

THE POWER OF LOVE

Words by
MARY SUSAN APPLIGATE
and JENNIFER RUSH

Music by
CANDY DEROUGE
and GUNTHER MENDE

Verse:

Slowly, with a steady beat ♩ = 63



1. The whis - pers in the morn - ing
feel - ing

mf

Fm



of lov - ers sleep - ing tight
ly - ing in your arms.

Ab



are roll - ing by like thun - der now,
When the world out - side's too much to take



as I look _____ in your eyes.
that all ends when I'm _____ with you.



I hold on _____ to your _____ bod - y _____
E - ven though there may _____ be _____ times _____



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



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

Ab/C



Eb



Musical staff with treble clef and key signature of three flats (Bb, Eb, Ab). The melody consists of quarter and eighth notes.

I could not for - sake. } 'Cause I'm your la -
al - ways by your side.

Piano accompaniment for the first system, including treble and bass staves with chords and a rhythmic bass line.

Chorus:

Ab



Db



Musical staff for the chorus, treble clef, continuing the melody.

- dy_ and you are my man.

Piano accompaniment for the chorus, including treble and bass staves.

Bbm



Musical staff for the chorus, treble clef, continuing the melody.

When - ev - er you reach_ for me,

Piano accompaniment for the chorus, including treble and bass staves.

Eb



Musical staff for the chorus, treble clef, continuing the melody.

{ D.S. I'm gon - na do } all that I can.

Piano accompaniment for the chorus, including treble and bass staves.

1. | 2.3.

2. Lost is how I'm

We're head - ing for

Ab

D \flat

some - thing,

some-where I've nev - er been.

B \flat m

Some-times I am fright - ened but I'm read - y to learn

E \flat

D \flat

Ab

To Coda

'bout the pow - er of love.



The sound of your heart



beat - ing made it clear sud - en -



ly. The feel - ing that I



can't go on is light years a - way...



D.S. al Coda
(take 3rd ending)

'Cause I'm your la -

⊕ Coda



The pow - er of love.



The pow - er of love



Some-times I am fright - ened but I'm read - y to learn.



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

'bout the pow - er of love.

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

Musical staff with treble clef, continuing the melodic line.

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

Musical staff with treble clef, featuring a melodic line with a slur and an accent mark.

The pow - er of love.

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

Repeat and fade

Musical staff with treble clef, showing a repeat sign and a final note.

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

IF YOU ASKED ME TO

Words and Music by
DIANE WARREN

Moderately slow ♩ = 84

C5 D5 C C/D D5

mf

Verse 1:

C5 D5 C D5

1. Used to be that I be - lieved in ___ some - thing, used to be that I be - lieved in love. _

C5 D5 Cmaj7

It's been a long time since I've had that feel - ing: I could love some - one, _ I could

F#m7 Bm7

trust some - one. _ I said I'd nev - er let no - bod - y near my heart a - gain, _ dar - lin,' _

Chorus:

Cmaj7

Em7/A

Gmaj7/A

G(9)

D(9)



I said I'd nev-er let no-bod-y in. But if you asked me to, I just might

G(9)

D(9)

G

G(9)

D(9)

change my mind and let you in my life for-ev - er. If you asked me to, I just might

G(9)

C(9)

To Coda

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

D(9)

C(9)

Gm/C

D(9)

C(9)

D5

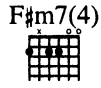
asked me to, If you asked me to.



2. Some-how ev - er since I've been a - round_ you, can't go back to be - ing



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



found my _ home, _ that I'm fi - nal - ly home. _ _ _ I said I'd nev - er let no - bod - y get too



D.S. al Coda

close to me, _ dar - lin'. _ I said I need - ed, need - ed to be free. _ But



ask me to I will give my world _____ to you,



ba - by. I need you now. Ask me to I'll do



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



Repeat and fade

If you asked me to, I'd let you in my life for - ev - er.

BEAUTY AND THE BEAST

Lyrics by
HOWARD ASHMAN

Music by
ALAN MENKEN

Moderately slow $\text{♩} = 72$



Female: Ooh. _____ Male: Ooh. _____

mf

(with pedal)



Female: Tale as old as _____ time, _____



true as it can be. Bare-ly e - ven

Am7

Bb(9)

C7sus

C

friends, then some-bod - y bends un - ex - pect - ed - ly. —

D

G/D

A/D

D(9)

D

Male: Just a lit - tle change. —

Small, to say the

Am7/D

D7

Gmaj7

D(9)/F#

Em7

D/A

A7

least. Both a lit - tle scared, nei - ther one pre - pared. *Both:* Beau - ty and

the — Beast.

Ev - er just the same.

gva





Ev - er a sur - prise. _____ Ev - er as be -





fore, and ev - er just as sure as the sun will rise.









Male: Whoa, oh, oh. Woo oh.

cresc.









Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody consists of eighth and quarter notes.

Both: Ev - er just the same. *Male:* Yeah, yeah... Ev - er a sur -

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



Musical staff with treble clef, continuing the melody from the first system.

prise... *Both:* Ev - er as be - fore, *Female:* ev - er just - as

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



Musical staff with treble clef, featuring a change in time signature to 3/4 and then 4/4.

sure... *Both:* as the sun will rise... *Male:* Oh, oh, oh.

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



Musical staff with treble clef, continuing the melody in 4/4 time.

Female: Tale as old as time, tune as old -

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



as _____ song. _____ *Both:* Bit - ter sweet and strange, find - ing you can



change, learn - ing_ you were wrong. _____ *Male:* Cer - tain as the



sun. _____ *Female:* (Cer - tain_ as the sun.) _____ *Male:* ris - ing in the East. *Female:* Tale as old as



time, *Both:* song as old as rhyme. Beau - ty_ and the_ _____ Beast.



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 3-measure triplet ending.

Female: Tale as old as ___ time, Male: song as old as ___ rhyme. Both: Beau-ty and the ___

Piano accompaniment for the first system, including treble and bass staves with a 'rit.' marking.



Musical staff with treble clef, key signature of three sharps, and a whole note chord.

Beast.

Piano accompaniment for the second system, including treble and bass staves with a 'mp' marking.



Musical staff with treble clef, key signature of three sharps, and a whole note chord.

Piano accompaniment for the third system, including treble and bass staves with a 'rit.' marking.

Freely



Musical staff with treble clef, key signature of three sharps, and a long note with a fermata.

Beau-ty and the Beast.

Piano accompaniment for the fourth system, including treble and bass staves with a 'rit.' marking.

BECAUSE YOU LOVED ME

(Theme From "Up Close & Personal")

Words and Music by
DIANE WARREN

Slowly $\text{♩} = 76$

Verse:



1. For all those times you stood by me, for all the wings and made me fly, you touched my

mf

G \flat



B \flat m7



truth that you made me see, for all the joy you brought to my life, for all the hand, I could touch the sky. I lost my faith you gave it back to me. You said no

Absus



Fm7



wrong that you made right, for every dream you made come true, for all the star was out of reach, you stood by me and I stood tall. I had your

Gbmaj7



Ebm7/Ab



love I found in you, I'll be for - ev - er thank - ful, ba - by.
 love, I had it all. I'm grate - ful for each day you gave me.

Cb6



Bbm7



Ebm7



You're the one who held me up, nev - er let me fall.
 May - be I don't know that much, but I know this much is true.

Gbm7



Ebm7/Ab



You're the one who saw me through, through it all.
 I was blessed be - cause I was loved by you. } You were my

§ Chorus:

Db



Gb



strength when I was weak, you were my voice when I could - n't speak. You were my

Bbm7



Absus



Ab



eyes when I could-n't see, you saw__ the best there was__ in me, lift-ed__ me__

Fm7



Gbmaj9



Cbmaj7



up when I could-n't reach. You gave__ me faith 'coz you__ be- lieved.__ I'm

Eb7/Ab



To Coda ⊕ 1.

Db



Eb7/Ab



ev- ery- thing__ I am be- cause__ you loved__ me. 2. You gave__ me

2.



Bridge:



Bbm7



loved__ me. You were al- ways there__ for me, the ten- der wind__ that car- ried__ me. A

F7/A



Bbm7



light in the dark, shin - ing your love in - to my life. You've

Ebm7



Db/F



been my in - spi - ra - tion, through the lies, you were the truth. My

Ebm7/Ab



D.S. al Coda

world is a bet - ter place be - cause of you. You were my

Coda



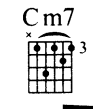
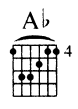
Fm7/Bb



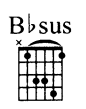
Eb



loved me. You were my strength when I was weak, you were my



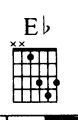
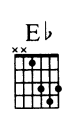
voice when I could- n't speak. You were__ my eyes when I could- n't see. you saw__ the



best there was__ in me, lift- ed__ me__ up when I could- n't reach. You gave me



faith 'coz you__ be- lieved.__ I'm ev- ery- thing__ I am be- cause__ you



loved__ me. I'm ev- ery- thing__ I am be- cause__ you loved__ me.__

IT'S ALL COMING BACK TO ME NOW

Words and Music by
JIM STEINMAN

Slowly ♩ = 92



mf

8vb.....

Fsus2/C



8va.....

8vb.....

