

PIANO/VOCAL/CHORDS

100 years of Popular Music

1900 1920 1930 1940 1950 1960 1970 1980 1990 2000



2000

788.42

100

100 years of Popular Music

1900 1920 1930 1940 1950 1960 1970 1980 1990 2000



2000

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CRY ME A RIVER

16beatbal 2 tpo 76

Words and Music by
JUSTIN TIMBERLAKE,
TIMOTHY Z. MOSLEY and
SCOTT STORCH

Moderately slow $\text{♩} = 72$

Handwritten notes: *mf*, *ba go*

Verse:

1. You were my sun, —
2. See additional lyrics

you were my earth..

But you did - n't know — all the ways — I loved —

E F# G#m C#dim7

— you, no. — So, you took a chance.

E F# G#m

and made oth - er plans, — but I bet - cha did - n't think.

C#dim7 E F#

— that they — would come crash - ing down, — no. —

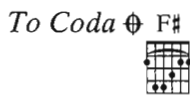
Pre-chorus:

G#m C#dim7 E

You don't have to say what you did. I al - read - y know, I



found out from him. Now there's just no chance for you and me, there'll



nev - er be, and don't it make you sad a - bout it? You told me you loved



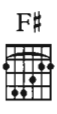
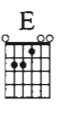
me. Why did you leave me all a - lone.



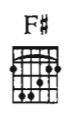
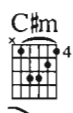
Now you tell me you need me when you call me on the phone.



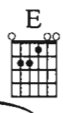
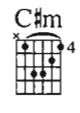
— Girl, I re - fuse, — you must have me con -



fused — with some oth - er guy. — Your bridg - es are burned,



— now it's your turn — to cry. — Cry me a riv -



er. — Cry me a riv - 'er, girl.

F#

G#m

C#m

Cry me a riv - er. Cry me a riv -

E

1. N.C.

2. F#

er, girl, yeah, yeah. yeah, yeah.

Bridge:

G#m

C#m

Emaj7

Oh, the dam-age is done, so I guess I'll be leav-

1.2.3.

C#m

4.

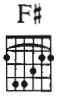
C#m

D.S. $\text{\textcircled{S}}$ al Coda

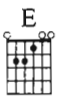
62

ing. ing.

⊖ Coda



don't it make you sad a - bout it. Cry me a riv -
 Cry me a riv - er.



1.2.3.
F#

4.
F#

er, girl. Cry me a riv - Cry me a riv -



Repeat ad lib. and fade

er. Oh, cry me a riv - er. Oh, cry me a riv -

Verse 2:
 I know that they say that some things are better left unsaid.
 But it wasn't like you only talked to him and you know it.
 (Don't act like you don't know it.)
 All of these things people told me keep messin' with my head.
 (Messin' with my head.)
 You should've picked honesty, then you may not have blown it, yeah.
 (To Pre-chorus:)

BREAK ME

Words and Music by
JEWEL KILCHER

Slowly ♩ = 66

Verse 1:

Guitar Capo 1

G5



G5/F#



G5



G5/F#



Piano

Ab5

Ab5/G

Ab5

Ab5/G

1. I will meet_ you in some place_ where the light lends it - self_ to

G5



Ab5

G5/F#



Ab5/G

G5



Ab5

soft re - pose_ I will let you un - dress me, but I

G5



Ab5

G5/F#



Ab5/G

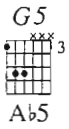
G5



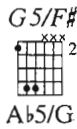
Ab5

warn_ you, I have thorns like an - y rose_

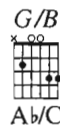
Verses 2 & 3:



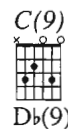
A \flat 5



A \flat 5/G



A \flat /C

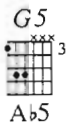


D \flat (9)

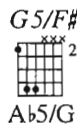


2. And you could hurt me
3. See additional lyrics

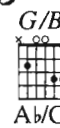
with your bare hands.



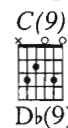
A \flat 5



A \flat 5/G



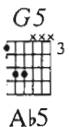
A \flat /C



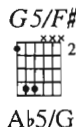
D \flat (9)



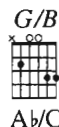
You could hurt me using the sharp end of what you say. But



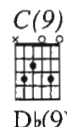
A \flat 5



A \flat 5/G



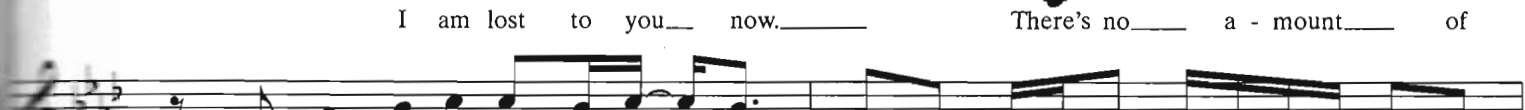
A \flat /C



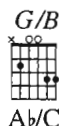
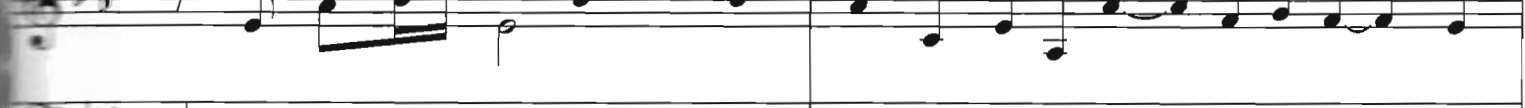
D \flat (9)



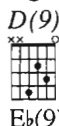
I am lost to you now. There's no amount of



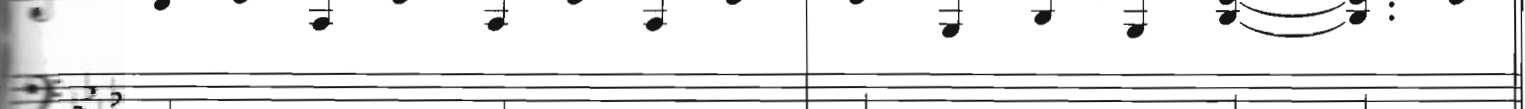
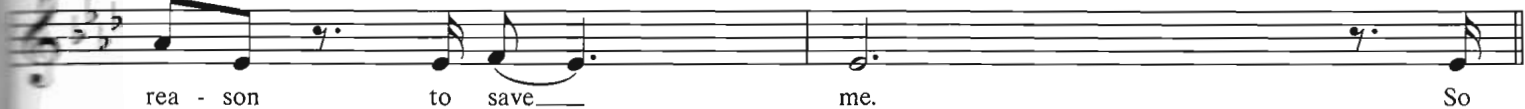
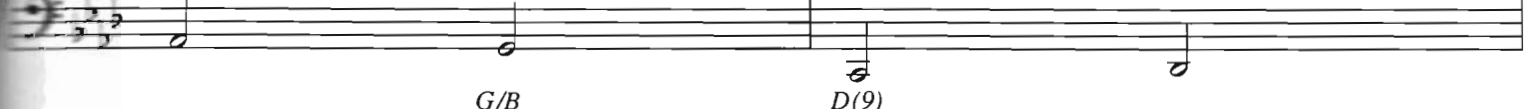
rea - son to save me. So




A \flat /C



E \flat (9)




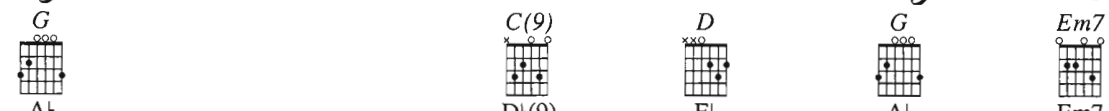


 C(9) D G Em7 C(9) D

 Db(9) Eb Ab Fm7 Db(9) Eb

break me, take me, just let me fill your arms a




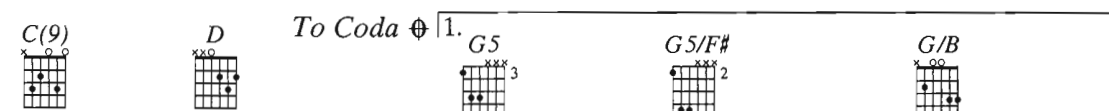


 G C(9) D G Em7

 Ab Db(9) Eb Ab Fm7

gain. Break me, take me, just







 C(9) D To Coda C 1. G5 G5/F# G/B C(9)

 Db(9) Eb Ab5 Ab5/G Ab/C Db(9)


let me feel your love a - gain.





 2. G Bridge: Am Bbm

Kiss me once, wel



Em
Fm

C
Db

D
Eb

D.S. al Coda

may-be twice. Oh, it nev-er felt so nice.

Coda
G(9)
Ab(9)

C(9)
Db(9)

D
Eb

Just let me feel your love a -

freely

N.C.

G5
Ab5

G5/F#
Ab5/G

G/B
Ab/C

C(9)
Db(9)

gain.

rit.

Verse 3:
Feels like being under water,
Now that I've let go and lost control.
Water kisses fill my mouth,
Water fills my soul.
(To Chorus:)

BYE BYE BYE

Words and Music by KRISTIAN LUNDIN,
JAKE and ANDREAS CARLSSON

Moderately slow ♩ = 86

G#m F# E5 N.C.

Hey, hey. Bye, bye, bye. Bye,






G#m

bye. Bye, bye.






Verse:

G#5

1. I'm do-ing this to - night. You're prob - 'bly gon - na start a fight. I know this can't be
2. Just hit me with the truth. Now, girl, you're more than wel - come to. So, give me one good

C#5  D#5  E5  F#5  G#5 

right, hey, ba - by, come on. I loved you end-less - ly, when you were-n't there for
rea - son, ba - by, come on. I live for you and me and now I real-ly come to


C#5  D#5  E5  F#5  E 

me. So, now it's time to leave and make it a - lone. } I know that I can't
see that life would be much bet - ter once you're gone. }

F#  E  D#7 

take no more. It ain't no lie. I wan-na see you out that door. Ba-by, bye, bye, bye. Bye,

Chorus:

G#m  F# 

bye. I don't wan-na be a fool for you, just an-oth-er play-er in your game for two.

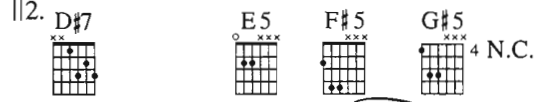
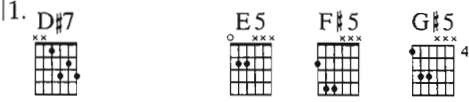


You may hate me, but it ain't no lie. Ba-by, bye, bye, bye. — I don't real-ly wan-na make it tough, —
Bye, bye.



To Coda ⊕

I just wan - na tell you that I had e - nough. — It might sound cra - zy, but it



ain't no lie. Ba-by, bye, bye, bye. — ain't no lie. Ba-by, bye, bye, bye. —



I'm giv-ing up, I know for sure. — I don't wan-na be the rea-son for your love no more. —
Bye,

I'm check-ing out, I'm sign - ing off. — I don't wan-na be the los - er and I've had e - nough. _
bye.

Bridge:

G#m

F#

E

I don't wan - na be — your fool — in this game for two, — so I'm

D#7

G#m

F#

leav - ing you be - hind. — (Bye, bye, I don't wan - na make_ it tough, — but I
bye...) (Make it tough.)

E

D#7

D.S. al Coda

Coda

D#7

E5

F#5

G#5

had e - nough, — and it ain't no lie. Bye, bye.
(Bye, bye. —)

ain't no lie. Bye, bye, bye...
Bye, bye.

CAN'T FIGHT THE MOONLIGHT

(Theme from Coyote Ugly)

Words and Music by
DIANE WARREN

Moderately slow ♩ = 98

Chord diagrams: **A^b**, **G**, **Fm**, **G**

The first system of the score features a guitar part with four measures of chords: A^b, G, Fm, and G. Below this, a piano accompaniment is shown in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. The piano part consists of a melody in the right hand and a bass line in the left hand, both in the key of B-flat major.

Verse:

Chord diagrams: **Bm7**, **Em7**, **A**

The second system is the beginning of the verse. It includes guitar chord diagrams for Bm7, Em7, and A. The piano accompaniment continues with the same melodic and bass lines as the first system. The lyrics are:

1. Un - der a lov - er's sky, gon - na be with you, and no
2. There's no es - cape from love. Once the gen - tle breeze weaves

Chord diagrams: **G**, **Bm7**, **Em7**

The third system continues the verse with guitar chord diagrams for G, Bm7, and Em7. The piano accompaniment remains consistent. The lyrics are:

one's gon - na be a - round. If you think that you won't fall, we'll just wait
its spell up - on your heart, no mat - ter what you think, it won't be

A **Em7**

un - til, 'til the sun goes down. Un - der - neath the star -
 too long 'til you're in my arms. Un - der - neath the star -

D **Em7** **D/F#**

light, star - light, there's a mag - i - cal feel - ing so right.
 light, star - light, we'll be lost in a rhy - thm so right.

G **G5** **N.C.** **Chorus:** **Cm**

It will take you in to-night: } You can try to re - sist, try to hide -
 Feel it steal your heart to-night. }

F#m **Bb** **Ab** **G**

from my kiss, but you know, but you know that you can't fight the moon-light. Deep -

Cm Fm7

in the dark, you'll sur - ren - der your heart. Don't you know,

Bb Ab G Fm7

don't you know that you can't fight the moon - light, no, you can't fight

1. G7 G/B 2. G7

it. It's gon - na get to your heart. it.

Fm7 G7 N.C.

No mat - ter what you do the night is gon - na get to you.

Bridge:



Can't fight it. Don't try it, you're nev -



er gon - na win, cuz, un - der - neath the star -



light, star - light, there's a mag - i - cal feel - ing so right.



It will steal your heart to - night. You can try

Chorus:



— to re - sist, — try to hide — from my kiss, — but you know, — but you know — that you



can't fight the moon - light. Deep — in the dark, — you'll sur - ren - der your heart. — Don't you know, —



— don't you know — that you can't fight the moon - light, no, — you can't fight

1.



2.



it. You can try — it. It's gon-na get to your heart. —

ESCAPE

Words and Music by
DAVID SIEGEL, ENRIQUE IGLESIAS,
STEVE MORALES and KARA DIO GUARDI

Moderately fast $\text{♩} = 126$



mp

Verse:



1. Here's how it goes. You and me, up and down,
2. So if you go, you should know it's hard.



— but may - be this time we'll get it right. Worth the fight,
— to just for - get the past so fast. It was good,



— 'cause love is some-thing you can't shake. When it breaks,
— it was bad, but it was real and that's all you have

E5 G#m F#sus F#

all it takes is some try - ing. } If you
 in the end. Our love mat - ters. }

Chorus:
 B B/E E6 G#m7 B/F# F#

feel like leav - ing, I'm not gon - na beg you to stay. —

mf

B B/E E6 G#m7

Soon you'll be find - ing you can run, you can hide, but you

B/F# F# B B/E E6

can't es - cape my love. — You can

1. **G#m7** **B/F#** **F#** 2. **B/F#** **F#**

run, you can hide, but you can't es - cape my love. can't es - cape my love. You can

Bridge: **B/E** **F#** **B/E**

run, you can hide, but you can't es - cape my love..

B/F# **F#** **G#m7** **F#** **B/E**

You can run, you can hide, but you

B/F# **F#** **B5**

can't es - cape my love. Here's how it goes..



All it takes is some try - ing. If you
Ba - by, you can

Chorus:



feel like leav - ing, I'm not gon - na beg you to stay.



Soon you'll be find - ing you can



run, you can hide, but you can't es - cape my love. can't es - cape my love.
If you You can

B



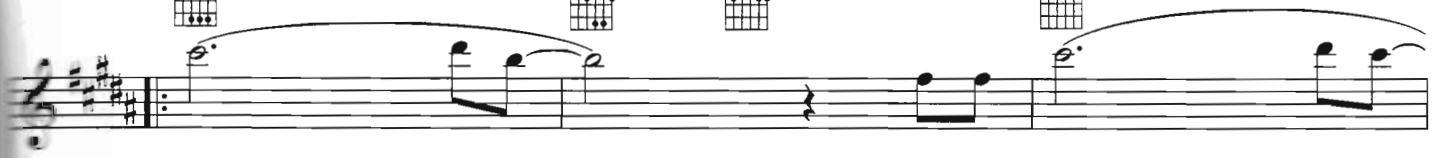
B/E



E6



G#m7



run. _____

You can

run. _____



Repeat as desired

B/F#



F#



Last time

B/F#



F#



B5



E5



You can _____

You can



G#m



F#sus



F#



N.C.



run, you can hide, but you can't es - cape my love.



CAN'T GET YOU OUT OF MY HEAD

retropop tpo 128

Words and Music by
ROBERT DAVIS and CATHY DENNIS

♩ = 126




La la la la— la la la la. La la la la— la la la la.



La la la la— la la la la. La la la la— la la. I just

Can't Get You Out of My Head - 4 - 1

Dm

F

Am

C

can't get you out of my head; boy, your lov - ing is all I think a-bout. I just

Dm

F

Am

1.

C

can't get you out of my head; boy, it's more than I dare to think a-bout.

2.

C

Bbmaj7

A

think a - bout. Ev - - - ry night,
There's a dark

G#dim

A

Gm

e - - - ve - ry day, just - - - to be
se - - - cret in me. Don't - - - leave me

there locked in your arms! Won't you
 in your heart. Set me

Asus4 A

stay? free. Won't you
 Feel the

Dm7 F Am9 C

lay? need in me. Stay for

Dm7 F Am9

To Coda

ev - er and ev - er and ev - er and ev - er.

Bbmaj7 N.C. D.%. (2°) al Coda

♩ Coda

Dm7

F

set me free.

Am9

Bbmaj7

Stay for ever and

ever and ever and ever.

Repeat ad lib. to fade

Dm

F

Am

C

La la la la la la la. La la la la la la la.

COME ON OVER (ALL I WANT IS YOU)

Words and Music by
PAUL REIN and JOHAN ÅBERG

Moderately fast ♩ = 120

Chord diagrams: Eb, Eb/G, Ab, Bb

Come on o - ver, come on o - ver, ba - by.____

mf

Chord diagrams: Eb, Eb/G, Ab, Bb, Eb, Eb/G

Come on o - ver, come on o - ver, ba - by.____ Come on o - ver,

Chord diagrams: Ab, Bb, Eb, Eb/G, Ab, N.C.

come on o - ver, ba - by.____ Come on o - ver, come on o - ver, ba - by.____

N.C.

Verse:

Chord diagrams: Eb, Ab, Bb, Eb

1. Hey, boy, don't you know, I got some-thing go - ing on, yes, I do...

2. See additional lyrics

Chord diagrams: Ab, Bb, Eb, Ab, Bb

All my friends are gon - na come, gon - na par - ty all night long...

Chord diagrams: Eb, Ab, Bb, Eb, Eb/G

ooh, yeah... I know, you know,

Chord diagrams: Ab, Bb, Eb, Eb/G, Ab, Bb

I just want us to go. The fun we'll have, you'll nev - er be a - lone.



So, boy, won't you come, we will par - ty 'til the dawn.

Chorus:



N.C.



Lis - ten to me. (All I want is you.) Come o - ver here, ba - by. (All I want is



you.) You make me go cra - zy. (All I want is you.) Now, ba - by, don't be shy,



you bet - ter cross the line. I'm gon - na love you right. All I want is you.

1.
N.C.

Come on o - ver, come on o - ver, ba - by. Come on o - ver,

2.



come on o - ver, ba - by. Come on o - ver, come on o - ver, ba - by.



Come on o - ver, come on o - ver, ba - by. Come on o - ver,



come on o - ver, ba - by. Come on o - ver, come on o - ver, ba - by.

E \flat



Come on o - ver.




Cm7 A \flat maj7 F7/A




Now, ba - by, don't be shy, you bet - ter cross the line._____



A \flat /B \flat

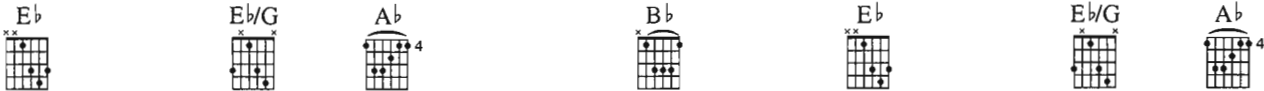


I'm gon - na love you right. I, I, (All I want is




Chorus:

E \flat E \flat /G A \flat B \flat E \flat E \flat /G A \flat



you.____) (*Lead vocal ad lib.*) (All____ I want is you.____)





(All I want is you. —) Now, ba - by, don't be shy, you bet - ter cross the line.

1.

2.



N.C.

I'm gon - na love you right 'cause all I... (All I want is all I want is you.)

