

(EVERYTHING I DO) I DO IT FOR YOU

WORDS & MUSIC: BRYAN ADAMS/R.J. LANGE/M. KAMEN

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

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

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

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

B7 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

C

G

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

F

Fm

a tempo

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

C/G

G

rall.

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

F

Dm

C

_____ 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.



(I Wanna Be) Your Underwear

Words & Music by Bryan Adams & Robert John "Mutt" Lange

$\text{♩} = 81$



N.C.



N.C.



I

wan-na be your T - shirt when it's wet. — I wan - na be the show - er when —

— you sweat. — I got — to be the tat - too — on your skin. — Yeah,

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N.C.

let me be your bed, ba - by, when you climb in.

A5 B5 A5 B5

N.C.

A5 B5 A5 B5 G7 fr4 A5 A7 B5

I

Bm7

wan-na be the sheets when you sleep. Let me be the se - crets that-

(Verse 2 see block lyric)

- you keep. I got to be the spoon to stir your cream. I

wan - na be the one that real - ly makes_ you scream.



E B A N.C. E A

I wan - na be_ your lip - stick_

(Verse 3 see block lyric)

N.C. E B A N.C.

when you lick it. I wan - na be_ your high heels

E A E B A

when you kick it. I wan - na be_

N.C. E A N.C. A

— your sweet love, babe, yeah— when you make it— From your feet— up to—

B To Coda ⊕

— your hair,— you're more than a - ny - thing,— I swear.-


A A5 G5 A5 G5 A5 N.C.

I — wan - na be — your un - der - wear.-

1. E A C7/B♭

I

2. E




B



B(b5)




F#m/B



D/B



B



A/B



B




C



G



D



G



Solo



C G D G

I

Solo ends

C G D

wan - na be — your sleep - in' bag — ba - by, slip — in - side. —

G C G

Let me be — your mo - tor cy - cle, an'

B5 N.C. B5

take you for — ride. —

N.C. 3 B⁵ N.C. A⁵ *D.%. al Coda*

(See what I'm say - in?)

⊕ *Coda*

A N.C.

Ah yeah, — I wan - na be —

A⁵ G⁵ A⁵ G⁵ A⁵ N.C.

your un - der - wear. —

Verse 2:

I wanna be the itch that you scratch.
 Wanna be the chair when you relax.
 I got to be your razor when you shave.
 Wanna be the habit that really makes you crave.
 I wanna be your hot tub when you're dippin'.
 I wanna be your bathrobe when your drippin'.
 I wanna be your cocktail, baby, when you're sippin'.
 I just wanna be right there,
 More than anything, I swear.
 I wanna be your underwear.

Verse 3:

I wanna be your hot sauce, yeah, when you're cookin'.
 I wanna be your sunglasses; hey, good lookin'.
 I want, I wanna be the one you stick your hook in.
 I just wanna be right there,
 More than anything, I swear.
 Ah yeah, I wanna be your underwear.



18 til I die

Words & Music by Bryan Adams & Robert John "Mutt" Lange

♩ = 112

E5  A5  E5 

A5  E5  A5 

1. Wan-na be young — the rest of my life;—
(Verse 2 see block lyric)

nev - er say no, — try an - y - thing twice. — 'Til the

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E5 fr7^o A5 E5 fr7^o

an-gels come- an' ask me to fly,— gon-na be eight - een

A5 N.C.

'til I die.— Eight - een 'til I— die.—

E B A D E B

Can't live for ev-er, that's wish-ful think-in'. Who- ev-er said that

A D E B

must-'ve been drink - in'. Don't wan-na grow up, I

A F# G A

don't see why... I could-n't care less if time flies by...

D G Em7

Eight - een 'til I die, — gon - na be eight - een 'til I die. —
(Instrumental at %)

A D G

Sure feels good — to be a - live, —

Em7 To Coda ⊕ A

some day I'll — be eight - een go - in' on fif - ty five. —

1. **D** **G** **A**

Eight - een 'til I die. —

2. **G** **A** *D.% al Coda*

There's one thing for sure, — I'm sure gon - na try. —

⊕ *Coda*

A **Em** **F#m**

Yeah, don't wor-ry 'bout the fu - ture, for - get a - bout the past; — we're

G **E5** **A5**

gon-na have a ball, — yeah, gon-na have a blast. Gon-na make it last.

E5 Em E D

Hey, yeah, eight - een 'til I die,

G Em7 A

gon - na be eight - een 'til I die.

D G Em7

Sure feels good to be a - live, some day I'll be eight - een go - in' on

A D G

fif - ty five. Eight - een 'til I die. gon - na be

D N.C. G D G

eight - een 'til I die. — I'm gon - na be

D G D G

eight - een 'til I die. —

D G D G

Oh, eight - een 'til I die. —

Verse 2:
 Anyway, I just wanna say
 Why bother with what happened yesterday?
 It's not my style, I live for the minute;
 If you wanna stay young, get both feet in it.
 18 'til I die.
 A li'l bit of this, a li'l bit of that;
 A li'l bit of everything, gotta get on track.
 It's not how you look, it's what you feel inside.
 I don't care when, I don't need to know why.
 18 'til I die etc.

ALL FOR LOVE

words & music by bryan adams, robert john 'mutt' lange & michael kamen

$\text{♩} = 76$

D **D** **G/D**

(1.) When it's love you give, I'll be your man of good

D **D/F#**

faith, then love you live I'll make a stand, I won't blink, I'll be the rock you can

G **D/A** **A**

build— on. Be there when you're old, to have and to hold. When there's love in— side,—

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The tempo is marked as quarter note = 76. The key signature has one sharp (F#). The first system covers the first two lines of lyrics. The second system covers the next two lines. The third system covers the final two lines. Chord diagrams are provided for D, G/D, D/F#, D/A, and A. The piano accompaniment features a steady bass line and chords that support the vocal melody. There are several triplet markings in the piano part.

