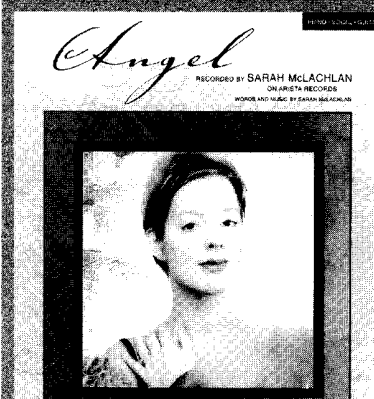
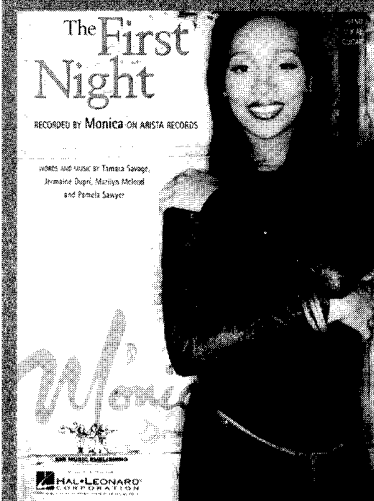
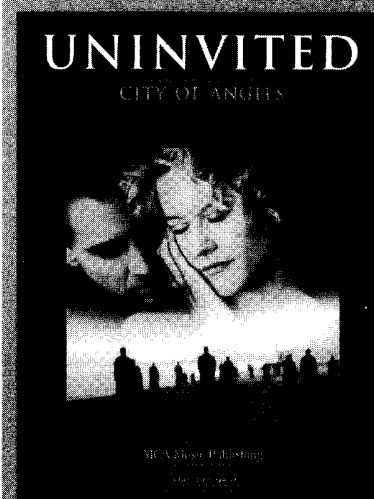
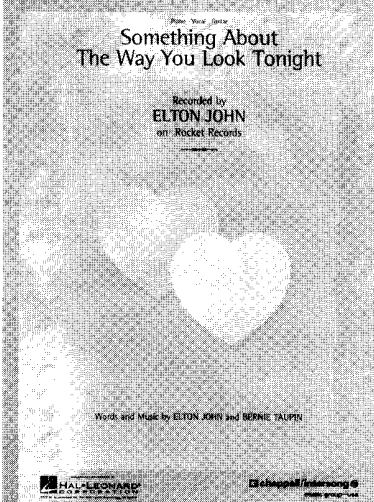


CHART HITS OF '98-'99

- | | |
|---|--|
| All My Life 4
K-Ci & JoJo | 100 Lullaby
Shawn Mullins |
| Angel 18
Sarah McLachlan | 110 My Father's Eyes
Eric Clapton |
| Angel Of Mine 13
Monica | 116 My Heart Will Go On
(Love Theme From 'Titanic')
Celine Dion |
| The Boy Is Mine 24
Brandy & Monica | 122 Nobody's Supposed
To Be Here
Deborah Cox |
| Doo Wop (That Thing) 38
Lauryn Hill | 128 Slide
Goo Goo Dolls |
| The First Night 44
Monica | 136 Something About The
Way You Look Tonight
Elton John |
| From This Moment On 31
Shania Twain | 142 Take Me There
Blackstreet & Mya |
| (God Must Have Spent)
A Little More
Time On You
'N Sync | 148 Thank U
Alanis Morissette |
| Heartbreak Hotel 55
Whitney Houston | 93 To Love You More
Celine Dion |
| I Don't Want To Wait 62
Paula Cole | 154 Torn
Natalie Imbruglia |
| I'll Be 70
Edwin McCain | 162 Tubthumping
Chumbawamba |
| Iris 76
Goo Goo Dolls | 172 Uninvited
Alanis Morissette |
| Jumper 86
Third Eye Blind | 168 You're Still The One
Shania Twain |



ALL MY LIFE

Words by JOEL HAILEY
Music by JOEL HAILEY and RORY BENNETT

Slowly, somewhat freely

mf
With pedal

C(add9) F6/9 Gsus2/B F#sus2/C

Ebsus2/G Fmaj7 Csus2/E Bbsus2/D Cmaj7(add13) Am7(add4)

C/F E5 N.C.

Ba - by, ba - by, ba - by, ba - by, ba - by, ba - by,

Slowly, steadily

Dm C G/B C G/B

ba - by, ba - by, ba - by, ba - by, babe.
(Vocal 1st time only)

Original key: D \flat major. This edition has been transposed down one half-step to be more playable.

Am7 Dm C G

1 C G/B Am7 2 C G

Am7 C C/B Am7

I will nev - er find an - oth - er lov - er sweet - er than

F(add2) G5 C C/B

you, sweet - er than you. — And I will nev - er find an - oth - er

Am7 F Gsus 3fr

lov - er more pre-cious than you, — more pre-cious than you. — Girl, you are

C C/B Am7 F(add2)

close to me, you're like my moth-er, close to me, you're like my fath-er, close to me, you're like my sis-ter,

Gsus 3fr Am7 F(add2)

close to me, you're like my broth-er. You are the on - ly one. — You're my ev -

Dm7 G Dm C

- 'ry - thing and for you — this song — I sing. — all my life —

And

G/B C G/B Am7

I prayed for some - one — like you and

Dm C G/B C Em7

I thank God — that — I, that I fin - al - ly found

Am7 Dm C G/B

— you. For all my life — I

E/G# Am7 F G Am

prayed for some - one — like you, and I hope that — you



feel the same way too. Yes, I

To Coda



pray that you do love me too. I said you're



all that I'm thinking of.



Da, da, da, da, da. Da, da, da, da, da. Da, da, da, da, da. Da, da,

Gsus C C/B Am

da, da, da. Said I prom-ise to nev-er fall in love — with a strang-er.

F(add2) Gsus Am7

You're all I'm think-ing of. I praise the Lord a-bove for send-ing me your love.

Fmaj7 Dm9 G

I cher-ish ev-'ry hug. I real-ly love you. For

D.S. al Coda

CODA G Am G/B Dm

do love — me. You're all — that — I ev-

Bm7 \flat 5 E Am A/C \sharp

- er know. When you smile ___ on my face, _ all I see ___ is a glow. You turned _

Dm Bm7 \flat 5 E

___ my life ___ a - round. You picked _ me up ___ when I ___ was down. _

Am A/C \sharp Dm Bm7 \flat 5

___ You're all that I ev - er know. When you smile life is glow.

E Am A/C \sharp Dm

You picked me up when I was down. Say'n you're all that I ev - er know.

Bm7b5 E Am

When you smile life is glow. You picked me up when I was down. And I

F G Am G Am G/B C G/B

hope that — you feel the same — way too. —

Am F G Am G Am G/B

— Yes, I pray that — you do love — me

C Am7 A/C# Dm C

too. — In all my life —

G/B C Am7 Dm C

I prayed for some - one like you and I thank God

G/B C Em7 Am7 Dm C

that I, that I fin - al - ly found you. For all my life

G/B E/G# Am7

Repeat and Fade

I prayed for some - one like you. Yes, I

Optional Ending

Am7 F G Am G Am G/B C

you.

ANGEL OF MINE

Words and Music by TRAVON POTTS
and RHETT LAWRENCE

Easy R & B Ballad

Chords: G6/9, A, Bm, G6/9, A, Bm, G6/9, A, Bm, A/C#, D, D/F#, Gmaj7, G6/9, A, Bm, G6/9, A, Bm, G6/9, A, Bm.

Lyrics:

When I first saw you I al - read - y knew _____ there was some-thing

in - side _ of you, some-thing I thought that I would nev - er find, _

Original key: D \flat major. This edition has been transposed up one half-step to be more playable.

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A/C# D D/F# Gmaj7 G6/9 A Bm

an - gel - of mine. — I look at you look-ing at me. —
 Noth-in' means more to me than what we share. —
 When I first saw you I al-read-y knew —

G6/9 A Bm G6/9

Now I know why they say the best things are free. — I'm gon-na love you. Boy, you
 No one in this whole world can ev - er com - pare. — Last night the way you moved is
 there was some-thing in - side of you, — some-thing I thought that I would

To Coda ⊕

A Bm A/C# D D/F# Gmaj7 Em7

are so fine, — an - gel of — mine. — How you changed my world you'll
 still on my mind, — an - gel of — mine. — What you mean to me you'll
 nev - er find, — an - gel of — mine. —

F#7 F#7#5 Gmaj7 C

nev - er know. — I'm dif-f'rent now. — You helped me grow. — } You
 nev - er know. — Deep in - side — I need to show. — }

G6/9 A Bm G6/9

came in - to my life sent from a - bove. — When I lost all hope, you

A Bm G6/9 A Bm

showed me love, — uh. — I'm check-in' for you. Boy, you're right on time, —

A/C# D D/F# Gmaj7 1 2 N.C.

an - gel of mine. — I nev-er knew I could feel —

A7sus A7 F#7/A# F#7 Bm

— each mo - ment — as if they were new. — Ev - 'ry breath —

G7sus C#m7b5 F# Bm7 A/C# D

— that I take, — the love — that we make, — I on - ly share it with you, —

B D.S. al Coda CODA G6/9

— you, you, - you. You came in - to my life

A Bm G6/9 A Bm

sent from a - bove. — When I lost all hope, you showed me love, — uh huh. —

G6/9 A Bm A/C# D D/F# Gmaj7

— I'm check-in' for you. Boy, you're right on time, — an - gel of mine. —

Em7 F#7 F#7#5 Gmaj7

How you changed my world you'll nev - er know. _____ I'm dif-f'rent now. — You

C G6/9 A Bm

helped me grow. _____ I look at you look - ing at me. _____

G6/9 A Bm G6/9

Now, I know why they say the best things _ are free. _____ Check-in' for you. Boy, you're

A Bm A/C# D D/F# Gmaj7

right on time, _____ an - gel of _____ mine. _____

rit.

ANGEL

Words and Music by
SARAH McLACHLAN

Gently

C F(add9)/C C

mp

F(add9)/C Dm

Spend all your time wait - ing
straight line,

F C

for that sec - ond chance, — for a break that would make —
and ev - 'ry - where you turn there's vul - tures and thieves —

Fsus2/A G Dm7

— it o - kay. — There's al - ways some — rea - son
at your back. — Storm keeps on — twist - ing.

F F#sus2 C

to feel — not good e - nough, and it's hard at the end —
Keep on build - ing the lies that you make up for all —

F#sus2/A G Dm7

— of the day. — I need some dis - trac - tion
— that you lack. — It don't make no dif - f'rence

F C

oh — beau - ti - ful re - lease. — Mem - o - ry
es - cap - ing one last time. — It's eas - i - er

F#sus2/A G Dm

seep from my — veins. Let me be emp - ty
to be - lieve in this sweet mad - ness,

F C

oh and weight - less and may - be I'll find some
oh this glo - ri - ous sad - ness that brings me

Am7 G7 C C6

peace to to - night — } in the arms of the an -
to my knees — }

C Em

gel. Fly a - way — from here, —

F

from this dark, cold — ho - tel room

C Am7 G7

and the end - less - ness that you fear.

G7sus C

You are pulled from the wreck - age

Em

of your si - lent rev - er - ie.

F Fsus F

You're in the arms of the an - gel.

C Am7 G To Coda ⊕

May you find _____ some com - fort _____

C F/C C

_____ here.

F(add9)/C D.S. al Coda

You're so tired of _____ the

CODA ⊕ C

_____ here.

F F#sus

You're in the arms _____ of _____ the

F C Am

an - gel. May you find

G7 G7sus C F(add9)/C

some com - fort here.

C F(add9)/C

C F(add9)/C C

THE BOY IS MINE

Words and Music by LaSHAWN DANIELS,
JAPHE TEJEDA, RODNEY JERKINS,
FRED JERKINS and BRANDY NORWOOD

Moderately fast

F#m9



8vb

mp

C#m9



loco

F#m9



Brandy: Excuse me, can I please talk to you for a minute?

Monica: Uh huh, sure. You know,

8vb

C#m9



you look kind of familiar. Brandy: Yeah, you do too. But, um, I just wanted to know, do you know

F#m9
2fr

somebody named... You know his name. Monica: Oh, yeah, definitely. I know his name.

C#m9

Brandy: Well, I just want to let you know that he's mine. Monica: Heh, no no. He's mine.

loco

F#m9
2fr

C#m9

You need to give it — up; I've had a - bout e - nough. It's not hard to

F#m9
2fr

see; the boy is mine. I'm sor - ry that — you seem to be con -

C#m9



fused. _____ He be - longs to me; the boy is

F#m9



mine. — { Think it's time we got — this straight; — we'll sit and talk face — to face. —
Must you do the things — you do? — You keep on act - ing like — a fool. —

C#m9



— There is no way you could — mis - take — him for — your man. Are you — in - sane? —
— You need to know it's me, — not you, — and if you did - n't know it, girl, — it's true. —

F#m9



— You see, I know that you — may be — just a bit jeal - ous — of me, —
— I think that you should re - al - ize — and try to un - der - stand why —

C#m9



but you're blind if you can't see that his love is all in me.
 he is a part of my life. I know it's kill - ing you in - side.

F#m9



See, I tried to hes - i - tate; I did-n't want to say what he told me,
 You can say what you wan - na say, what we have you can't take.

C#m9



he said with-out me he could - n't make it through the day. Ain't that a shame?
 From the truth you can't es - cape. I can tell the re - al from the fake.

F#m9



But may-be you mis - un - der - stood 'cause I can't see how he could
 When will you get the pic - ture? You're the past and I'm fu - ture.

C#m9

To Coda ⊕

— want to tell you some-thing that's so good, — for my love is all it took. —
 — Get a-way, it's my time to shine. — If you didn't know, the boy is mine. —
 The boy is

F#m9

D.S. al Coda

mine. } You need to give it —

CODA ⊕

F#m9

mine. } You need to give it —

C#m9

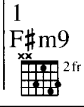
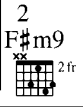
up; I've had a-bout e-nough. It's not hard to see; the boy is

F#m9

C#m9


mine. I'm sor-ry that you seem to be con-fused. He be-longs to

1 F#m9 2 F#m9


me; the boy is mine. You need to give it mine. I can be sure it's love. I've found,

C#m9




— you simply can't, I won't allow. — The boy is mine without a doubt.

F#m9



— You might as well throw in the towel. — What makes you think that he wants you.

C#m9



— when I'm the one that brought him to the special place that's in my heart?.

F#m9
2fr

He was my lov - er from the start. The boy is mine. You need to give it up; I've had a - bout e -

C#m9

F#m9
2fr

nough. It's not hard to see; the boy is mine. I'm sor - ry that -

C#m9

1, 2

you seem to be con - fused. He be - longs to me; the boy is

F#m9
2fr

3

N.C.

mine. You need to give it me. The boy is mine.

FROM THIS MOMENT ON

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

Free tempo



Female:
(Spoken:) I do swear (Sung:) that I'll al - ways be there. _

mf



I'd give an - y - thing _ (Spoken:) and everything, (Sung:) and I will al - ways care. _



Through weak - ness and strength, _ hap - pi - ness and sor - row,

(Spoken:) for better, for worse, I will love you (Sung:) with ev - 'ry beat — of my heart. —

From this

Slowly

mo - ment life has be - gun. — **Male:* From this mo - ment —

you are the one. — *Female:* Right be - side — you *Both:* is where I be - long, —

* Male vocals sung an octave higher throughout.

Am D G5 3fr

from this mo - ment on. _____ *Male:* From this mo - ment I have been blessed..

C(add2) D5 5fr

Female: _____ I live on - ly *Male:* for your hap - pi - ness. _____ And for your..

C(add2) G5 3fr Am D

Both: _____ love I'd give my last breath, _____ from this mo - ment on. _____

C(add2) G C(add2)

Female: I give my hand _ to you _ with all _ my heart. _____ *Male:* Can't



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



Both:
You and I — will nev - er be — a - part. — My dreams — came true —



N.C.

be - cause — of you. — *Female:* From this



Both:
mo - ment, as long as I live, — I will love you, — I

E D A

prom - ise you this. _____ There is noth - ing I would - n't give, _____

Bm E D(add2) A F#m7

from this mo - ment on. _____

D(add2) E A

Female: You're the rea - son I _____ be - lieve _ in

D E

love, _____ *Male:* and you're the an - swer to _____ my prayers _ from

A




up a - bove. _

Both: All we need _ is just _ the two _ of




D




us. _

F#m7

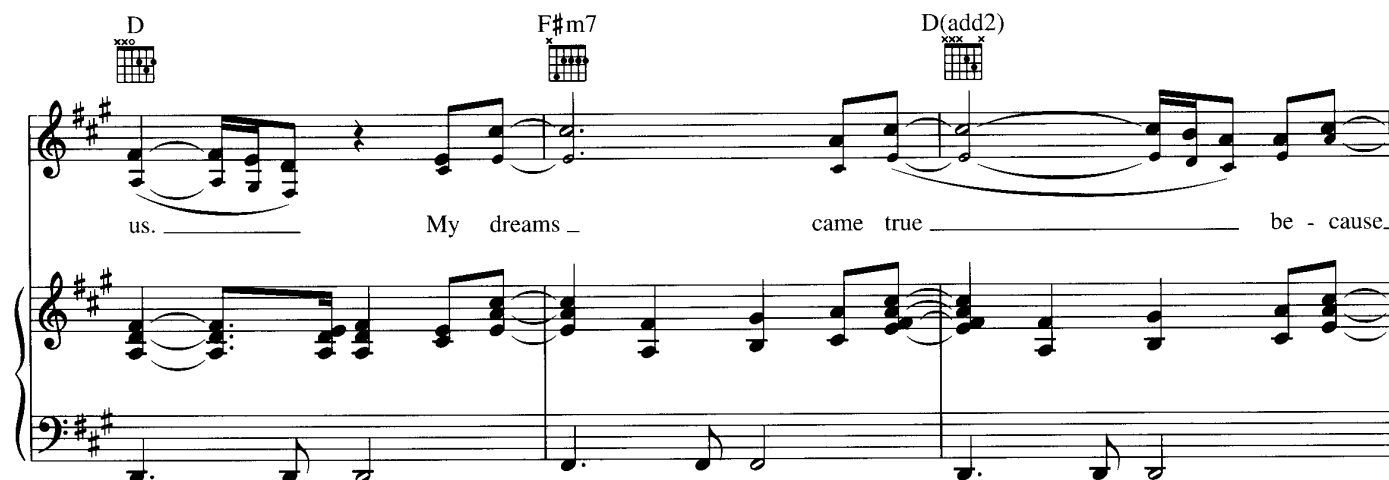


My dreams _

D(add2)



came true _ be - cause _



A



of you. _

A/E



E



N.C.