Verse 2:

I want you to know,
 You could be the one for me, yes, you could.
 You've got all I'm looking for, you've got personality.
 (I know,) I know, (you know,) you know,
 I'm gonna give you more.
 The things you do,
 I've never felt this way before.
 So, boy, won't you come,
 Won't you come and open my door?
 Listen to me.
 (To Chorus:)

COMPLICATED

Gtr. tuned down 1 whole step:

- ⑥ = D ③ = F
- ⑤ = G ② = A
- ④ = C ① = D

Words and Music by
 LAUREN CHRISTY, GRAHAM EDWARDS,
 SCOTT SPOCK and AVRIL LAVIGNE

Moderately slow rock ♩ = 80

Guitar → Em

Piano → Dm

Cmaj7

B♭maj7

G

F

D

C

Em

Dm

Cmaj7

B♭maj7

G

F

D

C

Em7

Dm7

Cmaj9

B♭maj9

G

F

D

C

Em7

Dm7

Cmaj9

B♭maj9

G

F

D

C

Verse:

G

F

Em7

Dm7

1. Chill out, what - cha yell - ing for? Lay back, it's all been done__ be - fore.
 2. You come o - ver, un - an - nounced, dressed up__ like you're some - thing else.
 no. 3. (Inst. solo ad lib....)

C(9)



Bb(9)

Dsus



Csus

D



C

Musical staff with treble clef, key signature of one flat, and a 7/8 time signature. The melody consists of eighth and quarter notes.

And if you could on - ly let it be, you will see
Where you are ain't where it's at. You see, you're mak - ing me

...end solo)

Musical staff with treble clef, continuing the melody from the first staff.

Musical staff with bass clef, providing a bass line for the first system.

G



F

Em7



Dm7

Musical staff with treble clef, key signature of one flat, and a 7/8 time signature. The melody continues with eighth and quarter notes.

I like you the way you are when we're driv - ing in your car
laugh out, when you strike your pose. Take off all your prep - py clothes.
Chill out, what - cha yell - ing for? Lay back, it's all been done be - fore.

Musical staff with treble clef, continuing the melody from the second staff.

Musical staff with bass clef, providing a bass line for the second system.

C(9)



Bb(9)

Dsus



Csus

D



C

Musical staff with treble clef, key signature of one flat, and a 7/8 time signature. The melody continues with eighth and quarter notes.

and you're talk - ing to me one on one. But you be - come
You know you're not fool - ing an - y - one when you be - come
And if you could on - ly let it be, you will see

Musical staff with treble clef, continuing the melody from the third staff.

Musical staff with bass clef, providing a bass line for the third system.

C(9)



Bb(9)

Em



Dm

some - bod - y else 'round ev - 'ry - one else. You're watch - ing your back like you can't re - lax. You're

C(9)



Bb(9)

D5



C5

try'n' to be cool, you look like a fool to me. Tell me

Chorus: Em7



Dm7

C(9)



Bb(9)

G



F

Dsus



Csus

D



C

why'd you have to go and make things so com - pli - cat - ed? See, the way you're

Em7



Dm7

C(9)



Bb(9)

G



F

Dsus



Csus

D



C

act - ing like you're some - bod - y else gets me frus - trat - ed. Life's like this, you,

Em7



Dm7

C(9)



Bb(9)

G



F

Dsus



Csus

D



C

you fall_ and you crawl_ and you break_ and you take_ what you get_ and you turn_ it in - to

Am9



Gm9

1. C2



Bb2

hon - es - ty. Prom - ise me I'm nev - er gon - na find ya fake_ it. No, no,

G5



F5

2. C2



Bb2

no. it. No, no,

3. C2



Bb2

D.S. $\text{\textcircled{R}}$

4. C2



Bb2

it. No, no. it. No, no, no.

CONTAGIOUS

Words and Music by
R. KELLY

Moderate slow ballad, half-time feel ♩ = 112



Here's a story,...

about a man comin' in and...



...finding his woman in bed with,...

well, listen...

Verse:



1. It's 2 A. M., I'm just get-tin' in, a-bout to check my mes-sage. No one has called but my

2. 3. See additional lyrics

Em Bm

hom - ies and some bill col - lec - tors. Cell - u - lar rings, some - bod - y wants to bor - row mon - ey.

Cmaj9 Bm Em

Omit 2nd time

I two-way her, she don't hit me back, some-thing is fun - ny. So I called her moth - er's house and

Bm Cmaj9

asked her had she seen my ba - by. Drove my six a - round, look - in' for that miss - in' la - dy.

Em Bm Cmaj9

Got back in, turned the T V on and caught the news. Then I put my hand on my

Bm



Am7



head 'cause I'm so con - fused. And then I turned the T V down

Em7



Am7



'cause I thought I heard a squeak - y sound. An' some-thing's go - ing

Em7



on up - stairs, yeah, 'cause I know no - bod - y else lives here.

NC.

Am7



Em7



Bump, bump, bump, as I get clos - er to the stair - way is

Cmaj9 Bm7 Am7

all I hear. _____ And then I hear my ba - by's voice _____

Am7/D *To Coda* ⊕ *Chorus:* Em

in my ear scream-in' out. _____ You're con - ta - gious,

Bm Cmaj9

touch me, ba - by, give me what - cha got. _____ (Then a man says, _____)

Em Bm Cmaj9

Sex - y la - dy, drive me cra - zy, drive me wild. (All I

Bm

Em

Bm

heard was my ba - by's voice_ You're con - ta - gious, touch me, ba - by,

(You're scream-in')

Cmaj9

Em

give me what - cha got._____ Sex - y la - dy,

(Then I heard an - oth - er man.)

Bm

Cmaj9

1.

Bm

2.

Bm

drive me cra - zy, drive me_ wild. (And I_____ just can't be-lieve this shh....) (No,_____ I can't be -

N.C.

D.S. al Coda

lieve this shh....)

let ring, like a bell tolling

Chorus:

Coda



catch a case. _____ You're con - ta - gious, touch me, ba - by,

Cmaj9



give me what - cha got. _____ Sex - y la - dy,

Repeat ad lib. and fade



drive me cra - zy, drive me _____ wild.

Verse 2:

I ran downstairs looked in the closet lookin' for that, ooh,
Said a prayer 'cause only God knows what I'm gonna do.
What I saw was enough to drive a preacher wild.
I'm in the hall contemplatin', "not in my own damn house."
Who would've thought she was creepin' with another man?
The down low happenin' to me all over again.
And then I turned the T V down
'Cause I know I heard a squeaky sound.
Something's going on up there upstairs
'Cause I'm knowin' no one else lives here.
Bump, bump, bump, as I get closer to the stairway it's all I hear.
And then I hear my baby's voice in my ear screamin'...

(To Chorus:)

Verse 3:

"What the hell is goin' on between the sheets in my home?"
"Baby, wait, let me explain before you start to point your cane."
"Girl, I'm 'bout to have a fit."
"Oh, it's about to be some s***! How did I get into this?
You should have never came home with this bitch!"
"Low down dirty woman, back to where you come from."
"But, baby, wait!" "But wait, my ass!
Hit the streets, your ass is grass!"
"Now, Mr. Biggs, before you're done..."
"Wait, how you know my name, son?"
"Honey, wait, I was gonna tell ya."
"Move, this cat looks real familiar."
"Hmm... now don't I know you from somewhere a long time ago?"
"No, no, I don't think so."
"Yeah, yeah, I feel I know you, brother, very well."
"No, no you mistaken me for somebody else."
"Frank!" "Shut up! Can't you see 2 men are talkin'?"
"But..." "I thought I told your ass to get to walkin'!"
"Now, I think ya'll better leave this place,
'Cause I'm about to catch a case."

(To Chorus:)

COULD I HAVE THIS KISS FOREVER

Words and Music by
DIANE WARREN

Moderately slow ♩ = 82



mf



Verse:



1. O - ver___ and o - ver,___ I look in___ your eyes. You are
2. O - ver___ and o - ver,___ I've dreamed of___ this night. Now you're



all here I de - sire. You have cap - tured me.
 by my side, you are next to me.



I want to hold you, I want to be close to you.
 I want to hold you, and touch you, and taste you, and



I nev - er want to let go. I wish that this
 make you want no one but me. I wish that this



night would nev - er end. I need to know... }
 kiss could nev - er end. Oh, ba - by, please... } Could I



hold you for__ a life - time? Could I look in - to__ your eyes?__ Could I



have this night__ to share__ this night__ to - geth - er? Could I



hold you close__ be - side__ me? Could I hold you for__ all time?__ Could I,__



could I have this kiss__ for - ev - er?__ Could I,__

To Coda ♪

F



Bbm



could I have this kiss for - ev - er, for - ev -

1.

2.

er? er?

Bridge:

Dm7



E7(#5)



E7



Am



I don't want an - y night to go by with -

Dm7



out you by my side. I just

E7(#5)



E7



Am



Em7



want all my days spent being next to you, lived for just loving you.

Dm



Fsus



D.S. al Coda

And, ba - by, oh by the way... Could I

⊕ *Coda*

N.C.

Bbm



er? Could I have this kiss for - ev - er?

Bbm/Ab



Gbmaj7



Could I have this kiss for - ev - er?

Bbm/F

F

Bbm



Could I have this kiss for - ev - er?

Bbm/Ab

Gbmaj7



Could I have this kiss for - ev - er?

Bbm/F

F

Bbm



Could I have this kiss for - ev - er?

F7sus

Bbm



Could I have this kiss for - ev - er?

rit.

DILEMMA

Words and Music by
 KENNY GAMBLE, BUNNY SIGLER,
 CORNELL HAYES and ANTOINE MACON

Moderately slow ♩ = 84

Gm7 C Am7 Dm Gm7 C Am7 Dm Gm7 C

(Sung falsetto:) (Ah. Ah. Ah. Ah.) I love you, and I

mf

Am7 Dm Gm7 C Am7 Dm

need you. Nel-ly, I love you. I do need you. No

Chorus:

Gm7 C Am7 Dm

mat-ter what I do, all I think a-bout is you. E-ven

Gm7 C Am7 Dm

when I'm with_ my boo,_ boy, you know I'm cra - zy o - ver you._ No

Gm7 C Am7 Dm

mat - ter what_ I do,_ all I think a - bout_ is you._ E - ven

Gm7 C Am7 Dm

when I'm with_ my boo,_ you know I'm cra - zy o - ver you._

Verse:

Gm7 C

(Nelly:)

1. I met this chick and she just moved right up the block from me, and
2. See additional lyrics



she got the hots for me, the fin - est thing my hood did see. But oh, no, oh, no, — she got a man and a



son, though, — oh. — But that's o - kay, 'cause I wait for my cue and just lis - ten, play my po - si - tion, like a



short stop, pick up - e'r' - 'thing ma - mi hit - tin', and in no time, — I bet I make this one —



— mine. — And that's for sure, 'cause I, I nev - er been the type to break up a hap - py home, but

Am7



Dm



Gm7



C



there's some-thin' 'bout ba - by girl— I just can't leave a - lone.

So tell me, ma, what's it gon - na be?— She said,



Chorus:

Am7



Dm



Gm7



C



(Kelly:) "You don't know what you mean to

No me."

mat - ter what I do, all I



Am7



Dm



Gm7



C



think a - bout is you.

E - ven when I'm with my boo, boy, you know I'm



Am7



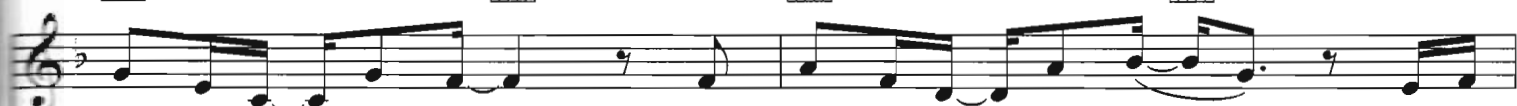
Dm



Gm7



C



cra - zy o - ver you.

No mat - ter what I do, all I



1.



think a - bout_ is you... E - ven when I'm with_ my boo,_ you know I'm cra - zy o - ver you...

2.

Bridge:



cra - zy o - ver you... And I love you, and I need you. Nel - ly, I



love you, I do, and it's more than you'll



ev - er know, boy, it's fo' sho. You can



al - ways count on my love _____ for - ev - er _____ more, _____ yeah, _____



yeah. _____ East coast, I know you shak-in' right. Down South, I know you bounc-in' right.



West coast, I know you walk-in' right. Mid - west, I see you swing-in' right.

(Kelly:) You don't know what you mean to me. No



Chorus:



mat - ter what I do, all I think a - bout is you. E - ven



Gm7

C

Am7

Dm

when I'm with__ my boo,__ boy, you know I'm cra - zy o - ver you.__ No

Gm7

C

Am7

Dm

mat - ter what__ I do,__ all I think a - bout__ is you.__ E - ven

Gm7

C

Am7

Dm

when I'm with__ my boo,__ you know I'm cra - zy o - ver you.__

Gm7

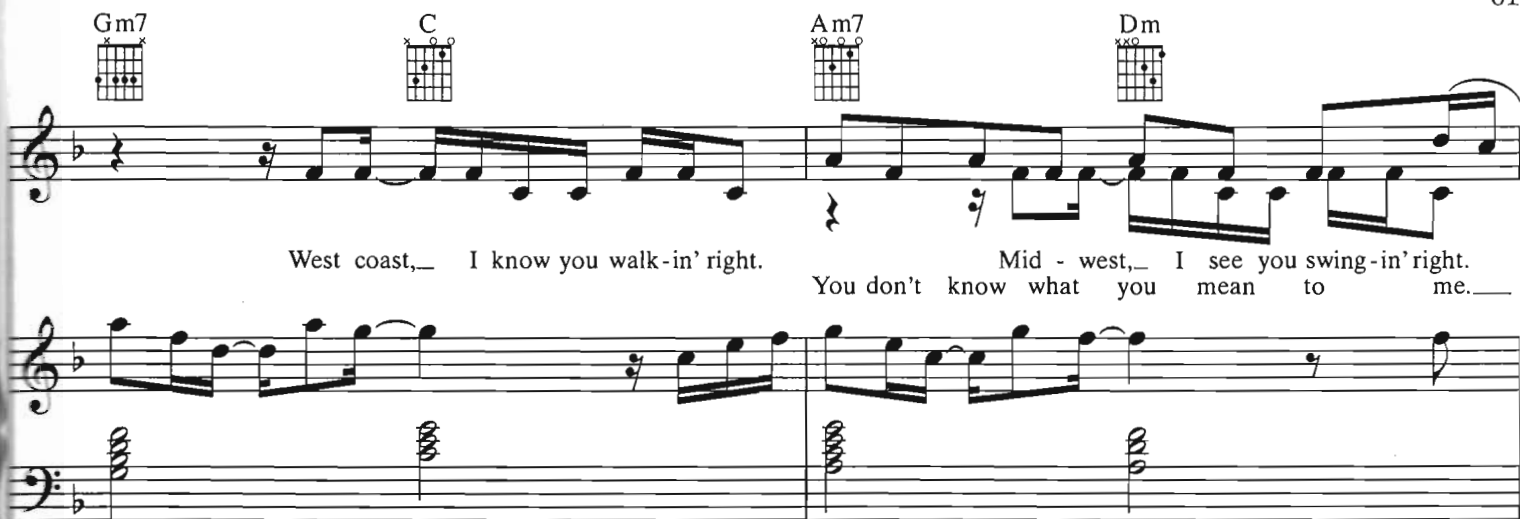
C

Am7

Dm

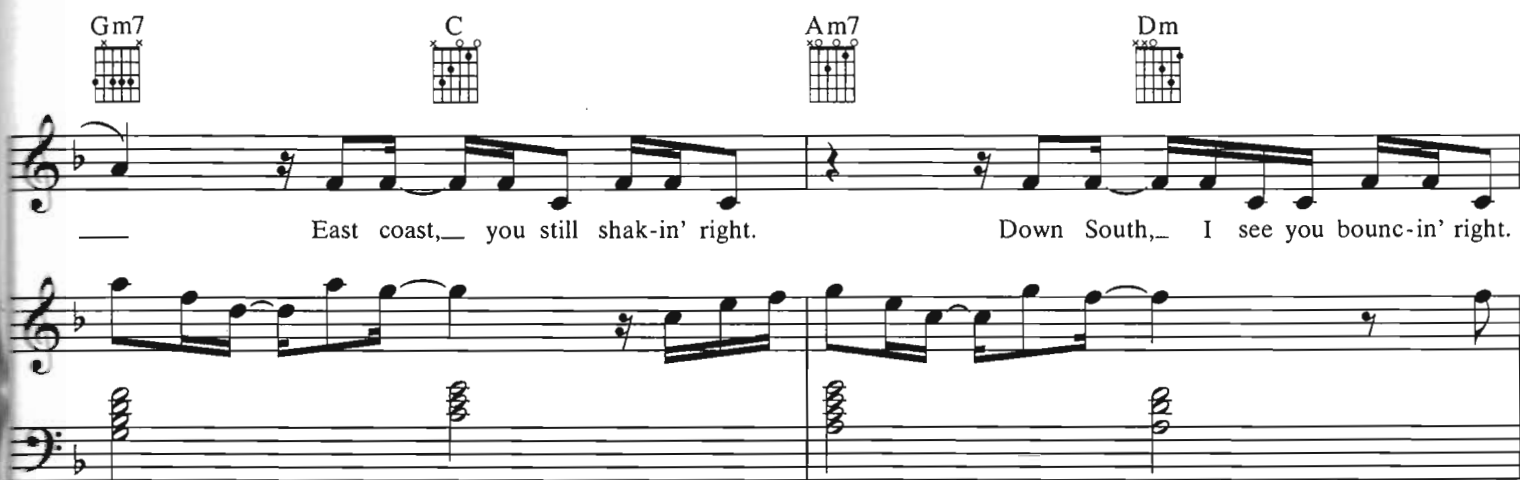
(Nelly:) East coast,__ I know you shak-in' right. Down South,__ I know you bounc-in' right.

Gm7 C Am7 Dm



West coast, — I know you walk-in' right. Mid - west, — I see you swing-in' right.
You don't know what you mean to me. —

Gm7 C Am7 Dm



— East coast, — you still shak-in' right. Down South, — I see you bounc-in' right.

Gm7 C Am7 Dm *Repeat ad lib. and fade*



West coast, — I know you walk-in' right. Mid - west, — you still swing - in' right.
(Kelly:) You don't know what you mean to me. —
No

Verse 2:

I see a lot and you look and I never say a word.
I know how niggaz start actin' trippin' out here about they girls.
And there's no way Nelly gon' fight over no dame, as you could see.
But I like your steez, your style, your whole demeanor.
The way you come through and holla and swoop me in his two-seater.
Now that's gangstah and I got special ways to thank ya.
Don't you forget it but, it ain't that easy for you to pack up and leave him.
But you and dirty got ties for different reasons.
I respect that and right before I turn to leave, she said,
"You don't know what you mean to me."
(To Chorus:)

EVERYTHING YOU DO

Words and Music by
KEITH FOLLESE, ANDREW FROMM
and MARC ANTHONY

Slowly ♩ = 74



mf

(with pedal)

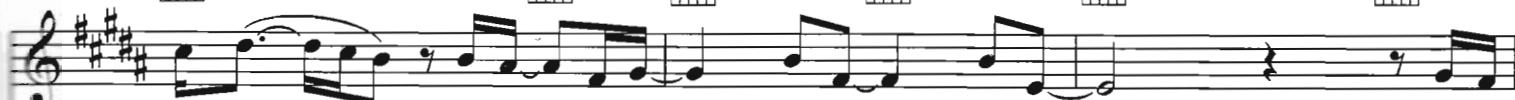
Verse:



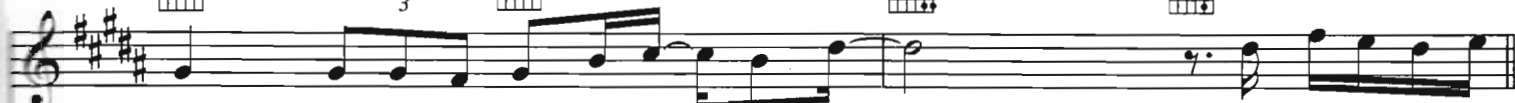
1. I love_ the way_ you smile when I_ look in_ my lips right af - ter ev -



— your eyes. I love_ the way_ you laugh when I try to be
'ry kiss and soft - ly whis - per that I'm your ev - 'ry -



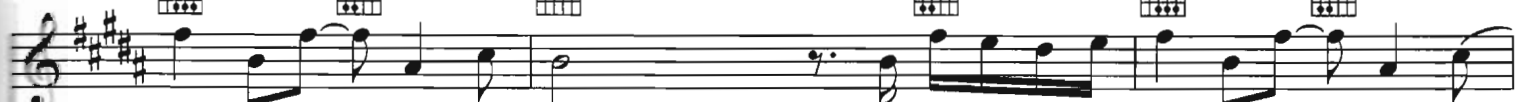
fun - ny, and how the tears roll down your face when I
thing, the way you pray our love won't die ev - ry



say no one could ev - er take your place. 'Cause, ba - by, when you
night just be - fore you close your eyes. }



Chorus:



sleep, I watch you breath - ing. And, ba - by, when you dream, I dream with you.



'Cause ev - ry - where you are is where I wan - na be. It's true,



E F#sus F# 1. B B(9)/D#

ev-'ry-thing you do makes me know how much I love you.

E F# B(9) B/D# 2. B

2. The way you touch I love you.

Bridge: B/D# E F# G#m F#

And I be - lieve some things are meant to be.

