A Drum and Vocal Introduction
Tune 1/2 step down
Flanging wind
(Multiple voices) \( \frac{\text{j}}{\text{d}} = 128 \)

\[
\text{Rock!}
\]

\[
\text{C'\text{mon}}
\]

\[
\text{Turn it up.}
\]

\[
\text{C'\text{mon}}
\]

\[
\text{Turn it up.}
\]

\[
\text{C'\text{mon}}
\]

\[
\text{Rock!}
\]

\[
\text{Turn it up.}
\]

\[
\text{flanging wind}
\]

\[
\text{Rock!}
\]

\[
\text{Yeah, yeah, yeah, yeah.}
\]

\[
\text{Yeah, yeah, yeah, yeah.}
\]

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\]
Yeah, yeah, yeah, yeah.

Ahh.

Yeah, yeah.

I know what I need to get
blown away.

I turn it on to

over load and let the power of the sound explode.

So

Pitch: D G# G5 A5 G5 N.C. (E)

Pitch: E to G

Pre-chorus

come on everyone lets go.

Turn it up, turn it up I just gotta have some more. Give me that!
D Chorus

D5 E5 G5 A5 Bb5 A5 G5 B5

Rock on the radio. You turn it up till your speakers blow.

D5 E5 G5 A5

Rock on the radio. Come on, come on every body let's go.

G5 A5 G5 A5 Bb5 A5 G5 A5 G5 A5

Rock Rock. Hah! yeah, yeah, yeah

Like

E Verse

N.C. (E)

thunder, like dynamite you know I'm gonna blow my speakers

dive slowly w/bar

w/bar -1 +1 1/2 +2 1/2 +1 1/2 +2 1/2 +1 1/2 +2 1/2

2 (2) (2) (2) (2) (2) (2)
up to night. Well I'm a ready go-in'

all the way 'cause rock on the radio is here to stay. So

Rock on the radio. You turn it up till your speakers blow.

Rock on the radio. Come on, come on everybody let's go.
Chorus

Rock on the radio. You turn it up 'til your speakers blow.

Rock on the radio. Come on, come on everybody let's go.

Rock on. Rock, Rock!
All She Wrote
By Bill Leverty and C.J. Snare

Tune 1/2 step down

\[ \text{Introduction} \quad \text{\( \frac{1}{2} \) step down} \]

\[ A \]

\[ \text{Bye-bye baby, bye-bye, and that was all she wrote.} \]

\[ \text{D} \quad \text{Em} \quad \text{D} \quad \text{Dsus4} \quad \text{D} \quad \text{Dsus4} \]

\[ \text{A.H.} \quad \text{A.H.} \quad \text{A.H.} \quad \text{A.H.} \quad \text{A.H.} \]

\[ \text{Pitch: E} \quad \text{D} \quad \text{E} \quad \text{G} \quad \text{G}\sharp \quad \text{E} \]

\[ \text{C5} \quad \text{Dsus4} \quad \text{D} \quad \text{E5} \]

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B Verse

I got home late on Saturday nite and I knew right away
I called on the phone but she wasn't there. Should've known all along

2nd time play Fig. 1

---

some-thing wasn't right.
that she just didn't care.

---

I knew she was gone.
Ooh, why did she have to go?

---

Fig. 1

E5 D5 E5 Dsus4 D E5 D5 E5 Dsus4 D

--

Dsus4 D Em D E5

---

N.H. div w/bar
Oh, no. She took all I had. Now I look at her pic-

A.H. A.H.

but left a hole in my heart. Should have known it'd go bad right from the ture and I wonder why she left me this way. Why did she say good-

start. What did I do wrong? I guess I'll nev - er know.

bye?
Dsus4  D  C

I can’t un - der - stand _ how she could leave me this way _
(Still) 2nd verse

oh.

Dsus4  D  C

with noth - ing to say._

Then I found _ the note _
I re - mem - ber the note _

Dsus4  D  C

on the door._

It said good - bye and she don’t want me no more._
Bye-

A.H.  A.H.
Chorus

D Em D C

bye baby bye-bye she said in the letter,

Dsus4 D Em D

and that was all she wrote. Guess this is good bye.

