

loveactually

THE ORIGINAL SOUNDTRACK

- Girls Aloud** Jump (For My Love) 3
Sugababes Too Lost In You 20
Kelly Clarkson The Trouble With Love Is 26
Dido Here With Me 30
Billy Mack Christmas Is All Around 10
Norah Jones Turn Me On 34
Eva Cassidy Songbird 15
Maroon 5 Sweetest Goodbye 38
The Calling Wherever You Will Go 44
Texas I'll See It Through 50
Joni Mitchell Both Sides Now 56
Wyclef Jean feat. **Sharissa** Take Me As I Am 60
Olivia Olson All I Want For Christmas Is You 68
The Beach Boys God Only Knows 74
Lynden David Hall All You Need Is Love 84
Gabrielle Sometimes 78
Craig Armstrong Glasgow Love Theme 92
Craig Armstrong PM's Love Theme 89
Craig Armstrong Portugese Love Theme 94

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Jump (For My Love)

Words & Music by Gary Skardina, Marti Sharron & Stephen Mitchell

♩ = 134



G^badd9



A^b



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

want me; I can feel it in your heart - beat.

Piano accompaniment for the first system, featuring chords in the right hand and a bass line in the left hand.

G^badd9



A^b



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

I know you like what you see.

Piano accompaniment for the second system, featuring chords in the right hand and a bass line in the left hand.



Musical staff with treble clef, key signature of three flats, and 7/8 time signature. The melody begins with a double bar line.

2. Hold me, I'll give you all that you need.
(3.) told me I'm the on - ly wo - man for you;

Piano accompaniment for the third system, featuring chords in the right hand and a bass line in the left hand.

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

Wrap your love a - round me. You're so ex - cit - ed I can
no - bo - dy does it like I do. Then make a move be - fore you

Piano accompaniment for the fourth system, featuring chords in the right hand and a bass line in the left hand.

D^bsus⁴



feel you get - ting hot - ter.
try and go much fur - ther.

Oh, ba - by.
Oh, ba - by.

I'll take you down,
You are the one,

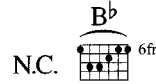


I'll take you down
you are the one,

where no - one's ev - er gone be - fore...
and Hea - ven waits here at my door...



And if you want more, if you want more, more, more,



N.C.

N.C.

yeah!

Jump

for my love. Jump in...

B^b 6fr N.C. B^b 6fr N.C. B^b 6fr E^b/B^b 6fr

and feel my touch. (Jump) If you wan - na taste my

B^b 6fr E^b/B^b 6fr B^b 6fr

kiss - es in the night, then jump for my love.

B^b 6fr E^b/B^b 6fr B^b 6fr E^b/B^b 6fr

I know my heart can make you hap - py. (Jump in.) You know these arms, they

B^b 6fr E^b/B^b 6fr B^b 6fr

fill you up. (Jump.) If you wan - na taste my kiss - es in the night, then

1. **E^b/B^b** 6fr **B^b** 6fr **B^b5** **A^b5** 4fr

jump for my love.

2. **B^b5**

3. You When you are

next to me, oh I come a - live.

Your love burns in -

- side.

Oh, it feels so right.

D^b 4fr

3

Come to me if you want me to - night.

E^b *E^b/F* *B^b* 6fr N.C.

Jump.

B^b 6fr N.C. *B^b* 6fr N.C. *B^b* 6fr N.C.

B^b
6fr

E^b/B^b
6fr

B^b
6fr

I know my heart can make you hap - py. (Jump in.)

E^b/B^b
6fr

B^b
6fr

You know these arms, they fill you up. (Jump.)

E^b/B^b
6fr

B^b
6fr

If you wan - na taste my kiss - es in the night, then

E^b/B^b
6fr

B^b
6fr

N.C. Repeat to fade

— jump — for — my love. —

Christmas Is All Around

Words & Music by Reg Presley
Adaptation of the song "Love Is All Around"

♩ = 84



1. I



feel it in my fing - ers, I feel it in my toes:—



Christ - mas is all a - round me, and so the feel - ing grows.—

F Gm B^b C F Gm

2. It's writ - ten in the wind, -
 (3.) gave your pres - ents to me,



B^b C F Gm B^b C

it's ev - 'ry - where I go. — So if
 and I gave mine to you. — I

F Gm B^b C ^{1° only} F Gm

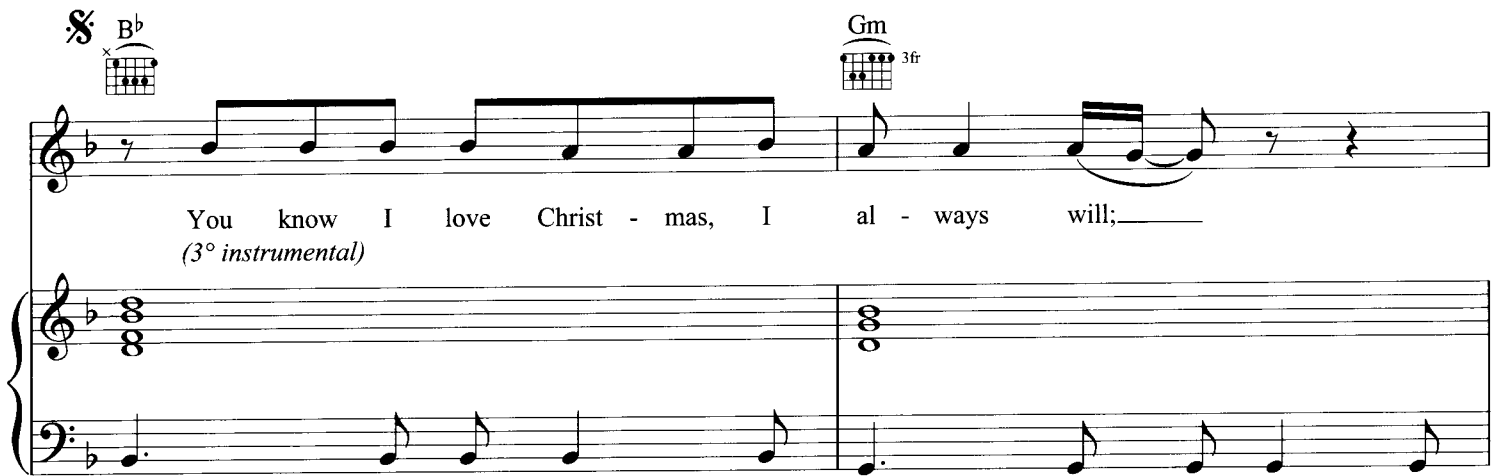
you real - ly love Christ - mas, come on and let it snow. —
 need San - ta be - side me, in ev - 'ry - thing I do. —

B^b ^{2° only} Dm C⁷ F/C C

B^b  **Gm**  3fr

You know I love Christ - mas, I al - ways will;_____

(3° instrumental)



E^b  **C**  3fr


my mind's made up_____ by the way that I feel._____









B^b  **Gm**  3fr **G⁷**  3fr

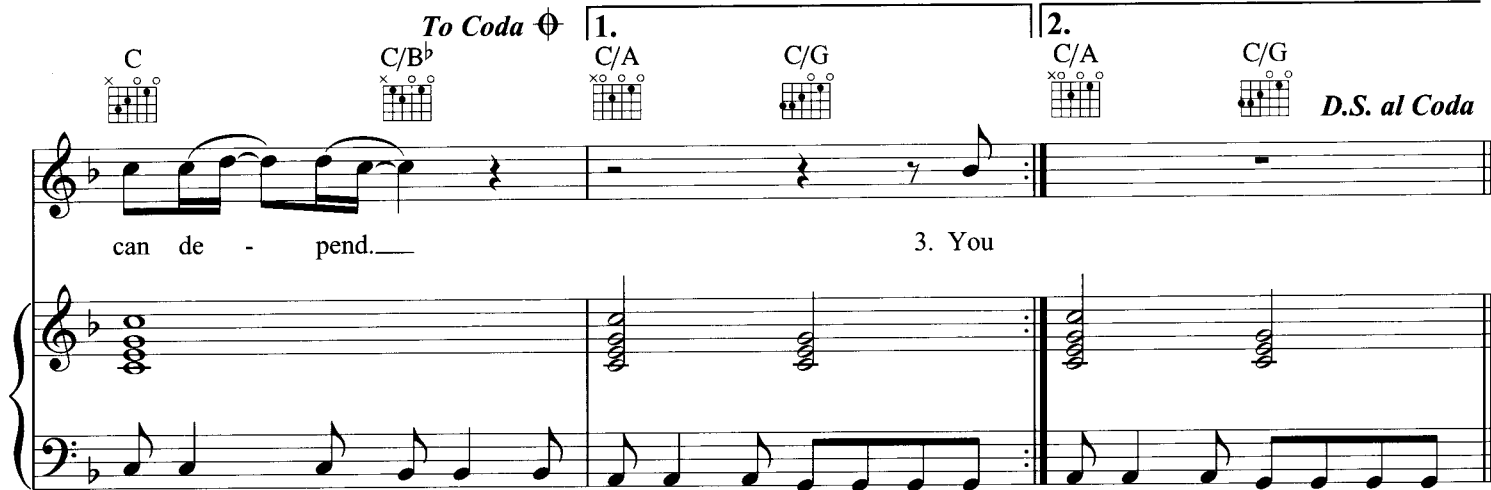
There's no be - gin - ning, there'll be no end,_____ 'cause on Christ - mas_____ you



To Coda 

C  **C/B^b**  **1. C/A**  **C/G**  **2. C/A**  **C/G**  **D.S. al Coda**

can de - pend._____ 3. You



♣ Coda



It's writ - ten in the wind,



it's ev - 'ry - where I go. — So



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



Come on and let it show. — So

Dm F/C B^b C Dm F/C

if you real - ly love me, come on_ and let it. If you real - ly love me,

B^b C Dm F/C

come on_ and let it. Now if you real - ly love me, _

C F

come on_ and let it show. _

Gm C⁵ B^b F

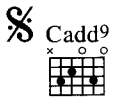
Songbird

Words & Music by Christine McVie

$\text{♩} = 77$



1. For ——— you—



there'll— be — no cry - ing.—

(Verse 2 see block lyric)

Am7 G/B Cadd9

For you

G Am7 G/B

the sun will be shin - - - ing cos I

Am Em D/E Cadd9

feel that when I'm with you it's al - right.



