

◆ FORGIVEN, NOT FORGOTTEN ◆

Am C D Em G D

This system contains guitar chord diagrams for Am, C, D, Em, G, and D. Below the diagrams is a musical staff with a treble clef and a common time signature (C). The staff contains six measures of music, each corresponding to one of the chords listed above. The notes are mostly whole and half notes, with some quarter notes in the final measure.

Am C D Em G

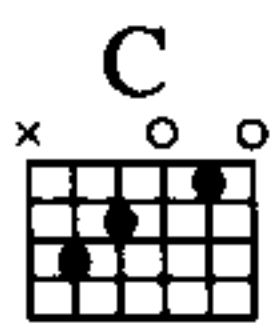
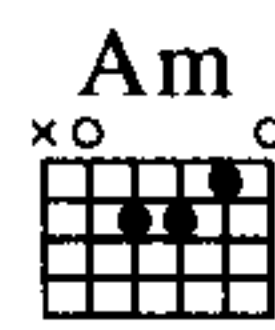
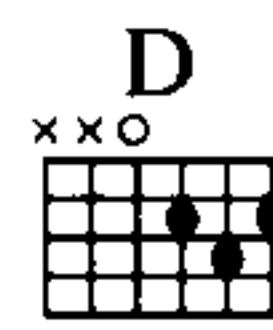
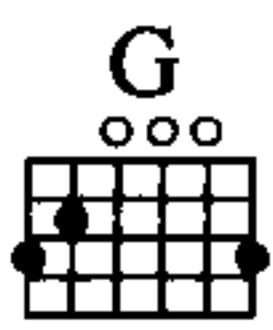
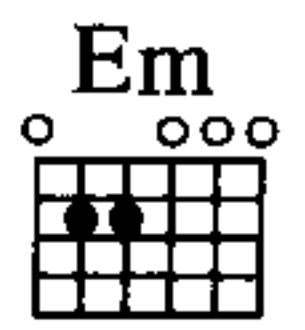
1. All a - lone, — star - ing on, — watch - ing — her life go — by. —
(Verse 2 see block lyric)

This system contains guitar chord diagrams for Am, C, D, Em, and G. Below the diagrams is a musical staff with a treble clef and a common time signature (C). The staff contains five measures of music, each corresponding to one of the chords listed above. The notes are mostly whole and half notes, with some quarter notes in the final measure. The piano accompaniment is shown in a grand staff (treble and bass clefs).

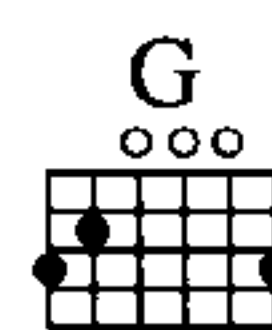
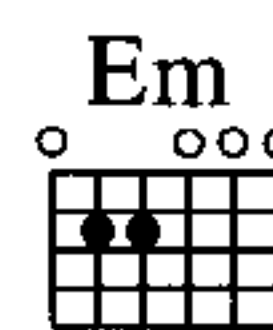
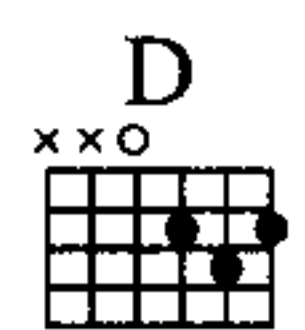
D Am C D

— When her days — are — grey and her nights — are — black, —

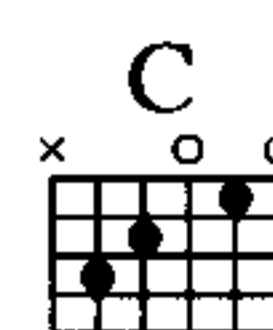
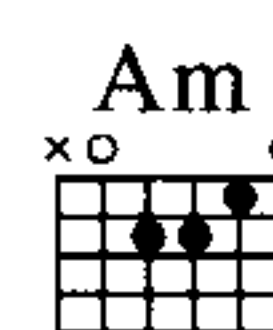
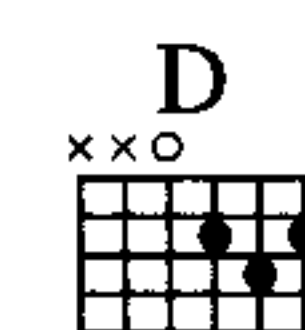
This system contains guitar chord diagrams for D, Am, C, and D. Below the diagrams is a musical staff with a treble clef and a common time signature (C). The staff contains four measures of music, each corresponding to one of the chords listed above. The notes are mostly whole and half notes, with some quarter notes in the final measure. The piano accompaniment is shown in a grand staff (treble and bass clefs).



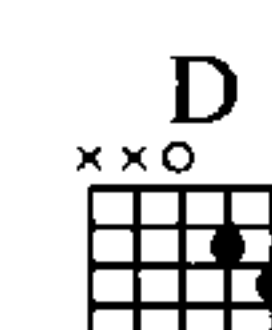
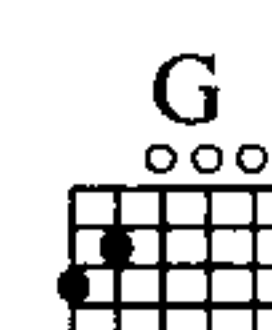
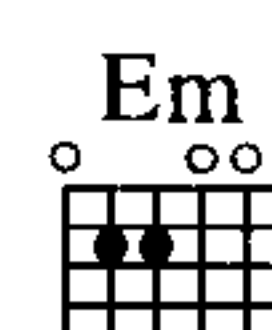
dif - f'rent shades of mun - dane. — And the one eyed fur - ry toy — that



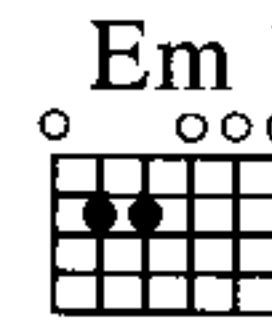
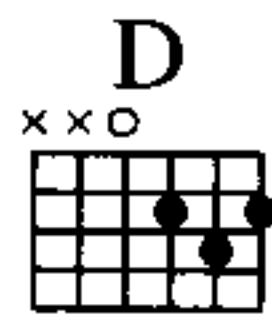
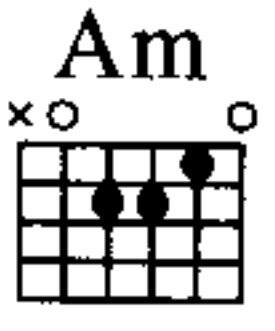
lies up - on the bed — has of - ten heard — her cry, —



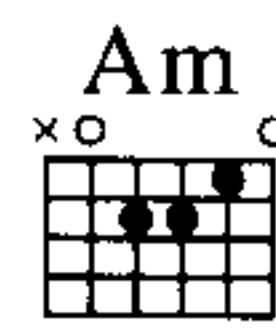
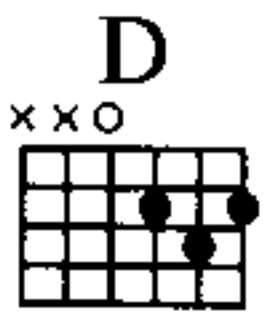
and heard her whis - per of a name — long for - giv -



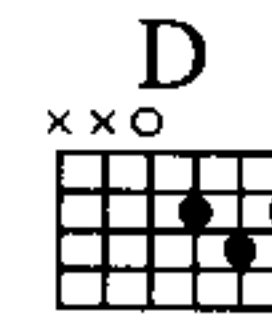
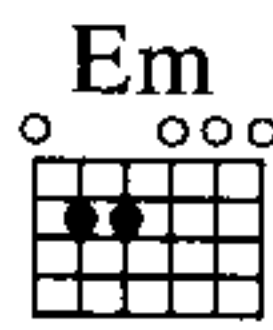
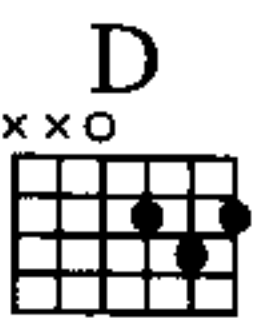
en but not for - got - ten. — You're for -



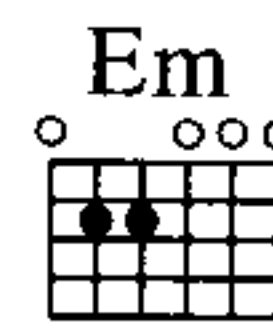
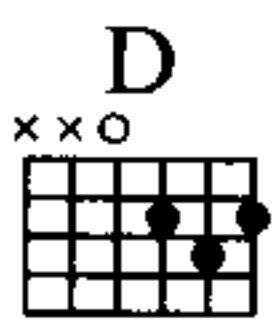
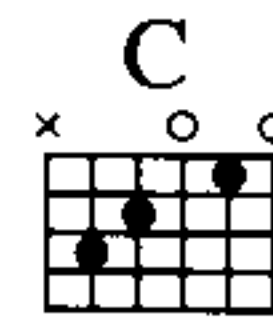
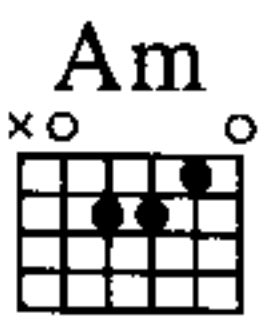
giv - en — not for - got - ten, — you're for - giv - en — not for - got -

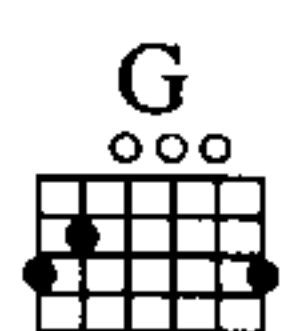
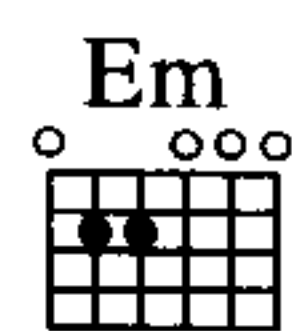
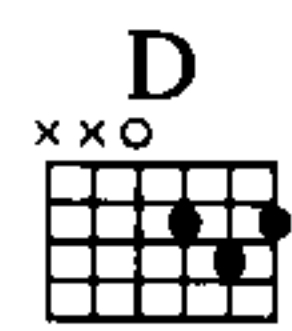
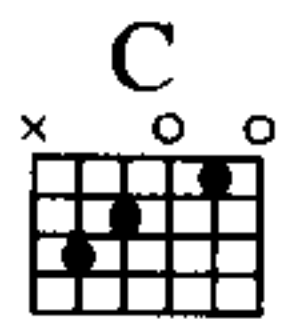
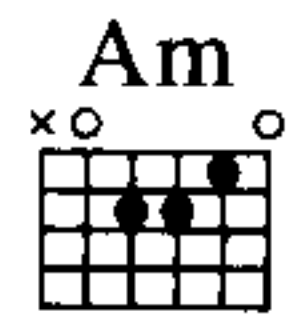
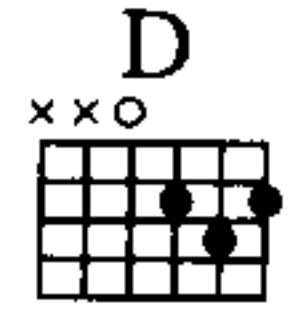


- ten, — you're for - giv - en — not for - got -

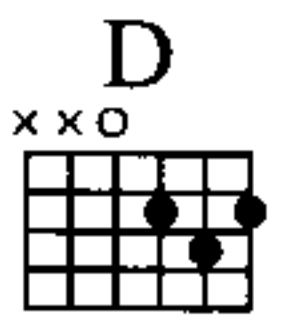


- ten, you're not for - got - ten. —





Musical notation for the first system, including a treble clef staff with rests and a grand staff with piano accompaniment.



Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

Still a - lone, ——— star - ing on,

Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

wish - ing — her life good - bye. — As she goes search - ing for a man — long for - giv -

Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

en but not for - got - ten. You're for -

Am D Em

giv - en — not for - got - ten, — you're for - giv - en — not for - got -

D Am D Em G D

- ten, — you're for - giv - en — not for - got - ten, you're not for - got - ten. —

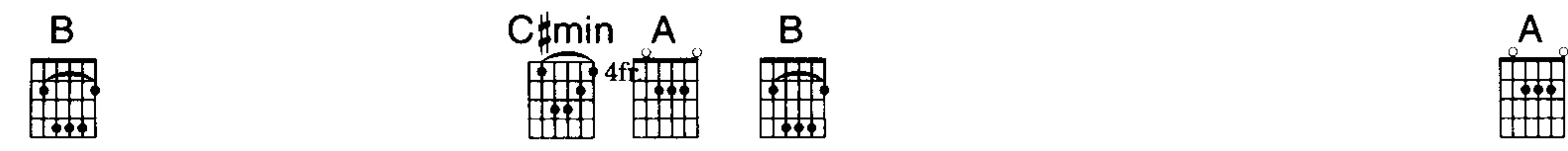
You're for -
You're not for - got - ten, oh — you're not for - got - ten. —

Verse 2:


A bleeding heart torn apart, left on an icy bed
 In a room where they once lay face to face
 Nothing could get in the way
 But now the memories of a man are haunting her day
 And the craving never fades
 She's still dreaming of a man long forgiven, but not forgotten...

