

PIANO/VOCAL/CHORDS

BIGGEST POP HITS

1996-1997

Project Manager: Carol Cuellar
Book Design: Ken Rehm

© 1997 WARNER BROS. PUBLICATIONS
All Rights Reserved

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

Contents

- Butterfly Kisses** . . . Bob Carlisle . . . 10
- By Heart** . . . Jim Brickman . . . 26
- Call Me** . . . Le Click . . . 182
- A Change Would Do You Good** . . . Sheryl Crow . . . 30
- Dance Into The Light** . . . Phil Collins . . . 34
- The Difference** . . . The Wallflowers . . . 52
- Everyday Is A Winding Road** . . . Sheryl Crow . . . 62
- For The First Time** . . . Kenny Loggins . . . 46
- For You** . . . Kenny Lattimore . . . 57
- For You I Will** . . . Monica . . . 17
- Hard To Say I'm Sorry** . . . Az Yet Featuring Peter Cetera . . . 22
- I Believe I Can Fly** . . . R. Kelly . . . 68
- I Believe In You And Me** . . . Whitney Houston . . . 78
- I Don't Want To** . . . Toni Braxton . . . 82
- I Finally Found Someone** . . . Barbra Streisand & Bryan Adams . . . 86
- If Tomorrow Never Comes** . . . Joose . . . 73
- I'll Always Be Right There** . . . Bryan Adams . . . 94
- I'm Not Giving You Up** . . . Gloria Estefan . . . 41
- It's In Your Eyes** . . . Phil Collins . . . 98
- Just Another Day** . . . John Mellencamp . . . 102
- Kissing You (Love Theme From "Romeo + Juliet")** . . . Des'ree . . . 114
- Macarena** . . . Los Del Rio . . . 118
- Mmmhob** . . . Hanson . . . 3
- Quit Playing Games (With My Heart)** . . . Backstreet Boys . . . 109
- Say You'll Be There** . . . Spice Girls . . . 124
- Send Me A Lover** . . . Celine Dion . . . 134
- Star Wars (Main Theme)** . . . John Williams . . . 140
- Sunny Came Home** . . . Shawn Colvin . . . 142
- That Thing You Do!** . . . The Wonders . . . 148
- Too Late, Too Soon** . . . Jon Secada . . . 152
- Un-Break My Heart** . . . Toni Braxton . . . 129
- Until I Find You Again** . . . Richard Marx . . . 178
- Valentine** . . . Jim Brickman . . . 156
- Wannabe** . . . Spice Girls . . . 162
- When I Die** . . . No Mercy . . . 168
- You Were Meant For Me** . . . Jewel . . . 173

MMMBOP

Words and Music by
ISAAC HANSON, TAYLOR HANSON
and ZAC HANSON

Moderately ♩ = 104

Chord diagrams: A, E/B, D, E/B

Chord diagrams: A, E/B, D, E/B

Chord diagrams: A, E, D, E

Chord diagrams: A, E, D, E

Verse:



1. You have so man - y re - la - tion - ships_ in this life, on - ly one or two_ will last..



You go through all the pain_ and strife,_ then you turn your back_ and they're gone so fast..

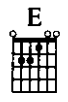
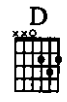
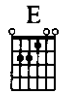
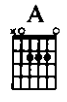


Oh yeah, and they're gone

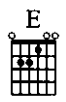
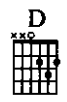
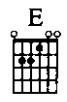


so fast, yeah.

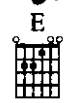
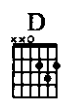
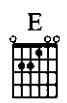
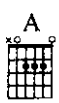
Verse:



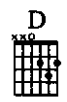
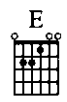
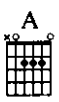
2. So hold on to the ones who real - ly care, in the end they'll be the on - ly ones there.
3. Plant a seed, plant a flow - er, plant a rose. You can plant an - y one of those.



When you get old and start los - ing your hair, can you tell me who will still
Keep plant - ing to find out which one grows. It's a se - cret no one knows.



care? Can you tell me who will
It's a se - cret no one



still care? Oh, oh ca - are.
knows. Oh, no one knows.

Chorus:



Mmm bop, ba du-ba dop_ ba du bop, ba du-ba dop ba du bop, ba du-ba dop_ ba



du. Yeah. Mmm bop, ba du-ba dop_ ba du bop, ba du-ba dop ba



To Coda



du bop, ba du-ba dop_ ba du. Yeah. Said, oh yeah,



in an mmm_ bop, they're gone. Yeah, yeah. Yeah.

2.



In an mmm_ bop, they're gone, in an mmm_ bop, they're not there.



In an mmm_ bop, they're gone, in an mmm_ bop, they're not there.



D.S. al Coda

Un-til you lose_ your hair, ooh, but they don't care 'n' yeah, yeah.

Coda



du. Yeah. Can you tell_ me? No, you can't 'cause you don't know.



— Can you tell_ me? You say you can, but you don't know. Can you tell_ me which



flow-er's go-ing to grow? Can you tell_ me if it's gon-na be a dai-sy or a rose?_



— You say you can, but you don't know. You don't know,



N.C.



N.C.

you don't know, oh. Mmm bop, du bop.

A N.C. E A N.C.

Mmm bop du. Yeah. Mmm bop.

D N.C. A N.C. E

du bop. Mmm bop du. Yeah.

A D

Mmm bop, ba du - ba dop ba du bop, ba du - ba dop ba

A E Repeat ad lib. and fade

du bop, ba du - ba dop ba du. Yeah.

BUTTERFLY KISSES

Words and Music by
BOB CARLISLE and RANDY THOMAS

Slowly and tenderly ♩ = 84

Chord diagrams: C^{sus2}/^{sus4}, C, C^{sus2}/^{sus4}, C

mf *f* *f* *f* *f* *f* *f* *f* *f* *f*

(with pedal) c' c' c' c' c' c' c' c' c' c'

Chord diagrams: C^{sus2}/^{sus4}, C, A^{sus2}/^{sus4}, F/G, C(9)

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

c' c' c' c' c' c' a' a' a' g' g'

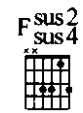
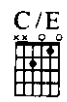
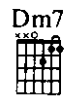
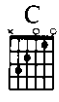
1. There's

§ Verses 1 & 3:

Chord diagrams: Am7, C, Am7

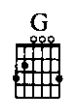
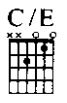
two things I know for sure; she was sent here from heav - en, and she's
3. She'll change her name to - day. She'll make a prom - ise, and I'll

mp



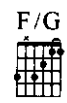
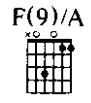
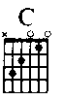
dad-dy's lit - tle girl. — As I drop to my knees_ by her bed — at night_

give her_ a - way. — Stand-ing in the bride room just star-ing at her, — she



she talks to Je - sus_ and I close my eyes. And I thank God for all of the

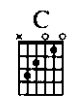
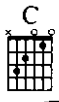
asks me what I'm think - ing, and I say, "I'm not sure. I just feel like I'm los - ing my



joy in my life. Then oh, but most of all, and for

ba - by_ girl." she leaned o - ver_ and gave me

Chorus 1 & 3:



but - ter - fly — kiss - es — af - ter bed - time prayer, — stick - in'

but - ter - fly — kiss - es — with her ma - ma there, — stick - in'

mf

C^{sus2}
C^{sus4}

C

G/C

A^{sus2}
A^{sus4}

A m

G

lit - tle white_ flow - ers all up in her_ hair.
lit - tle white_ flow - ers all up in her_ hair.

F(9)

C/E

"Walk be - side_ the po - ny, dad - dy, it's my first ride."_ "I
"Walk me down_ the aisle, dad - dy, it's just a - bout_ time."_ "Does my

F(9)

C/E

know the cake_ looks fun - ny, dad - dy, but I sure tried."_ Oh, with
wed - ding gown_ look pret - ty, dad - dy?" "Dad - dy, don't_ cry."_ Oh, with

F/A

G/B

C

D^{sus}

D

To Coda

all that I've_ done wrong, I must have done some-thing right_ to de-serve a
all that I've_ done wrong, I must have done some-thing right_ to de-serve her

F(9) G7sus C^{sus2}_{sus4} C C(9)

hug ev-'ry morn - ing and but-ter-fly kiss - es at night. —

Verse 2:

Am7 C Am7

2. Sweet six - teen — to - day; — she's look - ing like_ her ma - ma a lit - tle

C Dm7 C/E F⁶ Gsus G

more ev - 'ry day. — One part wom - an, the oth - er part girl; — to

Dm7 C/E F(9) G7sus G F(9)/A G/B

per-fume and make - up from rib - bons and — curls; — try - ing her wings_ out in a

C(9)



F(9)/A

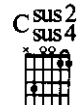


Gsus



great big world. But I re - mem - ber

Chorus 2:



but-ter-fly kiss - es af-ter bed-time prayer, stick-in' lit - tle white flow - ers all

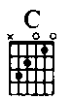
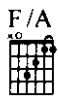
mf



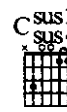
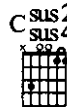
up in her hair. "You know how much I love you, dad - dy, but if



you don't mind, I'm on - ly gon - na kiss you on the cheek this time." Oh, with



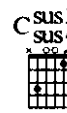
all that I've done wrong. I must have done some-thing right to de-serve her



love ev-'ry morn - ing and but-ter-fly kiss-es at night. (All the pre-cious

cresc.

Bridge:



time. Oh, like the wind, the years go by. (Pre-cious but-ter-

f



D.S. % at Coda

fly. spread your wings and fly.)

dim.

Coda
F(9)



G7sus



F(9)/A



love ev-'ry morn - ing and but-ter-fly kiss - es. I could-n't ask God_ for more... man.

G/B



A♭maj9



C/G



poco rit.

this is what love is. I know I've got_ to let_ her go, but I'll al - ways re - mem - ber

freely

F(9)



G7sus



ev - 'ry hug in the morn - ing and but-ter-fly kiss - es.

a tempo

C
sus2
sus4



C



G/A



G7sus



C(9)



a tempo

rit. e dim.

mp

FOR YOU I WILL

Words and Music by
DIANE WARREN

Slowly ♩ = 72



mf

Verse:



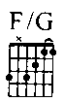
1. When you're feel- ing lost in the night, when you feel your
heart from the rain. I won't let no



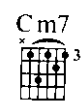
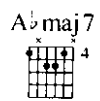
world just ain't right, call on me, I will be wait - ing. Count on me,
harm come your way. Oh, these arms will be your shel - ter, no, these arms.



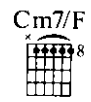
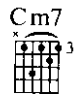
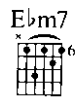
I will be there. Any time the times get too tough. any time your
 won't let you down. If there is a mountain to move. I will move that



best ain't enough. I'll be the one to make it bet-ter.
 moun-tain for you. I'm here for you. I'm here for-ev-er.



I'll be there to pro-tect you, see you through. I'll
 I will be a for-tress, tall and strong.



I'll be there, and there is noth-ing I won't do. I will cross the
 keep you safe. I'll stand be-side you, right or wrong.

§ Chorus:



o-cean for you... I will go and bring you the moon... I will be your he-ro, your strength... an-y-thing-



— you need. I will be the sun in your sky... I will light your way for all time... prom-ise you...

To Coda ⊕



— for you... I will... 2. I will shield your

Bridge:



For you... I will... lay my life... on the line...



For you, I'll fight, for you, I will die. With ev -



- ery breath, with all my soul, I give my word, I'll give it all.



D.S. % at Coda

Put your faith in me. I'll do an - y - thing. I will cross the

Coda



I will, I will, I will. I will cross the

Chorus:

C G/B Am7 Em7 Dm7 Dm7/G

o-cean for you, I will go and bring you the moon, I will be your he-ro, your strength, an-y-thing-

C Dm7/G C G/B Am7 Em7

— you need. I will be the sun in your sky, I will light your way for all time, — prom-ise you, —

Dm7 Dm7/G C Dm7 Dm7/G

— for you, I will, — Prom-ise you, — for you, I will, —

C Dm7 Dm7/G C

I prom - ise you, — for you, I will, —

Freely

rit.

HARD TO SAY I'M SORRY

Words and Music by
DAVID FOSTER and PETER CETERA

Moderately slow ♩ = 66



mf




1. Ev - 'ry - bod - y needs a lit - tle time a - way, I heard her say, ..
2. Could - n't stand to be kept a - way, .. not for a day, ..



from each oth er.
from your bod y.

E⁷ Gm7

E - ven lov - ers need a hol - i - day, —
 Would - n't wan - na be swept a - way, —

A^b Eb/B^b B^b Cm7 Fm7

far a - way — from each oth - er. Hold me now, — it's
 far a - way... from the one that I love. Hold me now, — it's

A^b/B^b E^b Cm7 Fm7 B^b B^b7

hard for me to say I'm sor - ry. I just want you to stay. —
 hard for me to say I'm sor - ry. I just want you to know. —

1. Eb A^b/C B^b/D G/B Cm F/A

And af - ter all that you've been through, I will make it up — to you, I prom -



















- ise you. And af - ter all that's been said ___ and done. ___ you're just ___





















___ a part ___ of me ___ I can't ___ let go. ___



2.















Hold me now, ___ I real - ly want to tell you I'm sor - ry.












I could nev - er let you go, ah. ___



G \flat



C \flat /E \flat



D \flat /F



B \flat /D



Af - ter all that we've been through, I will make it up...

E \flat m



A \flat 7/C



G \flat /D \flat



D \flat



D \flat 7



G \flat



C \flat /E \flat



... to you. I prom - ise to. And af - ter all that's been said...

D \flat /F



B \flat /D



E \flat m7



A \flat 7/C



... and done, you're just a part of me I can't let

B \flat 7sus



B \flat 7



E \flat



go. I can't let go.

BY HEART

Composed by
JIM BRICKMAN and
HOLLYE LEVEN

Slowly $\text{♩} = 63$

Verse:

F(9) F B \flat Dm(9)

1. Hold me close, —
2. When you go, — I'll stop the clock. —
ba - by, please. —
stop the clock. —

mp
(with pedal)

E \flat (9) F(9) F B \flat Dm(9)

Tell me an - y - thing but that you're gon - na leave. —
I won't ev - er let this mo - ment stop. —

E \flat (9) F B \flat Dm(9) B \flat (9)

As I kiss — in' this fall - en tear, — I
Time is steal - in' you — from me, — but it can

Gm7(4)

C7sus

C

prom - ise you I will be here. _____ } Un - til the stars_
 nev - er take this mem - o - ry. _____ }

♩ Chorus:

Bb

C

F

Bb

C

F

3

— fall from the sky, un - til I find — a rea - son why, — and, dar-ling,

Eb

C

as the _____ years _____ go _____ by, _____ un - til there's no _____

B \flat C F B \flat C Dm

— tears left to cry, — un - til the an - gels close_ my eyes_

mf

Gm7 F/A Am7/D D

and e - ven if_ we're worlds_ a - part, I'll

Gm7 C7sus C To Coda

find my way_ back to you_ by_ heart_

mp

1. F Dm Gm7 C7sus C

2.
F Dm Gm7 C

F Dm Gm7 C7sus C *D.S. al Coda*

Un-til the stars..

\oplus Coda
F Dm Gm7 C

F Dm Gm7 C7sus C7 F

rit. e dim. *p*

A CHANGE WOULD DO YOU GOOD

Words and Music by
 SHERYL CROW, BRIAN MacLEOD
 and JEFF TROTT

Moderately ♩ = 112

* F#7
 Piano: F7

C#m7
 Cm7

F#7
 F7

C#m7
 Cm7

mf

*Tune guitar down 1/2 step

F#7
 F7

C#m7
 Cm7

F#7
 F7

C#m7
 Cm7

Verse:

F#7
 F7

C#m7
 Cm7

F#7
 F7

1. Ten years liv - ing in a pa - per bag, — feed - back ba - by, he's a
 2. God's lit - tle gift is on the rag, — pos - ter girl, pos - ing in a
 3. Chas - ing drag - ons with plas - tic swords, — Jack off Jim - my, ev - ery -

C#m7
 Cm7

F#7
 F7


C#m7
 Cm7

flipped out cat. — He's a plat - 'num can - ar - y, drink-in' Fal - staff beer, —
 fash - ion mag. — Ca - nine fe - line, Je - kyll and Hyde?
 bod - y wants more. • Scul - ly and an - gel on the kit - chen floor, — and

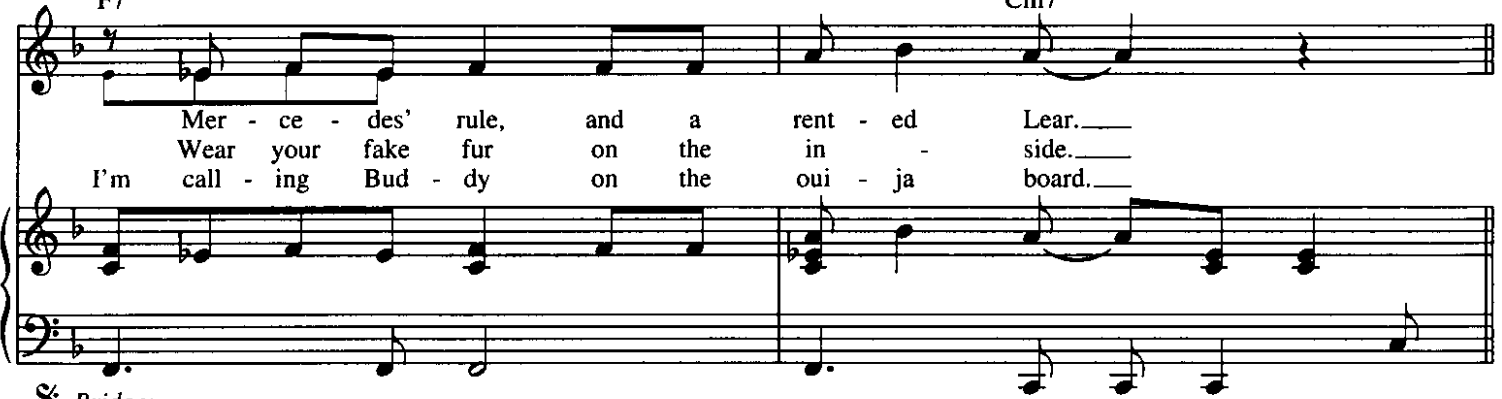
A Change Would Do You Good - 4 - 1

F#7

 F7

C#m7

 Cm7

Mer - ce - des' rule, and a rent - ed Lear.____
 Wear your fake fur on the in side.____
 I'm call - ing Bud - dy on the oui - ja board.____



