

Arranged for piano, voice & guitar

The Greatest LOVE SONGS Of The 21st Century



**PARENTAL
ADVISORY
EXPLICIT LYRICS**

The Greatest
LOVE SONGS
Of The 21st Century

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The Closest Thing To Crazy

Words & Music by Mike Batt

♩ = 64

E



B



E/G#



A⁶



A



E



B



E



B/F#



E/G#



E



1. How can I think I'm stand - ing strong yet then
2. How can you make me fall a - part then

A⁶



A



E



feel the air be - neath my feet?
break my fall with lov - ing lies?



How can hap - pi - ness feel so wrong?
It's so ea - sy to break a heart.



How can mi - se - ry feel so sweet?
It's so ea - sy to close your eyes.



How can you let me watch you sleep then
How can you treat me like a child yet



break my dreams the way you do?
like a child I yearn for you?

C#m



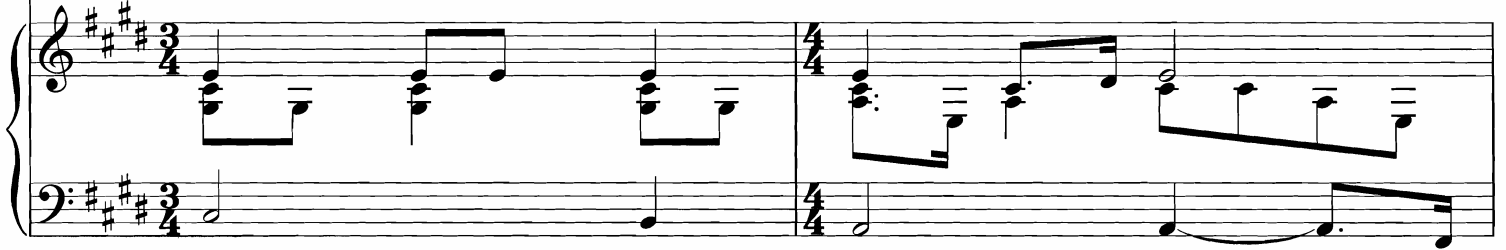
C#m/B



A



How can I have got in so deep?
How can a - ny - one feel so wild?



G#m



B9



E



B7



Why did I fall in love with you? } This is the
How can a - ny - one feel so blue? } }



E



C#m9



clos - est thing to cra - zy I have ev - er been... Feel - ing



F#m6



B6



B



twen - ty two, act - ing sev - en - teen... This is the



E



C#m9



near - est thing_ to cra - zy I have ev - er known... I was

F#m7



Am(maj7)



nev - er cra - zy on my own_ and

E



C#m



A



now I know_ that there's a link be - tween_ the two_

C



E



C#m



Be - ing close_ to cra - zi - ness_ and

1.

B



E



B7/F#



be - ing close_ to you.

E/G#



Asus4



Am



E



2.

E



C#m



A



Bsus4



And be - ing close_ to

E



C#m7



rit.

A add9



Bsus4



E



you. And be - ing close_ to you.

8vb

Come What May

Words & Music by David Baerwald

Rather slow

C  D7  Fadd9 

mp

C  Dsus4  D7  Fadd9 

— be - fore. Want to van - ish in - side your kiss, —

Fadd9  C  Em/B  Am7 

ev - 'ry day I love you more and more. Lis - ten to my heart can you

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Dsus⁴ D F/G G Csus⁴ C G/B

hear it sing, tell - ing me_ to give_ you ev - 'ry - thing.

Am D C/G

Sea - sons_ may change,_ win - ter to spring,_____ but I love you, un - til the

G C G/C Am

end of time. Come what_ may,_____ come what_

f

D C C/G G

_ may,_____ I will love you_ un - til my dy - ing_

C Csus⁴ C Dsus⁴ D

— day. ———— Sud den - ly the world ———— seems such ———— a per - fect place,

mf

Fadd⁹ C Em/B Am

sud - den - ly it moves with such a per - fect grace. Sud - den - ly my life does - n't seem —

Dsus⁴ D Fadd⁹ C Em/B

— such a waste. ———— It all re - volves a - round you, and there's no moun-

Am Dsus⁴ D G⁷sus⁴ G

- tain too high, — no ri - ver too wide, ———— sing out this song and I'll be

Csus⁴

C

C/B

Am⁷

D



there by your side... Storm clouds may gather and stars may collide. But I



C/G

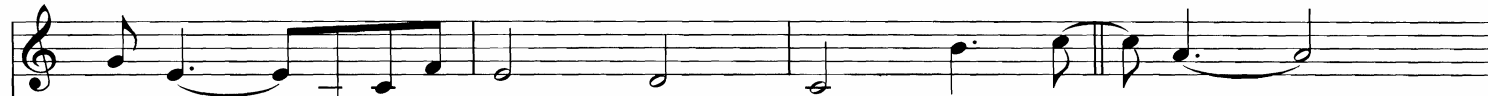
F/G

G

C

G/B

Am



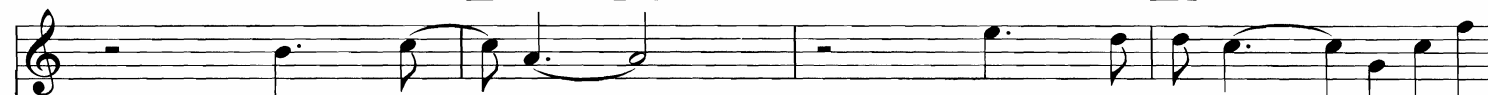
love you... until the end of time. Come what may,



Dsus⁴

D

C



come what may, I will love you... until my



Gsus⁴

G

C

G/B

Am



dy - ing day. Oh come what may, come what



Dsus⁴



D



C



G/B



C/E



F



— may, ————— I will love you, will love you.

dim.

Dm



F



A^b



B^b



Sud - den - ly the world seems such a per - fect place.

rit.

C



F/C



C



F/C



Come what ——— may, ——— come what ——— may, ———

ff

Am



F



C/G



G



C



— I will love you ——— un - til my dy - ing day.

Don't Know Why

Words & Music by Jesse Harris

♩ = 88

B^bmaj⁷



B^b7



E^bmaj⁷



D⁷



Gm⁷



C⁷



F⁷sus⁴



F¹¹



1. I

♩

B^bmaj⁷



B^b7



E^bmaj⁷



D⁷



Gm⁷



C⁷



wait - ed 'til I saw the sign, I don't know why I did -

(Verse 4 see block lyric)

Con pedale

F⁷sus⁴



B^b



F¹¹



B^bmaj⁷



B^b7



E^bmaj⁷



D⁷



-n't come. I left you by the house of fun,

To Coda ⊕



I don't know why I did - n't come, I don't know why I did - n't



— come. 2. When I saw the break of day
(Verse 3 see block lyric)



I wished that I could fly a - way, — 'stead of kneel - ing in



the sand, catch - ing tear - drops in my hand. My

Gm7 C13 F F7

heart is _____ drenched in _____ wine. _____

Gm7 C13

But you'll be _____ on _____ my _____ mind _____

F7 Bb/D 1. F/C 2.

_____ for _____ ev - er. _____ er. _____

Bbmaj7 Bb7 Ebmaj7 D7 Gm7 C7

Piano solo

F7sus4

B^bmaj7B^b7E^bmaj7

D7



3

Gm7



C7



F7sus4

*D. S. al Coda*

Coda

Gm7



C7



3fr

3fr

don't know why I did - n't

F7sus4

B^bB^b/F

Gm7



C7

rit.
F7sus4B^b

3fr

3fr

come. I don't know why I did - n't come.

Verse 3:

Out across the endless sea
 I will die in ecstasy
 But I'll be a bag of bones
 Driving down the road alone.

My heart is drenched in wine etc.

Verse 4:

Something has to make you run
 I don't know why I didn't come
 I feel as empty as a drum
 I don't know why I didn't come
 I don't know why I didn't come
 I don't know why I didn't come

Dry Your Eyes

Words & Music by Mike Skinner

♩ = 80

A



E/G#



F#m7



E



D



A



The first system of music features a guitar part with five measures of chords: A, E/G#, F#m7, E, D, and A. Below the guitar part is a piano accompaniment consisting of a treble and bass clef. The treble clef part has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part has a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

§ A



The second system of music includes the first line of lyrics: "1. In one single moment your whole life can turn 'round. I stand there for a minute staring straight into the ground, (Verses 2 & 3 see block lyrics)". The piano accompaniment continues with the same melody and bass line as the first system, with a repeat sign at the beginning of the piano part.

A/D



The third system of music includes the second line of lyrics: "looking to the left slightly then looking back down. World feels like it's caved in, proper sorry frown." The piano accompaniment continues with the same melody and bass line as the previous systems, with a repeat sign at the beginning of the piano part.

A



Please let me show you where we could only just be for us. I can change and I can grow or we could adjust.

A/D



The wicked thing about us is we always have trust, we can even have an open relationship if you must.

A



I look at her, she stares almost straight back at me, but her eyes glaze over like she's looking straight through me

D



Then her eyes must have closed for what seems an eternity. When they open up she's looking down at her feet.

A



Dry your eyes_ mate, I know it's hard to take_ but her_ mind has_ been made_

A/D



_ up. There's plen - ty_ more fish_ in the sea.

A



Dry your eyes_ mate, I know you want to make_ her see_ how much_ this pain_

A/D



_ hurts. But you've got to walk_ a - way now. It's ov - er._

To Coda ⊕



And I'm just standing there, I can't say a word 'cause everything's just gone.



D.S. al Coda

I've got nothing, absolutely nothing.

Coda



I know in the past— I've found

it hard to say.—

Tell - ing you things— but not



tell - ing straight.—

But the more I pull on your

A⁶



D⁶



hand and say,—

the more you—

— pull a - way.

Dry your eyes— mate,

I know it's

hard to take— but her— mind has— been made— up.

There's— plen - ty—

— more fish— in the sea.

Dry your eyes mate,—

E/D

A

A/D

A

E/G#

F#m7

E

I know_ you want to make her see how much this pain hurts.

D

A

But you've got to walk_ a - way now.

Verse 2:

So then I moved my hand up from down by my side
 Shaking, my life was crashing before my eyes
 Turned the palm of my hand up to face the skies
 Touched the bottom of her chin and let out a sigh
 'Cause I can't imagine my life without you and me
 There's things I can't imagine doing and things I can't imagine seeing
 It weren't supposed to be easy surely?
 Please, please I'm begging, please
 She brings her hands up towards where my hands rested
 She wraps her fingers 'round mine with the softness she's blessed with
 She peels away my fingers, looks at me and then gestures
 By pushing my hand away to my chest from hers.

Verse 3:

Trying to pull her close out of bare desperation
 Put my arms around her, trying to change what she's saying
 Pull my head level with hers so she might engage in
 Look into her eyes to make her listen again.
 I'm not gonna fuckin', just fuckin' leave it all now
 'Cause you said it would be forever and that was your vow
 And you're gonna let our thing simply crash and fall down
 You're well out of order now, this is well out of town.
 She pulls away my arms are tightly clamped around her waist
 Gently pushes me back as she looks at me straight
 Turns around so she's now got her back to my face
 Takes one step forward, looks back and then walks away.

