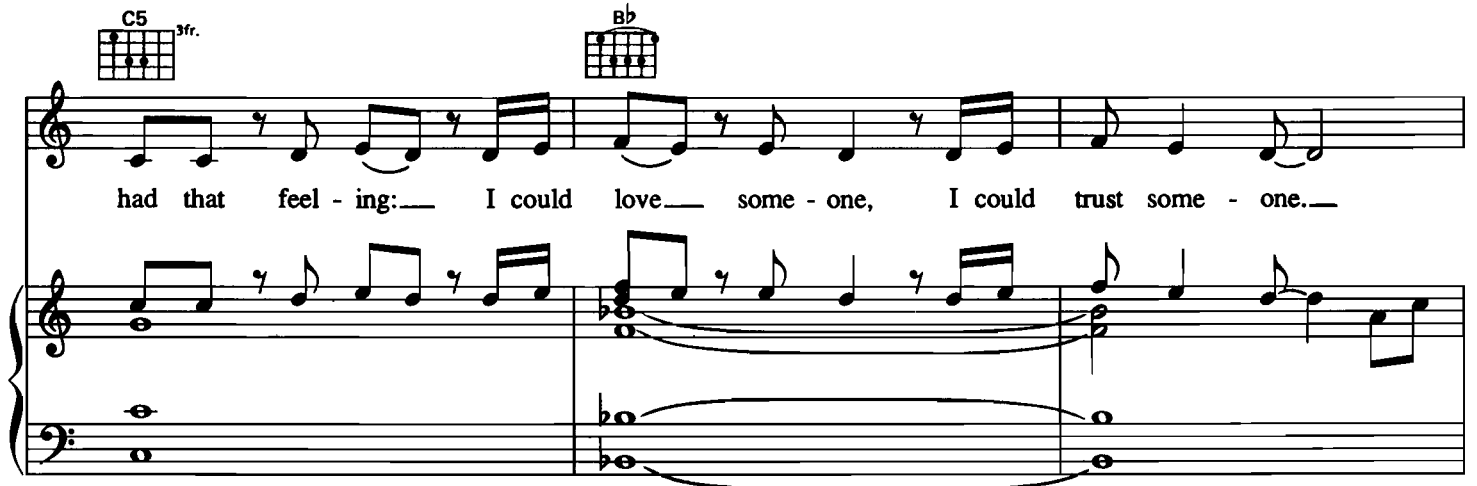
Used to be that I be - lieved in some - thing,



Chord diagrams: Bb, C5 3fr., Bb5

used to be that I be - lieved in love. It's been a long time since I've

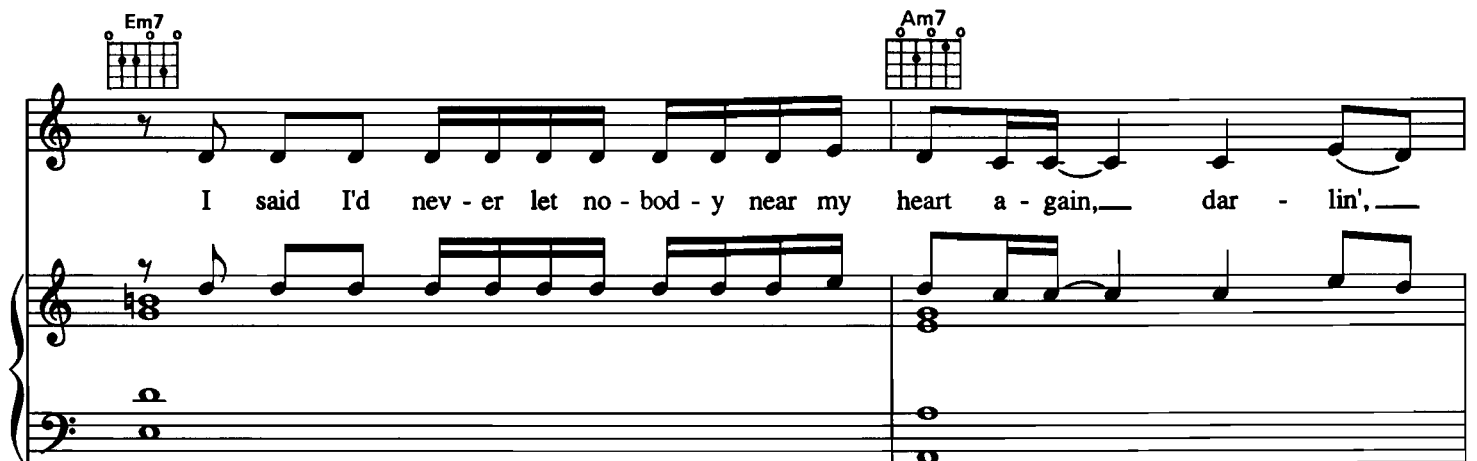
C5 ^{3fr.}  Bb 


had that feel - ing:— I could love— some - one, I could trust some - one.—



Em7  Am7 




I said I'd nev - er let no - bod - y near my heart a - gain,— dar - lin',—



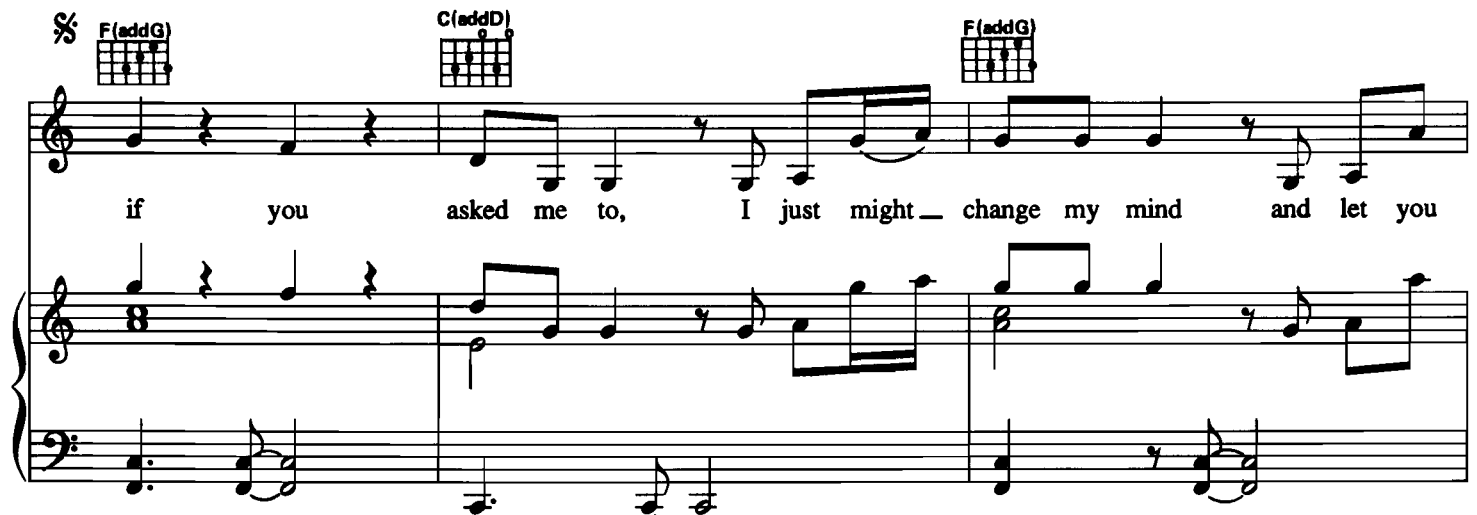
Bbmaj7  Dm/G 

I said I'd nev - er let no - bod - y in. ————— But



F(addG)  C(addD)  F(addG) 

if you asked me to, I just might— change my mind and let you





No Chord

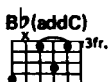


in my life for - ev - er. — If you asked me to, I just might

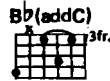
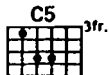
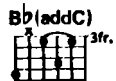


To Coda ⊕

give my heart and stay here in your arms for - ev - er. — If you



asked me to... — If you — asked me to...







Some - how ev - er since I've been a - round you can't go back to be - ing





on my own. Can't help feel - ing, dar - ling, since I've found you that I've





found my home, that I'm fin - al - ly home. I said I'd nev - er let no - bod - y get too






close to me, dar - ling. I said I need - ed, need - ed to be free. But

D.S. al Coda 

Coda



ask me to... I will give my world _____ to



you, ba - by. I need you now. _____ Ask me to; I'll do



an - y - thing for you, ba - by, _____ for you, ba - by. _____

Repeat and fade



N.C.

If you asked me to... I'd let you in my life for - ev - er.
(Background Vocal) *(Lead Vocal ad lib after 1st time)*

Christmas Through Your Eyes

Words and Music by
DIANE WARREN and GLORIA ESTEFAN

Slowly ♩ = 76

G(2)

p
(play L.H. 2nd time only)
(with pedal)

D(2)

1. | 2.

Verse:

G(2)

D(2)

1. Till I had you,
I did-n't know_ that I_ was miss-ing out_

G(2)

Had to grow_ up
and see the world_ through_

Dmaj9

G(2)

dif-f'rent shades_ of doubt.
Give me one more chance_ to dream_ a-gain,

Gm(2) Bm7 D/E E9

one more chance_ to feel_ a-gain_ though your young heart. If

Em7 G6 Gmaj9 Em7

on - ly for one day, help_ me_ try.

Chorus:
Em7/A D(2)/F# A/E D(2) G(2) Em7 Em7/A A

I wan-na see Christ - mas through_ your_ eyes. I want ev-'ry -

D G(2) Em7 Em7/A A

thing to be_ the way it used_ to be. Back to be - ing a child_

D(2) G(2) Em7 Em7/A

_ a - gain, think-ing the world_ was_ {mine.} kind. I wan-na see

1.

Em7 F#m7 Gmaj9 G/A D(2)

Christ-mas, _____ Christ-mas through_ your eyes. _____

D.S. rit 2.

Gmaj9 G/A Bm7

Christ-mas through_ your_ eyes.