Dsus4 D

Guess this is forever.

And that was all she wrote.

A.H.

Pitch: E

Play on repeat only full
Interlude

D Em D Em D Dsus4 D

Chorus

D Dsus4 D Dsus4

Bye-bye baby, bye-bye _

Em _

Ooo _

Rhythm play simile

she said in a letter, and that was all she wrote._
Guess this is good-bye.  Guess this is forever,

and that was all she wrote.  Baby bye-bye, she said in a letter.

and that was all she wrote.  Guess this is good-bye.  Guess this is forever,

and that was all she wrote.

All she wrote oooh baby bye-bye.

Bye baby bye-bye.

Fade
**Verse**

F#5

Turn up the juke-box we're gonna tear this damn place down

F#5

Looking for action yeah where (ever) it can be found.

N.C. (F#)

I ain't no
Johnny come lately. I'm Johnny on the spot, uh.

I don't need no lady, I need a woman that gets me hot.

Too naughtty to be nice. Too bad to be good. I'm all shook up b-b-b

baby, I don't know what to do. Oh

no.

It's got that rhythm and it
E5  makes me lose control and we shake and tumble.

F♯5  Shake and tumble down with me baby, shake and tumble down.

A5  I need a woman that can make me shake and tumble down.

D5  \[ \text{Rhythm guitar play section A simile} \]

A5  Oh yeah.  \[ \text{Rhythm guitar play section B simile} \]

F♯5  Bod- y slam-min'.

A5  Got-cha on the floor.  \[ \text{Get down and dirt- y is what I'm look- ing for.} \]
Guitar Solo

2. N.C. (F♯)

A5  B5 A5

N.C. (F♯)

A5  E5

Shake me.

Rhythm guitar play section  C  simile

F♯5

D5  A5  E

F♯5

D5  A5  E
Whoa!

E Chorus
Rhythm play section C simile

F♯5  D5  A5  E
Shake and tumble baby, take me baby shake me.

Yeah!

F♯5  D5  A5  E
Shake and tumble down with me baby. Come on,

F♯5  D5  A5  E  F♯5  D5
shake and tumble down. Shake and tumble,

A5  E
N.C. (F♯5)
ooh, make me shake and tumble down.

Come on and

F♯5  D5
shake and tumble.

Ow, ow, ow. Shake and tumble
down, down, down. Shake and tumble down.

I need a woman that can make me shake and tumble down.

Oh yeah.

Huh.
Don’t Treat Me Bad
By Bill Leverty, C.J. Snare, Cosby Ellis and Michael Foster

Tune 1/2 step down

A
Introduction
\( \frac{j}{= 115} \)

A E Dadd9 E

acoustic gtr.

T
A
B

A E

Dadd9 E

1. Well I

B
Verse

A E Dadd9 E

never thought you’d hurt me. I guess you live and learn
when you’re

2. gave it everything but you threw it all away. I can’t
Fm  C#m7  Bm  E
playin' with fire you're bound to get burned. Well
take any more of these games that you play. Well

A  E  Dadd9  E
I've been mis treated I been used before I get
I've been through heartache and I've been through pain and it's

Fm  C#m7  Bm  E
kicked in the face still I come back for more Well I
hard to believe you still treat me this way
won't cry no more, 'cause the tears are all in vain. We can

pick up the pieces, start it all again. Let's just get back to the

way it was before. Oh girl, I can't take any more.

elec. gtr. w/dist

Baby don't treat me bad. Well
this could be the best thing that you've ever had.

Baby, don't treat me bad.

You can do anything, but baby don't treat me bad.

Now listen to me.

Whoa don't treat me bad.
I can't take any more.

Oh yeah.

Now listen to me.

baby, don't treat me bad.

Well this could be the best thing that you've ever have.
Baby, don't treat me bad.

Do anything, but baby, don't treat me bad.

Don't treat me bad.

No, oh, oh yeah, don't treat me bad.

N-n-n-n-no, don't treat me bad.

Don't treat me bad, anh.