Eternity

Words & Music by Robbie Williams & Guy Chambers

♩ = 76

G^bmaj7


Fm/A^b


A^b


B^b

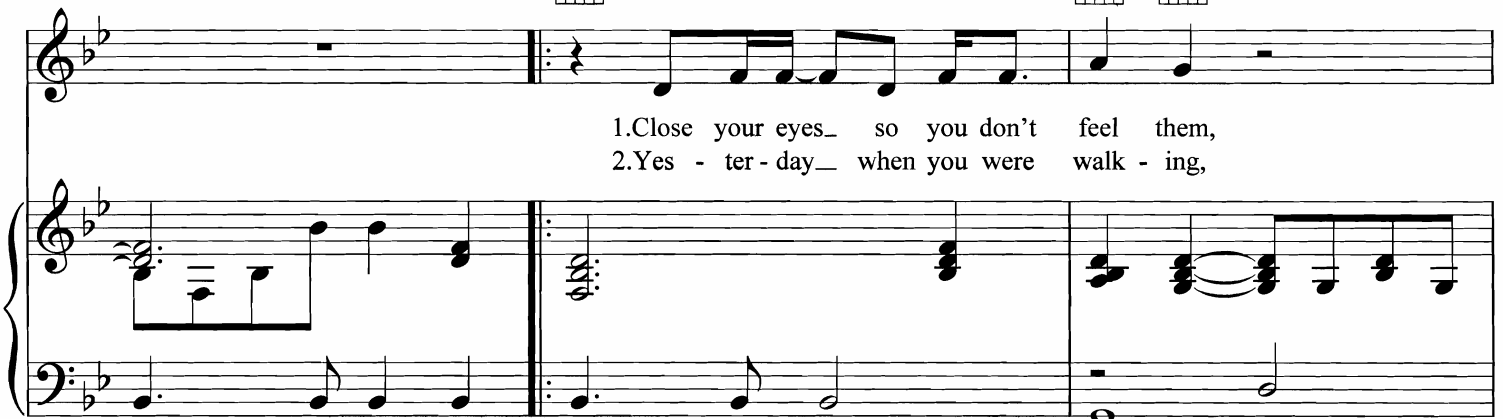



B^b


Gmadd⁹ Gm



1. Close your eyes_ so you don't feel them,
 2. Yes - ter - day_ when you were walk - ing,



E^b


Cm


B^b


they don't need_ to see_ you_ cry_ I can't pro-mise I will
 we talked a - bout_ your Ma_ and_ Dad; what they did that made you



Gmadd9 Gm E^b Dsus⁴ D

heal you, but if you want to I will try. I'll
 hap - py, what they did that made you sad. We

Cm Cm(maj7) Cm7

sing this sum - mer se - re - nade, the past is done, we've been be - trayed:
 sat and watched the sun go down, picked a star before we lost

Gm F/A Gm/B^b Dm Cm Cm(maj7)

it's true. Some-one said the truth will out and
 the moon... Youth is wast - ed on the young, be-

Cm7 F7sus⁴ F

I be - lieve with - out a doubt in you }
 - fore you know, it's come and gone too soon } You were

B^b E^bmaj⁹ Gm⁷ 3fr

there for sum-mer dream - ing and you gave me what I need...

E^b 3fr B^b F

— And I hope you'll find your free - dom — for e - ter - ni - ty...

Cm⁷ 3fr 1. B^b

For e - ter - ni - ty.

G^bmaj⁷ 4fr Fm⁷/A^b 4fr B^b

2.
 G^bmaj⁷ G^bmaj⁹(#11) G^bmaj⁷ E^bm/G^b Gm⁷
 xx G^bmaj⁷ xx Gm⁷ 3fr

-ty.
 (Ah.)

For e - ter -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a long note on 'ty.' followed by '(Ah.)' and then 'For e - ter -'. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. A '8va' marking is present above the piano part.

G^bmaj⁷ G^bmaj⁹(#11) G^bmaj⁷ E^bm/G^b E^badd⁹ F
 xx G^bmaj⁷ xx E^badd⁹ 5fr

- ni - ty. —
 (Ah.)

You were

The second system continues the vocal line with '- ni - ty. —' and '(Ah.)', followed by 'You were'. The piano accompaniment continues with chords and a bass line. The 'E^badd⁹' chord is marked with '5fr'.

B^b E^bmaj⁹ Gm⁷
 x B^b E^bmaj⁹ Gm⁷ 3fr

there for sum-mer dream - ing and you are a friend in - deed..

The third system features the vocal line with the lyrics 'there for sum-mer dream - ing and you are a friend in - deed..'. The piano accompaniment continues with chords and a bass line. The 'Gm⁷' chord is marked with '3fr'.

1.

E^b B^b F

And I { hope } you'll find your free - dom for e - ter - ni - ty.

know

2.

Cm⁷ B^b/D E^b B^bsus⁴/F F

You were - dom e - ven - tual -

Cm⁷ G^bmaj⁷ G^bmaj⁹(#11) D^b6/A^b A^badd⁹ B^b rit.

- ly, for e - ter - ni - ty. (Ah.)

Fool Again

Words & Music by Jorgen Elofsson,
Per Magnusson & David Kreuger

♩ = 76



1. Ba - by, — I know the sto - ry, — I've seen the pic - ture, — it's writ - ten all ov - er your
(Verse 2 see block lyric)



face. — Tell me, — what's the se - cret — that you've been hid -

F#m7 F#m7/B E

ing, and who's gon-na take my place? I

F#m7 E/G# fr2 A B Bsus4

should-'ve seen it com-ing, I should-'ve read the signs. A - ny -

F#m7 B7sus4 E G#m7 fr4

- way, I guess it's ov - er. Can't be-lieve that I'm the fool a - gain,

F#m7 B E G#m7/D# fr4

I thought this love would nev - er end. How was I to know?

F#m7

B

E

G#m7

You nev - er told me. Can't be - lieve that I'm the fool a - gain,

F#m7

B

E

G#m7/D#
fr4

and I, who thought you were my friend, how was I to know?

1.

F#m7

B7sus4

B

2.

F#m7

B

You nev - er told me.

You nev - er told me.

E

G#m7
fr4





F#m7

B







E

G#m7
fr4






A-bout the pain and the tears.




Ooh, hoo, ooh. ————— If I could I would —

turn back the time. ————— Hoo, ————— yeah. — I

should-'ve seen- it com - ing, — I should-'ve read — the — signs. — A - ny -

- way, I guess it's ov - - er.

Drums

F# A#m7 G#m7 C#

Can't be - lieve — that I'm — the fool — a - gain, — I thought — this love — would nev -

F# A#m7/E# G#m7 C# F# A#m7

- er end. — How was I — to know? — You nev - er told — me. Can't be - lieve that I'm — the fool — a - gain,

G#m7 C# F# A#m7/E# G#m7 C# Repeat to fade

— and I, — who thought — you were — my friend, — how was I — to know? — You nev - er told — me.

Verse 2:

Baby, you should've called me
 When you were lonely
 When you needed me to be there
 Sadly, you never gave me
 Too many chances
 To show you how much I care.

I should've seen it coming *etc.*

Hero

Words & Music by Enrique Iglesias,
Paul Barry & Mark Taylor

♩ = 90



Let me be your he - ro.

Con pedale

Dsus⁴



G



Em⁷



1. Would you dance if I asked you to dance? Would you

Cmaj⁹



Dsus⁴



run and nev - er look _ back? Would you

G Em7 Cmaj9 Dsus4

cry if you saw me cry - ing? And would you save my soul to - night?...

G G Em7

— Would you trem - ble if I — touched your lips? Would you
(Verse 2 see block lyric)

Con pedale

Cmaj9 Dsus4 D G

laugh, oh, please tell me — this? Now would you die — for the one you love?...

Em7 C Dsus4 D G

— Hold me in your arms to - night...

D Cadd9

I can be your he - ro ba - by,

G D Cadd9

I can kiss a - way the pain.

G D Cadd9

I will stand by you for - ev - er.

G D Cadd9

You can take my breath a - way. 1.

2. Would you

2.

G

Em7



Guitar



Oh... I just wan - na hold you...

Cmaj⁹ Dsus⁴ G

I just wan - na hold you... Oh, yeah. Am I in too deep? Have I lost my

Em⁷ Cmaj⁹ Dsus⁴ D G

mind? Well, I don't care, you're here to - night...

G D Cadd⁹ D7/F#

I can be your he - ro ba - by,

G D Cadd⁹ D

I can kiss a - way the pain.

G D Cadd9 D7/F# G D

I will stand by you for - ev - er. You can take my

1. Cadd9 D 2. Cadd9 G D

breath a - way. breath a - way. You can take my

Cadd9 G D7/G Cadd9 rit.

breath a - way. I can be your he - ro.

Verse 2:
 Would you swear that you'll always be mine?
 Would you lie? Would you run and hide?
 Am I in too deep? Have I lost my mind?
 I don't care, you're here tonight.

I can be your hero baby etc.

If Tomorrow Never Comes

Words & Music by Garth Brooks & Kent Blazy

♩ = 80

1. Some - times late at night I lie a - wake and watch her
(Verse 2 see block lyric)

Con pedale

sleep - ing. — She is lost in peace - ful dreams so I — turn out. —

— the light, — lay there in the dark. And the thought cross - es my

Cm F

— mind, if I nev - er wake — in the

E^b B^b Cm/B^b B^b F Cm

morn - ing, — would she ev - er doubt the

F E^b B^b E^b B^badd⁹

way I feel — a - bout her in my heart. — If to - mor - row nev - er

E^b

comes will she know how — much I

B \flat F Cm 7

love her?_ Did I try in ev - 'ry way__ to show her ev - 'ry - day

F E \flat B \flat Cm 7 B \flat /D

she's my on - ly one?_ And if my time on earth_

E \flat F Gm 7

were through, she must face this world with-out me.

Cm 7 E \flat

Is the love I gave_ her in the past gon-na be e- nough to last

||

1.

F B \flat F E \flat B \flat

if to - mo - row_ nev - er comes? 2. 'Cause I've lost loved ones_ in my

2.

B \flat F E \flat B \flat Cm 7 E \flat

comes? So tell that some - one_ that you love_ just what you're think - ing of

F B \flat rit. F E \flat B \flat

if to - mor - row_ nev - er comes.

Verse 2:
 'Cause I've lost loved ones in my life
 Who never knew how much I loved them
 Now I live with the regret
 The natural feelings for them never were revealed
 So I made a promise to myself
 To say each day how much she means to me
 And avoid that circumstance
 Where there's no second chance
 To tell her how I feel.

If tomorrow never comes *etc.*

If You're Not The One

Words & Music By Daniel Bedingfield

$\text{♩} = 60$



1. If you're not the one then why does my soul feel glad
(2.) I don't need you then why am I crying on

*1° Tacet till **



to - day? If you're not the one then why does my hand fit yours
my bed? If I don't need you then why does your name re - sound



this way? If you are not mine then why does your heart re - turn
in my head? If you're not for me then why does this dis - tance maim

E^bsus² Fsus⁴

— my call?— If you are not mine_ would I have the strength to stand—
 — my life?— If you're not for me_ then why do_ I dream_ of you—

E^bsus² F E^bsus²

— at all?— I nev - er know what the fu - ture brings,_ but I
 — as my wife? I don't know why you're so far_ a - way,_ but I

F Cm⁷add¹¹ * B^badd⁹

know you're here with me now... We'll make it through and I hope_ you_ are_ the one_ I_—
 know that this much is true, we'll make it through and I hope_ you_ are_ the one_ I_—

E^bmaj⁹ 1. B^badd⁹

share my_ life with_ I don't wan - na run a - way_ but I_—
 share my_ life with_

Cm7add11 3fr E^bsus2 B^badd9 Cm7add11 3fr

— can't take it, I — don't un - der - stand. — If I'm not made for you — then why —

E^bsus2 Gm7 3fr F

— does my heart tell me that I am? — Is there a - ny way — that I — could stay —

Cm7 3fr E^badd9 5fr

— in your arms? — 2. If

2. B^bsus2 E^b9 5fr

And I wish — that you — could be — the — one I — die — with. —

B^badd9



E^b9



And I'm pray - ing you're the one I build my home with.



E^bsus²

B^badd9



I hope I love you all my life. I don't want to run away but I

Cm⁷add¹¹



E^bsus²



B^badd9



Cm⁷add¹¹



can't take it, I don't understand. If I'm not made for you then why

E^bsus²



Gm⁷



F



does my heart tell me that I am? Is there any way that I can stay

in your arms? 'Cause I miss you, bo-dy and soul so strong_

_ that it takes my breath a - way. And I breathe_ you in - to my heart_ and_ pray_

_ for the strength to stand to - day. 'Cause I love_ you,_ whe-ther it's wrong or_ right_

_ and though I can't be with you_ to - night_ you know my heart is_ by your

B^badd9



Cm7add11



E^bsus2



side. I don't wan - na run a - way_ but I ___ can't take it, I ___ don't un - der - stand_

B^badd9



Cm7add11



E^bsus2



— If I'm not made_ for you_ then why___ does my heart tell_ me that I am?_

Gm7



F



Cm7



E^badd9



— Is there a - ny way_ that I ___ can stay___ in your arms?_

Repeat to fade

Drums

Leave Right Now

Words & Music by Francis White

Original key: F# major

♩ = 84

F Gm/F F Gm F C/E

Mm. _____ 1. I'm _____

Detailed description: This system contains the first six measures of the piece. It features a vocal line in treble clef with a 4/4 time signature. The first two measures are rests. The third measure begins with a melodic line: quarter note G4, quarter note A4, eighth note B4, eighth note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. The piano accompaniment starts in the second measure with a bass line of quarter notes G2, B1, D2, E2 and a treble line of quarter notes G4, B4, D5, E5. Chord diagrams for F, Gm/F, F, Gm, F, and C/E are shown above the vocal line.

