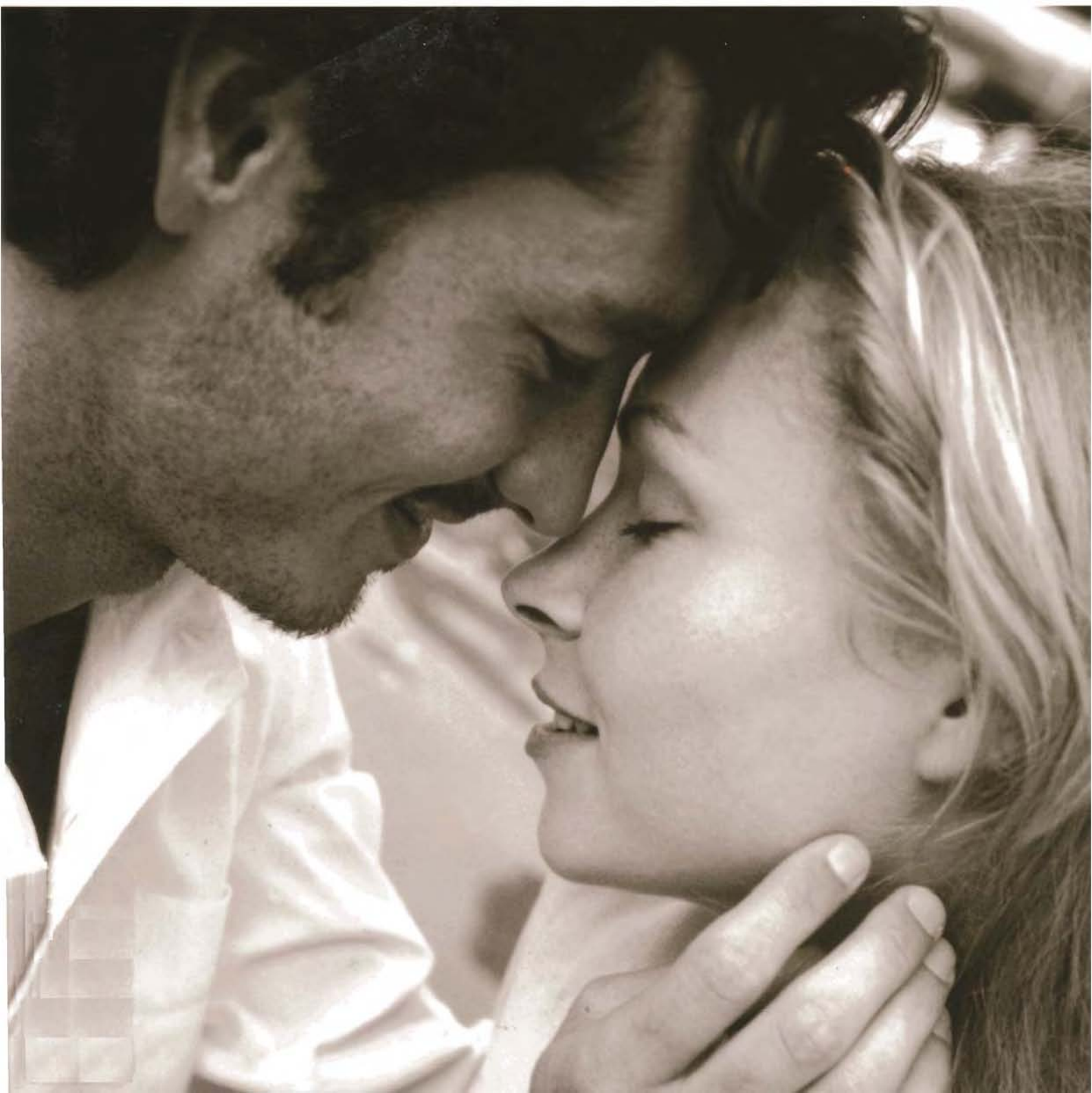


Arranged for piano, voice & guitar

The Greatest LOVE SONGS Of The 90s



LOVE SONGS

The Greatest Of The 90s

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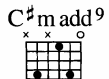
Show Me Heaven Maria McKee 114

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Always

Words & Music by Jon Bon Jovi

♩ = 70





1. This Ro - me - o is bleed - ing
(Verse 2 see block lyric)

but you can't see his blood,—





it's no - thing but some feel - ings that this old — dog kicked up. —

C#m add⁹  **B** 





It's been rain-ing since you left me now I'm drown-ing in the flood,——

A  **G#m7**  **A**  **B** 




you see I've al-ways been a fight - er but with - out—— you I give up.——

C#m add⁹  **B/D#** 

Now I can't sing a love song like the way it's meant to be,—— well I

A/E  **B**  **A**  **B** 

guess I'm not that good a - ny - more,—— but ba - by that's— just me.—— Yeah,

I will love— you ba - by,—








al - ways and I'll be there— for - ev - er and— a day,—





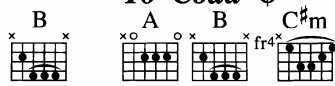

1. — al - ways. I'll be there— till the stars don't shine, till the

hea - vens burst— and the words don't rhyme, I know when I die,— you'll be on my mind and I'll

To Coda \oplus

2.



/B



love-you, al - ways.— 2. Now your If you told me to cry—



— for you, I could. If you told me to die — for you, — I would.—



— Take a look at my face, — there's no price I won't pay, to



say these words — to you.—



First system of musical notation. It consists of a treble staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The treble staff contains a whole rest. Below it is a grand staff (treble and bass clefs) with a key signature of three sharps. The right hand plays a complex, fast-moving melodic line with many beamed sixteenth and thirty-second notes. The left hand plays a simple bass line with quarter and eighth notes.



Second system of musical notation. The treble staff has a whole rest. The grand staff continues the melody and bass line. The right hand has a melodic phrase that ends with a triplet of eighth notes. The left hand has a bass line with quarter notes. The lyrics "Well there" are written at the end of the system.



Third system of musical notation. The treble staff has a melodic line with eighth and sixteenth notes. The grand staff continues the melody and bass line. The lyrics "ain't no luck in these load-ed dice-- but ba-by if you give me just one more try,— we can" are written below the staff.



Fourth system of musical notation. The treble staff has a melodic line with triplets of eighth notes. The grand staff continues the melody and bass line. The lyrics "pack up our old dreams and our old lives,— we'll find a place— where the sun still shines yeah.—" are written below the staff. The system ends with a double bar line.

D.%. al Coda

⊕ *Coda*

The Coda section consists of two systems of music. The first system features a guitar part with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a whole note chord E (open strings: 2, 4, 5, 7) and a whole note chord B (open strings: 2, 4, 5, 7). The piano part, in a grand staff, begins with a whole note chord E (open strings: 2, 4, 5, 7) and a whole note chord B (open strings: 2, 4, 5, 7). The second system features a guitar part with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a whole note chord C#m (open strings: 2, 4, 5, 7) and a whole note chord B (open strings: 2, 4, 5, 7). The piano part, in a grand staff, begins with a whole note chord C#m (open strings: 2, 4, 5, 7) and a whole note chord B (open strings: 2, 4, 5, 7). The section concludes with a double bar line and the instruction "Repeat to fade".

Verse 2:

Now your pictures that you left behind
 Are just memories of a different life
 Some that made us laugh, some that made us cry
 One that made you have to say goodbye.

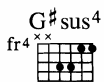
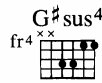
What I'd give to run my fingers through your hair
 To touch your lips, to hold you near
 When you say your prayers
 Try to understand, I've made mistakes, I'm just a man.

When he holds you close, when he pulls you near
 When he says the words you've been needing to hear
 I'll wish I was him, 'cause those words are mine
 To say to you till the end of time.


Amazed

Words & Music by Marv Green, Aimee Mayo & Chris Lindsey

♩ = 72




Fm7 **D^badd9**



is al - most more - than I — can take. —


A^b **E^b**

fr⁴ fr³




And ba - by when you touch me I can feel how much you love me

Fm7 **D^badd9** **D^b**



and it just blows - me a - way.

B **F[#]**



I've nev - er been — this close to a - ny - one or a - ny - thing.



I can hear your thoughts, — I can see your dreams. —



I don't know how you do — want you — do, — I'm so in love — with you



— it just keeps get-tin' bet - ter. —



I wan - na spend the rest of my — life — with you by my side —

B^bm7 **A^b** **G^b**

for - ev - er and ev - er.

E **1. F#** **N.C.**

Ev - 'ry lit - tle thing that you do, ba - by I'm a - mazed by you.

G#sus4 **B** **C#**

2. F# **G#**

ba - by I'm a - mazed by you.



First system of musical notation, featuring a treble and bass staff with piano accompaniment and a vocal line. The key signature is B-flat major (two flats).



N.C.




Second system of musical notation, continuing the piano accompaniment and vocal line. The lyrics "Ev - 'ry lit - tle thing that you — do." are written below the vocal staff.





Third system of musical notation, continuing the piano accompaniment and vocal line. The lyrics "Ev - 'ry lit - tle thing that you — do, — I'm so in love — with you." are written below the vocal staff.





Fourth system of musical notation, continuing the piano accompaniment and vocal line. The lyrics "it just keeps get-tin' bet - ter. — I wan-na spend the rest of my — life." are written below the vocal staff.

A  Bm7  A 

with you by my side for - ev - er and ev -

G  F 

- er. Ev - 'ry lit - tle thing that you do, —

G  F/A 

oh, ³ ³ and ev - 'ry lit - tle thing that you do, —

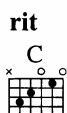
G  N.C.

ba - by I'm a - mazed by

8vb -----



you.



rit

Verse 2:

The smell of your skin
The taste of your kiss
The way you whisper in the dark
Your hair all around me
Baby you surround me
Touch every place in my heart
Oh, it feels like the first time everytime
I wanna spend the whole night
In your eyes.

I don't know how you do what you do *etc.*

Don't Let The Sun Go Down On Me

Words & Music by Elton John & Bernie Taupin

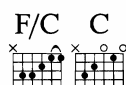
♩ = 70



The first system of the piano introduction, spanning four measures. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment with eighth notes. The key signature is one flat (Bb), and the time signature is 4/4.