B C#m7 B/D# F#sus F#

As sure as there is love, yours is meant for me.

Ab Eb Db Eb Ab Eb Db Gb Ab

Ba - by, when you

(Inst. solo ad lib....

... end solo)

Chorus:

Db Ab Gb Ab Db Ab

sleep, I watch_ you breath - ing.

And, ba - by, when you dream, I dream_ with you._

Gb Db/F Ebm7 Gb/Db Ab/C Ab

'Cause ev - 'ry-where you are is where_ I wan-na be._

It's true, _

Gb Absus Ab Cb Gb/Bb Db(9)

ev - 'ry - thing you do makes me know how much_

I love_ you._

rit.

EVERYTHING YOU WANT

Tune Guitar down one half step

Words and Music by
MATT SCANNELL

Moderately slow ♩ = 94

N.C.

Guitar → A m7 Em7 G/B C(9) A m7 Em7 G/B C(9)

Piano → A♭m7 E♭m7 G♭/B♭ C♭(9) A♭m7 E♭m7 G♭/B♭ C♭(9)

Verse:

A m7 Em7 G/B C(9) A m7 Em7

A♭m7 E♭m7 G♭/B♭ C♭(9) A♭m7 E♭m7

1. Some - where there's speak - ing, it's al - read - y com - ing in. Oh, - and it's ris - ing - at the

2.3.4. See additional lyrics

G/B



G^b/B^b

C(9)



C^b(9)

A m7



A^bm7

E m7



E^bm7

G/B



G^b/B^b

C(9)



C^b(9)

back of your_ mind_

You nev-er could get it,

un-less_ you were fed_ it.

A m7



A^bm7

E m7



E^bm7

1.



G^b/B^b

C(9)



C^b(9)

2.3.4.



G^b/B^b

C(9)



C^b(9)

Now you're here and you don't know_ why_

won't re - turn_ } He's
wish he'd_ say_ }
won't re - turn_ }

Chorus:



A^bm7



G^b



E^bm7



D^bsus



A^bm7



G^b

ev - 'ry-thing you want, he's ev - 'ry-thing you need. He's ev - 'ry-thing in - side of you that



E^bm7



D^bsus



A^bm7



G^b



E^bm7



D^bsus

you wish you could be. He says all the right things at ex - act - ly the right_ time. But

To Coda ♯ 1.

Am7
Abm7

Em7
Ebm7

Dsus
Dbsus

C(9)
Cb(9)

Am7
Abm7

Em7
Ebm7

he means noth - ing to you and you don't know _____ why. _____

G/B
Gb/Bb

C(9)
Cb(9)

Am7
Abm7

Em7
Ebm7

G/B
Gb/Bb

C(9)
Cb(9)

D.S. % 2.

Dsus
Dbsus

C(9)
Cb(9)

don't know _____ why.

Bridge:

Em7
Ebm7

C(9)
Cb(9)

Em7
Ebm7

But you'll just sit tight _____ and watch it un - wind. _____ It's on - ly what you're

D
Db

C(9)
Cb(9)

Em7
Ebm7

C(9)
Cb(9)

ask - ing _____ for. _____ And you'll be just fine _____ with all of your time..

Em7
Ebm7

D
Db

C(9)
Cb(9)

It's on - ly what you're wait - ing for.

⊕ Coda

Dsus
Dbsus

C(9)
Cb(9)

Am7
Abm7

G
Gb

Em7
Ebm7

Dsus
Dbsus

don't know why. I am ev - 'ry-thing you want. I am ev - 'ry-thing you need. I am

Am7
Abm7

G
Gb

Em7
Ebm7

Dsus
Dbsus

Am7
Abm7

G
Gb

ev - 'ry-thing in - side of you that you wish you could be. I say all the right things at ex -

Em7
Ebm7

Dsus
Dbsus

Am7
Abm7

Em7
Ebm7

Dsus
Dbsus

C(9)
Cb(9)

act - ly the right time. But I mean noth - ing to you and I don't know why.

							
A ^b m7	E ^b m7	G ^b /B ^b	C ^b (9)	A ^b m7	E ^b m7	G ^b /B ^b	C ^b (9)



And I don't know why. Why?

Repeat ad lib. and fade

N.C.



Verse 2:

But under skinned knees and the skid marks,
 Past the places where you used to learn,
 You howl and listen,
 Listen and wait for the
 Echoes of angels who won't return.
 (To Chorus:)

Verse 3:

You're waiting for someone
 To put you together.
 You're waiting for someone
 To push you away.
 There's always another wound to discover.
 There's always something more you'd wish he'd say.
 (To Chorus:)

Verse 4:

Out of the island,
 Into the highway,
 Past the places where you might have turned.
 You never did notice,
 But you still hide away
 The anger of angels who won't return.
 (To Chorus:)

EVERYWHERE

Words and Music by
MICHELLE BRANCH
and JOHN SHANKS

Guitar Capo 1 →



Piano → Bbm



Db



Ab



Bbm



Db



Ab

Verses 1 & 2:



Bbm



Db



Ab

1. Turn it in - side out so I can see
2. See additional lyrics



Bbm



Db



Ab

the part of you that's drift - ing o - ver me. And when I wake, you're,

D/F#



Eb/G

G



Ab

you're nev - er there. And when I sleep, you're,

1.

Am



Bbm

D/F#



Eb/G

G



Ab

you're ev - 'ry - where. You're ev - 'ry - where.

Am



Bbm

C



Db

G



Ab

2.



Ab

N.C.



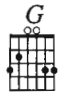
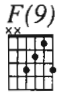
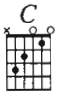


Gb(9)




Db

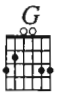




Chorus:

there. 'Cause you're ev - 'ry - where to me.

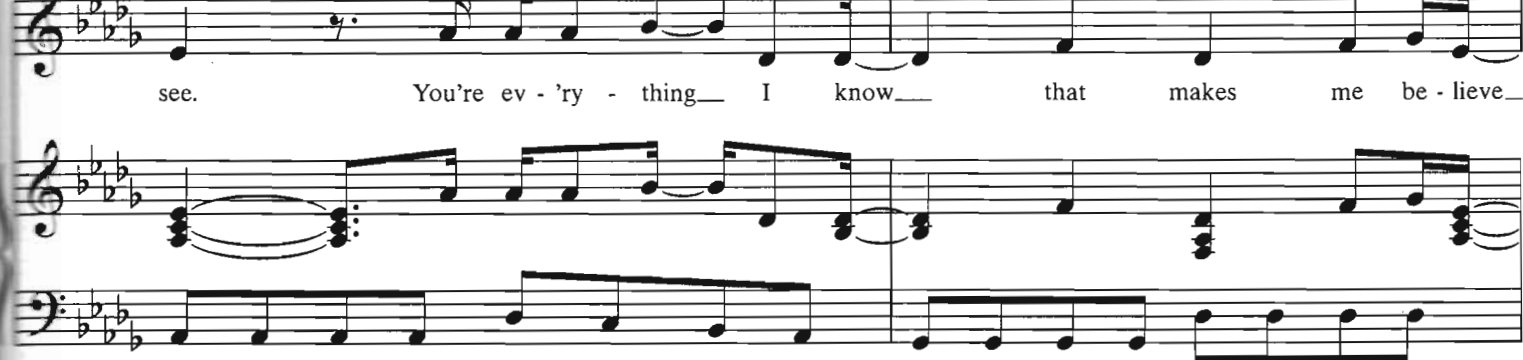
 **Ab**
 **F(9)**
 **C**
 **Gb(9)**
 **Db**

And when I close my eyes, it's you I



 **Ab**
 **F(9)**
 **C**
 **Gb(9)**
 **Db**

see. You're ev - 'ry - thing I know that makes me be - lieve



 **Ab**
 **F(9)**
 **C**
 **Gb(9)**
 **Db**

I'm not a - lone.



 **Ab**
 **Am**
 **C**
 **Bbm**
 **Db**

N.C. I'm not a - lone.



Verse 3:

  
 Ab Bbm Db



3. I rec - og - nize the way — you make — me feel —



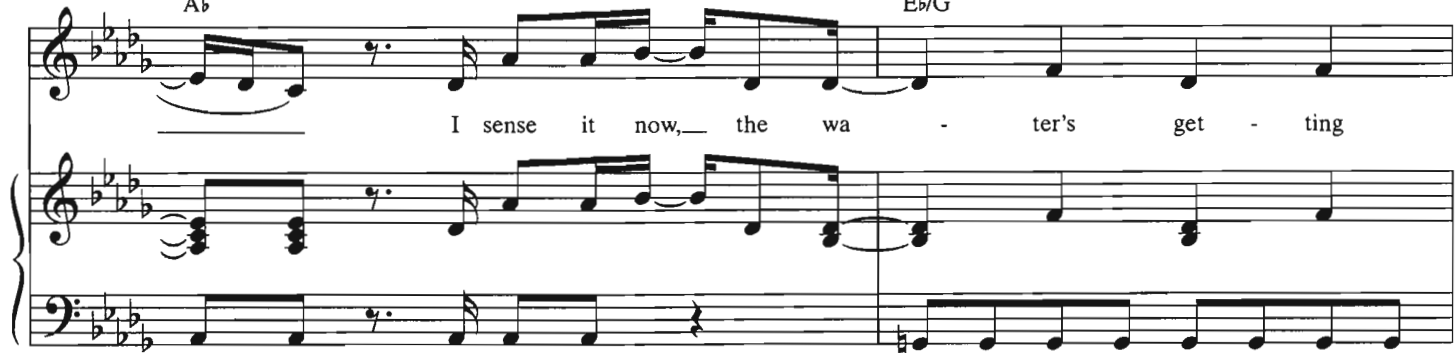
  
 Ab Bbm Db

It's hard to think that you — might not — be real —



 
 Ab Eb/G

I sense it now, — the wa - ter's get - ting



 
 Ab F/A

deep. — I try to wash — the pain — a - way from





Bbm



Bbm9/Ab



Eb/G

N.C.

me, _____ a - way__ from me. _____ 'Cause you're

Chorus:



Gb(9)



Db



Ab

ev - 'ry - where to me. _____ And when I close__ my eyes, _____



Gb(9)



Db



Ab

_____ it's you I see. _____ You're ev - 'ry - thing__ I know. _____



Gb(9)



Db



Ab

_____ that makes me be - lieve__ I'm not__ a - lone. _____

F(9)
C
G
Gb(9) *D \flat* *A \flat* *N.C.*

I'm not a - lone...

Am
D/F#
G
E7/G#
Am
D/F#
B \flat m *E \flat /G* *A \flat* *F7/A* *B \flat m* *E \flat /G*

G
E7/G#
Am
G/B
C
G/D
A \flat *F7/A* *B \flat m* *A \flat /C* *D \flat* *A \flat /E \flat*

G
A \flat

And

Bridge:



Gb2



Db



Ab

when I touch your hand, it's then I understand the



Gb2



Db



Ab

beau-ty that's with-in. It's now that we be-gin. You



Gb2



Db



Ab

al-ways light my way, I hope there nev-er comes a day. No



Gb2



Db



Ab

N.C.

mat-ter where I go, I al-ways feel you so. 'Cause you're

Chorus:

ev - 'ry - where to me. — { And when I close_ my eyes, —
 { And when I catch_ my breath, —

— it's you I see. } You're ev - 'ry - thing_ I know_ —
 — it's you I breathe. }

— that makes me be - lieve — I'm not_ a - lone. —

1.

— 'Cause you're

2.

F(9)

Gb(9)

C

D \flat

G

A \flat

Chord diagrams for F(9), Gb(9), C, D \flat , G, and A \flat are shown above the staff. The vocal line begins with the lyrics "You're in".

F2

G \flat 2

C

D \flat

G

A \flat

Chord diagrams for F2, G \flat 2, C, D \flat , G, and A \flat are shown above the staff. The vocal line continues with the lyrics "ev - 'ry - one I see. So tell me,".

F2

G \flat 2

C

D \flat

G

A \flat

Chord diagrams for F2, G \flat 2, C, D \flat , G, and A \flat are shown above the staff. The vocal line continues with the lyrics "do you see me?". The system concludes with a *rit.* marking.

Verse 2:
 Just tell me how I got this far.
 Just tell me why you're here and who you are.
 'Cause every time I look, you're never there.
 And every time I sleep, you're always there.
 (To Chorus:)

FOLLOW ME

Words and Music by
MATTHEW SHAFER and
MICHAEL BRADFORD

Moderately ♩ = 112

N.C.

(Vocal a cappella 1st Verse & 1st Chorus) 1. You

mf

§ Verse:



(3.) don't know how you met me. You don't know why. You can't

2. See additional lyrics



turn a - round and say good - bye. All you know

B \flat F B \flat

— is when I'm with you, I make you free,— and swim through your veins— like a

Chorus:

C F F F/A B \flat C

fish in the sea.— I'm sing - in', "Fol - low me; — ev - 'ry - thing is al - right.

F F/A B \flat C F F/A

I'll be the one to tuck you in at — night.— And if you want to leave, — I can

To Coda \oplus | 1.

B \flat C F B \flat N.C.

guar - an - tee — you won't — find no - bod - y else — like me." —

2.

Solo Chorus:



— like me.” — (Inst. solo...)



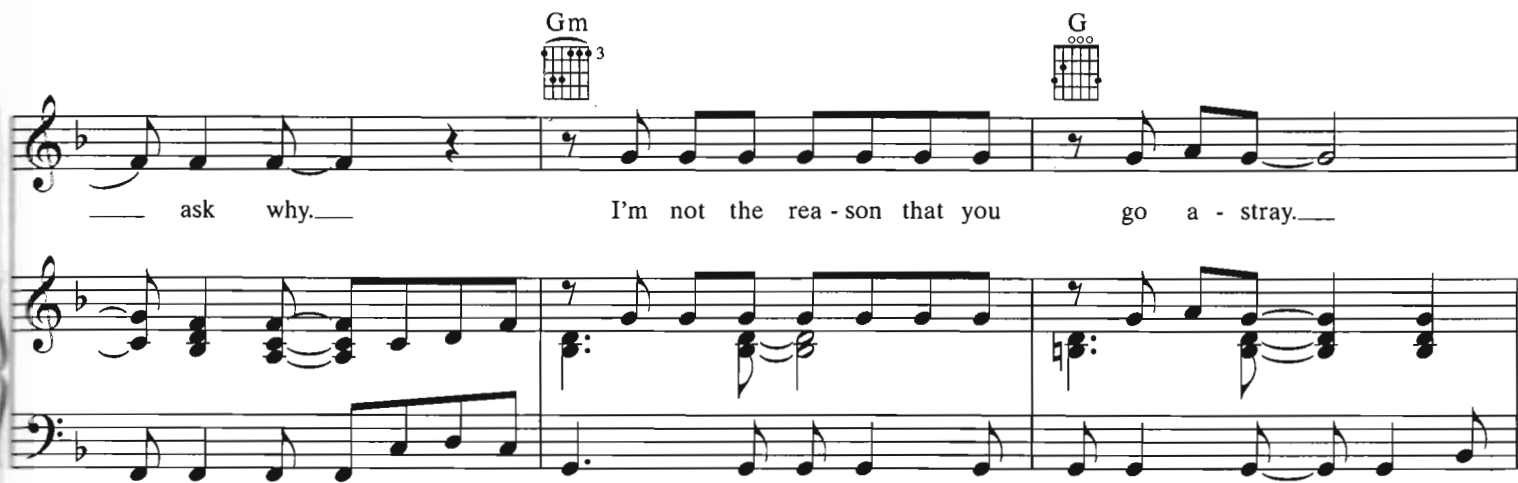

...end solo)

Bridge:



Won't give you mon-ey. I can't give you the sky.— You're bet-ter off if you don't—

Gm G



ask why. I'm not the rea-son that you go a-stray.

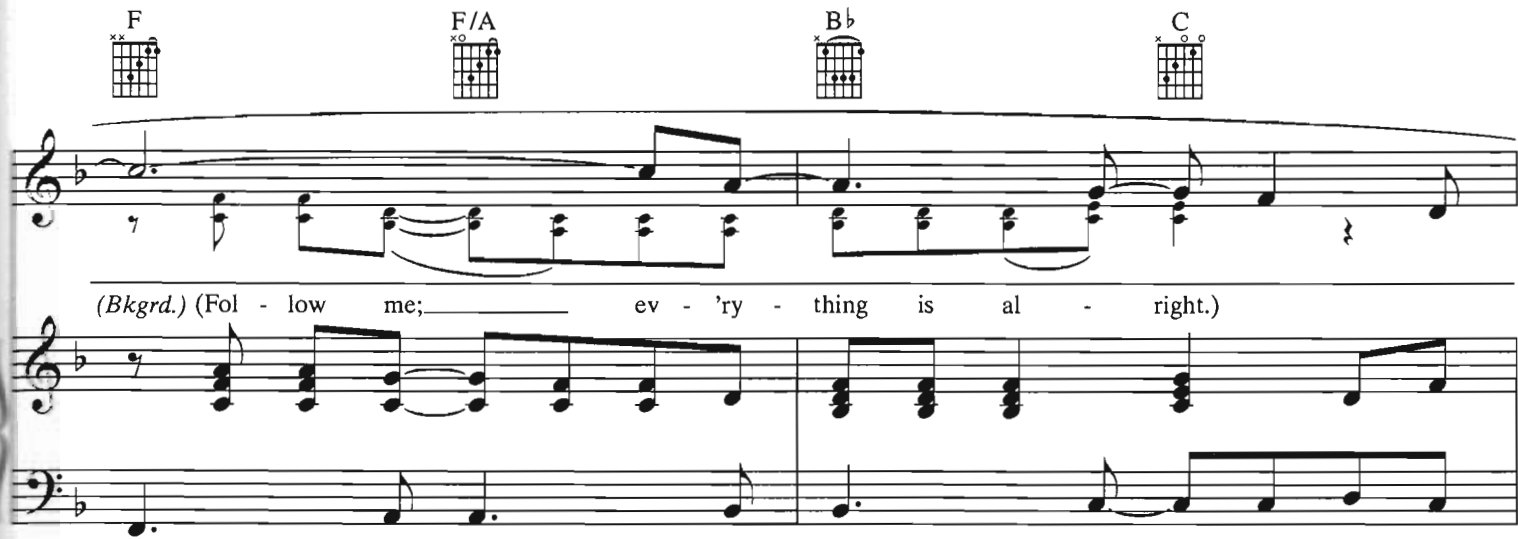
C



We'll be al-right if you don't ask me to stay.

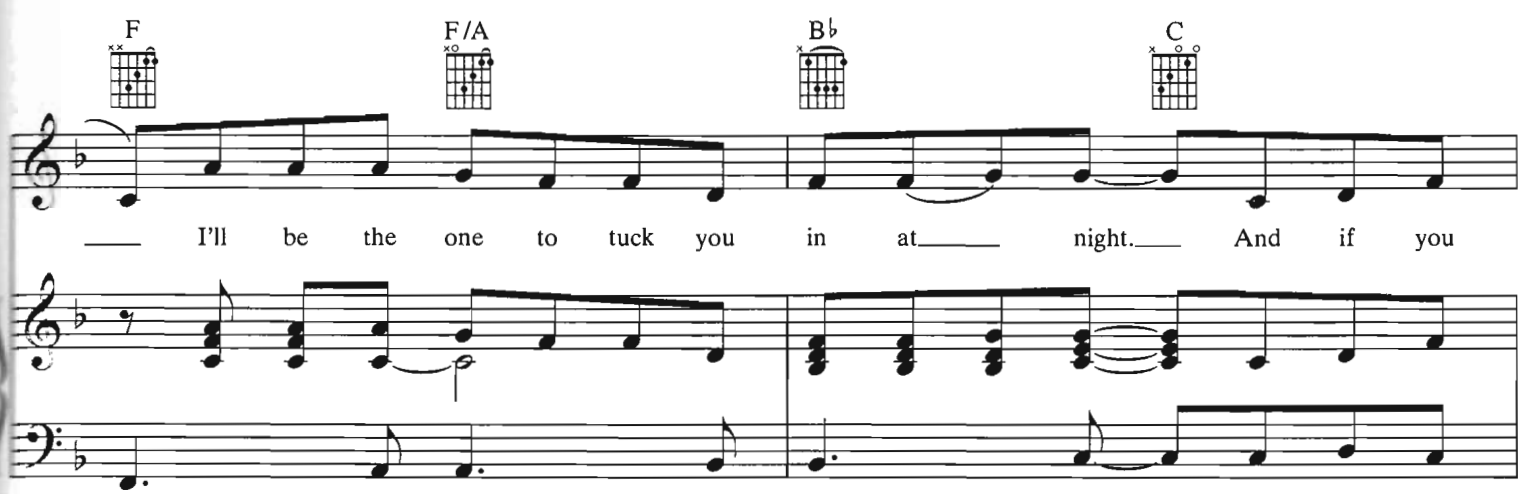
Chorus:

F F/A Bb C



(Bkgrd.) (Fol-low me; ev-'ry-thing is al-right.)

