

# BRIDGET JONES'S DIARY

Music From The Motion Picture  
for Piano, Vocal and Guitar

INCLUDES NEW SONGS FROM

**GABRIELLE**

**GERI HALLIWELL**

**ROBBIE WILLIAMS**

**DINA CARROLL**

**SHERYL CROW**

*and many more*



*Scanned by joeymui*

# BRIDGET JONES'S DIARY

Music From The Motion Picture  
for Piano, Vocal and Guitar

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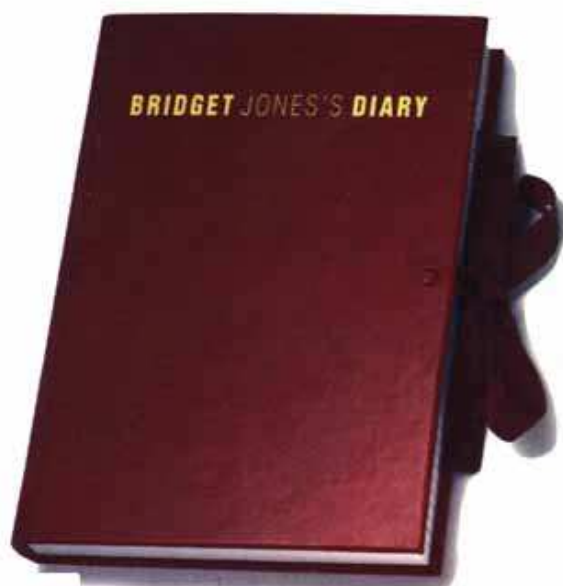
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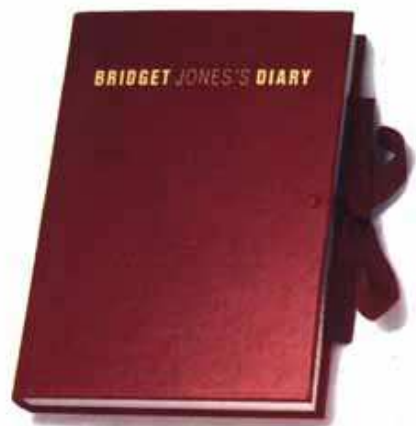
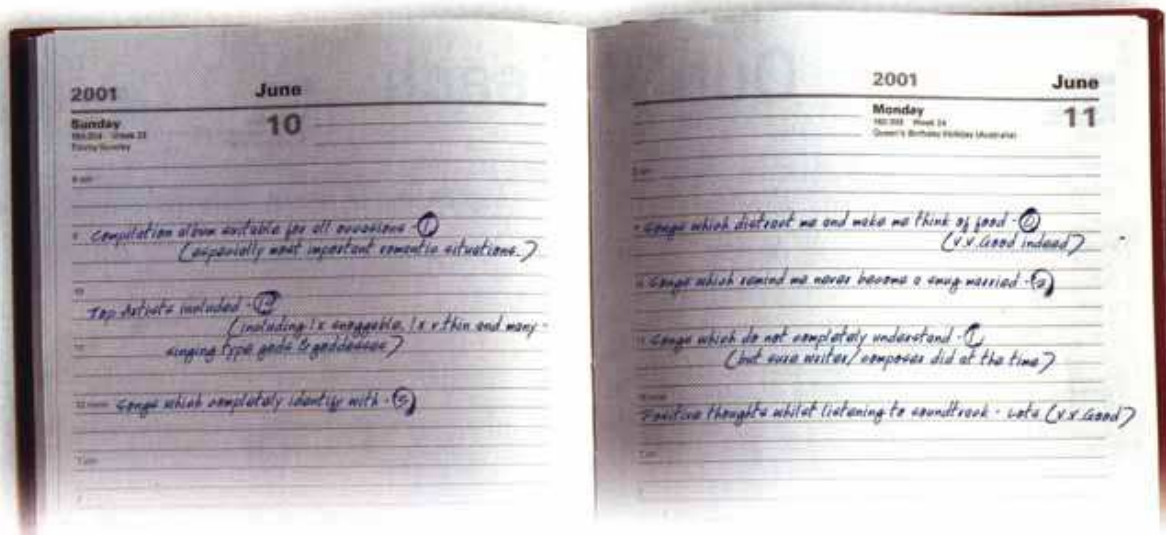
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Motion Picture based on the book by Helen Fielding,  
published by PICADOR



# BRIDGET JONES'S DIARY





# Out Of Reach

Words and Music by Gabrielle and Jonathan Shorten

♩ = 112

B

G#m

F#

E

B

G#m

F#

E

B

G#m

F#

E

G#m

F#

E

1. Knew the size was - n't right, I was stu -  
 (2.) find des - pair, I could drown

pid for a while. Swept a - way by you -  
 if I stay here. Keep-in' bu - sy ev - ry day -

and now I feel like a fool.  
 I know I will be O. K. }



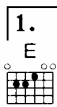
So con - fused, my heart's- bruised, was I ev - er loved-






by— you.— Out of reach.— So far— I nev - er had— your heart.—



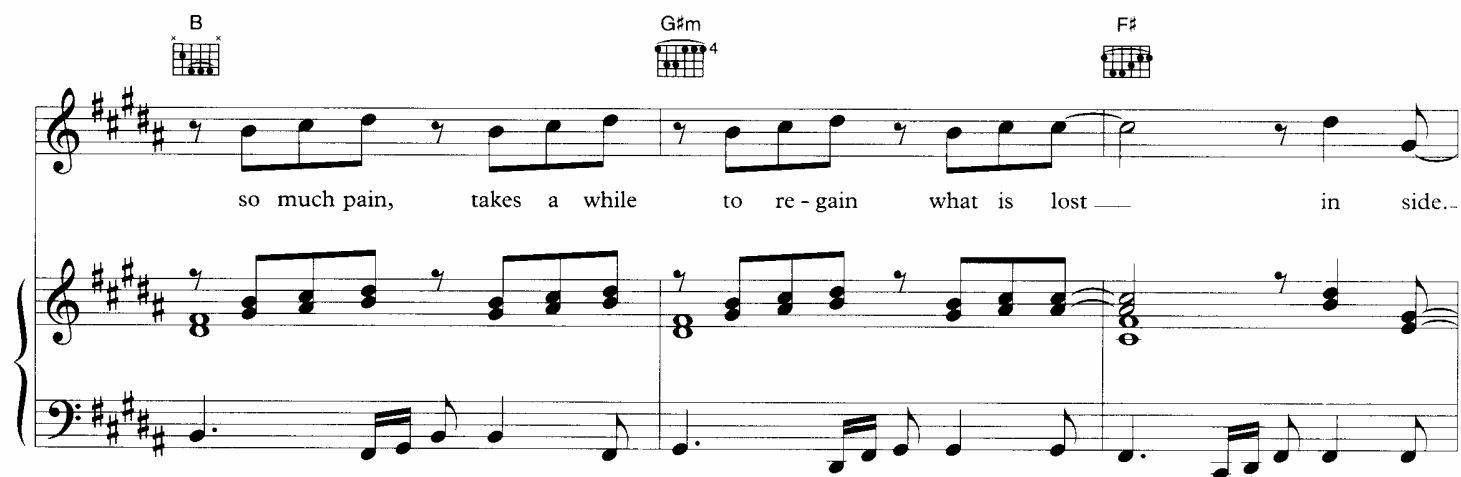
Out of reach.— Could-n't see— we were nev-






er meant—to be.— 2. Catch my - self— So much hurt,

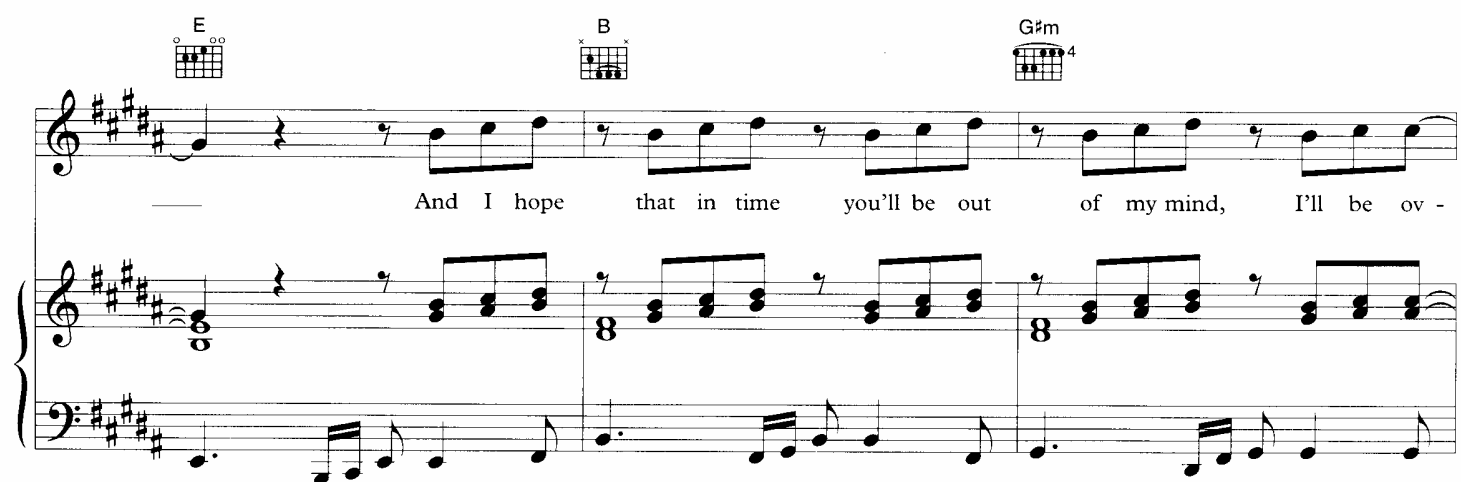
B  G#m  F# 




so much pain, takes a while to re - gain what is lost — in side..



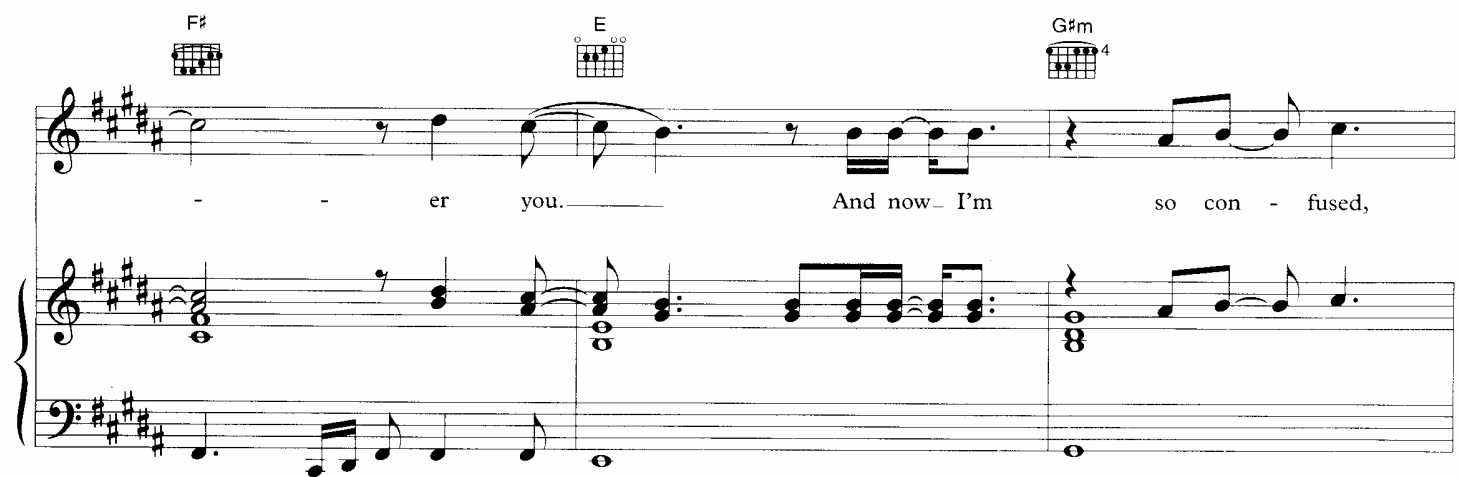
E  B  G#m 




— And I hope that in time you'll be out of my mind, I'll be ov -



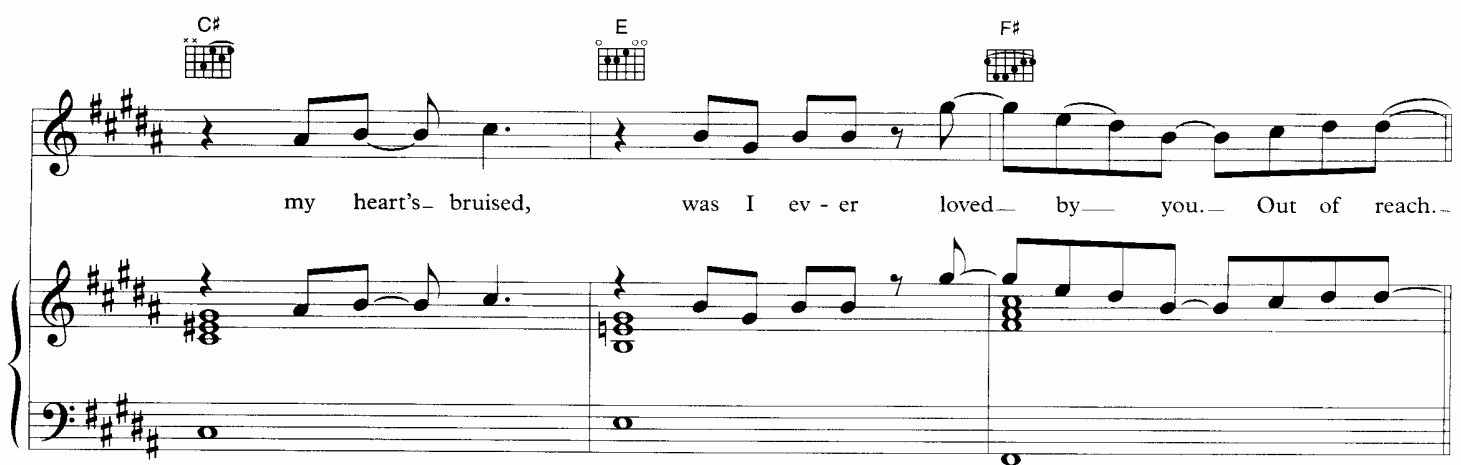
F#  E  G#m 

- - er you. — And now - I'm so con - fused,



C#  E  F# 

my heart's - bruised, was I ev - er loved — by — you. — Out of reach..





So far — I nev - er had — your heart. —  
 So far — You nev - er gave — your heart. —



Out of reach. — Could-n't see — we were nev -  
 In my reach. — I can see — there's a life. —

1.



- er meant — to be. — Out of reach. —

2.



— out there — for me. —



# It's Raining Men

Words and Music by Paul Jabara and Paul Shaffer

♩ = 138



The first system of piano accompaniment consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a steady eighth-note bass line in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.



The second system of piano accompaniment continues the piece. The right hand features a more active melodic line with eighth notes and chords, while the left hand maintains the eighth-note bass line. The key signature and time signature remain consistent.



This system includes the first line of lyrics. The vocal line is written in the treble clef, with lyrics placed below the notes. The piano accompaniment continues in the bass clef. The lyrics are: "Hi, we're your Weather Girls. And have we got news for you. You'd better listen!"

This system includes the second line of lyrics. The vocal line is written in the treble clef, with lyrics placed below the notes. The piano accompaniment continues in the bass clef. The lyrics are: "Get ready all you lonely girls. And leave those umbrellas at home."

Fm7



Humidity is ris - in', ba - ro-me-ter's get-tin' low.---

C7



Ac - cor - din' to all sour - ces, the

Fm7



street's the place to go. 'Cos to - night for the first-

Bbm7



time, just a - bout half past ten, For the

C7sus4



C7



C7sus4



C7



first time in his - to - ry, — it's gon - na start rain - ing men..

It's rain - ing men. — Hal - le - lu -

- jah. It's rain - ing men. A - men. I'm gon - na

go out, I'm gon - na let my - self get ab - so - lute - ly soak -

- ing wet. — It's rain - ing men. — Hal - le - lu -

**D $\flat$**  **E $\flat$**

- jah. It's rain - ing men. Ev-'ry spe - ci - men. Tall, blonde,

**C7** **Fm7** **D $\flat$**

dark, lean. Rough and tough — and strong — and mean. —

**B $\flat$ m7** **C7**

God bless mo-ther na - ture, she's a sin - gle wo - man too. —

**D $\flat$**  **E $\flat$**  **C7** **Fm7**

Db Eb C7 Fm7

She took— on the hea - vens, and she did what she had to do.

Db Eb C7

She fought ev - 'ry an - gel, and re - ar - ranged the sky.