G/B



F/A



G11



G/B



F/A



G11



1. There were

Verse:



nights when the wind was so cold that my bod - y froze in bed, if I just
 (2.) emp - ty threats and hol-low lies, and when - ev - er you tried to hurt me, I just



lis - tened to it, right out - side the win - dow. There were
 hurt you ev - en worse, and so much deep - er. There were



days when the sun was so cruel that all the tears turned to dust, and I just
 hours that just went on for days, when a-lone at last, we'd count up all the



knew my eyes were dry - ing up for - ev - er.
 chan - ces, that were lost to us for - ev - er,



I fin-ished cry-ing in the in - stant that you left, - and I can't re-mem-ber where, or when, or
but you were his-tory with the slam-ming of the door, and I made my-self so strong a - gain some -



how, _____ and I ban-ished ev - ery mem - ory you and I _____ had ev - er
- how, _____ and I nev - er wast - ed a - ny of my time _____ on you since

allargando



**Chorus:
a tempo**



made, but when you touch me like this, - and you
then, but if I touch you like this, - if you



hold me like that, - I just have to ad - mit - that it's all - com-ing back - to me, when I
kiss me like that, - it was so long a - go, - but it's all - com-ing back - to me, if you



touch you like this, — and I hold you like that, — it's so hard to be - lieve, — but it's all —
 touch me like this, — if I kiss you like that, — it was gone with the wind, but it's all —



— com-ing back — to me, it's all com-ing back, — it's all com-ing back to me now. — } There were
 — com-ing back — to me, it's all com-ing back, — it's all com-ing back to me now. — }



mo-ments of gold, and there were flash-es of light, — there were things I'd ne-ver do a-gain, but then, they'd



al - ways seemed right. — There were nights of end-less plea-sure, it was more than a - ny laws al - low, —

Dm **G13sus4** **C**

ba - by, ba - by, if I kiss you like this, and if you
 Ba - by, ba - by, ba - by when you touch me like this, and when you

G/B **Am7** **Dm7** **F** **G**

whis-per like that, I was lost long a - go, but it's all com-ing back to me. If you
 hold me like that, it was gone with the wind, but it's all com-ing back to me. When you

C **G/B** **Am7** **Dm7**

want me like this, and if you need me like that, it was dead long a - go, but it's all
 see me like this, and when I see you like that, then we see what we want to see, all

F **G** **Am7** **Dm7** **F** **G**

com-ing back to me. It's so hard to re - sist, but it's all com-ing back to me. I can
 com-ing back to me, the flesh and the fan - tas - ies, all com-ing back to me. I can

Am7

Dm7

F

G7

1.

Am

G/B



bare-ly re-call, but it's all com-ing back to me now,
bare-ly re-call, but it's all com-ing back to me now.

Fadd9/C

Em

Am

G/B



but it's all com-ing back.

Fadd9

Dm

2.

F



2. There were those

C

F

C

F



Dm7



F



rit.

G11



If you for-

a tempo

C



G/B



Am7



Dm7



- give me all this, — if I for - give you all that, — we for - give and for - get, — and it's all —

F



G



C



G/B



— com-ing back — to me, when you see me like this, — and when I see you like that, — we see

Am7



Dm7



F



G7



Am7



Dm7



just what we want — to see, all — com-ing back — to me, the flesh and the fan - tas - ies, all —

F G Am7 Dm7 F G7

— com-ing back_ to me, I can bare-ly re-call, — but it's all — com-ing back_ to me

C F C

now, — and when you kiss me like this, —

F C F

and when I touch you like that, — and if you

C F/A C

do it like this, — and if we . . .

LOVE CAN MOVE MOUNTAINS

Words and Music by
DIANE WARREN

Moderate rock ♩ = 100

F
Gm7/F
Fm7
Bb/F

The first system of music features a guitar part with four chords: F, Gm7/F, Fm7, and Bb/F. Below the guitar part is a piano accompaniment consisting of a right-hand melody and a left-hand bass line. The piano part begins with a mezzo-forte (mf) dynamic marking.

Verse:

F
Ab
Bbsus
Bb

There ain't a dream that don't have a chance to come true now. It just takes
 O-ceans deep and moun - tains high, they can't stop us be-cause love

The verse section includes guitar chords F, Ab, Bbsus, and Bb. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

Ab2
Bb
F

— a lit - tle faith, — ba - by. An - y - thing that we want —
 — is on our side, — ba - by. We can reach the heav - ens and touch —

The second system of the verse includes guitar chords Ab2, Bb, and F. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

Love Can Move Mountains - 5 - 1
0437B



to do we can do now.
the sky, just believe it,

There ain't noth - ing in our way, ba - by.
be - lieve in you and I, ba - by.



Noth - ing our love could - n't rise a - bove. We can get through the night, we can
If we got love that is strong e - nough, we can do an - y - thing, make it



get to the light. Long as we got our love to light the way.
through an - y - thing. 'Cause through it all love will al - ways find a way.



} With a lit - tle faith,



Chorus:



— just a lit - tle trust, — if you be - lieve_ in love, — love_



— can move moun - tains. Be - lieve — in your heart and feel, — feel it in your soul_ and love, —



love — can, love — can move moun - tains.



2.
F

Fm7

Bbsus

Bb

moun - tains.

(Trust)

(Love)

(Love_

You've got to feel it, ba - by._____

Ab

Bb

F

Fm7

___ can, love___ can move_ moun - tains.)

You've got to feel it, ba - by. (Trust)

Bbsus

Bb

Ab

Bb

F

Fm7

(Love)

(Love___ can, love___ can move_ moun - tains.)

Bbsus

Bb

Ab

Bb

(Trust)

(Love)

(Love___ can, love___ can move it.)

You've got to feel it, ba - by._____

F Gm7/F Fm7

You be - lieve in me, I'll be - lieve in

Bb/F Gm7/C

you. If we be - lieve in each oth - er, noth - ing we can't do.

Am7/D

If we got love that is strong e - nough love will find a

Gm7/C

way. With a lit - tle faith.

D.S. rit and fade (no repeats)

TO LOVE YOU MORE

Words and Music by
JUNIOR MILES and DAVID FOSTER

Slowly $\text{♩} = 60$




A  E/G#  F#m 

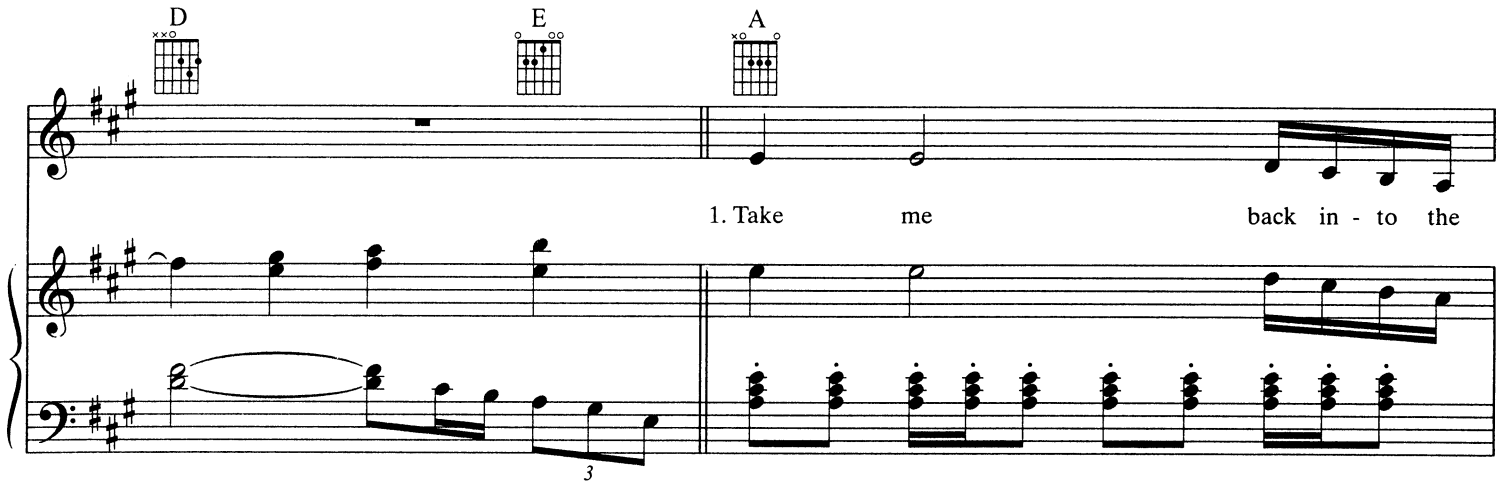


mp

(with pedal)



Verse 1:

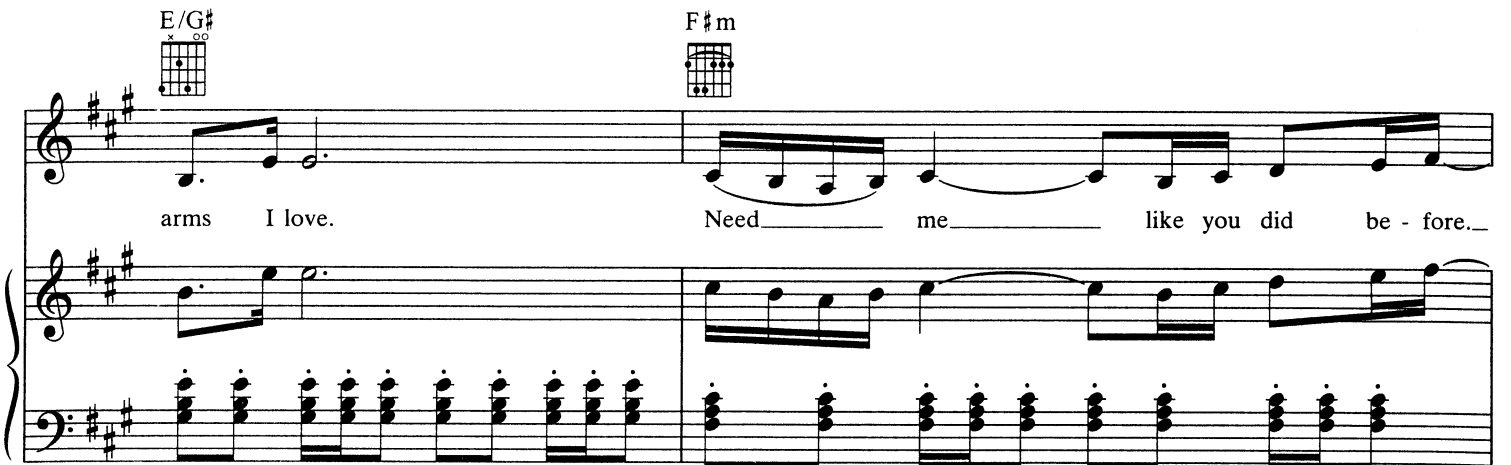
D  E  A 



1. Take me back in - to the

3

E/G#  F#m 



arms I love. Need me like you did be - fore...