* HOPELESSLY ADDICTED *

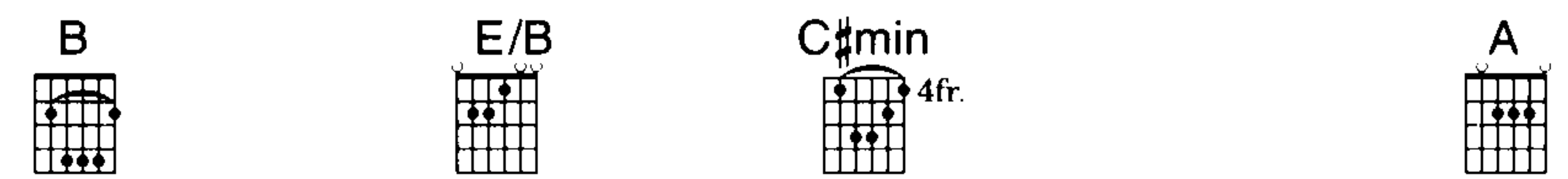
B C#min A B A




Op-ened my



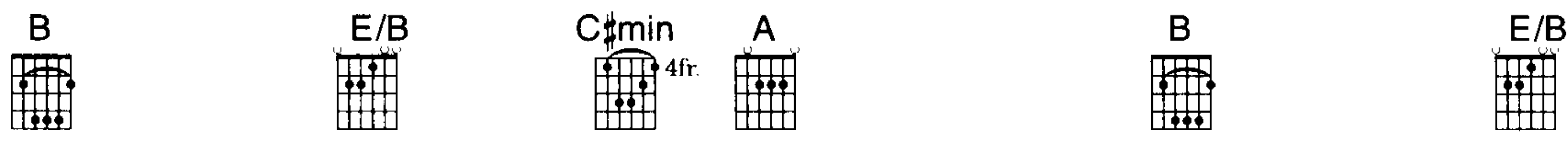
B E/B C#min A



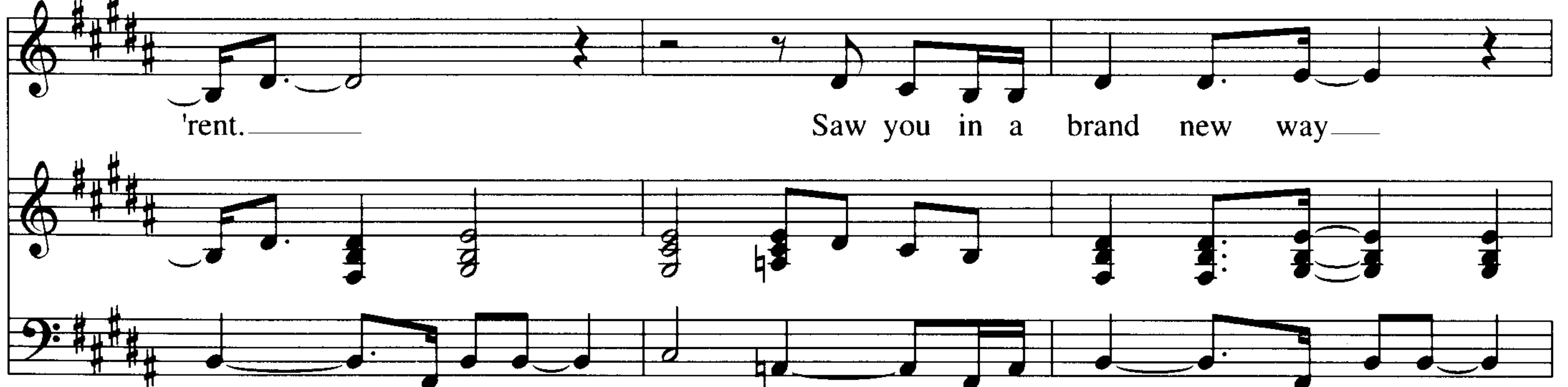
eyes to - day — and I knew — there's some - thing diff -



B E/B C#min A B E/B



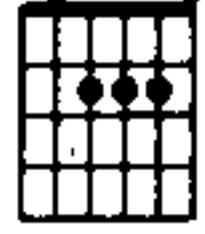
'rent. — Saw you in a brand new way —



C#min



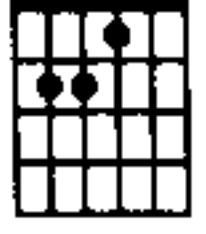
A



B

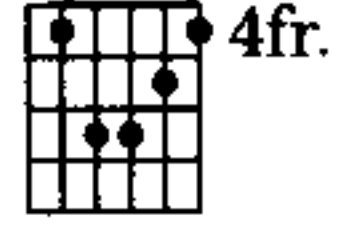


E/B

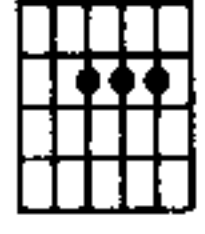


like the clouds — had some - how lift - ed — yeah.

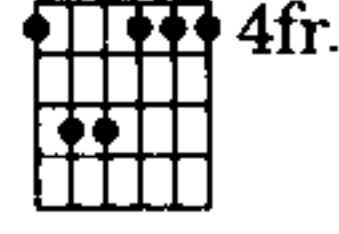
C#min



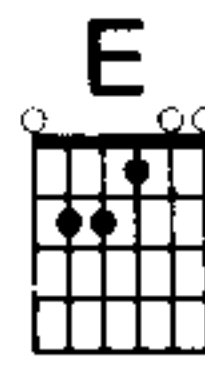
A



G#min



And if yest - er - day — I heard



C#min7

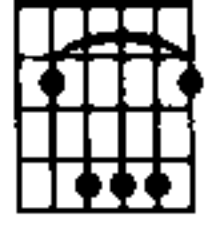


— my - self — say - ing — these words — I would swear — it was — a lie.

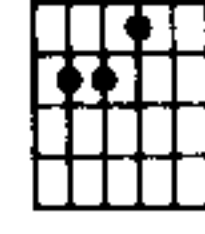
F#7



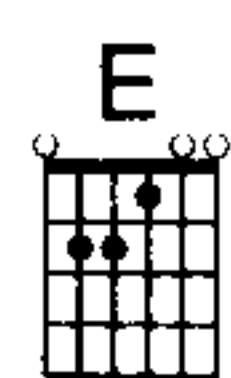
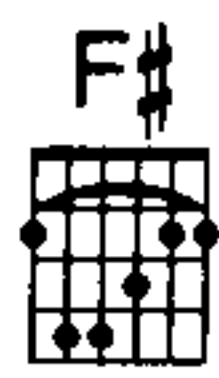
B



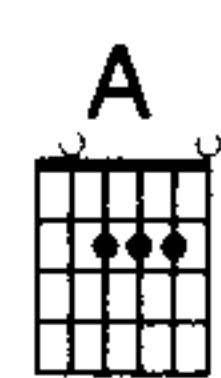
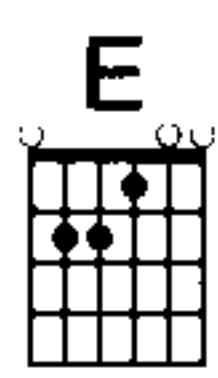
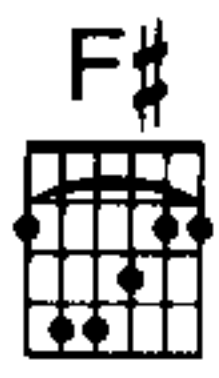
E



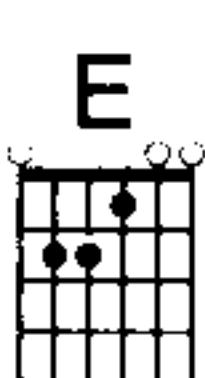
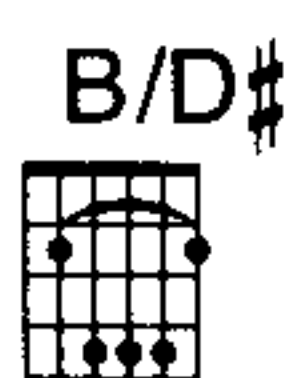
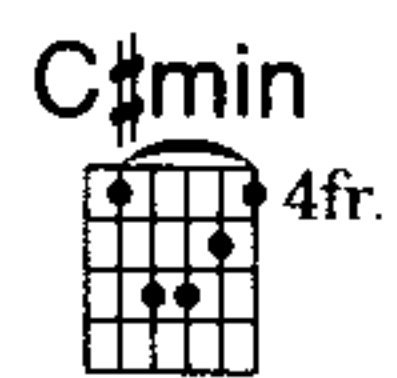
I don't know why



but sudd-en - ly — I'm fall - ing, —



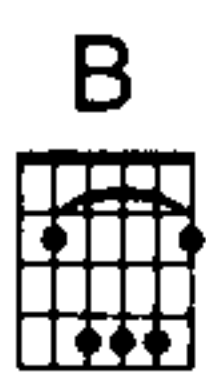
Was I so blind — I was



To Coda

lo - ving you all — the — time — Now I'm hope - less - ly — a - ddict -

[1]



ed Help-less-ly — a-tract - ed. (I'll make a) —

(2)

E D#min E A E B

ed.

D#min E A F#7

D.S. al Coda

I don't know

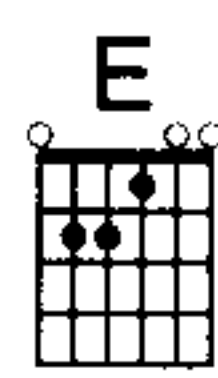
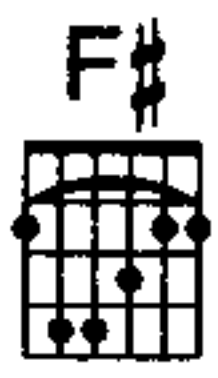
⊕ Coda

E B E

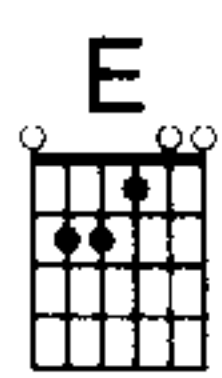
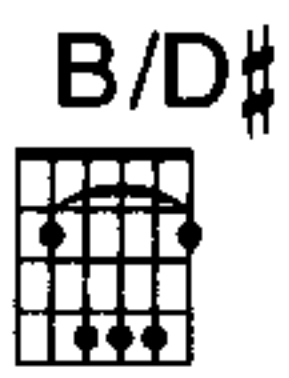
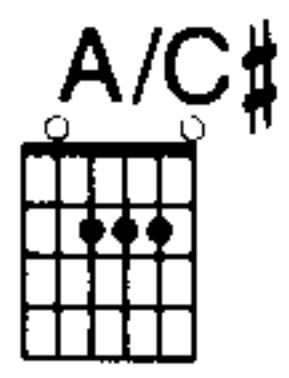
time And I'm hope - less - ly a - ddict - ed.

G#min 4fr. F# B E

Help - less - ly a - ttract - ed

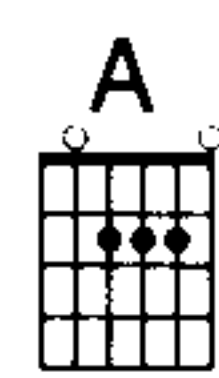
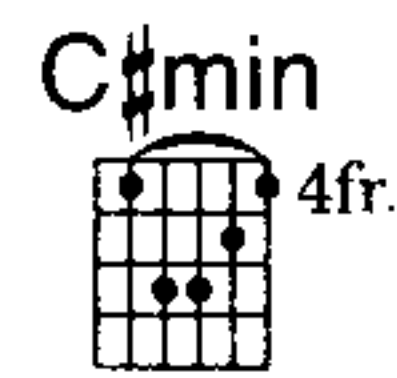
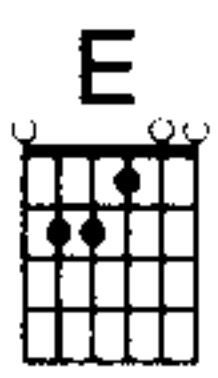


Chem - ic - 'lly re - act - ed I was



lo - ving you all the time. Hope - less - ly a - ddict -

ed Help - less - ly a - ttract - ed Chem - ic - 'lly re - act -




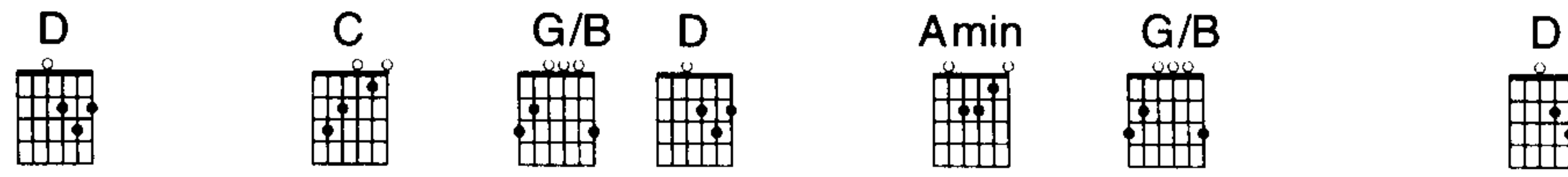
ed Nat - 'rall - y we act - ed.

The image displays a musical score for guitar and voice. It is divided into two systems. The first system consists of three staves: a guitar staff at the top with a treble clef and a key signature of three sharps (F#, C#, G#), a vocal staff in the middle with a treble clef, and a bass staff at the bottom with a bass clef. Above the guitar staff, three chord diagrams are provided: a B major chord (x24232), an A major chord (x02220), and another B major chord (x24232). The guitar staff contains a melodic line with a repeat sign. The vocal staff contains a melodic line with a repeat sign. The bass staff contains a simple bass line. The second system also consists of three staves: a guitar staff at the top with a treble clef and a key signature of three sharps, a vocal staff in the middle with a treble clef, and a bass staff at the bottom with a bass clef. Above the guitar staff, a single chord diagram for a B major chord (x24232) is provided. The guitar staff contains a melodic line with a repeat sign. The vocal staff contains a melodic line with a repeat sign. The bass staff contains a simple bass line.

I'll make a wish this day
And I'll send it to the heavens
That we will always stay
Entwined like this forever
And though the world may change
Coz nothing stays the same
I know we will survive



❖ I NEVER LOVED YOU ANYWAY ❖

D C G/B D Amin G/B D




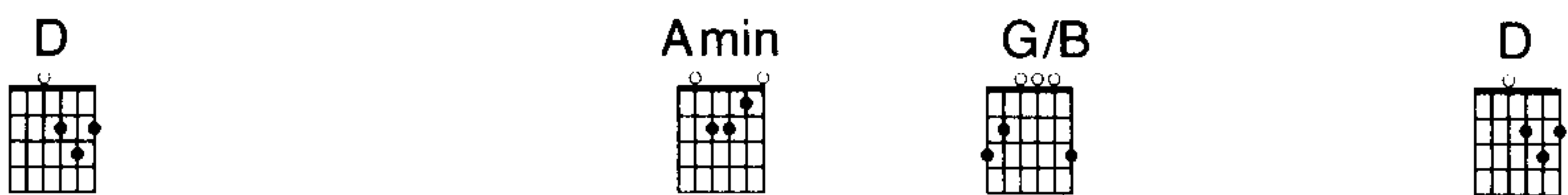
You bored me—

C G/B D Amin G



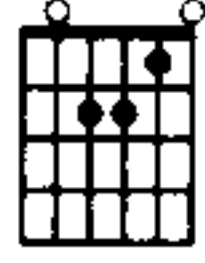
with your sto-ries— I can't— believe— that I— endured— you for— as long— as I did,—

D Amin G/B D



I'm hap-py— It's o-ver— I'm on - ly sor - ry that— I did -

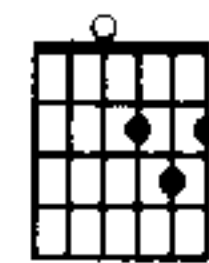
Amin



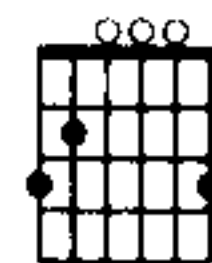
G



D

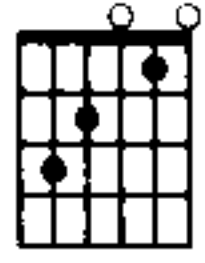


G

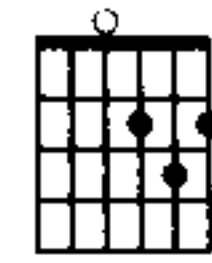


n't make — the move — be - fore — you.

