


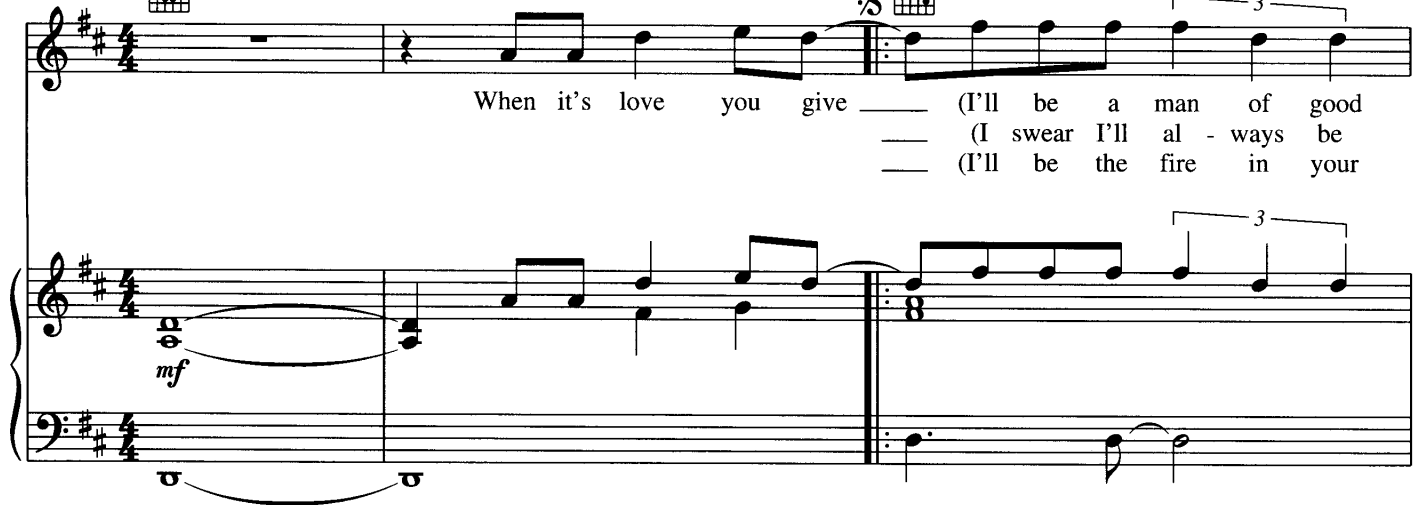
ALL FOR LOVE

from Walt Disney Pictures' THE THREE MUSKETEERS

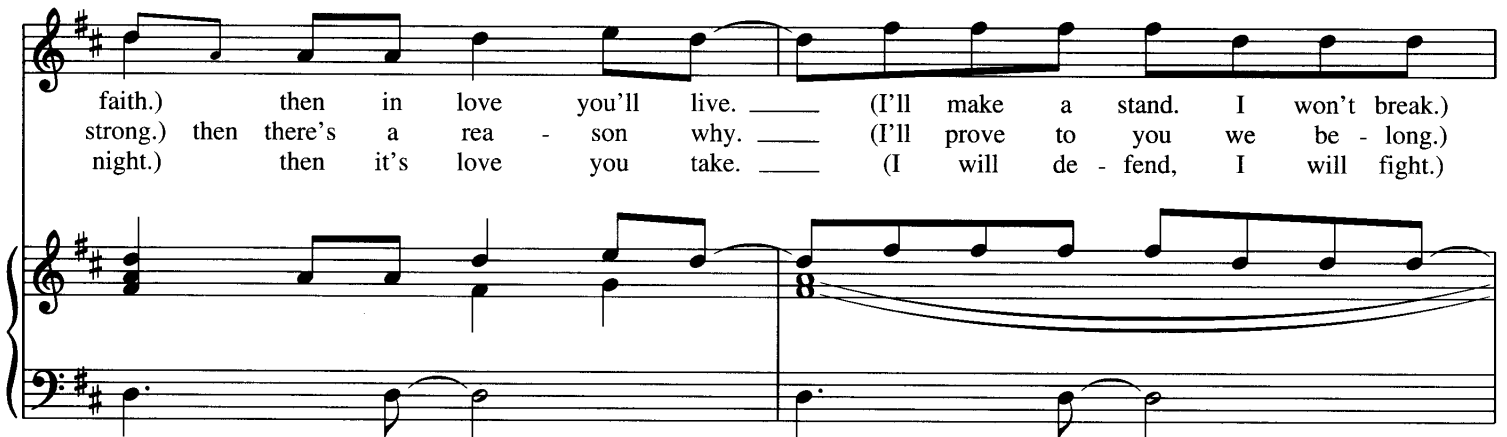
Words and Music by BRYAN ADAMS,
ROBERT JOHN TMMUTT LANGE and MICHAEL KAMEN

Moderately (not too fast)



D5  5fr 




When it's love you give — (I'll be a man of good
— (I swear I'll al - ways be
— (I'll be the fire in your



faith.) then in love you'll live. — (I'll make a stand. I won't break.)
strong.) then there's a rea - son why. — (I'll prove to you we be - long.)
night.) then it's love you take. — (I will de - fend, I will fight.)

D/F#  



I'll be the rock you can build on, —
I'll be the wall that pro - tects you —
I'll be there when you need me. —

D/A



be there when you're old, to have and to
 from the wind and the rain, from the hurt and to
 When hon - or's at stake, this vow I will

1



2,3



N.C.

hold. When there's love in - side _ pain. Let's make it }
 make: that it's }

G



all for one and all for love. _____

Em7



D/A



Let the one you hold be the one you want, the one you _

A D/F# G Bm A D/F# G

need, 'cause when it's all for one it's one for all. _____ When there's

Em7 D/F# G D/A

some - one that should know then just let your feel - ings show and make it

G D/F# Em7 A To Coda D

all for one and all for love. _____ When it's love you make -

D.S. al Coda

CODA D Bm

Don't lay our

G Em7 D/F# G A

love to rest 'cause we could stand up to the test. We got

Bm D/F#

ev - 'ry - thing and more — than we had planned, —

G A Bm

— more than the riv - ers that run — the land. —

D/F# G A

— We've got it all — in our hands.

G Em7 Dsus D

The first system of music features a guitar part with four chords: G, Em7, Dsus, and D. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes and a slur over a group of notes. The bass staff provides a simple harmonic accompaniment.

Dsus D G Em7

The second system continues the musical piece with chords Dsus, D, G, and Em7. The piano accompaniment features more complex textures, including slurs and ties in the treble staff, and a steady bass line.

Asus A N.C.

Now it's all for one and all for love. —

The third system includes chords Asus and A, followed by a 'N.C.' (No Chords) section. The lyrics 'Now it's all for one and all for love. —' are written below the vocal line. The piano accompaniment includes rests in the bass staff during the N.C. section.

G Em7

(It's all for love.) — Let the one you hold be the one you

The fourth system features chords G and Em7. The lyrics '(It's all for love.) — Let the one you hold be the one you' are written below the vocal line. The piano accompaniment continues with a melodic line in the treble and a bass line in the bass.

D/A A D/F# G Bm A D/F#

want, — the one you need, 'cause when it's all for one it's one for all.

G Em7 D/F# G D/A

— (It's one for all.) When there's some-one that should know then just let your feel-ings show. When there's

Bm7 2fr D/F# G D/A Em7

some-one that you want, — when there's some-one that you need — let's make it all, all for one —

Gm 3fr Gm7 3fr Asus D

— and all for love. —

a tempo

BACK TO YOU

Words and Music by BRYAN ADAMS
and ELIOT KENNEDY

Lively Rock

C/G **Am** **F**

f

Gsus **G** **C/G** **Am**

F **Gsus** **C**

I've been down, I've been beat,
but you did not show.

Am **F** **Gsus**

— it; I've been so tired I could not speak. I've been so lost
you've been in pain but I did not know — it. You let me do

C Am F

that I could not see, I want - ed things that were out of reach.
 what I need - ed to, you were there when I need - ed you.

Gsus C Am

Then I found you and you helped me through; yeah, you showed.
 Might - a let you down, might - a messed you 'round, but you nev -

F Gsus F

me what to do }
 er changed your point of view } and that's why

E

I'm com - in' back to you. Like a star

Am Am7/G F Gsus

that guides a ship a - cross the o - cean,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "that guides a ship a - cross the o - cean,". The piano accompaniment consists of a treble and bass clef. The treble clef part has a steady eighth-note accompaniment, while the bass clef part has a more active line with eighth and sixteenth notes. Above the system, four guitar chord diagrams are provided: Am, Am7/G, F, and Gsus.

G Am Am7/G F

that's how your love can take me home back to you.

The second system continues the musical score. The vocal line starts with a whole rest, followed by the lyrics "that's how your love can take me home back to you.". The piano accompaniment continues with similar rhythmic patterns. Above the system, four guitar chord diagrams are provided: G, Am, Am7/G, and F.

Gsus G Em

And if I wish u - pon that star,

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "And if I wish u - pon that star,". The piano accompaniment continues with similar rhythmic patterns. Above the system, three guitar chord diagrams are provided: Gsus, G, and Em.

Am Em Am

some-day I'll be where you are. And I know.

The fourth and final system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "some-day I'll be where you are. And I know.". The piano accompaniment continues with similar rhythmic patterns. Above the system, three guitar chord diagrams are provided: Am, Em, and Am.

Dm To Coda ⊕ Gsus

— that day — is com - in' soon, — yeah, I'm com -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics: "— that day — is com - in' soon, — yeah, I'm com -". The bottom staff is a piano accompaniment. Chord diagrams for Dm and Gsus are shown at the top. A "To Coda" symbol is also present.

G 1 C/G Am

— ing — back — to — you. —

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics: "— ing — back — to — you. —". The bottom staff is a piano accompaniment. Chord diagrams for G, C/G (labeled '1'), and Am are shown at the top.

F Gsus 2 C/G

You've been a - lone, —

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics: "You've been a - lone, —". The bottom staff is a piano accompaniment. Chord diagrams for F, Gsus, and C/G (labeled '2') are shown at the top.

Am F Gsus G

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with a whole rest. The bottom staff is a piano accompaniment. Chord diagrams for Am, F, Gsus, and G are shown at the top. A triplet of eighth notes is marked with a '3' and a bracket in the bottom staff.

C/G Am F

The first system of music features a vocal line with three measures of rests. Below it, a piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and quarter notes.

Gsus C Am

Might - a let ___ you down, _ might - a messed _ you 'round, but you nev -

The second system contains the first line of lyrics. The vocal line has a melodic line with some slurs. The piano accompaniment continues with the same rhythmic pattern.

F Gsus F

- er changed your point of view and that's _ why

The third system contains the second line of lyrics. The vocal line continues with the melody. The piano accompaniment remains consistent.

E

I'm com - in' back to you. ___

The fourth system contains the final line of lyrics. The vocal line concludes with a final note. The piano accompaniment ends with a final chord.

CODA

D.S. al Coda

Like a star _

Gsus

G

Am

Am7/G

F

I'm com-ing back to you. _____

Gsus

1-5
G

6
G

(1.-3., 5.) I'm com-ing back to you. _
(4.) That day is com-ing soon. _

Am

F

C

CAN'T STOP THIS THING WE STARTED

Words and Music by BRYAN ADAMS
and ROBERT JOHN LANGE

Rock Shuffle (♩ = $\overset{\frown}{\text{3}}$)

N.C. *mf*

A E D

G/D D E A/E E

2

Esus A D/A

You might stop a hur - ri - cane,
You might stop the world spin - nin' 'round,

A D/A A

might e - ven stop the driv - in' — rain. — You might have had a doz - en
might e - ven walk on ho - ly — ground. — I ain't Su - per - man and

D/A A D/A

oth - er guys, } but if you wan-na stop - me, ba - by, don't e - ven try. — I'm go-in' one —
 I can't fly, }

D G/D D E

way, — your way. —

A/E E D G/D D

Now, it's such a strong way, — let's make it

E F#m7 Esus D

our way. — Now ba - by, I can't stop this

Esus2



E



E/F#



F#m7



D



A



thing we start - ed. _____

You got - ta know _____ it's right. _____

To Coda



I can't stop this course we've plot - ted, _____

yeah. _____



This thing called love, we got _____ it. _____



No place for the bro - ken - heart - ed. _____ I can't stop this

F#m E Esus E D

thing we start - ed, no way. I'm go - ing

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. Above the notes are guitar chord diagrams for F#m, E, Esus, E, and D. The bottom two lines are piano accompaniment in treble and bass clefs, featuring triplet patterns in both hands.

E

1 2 A/E E

your way.

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody in treble clef. Above the notes are guitar chord diagrams for E, A/E, and E. The bottom two lines are piano accompaniment in treble and bass clefs. A first and second ending bracket is shown above the piano part.

Bb Eb/Bb Bb Eb/Bb Bb F

Oh, why take it slow?

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody in treble clef. Above the notes are guitar chord diagrams for Bb, Eb/Bb, Bb, Eb/Bb, Bb, and F. The bottom two lines are piano accompaniment in treble and bass clefs, featuring triplet patterns.

Bb/F F Bb/F F Bb Eb/Bb Bb Eb/Bb Bb

I got-ta know, hey! There's

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody in treble clef. Above the notes are guitar chord diagrams for Bb/F, F, Bb/F, F, Bb, Eb/Bb, Bb, and Eb/Bb, Bb. The bottom two lines are piano accompaniment in treble and bass clefs, featuring triplet patterns.



noth - ing can stop this thing that we've got. *Instrumental solo*



1

2

D.S. al Coda

Yeah, — yeah,

Solo ends

CODA




This thing called love, we got — it. ——— 3 ——— Ain't no place for the

Bb D E

bro - ken - heart - ed. I can't stop it. I can't stop it.

D Esus2 E/F# F#m7

I can't stop this thing we start - ed. You got-ta know -

D A D Esus2

it's right. I can't stop this course we've plot - ted,

E/F# F#m7 D A

yeah.

Repeat and Fade

CLOUD NUMBER NINE

Words and Music by BRYAN ADAMS,
GRETCHEN PETERS and MAX MARTIN

With a steady beat

N.C.

mf

The piano introduction consists of two measures in 4/4 time. The right hand plays a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays a simple bass line of quarter notes: D3, G2, F#2, E2, D2.

D



Clue num - ber one ___ was when you knocked on my door. ___
he hurt you ___ and you hurt me, ___ and

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a D major chord and follows the lyrics. The piano accompaniment consists of a steady bass line in the left hand and a melody in the right hand that supports the vocal line.

Em



Clue num - ber two ___ was ___ the look that you wore, ___ and
that was - n't the way it was sup - posed to be. ___ So

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with an E minor chord and follows the lyrics. The piano accompaniment maintains the same steady bass line and supporting melody.

A7sus



A7



G



that's when I knew _ it was a pret - ty good sign _ that some - thing was wrong - up on
 ba - by, to - night _ let's leave the world be - hind _ and spend some time _ up on

D



A



cloud num - ber nine. _____ }
 cloud num - ber nine. _____ } Well, it's a long way up _____ and we won't _

D



_____ come down _ to - night. _____ Well, it may _



A



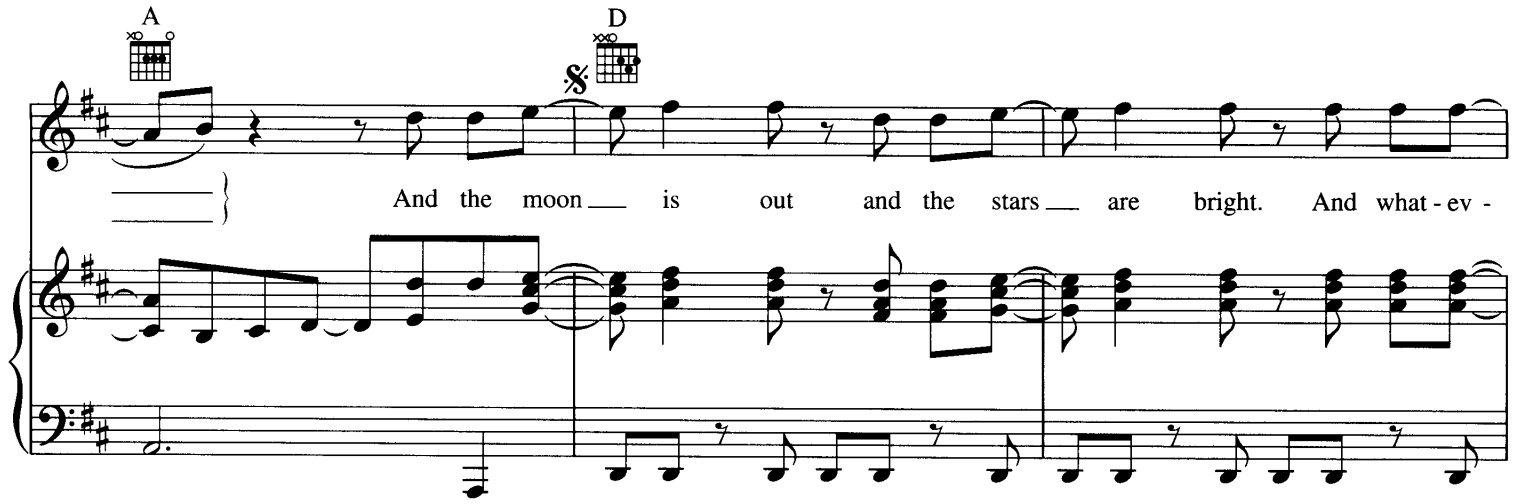
G



_____ be wrong, _ but ba - by, it sure feels right. _____ { Oh, _ yeah. _
 Al - right. _

A  D 



And the moon is out and the stars are bright. And what - ev -



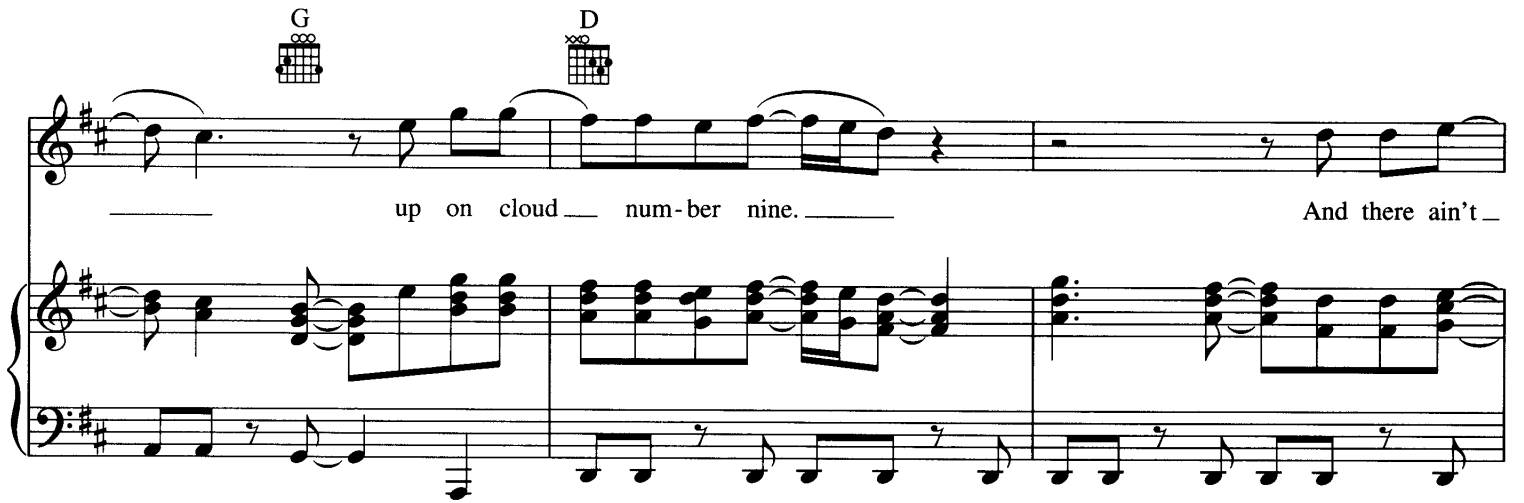
Em  A 

- er come's - gon - na be al - right 'cause to - night you will be mine -



G  D 

up on cloud num - ber nine. And there ain't -



Em 

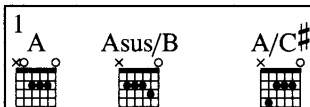
no place that I'd rath - er be. And we can't go back, but you're here -





To Coda

— with — me. Yeah, the weath - er is real - ly fine — up on cloud -



— num-ber nine. — Now,




Well, we won't — come down — to - night. —

Yeah, we won't_ come down_ to - night. No, we won't_

D.S. al Coda

come down_ to - night, 'cause the moon_

CODA

num-ber nine.

A

Yeah, we can watch_ the world_ go by_ up on cloud_

D **G** **A** **D**

num - ber nine.

CUTS LIKE A KNIFE

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderate Rock

D G C(add2)

f

D G C(add2)

1

2

G C(add2) D

Driv - in' home _ this eve - nin' I

G C(add2) D

could - a sworn _ we had it all worked out. _ _ _

G C(add2) D

You had this boy — be - liev - in'

G C(add2) D

way be - yond — the shad - ow of a doubt. —

G C(add2) D

Well, I heard it on — the street, — I
times I've been — mis - tak - en, there's

G C(add2) D

heard you might — have found — some - bod - y new. —
times I thought — I've been — mis - un - der - stood. —

G C(add2) D

Well, who — is he, ba - by?
So wait a min - ute dar - lin',

G C(add2) D

Who is he — and tell — me what he means to you?
can't you see — we did — the — best we could?

A

I (D.S.) took it all — for grant - ed, but
This would - n't be — the first — time that

Bm C(add2)

how was I — to know — that you'd be let - ting go? }
things have gone — a - stray. — Now you've thrown it all — a - way. }

G D
 To Coda

Now it cuts like a knife,

G C(add2) D G C(add2)

but it feels so right. — Oh, it cuts like a

D G C(add2) ¹ D

knife, but it feels so right. —

G C(add2) ² D G C(add2)

There's right. Oh, — and it cuts like a
 (Na na na — na na na na na — na na.)

D G C(add2) D

knife. _ And it feels so right, ba - by. (Na na na _ na na

G C(add2) D G C(add2)

na na na _ Oh, _ and it cuts like a knife. _
na na na _ na na.)

D G C(add2) D

Instrumental solo

1 2

G C(add2)

Solo ends I

D.S. al Coda

CODA D

knife,

but it feels so right. — And it cuts like a

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "but it feels so right. — And it cuts like a". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature and time signature.

knife, but it feels so — right. —

The second system continues the vocal line with the lyrics "knife, but it feels so — right. —". The piano accompaniment continues with the same instrumental parts as the first system.

Na na na — na na na na na — na na.

The third system features a vocal line with the lyrics "Na na na — na na na na na — na na." Above the vocal line, guitar chord diagrams are provided for D, G, and C(add2). The piano accompaniment continues with the same instrumental parts.

Optional Ending
D G C(add2) Repeat and Fade

The fourth system shows the end of the piece. It includes guitar chord diagrams for D, G, and C(add2). A box labeled "Optional Ending" contains a D chord diagram and a fermata symbol. The text "Repeat and Fade" is written below the chord diagrams. The piano accompaniment concludes with a final chord in the bass clef.

DO I HAVE TO SAY THE WORDS?