F F/A Bb C



I'll be the one to tuck you in at night. And if you

F F/A B \flat C

want to leave, I can guar - an - tee you won't

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

find no - bod - y else like me. 3. You

\oplus Coda C F

like me."

Verse 2:

I'm not worried 'bout the ring you wear,
 'Cause as long as no one knows, then nobody can care.
 You're feelin' guilty and I'm well aware,
 But you don't look ashamed and, baby, I'm not scared.
 (To Chorus:)

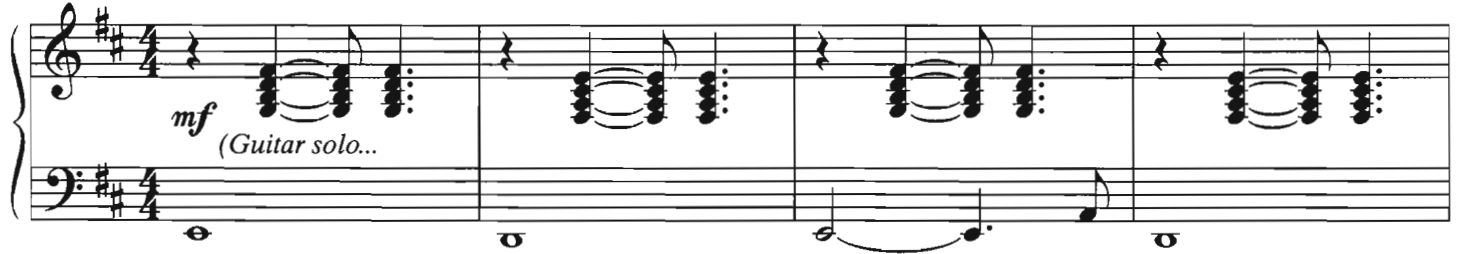
THE GAME OF LOVE

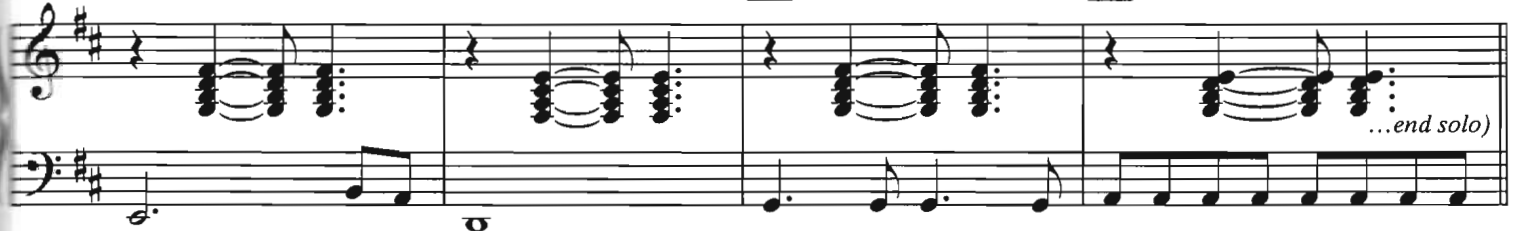
Words and Music by
ALEX ANDER and RICHARD W. NOWELS, JR.

Moderately fast ♩ = 120



mf
(Guitar solo...)





Verse:




1. Tell me
2. This,

just what you want me to be.
what - ev - er you make it to be,





One kiss and boom, you're the on - ly one for me.
sun - shine set on this cold, lone - ly sea.



Dmaj9

Em9

Dmaj9

So, please tell me (1.3.) why _____ don't you come a - round
 So, please, ba - by, (2.) try _____ and use me for what.

Gmaj7

Em7/A

Em9

no more. _____ 'Cause right now I'm {1. cry
 I'm good for. _____ It ain't say - ing good - bye, {3. dy

F#m7

Gmaj7

Em7/A

ing } out - side the door of your {1. can - dy } store. }
 ing } It's knock - ing down the door of your {3. lov - ing } store. } It just takes a
 of your {1. can - dy } store. }
 of your {3. lov - ing } store. }

Chorus:

Em9

Dmaj9

Em9

lit - tle bit of this, a lit - tle bit of that. It start - ed with a kiss, now we're.

Dmaj9

Em9

Dmaj9

— up to bat. A lit - tle bit of laughs, a lit - tle bit of pain. I'm

To Coda ◊

1.

2.

Em9

Em7/A

Em7/A

tell - ing you, my babe, it's all _____ in the game_ of love._ _ in the game_ of love..

Em9

Dmaj9

Gmaj7

— It's all _____ in this game of love._____

Bridge:

Em7/A

Bm7

F#m7

— You roll me, _____ con - trol me, _____ con -

Gmaj7

Em7/A

Em9

sole me. Please hold me. You guide me, di -

F#m7

Gmaj7

Em7/A

vide me in two, whoa.

Em9

Dmaj9

Em9

(Guitar solo...)

Dmaj9

Em9

Dmaj9

Gmaj7


1. Em7/A

2. Em7/A

D.S. $\text{\textcircled{R}}$ al Coda

3. So, please tell me

...end solo)

♩ Em7/A
Coda 

Em9 

Dmaj9 

— in the game_ of love. — It's all_ in this game_ of love._



Em9 

Dmaj9 

Em9 

It's all_ in the game of love._



Dmaj9 

Gmaj7 

Em7/A 

Repeat ad lib. and fade

Let's play the game of love._



GRADUATION

(Friends Forever)

Words and Music by
COLLEEN FITZPATRICK
and JOSH DEUTSCH

Slow shuffle ♩ = 80 (♩ = ♪³)

Chord diagrams: C, G, Am, E, F, C, F, G

Chord diagrams: C, G/B, Am, E, F, C, F, G

Verse:

Chord diagrams: C, G, Am, E, F, C, F, G

talked all night a - bout the rest of our lives, ... where we're gon - na be when we turn ... twen - ty - five. ...

I keep think - ing times will nev - er change, ... keep on think - ing things will nev - er be the same. But when

C G Am E

leave this year, we won't be coming back.. No more hang-ing out 'cause we're on a dif-frent track and if you

F C F G

got some-thing that you need to say, you'd bet-ter say it right now 'cause you don't have an-oth-er day. 'Cause we're

C G Am E

mov - ing on and we can't slow down.. These mem-o - ries are play-ing like a film with-out sound and I

2.3. See additional lyrics

F C F G

keep think-ing of that night in June.. I did -n't know much of love_ but it came_ too soon.. And there was



me and you... and when we got real blue, we'd stay at home, talk-ing on the tel - e - phone, and we would



To Coda



get so ex - cit - ed and we'd get so scared, laugh-ing at our-selves, think-ing life's not fair.

Chorus:



And this is how it feels...

As we go on, we re - mem - ber



all the times we had to - geth - er. And as our lives change,

Am E F C 1. F G C G

come what - ev - er, we will still be friends for - ev - er.

Am E F C F C/G G

2. So if we

2. F G C G/B

friends for - ev - er. La la la la la la la la.

Am E F C F G

La la la la la la la la. La la la la la la la. Yeah, yeah.



La la la la la la la la La la la la la la la la

yeah.



La la la la la la (We will still be friends for - ev - er.)



D.S. al Coda



3. Will we

Coda









keep on think - ing it's our time to fly. — As we go on,

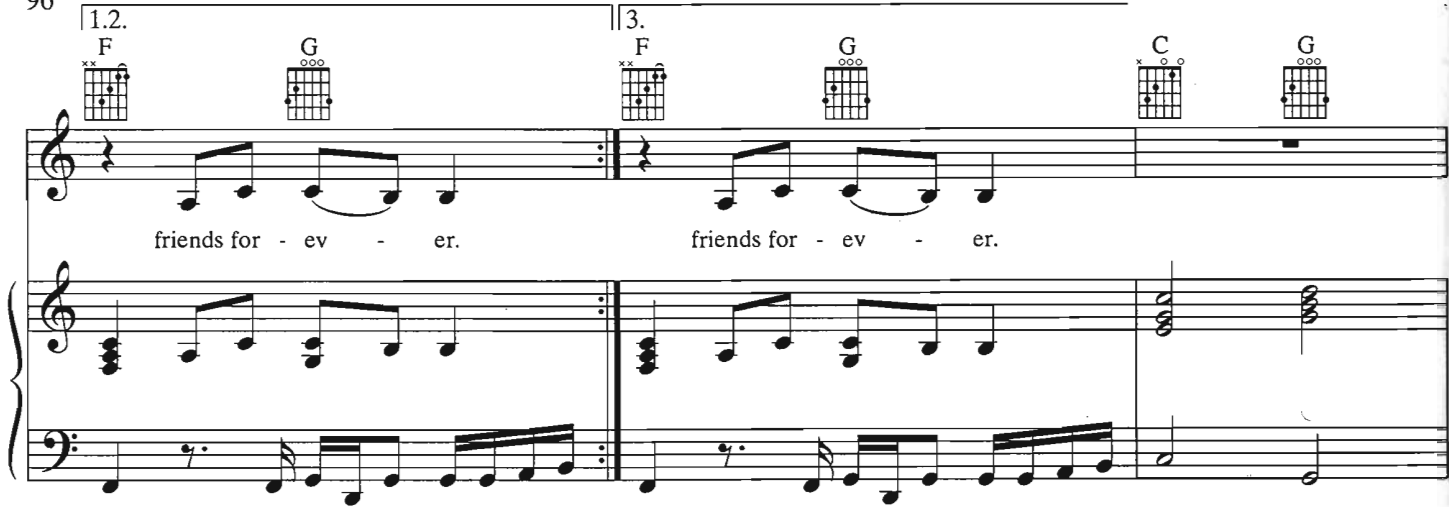


we re - mem - ber all the times we had to - geth - er.











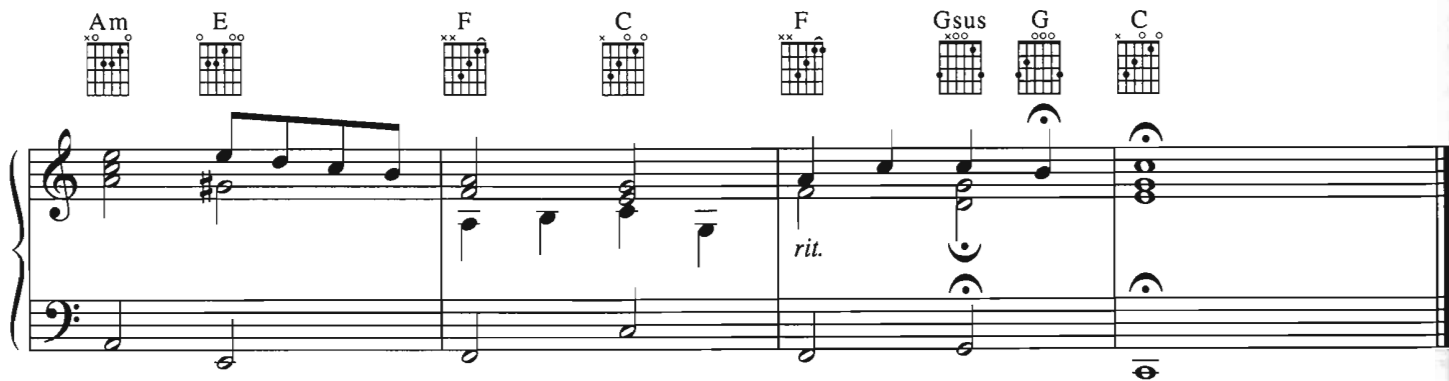
And as our lives change, come what - ev - er, we will still be

1.2.   | 3.    



friends for - ev - er. friends for - ev - er.



rit.

Verse 2:

So if we get the big jobs and we make the big money,
 When we look back at now, will our jokes still be funny?
 Will we still remember everything we learned in school,
 Still be trying to break every single rule?
 Will little brainy Bobby be the stockbroker man?
 Can Heather find a job that won't interfere with her tan?
 I keep, keep thinking that it's not goodbye,
 Keep on thinking it's our time to fly.
And this is how it feels...
 (To Chorus:)

Verse 3:

Will we think about tomorrow like we think about now?
 Can we survive it out there, can we make it somehow?
 I guess I thought that this would never end,
 And suddenly it's like we're women and men.
 Will the past be a shadow that will follow us around?
 Will the memories fade when I leave this town?
 I keep, keep thinking that it's not goodbye,
 Keep thinking it's our time to fly.
 (To Chorus:)

HOW YOU REMIND ME

Drop D tuning: ⑥ = D

Lyrics by CHAD KROEGER
Music by NICKELBACK

Moderately slow ♩ = 86

Verse:

C2 F2 Bb2 Eb2

1. Nev - er made it as a wise man, I could - n't cut it as a poor man steal - in'.
2. See additional lyrics

mf

C2 F2 Bb2 Eb2

Tired of liv - in' like a blind man, I'm sick of sight with - out a sense of feel - ing.

Omit 2nd time

C2 Ab2 Bb2 C5 F2

And this is how you re - mind me. This is how you re - mind

Bb5 Eb2 C5 F2 Bb5 Eb2

me of what I real-ly am. This is how you re-mind me of what I real-ly am.

Chorus:

C5 Eb5 Bb5 F5

It's not like you to say sor-ry. I was wait-ing on a dif-frent sto-ry.

C5 Eb5 Bb5 F5

This time I'm mis-tak-en for hand-ing you a heart worth break-ing.

C5 Eb5 Bb5 F5

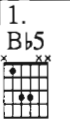
And I've been wrong, I've been down, been to the bot-tom of ev-'ry bot-tle.



These five words_ in my head scream, "Are we hav - in' fun_ yet?"_



_ Yeah,_ yeah,_ yeah,_ no,_ no. Yeah,_ yeah,_



1. yeah,_ no,_ no. 2. yeah,_ no,_ no. Yeah,_ yeah,_



yeah,_ no,_ no. Yeah,_ yeah,_ yeah,_ no,_ no.

C2 F2 Bb2 Eb2 C2 F2

This system shows the first two measures of the piece. It features a guitar part with six chords: C2, F2, Bb2, Eb2, C2, and F2. The piano accompaniment consists of a simple bass line in the left hand and chords in the right hand.

Bb2 Eb2 C2 F2

1. Nev - er made it as a wise man,

This system covers the third and fourth measures. The guitar part has chords Bb2, Eb2, C2, and F2. The vocal line begins with the lyrics "1. Nev - er made it as a wise man,". The piano accompaniment continues with chords and a bass line.

Bb2 Eb2 C2 Ab2

I could-n't cut it as a poor man steal - in'. And this is how you re - mind

This system covers the fifth and sixth measures. The guitar part has chords Bb2, Eb2, C2, and Ab2. The vocal line continues with the lyrics "I could-n't cut it as a poor man steal - in'. And this is how you re - mind". The piano accompaniment features a more active right hand with eighth notes.

Bb2 C2 Ab2 Bb2

me. This is how you re - mind me.

D.S. al Coda

This system covers the seventh and eighth measures. The guitar part has chords Bb2, C2, Ab2, and Bb2. The vocal line concludes with "me. This is how you re - mind me." and is followed by the instruction "D.S. al Coda". The piano accompaniment provides harmonic support with chords and a steady bass line.

Coda

C5 Eb5 Bb5 F5

Yeah, yeah, are we hav - in' fun yet?

Yeah, yeah, are we hav - in' fun yet?

Yeah, yeah.

Verse 2:

It's not like you didn't know that.
 I said I love you and swear I still do.
 And it must have been so bad.
 'Cause livin' with me must have damn near killed you.
 This is how you remind me of what I really am.
 This is how you remind me of what I really am.
 (To Chorus:)

HERO

Words and Music by
CHAD KROEGER

Slowly ♩ = 48



Verse 1:

G#m  E 

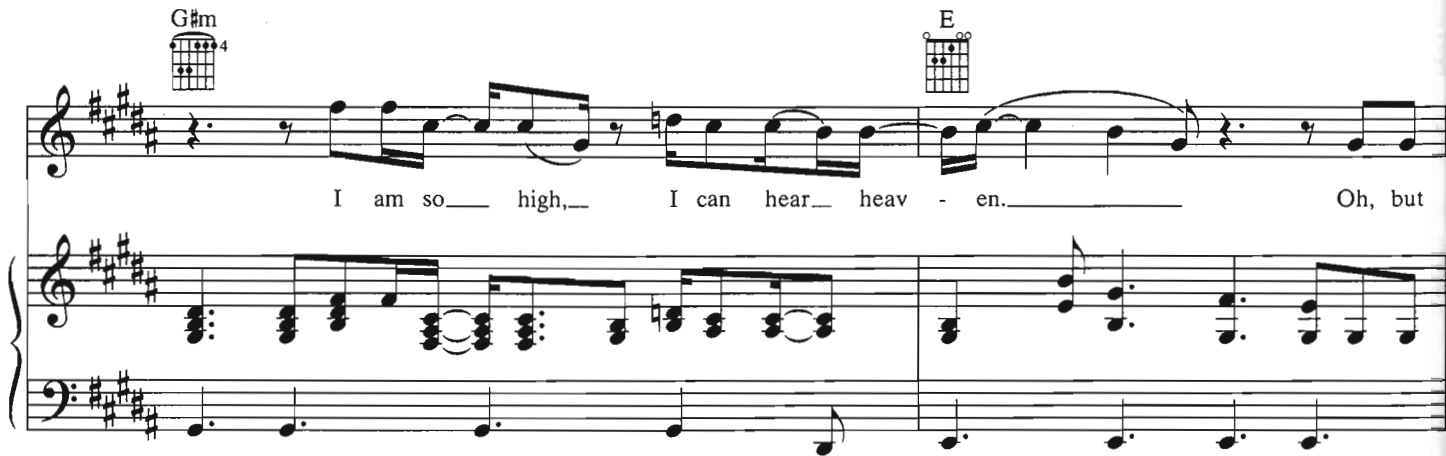
1. I am so high, I can hear heav - en.




mf



G#m  E 

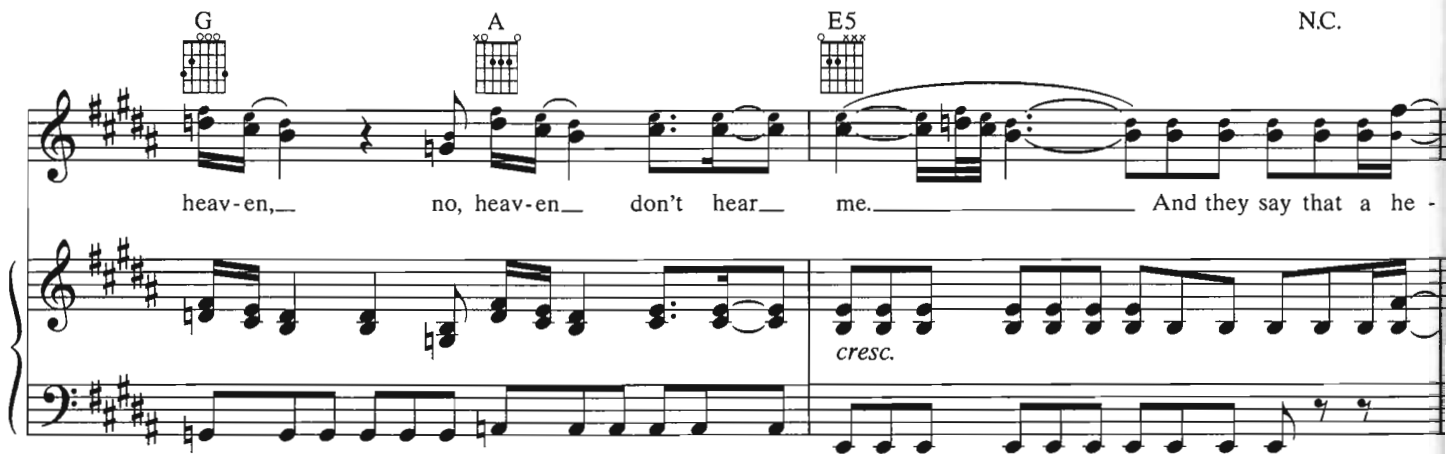
I am so high, I can hear heav - en. Oh, but



G  A  E5  N.C.

heav-en, no, heav-en don't hear me. And they say that a he -

cresc.



Chorus:

G A B A

ro could save__ us. I'm not gon-na stand__ here and wait.___ I'll hold on to the wings__

G A E5 NC.

__ of the ea - gles. Watch as we all__ fly a - way.___


Verse 2:

G#m E

2. Some-one told__ me__ love would all save us.___

G#m E



But how can that__ be? Look what love__ gave us.___ A world full of

G  A  E5  N.C.

kill - ing_ and blood spill - ing;_ that world nev - er came._____ And they say that a he -

cresc.

Chorus:

G  A  B  A 

ro could save_ us. I'm not gon-na stand_ here and wait._____ I'll hold on to the wings_

f

G  A  E5 

_____ of the ea - gles. Watch as we all_ fly a - way._____ Ah,

Solo:

G  A  B  A 

ah._____

(Inst. solo ad lib....)

19/8 19/8 19/8

N.C.



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and 12/8 time signature. It contains a single measure with a whole note chord.

...end solo) Now that the world_

Musical staff with treble clef and bass clef, 12/8 time signature. The treble staff contains a melody with eighth notes and chords. The bass staff contains a bass line with eighth notes. Dynamics include *mp*.

