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*The*

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# 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

*mf*

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

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 lonely. 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 key signature of one sharp (F#) in both staves. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Em7 D/G D/A C

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

This system contains the next four measures. The structure is identical to the first system, with a vocal line, guitar chords, and piano accompaniment.

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 fourth measure includes a 'To Coda' instruction with a Coda symbol. The piano accompaniment continues with the same rhythmic pattern.

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 more active melody in the right hand, consisting of eighth-note chords, while the left hand maintains a simple bass line.

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

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 *Coda* section. It includes guitar chord diagrams for C, Em, and D/E. The vocal line continues with the lyrics "bet - ter than you." and "At We". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

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 the lyrics "first you put your arms a - round me," and "stare in - to each oth - er's eyes,". It includes guitar chord diagrams for Am7, D, Em, and D/E. 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 contains the lyrics "then you put your charms a - round me." and "and what we see is no sur - prise." It includes guitar chord diagrams for Am7 and D. The piano accompaniment concludes the piece with a final chord and melodic flourish.

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 whole notes. The middle and bottom staves are piano staves with treble and bass clefs respectively. They contain a piano introduction in 4/4 time, starting with a bass line of eighth notes and a treble line of chords and 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 whole notes. The middle and bottom staves are piano staves with treble and bass clefs respectively. They contain a piano introduction in 4/4 time, starting with a bass line of eighth notes and a treble line of chords and 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 whole notes. The middle and bottom staves are piano staves with treble and bass clefs respectively. They contain a piano introduction in 4/4 time, starting with a bass line of eighth notes and a treble line of chords and 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