Words and Music by BRYAN ADAMS,
JIM VALLANCE and ROBERT JOHN LANGE

Rock Ballad

Chords: D, G9, D, Gmaj7

mf

Chords: D, G9, D, Gmaj7

Res - cue

Chords: D, G9/D, D, G9/D

me from the mire. Whis - per words of de - sire. Res - cue

Chords: D, Bm7, A

me, dar - lin' res - cue me. With your

D G9 D G9

arms o - pen wide, want you here by my side. Come to
me from des - pair, tell me you will be ther. Res - cue

D Bm7 A

me, dar - lin' res - cue me. When this
me, dar - lin' res - cue me. Ev - 'ry

F Bbmaj7 F Bbmaj7

world's clos - ing in there's no need to pre - tend, set me
dream that we share, ev - 'ry cross that we bear, come to

Dm Gm7 Csus C

free. Dar - lin' res - cue me, } oh.
me. Dar - lin' res - cue me, }

Gm9

Am7



I don't want to let you go — so I'm stand - in' — in your way. —

Bb

C



I nev - er need - ed an - y - one — like I'm need - in' you — to - day. Do I

N.C.

Dm

Gm



have to say the words? Do I have to tell the truth?

C

F



Do I have to shout — it out? —

Bb Gm C

Do I have to say a prayer?

Dm Bb To Coda

Must I prove to you how good we are together?

C 1 D G9

- er? Do I have to say the words?

D Gmaj7 2 N.C. Bb F

Rescue

C Bb F C

Instrumental solo

Bb D.S. al Coda

Solo ends Do I have to say the words? _

CODA

- er? _

N.C. D G(add9)

Do I have to say the words? Vocal ad lib.

D Gmaj7 D G(add9) D Gmaj7

Repeat and Fade

DON'T GIVE UP

Words and Music by BRYAN ADAMS, RAY HEDGES,
NICK BRACEGIRDLE and MARTIN BRANNIGAN

Techno beat

Abmaj9



Don't give it up.

mf



Play 7 times



Don't wor - ry if the sun don't shine. — You've seen it be - fore. .

You don't need to wor - ry. — Ev - 'ry day's an up - hill climb. —

Noth - ing has changed, — be - lieve me when — I tell — you. —

Don't give it up. Don't

Bb Cm Bb Cm Ab

give it up.

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line begins with the lyrics "give it up." The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Bb, Cm (3fr), Bb, Cm (3fr), and Ab (4fr) are shown above the vocal staff.

Cm11

The second system of music continues the piano accompaniment from the first system. It features a consistent eighth-note bass line and chords in the right hand. A Cm11 chord diagram is shown above the staff.

Ab Cm11

The third system of music continues the piano accompaniment. It features a consistent eighth-note bass line and chords in the right hand. Chord diagrams for Ab (4fr) and Cm11 are shown above the staff.

Cm11/Eb Ab

Don't give up. You know - it's true, -

The fourth system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line begins with the lyrics "Don't give up. You know - it's true, -". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Chord diagrams for Cm11/Eb and Ab (4fr) are shown above the vocal staff.



got - ta do what you wan - na do.



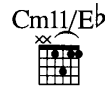

Don't give up. You don't have to. Got - ta do



what you wan - na do. Ah, yeah.



Don't give it up.



You know_ it's true, — got - ta do — what you — wan - na do. _



N.C.



Don't wor-ry if the sun don't shine. _

— You've seen it be - fore. _ You don't need to wor - ry.

Ev - 'ry day's an up - hill climb. _ Noth - ing has changed, _ be - lieve me when _

— I tell — you.

Ab 





Don't give it up.


Cm11 



Ab  Cm11 



Cm11/Eb  Ab 



Don't give up. You know _ it's true, _

Cm11



Ab



got-ta do what you wan-na do.

Cm11



Cm11/Eb



Ab



Don't give up. You don't have to.

Cm11



Ab



Got-ta do what you wan-na do. Ah, yeah.

Cm11



Cm11/Eb



Ab



Don't give it up. You know it's true,



— got - ta do — what you — wan - na do. —



Yeah, —



— yeah, yeah.



HAVE YOU EVER REALLY LOVED A WOMAN?

from the Motion Picture DON JUAN DeMARCO

Words and Music by BRYAN ADAMS,
MICHAEL KAMEN and ROBERT JOHN LANGE

Freely ♩. = 49

mf

E_b  3fr

Cm6 

Moderately

D  N.C.

E_b  3fr

1. To real - ly love a wom - an, _____ to un - der -
2.,3. (See additional lyrics)

Cm6  3 **D** 

stand her, _____ you got - ta know her deep in - side; _____ hear eve - ry

B_b(add9)  6fr **F/A**  **Gm**  3fr **F** 

thought, _____ see eve - ry dream, _____ n' give her wings when she wants to

Cm
 3fr

fly. _____ Then when you find your-self ly - in' help - less _____ in her





Dsus


D

Dsus

D

% only
C/G  C/D 

arms, _____ ya know ya real - ly love, _____



C/G


C/D

G

G/D

G

love _____ a wom - an. _____ When you love a wom - an you



D

tell her that she's real - ly want - ed. _____ When





you love a wom - an you tell her that she's _____ the one, _____



she needs some-bod - y to tell her that it's gon - na last_



for - ev - er. _____ So tell me have you ev - er real - ly,



To Coda ⊕ G

1 N.C. _____ 3

real - ly real - ly ev - er loved _____ a wom - an? _____ 2. To real - ly _____ love a

2

E \flat

You got to give her some _ faith. hold her tight: a lit - tle

G

D7

ten - der - ness, you got - ta treat her _ right. She will be _ there for you _

G

D.S. al Coda

tak - in' good _ care _ of you. (Yareal - ly got - ta love _ your wom - an, _ yeah.)

CODA

G

Am7

D9

wom - an? Just tell me have you ev - er real - ly,

Am7 D7 G

real - ly real - ly ev - er loved ____ a wom - an? Just

Am7 D9^{4fr} Am7 D7 G N.C.

tell me have you ev - er real - ly, real - ly real - ly ev - er loved ____ a wom - an?

rit. freely

Am7 D7 G

Additional Lyrics

2. To really love a woman, let her hold you
 Till ya know how she needs to be touched.
 You've gotta breathe her, really taste her.
 Till you can feel her in your blood.
 N' when you can see your unborn children in her eyes.
 Ya know ya really love a woman.

When you love a woman
 You tell her that she's really wanted.
 When you love a woman
 You tell her that she's the one.
 Cuz she needs somebody to tell her
 That you'll always be together
 So tell me have you ever really,
 Really really ever loved a woman.

3. *Instrumental*

Then when you find yourself
 Lyin' helpless in her arms.
 You know you really love a woman.

When you love a woman *etc.*

HEARTS ON FIRE

Words and Music by BRYAN ADAMS and JIM VALLANCE

With a steady beat

Chords: Csus, C, G, C, F, C, G, C

Yeah!

Chords: F, C, G, C, F, C, G, C

Some oth - er time, -

Chords: F, C, G, C

ty, some oth - er place, — might not have been -
 the lights are down. — Ain't noth - ing mov -
 some got it bad, — but you're the best -

Original key: B major. This edition has been transposed up one half-step to be more playable.

F C G C

— here stand - ing face to face. — Just wan - na tell —
 - ing this — side of town. — So come on o -
 — I ev - er had. — I nev - er wor -

F C G C F C

— ya I made up my mind. — You know I can't help — the way I
 - ver. I ain't hard to please. — Oh ba - by, what you get — ain't al - ways
 - ry. You're so fine. — Oh, from now on, babe, — I'm gon-na be

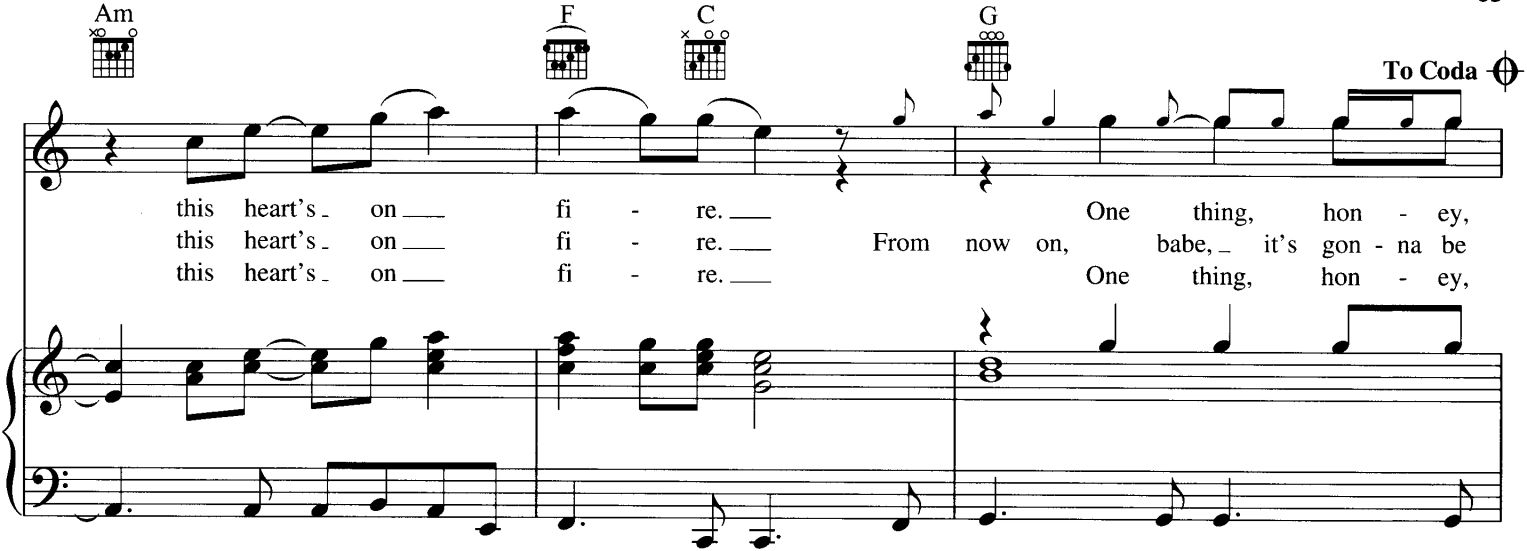
G C Am F C

feel in - side. — Whoa, — this heart's on — fi - re. —
 what you need. — Whoa, — this heart's on — fi - re. —
 by your side. — Whoa, — this heart's on — fi - re. —

G F

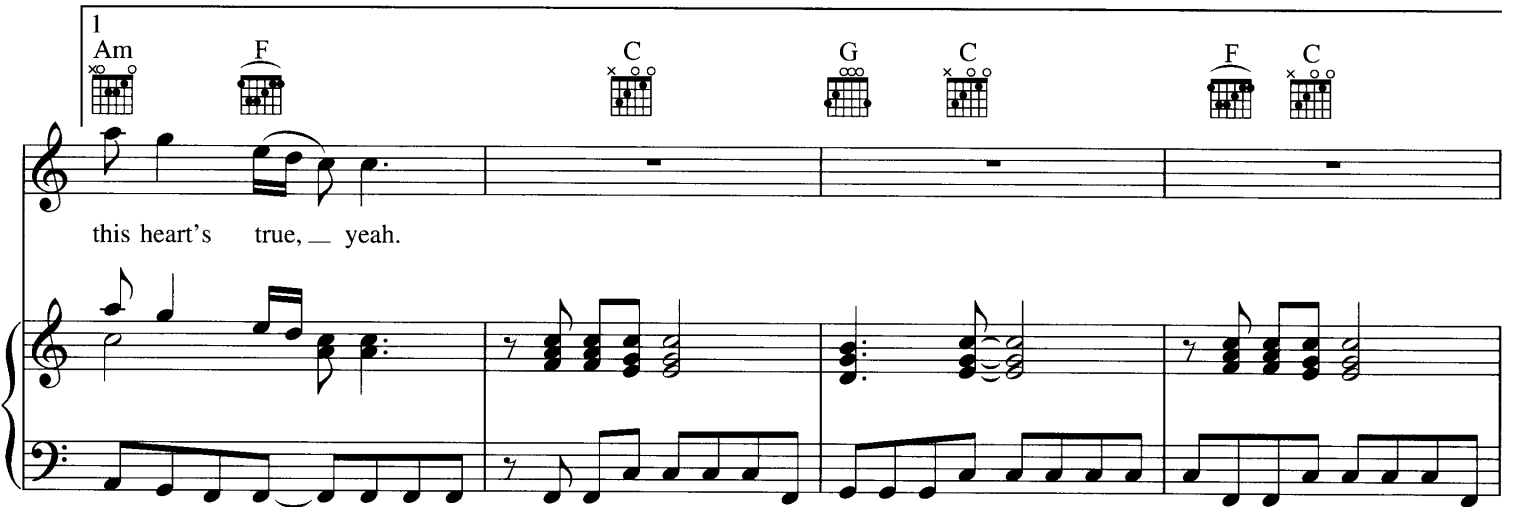
Right from the start it's been burn - ing for you. — Whoa, —
 It's get - ting hot - ter now, can't you — see? — Whoa, —
 Right from the start it's been burn - ing for you. — Whoa, —

Am F C G To Coda



this heart's on fire. One thing, honey,
 this heart's on fire. From now on, babe, it's gonna be
 this heart's on fire. One thing, honey,

1 Am F C G C F C



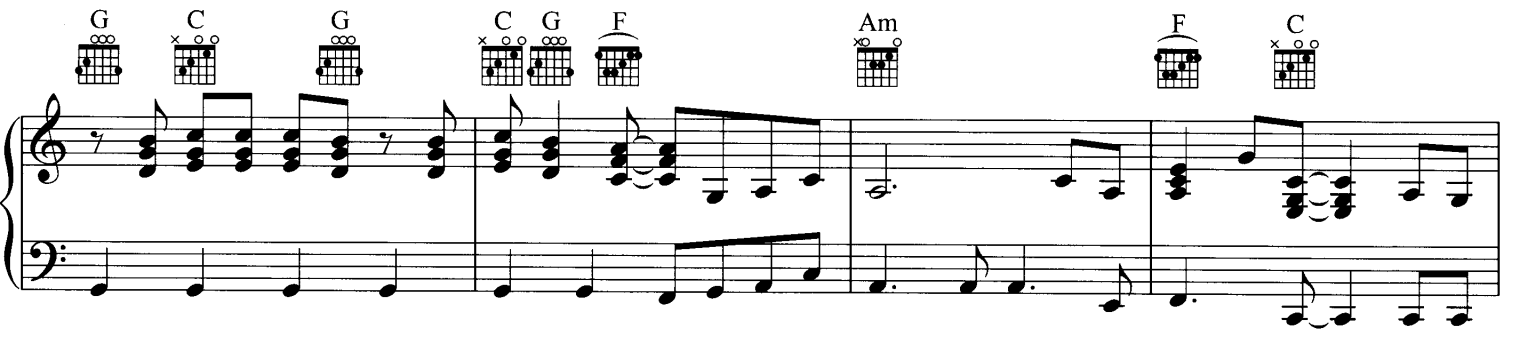
this heart's true, yeah.

2 G C F G C G C G F



The streets are empty and me, yeah.

G C G C G F Am F C



The streets are empty and me, yeah.

G F Am F C G

This system contains the first five measures of the piece. It features guitar chord diagrams for G, F, Am, F, C, and G. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

F Dm F A

Ris - ing to my feet I ___ can feel the heat. _ Yeah, _ it's tryin' to

This system contains measures 6-9. It features guitar chord diagrams for F, Dm, F, and A. The lyrics are "Ris - ing to my feet I ___ can feel the heat. _ Yeah, _ it's tryin' to". The piano accompaniment continues with the same rhythmic pattern.

G Dm F Am

pull me un - der. Run - ning through the night we ___ can make it right. _ It's com-ing

This system contains measures 10-13. It features guitar chord diagrams for G, Dm, F, and Am. The lyrics are "pull me un - der. Run - ning through the night we ___ can make it right. _ It's com-ing". The piano accompaniment continues with the same rhythmic pattern.

G F C G C

on like thun - der. _____

This system contains measures 14-17. It features guitar chord diagrams for G, F, C, G, and C. The lyrics are "on like thun - der. _____". The piano accompaniment continues with the same rhythmic pattern.

F C G C

D.S. al Coda

Some got it good, —

CODA Am F

this heart's true, — yeah.

Am F C G F

Fi - re. — It's burn - ing for you. —

Am F C G F

This heart's on — fi - re. — One thing, hon - ey, this heart's true, — yeah.

F C G C F C G C

HEAT OF THE NIGHT

Words and Music by BRYAN ADAMS
and JIM VALLANCE

With a strong Rock beat

Em7 A5/E Em7 Em Em7 A5/E

f

Em7 Em Em7 A5/E Em7 Em

Em7 A5/E Em7 Em

Em7 A5/E Em7 Em

I was caught in the cross - fire of a si - lent scream, —
Met a man with a mes - sage from the oth - er side. —
Had to pay the pip - er to call the tune. —

Em7

A5/E

Em7

Em



where one man's night - mare
Could-n't take the pres - sure,
Said he'd be back some - day,

is an - oth - er man's dream.
had to leave it be - hind.
said he'd be back real soon.



Pull the cov - ers up high
He said, "It's up to you,
Pull the shades down low.

and pray for the morn - in' light. —
you can run or you — can fight." —
You'll know when the time is right. —

Em7

A5/E

Em7

Em



Spoken: Yeah! That's right!

C(add2)

D



'Cause you're liv - in' a - lone —
Bet - ter leave it a - lone —
When you're ly - ing a - lone —

in the heat — of the
in the heat — of the
in the heat — of the

Em7 A5/E

1 Em7 Em

2, 3 Em7 Em D

night. — In the

night. —

night. —

G D/F#

heat of the night — they'll be com - in' a - round, — they'll be



Em C

look - in' for an - swers, they'll be chas - ing you down. — In the

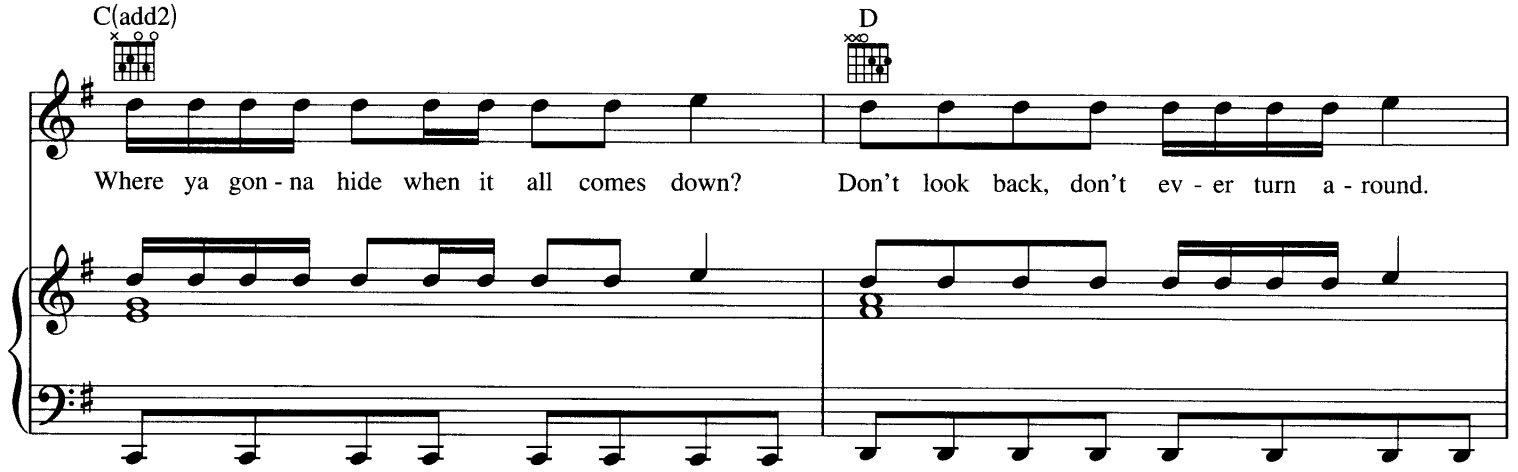
G D









heat of the night. —

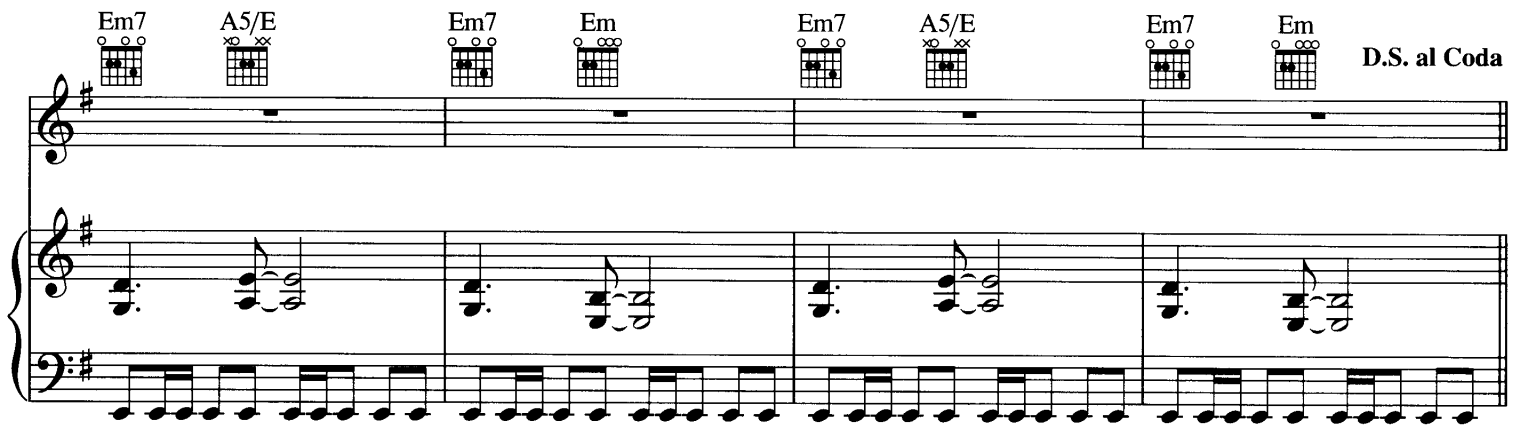
To Coda




C(add2)  D 

Where ya gon-na hide when it all comes down? Don't look back, don't ev-er turn a-round.