G/B F#m7/A D(2)/F#

Em7 G(2) Bsus B/A E/G# F#m7 B

I wan-na see

Chorus:

E(2) A(2) F#m7 F#m7/B B E(2) A(2)

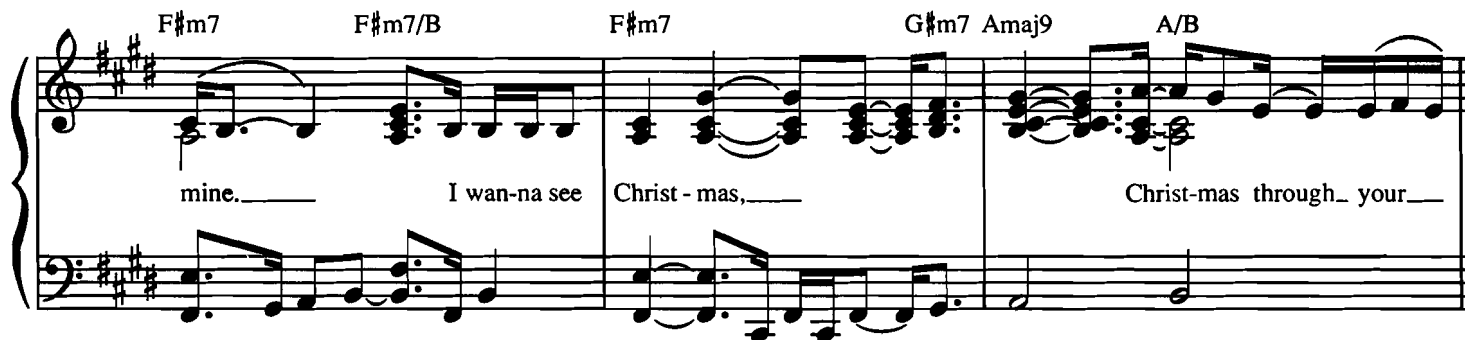
Christ - mas through_ your_ eyes. _____ I want ev-'ry - thing to be _____ the

F#m7 F#m7/B B E(2) A(2)



way it used_ to be. Back to be - ing a child a - gain, think-ing the world_ was_

F#m7 F#m7/B F#m7 G#m7 Amaj9 A/B



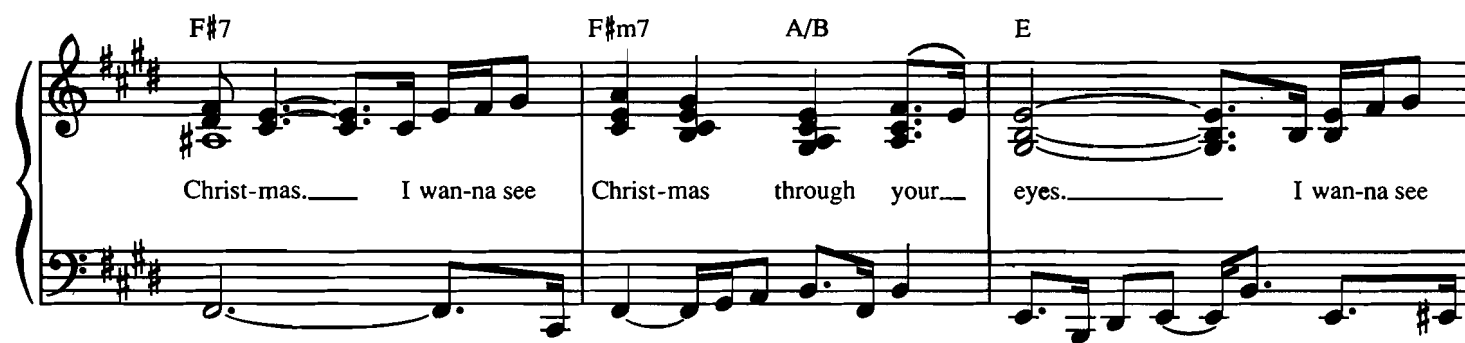
mine. I wan-na see Christ - mas, Christ-mas through_ your_

C#m7 F#7 C#m7



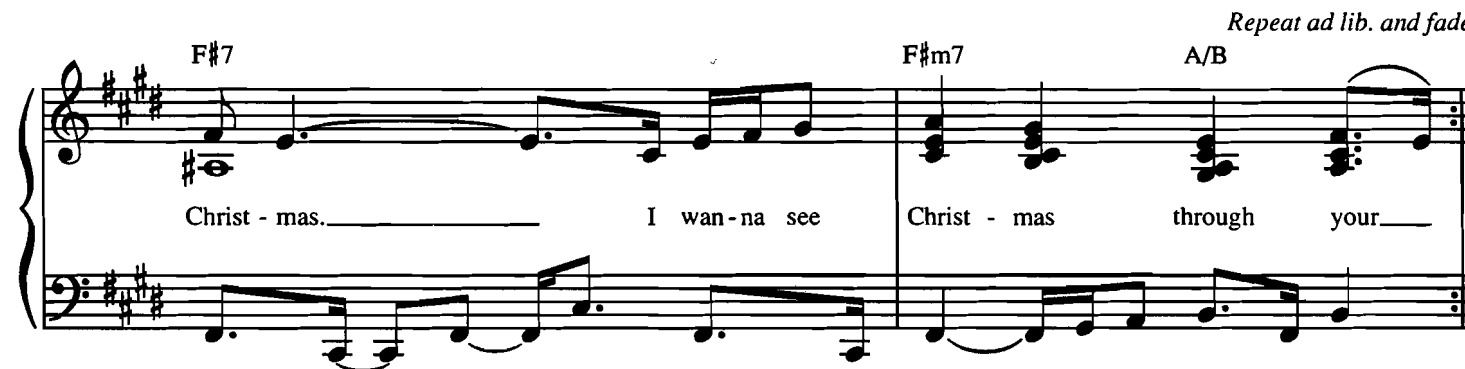
eyes. I wan-na see Christ-mas. I wan-na see

F#7 F#m7 A/B E



Christ-mas. I wan-na see Christ-mas through your_ eyes. I wan-na see

F#7 F#m7 A/B



Christ - mas. I wan-na see Christ - mas through your_

Repeat ad lib. and fade

Verse 2:
 I see the rain, you see the rainbow hiding in the clouds.
 Never afraid to let your love show, won't you show me how?
 Wanna learn how to believe again,
 Find the innocence in me again, through your young heart.
 Help me find a way, help me try.
 (To Chorus:)

Don't Take Away My Heaven

Words and Music by
DIANE WARREN

Moderately



D/A



Ooh, - ba - by, I found heav - en — when
Ooh, - ba - by, I saw for - ev - er — when

A

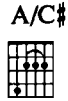
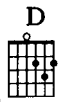


I found you, — and this heav - en — is
I saw you, — and if you left me, — I

D/A

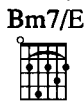
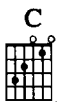


some - thing I don't wan - na lose. — I on - ly know that —
can't im - ag - ine what I'd do. — Now that I've gone and —

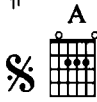


— if you ev - er said — good - bye, — I —
 — built my world — a - round — your love, — I —

— could - n't stand — the pain. — These eyes —
 — could - n't let — you go. — Don't ev - er say good -



— would cry, — cry, — cry — like — rain. —
 — bye, — no, — don't, — don't, — don't — ev - er go. —



— And } the sun — would have no - where to shine —
 — Coz }

F#m7



and the stars — would all — fall — from the sky. —

D

A/C#

Bm7



Ba - by, please, —

don't take a - way — my heav-

A

Dm6/A

A



en,

oh,

no. —

Coz this world —

— would stop — turn - ing I know, —

and I'll lose —

F#m7



— my whole world — if you go. — Ba - by, don't, —

D

A/C#

Bm7

A

To Coda

don't take a - way — my heav - en, oh, no. —

1.

Dm6/A

A



2.

Dm6/A

E/B

C#m7

4fr.



Coz you might as well take a - way my

C#7

4fr.



D



A/C#



Bm7




life from me. — What good would a life with - out you —

C Bm7/E



D.S. al Coda 

be — an - y - way, if you — go a - way. Coz the sun —




Repeat and fade (vocal ad lib)

Coda  Dm6/A A A



— Don't take a - way — my heav - en, — don't



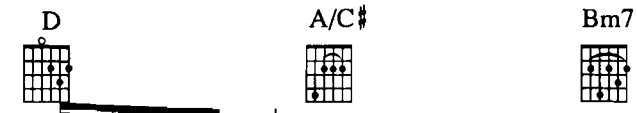
F#m7




take a - way — your love, — don't take - a - way — my world, —

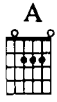

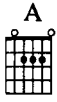


D A/C# Bm7

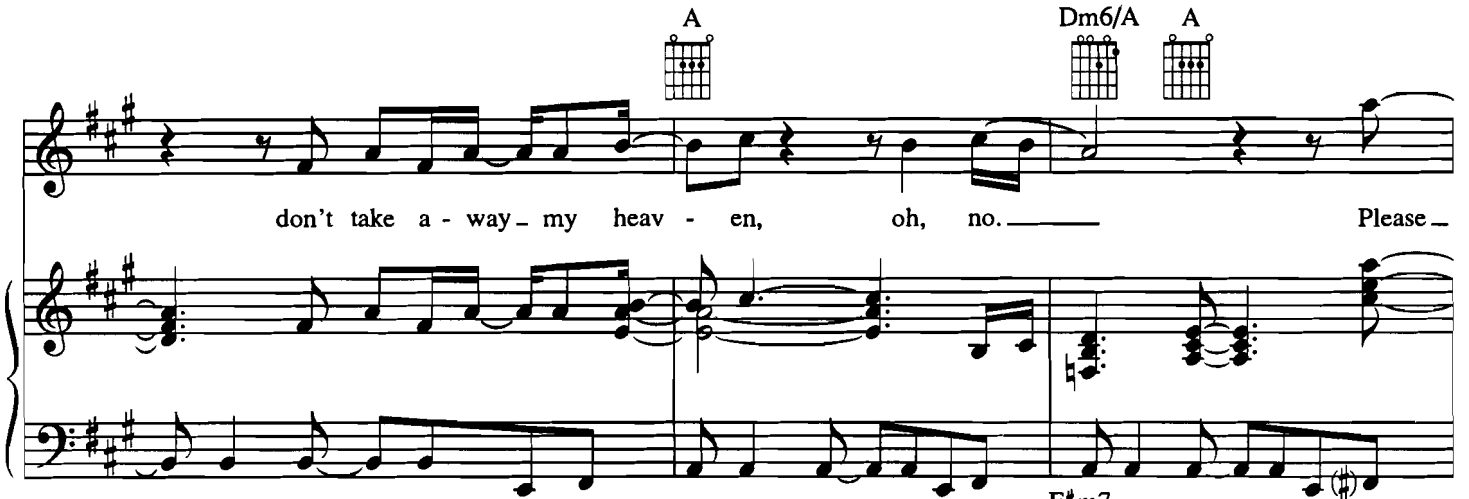


ba - by I need your touch. — Ba - by, don't —



A  Dm6/A  A 

don't take a - way - my heav - en, oh, no. — Please —



F#m7 

— don't leave me, please, — don't



D  A/C#  Bm7 

ev - er leave — me. Ba - by, don't, —



A  Dm6/A  A 

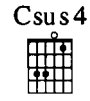
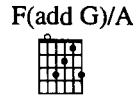
don't take a - way - my heav - en. Don't



Any Other Fool

Words and Music by
DIANE WARREN and ROBBIE BUCHANAN

Moderately Slow

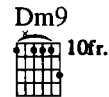


8va

mf

8va

loco




I could-n't see - par - a - dise - right be-fore - my eyes, -

Dm9 10fr. Bb⁶ A7+5 A7 Dm9 10fr.

— when I — had you — here by — my side. I did-n't know — that

Dm7/G Gm7 3fr. F/Eb Eb Dm9 10fr.

no one else — could ev - er take — your place, — but now I know, — I

Dm7/G Gm7 3fr. A7sus4 A7 C#m7 4fr. G#m7 4fr.

know that — I should - 've stayed. — And see - ing you — to - night, —
If they were in — my shoes, —

C#m7 4fr. G#m7 4fr. Bm7 F#m7 C#m7 4fr.

— I on - ly won - der why — I ev - er said — good - bye. —
— they'd know the love — we had — was love too good — to lose. —

Dm6
Dm6/E E7
A
A/C#
D
F#m7

An - y oth - er fool - would nev - er walk a way.

