

PIANO • VOCAL • GUITAR

#1 ADULT CONTEMPORARY HITS

OF THE

# NINETIES

AS LISTED ON THE BILLBOARD ADULT CONTEMPORARY CHARTS

*including:*

C a n Y o u F e e l T h e L o v e T o n i g h t

F r o m A D i s t a n c e

T h e O n e

T h e P o w e r O f L o v e

S a v e T h e B e s t F o r L a s t

T e a r s I n H e a v e n

U n c h a i n e d M e l o d y

*and more!*



HAL LEONARD

# #1 ADULT CONTEMPORARY HITS

OF THE

# NINETIES

AS LISTED ON THE BILLBOARD ADULT CONTEMPORARY CHARTS

- |  |   |
|--|---|
| <b>2</b> <b>Baby Baby</b><br><i>Amy Grant</i>  | <b>82</b> <b>I'll Remember</b><br><i>Madonna</i>  |
| <b>8</b> <b>Can You Feel The Love Tonight</b><br><i>Elton John</i>                           | <b>77</b> <b>If You Asked Me To</b><br><i>Celine Dion</i>   |
| <b>12</b> <b>Can't Let Go</b><br><i>Mariah Carey</i>   | <b>86</b> <b>Love Takes Time</b><br><i>Mariah Carey</i>   |
| <b>18</b> <b>Cry For Help</b><br><i>Rick Astley</i>  | <b>90</b> <b>The One</b><br><i>Elton John</i>   |
| <b>23</b> <b>Don't Let The Sun<br/>Go Down On Me</b><br><i>Elton John and George Michael</i> | <b>106</b> <b>The Power Of Love</b><br><i>Celine Dion</i>   |
| <b>30</b> <b>Downtown Train</b><br><i>Rod Stewart</i>  | <b>97</b> <b>Release Me</b><br><i>Wilson Phillips</i>   |
| <b>36</b> <b>Forever In Love</b><br><i>Kenny G</i>   | <b>112</b> <b>Save The Best For Last</b><br><i>Vanessa Williams</i>                               |
| <b>40</b> <b>From A Distance</b><br><i>Bette Midler</i>                                      | <b>128</b> <b>Simple Life</b><br><i>Elton John</i>  |
| <b>45</b> <b>Have I Told You Lately</b><br><i>Rod Stewart</i>                                | <b>118</b> <b>Tears In Heaven</b><br><i>Eric Clapton</i>  |
| <b>50</b> <b>Hazard</b><br><i>Richard Marx</i>   | <b>123</b> <b>That's What Love Is For</b><br><i>Amy Grant</i>                                     |
| <b>55</b> <b>Hold On</b><br><i>Wilson Phillips</i>   | <b>132</b> <b>To Love Somebody</b><br><i>Michael Bolton</i>                                       |
| <b>60</b> <b>How Am I Supposed<br/>To Live Without You</b><br><i>Michael Bolton</i>          | <b>140</b> <b>Unchained Melody</b><br><i>The Righteous Brothers</i>                               |
| <b>66</b> <b>I Don't Wanna Cry</b><br><i>Mariah Carey</i>                                    | <b>135</b> <b>Vision Of Love</b><br><i>Mariah Carey</i>   |
| <b>72</b> <b>I Don't Wanna Fight</b><br><i>Tina Turner</i>                                   | <b>152</b> <b>A Whole New World<br/>(Aladdin's Theme)</b><br><i>Peabo Bryson and Regina Belle</i> |
|  | <b>144</b> <b>You're In Love</b><br><i>Wilson Phillips</i>  |

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# BABY BABY

Words and Music by AMY GRANT  
and KEITH THOMAS

Moderately, not too fast

*mf*

F B $\flat$ 6 F/B $\flat$  F B $\flat$ 6 F/C F B $\flat$ 6 F/B $\flat$

F B $\flat$ 6 F/C F B $\flat$ 6 F/B $\flat$  F B $\flat$ 6 F/C

F B $\flat$ 6 F/B $\flat$  F B $\flat$ 6 F/C F B $\flat$ 6 F/B $\flat$

F B $\flat$ 6 F/C F B $\flat$ 6 F/B $\flat$  F B $\flat$ 6 F/C

Ba - by, ba - by, I'm tak - en with the no - tion  
Ba - by, ba - by, the stars are shin - ing for you

to love you with the sweet - est of de - vo - tion. Ba - by, ba - by, my  
and just like me I'm sure that they a - dore you. Ba - by, ba - by, go

ten - der love will flow from the blu - est sky to the deep - est o - cean.  
walk - ing through the for - est. The birds a - bove are sing - ing you a cho - rus.

Ebmaj9

Cm11

1 F

Bb6

F/Bb



Musical staff with melody and accompaniment for the first system.

Stop for a min-ute. Ba - by, I'm so glad you're mine, yeah.  
Stop for a min-ute. Ba - by, they're so glad you're mine, -

Musical staff with piano accompaniment for the first system.

F

Bb6

F/C

F

Bb6

F/Bb

F

Bb6

F/C



Musical staff with melody and accompaniment for the second system.

You're mine.

Musical staff with piano accompaniment for the second system.

2 F

Bb6

F/Bb

F

Bb6

F/C

C

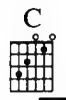
Bb



Musical staff with melody and accompaniment for the third system.

oh yeah. And ev - er since the day you

Musical staff with piano accompaniment for the third system.



Musical staff with melody and accompaniment for the fourth system.

put my heart in mo - tion, ba - by, I real - ize that there's

Musical staff with piano accompaniment for the fourth system.

Bb/Eb



no chord

G



C6



G/C



G



C6



G/D



just no get-ting o - ver you.

G



C6



G/C



G



C6



G/D



G



C6



G/C



Ba - by, ba - by, in

G



C6



G/D



G



C6



G/C



G



C6



G/D



an - y kind of wea - ther I'm here for you al-ways and for - ev - er.

G



C6



G/C



G



C6



G/D



G



C6



G/C



Ba - by, ba - by, no mus-cle man could sev - er my love for you is

G C6 G/D Fmaj9 Dm11

true and it will nev - er stop for a min-ute. Ba - by, I'm so glad you're

G C6 G/C G C6 G/D D C

mine. And ev - er since the day you

D

put my heart in mo - tion, ba - by I re - al - ize

C/F no chord F Bb6 Ab/Db Gm/C

there's no get-ting o - ver you.

F      Bb6      Ab/Db      Gm/C      F      Bb6

Ab/Db      Gm/Eb      F      Bb6      Ab/Db      Gm/Eb

And

C      Bb

ev - er since the day you put my heart in mo - tion,

C      Bb/Eb      no chord      G      C6      G

ba - by, I re-al-ize that there's just no get-ting o - ver you.



C6 G/D G C6 G Dm7 Cm7 Bbmaj7 Am7b5

O - ver you.

G C6 Bb/Eb Am/D

Ba - by, ba - by, al - ways and for - ev - er.  
 think a - bout you it makes me smile. Ba - by, ba - by, be mine.

G C6 Bb/Eb Am/D G C6

(Ba-by, I'm so glad that.) Here for you, ba - by,  
 (Ba-by, I'm so glad that.) Don't stop giv-ing love.

Bb/Eb Am/D G C6 Bb/Eb Am/D

Repeat ad lib.  
and Fade

I'm so glad you're mine. Don't stop, no. (Ba-by, I'm so glad that.) When I  
 (Ba-by, I'm so glad that.)



# CAN YOU FEEL THE LOVE TONIGHT

(From Walt Disney Pictures' "THE LION KING")

Music by ELTON JOHN

Lyrics by TIM RICE

## Pop Ballad

Bb



F/A



Eb/G



Bb/F



Eb



Bb/D



*mp legato*

*With pedal*

F/A



Bb



Cm7



Bb/D



Eb



Bb/D



There's a calm sur - ren - der  
There's a time for ev - 'ry-one,

Eb



Bb/D



Eb



Bb/D



to the rush of day,  
if they on - ly learn

when the heat of the roll - ing world  
that the twist - ing ka - lei - do - scope

Cm7



F/A



Eb



Bb/D



can be turned a - way,  
moves us all in turn.

An en - chant - ed mo - ment,  
There's a rhyme and rea - son

Eb

Bb/D

Eb

Gm



and it sees me through.  
to the wild out - doors

It's e - nough for this rest - less war - rior  
when the heart of this star - crossed voy - ag - er

Ab

F

Bb

F/A



just to be with you.  
beats in time with yours.

And can you feel the love

*poco cresc.*

Gm

Eb

Bb

Eb

C/E



to - night?

It is where we are.

F

Eb

Bb/D



It's e - nough for this



Gm Gm/F Eb Cm Bb/D Eb F7sus

3fr 3fr 3fr 3fr 3fr 3fr

kings — and — vag - a - bonds — be - lieve the ver - y best. —

Eb/Bb Bb 1 F/A Eb/G Bb/F

6fr 3fr

*poco dim.*

Eb Bb/D F/A Bb Cm7 Bb/D 2 Eb Bb/D

3fr 3fr 3fr 3fr 3fr 3fr

It's e - nough — to make

Gm Gm/F Eb Cm Bb/D Eb F7sus Eb/Bb Bb

3fr 3fr 3fr 3fr 3fr 3fr 6fr

kings — and — vag - a - bonds — be - lieve the ver - y best. —

*rall.* *molto rit.*

# CAN'T LET GO

Lyrics by MARIAH CAREY  
Music by MARIAH CAREY and WALTER AFANASIEFF

Moderately slow

Chord diagrams: F, C/E, Eb, Bb/D, Dbmaj9, Db6/9, F, C/E, Eb, Bb/D, C/E, F, Eb, Bb/D, C/E, F, Eb, F

*mf*

no chord

no chord

Dbmaj9 Eb F no chord

Dbmaj9 Eb F(add9) no chord Dbmaj9 Eb

F(add9) F

There you are \_\_\_\_\_  
cast a - side, \_\_\_\_\_ you don't e - ven

C/E Eb

hold - ing her hand. \_\_\_\_\_ I am lost, \_  
know I'm a - live. \_\_\_\_\_ You just walk on by, \_

Bb/D

C/E

F



dy - ing to un - der - stand. Did - n't I  
 don't care to see me cry. And here I am

C/E

Eb



cher - ish you right? Don't you know  
 still hold - ing on. I can't ac - cept

Bb/D

Dbmaj9

Eb



no chord

you were my life? E - ven though I try I can't let go.  
 my world is gone.

F




Dbmaj9

Eb








Some - thing in your eyes cap - tured my soul.




F  D♭maj9  E♭ 

And ev - 'ry\_\_ night I see you\_\_ in\_\_ my dreams.



F  D♭maj9  E♭  1 F 




You're all I know, I can't\_ let go. Just




2 F  Fm  C/E 

Do\_\_ you e - ven re - al - ize\_\_ the sor -



Ab/E♭  B♭/D  D♭maj7 

- row I have\_ in - side\_\_ ev - 'ry day\_\_ of my



C7sus



C7



Fm



C/E



life? Do you know the way it feels when all

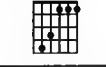
Ab/Eb



Bb/D



Dbmaj7



you have just dies? I try and try to de -

C7sus



C7



no chord

ny that I need you but still you re-main on my mind. E - ven though I

Dmaj9



E



F#



Oh, no I just can't get you out of my mind. try I can't let go. try I can't let go. Some - thing in your

Dmaj9



E



F#



I nev-er can\_ say good - bye. 'Cause ev - 'ry night I  
of some-thing a - bout you that I need so bad - ly.

eyes cap - tured\_ my soul. Ev - 'ry night I

Dmaj9



E



F#



Dmaj9



E



see  
see you in\_ my dreams. You're all I know I can't\_ let go.\_

1

F#



no chord

2 F#



E - ven though I

C#/E#



E



B/D#



# CRY FOR HELP

Words and Music by RICK ASTLEY  
and ROB FISHER

Moderately



C(add9)



Dm9



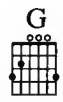
C(add9)



F



Dm9



1 - She's tak - en my time, -  
2 - I wan - dered a - round -

C(add9)





F



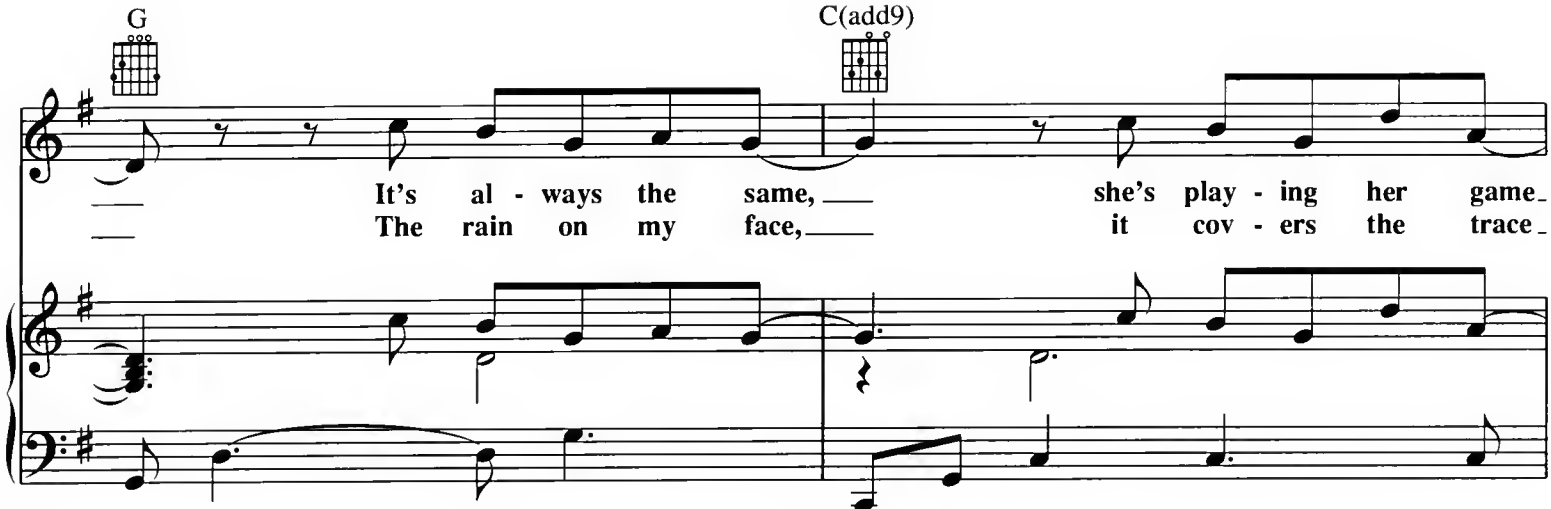
Dm9



con - vinced me she's fine \_\_\_\_\_ but when she leaves I'm not so sure. -  
the streets of this town \_\_\_\_\_ try - ing to find sense in it all. -

G  C(add9) 





It's al - ways the same, — she's play - ing her game. —  
 The rain on my face, — it cov - ers the trace. —



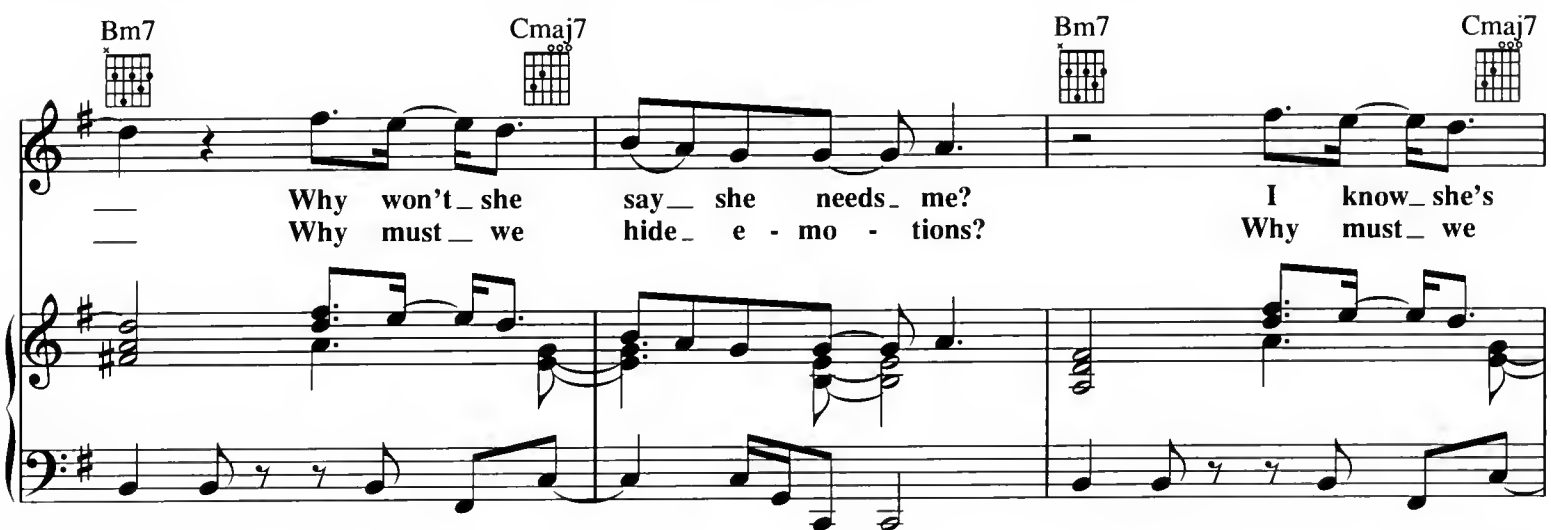
F  Dm9 



and when she goes — I'll — be — to — blame. —  
 of all the tears — I've — had — to — waste. —