The second system of the score, featuring the vocal melody and piano accompaniment. The vocal line begins with the lyrics "I can't light no more of your darkness..." and includes a melisma on the word "ness...". The piano accompaniment continues with a similar rhythmic pattern to the introduction.



The third system of the score, continuing the vocal melody and piano accompaniment. The vocal line includes the lyrics "All my pictures seem to fade to black and white...". The piano accompaniment features a more active bass line with eighth notes.








I'm grow-ing tired,












and time stands still be-fore me;—







fro - zen here_ on the lad - der of my_ life.







Too late_ to save_ my - self_ from

F/C C F/C C Dm/C C C/E F B \flat /F

fall - ing, - I took a chance_

F F/A F/C G C/G

and changed your way_ of life._

G G⁷ C/G G G/B G/D

But you mis-read my mean-ing when I_

F/C C F/C C F/C C C/E F Fadd9

met_ you, - closed the door









and left me blind - ed by the light.






Don't let the sun go down on me; al-though I search my-self, it's al-ways




some-one else I see. I'd just al-low a frag-ment of your life






to wan-der free. But

To Coda 1 ♪

To Coda 2 ♪

F/A  F/G  F⁵  Am⁷/E  Dm⁷  C/E  F  C/G  D/G 

los - ing ev - 'ry - thing _____ is like the sun go - ing down on _____

C  C/B^b  F/A  C/G 









me.

F  G  C/G  G⁷sus⁴  G⁷/B  G⁷/D 

I can't find, oh the right ro -

F/C  C  C⁷/E  F  B^b/C 

-man-tic line; _____ but see me once, _____

and see the way_ I feel.____







Don't dis - card me just be - cause_ you think




I mean you harm.____







But these cuts____ I____ have,____ oh, they need

D.S. al Coda 1 Φ *Coda 1*

C/G G G⁷ C

love to help them heal. me.

C/B^b F/A A^b6 B^b *D.S. al Coda 2*

Φ *Coda 2* C C/B^b

me.

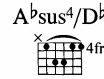
rit. F/A A^b6 B^b9 B^b C

(Everything I Do) I Do It For You

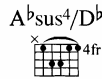
Words by Bryan Adams & Robert John Lange

Music by Michael Kamen

♩ = 80



1. Look in - to my eyes, _____ you will see, _____
2. Look in - to your heart, _____ you will find _____ there's



what you mean to _____ me. Search your heart, _____ search your
noth - ing there to _____ hide. Take me as I am, _____ take my

A^bsus⁴/D^bA^b/D^bG^b/D^bG^bD^b/A^bA^b

3

soul, _____
life, _____and when you find me there you'll search _____ no more. Don't
I would give it all, I would sac - ri - fice. Don'ttell me it's not worth fight - ing for,
tell me it's not worth fight - ing for,you can't tell me it's not worth dy - ing
I can't help it, there's noth - ing I wantfor.
more. }

You know it's true, _____

ev-'ry-thing I _____ do _____

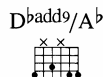
I do it for _____

1.



_____ you.

2.



_____ you.



There's



no love, — like your love, — and no oth - er, could give



more — love. There's no - where — un - less — you're — there, all the



time, — all the way, — yeah. —



1.

First ending section with piano accompaniment.

2.

E^bm



A^b



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

E^bm



A^b



D^b



help___ it, there's noth-ing I want more.____ Yeah, I would fight for you,___ I'd_

A^b



G^b



lie_____ for you,___ walk the wire for you,___ yeah,___ I'd

D^b



die for___ you.____ You know it's true, ev - 'ry - thing I___



— do, oh, I do it for—



— you.



play 8 times, then fade

From This Moment On

Words & Music by Shania Twain & R.J. Lange

♩ = 68

G

G sus²/E

G sus⁴

G⁵

G

From this mo - ment —

life has be - gun, — from this — mo - ment you are the one. — Right be - side

The musical score is written for guitar and piano. The guitar part consists of a single melodic line with chords indicated above the staff. The piano accompaniment is written for both the right and left hands. The right hand plays a steady eighth-note pattern, while the left hand plays a more complex pattern with some triplets. The lyrics are written below the guitar staff, with some words underlined to indicate phrasing.

Cadd9 G Am7 D add11

you is where I be - long from this mo - ment on.

G D

From this mo - ment I have been blessed, I live

Con pedale

Cadd9 D add11

on - ly for your hap - pi - ness. And for your

Cadd9 G

love I'd give my last breath,

Am7 D Cadd9

from this mo - ment on. I give—

G C

— my hand— to you— with all— my heart, I can't

D/F# G

wait to live— my life— with you, I can't wait to start.—

Cadd9 Em7

You and I— will ne - ver be— a - part, my dreams— came true






be - cause of you. From this




mo - ment, as long as I live, I will






love you, I pro-mise you this. There is no - thing I would-n't give -





from this mo - ment on. Uh - huh!

A  *Guitar solo* **F#m7** 

Dadd9  **E** 

A  **D** 

You're the rea - son I be - lieve in love and

E  **A** 

you're the an - swer to my prayers from up a - bove.


 All we need— is just— the two— of us,— my dreams




 — came true— be - cause— of you—


 N.C.

From this




 mo - ment,— as long as I live— I will— love you,— I





pro - mise you this. — There is no - thing I would - n't give —




from this mo - ment. I will love —






— you — as long as I live — from this mo - ment —






rit. on. — Mm — mm — mm.

8^{vb}.....

I Can't Make You Love Me

Words & Music by Mike Reid & Allen Shamblin

♩ = 60

E^b

Gm⁷add11

E^b

The first system of piano accompaniment is in 4/4 time with a tempo of 60 beats per minute. It features a key signature of two flats (Bb and Eb). The right hand plays a melody of eighth and quarter notes, while the left hand provides a bass line of quarter and eighth notes. Chord diagrams are provided for the first two measures: E^b (first measure) and Gm⁷add11 (second measure). The system concludes with a final E^b chord diagram.

B^badd9/D

Gm

Cm⁷add11

E^b

Gm⁷add11

The second system of piano accompaniment continues the melody and bass line. It includes five chord diagrams: B^badd9/D, Gm, Cm⁷add11, E^b, and Gm⁷add11. The right hand features more complex chordal textures and melodic runs, while the left hand maintains a steady bass line.

E^b

B^b/D

Cm⁷

B^b/C

The third system of piano accompaniment concludes the piece. It includes four chord diagrams: E^b, B^b/D, Cm⁷, and B^b/C. The right hand features a final melodic flourish, and the left hand ends with a sustained bass note. The system concludes with a final E^b chord diagram.





1. Turn down the lights, turn down the bed,
 2. I close my eyes, then I won't see the





turn down these voices in - side my head.
 love you don't feel when you're hold - ing me.





Lay down with me, tell me no lies.
 Morn - ing will come and I'll do what's right. Just





Just hold me close, don't pat - ron - ise,
 give me till then to give up this fight.

2/4

1° only

2° only

don't pat - ron -

And I will give up this fight.



- ise

me.

'Cos I can't



make you love me if you don't.

You can't



make your heart feel some-thing it won't.

Gm7 3fr E^bmaj⁹ Fadd9/A Gm7 3fr

Here in the dark, in these fi - nal hours, I will

E^bmaj⁹ Fadd9/A Gm7 3fr

lay down my heart and I feel the pow - er. But

Cm7 3fr F E^b B^b

you won't, no, you won't. 'Cos I can't make you love me

E^bmaj⁹ E^b Gm7add11 E^b

if you don't.



















Repeat ad lib.







I'd Do Anything For Love (But I Won't Do That)

Words & Music by Jim Steinman

♩ = 120

D



Guitar ad lib.




First system of musical notation. The treble clef staff contains a continuous eighth-note arpeggiated pattern in D major. The bass clef staff begins with a whole rest, followed by a half-note chord progression: D2-F#2 (half), D2-A2 (half), and D2-F#2 (half).


Second system of musical notation. The treble clef staff continues the eighth-note arpeggiated pattern. The bass clef staff continues the half-note chord progression: D2-A2 (half), D2-F#2 (half), and D2-A2 (half).




Third system of musical notation. The treble clef staff continues the eighth-note arpeggiated pattern. The bass clef staff continues the half-note chord progression: D2-F#2 (half), D2-A2 (half), and D2-F#2 (half).


Fourth system of musical notation. Above the treble staff, three guitar chord diagrams are shown: D/E, D/F#, and D/G. The treble staff continues the eighth-note arpeggiated pattern. The bass staff continues the half-note chord progression: D2-F#2 (half), D2-A2 (half), and D2-F#2 (half).

Fifth system of musical notation. Above the treble staff, three guitar chord diagrams are shown: D/E, D/F#, and D/A. The treble staff continues the eighth-note arpeggiated pattern. The bass staff continues the half-note chord progression: D2-F#2 (half), D2-A2 (half), and D2-F#2 (half).

D/E  D/F#  D/G 










1, 2. D/E  D/F#  D/A 



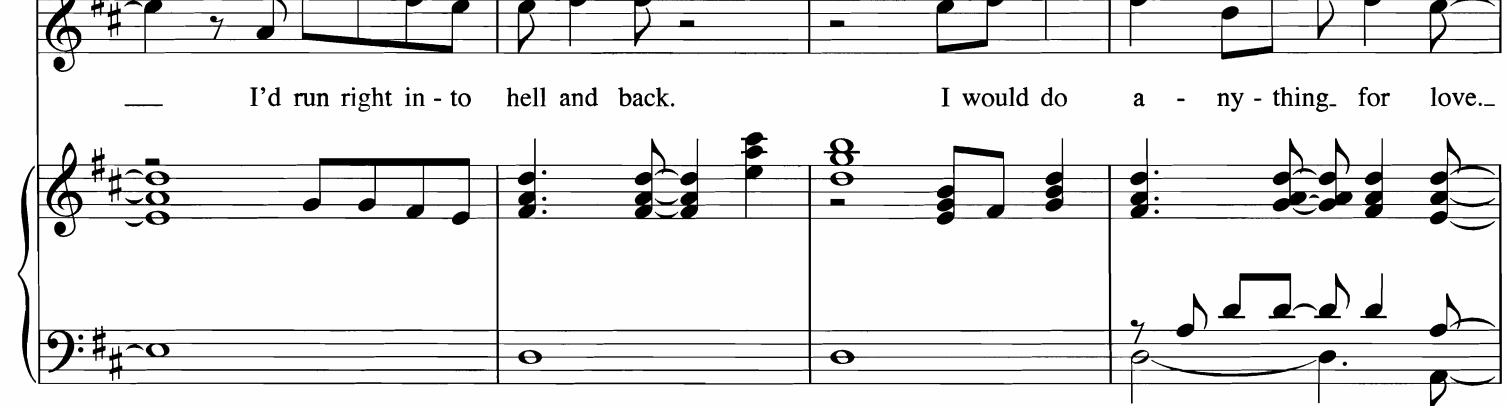
3. D/A  rit. Asus4  ♩ = 92 D  Dsus4  D  Asus4/E 

And I would do a - ny - thing_ for love...