A5 D5 E5 D5 E5 A5
Oughta Be A Law
By Bill Leverty, C.J. Snare and Cosby Ellis

Tune 1/2 step down

A Introduction
\[ \text{\[ A5 G5 D5 C5 A5 G5 \]}

D5 C5 A5 G5

Up against the wall and spread 'em

D5 C5 A5 G5


\[ \text{\&va A.H.} \]

Pitch: C

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A5 G5 D/F# E5 A5

B Verse

Ahh,

1. Ooh the lady in red,

2. Oh the lady is cool

well she's driving me mad.

and she's breaking the rules.

Her verse

If on

A5 F5 G5

y first offense was just looking at me but that second glance was a ly looks could kill she'd be killing me. Guilty murderer one in the
fel-o-ny. Oh, the lady's so fine
first de-gree. Oh, the lady's un-kind

but I think it's a crime.
she's got me do-in time. She's just too much for a

man like me. They'd bet-ter lock her a-way and throw out the key. There ought-

\[ C \] Chorus
A5

a be a law a-against a girl like you. Ought - a be a law a-against the
things you do. Ought - a be a law for break-ing hearts in two. There ought-

a be a law a-gainst a girl like you.

A - gainst a girl like you ba - by.

Scream on repeat

against a girl like you baby.

Guitar Solo

D5

C5

G/B

full

pitch: G
Bridge

Ah, hah, hah, hah, hah. You know I'm gonna

take you down - town. Strip ya down and throw it in the

slammer baby. I'm gonna throw the book at you, girl.

Stick 'em up! There ought - a be a law a - gainst a girl like you. Ought-
a be a law a-gainst the things you do. Ought
a be a law for break-ing hearts in two. There ought
a be a law oh yeah, yeah. There ought ta be a law
a girl like you. Ought Oh, yeah! There ought
Lover's Lane
By Bill Leverty, C.J. Snare, Cosby Ellis and Michael Foster

Tune 1/2 step down

A Introduction
Spoken: Oee, oee! \( \text{\( \frac{3}{4} \) = 118} \)

\[
\begin{array}{ccccccc}
D5 & C5 & A5 & D5 & C5 \\
\text{T} & 7 & 5 & 7 & 5 \\
\text{A} & 7 & 5 & 7 & 5 \\
\text{B} & 5 & 5 & 5 & 5 \\
\end{array}
\]

w/bar - 2 1/2

\( \text{Triplet feel} \quad \text{\( \frac{3}{4} = 168 \)} \)

N.C. (A5)
Guitars I and II on repeats

Last time: Alright!

\[
\begin{array}{ccccccc}
G5 & & & & & \\
\end{array}
\]

\[
\begin{array}{ccccccc}
8va. & & & & & \\
\text{N. H.} & & & & & \\
\text{N. H.} & & & & & \\
\text{Vib. w/bar} & & & & & \\
\end{array}
\]

Pitch: D G E

\[
\begin{array}{ccccccc}
\text{N. H.} & & & & & \\
\text{Vib. w/bar} & & & & & \\
\text{1st time only} & & & & & \\
\end{array}
\]

Pitch: D B B

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She drives me crazy.

Ow!

She drives me wild. But when she tries to satisfy me when I'm drivin', we just need to
D5 C5 A5
stop some where for a while. Ah. Oh

D5 C5 G5
__ getting ready__ I feel the need for speed.
My motor's running__ yeah it's getting hot.

D5 C5 A5
Can't slow down till she gives me what I need.
I get overloaded overheated could explode I can't believe it we just gotta stop.
B5  C5  D5
I know just the place where we can go.

G5  Gmaj7  B5  C5
Hop in the back we can be all alone.

D5
Hold on tight.

G5
We're gonna have a good time tonight, we're going
down down down to Lover’s Lane. That’s where she

drive, drive, drives me insane.

I’ll take her
G5  D5  N.C. (A5)
down to down to Lover's Lane.

Both Gtrs.

Guitar two plays similar to:

A5  G5  D5

We're going down, down, down to Lover's Lane.

Both Gtrs.

[D] Interlude
N.C. (A5)

To Coda Φ

(on D.S. only) Come on.

