

# AIN'T NOBODY

Words and Music by  
DAVID WOLINSKI

Medium Funk

Em D/E Em D/E

Cap - tured ef - fort - less - ly. That's the  
I've been wait - ing for you. It's been  
I wait for night - time to come, to bring you

way it was. Hap - pened so nat - 'ral - ly,  
so long. I knew just what I would do  
to me. I can't be - lieve I'm the one;

mf

D/C                      Cmaj7                      Em

I did not know it was love.                      The next thing  
 when I heard your song.                      You filled my  
 I was so lonely.                      I feel like

D/E                      Em                      D/E                      Em

I felt was you hold in' me close.  
 heart with a kiss; you gave me free dom.  
 no one could feel; I must be dream ing.

Cmaj7                      D/C                      Cmaj7

What was I gonna do?                      I let my -  
 You knew I could not re - sist.                      I need - ed  
 I want this dream to be real.                      I need this

D/C
Cmaj7
Bsus4 2 fr.
D/B

self go. \_\_\_\_\_  
 some - one. \_\_\_\_\_  
 feel - ing. \_\_\_\_\_

And now we fly \_\_\_\_\_ through the stars \_\_\_\_\_  
 And now we're fly - in' through the stars \_\_\_\_\_  
 I make my wish up - on a star \_\_\_\_\_

Cmaj7
D
Em
D/E
Em

\_\_\_\_\_ and hope this night will last for-ev - er. \_\_\_\_\_  
 \_\_\_\_\_ and hope this night will last for-ev - er. \_\_\_\_\_  
 \_\_\_\_\_ and hope this night will last for-ev - er. \_\_\_\_\_

1. D/E Em

2. D/E

Huh, huh, huh, huh. \_\_\_\_\_

Em7 D/G D/A C

Ain't no - bod - y loves me bet - ter,

This system contains the first four measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for Em7, D/G, D/A, and C.

Em7 D/G D/A C

makes me hap - py, makes me feel this - way.

This system contains the next four measures. It continues the vocal line and piano accompaniment with guitar chords Em7, D/G, D/A, and C.

Em7 D/G D/A To Coda C

Ain't no - bod - y loves me bet - ter than you. —

This system contains the final four measures of the main section. It includes the vocal line, piano accompaniment, and guitar chords Em7, D/G, D/A, and C. A 'To Coda' symbol is placed above the final measure.

Em D/E Em D/E

This system contains the final four measures of the piece. It features a vocal line with a long note, piano accompaniment, and guitar chords Em, D/E, Em, and D/E.

*D. S.  $\frac{3}{4}$  (no repeats) al Coda*

Em D/E Em D/E

This system contains the first four measures of the piece. It features a guitar part with chords Em, D/E, Em, and D/E. The piano accompaniment consists of a treble clef staff with a melody and a bass clef staff with a bass line.

Coda C Em D/E

bet - ter than you. At We

This system contains the fifth and sixth measures. It begins with a Coda symbol and a C chord. The lyrics "bet - ter than you." are under the first measure, and "At We" are under the second. The piano accompaniment continues with a treble and bass clef.

Am7 D Em D/E

first you put your arms a - round me,  
stare in - to each oth - er's eyes,

This system contains the seventh and eighth measures. It features guitar chords Am7, D, Em, and D/E. The lyrics "first you put your arms a - round me," and "stare in - to each oth - er's eyes," are under the first measure.

Am7 D

then you put your charms a - round me.  
and what we see is no sur - prise.

This system contains the ninth and tenth measures. It features guitar chords Am7 and D. The lyrics "then you put your charms a - round me." and "and what we see is no sur - prise." are under the first measure.

Em D/E Am7

I can't re - sist this sweet  
We've got a feel - in' most

D 1. Em D/E

sur - ren - der on  
would - treas - ure

Am7 D 2. Em D/E

a night so warm and ten - der.

Am7 D

and a love so deep we can - not meas - ure.

*D. S.  $\frac{3}{4}$  and fade*

# ANYTHING FOR YOU

Words and Music by  
GLORIA ESTEFAN

Moderately ♩ = 69

*p*

(with pedal)

G(9) Gmaj9 D7sus D11 Gmaj9

G(6/9) (L.H.) G(9) Gmaj9 D7sus D11

C G/B Am Am7/D D7 G(9)

An- y-thing for you,— though

Am7/D D G(9) Dm7 F/G G7

you're not here.— Since you said \_we're through,— it seems like years.— Time keeps

Cmaj9 G/D

drag - ging on\_ and on,\_\_\_\_\_ and for - ev - er's been\_ and gone.\_ Still, I can't

Em7 C(9) Dsus D

fig - ure what\_ went wrong.\_ I'd still do

G(9) D7sus D G(9) D/E Em7

an - y-thing for you;\_ I'll play your game.\_ You hurt me through and through, but you can

Dm9 G7sus G7 Cmaj9

have your way.\_ I can pre - tend each time\_ I see\_ you that I don't

G/D (D2/G) G/D Em7 A7

care and I don't need\_ you. And though you'll nev - er see\_ me cry - ing; you know, in-



C/D D C/D D G(9)

side I feel like dy - ing. And I'd do an - y-thing for you, in-

Dsus D G/B G/A G

spite of it all. I've learned so much from you; you  
cresc.

Dm7/F G/A C/D

made me strong. Don't you ev - er think that I don't love you, that for one  
mf

G/D C/D

min - ute I for - got you. But some-times things don't work out right, and you just

Dm9 Dm9/A F/G G7/B Cmaj7

have to say good-bye. I hope you find some-one to please you, some-one who'll  
cresc. f

G/D G/B G Em7

care, and nev-er leave— you. But if that some-one ev - er hurts— you, you just might  
*dim.*

Dsus7 D7

need a friend— to turn to. *p* And I'd do

G(9) Dsus7 D

an - y-thing for you;— I'll give you up,— if

G D/E Em7 Dm7 G7sus G

that's what I— should do— to make you hap - py. I can pre-  
*cresc.*

Cmaj9 G/D

tend each time— I see— you that I don't care and I— don't need— you. And though in-  
*mf*

Em7 G/A Dm7 Dm/A G7sus G7/B

side I feel like dy - ing, you know you'll nev - er see me cry - ing. Don't you ev - er

Cmaj9 G/D

think that I don't love you, that for one min - ute I for-got you. But some-times

Em7 G/A Dm9 Dm9/A G7sus G7/B

things don't work our right, and you just have to say good - bye.

Cmaj7 G/D

*Instrumental Solo.*

*Repeat ad lib. and fade*

Em7 Em7/A Dm7 Dm7/A G7/B

# THE BEST

Words and Music by  
MIKE CHAPMAN and HOLLY KNIGHT

Moderate rock

F

(1.) I call you, I need you, my heart's on fire. \_\_\_\_\_  
(Verses 2 & 3 see block lyric)

You come to me, come to me,

F6 Fmaj7 F F6

F6 Fmaj7 F F6

Detailed description: The musical score is written for guitar and piano. It begins with a guitar chord diagram for F major. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The first system shows the instrumental introduction. The second system includes the first line of lyrics: "(1.) I call you, I need you, my heart's on fire." with a line for a vocal melody. Below the lyrics, it says "(Verses 2 & 3 see block lyric)". The third system continues the piano accompaniment and includes the second line of lyrics: "You come to me, come to me,". Above the guitar staff, chord diagrams for F6, Fmaj7, F, and F6 are provided. Above the piano staff, chord diagrams for F6, Fmaj7, F, and F6 are provided.

Fmaj7 F F6 Fmaj7 F Dm

wild and wired. ————— Oh you come to me,

Bb

1. 3

give me ev - 'ry-thing I — need. (2.) Give me a 3

2. C F Fadd2 Fsus4 F

You're simply the best, ————— bet-ter than

Fadd2 Fsus4 F Dm Dmadd4 Bb/D Dm

all — the rest, ————— bet-ter than a - ny-one, ————— a - ny-one I've

C F Fadd2

e - ver met. I'm stuck on your heart,

Fsus4 F Fadd2 Fsus4 F

I hang on ev -'ry word you say, tear us a - part

Dm Dmadd4 Bb/D Dm C To Coda D%. al Coda

ba-by I would ra-ther be dead. (3.) In your

CODA Bb

Each time you leave me, I start los-ing con-trol you're

Dm Bb

walk - ing a - way\_ with my heart\_ and my soul.\_ I can feel your rhy- thm

C D

when I'm a - lone.\_ Oh ba - by, you're my soul.\_

G Gadd2 Gsus4 G Gadd2 Gsus4 G

Em Emadd4 C/E Em D

You're the best\_

G Gadd2 Gsus4 G Gadd2

bet-ter than all — the rest, —  
I hang on ev - 'ry word — you say, —

Gsus4 G Em Emadd4 C/E Em

bet-ter than a - ny - one — a - ny - one I  
tear us a - part, ba - by I would

D

1. 2. G

e - ver met. — I'm stuck on your heart — Oh...you're the best. —  
ra - ther be — dead.

**VERSE 2:**  
Give me a lifetime of promises, and a world of dreams  
Speak the language of love like you know what it means  
Mm, and it can't be wrong  
Take my heart and make it strong babe.

**VERSE 3:**  
In your heart, in the stars, every night and every day  
In your eyes I get lost, I get washed away  
Just as long as I'm here in your arms  
I could be in no better place.