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

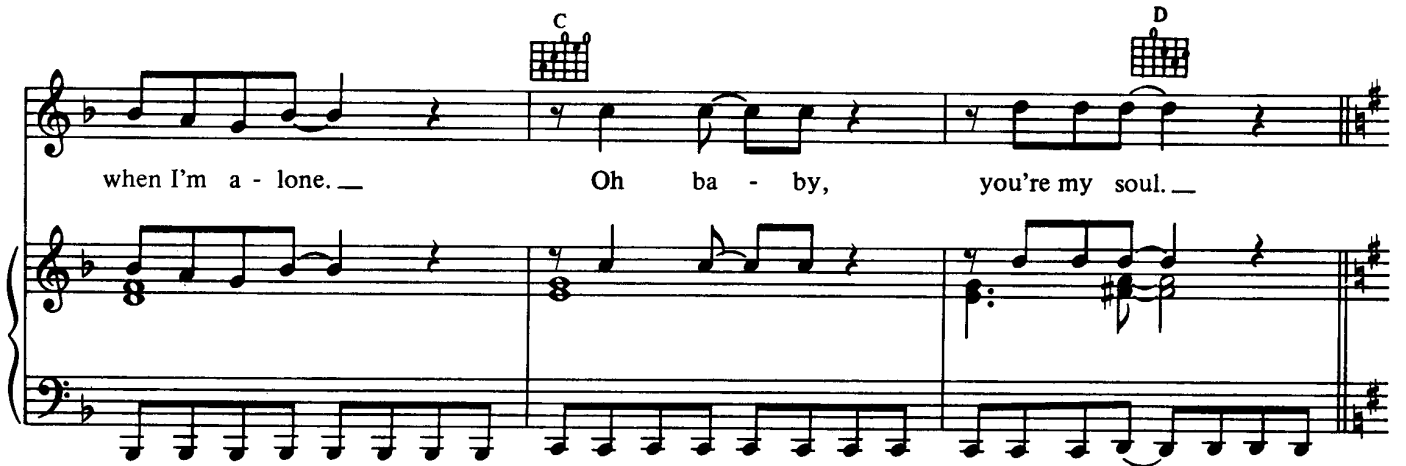
Dm  Bb 








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

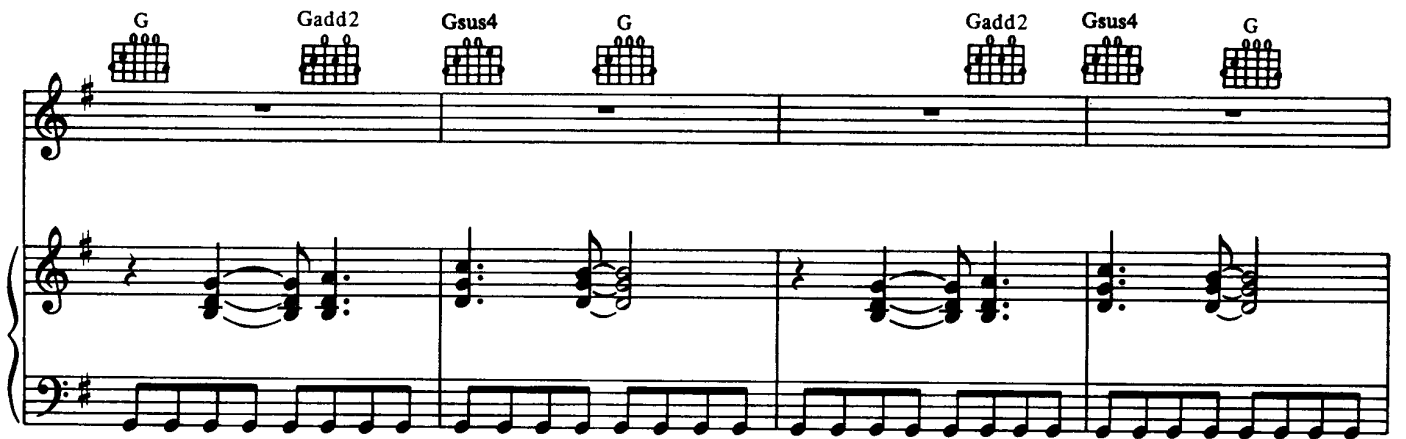







C  D 

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

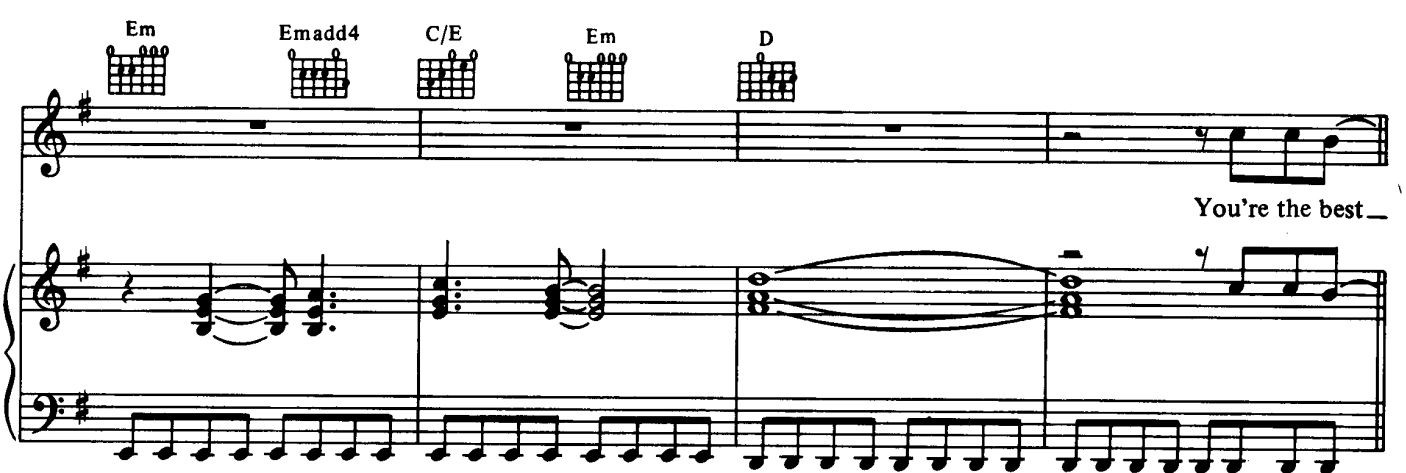


G  Gadd2  Gsus4  G  Gadd2  Gsus4  G 



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-note patterns and slurs. The bass clef staff provides a harmonic accompaniment with sustained chords and moving bass lines. Chord diagrams for Cadd9 and Cadd9/B are shown above the staff.

Am

F

C/G

G5

The second system continues the piece. It features a variety of chords including Am, F, C/G, and G5. The bass line includes some rests and eighth-note patterns. Chord diagrams are provided for each chord.

A5/G

C/G

The third system continues with A5/G and C/G chords. The bass line features a consistent eighth-note accompaniment. Chord diagrams are shown above the staff.

D/G

Gadd9

The fourth system concludes the piece with D/G and Gadd9 chords. The bass line continues with eighth-note accompaniment. Chord diagrams are shown 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.

2.  
Cadd9 Cadd9/B Am

This system contains the first three measures of the piece. It features guitar chord diagrams for Cadd9, Cadd9/B, and Am. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment.

F C/G C G/B

This system contains the next four measures. It features guitar chord diagrams for F, C/G, C, and G/B. The piano accompaniment continues with the same melodic and rhythmic patterns.

Am Fmaj7 G7 Cadd9

This system contains the next four measures. It features guitar chord diagrams for Am, Fmaj7, G7, and Cadd9. The piano accompaniment continues with the same melodic and rhythmic patterns.

G5 A5/G C5/G 3fr

I \_\_\_\_\_ feel that you know, ah you've got me

This system contains the final three measures. It features guitar chord diagrams for G5, A5/G, and C5/G 3fr. A vocal line is introduced with the lyrics "I \_\_\_\_\_ feel that you know, ah you've got me". The piano accompaniment continues with the same melodic and rhythmic patterns.



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

First system of musical notation. It consists of a grand staff with a treble clef and a 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.

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. 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.

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. 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.

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. 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 "That's all I want-ed some-thing spe-cial, some-thing" are written below the treble staff.

Ab2 Bb2 Bb2

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

Detailed description: This system contains the first three measures of the piece. The guitar part is in the key of Bb major (two flats). The first measure has a chord diagram for Ab2 (Bb2 in guitar notation). The second measure has a chord diagram for Bb2. The third measure has a chord diagram for Bb2. The vocal line starts with 'sa - cred,' in the first measure, 'in your eyes.' in the second, and 'For just one mo - ment' in the third. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Ab2 Bb2

to be bold and na - ked at your side.

Detailed description: This system contains the next three measures. The guitar part has chord diagrams for Ab2 in the first measure and Bb2 in the third. The vocal line continues with 'to be bold and na - ked' in the first measure and 'at your side.' in the third. The piano accompaniment continues with a similar melodic and bass line structure.

Gb2 Ab2 Bb2

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

Detailed description: This system contains the next three measures. The guitar part has chord diagrams for Gb2 in the first measure, Ab2 in the second, and Bb2 in the third. The vocal line starts with 'Some-times I think that you nev - er' in the first measure and 'un - der - stand me.' in the third. The piano accompaniment continues with a similar melodic and bass line structure.

Bb2 Gb2 Ab2

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

Detailed description: This system contains the final three measures of the piece. The guitar part has chord diagrams for Bb2 in the first measure, Gb2 in the second, and Ab2 in the third. The vocal line starts with 'May - be this time is for - ev - er,' in the first measure and 'say it can' in the third. The piano accompaniment continues with a similar melodic and bass line structure.

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

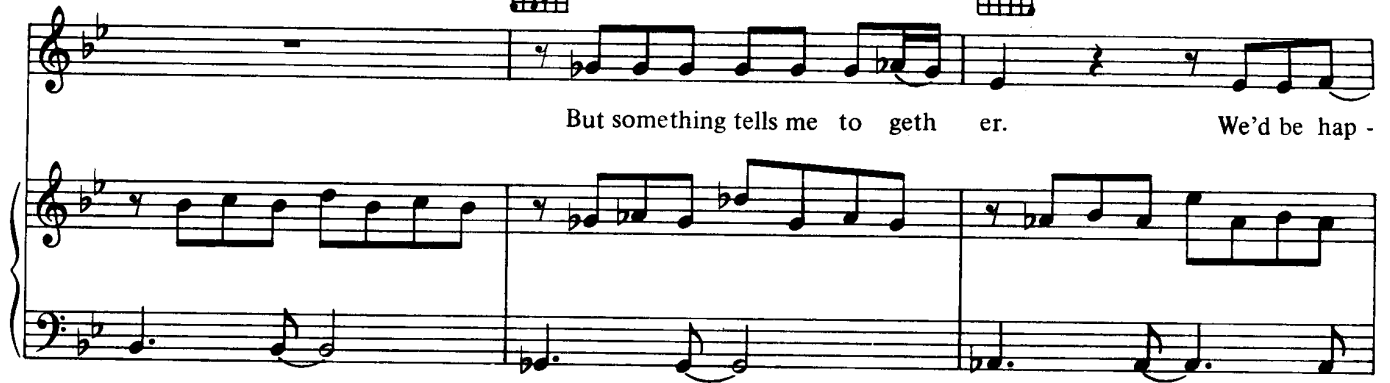
to be warm and      na - ked      at my — side. —




Gb2      Ab2      Bb2

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


Gb2  Ab2 


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




Fsus4  F  CHORUS Bb2 

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



Ab2 

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



Bb2 

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



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

Ab2

'til the end of time.

To Coda

Bb2

Ab2 Bb2 Bb2

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

Ab2 Bb2 Gb2 Ab2



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

Bb2

Bb2

in your eyes ba-by (baby.)