Whoa__

on repeat:

w/bar +1 1/2

____
Guitar Solo

N.C.

A A G E G A A A G A C A G A

Single notes
sixth string

right hand

Place your right hand above the frets near bridge pickup
Lightly touch the third string and slide slowly down
while at the same time trilling with the left hand

vary trill timing

Rhythm continue simile
D.S. al Coda

Coda

boys. One more time. Were going down. down.
down to Lover's Lane. That's where she drive, drive drives me insane.

I'll take her down to down to Lover's Lane.
They're going down, down,

down to Lovers Lane.

Whoa yeah. Whoa baby.
Home Is Where The Heart Is
By Bill Leverty and C.J. Snare

\[ J = 130 \]

(keyboard)

\[ \text{acoustic 12 string} \]

\[ \text{repeat Fig. 1 (3 times)} \]

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1. Do you remember when we were only kids?

Knew everyone in our neighborhood and we swore that we would never forget.

Well time flies and the years go by but memories never fade.

I've been gone much too long gotta get back there someday.
Bridge

But the traveling days ain't over yet,

and no matter how far away,

(on D.S.) I stray'

Chorus

the one thing I can't forget. Home is where the heart

Fill 1

rake
is, but I'm always on the run.

is where the heart is, though my journey's just begun.

Home's where the heart is.

Oh! We used to hang out through
the day and party all night long.

I never thought I'd go away from the place where I belong.

Well here I am on the road again and my love
is miles away.

Well, I've been gone much

too long, gotta get back there some day.

Home's where the heart is.
Bridge

No matter how far away, the one thing I can't
D5  B/D#  C5  A/C#  D5  B5  B/D#  B5

for - get.

Esus

Home

* Each note is sung by a different voice and sustains into next measures.

**Chorus**

Guitar 1 plays Fig. simile w/Fill 1

is where the heart is, but I'm always on the run.

Home is where the heart is, though my jour -

ney's just begun.

D.S.S. al Coda  *

Fill 2

let ring

T

A

B
Coda

is.

Well I say, home's where the heart

is.

(8va)

harm.

let ring w/bar

Pitch: A D F♯ "flutter"

Home's where the heart is.

P.M.

let ring

Oo!

Ah!

Fade
Verse
you and I been together for as long as I can remember.

We've come too far to throw it all away, but you
tell me that you're leavin'. Oh, and I just can't believe it.

You know I'd do anything, if only you would stay. So if you
Bridge

C Bridge

love me then don't leave me, don't throw it all away.

C5 D5

Baby, I'm begin' you, please.

C5 D5 B5

Don't walk away. (Well) don't

G5 D E5 C5

leave and break my heart. Well, it hurts because I love you, it's
Tearing me apart. Never too late to say we're sorry

(and) try another way. Well I'm down on my knees I need you baby.

To Coda

Don't walk away. Now, we've

2nd Verse

both done things that we regret. We could learn to forgive and forget.
We'll make it better, give it another try. Baby,

don't give up, don't give in. Walk-in' away won't solve anything.

There's nothing that I wouldn't do to keep you satisfied. So if you

way.

electric lead guitar distorted

* Bounce the pick on the strings until slide.
B5

So!

P.H.  P.H.

pitch: E  F♯

E  F♯  E

G Chorus

A5  B5  C5  D5

E5  C5

pitch: E

play. fig. D simile

don't  walk  a  way.

Well,  don't

leave  and  break  my  heart.

Well  it  hurts  because  I  love  you,  and  it's

tear  ing  me  a  part.

Never  too  late  to  say  we're  sor  ry,

try  an  other  way.

Well  I'm  down  on  my  knees.  I  need  you  ba-by.
Don’t walk away.

Don’t leave me baby.

Don’t walk away.

Please.

Don’t walk away.

Ah!

*Well don’t
* Overdub

leave me this way I beg you to stay.

Don’t walk away.

(G) (A) Em7

Oh!

Don’t run away!

yeah!

Pitch: A B A E F# E D

N.C.