G

I know it's right. And the song-

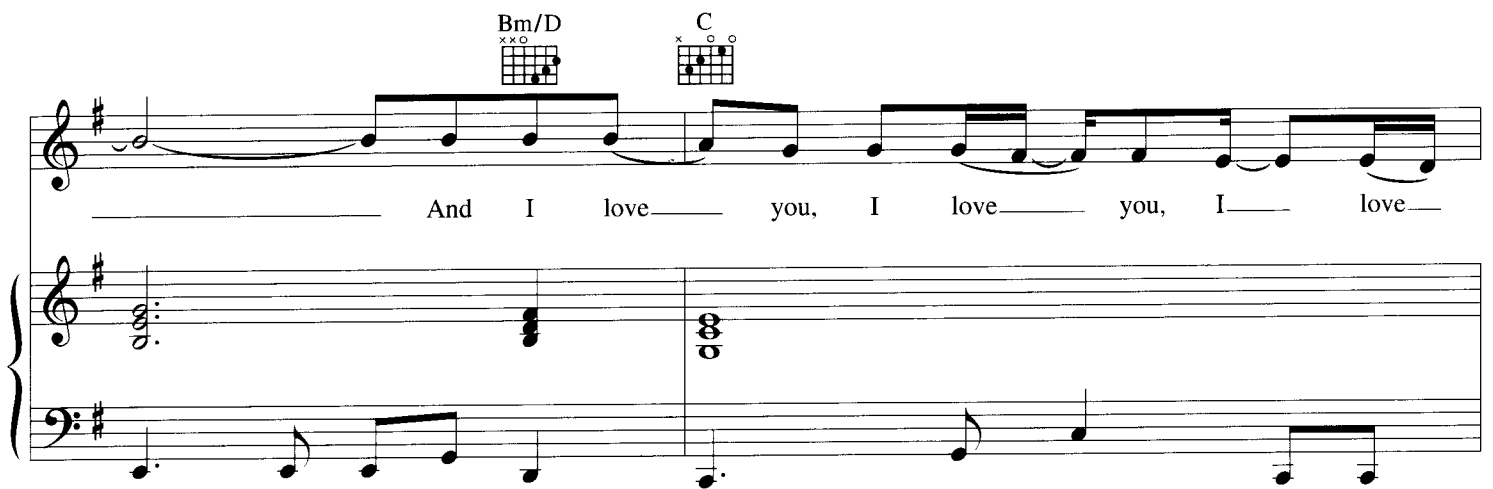
D  C  Em 







- birds _____ keep sing-ing like they know _____ the score. _____



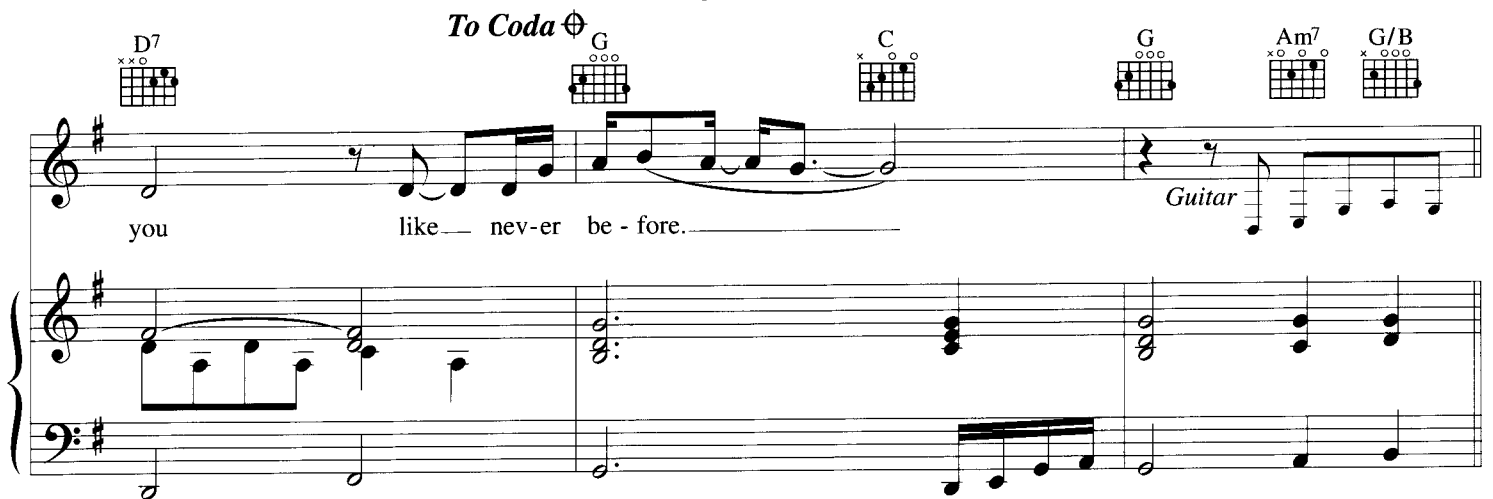
Bm/D  C 

_____ And I love _____ you, I love _____ you, I _____ love _____



To Coda ⊕ D7  G  C  G  Am7  G/B 

you like _____ nev-er be - fore. _____ *Guitar*



Cadd9  G 





First system of musical notation. The vocal line (top staff) begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.



Second system of musical notation. The vocal line features two triplet eighth notes (G4, A4, B4) followed by quarter notes C5, B4, A4, and a half note G4. The piano accompaniment continues with a similar rhythmic pattern, including a triplet in the right hand.



Third system of musical notation. The vocal line consists of quarter notes G4, A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand.



Fourth system of musical notation. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment continues with a steady eighth-note bass line. The system concludes with the instruction *D.%. al Coda*.

2. To— you—

Fifth system of musical notation. This system contains only the piano accompaniment (middle and bottom staves). The bass line continues with a steady eighth-note pattern, and the right hand plays a melody that concludes the piece.

♩ Coda

G Am7 G/B C G G7

be - fore. Like nev - er be - fore.

rit.

C G

Like nev - er be - fore.

Verse 2:

To you I would give the world
 To you I'd never be cold
 'Cause I feel that when I'm with you
 It's alright
 I know it's right.

And the songbirds keep singing *etc.*

Too Lost In You

Words & Music by Diane Warren

♩ = 98

(C#m)*

 N.C.

(C#m(add9))

1. You look in - to my eyes, I go out of my mind. I can't see -
 - per to me, and I shiv - er in - side. You un - do -

play both hands 2° only

* guitar chords in brackets 2° only

(A)

(Amaj⁹)

(F#m⁷)

— a - ny thing, 'cause this love's got me blind. I can't help my - self, I can't break -
 — me and move me in ways un - de - fined. And you're all I see, and you're all

(F#m⁶)

the spell; I can't ev - en try. 2. I'm in ov -
 I need. Help me ba - by. 4. 'Cause I'm slip -

(C#m)*

(C#m(add9))*

A

- er my head, you got un - der my skin. I got no strength at all in the state -
 ping a - way, like the sand to the tide; flow - ing in - to your arms, fall - ing in

play cue notes 2° only

*play L.H. 2° only **

(A)

F#m7

that I'm in. And my knees are weak, and my mouth can't speak; fell too far -
 to your eyes. If you get too near, I might dis - ap - pear; I might lose

F#m7

C#m

this time. } Ba - by, I'm too lost in you,
 my mind. }

2° only

A

F#m

caught in you, lost in ev - 'ry - thing a - bout you, so deep

C#m 4fr **A** **F#m**

I can't sleep, I can't think. I just think

A

a - bout the things that you do, you do. I'm too lost in you.

1. **C#m** 4fr **2.** **C#m** 4fr

3. Well, you whis - Too lost in you.

B **A**

I'm go - ing cra - zy on love for you ba - by.

B



(I can't eat and I can't sleep.) I'm go - ing down _____ like a

A



F#m



stone_ in the sea_ Yeah, no one can res - cue me, oh_

G#5



G#7/B#



C#m



A



oh. *ad lib. vocal*

F#m7



Oh, _____ ba -

N.C.

Dm

B^b

- by, ba - by. Ba - by I'm too _____ lost in you, _____ caught in you, -

Gm

3fr

Dm

_____ lost in ev - 'ry - thing a - bout you, so deep _____ I _____ can't sleep, -

B^b

Gm

3fr

_____ I can't think. _____ I just think _____ a - bout the things that you do, -

B^b

Dm

_____ I'm too lost in you. _____ I'm _____ lost _____ in you,

B^b **Gm** 3fr

I'm lost in you. I'm lost in ev - 'ry - thing a - bout you, so deep -

Dm **B^b** **Gm**

I can't sleep, I can't think. I just think -

Gm⁷ 3fr

N.C. N.C.

a - bout the things that you do. I'm too lost in you, -

Repeat to fade

too lost in you. -

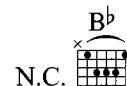
The Trouble With Love Is

Words & Music by Evan Rogers, Carl Sturken & Kelly Clarkson

♩ = 60



Musical notation for the first system, including guitar and piano parts.