From this



B



mo - ment,

F#



as long as I live, _ I _ will



E F# E

love you, _____ I prom-ise you this. _____ There is noth-ing I would-n't give, _

B C#m F# E(add2)

_____ from this *Female:* mo-ment. I will love _____ you, *Male:* I will love _____ you _____ *Female:* as

B C#m F#

long as I live, _____ *Both:* from this mo-ment

E(add2) B/D# F#7 B

on. _____ on. _____ *Female:* Mm, _____ *Both:* mm. _____

rit.

DOO WOP

(That Thing)

Written by
LAURYN HILL

Moderately

Am Gm

Girls, you know you bet - ter _____ watch out. _____ Some

mf

Am Gm Am

guys, some guys are on - ly _____ a - bout _____ that thing, that _____ thing, that _____

Gm Am/E Gm/D

thing, _____ that thing, that _____ thing, that _____ thing. _____

Bb Am Gm Bb Am Gm Bb Am Gm

Yeah, yeah. — Yeah, yeah. — Yeah, yeah. —

Bbmaj7 Am7 Gm7 Am Gm

Yeah, yeah. — Rap 1, 2 (See additional lyrics)

Am Gm Am

Gm Am 1 Gm

2, 3

Gm Bb Am Gm7/D Am Gm

Am Gm N.C.

Bb Am Gm7

Come a -

Bb Am Gm Bb Am Gm Bb Am Gm

gain. { When, when, Yo, yo, } come a - gain. Freight train, come a - gain. { My friend, N. C. string, } come a -

To Coda ⊕

B♭maj7 **Am7** **Gm7** **Am** **Gm**

gain. Yeah, yeah. — Guys, you know you bet - ter — watch out. — Some

Am **Gm** **Am**

girls, some girls are on - ly — a - bout — that thing, that — thing, that —

Gm **Am** **Gm** **Gm/B♭** **Am** **Gm/D** **D.S. al Coda**

thing, — that thing, that — thing, that — thing. —

CODA ⊕ **Am** **Gm**

Watch out, watch out. — Look out, look out. —

Am Gm Am

Watch out, watch out. — Look out, look out. — Watch out, watch out. —

Gm Am Gm

Look out, look out. — Watch out, watch out. — Look out, look out. —

Am Gm Am

Girls, you know you bet - ter — watch out. — Some guys, some guys are on - ly —

Gm Am Gm

— a - bout — that thing, that — thing, that — thing, — that

Am

Repeat and Fade

Optional Ending

thing, that ___ thing, that ___ thing. ___ thing. ___

Additional Lyrics

Rap 1: It's been three weeks since you've been lookin' for your friend,
The one you let hit it and never called you again.
'Member when he told you he was 'bout the Benjamins.
You act like you ain't hear him, then give 'em a little trim.
To Begin, how you think you really gon' pretend?
Like you wasn't down, then you called him again.

Plus when, you give it up so easy you ain't even foolin' him.
If you did it then, then you probably fuck again.
Talkin' out your neck sayin' you're a Christian,
A Muslim sleepin' wit' the gin.
Now that was the sin that did Jezabel in.
Who you gon' tell when repercession spin?

Showin' off your ass 'cause you're thinkin' it's a trend.
Girlfriend, let me break it down for you again.
You know I only say it 'cause I'm truly genuine.
Don't be a hard rock when you really a gem.
Baby girl, respect is just the minimum.
Niggas fucked up and you still defendin' 'em.

Now, Lauryn is only human.
Don't think I haven't been through the same predicament.
Let it sit inside your head like a million in Philly Penn.
It's silly when girls sell their souls because it's in. Look at where you bein.
Hair weaves like Europeans, fake nails done by Koreans.

Rap 2: The second verse is dedicated to the men
More concerned wit' his rims and his timbs than his women.
Him and his men come in the cub like hooligans.
Don't care who they defend, popping Yang like you got yen.

Let's not pretend,
They wanna pack pistol by they waist men.
Cristal by the case men, still they in they mother's basement.
The pretty face men claimin' that they did a bid men.
Need to take care of their three and four kids, men.

They facin' court case when the child support's late.
Money takin', heart breakin. Now you wonder why women hate men.
And the sneaky, silent men, the punk domestic violence men.
The quick to shoot the semen stop actin' like boys and be men.

How you gon' win when you ain't right within? (3x's)
Uh-uh, come again.

THE FIRST NIGHT

Words and Music by TAMARA SAVAGE, JERMAINE DUPRI,
MARILYN McLEOD and PAMELA SAWYER

Slowly

Dm

mf

Ba - by, ba - by, tell me what's up? Can you hear me? A - do -

G **1-3 Bb/C** **4 Dm**

what do I need to turn it up, huh, { huh? }
what? up, huh? * Boy, this eve -
huh?

- ning, was it on - ly me feel - in' com - plete - ly down to be o -
- in' watch - in' your T V. I felt it was com - in' the clos - er that you got to -

Original key: Eb minor. This edition has been transposed down one half-step to be more playable.

*Vocal written one octave higher than sung.

Bb/C Dm

- pen, down to be o - pen for some sat - is - fac - tion? Did - n't wan - na say yes,
 me. Want - ed to touch you, want - ed to kiss you and some-how in one

G Bb/C Dm

pray your re - ac - tion. I knew it was wrong for feel - in' this way,
 night dis - cov - er I love you. Felt so right, but it felt so wrong.

G Bb/C

es - pe - cially the thought of giv - in' in on the first date. Could - n't let go,
 And look how you're car - ry - in' on, try - in' to say

Dm G

it stayed on my mind. At the end of the night I had to de - cide.
 things to get me to stay, but my watch tells me it's get - tin' too late.

Dm

I was I'm } think - in', — I should make a move, but I won't. I know you're

G Bb/C Dm

pro - b'ly think - in' some-thin' is wrong, know - in' if I do — that it won't be

G Bb/C

right. I don't get down on the first night.

Dm G

I should make a move, but I won't. I know you're pro - b'ly think - in' some-thin' is

Asus A B \flat maj7 C

you got - ta wait, my love. Ba - ba -

F

by, that's the way it's got to be.

E \flat Dm A

Get to know me so we can do this.

Dm G

I should make a move, but I won't. I know you're prob'ly think - in' some-thin' is

Lead vocal-ad lib.

Bb/C Dm

wrong, know - in' if I do — that it won't be right. I don't get

G Bb/C Dm

down on the first night. I should make a move, but I won't. I know you're

G Bb/C Dm

pro-b'ly think-in' some-thin' is wrong, know-in' if I do — that it won't be right. I wan-na get

1,2 G Dm 3 N.C.

down, but not the first night. — down, but not the first night. —

(God Must Have Spent) A LITTLE MORE TIME ON YOU

Words and Music by CARL STURKEN
and EVAN ROGERS

Gently, with motion

mf

Chord Diagrams:

- B \flat (Fret 1)
- E \flat (Fret 3)
- F (Fret 1)
- Gm7 (Fret 3)
- B \flat (Fret 1)
- E \flat (Fret 3)
- F (Fret 1)
- B \flat (Fret 1)
- E \flat (Fret 3)
- F (Fret 1)
- Gm7 (Fret 3)
- B \flat (Fret 1)
- E \flat (Fret 3)
- F (Fret 1)
- B \flat (Fret 1)
- E \flat (Fret 3)
- F(add2) (Fret 1)
- Dm (Fret 1)
- E \flat (add2) (Fret 3)

Can this be true? — Tell me,
all of cre - a - tion, all things

can this be real? — How can I put — in - to words —
great and small, — you are the one — that sur - pass -

Bb F(add2) Dm

— how I feel? — My life was com - plete. — I thought I was whole. —
 - es them all. — More pre - cious than an - y dia - mond or pearl, —

Eb(add2) Bb

Why do I feel — like I'm los - ing con - trol? — I nev - er
 they broke the mold — when you came — in this world. — And I'm

§ Eb Bb

1., 3. thought that love could feel — like this — and you
 2. try - in' hard to fig - ure out — just

Eb(add2) Bb

changed my world with just — one kiss. —
 how I ev - er did — with - out — the

E \flat (add2) **D**

How can it be _____ that right _____ here with me _____ there's an
warmth of your smile. _____ The heart _____ of a child _____ that's deep in -

E \flat (add2) **Fsus** **F** **B \flat** **E \flat** **3fr**

an - gel? _____ It's a mir - a - cle. _____ } Your love is like a riv - er,
side _____ leaves me pur - i - fied. _____ }

F **Gm7** **3fr** **B \flat** **E \flat** **3fr**

peace - ful and deep. _____ Your soul is like a se - cret that I

F **B \flat** **E \flat** **3fr**







nev - er could keep. _____ When I look in - to your eyes I















know that it's true. — God must have spent — a lit - tle more time — on you, —














oh. — Lit - tle more time. —

Yes, He — did. — In — on you, on you, on you, — you. —

2, 3     To Coda 

On you, on you, on you, — you. — On you, on you, on you, —

D.S. al Coda
(take 2nd ending)

F Gm7 Bb Eb(add2) F Bb
 you. _____ On you, on you, on you, _____ you. _____ Nev-er

CODA

Ab Gm7 Ebmaj7 F
 God must have spent _____ a lit - tle more time _____ on you, _

Eb(add2) Fsus F Eb(add2)
 _____ you. _____

Fsus F Fsus F Bb
 Lit-tle more time _ on you. _____

rall. *a tempo*

HEARTBREAK HOTEL

Words and Music by TAMARA SAVAGE,
CARSTEN SCHACK and KENNETH KARLIN

Relaxed R&B groove

N.C.  

This is the Heart-break Ho - tel. — This is the Heart-break

mf


Ho - tel. — This is the Heart - break Ho - tel. — This is the

Heart - break Ho - tel. — This is the Heart - break

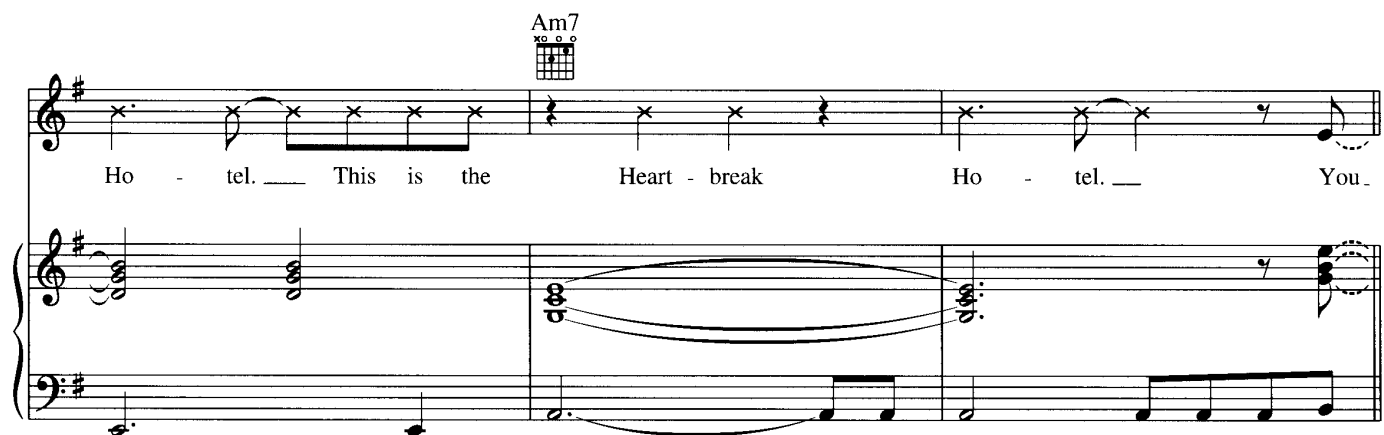
 

Original Key: Eb minor. This edition has been transposed up one half-step to be more playable.

Am7



Ho - tel. — This is the Heart - break Ho - tel. — You.



Em7




— said — you'd — be here — by nine, — in - stead —
see that — you've — been do - in' wrong, — played —

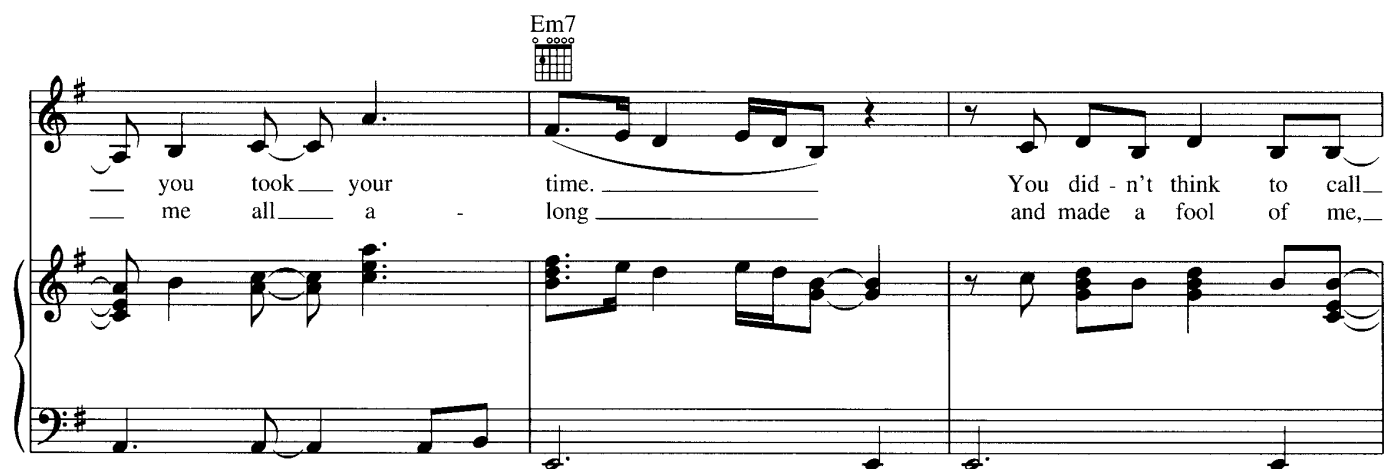
Am7




Em7



— you took — your time. — You did - n't think to call —
— me all — a — long — and made a fool of me, —



Am7




— me, boy. Here I sit, — try -
— ba - by. You got — it all wrong — to think —

Em7





Am7




ing not to cry ask - ing my - self
that I would - n't find out that you were cheat - ing on

Em7



why me. How could you do this to me, mmm, you do it to me?

Am7



F#m7b5




ah, ba - by. Since you're not a - round for me to tell you, ba - by, face -

B7



Em7



to face, I'm writ - ing you this let - ter and

F#m7b5



B7 C(add2)

this is what I have to say:

Em7 Am7

All I real - ly want - ed was some of your time. In - stead, you told me lies when some-one else was

Em7

on your mind. What you do to me, what you do. Look what you did

Am7 Em7

to me, oh. ba - by. I thought that you were some-one who would

Am7



do me right — un - til you played with my e - mo - tions and you made me cry. — What you do —

Em7



Am7



— to me. Can't take what you did — to me.

1

2

Em7



Now, I Heart - break

G/A



Ho - tel. — This is the Heart - break Ho - tel. — This is the

Em7 G/A

Heart - break Ho - tel. — This is the Heart - break

Em7

Ho - tel. — This is the Heart - break Ho - tel. — This is the

G/A Em7

Heart - break Ho - tel. — All I real - ly want - ed was some
Lead vocal - ad lib.


Am7

of your time. — In - stead, you told me lies when some-one else was on your mind. — What you do —

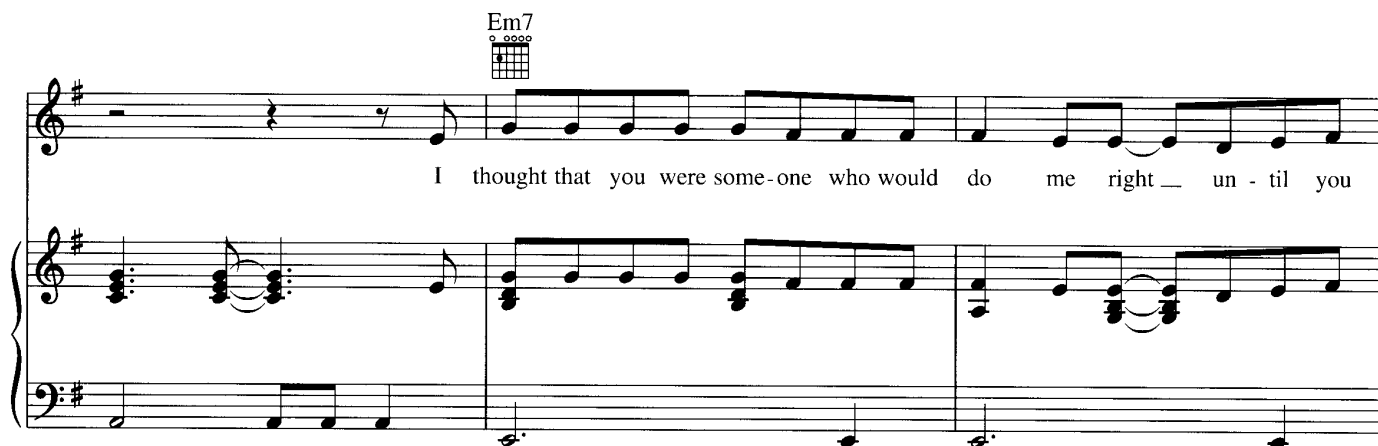
Em7  Am7 

— to me. Look what you did — to me.