D  A  G/D  D  Dsus4  D  Asus4 

I'd run right in - to hell and back. I would do a - ny - thing_ for love...



D A G/D

I'd nev-er lie to you and that's a fact. But I'll

Bm F#m/A Gadd9





nev - er for - get the way you feel right now, oh, no. No

A D Dsus⁴ D Asus⁴/E D Asus⁴

way. And I would do a - ny - thing for love, but I won't do

Gsus² Asus⁴ D Dsus⁴ D Asus⁴/E

that. No I won't do that. A - ny - thing for love.

Oh, I would do a - ny - thing_ for love._ I would do








a - ny - thing_ for love,_ but I won't do_ that. No, I won't do_




that.




Bm

Gadd9

1. And some-days it don't come ea - sy, and some - days it don't
 2. And some-days I pray for si - lence, and some - days I pray

— come hard. — Some-days it don't come at all and
 for a soul. — Some-days I just pray to the God of

D

Bm

these are the days that nev - er end. And some nights you're breath -
 sex and drums and rock 'n' roll. And some nights I lose

Gadd9

- ing fire, and some nights you're talk - ing nice.
 the feel - ing, and some nights I lose con - trol.

Gadd9/E



D



Some nights you're like no - thing I've ev - er seen — be - fore — or
Some nights I just lose — it all when I'm watch - ing you dance and the thun -

G



D



will a - gain. —
- der rolls.

And may - be I'm cra - zy, — oh, it's
And may - be I'm lone - ly, — that's all I'm

Bm7



Asus4



A



G



D



cra - zy and it's — true.
qual - i - fied to be.

I know you can save me, no-one else can
There's just one and on - ly, one and on - ly

Bm7



Asus4



A



Em



save me now — but you.
pro-mise I can keep.

As long as the plan - ets are turn - ing,
As long as the wheels — are turn - ing,

C#dim7

G

as long as the stars____ are burn - ing.
as long as the fires____ are burn - ing.

As long as your dreams____
As long as your prayers____

A

rit.

____ are com - ing true. You'd bet - ter be - lieve____ it that I would do
____ are com - ing true. You'd bet - ter be - lieve____ it that I would do

♩ = 100

D

Gsus2

Asus4

A/C#

D

A

a - ny - thing____ for love____ And I'll be there 'til the fi - nal act____ (Ahh)____
a - ny - thing____ for love____ And you know it's true and that's a fact____

G

D

Gsus2

Asus4

A/C#

____ And I would do a - ny - thing____ for love____ And I'll take a vow and
And I would do a - ny - thing____ for love____ And there'll nev - er be no

D A G Bm

seal a pact. (Ahh.) But I'll nev - er for - give my - self if
turn - ing back. But I'll nev - er do it bet - ter than I

F#m/A Gadd9 A

we don't go a - way to - night. And I would do
do it with you, so long, so long.

D Gsus² Asus⁴ D Gsus² Asus⁴/E

a - ny - thing for love. Oh, I would do a - ny - thing for love. Oh, I would do

D Gsus² Asus⁴ A/E Gadd9 Asus⁴ To Coda ☺

a - ny - thing for love but I won't do that. No I won't do

♩ = 152



that I would_ do a - ny - thing_ for love._ A - ny - thing you've_ been dream - ing of,_

Gadd9



D/A



A



D



Em7



Play 3 times

but I_ just won't_ do_ that.

Dm/F#



G



Em7



D/F#



Asus4



1.

Em7



2.

A

*D.S. al Coda*

⊕ *Coda*♩ = 152
DBm⁷

that. I would do a - ny - thing for love. A - ny - thing you've

Gadd9



1-7.

D/A

*Repeat ad lib.*

8.

D/A

*rit.*

— been dream - ing of, but I just won't do won't

♩ = 96



do But I'll nev-er stop dream-ing of you ev-'ry night of my life, no
that.

Asus⁴ D Asus⁴/E

way. And I would do a - ny - thing_ for love.____ Oh, I would do

D Asus⁴/E D A

a - ny - thing_ for love.____ Oh, I would do a - ny - thing_ for love_

D/A A Gadd9 A⁷sus⁴

— but I won't do_ that. No, I won't do_ 1. Will you

D Asus⁴ D

that.
raise me up, will you help me down? Will you get me right out_ of this God_
(2.) hold me sac - red? Will you hold me tight? Can you col - our - ise my life? I'm so sick_

Asus⁴/E D Asus⁴/E D/A A

— for - sa - ken town? Will you make it all a lit-tle less cold? (I can do—
 — of black and white. Can you make it all a lit-tle less old? (I can do—

Gsus² 1. Asus⁴ D/A 2. Asus⁴ D/A

that.) (Oh, I can do— (Oh, I can do—
 that.) 2. Will you 3. Can you

D Asus⁴ D

that.)
 (3.) make me some ma - gic with your own two hands? Can you build an em - erald ci - ty with these.
 (4.) ca - ter to ev - 'ry fan - ta - sy I've got? Will you hose me down with ho - ly wa - ter—

Asus⁴/E D Asus⁴/E D/A A

— grains of sand? Can you give me some-thing I can take home? (I can do—
 — if I get hot? (Hot!) Will you take me plac - es I'd nev - er go? (I can do—

1. **Asus⁴** **D/A** **2.** **Asus⁴** **D/A**

that.) that.) (Oh, now I can do 4. Will you (Oh, I can do

that.) Af - ter a while you for - get ev - 'ry - thing. It was a
I know the ter - ri - to - ry. I've been a - round. It - 'll

D **Gsus²** **Asus⁴** **D** **Gsus²**

brief in - ter - lude and a mid - sum - mer - night's fling, and you'll see that it's time to move on...
all turn to dust and we'll all fall down. Soon - er or lat - er you'll be

Asus⁴ **D/A** **A** **1.** **Gadd9** **Asus⁴**

(I won't do that.) (I won't do
screw-ing a - round. (I won't do

2. **Gsus²** **rit.** **Asus⁴** **a tempo** **D** **Dsus⁴** **D** **Asus⁴**

that.) (No I won't do that.) A - ny - thing for love.

Oh, I would do a - ny - thing for love. I would do

a - ny - thing for love, but I won't do that.

No I won't do that.

D **Dsus⁴** **D** **Asus⁴** **Gadd9** **rit.**

Asus⁴ **D/A** **A⁷sus⁴** **D**

I Will Always Love You

Words & Music by Dolly Parton

Slow, freely

(A) NC.

First system of musical notation. The vocal line is in treble clef, key of D major (two sharps), and 4/4 time. It begins with a quarter rest, followed by a quarter note D, then a triplet of eighth notes (E, F#, G), and continues with a melody. The lyrics are: "If I should stay, I would-". The piano accompaniment is in grand staff (treble and bass clefs). The right hand starts with a quarter rest, then a quarter note D, and continues with a melody. The left hand has a whole rest in the first measure, then a half note D in the second measure, and continues with a melody. The key signature has two sharps (F# and C#).

Second system of musical notation. The vocal line continues with the lyrics: "on - ly be in your way. So I'll". The piano accompaniment continues with the melody. The key signature has two sharps (F# and C#).

Third system of musical notation. The vocal line continues with the lyrics: "go, but I know I'll". The piano accompaniment continues with the melody. The key signature has two sharps (F# and C#).

think of you — ev - 'ry step — of the way. —

6 3

a tempo (♩ = 62)

And I — will al - ways

A F#m D E

love you, — I — will — al - ways

A F#m D E

3 3

poco accel.

love you, — you, — my

A D

3 3

Red.



Amaj⁷/C[#] Bm⁷ A/E Esus⁴

dar-ling you,— mm. Bit - ter -

♩ = 68

A sus² D add⁹/A A A sus² E/G[#] F[#]m C[#]m/E

- sweet me - mo - ries,— that is— all— I'm tak- ing with

D E A Amaj⁹ A

me. So good - bye,— please don't— cry; we both

F[#]m C[#]m/E D E

know— I'm not what you, you— need.— And I—








will_ al - ways love_ you, I









will_ al - ways love_ you.






(1st time saxophone solo)
(2.) hope life_ treats you_ kind, and I_ hope_ you have all you dreamed








of. And I wish you joy_ and_ hap-pi - ness; but, a-bove all

1. rit. 2. rit.

F#m C#m7/E Dmaj7 E Dmaj7 E

fr4° xoo xoo xoo xoo

— this, I — wish you — I — love. —

a tempo

N.C. B G#m E F#

And I — will al - ways - love -

Drum beat

B G#m E F# B G#m







fr4° fr4° fr4° fr4°

6 3





you, — I will al - - - ways — love — you. — I — will al -

3

- - ways - love — you, — I I will al - - - ways - love you.

I will al - ways lo - ve you,

rit.
 I, I will al - ways love


N.C.



a tempo

you, you. Dar-ling I






molto rit.
 love you. Ooh, I'll al - ways, I'll al - ways love you.

Red. *

I'm Kissing You

Words by Des'ree
Music by Des'ree & Tim Attack

♩ = 104

N.C.



Mm._____

Hey,

hey,

hey._____










Pride___ can stand

a thou-sand trials,—








the strong_____ will nev-er fall._____

But,
















watch - ing stars _____ with- out_ you, my _____ soul cried: _____

3
















Heav - - - - ing heart _____ is full _____ of pain. _____








Oh, _____ oh, _____ the ach - ing! _____ 'Cause

3 3
















I'm _____ kiss - ing_ you, _____ oh. _____








3 3








I'm kiss - ing you, oh.