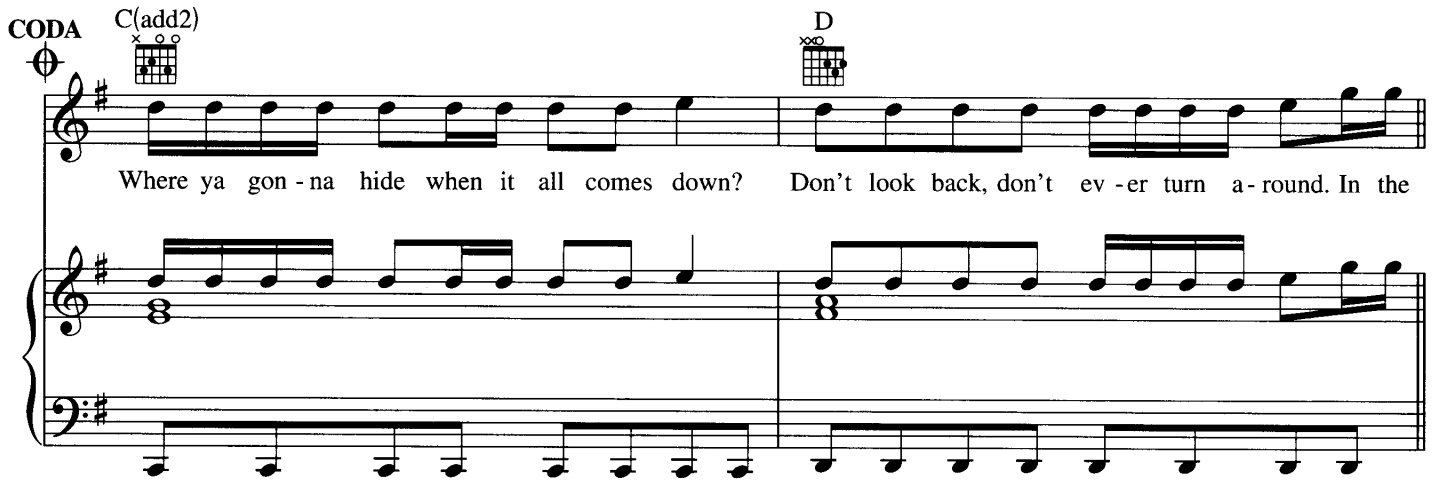





Em7  A5/E  Em7  Em  Em7  A5/E  Em7  Em  D.S. al Coda



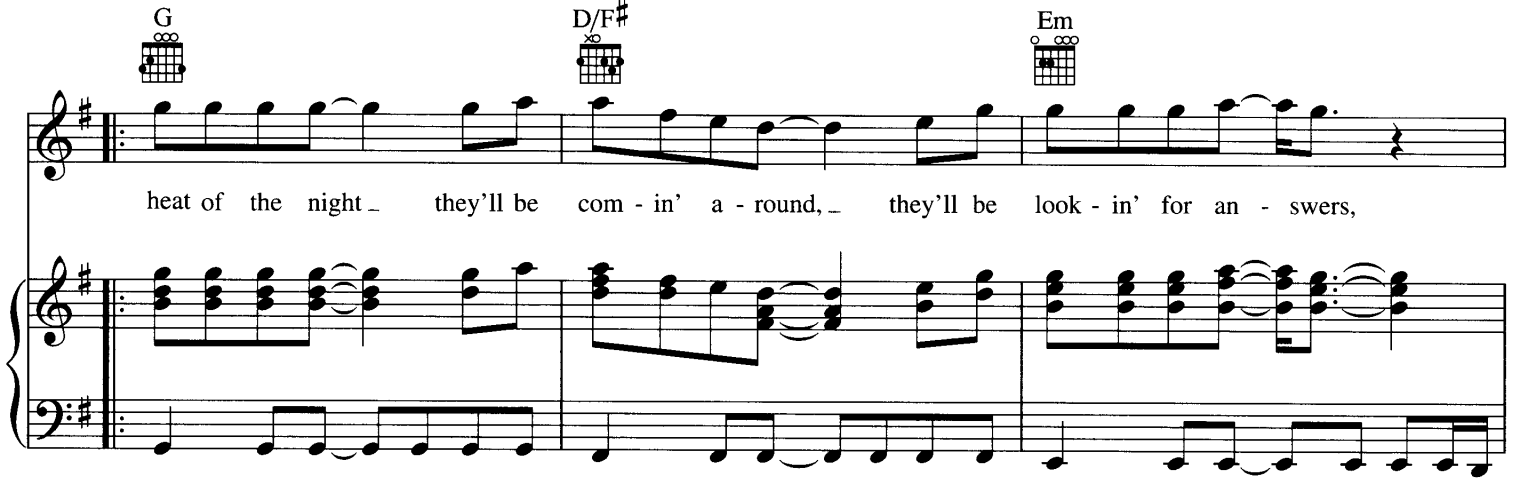
CODA  C(add2)  D 

Where ya gon-na hide when it all comes down? Don't look back, don't ev-er turn a-round. In the



G  D/F#  Em 

heat of the night _ they'll be com-in' a-round, _ they'll be look-in' for an-swers,





chas - ing you down. — In the heat of the night. —



Where ya gon - na hide when it all comes down?

1

2



Don't look back, don't ev - er turn a-round. In the Don't look back, don't ev - er turn a-round.



HEAVEN

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Slow Rock

C Am C/G F5

mf

The first system of piano accompaniment for the introduction. It consists of two staves (treble and bass clef) in 4/4 time. The treble staff has a melodic line of eighth notes, and the bass staff has a simple harmonic accompaniment. Chord diagrams for C, Am, C/G, and F5 are shown above the staff.

C Am C/G

The second system of piano accompaniment for the introduction. It continues the melodic and harmonic lines from the first system. Chord diagrams for C, Am, and C/G are shown above the staff.

F(add2) C Am7

Oh, think - in' a - bout ___ all our
Oh, once in your life ___ you will

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Oh, think - in' a - bout ___ all our / Oh, once in your life ___ you will". Chord diagrams for F(add2), C, and Am7 are shown above the staff.

G Dm Am

young - er years; _ there was on - ly you ___ and me; ___ we were
find some - one ___ who will turn your world _ a - round; _ bring you

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "young - er years; _ there was on - ly you ___ and me; ___ we were / find some - one ___ who will turn your world _ a - round; _ bring you". Chord diagrams for G, Dm, and Am are shown above the staff.

Bb(add2)

Gsus

G

C

Am7



young and wild ___ and free. ___
 up when you're feel - ing down. _

Now noth - ing can take ___ you a -
 Yeah, noth - ing could change _ what you

G

Dm

Am

way from me. ___
 mean to me. ___

We've been down that road be - fore, _ but that's
 Oh, there's lots that I could say. _ Just

Bb(add2)

F/A

Gsus

G



o - ver now. _
 hold me now, _

You keep me com - in' back for more. _
 'cause our ___ love will light the way. _ And

F

G

Am

C

F

Ba - by, } you're all ___ that I want
 ba - by, } when you're ly - in' here _ in my arms. I'm

G Am G

find - ing it hard _ to be - lieve we're in heav - en. And

F G Am C F

love is all _ that I need, and I found it there _ in your heart. It

G Am

is - n't too hard _ to see _ we're in heav - en.

1
G5 3fr




C Am C/G F(add2)

2

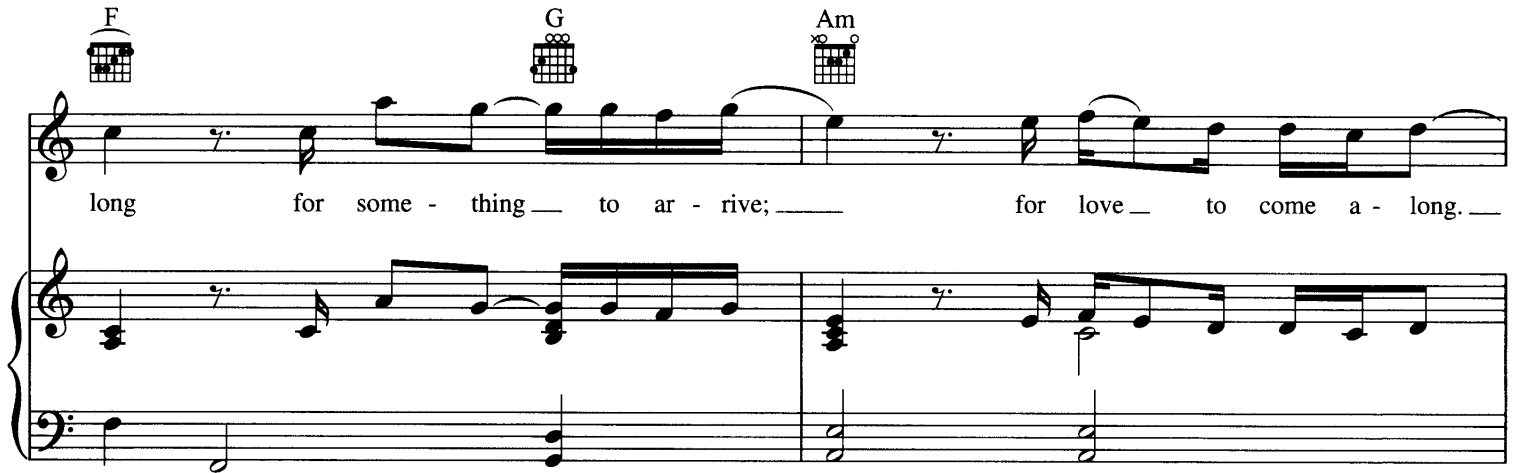
G  Dm  C/E 





heav - en. I've been wait - ing for__ so



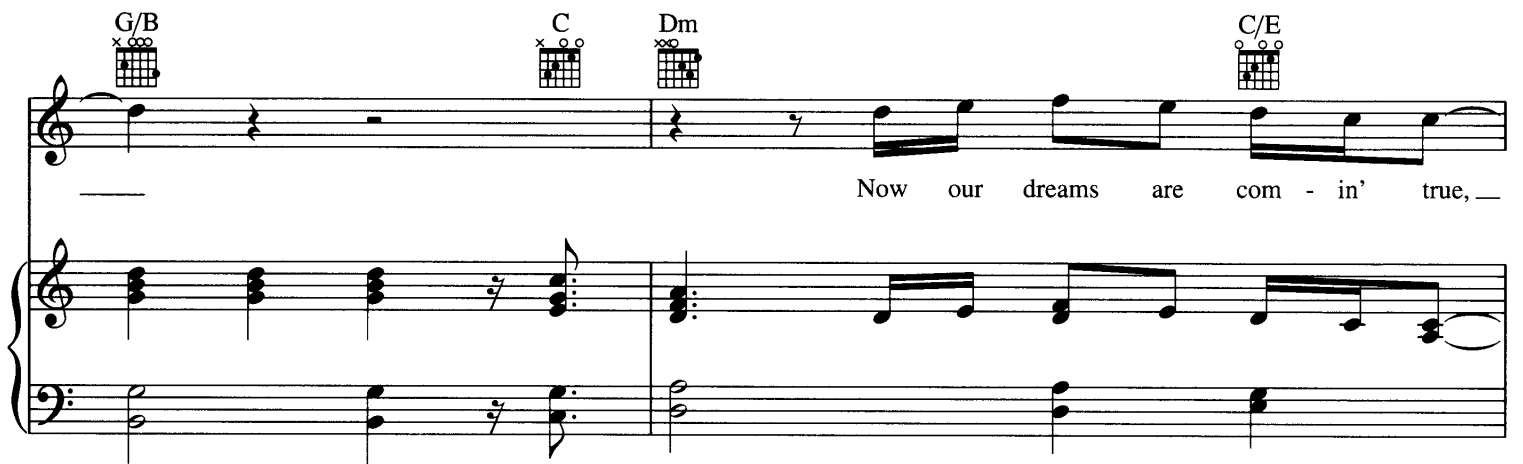
F  G  Am 



long for some - thing__ to ar - rive; ___ for love__ to come a - long. ___



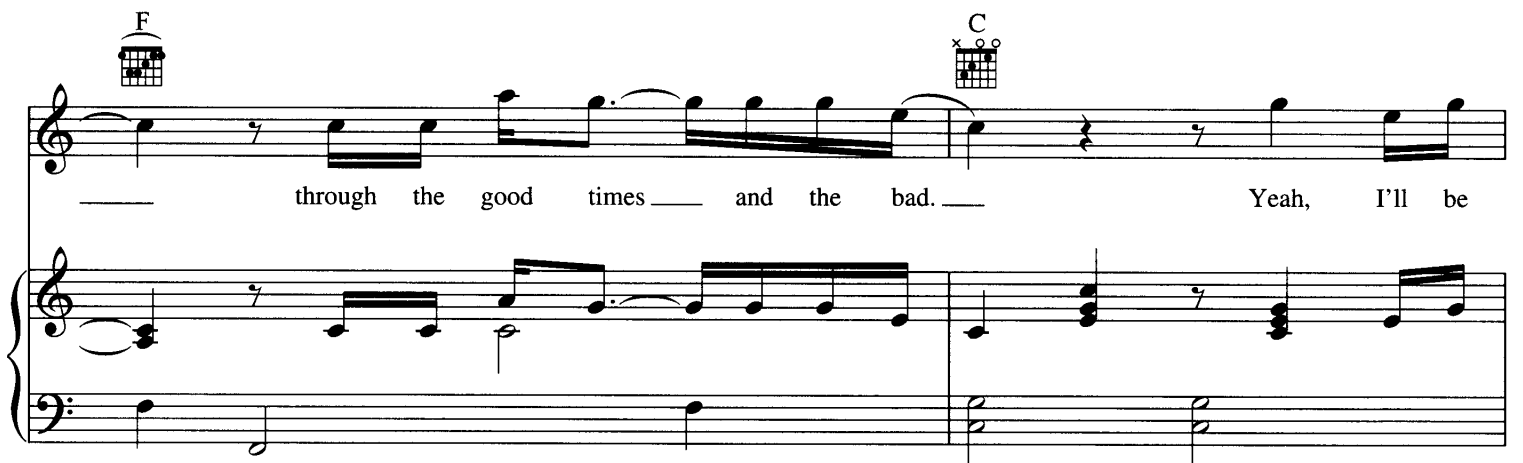
G/B  C  Dm  C/E 

___ Now our dreams are com - in' true, ___



F  C 

___ through the good times ___ and the bad. ___ Yeah, I'll be



Gsus



G



F



G



Am



C



F



stand - in' there _ by _ you.

G



Am



G



And

Repeat and Fade

F



G



Am



C



F



ba - by, you're all _ that I want when you're ly - in' here _ in my arms. I'm

G



Am



G



find - ing it hard _ to be - lieve we're in heav - en.

And

F G Am C F

love is all ___ that I need, and I found it there_ in your heart. It

G Am G

is - n't too hard_ to see___ we're in heav - en, heav - en. _____

Optional Ending

F G Am C F

ba - by, you're all ___ that I want when you're ly - in' here_ in my arms. I'm

G Am G

find - ing it hard___ to be - lieve we're in heav - en.

(Everything I Do)

I DO IT FOR YOU

from the Motion Picture ROBIN HOOD: PRINCE OF THIEVES

Words and Music by BRYAN ADAMS,
ROBERT JOHN LANGE and MICHAEL KAMEN

Slowly

Guitar (Capo I) → C

Piano → D \flat

Gsus/C

A \flat sus/D

F/C

G \flat /D \flat

mp

Gsus/C

C

A \flat sus/D \flat

D \flat

Look in - to my eyes, _____
Look in - to your heart, _____

Csus2

G/C

F

Gsus

G

D \flat sus2

A \flat /D \flat

G \flat

A \flat sus

A \flat

you will see _____ what you mean to _____ me. Search your
you will find _____ there's noth - ing there to _____ hide. Take me as I

C

Csus2

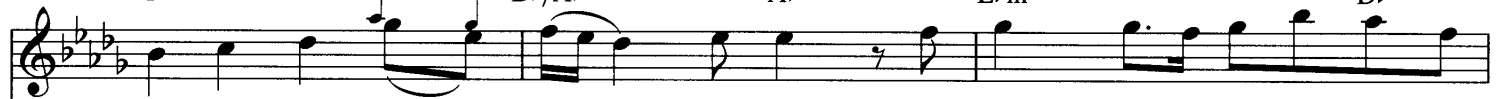
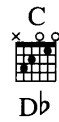
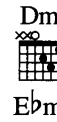
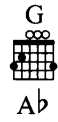
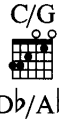
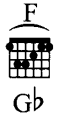
G/C

D \flat

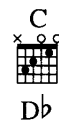
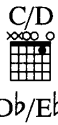
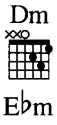
D \flat sus2

A \flat /D \flat

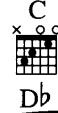
heart, _____ search your soul, _____ and when you
am, _____ take my life, _____ I would



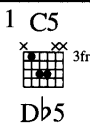
find me there you'll search no more. Don't tell me it's not worth fight - ing
give it all I would sac - ri - fice. Don't tell me it's not worth fight - ing



for. You can't tell me, it's not worth dy - ing
for. I can't help it, there's noth - ing I want



for. } You know it's true, ev - 'ry - thing I



do, I do it for you.




2


C
Db



Csus
Db sus



C
Db




Bb
Cb



— you.

There's no love like

Eb
Fb



Bb
Cb



your love, —


and no oth - er

could give

F
Gb



C
Db




more — love.

There's no — way, —

un - less

G
Ab



D
Eb



you're — there

all the time, —

all the



Ab



Ab^{sus}



Gb(add2)

way, — yeah. _____



Db



Gb(add2)



Db



Ebm



Ab



Ab^{sus}





Ab


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


Dm

 Ebm

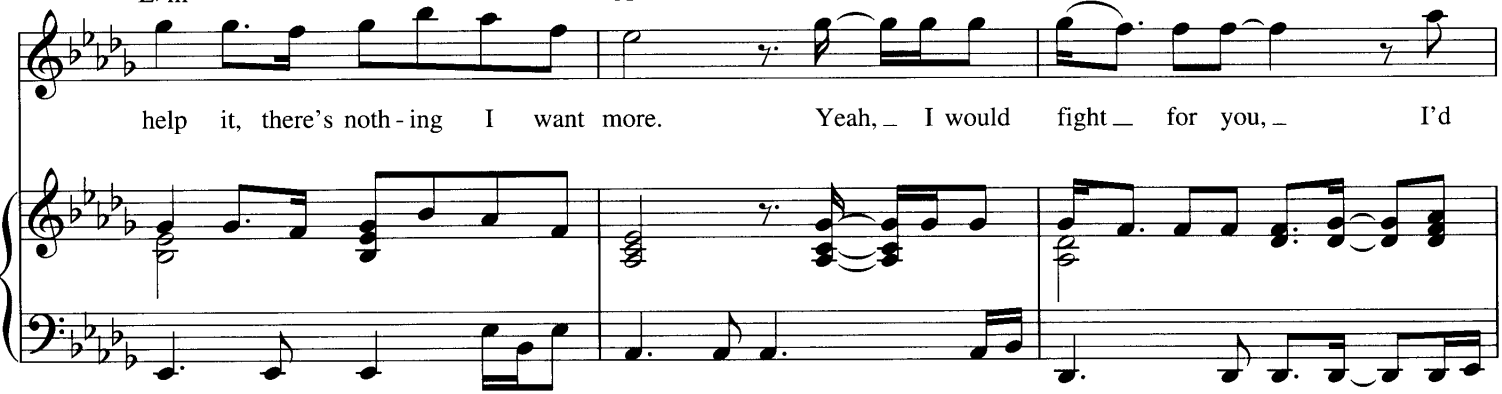
G

 Ab


C

 Db


Csus

 Dbsus


C

 Db

help it, there's noth - ing I want more. Yeah, - I would fight - for you, - I'd



G

 Ab

Gsus

 Absus


G

 Ab

F

 Gb

lie _____ for you, _____ walk the mile for you, _____ yeah, - I'd

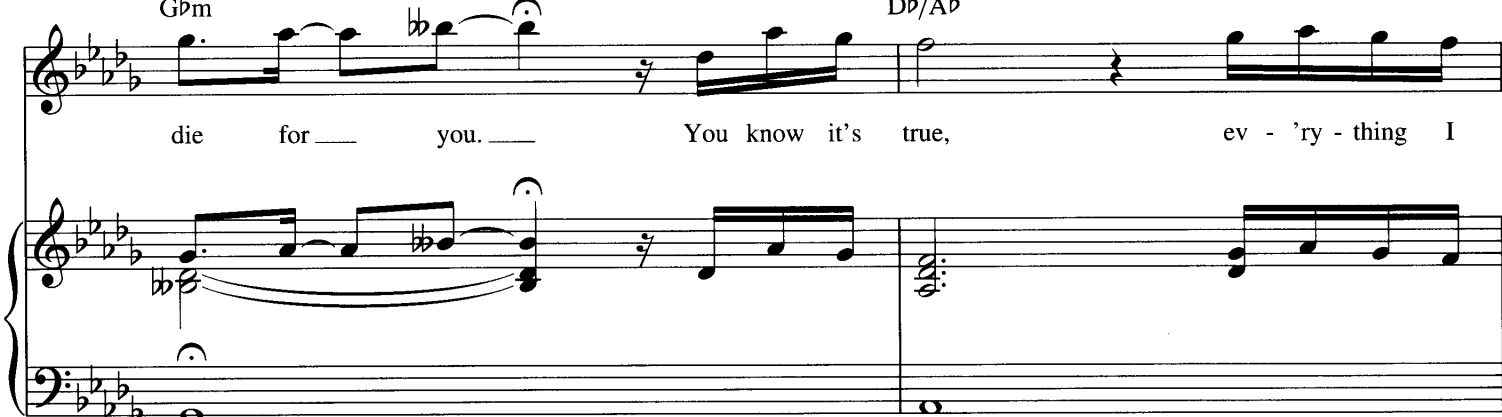



Fm

 Gbm

C/G

 Db/Ab

die for _____ you. _____ You know it's true, ev - 'ry - thing I




Gsus

 Absus


G

 Ab

F

 Gb

F6

 Gb6

C

 Db

do, oh, _____ oh, I do it for _____ you.

rit.



I FINALLY FOUND SOMEONE

from THE MIRROR HAS TWO FACES

Words and Music by BARBRA STREISAND, MARVIN HAMLISCH,
R.J. LANGE and BRYAN ADAMS

Moderately slow

Bb maj7

Gm9

Eb maj7

mp

Cm7/F

Bb

Gm7

Male: I fi-n'lly found some-one who knocks me off my feet.

Eb maj7


Ebm6


I fi - n'lly found the one — that makes me feel com - plete.

Bb

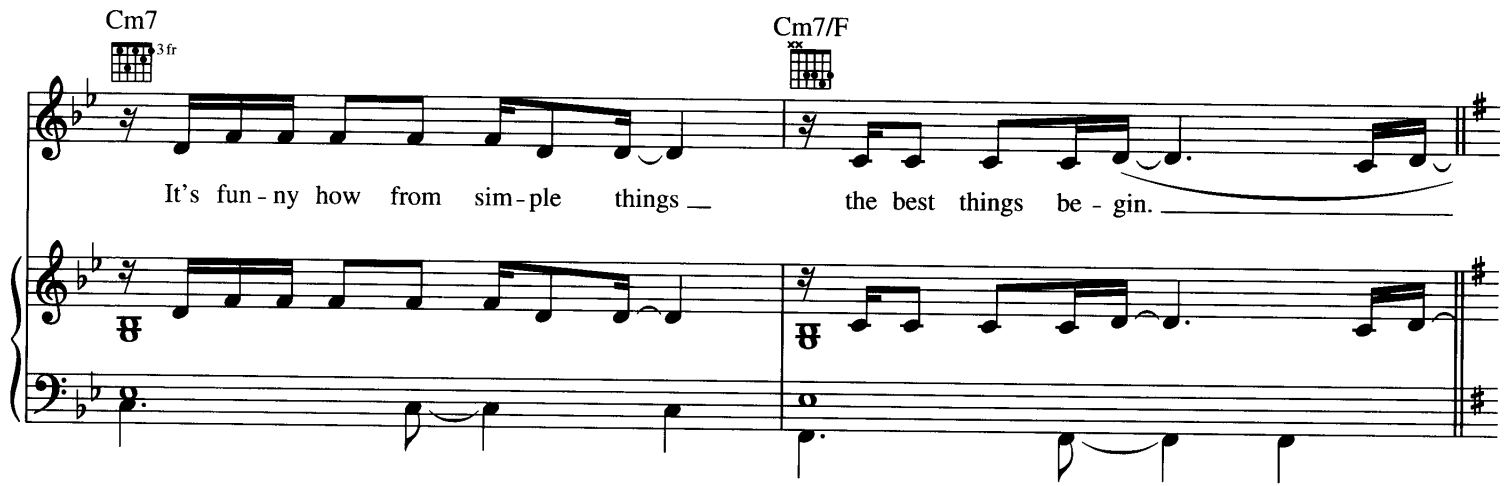
Gm7


Female: It start - ed o - ver cof - fee. We start - ed out as friends.