F Gm/F F

here just like I said though it's
(2.) here so please ex - plain why you're

Detailed description: This system contains measures 7-12. The vocal line continues with lyrics. Measure 7: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 8: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 9: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 10: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 11: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 12: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Chord diagrams for F, Gm/F, and F are shown above the vocal line.

Gm F C/E

break - ing ev - 'ry rule I've ev - er made. My rac - ing
open - ing up a heal - ing wound a - gain. I'm a little

Detailed description: This system contains measures 13-18. The vocal line continues with lyrics. Measure 13: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 14: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 15: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 16: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 17: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 18: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Chord diagrams for Gm, F, and C/E are shown above the vocal line.

F Gm/F F

heart more careful, is just the same, why
per - haps it shows, but if I

Gm F C/E

make it strong to break it once a - gain?
lose the highs, at least I'm spared the lows.

Bbadd9 C5/A

And I'd love to say I do, give ev - 'ry - thing to you,
Now I trem - ble in your arms, what could be the harm,

Bbadd9 Gm7 C

but I can ne - ver now be true.
to feel my spi - rit come? } So I say:

B \flat add9 Cadd9/E Am7 F

Think I'd bet - ter leave right_ now, be - fore I fall an - y deep - er,

B \flat add9 Cadd9/E Am7 F

I think I'd bet - ter leave right_ now, _____ feel - ing weak - er and weak - er,



B \flat add9 Cadd9/E Am7 F

some - bo - dy bet - ter show me_ how_ be - fore I fall an - y deep - er,

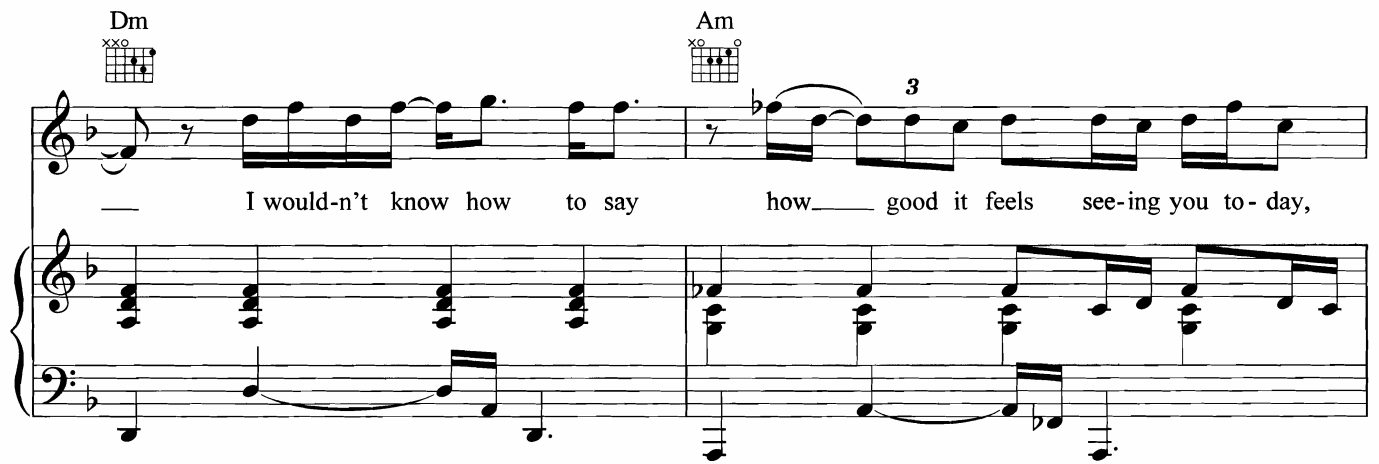
1. 2.




B \flat C F B \flat /F B \flat C

think I'd bet - ter leave right now. 2. I'm_ think I'd bet - ter leave right now._

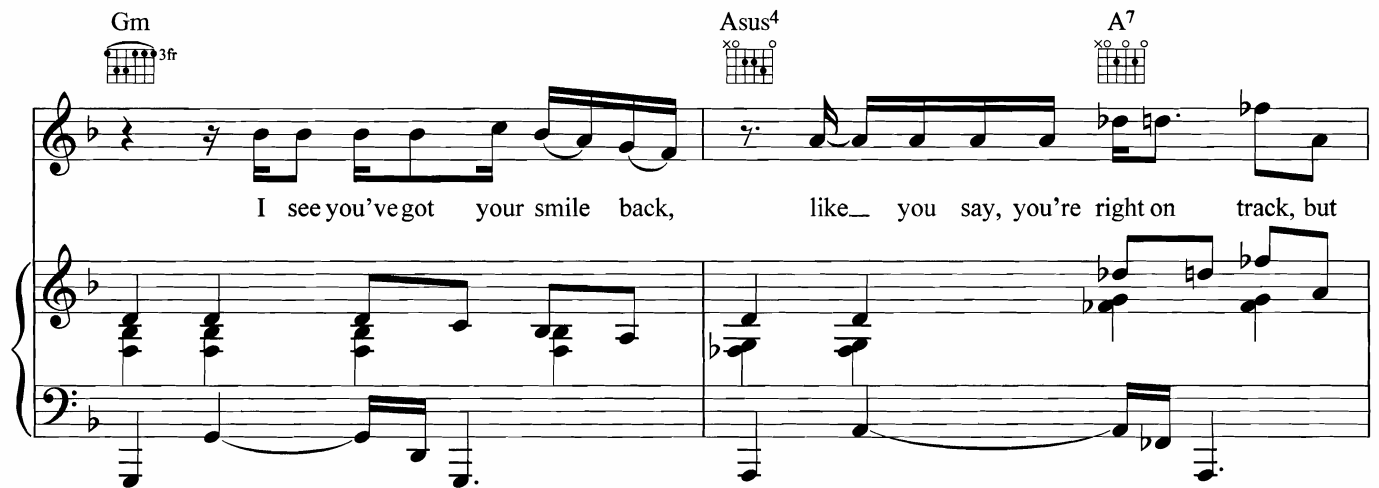
Dm  Am 



I would-n't know how to say how good it feels see-ing you to-day,



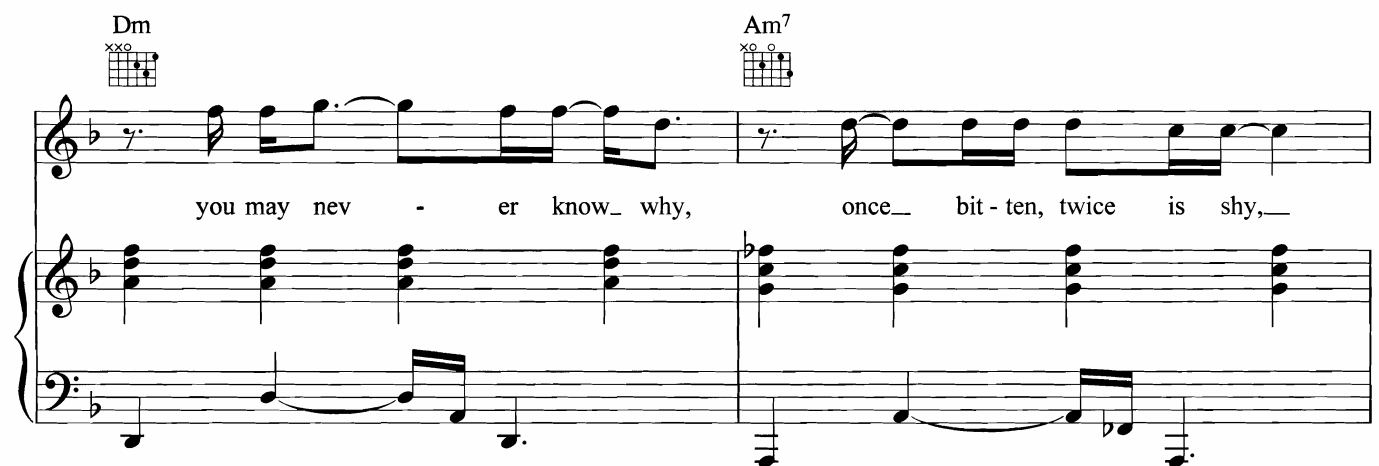
Gm  Asus⁴  A⁷ 




I see you've got your smile back, like you say, you're right on track, but



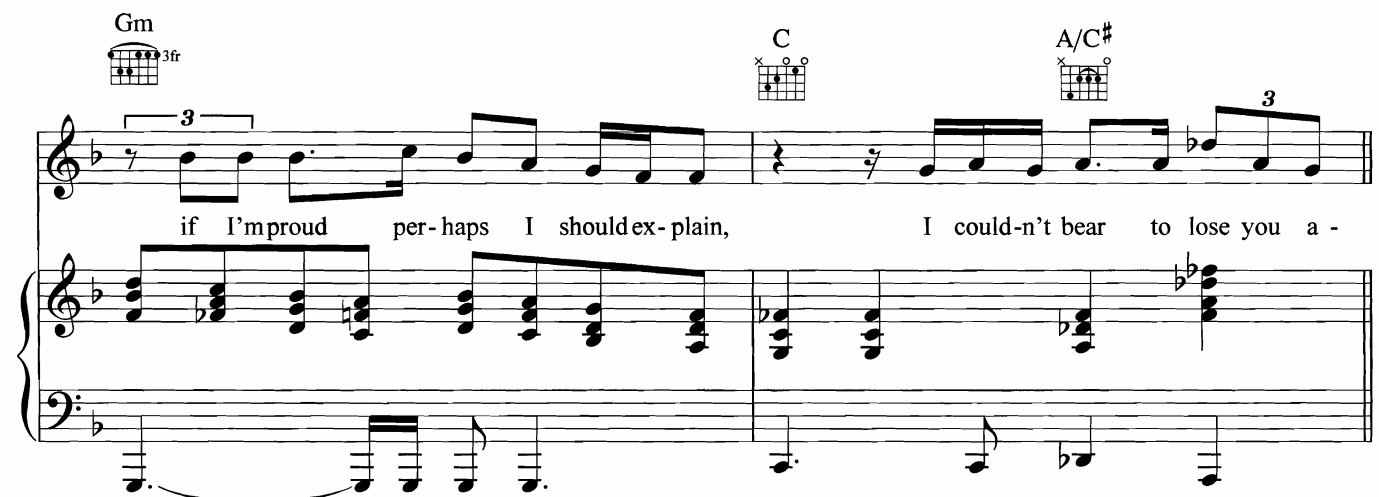
Dm  Am⁷ 

you may nev - er know why, once bit - ten, twice is shy,



Gm  C  A/C# 

if I'm proud per-haps I should ex-plain, I could-n't bear to lose you a -



- gain. Mm, mm, mm, mm.

Think I'd bet-ter leave right now be-fore I fall an-y deep-er,

I think I'd bet-ter leave right now I'm feel-ing weak-er and weak-er,

some-bo - dy bet-ter show me how be-fore I fall an - y deep - er,

B^b C B^b C/E Am⁷ F

I think I'd bet-ter leave right now. Yes I will.

B^b C/E Am⁷ F

I think I'd be-ter leave right now, I'm feel-ing weak-er and weak-er,

B^b C/E Am⁷ F

some-bo-dy bet-ter show me how be-fore I fall an-y deep-er,

B^b C/E F

rall.

I think I'd bet-ter leave right now.

If You Come Back

Words & Music by Ray Ruffin, Nicole Formescu,
Ian Hope & Lee Brennan

$\text{♩} = 78$

B^b5



Dm



E^b5



F5



Come on! Yeah, _____ can you feel me? Ba - by can you feel me?_

B^b5



F/A



E^b5



F5



I got some - thin' to say, check it out.

3 3

R.H.