# CRAZY FOR YOU

Words and Music by  
RICHARD WERMERLING

(♩ = 102)

The musical score is written in 4/4 time with a tempo of 102 beats per minute. It consists of four systems of music, each with a guitar chord diagram and a piano accompaniment. The guitar part is written in treble clef, and the piano part is written in bass clef. The key signature has one sharp (F#).


**System 1:** Chords: Cadd9, Cadd9/B. The piano accompaniment features a steady eighth-note bass line.

**System 2:** Chords: Am, F, C/G, G5. The piano accompaniment continues with eighth notes, including some rests.

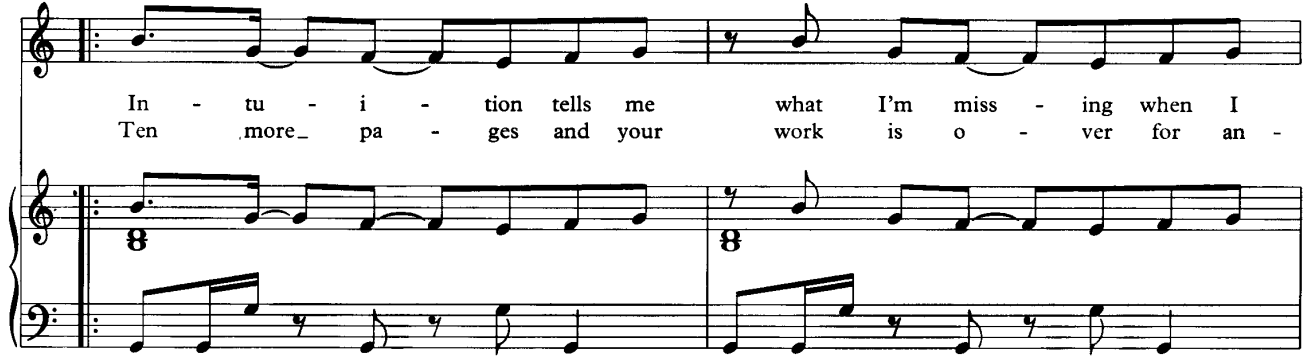
**System 3:** Chords: A5/G, C/G. The piano accompaniment continues with eighth notes.

**System 4:** Chords: D/G, Gadd9. The piano accompaniment continues with eighth notes.

G



In - tu - i - tion tells me what I'm miss - ing when I  
 Ten .more\_ pa - ges and your work is o - ver for an -



F




look at\_ you, so tell me\_ hon - ey, am I  
 - oth - er\_ day, well there just\_ has\_ to be some


G




F



dream - ing, or\_ do you feel it\_ too?  
 oth - er way\_ for you to pay your\_ way.



G5



'Cause I feel that you\_ know, ah you've got me

A5/G



C5/G






just where you want me, I'm crazy, crazy for



you, and there's nothing that I won't do,



I'm caught by the look in your eyes, and it's



all for the love of you.

2.



Musical notation for the first system, including treble and bass clefs and piano accompaniment.



Musical notation for the second system, including treble and bass clefs and piano accompaniment.



Musical notation for the third system, including treble and bass clefs and piano accompaniment.



Vocal line with lyrics: "I feel that you know, ah you've got me". Includes piano accompaniment for the fourth system.

G5



G5



A5/G



just where you want\_ me, I \_\_\_ feel that you\_ know,

C5/G



G5



N.C.

ah you've got me just, just where you want\_ me.\_

C



Vocal ad lib.

G/B



I'm cra - zy, cra - zy for

Am



Fmaj7



G7



you, \_\_\_\_\_ and there's no - thing\_ that I won't\_ do,

C G/B Am

I'm caught by the look \_\_\_\_\_ in your eyes, \_\_\_\_\_ and it's

Fmaj7 G7 C G/B

all for the love of you. Cra - zy, I'm cra - zy for

Am Fmaj7 G7 C

you, \_\_\_\_\_ and there's no - thing that I won't do, I'm caught by the

Gm/Bb Am Fmaj7 G7

look \_\_\_\_\_ in your eyes. \_\_\_\_\_

*repeat to fade*

# (EVERYTHING I DO) I DO IT FOR YOU

Words and Music by  
BRYAN ADAMS, R J LANGE  
and M KAMEN

The musical score is presented in four systems, each with a grand staff (treble and bass clefs) and guitar chord diagrams above the treble clef. The lyrics are written below the treble clef staff.

**System 1:** Chords: C, G/C. Lyrics: (1.) Look in - to my eyes \_\_\_\_ you will see \_\_\_\_

**System 2:** Chords: F/C, Cadd9, C. Lyrics: what you mean to \_\_\_\_ me. Search your heart, \_\_\_\_ search your



**System 3:** Chords: G/C, F/C. Lyrics: soul, \_\_\_\_ and when you find me there you'll

**System 4:** Chords: C/G, G, Dm, C. Lyrics: search \_\_\_\_ no more. Don't tell me it's not worth try - in'

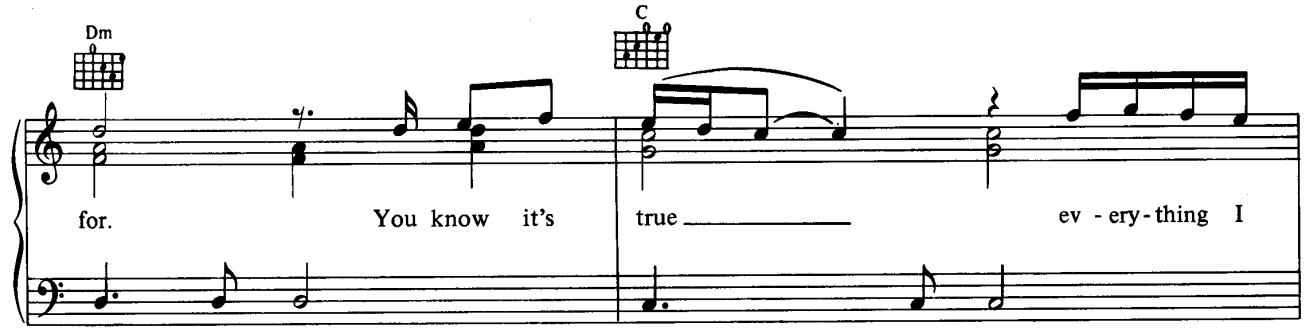
Dm  



for, you can't tell me it's not worth dy - in'



Dm  


for. You know it's true \_\_\_\_\_ ev - ery - thing I





G  

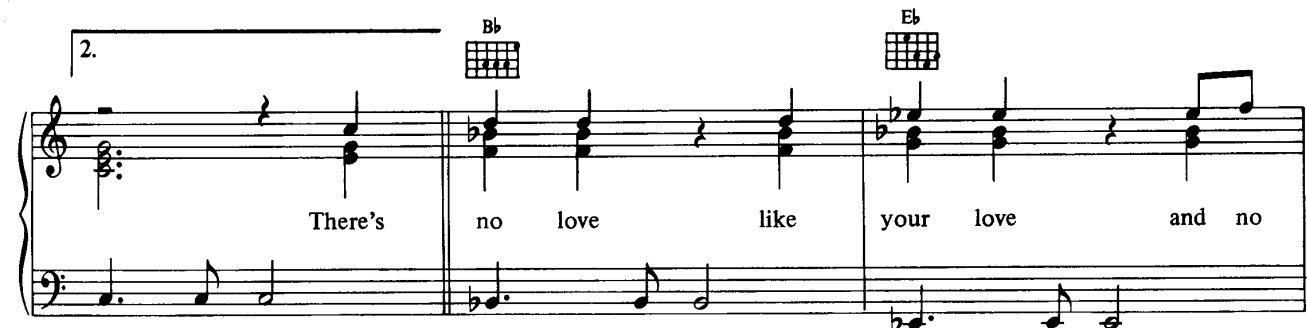
do, I do it for\_\_ you.

1.



2.  

There's no love like your love and no



Bb   

oth - er could give more\_\_ love, there's no - where \_\_\_\_\_ un - less





G D G

you're there all the time, all the way yeah.

Detailed description: This system contains the first three measures of the piece. The guitar chord diagrams are G (x02320), D (xx0232), and G (x02320). The melody in the treble clef starts with a G4 chord, followed by a melodic line with a sharp sign on the second measure. The bass line provides a simple accompaniment.

F

Detailed description: This system contains the next three measures. The guitar chord diagram is F (xx3432). The melody continues with a melodic line, and the bass line has a prominent sustained chord in the second measure.

C

1. 2.

Oh you can't

Detailed description: This system contains the next three measures, featuring a first and second ending. The guitar chord diagram is C (x32310). The melody in the first ending leads to the second ending, which includes the lyrics 'Oh you can't'.

Dm G

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

Detailed description: This system contains the next three measures. The guitar chord diagrams are Dm (xx0231) and G (x02320). The melody continues with a melodic line, and the bass line has a sustained chord in the second measure.

Dm G

help it, there's no - thin' I want more. Yeah I would

Detailed description: This system contains the final three measures. The guitar chord diagrams are Dm (xx0231) and G (x02320). The melody concludes with a melodic line, and the bass line has a sustained chord in the second measure.

fight for you, I'd lie for you, walk the

wire for you, yeah I'd die for you. You know it's

true, ev - ery - thing I do, oh,

I do it for you.

**VERSE 2:**

Look into your heart  
 You will find there's nothin' there to hide  
 Take me as I am, take my life  
 I would give it all, I would sacrifice.