Bridge:

B

 Bb

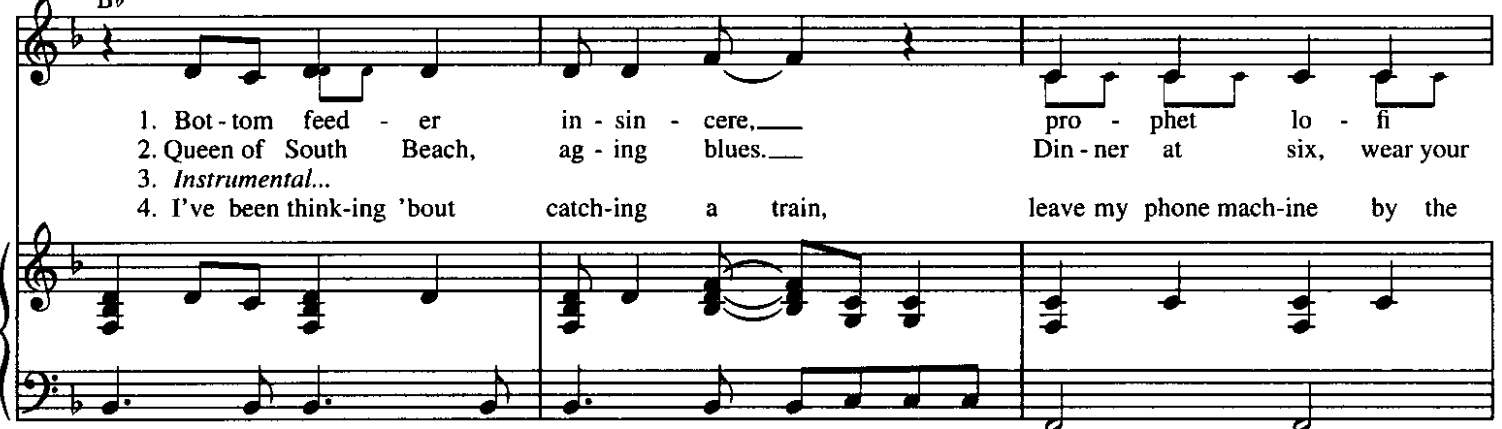
C#

 C

F#7

 F7

1. Bot - tom feed - er in - sin - cere,____ pro - phet lo - fi
 2. Queen of South Beach, ag - ing blues.____ Din - ner at six, wear your
 3. Instrumental...
 4. I've been think - ing 'bout catch - ing a train, leave my phone mach - ine by the




E

 Eb

pi - o - neer.____ Sell the house and
 ce - ment shoes.____ I thought you were sing - ing your
 rad - ar range.____ Hel - lo, it's me, I'm



B7sus

 Bbsus7

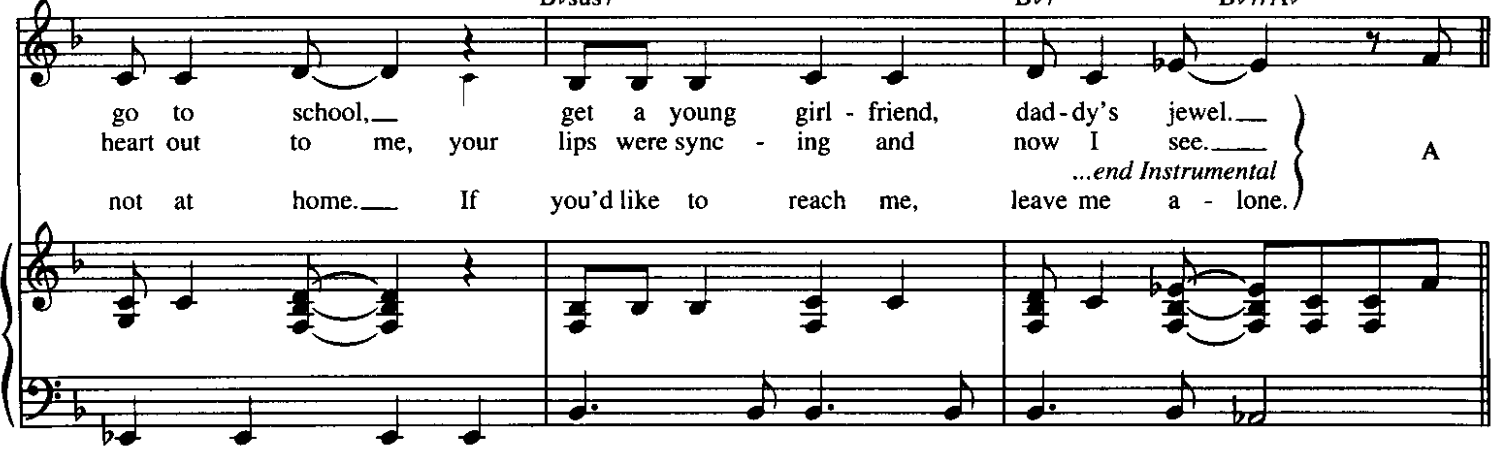
B7

 Bb7

B7/A


 Bb7/Ab

go to school,____ get a young girl - friend, dad - dy's jewel.____
 heart out to me, your lips were sync - ing and now I see.____ } A
 not at home.____ If you'd like to reach me, leave me a - lone. }
 ...end Instrumental



F#7

 F7

C#m7

 Cm7

F#7

 F7


Last time to Coda ⊕

change (A change would do you would do you good. — A change would



C#m7

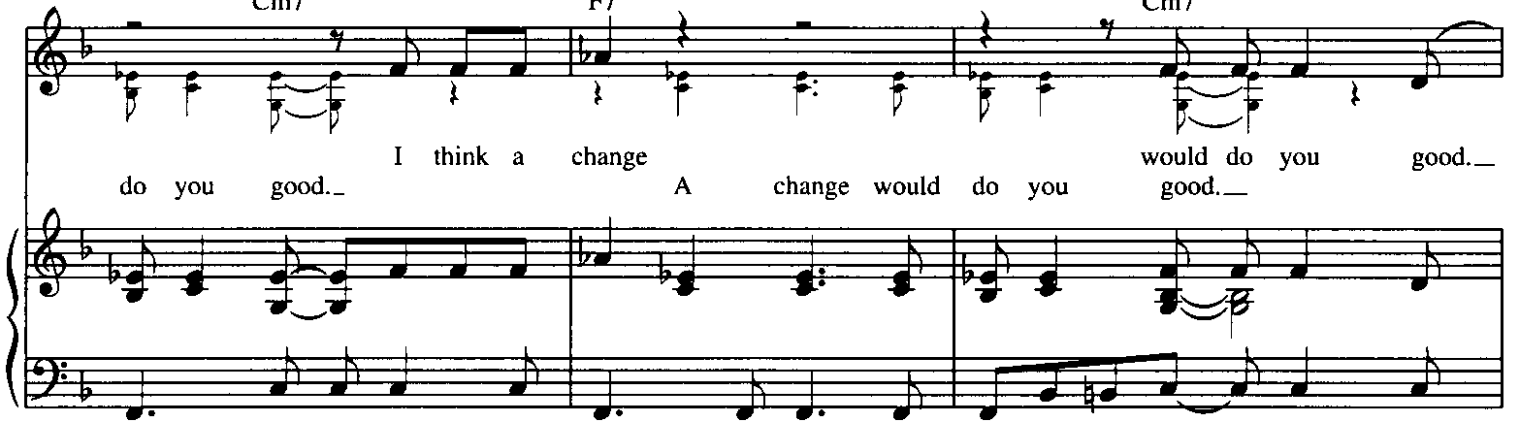
 Cm7

F#7

 F7

C#m7

 Cm7

do you good. — I think a change A change would do you would do you good. —



F#7

 F7

1.3.

C#m7

 Cm7


2.

C#m7

 Cm7

A change would do you good. —) do you good. —)




F#7

 F7

C#m7

 Cm7


F#7

 F7

C#m7 *D.S. al Coda*

 Cm7



Coda

C#m7

 Cm7

E

 Eb



do you good. _) Hel - lo, it's me, _ I'm

B7sus

 Bb7sus

B7


 Bb7

B7/A

 Bb7/Ab



not a home. _ If you'd like to reach_ me, just leave me a - lone. _ I think a


F#7

 F7


C#m7

 Cm7

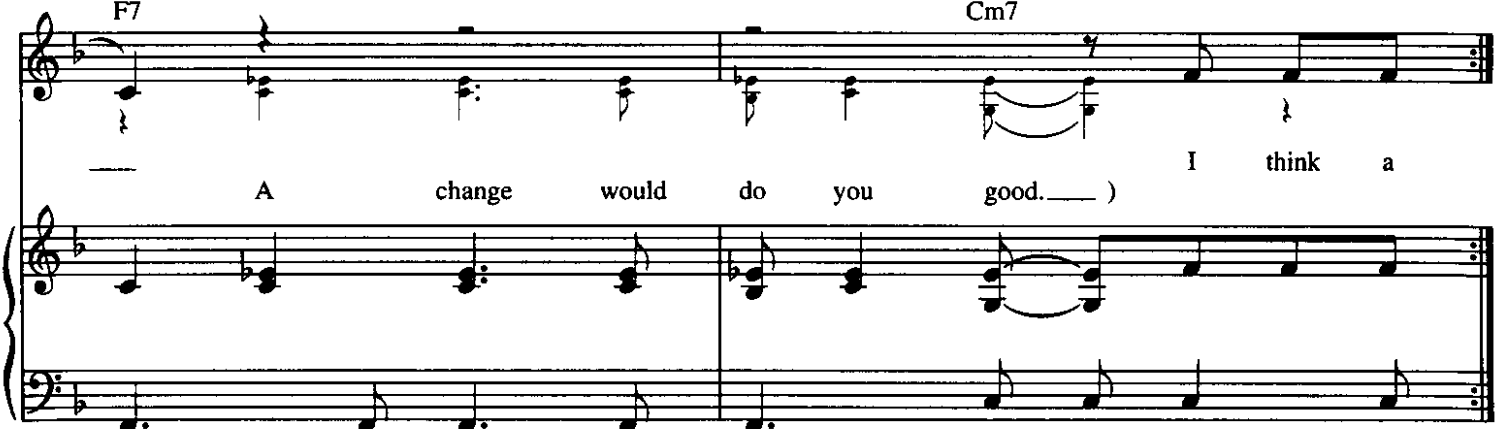


change (A change would do you would do you good. _)

F#7

 F7

C#m7

 Cm7

Repeat ad lib. and fade



A change would do you good. _) I think a

DANCE INTO THE LIGHT

Words and Music by
PHIL COLLINS

Moderate island feel ♩ = 82

C F G F/G C F

mf

G F/G C F G F/G

C F G F/G Verse: C

1. It's there__ in the eyes of the
2. There'll be no more hid-ing in the

G F/G C F G F/G

chil - dren, yeah, in the fac - es smil - in' in the win - dows.
shad - ows of fear. There'll be no more chains to hold you.

C F G F/G

You can come on out, come on, o - pen the doors. Brush a -
The fu - ture is yours, you hold the key. And there

C F G F/G *Bridge:* Am Dm7

way the tears of free - dom. Now we're here, there's no turn - ing
are no walls with free - dom. Now we're here, we won't go

C F C/E F C/G G/C

back. We have each oth - er we have one voice.
back. We are one world, we have one voice.

Dm7



G/D



C



G



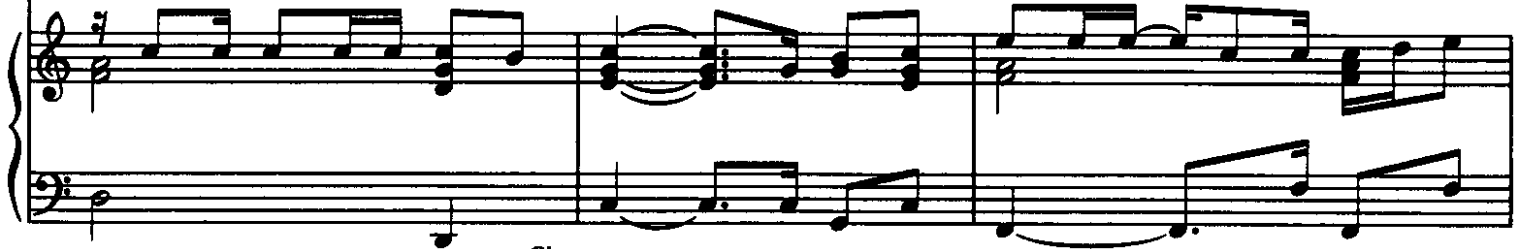
C



F



Hand in hand, we will lay the track, be-cause the train is com - ing to car - ry you
Side by side, we are not a - fraid, be-cause the train is com - ing to car - ry you



Chorus:



home. Come dance with me. } Come on and dance in -
home. Come dance with me. }



to the light... Oh.....



1.



Ev - ery-bod - y, dance in - to the light.



2.

G F/G D G A G/A

D G A G/A D G

A G/A D G A G/A

Verse:

D G A G/A D G

3. Do you see the sun? Yeah, it's a brand new day. All of the world's in your hands, now use it.

A G/A D G A G/A

What's past is past. Don't turn a - round... Brush a -

D G A G/A *Bridge:* Bm Em7

way the cob - webs of free - dom. Now we're here, there's no turn - ing

D G/D D/F# G D/A A/D

back. You have each oth - er, you have one voice.

Em7 A/E D/G A G

Hand in hand, you can lay the tracks, be-cause the train is com - ing to car - ry you

Chorus:

D A D G A G/A

home. Come dance with me. Come on and dance in -

D G A G/A D G

to the light... Oh. _____

A G/A D G 1. - 3. A G/A

Ev - ery-bod - y dance in - to the light. _____ Oh. _____

4.

A G/A D A/D G/D

Oh. _____ Come_ on and dance in -

Detailed description: This system contains the first four measures of the piece. The guitar part features chords A, G/A, D, A/D, and G/D. The vocal line begins with a long note on 'Oh.' followed by the lyrics 'Come_ on and dance in -'. The piano accompaniment consists of eighth-note patterns in the right hand and a bass line in the left hand.

D A/D G/D D

to the light... Ev - ery-bod - y, oh. _____

Detailed description: This system contains measures 5 through 8. The guitar part features chords D, A/D, G/D, and D. The vocal line continues with 'to the light...' and 'Ev - ery-bod - y, oh. _____'. The piano accompaniment continues with similar rhythmic patterns.

D.S. % and fade with repeats

A/D D A/D G/D

Come_ on and dance in - to the light... Ev - ery-bod - y, oh. _

Detailed description: This system contains measures 9 through 12. The guitar part features chords A/D, D, A/D, and G/D. The vocal line repeats the lyrics 'Come_ on and dance in - to the light...' and 'Ev - ery-bod - y, oh. _'. The piano accompaniment continues with similar rhythmic patterns.

I'M NOT GIVING YOU UP

Words by
GLORIA ESTEFAN

Music by
KIKE SANTANDER

Moderately slow $\text{♩} = 96$

mp

Verse:

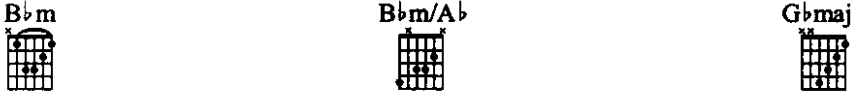
1. To be _____ com - plete - ly hon - est, it scares.
 2. Think - ing back I see what we have
 3. Scream - ing in the si - lence the prom -

— me to im - ag - ine what life would be with - out you. And for
 — is some - thing differ - ent, I think we've known all a - long. So how
 — is - es we've spo - ken come back to haunt me false and bro - ken.


simile

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music. The first system includes guitar chords Bbm, Bbm/Ab, and Gbmaj7. The second system includes Absus, Ab, Bbm, and Bbm/Ab. The third system includes Gbmaj7, Absus, Ab, and Bbm. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line includes three verses of lyrics.


B♭m B♭m/A♭ G♭maj7




— this ver - y rea-son I ask — you to for-give me for what I'm put-ting us through.
 — fair would it be to di- vide — this love's ex - is - tence be - tween what's right and what's wrong.
 Qui - et des - per - a - tion to see — we're lost for - ev - er, search - ing for wa - ter in —



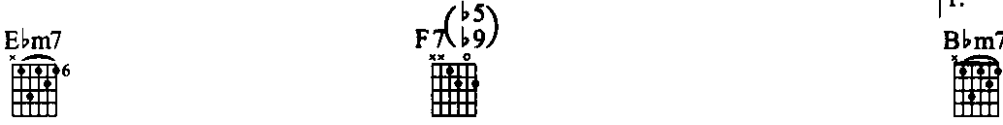
F2 Fm E♭m B♭/E♭




— Al - though, — there's so man - y things a - gainst us, I've —
 — And you, — al - ways won - d'ring if we'll make it. Time —
 — this des - ert. No, — I re - fuse to have to do with - out —



E♭m7 F7(♭5) 1.
B♭m7



— de - cid - ed that I'm not giv - ing you up, no, —
 — will tell you that I'm not giv - ing you up, —
 — your kiss - es. I'm not giv - ing you up, —



Ab (9)



Gbmaj9



Ab (9)



oh no.

Bbm



Fm7



Gbmaj7



Ab



3

3

2. 3.

Bbm7



Ab (9)



Gbmaj9



no,

Bridge:

Ab (9)



D \flat



Ab/C

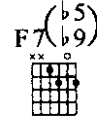
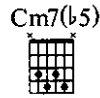


no.

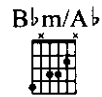
We'll find a way to be to - geth - er,



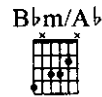
how - ev - er long it takes, where - ev - er. If it means hav - ing you for



on - ly a mo - ment, a mo - ment just might be e - nough. I'm not giv - ing you up,



no.



No, I'm not giv - ing you up, oh no.

G \flat (9)



To Coda

Ab



B \flat m7



Fm7



G \flat maj7



Ab



D.S. $\%$ al Coda

Coda



B \flat m



Fm



G \flat maj7



Ab



B \flat m9



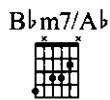
I'm not giv - ing you up.

