

PIANO/VOCAL/CHORDS

# ASCAP'S 50 MOST PERFORMED SONGS OF THE '90S



ASCAP  
WHERE MUSIC BEGINS<sup>SM</sup>





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# ASCAP

## WHERE MUSIC BEGINS<sup>SM</sup>

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Pictured (l-r) are Gordon Kennedy, Diane Warren, and Tommy Sims. Diane is the writer of the largest number of ASCAP's top songs of the 1990s, which includes "How Do I Live" (1999), "Un-Break My Heart" (1998), "Because You Loved Me" (1997), and "If I Could Turn Back Time" (1990). Warren was also named ASCAP's Songwriter of the Year five times. Gordon and Tommy were co-writers of the smash hit "Change the World" (1998).



Glen Ballard, writer of "Hold On" (1991), accepting a special gift from Gibson Guitars.



Martin Page performing his hit "In the House of Stone and Light" at the 1996 ASCAP Pop Awards.



Pictured at the 1998 ASCAP Pop Awards Dinner are No Doubt's Tony Kanal, Gwen Stefani, Eric Stefani, and No Doubt producer Matthew Wilder. Gwen and Eric Stefani are co-writers of "Don't Speak."



Jimmy Jam (front) and Terry Lewis wrote the 1991 hit song "Escapade," as well as "Love Will Never Do (Without You)" in 1992 and "Bended Knee" in 1996.



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Pictured (l-r) are Gary Baker and Frank Myers, writers of "I Swear" (1995), which topped the pop, country, and R&B charts.



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## FOREWORD

We at ASCAP are proud to bring you *ASCAP's 50 Most Performed Songs of the '90s*, our first songbook publication. Each of these songs has had the distinction of being among the five most performed ASCAP songs of a particular year during the past decade. These have been years when the Internet and digitalization have transformed our world in countless ways—not just technologically and musically, but politically and socially.

It's against this backdrop that the songs in this book were created and became major hits, musical emblems of the times. The '90s have been a period of exciting and unprecedented musical growth, when Latin and rap music have surged, when crossovers to pop from the country, R&B, and dance charts have become a matter of course. Among the crossover hits were gospel writer/artist Amy Grant's "Baby Baby" (1992); the dance opus "Gonna Make You Sweat" (1992), co-written by Freedom Williams and the late Robert Clivilles; and, from the world of country, Restless Heart's "When She Cries" (1994). The ultimate crossover is a song that tops the pop, R&B, and country charts simultaneously, and that rare feat was accomplished by Nashville songwriting duo Gary Baker and Frank Myers' "I Swear" (1995), as recorded by All-4-One and John Michael Montgomery.

Another fascinating phenomenon is the reappearance of decades-old songs that are embraced by a new audience. The Weiss-Peretti-Creatore classic "Can't Help Falling in Love," a million-seller for Elvis Presley in 1961, was revived to similar success (1994) with a Reggae treatment by UB40. And the actual 1965 Righteous Brothers recording of "Unchained Melody" by Alex North and Hy Zaret was revitalized 25 years later on the soundtrack of *Ghost*.

The century's final decade has witnessed the height of the interdependence of popular music and other media such as film, video, television, radio, and, most recently, the Internet. Examples of soundtrack songs abound in our book of '90s hits—from the recent "My Heart Will Go On" (*Titanic*) and "How Do I Live" (*Con Air*) to "Wind Beneath My Wings" (*Beaches*) at the start of the decade, among many others.

For those of you unfamiliar with ASCAP (American Society of Composers, Authors and Publishers), we are America's foremost music performance rights licensing organization. ASCAP was formed in 1914 by a small group of writers and publishers who wanted to ensure that they would be fairly compensated for the performance of their music in accordance with United States Copyright Law.





Walter Afanasieff with ASCAP President and Chairman Marilyn Bergman at the 1997 ASCAP Pop Awards. Walter is the writer of "One Sweet Day" (1997) and "Hero" (1995).

ASCAP is unique among U.S. performing rights organizations in that it is the only one governed by members for members. Our songwriter, composer, and music publisher members elect the ASCAP Board of Directors, which is made up of writers and publishers. ASCAP's growing membership now numbers over 90,000 music creators and publishers of every genre and style of music, while our repertory, the world's largest, includes more than 4.5 million copyrighted musical works. Hundreds of thousands of music users in the United States of every description—from TV networks to restaurants, from skating rinks to symphony orchestras to Web sites—are licensed by ASCAP for the public performance of our members' works.

The song selection in this book is based on objective performance data from ASCAP's survey of performances. Writers and publishers of songs garnering the most performance credits each year are honored at ASCAP's

annual Pop Awards Dinner, an ASCAP tradition for two decades. ASCAP also recognizes country, R&B, Latin, and film and television writers each year for performance achievement at annual events.

*ASCAP's 50 Most Performed Songs of the '90s* is ASCAP in a microcosm—a mix of many musical approaches. The past decade has been marked indelibly by the work of ASCAP members, just as the entire century will forever be linked with an explosion of American musical creativity—jazz, country, big band, rock 'n' roll, Latin, musical theater, R&B, and film and television music—that our creators of words and music have led over the years. It is our hope that you will enjoy playing and singing these songs, many of them standards of the future.

Marilyn Bergman  
President & Chairman, ASCAP  
September 1999



ASCAP  
WHERE MUSIC BEGINS

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# MY HEART WILL GO ON

(Love Theme from "TITANIC")

Words by  
WILL JENNINGS

Music by  
JAMES HORNER

Moderately fast



*mp* *sim.*




Ev - 'ry night in my dreams I

*mp*



see you, I feel you, that is how I

know you go on.

The first system of the musical score for 'My Heart Will Go On'. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a piano accompaniment in grand staff. The vocal line has four measures: 'know', 'you', 'go', and 'on.'. Above the first and fourth measures are guitar chord diagrams for B/F# and A respectively. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

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

The second system of the musical score. The vocal line continues with 'Far a - cross the dis - tance and spac - es be -'. Above the first, third, and fifth measures are guitar chord diagrams for E, B/F#, and A/E respectively. The piano accompaniment continues with the same eighth-note bass line and a melody in the right hand.

tween us you have come to show you go

The third system of the musical score. The vocal line continues with 'tween us you have come to show you go'. Above the first, second, third, and fifth measures are guitar chord diagrams for E, B, E, and B/F# respectively. The piano accompaniment continues with the same eighth-note bass line and a melody in the right hand.

on. Near, *mf*

The fourth system of the musical score. The vocal line has two measures: 'on.' and 'Near, *mf*'. Above the first and third measures are guitar chord diagrams for A, G#m, and C#m respectively. The piano accompaniment continues with the same eighth-note bass line and a melody in the right hand. The system ends with a double bar line.

B A B

far, where - ev - er you are, I be -

C#m B A

lieve that the heart does go on.

G#m F#m C#m B

Once more. you

A B C#m

o - pen the door — and you're here in my

B A B

heart, and my heart will go on and

E B/F#

on. Love can touch us one time and

*p* *mp* *mp*

A/E E B E

last for a life - time, and nev - er

B/F# A

let go till we're gone.



E B/F# A/E

Love was when I loved you, one true time I

E B E B/F#

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

A G#m C#m

on. Near, *mf*

B A B

far, wher - ev - er you are, I be -

lieve that the heart does go on.

Once more, you

o - pen the door — and you're here in my

heart, and my heart will go on and

Chord diagrams shown: C#m (4fr), B, A, G#m (4fr), F#m, C#m (4fr), B, A, C#m (4fr), B, A, B.




**C#m** 4 fr **B** **A**  
 on.

**B** **C#m** 4 fr **B**


**A** **G#5** 4 fr **F#5** **F#m**  
 Slightly slower  
 You're *f*  
*rall.* *f*

**Eb** 3 fr **Db** **Eb** 3 fr  
 here, there's noth - ing I fear, and I

Fm Eb Db



know that my heart will go on



Cm Bbm Fm Eb



We'll stay for - ev -



Db Eb Fm



er this way. You are safe in my



Eb Db Eb



heart, and my heart will go on and



Chord diagrams: Fm, Eb (3fr), Db, Fm, Eb (3fr), Db, Fm, Eb (3fr), Db.

Dynamic markings: *on.*, *mf*, *mp*.

Ab



First system of the musical score. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The piano part includes a melodic line in the bass clef and a harmonic line in the treble clef. A dynamic marking of *p* (piano) is present in the piano part.

Eb/Bb



Db/Ab



Abmaj7



Second system of the musical score. It continues the vocal and piano parts. The vocal line has a long note with a fermata. The piano part continues with its melodic and harmonic lines. A dynamic marking of *mp* (mezzo-piano) is present.

Oh.

*pp**mp*

Ab



Eb/Bb



Db/Ab



Third system of the musical score. It continues the vocal and piano parts. The vocal line has a long note with a fermata. The piano part continues with its melodic and harmonic lines. A dynamic marking of *pp* (pianissimo) is present.

Oh.

*pp**pp*

Ab



Fourth system of the musical score. It concludes the piece. The vocal line has a long note with a fermata. The piano part continues with its melodic and harmonic lines. A dynamic marking of *p* (piano) is present. The system ends with a double bar line and a repeat sign.

*p**rit.**p*

||



Recorded by both LeAnn Rimes and Trisha Yearwood

# HOW DO I LIVE

Words and Music by  
DIANE WARREN

Moderately slow  $\text{♩} = 92$ 

Chord diagrams: D, A, G, Em7/A, D, F#m7/B, Verse: E, B/D#, F#m7, F#m7/B, E, B/D#, A(9), G#m7, C#m7.

*mf*

1. How do I \_\_\_\_\_ get through one night with-out you. \_\_\_\_\_ If I had to  
2. See additional lyrics

live with-out you, \_\_\_\_\_ what kind of life would that be? Oh, I, \_\_\_\_\_ I need you in my

arms, need you to hold. \_\_\_\_\_ You're my world, my heart, my soul. \_\_\_\_\_ If you ev - er leave, \_\_\_\_\_

How Do I Live - 4 - 1

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F#m7



G#m7



C#m7



Em7/A



ba - by, you would take a - way\_\_ ev - 'ry - thing\_\_ good in my life. And tell me

§ Chorus:



now, how do I live with - out\_\_ you? I want to know. How do I breathe with - out\_\_



\_\_ you, if you ev - er go?\_\_ How do I ev - er, ev - er sur - vive?\_\_

To Coda

1.  
Em7/A

How do I, how do I, oh, how do I live? 2. With - out you\_\_

2.  
Em7/A

how do I, oh, how do I live?



Bm7 F#m7 F#m7/B

If

G#m7 C#m7 F#m7

you ev - er leave,\_\_\_\_ ba - by, you would take a - way\_\_\_\_ ev - 'ry - thing,\_\_\_\_

G#m7 C#m7 F#m7

Need you with me.\_\_\_\_ Ba - by, 'coz you know that you're ev - 'ry - thing\_\_\_\_

G#m7 C#m7 Em7/A

good in my life,\_\_\_\_ And tell me

*D.S. al Coda*

♠ Coda

Em7/A      D      A      G(9)      F#m7

now how do I, oh, how do I live

with-out you?

Repeat ad lib. and fade  
(vocal 1st time only)

G(9)      F#m7      D      A      G(9)      F#m7

Verse 2:

Without you, there'd be no sun in my sky,  
 There would be no love in my life,  
 There'd be no world left for me.  
 And I, baby, I don't know what I would do,  
 I'd be lost if I lost you.  
 If you ever leave,  
 Baby, you would take away everything real in my life.  
 And tell me now...  
 (To Chorus:)

# 3 AM

Lyrics by  
ROB THOMAS

Music by  
ROB THOMAS, BRIAN YALE  
JOHN LESLIE GOFF and  
JOHN JOSEPH STANLEY

Moderately fast

**System 1:** Chords: A $\flat$ , D $\flat$ (add9), A $\flat$ , D $\flat$ (add9). Dynamics: *mf*.

**System 2:** Chords: A $\flat$ , D $\flat$ (add9), A $\flat$ , D $\flat$ (add9), A $\flat$ , D $\flat$ (add9), A $\flat$ , D $\flat$ (add9).

**System 3:** Chords: E $\flat$ , D $\flat$ (add9).

**System 4:** Lyrics: Well, she said it's cold out - side, and she hands me my rain -  
Well, she's got a lit - tle bit of some-thing: God, it's bet - ter than noth -  
Well, she be - lieves that life is - n't made up of all that she used -

**System 5:** Chords: A, D $\flat$ (add9), A $\flat$ , D $\flat$ (add9), E $\flat$ .

**System 6:** Lyrics: - coat;  
- ing.  
to. she's al - ways  
And in her col - or  
And the clock on the wall -

worried 'bout \_\_\_\_\_ things \_\_\_\_\_ like \_\_\_\_\_ that.  
 por - trait world, she be - lieves that she's got it all. \_\_\_\_\_  
 \_\_\_\_\_ has \_\_\_\_\_ been \_\_\_\_\_ stuck at three \_\_\_\_\_ for days \_\_\_\_\_ and days.

Well, she said it's all \_\_\_\_\_ gon-na end \_\_\_\_\_ and it might as well \_\_\_\_\_ be my \_\_\_\_\_  
 She swears the moon \_\_\_\_\_ don't \_\_\_\_\_ hang \_\_\_\_\_ quite as high \_\_\_\_\_ as it \_\_\_\_\_  
 She thinks that hap - pi - ness \_\_\_\_\_ is a mat that sits \_\_\_\_\_ on her door \_\_\_\_\_

— fault. }  
used to. }  
- way.

1.2. And she on - ly sleeps - when it's rain -  
3. But

- ing, and she screams \_\_\_\_ and her voice \_\_\_\_ is strain - ing. She says,



$A\flat$   $E\flat$   $D\flat(\text{add}9)$   $E\flat$

"Ba - by. — it's three a m: — I must — be lone —

$A\flat$   $E\flat$   $D\flat(\text{add}9)$   $E\flat$   $A\flat$   $E\flat$   $D\flat(\text{add}9)$

- ly." — When she says. "Ba - by." —

$E\flat$   $Fm$   $E\flat5$   $D\flat(\text{add}9)$

well, I can't help — but be scared — of it all — some — times, and the

1 2

rain's gon-na wash a - way: — I be-lieve it. rain's gon-na wash a - way: — I be-lieve

this.





## CODA

out - side it's stopped rain - ing,

yeah. But she — says. "Ba - by,

well, it's three a m; — I must be lone - ly."



When she — says, “Ba — by,” —









well, I can't help — but be scared — of it all — some — times, and the




rain's gon - na wash a - way, — I be - lieve this. —

some — times. —

# TORN

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

Moderate Rock

**F5** **Fsus**

**F** **C7sus/F**

**F**

**Am**

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

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

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

Torn - 8 - 1

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

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

My con - ver - sa - tion has run dry.  
I don't miss it all that much. That's  
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 diagrams: Dm, C, Bb(add2)

Torn. \_\_\_\_\_

Chord diagram: Dm

Ooh, \_\_\_\_\_

Chord diagrams: F, C

ooh. \_\_\_\_\_

Chord diagrams: Dm, C

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

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 \_



C

1

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

Dm

Bb

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

Bb/C

2

Dm

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

Bb

Dm

Torn. \_\_\_\_



C



Torn. \_\_\_\_\_



F



Guitar solo - ad lib.




C




Dm



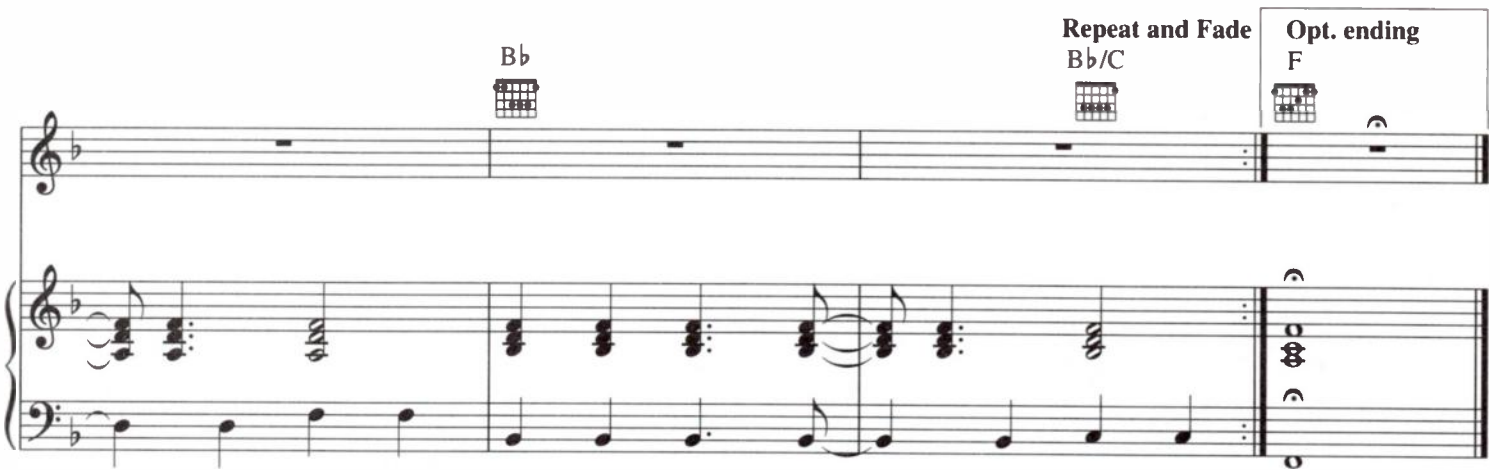

Bb



Repeat and Fade  
Bb/C



Opt. ending  
F



Recorded by Shania Twain

**YOU'RE STILL THE ONE**Words and Music by  
SHANIA TWAIN and R.J. LANGE

Slowly ♩ = 72

Guitar capo 1 → D

D/F#

Piano → E♭

E♭/G

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

(Drums only)

*G(9)* *Ab(9)* *D* *D/F#* *G(9)* *Ab(9)*  
*E♭* *E♭/G* *E♭* *E♭/G*  
And the first time you touched me,  
I felt love.  
And after all this time,

*D* *D/F#* *G* *A* *D* *D/F#*  
*E♭* *E♭/G* *Ab* *B♭* *E♭* *E♭/G*  
you're still the one I love.  
1. Looks like we made it.  
2. See additional lyrics

*G* *A* *D* *D/F#*  
*Ab* *B♭* *E♭* *E♭/G*  
Look how far we've come, my ba - by,  
We might - a took the long way.

*Bridge:*

G A D D/F#

A $\flat$  B $\flat$  E $\flat$  E $\flat$ /G

We knew we'd get there some - day. They said, "I bet

G A D G

A $\flat$  B $\flat$  E $\flat$  A $\flat$

they'll nev - er make it." But just look at us hold - ing on.

A D G

B $\flat$  E $\flat$  A $\flat$

We're still to - geth - er, still go - ing strong.

*Chorus:*

A G D G

B $\flat$  A $\flat$  E $\flat$  A $\flat$

(You're still the one.) You're still the one I run to,

Em A D G

F $\flat$  B $\flat$  E $\flat$  A $\flat$

the one that I be - long to, You're still the one I want for



     
 B $\flat$  A $\flat$  E $\flat$  A $\flat$

life. (You're still the one.) You're still the one that I love,

     
 Fm B $\flat$  E $\flat$  A $\flat$  *To Coda*

the on - ly one I dream of. You're still the one I kiss good

1.  B $\flat$  2.  B $\flat$   E $\flat$   A $\flat$   B $\flat$

night. night. You're still the one. (*Inst. solo ad lib...*)

    *D.S. al Coda*

E $\flat$  A $\flat$  B $\flat$  A $\flat$  ...end solo) (You're still the one.)

  
*Coda* B $\flat$

night.