Ab2

Bb2




Gbmaj7

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

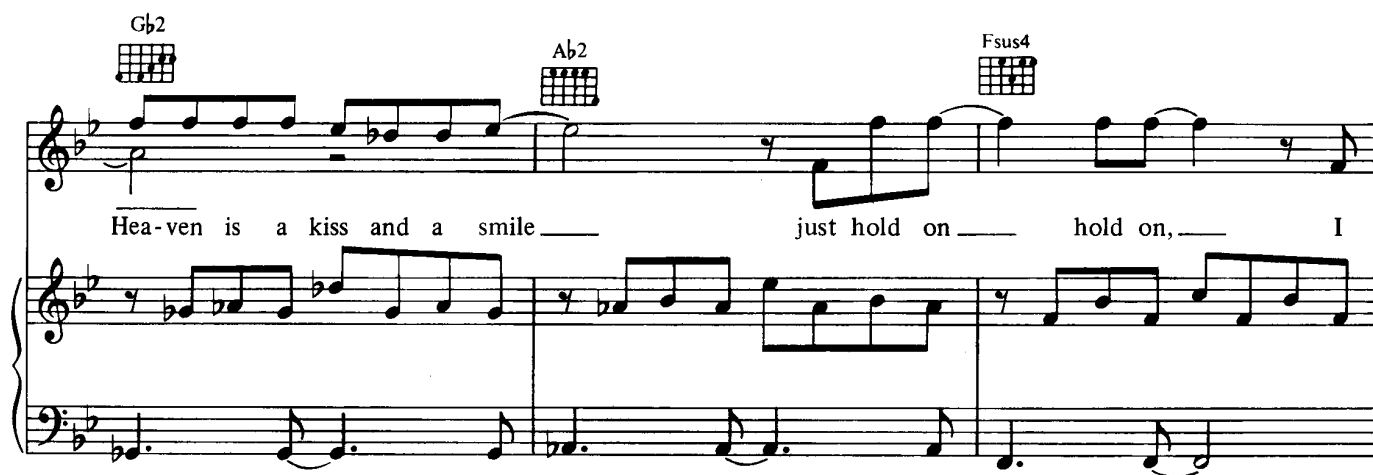
Ab2



Bb2

my love is always telling me so

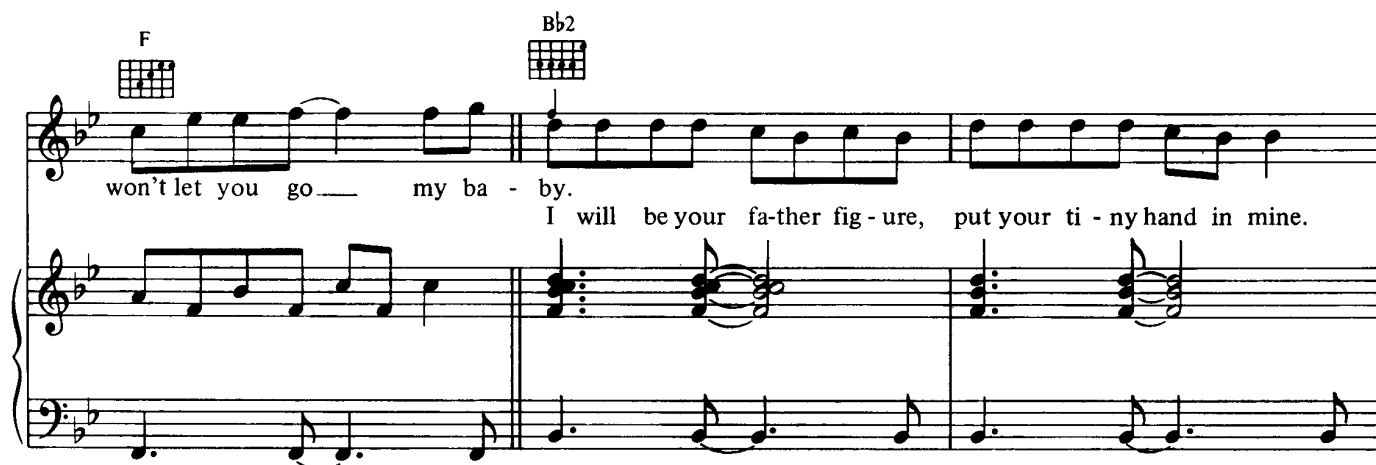






Hea-ven is a kiss and a smile — just hold on — hold on, — I



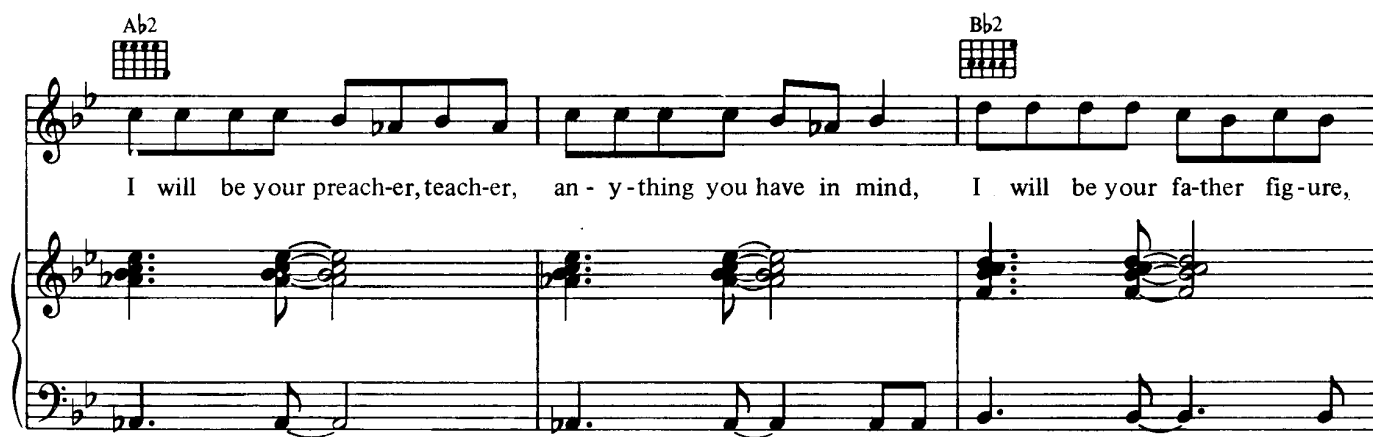



won't let you go — my ba - by. I will be your fa-ther fig - ure, put your ti - ny hand in mine.