Bm7
F#m7
C#m7 4fr.
F#/G#
D/E

Ev - en a fool - would still be there - hold - ing you. - Oh,

A
F#m7
C#m7 4fr.
G#m7 4fr.
C#7/E#
E/F#
F#m7

an - y oth - er fool - would know - I nev - er should - 've let you go. - I

E/D
1. Bm7
Bm7/E

had it all - { as an - y fool - could see, - an - y oth - er fool but me. -
 when you - were lov - ing me, -

F

F(add G)/A

Bb

Gm7/C

Dm9

10fr.



An-y-one else -

Dm7/G

Gm7

F/Eb

Eb

Dm9

10fr.



nev - er would - 've let — the feel - ing die. — An - y - one else — would-'ve

Dm7/G Gm7

A7sus4 A7

2. A/B



fought to — keep it — a - live. — (Had all — the love — I'd ev - er

C/G

F#7sus4

Bm7/E

E7

E7/D



had it all — as an - y fool — could see, — an - y oth - er fool but me. —
need.)



3fr. 10fr.

5fr.





had it all — when you — were lov - ing me, — (Had all — the love — I'd ev - er

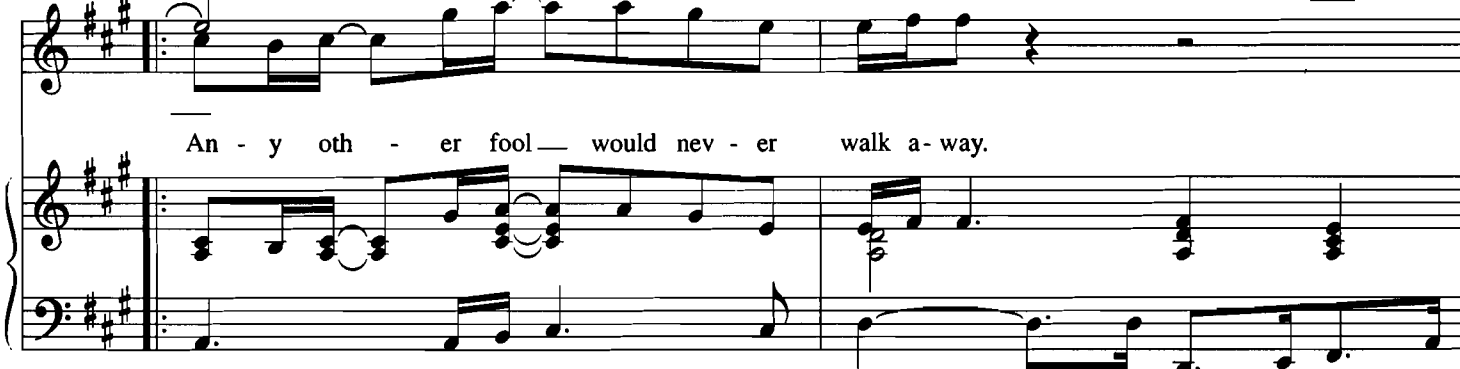


3fr.

had it all — as an - y fool — could see, — an - y oth - er fool but me. —
(need.)

Repeat and fade



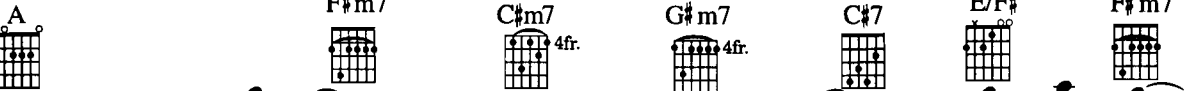


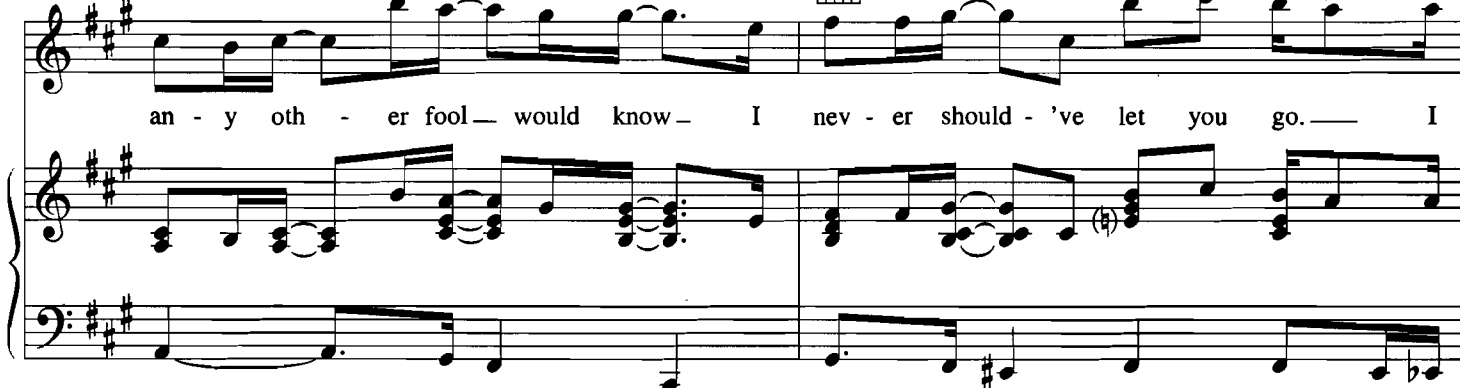
An - y oth - er fool — would nev - er walk a - way.






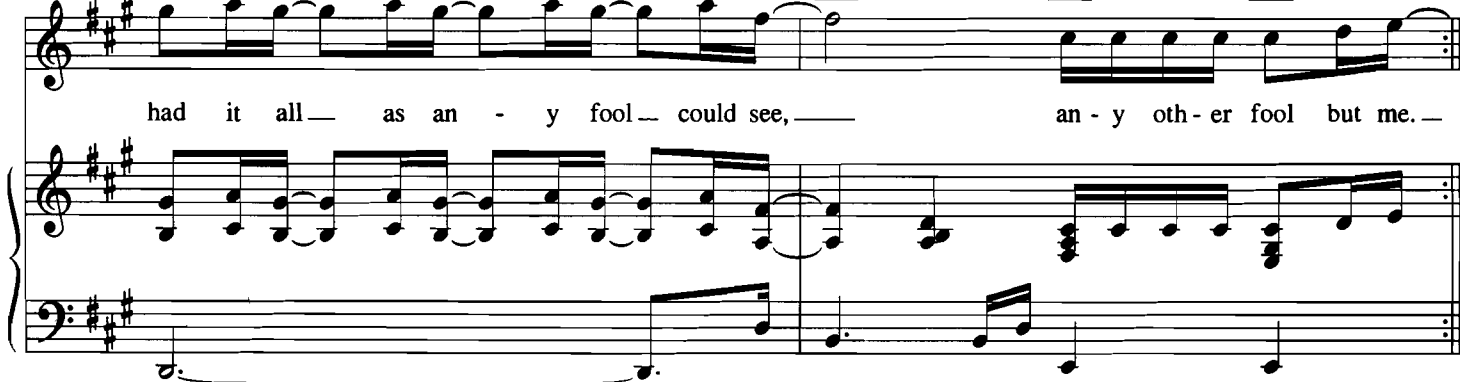
Ev - en a fool — would still be there — hold - ing you. — Oh,





an - y oth - er fool — would know — I nev - er should - 've let you go. — I





had it all — as an - y fool — could see, — an - y oth - er fool but me. —

Look Away

Words and Music by
DIANE WARREN

Moderately slow

A F#m D

The first system of music features a guitar part with three chords: A (0 2 2 0 0 0), F#m (2 3 4 4 2 2), and D (0 2 2 0 0 0). Below the guitar part is a piano accompaniment in 4/4 time, marked *mp legato*. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

D/E E A

The second system continues the guitar part with chords D/E (0 2 2 0 0 0), E (0 2 2 0 0 0), and A (0 2 2 0 0 0). The lyrics are: "Well, you called me up— this morn - ing, told me 'bout the both a - greed - as lov - ers, we were". The piano accompaniment continues with the same eighth-note pattern.

F#m D

The third system continues the guitar part with chords F#m (2 3 4 4 2 2) and D (0 2 2 0 0 0). The lyrics are: "new love you found, I said I'm hap - py for - you. bet - ter off as friends, that's how it had to be, - yeah. I'm real - ly That's how it". The piano accompaniment continues with the same eighth-note pattern.

D/E E A

hap - py for_ you. Found some-one else, I guess I
had to be._ I tell you I'm fine, but some-

F#m D

won't be com - in'round. I guess it's o - ver, ba - by, it's real - ly
times I just_ pre - tend; wish you were hold - ing me, - wish you were still

D/E E Bm

o - ver ba - by, woh. _____ And from what you said, I know you've
hold - ing me, woh. _____ I just nev - er thought that I would

mf

A/C# C#7

got - ten o - ver me._ It - 'll nev - er be the
be re - placed so soon._ I was - n't pre - pared to

F#m E D Bm

way it used_ to be._ So if it's got to be this way, _____
 hear those words_ from you. I know I want-ed to be free. _____

D E A

don't wor-ry, ba-by, I can take the news o-kay.} But if you see me walk-ing by and the
 Yeah, ba-by, this is how we want-ed it to be.}

D A D Esus4 E

tears are in my eyes, look a-way, ba-by, look a-way. And if we meet

A D A D

on the street some-day and I don't know what to say, look a-way, ba-by, look a-

Esus4 E F#m E/G# Bm E

way. Don't look _ at me, _ I don't want you to see me this

1. A F#m D

way. _

2. (Guitar solo ad lib.)

D/E E F#m E/G# Bm A/C#

Well, we way. _

Bm A/C# E F# B

If you see me walk - ing by and the

E 0 00 B E 0 00 F#sus4 F#

tears are in my eyes, look a - way, ba - by, look a - way. And if we meet

B E 0 00 B E 0 00

on the street some-day and I don't know what to say, look a - way, ba - by, look a -

F#sus4 F# G#m 4fr. F#/A#

way. Don't look ___ at me, ___ I

C#m 4fr. F# B

don't want you to see me... If you see me walk - ing by and the

E B E F#sus4 F#

tears are in my eyes, look a - way, ba - by, look a - way. Don't look _

G#m F#/A# C#m F#

_ at me, _ I don't want you to see me... When you

B G#m

called me up_ this morn - ing, told me 'bout the new love you found, _ I said I'm

E E/F# F#

hap - py for_ you, I'm real - ly hap - py for_ you.

Nothing Broken But My Heart

Words and Music by
DIANE WARREN

Slowly



F(addG)



F(addG)



mf

Ebmaj7



Ebmaj7




I've been o - ver you for some time—
You won't see no tears in my eyes—




— now, ba - by. I don't miss your kiss like be - fore—
— now, ba - by. If you think I'm sad that you're gone—

Gm7 F




— now, — an - y - more — now. — If you ask —
 — now, — then you're wrong — now. — If you ask, —




Cm7 Dm7

3fr.



— me how I'm do - in', I'm fine. — All I need -
 — I'll say I'm hap - py I'm free. — Tell you that's —



Cm7 D♭

3fr. 4fr.



— ed was a lit - tle time. — So if you think —
 — the way I wan - na be. — And all those nights —



A♭/C E♭ Cm7/F

8fr.