     
 E $\flat$  E $\flat$ /G A $\flat$  B $\flat$

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

*rit.*

Verse 2:  
 Ain't nothin' better,  
 We beat the odds together.  
 I'm glad we didn't listen.  
 Look at what we would be missin'.  
 (To Bridge:)



Moderately

**DON'T SPEAK**Words and Music by  
ERIC STEFANI and GWEN STEFANI

**Cm** 3fr

*mp*

You and me, we used to be to-gether, ev-'ry day to-gether, al-

- ways. I real-ly feel \_\_\_\_\_ that I'm los-ing my best friend. I

can't be-lieve this could be the \_\_\_\_\_ end. It looks As as though we die, both \_\_\_\_\_

**Gm** 3fr **Cm** 3fr **Fm** **Bb** **Cm** 3fr **Gm** 3fr

Don't Speak - 5 - 1

Fm

Bb

Eb

Bb

let - ting go, — and if it's real, — well, I — don't want — to know. —  
 you and I, — with my head in — my hands — I sit — and cry. —

C

Fm

Bbm

Don't speak, I know — just what — you're say -

Eb

C7

Bbm

C7

- ing, so — please stop — ex - plain - ing. Don't tell me 'cause — it hurts. —

Fm

Bbm7

C7

Fm

Bbm

No, no, — no. — Don't speak, I know what — you're think -



E $\flat$  3fr C7 B $\flat$ m C7 39  
To Coda

- ing. I don't need your rea - sons. Don't tell me 'cause it hurts.

Fm Db Eb 3fr Cm 3fr

Our mem - o - ries, —

Gm 3fr Fm Bb Gm 3fr Fm Bb D.S. al Coda

they can be in-vit - ing, — but some are al-to-geth - er might - y fright - 'ning.

CODA Fm Db Ab/C 3fr

It's all end - ing, — I got - ta

C $\flat$ G $\flat$ /B $\flat$ 

A

A( $\flat$ 5)/D $\sharp$ A $\flat$ 

4 fr

stop pre - tend - ing who we are.

Cm

3 fr

Gm

3 fr

Fm

B $\flat$ 

Play 3 times

*Instrumental solo*

Gm

3 fr

Cm

3 fr

Fm

Cm

3 fr

Gm

3 fr

Solo ends You and me,

Fm

B $\flat$ 

Fm

B $\flat$ 

I can see

us dy - ing...

Are

we?



Fm Bbm Eb C7

Don't speak, I know just what you're say - ing, so please stop ex - plain -

Bbm C7 Fm Bbm7 C7

- ing. Don't tell me 'cause it hurts, No, no, don't

Fm Bbm Eb C7

— speak, I know what you're think - ing, and I don't need your rea -

Bbm C7 Fm Bbm7 C7

sons. Don't tell me 'cause it hurts. Don't tell me 'cause it hurts.

**Repeat and Fade**

Recorded by Eric Clapton &amp; Kenneth "Babyface" Edmonds

# CHANGE THE WORLD

Words and Music by  
TOMMY SIMS, GORDON KENNEDY  
and WAYNE KIRKPATRICK

Moderately slow ♩ = 96

E F#m7 G6 F#m7 E

F#m7 G6 F#m7 B7sus

Verse:

E A/E E7#9 A/E E

1. If I could reach the stars, — I'd pull one down for you, —  
2. If I could be a king, — e - ven for a day, —

A/E E7#9 A/E E

shine it on my heart — so you could see the truth, —  
I'd take you as my queen... I'd have it no oth-er way. —



A7 D/A A7 D/A A7

that this love I have in - side\_\_\_\_  
And our love would rule\_\_\_\_

is ev - ery-thing it seems\_\_\_\_  
in this king-dom we had made\_\_\_\_

E A/E E7 A/E G#7

But for now, I find\_\_\_\_  
Till then I'll be a fool,\_\_\_\_

it's on - ly in my\_ dreams\_ that I can }  
wish-ing for the\_ day\_\_\_\_ that I can }

§ Chorus:

F#m7 G#7 C#m7 D#m7(b5) G#7 C#m7

change\_\_\_\_ the world\_\_\_\_ I would be\_ the sun-light in your u - ni-verse\_\_\_\_

D#m7(b5) G#7 C#m7 Cm7 Bm7 A To Coda

E/G#

You would think\_ my love was real - ly some - thing\_ good,\_ ba - by, if I\_\_\_\_ could\_\_\_\_

1. Gdim7 B7sus/F# E A/E Em7

change\_\_\_\_\_ the world.\_\_\_\_

2. Gdim7 B7sus/F# E A/E

change\_\_\_\_\_ the world.\_\_\_\_ Ba - by,

A E/G# Gdim7 B7sus/F# E F#m7 G6

if I could\_ change\_\_\_\_\_ the world.\_\_\_\_

F#m7 E F#m7 G6

The musical score is written for guitar and piano. The guitar part includes a melody line with lyrics and a chord progression indicated by letters and diagrams. The piano part provides harmonic support with chords and arpeggios. The score is divided into two systems, each with two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#). The first system covers the first two lines of the score, and the second system covers the next four lines. The lyrics are: 'change\_\_\_\_\_ the world.\_\_\_\_', 'change\_\_\_\_\_ the world.\_\_\_\_ Ba - by,', 'if I could\_ change\_\_\_\_\_ the world.\_\_\_\_'. The guitar chords are: Gdim7, B7sus/F#, E, A/E, Em7, Gdim7, B7sus/F#, E, A/E, A, E/G#, Gdim7, B7sus/F#, E, F#m7, G6, F#m7, E, F#m7, G6.



F#m7

G#7

D.S.  al Coda 45

The first system of the musical score for 'Change the World' features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4 and a quarter note A4. The piano accompaniment consists of a continuous eighth-note bass line in the left hand and a melody in the right hand. Above the system, the chords F#m7 and G#7 are indicated with their respective fretboard diagrams.

I could



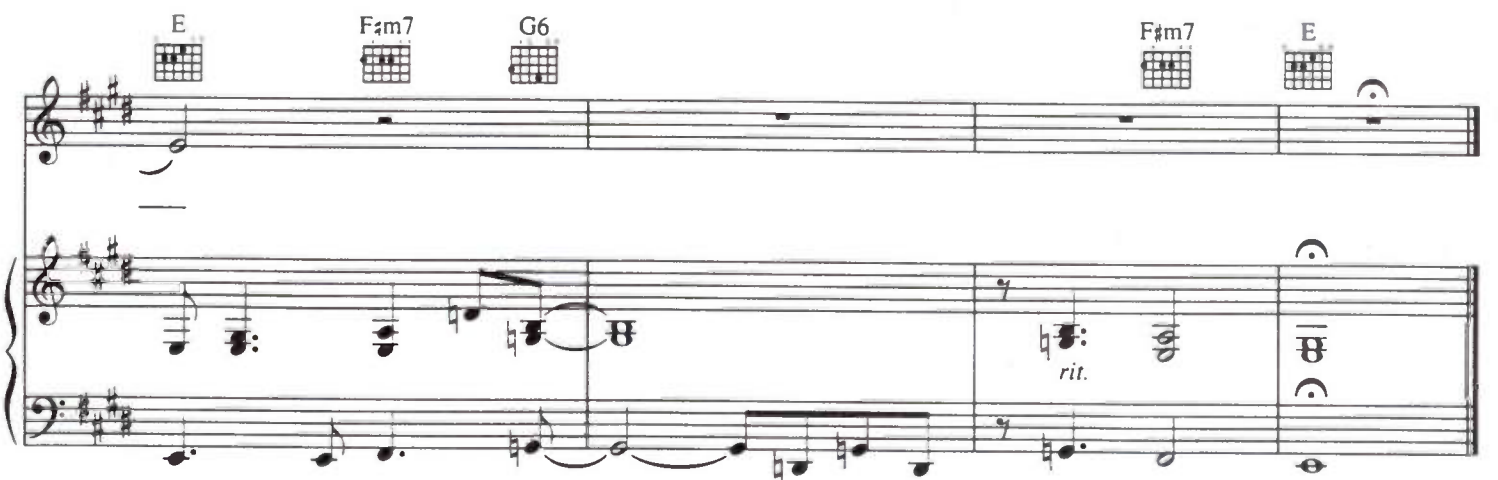
The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a half note G4 and a quarter note F#4. The piano accompaniment continues with the same rhythmic pattern. Above the system, the chords Gdim7, B7sus/F#, A, and E/G# are indicated with fretboard diagrams. The word 'Coda' is written above the first measure of the piano part.

change, ba - by, if I could change, ba - by,



The third system features a vocal line with a triplet of eighth notes (G4, A4, B4) followed by a half note G4 and a quarter note F#4. The piano accompaniment continues with the same rhythmic pattern. Above the system, the chords A, E/G#, Gdim7, and G(9) are indicated with fretboard diagrams.

if I could change the world.



The fourth system features a vocal line with a half note G4 and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern. Above the system, the chords E, F#m7, G6, F#m7, and E are indicated with fretboard diagrams. The word 'rit.' is written below the piano part in the final measure.

Recorded by Donna Lewis

# I LOVE YOU ALWAYS FOREVER

Words and Music by  
DONNA LEWIS

Moderately ♩ = 102

Verse:

The musical score is written for voice and piano. It features a series of guitar chords indicated above the vocal line and piano accompaniment. The chords are: C2, C/E, F(9), Bb(9), C2, C/E, C/F, Bb(9), C2, C/E, F(9), Bb(9), Am7, C/G, and C/F. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "1. Feels like I'm stand - ing in a time - less dream of light mists of pale am - ber rose. Feels like I'm lost in a deep cloud of heav - en - ly scent, touch - ing, dis - cov - er - ing you."

















2. Those days\_\_\_\_ of warm rains come rush - ing back\_\_\_\_ to me, miles of  
 3. See additional lyrics

wind - less,\_\_\_\_ sum - mer night air. Se - cret





mo - ments\_\_\_ shared\_\_\_ in the heat\_\_\_ of the af - ter-noon, out of the



still - ness,\_\_\_ soft spo - ken words. (Say, say it a- gain)

*Chorus:*




I love you, al - ways for-ev - er, near and far, clos - er to- geth - er. Ev - ery-where, I\_\_\_ will be with you,









ev - ery- thing, I\_\_\_ will do for you. I love you, al - ways for-ev - er, near and far, clo - ser to- geth - er.

1.   2. 










Ev - ery - where, I \_\_\_ will be with you, ev - ery - thing, I \_\_\_ will do for you. ev - ery - thing, I \_\_\_ will do for you.

Bridge:   

Say you love, love \_\_\_ me for - ev - er, nev - er stop, nev - er what - ev - er. Near and far and al - ways and ev - ery -

where and ev - ery... Say \_\_\_ you love, love \_\_\_ me for - ev - er, nev - er stop, nev - er what - ev - er.

 1. 2.     3.    

Near and far and al - ways and ev - ery - where and ev - ery... Say \_\_\_ where and ev - ery - thing.



The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. Chord diagrams for C and F/C are provided above the vocal line in each system. The lyrics are as follows:

I love you, al - ways for-ev - er, near and far, clos - er to- geth - er.

Ev - ery - where, I\_\_\_ will be with you, ev - ery - thing, I\_\_\_ will do for you. I love you, al - ways for-ev - er,

near and far, clo - ser to- geth - er. Ev - ery - where, I\_\_\_ will be with you, ev - ery - thing, I\_\_\_ will do for you.

*Repeat ad lib. and fade*

*Verse 3:*

You've got the most unbelievable blue eyes I've ever seen.

You've got me almost melting away as we lay there

Under blue sky with pure white stars,

Exotic sweetness, a magical time.

*(To Chorus:)*



Recorded by Toni Braxton

# UN-BREAK MY HEART

Words and Music by  
DIANE WARREN

Slowly ♩ = 66

Chord diagrams for the first system:

- F#7
- Bm
- Em7
- A
- F#7

Chord diagrams for the second system:

- G
- A/G
- F#7

The first system of music is in 4/4 time, starting with a treble clef and a key signature of two sharps (F# and C#). The piano part begins with a mezzo-forte (mf) dynamic. The second system continues the piano accompaniment with the same key signature and time signature.

Verse:

Chord diagrams for the verse:

- Bm
- Em7
- A

The verse section begins with a treble clef and a key signature of two sharps. The piano part provides accompaniment for the vocal lines. The lyrics are as follows:

1. Don't leave me in\_\_ all this pain,\_\_ don't leave me out\_\_ in the rain.  
 2. Take back that sad\_\_ word good - bye,\_\_ bring back the joy\_\_ to my life.

Bm Em7 A F#7

— Come back and bring back my smile, come and take these tears a - way. I  
 — Don't leave me here with these tears, come and kiss this pain a - way. I

Bm Em7 A

need your arms to hold me now. Nights are so un - kind.  
 can't for - get the day you left. Time is so un - kind.

Bm Em7 A A7

Bring back those nights when I held you be - side me. } Un - break my heart,  
 and life is so cruel with - out you here be - side me. }

§ Chorus:

Dm Gm7 C A7

— say you love me a - gain. Un - do this hurt.






— you caused when you walked out the door and walked out of my life. Un - cry these tears.

*To Coda* 






I cried so many nights. Un - break my heart.







1. 2.








G#m C#m7 F#7

Bridge:  
Bm Em7 A

Don't leave me in\_\_ all this pain,\_\_ don't leave me out\_\_ in the rain.\_\_

Bm Em7 A

— Bring back those nights\_ when I held\_ you be - side\_\_ me.\_\_\_\_ Un - break my heart, \_

*D.S. al Coda*

Coda C A7 Dm Gm7

Un - break\_ my, un - break\_ my heart, \_ sweet ba - by.

C A7 Dm Gm7

Come back\_ and say\_ you love\_ me. Un - break\_ my heart,\_ sweet dar - ling.

C A7 Dm Gm7

With - out\_ you, I\_ just can't\_ go\_ on.

C A7 Dm Gm7 C A7

Dm Gm7 C A7

*Repeat ad lib. and fade*

Recorded by Jewel

# YOU WERE MEANT FOR ME

Moderate swing feel ♩ = 108 (♩ = ♩<sup>3</sup>♩)Words and Music by  
JEWEL KILCHER and STEVE POLTZ

Chord diagrams: C(9), G/B, C

*mf*

Verse:

Chord diagrams: Em, C(9), G/B

1. I hear the clock, it's six A. M., \_\_\_\_\_  
2.3. See additional lyrics

Chord diagrams: C, Em, C(9)

I feel so far\_\_\_\_ from where I've been... I've got my eggs and my



G/B C D

pan-cakes, too, I've got ma-ple syr-up, ev-'ry - thing but you.

C(9) G/B C

I break the yolks and make a smil - y face, I kind of like it in my

Em C(9) G/B

brand new place.. I wipe the spots a - bove the mirror, don't leave the keys in the door. I

Chorus:

C D C

nev-er put wet towels on the floor an - y - more, 'cause... Dreams. last for



so long e - ven af - ter you're gone.



I know you love me and soon you will see

To Coda 1.



you were meant for me and I was meant for you.

2.



I was meant for

*Bridge:*

Em

you. I go a-bout my bus-'ness, I'm

Am7

do - in' fine. Be - sides, what would I say if I had you on the line?

D Bm D Em7

Am7 D Bm7 Em

Same old sto - ry, not much to say. Hearts are bro-ken ev - 'ry day.

C(9) G/B C Em

*D.S. al Coda*

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes chord diagrams for Em, Am7, D, Bm, C(9), G/B, and C. The piano part provides harmonic support with various textures, including triplets and sustained chords. The lyrics are: "you. I go a-bout my bus-'ness, I'm do - in' fine. Be - sides, what would I say if I had you on the line? Same old sto - ry, not much to say. Hearts are bro-ken ev - 'ry day." The score concludes with a double bar line and the instruction "D.S. al Coda".



**Coda**  

I was meant for you. Yeah, you were

meant for me and I was meant for you.

*rit.*

*Verse 2:*

I called my mama, she was out for a walk.  
 Consoled a cup of coffee, but it didn't wanna talk.  
 So I picked up a paper, it was more bad news,  
 More hearts being broken or people being used.  
 Put on my coat in the pouring rain.  
 I saw a movie, it just wasn't the same,  
 'Cause it was happy and I was sad,  
 And it made me miss you, oh, so bad.  
 (To Chorus:)

*Verse 3:*

I brush my teeth and put the cap back on,  
 I know you hate it when I leave the light on.  
 I pick a book up and then I turn the sheets down,  
 And then I take a breath and a good look around.  
 Put on my pj's and hop into bed.  
 I'm half alive but I feel mostly dead.  
 I try and tell myself it'll be all right,  
 I just shouldn't think anymore tonight.  
 (To Chorus:)

Recorded by Mariah Carey

**ALWAYS BE MY BABY**Words and Music by  
MANUEL SEAL, JERMAINE DUPRI  
and MARIAH CAREY

Slowly ♩ = 76

Chord diagrams: E, E/G♯, Amaj9, F♯m7/B, B, C♯m7, E/G♯, Amaj9, F♯m7/B, E, E/G♯, Amaj9, B, Cdim7, C♯m7, E/G♯, Amaj9, F♯m7/B.

*mp*

Do do do dow, do do do do do\_\_\_ do dow.

*mf*

Do do do dow, do do do do do\_\_\_ do dow.

Always Be My Baby - 7 - 1

E E/G# Amaj9 B Cdim7

Do do do dow, do do do do do\_\_\_ do dow.

This system contains the first two measures of the song. The guitar part is shown with five chord diagrams: E, E/G#, Amaj9, B, and Cdim7. The vocal melody is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#).

C#m7 E/G# Amaj9 F#m7/B

Do do do dow, do do do do do\_\_\_ do dow.

This system contains the next two measures. The guitar part continues with four chord diagrams: C#m7, E/G#, Amaj9, and F#m7/B. The vocal melody and piano accompaniment continue in the same style as the first system.

*Verse:*  
E B/D# C#m7 G#m

1. We were as one,\_\_\_ babe,\_\_\_ for a mo - ment in\_\_\_ time.\_\_\_  
2. I ain't gon - na cry,\_\_\_ no,\_\_\_ and I won't beg you to\_\_\_ stay.\_\_\_

This system contains the first two measures of the verse. The guitar part starts with four chord diagrams: E, B/D#, C#m7, and G#m. The vocal melody includes two verses of lyrics. The piano accompaniment continues.

Amaj7 F#m7 F#m7/B B

And it seemed ev - er - last - ing,\_\_\_ that you would al - ways be mine.\_\_\_  
If you're de - ter - mined to leave,\_\_\_ boy,\_\_\_ I will not stand in your way.\_\_\_

This system contains the final two measures of the verse. The guitar part continues with four chord diagrams: Amaj7, F#m7, F#m7/B, and B. The vocal melody and piano accompaniment conclude the section.



E B/D $\sharp$  C $\flat$ m7 G $\sharp$ m



Now you want to be free, \_\_\_\_\_ so I'll let you fly. \_\_\_\_\_  
 But in - ev - i - ta - bly, \_\_\_\_\_ you'll be back a - gain. \_\_\_\_\_




A $\sharp$ maj7 F $\sharp$ m7 F $\sharp$ m7/B B




'Cause I know in my heart, \_\_\_\_\_ babe, \_\_\_\_\_ our \_\_\_\_\_ love \_\_\_\_\_ will nev - er die, \_\_\_\_\_ no. }  
 'Cause you know in your heart, \_\_\_\_\_ babe, \_\_\_\_\_ our \_\_\_\_\_ love \_\_\_\_\_ will nev - er end, \_\_\_\_\_ no. }



*Chorus:*  
 E E/G $\sharp$  A $\sharp$ maj9 B Cdim7



You'll al - ways be a part of me, \_\_\_\_\_ I'm part of you in - def - i - nite - ly. \_\_\_\_\_



C#m7 E/G# Amaj9 F#m7/B

Boy, don't you know you can't es - cape me, ooh, dar - ling, 'cause you'll al - ways be my ba -

E E/G# Amaj9 B Cdim7

by. And we'll lin - ger on, time can't e - rase a feel - ing this strong.