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I swear I'll al-ways be strong,— then there's a rea-son why— I'll prove to you we be-long,—
 I'll be the fire in your night,— then it's love you take— I will de-fend, I will fight,—



I'll be the one that pro-tects— you, from the wind and the
 I'll be there when you need— me, when hon-our's at



N.C.

rain, from the hurt and the pain. Let's make it
 stake, this vow I will make. And it's }

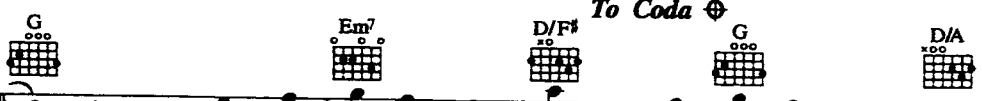


(all ————)
 all for one and all for love— let the one you hold be the one you

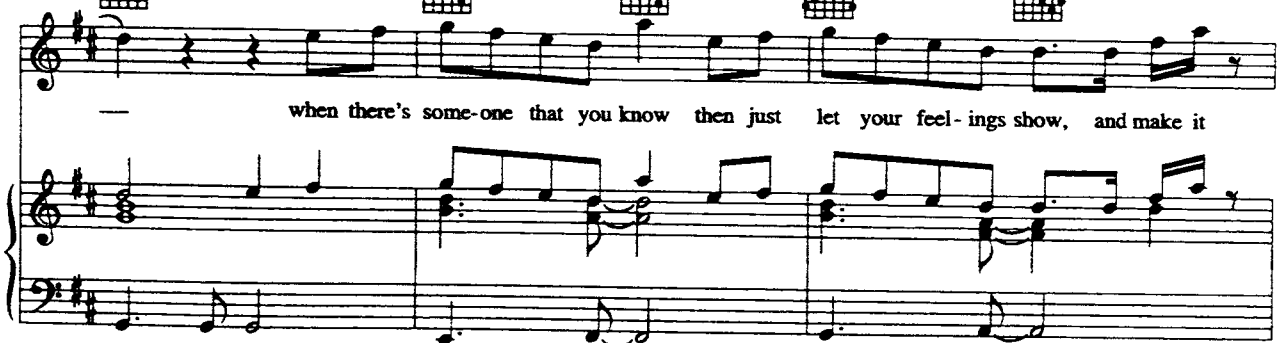


want, the one you need. 'Cause when it's (all ———) all for one it's one for all,





when there's some-one that you know then just let your feel-ings show, and make it





(all ———) all for one and one for love. ——— (2.) When it's love you make ———





Don't lay your love to rest — 'cause we could



Em7 D/F# G A Bm7 D/F#

stand up to the test we got ev - 'ry - thing - and - more - than we had planned,

Gadd9 A Bm7 D/F#

more than the ri - vers that run - the land, we've got it all

G A G Em7

in our hands.

Dsus4 D Dsus4 D G

BACK TO YOU

words & music by bryan adams & eliot kennedy

♩ = 128

C/G Am F

Gsus⁴ G C/G Am

F Gsus⁴ G C

1. Well, I've been down, an' I've been beat;
(Verse 2 see block lyric)

Am F Gsus⁴ G

I've been so tired I could not speak. I've been so lost.

C Am F

— that I could not see, — I've want - ed things — that were out of — reach.

Gsus4 G C Am

— An' then I — found you — an' you helped — me through; — yeah, you showed.

F Gsus4 G F

— me what — to — do. — An' that's — why —

E

I'm com - in' back to — you. — yeah. — Like a star —



that guides a ship a - cross the o - cean,



that's how your love will take me home back to you.



An', if I wish up - on that star,



some - day I'll be where you are. Yeah, I know



Dm Gsus4

To Coda ⊕

— that day — is com - in' — soon: — yeah. I'm com -

G C/G Am

- in' back to you.

1. Gsus4 G **2.** Gsus4 G

2. You've been a lone,

C/G Am F Gsus4 G

Might've let

C Am F

— you down, — might've messed you a - round, — but you nev - er changed your point of — view; —

Gsus4 G F

— an' that's why — I'm com - in' back to — you. —

E

— yeah. — Like a star —

D.%. al Coda

⊕ Coda

Gsus4 G

— oh, I'm com - in' back to — you. —

Am F Gsus4

Musical notation for the first system, including guitar chord diagrams for Am, F, and Gsus4, and piano accompaniment.

1-6. 7.

G G

I'm com - in' back to you.

Musical notation for the second system, including guitar chord diagrams for G, piano accompaniment, and the vocal line "I'm com - in' back to you."

Am F C

Musical notation for the third system, including guitar chord diagrams for Am, F, and C, and piano accompaniment.

Verse 2:

You've been alone but you did not show it.
 You've been in pain when I did not know it.
 You let me do what I needed to
 You were there when I needed you.
 Might've let you down, might've messed you around
 But you never changed your point of view.
 An' that's why I'm comin' back to you.

Like a star etc.



Black Pearl

Words & Music by Bryan Adams & Robert John "Mutt" Lange

♩ = 122

F#7 (no 3rd)



§

1. Deep down in Missisipi -
(Verse 2 see block lyric - instr. at §)

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— a lit - tle south - ern spell — on me, — made — a lit - tle voo - doo. —

E

— She was born — the bright side of mid - night — when her ma -

B

- ma was se - ven - teen. — She was a hot blood - ed, God fear - in'

gos - pel girl, — the fin - est that I ev - er seen. — Oh.

C# D

She's black cof - fee, lit - tle bit o' cream; sweet—

A E

brown su - gar, my mid - night dream. Black Pearl—

To Coda ⊕ N.C.

F#7(no3rd) fr3

yeah my — kind o' girl. Just — the kind of thing to rock—

— my world. — Black Pearl, — oh my — kind o' girl.

1. | 2.

2. Met-

The first system of music features a vocal line on a single treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a whole rest, followed by a quarter rest, then a quarter note G5, and a quarter note A5. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

B

A chord diagram for the B major chord, showing the fretting pattern on a guitar: x24232.

Yeah, she's al - right.

Yeah, she's

The second system continues the vocal and piano parts. The vocal line has a long note for 'Yeah, she's al - right.' followed by a quarter rest, then another long note for 'Yeah, she's'. The piano accompaniment provides harmonic support with chords and a bass line.

C#

A chord diagram for the C# major chord, showing the fretting pattern on a guitar: xx0233.

o - kay.

Well, mak - in' love all night,

The third system continues the vocal and piano parts. The vocal line has a long note for 'o - kay.' followed by a quarter rest, then another long note for 'Well, mak - in' love all night,'. The piano accompaniment continues with chords and a bass line.

D

A chord diagram for the D major chord, showing the fretting pattern on a guitar: xx0232.

D.%. al Coda

Yeah, real - ly made my day.

The fourth system concludes the vocal and piano parts. The vocal line has a long note for 'Yeah, real - ly made my day.' The piano accompaniment provides harmonic support with chords and a bass line.

♠ Coda N.C.

F#7(no3rd)
fr3



Hey hey, — Black Pearl, — mmm my — kind o' girl. Just—

— the kind of thing to rock — my world. — Black Pearl, — oh my —

Play 3 times to fade

— kind o' girl. Black Pearl, —

Verse 2:

Met her in a dixie diner,
Put on the southern hospitality.
I can still smell her sweet molasses
Running all over me.
We started rollin' like the river,
Like a twister tearin' through the town.
We were tongue-tied, satisfied an' southern fried,
As she drove this ol' dixie down.

She's black coffee *etc.*

(EVERYTHING I DO) I DO IT FOR YOU

WORDS & MUSIC: BRYAN ADAMS/R.J. LANGE/M. KAMEN

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

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

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

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

B7 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

C

G

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

F

Fm

a tempo

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

C/G

G

rall.