— that I still need. you ba - by, I real - ly don't know why. } Oh,
 — we shared to - geth - er ba - by, well they don't mean a thing. }



Ebmaj7

F

Gm7

F/A

Ebmaj7

F



ba - by, — since you left — me you might think that — my world's been

Gm7

F/A

Ebmaj7

F

Gm7

F/A



torn a - part. — But if you see me, — ba - by, you'll see that

Cm7 3fr.

Cm7/F 8fr.

1. Bb



noth - ing's bro - ken, noth - ing bro - ken but my heart.

2.

Ebmaj7

F

Gm7

F/A

Ebmaj7

F



heart. —

You might think —

Gm7 F/A Ebmaj7 F Gm7 F/A

— my world's been torn a - part. — Oh, but you'll see that

Cm7 3fr. F7 Db 4fr.

noth - ing's bro - ken, noth - ing bro - ken but my heart. —

Ab/C Db 4fr. Ab/C

Db 4fr. Ab/C

So if you think — that I still need you ba - by,

Fsus4



Gsus4



I don't think a - bout you, I'm hap - py now with - out you. Oh, —

Fmaj7



G



Am7



G/B



Fmaj7



G



ba - by, — since you left — me you might think that — my world's been

Am7



G/B



Fmaj7



G



Am7



G/B



torn a - part. — But if you see me, — ba - by, you'll see that

Dm7



G7sus4



G7



Fmaj7



G



Am7



G/B



noth - ing's bro - ken, noth - ing bro - ken but my heart. —

Dm7



G7sus4



G7



C(addD)



Noth - ing's bro - ken, noth - ing bro - ken but my heart.

Repeat and fade (Vocal ad lib.)

Fmaj7



G



Am7



G/B



Fmaj7



G



heart.

Am7



G/B



Fmaj7



G



Am7



G/B



Dm7



G7sus4



G7

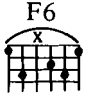
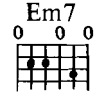


Noth - ing's bro - ken, noth - ing bro - ken but my

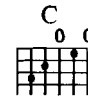
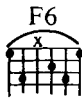
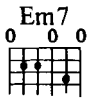
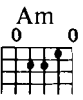
Love And Understanding

Words and Music by
DIANE WARREN

Moderately



Moderate Rock (♩ = ♩)




C 0 0

G x000 C 0 0

Here, here in this world, where do we go,
Spend all of our time — build - ing build - ings —

Fsus4 F7sus4

where can we turn. — When we need — some love, it seems — that love just can't be found.
up to the sky, — reach - ing ev - 'ry - where but where — we need to reach the most.

C 0 0 G x000 C 0 0 Bm


Where, where do we stand — when love's sup - ply — don't meet love's de - mand? — We got
Hearts nev - er can win — in this race, — this race that we're in. — We got




Am 0 Em7 0 Am 0 Em7 0

e - nough stars to light the sky at night, e - nough sun to make the whole world bright.
e - nough cars to drive a - round the world, e - nough planes to take us an - y - where.

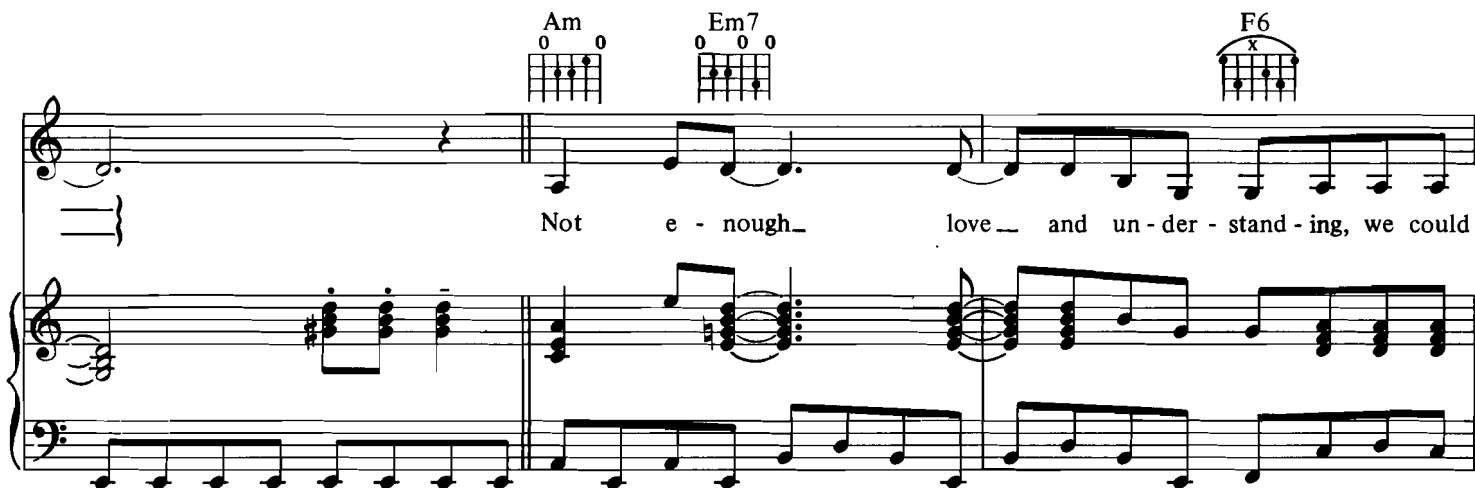
F6  E7 







We got more than e - nough, — but there's one thing there's just not e - nough of. —
 We got more than e - nough, — but there's one thing there's just not e - nough of. —



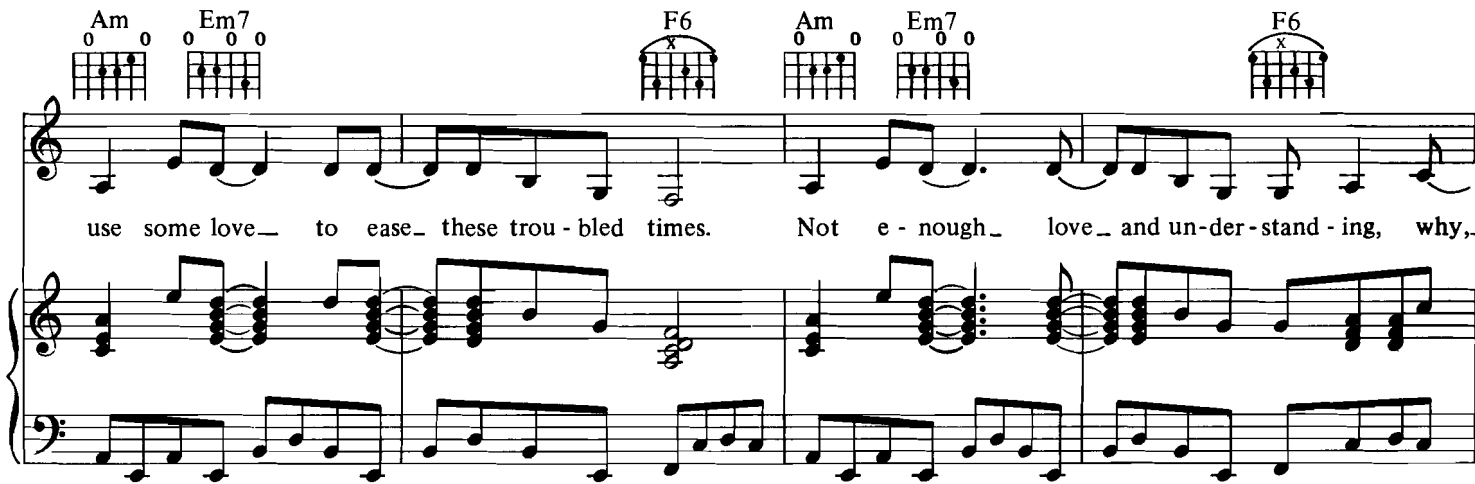
Am  Em7  F6 



Not e - nough — love — and un - der - stand - ing, we could



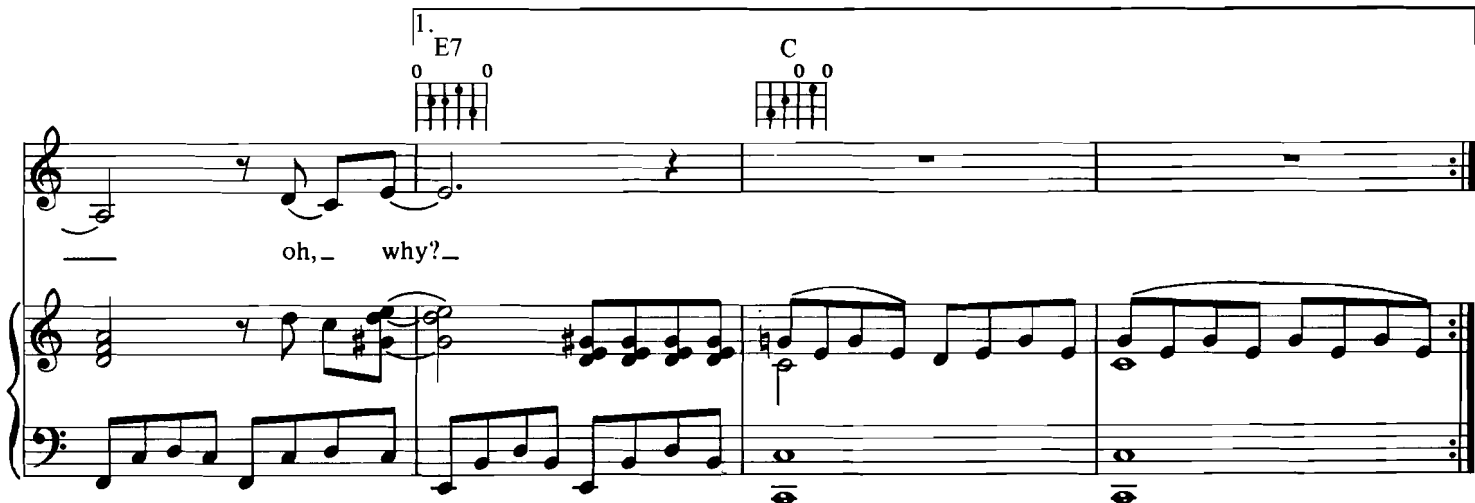
Am  Em7  F6  Am  Em7  F6 

use some love — to ease — these trou - bled times. Not e - nough — love — and un - der - stand - ing, why.



1. E7  C 

oh, — why? —



2. E7 Am Em7 F6

Not e - nough_ love_ and un - der - stand - ing, we could

Am Em7 F6 Am Em7

use some love_ to ease_ these trou - bled times. Not e - nough_ love_

F6 E7 C

_ and un - der - stand - ing, why,_ oh,_ why?_

We need some un - der - stand - ing. We need a lit - tle more love_.

Bm Am Em7

Some love and un - der - stand - ing.
E - nough stars

Am Em7

to light the sky at night, e - nough sun to make the whole world bright.

Bm F#m7 G6

E - nough hearts to find some love in - side. We got more than e - nough,

F#7

but there's one thing there's_ just not_ e - nough of.

Bm F#m7 G6 x0000 Bm F#m7

Not e - nough } love_ and un - der - stand - ing, we could use some love_ to ease_
 got to find_ }

G6 x0000 Bm F#m7 G6 x0000

— these trou - bled times. Not e - nough_ love_ and un - der - stand - ing, why_ oh_ why?.