Don't tell me it's not worth fightin' for  
 I can't help it, there's nothin' I want more  
 You know it's true, everything I do  
 I do it for you.

# FATHER FIGURE

Words and Music by  
GEORGE MICHAEL

Bb2 Ab2 Bb2 Bb2

The first system of music shows the piano accompaniment for the first four measures. The right hand plays chords with long notes, while the left hand has rests. Above the staff are four guitar chord diagrams labeled Bb2, Ab2, Bb2, and Bb2. The key signature has two flats (Bb and Eb) and the time signature is common time (C).

Ab2 Bb2 Bb2

The second system shows the vocal melody in the right hand and piano accompaniment in the left hand. The vocal line begins in the fifth measure. Above the staff are three guitar chord diagrams labeled Ab2, Bb2, and Bb2.

Ab2 Bb2 Bb2

The third system continues the piano accompaniment. The right hand plays chords with long notes, and the left hand plays a rhythmic pattern of eighth notes. Above the staff are three guitar chord diagrams labeled Ab2, Bb2, and Bb2.

Ab2 Bb2 Bb2

That's all I want-ed some-thing spe-cial, some-thing

The fourth system shows the vocal melody with lyrics: "That's all I want-ed some-thing spe-cial, some-thing". The piano accompaniment continues in the left hand. Above the staff are three guitar chord diagrams labeled Ab2, Bb2, and Bb2.



Fsus4      F       $\frac{3}{4}$  Bb2

— be,      wo wo. — (v.2.) That's all you want-ed      some-thing spe-cial, some-one

Ab2      Bb2      Bb2

sa-cred,      in your — life. —      Just for one mo-ment

Ab2      Bb2

to be warm and      na - ked      at my — side. —

Gb2      Ab2      Bb2

Some-times I think that you'll nev - er      un-der - stand — me.

Gb2 Ab2

But something tells me to geth er. We'd be hap -

Fsus4 F CHORUS Bb2

py, wo wo. I will be your fa-ther fi-gure, (wo ba -

Ab2

put your ti - ny hand in mine, I will be your preach-er teach - er,  
by, I'd love to be your dad -

Bb2

an - y - thing you have in mind, I will be your fa - ther fi - gure,  
dy, it would make me ve - ry

Ab2

I have had e - nough of crime I will be the one who loves you  
hap - py, please let me)



To Coda ♦ Bb2

'til the end of time. \_\_\_\_\_

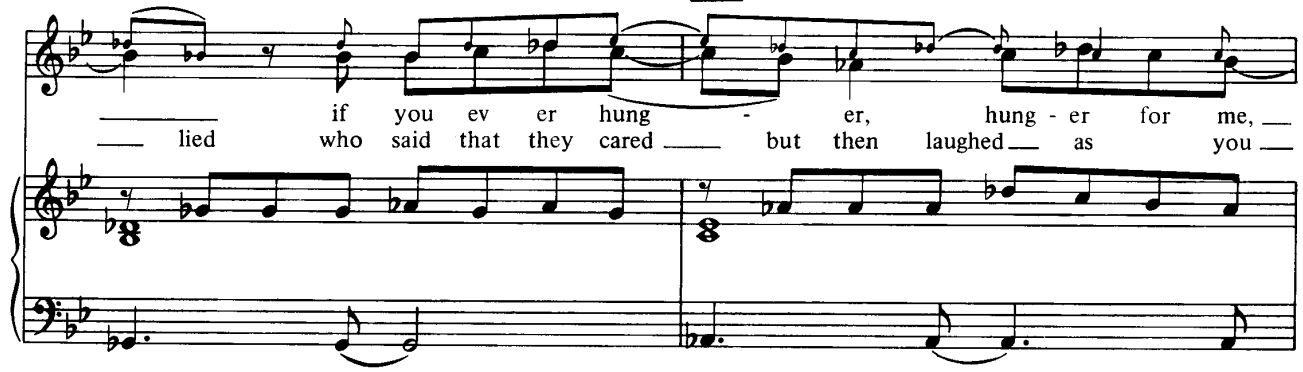
Ab2 Bb2 Bb2

Ab2 Bb2 Gb2 Ab2

If you were the des - ert, I'll be the sea,  
So when you re - mem - ber the ones who have

— lied if you ev er hung er, hung - er for me, —  
 — lied who said that they cared — but then laughed — as you —



1.








— what - ev - er you asked — for that's what I'll be.



2.

cried Beau - ti - ful Dar - ling






don't think of me — be - cause all I ev - er want -







ed is



in your eyes — ba - by, (baby.)



and love can't lie. — Greet me with the eyes of a child —



— my love is al - ways tell - ing me so. —

G $\flat$ 2 Ab2 Fsus4

Hea-ven is a kiss and a smile — just hold on — hold on, — I

F B $\flat$ 2

won't let you go — my ba - by. I will be your fa-ther fig - ure, put your ti - ny hand in mine.

Ab2 B $\flat$ 2

I will be your preach-er, teach-er, an - y - thing you have in mind, I will be your fa-ther fig - ure,

Ab2 N.C.

I have had e-nough of crime, so I am gon - na love you till the end — of

Bb2  Ab2 

time. I will be your fa - ther )  
 I will be your fa - ther (I'll be your dad - dy) { I will be your preach-er  
 { I will be the one who loves you



1. 2. N.C.

till the end of time.



Abm6  Bb 

rall.



**VERSE 3:**  
 That's all I wanted  
 But sometimes love can be mistaken  
 For a crime  
 That's all I wanted  
 Just to see my baby's blue eyes shine.  
 This time I think that my lover understands me  
 If we have faith in each other  
 Then we can be strong baby.

# HOW AM I SUPPOSED TO LIVE WITHOUT YOU

37

Words and Music by  
MICHAEL BOLTON and DOUG JAMES

Moderately

smoothly  
mp

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two flats. The melody is played in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Moderately' and the dynamics are 'smoothly' and 'mp'.

Bb



I could hard-ly be-lieve\_ it when I  
I'm too proud for cry - in', did- n't

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are written below the vocal line.

F/A



Eb/G



Ebm/Gb



heard the news\_ to - day,  
come here to \_ break-down.

I had to come\_ and set it straight\_ from you..  
It's just a dream of mine\_ is com-ing to \_ an end..

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

Bb/F

F/Eb

Bb/D

F/C

Bb



They said you were leav - in', some-one's  
And how can I blame\_ you when I

F/A

Eb/G

Ebm/Gb

Bb/F



swept your heart\_ a - way. From the look up - on\_ your face, I see it's  
build my world\_ a-round the hope that one day we'd\_ be so much more than

C/E

Fsus4

F/Eb

Dm7

Bb/D



true. \_ friends. \_ So tell me all a - bout it, tell me 'bout the plans you're mak -  
Now, I don't wan - na know the price I'm gon - na pay for dream -

Ebmaj7

Bb/D

Cm7

Gm7

Dm7

Eb

Fsus4

F7



in', } tell me one thing more\_ be - fore I go. \_ } Tell me  
ing, ev - en now it's more\_ than I can take. \_ }

Ebmaj7 F/Eb Dm7 Gm7 Ebmaj7 F/Eb

how am I sup-posed to live with-out you, now that I've been lov-in' you so

*f*

Dm7 Bb7sus4 Bb7 Ebmaj7 F/Eb Dm7 Gm7

long. How am I sup-posed to live with-out you and

Cm7 Bb/D Ebmaj7 Fsus4 F/G Gm7 Cm7 Bb/D Ebmaj7 Fsus4

how am I sup-posed to car-ry on when all that I've been liv-in' for is

1 Ebmaj7 F/Eb Dm7 D7-9 2 Bb Bb/D

gone. gone.

*mp*

E<sup>b</sup>

F<sup>sus</sup>4

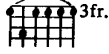
G<sup>m</sup>7

F/A

B/F<sup>#</sup>

F<sup>#</sup>

F<sup>#</sup>/E



Now,

D<sup>#</sup>m7

B/D<sup>#</sup>

E<sup>m</sup>aj7

B/D<sup>#</sup>



I don't wan - na know the price\_ I'm gon - na pay\_ for dream - ing,

C<sup>#</sup>m7

G<sup>#</sup>m7

B/D<sup>#</sup>

C<sup>#</sup>m7

F<sup>#</sup>sus4

E/F<sup>#</sup>

D<sup>#</sup>m7



now that your\_ dream has come true. \_\_\_\_\_ Tell me

E<sup>m</sup>aj7

F<sup>#</sup>/E

D<sup>#</sup>m7

G<sup>#</sup>m7

E<sup>m</sup>aj7

F<sup>#</sup>/E



how am I\_ sup - posed\_ to live\_ with-out \_ you now that I've been lov - in' you\_ so

D#m7      B7sus4      B7      Emaj7      F#/E



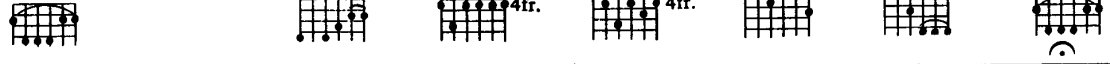
long. \_\_\_\_\_ How am I \_\_\_\_\_ sup-posed \_\_\_\_\_ to live \_\_\_\_\_ with-

D#m7      G#m7      C#m7      B/D#      Emaj7



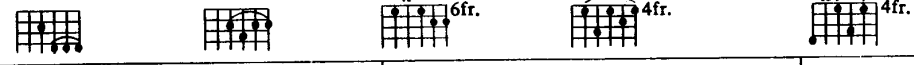
out \_\_\_\_\_ you and how am I \_\_\_\_\_ sup-posed \_\_\_\_\_ to car - ry on -

F#sus4      F#/G#      G#m7      C#m7      B/D#      Emaj7      F#sus4



when all that I've \_\_\_\_\_ been liv - in' for \_\_\_\_\_ is

Emaj7      F#/E      D#m7+5      C#m7      B(addC#)



gone. \_\_\_\_\_  
*mp*      *rit.*



# I WANT TO BREAK FREE

Words and Music by  
JOHN DEACON

Medium beat



Musical notation for the first system, including guitar and piano parts. The guitar part is in E major, 4/4 time, with a medium beat. The piano part is in E major, 4/4 time, with a mezzo-forte (mf) dynamic. The guitar part features a treble clef and a key signature of three sharps (F#, C#, G#). The piano part features a grand staff with treble and bass clefs and a key signature of three sharps.