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

F

Dm

C

_____ 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.



(I Wanna Be) Your Underwear

Words & Music by Bryan Adams & Robert John "Mutt" Lange

$\text{♩} = 81$



N.C.



N.C.



I

wan-na be your T - shirt when it's wet. — I wan-na be the show - er when —

— you sweat. — I got — to be the tat - too — on your skin. — Yeah,

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N.C.

let me be your bed, ba - by, when you climb in.

A5 B5 A5 B5

N.C.

A5 B5 A5 B5 G7 fr4 A5 A7 B5

I

Bm7

wan-na be the sheets when you sleep. Let me be the se - crets that-

(Verse 2 see block lyric)

- you keep. I got to be the spoon to stir your cream. I

wan - na be the one that real - ly makes_ you scream.



E B A N.C. E A

I wan - na be_ your lip - stick_

(Verse 3 see block lyric)

N.C. E B A N.C.

when you lick it. I wan - na be_ your high heels

E A E B A

when you kick it. I wan - na be_

N.C. E A N.C. A

— your sweet love, babe, yeah— when you make it— From your feet— up to—

B To Coda ⊕

— your hair,— you're more than a - ny - thing,— I swear.-

A A5 G5 A5 G5 A5 N.C.

I — wan - na be — your un - der - wear.-

1. E A C7/Bb

I

2. E

B

B(b5)

F#m/B

D/B

B

A/B

B

C

G

D

G

Solo

C G D G

I

Solo ends

C G D

wan - na be — your sleep - in' bag — ba - by, slip — in - side. —

G C G

Let me be — your mo - tor cy - cle, an'

B5 N.C. B5

take you for — ride. —

N.C. 3 B⁵ N.C. A⁵ *D.%. al Coda*

(See what I'm say - in?)

⊕ *Coda*

A N.C.

Ah yeah, — I wan - na be —

A⁵ G⁵ A⁵ G⁵ A⁵ N.C.

your un - der - wear. —

Verse 2:

I wanna be the itch that you scratch.
 Wanna be the chair when you relax.
 I got to be your razor when you shave.
 Wanna be the habit that really makes you crave.
 I wanna be your hot tub when you're dippin'.
 I wanna be your bathrobe when your drippin'.
 I wanna be your cocktail, baby, when you're sippin'.
 I just wanna be right there,
 More than anything, I swear.
 I wanna be your underwear.

Verse 3:

I wanna be your hot sauce, yeah, when you're cookin'.
 I wanna be your sunglasses; hey, good lookin'.
 I want, I wanna be the one you stick your hook in.
 I just wanna be right there,
 More than anything, I swear.
 Ah yeah, I wanna be your underwear.



18 til I die

Words & Music by Bryan Adams & Robert John "Mutt" Lange

$\text{♩} = 112$



The first system of music features a guitar part with three measures of chords: E5 (fr7), A5, and E5 (fr7). The piano accompaniment consists of a treble and bass clef with a 4/4 time signature. The treble clef has a melody of eighth notes, while the bass clef has a simple harmonic accompaniment.



The second system of music includes lyrics: "1. Wan-na be young — the rest of my life;—". A note below "young" is marked with a long dash and the text "(Verse 2 see block lyric)". The piano accompaniment continues with a similar harmonic structure to the first system.



The third system of music includes lyrics: "nev - er say no, — try an - y - thing twice. — 'Til the". The piano accompaniment continues with a similar harmonic structure to the previous systems.

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E⁵ fr7^o A⁵ E⁵ fr7^o

an-gels come- an' ask me to fly,— gon-na be eight - een

A⁵ N.C.

'til I die.— Eight - een 'til I die.—

E B A D E B

Can't live for ev-er, that's wish-ful think-in'. Who-ev-er said that

A D E B

must-'ve been drink - in'. Don't wan-na grow up, I

A F# G A

don't see why... I could-n't care less if time flies by...

D G Em7

Eight - een 'til I die, — gon - na be eight - een 'til I die. —
(Instrumental at %)

A D G

Sure feels good — to be a - live, —

Em7 To Coda ⊕ A

some day I'll — be eight - een go - in' on fif - ty five. —

1. **D** **G** **A**

Eight - een 'til I die. —

2. **G** **A** *D.% al Coda*

There's one thing for sure, — I'm sure gon - na try. —

⊕ *Coda*

A **Em** **F#m**

Yeah, don't wor-ry 'bout the fu - ture, for - get a - bout the past; — we're

G **E5** **A5**

gon-na have a ball, — yeah, gon-na have a blast. Gon-na make it last.

E5 Em E D

Hey, yeah, — eight - een 'til I die, —

G Em7 A

— gon - na be eight - een 'til I — die. —

D G Em7

Sure feels good — to be a - live, — some day I'll — be eight - een go - in' on

A D G

fif - ty five. — Eight - een 'til I die. — gon - na be

D N.C. G D G

eight - een 'til I die. — I'm gon - na be

D G D G

eight - een 'til I die. —

D G D G

Oh, eight - een 'til I die. —

Verse 2:
 Anyway, I just wanna say
 Why bother with what happened yesterday?
 It's not my style, I live for the minute;
 If you wanna stay young, get both feet in it.
 18 'til I die.
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 A li'l bit of everything, gotta get on track.
 It's not how you look, it's what you feel inside.
 I don't care when, I don't need to know why.
 18 'til I die etc.

ALL FOR LOVE

words & music by bryan adams, robert john 'mutt' lange & michael kamen

$\text{♩} = 76$

D **D** **G/D**

(1.) When it's love you give, I'll be your man of good

D **D/F#**

faith, then love you live I'll make a stand, I won't blink, I'll be the rock you can

G **D/A** **A**

build— on. Be there when you're old, to have and to hold. When there's love in— side,—

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The tempo is marked as quarter note = 76. The key signature has one sharp (F#). The guitar chords are: D (x02321), D (x02321), G/D (x02332), D (x02321), D/F# (x02321), G (032033), D/A (x02321), and A (x02022). The piano accompaniment features a steady bass line and chords that support the melody. There are triplets in the piano part corresponding to the lyrics 'I'll be the rock you can build— on.' and 'to have and to hold'.

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I swear I'll al-ways be strong,— then there's a rea-son why— I'll prove to you we be-long,—
 I'll be the fire in your night,— then it's love you take— I will de-fend, I will fight,—



I'll be the one that pro-tects— you, from the wind and the
 I'll be there when you need— me, when hon-our's at



N.C.

rain, from the hurt and the pain. Let's make it
 stake, this vow I will make. And it's }



(all ————)
 all for one and all for love— let the one you hold be the one you

want, the one you need. 'Cause when it's (all ———) all for one it's one for all,

To Coda ⊕

when there's some-one that you know then just let your feel-ings show, and make it

1.