Touch me deep, pure and true; A

gift to me for - ev - er. 'Cause





I'm kiss - ing you, oh.

I'm _____ kiss - ing you, oh. _____





3










3 3 3

p poco a poco cresc.

3 3 3 etc.

rit. 3 //

Yeah, _____ yeah, _____ yeah. _____ //

ff

a tempo

Where are you now? Oh,

Chord diagrams: Dm7, Am7, G/B, C, G/B, Am, G.

where are you now? 'Cause

Chord diagrams: Dm7, Am, G/B, C, G/B, Am, G.

I, oh, I'm kiss - ing you.

Chord diagrams: Dm7, Am, G/B, C, G/B, Am, G.

I'm kiss - ing you, oh.

molto rit.

Chord diagrams: Dm7, Am, G/B, C, G/B, Am add9, Am.

Love Is All Around

Words & Music by Reg Presley







♩ = 85



1. I feel it in my fin - gers, I feel it in my toes.—
(Verse 2 see block lyric)




The love that's all a - round me





and so the feel - ing grows. — It's















writ - ten on the wind, it's ev - 'ry - where I go, —


so if you real - ly love me, come on and let it show. —







You know I love you, I al - ways— will,— my mind's made up by the















way that I feel.— There's no be - gin - ning, there'll be no— end,— 'cause


on my— love— you can de - pend.—

1.

2. I

2.



Got to keep it mov - ing.

It's



writ - ten in the wind

oh

ev - 'ry - where I

go.



So if you real - ly love me,



come on and let it show.

Come on and let it

B \flat Cm E \flat Fsus4 F

Come on and let it, come on and let it, show.)

B \flat Cm E \flat Fsus4 F *Repeat to fade*

come on and let it show.

Verse 2:

I see your face before me
 As I lay on my bed;
 I cannot get to thinking
 Of all the things you said.
 You gave your promise to me
 And I gave mine to you;
 I need someone beside me
 In everything I do.

Killing Me Softly With His Song

Words by Norman Gimbel
Music by Charles Fox

$\text{♩} = 100$

N.C.

Strum-ming my pain— with his fin - gers,— sing-ing my life— with his words,—

— kill - ing me soft - ly with his— song, kill - ing me soft -

- ly with his— song, tell - ing my whole— life with his—

— words, kill - ing me — soft - ly — with his song. —

N.C.

8 bars rhythm

1. I heard he sang — a good — song,
(Verse 2 see block lyric)

I — heard he had a smile, — and so I came —

— to see — him and lis - ten — for a while, —


and there he was, — this young- boy, a strang- er to — my eyes. —

Em Am D
Strum- ming my pain — with his fin - gers, — (one time) sing- ing my life — with his words,.

G Em A
(two times) kill - ing me soft - ly with his — song, kill - ing me soft -


D C G
- ly with his — song, tell - ing my whole — life with his —

C F

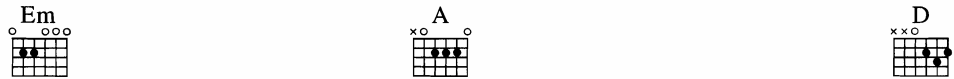


words, kill - ing me soft - ly with his song. -

1. E 2. E

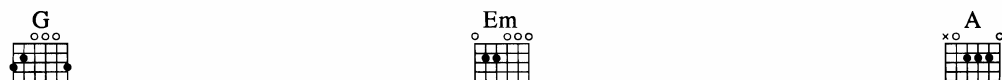


Em A D



Oh oh

G Em A



la la la la la woh

Chord diagrams: D, C, G, C

la woh la

Chord diagrams: F, E

la.

Chord diagrams: Em, Am, D

Strum-ming my pain with his fin - gers, sing-ing my life with his words,

Chord diagrams: G, Em, A

kill - ing me soft - ly with his song, kill - ing me soft -

Chord diagrams: D, C, G

ly with his song, tell - ing my whole life with his

Chord diagrams: C, F

words, kill - ing me soft - ly with his song

Chord diagram: E

Repeat ad lib. to fade

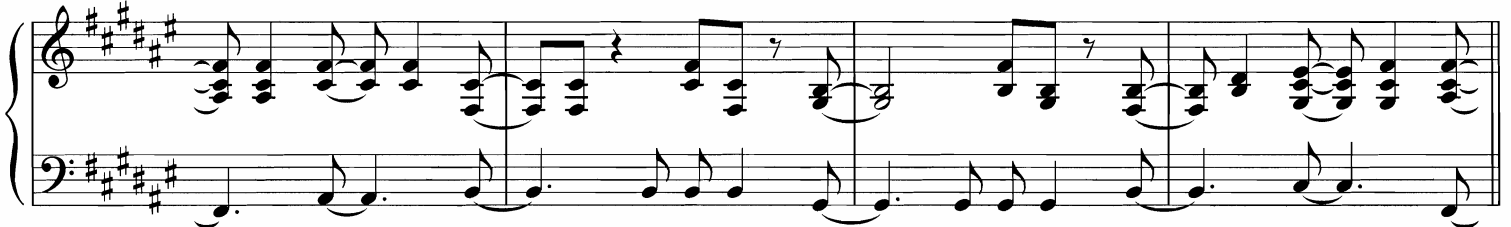
Verse 2:

I felt all flushed with fever,
 Embarrassed by the crowd,
 I felt he found my letters
 And read each one out loud,
 I prayed that he would finish
 But he just kept right on...

More Than Words

Words & Music by Nuno Bettencourt & Gary Cherone

♩ = 96



1. Say - ing "I _____ love _____ you," is not the words I want _____
(Verse 2 see block lyric)



_____ to _____ hear _____ from you. _____ It's not that I _____ want _____ you



B C# D#m D#m/A# G#m

not to say, but if you on - ly knew how

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




ea - sy it would be to show me how you feel.

G#m C# F#7




More than words is all you have to do

B Bm F#




to make it real. Then you would - n't have to say



that you love me, 'cause I'd already

know. What would you do if my heart

— was torn in two? More than words to show you feel,

— that your love for me is real. What

Chords: C#/E# D#m D#m/A# B

would you say — if I took — those words_ a - way?_

Chords: G#m7 C#

— Then you could - n't make things new, — just by say - ing I — love_ you.

Chords: F# F#/A# Badd9 G#m B C# F#

— La di da, — la di da, la di da — da da, — more than_ words. —

Chords: F#/A# Badd9 1. G#m7sus4 C#

— La di da, — la di da. —

2.



Di di da. More than words.

B



B



C#



F#



La di da, la di da. Di di da da. More than words.



La da da, la di da, la



da da. More than words.





Ooh, _____ ooh. _____




More than_

a tempo, slower








words. _____








Verse 2:
 Now I've tried to talk to you
 And make you understand
 All you have to do is close your eyes
 And just reach out your hands
 And touch me,
 Hold me close don't ever let me go.
 More than words
 Is all I ever needed you to show
 Then you wouldn't have to say
 That you love me
 'Cause I'd already know.

What would you do etc.

My Heart Will Go On (Love Theme from 'Titanic')

Words by Will Jennings

Music by James Horner

♩ = 96






1. Ev - 'ry night in my dreams I see you, I
2. Love can touch us one time and last for a

Con pedale

E B E Bsus⁴

feel — you. That is how I know you go
life — time, and nev - er let go till we're

Asus² B E

on. — Far a - cross the
gone. — Love was when I

Bsus⁴ Asus² E/B B

dis - tance and spa - ces be - tween — us,
loved you, one true time, I hold to.

E Bsus⁴ Asus²

you have come to show you go on. }
In my life, we'll al - ways go on. }



Near, far, wher - ev - er you are, I be -



-lieve that the heart does go on.



Once more you o - pen the door, and you're



here in my heart and my heart will go on and

1.

C[#]m⁷ Bsus⁴ Aadd⁹

on.

2.

Bsus⁴ B C[#]m⁷ Bsus⁴

on.

Aadd⁹ Bsus⁴ C[#]m⁷

Bsus⁴ A C[#]m/G[#] G[#]7

Fm

E^bD^badd9

You're

here,

there's

no - thing

I fear__

E^bFm⁷E^b

and

I know__

that

my heart__

will

go

D^badd9E^b

Fm

on.

We'll

E^bD^badd9E^b

stay

for

- ev

- er

this way.__

You

are





safe in my heart and my heart will go on—






— and on. —





Mm. — Mm. —



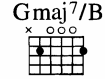


rit. Mm. —

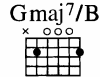
No Ordinary Love

Words & Music by Adu & Matthewman

♩ = 83



I gave you all — the love I got I gave you more—



— than I could give,— I gave you— love.— I gave you all—

F#m7/B Bm

— that I have in - side and you took— my love, — you took — my love.