Bridge:



Musical staff with treble clef, 12/8 time signature. It contains a melody with eighth notes and chords.

is - n't end - ing, it's love that I'm send - ing to you. It is - n't the love_

Musical staff with treble clef and bass clef, 12/8 time signature. The treble staff contains a melody with eighth notes and chords. The bass staff contains a bass line with eighth notes.



N.C.

Musical staff with treble clef, 12/8 time signature. It contains a melody with eighth notes and chords.

of a he - ro, and that's why I fear_ it won't do. And they say that a he -

Musical staff with treble clef and bass clef, 12/8 time signature. The treble staff contains a melody with eighth notes and chords. The bass staff contains a bass line with eighth notes. Dynamics include *cresc.*

Chorus:



Musical staff with treble clef, 12/8 time signature. It contains a melody with eighth notes and chords.



ro could save_ us. I'm not gon - na stand_ here and wait_

Musical staff with treble clef and bass clef, 12/8 time signature. The treble staff contains a melody with eighth notes and chords. The bass staff contains a bass line with eighth notes. Dynamics include *f*.

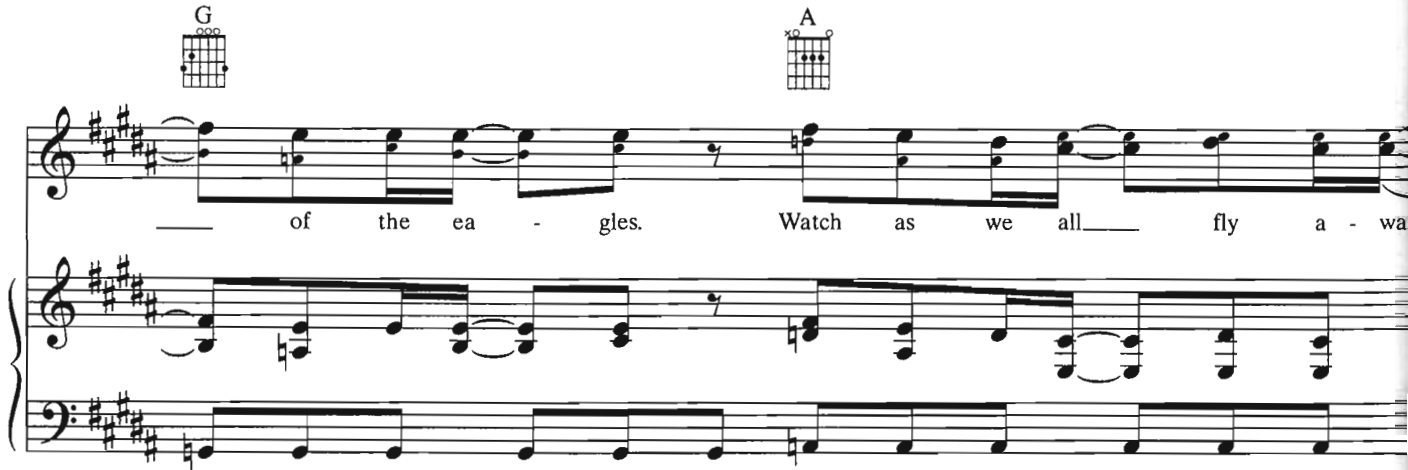
B  

I'll hold on to the win



G  A 


of the ea - gles. Watch as we all fly a - way



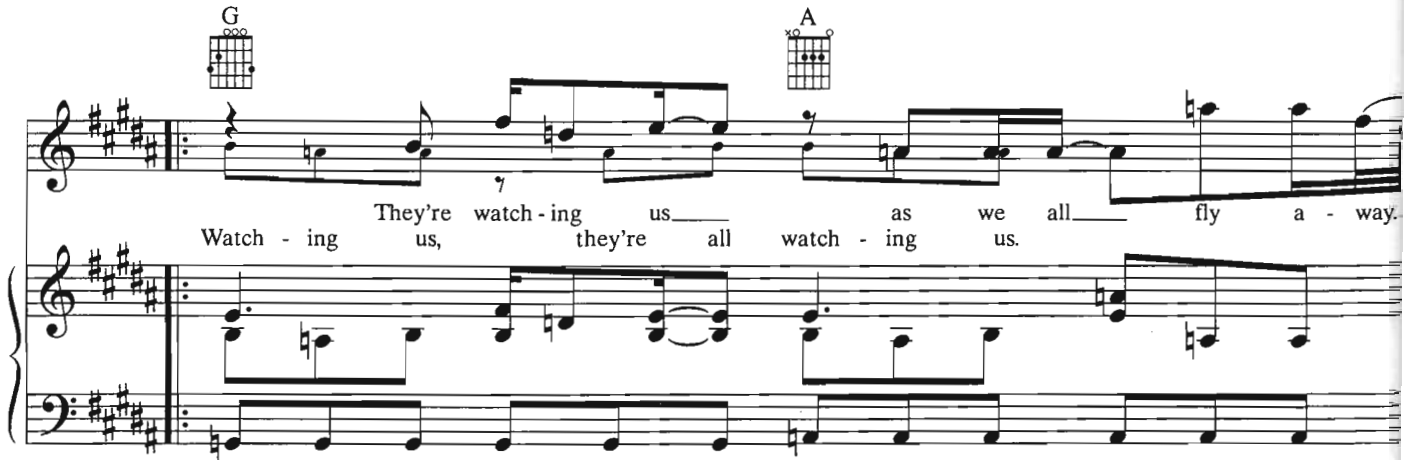
E5 

And they're watch - ing us.



G  A 

Watch - ing us, They're watch - ing us as we all fly a - way.
us, they're all watch - ing us.



1. B

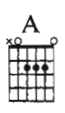


And they're watch - ing us.

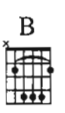
2. B



And they're watch - ing us.



Watch - ing They're watch - ing us all watch - ing as we all fly a - way,
us, us, they're all watch - ing us.



yeah, yeah, woah.

decresc. *rit.* *mf*

HEY BABY

Words and Music by
G. STEFANI, T. KANAL
T. DUMONT and R. PRIG

Moderately ♩ = 90


Em



“Hey, ba - by, hey, ba - by, hey.” Girls say, — boys say, —

mf


D6



“Hey, ba - by, hey, ba - by, hey. Hey, ba - by, ba - by.”

Verse:

Em



1. I'm the kind of girl that hangs with the guys, — like a fly on the wall with my se - cret eyes. —

Tak-ing it in,___ try to be fem - i - nine,___ with my make - up bag,___ watch-ing all the sin.---

Mis-fit,___ I sit,___ lit up,___ wick-ed.--- Ev-'ry-bod-y else sur-round-ed by the girls,___ with the
2. See additional lyrics

tank tops___ and the flirt - y words.--- I'm just sip - ping on cham - o - mile,

watch-ing boys and girls and their sex___ ap - peal, with a strang-er in my face who says he knows my mom and

Chorus:



went to my high school. All the boys say, "Hey, ba - by, hey, ba - by, hey."



Girls say, girls say, "Hey, ba - by, hey, ba - by, hey. Hey, ba - by, ba - by."



"Hey, ba - by, hey, ba - by, hey." Boys say, boys say, "Hey, ba - by, hey, ba - by, hey. All



boys get the girls in the back.

1. 2.

Check it out! It's Bounty K and No Doubt!

Bridge:

N.C.

3

by. Jump on the stage, girls be go-ing cra - zy, have to help my-self with one of them gor - geous la -

1.

dy. There is no need___ to be act-ing shad - y. Come on, ba - by. Hey, hey, ba -

2.



y. Come on, ba - by. Hey, hey, ba - by. The way you rock your hips, you know that___ it a - maze___

___ me. Got me off the hook and noth-ing else don't faze___ me. Can you be my one and on - ly sun - shine la -



dy, no "if" nor "may - be"? Hey, I'm just sip - ping on cham -
ba - by.

watch - ing boys and girls and their sex_ ap - peal, with a strang - er in my face who says he know



N.C.



went to_ my high_ school_ *That's right!* A

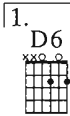
Chorus:



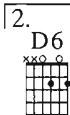
"Hey, ba - by, hey, ba - by, hey." Girls say, _ girls say, _ "Hey, ba - by, hey, b



Hey, ba - by, ba - by." "Hey, ba - by, hey, ba - by, hey." Boys say, boys say,



1. "Hey, ba - by, hey, ba - by, hey." Can you be my one and on - ly sun - shine la - dy?



2. "Hey, ba - by, hey, ba - by, hey. All the boys get the girls in the back.

Verse 2:

I'm the one they feed upon.
 Give a bit, a star is born.
 And if you're hot enough, you'll get the pass,
 So you can tell your friends how you made it back.
 No matter what they say, I'm still the same.
 Somehow everybody knows my name.
 And all the girls wanna get with the boys,
 And all the boys really like it.

(To Chorus:)

I'M ALIVE

Words and Music by
KRISTIAN LUNDIN and ANDREAS CARLSSON

Moderately ♩ = 104



Mmm, _____ mmm.

mf

The first system of music features a vocal line with a melodic phrase and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The tempo is marked 'Moderately' with a quarter note equal to 104 beats per minute. The key signature has two flats (Bb and Eb), and the time signature is 4/4.



I get wings to fly,

The second system continues the vocal and piano parts. The vocal line includes the lyrics 'I get wings to fly,'. The piano accompaniment features a right-hand melody and a left-hand bass line. The tempo and key signature remain the same as in the first system.



N.C.

oh, _____ I'm a - live, _____ ye

The third system continues the vocal and piano parts. The vocal line includes the lyrics 'oh, I'm a - live, ye'. The piano accompaniment features a right-hand melody and a left-hand bass line. The tempo and key signature remain the same as in the previous systems.

(Drums)

First system of musical notation. The vocal line consists of a whole note followed by two measures of rest. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

Chorus:

simile

Chord diagram for Eb: x02133

Second system of musical notation. The vocal line contains the lyrics "When you call on me, when I". The piano accompaniment continues with a consistent rhythmic pattern.

Chord diagram for Cm: x32313



Chord diagram for Ab(9): x02133

Third system of musical notation. The vocal line contains the lyrics "hear you breathe, I get wings to fly. I". The piano accompaniment features a steady eighth-note bass line.

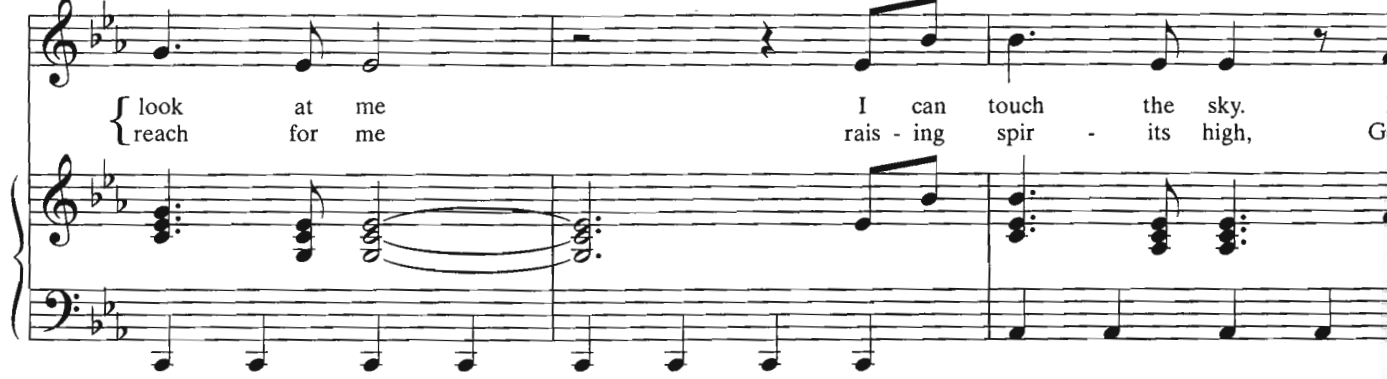
Chord diagram for Bb: x21232



Chord diagram for Eb: x02133

Fourth system of musical notation. The vocal line contains the lyrics "feel that I'm a - live. When you". The piano accompaniment continues with a steady eighth-note bass line.


Cm  



{ look at me I can touch the sky,
reach for me rais - ing spir - its high, G




Bb  Eb 



know that I'm a - live.




Cm  Ab 

woh, oh.



Bb  Eb 

When you bless the day I





drift a - way. All my wor - ries die, I'm



glad that I'm a - live. You've

Verse:



set my heart on fire, filled me with love, made me a wom-



an on clouds a - bove, yeah. I



could - n't get much high - er, my spir - it



'cause I'm a - live, oh.

Coda

Bridge:



knows that, that I'll be the one



by through good and through try - ing times.



And it's on - ly be - gun. I can't wait for the rest of my



Chorus:



N.C.



life. (When you call on me,) When you




call on me, (when you reach for me,) when you reach for me, (I get



wings to fly. I feel that....) (When you bless the day,) When you bless,



Dm



— you — bless — the day, — (I just drift a - way.) I just drift a - way. — (All


Bb(9) C Dm







wor - ries die.) I know — that — I'm a - live, — yeah, — yeah,

Bb(9)



I get wings to fly, Go

C F

knows — that — I'm a - live.

rit.

I'M ALREADY THERE

Words and Music by
GARY BAKER, FRANK J. MYERS
and RICHIE McDONALD

Slowly ♩ = 72

Guitar Capo 1 → D



Bm7



Piano → E_b

Cm7

mf



A_b



E_b2

1. He

Verse:

A(9)/C#



B_b(9)/D

Gmaj7



A_bmaj7

called her on the road from a lone - ly, cold ho - tel room just to
got back on the phone, said, "I real - ly miss you, dar - lin.'" Don't

D
xx0232
E \flat

Asus
xx0232
B \flat sus

A
x02220
B \flat

G/B
xx0232
A \flat /C

hear her say, "I love you" one more time.
wor - ry a - bout the kids, they'll be al - right.

A(9)/C \sharp
xx0232
B \flat (9)/D

Gmaj9
xx0232
A \flat maj9

when he heard the sound of the kids laugh - ing in the back - ground, he had
I was in your arms, ly - in' right there be - side you. But

D
xx0232
E \flat

Asus
xx0232
B \flat sus

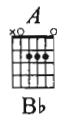
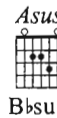
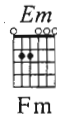
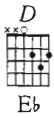
A
x02220
B \flat

wipe a - way a tear from his eye. A lit -
know that I'll be in your dreams to - night. And

Bm
xx2232
Cm

A(9)/C \sharp
xx0232
B \flat (9)/D

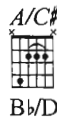
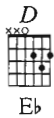
voice came on the phone and said, "Dad - dy, when you com - in' home?" He sai
gen - tly kiss your lips, touch you with my fin - ger - tips. Sc



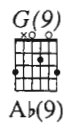
first thing out the light that came to his mind. I'm al - read - y there. I'm al - read - y there.

and close your eyes."

Chorus:



1.3. Take a look a - round. I'm the sun - shine in your
2. Don't make a sound. I'm the beat in your



hair. I'm the shad - ow on the ground. I'm the whis - per in the wind.
heart. I'm the moon - light shin - ing down. I'm the whis - per in the wind.



(1.) I'm your i - mag - i - nar - y friend. And I know
(2.3.) And I'll be there 'til the end. Can you feel

F#m7
Gm7

G
Ab

Asus
Bbsus

A
Bb

To Co

the I'm in your prayers. Oh, I'm al - read - y the
the love that we share? Oh, I'm al - read - y the

1.

D
Eb

Bm7
Cm7

G
Ab

A
Bb

2. She

2.

D
Eb

Bridge:

Em7
Fm7

D/F#
Eb/G

We may be a the

G(9)
Ab(9)

F
Gb

C/E
Db/F

sand miles a - part.

But I'll be with you wh

D.S. al Coda

Asus



Bbsus

A



Bb

ev - er you are. I'm al - read - y there.

Bm



Cm

A



Bb

G



Ab

D/F#



Eb/G

Em7



Fm7

Asus



Bbsus

Oh, I'm al - read - y

N.C.

D



Eb

there.

Bm7



Cm7

G(9)



Ab(9)

C(9)



Db(9)

D



Eb

rit.

I'M LIKE A BIRD

Words and Music by
NELLY FURTADO

Moderately slow ♩ = 90

N.C.

B♭5

C

E♭

Cm

Chord diagrams for the first system: B♭5, C, E♭, Cm.

Chord diagrams for the second system: B♭, F6, C, E♭, Cm.

Verse:

B♭

Gm

B♭

beau - ti - ful, that's for sure you'll nev - er ev - er
2. faith in me brings me to tears e - ven after all these...

F

B♭

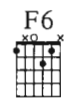
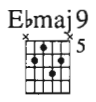
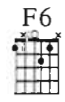
Gm

You're love - ly but it's not for sure
And it pains me so much to tell



I won't ev - er change. } And tho' my love is rare,

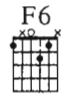
you don't know me that well. }



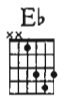
20

yeah, and tho' my love is true.

Chorus:



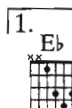
I'm like a bird, I'll on - ly fly a - way. I don't know where my



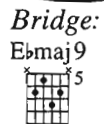
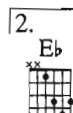
soul is, I don't know where my home is. (And, ba - by, all I need for you to



I'm like a bird, I'll on - ly fly a - way. I don't know where m
know is:)



soul is, I don't know where my home is. 2. Your
(All I need for you to know is:)



home is (And, ba - by, all I need for you to know is:
It's not that I wan-na say good-bye,

Bridge:



it's just that ev-'ry time you try to tell me, me, that you love me, oh, oh,



each and ev-'ry sin - gle day, I know I'm gon-na have to e-ven-tu-al-ly give you a -



way, yeah, yeah, yeah, And tho' my love is rare, rare, rare,



yeah, and tho' my love is true, yeah, hey, I'm just



sared, yeah, yeah, that we may fall through - woo-woo-woo-woo-woo-woo - woo,

Chorus:

F6 F Bb

yeah, — yeah, yeah, — yeah. I'm like — a bird, —

F6 Cm

I — don't know — where my soul is, I — don't know —

Eb Bb

home is. (And, ba - by, all I need for you to know is:) I'm like — a bird, — I'll or

F6 Cm Eb Repeat ad

way — I — don't know — where my soul is, I — don't know — where my home is (And, ba-by, all I need

LIQUID DREAMS

Words and Music by
BRADLEY SPALTER, JOSHUA THOMPSON,
MICHAEL NORFLEET and QUINCY PATRICK

Moderately ♩ = 108



Verse:



1. Post - ers of love sur - round - ing me, lost in the world of fan -
2. See additional lyrics



ta - sy. Ev - er - y night she comes to me and gives me

*Pre-Chorus:*

all the love I need. Now this hot girl,



not your av-'rage girl. She's a morph-a - rot - ic dream from a mag - a - zine. And



— so fine, de - signed to blow your mind. She's a dom - in - a - trix su - per-mod

*Chorus:*

beau - ty queen. I dream a - bout a girl who's a mix of



tin - y's Child, just a lit - tle touch of Ma - don - na's wild style, with Jan - et Jack -



son's smile. Throw in a bod - y like Jen - ni - fer's, you got the star -



of my liq - uid dreams. 1. An - gel - in - (My liq - uid dreams.)

Bridge:



Looks ain't ev - 'ry-thing, she's got the sweet - est per - son - al - i - ty, like Hal -

B \flat Fm7 E \flat /G

le B. My ma - ma thinks I'm la - zy, my friends all think I'm cra - zy, bu

A \flat E \flat /B \flat B \flat A \flat dim7

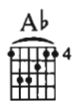
— my mind, I leave the world be - hind ev - 'ry time

Cm A \flat G7 Cm

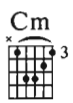
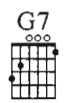
dream. Wa
Liq - uid dreams, my liq - uid dreams.

A \flat G7 Cm

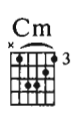
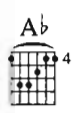
fall and streams, these liq - uid dreams.



I dream a-bout a girl who's a mix of Des - tin-y's Child, just a lit-tle touch of Ma - don -



na's wild style, with Jan - et Jack - son's smile. Throw in a bod - y like Jen -



Repeat ad lib. and fade



ni - fer's, you got the star of my liq - uid dreams. (My liq-uid dreams.)



Verse 2:
 Angelina Jolie's lips to kiss in the dark
 Underneath Cindy C's beauty mark.
 When it comes to the test, well, Tyra's the best
 And Salma Hayek brings the rest.
 (To Pre-Chorus:)

JUST A FRIEND 2002

Moderate hip-hop $\text{♩} = 96$
N.C.

Words and Music by
WARREN CAMPBELL, HAROLD LILLY
JOHN SMITH and MARCEL HALL

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a descending sequence, while the left hand provides a steady bass line. The dynamic marking is *mf*.

Verse:

Dm7

Am7

Abm7

1. I wan-na know your name, and I wan-na know if you got a man. I wan - na know.
2. See additional lyrics

The first line of the verse features a vocal melody with lyrics. The piano accompaniment continues with a consistent rhythmic pattern. The key signature has one flat (Bb).

