

RONAN

REVISED EDITION

All the songs from the album plus the hit single 'Lovin' Each Day' arranged for piano, voice and guitar. Including complete lyrics and guitar chord boxes.

RONAN

788.42

KEAT

EXTRA
"Lovin' Each Day"
TRACK!







- 9 Life Is A Rollercoaster
- 18 The Way You Make Me Feel
- 14 In This Life
- 28 Heal Me
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- 34 When You Say Nothing At All
- 40 Brighter Days
- 45 If You Love Me
- 50 If I Don't Tell You Now
- 55 Only For You
- 60 Addicted
- 67 When The World Was Mine
- 76 Believe
- 72 Once Upon A Lifetime
- 81 Lovin' Each Day



Life Is A Rollercoaster

Words & Music by Gregg Alexander & Rick Nowels

♩ = 120



Na . na na na na.

Percussion



Na na na na na.

Na na na na



na.

Na na na na na.

1. Hey—

Cmaj9



G6



Dm7



ba - by, _____
(Verse 2 see block lyric)

you real - ly got my tail in a spin.---



Cadd9

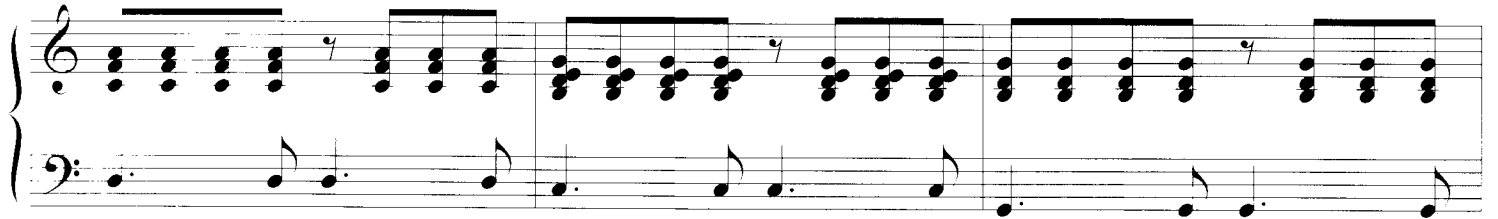


G



Hey— ba - by, _____

I don't ev - en know



Dm7



Am7



where to be - gin.---

But ba - by I got— one—



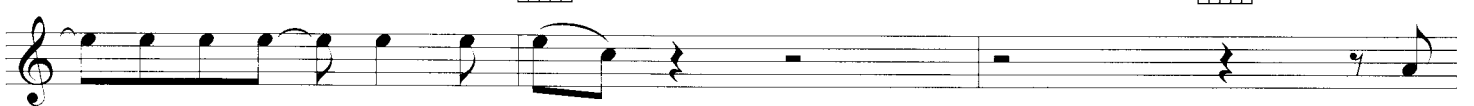
Em/G



Fmaj7



Em7



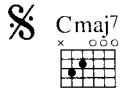
— thing I want— you to know,—

wher -





- ev - er you go, — tell — me, cos I'm — gon - na go. — — — — — We found —



love. — — — — — So don't fight it.



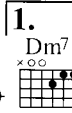
Life is a rol - ler - coast - er, just — got — ta



ride — it. I need you. — — — — — So stop



hid - ing. Our love is a mys - te - ry, —



To Coda ⊕

— girl. let's get in - side — it. 2. Hey, —

2.



- side — it. Lis - ten! Can't you feel my



heart? — Can't you feel my heart? Can't you take my

G⁹sus⁴ G G⁹sus⁴ G

heart? We found—

D.%. al Coda

⊕ *Coda*

Dm⁷ G⁹sus⁴ Cmaj⁹

- side— it. Don't fight it, fight it, (na.)

G⁶ Dm⁷

fight it. (Na na na na Don't fight it, fight it, fight, it. (Na na na na Don't

Repeat to fade

Verse 2:

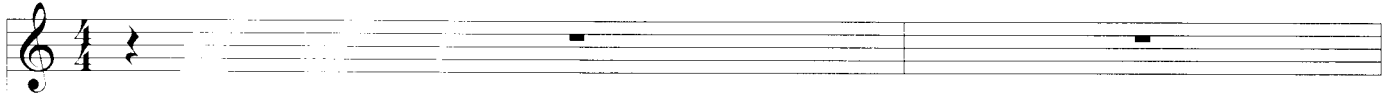
Hey Baby, you've really got me flying tonight
 Hey Sugar, you almost got us punched in a fight
 But Baby you know the one thing I gotta know
 Wherever you go, tell me cos I'm gonna show.

We found love *etc.*

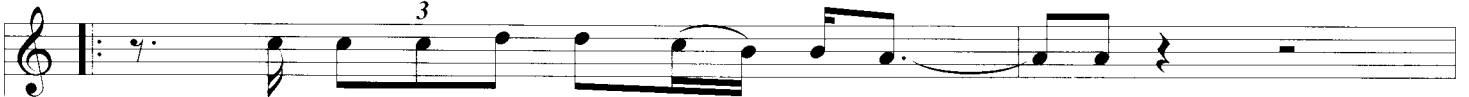
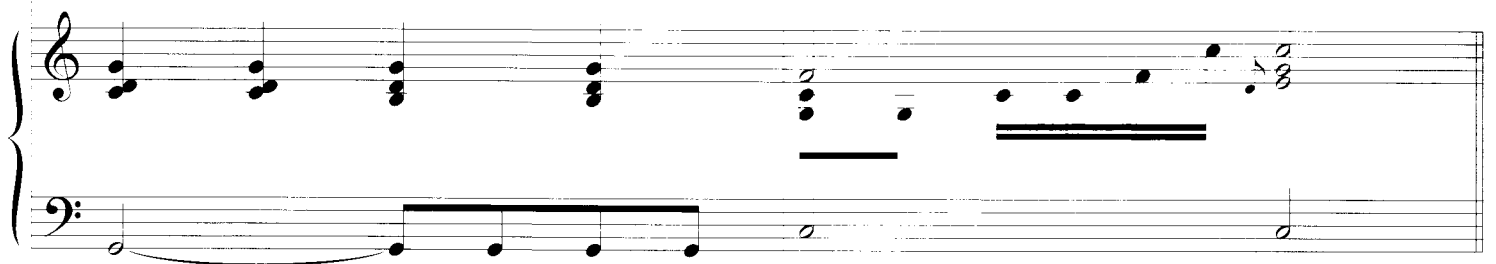
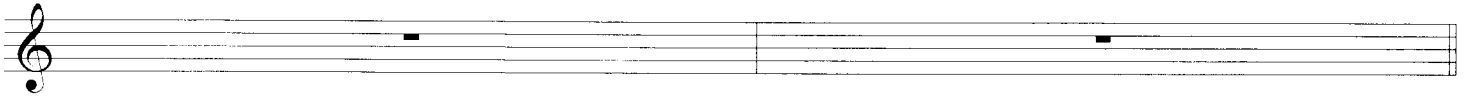
In This Life

Words & Music by Mike Reid & Allen Shamblin

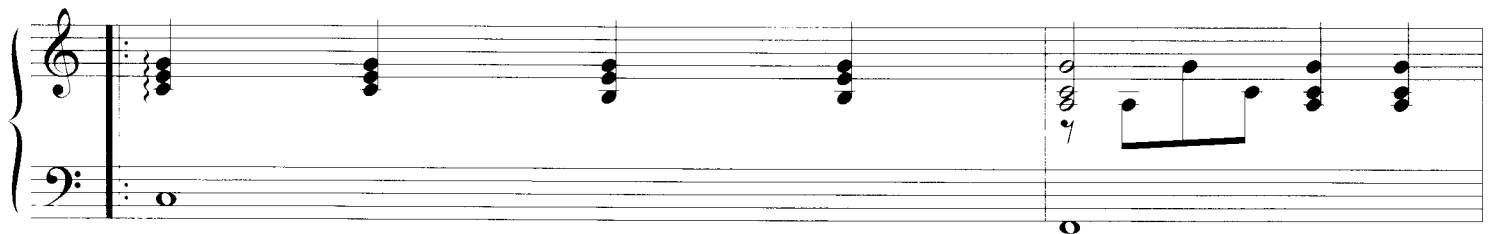
♩ = 64



Con pedale



1. For all I've been blessed with in this life,
 (Verse 2 see block lyric)



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there is an emp - ti - ness in ——— me.