Cm7  3fr

Cm7/F  3fr

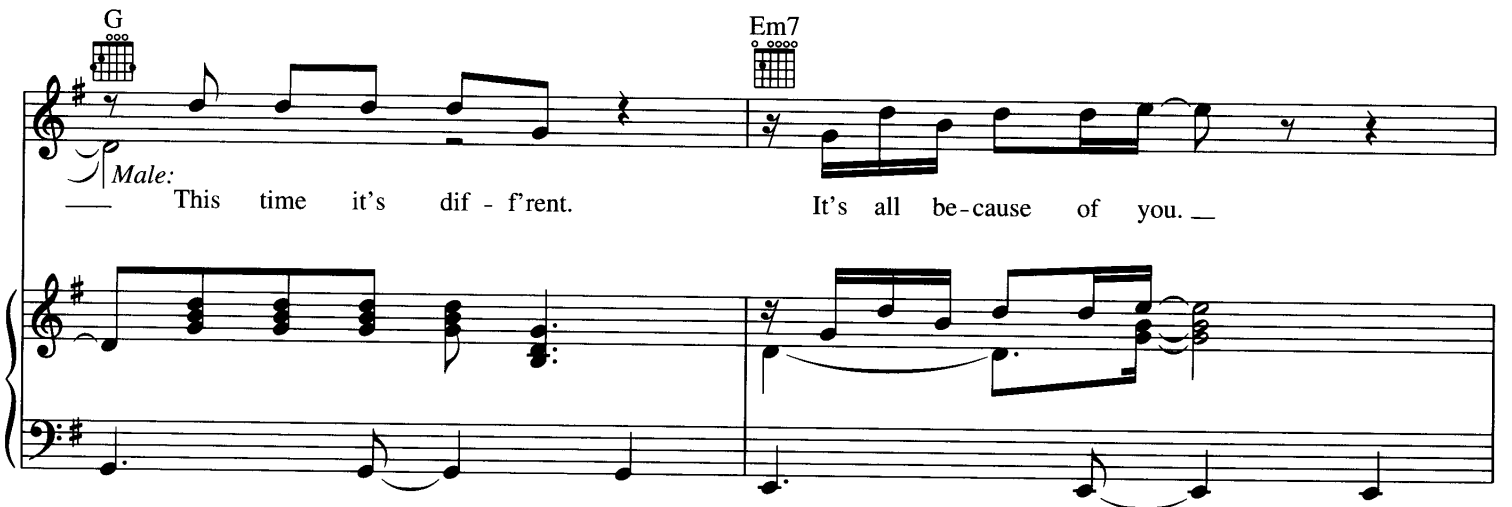
It's fun - ny how from sim - ple things — the best things be - gin.





G  000

Em7  0 0000

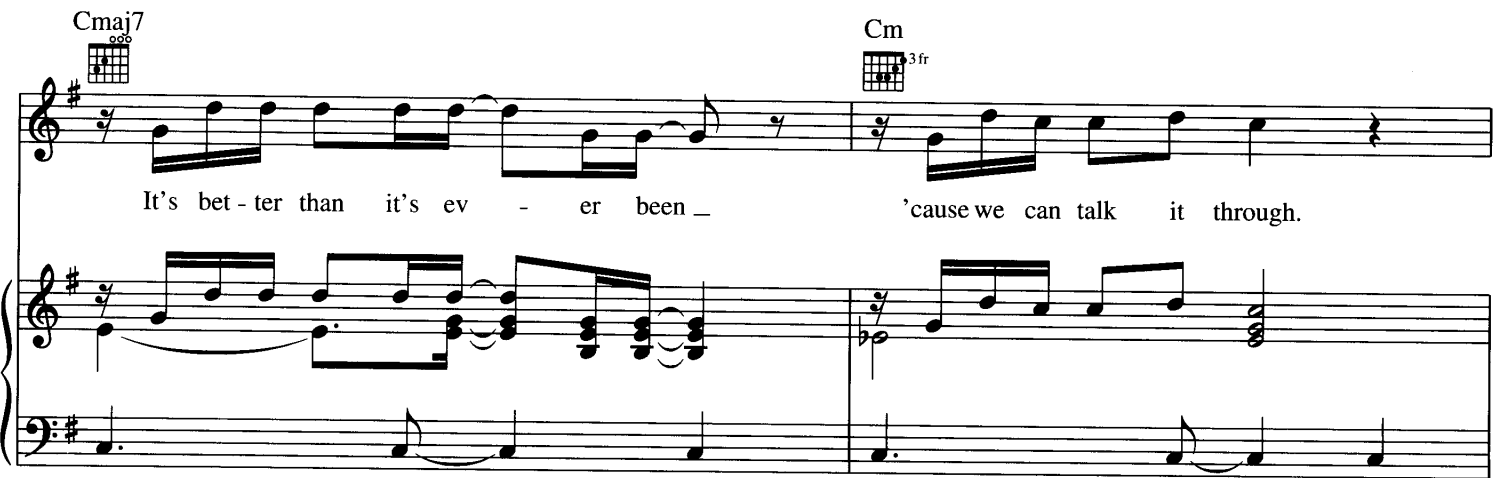
Male:
— This time it's dif - f'rent. It's all be - cause of you. —





Cmaj7  000

Cm  3fr

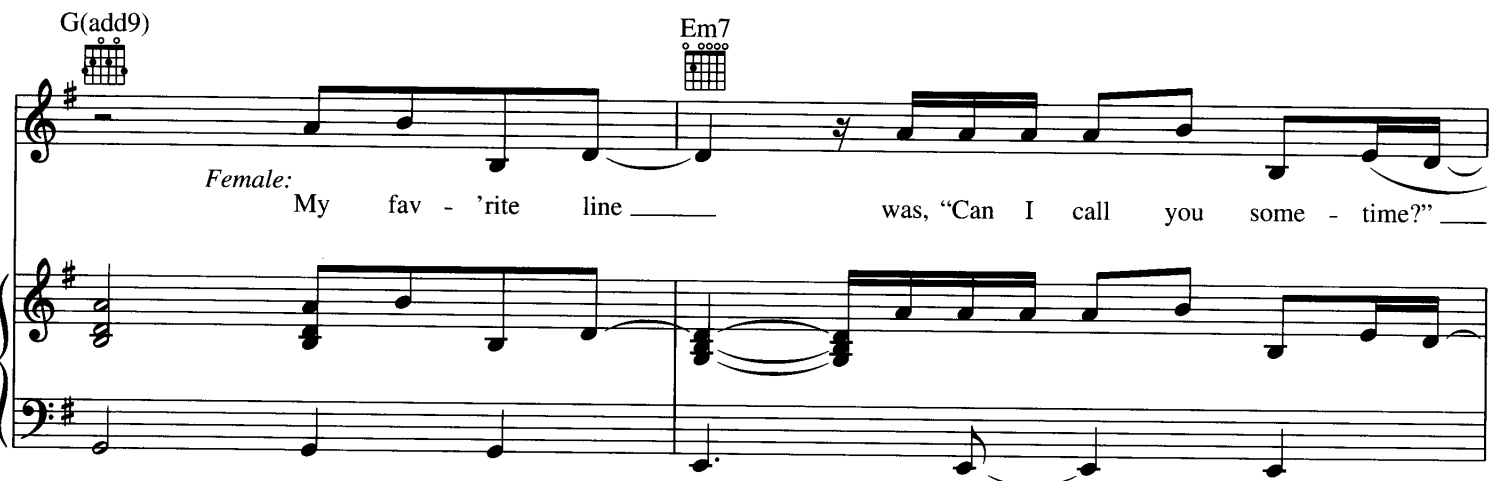
It's bet - ter than it's ev - er been — 'cause we can talk it through.



G(add9)  000

Em7  0 0000

Female:
My fav - 'rite line — was, "Can I call you some - time?" —



Cmaj7 Cm

It's all you had to say — to take my breath a - way. _

E

Both: This is it. Oh, _____ I fi - n'ly

Amaj7 Am6 E

found some - one, some - one to share _ my life. I fi - n'ly

Amaj7 Am6 E

found the one _____ to be with ev - 'ry night. *Female:* 'Cause what -

G#sus G# C#m C

ev - er I do, _____ *Male:* it's just got to be you. *Both:* My

dim.

E/B F#m7/B E

life has just be-gun. I fi - n'ly found some - one. _____



mp

C#m7 Amaj7 E/F# F#

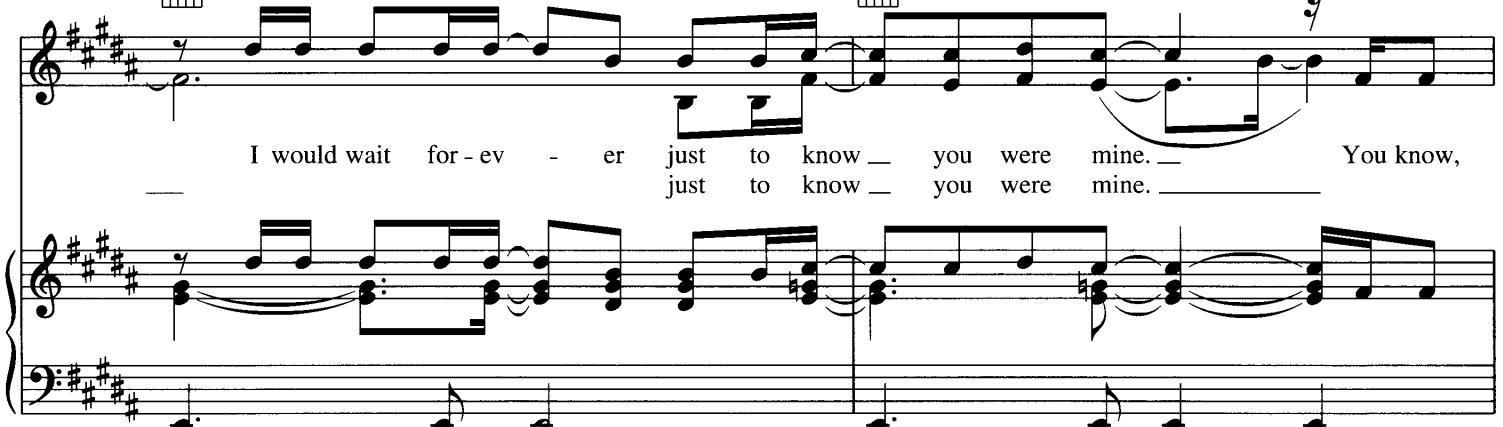
B G#m7



Male: Did I keep you wait - ing? I a - pol - o - gize. _
Female: I did - n't mind. _____ Ba - by, that's fine. _

mf


Emaj7  Em6 



I would wait for - ev - er just to know — you were mine. — You know,
just to know — you were mine. —




B  G#m7 


I love your hair. — I love what you wear.
Are you sure it looks right? — Is - n't it too tight? —




Emaj7  Em 

You're ex - cep - tion - al. *Both:* I can't wait for the rest of my life.



F 

This is it. Oh, — I fi - n'ly



Bmaj7 B♭m6 F

found some - one, some - one to share — my life. I fi - n'ly

Female: 'Cause what -

B♭maj7 B♭m6 F

found the one — to be with ev - 'ry night.





Female: 'Cause what -

Asus A Dm

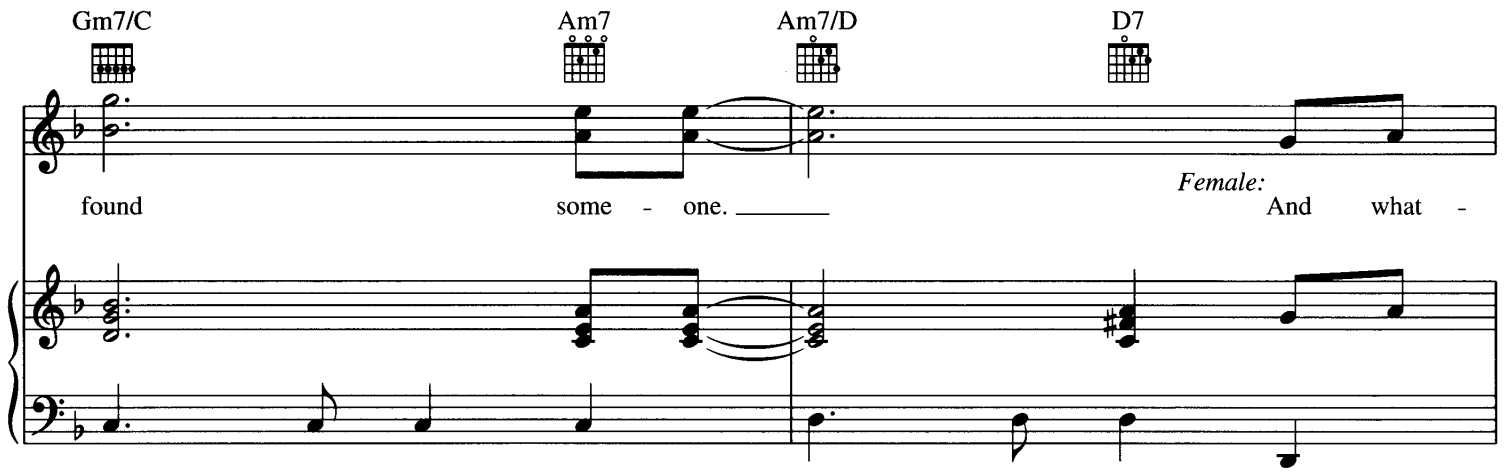
ev - er I do, — *Male:* it's just got to be you.




Db F/C

Both: My life has just — be - gun. I fi - n'ly

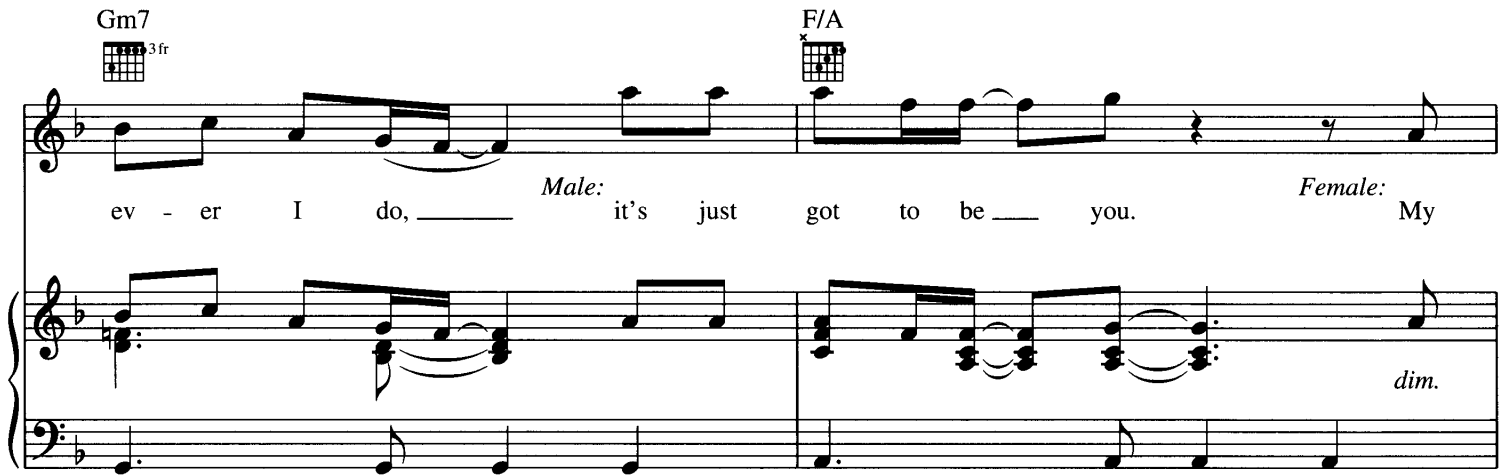
Gm7/C  Am7  Am7/D  D7 

found some - one. _____ *Female:* And what -




Gm7  3fr  F/A 

ev - er I do, _____ *Male:* it's just got to be _____ you. *Female:* My






dim.

Gm7/C 

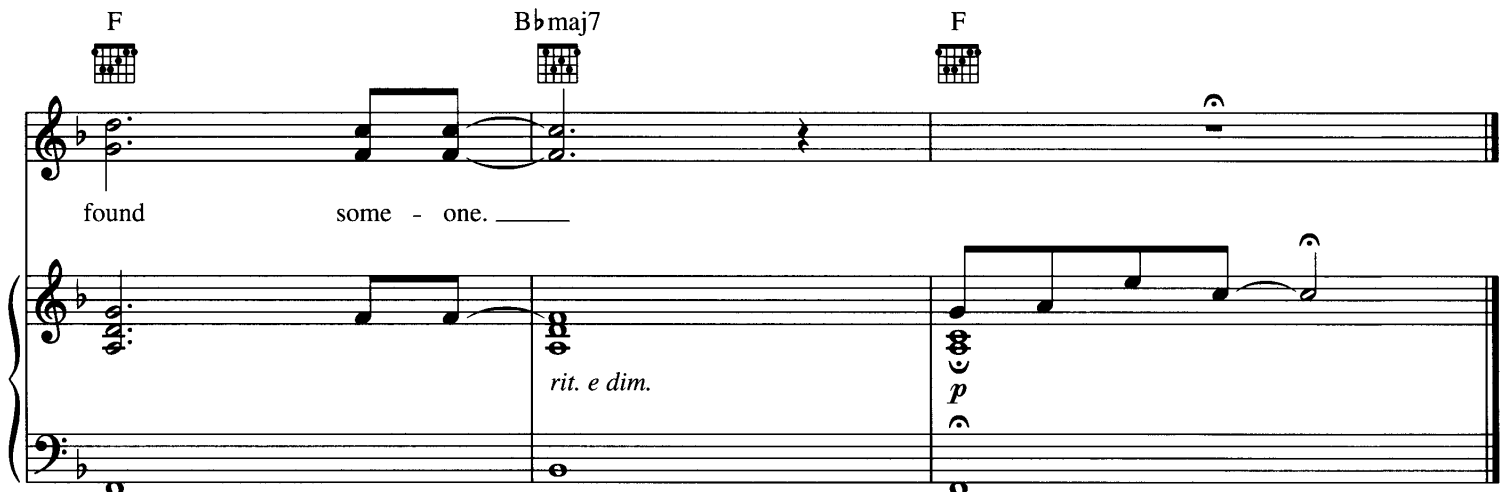
life has just be - gun. _____ *Both:* I fi - n'ly



mp

F  Bbmaj7  F 

found some - one. _____



rit. e dim.

p

I'M READY

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderately slow

G5  3fr

mf

G  Em7 

I'd like to see ya, thought I'd let
Ya left me a long note when you left

F  Am 

ya know. I wan - na be with -
me here, told me that love -

C  G  C/G  D/G 

— you ev - 'ry - day. —
— was hard to find. —





'Cause I got a feel - in' that's be - gin - ning to grow,
 But ba - by, it's eas - y and I'll make it clear,



there's on - ly one — thing I can —
 there's on - ly one — thing on my —



— say: }
 — mind: } I'm — read - y to — love.



— you, — I'm — read - y

F(add2)

C

G5
3fr

to — hold — you. I'm — read — y

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line starts with a rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5 note. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Bb

C

G5
3fr

Dm

to — love — you, — I'm — read — y

The second system continues the musical piece. The vocal line has a rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. There is a fermata over the C5 note. The piano accompaniment continues with similar rhythmic patterns and chord changes.

F(add2)

C

to — hold — you. I'm

The third system shows the vocal line with a rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5 note. The piano accompaniment continues with chords and bass line.

Csus
3fr

C

G

Em7

read - y as I'm — gon - na be. —

The fourth system features the vocal line with a rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5 note. The piano accompaniment concludes with sustained chords in the right hand and a moving bass line in the left hand.

F Am C

This system contains three measures of music. Above the staff, guitar chords are indicated: F (first measure), Am (second measure), and C (third measure). The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef consists of quarter and eighth notes, while the bass line provides a steady accompaniment of quarter notes.

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


This system contains four measures of music. Above the staff, guitar chords are indicated: G (first measure), C/G (second measure), D/G (third measure), C/G (fourth measure), and D/G (fifth measure). A first ending bracket spans the second and third measures, and a second ending bracket spans the fourth and fifth measures. The piano accompaniment continues with a treble clef (one sharp) and a bass clef, featuring a mix of chords and moving lines.

G Em7 F

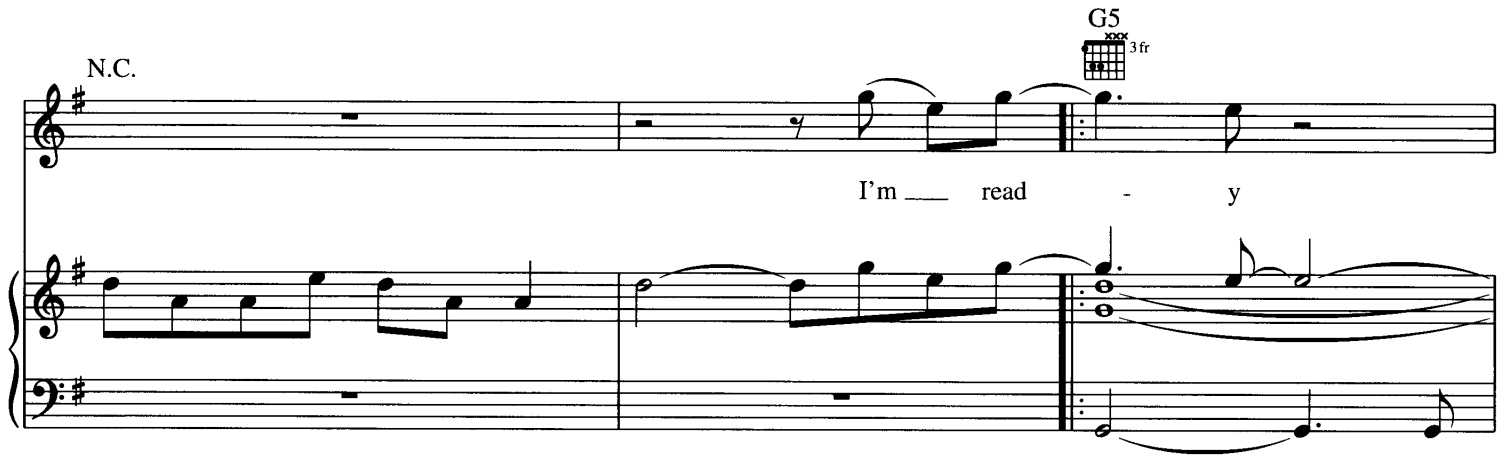
This system contains three measures of music. Above the staff, guitar chords are indicated: G (first measure), Em7 (second measure), and F (third measure). The piano accompaniment features a treble clef (one sharp) and a bass clef, with the melody in the treble clef showing some chromatic movement.




Am D

This system contains three measures of music. Above the staff, guitar chords are indicated: Am (first measure) and D (second measure). The piano accompaniment features a treble clef (one sharp) and a bass clef, with the melody in the treble clef consisting of sustained chords and moving lines.