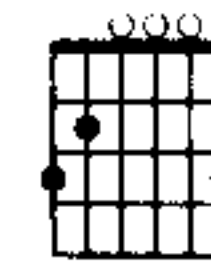
C



D

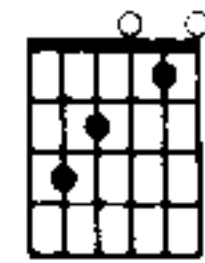


G

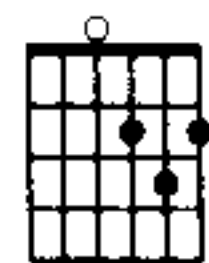


And when you go — I will re - mem - ber —

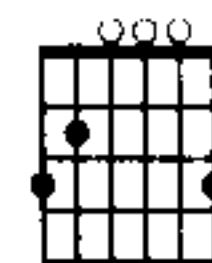
C



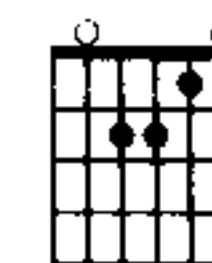
D



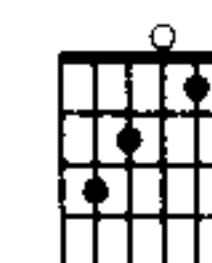
G



Amin

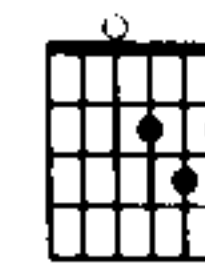


C

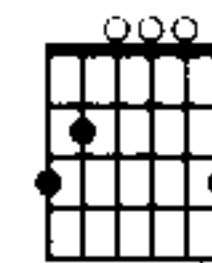


to send a thank - you note to that girl (that girl) — I see she's hold - ing you so

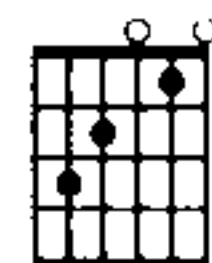
D



G



C



tend - er, — Well I just wann - a say: — I ne - ver rea - lly loved you

D Amin G/B D

an- y- way _____ No I did- n't love you an- y- way _____

Amin G D Amin G/B

To Coda

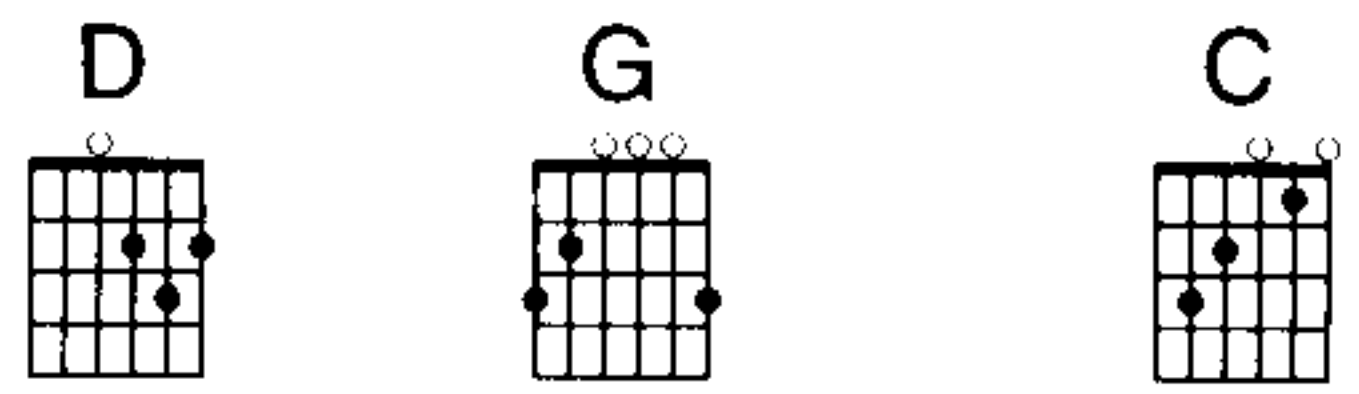
I ne- ver rea- lly loved you an- y- way _____ I'm— so

F Amin D D

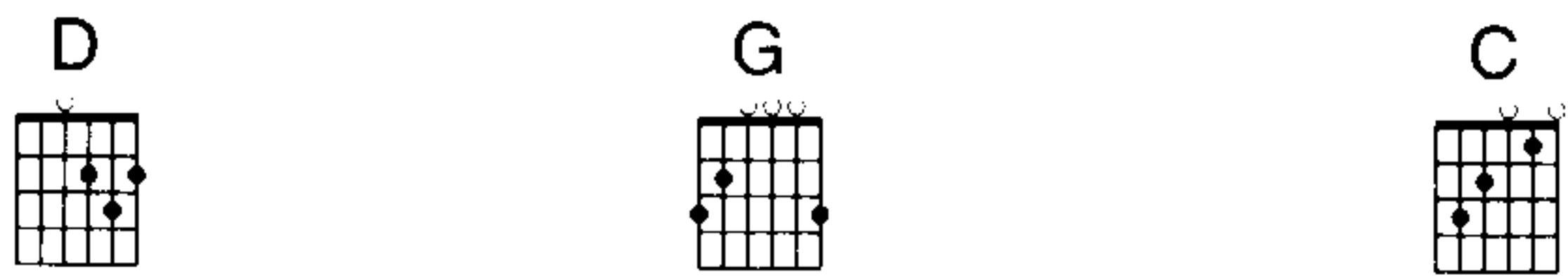
glad you're mo - ving a- way. _____

D

Yeah I am.



And when you go I will re -

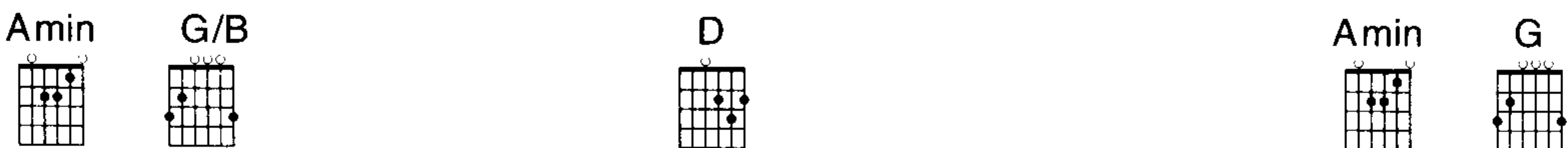


mem-ber I must re - mem - ber to say: I nev-er rea-lly loved you

D.S. al Coda

Coda

an- y- way Ne- ver rea- lly loved you an- y- way



No I did- n't love you an- y- way I ne- ver rea- lly loved you

D Amin G/B F Amin

an- y- way _____ I'm so happ- y you're mo - ving a- way,

D F Amin D

Yeah I'm de - ligh- ted you're mo - ving a- way _____

D

repeat and fade


Valentino, I don't think so
 You watching MTV while I lie dreaming in a MT bed
 And come to think of it I was misled
 My flat, my food, my everything
 And thoughts inside my head.

Before I go I must remember
 To have a quiet word to that girl
 Does she know you're not a spender
 Well I just have to say:


(I never really loved you anyway)

♥ LOVE TO LOVE YOU ♥


B^b **E^b** **Gm** **E^b**




I would love to love— you like— you do— to me.




B^b **Cm** **Gm** **E^b**




Love to love— you like— you do— to me. There's a



B^b **E^b** **Gm** **E^b** **B^b**



pil - lar in— my way— you see,



Cm Gm7 E^b B^b

fr³x fr³ fr³x x

love to love— you like— you do— to me.

Gm E^b B^b E^b

fr³ fr³x x fr³x

1. I met— you on— a sun - ny au - tumn day,— you
(Verse 2 see block lyric)

Gm E^b B^b A^b

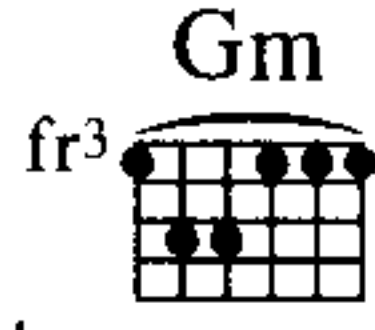
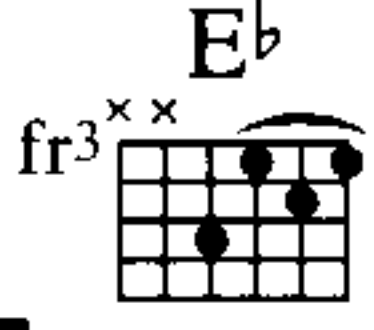
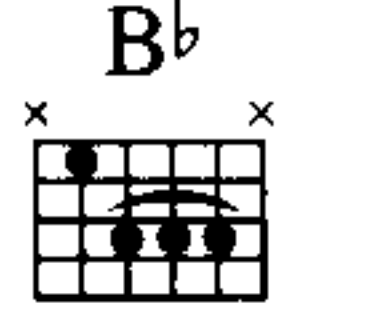
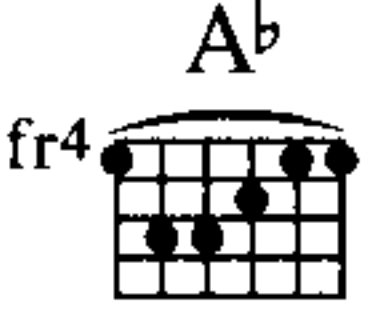
fr³ fr³x x fr⁴

bu - si - ly— at - tract - ed me— when asked me for— the— way.

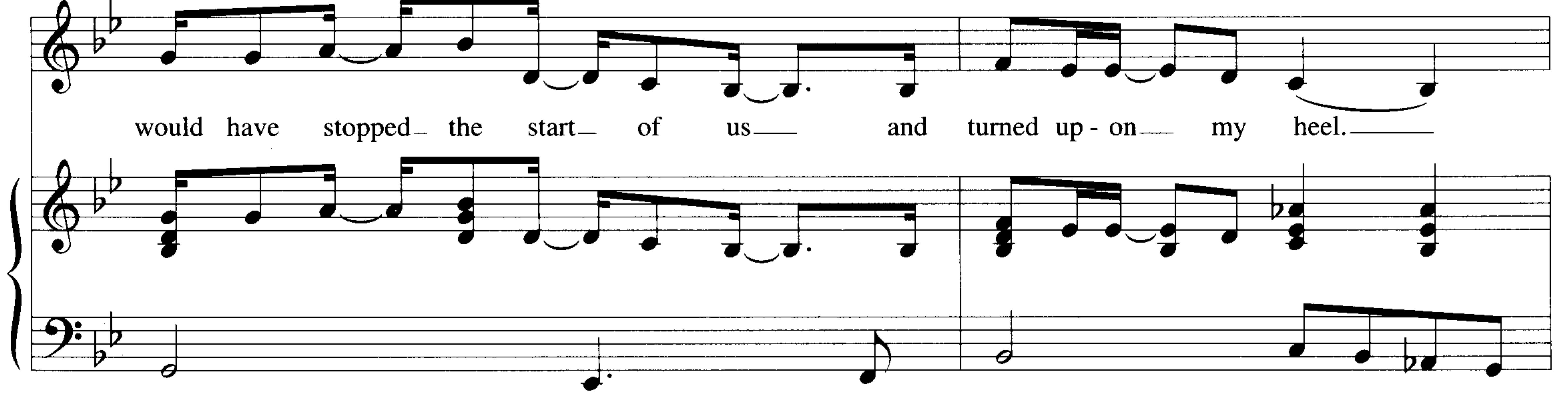
Gm E^b B^b E^b

fr³ fr³x x fr³x


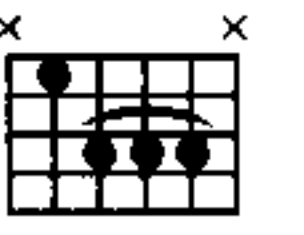
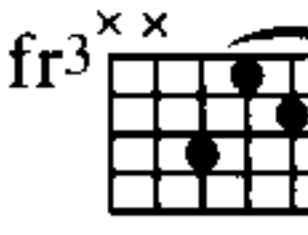
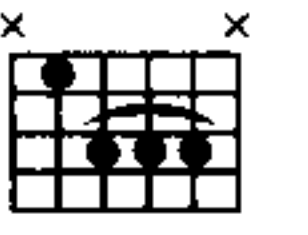
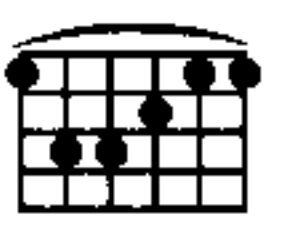
God if I— had— known the pain I'd make— you— feel, I

Gm  Eb  Bb  Ab 

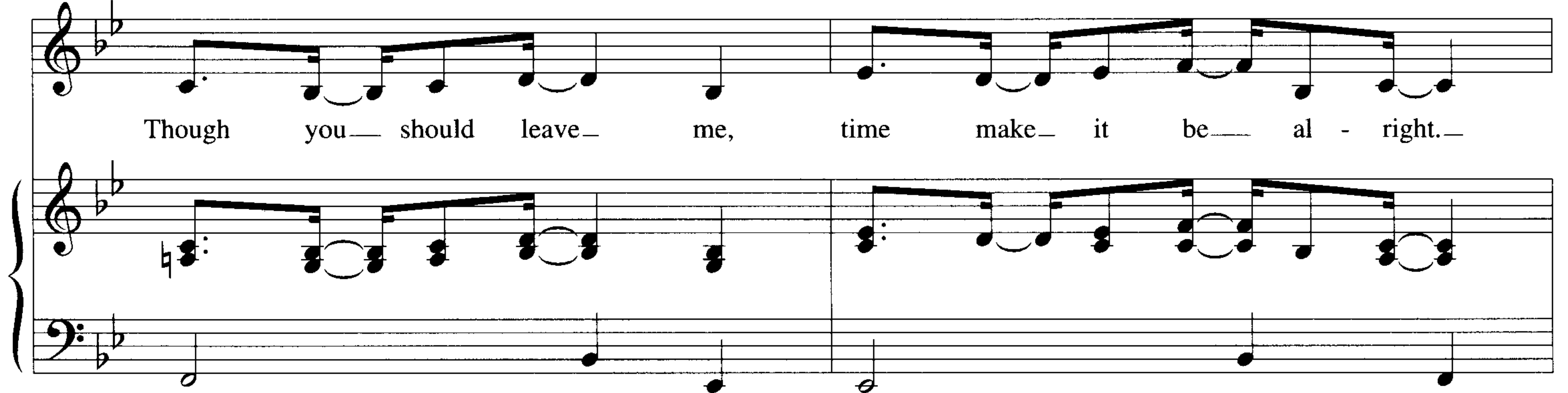
would have stopped— the start— of us— and turned up - on— my heel.—