To Love You More - 7 - 1
0437B

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Touch me once a - gain and re -



mem - ber when there was no one that you want - ed

Verses 2 & 3:



more. 2. Don't go, you know you will
3. See me as if you

cresc. *mf*



break my heart. She won't love you like I
nev - er knew. Hold me so you can't let



will. I'm the one who'll stay when she
go. Just be - lieve in me, I will



walks a - way, and you know I'll be stand - ing here still.
make you see all the things that your heart needs to know.



I'll be wait - ing for you,



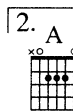
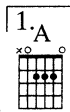
here in - side my heart. I'm the one who wants to love you more.



You will see I can give you



ev-'ry - thing you need. Let me be the one to love you more.



And

Bridge 1:



some way, all the love that we had can be saved.

F Dm Esus E

What - ev - er it takes, we'll find a way.

A B/A E/G# Em/G

D/F# C/E G/D Am/C F/A E/G#

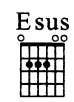
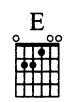
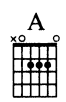
Be -

Bridge 2:

A Am G Gm

lieve in me, I will make you see all the things.

mp

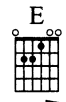
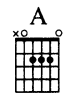


N.C.

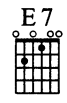
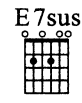
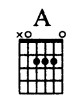
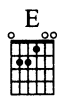
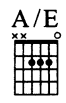
that your heart needs to know. I'll be

cresc. *mf*

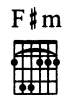
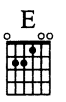
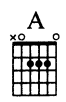
Chorus:



wait - ing for you, here in - side my heart. I'm the one

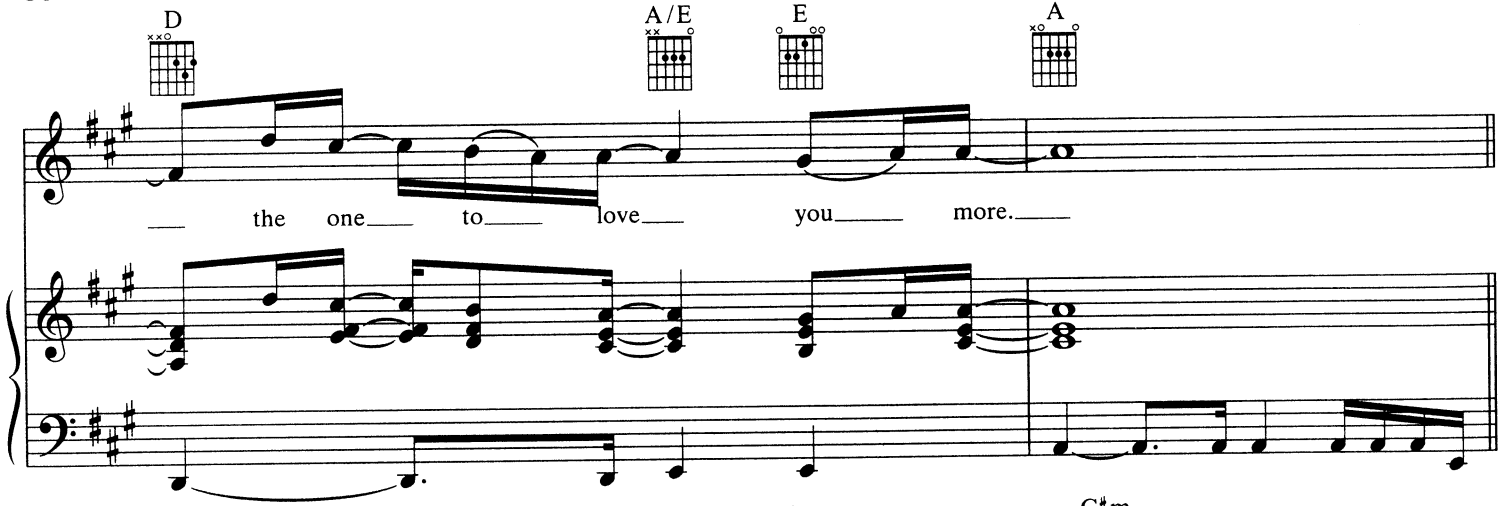


who wants to love you more. Can't you



see I can give you ev - 'ry - thing you need? Let me be

D A/E E A



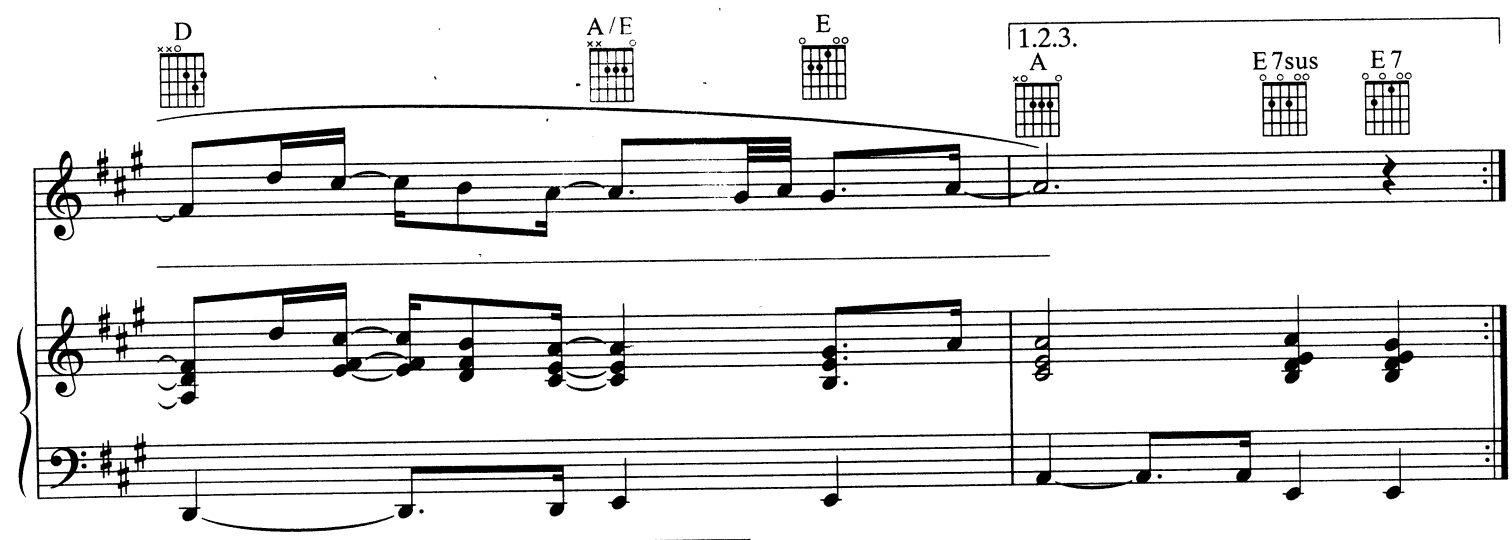
the one to love you more.

A E F#m C#m

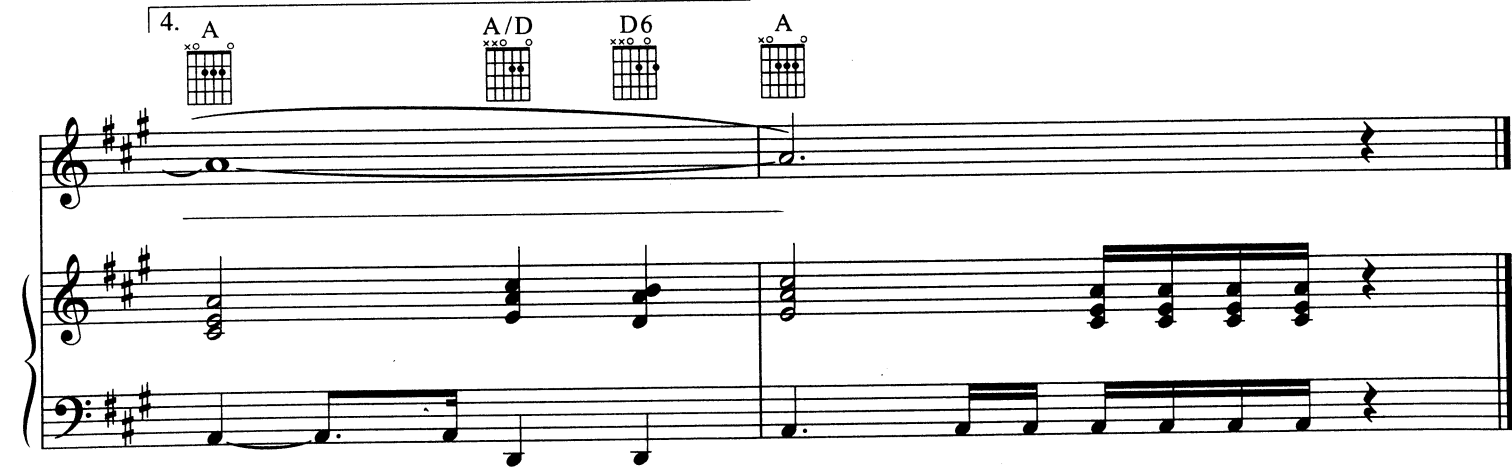


Oh.

D A/E E 1.2.3. A E7sus E7



4. A A/D D6 A



MY HEART WILL GO ON

(Love Theme from "TITANIC")

Words by
WILL JENNINGS

Music by
JAMES HORNER

Moderately slow ♩ = 100

Verse 1:

1. Ev - 'ry night in my dreams, I see you, I feel you.

That is how I know you go on.

My Heart Will Go On - 7 - 1
0437B



Far a - cross the — dis - tance and spac - es be - tween — us,



you have come to show you go — on.