Fm7 Bbm7 Ab/C Db Ddim C7/E

So that each— and ev - 'ry wo - man— could find—

Fm7 Gm7 Ab C7

To Coda ⊕

the per - fect guy. It's rain - ing men.

Db Eb C7 Fm7 1.

Hal-le-lu - jah. It's rain - in' men. A - men. It's rain - ing men.

2.

Men.

Eb Db

I feel storm - y wea - ther mov - in' in.

C7sus4 C7 Fm7

A - bout to be - gin. Hear the



Fm7



street's the place to go. — 'Cos to - night for the first — time,

Bbm7



C7sus4



C7



C7sus4



just a-bout half past ten. For the first time in his - to - ry, — it's

C7



gon-na start rain - ing men. — It's rain - ing men..

Db



Eb



C7



Fm7



Repeat to fade

Hal-le-lu - jah. It's rain - ing men. A - men. It's rain - ing men..



# Have You Met Miss Jones?

Words by Lorenz Hart  
 Music by Richard Rodgers

Moderately

Capo 1



It

*mf* *p*

F

Fdim7/C

C7

Fdim7/C

Am7

Fdim7/C

Gm7

C7

hap - pened, — I felt it hap - pen. — I was a - wake, — I was - n't blind. — I did - n't

F

Fdim7/C

C7

Fdim7/C

F/A

A♭dim7

Gm7

C7

F

F9

think, — I felt it hap - pen — now I be - lieve in mat - ter ov - er mind, — and now, you

B<sup>b</sup> Gdim7 Fadd9 F9 B<sup>b</sup>6 rit. C7sus4 C7

see, we must-n't wait. The near-est mo-ment that we mar-ry is too late!

*mp*

*rit.*

*Ped.* \*

a tempo F F#dim7 Gm7 C7/G C11 C7 Gm7 C7sus4 C7 F6/C

'Have you met Miss Jones?' Some-one said as we shook hands. She was just Miss

*a tempo*

*p*

Dm7 G7 Gm C7 Gm7 C7 C7#5b9 F F#dim7

Jones to me. Then I said, 'Miss Jones,

Gm7 C7/G C11 C7 Gm7 C7sus4 C7 F6/C Dm7 G7 Gm7 C7

you're a girl who un - der - stands, I'm a man who must be free'.

F13 Bb D7 Gb

— And all at once I lost my breath, and all at once was scared to

*mf*

A7 D Abm7add4 D7 Gb C7

death, and all at once I owned the earth and sky!\_\_\_\_\_

F Fdim7 Gm7 C7/G C11 C7 Gm7 C7 Fmaj7/A Bdim7

Now I've met Miss Jones, and we'll keep on meet-ing 'til we die,\_\_\_\_\_

*p*

1. Gm7 C13sus4 C7 F B7 F/A C7sus4/G C7/G 2. F B7 rall. F

— Miss Jones and I. I. \_\_\_\_\_

*mf* *p* *rall.*

*Red \**

# Respect

Words and Music by Otis Redding

Solid 4 beat

The musical score is written in 4/4 time with a common time signature (C). It consists of four systems, each with a vocal line and a piano accompaniment line. The piano part features a steady bass line and chords in the right hand. Chord diagrams for C, F, G, and C7 are provided above the vocal line. The lyrics are: 'What you want ba-by I got. I ain't gon-na do you wrong while you gone. What you need you know I got it. I ain't gon - na do you wrong 'cause I don't wan - na. All I ask - in' is for a lit - tle re - spect, when you come home. Ba -'

F C7 F

by, when you come home, — re - spect.

G F G

I'm out — to give you Ooh, — your kiss-es, all my mon-ey, sweeter than hon-ey, but all I'm ask-in' but guess — what, —

F G

in re - turn, hon - ey, is to give me so here's my mon - ey, all I want you to do for me

F C

my pro - per re - spect when you get home. Yeah, is give me some here when you get home. Yeah,

F C7 F

ba-by, when you get home.  
ba-by, when you get home.

C7 F

R - E - S - P - E - C - T, find out what it means to me,

C7 F

R - E - S - P - E - C - T, take out T C P,

C7 F

a lit - tle re - spect.

*Repeat and Fade*

# I'm Every Woman

Words and Music by Nickolas Ashford and Valerie Simpson

Slowly

Abmaj9 4fr. Eb/G Cm7 3fr.

*mf*  
*smoothly*

Fm7 Fm7/Bb Bbm7/Eb Eb Bbm7/Eb Eb Abmaj9 4fr.

What - ev - er you want, — what - ev - er you

need, — an - y - thing you want done, ba - by, I'll — do it nat - 'ral -

Eb/G Cm7 3fr. Fm7 Fm7/Bb Bbm7/Eb Eb Bbm7/Eb Eb

The musical score is written for guitar and piano. It features a 4/4 time signature and a key signature of two flats (Bb and Eb). The guitar part includes several chord diagrams: Abmaj9 (4fr.), Eb/G (3fr.), Cm7 (3fr.), Fm7, Fm7/Bb, Bbm7/Eb, Eb, and Abmaj9 (4fr.). The piano accompaniment is marked *mf* and *smoothly*. The melody includes triplets and rests. The lyrics are: "What - ev - er you want, — what - ev - er you need, — an - y - thing you want done, ba - by, I'll — do it nat - 'ral -".

Abmaj9 4fr. Eb/G Fm9

ly. 'Cause I'm ev-ery wom-an, it's all in me.

G7 x000 G7+9 No Chord

It's\_ all in me,

Moderate dance beat Fm9

yeah!



N.C.

Fm9

Piano accompaniment for the first system, featuring a treble clef staff with rests and a grand staff (treble and bass clefs) with rhythmic accompaniment.Piano accompaniment for the second system, featuring a treble clef staff with rests and a grand staff with rhythmic accompaniment.

Fm9

Vocal and piano accompaniment for the first vocal line. The vocal line is in the treble clef with lyrics: "I'm ev - ery wom - an, it's all in me...". The piano accompaniment is in the grand staff.

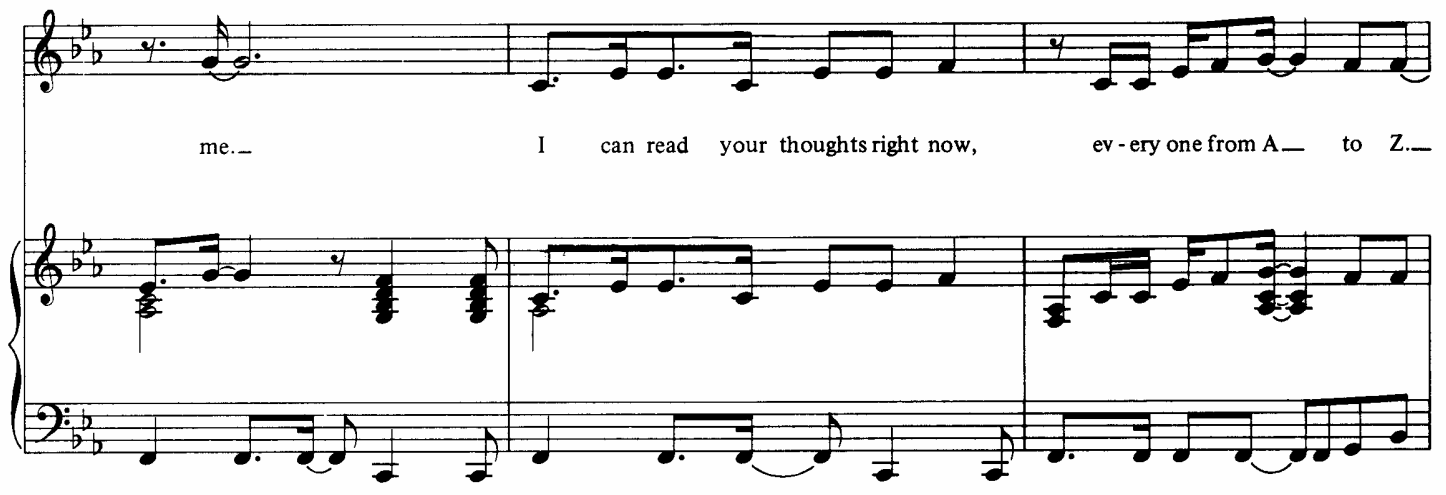
Cm7

Vocal and piano accompaniment for the second vocal line. The vocal line is in the treble clef with lyrics: "An - y - thing - you want done, ba - by, I'll do it nat - 'ral - ly...". The piano accompaniment is in the grand staff.


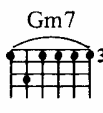
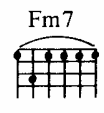
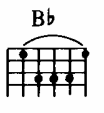
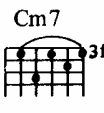
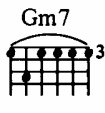
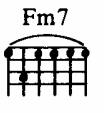
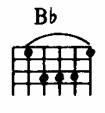
C7+5/E  Fm9 



I'm ev - ery wom - an, it's all in



me. I can read your thoughts right now, ev - ery one from A to Z.

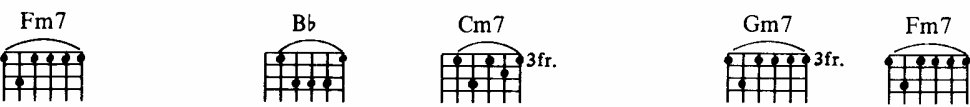
Cm7  3fr. Gm7  3fr. Fm7  Bb  Cm7  3fr. Gm7  3fr. Fm7  Bb 






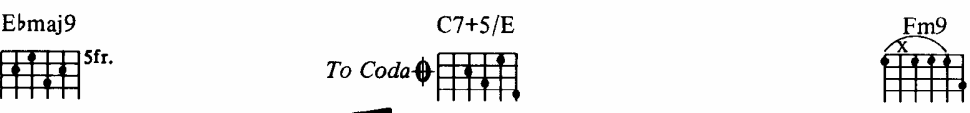



\_\_\_\_\_ can cast a spell, \_\_\_\_\_ of sec-rets you- can tell, mix a spe - cial brew,  
*(See additional lyrics)*





put fire in - side of\_ you. An - y - time\_ you feel\_ dan - ger\_ or fear, then in - stant-





ly I will ap - pear\_ 'cause... I'm ev - ery wom-



an, it's all\_ in me\_ An - y - thing\_ you want done, ba - by,

1. Cm7                      Gm7                      Fm7                      Bb

I'll do it nat - 'ral - ly. \_\_\_\_\_

Cm7                      Gm7                      Fm7                      Bb                      2. Cm7

C7+5/E                      Fm9

I'm ev - ery wom - an, it's all - in

me. - I can read your thoughts right now, ev - ery one from A - to Z. -

Cm7 3fr. Gm7 3fr. Fm7 Bb Cm7 3fr. Gm7 3fr.

Fm7 Cm7 3fr.

I ain't brag - gin' 'cause I am the one.

You just ask me, oo, it shall be done. And don't both - er.

Fm9 Cm7 3fr. Fmaj9 D.S. (Instrumental) al Coda

to com - pare, I've got it.

*Repeat and fade (vocal ad lib)*

Coda C7+5/E

Fm9

Coda C7+5/E

Fm9

I'm ev - ery wom - an,

F#m9 Gm9 Abm9 3fr. 4fr.

I'm ev - ery wom - an. I'm ev - ery wom -

Gm9 3fr. Gbm9

an, I'm ev - ery wom - an.

*Additional Lyrics*

2. I can sense your needs like rain unto the seeds.  
 I can make a rhyme of confusion in your mind.  
 And when it comes down to some good old-fashioned love,  
 I've got it, I've got it, I've got it, got it, baby, 'cause...  
 (To Chorus)

# Don't Get Me Wrong

Words and Music by Chrissie Hynde

Swing semiquavers (♩ = 102)



Dm7



G5



1. Don't get me \_ wrong, if I'm look-ing kind of



Am7



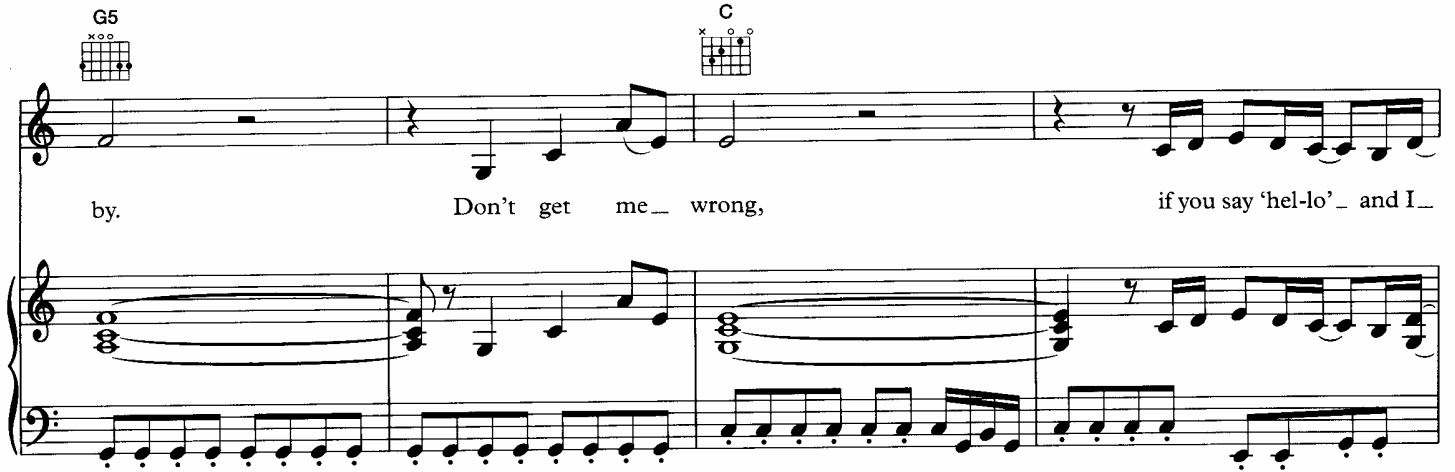
Dm7





daz-zled. I see ne-on lights when-ev-er you walk

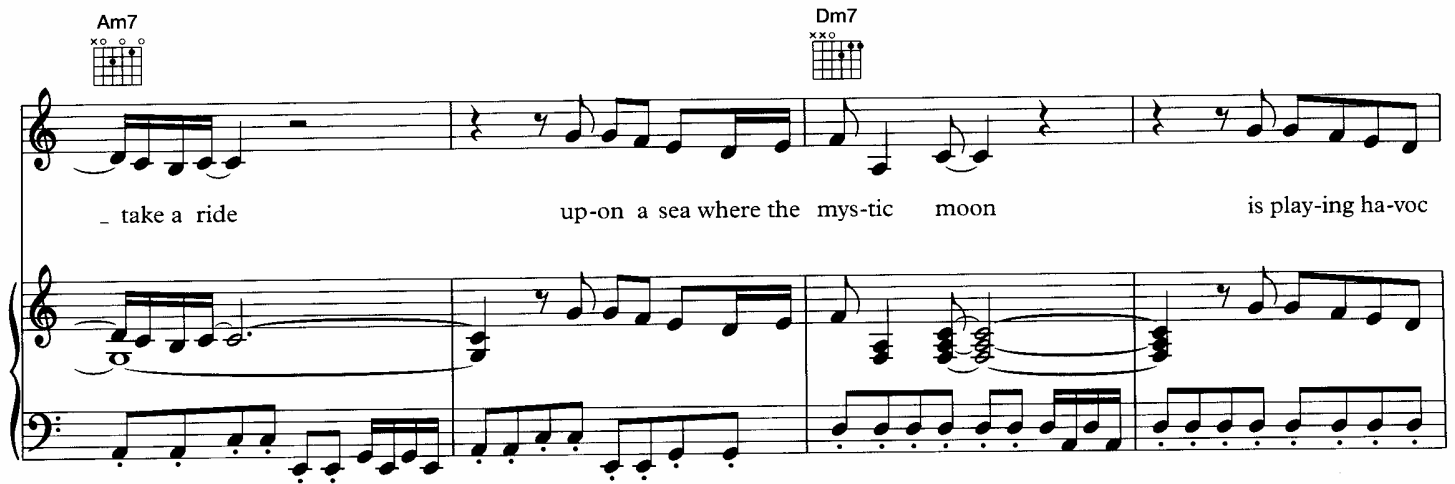
G5  C 


by. Don't get me... wrong, if you say 'hel-lo'... and I...