Musical notation for the second system, including vocal and piano parts. The vocal part is in E major, 4/4 time, with a medium beat. The piano part is in E major, 4/4 time, with a mezzo-forte (mf) dynamic. The vocal part features a treble clef and a key signature of three sharps. The piano part features a grand staff with treble and bass clefs and a key signature of three sharps. The lyrics are: "I Want To Break Free. 1. I Want To Break".

VERSES



Musical notation for the verses, including vocal and piano parts. The vocal part is in E major, 4/4 time, with a medium beat. The piano part is in E major, 4/4 time, with a mezzo-forte (mf) dynamic. The vocal part features a treble clef and a key signature of three sharps. The piano part features a grand staff with treble and bass clefs and a key signature of three sharps. The lyrics are: "Free. (2.) love. (3.) on. I Want To Break Free from your lies. You're so I've fal - len in love for the first time; and I can't get used to liv-ing with - out, liv-ing with-out,".



self - sa - tis - fied. I don't need \_\_\_\_\_ you. I've got to break  
 this time I know it's for real. \_\_\_\_\_ I've fal - len in  
 liv - ing with - out you by my side. \_\_\_\_\_ I don't want to live a -



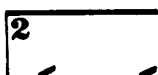
free. \_\_\_\_\_ God knows. \_\_\_\_\_  
 love, \_\_\_\_\_ God knows. \_\_\_\_\_  
 - lone. \_\_\_\_\_ hey. God knows. \_\_\_\_\_



To Coda



God knows, I Want To Break Free. 1  
 God knows, I've fal - len in love. 2. I've fal - len in  
 Got to make it on my \_\_\_\_\_



It's strange, but it's true, \_\_\_\_\_ hey,



I can't get ov - er the way you love me like you do. — But I



have to be sure when I walk out that door. — Oh, how I want to be



free, ba - by. Oh, how I want to be free. — Oh, -



*D.%. al Coda*

— how I Want to Break — Free. — 3. But life still goes

**CODA**



own. So ba - by can't you



see \_\_\_\_\_ I've got to break \_



free. I've got to break free.

*Repeat for fade  
(vocal ad lib)*

I Want To Break \_\_\_\_\_ Free. Yeah...

# I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)

Words and Music by  
JIM STEINMAN

Moderately fast

D

*mf*

D/E      D/F#      D/A

A(no3rd)      D      Asus/E

Slower, somewhat freely (Tempo II)

And I would do an - y - thing \_ for love.

*rall.*

Asus      D      A/D      G/D

I'd run right in - to hell and back.      I would do

D Asus/E Asus

an - y - thing — for love. I'll nev - er lie to you and

D A/D G(add9)/D Bm

that's a fact. But I'll nev - er for - get — the way you

F#m/A G(add9) A

feel right now, — oh — no, no — way. And I would do

D Asus/E D/A A G(add9)

an - y - thing \_ for love, but I won't do — that.



Some days it don't come at all and  
 Some nights are like nothing I've ever  
 Some days I just pray to the God of

these are the days that never end.  
 seen before or will a gain.  
 Sex and Drums. and Rock 'n Roll.

May-be I'm cra-zy, but it's cra-zy and it's  
 May-be I'm lone-ly, and that's all I'm qual-i-fied to

*(Half-time feel)*

true.  
 be. I know you can save me. No one else can  
 There's just one and on-ly, the one and on-ly



Bm



Asus



A



Em



save me now — but you.  
prom - ise I — can keep.

As long as the plan -  
As long as the wheels.

(End half-time feel)

C#dim7



— ets are turn - ing,  
— are turn - ing,

as long as the stars — are burn - ing,  
as long as the fires — are burn - ing,



as long as your dreams \_ are com - ing true, you bet - ter be - lieve -  
as long as your prayers \_ are com - ing true, you bet - ter be - lieve -

Tempo II



— it that I would do an - y - thing \_ for love.  
— it that I would do an - y - thing \_ for love

Oh, I would do  
and you know it's true and

*molto rall.*

# PURPLE RAIN

Words and Music by  
PRINCE

Slowly

B $\flat$ sus2

Gm7(addC)

F

E $\flat$  (addF) 3fr.

B $\flat$ sus2

Gm7(addC)

I nev - er meant 2 cause u an - y sor - row.

The musical score is arranged in three systems. Each system consists of a guitar part (top staff) and a piano accompaniment (bottom two staves). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Slowly'. The first system features a guitar part with two measures: the first measure has a B-flat suspended 2nd chord (B $\flat$ sus2) and the second measure has a G minor 7th chord with an added C (Gm7(addC)). The piano accompaniment begins with a mezzo-piano (mp) dynamic. The second system features a guitar part with two measures: the first measure has an F major chord and the second measure has an E-flat major chord with an added F (E $\flat$  (addF) 3fr.). The piano accompaniment continues with a similar rhythmic pattern. The third system features a guitar part with two measures: the first measure has a B-flat suspended 2nd chord (B $\flat$ sus2) and the second measure has a G minor 7th chord with an added C (Gm7(addC)). The piano accompaniment includes the lyrics 'I nev - er meant 2 cause u an - y sor - row.' and ends with a repeat sign and a fermata. There are asterisks and repeat signs at the bottom of the piano part in the third system.

F Eb(addF) 3fr.

I nev - er meant 2 cause u an - y pain.

*sim.*

Bbsus2 Gm7(addC)

I on - ly want - ed 2 one time see u laugh - ing. I

F Bb Tacet

on - ly want to see u laugh - ing in the pur - ple - rain. Pur - ple rain, pur - ple rain..

Eb(addF) 3fr. Bbsus2

Pur - ple rain, pur - ple rain..

Gm7(addC)

F

Pur - ple rain, pur - ple rain. — I

on - ly want - ed 2 see u bath - ing in the pur - ple —

Bb

Tacet

Bbsus2

rain. I nev - er want - ed to be your — week - end - lov - er.

Gm7(addC)



F

I on - ly want - ed 2 be some kind — of friend. —

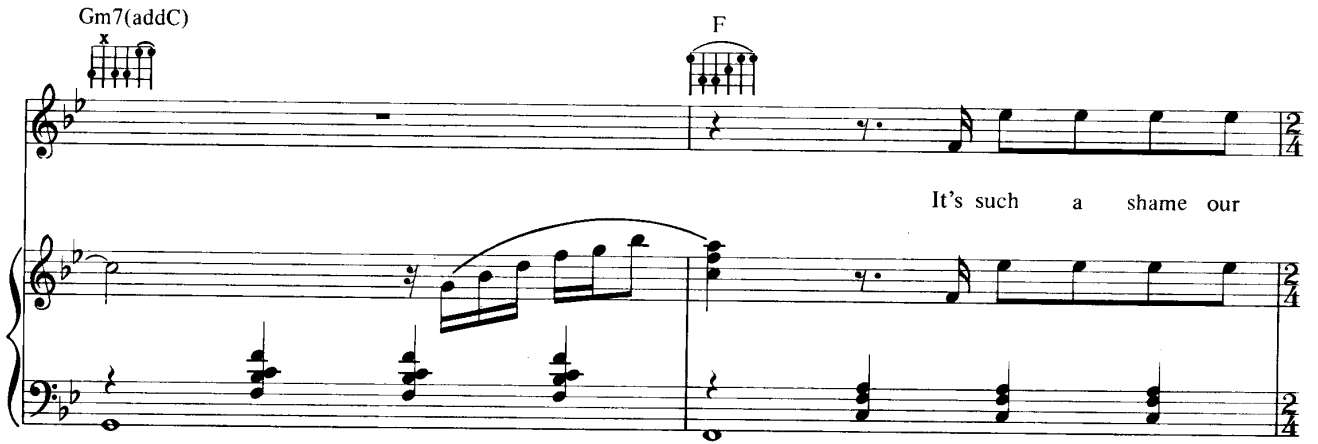
**E<sub>b</sub>(addF)**  **Bbsus2** 



Ba - by, I could nev - er steal u — from an - oth - er.