C#m7 E/G# Amaj9 F#m7/B

No way you're ev - er gon - na shake me, oh, dar - ling, 'cause you'll al - ways be my ba -

E E/G# Amaj9 B Cdim7 C#m7 E/G#

by. Do do do dow, do do do do do dow. Do do do dow,



Amaj9 F#m7/B 2. Amaj9 F#m7/B



do do do do do\_\_ do dow. — oh, dar - ling, 'cause you'll al - ways be\_\_ my ba -

Bridge:

C#m7 F# G# A G#m



- by. I know that you'll be back, boy, when your days and your nights get a lit - tle bit

C#m7 F# G#



cold - er. I know that\_\_ you'll be right back. Oh,






A B C





ba - by, be - lieve me, it's on - ly a mat - ter of time,\_\_ time.



## 66 Chorus:












You'll al-ways be a part of me, I'm part of you in-def-i-nite-ly.



Boy, don't you know you can't es-cape me, ooh, dar-ling, 'cause you'll al-ways be my ba-












- by. And we'll lin-ger on, time can't e-rase a feel-ing this strong.















No way you're ev-er gon-na shake me, oh, dar-ling, 'cause you'll al-ways be my ba-





- by. Do do do dow, do do do do do\_\_\_ do dow.

Do do do dow, do do do do do\_\_\_ do dow.

Do do do dow, do do do do do\_\_\_ do dow.

Do do do dow, do do do do do\_\_\_ do dow.

*Repeat ad lib. and fade*



Recorded by Sophie B. Hawkins

## AS I LAY ME DOWN

Words and Music by  
SOPHIE B. HAWKINS

Moderately






why                      It felt\_\_ like spring - time                      on this.  
 I feel\_\_ so high,\_\_ though                      I am\_\_






— Feb - ru - ar - y morn - ing.                      In a court - yard birds were sing - ing your  
 — not a - bove the sor - row,                      heav - y heart - ed till you call my






praise.  
 name.                      I'm still\_\_ re - call - ing things\_\_ you  
 And it sounds like church bells or the whis - tle





said to make me feel al - right. I car - ry them with.  
of a train on a sum - mer eve - ning. I want to meet you bare -



me to - day, now. } As I lay me down to  
foot, bare - ly breath - ing.



sleep, this I pray: that you will hold me dear



though I'm far a - way. I'll whis - per

**E $\flat$**  **F** **B $\flat$**

your name \_ in - to \_ the sky, and

**F** **E $\flat$**  **F** **F**

I will wake \_ up hap - py. I won - der Oh, dar - ling,

To Coda 1 2 D.S. al Coda

**CODA** **F** **B $\flat$**  **D $\flat$**

It's not \_ too near \_ for me..

**A $\flat$**  **G $\flat$  maj7** **D $\flat$**

Like the flow - er, I \_ need the rain. Though it's \_ not clear \_





\_\_\_\_\_ to me, \_\_\_\_\_ ev - 'ry sea - son has \_\_\_\_\_ its change \_



\_\_\_\_\_ and I \_\_\_\_\_ will see \_\_\_\_\_ you when the sun \_\_\_\_\_ comes out a - gain..



\_\_\_\_\_ As I \_\_\_\_\_



lay me \_\_\_\_\_ down to \_\_\_\_\_ sleep, this I







pray:                      that you will hold \_ me      dear \_





though I'm \_ far a - way. \_      I'll \_      whis - per \_





your name \_                      in - to \_ the sky,                      and





I will wake \_ up hap - py.

**Repeat and Fade**

# BACK FOR GOOD

Words and Music by  
GARY BARLOW

(♩ = 78)

Capo 3

F Gm7 B♭add9 F/C C F Gm7 B♭add9 F C C





I guess now it's time for me to give up,  
Un-a-ware but un-der-lined, I fi-gured out this stor-

-y, I feel it's time. Got a pic-ture of you be-side me, got your  
It was-n't good, yet in a cor-ner of my mind






lip-stick mark still on your cof-fee cup. Got a  
I ce-le-bra-ted glo-ry, but that was not to be. In the

Back for Good - 5 - 1

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fist of pure e - mo - tion, got a head of shat-tered dreams, got - ta  
 twist of se - pa - ra - tion, you ex - celled at be - ing free, — can't you











leave it, got - ta leave it all be - hind me. What  
 find a lit - tle room in - side for me. —






- ev - er I said, what-ev - er I did, — I did-n't mean it, — I just want you back for

good — When -  
 (want you back, want you back, want you back for good.)



F Gm7 Bb C

- ev - er I'm wrong, just tell me the song\_ and I'll sing\_ it, you'll be right and un - der -

F Gm7 Bb C

- stood, I want you back\_ for good. (want you back, want you back, want you back for good.)

Bbmaj7 F/A Bbmaj7

And we'll be to - geth - er, this time is for -

F/A Bbmaj7

- ev - er, we'll be fight - ing, yes for -

F/A



Dm



F/C



- ev - er we will be, \_\_\_\_\_ so com - plete in our love, we will

Bbmaj7



C



Bb/C



poco rall.



a tempo

ne - ver be un - co-vered a - gain. \_\_\_\_\_ What -

F



Gm7



Bb



C



- ev - er I said, what-ev - er I did I did-n't mean it, \_\_\_\_\_ I just want you back for

F



Gm7



Bb



C



good. \_\_\_\_\_ When -  
(want you back, want you back, want you back for good.)

F Gm7 Bb C

- ev - er I'm wrong, just tell me the song, and I'll sing it, you'll be right and un - der -

1. Bb C

- stood, I want you back for good. What -  
(want you back, want you back, want you back for good.)

2. Bb C F Gm7 Bbadd9 F/C C

- want you back for good.  
want you back for good.)

F Gm7 Bb F/C C F

rall. I guess now it's time that you came back for good.



Recorded by Celine Dion

# BECAUSE YOU LOVED ME

Words and Music by  
DIANE WARREN

Slowly  $\text{♩} = 76$

Verse:



1. For all those times you stood by me, for all the wings and made me fly, you touched my

*mf*

Gb



Bbm7



truth that you made me see, for all the joy you brought to my life. for all the hand, I could touch the sky. I lost my faith you gave it back to me. You said no

Ab sus



Fm7



wrong that you made right, for every dream you made come true, for all the star was out of reach, you stood by me and I stood tall. I had your

Gbmaj7



Ebm7/Ab



love I found in you, I'll be for - ev - er thank - ful, ba - by.  
 love, I had it all. I'm grate - ful for each day you gave me.

Cb6



Bbm7



Ebm7



You're the one who held me up, nev - er let me fall.  
 May - be I don't know that much, but I know this much is true.

Gbm7



Ebm7/Ab



You're the one who saw me through, through it all. } You were my  
 I was blessed be - cause I was loved by you.

% Chorus:



strength when I was weak, you were my voice when I could - n't speak. You were my

**Bbm7** **Absus** **A $\flat$**

eyes when I could-n't see, you saw\_\_ the best there was\_\_ in me, lift-ed\_\_ me\_\_

**Fm7** **G $\flat$  maj9** **C $\flat$  maj7**

up when I could-n't reach. You gave\_\_ me faith 'coz you\_\_ be-lieved\_\_ I'm

**E $\flat$ m7/A $\flat$**  **To Coda** **1. D $\flat$**  **E $\flat$ m7/A $\flat$**

ev-ery-thing\_\_ I am be-cause\_\_ you loved\_\_ me. 2. You gave\_\_ me



**2. D $\flat$**  **Bridge: F7/A** **Bbm7**

loved\_\_ me. You were al-ways there\_\_ for me, the ten-der wind\_\_ that car-ried\_\_ me. A



**F7/A**  **Bbm7** 





light in the dark, shin - ing your love in - to my life. You've

**Ebm7**  **Db/F** 

been my in - spi - ra - tion, through the lies, you were the truth. My


**Ebm7/Ab**  *D.S. al Coda*

world is a bet - ter place be - cause of you. You were my

**Coda**  **Db**  **Fm7/Bb**  **Eb** 


loved me. You were my strength when I was weak, you were my

**A $\flat$**  **Cm7**




voice when I could- n't speak. You were\_\_ my eyes when I could- n't see, you saw\_\_ the

**B $\flat$ sus** **Gm7**




best there was\_\_ in me, lift - ed\_\_ me\_\_ up when I could- n't reach. You gave me

**A $\flat$  maj9** **D $\flat$  maj7** **Fm7/B $\flat$**



faith 'coz you\_\_ be - lieved\_\_ I'm ev - ery - thing\_\_ I am be - cause\_\_ you

**E $\flat$**  **Fm7/B $\flat$**  **E $\flat$**



loved\_\_ me. I'm ev - ery - thing\_\_ I am be - cause\_\_ you loved\_\_ me\_\_



Recorded by Mariah Carey

# ONE SWEET DAY

Words and Music by MARIAH CAREY,  
WALTER AFANASIEFF, SHAWN STOCKMAN,  
MICHAEL McCARY, NATHAN MORRIS  
and WANYA MORRIS

Slowly

A $\flat$ D $\flat$  maj9G $\flat$ (add9)

B $\flat$  m7/E $\flat$ A $\flat$ D $\flat$  maj9

Sor - ry I nev - er told — you

A $\flat$ D $\flat$  maj9A $\flat$ 

all I want-ed to say. — And now it's too late to hold —

D $\flat$  maj9G $\flat$ (add9)

— you, 'cause you've flown — a - way, — so —

One Sweet Day - 5 - 1

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far a - way. Nev - er had I i - mag -  
Dar - ling, I nev - er showed

ined you, liv - ing with-out your smile.  
as-sumed you'd al - ways be there.

Feel - ing and know - ing you hear me, it keeps  
I, I took your pres - ence for grant - ed, but I

me a - live, a - live.  
al - ways cared and I miss the love we shared. } And I

Ab



Dbmaj9



know you're shin - ing down on me from heav - en, \_\_\_\_\_ like so

Ab



Dbmaj9



man - y friends we've lost a - long the way. \_\_\_\_\_ And I

Ab



Dbmaj9



know e - ven - tu - al - ly we'll be to - geth - er \_\_\_\_\_ one sweet

Gb(add9)



1 Bbm7/Eb



2 Bbm7/Eb



day. \_\_\_\_\_

C7sus

C7

Fm

Al - though the sun will nev - er shine the same, —

This system contains the first two staves of music. The vocal melody is on the top staff, and the piano accompaniment is on the bottom staff. Chord diagrams for C7sus, C7, and Fm are shown above the vocal staff.

Dbmaj7

Ebsus

Ab

4fr

Gm7

3fr

C7

I'll al-ways look to a bright-er day. — Lord, I — know — when I

This system contains the third and fourth staves of music. Chord diagrams for Dbmaj7, Ebsus, Ab (4fr), Gm7 (3fr), and C7 are shown above the vocal staff.

Fm

Ab/Eb

Dbmaj7

Bbm7

lay me down — to sleep, — you will al - ways lis - ten — as I

This system contains the fifth and sixth staves of music. Chord diagrams for Fm, Ab/Eb, Dbmaj7, and Bbm7 are shown above the vocal staff. A triplet of eighth notes is marked with a '3' over the notes.

Bbm7/Eb

6fr

B

pray. — And I know you're shin - ing down on me from

This system contains the seventh and eighth staves of music. Chord diagrams for Bbm7/Eb (6fr) and B are shown above the vocal staff. A double bar line with repeat dots is present. A triplet of eighth notes is marked with a '3' over the notes.



Emaj9

B

Emaj9

heav - en, \_\_\_\_\_ like so man - y friends we've lost a - long the way. \_ And I

B

Emaj9

A(add9)

know e - ven-tu-al-ly we'll be to - geth - er \_\_\_\_\_ one sweet day. \_\_\_\_\_

1

C#m7/F#



2

C#m7/F#



B

And I \_\_\_\_\_

Sor - ry I nev - er told \_

*dim.*

Emaj9

B

Emaj9

you \_\_\_\_\_ all I want - ed to say. \_\_\_\_\_

*poco rit.*

Recorded by Hootie and The Blowfish

# HOLD MY HAND

Words and Music by  
DARIUS CARLOS RUCKER, EVERETT DEAN FELBER,  
MARK WILLIAM BRYAN and JAMES GEORGE SONEFELI

Moderately

Bsus2

E

Bsus2

E



1

2

Bsus2

E

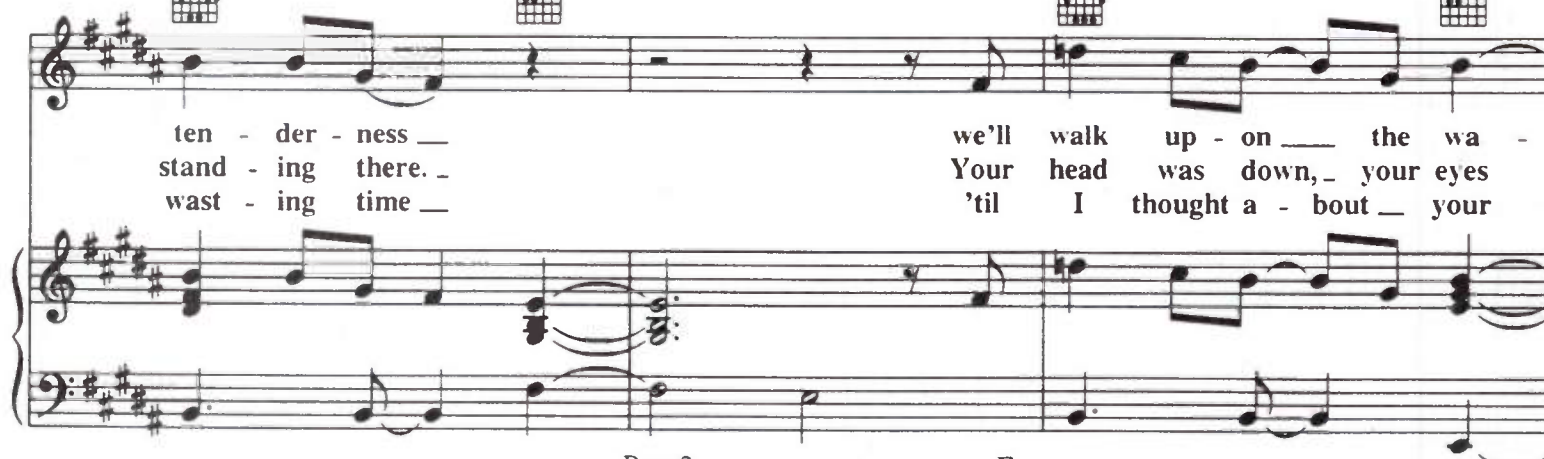


Bsus2

E

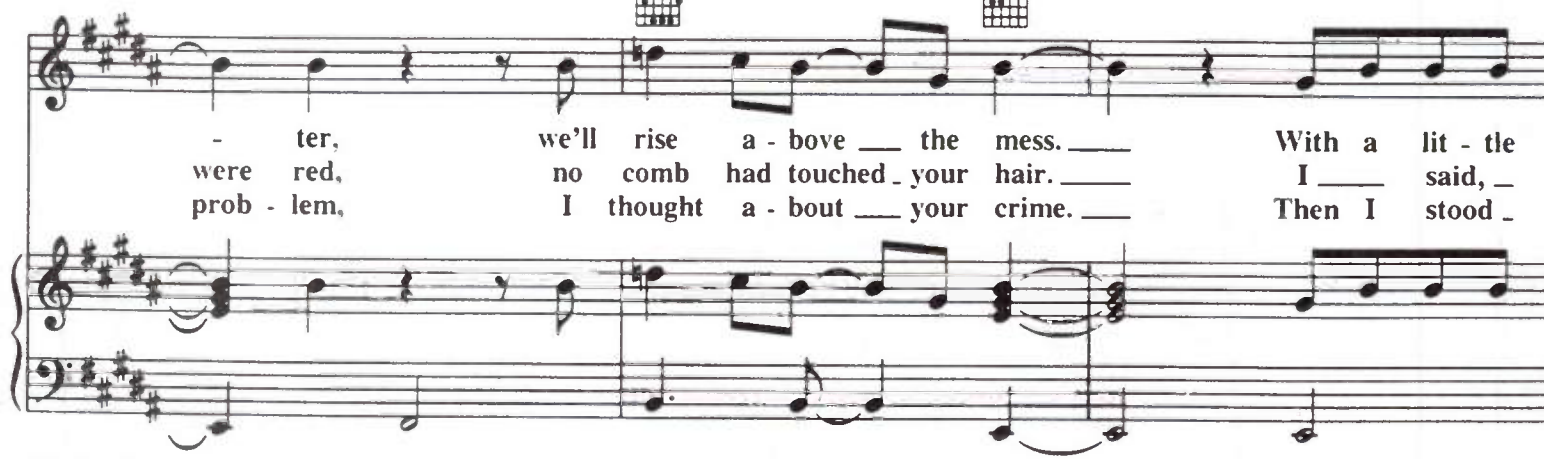
Bsus2

E



Bsus2

E





Bsus2

E

Bsus2

E

peace \_\_\_\_\_  
 "Get \_ up  
 up \_\_\_\_\_

and and some har - mo - ny \_\_\_\_\_  
 and let me see you smile. \_\_\_\_\_  
 and I screamed a - loud, \_\_\_\_\_

Bsus2

E

we'll take the world \_ to - geth - er, we'll  
 We'll take a walk \_ to - geth - er,  
 "Don't wanna be part of \_ your prob - lem, don't wanna

Bsus2

E/B

F#

take 'em by \_ the hand. \_\_\_\_\_  
 walk the road \_ a - while." \_\_\_\_\_  
 be part of \_ your crowd." \_\_\_\_\_

'Cause I got a

E

B

hand for you. \_\_\_\_\_

1.  
 { 2., 3. I got a hand for you. \_\_\_\_\_ }



F# E B 1

I wan-na run with you. Yes - ter -

2,3

(Won't you let me run with you.) Hold

E F#

my hand. (Want you to hold my hand.)

B E F#

Hold my hand. { I'll take you I'll take you



Hold \_\_\_\_\_



my



hand. \_

(to a place \_ where you \_ can be \_ )  
 (to the prom - ised land. \_\_\_\_\_ )

an - y - thing you wan - na be \_\_\_\_\_ be - cause }  
 May - be we can't change \_\_\_\_\_ the world, but }

I wan - na

Bsus2



To Coda ⊕



love you \_\_\_\_\_ the best that, the best that I can. \_\_\_\_\_

Bsus2



E



Bsus2



E



B

E/B

D.S. al Cod:

First system of the musical score. It features a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line starts with a whole rest, followed by a quarter note G#4, an eighth note F#4, and a quarter note E4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for B and E/B are shown above the staff.

See, I was

CODA

Bsus2

E/B

Bsus2

E

Second system of the musical score, marked 'CODA'. It includes a vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G#4, an eighth note F#4, and a quarter note E4. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Bsus2, E/B, Bsus2, and E are shown above the staff.

Yeah. — *Guitar solo*

Bsus2

E

B

E

Third system of the musical score. It features a vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G#4, an eighth note F#4, and a quarter note E4. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Bsus2, E, B, and E are shown above the staff.

F#

E

B

Fourth system of the musical score. It features a vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G#4, an eighth note F#4, and a quarter note E4. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for F#, E, and B are shown above the staff.

*Solo ends*



B

E

F#

Hold \_\_\_\_\_

my

hand. \_\_\_\_\_

Want you to

hold my \_\_\_\_\_ hand. Hold \_\_\_\_\_

my

hand. \_\_\_\_\_

I'll take you  
I'll take you

B

E

F#

Hold \_\_\_\_\_

my

hand. \_\_\_\_\_

to a place \_ where you \_ can be \_  
to the prom - ised land. \_\_\_\_\_

an - y - thing you wan - na be \_\_\_\_\_ be - cause  
May - be we can't change \_\_\_\_\_ the world, \_ but

I, \_\_\_\_\_

2 E

oh, no, no, no. I wan - na

love you the best that, the best that I can,

oh, the best that I can.

Bsus2 E

Bsus2 E

Bsus2 E/B

The musical score is written for a song in E major, indicated by four sharps in the key signature. It consists of four systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: 'oh, no, no, no. I wan - na', 'love you the best that, the best that I can,', 'oh, the best that I can.', and 'Hold My Hand'. Chord diagrams for guitar are provided above the vocal line for the following chords: E (first system), Bsus2 and E (second system), Bsus2 and E (third system), and Bsus2 and E/B (fourth system). The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with various ornaments and ties.