Em7 

I thought that you were some-one who would do me right — un - til you




Am7  Em7 

played with my e - mo - tions and you made me cry. — What you do — to me.



Am7  **Optional ending**  **Repeat and Fade**

Can't take what you did — to me.



I DON'T WANT TO WAIT

Words and Music by
PAULA COLE

Strongly

So o - pen up — your morn - ing light — and

say a lit - tle prayer_ for I. — You know that if we are — to stay — a - live, — then

see the peace _ in ev - 'ry eye. — Du du du — du du,

C6/9



du du du — du du, du du du — du du du. —

G(add2)



She had two — ba — bies,
He showed up — all wet

C6/9



one was six — months, one — was three, in the war — of for-ty — four. —
on the rain — y front — step wear-ing shrap — nel in his skin. —

G(add2)



Ev — 'ry tel — e — phone ring, ev — 'ry heart — beat sting — ing when she
And the war — he saw lives — in — side — him still. — It's so

Em7 D Cmaj9

thought — it was God — call - ing her. — Oh, would_
hard — to be gen - tle and warm. — The years —

Em D6 C(add9)

— her son — grow — to know his fa - ther?
— pass by, — and now — he has — grand-daugh - ters. — }

G(add2) D(add4)/F# Em11 Dsus

I don't want to wait for our lives — to be o - ver. — I want —

C6 G(add9)/B Dsus/A Dsus

— to know — right now, what will it be? —

G(add2) D(add4)/F# Em11 Dsus

I don't want to wait for our lives to be o - ver. Will it

C6 G(add9)/B 1 Dsus/A G(add2)

be yes, or will it be sor - ry? Du du du du du,

C6/9

du du du du du, du du du du du.

2 Dsus/A G7(add4)

Oh, so you look at me from a - cross

Am9 \flat 13

the room. — You're wear-ing your an-guish a - gain. — Be-lieve —

B \flat (add2)

Fsus



C(add9)



— me, I know the feel - ing; it sucks — you in - to the jaws — of an - ger.

G7(add4)



Oh, — so breathe a lit-tle more deep - ly, my love. All we

Am9 \flat 13B \flat (add2)

have is this ver - y mo - ment, — and I don't want to do what his — fa-ther and his fa-ther and

Fsus Gsus2

his fath-er did. I want to be here now. ____ So

Gsus2/F Gsus2/E Gsus2/D Gsus2/C

o - pen up ____ your morn - ing light ____ and say a lit - tle prayer ____ for I. ____ You know that

Gsus2/F Gsus2/E Gsus2/D Gsus2/C

if we are ____ to stay ____ a - live, ____ then see the peace ____ in ev - 'ry eye. ____

G(add2) D(add4)/F# Em11 Dsus

I don't want to wait for our lives ____ to be o - ver. ____ I want ____

C6 G(add9)/B Dsus/A Dsus G(add2) D(add4)/F#

— to know_ right now, what will it be? — I don't want to wait for our lives _

Em11 Dsus C6 G(add9)/B

— to be o - ver. — Will it — be yes, — or will — it be... —

1 2
 Dsus/A Dsus Dsus/A G(add2)

sor - ry? — Du du du — du du,

C6/9 1

du du du — du du, du du du — du du du. —

2

Gsus2/F

Gsus2/E

So o - pen up ___ your mor - ning light ___ and

Gsus2/D

Gsus2/C

Gsus2/F

Gsus2/E

say a lit - tle prayer _ for I. ___ You know that if we are ___ to stay _ a - live, _ then

Gsus2/D

Gsus2/C

F(add2)

see the love ___ in ev - 'ry eye. _____

Repeat and Fade

Reprise theme of "Me"

I'LL BE

Words and Music by
EDWIN MCCAIN

Gently

C5 3fr F#sus2 1

mf

2 C F

The strands in your eyes — that col - or them —
rain falls — an - gry on the

C G/B

won - der ful — stop me — and steal my — breath. —
tin roof as — we lie — a - wake in my bed. —

F/A C F

And em - 'rals from moun - tains thrust towards the sky, —
And you're my sur - viv - al, you're my liv - ing proof.

Original key: B Major. This edition has been transposed up one half-step to be more playable.

C G/B

nev - er re - veal - ing their depth. }
my love is a - live and not dead. }

F/A C G/B F/A

And tell me that we be - long to -

G/B C G/B F/A

geth - er. Dress it up with the trap - pings of love..

G C G/B F/A

I'll be cap - ti - vat - ed, I'll hang from

G/B C G/B

your — lips in — stead of — the — gal — lows of heart — ache — that

F/A G(add4)

hang from a — bove. —————

C Am7 F C

I'll be your cry — in' shoul — der, ————— I'll ————— be —

G/B F(add2)/A C

————— love su — i — cide. ————— And I'll be

F C

bet - ter when I'm old - er, _____ I'll _____ be _____ the

G/B F/A C5 3fr To Coda ⊕ Fsus2

great - est fan of your — life. _____

C5 3fr G/B Fsus2/A D.S. al Coda

And

CODA

Am7

_____ And I've _____ dropped out, I've burned up. I

G F F(add9) F F(add9)

fought my way back from the dead. _____ I've

Am7 G F

tuned in, turned on, re - mem - bered _ the thing that you

Bbsus2 6fr

said. _____

G(add4) C F

_____ I'll be your cry - in' shoul - der, _____

C G/B F/A C

I'll be love su-i-cide. I'll be

F C

bet-ter when I'm old-er, I'll be the

G/B F/A C Gsus/F

great-est fan of your life, life. *Instrumental solo - ad lib.*

Csus2 G/B F/A

Repeat and Fade

Optional ending C

the great-est fan of your life.

IRIS

from the Motion Picture CITY OF ANGELS

Words and Music by
JOHN RZEZNIK

With a steady pulse

Bm **Bm9** **Gmaj7**

mf

1

2

D5 5fr **D5/E** 5fr

And I'd give up for - ev - er to touch -
— I could taste — is this mo -
— fight the tears — that ain't com -

G5 3fr **Bm** **Asus**

— you 'cause I know — that you feel — me some -
- ment, and — all — I can breath — is your —
- ing, or the — mo - ment of truth — in your —

G5 3fr **D5** 5fr **D5/E** 5fr

how. You're the clos - est to heav - en that I'll —
life. And soon - er or lat - er it's o -
lies. When ev - 'ry - thing feels like the mov -

G5 3fr Bm

ev - er be and I don't wan - na go
ver. I just don't wan - na miss
ies, yeah, you bleed just to know

Asus 1 G5 3fr 2,3 G5 3fr

home right now. And all night.
you to - live.
you're a -

Bm A(add4) G(add2)

And I don't want the world to see me

Bm D/A G

'cause I don't think that they'd un - der - stand.

Bm A(add4)

When ev - 'ry - thing's — made to be — bro -

G Bm

- ken I just — want — you to know —

A(add4) G To Coda ⊕

— who I — am.

Bm Bm9 Gmaj7

Bm Bm9 Gmaj7

Bm

Bm9

Gmaj7

D.S. al Coda
(Take 2nd ending)

And you can't _

CODA

⊕

N.C.

Musical score for the Coda section, measures 1-4. The score is in G major (one sharp) and 4/4 time. The first system shows a treble clef staff with a whole rest in measure 1, and a piano accompaniment starting in measure 2. The second system continues the piano accompaniment through measures 3 and 4. The key signature is G major (one sharp).

Musical score for the second ending, measures 1-4. The score is in G major (one sharp) and 4/4 time. The first system shows a treble clef staff with a whole rest in measure 1, and a piano accompaniment starting in measure 2. The second system continues the piano accompaniment through measures 3 and 4. The key signature is G major (one sharp).

Chord diagrams for the first system:

- Bm
- Bm7 (2 fr)
- Bm
- G
- Gmaj7

Chord diagrams for the second system:

- Bm
- Bm9
- Bm

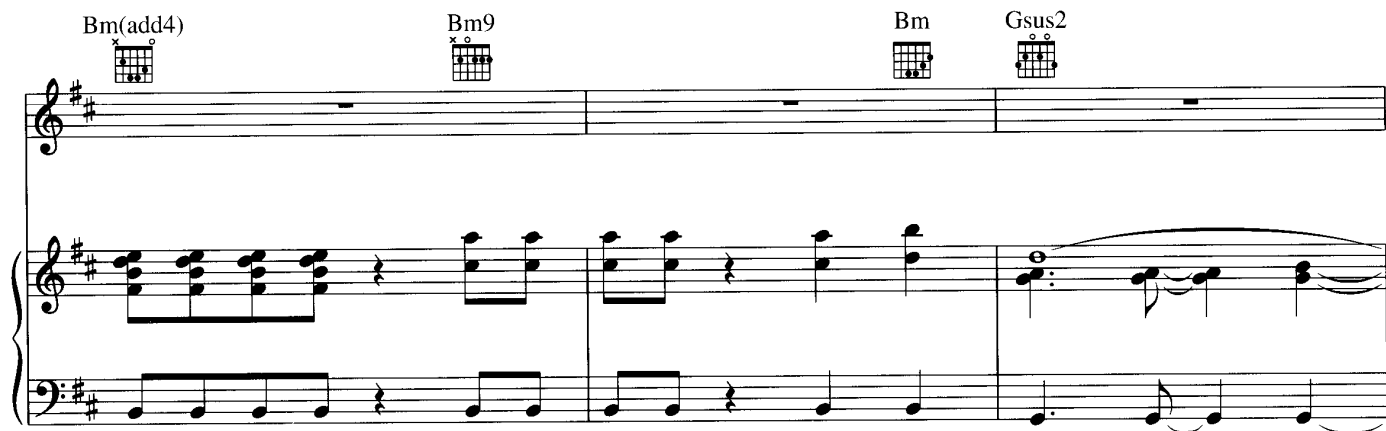
Chord diagrams for the third system:

- G
- Gmaj7
- Bm(add4)
- Bm11

Chord diagrams for the fourth system:

- Bm(add4)
- G
- Gmaj7

Bm(add4) Bm9 Bm Gsus2



D/F# Gsus2



Bm Gsus2



D/F#



Bm7



Gsus2



D/F#



Bm9



Bm



A

G5 3fr

N.C.

Bm

A(add4)

G5 3fr

Bm

A(add4)

G(add2)

And I _____ don't want the world _____ to see _____ me

Bm D/A G

'cause I _____ don't _____ think that they'd _____ un - der - stand.

Bm A(add4) G

When ev - 'ry - thing's _____ made to be _____ bro - ken

Bm A(add4)

I just _____ want _____ you to know _____ who I _____

1 G

am. _____ And I _____

2 **G** **Bm**

am. I just _____ want _____ you to know _

Aadd4 **1,2 G**

_____ who I _____ am. I just _____ want _

3 **Bm7** **A(add4)/C#** **D5**

am. _____
Vocal 1st time only

Bm **Asus** **G5** **Repeat and Fade** **Optional Ending**

JUMPER

Words and Music by
STEPHAN JENKINS

Moderately

Fmaj7

C

G

I wish you would step back from — that ledge, — my friend.

Fmaj7

C

G

You could cut ties with all the lies — that you've — been liv - ing in.

Fmaj7

C

G

And — if you do not want to — see — me — a - gain,

N.C.

Fmaj7

C

G

I would un - der - stand.

Fmaj7

C

G

To Coda ⊕

I would un - der - stand.

Am

C

{ The an - gry boy, _ a bit too in - sane; _ ic - ing o - ver a
Well, he's on the ta - ble and he's gone to code, _ and I do not think _ an -

G

se - cret pain. You know you don't _ be - long. _
- y - one knows what they're do - in' here. _

Am C

You're the first to fight. — You're way too loud. You're the flash of light — on a
And your friends have left — you, you've been dis-missed. I nev-er thought it would

G

bur - i - al shroud. I know some - thing's wrong. —
come to this. — And I, I want you — to know —

Am D(add4)

Well, ev - 'ry - one I know — has got a rea - son
ev - 'ry - one's got to — face down the de - mons.

C

1 2
N.C. N.C. D.C. al Coda

May - be to say, — put the past — a - way.
to - day — you could put the past — a - way.

CODA



Fmaj7



C



I would un - der - stand.

G



N.C.

1-3

4

Fmaj7



Chord diagrams: C, G, G

Chord diagrams: Fmaj7, C, 1-3 G

Chord diagrams: 4 G, D(add4)

Chord diagrams: C, Fmaj7, N.C.

Can you put the past — a - way? — I wish you would

C G

step back from _ that ledge, _ my friend. I would un - der - stand..

Fmaj7 C G

_ I wish you would step back from _ that ledge, _ my friend.

Fmaj7 C

I would un - der - stand. _ I wish you would step back from _ that ledge..

G N.C. Fmaj7 C

_ my friend. And I would un - der - stand.

G Fmaj7 C

I would un - der - stand.

This system contains the first line of music. The vocal melody is on a single staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics 'I would un - der - stand.' are written below the vocal staff. Chord diagrams for G, Fmaj7, and C are shown above the staff. The piano part features a steady eighth-note bass line and chords in the right hand.

G Fmaj7 C

I would un - der - stand.

This system contains the second line of music. The vocal melody continues with the lyrics 'I would un - der - stand.' Chord diagrams for G, Fmaj7, and C are shown above the staff. The piano accompaniment continues with similar patterns to the first system.

G Fmaj7 C

Vocal 1st time only

This system contains the third line of music. The vocal melody concludes with the lyrics 'Vocal 1st time only'. Chord diagrams for G, Fmaj7, and C are shown above the staff. The piano accompaniment includes a repeat sign and a final chord in the right hand.

G Fmaj7 C G

Play 3 times

This system contains the fourth line of music. It features a piano introduction or ending. Chord diagrams for G, Fmaj7, C, and G are shown above the staff. The instruction 'Play 3 times' is written above the staff. The piano part includes a repeat sign and a final chord in the right hand.

TO LOVE YOU MORE

Words and Music by JUNIOR MILES
and DAVID FOSTER

Slowly, half-time feel

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The tempo/mood is indicated as 'Slowly, half-time feel'. The score includes several measures of piano accompaniment with chord diagrams for A, E, F#m, D, and E. The vocal line is written in the treble clef and includes the lyrics: 'Take me back in - to the arms I love. Need me like you did be - fore.' The piano part includes a dynamic marking of *mf* (mezzo-forte).

Chord diagrams: D, E, A, Am

Touch me once a - gain and re -

Chord diagrams: G, Gm, Dm, A

mem - ber when there was no one that you want - ed

Chord diagrams: Esus, E, A

more. Don't go, you _ know you'll
See me as _ if you

Chord diagrams: E, F#m

break my heart. She won't
nev - er know. Hold me

love you — like I will. — I'm the
so you — can't let go. — Just be —

D E/D

one who'll stay — when she walks a — way, —
lieve in me. — I will make you see —

A/C# Am/C G/B

— and you know — I'll be stand — ing here still. — }
— all the things — that your heart — needs to know. — }

Gm/Bb Dm A Esus

I'll be wait - ing for you — here in - side — my heart. —

E A E F#m

C#m D A/E E

I'm the one who wants to love you more..

A Esus E A E

(1., 2.) { You will } see I can give you
(D.S.) { Can't you }

F#m C#m D

ev - 'ry - thing you need. Let me be the one to love

A/E E To Coda 1 A 2 A

you more.

And some way, — all the love — that we

F Dm

had can be saved. — What - ev - er it takes, -

A Dmaj7 F

we'll find — a way. —

Dm Esus E

A B/A E/G# Em/G

D/F# C/E G/D C6 F/A E/G# A

Be - lieve in me.

Am G Gm Dm

I will make you see all the things — that — your heart —

A E Esus N.C. D.S. al Coda

— needs to know. — I'll be

CODA A

A E F#m

Oh.

C#m 4fr D A/E E

Oh.

1, 3 Esus 2

4 Dmaj7 A

Gtr.: Open G Tuning:

① = D ④ = D

② = B ⑤ = G

③ = G ⑥ = D

LULLABY

Words and Music by
SHAWN MULLINS

Moderate Rock

G5  5 fr

Gmaj7/D  7 fr

G/B  3 fr

C(add9)  5 fr

Gmaj7/D  7 fr

G5  5 fr

D(add4)  7 fr

1. (Spoken:) She grew up with the children of the
2. Her parents threw big parties.
3. A-she feels safe now in this
4. And just before she hangs her head

G/B  3 fr

C(add9)  5 fr

Gmaj7/D  7 fr

G5  5 fr

stars
Everyone was there.
bar on Fairfax.
to cry,

in the Hollywood
They hung out with folks
And from the
I sing to

D(add4)  7 fr

G/B  3 fr

1, 3
C(add9)  5 fr

Gmaj7/D  7 fr

hills and the boulevard.
like Dennis Hopper and
stage I can tell that she
her a lullaby

Bob Seger and
can't let go and she can't
relax.

2


C(add9)  5fr


G5  5fr


D(add4)  7fr


Sonny and Cher.