N.C.

Musical notation for the second system, including guitar and piano parts.

Fadd9



Musical notation for the third system, including guitar and piano parts with fingerings (4, 3, 4).

1. Love can be a ma - ny splen - dored thing,
2. Now I was once a fool, it's true,

can't de - ny the joy it brings;
I played the game by all the rules;

Musical notation for the fourth system, including guitar and piano parts.

B^badd9



D^b



E^b



4



a doz - en ros - es, dia - mond rings, dreams for sale and fai - ry tales.
but now my world's a deep - er blue, I'm sad - der but I'm wis - er too.



Fadd9



A⁷



It-'ll make you hear a sym - pho - ny, and you just want the world to see,
I swore I'd nev - er love a - gain, I swore my heart would nev - er mend,



B^b



but, like a drug that makes you blind,
said love was - n't worth the pain,



C⁷sus⁴



C⁷sus⁴



F



N.C.



it -'ll fool you ev -'ry - time. } The trou - ble with love is it can
but then I hear it call my name. }





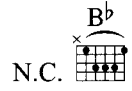
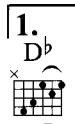
tear you up in - side, _____ make your heart be - lieve a _____ lie. _____ It's



strong - er than your pride. _____ The trou - ble with love is _____ it does - n't



care how fast you fall, _____ and you can't re - fuse _____ the call. _____ See, you've



got no say at all, _____ oh. _____ got no say at all. _____



Ev - 'ry - time I turn a - round, I think I've got it all fig - ured out. ³



My heart keeps call - ing, and I keep on fall - ing ov - er and ov - er a - gain.



This sad sto - ry al - ways ends the same: me stand - ing in the pour - ing rain.

D.S. repeat chorus to fade



N.C.

It seems, no mat - ter what I do, it tears my heart in two. ³ The trou - ble with

Here With Me

Words & Music by Dido Armstrong, Paul Statham & Pascal Gabriel

♩ = 84

G/B



Bm



G/B



1. I did - n't hear _____ you leave, ___
2. I don't wan - na call _____ my friends, ___

Bm



I won - der how am I still here.
they might wake me from this dream.

G/B



And I _____ don't wan - na move a thing, —
 And I _____ can't leave this bed, —

Bm



it might change my _____ me - mo - ry. } Oh, I
 risk for - get - ting all that's _____ been. }

Em



F#m



am what I am, I'll do _____ what I want. But I _____ can't —

G



Gmaj7



hide. And I _____ won't go, I _____ won't sleep, I can't breathe —

D



Dmaj7



Bm



un - til you're rest - ing here with me. And I won't leave, and I can't

1.

A



hide, I can - not be un - til you're rest - ing here with me.

2, 3.

A



be un - til you're rest - ing here. And I won't

G



Gmaj7



D



go, and I won't sleep, and I can't breathe un - til you're

Dmaj⁷



Bm



rest - ing here with me. And I _____ won't_ leave, and I can't

Asus⁴



A



To Coda ◊

hide, I can - not be un - til you're rest - ing here with me.

Em⁷



F#m



D.S. al Coda

Oh I

◊ Coda

Em⁷



F#m



Turn Me On

Words & Music by John D. Loudermilk

♩ = 55



Like a



flow - er _____ wait - ing _____ to _____ bloom,



like a light bulb _____ in a dark _____ room, -

B^b Gm Cm⁷ F

I'm just sit - ting here wait - ing for you _____ to come on home_ and turn_

B^b E^b B^b F

me on. Like the

B^b B^b7

des - ert _____ wait - ing _____ for the rain,

E^b 6fr

like a school - kid _____ wait - ing _____ for the spring,

B^b Gm Cm⁷ F

I'm just sit - ting here wait - ing for you _____ to come on home _____ and turn _____

B^b E^b B^b D⁷

_____ me on. _____ In my poor heart

E^b B^b

it's been _____ so dark since you've _____ been _____ gone. _____

D⁷

Af - ter all, _____ you're the one _____ who _____ turns me off, _____

E^b 6fr F

but you're the on - ly one who can turn me back on.

B^b B^b7

My hot fire's a wait - ing for a new tube, my glass is wait - ing

B^b Gm 3fr

for some fresh ice - cubes. I'm just sit - ting here wait - ing for you

Cm⁷ 3fr F B^b rit. E^b 6fr B^b

to come on home and turn me on, turn me on.

Sweetest Goodbye

Words & Music by Adam Levine, James Valentine,
Jesse Carmichael, Ryan Dusick & Mickey Madden

$\text{♩} = 82$

$A^{\flat}m7$
4fr

The first system of piano accompaniment consists of two staves in 4/4 time. The right hand plays a melodic line of eighth notes, while the left hand provides a simple harmonic accompaniment. The key signature has four flats (B-flat major/C minor).

D^{\flat}
4fr

G^{\flat}

The second system of piano accompaniment continues the melodic and harmonic patterns from the first system. It features the same eighth-note melody in the right hand and accompaniment in the left hand.

$E^{\flat}m7$
6fr

The third system of piano accompaniment continues the melodic and harmonic patterns. The right hand melody and left hand accompaniment are consistent with the previous systems.

$A^{\flat}m7$
4fr

D^{\flat}
4fr

The fourth system includes a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Where you are seems to be as far as an e - ter - Dream a - way ev - 'ry day, try so hard to dis -". The piano accompaniment continues with the same eighth-note melody and accompaniment.

G^b



- ni - ty. — Out - stretched arms, — op - en hearts, — and
 - re - gard — the rhy - thm of the rain — that drops — and



if it nev - er ends then when — do we — start? — } I'll nev - er
 co - in - cides with the beat - ing of my heart. — }



leave you be - hind — or treat you un - kind. —

G^b



— I know you un - der - stand, — oh, woh. —



— And with a tear in my eye, — give me the sweet - est good - bye —



— that I ev - er did re - ceive —



Push - ing for - ward — and arch - ing



back bring — me clos - er — to

Cm7^{b5}

C^b

heart at - tack.

Say good -

B^b

-bye and just fly a - way.

E^bm

Cm7^{b5}

When you come back, I'll have some - thing to say,

§§

— yeah.

How does it feel to know you'll
 There must be some place here that

B^b

E^bm

nev - er have to and be a - lone _____ when
 on - ly you and I could go, _____ so

1. **Cm^{7b5}**

you get home, _____ home? _____

2. **Cm^{7b5}**

To Coda ⊕ *D.S. al Coda*

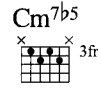
I can show _____ you how _____ I...

⊕ *Coda*

C^b

B^b

— I feel, _____ feel, _____



feel, feel.



Instrumental



1.

2.

D.S.S. to fade

Wherever You Will Go

Words & Music by Aaron Kamin & Alex Band

♩ = 112



Con pedale



1. So late - ly, been won - d'rin, who will_ be there_ to take_ my place_

(Verse 2 see block lyric)



— When I'm_ gone, you'll need_ love to light_ the

G%



A⁷sus⁴



D



A/C#



sha - dows on your face. If a great wave shall fall

Bm⁷



G%



A⁷sus⁴



D



it - 'll fall up - on us all. Then be - tween

A/C#



Bm⁷



G%



A⁷sus⁴



the sand and stone could you make it on your own.

D



Dsus²



D



A



A⁶



Bm



Bsus²



Bm



If I could then I would. I'll go where

G Gmaj7 G D Dsus² D A A⁶

-ev - er you will go. Way up high or down low,

Bm Bsus² Bm 1. G Gmaj7 G 2. G Gmaj7 G

I'll go wher - ev - er you will go - ev - er you will

Bm Bsus² Bm G Gmaj7 G A A⁶ A

go. Run - a - way with my heart.

F# Bm Bsus² Bm G Gmaj7 G A A⁶ A

Run - a - way with my hope. Run - a - way with my love.

F# F#m7 D A/C#

I know_ now just quite_ how

Bm7 G6% A7sus4 D

my life_ and love_ might still_ go on_ In your_ heart,

A/C# Bm7 G6% A7sus4

in your_ mind_ I'll stay_ with you_ for all_ our time_

D Dsus2 D A A6 Bm Bsus2 Bm

If I_ could then I_ would, I'll go_ wher -

G Gmaj7 G D Dsus² D A A⁶
 -ev - er you will go. Way up high, or down low,

Bm Bsus² Bm G Gmaj7 G D Dsus² D
 I'll go wher - ev - er you will go. If I could

A A⁶ Bm Bsus² Bm G Gmaj7 G
 turn back time I'll go wher - ev - er you will go.

D Dsus² D A A⁶ Bm Bsus² Bm
 If I could make you mine, I'll go wher-

Gmaj7 D Dsus² D A A⁶


- ev - er___ you___ will go._____

Bm Bsus² Bm G Gmaj7 G D Dsus² D


I'll go wher - ev - er___ you___ will go._____

A A⁶ Bm Bsus² Bm G Gmaj7 Gadd⁹






Verse 2:

And maybe I'll find out a way to make it back some day
 To want you, to guide you through the darkest of your days
 If a great wave shall fall
 It'll fall upon us all
 Well then I hope there's someone out there
 Who can bring me back to you.

If I could then I would *etc.*

I'll See It Through

Words & Music by John McElhone, Sharleen Spiteri & Guy Chambers

♩ = 123 ♪ = ♪♭♭

Asus²



Am



Asus²



Am



Em(add9)



Em



Em(add9)



Em



Am(add9)



Am



Am(add9)



1. When you touch me, I feel there's no - thing you can
 (2.) close my eyes and think of you, it takes me

Am



Em(add9)



Em



Em(add9)



Em



do to turn me a - way. And I
 plac - es that I've nev - er seen. And the

Am(add9)



Am



Am(add9)



Am



know that in the past you've had bad luck so I should help
rain, it blows: you're brush - ing up a - gainst my skin to wash

Em(add9)



Em



Em(add9)



Em



C(#11)



you stay. } You're all I ev - er
me clean. }

C



C(#11)



C



Gsus4



G



want - ed, you're all I ev - er need - ed: it's you.