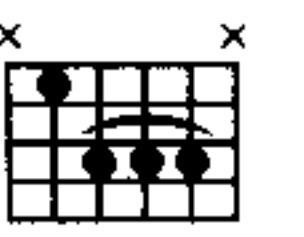
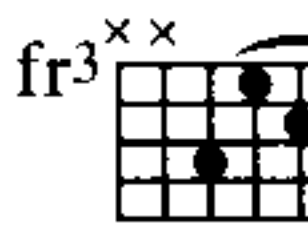
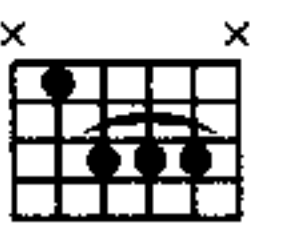
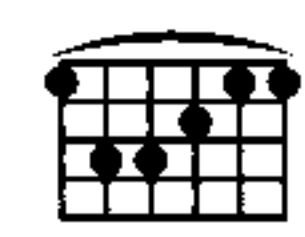


1° only


F  Bb  Eb  Bb  F 

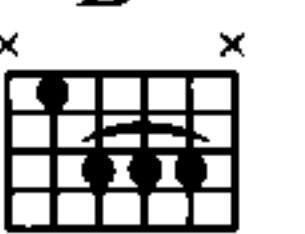
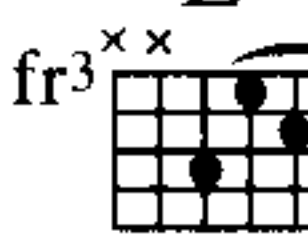
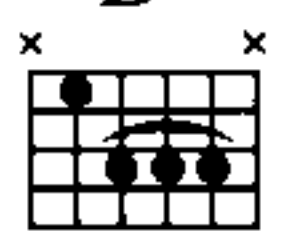
Though you— should leave— me, time make— it be— al - right.—




Bb  Eb  Bb  F 

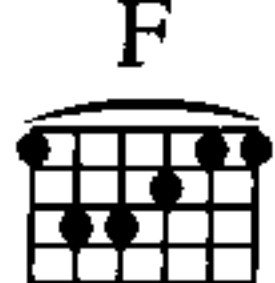
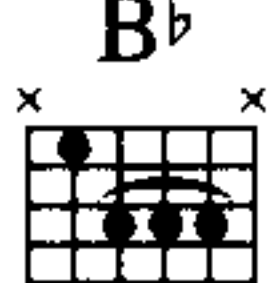
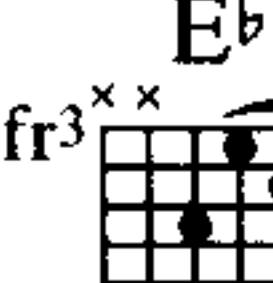
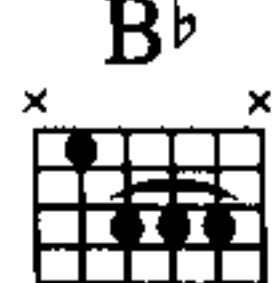
Though you— must leave— me, time will help you see— the— light.



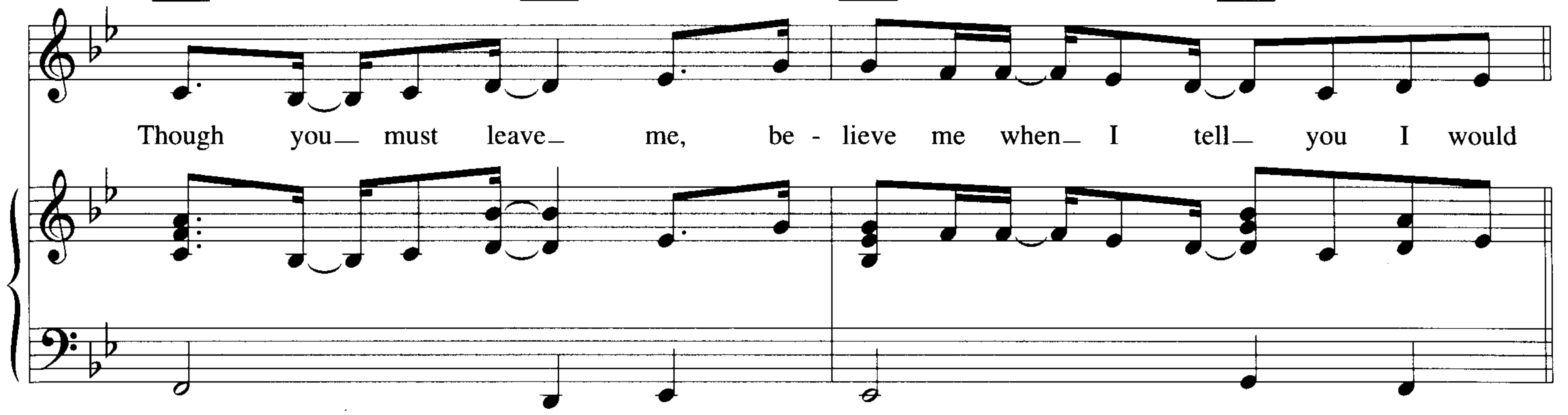
Bb  Eb  Bb 

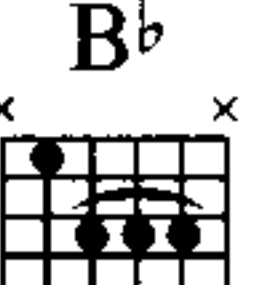
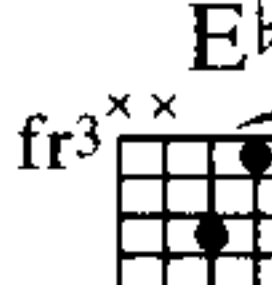

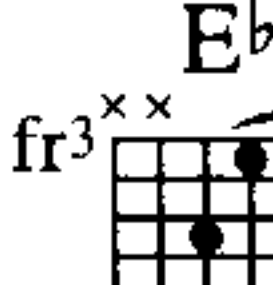
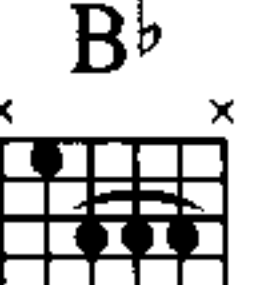
You don't need— me, time make— it be— al - right.









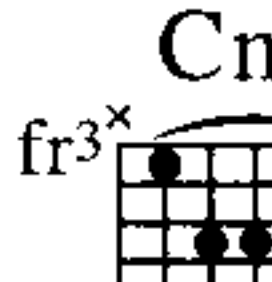

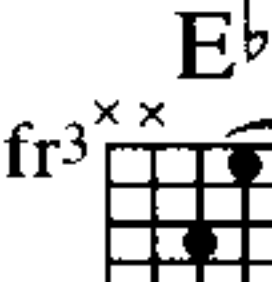
Though you— must leave— me, be - lieve me when— I tell— you I would










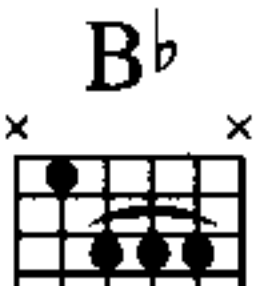
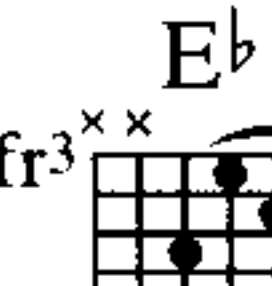


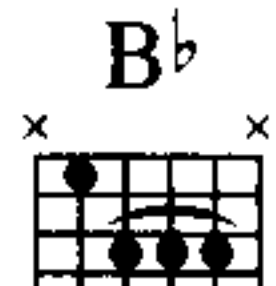
love to love— you like— you do— to me.



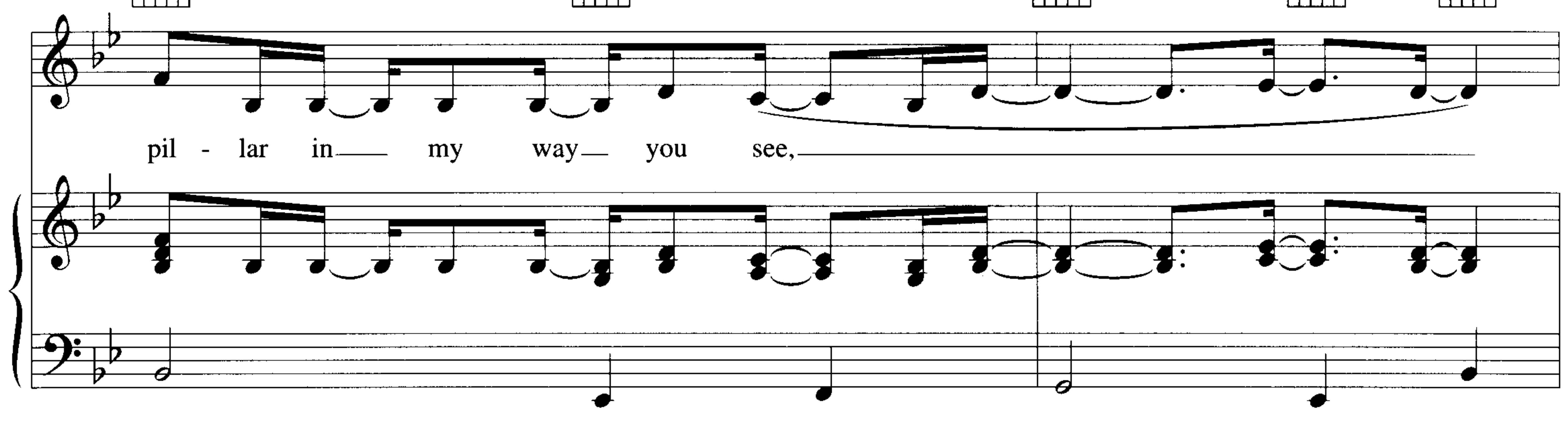




Love to love— you like— you do— to me. There's a



pil - lar in— my way— you see,



To Coda ⊕

D.%. al Coda

Cm *fr3^x* Gm/C *fr3* Eb *fr3^x* Bb *x x*

love to love— you like— you do— to me.

⊕ Coda

Cm *fr3^x* Gm *fr3*

Break— those pil - lars down.

Repeat and fade

F *fr3* Gm *fr3* F

Break— those pil - lars down.

Verse 2:

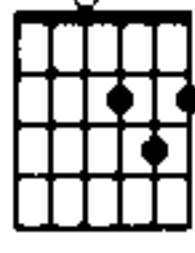
You recognised my barrier to love
 I know there's nothing worse than unrequited love.
 I prayed to God that I could give the love you gave to me
 But something's lying in my way
 Preventing it to be.

☆ ONLY WHEN I SLEEP ☆

Bmin



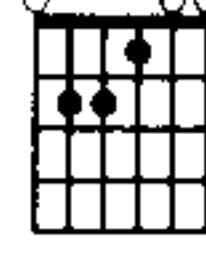
D



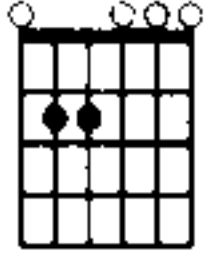
Esus4



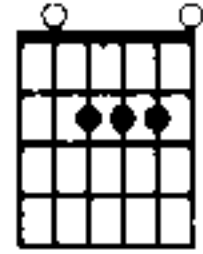
E



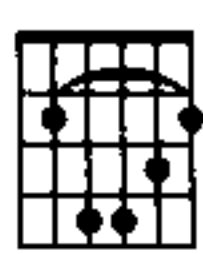
Emin



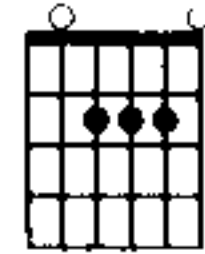
A



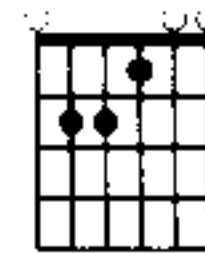
Bmin



A

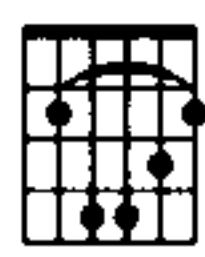


E

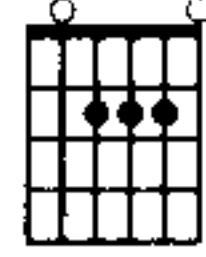


You're on - ly just a dream — boat — sail - ing in my

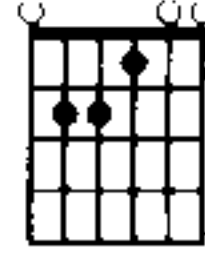
Bmin



A

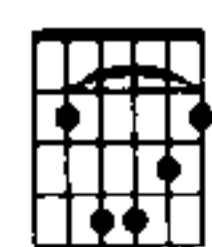


E

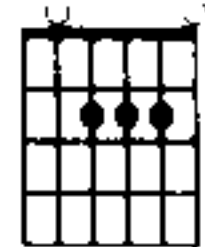


head, you swim my se - cret o - ceans of cor - al blue and

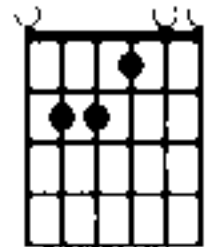
Bmin



A

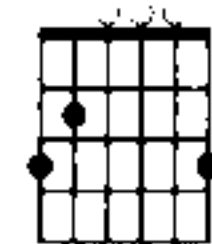


E

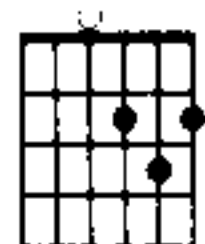


red Your smell is in - cense burn - ing, your touch is sil - ken Yet

G

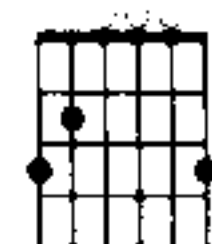


D

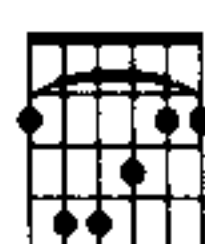


it reach - es through — my skin Mo - ving from with -

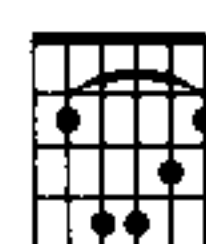
G



F#

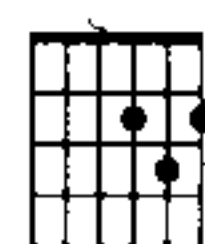


Bmin

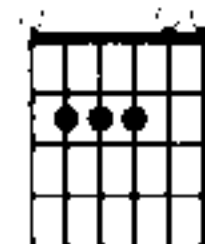


in And clutch - es at my breast. — But it's on - ly when I sleep See you in my

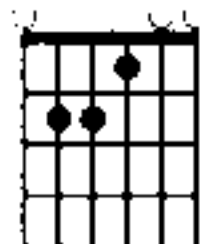
D



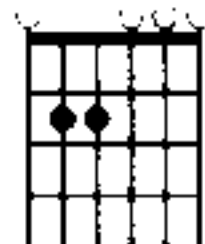
Esus4



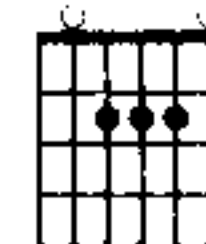
E



Emin

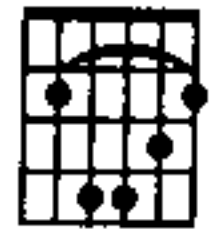


A

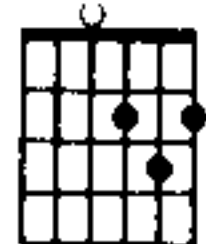


dreams Got me spinn - ing round and round — turn - ing up - side down on - ly when you
But it's

