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The

ALL TIME BEST

Collection

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AIN'T NOBODY

Words and Music by
DAVID WOLINSKI

Medium Funk

Em D/E Em D/E

Cap - tured ef - fort - less - ly. That's the
I've been wait - ing for you. It's been
I wait for night - time to come, to bring you

Em D/E Em

way it was. Hap - pened so nat - 'ral - ly,
so long. I knew just what I would do
to me. I can't be - lieve I'm the one;

D/E Em Cmaj7 D/C Cmaj7

D/C



Cmaj7



Em



I did not know — it was — love. The next thing
 when I heard your — song. — You filled my
 I was so lone - ly. — I feel like

D/E



Em



D/E



Em



I felt — was you — hold - in' me — close. —
 heart with — a kiss; — you gave me free - dom. —
 no one — could feel; — I must be dream - ing. —

Cmaj7



D/C



Cmaj7



What was I gon - na do? — I let my -
 You knew I could not — re - sist. — I need - ed
 I want this dream to — be real. — I need this

D/C



Cmaj7



Bsus4



2 fr.

D/B



self go. _____ And now we fly _____ through the stars _____
 some - one. _____ And now we're fly - in' through the stars _____
 feel - ing. _____ I make my wish up - on a star _____



Cmaj7



D



Em



D/E



Em



_____ and hope this night will last for-ev - er. _____
 _____ and hope this night will last for-ev - er. _____
 _____ and hope this night will last for-ev - er. _____



1. D/E



Em



2.

D/E



Huh, huh, huh, huh. _____



Em7 D/G D/A C

Ain't no - bod - y loves me bet - ter,

This system contains the first four measures of the song. It features a vocal line in treble clef with lyrics, a guitar chord chart above it, and a piano accompaniment in G major with a treble and bass clef. The chords are Em7, D/G, D/A, and C.

Em7 D/G D/A C

makes me hap - py, makes me feel this - way.

This system contains the next four measures. The guitar chords are Em7, D/G, D/A, and C. The piano accompaniment continues with a consistent rhythmic pattern.

Em7 D/G D/A C

To Coda

Ain't no - bod - y loves me bet - ter than you. —

This system contains the final four measures of the main section. The guitar chords are Em7, D/G, D/A, and C. The piano accompaniment concludes the phrase. A 'To Coda' symbol is placed above the final measure.

Em D/E Em D/E

This system contains the final four measures of the piece. The guitar chords are Em, D/E, Em, and D/E. The piano accompaniment features a melodic line in the treble clef and a bass line in the bass clef.

D. S. $\frac{3}{8}$ (no repeats) *al Coda* ♩

Em D/E Em D/E

The first system of music features a vocal line with a treble clef and a piano accompaniment with grand staff notation. Above the vocal line, four guitar chord diagrams are provided: Em, D/E, Em, and D/E. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

Coda C Em D/E

bet - ter than you. At We

The second system begins with a double bar line and the word "Coda" above the first chord diagram (C). The vocal line continues with the lyrics "bet - ter than you." and ends with "At We". The piano accompaniment features a more complex texture with sustained chords and moving lines.

Am7 D Em D/E

first you put your arms a - round me,
stare in - to each oth - er's eyes,

The third system contains two lines of music. The first line has guitar chords Am7, D, Em, and D/E above it. The vocal line lyrics are "first you put your arms a - round me, stare in - to each oth - er's eyes,". The piano accompaniment continues with a consistent rhythmic pattern.

Am7 D

then you put your charms a - round me.
and what we see is no sur - prise.

The fourth system also contains two lines of music. The first line has guitar chords Am7 and D above it. The vocal line lyrics are "then you put your charms a - round me. and what we see is no sur - prise." The piano accompaniment concludes the piece with sustained chords.

Em D/E

Am7

I can't re - sist this sweet
We've got a feel - in' most

D

1. Em D/E

sur - ren - der on
would - treas - ure

Am7

D

2. Em D/E

a night so warm and ten - der.

Am7

D

D. S. $\frac{3}{4}$ and fade

and a love so deep we can - not meas - ure.

ANYTHING FOR YOU

Words and Music by
GLORIA ESTEFAN

Moderately ♩ = 69

p

(with pedal)

G(9) Gmaj9 D7sus D11 Gmaj9

G(6/9) (L.H.) G(9) Gmaj9 D7sus D11

C G/B Am Am7/D D7 G(9)

An- y-thing for you,— though

Am7/D D G(9) Dm7 F/G G7

you're not here.— Since you said—we're through,— it seems like years.— Time keeps

Cmaj9 G/D

drag - ging on — and on, — and for - ev - er's been — and gone. — Still, I can't

3

Em7 C(9) Dsus D

fig - ure what — went wrong. — I'd still do

G(9) D7sus D G(9) D/E Em7

an - y-thing for you; — I'll play your game. — You hurt me through and through, but you can

Dm9 G7sus G7 Cmaj9

have your way. — I can pre - tend each time — I see — you that I don't

G/D (D2/G) G/D Em7 A7

care and I don't need — you. And though you'll nev - er see — me cry - ing; you know, in-

C/D D C/D D G(9)

side I feel like dy - ing. And I'd do an - y-thing for you, - in-

Dsus D G/B G/A G

spite of it all. I've learned so much from you; - you
cresc.

Dm7/F G/A C/D

made me strong. Don't you ev - er think that I don't love you, that for one
mf

G/D C/D

min - ute I for - got you. But some-times things don't work out right, and you just

Dm9 Dm9/A F/G G7/B Cmaj7

have to say good-bye. I hope you find some-one to please you, some-one who'll
cresc. *f*

G/D G/B G Em7

care, and nev-er leave — you. But if that some-one ev - er hurts — you, you just might
dim.

Dsus7 D7

need a friend — to turn to. And I'd do
p

G(9) Dsus7 D

an - y-thing for you; — I'll give you up, — if

G D/E Em7 Dm7 G7sus G

that's what I — should do — to make you hap - py. I can pre -
cresc.

Cmaj9 G/D

tend each time — I see — you that I don't care and I — don't need — you. And though in-
mf

Em7 G/A Dm7 Dm/A G7sus G7/B

side I feel like dy - ing, you know you'll nev - er see me cry - ing. Don't you ev - er

Cmaj9 G/D

think that I don't love you, that for one min - ute I for-got you. But some-times

Em7 G/A Dm9 Dm9/A G7sus G7/B

things don't work our right, and you just have to say good - bye.

Cmaj7 G/D

Instrumental Solo.

Repeat ad lib. and fade

Em7 Em7/A Dm7 Dm7/A G7/B

THE BEST

Words and Music by
MIKE CHAPMAN and HOLLY KNIGHT

Moderate rock

F



The first system of music consists of three staves. The top staff is a guitar staff with a treble clef and a key signature of one flat (Bb). It contains a whole rest in the first measure, followed by two measures of a whole note chord. Above the first measure is a chord diagram for the F chord. The middle staff is a piano staff with a treble clef, containing a series of chords: F, F6, Fmaj7, and F. The bottom staff is a piano staff with a bass clef, containing a rhythmic pattern of eighth notes.

F

F6

Fmaj7

F



The second system of music consists of three staves. The top staff is a guitar staff with a treble clef and a key signature of one flat (Bb). It contains a whole rest in the first measure, followed by two measures of a whole note chord. Above the first measure is a chord diagram for the F chord. The middle staff is a vocal line with the lyrics: (1.) I call you, I need you, my heart's on fire. Below the lyrics is a note indicating that verses 2 and 3 see block lyric. The bottom staff is a piano staff with a bass clef, containing a rhythmic pattern of eighth notes.

(1.) I call you, I need you, my heart's on fire. _____
(Verses 2 & 3 see block lyric)

F6

Fmaj7

F

F6



The third system of music consists of three staves. The top staff is a guitar staff with a treble clef and a key signature of one flat (Bb). It contains a whole rest in the first measure, followed by two measures of a whole note chord. Above the first measure is a chord diagram for the F6 chord. The middle staff is a vocal line with the lyrics: You come to me, come to me, The bottom staff is a piano staff with a bass clef, containing a rhythmic pattern of eighth notes.