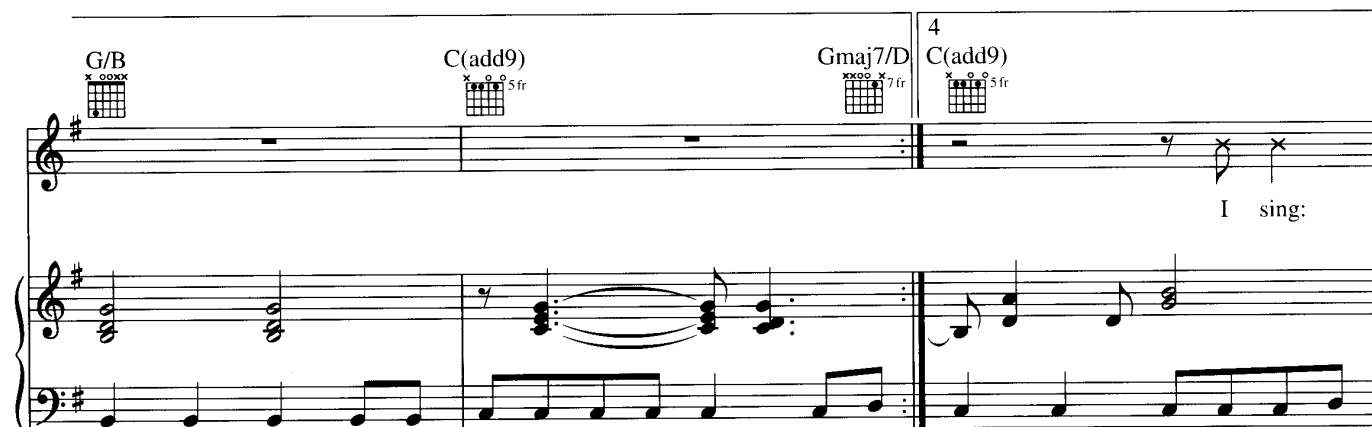
G/B  5fr


C(add9)  5fr


Gmaj7/D  7fr


4 C(add9)  5fr

I sing:

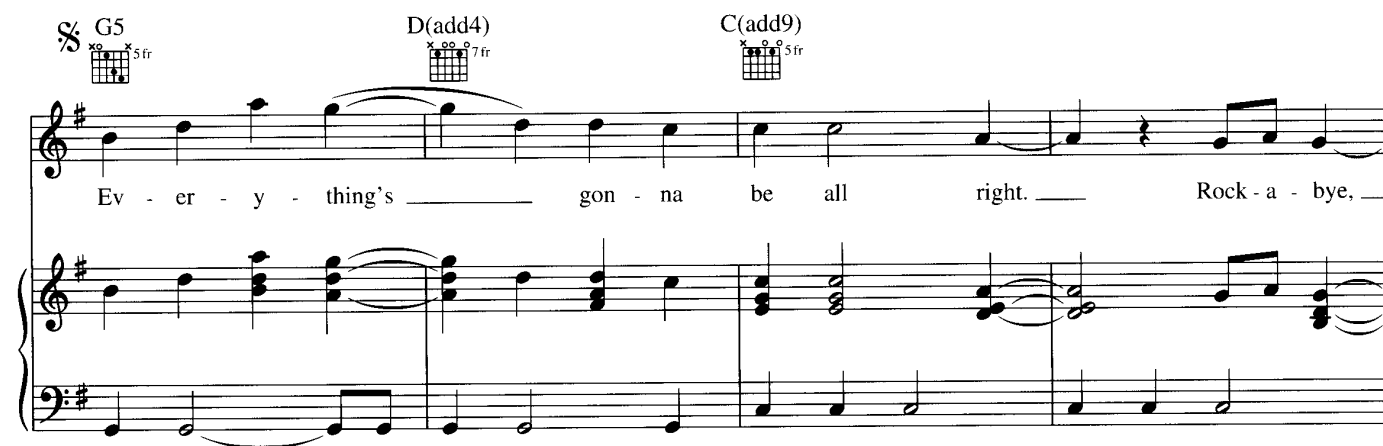



G5  5fr


D(add4)  7fr


C(add9)  5fr


Ev - er - y - thing's _____ gon - na be all right. _____ Rock - a - bye, _____



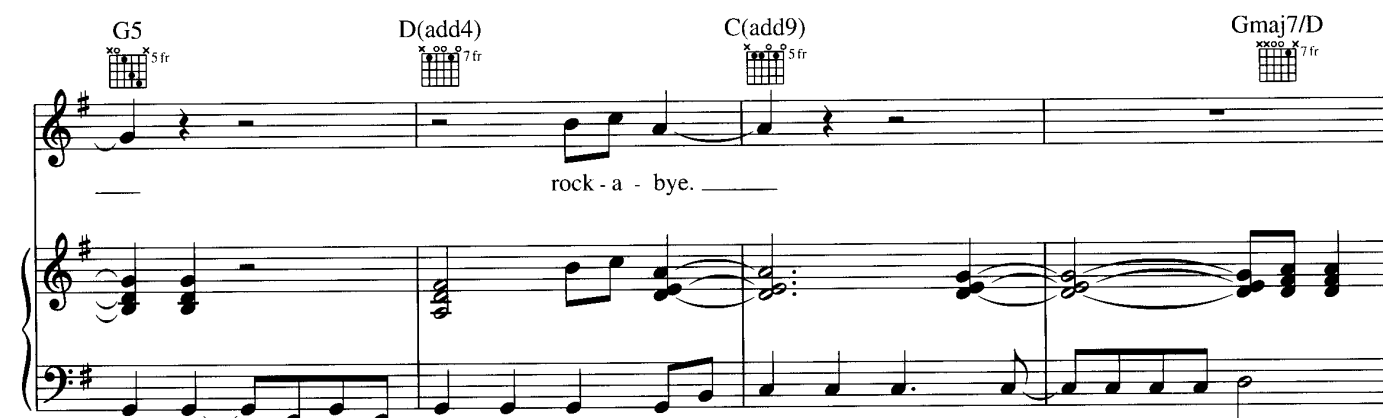
G5  5fr

D(add4)  7fr

C(add9)  5fr

Gmaj7/D  7fr

rock - a - bye. _____



G5



D(add4)



C(add9)



Ev - er - y - thing's _____ gon - na be all right. _____ Rock - a - bye, -

A7(add4)



C(add9)



To Coda ⊕

N.C.

rock - a - bye, _____ rock - a - bye. _____

G5



Gmaj7/D



G/B



C(add9)



Gmaj7/D



G5



D(add4)



G/B



1. (Spoken:) She still lives with her mom outside the city
2. And all her friends tell her she's so pretty,

C(add9) Gmaj7/D G5 D(add4)

but she'd be a down that street about a half a mile.
whole lot prettier

G/B C(add9) G5

if she smiled once in a while. } 'Cause even her

Gmaj7/D G/B C(add9)

smile looks like a frown.

G5 Gmaj7/D G/B C(add9) D.S. al Coda

She's seen her share of devils in this angel town.

CODA

Chord diagrams: N.C., G5 (5 fr), D(add4) (7 fr)

rock - a - bye. _____

Chord diagrams: G/B, C(add9) (5 fr), G5 (5 fr), Gmaj7/D (7 fr)

Chord diagrams: G/B, C(add9) (5 fr), A7(add4)

Chord diagrams: C(add9) (5 fr), A7(add4)

C(add9) D(add4) G5 Gmaj7/D

G/B C(add9) G5 N.C. D(add4)

G/B C(add9) Gmaj7/D G5


1. (Spoken:) I told her I ain't so
2. Seems like


D(add4) G/B C(add9) Gmaj7/D G5


sure about this place.
everybody's got a plan.


It's hard to
It's kind of like

1

D(add4)  7fr

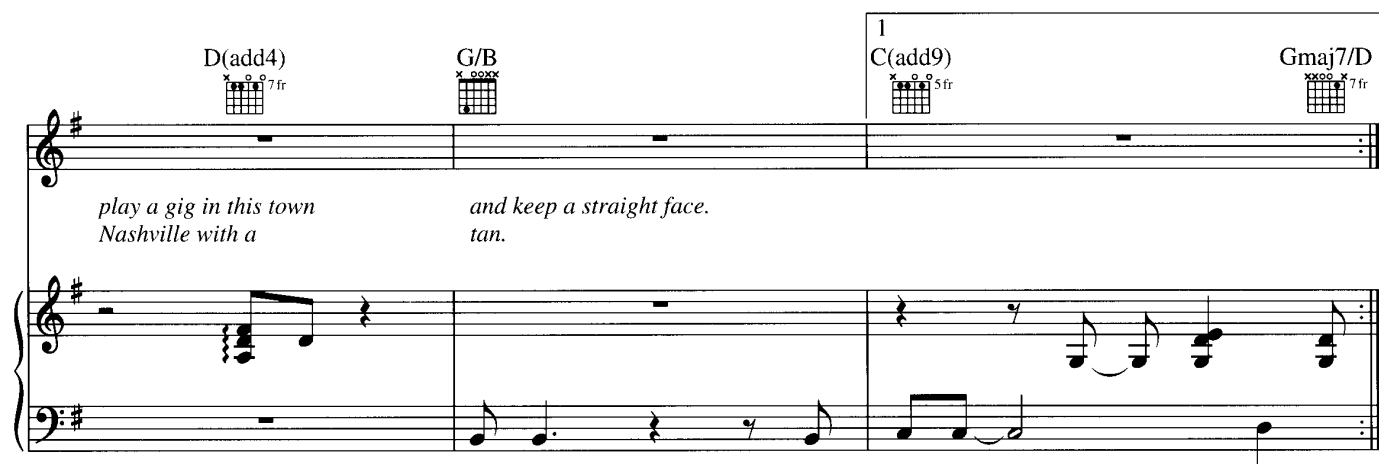
G/B  2fr

C(add9)  5fr

Gmaj7/D  7fr


play a gig in this town
Nashville with a


and keep a straight face.
tan.



2


C(add9)  5fr


G5  5fr

D(add4)  7fr

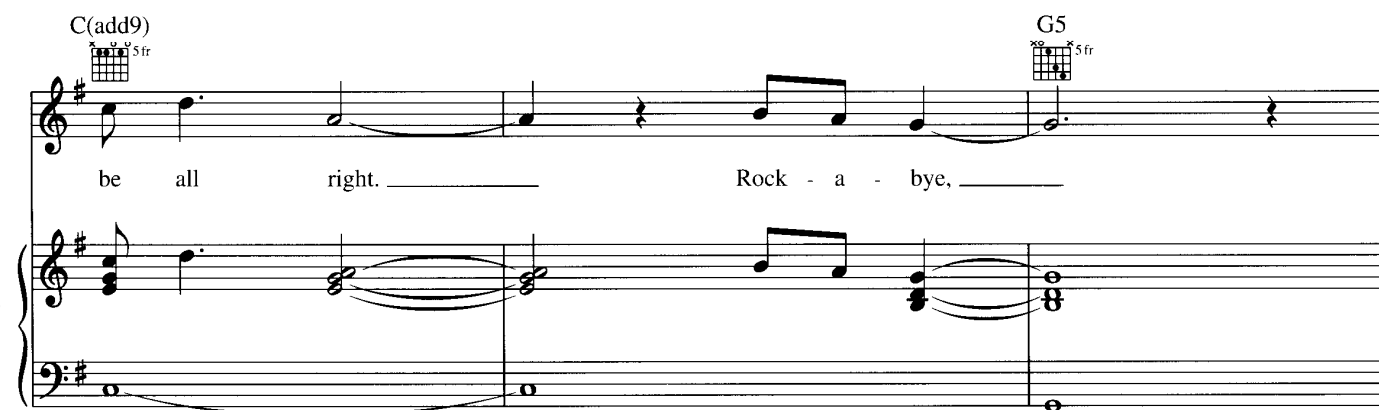
But ev - er - y - thing's _____ gon - na





C(add9)  5fr

G5  5fr

be all right. _____ Rock - a - bye, _____





D(add4)/B  4fr


A7sus4  2fr

rock - a - bye. _____

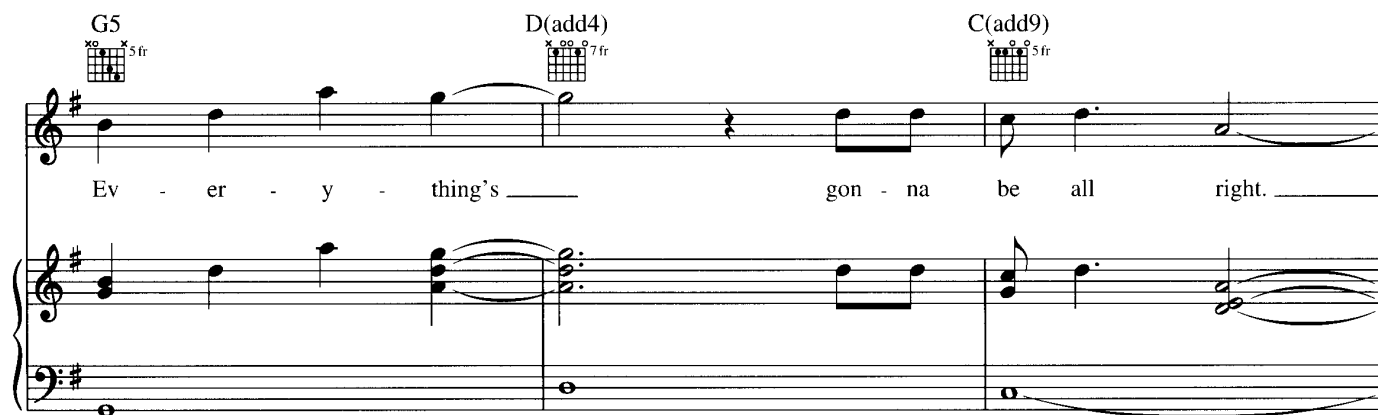



G5  5fr


D(add4)  7fr

C(add9)  5fr

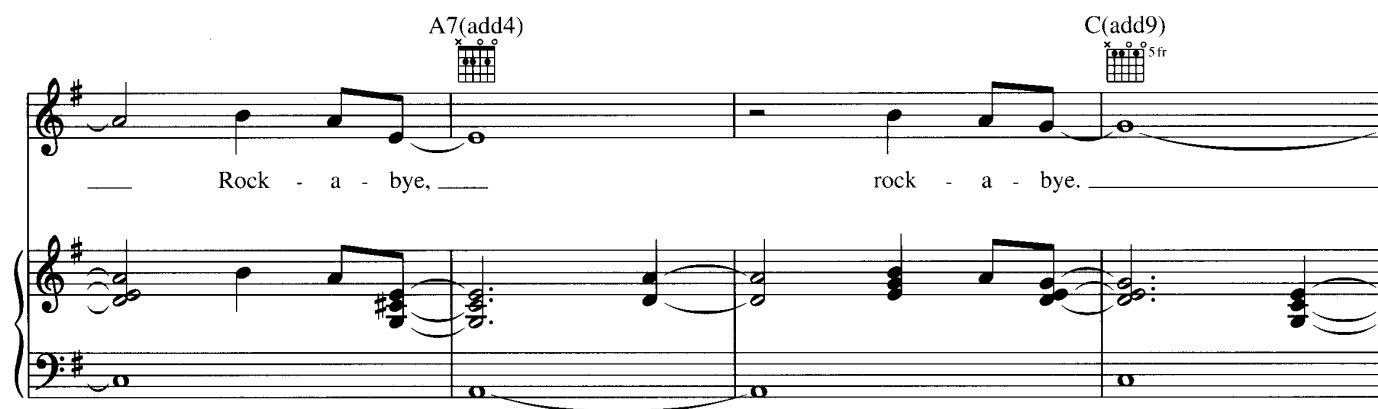
Ev - er - y - thing's _____ gon - na be all right. _____



A7(add4)  7fr

C(add9)  5fr

_____ Rock - a - bye, _____ rock - a - bye. _____



Gmaj7/D  7fr

G5  5fr

D(add4)  7fr

_____ Ev - er - y - thing's _____ gon - na



C(add9)  5fr

G5  5fr

be all right. _____ Rock - a - bye, _____



D(add4)



C(add9)



Gmaj7/D



rock - a - bye. _____

G5



D(add4)



C(add9)



Ev - er - y - thing's _____ gon - na be all right. _____

A7(add4)



1

C(add9)



Rock - a - bye, _____ rock - a - bye. _____

2
C(add9)

Rock - a -

A7(add4)



C(add9)



bye. _____ Bye - bye. _____

Bye

bye. _____

Repeat and Fade

Optional Ending

MY FATHER'S EYES

Words and Music by
ERIC CLAPTON

Moderately

Chord diagrams for guitar are provided above the staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece is marked *mf* (mezzo-forte).

Chord Diagrams:

- C#m (4fr)
- Amaj7
- F#m7
- B
- E
- A
- F#m7
- B
- C#m (4fr)
- Amaj7
- F#m7
- B
- E
- A
- F#m7
- B
- C#m (4fr)
- Amaj7
- F#m7
- B
- E
- A
- F#m7
- B

C#m Amaj7 F#m7 B E A

Sail - ing down be -
Then the light be -
Then the jag - ged

D/F# A E F# B E

Sail - ing down be -
Then the light be -
Then the jag - ged

F# B C#/E# E F# B

hind the sun, wait - ing for my prince - to come.
gins to shine and I hear those an - cient lul - la - bies.
edge ap - pears through the dis - tant clouds - of tears.

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

Pray - ing for the heal - ing rain to re - store my
And as I watch this seed - ling grow, feel my heart start to
And I'm like a bridge that was washed a - way. My foun - da - tions were

A/E E C#m Amaj7 F#m7 B

soul a - gain. _ Just a toe rag on _ the _ run.
 o - ver - flow. _ Where do I find the words to say?
 made of clay. _ And as my soul slides down to die,

E A F#m7 B G#m7 C#m Amaj7

How did I get here? What have I done? _ When will all _ my
 How do I teach him? What do we play? _ Bit by _ bit
 how could I lose him? What did I try? _ Bit by _ bit

F#m7 B E A F#m7 B G#m (4fr)

hopes_ a - rise? How will I know him when I look in _
 I'd _ re - al - ize that's when I need them that's when I need _ my fath - er's eyes, _
 I'd _ re - al - ize that he was here with me. I looked in - to _

C#m Amaj7 F#m7 B E A

(Look in - to _ my fath - er's eyes.) _ my fath - er's eyes. _

F#m7



B



G#m7



C#m



Amaj7



F#m7



B



To Coda

When I look in —
That's when I need — my fath - er's eyes, — my fath-er's eyes. —
I looked in - to — (Look in - to — my fath - er's eyes. —

1

E



A



D/F#



A



E



F#



2

E



A



E/G#



F#



G#7



E



A/E



B



E



A/E



B



E







D.S. al Coda



CODA



My fath-er's eyes. —
(Looked in - to — my fath -

F#m7 B E A F#m7 B

My fath-er's eyes. _____ I looked in - to my fath -

er's eyes.) _

C#m Amaj7 F#m7 B E A

er's eyes. My fath-er's eyes. _____

(Looked in - to my fath - er's eyes.) _

F#m7 B G#m7 C#m Amaj7 F#m7 B

Looked in - to my fath - er's eyes. _

E A F#m7 B

Opt. ending
C#m
Repeat and Fade

MY HEART WILL GO ON

(Love Theme from 'Titanic')

from the Paramount and Twentieth Century Fox Motion Picture TITANIC

Music by JAMES HORNER

Lyric by WILL JENNINGS

Moderately

Chord diagrams and musical notation for the song "My Heart Will Go On". The notation is in G major (one sharp) and 4/4 time. The tempo is marked "Moderately". The piano part is marked "mp".