Gm7

I wan-na know ev - 'ry - thing. I wan-na know your num - ber, and if I can come o - ver

The second line of the verse continues the vocal melody and piano accompaniment. The piano part includes some chordal textures in the right hand.

Dm7

Am7

Abm7

and I wan - na know what ya like. I wan-na know so I can do it all night.

The third line of the verse concludes the vocal melody and piano accompaniment. The piano part features a final chordal texture in the right hand.

Gm7



But, you're tell-in' me I'm just a friend. You're tell-in' me I'm just a friend. (Bkgrd.) Oh, ba - by,

Chorus:

Dm7



Am7



Abm7



1. Oh, ba - by, you got what I need. got what I need. But, you
 you 2.3.4.5. Lead vocal ad lib.

Gm7



say I'm just a friend. Say I'm just a friend. But, you say I'm just a friend. 'Cause I can

Dm7



Am7



Abm7



'Cause I can be your fan - ta - sy. But, you



1.

say I'm just a friend. Say I'm just a friend, — yeah. But, you a friend, say I'm just a friend.

2.4.

D.S. $\%$ 3.

say I'm just a friend. Oh, ba - by, say I'm just a friend. (Bkgrd.) Can yo

Bridge 1:



give me one rea - son why — you would-n't want this kind - a guy? — 'Cause I (Lead)



hip, I stay laced, and I know you know I'm fly. (Both) Girl,

Dm7

Am7

Abm7



stop play - in' games with me and let's get it on to - night. (Lead) You



Gm7

D.S. $\text{\textcircled{R}}$



got noth - in' to lose. Let me do what I do, ba - by. (Bkgrd.) What I do, oh, my ba - by,

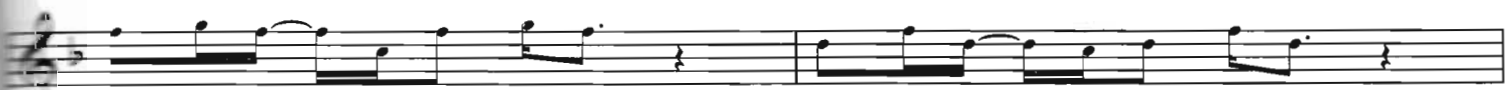


5.

Bridge 2:
NC.



say I'm just a friend. (Bkgrd.) You can call me an - y - time you like. It (Lead vocal ad lib.)



does - n't mat - ter, day or night. We can do what - ev - er you



wan - na do; it's up to you. Don't fight the feel - in' that you feel.

I can tell that it's real. So, won't you help me un - der-stand

Gm7

why you say I'm just a friend? you got what I

(Bkgrd.) Oh, ba - by, (Lead vocal ad lib.)

Chorus:
Dm7

need. But, you say I'm just a friend. But, you

Am7 Abm7 Gm7

The musical score is arranged in three systems. Each system consists of a vocal line, a guitar line, and a bass line. The key signature is one flat (B-flat major / D minor).

System 1: The vocal line begins with the lyrics "say I'm just a friend. 'Cause I can be your fan - ta -". The guitar line features a Dm7 chord diagram above the first measure.

System 2: The vocal line continues with "sy. _____ But, you say I'm just a friend. But, you". The guitar line includes Am7, Abm7, and Gm7 chord diagrams above the first three measures.

System 3: The vocal line concludes with "say I'm just a friend. Ma - ri - o, Ma - ri - o, Ma - ri - o, Ma - ri - o." The guitar line is marked "N.C." (No Chords) above the first measure. The lyrics "Ma - ri - o, Ma - ri - o, Ma - ri - o, Ma - ri - o." are split between the vocal and guitar lines, with "(Lead)" under the first two notes and "(echo fade)" under the last two notes.

Verse 2:

I wanna know you in and out.
 I wanna know what you're all about.
 I wanna know.
 I wanna know what makes you laugh.
 I wanna know about your past.
 I wanna know how you move.
 I wanna know so I can move, too.
 I wanna know.
 But you're tellin' me I'm just a friend.
 Telling me I'm just a friend.
 (To Chorus:)

KRYPTONITE

Words and Music by
 MATT ROBERTS, BRAD ARNOLD
 and TODD HARRELL

Double-time feel ♩ = 100



Musical notation for the first system, including treble and bass staves with a piano part marked *mf*.



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



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

Verse 1:

Bm G A Bm

1. Well, I took a walk a-round the world to ease my trou-bled mind. I left my bod-y lay-ing

G A Bm G A

some-where in the sands of time. And I watched the world float to the dark side of the moon.

Bm G A Bm

And I feel there's noth-ing I can do. Yeah.

G A Bm G A

Verses 2 & 3:



2. I watched the world float to the dark side of the moon. Af-ter all I knew, it had to
 3. See additional lyrics



be some-thing to do with you. I real-ly don't mind what hap-pens now and then, as

Chorus:



long as you'll be my friend in the end. If I go cra-zy, then will



you still call me su-per-man? If I'm a-live and well, will you be there hold-ing my hand?

B5



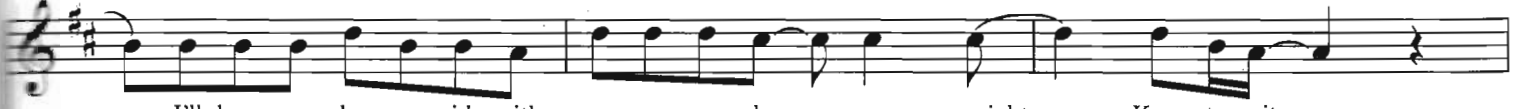
G5



A5



B5



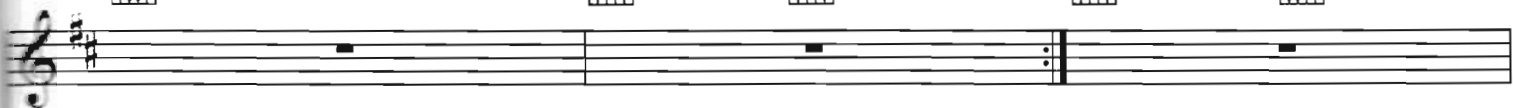
I'll keep you by my side with my su - per - hu - man might. Kryp - to - nite.



1.



2.3.





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



To Coda ♯



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



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

Bridge:



Musical notation for the bridge section, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

If I go cra - zy, then will you still call me su - per - man

Bm A G Bm

If I'm a - live and well, will you be there hold - ing my hand? I'll keep you by my side with

A G Bm A G *D.S. al Coda*

my su - per - hu - man might. Kryp - to - nite. Yeah!

⊕ *Coda* E5 F#5 B5

Verse 3:

You called me strong, you called me weak,
 But still your secrets I will keep.
 You took for granted all the times I never let you down.
 You stumbled in and bumped your head,
 If not for me, then you would be dead.
 I picked you up and put you back on solid ground.
 (To Chorus:)

LOVE DON'T COST A THING

Words and Music by
 DAMON SHARPE, GREG LAWSON,
 GEORGETTE FRANKLIN, JEREMY MON
 and APRIL HARRIS

Moderately, with a strong beat ♩ = 96

Em7 Am7

Chorus:

Am7

Think you got - ta keep me iced, you don't. Think I'm gon - na spend your cash,

Em7

won't. E - ven if you were broke, - my love don't cost a

Am7



thing. Think I wan-na drive your Benz, I don't. If I wan-na floss, I got my

Em7



To Coda ♪

own. E - ven if you were broke, my love don't cost a

Verse:

Am7



thing. 1. When you rolled up in the Es - ca-lade, saw the dub you gave to the val - et.
2. See additional lyrics

Em7



Knew that it was game when you looked at me, pull-in' up your sleeve so I can see the Ro - lie bling.



Saw you lat - er in the cor - ner booth, rais - ing up a toast so I would no - tice you



But you're hard to miss, think you ought - ta know. Does - n't mat - ter if you're ball - in' out of con

Pre-chorus:



trol. All that mat - ters is that you treat me right,



1.

2.

D.S. al Co

give me all the things I need that mon - ey can't buy, yeah. mon - ey can't buy, yeah.

♩ Coda

Am7



love don't It don't cost a a thing, a

cost a thing.

Em7



thing, a thing, yeah, yeah, yeah. You

Bridge:

Am7



think the mon - ey that_ you make_ can sub - sti - tute_ the time_ you take_ to

Em7



get the keys_ in - to_ my heart_ Think you can win my heart;_ don't know what's in my heart._ I


Am7



think you need_ to take_ some time_ to show me that_ your love_ is true_

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

Em7




more than dol - lar signs_ in you_ Then you can win my heart,_ and get what's in my heart.

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

Chorus:

Am7



Think you got - ta keep me iced, you don't. Think I'm gon - na spend your cash,

Musical notation for the chorus section, including vocal line and piano accompaniment.

Em7



won't. E - ven if you were broke,_ my love don't cost a

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

Am7



thing. Think I wan-na drive your Benz, I don't. If I wan-na floss, I got my

Em7



own. E - ven if you were broke, my love don't cost a

Chorus:

Am7



thing. Think you got - ta keep me iced, you don't. Think I'm gon-na spend your cash, I

Em7




Am7



won't. E - ven if you were broke, my love don't cost a thing. Think I wan-na drive your Benz, I

Em7



don't. If I wan-na floss, I got my own. E - ven if you were broke, —

Musical notation for the first system, including vocal line, piano accompaniment, and guitar chord diagram.

1.

2.

N.C.

love don't cost a love don't cost a thing.

Musical notation for the second system, including vocal line, piano accompaniment, and guitar chord diagram.

Verse 2:

When I took a chance, thought you'd understand,
 Baby, credit cards aren't romance.
 Still, you're tryin' to buy what's already yours.
 What I need from you is not available in stores.
 Seen a side of you that I really feel.
 You're doin' way too much; never keep it real.
 If it doesn't change, gotta hit the road.
 Now I'm leavin'. Where's my keys? I've got to go.
 (To Pre-chorus:)

LOVERBOY

Words and Music by
LARRY BLACKMON, TOMI JENKINS
and MARIAH CAREY

Moderately ♩ = 102

Gbmaj7



Fm7



Bbm



The first system of music consists of three staves. The top staff is a guitar line with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. It contains four measures of whole rests. The middle staff is a piano part with a grand staff (treble and bass clefs), a key signature of three flats, and a 4/4 time signature. It begins with a dynamic marking of *mf* and contains four measures of music. The bottom staff is a bass line with a bass clef, a key signature of three flats, and a 4/4 time signature, containing four measures of whole rests.

Gbmaj7



Fm7



Bbm



The second system of music consists of three staves. The top staff is a guitar line with a treble clef, a key signature of three flats, and a 4/4 time signature. It contains four measures of whole rests, followed by a quarter note G in the final measure. The middle staff is a piano part with a grand staff, a key signature of three flats, and a 4/4 time signature. It contains four measures of music. The bottom staff is a bass line with a bass clef, a key signature of three flats, and a 4/4 time signature, containing four measures of whole rests.

Gbmaj7



The third system of music consists of three staves. The top staff is a vocal line with a treble clef, a key signature of three flats, and a 4/4 time signature. It contains a melody line with lyrics: "wan-na, I wan-na, I wan-na, I wan-na, I need a, I need a, I need a, I need a, a". The middle staff is a piano part with a grand staff, a key signature of three flats, and a 4/4 time signature. It contains two measures of music. The bottom staff is a bass line with a bass clef, a key signature of three flats, and a 4/4 time signature, containing two measures of music.

Fm7



Bbm



lov - er, a lov - er, a lov - er, a lov - er, a lov - er, a lov - er, a lov - er, a lov - er. I

Verse:

N.C.

got my - self a lov - er who knows what I like. When
2. See additional lyrics

he in - vites me o - ver, I come ev - 'ry time. Oh,

when my sug - ar dad - dy takes me for a ride, wher

ev - er way we go is de - lir - i - um time.

He's all mine and his lov - ing makes me high. Like a taste of ec - sta - sy, all I

*Chorus:*G \flat maj7

need is him to be my lov - er - boy.
Lov - er - boy, come on and love me.

Fm7



Give me more, touch me and touch me. I en - joy the way that you rock me



all night long. Lov - er - boy, come on and take me.



On - ly you know how to make me shud - der with an - ti - ci - pa - tion

1.



2.



all night long. all night long. This

Bridge:

N.C.

stuff is start - ing now. This stuff is start - ing now. It's the same feel - ing I

al - ways seem to get a - round you. 'Cause you af - fect me,

fas - ci - nate me. I thank heav - en for the things that you do. This

stuff is start - ing now. — This stuff is start - ing now. — This stuff is start - ing now. Woo! —

Gbmaj7



Fm7



— My eyes roll in my head. I toss and turn in — my bed in the



N.C.

morn - ing when I think a - bout you. Simp - ly put, you're the

rea - son_ why_ E - ven though I'm real shy, it's like can - dy_ I at

tempt to look my best for you. Woo!

Chorus:

Gbmaj7



Lov - er - boy, come_ on and love me. Give me more, touch_ me and touch me.

Fm7



Bbm



I en - joy the way that you rock me all night long.

Gbmaj7



Lov - er - boy, come on and take me. On - ly you know how to make me

Fm7



Bbm

*Repeat ad lib. and fade*

shud - der with an - ti - ci - pa - tion all night long.

Verse 2:

Got myself a lover and he's so sublime.
 It's quite a bit of heaven to feel him inside
 'Cause when my sugar daddy takes me for a ride,
 Whatever way we go is delirium time.
 I get weak when his candy kisses sweetly
 Caress my whole body.
 All I need is him to be my loverboy.
 (To Chorus:)

MY EVERYTHING

Words and Music by
 ARNTHOR BIRGISSON, ANDERS SVEN BAGGE
 NICK LACHEY and ANDREW LACHEY

Slowly ♩ = 64

Verse:
 B



1. The lone - li - ness of nights so long, the
 all my hopes and all my dreams are

mf



search for strength to car - ry on. My ev - 'ry hope had seemed to die, my
 sud - den - ly re - al - i - ty. You've o - pened up my heart to feel a



eyes had no more tears to cry. Then like the sun shined from up a - bove, you su
 kind of love that's tru - ly real. A guid - ing light that - 'll nev - er fade. There's not a



round - ed me ___ with your end - less love. ___ And all the things_ I could - n't see ___ are
 thing in life ___ that I would ev - er trade. ___ For the love you give ___ and won't_ let go, ___ I

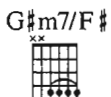
Chorus:



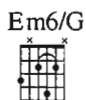
N.C.



now so clear to me. } You are my ev - 'ry-thing. Noth - ing your
 hope you'll al - ways know... }



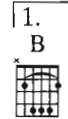
love won't bring. ___ My life is yours a - lone. The on - ly love I've



ev - er known. ___ Your spir - it pulls me through when noth - ing



else will do. Ev - 'ry night I pray on bend - ed knee that



you will al-ways be my ev - 'ry - thing. 1. B 2. Now

2.

Bridge:



thing. Oh, you're the breath of life in me, the



on - ly one that sets me free. And you have made my soul com - plete for all



N.C.

time, for all time. You are my

Chorus:



ev - 'ry-thing. Noth - ing your love won't bring. My life is



yours a - lone. The on - ly love I've ev - er known. Your spir - it



pulls me through when noth - ing else will do. Ev - 'ry

1.

Dm7 B♭maj7 Dm7/G

night I pray— on bend - ed knee— that you will al - ways be— You are my ev - e - ry -

2. Freely

Dm7 B♭ Dm7/G

night I pray— down on bend - ed knee— that you will al - ways—

A♭maj7 B♭ N.C. C(9)

be my ev - 'ry - thing, oh, my ev - e - ry - thing.

OOPS!... I DID IT AGAIN

Words and Music by
MAX MARTIN and RAMI

Moderately ♩ = 94



Yeah, yeah, yeah, yeah, yeah, yeah.

mf

Yeah, yeah, yeah, yeah, yeah, yeah.

Verse:



1. I think I did it a - gain, I made you be - lieve.

2. You see my prob - lem is this, I'm dream - ing a - way,

A  G#sus  G# 

we're more than just friends. — roes, they tru — Oh, ba - by,
 wish - ing that he - ly ex - ist.

C#m  G#/B#  C#m 

it might seem like a crush, — but it does - n't mean —
 I cry watch - ing the days, — can't you see I'm a fool —

A  G#sus  G# 

that I'm se - ri - ous. — 'Cause to }
 in so man - y ways? — But to }

F#m7  G# 

lose all — my sens - es, — that is



N.C.

just so typ - i - cal - ly me. Oh, ba - by, ba - by.

Chorus:





Oops!... I did it a - gain, I played with your heart,



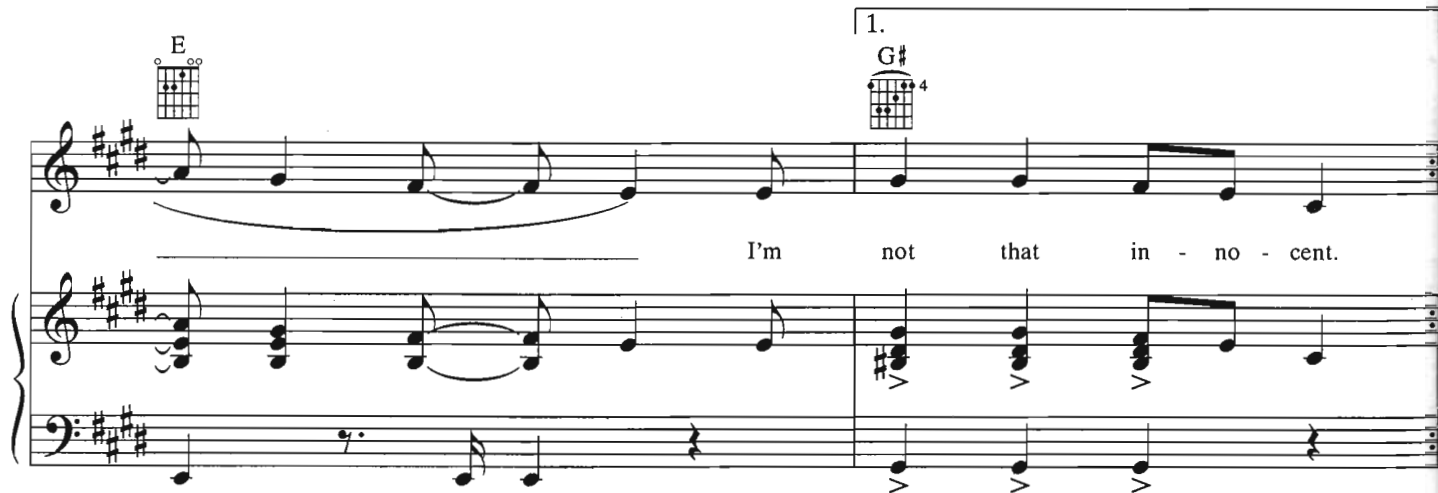
got lost in the game. Oh, ba - by, ba - by.





Oops!... You think I'm in love, that I'm sent from a - bove.

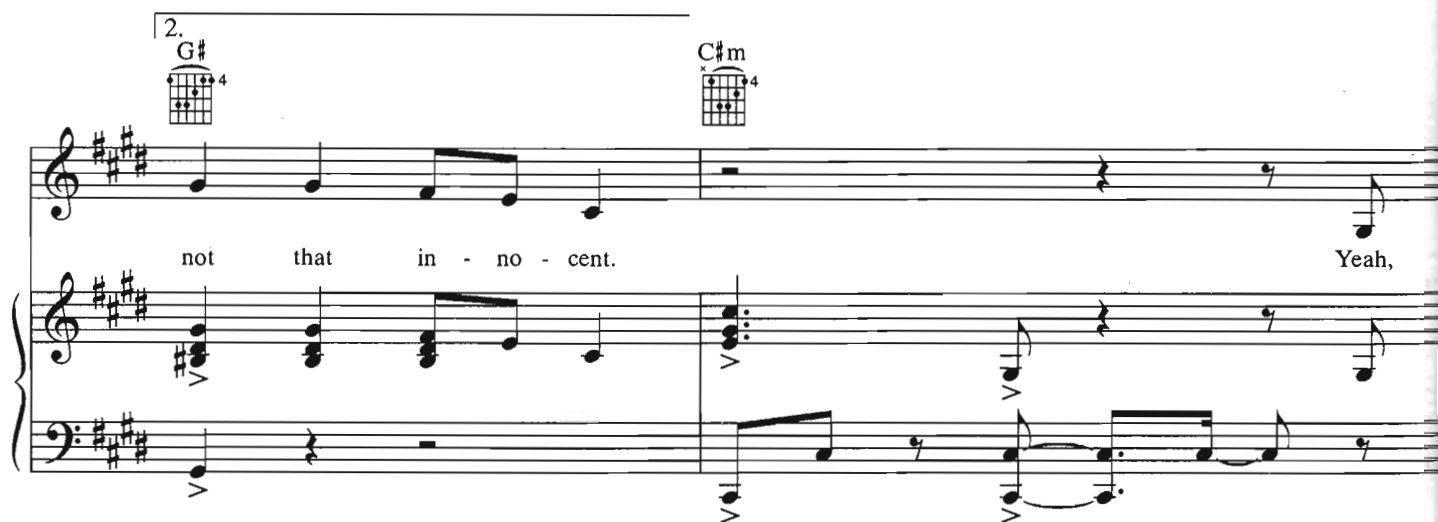
E  | 1. 

