

# CRUISING FOR BRUISING

Words and Music by BASIA TRZETZELEWSKA  
and DANNY WHITE

Latin Rock ♩ = 120

Fm9 Dmaj9

*mp*

*with pedal*

The piano introduction consists of two staves. The right hand plays a series of chords and melodic lines, while the left hand plays a steady eighth-note bass line. The tempo is marked as Latin Rock with a quarter note equal to 120 beats per minute. The music is in 4/4 time and the key signature has two flats (B-flat and E-flat).

Bm9 Eb9 Bm9 Eb13 Fm7

§ Verse:  
Fm7

Cry,  
How  
Go,

The piano accompaniment for the first part of the verse features a series of chords in the right hand and a bass line in the left hand. The chords are Bm9, Eb9, Bm9, Eb13, and Fm7. The music is in 4/4 time and the key signature has two flats.

come to me and  
can I tell you  
I must let you

cry,  
why?  
go.

For

I know, I know, I know  
so long, so long, so long  
Don't stop, don't stop, 'cause it's

The vocal melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "come to me and can I tell you I must let you cry, why? go. For I know, I know, I know so long, so long, so long Don't stop, don't stop, 'cause it's".

Dmaj7 Fm7

it's not easy, your  
I've been thinking,  
bet-ter now, when

heart is break - ing,  
now I know I can't  
I still love you. Don't

so is mine.  
live a lie.  
say good-bye.

But  
I can't  
Don't

The vocal melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "it's not easy, your I've been thinking, bet-ter now, when heart is break - ing, now I know I can't I still love you. Don't so is mine. live a lie. say good-bye. But I can't Don't".

## Bridge:

1. | 2. 3.

B $\flat$ m7 E $\flat$  Cm7 F

so is mine. live a lie. They say true love\_

say good-bye.

B $\flat$ m7 E $\flat$  Cm7 F B $\flat$ m7 E $\flat$  Cm7 F

lasts for - ev - er. If we want it, -

B $\flat$ m7 C7 Chorus: Fm7 E $\flat$ /F Fm7

there will be wait - ing a sec-ond chance, ba -

*cresc.* *mf*

E $\flat$ /F D $\flat$ maj7 D $\flat$ 6 D $\flat$ maj7 D $\flat$ maj6/9 B $\flat$ m7 E $\flat$ 7

- by. But now we need time, time to learn, time to un - der-stand where we went wrong. 'Cuz

1. B $\flat$ m7 E $\flat$ 7 Fm7 E $\flat$ /F Fm7 E $\flat$ /F

I feel so { strong\_ we are cruis - ing for bruising, my ba - by. A sec-ond chance,

{ strong\_ we are

2. *Fm7* *E♭/F* *Fm7* *D. S. §* 3. *Fm7* *E♭/F* *Fm7*

cruis - ing for bruis - ing. *dim.* cruis - ing for bruis - ing. *dim.*

*B♭m7* *E♭7* *Cm7* *F7* *B♭m7* *E♭7* *Cm7* *F7*

*mp* So long, so long, so long.

*B♭m7* *E♭7* *Cm7* *F7* *B♭m7* *Cm7* *Fm/C*

I \_\_\_\_\_ went a-way. So, bye for now.

*Fm7* *D♭maj7*

Don't let \_\_\_\_\_ it die, 'cause we \_\_\_\_\_ can try \_\_\_\_\_

*Repeat ad lib. and fade*

*E♭/B♭* *D♭/E♭* *E♭7* *B♭m7* *E♭7* *Fm7*

\_\_\_\_\_ some oth - er time. So, bye for now.

# BABY YOU'RE MINE

Words and Music by BASIA TRZETZLEWSKA  
and DANNY WHITE

Latin Rock ♩ = 144

Cmaj13(#11)

Cmaj9

*mf*  
*with pedal*

The piano introduction consists of three measures. The first measure features a complex chord in the right hand (Cmaj13(#11)) and a rhythmic bass line in the left hand. The second measure continues the bass line with a similar chord. The third measure shows a change to a Cmaj9 chord in the right hand, with the bass line continuing.