E5
Tune guitars down 1/2 step
① = E♭  (4) = D♭
② = B♭  (5) = A♭
③ = G♭  (6) = E♭

A  Freely
acoustic guitar

T

fade

(E phrygian)

B  = 250
acoustic 12 strings (double tracked)

let ring

(B phrygian)
N.C. (Em) *

* Chord symbols for implied harmonies only.
Rubato
N.C. (Em) (C6) (D) (Am13) (Em/G) (D5)

acoustic strings (double track)

(finger style)
(Em/G) \( \text{let ring} \) (C/D)

\( \text{N.C. (D)} \)

(E phrygian)

(Bm/D)

\( \text{N.C.} \)

\( \text{let ring} \)

\( \text{rit.} \)

Harm.

(Bm)

8vo.

(Em)

Harm.

Pitch: G B E D F♯ B G B E

(pan center) (pan left) (pan full right)
Overnight Sensation
By Bill Leverty, C.J. Snare, Cosby Ellis and Michael Foster

Tune guitars 1/2 step down
6 = Eb 5 = Ab
4 = Db 3 = Gb
2 = Bb 1 = Eb

A Intro
\( \textit{d} = 153 \)

\[
\begin{array}{cccccccc}
E5 & D5 & E5 & C5 & D5 & E5 \\
\end{array}
\]

electric guitars (distortion and delay)

P.M.

P.M.

Notes in parentheses are fingered
but not always played during repeats.

Fig. 1

\[
\begin{array}{cccccccc}
D5 & E5 & G5 & D5 & E5 & C5 \\
\end{array}
\]

P.M.

P.M.

P.M.

P.M.

D5

E5

D5

E5

G5

D5

E5

* Whoa! __

* yea!

* slow gliss.

electric guitars play Fig. 1 similar
1. You're headed for the spotlight,
2. The stage is ready for you,

I know you can go far. You can do another day.
I can't wait another day.

There is no limit.
y - thing, just fol - low your heart.
it you can take it all the way.

Just set the wheels in mo - tion, hold tight and stake
Just take your chance for - ever, and make your dreams_

your claim._ Make sure that they will all re - mem-
__ come true._ You know it's now or nev - er, it's up

ber your name._ Can't you feel it_
__ to you._

com - ing on? Just let go. Can't you see_
that you're about to steal.

P.M. 4

the show?

Oh!

P.M. 4

(1st time only)

D Chorus

electric guitars play Fig. 1

You're the overnight sensation.

You can be a star.

Rhythm Fill 1

E5

T 7 7
A 7 7 7 7
B 5 5 5 7

O -
Rhythm guitar plays Fig. C

Guitar 1

Guitar 2

both guitars vib.

Guitar 3

Guitar 4

both guitars vib.
Guitar 4 is at left of slashes.
Oh! You're the overnight sensation.

You can be a star.

You're the overnight sensation, no matter who you are.

You're the overnight sensation.
You're the overnight sensation.

* prebend w/bar

(* pull up bar)
Love Of A Lifetime
By Bill Leverty and C.J. Snare

\[ \text{Intro} \]
\[ j = 84 \]

Keyboard (Gsus)
G5 D5(add9)/F♯ Em D5(add9)

Acoustic guitar
cresc. let ring

Am7 Bm7 C D5(add9) Dsus D

Vocal:

B Verse
Acoustic guitar plays Fig. \( A \) simile (2 times)

G5 D5(add9)/F♯ Em D5(add9) Am7 Bm7

guess the time _ was right _ for us _ to say _ we'd take our time _ and live our lives _ togeth-
er day _ by _ day._ We'll make a wish _ and send _ it on _ a prayer._ We

Am7 Bm7 C D5(add9) D Dsus D

know our dreams _ can all _ come true _ with love _ that we _ can _ share._ With
Bridge
Am7  Bm7  (Bm11)  Am7  Bm7
you I never wonder will you be there for me. With

Electric guitar (clean)

Am  Bm7  (Bm11)  C  D
you I never wonder. You’re the right one for me. I

*distorted

Chorus
G5  Bm  C5  D5
finally found the love of a lifetime.

(band vocal) Ah!