# IN THE HOUSE OF STONE AND LIGHT

Words and Music by  
MARTIN PAGE

Moderately (not too fast)

B F# E

*mf*

B F# E

B F#sus

O Mount Kai - las, un - cov - er me; \_ come.  
Ho - ly La - dy, show \_ me \_ my soul; \_ tell \_

B E

\_ my res - to - ra - tion, wash \_ my bod - y clean. \_  
\_ me of \_ that place \_ where I \_ must sure - ly go. \_



B F#sus

I've been walk - ing a - long — a crook - ed path — where  
Old man wait - ing at — the gates — for me, — give —

B E

— the walls have fall - en and bro - ken me — in half. I'm tell-ing you,  
— me — the wis - dom, give — me — the key. I'm tell-ing you,

B F# G#m E

I will not rest till I lay — down — my head. I'm gon-na go  
I will not rest till I lay — down — my head

B F# E

in the house of stone and — light. —  
in the house of stone and — light. —

B

F#

G#m

E

I shall not cry, for the blind man I leave behind when I go  
 I'll make my way, O gonna be such a beautiful day

B

F#

E

in the house of stone and light,  
 in the house of stone and light,

1

B

F#

E

in the house of stone and light.

2

B

F#

E

D/E

E

D/E

in the house of stone and light.

Bm



D(add9)



F#m7



Em



Bm



F#m7



A



Cmaj9



Bm



D(add9)



F#m7



Em



Let \_ me in \_  
I'm look-ing in \_

be - neath \_ my skin,

Bm



F#m7



A



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



Cmaj9



Asus



To Coda



oh.

B



F#



E



In the house of stone and light.

B



F#sus



It's been too long, my spir - it's been at war. Ha -

B



E



- va - su - pai Sham - an, let me be re = born. And I will

B F# G#m E

em - brace the sun up - on my face,

B F# G#m E

come the day I a - wake the child in - side

B F# E

in the house of stone and light.

B F# G#m

And when I go, I will op... op... o - pen my



eyes

in the house of stone and light.



D.S. al Coda

I will see you

in the house of stone and light.

CODA



In the house of stone and light.

*Lead vocal ad lib.*



Repeat and Fade

In the house of stone and light.



# I KNOW

Lyric by  
MILTON DAVIS

Music by  
MILTON DAVIS and  
WILLIAM DUVALI

Moderate Rock

**A**

*mf*

**F#m**

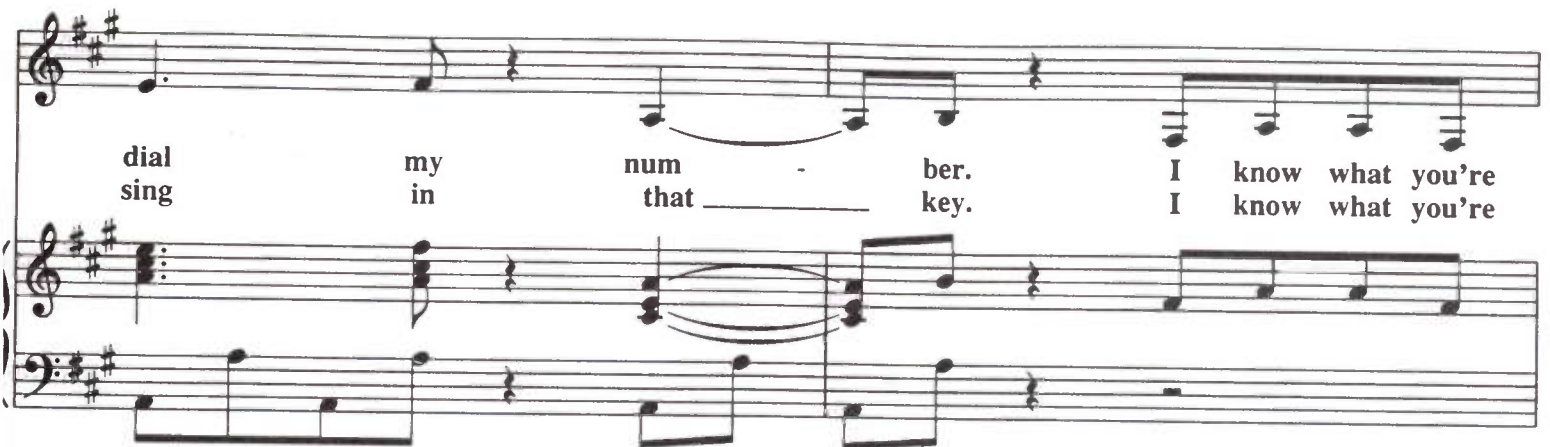
**G**

**A**

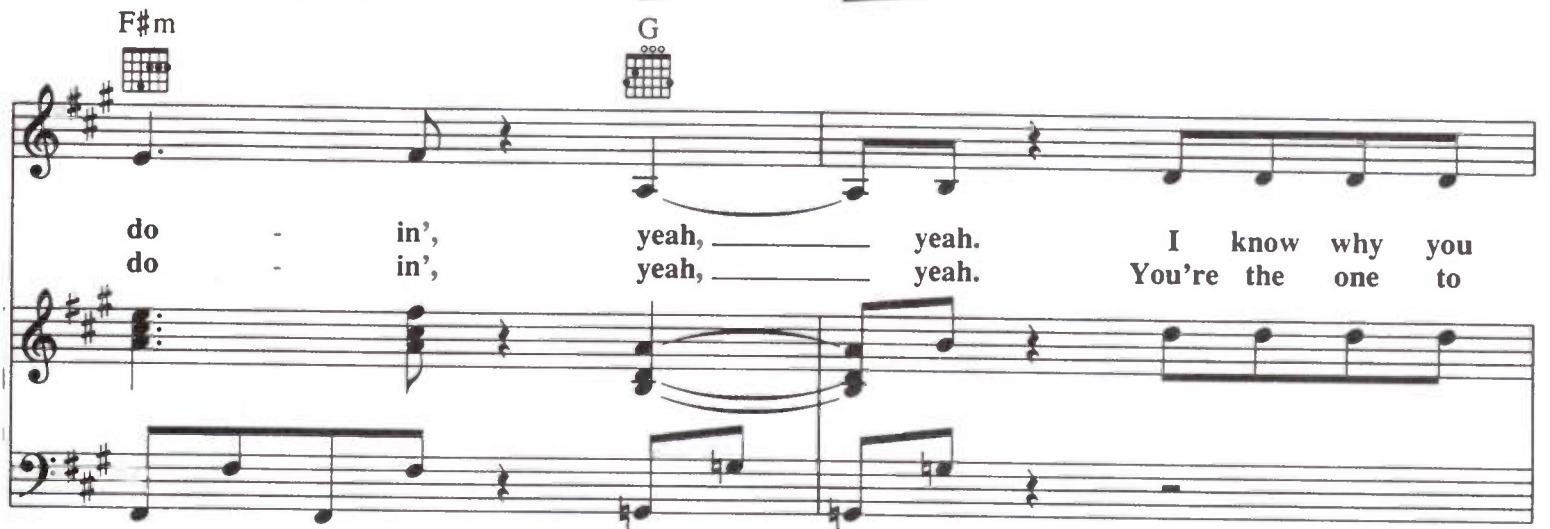
I know what you're

**A**

do - in', yeah, yeah. I know why you  
do - in', yeah, yeah. I could nev - er



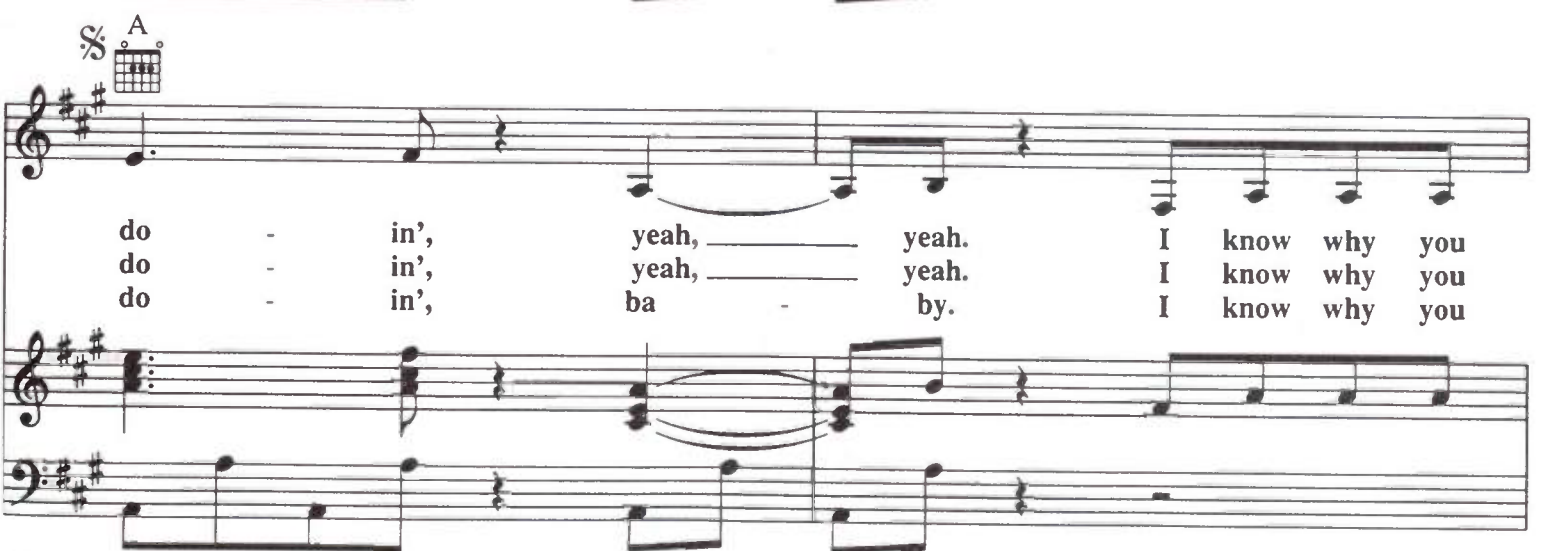
First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "dial sing my in num that ber. key. I know what you're I know what you're". There are musical notations for a half note, a quarter note, and a half note with a slur over it.



Second system of musical notation. It includes guitar chord diagrams for F#m and G. The lyrics are: "do do in', in', yeah, yeah, yeah. I know why you do do in', in', yeah, yeah, yeah. You're the one to". There are musical notations for a half note, a quarter note, and a half note with a slur over it.



Third system of musical notation. It includes a guitar chord diagram for A. The lyrics are: "care. blame. I know what you're I know what you're". There are musical notations for a half note, a quarter note, and a half note with a slur over it.



Fourth system of musical notation. It includes a guitar chord diagram for A. The lyrics are: "do do do in', in', in', yeah, yeah, ba yeah, yeah, by. I know why you I know why you I know why you". There are musical notations for a half note, a quarter note, and a half note with a slur over it.



say can't call you for my love give name. me me. I know what you're I know why you I know why you

F#m7

G

do sing say in', in you yeah, lost love yeah, love; me, and I don't think it's the lyr - ics have - n't but I can't say the

A

fair. changed. same. I know why you I can rec - og - I can rec - og -

E/F#

F#m7

Gmaj7

dial nize nize my the the num symp symp ber. toms. toms. I know why you You should know I've You should know I've



E/F# F#m7 Gmaj7

say changed changed you're my my mine. mind. mind. I know what you're

To Coda

E/F# F#m7 Gmaj7 A

do - in', and it's not gon - na work this time, not



gon - na work this time, yeah. I know what you're

2 D A



gon - na work this time, yeah.

C/G  Dmaj9 



Said it's not gon - na work this time.

A/C#  1 Cmaj7 

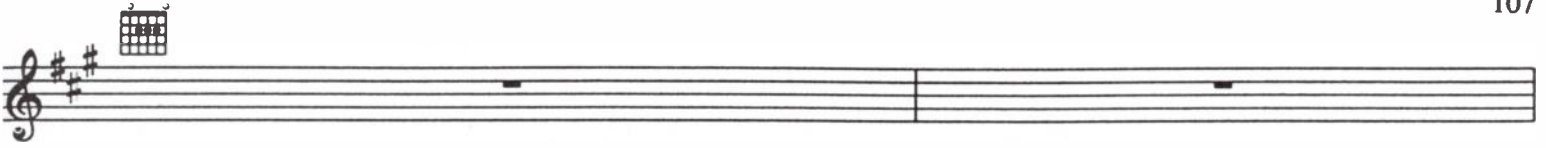
Not gon - na work this

2 Cmaj7/G  Dmaj9 

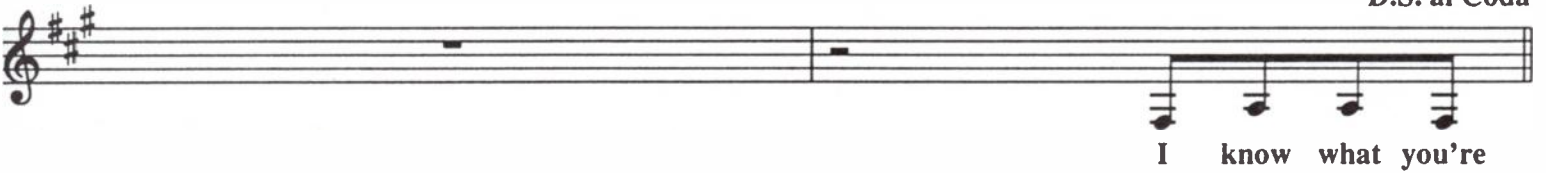
Not gon - na work this time.

A/C#  Cmaj7 





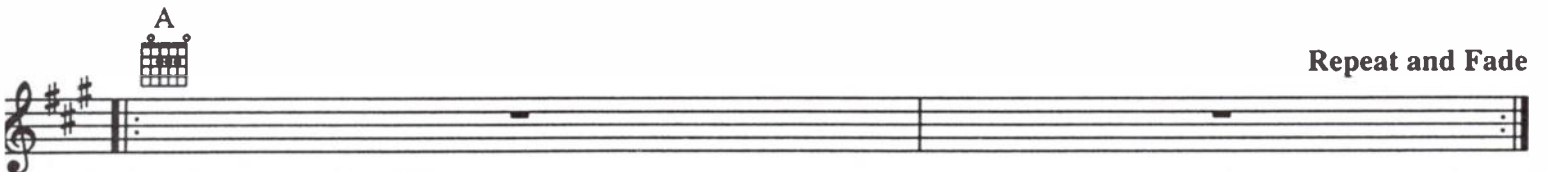
D.S. al Coda



I know what you're



CODA



Repeat and Fade





Recorded by Boys II Men

# ON BENDED KNEE

Words and Music by  
JAMES HARRIS III and TERRY LEWIS

Slowly ♩ = 60



First system of musical notation. Treble clef staff is empty. Piano accompaniment in bass clef starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*). The bass line includes the instruction *(with pedal)*.



Second system of musical notation. Treble clef staff is empty. Piano accompaniment in bass clef starts with a mezzo-piano (*mp*) dynamic.



Verse:

Third system of musical notation. Treble clef staff contains the vocal melody with lyrics: "1. Dar - lin', I, I". The piano accompaniment in bass clef starts with a mezzo-forte (*mf*) dynamic.

**Ebmaj7**  **Eb7** 

can't ex - plain. \_\_\_\_\_ Where did we lose \_\_\_\_\_ our \_\_\_\_\_ way? Girl, it's



**Abmaj7**  **Ab/Bb**  **Eb** 

driv - in' me \_\_\_\_\_ in - sane. \_\_\_\_\_ And I know I just \_\_\_\_\_ need one \_\_\_\_\_ more chance \_\_\_\_\_ to



**Ebmaj7**  **Eb7** 

prove my love \_\_\_\_\_ to you. \_\_\_\_\_ If you come back to me, \_\_\_\_\_ I'll \_\_\_\_\_ guar-an - tee \_\_\_\_\_ that I'll



**Abmaj7**  **Ab/Bb**  **Chorus:** **Eb**  **Bbm7**  **Db/Eb** 

nev - er let you go. \_\_\_\_\_ Can we \_\_\_\_\_ go back to the days our \_\_\_\_\_ love was \_\_\_\_\_





— strong? Ca ou tell me how a per - fect love goes



— wrong? Can some-bod - y tell me how to get things back the



way they used to be? Oh God, give me the rea - son, I'm




down on bend - ed knee.



B♭m7 Eb7sus D♭(9) E♭ Fm7 Cm7

I'll nev - er walk a - gain. Un - til you come back to me, —

B♭m7 Eb7sus 1. Absus D.S. 

I'm down on bend - ed knee. —

2. Absus Monologue: E♭ Ebmaj7

(See additional lyric)

E♭7 A♭maj7 A♭/B♭ Bdim7 Bridge: Cm Cm7/B♭

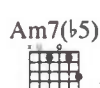
I'm gon-na swal-low my pride, — say "I'm sor-ry", —



stop point-ing fin - gers, the blame is on me. I want a new life and I want it with you. If you



feel the same, don't ev - er let it go. You got-ta be-lieve in the spir - it of love. It will



heal all things, we won't hurt an - y - more. No, I don't be-lieve our love's ter - mi - nal. I'm



*Chorus:*



down on my knees, beg-ging you, please. Can we go back to the days our love was

Amaj7 A/B E Bm7 D/E Amaj7 A/B

— strong? Can you\_ tell me how a per - fect\_ love goes\_ wrong? Can some-bod-y

E Bm7 D/E Amaj7 D9

tell me how to get things\_ back the way they\_ used to be?\_ Oh

G#m7 C#m7 F#m7 A/B Bb/C

God, give me\_ the rea - son, I'm down on bend - ed, down on bend - ed  
Can we



## Chorus:

Chorus:

Chord progressions and lyrics:

F Cm7 Eb/F Bbmaj7 Bb/C  
 knee. go back to the days our love was strong? Can you  
 tell me how a per - fect love goes wrong? Can some-bod-y tell me how to get things back the  
 way they used to be? Oh God, give me the rea - son, I'm  
 down on bend - ed knee.

Chord progressions and lyrics:

F Cm7 Eb/F Bbmaj7 Bb/C F Cm7 Eb/F  
 tell me how a per - fect love goes wrong? Can some-bod-y tell me how to get things back the  
 way they used to be? Oh God, give me the rea - son, I'm  
 down on bend - ed knee.

Chord progressions and lyrics:

Bbmaj7 Eb9 Am7 Dm7 Gm7  
 way they used to be? Oh God, give me the rea - son, I'm  
 down on bend - ed knee.

Chord progressions and lyrics:

Bb/C Eb(9) F Gm7 Dm7  
 down on bend - ed knee.

dim.

Cm7 F7sus Eb(9) F Gm7 Dm7

I'll nev - er walk a - gain. Till you come back

Cm7 F7sus Bbsus Bb

to me, I'm down on bend - ed knee.

*mp*

*dim. e rit.*

*p*

*Verse 2:*

So many nights I dream of you,  
 Holding my pillow tight.  
 I know I don't need to be alone.  
 When I open up my eyes  
 To face reality,  
 Every moment without you  
 Seems like eternity.  
 I'm begging you, begging you, come back me.  
 (To Chorus:)

*Monologue:*

Baby, I'm sorry.  
 Please forgive me for all the wrong I've done.  
 Please come back home, girl.  
 I know you put all your trust in me.  
 I'm sorry I let you down.  
 Please forgive me.

Recorded by Madonna  
**TAKE A BOW**

Words and Music by  
 MADONNA CICCONE and BABYFACE

Moderate calypso feel ♩ = 80

The first system of the piano accompaniment is in 4/4 time, featuring a moderate calypso feel. The key signature has three flats (B-flat major or D-flat minor). The music begins with a treble clef staff and a bass clef staff. The treble staff starts with a series of eighth-note chords, marked with a *mf* dynamic. The bass staff provides a steady eighth-note accompaniment. Chord diagrams are provided above the staff: A-flat major (A♭) and B-flat minor (B♭m7) in the first measure, and B-flat minor 7/E-flat (B♭m7/E♭) in the second measure.