(all ———) all for one and one for love. — (2.) When it's love you make —

2.

Don't lay your love to rest — 'cause we could

Em7 D/F# G A Bm7 D/F#

stand up to the test we got ev - 'ry - thing - and - more - than we had planned,

Gadd9 A Bm7 D/F#

more than the ri - vers that run - the land, we've got it all

G A G Em7

in our hands.

Dsus4 D Dsus4 D G

BACK TO YOU

words & music by bryan adams & eliot kennedy

♩ = 128

Chord Diagrams:

- C/G:
- Am:
- F:
- Gsus4:
- G:
- C:
- F:
- Am:
- Gsus4:
- G:
- F:
- Gsus4:
- G:

1. Well, I've been down, — an' I've been beat:—
(Verse 2 see block lyric)

I've been so tired — I could not — speak. — I've been so lost —

C Am F

— that I could not see, — I've want - ed things — that were out of — reach.

Gsus4 G C Am

— An' then I — found you — an' you helped — me through; — yeah, you showed.

F Gsus4 G F

— me what — to — do. — An' that's — why —

E

I'm com - in' back to — you. — yeah. — Like a star —



— that guides a — ship — a - cross the o - cean, —



that's how your love — will take me — home — back to — you.



— An', if I wish — up - on — that star, —



— some - day I'll — be where — you are. — Yeah, I know



Dm Gsus4

To Coda ⊕

— that day — is com - in' — soon: — yeah. I'm com -

G C/G Am

- in' — back — to — you. —

1. Gsus4 G **2.** Gsus4 G

2. You've been a - lone, —

C/G Am F Gsus4 G

Might've let —

C Am F

— you down, — might've messed you a - round, — but you nev - er changed your point of — view; —

Gsus4 G F

— an' that's why — I'm com - in' back to — you. —

E

— yeah. — Like a star —

D.%. al Coda

⊕ Coda

Gsus4 G

— oh, I'm com - in' back to — you. —

Am F Gsus4

The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). Above the vocal staff, three guitar chord diagrams are provided: Am (x02020), F (x33211), and Gsus4 (x02020). The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

1-6. 7.

G G

I'm com - in' back to you.

The second system continues the piano accompaniment and includes a vocal line. Above the vocal staff, two guitar chord diagrams for G (032033) are shown, corresponding to measures 1-6 and 7. The lyrics "I'm com - in' back to you." are written below the vocal staff. The piano accompaniment continues with the same rhythmic pattern.

Am F C

The third system shows the continuation of the piano accompaniment. Above the staff, three guitar chord diagrams are provided: Am (x02020), F (x33211), and C (x32010). The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

Verse 2:

You've been alone but you did not show it.
 You've been in pain when I did not know it.
 You let me do what I needed to
 You were there when I needed you.
 Might've let you down, might've messed you around
 But you never changed your point of view.
 An' that's why I'm comin' back to you.

Like a star etc.



Black Pearl

Words & Music by Bryan Adams & Robert John "Mutt" Lange

♩ = 122

F#7 (no 3rd)



§

1. Deep — down in Mis - sis - sip -
(Verse 2 see block lyric - instr. at §)

- pi I found my sweet Del - ta Blue. — She weaved.

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— a lit - tle south - ern spell — on me, — made — a lit - tle voo - doo. —

E

— She was born — the bright side of mid - night — when her ma -

B

- ma was se - ven - teen. — She was a hot blood - ed, God fear - in'

gos - pel girl, — the fin - est that I ev - er seen. — Oh.

C# D

She's black cof - fee, lit - tle bit o' cream; sweet—

A E

brown su - gar, my mid - night dream. Black Pearl—

To Coda ⊕ N.C.

F#7(no3rd) fr3

yeah my — kind o' girl. Just — the kind of thing to rock—

— my world. — Black Pearl, — oh my — kind o' girl.

1. | 2.

2. Met-

Musical notation for the first system, including a treble clef staff with a key signature of two sharps and a piano accompaniment with treble and bass clefs.

B

Yeah, she's al - right.

Yeah, she's

Musical notation for the second system, including a treble clef staff with a key signature of two sharps and a piano accompaniment with treble and bass clefs.

C#

o - kay.

Well, mak - in' love all night,

Musical notation for the third system, including a treble clef staff with a key signature of two sharps and a piano accompaniment with treble and bass clefs.

D

Yeah, real - ly made my day.

D.%. al Coda

Musical notation for the fourth system, including a treble clef staff with a key signature of two sharps and a piano accompaniment with treble and bass clefs.

♠ Coda N.C.

F#7(no3rd)
fr3



Hey hey, — Black Pearl, — mmm my — kind o' girl. Just—

— the kind of thing to rock — my world. — Black Pearl, — oh my —

Play 3 times to fade

— kind o' girl. Black Pearl, —

Verse 2:

Met her in a dixie diner,
Put on the southern hospitality.
I can still smell her sweet molasses
Running all over me.
We started rollin' like the river,
Like a twister tearin' through the town.
We were tongue-tied, satisfied an' southern fried,
As she drove this ol' dixie down.

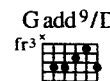
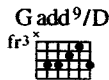
She's black coffee *etc.*

CAN'T STOP THIS THING WE STARTED

words & music by bryan adams & robert john 'mutt' lange

♩ = 116

N.C.





You might stop a hur - ri - cane, - might ev - en stop the

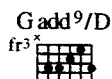
(Verse 2 see block lyric)



driv - in' - rain. - You might have a doz - en oth - er - guys, - but if



you wan-na stop - me ba - by, don't ev - en try. - I'm go-in' one - way: -



your - way. - Well it's such - a

D



G add⁹/D



D



E



strong way, let's make it our way.

E/F#



F#m/C#



D



E



Now, baby, can't stop this

F#m



D



A



D



thing we started, God knows we're right.

E



F#m



D



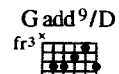
I can't stop this course we plotted, yeah;



this thing called love, we got it.



No place for the brok - en heart - ed, I can't stop this

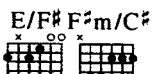


thing we start - ed; no way, I'm go - in'



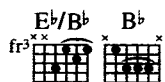
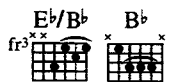
1.

2.

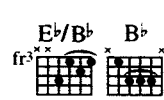
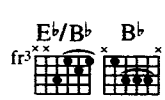
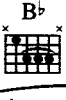
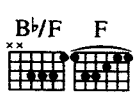
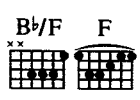


your way, yeah.

it's where I'm goin'.



oh, why take it slow?



I got-ta know, hey, 'cause



no - thing can stop this thing that we got. Oh!





Musical notation for the first system, including a treble clef staff with a whole rest, and piano accompaniment in G major.



Musical notation for the second system, including a treble clef staff with lyrics and piano accompaniment.