You come to me, come to me,

Fmaj7 F F6 Fmaj7 F Dm

wild and wired. _____ Oh you come to me,

Bb

give me ev - 'ry-thing I _____ need. (2.) Give me a

1. 2. C F Fadd2 Fsus4 F

You're sim-ply the best, _____ bet-ter than

Fadd2 Fsus4 F Dm Dmadd4 Bb/D Dm

all _____ the rest, _____ bet-ter than a - ny-one, _____ a - ny-one I've

C F Fadd2

e - ver met. — I'm stuck on your heart, —

Fsus4 F Fadd2 Fsus4 F

I hang on ev - 'ry word — you say, — tear us a - part —

Dm Dmadd4 Bb/D Dm C To Coda D.S. al Coda

— ba-by I would ra-ther be — dead. (3.) In your



CODA Bb

Each time you leave me, I start los-ing con-trol — you're

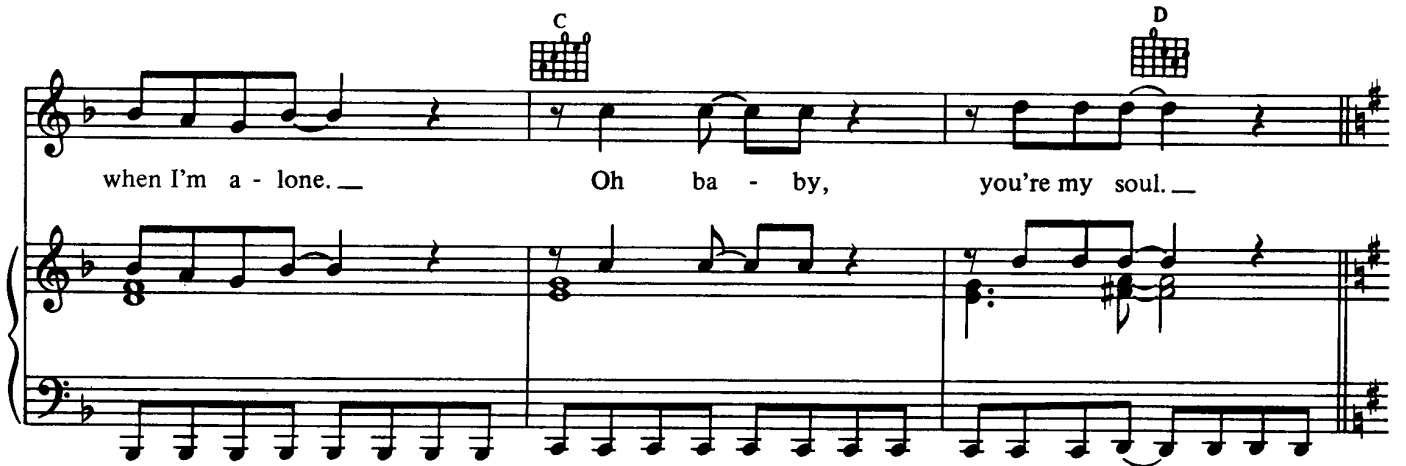
Dm  Bb 








walk - ing a - way _ with my heart _ and my soul. _ I can feel your rhy - thm

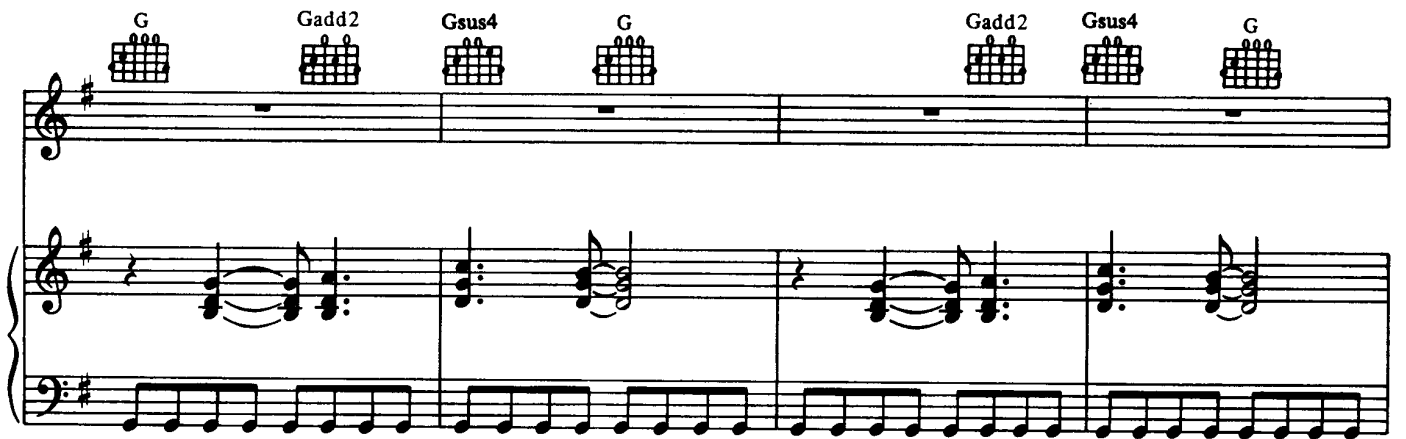







C  D 

when I'm a - lone. _ Oh ba - by, you're my soul. _

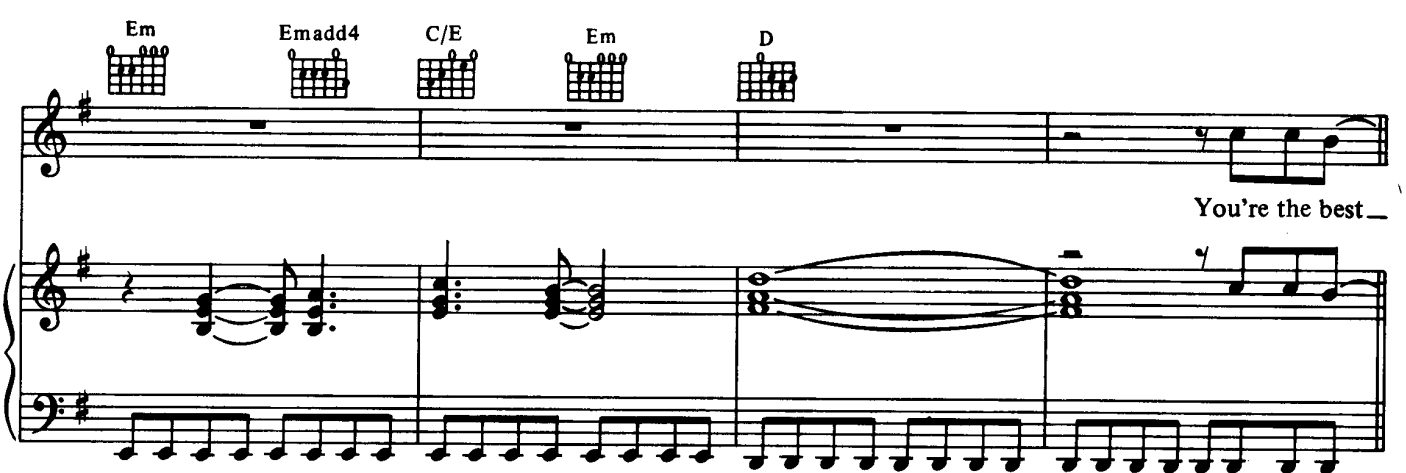


G  Gadd2  Gsus4  G  Gadd2  Gsus4  G 



Em  Emadd4  C/E  Em  D 

You're the best _



G Gadd2 Gsus4 G Gadd2

bet-ter than all the rest, —
I hang on ev-'ry word you say, —

Gsus4 G Em Emadd4 C/E Em

bet-ter than a - ny - one — a - ny - one I
tear us a - part, ba - by I would

D

1. 2. G

e - ver met. — I'm stuck on your heart —
ra - ther be — dead. Oh...you're the best. —

VERSE 2:

Give me a lifetime of promises, and a world of dreams
Speak the language of love like you know what it means
Mm, and it can't be wrong
Take my heart and make it-strong babe.

VERSE 3:

In your heart, in the stars, every night and every day
In your eyes I get lost, I get washed away
Just as long as I'm here in your arms
I could be in no better place.

CRAZY FOR YOU

Words and Music by
RICHARD WERMERLING

(♩ = 102)

Cadd9

Cadd9/B

The first system of music is in 4/4 time. The treble clef staff contains a melodic line with eighth notes and quarter notes, featuring a slur over the first two measures and another slur over the last two measures. The bass clef staff provides a harmonic accompaniment with a steady eighth-note pattern. Chord diagrams for Cadd9 and Cadd9/B are shown above the staff.

Am

F

C/G

G5

The second system continues the piece. The treble clef staff has a melodic line with quarter notes and eighth notes. The bass clef staff has a rhythmic accompaniment with eighth notes and rests. Chord diagrams for Am, F, C/G, and G5 are positioned above the staff.

A5/G

C/G

The third system of music. The treble clef staff features a melodic line with quarter notes and eighth notes. The bass clef staff has a rhythmic accompaniment with eighth notes and rests. Chord diagrams for A5/G and C/G are shown above the staff.

D/G

Gadd9

The fourth and final system of music. The treble clef staff has a melodic line with quarter notes and eighth notes. The bass clef staff has a rhythmic accompaniment with eighth notes and rests. Chord diagrams for D/G and Gadd9 are positioned above the staff.



In - tu - i - tion tells me what I'm miss - ing when I
 Ten more pa - ges and your work is o - ver for an -



look at you, so tell me hon - ey, am I
 - oth - er day, well there just has to be some



dream - ing, or do you feel it too?
 oth - er way for you to pay your way.



'Cause I feel that you know, ah you've got me



just where you want me, I'm crazy, crazy for



you, and there's nothing that I won't do,



I'm caught by the look in your eyes, and it's



all for the love of you.



just where you want_ me, I _____ feel that you_ know,



N.C.

ah you've got me just, just where you want_ me.____



Vocal ad lib.



I'm cra - zy, cra - zy for



you, _____ and there's no - thing_ that I won't_ do,

C G/B Am

I'm caught by the look _____ in your eyes, _____ and it's

Fmaj7 G7 C G/B

all for the love of you. Cra - zy, I'm cra - zy for

Am Fmaj7 G7 C

you, _____ and there's no - thing that I won't do, I'm caught by the



Gm/Bb Am Fmaj7 G7

look _____ in your eyes. _____




repeat to fade

(EVERYTHING I DO) I DO IT FOR YOU

Words and Music by
BRYAN ADAMS, R J LANGE
and M KAMEN

C  G/C 





(1.) Look in - to my eyes _____ you will see _____

F/C  Cadd9  C 

what you mean to _____ me. Search your heart, _____ search your

G/C  F/C 

soul, _____ and when you find me there you'll

C/G  G  Dm  C 

search _____ no more. Don't tell me it's not worth try - in'

Dm C

for, you can't tell me it's not worth dy - in'

Dm C

for. You know it's true _____ ev - ery-thing I

G C

do, I do it for_ you.

1.

2. Bb Eb

There's no love like your love and no

Bb F C

oth - er could give more_ love, there's no - where _____ un - less

G D G

you're there all the time, _____ all the way _____ yeah.

F

C

1. 2.

Oh you can't

Dm G

tell me it's not worth try - in' for, I can't

Dm G

help _____ it, there's no - thin' I want more. Yeah _____ I would

fight for you, _____ I'd lie _____ for you, _____ walk the

wire for you, _____ yeah _____ I'd die for _____ you. _____ You know it's

true, ev - ery - thing I do, oh, _____

_____ I do it for _____ you.

VERSE 2:
 Look into your heart
 You will find there's nothin' there to hide
 Take me as I am, take my life
 I would give it all, I would sacrifice.
 Don't tell me it's not worth fightin' for
 I can't help it, there's nothin' I want more
 You know it's true, everything I do
 I do it for you.

FATHER FIGURE

Words and Music by
GEORGE MICHAEL

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (Bb and Eb), and the time signature is common time (C). Above the treble staff, there are four guitar chord diagrams labeled Bb2, Ab2, Bb2, and Bb2. The treble staff contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The bass staff contains a bass line with a half note G2, a quarter note A2, a quarter note Bb2, and a quarter note A2.

The second system of musical notation continues the grand staff. Above the treble staff, there are three guitar chord diagrams labeled Ab2, Bb2, and Bb2. The treble staff contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The bass staff contains a bass line with a half note G2, a quarter note A2, a quarter note Bb2, and a quarter note A2.

The third system of musical notation continues the grand staff. Above the treble staff, there are three guitar chord diagrams labeled Ab2, Bb2, and Bb2. The treble staff contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The bass staff contains a bass line with a half note G2, a quarter note A2, a quarter note Bb2, and a quarter note A2.

The fourth system of musical notation includes the lyrics. Above the treble staff, there are three guitar chord diagrams labeled Ab2, Bb2, and Bb2. The treble staff contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The bass staff contains a bass line with a half note G2, a quarter note A2, a quarter note Bb2, and a quarter note A2. The lyrics are: "That's all I want-ed some-thing spe-cial, some-thing".