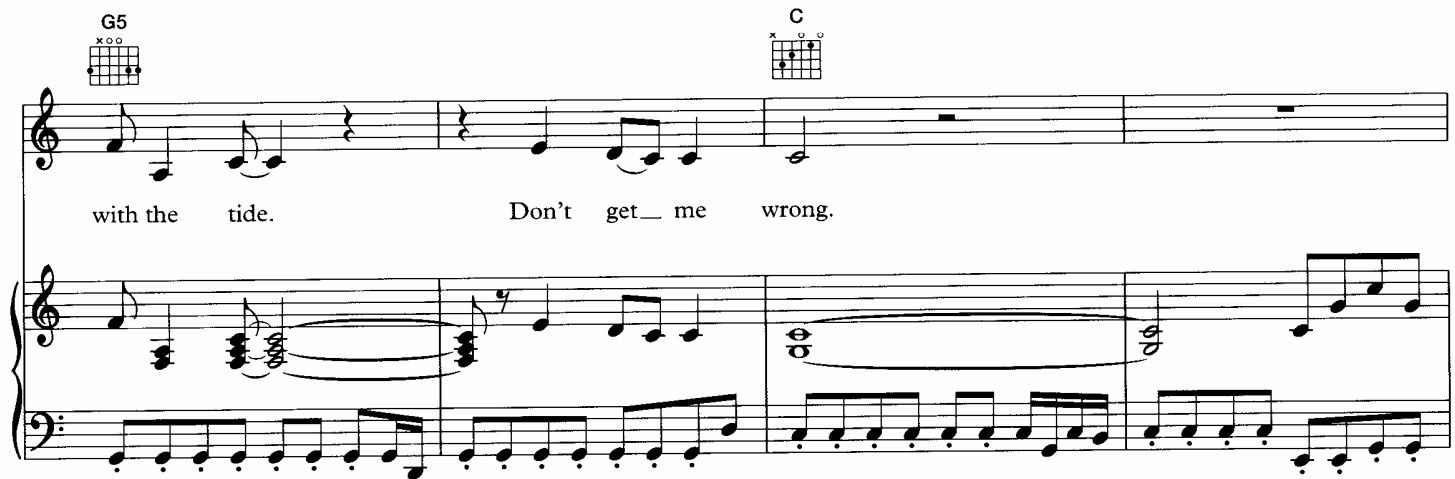
Am7  Dm7 



\_ take a ride up-on a sea where the mys-tic moon is play-ing ha-voc

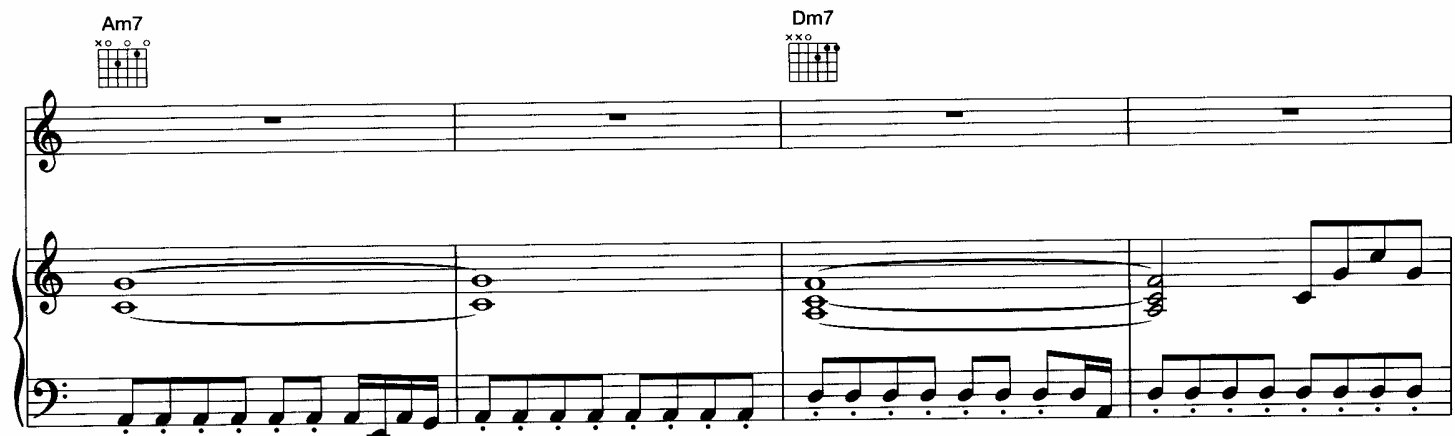


G5  C 



with the tide. Don't get... me wrong.



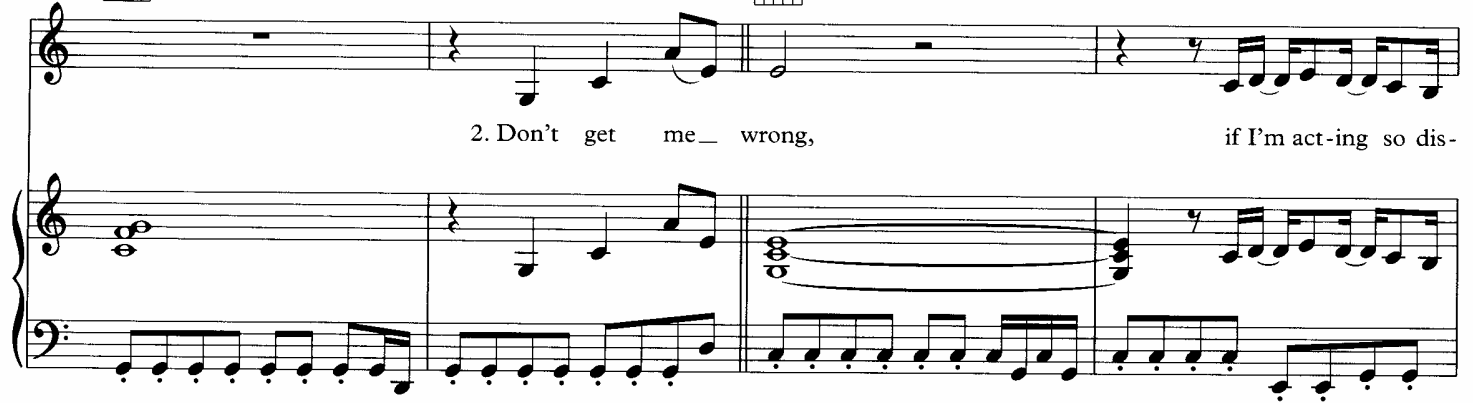
Am7  Dm7 







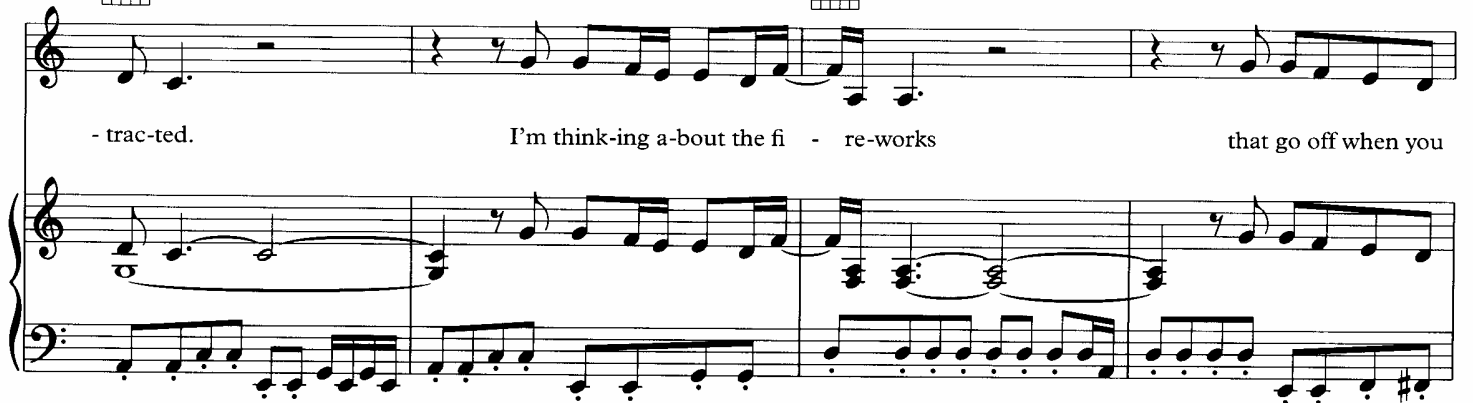
G5  C 

2. Don't get me\_ wrong, if I'm act-ing so dis-



Am7  Dm7 

- trac-ted. I'm think-ing a-bout the fi - re-works that go off when you



G5  C 

smile. Don't get me\_ wrong, if I\_ split like light re-



Am7  Dm7  G 

- frac-ted. I'm on-ly off to wan - der a-cross a moon-lit





mile. Once in a while, two peo-ple meet,



seem-ing-ly\_\_ for no rea - son, they just pass on the street. Sud-den-ly thun - der,



show-ers ev-ery-where. Who can ex-plain the thun-der and rain, but there's some-thing in the air.



Dm7



G5



1.

First system of musical notation. The vocal line is mostly silent. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

C



Am7



2.

Second system of musical notation. The vocal line begins with the lyrics: "3. Don't get me wrong, if I come and go like fashion." The piano accompaniment continues with a similar rhythmic pattern.

Dm7



Third system of musical notation. The vocal line continues with the lyrics: "I might be great to-mor-row, but hope-less yes-ter-day." The piano accompaniment maintains the eighth-note bass line.

G5



C



Fourth system of musical notation. The vocal line repeats the lyrics: "Don't get me wrong,". The piano accompaniment concludes with a sustained chord in the right hand.

Am7



if I fall in the 'mode of pas - sion'. It might be un - be-liev-

Dm7



G



Am



- a-ble, but let's not say\_ 'so long'.

Dm7



G



It might just be fan - tas - tic, don't get\_ me

Am



wrong.

# Kiss That Girl

Words and Music by Sheryl Crow

$\text{♩} = 103$

Capo 1 N.C.








First system of musical notation, including guitar and piano accompaniment. The guitar part is in 4/4 time with a capo on the first fret. The piano accompaniment features a steady bass line and a melodic line in the right hand.



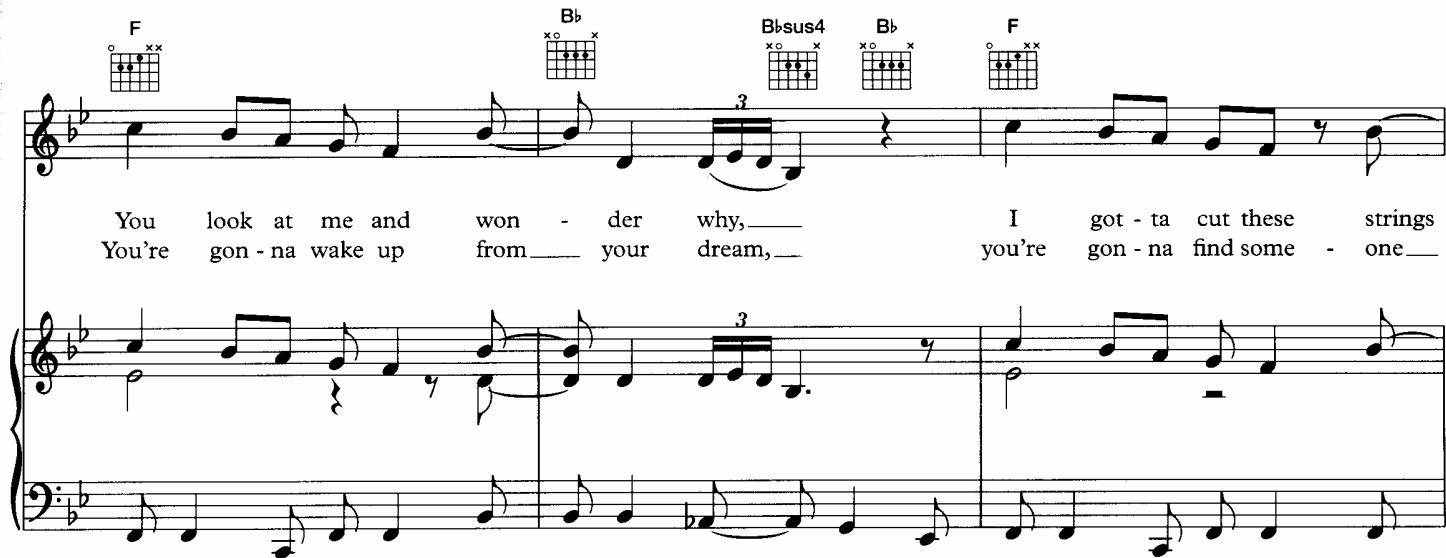
Second system of musical notation, including guitar and piano accompaniment. The guitar part includes the lyrics: "1. I woke up this morn - ing with my make - up on. 2. You're so glad you made it in this dead end town." The piano accompaniment continues with a consistent rhythmic pattern.





Third system of musical notation, including guitar and piano accompaniment. The guitar part includes the lyrics: "I been fak-ing it late - ly, but those days are gone. Ev-ery - bo-dy's wait - ing for you to come down." The piano accompaniment continues with a consistent rhythmic pattern.

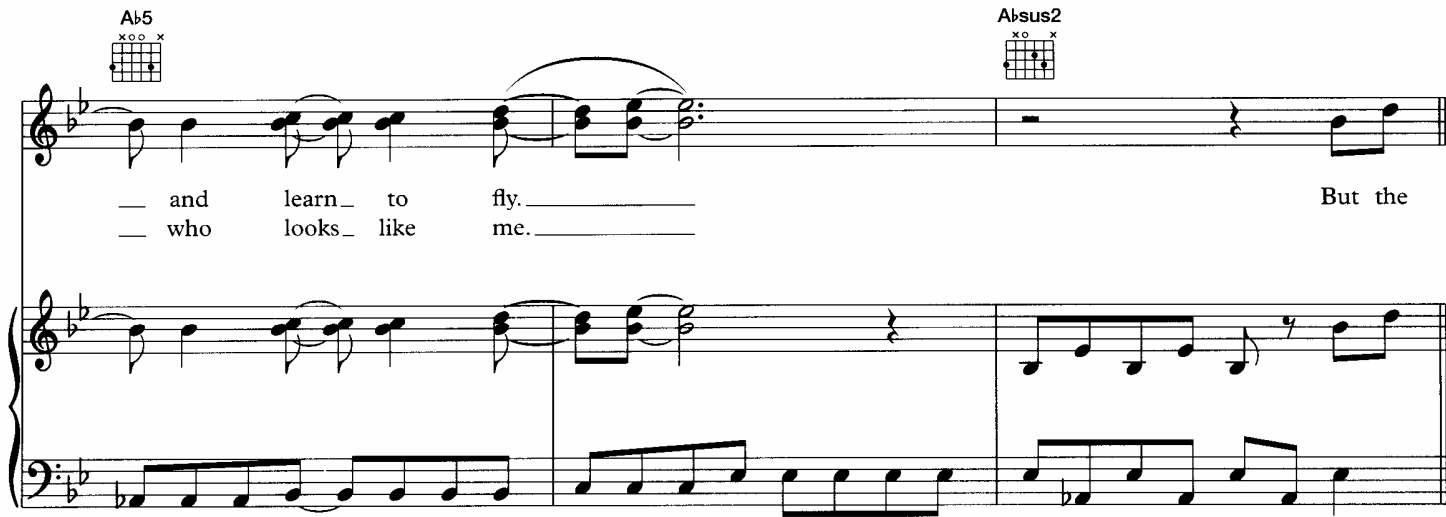

















You look at me and won - der why, — I got - ta cut these strings  
 You're gon - na wake up from — your dream, — you're gon - na find some - one —



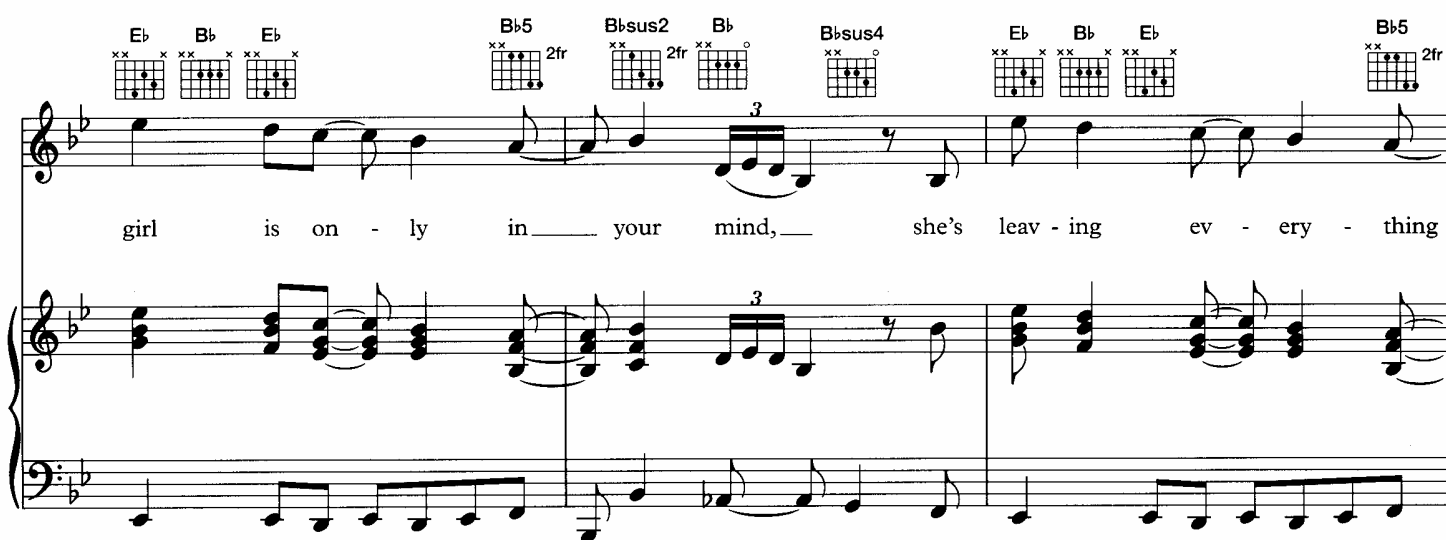



— and learn\_ to fly. — But the  
 — who looks\_ like me. —



girl is on - ly in — your mind, — she's leav - ing ev - ery - thing



B $\flat$ sus2   B $\flat$    E $\flat$    B $\flat$    E $\flat$    B $\flat$ 5   B $\flat$ sus2   B $\flat$    B $\flat$ sus4

— be - hind. — She's not the girl — that's gon - na make — it right,

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a B-flat major key signature. The lyrics are: "— be - hind. — She's not the girl — that's gon - na make — it right,". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

A $\flat$ 5   E $\flat$ sus2/G   F5   1. B $\flat$    E $\flat$ 5

— sure, you can kiss that girl — good - bye.