Oh— yeah!— Can't stop this thing we start - ed, —



Musical notation for the third system, including a treble clef staff with lyrics and piano accompaniment.

yeah, you got-ta know— it's al - right. — Can't stop this



Musical notation for the fourth system, including a treble clef staff with lyrics and piano accompaniment.

course we plot - ted, oh, — yeah;—



Musical notation for the first system, including a vocal line and piano accompaniment.

this thing called love, we got it. Ain't no place for the

Piano accompaniment for the first system, including treble and bass staves.



Musical notation for the second system, including a vocal line and piano accompaniment.

brok - en heart - ed. I can't stop it, can't stop.

Piano accompaniment for the second system, including treble and bass staves.



Musical notation for the third system, including a vocal line and piano accompaniment.

Can't stop this thing we start - ed, you got-ta know

Piano accompaniment for the third system, including treble and bass staves.



Musical notation for the fourth system, including a vocal line and piano accompaniment.

it's al - right. Can't stop this course we plot - ted,

Piano accompaniment for the fourth system, including treble and bass staves.

D
A
D
E

oh— yeah. Can't stop it,

Repeat to fade

can't stop it, can't— stop it, yeah, yeah.

Verse 2:

You might stop the world spinnin' around
 Might even walk on holy ground.
 I ain't Superman and I can't fly
 But if you wanna stop me, baby
 Don't even try.
 I'm goin' one way: your way.
 It's such a strong way, let's make it our way.

Now baby, can't stop this thing we started
 You gotta know it's right.
 I can't stop this course we plotted;
 This thing called love, we got it.
 No place for the broken-hearted.
 I can't stop this thing we started
 No way, I'm goin' your way.

CLOUD NUMBER NINE

words & music by bryan adams, max martin & gretchen peters

♩ = 112



(Num - ber nine. —



(Num - ber nine. —) (Num - ber nine. —) (Num - ber nine. —) (Num - ber nine. —)



(Num - ber nine. —) (Num - ber nine. —) (Num - ber nine. —) (Num - ber nine. —)

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D/A  

Vocals fade 


(Num-ber nine. _____) (Num-ber nine. _____) (Num-ber nine. _____) (Num-ber nine. _____)



(Num-ber nine. _____) (Num-ber nine. _____) (Num-ber nine. _____) (Num-ber nine. _____)


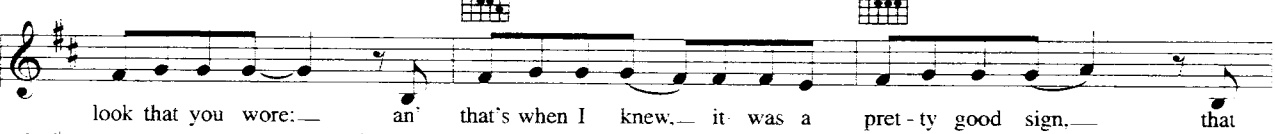




1. Clue num-ber one _____ was when you knocked on my door, _____ clue num-ber two _____ was _____ the


(Verse 2 see block lyric)





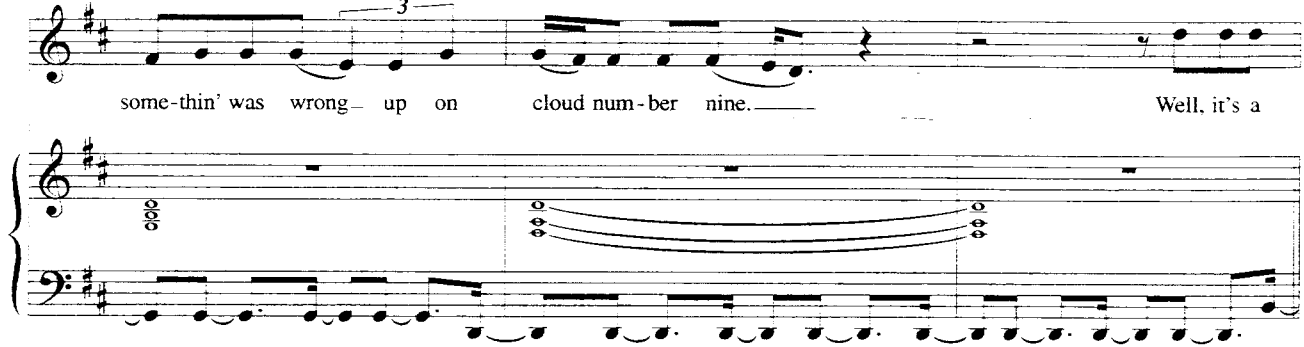
look that you wore: _____ an' that's when I knew, _____ it was a pret-ty good sign, _____ that


 



2° G  2° D 


some-thin' was wrong— up on cloud num-ber nine. Well, it's a



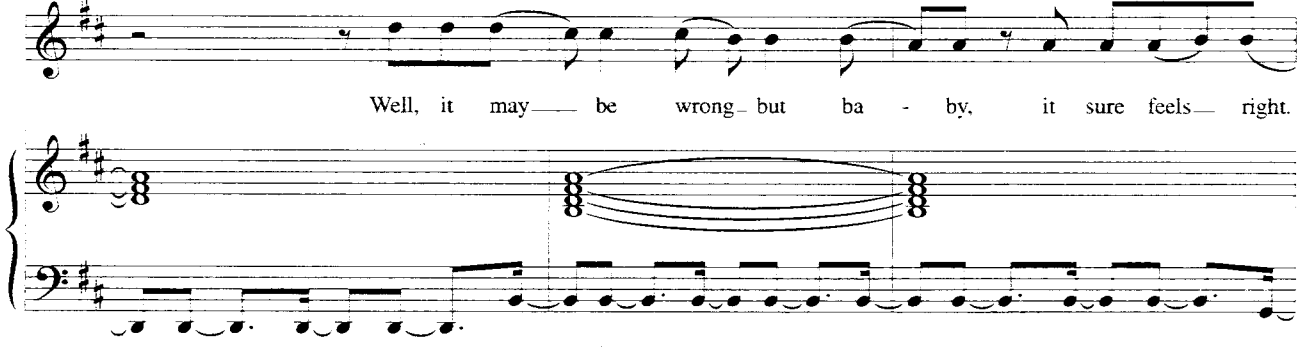
Bm7  D 

long way up— and we won't— come down— to - night.



Bm7 

Well, it may— be wrong— but ba - by, it sure feels— right.



G  A7 

Oh— yeah. And the moon—



♩



Em/G



is out and the stars are bright and what - ev - er comes s'gon-na be

A



Dsus⁴/A



al - right: 'cause to - night you will be mine, up on cloud

D



Bm⁷



num - ber nine. And there ain't no place that I'd rath -

Gadd⁹



er be; and we can't go back, but you're here with me. Yeah, the wea -



ther is real - ly fine up on cloud



To Coda ⊕ 1. || 2.

num - ber nine. 2. Now (Num - ber nine



(Num - ber nine.) (Num - ber nine.) (Num - ber nine.) (Num - ber nine.) (Num - ber nine.)