Verse:

♩ Cmaj7

The verse begins with a piano accompaniment in the left hand and a vocal melody in the right hand. The melody is set against a Cmaj7 chord. The lyrics are:

1. Sit-ting here and feel - ing lone - ly,
2. Was-n't my im - a - gi - na - tion,
3. Now I see what I've been miss - ing,

Dm7

Fm7

1.  
B♭13

The second part of the verse continues the piano accompaniment and vocal melody. The lyrics are:

had my blue eyes for - you on - ly. Sud-den-ly you turned a-round and  
had no doubts, no hes - i - ta - tion. When it comes to love  
it's the hap - piest girl you're kiss - ing. Ba-by on - ly you

D.S. ♩ 2. 3.

B♭13

Cmaj9

The final part of the verse concludes with the piano accompaniment and vocal melody. The lyrics are:

smiled at me. I know where I wan-na be.  
can make me feel like this.

Bridge 1:  
Am9

E7

Is it real? Am I dream - ing?

(3rd time-instrumental solo . . .)

Am7

E7

I've been wait - ing light - years for some-one like you.

Bridge 2:  
Fm7

Bb7sus Bb7

Can't be - lieve you are here with me. Got the

(. . . solo ends)

Em7

A7(b9)  
(b13)

A7(b9)

Dm7

best and I can't hide it an - y - more. I want the world

Chorus:

G7sus G13(b9) G7(b9) Cmaj9(b5) Cmaj9 Cmaj9(b5) Cmaj9 Cmaj9(b5) Cmaj9 Dm7(b5) Dm7 Dm7(b5) Dm7

— to know — that ba-by, you're mine. — You — are blow-ing my mind. —

Dm7(b5) Dm7 Fm7 Bb/F Fm7 Bb Bb9(#11) Bb Cmaj9(b5) Cmaj9 Cmaj9(b5) Cmaj9

— We — are two of a kind. — Ba - by, you're real - ly mine. —

1. D.S. Db9 2. 4. Db9 3. D.S.S. 5. Cmaj9

# BEST FRIENDS

Words and Music by BASIA TRZETRZELEWSKA  
and DANNY WHITE

Funk rock ♩ = 96  
B♭7

Ab B♭/G Ab

*mf*

B♭7

1. Ab Eb/G Ab

*mf*

2. Ab Eb/G Ab

Verse: B♭7

1. (3.) You know me well by now, there's  
2. Lis-ten I'm your friend, I don't

Ab Eb/G Ab B♭7

more to be dis-cov-ered.  
try to be your moth-er.

Ab Eb/G Ab Bb7

Ba - by, my — good heart  
Strange as it — may seem, I might im -  
still be -

Ab Eb/G Ab Bb7

prove your in - ner to life.  
lieve wrong can turn to right.

Ab Eb/G D.S. Ab Bb7 2. 3. Ab Eb/G

a - gainst the rule —

Bridge:  
Eb m7 Eb m6

Oh, a - gainst the rule —

Cb/Eb Ab13

I'm al - ways here — for you.



Ebm7 Ebm6

Oh, on each oth - er's side, —

Cb/Eb To Coda ⊕ Cm7(b5) Fsus F7

there's so much that we can do. Be - cause no

*cresc.* *f*

Chorus: Bb Ab Eb/G Ab

{ mat - ter to where, — I'm we are gon - na go wait - ing through there - to - geth - er.

have to stop, — I'm gon - na wait through storm - y weath -

Bb Ab Eb/G Ab

- er. — Oh yeah, oh yeah, oh yeah. —  
- er. — Well, we're gon-na wait through storm - y weath-er. —

Bb Ab Eb/G Ab

- There's — no doubt, we will get there in — the end. —  
- If — not lov - ers, we still re - main — best friends. —