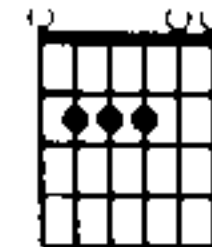
Bmin



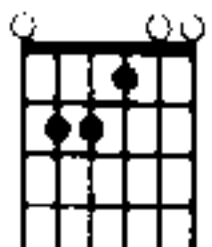
D



Esus4

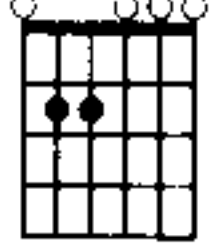


E

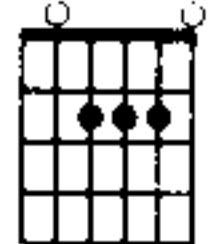


breathe — some-where in my dreams Got me spinn-ing round and round — turn-ing

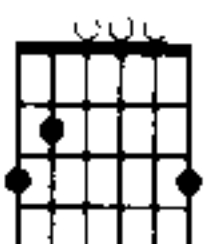
Emin



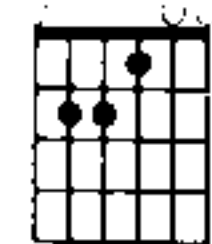
A



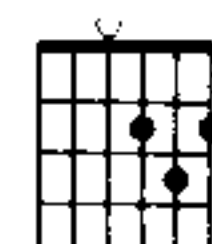
G



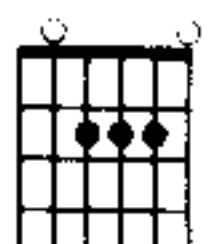
E/G#



D/A

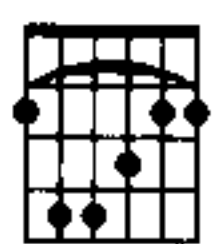


A

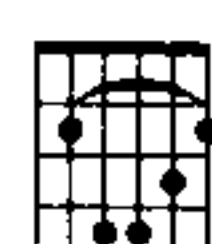


up-side down On-ly when I sleep. Yeah — Yeah — Yeah —

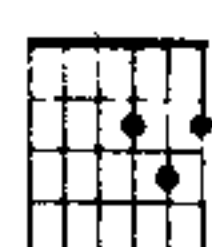
F#



Bmin

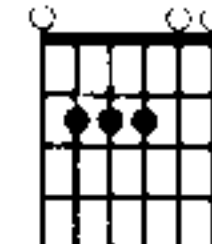


D

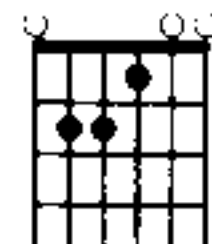


But it's on-ly when I sleep. —

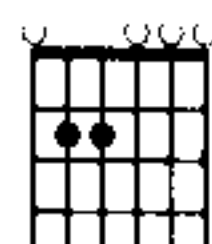
Esus4



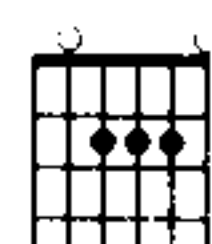
E



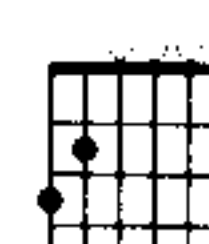
Emin



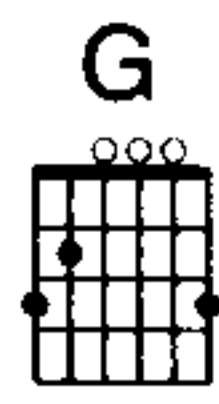
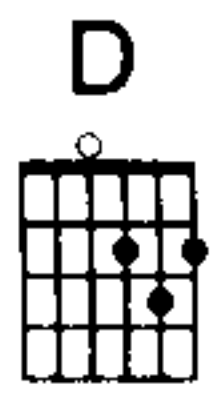
A



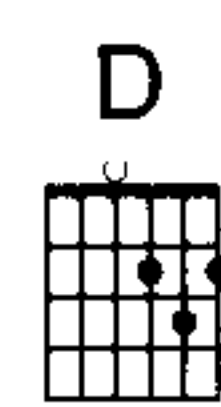
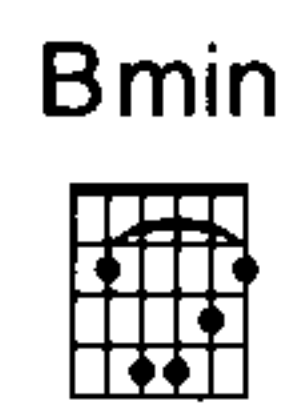
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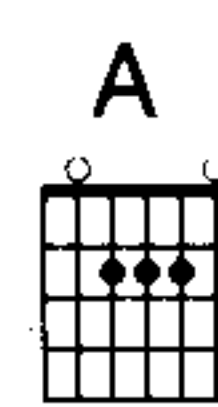
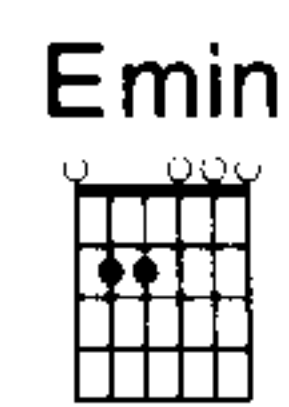
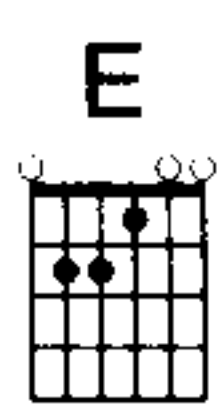
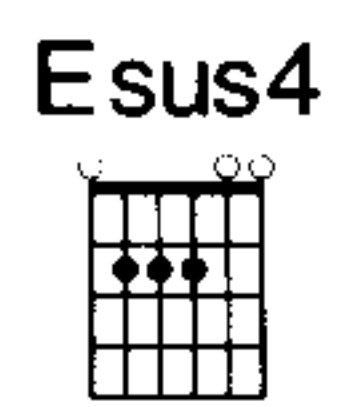
It's reach-ing through — my



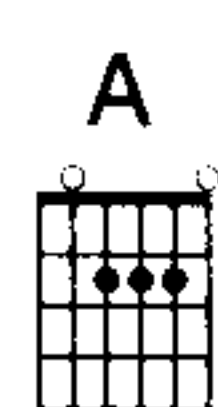
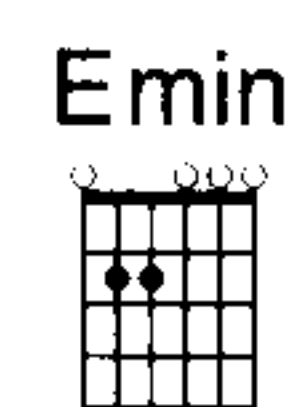
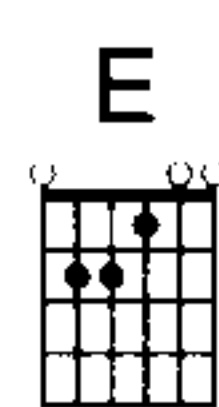
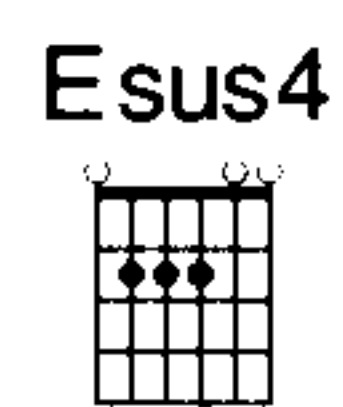
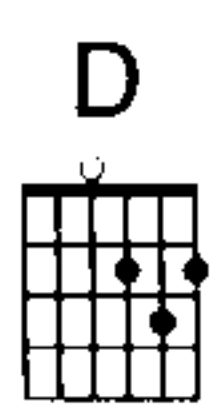
skin, Mo-ving from with - in, It clutch-es at my breast _____ yeah.—



But it's on - ly when I sleep, — See you in my dreams Got me spinn-ing

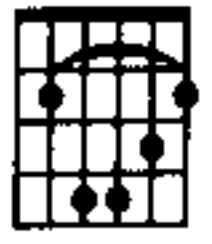


round and round — turn-ing up - side down On - ly when I sleep — In bed I
But it's

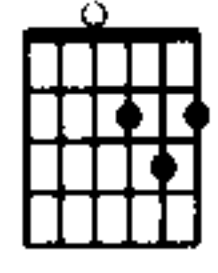


lie No need to cry My sleep - ing cry Ha - waii - an

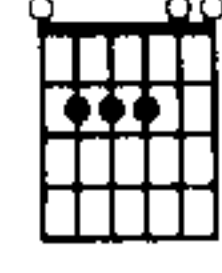
Bmin



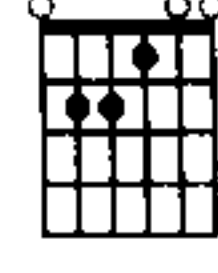
D



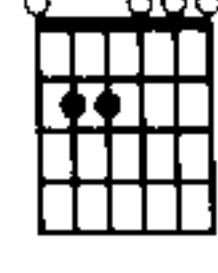
Esus4



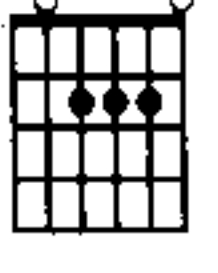
E



Emin



A



Repeat and Fade

High Up to the sky where an - gels fly I'll ne - ver die Ha - waii - an

The musical score consists of three staves. The top staff is the vocal line in treble clef with lyrics. The middle staff is the guitar accompaniment in treble clef, showing chords and arpeggios. The bottom staff is the bass line in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece ends with a double bar line and repeat dots.

And when I wake from slumber
 Your shadow's disappeared
 Your breath is just a sea mist
 Surrounding my body
 I'm working through the daytime
 But when it's time to rest
 I'm lying in my bed
 Listening to my breath
 Falling from the edge
 But it's only when I sleep.....

* RUNAWAY *

Moving, in "1"

F C7sus/F F C7sus/F

mf

F C7sus/F F C7sus/F




F C7sus/G B \flat sus2

Say it's true, there's noth - in' like
Close the door, lay down - up -

F C7sus/G B \flat sus2




me and you.
on the floor. And

F C7sus/G Bb sus2




I'm not a - lone, tell me you
 by can - dle - light make love to me

F C7sus/G Bb sus2

— feel it, too. And I would
 — through the night. 'Cause I have

Dm Bb Gm7

run a - way, — I { would
have } run a - way, —

C7 Dm




— yeah, — yeah. — I { would
have } run a - way, —

Bb Gm7 C

I { would have } run a - way _____ with you.

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 "I { would have } run a - way _____ with you." The piano accompaniment consists of a treble and bass clef with chords and melodic lines. Chord diagrams for Bb, Gm7 (3fr), and C are provided above the staff.

Bb F Gm7 Bb

'Cause I _____ have

The second system continues the musical score. The vocal line has the lyrics "'Cause I _____ have". The piano accompaniment continues with chords and melodic lines. Chord diagrams for Bb, F, Gm7 (3fr), and Bb are provided above the staff.

F Gm7 Bb




fall - en in love _____

The third system continues the musical score. The vocal line has the lyrics "fall - en in love _____". The piano accompaniment continues with chords and melodic lines. Chord diagrams for F, Gm7 (3fr), and Bb are provided above the staff.

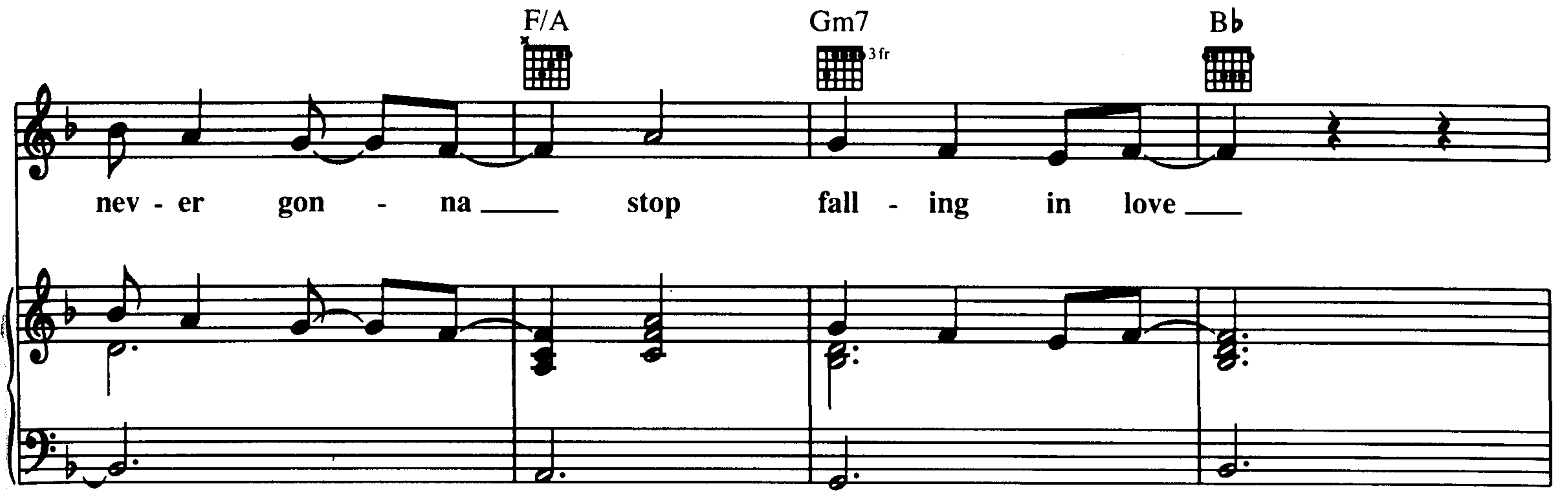
F Gm7 Bb

with _____ you. No, nev - er, _____ I'm

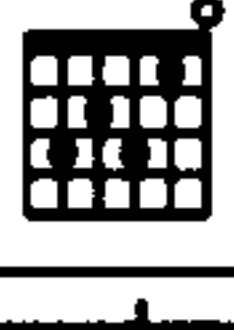




The fourth system concludes the musical score. The vocal line has the lyrics "with _____ you. No, nev - er, _____ I'm". The piano accompaniment continues with chords and melodic lines. Chord diagrams for F, Gm7 (3fr), and Bb are provided above the staff.