Detailed description: This system contains the third and fourth lines of music. The lyrics are: "— sure, you can kiss that girl — good - bye." The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

B $\flat$    E $\flat$ 5

— — — — —

Detailed description: This system contains the fifth and sixth lines of music. The vocal line is silent, indicated by a horizontal line. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

2. E $\flat$    B $\flat$    E $\flat$    B $\flat$ 5   B $\flat$ sus2   B $\flat$    B $\flat$ sus4   E $\flat$    B $\flat$    E $\flat$    B $\flat$ 5

— — — — —

Detailed description: This system contains the seventh and eighth lines of music. The vocal line is silent, indicated by a horizontal line. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Bbsus2 2fr   Bb   Ab   Ab5/G   F5   Ab   Ab5/G

Well you could look for - ev - er for some - one like me, -

F5   Eb   Bb   Eb   Bb5   Bbsus2 2fr   Bb   Bbsus4   Eb   Bb   Eb   Bb5 2fr

she's just a me - mo-ry. \_\_\_\_\_

Bbsus2 2fr   Bb   Ab5   Ebsus2/G   F5   Eb   Bb   Eb   Bb5 2fr

So you can kiss the girl good - bye, \_\_\_\_\_

*repeat ad lib. to fade*

Bbsus2 2fr   Bb   Bbsus4   Eb   Bb   Eb   Bb5 2fr   Bbsus2 2fr   Bb

kiss that girl good - bye. \_\_\_\_\_








# Killin' Kind


Words and Music by Shelby Lynne






♩ = 130

Capo 2

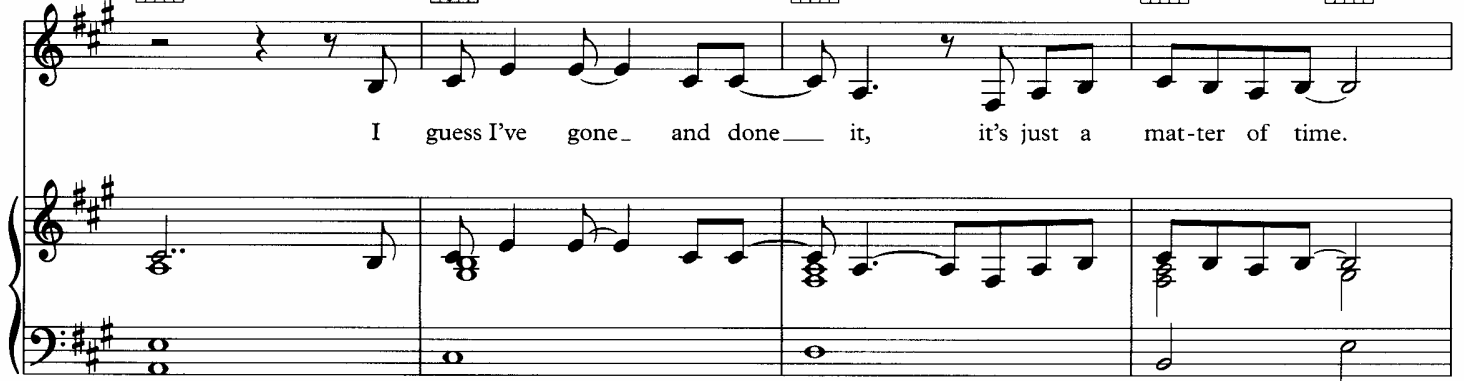
A  C#m7  Dmaj7  Bm7  E 






1. I did-n't mean\_\_ to hurt your feel - ings, it was so care-less of me.\_




A  C#m7  Dmaj7  Bm7  E 

I guess I've gone\_ and done\_\_ it, it's just a mat-ter of time.



A  C#m7  Dmaj7  Bm7  E 

No - thing I can do\_\_ but tell\_\_ you I'm sor - ry, and that's the hard-est part



A C#m7 Dmaj7 Bm7 E

of all. 'Cause your love's the kil -

A C#m7 Dmaj7 Bm7 E

lin' kind, your love's the kil -

A C#m7 Dmaj7 Bm7 E

lin' kind. Yeah, yeah..

A C#m7 Dmaj7 Bm7 E

2. I'd ra-ther walk on glass than see tear-drops in your eyes..

A C#m7 Dmaj7 Bm7 E

And I'd fall \_\_\_\_\_ to piec - es just \_\_\_\_\_ to hold you, the best thing in my \_\_\_\_\_ life.

A C#m7 Dmaj7 Bm7 E


\_\_\_\_\_ It's just luck \_\_\_\_\_ I get \_\_\_\_\_ to love \_\_\_\_\_ you, you're the one \_\_\_\_\_ thing that's right.

A C#m7 Dmaj7 Bm7 E

You're the light \_\_\_\_\_ in my \_\_\_\_\_ hell's dark - ness. 'Cause your \_\_\_\_\_ love's the kil -

A C#m7 Dmaj7 Bm7 E

- lin' kind, \_\_\_\_\_ your \_\_\_\_\_ love's the kil -

A  C#m7  Dmaj7  Bm7  E 


- lin' kind, \_\_\_\_\_ oh yeah..



F#m  B7  F#m  B7 

(Cry!) I just might cry\_ now, (Lie!) lay down and die\_ now.



F#m  B7 

(Why!) You've done it to\_ me, you're put-ting me un - der.\_\_\_\_



A  C#m7  Dmaj7  Bm7  E 

I close my eyes\_\_\_\_\_ and I\_\_\_\_\_ sit un - der\_\_\_\_\_ the sky,\_\_\_\_\_ I love you and all its plea-



A C#m7 Dmaj7 Bm7 E

- sures. Ba - by, feels so right\_ my arms\_ won't be of a - ny use at all\_

A C#m7 Dmaj7 Bm7 E

if I can't hold\_ you. \_ 'Cause your\_ love's\_ the kil -

A C#m7 Dmaj7 Bm7 E

- lin' kind, your\_ love's the kil -

1. A C#m7 Dmaj7 Bm7 E

- lin' kind. Your\_ love's the kil -

*play eight times*

2.  
Dmaj7



Bm7



E



A



C#m7



Dmaj7



Bm7



E



(Vocal ad lib.)

Oh yeah.

A



*repeat to fade*



(Vocal ad lib.)



# Someone Like You

Words and Music by Van Morrison

Swing semiquavers (♩ = 69)

B♭maj7 Dm7 Gm7 E♭maj9 B♭maj7 Dm7 Gm7 E♭maj9

B♭maj7 Dm7 Gm7 E♭maj9

1. I've been search-ing a long\_\_ time\_\_\_\_  
 2. I've been do - ing some soul\_\_ search-ing\_\_\_\_  
 3. I've been all a - round\_ the world,\_\_\_\_

B♭maj7 Dm7 Gm7 E♭maj9 B♭maj7 Dm7

for some - one\_\_\_\_ ex - act - ly like you. I've been travel-ling all a - round  
 to find out\_\_\_\_ where you're at. I've been up and down the high -  
 march-ing to the beat of a dif - ferent drum. But just late - ly I've

Gm7 Ebmaj9 Bbmaj7 Dm7 Gm7 Ebmaj9

the world wait-ing for you to come through. Some-one like  
 - way in all kinds of fo - reign lands. Some-one like  
 re - a - lised, ba - by, the best is yet to come. Some-one like

Ebmaj7 1. Dm7 Cm7 3fr

you, you make it all worth - while, — some-one like you keeps me sa-tis-fied,

Eb/F Bbmaj7 Dm7 Gm7 Ebmaj9 2,3. Dm7

— some-one ex-act - ly like you. while, — some-one like

Cm7 3fr Eb/F Bbmaj7 Dm7 Gm7 Ebmaj9 *D. al Coda*

you — keep me sa-tis - fied. Just like you, ba - - by.



**CODA**

Chord diagrams: Eb/F, Bbmaj7, Dm7, Gm7, Ebmaj9

- fied. \_\_\_\_\_

Chord diagrams: Bbmaj7, Dm7, Gm7, Ebmaj9, Ebmaj7

Some-one like you. \_\_\_\_\_ you make it all worth -

Chord diagrams: Dm7, Cm7, Eb/F

- while, \_\_\_\_\_ some-one like you \_\_\_\_\_ keep me sa-tis - fied. \_\_\_\_\_ *(Just like*

Chord diagrams: Ebmaj7, Dm7, Cm7, Bbmaj7

you) Some-one ex-act-ly like you. \_\_\_\_\_ some-one, \_\_\_\_\_ mm. \_\_\_\_\_

# Not Of This Earth

Tuning for  
Guitar boxes

E $\flat$	A $\flat$	D $\flat$	G $\flat$	B $\flat$	E $\flat$
-1	-1	-1	-1	-1	-1

$\text{♩} = 88$

A $\flat$ maj7

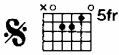
Words and Music by  
Robbie Williams and Guy Chambers

B $\flat$ madd4/A $\flat$

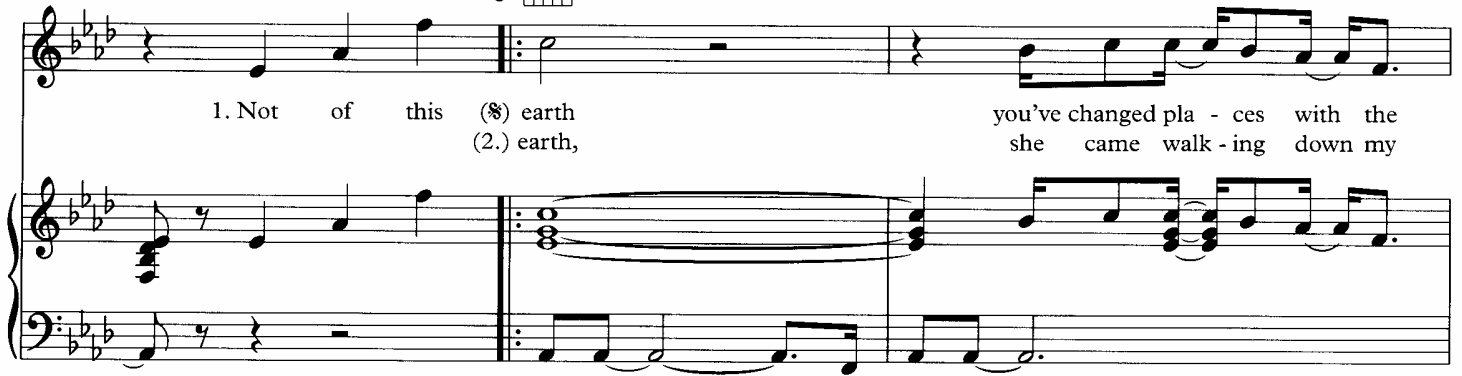
1. 2. strings 8va



B $\flat$ madd4/A $\flat$

A $\flat$ maj7 B $\flat$ madd4/A $\flat$


N.C. A♭maj7  




1. Not of this (8) earth you've changed pla - ces with the  
 (2.) earth, she came walk - ing down my




B♭madd4/A♭ G♭6  
 

sun. I know that you're the one,  
 lane. I've learned to laugh a - gain



F♭maj7 A♭maj7 N.C.  
 

I love what we've be - come. — Not of this  
 like a moth to — a flame. — Not of this



A♭maj7 D♭6add9  
 

earth, I wear you like a shroud.  
 earth, not sur - prised we're un - a - shamed.



Gb6



Fbmaj7



to Coda ⊕

I know I'll make you proud, — you've done your cry - in' now. —  
She's gon - na have to change her name, — they will know that we're the same.

N.C.

Cbadd9



Gb



Ab



She's not of this earth, — and  
She's not of this earth, — and

Fbmaj7



Gb6



Ab



Ab/C



Bbm



I no long - er need\_ to search. — If I ev - er leave\_ this world,  
I be-lieve we've seen\_ the worst. —

Fm



Dm7b5



Db







Gb

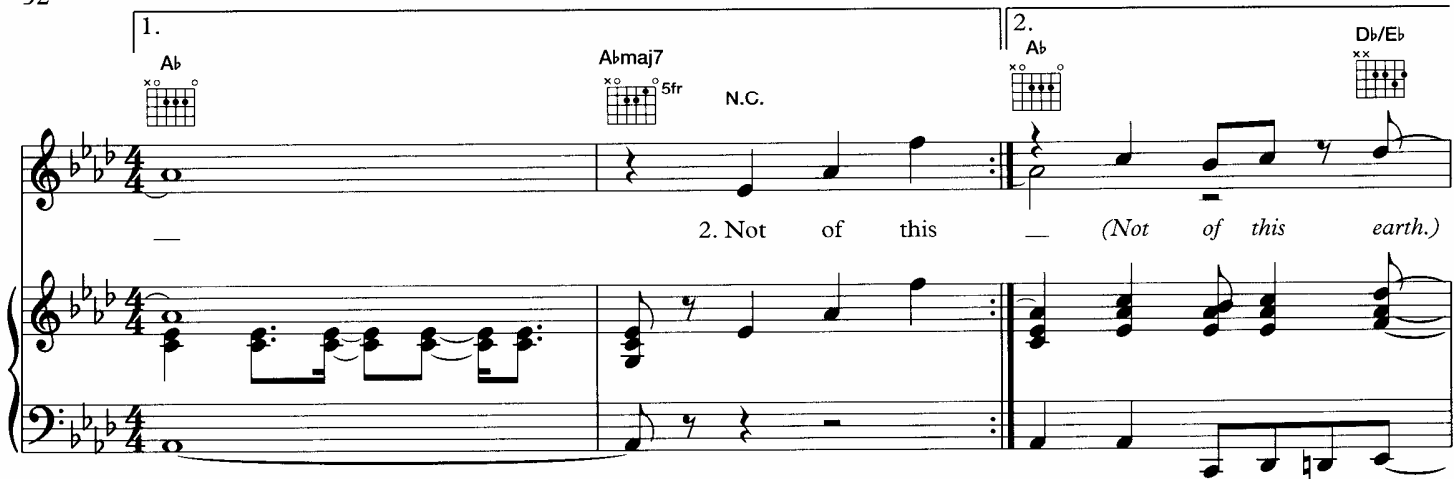




you will have a song to sing\_ so you know what you're worth.