Ab2 Bb2 Bb2

sa - cred, in your eyes. For just one mo - ment

Ab2 Bb2

to be bold and na - ked at your side.

Gb2 Ab2 Bb2

Some-times I think that you nev - er un - der - stand me.

Bb2 Gb2 Ab2

May - be this time is for - ev - er, say it can

Fsus4 F $\frac{3}{4}$ Bb2

— be, wo wo. — (v.2.) That's all you want-ed some-thing spe-cial, some-one

Ab2 Bb2 Bb2

sa - cred, in your — life. — Just for one mo-ment

Ab2 Bb2

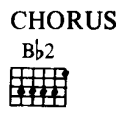
to be warm and na - ked at my — side. —

Gb2 Ab2 Bb2

Some-times I think that you'll nev - er un-der - stand — me.



But something tells me to geth er. We'd be hap -



CHORUS

py, wo wo. I will be your fa - ther fi - gure, (wo ba -



put your ti - ny hand in mine, I will be your preach - er teach - er, by, I'd love to be your dad -



an - y - thing you have in mind, I will be your fa - ther fi - gure, dy, it would make me ve - ry

Ab2



I have had e - nough of crime I will be the one who loves you
hap - py, please let me)




To Coda



'til the end of time.







Ab2 Bb2 Bb2

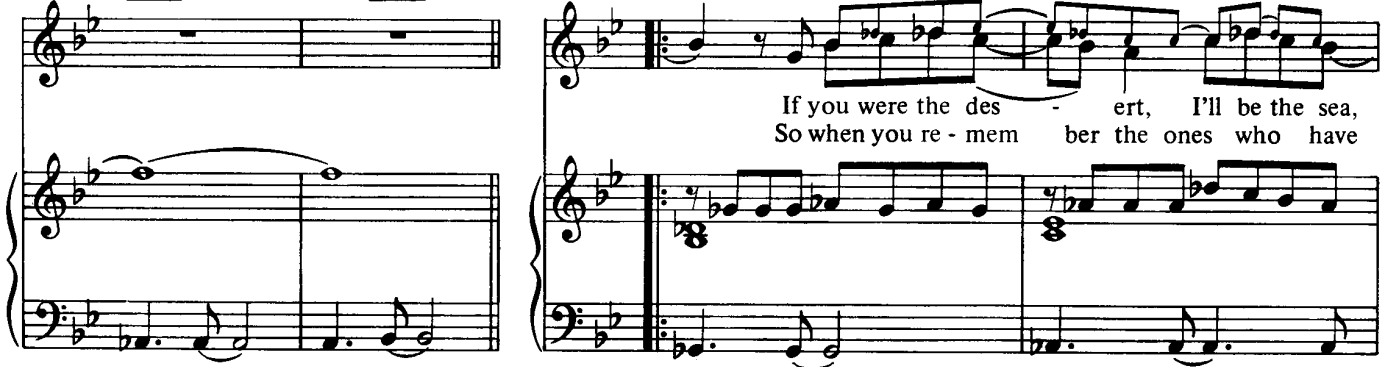





Ab2 Bb2 Gb2 Ab2

If you were the des - ert, I'll be the sea,
So when you re - mem - ber the ones who have



Gb2



Ab2



— lied if you ev er hung er, hung - er for me, —
 — who said that they cared — but then laughed — as you —

1.

Gb2



Ab2



Bb2



— what-ev - er you asked — for that's what I'll be.

2.

Gb2



Ab2



cried Beau - ti - ful Dar - ling

Fsus4



F



don't think of me — be - cause all I ev - er want -

Bb2 Ab2

ed is

This system contains the first two measures of the piece. It features a vocal line with lyrics 'ed' and 'is', a piano accompaniment, and guitar chord diagrams for Bb2 and Ab2.

Bb2 Bb2

in your eyes ba - by, (baby.)

This system contains measures 3 and 4. The vocal line includes the lyrics 'in your eyes' and 'ba - by, (baby.)'. The piano accompaniment continues with a steady eighth-note pattern. Guitar chord diagrams for Bb2 are shown above the vocal line.

Ab2 Bb2 Gbmaj7




and love can't lie. Greet me with the eyes of a child

This system contains measures 5, 6, and 7. The vocal line includes the lyrics 'and love can't lie.' and 'Greet me with the eyes of a child'. The piano accompaniment features a more varied rhythmic pattern. Guitar chord diagrams for Ab2, Bb2, and Gbmaj7 are shown above the vocal line.

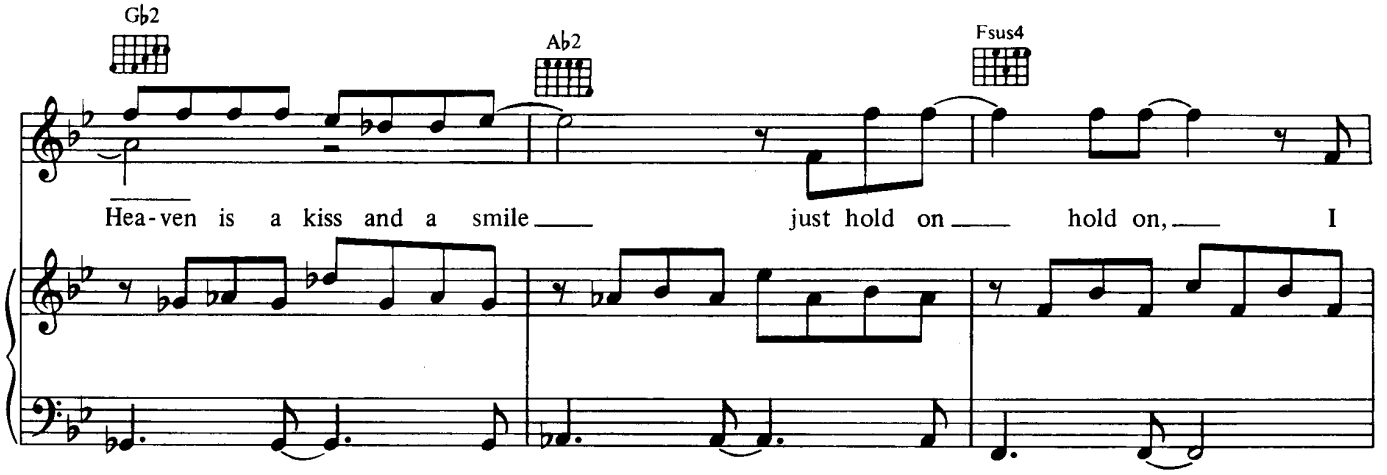
Ab2 Bb2



my love is al - ways tell - ing me so.

This system contains measures 8, 9, and 10. The vocal line includes the lyrics 'my love is al - ways tell - ing me so.'. The piano accompaniment continues with a steady eighth-note pattern. Guitar chord diagrams for Ab2 and Bb2 are shown above the vocal line.

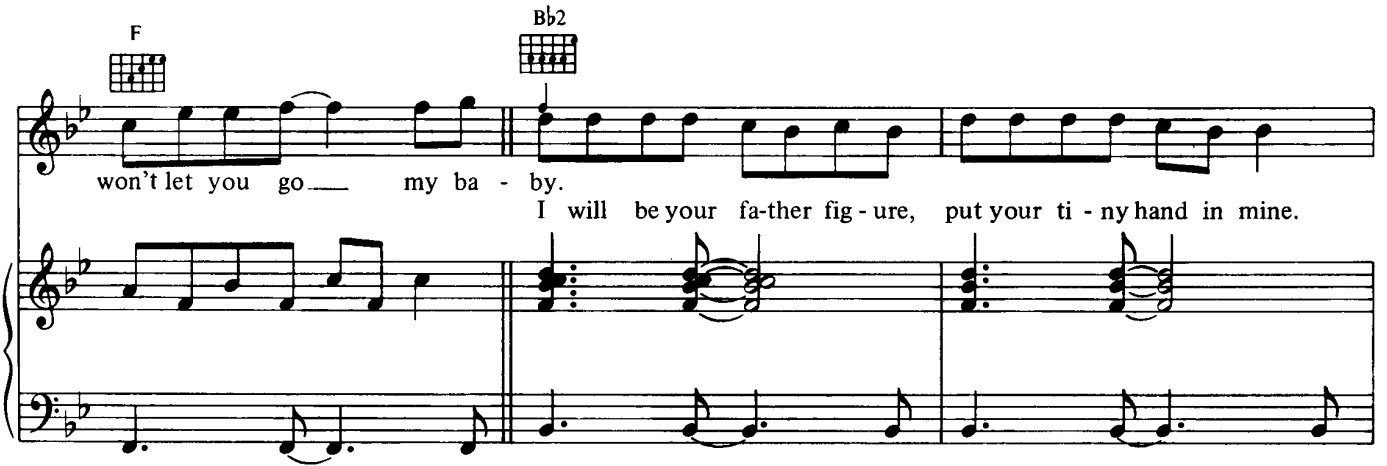






Hea-ven is a kiss and a smile _____ just hold on _____ hold on, _____ I



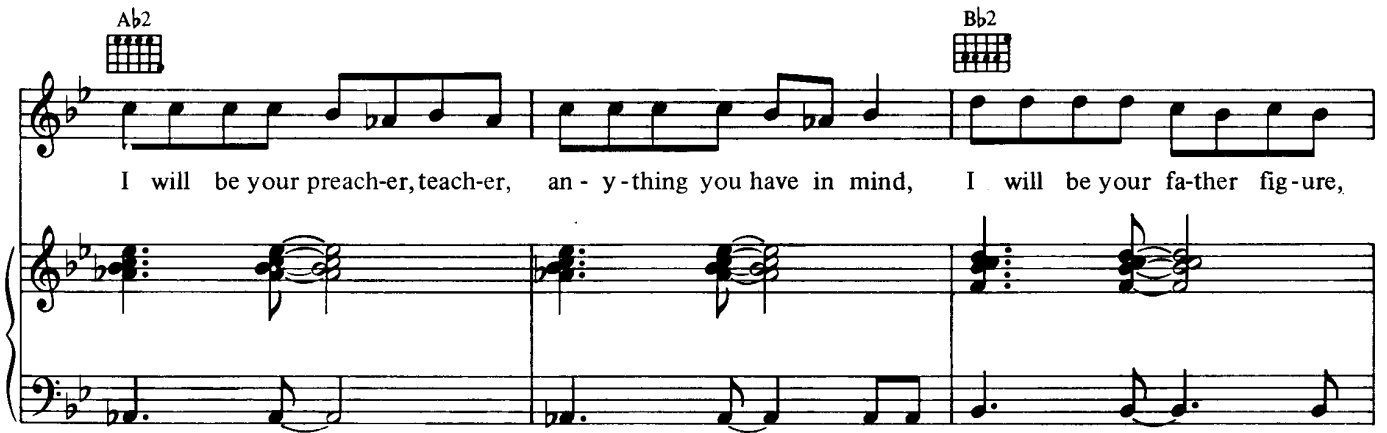



won't let you go _____ my ba - by. I will be your fa-ther fig - ure, put your ti - ny hand in mine.