F/A  Gm7  3fr Bb 

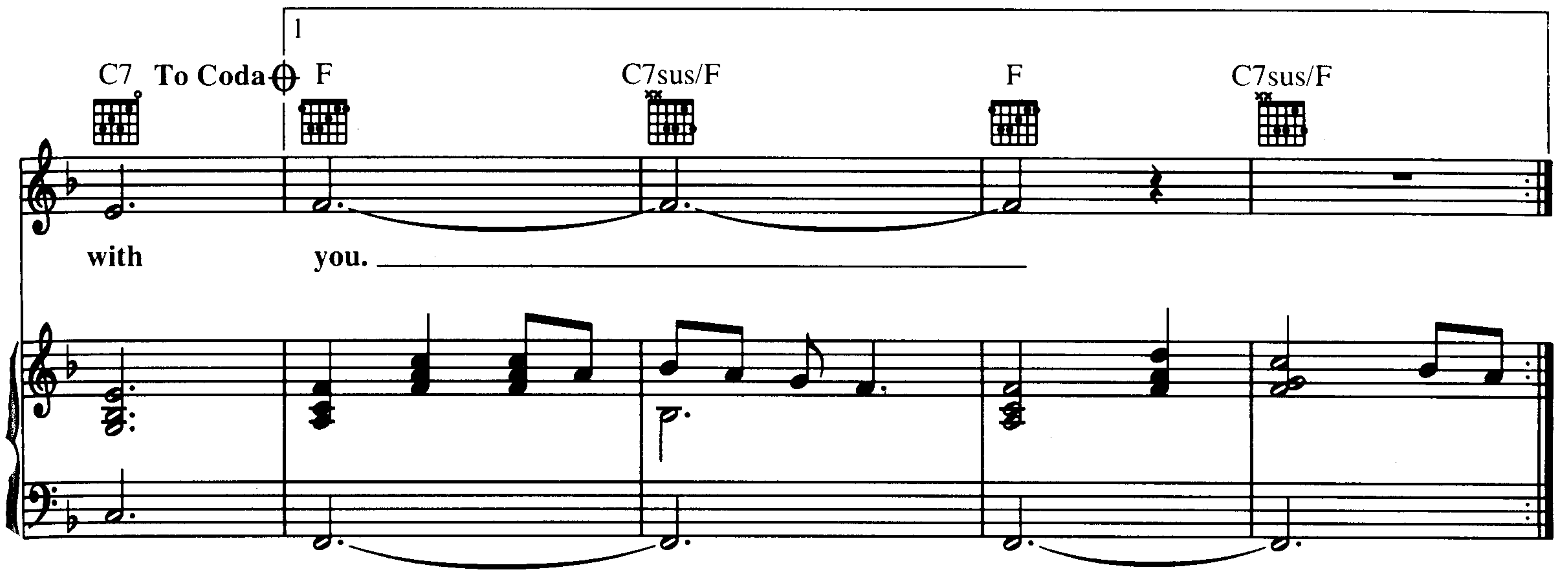
nev - er gon - na _____ stop fall - ing in love _____



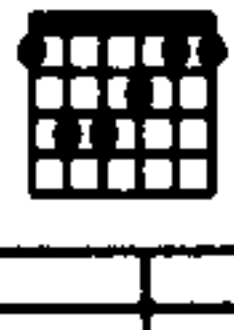

1

C7 To Coda  F  C7sus/F  F  C7sus/F 

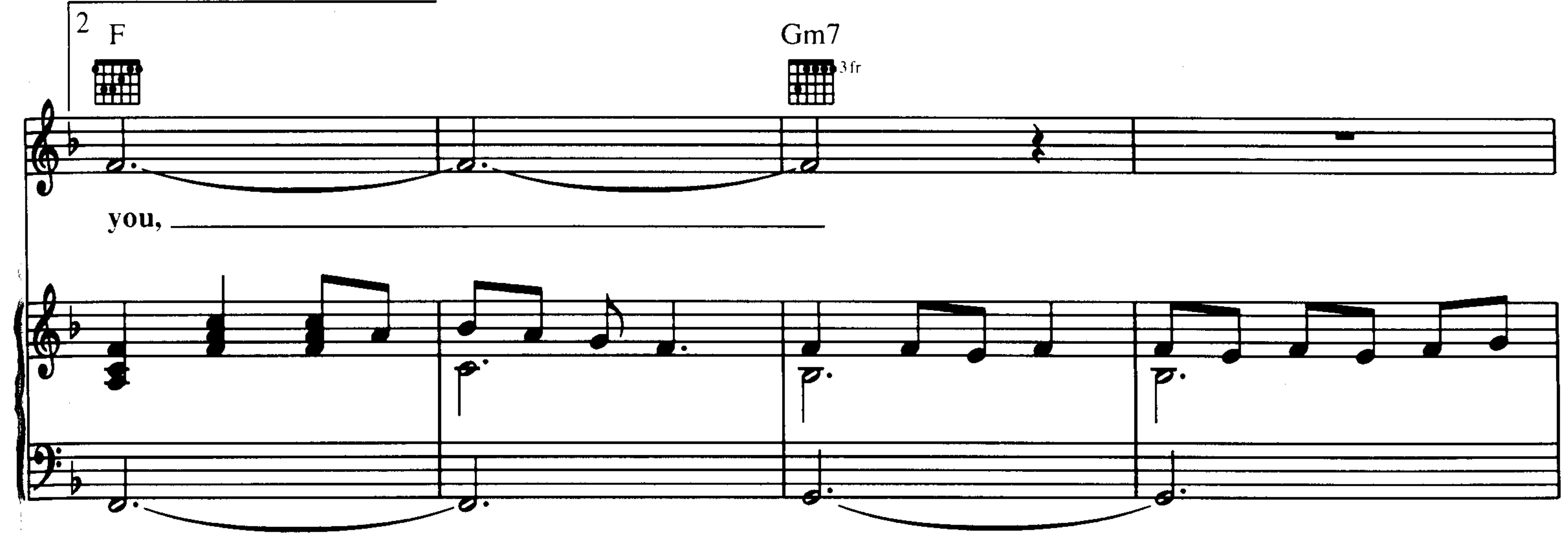
with you. _____



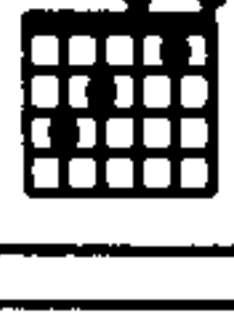


2

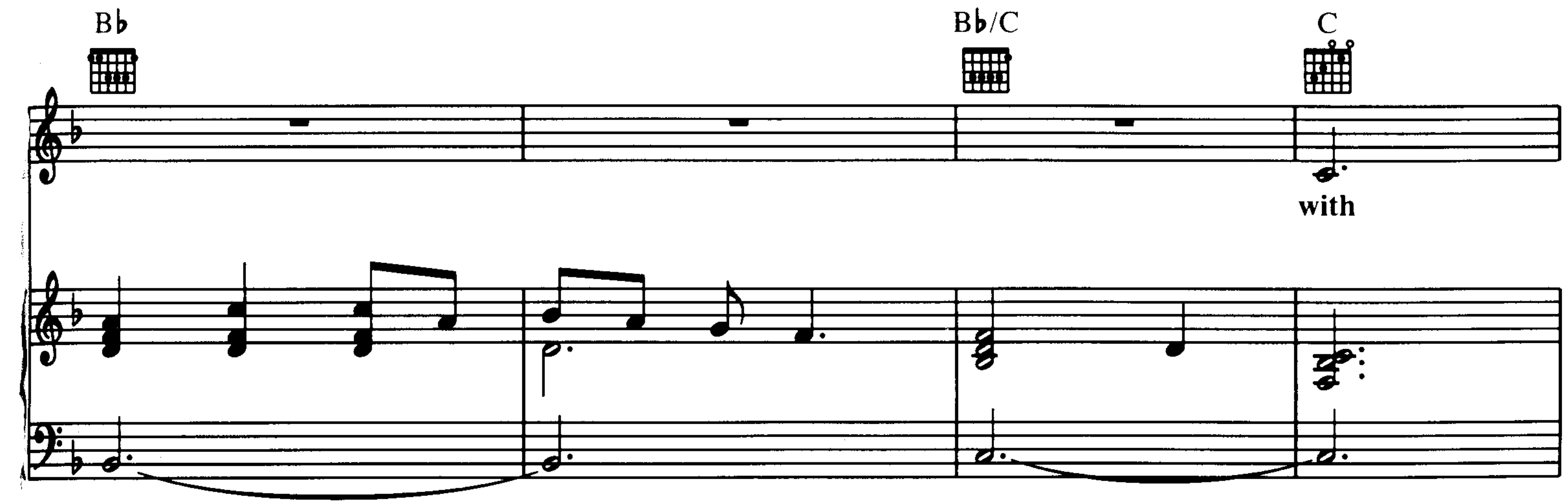
F  Gm7  3fr

you, _____





Bb  Bb/C  C 

with





F Gm7






you.

Bb Bb/C D.S. al Coda





And I would

CODA F G7 Bb sus2 C7sus

you,

Dm7 G7 Bb sus2 C7 Repeat and Fade

with

* THE RIGHT TIME *

N.C.

This is the right time, once in a life time.

D Em C G

D Em Am C

D Em C G

So I find— it hard— to sleep, — don't you

This system contains a guitar chord diagram for D (x x 0 2 3 2), Em (0 2 2 0 0 0), C (x 0 3 2 1 0), and G (0 0 0 3 2 0). The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "So I find— it hard— to sleep, — don't you". The piano accompaniment is in grand staff (treble and bass clefs).

D Em Am C

know. —

This system contains guitar chord diagrams for D (x x 0 2 3 2), Em (0 2 2 0 0 0), Am (x 0 2 2 1 0), and C (x 0 3 2 1 0). The vocal line continues with the lyric "know. —". The piano accompaniment continues in grand staff.

D Em C G

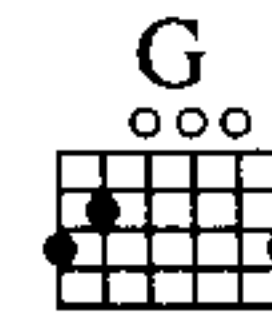
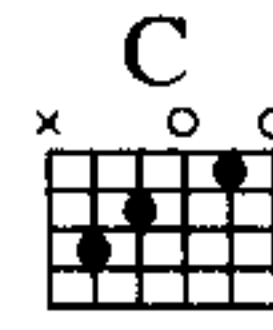
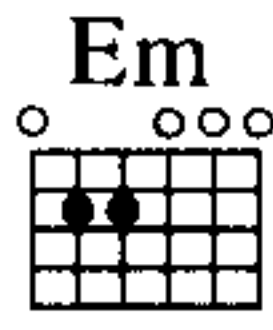
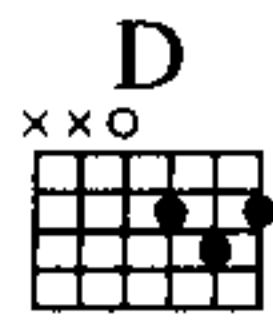
The sun is shin - ing in — my win - dow, life's in

This system contains guitar chord diagrams for D (x x 0 2 3 2), Em (0 2 2 0 0 0), C (x 0 3 2 1 0), and G (0 0 0 3 2 0). The vocal line has the lyrics: "The sun is shin - ing in — my win - dow, life's in". The piano accompaniment continues in grand staff.

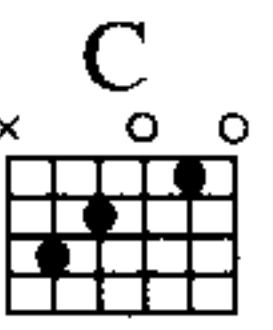
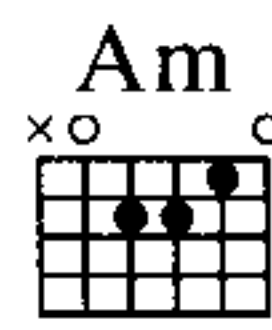
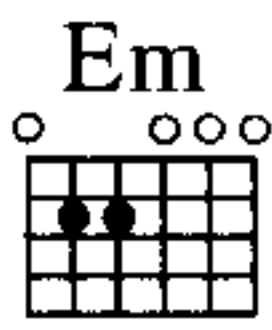
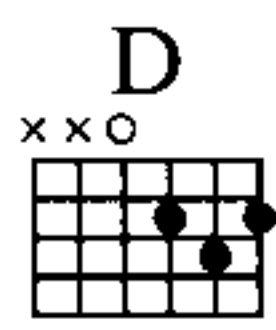
D Em Am C

flow. —

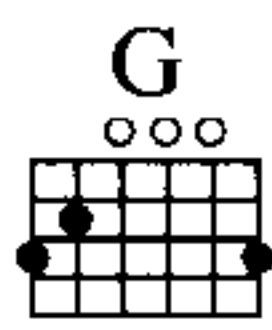
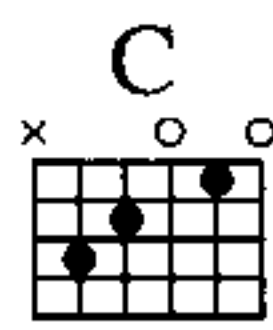
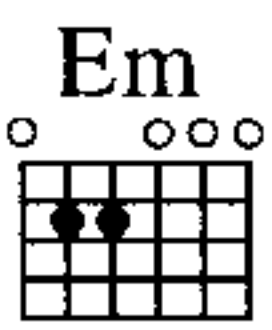
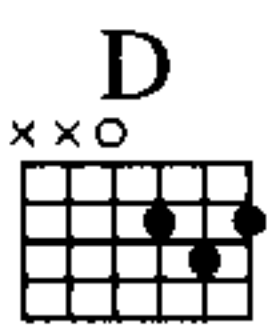
This system contains guitar chord diagrams for D (x x 0 2 3 2), Em (0 2 2 0 0 0), Am (x 0 2 2 1 0), and C (x 0 3 2 1 0). The vocal line ends with the lyric "flow. —". The piano accompaniment continues in grand staff.



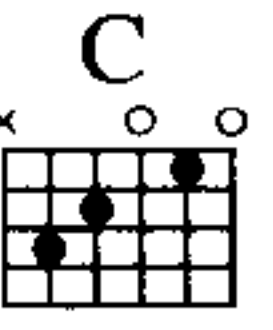
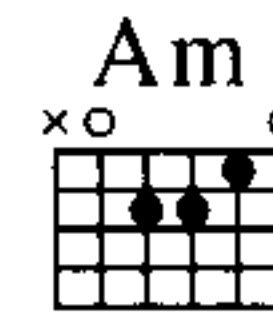
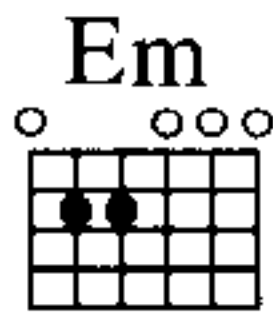
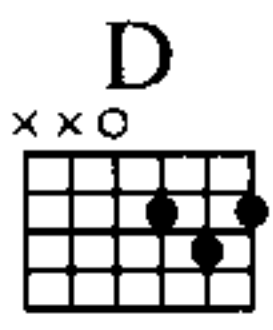
1. Mak-ing mu - sic in — the morn - ing, laugh - ter's
(Verse 2 see block lyric)



light.