B^b5



F/A



E^b5



F5



1. For all _____ this time _____ I've been lov - in' you
(Verse 2 see block lyric)

B^{b5} F/A E^{b5} F⁵

girl. Oh, yes I have. And

B^{b5} F/A E^{b5} F⁵

ev - er since the day you left me here a - lone, I've been try -

G⁵ F⁵ E^{b5} F⁵

- in' to find oh, the rea - son why. So

B^b F/A E^b F

if I did some - thin' wrong please tell me, I wan - na un - der - stand. 'Cause

Gm Gm⁹/F E^bmaj⁷

I don't want this love to ev - er end. **3** And I swear

B^b B^b/D E^badd⁹ F⁷ B^b F/A

if you come back in my life I'll be there till the end of time. Oh,

E^bmaj⁷ F¹¹ B^b B^b/D E^badd⁹ F⁷

yeah. And I swear I'll keep you right by my side 'cause ba - by you're the

Gm⁷ F 1. E^bmaj⁷ F¹¹ 2. E^bmaj⁷ F¹¹

one I want. Oh, yes you are. **3** yes you are. **3**

Dm7 Gm Dm7

May - be I did - n't know how to show__ it.___ And may - be I did - n't know

Gm7 Ebmaj7

what to say._____ And this time I will hold this tight

Dm7 Cm7 F9sus4

then we can build our lives._____ So we can be_____ as one._____ I swear

Bb Bb/D Ebadd9 F7

_____ if you came back in my life_____ I'll be there till the__

B^b F/A E^bmaj⁷ F¹¹

end of time. Oh, yeah. And I swear.

B^b B^b/D E^badd⁹ F⁷

I'll keep you right by my side 'cause ba - by you're the

Gm⁷ F E^bmaj⁷ F¹¹ Repeat to fade

one I want. Oh, yes you are. And I swear

Verse 2:

I watched you go
 Taking my heart with you
 Oh, yes you did
 Every time I try to reach you on the phone
 Baby, you're never there
 Girl, you're never home.

So if I did something wrong *etc.*

Like A Star

Words & Music by Corinne Bailey Rae

♩ = 60

N.C.

Dm7



1. Just like a star a - cross my sky, just like an
(2.) look I can't de - scribe, you make me

E7b9



Am7



an - gel off the page, you have ap - peared to my life. Feel like I'll
feel I'm a - live when ev - 'ry - thing else is au - fait. With - out a

Am6



Dm7



nev - er be the same. Just like a song in my heart, just like
doubt you're on my side. Hea - ven has been a - way too long, can't find the

E7^{b9}



Am⁷



Gm^{6/9}



C⁹



oil on my hands. Hon - our to love you. } Still I won - der why
words to write this song of your love... }

Fmaj⁷



E⁷



Am⁷



it is I don't ar - gue like this with an - y - one but you

Gm⁷



C⁹



Fmaj⁷



1.

E⁷



N.C.

We do it all the time, blow - ing out my mind. 2. You've got this

2.

E⁷



G^{7b5}



Dm⁷



Yeah, na, na, na, na, na, na, na,

E7b9



Am7



na, na, na. Na, na, na, na, na, na, na, na, na.

D7/A



N.C.

Dm9



E



Now I have come to un - der - stand the way it is. It's not a

Em



Dm7



se - cret an - y - more 'cause we've been through that be - fore. From to - night

Dm9



E7



I know that you're the on - ly one. I've been con -

Am⁹



G⁷sus⁴



C



Fmaj⁷



fused and in the dark, now I un-der-stand. Yeah, yeah.

Vocal ad lib.

E⁷



Am⁷



Gm⁷



C⁹sus⁴



C⁹



I won-der why

Fmaj⁷



E⁷



it is I don't ar-gue like this with an-y-one

Am⁷



Gm⁷



C⁷



Fmaj⁷



but you. I won-der why it is I won't let my

E7 Am7 A^bm7

guard down to an - y - one but you.

Gm7 C7 Fmaj7 E7

We do it all the time, blow-ing out my mind. Just like a

Dm7 E7^{b9} Am^{9*}

star a-cross my sky, just like an an-gel off the page, you have ap-peared to my life. Feel like I'll

D7/A Dm7 E7^{b9}

nev-er be the same. Just like a song in my heart, just like oil on my hands.

Lost Without You

Words & Music by Bridget Benenate & Matthew Gerrard

♩ = 72



The first system of music features a guitar part with a treble clef and a 4/4 time signature. The piano accompaniment is written in a grand staff with treble and bass clefs. The key signature has one sharp (F#).



The second system continues the musical notation from the first system, maintaining the same instrumental parts and key signature.



The third system introduces a vocal line in the treble clef. The piano accompaniment continues in the grand staff. The key signature remains one sharp.

1. I know I can be a lit - tle stub - born some - times and I'd say
 2. How'm I ev - er gon - na get rid of these blues?

Em7



Csus2



Dsus4



a lit - tle right - eous and too proud.
Ba - by I'm so lone - ly all the time.

Em7



Csus2



Dsus4



I just wan - na find a way to com - pro - mise
Ev - 'ry - where I go I get so con - fused,

Em7



Csus2



Dsus4



'cause I be - lieve that we could work things out.
you're the on - ly thing that's on my mind.

Am7



Em7



I thought I had all the an - swers, nev - er giv - ing in. But
Oh, my bed's so cold at night and I miss you more each day.

Am7



B7



ba - by since you've gone I ad - mit that I was wrong.
 On - ly you could make it right, no, I'm not too proud to say,



Em7



Cadd9



G



D



All I know is I'm lost with - out you, I'm not gon - na lie.

Em7



Cadd9



G



B7



How'm I gon - na be strong with - out you, I need you by my side.

Em7



C



G



D



If we ev - er said we'd nev - er be to - geth - er and we end - ed with good-bye, don't know

Csus² B7 *To Coda* Φ

what I'd do. I'm lost with - out you.

Em⁷ Cadd⁹ D G D/F#

I keep try - in' to find my way but all I know is I'm lost with - out you.

Em⁷ Cadd⁹ D

I keep try - in' to face the day, I'm lost with - out you.

Csus² D/G Csus²

If I could on - ly hold you now and make the pain just go a - way.

B7

D.S. al Coda

Can't stop the tears_ from run - ning down_ my face_ Hell!

Coda

Em7

Cadd9

D

G

D/F#

I keep try - in' to find_ my way_ but all I know is I'm lost with - out_ you.

1.

Em7

Cadd9

D

G

D/F#

Repeat ad lib.

I keep try - in' to face_ the day,_ and all I find_ is I'm lost with - out_ your love_

2.

Em7

Dsus4

Cadd9

I'm lost with - out_ you_

Never Had A Dream Come True

Words & Music by Cathy Dennis & Simon Ellis

♩ = 64



Ooh, ooh. _____



Ooh. _____

1. Ev-'ry-bo-dy's got some-thing they had to leave- be- hind. _

(Verse 2 see block lyrics)



One re-gret from yes-ter-day, that just seems to grow- with time. _____ There's no

use look-in' back or won-der-ing how it could be— now or might have been. All

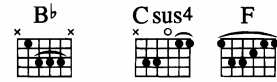
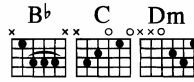
1 only
 C7sus4
 N.C.

this I know but still I can't find ways to let you— go. I nev-er had a

2 only
 C7sus4
 N.C.

ways to let you— go. I nev-er had a

dream come true 'til the day that I found— you. Ev-en though— I pre-tend— that I've moved on, you'll



al-ways be my ba-by. I nev-er found the words to say you're the one I think a - bout each day. And I know no



mat - ter where_ life takes me_ to, a part of me will al - ways be



with_ you, _ _ _ _ _ yeah. You'll al-ways be the dream that fills_ my



head. Yes you will, say you will. You know you will, oh, ba-by. You'll al-ways be the one I know_ I'll



nev-er for - get. ——— There's no use looking back or wondering be-cause love is a strange and fun-ny thing. No



N.C.

mat-ter how I try and try I just can't say good-bye. No, no, no, no. I nev - er had a



dream come true 'til the day that I found ——— you. Ev - en though—



I pre - tend — that I've moved on, you'll al - ways be my ba - by. I nev-er found the

words to say you're the one I think a - bout_ each day. And I know no

mat - ter where_ life takes me_ to, a part of me will al - ways be, a

part of me will al-ways be with_ you. Ooh.

Verse 2:

Somewhere in my memory
 I've lost all sense of time
 And tomorrow can never be
 'Cause yesterday is all that fills my mind
 There's no use looking back or wondering
 How it should be now or might have been
 All this I know but still
 I can't find ways to let you go.

I never had a dream come true *etc.*

Stop!

Words & Music by Samantha Brown,
Gregg Sutton & Bruce Brody

♩. = 60



Bm



N.C.

Em



1. All that I have_ is all that you've_ giv-en me,____
(2.) walk a - way,____

Bm



did you nev-er wor - ry_ that I'd come_ to de-pend on you?
but it's not_ that_ ea - sy_ when your soul_ is_ torn in two.

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Em



I gave you all the love I had in me,
So I just re-sign my-self to it ev - 'ry day yeah,

F#sus4



Bm



F#sus4



Bm



Bm/C#



Bm/D



Bm/F#



now I found you lied and I can't be-lieve it's true.
and now all I can do is to leave it up to you, oh. Oh, you bet - ter

G



F#



Bm



E



G



F#



stop be - fore you tear me all a-part, you bet-ter stop be - fore you

Bm



E7



E



G



A



go and break my heart. Ooh you bet - ter

1.

Bm

F#m7

Bm

N.C.

stop.

2. Time af - ter time__ I've tried to

Em

D

G

D

Em

F#m

stop__ if you love_ me, now's the time to__ be sor-ry. I__ won't be - lieve that_you'd

G

A

A#dim

Bm

F#m

walk out__ on me, ba - by.

Bm

N.C.

Em

F#m/B

Em

Em6

F#

Ooh!

Bm F#m A Bm Bm/C# Bm/D Bm/F# G F#

Oh, you'd bet - ter stop be - fore you

Bm E G F# Bm E

tear me all a-part, you'd bet-ter stop be - fore you go and break my heart.

G A Em A

Oh you bet-ter stop, (you'd bet-ter) stop, (you'd bet-ter,)

G A Em A G A *Repeat and fade*

ooh you'd bet-ter stop, (you'd bet-ter) stop, (you'd bet-ter), oh you'd bet-ter

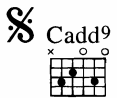
Songbird

Words & Music by Christine McVie

♩ = 77



1. For ——— you—



there'll_ be — no cry - ing._

(Verse 2 see block lyric)



For you



the sun will be shin - - - ing 'cause I



feel that when I'm with you it's al - right.



I know it's right.

And the song

D C Em

- birds ————— keep sing-ing like they know — the score. —————

3

Bm/D C

————— And I love ——— you, I love ——— you, I — love —

D7 To Coda G C G Am7 G/B

you like — nev-er be - fore. —————

Guitar

Cadd9 G



First system of musical notation, including treble, piano, and bass staves.



Second system of musical notation, including treble, piano, and bass staves. Features triplets in the treble staff.



Third system of musical notation, including treble, piano, and bass staves.



D.S. al Coda

Fourth system of musical notation, including treble, piano, and bass staves. Includes the lyrics "2. To ——— you—".

♩ Coda

G Am7 G/B C G G7

be - fore. Like nev - er be - fore.

rit. C G

Like nev - er be - fore.

Verse 2:

To you I would give the world
 To you I'd never be cold
 'Cause I feel that when I'm with you
 It's alright
 I know it's right.

And the songbirds keep singing *etc.*

This Love

Words & Music by Adam Levine, James Valentine,
Jesse Carmichael, Mickey Madden & Ryan Dusick

♩ = 92

G/B



Cm



sim.

Fm7



Ddim7



G/B



Cm



Fm7



Ddim7



G/B



Cm



1. I was so high I did not re-cog-nise the fire burn-ing
2. I tried my best to feed her ap-pe-tite, to keep her com-ing



in her eyes. The cha - os that con - trolled my mind.
 ev - 'ry night, so hard to keep her sa - tis - fied.