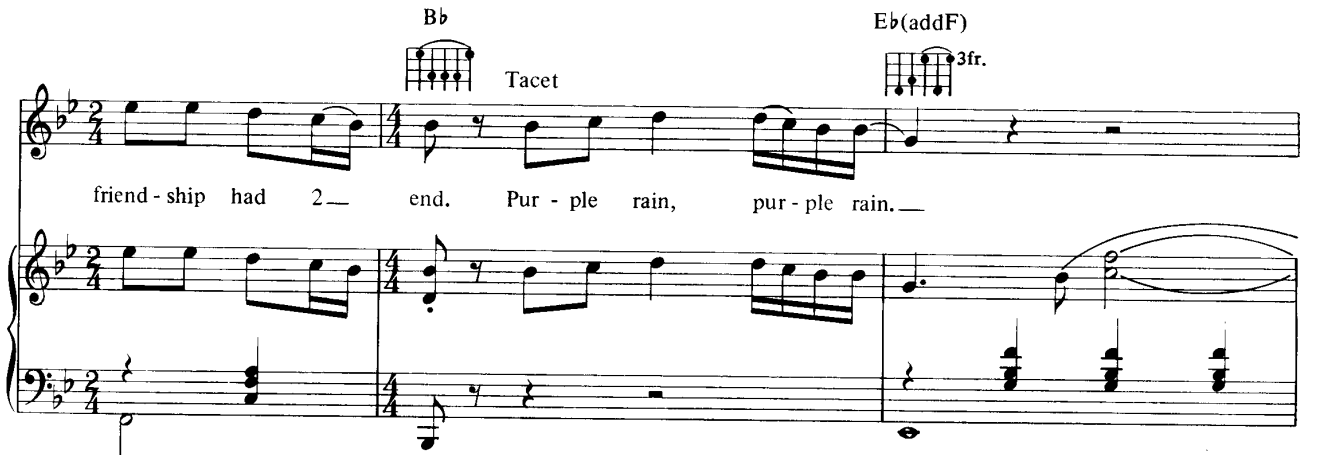
**Gm7(addC)**  **F** 


It's such a shame our



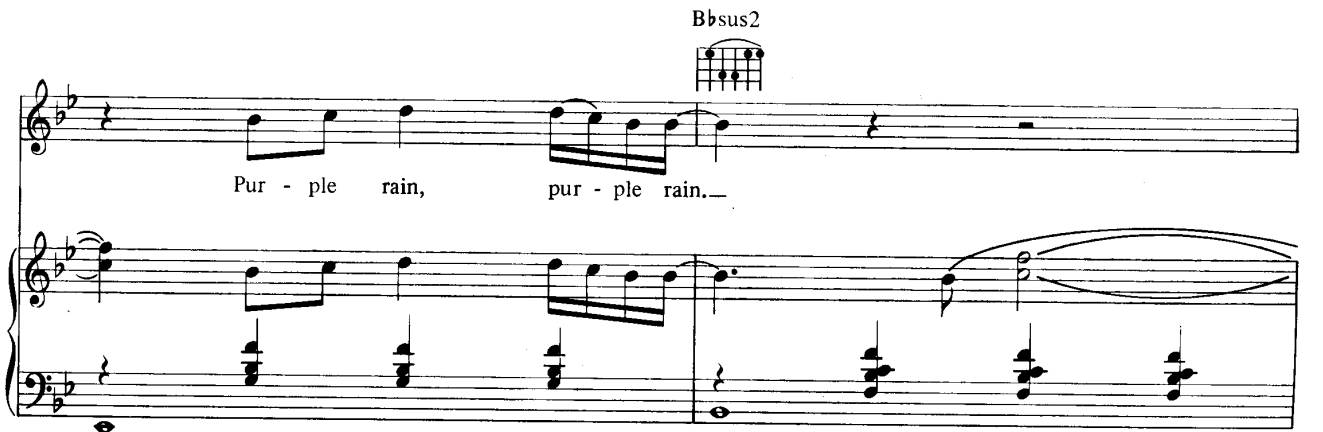
**B<sub>b</sub>**  **Tacet** **E<sub>b</sub>(addF)** 

friend - ship had 2 — end. Pur - ple rain, pur - ple rain. —



**Bbsus2** 

Pur - ple rain, pur - ple rain. —



Gm7(addC)

F

Pur - ple rain, pur - ple rain... I

on - ly want 2 see u un - der - neath the pur - ple...

Bb

Bbsus2

Tacet

rain. Hon - ey, I know, I know, - I know times r chang - ing...

Gm7(addC)

F

It's time we all reach out 4 some-thing new...

**E $\flat$ (addF)** **B $\flat$ sus2**

U say u want a lead - er,

**Gm7(addC)** **F**

but u can't seem 2 make up your mind. — I think u bet - ter close it, and let me guide u —

**B $\flat$**  **E $\flat$ (addF)** **Tacet**

2 the pur - ple rain. Pur - ple rain, pur - ple rain. —

**B $\flat$ sus2** **Gm7(addC)**

Pur - ple rain, pur - ple rain. — Pur - ple rain, pur - ple rain. —

F

The first system of music features a guitar chord diagram for the F major chord (X23211) above the treble clef. The piano accompaniment consists of a single quarter note F in the bass clef, followed by a whole rest for the remainder of the system.

I on - ly want 2 see u, — on - ly want 2 see u — in the pur - ple rain. —

The second system contains the vocal melody and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in the bass clef, featuring a steady eighth-note accompaniment in the right hand and block chords in the left hand. The lyrics are: "I on - ly want 2 see u, — on - ly want 2 see u — in the pur - ple rain. —".

Bb Tacet Bbsus2 Gm7(addC)

The third system shows guitar chord diagrams for Bb (X21232), Bbsus2 (X21232), and Gm7(addC) (X21232). The piano accompaniment continues with the same eighth-note accompaniment and block chords as in the previous system.

F Eb (addF) 3fr. Bbsus2

The fourth system features guitar chord diagrams for F (X23211), Eb (addF) 3fr. (X21232), and Bbsus2 (X21232). The piano accompaniment continues with the same eighth-note accompaniment and block chords as in the previous system.



# STAND BY ME

Words and Music by  
BEN E KING, JERRY LEIBER  
and MIKE STOLLER

Moderato

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: F major, D minor, Bb major, and C7. The left hand plays a steady eighth-note bass line.

When the night has come and the land is dark, And the moon — is the

F Dm Bb

on-ly — light we'll see — No I won't be a-fraid, No — I won't be a

C7 Gm7 C7 F C7 F Dm

-fraid Just as long — as you stand, — stand by me So, dar-ling, dar-ling

Bb C7 Gm7 C7 F F

stand by me, Oh, stand by me, Oh,

F Dm

Detailed description: This system contains the first two lines of the song. The vocal line starts with a half note 'stand', followed by a quarter note 'by', a quarter note 'me', a half note 'Oh', a quarter note 'stand', a quarter note 'by', a quarter note 'me', and a half note 'Oh'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are labeled as F and Dm.

stand, stand by me, stand by me, If the

Bb C7 Gm7 F C7

Detailed description: This system contains the third and fourth lines. The vocal line continues with a half note 'stand', a quarter note 'stand by me', a quarter note 'stand by me', and a half note 'If the'. The piano accompaniment continues with the same rhythmic pattern. Chords are labeled as Bb, C7, Gm7, F, and C7.

sea that we look up - on Should tumble and fall, Or the

F Dm

Detailed description: This system contains the fifth and sixth lines. The vocal line has a half note 'sea', a quarter note 'that we look up - on', a quarter note 'Should tumble and fall,', and a half note 'Or the'. The piano accompaniment continues. Chords are labeled as F and Dm.

moun - tain should crum - ble in the sea I won't

Bb C7 Gm7 F C7

Detailed description: This system contains the seventh and eighth lines. The vocal line has a half note 'moun - tain', a quarter note 'should crum - ble', a quarter note 'in the sea', and a half note 'I won't'. The piano accompaniment continues. Chords are labeled as Bb, C7, Gm7, F, and C7.

cry, I won't cry, No — I won't shed a tear Just as  
 F Dm

long — as you stand, — stand by me So, dar-ling, dar-ling  
 B $\flat$  C7 Gm7 C7 F

stand by me, Oh, stand — by me, Oh, stand —  
 F Dm B $\flat$

stand by me, stand by me. — When the stand by me. —  
 C7 Gm7 F C7 F

# TAKE IT TO THE LIMIT

Words and Music by  
 RANDY MEISNER, DON HENLEY  
 and GLENN FREY

Moderately slow (♩ = ♩♩)

Tacet

The musical score is written for voice and piano. It begins with a 'Tacet' instruction for the piano. The tempo is 'Moderately slow' with a metronome marking of ♩ = ♩♩. The key signature has one flat (Bb) and the time signature is 3/4. The piano part starts with a *mf* dynamic and includes the instruction 'with pedal throughout'. The score is divided into four systems, each with a vocal line and a piano accompaniment line. Chord diagrams for guitar are provided below the piano part for various chords: C, F, C, F, C, E7, Am, G, G/F, and C/E. Some chords are marked with a '3' for a triplet. The lyrics are: 'All a - lone spend at the end of the eve - ning, and the bright lights have mak - ing all your time you can spend all your fad - ed to blue. I was think - ing 'bout a wom - an who might have love mak - ing time. If it all fell to piec - es to - loved me, and I nev - er knew. You know I've mor 3 - row, would you still be mine? And when you're

G/D C F

al - ways been a dream - er (spent my life run - ning 'round), and it's so hard to  
 look - ing for your free - dom (no - bod - y seems to care), and you can't find the

C F

change (can't seem to set - tle down), but the dreams I've seen  
 door (can't find it an - y - where), when there's noth - ing to be -

Dm F F/G

late - ly keep on turn - ing out and burn - ing out and  
 lieve in still you're com - ing back, you're run - ning back, you're

G F/G G F C

turn - ing out the same. So put me on a high - way and  
 com - ing back for more.