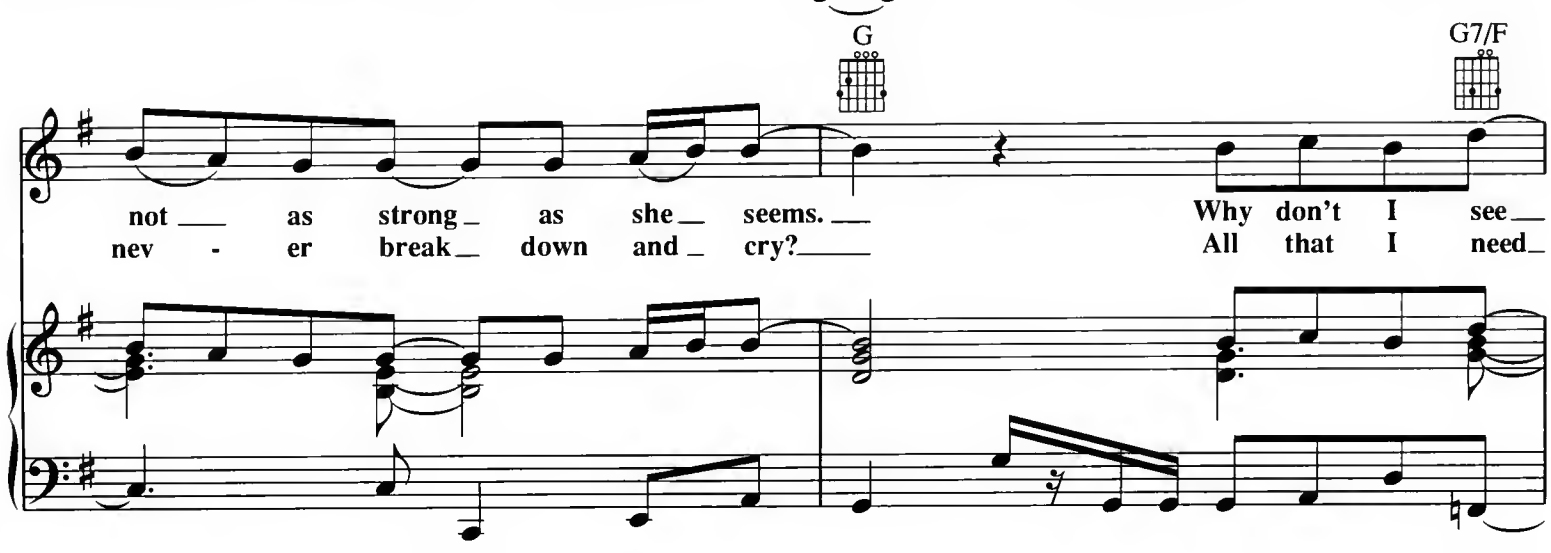
Bm7  Cmaj7  Bm7  Cmaj7 

Why won't she say — she needs me? — I know she's  
 Why must we hide — e - mo - tions? — Why must we



G  G7/F 

not — as strong — as she — seems. — Why don't I see —  
 nev - er break — down and — cry? — All that I need —





her cry for help? Why don't I feel  
 is to cry for help. Some - bod - y, please



her cry for help? Why don't I hear  
 hear me cry for help. All I can do



her cry for help?  
 is cry for help.



2 Am9 D Am9

This system contains the first three measures of the piece. It features a treble clef with a key signature of one sharp (F#). Above the staff, guitar chords are indicated: Am9 (first measure), D (second measure), and Am9 (third measure). The piano accompaniment is shown in grand staff notation (treble and bass clefs), with the right hand playing chords and the left hand playing a bass line.

D Am9 D

3 - No need to feel a - shamed.

This system contains the next three measures. The guitar chords are D, Am9, and D. The vocal line begins with the lyrics "3 - No need to feel a - shamed." The piano accompaniment continues with chords and a bass line.

Am9 D G

Re-lease the pain and cry for help. (Bkgd. Vcls.:) Cry for help is

This system contains the next three measures. The guitar chords are Am9, D, and G. The vocal line continues with the lyrics "Re-lease the pain and cry for help. (Bkgd. Vcls.:) Cry for help is". The piano accompaniment includes a double bar line in the third measure.

Cmaj9 F Dm7(add11)

all I need. All I need is a cry for help.

This system contains the final three measures. The guitar chords are Cmaj9, F, and Dm7(add11). The vocal line concludes with the lyrics "all I need. All I need is a cry for help." The piano accompaniment concludes with chords and a bass line.



Bm7 Cmaj7 Bm7 Cmaj7

Why must we hide e - mo - tions? Why must we

G G7/F

nev - er break down and cry? 4. All that I need  
5. All that I need

C/E G G7/F C/E

is to cry for help. I will be there when you cry for help.  
is to cry for help. Some-bod - y, please hear me cry for help.

G F(add9) C

Why don't I hear her cry for help?  
All I can do is cry for help.

Repeat and Fade

# DON'T LET THE SUN GO DOWN ON ME

Words and Music by ELTON JOHN and BERNIE TAUPIN

Slow beat

C



C/Bb



F/A



C/G



*p*

F



Dm



G



C/G



G7



I can't light no more of your dark -

F/C



C



F/C



C



ness.

F



All my pictures seem to fade to black and white.

G C/G G C/G

The first system of music features a vocal line with a whole rest in the first measure and a whole note in the second. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Chord diagrams for G and C/G are provided above the staff.

G C/G G7

I'm grow - ing tired and time stands still be - fore.

The second system contains the lyrics "I'm grow - ing tired and time stands still be - fore." The vocal line includes a triplet of eighth notes. The piano accompaniment continues with a similar rhythmic pattern. Chord diagrams for G, C/G, and G7 are shown above the staff.

F/C C C7/E F Bb/F

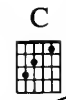
me. Fro - zen here, -

The third system contains the lyrics "me. Fro - zen here, -". The vocal line has a whole note followed by a whole rest. The piano accompaniment features a more complex harmonic texture. Chord diagrams for F/C, C, C7/E, F, and Bb/F are provided above the staff.

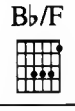
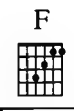
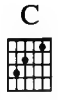
F G C/G G7

on the lad - der of my life.

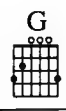
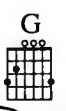
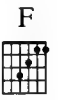
The fourth system contains the lyrics "on the lad - der of my life." The vocal line has a whole note. The piano accompaniment concludes with a final chord. Chord diagrams for F, G, C/G, and G7 are shown above the staff.



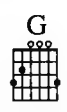
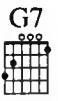
Too late — to save my - self from fall - ing.



I — took a chance



and changed your way — of life. —



But you mis - read my mean - ing when I met — you. —



Closed the door and left me blind -



- ed by the light.



Don't let the sun go down on me.



Al-though I search my - self, it's al - ways some - one else I see.

C/G F/G G7

I'd just al - low a frag - ment of your life \_\_\_\_\_ to wan - der free.

C C/Bb

But

F/A Dm C/E F C/G F/G To Coda ⊕

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

C C/Bb F/A C/G

me.

F G C/G G7

I can't find oh the right ro -

Detailed description: This system contains the first four measures of the piece. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). Above the vocal staff, four guitar chord diagrams are provided: F (first fret, second string), G (third fret, second string), C/G (third fret, second string), and G7 (third fret, second string). The lyrics 'I can't find oh the right ro -' are written below the vocal staff.

C C7/E F

man-tic line. But see me once -

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics 'man-tic line. But see me once -'. Above the vocal staff, three guitar chord diagrams are provided: C (open), C7/E (open), and F (first fret, second string). The piano accompaniment continues with a steady rhythm.

G7 C/G G7

and see the way I feel.

Detailed description: This system contains measures 9 through 12. The vocal line continues with the lyrics 'and see the way I feel.'. Above the vocal staff, three guitar chord diagrams are provided: G7 (third fret, second string), C/G (third fret, second string), and G7 (third fret, second string). The piano accompaniment features a more active bass line in the final two measures.

C/G G7

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

Detailed description: This system contains measures 13 through 16. The vocal line continues with the lyrics 'Don't dis - card me just be - cause you think -'. Above the vocal staff, two guitar chord diagrams are provided: C/G (third fret, second string) and G7 (third fret, second string). The piano accompaniment concludes the piece with a final chord.



C C/E

I mean\_ you harm.

F C/G

But these cuts\_ I have, oh, they need love\_ to help\_ them

G G7 D.S. al Coda

heal.

CODA C

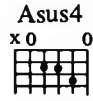
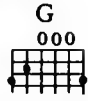
me.

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

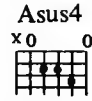
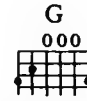
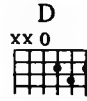
# DOWNTOWN TRAIN

Words and Music by  
TOM WAITS

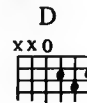
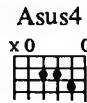
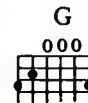
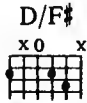
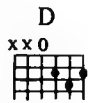
Moderate beat



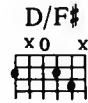
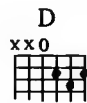
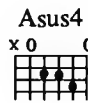
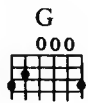
Verse:



1. Out-side an - oth - er yel - low moon\_



has punched a hole in the night - time, yes. — I



climb through the win - dow and down to the street. I'm

G Asus4 G Asus4 A

000 x0 0 000 x0 0 0 0

shin - ing like a new dime. — The down - town trains are full

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'shin - ing like a new dime. — The down - town trains are full'. Above the staff are five guitar chord diagrams: G (000), Asus4 (x0 0), G (000), Asus4 (x0 0), and A (0 0). The bottom two staves are piano accompaniment in G major, with a treble clef and a bass clef. The piano part features a steady eighth-note bass line and chords in the right hand.

G Asus4 G/B

000 x0 0 x 00

with all those Brook - lyn girls, — They try so hard to

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody in treble clef, with lyrics 'with all those Brook - lyn girls, — They try so hard to'. Above the staff are three guitar chord diagrams: G (000), Asus4 (x0 0), and G/B (x 00). The bottom two staves are piano accompaniment in G major, with a treble clef and a bass clef. The piano part continues with a steady eighth-note bass line and chords in the right hand.

A/C# D

x x 000 xx0

break out of their lit - tle worlds. 2. You wave your hand —

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody in treble clef, with lyrics 'break out of their lit - tle worlds. 2. You wave your hand —'. Above the staff are two guitar chord diagrams: A/C# (x x) and D (xx0). The bottom two staves are piano accompaniment in G major, with a treble clef and a bass clef. The piano part continues with a steady eighth-note bass line and chords in the right hand.

G Asus4 D D/F#

000 x0 0 xx0 x0 x

— and they scat - ter — like crows, — They have

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody in treble clef, with lyrics '— and they scat - ter — like crows, — They have'. Above the staff are four guitar chord diagrams: G (000), Asus4 (x0 0), D (xx0), and D/F# (x0 x). The bottom two staves are piano accompaniment in G major, with a treble clef and a bass clef. The piano part continues with a steady eighth-note bass line and chords in the right hand.

G 000      Asus4 x0 0      D xx0      G 000      Asus4 x0 0

noth- ing that will ev- er cap- ture your heart.      They're just thorns with- out — the rose..

D xx0      D/F# x0 x      G 000      Asus4 x0 0      G 000

Be care - ful of them — in the dark. —      Oh, if I

Asus4 x0 0      A x0 0      G 000      A x0 0

was the one,      You chose to be your on - ly one.      Oh, ba - by,

G/B x 00      A/C# x x x      Chorus: D xx0

can't you hear me now,      can't you hear me now. —      Will I see you to - night..

G 000      D xx0      G 000      D xx0      D/F# x0 x

on a down-town train.      Ev - 'ry

G 000      Em7 0 0 0      G/A x0      Verse: D xx0

night it's just the same,      You leave me lone - ly now. —      3. I know your

G 000      Asus4 x0 0      D xx0      D/F# x0 x      G 000      Asus4 x0 0

win - dow and I know it's late.      I know — your stairs and your door - way. —

D xx0      G 000      Asus4 x0 0      D xx0      D/F# x0 x

I walk down your street      and past your gate. —      I stand by the

G 000      Asus4 x0 0      G 000      A x0 0

light at the four-way.—      You watch them as they fall,      Oh

G 000      Asus4 x0 0      A x0 0      G/B x 00

ba-by, they all have heart attacks.      They stay at the carnival,      But they'll

Chorus:

A/C# x x x      D xx 0      G 000

nev-er win— you back.      Will I see you to-night

D xx 0      D/F# x0 x      G 000      D xx 0

on a down-town train,—      Where ev-'ry night,

G 000      Em7 0 0 0      G/A x 0      A x 0 0

ev - 'ry night it's just the same. Oh ba - by,

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in treble clef, featuring a triplet of eighth notes. The bottom line is the piano accompaniment in bass clef. Chord diagrams for G, Em7, G/A, and A are shown above the staff.

D xx 0      G 000      D xx 0

will I see you to - night on a down - town

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in treble clef, featuring a triplet of eighth notes. The bottom line is the piano accompaniment in bass clef. Chord diagrams for D, G, and D are shown above the staff.

G 000      D xx 0      D/F# x 0 x      G 000

train? All of my dreams just fall like rain,—

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in treble clef, featuring a triplet of eighth notes. The bottom line is the piano accompaniment in bass clef. Chord diagrams for G, D, D/F#, and G are shown above the staff.

Em7 0 0 0      A x 0 0      D xx 0

oh ba-by, on a down - town train.

*rall.*

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in treble clef, featuring a triplet of eighth notes and a 'rall.' marking. The bottom line is the piano accompaniment in bass clef. Chord diagrams for Em7, A, and D are shown above the staff.



# FOREVER IN LOVE

By KENNY G

Tenderly

The first system of music is in 4/4 time and B-flat major. The treble clef staff begins with a half note F, followed by a quarter note G, an eighth note A, and a quarter note B. The bass clef staff has a half note F. The first measure is marked with a dynamic of *mf*. The second measure contains a half note chord of Am. The third measure contains a half note chord of Bb. The piece is marked "With pedal".

The second system continues in 4/4 time. It features two first endings. The first ending starts with a half note chord of C. The second ending also starts with a half note chord of C, followed by a quarter rest, then a quarter note F. A section symbol (S) is placed above the F. The instruction "(D.S. - Sax solo ad lib.)" is written below the staff. The bass clef accompaniment continues with a half note chord of C.

The third system continues in 4/4 time. The first measure has a half note chord of Am. The second measure has a half note chord of Bb and a triplet of eighth notes (G, A, B). The third measure has a half note chord of C and a quarter rest. The bass clef accompaniment continues with a half note chord of Am.

The fourth system continues in 4/4 time. The first measure has a half note chord of F. The second measure has a half note chord of Am. The third measure has a half note chord of Bb and a triplet of eighth notes (G, A, B). The bass clef accompaniment continues with a half note chord of F.

C B $\flat$  C

(D.S. - Solo ends)

Dm Asus F

Am B $\flat$  C To Coda ⊕

1 F Am B $\flat$

2 C Am B $\flat$

C F Am

(Sax fills - ad lib.)

This system contains the first three measures of the piece. The first measure is in the key of C major. The second measure changes to F major. The third measure changes to A minor. A saxophone fill is indicated in the second measure.

Bb C F

This system contains measures 4, 5, and 6. The key changes to B-flat major in measure 4, returns to C major in measure 5, and changes to F major in measure 6.

Am Bb C D.S. al Coda

This system contains measures 7, 8, and 9. The key changes to A minor in measure 7, B-flat major in measure 8, and returns to C major in measure 9. The system ends with the instruction 'D.S. al Coda'.

CODA

F Am Bb

This system is the CODA section, containing measures 10, 11, and 12. It starts with a C-clef and a common time signature. The chords are F major, A minor, and B-flat major.

C F Am

This system contains the final three measures of the piece, measures 13, 14, and 15. The chords are C major, F major, and A minor.

B $\flat$  C F

Am B $\flat$  C

F Am B $\flat$

C F Am

(Sax solo ad lib.)

B $\flat$  C

Repeat and Fade

# FROM A DISTANCE

Words and Music by  
JULIE GOLD

Moderately slow



*mf*

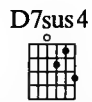


From a dis - tance the world — looks  
 dis - tance we — all  
 dis - tance you — look



blue and — green, — and the snow - capped moun - tains white. From a  
 have e - nough, — and — no — one is — in need. There are  
 like my — friend, — e - ven though — we are — at war. From a

Play 1st time only



dis - tance the o - cean ——— meets ——— the stream, ——— and the

Play 2nd and 3rd times only



no guns, no ——— bombs, no ——— dis - eas - es, no  
 dis - tance I ——— can't com - pre - hend ——— what



ea - gle ——— takes ——— to flight. From — a  
 hun - gry ——— mouths ——— to feed. From — a  
 all ——— this ——— war ——— is for. From — a

C D7sus4 Em

dis - tance there — is har - mo - ny, and it —  
 dis - tance we — are in - stru - ments, march - ing —  
 dis - tance there — is har - mo - ny, and it —

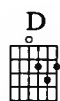
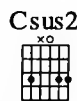
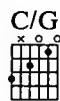
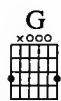
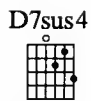
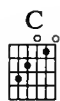
C Bm D7sus4 D

ech - oes through — the land. — It's the  
 in a com - mon band. — Play - ing the  
 ech - oes through — the land. — It's the

C G C G To Coda

voice of — hope, — it's the voice of — peace, — it's the  
 songs of — hope, — play - ing the songs of — peace, — they're the  
 hope of — hopes, — it's the love of — loves, — it's the

1.



voice of ev - 'ry man. From a  
songs of ev - 'ry

2.



man. God— is watch-ing us, — God— is watch-ing us, God— is



watch-ing us from a dis-tance. —





Csus2



D



G



D/G



C/G



G



Csus2



D



D.S. al Coda



From a

Coda



heart of ev - 'ry man. It's the

hope of hopes, it's the love of loves, it's the



song of ev - 'ry man.