Repeat as desired (vocal ad lib) Last time

F#7 F#7 Bm F#m7 G x000 A 0 0

— We've —

Bm F#m7 G x000 A 0 0 Bm F#m7 G x000 A 0 0 Bm

Set The Night To Music

Moderately

Words and Music by
DIANE WARREN



mf

Set the night_ to mus - ic.



C

Set the night_ to mus - ic.

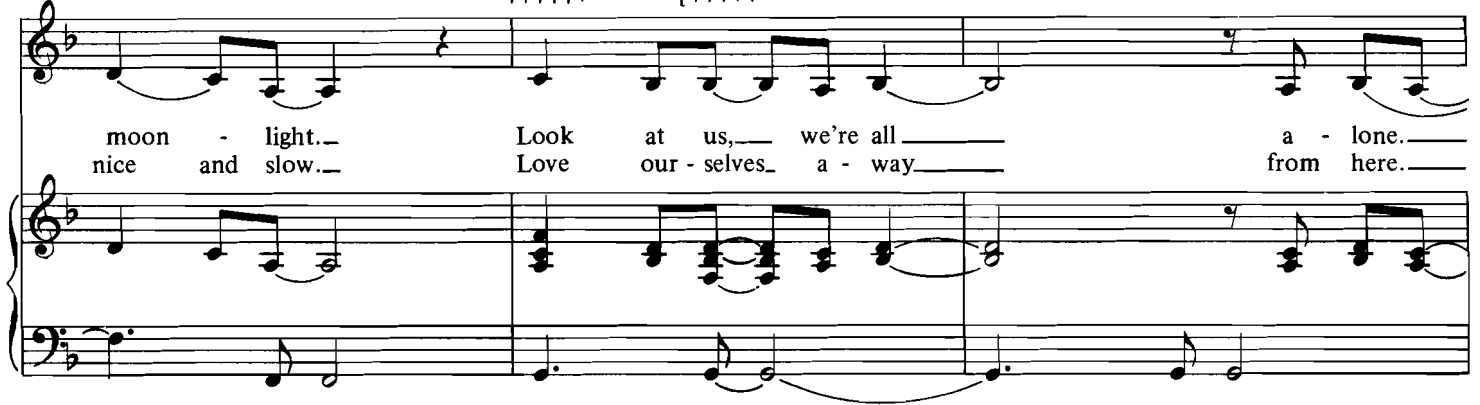
C/F  F  C/F  F 






Look at all the stars to - night, ——— look at all that
 Let's find a rhy - thm all our own, ——— melt in - to it




F/G  Gm7  3fr.


moon - light. ——— Look at us, ——— we're all ——— a - lone. ———
 nice and slow. ——— Love our - selves. ——— a - way. ——— from here. ———



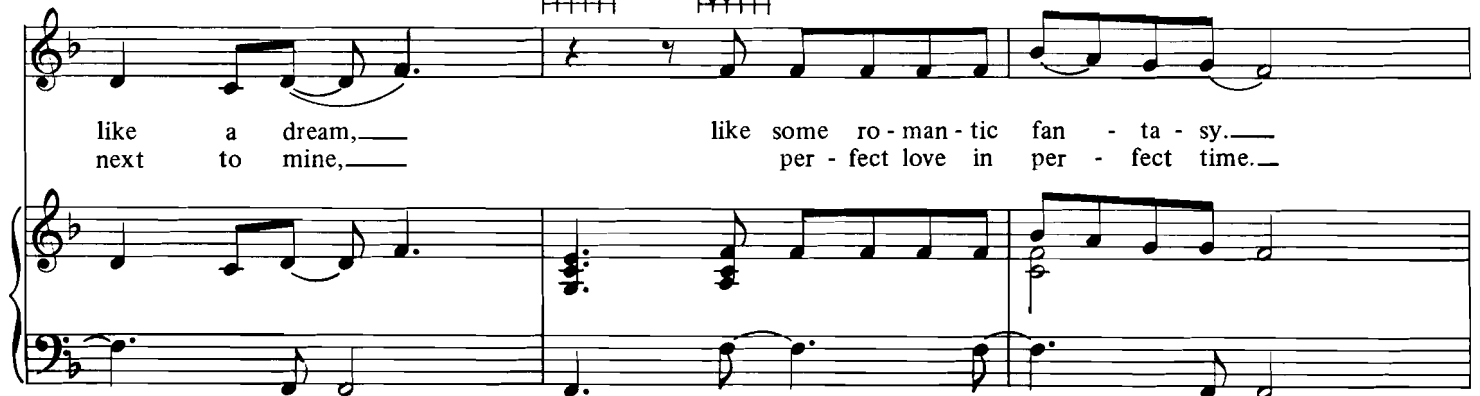
F  Bb  C  C/F  F 

Oh, ——— and it's just
 Your ——— heart beat - ing



C/F  F 




like a dream, ——— like some ro - man - tic fan - ta - sy. ———
 next to mine, ——— per - fect love in per - fect time. ———



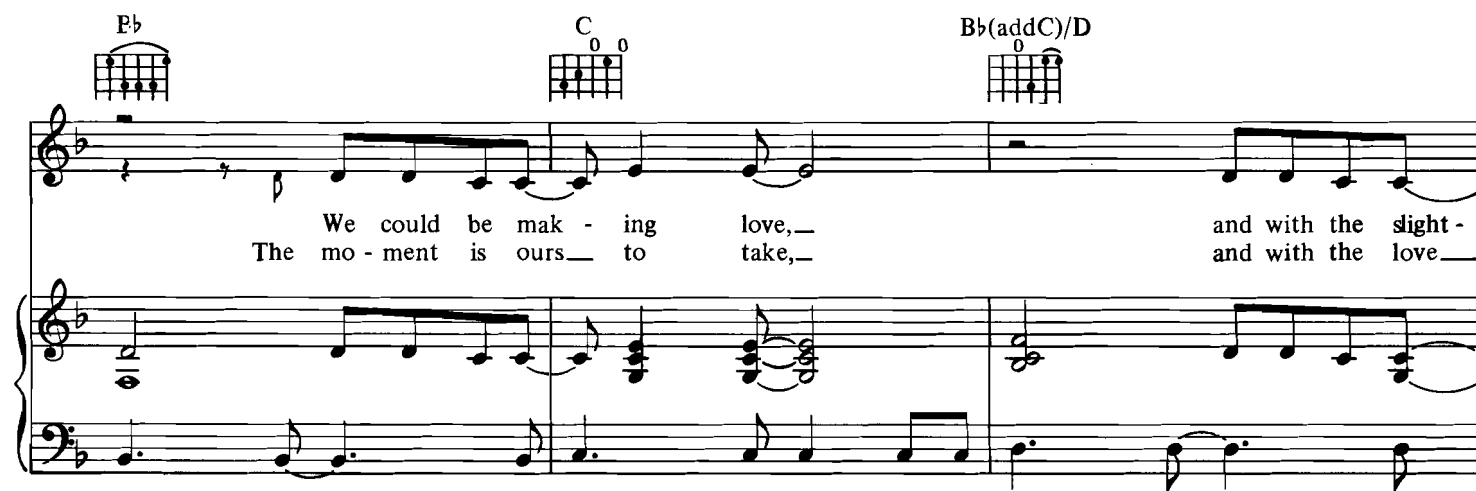
F/G  Gm7  3fr. F  C/F  F  C/F 


Dar - ling, come and hold me close.
 Watch the world just dis - ap - pear.



E_b  C  B_b(addC)/D 




We could be mak - ing love, and with the slight -
 The mo - ment is ours to take, and with the love.



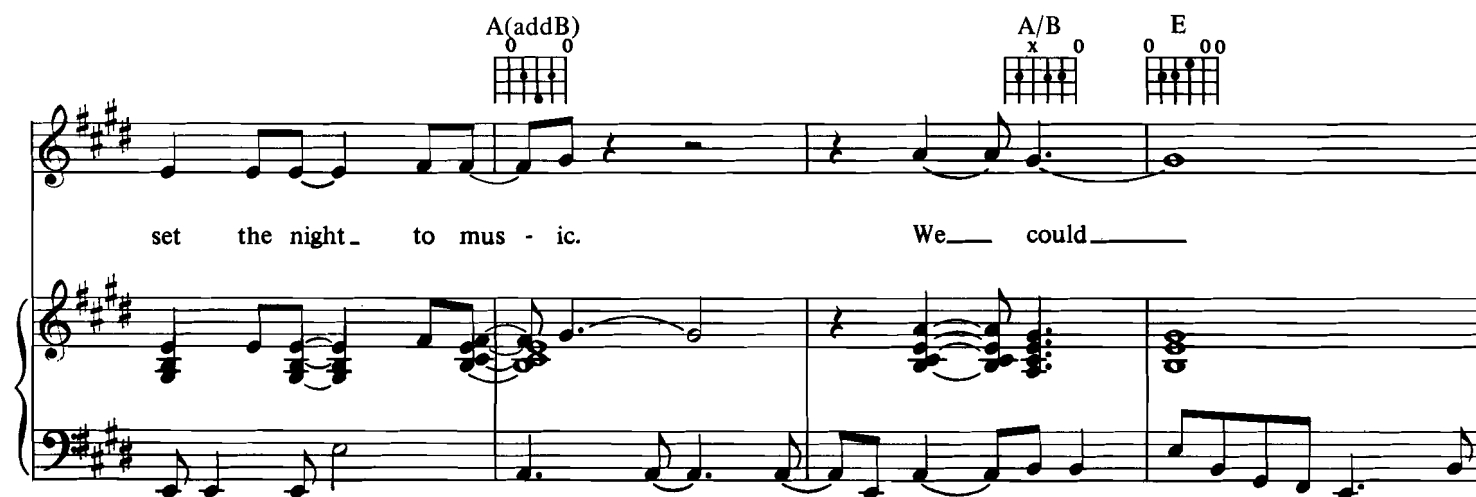
C/E  E 

est we touch we could
 we make we could



A(addB)  A/B  E 

set the night to mus - ic. We could



A(addB)



A/B



set the night to mus - ic.

We could

B(addC#)/D#



A(addB)/C#



do what we want to do.

It would

C



To Coda



on - ly take me and you

to

set the night

to mus-

1. E



C(addD)



ic.

2.
0 E 00

C/F
x 0 0

F

ic.

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

C/F
x 0 0

F

ic.

The second system continues the musical piece. The vocal line has a rest, and the piano accompaniment features sustained chords and moving bass lines. The key signature remains three sharps.

F/G
x 0 0

Gm7 3fr.

F

ic.

The third system shows the vocal line with a rest. The piano accompaniment includes a change in the bass line and sustained chords. The key signature remains three sharps.

C/F
x 0 0

F

C/F
x 0 0

Bb

C/Bb
x 0 0

The mo - ment is ours to take,

The final system on the page features the vocal line with the lyrics "The mo - ment is ours to take,". The piano accompaniment continues with chords and moving lines. The key signature remains three sharps.

B \flat C C \flat (addC)/D

and with_ the love_____ we make,_ and with the slight -

C/E C

est touch_____ we could_____

D.S. al Coda

Coda E A

ic. Set the night, -

ic.)

A/B E

set the night_ to mus - ic. (Set the night_ to mus -

When The Night Comes

Words and Music by
 DIANE WARREN,
 JIM VALLANCE and BRYAN ADAMS

Moderately

The musical score is arranged for guitar and piano. It consists of three systems of music. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is written in grand staff (treble and bass clefs). The tempo is marked 'Moderately'. The dynamics include *mf* (mezzo-forte) and a 'Hold on,' instruction. The guitar chords are indicated by diagrams above the staff, and the piano accompaniment includes various rhythmic patterns and melodic lines.