I'm not that in - no - cent.



2.  

not that in - no - cent. Yeah,



yeah, yeah, yeah, yeah, yeah. Yeah,



Bridge:
Amaj7 

yeah, yeah, yeah, yeah, yeah. (Spoken:) "All Aboard!" "Britney,

rit. *a tempo*





Empty musical staff with treble and bass clefs and a key signature of two sharps (F# and C#).

before you go, there's something I want you to have."

"Oh, it's beautiful! But wait a minute,

Musical notation for the first system, including treble and bass staves with notes and chords.



Empty musical staff with treble and bass clefs and a key signature of two sharps (F# and C#).

isn't this...?" "Yeah, yes, it is."

"But I thought the old lady dropped it into the ocean in the end."

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



Empty musical staff with treble and bass clefs and a key signature of two sharps (F# and C#).

"Well, baby, I went down and got it for you."

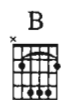
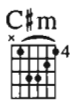
"Oh, you shouldn't have."

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

Chorus:



N.C.



Empty musical staff with treble and bass clefs and a key signature of two sharps (F# and C#).

Oops!.... I did it a - gain_____ to your heart,____

Musical notation for the chorus, including treble and bass staves with notes and chords.

E B E B G#/B#

got lost in this game, oh, ba - by.

C#m G# C#m B

Oops!... You think that I'm sent from a - bove.

E Amaj7 B

I'm not that in - no - cent.

C#m G# C#m B

Oops!... I did it a - gain, I played with your heart,

E/G# B E B G#/B#

got lost in the game. Oh, ba - by, ba - by.

C#m G# C#m B

Oops!... You think I'm in love, that I'm sent from a - bove.

E 1. G#sus G# 2. G# N.C.

I'm not that in - no - cent. not that in - no - cent.

From the Miramax Motion Picture *BOUNCE*
NEED TO BE NEXT TO YOU

Words and Music by
 DIANE WARREN

Slowly ♩ = 88

Verse:

1. Been run-ning from these feel - ings for so long, — tell - ing my heart I did - n't need
 2. Right here with you is right where I be - long. — I'll lose my mind if I can't see

you. Pre - tend - ing I was bet - ter off a - lone, — but I know that it's just a lie.
 you. With - out you, there is noth - ing in this life — that would make life worth liv - ing for.

Bm7



Em7



G(9)



So a - fraid to take a chance a - gain,
I can't bear the thought of you not there.

so a - fraid of what I _____ feel in - side.____
I can't fight what I feel _____ an - y - more.____



Chorus:

Asus



D



G(9)



But } I need to be next to you.

Oh _____ I, _____



Asus



A



D



oh _____ I, _____ I need to share ev - 'ry breath with you.



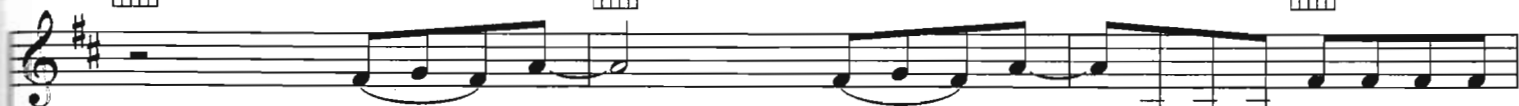
G(9)



Asus



A



Oh _____ I, _____

Oh _____ I, _____ I need to know I can see



Bm7



G(9)



Em7



your smile each morn - ing, look in - to your eyes each night _____ for the rest of _____ my _____ life. _____

1.

G



D/F#



Asus



Here with you, near with you, oh I, I need to be next

D



G(9)



Asus



to you. Need to be _____ next to you. _____

2.

Asus



Bridge:

C(9)



I need to be next to you. I need to have your heart next to mine. _____



for all time, hold you for all my life.



I need to be next to you.



I need to be next to you.
with you.

Repeat ad lib. and fade



Oh I, oh I, I need to share ev - 'ry breath

SHE BANGS

Words and Music by
ROBI ROSA, WALTER AFANASIEFF
and DESMOND CHILD

Fast ♩ = 142

F#m



C#7



f

F#m



Verse:

C#7



1. Talk to me, — tell me your name. — You blow me off like it's
2. Talk to me, — tell me your name. — I'm just a link in your

mf

all the same. — You lit a fuse, and now I'm tick-in' a - way — like a bomb,
dai - sy chain. — Your rap sounds like a dia-mond map — to the stars, —

F#m



yeah, ba - by. Talk to me, — tell me your sign. —
 yeah, ba - by. Talk to me, — tell me the news. —

C#7



You're switch-ing sides like a Gem-i - ni. — You're play - ing games and now you're
 You'll wear me out like a pair of shoes. — We'll dance un - til the

F#m



hit - tin' my heart — like a drum, — yeah, ba - by. Well, if
 band goes home, — then you're gone, — yeah, ba - by. Well, if it

Bm



F#m



(1.3.) La - dy Luck — gets on my side, — we're gon - na rock this town a - live. —
 (2.) looks like love — should be a crime, — you'd bet - ter lock me up for life. —



I'll let her rough me up till she knocks me out, 'cause she
I'll do the time with a smile on my face,

Chorus:

F#m



walks like she talks and she talks like she walks. } She bangs, she bangs.
think - in' of her in her leath - er and lace. }



Oh, ba - by, when she moves, she moves. I go cra - zy 'cause she

looks like a flow - er, but she stings like a bee, like ev - 'ry girl in

F#m



his - to - ry. She bangs, she bangs. I'm wast - ed by the way she

C#7



moves, she moves. No one ev - er looked so fine.

To Coda ♪ 1.

F#m



She re - minds me that a wom-an's got one thing on her mind.

|| 2.

F#m



wom-an's got one thing on her mind.

(Inst. solo ad lib. ...)

C#7

F#m

D.S. al Coda

... end solo) 3. Yeah, and if

⊕ Coda

F#m

wom-an's got one thing on her mind... She bangs, she bangs.

C#7

Oh, ba - by, when she moves, she moves. I go cra - zy 'cause she

C#7

looks like a flow - er, but she stings like a bee, — like ev - 'ry girl in

F#m



his - to - ry. — She bangs, she bangs. I'm wast - ed by the way she

C#7



moves, she moves. No — one ev - er looked so fine.

F#m

*Repeat ad lib. and fade*

She re - minds me that a wom-an's got one thing on her mind. — She

SOMEONE TO CALL MY LOVER

Words and Music by
 JANET JACKSON, JAMES HARRIS III,
 TERRY LEWIS and DEWEY BUNNELL

Moderately fast ♩ = 128

Dmaj7



mf

G6



Dmaj7



G6



Verse:

Dmaj7



G6



1. Back on the road a - gain. Feel - in' kind of lone - ly and look - ing for the right guy
 spoil them when I'm in love, giv - in' them what they dream of. Some - times it's not a good thing,

Dmaj7



to be mine. Friends say I'm cra - zy 'cause eas - i - ly I fall in love. You
 but I'm blind. I love hard with ev - 'ry - thing, giv - ing my all more than them. I'll



Pre-chorus:



got - ta do it dif - frent, J, this time... } May - be we'll meet at a bar,
 take my friends' ad - vice this time, I'll do it dif - frent - ly. }



he'll drive a funk - y car. May - be we'll meet at a club, and fall so deep - ly in love.

Dmaj7



He'll tell me I'm the one and we'll have so much fun. I'll be the girl of his dreams,

Chorus:

Dmaj7



may - be. Al - right, may - be gon - na find him to - day. I got - ta

G6



Dmaj7



get some - one to call my lov - er, yeah. Ba - by, come on. Al - right, ba - by, come and

To Coda ♪ G6



pass my way, I got - ta get some - one to call my lov - er, yeah, ba - by, come on.



Dmaj7




G6




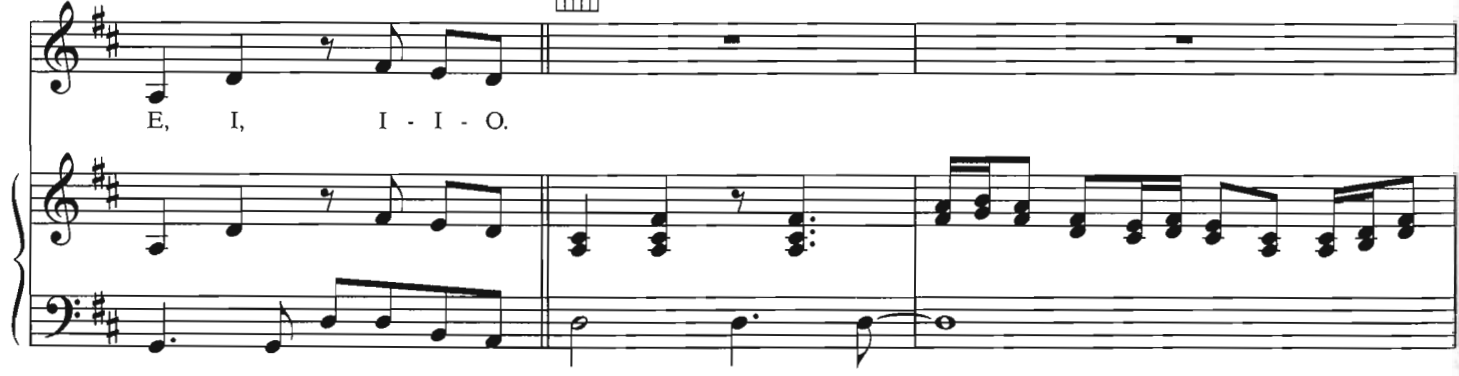
I - E, I - E, I - E, I - O. I - E, I - E, I, I - I - O.

Dmaj7  G6  1.



I - E, I - E, I - E, I - O. I - E, I - E, I, I - I - O.
2. I

2. 




E, I, I - I - O.

G6  Dmaj7 



G6 



Bridge:

Bm



Bb+



D/A



E9/G#



My, my, look-ing for a guy, guy. I don't want him too shy. But he's got-ta have the qual-i-ties that

G



D/F#



Em7



D/F#



I like in a man. Strong, smart, af-fec-tion-ate, he's got-ta be all for me and I'll

G



G/A



Bm



D.S. al Coda

be too, you'll see hap-pi-ly.

Coda

G6



N.C.

get some-one to call my lov-er, yeah, ba-by, come on.

THE STORM IS OVER NOW

Words and Music by
R. KELLY

Slowly ♩ = 78

Bb(9) Eb F

mf

Bb(9) Eb F

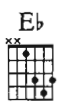
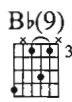
Verse:

Bb(9) Eb F

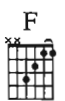
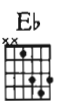
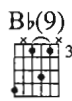
1. I was in___ a tun - nel and could-n't see the light,_
2. See additional lyrics

Bb(9) Eb F

and when - ev - er I'd look up, I could-n't see the sky._

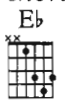


Some-times when I'm stand-in', it seems like I done walked for miles... And

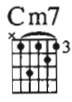
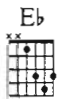


my heart__ could be cry-in' dead in the mid-dle of__ a smile.

Pre-chorus:



But then I climbed the hills_____ and saw_____ the moun-tains.



I hol-lered help 'cause I_____ was lost._____ Then I felt the strong_____ wind,_____ { heard a }
and then a }

Chorus:

Fsus



F



Bb



Eb



small voice say - in' the storm is o - ver. The storm is o - ver now.

F



Bb



Eb



And I can see the sun - shine. Some - where be - yond the clouds,

F



Bb



Eb



{ I feel } heav - en, yeah. Heav - en is o - ver me.

{ I can feel }

F



Gm



1.

F/A



Come on and set me free?

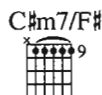
2. *Bridge:*



Some - how my be - gin - ning stepped right in. Then faith be - came my



friend and now I can de - pend on the voic - es of the



wind when it's say - in', say - in'... The storm is

Chorus:



o - ver. The storm_ is o - ver now. And I can see the sun -

35



shine. Some-where be - yond the clouds, _____ I can feel



heav - en, yeah. _____ Heav-en is o - ver me. _____ Won't you come and set _____



N.C.

free? _____ Won't you set me free? _____ The storm is



o - ver. _____ The storm is o - ver now. _____ And I can see the sun -

C

F

G



shine. Some-where be - yond the clouds, _____ I can feel

C

F

G



heav - en, yeah. _____ Heav-en is o - ver me. _____ Won't you come and set _____ me free?

C

F

G



Won't you come and set _____ me free? Hey, _____ looks like...

C

F

G



Look like I _____ can see the light shin - in' some - where be - yond _____ the clouds.

C F G

Look like I _____ can see the light shin - ing down, down on me.

C F G

Look like I _____ can see the light shin - in'.

C F G

Look like I _____ can see the light shin - in'.

Repeat ad lib. and fade

Verse 2:
 Now in the midst of my battle,
 All hope was gone.
 Downtown in a rushed crowd,
 And I felt all alone.
 And every now and then
 I felt like I would lose my mind.
 I've been racin' for years and still no finish line.
 (To Pre-chorus:)

From Touchstone Pictures' PEARL HARBOR

THERE YOU'LL BE

Words and Music by
DIANE WARREN

Slowly ♩ = 69



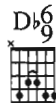
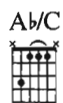
1. When I

(with pedal)

Verse:



think back on these times and the dreams we left be - hind, I'll be
showed me how it feels to feel the sky with - in my reach. And I



glad 'cuz I was blessed to get, to have you in my life. When I
al - ways will re - mem - ber all the strength you gave to me. Your love

Ab(9) Eb/G Db(9)

look back on these days, I'll look and see your face.
 made me make it through. I owe so much to you.

A/C Gb/Bb Ab/C Db Eb

You were right there for me.

Chorus:

Fm Cm/Eb Dbmaj7 Db6 Ab(9)/C

In my dreams I'll always see you soar above the sky.

Fm Cm/Eb Dbmaj7 Eb

In my heart there'll always be a place for you for all my life.



I'll keep a part of you with me. And ev -

1.



'ry - where I am, there you'll be. And ev -



'ry - where I am, there you'll be. 2. Well, you

2.

Bridge:



'ry - where I am, there you'll be. 'Cuz I al-ways saw in you my light,

Chords: Db/F , Eb/G , Ab , Eb , Ab

my strength. And I want to thank you now for

Chords: $\text{Fm}7$, $\text{Dbmaj}7$, $\text{Db}(9)$, Ab/C

all the ways you were right there for me.

Chords: Gb/Bb , Ab/C , $\text{Db}(9)$, Eb

You were right there for me for al - ways.

Chorus:

Chords: Fm , Cm/Eb , $\text{Dbmaj}7$, $\text{Db}6$, $\text{Ab}(9)/\text{C}$

In my dreams I'll al - ways see you soar a - bove the sky.

Bbm7



Eb6



Dbmaj7



Eb



In my heart there'll al - ways be a place for you for all my life.



Ab



Eb/G



Fm



Eb



I'll keep a part of you with me. And ev -



Db



Ab/C



Bbm7



Absus



Ab



'ry - where I am, there you'll be. And ev -



Freely

Db



Ab/C



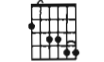
Bbm7



Ab



Gbmaj13



Ab(9)



'ry - where I am, there you'll be. There you'll be.



SURVIVOR

Words and Music by
ANTHONY DENT, BEYONCE KNOWLES
and MATTHEW KNOWLES

Moderately slow ♩ = 80

*Gm Cm7 D Gm Cm7

mf

D Gm Cm7 D Gm

Cm7 D Gm

1. Now that you'r

Verse:

Cm7

out of my life, I'm so much bet - ter. You thought that I'd be
breathe with - out you, I'm in - hal - ing. You thought I could - n't

*Original recording in G# minor.

D7



Gm



weak with - out you, but I'm strong - er. You thought that I'd be
 see with - out you, per - fect vi - sion. You thought I could - n't

Cm7



broke with - out you, but I'm rich - er. You thought that I'd be
 last with - out you, but I'm last - ing. You thought that I would

D7



Gm



sad with - out you, I laugh hard - er. Thought I would - n't
 die with - out you, but I'm liv - ing. Thought that I would

Cm7



grow with - out you, now I'm wis - er. Thought that I'd be
 fail with - out you, but I'm on top. Thought it would be



help - less with - out you, but I'm smart - er. You thought that I'd be
o - ver by now, but it won't stop. You thought that I would



stressed with - out you, but I'm chill - in'. You thought I would - n't
self - de - struct, but I'm still here. E - ven in my



Chorus:



sell with - out you, sold my mil - lion. } I'm a sur - vi - vor, I'm not gon' give up, I'm not gon'
years to come, I'm still gon' be here. }



stop, I'm gon' work hard - er. I'm a sur - vi - vor, I'm gon - na make it, I will sur -



vive, keep on sur - viv - ing. I'm a sur - vi - vor, I'm not gon' give up, I'm not gon'



To Coda ◊

stop, I'm gon' work hard - er. I'm a sur - vi - vor, I'm gon - na make it, I will sur -

1.



2.



vive, keep on sur - viv - ing. 2. Thought I could - n't vive, keep on sur - viv - ing. I'm

Bridge:



wish - ing you the best, pray that you are blessed,

D7/F#

Gm

— much suc - cess, no stress — and lots of hap - pi - ness. (I'm

Eb

bet - ter than that.____) I'm not gon' blast you on the ra - di - o. (I'm

D7/F#

Gm

bet - ter than that.____) I'm not gon' lie on you and your fam - i - ly, no. (I'm

Eb

bet - ter than that.____) I'm not gon' hate on you in the ma - ga - zine. (I'm

D7/F#



Gm



bet - ter than that. I'm not gon' com - pro - mise my Chris - ti - an - i - ty. (I'm

Eb



bet - ter than that. You know I'm not gon' dis you on the in - ter - net,

D7/F#



Gm



D.S. al Coda

'cause my ma - ma taught me bet - ter than that. I'm a sur -

Coda

D7



Gm



Cm7



vive, keep on sur - viv - ing. Oh. (Oh.) Oh. (Oh.)



Oh, oh. (Oh, oh.) Oh, oh. (Oh, oh) Oh, oh. (Oh, oh.) Oh, oh. (Oh, oh.)



Oh, oh. (Oh, oh.) Oh, oh.



Af - ter all of the dark-ness and sad - ness, soon comes hap - pi - ness.



If I sur-round my - self with pos - i - tive things, I'll gain pros-per - i - ty. I'm a sur-

Cm7 D7 Gm

vi - vor, I'm not gon' give up, I'm not gon' stop, I'm gon' work hard - er. I'm a sur -

Cm7 D7 Gm

vi - vor, I'm gon - na make it, I will sur - vive, keep on sur - viv - ing. I'm a sur -

Cm7 D7 Gm

vi - vor, I'm not gon' give up, I'm not gon' stop, I'm gon' work hard - er. I'm a sur -

Cm7 D7 Gm *Repeat ad lib. and fade*

vi - vor, I'm gon - na make it, I will sur - vive, keep on sur - viv - ing. I'm a sur -

THANK YOU

Words and Music by
DIDO ARMSTRONG
and PAUL HERMAN

Moderately slow ♩ = 80

Guitar capo 4 → *Em* *Cmaj7* *Em* *Cmaj7* *Em* *Cmaj7* *Em* *Cmaj7*
 Piano → *G#m* *Emaj7* *G#m* *Emaj7* *G#m* *Emaj7* *G#m* *Emaj7*

mf


Verses 1 & 2:


Em *Cmaj7* *D* *G* *D/F#*
G#m *Emaj7* *F#* *B* *F#/A#*


1. My tea's gone cold, I'm won - d'ring why I got out of bed at all...
 2. See additional lyrics


Em *Cmaj7* *D* *G* *D/F#*
G#m *Emaj7* *F#* *B* *F#/A#*


The morn-ing rain clouds up my win - dow and I can't see at all...

Em

 G#m

Cmaj7

 Emaj7


D

 F#


G

 B


D/F#

 F#/A#

— And e - ven if I could, it - 'd all be grey, but your pic - ture on my wall,



Em

 G#m

Cmaj7

 Emaj7


1.
Em

 G#m


Cmaj7

 Emaj7

— it re - minds me that it's not so bad, it's not so bad.




Em

 G#m

Cmaj7

 Emaj7

Em

 G#m

Cmaj7

 Emaj7




2.
Em


 G#m

Cmaj7

 Emaj7

Chorus:

G

 B

G/B

 B/D# 3

not so bad, it's not so bad. And I want to



Cmaj7



Emaj7

C/D



E/F#

G



B

G/B



B/D#

thank you for giv - ing me the best day of my

Cmaj7



Emaj7

C/D



E/F#

G



B

G/B



B/D#

life. Oh, just to

Cmaj7



Emaj7

C/D



E/F#

Bm7



D#m7

be with you is hav - ing the best day of my

Fine Verses 3 & 4:

A m



C#m

G



B

G/B



B/D#

life. 3. (Inst. solo ad lib....) 4. Push the door, I'm home at last.