(Num - ber nine.) (Num - ber nine.) (Num - ber nine.) (Num - ber nine.) (Num - ber nine.)

D/A



(Num - ber nine. (Num - ber nine. (Num - ber nine. (Num - ber nine.)

D/G



(Num - ber nine. (Num - ber nine. Well we won't

A



come down to - night. Yeah, we won't come down to - night.

D.%. al Coda

No, we won't come down to - night. 'Cause the moon

⊕ Coda

NC.

Yeah, we can watch the world go by

The first system of the Coda section consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays a series of chords: a whole note chord of G4-B4-D5, a half note chord of G4-B4-D5, a quarter note chord of G4-B4-D5, a quarter note chord of G4-B4-D5, a quarter note chord of G4-B4-D5, a quarter note chord of G4-B4-D5, a quarter note chord of G4-B4-D5, and a quarter note chord of G4-B4-D5. The bass line plays a series of notes: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

up on cloud num - ber nine.

The second system of the Coda section continues the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same chords and bass line as the first system.

Verse 2:

Now he hurt you and you hurt me
And that wasn't the way it was supposed to be
So, baby, tonight let's leave the world behind
And spend some time up on cloud number nine.

Well, it's a long way up *etc.*

DO I HAVE TO SAY THE WORDS?

Lyrics and Music by
BRYAN ADAMS, JIM VALLANCE
and R.J. LANGE

Rock ballad ♩ = 72

D G(9) D Gmaj7

mf

(with pedal)

D G(9) D Gmaj7

1. Res - cue__

Verse: D G(9) D G(9)

me__ from the__ mire,__ whis - per__ words__ of de - sire,__ res - cue__

D Bm7 A D/A A7 Verse: D G(9)

me. dar - lin' res - cue__ me. With your__ arms__ o - pen__ wide,__ want you__ me__ from des - pair,__ tell me__

D G(9) D Bm7 A

here__ by my__ side,__ come to__ me, dar-lin' res - cue__ me.
 you__ will be__ there__ res - cue__ me, dar-lin' res - cue__ me.
 When this
 Ev - 'ry

F Bbmaj7 F Bbmaj7

world's__ clos - ing__ in__ there's no__ need__ to pre - tend,__ set me__
 dream__ that we__ share,__ ev - 'ry__ cross__ that we__ bear,__ come to__

Dm Gm7 Csus C

free, dar - lin' res - cue__ me, }
 me, dar - lin' res - cue__ me, } oh.__

Gm9 Am7

I don't want to let you go__ so I'm stand - in'__ in your way.__

B \flat C

I nev - er need - ed an - y - one__ like I'm need - in' you__ to - day. Do I

N.C. Chorus: Dm Gm

have to say the words? Do I have to tell the truth?

C F B \flat

Do I have to shout__ it out?__

Gm C Dm

Do I have to say a prayer? Must I prove__ to you__

B \flat To Coda C

how good we are__ to - geth - er? Do I have to say the words?

1. D G(9) D Gmaj7 D.S. 2. N.C. B \flat F

2. Res - cue_

C B \flat F C B \flat D.S.S. al Coda

(Instrumental solo end solo) Do I have to say the words?_

⊕ Coda

C N.C. D G(9)

- er?_ Do I have to say the words? (Ad lib. vocals) (Instrumental solo 3rd time to end)

Repeat ad lib. and fade

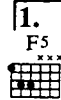
D Gmaj7 D G(9) D Gmaj7



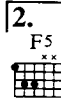
Do To You

Words & Music by Bryan Adams & Robert John "Mutt" Lange

♩ = 90



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



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



Musical notation for the third system, including vocal melody.

If you love some - bo - dy,
(Verse 2 see block lyric)

if you need some - one: _____

Musical notation for the fourth system, including bass and piano accompaniment.



Musical notation for the fifth system, including vocal melody.

if you want some - bo - dy,

yeah, well let me

be the one. _____

Musical notation for the sixth system, including bass and piano accompaniment.

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F D A C G D

I wan - na do to you what you do to

F G D A C G D 1. F G

me. Do to you what you do to me. 2. Now let me

2. F A D/A A7

me. I don't want just a - ny - thing, - I just want some - thing

A Bm G

real. Let down your de - fen - ces, ba - by, show me what you

Fadd9

To Coda ⊕

/D

G

D

A

C

feel. _____ Do to you what you

G

D

F

G

D

A

C

do to me. Do to you what you

G

D

F

G

D

A

C

do to me.

D.%. al Coda
(2° only)

⊕ Coda

G

D

F

G

F

C/G

G7

N.C.

3 (Whisper) Do to you what you do to me.

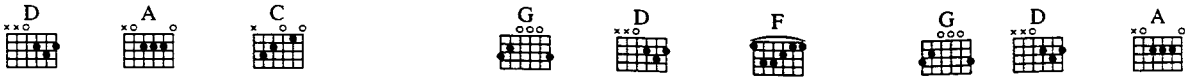
Do to you what you do to me.

D A C G D F G

Oh, I real - ly real - ly real - ly wan - na

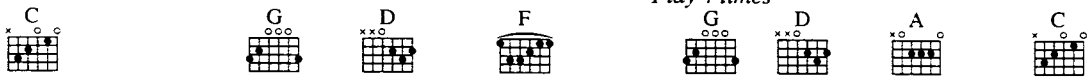
D A C G D F G

do to you what you do to me.



Instrumental

Musical notation for the first system, including guitar and piano parts. The piano part starts with a *mp* dynamic and ends with a *f* dynamic.



Play 4 times

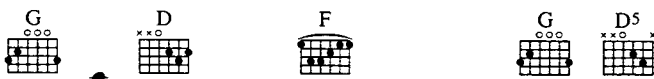
Do to you what you

Musical notation for the second system, including guitar and piano parts. The guitar part has a "Play 4 times" instruction. The lyrics "Do to you what you" are written below the guitar staff.



do to me You make me wan - na do to you what you

Musical notation for the third system, including guitar and piano parts. The lyrics "do to me You make me wan - na do to you what you" are written below the guitar staff.



do to me.

Musical notation for the fourth system, including guitar and piano parts. The lyrics "do to me." are written below the guitar staff.

N.C.

The first system of music consists of three staves. The top staff is a treble clef staff containing four whole rests. The middle and bottom staves form a grand staff for piano accompaniment. The piano part features a melodic line in the right hand with eighth and quarter notes, and a bass line in the left hand with a sustained bass note and a rhythmic accompaniment of eighth notes.

The second system continues the piano accompaniment from the first system, maintaining the same melodic and bass line structures.