I will be your preach-er, teach-er, an - y-thing you have in mind, I will be your fa-ther fig-ure,






I have had e-nough of crime, so I am gon - na love you till the end _____ of



Bb2  Ab2 

time. I will be your fa - ther I will be your — fa - ther)
 I will be your fa - ther (I'll be your dad - dy) { I will be your preach-er
 I will be the one who loves you



1. 2. N.C.

till the end — of time.



Abm6  Bb 

rall.



VERSE 3:
 That's all I wanted
 But sometimes love can be mistaken
 For a crime
 That's all I wanted
 Just to see my baby's blue eyes shine.
 This time I think that my lover understands me
 If we have faith in each other
 Then we can be strong baby.

HOW AM I SUPPOSED TO LIVE WITHOUT YOU

Words and Music by
MICHAEL BOLTON and DOUG JAMES

Moderately

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. The first system shows the piano introduction with a tempo marking of 'Moderately' and dynamics of 'smoothly' and 'mp'. The second system contains the first line of lyrics: 'I could hard-ly be-lieve_ it when I I'm too proud for cry - in', did - n't'. The third system contains the second line of lyrics: 'heard the news_ to - day, come here to _ break-down. I had to come_ and set it straight_ from you.. It's just a dream of mine_ is com-ing to _ an end..'. The fourth system continues the piano accompaniment. Chord diagrams are provided for Bb, F/A, Eb/G, and Ebm/Gb.

smoothly
mp

B \flat

I could hard-ly be-lieve_ it when I
I'm too proud for cry - in', did - n't

F/A

E \flat /G

E \flat m/G \flat

heard the news_ to - day,
come here to _ break-down.

I had to come_ and set it straight_ from you..
It's just a dream of mine_ is com-ing to _ an end..

Bb/F

F/Eb

Bb/D

F/C

Bb



They said you were leav - in', some-one's
And how can I blame - you when I

F/A

Eb/G

Ebm/Gb

Bb/F



swept your heart_ a - way. From the look up - on_ your face, I see it's
build my world_ a - round the hope that one day we'd_ be so much more than

C/E

Fsus4

F/Eb

Dm7

Bb/D



true. — friends. — So tell me all a - bout it, tell me 'bout the plans you're mak -
Now, I don't wan - na know the price I'm gon - na pay for dream -

Ebmaj7

Bb/D

Cm7

Gm7

Dm7

Eb

Fsus4

F7



in', ing, tell me one thing more_ be - fore I go. — } Tell me
ev - en now it's more_ than I can take. — }

Ebmaj7 F/Eb Dm7 Gm7 Ebmaj7 F/Eb



how am I_ sup- posed_ to live_ with-out _ you, now that I've been lov - in' you_ so



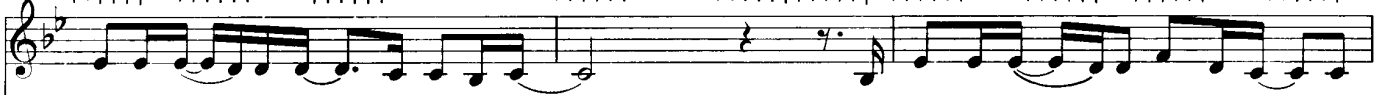
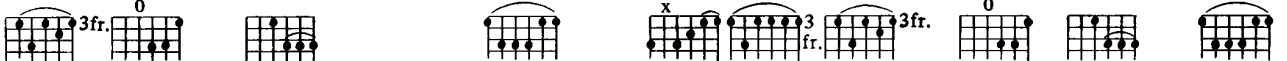
Dm7 Bb7sus4 Bb7 Ebmaj7 F/Eb Dm7 Gm7



long. _____ How am I_ sup- posed_ to live_ with - out _ you and



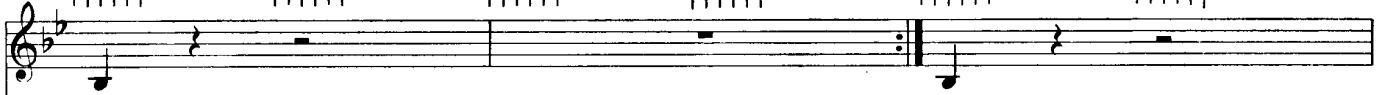
Cm7 Bb/D Ebmaj7 Fsus4 F/G Gm7 Cm7 Bb/D Ebmaj7 Fsus4



how am I_ sup- posed_ to car- ry on _ when all that I've _ been liv - in' for_ is



1 Ebmaj7 F/Eb Dm7 D7-9 2 Bb Bb/D



gone. gone.



E^b

F[#]sus4

G^m7

F/A

B/F[#]

F[#]

F[#]/E



Now,

D[#]m7

B/D[#]

E^{maj}7

B/D[#]



I don't wan-na know the price_ I'm gon-na pay_ for dream - ing,

C[#]m7

G[#]m7

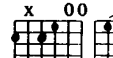
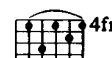
B/D[#]

C[#]m7

F[#]sus4

E/F[#]

D[#]m7



now that your_ dream has come true. _____ Tell me

E^{maj}7

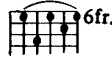
F[#]/E

D[#]m7

G[#]m7

E^{maj}7

F[#]/E



how am I_ sup-posed_ to live_ with-out_ you now that I've been lov-in' you_ so

D#m7



B7sus4



B7



Emaj7



F#/E



long. _____

How am I sup-posed to live with-

D#m7



G#m7



C#m7



B/D#



Emaj7



out you

and how am I sup-posed to car-ry on-

F#sus4



F#/G#



G#m7



C#m7



B/D#



Emaj7



F#sus4



when all that I've been liv-in' for is

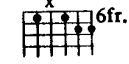
Emaj7



F#/E



D#m7+5



C#m7



B(addC#)



gone. _____

mp

rit.

I WANT TO BREAK FREE

Words and Music by
JOHN DEACON

Medium beat



Musical notation for the first system, including guitar and piano parts. The guitar part is in E major, 4/4 time, with a medium beat. The piano part is in E major, 4/4 time, with a mezzo-forte (mf) dynamic. The piano part features a steady bass line and a melodic line in the right hand.



Musical notation for the second system, including vocal and piano parts. The vocal line starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. The piano accompaniment continues with the same pattern as the first system.

I Want To Break Free. _____ 1. I Want To Break

VERSES



Musical notation for the verses, including vocal and piano parts. The vocal line features three triplets of eighth notes (G4, A4, B4) corresponding to the lyrics. The piano accompaniment continues with the same pattern.

Free.
(2.) love.
(3.) on.

I Want To Break Free from your lies. You're so
I've fal - len in love for the first time; and
I can't get used to liv-ing with - out, liv- ing with-out,

E  A 



self - sa - tis - fied. I don't need _____ you. I've got to break
 this time I know it's for real. _____ I've fal - len in
 liv - ing with - out you by my side. _____ I don't want to live a -



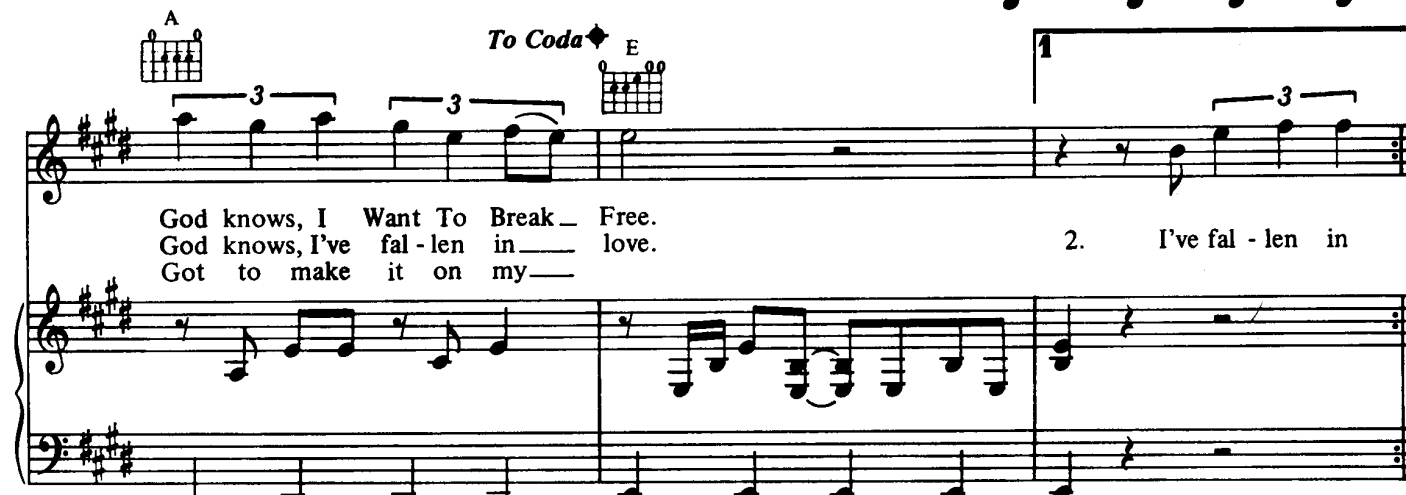
E  B 

free. — God knows. —
 love, — yeah. God knows. —
 - lone. — hey. God knows. —



A  To Coda  1 

God knows, I Want To Break _ Free.
 God knows, I've fal - len in _____ love. 2. I've fal - len in
 Got to make it on my _____



2  E7  B  A 

It's strange, but it's true, _____ hey,





I can't get ov - er the way you love me like you do. — But I



have to be sure when I walk out that door. — Oh, how I want to be



free, ba - by. Oh, how I want to be free. — Oh, —



D.% al Coda

— how I Want to Break — Free. — 3. But life still goes

CODA



own. So ba - by can't you



see _____ I've got to break —



free. I've got to break free.

*Repeat for fade
(vocal ad lib)*

I Want To Break — Free. Yeah...