3

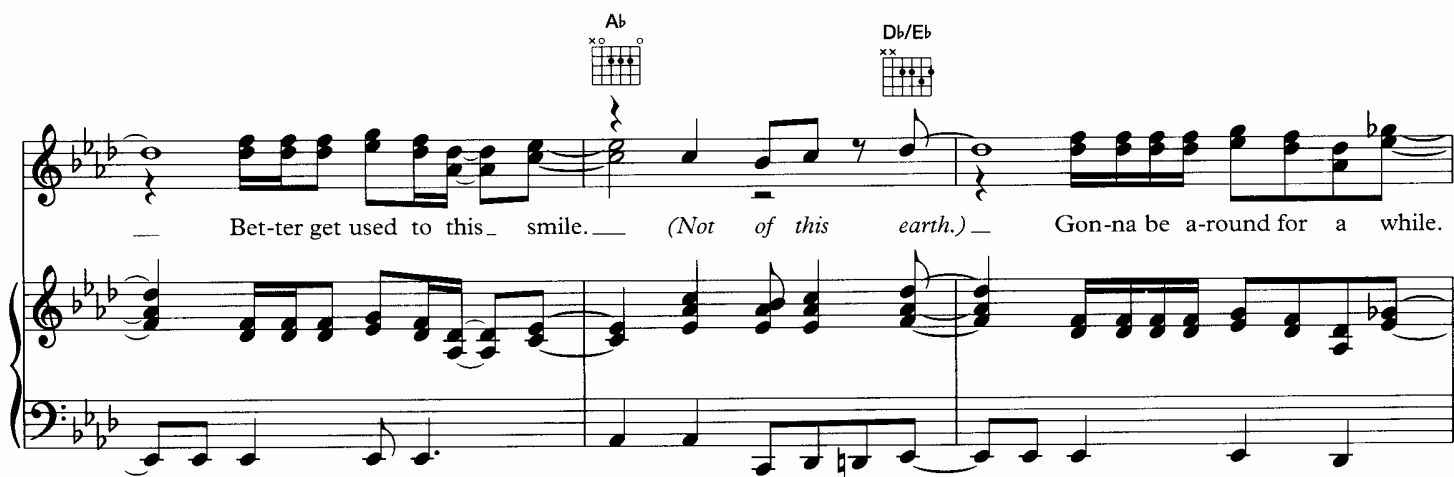
1.   5fr N.C. 2.  




2. Not of this — (Not of this earth.)



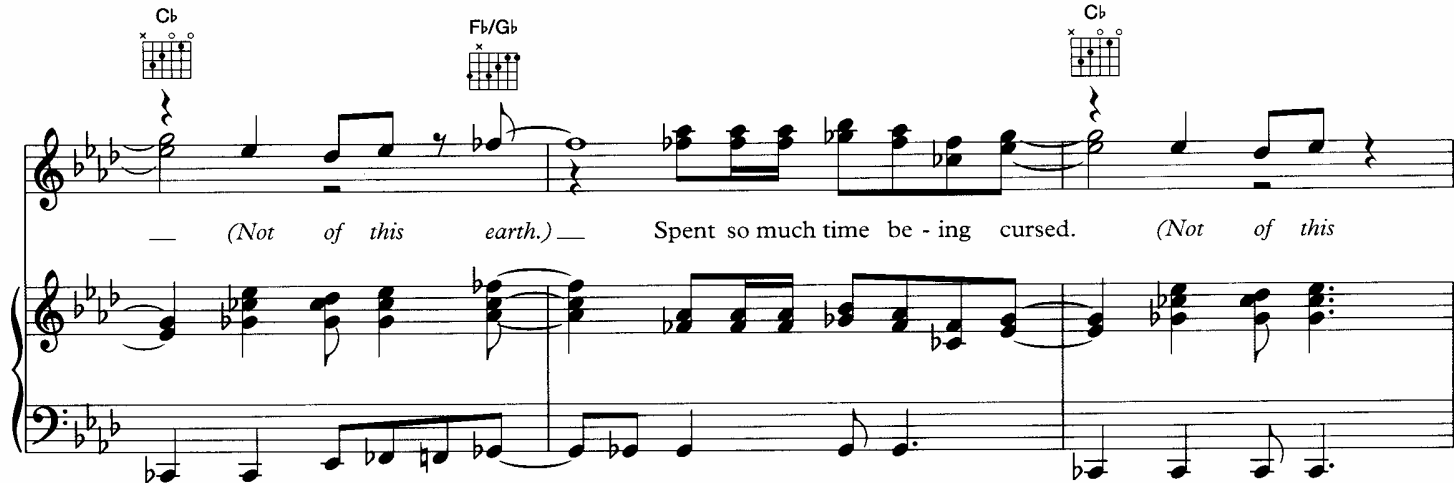
 






Bet-ter get used to this smile. — (Not of this earth.) — Gon-na be a-round for a while.



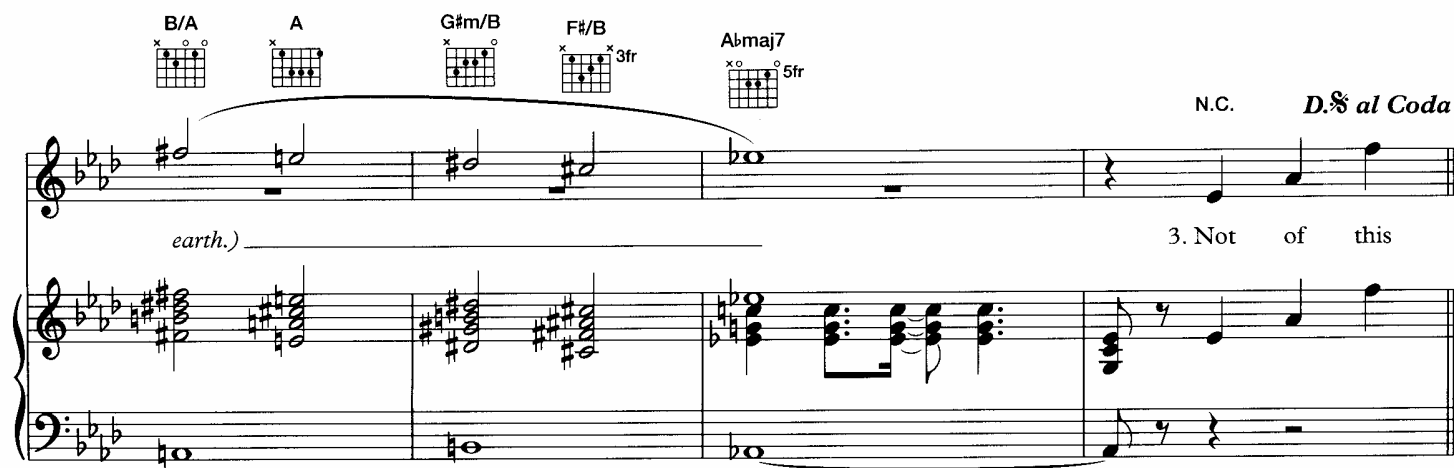
  

— (Not of this earth.) — Spent so much time be - ing cursed. (Not of this



    3fr  5fr N.C. *D. al Coda*

earth.) — 3. Not of this



⊕ CODA

Ab

D $\flat$ /E $\flat$

Ab

D $\flat$ /E $\flat$



— (Not of this earth, — not of this earth, —

C $\flat$

F $\flat$ /G $\flat$

C $\flat$

F $\flat$ /G $\flat$



not of this earth, — not of this earth. —

Ab

D $\flat$ /E $\flat$

Ab

D $\flat$ /E $\flat$



Not of this earth, — not of this earth, —

C $\flat$

F $\flat$ /G $\flat$

C $\flat$

F $\flat$ /G $\flat$



not of this earth, — not of this earth.) — repeat to fade

# Can't Take My Eyes Off You

Moderate tempo

Words and Music by Bob Crewe and Bob Gaudio



Introduction musical notation for the first system, showing piano accompaniment in 4/4 time with a key signature of two flats.




Musical notation for the first vocal line, including piano accompaniment and the lyrics: "You're just too".





Musical notation for the second vocal line, including piano accompaniment and the lyrics: "good to be true, can't take my eyes off of you, way that I stare, there's nothing else to compare,".



Musical notation for the third vocal line, including piano accompaniment and the lyrics: "You'd be like heaven to touch, I wanna the sight of you leaves me weak, there are no".

fr<sup>4</sup>  A7

fr<sup>4</sup>  A7m



hold you so much, at long last love has ar - rived, and I thank  
 words left to speak, but if you feel like I feel, please let me

fr<sup>6</sup>  E7

fr<sup>4</sup>  F7

fr<sup>4</sup>  A7m6



God I'm a - live. } You're just too good to be true, can't take my  
 know that it's real. }

1. fr<sup>6</sup>  E7

2. fr<sup>6</sup>  E7



eyes off of you. Par - don the eyes off of you.



A $\flat$ m A $\flat$  A $\flat$ m A $\flat$  A $\flat$ m A $\flat$

fr<sup>4</sup> fr<sup>4</sup> fr<sup>4</sup> fr<sup>4</sup> fr<sup>4</sup> fr<sup>4</sup>

E $\flat$ + E $\flat$ 6 E $\flat$ + E $\flat$ 6 E $\flat$ + E $\flat$ 6

xx<sup>o</sup>xx<sup>o</sup> xx<sup>o</sup>xx<sup>o</sup> xx<sup>o</sup>xx<sup>o</sup> xx<sup>o</sup>xx<sup>o</sup> xx<sup>o</sup>xx<sup>o</sup> xx<sup>o</sup>xx<sup>o</sup>

The first system of music features a vocal line with a whole rest followed by a half note G $\flat$  in the second measure, and a piano accompaniment with a rhythmic pattern of eighth notes and chords.

A $\flat$ m A $\flat$  A $\flat$ m A $\flat$  A $\flat$ m A $\flat$

fr<sup>4</sup> fr<sup>4</sup> fr<sup>4</sup> fr<sup>4</sup> fr<sup>4</sup> fr<sup>4</sup>

E $\flat$ + E $\flat$ 6 E $\flat$ + E $\flat$ 6 C7( $\flat$ 3) Cm7

xx<sup>o</sup>xx<sup>o</sup> xx<sup>o</sup>xx<sup>o</sup> xx<sup>o</sup>xx<sup>o</sup> xx<sup>o</sup>xx<sup>o</sup> fr<sup>8</sup> fr<sup>8</sup>

to coda

The second system includes the lyrics "I love you" and a "to coda" instruction. The piano accompaniment continues with the same rhythmic pattern as the first system.

Fm7

fr<sup>8</sup>

B $\flat$ 7

fr<sup>6</sup>

E $\flat$

fr<sup>6</sup>

The third system features the lyrics "ba - by, — and if it's quite all right, — I need you, ba - by, — to warm the". The piano accompaniment continues with the same rhythmic pattern.

Cm7                      Fm7                      B $\flat$ 7                      E $\flat$ 6

fr<sup>8</sup>                      fr<sup>8</sup> x                      fr<sup>6</sup>                      fr<sup>6</sup> x

lone - ly night, I love you, ba - by, - trust in me when I say:

Cm7                      Fm7                      B $\flat$ 7

fr<sup>8</sup>                      fr<sup>8</sup> x                      fr<sup>6</sup>

Oh pret - ty ba - - by, - don't bring me down, I pray, - oh pret - ty

E $\flat$                       Cm7                      Fm7

fr<sup>6</sup> x                      fr<sup>8</sup>                      fr<sup>8</sup> x

ba - - by - - now that I've found you, stay, - and let me love you, - ba -

D $\natural$ 9  
fr<sup>3</sup> 
D $\natural$ 7  
fr<sup>4</sup> 
B $\flat$ 7  
fr<sup>6</sup> 
D. S. al coda

by, let me love you. You're just too

D. S. al coda

Coda

Fm7  
fr<sup>1</sup> 
B $\flat$ 7  
fr<sup>6</sup> 
E $\flat$   
fr<sup>6</sup> 
Cm7  
fr<sup>1</sup>

ba - by, - and if it's quite all right, I need you, ba - by, - to warm the lone- ly night, I love you,

Fm7  
fr<sup>1</sup> 
B $\flat$ 7  
fr<sup>6</sup> 
E $\flat$ 6  
fr<sup>6</sup> 
Cm7  
fr<sup>1</sup> 
repeat and fade

ba - by - trust in me - when I say: - Oh pret - ty

# Love

Words and Music by  
Rosey and Darryl Swann

♩ = 94



Love, I am so dif-ferent, love, I am so dif-ferent,



love, I am so dif-ferent than be-fore. 1. Love, can I



be loved? Love, could I ev-er real-ly be loved?

F#m C#m D#m7b5 G#7

Love, if you ev-er find me, I won-der will you try me, I'm so dif-ferent than be -

C#m G#7

- fore. Love, the kind that I dream of, well there's

C#m F#m

stars right here in - side of me, love. Love, if you ev-er

C#m D#m7b5 G#7 C#m

find me, I won-der will you try me, I'm so dif-ferent than be - fore,

D#m7b5



G#7



C#m



F#m



love, I am so dif-fer-ent than be - fore.

Love, I am so dif - fer - ent, —

C#m



F#m



C#m



G#7



love, I am so dif - fer - ent. —

2. Love, — where are you wait-ing?

In

C#7



F#m



dark and smo-ky rooms I hear you sing-ing — to me.

Love, — let my voice

C#m



D#m7b5



G#7



C#m



C#7



take you — and the songs we'd make would be so dif-fer-ent than be - fore.

Ooh yes, my

F#m C#m D#m7b5 G#7

love, — if you ev-er find — me, then I ask — you try me, I'm so dif-fer-ent than be -

C#m D#m7b5 G#7 C#m

- fore. Love, I am so dif-fer-ent than be - fore. Love, I am so

F#m C#m F#m

dif - fer - ent, — love, I am so dif - fer - ent. —

C#m F#m C#m F#m

Love, I am so dif - fer - ent, — love, I am so dif - fer - ent. —



The word is out, the time has come, be - gin a - gain and re - af - firm my love.



Life is strong with arms so long, it's stretch - ing out to ev - ery - one. And no - thing re - pla - ces lived out space,



this what I want - ed, this is what I made. Ev - ery lit - tle thing gon - na be al - right, one day, soul mate, you'll be mine.



3. Love, this time you won't mis - take me, I'm read - y, love, for you to



C#7 F#m C#m

take me with you, Love, if you ev-er find me, I won-der, will you

D#m7b5 G#7 C#m C#7 F#m

try me, I'm so dif-ferent than be-fore. Oh yes, my love, I'll know when you've

C#m D#m7b5 G#7 C#m C#7

found me, you'll wrap your-self all a-round me, you're so dif-ferent than be-fore. Oh yes, my

F#m C#m D#m7b5 G#7

love, I know you will show me in words you ne-ver told me, it's so dif-ferent than be-

C#m F#m C#m



- fore. Love, I am so dif - fer - ent, — love, I am so




F#m C#m F#m



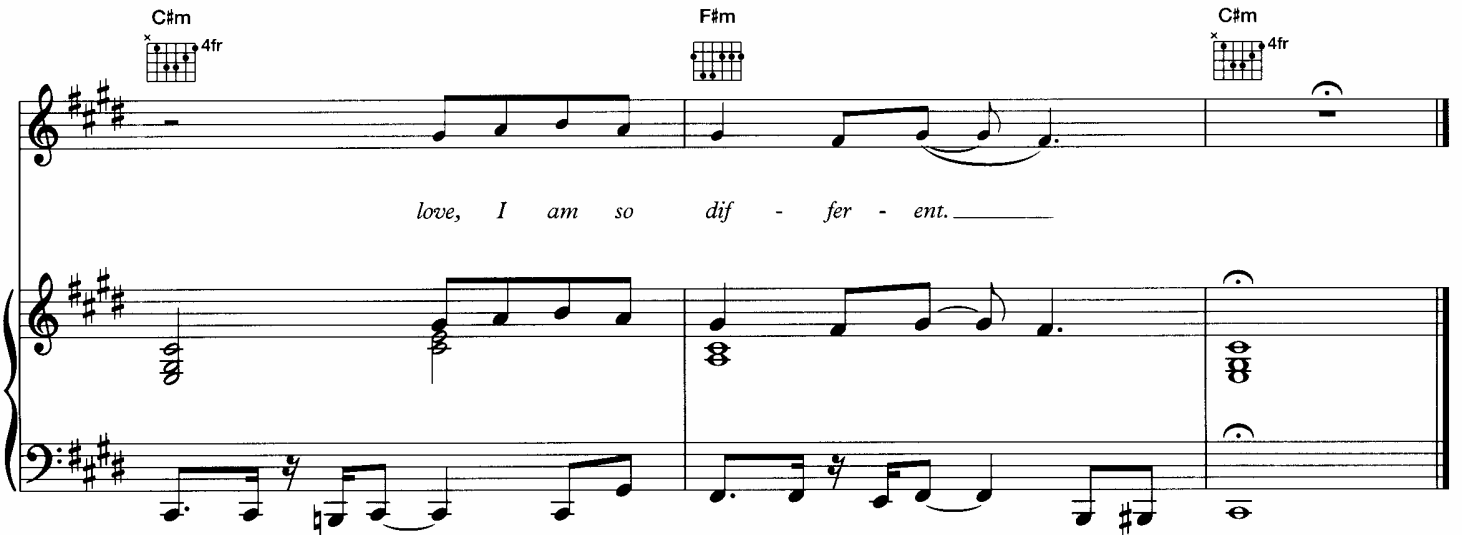
dif - fer - ent. — Love, I am so dif - fer - ent, —



C#m F#m C#m



love, I am so dif - fer - ent. —



# Dreamsome

Words and Music by  
Shelby Lynne, Dorothy Overstreet and Jay Joyce

♩ = 90

Cmaj7
Dm7
Cmaj7
Fmaj7

The piano introduction consists of four measures in 4/4 time. The right hand plays a steady eighth-note accompaniment of C4-E4-G4. The left hand plays chords: Cmaj7 (x02333), Dm7 (x20233), Cmaj7 (x02333), and Fmaj7 (x02333). The final measure of the introduction has a repeat sign.