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 a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *smoothly* and *mp*. Chord diagrams are provided for the guitar accompaniment, including Bb, F/A, Eb/G, and Ebm/Gb. The lyrics are: "I could hard-ly be-lieve\_ it when I I'm too proud for cry - in', did - n't 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. — }

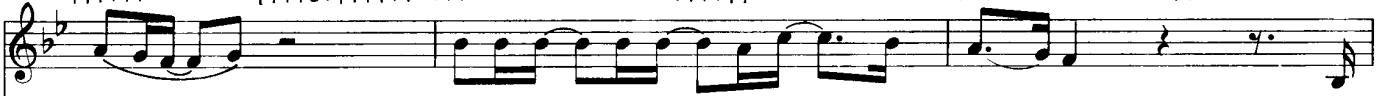
Ebmaj7 F/Eb Dm7 Gm7 Ebmaj7 F/Eb



how am I\_ sup- posed\_ to live\_ with-out \_ you, now that I've been lov - in' you\_ so



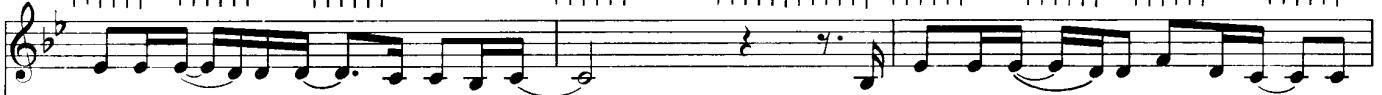
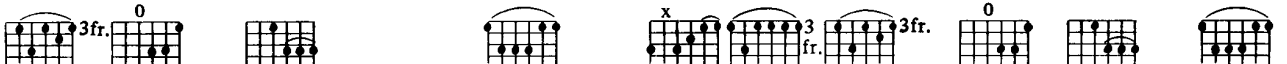
Dm7 Bb7sus4 Bb7 Ebmaj7 F/Eb Dm7 Gm7



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<sup>b</sup>

F<sup>#</sup>sus4

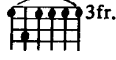
G<sup>m</sup>7

F/A

B/F<sup>#</sup>

F<sup>#</sup>

F<sup>#</sup>/E



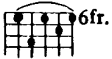
Now,

D<sup>#</sup>m7

B/D<sup>#</sup>

E<sup>m</sup>aj7

B/D<sup>#</sup>



I don't wan-na know the price\_ I'm gon-na pay\_ for dream - ing,

C<sup>#</sup>m7

G<sup>#</sup>m7

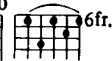
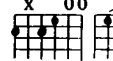
B/D<sup>#</sup>

C<sup>#</sup>m7

F<sup>#</sup>sus4

E/F<sup>#</sup>

D<sup>#</sup>m7



now that your\_ dream has come true. \_\_\_\_\_ Tell me

E<sup>m</sup>aj7

F<sup>#</sup>/E

D<sup>#</sup>m7

G<sup>#</sup>m7

E<sup>m</sup>aj7

F<sup>#</sup>/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-

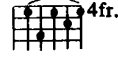
D#m7



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

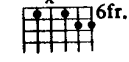
Emaj7



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 guitar and piano parts. The guitar part features a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The piano part continues with the same accompaniment. The lyrics are: "I Want To Break Free. 1. I Want To Break".

## VERSES



Musical notation for the verses, including guitar and piano parts. The guitar part features a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The piano part continues with the same accompaniment. The lyrics are: "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 -



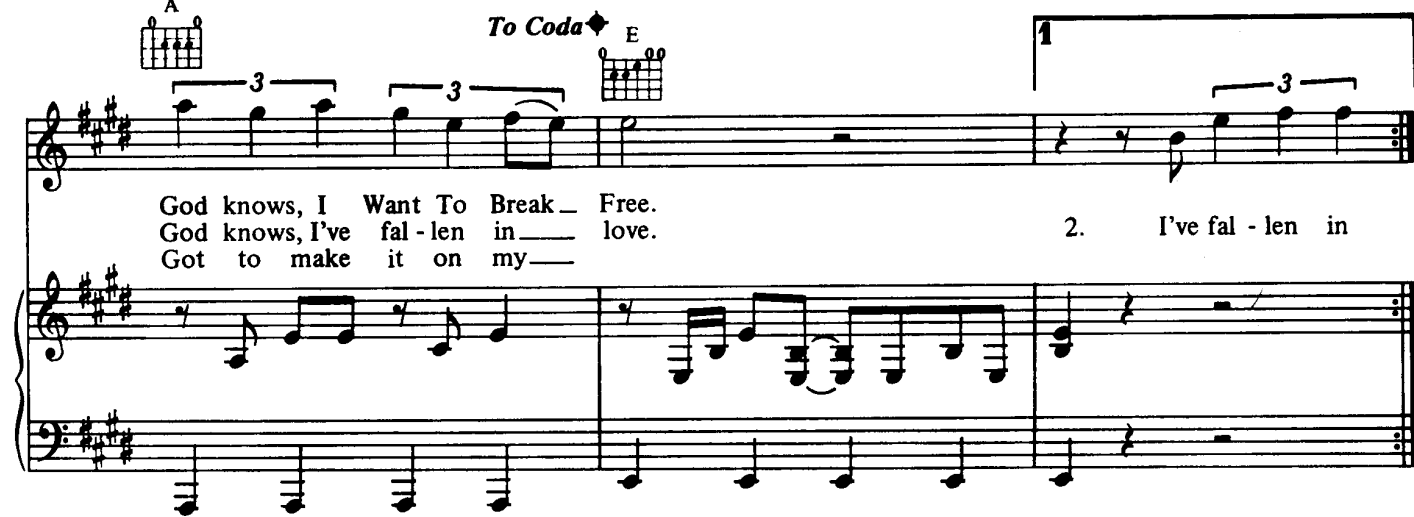
E  B 

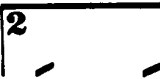


free. — God knows. —  
 love, — yeah. God knows. —  
 - lone. — hey. God knows. —




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

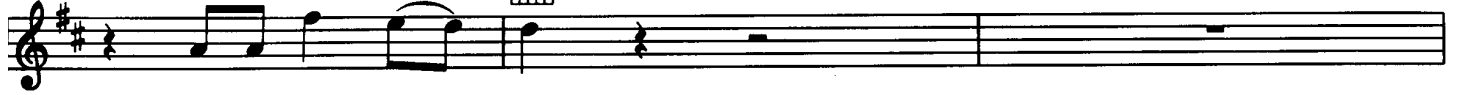
D/A

A

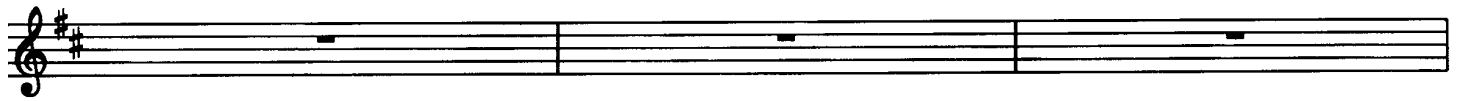
G(add9)