Verses 1 & 2:

The second system of the piano accompaniment includes the vocal melody for the verses. The key signature remains three flats. The vocal melody is written in a treble clef, and the piano accompaniment is in a bass clef. Chord diagrams are provided above the staff: A-flat major (A♭) and A-flat major 7 (A♭maj7) in the first measure, A-flat major 7/E-flat (A♭maj7/E♭) in the second measure, and F major 7 (Fmaj7) in the third measure. The lyrics are as follows:

1. Take a bow, \_ the night is o - ver, this mas - que - rade \_ is  
 2. Make them laugh, \_ it comes so eas - y when you get to the part where you're



**F $\flat$ maj7** **A $\flat$ /E $\flat$**  **B $\flat$ 7/D**

get - ting old - er. Lights are low, the cur - tain's down.  
break - ing my heart. Hide be - hind your smile.

**D $\flat$ maj7** **G $\flat$ 2** **A $\flat$**

There's no one here. Say your lines, but  
(There's no one here, there's no one in the crowd.)  
All the world love's a clown. Wish you well I  
(Just make 'em smile, the whole world loves a clown.)

**A $\flat$ /G $\flat$**  **Fm7** **F $\flat$ maj7**

do you feel them? Do you mean what you say when there's no one a - round.  
can - not stay. You de - serve an a - ward for the role that you played.

Ab/Eb Bb7/D Dbm7 Ab/C

— watch-ing you watch-ing me? One lone - ly star. (One  
— No more mas - que - rade. You're one lone - ly star.

Bbm7 Bbm7/Eb N.C.

— lone - ly star you don't know who you are.) I've al - ways been in love with

Chorus: Ab Bbm7

you. I guess you've al-ways known it's true. You took my love for grant-ed,

1.

$B\flat m7/E\flat$   $A\flat$   $F\flat maj7$   $B\flat m7/E\flat$

why oh\_\_\_ why. The show is o - ver say good - bye. Say\_\_\_ good-bye.\_

2.4. *D.S.*

$A\flat$   $F\flat maj7$   $B\flat m7/E\flat$  N.C.  $A\flat$

Say good-bye.\_ bye. I've al-ways been in love with

3.5. *To Coda*

$A\flat$   $F\flat maj7$   $B\flat m7/E\flat$   $A\flat$   $F\flat maj7$   $B\flat m7/E\flat$  N.C.

bye. Say\_\_\_ good-bye.\_ Say good-bye.\_



## Bridge:





All the world\_ is a stage, — and ev - ery one\_ has their







part. — But how was I\_ to know\_ which way the sto - ry'd go.




N.C. D.S.  $\text{\textcircled{S}}$  al Coda  
(vocal ad lib.)

How was I to know you'd break, you'd break, you'd break, you'd break, you'd break my heart?\_

 Coda
 




Say good-bye. — Say good - bye. —

rit.

Recorded by Celine Dion

# THE POWER OF LOVE

Words by  
MARY SUSAN APPLIGATE  
and JENNIFER RUSH

Music by  
CANDY DEROUGE  
and GUNTHER MENDE

Verse:  
Slowly, with a steady beat ♩ = 63



1. The whis - pers in the morn - ing  
feel - ing

*mf*



of lov - ers sleep - ing tight  
ly - ing in your arms.



are roll - ing by like thun - der now,  
When the world out - side's too much to take



as I look \_\_\_\_\_ in your eyes.  
that all ends when I'm \_\_\_\_\_ with you.



I hold on \_\_\_\_\_ to your \_\_\_\_\_ bod - y \_\_\_\_\_  
E - ven though there may \_\_\_\_\_ be \_\_\_\_\_ times \_\_\_\_\_



and feel each move you make.  
it seems I'm far a - way,



Your voice is warm and ten - der, \_\_\_\_\_ a love that  
nev - er won - der where I am 'cause I am



Ab/C

Eb

I could not for - sake. }  
al - ways by your side. } 'Cause I'm your la -

§ Chorus:

Ab

Db

- dy - and you are my man. -

Bbm

When - ev - er you reach - for me,

Eb

{ D.S. I'm gon - na I'll do } all that I can. -

1.

2.3.

2. Lost is how I'm We're head - ing for

some - thing, some-where I've nev - er been.

Some-times I am fright - ened but I'm read - y to learn

'bout the pow - er of love. To Coda

Bridge:

125




The sound of your heart





beat - ing - made it clear sud - en -





ly. The feel - ing that I




can't go on is light years a - way...





*D.S. al Coda*  
(take 3rd ending)

'Cause I'm your la -

♢ Coda




The pow - er of love.




The pow - er of love



Some-times I am fright - ened but I'm read - y to learn





'bout the pow - er of love.



The pow - er of love.



*Repeat and fade*



Recorded by Mariah Carey

**HERO**Words and Music by  
WALTER AFANASIEFF  
and MARIAH CAREY**Moderate ballad**

E(addF#)     E/D#     C#m7 4fr.     E/B     A     E/G#

*p*  
*smoothly*

F#m7     B7sus4 2fr.     E(addF#)     Bm/D

There's a he - ro     if you look in - side \_ your heart. \_     You don't  
 long road     when you face the world \_ a - lone. \_     No one

C#m7 4fr.     B7sus4 2fr.     B7

have to be \_ a - fraid \_ of what you are. \_     There's an an -  
 reach - es out \_ a hand \_ for you to hold. \_     You can find \_

Hero - 4 - 1

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**E(addF#)** **D/F#**

\_\_\_\_\_ swer— if you reach in - to— your soul— and the  
 love— if you search with - in— your - self— and the

**C(addD)** **B7sus4** **B7** **E(addF#)** **E/D#**

sor - row that - you know — will melt a - way. — } And then a he-ro comes a-long —  
 emp - ti - ness - you felt — will dis-ap-pear. — }

**C#m7** **E/B** **A(addB)** **G#m7**

— with the strength to car - ry on — and you cast your fears — a - side —

**F#m7** **A/B** **E(addF#)** **E/D#**

— and you know you can — sur - vive. — So when you feel like hope — is gone, —





 To Coda ♪

— look in - side you and — be strong. — And you'll fin - ally see — the truth, —



 1. 




— that a he - ro lies — in you. — It's a

2. 





— Lord — knows — dreams are hard — to fol - low










but don't let an - y - one tear them a - way. — Hold — on, —










there will be — to - mor - row. In time you'll find the way.






that a he - ro lies — in you,







that a he - ro lies in you,

*rit.* *a tempo*








that a he - ro lies in you.

*rit.*



# I SWEAR

Words and Music by  
GARY BAKER and FRANK MYERS

**Moderately slow**

*mf*

*Pedal throughout*





*E♭m7/A♭* 4fr. *A♭* 4fr. *D♭* 4fr. *B♭m7* *Fm7*

*E♭m7/A♭* 4fr. *A♭* 4fr. *D♭* 4fr. *G♭/B♭* *A♭/C*

*D♭* 4fr. *G♭* *A♭* 4fr. *B♭m*

I see the ques - tions in — your eyes, —  
(See additional lyrics)

— I know what's weigh - ing on — your mind, — but you can be sure —

— I know my part. — I'll stand — be - side —











— you through — the years, — you'll on - ly cry — those hap - py tears. —













— And though I'll make — mis - takes, — I'll nev - er break — your heart. —

— I swear, — by the moon — and the stars — in the sky, —

I'll be there. I swear, like a sha-







dow that's by your side, I'll be there. For






bet-ter or worse, — till death do us part, — I'll love you with ev - er - y beat.

*To Coda* 






— of my heart, I swear.



The musical score is divided into three systems. The first system contains two measures with chords Fm7, Ebm7/Ab (4fr.), and Ab (4fr.). The second system contains two measures with chords Ebm7/Ab (11fr.) and Ab (4fr.), followed by the lyrics "— of my heart. — I swear, —". The third system is labeled "Coda" and contains two measures with chords Ebm7/Ab (4fr.) and Db (4fr.), followed by the lyrics "— of my heart, — I swear.".

2. *D.S. al Coda*

— of my heart. — I swear, —

*Coda*

— of my heart, — I swear.

*rit.* I — swear.

### Additional lyrics

- 2 I'll give you everything I can,  
 I'll build your dreams with these two hands,  
 And we'll hang some memories on the wall.  
 And when there's silver in your hair,  
 You won't have to ask if I still care,  
 'Cause as time turns the page my love won't age at all.  
*(To Chorus)*

Recorded by Richard Marx

**NOW AND FOREVER**Words and Music by  
RICHARD MARX

Slowly ♩ = 80

G

C/G

G

C/G

*mp*

(with pedal)

Verse:

G

D/F#

3

Em

Am

Em/G

1. When - ev - er I'm just wear - y — from the bat - tles that rage in my  
 2. Some-times I just hold you — too caught up in me to

D/F#

G

D/F#

3

Em

head.  
see

you make sense of a  
 I'm hold - ing

mad - ness when my  
 for - tune that

Am

Em/G

D/F#

C

san - i - ty hangs by a thread.  
 heav - en has giv - en to me.

I lose my way —  
 I'll try to show —

137

B7 Em /D A7/C#

but still you seem to un - der - stand. Now and for - ev -  
 you each and ev - 'ry way I can, now and for - ev -

Am7 C/D D 1. G C/G

- er, -  
 - er, I will be your man.  
 I will be your man.

2. G C/G B7 Bridge: Em C

Now I can rest my wor - ries and

*mf*

G D Em C G D/F#

al - ways be sure that I won't be a - lone an - y - more.



Em C G D Am7

If I'd on - ly known\_ you were there\_ all the time.\_ all this time.\_

Cm(#7) Cm6 G D/F# Em

Am Em/G D/F# G D/F#

Em Am Em/G D/F#

C B7 Em /D

Un - til the day\_ the o - cean does - n't touch\_ the sand.\_

A7/C# Am7 C/D D

now and for ev - er. I will be your man.

G C/G Am7

Now and for - ev - er,

C/D D C

I will be your man.

Cm6 G C/G D/G G

*poco rit. e dim.* *mp*

Recorded by Bryan Adams, Sting & Rod Stewart

# PLEASE FORGIVE ME

Words and Music by  
BRYAN ADAMS  
and ROBERT JOHN "MUTT" LANGE

Slowly ♩ = 69

A(2) D6 E7sus

*pp* *mp*

A E F#m

C#m D(2) A/E

Verse:  
A

1. It still feels like our first night to - geth - er.

E F#m

Feels like the first kiss and it's get - tin' bet - ter, ba - by.



C#m D(2) A

No one can bet - ter this. We're still hold - in' on, you're still the

E A

one. The first time our eyes met

C#7 F#m

the same feel - in' I get on - ly feels much strong - er,

C#7(b9) A

and I wan-na love you long - er. You still turn the fire on.

E Esus E A F#m A D

So, if you're feel - in' lone - ly, don't.

*mf*

*t* *A* *Asus* *A*

You're the on - ly one\_\_ I'll ev - er want. I on - ly

*F#m* *A* *D*

wan - na make\_\_ it good.

*E* *F#m* *D*

So, if I love\_\_ a lit - tle more than I\_\_ should, please for - *mp*

*Chorus:*  
*A* *E/A* *A* *F#m* *E/F#* *F#m*

give me,\_\_ I know not what I do.\_\_ Please for - give me,\_\_ I can't stop lov-in' you.\_\_ Don't de -

*D* *E/D* *D* *A* *E/A* *A* *A/C#*

ny me\_\_ this pain I'm go-in' through.. Please for - give me,\_\_ if I need you like I do.\_\_ { Please Oh, } *mf* be -

E F#m/E E D6 1. A E

lieve me, ev-'ry word I say is true. Please for- give me, I can't stop lov-in' you.

*mp*

A E F#m A/E

2. It still

D.S. 2. A E F#m

feels like our best times are to- geth - give me, I can't stop lov-in' you.

*mf*

D F#m E F#m D F#m A D

(Instrumental solo ... cresc. ... end solo)

Bridge: E D A D

*f* The one thing I'm sure of is the way we make love.



E D A D

The on thing I de - pend on is for us to stay strong.

F#m D

With ev - 'ry word and ev - ry breath I'm pray in', that's why I'm

Chorus: F#m/E E B F#m/B B

say in', please for *mp* - give me, I know not what I do. Please for -

G#m F#m/G# G#m E F#m/E E

give me, I can't stop lov-in' you. Don't de - ny me, this pain I'm go-in' through. Please for -

B F#m/B B B/D# F# G#m/E F# E6

give me, if I need you like I do. Babe, be - lieve me, ev - 'ry word I say is true. Please for - *mf* *mp*

B F#m/B B B/D# F# G#m/F# F# E6

give me, if I can't stop lov-in' you. Now, believe me, I don't know what I'd do. Please for-

B F# E(2)

give me, I can't stop lov - in' you.

F#m/E E(2) F#7 B(2)

Can't stop lov - in' you.

*Verse 2:*

It still feels like our best times are together.  
 Feels like the first touch, we're still gettin' closer, baby.  
 Can't get close enough.  
 We're still holdin' on, you're still number one.  
 I remember the smell of your skin, I remember everything.  
 I remember all your moves, I remember you, yeah.  
 I remember the nights, you know I still do.  
 So, if you're feelin' lonely, don't.  
 You're the only one I'll ever want.  
 I only wanna make it good.  
 So, if I love you a little more than I should, . . .  
 (To Chorus:)

Recorded by UB40

# CAN'T HELP FALLING IN LOVE

Words and Music by  
GEORGE DAVID WEISS,  
HUGO PERETTI and LUIGI CREATORE

Moderately Slow

Piano introduction in 4/4 time, moderately slow. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a triplet of eighth notes (G4, A4, B4) and continues with a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note pattern. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *mp* (mezzo-piano).

Vocal melody and piano accompaniment for the first line of the song. The vocal line is in 4/4 time, moderately slow. The lyrics are: "Wise men say on - ly fools rush in, But". The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. Chords are indicated above the vocal line: F, Am, Dm, Bb, F, C7.

Vocal melody and piano accompaniment for the second line of the song. The vocal line is in 4/4 time, moderately slow. The lyrics are: "I Can't Help Fall - ing In Love with". The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. Chords are indicated above the vocal line: Bb, C7, F, Gm, F, C7. The melody includes a triplet of eighth notes (G4, A4, B4).

Can't Help Falling in Love - 3 - 1

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F Am Dm Bb F  
 you. Shall I stay? Would it be a  
 C7 Bb C7 F Gm  
 sin\_\_\_\_\_ If I Can't Help Fall - ing In  
 F C7 F Am E7  
 Love with you. Like a riv - er flows  
 Am E7 Am E7 Am D7  
 sure - ly to the sea; Dar - ling, so it goes. Some things\_\_\_\_\_ are meant to

*mp*  
*mf* *mp* *mf*

3 3

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano part is in the lower staves. The key signature is one flat (Bb). The tempo and mood are indicated by the 'mp' (mezzo-piano) and 'mf' (mezzo-forte) markings. The score includes guitar chord diagrams for various chords: F, Am, Dm, Bb, C7, Gm, and E7. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are written below the guitar staff, and the piano part provides a harmonic and rhythmic foundation for the melody.

Gm Eb7 C7 F Am Dm Bb F  
 be. Take my hand, take my whole life  
 too. For I Can't Help Fall - ing In  
 Love with you. you. For I Can't  
 Help Fall - ing In Love with you.

C7 Bb C7 F Gm  
 F C7 1 F C 2 F Bb C7  
 F Gm F C7 F

mp  
 mf  
 mp  
 mf

3  
 3  
 3  
 3



Recorded by Jon Secada

**DO YOU BELIEVE IN US**Words and Music by  
JON SECADA and  
MIGUEL A. MOREJON

Moderately ♩ = 108

Verse:

Dm9

Fm7/Bb

1. I  
2. Timetrem - ble in - side  
has re - de - finedjust the think -  
mean -



**E♭maj7** **A♭maj7** **B♭**

- ing a - bout the world a - round us; scared,  
- ing of love, the way we know it, love, -

**A♭maj7** **B♭** **Cm7** **B♭** **A♭/B♭**

can't help to won - der... Don't want an - y chang - es 'bout the  
the way we show it. I don't want an - y chang - es when it

**B♭** **A♭** **Cm7** **B♭** **A♭**

way we feel... comes to you... I Do you know what I mean?  
like us the way it is. No

**Cm7** **B♭** **A♭/B♭** **B♭** **A♭** **B♭**

Catch me, I'm fall - ing; say it's gon - na be al - right, it's gon-na  
mat - ter what hap - pens, say it's gon - na be al - right, it's gon-na

## Chorus:

be al - right. \_\_\_\_\_ }  
 be al - right. \_\_\_\_\_ }  
*cresc.*

*f*

*E♭* *B♭*

I know that we be - long; \_\_\_\_\_ do you be -

*Fm7* *A♭* *B♭* *E♭*

lieve in us? Just give it half a chance. Yes, our love \_\_\_\_\_ will

*B♭* *Fm7* *A♭* *B♭*

still be strong; \_\_\_\_\_ girl, I be - lieve in us. I'll give you all I can.

*E♭maj7/G* *A♭(9)* *E♭maj7/G* *A♭(9)* *E♭maj7/G* *A♭(9)*

*mf*

1. *D.S. al Fine* 2.

*E♭*

*E♭m9* *F♯m7/B*

*mp*

*Emaj9* *Ama9* *B*

*mf*

*Ama7* *B* *C♯m7* *B* *A/B*

*f*

I don't want an - y chang - es un-less you

*B* *A* *C♯m7* *B* *A*

want them\_ too.\_ For - ev - er ain't long\_ e - nough, ba - by.\_



C#m7 B A/B B A B

Noth-ing can change\_us; say it's gon - na be al - right, it's gon-na

E B

be al - right. I know that we be - long; do you be -

*cresc.* *ff*

F#m7 A B E

lieve in us? Just give it half a chance. Yes, our love will

B F#m7 A B

still be strong; girl, I be - lieve in us. I'll give you all I can.

*Repeat ad lib. and fade*

Recorded by Vanessa Williams

# LOVE IS

Words and Music by  
JOHN KELLER, TONIO K.  
and MICHAEL CARUSO

**Slowly**

**D $\flat$ /F** **G $\flat$**  **A $\flat$  sus 4 4fr.** **A $\flat$  4fr.** **D $\flat$ /F** **G $\flat$**

*smoothly*  
*mp*

**With pedal**

**A $\flat$  sus 4 4fr.** **A $\flat$  4fr.** **D $\flat$ /F** **G $\flat$**  **A $\flat$  sus 4 4fr.** **A $\flat$  4fr.**

**C $\flat$ (add D $\flat$ ) 4fr.** **E $\flat$ m7/A $\flat$  11fr.** **A $\flat$  4fr.**

Love Is - 6 - 1

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**B $\flat$ m** **A+5** **D $\flat$ /A $\flat$  4fr.**

They say it's a riv-er that cir- cles the earth, a beam of light shin - ing to the

**E $\flat$ 9/G** **G $\flat$  maj7** **F7**

edge of the un - i - verse. It con - quers— all,——

**G $\flat$  maj7** **A $\flat$ (addB $\flat$ )** **B $\flat$ m**

it chang - es— ev - ery - thing.—— They say it's a bless- ing  
In this world we've cre- at - ed,  
*Instrumental*——

**A+5** **D $\flat$ /A $\flat$  4fr.** **E $\flat$ 9/G**

they say it's a gift. They say it's a mir- a- cle,— and I be- lieve that it is.—  
in this place that we live, in the blink of an eye, babe,—— the dark - ness slips in.—







It con - quers - all. ——— But it's — a mys -  
 Love lights - the world. ——— U - nites - the lov -







ter - y. ——— 1. 3. Love breaks - your heart. ———  
 ers for — e - ter - ni - ty. 2. Love breaks - the chains. —







Love takes - no less ——— than ev - ery - thing. Love makes - it hard, -  
 Love aches - for ev - ery one — of us. Love takes - the tears -




 To Coda  1. E♭m7/A♭ 11fr. 