Cre - a - ti - vi - ty — it touch - es in full



flight.

This is — the

D Em C G

right time,

This system features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "right time,". The guitar accompaniment is shown in a grand staff (treble and bass clefs). The guitar part consists of a steady eighth-note bass line in the bass clef and a melody in the treble clef. Chord diagrams for D, Em, C, and G are provided above the vocal line.

D Em Am C

once in a

This system continues the musical piece. The vocal line has the lyrics "once in a". The guitar accompaniment remains consistent with the previous system. Chord diagrams for D, Em, Am, and C are provided above the vocal line.

D Em C G

life time.

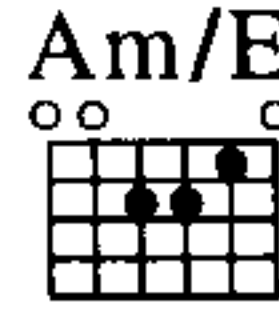
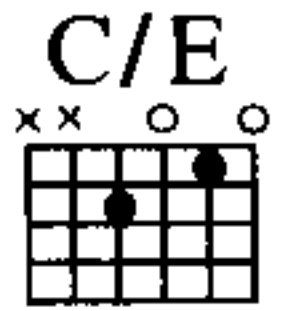
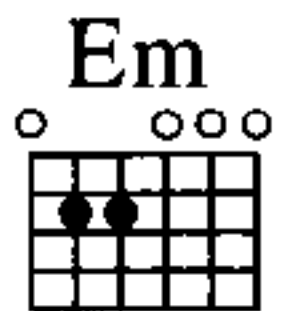
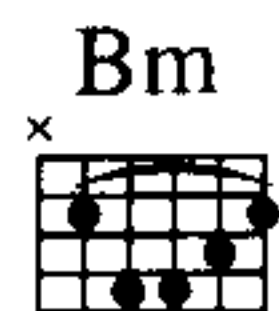
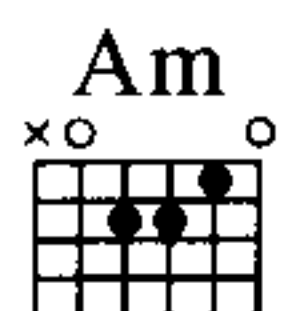
This system continues the musical piece. The vocal line has the lyrics "life time.". The guitar accompaniment remains consistent. Chord diagrams for D, Em, C, and G are provided above the vocal line.

1. D Em Am C

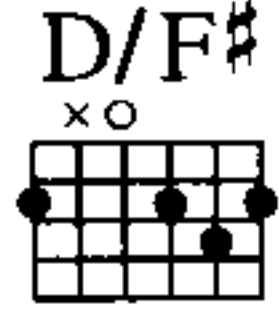
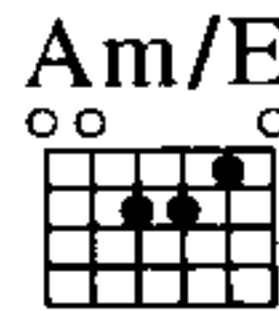
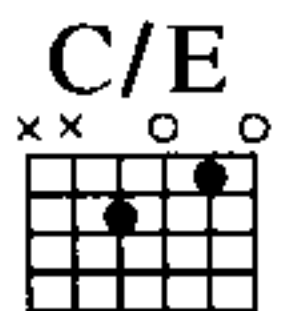
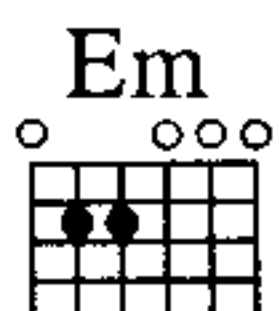
1.

This system concludes the piece with a first ending. The vocal line is silent. The guitar accompaniment continues with the same pattern. Chord diagrams for D, Em, Am, and C are provided above the first staff. A first ending bracket is present at the end of the system.

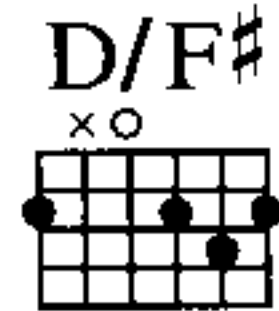
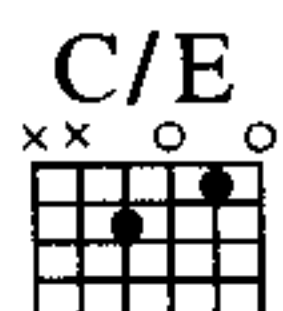
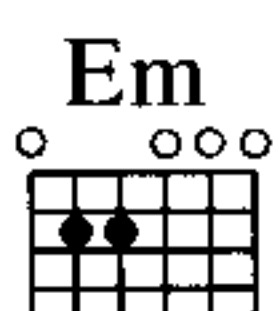
2.



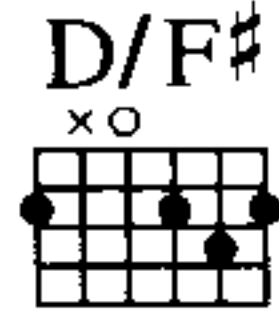
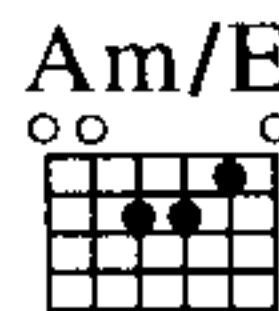
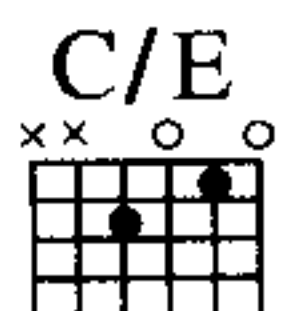
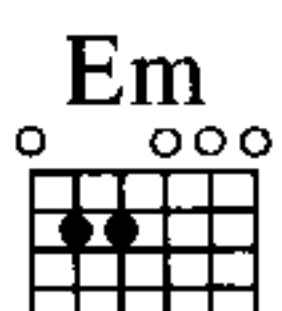
Now some - thing has en - tered my mind, —



sha - dow - ing all of — my thoughts.



It's no good it's just a — big waste of — my



time, — but what can I do to — re - call? —

D Em C G D Em

This system contains guitar chord diagrams for D, Em, C, G, D, and Em. The piano accompaniment features a treble clef with chords and a bass clef with a rhythmic pattern of eighth notes.

1. Am C | 2. Am

This system includes guitar chord diagrams for Am, C, and Am. The piano accompaniment has lyrics: "This is the". The system is divided into two first endings.

N.C.

This system is marked "N.C." (No Chords). The piano accompaniment includes lyrics: "right life time.".

1. | 2.

This system is divided into two first endings. The piano accompaniment includes lyrics: "Once in a This is the".

E F#m D A

right
life

time.
time.

Detailed description: This system contains the first two measures of the piece. The guitar part features chords E, F#m, D, and A. The vocal line has lyrics 'right life' and 'time. time.' with long notes. The piano accompaniment consists of a treble and bass clef with a steady eighth-note bass line and a melodic line in the treble.

E F#m Bm D

Repeat and fade

Once in a
This is the

Detailed description: This system contains the next two measures. The guitar part features chords E, F#m, Bm, and D. The vocal line has lyrics 'Once in a' and 'This is the' with long notes. The piano accompaniment continues with the same rhythmic pattern as the first system. The system ends with a double bar line and the instruction 'Repeat and fade'.

Verse 2:

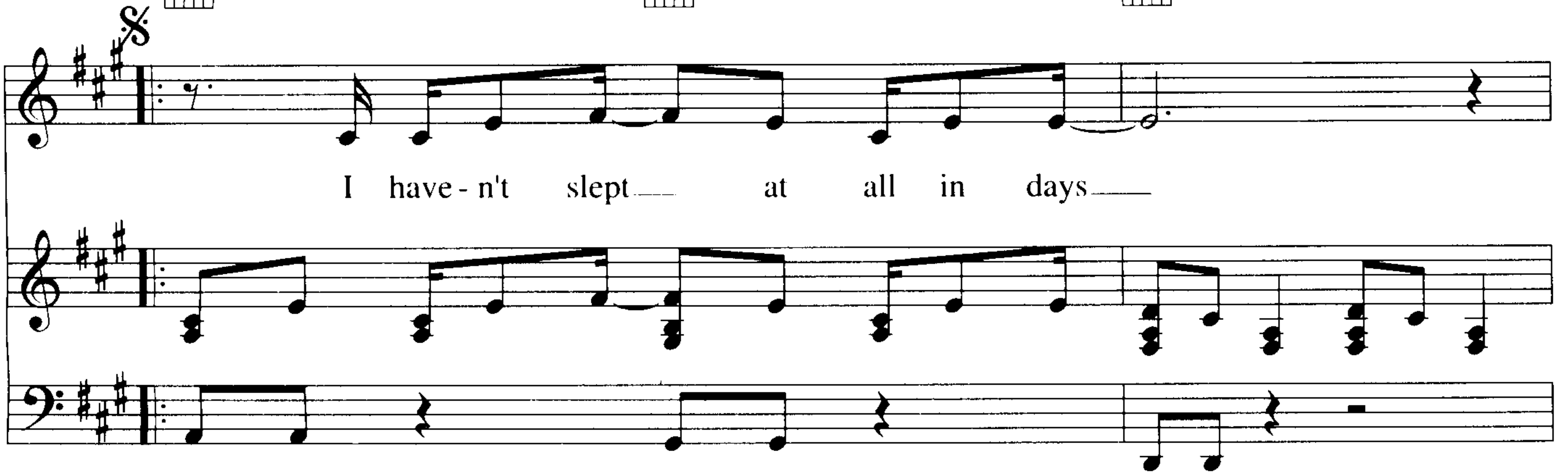
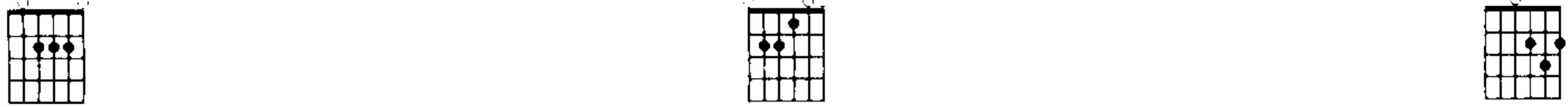
Keep on going, let's not lose it, feel the flow
Oh, flying free in a fantasy, with you I'll go.

★ WHAT CAN I DO ★

A E/G# D A/C# E Bmin

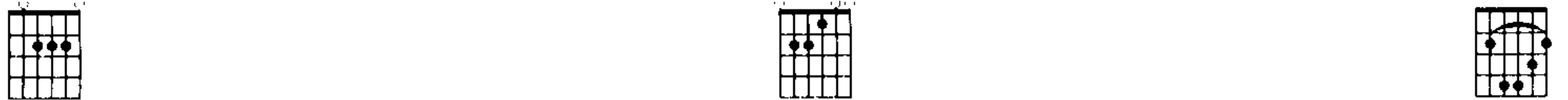


A E/G# D

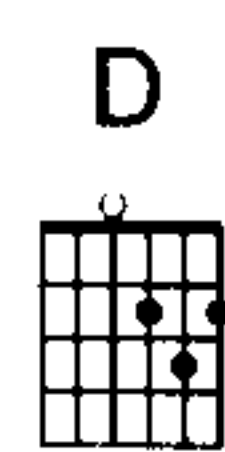
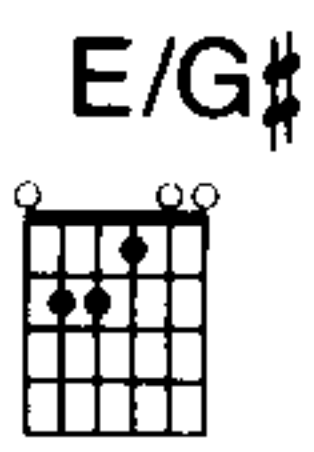
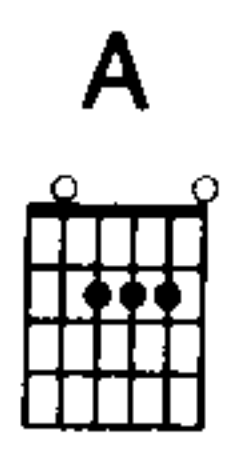


I have - n't slept at all in days

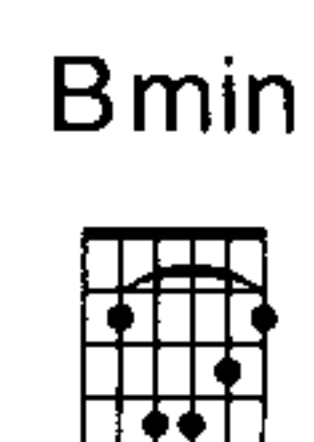
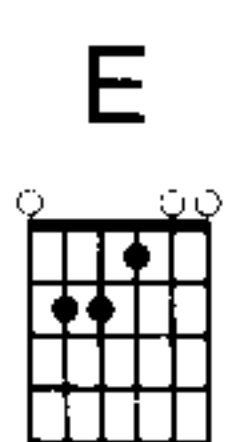
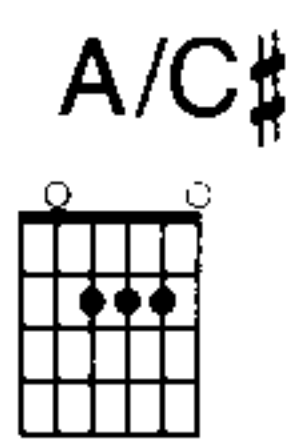
A/C# E Bmin



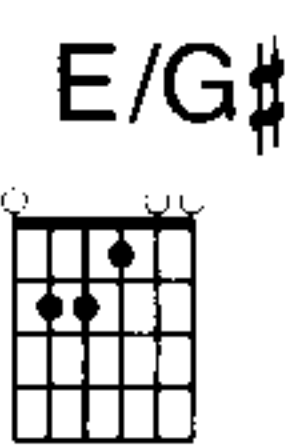
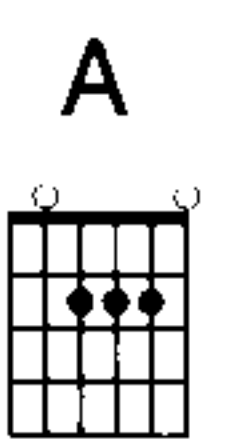
It's been so long since we've talked.



And I have been___ here ma - ny times___

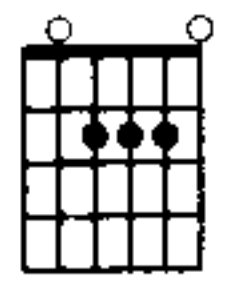


I just don't know___ what I'm do - ing wrong.---

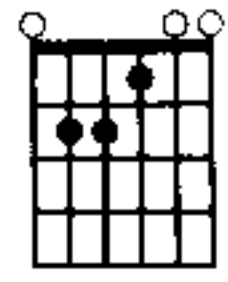


What can I do___ to make___ you love___ me?