N.C. G5  3 fr

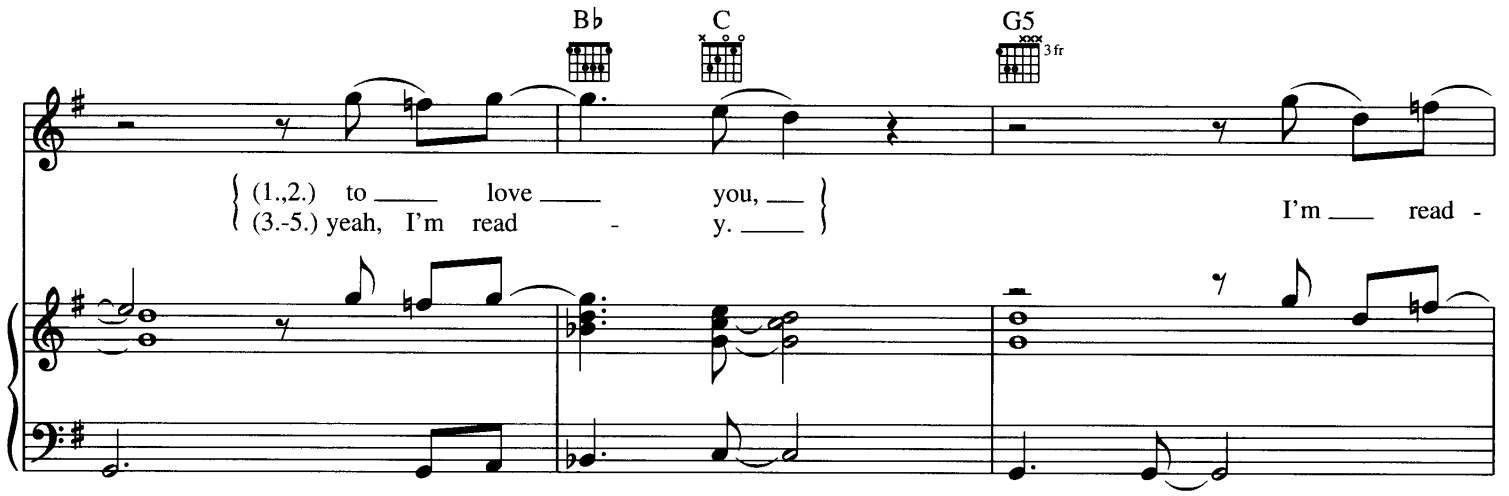
I'm ___ read - y





Bb  C  G5  3 fr

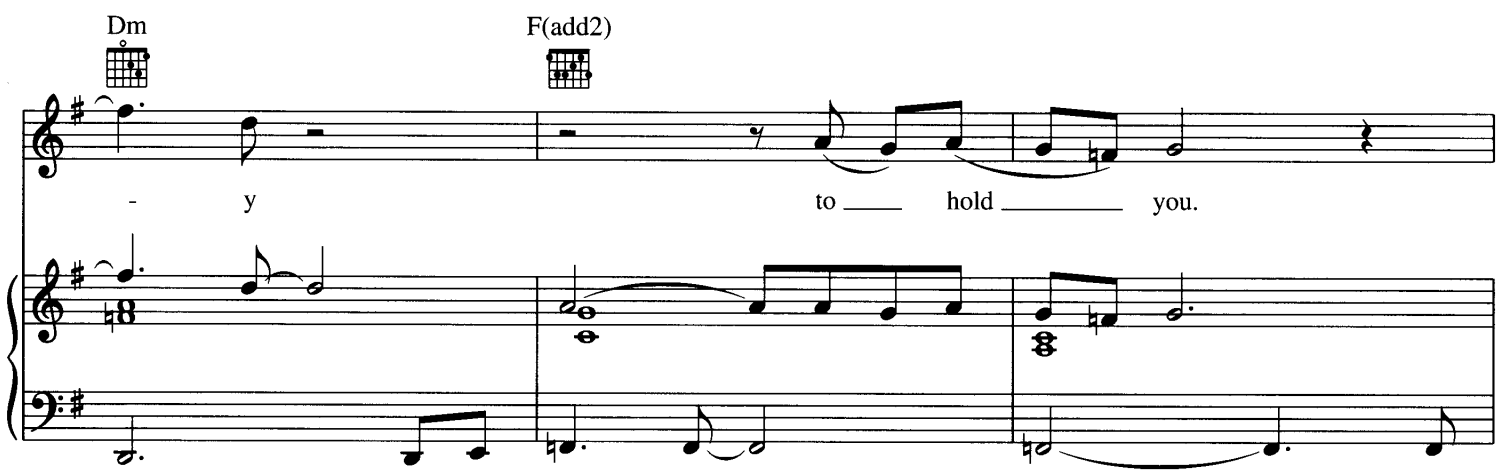
{ (1.,2.) to ___ love ___ you, ___ }
 { (3.-5.) yeah, I'm read - y. ___ }


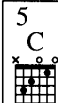
I'm ___ read -



Dm  F(add2) 

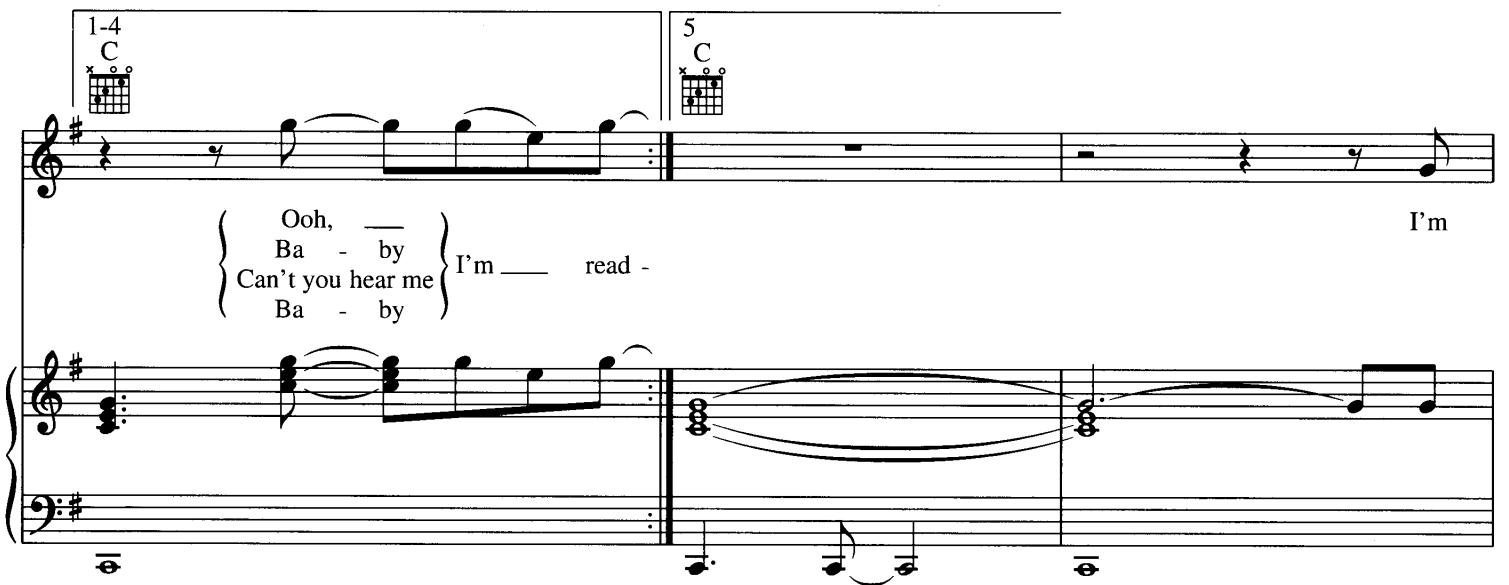
y to ___ hold ___ you.



1-4  C 5  C

{ Ooh, ___ } I'm ___ read -
 { Ba - by }
 { Can't you hear me }
 { Ba - by }

I'm



Csus



C



read - y as I'm _____ gon - na be. _____

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "read - y as I'm _____ gon - na be. _____". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment. Chord diagrams for Csus (3fr) and C are shown above the vocal staff.

G5



The second system of music continues the piano accompaniment from the first system. It consists of two measures in grand staff. The right hand plays a melodic line with eighth and quarter notes, and the left hand plays a simple harmonic accompaniment. A chord diagram for G5 (3fr) is shown above the first measure.

The third system of music continues the piano accompaniment. It consists of two measures in grand staff. The right hand plays a melodic line with eighth and quarter notes, and the left hand plays a simple harmonic accompaniment.

G(add2)



The fourth system of music concludes the piano accompaniment. It consists of two measures in grand staff. The right hand plays a melodic line with eighth and quarter notes, and the left hand plays a simple harmonic accompaniment. A chord diagram for G(add2) is shown above the first measure. The word "rit." is written below the piano part in the second measure, indicating a ritardando.

IT'S ONLY LOVE

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderately

Chords: D, C(add9), A, B \flat , F

mf

1, 2 3

When the feel - in' is end - ed, there ain't
heart has been bro - ken, hard —
shat - tered, ——— ain't —

Chords: A, B \flat , F

no use pre - tend - in'. Don't ya wor - ry, Well, it's on - ly love. When your
words have been spo - ken, it ain't eas - y, but it's on - ly love. And if your
noth - in' else mat - ters. It ain't o - ver, it's — on - ly love. If your

D C(add9) A Bb F

world has been shat - tered, ain't noth - in' else mat - ters. It ain't o - ver, Well, it's on - ly
 life ain't worth liv - in' and you're read - y to give in, just re - mem - ber that it's on - ly
 life ain't worth liv - in' and you're read - y to give in, just re - mem - ber that it's on - ly

To Coda D C(add9) A Bb

love, and that's all. Yeah. _
 love, love. _
 love, yeah, _ that's all. _

1 2

If your

D C(add9) A Bb F



You can live with - out the ag - gra - va - tion.



Ya got - ta wan - na win. _ Ya got - ta wan - na win. _



You keep look - in' back in des - per - a - tion



o - ver _ and o - ver _ and o - ver _ a - gain.

1, 2

A Bb F

3

D.S. al Coda

When your world is

CODA

D C(add9) A Bb

F D C(add9)

A Bb F

Yeah, it ain't eas - y, ba - by. It's on - ly love, and that's all.

KIDS WANNA ROCK

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Driving Rock

N.C. E N.C.

mf

Turned — on the ra - di - o,
- don to L. A.,

sound - ed like a dis - co. Must - a
talk - in' 'bout the new wave. For a

A7

turned the dial ___ for a cou - ple of miles, ___ but I
cou - ple of bucks ___ you get a weird hair - cut and

E

E

could - n't find no rock 'n' roll. This com - pu - ter - ized crap ain't
waste your life a - way. A - round the world _ or a -

E

get - tin' me off. ___ Ev - 'ry - where I go, the kids wan - na rock.
round the block, - ev - 'ry - where I go, the kids wan - na rock.

1

N.C.

E5



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

2

E7



G



Lon -

Get me my D. —

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

A



— J.,

I got some-thing he's got - ta play.

Musical notation for the third system, including guitar and piano accompaniment.

C7



D7



I wan - na hear it, I can't ___ wait.

So turn it up,

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



The first system of music consists of two staves. The treble staff begins with a half note chord (F#4, A4, C#5) followed by a quarter note chord (F#4, A4, C#5) and a quarter note chord (F#4, A4, C#5). The bass staff plays a steady eighth-note accompaniment starting on F#3.



The second system of music consists of two staves. The treble staff features a half note chord (F#4, A4, C#5) followed by a half note chord (F#4, A4, C#5) and a half note chord (F#4, A4, C#5). The bass staff continues with the eighth-note accompaniment.



The third system of music consists of two staves. The treble staff starts with a half note chord (E4, G#4, B4) followed by a quarter note chord (E4, G#4, B4) and a quarter note chord (E4, G#4, B4). The bass staff continues with the eighth-note accompaniment.

The fourth system of music consists of two staves. The treble staff features a quarter note chord (E4, G#4, B4) followed by a quarter note chord (E4, G#4, B4) and a quarter note chord (E4, G#4, B4). The bass staff continues with the eighth-note accompaniment.

1

2

Kick — down the bar - ri - cades, lis -

A7

- ten what the kids say. From time to time, _ peo - ple

E G A

change their minds _ but the mu - sic is here to stay. I've



N.C.

seen it all — from the bot - tom to the top. Ev - 'ry - where I go, the



kids wan - na rock. A - round the world _ or a - round the block, _



N.C.



ev - 'ry - where I go, the kids wan - na rock. Yeah!



N.C.

Ev - 'ry - where I go, the kids wan - na rock.

molto rit.

LET'S MAKE A NIGHT TO REMEMBER

Words and Music by BRYAN ADAMS
and ROBERT JOHN LANGE

♩ = 88

mf

C

Csus 3fr

C

G

C

1. I love the way ya look to - night, —
2. (See additional lyrics)

G

with your hair hang-in' down on your shoul - ders. —

C/E



F



n' I love — the way ya dance your slow — sweet tan - go,

G



1° only

the way ya wan-na do eve-ry-thing but talk, —

Am



F



and how ya stare at me with those 'un-dress me' eyes. —

C



G



Yourbreath on my bod - y makes me warm in - side. — Let's make

Am F G

out, let's do some-thing a - maz - ing...

C C/E G

Let's do some-thing that's all _____ the way. _____ 'Cuz I _____

F G

nev - er touched some - bod - y like the way I touch your bod - y, now I

nev - er want to let your bod - y go. _____ Let's make a

(2°)

C F(add9) C

night to re - mem - ber from Jan - u - a - ry to De -

F(add9) C F(add9) F(add9)/G

cem - ber. Let's make love _____ to ex - cite us; a mem - o -

C F(add9) G

ry _____ to ig - nite us. Let's make hon - ey, ba - by, soft and

F G

ten - der. Let's make su - gar, dar - lin': sweet sur -

F C

ren - der. Let's make a night to re -

This system contains the first two measures of the piece. The vocal line starts with a half note 'ren' followed by a quarter note 'der.' in the first measure, and 'Let's make a night' in the second measure. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

F 1 N.C.

mem - ber all life long.

This system contains the next two measures. The vocal line continues with 'mem - ber' in the first measure and 'all life long.' in the second measure. The piano accompaniment continues with similar rhythmic patterns. A first ending bracket is shown above the vocal line for the second measure, leading to a 'N.C.' (No Chords) section.

C F/C C

This system is primarily piano accompaniment. It features a consistent eighth-note bass line and a treble line with various chords and melodic fragments. Chord diagrams for C, F/C, and C are provided above the staff.

G 2 N.C.

long.

This system contains the final two measures. The vocal line has a half note 'long.' in the first measure. The piano accompaniment concludes with a steady eighth-note bass line and a final chord. A second ending bracket is shown above the vocal line for the second measure, leading to a 'N.C.' section.

Fmaj7

G

Musical notation for the first system. It includes a guitar chord diagram for Fmaj7 (x33333) and G (320033). The piano accompaniment features a treble staff with a long sustained chord in the first measure and a melodic line in the second, and a bass staff with a steady eighth-note accompaniment.

Am

C

F

C/G

Musical notation for the second system. It includes guitar chord diagrams for Am (x02210), C (x32010), F (xx3231), and C/G (x32010). The vocal melody begins with the lyrics "Oh well I". The piano accompaniment continues with the same bass line and treble accompaniment.

G

C

Musical notation for the third system. It includes guitar chord diagrams for G (320033) and C (x32010). The vocal melody continues with the lyrics "think a - bout ya all the time, can't you". The piano accompaniment remains consistent.

G

Am

Musical notation for the fourth system. It includes guitar chord diagrams for G (320033) and Am (x02210). The vocal melody concludes with the lyrics "see, you drive me out - ta my mind. Well, I'm". The piano accompaniment continues with the same bass line and treble accompaniment.

F Dm

nev - er hold - in' back a - gain. _____ Ya I _____

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Chord diagrams for F and Dm are shown above the vocal line. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

F G

nev - er want this night _____ to end. _____ 'Cuz I've _____

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Chord diagrams for F and G are shown above the vocal line. The piano accompaniment continues with a consistent rhythmic pattern.

F G

nev - er touched some - bod - y like the way I touch your bod - y, now I

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Chord diagrams for F and G are shown above the vocal line. The piano accompaniment provides harmonic support for the vocal line.

N.C.

nev - er want to let your bod - y go. _____ Let's make a

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. The notation includes a change in time signature from 4/4 to 2/4 and a key signature change to D major (indicated by a sharp sign). The piano accompaniment ends with a final chord in the new key.

D G(add9) D

night to re - mem - ber from Jan - u - a - ry to De -

Detailed description: This system contains the first three measures of the song. The guitar part features chords D, G(add9), and D. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The lyrics are: "night to re - mem - ber from Jan - u - a - ry to De -".

G(add9) D G(add9) G(add9)/A

cem - ber. Let's make love _____ to ex - cite _ us; a mem - o -

Detailed description: This system contains measures 4 through 7. The guitar part features chords G(add9), D, G(add9), and G(add9)/A. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "cem - ber. Let's make love _____ to ex - cite _ us; a mem - o -".

D G(add9)



ry _ to ig - nite _ us. Let's make

Detailed description: This system contains measures 8 through 11. The guitar part features chords D and G(add9). The piano accompaniment continues. The lyrics are: "ry _ to ig - nite _ us. Let's make".

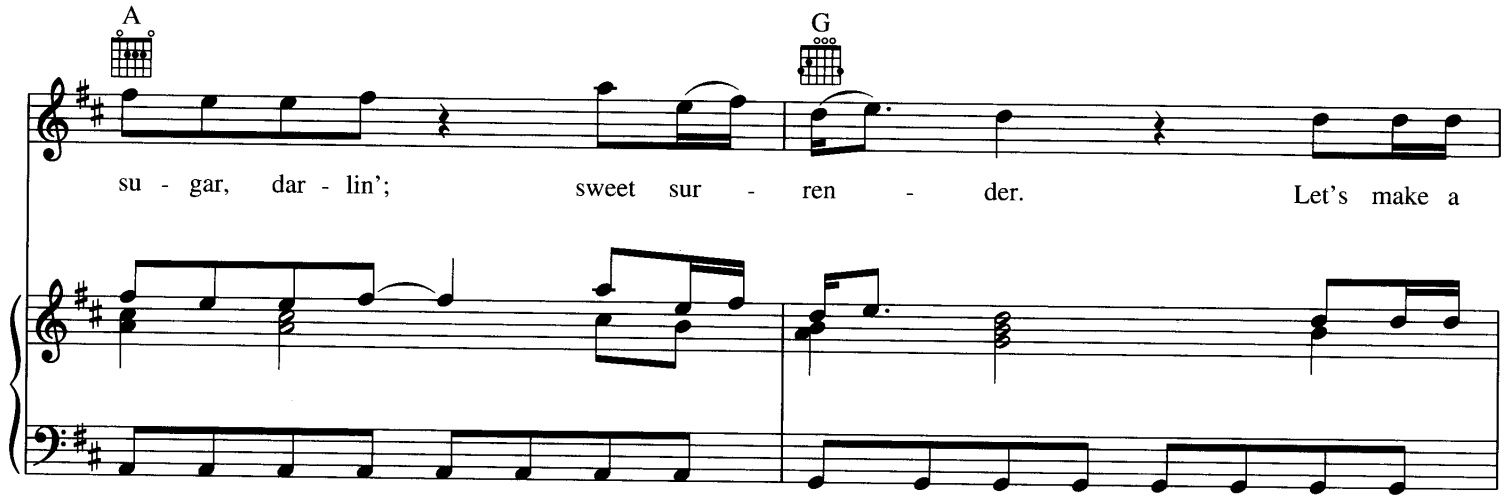
A G



hon - ey, ba - by, soft and ten - der. Let's make

Detailed description: This system contains the final two measures of the page. The guitar part features chords A and G. The piano accompaniment concludes the piece. The lyrics are: "hon - ey, ba - by, soft and ten - der. Let's make".

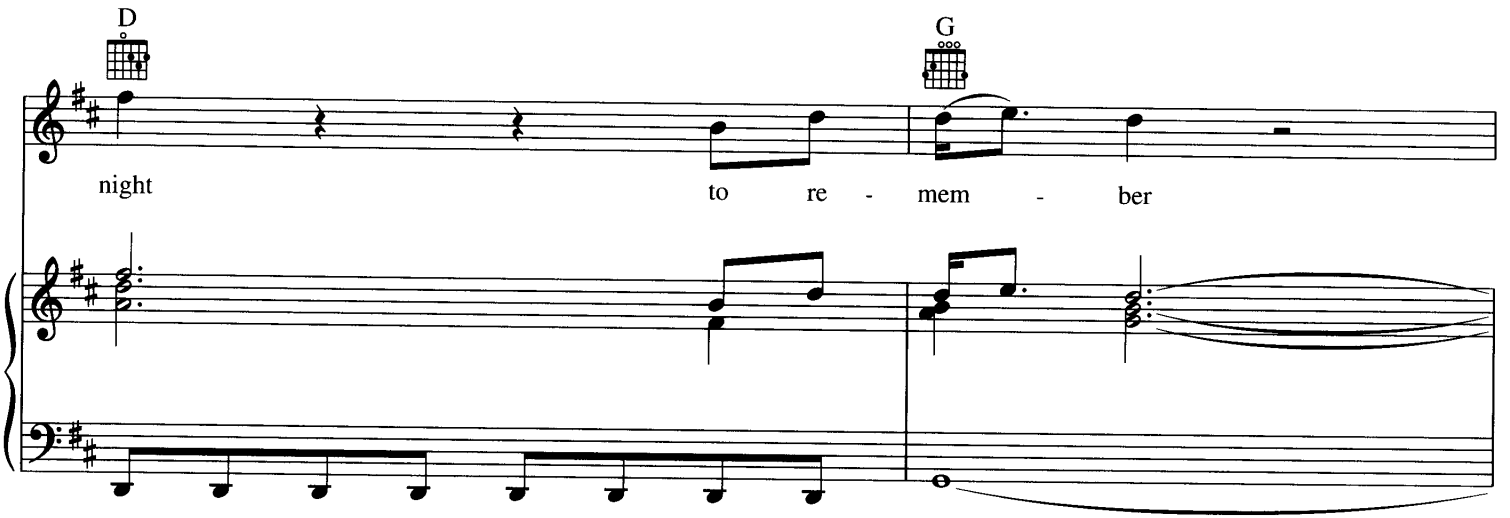
A  

su - gar, dar - lin'; sweet sur - ren - der. Let's make a



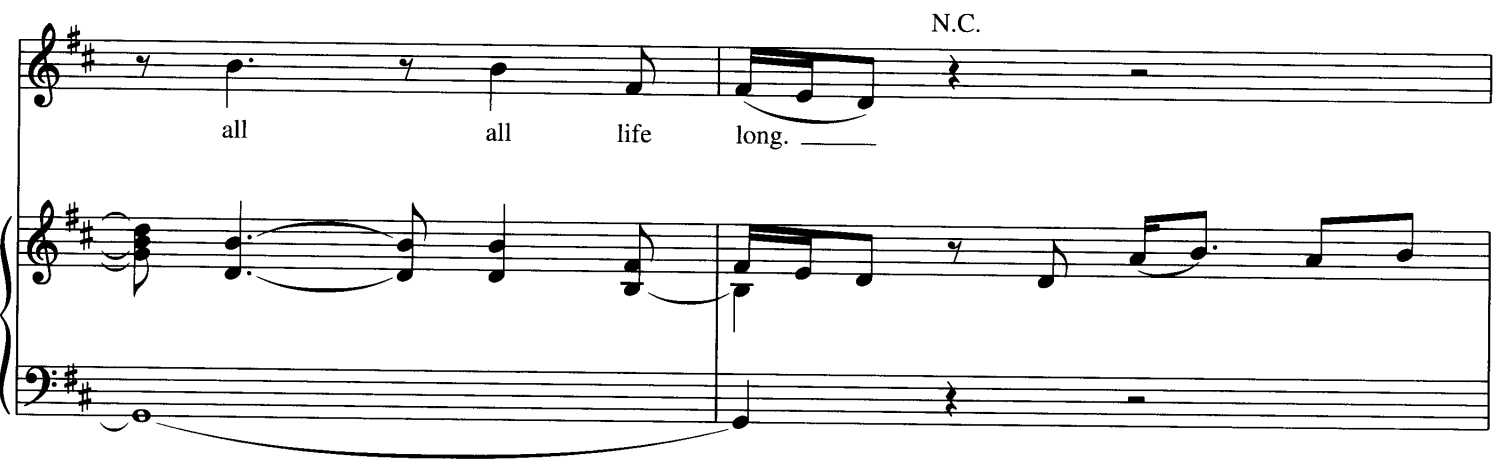
D  



night to re - mem - ber

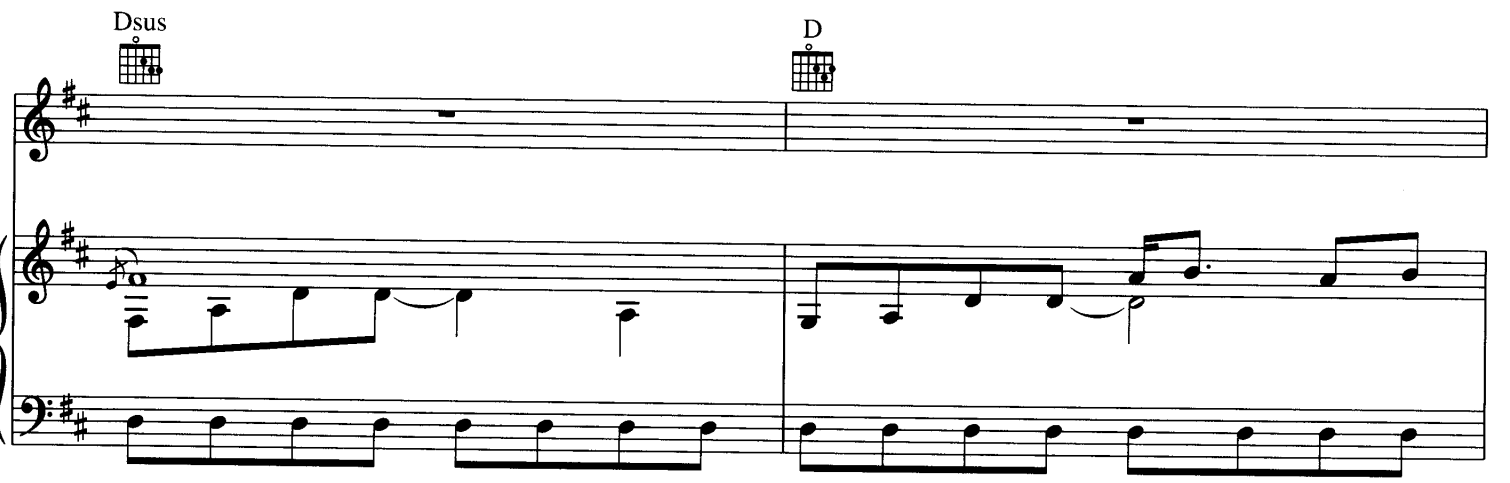


N.C.

all all life long.