Whis - pered good - bye as she got on a plane, nev - er to re -
 Kept play - ing love like it was just a game, pre - tend - ing to



-turn a - gain but al - ways in my heart.
 feel the same, then turn a - round and leave a - gain. } Oh.



This love has ta - ken its toll on me. She said good - bye too

B^b 6fr N.C. Cm⁷ 8fr Fm⁷ 8fr

ma - ny times be - fore. And her heart is

B^b 6fr E^b6 8fr Cm⁷ 8fr F⁷

break - ing in front of me and I have no choice 'cause

A^b 8fr G⁷ 7fr G/B 7fr Cm 8fr

I won't say good-bye an - y - more. Whoa, whoa,

Fm⁷ 8fr 1. Ddim⁷ 6fr 2. Ddim⁷ 6fr

whoa.

Fm7



Ebmaj7



I'll fix these bro-ken things, re - pair your bro-ken wings

Bdim7



Cm7



and make sure ev - 'ry - thing's al - right.

Fm7



Ebmaj7



My pres - sure on your hips, oh, sink - ing my fing - er tips, in - to

G7



ev - 'ry inch of you be-cause I know that's what you want me to do.

Cm7 8fr Fm7 8fr Bb 6fr Eb6 8fr

This love has ta - ken its toll on me.

Cm7 8fr Fm7 8fr Bb 6fr N.C.

She said good - bye too ma - ny times be - fore.

Cm7 8fr Fm7 8fr Bb 6fr Eb6 8fr

Her heart is break - ing in front of me and

Cm7 8fr Fm7 8fr Ab 8fr G7 7fr

I have no choice 'cause I won't say good - bye an - y - more.

Play 3 times ad lib. to fade

This Year's Love

Words & Music by David Gray

♩ = 54



The first system of music features a guitar part with a treble clef and a 12/8 time signature. The piano accompaniment consists of a grand staff with treble and bass clefs. The piano part includes chords and a melodic line in the bass.



The second system of music continues the guitar and piano accompaniment. The guitar part has a treble clef and a 12/8 time signature. The piano part continues with chords and a melodic line in the bass.



The third system of music features a guitar part with a treble clef and a 12/8 time signature. The piano accompaniment continues with chords and a melodic line in the bass.

1. This year's love had bet - ter last; — hea - ven knows, it's high
(Verse 2 see block lyric)

The fourth system of music features a guitar part with a treble clef and a 12/8 time signature. The piano accompaniment continues with chords and a melodic line in the bass.

D^badd⁹



E^b



A^b



Fm



3

time. — I've been wait - ing on my own too — long. —

D^badd⁹



E^b



D^badd⁹



E^b



And when you hold me like you do — it feels — so — right, — oh now, —

D^badd⁹



E^b



A^b



I start to for - get how my heart gets torn when that
(Verse 3 see block lyric)

Fm



1. B^b7



D^b

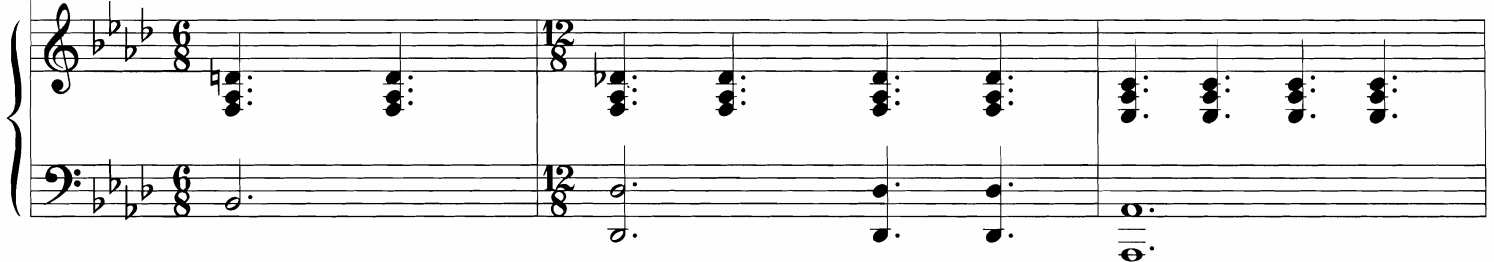


hurt gets thrown; feel - ing — like I can't — go on. —

2, 3.



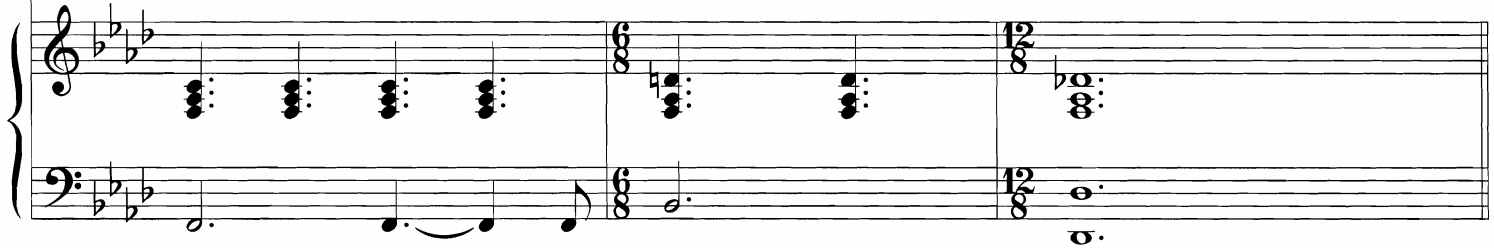
— dream in - side my — soul, when you kiss me on that mid - night street, sweep me



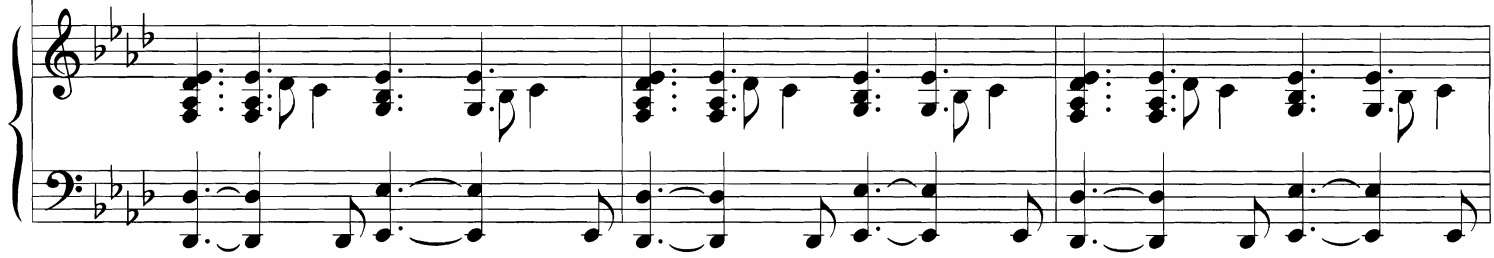
To Coda ⊕



off my feet, sing - ing — ain't this life — so sweet? —



This year's love had bet - ter last. —



D.%. al Coda (As 2°)



This year's love had bet - ter last. —



⊕ Coda



1, 2.

This year's love had bet - ter last. — This year's love had bet - ter last. —

3.



molto rit.



4

This year's love had bet - ter last. —

Verse 2:

Turning circles and time again
It cuts like a knife, oh now
If you love me I got to know for sure
'Cause it takes something more this time
Than sweet, sweet lies, oh now
Before I open up my arms and fall
Losing all control
Every dream inside my soul
When you kiss me on that midnight street
Sweep me off my feet
Singing ain't this life so sweet.

Verse 3:

'Cause who's to worry if our hearts get torn
When that hurt gets thrown?
Don't you know this life goes on?
Won't you kiss me on that midnight street
Sweep me off my feet
Singing ain't this life so sweet?

A Thousand Miles

Words & Music by Vanessa Carlton

♩ = 94

N.C.

1,3. Mak-ing my way down town, walk-ing fast;
(Verse 2 see block lyric)

fac - es pass, and I'm home - bound.

E⁵ **F[#]** **B/D[#]** **E⁵**
[Guitar chord diagrams]

E⁵ **F[#]** **B/D[#]** **E⁵** **F[#]** **B/D[#]** **E⁵**
[Guitar chord diagrams]

E⁵ F[#] B/D[#] N.C. E⁵ F[#] B/D[#] E⁵ N.C.

Star - ing blank - ly a - head, just mak - ing my way, -

E⁵ F[#] B/D[#] E⁵ N.C. E⁵ F[#] B/D[#] E⁵

— just mak - ing a way — through the crowd.

F[#] B/D[#] *To Coda* ⊕ E⁵ E B/F[#] D[#]m7 N.C. E B/F[#] D[#]m7 N.C.

And I need you, and I miss you.

E B/F[#] D[#]m7 N.C. E⁵ F[#] F[#]/E F[#]

And now I won - der: if I could fall — in -

D#m

F#/E

F#

D#m

F#/E



to the sky, do you think time would pass me by? 'Cause

F#

D#m

F#/E

G#m7

F#/A#

F#



you know I'd walk a thousand miles if I could just see you

1.

E5

F#

B/D#

E5

F#

B/D#

E5



to - night. 2. It's

2.

E5

F#

B/D#

E5

F#

B/D#

E5

F#

B/D#

E5



Emaj7


B/F#


D#m


E6


F#/G#


F#/A#


F#5/B
 4fr

F#5/C#
 4fr

And I, I don't wan - na let you know.



F#/G#
 3fr

F#/A#
 3fr

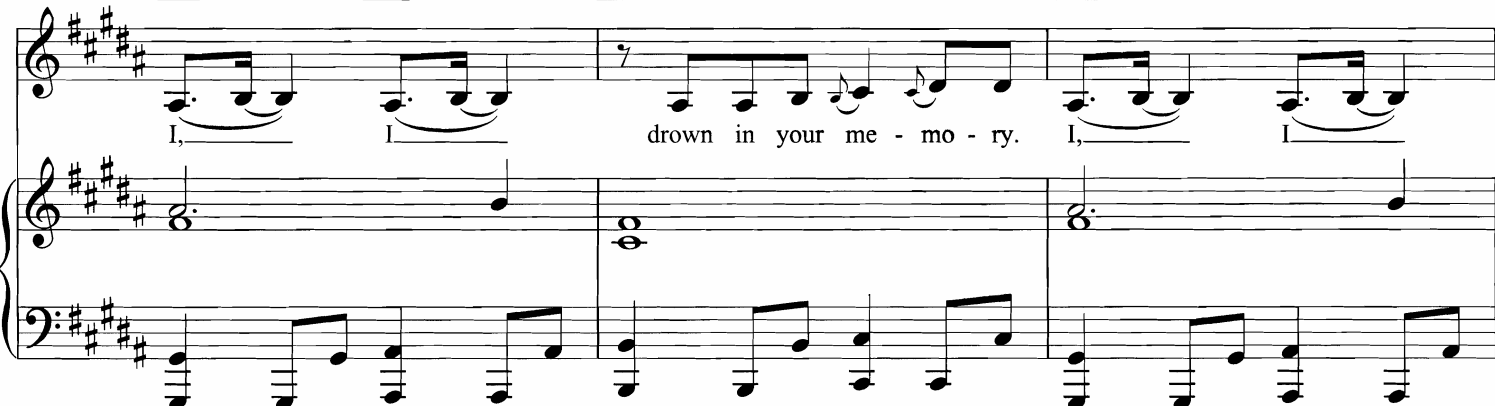
F#5/B
 4fr

F#5/C#
 4fr

F#/G#
 3fr

F#/A#
 3fr

I, I drown in your me - mo - ry. I, I



F#5/B
 4fr

F#5/C#
 4fr

F#/G#
 3fr

F#/A#
 3fr

F#sus4



D. Sc. al Coda

don't wan - na let this go. I, I don't.



Coda

E


B/F#


D#m7


N.C.

E


B/F#


D#m7


N.C.

And I still need you, and I still miss you.



E B/F# D#m7 N.C. E F#

And now I won - der: if

F#/E F# D#m F#/E F#

I could fall in - to the sky, do you think time would
(2nd time ad lib. melody)

D#m F#/E F# D#m F#/E

pass us by? 'Cause you know I'd walk a thou - sand miles if I could

1.
 G#m7 F#/A# F#

just see you. If

2.

G#m7



F#/A#



F#



G#m7



F#/A#



F#



just

see

you,

if

I can

just

hold

you

N.C.

to - night.