From the Twentieth Century-Fox Motion Picture "ONE FINE DAY"

FOR THE FIRST TIME

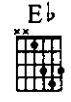
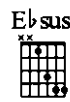
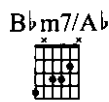
Words and Music by
 JAMES NEWTON HOWARD,
 ALLAN RICH and JUD FRIEDMAN

Slowly $\text{♩} = 62$



mf

(with pedal)



simile

1. Are those your

Verse:



eyes?
real?

Is that your smile?
Can this be true?

I've been
Am I the

Ab Fm7 Bbm7 Eb sus Eb

look-ing at you for - ev - er, yet I nev - er saw you be - fore. Are these your
per-son I was this morn - ing, and are you the same you? It's all so

Ab Db/F Ab/C Db

hands hold ing mine? Now I
strange. How can it be? All a -

Fm Db Eb sus Eb

won - der how I could - 've been so blind. } And for the
long, this love was right in front of me. }

Chorus:

Ab Dbmaj9 Fm7 Eb/G

first time, I am look - ing in your eyes. For the

Ab Db Eb sus Eb

first time, I'm see - ing who you are. I can't be - lieve

Db/F Dbm/Fb Ab/Eb Db Dbm6

how much I see when you're look - ing back at me. Now I

Ab/Eb Fm7 Bbm7 Eb sus Eb

un - der - stand what love is, love is for the

Ab Fm7 Dbmaj9 1. Eb sus Eb

first time. 2. Can this be

2.

Bridge:

E \flat sus



E \flat



B \flat m7



Fm7



B \flat m7



Such a long time__ a - go, I had giv - en up__ on

E \flat sus



E \flat



A \flat



E \flat /G



Fm7



find - ing this e - mo - tion ev - er a - gain_____

E \flat /G



A \flat



Dm7(\flat 5)



G7(\sharp 5)



But you're here__ with__ me now, yes, I found__ you__ some-how,

G7(\sharp 5)



Cm7



Fsus



and I've nev - er been__ so sure_____

F B \flat Cm7/B \flat B \flat

a tempo

Chorus:

A \flat B \flat E \flat maj9 Gm7

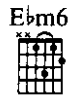
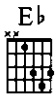
And for the first time, I am look - ing in your eyes.

F/A B \flat E \flat F sus

For the first time, I'm see - ing who you are.

F E \flat /G E \flat m/G \flat B \flat /F

I can't be - lieve how much I see when you're look - ing back at me.



Now I un - der - stand what love is,



love is for the first time.

freely

a tempo



rit.

THE DIFFERENCE

Words and Music by
JAKOB DYLAN

Moderately ♩ = 132

Tune guitar
down 1/2 step

Chord diagrams for the first system:

- C#m (4 fret)
- B
- E
- A
- E
- A
- Bsus (2 fret)
- B
- E

First system of piano accompaniment. Treble and bass clefs. Dynamics include *f*.

Chord diagrams for the second system:

- C#m (4 fret)
- B
- E
- A
- E
- A
- Bsus (2 fret)
- B
- E

Second system of piano accompaniment.

Verse:

Chord diagrams for the verse:

- C#m (4 fret)
- B
- E
- A
- E
- A

Third system of piano accompaniment.

1. One, two boys by the riv - er, down by the wa - ter tell - ing
2. See additional lyrics

Fourth system of piano accompaniment.

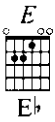
Chord diagrams for the fifth system:

- C#m (4 fret)
- B
- E
- C#m (4 fret)
- B
- E
- A

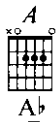
Fifth system of piano accompaniment.

rid - dles in the dark... With fire - flies un - der the moon - light

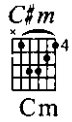
Sixth system of piano accompaniment.



E \flat



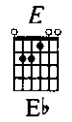
A \flat



C \sharp m
Cm



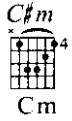
B \flat



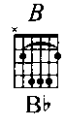
E \flat

carv - ing the in - sides of a tree___ with a knife___ 1. Did you

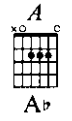
Pre-Chorus:



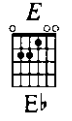
C \sharp m
Cm



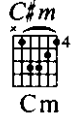
B \flat



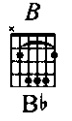
A \flat



E \flat



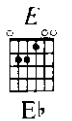
C \sharp m
Cm



B \flat

ev - er hear the one a - bout the boy's_ big sis - ter? His best friend come a - long_

2.3. See additional lyrics



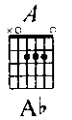
E \flat



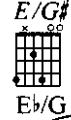
B \flat

___ and he tried to kiss her___ The on - ly

Chorus:



A \flat



E/G \sharp
E \flat /G

dif - f'rence_ that I see___

F#m



Fm

is you are ex - act - ly the same as you used.

1. B

B \flat

C#m B E A

Cm B \flat E \flat A \flat

to be.

E A B \flat sus B E C#m B E A

E \flat A \flat B \flat sus B \flat E \flat Cm B \flat E \flat A \flat

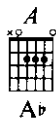
E A B \flat sus B E

E \flat A \flat B \flat sus B \flat E \flat

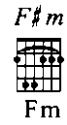
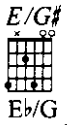
2.3. B

B \flat

to be.



The on - ly dif - frence_ that I

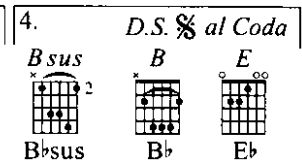
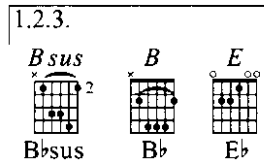
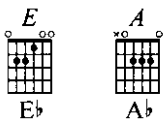
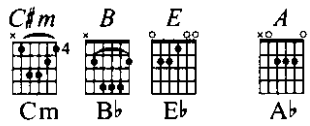


see _____ is you are ex - act - ly _____ the same.



To Coda

_____ as you_ used to_ be_____



1.2.3.

4.

D.S. al Coda

Coda

A
Ab

E/G#
Eb/G

F#m
Fm

B sus
Bbsus

C#m
Cm

B
Bb

E
Eb

(Guitar solo ad lib.)

Verse 2:
 One boy
 Lives in a tower
 With bow and arrow
 And the artificial heart.
 With his girl,
 The maid of dishonor,
 They loaded the cannon
 With a jealous appetite.

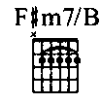
Pre-Chorus 2:
 They say that children
 Now, they come in all ages.
 Then maybe sometimes old men die
 With little boy faces.
 (To Chorus:)

Pre-Chorus 3:
 You always said that you needed some,
 But you always had more, more than anyone.
 (To Chorus:)

FOR YOU

Words and Music by
KENNY LERUM

Slowly ♩ = 70



Musical notation for the first system, including piano and bass staves. Dynamics include *mf*.



Musical notation for the second system, including piano and bass staves. Lyrics: 1. For you...

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

Verse:



Musical notation for the fourth system, including piano and bass staves. Lyrics: I'd give a life - time of sta - bil - i - ty, an - y - thing you want. 2.3. See additional lyrics

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



Musical notation for the sixth system, including piano and bass staves. Lyrics: from me. Noth - ing is im - pos - si - ble for you...

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

F#m7



F#m7/B



B7/D#



— there are — no words — or ways — to show — my love, or all the thoughts I'm think-

Emaj7



C#m7



B



Amaj7



ing of. 'Cause this life is — no good a - lone, — since we've be -

D#7sus



D#7



G#m7



come one, I've made a — change. — And ev - 'ry -

C#m7



B



Amaj7



G#m7



F#m7



F#m7/B



To Coda ⊕

thing I — do now makes sense, — all roads — end. — All I do is for you..

1.



2. For you, —

Ev - er - y note —

2.



Ev - er - y note —

Bridge:



— that I play, — ev - er - y word — I might say, — ev - er - y mel -



o - dy — I feel — are on - ly for you — and your — ap - peal — Ev - er - y page —

Amaj7



G#7sus



G#7



— that I write, — ev - er - y day — of my life — would not be filled —

D.S. ‰ al Coda

C#m7



F#m7/B

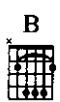
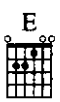


E/G#



— with - out — the things — that my love — for you now brings. — 3. For you, —

Coda



— Ev - 'ry - thing I — do now makes sense, —

G#m7



F#m7



F#m7/B



N.C.

— all roads — end. — All I do —

freely

E

is for you,

freely

rit.

F#m7 G#m7 Amaj7 F#m7/B E(9)

on - ly for you.

Verse 2:

For you, I share the cup of love that overflows,
 And anyone who knows us, knows
 That I would change all thoughts I have for you.
 There is no low or high or in between
 Of my heart that you haven't seen.
 'Cause I share all I have and am.
 Nothing I've said is hard to understand.
 All I feel, I feel deeper still and always will.
 All this love is for you.

Verse 3:

For you, I make a promise of fidelity,
 Now and for eternity.
 No one could replace this love for you,
 I take your hand and heart and everything,
 And add to them a wedding ring.
 'Cause this life is no good alone,
 Since we've become one, you're all I know.
 If this feeling should leave, I'd die.
 And is why, all I am is for you.

EVERYDAY IS A WINDING ROAD

Words and Music by
 SHERYL CROW, BRIAN MacLEOD
 and JEFF TROTT

Moderately ♩ = 100

Piano:  D♭







 C  G  C







 C♭  G♭  C♭



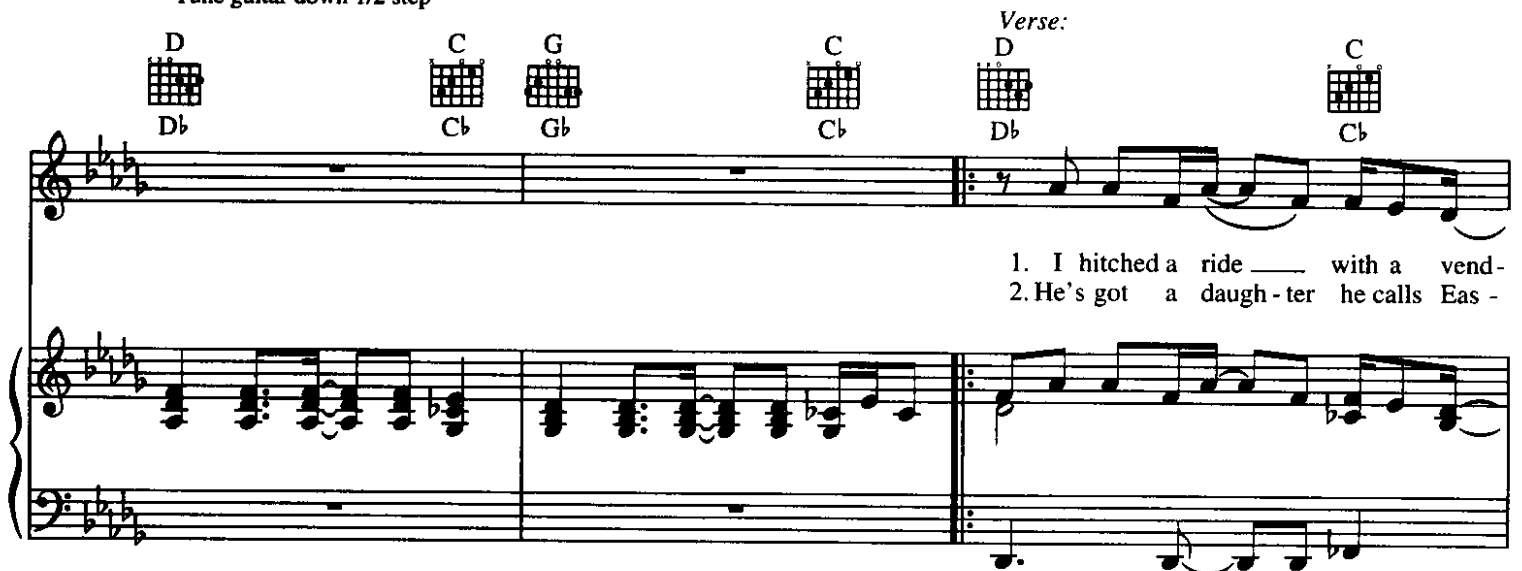
*Tune guitar down 1/2 step







Verse:







 D  C  G  C  D  C

 D♭  C♭  G♭  C♭  D♭  C♭

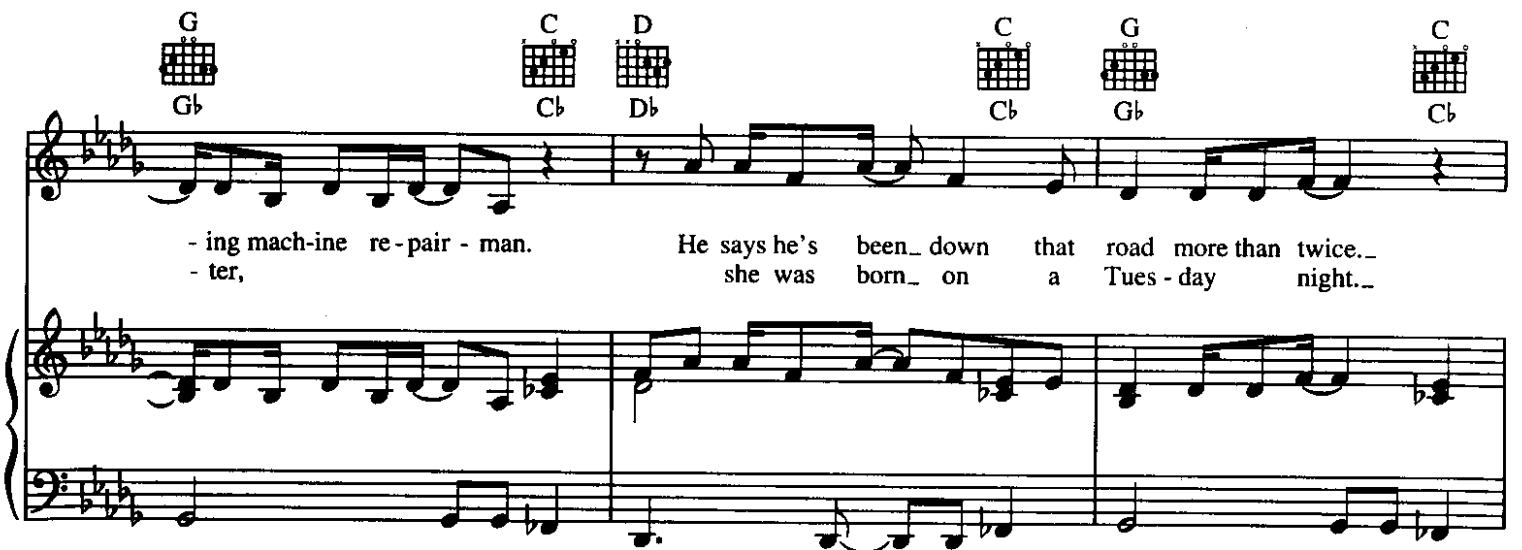
1. I hitched a ride — with a vend-
 2. He's got a daugh - ter he calls Eas -

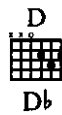
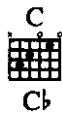


 G  C  D  C  G  C

 G♭  C♭  D♭  C♭  G♭  C♭

- ing mach - ine re - pair - man. He says he's been_ down that road more than twice._
 - ter, she was born_ on a Tues - day night._





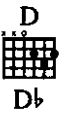
Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. The melody consists of eighth and quarter notes.

He_ was high on in-tel - lec - tu - al - i - sm.
I'm_ just won - d'ring why I feel so all a - lone,

I've nev - er been_ there but the
why I'm a stran - ger

Musical staff with treble clef and bass clef. The bass line consists of quarter and eighth notes.

Bridge:

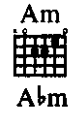


Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. The melody consists of quarter and eighth notes.

bro - chure_ looks nice.
in my_ own life. }

Jump in, _ let's go. _

Musical staff with treble clef and bass clef. The bass line consists of quarter and eighth notes.

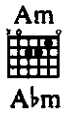
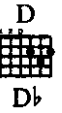


Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. The melody consists of quarter and eighth notes.

Lay back, _ en - joy the show. _

Ev - ery - bod - y gets high,

Musical staff with treble clef and bass clef. The bass line consists of quarter and eighth notes.



Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. The melody consists of quarter and eighth notes.

ev - ery - bod - y gets low.

These are the days _ when an - y - thing goes. _ Ev - ery -

Musical staff with treble clef and bass clef. The bass line consists of quarter and eighth notes.

Chorus:

D



D \flat

C



C \flat

G



G \flat

C



C \flat

D



D \flat

C



C \flat

day is a wind-ing road.

I get a lit-tle bit

G



G \flat

C



C \flat

D



D \flat

C



C \flat

G



G \flat

C



C \flat

clos - er.

Ev - ery - day is a fad - ed sign.

D



D \flat

C



C \flat

1.

G



G \flat

C



C \flat

D



D \flat

C



C \flat

I get a lit-tle bit clos - er to feel - ing fine.

G



G \flat

C



C \flat

D



D \flat

C



C \flat

G



G \flat

C



C \flat

2.3.

G C D C G C

G♭ C♭ D♭ C♭ G♭ C♭

clos - er. Ev - ery - day is a wind - ing road.

D C G C D C

D♭ C♭ G♭ C♭ D♭ C♭

I get a lit - tle bit clos - er. Ev - ery - day is a fad - ed sign.

To Coda ⊕

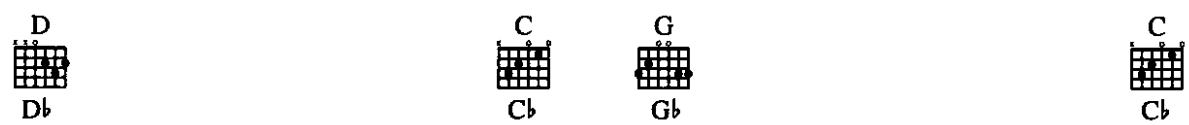
G C D C G C

G♭ C♭ D♭ C♭ G♭ C♭

I get a lit - tle bit clos - er to feel - ing fine.