— and the pain - and it fades a - way — so eas - i - ly. —  
 and it turns it in - to the

(b)





beau - ty that re - mains. —





Look — at this place, — it was par - a - dise — but







now — it's dy - ing. I'll pray — for love. —





I'll take — my chan - ces that it's not — too — late. —

*D.S. al Coda* 

*Coda*  $E\flat m7/A\flat$  11fr.  $D\flat/F$   $G\flat$

eas - i - ly. Love breaks— the chains..

$A\flat$  sus 4 4fr.  $A\flat$  4fr.  $D\flat/F$   $G\flat$

Love aches— for ev -

$A\flat$  sus 4 4fr.  $A\flat$  4fr.  $D\flat/F$   $G\flat$

- ery one— of us. Love takes— the tears—

$A\flat$  4fr.  $C\flat(addD\flat)$  4fr.

— and the pain— and it turns it in - to the

Love Is - 6 - 5



Sheet music for "Love Is - 6 - 6". The score is written for piano and guitar. The piano part is in 6/8 time, and the guitar part is in 6/8 time. The key signature is one flat (Bb).

The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The lyrics "beau - ty that re - mains." are written under the piano part in the second system.

**Measure 1:** Piano part starts with a half note G4, quarter note A4, and eighth note Bb4. Guitar part has a whole note chord Ebm7/Ab.

**Measure 2:** Piano part continues with eighth notes Bb4, A4, G4, F4, E4, D4. Guitar part has a whole note chord Bbm9.

**Measure 3:** Piano part has a half note G4, quarter note A4, and eighth note Bb4. Guitar part has a whole note chord Ebm7/Ab.

**Measure 4:** Piano part has a half note G4, quarter note A4, and eighth note Bb4. Guitar part has a whole note chord Bbm9.

**Measure 5:** Piano part has a half note G4, quarter note A4, and eighth note Bb4. Guitar part has a whole note chord Ebm7/Ab.

**Measure 6:** Piano part has a half note G4, quarter note A4, and eighth note Bb4. Guitar part has a whole note chord Bbm9.

**Measure 7:** Piano part starts with a half note G4, quarter note A4, and eighth note Bb4. Guitar part has a whole note chord Ebm7/Ab.

**Measure 8:** Piano part continues with eighth notes Bb4, A4, G4, F4, E4, D4. Guitar part has a whole note chord Bbm9.

**Measure 9:** Piano part has a half note G4, quarter note A4, and eighth note Bb4. Guitar part has a whole note chord Ebm7/Ab.

**Measure 10:** Piano part has a half note G4, quarter note A4, and eighth note Bb4. Guitar part has a whole note chord Bbm9.

**Measure 11:** Piano part has a half note G4, quarter note A4, and eighth note Bb4. Guitar part has a whole note chord Ebm7/Ab.

**Measure 12:** Piano part has a half note G4, quarter note A4, and eighth note Bb4. Guitar part has a whole note chord Bbm9.

Recorded by Restless Heart

**WHEN SHE CRIES**Words and Music by  
MARC BEESON and SONNY LEMAIRE

Moderately





*mf*





The road I have trav - eled on \_\_\_\_\_ is

*(See additional lyrics)*





paved with good \_\_\_\_\_ in - ten - tions. \_\_\_\_\_ It's lit - tered with bro -




ken dreams \_\_\_\_\_ that nev - er quite \_\_\_\_\_ come \_\_\_\_\_ true..

When She Cries - 4 - 1

E A D(addE)

When all of my hopes were dy - ing,

E D/A A E/G# F#m7

her love kept me try - ing. She does her best -

Bm7 A/B E A

to hide the pain that she's been through. When she cries -

A/D A/C# Bm7 E7

at night, and she does - n't think that I -

D/A A E/F# F#m7 A/D

can hear her, she tries to hide -



A/C# F#m7/B B7

all the fear she feels in - side.

Bm7/E E A/D A/C#

So I pray this time, I can be

Bm7 E7 D/A A E/F# F#m7 Bm7

the man that she de - serves 'cause I die a lit - tle each time

To Coda

1. E5 A(addB) F#m7

when she cries.

A(addB) F#m7 2. E5 D.S. (Instrumental) al Coda

when she cries.

*Repeat and fade (Guitar Solo)*

The musical score is written for piano and guitar. It begins with a Coda symbol and a guitar chord diagram for E5. The piano part has a melody in the right hand and a bass line in the left hand. The guitar part features a solo section marked 'Repeat and fade (Guitar Solo)' with a guitar chord diagram for A/D. The lyrics 'when she cries.' are written below the piano part. The score continues with several more measures, each with guitar chord diagrams: Bm7, E7, D/A, A, E/F#, F#m7, A/D, A/C#, F#m7/B, B7, Bm7/E, and E. The score ends with a double bar line.

Coda

E5

A/D

A/C#

when she cries.

Bm7

E7

D/A

A

E/F#

F#m7

A/D

A/C#

F#m7/B

B7

Bm7/E

E

VS6056

*Additional Lyrics*

2. She's always been there for me  
 Whenever I've fallen.  
 When nobody else believes,  
 She'll be there by my side.  
 I don't know how she takes it,  
 Just once I'd like to make it.  
 Then they'll be tears of joy  
 That fill her loving eyes.  
 (*To Chorus*)

Recorded by Peabo Bryson &amp; Regina Bell

# A WHOLE NEW WORLD

Words by  
TIM RICEMusic by  
ALAN MENKEN

Moderately slow, and sweetly

D(9)



*mf*

(with pedal)

Verse:

D



Aladdin:



I can show \_ you the world, shin - ing, shim - mer-ing, splen - did.



Tell me, prin - cess, now when did you last let your heart \_ de - cide? \_



**D**

I can - pen your eyes, take you won - der by

**G/B A/C# Em/G F#7 F#7/A# Bm Bm/A**

won - der o - ver, side - ways and un - der, on a

**G D** *Chorus:* **A**

mag - ic car - pet ride. — A whole new world, —

**D A A7/C# A7 D(9) D**

— a new fan - tas - tic point — of view. — No one to

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes various chords such as D, G/B, A/C#, Em/G, F#7, F#7/A#, Bm, Bm/A, G, and A7/C#. The piano part provides harmonic support with chords and arpeggios. The lyrics are: 'I can - pen your eyes, take you won - der by won - der o - ver, side - ways and un - der, on a mag - ic car - pet ride. — A whole new world, — a new fan - tas - tic point — of view. — No one to'.

G D/F# G D/F# Bm7 E7sus E7

tell us no, or where to go, or say we're on - ly dream -

G/A Jasmine: A D

ing. A whole new world, \_\_\_\_\_ a daz - zling

A A#dim7 F#7/A# Bm D7 G D/F#

place I nev - er knew. \_\_\_\_\_ But when I'm way up here, it's

G D/F# Bm7 E7sus E7 C A7sus A7

crys - tal clear, that now I'm in a whole new world with

Verse:

D



Jasmine:

F



you.

Un - be - liev - a - ble

Aladdin:

Now I'm in a whole new world with you.

B $\flat$ /D



C/E



sights,

in - de - scrib - a - ble feel - ing.

Gm/B $\flat$



A7sus



A7



Dm



Dm/C



B $\flat$



Soar - ing, tum - bling, free - wheel - ing through an end - less dia - mond sky.



## Chorus:





A whole new world, a hun - dred

Don't you dare close your eyes.






thou - sand things to see. I'm like a shoot - ing star, I've

Hold your breath, it gets bet - ter.








come so far I can't go back to where I used to

A whole new

C F C C#dim7

be. Ev - 'ry turn a sur - prise. Ev - 'ry mo - ment red -

world \_\_\_\_\_ with new ho - ri - zons to \_\_\_\_\_ pur - sue. \_

Dm F7/C Bb F/A Bb F/A

let - ter. I'll chase them an - y - where. There's time to spare.

I'll chase them an - y - where. There's time to spare.

Dm G7sus G7 Eb Bb/C C7 Dm

Let me share this whole new world with you. \_\_\_\_\_

Let me share this whole new \_\_\_\_\_ world with you. \_\_\_\_\_

The musical score is written for guitar and piano. It includes guitar chord diagrams for various chords: C, F, C, C#dim7, Dm, F7/C, Bb, F/A, Bb, F/A, Dm, G7sus, G7, Eb, Bb/C, C7, and Dm. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with triplets and slurs indicated. The lyrics are: 'be. Ev - 'ry turn a sur - prise. Ev - 'ry mo - ment red - world \_\_\_\_\_ with new ho - ri - zons to \_\_\_\_\_ pur - sue. \_ let - ter. I'll chase them an - y - where. There's time to spare. I'll chase them an - y - where. There's time to spare. Let me share this whole new world with you. \_\_\_\_\_ Let me share this whole new \_\_\_\_\_ world with you. \_\_\_\_\_'






A whole new world, \_\_\_\_\_ that's where we'll  
 A whole new world, \_\_\_\_\_ that's where we'll be. \_\_\_\_\_






be. A won-d'rous place for you and me. \_\_\_\_\_  
 A thrill-ing chase for you and m \_\_\_\_\_

*rit.*

\*



Recorded by Vanessa Williams

# SAVE THE BEST FOR LAST

Words and Music by  
WENDY WALDMAN, JON LIND  
and PHIL GALDSTON

Slowly



mf

pedal throughout







Some- times the snow \_







— comes down\_ in June, — some - times the sun\_ goes 'round\_ the moon..  
— you came\_ to me\_ when some sil - ly girl\_ had set\_ you free.\_





Save the Best for Last - 5 - 1

 Cm 3fr.     
  B $\flat$      
  A $\flat$ (addB $\flat$ )     
  E $\flat$ /G





I see the pas - sion in your eyes, some - times it's all  
 You won - dered how you'd make it through, I won - dered what

 A $\flat$ (addB $\flat$ )     
  B $\flat$      
  *sim.* E $\flat$      
  A $\flat$ (addB $\flat$ )

a big sur - prise. 'Cause there was a time when all I did  
 was wrong with you. 'Cause how could you give your love to some

 E $\flat$ /G     
  Fm7     
  B $\flat$ 7     
  E $\flat$

was wish you'd tell me this was love. It's not the way  
 one else and share your dreams with me? Some - times the ver -

 B $\flat$ m7     
  A/C     
  D $\flat$ (addE $\flat$ )     
  A/C


I hoped, or how I planned, but some - how it's e - nough.  
 y thing you're look - ing for is the one thing you can't see.






And } now we're stand - ing face\_\_ to face,\_\_ is - n't this world.










— a cra - zy place?\_\_ Just when I thought\_\_ our chance\_ had passed,\_






— you go and save\_\_ the best\_\_ for last.\_\_

All of the nights\_\_



2. A<sup>b</sup>(addB<sup>b</sup>)   B<sup>b</sup>   E<sup>b</sup>   B<sup>b</sup>/A<sup>b</sup>   A<sup>b</sup> 4fr.   E<sup>b</sup>/G

the best\_ for last.\_

A<sup>b</sup>(addB<sup>b</sup>)   B<sup>b</sup>   Cm 3fr.   B<sup>b</sup>/A<sup>b</sup>   A<sup>b</sup> 4fr.   E<sup>b</sup>/G

B<sup>b</sup>/A<sup>b</sup>   B<sup>b</sup>   E<sup>b</sup>   B<sup>b</sup>m7

Some - times the ver - y thing\_ you're\_ look -

A<sup>b</sup>/C   D<sup>b</sup>(addE<sup>b</sup>)   A<sup>b</sup>/C   B<sup>b</sup>

ing for\_ is the one thing you can't see.\_ Some-times the snow.

The musical score is written for guitar and piano. It features a series of guitar chords with fingerings and fret numbers indicated above the staff. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are written below the guitar staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.









— comes down\_ in June, — some- times the sun — goes 'round\_ the moon. — Just when I thought\_







— our chance\_ had passed, — you go and save — the best\_ for last. —





— You went and saved\_ the best\_ for last. —








*a tempo*

*ritard.*

Recorded by Celine Dion &amp; Peabo Bryson

**BEAUTY AND THE BEAST**Lyrics by  
HOWARD ASHMANMusic by  
ALAN MENKEN

Moderately slow ♩ = 72







Female: Ooh. \_\_\_\_\_ Male: Ooh. \_\_\_\_\_

*mf*  
(with pedal)




Female: Tale as old as \_\_\_\_\_ time, \_\_\_\_\_






true as it can be. Bare-ly e - ven

Beauty and the Beast - 6 - 1



Am7 Bb(9) C7sus C

friends, then some-bod - y bends un - ex - pect - ed - ly.\_\_\_\_

D G/D A/D D(9) D

*Male:* Just a lit-tle change.\_\_\_\_ *Small, to say the*

least. Both a lit - tle scared, nei - ther one pre - pared. *Both:* Beau - ty and

the Beast. *gva* Ev - er just the same.

Am7/D D7 Gmaj7 D(9)/F# Em7 D/A A7

D F#m7

The musical score is written for guitar and piano. It features a series of guitar chords at the top of each system, including Am7, Bb(9), C7sus, C, D, G/D, A/D, D(9), D, Am7/D, D7, Gmaj7, D(9)/F#, Em7, D/A, A7, D, and F#m7. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the melody. The score includes a male solo section and a duet section. The tempo is marked 'gva' (gracefully).





Ev - er a sur - prise. \_\_\_\_\_ Ev - er as be -





fore, and ev - er just as sure as the sun will rise.









Male: Whoa, oh, oh. Woo oh.

*cresc.*







Asus G/A A7/G F#m7 G(9)

Both: Ev - er just the same. Male: Yeah, yeah... Ev - er a sur -

prise... Both: Ev - er as be - fore, Female: ev - er just as

sure... Both: as the sun will rise... Male: Oh, oh, oh.

Female: Tale as old as time, tune as old

G C/G D/G G(9)





as \_\_\_\_\_ song. \_\_\_\_\_

Both: Bit - ter sweet and strange, find - ing you can



change, learn - ing\_ you were wrong. \_\_\_\_\_

Male: Cer - tain as the



sun. \_\_\_\_\_ Female: (Cer - tain\_ as the sun.) \_\_\_\_\_ Male: ris - ing in the East. Female: Tale as old as



time, Both: song as old as rhyme.

Beau - ty\_ and the\_ Beast.

C#m E/B Amaj7 C#m/G# F#m7 E/B B7

Female: Tale as old as time, Male: song as old as rhyme. Both: Beau-ty and the

rit.

E A/E B/E E

Beast.

mp

A/E B/E Am/C E/B F#/A F#m7(b5)/A E(9)/G# B/C# C#7(b9)

rit.

Freely

F#m7 B13 E

Beau-ty and the Beast.

rit.



Recorded by Michael Jackson

# BLACK OR WHITE

Written and Composed by  
MICHAEL JACKSON

**Brightly**

*mf*

E A/E E A6 E A/E E A6 E

A/E E A6 E A/E E A6 E

E A/E E A6 E

I took my ba - by on a Sat - ur - day bang...  
They print my mes - sage in the Sat - ur - day Sun...

A/E E A6 E

Boy, is that girl with you? Yes, we're one and the same...  
I had to tell them I ain't sec - ond to none... Now,  
And I

Black Or White - 6 - 1

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Rap Lyrics Written by BILL BOTTRELL © 1991 IGNORANT MUSIC  
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I be - lieve in mir - a - cles and a mir - a - cle has hap - pened to - night..  
told a - bout e - qual i - ty, and it's true, ei - ther you're wrong or you're right..  
tell me you a - gree with me when I saw you kick - ing dirt in my eye..



But, if you're think - in' a - bout my ba - by, it don't



To Coda



mat - ter if you're black or white..



1. A6 E 2. A6 E A





I am tired\_ of this dev - il, I am tired\_ of this stuff.



I am tired\_ of this bus - iness, sew \_\_\_\_\_ when the go-ing gets rough.




I ain't scared\_ of your broth - er, I ain't scared\_ of no sheets.











I ain't scared of no - bod - y, girl, when the go - in' gets mean.






No Chord

Pro - tec - tion for gangs, clubs, and na - tions,



caus - ing grief in hu - man re - la - tions. It's a turf war, on a glo - bal scale,



I'd rath - er hear both sides of the tale. — You see, it's not a - bout rac - es, ju - st plac - es,



Em6 A6 Em6 A6

fac - es. Where your blood comes from is where your space is. I've seen the sharp get dull - er I'm

A/E N.C. D.S.  $\text{al Coda}$  Coda E A/E E A6 E

not go-ing to spend my life be-ing a col-or. Don't I said if you're

B A E A/E E

think - in' of be-ing my { ba - by, } it don't mat - ter if you're black or white.\_\_\_\_  
broth - er,

1. A6 E 2. A6 E A

I said if you're

E A/E E A6 E A E A/E E

Ooh, ooh,

A6 E A E A/E E 1. A6 E A

yea, yea, yea now. Ooh, ooh,

2. A6 E A E A/E E A6 E A

It's black, it's white, it's tough for them to get by. It's

1. A6 E A 2. B E

black, it's white, whoo. It's



Recorded by Bryan Adams

**(EVERYTHING I DO) I DO IT FOR YOU**

Lyrics and Music by  
 BRYAN ADAMS, ROBERT JOHN LANGE  
 and MICHAEL KAMEN

**Slowly**

**Db** 4fr.

**Absus4** 4fr.

**Ab** 4fr.

**Gb**

*mp*

*Pedal throughout*

**Absus4** 4fr.

**Db** 4fr.

**Dbsus2** 4fr.

**Ab/Db** 4fr.

Look in - to my eyes, — you will see —  
 Look in - to your heart, — you will find — there's

*mf*

**Gb**

**Absus4** 4fr.

**Ab** 4fr.

**Db** 4fr.

what you mean to — me. Search your heart, — search your  
 noth - ing there to — hide. So, take me as I am, take my

(Everything I Do) I Do It for You - 4 - 1

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soul, — and when you find me there you'll — search — no more. Don't  
 life, — I would give it all, I would sac - ri - fice. Don't








tell me it's not worth fight - ing for. You can't tell me it's not worth dy - ing  
 tell me it's not worth fight - ing for. I can't help it, there's noth - ing I want





for. } You know it's true, — ev - ry - thing I do, I do it for —  
 more. }





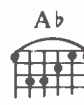

you. you. There's






no love like your love, — and no oth - er could give more — love. There's




no — way, — un - less you're - there all the time, — all the way, — yeah. —







Oh, you can't tell me it's not worth try - ing for. I can't  
 help it, there's noth-ing I want more. Yeah, I would fight\_ for you, I'd  
 lie\_ for you, walk the mile for you, yeah, I'd die for\_ you. You know it's  
 true, ev-'ry - thing I do, oh, oh, I do it for\_ you.

*rit.*



Written and Composed by MICHAEL JACKSON,  
BERNARD BELLE and TEDDY RILEY

C7+9



Fm9



C7+9



Fm9



Do you re - mem-

No Chord

ber when we fell in love?\_ We were so young and in - no - cent then..  
ber how we used to talk?\_ Ya know, we'd stay on the phone at

night Do you re - mem - ber how it all be - gan?\_ It just  
till dawn. Do you re - mem - ber all the things we said?\_ Like I

seemed like heav-en, so why did it end? Do you re - mem-ber back in the  
love you so, I'll nev - er let you go. Do you re - mem-ber back in the

Fm9



fall? We'd be to-geth - er all day long. Do you re -  
spring? Ev-'ry morn - ing, birds. would sing. Do you re -

C7+9



Fm9



mem-ber us hold-ing hands? In each oth-er's eyes we'd stare.  
 mem-ber those spe-cial times? They'll just go on and on in the

C7+9



(Tell me.)  
 back of my mind. } Do you re-mem-ber the time when we fell in love? Do you re-

Fm9



C7+9



mem-ber the time when we first met? Do you re-mem-ber the time

Fm9



1.

when we fell in love? Do you re-mem-ber the time? Do you re-mem-



D<sup>b</sup>maj9

3fr.