Verse 2:

It's always times like these
 When I think of you
 And I wonder if you ever think of me.
 'Cause everything's so wrong
 And I don't belong
 Living in your precious memory.
 'Cause I need you
 And I miss you
 And now I wonder:

If I could fall into the sky *etc.*

Trouble With Love Is

Words & Music by Evan Rogers,
Carl Sturken & Kelly Clarkson

♩ = 60

F



A7



The first system of music features a guitar part with two measures of whole rests, indicated by the chords F and A7. The piano accompaniment consists of a treble and bass clef. The treble clef has a melodic line with slurs and ties, while the bass clef has a steady eighth-note accompaniment.

B^b



D^b



B^b



N.C.

N.C.

The second system continues the guitar and piano accompaniment. The guitar part has three measures of whole rests, indicated by the chords B^b, D^b, and B^b. The piano accompaniment continues with a melodic line in the treble and a steady accompaniment in the bass.

Fadd9



A7



The third system includes the vocal melody and piano accompaniment. The guitar part has two measures of whole rests, indicated by the chords Fadd9 and A7. The piano accompaniment features a melodic line in the treble and a steady accompaniment in the bass. The lyrics are as follows:

1. Love can be a ma-ny splen-doured thing, can't de-ny the joy it brings;
2. Now I was once a fool, it's true, I played the game by all the rules;

B^badd9



D^b



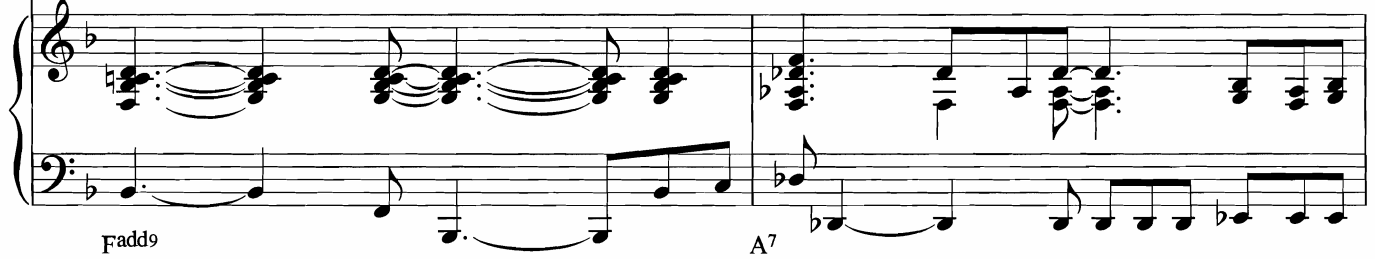
E^b



4



a doz-en ros-es, dia-mond rings, dreams for sale and fai-ry tales.
but now my world's a deep-er blue, I'm sad-der but I'm wis-er too.



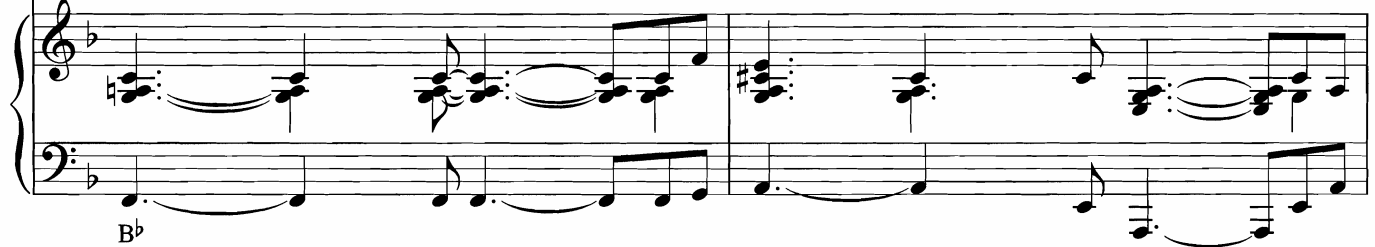
F⁺add9



A7



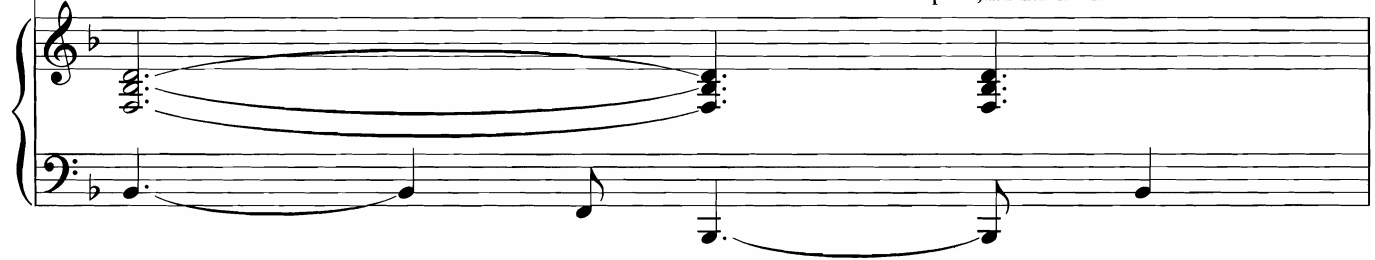
It-'ll make you hear a sym-pho-ny, and you just want the world to see,
I swore I'd nev-er love a-gain, I swore my heart would nev-er mend,



B^b



but, like a drug that makes you blind,
said love was - n't worth the pain,



C7sus4



C7sus4



F



N.C.



it-'ll fool you ev-'ry-time. } The trou-ble with love is it can
but then I hear it call my name. }





tear you up in - side, _____ make your heart be - lieve a _____ lie. _____ It's



strong - er than your pride. _____ The trou - ble with love_ is _____ it does - n't



care how fast you fall, _____ and you can't re - fuse_ the call. _____ See, you've



got no say at all, _____ oh. _____ got no say at all. _____



Ev - 'ry - time I turn a - round, I think I've got it all fig - ured out. **3**



My heart keeps call - ing, and I keep on fall - ing ov - er and ov - er a - gain.



This sad sto - ry al - ways ends the same: me stand - ing in the pour - ing rain.

D.S. repeat chorus to fade



N.C.

It seems, no mat - ter what I do, it tears my heart in two. **3** The trou - ble with

Unfaithful

Words & Music by Mikkel Eriksen,
Tor Erik Hermansen & Shaffer Smith

♩ = 144

Cm



Fm/C



Cm



Fm/C



Con pedale

A^b



Fm/A^b



A^bmaj⁷



G⁷sus⁴



G⁷



Cm



Fm/C



Cm



1. Sto - ry of my life, search - ing for the right. But it keeps a - void - ing me. —
 (2.) feel it in the air as I'm do - ing my hair, pre - par - ing for a - no - ther day. —

Fm/C

A^bFm/A^b

Sor - row in my soul, 'cause it seems that wrong
A kiss up - on my cheek. He's here re - luc - tant - ly, as

A^bmaj⁷G⁷sus⁴G⁷

Cm



real - ly loves my com - pa - ny. — He's more than a man and
if I'm gon - na be out late. — I say I won't be long, just

Fm/C



Cm



Fm/C



this is more than love. The rea - son that the sky is blue. — But
hang - ing with the girls. A lie I did - n't have to tell, — be - cause

A^bFm/A^bA^bmaj⁷

clouds are roll - ing in be - cause I'm gone a - gain and to him I just can't be true. —
— we — both know where I'm a - bout to go and we know it ve - ry well. —

G7sus4



G7



A^b



B^b



And I know that } he knows_ I'm un - faith - ful_ and it
'Cause I know that }

Cm



B^b/D



E^b



A^b



kills him_ in - side to know that I am hap - py_ with

B^b



A^badd9



some oth - er guy._ I can see him dy - ing,

Cm



A^b



Fm7



I don't wan - na do this an - y - more. I don't wan - na

B^b Cm A^b B^b

be the rea - son why. — Ev-'ry-time I walk out the door I see him die a

Fm Cm A^b




lit - tle more — in - side. — I don't wan - na hurt him an - y - more

Fm⁷ B^b A^badd9

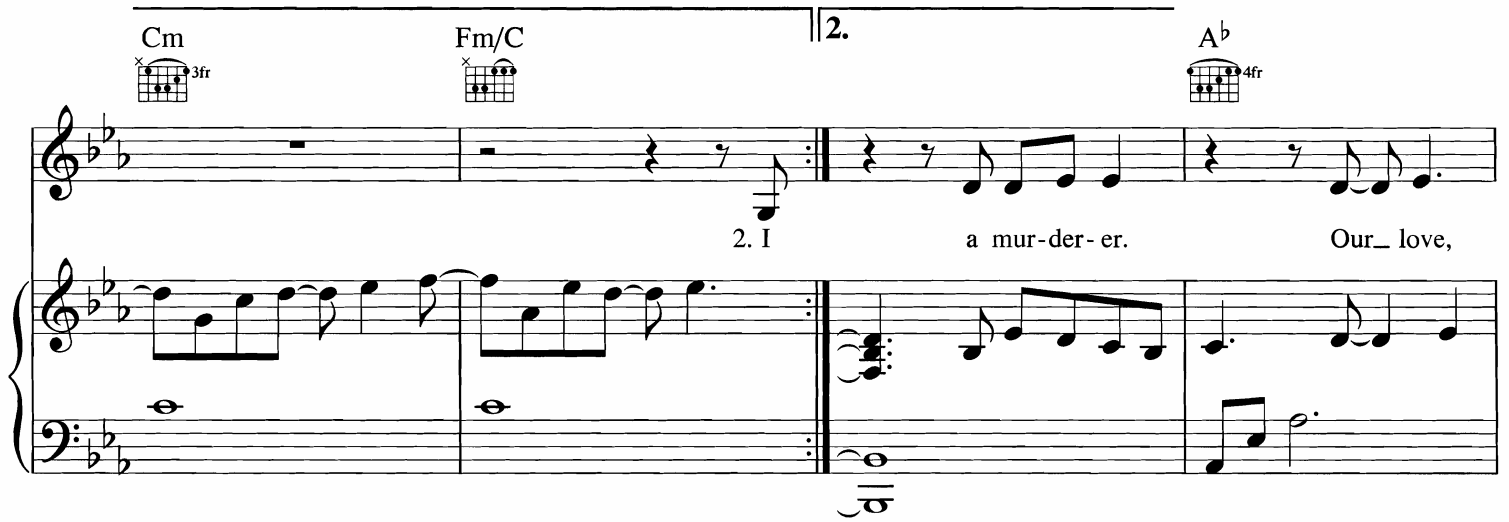
I don't wan-na take a - way — his life. — I don't wan - na be —


B^b Cm Fm/C

1. To Coda ⊕ a mur - der - er. —

Cm  Fm/C  | 2. 