Dsus  



D A D

(ad lib. vocal)

Detailed description: This system contains musical notation for guitar and piano. At the top, three guitar chord diagrams are shown: D (x02321), A (x02020), and D (x02321). Below these are three staves. The top staff is a single treble clef line with rests. The middle staff is a grand staff (treble and bass clefs) with piano accompaniment. The bottom staff is a single bass clef line with piano accompaniment. The music is in 4/4 time and the key signature has two sharps (F# and C#). A double bar line with repeat dots is present after the second measure. The text "(ad lib. vocal)" is written above the piano accompaniment in the third measure.

G/D D A

Play 5 times for fade

Detailed description: This system contains musical notation for guitar and piano. At the top, three guitar chord diagrams are shown: G/D (xx0033), D (x02321), and A (x02020). Below these are three staves. The top staff is a single treble clef line with rests. The middle staff is a grand staff (treble and bass clefs) with piano accompaniment. The bottom staff is a single bass clef line with piano accompaniment. The music is in 4/4 time and the key signature has two sharps (F# and C#). A double bar line with repeat dots is present after the second measure. The text "Play 5 times for fade" is written above the piano accompaniment in the third measure.

Additional Lyrics

2. I love the way ya move tonight.
 Beads of sweat drippin' down your skin.
 Me lying here n' you lyin' there.
 Our shadows on the wall and our hands everywhere.

Let's make out, let's do something amazing.
 Let's do something that's all the way.
 'Cuz I've never touched somebody
 Like the way I touch your body.
 Now I never want to let your body go.

Let's make a night to remember, etc.

ONE NIGHT LOVE AFFAIR

Words and Music by BRYAN ADAMS and JIM VALLANCE

Moderate Rock

B E

f

B 1 E 2 E

You're the si -

B E B

- lent type — and you caught — my eye, —
- in' breaks — we go — our sep - 'rate ways. —

Instrumental solo

mf

E B G#m

but I nev - er thought — that I'd — be touch - in' you. —
If the night — was made — for love, — it ain't for keeps. —

F# E B

How was I _____ to know _____
But I lose _____ con - trol _____

E B E

I'd let my feel - in's go _____ and that I'd _____
as I watch _____ you go. _____ All my sens -

B G#m F#

_____ be yours _____ be - fore _____ the night was through? _____
_____ es say _____ I'm in this _____ much too deep. _____ Now you're out -

E D D/C#

To Coda ⊕

_____ a reach. _____ One _____ night love _____ af - fair, _____

Bm G D

try - in' to make _ like we _ don't care. _ We were both reach -

A/C# Bm G A

- in' out _ for some - thin'.

D D/C# Bm

One _ night love _ af - fair, _ { 1.,2. pre - tend - in' it _
3. some - times life _

G D A/C#

_ ain't there. _ } Oh, _ and now _ we're left _ with noth -
_ ain't fair. _ }

Bm G B

- in.'

E B E

When the morn -

2 E D D/C#

CODA

D.S. al Coda

Instrumental solo

One _ night love _____ af - fair, _

Bm G D

try - in' to make _ like we _____ don't care. _ We were both reach -

A/C# Bm G A

- in' out ___ for some - thin'.

D D/C# Bm

One ___ night love _____ af - fair ___ some - times life _

G D A/C#

___ ain't fair. ___ Oh, ___ and now ___ we're left ___ with noth -

Bm G A

- in.'

Repeat and Fade **Optional Ending**

D

PLEASE FORGIVE ME

Words and Music by BRYAN ADAMS
and ROBERT JOHN LANGE

Moderately slow

A5/G# Dsus2/F# A/E

D

E

A

mp *mf*

E

F#m

C#m7 4fr

Dmaj7

It still

A/E

A

E

feels like _ our first night to - geth - er.
- er.

Feels like the first _ kiss,
Feels like the first _ touch.

F#m

C#m

D

and it's get - tin' bet - ter, ba - by. No one can bet - ter this. —
 We're still get - tin' clos - er, ba - by, can't get close - e - nough. —

A

E

I'm still hold - in' on, — and you're still the one. —
 I'm still hold - in' on, — you're still num - ber one. —

A




C#m

The first time our eyes — met, same feel - in' I — get
 I re - mem - ber the smell of your skin. I re - mem - ber ev - 'ry - thing.

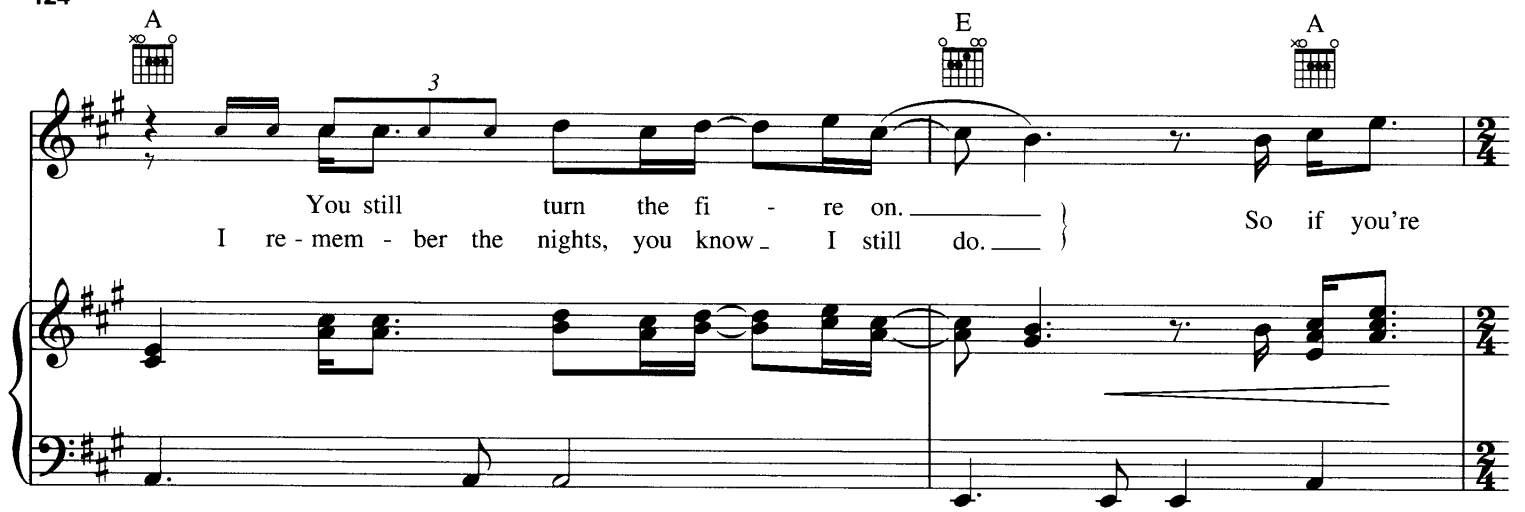
F#m



C#7b9

on - ly feels much strong - er. — I wan - na love you long - er. —
 I re - mem - ber all — your moves. — I re - mem - ber you, yeah. —

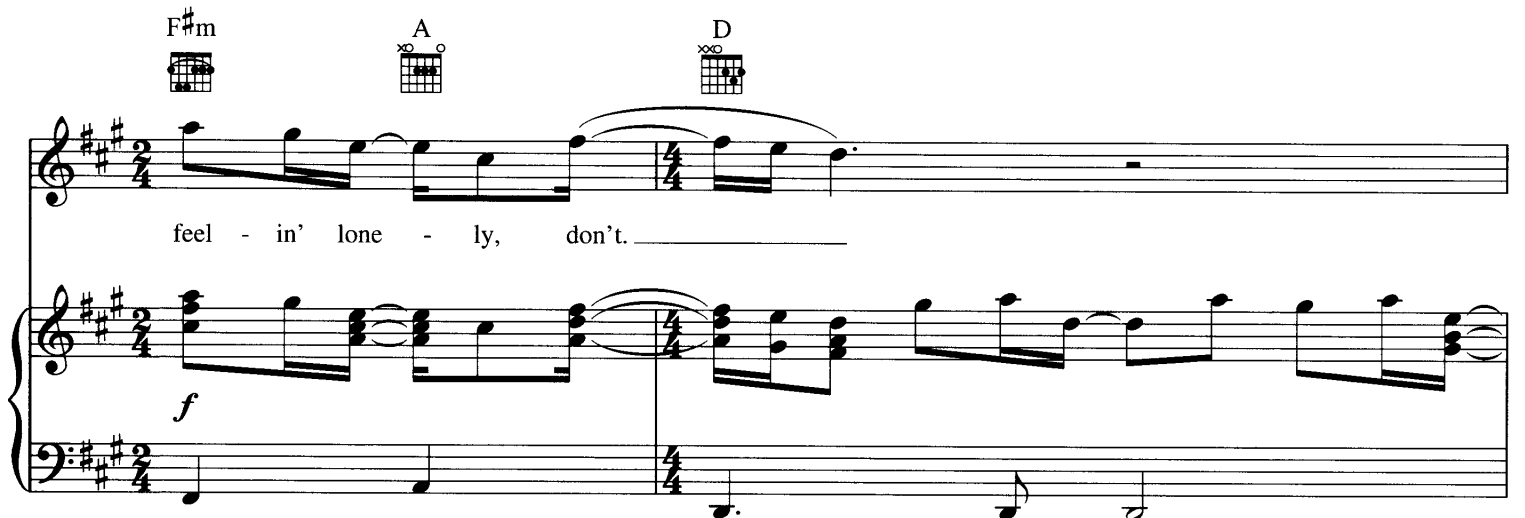
A  E  A 



You still turn the fi - re on. _____ } So if you're
I re - mem - ber the nights, you know I still do. _____ }



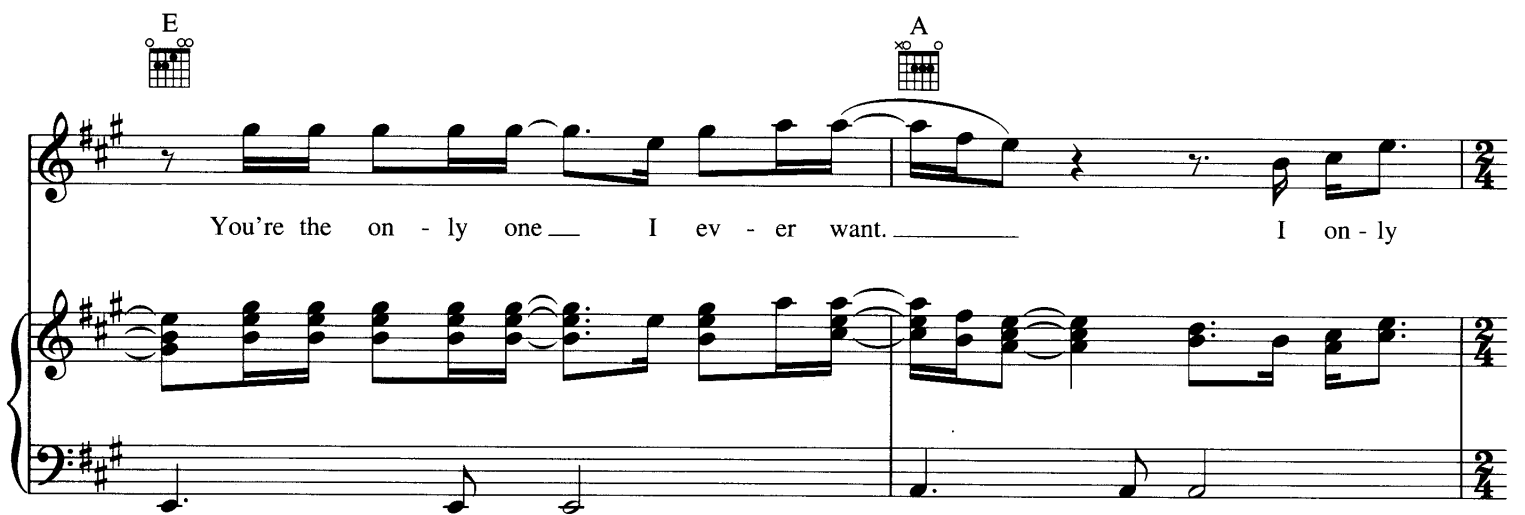
F#m  A  D 






feel - in' lone - ly, don't. _____



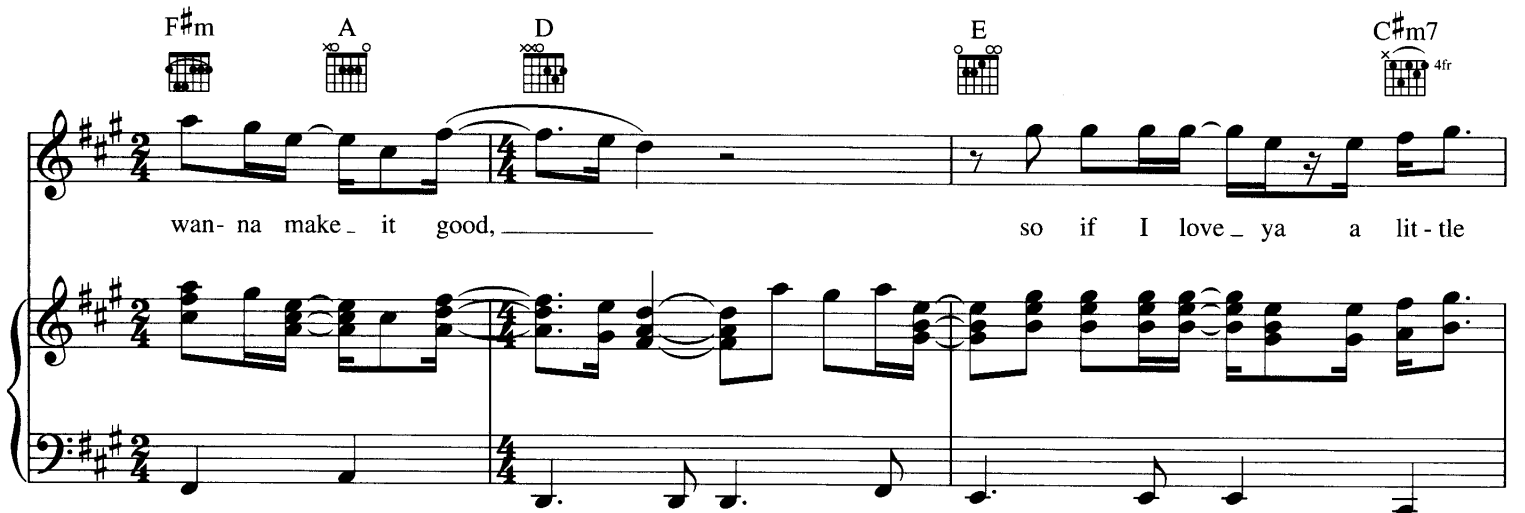
E  A 

You're the on - ly one — I ev - er want. _____ I on - ly



F#m  A  D  E  C#m7  4fr

wan - na make it good, _____ so if I love ya a lit - tle



F#m



D



A



more than I — should, please for - give me. I know not what I do.

mf

F#m



A



Please for - give me. — I can't stop lov - in' you. Don't de -

D



ny me this pain I'm go - in' through. Please for -

A



A/C#



give me — if I need you like I do. { Please } Oh, be -

f



lieve me, _____ ev - 'ry word I say is true. Please for -

1



give me. _____ I can't stop lov-in' you.

dim. *mf*



It still

2



feels like_ our best times_ are to-geth - give me. _____ I can't stop lov-in' you. _

F#m

D

F#m

E

F#m

Guitar solo ad lib.

f

D

F#m

A

D

E

D

Solo ends

The one thing I'm sure _____ of

3

A

D

E

D

is the way we make _____ love.

The one thing I de - pend _____ on

3

3

A

D

F#m

is for us to stay _____ strong.

With ev - 'ry word and ev - 'ry breath_ I'm pray -



in'. — That's why I'm say - in': Please for-

B



G#m



give me. I know not what I do. Please for - give me. — I can't stop lov-in' you.

B



E



C#m/F#



Don't de - ny me this pain I'm go - in' through. Please for -

B



B/D#



F#

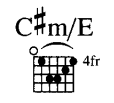
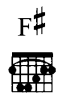


give me — if I need you like I do. Babe, be - lieve me, — ev - 'ry word I say is true.

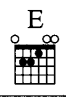
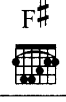
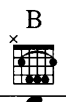
f



Please for - give me _____ if I can't stop lov - ing you. _ Nev - er

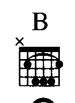


leave me, _____ I don't know what I do. Please for -



give me. _____ I can't stop lov - in' you.

dim.



Can't stop lov - in' you.

rit. e dim.

mp

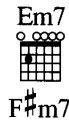
RUN TO YOU

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Driving Rock

Guitar → Em7
(capo 2nd fret)

Piano → F#m7



1 G D
A E

2 G D Em
A E F#m

She says her
She's got a

G A Em G D
A B F#m A E

love for me — could nev - er die.
heart of gold, — she'd nev - er let me down.

Em G A Em
F#m A B F#m

But that - 'd change if she ev - er found out a - bout you and I.
But you're the one that al - ways turns me on and keeps me com - in' round.

G
A

D
E

Em
F#m

G
A

D
E

Oh, but her love is cold. _____
I know her love is true, _____ but it's

Em
F#m

G
A

D
E

C
D

It would - n't hurt her if she did - n't know. _ 'Cause when it
so damn _ eas - y mak - in' love to you. _ I got my

D
E

Bm7
C#m7

gets too much _ I need to feel your touch. } I'm gon - na
mind made up, _ I need to feel your touch. }

Em
F#m

G
A

D
E

A
B

Em
F#m

G
A

D
E

run to you, I'm gon - na run to you. _

A Em G D A
 B F#m A E B

'Cause when the feel - in's right - I'm gon - na {run} all night. - I'm gon - na
 {stay}

1 Em G D Em7
 F#m A E F#m7

run to you

G A Em7 G A
 A B F#m7 A B

2,3 Em G D A Em G D
 F#m A E B F#m A E

run to you. Yeah, - gon - na run to you. _____

To Coda

A



Em



G



D



A



B

F#m

A

E

B

Oh, — when the feel - in's right — I'm gon - na run all night, — I'm gon - na

Em



G



D



E



F#m

A

E

F#

run to you. —

D/F#



D



C



E/G#

E

D

1

D



E

2

Bm7



C#m7

Em G D A Em G D
 F#m A E B F#m A E

A B D.S. al Coda
 (Take 2nd ending)

Oh, gon - na

CODA

Em G D
 F#m A E

run to you.

A Em G D A
 B F#m A E B

Oh, when the feel - in's right I'm gon - na run all night, I'm gon - na
 {stay}

Em G D A
 F#m A E B

run to you. Yeah, gon - na

Repeat and Fade

SOMEBODY

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderate Rock

F G

mf

F G

F Em7 Am

F

I been look - in' for some -
 Now who can you turn —
 When you're out on the front —
 I thought I saw the Ma -

G F G

- one be - tween the fire and the flame. _____
 to when it's all black and white _____
 line and you're watch - in' them fall, _____
 don - na when you walked in the room. _____

F Em7

We're all look - in' for some - thin' to ease _____ the
 and the win - ners are los - ers? You see it ev - 'ry
 does - n't take long to real - ize it ain't worth fight - ing
 Well your eyes were like dia - monds and they cut right _____

Am

1, 3 G/A 3fr	2, 4
--------------------	------

pain.
 night.
 for.
 through.

G Am C D G Am

I need some - bod - y, some - bod - y like you. Ev - 'ry - bod - y needs some - bod -



To Coda

- y. I need some - bod - y. Hey, what a - bout

1



D.C.

2



you? Ev - 'ry - bod - y needs some - bod - y. you? We all need some - bod -



- y.



F Em7 Am

Musical notation for the first system, featuring a treble and bass clef with chords F, Em7, and Am.

Bb C

A - noth - er night, a - noth - er les - son learned; —

Musical notation for the second system, featuring a treble and bass clef with chords Bb and C, and the lyrics "A - noth - er night, a - noth - er les - son learned; —".