Gadd9



G



C(#11)



C



C(#11)



You're all I've ev - er want - ed, and lov - ing you's the

C Gsus4 G Bm7/F# Em7 D

right thing to do, and I'll see it through.

1. C Em(add9) Em Em(add9) Em

2. When I

2. C Em B/D# G/D

B7/D# Em B/D# G/D B

C Cadd9 C Cadd9

I'll show you the love in my head.

G Gsus4 G Gsus4

I'll show you the love that we had.

C Cadd9 C Cadd9

I'll show you the love in my head.

G D/F# Em7 D

I'll show you the love that we had.



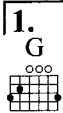
You're all I ev - er want - ed, you're all I've ev - er need - ed: it's you.



You're all I've ev - er want - ed,
You're all I ev - er want - ed,



and lov - ing you's the right_ thing to do.
you're all I've ev - er need - ed: it's you.



You're all I've ev - er want - ed, and lov - ing you's the

Gsus4



G



Bm7/F#



Em7



D



C



right_ thing to do, and I'll see it through.

Em(add9)



Em



Em(add9)



Em



Em(add9)



Em



Em(add9)



Em



Cmaj7(#11)



Cmaj7



Cmaj7(#11)



Cmaj7



Em(add9)



Em



Em(add9)



Em



Repeat to fade

Both Sides Now

Words & Music by Joni Mitchell

♩ = 76



rit.

a tempo




1. Bows and flows of an - gel hair, — and ice - cream cas - tles
2. Moons and Junes and fer - ris wheels, — the diz - zy danc - ing
3. Tears and fears and feel - ing proud, — to say "I love you"



in the air, — and fea - ther can - yons ev - 'ry - where: — I've
 way that you feel — as ev - 'ry fai - ry - tale comes real: — I've
 right out loud, — dreams and schemes and cir - cus crowds: — I've



looked at clouds — that way. But now they on - ly
 looked at love — that way. But now it's just a -
 looked at life — that way. Oh but now old friends they're



block the sun; — they rain and they snow on ev - 'ry - one. —
 - no - ther show; — and you leave 'em laugh - ing when you go. —
 act - ing strange, — they shake their heads, and they tell me that I've changed. —



So ma - ny things I would have done, but clouds got in my
 And if you care, don't let them know; don't give your - self a -
 But some - thing's lost, but some - things's gained in liv - ing ev - 'ry



way. I've looked at clouds from both sides now,
 - way. I've looked at love from both sides now,
 day. I've looked at life from both sides now,



from up and down, and still some - how it's cloud il - lu - sions
 from give and take, and still some - how it's love's il - lu - sions that
 from win and lose, and still some - how it's life's il - lu - sions

D



Em7



Em7/A



I re - call.
I re - call.
I re - call.

I real - ly don't know
I real - ly don't know
I rea - ly don't know

clouds
love
life

D A13/D



D A13/D



Em7



A7sus4



A7



at all.
at all.
at all.

1, 2.

3.

rit.

a tempo

Em7



A7sus4



A7



D



D



Take Me As I Am

Words & Music by Wyclef Jean, Jerry Duplessis & Sharissa Dawes

♩ = 90

N.C.

A



(Boy) I wan - na send this

C#m



C#m7



Cm7



Bm7



one out to my va - nil - la ice - cream_ choc - 'late pud - den pie_ that_ stayed with

E



A



me in the hood, do or die, yeah. (Girl) Yeah, this one goes out to my

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al - mond joy,— my ba - na - na that nev - er split, the one that_ stuck with

me. 1. (B) Long a - go I had the bling - bling,— I thought I'd end up in
 (2.) rock - ing jel - ly and had a

sing - sing.— Who would ev - er thought that we'd be do - ing our
 lit - tle bel - ly, who would ev - er thought you'd think

thing? I know I did a lit - tle cheat - ing,— but once I
 I was se - xy. I stayed with an at - ti - tude, I ad - mit I

got caught_ I sent you a doz - en of ro - ses. You sent
 came off rude; but still you love me. I know I get on your

them back and told me "Go to hell!" But_ girl you know that you take me as_ I am;_
 nerves some - times,_ and I don't_ know why, you take me as_ I am;_

ev - en tho' my_ fam_ don't_ un - der -
 ev - en when my_ girls_ can't_ un - der -

- stand why I put that rock up - on_ your hand:_
 - stand I choose you as_ my man_



that's 'cause you take me as I am. Take me as I
'cause you take me as I am. (B) Take me as I



am. (G) Take me as I am,
am. You take me as I am,



ev - en when my girls can't un - der - stand
ev - en tho' my fam don't un - der - stand



I choose you as my man 'cause you
why I put that rock up - on your hand: that's 'cause

1.

D C#m Bm A E A

take me as I am. My man. (B) You're my girl. (G) My
 you take me as I

C#m C#m7 Cm7 Bm7

man. (B) You're my girl. (G) My man. (B) You're my la - dy. (G) My

2.

E E

man. (B) You're my ba - by. 2. (G) When I was am. You're my

A C#m C#m7 Cm7

girl. (G) You're my man. (B) You're my girl. (G) You're my man. (B) You're my

Bm⁷ E

la - dy. (G) My ba - by (B) You're my ba - by. (G) My hon - ey.

Bm A



(B) You dose in the breeze that I feel when I'm blow - ing my trees a - long.

Bm A

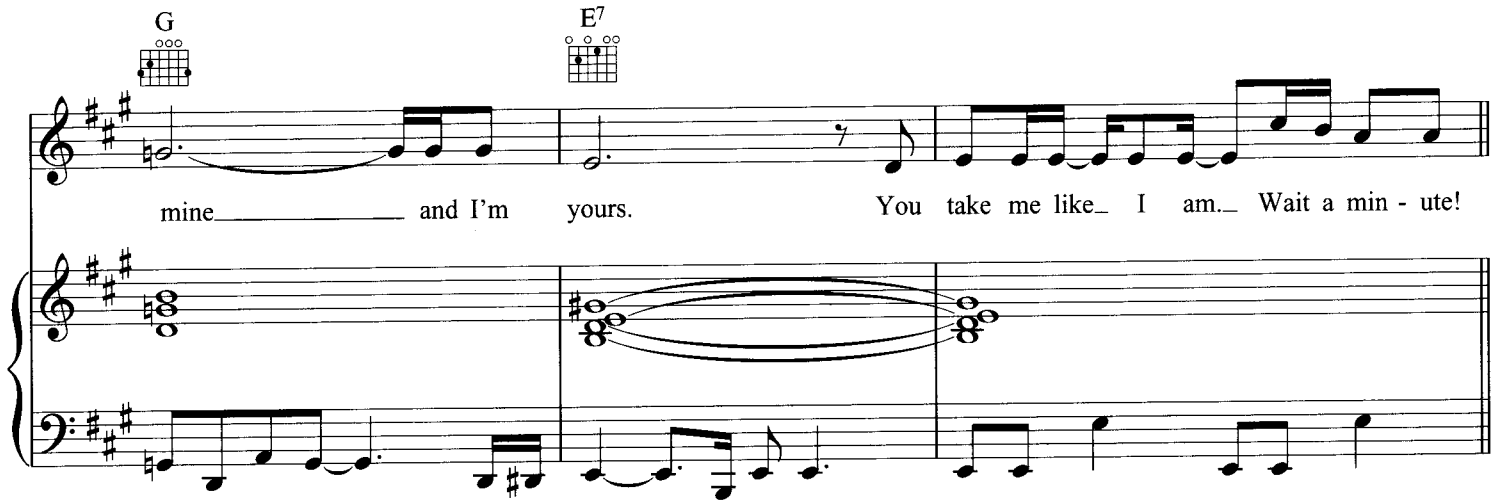
(G) You're the sun that shines when the dark - ness strikes at night.




Bm A

(B) You're the love of my life, you're my girl, you're my wife. (G) Yes I am. You're

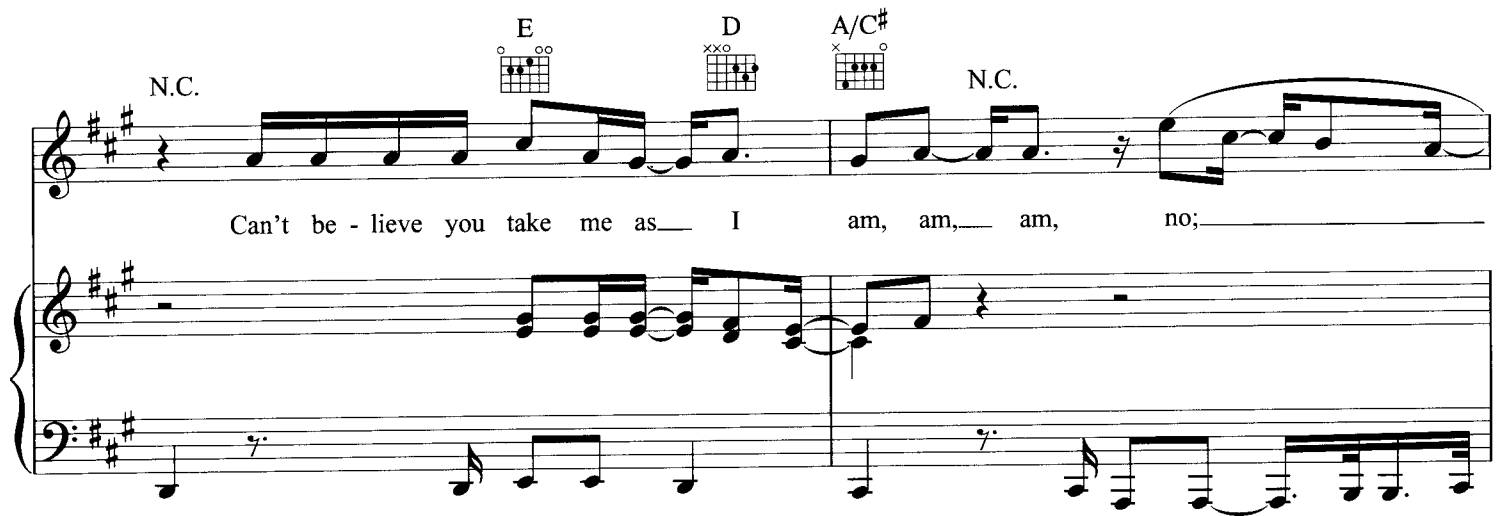
G  E7 

mine _____ and I'm yours. You take me like_ I am._ Wait a min - ute!