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

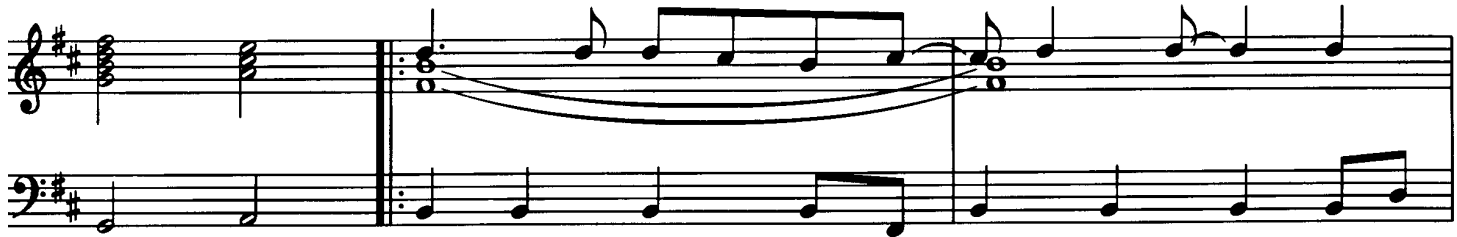
Tempo I



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

D



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. \_

G



D



Bm7



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)

Asus



A



G



D



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.

*sim.*

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<sub>b</sub>(addF)** **B<sub>b</sub>sus2**

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

**Gm7(addC)** **F**

It's such a shame our

**B<sub>b</sub>** **E<sub>b</sub>(addF)** **Tacet**

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

**B<sub>b</sub>sus2**

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)

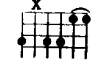


B $\flat$ sus2



U say u want a lead - er,

Gm7(addC)



F



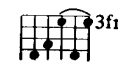
but u can't seem 2 make up your mind. — I think u bet - ter close it, and let me guide u —

B $\flat$



Tacet

E $\flat$ (addF)

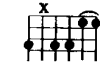


2 the pur - ple rain, Pur - ple rain, pur - ple rain. —

B $\flat$ sus2



Gm7(addC)



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



F

First system of musical notation. It features a guitar chord diagram for the F chord (x23211) above the first staff. The first staff contains a single note. The second and third staves show piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

Second system of musical notation. It includes the lyrics: "I on - ly want 2 see u, — on - ly want 2 see u — in the pur - ple rain. —". The notation shows a vocal line with lyrics and piano accompaniment. The tempo or meter changes from 3/4 to 2/4 in the middle of the system.

Third system of musical notation. It features guitar chord diagrams for Bb (x21232), Bbsus2 (x21232), and Gm7(addC) (x23211). The first staff has a "Tacet" instruction. The piano accompaniment continues in the second and third staves.

Fourth system of musical notation. It features guitar chord diagrams for F (x23211), Eb(addF) 3fr. (x23211), and Bbsus2 (x21232). The piano accompaniment continues in the second and third staves.

# 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.

When the night has come and the land is dark, And the moon — is the

Chords: F, Dm, Bb

on-ly — light we'll see — No I won't be a-fraid, No — I won't be a

Chords: C7, Gm7, C7, F, C7, F, Dm

-fraid Just as long — as you stand, — stand by me So, dar-ling, dar-ling

Chords: Bb, C7, Gm7, C7, F, F

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

F Dm

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. Chords F and Dm are indicated below the bass staff.

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

Bb C7 Gm7 F C7

Detailed description: This system contains the third and fourth lines of the musical score. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. Chords Bb, C7, Gm7, F, and C7 are indicated below the bass staff.

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

F Dm

Detailed description: This system contains the fifth and sixth lines of the musical score. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. Chords F and Dm are indicated below the bass staff.

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

Bb C7 Gm7 F C7

Detailed description: This system contains the seventh and eighth lines of the musical score. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. Chords Bb, C7, Gm7, F, and C7 are indicated below the bass staff.

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

The musical score is written for voice and piano. It begins with a 'Tacet' instruction for the piano. The tempo is 'Moderately slow' with a note value of ♩ = ♪♪. The key signature has one flat (Bb) and the time signature is 3/4. The piano part starts with a mezzo-forte (mf) dynamic and includes the instruction 'with pedal throughout'. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams for guitar are provided for various chords: C, F, C, Am, G, G/F, and C/E. Some chords are marked with a '3' for a triplet. The lyrics are: 'All a - lone spend at the end of the eve - ning, and the bright lights have you can spend all your mak - ing mon - ey, you can spend all your 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 - 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  3 F  3