Cmaj7
Dm7
Cmaj7
Fmaj7

1. In the dark I can hear you whis - per...  
 2. Make it mine, tak-en time, for - got - ten...  
 3. Turned a - way, blu-er shade, when the sun comes.

Tacet 1st time





The piano accompaniment for the first vocal line consists of four measures. The right hand plays a steady eighth-note accompaniment of C4-E4-G4. The left hand plays chords: Cmaj7 (x02333), Dm7 (x20233), Cmaj7 (x02333), and Fmaj7 (x02333). The final measure has a repeat sign.

Cmaj7
Dm7
Cmaj7
Fmaj7

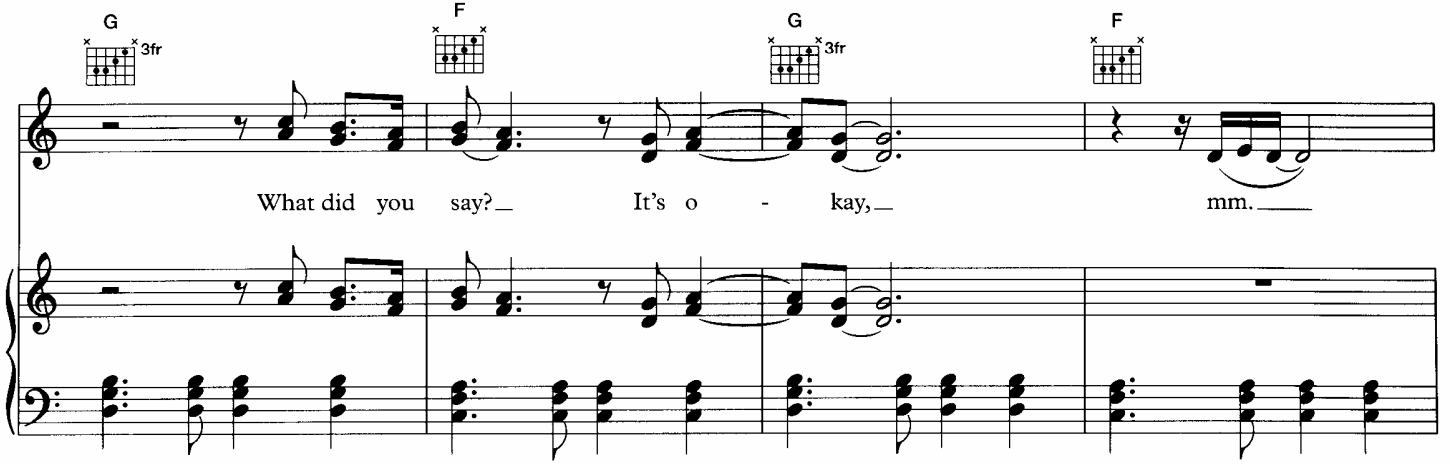
Sha-dows still move a - cross the dis - tance.  
 Speak for me si - lent - ly sur-ren - der.  
 peace-ful time, cease your mind, and dream-some.





Tacet 1st time

The piano accompaniment for the second vocal line consists of four measures. The right hand plays a steady eighth-note accompaniment of C4-E4-G4. The left hand plays chords: Cmaj7 (x02333), Dm7 (x20233), Cmaj7 (x02333), and Fmaj7 (x02333). The final measure has a repeat sign.

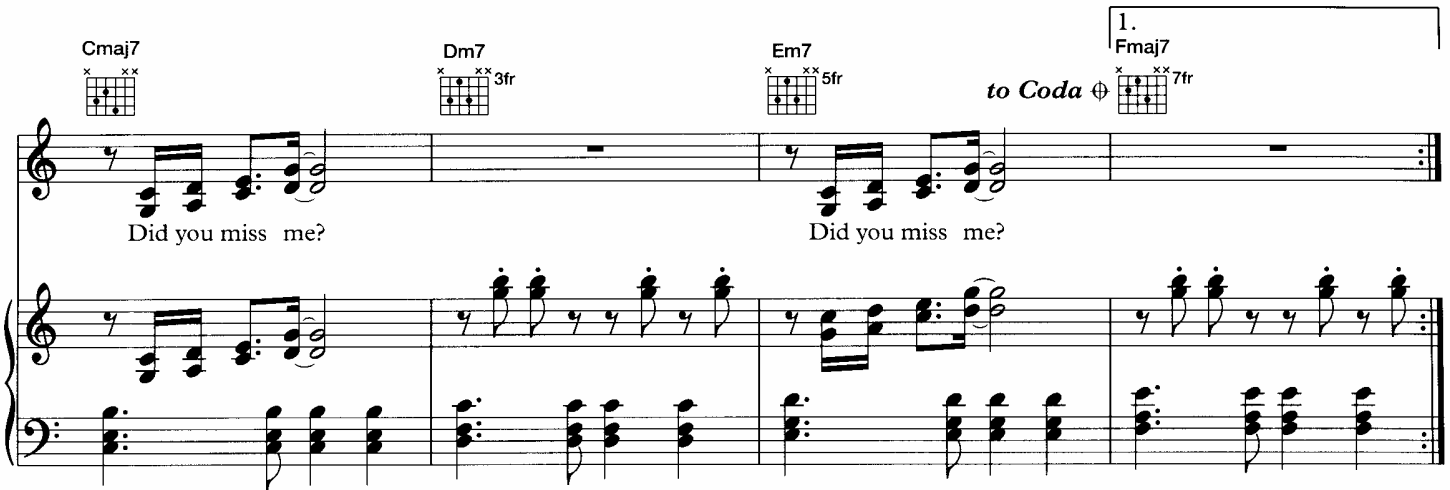
G  3fr F  G  3fr F 




What did you say? — It's o - kay, — mm. —



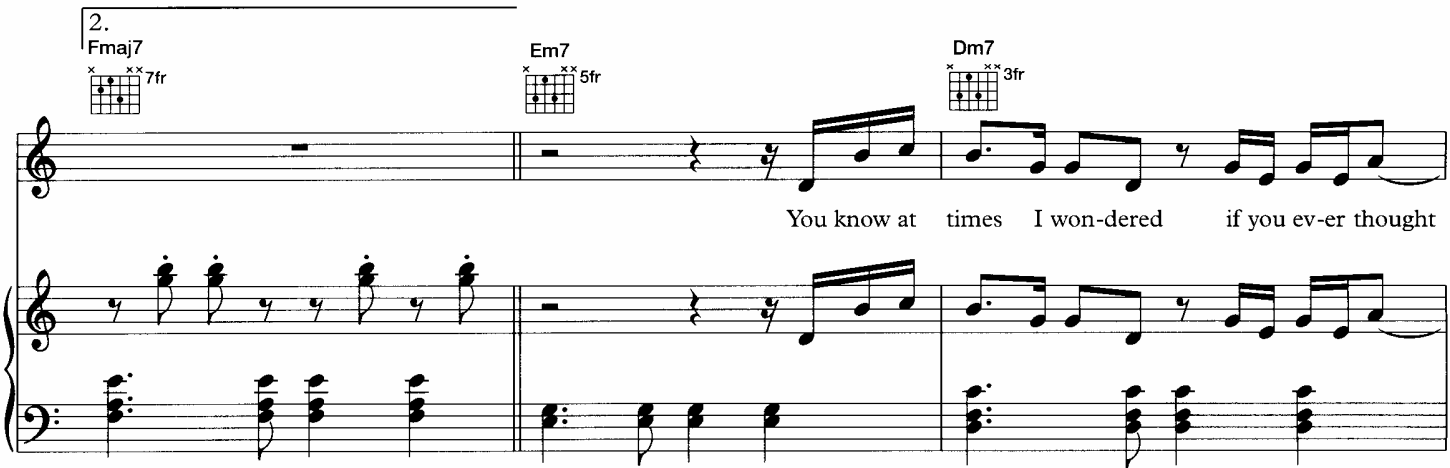
Cmaj7  Dm7  3fr Em7  5fr *to Coda*  7fr

1. Did you miss me? Did you miss me?



2. Fmaj7  7fr Em7  5fr Dm7  3fr

You know at times I won-dered if you ev-er thought



Em7  5fr Fmaj7  7fr Cmaj7 

— of me, and I won-dered if you want-ed to be free — like me, — and I



Dm7

Em7

Fmaj7

*D.º al Coda*

need-ed to feel you and I won-dered did you miss me ba - by, oh yeah.

⊕ CODA

Fmaj7

Cmaj7

Dm7

Did you miss me?

Em7

Fmaj7

Cmaj7

Did you miss me? Did you miss me? (Vocal ad lib.)

Dm7

Em7

1-4.  
 Fmaj7

5.  
 Fmaj7

# Stop, Look, Listen (To Your Heart)

Words and Music by  
Thom Bell and Linda Creed

♩ = 83

Capo 1

B♭m7 Fm7 G♭maj7 Fm7 E♭m9 G♭/A♭ B♭m7 Fm7

Oh, \_\_\_\_\_ lo, \_ lo, \_ lo \_ ooh, lo \_

G♭maj7 Fm7 E♭m9 G♭/A♭ D♭maj7 A♭11

wo, \_\_\_\_\_ ooh.

B♭m7 Cm7/B♭ B♭m7 E♭11 A♭maj7

1. You're a-lone all the time, \_ does it ev - er puz-zle you, have you asked  
2. Though you try, \_ you can't hide, \_ all the things you real-ly feel, this time de -

Fm7



Cm7



Bbm7



Cm7/Bb



Bbm7



Eb11



why you seem to fall in love and out a - gain, do you real - ly  
- cide that you will op - en up, let it in, there's no shame in

Abmaj7



F#dim7



Bbm7



ev - er love, or just pre - tend? Oh ba - by, why fool your - self,  
shar - ing love you feel with - in. So jump right in,

Gm7b5



C7



Fm7



Ab11



Bbm7



Fm7



don't be a - fraid to help your-self. It's ne-ver too late, too late to stop, look,  
head ov - er heels and fall right in.

Gbmaj7



Fm7



Ebm9



Gb/Ab



Bbm7



Fm7



Gbmaj7



Fm7



Ebm9



Gb/Ab



lis - ten to your heart, hear what it's say - ing. Stop, look, lis - ten to your heart, hear what it's say - ing,

D♭maj7



A♭11



B♭maj7



B♭m7



Fm7



love,

love, —

love. —

G♭maj7



Fm7



E♭m9



G♭/A♭



Bm7



F♯m7



Gmaj7



F♯m7



Em9



G/A



Bm7



F♯m7



Gmaj7



F♯m7



Em9



G/A



Stop right now and lis - ten to your heart.  
Stop,

look,

lis - ten to your heart, hear what it's say - ing.

Bm7



F♯m7



Gmaj7



F♯m7



Em9



G/A



*repeat ad lib. to fade*

Can't you see that it's not too late?  
Stop,

look,

lis - ten to your heart, hear what it's say - ing.



# All By Myself

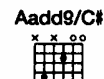
Slowly ♩ = 58

Words and Music by Eric Carmen and Sergei Rachmaninoff

Verse:



When I was young I ne-ver need-ed an - y - one, —



and mak-ing love was just\_ for fun. — Those days are gone. —



Liv - in' a - lone, — I think of all the friends I've known, —  
Hard to be sure, — some-times I feel so in - se - cure, —

Em/G



F#7sus4



F#7#5



Bm



Dm



Dm6



but when I dial the te - le - phone,  
and love so dis - tant and ob - scure,

no - bo - dy's home.  
re - mains the cure.

Chorus:  
a tempo

Aadd9/C#



F#7sus4



F#7



B7



Dm/E



E7sus4



E7



A



All by my - self,

rit.

C#m7



4fr

Em/G



F#7sus4



F#7



Bm



Dm/F



E7



don't wan-na be all by my - self an - y-more.

A



C#m7



4fr

Em/G



F#7sus4



F#7



All by my - self, don't wan-na be all by my - self

Freely (♩ = 108)

Bm

Dm

C#7

Cmaj7

B7

Em

D/F#

G



an - y - more.

rit.

accel.

3 3 3 3

Am

F#m7b5

B11b9b13

B7/D#

Em

D/F#

G

Am

F#m7b5

B11b9b13

B7/D#



3 3 3 3 3 3 3 3 3 3 3 3

Em

D/F#

G

C#7/E#

C#7

F#m7b5

B7



3 3 3 3 3 3 3 3 3 3 3 3

Slowly ♩ = 58

Em7b5

A7

rit.

A



3 3 3 3 3 3 3 3

rit.

Dm6/A



A



When I was young I ne - ver need - ed an - y - one, —

A9/G



F#7sus4



F#7



Bm



Dm6



and mak - ing love was just — for fun. — Those days — are gone.

rit.



Bm7b5



E/G#



a tempo



C#m7



All by — my - self, — don't wan - na be

Em/G



F#7sus4



F#7



Bm



Bm7b5



all by — my - self an - y - more. —

*bliss*



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



Musical notation for the second system, including vocal line and piano accompaniment. Includes the instruction "8vb..." and triplet markings.



Musical notation for the third system, including vocal line and piano accompaniment. Includes the lyrics: "All by my self, don't wan - na live,"



Musical notation for the fourth system, including vocal line and piano accompaniment. Includes the instruction "repeat ad lib. and fade" and the lyric "oh.".

# It's Only A Diary

Music by Patrick Doyle

♩ = 45

Chord diagrams: Cmaj7 (3fr), Fmaj7 (3fr), Cmaj7 (3fr), Fmaj7 (3fr), Cmaj7 (3fr)

Chord diagrams: Fmaj7 (3fr), Dm/F, Em/F, F, G/F, Am/F (5fr), Bdim/F (6fr), C/F (8fr), Dm/F (10fr)

Chord diagrams: Cmaj7 (3fr), Dm/F, Em/F (3fr), F, G/F, N.C., C5, C5/B

Chord diagrams: C5/A, N.C. (play bass line)

C Em F G C Em G C

♩ = 86

F F6 F Bb F/A

*mp*

3fr 3fr 3fr 3fr 3fr

Bb Dm Am/C Bb Am7 Dm7 F Bb

3

**a tempo**

F F Bb6 F/A Bb

3

Dm Dm/C Bb Am7 Dm7 Bb6 C6

3 3 3 5fr

♩ = 85

Cm G7 Cm G7 Cm Fm

mp mf

Cm6 G Cm6 Fm

Cm Cm(maj7) Cm7 Cm6 Fm G7 Cm Cm(maj7) Cm7 Cm6

Fm G7 Cm G7 Cm Fm

Cm Cm(maj7) Cm7 Cm6

p



Fm G7 C

*mp*

G Em7 Am7 Dm11 Em/G G7

*mf*

C G7 Em7 Am7

*mp*

Dm11 F/G G7 Em Am7 Dm E7

F/A G#aug C/G Fmaj7 Dm6/F Em7 Am7

Dm7 Fm/A $\flat$  Fdim/A $\flat$  Fm(maj7)/A $\flat$  Fm6/A $\flat$  F/A G $\sharp$ aug C/G Fmaj7 3fr

This system contains the first two measures of the piece. It features guitar chord diagrams for Dm7, Fm/A $\flat$ , Fdim/A $\flat$ , Fm(maj7)/A $\flat$ , Fm6/A $\flat$ , F/A, G $\sharp$ aug, C/G, and Fmaj7 3fr. The piano accompaniment is in 2/4 time, with the right hand playing a melodic line and the left hand providing harmonic support.

Dm F/G G7 3fr C G7 3fr

This system contains measures 3 and 4. Chord diagrams for Dm, F/G, G7 3fr, C, and G7 3fr are provided. The piano accompaniment continues in 2/4 time, with the right hand playing a melodic line and the left hand providing harmonic support.

Em7 Am7 Dm11 Em/G G7 3fr C

This system contains measures 5 and 6. Chord diagrams for Em7, Am7, Dm11, Em/G, G7 3fr, and C are provided. The piano accompaniment continues in 2/4 time, with the right hand playing a melodic line and the left hand providing harmonic support. A triplet is marked in the right hand in measure 5, and the dynamic marking *mf* is present.

G7 3fr Em7 Am7 F

This system contains measures 7 and 8. Chord diagrams for G7 3fr, Em7, Am7, and F are provided. The piano accompaniment continues in 2/4 time, with the right hand playing a melodic line and the left hand providing harmonic support. Triplet markings are present in the right hand in measures 7 and 8.