# HAVE I TOLD YOU LATELY

Words and Music by  
VAN MORRISON

Slowly, with expression

*mf*

B $\flat$  Dm7 E $\flat$ maj7 E $\flat$ /F B $\flat$  Dm7

E $\flat$  E $\flat$ /F B $\flat$  Dm7 E $\flat$  E $\flat$ /F

B $\flat$  Dm7 E $\flat$  E $\flat$ /F

E $\flat$ maj7 Dm7

Have I told — you late-ly that I love you? Have I

told you there's no one else — a - bove — you?

Fill my heart — with glad - ness, take a - way all — my sad - ness,

Cm7



Bb



Eb/F



ease my trou-les that's\_ what you do.

1. For the  
2. Instrumental

Bb



Dm7



Eb



Eb/F



morn - in' sun in all\_ it's glo - ry greets the

Bb



Dm7



Eb



Eb/F



day with hope and com-fort, too.\_

Ebmaj7



Dm7



You fill my life with laugh - ter and some-how you make it bet - ter,

Cm7

E $\flat$ /F

B $\flat$

Cm7

B $\flat$ /D



ease my trou- bles that's — what you do.

*Solo ends* }

E $\flat$ maj7

There's a love that's di - vine

and it's yours and it's mine

Dm7

Cm7

Dm7

E $\flat$ maj7



— like the sun.

And at the end of the day




Dm7

1  
E $\flat$ /F

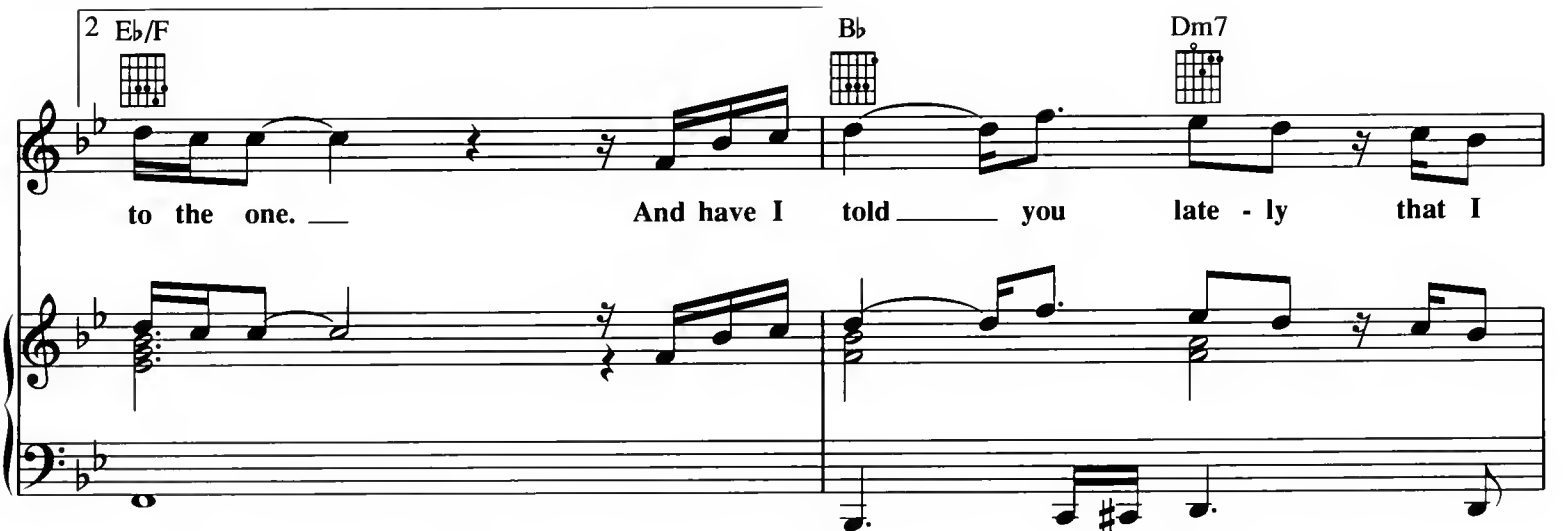
we should give thanks and pray — to the one, —





to the one. —

Have I

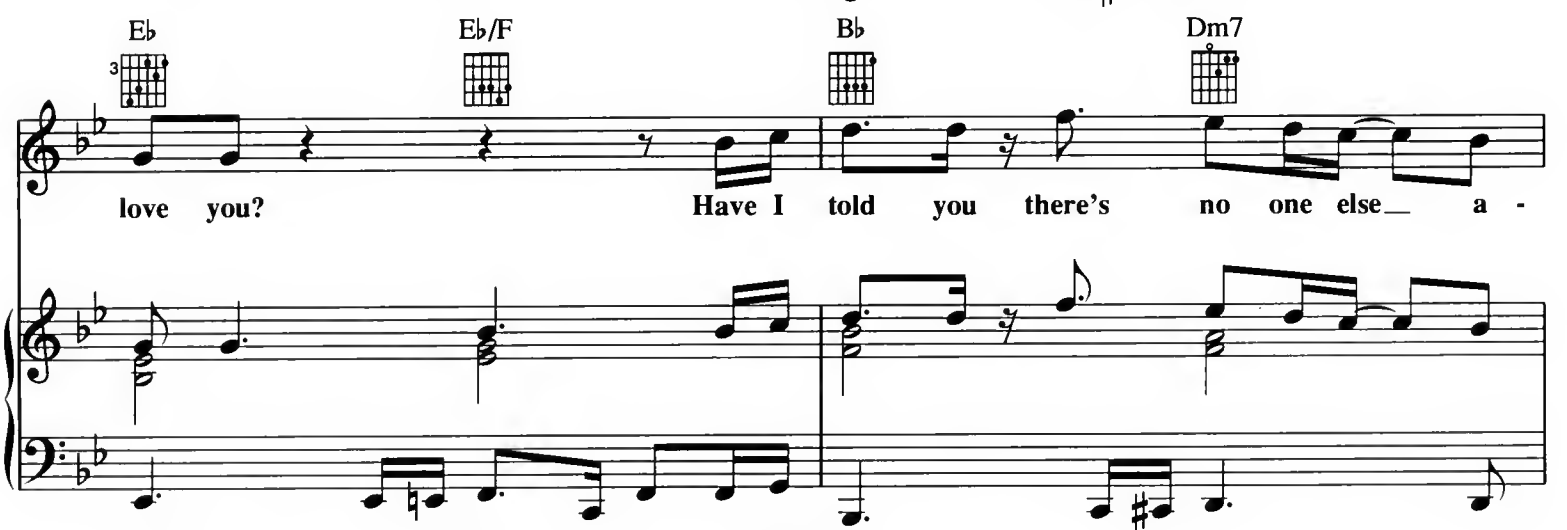
2 Eb/F  Bb  Dm7 




to the one. — And have I told — you late - ly that I



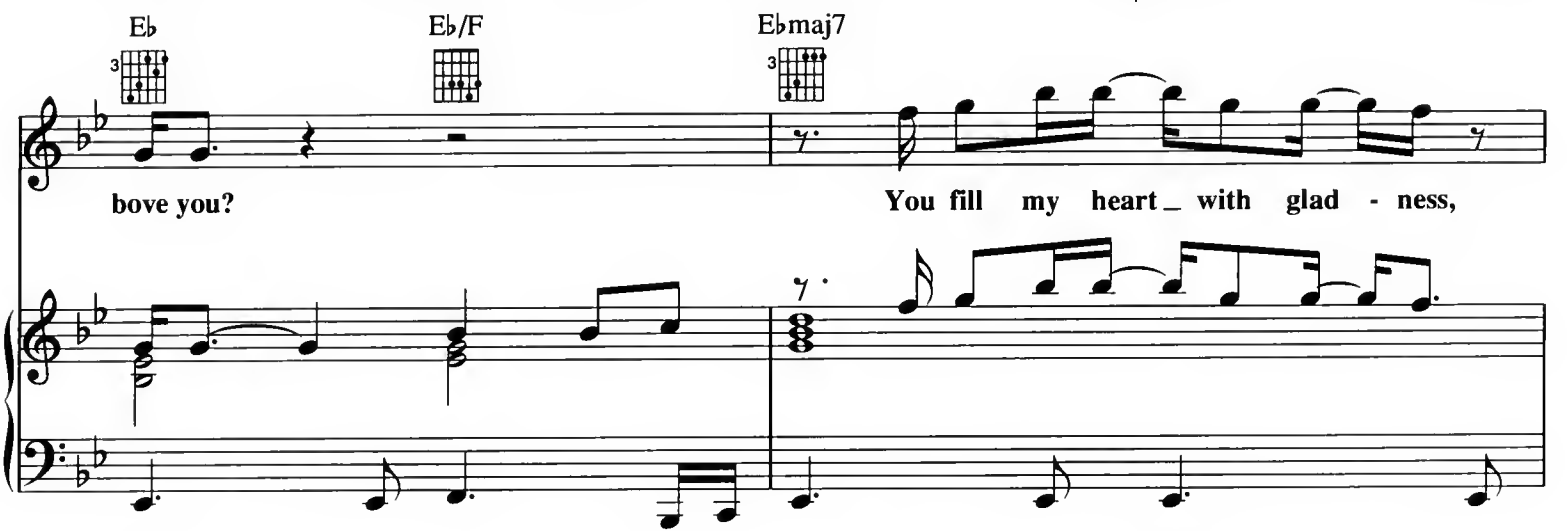
Eb  Eb/F  Bb  Dm7 




love you? Have I told you there's no one else — a -



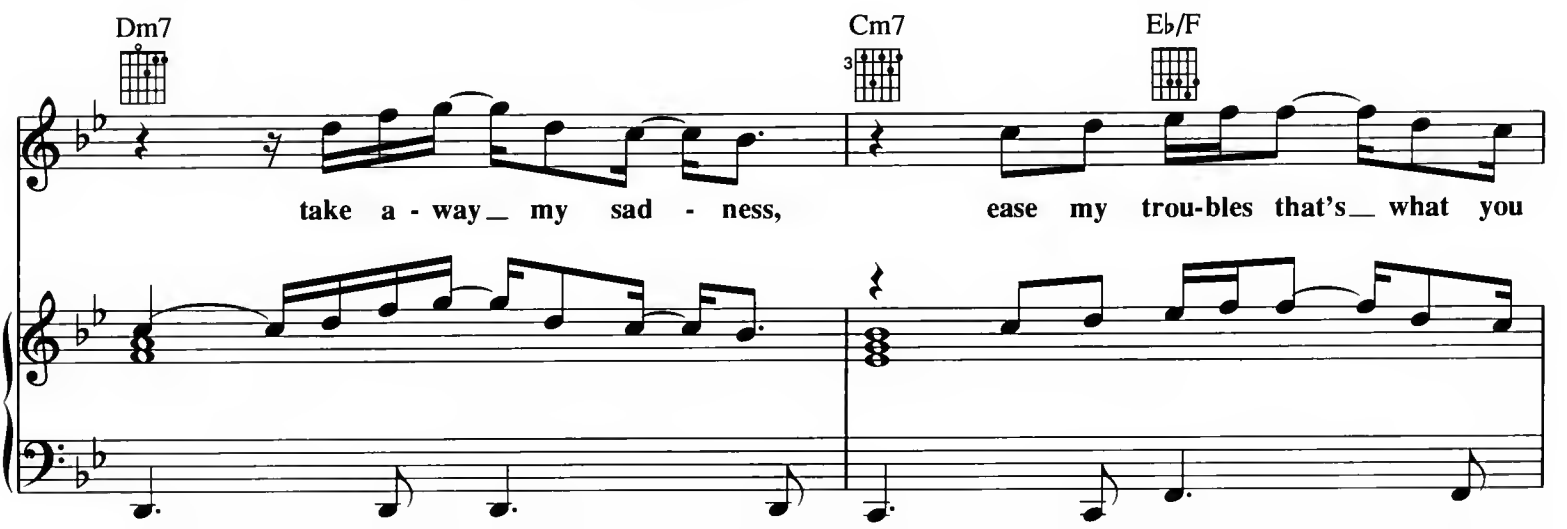
Eb  Eb/F  Ebmaj7 

bove you? You fill my heart — with glad - ness,



Dm7  Cm7  Eb/F 

take a - way — my sad - ness, ease my trou-bles that's — what you



Bb Cm7 Bb/D Ebmaj7

do. Take a - way all — my sad - ness,

Dm7 Cm7 Bb Cm7 Bb/D

fill my life — with glad - ness, ease my trou-les that's — what you do.

Ebmaj7 Dm7

Take a - way all — my sad - ness, fill my heart with glad - ness,

Cm7 Eb/F Bb

ease my trou-les that's — what you do. *trill*

rall.

# HAZARD

Words and Music by  
RICHARD MARX

Moderately

Gm



F/A



Bb



Cm



Cm/Bb



Gm



Gmsus2



1. My

Gm



moth - er came to Haz - ard when I \_\_\_\_\_ was just sev - en.  
2. No one un - der - stood \_\_\_\_\_ what I felt \_\_\_\_\_ for Mar - y.

**q. Instrumental**

E - ven then \_\_\_\_\_ the folks \_\_\_\_\_ in the town \_\_\_\_\_ said with  
No one cared \_\_\_\_\_ un - til \_\_\_\_\_ the night \_\_\_\_\_ she went out

F

C

prej - u - diced eyes,  
walk - ing a - lone

"That boy's not right."  
and nev - er came home.

Gm



Three years a - go when I  
Man with a badge came

came to know Mar - y, first time that some -  
knock - ing next morn - ing. Here I was sur - round -


F



- one looked - be - yond the ru - mors and the lies  
- ed by a thou - sand fin - gers sud - den - ly