G5  Bm  C5  D5
love to last my whole life through.

G5  Bm  C5  D5
finally found the love of a lifetime
ever in my heart, I finally found the love of a life
Ah!

G5 Bm C5 D5 To Coda G5 D5(add9)/F♯
time.

w/bar w/bar w/bar w/bar

12 14 12 11 12 11 9 11 12 14 12

* the last chord for electric while acoustic begins.
stay in 4/4 by skipping last 2 beats of Fig. [A]

Em D5(add9) Am7 Bm7 C D5(add9) D

and every star up in the sky was made for me and you.

Acoustic guitar plays Fig. [A]

G D5(add9)/F♯ Em D5(add9)

Still we both know that the road is long.

D.S. al Coda

Am7 Bm7 C D5(add9) D Dsus D * slide

know that we will be together because our love is strong.

* distorted

Coda F Guitar Solo

C5 B5

full 3

14 14 (14) 12 14 12 (14) 12 14 12 14 12
I fi-hal-ly found the love of a life-time.

Ah!

e-ver in my heart.

Love of a life-time.

Fi-nal-ly found the love of a life-time.

Fi-nal-ly found the love of a life-time.

I fi-hal-ly found the love of a life-time.

Fi-nal-ly found the love of a life-time.

I fi-nal-ly found the love of a life-time.

Oo!

ev-er in my heart.

A

C#m

D2(add9)

E

A

Oh!

Acoustic guitar let ring
Helpless
By Bill Leverty and C.J. Snare

Guitar tune 1/2 step down
1 = Eb  4 = Db
2 = Bb  5 = Ab
3 = Gb  6 = Eb

N.C.

I'm helpless.

\[ \begin{align*}
\text{A Intro} & \\
\text{Am} & \\
\text{A} & \\
\text{F} & \\
\text{G} & \\
\text{B Verse} & \\
\text{A5} & \\
\end{align*} \]

1. I don't understand
2. Don't turn your back on me.

\[ \begin{align*}
\text{Fig. 1} & \\
\text{w/bar} & \\
\text{* prebend with bar} & \\
\end{align*} \]

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how I lost com-mand

How can I make you see

I'm some-thing that you

should not

sit-u-a-tion.

should not ig-nore.

I do as I am told

You are my in-spi-ra-tion.

My fin-al de-

con-trol.

I'm giv-ing in-to the temp-ta-
ti-na-tion.

Well, I could give you so much more._
A5  C5  D5  F5  C  Bridge  G5

I've lost control, I don't

Am  F
know what to do.

I'd sell

G  E5
my soul if I could stay with you.

D  Chorus
electric guitar plays Fig. A with all 4 endings

Can't get enough without your love; I'm

* Drums count cut time for 2 bars, then return
helpless
I need so much without your touch! I'm helpless.
I want you so you let me go; I'm helpless.
Gotta have you, without you I'm helpless.

To Coda

D. S. al Coda

Aw! You're ripping my heart in two.
Well I've got to have you here with me.

Oh!

There's nothing that I can do.

I'm helpless without you, can't you see?
**Guitar Solo**

**Electric Guitar 2 (solo)**
- Gradually
- \( \frac{1}{2} \) w/bar
- P.H.
- *Prebend with bar
- Pitch: F\# to A

**Electric Guitar 1**
- W/bar

**Gr. I**
- Loco
- *Flutter technique created by "flickin"
  the bar instead pushing it.

**Gr. II**
- P.H.
- *Prebend with bar

**E5**
- W/bar
- *T with edge of pick
A5 *

* Am is implied

G5 *

* Gm is implied

F5 *

* F is implied

* Shift to Fm
Outro (Chorus)

F

_ your love; I’m helpless._

continued from slashes

P.M.

electric guitar plays Fig. [A] (5 times)

F

_ so much without your touch; I’m helpless._

Am

Ah! I want you so you let me go;

(background vocal)

F

You know that I just can’t get enough without

(background vocal)

helpless.

helpless.
your love; I wanna have, I need

so much without your touch.

Ah! Yeah!

Helpless.

* Helpless!

* lead vocals join background

Helpless!

*