1. Bm7 Bm Bsus2/4




Did-n't I tell you what I be - lieve. Did some-bo - dy

Gmaj7/B Em7/B

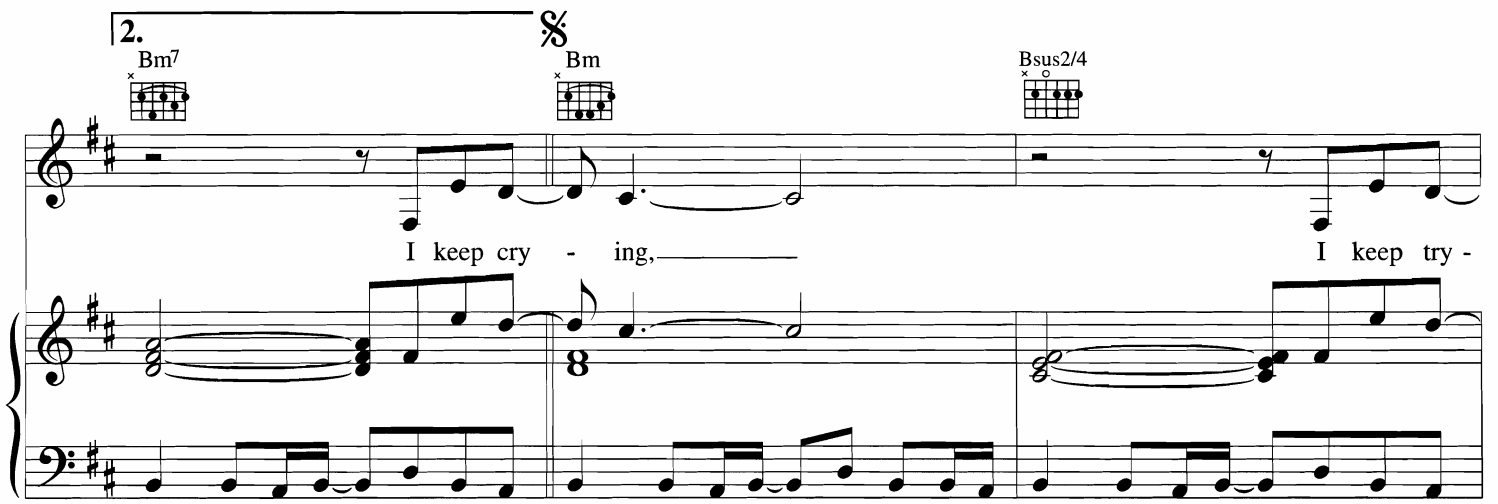
say that— a love like that won't last.— Did-n't I give you all that I've



F#m7/B Bm Bm7

got to— give ba - by?—

2.   




I keep cry - ing, I keep try -



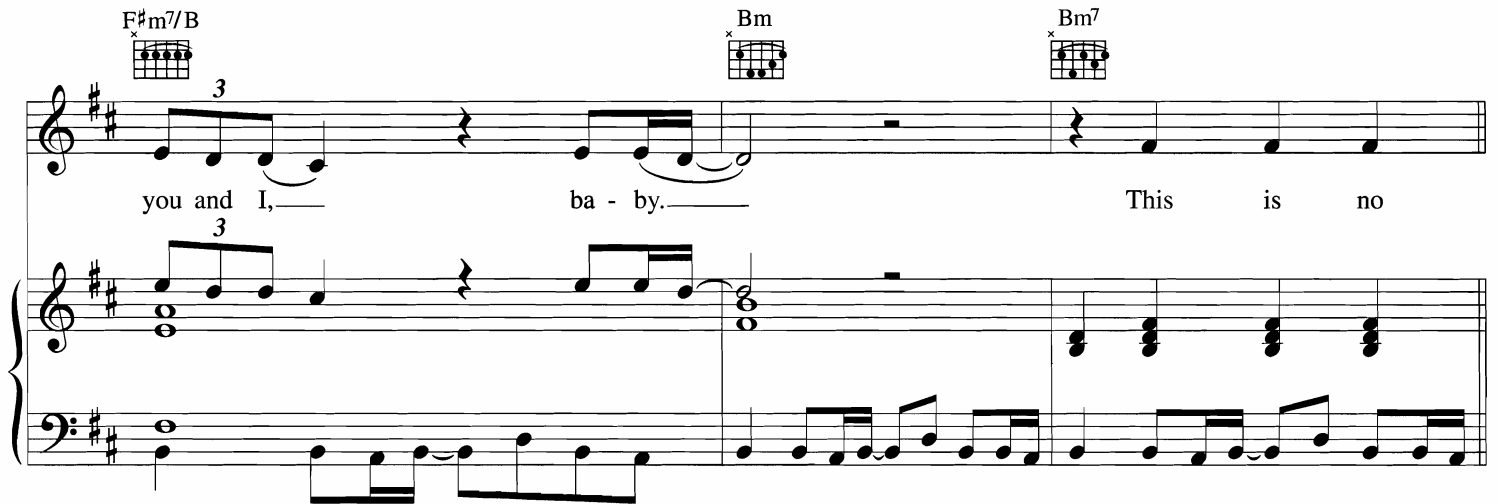
 




- ing for you. There's no-thing like



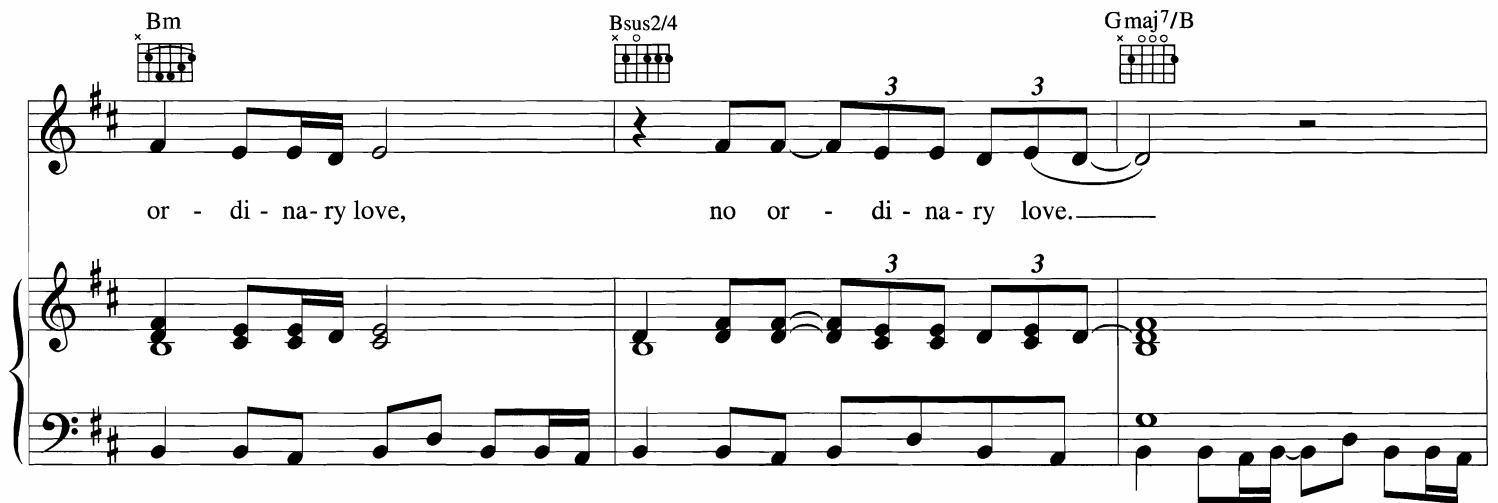
  



you and I, ba - by. This is no






or - di - na-ry love, no or - di - na-ry love.






Em7/B  F#m7/B 

This is no or - di - na-ry love, no or - di - na-ry love. —



3 3

Bm  Bm7  To Coda \oplus Bm 

When you came — my way —

Bsus2/4  Gmaj7/B  Em7/B 

you bright-ened ev - 'ry day — with

F#m7/B  Bm 

your sweet smile. —

Bm7

Bm

Did - n't I tell you what I be -

Bsus2/4

Gmaj7/B

- lieve. Did some - bo - dy say that — a



Em7/B

love like that won't last. Did - n't I give you — all that I've

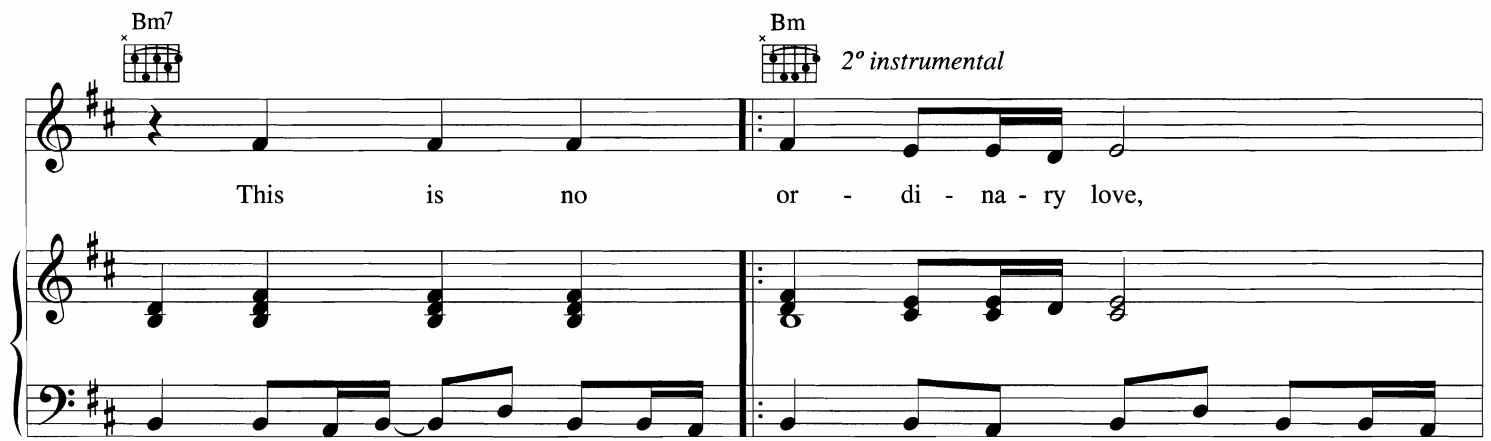
F#m7/B



Bm

got to — give, ba - by? —

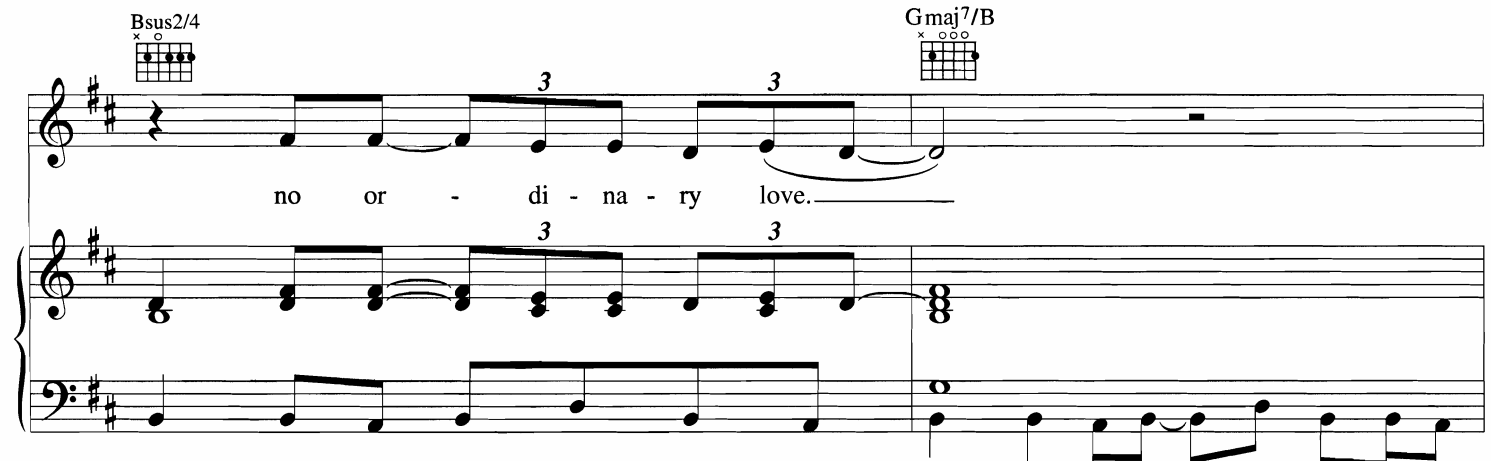
Bm7  **Bm**  *2° instrumental*

This is no or - di - na - ry love,



Bsus2/4  **Gmaj7/B** 



no or - di - na - ry love.