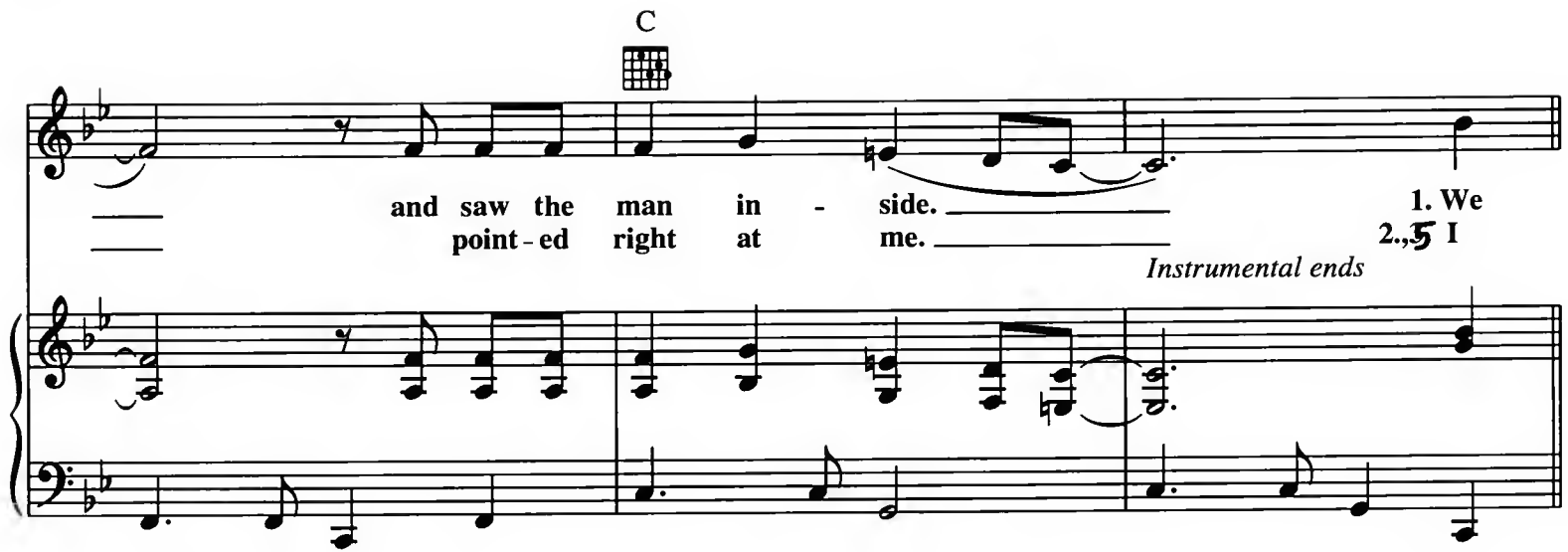


C




and saw the man in at - side. 1. We  
 point - ed right at me. 2., 5 I

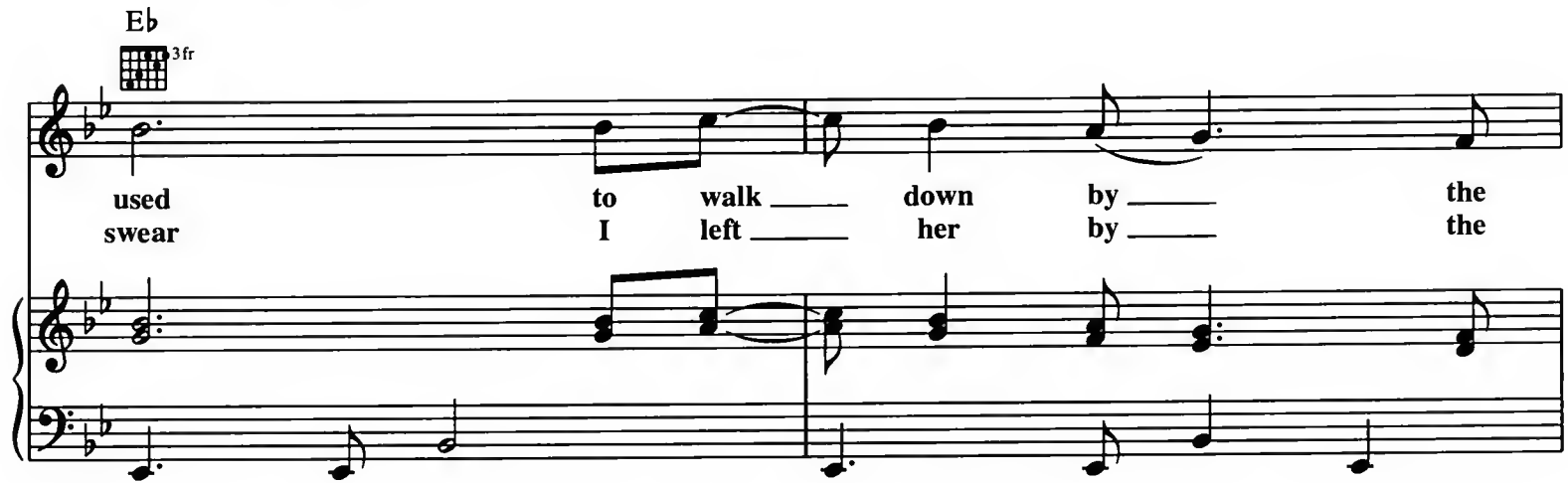
*Instrumental ends*



Eb



used to walk down by the  
 swear I left her by the



Bb



riv - er. She  
 riv - er. I



Eb



Gm



loved to watch the sun go down.  
 swear I left her safe and sound.



Eb



We used to walk a long the  
I loved need to make it to the

Bb/D

Gm

F



riv - er and dream our way -  
riv - er and leave this old

Eb



Gm



Dm7



To Coda ⊕

— out of this town.  
— Ne - bras - ka town.

F



Eb



3 I think a - bout my life gone by and

Gm

F

how it's done — me wrong. —

Eb

There's no es - cape for me — this time. —

Bb/D

Eb

Bb/F

F

D.S. al Coda

All of my res - cues are gone, — long — gone. —

CODA

Gm

Repeat and Fade

# HOLD ON

Words and Music by CARNIE WILSON,  
CHYNNA PHILLIPS and GLEN BALLARD

Moderate Rock

F C/F Bb(add9)/F C/F F C/F Bb(add9)/F

*mf*

F C/F Bb/F F F/E Dm7 Bb

I know there's pain. — Why do you lock your-self up in these chains? —  
You could sus - tain. — Mm, — or are you com-f'rta- ble with the pain?

Bb/C F C/F Bb/F C/F

You've got No one can change — your life ex - cept — for you. Don't  
no one to blame — for your un - hap - pi-ness. No, ba - by,

F C/F Bb/F C

ev - er let an - y - one step all o - ver you. — Just  
you got your - self in - to your own mess, ooh, —

F C/F Bb/F C/E

o - pen your heart and your mind, mm.  
 let - tin' your wor - ries pass you by, ba - by.

Dm F(add9)/A Bb Bb/C

Is it real-ly fair to feel this way in - side? Woh,  
 Don't you think it's worth your time to change your mind? No, no, }

F Bb/F C/F F

Some day some - bod-y's gon-na make you wan-na turn a-round and say good-bye.

Bb/F C/F F

Un-til then ba - by, are you gon-na let him hold you down and make you cry? Don't you know

B $\flat$ /F

C/F

F

To Coda

don't you know things could change? Things-'ll go your way if you hold

B $\flat$

F/A

Gm7

Gm7/C

B $\flat$

F/A

on for one more day. Can you hold on for one

Gm7

Gm7/C

1  
no chord

more day? Things-'ll go your way. Hold on for one more day.

F

C/F

B $\flat$ (add9)/F

C/F

F

C/F

B $\flat$ (add9)/F

2

no chord

F C/F Bb/F

Hold on for one more day. I know that there is pain, but ya

C/F F C/F Bb/F

hold on for one more day, and ya break free from the chains.

F C/F Bb/F C/F

Yeah, I know that there is pain, but ya hold on for one more day, and ya

D.S. al Coda

break free break from the chains.

CODA

Bb F/A

on for one

Gm7 Gm7/C F Bb/F C/F F

more day, — yeah. Hold — on. —

Bb/F C/F F Bb/F

Don't you know, things could change?

C/F F Bb F/A

Things could go your way if you hold — on — for one

Gm7 Gm7/C F Bb/F C/F F

Repeat ad lib. and Fade

more day, — if you hold — on. — Can you hold on? —



# HOW AM I SUPPOSED TO LIVE WITHOUT YOU

Words and Music by MICHAEL BOLTON and DOUG JAMES

Chords: Ebmaj7, F/Eb, Bb/D, F/G, Gm7, Ebmaj7, F/Eb

Tempo: *Slowly*

Dynamic: *mf*

Chords: Bbadd9/D, D7b9, Bb

Vocal line: I could hard-ly be - lieve it when I  
I'm too proud for cry - ing, did - n't

Chords: F/A, Eb/G, Ebm/Gb

Vocal line: heard the news to - day. I had to come and get it straight from you.  
come here to break down. It's just a dream of mine is com - in' to an end.

Chords: Bb/F, F7/Eb, Bb/D, F/C, Bb

Vocal line: They said you are leav - in' some-one's  
And how can I blame you when I

F/A



Eb/G



Ebm/Gb



F



swept your heart a - way from the look up - on your face I see it's true.  
built my world a - round the hope that one day we'd be so much more than

C7/E



F



F/Eb

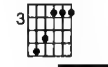


Bb



friends? So tell me all a - bout it, tell me 'bout the plans you're mak -  
I don't want to know the price I'm gon - na pay for dream -

Ebmaj7



Bb/D



Cm7



Gm7



Dm7



- in', oh tell me one thing more be - fore I go -  
- in', oh e - ven now it's more than I can take. -

Eb



Fsus



F



Ebmaj7



F/Eb



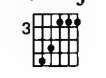
Tell me how am I sup - posed to live with - out

Dm7

Gm7

E♭maj7

F/E♭



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

you, \_\_\_\_\_

now that I've been lov-in' you so

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

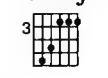
Dm7

A♭/B♭

B♭

E♭maj7

F/E♭



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

long? \_\_\_\_\_

How am I sup-posed to live \_\_\_\_\_

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

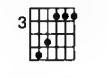
Dm7

Gm7

Cm7

B♭/D

E♭maj7



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

with-out you? \_\_\_\_\_

And how am I sup-posed to car-ry on \_\_\_\_\_

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

E♭/F

F/G

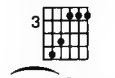
Gm7

1 Cm7

B♭/D

E♭maj7

E♭/F



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

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

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

Ebmaj7                      F/Eb                      Bb/D                      D7b9                      D7

is \_\_\_\_\_ gone? \_

2 Cm7                      Bb/D                      Ebmaj7                      Eb/F                      Bb                      Bb/D

all that I've \_\_\_\_\_ been liv - ing for \_\_\_\_\_ is \_\_\_\_\_ gone? \_\_\_\_\_

Ebmaj7                      Eb/F                      Gm7                      Ebmaj7                      Eb/F                      F/A

Bb                      Bb/D                      Eb                      Eb/F                      Gm7                      F/A

B/F#



F#



F#/E



B/D#



Now I don't wan-na know the price I'm gon-na pay for dream-

Emaj7



B/D#



C#m7



G#m7



B/D#



- in', oh now that your dream has come true.

C#m7



F#7sus



Emaj7



F#/E



Tell me: How am I sup-posed to live with-out

D#m7



G#m7



Emaj7



F#/E



you, now that I've been lov-in' you so

D#m7



A/B



B



Emaj7



F#/E



long? \_\_\_\_\_

How am I sup - posed \_\_\_\_\_ to live \_\_\_\_\_

D#m7



G#m7



C#m7



B/D#



Emaj7



\_\_\_\_\_ with-out \_\_\_\_\_ you. \_\_\_\_\_

How am I \_\_\_\_\_ sup - posed \_\_\_\_\_ to car - ry on \_\_\_\_\_

E/F#



F#/G#



G#m7



C#m7



B/D#



Emaj7



E/F#



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

Emaj7



F#/E



B/D#



C#m7



Badd9





gone? \_\_\_\_\_








# I DON'T WANNA CRY


Words and Music by MARIAH CAREY  
and NARADA MICHAEL WALDEN





*Tenderly*

F#m  Bm  F#m/A  C#7sus/G#  F#m 




Bm  F#m/C#  C#7sus  F#m 




F#m  Bm  F#m/A  C#7sus/G# 

Once a - gain \_ we sit \_ in si - lence. \_  
 Too far a - part \_ to bridge the dis - tance, \_



F#m  Bm  F#m/A  C#7sus/G# 

Af - ter all \_ is said \_ and done,  
 but some-thing keeps \_ us hang - ing on \_ and on \_



**F#m** **Bm** **F#m/A** **C#7sus/G#**

on - ly emp - ti - ness in - side us.   
 pre-tend - ing not to know the dif - 'rence,

**F#m** **Bm** **F#m/A** **C#7sus**

Ba - by, look what we've be - come, oh.   
 de - ny - ing what we had is gone.

**E** **Bm7** **A**

We can make a mil - lion prom - is - es, but we still won't change.   
 Ev - 'ry mo - ment we're to - geth - er it's just - break - ing me down.



E D/E E

It is - n't right to stay to- geth - er when you on - ly bring each oth - er pain.  
I know we swore it was for - ev - er, but it hurts too much to stay a - round.

A E/G#

I don't wan - na cry, don't wan - na cry.

G F#sus F#/A#

Noth - ing in the world could take us back to where we used to be. Though I've giv -

Bm7 A/C# Dmaj9 E F#m

- en you my heart and soul, (giv - en you my heart and soul,) I must find.

Bm7



A/C#



Dmaj7



no chord

— a way — of a - let - ting — go 'cause ba - by, I — don't wan - na

F#m



Bm



F#m/A



C#7sus/G#



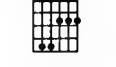
cry. - Ooh. - I don't wan-na cry. — no, — no. —

1

Bm



F#m/C#



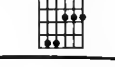
C#7sus



2 Bm



F#m/C#



C#7sus



E



Esus



E



Bm7



A/C#



All the mag - ic's gone. - There's just a sha-dow of a mem - o - ry. —

E Esus E Dmaj7/E

Some-thing just \_ went wrong. We can't go on make be-liev - ing, \_\_\_\_\_

Ebmaj7/F F/A Bb F/A

no chord

on make be-liev-ing \_\_\_\_\_ 'cause I don't wan - na cry, — don't wan - na cry. —

Ab Gsus G

Noth-ing in the world could take \_ us back \_\_\_\_\_ to where we used\_ to be. \_\_\_\_\_ Though I've giv -

Cm7 Bb/D Ebmaj7 F Gm

- en you \_ my heart \_ and soul, \_\_\_\_\_ (giv - en you \_ my heart \_ and soul) and I've giv -

Cm7



Bb/D



Ebmaj9



F



Gm



- en you - my heart and soul, — (giv - en you - my heart and soul,) I must find

Cm7



Bb/D



Ebmaj7



F



Gm



— a way of let - ting go 'cause ba - by, — I — don't wan - na cry. —

Cm



Gm/Bb D7sus/A



Gm



Cm



Gm/D



D7sus



cry. — I don't

Gm



Cm



Gm/Bb



D7sus/A



Gm



wan-na cry. — I — don't wan - na — cry. —

*molto rit.*

# I DON'T WANNA FIGHT

(From The Touchstone Motion Picture "WHAT'S LOVE GOT TO DO WITH IT")

Words and Music by BILLY LAWRIE,  
LULU FRIEDA and STEVE Du BERRY

Moderate beat, but not too fast

Gsus2



*mf*

A7sus



D



D/F#



There's a pale \_\_\_ moon in the sky, the kind you make your  
I hear a whis-per in the air, that sim - ply /does-n't

G



A



Dsus



D



wish - es on; \_\_\_\_\_ like the light \_\_\_ in your eyes, \_  
both - er me. \_\_\_\_\_ Can't you see \_ that I don't care, \_

D/F# G

the one I build my dreams up - on.  
or are you look - ing right through me?

Em7 D/F# D


It's not there an - y long - er,  
It seems to me that late - ly,  
some - thing hap - pened some - where and we  
you look at me the wrong way and I

Em7 D/F# G

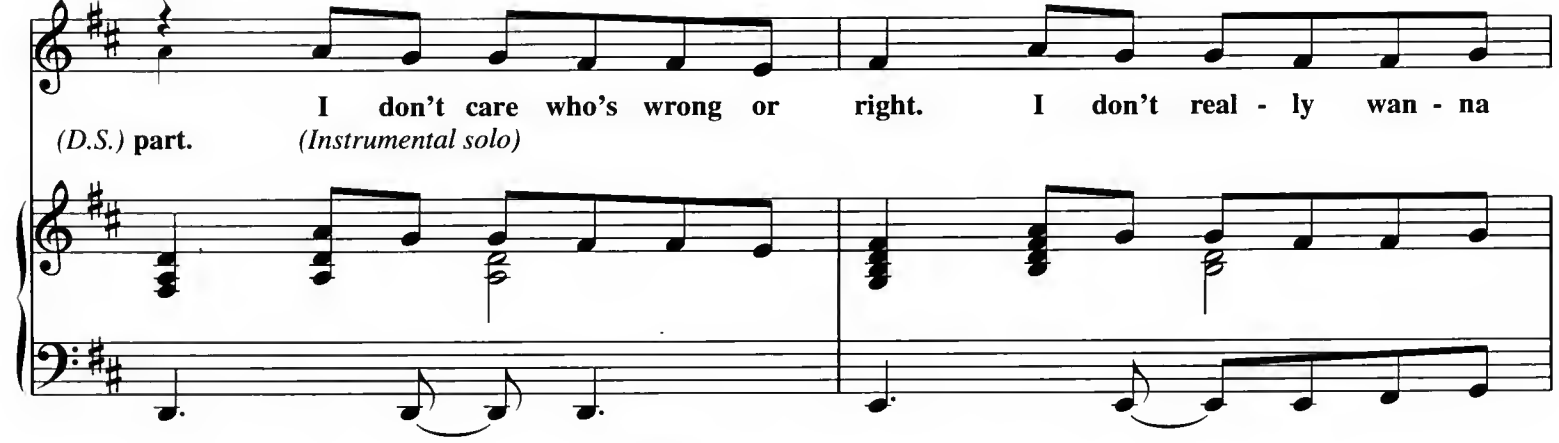
both know why. ———  
start to cry. ———  
But me, I'm get - ting stron - ger. ———  
Could it be that may - be, ——— this





D/F# Em7 Em7/A

We must stop pre - tend - ing, I can't live this lie. — }  
cra - zy sit - u - a - tion is the rea - son why? — }


D  Em7 




(D.S.) part. I don't care who's wrong or right. I don't real - ly wan - na  
(Instrumental solo)




Asus  A  Gsus2  D 

fight no more, - too much talk-ing, babe. Let's sleep on it to -



Em7  Asus  A 

night. I don't real - ly wan - na fight no more, ———— } this is



1 Gsus2 

time for — let - ting — go. ———



A7sus

2,3  
Gsus2

D



tired of all these games. Oh ba-by, don't you  
Solo ends Oh ba-by, don't you

Em7



Asus



A



Gsus2



know that I don't wan-na hurt no more? This time, I'm walk-ing, babe.  
know no, I don't wan-na hurt no more? Too much talk-ing, babe.

D



Em7



Asus



A



Don't care now who's to blame. } I don't real-ly wan-na fight no more, this is  
So, let's sleep on it to - night. }

Gsus2



To Coda ⊕

D



time for let - ting go.