D

D♭


Verse:





3. I've been swim-ming in a sea of an - ar - chy. I've been liv - ing on



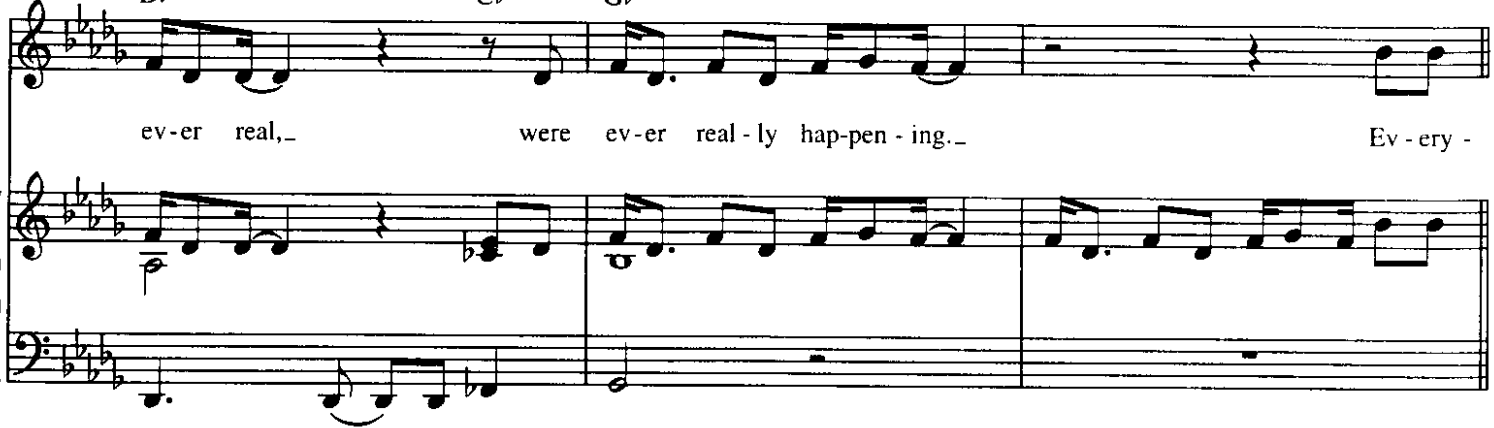
cof - fee and ni - co - tine. I've been won - d'ring if all the things I've seen were

D

 D \flat

C

 C \flat


G

 G \flat


N.C.



ev-er real, _ were ev-er real - ly hap-pen - ing. _ Ev - ery -


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

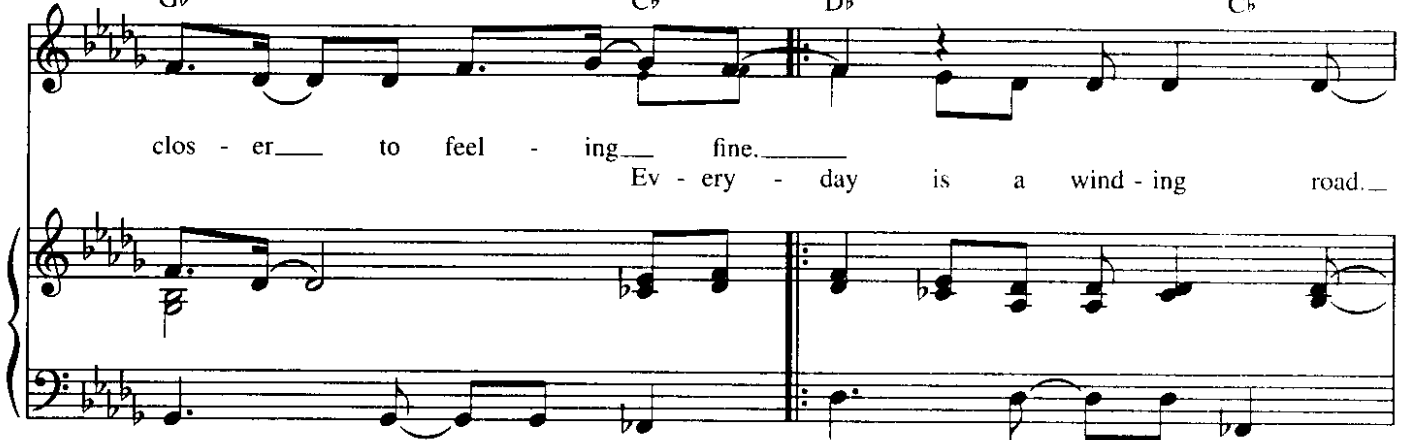
G

 G \flat

C

 C \flat

D


 D \flat


C

 C \flat





clos - er _ to feel - ing _ fine. _
 Ev - ery - day is a wind - ing road. _

Repeat and fade

G

 G \flat


C

 C \flat

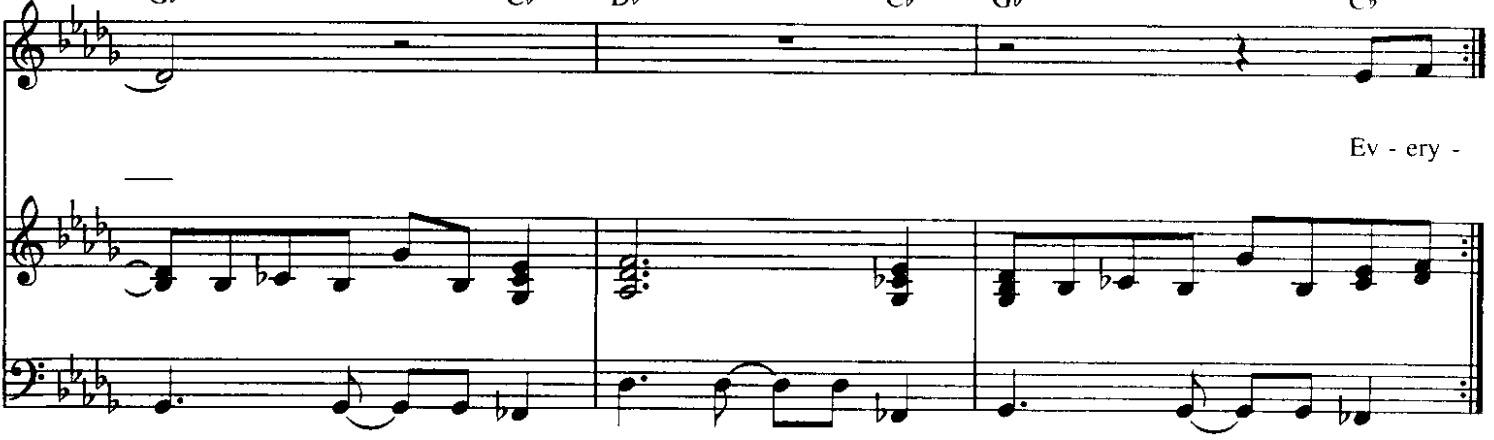
D

 D \flat

C

 C \flat

G

 G \flat

C

 C \flat

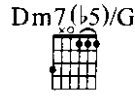


Ev - ery -

I BELIEVE I CAN FLY

Words and Music by
R. KELLY

Slowly ♩ = 72



Dm7(♭5)/G



C(9)/G



Dm7(♭5)/G



1. I

Verse:



Dm7(♭5)/C



used to think that I could not go on, and life was noth- ing but an aw - ful
I was on the verge of break - ing down. Some - times si - lence can seem so

Dm7(b5)/C

C

Dm7(b5)/C

song. But now I know the mean - ing of true love. I'm
loud. There are mir - a - cles in life I must a - chieve, but

C

Dm7(b5)/C

E7(#5)

Bridge:

Am7

lean - ing on the ev - er - last - ing arms. If I can see it, then I can
first I know it starts in - side of me.

Dm7(b5)/Ab

C/G

Dm7/G

{do } it, if I just be - lieve it, there's noth - ing to it. I be - lieve I can
be

Chorus:

C

Am7

Dm7

fly, I be - lieve I can touch the sky. I think a - bout it ev - ery night and day, spread my wings and

Dm7/G
G#dim7
Am7
Dm7(b5)/Ab

fly a - way. I be - lieve I can soar. I see me run - ning through that o - pen door. I be - lieve I can

C/G
1. Dm7(b5)/Ab
Am7

fly, I be - lieve I can fly, I be - lieve I can fly.

Fmaj7/G
2. Dm7(b5)/Ab
Am7

2. See, fly, oh, I be - lieve I can fly.

Dm7
C/E
Fmaj7/G

Hey, 'cause I be - lieve in me, oh, If I can

Bridge:

B \flat m7E \flat m7(b5)/AD \flat /A \flat 

see it, then I can do it, if I just be - lieve it, there's noth - ing

Chorus:

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

to it. I be - lieve I can fly, I be - lieve I can touch the sky. I think a - bout it ev - ery

E \flat m7E \flat m7/A \flat 

A dim7



night and day, spread my wings and fly a - way. I be - lieve I can

B \flat m7E \flat m7(b5)/A

soar, I see me run - ning through that o - pen door. I be - lieve I can

Db/A^b Ebm7(b5)/A Db/A^b

fly, I be-lieve I can fly, I be-lieve I can fly, hey, if I just

Ebm7(b5)/A Db/A^b Ebm7(b5)/A

spread my wings. I can fly, I can fly, I can

Db/A^b Ebm7(b5)/A Db/A^b

fly, hey, if I just spread my wings. I can fly.

Ebm7(b5)/A Db/A^b Ebm7(b5)/A Db

rit.

IF TOMORROW NEVER COMES

Words and Music by
GARTH BROOKS and KENT BLAZY

Slowly ♩ = 69

C♭maj7

G♭

C♭

G♭/D♭

mf

C♭/E♭

E♭m

C♭/E♭

E♭m

A♭7/C

D♭

B♭m7

C♭maj7

A♭m7

Fm7/B♭

B♭

Gdim7

1. Some-times, late at night,

Verse:

A♭m7

D♭

C♭/G♭

G♭

life I lie a - wake and watch her sleep ing.
who nev - er knew how much I loved them.

Db/Gb



Gb



Db



Abm



Now She's lost in peace - ful dreams, so I turn out
I live with the re - gret that my true feel -

Db



Cb/Eb



Db



Gb



Cb/Gb



the light and lay there in the dark.
ings for them nev - er were re - vealed.

Gb



Gdim7



Abm7



So I made a prom - ise to my - self,
And the thought cross - es my mind,

Db



Cb/Gb



Gb



if I nev - er wake in the morn - ing,
to say each day how much she means to me.



And a - void that would she ev - er doubt the
 cir - cum - stance, there's no



way I feel a - bout her in my heart?
 sec - ond chance to tell her how I feel.



If to - mor - row nev - er comes,



will she know how much I love her?

Cb/Eb



Eb m



Ab7/C



Db



Bbm7



Did I try in ev - 'ry way_____

to show her ev - 'ry day_____

Cb maj7



Ab m7



Fm7/Bb



— that she's my on - ly one?_____



Bb



Cb maj7



Gb

And if my time on earth were through,



Cb



Gb/Db



Eb m

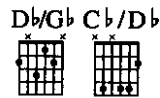


Bbm7

and she must face_____ the world with - out me,_____



is the love I gave her in the past gon-na be e-nough to last,



if to-mor-row nev-er comes?

2. 'Cause I've lost loved ones in my



So tell that some-one that you love just what you're think-ing of,



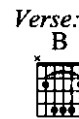
if to-mor-row nev-er comes.

rit.

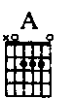
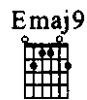
From the Original Soundtrack Album "THE PREACHER'S WIFE"
I BELIEVE IN YOU AND ME

Words and Music by
 SANDY LINZER and DAVID WOLFERT

Slowly ♩ = 69

1. I be-lieve in you ___ and me, I be-lieve that
 2. See additional lyrics



we will be in love e - ter - nal - ly. Well, as far as I ___ can see,

B Bmaj7 D \sharp m7/G \sharp G \sharp m7 D \sharp m7

you will al-ways be the one for me. Oh, yes, you will..

C \sharp m7 C \sharp m7/F \sharp B B/A

— And I be-lieve in dreams a - gain. I be-lieve that love will nev-er end. And

E(9)/G \sharp Em7 A9 B/F \sharp

like the riv - er finds the sea, I was lost, now I'm

D \sharp m7 G \sharp m7 C \sharp m7 C \sharp m7/F \sharp 1. B C \sharp m7/F \sharp N.C.

free, 'cause I be - lieve in you and me. 2. I will nev - er leave

2. *Bridge:*

B D#m7 G#m7 D#m7 G#m7

me. May-be I'm a fool to feel the way_ I do.

mf

C#m7 C#m(maj7) C#m7 C#m7/F# N.C. Dm7/G

I would play_ the_ fool for-ev-er just to be with you_ for-ev- er. 3. I be-lieve in

Verse:

C C/Bb Fmaj9

mir - a - cles_ and love's_ a mir-a - cle_ And yes, ba-by, you're my dream_ come true.

Fm7/Bb Ab/Bb Bb/Ab Fmaj7 C/G Em7 Am7

I_ was lost, now_ I'm free, oh ba - by, 'cause

Dm7
C/E
Dm7/G
N.C.
B \flat maj7/C
C
Freely
Fmaj9

I be-lieve, I do be-lieve in you and me. See I'm lost, now I'm

Em7
Am7
Dm7
Dm7/G
N.C.

free, 'cause I be-lieve in you and me,

a tempo

C
C/B \flat
Fmaj9
Dm7
Dm7/G
C

be-lieve in you and me.

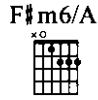
rit.

Verse 2:
 I will never leave your side,
 I will never hurt your pride.
 When all the chips are down,
 I will always be around,
 Just to be right where you are, my love.
 Oh, I love you, boy.
 I will never leave you out,
 I will always let you in
 To places no one has ever been.
 Deep inside, can't you see?
 I believe in you and me.
 (To Bridge:)

I DON'T WANT TO

Words and Music by
R. KELLY

Slowly ♩ = 66



Musical notation for the first system, including treble and bass clefs, a grand staff, and a dynamic marking of *mf*.



Musical notation for the second system, including treble and bass clefs and a grand staff.



Musical notation for the third system, including treble and bass clefs and a grand staff, ending with a first ending bracket labeled 1. I.

Verse:



real - ly don't feel like talk - ing on the phone. and I
real - ly don't feel like smil - ing an - y more, and I



real - ly don't feel like com - pa - ny at home. Late - ly,
have - n't had the peace to sleep at all. Ev - er



I don't want to do the things I used to do, ba - by,
since you went a - way, ba - by, my whole life has changed, I don't



since I lost you. }
wan - na love and I don't wan - na live. } And I don't

Chorus:

B F#m6/A G#7sus G#7 C#m C#m(maj7)

want to sing an - oth - er love song, babe. I don't want to

C#m7/F# F#7 B(9)/D# B/D# D#m D#dim G#7sus(b9) G#7

hum an - oth - er mel - o - dy. I don't want to live my life with - out you...

C#m Amaj7 C#m7/F# F#7 C#m7/F# F#7

babe, yeah... It's driv - ing me cra - zy, cra - zy... 2. I cra - zy, cra - zy... un - til I

Bridge:

G#m D#7/A# G#m/B# G#7/B#

don't wan - na laugh, I don't wan - na play, I don't wan - na talk, I have noth - ing to say. I

C#m7 C#m7/F# F#7 D#m7/G# G#7

don't wan-na tour, for-get the show. How can I go on, now that you are gone? I don't

Chorus:

Db Abm6/Cb Bb7sus Bb7 Ebm Ebm(maj7)

want to sing an-oth-er love song, babe, I don't want to

Ebm7/Ab Ab7 Db(9)/F Db/F Fm Fdim Bb7sus(b9) Bb7

hum an-oth-er mel-o-dy. I don't want to live my life with-out you,

Repeat ad lib. and fade

Ebm Cbmaj7 Ebm7/Ab Ab7

babe. yeah. It's driv-ing me cra-zy. I don't

I FINALLY FOUND SOMEONE

Words and Music by
BARBRA STREISAND, MARVIN HAMLISCH,
R.J. LANGE and BRYAN ADAMS

Slowly ♩ = 69

B (9)



G#m7



mp
(with pedal)

Emaj9



E/F#



Verse:

B (9)



G#m7



I fi-n'lly found some-one that knocks me off of my feet.

Emaj9



Em6



I fi - n'ly found the one_ that makes me feel com - plete.

B(9)



G#m7



It start - ed o - ver cof - fee, we start - ed out as friends.

C#m7/F#



It's fun - ny how, from sim - ple things, the best things be - gin.

A#(9)



F#m7



— This time, it's dif - f'rent, it's all be - cause of you_

Dbmaj9



Dbm6



It's bet-ter than it's ev - er been. 'cause we can talk it { through. through, yeah.

Ab(9)



Fm7



My fa - v'rite line was, "Can I call you some - time?"

Dbmaj9



Dbm6



It's all you had to say to take my breath a - way.

Chorus:

F(9)



This is it! Oh, I fi - n'ly

mf

B♭maj9

B♭m6

F(9)

found some - one, some - one to share_ my life. I fi - n'ly

B♭maj9

B♭m6

F(9)

found the one_ to be with ev - 'ry_ night._ 'Cause what -

A7sus

A7

Dm

D♭

ev - er I do,___ it's just got to be you. My

F/C

B♭/C

life has just be - gun,___ I fi - n'ly found some - one.---

F(9)



Dm7



Ooh, some - one, I fi - n'ly found some - one..

Bbmaj9



F/G



Ooh,

Verse:

C(9)



Am7



Did I keep you wait - ing? I did - n't mind. Ba - by, that's fine,
I a - pol - o - gize..

Fmaj9



Fm6



I will wait for - ev - er just to know you were mine.
I will wait for - ev - er just to know you were mine. You know,

C(9)



Am7



I love your hair, Are you sure it looks right? Is - n't it too tight?
I love what you wear.

Fmaj9



Fm6



Well, you're ex - cep - tion - al! I can't wait for the rest of my life!

Chorus:

G♭(9)



This is it! Oh, I fi - n'ly

C♭maj9



C♭m6



G♭(9)



found some - one, some - one to share my life. I fi - n'ly

Cbmaj9
Cbm6
Gb(9)

found the one_ to be with ev - 'ry_ night... 'Cause what -

Bb7sus
Bb7
Ebm

ev - er I do, it's just got to be you.

D
Gb/Db

Oh_ yeah, my life has just_ be - gun, I fi - n'ly

Abm7/Db
Eb7sus
Eb7

found some - one. And what -

Abm7



Gb/Bb



ev - er I do, it's just got to be you. Ooh, my

Abm7/Db



life has just be - gun, I fi - n'ly

Gb(9)



Cbmaj9



found some - one.