Fm9

Those sweet\_\_\_\_ mem - o - ries will al -

D<sup>b</sup>maj9

3fr.

Fm9

D<sup>b</sup>maj9

3fr.

ways be\_\_\_\_ dear to me. And girls\_\_\_\_ no mat - ter what was

Fm9

B<sup>b</sup>m7

C7+5

said, I will nev - er for - get what we had now, ba - by. Do you re -

Repeat and fade

C7+9

mem - ber the time\_\_\_\_ when we fell in love? Do you re -

(Vocal ad lib, see Additional Lyrics.)

mem-ber the time?\_ Do you re - mem-ber the time\_

when we fell in love? Do you re - mem-ber the time?\_ Do you re -

### Additional Lyrics

Do you remember the time  
 When we fell in love  
 Do you remember the time  
 When we first met  
 Do you remember the time  
 When we fell in love  
 Do you remember the time

Do you remember the time  
 When we fell in love  
 Do you remember the time  
 When we first met  
 Do you remember the time  
 When we fell in love  
 Do you remember the time

Remember the times  
 Ooh  
 Remember the times  
 Do you remember girl  
 Remember the times  
 On the phone you and me  
 Remember the times  
 Till dawn, two or three  
 What about us girl

Remember the times  
 Do you, do you, do you,  
 Do you, do you  
 Remember the times  
 In the park, on the beach  
 Remember the times  
 You and me in Spain  
 Remember the times  
 What about, what about...

Remember the times  
 Ooh... in the park  
 Remember the times  
 After dark... do you, do you  
 Remember the times  
 Do you, do you, do you, do you  
 Remember the times  
 Yeah yeah

# GONNA MAKE YOU SWEAT

Words and Music by  
ROBERT CLIVILLES and  
FREDERICK B. WILLIAMS

Moderately Bright Rap

Ev - 'ry - bod - y dance now!

*mf*

Ev - 'ry - bod - y dance now!

Give me the mu-

- sic.

Give me the mu - sic.



A5 E5 G5 A5 E5 G5 A5 E5 G5

Ev - 'ry - bod - y dance now!

A5 E5 G5 A5 E5 G5 A5 E5 G5

Ev - 'ry - bod - y dance now! Yeah. \_

A5 E5 G5 A5 E5 G5 A5 E5 G5

Yeah. \_ Yeah. \_ Ev - 'ry - bod - y dance now!

A5 E5 G5 A5 E5 G5 A5 E5 G5

Yeah. \_ Yeah. \_ Yeah. \_

A5 E5 G5 A5 E5 G5  
 Ev - 'ry - bod - y, Here is the go. Back\_ with the pace. My  
 Pause. Take a breath and go \_ for yours


A5 E5 G5 A5 E5 G5  
 jam is live\_ and I'm best\_ and I don't\_ waste time off the mic\_ with a dope\_ rhyme.  
 on my \_ com-mand. Now hit the dance floor. It's gon-na make you sweat till you bleed.

A5 E5 G5 A5 E5 G5  
 Jump to the rhy-thm, jump jump to the rhy-thm jump. And I'm here\_ to com-bine  
 Is that\_ dope e-nough in - deed. I paid the price\_ to con - trol \_ the dice. I'm more pre-

A5 E5 G5 A5 E5 G5  
 beats and lyr-ics to make you shake your pants. Take a chance. Come on and dance.  
 cise to the point I'm nice. Let the mu - sic take\_ con-trol of your heart and soul, un -

A5 E5 G5 A5 E5 G5  
 Guys, grab a girl. Don't wait, make the twirl. It's your world and I'm just a  
 fold, your bod-y is free and be-hold. Dance till you can't dance, till you can't dance no

A5 E5 G5 A5 E5 G5  
 squirrel tryin' to get a nut to move your butt to the dance floor so your butts  
 more. Get off the floor and get a blow. Then come back and up - side down, eas - y

To Coda I   
 A5 E5 G5 A5 E5 G5  
 up, hands, in the air, come on say yeah. Ev-'ry - bod - y o - ver here, ev-'ry - bod - y o - ver  
 now let me see you

A5 E5 G5 A5 E5 G5 A5 E5 G5  
 there, the crowd is live enough for this fool. Par-ty peo - ple in the house move next in line.













Groove. Work \_ me all night. Come on \_ let's sweat, ba-











- by. \_ Let the mu-sic take \_ con - trol. \_ Let the rhy - thm move \_ you. \_











Sweat, sweat. \_ Let the mu-sic take \_ con - trol. \_

To Coda II ⊕⊕⊕











Let the rhy - thm move \_ you. \_

[illegible]








da da da \_ da da da da \_ da da da da \_ da








da da da \_ da da \_ da da da da da da \_ da. Woo. \_\_\_\_\_











Ev - 'ry - bod - y dance now!








Da da da \_ da da \_ da da da da \_ da \_ da da da da \_ da



A5 E5 G5 A5 E5 G5  
 da da da da da da da da da da da da da da da da

A5 E5 G5 A5 E5 G5  
 da da da da da da da da. Ev - 'ry - bod - y dance now!

A5 E5 G5 A5 E5 G5  
 D.S. al Coda I

CODA I

⊕ A5 E5 G5 A5 E5 G5

move. Next \_ in line, groove, work \_ me all night.

A5 E5 G5 E5 1-3

no chord

The mu-sic is my life. Ev-'ry-bod - y dance now!

4 D.S.S. al Coda II

Ev - 'ry - bod - y, come on \_ let's

CODA II

⊕ ⊕ A5

no chord

Da da da \_ da da \_ da da da da da \_

\_ da da \_ da da da da da da \_ da da da da da da da \_ da.



# BABY BABY

Words and Music by  
AMY GRANT and KEITH THOMAS

Moderately, not too fast

*mf*

F B♭6 F/B♭ F B♭6 F/C F B♭6 F/B♭

F B♭6 F/C F B♭6 F/B♭ F B♭6 F/C

F B♭6 F/B♭ F B♭6 F/C F B♭6 F/B♭

F B♭6 F/C F B♭6 F/B♭ F B♭6 F/C

Ba - by, ba - by, I'm tak - en with the no - tion  
Ba - by, ba - by, the stars are shin - ing for you

to love you with the sweet - est of de - vo - tion. Ba - by, ba - by, my  
and just like me I'm sure that they a - dore you. Ba - by, ba - by, go

ten - der love will flow from the blu - est sky to the deep - est o - cean.  
walk - ing through the for - est. The birds a - bove are sing - ing you a cho - rus.



E<sup>b</sup>maj9

Cm11

1 F

B<sup>b</sup>6F/B<sup>b</sup>

Stop for a min-ute.  
Stop for a min-ute.

Ba - by, I'm so glad you're mine.  
Ba - by, they're so glad you're mine.

yeah...

You're mine.

oh yeah.

And ev - er since the day you

put my heart in mo - tion,

ba - by, I real - ize that there's










just no get-ting o - ver you.











Ba - by, ba - by, in











an - y kind of wea - ther I'm here for you al-ways and for - ev - er.











Ba - by, ba - by, no mus-cle man could sev - er my love for you is



G C6 G/D Fmaj9 Dm11  
 true and it will nev - er stop for a min-ute. Ba - by, I'm so glad you're

G C6 G/C G C6 G/D D C  
 mine. And ev - er since the day you

D  
 put my heart in mo - tion, ba - by I re - al - ize

C/F no chord F Bb6 Ab/Db Gm/C  
 there's no get-ting o - ver you.

3



F

B $\flat$ 6A $\flat$ /D $\flat$ 

Gm/C

F

B $\flat$ 6

A $\flat$ /D $\flat$ Gm/E $\flat$ 

F

B $\flat$ 6A $\flat$ /D $\flat$ Gm/E $\flat$ 

And

C

B $\flat$ 

C

B $\flat$ /E $\flat$ 

no chord

G

C6

G

C6

G/D

G

C6

G

Dm7

Cm7

Bbmaj7

Am7b5

O - ver you.

Ba - by, ba - by,  
think a - bout you it makes me smile.

al - ways and for - ev - er.

Ba - by, ba - by, be mine.

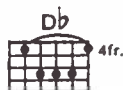
(Ba-by, I'm so glad that.)  
(Ba-by, I'm so glad that.)Here for you, ba - by,  
Don't stop giving love.I'm so glad you're mine.  
Don't stop, no.(Ba-by, I'm so glad that.) When I  
(Ba-by, I'm so glad that.)Repeat ad lib.  
and Fade

# THE FIRST TIME

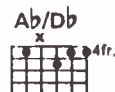
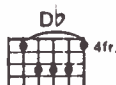
Words and Music by  
BERNARD JACKSON and BRIAN SIMPSON

Moderately

No Chord



mp smoothly




You know I won't for-get the times we shared to- geth - er hold - ing hands -  
Al- though some - time has passed, I still re - mem - ber just like it was yes -



**E♭maj7** **Dm7** **Cm7** **B♭(addC)**

ter - day, and walk - ing in — the park. — Some - time we'll have to do — it  
but time is mov - in' fast. — The love I have for you —

**Am7(addD)** **Dm7** **Gm7** **Dm7** **E♭maj7** **C/E**

all a - gain, — we were — so hap - py then, — I have no — re - grets. —  
time won't ev - er change, — I'll al - ways feel — the same, now un - til — the end. —

**Fsus4** **F** **E♭m7** **G♭/A♭** **Fm7** **A♭/B♭**

Can't you tell — from the look on — my face that  
Mem - o - ries — we share will live — for - ev - er,  
(Instrumental)

**E♭m7** **G♭/A♭** **C7sus4** **B♭/C** **C7**

I love — you more — to - day? —  
deep in - side — my heart I know — I'll nev - er for - get. — } The first —








— time I looked — in - to your eyes, I cried.







Do you — re- mem - ber the first — time we fell — in love? —







— You looked — in - to my eyes, wiped the tears — a - way. —






— The first — time, — when

To Coda  $\oplus$ 

**Bbmaj7** **Bb/C** **1. F(addG)** **Eb/F**

we fell in love.

**2. F(addG)** *D.S.  $\text{al Coda}$   $\oplus$*  *Coda* **F(addG)**

love.

love,

**Dm** **Bbm/Db 4fr.** **F/C** **G7/B**

when

**Bb(addC) 3fr.** **Bb/C** **C** **F(addG)**

we fell in love.

*ritard.*



Recorded by The Righteous Brothers

**UNCHAINED MELODY**Lyrics by  
HY ZARETTune Uke  
A D F# BMusic by  
ALEX NORTH

Moderately Slow

Piano

*mp*

\* G

Voice (*tenderly*)

Em

Cmaj.7

D7

Oh, my love, my dar - ling, I've hun - gered for your

*p*

G

Em

D

D7

G

touch a long, lone - ly time. Time goes

Em

Cmaj.7

D7

G

Em

by so slow - ly and time can do so much, Are You Still

\* Symbols for Guitar, Diagrams for Ukulele.

Edited by Wm. Eufeldt

Unchained Melody - 4 - 1

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Bm D D7 G D6 Em7

Mine? I need your love, I need your love,

*mf* *poco rall.* *a tempo*

Gmaj.7 Am D7 G

God speed your love to me!

*poco rall.* *a tempo*

C D C Bb

*A little faster*

1. Lone - ly riv - ers flow to the sea, to the sea,  
2. Lone - ly moun - tains gaze at the stars, at the stars,

*poco accel.* *R.H.* *R.H.* *R.H.*

C D G

To the o - pen arms of the sea.  
Wait - ing for the dawn of the day.

*R.H.*



C D C B $\flat$

Lone - ly riv - ers sigh, — "Wait for me, — wait for me!"  
All a - lone, I gaze — at the stars, — at the stars,

R.H. R.H. R.H.

C D G

I'll be com - ing home, — wait for me! —  
Dream - ing of my love — far a - way.

R.H.

G Em Cmaj.7 D7 G

*As at first*  
Oh, my love, my dar - ling, I've hun - gered for your touch a

*Tempo primo*  
*p*

Em D D7 G Em

long, lone - ly time. — Time goes by so



Cmaj.7      D7      G      Em  
 slow - ly and time can do so much, Are You Still

Bm      D      D7      G      D6      Em7  
 Mine? I need your love, I need your love,

*mf poco rall.* *a tempo*

Gmaj.7      Am      D7      1. G  
 God speed your love to me!

*poco rall.* *a tempo*

2. G      Em      Cmaj.7      Am7      G  
 me!

*a tempo* *poco rit.*

Recorded by Janet Jackson

# LOVE WILL NEVER DO (WITHOUT YOU)

Words and Music by  
JAMES HARRIS III and TERRY LEWIS

Moderately, with strong beat

Chord diagrams for guitar:

- Fm7(addBb)
- Dbmaj9(addBb)
- Fm7
- Bbm
- Eb
- A<sup>b</sup>5 4fr.

smoothly  
*mp*

No Chord

*mf*

Our friends

N.C.

think guys we're op - po - sites, fall - ing in and out of love. —  
have tried be - fore to re - place you as my lov - er.

They all said we'd nev - er last, still we  
Nev - er did I have a doubt, boy, it's

man-age to stay to- geth - er. There's no eas - y ex - plan - a - tion for\_  
you I can't do with - out. I feel bet - ter when I have you near\_



— it, but when - ev - er there's a prob-lem we al - ways work it  
— me, 'cause no oth - er love a-round has quite the same ooh,

out some- how, — work it out some - how. —  
ooh, — like you do do do do, babe.







They said it would-n't last, we had to prove them wrong. 'Cause I've learned in the




N.C.

past that love will nev - er do with - out you.




Oth - er do with - out you,





N.C.

do with - out you. Love will nev - er do with-out you,

do with- out \_\_\_\_ you.

Love will nev - er

do, \_\_\_\_\_ love will nev - er do with- out \_ you. \_\_\_\_\_ Love will nev - er

do, \_\_\_\_\_ love will nev - er do with- out you. \_\_\_\_\_ They said it would-n't

Fm7 Bbm Eb Fm N.C.

Gb/Ab Bbm/Ab Ab 4fr. Gb/Ab Bbm/Ab Ab 4fr.

Gb/Ab Bbm/Ab Ab 4fr. Gb/Ab Bbm/Ab Ab 4fr.






last, we had to prove them wrong. 'Cause I've learned in the past that love could nev - er

you.

1. 2.  3.  

do with - out do with - out, do with - out you.

 N.C. 



**BLACK VELVET**

Moderately slow bluesy shuffle (♩ played as ♩<sup>3</sup>)  
 Vocal 2nd time only

Words and Music by  
 CHRISTOPHER WARD and DAVID TYSON



no chord

Mm.

Mm.

Mis - sis - sip - pi in the mid - dle of a dry — spell.  
 Up in Mem - phis the mu - sic's — like a heat wave.

Black Velvet - 7 - 1

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Jim-mie Rod - gers on the Vic - trola up high.  
"White Light - nin" bound to drive you wild.

Ma-ma's danc - in' with ba - by on her shoul - der.  
Ma-ma's ba - by is in the heart of ev - 'ry school girl.

The sun is set - tin' like mo - las - ses in the sky.  
"Love Me Ten - der" leaves 'em cry - in' in the aisle.

B7sus



B7



A7sus



A7



The boy could sing; knew how to move ev - 'ry - thing.  
The way he moved it was a sin so sweet and true.

G7sus

G7

Dsus

Al- ways want- ing more. — He'd leave you long - ing for —

This system contains the first two measures of the song. The vocal melody is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The first measure features a G7sus chord, followed by a G7 chord in the second measure. The lyrics are 'Al- ways want- ing more.' and 'He'd leave you long - ing for'.

Am9

D

Black vel - vet and that lit - tle boy — smile. —

This system contains measures 3 and 4. The piano accompaniment features a moving bass line. The lyrics are 'Black vel - vet and that' and 'lit - tle boy — smile. —'.

Am9

F

C

Black vel - vet {with and} that slow south-ern style.

This system contains measures 5 and 6. The piano accompaniment includes a sustained chord in the right hand. The lyrics are 'Black vel - vet {with and} that' and 'slow south-ern style.'.

Am9

D

A new re - li - gion — that - 'll bring you — to your knees.

This system contains measures 7 and 8. The piano accompaniment features a steady eighth-note bass line. The lyrics are 'A new re - li - gion — that - 'll bring you — to your knees.'.



1 C7 B7sus Em

Black vel - vet, — if you please.

2 C7 B7sus

Black vel - vet, — if you

Em Am

please. Ev-'ry word — of ev-'ry song —

B7 Em7

— that he sang — was for you. —

Am

F

In a flash — he was gone — it hap - pened so

C

B7

soon. —

What could you — do? —

Em7

Am7 Am9

Black vel - vet and that

D Am7 Am9

lit - tle boy — smile. — Black vel - vet in that

F C Am7 Am9

slow south-ern style. A new re - li - gion — that - 'll

D C7 B7sus

bring you — to your knees. Black vel - vet,



Em C7 B7sus

if you please. Black vel - vet, if you

please. If you please.

If you please. If you please. Mm.

Mm. Repeat ad lib. and Fade

Mm.

Recorded by Phil Collins

# ANOTHER DAY IN PARADISE

Words and Music by  
PHIL COLLINS

♩ = 104

Chord diagrams: F#m7, E, Bm7, F#m7, E, Bm7

*mf*

## VERSE

Chord diagrams: F#m7, E, Bm7, F#m7

1. She calls out — to the man — on the street, — “Sir — can you help —  
See lyrics for verses 2, 3 & 4 (♩)

*mp*

Chord diagrams: E, F#m7, E, Bm7

— me?” “It’s cold — and I’ve no — where to sleep, —

Chord diagrams: F#m7, 1. E, 2, 3, 4. E

is there some-where — you can tell — me?” — there.

Another Day in Paradise - 4 - 1



**F#m** **E/F#** **Dmaj7/F#**

Oh think twice, 'cos it's an - oth - er day for you and me in

**E/F#** **F#m** **E/F#**

pa - ra - dise, — oh think twice, 'cos it's a -

**Dmaj7/F#** **E** **F#m** **E** **D** **F#m7**

no - ther day for you — you and me in pa - ra - dise —

*mf*

**E** **Bm7** **F#m7** **E** **Bm7**

(%) Just think a-bout — it Think a-bout —



*To Coda* ◆

— it (%) Think a - bout — it.

1. E Bm7 2. E Bm7 E/G# Oh Lord,

— is there no-thing more a - ny-bo-dy can do, — oh — Lord,

— there must be some-thing you — can say. —

The musical score is written for guitar and piano. The guitar part is in the treble clef with a key signature of two sharps (F# and C#). The piano part is in the grand staff (treble and bass clefs). The score includes guitar chord diagrams for F#m7, E, Bm7, and E/G#. The lyrics are: '— it (%) Think a - bout — it.', '1. E Bm7 2. E Bm7 E/G# Oh Lord,', '— is there no-thing more a - ny-bo-dy can do, — oh — Lord,', and '— there must be some-thing you — can say. —'. The score is divided into two systems, each with a first and second ending. The first ending leads to the 'Oh Lord,' section, and the second ending leads to the 'is there no-thing more...' section. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

*D.% al Coda*

CODA

It's just an - oth - er day\_\_ for

you and me,\_\_ in pa - ra - dise.\_\_ It's just an -

**VERSE 2:**

He walks on, doesn't look back,  
 He pretends he can't hear her,  
 Starts to whistle as he crosses the street,  
 Seems embarrassed to be there.

**VERSE 3:**

She calls out to the man on the street,  
 He can see she's been crying,  
 She's got blisters on the soles of her feet,  
 She can't walk, but she's trying.

**VERSE 4: ( ⅞ )**

You can tell from the lines on her face,  
 You can see that she's been there,  
 Probably been moved on from every place,  
 'Cos she didn't fit in there.