1. *Bb* *Ab* *Eb/G* *Ab*

Oh, in the end. And if we

2. *Bb* *Ab* *Eb/G* *Ab* *Bb*

best friends, best friends. *dim.*

*Ebm7* *Fm7* *Cm7*

*mf*

*Cm7(b5)* *F7sus* *F7*

*D.S. al Coda*

3. You

*Coda* *Cm7(b5)* *F7sus* *F7*

*Chorus:* *C* *Bb* *F/A* *Bb*

No mat - ter where, we are go - ing there to - geth -

C B $\flat$  F/A B $\flat$

- er. \_\_\_\_\_ Oh, we are go - ing there. to - geth - er. \_

C B $\flat$  F/A B $\flat$

— There's — no doubt, we will get there in — the end. \_

C B $\flat$  A A $\flat$

— Oh, in the end. \_\_\_\_\_ And if we

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

have to stop, — gon - na wait through storm - y weath -

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

- er. \_\_\_\_\_ Oh yeah, — oh yeah, — oh yeah. \_

B $\flat$  Ab E $\flat$ /G Ab

— Not lov - ers, can still re - main — best friends. —

B $\flat$  Ab E $\flat$ /G Ab

— Best friends. —

B $\flat$ 7

1. 2. 3. 4.

Ab E $\flat$ /G Ab Ab E $\flat$ /G Ab

B $\flat$  Ab E $\flat$ /G Ab

B $\flat$  Ab E $\flat$ /G Ab

*Repeat ad lib. and fade*

# BRAVE NEW HOPE

Words and Music by BASIA TRZETRZELEWSKA  
and DANNY WHITE

Slowly ♩ = 63 Verse:  
3 C2

*mp*

1. Look-ing out of the win-dow can't be-lieve what I see.

(with pedal)

F2 C2 G7sus G

Where was all this beau - ty when I loved you? From now on this is my world.

Am7 D7 D7/F#

Yes, we lost, but I don't hurt an - y - more; I knew there must be more to

**Chorus:**

F F# G Dm7 G7sus G F F/B C

life than this. Now is the time for me. I'm grate-ful you set me free.

*f*

Dm7 Dm7/E G7sus F/C C Dm7

Ba-by, one good turn de - serves an - oth - er Now is the time for you.

G7sus G F F/B C Dm7 C

Pray our dreams come true. Could not see the world a - round me.

Dm7 C9 F G7sus To Coda

You were my world. But now I keep in - side my heart a brave new hope.

1. C2 D.S. 2. Bb/C

2. There is no need to Ev - ery - thing -

*dim.*

C9 F/A F D/A D/F# G/B

— seems new; — have to get — to know my friends a - gain. — I nev - er re - al - ized —

G/D C B C7 Gm7/C

— that it — could be — like this. — Time is a love — con - tin -

C9 F/A F D/A D/F#

- u - um, and I've got — so — much love — to give, — I'm

G G/B F G C D.S.S. al Coda

not a - fraid — to start — this jour - ney a - gain to - mor - row. — Now is the time —

♯  
Coda C2

Could not see — the world a-round — me. You were — my

C

world. — Now I keep — in - side — my heart — a brave — new world. —

Gm7/C

— So bye — bye — and hel-lo — brave new world. —

*Verse 2:*

There is no need to worry.  
 I'll find my place in the sun.  
 Better days are here to stay forever.  
 Times are changing, so am I.  
 Not alone 'cause there's a heart needing love.  
 I know that God will give me one more chance.  
 (To Chorus:)



# ORDINARY PEOPLE

Words and Music by BASIA TRZETRZELEWSKA  
and DANNY WHITE

Latin rock ♩ = 100  
N.C.

mp

Dm9 F13

The piano introduction consists of two systems. The first system has a treble clef with a whole rest and a bass clef with a rhythmic pattern of eighth notes. The second system has a treble clef with a Dm9 chord and a bass clef with a rhythmic pattern of eighth notes.