Am7 Gsus G Dsus D

Hang-ing on to the past, — it on - ly stands in our way. —

C(add2) Am7 Gsus G

We have to grow for our love to last, —

D.S. al Coda

D/F# Em7 Em7/A

but we — just grew — a -

CODA D

Em7 A7sus A7 Gsus2

Repeat and Fade

This is time for — let - ting — go. —

# IF YOU ASKED ME TO

Words and Music by  
DIANE WARREN

Moderately slow

Chord diagrams: **Bb5**, **C5 3fr.**, **Bb**

*mp*

*With pedal as needed*


Chord diagrams: **Bb/C**, **C5 3fr.**, **Bb5**, **C5 3fr.**

Used to be that I be - lieved in some - thing,

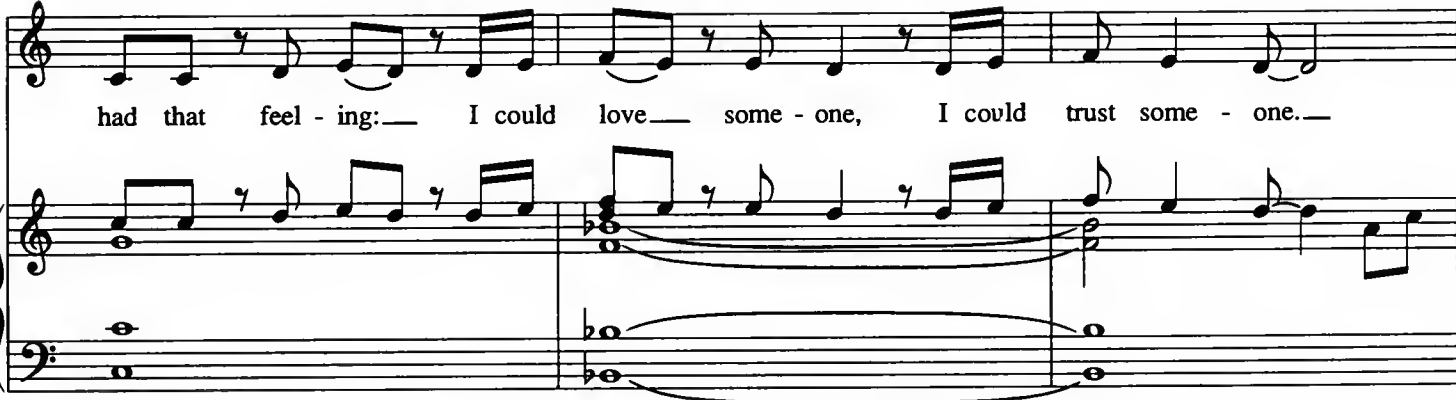
Chord diagrams: **Bb**, **C5 3fr.**, **Bb5**

used to be that I be - lieved in love. It's been a long time since I've

C5 <sup>3fr.</sup> Bb



had that feel - ing: I could love some - one, I could trust some - one.



Em7 Am7



I said I'd nev - er let no - bod - y near my heart a - gain, dar - lin',




Bbmaj7 Dm/G



I said I'd nev - er let no - bod - y in. But



F(addG) C(addD) F(addG)



if you asked me to, I just might change my mind and let you



C(addD) No Chord F(addG) C(addD)

in my life for - ev - er. — If you asked me to, I just might

F(addG) Bb5 Bb(addC) 3fr. To Coda

give my heart and stay here in your arms for - ev - er. — If you

C(addD) Bb(addC) 3fr. C(addD)

asked me to... — If you — asked me to...

Bb(addC) 3fr. C5 3fr. Bb(addC) 3fr.

**Bb** **Csus2** **Bb**

Some - how ev - er since I've been — a - round — you can't go back to be - ing

**C5** <sup>3fr.</sup> **Bb** **C**

on my own. — Can't help feel - ing, dar - ling, since I've found you — that I've

**Bbmaj7** **Em7(sus4)** **Em7**

found — my home, — that I'm fin - al - ly home. — I said I'd nev - er let no - bod - y get too

**Am7** **Bbmaj7** **D<sub>x</sub>7/G** **Fmaj7/G** *D.S.  $\text{‰}$  al Coda*

close to me, — dar - ling. — I said I need - ed, need - ed to be free. — But

Coda



ask me to... I will give my world \_\_\_\_\_ to



you, ba - by. I need you now. \_\_\_\_\_ Ask me to; I'll do



an - y - thing for you, ba - by, — for you, ba - by. —

Repeat and fade



N.C.

If you asked me to... I'd let you in my life for - ev - er.  
 (Background Vocal) (Lead Vocal ad lib after 1st time)

# I'LL REMEMBER

(From The Film "WITH HONORS")

Words and Music by RICHARD PAGE,  
PAT LEONARD and MADONNA CICCONE

Moderate ballad

C(add9)

D

C

D7

C(add9)

D

Bm

A(add4)



C(add9)

D

A

Bm

G

D/F#



Say good - bye, —  
In - side —

not know - ing when — the truth — in my — whole life —  
I was a child — that could — not mend — a bro -

Em7

A

C(add9)

D

A

Bm



— be - gan. —  
— ken - wing. —

Say good - bye, — not know - ing how — to cry. —  
Out - side — I looked for a way — to teach —

G

D/F#

Em7

D

G







— You taught — me that. — }  
— my heart — to sing. — }

And I'll re - mem - ber — the

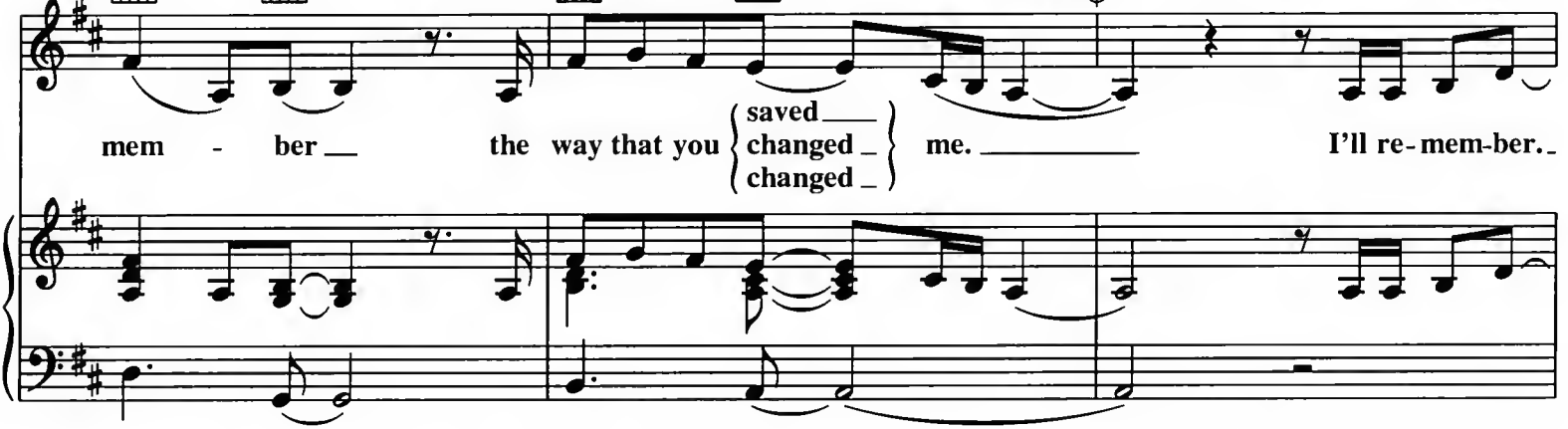
Bm7  2fr
A 
D 
G 
A 
Bm 

strength } love } that you gave me now that I'm stand - ing on my own. I'll re -  
 love }

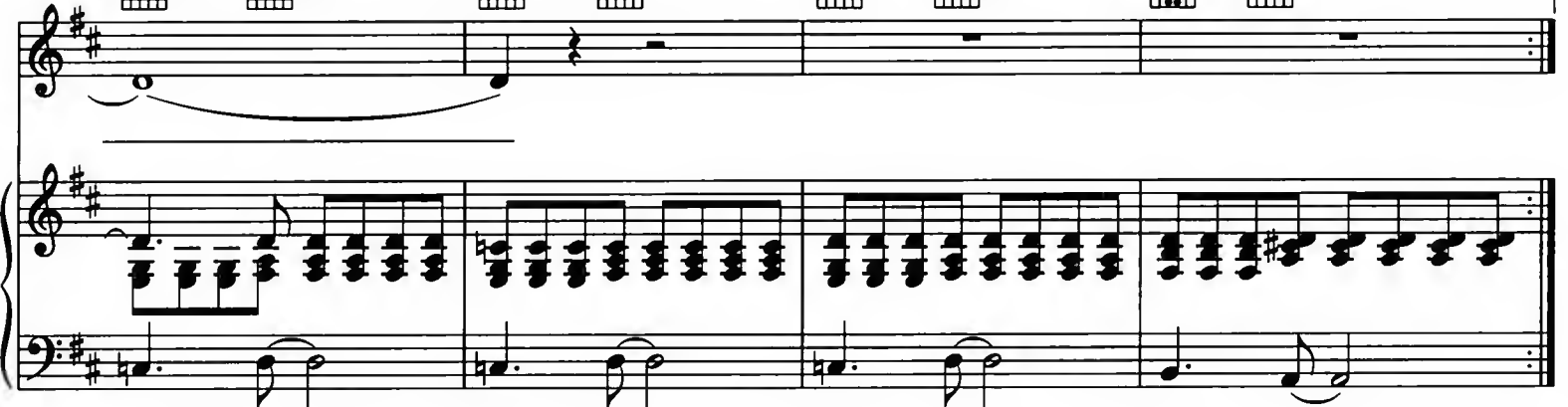






D 
G 
Bm 
A 
To Coda  1

mem - ber the way that you saved me. I'll re-mem-ber..  
changed  
changed



C(add9) 
D 
C 
D7 
C(add9) 
D 
Bm 
A(add4) 



2
C(add9) 
D 
C 
D7 

I'll re-mem-ber.





Bm Asus G D Em7 A

I learned \_ to let go \_ of the il - lu - sion that

G C D Bm7 A G D

we can \_ pos - sess. \_ I learned \_ to let go. \_ I

Em A7 C(add9)

trav - el in still - ness \_ and I re - mem - ber \_

D C D7

hap - pi - ness. \_ I'll re - mem - ber. \_

C(add9) D Bm A(add4) C(add9) D

Mmm. \_\_\_\_\_ I'll re-mem-ber..

C D7 C(add9) D Bm A(add4)

Mmm. \_\_\_\_\_ And I'll re -

D.S. al Coda

CODA

C(add9) D

I'll re-mem - ber. \_\_\_\_\_

C D7 C(add9) D Bm A

Repeat and Fade

Nev-er, nev-er been a-fraid to cry. Nev-er, nev-er have a rea-son why. I'll re-mem-ber..

# LOVE TAKES TIME

Words and Music by MARIAH CAREY  
and BEN MARGULIES

Slowly

B



F#/A#



G#m



D#m/F#



C#m7



B/D#



Musical notation for the first system, including vocal line and piano accompaniment. The piano part is marked *mp*. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The vocal line features a triplet of eighth notes.

F#sus



F#



B



F#/A#



Musical notation for the second system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "I had it all but I / Los - ing my mind - from this". The piano part continues with accompaniment.

G#m



D#m/F#



C#m7



B/D#



Musical notation for the third system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "let it slip a way. / hol - low in my heart. / Could-n't see I treat - ed you / Sud-den-ly I'm so in -". The piano part continues with accompaniment.

F#sus



F#



B



F#/A#



wrong. *3* Now I wan-der a - round — feel-ing  
 - com-plete, \_\_\_\_\_ yeah. \_\_\_\_\_ Lord, I'm need - ing you now. \_\_\_\_\_ Tell me

G#m



D#m/F#



C#m7



B/D#



down \_\_\_\_\_ and cold *3* try - ing to be - lieve \_\_\_\_\_ that  
 how \_\_\_\_\_ to stop the \_\_\_\_\_ rain. Tears are fall-ing down \_\_\_\_\_ end-less -

F#sus



F#



G#m



E



F#



— you're gone. } Love takes time to heal  
 ly. }

D#m7



G#m7



F#



E



F#

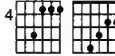


— when you're hurt-ing so — much. Could-n't see that I — was blind — to

D#7/G



G#m F#



E



F#



D#7/G



G#m



To Coda

let you go. I can't es-cape the pain. in - side 'cause love takes time.

C#m7



F#7sus



I don't want to be here. I don't want to be here a-lone.

1 B F#/A# C#m7 B/D# E(add9)



2 B C#m7b5 B/D#



Oo.

D#7sus



D#7



G#m



D#7sus



D#7



You might say that it's o-ver. You might say that you don't.

G#m D=7sus D=7 G#m

care. Oh. You might say you don't miss me, you don't need me. But I

C#m7 Emaj7/F# D.S. al Coda

know that you do and I feel that you do in - side.

CODA C#m7 F#7sus

I don't want to be there. I don't want to be there a - lone.

B F#/A# C#m7 B/D# E(add9) B(add9)

*rit.*

# THE ONE

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Moderate Rock

D/C

C(add9)

D/C

The first system of musical notation for 'The One' consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderate Rock' and the dynamics are 'mp'. Above the treble staff, three guitar chord diagrams are provided: D/C, C(add9), and D/C. The treble staff contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The bass staff contains a simple bass line with a half note G2, a quarter note A2, a quarter note Bb2, and a half note C3.

C(add9)

D/C

C(add9)

The second system of musical notation continues the piece. It features the same grand staff and key signature. Above the treble staff, three guitar chord diagrams are provided: C(add9), D/C, and C(add9). The treble staff contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The bass staff contains a simple bass line with a half note G2, a quarter note A2, a quarter note Bb2, and a half note C3.

D/C

C(add9)

The third system of musical notation continues the piece. It features the same grand staff and key signature. Above the treble staff, two guitar chord diagrams are provided: D/C and C(add9). The treble staff contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The bass staff contains a simple bass line with a half note G2, a quarter note A2, a quarter note Bb2, and a half note C3.

D/C



C(add9)

The fourth system of musical notation includes the vocal line and piano accompaniment. The key signature has two flats, and the time signature is 4/4. Above the treble staff, two guitar chord diagrams are provided: D/C and C(add9). The lyrics are: "I saw you danc - in' out \_ the o - cean, \_  
There are car - a - vans \_ we fol - low, \_". The treble staff contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The bass staff contains a simple bass line with a half note G2, a quarter note A2, a quarter note Bb2, and a half note C3.

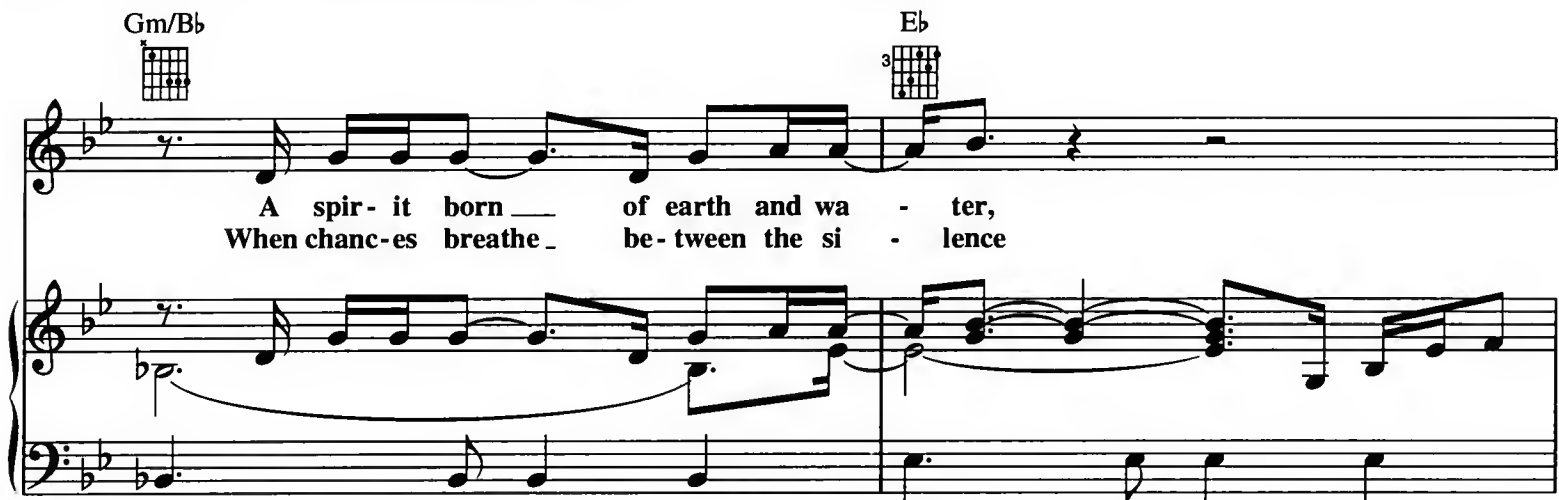
D/C  G/B 

run - nin' fast \_\_\_ a - long the sand. \_\_\_  
drunk-en nights \_ in dark ho - tels. \_



Gm/Bb  Eb 



A spir - it born \_\_\_ of earth and wa - ter,  
When chanc-es breathe \_ be - tween the si - lence



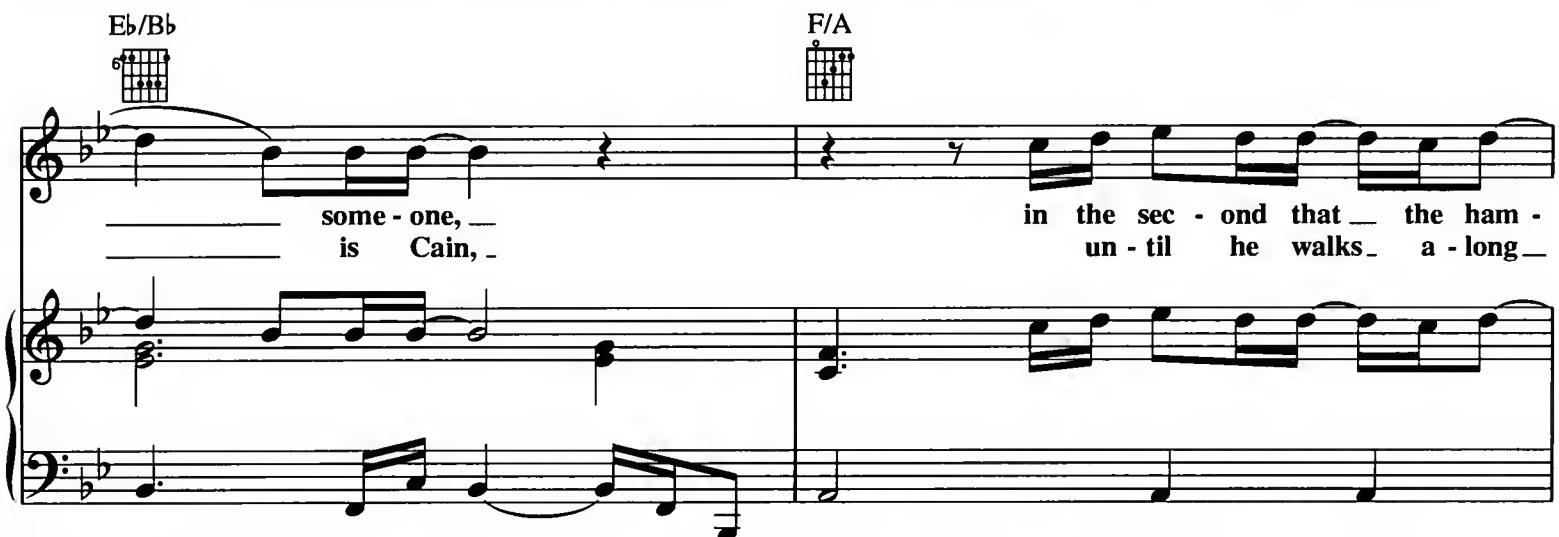
F  F7  Bb 

fire fly - in' from your hands. \_ In the in - stant that you love \_  
where sex and love no long - er gel. \_ For \_ each man in his time.