I was im - pri - soned by the pow - er ——— of gold. ———



With one ho - nest touch ——— you set me ——— free. Let the



world ——— stop turn - ing, let the sun ——— stop burn - ing. Let them



tell me love's not worth — go - ing through. — If it



all falls — a - part — I will know deep — in my heart, — the



on - ly dream — that mat - tered had — come — true. In this life —

1.



I was loved — by — you.

2.

F

C/G

G

Fadd9

G

C

F

I was loved by you. In this life

Dm

C/G

G

C

I was loved by you.

rit.

Fadd9

Gsus4

G

Csus4

Cadd9

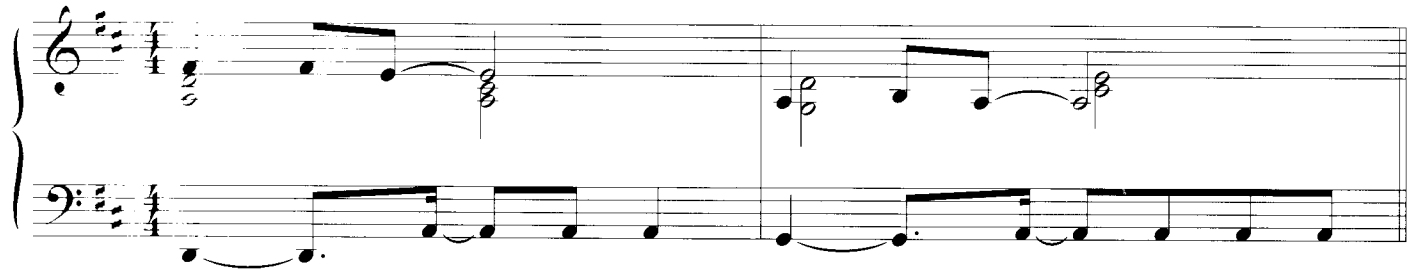
Verse 2:
 For every mountain I have climbed
 And every raging river crossed
 You were the treasure that I longed to find
 Without your love I would be lost.

Let the world *etc.*

The Way You Make Me Feel

Words & Music by Phil Thornalley & Bryan Adams

♩ = 70



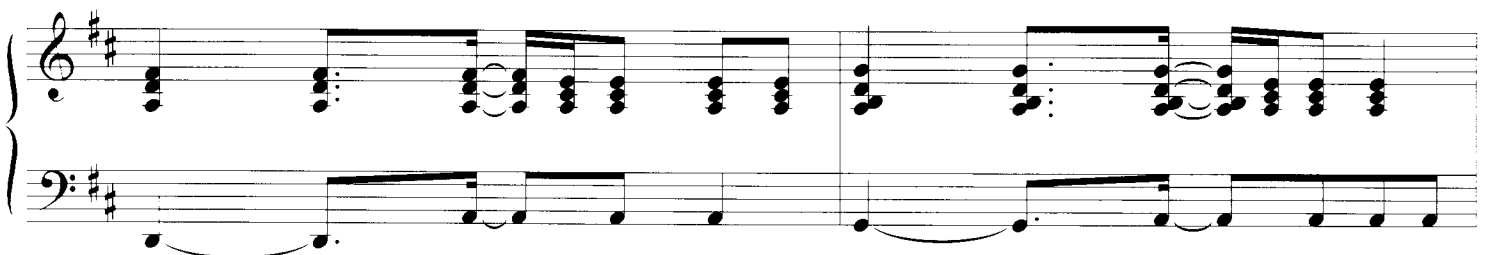
1. Could -n't feel much bet - ter
(Verse 2 see block lyric)

than the way I feel to-night.



Feel like— I could live— for - ev - er,

feel like— I could fly.—



Bm

F#m

Bm

F#m

3

When I thought I'd got it wrong, — yeah, — you some-how — make things

A

Asus4

A

right.

That's the way you make me feel.

S

D

A

Gadd9

A

bet-ter than I've — ev-er known — it, bet-ter than it's — ev-er been.

D

A

Gadd9

A

I can't seem — to con - trol it, no. — S'the way you make me feel.



like the sun com-ing up— in the morn - ing, like hold-ing the world- in your hands—



To Coda ⊕

in a way I could nev - er i - ma - gine, yeah.— S'the way you make me feel.—

1.



2.



S'the way you make me feel. Hey!



S'the way you make— me feel.



The sim - ple— things you do for me.—



the sim-ple— things you say. I some - times— can't re - ve - al that it's—



D.%. al Coda

— real.— Yeah, that's the way you make— me feel.

♩ Coda



S'the way you make me feel.—

S'the way you make me feel,— yeah.—

S'the way you make— me

feel.— S'the way you make me feel.—

Verse 2:
 I couldn't feel much better
 Than when I'm here with you
 You make everything seem so easy
 I'm telling you the truth
 You never try to please me
 But somehow... you always do.

That's the way you make me feel *etc.*

Keep On Walking

Words & Music by Ronan Keating, Patrick Leonard & Robin Thicke

♩ = 88

E/G#^{fr2} A E B C#m7^{fr4} G#m^{fr4} F#m7 E Aadd9 C#m7 E

A E B/D# E F#m7 E/G# Bsus4 B Asus2 A/C#

A E B C#m G#m

1. Seems like I was al - ways run - ning from some - one or some - thing.
(Verse 2 see block lyric)

F#m E A C#m Emaj7/B A E

So scared what life could hold, did - n't ev - en want - to know. Each day I'd stand a - gainst it,

B/D# E F#m- E/G# B Asus2

put up my de-fen-ces. Would-n't let no - bo - dy in - side, then you walked in my life.

E F#m- E B Aadd9 E/G# F#m7 C#m A B

Your love is all I know, nev-er let you go.

B/D# E F#m7 E B

Ba - by with you I choose my road. all my life.

Aadd9 E/G# F#m7 C#m A B

You're the rea - son why,

1.

Aadd⁹/C[#] A E B C[#]m7 G²m

ba - by, with_ you I'll walk that_ road. —

2.

F[#]m7 E Aadd⁹ C[#]m7 E/B C[#]m B E

Aadd⁹ B7 C[#]m B E Aadd⁹ B7

C[#]m B E Aadd⁹ B7

I'll walk that road hand ...



hand 'til its end. No - thing - can stop me - now.



Your love - is all I know, nev - er let you go.



Ba - by with you I choose my road,



all my life. You're the rea - son why,

ba - by, with you I'll walk that

Repeat ad lib. to taste

Verse 2:
 Now nothing can defeat me
 Knowing you complete me
 You make me stronger each day
 You lead me all the way
 Anything that you wanna do
 I'll be there beside you
 As long as you don't leave
 My dreams are guaranteed.

Your love is all I know etc.