I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)

Words and Music by
JIM STEINMAN

Moderately fast

D

mf

D/E D/F# D/A

A(no3rd) Slower, somewhat freely (Tempo II) D Asus/E

And I would do an - y - thing - for love.

rall.

Asus D A/D G/D

I'd run right in - to hell and back. I would do

D Asus/E Asus

an - y - thing _ for love. I'll nev - er lie to you and

D A/D G(add9)/D Bm

that's a fact. But I'll nev - er for - get _ the way you

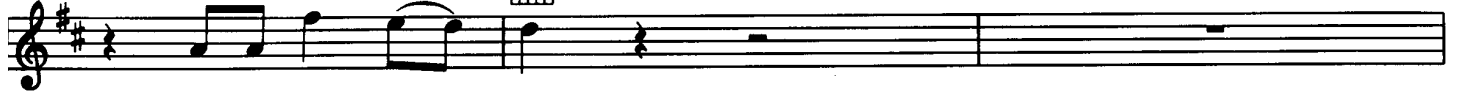
F#m/A G(add9) A

feel right now, _ oh _ no, no _ way. And I would do

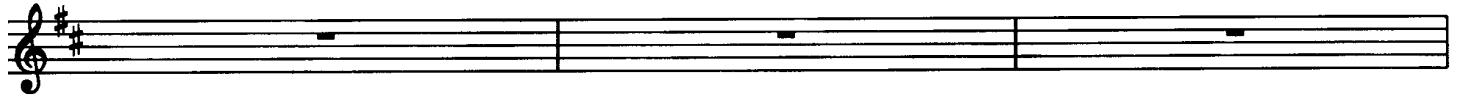
D Asus/E D/A A G(add9)

an - y - thing _ for love, but I won't do _ that.

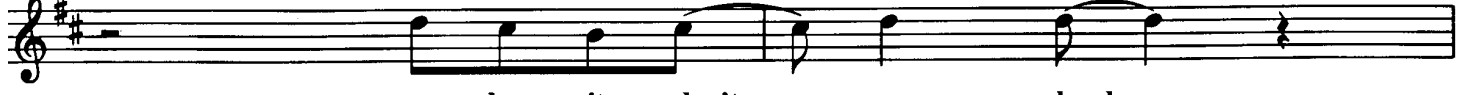
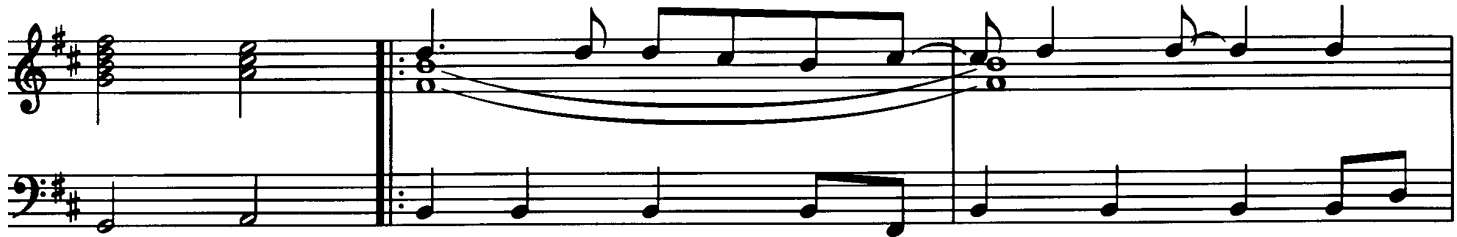
Tempo I



No, I won't do — that.



Some days it don't — come eas - y,
Some nights you're breath - ing fire,
Some days I pray — for si - lence,



some days it don't — come hard. —
some nights you're carved — in ice. —
some days I pray — for soul. —





Some days it don't come at all and
Some nights are like nothing I've ever
Some days I just pray to the God of



1 2, 3

these are the days that nev - er end. _
seen be - fore or will a - gain. _
Sex and Drums. and Rock 'n Roll. _



May - be I'm cra - zy, but it's cra - zy and it's _
May - be I'm lone - ly, and that's all I'm qual - i - fied to _

(Half-time feel)



true. I know you can save me. No one else can
be. There's just one and on - ly, the one and on - ly

Bm

Asus

A

Em

save me now — but you.
prom - ise I — can keep.

As long as the plan -
As long as the wheels.

(End half-time feel)

C#dim7

- ets are turn - ing,
— are turn - ing,

as long as the stars — are burn - ing,
as long as the fires — are burn - ing,

G

A7

as long as your dreams — are com - ing true,
as long as your prayers — are com - ing true,

you bet - ter be - lieve -
you bet - ter be - lieve -

Tempo II

D

Gsus2

Asus

— it that I would do an - y - thing — for love.
— it that I would do an - y - thing — for love

Oh, I would do
and you know it's true and

molto rall.

PURPLE RAIN

Words and Music by
PRINCE

Slowly

B \flat sus2

Gm7(addC)

F

E \flat (addF)

3fr.

B \flat sus2

Gm7(addC)

I nev - er meant 2 cause u an - y sor - row.

F Eb(addF) 3fr.

I nev - er meant 2 cause u an - y pain.

Bbsus2 Gm7(addC)

I on - ly want - ed 2 one time see u laugh - ing. I

F Bb Tacet

on - ly want to see u laugh - ing in the pur - ple_ rain. Pur - ple rain, pur - ple rain..

Eb(addF) 3fr. Bb sus2

Pur - ple rain, pur - ple rain..

Gm7(addC)

F

Pur - ple rain, pur - ple rain. — I

on - ly want - ed 2 see u bath - ing in the pur - ple —

Bb

Tacet

Bbsus2

rain. I nev - er want - ed to be your — week - end - lov - er.

mf

Gm7(addC)

F

I on - ly want - ed 2 be some kind - of friend. —

mf

E_b(addF) **B_bsus2**

Ba - by, I could nev - er steal u — from an - oth - er.

Gm7(addC) **F**

It's such a shame our

B_b **E_b(addF)** **3fr.**

Tacet

friend - ship had 2 — end. Pur - ple rain, pur - ple rain. —

B_bsus2

Pur - ple rain, pur - ple rain. —

Gm7(addC)

F

Pur - ple rain, pur - ple rain. —

on - ly want 2 see u un - der - neath the pur - ple. —

Bb

Tacet

Bbsus2

rain. Hon - ey, I know, I know, I know times r chang - ing. —

Gm7(addC)

F

It's time we all reach out 4 some-thing new. —

E \flat (addF)

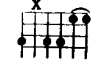


B \flat sus2



U say u want a lead - er,

Gm7(addC)



F



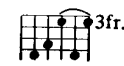
but u can't seem 2 make up your mind. — I think u bet - ter close it, and let me guide u —

B \flat



Tacet

E \flat (addF)

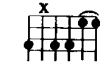


2 the pur - ple rain, Pur - ple rain, pur - ple rain. —

B \flat sus2



Gm7(addC)



Pur - ple rain, pur - ple rain. — Pur - ple rain, pur - ple rain. —

F

Musical notation for the first system. It features a guitar part with a chord diagram for F (x23211) and a piano accompaniment. The piano part consists of a treble clef with a melodic line and a bass clef with a harmonic accompaniment of chords.

I on - ly want 2 see u, — on - ly want 2 see u — in the pur - ple rain. —

Musical notation for the second system, including the lyrics "I on - ly want 2 see u, — on - ly want 2 see u — in the pur - ple rain. —". The piano accompaniment continues with a melodic line in the treble and harmonic accompaniment in the bass.

Bb

Guitar chord diagram for Bb (x21231) and the instruction "Tacet".

Bbsus2

Guitar chord diagram for Bbsus2 (x21231).

Gm7(addC)

Guitar chord diagram for Gm7(addC) (x23211).

Musical notation for the third system, featuring piano accompaniment with a melodic line in the treble and harmonic accompaniment in the bass.

F

Guitar chord diagram for F (x23211).

Eb (addF)

Guitar chord diagram for Eb (addF) (x21231) with a "3fr." marking.

Bbsus2

Guitar chord diagram for Bbsus2 (x21231).

Musical notation for the fourth system, featuring piano accompaniment with a melodic line in the treble and harmonic accompaniment in the bass.

STAND BY ME

Words and Music by
BEN E KING, JERRY LEIBER
and MIKE STOLLER

Moderato

Piano introduction in F major, 4/4 time, marked Moderato. The right hand plays a simple harmonic accompaniment with chords and single notes. The left hand plays a rhythmic bass line with eighth and quarter notes.

First line of lyrics: "When the night has come and the land is dark, And the moon — is the". The piano accompaniment includes chords F, Dm, and Bb.

Second line of lyrics: "on-ly — light we'll see — No I won't be a-fraid, No — I won't be a". The piano accompaniment includes chords C7, Gm7, C7, F, C7, F, and Dm.

Third line of lyrics: "-fraid Just as long — as you stand, — stand by me So, dar-ling, dar-ling". The piano accompaniment includes chords Bb, C7, Gm7, C7, F, and F.

stand by me, Oh, stand by me, Oh,

F Dm

This system contains the first two lines of the musical score. The vocal line is in the treble clef with lyrics 'stand by me, Oh, stand by me, Oh,'. The piano accompaniment is in the grand staff (treble and bass clefs). The key signature has one flat (Bb) and the time signature is 4/4. Chords F and Dm are indicated below the bass line.

stand, stand by me, stand by me, If the

Bb C7 Gm7 F C7

This system contains the third and fourth lines of the musical score. The vocal line continues with 'stand, stand by me, stand by me, If the'. The piano accompaniment continues. Chords Bb, C7, Gm7, F, and C7 are indicated below the bass line.

sea that we look up - on Should tumble and fall, Or the

F Dm

This system contains the fifth and sixth lines of the musical score. The vocal line continues with 'sea that we look up - on Should tumble and fall, Or the'. The piano accompaniment continues. Chords F and Dm are indicated below the bass line.

moun - tain should crum - ble in the sea I won't

Bb C7 Gm7 F C7

This system contains the seventh and eighth lines of the musical score. The vocal line concludes with 'moun - tain should crum - ble in the sea I won't'. The piano accompaniment concludes. Chords Bb, C7, Gm7, F, and C7 are indicated below the bass line.

cry, I won't cry, No I won't shed a tear Just as
 F Dm

long as you stand, stand by me So, dar-ling, dar-ling
 Bb C7 Gm7 C7 F

stand by me, Oh, stand by me, Oh, stand
 F Dm Bb

stand by me, stand by me. When the stand by me.
 C7 Gm7 F C7 F

TAKE IT TO THE LIMIT

Words and Music by
RANDY MEISNER, DON HENLEY
and GLENN FREY

Moderately slow (♩ = ♪♪♪)

Tacet

All a -

C F C

with pedal throughout

lone spend at the end of the eve - ning, and the bright lights have
all your time mak - ing mon - ey, you can spend all your

C E7

fad - ed to blue. I was think - ing 'bout a wom - an who might have
love mak - ing time. If it all fell to piec - es to -

Am G G/F C/E

loved me, and I nev - er knew. You know I've
mor - row, would you still be mine? And when you're

G/D C F

al - ways been a dream - er (spent my life run - ning 'round), and it's so hard to
 look - ing for your free - dom (no - bod - y seems to care), and you can't find the

C F

change (can't seem to set - tle down), but the dreams I've seen
 door (can't find it an - y - where), when there's noth - ing to be -

Dm F F/G

late - ly keep on turn - ing out and burn - ing out and
 lieve in still you're com - ing back, you're run - ning back, you're

G F/G G F C

turn - ing out the same. So put me on a high - way and
 com - ing back for more.