1. Bbmaj9 Eb9 2. Bbmaj9 Eb13 Ab9 Verse: Gm6

mf

1. Oh, if \_\_\_ they knew what is real-ly  
2. Oh, if \_\_\_ they knew what is real-ly

The first system of the vocal melody is in 4/4 time. It features two first endings. The first ending has two measures with chords Bbmaj9 and Eb9. The second ending has three measures with chords Bbmaj9, Eb13, and Ab9. The verse begins with a Gm6 chord and a rhythmic pattern of eighth notes.

Dm6/9 Gm6

go - in' through her mind. — Oh, how she  
go - in' through his mind. — He feels so daz - zles, tri - um - phant, there's no com - pe -  
his head in the sand and help - less, his head in the sand and

The second system of the vocal melody continues the verse. It features two measures with a Dm6/9 chord and two measures with a Gm6 chord. The lyrics are: "go - in' through her mind. — Oh, how she go - in' through his mind. — He feels so daz - zles, tri - um - phant, there's no com - pe - his head in the sand and help - less, his head in the sand and".

Dm6/9 Gm6

ti - tion. But when not dream - ing, she thinks her world will fall —  
night-mares. But the crowd a - round — him be - lieves he has — the pow -

The third system of the vocal melody continues the verse. It features two measures with a Dm6/9 chord and two measures with a Gm6 chord. The lyrics are: "ti - tion. But when not dream - ing, she thinks her world will fall — night-mares. But the crowd a - round — him be - lieves he has — the pow -".

**Dm6/9** **Gm6**

- a-part. There's no one there to love her and quench this burn - ing pas -  
- er to change the world, stop wars and hun - ger. Yet, for his dreams

**Dm6/9** **Chorus:** **Em7(b5)** **A7**

no - sion - } We or - di - nar - y peo - ple,  
one cares.

**Dm6/9** **Em7(b5)** **A7**

some - times fright - ened - a - lit - tle,

**Dm6/9** **Em7** **A7**

hid - ing our - se - cret - hopes,

**Dm6/9** **Bb9**

want an or - di - nar - y - love, need

A7 N.C.

some - one to hold. If they *f*

Gm6 Dm6/9

on - ly knew what's go - ing through {her} mind. If they

Gm6 Dm6/9

on - ly knew how lone - ly is {her} life. — If on - ly

Gm6 Dm6/9

we could see through oth - er peo - ple's eyes, we might

Em7(b5) A7 Gm6

un - der - stand — each oth - er's hearts. Woh,

Dm6/9 Gm6

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

Dm6/9 Gm6 Dm6/9

yeah, \_\_\_\_\_ woh, \_\_\_\_\_ yeah. \_\_\_\_\_ We might

1. Em7(b5) A7 D.S. 2. Em7(b5) A7 To Next Strain

un - der - stand \_ each oth - er's hearts. un - der - stand \_ each oth - er's hearts.

3. Em7(b5) A7 Repeat ad lib. and fade N.C.

un - der - stand \_ each oth - er's hearts. If they

Dm9      F13      | 1. 2. 3.      B♭maj9      E♭9      | 4.      B♭maj9      E♭13

*(Instrumental solo ...)*

Dm9      F13      B♭maj9      E♭9(#11)

*(Instrumental and scat vocal ...)*

Dm9      F13      B♭maj9      E♭9(#11)

Dm9      F13      B♭maj9      E♭9(#11)

Dm9      F13      B♭maj9      E♭9      D.S.S. ♯♯

We or - di - nar - y

*(... end scat vocal)*

# REWARD

Words and Music by BASIA TRZETRZELEWSKA  
and DANNY WHITE

Funk rock ♩ = 80

Cm7 Gm7 Fm9 Gm7

*mf*

Cm7 Gm7 Fm9 Gm7

1. Fa-ther I did - n't real - ly know you -  
2. The love that I gave - was used - a - gainst me -

Cm7 Gm7 Fm9 Gm7

Moth-er you are - so ver - y far - a way - from me -  
Hon-es - ty seemed a for - eign and - old fash - ioned word -

Cm7 Gm7 Fm9 Gm7

- Hope-less birth - days made me cry, - my heart kept say - ing it's - al - right -  
- May - be I just don't un - der - stand - 'cause I'm a strang - er in - this land -

Cm7 - Gm7 Fm9 Gm7

Ob-vious-ly that's how it was meant to be.  
 Ev-en friends failed to make me feel at home.