Repeat 6 times to fade

The third system includes a vocal line and piano accompaniment. The vocal line is written in a treble clef staff with lyrics underneath. The piano accompaniment continues in the grand staff below. The lyrics are: "(Whisper) Do to you what you do to me."

Verse 2:

Now let me treat you right, yeah, show I care.
'Cos every night I'll take you there.
I really wanna
Do to you what you do to me.
Do to you what you do to me.

Verse 3:

Should I stay or should I go?
There ain't no question babe, I already know.
I wanna
Do to you etc.

Have You Ever Really Loved A Woman?

Words & Music by Bryan Adams, Robert John "Mutt" Lange & Michael Kamen

♩ = 49

freely



1. To



N.C.



a tempo



real - ly love a wo - man, — to un - der - stand her, — you got - ta know her deep in -
 (Verses 2 & 3 see block lyric)



side; — hear eve - ry thought, — see eve - ry dream, — and give her wings when she wants to

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fly.— Then when you find your-self ly - in' help - less— in her arms,—— you

Chords: Cm (fr3), Dsus4, D (3)

know you real - ly love—— love—— a wo - man.—— When

Chords: Dsus4, D, C/G (% only), C/D, C/G, C/D, G, /D

you love a wo - man you tell her that she's real - ly want - ed.——

Chords: G, D

When you love a wo - man you tell her that she's—— the

Chords: D9 (fr4)

G /F# Em7 Edim

one. _____ She needs some-bo - dy to tell her that it's gon - na last-

Am7 D9 Am7 D7 Am7 D9

_____ for ev - er. _____ So tell me have you ev - er real - ly.

Am7 D7 To Coda ⊕ G 1. N.C.

real - ly real - ly ev - er loved _____ a wo - man? _____ 2. To real - ly _____ love a

2. E7

You've got to give her some_ faith, hold her tight; a lit - tle

G  D7 

ten - der - ness, you got-ta treat her— right. She will be— there for you—



G  *D.%. al Coda*

tak - in' good— care— of you. ³ (You real-ly got-ta love— your wo - man, - yeah.)






⊕ Coda

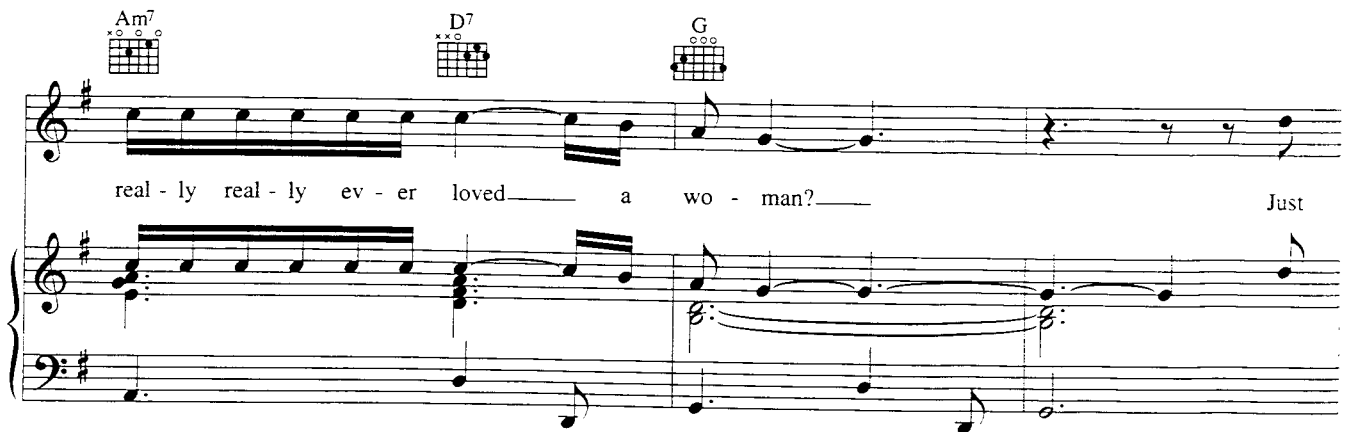
G  Am7  D9  fr+4

wo - man?— Just tell me have you ev - er real - ly.



Am7  D7  G 

real - ly real - ly ev - er loved— a wo - man?— Just



Am7 rit. D9 fr4 Am7 D7 G N.C. freely

tell me have you ev - er real - ly, real - ly real - ly ev - loved — a wo - man?

Am7 D7 G

Verse 2:

To really love a woman, let her hold you
 Till you know how she needs to be touched.
 You've gotta breathe her, really taste her,
 Till you can feel her in your blood.
 And when you can see your unborn children in her eyes,
 You know you really love a woman.

When you love a woman
 You tell her that she's really wanted.
 When you love a woman
 You tell her that she's the one.
 She needs somebody to tell her
 That you'll always be together
 So tell me have you ever really,
 Really really loved a woman.

Verse 3:

Instrumental

Then when you find yourself
 Lyin' helpless in her arms,
 You know you really love a woman.

When you love a woman *etc.*

HEAVEN

Tekst en muziek: Adams / Vallanc
Pianobew.: Paul Natl

♩ = 136

Chord diagrams for Bb, C, Dm, F, and Bb are shown above the staff. The first system of music includes a vocal line and a piano accompaniment. The lyrics are: Ba-by you're all— that I want When you're ly - in' here— in my arms I'm

The second system of music includes a vocal line and a piano accompaniment. The lyrics are: find-in' it hard— to be - lieve we're in hea - ven—

instr.

The third system of music includes a piano accompaniment. The lyrics are: Dm C F C Bb C Dm

C

1. C4

2. C4

Couplet

F Dm C

Oh think-in' a - bout — all our young - er years There was

Gm 3fr. Dm Eb C F

on - ly you and me — We were young and wild and free — Now

Dm C Gm

noth - in' can take — you a - way — from me We've been down that road be-fore-

Dm Eb C

But that's o - ver now — You keep me com - in' back for more —

Refrein

Bb C Dm F

Ba - by you're all — that I want When you're ly - in' here — in my
love — is all — that I need And I found it there — in your

Bb C Dm C

arms I'm find - in' it hard — to be - lieve We're in hea - ven —
heart It is - n't too hard — to see — We're in hea - ven —

instr.