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  3 F  3






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 -



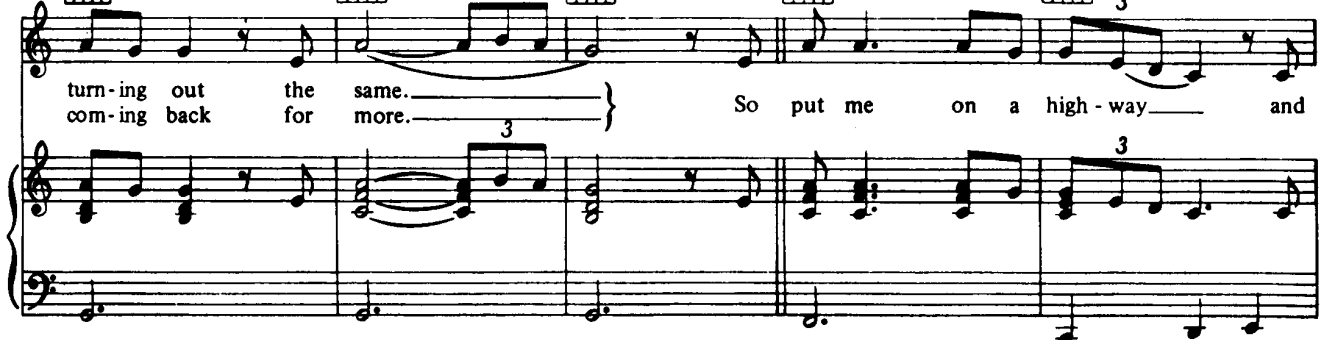
Dm  3 F  3 F/G  3

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  3 G  3 F  3 C  3

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

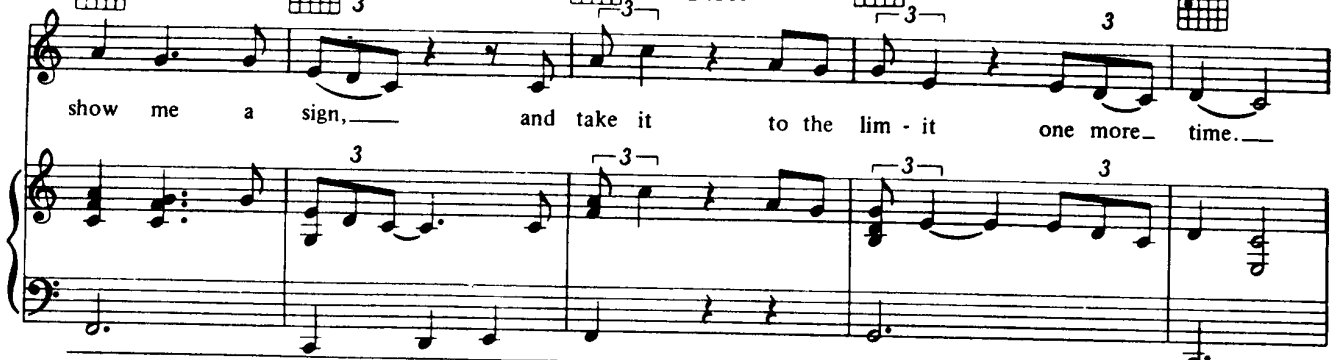


F C F G 1. C

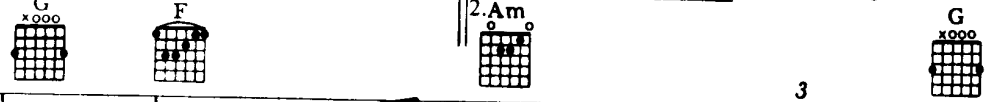


Tacet

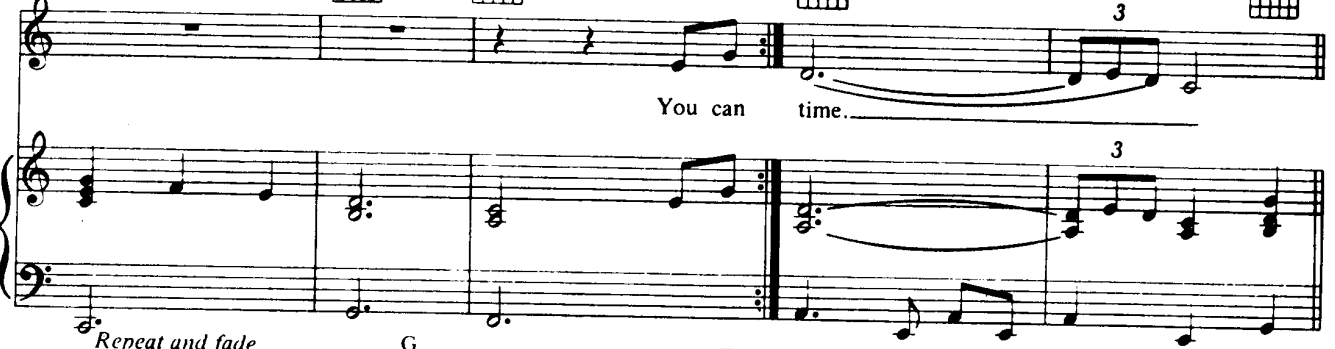
show me a sign, and take it to the lim - it one more time.



G F 2. Am G



You can time.



*Repeat and fade*

F G F G

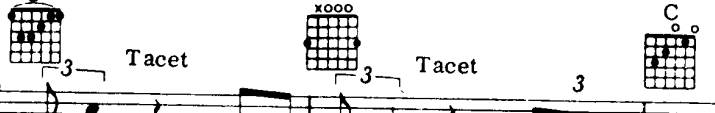


Take it to the lim - it, take it to the lim - it,

*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, often featuring a '7' fingering in the bass line. The vocal line includes lyrics and is accompanied by guitar chords indicated by diagrams above the staff. The lyrics are: 'Thanks shared for the my times dreams, that you've my 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'.

**Chord Diagrams:**

- Ab (4th fret):** A guitar chord diagram showing the 4th fret on the 1st, 2nd, 3rd, and 4th strings, with the 5th string open and the 6th string muted.
- Fm (4th fret):** A guitar chord diagram showing the 4th fret on the 1st, 2nd, 3rd, and 4th strings, with the 5th string open and the 6th string muted.
- C7+ (E Bass):** A guitar chord diagram showing the 2nd fret on the 1st, 2nd, and 3rd strings, with the 4th string open and the 5th and 6th strings muted.



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,

Ab 4th fret Eb (G Bass) Gb

twice, three times a

D# (F Bass) Bbm7 Ab 4th fret

la - dy, and I love you.

Ab To Coda Eb (Db Bass) Eb (C Bass)

I love

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*

three times a la - dy I

love you, I love

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 three staves. The top staff is a vocal line with a whole rest. The middle staff is a grand piano accompaniment with a melody in the right hand and a bass line in the left hand. The bottom staff is a bass line. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The piano part starts with a *mf* dynamic marking.

The second system of musical notation consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is a grand piano accompaniment with a melody in the right hand and a bass line in the left hand. The bottom staff is a bass line. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

Eb7sus4



Ab5



The third system of musical notation consists of three staves. The top staff is a vocal line with the lyrics: "What you look-in' at?\_ Vogue, Vogue, Vogue." The middle staff is a grand piano accompaniment with a melody in the right hand and a bass line in the left hand. The bottom staff is a bass line. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

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<sup>b</sup>7sus4/A<sup>b</sup>



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<sup>b</sup>(addB<sup>b</sup>)



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

E<sup>b</sup>7sus4/A<sup>b</sup>



A<sup>b</sup>(addB<sup>b</sup>)



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<sup>b</sup>m7 G<sup>b</sup>maj7 F<sup>b</sup> E<sup>b</sup>m A<sup>b</sup>m7 G<sup>b</sup>maj7 F<sup>b</sup> E<sup>b</sup>m



— 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

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. —

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

Abm7 Gbmaj7 Fb Ebm Ab5 Eb5

*Ab5 Eb5 Ab5 Eb5*

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

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

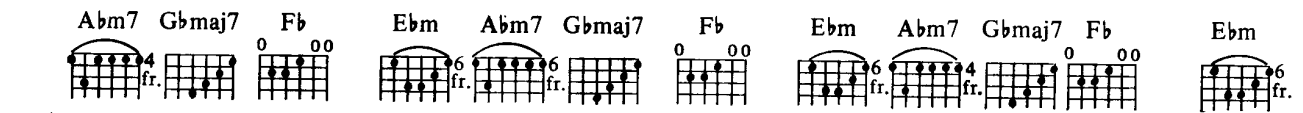
Strike a pose, there's nothing to it. Vogue, Vogue.