Gb(9)



I'LL ALWAYS BE RIGHT THERE

Words and Music by
 BRYAN ADAMS, R.J. LANGE
 and MICHAEL KAMEN

Slowly ♩ = 72



mf

(with pedal)

Verse:



1. I swear to you, I will al - ways be
 lieve in us, noth - in' else__ could ev - er



there for you... There's noth - in' I won't do... I prom - ise you,
 mean so much... You're the one I trust... Our time has come,



all my life... I will live for you... We will make it through...
 we're not two peo- ple now, we are one... Yeah, you're sec - ond to none...

Chorus:



For - ev - er, we will be... to - geth - er,
 For - ev - er, we will be... to - geth - er, a



you and me... Oh, 'n' when I hold ya, noth-in' can com- pare...
 fam - i - ly... The more I get to know ya, noth-in' can com- pare... } With



all of my heart, ya know I'll al - ways be right

1.
N.C.



there. 2. I be -

2.
N.C.



there.



Chorus:



For - ev - er, we ___ will be ___ to - geth - er,

Esus



E



E/D



A/C#



E/D



A/C#



oh, just you and me. The more I get to know ya, the more I real-ly care. With

E/B



A



D



E



E/D



A/C#



all of my heart, ya know I'll al - ways be... Ya know I real-ly love ya,

E/D



A/C#



E/B



A



D



E



noth - in' can com - pare... For all of my life, ya know I'll al - ways be right

N.C.



there.

a tempo

rit.

IT'S IN YOUR EYES

Words and Music by
PHIL COLLINS

$\text{♩} = 124$






(3rd instrumental)



1. It's in your eyes, — the love you hide —
(Verses 2 & 4 see block lyric)

B \flat F Dm

a - way, — you can't dis - guise —

Am B \flat B \flat 6 (3rd vocal in)

the things you feel, — the things — you say. — If you just

C/B \flat C F C/E B \flat /D 1, 3. C/E

call — my name, an - y time — at all, — I'll be there. —

F

3rd to next section

2, 4.



oh, an - y time at all,



oh, an - y time at all,



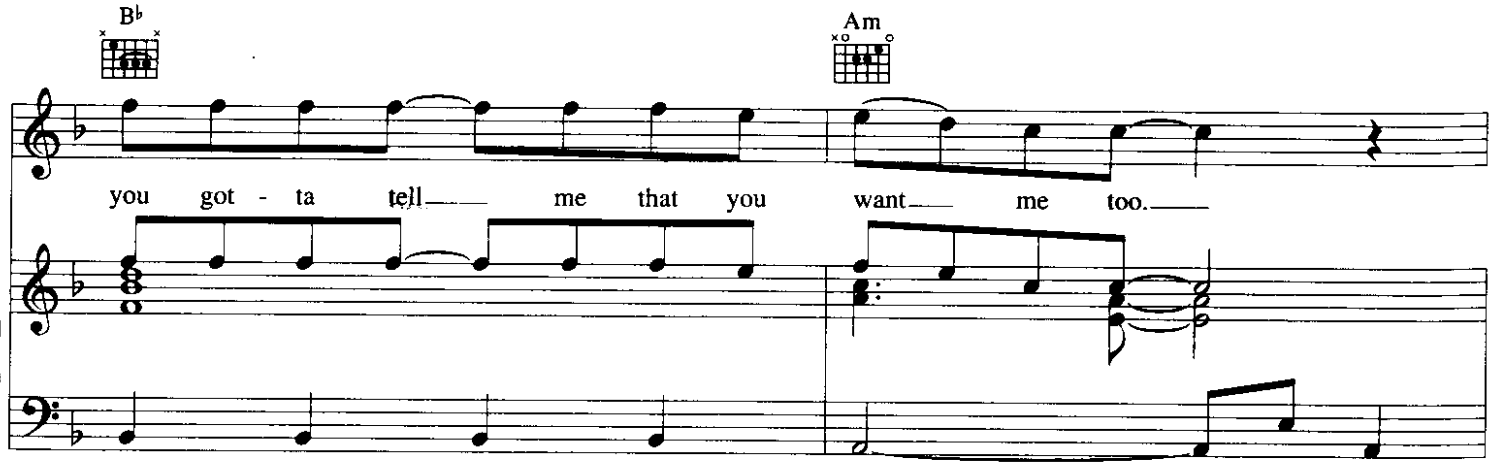
4° To Coda ⊕

I'll be there.



I look a - round all I see is you but

B \flat Am



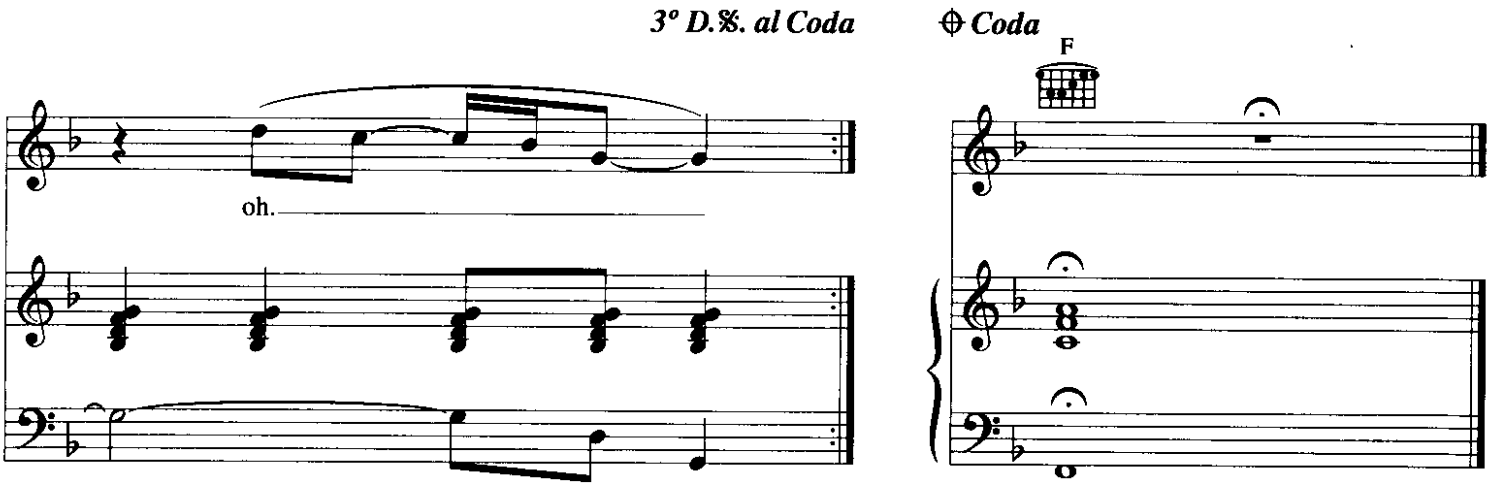
you got - ta tell me that you want me too.

B \flat Am Gm 7 fr 3



Look at me, you're all that I need, it's true,

3 o D.%. at Coda ⊕ Coda F



oh.

Verse 2:
 I don't know why,
 The way you're falling away from me.
 I can't describe,
 It's how it feels, it's what I see.

If you just call my name
 Anytime at all,
 Anytime at all,
 Anytime at all,
 I'll be there.

Verse 3:
Instrumental 8 bars
 I'm here, just call my name
 Anytime at all,
 I'll be there.

Verse 4:
 I can't disguise
 The love I wait for you to share.
 I can't deny
 If you reach out and touch my hand, it's there.

Or just call my name
 Anytime at all,
 Anytime at all,
 Anytime at all,
 I'll be there.

JUST ANOTHER DAY

Words and Music by
JOHN MELLENCAMP

Moderately fast ♩ = 144



Verse:
N.C.

- gle day. They don't work and they don't want to.

Come on down to some damn ca - fe.

%Verse:



2. Bo - bie Doll tell me, "Live in the mo - ment." Don't get too far 'head, don't
3.4. See additional lyrics

live in the past. I blink my eyes... and the moment is o - ver.

I guess an - oth - er day... has passed... But it's just... an - oth - er

Tacet

Chorus:

Em C D Em C D

day, it's just... an - oth - er day...

Em C

Watch - ing girls... on the street... well, that's all... right with me and it's

To Coda ♠

1.

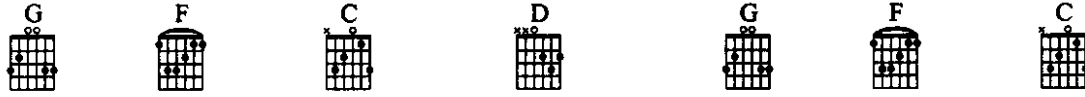


just an - oth - er day.

2.



just an - oth - er day.



Musical notation system 1: Treble clef with a whole rest; Grand staff with piano accompaniment.



Musical notation system 2: Treble clef with a whole rest; Grand staff with piano accompaniment.



D.S. al Coda

Musical notation system 3: Treble clef with a whole rest; Grand staff with piano accompaniment.

4. You got



Musical notation system 4: Treble clef with lyrics; Grand staff with piano accompaniment.

just an - oth - er day. Yeah, it's just an - oth - er

Em C D Em C D

day, it's just an - oth - er day.

This system contains the first line of music. It features a vocal line with lyrics, a guitar line with chords (Em, C, D, Em, C, D), and a piano accompaniment with treble and bass staves.

Em C

Watch - ing girls on the street, hell, that's all right with me and it's

This system contains the second line of music. It features a vocal line with lyrics, a guitar line with chords (Em, C), and a piano accompaniment with treble and bass staves.

Dsus G

just an - oth - er day.

This system contains the third line of music. It features a vocal line with lyrics, a guitar line with chords (Dsus, G), and a piano accompaniment with treble and bass staves.

This system contains the fourth line of music, which is a piano accompaniment consisting of treble and bass staves.

Verse 3:

Bobie Doll and Big Jim Picato

Always there with their free advice.

They got pearl handled pistols under their vests,

They want me to go out drinking with them tonight.

(To Chorus:)

Verse 4:

You got clean white sheets in the mornin',

Conversation all afternoon.

Bobie Doll and Big Jim Picato, baby,

And me and you.




(To Chorus:)

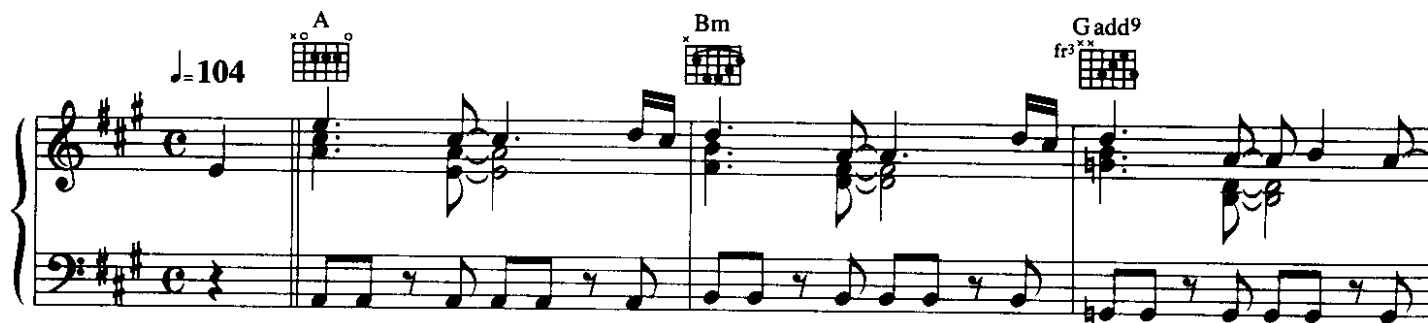
QUIT PLAYING GAMES




(With My Heart)

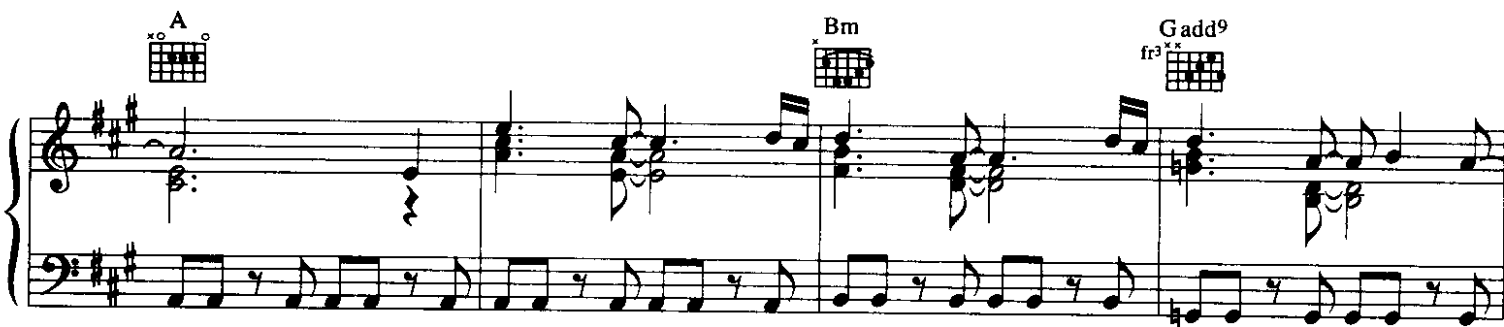
Words and Music by
MAX MARTIN and HERBERT CRICHLAW



♩ = 104

A  Bm  Gadd9 

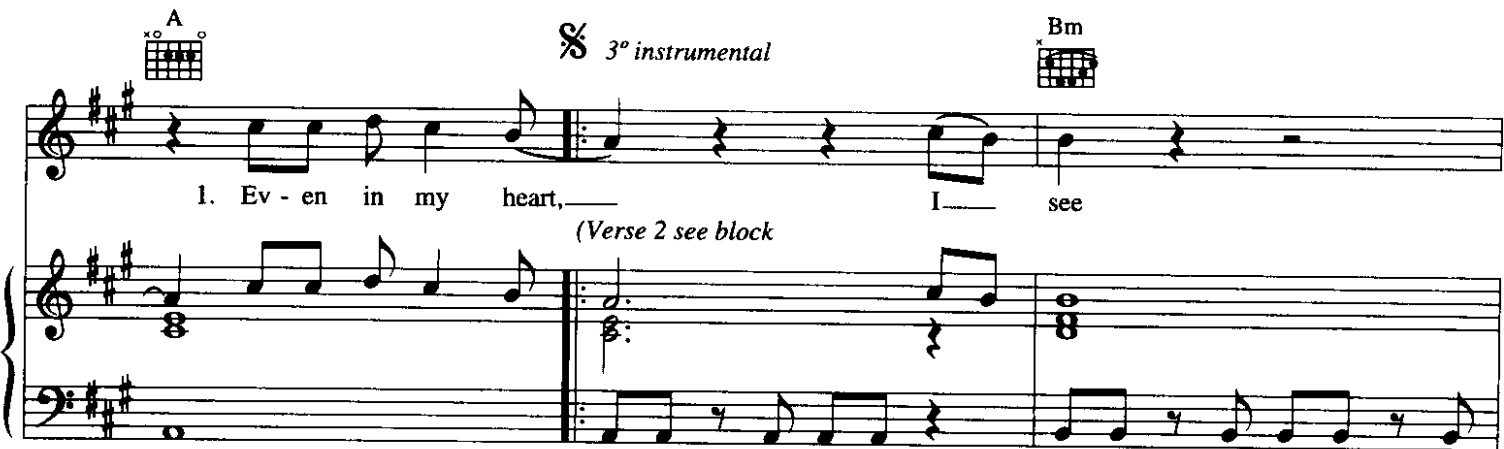




A  Bm  Gadd9 



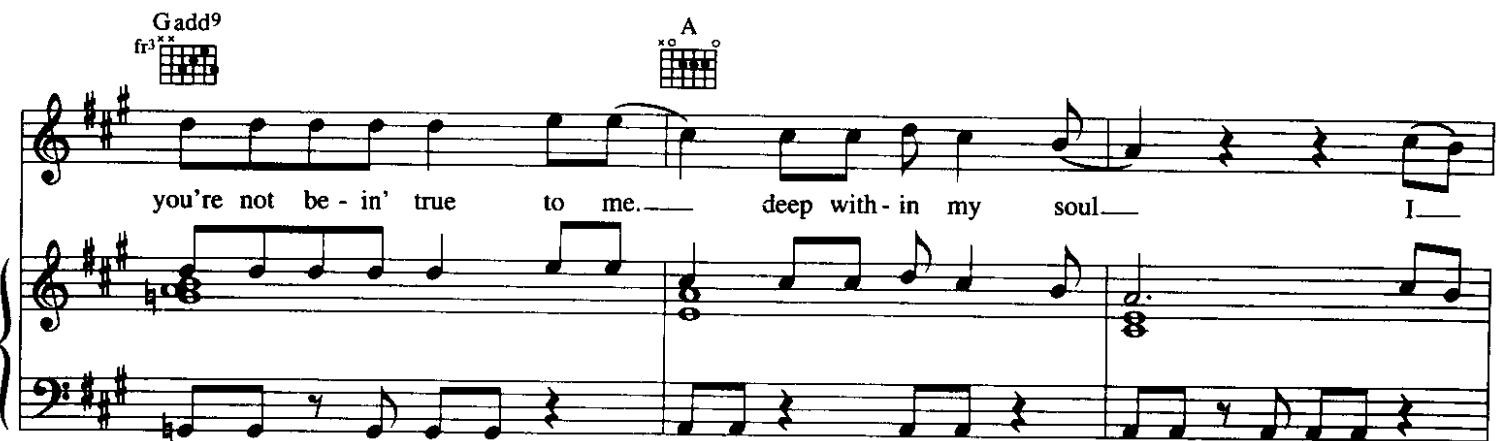
A  *3^o instrumental* Bm 

1. Ev - en in my heart, — I — see
(Verse 2 see block)



Gadd9  A 

you're not be - in' true to me. — deep with - in my soul — I —



Bm



Gadd9



A



3° vocal in

feel

no-thing's like it used

to be,

some-times I wish I

could-

turn back— time.

I'm pos - si - ble as it may seem,-

but I wish I could—

so— bad,

ba -

by. _____



Quit play - ing games with my heart.