Recorded by Janet Jackson

**ESCAPADE**

Words and Music by  
 JANET JACKSON, JAMES HARRIS III  
 and TERRY LEWIS

Medium Dance groove

**System 1:**

- Measures 1-4: Chords  $\text{Db}$  4fr.,  $\text{Eb}$ ,  $\text{Fm}$ ,  $\text{Db}$  4fr. (piano *mf*)
- Measures 5-8: Chords  $\text{E7}$ ,  $\text{Fm}$ ,  $\text{Db}$  4fr.,  $\text{Eb}$ ,  $\text{Fm}$
- Measures 9-12: Chords  $\text{D7/Ab}$  4fr.,  $\text{Ab/Gb}$ ,  $\text{Bbm7/Gb}$ ,  $\text{Ab/Gb}$ ,  $\text{Eb}$  sus4,  $\text{Ab/Eb}$  4fr., No Chord,  $\text{Db}$  sus2 4fr.

**System 2:**

- Measures 13-16: First ending (1.) with chords  $\text{Db}$  sus2 4fr. and  $\text{Ab5}$  4fr., leading to N.C.
- Measures 17-20: Second ending (2.) with chords  $\text{Ab}$  4fr. and  $\text{Db (add Eb)/Ab}$ , leading to N.C.

Escapade - 5 - 1



Db(addEb)/Ab

1. N.C. 2. N.C.

N.C.

As I was walk - in' by, saw you stand - in' there with a

smile... Look - in' shy, you caught my eye.

N.C. Db(addEb)/Ab N.C.

Thought you'd want to hang for a - while... Well, I'd

Ab(addBb)

like to be with you and, you know, it's Fri - day,

Db(addEb)

too. I hope you can find the time this

Ab(addBb)

A79

week-end to re-lax and un-wind...

Dbmaj7 4fr.




1.3. My mind's tired, I've worked so hard all week...  
2. don't hold back, just have a good time.







We'll Cashed my the check, I'm up read as - y to go.  
 We'll make the rules up as we go a-long,

I prom - ise you I'll show you such a good time.  
 and break them all if we're not hav - in' fun.

**Chorus:**





Come on ba - by, let's get a - way. Let's save our troub - les for an -





oth - er day. Come go with me, we've got it made.






Let me take you on an es - ca - pade. (Let's go!)




N.C.




Es - ca - pade, we'll have a good time. Es - ca - pade,

N.C.



N.C.

leave our wor-ries be - hind. — Es - ca - pade, well, you can be mine.




1. N.C.
2. N.C.
*Fade on Chorus:*

Es - ca - pade, es - ca - pade. So es - ca - pade.

An

Words by CARNIE WILSON

Recorded by Wilson Phillips

Music by GLEN BALLARD  
and CHYNNA PHILLIPS

Moderate Rock

**HOLD ON**









*mf*









I know there's pain. \_  
You could sus - tain. \_

Why do you lock your-self up in these chains? \_  
Mm, \_ or are you com-f'rta - ble with the pain?







—  
You've got

No one can change \_ your life ex - cept \_ for you. Don't  
no one to blame \_ for your un - hap - pi-ness. No, ha - by,






ev - er let an - y - one step all o - ver you. \_ Just  
you got your - self in - to your own mess, ooh, \_





o - pen your heart and your mind, mm. ba - by.  
let - tin' your wor - ries pass you by,



Is it real-ly fair to feel this way in - side? Woh,  
Don't you think it's worth your time to change your mind? No, no, }



Some day some - bod-y's gon-na make you wan-na turn a-round and say good-bye.



Un-til then ba - by, are you gon-na let him hold you down and make you cry? Don't you know



To Coda B $\flat$ /F

C/F



F



don't you know things could change? Things-'ll go your way if you hold \_\_\_\_\_

B $\flat$ 

F/A



Gm7



Gm7/C

B $\flat$ 

F/A



\_\_\_\_\_ on \_\_\_\_\_ for one more day. \_\_\_\_\_ Can you hold \_\_\_\_\_ on \_\_\_\_\_ for one

Gm7



Gm7/C



1

no chord

more day? Things-'ll go \_\_\_\_\_ your way. \_\_\_\_\_ Hold on for one more day.

F



C/F

B $\flat$ (add9)/F

C/F



F



C/F

B $\flat$ (add9)/F

no chord

Hold on for one more day. I know that there is pain, but ya

F C/F Bb/F

C/F F C/F Bb/F

hold on for one more day, and ya break free from the chains.

F C/F Bb/F C/F

Yeah, I know that there is pain, but ya hold on for one more day, and ya

D.S. al Coda

break free break from the chains.

CODA

Bb F/A

on for one

Gm7 Gm7/C F Bb/F C/F F

more day, — yeah. Hold — on.

Bb/F C/F F Bb/F

Don't you know, things could change?

C/F F Bb F/A

Things could go your way if you hold — on — for one

Gm7 Gm7/C F Bb/F C/F F

more day, — if you hold — on. — Can you hold on? —

Repeat ad lib. and Fade



Recorded by Madonna

# VOGUE

Words and Music by  
MADONNA CICCONE and SHEP PETTIBONE

Moderate dance beat

Ab7sus4



Eb7sus4



Ab5



Vogue - 8 - 1

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*Vogue,*

This system shows the first three measures of the song. The vocal line has whole rests in the first two measures and a half note in the third. The piano accompaniment features a steady eighth-note bass line and sustained chords in the right hand.

*Vogue, Vogue.*

The second system continues the melody. The vocal line has a half note followed by two whole rests. The piano accompaniment maintains its rhythmic pattern.

Ab 4fr. No chord

Look a - round, ev - 'ry-where you turn is heart-ache, it's ev - 'ry - where that you go. —  
All you need is your own im - ag - i - na - tion, so use it, that's what it's for. —

This system includes a guitar chord diagram for Ab (4 fret, no chord). The lyrics are written below the vocal line. The piano accompaniment continues with the same eighth-note bass line.

You try ev - 'ry-thing you can to es-cape  
Go in-side, for your fin - est in - spir - a tion;

The final system shows the last two measures of the vocal line. The piano accompaniment concludes with the same rhythmic pattern.

Eb7sus4/Ab



the pain of life that you know. — When all — else fails, — and you  
your dreams will o - pen the door. — It makes — no diff - 'rence if you're

Ab(addBb)



long to be — some-thing bet - ter then you are to - day. —  
black or white, — if you're a boy or a girl. — If the

Eb7sus4/Ab



Ab(addBb)



I know a place where you can get a - way, — it's called a dance floor and here's what —  
mu-sic's pump - in', it will give you new life. — You're a su-per star, yes, that's what —

Abm7 Gbmaj7 Fb

Ebm Abm7 Gbmaj7 Fb

Ebm

— it's for, — so } Come on. Vogue, — let you bod-y  
you are, — you know it.



Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

{move —  
groove.} to the mu - sic, hey, hey, — hey. Come on. Vogue, —

To Coda

1. Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

let you bod-y go — with the flow, — you — know you — can do it.

2. Abm7 Gbmaj7 Fb Ebm Ab7sus4

— know you — can do it. Beau - ty's where you find — it, — not —

— just where — you bump and grind — it. Soul is in the —

Vogue - 8 - 4



mu - sic - al, — that's — where I feel so beau - ti - ful, —

Eb7

Eb7sus4

Eb7

D.S.<sup>al</sup> Coda

mag - ic - al. Life's a ball so get up on the dance — floor. —

Coda

Abm7

Gbmaj7

Fb

Ebm

Ab5

Eb5



— know you — can do it, do it. Vogue, Vogue.

Ab5

Eb5

Ab5

Eb5



Beau - ty's where you find it. Move — to the mu - sic. Vogue,

N.C. Ab5 4fr. Eb5 6fr. N.C.

Vogue. Beau - ty's where you find it. Go — with the flow. —

N.C.

Spoken: Greta Garbo and Monroe, Deitrich and DiMaggio Marlon Brando, Jimmy Dean,

on the cover of a magazine. Grace Kelly, Harlow, Jean; picture of a beauty queen.

Abm7 4fr. Gbmaj7 Fb 0 00 Ebm 6fr.

Gene Kelly, Fred Astaire, Ginger Rodgers dance on air. They had style, they had grace,



Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm  
 Rita Hayworth gave good face. Lauren, Katherine, Lana too, Bette Davis; we love you.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm  
 Ladies with an attitude, fellas that were in the mood. Don't just stand there, let's get to it.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm  
 Strike a pose, there's nothing to it. Vogue, Vogue.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm  
 Vogue, Vogue. Ooh, \_\_\_\_\_

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

— you've got to let your bod-y move — to the mu - sic.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

Ooh, — you've got to let your bod-y go —

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

— with the flow. — Oh, — you've got to:

Abm7

N.C.

Vogue, Vogue, Vogue, Vogue, Vogue, Vogue, Vogue, Vogue.



Recorded by Madonna

**EXPRESS YOURSELF**Words and Music by  
MADONNA CICCONE and STEPHEN BRAY

Moderately, with a beat

*mf*

Don't go for sec - ond best, ba - by,

put your love to the test. You know, you know you've got to

make him ex - press — how he feels — and may - be



then you'll know your love is real. —

{ Long You don't need dia-  
stem ro - ses are the

way mond rings — or but eight - teen kar - at gold. —  
to your heart, but he needs to start with your —

head. — Fan - cy cars that go — ver - y fast, — you know  
Sat - in sheets are ver - y ro - man - tic. What

they nev - er last, — no, no. — What you need is a  
hap - pens when you're — not in bed? — You de - serve the


big, strong\_ hand\_ to lift you to your high- er ground. —  
 best in — life, — so if the time is - n't right — then move on.

Make you feel like a queen on a throne, — make him  
 Sec - ond best is nev - er e - nough, — you'll do much

love you till you can't come down.  
 bet - ter, ba - by, on your own.

Don't go for sec - ond best, ba - by, put your love to the test.



You know, you know you've got to make him ex - press -

— how he feels — and may - be then you'll know your love is real. —

— Ex - press your - self. — You've got to make — him ex - press him - self, —

— hey, hey, hey, hey. So if you want it right now, — make him



show\_ you how.\_ Ex - press what he's got,\_ oh ba - by, read - y or not.\_

And \_ when \_ you're \_ gone he \_ might re -

gret it; think a - but the love \_ he once had. Try to car - ry on,\_

— but he just won't — get it. He'll be back on his knees — to ex -

press him - self, — you've got to make — him ex -

press him - self, — hey, hey.

*D.S. % (lyric 1, no repeats) and fade*

Chord diagrams shown: G, C, F, G7, G, C, F, G.

Recorded by Cher

# IF I COULD TURN BACK TIME

Words and Music by  
DIANE WARREN

**Medium tempo**

**Chords and Fingerings:**

- System 1: B (piano), E/B, B (piano)
- System 2: E/B, B (piano), E/B, B (piano), B/E (piano)
- System 3: E, B/E, E5 (piano), C#m 4fr. (piano), F# (piano), F#sus4 (piano)
- System 4: (piano)

**Lyrics:**

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

I'd take back \_\_\_ those - words - that - 've hurt \_\_\_ you and you'd stay.

If I Could Turn Back Time - 6 - 1

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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-'ve 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.

**2. F#** **F#5** **B5**









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

time. If I could turn back time.







time. If I could turn back time.








Whoa, ba - by.

*D.S. al Coda*

*Coda*





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






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



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





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





*Recorded by The Bangles*

# ETERNAL FLAME

Words and Music by  
**BILLY STEINBERG, TOM KELLY**  
and **SUSANNA HOFFS**

Moderately

The image displays a musical score for the song "Close Your Eyes" by The Beatles. The score is written for guitar and piano. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. The piano part is in the key of D major and 4/4 time. The score is divided into three systems, each with a guitar staff and a piano staff. The guitar staff includes chord diagrams for G, Gsus4, C, D, and Em7. The piano staff includes a dynamic marking of *mp* (mezzo-piano) and a repeat sign. The lyrics are written below the piano staff.

**System 1:**

Guitar: G, Gsus4, G, Gsus4

Piano: *mp*

**System 2:**

Guitar: G, Em7, C, D

Piano: Repeat sign

Lyrics: Close your eyes, I be-lieve it's give me your hand, dar-ling. be, dar-ling.

**System 3:**

Guitar: G, Em7, C, D, Em

Piano: Repeat sign

Lyrics: Do you feel my heart beat-ing, do you un-der-stand? I want you when you are sleep-ing, you be-long to me.

**Eternal Flame - 4 - 1**

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To Coda ⊕

The musical score is written for guitar and piano. It includes guitar chord diagrams for B7, Em7, A7, D, Bm7, 1. Am7, 2. Am7, Dm7, G/D, and D. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: "Do you feel the same? Am I on - ly / Do you feel the same? Am I on - ly / dream - ing, or is this burn - ing / an e - ter - nal flame? is this burn - ing an e - ter - nal flame? / Say my name, sun shines through the rain, a whole". The score ends with a Coda symbol.

Do you feel the same? Am I on - ly  
Do you feel the same? Am I on - ly

dream - ing, or is this burn - ing  
dream - ing, or is this burn - ing

an e - ter - nal flame? is this burn - ing an e - ter - nal flame?  
an e - ter - nal flame? is this burn - ing an e - ter - nal flame?

Say my name, sun shines through the rain, a whole  
Say my name, sun shines through the rain, a whole

Chord diagrams: F, G, C, G/B, Am7, C/G

life so lone - ly \_\_\_\_\_ and then come and ease - the pain. \_\_\_\_\_

Chord diagrams: D, Bm7, F/C, C, 1. Dsus2, D

I don't wan- na lose this feel - ing, oh.

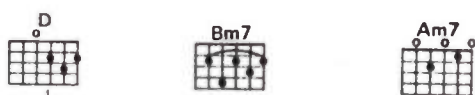
Chord diagrams: Em, B7, Em, A7, D, Bm7

Chord diagrams: Am7, 2. Dsus2

oh.

*D.S. al Coda* (lyric 1)



*Coda*

dream - ing or is this burn - ing an e - ter - nal flame?\_

*Repeat and fade*

— Close your eyes, \_ give me your hand, \_ dar - ling. \_ Do you feel \_ my heart beat-



ing, do you un - der - stand? \_ Do you feel the same? \_ Am I on - ly



dream - ing, is this burn - ing an e - ter - nal flame?



# STRAIGHT UP

Words and Music by  
ELLIOT WOLFF

Moderate funk rock ♩ = 92

*mf*

Dm B♭ C

Dm Verse: B♭

1. Lost in a dream; I don't know

*mf*

Gm A Dm

which way to go. A-let me say if you are all that you

B♭ Gm A Dm

seem, then ba-by, I'm mov-in' way too slow...

I've been fooled be-fore; would-n't like to get my love caught in the slam-min' door.

Gm

A

Chorus:  
Dm

How a-bout some in-for ma-tion, please?

Straight up, now tell me, do you real-ly wan-na *f*

B $\flat$

C

Dm

love me for-ev - er, oh, oh, or am I caught in hit and run?

Straight up, now tell me, is it gon-na be you and me to-geth-er, oh, oh, oh, or are you just hav-in'

1. 2.

Dm 2nd time To Next Strain

1st time D.S. ♩

3. 4. etc. Repeat ad lib. and fade

Dm

Bridge:

Dm

fun fun. You are so hard to

read. You play hide and seek with your true in - ten-tions.

If you're on - ly play in' games, I'll just have to say: \_\_\_\_\_ a

b - b - b - bye, b - b - b - b bye.

Do, do you love \_ me, do you love \_ me, ba - by?

1. Do, do you love \_ me, do you love \_ me, a hey, ba-by?

2. \_\_\_\_\_ me? A-tell me ba-by!

*D.S.S.%%*

*Verse 2:*

Time's standing still waiting for some small clue.  
 I keep getting chills when I think your love is true.  
 I've been a fool before;  
 Wouldn't like to get my love caught in the slammin' door.  
 How about some information, please?  
 (To Chorus:)



# THE WIND BENEATH MY WINGS

Words and Music by  
LARRY HENLEY and JEFF SILBAR

Gently flowing, in 2

**Bb(add C)**  
x 3fr.

**Eb(add F)**  
3fr.

**F/A**  
0

*mp*

**Bb(add C)**  
x 3fr.

*pedal throughout*

**Eb(add F)**  
3fr.

**Bb**

**Eb(add F)**  
3fr.

It must have been cold there in my shad - ow, —

**Bb**

to nev - er have sun - light on your



face. You were con -

tent to let me shine, that's your way, —

you al - ways walked a step be - hind.

So, I was the one with all the  
It might have ap - peared to go un -

**Chord Diagrams:**

- E $\flat$ (add F):** [Diagram showing E $\flat$  with an added F]
- B $\flat$ /D:** [Diagram showing B $\flat$  over D, 0th fret]
- Cm7:** [Diagram showing C minor 7, 3rd fret]
- Fsus4:** [Diagram showing F suspended 4]
- F:** [Diagram showing F major]
- B $\flat$ :** [Diagram showing B $\flat$  major]
- E $\flat$ /B $\flat$ :** [Diagram showing E $\flat$  over B $\flat$ , with an X on the 4th string, 3rd fret]

**E $\flat$ (add F)** **B $\flat$**

glo - ry, while you — were the  
no - ticed, but I've — got it

**E $\flat$ /B $\flat$**  **B $\flat$**  **E $\flat$ (add F)** **Gm7** 3fr.

one with all — the strength.  
all here in — my heart.

**Cm7** 3fr. **B $\flat$ /C** **Fsus4**

A beau - ti - ful face with - out — a name —  
I want you to know I know — the truth, — of

**F** **Cm7** 3fr. **B $\flat$ /C** **Cm7** 3fr.

for so long, —  
course I know — it, a beau - ti - ful smile to hide — the  
I — would be noth - ing with — out

The score is written for voice and piano. The key signature has two flats (B $\flat$  and E $\flat$ ). The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using triplets. Chord diagrams for guitar are provided above the staff, including E $\flat$ (add F), B $\flat$ , E $\flat$ /B $\flat$ , Gm7, Cm7, B $\flat$ /C, F, and Fsus4. The lyrics are written below the vocal staff, with some words connected by lines to indicate sustained notes.








pain. }  
you. }

Did you ev - er know\_






— that you're\_ my he - ro,






and ev - 'ry - thing I would like to — be?








I can fly high - er than an

B $\flat$  F/A Gm7 Cm7 To Coda

ea - gle, 'cause you are the

Fsus4 F 1. B $\flat$ (add C) 3fr.

wind be - neath my wings.

E $\flat$ (add F) 3fr. 2. B $\flat$  E $\flat$ /B $\flat$  B $\flat$  F/A D.S. al Coda

wings.

Coda B $\flat$ /F F B $\flat$ (add C) 3fr.

wind be - neath my wings.

Eb(add F)/Bb



Musical notation for the first system, featuring a piano accompaniment and a vocal line. The piano part consists of a single sustained note in the bass register. The vocal line begins with a half note followed by a melodic phrase.

Bbsus2



F7sus4/Eb



Musical notation for the second system. The vocal line includes the lyrics "Fly, \_\_\_\_\_ fly, \_\_\_\_\_". The piano accompaniment continues with sustained notes and a melodic line.

Bb(add C)



Bb/D



Musical notation for the third system. The vocal line includes the lyrics "fly a - way, \_\_\_\_\_ you let \_\_\_\_\_". The piano accompaniment features a melodic line with a 3-fingered trill marked "x" and "3fr.".

F7sus4/Eb



F/A



Bbsus2



Musical notation for the fourth system. The vocal line includes the lyrics "me fly \_\_\_\_\_ so \_\_\_\_\_ high \_\_\_\_\_ Oh, \_\_\_\_\_ fly, \_\_\_\_\_". The piano accompaniment continues with sustained notes and a melodic line.





fly, \_\_\_\_\_ so

Bb(add C)



Bb/D



F7sus4/Eb

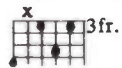


high a - gainst the sky, \_\_\_\_\_ so high I al - most touch.

F/A



Bb(add C)



\_\_\_\_\_ the sky. \_\_\_\_\_ Thank you, thank you, thank

Eb/Bb



Fsus4



Bb(add C)



God for you, \_\_\_\_\_ the wind be - neath my \_\_\_\_\_ wings.

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