Heal Me

Words & Music by Gregg Alexander & Rick Nowels

♩ = 120

N.C.



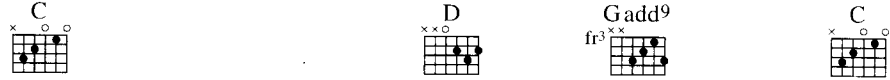
Heal me.

Con pedale




Steal me:

Feel



me. Heal me. I. When things





turn out— right. (Verse 2 see block lyric) feels like—you've lost the— fight.





when things— don't work out— quite the way, friend, you— can





look my— way.



Bm7



Musical staff with treble clef, key signature of two sharps, and a whole note chord.

Oh,

let's start think - ing with our

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

Am7



Bm7



Musical staff with treble clef, key signature of two sharps, and a whole note chord.

hearts. _____

Then this _____ world

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

Cadd9



D



Musical staff with treble clef, key signature of two sharps, and a whole note chord.

can make a new

start. _____ start. _____

Why won't you

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

♩

D



Gadd9



C



2° (Am7)



D



Gadd9



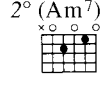
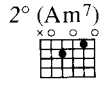
Musical staff with treble clef, key signature of two sharps, and a whole note chord.

heal _____ me.

Love won't you

steal _____

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



To Coda ⊕

Musical staff with lyrics: me in - to the night. — Feel — me. —

me in - to the night. — Feel — me. —

Piano accompaniment for the first system

1.

2.



Musical staff with lyrics: Heal — me. 2. If there's been — a me.

Heal — me. 2. If there's been — a me.

Piano accompaniment for the second system



Musical staff with lyrics: And there ain't no rea - son for us to lose our — faith — in — this

And there ain't no rea - son for us to lose our — faith — in — this

Piano accompaniment for the third system



Musical staff with lyrics: world. — If on - ly us peo - ple on earth can just change, — the love will un -

world. — If on - ly us peo - ple on earth can just change, — the love will un -

Piano accompaniment for the fourth system



Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. The melody features a series of eighth notes and quarter notes, with a fermata over the final note of the phrase.

- furl, un - furl.

Piano accompaniment for the first system, showing the left and right hands with a steady eighth-note bass line and a more melodic right hand.



1.



2.



D.%. al Coda

Musical staff with treble clef, showing a continuation of the melody with a repeat sign and first/second endings.

Piano accompaniment for the second system, corresponding to the first and second endings of the melody.

⊕ Coda



Musical staff with treble clef, starting the Coda section with a fermata and a triplet of eighth notes.

If they stole your





Piano accompaniment for the Coda section, featuring a steady bass line and chords in the right hand.




Musical staff with treble clef, continuing the Coda melody with triplet markings.

rights— and you're lost in the night,— when skies don't look

Piano accompaniment for the final part of the Coda, concluding with sustained chords in the right hand.

D  Gadd9  C  Am7 





bright, — my friend, don't lose sight — when you just — can't




D  Gadd9  C  Am7 

fight no more. — that's when I need you. —



D  Gadd9  C  Am7  *Repeat ad lib. to fade*

I real - ly need — you. I real - ly need — you.



Verse 2:

If there's been a change of plan
 Someone let go of your hand
 When things ain't looking quite the way
 You've got a place to stay.

Oh, let's start thinking with our hearts *etc.*

When You Say Nothing At All

Words & Music by Paul Overstreet & Don Schlitz

♩ = 88



First system of musical notation, including guitar chord diagrams and piano accompaniment.



Second system of musical notation, including guitar chord diagrams, piano accompaniment, and the first line of lyrics: "1. It's a - maz - ing how you can speak right — to my heart, — (Verse 2 see block lyric)"



Third system of musical notation, including guitar chord diagrams, piano accompaniment, and the second line of lyrics: "with - out say - ing a word"

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you can light up the dark.

Try as I may I can nev - er ex - plain — what I hear — when you don't —

say a thing. — The

smile on your face lets me know — that you need — me. There's a



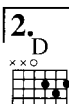
truth in your eyes say - ing you'll nev - er leave - me. The touch of your hand says you'll catch



me wher - ev - er I fall.



You say it best when you say no - thing at all.



when you say no-thing at all.

E B A Bsus4 B E Bsus4 B A Bsus4 B

E B A Bsus4 B Asus2 Bsus4 B

The

G D C sus2 D G D/F#

smile on your face lets me know — that you need — me. There's a truth in your eyes say - ing you'll

Csus2/E G/C D/C G D

nev - er leave — me. The touch of your hand says you'll catch —



me where - ev - er I fall.



You say it best when you say no - thing at all.





(You say it best — when you say — no-thing at all. —) (You say it best — when you say —



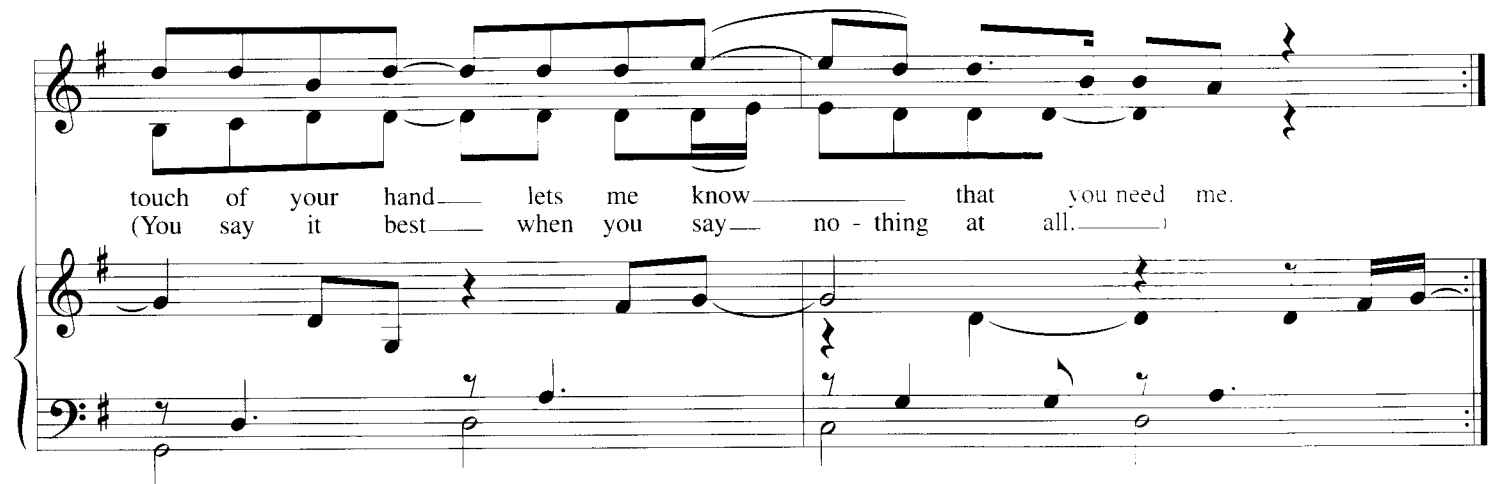
no-thing at all.—) That smile on your face,— the truth in your eyes.— The
 (You say it best— when you say— no-thing at all.—)





touch of your hand— lets me know— that you need me.
 (You say it best— when you say— no - thing at all.—)

Repeat to fade



Verse 2:
 All day long I can hear people talking out loud
 But when you hold me you drown out the crowd
 Try as they may they can never defy
 What's been said between your heart and mine.

The smile on your face etc.