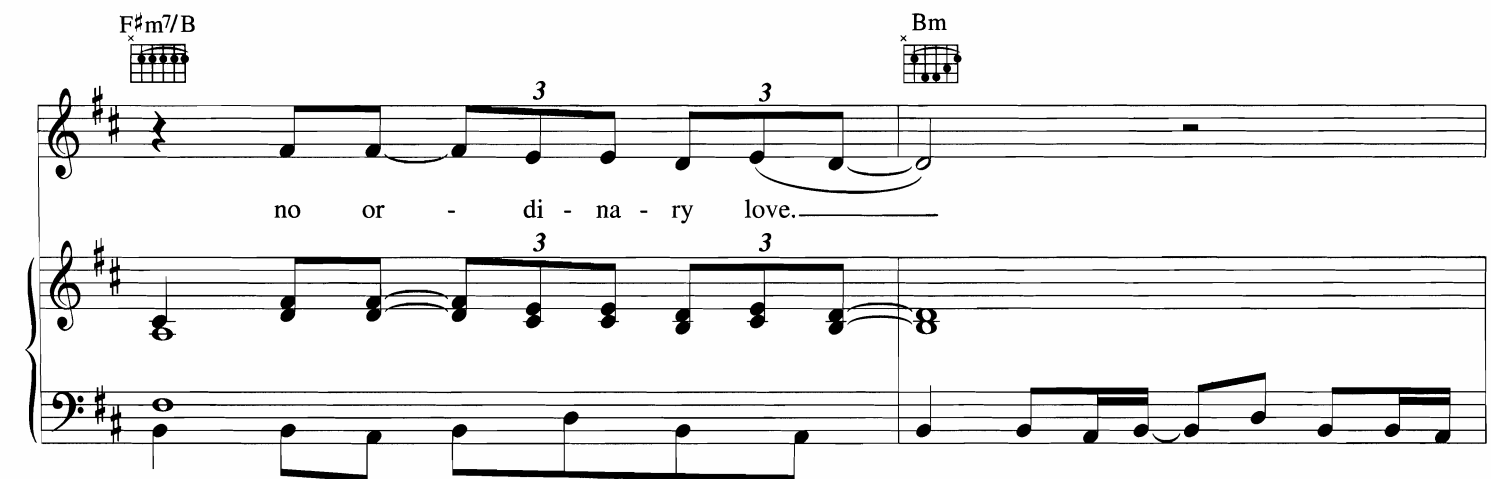
Em7/B 

This is no or - di - na - ry love,



F#m7/B  **Bm** 

no or - di - na - ry love.



1.



2.

*D.%. al Coda*

⊕ *Coda*

Gmaj7/B



Em7/B



F#m7/B



Bm



Bm7

*Repeat to fade*

Nothing Compares 2 U

Words & Music by Prince

♩ = 60 (♩ = $\frac{3}{4}$ ♩)

F F

1. It's been se - ven hours and.

C/E Dm7 F C⁹sus⁴

fif - teen days_ since U took your love a - way.

F C/E Dm7

I go out ev - 'ry night and_ sleep all day_ since U took your love a - way.

F C⁹sus⁴ F C/E

Since U been gone I can do what - ev - er I want._____

Dm⁷ F C⁹sus⁴ F

I can see whom - ev - er I choose. I can eat my din - ner in a fan - cy

C/E Dm⁷ A⁷

res - tau - rant_____ but no - thing, I said, no - thing can take a - way these blues.____ 'Cos

E^b B^b E^b B^b C

no - thing com - pares, no - thing com - pares 2 U.____

F C/E

2. It's been so lone - ly with - out U here.

3. (Instrumental till *)

Dm7 F C9sus4

Like a bird with - out a song. (Ah.)

F C/E

No - thing can stop these lone - ly tears from fall - ing. Tell me,

Dm7 2° F Bb C9sus4 F

ba - by, where did I go wrong? I could put my arms a - round ev- 'ry

* All the flow - ers that you plant - ed, Ma - ma,

C/E Dm⁷ F C⁹sus⁴

boy I see, _____ but they'd on - ly re - mind me of U. _____ } (Ah.) _____
 in the back - yard, all died when you went a - way. _____ }

F C/E

— { I went to the doc - tor and guess what he told me, guess what he told me? He said,
 I know that liv - ing with you, ba - by, was some - times hard.

Dm⁷ A⁷ E^b B^b

"Girl you bet - ter try to have fun, no mat - ter what U do." But he's a fool, 'cos } no - thing com - pares,
 But I'm wil - ling to give it a - noth - er try,

Dm C

no - thing com - pares 2 U. _____

2.

E^b B^b Dm C

No - thing com - pares, no - thing com - pares 2 U. _____

E^b B^b Dm C

No - thing com - pares, _____ no - thing com - pares 2 U. _____

E^b B^b Dm C

Repeat to fade

Save The Best For Last

Words & Music by Jon Lind, Wendy Waldman & Philip Galdston

Flowing

mf

Bb6/D **Ab/C** **Eb/Bb**

Ab(add9) **Bbsus** **Db6/9** **Cm7** **Eb**

Bb **Ab**

Eb/G **Ab** **Bb**

Some - times the snow _____ comes down _____ in June. _
 _____ you came _____ to me _____
 _____ comes down _____ in June. _

Some - times the sun _____ goes 'round _____ the moon. _
 when some sil - ly girl _____ had set _____ you free. _
 Some - times the sun _____ goes 'round _____ the moon. _

Cm Bb Ab

I see the pas - sion in your eyes. _____
 You won - dered how you'd make it through. _____
 Just when I thought our chance had passed, _____

Eb/G Ab Bb To Coda ⊕

Some - times it's all a big sur - prise. _____
 I won - dered what was wrong with you. _____
 you go and save the best for last. _____

Eb Ab

'Cause there was a time when all I did _____
 'Cause how could you give your love to some - _____

Eb/G Fm7 Bb7

_____ was wish _____ you'd tell _____ me this _____ was love. _____
 - one else _____ and share _____ your dreams _____ with me? _____

E \flat B \flat m7

It's not the way I hoped or how
Some - times the ver - y thing you're look -

A \flat /C D \flat (add9) A \flat /C

I planned, - but some - how it's e - nough..
ing for - is the one thing you can't see. -




B \flat B \flat A \flat

no chord

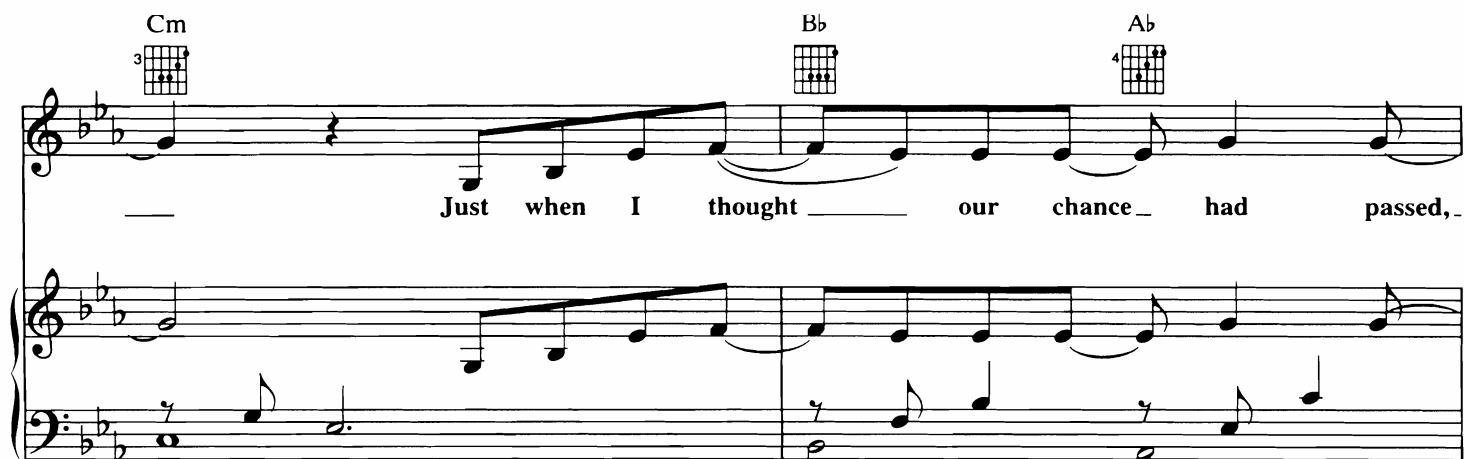
And now we're stand - ing face - to face..
But now we're stand - ing face - to face. -