Eb/Bb  F/A 

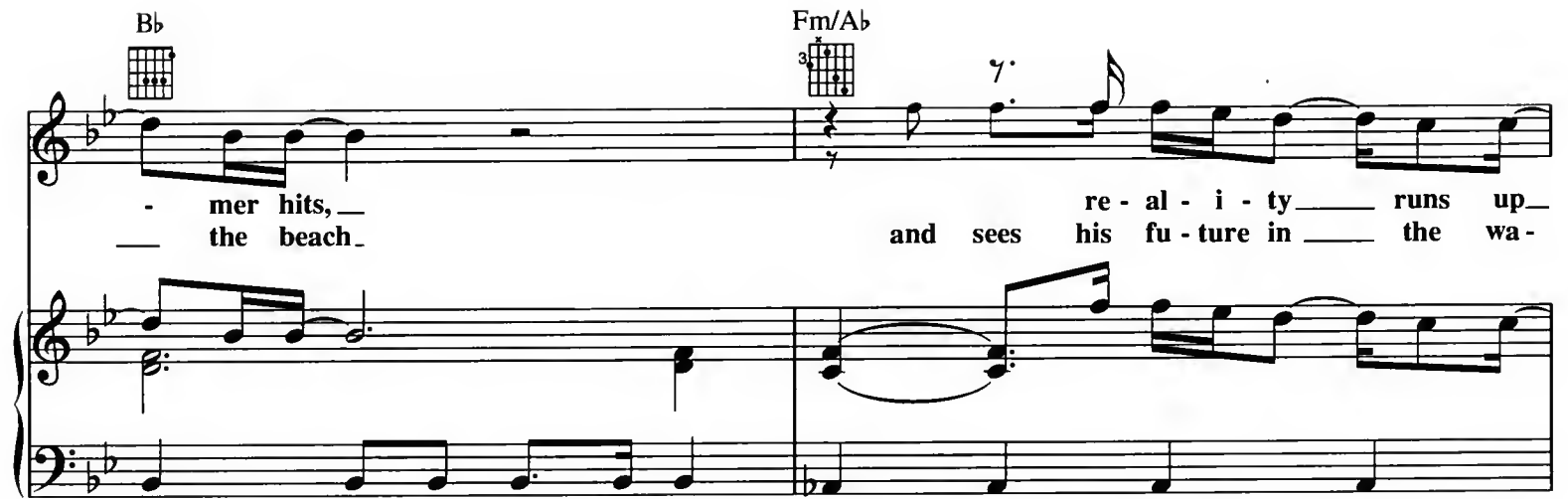
\_\_\_ some - one, \_\_\_ in the sec - ond that \_\_\_ the ham -  
\_\_\_ is Cain, \_ un - til he walks \_ a - long \_












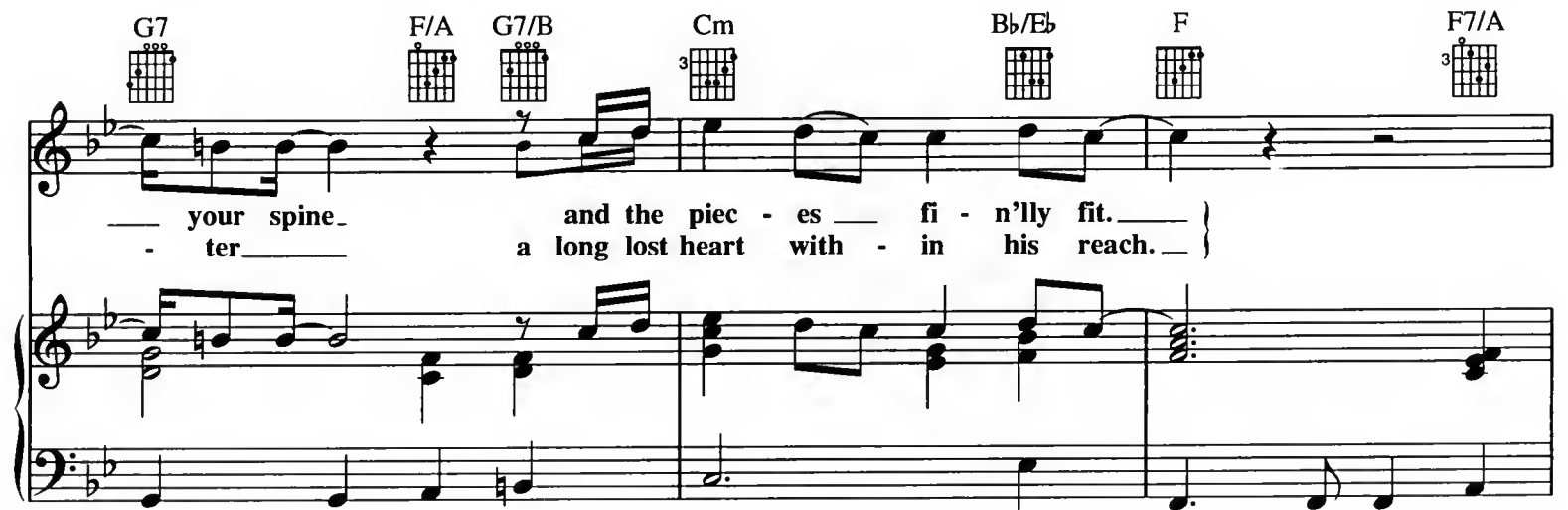
B $\flat$   Fm/A $\flat$  



mer hits, the beach and sees his fu - ture in re - al - i - ty runs up the wa -



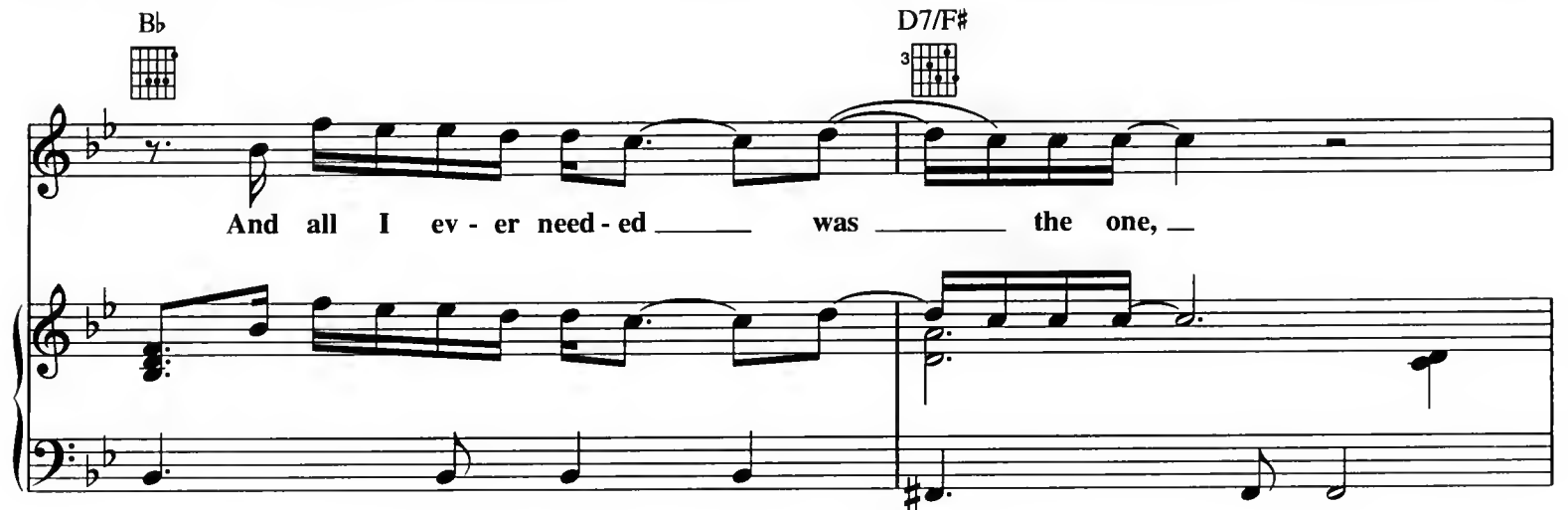
G7  F/A  G7/B  Cm  B $\flat$ /E $\flat$   F  F7/A 



your spine and the pie - ces fi - n'ly fit. }  
- ter a long lost heart with - in his reach. }



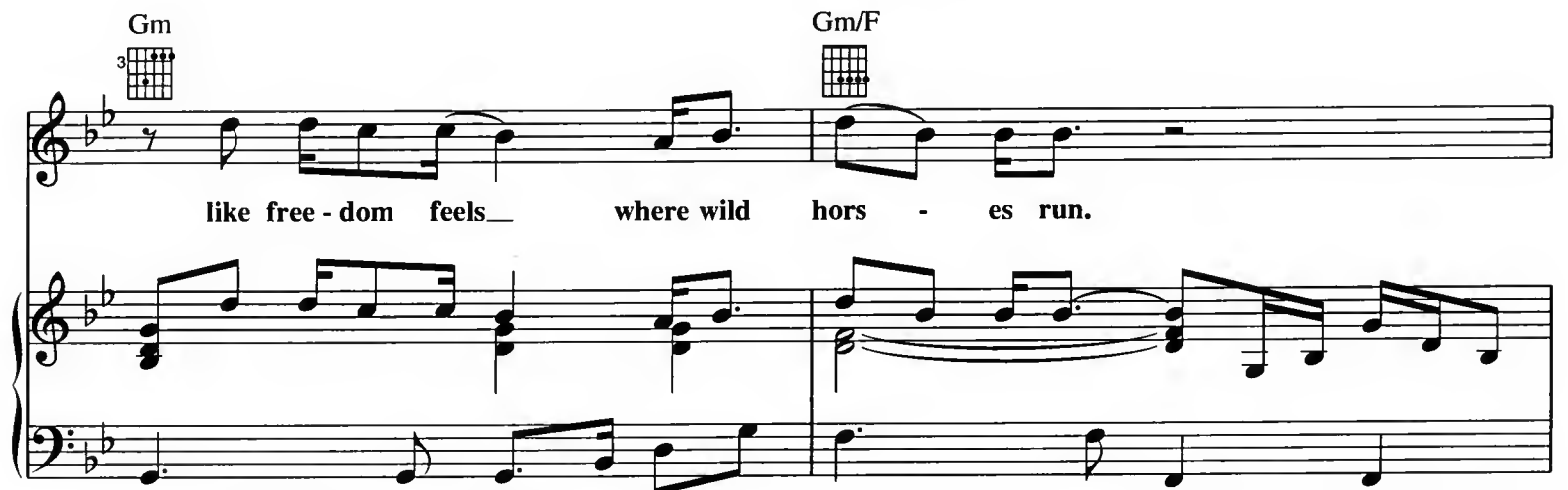
B $\flat$   D7/F $\sharp$  

And all I ev - er need - ed was the one,



Gm  Gm/F 

like free - dom feels where wild hors - es run.



G $\flat$



B $\flat$ /F



When stars col - lide

like you and I,

no

B $\flat$ 9



E $\flat$



B $\flat$ /D



sha -

dows

block the

sun.

Cm7



Cm7/F



F



1

B $\flat$ (add9)



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

ba - by, you're the one.

2

B $\flat$ (add9)



D/C



C(add9)



D/C



G/B



Gm/Bb



Eb



F



Bb



D7/F#



And all I ev - er need - ed \_\_\_\_\_ was the one,

Gm



Gm/F



like free-dom feels \_ where wild hors - es run.

Gb



Bb/F



When stars col - lide \_ like you \_ and I, \_ no

Bb9



Eb



Bb/D



sha - dows \_ block the sun. \_

1 Cm7 Cm7/F F

You're all I've ev - er need - ed, \_\_\_\_\_ oh, ba - by you're the one.

2 Cm7 Cm7/F F

You're all I've ev - er need - ed, \_\_\_\_\_ oh, ba - by you're the one.

Bb D/Bb

Eb Bb/D Cm F7

Repeat ad lib. and Fade

# RELEASE ME

Words and Music by CARNIE WILSON,  
WENDY WILSON and CHYNNA PHILLIPS

Moderately



I know that it's time for a change.

*mf*



Mm. But when that change comes will it still feel the same?

no chord



F(add9)



C F

How man - y times \_ have I tried \_ to turn \_ this love \_ a-round?

C

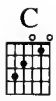
I don't wa - na give up but ba - by, it's time \_ I had two

F G F

feet on the ground. \_\_\_\_\_ Can you re - lease me? \_

G F

Can you re - lease me? \_



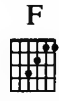
Now that you're gone\_ I can't\_ help my self\_ from won - d'ring\_



oh\_ if you'd have come down\_ from\_ your high, would we've been al -



right?\_ Re - lease me, \_





Can you re - lease \_ me?



C  F 

Come on, ba - by, come on, ba - by, you knew it was time to just let go



G  F 


'cause we wan - na be free. But some-how it's just not that eas -



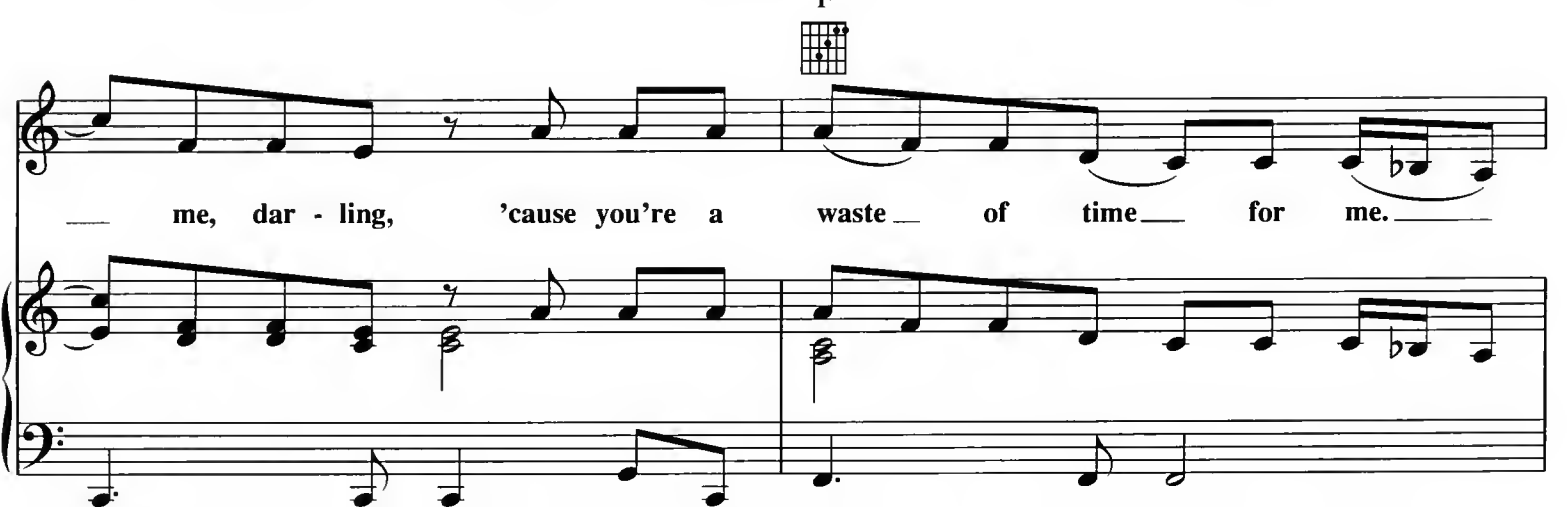
C 

y. Come on, dar - ling, hear



F 

me, dar - ling, 'cause you're a waste of time for me.