C

This system contains measures 9 and 10. A chord diagram for C is provided. The piano accompaniment continues in 2/4 time, with the right hand playing a melodic line and the left hand providing harmonic support. The dynamic marking *p* is present in measure 10.

# Pretender Got My Heart

Words and Music by James Hogarth,  
Karen Poole, Michelle Poole and Terence Martin

♩ = 97



Thought the heart was worth some-thing, I just sold mine to some-bo-dy for no-thing.



Thought the heart was worth some-thing, I ...

1. Love was a game and you—  
2. Love can be strange when you're







— won — too fast, — yeah. Love was a pain kil-ler that  
— op - en and na - ive, yeah. Love got a hold, got a gun

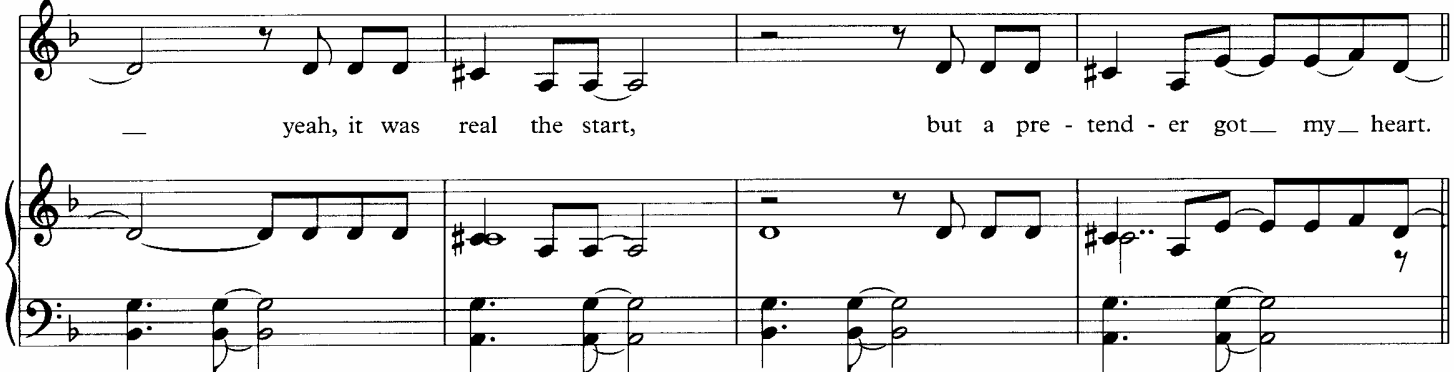
A7  Bb6  A7 



ne - ver\_ lasts. \_ And I hate to say that I won't care for it no\_ more,  
and then shot me.




Bb6  A7  Bb6  A7 

yeah, it was real the start, but a pre - tend - er got\_ my\_ heart.



Dm  A7  Dm 

Ooh, ooh, ooh, ooh, \_ ooh, \_ ooh, \_ ooh. (Pre-tend-er)



A7 

1. Dm  C  2. Dm 

Ooh, ooh, ooh, ooh, ooh, \_ ooh, \_ ooh. ooh.



B $\flat$  F A7 Dm

And now all I have \_\_\_\_\_ is what you for - got \_\_\_\_\_ and it's all be-cause of you, babe.

Gm7 F A7

And all that my heart\_\_ needs now\_ is a rest - ing place if\_\_ it's not too

Dm A7 Dm

late. \_\_\_\_\_ ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ (Pre-tend-er)  
 Ooh, ooh, ooh, ooh, ...

A7 Dm C

Ooh, ooh, ooh, ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ ooh.

Dm



lead vocal ad lib.

A7



Ooh, ooh, ooh, ooh, ooh, ooh,

Dm



A7



ooh. (Pre-tend - er) Ooh, ooh, ooh, ooh, ooh,

1-3.

Dm



4.

Dm



ooh, ooh. ooh.

# Ring, Ring, Ring

Words and Music by Aaron Soul,  
Anthony Briscoe and Mohammed Jeilan

♩ = 135

N.C.

2nd time:



N.C.

1st time: One to one, Er-ic - sson,

1. bat - tery done. 2. N.C.

1. My ba-by, I'm sor - ry, - when we were  
2. My ba-by, I pro - mise when we are

last face to face\_ there was some ten - sion up in place.  
next face to face\_ I'll pay at - ten tion to your style and your grace.

Girl, I did-n't mean to flip, tried to hold it down and get a grip, tem-pera-ture was ris - ing \_  
 You know I can keep it tight, I'll be right there right by your side, a - ny-thing you want, girl, ev-ery -

**E<sup>b</sup>m** (finger picking style) **B<sup>b</sup>7** **B<sup>b</sup>7**

up on a case. \_ As I left\_ the scene I said some things I did - n't mean, I had some  
 - thing to your taste. I know as I left\_ the scene I said some things I did - n't mean, I had some

**A<sup>b</sup>m7** **A<sup>b</sup>m7** **B<sup>b</sup>7** **B<sup>b</sup>7** **E<sup>b</sup>m**

beef to\_\_ re-lease\_ in-stead of hold-ing out\_ a peace. As I got home I thought of\_\_ it  
 beef to\_\_ re-lease\_ in-stead of hold-ing out\_ a peace. Now I'm sing - ing this song to\_\_ this

**B<sup>b</sup>7** **B<sup>b</sup>7** **A<sup>b</sup>m7** **A<sup>b</sup>m7** **B<sup>b</sup>7#5sus4**

once or\_\_ twice, some things I said, ba - by, just weren't nice. \_  
 me - lo - dy, \_ hop - ing my phone sings its ring, ring, ring, ring,



1st time only

Ebm



Bb7



Bb7



Abm7



Abm7



When-ev-er I call you now it seems like you're not home, are you with some-bo - dy else or

Bb7



Ebm



Bb7



Bb7






are you a-lone? Why don't you call me like I wish you would, like I




think you should? That's why I'm sit-ting here lis - ten - ing. Ring, ring, ring, my






cell - phone's not ring-ing, I real-ly want you to call me, why don't you call me like I wish you would?


Ebm  6fr      Bb7  6fr      Abm7  4fr


Ring, ring, ring, your cell - phone keeps ring - ing, What is wrong with your phone line when I'm




Bb7  6fr      Ebm  6fr      Bb7  6fr

ring - ing to see \_ if you're feel - ing fine? Ring, ring, ring, my cell - phone's not ring - ing,



Abm7  4fr      Bb7  6fr      Ebm  6fr

Now you got \_ me won - der - ing, now you got \_ me pa - nick - ing. Ring, ring, ring, your



Bb7  6fr      Abm7  4fr      Bb7  6fr

cell - phone keeps ring - ing, girl, you got \_ me think - ing 'bout the things I would say \_ yeah. \_ Fine



N.C.

Oh I the ar - ti - cle done, but I'm reach - ing for my one - to - one. With a

one - to - one a with a Er - ic - sson, said a wha' ya gon-na do when the bat - tery done? So I

put it on char - ger, wait for it, sit home and wait for the Mer - cu - ry un - til me

'ceive a call from my girl - ie, ooh twelve o' - clock, I don't hear from she.

Ebm 6fr      Bb7 6fr      Bb7 6fr

Know she's watch-ing the call - er I. D., I know she vexed, I know she's an - gry.

Abm7 4fr      Abm7 4fr      Bb7 6fr      Bb7 6fr


All be-cause I left that scene, that scene, all be-cause I said t'ings that I did-n't mean.


Ebm 6fr      Bb7 6fr      Bb7 6fr

Why can't you pick up the phone and call me? I know what I said was-n't ve - ry nice, see.


Abm7 4fr      Abm7 4fr      Bb7#5sus4 6fr


But ba - by, I'm sor - ry, if you could just for-give me.

C $\flat$ 7  7fr


B $\flat$ 7  6fr


She's watch - ing her call - er I D. and she's




E $\flat$ m  6fr


watch - ing to see if it's me who is call - ing She




C $\flat$ 7  7fr

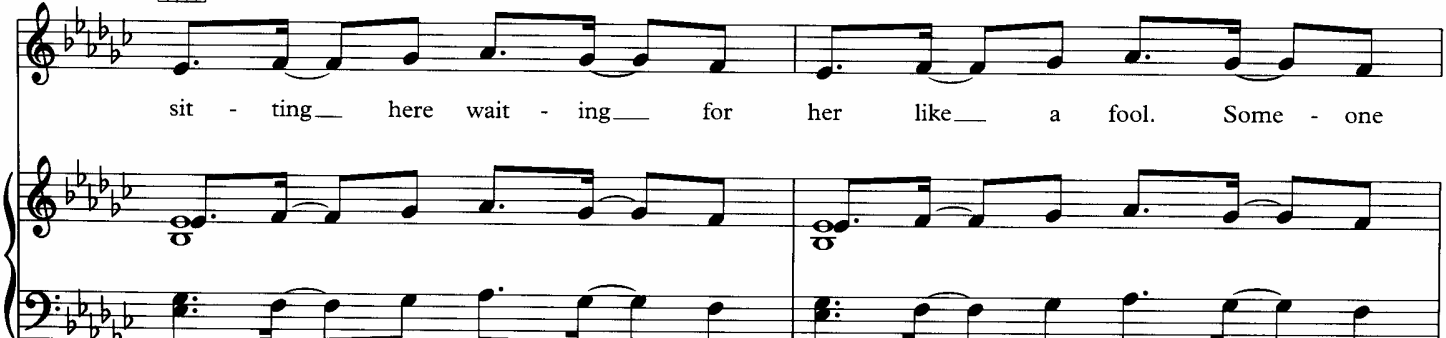
B $\flat$ 7  6fr

won't ring me to tell me we're cool and I'm



E $\flat$ m  6fr

sit - ting here wait - ing for her like a fool. Some - one



C $\flat$ 7



B $\flat$ 7



should tell her she should watch her back, 'cause I

E $\flat$ m



N.C.

might find a - no - ther to scratch my back. But in

C $\flat$ 7



B $\flat$ 7



the mean - time I am still wait - ing for my

E $\flat$ m



*D. Fine*

phone to start sing - ing and ring, ring, ring, ring, ring.

# Woman Trouble

Words and Music by Robbie Craig,  
Mark Hill, Pete Devreaux and Craig David

Swing semiquavers (♩ = 130)

Abmaj7 G7 Cm Fm Abmaj7 G7

Bub-bl-ing from the left, yes we're bub-bl-ing from the right, Craig Da - vid and Rob-bie

1. Cm Fm 2. Cm Fm Abmaj7 G7

Craig bub-ble all night. This is hell, we  
Craig bub-ble all night.

Cm Fm Abmaj7 G7 Cm Fm

do Wo - man trou - ble, wo - man trou - ble, wo - man trou -

Abmaj7 G7 Cm Fm Abmaj7 G7

ble, wo - man trou - ble, wo - man trou - ble, wo - man trou -







Cm Fm Abmaj7 G7 Cm Fm

ble? I feel fan - tas - tic, bom - bas - tic, ec - sta - tic - ally a - stound - ed, how a

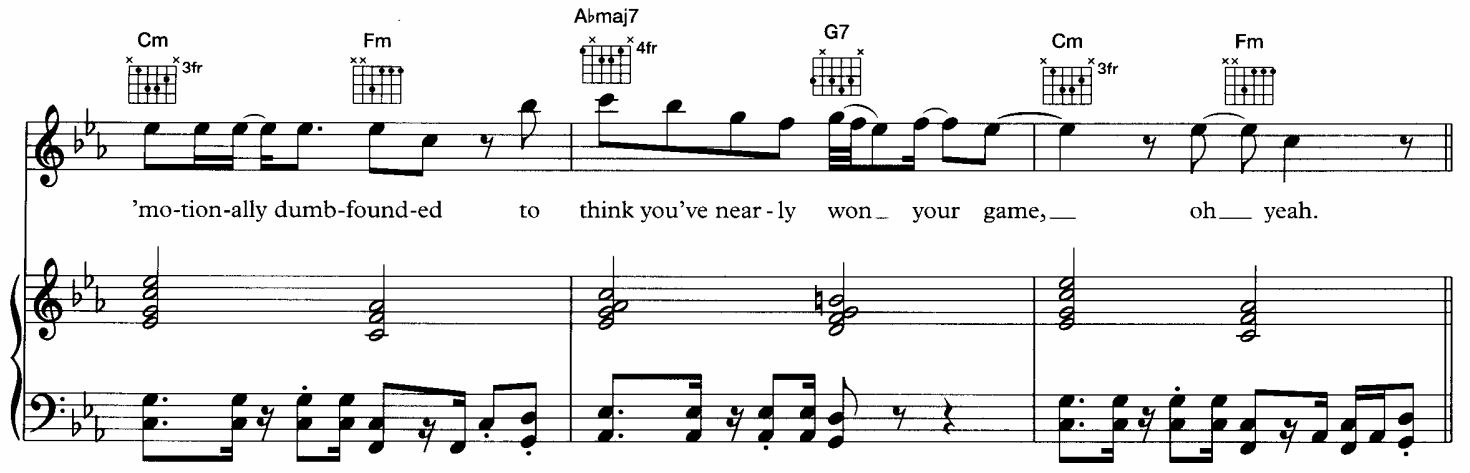
Abmaj7 G7 Cm Fm Abmaj7 G7

girl can real - ly lose her brain. I feel sur - round - ed, con - found - ed,



Cm  3fr Fm  A♭maj7  4fr G7  Cm  3fr Fm 

'mo-tion-ally dumb-found-ed to think you've near-ly won\_ your game, — oh — yeah.



1. You said that I \_\_\_\_\_ have \_\_\_\_\_ been gone \_\_\_\_\_ too long.  
 2. You say you had a girl \_\_\_\_\_ with prob - lems, \_\_\_\_\_ tell

(small notes R.H.)  
 Omit 1st time



me. Don't try to tell \_\_\_\_\_ me \_\_\_\_\_ that I \_\_\_\_\_  
 Did it lead to heart - ache \_\_\_\_\_ and con - fu -

Omit 1st time



— was wrong. (Re - miss) To - tal - ly \_\_\_\_\_ bro -  
 - sion? (Re - miss) Did you wake up in tears,

Omit 1st time



- ken me, — not know-ing where God, the hurt — in my — face. — you are?

Now I know the on - ly thing to do — is to give my - self — some space. Did you — get it in the end — like I did, like I —

did? I bet she ne - ver told you ev - ery-thing that drift-ed through her

Abmaj7 4fr G7 Cm 3fr Fm

mind, all the se - cret thoughts. — Oh well I bet you ne - ver caught

Abmaj7 4fr G7 Cm 3fr Fm Abmaj7 4fr G7

Cm Fm Abmaj7 G7 Cm Fm

her slid-ing with a - no - ther man such as I did, no, no.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor, with guitar chord diagrams for Cm (3fr), Fm, Abmaj7 (4fr), G7, Cm (3fr), and Fm. The lyrics are "her slid-ing with a - no - ther man such as I did, no, no.". The middle line is a piano accompaniment in G minor, featuring a steady eighth-note bass line and chords in the right hand.

Abmaj7 G7 Cm Fm Abmaj7 G7

I hate to see the way the fin - ger points at me, I'm at fault, I don't think

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in G minor, with guitar chord diagrams for Abmaj7 (4fr), G7, Cm (3fr), Fm, Abmaj7 (4fr), and G7. The lyrics are "I hate to see the way the fin - ger points at me, I'm at fault, I don't think". The middle line is a piano accompaniment in G minor, continuing the rhythmic pattern from the first system.

Cm Fm Abmaj7 G7 Cm Fm







so. Af - ter all is said and done girl, you know you had your

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in G minor, with guitar chord diagrams for Cm (3fr), Fm, Abmaj7 (4fr), G7, Cm (3fr), and Fm. The lyrics are "so. Af - ter all is said and done girl, you know you had your". The middle line is a piano accompaniment in G minor.