E \flat /G A \flat B \flat

Is - n't this world - a cra - zy place? -

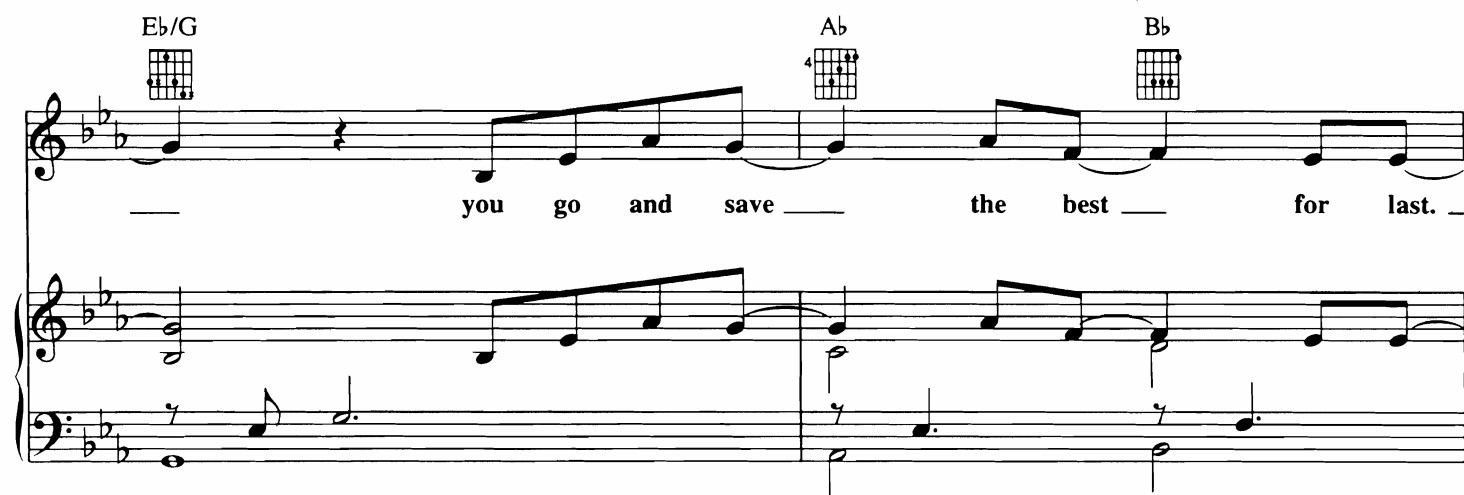
Cm  Bb  Ab 






Just when I thought _____ our chance _____ had passed, _

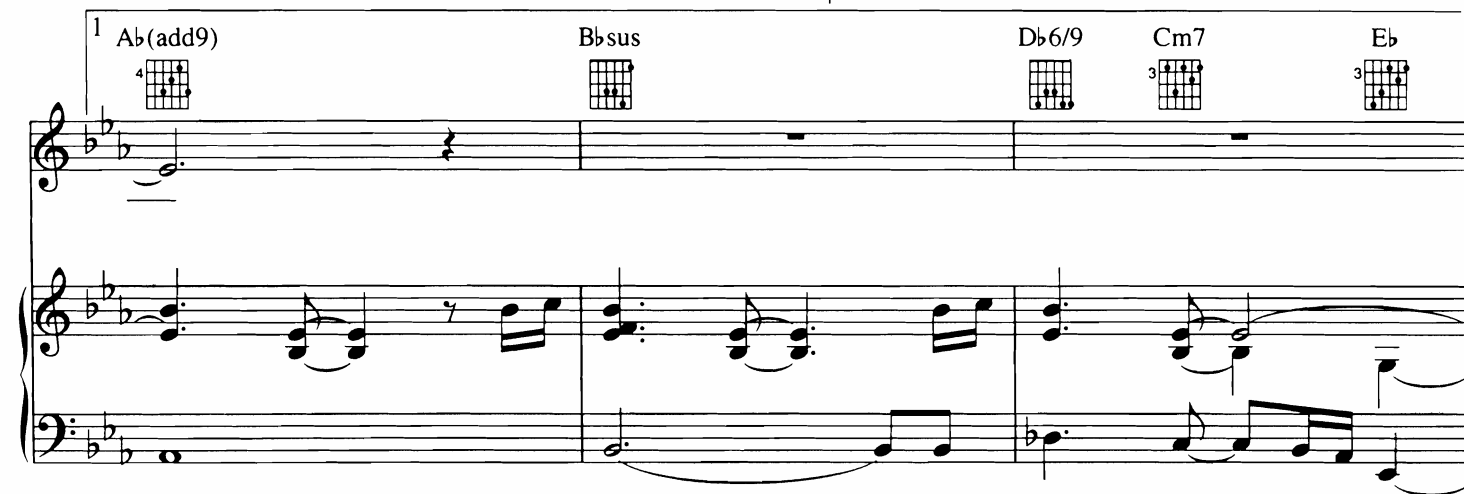



Eb/G  Ab  Bb 

you go and save _____ the best _____ for last. _

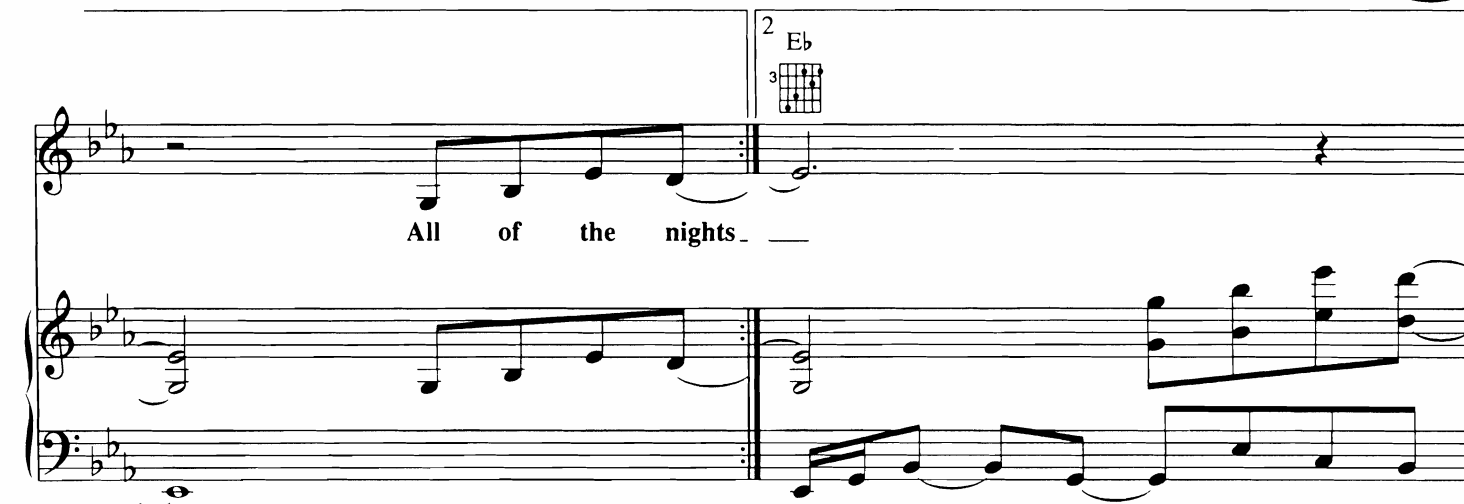


1 Ab(add9)  Bbsus  Db6/9  Cm7  Eb 



2 Eb 

All of the nights _



Ab Eb/G Ab Bb

La da da da da _

Cm Ab Eb/G

da da. _

Ab Bb Eb

Some - times the ver -

Bbm7 Cm7

- y thing _ you're _ look - ing for _ is the

Db(add9) Ab/C Bb

no chord D.S. al Coda

one thing you can't see. Some - times the snow _

CODA

Eb Bb/D Ab/C

Eb/Bb Ab Bb(no 3rd) Ab(add9)

You went and saved _ the best _ for last. _

Bbsus Db6/9 Cm7 Eb

Yeah. _

She's The One

Words & Music by Karl Wallinger

♩ = 78



Con pedale



1. I was her,—



she was me, —
(Verses 3 & 4 see block lyrics)

we were one,—

we were free..

To Coda ☐

And if there's some-bo - dy call-ing me on, she's the one.

If there's some-bo - dy call - ing me on,

she's the one. 2. We were young,

we were wrong, we were fine all a - long.

1° Only

Chord diagrams shown:

- E^bmaj7
- Cm
- F7
- B^b
- E^bmaj7
- Cm
- F7
- B^b
- E^bmaj7
- B^b
- E^bmaj7
- B^b




If there's some - bo - dy call - ing me on, —






she's the one. —



When you get to where you wan-na go, — and you know the things you wan-na know, — you're






smil - - - ing. — When you said what you wan-na say — and you

know the way you wan - na play, — yeah. You'll be so high you'll be

fly - - - ing. 2. Though the sea — - ing. 3. I was her, —

If there's some - bo -

- dy call - ing me on, — she's the one. —

D.%. al Coda

Coda

Chord diagrams: Cm, Fm7, F, Bb, Bb7, Cm7, F7, Bb





If there's some-bo - dy call - ing me on, — she's the





one, yes, she's the one. — If there's some-bo - dy call - ing me on, —





— she's the one, — she's the one. — If there's some-bo -





- dy call - ing me on, — she's the one, — she's the

The musical score is written for guitar and piano. The guitar part is in the key of B-flat major (two flats) and 4/4 time. The piano accompaniment is in the same key and time. The score is divided into three systems, each with a vocal line and a piano accompaniment.

System 1: The guitar part starts with a chord of E-flat (fr3 x x) and a melody line. The piano accompaniment consists of a bass line and a treble line. The lyrics are: "one. — If there's some - bo - dy call - ing me on, —".

System 2: The guitar part continues with a chord of F and a melody line. The piano accompaniment continues. The lyrics are: "she's the one, —".

System 3: The guitar part continues with a chord of B-flat (x x x) and a melody line. The piano accompaniment continues. The lyrics are: "she's the one.".

Chords and Fingerings:

- E^b (fr3 x x)
- Cm7 (fr3 x)
- F
- B^b (x x x)
- E^bmaj7 (x x x)
- B^b (x x x)

Other markings:

- 8vb (octave down)
- rit. (ritardando)

Verse 3:

Though the sea will be strong
 I know we'll carry on
 'Cos if there's somebody calling me on, she's the one
 If there's somebody calling me on, she's the one.