Chord Diagrams:

- C#m7** (4fr): G#4, A4, B4, C#5
- Bsus** (2fr): G#4, A4, B4
- A**: G#4, A4
- Bsus** (2fr): G#4, A4, B4
- B**: G#4, A4
- C#m7** (4fr): G#4, A4, B4, C#5
- Bsus** (2fr): G#4, A4, B4
- A**: G#4, A4
- Bsus** (2fr): G#4, A4, B4
- B**: G#4, A4
- E**: G#4, A4, B4
- Bsus/F#** (2fr): G#4, A4, B4, C#5
- Esus**: G#4, A4, B4, C#5
- E**: G#4, A4, B4
- B**: G#4, A4
- E**: G#4, A4, B4
- Bsus/F#** (2fr): G#4, A4, B4, C#5
- A**: G#4, A4

Lyrics:

Ev - 'ry night in my dreams I see you, I
 feel you, that is how I know you go on.

E B Asus2

Far a-cross the dis - tance and spac - es be -

E/B B E B A

tween us you have come to show you go on.

C#m B(add4) A

Near, far, wher - ev - er you are, -

B C#m B(add9) A

I be - lieve that the heart does go on.

B C#m B A

Once more you o - pen the door _

B C#m G#m A

and you're here in my heart, and my heart will go

To Coda ⊕

Bsus B C#m7 Bsus A

on and on.

Bsus B E B Asus2

Love can touch us one time and last for a

E/B B E B A

life - time, and nev - er let go till we're gone.

E B Asus2

Love was when I loved you; one true time I






E/B G#7/B# C#m G#m A

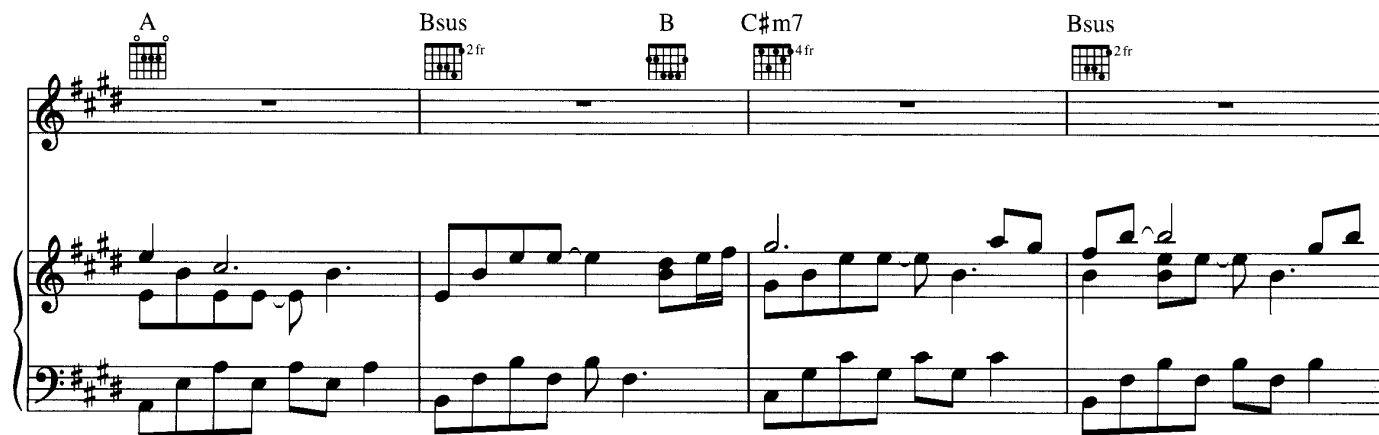
hold to. In my life we'll al - ways go on.






D.S. al Coda

CODA C#m7 Bsus

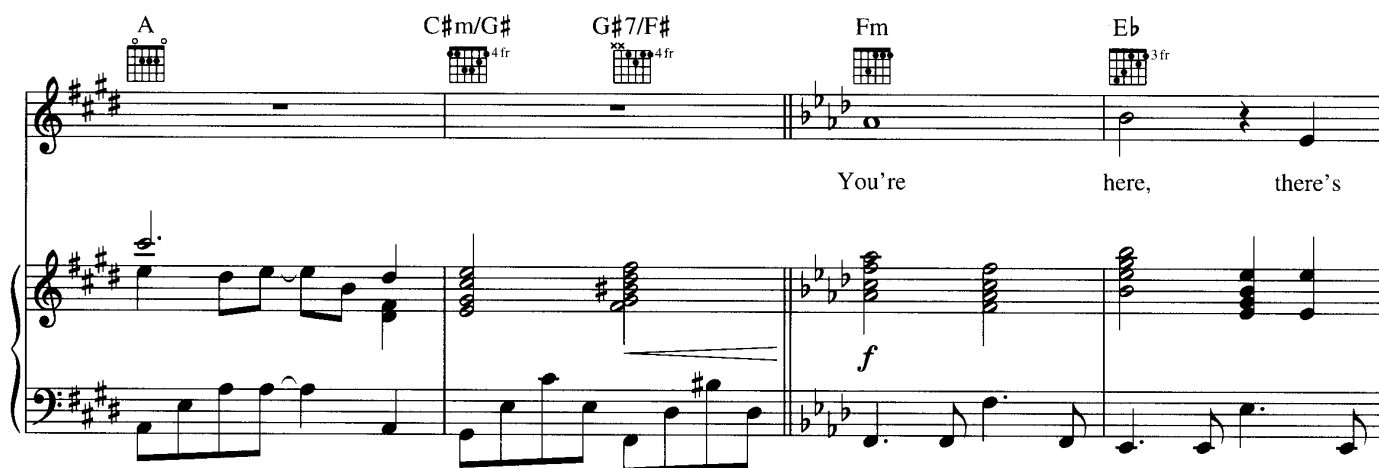
on.





A  Bsus  B  C#m7  Bsus 



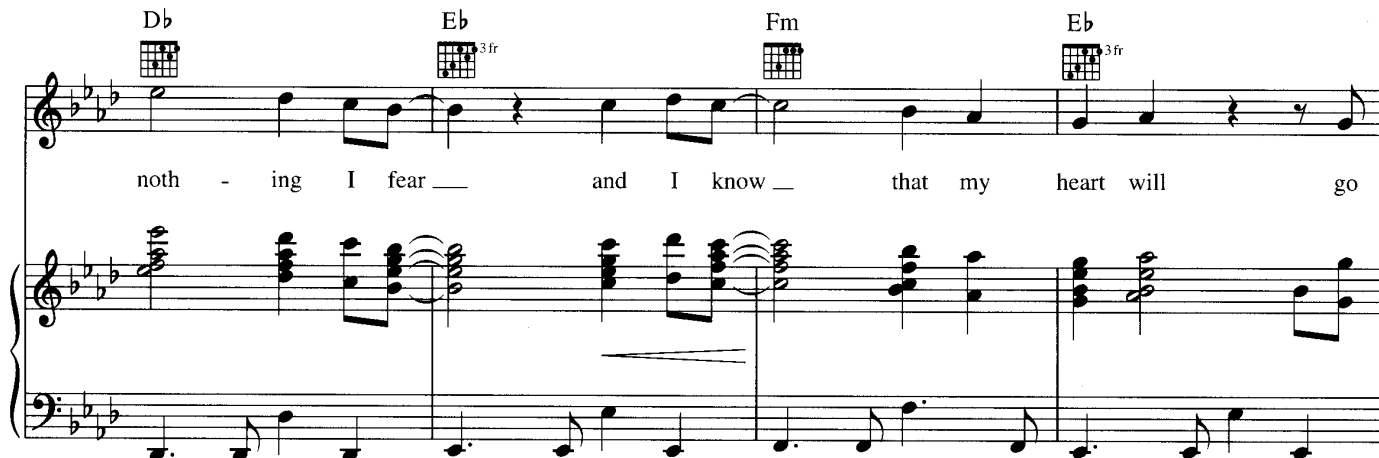
A  C#m/G#  G#7/F#  Fm  Eb 






You're here, there's



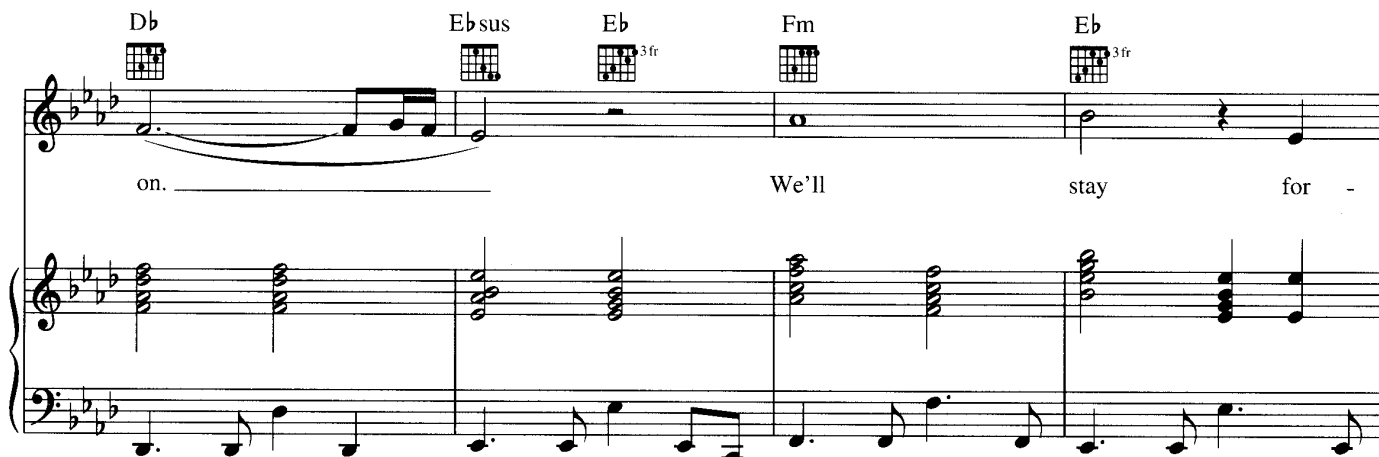
Db  Eb  Fm  Eb 

noth - ing I fear — and I know — that my heart will go



Db  Ebsus  Eb  Fm  Eb 

on. ————— We'll stay for -



Db Eb Fm Cm7

ev - er this way. — You are safe in my heart, and my

Db Ab/Eb Eb Ab Eb/Ab

heart will go on and on. —

ff decrescendo to end

Db/Ab Eb/Ab Ab Eb/Ab

Mm. —

Db/Ab Ab(add9)

NOBODY'S SUPPOSED TO BE HERE

Words and Music by MONTELL JORDAN
and ANTHONY "SHEP" CRAWFORD

Slowly

 8fr
 7fr
 6fr



mf

How did you

get here? No - bod - y's s'posed to be here.






 3fr

 N.C.

I've tried that love thing for the last time. _____ My

Ebm11 6fr Ab7 4fr Dbmaj7 F7sus Bbm7

heart says, "No, no." No-bod-y's s'posed to be here,

Bm7 2fr Cm7 3fr Fm7

but you came a - long and changed _ my mind. _

F7b9 Bbm9 6fr Dbmaj7/Eb

I've spent all my _ life _ on a search to find _
 This time, I swear, I'm _ through, _ but if on - ly you knew _

Dbmaj7/G Abmaj7

_ the _ love will stay _ for e - ter - ni - ty that
 _ how _ man - y times _ I've _ said those words then

F7b9



Bbm9



heav - en sent _____ to ful - fill my needs. But when I turn a - round, _____
 fall a - gain. When will I ev - er learn? Know - ing these tears I cry, _____

Db/Eb



Db sus2/G



_____ a - gain love _ has knocked me _ down. _____ My
 _____ this love - ly _ black but - ter - fly _____ must

Abmaj9



F7b9



heart got bro - ken. Oh, it hurts so bad. I'm sad to say _____ love _
 take a chance _____ and spread my wings. Love can make you do some

Ebm9



Ab7



Dbmaj7



Cm7



wins a - gain. _____ } So, I place my heart un - der lock and key to
 cra - zy things. _

Bbm11 6fr Cm7 3fr Dbmaj9 3fr

take some time — and take care of me, — but I turn a - round — and

Bbm7 Eb7sus Ebm9 4fr C+/D

you're stand - ing here. — How did you

2 Db(add2)/Eb D/E

— How did you? Stand - ing here. How

Dmaj7 E/F# N.C.

did you get here? No - no - bod - y, shoo bee doo, no-bod-y's s'posed to

Amaj7

Bm9

be here. _____ No - bod - y.

C7

C#m7
4 fr

No, no, no, no, no. No, no, no, no, no. No. _____

F#m7

Fm9

Em9

F+/Eb

Dmaj7

C#m7/F#
4 fr

_____ How did you get here? No - bod - y's s'posed to
Lead vocal-ad lib.

Bm7
2 frCm7
3 frC#m7
4 fr

be here. _____ I've tried that love thing for the last time. _____

F#m9 2fr N.C. F#m9 2fr Em9 A7#5 Dmaj7 C#m7/F# 4fr

My heart says, "No, no." No - bod - y's s'posed to

Bm7 2fr Cm7 3fr C#m7 4fr

be here, but you came a - long and

Repeat and Fade

F#m7 Em9 A7#5

changed my mind. How did you

Optional ending

F#m7 Em9 A7 Dmaj9 4fr

rit.

SLIDE

Words and Music by
JOHN RZEZNIK

Moderate Rock

Fm7 **E♭sus** **D♭sus2** **A♭5** **E♭/G**

mf

Fm7 **E♭sus**

Could you whis - per in — my ear the things you wan - na feel? —
Don't you love — the life — you killed? The priest is on — the phone..

D♭sus2

— I'll give ya' an - y - thing — to feel it com - in'.
— Your fath - er hit the wall. — Your ma dis - owned — you.

Fm7 **E♭sus**

Do you wake — up on — your own — and won - der where — you are? —
Don't sup - pose — I'll ev - er know — what it means to be — a man, —

D \flat sus2E \flat 

— You live with all your faults. —
— some-thing I can't change. — I'll live a - round — it. }

D \flat (add9)E \flat D \flat (add9)






I wan-na wake — up where you are. — I won't say

D \flat sus2/E \flat D \flat sus2A \flat 





an - y - thing — at all. — So, why don't — you slide?






D \flat sus2A \flat D \flat sus2A \flat 


To Coda I ⊕


 3 fr
  3 fr
  3 fr
 

Yeah, _____ we're gon-na let it slide..






 4 fr
  4 fr
  4 fr
  4 fr

 4 fr
  4 fr
 
 3 fr
  3 fr



D.S. al Coda I

CODA I ⊕

 3 fr
  3 fr
  3 fr
  3 fr
 

D \flat sus2A \flat D \flat sus2A \flat 

And I'll do an - y - thing — you ev - er dreamed to be — com - plete.