Chorus:



Near, far, wher - ev - er you are, — I be -



lieve that the heart does go on. —

C#m B A B

Once more you op - en the door — and you're

C#m G#m A E/B B





here in my heart and here my heart will go on and —

C#m Bsus4 A Bsus4

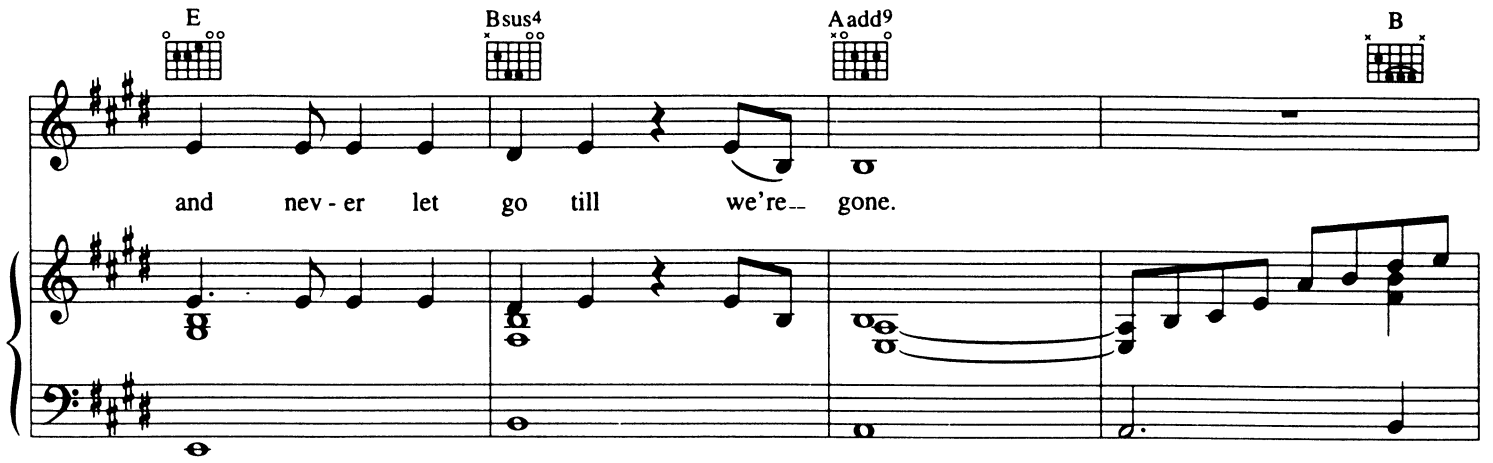
on.





Verse 2:
E Bsus4 Aadd9 E B

2. Love can touch us one time and last for a life - time.

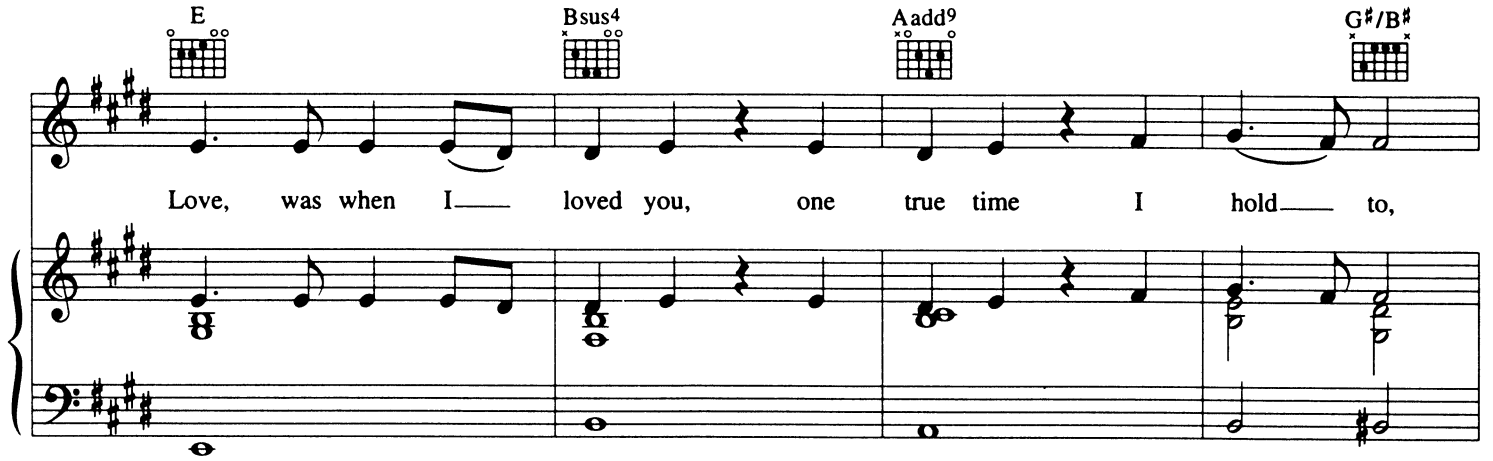
E  Bsus4  Aadd9  B 




and nev - er let go till we're... gone.



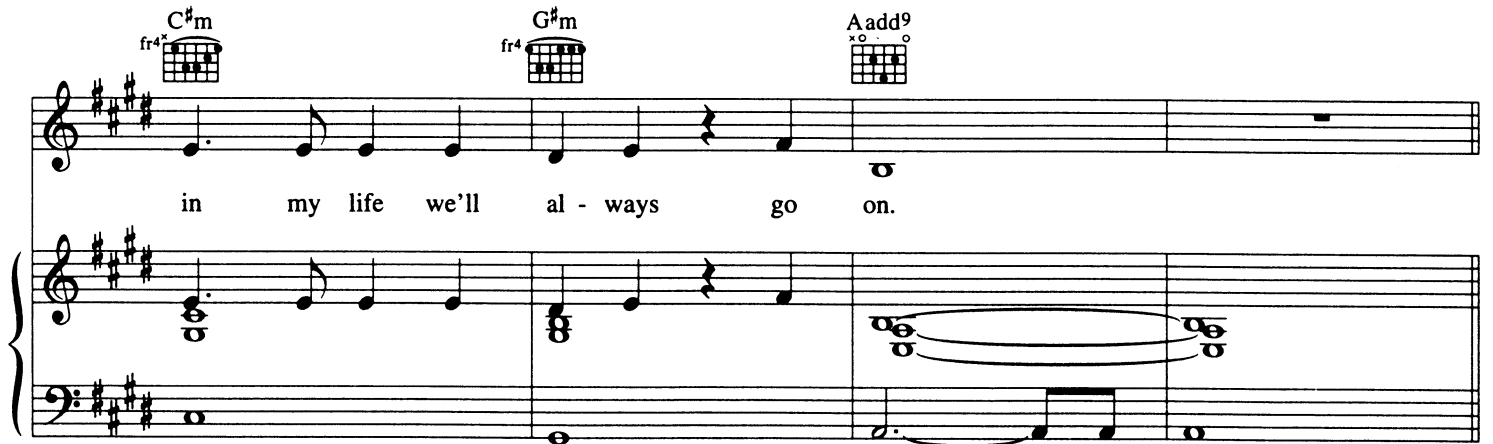
E  Bsus4  Aadd9  G#/B# 



Love, was when I — loved you, one true time I hold — to,




C#m  G#m  Aadd9 





in my life we'll al - ways go on.


Chorus:

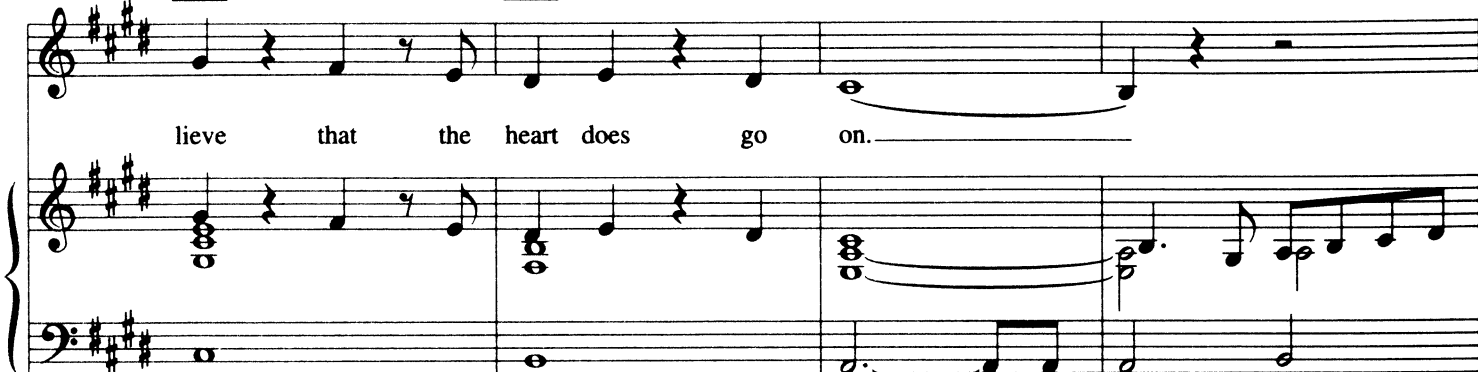
C#m  B  A  B 





Near, far, wher - ev - er you are, — I be -



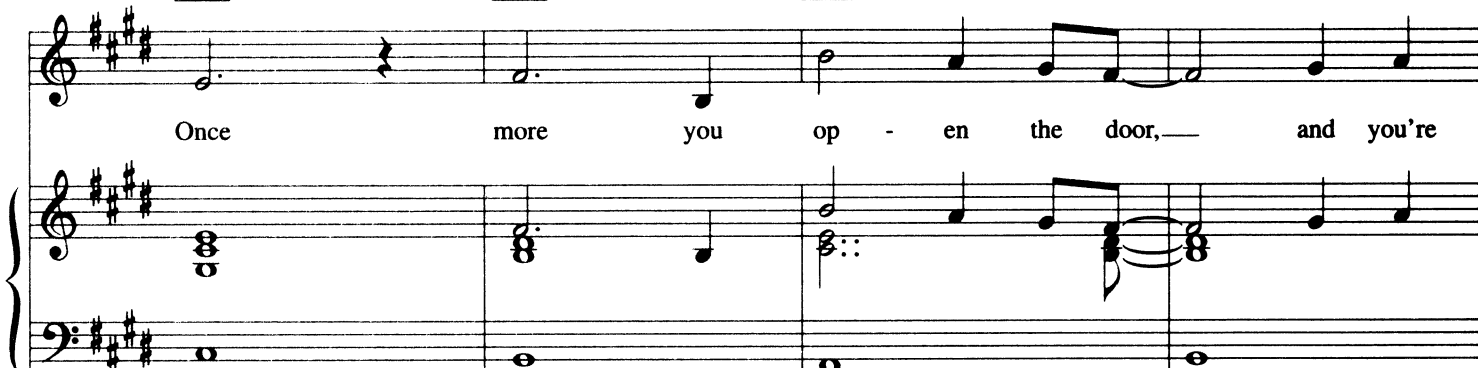










lieve that the heart does go on.