System 1: Guitar chords: A5, G5 3fr., D5, A5, G5 3fr. Piano: *mf* dynamics.

System 2: Guitar chords: D5 5fr., A, G, D5 5fr. Piano: *mf* dynamics.

System 3: Guitar chords: A, G, D5 5fr., A, G. Piano: *mf* dynamics, 'Hold on,' instruction.

D G A G D

I'll be back for you, it won't be long. But for now there's some- thin' out there call- in' me.

A G G D

So take me down that lone- some road, — point me east and let me go. —

A G D

This suit- case weighs me down with mem- o ries. — I just

A G D

wan- na be the one you run to. — I just wan- na be the one you come to. — I just

A G D

wan-na be there with some - one _ when the night comes. _ Let's

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "wan-na be there with some - one _ when the night comes. _ Let's". Above the vocal line are three guitar chord diagrams: A major (x02232), G major (x02333), and D major (x02223). The piano accompaniment is shown in grand staff notation (treble and bass clefs), with the right hand playing chords and the left hand playing a simple bass line.

A G D

put all our cares be - hind _ us, and go where they'll ne - ver find us. _ I just

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "put all our cares be - hind _ us, and go where they'll ne - ver find us. _ I just". The guitar chord diagrams (A, G, D) are repeated above the vocal line. The piano accompaniment continues with the same harmonic structure as the first system.

A G D

wan-na be there be - side _ you _ when the night comes, _ when the night comes. _

To Coda ⊕

Detailed description: This system contains the third line of music. The vocal line concludes with the lyrics "wan-na be there be - side _ you _ when the night comes, _ when the night comes. _". The guitar chord diagrams (A, G, D) are repeated. The piano accompaniment continues. The system ends with the instruction "To Coda" and a Coda symbol (a circle with a cross).

1. A G D A G D

Detailed description: This system contains the fourth line of music, which is a piano accompaniment section. It features six guitar chord diagrams (A, G, D, A, G, D) above the staff. The piano accompaniment is written in grand staff notation, with the right hand playing chords and the left hand playing a bass line. The system concludes with a final chord in the right hand.

(1.)



Two_ spir- its in the night, -

we could leave_ be- fore the morn - in' light.

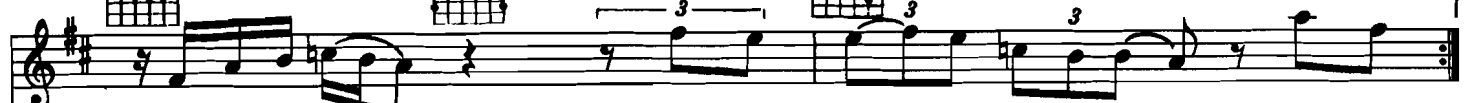


When there's_ no- thin' left to lose, - there's no- thin' left_ to fear. -



So meet me on the edge_ of town, -

won't keep you wait- in', I'll_ be 'round.



Then you and I, -

we'll just

roll_3 right out - a here. -

I just



2.

Bm **D**

I know there'll be a time_ for you and I, _ just take my hand_ and run a-

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains three measures of music, each marked with a triplet '3'. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand piano part also features triplet markings. Chord diagrams for Bm and D are provided above the vocal line.

D **Em**

way, pick up all the piec - es of this

The second system continues the musical score. The vocal line has two measures, with the first measure containing a triplet '3'. The piano accompaniment continues with two staves, including triplet markings. Chord diagrams for D and Em are shown above the vocal line.

Bm **G**

shat - tered dream, _ we're gon - na make it ours_ some - day, _ that's when we're

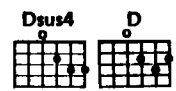
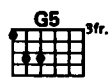
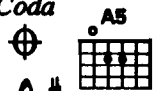
The third system of the musical score features a vocal line and piano accompaniment. The vocal line has two measures, each marked with a triplet '3'. The piano accompaniment consists of two staves, with triplet markings in the right-hand part. Chord diagrams for Bm and G are provided above the vocal line.

A

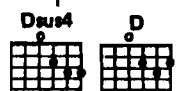
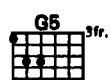
com - in' back, _ com - in' back to stay. _____

D.S. % al Coda ◆

The fourth system concludes the musical score. The vocal line has two measures, each marked with a triplet '3'. The piano accompaniment consists of two staves, with triplet markings in the right-hand part. A chord diagram for A is shown above the vocal line. The system ends with the instruction 'D.S. % al Coda' followed by a diamond symbol.



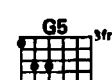
Oh, _____ when the night comes. I wan-na be the one.






_____ you run to, (Oh) _____ when the night comes, to be the one you



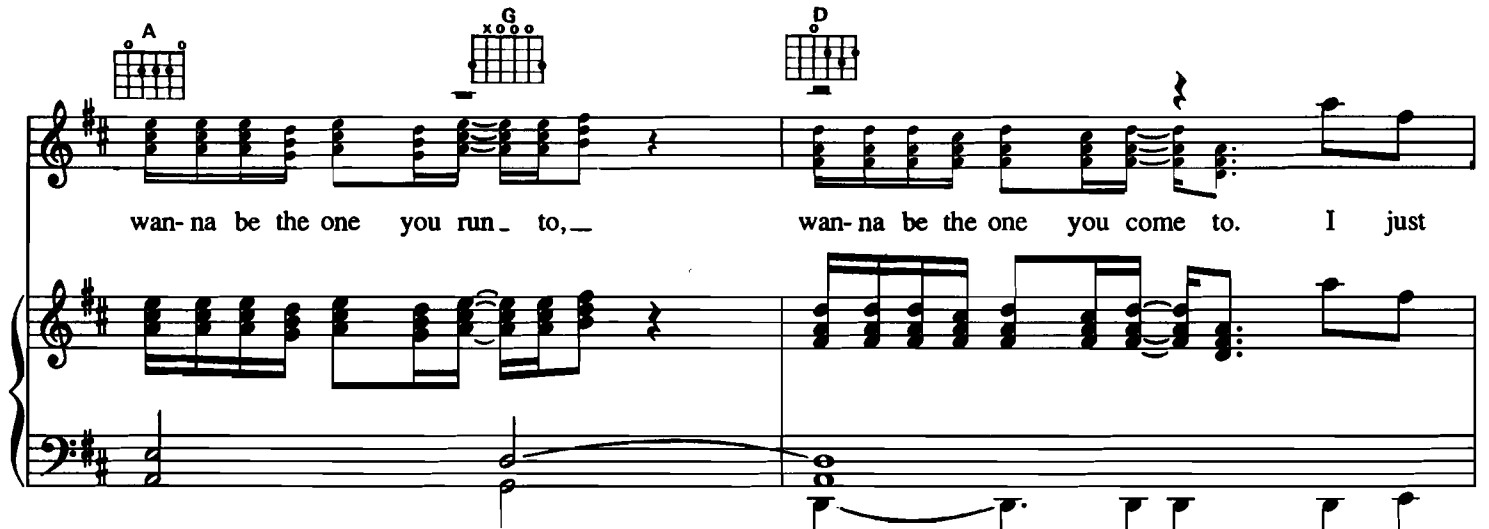
come to. I wan-na be the one you run to.






Oh, _____ I just

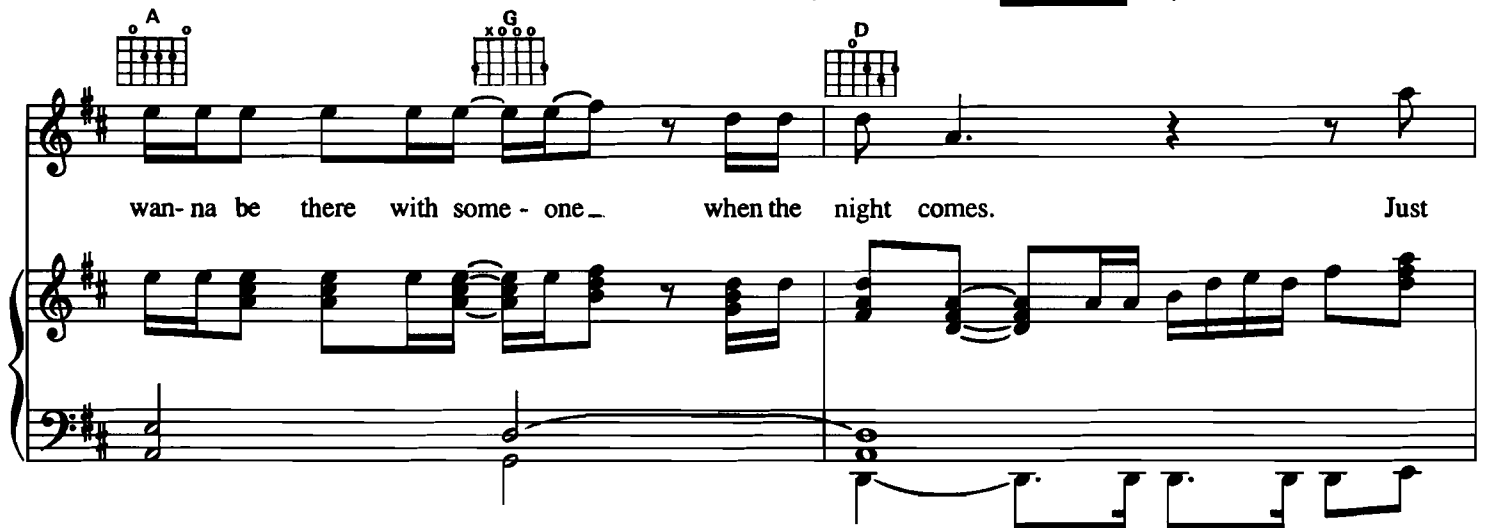
A  G  D 

wan-na be the one you run- to, — wan-na be the one you come to. I just



A  G  D 




wan-na be there with some - one — when the night comes. Just



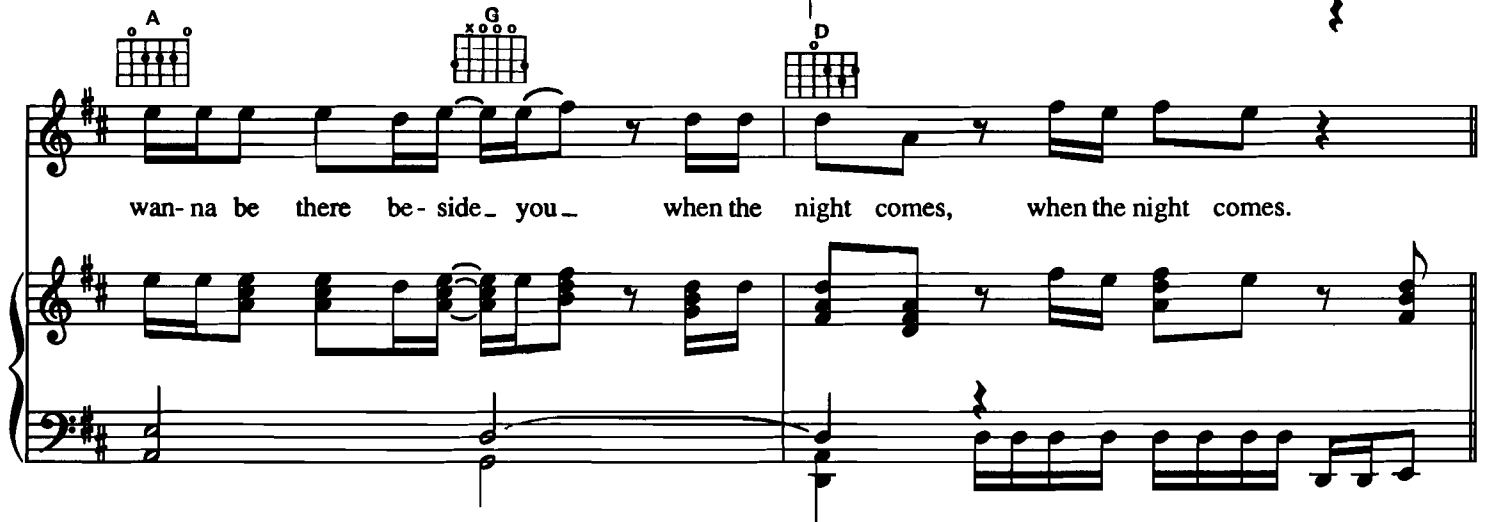
A  G  D 

put all our cares be-hind us, and go where they'll nev- er find us. I just



A  G  D 

wan-na be there be- side_ you — when the night comes, when the night comes.