Brighter Days

Words & Music by Gordon Chambers & Andrew Hill

$\text{♩} = 60$

B C[♯]m B/D[♯] E C[♯]m7 B/F[♯] F[♯]7 B

(Mm) (Mm)

C[♯]m B/D[♯] E C[♯]m7 B/F[♯] F[♯]7 B

(Do do do do.) (Do do do do.)

B C[♯]m B/D[♯] E

1. I've done a lot of liv - ing in — my life. —
(Verse 2 see block lyric)



Chased my share of rain - bows in — the sky. —



Be - fore I start to ask the ques - tion why —








I've fall-en out of love too ma - ny times. — But — now I see the

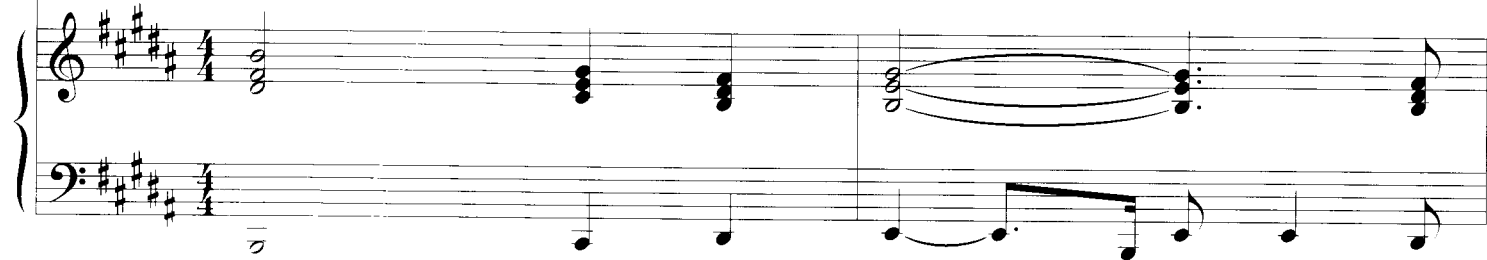








pos - si - bi - li - ties — of how my life — could be, — and oh, —



B  C#m  B/D#  E  B/D# 






From a - ny oth - er love I'd walk a - way.



C#m  B/F#  F#7  B  F#sus4  B  C#m  B/D# 




Love is tem-po - ra-ry I would say.— And now each night I find—the



E  B/D#  C#m7  B/F#  F#7 

rea - son to stay.— with you there's al - ways bright - er days.—



1.  2.  

(Ev - en on the cold - est nights...) Bright - er day.—



F#m/A#



B



E



B



(Ev-en when the sun won't shine.) (Sweet-er in the morn-ing time.)

A



E



A



F#7



know-ing that you're there. That you're there.

D^b



E^bm



D^b/F



G^b



D^b/F



From a - ny oth - er love I'd walk a - way.

E^bm7



D^b/A^b



A^b7



D^b



A^bsus4



D^b



E^bm



D^b/F



Love is tem-po - ra-ry I would say. Now each night I find

1.

Repeat ad lib.

G^b

D^b/F

E^bm⁷

D^b/F

A^b7



rea - son to stay. — With you, — with you there's al - ways bright - er days. —



2.

E^bm⁷

D^b/A^b

A^b

D^b

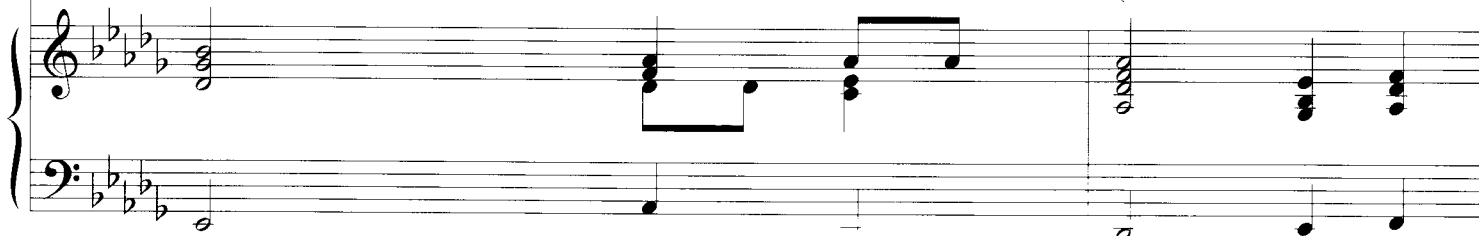
E^bm

D^b/F



With you there's al - ways bright - er days. —

(Mm —)



rit.

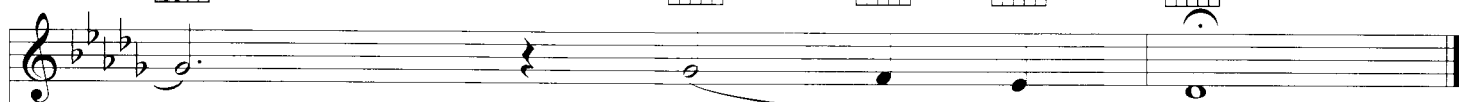
G^b

E^bm⁷

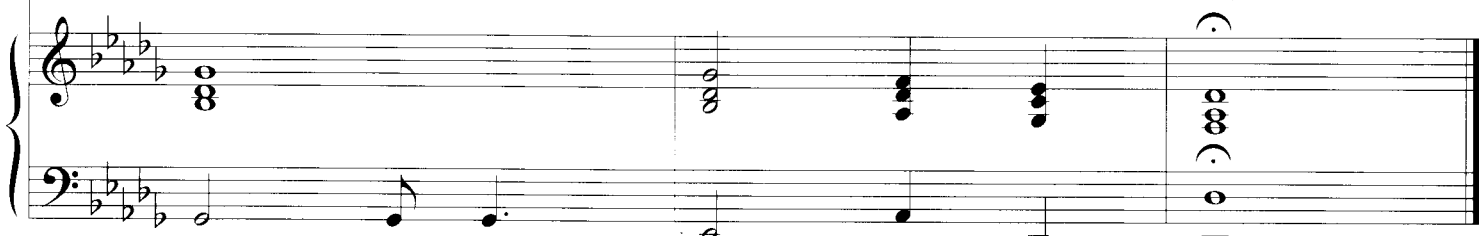
D^b/A^b

A^b7

D^b



(Mm —)



8^{vb}

Verse 2:

I've broken a heart apart or two
 I've let the curtain fall, I guess it's true
 The thought of something borrowed, something blue
 Was something that I never could pursue
 But now you're here
 My doubt has disappeared
 The clouds have gone, it's clear.

From any other love *etc.*

If You Love Me

Words & Music by Gary Baker, Steve Diamond, Ronan Keating & Stephen Lipson

♩ = 108

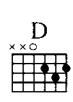
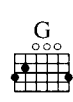
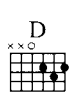
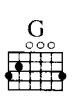
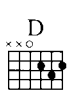
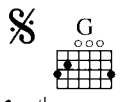
The musical score is presented in three systems. Each system includes a guitar chord chart at the top, a vocal line in the treble clef, and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 108. The guitar chords are: G, D, G, D, G, D in the first system; G, D, C sus² fr³, D, C sus² fr³, D in the second system; C sus² fr³, D, C sus² fr³, D, C sus² fr³ in the third system. The piano accompaniment features a steady bass line and chords that support the vocal melody. The vocal line begins with the lyrics '1. Wish I could tell by the'.

look in your eyes.— (where I stand) wish I could tell what you're feel-ing in - side.— (But I can't)
(Verse 2 see block lyric)

Wish you would say what I'm need-ing to hear,— (you want me) give me a sign that would

make it all— clear.—(Just show me) Don't leave my heart out here on the line. If you love—

me, let me know, so all of me can





just let go. You can have me. heart and soul. If you love

To Coda Θ 1.