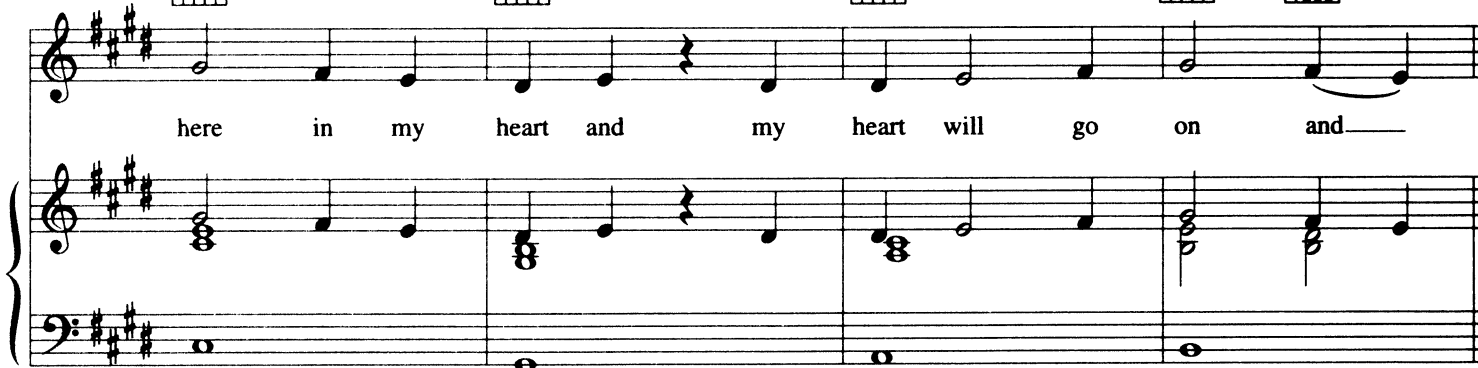






Once more you open the door, and you're





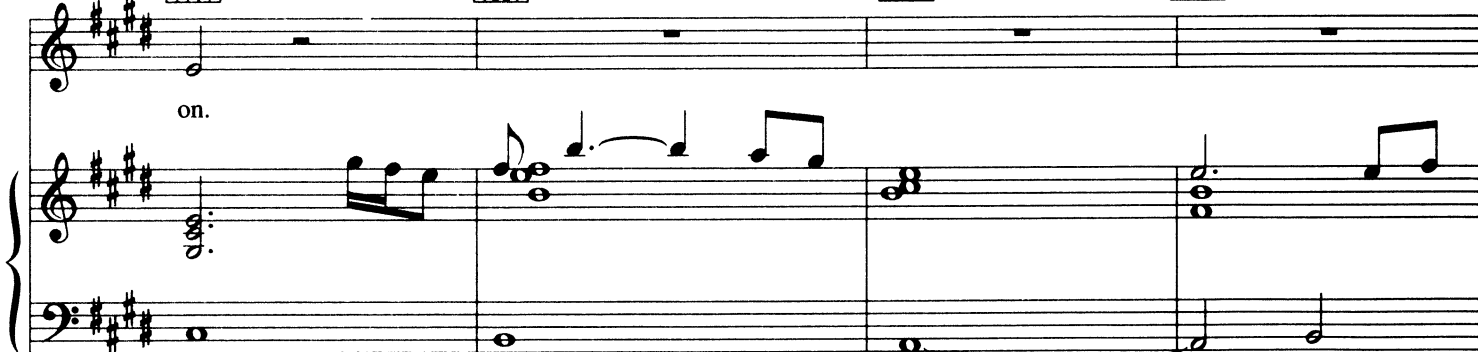
here in my heart and my heart will go on and





on.



C#m Bsus4 Aadd9 G#m G#/F#

cresc.

Fm Eb Db Eb

You're here, there's noth - ing I fear, — and I know —

mf

Fm Eb Db

— that my heart will go on. —

Eb Fm Eb

We'll stay for -

Chord diagrams: D^b , E^b , Fm , Cm

ev - er this way, — you are safe in my heart and my

Chord diagrams: D^b , A^b/E^b , E^b , A^b

heart will go on — and on —

dim.

Chord diagrams: E^b/A^b , D^b/A^b , E^b/A^b , A^b

Mm.

mp

Chord diagrams: E^b/A^b , $D^b\ add\ 9/A^b$, E^b/A^b , A^b

Rall.




Mm.


molto rit.

I'M YOUR ANGEL

Words and Music by
R. KELLY



Slowly ♩ = 66

G  F/A  G/B 

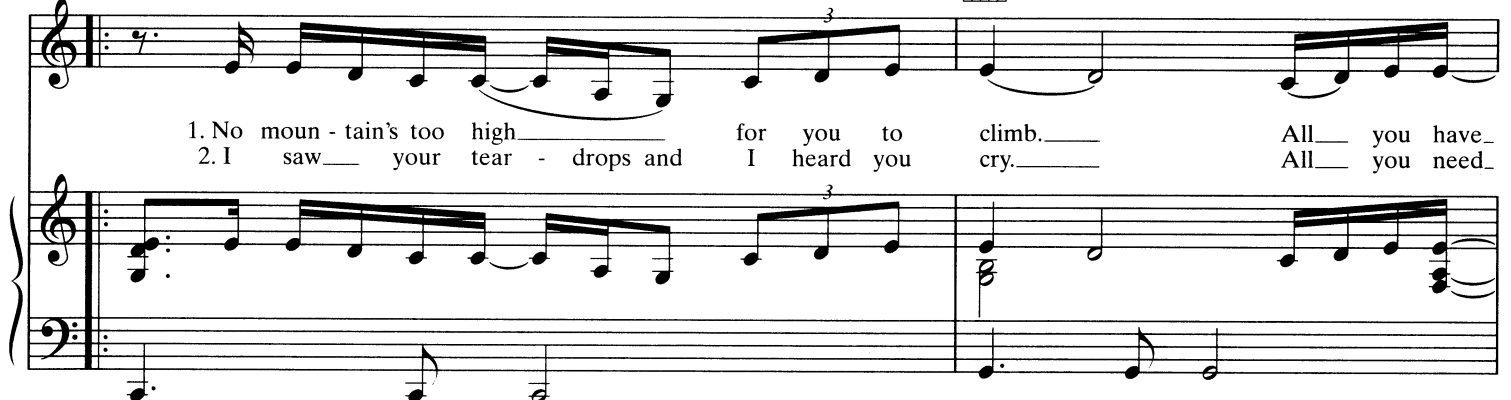


The first system shows the beginning of the piece. It features a guitar part with three chords: G, F/A, and G/B. The piano part is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The melody is simple and slow, with a half note followed by a quarter note.




Verse:

C (9)  G 


1. No moun - tain's too high _____ for you to climb. _____ All_ you have_ _____
 2. I saw_ your tear - drops and I heard you cry. _____ All_ you need_ _____



The verse section includes two vocal lines. The first line is: "1. No moun - tain's too high _____ for you to climb. _____ All_ you have_ _____". The second line is: "2. I saw_ your tear - drops and I heard you cry. _____ All_ you need_ _____". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

F  Gsus  G 

_____ to do_ _____ is have_ some climb - ing faith, _____ oh, yeah. _____
 _____ is time. _____ Seek me and you _____ shall find. _____



The second system continues the verse. The vocal lines are: "_____ to do_ _____ is have_ some climb - ing faith, _____ oh, yeah. _____" and "_____ is time. _____ Seek me and you _____ shall find. _____". The piano accompaniment continues with the same eighth-note pattern.

I'm Your Angel - 6 - 1
0437B

C (9)



G



C/E



No riv - er's too wide _____ for you to make it a - cross. All_ you have_
You have ev - 'ry - thing _____ and you're still lone - ly. It_ don't have_

F



Gsus



G



E/G#



_____ to do _____ is_ be - lieve_ it when_ you pray. And
_____ to be_ this way. Let me show you_ a bet - ter day. And

Am



E7/G#



C/G



D9/F#



then you will see, _____ the morn - ing will come, _____ and ev - er - y day_ will be bright as the sun. _____
then you will see, _____ the morn - ing will come, _____ and all of your days_ will be bright as the sun. _____ So

Dm7



C(9)/E



F/A



G/B



All of your fears, _____ cast them on me. _____ I just want you to see. } I'll be your_
all of your fears, _____ just cast them on me. _____ How can I make you see? }

Chorus:



cloud up in the sky. I'll be your shoul - der when you cry. I'll hear your



voic - es when you call me. I am your an - gel. And when all



hope is gone, I'm here. No mat - ter how far you are, I'm near. It makes no



dif - fer - ence who you are, I am your an - gel. I'm your

1.

F

C



an - gel.

2.

F

Bridge:

C



an - gel. And when it's time to face the storm,

Cmaj7

Em7

Dm7

C

Cmaj7



I'll be right by your side. Grace will keep us safe and warm,

F

Em7




Dm7

Am7


E7/G#




and I know we will survive. And when it seems as if your end

C/G  D9/F#  F 

— is draw - ing near, — don't you dare give up — the fight. — Just put your
(The end is draw - ing near.)








G  Ebm7/Ab  N.C.