Bb/D C Bb

it's the dis - tance that keeps us sane. — But when the si - lence leads — to sor -

Musical notation for the third system, featuring a treble and bass clef with chords Bb/D, C, and Bb, and the lyrics "it's the dis - tance that keeps us sane. — But when the si - lence leads — to sor -".

C Dsus D D.S. al Coda

- row, we do it all — a - gain, — all — a - gain. —

Musical notation for the fourth system, featuring a treble and bass clef with chords C, Dsus, D, and the instruction "D.S. al Coda", and the lyrics "- row, we do it all — a - gain, — all — a - gain. —".

CODA

G Am C D

you? Ev - 'ry - bod - y needs some - bod - y.

G Am C D G Am

I need some - bod - y, some - bod - y like you. Ev - 'ry - bod - y needs some - bod -

C D/F# G Am C D

- y. I need some - bod - y. Hey, what a - bout

G Am C D

Repeat and Fade

you? We all need some - bod - y.

STRAIGHT FROM THE HEART

Words and Music by BRYAN ADAMS
and ERIC KAGNA

Moderate Rock Ballad

C5



3fr

C



I could start dream-ing but it

nev - er ends. _ As long as you're gone _ we may as well _ pre-tend. I've been

Bb/F



F



Bb/F



F



C/G



G



C



dream - ing _ straight from the heart. _

You say it's eas - y, but who's — to say —
 I'll see you on the street some oth - er time, —

that we'd be a - ble to just keep it this way? — But it's
 and all our words would just fall out of line — while we're

Bb/F F Bb/F F C/G G C
 eas - i - er — com - in' straight from the heart. — }
 dream - ing — straight from the heart. — }

F G C
 Oh, give it to me straight — from the heart. — Tell me we can

F G C G/B Am Cmaj7/G

make { an - oth - er } start. — You know I'll nev - er go — as long as I know _

one more

1 2

F C/G G C F C/G G

— it's com-in' straight from the heart. — — it's com-in' straight from the heart. _

Dm7(add4) C/E F(add9) C5/G 3fr

— Oh. —

Dm7(add4) Em7 Fmaj9

Don't ev - er leave _ me, dar - lin'.

G Dm7(add4) Em7 Fmaj9

This system shows the first four measures of the piece. The guitar part features chords G, Dm7(add4), Em7, and Fmaj9. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

G C C/E F G C

Oh, — whoa, whoa. — Straight — from the heart. — Tell me we can

This system contains the first vocal line with lyrics: "Oh, — whoa, whoa. — Straight — from the heart. — Tell me we can". The guitar chords are G, C, C/E, F, G, and C. The piano accompaniment continues with the same eighth-note pattern.

F G C G/B Am Cmaj7/G

make one more — start. — You know I'll nev - er go — as long as I know. —

This system contains the second vocal line with lyrics: "make one more — start. — You know I'll nev - er go — as long as I know. —". The guitar chords are F, G, C, G/B, Am, and Cmaj7/G. The piano accompaniment continues with the same eighth-note pattern.

F C/G G F G C

— Give it to me now, — straight — from the heart. — Tell me we can

This system contains the third vocal line with lyrics: "— Give it to me now, — straight — from the heart. — Tell me we can". The guitar chords are F, C/G, G, F, G, and C. The piano accompaniment continues with the same eighth-note pattern.








make one more_ start. ____ You know I'll nev - er go ____ as long as I know _










____ it's com-in' straight_ from the heart. Give it to me! Oh_ no. ____ oh no. ____















Straight_ from the heart. ____ You know I'll nev - er go ____ as long as I know _



____ it's com - in' straight from the heart. ____

rit.



SUMMER OF '69

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderately bright

D

I got my

A

first real six - string; - bought - it at the five and dime;

D

A

played - it 'til my fin - gers - bled; was the sum - mer of

six - ty - nine. Me ___ and some guys from school
 Ain't ___ no use in com - plain - in' ___
 And ___ now the times are chang - in'; ___

had a band and we tried real hard. Jim - my quit and
 when you got a ___ job to do. Spend my eve - nin's down ___
 look at ev - 'ry - thing that's come and gone. Some - times when I

Jo - dy got mar - ried; ___ I should - a known we'd nev - er get far.
 ___ at the drive - in, ___ and that's when I ___ met you.
 play that old six - string ___ I think a - bout you, won - der what ___ went wrong.

Stand - in' on your ma - ma's porch, ___ that sum - mer seemed to
 Stand - in' on your ma - ma's porch, ___ you told ___ me that you'd
 you told ___ me that it'd

G Bm A

last for - ev - er, and ___ if I had the choice, ___
 wait for - ev - er. Oh, ___ and when you held my hand, ___
 last for - ev - er. Oh, ___ and when you held my hand, ___

D G Bm

yeah, ___ I'd al - ways wan - na be there. }
 I knew ___ that it was now or nev - er. } Those ___ were the
 I knew ___ that it was now or nev - er. }

A D

best days of my ___ life.

A To Coda

1 2

Back in the sum - mer of



six - ty - nine. —



Man, — we were kill - in' time, — we were





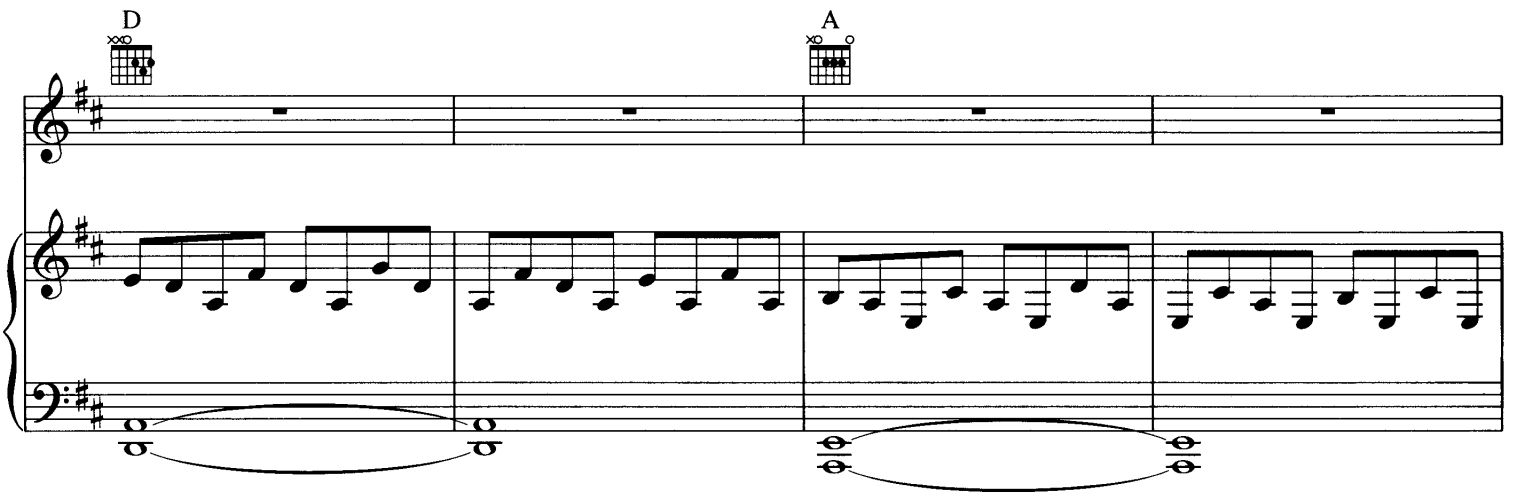
young and rest - less, we need - ed to — un - wind. I guess





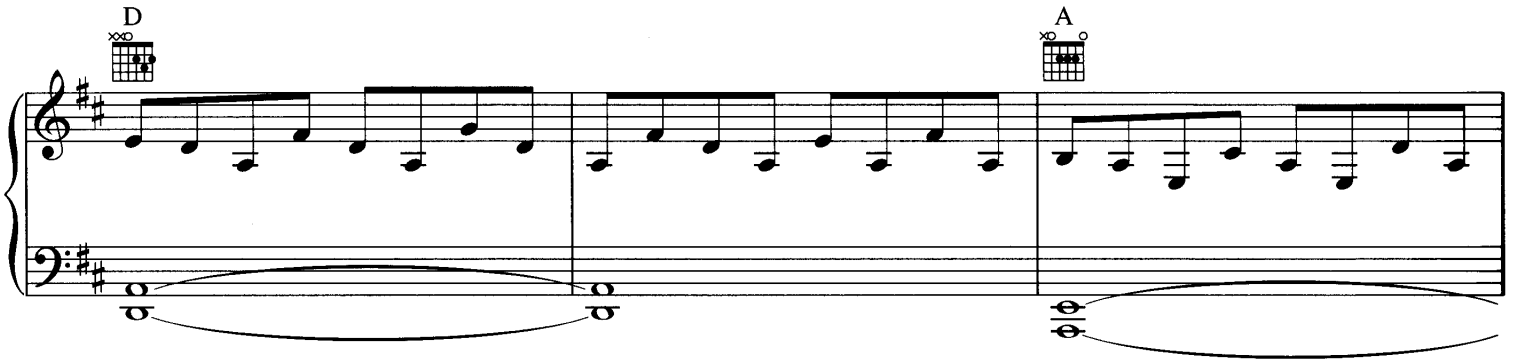
noth - in' can last — for - ev - er, for - ev - er, — no!

cresc.


D  A 



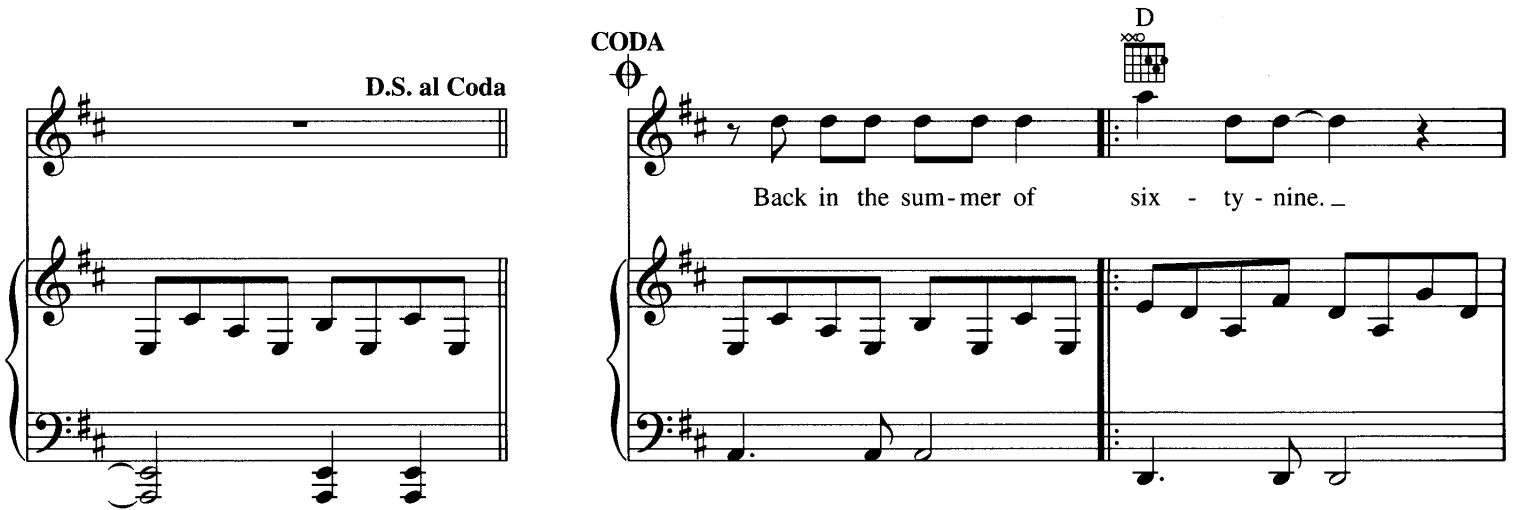
D  A 



D.S. al Coda

CODA 

Back in the sum-mer of six - ty - nine. _



Optional Ending

Repeat and Fade 

It was the sum-mer of six - ty - nine. _



THE BEST OF ME

Words and Music by BRYAN ADAMS
and ROBERT JOHN LANGE

Moderate Rock







You got it!



Some-times words are hard
may not al-ways know






_____ to find. I'm look - ing for _____ that per -
_____ what's right, but I know I want _____ you here _____

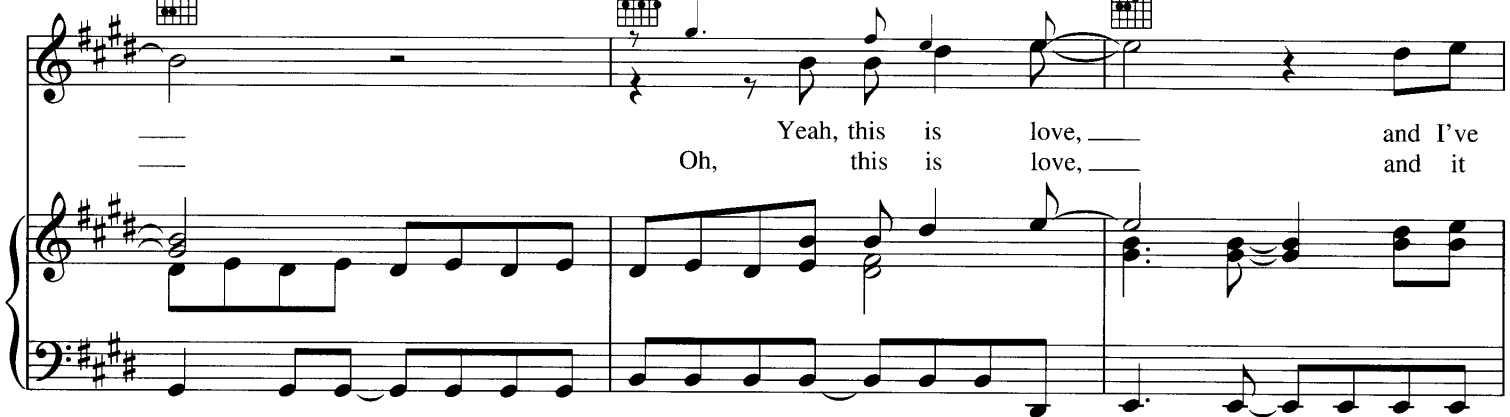
A  B  Am  E 




- fect line to let you know _ you're al - ways on _ my mind. _
 to - night. Gon - na make this mo - ment last _ _ for all _ your life. _



G#m  4fr B7  E 

Oh, Yeah, this is love, _ and I've
 this is love, _ and it



E+  Amaj7  Am 

learned e - nough to know _ I'm nev - er let - ting go. _
 real - ly means so much. _ I can tell from ev - 'ry touch. _



E  G#m  4fr B 

No, no, no. Won't let go. _ } When you want _
 Can't get e - nough. _ }



E C#m7 A

— it, when you need — it, you'll al - ways have — the best —

Detailed description: This system contains the first three measures of the piece. The guitar part features chords E, C#m7, and A. The vocal line has lyrics: "— it, when you need — it, you'll al - ways have — the best —". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

F#m E C#m7

— of me. I can't help — it. Be - lieve — it. You'll al -

Detailed description: This system contains the next three measures. The guitar part features chords F#m, E, and C#m7. The vocal line has lyrics: "— of me. I can't help — it. Be - lieve — it. You'll al -". The piano accompaniment continues with the same rhythmic pattern.

1 A F#m

- ways get — the best — of me. I

Detailed description: This system contains the next three measures, starting with a first ending bracket labeled '1'. The guitar part features chords A and F#m. The vocal line has lyrics: "- ways get — the best — of me. I". The piano accompaniment continues.

2 A F#m

- ways get — the best — of me, yeah. —

Detailed description: This system contains the final three measures, starting with a second ending bracket labeled '2'. The guitar part features chords A and F#m. The vocal line has lyrics: "- ways get — the best — of me, yeah. —". The piano accompaniment concludes the piece.

D δ

A

C \sharp m

E

D δ

A



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The staff contains a whole rest followed by a quarter rest, then a quarter note G5, an eighth note A5, and a quarter note B5. Above the staff are guitar chord diagrams for D δ , A, C \sharp m, E, D δ , and A.

The best of me.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music is in 4/4 time and features a steady eighth-note bass line and a treble line with chords and moving lines.

C \sharp m

B

D δ

A

C \sharp m

E



Musical staff with treble clef and key signature of three sharps. The staff contains a whole rest followed by a quarter note G5. Above the staff are guitar chord diagrams for C \sharp m, B, D δ , A, C \sharp m, and E.

Oh. _____

Piano accompaniment for the second system, continuing the musical texture with eighth-note bass and treble accompaniment.

D δ

A

C \sharp m

B

E



Musical staff with treble clef and key signature of three sharps. The staff contains a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. Above the staff are guitar chord diagrams for D δ , A, C \sharp m, B, and E. A triplet bracket is placed over the last three notes.

Oh, _____ this is love, _____ and I've

Piano accompaniment for the third system, featuring a triplet of eighth notes in the treble line.

E+

Ama \sharp 7

Am6



Musical staff with treble clef and key signature of three sharps. The staff contains a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. Above the staff are guitar chord diagrams for E+, Ama \sharp 7, and Am6.

learned e-nough to _____ know _____ I'm nev - er let - ting go. _

Piano accompaniment for the fourth system, concluding the piece with sustained chords and a moving bass line.

E G#m B

No, no, no. Won't let go. You'll al -

3 3

E C#m7 Asus2

- ways have the best of me. You'll al - ways get the best -

F#m E C#m7

of me. You'll al - ways have the best of me. You'll al -

Asus2 B5

- ways get the best of me. When you want -

F# **D#m7**

it, when you need ___ it, you'll al -

B **G#m** **F#**

- ways have _ the best ___ of me. I can't help ___ it. Be - lieve _

D#m7 **B** **G#m**

Repeat and Fade

___ it. You'll al - ways get ___ the best ___ of me. When you want _

B **G#m** **F#**

Optional Ending

- ways get ___ the best ___ of me.

THE ONLY THING THAT LOOKS GOOD ON ME IS YOU

Words and Music by BRYAN ADAMS
and ROBERT JOHN LANGE

Moderate Rock

D5 5fr **C5** 3fr **G5** 3fr **D5** 5fr

mf

C5 3fr **G5** 3fr **D5** 5fr **C5** 3fr **G5** 3fr

Well I don't look good in no Ar - ma - ni suits, no
sat - is - fied with Ver - sa - ce style. Put those

D5 5fr **C5** 3fr **G5** 3fr **D5** 5fr

Guc - ci shoes or de - sign - er boots. I've tried the lat - est lines from
pat - ent leath - er pants in the cir - cu - lar file. Some - times I think I might be

C5 3fr **G5** 3fr **D5** 5fr **C5** 3fr **G5** 3fr

A to Z, but there's just one thing that looks good on me.
look - in' good, but there's on - ly one thing that fits like it should. }

D5 5fr C5 3fr G5 3fr D5 5fr

The on - ly thing I want, — the on - ly thing I need, —

C5 3fr G5 3fr D5 5fr C5 3fr G5 3fr

— the on - ly thing I choose, — the

F N.C.

on - ly thing — that looks good on me — is you. —

1 D5 5fr C5 3fr G5 3fr D5 5fr C5 3fr G5 3fr

— I'm not

2

D5 5fr C5 3fr G5 3fr D5 5fr

This system shows the beginning of a musical piece. It features a guitar part with four chords: D5 (5th fret), C5 (3rd fret), G5 (3rd fret), and D5 (5th fret). The piano accompaniment consists of a treble clef with chords and a bass clef with a steady eighth-note bass line.

C5 3fr G5 3fr F

Ya, — it's you. — It could on - ly be

This system contains the first two lines of lyrics. The guitar part includes chords C5 (3rd fret), G5 (3rd fret), and F. The piano accompaniment continues with chords in the treble and a bass line in the bass.

C Bb

you. No - bod - y else will ev - er do.

This system contains the third and fourth lines of lyrics. The guitar part includes chords C and Bb. The piano accompaniment features a treble clef with chords and a bass line in the bass.

F A5 5fr N.C.

Ya ba - by, it's you — that I stick to. —

This system contains the final two lines of lyrics. The guitar part includes chords F, A5 (5th fret), and N.C. (Natural Chord). The piano accompaniment concludes with chords in the treble and a bass line in the bass.

D5 5fr C5 3fr G5 3fr D5 5fr

Ya, we stick like glue. —

C5 3fr G5 3fr D5 5fr C5 3fr G5 3fr

The on - ly thing I want, —

D5 5fr C5 3fr G5 3fr D5 5fr

the on - ly thing I need, — the on - ly thing I choose, —

C5 3fr G5 3fr D5 5fr C5 3fr G5 3fr

— the on - ly thing — that looks good on me — is you.

Repeat and Fade

THERE WILL NEVER BE ANOTHER TONIGHT

Words and Music by BRYAN ADAMS, JIM VALLANCE
and ROBERT JOHN LANGE

Moderate Rock

A5 D5 E5 A5 D5

Put on ___ your best ___ dress, dar - ling. Can't you see ___ the time _

mf

E5 A5 D5 E5 A5

___ is right? _ There will nev - er be ___ an - oth - er to - night. _

D5 A5 D5

___ Yay! Come on!

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord diagrams for A5, D5, and E5 are provided above the vocal line. The piece concludes with a double bar line.



If you got ___ your mo - tor run - ning then I got ___ my en -
 Who cares _ a - bout ___ to - mor - row? Let the wind ___ fill _



- gines on. ___ Say the word _ and dar - ling, we'll ___ be gone. -
 ___ your sails, _ A run - a - way train ___ rid - ing on ___ the rails. -



Out - side ___ the world _
 We got ___ the bas -





___ is wait - ing but we won't lose ___ con - trol. _
 - es load - ed, home run, pow - er play. _ To -

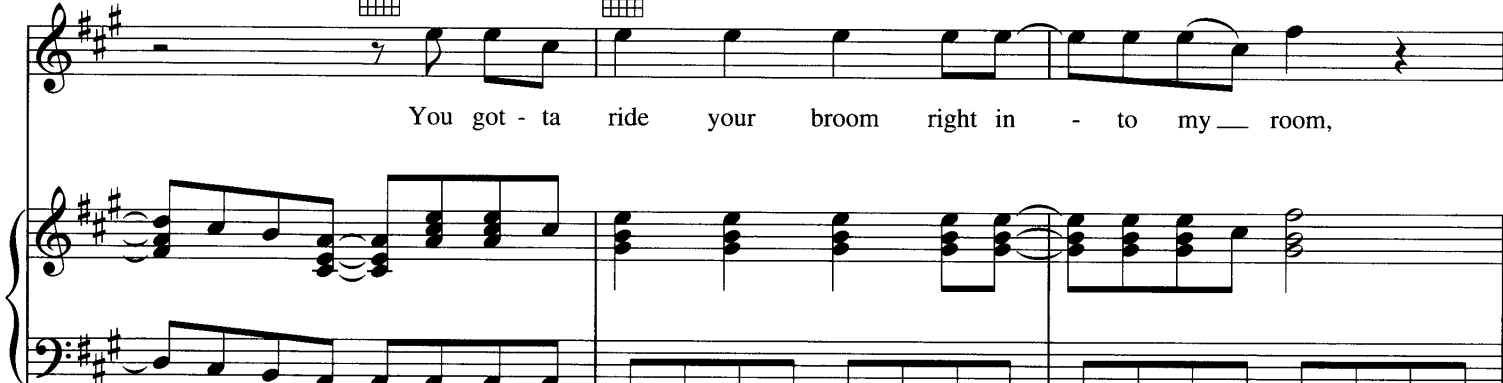
A  D  E  A  D 

So come on — now, and let the good — times roll. —
 night's the night — we're go — ing all — the way. — }



A  E 

You got - ta ride your broom right in - to my — room,



F#m 

kick off your shoes — and make your - self at — home. — Wave —



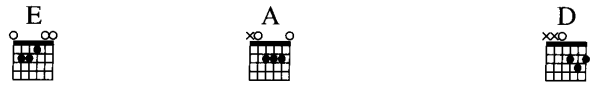
D  D/E 

— your lit - tle wand, weave — a lit - tle spell. Make — a lit - tle mag - ic, raise —





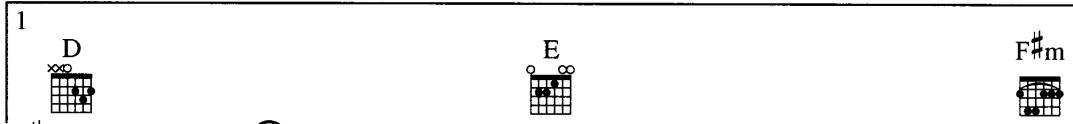
some hell. There will



nev - er be an - oth - er to - night. Come on, ba - by, hold -



on tight. There will nev - er be an - oth - er to - night. Well,



I don't care if it's wrong or right. We got noth - ing to lose, just

D Esus D N.C. A

me and you. In your wild - est dreams, nev - er be an - oth - er to - night.