N.C.    N.C.

Can't be - lieve you take me as_ I am, am, am, no;

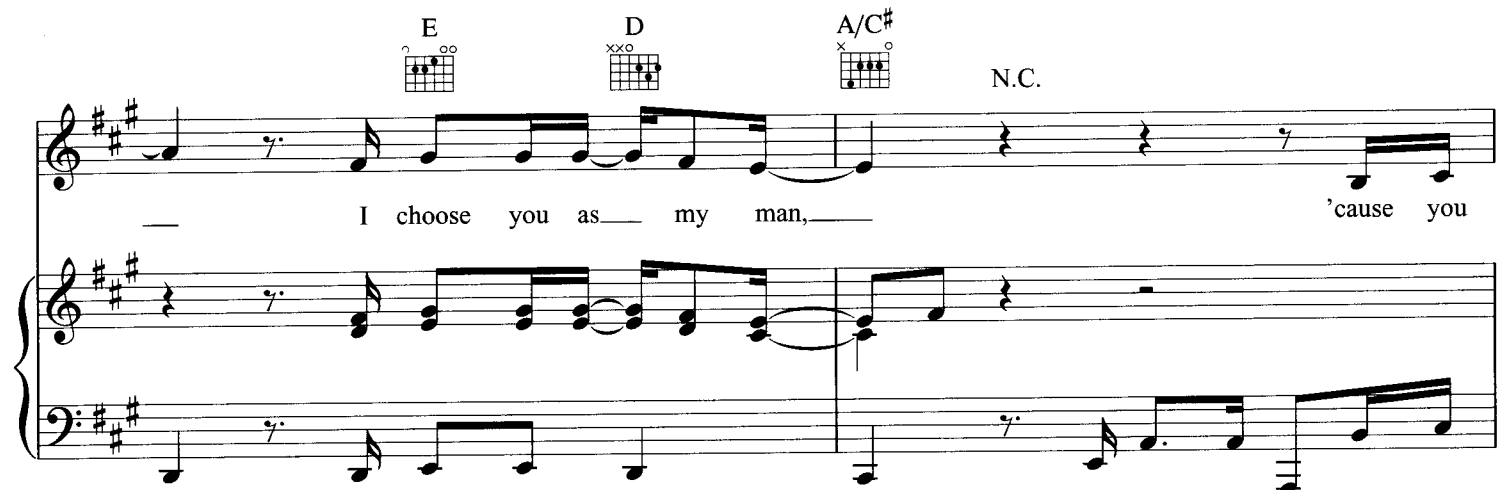


ev - en when they don't un - der - stand why _____ you love_ me, yeah, yeah_



   N.C.

I choose you as_ my man, _____ 'cause you



D C#m Bm A E

take me as I am. (B) Take me as I

D E D A/C# A D E D

am. You take me as I am ev-en tho' my fam don't un-der-

A/C# D E D

-stand why I put that rock up - on your hand:-

A/C# A D C#m Bm A E

'cause I take you as you are, you're a star. You're my

D.S. to fade

All I Want For Christmas Is You

Words & Music by Mariah Carey & Walter Afanasieff

♩ = 150 (♩ = ♪ ♪)

N.C.

tempo ad lib.

G

G/B

I _____ don't want a lot for Christ-mas, there is just one thing I _____ need,—

C

Cm/E^b

I don't care a - bout the pre - sents un - der - neath the Christ - mas tree. —

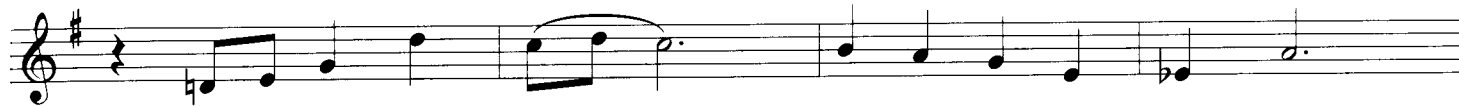
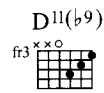
G/D

B7

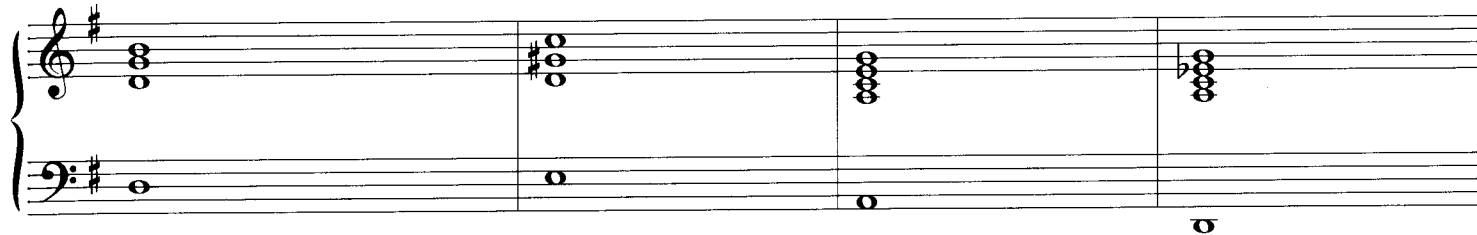
Em

Cm⁶/E^b

I just want you for my own, more than you could ev - er know,



make my wish come true, — all I want for Christ - mas



N.C.



is — you. —



1. I don't want a lot —
(Verse 2 see block lyric)



— for Christ - mas, there is just one thing — I need, — and





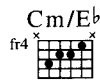
I — don't care a - bout — the pre - sents un - der - neath — the Christ-






- mas tree. — I don't need — to hang — my stock - ing
(Verse 3 see block lyric)



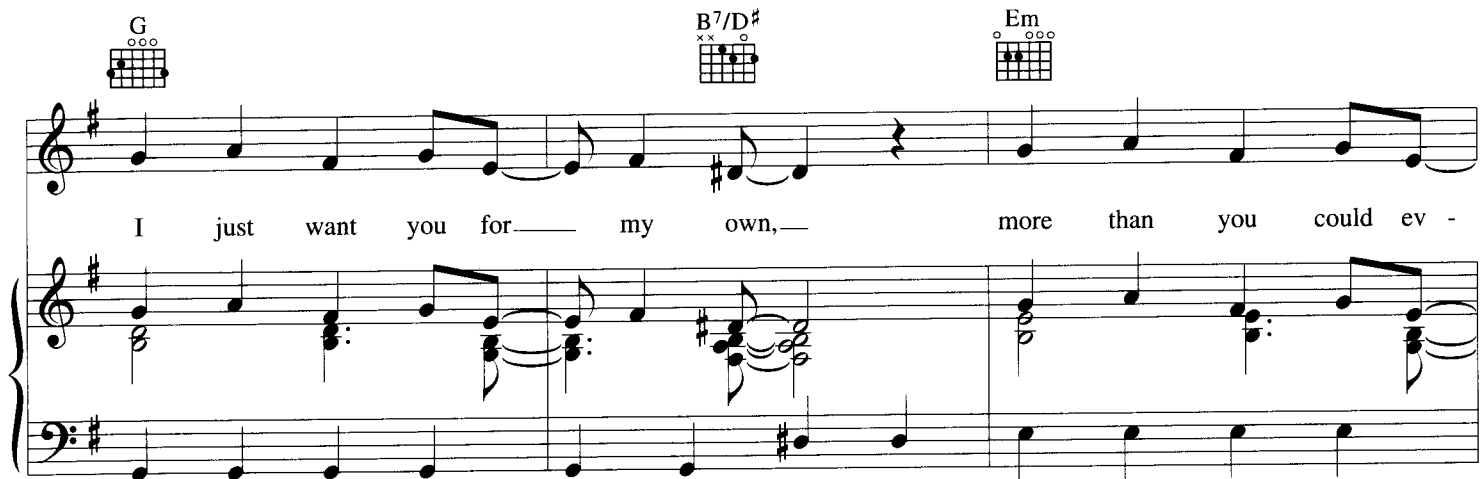
there up - on — the fi - re place. — San - ta Claus won't make —