F C F G 1. C

show me a sign, and take it to the lim - it one more time.

G F 2. Am G

You can time.

Repeat and fade

F G F G

Take it to the lim - it, take it to the lim - it,

Repeat and fade

F G C

Tacet Tacet

take it to the lim - it one more time.

THREE TIMES A LADY

Words and Music by
LIONEL RICHIE

Moderately ♩ = 76

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Moderately' with a quarter note equal to 76 beats per minute. The score consists of piano accompaniment and vocal lines. The piano part includes a melodic line in the right hand and a bass line in the left hand. The vocal line includes lyrics and is accompanied by piano accompaniment. The score is divided into four systems, each with a guitar chord diagram above the vocal line. The chords are: Ab (4th fret), Ab (4th fret, Gb Bass), Fm, C7+ (E Bass), Ab (4th fret, Gb Bass), Ab (4th fret, Gb Bass), Fm, C7+ (E Bass), and Ab (4th fret). The lyrics are: 'Thanks shared for the my times dreams, that you've giv - en me, my joys, my pains. the mem-'ries are all in my mind. You've made my life worth liv - ing for. And now that we've And if I had to'.

Ab 4th fret (Gb Bass) Fm C7+ (E Bass)

come live to the end of our rain-bow,
my life o - ver a - gain - dear,

Ab 4th fret (Gb Bass) Ab 4th fret (Gb Bass) Fm

there's some-thing I must say out loud.
I'd spend each and ev-'ry mo - ment with you.

C7+ (E Bass) Ab 4th fret (Gb Bass) Eb (G Bass)

1. 2. You're once, twice,
3. Instrumental

Gb Dh (F Bass) Bbm7

three times a la - dy. And I love

Ab 4th fret Eb Eb (Db Bass)

you. Yes, you're once,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'you.' and 'Yes, you're once,'. Above the staff are three guitar fretboard diagrams for Ab (4th fret), Eb, and Eb (Db Bass). The bottom two staves are piano accompaniment.

Ab 4th fret Eb (G Bass) Gb

twice, three times a

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics 'twice,' and 'three times a'. Above the staff are three guitar fretboard diagrams for Ab (4th fret), Eb (G Bass), and Gb. The bottom two staves are piano accompaniment.

D# (F Bass) Bbm7 Ab 4th fret

la - dy, and I love you.

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with lyrics 'la - dy,' and 'and I love you.'. Above the staff are three guitar fretboard diagrams for D# (F Bass), Bbm7, and Ab (4th fret). The bottom two staves are piano accompaniment, featuring a triplet in the right hand.

Ab Eb (Db Bass) Eb (C Bass)

I love

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line with the lyric 'I love'. Above the staff are three guitar fretboard diagrams for Ab, Eb (Db Bass), and Eb (C Bass). The bottom two staves are piano accompaniment.

E \flat (B \flat Bass) A \flat 4th fret E \flat (A \flat Bass)

you.

D \sharp (A \flat Bass) D \flat (F \flat Bass) A \flat 4th fret

E \flat (A \flat Bass) D \sharp (A \flat Bass) 1. 2. D \sharp (F \flat Bass) 3. D \sharp (F \flat Bass) D.S. al Coda

2. You've You're
3. When

E \flat (D \flat Bass) A \flat 4th fret E \flat (G Bass)

Yes, you're once, — twice, —

Coda **f**

Gb
 Db (F Bass)
 Bbm7

three times a lady I

Ab 4th fret
 Eb (Db Bass)
 Eb (C Bass)

love you, I love

Eb 4th fret
 Ab 4th fret

you. 8va

mf poco rit.

(When) we are together
 The moments I cherish.
 With ev'ry beat of my heart.
 To touch you, to hold you
 To feel you, to need you
 There's nothing to keep us apart.

VOGUE

Words and Music by
MADONNA CICCONE
and SHEP PETTIBONE

Moderate dance beat

Ab7sus4



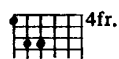
The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is a single staff with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. It contains three measures of whole rests. The piano accompaniment is written for a grand piano with a grand staff (treble and bass clefs). The right hand plays sustained chords in the upper register, while the left hand plays a rhythmic pattern of eighth notes. A dynamic marking of *mf* is present in the first measure.

The second system of musical notation continues the vocal and piano parts. The vocal line remains a single staff with a treble clef, containing three measures of whole rests. The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

Eb7sus4



Ab5



The third system of musical notation includes the vocal line and piano accompaniment. The vocal line is a single staff with a treble clef, containing the lyrics: "What you look-in' at?_ Vogue, Vogue, Vogue." The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

Vogue,

Vogue, Vogue.

Ab
4fr. No chord

Look a - round, ev - 'ry - where you turn is heart - ache, it's ev - 'ry - where that you go. —
All you need is your own im - ag - i - na - tion, so use it, that's what it's for. —

— You try ev - 'ry - thing you can to es - cape
Go in - side, for your fin - est in - spir - a tion;

E^b7sus4/A^b



the pain of life that you know. — When all — else fails, — and you
 your dreams will o - pen the door. — It makes — no diff - 'rence if you're

A^b(addB^b)



long to be — some-thing bet - ter then you are to - day. — If the
 black or white, — if you're a boy or a girl. —

E^b7sus4/A^b



A^b(addB^b)



I know a place where you can get a - way, — it's called a dance floor and here's what —
 mu-sic's pump - in', it will give you new life. — You're a su - per star, yes, that's what —

A^bm7 G^bmaj7 F^b E^bm A^bm7 G^bmaj7 F^b E^bm



— it's for, — so } Come on, Vogue, — let you bod-y
 you are, — you know it. }

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

{move — } to the mu - sic, hey, hey, — hey. Come on, Vogue, —

To Coda \oplus

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm 1. Abm7 Gbmaj7 Fb Ebm

let you bod-y go — with the flow, — you — know you — can do it.

2. Abm7 Gbmaj7 Fb Ebm Ab7sus4

— know you — can do it. Beau - ty's where you find — it, — not —

— just where — you bump and grind — it. Soul is in the —

Eb7sus4



mu - sic - al, — that's — where I feel so beau - ti - ful, —

Eb7

Eb7sus4

Eb7

D.S. al Coda



mag - ic - al. Life's a ball so get up on the dance - floor. —

— know you can do it, do it. Vogue, Vogue.

Abm7 Gbmaj7 Fb Ebm Ab5 Eb5

Beau - ty's where you find it. Move — to the mu - sic. Vogue,

Ab5 Eb5 Ab5 Eb5

N.C. Ab5 Eb5

4fr. 6fr.
N.C.

Vogue. Beau-ty's where you find it. Go — with the flow. —

N.C.

Spoken: Greta Garbo and Monroe, Deitrich and DiMaggio Marlon Brando, Jimmy Dean,

on the cover of a magazine. Grace Kelly, Harlow, Jean; picture of a beauty queen.

Abm7 Gbmaj7 Fb Ebm

4fr. 0 00 6fr.

Gene Kelly, Fred Astaire, Ginger Rodgers dance on air. They had style, they had grace,

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

Rita Hayworth gave good face. Lauren, Katherine, Lana too, Bette Davis; we love you.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

Ladies with an attitude, fellas that were in the mood. Don't just stand there, let's get to it.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

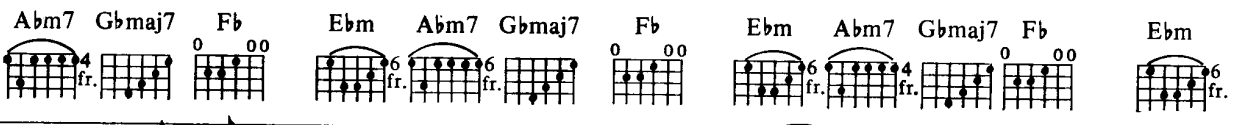
Strike a pose, there's nothing to it. Vogue, Vogue.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

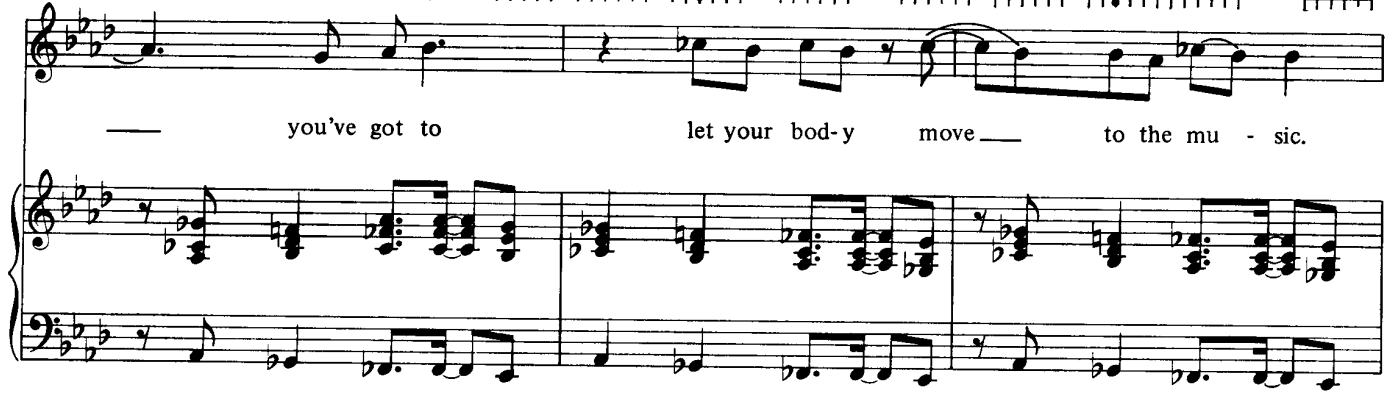
Vogue, Vogue.