G  F 





I'm trying to make you see \_\_\_\_\_ that, ba - by, you've just got to re - lease



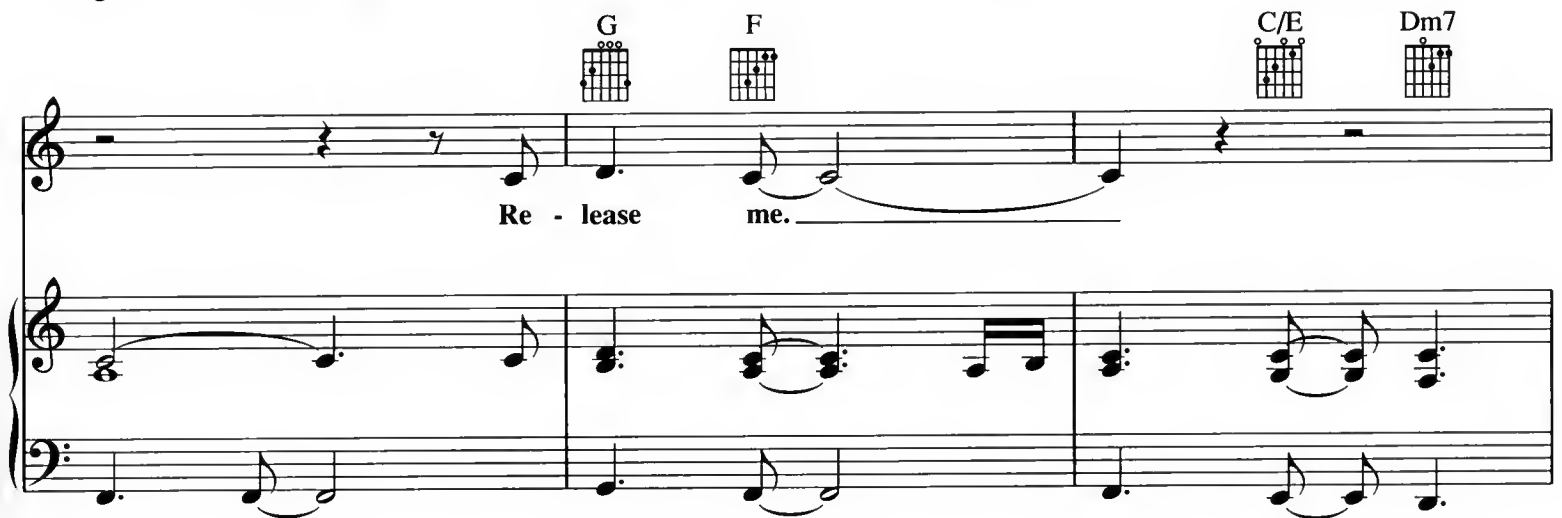
C  To Coda  $\oplus$  G  F 

me. \_\_\_\_\_ Re - lease me. \_\_\_\_\_



G  F  C/E  Dm7 

Re - lease me. \_\_\_\_\_



C 

I'm not go - ing back to you an - y - more. Fi - nally my



F C G/B Am

weak-ened heart is heal - ing though ver - y slow so stop com - ing'round my door

G F G

'cause you're not going to find what you're look - ing for.

CODA

D.S. al Coda

Woh.

Now tell me

Dm C Am Dm C G

what is this pow - er you've got on me? What is this pow - er?

Am7



G/B



A



D



Come on, ba - by, come\_

G



— on, ba - by, you knew it was time to just — let go 'cause we wan - na be free\_

A



G



D



But some-how it's just not that eas - y. — Oh, —

— oh oh — oh ba - by, come on, dar - ling, now hear\_

G



me, dar - ling, 'cause you're a waste of time for me.

A



I'm trying to make you see that

D



ba - by you've just got to re - lease me.

A



G



Re - lease me. Re -

A G A G

lease \_\_\_\_\_ me? Re - lease me. \_

A G

Will you re - lease \_\_\_\_\_ me?

A G

Ah. \_\_\_\_\_ Re -

A G

lease \_\_\_\_\_ me. \_\_\_\_\_ Re -

Repeat and Fade

# THE POWER OF LOVE

Words by MARY SUSAN APPEGATE and JENNIFER RUSH  
Music by CANDY DEROUGE and GUNTHER MENDE

Slowly, with a steady beat

Ab  4fr



The whis - pers \_ in the morn - ing \_

*mf*

of lov - ers sleep - ing tight

Fm 



are roll - ing by \_ like thun - der now,

Ab  4fr



E<sub>b</sub>



as I look \_\_\_\_\_ in your eyes.

A<sub>b</sub>



I hold on \_\_\_\_\_ to your \_\_\_\_\_ bod-y \_\_\_\_\_  
 \_\_\_\_\_ times \_\_\_\_\_

F<sub>m</sub>



and feel each move you make.  
 it seems I'm far a - way,

D<sub>b</sub>



Your voice is warm and ten - der, \_\_\_\_\_ a love that  
 nev - er won - der where I am 'cause I am



Ab/C



Eb



I could not for - sake.)  
al - ways by your side.)

% Ab



'Cause I'm your la - dy \_ and you are my man..

Db



Bbm



When - ev - er you reach \_ for me,

Eb



{ (D.S.) I'm gon-na do } I'll do } all that I can. \_

1 | 2,3

E-ven though there may be — We're head - ing — for

Ab 4fr

some - thing, — some-where I've nev - er been..

Db

Some - times I am fright -

To Coda ⊕

Bbm Eb 3fr Db Ab 4fr

- ened but I'm read-y to learn — 'bout the pow - er of love. —

Db



Eb



3fr

Musical staff with treble clef, key signature of three flats, and a whole rest followed by a melodic line.

The sound of your heart

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

Ab



4fr

Db



Eb



3fr

Musical staff with treble clef, key signature of three flats, and a melodic line.

beat - ing

made it clear

sud - den -

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

Fm



Db



Eb



3fr

Ab



4fr

Musical staff with treble clef, key signature of three flats, and a melodic line.

ly.

The feel - ing that I can't

go on

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

D.S. al Coda

Db



Eb



3fr

Db



Eb



3fr

Db



Eb



3fr

Musical staff with treble clef, key signature of three flats, and a melodic line.

is light years a - way.

'Cause I'm your la -

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

CODA

Bbm

Eb

D $\flat$

- ened but I'm read - y to learn — 'bout the pow - er of love..

A $\flat$

4fr

The pow-er of \_\_\_ love. \_\_\_\_\_

Repeat and Fade

# SAVE THE BEST FOR LAST

Words and Music by PHIL GALDSTON,  
JON LIND and WENDY WALDMAN

Flowing

Bb6/D

Ab/C

Eb/Bb



*mf*

Ab(add9)

Bbsus

Db6/9

Cm7

Eb



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

Bb

Ab



Eb/G

Ab

Bb



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

Cm



Bb



Ab



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

Eb/G



Ab



Bb



To Coda ⊕

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

Eb



Ab



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

Eb/G



Fm7



Bb7



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

**E<sub>b</sub>** **B<sub>b</sub>m7**

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

**A<sub>b</sub>/C** **D<sub>b</sub>(add9)** **A<sub>b</sub>/C**

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

**B<sub>b</sub>** **no chord** **B<sub>b</sub>** **A<sub>b</sub>**

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

**E<sub>b</sub>/G** **A<sub>b</sub>** **B<sub>b</sub>**

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

Cm

Bb

Ab

Just when I thought our chance had passed,

Eb/G

Ab

Bb

you go and save the best for last.

1 Ab(add9)

Bbsus

Db6/9

Cm7

Eb

All of the nights

2 Eb



Ab Eb/G Ab Bb

La da da da da

Cm Ab Eb/G

da da.

Ab Bb Eb

Some - times the ver -

Bbm7 Cm7

y thing you're look - ing for is the

Db(add9)



Ab/C



Bb



no chord D.S. al Coda

one thing you can't see.

Some-times the snow \_

CODA

Eb



Bb/D



Ab



Eb/Bb



Ab



Bb(no 3rd)



A(add9)



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

Bbsus



Db6/9



Cm7



Eb



Yeah.

# TEARS IN HEAVEN

(Featured In The Motion Picture "RUSH")

Words and Music by ERIC CLAPTON  
and WILL JENNINGS

Moderately relaxed tempo

Chords: A, E/G#, F#m, A/E, D/F#, E7sus, E7

*mf*

Chords: A, E/G#, F#m, F#m/E

1. Would you know my name \_\_\_\_\_  
 2. Would you hold my hand \_\_\_\_\_  
 5. Would you know my name \_\_\_\_\_

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

if I saw you in heav - en?  
 if I saw you in heav - en?  
 if I saw you in heav - en?

Chords: A, E/G#, F#m, F#m/E

Would it be the same \_\_\_\_\_  
 Would you help me stand \_\_\_\_\_  
 Would you be the same \_\_\_\_\_

D/F#



A/E



E



if I saw you in heav - en?  
if I saw you in heav - en?  
if I saw you in heav - en?

F#m



C#/E#



Em6



(1.) I must be strong —  
(2.) I'll find my way —

and car - ry on —  
through night and day —

F#



Bm



'cause I know — I don't be - long —  
'cause I know — I just can't stay —

E7sus



To Coda ⊕

A



E/G#



F#m



A/E



here in heav - en.  
here in heav - en.

1 D/F# E7sus E7 A 2 D/F# E7sus E7

This system contains the first two measures of the piece. It features a treble clef staff with a key signature of two sharps (F# and C#). The guitar part is indicated by chord diagrams above the staff. The piano accompaniment is shown in a grand staff (treble and bass clefs). The first measure is marked with a '1' and the second with a '2'. The chords are D/F#, E7sus, E7, A, D/F#, E7sus, and E7.

A C Bm

} Time can bring you down, -

This system contains the third and fourth measures. The guitar part has chord diagrams for A, C, and Bm. The lyrics "Time can bring you down, -" are written below the treble clef staff, with a brace under "Time can bring". The piano accompaniment continues in the grand staff.

Am D/F# G D/F# Em D/F# G

— time can bend your knees. —

This system contains the fifth and sixth measures. The guitar part has chord diagrams for Am, D/F#, G, D/F#, Em, D/F#, and G. The lyrics "time can bend your knees. —" are written below the treble clef staff. The piano accompaniment continues in the grand staff.

C Bm Am D/F# G D/F#

Time can break the heart, — have you beg - gin' please, — beg - gin' please. -

This system contains the seventh and eighth measures. The guitar part has chord diagrams for C, Bm, Am, D/F#, G, and D/F#. The lyrics "Time can break the heart, — have you beg - gin' please, — beg - gin' please. -" are written below the treble clef staff. The piano accompaniment continues in the grand staff.



First system of musical notation, including a vocal line with a long note and a piano accompaniment.



Second system of musical notation, including a vocal line and a piano accompaniment.



Third system of musical notation, including a vocal line and a piano accompaniment.



Fourth system of musical notation, including a vocal line with lyrics and a piano accompaniment.

Be - yond the door —

there's peace, I'm sure..

F#



Bm



E7sus



And I know there'll be no more tears in heav -

en.

A



E/G#



F#m



A/E



D/F#



E7sus



E7



D.S. al Coda

CODA

A



E/G#



F#m



en.

A/E



D/F#



E7sus



E7



A



rall.

# THAT'S WHAT LOVE IS FOR

Words and Music by MARK MUELLER,  
MICHAEL OMARTIAN and AMY GRANT

### Moderate Ballad

F      F(add9)/A      Bb(add9)      F      Csus

Bb(add9)      Bb(add9)/D      C/E      F      F(add9)/A      Bb(add9)

Some-times we make\_ it      hard - er than it is. \_

F      F(add9)/A      Bb(add9)      C      Bb

We'll take a per - fect night \_ and fill it up \_ with \_

F/A      Bb      F/A      Bb      Gm

words we don't\_ mean \_      Dark sides best un - seen. \_      And we won - der why\_ we're feel - ing \_ this way. \_



C      Bb(add9)    C      F      F(add9)/A      Bb(add9)

Some-times I won - der,      if we real - ly feel the same. —  
 Some-times I see \_ you      and you don't know I am there, —

F      F(add9)/A      Bb(add9)      C      Bb(add9)

Why we can be un - kind, —      ques - tion - ing — the strong-  
 and I'm washed \_ a - way \_      by e - mo - tions I — hold

F(add9)/A      Bb(add9)      F(add9)/A      Bb(add9)

- est of — hearts. —      That's when we must — start — be -  
 deep down in - side, —      get - ting strong - er with — time. — It's

Gm7(add4)



F(add9)/A



Bb(add9)



Bb/D



C/E



liv - ing in the one thing that has got - ten us this far.  
liv - ing through the fi - re and hold - ing on we find:

D(add9)



Gmaj7



A



G/B



A/C#



D(add9)



G



Bm



That's what love is for. To help us through it. That's what love is for.

A/C#



G



A



G/B



A/C#



Noth - ing else can do it. Melt our de - fen - ses, bring us

Gmaj7/B



A/C#



Bb



C



back to our sens - es, give us strength to try once more. Ba -

1

Bb/D C/E D D(add9)/F# G(add9) Bb/D C/E

- by that's - what love is for. —

Detailed description: This system contains the first line of music. It features a guitar chord chart at the top with chords: Bb/D, C/E, D, D(add9)/F#, G(add9), Bb/D, and C/E. The guitar part is written on a single staff. The vocal melody is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The system ends with a repeat sign and a first ending bracket.

2

D(add9) D(add9)/F# G(add9) Bm A D(add9) D(add9)/F#

Guitar solo - ad lib.

Detailed description: This system contains the second line of music. The guitar part is mostly silent, with a 'Guitar solo - ad lib.' instruction. The piano accompaniment continues on the grand staff. The guitar chord chart at the top lists: D(add9), D(add9)/F#, G(add9), Bm, A, D(add9), and D(add9)/F#. The system ends with a repeat sign and a first ending bracket.

G(add9) Bb C F(add9) F(add9)/A Bb Bb/D C

Solo ends Be -

Detailed description: This system contains the third line of music. The guitar part is mostly silent. The piano accompaniment continues on the grand staff. The guitar chord chart at the top lists: G(add9), Bb, C, F(add9), F(add9)/A, Bb, Bb/D, and C. The system ends with a repeat sign and a first ending bracket.

Gm7 F/A Bb Bb/D C/E

liev - ing in the one thing that has got - ten us this far. —

Detailed description: This system contains the fourth line of music. The guitar part is mostly silent. The piano accompaniment continues on the grand staff. The guitar chord chart at the top lists: Gm7, F/A, Bb, Bb/D, and C/E. The system ends with a repeat sign and a first ending bracket.

E $\flat$



A $\flat$



B $\flat$



A $\flat$ /C



B $\flat$ /D



That's what love is for. To help us through it.

E $\flat$



A $\flat$



B $\flat$ /D



A $\flat$ (add9)



B $\flat$



That's what love is for. Noth-ing else can do it.

A $\flat$ maj7/C



B $\flat$ /D



A $\flat$ maj7/C



B $\flat$ /D



{ Round off the edg - es, talk us down from the ledg - es, } give us  
Melt our de - fens - es bring us back to our sens - es, }

C $\flat$



D $\flat$



C $\flat$ /E $\flat$



D $\flat$ /F



Repeat and Fade

strength to try once more. Ba - by that's what love is for

# SIMPLE LIFE

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Moderately

F



Bb/F



C/F



F



Bb/F



F



Ab



F



Ab



Eb



Bb



Ab



F



Ab



Eb



Bb VERSE Bb/F F Bb/F F Bb/F

(1.) There's a break - down on the run - way and the time-  
 (2.) When we break - out of this blind - fold Take -

F Bb/F F Eb

- less flights are gone; I'm a year a - head of my - self  
 - you from this place; un - til we're free from this ball -

Bb/D F Bb/F

- these days and I'm lo - co - mo - tive strong. My ci -  
 - and chain I'm still hard be - hind the eight. My ci -

F Bb/F F Bb/F F

- ty spread like can - non fire in a yel - low ner - vous state;  
 - ty beats like ham - mered steel on a shal - low cru - el rock;

Bb/F F Eb Bb/D

Can't cut the ties that bind me to ho -  
 if we could walk proud af - ter mid - night we'd nev -

F Eb/Bb CHORUS Bb Eb/Bb

- ro - scopes\_ and fate. } And I won't\_ break and I won't.  
 - er have\_ to stop. }

Bb Eb/Bb Bb Bb/F F C

- bend, but some - day soon - we'll sail - a - way to in - no - cence

C7 Bb/C F F7 Eb/Bb Bb Eb/Bb

and the bit - ter end. And I won't\_ break and I won't\_

Bb Eb/Bb Bb Bb/F F C

— bend, and with the last breath we ev - er take we're gon-na get — back to the sim-

Bb/C Bb/F F (Instr.) Ab F Ab

- ple life — a - gain. \_\_\_\_\_

Eb Bb Ab F Ab

Eb I. Bb Ab 2. Bb Eb/Bb

*D.S. Rpt. Chorus to Fade*

And I won't



# TO LOVE SOMEBODY

Words and Music by BARRY GIBB  
and ROBIN GIBB

Moderately

Tacet

The first system of the musical score shows a vocal line that is tacet (silent) and a piano accompaniment. The piano part is in 4/4 time and features a melodic line in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

The second system includes guitar chords and lyrics. The guitar part shows chords for A (020220) and Bm (212020). The lyrics are: "There's a light, brain a cer-tain kind of light I see your face a-gain;". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

The third system includes guitar chords and lyrics. The guitar part shows chords for D (023200), A (020220), and G (x060). The lyrics are: "that nev-er shone on me, I know my frame of mind. I want my life to You ain't got to be so". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

A 0 0      E 0 00      D7 0

be — blind, —      lived with and I'm      you, — blind, —      lived with so ver - y      you. blind.      There's a I'm a

A 0 0      Bm

way, man,      can't you see      ev - 'ry - bod - y say,      what I am?