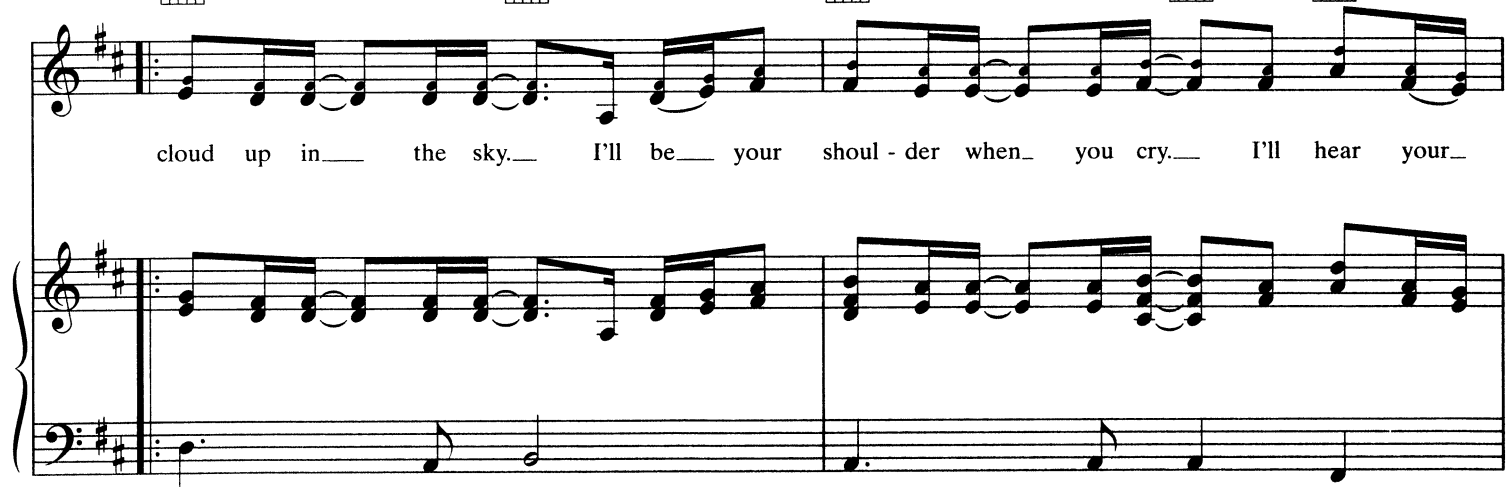
trust be - yond — the sky. — I'll be your



Chorus:

D  Bm7  Asus  A  D/F# 

cloud up in — the sky. — I'll be — your shoul - der when — you cry. — I'll hear your —



G G/B Asus A G/B A/C#

voic - es when you call_____ me. I am your an - gel. And when all____

D Bm7 Asus A D/F#

hope is gone, I'm here. No mat - ter how far you are, I'm near. It makes no____

G G/B Asus A *Repeat ad lib. and fade*

dif - fer - ence who you are, I am your an - gel. I'll be your

THAT'S THE WAY IT IS

Words and Music by
MAX MARTIN, KRISTIAN LUNDIN
and ANDREAS CARLSSON

Moderately slow ♩ = 96



mf



1. I can

Verse:



read your_ mind_ and I know your_ sto - ry, I
ques - tion_ me_ for a sim - ple_ an - swer,

C#m A B

see what you're go - ing through, yeah. It's an
I don't know what to say, no. But it's

C#m A

up - hill climb and I'm feel stick - ing sor - ry, but I
plain to see, if you stick to - geth - er,

C#m B E

know it will come to you, yeah. } Don't sur -
you're gon - na find the way, yeah. }

Pre-chorus:
F#m A B F#m

ren - der, 'cause you can win in this thing called love.

Chorus:



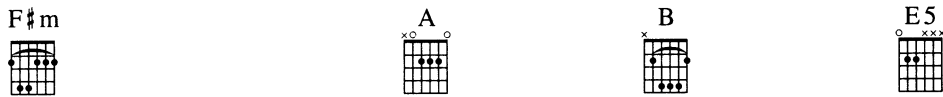
When you want it the most, there's no easy way out. When you're



read - y to go and your heart's left in doubt, don't give



up on your faith; love comes to those who be - lieve



it, and that's the way it is. 1. When you

2.

E A C#m B F#m

— That's the way— it is.

Bridge:

A B Em Em/D

When life is emp - ty, — with no to - mor - row, and

C G D/F# Em

lon - li - ness starts to call, — ba - by, don't wor - ry, — for -

C#m7(b5) C Dsus D E5

get your — sor - row, 'cause love's gon - na con - quer — it all. Oh. — When you

Chorus:



want it the most, there's no easy way out. When you're

2. *Vocal ad lib.*



read - y to go and your heart's left in doubt, don't give



up on your faith; love comes to those who be - lieve

1.



it, and that's the way it is.

2.



that's the way it is. That's the way it is.



(That's the way it is.) That's the way it is. (That's the way it is.)
Don't give



up on your faith; love comes to those who be - lieve



it, and that's the way it is.

rit.

IF WALLS COULD TALK

Words and Music by
R. J. LANGE

Slow groove ♩ = 72

G2



pp

Can you keep a se - cret?_

pp *cresc.*

(with pedal)

Cmaj9



(Ooh,___ ooh,___ ooh._____))

p

Verse:



1. These walls keep a se - cret that on - ly we know_
peo - ple mak - ing mem - 'ries just too good to tell._

p

Em Am7

But how long can they keep -
And these arms are nev - er emp -

Em D Am7 Bm

— it? 'Cause we're two lov - ers who lose con - trol. We're two
ty when we're ly - ing where we fell. We're paint - ing

C6 Bm C6

shad - ows chas - ing rain - bows be - hind closed win - dows, be - hind closed
pic - tures, mak - ing mag - ic, tak - ing chanc - es, mak - ing

Chorus:
D7sus G Am/G G

doors. } If walls could talk, oh, they would say, "I want you more." They would
love. }

cresc. *mf*

Em F#m7(b5)/E Em7

say, "Hey, nev-er felt like this be-fore,"— and that—

F(9) C D7sus D7sus

you would al-ways be— the one for— me. 2. Two — me. If the walls had

dim.

G Am/G G Em F#m7(b5)/E

eyes,— my, they would see the love— in— side.— They would see me in your

Em7 F(9) C

arms in ec-sta-sy.— And with— ev-'ry move,— they'd know— I love you—

D7sus



Cmaj9



G



so. Oh.

dim. *mp*

A7



Em7



Oh,

cresc.

Bridge:

F



Em



when I'm feel - ing weak, you give me wings. When the

f

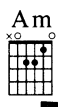
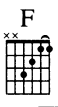
F



C



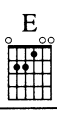
fire has no heat, you light it up a - gain. When I



hear no vi - o - lins, you play my ev - 'ry string. So

N.C.

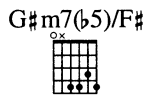
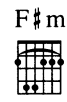
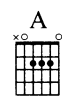
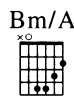
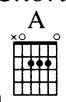
stop the press, hold the news; the se-cret's safe be-tween me and you.



N.C.

Walls, can you keep a se - cret? If walls could

Chorus:



talk, oh, they would say, "I want you more." They would say, "Hey, nev-er

F#m7



F#m



G



D



felt like this be - fore,"_ and that_ you would al - ways be_ the one for_

E7sus



A



Bm/A



A



_ me. If the walls had eyes,_ my, they would see the love_ in - side._ They would

F#m



G#m7(b5)/F#



F#m7



F#m



see me in your arms in ec - sta - sy._ And with_

G



D



E7sus



ev - 'ry move,_ they'd know_ I love you_ so._ *I love you so.*

Dmaj9



A(9)



(Ooh, ___ ooh. _____)

p

Dmaj9



A(9)



Ooh, ___ ooh. _____

Bm7



F#m7



Ooh, ___ ooh. _____

Bm7



Esus



Repeat ad lib. and fade

Ooh, ___ ooh. _____)

THE FIRST TIME EVER I SAW YOUR FACE

Words and Music by
EWAN MacCOLL

Slowly $\text{♩} = 60$



The first system of music features a guitar part with four measures of chords: C5, F/C, G/C, and C5. Below the guitar is a piano accompaniment in 4/4 time, starting with a piano (*p*) dynamic. The piano part consists of a melody in the right hand and a bass line in the left hand.

(with pedal)

Verses 1 & 2:



The second system of music includes guitar chords Dm, G7sus, G7, and C(9). It features two verses of lyrics: "1. The first time" and "2. And the first time". The piano accompaniment is marked *p-mp*. The lyrics are: "1. The first time ev - er I saw your", "2. And the first time ev - er I kissed your".



The third system of music features the Am chord. The lyrics continue: "face, mouth, I thought the sun", "I felt the earth". The piano accompaniment continues with a steady bass line and melody.



rose in your eyes, _____ and the moon _____
 move through my hand, _____ like the trem -



_____ and the stars _____ were the gifts _____ you
 bling heart _____ of a cap - tive



gave bird _____ to the dark _____ and the end - less
 that was there _____ at my com -



1.

2.

skies, _____ my love. _____ my love.
 mand, _____

cresc.

Verse 3:

Gm7



C/G



F sus2
sus4



F



3. And the first_ time_____ ev - er I lay with

mf

A/C#



Dm



you, I felt your heart_____ so

mf

Am



Bb



close to mine.

dim.

C(9)



mp

dim.

Dm **A7/C#** **Dm7/C**

The first time _____ ev - er I

p

C/G **F/G** **G7** **C**

saw _____ your face, —

Bb **C**

your face, _____ your face, _____

Bb **Freely** **N.C.** **C(9)**

your face. _____

poco rit.

ALL THE WAY

Lyric by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Slowly and freely

N.C.

A

G#m7(b5)

C#7

C#m7/F#

F#m9

A/B

B13(#11)

B9

Female: When some-bod - y loves you, - it's no good un - less he loves you all the way.

E

D/F#

Gdim7

E/G#

G#dim7/A

A6

Em7/A

A9

Hap-py to be near you_ when you need some-one to cheer you; all the way.