Ooh, _____

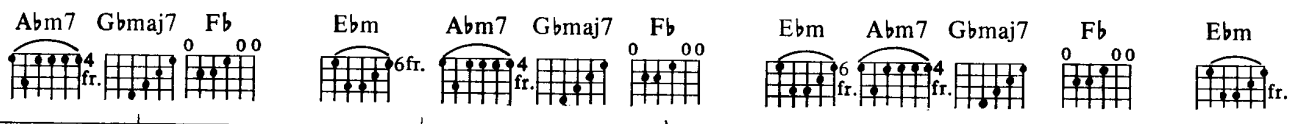
Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm



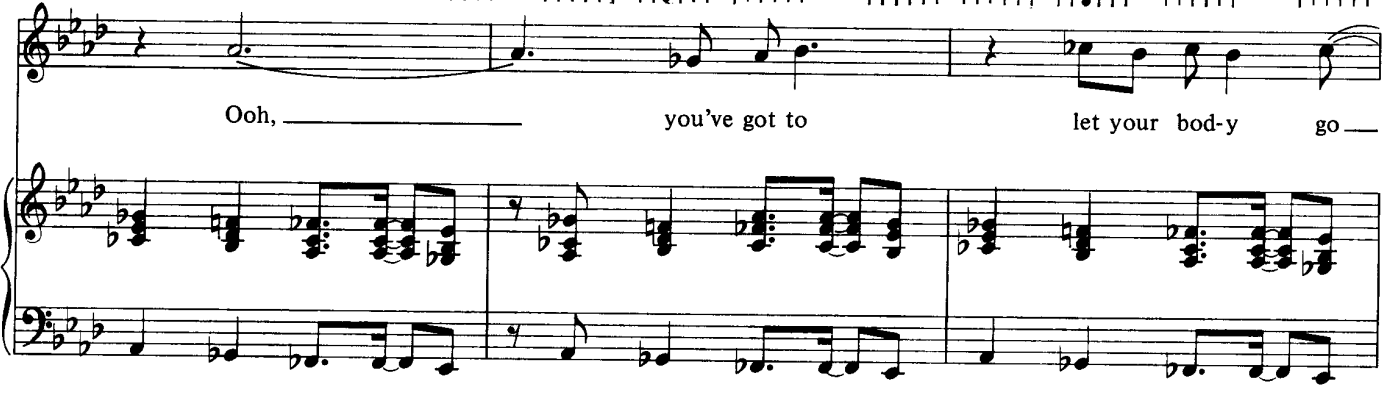
— you've got to let your bod-y move — to the mu - sic.



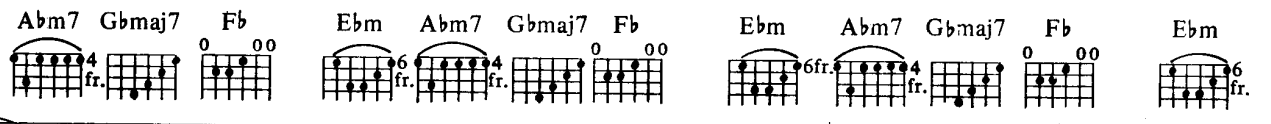
Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm



Ooh, — you've got to let your bod-y go —



Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm



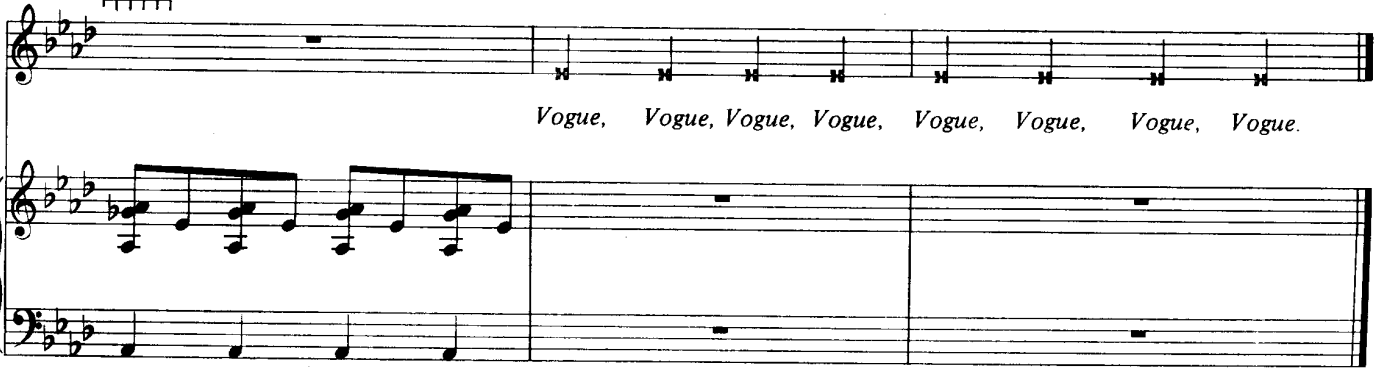
— with the flow. — Oh, — you've got to:



Abm7 N.C.



Vogue, Vogue, Vogue, Vogue, Vogue, Vogue, Vogue, Vogue.



WE HAVE ALL THE TIME IN THE WORLD

Words by HAL DAVID
 Music by JOHN BARRY

Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mp'. It features a treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes, with several triplet markings. The bass line provides a steady accompaniment with quarter notes.

A F#m C#m7 Em

We Have All The Time In The World, _____ Time e-nough for

This system contains the first line of the song. The vocal line is in a treble clef with a key signature of two sharps. The lyrics are: "We Have All The Time In The World, _____ Time e-nough for". The piano accompaniment is in a grand staff with a key signature of two sharps. Chord symbols A, F#m, C#m7, and Em are placed above the vocal line. The piano part includes a double bar line at the start of the second measure.

Bm E7 A E7

life to un - fold all the pre-cious things love has in store. We have

This system contains the second line of the song. The vocal line is in a treble clef with a key signature of two sharps. The lyrics are: "life to un - fold all the pre-cious things love has in store. We have". The piano accompaniment is in a grand staff with a key signature of two sharps. Chord symbols Bm, E7, A, and E7 are placed above the vocal line.

A F#m C#m7 Em

all the love in the world; _____ If that's all we

This system contains the third line of the song. The vocal line is in a treble clef with a key signature of two sharps. The lyrics are: "all the love in the world; _____ If that's all we". The piano accompaniment is in a grand staff with a key signature of two sharps. Chord symbols A, F#m, C#m7, and Em are placed above the vocal line.

Bm E7 A

have, you will find we need noth-ing more. Ev - 'ry

C Bb F Fmaj7 Bb

step of the way will find us with the

Ab Db E7+5 E7 A

cares of the world far be - hind us. We Have All The

F#m C#m7 Em F#m Bm7

Time In The World just for love, noth - ing more, noth - ing less, on - ly

1. A F#m7 Bm7 E7 2. A F#m Amaj7

love. We Have love.

rit.

WONDERFUL TONIGHT

Words and Music by
ERIC CLAPTON

Moderately

The musical score is arranged in three systems. Each system includes a guitar line with chord diagrams, a piano accompaniment, and a vocal line. The tempo is marked 'Moderately'. The key signature has one sharp (F#) and the time signature is 4/4.

System 1: Guitar chords: G, D/F#, C. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. The vocal line is silent in this system.

System 2: Guitar chords: D, G, D/F#. The vocal line begins with the lyrics: "It's late in the eve - ning; We go to a par - ty, It's time to go home — now,".

System 3: Guitar chords: C, D, G. The vocal line continues with the lyrics: "she's won - d'ring what clothes — to wear... and ev - 'ry - one turns — to see... and I've got an ach - ing head... She puts on her make - this beau - ti - ful la - So I give her the car -".

D/F# C D

up
dy
— keys, and brush - es her long — blonde hair. —
is walk - ing a - round — with me. —
and she helps me to bed. —

C D G D/F#

And then she asks — me, "Do I look all right?"
And then she asks — me, "Do you feel all right?"
And then I tell — her, as I turn out the light, —

Em C D To Coda

— And I say, "Yes, you look won - der - ful — to - night."
— And I say, "Yes, I feel won - der - ful — to - night."
— I say, "My dar - ling, you are won - der - ful — to - night."

1. G D/F# C

D 2. G

I feel

C D G D/F#

won - der - ful be - cause I see the love light in your

Fm C D

eyes. Then the won-der of it all is that you

C D G

just don't re - al - ize how much I love you.

D/F# C D

D. S. $\frac{3}{4}$ al Coda

Coda G D/F# Em D C

Oh, my dar - ling, you are

D G D/F#

won - der - ful to - night."

C D G

rit.

WUTHERING HEIGHTS

Words and Music by
KATE BUSH

Very slowly (with expression)

VERSE

Out on the wind-ing, win-dy moors we'd roll and fall in green. You had a tem-per, like my jea-lous-y-

A F E C# A F

Too hot, too gree-dy, How could you leave me, when I need-ed to
I'm com-ing back love, cru-el Heath-cliff,

E C# A F

pos-sess— you? I hat - ed you, I loved you too,
my one — dream, my on - ly mas - ter

E C# Ab

Oh! It gets dark, it gets lone - ly, — On the oth-er side — from you. —

F E C#

D.S. (with repeats) al Coda

I pine — a lot, I find — the lot — falls through with-out — you. —

A F E C#

♠ CODA

Oh! — Let me have it, — let me grab — your soul — a - way. —

Bbm Ab Gb Ebm Db

TO REFRAIN and repeat till fade

You know — it's me, — Cath - y. — Heath-

Bbm Gb Bbm

Bad dream in the night, They told me I was go-ing to lose _ the fight
 Too long I roam in the night, I'm com-ing back to his side to'put _ it right.

mf

Ebm7 Gb Fsus4 Ebm7 Gb Fsus4

Leave be - hind my } Wuth - er - ing, Wuth - er - ing, Wuth - er - ing Heights, Heath -
 I'm com-ing home to }

Ebm7 Gb Fsus4

REFRAIN

cliff, It's me _ I'm Cath-y, _ I've come home _ and I'm _ so cold, _ let me in _ your -

f

Gb Ebm7 Ab7 Db Gb Ab7

win - dow _ Heath - win - dow _

I 2 To Coda

Db Gb Db Gb A

Oh! It gets dark, it gets lone - ly, — On the oth - er side — from you. —

F E C#

D.S. (with repeats) al Coda

I pine — a lot, I find — the lot — falls through with-out — you. —

A F E C#

⊕ CODA

Oh! — Let me have it, — let me grab — your soul — a - way. —

Bbm Ab Gb Ebm Db

TO REFRAIN and repeat till fade

You know — it's me, — Cath - y. — Heath-

Bbm Gb Bbm

7 SECONDS

Words and Music by
CAMERON McVEY, NENEH CHERRY,
JONATHAN SHARP and YOUSOU N'DOUR

(♩ = 78)

F#m F#m/E F#m/D# F#m/D F#m F#m/E F#m/D# F#m/D

The piano introduction consists of two staves in 4/4 time. The right hand plays chords corresponding to the chord diagrams above. The left hand plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, F#4, E4, D4.