— me hap - py with a toy — on Christ - mas day. —

G  B7/D#  Em 




I just want you for— my own,— more than you could ev -



Cm6/Eb  G/D  E7aug 

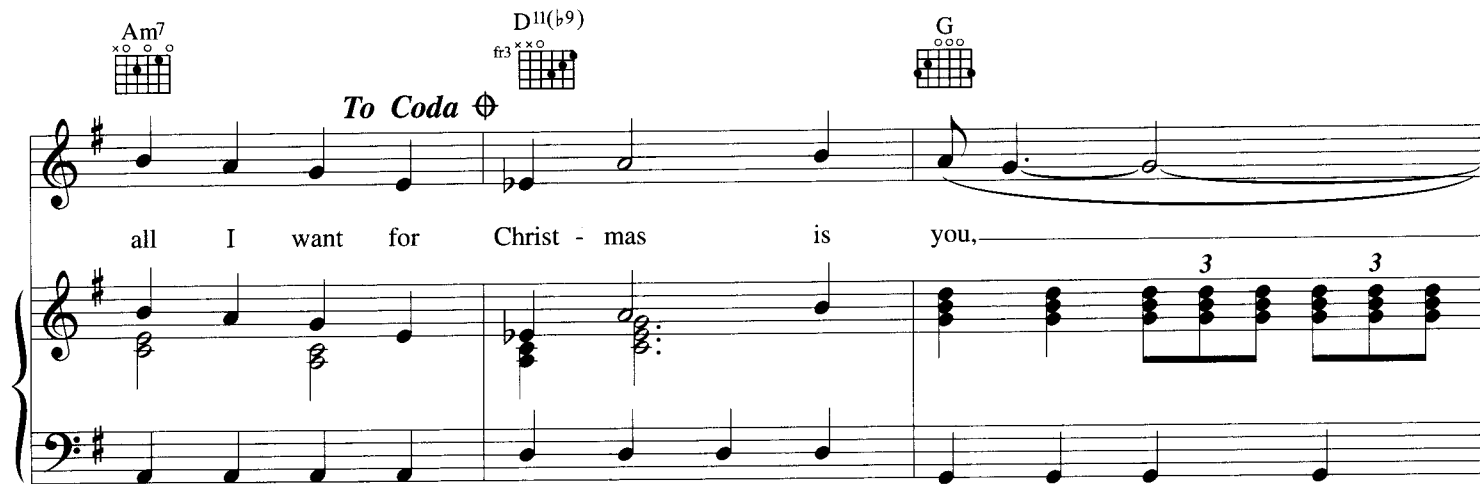
- er know— make my wish come true,—






Am7  D11(b9)  G 

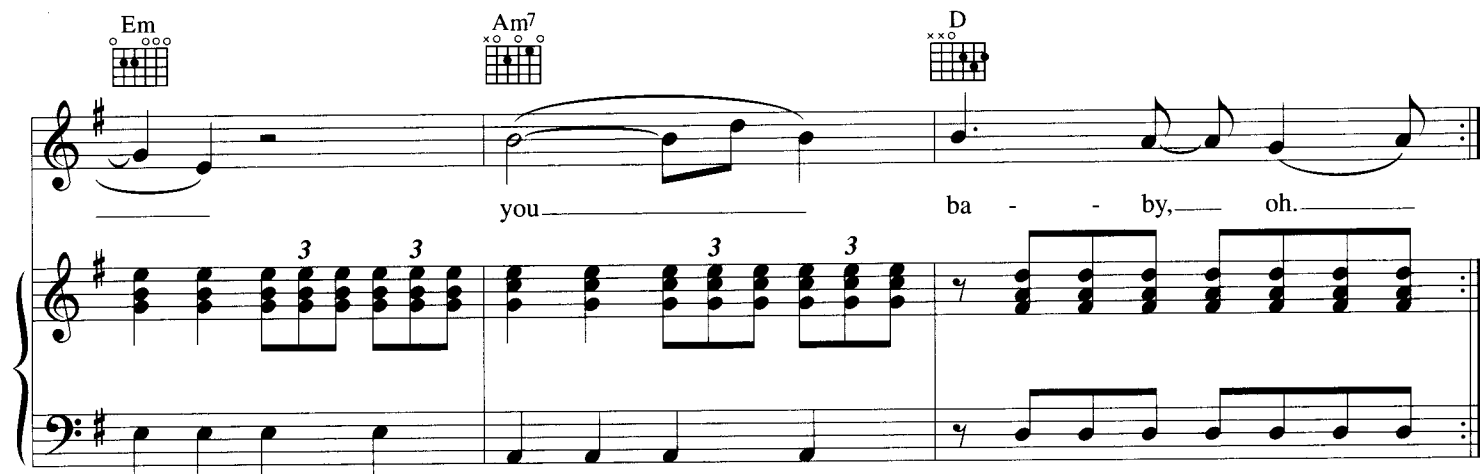
To Coda ⊕

all I want for Christ - mas I is you,—



Em  Am7  D 

you— ba - - by, oh.—





All the lights — are shin - ing so bright - ly ev - 'ry - where—



and the sound — of child - ren's



laugh - ter fills — the air — and ev - 'ry - one—



— is sing - ing, I hear those sleigh — bells ring - ing



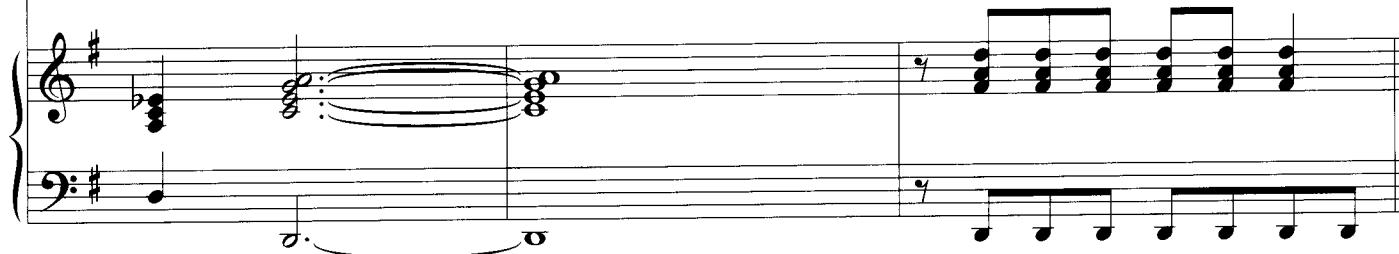
San-ta won't you bring me the one I real-ly need, won't you please bring my ba-by to me?



⊕ Coda



Christ - mas is



Repeat to fade



(not I°) All I want for Christ - mas is you ba - by.



Verse 2:

I won't ask for much this Christmas
I won't even ask for snow,
I'm just gonna keep on waiting
Underneath the mistletoe.
I won't make a list and send it
To the North Pole for Saint Nick,
I won't even stay awake
To hear those magic reindeers click.
'Cause I just want you here tonight
Holding on to me so tight,
What more can I do,
Baby all I want for Christmas is you.

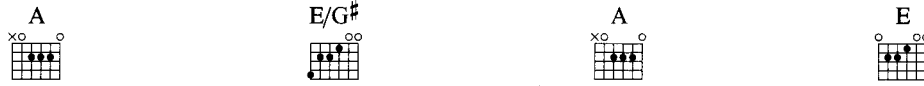
Verse 3:

I don't want a lot for Christmas
This is all I'm asking for,
I just want to see my baby
Standing right outside my door.
Oh I just want you for my own,
More than you could ever know,
Make my wish come true,
Baby all I want for Christmas is you.

God Only Knows

Words & Music by Brian Wilson & Tony Asher

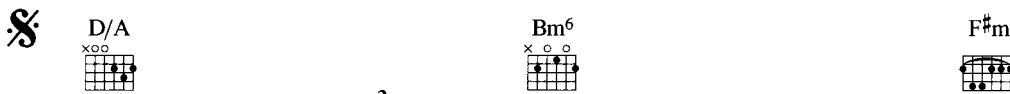
♩ = 116 (♩♩ = ♩³)



First system of musical notation, including treble and bass clefs and a grand staff.



Second system of musical notation, including treble and bass clefs and a grand staff.

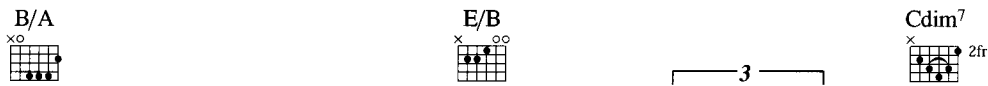


Third system of musical notation, including a treble clef and a single staff.

1. I may not al - ways love_ you, but long as there are_

(Verses 2 & 3 see block lyric)

Fourth system of musical notation, including treble and bass clefs and a grand staff.



Fifth system of musical notation, including a treble clef and a single staff.

_ stars a - bove you, you nev - er need to doubt_ it.

Sixth system of musical notation, including treble and bass clefs and a grand staff.

E/B



B^bm7(b5)



A



I'll make you so _____ sure a - bout it.

God on - ly knows _____

To Coda Φ

E/G[#]



F[#]m7



1.

E



_____ what I'd be with - out _____ you.

2.

A/E



G



N.C.

A/E



G



N.C.

G/D



Em⁶



Bm/F[#]



Bm⁻



Ah, _____

ah. _____

Do do do do do do

E/D
xx0 00

A/E
00 00

Fdim7
00 00

do. Ba ba ba ba ba ba ba ba ba ba ba ba

A/E
00 00

D#m7(b5)
xx 00

D
xx0 00

ba ba ba ba ba ooh. And God on - ly knows

A/C#
x 00 00

Bm7
x 00 00

D.%. al Coda

Coda

F#m7
00 00

what I'd be with - out you.

you.

E/G#
00 00

A
00 00

E/G#
00 00

And God on - ly knows what I'd be with - out

F#m7 E/G# A

God on - ly knows_ what I'd be with - out_ you.
 you. God on - ly knows_

E/G# F#m7 E/G#

_ what I'd be with - out_ God on - ly knows_ what I'd be with - out_ you.