F C F Tacet G 1.C

show me a sign, and take it to the limit one more time.

G F 2. Am G

You can time.

*Repeat and fade*

F G F G

Take it to the limit, take it to the limit.

*Repeat and fade*

F G C

Tacet Tacet

take it to the limit one more time.

# THREE TIMES A LADY

Words and Music by  
LIONEL RICHIE

Moderately ♩ = 76

Ab 4th fret

*p*

Ab 4th fret (Gb Bass) Fm

Thanks shared for the times my dreams, that you've given me, my joys, my pains.

*p*

C7+ (E Bass) Ab 4th fret (Gb Bass) Ab 4th fret (Gb Bass)

the mem-'ries are all in my mind. You've made my life worth liv - ing

Fm C7+ (E Bass) Ab 4th fret

for. And if I now that we've had to

Ab 4th fret (Gb Bass) Fm C7+ (E Bass)

come to the end of our rain-bow,  
live my life o-ver a-gain dear,

Ab 4th fret (Gb Bass) Fm

there's some-thing I must say out loud.  
I'd spend each and ev-'ry mo-ment with you.

C7+ (E Bass) Ab 4th fret Eb (G Bass)

1. 2. You're once, twice,  
3. Instrumental

Gb Db (F Bass) Bbm7

three times a la-dy. And I love





E $\flat$  (B $\flat$  Bass)      A $\flat$  4th fret (A $\flat$  Bass)      E $\flat$  (A $\flat$  Bass)

you. —————

D $\flat$  (A $\flat$  Bass)      D $\flat$  (F $\flat$  Bass)      A $\flat$  4th fret

E $\flat$  (A $\flat$  Bass)      D $\flat$  (A $\flat$  Bass)      1. 2. D $\flat$  (F $\flat$  Bass)      3. D $\flat$  (F $\flat$  Bass)      D.S. al Coda

2. You've      You're  
3. When

E $\flat$  (D $\flat$  Bass)      A $\flat$  4th fret (G Bass)      E $\flat$

Yes, you're once, —      twice, —

*f*

Coda

three times a lady I

love you, I love

you. I love

*f* *poco rit.* *8va*

Chords: Cb, Db (F Bass), Bbm7, Ab (4th fret), Eb, Eb (Db Bass), Eb (C Bass), Eb (Bb Bass), Ab (4th fret)

(When) we are together  
 The moments I cherish.  
 With ev'ry beat of my heart.  
 To touch you, to hold you  
 To feel you, to need you  
 There's nothing to keep us apart.

# VOGUE

Words and Music by  
MADONNA CICCONE  
and SHEP PETTIBONE

Moderate dance beat

A $\flat$ 7sus4



The first system of musical notation consists of three staves. The top staff is a vocal line in 4/4 time, starting with a whole rest. The middle staff is the piano accompaniment, starting with a *mf* dynamic marking and a sustained chord. The bottom staff is the bass line, featuring a rhythmic pattern of eighth and sixteenth notes.

The second system of musical notation consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the piano accompaniment, continuing the sustained chord from the first system. The bottom staff is the bass line, continuing the rhythmic pattern.

E $\flat$ 7sus4



A $\flat$ 5



The third system of musical notation consists of three staves. The top staff is a vocal line with lyrics: "What you look-in' at?\_ Vogue, Vogue, Vogue." The middle staff is the piano accompaniment, featuring a sustained chord. The bottom staff is the bass line, continuing the rhythmic pattern.

Vogue,

Vogue, Vogue.

Ab 4fr. No chord

Look a - round, ev - 'ry - where you turn is heart - ache, it's ev - 'ry - where that you go. —  
 All you need is your own im - ag - i - na - tion, so use it, that's what it's for. —

— You try ev - 'ry - thing you can to es - cape  
 Go in - side, for your fin - est in - spir - a tion;

Eb7sus4/Ab



the pain of life that you know. — When all — else fails, — and you  
 your dreams will o - pen the door. — It makes — no diff - 'rence if you're

Ab(addBb)



long to be — some-thing bet - ter than you are to - day. — If the  
 black or white, — if you're a boy or a girl. —

Eb7sus4/Ab



Ab(addBb)

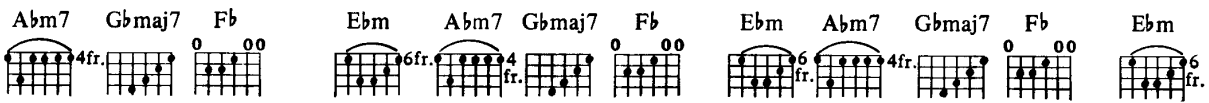


I know a place where you can get a - way, — it's called a dance floor and here's what —  
 mu-sic's pump - in', it will give you new life. — You're a su-per star, yes, that's what —


Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

— it's for, — so } Come on, Vogue, — let you bod-y  
 you are, — you know it.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

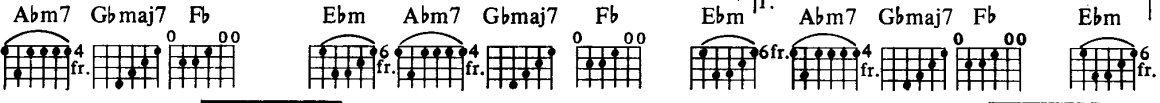


{move—  
groove—} to the mu - sic, hey, hey,— hey. Come on, Vogue,—




To Coda  $\oplus$  1.

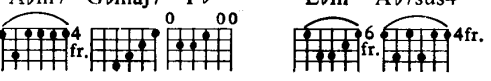
Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm




let you bod-y go— with the flow,— you — know you — can do it.



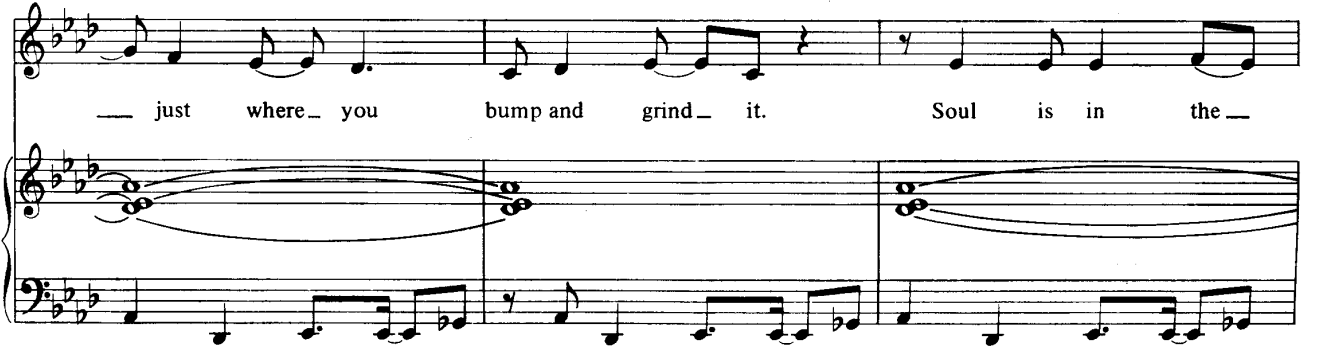
2. Abm7 Gbmaj7 Fb Ebm Ab7sus4



— know you — can do it. Beau - ty's where you find — it, — not —



— just where — you bump and grind — it. Soul is in the —



Eb7sus4



mu - sic - al, — that's — where I feel so beau - ti - ful, —

Eb7



Eb7sus4



Eb7



D.S.  $\frac{3}{4}$  al Coda

mag - ic - al. Life's a ball so get up on the dance — floor. —

Coda  $\oplus$

Abm7 4fr. Gbmaj7 0 Fb 00 Ebm 6fr. Ab5 4fr. Eb5 6fr. N.C.

— know you — can do it, do it. Vogue, Vogue.

Ab5 4fr. Eb5 6fr. N.C. Ab5 4fr. Eb5 6fr.

Beau - ty's where you find it. Move — to the mu - sic. Vogue,



Ab5 Eb5

N.C. 4fr. 6fr.  
N.C.

Vogue. Beau-ty's where you find it. Go with the flow.

N.C.

Spoken: Greta Garbo and Monroe, Deitrich and DiMaggio Marlon Brando, Jimmy Dean,

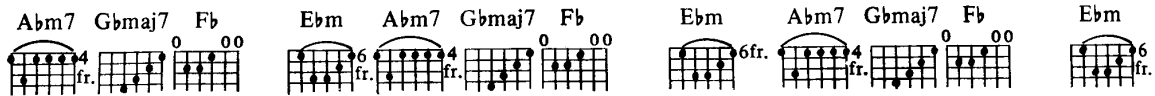
on the cover of a magazine. Grace Kelly, Harlow, Jean; picture of a beauty queen.

Abm7 Gbmaj7 Fb Ebm

4fr. 0 00 6fr.

Gene Kelly, Fred Astaire, Ginger Rodgers dance on air. They had style, they had grace.

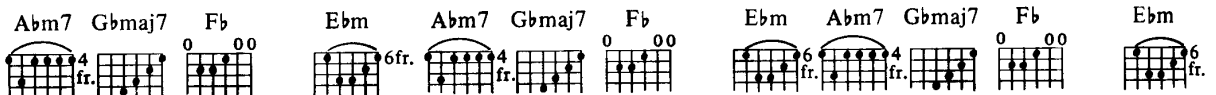
Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm



Rita Hayworth gave good face. Lauren, Katherine, Lana too, Bette Davis; we love you.