1. C4 2. C4

⊕ Bb C Dm C F C

and we're in heaven

B \flat C Dm C C4

al Φ Φ Bridge Gm F/A

Now our dreams— are com - in' true—

B \flat C Dm7 C

— Through the good times— and the bad— I'll be stand - in' there— by you—

C4 Terug naar Refr. herh. en Fade

— ou ou ou ou we're in heaven

2. Oh - once in your life you find someone
Who will turn your world around
Bring you up when you're feelin' down

Ya - nothin' could change what you mean to me
Oh there's lots that I could say
But just hold me now
Cause our love will light the way

HEAVEN

Words and Music by
BRYAN ADAMS and
JIM VALLANCE

Slow rock ♩ = 66

C(9) Am11 G6 Fmaj7(13) w/Fill 1 C(9) Am11 G6 F (end Rhy. Fig. 1)
 Intro: (Piano arr. for gtr.) Rhy. Fig. 1

Verse:

C Am G Dm Am

1. Oh, think-in' a - bout_ all our young-er years;_ there was on - ly you_ and me;_ we were

2. (See additional lyrics)

Bbsus2 Gsus G C Am

young and wild_ and free._ Now noth-in' can take_ you a -

G Dm Am

- way from me;_ we've been down that road be - fore,_ but that's

Gtr. 2 (2nd time only)

Fill 1
Gtr. 2

f

Bbadd2 F/A Gsus G

o - ver now; you keep me com - in' back for more...

Rhy Bridge:
Fig. 2 F5

G5 Am C5 F5

⑤open 2fr. A B

Ba - by, you're all that I want, when you're ly - in' here in my arms. I'm

G5 Am G5 F5 G5 Am

⑤open 2fr. A B

find - ing it hard. to be - lieve we're in heav - en. And love is all that I need, and I

Gtr. 2 (1st time only)

Gtr. 3

C5 F5 G5 Am G5

1. G5

(end Rhy. Fig. 2)

found it there. in your heart; it is - n't too hard. to see, we're in heav - en.

Gtr. 3

hold - - -

w/Rhy. Fig. 1

C5

Gtr. 2

*Volume swell.

2.

Chorus:
Dm (type 2)

Ⓟ open
E

G5

heav - en.

I've been wait - in' for__ so

Gr. 2

F5 G5 Am

long,

for some - thin' to ar - rive, -

for love - to come a - long -

Ⓟ 2fr.
B

C5

Dm (type 2) Ⓟ open E F5 C5

Now our dreams are com - in' true, -

through the good times - and the bad -

Yeah, I'll be

G5

Guitar Solo:
w/Rhy. Fig. 2 (1st 4 bars only)
F5 G5 Am C5 F5

stand - in' there - by - you, - oh.

Bridge:
w/Rhy. Fig. 2
F5 G5 Am

G5 Am G5

And ba-by you're all - that I want. when you're

C5 F5 G5 Am G5

ly - in' here_ in my arms. I'm find - in' it hard_ to be - lieve we're in heav - en. And

8va-----
hold--
15
12-13

F5 G5 Am C5 F5

love is all_ that I need and I found it there_ in your heart, it

8va-----

13 12 14 13 15 15 13 15 13 14

G5 Am G5

is - n't too hard_ to see_ we're in heav - en, heav - en.

8va-----

14 12 13 15 15 15 15 15

F5 G5 Am C5 F5

Whoa! _____ You're

(8va)-----

15 15 12 13 15 12 13 12 13

G5 Am G5

all that I want, you're all that I need.

(8va)

F5 (8va) G5 Am C5 F5

loco

G5 Am 1/2 G5 F5 (8va) G5 Am Fade out

w/bar 1/2

Verse 2:
 Oh, once in your life you will find someone
 Who will turn your world around,
 Bring you up when you're feeling down.
 Yeah, nothin' could change what you mean to me.
 Oh, there's lots that I could say,
 But just hold me now
 'Cause our love will light the way.
 (To Bridge:)

I'll Always Be Right There

Words & Music by Bryan Adams, Robert John "Mutt" Lange & Michael Kamen

♩=74

A
D
A/C#
D
A
D
A/C#

D
A
Amaj9
A
E/B
A

1. I swear to— you— I will al - ways be
(Verse 2 see block lyric)

Amaj9
A
D
E
/G#
A

there for— you;— there's no-thing I won't do.— I pro - mise— you—

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E/B A/C# D E F#m D E

all my life— I will live for— you;— we will make it through—

D/E A/E F#m7 D A/C# F#m

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

F#m7 E E/D A/C# E/D A/C# To Coda ⊕

you and me— Oh an' when I hold— you, no-thing can com- pare.— With

E/B A D E 1. A

all of my heart— you know I'll al - ways be right there.

D A/C# D A | 2. A

I be - there.

D E D A/C# F#m7

E A E A *D.%. al Coda*

⊕ *Coda* E/B A D E

all of my heart you know I'll al - ways be. You

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

know I real-ly love— you— an' no - thing can com- pare.— For

E/B A D E

all of my life— you know I'll al - ways be right

A D A/C# D A

a tempo *rall.*

there.

Verse 2:
 I believe in us,
 Nothing else could ever mean so much;
 You're the one I trust.
 Our time has come;
 We're not two people now, we are one.
 Yeah, you're second to none.



I Think About You

Words & Music by Bryan Adams & Gretchen Peters

♩ = 74



The first system of music features a guitar part with three chords: G major, C major, and G major. Below the guitar part is a piano accompaniment consisting of a treble and bass clef staff. The treble clef staff contains a melodic line with eighth and quarter notes, while the bass clef staff provides a harmonic accompaniment with eighth and quarter notes.



I ought-a be work - in', but I can't con - cen - trate. —

The second system of music includes the lyrics "I ought-a be work - in', but I can't con - cen - trate. —". The guitar part continues with chords E minor, C major, D major, and G major. The piano accompaniment continues with a similar melodic and harmonic structure.



I ought-a be sleep - in', 'stead o' stay-in' up late. —

The third system of music includes the lyrics "I ought-a be sleep - in', 'stead o' stay-in' up late. —". The guitar part continues with chords C major, D major, and G major. The piano accompaniment continues with a similar melodic and harmonic structure.

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C D Em

When I ought-a be do - ing all the things I should_ do, I

Cadd9

think a - bout_ you.

G C D G

I ought-a be writ - in', but I can't find the song;

C D G

just sit - tin' here drift - in', drift - in' a - long.

C D Em

There's on - ly one thing that I wan - na do, and that's

Cadd9

think a - bout you. I

D G Cadd9

think a - bout you, an' I can't get no rest. I

D G Cadd9

think a - bout you, an' there ain't no one else. It's



To Coda ⊕

all I can do, I can't help— my-self.— Yeah, I think a-bout— you.—




I could go cruis - in', but I've had e - nough.—



an' I could go drink - in', but I I can't stand the stuff—

C D Em

it just don't do me like it — used to — do; — I'd rath - er

Cadd9

think a - bout — you. — I

D.%. al Coda

⊕ *Coda*

G C

Solo

D G C D G

Well, — I

3 *Solo ends*

D G Cadd⁹ D G

think a - bout - you, - an' I can't get - no rest. - I think a - bout - you, - there ain't no -

Cadd⁹ Em

- one else. - It's all I can do, - I can't help -

Cadd⁹ 1.

my - self. - Yeah, I think a - bout - you. - Yeah, - I

2. G C rit. G

think a - bout - you. -