F#m F#m/E F#m/D# F#m/D F#m F#m/E

Male Vox

Bul ma seen bul ma djiss ma_ di re_ nga fook ni mann xa-mu ma_ li nec ka thi

The vocal line starts with a quarter rest, followed by eighth notes. There are triplets of eighth notes under 'bul ma djiss' and 'nga fook ni mann'. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords.

F#m/D# F#m/D F#m F#m/E F#m/D# F#m/D

sa ma suul ak_ thi gui naw Ba-gu-ma_ ku ma xool daal di ne yaaw Li nec-ka thi yaaw mo

The vocal line continues with eighth notes and quarter notes. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous section.

F#m F#m/E F#m/D# F#m/D Female Vox

— neek thi man Li neek thi man mooy di len ja - pa - le No-thing can move

F#m F#m/E F#m/D# F#m/D

— us we should be mov-ing from the ones who prac-tice wick-ed charms_ for the son and the stone

F#m F#m/E F#m/D# F#m/D Bm

— bad to the bone man is not e - vil ev - en when it's born... And when a child is born

F#m/A G#7

in-to this world it has no con-cept of the tone the skin is liv - ing in.. It's not a



Male/Female Vox

se- cond Se- ven Se- conds a - way _ just as long as I stay _____ I'll be wait -



- ing It's not a se- cond Se- ven Se- conds a - way _ just as long as I



stay _____ I'll be wait - ing I'll be wait - ing



I'll be wait - ing.

F#m
xx
Male Vox

F#m/E
xx

F#m/D#
xx

F#m/D
xxo

J'as - su - me les rai - sons_ qui nous poussent de chan - ger tout_

F#m
xx

F#m/E
xx

F#m/D#
xx

F#m/D
xxo

J'ai - me - rai qu'on ou - blie leur cou - leur pour_ qu'ils es - per - ent

F#m
xx

F#m/E
xx

F#m/D#
xx

F#m/D
xxo

Beau-coup de sen - ti - ments de race qui_ font qu'ils deses-pe - rent (Je veux que les portes soient grandement ouvertes)

F#m
xx

F#m/E
xx

F#m/D#
xx

F#m/D
xxo

Pour qu'ils puissent parler de leurs peines de leurs joies Pour qu'on leur file des informations chan - ger_ qui ne devisent pas)

C#m Male/Female Vox G#m/B Amaj7

Se-ven Se - conds a - way_ just as long as I stay_____ I'll be wait -

G#m/B C#m G#m/B




- ing It's not a se-cond Se-ven Se - onds a - way_ just as long as I

Amaj7 G#m/B F#m F#m/E

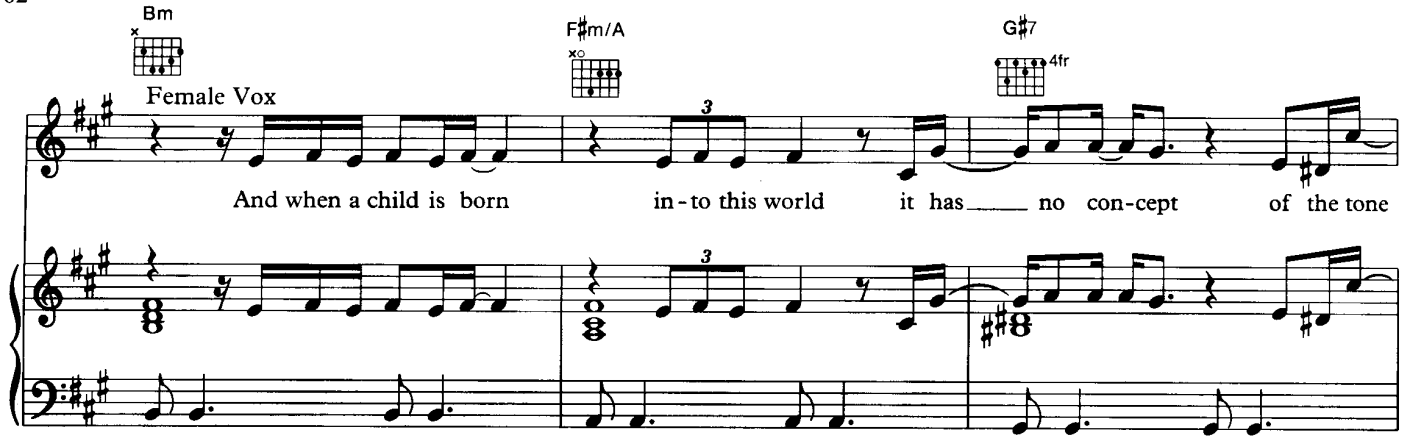
stay_____ I'll be wait - ing I'll be wait - ing

F#m/D# F#m/D F#m F#m/E F#m/D# F#m/D

I'll be wait - ing.


Bm  Female Vox  



And when a child is born in-to this world it has no con-cept of the tone



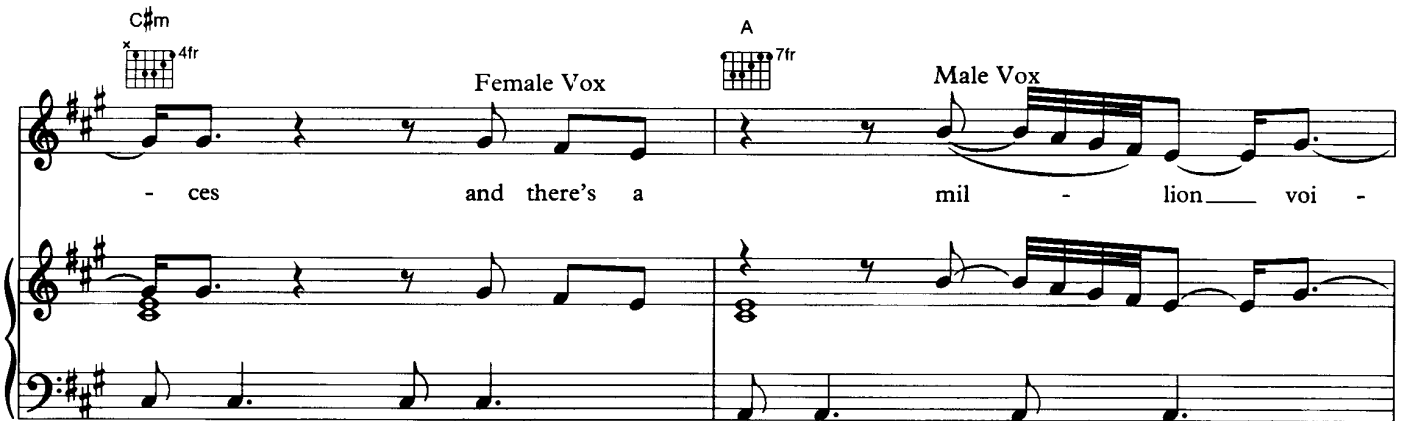
C#m  4fr  7fr Male Vox


the skin is liv - ing in and there's a mil - lion voi -



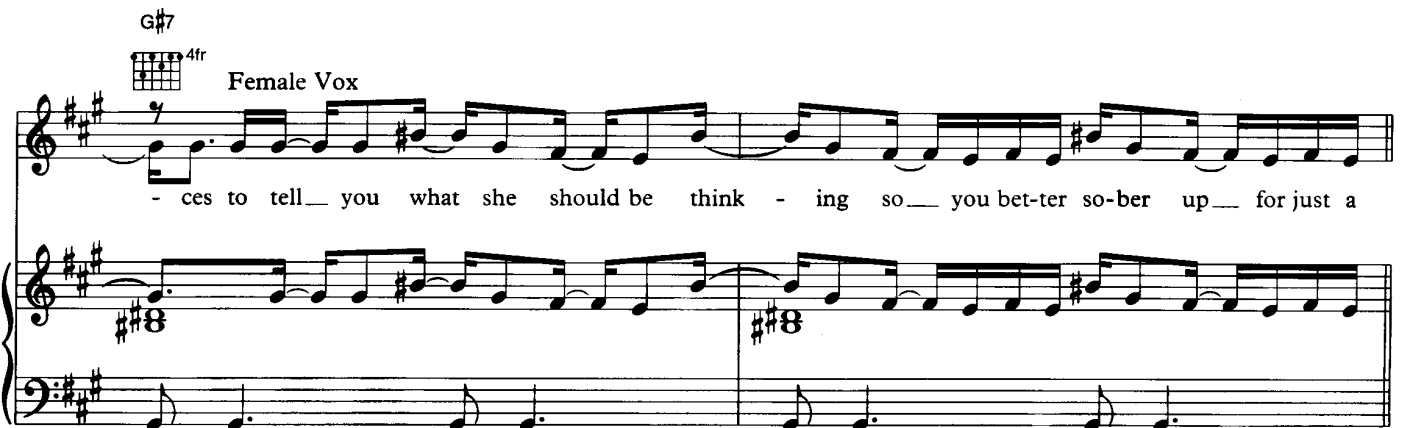
C#m  4fr Female Vox  7fr Male Vox


ces and there's a mil - lion voi -




G#7  4fr Female Vox


ces to tell you what she should be think - ing so you bet-ter so-ber up for just a




C#m  4fr


Male/Female Vox


G#m/B  4fr


Amaj7 

se - cond. Se - ven Se - conds a - way_ just as long as I stay _____ I'll be wait -




G#m/B  4fr

C#m  4fr

G#m/B  4fr

- ing It's not a se - cond Se - ven Se - conds a - way_ just as long as I



Amaj7 

G#m/B  4fr

repeat ad lib. to fade

stay _____ I'll be wait - ing. It's not a



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Nights In White Satin
The Power Of Love
Sitting On The Dock Of The Bay
Somebody To Love
When A Man Loves A Woman
A Whiter Shade Of Pale
Without You

Ref: 2660A

PLEASE SEE YOUR LOCAL MUSIC SHOP FOR MORE DETAILS