**Bridge:**  
 Fm7 Gm7 Fm7 Gm7 Abm7

Now, I know there was a rea-son for it all, and I am not lone-

Db Dm7(b5) G7sus G7

-ly an-y-more, I got my re-ward, that's why I am loved. I have

**Chorus:**  
 Cmaj7 Fmaj7 Em7 A7 Dm7

you, a lov-er and a friend. You are ev-ery-thing I need.

C/E To Coda ⊕ Dm7/G

You are the sun, the air I breathe. With-out you,

Cm7 Fm7 Ebmaj7 Ab Db

\_\_\_\_\_ life would-n't be the same. Please nev - er go a - way, \_\_\_\_\_

1. Fm Dm7(b5) Gsus G D.S.

— and if you go, — then don't for - get — to take — me with — you. \_\_\_\_\_

2. Gsus G Cm Bb/C

— to — take me — with — you. \_\_\_\_\_ *(1st time only)*

1. Ab/C Bb/C 2. Ab Gsus G



Cm7 Gm7 Fm7 Gm7

You are my re - ward.

Cm7 Gm7 Fm7 Gm7

Cm7 Gm7 Fm7 Gm7

You are my re - ward.

Cm7 Gm7 Fm7 Gm7 D.S.S. al Coda

**Coda** Dm7/G breathe. With-out you, **Chorus:** Cmaj7 Fmaj7 a lov - er and a

Em7 A7 Dm7 C/E

friend. — You are ev - ery - thing — I need. — You are the sun, — the air — I

Dm7/G Cm7 Fm7 Ebmaj7

breathe. With-out you, — life would-n't be — the same. —

A $\flat$  D $\flat$  Fm Dm7(b5)

— Please nev - er go — a - way, — and if you go, — then don't — for - get —

Gsus G Cm7 Gm7

— to take — me with — you. — (1st time only)

Fm9 Gm7 Cm7 Gm7 Fm9

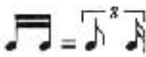
You are my — re - ward.

*Repeat ad lib. and fade*  
Gm7

# UNTIL YOU COME BACK TO ME

(THAT'S WHAT I'M GONNA DO)

Words and Music by STEVIE WONDER,  
MORRIS BROADNAX and CLARENCE PAULI

Moderate shuffle ♩ = 88  Amaj7 C/D Gmaj7



*mf*

Verse: Amaj7 C/D



1. Though you don't call an - y - more, I sit and wait —

Gmaj7 Amaj7



in vain. I guess I'll rap on your door, (your door)

C/D Gmaj7 3



tap on your win - dow pane. (Tap on your win-dow pane.)

Em7 A7

I want to tell you ba - by, the chang - es I've been go - ing through -

F#m7(b5) B7(b9)

miss - ing you. Lis - ten you. —

Chorus: Em7 A11 Dmaj7 To Coda

Til you come back to me, that's what I'm gon - na do.

1. Dm7/G G13 D.S. 2. Dm7/G G13 To Next Strain 3. 4. Dm7/G G13 (4th time To Coda)

2. Why did you

Bridge: Dm7 G7

Liv - ing for you my dear is like liv - ing in — a world —

of con - stant fear. Hear my plea; I've got to make - you see -

that our love is dy - ing. (Our love is dy - ing.) 3. Al-though your

*Coda* I'm gon-na rap on your door, (your door) tap on your win-dow

pane. (Tap on your win - dow pane.) - I'm gon - na

*Repeat ad lib. and fade*

Chord markings: Cmaj7, Em7, E7, A7, Dm7/G, G13, Amaj7, C/D, Gmaj7.