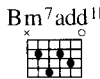


me then just let me know. 2. You let me think that I

2.




I wan - na give you what you need. I wan - na be

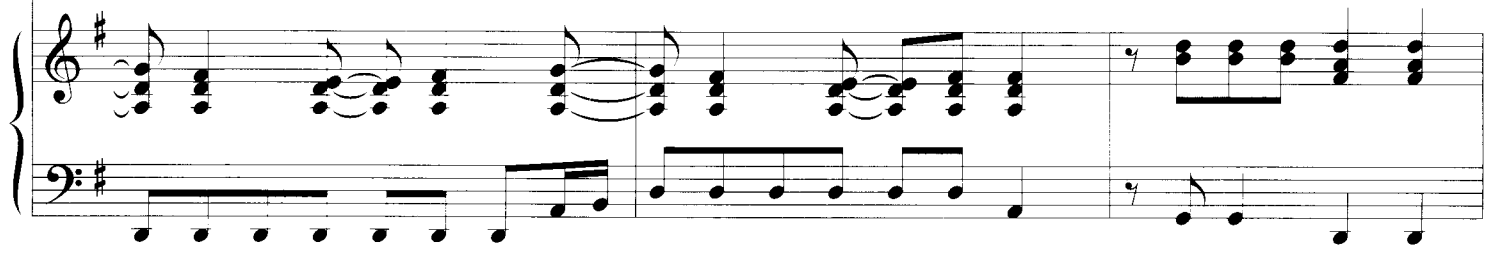








there in your dreams. You got - ta show me that you want

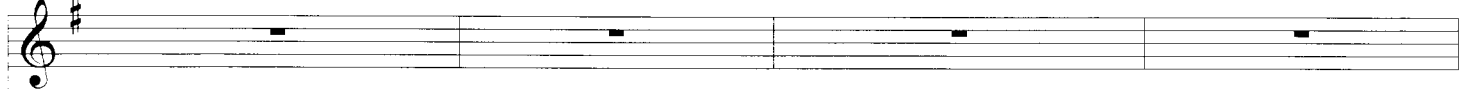
Dsus4  D  Dsus2  D  Dsus4  D  Dsus2  D  G  D 










 — it as — much as — I do. Oh, oh! —

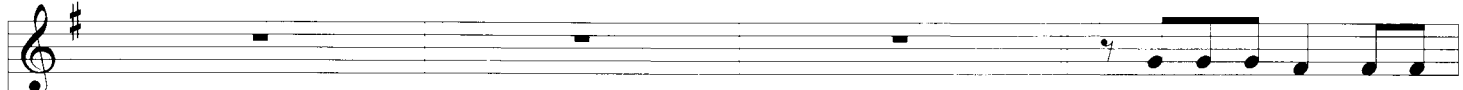


G  D  G  D  G  D  C sus²  fr³ D 





Em7  D/F#  Gsus4  A7sus4  C sus²  fr³ D  C sus²  fr³






Wish I could tell by the

D.%. al Coda

D  Dsus4 



 look in your eyes.— Don't leave my heart out here on the line.— If you love—



⊕ Coda



Then just let me know. —



Then just let me know. —



Repeat ad lib. etc.

Verse 2:
 You let me think that I don't have a chance
 (None at all)
 You turn away when I capture your glance
 (Should I fall)
 And then you say you've been dreaming of me
 (Every night)
 The way you talk it's complete mystery
 (Am I right)
 And I don't know what I should believe.

If you love me *etc.*

If I Don't Tell You Now

Words & Music by Diane Warren

♩ = 56



A - ha, a - ha.



1. I've kept it in - side — for the long - est time — and I can't — keep keep - ing in —
(Verse 2 see block lyric)



all this love that's in - side — my heart. — May-be it's saf -

B^bm7



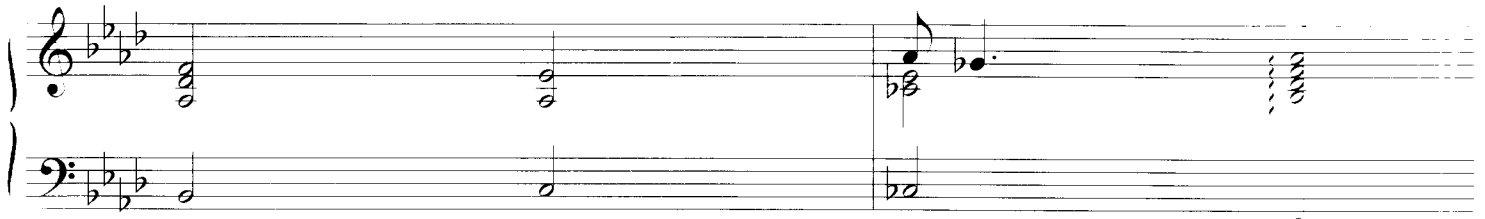
A^b/C



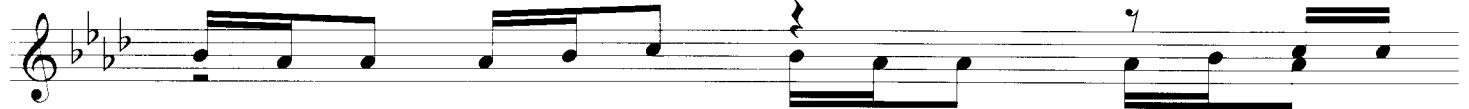
B6



- er not to say that I care, — may-be this road — won't lead me a - ny - where —



D^b



if I don't tell you now, (If I don't tell you now) I may



A^b/C



nev - er get the chance a - gain (I may nev - er get the chance a - gain.)



B^bm7



A^b/C



G^b13(#11)



E^b11



tell you that I need you, tell — you what I'm feel-in' if I keep these feel - ings in. — And





Musical staff with notes and rests.

if I don't say the words, how will you hear what's in-side my heart. How will

(If I don't say the words.)

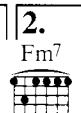
Piano accompaniment for the first system.



Musical staff with notes and rests.

you know that, if I don't tell you now. Oh.

Piano accompaniment for the second system.



Musical staff with notes and rests.

How will you know you're in-side-

Piano accompaniment for the third system.



Musical staff with notes and rests.

my soul. Oh, it's driv-ing me cra - zy cos you don't see, you're the world to me. I'm

Piano accompaniment for the fourth system.

B6 E♭11 F

so a - fraid to say the way that I feel. But

E♭ fr³ x x

if I don't tell you now, (If I don't tell you now) I may

B♭/D

nev - er get the chance a - gain (I may nev - er get the chance a - gain.)

Cm7 fr³ x x B♭/D x x O A♭13(#11) F

tell you that I need you, tell you what I'm feel-in' if I keep these feel - ings in And

E^b
fr³ x x

if I don't say the words, (If I don't say the words.) how will

B⁷/D D⁶6 Cm7 F11

you hear what's in-side my heart. How will you know that, if I don't tell you now.

Gm7 F/A E^badd9 B⁷add9

Oh. oh. If I don't tell you now.

Freely rit.

Verse 2:

I'd give you anything to be in your dreams
 And I can't stand standing by
 With this dream that's inside my heart
 Maybe I'm only gonna make a mistake
 And there's a chance maybe my heart will break

But if I don't tell you now etc.

Only For You

Words & Music by Anders Bagge, Arnthor Birgisson & Patrick Tucker

♩ = 78



The first system of music features a guitar part on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The guitar part consists of whole notes on a single line, corresponding to the C, Cmaj9, and F chords. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.