Slow swing $\text{♩} = 72$ ($\text{♩} = \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}}$)

Fmaj7

G13

F13(#11)

Bm7(b5)

Bb13(#11)

Male: Tall - er _____ than the tall - est tree _____ is; that's _____ how it's got to feel. _____

Am7

Gm7

C9

Fmaj7

G13

G#dim7

Mm. _____

Deep - er _____ than the deep blue sea is;

Am9

D9

Ab13

G13

that's _____ how _____ deep it goes _____ if it's real.

C Bm7(b5) E7(#5)

When some-bod - y needs you, it's no good un - less he needs you

When some-bod - y needs you, it's no good un - less

G#dim7/A Am D13 D9 G7 F/A

all the way. And through the

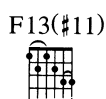
she needs you... Through the good or lean years, and for

Bb dim7 G9/B B dim7/C C (9) Gm7 C9

years, for all those years, come what may.

all those in - be - tween years, come what may.

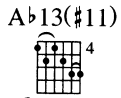
cresc.



Who knows _____ where the road will lead us;

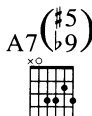
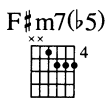
Who knows _____ where the road will lead us; on - ly a fool would

mf



on - ly a fool would say. _____ it's for sure I'm _____ gon - na love you _____

say. But if you let me love you,



N.C.

_____ all the way. _____

All _____ the way. *(straight 8ths)*

dim. *dim.*



Tall - er _____ than the tall - est tree _____ is; that's how it's got to



feel.

Deep - er _____ than the deep blue sea is;

cresc. *mp*



that's how _____ deep it goes _____ if it's real. _____

And

cresc.

(straight 8ths)

Db Cm7(b5) F7(#5)

When some - bod - y...
 when some - bod - y needs you, it's no good un - less she needs you

Bbm11 Eb13 Db/F F#dim7 Eb7/G Ab7 Gb/Bb

all the way. Through the good or lean years, and for
 all the way. Through the good or lean years, and for

B dim Ab(9)/C C dim7/Db Db6 Abm7 Db13(b9)

all those in - between years, come what may.
 all those in - between years, come what may.

Gbmaj7



Gb+



Gb6



A \flat 13



A \flat 7/G \flat



Who knows _____ where the road will lead us;

Who knows _____ where the road will lead us;

F7sus



F7/A



B \flat m7



A13(#11)



on - ly a fool would say. _____

But

D \flat /A \flat



B9



B \flat 7



it's for sure I'm _____ gon - na love you _____

if you let me love you,

Gm7(b5)



A^b9/G^b



Fm7(b5)



B^b7(#5)



all the way;

all the way;

rit. e dim.

Freely



A^b13(b9)



all the way.

F[#]m11



I'm gon - na love you all the way.

dim.

THEN YOU LOOK AT ME

Words by
WILL JENNINGS

Music by
JAMES HORNER

Slowly ♩ = 63



Musical notation for the first system, including treble and bass clefs, a 4/4 time signature, and piano (*p*) dynamics. The bass line includes the instruction "(with pedal)".



Musical notation for the second system, including treble and bass clefs and piano (*p*) dynamics.

Verse:



Vocal melody with lyrics: 1. Laugh and cry, live and die; life is a dream we are / 2. Peo - ple run, sun to sun, caught in their lives ev - er

Piano accompaniment for the verse, including treble and bass clefs and piano (*p*) to mezzo-forte (*mf*) dynamics.



dream - ing. Day by day, I find my way,
 flow - ing. Once be - gun, life goes till it's gone.



look for the soul and the mean ing. } Then
 We have to go where it's go - ing. }

Chorus:



you look at me, and I al - ways see what



I have been search - ing for. I'm lost as can be, then

1.



you look at me, — and I am not lost an - y - more.

2.



you look at me, — and I am not lost an - y -

cresc.



more. —

ff



rit. *And*

Chorus:

you say you see, _____ when _____ you look at me, _____ the

ff a tempo

rea - son you love _____ life so. _____ Though lost I have been, _____ I

find love _____ a - gain, _____ and life just keeps on run - ning, and

life just keeps on run - ning; you look at me and life comes from

rit.



you,

ff *a tempo*



from

dim.

Freely

N.C.



you.

p

pp

Red.

Red.

I WANT YOU TO NEED ME

Words and Music by
DIANE WARREN

Slowly $\text{♩} = 76$



The first system of the piano introduction. The right hand starts with a sustained Eb(9) chord. The left hand plays a steady eighth-note bass line. The tempo is marked 'Slowly' with a quarter note equal to 76 beats per minute. The dynamic is marked 'p' (piano).

The second system of the piano introduction, continuing the eighth-note bass line and sustained chords in the right hand.

§ Verse:



1. I wan - na be the face you see_ when you close your eyes.
2. I wan - na be the eyes that look_ deep in - to your soul.

The piano accompaniment for the first verse. The right hand plays a steady eighth-note line. The left hand plays a steady eighth-note bass line. The dynamic is marked 'mf' (mezzo-forte).



I wan-na be the touch you need_ ev - 'ry sin - gle night._
I wan-na be the world to you._ I just want it all._

The piano accompaniment for the second verse, continuing the eighth-note bass line and sustained chords in the right hand.

B \flat E \flat /G E \flat A \flat E \flat /G

I wan-na be your fan - ta - sy, — and be your re - al - i - ty, — and ev -
 I wan-na be your deep - est kiss, — the an - swer to your ev - 'ry wish, — and all —

F5 B \flat /D Chorus: E \flat

'ry - thing_ be - tween. — } I want you to need — me — like the
 you ev - er need. — }

F/B \flat B \flat Cm7

air you — breathe. — I want you to feel — me — in

F/B \flat B \flat E \flat

ev - 'ry - thing. — I want you to see — me — in your

To Coda \oplus

1.

B \flat /D

Cm7

B \flat A \flat 

F5



ev - 'ry_ dream, I want you to taste_ me, feel me, breathe me, need me. I want you to need.

_ me, need_ me like I need you.

need me. I want you to need_ me, need_ me. 'Coz

Bridge:

Cm7

B \flat /D

I need_ you_

more than you_ could know. And

I need_ you_

to nev-er, nev - er let_ me go. And

Cm7



Bb



I need _____ to be deep in - side_ your heart. _____

Ab



Fsus



F



D.S. al Coda

just wan - na be ev - 'ry-where you are. _____

⊕ Coda F5



need me. _____ I want you to need _____

Eb



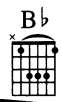
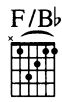
F/Bb



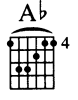
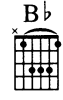
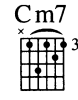
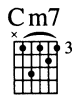
Bb



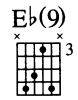
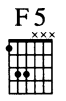
_____ me _____ like the air you _____ breathe. _____ I want you to feel _____



me in ev - 'ry - thing. I want you to see



me in your ev - 'ry dream, I want you to taste me, feel me, breathe me,



need me. I want you to need me, need me like I need you,

like I need you, like I need you.

LIVE (FOR THE ONE I LOVE)

(from the musical NOTRE DAME DE PARIS)

English Lyrics by
WILL JENNINGS
Original French Lyrics by
LUC PLAMONDON

Music by
RICHARD COCCIANTE

Slowly ♩ = 56



The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has four flats (B-flat major/D-flat minor) and the time signature is 4/4. The piano part begins with a piano (*p*) dynamic and includes a '(with pedal)' instruction. The vocal line has a whole rest in the first measure.

(with pedal)



The second system continues the musical score. The piano accompaniment features a triplet in the right hand and a bass line with a '(b)' marking. The system concludes with a 'rit.' (ritardando) instruction.

Verse 1:



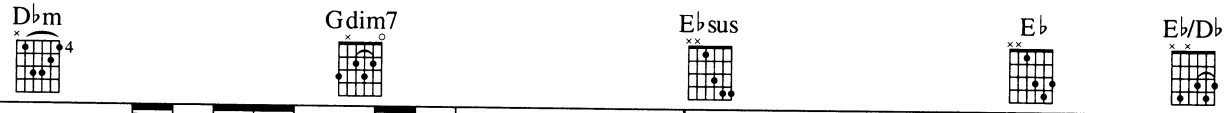
The vocal line for the first part of Verse 1, starting with a quarter rest followed by the lyrics '1. A mil-lion stars light this beau-ti-ful night.' The melody includes a triplet of eighth notes.

1. A mil-lion stars light


this beau-ti-ful night.

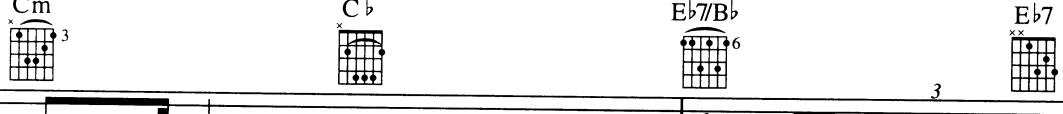
The piano accompaniment for the first part of Verse 1, starting with a piano (*p*) dynamic and an 'a tempo' instruction. The bass line features a triplet of eighth notes.

a tempo




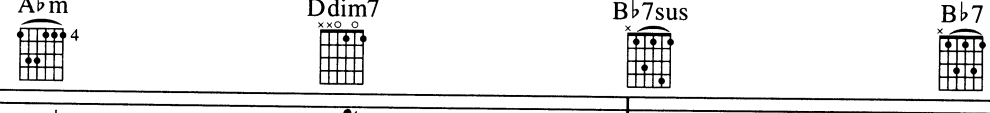
This is not a night___ to die; let me sing and dance_____ be -



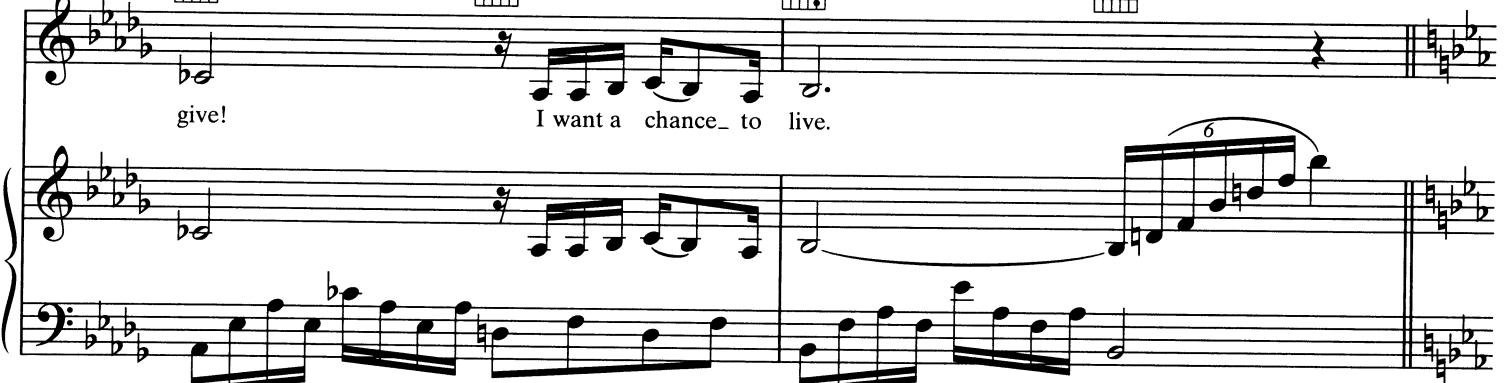


neath the sky. I have such love to give,_____ to





give! I want a chance_ to live.