Repeat and fade



Ah _____

when the night comes, *(Solo vocal ad lib.)*



Ah _____

when the night comes,



Ah _____

when the night comes.



Ah _____

Love Can Move Mountains

Words and Music by
DIANE WARREN

Moderately



mf



There ain't a dream that don't have a chance to come true
O - ceans deep and moun - tains high, they can't stop

A sus 4



A



G



A



— now. It just takes a lit - tle faith, — ba - by.
— us be - cause love is on our side, — ba - by.

E



Em7



An - y - thing that we want to do we can do
We can reach the heav - ens and touch the sky, just be - lieve

A sus 4



A



G/A



3fr.

A



now. There ain't noth - ing in our way, ba - by.
it, be - lieve in you and I, ba - by.

A/B



G#/B#



C#m7



4fr.

Noth - ing our love could - n't rise a - bove. We can get through the night, we can
If we got love that is strong e - nough we can do an - y - thing. make it

F#m7



get to the light. Long as we got our love to light the way.
through an - y - thing. 'Cause through it all love will al - ways find a way.

F#m7/B

E

G

With a lit - tle faith, — just a lit - tle trust, —

— if you be - lieve in love, — love — can move moun - tains. Be - lieve —

— in your heart and feel, — feel it in your soul — and love, —

— ba - by, love — can, love — can move moun - tains.

A sus 4

A

G

A

E

G

Asus 4

A

G

A

1. E

F#m7/E

Em7

A/E



2.

E

Em7

Asus4

A

G



moun - tains. Love - can move, love - can move moun -

A

E

Em7

Asus4



tains. — You've got to be-lieve - it, ba-by. You've - got to feel it, ba - by.

A

G

A

E

Em7



Love, — love can move — moun - tains.

Asus4



A



G



A



E



F#m7/E



Em7



F#m7/E



You be-lieve in me. I'll ——— be-lieve in you. If we be-lieve in each oth-

F#m7/B



G#m/B



er, noth-ing we can't do. If we got love that is strong e - nough, love will find a

F#m7/B



E



*D.S. S
and fade*

way. ———

With a lit - tle faith, ———

Live For Loving You

Words and Music by
DIANE WARREN,
GLORIA ESTEFAN and EMILIO ESTEFAN, JR.

Moderately fast ♩ = 116

N.C. G

mf

Ooh, la - la - la - la - la - la - la;

C(2) G C(2)

la-la - la - la - la - la - la;

G C(2) G

Verse:

C(2) G

1. Ly - ing a - wake, I aim to you

C(2) G C(2)

as you are soft - ly sleep - ing.

G C(2)

I think of what I'd like to do, while you are some - where dream - ing.

G C(2) G C(2)

I, I feel so hap - py by your side.

G C(2) G

Oh, I, I won - der, won - der, won - der why.

1. C(2) G C(2) || 2.3.

I won - der, won - der, won - der why.

Bridge:

F G/F C/E F C/E B \flat /D C

I need noth-ing else_ in life_____ but to hold you.

F B \flat C

I,_____ oh I am in__ so deep, I_ don't need_ no sleep,_____ I just


Chorus:

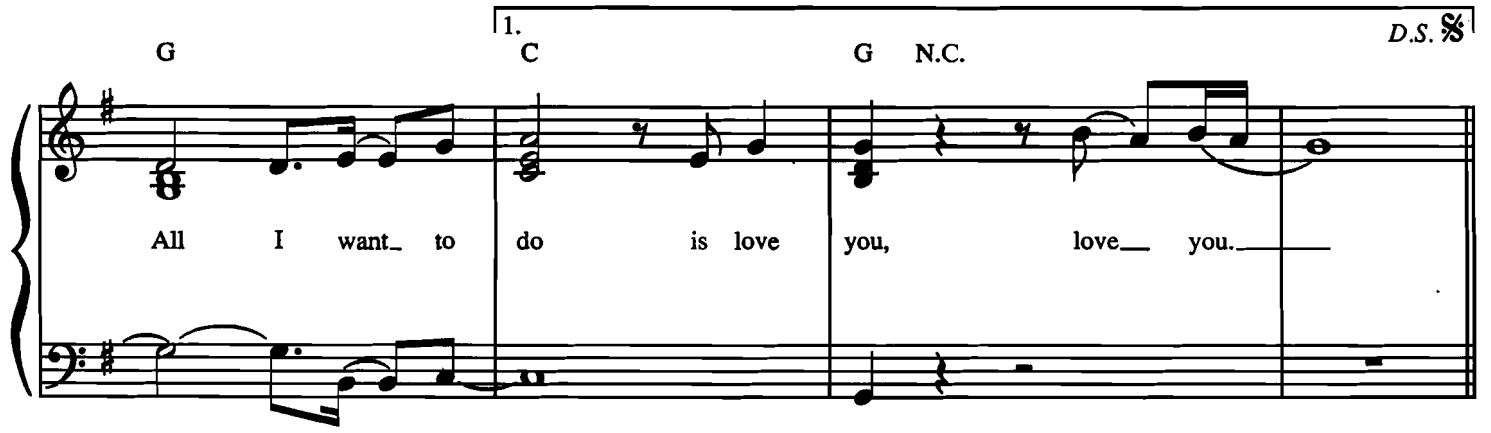
D G C G

need you here_ with me... Ba-by, I live for lov - ing you. Ooh,_____

C G C

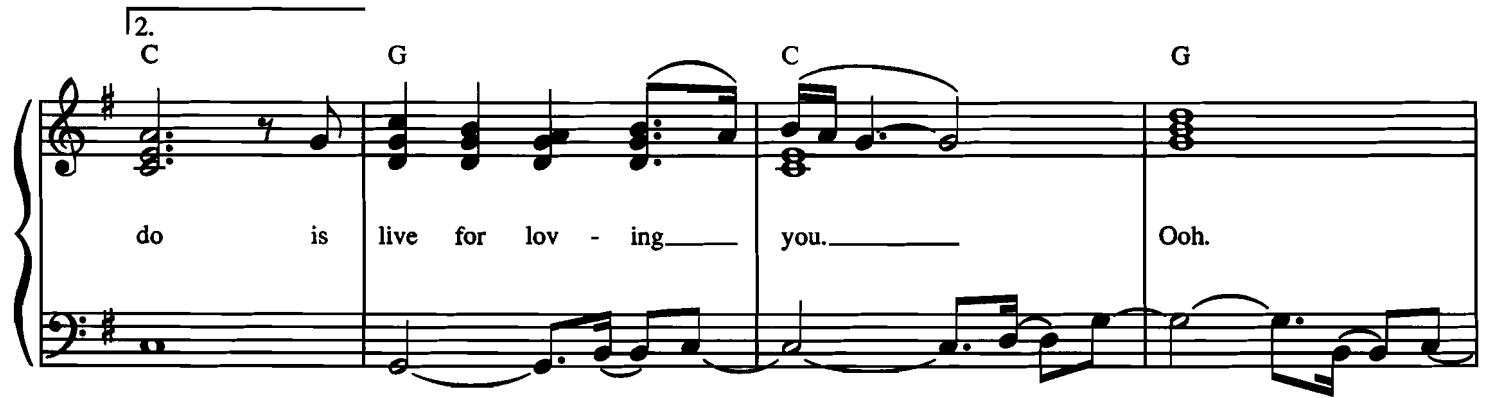
_ la - la - la - la - la - la - la; I live for lov - ing_____ you._____

1. G C G N.C. D.S. 



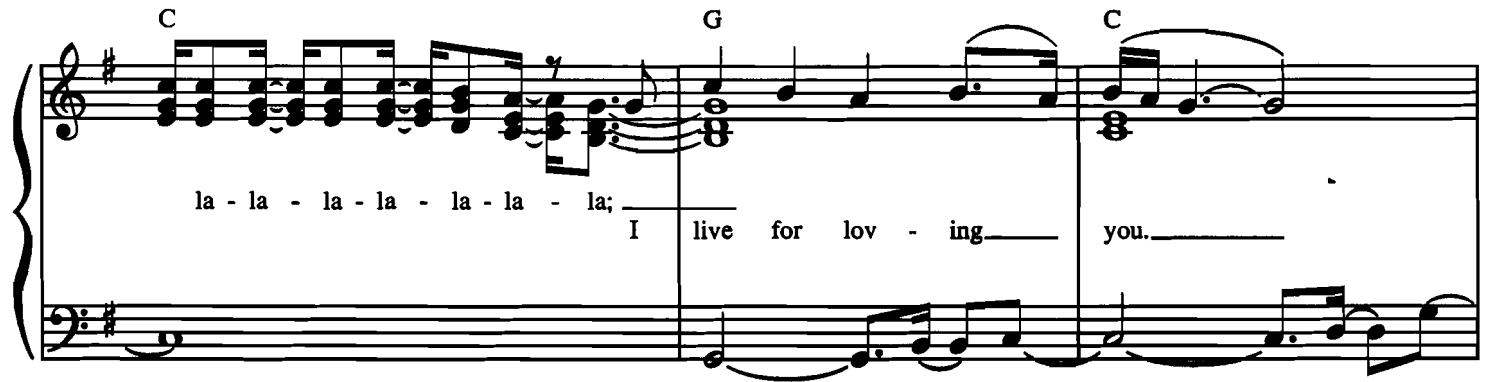
All I want_ to do is love you, love_ you.

2. C G C G




do is live for lov - ing_ you. Ooh.

C G C



la - la - la - la - la - la; I live for lov - ing_ you.

G C G N.C.