The second system continues the guitar and piano parts. The guitar part includes a repeat sign. The piano part continues with its accompaniment. The lyrics "1. Ba - by, I've been think - ing of you." are written below the guitar staff, with a note "(Verse 2 see block lyric)".

1. Ba - by, I've been think - ing of you.
(Verse 2 see block lyric)



The third system continues the guitar and piano parts. The guitar part includes a repeat sign. The piano part continues with its accompaniment. The lyrics "got a pic - ture in my mind. They say that fall -" are written below the guitar staff.

got a pic - ture in my mind. They say that fall -

Gsus4



G



C



- ing in love makes you blind. You op - ened up — my eyes, —

Cmaj9



F



Gsus4



G



— brought my feel - ings deep in - side. — No one be - lieves in me — like you do.

Dm7



Am7



Gsus4



G



Dm7



Am7



No one — can ev - er take your — place. You're like food to my soul. —

1° only

Gsus4



G



2° only

G



— And on - ly — — Yes you are. And on - ly —

Fmaj⁹
fr²

Cadd⁹

Gsus⁴

you can make me feel this way and I got-ta say,

G

Fmaj⁹
fr²

Cadd⁹/E

I'm feel-ing down—you are there. And while you're hold-ing me you say, there's no

Dm⁷

F/C

C

B^b

Gsus⁴

sa-cri-fice to me lov-ing you. No, no. And I feel it too. Yes I do.

G

C

Cmaj⁹

But on - ly for— you.



No one can



ev - er take your place. You're like food to my soul.

N.C.



And on - ly - you can make me feel this way and I
you.



got-ta say, when I'm feeling down - you are there. And while you're

C add⁹/E



Dm7



F/C



C



B-



hold-ing me you say, there's no sa-cri-fice to me lov-ing you. No, no. And :

Gsus4



1.

G



2.

G



Repeat ad lib.

feel it too. Yes I do. But on - ly for _____ But on - ly for— you.—

rit.

Cmaj⁹



C



Verse 2:

Baby, there's a reason why we met
 While we still are holding on
 I never knew a love so strong
 When I look into your eyes
 Know my love will never die
 Can't live without you by my side
 No one can ever take your place
 You're like food to my soul
 Yes you are.

And only you etc.

Addicted

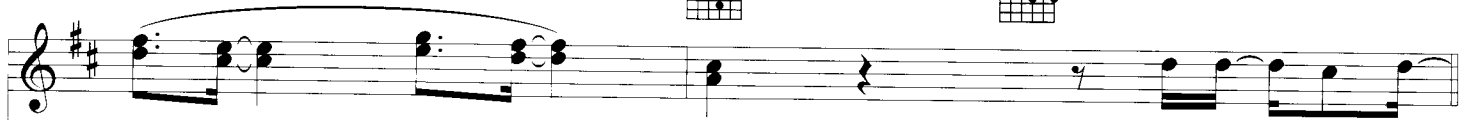
Words & Music by Wayne Hector, Michael Power & Stephen Lipson

♩ = 60



Oh,

oh.



oh,

oh.

1. Just one— more kiss—



and I'll be gone.

(Verse 2 see block lyric)

write, I won't call you no more girl. I swear that I'll be strong. Just one more taste

of you and I'll be fine. Girl. I

mean what I say to-day a-bout to-mor-row. I know that I was ly-ing. Cos

Em9



Aadd9



A9
fr6



I on-ly wish- you- knew- how this feel - ing scares- me so-

Em9

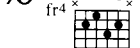


Aadd9



It's just like let-ting, it's just like let-ting go. — And- I

Dmaj9
fr4



D6



Dmaj9
fr4

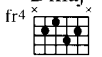


D6



guess if that's ad - dic - tion then- I guess that I'm ad - dic - ted and- I

Dmaj9
fr4



D6



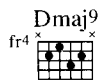
Dmaj9
fr4



D6



guess that I'm- your jun - kie, fair- e - nough. — And- I

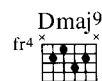


Musical staff with treble clef and key signature of two sharps (F# and C#).

guess if that's ad-dic - tion then— I guess that I'm— your jun - kie and— I

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

To Coda ⊕ 1.

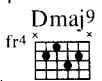


Musical staff with treble clef and key signature of two sharps.

guess that I'm— just strung out— on— your love.— 2. Girl, I— can't sleep.—

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

2.



Musical staff with treble clef and key signature of two sharps.

You go through my heart and through—my soul— like a

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



Musical staff with treble clef and key signature of two sharps.

riv - er gone— out of— con - trol.— It takes my re - solve— and wash-es— away.—

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

Asus4



A



Dmaj9



D6



All a - way.

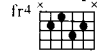
Dmaj9



D6



Dmaj9



D6



All a - way.

⊕ Coda

Dmaj9



D6



D.%. al Coda

Dmaj9



D6



And. I

And. I

Em9



Aadd9



A9



Em9



Aadd9



guess if that's ad - dic - tion.

Dmaj9



D6



Dmaj9



D6



Don't walk a - way - ba - by. Don't walk a - way - ba - by. Don't

Dmaj9



D6



Dmaj9



D



walk a - way - ba - by. Don't walk a - way - (I'm ad - dic - ted.) Yeah.

Dmaj9



D6




Dmaj9




D6




yeah, I'm ad - dic - ted. Yeah, yeah, I'm ad - dic - ted. Yeah.



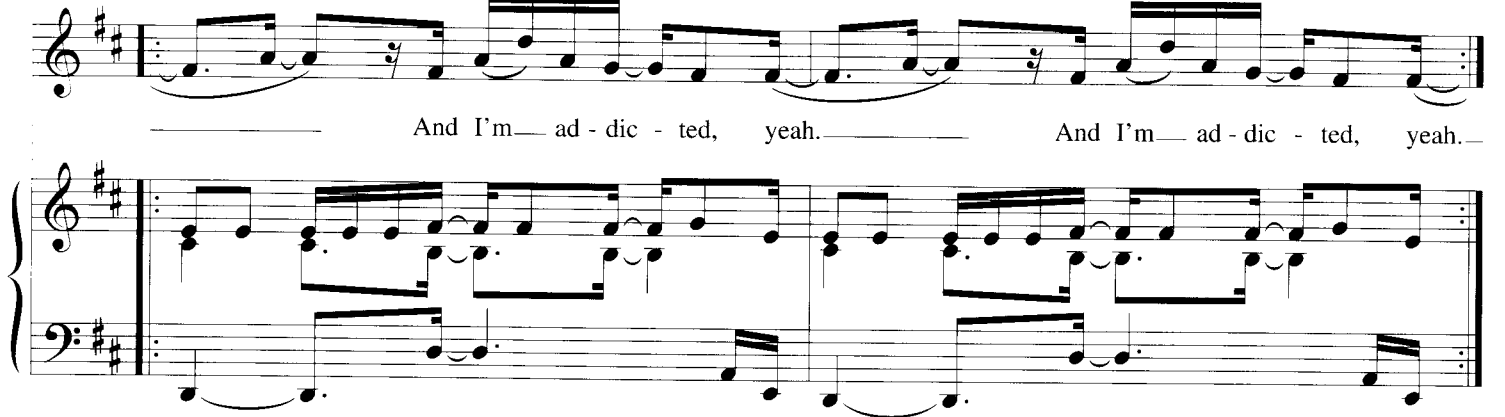
yeah, — and I'm ad - dic - ted. Yeah. — And I'm — ad - dic - ted, yeah. —





— And I'm — ad - dic - ted, yeah. — And I'm — ad - dic - ted, yeah. —

Repeat ad lib.