D E A D E

Yeah.

2 D E A E

flash your dia - monds, shine your lights. There will nev - er be an - oth -

A D E

- er to - night. I don't care if it's wrong or right, 'cause we got

F#m D Esus

noth - ing to lose, — just me and — you. — In your wild - est dreams, —

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note 'noth', followed by eighth notes 'ing to lose', a quarter rest, eighth notes 'just me and', a quarter rest, eighth notes 'you', a quarter rest, eighth notes 'In your wild', eighth notes 'est', and a quarter note 'dreams'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand that mirror the vocal melody.

D G

nev - er be an - oth - er to - night. Some peo - ple, they're look - ing for

Detailed description: This system contains measures 4-6. Measure 4 has the vocal line 'nev - er be an - oth - er to - night.' with a quarter rest. Measure 5 has a quarter rest. Measure 6 has the vocal line 'Some peo - ple, they're look - ing for' with eighth notes. The piano accompaniment includes triplets in the right hand and a consistent eighth-note bass line.

D F#m

par - a - dise. — Well

Detailed description: This system contains measures 7-9. Measure 7 has the vocal line 'par - a - dise.' with a quarter rest. Measure 8 has a quarter rest. Measure 9 has the vocal line 'Well' with a quarter rest. The piano accompaniment features chords in the right hand and a steady eighth-note bass line.

E

oth - ers, they're search - in' for in - ner light. —

Detailed description: This system contains measures 10-12. Measure 10 has the vocal line 'oth - ers, they're search - in' for in - ner light.' with eighth notes. Measure 11 has a quarter rest. Measure 12 has a quarter rest. The piano accompaniment includes triplets in the right hand and a steady eighth-note bass line.



Well me, I'm just hav - ing the time of my life. _____






I'm head-ing out, yeah, — to check it out, — yeah! —

N.C.






Check it out! —



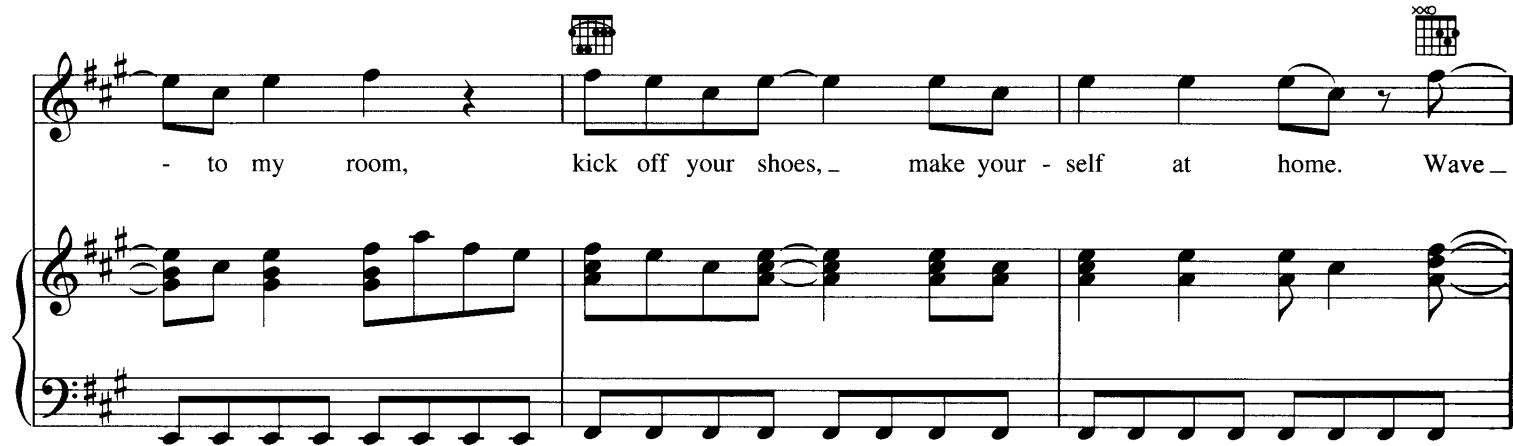
A  F#m  E 

Yeah, — you got-ta ride your broom right in -



F#m  D 





- to my room, kick off your shoes, — make your - self at home. Wave —



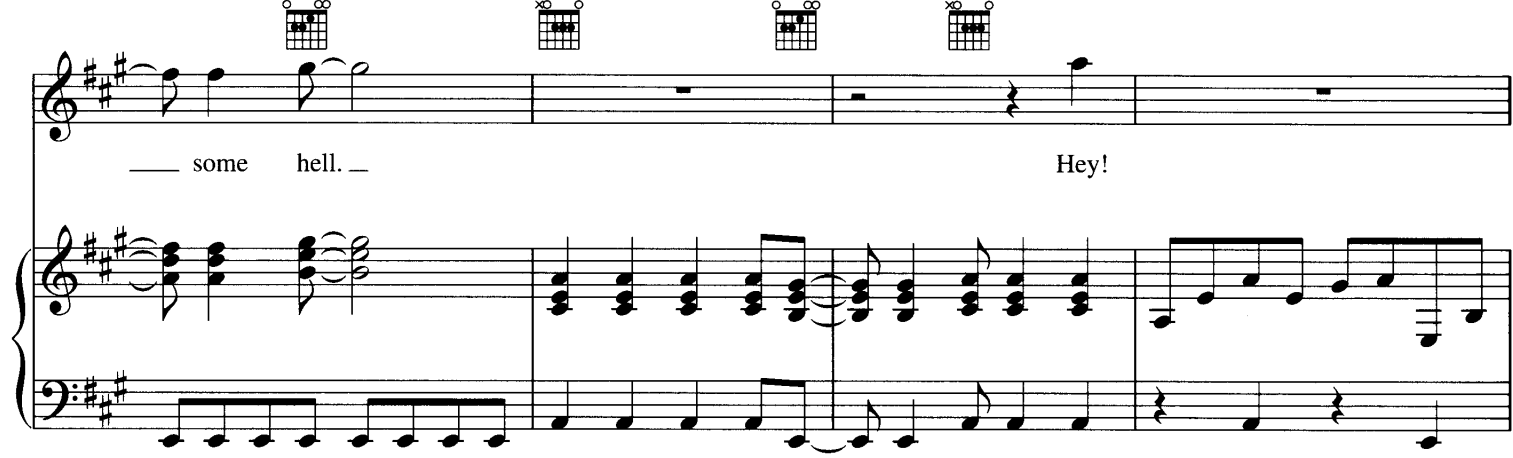
E  D/E 

— your lit - tle wand, weave — a lit - tle spell. Make — a lit - tle mag - ic, raise —



E  A  E  A 

— some hell. — Hey!





There will nev - er be ___ an - oth - er to - night.



Come on ___ ba - by, hold ___ on tight. _ There will nev - er be ___ an - oth -



- er to - night. Flash _ your dia - monds, shine _ your lights. _ There will



nev - er be ___ an - oth - er to - night. Come on ba - by, oh yeah! _ There will

A E A D

nev - er be ___ an - oth - er to - night. I don't care ___ if it's

E A E A

wrong or right. _ There will nev - er be ___ an - oth - er to - night.

D E F#m D

Come on ba - by, hold ___ on tight. _ We got noth - ing to lose, _ just me and you. _ In your

Esus A

wild - est ___ dreams, _____ there'll nev - er be an - oth - er to - night.

THIS TIME

Words and Music by BRYAN ADAMS
and JIM VALLANCE

Moderately fast Rock

A D G E A D G

E A D G E A D G

E D/A

A F#m11 E

I think a - bout her all
 I've thought of ev - 'ry word

the time.
 I'd say,

She's my fan - ta - sy.
 give or take a few.

D/A A F#m7

An im - age burn - in' in my mind, - call - in' out -
 But she turns and slow - ly walks a - way. - What do I

E D A/C#

to me. - While my i - mag - i - na - tion's run - nin' wild, -
 have to do? - Hey, turn up your ra - di - o. -

Bm7 E

yeah, - things are get - ting clear - er.
 Oh, - there's some - thing I want you to know.

E A D G Esus E

Oh. - } This time - ev - 'ry - thing is al - right.
 Yeah! - }

A D G E A D G

No way — she's gon - na get a - way. This time — ev -

Esus E A D

- 'ry - thing is eas - y. An - y day, _____

1 G E5 2 G E

I'm gon - na make her mine. I'm gon - na make her mine. —

A D G E A D G

Yeah, — I'm gon - na make her mine — this

E A D G E

time. _

The first system of the musical score features a vocal line with a melodic phrase and a piano accompaniment. Above the vocal staff, five guitar chords are indicated: E, A, D, G, and E. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines. The word "time." is written below the vocal staff.

A D G F#m

It's hard to take _ 'cause she's

mf

The second system continues the musical score. It includes guitar chords A, D, G, and F#m. The vocal line begins with the lyrics "It's hard to take _ 'cause she's". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte).

E F#m E

miles a - way _ and I've wait - ed a long _ time, but the

The third system of the score includes guitar chords E, F#m, and E. The vocal line continues with the lyrics "miles a - way _ and I've wait - ed a long _ time, but the".

F#m E Bm

feel - ing's right. _ Dar - lin', one of these nights, _ yeah, _

cresc.

The fourth system includes guitar chords F#m, E, and Bm. The vocal line concludes with the lyrics "feel - ing's right. _ Dar - lin', one of these nights, _ yeah, _". The piano accompaniment features a dynamic marking of *cresc.* (crescendo).

Bm7 E Esus E

I'm gon - na let you know. _____ Oh. _____

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, four guitar chords are indicated: Bm7, E, Esus, and E. The piano part consists of a treble and bass clef with various rhythmic patterns.

A D G Esus E A D

This time — ev - 'ry-thing is al - right. No way — she's

Detailed description: This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, seven guitar chords are indicated: A, D, G, Esus, E, A, and D. The piano part continues with similar rhythmic patterns.

G E A D G Esus E

gon - na get a - way. This time — ev - 'ry-thing is eas - y.

Detailed description: This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, seven guitar chords are indicated: G, E, A, D, G, Esus, and E. The piano part continues with similar rhythmic patterns.

1 A D G E 2 A D

An - y day, _____ I'm gon - na make her mine. An - y day, _____

Detailed description: This system contains the fourth line of music, which is a chorus. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, two first endings are shown, each with four guitar chords: A, D, G, and E. The piano part continues with similar rhythmic patterns.



I'm gon - na make her mine. _____ Yeah, ___ I'm gon - na make her mine. ___



Oh, _____ yeah,



this time. _____



THOUGHT I'D DIED AND GONE TO HEAVEN

Words and Music by BRYAN ADAMS and ROBERT JOHN LANGE

Moderately, with a steady beat

G#m F#

mf

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

B/F# F# G#m

Love _____ is for - ev - er. As I lie
 Ooh, it's so eas - y. What you do
Instrumental solo

F#5



a - wake to me be - side you all night, an - gel. I be - lieved I nev - er loved,

G#m



there's no heav - en, no hide - I swear to God. Nev - er

F#5



a - way need - ed no one, for the lone - ly. 'til you came a - long. But I was wrong, - But here I come, - But I was wrong, -

Solo ends

E



Esus



A9



cra - zy. } It's got - ta be strong. It's got - ta be -
 ba - by. }
 cra - zy. }

C#m



B



A



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. It contains the first line of the vocal melody.

— right. Oh. — On - ly want - ed to stay — a - while. (Oh, — whoa, —

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

E/B



A



Musical staff with treble clef, key signature of three sharps, and 4/4 time signature. It contains the second line of the vocal melody.

whoa.) On - ly want - ed to play — a - while. (Oh, — whoa, —

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

E/B



A



Musical staff with treble clef, key signature of three sharps, and 4/4 time signature. It contains the third line of the vocal melody.

whoa.) Then you taught me to fly — like a bird. (Whoa, — whoa.) —

Piano accompaniment for the third system, including treble and bass staves. A *cresc.* marking is present in the bass line.

E



B



Cm



A



E



B



Musical staff with treble clef, key signature of three sharps, and 4/4 time signature. It contains the fourth line of the vocal melody.

— Ba - by, thought I'd died and gone to heav - en.

Piano accompaniment for the fourth system, including treble and bass staves. A *f* marking is present in the bass line.

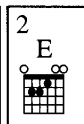
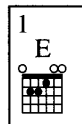


Such a night_ I nev - er had ___ be - fore, yeah, - yeah.



To Coda

Thought I'd died and gone to heav - en.



'Cause what I got there ain't no cure _ for. _ cure _ for. _



I feel fast a-sleep. I feel _ drunk. I dream the sweet-est dreams. _

Bsus



D



Nev - er wan - na wake up. Ooh! Nev - er thought it could be _

D/G



D/A



_ this way. No doubt a - bout _ it, can't live with - out _

A



D/F#



_ it, ba - by. _ Nev - er thought it could be _

G





Asus




A



_ this good. You made love to me _ like it ought to be. _

Asus  A 





D.S. al Coda



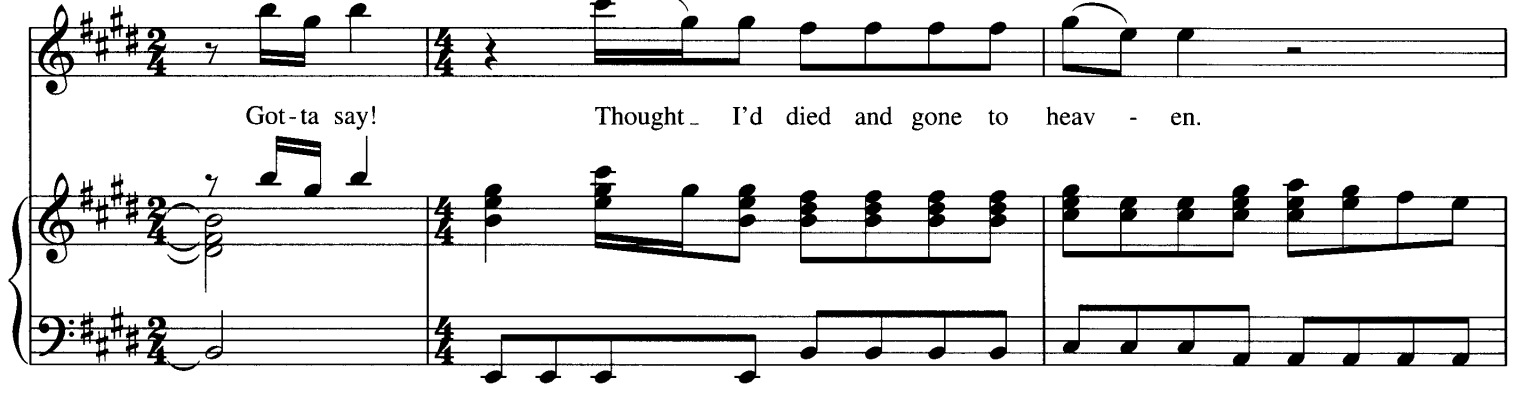
CODA  C#m  4fr A  E  B 







'cause what I got there ain't no cure - for. -




E  B  C#m  4fr A 







Got-ta say! Thought - I'd died and gone to heav - en.



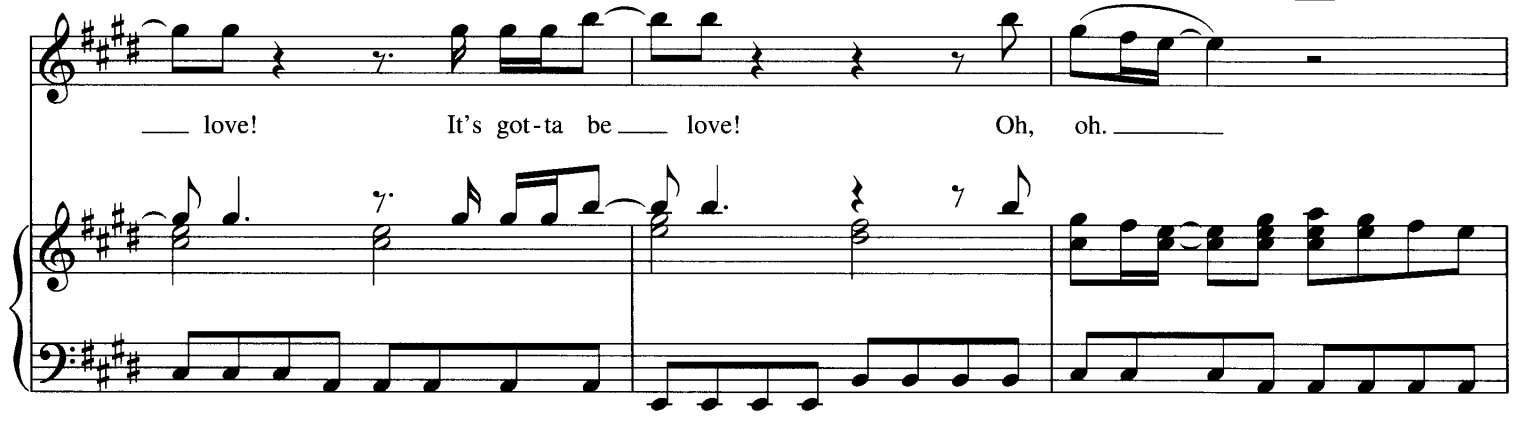
E  B  C#m  4fr A  E  B 

Nev - er thought that I could feel - this - way. - - - - - It's got-ta be -



C#m  4fr A  E  B  C#m  4fr A 

- - - - - love! It's got-ta be - - - - - love! Oh, oh. - - - - -



E B E B C#m A

Thought I'd died and gone to heav - en, heav - en!

E B C#m A E B

Thought I'd died and gone to heav - en.

C#m A E B

Thought I'd died and gone to heav - en.

C#m

Thought I'd died and gone to heav - en. heav - en.

Repeat and Fade

E B

Optional Ending

E

WHEN YOU LOVE SOMEONE

from HOPE FLOATS

Words and Music by BRYAN ADAMS,
MICHAEL KAMEN and GRETCHEN PETERS

Slowly



mf

With pedal



When you love some-one _ you'll do an - y - thing. _ You'll do



all the cra - zy things _ that you can't ex-plain. _ You'll shoot the moon, _ put



out the sun _ when you love some-one. _ You'll de - ny the truth, _ be -
love some-one _ love some-one _ you'll

G C/G G7 C/E F

lieve a lie. _ There'll be times that you'll be-lieve _ you can real - ly fly. _ But your
 sac - ri - fice. _ You'd give it ev - 'ry-thing _ you got _ and you won't think twice. _ You'd

C/G G/A Am F Gsus G C

To Coda ⊕

lone - ly nights _ have just be - gun _ when you love some-one. _ }
 risk it all _ no mat - ter what may come _ when you love some-one. _ }

Am G/B C F

When you love _ some-one you'll feel it deep in-side and

Am G/B C F Dm

noth - in' else _ can ev - er change your mind. When you want some-one, _ when you

F Gsus G Am G/B

need some-one, _ when you love some-one.

C Am G/B C F Am G/B

C Dm Gsus G D.S. al Coda CODA F Fm

When you You'll

C/G G/A Am F Gsus C Dm/C C

shoot the moon, _ put out the sun _ when you love some-one.

rit.

WHEN YOU'RE GONE

Words and Music by BRYAN ADAMS
and ELIOT KENNEDY

Moderately

Chord diagrams: Dm, F/C, C

mf

Chord diagrams: G, Dm, G

I've been wan - d'rin' a - round the house all night, won -
- in' up and down these streets, try'n' -

Chord diagrams: C, F/C, C, Dm

- d'rin' what the hell to do. Yeah, I'm try'n' to con - cen - trate, but all -
to find some - where to go. Yeah, I'm look - in' for a fa - mil - iar

Chord diagrams: G, C, F/C, C, F/C, C

I can think of is you. Well, the phone -
face, but there's no one I know. Oh, this -

Dm



G



C



— don't — ring — 'cause my friends — ain't — home; — I'm tired — of be - in' all a - lone. —
 — is — tor - ture, this — is — pain; — it feels — like I'm gon - na go in -

F/C



C



Dm



Bb



— sane. — Got the T — V — on, — 'cause the ra - di - o's play - in' songs —
 I — hope — you're — com - in' — back — real — soon, — 'cause I

G



Dm



F



— that re - mind me of you. — } Ba - by, when you're gone,
 don't know — what — to do. — }

C



G



I real - ize I'm in love. — Days — go on an'

Dm F C G

on, and the nights just seem so long.

Dm F

E - ven food don't taste that good; drink ain't do - in' what it should.

C G Dm Bb

Things just feel so wrong,

G

To Coda

ba - by, when you're gone. I've been driv -

2

Dm G

This system contains the first two measures of the piece. The first measure is a whole rest in the treble clef, with a '2' above the staff. The bass clef plays a steady eighth-note accompaniment. The second measure features a Dm chord in the treble and a G chord in the bass. The treble clef has a melodic line with eighth notes and rests, while the bass clef continues with eighth notes.

C Dm

This system contains measures 3 and 4. Measure 3 starts with a C chord in the treble. The treble clef has a melodic line with eighth notes and rests, and a flat sign is present. The bass clef continues with eighth notes. Measure 4 features a Dm chord in the treble. The treble clef has a melodic line with eighth notes, and the bass clef continues with eighth notes.

G C

This system contains measures 5 and 6. Measure 5 starts with a G chord in the treble. The treble clef has a melodic line with eighth notes and rests. The bass clef continues with eighth notes. Measure 6 features a C chord in the treble. The treble clef has a melodic line with eighth notes, and the bass clef continues with eighth notes.

Dm G C

This system contains measures 7 and 8. Measure 7 starts with a Dm chord in the treble. The treble clef has a melodic line with eighth notes. The bass clef continues with eighth notes. Measure 8 features a G chord in the treble and a C chord in the bass. The treble clef has a melodic line with eighth notes, and the bass clef continues with eighth notes.

Dm7

Bb

Musical notation for the first system, including guitar chords Dm7 and Bb.

G

D.S. al Coda

Ba - by, when you're

Musical notation for the second system, including guitar chord G and the instruction D.S. al Coda.

CODA

Dm

Oh, ba - by, when you're gone;

Musical notation for the third system, including the instruction CODA and guitar chord Dm.

Bb

F

yeah, ba - by when you're gone.

Musical notation for the fourth system, including guitar chords Bb and F.