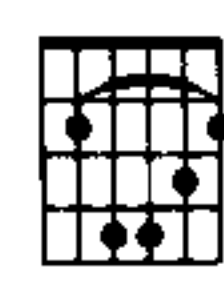
A/C#



E

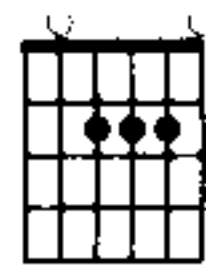


Bmin

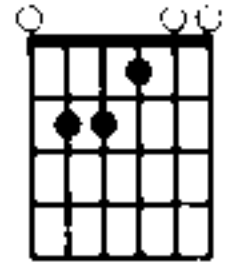


What can I do to make you care?

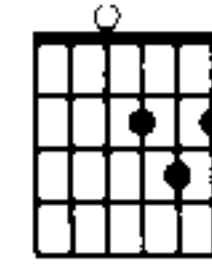
A



E/G#

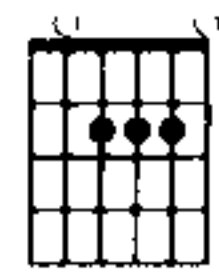


D

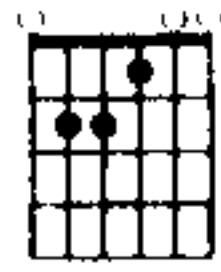


What can I say to make you feel this?

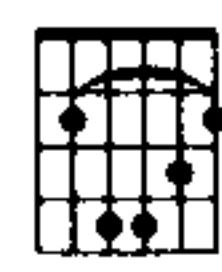
A/C#



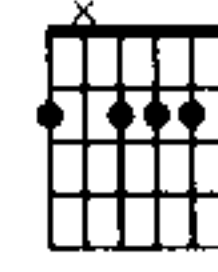
E



Bmin



F#min7



To Coda

What can I do to get you there? No more wait-ing

D Am⁷ G/B D

This system contains the first four measures of the piece. The guitar part is written in treble clef with a key signature of one sharp (F#). Above the staff are four chord diagrams: D (x x 0 0 2 2), Am⁷ (x 0 0 0 2 2), G/B (x 0 0 0 2 2), and D (x x 0 0 2 2). The piano accompaniment consists of a treble and bass clef. The treble clef has a whole note chord in the first measure, which is sustained across the second measure. The bass clef has a half note in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth measure.

G D Am⁷ D Am⁷ G/B C

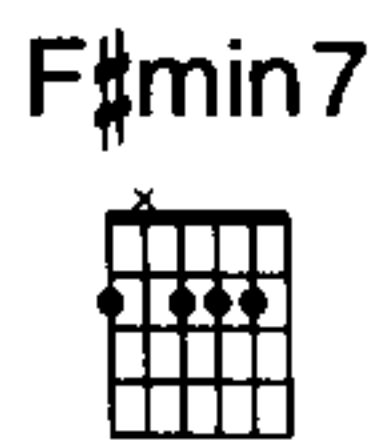
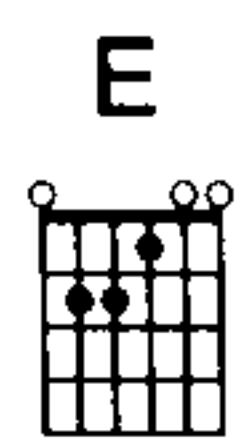
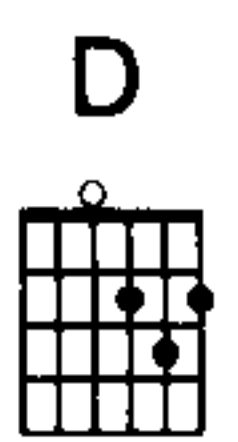
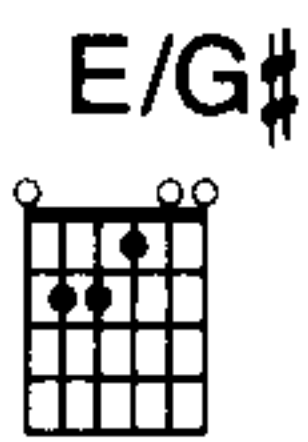
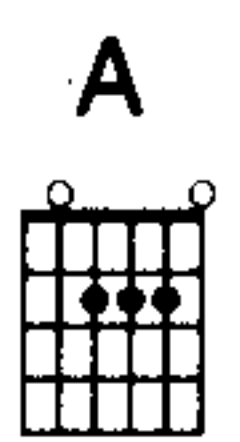
This system contains measures 5 through 10. The guitar part continues with chord diagrams: G (x 0 0 0 2 2), D (x x 0 0 2 2), Am⁷ (x 0 0 0 2 2), D (x x 0 0 2 2), Am⁷ (x 0 0 0 2 2), G/B (x 0 0 0 2 2), and C (x 0 0 0 2 2). The piano accompaniment features a treble clef with chords and a bass clef with a steady quarter-note bass line.

G/B D/F# Am⁷ D Am⁷ D/E Am⁷ G/B

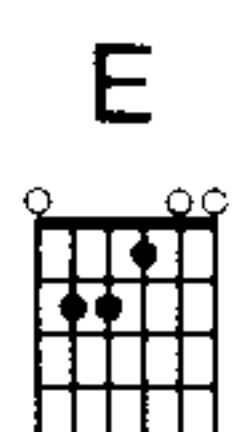
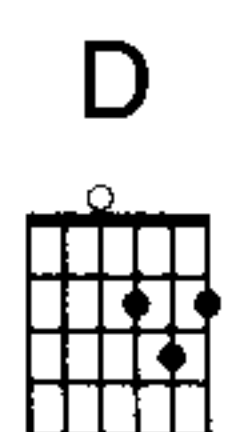
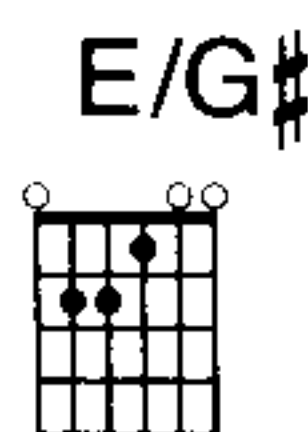
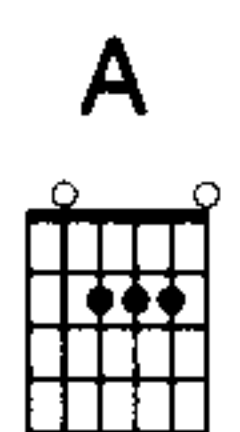
This system contains measures 11 through 18. The guitar part includes chord diagrams: G/B (x 0 0 0 2 2), D/F# (x 0 2 2 0 2 2), Am⁷ (x 0 0 0 2 2), D (x x 0 0 2 2), Am⁷ (x 0 0 0 2 2), D/E (x x 0 0 2 2), Am⁷ (x 0 0 0 2 2), and G/B (x 0 0 0 2 2). The piano accompaniment continues with chords in the treble and a bass line in the bass clef.

C D rit. C G D

This system contains the final five measures of the piece. The guitar part includes chord diagrams: C (x 0 0 0 2 2), D (x x 0 0 2 2), a *rit.* (ritardando) instruction, C (x 0 0 0 2 2), G (0 0 0 0 2 2), and D (x x 0 0 2 2). The piano accompaniment concludes with a treble clef chord and a bass clef line ending with a half note and an 8vb (octave below) instruction.

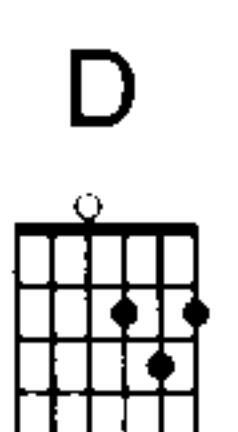
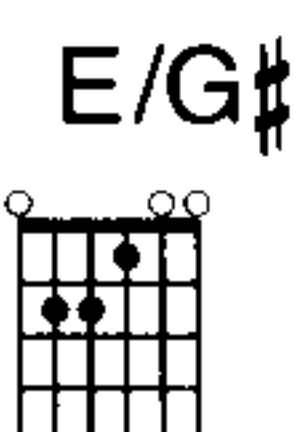
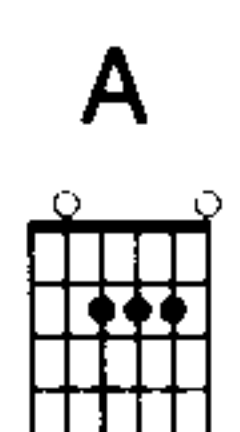


No more ach-ing — No more fight-ing



D.S. al Coda

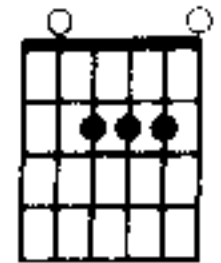
No more try-ing. —



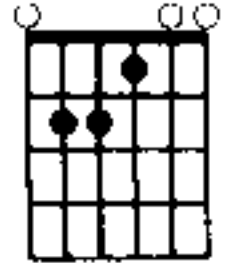
⊕ Coda

What can I do — to make — you love — me?

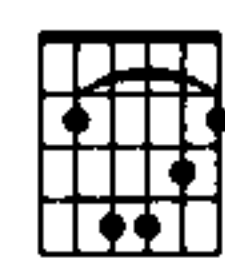
A/C#



E

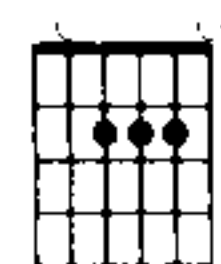


Bmin

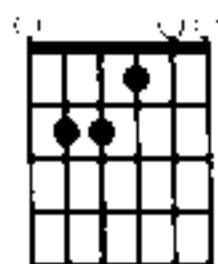


What can I do to make you care?

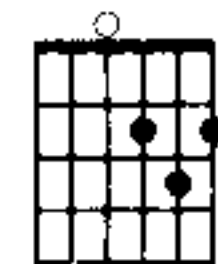
A



E/G#

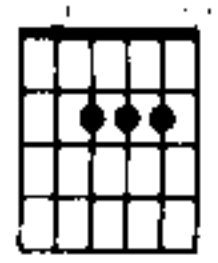


D

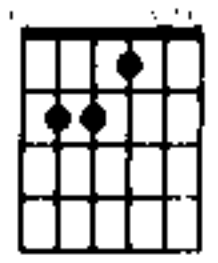


What can I change to make you - this?

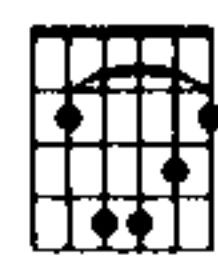
A/C#



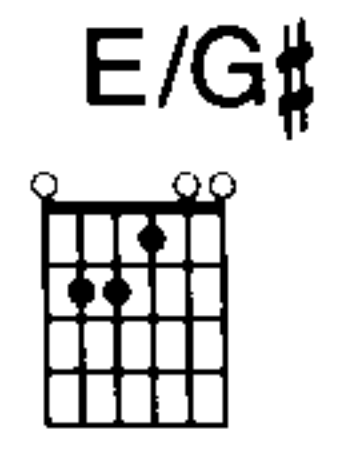
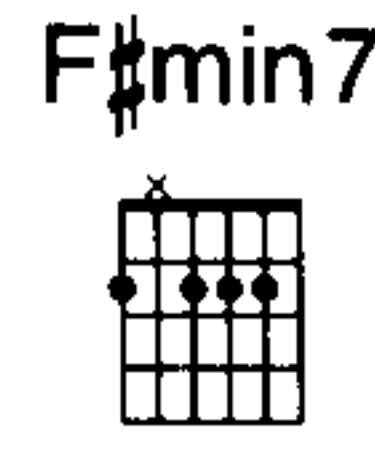
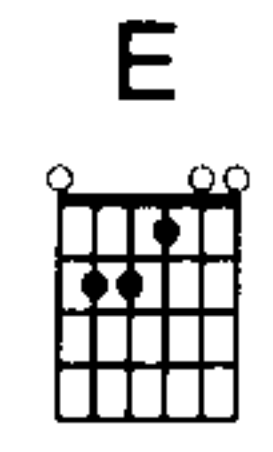
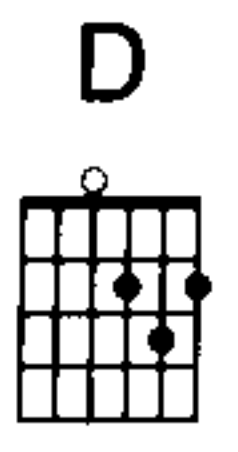
E



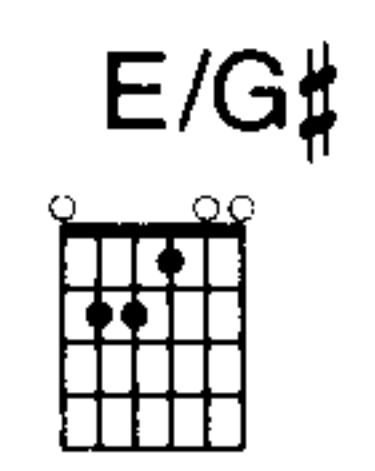
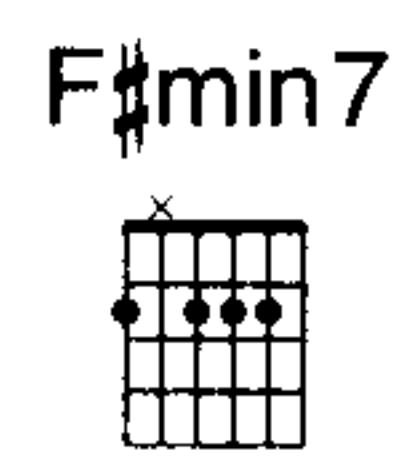
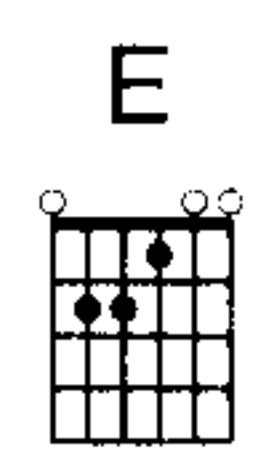
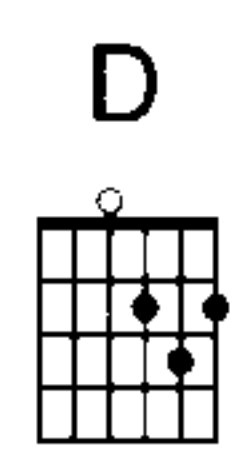
Bmin



What can I do to get you there and love me?



Love me Love me Love



me Love me Love

Repeat and Fade

There's only so much I can take
 And I just got to let it go
 And who knows I might feel better
 If I don't try and I don't hope

What can I do....