All I want_ to do is love you. love_ you. Ooh, _

— la - la - la - la - la - la - la; —

la - la - la - la - la - la - la; —

Ba - by, I live for lov - ing —

you. —

Ooh., —

la - la - la - la - la - la - la; —

Repeat ad lib. and fade

Verse 2:

I find it hard to find the words
 To say what I am feeling.
 I'm so in love, I'm so alive,
 And I know you're the reason why,
 Why I'm so happy all the time.
 Oh, I, I wonder, wonder, wonder why.
 (To Bridge:)

Verse 3:

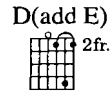
It would never cross my mind,
 To find another lover.
 'Cause after having been with you,
 There could be no other.
 I, just touching you I'm satisfied.
 Oh, I, I wonder, wonder, wonder why.
 (To Bridge:)

Saving Forever For You

From BEVERLY HILLS, 90210 Soundtrack

Words and Music by
DIANE WARREN

Slowly



mf

With pedal



I've nev - er been — so sure — a - bout an - y - thing be - fore, — but this
You'll be my world — as long — as there's a world turn - in' 'round. — And you'll



love I'm feel - ing gon - na be a feel - ing I'll feel for - ev - er more. —
be my heav - en, ba - by, 'til the heav - ens all come fall - ing down. —

F#7+5



Bm7



F#7+5



Bm7



Look - ing in your eyes, -
Look in - side my heart, -

to - mor - row's all I see. -
love is all you'll see. -

F Maj7



C/E



Em7/A



Long as there's - for - ev - er, ba - by,
Lov - ing you - for - ev - er, ba - by,

I will al - ways be _____
liv - ing just - to be _____ }

D



A/C#



Bm7



D/A



sav - ing for - ev - er for you. _____

G



D/F#



Em7



Em7/A



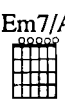
You are - the on - ly one - I'll ev - er give for - ev - er to. -



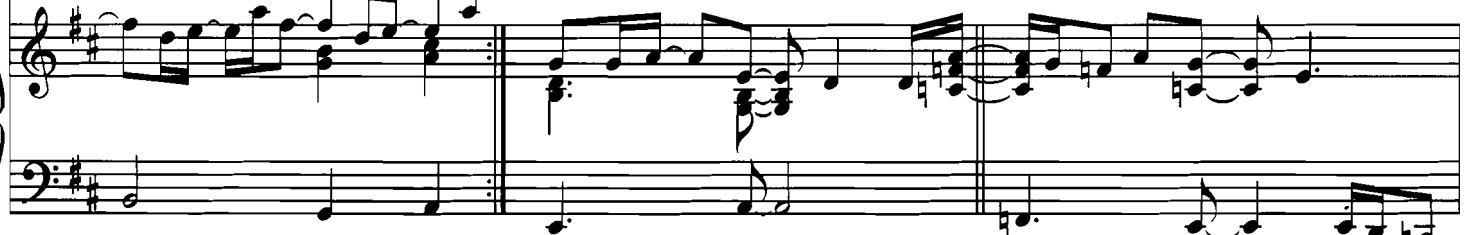
Love for a life - time won't do, _____ wan - na



al - ways stay - to - geth - er, so I'm sav - ing for - ev - er for you. _____



sav - ing for - ev - er for you. _____ For - ev - er,



I'll be lov - ing you. — Long af - ter time — pass - es by I'll be there be - side — you.



Em7/A



D



A/C#



All through it all, I'll be stand-ing by — you. —

Bm7



D/A



G



D/F#



E 7sus4



E7



Em7/A



F#7+5



Bm7



F#7+5



Bm7



Look-ing in your eyes, — to - mor-row's all I see. —

F Maj7



C/E



Em7/A



Long as there's — for - ev - er, ba - by, I will al - ways be —

F#m7/B E B/D#

need- ing you here — with me. — (you. —) Sav- ing for- ev - er for you. —

C#m7 4fr. E/B A E/G#

You are — the on - ly one — I'll ev - er

F#m7 F#m7/B E B/D# C#m7 4fr. E/B

give for- ev - er to. — Love for a life - time won't do, — wan-na

A E/G# F#m7 E/G# A F#m7/B D.S. and fade

al- ways stay — to - geth - er, so I'm sav- ing for- ev - er, — sav- ing for- ev - er — for

Nothing's Gonna Stop Us Now

Words and Music by
DIANE WARREN
and ALBERT HAMMOND

Moderate Rock

F Dm7 Bb

mp

C F Dm7

Look - ing in your eyes I see a par - a - dise, this world.
— so glad I found you, I'm not gon - na lose you, what ev -

Bb C F

— that I found is too good to be true. Stand - ing here be - side you, want —
er it takes I will stay here with you. Take you to the good times, see —

Dm7

Bb

C



— so much to give you this love— in my heart that I'm feel - ing for you.—
 — you through the bad times, what-ev - er it takes is what I'm— gon - na do.—

F

Dm7



Let them say we're cra - zy, I don't care a - bout that.
 Let them say we're cra - zy, what— do— they know.

Bb

C



Put your hand in my hand, ba - by, don't ev - er look back. }
 Put your arms a - round me, ba - by, don't ev - er let go. }

F

Dm7



Let the world a - round us just fall a - part.——

Bb

Eb

C



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

Ba-by, we can make it if we're heart to heart.

And we can build-

Piano accompaniment for the first system.

F

Dm7

Bb



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

— this dream to- geth - er, stand - ing strong for - ev - er, noth - ing's gon - na stop us now...

Piano accompaniment for the second system.

C

F

Dm7



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

— And if this world— runs out of lov - ers we'll — still have each oth - er, noth -

Piano accompaniment for the third system.

Bb



To Coda



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

ing's gon - na stop us, noth - ing's gon - na stop us. I'm — ing's gon - na stop us.

Piano accompaniment for the fourth system.

F



C/F



F



Bb



Oh, all that I need— is you,_____

Gm7



C



F



F/C



F



you're all I ev - er need._____ All that I want_ to do_____

Bb



Gm7



is hold you for - ev - er, for -

C7



C

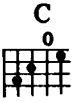

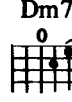


ev - er and ev - er._____ And we can build_


D.S. al Coda


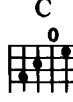

Repeat and fade (lead vocal ad-lib)

Coda


C  F  Dm7 

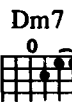

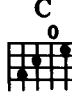
ing's gon - na stop - us.
(And we can build) — this dream to - geth - er, stand - ing strong for - ev - er, noth -




Bb  C  F 

ing's gon - na stop us now. — And if this world — runs out of lov - ers, we'll —



Dm7  Bb  C 

— still have each oth - er, noth - ing's gon - na stop us, noth - ing's gon - na stop us.
(And we can build —



When I See You Smile

Words and Music by
DIANE WARREN

Moderately fast

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a *legato* marking and a dynamic of *mf*. The vocal line consists of a whole rest in the first measure, followed by a melodic phrase in the second and third measures.



The second system continues the vocal and piano parts. The vocal line has lyrics: "Some- times I won- der if I'd ev - er". The piano accompaniment includes triplets in the right hand and a steady bass line in the left hand.



The third system continues the vocal and piano parts. The vocal line has lyrics: "make it through, - through this world_ with- out hav - ing you. -". The piano accompaniment features a more active right hand with chords and moving lines, and a simple bass line.

Dsus4



I just would-n't have a clue..



Some - times it seems like this whole world's clos - in' in on me _
Ba - by, there's noth - in' in this world that could ev - er do



and there's no way of break - in' free... and then I see you
what the touch of your hand can do, — it's like noth - in' I



reach out for me.
ev - er knew.



Some-times_ I wan-na
And when_ the rain is

Em/B  Am  G/B 

give up, wan - na give in. I wan - na quit the fight.
fall - ing I don't feel it, cause you're here with me.

Then one look at you, ba - by, can make ev - 'ry - thing — al - right,
And one look at you, ba - by, is all that I ev - er - need,

make ev - 'ry - thing al - right. — }
it's all I ev - er need. — }

G  G/D  D  C 

When I see you smile



I can face the world... Oh, _____ you know

I can do an - y - thing. _____ When I

see you smile _____ I see a ray of light..

Oh, _____ I see it shin - in' right through the rain.

The musical score is written for guitar and piano. It features a vocal line with lyrics and piano accompaniment. The key signature is one sharp (F#). The guitar part includes several chord diagrams: G (x00033), D (023232), G/D (x02033), D (023232), C (x32033), G (x00033), D (023232), and C (x32033). The piano part includes triplets and slurs. The lyrics are: "I can face the world... Oh, _____ you know", "I can do an - y - thing. _____ When I", "see you smile _____ I see a ray of light..", and "Oh, _____ I see it shin - in' right through the rain." The score is arranged in four systems, each with a vocal line and piano accompaniment.



When I see you smile, —

1.



ba - by, when I see you — smile at — me.



2.






ba - by, when I see you smile at me. Some-times I wan-na


Em/B  Am  G/B 

give up, I wan-na give in, I wan-na quit the fight.



C  Em/B  D 

Then one look at you, ba-by, can make ev - 'ry - thing - al -right,



ev - 'ry - thing - al-right. It's al -



E  D/F# 

right.





Musical notation for the first system, including piano accompaniment and guitar chord diagrams for Bm and E.



Musical notation for the second system, including piano accompaniment and guitar chord diagrams for A, A/E, E, and D. Lyrics: "When I see you smile"



Musical notation for the third system, including piano accompaniment and guitar chord diagrams for A and E. Lyrics: "I can face the world. — Oh, — you know"



Musical notation for the fourth system, including piano accompaniment and guitar chord diagrams for D, E, and A. Lyrics: "I can do an - y - thing. — When I"

A/E E D

see you smile I see a ray of light..

A E D

Oh, I see it shin-in' right through the rain.

E A A/E E

When I see you

D A

smile, yeah, I can face the world. Oh,

you know I can do an - y - thing, now. When I

see you smile, oh yeah,

ba - by, when I see you smile,

smile at me.

Completely

D I A N E  A R R E N

Usually the person who writes a foreword like this does so because of great admiration. In this particular case, I'm writing this foreword because of pure unadulterated jealousy.

Every time I hear a Diane Warren song, I turn green. How can anybody seem to be able to turn out a hit song at will?

Diane has the uncanny ability to take everyday, relatable situations and turn them into songs with universal appeal. Her songs are so potent because just about everyone can identify with what she says in them.

I'm sure you, as I, have sat down on occasion and have tried to put thoughts into words and music. I have been around music all my life. I've always harbored the thought, "if 'so and so' can do it, then I ought to be able to do it". I've tried. Believe me, it's not easy. The talent that Diane has belongs to a select few. Obviously, it's God-given. The overwhelming majority of us haven't been so blessed.

I have extraordinary admiration for this wonderful and talented woman. I do envy her, but not seriously. I thank her for making such a magnificent contribution to us through her music.

Diane Warren is truly special.



Dick Clark

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COMPLETELY
Michael Bolton

DON'T TAKE AWAY MY HEAVEN
Aaron Neville

I'LL NEVER GET OVER YOU GETTING OVER ME
Exposé

WHEN THE NIGHT COMES
Joe Cocker

SAVING FOREVER FOR YOU
Shanice

SET THE NIGHT TO MUSIC
Roberta Flack with Maxi Priest

LIVE FOR LOVING YOU
Gloria Estefan

LOVE WILL LEAD YOU BACK
Taylor Dayne

RHYTHM OF THE NIGHT
Dr. Barge

BY THE TIME THIS NIGHT IS OVER
Kenny G, featuring Peabo Bryson

CHRISTMAS THROUGH YOUR EYES
Gloria Estefan

TIME, LOVE & TENDERNESS
Michael Bolton

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