(Quit play - ing games with my _____)

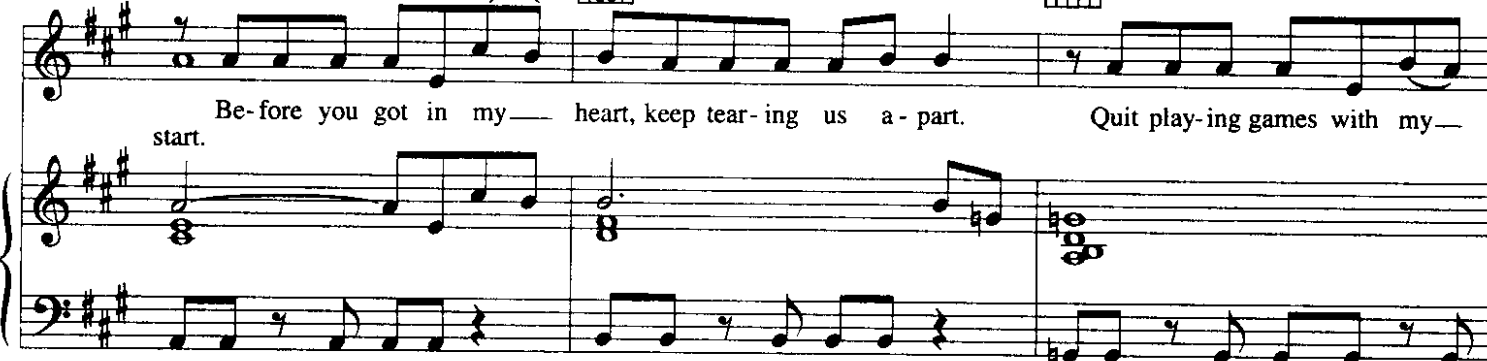
Bm  Gadd9  1. A 



Be - fore you tear us a - part, — quit play - ing games with my — heart.
heart.) (My — heart.) I should have known from the



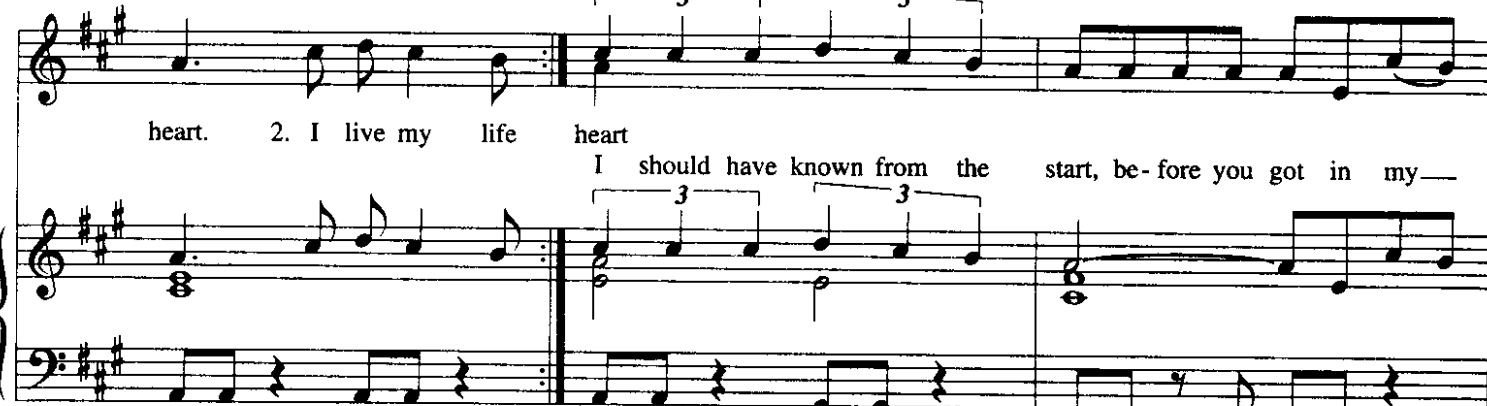
Bm  Gadd9 





Be - fore you got in my — heart, keep tear - ing us a - part. Quit play - ing games with my —
start.




2. A  E/G#  F#m 

heart. 2. I live my life heart I should have known from the start, be - fore you got in my —



Gadd9  G  F#sus4  F# 

heart, keep tear - ing us a - part. (My — heart.) Quit play - ing games —



Bm



Bm/A



Gmaj7



ba - by ba - by the love that we had — was so strong, don't leave me

A



Bm



Bm/A



hang - ing here — for - ev - er, oh ba - by, ba - by, this is not a lie, let's

Gmaj7



D.%. al Coda

stop this to - night.

⊕ *Coda*

F#m



Gadd9



So — bad, ba - by.

N.C. A Bm

Quit play - ing games with my heart. Be - fore you tear us a - part.
 (Quit play - ing games with my — heart. (My —

Gadd9 A E/G# F#m

— Quit play - ing games with my heart heart.) I should have known from the start, be - fore you got in my —

Gadd9 A

heart, keep tear - ing us a - part. Quit play - ing games with my — heart. Quit play - ing games with my
 (My - heart.)

Repeat ad lib. to finish

Verse 2:
 I live my life the way,
 To keep you comin' back to me.
 Everything I do is for you,
 So what is it that you can't see?
 Sometimes I wish I could turn back time,
 Impossible as it may seem.
 But I wish I could so bad, baby
 You better quit playing games with my heart.

KISSING YOU

(Love Theme From "ROMEO + JULIET")

Words and Music by
DES'REE and TIM ATTACK

Moderately slow $\text{♩} = 112$

Dm7 Am7 G/B C G/B Am7 C/G

Verse:

Dm7 Am7 G/B C G/B Am7 C/G Dm7 C(9)

1. Pride_ can stand a thou- sand tri - als, the

Am7 Em7 Am7 C/G Dm7 Am7 G/B C G/B Am7 C/G

strong_ will nev- er fall. But watch - ing stars_ with- out_ you, my_ soul cried.

3

Dm7 C(9) Am7 Em7 Am7 C/G Dm7 Am7 G/B

Heav - ing heart is full of pain, oh, oh, the

Chorus:

C G/B G#dim7 Am7 Dm7 Am7 G/B

ach - ing. 'Cause I'm kiss - ing

C G/B Am7 C/G Dm7 Am7 G/B C G/B Am7 C/G

you, oh. I'm kiss - ing you.

Verse:

Dm7 C(9) Am7 Em7 Am7 C/G Dm7 Am7 G/B

2. Touch me deep, pure, and true, gift to me for-

Chorus:

C G/B Am7 C/G Dm7 Am7 G/B C G/B Am7 C/G

ev - er. 'Cause I'm kiss - ing you, oh.

Dm7 Am7 G/B C G/B Am7 C/G Dm7 C

I'm kiss - ing you.

Am7 C/G Dm7 C

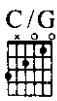
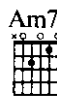
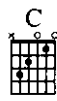
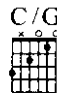
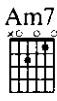
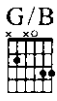
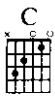
Am7 C/G Fmaj7 G Am7 G/B



freely

Where are you

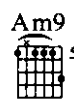
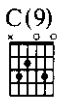
rit.



now? Where are you now? 'Cause



I'm kiss-ing you. I'm kiss - ing



you, oh.

MACARENA

Words and Music by
ANTONIO ROMERO
and RAFAEL RUIZ

Dance rock ♩ = 112



Musical notation for the first system, including guitar and piano parts. The piano part is marked *mf*.



Musical notation for the second system, including guitar and piano parts.

Coro:



Musical notation for the chorus, including guitar and piano parts.

Da - le a tu cuer - po a-le - grí - a Ma - ca - re - na que tu cuer - po es pa' dar - le a-le - grí - a y co - sa bue - na.

Musical notation for the final system, including guitar and piano parts.



Da - le a tu cuer - po a - le - grí - a Ma - ca - re - na, eh, Ma - ca - re - na.



Da - le a tu cuer - po a - le - grí - a Ma - ca - re - na que tu cuer - po es pa' dar - le a - le - grí - a y co - sa bue - na.



Da - le a tu cuer - po a - le - grí - a Ma - ca - re - na, eh, Ma - ca - re - na. 1. Ma - ca -



Versos 1 y 3:



re - na tie - ne un no - vio que se lla - ma, que - se lla - ma de a - pe - lli - do Vi - to - ri - no. Y en la
3. See additional lyric



Ab5 Gb5 Ab5 Gb5 Eb5

ju - ra de ban - de - ra del mu - cha - cho se la dió con dos a - mi - gos. Ma - ca -

♩ *Puente:*
Db5 C5

re - na tie - ne un no - vio que se lla - ma, que se lla - ma de a - pe - lli - do Vi - to - ri - no y en la

Bb5 Eb5 Ab5 Gb5 Eb5

ju - ra de ban - de - ra del mu - cha - cho se la dió con dos a - mi - gos.

Coro:
Ab5 Gb5 Ab5 Gb5

Da - le a tu cuer - po a - le - grí - a Ma - ca - re - na que tu cuer - po es pa' dar - le a - le - grí - a y co - sa bue - na.



Da - le a tu cuer - po a-le - grí - a Ma - ca - re - na, eh, Ma - ca - re - na.



Da - le a tu cuer - po a-le - grí - a Ma - ca - re - na que tu cuer - po es pa' dar - le a-le - grí - a y co - sa bue - na.



Al Coda

Da - le a tu cuer - po a-le - grí - a Ma - ca - re - na, eh, Ma - ca - re - na. 2. Ma - ca -

Versos 2 y 4:



re - na, Ma - ca - re - na, Ma - ca - re - na, que te gus - tan los ve - ra - nos de Mar - be - lla. Ma - ca -

4. See additional lyric

1.



re - na, Ma - ca - re - na, Ma - ca - re - na, que te gus - ta la mo - vi - da gue - rri - lle - ra.

2.



D.S. al Coda

ju - ra de ban - de - ra del mu - cha - cho se la dió con dos a - mi - gos. Ma - ca -

Coda Coro:



Da - le a tu cuer - po a - le - grí - a Ma - ca - re - na que tu cuer - po es pa' dar - le a - le - grí - a y co - sa bue - na.

1.-5.



Da - le a tu cuer - po a - le - grí - a Ma - ca - re - na, eh, Ma - ca - re - na.

16.
N.C.

Da - le a tu cuer - po a - le - grí - a Ma - ca - re - na, eh, Ma - ca - re - na.

Verso 3:

Macarena sueña con el Corte inglés
Y se compra los modelos mas modernos.
Le gustaría vivir en Nueva York
Y ligar un novio nuevo.

Puente 2:

Macarena sueña con el Corte inglés
Y se compra los modelos mas modernos.
Le gustaría vivir en Nueva York
Y ligar un novio nuevo.
(Al Coro:)

Verso 4:

Macarena tiene un novio que se llama,
Que se llama de apellido Vitorino.
Y en la jura de bandera del muchacho
Se la dió con dos amigos.

Puente 3:

Macarena tiene un novio que se llama,
Que se llama de apellido Vitorino.
Y en la jura de bandera del muchacho
Se la dió con dos amigos.
(Al Coro:)

SAY YOU'LL BE THERE

Words and Music by
SPICE GIRLS and
ELIOT KENNEDY

♩ = 108





Oh say you'll be there
I'm giv-ing you eve - ry - thing - all that joy -



— can bring— this I swear. — 1. Last time

Say You'll Be There - 5 - 1



Musical staff with treble clef, key signature of three flats, and a melody line.

that we had_ this con-ver-sa-tion I de-ci - ded we should be friends, — yeah.

Musical staff with treble and bass clefs, accompaniment line.



Musical staff with treble clef, key signature of three flats, and a melody line.

But now we're go-ing round_ in cir-cles tell me will this dé - ja vu nev - er end_

Musical staff with treble and bass clefs, accompaniment line.



Musical staff with treble clef, key signature of three flats, and a melody line.

Oh now you tell me that you've fall - en in love_ well I nev -
(Verses 2 & 3 see block lyric)

Musical staff with treble and bass clefs, accompaniment line.



Musical staff with treble clef, key signature of three flats, and a melody line.

- er ev - er thought that would be, — yeah. This time you

Musical staff with treble and bass clefs, accompaniment line.

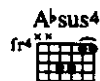


got - ta take— it ea - sy throw - ing far too much e - mo - tion at me— but a - ny fool—



— can see— they're fall - ing, I got - ta make you un - der - stand..

To Coda ⊕



(I'll) I'm giv - ing you eve - ry - thing— all that joy—



— can bring— this I swear. And all that I want -



— from you — is a pro - - - - - mise you — will be there, —

1.



— say you will be there, — oh say you will be there,

2.





D.%. al Coda

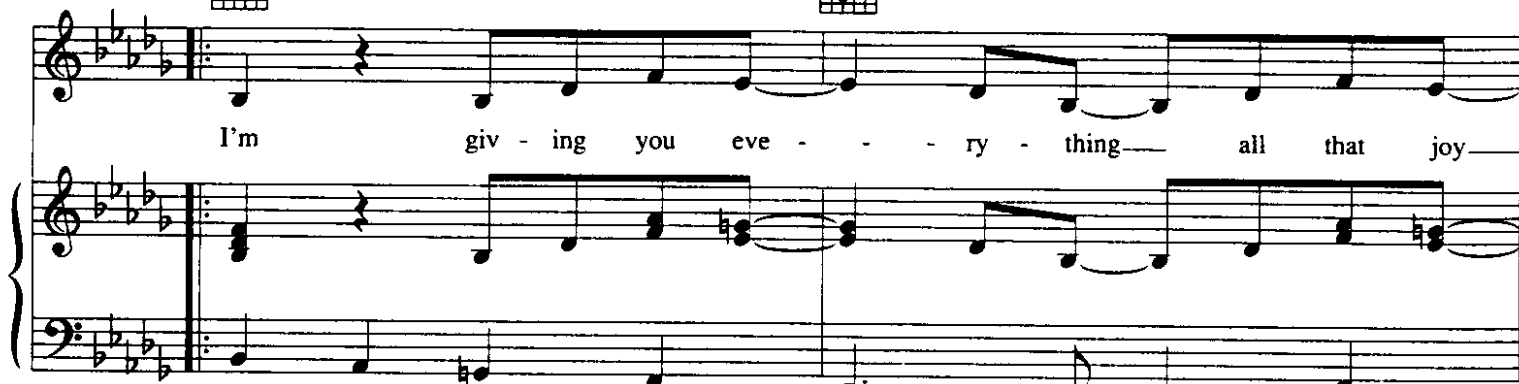
won't you sing — it with me. —

⊕ Coda




N.C.

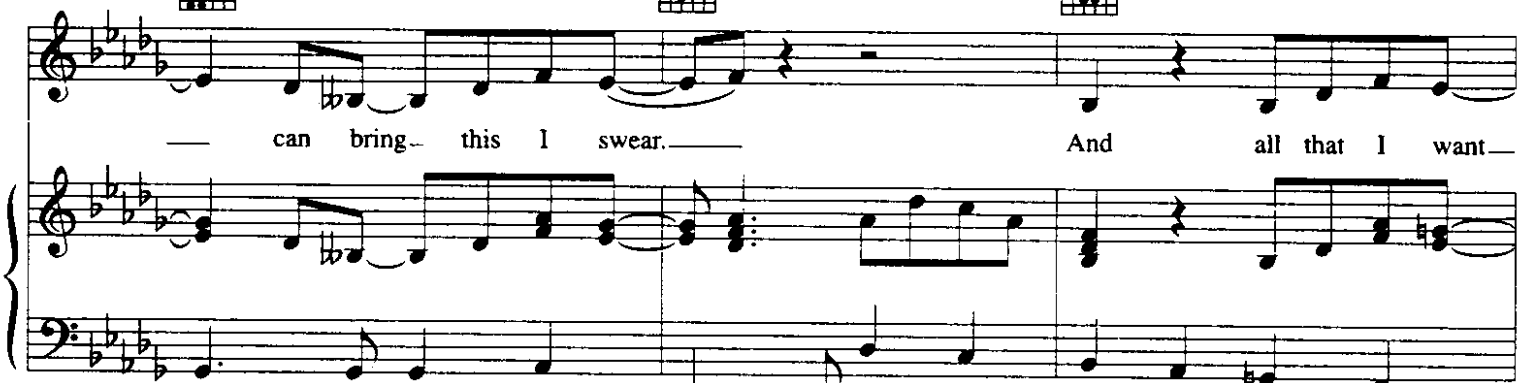
give you eve-ry-thing on this — I swear — just pro-mise you'll al-ways be there.

B^bm  E^b 



I'm giv - ing you eve - - - ry - thing — all that joy —

G^bm  D^b  B^bm 



— can bring — this I swear. — And all that I want —

E^b  G^bm  D^b  *Repeat to fade*



— from you — is a pro - mise you — will be there. —

Verse 2:

If you put two and two together you will see what our friendship is for,
 If you can't work this equation then I guess I'll have to show you the door,
 There is no need to say you love me it would be better left unsaid.

I'm giving you everything all that joy can bring this I swear,
 And all that I want from you is a promise you will be there,
 Yeah I want you.

Verse 3: (Instrumental)

Any fool can see they're falling, gotta make you understand.

To Coda

UN-BREAK MY HEART

Words and Music by
DIANE WARREN

Slowly $\text{♩} = 66$

F#7



Bm



Em7



A



F#7



G



A/G



F#7



Verse:

Bm



Em7



A



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.

Dm

Gm7

C

A7



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

To Coda

Dm

Gm7

C

A7



I cried so man - y nights. Un - break my heart.

C/Bb

Bb

A7

F#7

D#



1. 2.

G#m

C#m7

F#

D#m7





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

Bridge:



Musical notation for the bridge section with lyrics: "Don't leave me in all this pain. don't leave me out in the rain."



D.S. al Coda

Musical notation for the second bridge section with lyrics: "Bring back those nights when I held you beside me. Un-break my heart."



Musical notation for the final section with lyrics: "Un-break my, un-break my heart, sweet baby."



Come back_ and say_ you love_ me. Un - break_ my heart,_ sweet dar - ling.



With - out_ you, I_ just can't_ go_ on.