Verse 2:

Girl I can't sleep in these wet sheets
 Cos I've got hot flushes, cold sweats
 And a hunger that's making me weak
 So hit me up with your best stuff
 All I need is a dime bag of attention
 And maybe an ounce of your trust
 Cos letting go is harder than you know
 I'm tearing out my heart
 To give my heart to you
 As you walk right out of view.

And I guess if that's addiction *etc*

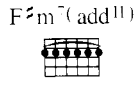
When The World Was Mine

Words & Music by Billy Livesey & Wayland Holyfield

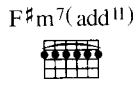
$\text{♩} = 72$



guitar



cont. sim. Oh, yeah, — yeah, — yeah. 1. It



nev - er rained, — the sun - was al - ways shin - ing. And ev - 'ry traf - fic light was al - ways

E B/D# C#m7 F#m7(add11)

— green. There was a time— when ev - 'ry door— was op - en, and the

A sus2 B7sus4 C#m7

u - ni - verse— was mine, or so it seemed. 2. Ev - 'ry roll— was sev - en or— e - le -
(Verse 3 see block lyric)

F#m7(add11) B7sus4 E B/D#

- ven. That it would ev - er end nev - er crossed my — mind.

C#m7 F#m7(add11) Aadd9 Bsus4

I was fly - ing high - er than— the hea - vens back— when the world— was mine.

E Aadd9 E

Some-times a man— can't— see when he has— it all.— Take a l i t t l e

F#m7 Bsus4 B E B/D#

oh, how the might-y fall.— Once I ruled— the earth,— once up-on— a time..

1. C#m7 F#m7(add11) B7sus4 B7 E

when I had— your love,— that's when the world— was mine.— guitar

C#m7 F#m7 Bsus4 E

3. Oh, the

2.

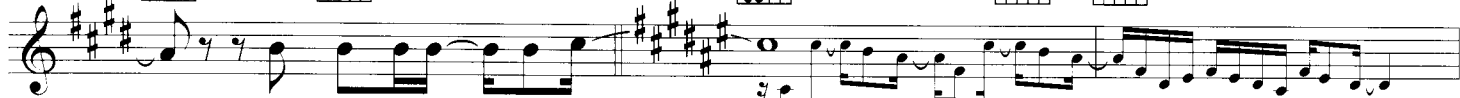
F#m7(add11)

B7sus4

F#

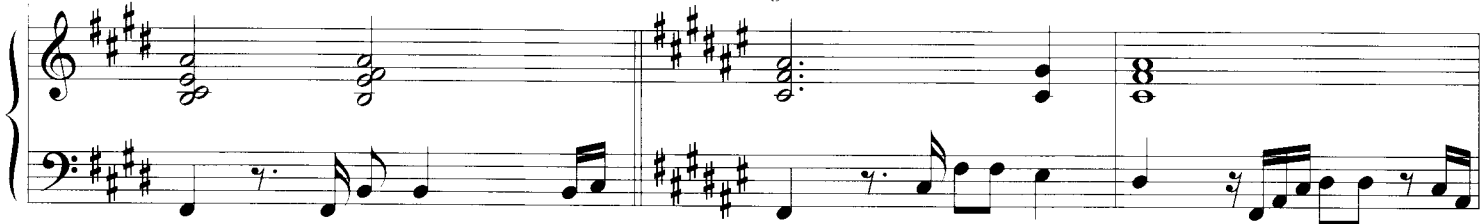
C#/E#

D#m7



that's when the world was mine.

guitar



G#m7

C#sus4

C#

F#

C#/E#



Once I ruled the earth, once upon a time,



D#m7

G#m7

C#

D#m7



when I had your love, that's when the world was mine, when I had your



G#m7

C#

F#

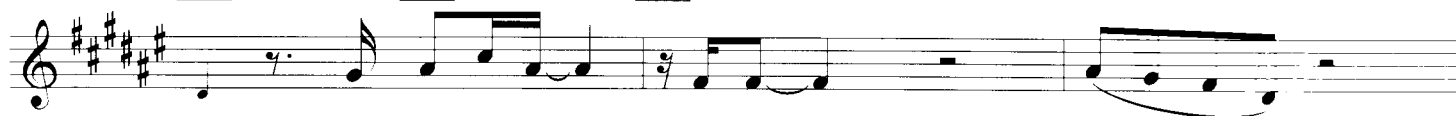
D#m7



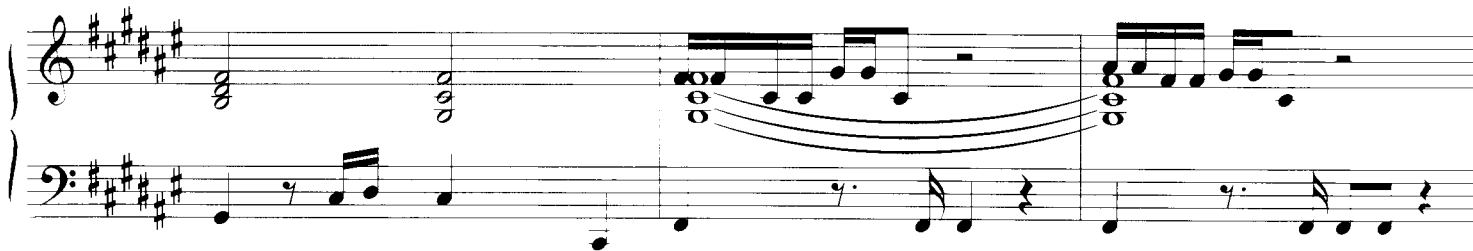
love, that's when the world was mine.

guitar

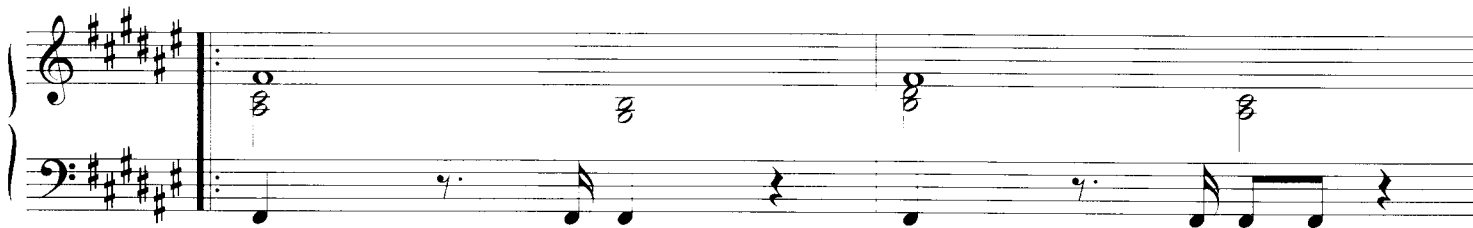




That's when the world was mine. Oh.



(Once I ruled the earth, once up - on a time.)



Repeat ad lib. to fade



(When I had your love, that's when the world was mine.)



Verse 3:

Oh, the changes I'd make if I had the power
How could I have so much and be so blind
But at least for a bright and shining moment
I had you, and the world was mine.

Sometimes a man can't see etc.