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

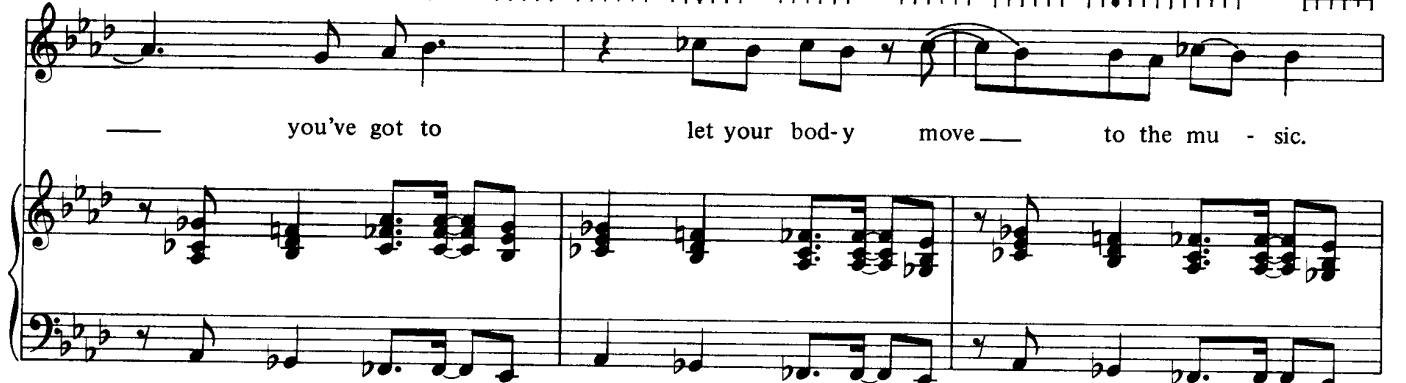
Vogue, Vogue.

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

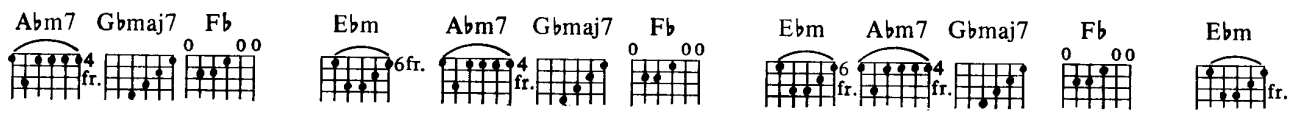
Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm



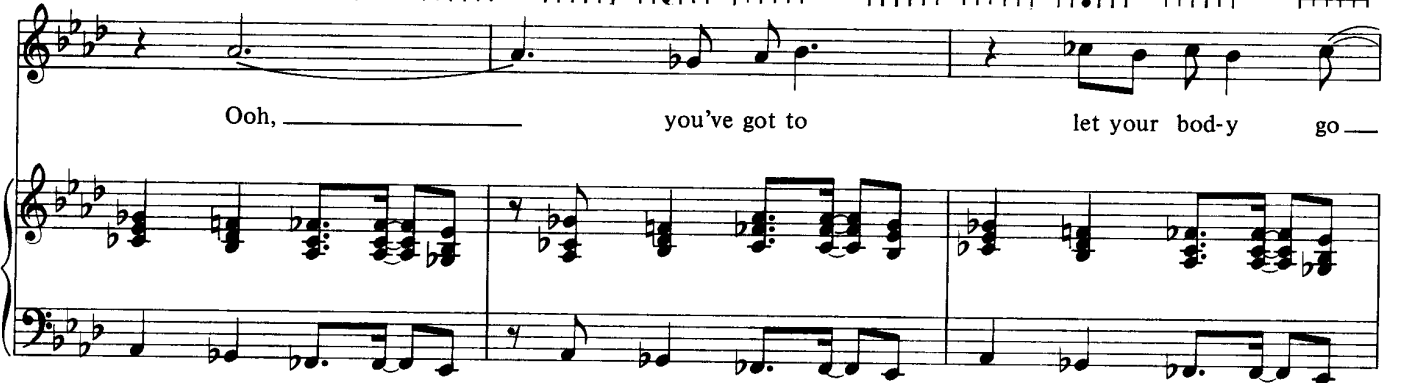
— you've got to let your bod-y move — to the mu - sic.



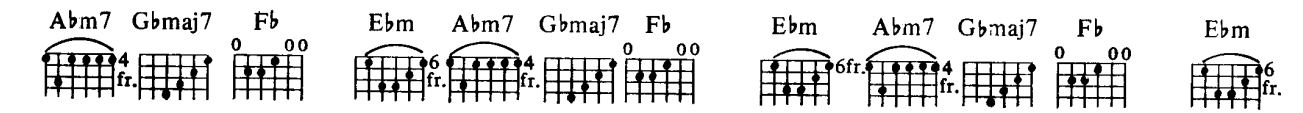
Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm




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-note triplets in the right hand and a steady eighth-note bass line in the left hand. The piece concludes with a final chord in the right hand.

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 the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "We Have All The Time In The World, \_\_\_\_\_ Time e-nough for". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The key signature remains two sharps.

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 the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "life to un - fold all the pre-cious things love has in store. We have". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

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 the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "all the love in the world; \_\_\_\_\_ If that's all we". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

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

**System 1:** Guitar chords: G, D/F#, C. The piano accompaniment begins with a steady bass line and arpeggiated chords. The vocal line is not present in this system.

**System 2:** Guitar chords: D, G, D/F#. The vocal line enters 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,  
And then she asks — me,  
And then I tell — her,

“Do I look all right?”  
“Do you feel all right?”  
as I turn out the light, —

Em C D

— 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.”

To Coda

1. G D/F# C



D 2. G

I feel

C D G D/F#

won - der - ful because I see the love light in your

Fm C D

eyes. Then the wonder of it all is that you

C D G

just don't realize how much I love you.

D/F# C D

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

This system contains the first three measures of the piece. It features a guitar part with chord diagrams for D/F#, C, and D. The piano accompaniment is in the right hand, and the bass line is in the left hand. The tempo is marked as D. S.  $\frac{3}{4}$  al Coda.

Coda G D/F# Em D C

Oh, my dar - ling, you are

This system contains the fourth and fifth measures. It includes a Coda section with guitar chord diagrams for G, D/F#, Em, D, and C. The vocal melody is written in the treble clef with the lyrics "Oh, my dar - ling, you are". The piano accompaniment continues in the right hand, and the bass line is in the left hand.

D G D/F#

won - der - ful to - night."

This system contains the sixth and seventh measures. It includes guitar chord diagrams for D, G, and D/F#. The vocal melody continues with the lyrics "won - der - ful to - night." The piano accompaniment continues in the right hand, and the bass line is in the left hand.

C D G

rit.

This system contains the eighth and ninth measures. It includes guitar chord diagrams for C, D, and G. The piano accompaniment continues in the right hand, and the bass line is in the left hand. A ritardando marking "rit." is present in the piano part.

# WUTHERING HEIGHTS

Words and Music by  
KATE BUSH

Very slowly (with expression)

VERSE

A F E C# A F

E C# A F

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 \_

1                      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. The piano accompaniment features a triplet of eighth notes in the right hand and continues the eighth-note pattern in the left hand.