Repeat ad lib. and fade



SEND ME A LOVER






Words and Music by
RICHARD HAHN and
GEORGE THATCHER

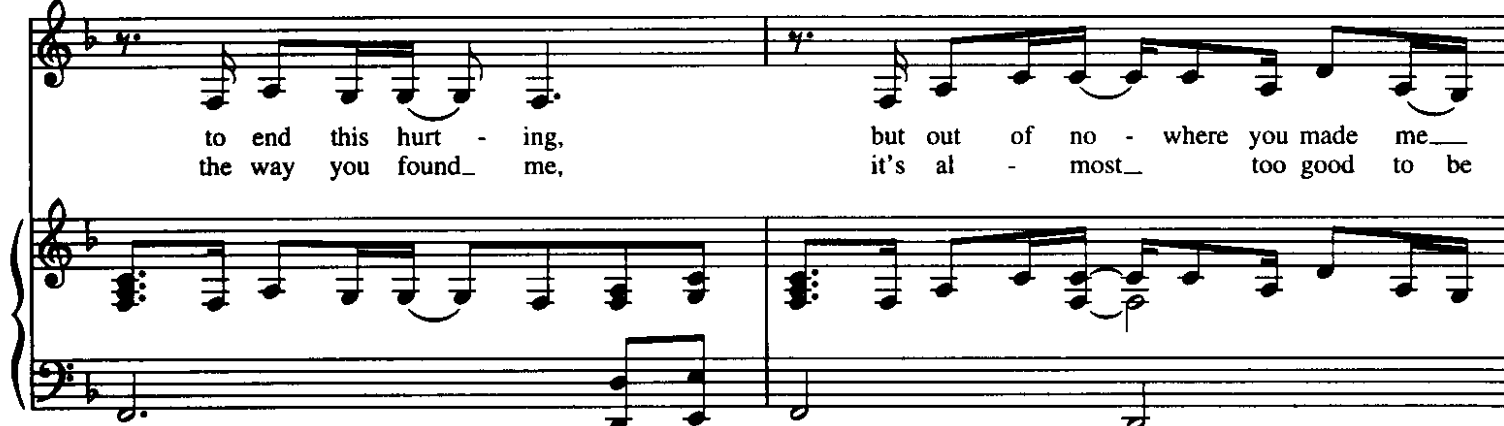
Moderately slow ♩ = 80

F  **Verse:** **Dm** 











1. I was-n't search - ing
2. It still as-sounds_ me,

F  **Dm**  **C/E**  **F**  **Dm** 



to end this hurt - ing, but out of no - where you made me____
the way you found_ me, it's al - most_ too good to be

C  **Csus**  **C**  **Dm**  **C/E**  **F**  **Dm** 



feel.____
true.____ I cried a - bout____ it,
From our first meet - ing,

F Dm C/E F Dm

I lied a - bout it, and tried to doubt this could be
I had the feel - ing the rest of my life I'd spend with

C Csus C Bb Dm

real. You've touched me far too deep for
you. I just can't turn my back on

C Dm C/E F Bb Dm

this to be de - nied. On - ly my fear stands in our
what I know is true. I'm in - to you in ev - ery

Chorus:
C Am7 F

way. }
way. } Send me a lov - er,

Fmaj7



F7



some-one to be - lieve_ in. — Please send me some - one that I can hold. —

Bb/F



F



— Ba - by, now, send me a lov - er, —

Am



Cm6



a new_ be - gin - ning, — some - one to take_ a - way_ the cold_

Bb



Eb/Bb



Db



— and give me back what I've been

F/C

Bm7(b5)

Bb

Csus

miss - ing, _____ all the love that waits in - side _____ your

1.

2.

Bridge:

F

F

Am7

heart. heart. I thought that love was on-ly a word_

Bb

Dm7

C/D

I'd nev - er feel, _____ all the pas - sion I hold in - side was

Bbmaj9

Dm7

Am7

just a _____ dream. _____ But out of your heart you spoke_ to me all_

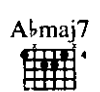


— that I'd im - ag - ine, and I've fall - en so in love with

Chorus:



you. Send me a lov - er, —



some-one to be - lieve_ in, — please send me some - one that I can —



hold. Ba-by, now send me a lov - er, — a new_ be-gin - ning, —

Ebm6

D \flat

G \flat /D \flat

D \flat



some - one to take a - way the cold and give me

F \flat

A \flat /E \flat

Dm7(\flat 5)



back what I've been miss - ing, all the

D \flat

E \flat sus

A \flat



love that waits in - side your heart,

all the love that waits in - side your heart.

rit.

From the Lucasfilm Ltd. Productions "STAR WARS", "THE EMPIRE STRIKES BACK"
and "RETURN OF THE JEDI" - Twentieth Century-Fox Releases.

STAR WARS

(Main Theme)

Music by
JOHN WILLIAMS

March (Majestic)

The musical score is written for piano in G major, 4/4 time. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure is marked with a forte 'f' dynamic and a triplet of eighth notes. The second system continues the melody with various triplet and eighth-note patterns. The third system features a long melodic line with a slur and a fermata over the final measure. The fourth system concludes the piece with a final melodic phrase and a fermata. Chord symbols (G, C, F, D, C/D, Bb) are placed above the staff to indicate harmonic accompaniment. The bass line consists of a steady eighth-note accompaniment.

The first system of the musical score features a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes in the first measure, followed by a quarter note and an eighth note. A slur covers the first two measures. The bass clef provides a steady accompaniment with quarter notes. Above the treble clef, the chord 'D' is indicated above the first measure, and 'Cm/A' is indicated above the second measure. Both staves include several triplet markings.

The second system continues the piece. The treble clef has a quarter note followed by a triplet of eighth notes. The bass clef has a triplet of eighth notes. Above the treble clef, the chord 'D' is written above the first measure, 'G' above the second, and 'C' and 'G' above the third and fourth measures respectively. A 'V' marking is present in the bass clef under the first measure.

The third system shows the treble clef with a triplet of eighth notes followed by a quarter note. The bass clef has a quarter note followed by a triplet of eighth notes. Above the treble clef, the chords 'C' and 'G' are written above the first measure, 'F' and 'D' above the second, and 'G' above the third. A 'V' marking is present in the bass clef under the second measure.

The fourth system features the treble clef with a triplet of eighth notes followed by a quarter note. The bass clef has a quarter note followed by a triplet of eighth notes. Above the treble clef, the chords 'C' and 'G' are written above the first measure, 'C' and 'G' above the second, and 'F' and 'D' above the third. A 'V' marking is present in the bass clef under the third measure.

The fifth system shows the treble clef with a sustained chord 'G' across the first two measures. The bass clef has a quarter note followed by a triplet of eighth notes. Above the treble clef, the chord 'G' is written above the first measure. A 'V' marking is present in the bass clef under the second measure.

SUNNY CAME HOME

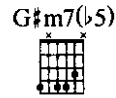
Words and Music by
SHAWN COLVIN and JOHN LEVENTHAL

Moderately ♩ = 96

Bm



mf

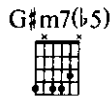




Verse 1:



1. Sun-ny came home to her fa- v'rite room...

Sun-ny sat down in the



kitch-en. — She o-pen-ed a book and a box of tools. —



Chorus:



Sun-ny came home with a mis-sion. — She says, "Days — go by — I'm hyp-



no - tized. — I'm walk - ing on — a wire. — I — close —



To Coda

— my eyes — and fly — out — of — my mind, — in - to the

Gmaj9



Bm



A



G(9)



F#m



fire.

Verse 2:



2. Sun - ny came home with a



list of names... She did-n't be-lieve in tran-scend-ence. "Well, it's time for a few small re -



D.S. al Coda

pairs," she said... Sun-ny came home with a venge-ance... She says, "Days.

Coda **Gmaj9** **Bridge:** **A/C#** **F#m7** **Gmaj9**

fire. Get the kids and bring a sweat - er. Dry -

A/C# **F#m7** **Gmaj9** **A/C#** **F#m7**

is good and wind is bet - ter. Count the years, you al -

Gmaj9 **A/C#** **F#m7** **Gmaj9**

ways knew it. Strike a match, go on and do { it. } days.

Chorus: **D** **A** **Em7** **G(9)** **D** **A**

go by I'm hyp - no - tized. I'm walk - ing on a wire.



I close my eyes and fly out of my mind.



in - to the fire. Oh, light the sky and hold



on tight. The world is burn - ing down. She's out



there on her own and she's al - right. Sun-ny came

Gmaj9

G#m7(b5)

Bm7

G#m7(b5)



home.

Sun-ny came

Bm

Bm/A

Gmaj9

Bm/A

Bm

Bm/A



home.

Gmaj9

Bm/A

Bm

Bm/A

Gmaj9

Bm/A

E9

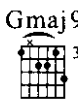
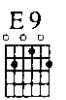


Gmaj9

Bm

F#sus

Bm/A



rit.

From the Twentieth Century Fox Motion Picture
THAT THING YOU DO!

Words and Music by
 ADAM SCHLESINGER

Rock ♩ = 132



Musical notation for the first system, including piano accompaniment and guitar chords.

Verse:



Musical notation for the verse section, including lyrics and piano accompaniment.

1. You _____ do - in' that thing you do. _____
 2. I _____ know all the games you play. _____ And I'm
 3. (Guitar solo ad lib...)



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

Break - in' my heart in - to a mil - lion piec - es
 gon - na find a way to let you know that

F#m



Am



B



E



like you al - ways
you'll be mine some -

do. _____
day. _____
... end solo)

And you _____
'Cause we _____
'Cause we _____

could be
could be

A



B



E



A



B



don't mean to be
hap - py, can't you see?
hap - py, can't you see?

cruel. _____
see? _____
see? _____

You nev - er e - ven
If you'd on - ly let me
If you'd on - ly let me

C#m



F#



D



knew a - bout the heart - ache
be the one to hold you
be the one to hold you

I've been go - in'
and keep you here with
and keep you here with

B



C#m



F#



through. _____ Well, I try and try to for - get you, girl but it's
me. _____ 'Cause I try and try to for - get you, girl but it's
me. _____ 'Cause it hurts me so just to see you go a -

girl but it's
girl but it's
go a -

E E7 A Am To Coda E

just so hard to do. Ev - 'ry time you
 just too hard to do. Ev - 'ry time you
 round with some - one new. And if

Am E 1. B7 2.

do that thing you do. _____
 do that thing you do. _____

Bridge: A C#m

I don't ask a - lot, _____ girl but I know one thing's for sure _____
 (I don't ask a - lot _____ girl

F#

_____ know one thing's for sure. _____) It's your love I have - n't got, _____ girl and I

D.S. al Coda

B7



C7



B7



just can't take it an - y - more, wow...

Coda



I know you, you're do - in' that thing. Ev - 'ry day just



do - in' that thing... I can't take you do - in' that thing you do...



TOO LATE, TOO SOON

Words and Music by
 JON SECADA, JAMES HARRIS III
 and TERRY LEWIS

Slowly ♩ = 76



mf



Verse:



1. Ten - der was the night,
 2. See additional lyrics



mm.



I took an ear - ly flight, — rush-in' home to-night, some-thing



was-n't right. — I can't be-lieve my eyes, I know I must be dream-in'.

§ Chorus:



Did I... come home too late, — too soon? —



You in — his arms told —

Bbm7



Ab6



To Coda ⊕ Gbmaj9



me the truth. Too late,

1.



2.



Db



too soon. too soon, ba - by, yeah..

Fm/C



Bbm7



What was I sup- posed to do? Oh..



You had to see it for your - self,

Fm/C



Bbm7



Ab6



3

had to see it for your - self. 'Cause I

Gbmaj9



Fm/Ab



D.S. al Coda

thought our love was strong, but I guess I must be dream - in'.

Gbmaj9



Ab6



Coda

too soon, yeah, yeah.

Verse 2:

I wish I would have known,
 I wouldn't have left you all alone.
 Temptation led you wrong.
 Tell me how long this has been goin' on?
 'Cause I thought our love was strong,
 But I guess I must be dreamin'.
 (To Chorus:)

VALENTINE

Composed by
JIM BRICKMAN and JACK KUGELL

Moderately ♩ = 92

D \flat (9)

A \flat /C

B \flat m7

D \flat /A \flat

The first system of the piano introduction consists of two measures. The right hand has a whole rest in both measures. The left hand plays a descending eighth-note melody in the first measure, followed by a half-note chord in the second measure. The dynamics are marked *mp* and *p*.

(with pedal)

G \flat (9)

G \flat /A \flat

A \flat

The second system of the piano introduction consists of three measures. The right hand has a whole rest in all three measures. The left hand plays a descending eighth-note melody in the first measure, followed by a half-note chord in the second measure, and a whole-note chord in the third measure.

D \flat (9)

B \flat m7

G \flat (9)

The first system of the vocal introduction consists of three measures. The right hand has a whole rest in all three measures. The left hand plays a descending eighth-note melody in the first measure, followed by a half-note chord in the second measure, and a whole-note chord in the third measure. The lyrics are: "If there were no words, no way to speak, I".

A \flat sus A \flat D \flat (9) B \flat m7

would still hear you. If there were no tears, no way to feel.

G \flat (9) A \flat 7sus D \flat (9)/F

in - side, I'd still feel for you. And e - ven if the sun

G \flat (9) A \flat Fm7 D \flat (9)/F G \flat (9) A \flat

re - fused to shine, e - ven if ro - mance ran out of rhyme,

E \flat m7 F7sus F7 B \flat m D \flat /A \flat

you would still have my heart un - til the end of time.

Gm7(b5) D♭/A♭ G♭/A♭

You're all I need, my love, my Val - en - tine.

D♭(9) A♭/C B♭m7 D♭/A♭ G♭(9) G♭/A♭

D♭(9) B♭m7 G♭(9)

All of my life, I have been wait - ing for all

A♭sus A♭ D♭(9) B♭m7

you give to me. You've o - pened my eyes and shown me how

G \flat (9)A \flat 7susA \flat D \flat (9)/F

— to love un - self - ish - ly. I've dreamed of this a thou-

*mf*G \flat (9)A \flat

Fm7

D \flat (9)/FG \flat (9)A \flat

- sand times be - fore, but in my dreams I could - n't love you more.

E \flat m7

F7sus

F7

B \flat mD \flat /A \flat

I will give you my heart un - til the end of time.

Gm7(\flat 5)D \flat /A \flat G \flat /A \flat

You're all I need, my love, my Val - en - tine.

Chord progression: D \flat (9) B \flat m7 G \flat (9) G \flat /B \flat A \flat /C

Chord progression: D \flat (9) B \flat m7 G \flat (9) D \flat /A \flat A \flat

And

Chord progression: D \flat (9)/F G \flat (9) A \flat Fm7 D \flat (9)/F

e - ven if the sun re - fused to shine, e - ven if ro - mance

Chord progression: G \flat (9) A \flat E \flat m7 F7sus F7

ran out of rhyme, you would still have my heart un - til

Bbm

Db/Ab

Gm7(b5)

Db/Ab

the end of time.

'Cause all I need is you,

Gb/Ab

Ebm7

Db/F

Gb

my Val - en - tine.

You're

mp

Db/Ab

Gb/Ab

Db(9)

Ab/C

all I need, my love, my Val - en - tine.

Bbm7

Db/Ab

Gb(9)

Gb/Ab

Db(9)

rit. e dim.

p

WANNABE

Words and Music by
 SPICE GIRLS, MATTHEW ROWEBOTTOM
 and RICHARD STANNARD

Moderately ♩ = 96



Yo! I'll tell you what I want, what I real-ly, real-ly want. So tell me what you want, what you real-ly, real-ly want. I'll



tell you what I want, what I real-ly, real-ly want. So tell me what you want, what you real-ly, real-ly want. I wan-na,



I wan-na, I wan-na, I wan-na, I wan-na real-ly, real-ly, real-ly wan-na zig - zag ha.

Verse:



1. If you want my fu - ture,
2. See additional lyrics

for - get my past.



If you wan - na get with me,

bet - ter make it fast. —

Now don't go wast - ing



my pre - cious time.

Get your act to - geth - er, we could be just — fine. —

I'll

Bridge:



tell you what I want, what I real - ly, real - ly want. So tell me what you want, what you real - ly, real - ly want. I wan - na,

B5 D5 E5 A5 A#5

I wan-na, I wan-na, I wan-na, I wan-na real-ly, real-ly, real-ly wan-na zig - zag ha.

Chorus:
F# G#m7 E B F# G#m7

If you wan-na be my lov - er, you got-ta get with my friends. Make it last for - ev - er, friend-

E B F# G#m7 E B

ship nev - er ends. _____ If you wan-na be my lov - er, you have got to give.

To Coda ♠ 1. 2.

F# G#m7 E B E B

Tak - ing is too eas - y, but that's _____ the way it is. _____ the way it is. _____ So

B5



D5



E5



A5



A#5



here's a sto - ry from A to Z, — you wan-na get with me, — you got-ta lis-ten care-ful-ly. We got

B5



D5



E5



A5



A#5



Em in the place who likes — it in your face, we got G like M C who likes — it on an Eas - y V, —

B5



D5



E5



A5



A#5



— does-n't come for free, — she's a real la - dy. And as for me, — ha ha, you'll see.

B5



D5



N.C.

D.S. $\text{\textcircled{C}}$ at Coda

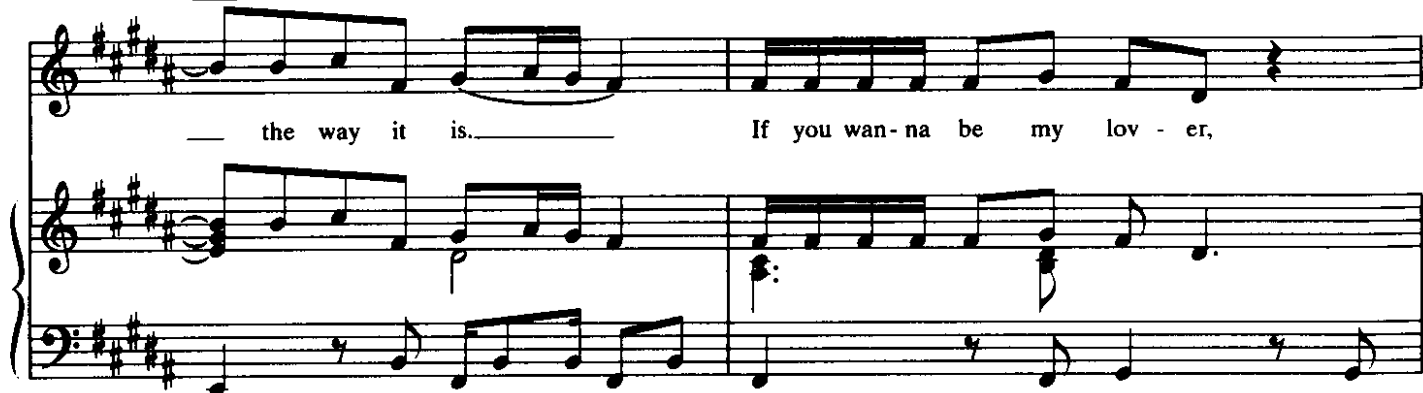
Slam your bod - y down and wind — it all a-round. Slam your bod - y down and wind — it all a-round.