D 0 0      A 0 0

to do each and ev - 'ry lit - tle thing. —      I live and I breathe for you. —

G x000      A 0 0      E 0 00

But what does it bring if I ain't got you, —      ain't got? }  
 But what good does it do if I ain't got you, —      ain't got? }

D7



A



E



You don't know — what it's like, — ba - by,

D



A



you don't know — what it's like — to love some -

E



D



bod - y, to love some - bod - y the way — I

1.

A



2.

A



E



love you. In my love you.

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

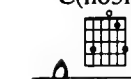
*decresc.*

# VISION OF LOVE

Words and Music by MARIAH CAREY  
and BEN MARGULIES

Freely, rubato  
C(no3rd)

D7sus



*mf*

Moderately slow, bluesy  
no chord

G7sus



Treat-ed me

C



Gm/C



F



kind. — Sweet des-ti - ny — car-ried me through des-per-a - tion —  
nights. — Felt so a - lone, — suf-fered from a - li - en - a - tion, —

E+



E7



C



to the one that was wait - ing for me. — It took so long, —  
car-ried the weight on my own. — Had to be — strong —

Gm6/Bb

F

still I be - lieved  
so I be - lieved

some-how the one that I need - ed  
and now I know I've suc-ceed - ed

E+

E7

Eb6

D7

would find me e - ven - tu - al - ly.  
in find - ing the place I con - cieved.

I had a vi - sion of love

1 F

F/G

C

C+

and it was all that you've giv - en to me.

C

Bb13

no chord

2 F

F/G

Prayed through the

and it was all that you've giv - en to

E $\flat$ 6      D7      F      F/G      F/A      B $\flat$

me. I had a vi-sion of love and it was all that you've giv-en me. I've re-al-ized a

C      Am7      B $\flat$       C      Am7

dream, mm, and I vi-su-al-ized the love that came to be.

B $\flat$       C      Am7

Feel so a-live. I'm so thank-ful that I've re-ceived the

Dm      F/G      no chord

an-swer that hea-ven has sent down to me. You treat-ed me

C Gm6/Bb

kind, \_\_\_\_\_ s - weet des - ti ny, \_\_\_\_\_ yes, \_\_\_\_\_

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one flat (Bb). The first measure has a C chord, and the second measure has a Gm6/Bb chord. The vocal line has a triplet of eighth notes in the second measure. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with some chords.

F E+ E7

and I'll be e - ter - nal - ly grate - ful hold - ing you so close to me. \_\_\_\_\_

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one flat (Bb). The first measure has an F chord, the second has an E+ chord, and the third has an E7 chord. The piano accompaniment continues with a consistent bass line and treble accompaniment.

C Gm6/Bb

Prayed through the nights. \_\_\_\_\_ 137 So faith - ful - ly \_\_\_\_\_

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one flat (Bb). The first measure has a C chord, and the second has a Gm6/Bb chord. A measure rest for 137 measures is indicated above the vocal line. The piano accompaniment features a steady eighth-note bass line and a treble line with some chords.

F E+ E7

know - ing the one that I need - ed would \_ find me e - ven - tu - al - ly. \_\_\_\_\_

Detailed description: This system contains the final two staves of music on the page. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one flat (Bb). The first measure has an F chord, the second has an E+ chord, and the third has an E7 chord. The piano accompaniment continues with a consistent bass line and treble accompaniment.

E $\flat$ 6                      D7                      F                      F/G

I had a vi - sion of love — and it was all that you've giv - en to

E $\flat$ 6                      D7                      F                      F/G                      E $\flat$ 6                      D7

me. — I had a vi - sion of love — and it was all —

Freely  
F/G                      no chord                      C                      C+

that you turned out — to be, —

C                      C+                      C                      B $\flat$ 7                      C



# UNCHAINED MELODY

(From The Motion Picture "UNCHAINED" And As Featured In "GHOST")

Lyric by HY ZARET  
Music by ALEX NORTH

Moderately Slow

Piano

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately Slow' and the dynamics are 'mp' (mezzo-piano). The melody is a simple, flowing line of eighth and quarter notes.

\* G

Em

Cmaj7

D7

Voice (tenderly)

Oh, my love, my dar - ling, I've hun - gered for your

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a single staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The dynamics are 'p' (piano). The piano accompaniment features a simple, flowing melody in the right hand and a bass line in the left hand.

G

Em

D

D7

G

touch a long, lone - ly time. Time goes

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is on a single staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The dynamics are 'p' (piano). The piano accompaniment features a simple, flowing melody in the right hand and a bass line in the left hand.

Em

Cmaj7

D7

G

Em

by so slow - ly and time can do so much, Are You Still

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is on a single staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The dynamics are 'p' (piano). The piano accompaniment features a simple, flowing melody in the right hand and a bass line in the left hand.

**Bm** **D** **D7** **G** **D6** **Em7**

Mine? ————— I need your love, ————— I need your love, —————

*mf poco rall.* *a tempo*

**Gmaj7** **Am** **D7** **G**

God speed your love ————— to me! —————

*poco rall.* *a tempo*

**C** **D** **C** **Bb**

*A little faster*

1. Lone - ly riv - ers flow — to the sea, — to the sea,  
2. Lone - ly moun - tains gaze — at the stars, — at the stars,

*poco accel.* *R.H.* *R.H.* *R.H.*

**C** **D** **G**

To the o - pen arms — of the sea. —  
Wait - ing for the dawn — of the day. —

*R.H.*

C D C Bb

Lone - ly riv - ers sigh, — "Wait for me, — wait for me!"  
All a - lone, I gaze — at the stars, — at the stars,

R.H. R.H. R.H.

C D G

I'll be com - ing home, — wait for me! —  
Dream - ing of my love — far a - way. —

R.H.

G Em Cmaj7,7 D7 G

*As at first*  
Oh, my love, my dar - ling, I've hun - gered for your touch a

*Tempo primo*  
*p*

Em D D7 G Em

long, lone - ly time. — Time goes by so

**Cmaj7** **D7** **G** **Em**

slow - ly and time can do so much, Are You Still

**Bm** **D** **D7** **G** **D6** **Em7**

Mine? I need your love, I need your love,

*mf poco rall.* *a tempo*

**Gmaj7** **Am** **D7** **G**

God speed your love to me!

*poco rall.* *a tempo*

**G** **Em** **Cmaj7** **Am7** **G**

me!

*a tempo* *poco rit*

# YOU'RE IN LOVE

Words and Music by GLEN BALLARD, CARNIE WILSON,  
WENDY WILSON and CHYNNA PHILLIPS

Moderately bright

D



Bm7



Gmaj9



First system of piano accompaniment in 4/4 time, marked *mf*. It consists of three measures. The first measure has a D major chord, the second a B minor 7 chord, and the third a G major 9 chord. The melody in the right hand starts with a dotted quarter note followed by an eighth note, while the left hand plays a simple bass line.

A7sus



A7



D



Bm7



Second system of piano accompaniment. It consists of three measures. The first measure has an A7sus chord, the second an A7 chord, and the third a D major chord. The melody continues with eighth notes and quarter notes.

Gmaj9



A7sus



A7



D



Third system of piano accompaniment. It consists of three measures. The first measure has a G major 9 chord, the second an A7sus chord, and the third an A7 chord. The melody continues with eighth notes and quarter notes.

O - pen the door — and come in. \_

Gmaj7



Fourth system of piano accompaniment. It consists of three measures. The first measure has a G major 7 chord. The melody continues with eighth notes and quarter notes.

I'm — so glad to see you my friend. \_ I

A G Em

don't know how long — it has been — hav - ing those feel - ings a - gain. —

A D D7

And now I } see that you're so hap - py — and oo —  
But now I }

G D/F# Em7

— it just sets me free. — And I'd like — to see us as good —

A Bm A G

no chord

— of friends as we used to be. — Ah. —

Bm      A      G      D/F#      Em      A  


My love. Ah. You're in love.

B      G#m7      Emaj9  


That's the way — it should be — 'cause I want

F#sus      F#      B      G#m  


you to be hap-py. You're in love — and I know — that you're not

E      D#sus      D#7#9      C#m  


in love with me. Oo — it's e - nough — for me to know.



Detailed description: This is a musical score for guitar and piano. It consists of seven systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The guitar part features various chords such as Bm, A, G, D/F#, Em, A, B, G#m7, Emaj9, F#sus, F#, B, G#m, E, D#sus, D#7#9, and C#m. The piano part provides harmonic support with chords and melodic lines. The lyrics are: "My love. Ah. You're in love. That's the way — it should be — 'cause I want you to be hap-py. You're in love — and I know — that you're not in love with me. Oo — it's e - nough — for me to know."

B/D#



E



B/D#



To Coda ⊕

that you're in love. — { Now I'll let } you go — 'cause I know —  
I can let

C#m



G/A



A7



D



that you're in love. — Some-times it's hard — to be - lieve —

Gmaj7



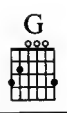
that — you're nev - er com - ing back — for me.

A



I've had this dream that you'd al - ways be — by

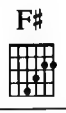
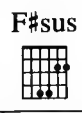
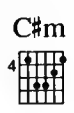




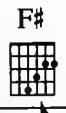
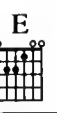
D.S. al Coda

my side. Oh, I \_\_\_\_\_ could have died.

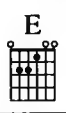
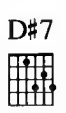
CODA



that you're \_\_\_\_\_ in love.



I tried to find you but you were so far \_\_\_\_\_ a - way.



I was pray - ing that fate \_\_\_\_\_ would bring you back to me

C#m



E/B



F#/A#



some - day, — some - day — some - day. —

F#



B



G#m



Oo — you're in love. —

E



F#



B



G#m



E



D#sus



D#7#9



Oo — it's e-nough —

C#m7



B/D#



E



for me to know that you're in love. Oo now I'll let

B/D#



C#m



F#sus



F#



you go. 'Cause I know that you're in love. No

B



G#m7



E



no no no no

F#sus



B



G#m7



no no oo.

E D#sus D# C#m

Oo. Oo.

B/D# E B/D#

C#m7 F#sus F# B

G#m7 B/E F#7sus F#7

**Repeat and Fade**

# A WHOLE NEW WORLD

(ALADDIN'S THEME)

(From Walt Disney's "ALADDIN")

Music by ALAN MENKEN  
Lyrics by TIM RICE

Moderately, sweetly

Bb



*mf*

Bb



*Male:* I can show\_ you the world, —  
I can o - pen your eyes —

Eb/G



F/A



Cm/Eb



D7



shin - ing, shim - mer - ing, splen - did. Tell me, prin - cess, now  
take you won - der by won - der o - ver, side - ways and

Gm



Gm/F



1



Bb



when did you last let your heart \_ de - cide? —  
un - der on a

2 Eb Bb F

ma - gic car - pet ride. A whole new world

Bb F/A Bb Bb/D

a new fan - tas - tic point of view. No - one to

F/Eb Bb/D F/Eb Bb/D Gm7 C7sus C7

tell us no or where to go or say we're on - ly

Eb/F F Bb

dream - ing.  
 Female: A whole new world a daz - zling

F



F#dim7



Gm




Bb7



F/Eb




Bb/D



place I nev - er knew. — But now from way up here — it's



F/Eb




Bb/D




Gm7



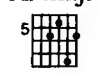
C7sus




C7



Abmaj9



F7sus



crys - tal clear — that now I'm in — a whole — new world — with



Bb



Db



you. — Un - be - liev - a - ble



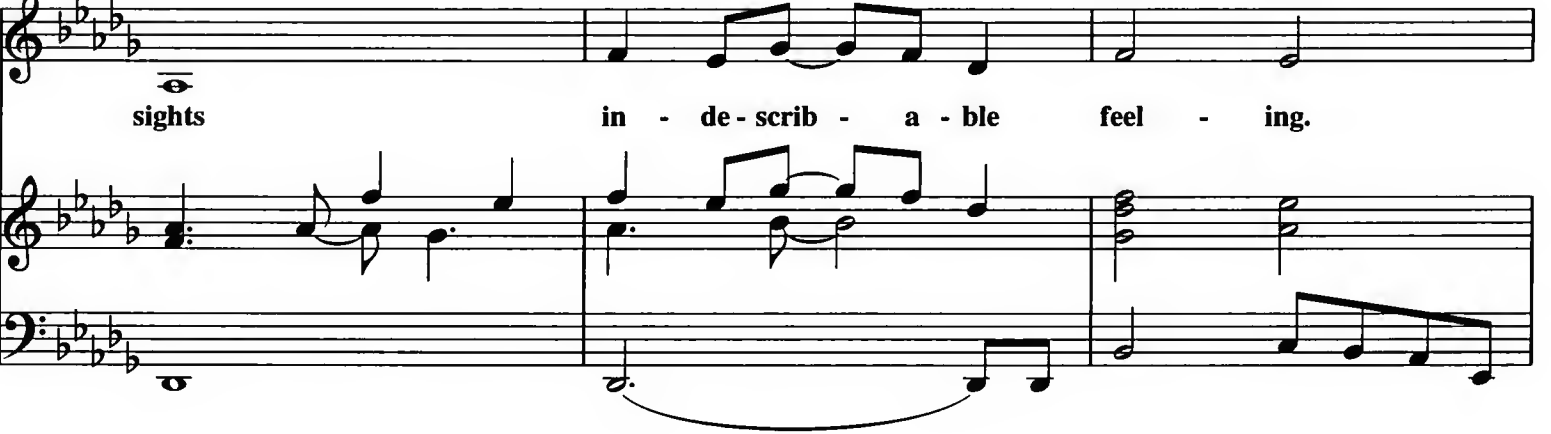
Gb/Bb



Ab/C



sights in - de - scrib - a - ble feel - ing.



Eb m/Gb



F7



Bb m



Ab



Gb



Soar - ing, tum - bling, free-wheel - ing

through an end - less dia - mond sky. —



Db



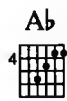
Ab



Db

A whole new world

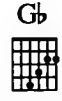
a hun - dred

*Male:* Don't you dare close your eyes. —

Ab



Db



Gb



Db/F

thou - sand things — to see. —

I'm like a shoot - ing star. I've

Hold your breath, it gets bet - ter. I'm like a shoot - ing star. I've



Gb



Db/F



Bbm7



Eb7



Gb/Ab



come so far. — I can't go back — to where — I used — to be. —

come so far — A whole new —

Ab



Db



Ab/C



Adim7



— world — with new ho - ri - zons to — pur - sue. —

Bbm



Db7/Ab



Gb



Db/F



Gb



Db/F



I'll chase them an - y - where. There's time to spare.

I'll chase them an - y - where. There's time to spare.

Bbm7



Eb7



Cbmaj9



Gb/Ab



A



Musical staff with treble clef, key signature of three flats, and a whole rest.

Musical staff with treble clef, key signature of three flats, and a melodic line.

Let me share — this whole new world\_ with you. —

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

F#m7



Bm7b5



E7sus



E7



Bm/D



C#7



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

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

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

F#m



F#m/E



Gmaj9/A



F#m7



A7/C#



Musical staff with treble clef, key signature of two sharps, and a melodic line.

A whole new world. —

Musical staff with treble clef, key signature of two sharps, and a melodic line.

A whole new

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

D A7/C# D

No - one to  
world\_ a new fan - tas - tic point \_ of view. \_\_\_ No - one to

G D/F# G D/F# Bm7 E7sus E7

tell us no or where to go\_\_\_ or say we're on - ly

tell us no or where to go. \_\_\_

G/A A D

dream - ing. Ev - 'ry turn a sur - prise. \_\_\_

A whole new world with new ho -

A/C#      A#dim7      Bm      D7/A      G      D/F#

Ev - 'ry mo - ment red let - ter. I'll chase them an - y - where. There's  
 ri - zons to pur - sue. I'll chase them an - y - where. There's

G      D/F#      G9#11      F#m7      F#7/A#      Bm7

time to spare. - An - y - where. -  
 time to spare. - There's time to spare.

Bm7/E      E9      Cmaj9      G/A      Bm

Let me share - with you. Ooh.  
 this whole new world - you.

*rit.*

G#m7b5

F#m7

G

F#m7

no chord

A whole new world, that's where we'll be.

A whole new world, where we will

*a tempo*

G

F#m7

G/A

A7

D

A thrill - ing chase for you and me.

be. A won-d'rous place for you and me.

*rit.* *a tempo*

Gmaj7/B

A/C#

D

*rit.*

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