D \flat sus2A \flat E \flat sus

Lit - tle piec - es of the noth - in' that fall. _____

E \flat E \flat sus2E \flat 5E \flat sus2E \flat E \flat sus

Fm7



Oh, _____ May,

E \flat E \flat susD \flat sus2

put your arms — a - round — me. What you feel is what you are —

Ab/C 3fr Db sus2 4fr Eb 3fr Fm7

— and what you are is beau - ti - ful. — Oh, May, do you








 Eb 3fr Eb sus Db sus2 4fr

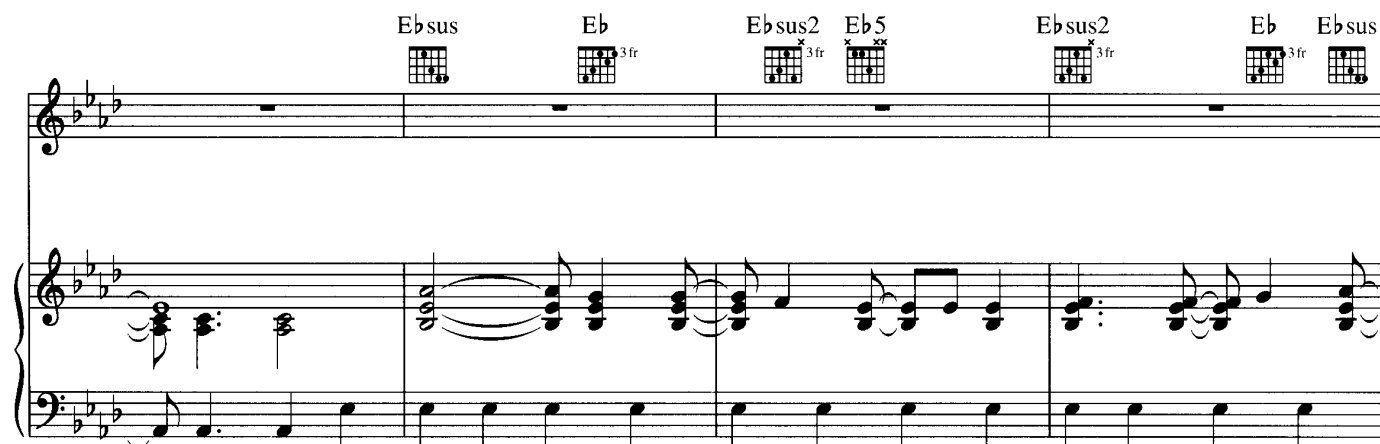
wan - na get mar - ried or run a - way? —


To Coda II ⊕ ⊕ Ab 4fr


Whoo. —

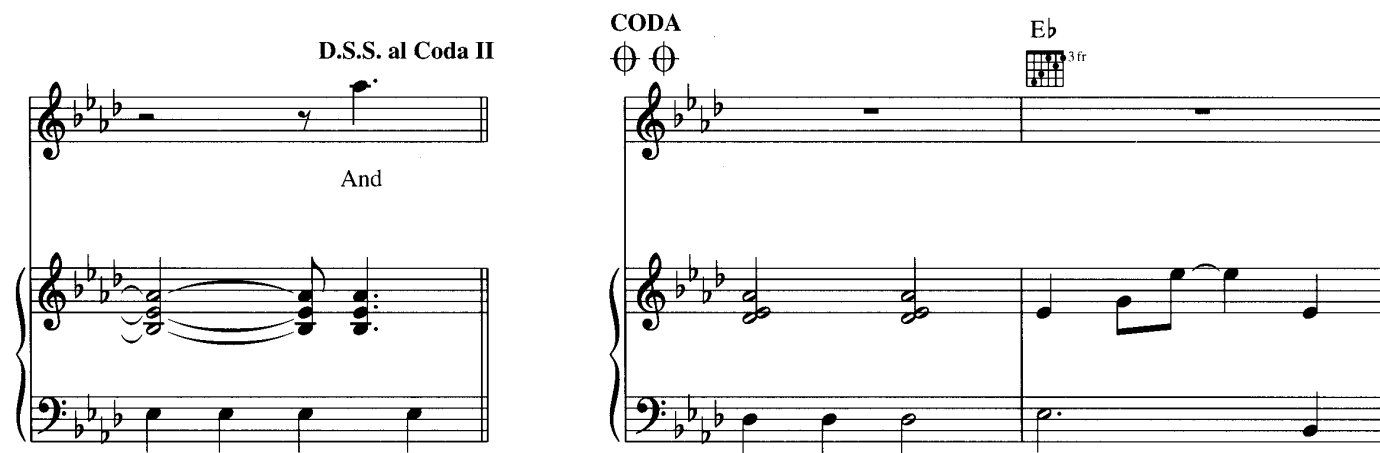
 Db sus2 4fr Ab 4fr Db sus2 4fr Ab 4fr


Eb sus  Eb  3fr Eb sus2  3fr Eb 5  Eb sus2  3fr Eb  3fr Eb sus 



D.S.S. al Coda II  3fr
 And


CODA  3fr



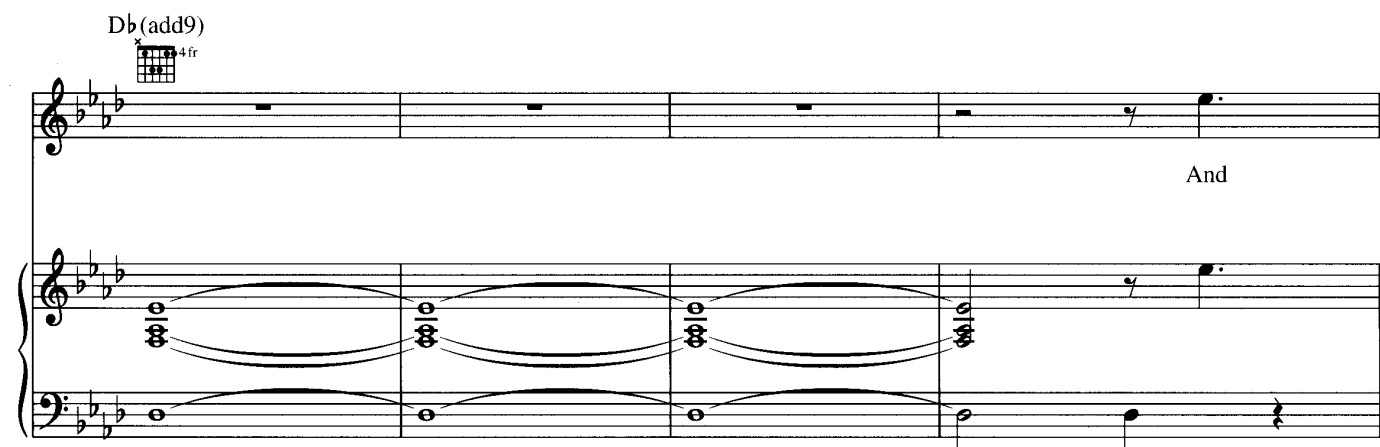
Db  3fr Eb  3fr

I wan - na wake _ up where _ you are. _



Db(add9)  4fr

And








I'll do an - y - thing — you ev - er dream to be — com - plete.






Lit - tle piec - es of the noth - ing that fall. —







1 2










Why don't you slide in - to my room — or just slide — to my room.

Chords: D \flat sus (4fr), A \flat (4fr), E \flat sus

— and I will run a - way, — run a - way, run a - way.

Chords: E \flat (3fr), E \flat sus, E \flat 5

—

Chords: Fm7, E \flat sus, D \flat sus2 (4fr), A \flat (4fr), E \flat /G (3fr)

—

Chords: Fm7, E \flat sus, D \flat sus2 (4fr), A \flat (4fr)

SOMETHING ABOUT THE WAY YOU LOOK TONIGHT

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly

mf

B \flat F/A Gm F C F/C C

There was a time I was
tell you how you
smile, you

ev - 'ry - thing and noth - ing all in one.
light up ev - 'ry sec - ond of the day,
pull the deep - est se - crets from my heart.

When you found me,
but in the moon - light,
In all hon - es - ty,

Am7 Dm C/D Dm Dm7/C B \flat Eb/B \flat B \flat

Original Key: F-sharp major. This edition has been transposed down one half-step to be more playable.

Gm7



I was feel - ing like — a cloud — a - cross the sun. —
 you just shine like — a bea - con of the bay. —
 I'm speech - less and — I don't know where to start. —

C

F/C

C

1

F/C

C

Well, I need to

2,3

F/C

C

F

Bb/F

F

And I can't ex - plain, —

A7



but there's some-thing a - bout — the way — you

Dm C/D Dm D7

look to - night, _ takes _ my breath a -

Gm Gm7

way. _ It's that feel - ing I get _ a - bout _


C F/C C

_ you deep in - side. _

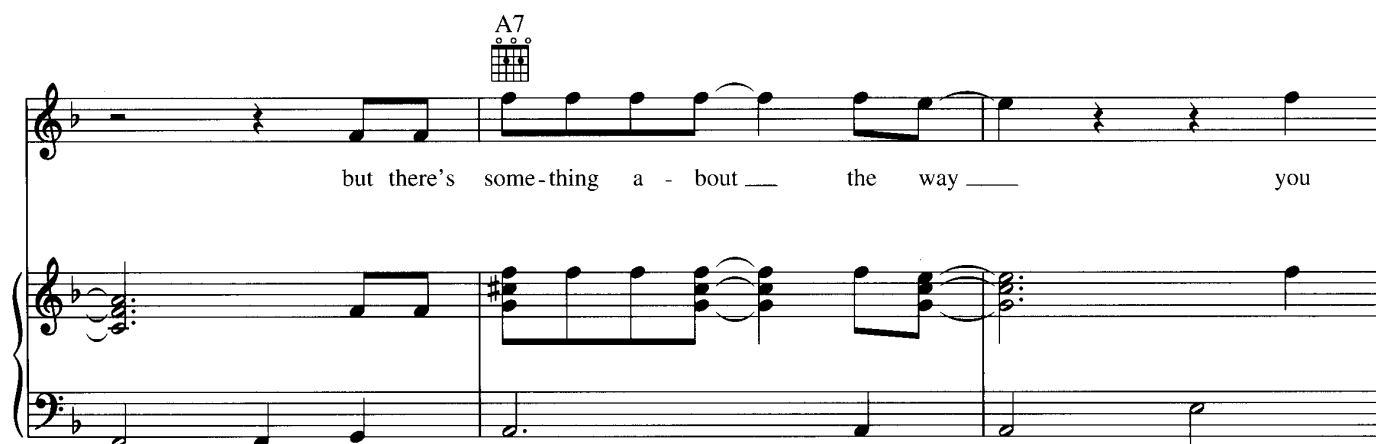
F/C C F Bb/F F

And I can't de - scribe, _

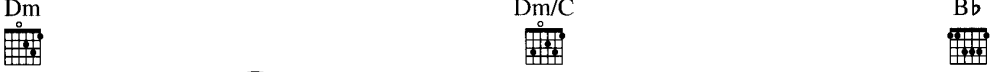
A7



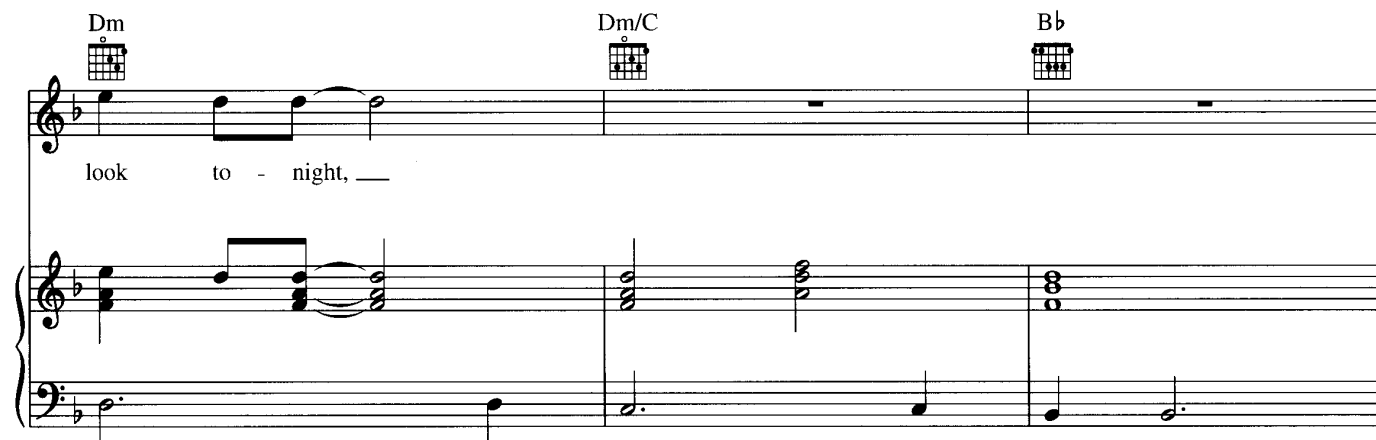
but there's some-thing a - bout — the way — you



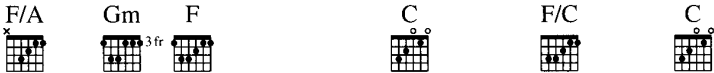
Dm Dm/C Bb



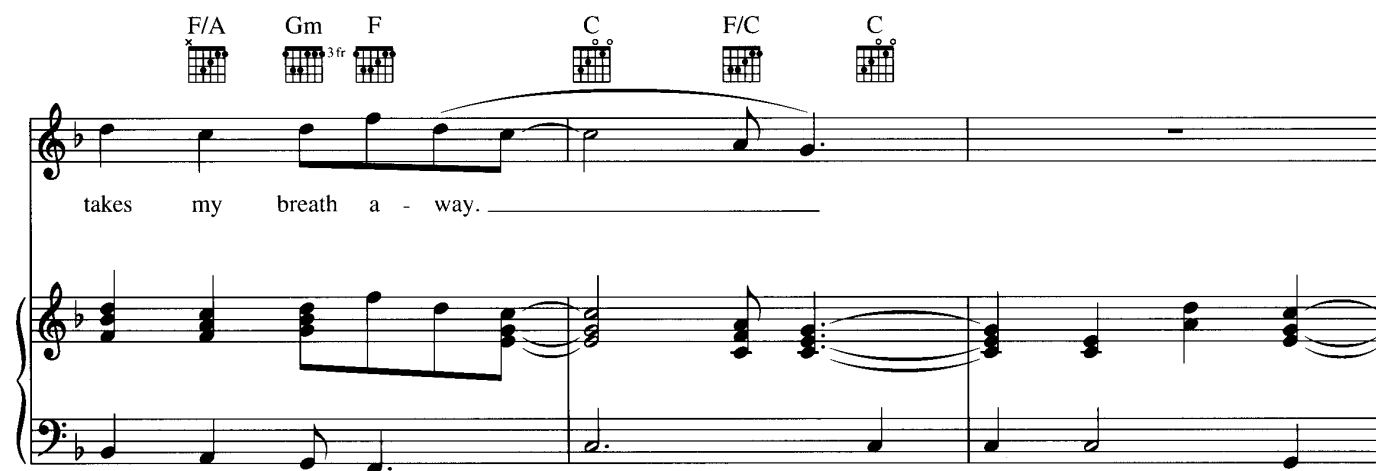
look to - night, —




F/A Gm 3fr F C F/C C



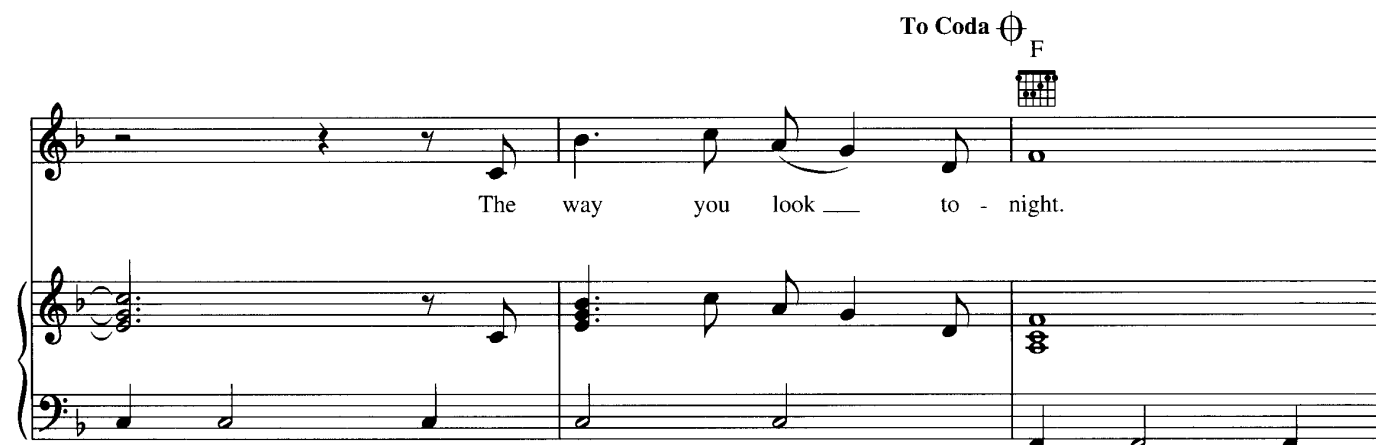
takes my breath a - way. —



To Coda ⊕ F



The way you look — to - night.



D.S. al Coda

With that

CODA

night,

the way you look

to - night, _____

the way you

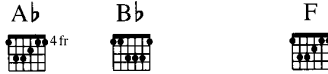
look

to - night, _____

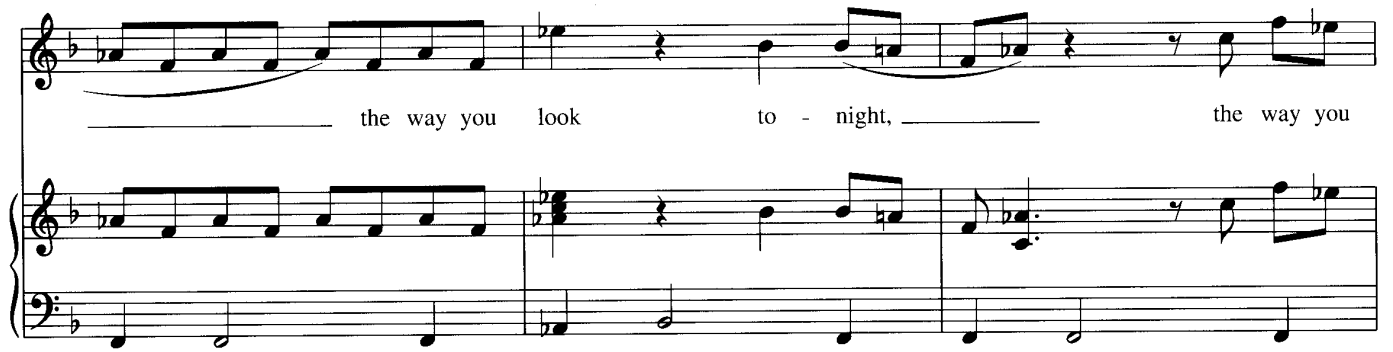
the way you look

to - night, _____

Ab Bb F



the way you look to - night, the way you



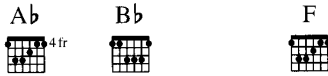
Ab Bb F Ab Bb F




look to - night, the way you look to - night,




Ab Bb F



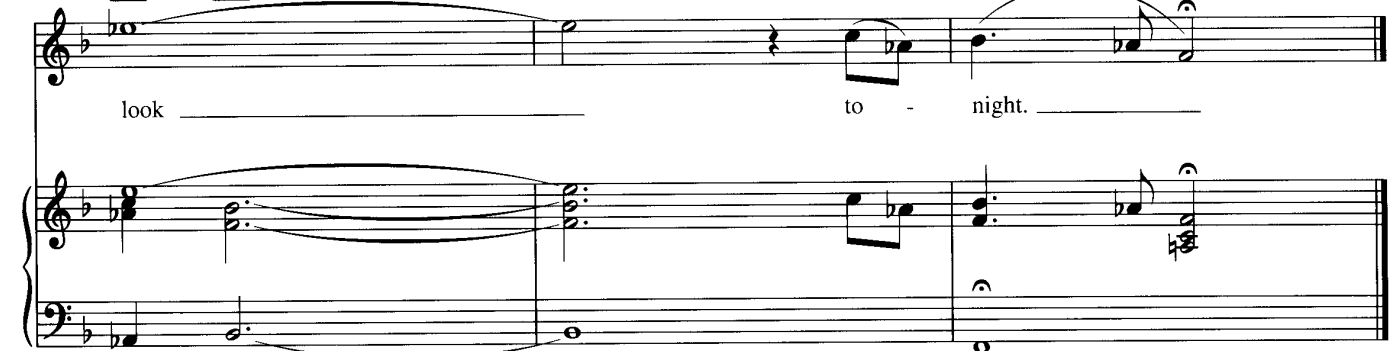
the way you look to - night, the way you



Ab Bb F



look to - night.