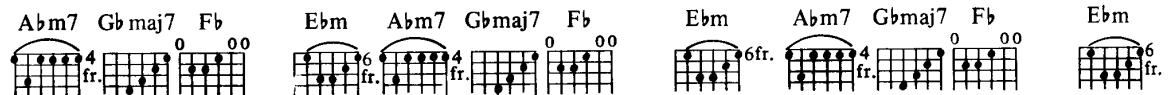
Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm



Ladies with an attitude, fellas that were in the mood. Don't just stand there, let's get to it.



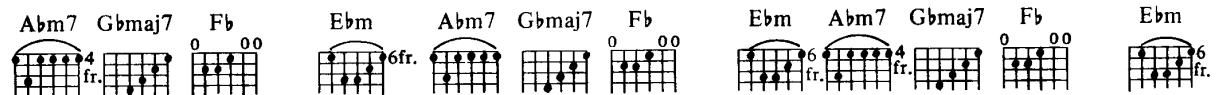
Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm



Strike a pose, there's nothing to it. Vogue, Vogue.



Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm



Vogue, Vogue.

Ooh, \_\_\_\_\_



Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

you've got to let your bod-y move to the mu - sic.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

Ooh, you've got to let your bod-y go

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

with the flow. Oh, you've got to:

Abm7 N.C.

Vogue, Vogue, Vogue, Vogue, Vogue, Vogue, Vogue, Vogue.

# WE HAVE ALL THE TIME IN THE WORLD

Words by HAL DAVID  
Music by JOHN BARRY

*Moderately*

The musical score is written for piano and voice. It begins with a piano introduction in A major, 4/4 time, marked 'Moderately'. The piano part features a melody in the right hand with triplets and a steady bass line in the left hand. The lyrics are: 'We Have All The Time In The World, Time e-nough for life to un-fold all the pre-cious things love has in store. We have all the love in the world; If that's all we'. The score includes piano accompaniment with chords and dynamics such as *mp* and *mf*. Chord symbols are provided above the vocal line: A, F#m, C#m7, Em, Bm, E7, A, E7, A, F#m, C#m7, Em.

*mp*

*mf*

A F#m C#m7 Em

We Have All The Time In The World, Time e-nough for

Bm E7 A E7

life to un-fold all the pre-cious things love has in store. We have

A F#m C#m7 Em

all the love in the world; If that's all we

Bm E7 A

have, you will find we need noth-ing more. Ev - 'ry

C Bb F Fmaj7 Bb

step of the way will find us with the

Ab Db E7+5 E7 A

cares of the world far be-hind us. We Have All The

F#m C#m7 Em F#m Bm7

Time In The World just for love, noth - ing more, noth - ing less, on - ly

1. A F#m7 Bm7 E7 2. A F#m Amaj7

love. We Have love.

rit.

# WONDERFUL TONIGHT

Words and Music by  
ERIC CLAPTON

Moderately

**Guitar Chords:**

- G: X000
- D/F#: X0
- C: 000
- D: 0232
- G: X000

**Vocal Lyrics:**

It's late in the eve - ning;  
 We go to a par - ty,  
 It's time to go home — now,

she's won - d'ring what clothes — to wear. — She puts on her make-  
 and ev - 'ry - one turns — to see — this beau - ti - ful la -  
 and I've got an ach - ing head. — So I give her the car —

D/F# C D

up dy and brush - es her long blonde hair. —  
 — keys, is walk - ing a - round with me. —  
 and she helps me to bed.

C D G D/F#

And then she asks me, "Do I look all right?"  
 And then she asks me, "Do you feel all right?"  
 And then I tell her, as I turn out the light,

Em C D To Coda





And I say, "Yes, you look won - der - ful to - night."  
 And I say, "Yes, I feel won - der - ful to - night."  
 I say, "My dar - ling, you are won - der - ful to - night."

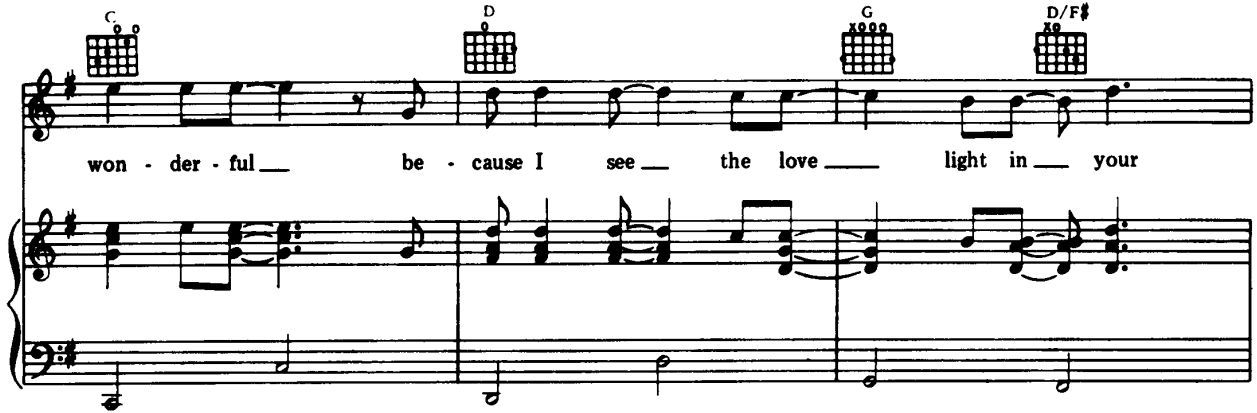
1. G D/F# C

D  2. G 




I feel

C  D  G  D/F# 






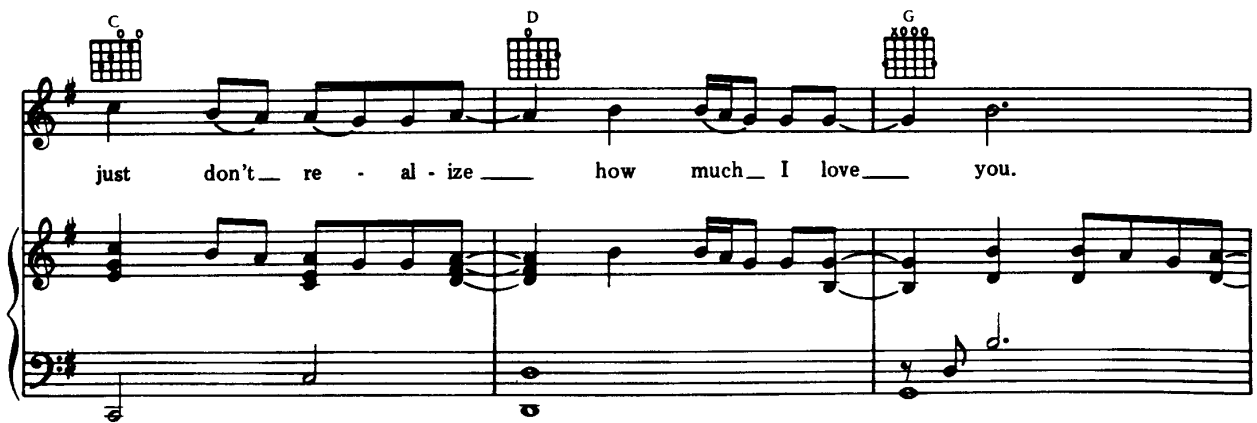
won - der - ful be - cause I see the love light in your

Fm  C  D 



eyes. Then the won - der of it all is that you

C  D  G 



just don't re - al - ize how much I love you.



D/F# C D

D. S.  $\frac{3}{4}$  al Coda

This system contains the first three measures of the piece. The guitar part has chords D/F# (x02321), C (x32010), and D (x02321). The piano accompaniment features a melody in the right hand and a bass line in the left hand.

Coda

G D/F# Em D C

Oh, my dar - ling, you are

This system contains the fourth and fifth measures. The guitar part has chords G (x02332), D/F# (x02321), Em (x02203), D (x02321), and C (x32010). The piano accompaniment continues with the melody and bass line.

D G D/F#

won - der - ful — to - night.”

This system contains the sixth and seventh measures. The guitar part has chords D (x02321), G (x02332), and D/F# (x02321). The piano accompaniment continues with the melody and bass line.

C D G

rit.

This system contains the eighth and ninth measures. The guitar part has chords C (x32010), D (x02321), and G (x02332). The piano accompaniment includes a *rit.* (ritardando) marking. The piece concludes with a double bar line.

# WUTHERING HEIGHTS

Words and Music by  
KATE BUSH

Very slowly (with expression)

The piano introduction is in 4/4 time, marked 'mp' (mezzo-piano). It features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment of chords and single notes. A large slur covers the entire piece.

VERSE

The first system of the verse shows the vocal melody and piano accompaniment. The lyrics are: "Out on the wind-ing, win-dy moors we'd roll and fall in green. You had a tem-per, like my jea-lous-y-". The piano part includes a double bar line with a repeat sign.

A F E C# A F

The second system continues the verse with lyrics: "Too hot, too gree - dy, How could you leave me, when I need-ed to I'm com-ing back love, cru - el Heath - cliff,". The piano part includes a double bar line with a repeat sign.

E C# A F

The third system concludes the verse with lyrics: "pos-sess — you? I hat - ed you, I loved you too, my one — dream, my on - ly mas - ter". The piano part includes a double bar line with a repeat sign and a key signature change to A minor (three flats).