Performance markings: 7, 3, D.S. with repeat sign, 3.

*Verse 2:*  
 Why did you have to decide  
 You had to set me free?  
 I'm going to swallow my pride, (my pride)  
 And beg you to please see me.  
 (Baby won't you see me?)  
 I'm going to walk by myself  
 Just to prove that my love is true;  
 All for you baby.  
 (To Chorus:)

*Verse 3:*  
 Although your phone you ignore,  
 Somehow I must, somehow I must,  
 How I must explain.  
 I'm gonna rap on your door,  
 Tap on your window pane.  
 (Tap on your window pane.)  
 I'm gonna camp on your steps  
 Until I get through to you;  
 I've got to change your view, baby.  
 (To Chorus:)

# NOT AN ANGEL

Words and Music by BASIA TRZETZELEWSKA  
and DANNY WHITE

Rock ♩ = 100  
N.C.

The first system of musical notation is in 4/4 time, marked 'Rock' with a tempo of 100 beats per minute. It begins with a piano introduction in the bass clef, marked *mf*. The treble clef part starts with a whole rest for two measures, followed by a melodic line in the third measure. A **C7** chord is indicated above the treble clef staff.

The second system continues the piano introduction. The treble clef part features a series of chords: **Bb7**, **C7**, **Bb7**, **B7**, and **C7**. The bass clef part continues with a steady eighth-note accompaniment.

The third system continues the piano introduction. The treble clef part features a series of chords: **Bb7**, **C7**, **Bb7**, **Gb7**, **G7(#9)**, and **C7**. The bass clef part continues with a steady eighth-note accompaniment.

The fourth system contains the vocal line. The treble clef part has a melodic line with lyrics: "I'm not an an - gel, — you know me". The piano accompaniment continues in the bass clef. The system is marked *dim.* and *mp*. Chords **Bb7**, **C**, **Bb**, and **C** are indicated above the treble clef staff.

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

bet - ter, not an an - gel. You rule my world, you rule my world,

B $\flat$  C/B $\flat$  B $\flat$  C/B $\flat$   $\text{S}$  B $\flat$ m7 D $\flat$ /E $\flat$  E $\flat$ 7

now take me to hea - ven. For give my o - pen talk, but our

*cresc.* *mf*

A $\flat$ m7 C $\flat$ /D $\flat$  D $\flat$ 7 C $\flat$ m7

love is not ta - boo. It was a dream be - fore.

E $\flat$ /F F7 B $\flat$ m7 3 D $\flat$ /E $\flat$  G7

with you I feel the earth move.

{ Take me  
Take me

Chorus:

C Dm/C C Bb Bbmaj7 Bb

high, make me smile, - get to know my oth - er side, I kept the best -  
 up, I'm not shy - I have wait - ed long e - nough for some -  
 high, make me smile, - get to know my oth - er side, I kept the best -

C Bb Bbmaj7 C Dm/C C

- for you. Teach me now, show me how, - ba - by, you -  
 - one like you. It's not a crime, it's al-right, - come and try, -  
 - for you. It's not a crime, it's al-right, - come and try, -

1. 4. Bb Bbmaj7 Bb C Bb Bbmaj7

- might be sur-prised, I'll be good - to you. I'm grown

2. Bb Gb C/G C Bb C/Bb Bb C/Bb D.S.

- saved it all - for you. Saved it all for you. For -



3. 5.  
 B $\flat$  G $\flat$  C/G C7 To Coda  $\oplus$  B $\flat$

saved it all for you. I'm

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

not an an-gel, you know me bet-ter, not

C B $\flat$  C B $\flat$  B $\flat$ 7 C7

an an-gel. You rule my world, you rule my world, now take me to hea-ven.