Cmaj7



Emaj7

C/D



E/F#

G



B

G/B



B/D#

— and I'm soak - ing through_ and through... And then you hand - ed me__ a towel_

Cmaj7



Emaj7

C/D



E/F#

G



B

G/B



B/D#

— and all I see__ is you... And e - ven if__ my house_ falls_ down, _

Cmaj7



Emaj7

C/D



E/F#

Bm7



D#m7

1.

A m



C#m

2.

A m



C#m

D.S. $\text{\textcircled{S}}$ al Fine

— now, I would-n't have_ a clue be-cause_ you're ...end solo) near me. And

Verse 2:

I drank too much last night, got bills to pay,
 My head just feels in pain.
 I missed the bus and there'll be hell today,
 I'm late for work again.
 And even if I'm there, they'll all imply
 That I might not last the day.
 And then you call me and it's not so bad, it's not so bad.
 (To Chorus:)

A THOUSAND MILES

Words and Music by
VANESSA CARLTON

Moderately ♩ = 100

E5 F# B/D# E5 F# B/D# E5

mp

e fis fis dis dis e e fis fis dis e

F# B/D# E5 F# B/D# F#7sus

e fis fis dis e

* Verse:

E5 F# B/D# E5 F# B/D# E5

1.3. Mak-in' my way down - town, walk - in' fast, fac - es pass and I'm home-bound.
2. See additional lyrics

mf

b fis dis e b fis dis e b fis dis e

F# B/D# E5 F# B/D#

e fis dis e fis dis

E5 F# B/D# E5 F# B/D# E5

Star-in' blank - ly a - head, just mak-in' my way, mak - in' a way through the

b e dis fis F# B/D# b dis e E5 b e fis F# B/D# dis b E5

crowd.

E2 F#7/sus B(9)/D# e E2 F#7/sus B(9)/D#

To Coda

b b b fis fis fu fis dis fis

3. And I still need you, and I still miss you,

e fis dis e fis dis

Chorus:



and now I won - der... If I could fall in -

e fis e fis



to the sky, do you think time would

dis e fis



pass me by? 'Cause you know I'd walk a

dis e e b e e



thou - sand miles if I could just see you

dis e fis fis dis fis

1.

E5 F# B/D# E5

to - night.

F# B/D# E5 E5 F# B/D# E5

2. It's

now back

F# B/D# E5 F# B/D# E5

Bridge:

F# B/D# E5 G#m11 F#A#

And I, I

9/17
as
os
fis
is

a

Bmaj9 F#m11 G#m11 F#A#

don't want it let you know I, I,

us *ais* *fis* *qir* *uis*

Bmaj9 F#m11 G#m11 F#A#

drown in your memory. I, I,

b *us* *qir* *uis*

Bmaj9 F#m11 G#m11 F#A# F#sus

don't want to let this go. I, I don't.

b *qis* *ais* *uis* *e* *D.S. al Coda*

Coda E2 F#7sus B(9)/D# E2

and now I won

b *ais* *uis* *e*

Chorus:

Chorus system 1: Musical notation for the first line of the chorus. Includes guitar chords F# and E2. Lyrics: "der... If I could fall in".

Chorus system 2: Musical notation for the second line of the chorus. Includes guitar chords B/D# and E2. Lyrics: "to the sky, do you think time would".

Chorus system 3: Musical notation for the third line of the chorus. Includes guitar chords B/D# and E2. Lyrics: "pass me by? 'Cause you know I'd walk a".

Chorus system 4: Musical notation for the fourth line of the chorus. Includes guitar chords B/D#, E2, G#m7, F#A#, and F#. Lyrics: "thou - sand miles if I could just see you".

E2 F#

If I could fall in

B/D# E2 F#

to the sky, do you think time would

B/D# E2 F#

pass me by? 'Cause you know I'd walk a

B/D# E2 G#m7 F#A# F#

thou - sand miles if I could just see you.

E/G# F#A# F#

If I could just hold you

E5 F# B/D# E5 a dis fis B/D# E5

night.

e fis dis e e fis dis e

F#/B B E5 F#/B B F#7sus

e fis dis e e fis dis e

b b b e b b b b

Verse 2:
 It's always times like these when I think of you
 And wonder if you ever think of me.
 'Cause everything's so wrong and I don't belong
 Livin' in your precious memory.
 'Cause I need you,
 And I miss you,
 And I wonder...
 (To Chorus:)

TO WHERE YOU ARE

Words and Music by
 RICHARD MARX and
 LINDA THOMPSON

Slowly ♩ = 69

B \flat F7sus/B \flat

mp
 (with pedal)

Detailed description: This system contains the first two measures of the piece. It features a guitar part with chords B \flat and F7sus/B \flat . The vocal line consists of two whole notes: B \flat and F. The piano accompaniment is in 4/4 time, with a melody in the right hand and a bass line in the left hand. The dynamic marking is *mp* (mezzo-piano). A pedal instruction '(with pedal)' is written below the bass line.

B \flat F7sus/B \flat

Detailed description: This system contains the next two measures. The guitar chords are B \flat and F7sus/B \flat . The vocal line continues with two more whole notes: B \flat and F. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

Verse 1:

B \flat Dm

1. Who can say___ for cer - tain? May - be you're still here. I

Detailed description: This system marks the beginning of the first verse. The guitar chords are B \flat and Dm. The vocal line starts with the lyrics '1. Who can say___ for cer - tain? May - be you're still here. I'. The piano accompaniment provides accompaniment for the vocal line.

E7



Bb/F



F7



feel you all a - round me, your mem - o - ry's so clear.

Bb



Dm



Deep in the still - ness, I can hear you speak. You're

Ebm



Fsus



F



still an in - spi - ra - tion. Can it be that you are

rit.

Gm






Eb



my for - ev - er love, and you are





mf a tempo

Cm  3  

watch - ing o - ver me_ from up a - bove?






rit.

Chorus:


C  Dm7  C/E  F(9) 

Fly_ me up_ to where_ you are_ be - yond_ the dis - tant

a tempo

Dm  A/C#  F/C  G7  Em 

star I wish up - on_ to - night_ to see you smile, if

Am7  Dm7 

on - ly for_ a while_ to know_ you're there. A

To Coda ⊕

Fm6

C

F/C

C

F/C

breath a - way's_ not far to where you are.

Verse 2:

Bb

Dm

2. Are you gen - tly sleep - ing here in - side my dream?_ And

Eb

Bb/F

F7

is - n't faith_ be - liev - ing all pow - er can't_ be seen?

Bb

Dm

As my heart holds_ you just one beat a - way, I

Ebm Fsus F

cher - ish all you gave me ev - 'ry day. 'Cause you are

Gm Eb

my for - ev - er love watch - ing

Cm Eb F

me from up a - bove. And I be

Gm Eb

lieve that an - gels breathe and that



Musical staff with lyrics: love will live on and nev - er leave.

Musical staff with accompaniment for the first system.

Coda



Musical staff with lyrics: are. I know you're

Musical staff with accompaniment for the Coda section.



Musical staff with lyrics: there. A breath a - way's not far to where you

Musical staff with accompaniment for the second system, including a rit. marking.



Musical staff with lyrics: are.

Musical staff with accompaniment for the final system.

U REMIND ME

Words and Music by
EDDIE HUSTLE
and USHER

Moderate rock ♩ = 92

Ebm7 Abm7 Bbm7 Ebm7

mf

Verse 1:

Abm7 Bbm7 Ebm7 Abm7 Bbm7

1. See, the thing a - bout you that caught my

Ebm7 Abm7 Bbm7 Ebm7

eye is the same thing — that makes me change my mind. Kind-a hard to ex

Abm7 Bbm7 Ebm7 Abm7 Bbm7

plain, but girl, I'll try. You need to sit down, this may take a while.

Verses 2 & 3:

E \flat m7



A \flat m7



B \flat m7



E \flat m7



2. See this girl, she sort - a looks just like you. She e - ven smiles just the
 3. Thought that she was the one for me, till I found out she was

A \flat m7



B \flat m7



E \flat m7



A \flat m7



B \flat m7



way you do. So in - no - cent, she seemed, but I was
 on her creep. Oh, she was sex - ing ev - 'ry - one but

Chorus:

E \flat m7



A \flat m7



B \flat m7



E \flat m7



fooled. I'm re - mind - ed when I look at you. You re - mind me of a
 me. This is why we could nev - er be.

A \flat m7



B \flat m7



E \flat m7



A \flat m7



B \flat m7



girl that I once knew. See her face when - ev - er I, I look at

Ebm7



Abm7



Bbm7



Ebm7



you. You won't be-lieve all of the things she put me through. This is w

1.

Abm7



Bbm7



2.

Abm7



Bbm7



Bridge:

Ab7sus



Abm7



30

I just can't get with you. I just can't get with you. I know it

Bb7sus



Bb7(b9 #5)



Ebm7



Gb7sus



Gb7



so un-fair to you, that I re-late her ig-nor-ance to

Abm7



Bb7sus



Bb7(b9 #5)



Ebm7



36

you. Wish I knew how to sep-a-rate the tw

Ebm D \flat /F Ebm/G \flat D \flat /Eb

Ebm7 D \flat /Eb Ebm7 Abm7 Bbm7

You re - mind me...

Chorus:

Ebm7 Abm7 Bbm7 Ebm7

You re - mind me of a girl that I once knew. See her face when - ev - er

Abm7 Bbm7 Ebm7 Abm7 Bbm7

I, I look at you. You won't be - lieve all of the things she put me

Ebm7 1.2.3. Abm7 Bbm7 4. Abm7 Bbm7 Ebm7

through. This is why I just can't get with you. I just can't get with you.

WHEN IT'S OVER

Words and Music by
 MARK McGRATH, STAN FRAZIER, RODNEY SHEPPARD
 CRAIG BULLOCK and MATTHEW KARGES

Moderately ♩ = 100

E F#m/E E F#m/E E F#m E/F# F#m E/F# F#m

The first system shows the guitar intro with ten chords: E, F#m/E, E, F#m/E, E, F#m, E/F#, F#m, E/F#, and F#m. Below the guitar part is a piano accompaniment in 4/4 time, marked *mf*. The piano part consists of a treble clef with chords and a bass clef with a rhythmic pattern of eighth notes.

Verse 1:

E F#m/E E F#m/E E F#m E/F# E

1. When it's o - ver, that's the time... I fall in love a - gain.

The second system is for Verse 1. It features guitar chords: E, F#m/E, E, F#m/E, E, F#m, E/F#, and E. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "1. When it's o - ver, that's the time... I fall in love a - gain."

F#m E/F# F#m E F#m/E E F#m/E E

And when it's o - ver, that's the time... you're in my

The third system continues Verse 1. It features guitar chords: F#m, E/F#, F#m, E, F#m/E, E, F#m/E, and E. The vocal line continues with the lyrics: "And when it's o - ver, that's the time... you're in my".

F#m

E/F#

F#m

E/F#

F#m

E

F#m/E

E

heart

a - gain. _____

And when you go,

go, _____

go,

F#m/E

E

F#m

E/F#

F#m

E/F#

F#m

go,

I know _____

it nev - er ends, _____

nev - er ends. _____

Chorus:

E

F#m/E

E

F#m/E

E

_____ All the things that I _____ used to say,

all the words that got _____ in the way, _____

F#m

E/F#

F#m

E/F#

F#m

all the things that I _____ used to know have gone out the win - dow.

E F#m/E E F#m/E E

All the things that she__ used to bring, all the songs that she__ used to sing,___

F#m E/F# F#m E/F# F#m

all the fa - v'rite T__ V shows__ have gone out the win - dow.
 2. I'm miss - ing
 3. I'm wish - ing

Verses 2 & 3:

E F#m/E E F#m/E E

you,___ I nev - er knew___ how much she love
 you,___ you nev - er said___ you were pre - tend

F#m E/F# F#m E/F# F#m

me. ing. I'm miss - ing
 I'm wish - ing

E F#m/E E F#m/E E

you. —
you, —

I nev - er knew — how much you meant —
you'd feel the same — and just come back —

F#m E/F# F#m E/F# F#m

— to me. }
— to me. }

I need you. And when you

E F#m/E E F#m/E E

go, go, — go, go, — I know, —

F#m E/F# F#m 1. E/F# F#m

— it nev - er ends, — nev - er ends. —

Bridge:

2.



nev - er ends. When it's o - ver, can I still come o - ver?



And when it's o - ver,



is it real - ly o - ver?



N.C.

When it's o - ver, that's the time I fall in love a - gain.

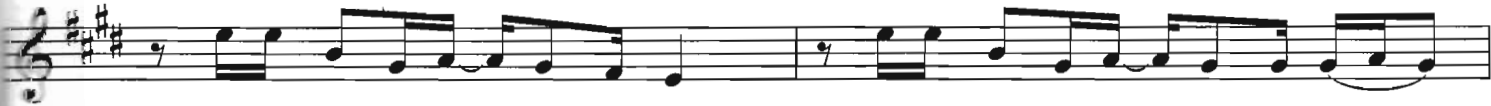
Chorus:



All the things that I ___ used to say, all the words that got ___ in the way, ___



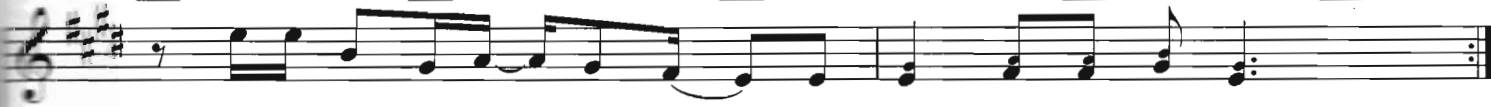
all the things that I ___ used to know have gone out the win - dow.



All the things that she ___ used to bring, all the songs that she ___ used to sing, ___



Repeat ad lib. and fade



all the fa - v'rite T ___ V shows ___ have gone out the win - dow.



WHENEVER, WHEREVER

Words by SHAKIRA
and GLORIA M. ESTEFA
Music by SHAKIRA
and TIM MITCHELL

Moderately, freely ♩ = 92

N.C.

Faster, with a dance beat ♩ = 112

C#m7

F#m7

B

C#m7

Verse:

F#m7

B

C#m7

1. Luck-y you were born that far a - way so
2. See additional lyrics



— we could both make fun of dis - tance. Luck - y that I love a for - eign land for —



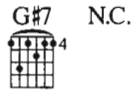
— the luck - y fact of your ex - ist - ence. Ba - by, I would climb the An - des sole - ly —



— to count the freck - les on your bod - y. Nev - er could i - mag - ine there were on - ly —



— ten mil - lion ways to love some - bod - y. Le do lo le lo le, —



le do lo lo lo le. Can't you see? I'm at your feet.

Chorus:



When - ev - er, wher - ev - er, we're meant to be to - geth - er



I'll be there and you'll be near, and that's the deal, my dear.



There - o - ver, here - un - der, you'll nev - er have to won - der



We can al - ways play by ear, but that's the deal, my dear.

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



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



N.C.



Musical notation for the third system, including vocal line, piano accompaniment, and a drum part marked "(Drums)".



N.C.

Bridge:



Musical notation for the bridge section, including vocal line and piano accompaniment.

Le do lo le lo le, —



le do lo lo lo le. Think out loud. Say it a - gain.



Le do lo le lo le lo le. Tell me one more time that you'll live.



N.C.



lost in my eyes. 1.2. When - ev - er, wher - ev - er
feel. (2nd time only)

R.H.



we're meant to be to - geth-er. I'll be there and you'll be near, and that's the deal, my dear.

C#m7 A E B C#m7 A

There - o - ver, here - un - der; you've got me head o - ver heels. There's noth - ing left to fear

1. F#m7 B G#7 F#m7 2. F#m7 B G#7 C#m7

if you real-ly feel the way I if you real-ly feel the way I feel.

F#m7 B C#m7 N.C.

molto rit. freely

Verse 2:
 Lucky that my lips not only mumble,
 They spill kisses like a fountain.
 Lucky that my breasts are small and humble,
 So you don't confuse them with mountains.
 Lucky I have strong legs like my mother
 To run for cover when I need it.
 And these two eyes that for no other
 The day you leave will cry a river.
 (To Chorus:)

MUSIC

Words and Music by
MADONNA CICCONE and
MIRWAIS AHMADZAI

Moderately fast $\text{♩} = 120$

N.C.

Musical score for the first system. The vocal line consists of four measures of rests. The piano accompaniment is in 4/4 time, starting with a *mf* dynamic. The bass line features a steady eighth-note pattern, while the treble line has a more complex rhythmic pattern with accents.

Gm

Musical score for the second system. The vocal line contains the lyrics: "Do you like_ to boog-ie woog-ie? Do you like_ to boog-ie woog-ie?". The piano accompaniment continues with a *simile* marking. The bass line maintains its eighth-note pattern, and the treble line provides harmonic support with chords and melodic lines.

Musical score for the third system. The vocal line contains the lyrics: "Do you like_ to boog-ie woog-ie? Do you like_ my ac - id rock?". The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

omit on D.S.

G2



Musical notation for the first system, including treble and bass staves with a piano accompaniment.

Verse:

G5



Musical notation for the second system, including lyrics: 1.3. Hey, Mis-ter D J, put a rec-ord on, I wan-na dance with my ba - by. And when the

2. See additional lyrics

Musical notation for the third system, including lyrics: mu - sic starts, I nev - er wan-na stop, it's gon-na drive me cra - zy.

First time only

G2



Musical notation for the fourth system, including treble and bass staves with a piano accompaniment.

Chorus:



Mu - sic makes the peo - ple come to - geth - er. (Nev - er gon - na stop.)

To Coda \oplus 1.

Mu - sic makes the bour - geoi - sie and the reb - el. (Nev - er gon - na stop.) 2. Don't

[2.]

(Nev - er gon - na stop.)

D.S. $\%$ al C

Hey, Mis - ter D J. (Nev - er gon - na stop.)

⊕ Coda

(Nev-er gon-na stop.)

The Coda section consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in B-flat major, followed by a rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Do you like_ to boog-ie woog-ie? Do you like_ to boog-ie woog-ie?

The first chorus features a vocal line with a melodic phrase and a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

Repeat ad lib. and fade

Do you like_ to boog-ie woog-ie? Do you like_ my ac - id rock?_

The second chorus features a vocal line with a melodic phrase and a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

Verse 2:

Don't think of yesterday and I don't look at the clock.

I like to boogie woogie.

It's like riding on the wind and it never goes away,

Touches everything I'm in, got to have it every day.

(To Chorus:)

THIS I PROMISE YOU

Words and Music
RICHARD MAR

Slowly ♩ = 84

D
A
Bm7
G

The first system of music features a guitar part with four chords: D, A, Bm7, and G. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The melody in the right hand includes a triplet of eighth notes in the third measure.

D
A
Gmaj9

The second system continues the piano accompaniment with chords D, A, and Gmaj9. The Gmaj9 chord is marked with a '3' and a slur, indicating a triplet. The piano part features a melodic line in the right hand with some slurs and a bass line in the left hand.

Verse:

A2
Bm7
G(9)

The verse section begins with chords A2, Bm7, and G(9). The vocal melody is written on a treble clef staff with lyrics underneath. The piano accompaniment continues in the same style as the previous systems.

1. When the vi - sions a - round you bring tears to your eye
 2. I've loved you for - ev - er in life - times be

Asus



Bm7



fore. _____ and all that sur - rounds _____ you
 And I prom - ise you, nev - er

G(9)



are se - crets and lies _____ I'll be your strength, _____
 will you hurt an - y - more _____ I give you my word. _____ I

A7



I'll give you hope, _____ keep - ing your faith _____ when it's gone. _____ The
 give you my heart. _____ This is a bat - tle we've won. _____ And

Em7



Gm6



omit 2nd time

Asus



one you should call _____ was stand - ing here all _____ a - long. _____
 with _____ this vow, _____ for - ev - er has now _____ be - gun. _____

Chorus:



And I will take you in my arms and
 Just close your eyes each lov - ing day and
 3. (Inst. solo ad lib....)



To Coda

hold you right where you be - long } 'Til the day my life is
 know this feel - ing won't go a - way. }



1.

through, this I prom - ise you. This I prom - ise you.

2.



Bridge:

ise you. O-ver and o-ver I fall

Em7



D



A



G



when I see you all With-out you in my life

D.S. al Coda

Asus



A



be - lie - ve if you would -n't be liv - ing at all

⊕ Coda

Chorus



NC



...end solo) And I will take you in my arms and
close your eyes each lov - ing day and

C#m7



hold you right where you be - long 'Til the day my life is
know this feel - ing won't go a - way Ev - 'ry word I say is

1. **B** **A** | 2. **B**

through, this I prom - ise you. Just through, this I

Amaj9 **E**

ise you. Ev-ry word I sa

B **Amaj9**

true, this I prom - ise you. Ooh, I

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

ise you. rit.

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Hero
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I'm Already There
I'm Like a Bird
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