E C# Ab

Oh! It gets dark, it gets lone - ly, — On the oth - er side — from you. —

F E C#

*D.S. (with repeats) al Coda*

I pine — a lot, I find — the lot — falls through with-out — you. —

A F E C#

♠ CODA

Oh! — Let me have it, — let me grab — your soul — a - way. —

Bbm Ab Gb Ebm Db

*TO REFRAIN and repeat till fade*

You know — it's me, — Cath - y. — Heath-

Bbm Gb Bbm

Bad dream in the night,  
Too long I roam in the night,  
They told me I was go-ing to lose\_ the fight  
I'm com-ing back to his side to put \_ it right.

*mf*

Ebm7 Gb Fsus4 Ebm7 Gb Fsus4

Leave be - hind my }  
I'm com-ing home to } Wuth - er - ing, Wuth - er - ing, Wuth - er - ing Heights, Heath -

Ebm7 Gb Fsus4

REFRAIN

cliff, It's me \_ I'm Cath-y, \_ I've come home \_ and I'm \_ so cold, \_ let me in \_ your \_

*f*

Gb Ebm7 Ab7 Db Gb Ab7

win - dow \_ Heath - win - dow \_

To Coda

Db Gb Db Gb A

Oh! It gets dark, it gets lone - ly, — On the oth - er side — from you. —

F E C#

*D.S. (with repeats) al Coda*

I pine — a lot, I find — the lot — falls through with - out — you. —

A F E C#

**⊕ CODA**

Oh! — Let me have it, — let me grab — your soul — a - way. —

Bbm Ab Gb Ebm Db

*TO REFRAIN and repeat till fade*

You know — it's me, — Cath - y. — Heath-

Bbm Gb Bbm

# 7 SECONDS

Words and Music by  
CAMERON McVEY, NENEH CHERRY,  
JONATHAN SHARP and YOUSOU N'DOUR

(♩ = 78)

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

The piano introduction consists of four measures in 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern in the bass clef. The chords are F#m, F#m/E, F#m/D#, F#m/D, F#m, F#m/E, F#m/D#, and F#m/D.

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

Male Vox

Bul ma seen bul ma djiss ma\_ di re\_ nga fook ni mann xa-mu ma\_ li nee ka thi

The first line of the song features a male vocal line with lyrics and a piano accompaniment. The piano part includes triplets in the right hand and a steady bass line in the left hand. The lyrics are: "Bul ma seen bul ma djiss ma\_ di re\_ nga fook ni mann xa-mu ma\_ li nee ka thi".

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

sa ma suul ak\_ thi gui naw Ba-gu-ma\_ ku ma xool daal di ne yaaw Li nee-ka thi yaaw mo

The second line of the song continues the vocal and piano accompaniment. The piano part maintains the same rhythmic structure with triplets in the right hand. The lyrics are: "sa ma suul ak\_ thi gui naw Ba-gu-ma\_ ku ma xool daal di ne yaaw Li nee-ka thi yaaw mo".

F#m
F#m/E
F#m/D#
F#m/D
Female Vox

— neek thi man Li\_\_\_ neek thi man mooy\_\_\_ di len ja - pa - le\_\_\_ No-thing can move

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

— us we should be mov-ing from the ones who prac-tice wick-ed charms\_ for the son and the stone

F#m
F#m/E
F#m/D#
F#m/D
Bm

— bad to the bone man is not e - vil ev - en when it's born... And when a child is born

F#m/A
G#7

in-to this world it has\_\_\_ no con-cept of the tone\_\_\_ the skin is liv - ing in.. It's not a

Male/Female Vox

se-cond Se-ven Se-conds a - way\_ just as long as I stay \_\_\_\_\_ I'll be wait -

Chords: G#m/B, Amaj7

- ing It's not a se-cond Se-ven Se-conds a - way\_ just as long as I

Chords: G#m/B, C#m, G#m/B

stay \_\_\_\_\_ I'll be wait - ing I'll be wait - ing

Chords: Amaj7, G#m/B, F#m, F#m/E

I'll be wait - ing.

Chords: F#m/D#, F#m/D, F#m, F#m/E, F#m/D#, F#m/D



F#m Male Vox

J'as-su-me les rai-sons\_ qui nous poussent de chan-ger tout\_

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

J'ai-me-rai qu'on ou-blie leur cou-leur pour\_ qu'ils es - per - ent

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

Beau-coup de sen - ti-ments de race qui\_ font qu'ils deses-pe - rent (Je veux que les portes soient grandement ouvertes)

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

Pour qu'ils puissent parler de leurs peines de leurs joies Pour qu'on leur file des informations chan - ger\_ qui ne devisent pas)

C#m Male/Female Vox G#m/B Amaj7

Se-ven Se-conds a - way — just as long as I stay — I'll be wait -

G#m/B C#m G#m/B



- ing It's not a se-cond Se-ven Se-conds a - way — just as long as I

Amaj7 G#m/B F#m F#m/E

stay — I'll be wait - ing I'll be wait - ing

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



I'll be wait - ing.

Bm  F#m/A  G#7  4fr

Female Vox

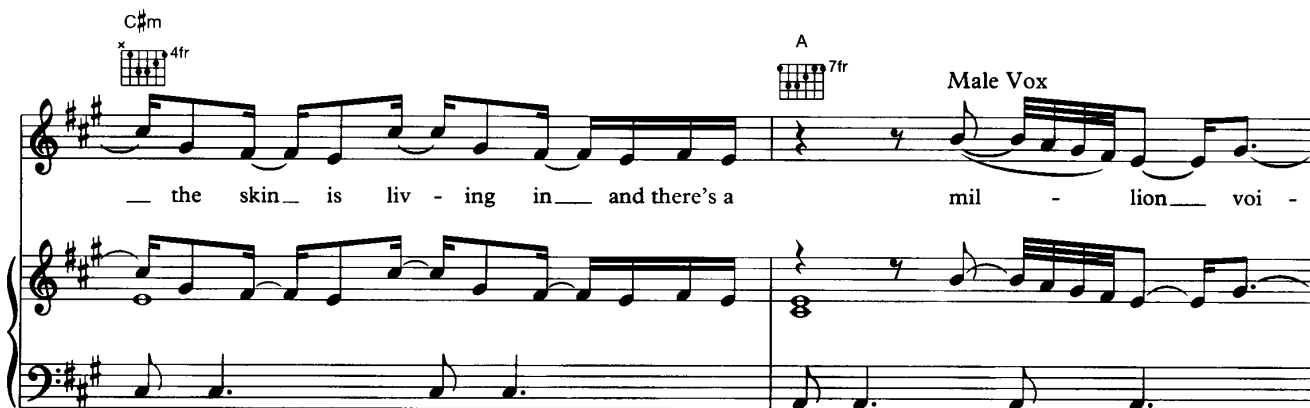
And when a child is born in-to this world it has no con-cept of the tone





C#m  4fr A  7fr

Male Vox

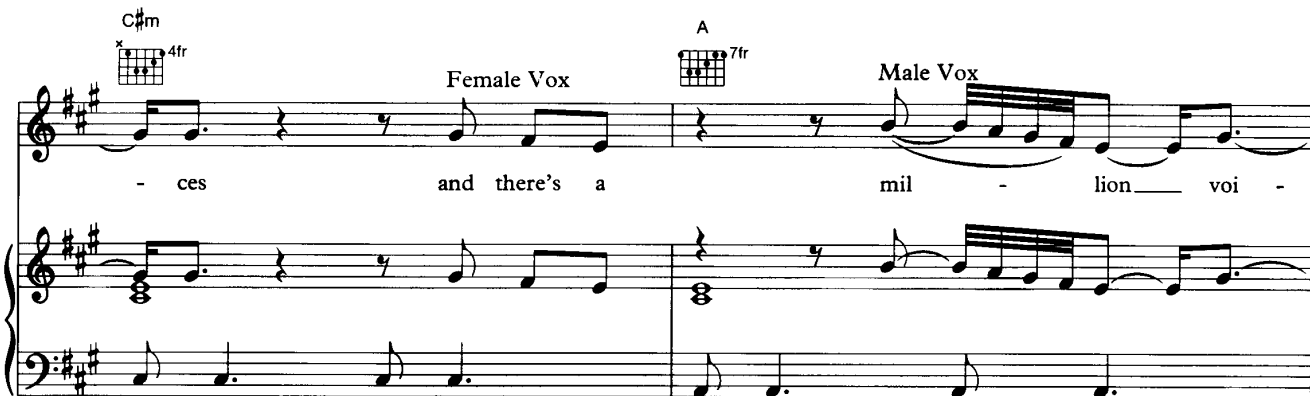
the skin is liv - ing in and there's a mil - lion voi -



C#m  4fr A  7fr

Female Vox Male Vox

- ces and there's a mil - lion voi -



G#7  4fr

Female Vox

- ces to tell you what she should be think - ing so you bet-ter so-ber up for just a



C#m



Male/Female Vox

G#m/B



Amaj7



se - cond.      Se - ven Se - conds a - way\_      just as long as I      stay \_\_\_\_\_      I'll be wait -

G#m/B



C#m



G#m/B



- ing      It's not a      se - cond      Se - ven Se - conds a - way\_      just as long as I

Amaj7



G#m/B



*repeat ad lib. to fade*

stay \_\_\_\_\_      I'll be wait - ing.      It's not a