A E/G# F#m7 E/G# Repeat ad lib. to fade

you. God on-ly knows_ what I'd be with- out_ you. God on-ly knows_ what I'd be with- out_ you.

Verse 2:
 If you should ever leave me
 Though life would still go on, believe me
 The world could show nothing to me
 So what good would living do me?
 God only knows what I'd be without you.

Verse 3 as Verse 2

Sometimes

Words & Music by Gabrielle & Jonathan Shorten

♩ = 76



Musical notation for the first system, including guitar chords G, Bm, and Em. The system consists of a vocal line and a piano accompaniment.



Musical notation for the second system, including guitar chords C and G. The system consists of a vocal line and a piano accompaniment.

1. We've come too far — we can't turn back; —
2. We're both guilty of — mis - takes, —



Musical notation for the third system, including guitar chords Bm and Em7. The system consists of a vocal line and a piano accompaniment.

— have our good days, have our bad, — when I'm feel - ing blue, — and
— though you rare - ly take the blame. — Are you pull - ing through? — Some -

Cadd9



G



you say that I'm hurt - ing you.
- times I hate you.

We try so hard not to fight,
But it's not mis - takes through life you make,

Bm



Em7



but some - times we cross the line;
it's the good you do a - long the way:

then I wan - na leave, but you
the dues you pay;

Cadd9



D



won't let me.

We have our highs and lows.
We have our highs and lows.

Em



C



D



just like ev - 'ry - bo - dy;
some - thing ev - 'ry - bo - dy knows,

does - n't mean that we walk a - way, we
does - n't mean that we run a - way, we

C  G 

work through our mis - takes. } Some - times I love you, some - times I don't;
 work through our mis - takes. }




D  C 




but I nev - er ev - er, nev - er want to let you go.




G 

The road's not ea - sy, but the feel - ing's strong.



D  Am  C 

It's the lit - tle things that keep me hold - ing on.



1.



2.



Oh.

D



of all the cra - zy things in life,

Em



C



D



there's fate pur - su - ing me. We go so far some - times I can't

Am



C



be - lieve that I would - n't change a thing. Some - times I love

G  D 


— you, some - times I don't; but I



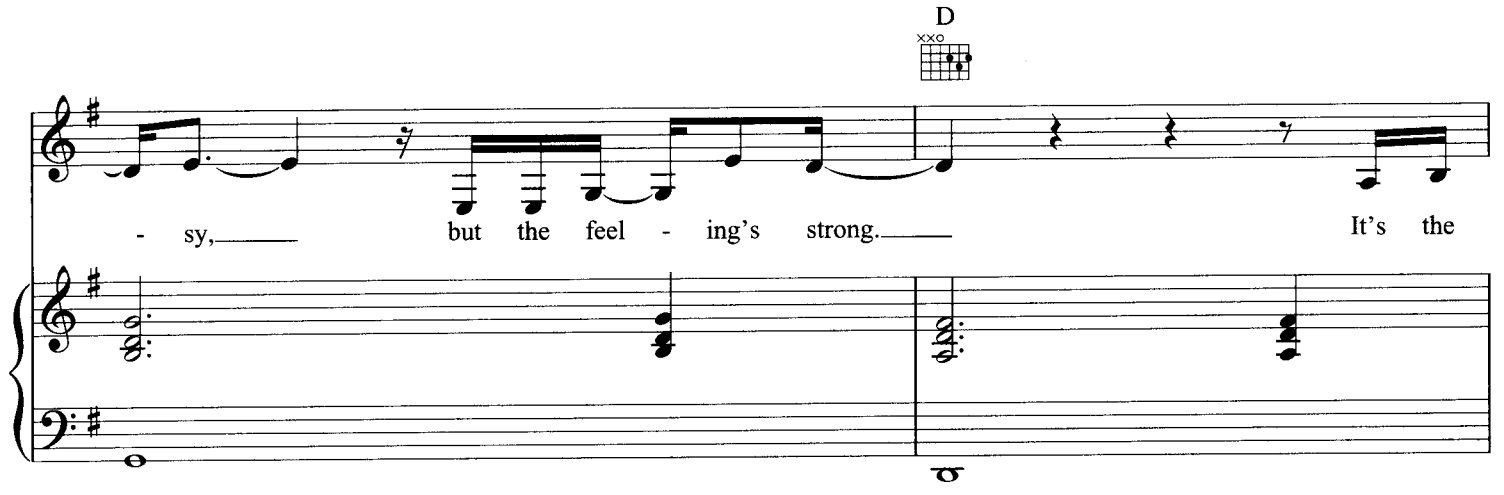
C  G 





nev - er ev - er, nev - er want to let you go. The road's not ea -



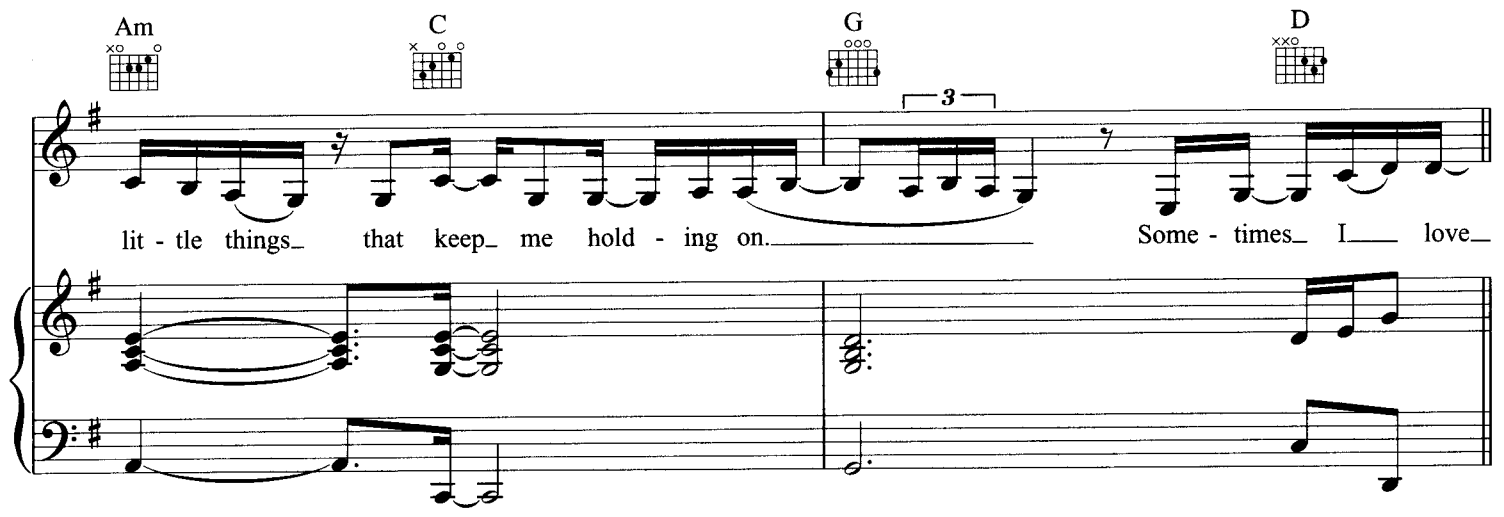
D 

- sy, but the feel - ing's strong. It's the



Am  C  G  D 

lit - tle things that keep me hold - ing on. Some - times I love



G



D



— you, some - times I don't; but I

C



G



nev - er ev - er, nev - er want to let you go. The road's not ea -

D



- sy, but the feel - ing's strong. It's the

Am



C



G



D



Repeat to fade

lit - tle things that keep me hold - ing on. Some - times I love

All You Need Is Love

Words & Music by John Lennon & Paul McCartney

♩ = 96 ♪ ♩ = ♪³

G D Em G D Em Am Em

Love, love, love. Love, love, love. Love, love,

D C D C Bm Am N.C.

love, love. Love, love, love, love.

G D/F# Em N.C.

1. There's no - thing you can do that can't be done,
 2. There's no - thing you can make that can't be made,
 3. There's no - thing you can know that is - n't known,

G D/F# Em N.C. Am Em/G

no-thing you can sing— that can't be sung,—
 no one you can save— that can't be saved,—
 no-thing you can see— that is - n't shown,—

no - thing you can say— but you can
 no - thing you can do— but you can
 no - where you can be— that is - n't

D/F# C/E D C 1. Bm D 2, 3. Bm D

learn how to play the game:— it's ea - sy.—
 learn how to be you in time:— it's ea - sy.—
 where you're meant to be:— it's ea - sy.—

G A11 D G A11

All you need is— love.— All you need is— love,—

D G B7 Em Gmaj7 D

all you need is— love,— love.—

Cmaj7



D



To Coda ⊕

G



G



D/F#



Em



N.C.

Love is all you need... (Instrumental)

The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The guitar part begins with a Cmaj7 chord, followed by a triplet of eighth notes (G4, A4, B4) and another triplet (C5, B4, A4). The piano accompaniment starts with a 2/4 time signature, then changes to 4/4, 3/4, and 4/4. The lyrics "Love is all you need..." are written below the guitar staff, with "(Instrumental)" centered under the piano part.

G



D/F#



Em



N.C.

Am



Em/G



D/F#



C/E



The second system continues the piano accompaniment from the first system. The guitar part remains silent (N.C.). The piano accompaniment continues with the same rhythmic patterns and chord changes as indicated by the chord diagrams above.

D



C



Bm



D



G



A11



All you need is love...

The third system features the guitar part with a treble clef. The lyrics "All you need is love..." are written below the guitar staff. The piano accompaniment continues with the same rhythmic patterns and chord changes as indicated by the chord diagrams above.