TAKE ME THERE

Words and Music by TEDDY RILEY,
TAMARA SAVAGE, MASON BETHA, MICHAEL FOSTER,
MADELINE NELSON and MARK MOTHERSBAUGH

Moderately

N.C.

R U G

Vocal 2nd time only

mf

R A T S.

§ F Dm7 G C Am

Take me there. I wan-na go there. Take me there.

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Let's go there. Take me to that ____ great place with won - ders and wish -







- es. Take me there. I wan - na go there. Take me there.





You know where. Just take me to that ____ great place with won - ders and wish -





- es. { (Male:) Let's make a wish (Female:) Sit - tin' here think-in' 'bout yes - ter - day, ____ close your eyes and count to five ____

To Coda ⊕





a - bout what we did _ and how we used _ to play.
 'cause you know that ev - 'ry - thing will be _ al - right.





Just the thought of you _ brings a smile up - on my face.
 I see the mag - ic in your eyes.





It's how it makes me feel _ to see you ev - e - ry day. _____ Whoa. _____
 It's strong e - nough, you know, _ to bring your dreams to life. _____ Oh. _____





(Female:) Oh, _____ where we _ go, _____ no - bod - y _ knows _

B \flat 7 Am7

and what we do is be - tween me and you.

Fmaj7 Gsus 3fr Am

So, come on and take my hand to that spe - cial { place place.

A \flat maj7/B \flat E7#5

where smiles come to life and dreams come true. Ooh. _
 (Male:) Don't want this dream to ev - er go a - way. Oh, _

1 Am 2 Am D.S. al Coda

ho.

CODA

es.

N.C.

*Rap (See additional lyrics)**(Drums)*

1-3

(Rap continues)

4

F

Dm7

G

Just take ____ me

there. *(first time only)*

Take me there.

I wan - na go there.

Lead vocal ad lib.

C

Am

Bdim

E7

Take me there.

Let's go there.

Take me to that ____ great place with

The musical score consists of three systems, each with a vocal line and a piano accompaniment. Chords are indicated above the vocal line.

System 1: Chords: Am, F, Dm7, G. Lyrics: won - ders and wish - es. Take me there. I wan - na go there.

System 2: Chords: C, Am, Bdim, E7. Lyrics: Take me there. You know where. Just take me to that — great place with

System 3: Chords: 1 Am, 2 Am, N.C. Lyrics: won - ders and wish - es. won - ders and wish - es.

Additional Lyrics

Rap: Angelica the one with all exposure,
 Dil is the one they drop in the stroller.
 And Tommy got the whole world on his shoulder,
 'Cause Dil cried to sleep till his eyes looked beat.
 And I couldn't have been Chucky, Chucky too petro.
 Chucky gets scared. Chucky said, "Let's go."
 If I was a Rugrat, it would have been so real.
 Me and my twin would have been just like Phil and Lil.

And with one wish, blink, grant you one trip.
 Where we goin' this adventure? Who you wanna come with?
 See, you're my little brother that I'll come get, run wit.
 But it got to be done quick.
 Though Chucky is scared and Tommy is sad
 And Phil and Lil misses their mommy and dad.
 So pick a time and date and find a place,
 And I guarantee you that we all get home safe.

THANK U

Words by ALANIS MORISSETTE
Music by ALANIS MORISSETTE
and GLEN BALLARD

Rhythmically

Cmaj7(no3rd)



G(add2)



mf

With pedal

G7/F



Cmaj7(no3rd)



How 'bout get - ting off ____ of these an - ti - bi - ot -

G(add2)



G7/F



Cmaj7(no3rd)



- ics. How 'bout stop - ping eat -

G(add2)



G7/F



- ing when I'm ____ full up.

Cmaj7(no3rd)

G(add2)

How 'bout them trans - par - ent dan - gl - ing car - rots.
How 'bout how good it feels to fin - 'lly for - give you.

Gsus2/F

Cmaj7(no3rd)

How 'bout that ev - er e - lu - sive ku -
How 'bout griev - ing it all one at a

G(add2)

Gsus2/F

Cmaj7(no3rd)

do. time. } Thank you, In - di - a. Thank you, ter -

G(add2)

Gsus2/F

ror. Thank you, dis - il - lu - sion - ment. Thank you, frail -

Cmaj7(no3rd)



G(add2)



To Coda

ty. — Thank you, con - se-quence. Thank you, — thank you, — si - lence.

Gsus2/F



Cmaj7(no3rd)



— How 'bout me not blam - ing you — for ev - 'ry -

G(add2)



Gsus2/F



Cmaj7(no3rd)



- thing. How 'bout me en - joy -

G(add2)



Gsus2/F



D.S. al Coda

- ing the mo - ment for — once.

CODA Gsus2/F

Cmaj7(no3rd)

The mo - ment I let go of it was the mo -

G(add2)

Gsus2/F

Cmaj7(no3rd)

- ment I got more than I could han - dle. The mo - ment I jumped off -

G(add2)

Gsus2/F

of it was the mo - ment I touched down.

Cmaj7(no3rd)

G(add2)

How 'bout no long - er be - ing mas - o - chis - tic.

Gsus2/F

Cmaj7(no3rd)

How 'bout re - mem - ber - ing ____ your di - vin - i - ty.

G(add2)

Gsus2/F

Cmaj7(no3rd)

How 'bout un - a - bash -

G(add2)

G7/F

- ed - ly bawl - ing your eyes ____ out.

Cmaj7(no3rd)

G(add2)

How 'bout not e - quat - ing ____ death with ____ stop - ping. ____

Gsus2/F

Cmaj7(no3rd)

Thank_ you, In - di - a. — Thank you, prov - i - dence. Thank you, dis -

G(add2)

Gsus2/F

Cmaj7(no3rd)

- il - lu - sion - ment. — Thank you, noth - ing - ness. Thank you, clar -

G(add2)

Gsus2/F

- i - ty. Thank you, — thank you, — si - lence. — A - yeah, — yeah. —

Cmaj7(no3rd)

G(add2)

Gsus2/F

Optional
Ending

C5

3fr

Repeat and Fade

Ho — hey — oh hey — oh. —
Vocal ad lib.

TORN

Words and Music by PHIL THORNALLEY,
ANNE PREVIN and SCOTT CUTLER

Moderate Rock

F5 **Fsus**

F **C7sus/F**

F

Well, you I thought I saw a man brought -
I could - n't be that man I
So, I guess the for - tune tell -

to life. a - dored. er's right. You don't He was warm,
I should - 've know - seen -

Am

Bb7



— he came a - round — like he was dig - ni - fied. —
 — or seem to care — what your heart — is for. —
 — just what was there — and not some hol - y light. —

He showed me what it was — to cry.
 Well, I don't know him an -
 But you crawled be - neath my veins —

2, 3

Dm



— y-more. — There's noth - ing where — he used to lie. —
 — and now — I don't care, — I have no luck. —



My con - ver - sa - tion has run dry. That's
 I don't miss it all that much. There's

C

what's go - ing on. — Noth - ing's fine, — I'm torn. —
just so man - y things that I — can't touch, —

F C

— I'm — all out of faith, — this — is how — I feel. —

Dm Bb

— I'm cold and I — am shamed — ly - ing na -

F

— ked on — the floor. — Il - lu - sion nev - er changed —

C Dm

in - to some - thing real. I'm wide a - wake - and I

Bb F

can see the per - fect sky is torn. You're

C

a lit - tle late. I'm al - read - y torn.

Dm Bb

To Coda ⊕ D.S. al Coda (Take 2nd ending)

CODA



Chord symbols: Dm, C, Bb(add2)

Vocal line: Torn. _____

Piano accompaniment: Treble and bass staves with chords and melodic lines.



Ooh, _____

Vocal line: Ooh, _____

Piano accompaniment: Treble and bass staves with chords and melodic lines.



ooh. _____

Vocal line: ooh. _____

Piano accompaniment: Treble and bass staves with chords and melodic lines.



There's noth-ing where _ he used to lie. _

My in - spi - ra - tion

Vocal line: There's noth-ing where _ he used to lie. _ My in - spi - ra - tion

Piano accompaniment: Treble and bass staves with chords and melodic lines.

Am C

has run dry. That's what's go - ing on. Noth -

F C

- ing's right, I'm torn. I'm all out of faith, this -

Dm

is how I feel. I'm cold and { I am shamed, I'm a shamed,

Bb F

ly - ing na - ked on the floor. Il - lu -
bound and bro - ken on the floor. You're -

- sion nev - er changed in - to some - thing real. -
a lit - tle late. I'm -

C

1

I'm wide a - wake and I can see the per -

Dm Bb

- fect sky is torn. al - read - y torn.

Bb/C 2 Dm

Torn.

Bb Dm


C



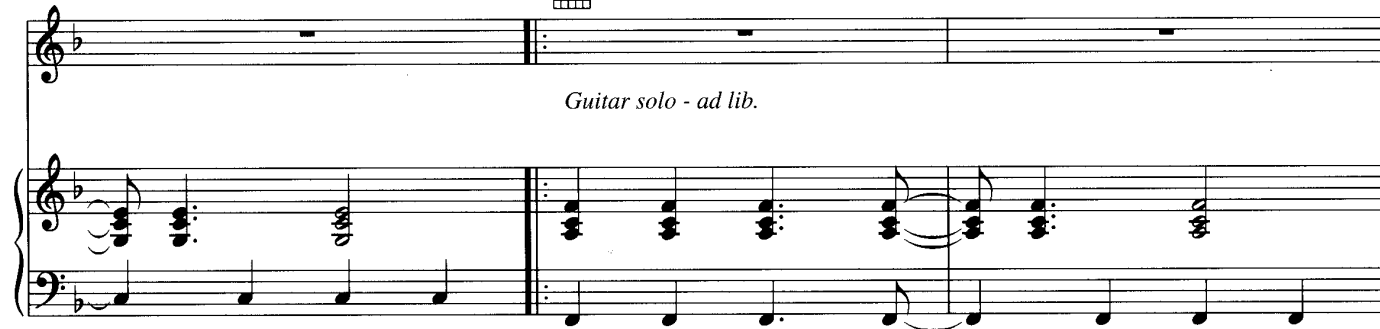
Torn. _____



F



Guitar solo - ad lib.




C




Dm






Bb



Repeat and Fade
Bb/C



Opt. ending
F

TUBTHUMPING

Words and Music by NIGEL HUNTER, BRUCE DUNCAN, ALICE NUTTER, LOUISE WATTS,
PAUL GRECO, DARREN HAMER, ALLEN WHALLEY and JUDITH ABBOTT

♩ = 104

Chord diagrams for the first system: D, G6, D, G6, D, G6.

We'll be sing - ing when we're win - ning. We'll be sing - ing.

Chord diagrams for the second system: A, D, G.

I get knocked down, but I get up a - gain. You're nev -

Chord diagrams for the third system: D, G, D, G.


- er gon - na keep me down. I get knocked down, but I get up a - gain. You're nev -

The musical score is written for guitar and piano. It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the vocal line for each system. The first system has chords D, G6, D, G6, D, G6. The second system has chords A, D, G. The third system has chords D, G, D, G. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

A  D  G 






- er gon-na keep me down. I get knocked down, but I get up a-gain. You're nev -



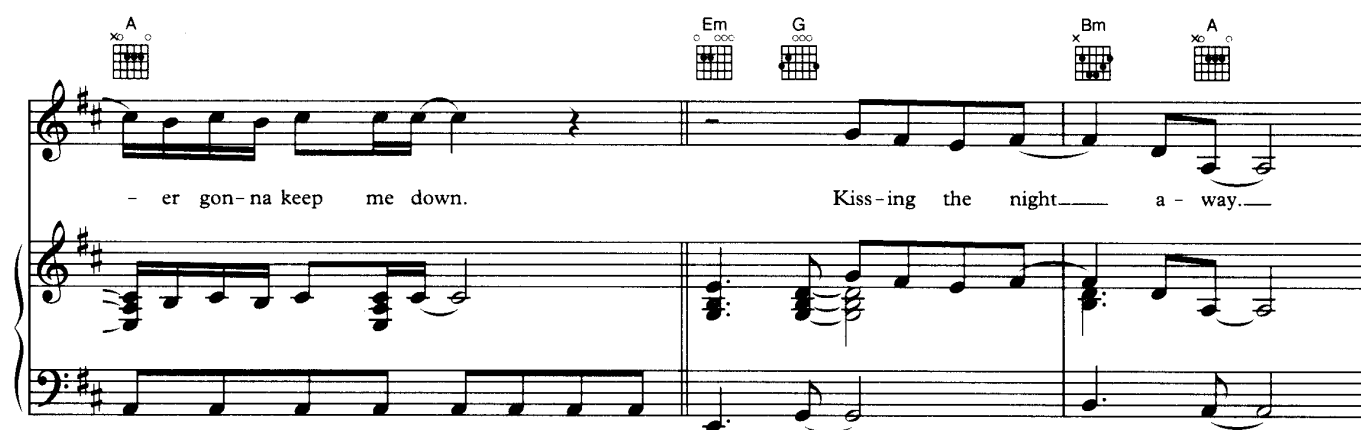
D  G  D  G 





- er gon-na keep me down. I get knocked down, but I get up a-gain. You're nev -



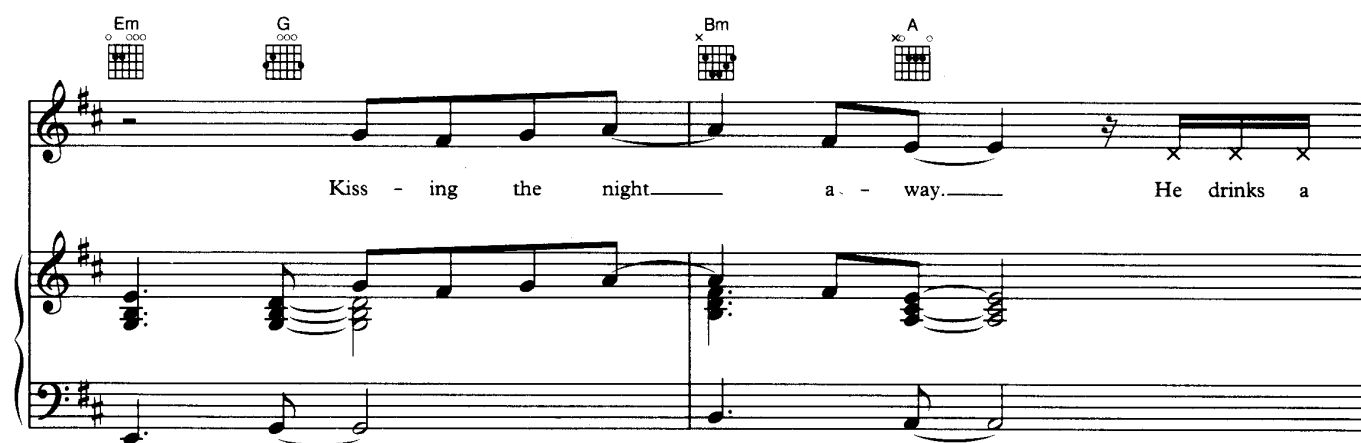
A  Em  G  Bm  A 

- er gon-na keep me down. Kiss-ing the night— a - way.—



Em  G  Bm  A 




Kiss - ing the night— a - way.— He drinks a








whis - ky drink, he drinks a vod - ka drink, he drinks a lag - er drink, he drinks a cid - er drink. He sings the








songs that re - mind him of the good times, he sings the songs that re - mind him of the bet - ter times.






Oh, Dan - ny Boy, Dan - ny Boy,
Don't cry for me, next door neigh -

-bour Dan - ny Boy. I get knocked

down, but I get up a - gain. You're nev - er gon - na keep me down... I get knocked

The first system of the musical score is in the key of D major (two sharps). It features a vocal line on a single staff and a piano accompaniment on two staves. Above the vocal line, four guitar chords are indicated: D, G, D, and G. The lyrics are: "down, but I get up a - gain. You're nev - er gon - na keep me down... I get knocked". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth and sixteenth notes in the right hand.

down, but I get up a - gain. You're nev - er gon - na keep me down. I get knocked

The second system of the musical score continues the melody. Above the vocal line, three guitar chords are indicated: D, G, and A. The lyrics are: "down, but I get up a - gain. You're nev - er gon - na keep me down. I get knocked". The piano accompaniment continues with the same rhythmic pattern.

down, but I get up a - gain. You're nev - er gon - na keep me down... I get knocked

The third system of the musical score concludes the phrase. Above the vocal line, four guitar chords are indicated: D, G, D, and G. The lyrics are: "down, but I get up a - gain. You're nev - er gon - na keep me down... I get knocked". The piano accompaniment continues with the same rhythmic pattern.

D G A





down, but I get up a - gain. You're nev - er gon - na keep me down.