(C7) B $\flat$ 7 C7

(1st time only)

1. B $\flat$ 7 | 2. B $\flat$ 7 *D.S.  $\text{\textcircled{S}}$  at Coda*  
C/B $\flat$

For \_

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

N.C. | C7

Not an Oh. \_

1. B $\flat$ 7 | 2. B $\flat$ 7 C7 B $\flat$ 7

an gel, \_ (ad lib. vocal)

B7 C7 B $\flat$ 7 *Repeat ad lib. and fade*

# COPERNICUS

Words and Music by BASIA TRZETZELLEWSKA  
and DANNY WHITE

Bright samba  $\text{♩} = 132$

*mf*

Fmaj9 F6 Fmaj9 F6 Fmaj9 F6 Fmaj9 1. 2. 3. F6

4.

Verse:

F6 Fmaj9 F6 Fmaj9 F6 Fmaj9 F6

1. This is a song — a-bout the place I came from. — It's not — on the

Gm9

Gm6

Gm9

Gm6 Gm9

Gm6

C7

moon at all where peo-ple's hearts are filled — with pas - sion, I miss it so —

Fmaj9

F6 Fmaj9

F6

— 'cause I'm here chas - ing love in my land of great ro - man - tics. I'm the

1. *Fmaj9* *F6 Fmaj9* *F6* | 2. 3. *F6* *Bridge: Cm7*

big - gest dream - er of them all — a chance to groove. Though it's true

*F7(b5)* *Bbmaj7*

that I on - ly knew ver - y few sim - ple words of your lan - guage, I've cracked it I de -

*A7(#5)* *Dm7*

cid - ed, — Be - cause the on - ly words we need to com - mun - i - cate

*G7* *Gm7*

are the ones that can help me say, "I do love you," and that

*C13(b9)* *Chorus: Fmaj7*

make me un - der - stand you love me too. Our —

Em7(b5) A7 Dm9

love will take the world by storm if it's

Cm7 F7 Bbmaj7 A7

Lon - don, War - saw, or New York, 'cause all a - round

Fm/Ab Dbmaj7

the world peo - ple want to

1. D.S. 2. 3. Fmaj9

love. love and be loved. love and be loved.

F6 Fmaj9 F6 Fmaj9 F6 Fmaj9

F6 Fmaj9 F6 Fmaj9 F6 F#maj9 F#6 F#maj9

F#6 F#maj9 F#6 F#maj9 F#6 F#maj9 F#6 F#maj9

F#6 F#maj9 F#6 F#maj9 F#6 F#maj9 F#6 F#maj9

(Inst. solo ad lib. . . .)

F6 Fmaj9 F6 Fmaj9 F6 Fmaj9 F6 Gm9 Gm6 Gm9

Gm6 Gm9 Gm6 Gm9 Gm6 C9 Bb/C C9 Bb/C

C9 Bb/C C9 Bb/C Fmaj9 F6 Fmaj9 F6 Fmaj9 F6 Fmaj9

F6 Cm7 B7(b5) Bbmaj7 A7(#5) C# Dm9

G9 Gm7 C13(b9)

... end solo)

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

Chorus:  
Gmaj9

do love you. \_\_\_\_\_ Our \_\_\_\_\_

(\_\_\_\_\_)

F#m7(b5) B7 Em9 Dm7

love will take this globe by storm \_\_\_\_\_ if it's Lon-don, War-saw,

or New York, 'cause all a-round the world

peo-ple want to love and be loved. love and be

loved.

*Verse 2:*

No way to stop their desire to change  
 And to improve our world.  
 One invented esperanto;  
 Ready to move and to try something new.  
 I'm convinced that Chopin too  
 Would dig samba if he had a chance to groove.  
 (To Bridge:)

*Verse 3:*

Open your eyes; there's so much we don't know.  
 We don't even realize.  
 So you might get a better picture.  
 And if I say that on this planet today  
 We all have the same hearts  
 I don't claim I'm Curie or Copernicus.  
 (To Bridge:)