Once Upon A Lifetime

Words & Music by Gary Baker & Frank Myers

$\text{♩} = 70$

Aadd⁹ F#m7 E/G#

B7sus4 E E/G#

A⁹ A B C#m

- time
(Verses 2 & 3 see block lyrics)

1. Once up - on a life -

I looked in some-one's eyes and felt the

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment. The piano part includes a left-hand (L.H.) section with sustained chords and a right-hand part with a melodic line. Chord diagrams are provided for various chords: Aadd9, F#m7, E/G#, B7sus4, E, E/G#, A9, A, B, and C#m. The lyrics are: '1. Once up - on a life -', '- time (Verses 2 & 3 see block lyrics)', 'I looked in some-one's eyes and felt the'.

fire— burn - ing in— my heart for the ve-ry first time. I was scared— and y— ang—

and had nev - er tast - ed love.

But a wo-man took— my hand and turned a boy in - to a man once up - on—

1. life - time.— 2. 3. Once up - on— a life - life - time.—



So if you're tak - ing chan - ces, know - the chance you take. — A



bro - ken heart's - a high - price - to pay. — Fool - ish ways - will make fools - of the wise -



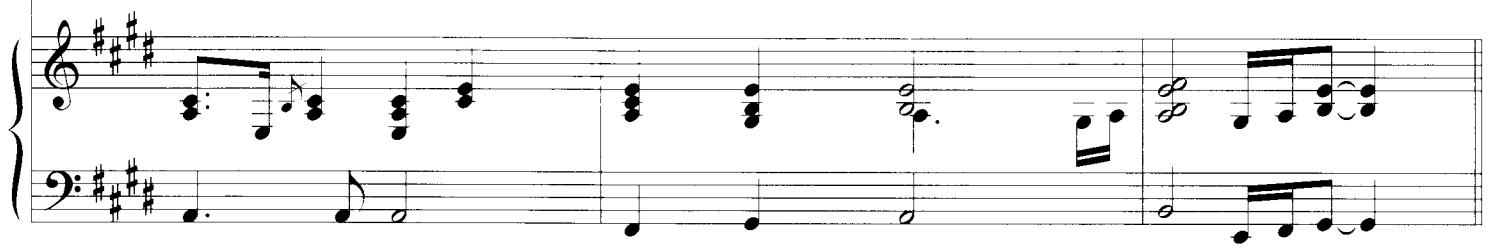
D.%. al Coda



To Coda ⊕



— and the best things sel - dom come a - long - twice. 3. Once up - on — a life -



⊕ Coda



best things sel - dom come a - long — twice. And



A E/G# Aadd9 E/G# rit.

peo-ple on - ly find - a love like yours - and mine - once up-on - a life -

a tempo rit.

- time.

Verse 2:

And once upon a lifetime
 You hold the Queen of Hearts
 And if you gamble on a diamond win
 The dealin' starts.

You stand to lose it all
 As the cards begin to fall
 And the lesson learned is hard
 You're only dealt the Queen of Hearts
 Once upon a lifetime.

Verse 3:

Once upon a lifetime
 You know that you've been blessed
 When you hold your first born
 Tenderly against your chest.

And through the innocence you see
 The value of a family
 And you feel a special bond
 That only comes along
 Once upon a lifetime.

So if you taking chances *etc.*

Believe

Words & Music by Ronan Keating & Patrick Leonard

Free time

N.C.

Cm/G

fr3

Musical notation for the first system, including treble and bass staves. A Cm/G chord diagram is shown above the treble staff.

♩ = 106

Chord diagrams for Cm, Gm/Bb, and Abmaj7, each with a fr3 marking.

Musical notation for the second system, including treble and bass staves.

Chord diagrams for Cm, Gm/Bb, and Abmaj7, each with a fr3 marking.

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

1. You
(Verse 2 see block lyric)

Musical notation for the fourth system, including treble and bass staves.

Chord diagrams for Cm, Gm/Bb, Abmaj7, Gsus4, and G.

Musical notation for the fifth system with lyrics: said you could see no end. The world and him-self were all

Musical notation for the sixth system, including treble and bass staves.

E^b B^b C^m G^m/B^b A^b maj⁷

on your- back. I vowed- to take your- hand and

G^{sus}4 G A^o

show you- the world in- a dif- f'rent- light.

F/A C/G G F/A

All- that- you've done,

C/G G F/A C/G G G

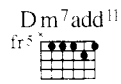
you've got to- be- lieve in all of- your-



— dreams.— No



mat - ter what— the world— can throw— at you, you know you



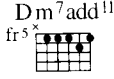
can be - lieve. be - lieve in— me.— And af - ter— all— I'll still—



— be - lieve— in you.— And ev - en if— you can-



- not see the bright - er light a - head I'll be.



To Coda ⊕

be - lieve. be - lieve in me. And af - ter all I'll still be - lieve in you.



And when it's dark out - side



I'll pro - tect you from the night. My

D.%. al Coda



re - ly. I won't do you wrong. All that you've

⊕ Coda




Repeat ad lib. to fade

Na na na na na na na na

Verse 2:

I'll pull away the clouds
 That cover you up and leave you down
 I won't leave you all alone
 I'll be there for you in your darkest hour.

All that you've done *etc.*

Lovin' Each Day

Words & Music by Gregg Alexander & Rick Nowels

♩ = 108

N.C.



Oh, come on, oh yeah. (Ooh) Oh, come on, oh yeah.

(Ooh) (Ooh) (Ooh) Ow! Ooh Ooh

(Ooh) Oh, — come on, — yeah. We're

lov-ing each day as if— it's the last,— danc-ing all— night,— hav - ing a blast.— Please

ba - by, I need— you here.— I. Girl I'm— on a

mis - sion *(Verse 2 see block lyric)* to cure— my con - di - tion.— 'cause with - out your

kiss - ing my heart's— just a pri - son. So I'm hop-ing and

wish - ing that, girl, I'm for - giv - en. — Say yeah, yeah,

— yeah. 'cause ev - ery - time you leave — me I'm sad — — — — — the mo - ment you're re -

- turn - ing I'm glad — — — — — so let's not go for - get - ting — — — — — what we had —

— — — — — 'cause it's bad, — — — — — so — — — — — damn — — — — — bad. — — — — — yeah. — — — — — We're

lov-ing each day as if— it's the last,— danc-ing all— night,— hav - ing a blast.— Oh,

ba-by I want you right here next to me. We're lov-ing each day as if— it's the last,—

danc-ing all night and hav - ing a laugh.— Please ba - by, I need you

1.
2.

here. 2. If I— hurt your here. Huh.

G^bmaj⁷
fr4^x

D^bmaj⁹
fr3^x

So don't — go — throw-ing our love a - way, — it's

B^bm7

B^b11

G^bmaj⁷

B^bm⁷

here to stay. — I'm tel-ling you — there's no-thing that can stop us

E^b11

E^b

A^b

E^bA^b

A^b

E^b

a - ny - way. —

D^bmaj⁷
fr4^x

E^b/D^b

D^bmaj⁷
fr4^x

A^b
fr4^x

E^b/A^b
fr3^x

A^b
fr4^x

E^b
fr3^x

D^bmaj⁷
fr4^x

E^b/D^b

D^bmaj⁷
fr4^x

I love de-vo - tion. Let's get it in mo - tion.

lov-ing each day as if — it's the last, — danc-ing all — night, — hav - ing a blast. — Oh,

(2°) here.

ba-by I want you right here next to me. We're lov-ing each day as if — it's the last, —

Repeat ad lib. to fade

danc-ing all night and hav - ing a laugh... Please ba - by. — I need you here. — I need you

Verse 2:

If I hurt your feelings
 Then baby we're even
 'Cause I've been bereaving
 Since you said you're leaving
 But now you're by my side
 Let's not fight 'cause you're right
 That everytime I lose you, I'm lost
 The more 'you versus me' girl, there's just us
 'Cause anything without you's just a bust
 Baby trust, you must.

We're loving each day *etc.*