2. I a mur-der-er. Our love,



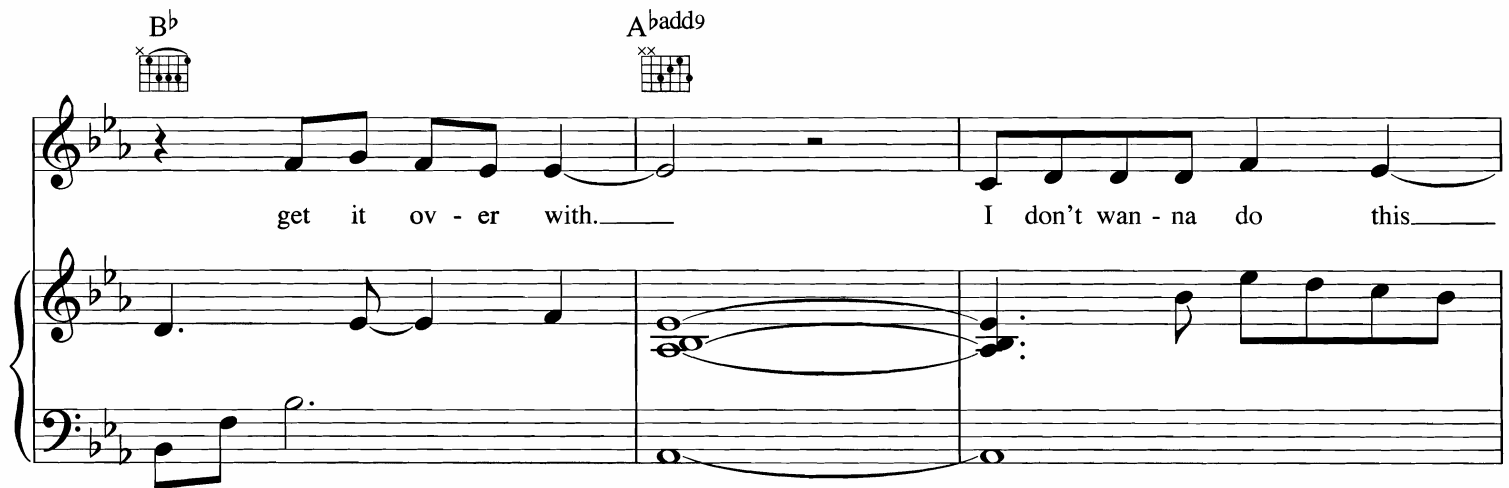
B^b  Cm  B^b/D  E^b  A^b 





his trust. I might as well take a gun and put it to his head,



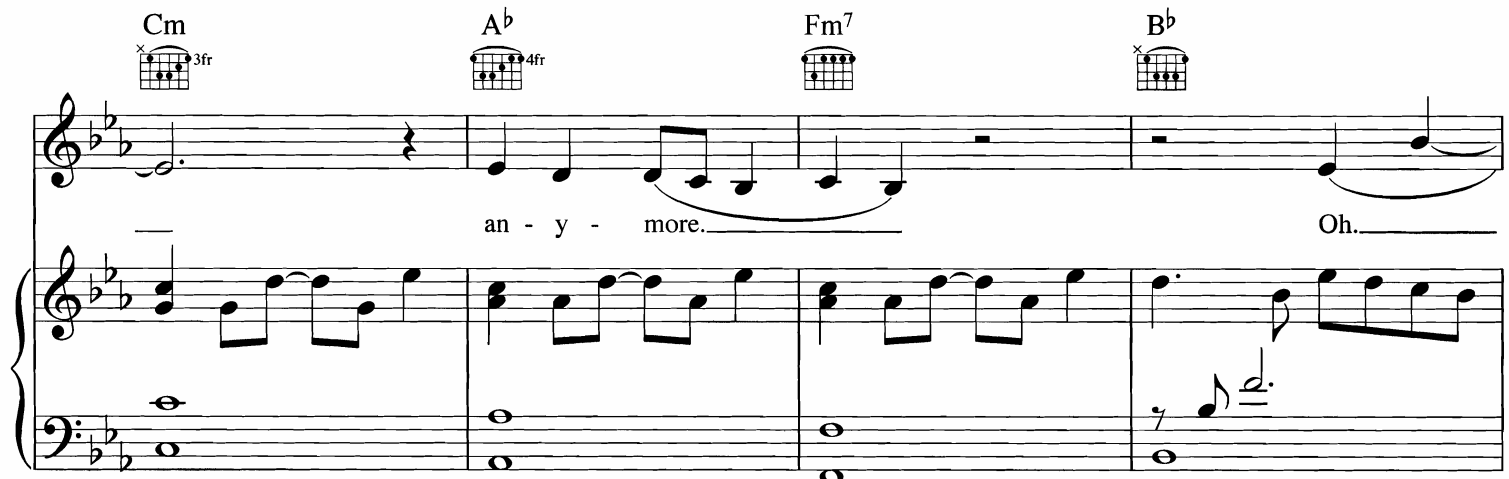
B^b  A^badd9 

get it over with. I don't want to do this



Cm  A^b  Fm⁷  B^b 

an - y - more. Oh.



Cm



A^b



B^b



D.S. al Coda

An - y - more.

⊕ *Coda*

Cm



Fm/C



a mur-der - er.

Cm



Fm/C



A^b



A mur-der - er.

Fm/A^b



A^bmaj⁷



G⁷sus⁴



G⁷



Cm



No, no, no. Yeah, yeah.

Yellow

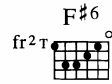
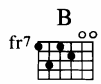
Words & Music by Guy Berryman, Jon Buckland,
Will Champion & Chris Martin

Guitar Tuned:

- ① = D# ④ = B
② = B ⑤ = A
③ = G ⑥ = E

♩ = 88

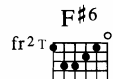
The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked as quarter note = 88. Chord diagrams are provided for the guitar part, showing fingerings for various chords: B (fr7), B add11 (fr7), B (fr7), B add11 (fr7), B (fr7), F#6 (fr2-T), E maj7, B (fr7), and B add11 (fr7). The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.



1. Look at the stars, look how they shine for ——— you,



and ev - 'ry-thing you_ do. ——— Yeah, they were all — yel - low. —





I came a-long, I wrote a song for ——— you,
(Verse 2 see block lyric)

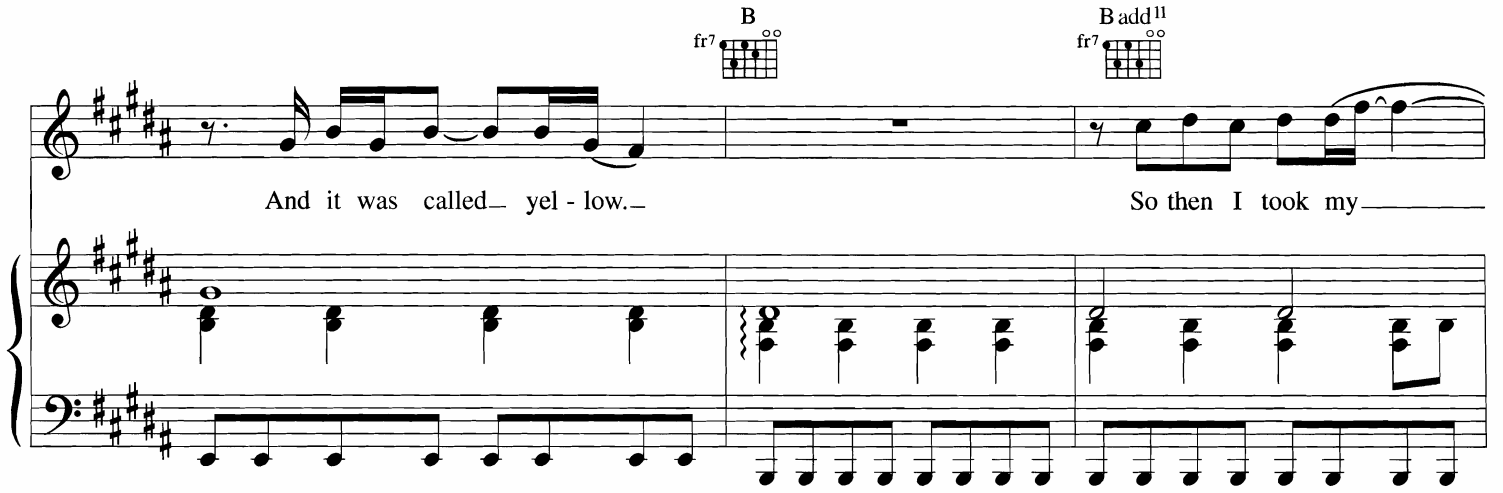


and all the things you — do. ———


B B add¹¹

fr7  fr7 

And it was called_ yel - low._ So then I took my_




F#6 E maj7

fr²T  fr7 

_ turn, oh, what a thing to've_ done._







B B add¹¹ B

fr7  fr7  fr7 

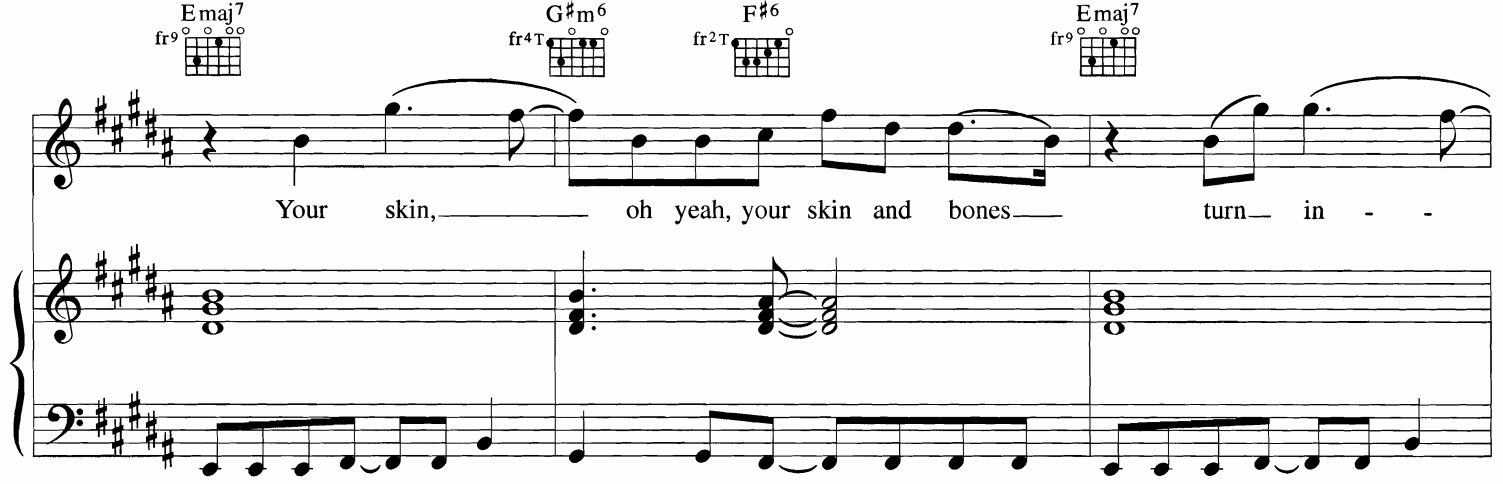
And it was all_ yel - low._



E maj7 G#m6 F#6 E maj7

fr⁹  fr⁴T  fr²T  fr⁹ 

Your skin, _ oh yeah, your skin and bones_ turn_ in - -



G#m6
fr4T
F#6
fr2T
Emaj7
fr9

- to some - thing beau - ti - ful. And you know,

G#m
fr4
F#6
fr2T
Emaj7
fr9
E add9

you know I love you so. You know I love you so.

B
fr7
B add11
fr7
F#6
fr2T

Emaj7

1. **B add¹¹** fr7

2. **B add¹¹** fr7

It's

B fr7

B add¹¹ fr7

F#6 fr²T

true, _____ look how they shine— for you. _____

E maj⁷

Look how they shine— for you. _____ Look how they shine— for.