D



G



A11



D



All you need is love,

The fourth system features the guitar part with a treble clef. The lyrics "All you need is love," are written below the guitar staff. The piano accompaniment continues with the same rhythmic patterns and chord changes as indicated by the chord diagrams above. The system concludes with a final chord and a fermata over the piano part.

G B7 Em Gmaj7/D Cmaj7 D *D.S. al Coda*

all you need is love, love. Love is all you need.

⊕ *Coda* G A11 D

All you need is love.

G A11 D

All you need is love.

G B7 Em Gmaj7/D Cmaj7 D

All you need is love, love. Love is all you need.

G



Love is all you need. Love is all you need.

Love is all you need. Love is all you need.

Love is all you need. Love is all you need.

Love is all you need.

PM's Love Theme

By Craig Armstrong

♩ = 82



Am7 C5/D Cadd11/E C/F C/G G5 C

C F Am7 C5/D Cadd11/E C/F C/G G5

C F Dm7

C G G7 Am

F C G G7

Am F Dm⁷ D

Am: x02020
F: xx0233
Dm⁷: xx0232
D: xx0232

A A⁷ Bm G

A: x02020
A⁷: x02020
Bm: x24432
G: 000233

D A A⁷ Bm

D: xx0232
A: x02020
A⁷: x02020
Bm: x24432

G C

G: 000233
C: x02345

C⁵/D Cadd11/E C/F C/G G⁵ C

C⁵/D: xx0023
Cadd11/E: 023456
C/F: xx0232
C/G: xx0232
G⁵: xx0232
C: x02345

Glasgow Love Theme

By Craig Armstrong

Slowly, very freely

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. Above the staff, four guitar chord diagrams are provided: A, Dm/A, A, and Dm/A. The notation shows a melodic line in the treble clef and a bass line in the bass clef.

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. Above the staff, seven guitar chord diagrams are provided: A, D/A, Dm/A, A, D/A, Dm/A, and A. The notation shows a melodic line in the treble clef and a bass line in the bass clef.

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. Above the staff, four guitar chord diagrams are provided: F#m, A/E, D, and B7/D#. The notation shows a melodic line in the treble clef and a bass line in the bass clef.

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. Above the staff, three guitar chord diagrams are provided: Dm6, Asus2, and Dm/A. The notation shows a melodic line in the treble clef and a bass line in the bass clef.

A Dm/A A D/A Dm/A A

This system contains the first two measures of the piece. The guitar chord diagrams are: A (x02232), Dm/A (x02232), and A (x02232).

D/A Dm/A A F#m A/E

This system contains measures 3 through 7. The guitar chord diagrams are: D/A (x02232), Dm/A (x02232), A (x02232), F#m (232123), and A/E (002232).

D B7/D# Dm6

This system contains measures 8 through 12. The guitar chord diagrams are: D (xx0232), B7/D# (xx0232), and Dm6 (xx0232).

Asus2 Dm/A A Dm/A

This system contains measures 13 through 17. The guitar chord diagrams are: Asus2 (x02232), Dm/A (x02232), A (x02232), and Dm/A (x02232).

E/A D A Dm7 A5

This system contains measures 18 through 22. The guitar chord diagrams are: E/A (x02232), D (xx0232), A (x02232), Dm7 (xx0232), and A5 (x02232).

Portugese Love Theme

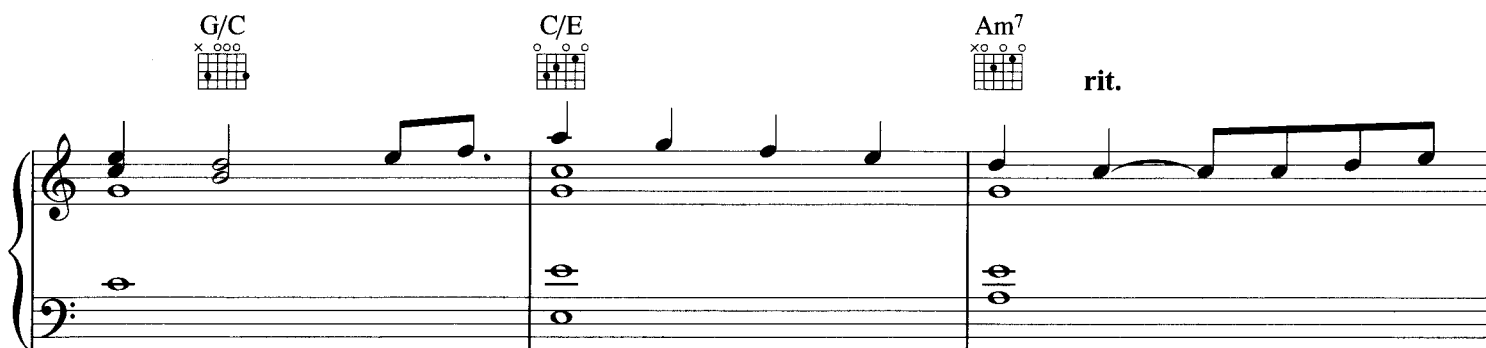
By Craig Armstrong

♩ = c. 60, but freely

C

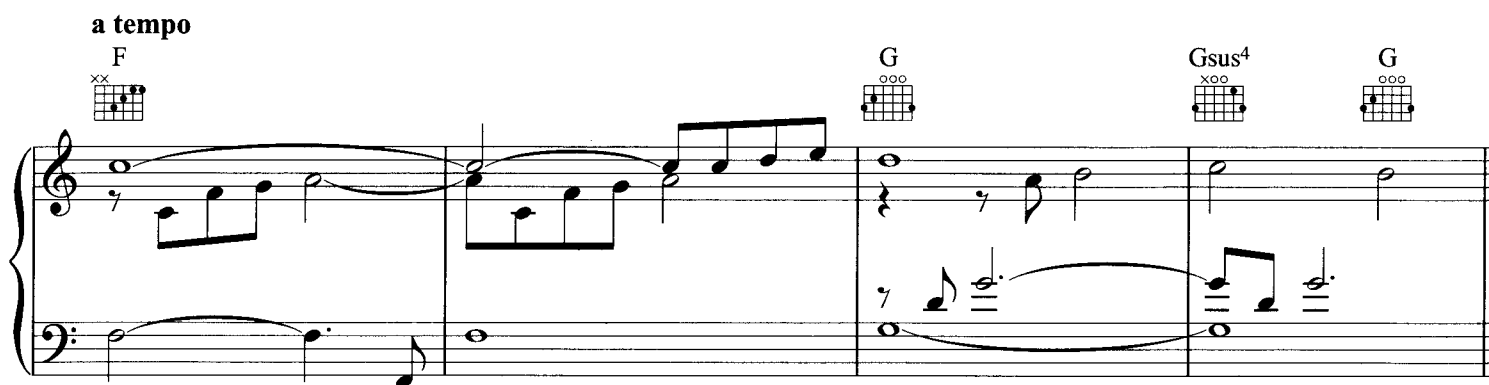


G/C C/E Am7 rit.

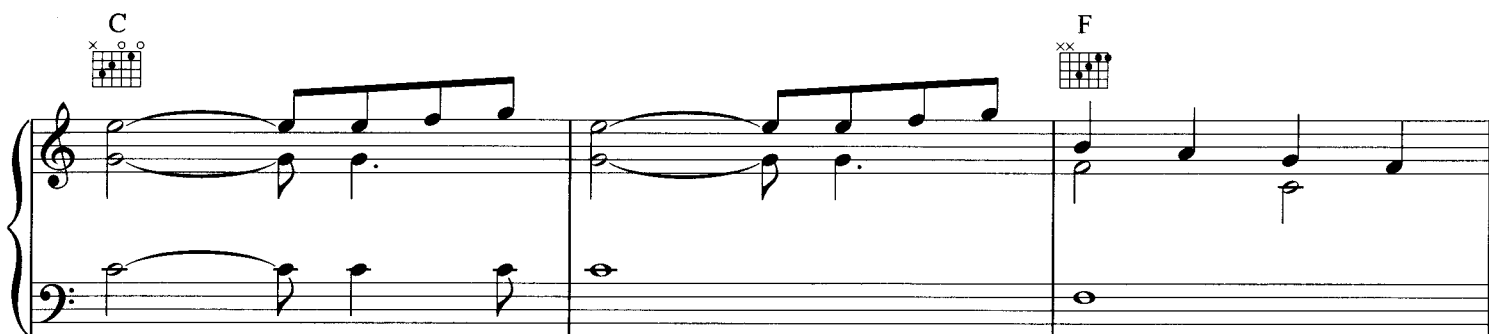


a tempo

F G Gsus4 G



C F



C/G G G/F Em⁷ Am

The first system of music consists of five measures. The guitar part features chords C/G, G, G/F, Em⁷, and Am. The piano accompaniment includes a dotted quarter note in the bass line and various melodic lines in the treble clef.

rit. **a tempo**

Fmaj⁷ G Fadd⁹ G

The second system contains four measures. It begins with a **rit.** (ritardando) marking and ends with an **a tempo** marking. Chords shown are Fmaj⁷, G, Fadd⁹, and G. The piano part features a rhythmic pattern of eighth notes in the bass line.

F Am F

The third system has three measures with chords F, Am, and F. The piano accompaniment continues with eighth-note patterns in the bass line and melodic lines in the treble clef.

Am F Dm

The fourth system consists of three measures with chords Am, F, and Dm. The piano part maintains the eighth-note bass line and treble clef melody.

Faster

G C F

The fifth system has three measures with chords G, C, and F. It begins with a **Faster** marking. The piano accompaniment continues with eighth-note patterns in the bass line and melodic lines in the treble clef.

Am F Am

F F/E Dm G

C F

8va

C/G G G/F Em Am Fmaj7

(8)

rit. a tempo, slowly

G Fadd9 Gsus4 C