Em G Bm A Em G

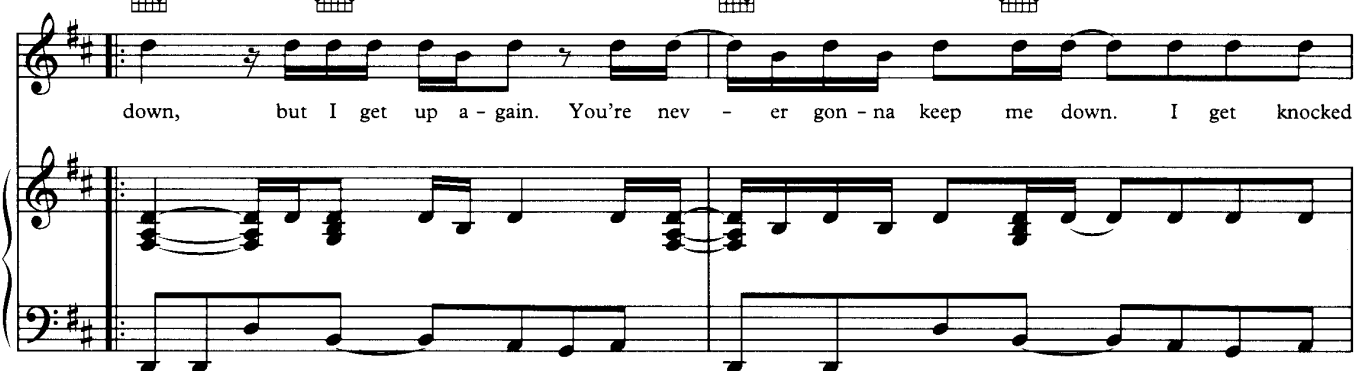
Bm A D G D G




D G A

I get knocked











down, but I get up a - gain. You're nev - er gon - na keep me down. I get knocked











down, but I get up a - gain. You're nev - er gon - na keep me down. I get knocked




down, but I get up a - gain. You're nev - er gon - na keep me down. I get knocked



down, but I get up a - gain. You're nev - er gon - na keep me down. I get knocked




repeat and fade



YOU'RE STILL THE ONE

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

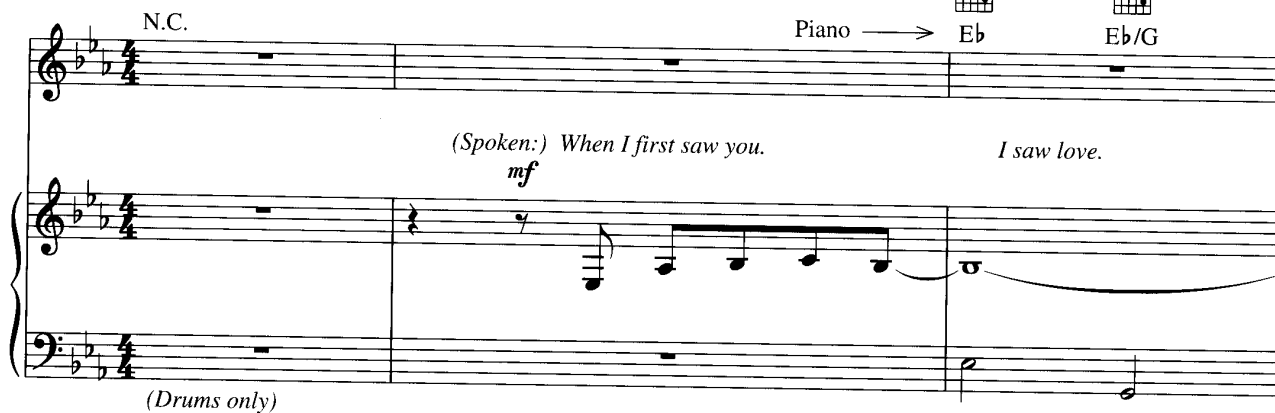
Slowly ♩ = 72

Guitar capo I →  D  D/F#
Piano → Eb  Eb/G

N.C.


(Spoken:) When I first saw you. *mf* I saw love.





(Drums only)



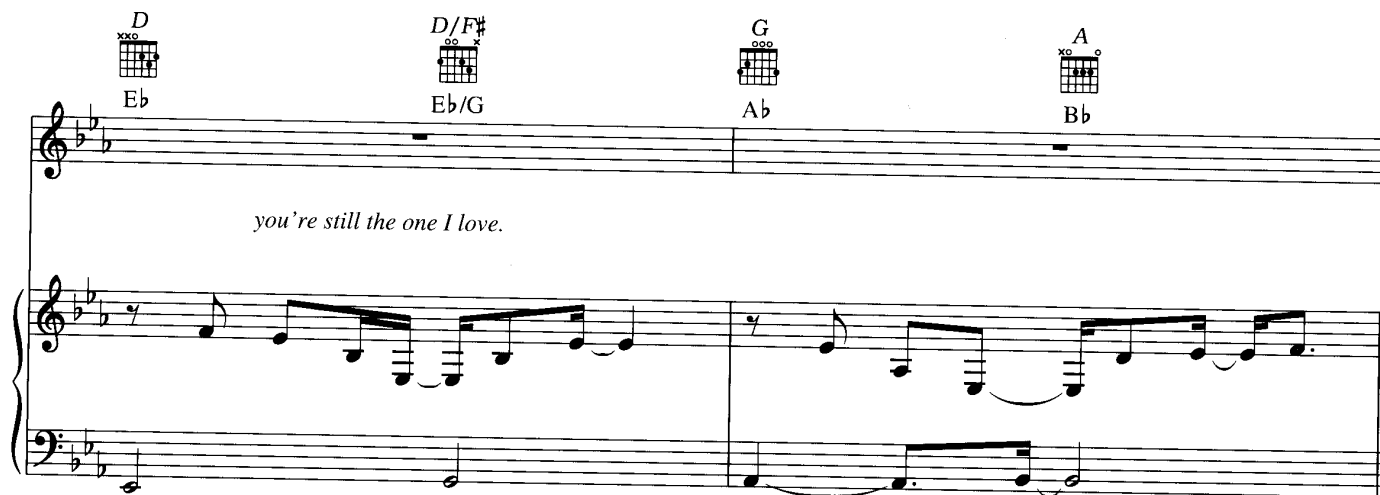
 G(add2)  D  D/F#  G(add2)
Ab(add2) Eb Eb/G Ab(add2)

And the first time you touched me, I felt love. And after all this time,



 D  D/F#  G  A
Eb Eb/G Ab Bb

you're still the one I love.



Looks like we made — it. Look how far — we've come, — my ba - by. —
 Ain't noth - in' bet - ter, we beat — the odds — to - geth - er. —

We might-a took the long — way. We knew — we'd get — there some - day. — }
 I'm glad we did - n't lis - ten. Look at what we would be miss - ing. — }

They said, "I bet — they'll nev - er make — it." But just

look at — us hold - ing — on. — We're still to - geth -

Eb Ab Bb Ab

- er, still go - ing ____ strong. ____ (You're still the one.)

Eb Ab Fm Bb

____ You're still the one I run ____ to, ____ the one that I be - long ____ to ____

Eb Ab Bb Ab

You're still the one I want ____ for life. (You're still the one.)

Eb Ab Fm Bb

____ You're still the one that I ____ love, ____ the on - ly one I dream ____ of. ____

D
Eb

G
Ab

To Coda ⊕

1 **A**
Bb

You're still the one I kiss — good — night.

2 **A**
Bb

D
Eb

G
Ab

A
Bb

D
Eb

G
Ab

night. — You're still — the one.

A
Bb

G
Ab

D.S. al Coda

(You're still the one.) —

CODA ⊕

A
Bb

night.

D
Eb

D/F#
Eb/G

G
Ab

A
Bb

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

UNINVITED

from the Motion Picture CITY OF ANGELS

Words and Music by
ALANIS MORISSETTE

Slowly




N.C. D

Like an - y - one would

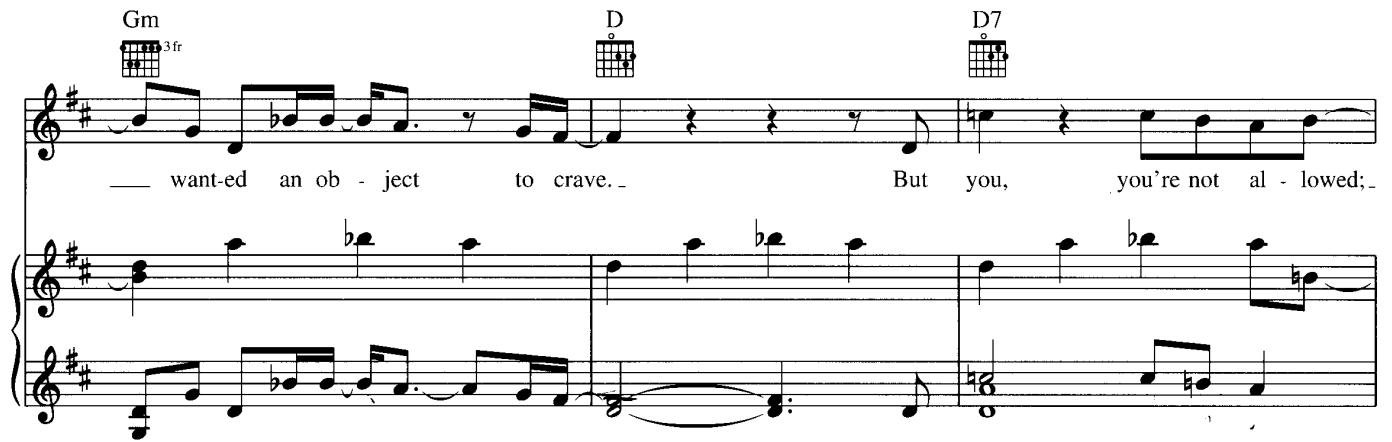
Gm 3fr D



be, I am flat - tered by your fas - ci - na - tion with me.

Like an - y hot - blood - ed wo - man, I have simp - ly

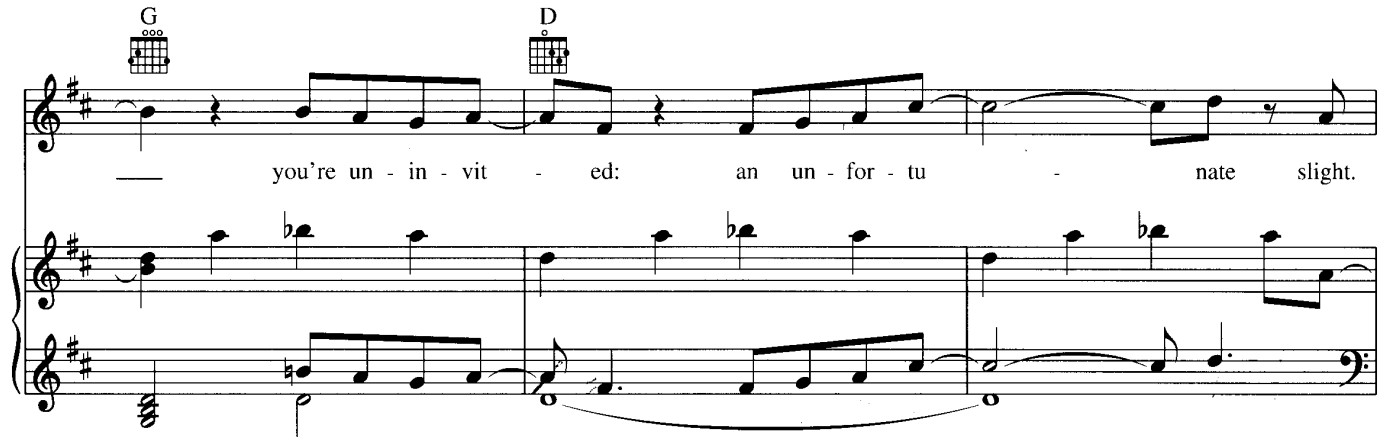
Gm  3fr D  D7 


— want-ed an ob - ject to crave. _ But you, you're not al - lowed; _



G  D 

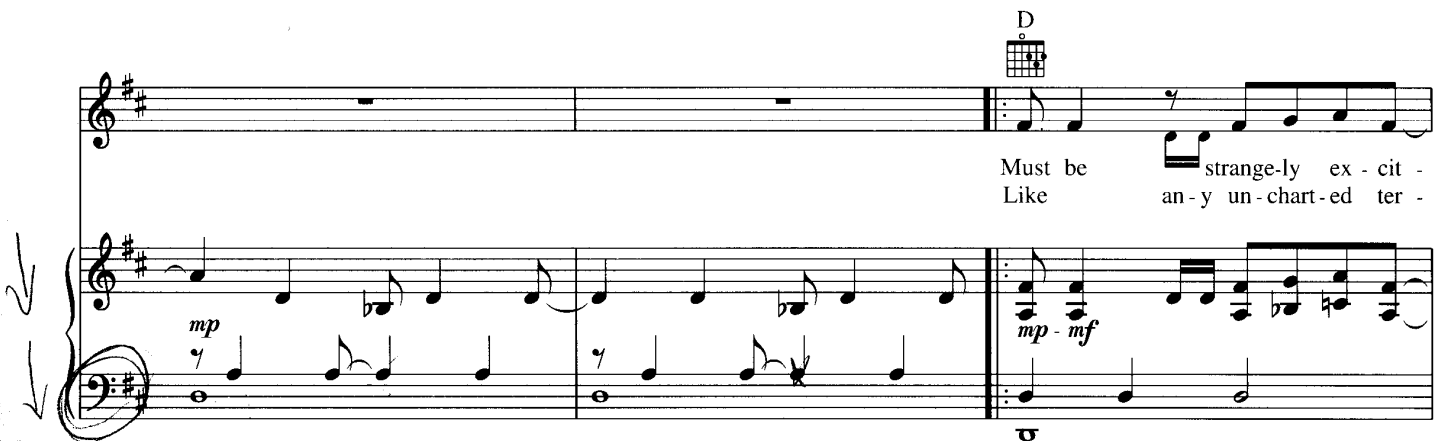
— you're un - in - vit - ed: an un - for - tu - nate slight.





D 

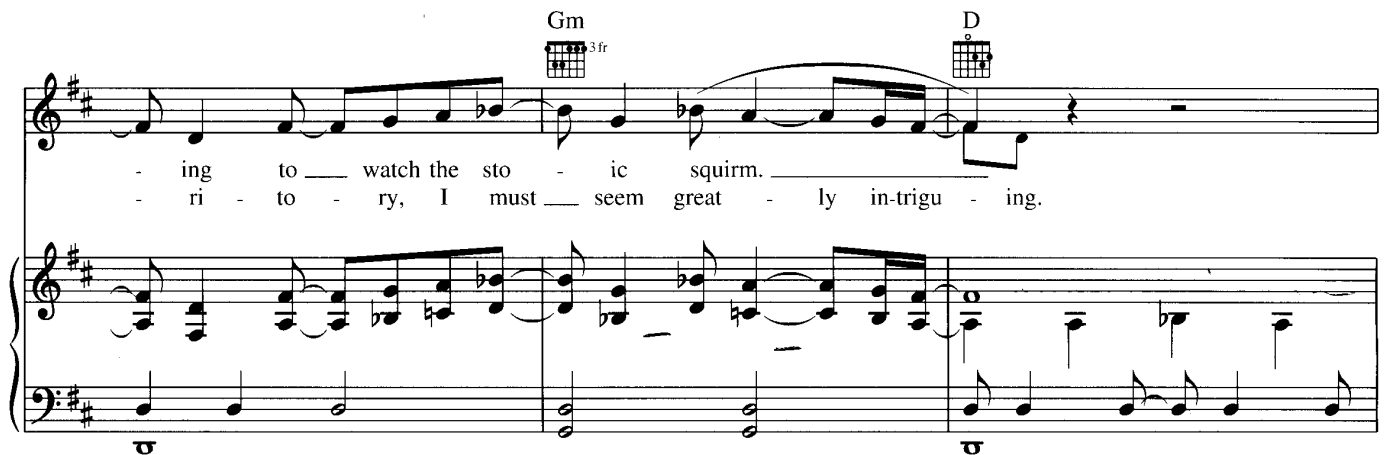
Must be strange-ly ex - cit -
Like an-y un - chart - ed ter -

mp *mp - mf*



Gm  3fr D 

- ing to _ watch the sto - ic squirm. _
- ri - to - ry, I must _ seem great - ly in-trigu - ing.



Must be some - what heart - en - ing to watch shep - herd
You speak of my love like you have ex - per -

meet shep - herd. But
- ienced love like mine be - fore. But

you this is you're not al - lowed; you're un - in - vit -
not al - lowed; you're un - in - vit -

- ed: an un - for - tu nate slight.
- ed: an un - for - tu nate slight.

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is for the vocal melody, written in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are for piano accompaniment, written in treble and bass clefs respectively, also with a key signature of two sharps. The music is in 4/4 time. The vocal line begins with a whole note chord of F#4 and C#5, followed by a half note G#4, and then a quarter note F#4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including chords and single notes. A first ending bracket is placed over the final two measures of the piano part, which end with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in G major (one sharp) and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The second system continues the melody and accompaniment. The third system shows the end of the piece, marked with a double bar line and repeat dots. The melody features a trill on the final note, and the accompaniment includes triplets.

2

Handwritten musical score for "The Rose Tree". The score is written on three staves. The top staff is a single line with a treble clef and a key signature of two sharps (F# and C#). It contains two measures, each with a whole note. The middle staff is a grand staff (treble and bass clefs) with a key signature of two sharps. It contains two measures of music. The first measure starts with a forte dynamic marking (*f*). The second measure is a continuation of the first. The bottom staff is a single line with a bass clef and a key signature of two sharps. It contains two measures of music. The first measure starts with a forte dynamic marking (*f*). The second measure is a continuation of the first. The music is written in a simple, folk-like style with many ties and slurs.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in G major (one sharp) and 2/4 time. The melody starts with a quarter rest, followed by a quarter note G4, and then a half note A4. The piano accompaniment begins with a quarter note G2, followed by a quarter note A2, and then a half note B2. The second system continues the melody with a quarter note B4, followed by a quarter note C5, and then a half note D5. The piano accompaniment continues with a quarter note C3, followed by a quarter note D3, and then a half note E3. The third system shows the end of the piece with a quarter note E4, followed by a quarter note F4, and then a half note G4. The piano accompaniment ends with a quarter note D3, followed by a quarter note E3, and then a half note F3.

I don't think you un-wor - thy; I need a mo -

pp

Gm 3fr D

- ment to de-lib-er - ate. —

Guitar solo ad lib.

ff

8vb

8vb

Play 4 times D5 5fr

8vb