# TAKE HIM BACK RACHEL

Words and Music by BASIA TRZETRZELEWSKA and DANNY WHITE

Moderate samba  $\text{♩} = 100$

Chords: Dm9, Dm<sup>6</sup>/<sub>9</sub>, Dm9, Dm<sup>6</sup>/<sub>9</sub>

*mf*

Chords: Dm9, Dm<sup>6</sup>/<sub>9</sub>

Chords: Dm9, A7, Dm9, Dm<sup>6</sup>/<sub>9</sub>

Verse:

1. Take — him back — Ra - chel

Chords: Dm9, Dm<sup>6</sup>/<sub>9</sub>, Bb9

It's time \_ to stop — ly-ing. When he looks \_ at me — he's dream - ing

of your eyes. \_\_\_\_\_ Don't be hard Ra - chel.

Musical notation for the first system, featuring piano accompaniment and vocal line with lyrics. The system is divided into two measures. The first measure has a Dm9 chord and the lyrics "of your eyes. \_\_\_\_\_". The second measure has a Dm6/9 chord and the lyrics "Don't be hard Ra - chel.".

There is no de-ny - ing he was nev - er true - ly hap - py

Musical notation for the second system, featuring piano accompaniment and vocal line with lyrics. The system is divided into two measures. The first measure has a Dm9 chord and the lyrics "There is no de-ny - ing". The second measure has a Bb9 chord and the lyrics "he was nev - er true - ly hap - py".

Chorus:  
in my arms. Take him back.

(3rd time Inst. ad lib. . . .)

Musical notation for the third system, featuring piano accompaniment and vocal line with lyrics. The system is divided into three measures. The first measure has an Am7 chord and the lyrics "in my arms.". The second measure has an Am7 chord and the lyrics "Take him back.". The third measure has a D7 chord and the lyrics "back.". Below the second and third measures, there is a note: "(3rd time Inst. ad lib. . . .)".

Oh, take him back Ra - chel. . .

Musical notation for the fourth system, featuring piano accompaniment and vocal line with lyrics. The system is divided into four measures. The first measure has a Gm7 chord and the lyrics "Oh, take him back Ra - chel. . .". The second measure has a Gm7 chord and the lyrics "take him back Ra - chel. . .". The third measure has an A7 chord and the lyrics "take him back Ra - chel. . .". The fourth measure has an A7 chord and the lyrics "Ra - chel. . .".

Am7 D7 Gm7

Take him back. Oh, take

A7

1. 2. 3. To Next Strain | 4. 5. etc. Repeat ad lib. and fade

him back Ra - chel. Ra - chel.

... end solo 3rd time)

Fmaj7/G Asus A7

Ig-nore what peo-ple say and lis - ten to your heart.

Dm7 Dm<sup>6</sup>/<sub>9</sub> Dm7 3 3

Some - one up there knows it is on - ly your sil - ly pride.

Bb7 Gm7 Am7 Bbmaj7 C

May-be that's the best thing that ev - er hap - pened to you, ba - by.

Dm7 Csus Dm7

Sail a - gainst the wind, a - gainst the tide. Don't say

C7sus 1. Dm9 Dm<sup>6</sup><sub>9</sub>

it's not right. Take him back.

Dm9 Dm<sup>6</sup><sub>9</sub> Dm9 Dm<sup>6</sup><sub>9</sub>

Dm9 B<sup>b</sup>7 A9 D.S. 2. To Next Strain 3. D.S.S.

Shu da dup, yeah, yeah. Take him back. Take him back.

Dm9 B<sup>b</sup>7

The image shows three systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The first system is marked with a **Dm7** chord. The second system is marked with a **Bb7** chord. The third system is marked with **D.S.S.** and a double bar line with repeat dots. The music is written in a key with one flat (Bb) and a 4/4 time signature.

*Verse 2:*

Love him back Rachel.

He is pining for you.

Just the mention of your name,

Whoah, his heart flutters.

Don't waste time Rachel.

Sure, you know too that being with him

Is the only thing that matters.

*(To Chorus:)*