B fr7

B add¹¹ fr7

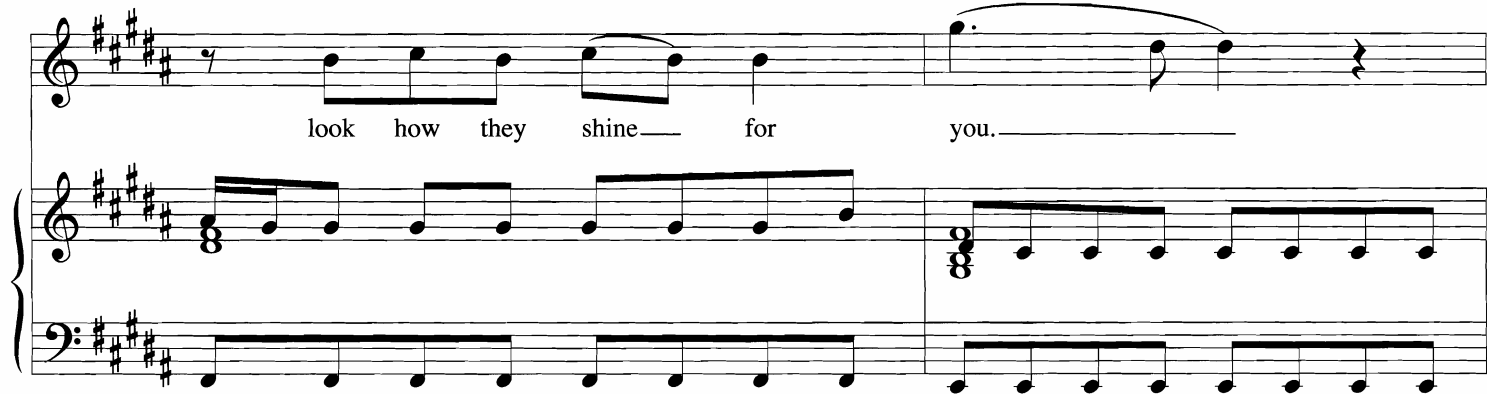
F#6 fr²T

Look how they shine— for you, _____


Emaj7



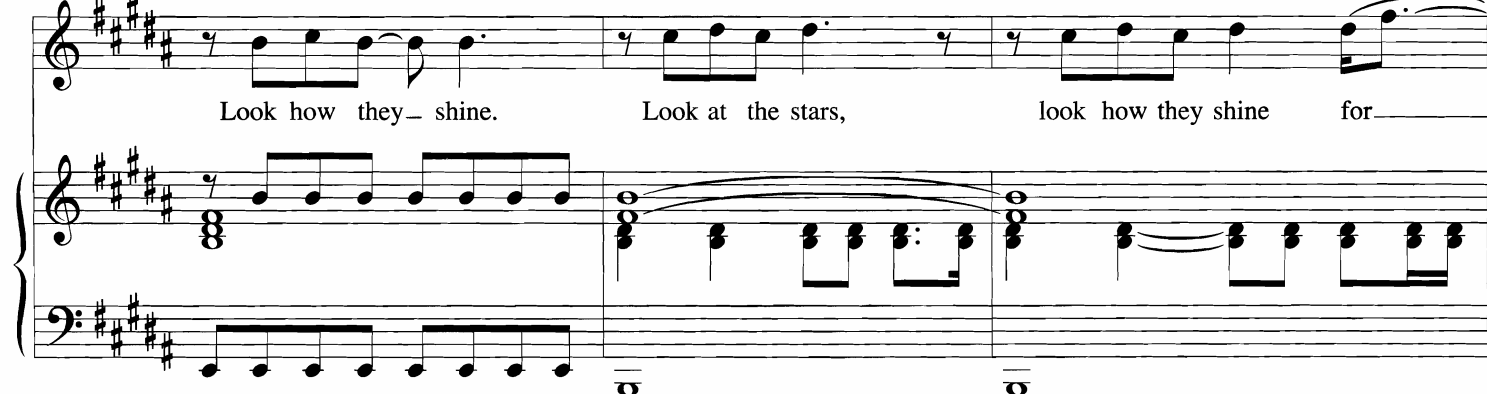
look how they shine — for you. —



B



Look how they — shine. Look at the stars, look how they shine for —



F#m11



Emaj7



— you and all the things that you — do. —



Verse 2:

I swam across, I jumped across for you.
 Oh, what a thing to do.
 'Cause you were all yellow,
 I drew a line, I drew a line for you,
 Oh, what a thing to do,
 And it was all yellow.

Your skin, oh yeah, your skin and bones
 Turn into something beautiful,
 And you know, for you I'd bleed myself dry,
 For you I'd bleed myself dry.

You're Beautiful

Words & Music by Sacha Skarbek,
James Blunt & Amanda Ghost

♩ = 82

Guitar capo 8th fret

E^b
(G)



B^b11/D
(D¹¹/F[#])



Cm⁷
(Em⁷)



The first system of music features a guitar part with three measures of rests, indicated by a horizontal line with a vertical bar. Below it, a piano accompaniment is shown in 4/4 time with a key signature of two flats (B-flat and E-flat). The piano part consists of a treble and bass clef. The treble clef has a melody of eighth notes, while the bass clef has a simple bass line of quarter notes.

A^b9
(C⁹)



E^b
(G)



B^b11/D
(D¹¹/F[#])



The second system continues the piano accompaniment from the first system. The guitar part again consists of three measures of rests. The piano part continues with the same melodic and bass line patterns.

Cm⁷
(Em⁷)



A^b9
(C⁹)



E^b
(G)



The third system shows the guitar part with a melodic line starting in the third measure, marked with a '7' indicating a seventh fret. The piano accompaniment continues. The lyrics 'My life is bril - liant.' are written below the piano part.

B^b11/D
(D¹¹/F[#])



Cm⁷
(Em⁷)



A^b9
(C⁹)



E^b

(G)



B^b11/D

(D¹¹/F[#])



My life is bril - liant, my love is pure. —

Cm⁷

(Em⁷)



A^b9

(C⁹)



I saw an an - gel, of that I'm sure. — She smiled

E^b

(G)



B^b11/D

(D¹¹/F[#])



at me on the sub - way, she was with a - no - ther man. — But I —

Cm⁷

(Em⁷)



— won't lose no sleep all night, 'cause I've got a plan.

A^{b9}

(C⁹)



B^{b11}/D

(D¹¹/F[#])



E^b

(G)



1, 2. You're beau - ti - ful.

You're beau - ti - ful.

3. You're beau - ti - ful.

You're beau - ti - ful.

A^{b9}

(C⁹)



B^{b11}/D

(D¹¹/F[#])



E^b

(G)



You're beau - ti - ful, it's true.

I saw

You're beau - ti - ful, it's true.

There must

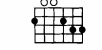
A^{b9}

(C⁹)



B^{b11}/D

(D¹¹/F[#])



E^b

(G)



B^{b11}/D

(D¹¹/F[#])



— your face in a crowd - ed place,

— be an an - gel with a smile on her face

Cm7
(Em7)

To Coda II

A^b9
(C⁹)

B^bsus⁴
(D^bsus⁴)

Cm7
(Em7)

B^b11/D
(D¹¹/F[#])

and I don't know what to do, 'cause I'll nev -
when she

A^b9
(C⁹)

B^b11/D
(D¹¹/F[#])

To Coda I

E^b
(G)

- er be with you.

B^b11/D
(D¹¹/F[#])

Cm7
(Em7)

A^b9
(C⁹)

Yes, she caught

E^b
(G)

B^b11/D
(D¹¹/F[#])

my eye as I walked on by. She could

Cm7
(Em7)



A^b9
(C⁹)



B^b11/D
(D¹¹/F[#])



see from my face that I was fuck - ing high. And I

E^b
(G)



B^b11/D
(D¹¹/F[#])



don't think that I'll see her a - gain, but

Cm7
(Em7)



D.S. al Coda I

we shared a mo - ment that will last till the end.

♩ *Coda I*

E^b
(G)



A^b9
(C⁹)



Cm7
(Em7)



La la la la.

D.S. al Coda II

A^b9
(C⁹)

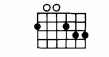
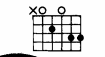
Cm⁷
(Em⁷)

A^b9
(C⁹)

Cm⁷
(Em⁷)

F⁷sus⁴
(A⁷sus⁴)

B^b11/D
(D¹¹/F[#])



La la la__ la.

La la la__ la la.

♠ *Coda II*

A^b9
(C⁹)

B^bsus⁴
(D^{sus}4)

E^b
(G)

B^b11/D
(D¹¹/F[#])

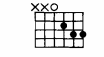


thought up that I should be with you.

Cm⁷
(Em⁷)

A^b9
(C⁹)

B^bsus⁴
(D^{sus}4)



But it's time__ to__ face__ the truth:__

Cm⁷
(Em⁷)

A^b9
(C⁹)

B^bsus⁴
(D^{sus}4)

E^b
(G)

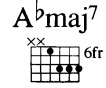


I will nev - er__ be__ with you.

You Give Me Something

Words & Music by Francis White & James Morrison

♩ = 80



1. You on - ly stay__ with me__ in the morn - ing,____
 2. You on - ly wait - ed up__ for hours,____

you on - ly hold__ me when__ I sleep.____
 just to spend a lit - tle time a - lone with me.____

Am7



C/G



I was meant to tread the wa - ter,
And I can say I've nev - er bought you flow - ers,



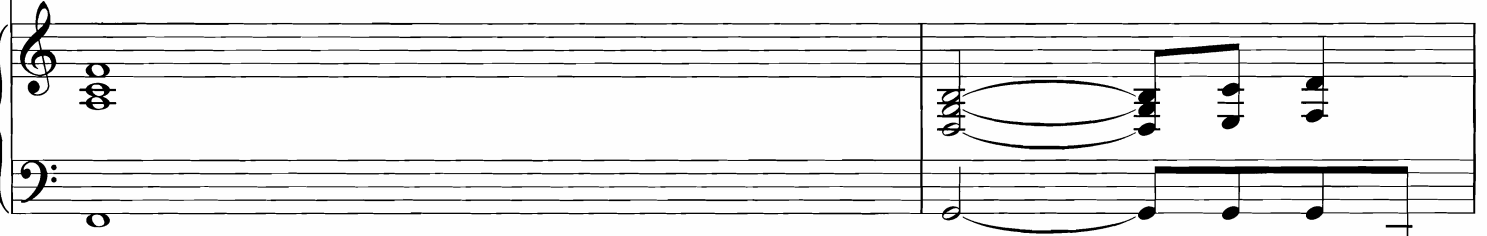
F



G



but now I've got - ten in too deep.
I can't work out what they mean.



Am



C/G



For ev - 'ry piece of me that wants you
I nev - er thought that I'd love some - one,



F



D/F#



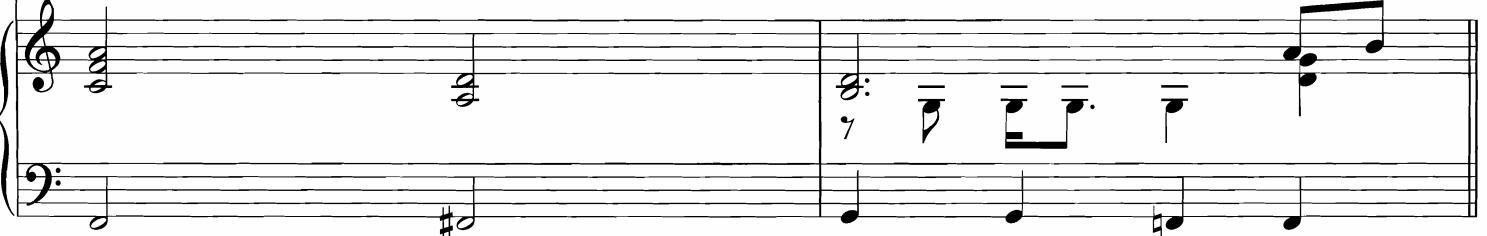
G



G/F



a - no - ther piece backs a - way. } 'Cause
that was some - one els - es dream. }



Em⁷ Am Dm⁷ F⁶ G/F Em⁷ Am

you give me some - thing that makes me scared al - right. This could be no -

Dm⁷ G⁷ Em⁷ Am

- thing but I'm will - ing to give it a try. Please give me some -

1. Dm⁷ G⁷ A^b Fm⁶ C

- thing 'cause some - day I might know my heart.

2. Dm⁷ G E^bmaj⁷ Dm⁷ G B^b/F F

- thing 'cause some - day I might call you from my heart. But it might be a se - cond too

C7



E♭maj7



B♭maj9



late. _____ And the words _____ that I _____ could nev - er say.

N.C.

Em7



Am



Dm7



F6



G/F



— gon-na come out an- y- way, _____ oh.

Em7



Am



Dm7



G7



Em7



Am



'Cause you _____ give_ me _____ some -

Dm7



F6



G/F



Em7



Am



- thing _____ that makes me scared al - right. _____ This could_ be _____ no -

Dm⁷



G⁷



Em⁷



Am



- thing, but I'm will-ing to give it a try. Please give me some

1.

Dm⁷



G⁷



2.

Dm⁷



G⁷



A^b



Fm⁶



C



- thing. 'Cause - thing 'cause some-day I might know my heart.

A^bmaj⁷



Fm⁶



C



Know my heart, know my heart, know my heart.

A^bmaj⁷



Fm⁶



C



A^bmaj⁷



Fm⁶



C





Chris Martin



Delta Goodrem



Corinne Bailey Rae



James Blunt



Kelly Clarkson

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Dry Your Eyes **The Streets**

Eternity **Robbie Williams**

Fool Again **Westlife**

Hero **Enrique Iglesias**

If Tomorrow Never Comes **Ronan Keating**

If You Come Back **Blue**

If You're Not The One **Daniel Bedingfield**

Leave Right Now **Will Young**

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