Verse 4:

I was her, she was me
 We were one, we were free
 And if there's somebody calling me on *etc.*

Show Me Heaven

Words & Music by Maria McKee, Jay Rifkin & Eric Rackin

Moderately A^b D^b/A^b A^b D^b/A^b

mf

A^b D^b/A^b E^b A^b D^b/A^b

1. There you go, flash - ing fe - ver from your eyes.
(Verse 2 see block lyric)

mp

E^b A^b D^b/A^b E^b Fm Cm^7







Hey babe, come ov - er here and shut down tight.

D^b E^b A^b B^bm D^b E^b Fm B^bm







I'm not de - ny - ing we're fly - ing a - bove it all,

mf

Detailed description: This is a musical score for the song 'Show Me Heaven'. It is written for guitar and voice. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. The tempo is marked 'Moderately'. The score is divided into four systems. Each system contains a vocal line with lyrics and a guitar accompaniment line with chords and fingerings. The guitar chords are indicated by letters (A-flat, D-flat/A-flat, E-flat, F minor, C minor 7, B-flat minor) and diagrams showing fingerings (4fr, 6fr, 3fr). Dynamics include mezzo-forte (mf) and mezzo-piano (mp). The lyrics are: '1. There you go, flash - ing fe - ver from your eyes. (Verse 2 see block lyric) Hey babe, come ov - er here and shut down tight. I'm not de - ny - ing we're fly - ing a - bove it all,'.





hold my hand don't let me fall_ you've such a - ma - zing

grace, I've ne - ver felt this way.____ Oh,_____





cresc. *f*

Ped. Ped.

show me hea - ven, co - ver_ me,____

sim.

leave me breath - less. Oh,_____

show me hea - ven please.

If you know what it's like to dream a dream,

mp

ba-by hold me tight and let_ this_ be_ Oh, oh,_____

cresc. *f*

Red. *Red.*

show me hea - ven, co - ver_ me,_____

sim.

D^b E^b A^b $B^b m^7$
 leave me breath - less. Oh, _____
 show me hea - ven please. Repeat and fade

Verse 2:

Here I go, I'm shaking just like the breeze.
 Hey babe, I need your hand to steady me.
 I'm not denying I'm frightened as much as you.
 Though I'm barely touching you,
 I've shivers down my spine, and it feels divine.

Oh, show me heaven, *etc.*

The Most Beautiful Girl In The World

Words & Music by Prince

$\text{♩} = 94$

D[#]m 6fr

Fade in

Con pedale

D[#]m⁷ **C[#]** **Bmaj⁷** **A[#]m⁷add¹¹** **C[#]11**

F[#] **C[#]/F[#]** **Bmaj⁷** **C[#]/B** **Bmaj⁷**

Could U be _____ the most beau - ti - ful girl_ in the world?_

F[#] **C[#]/D[#]** **Bmaj⁷** **C[#]/G[#]** **F[#]** **C[#]/F[#]**

Oh. It's plain 2 see _____ U're the rea-

Bmaj7 C#/B Bmaj7 F# C#/D# D#m7 C# Bmaj7 A#m7add11 C#11
 - son that God_ made a girl.____ Mm.____

F# C#/F# Bmaj7 C#/B Bmaj7 D#m7 C#/D#
 1. When the day____ turns in-to____ the last day_ of all time____
 (Verse 2 see block lyric)

8vb
 Bmaj7 C#/B Bmaj9 F# C#/F# Bmaj7 C#/B Bmaj7
 I can say____ I hope U____ are in these_ arms of mine.____

F# C#/D# Bmaj7 C#/B Bmaj9 F# C#/F# Bmaj7 C#/B Bmaj7
 Mm.____ And when the night_ falls be - fore____ that_ day_ I will cry.____

— I will cry tears of joy — 'cause af - ter U —

— all one can do is die. — Oh, oh. — Oh, —

— oh. — Could U be — (could U be) — the most beau - ti - ful girl — in the world? —

— (Could U be.) — It's plain 2 see — U're the rea-

N.C.

comes from in- side.. Could U be___(could U be) the most beau - ti - ful girl_ in the world?_

Drums

___ (So beau - ti - ful,___ beau - ti - ful.)_____ It's plain 2 see___(plain 2 see) U're the rea -

D#m7 C# Bmaj7 A#m7add11 C#11

- son that God_ made a girl.____ Hey, hey.____ Could U be___

gliss.

D.%. ad lib to fade

Verse 2:
 How can I
 Get through days when I can't get through hours,
 I can try
 But when I do, I see U and I'm devoured, oh, yes.
 Who'd allow, who'd allow
 A face 2 be soft as a flower
 I could bow
 And feel proud in the light of this power
 Oh... yes...

You Do Something To Me

Words & Music by Paul Weller

$\text{♩} = 74$

Em

mf

D

Am7

Bm7

3

1. You do— some- thing to me, — some- thing— deep in —

Em

D




- side, — I'm hang- ing on— the wi - re —

Am7


Bm7

Em

for a love- I'll nev - er find. — 2. You do— some- thing—




— won - der - ful — then chase — it all — a - way, —
(Verse 3: instrumental to chorus)






mix - ing my — e - mo -



- tions, — that throws — me back — a - gain. —





CHORUS
 Hang - ing on the



C⁷/G **Am⁷**

wi - re, yeah, I'm wait - ing for my

Em **Cadd⁹**

change, I'm danc - ing through the

G **A⁷** **C** **1.** **Em**

fi - re just to catch a flame and feel real a - gain.

f *mf*

2. **Em** **D** **Am⁷** **Bm⁷**

You do some - thing to me, some - where deep in -

mf

Em D

- side. I'm hop- ing— to get close to

3

3

Am7 Bm7 Em

a peace I can - not find. Danc - ing - through the

f

C7/G Am7

fi - re, yeah, just— to catch— a flame.

Em Cadd9

Just to— get close—

3

3

G A7 Cadd⁹

to, just close e - nough - to tell you that:

sf

Em D

You do some- thing to me,

mf

Am⁷ Bm⁷ Em

some- thing deep in - side.

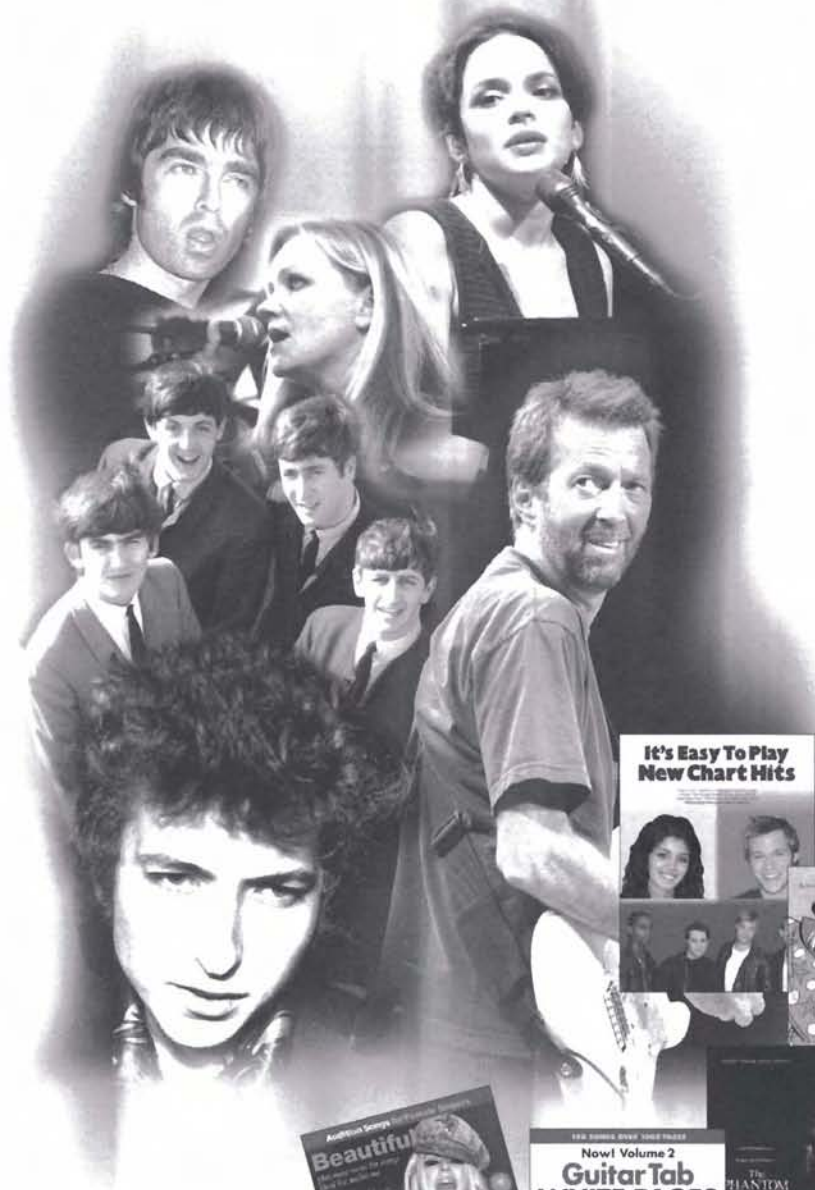
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Shania Twain

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 SPECIALLY SELECTED AND ARRANGED FOR PIANO, VOICE & GUITAR.

Always **Bon Jovi**

Amazed **Lonestar**

Don't Let The Sun Go Down On Me **Elton John & George Michael**

(Everything I Do) I Do It For You **Bryan Adams**

From This Moment On **Shania Twain**

I Can't Make You Love Me **Bonnie Raitt**

I Will Always Love You **Whitney Houston**

I'd Do Anything For Love (But I Won't Do That) **Meat Loaf**

I'm Kissing You **Des'ree**

Killing Me Softly With His Song **The Fugees**

Love Is All Around **Wet Wet Wet**

More Than Words **Extreme**

The Most Beautiful Girl In The World **Prince**

My Heart Will Go On (Love Theme from 'Titanic') **Celine D**

No Ordinary Love **Sade**

Nothing Compares 2 U **Sinead O'Connor**

Save The Best For Last **Vanessa Williams**

She's The One **Robbie Williams**

Show Me Heaven **Maria McKee**

You Do Something To Me **Paul Weller**



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 to help the pages to lie flat
 while you are playing!



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