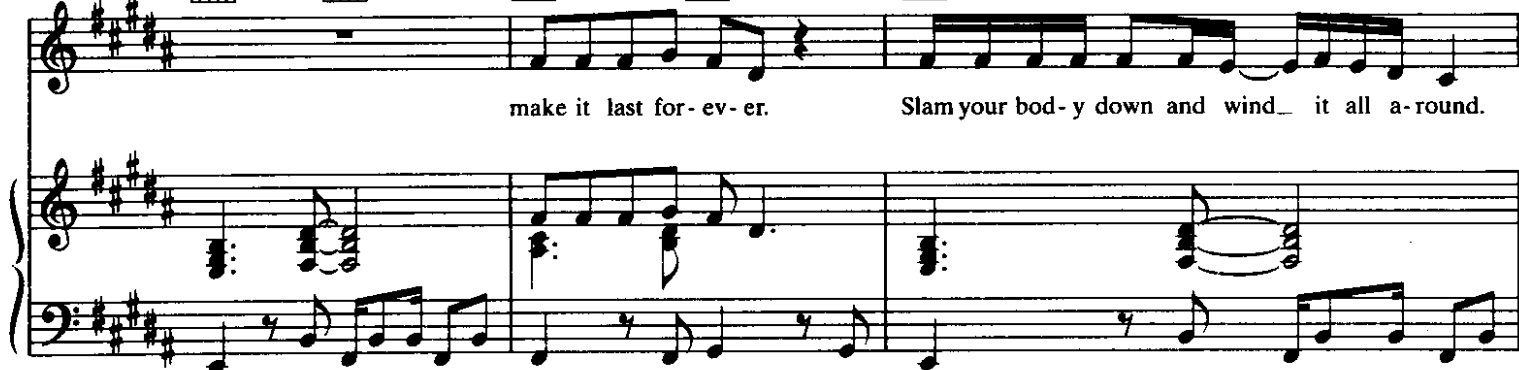


— the way it is. — If you wan-na be my lov - er,



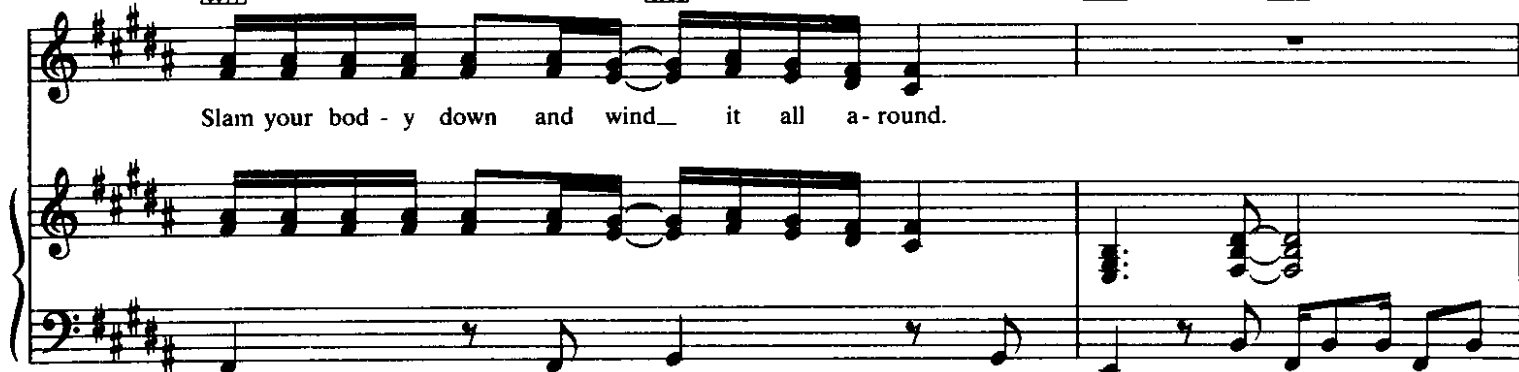
make it last for- ev- er. Slam your bod- y down and wind_ it all a- round.








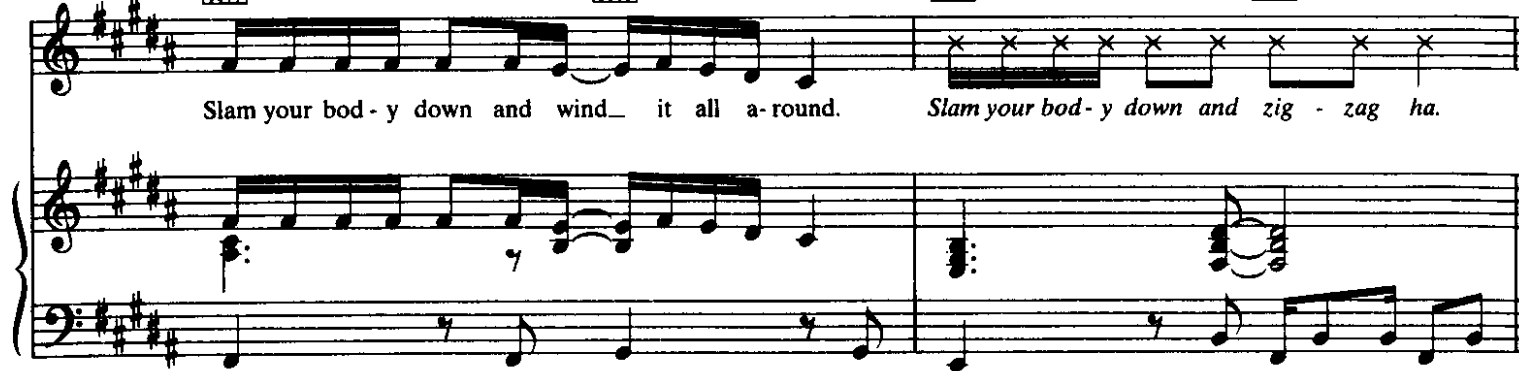

Slam your bod - y down and wind_ it all a- round.





Slam your bod - y down and wind_ it all a- round. Slam your bod - y down and zig - zag ha.





First system of musical notation. It features a guitar part with a treble clef and a key signature of three sharps (F#, C#, G#). Above the staff are seven guitar chord diagrams: B5, D5, E5, A5, A#5, B5, and D5. Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and eighth notes.



N.C.

Second system of musical notation. It features a guitar part with a treble clef and a key signature of three sharps. Above the staff are three guitar chord diagrams: E5, A5, and A#5, followed by the text "N.C.". Below the guitar staff is a piano accompaniment. The lyrics "If you wan - na be my lov - er." are written below the guitar staff, aligned with the notes.

Verse 2:
 What do you think about that?
 Now you know how I feel.
 Say you can handle my love,
 Are you for real?
 I won't be hasty,
 I'll give you a try.
 If you really bug me,
 Then I'll say goodbye.
 (To Bridge:)

WHEN I DIE

Words and Music by
DIANE WARREN, FRANK FARIAN, DIETMAR KAWOHL
and PETER BISCHOF-FALLENSTEIN

Slowly ♩ = 72



mf



Verse:



1. You give me strength when I start to wor - ry, you lift me up when I'm feel - ing sor - ry.
2. Girl, you've got some - one you can be - lieve_ in, no one can take a - way what we're feel - ing.



build - ing me up_ with love and af - fec - tion. When I'm in dan - ger, you're my pro - tec - tion.
Our love is strong_ it goes on for - ev - er, no one will ev - er love you bet - ter.



And I'm the one you can de - pend_ up - on. I'll al - ways treat you right, nev - er do you wrong.
 And when I'm gone, I'll still be true_ to you. the seed of love lives in - side of you.



N.C.

Just feel the love burn - ing in - side_ of me. It's gon - na last_ for e - ter - ni - ty._
 I'll be your an - gel up in heav - en. and all my love will shine down on_ you..

omit 2nd time



for e - ter - ni - ty, for e - ter - ni - ty.



'Cos ba - by, I love you, ooh, ba - by, I



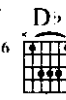
N.C.

need you. yes, I _____ do. And when I die, I'll keep on

Chorus:



liv - ing. You'll al - ways have my love... see - ing you through...



I'll be your an - gel up_ in heav - en. For - ev - er all my love will



shine on you. 'Cos ba - by, I love you, ooh, _____ ba - by. I

Ebm7 A \flat 1. D \flat A \flat

need you, yes, I do.

Bbm7 E \flat

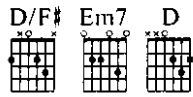
2. D \sharp A D N.C.

do. And when I die, I'll keep on

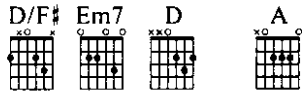
Chorus:

G

liv - ing. You'll al - ways have my love



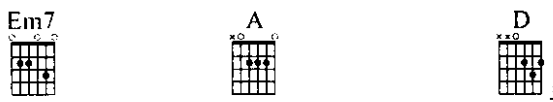
see - ing you through... I'll be your an - gel up in heav - en.



For - ev - er all my love will shine on you.



'Cos ba - by. I love you, ooh, ba - by. I



need you. yes. I do.

rit.

YOU WERE MEANT FOR ME

Moderate swing feel ♩ = 108 (♩ = ♩³)

Words and Music by
JEWEL KILCHER and STEVE POLTZ



Musical notation for the first system, including piano accompaniment and guitar chords.

Verse:



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

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



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

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

D G D/F# Em7 G/D

so long, even after you're gone.

C D G D/F#

I know you love me and soon you will see

To Coda 1.

Em7 G/D C D

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

2.

Em D




I was meant for

Bridge:

Em  Am7 





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



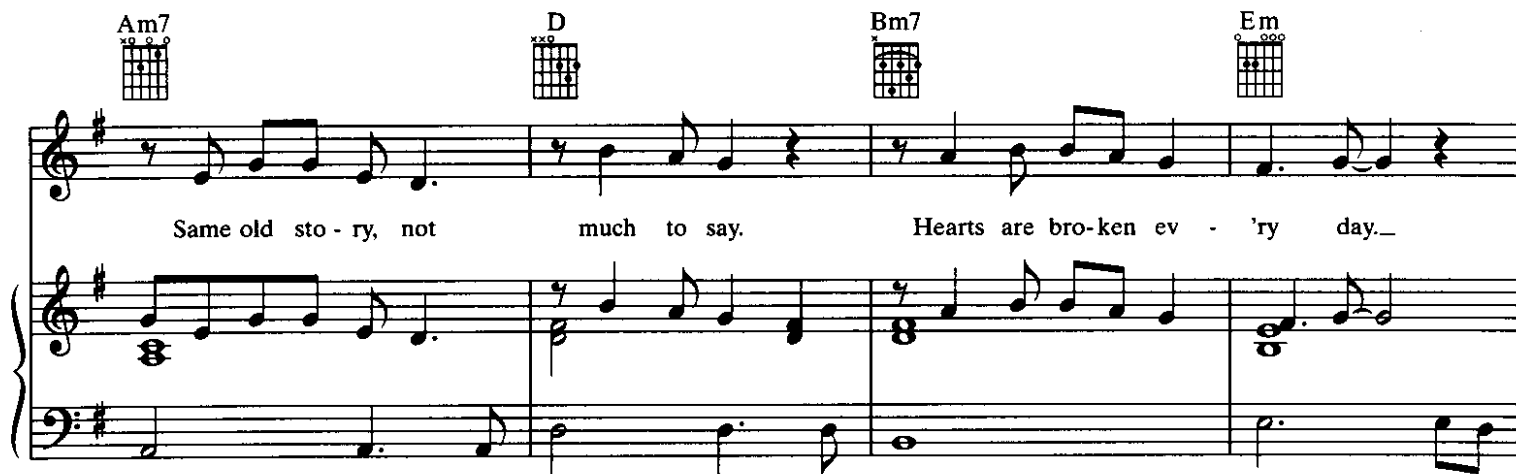
D  Bm  D  Em7 

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



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*



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:)

UNTIL I FIND YOU AGAIN

Music and Lyrics by
RICHARD MARX

Moderately slow $\text{♩} = 76$

Am $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 2 & 2 & 1 & 0 \\ \hline \end{array}$ Dm7 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & 0 & 2 & 3 & 2 \\ \hline \end{array}$ C/G $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 3 & 2 & 1 & 0 & 3 \\ \hline \end{array}$ G $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 2 & 3 & 2 & 0 \\ \hline \end{array}$ C $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 3 & 2 & 1 & 0 & 3 \\ \hline \end{array}$

The piano introduction consists of two staves. The right hand starts with a treble clef and a 7-measure rest, then plays a series of eighth and quarter notes. The left hand starts with a bass clef and a 7-measure rest, then plays a series of quarter notes. The dynamic marking is *mf*.

Verse:

G $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 2 & 3 & 2 & 0 \\ \hline \end{array}$ Am $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 2 & 2 & 1 & 0 \\ \hline \end{array}$ F $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 2 & 3 & 2 & 1 \\ \hline \end{array}$ C $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 3 & 2 & 1 & 0 & 3 \\ \hline \end{array}$

1. Late - ly I've been_ try - ing to fill up my days_ since you're gone_

2. Well, the arms of hope sur - round_ me. Will time be a fair_ weath - er friend?_

The first two lines of the verse are written on a grand staff. The right hand has a treble clef and the left hand has a bass clef. The lyrics are written below the right-hand staff. The music features a mix of eighth and quarter notes.

G $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 2 & 3 & 2 & 0 \\ \hline \end{array}$ Am $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 2 & 2 & 1 & 0 \\ \hline \end{array}$ F $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 2 & 3 & 2 & 1 \\ \hline \end{array}$

The speed of love is_ blind - ing and I

Should I call out to_ an - gels or just

The third line of the verse continues the musical notation on a grand staff with the same lyrics as the previous section.

C $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 3 & 2 & 1 & 0 & 3 \\ \hline \end{array}$ G $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 2 & 3 & 2 & 0 \\ \hline \end{array}$ Am $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 2 & 2 & 1 & 0 \\ \hline \end{array}$

did - n't know how_ to hold on_ My mind_ won't clear_ I'm out_

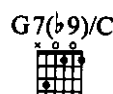
drink my - self sob - er a - gain?_ I can't hide_ this truth,_ I still burn_

The fourth line of the verse continues the musical notation on a grand staff with the same lyrics as the previous section.



of tears, my heart's got no room left in - side. }
 for you. Your mem - 'ry just won't let me go. }

% Chorus:



1.2. How man - y dreams will end? How long can I pre - tend?
 3. (Inst. solo ad lib....)



To Coda ☼

How man - y times will love pass me by un -



1. til I find you a - gain?
 2.

Bridge:

E \flat A \flat maj9

I'd hold_ you tight - er, clos - er than ev - er be - fore.

E \flat

No flame_ would burn_ bright - er if I could touch.

Abmaj9 Abm(maj7) B \flat sus B \flat *D.S. % al Coda*

— you once more, hold — you once more.

\oplus *Coda* B \flat Gm7 Csus C

...end solo)

rit.



How man - y dreams_ will end?_ How long can I_ pre - tend?_

a tempo



How man - y times_ will love_ pass me by_ un -



til I find you_ a - gain,_ un - til I find_ you_



a - gain?_

rit.

CALL ME

Words and Music by
 NOSIE KATZMANN, G.A. SARAF, MISAR,
 UWE WAGENKNECHT and ROBERT HAYNES

Moderately fast dance beat ♩ = 128

Chorus:

Chorus:

C#m *B* *C#m*

Call me when you're down, — call me when you need —

mf

A *E* *B* *C#m*

— some - one. — Call me when it's rough — and you think that there is —

A *N.C.*

— no one. —

E

simile

B



C#m



A



The first system of music features a guitar part with three measures corresponding to the chords B, C#m, and A. Below it is a piano accompaniment consisting of a treble and bass clef staff with a melodic line in the treble and a bass line in the bass.

Verse:
N.C.

The first part of the verse includes two lines of lyrics: "1. There's one too man - y of it, one too, one too man - y of it." and "2. Hurt too much a - bout it, hurt too, hurt too much a - bout it." The piano accompaniment continues with a steady bass line and a treble line that follows the vocal melody.

The second part of the verse includes two lines of lyrics: "Got - ta get out of this mess 'cause it's drag - gin' me will" and "All the things that you want that you nev - er will". The piano accompaniment continues with a steady bass line and a treble line that follows the vocal melody.

The third part of the verse includes two lines of lyrics: "down. All this pet - ty fight - ing a - bout real - ly noth - ing." and "get. If you stay with me, real - ly, real - ly stay with me,". The piano accompaniment continues with a steady bass line and a treble line that follows the vocal melody.

The fi - nal cur - tain is the one end, that is gon - na come
 the risk is high in the end, that you got - ta re -



down. I will be true to
 gret. I will be true to



man - y ups and downs with you. I know what to say to you.
 man - y ups and downs with you. You see who I am to you.



So here is what I tell you:
 So this is what I tell you: }

Chorus:



Call me when you're down, call me when you need.



some - one. Call me when it's rough and



you think that there is no one, but till you meet a



one to love, I will be



search - ing _____ for my love _____ I will

To Coda ♩ 1.



but I will be there _____ for you...

|| 2.



for you...



I will be there _____ for you... I will be there



— for you. — I will be there — for you. —



Bridge:
N.C.

If you need some - one, —

call me when you're down. — If you need some -

one. — call me when you're down. —

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in both hands.

Second system of musical notation, continuing the vocal and piano parts from the first system.

D.S. al Coda

Third system of musical notation, continuing the vocal and piano parts. The piano accompaniment remains consistent with the previous systems.

⊕ N.C.
Coda

Fourth system of musical notation, the final system on the page. It includes the vocal line with the lyrics "for you." and the concluding piano accompaniment.