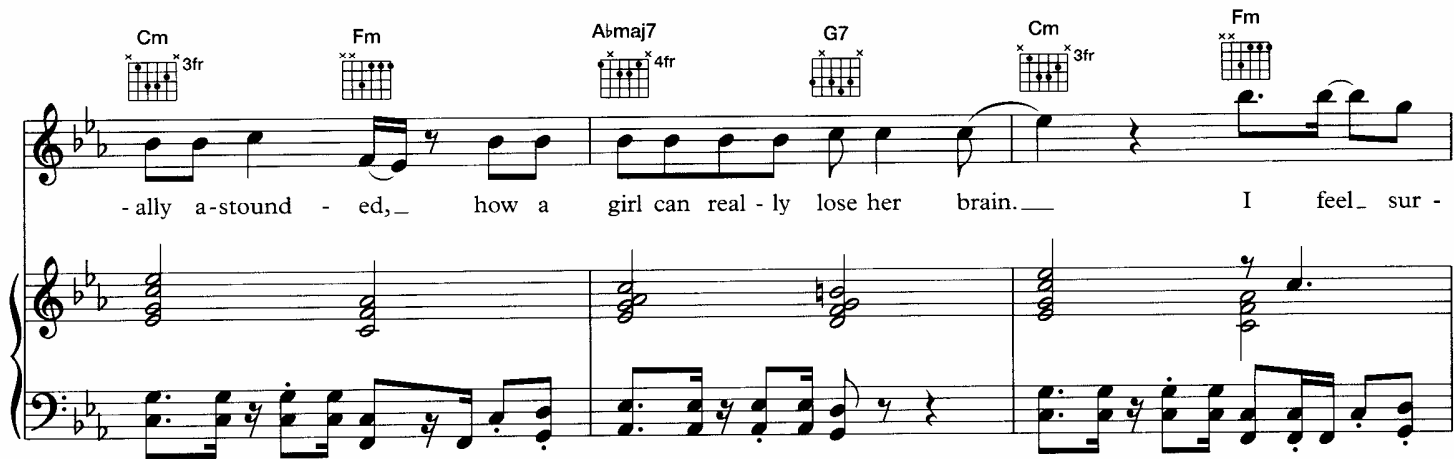
Abmaj7 G7 Cm Fm Abmaj7 G7






fun, why don't you leave it there? I feel fan - tas-tic, bom-bas - tic, ec - sta - tic -

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in G minor, with guitar chord diagrams for Abmaj7 (4fr), G7, Cm (3fr), Fm, Abmaj7 (4fr), and G7. The lyrics are "fun, why don't you leave it there? I feel fan - tas-tic, bom-bas - tic, ec - sta - tic -". The middle line is a piano accompaniment in G minor, ending with a double bar line.

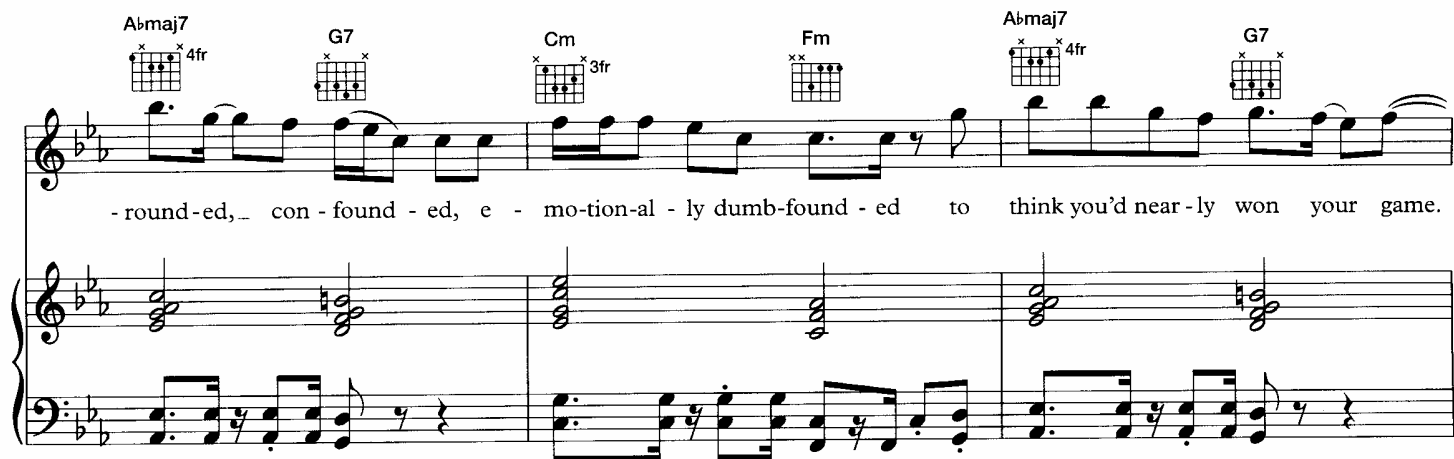
Cm  3fr      Fm       Abmaj7  4fr      G7       Cm  3fr      Fm 







- ally a-stound - ed, how a girl can real - ly lose her brain. I feel sur -



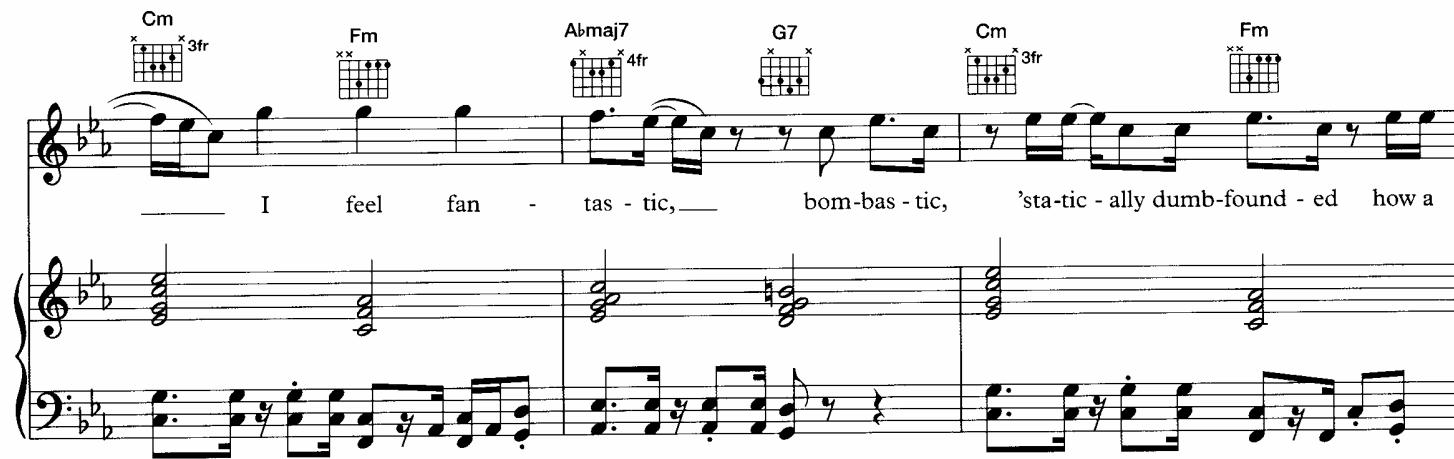
Abmaj7  4fr      G7       Cm  3fr      Fm       Abmaj7  4fr      G7 







- round-ed, con - found - ed, e - mo-tion-al - ly dumb-found - ed to think you'd near - ly won your game.



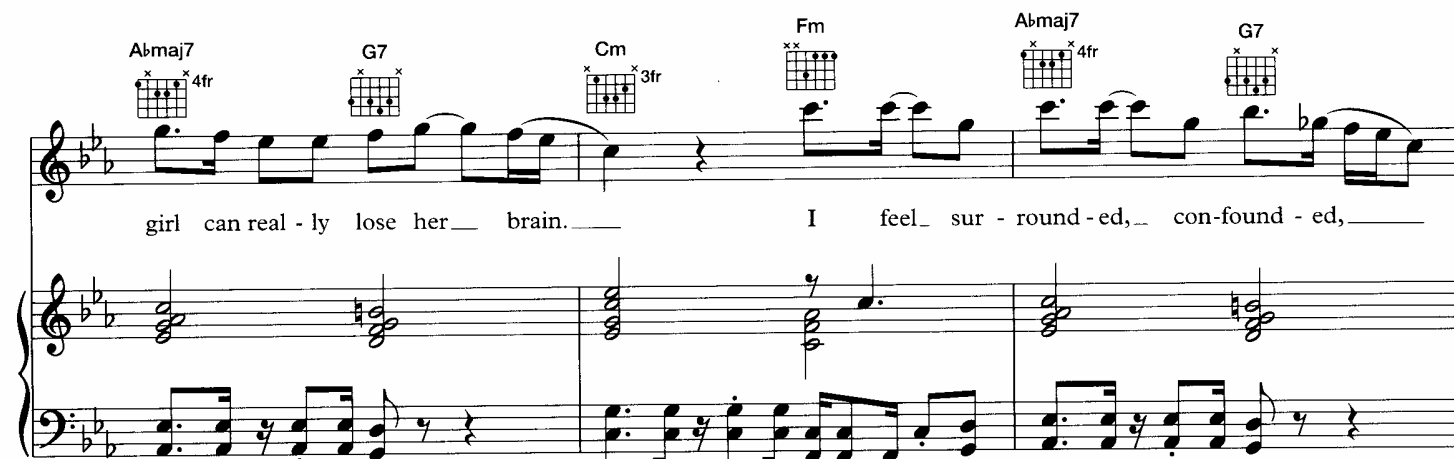
Cm  3fr      Fm       Abmaj7  4fr      G7       Cm  3fr      Fm 



I feel fan - tas - tic, bom-bas - tic, 'sta-tic - ally dumb-found - ed how a







Abmaj7  4fr      G7       Cm  3fr      Fm       Abmaj7  4fr      G7 

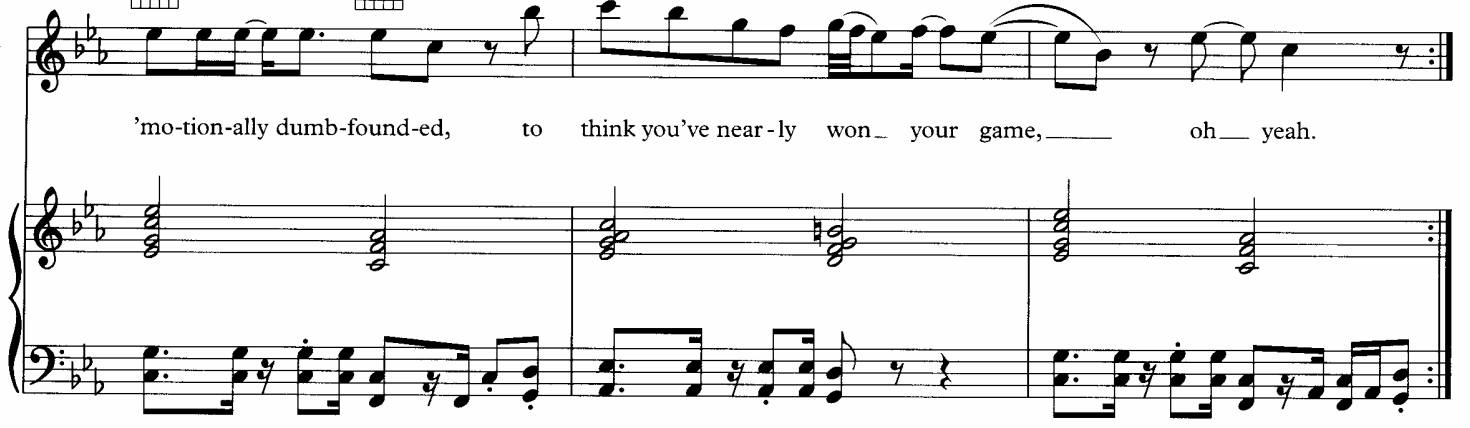
girl can real - ly lose her brain. I feel sur - round - ed, con-found - ed,



Cm  3fr      Fm 

Abmaj7  4fr      G7 

Cm  3fr      Fm 

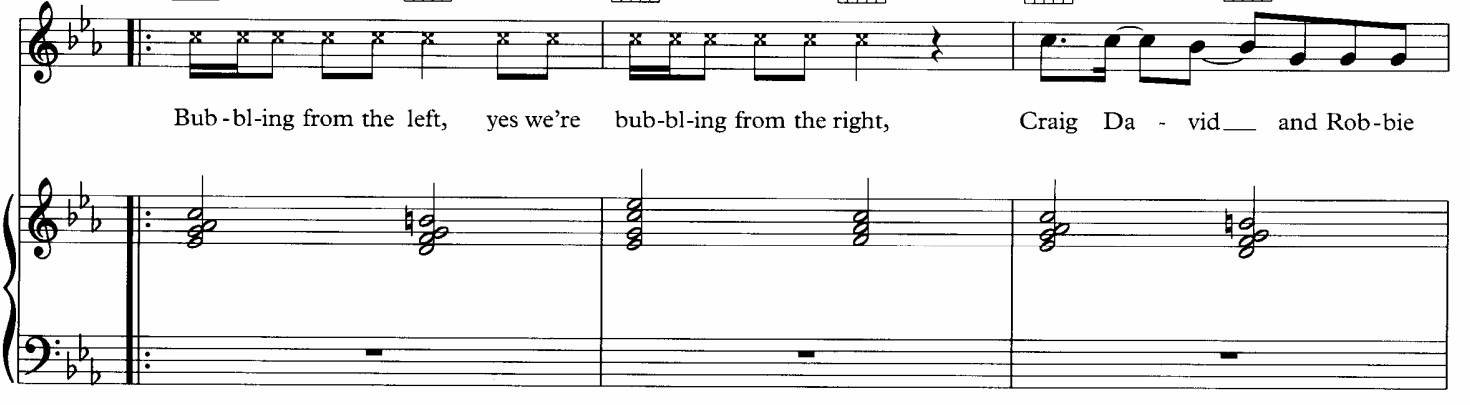


'mo-tion-ally dumb-found-ed, to think you've near-ly won\_ your game, oh\_ yeah.



Abmaj7  4fr      G7 

Cm  3fr      Fm 

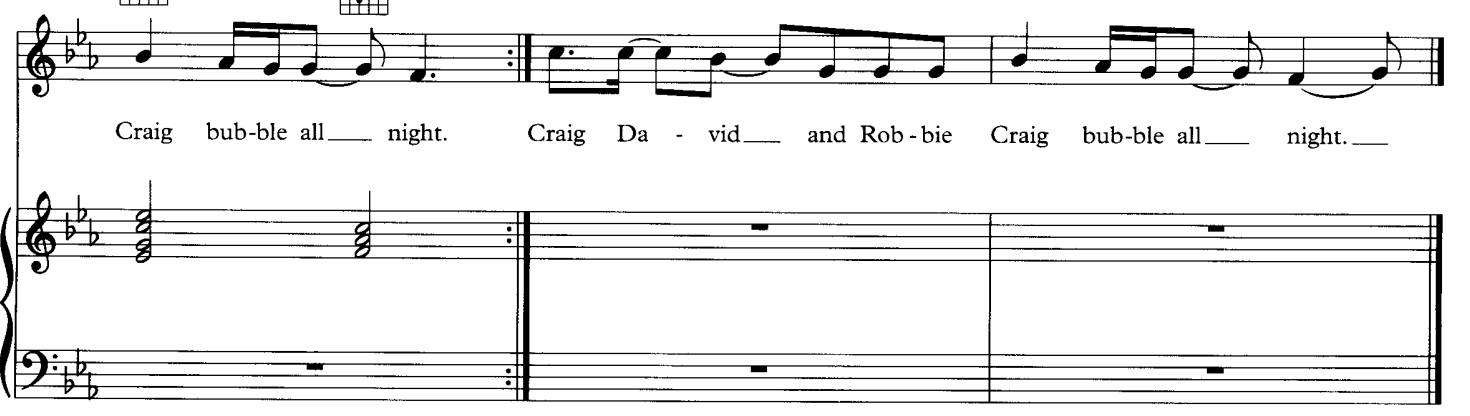
1. Abmaj7  4fr      G7 



Bub-bl-ing from the left, yes we're bub-bl-ing from the right, Craig Da - vid\_ and Rob-bie

Cm  3fr      Fm 

2.  
N.C.



Craig bub-ble all\_ night. Craig Da - vid\_ and Rob-bie Craig bub-ble all\_ night.

# BRIDGET JONES'S DIARY

**GABRIELLE** Out Of Reach  
**ARETHA FRANKLIN** Respect  
**GERI HALLIWELL** It's Raining Men  
**ROBBIE WILLIAMS** Have You Met Miss Jones?  
**CHAKA KHAN** I'm Every Woman  
**PRETENDERS** Don't Get Me Wrong  
**SHERYL CROW** Kiss That Girl  
**SHELBY LYNNE** Killin' Kind  
**DINA CARROLL** Someone Like You  
**ROBBIE WILLIAMS** Not Of This Earth

**ANDY WILLIAMS** Can't Take My Eyes Off You  
**ROSEY** Love  
**DIANA ROSS & MARVIN GAYE**  
Stop, Look, Listen (To Your Heart)  
**SHELBY LYNNE** Dreamsome  
**PATRICK DOYLE** It's Only A Diary  
**ALISHA'S ATTIC** Pretender Got My Heart  
**JAMIE O'NEAL** All By Myself  
**ARTFUL DODGER & ROBBIE CRAIG** FEAT. CRAIG DAVID  
Woman Trouble  
**AARON SOUL** Ring, Ring, Ring



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