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. The piano accompaniment maintains the eighth-note accompaniment in the left hand and adds a melodic line in the right hand.

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



Male Vox

F#m/E



F#m/D#



F#m/D



J'as - su - me les rai - sons\_ qui nous poussent de chan - ger tout\_

F#m



F#m/E



F#m/D#



F#m/D



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

F#m



F#m/E



F#m/D#



F#m/D



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



F#m/E



F#m/D#



F#m/D



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

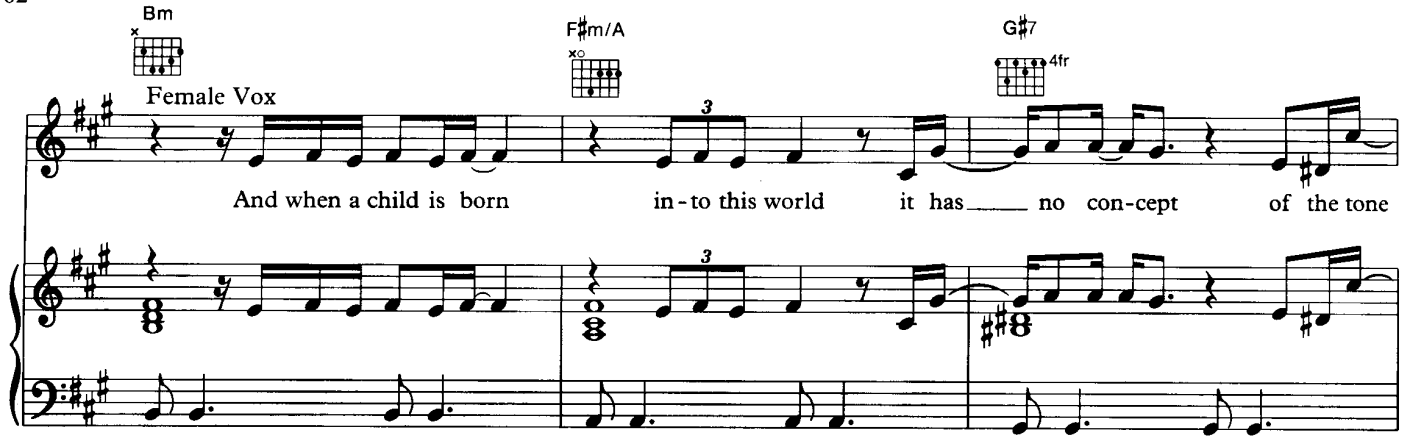
stay\_\_\_\_\_ I'll be wait - ing I'll be wait - ing

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



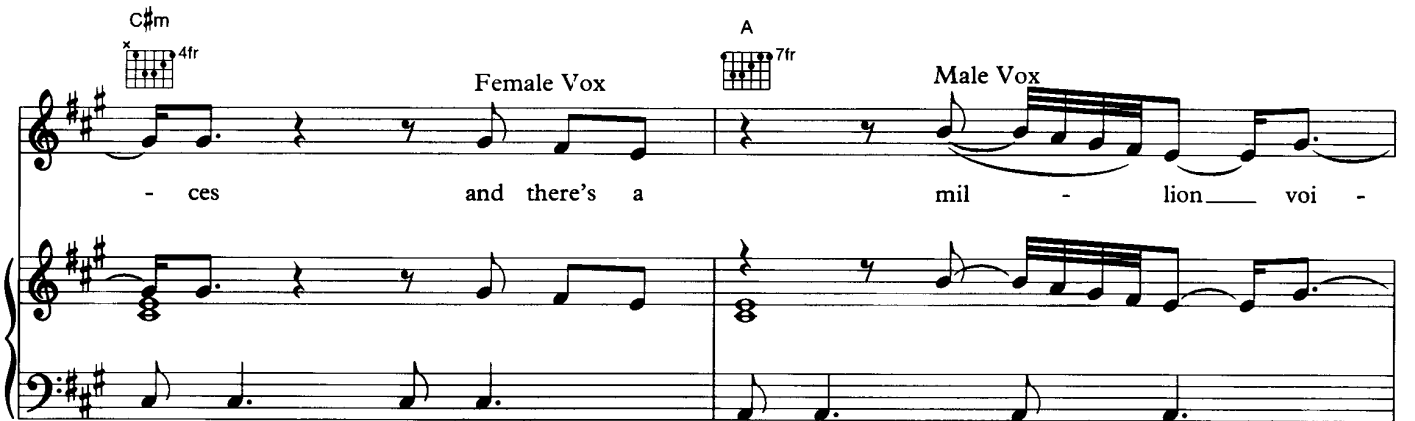
C#m  4fr  7fr Male Vox


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



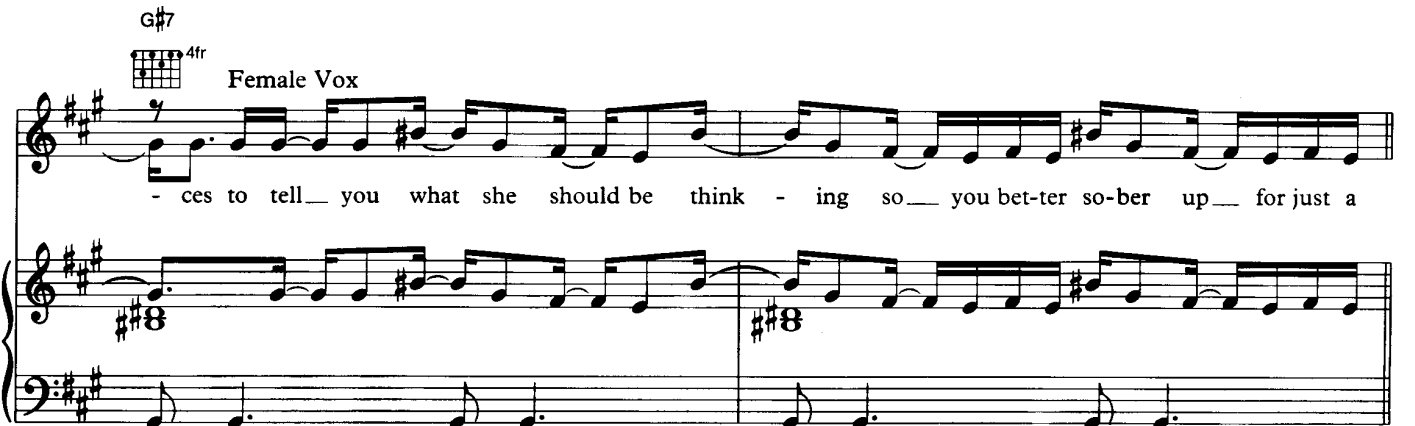
C#m  4fr Female Vox  7fr Male Vox


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  4fr

G#m/B  4fr

*repeat ad lib. to fade*

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



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