Chorus:



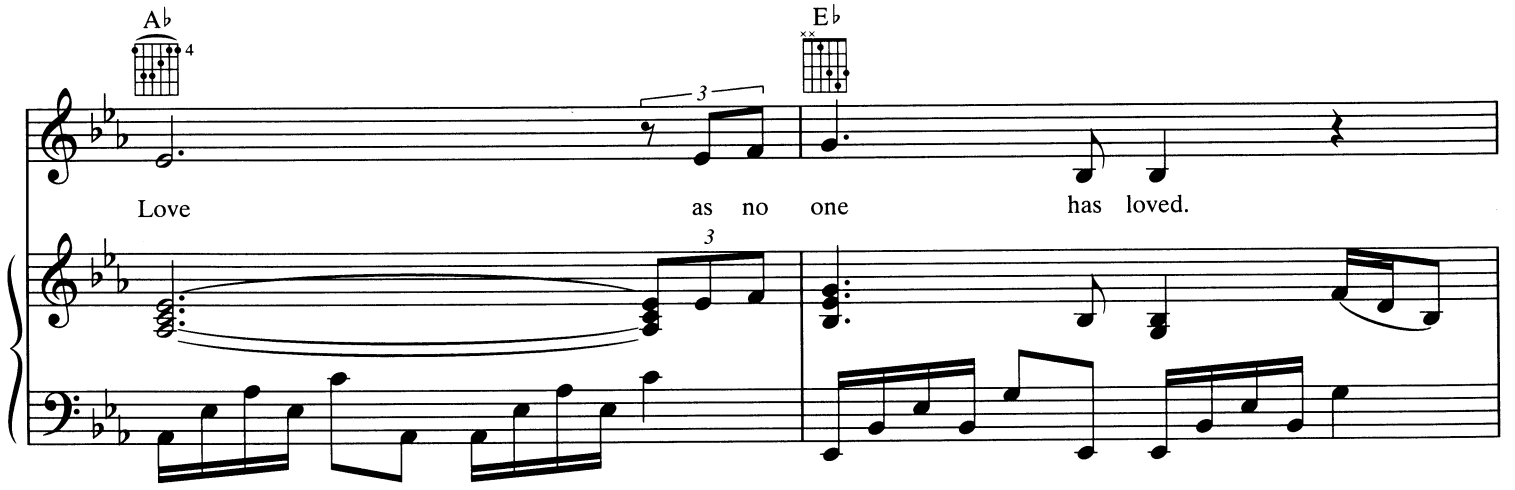
Live for the one I love.


mp




Ab  4  Eb


Love as no one has loved.



Bb7  Bb7  Eb  Gm/D

Give, ask-ing noth-ing in re - turn..







Cm  3 Cm  Cb  6 Eb/Bb  7 Eb7

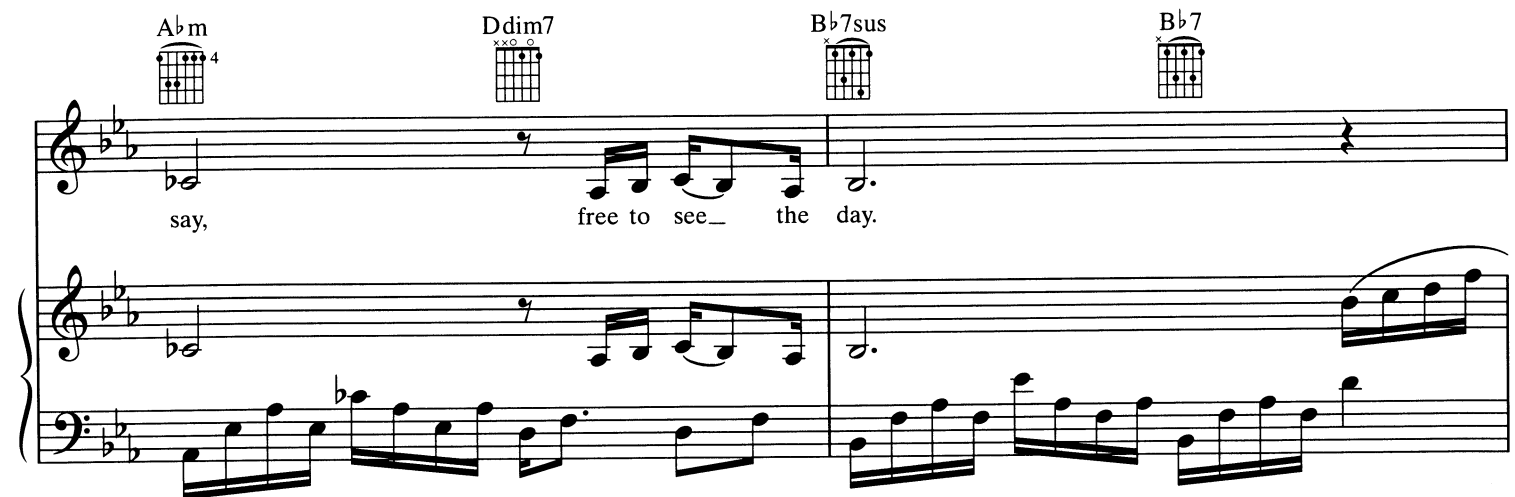
Free, free to find my way, free to have my


mp




Abm  4 Abm  Ddim7  Bb7sus  Bb7


say, free to see the day.



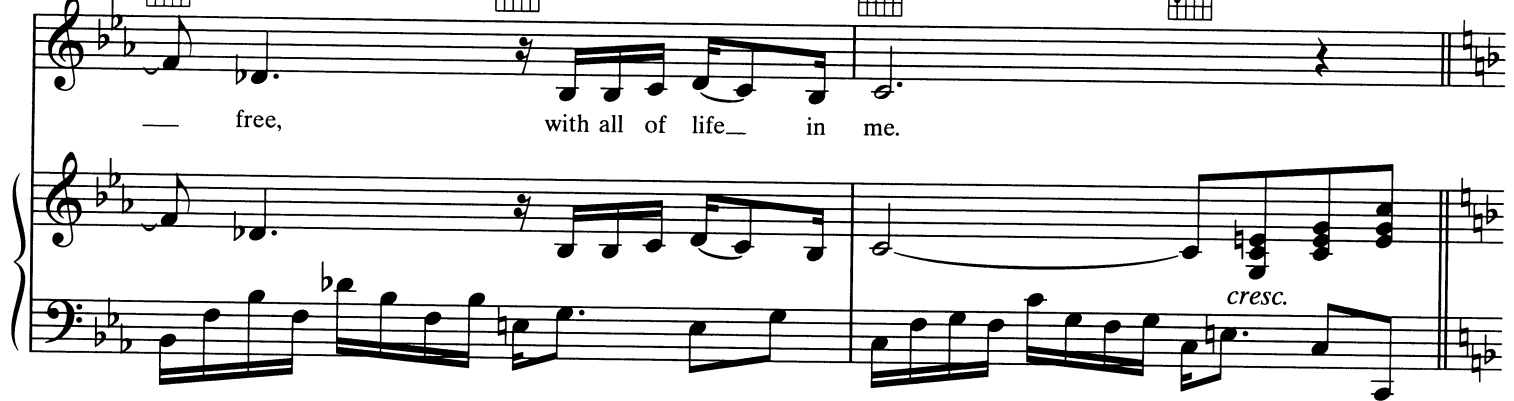


 Be like I used to be, like a wild bird...





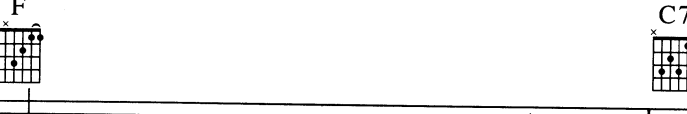
 — free, with all of life_ in me.






 Live for the one I love. Love as no





 one has loved. Give, ask-ing noth-ing in_



Verse 2:

Chord diagrams: F, A/C#, Dm, D \flat

re - turn._____ 2. Though this world tears us a - part,

p

Chord diagrams: Cm, F7, B \flat m, E dim7

we're still to-gether in my heart._____ I want the world to hear my cry;

Chord diagrams: C sus , C, C/B \flat , Am, C7

and e - ven if I have to die,_____ love will not die;_____ love will change the

cresc. poco a poco

Chord diagrams: Dm, F(9)/A, B \flat /D, C/E, F

world._____

fp molto cresc.

Chorus:

B \flat Eb(9) E \flat

Live for the one I love. Love as no

ff

B \flat F Eb/F F B \flat

one has loved. Give, ask-ing noth-ing in re - turn... I'll

E \flat m B \flat F7

love un-til love wears me a-way. I'll die, and I know my

ff

B \flat E \flat m B \flat

love will stay... And I know, I know my love will stay.

dim. *pp*

Freely