

PIANO / VOCAL / GUITAR

LEONA LEWIS SPIRIT



BLEEDING LOVE

Words and Music by JESSE McCARTNEY
and RYAN TEDDER

Moderately

Introduction for piano. The music is in 4/4 time and begins with a piano (*mp*) dynamic. The first system shows a treble clef with a chord of F major (F4, A4, C5) and a bass clef with a single note of F2. The second system shows a treble clef with a chord of Dm7 (D4, F4, Ab4, C5) and a bass clef with a single note of F2. Chord diagrams for F and Dm7 are provided above the treble clef.

Continuation of the piano accompaniment. The treble clef features a chord of Bbmaj7 (Bb4, D5, F5, Ab5) in the first measure, which then moves to a single note of Bb2 in the second measure. The bass clef continues with a single note of F2.

Vocal and piano accompaniment for the second system. The vocal line begins with a whole rest in the first measure, followed by the lyrics "Closed off from love," in the second measure. The piano accompaniment in the treble clef features a chord of C major (C4, E4, G4) in the first measure, which then moves to a chord of F major (F4, A4, C5) in the second measure. The bass clef continues with a single note of F2.

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics "I did - n't need the pain, Once or twice was e - nough and it was all in vain." The piano accompaniment in the treble clef features a chord of Dm7 (D4, F4, Ab4, C5) in the first measure, which then moves to a single note of D4 in the second measure. The bass clef continues with a single note of F2.

Bbmaj7

C

Time starts to pass; — be - fore you know it you're fro - zen,

oh. — But some-thing hap-pened for the ver - y first time with you. —

Dm7

Bbmaj7

— My heart melts in - to the ground, found some - thing true, — And ev - 'ry - one's look - ing

'round think - in' I'm go - in' cra - zy.

hey. —



But I don't care what they say, — I'm in love with you, — They try to pull me a - way, —



— but they don't know — the truth. — My heart's crippled by the vein that I keep on clos -



- in'. You cut me o - pen and I — keep bleed - in', keep, —



— keep bleed - in' love. — I keep bleed - in', I keep, — keep bleed - in' love. —

Bbmaj7

C

To Coda

Keep bleed - in', keep, keep bleed - in' love.

You cut me o - pen.

Try - in' hard not to hear, but they talk so loud. Their pierc - in' sounds fill my

ears, try to fill me with doubt. Yet, I know that the goal is to keep me from fall -

Csus  C  F 

ing. hey, umm. But noth-in's great-er than the



Dm7 

rush that comes from your em - brace. — And in this world of lone - li - ness, I see — your face. —



Bbmaj7  C 

— Yet, ev - 'ry - one a - round — me thinks that I'm go - in' cra - zy, may -



D.S. al Coda

- be, may - be.



CODA 

You cut me o - pen. — And it's



B♭maj7



drain - in' all _____ of _____ me. Oh, they find it hard _____ to be - lieve. _____

Csus



_____ I'll be wear - in' these scars _____ for ev - 'ry - one _____ to see. _____

Dm7



I don't care what they say, _____ I'm in love _____ with you. _____

B♭maj7





Csus




_____ They try to pull me a - way, _____ but they don't know _____ the truth. _____ My heart's crip - pled by the

vein that I keep on clos - in'. Ooh, — you cut me o - pen and I —

Dm7  **Bbmaj7** 

— keep bleed - in', keep, — keep bleed - in' love. — I keep bleed - in', I keep, —

Csus 

— keep bleed - in' love. — Keep bleed - in', keep, — keep bleed - in' love. —

Dm7 

— Oh, — you cut me o - pen and I — keep bleed - in', keep, —

Bbmaj7

— keep bleed - in' love. — I keep bleed - in', I keep, — keep bleed - in' love. —

Csus

— Keep bleed - in', keep, — keep bleed - in' love. — Ooh, —

Dm7

Bb

— you cut me o - pen and I — keep bleed - in', keep, — keep bleed - in' love. —

F

C

Dm

BETTER IN TIME

Words and Music by ANDREA MARTIN
and JONATHAN ROTEM

Moderately

F

Am

The first system of the piano introduction features a treble clef with a key signature of one flat and a 4/4 time signature. The melody consists of eighth notes in the right hand and a bass line with a half note and quarter notes in the left hand. A dynamic marking of *mf* is present. Chord diagrams for F and Am are shown above the staff.

Dm

F/C

Bb

The second system continues the piano introduction with similar rhythmic patterns. Chord diagrams for Dm, F/C, and Bb are shown above the staff.

F

Am

The first system of the vocal line begins with a rest, followed by the lyrics: "It's been the long - est win - ter with - out — you; — I could - n't turn on the T - V —". The melody is written in a treble clef with a key signature of one flat and a 4/4 time signature.

The piano accompaniment for the first system of the vocal line, featuring a treble clef with a key signature of one flat and a 4/4 time signature.

Dm

F/C

Bb

The second system of the vocal line continues with the lyrics: "with - out I did - n't know where to turn — to. (Ah.) some - thing there to re - mind — me. (Ah.)". The melody is written in a treble clef with a key signature of one flat and a 4/4 time signature.

The piano accompaniment for the second system of the vocal line, featuring a treble clef with a key signature of one flat and a 4/4 time signature.

* Recorded a half step higher.

F Am

See, some-how I can't for - get — you —
Was it — all that eas - y —

Dm F/C Bb

af - ter all that we've been — through, —
to just put a - side your feel - ings? — (Ah.) —

F Am

Go - ing, com - ing. Thought I heard a knock; who's there, no one. Think - ing that
If I'm dream - ing, don't wan - na laugh. Hurt my feel - ings, but that's the path

Dm F/C Bb

I de - serve it. — Now I re - al - ise — that I real - ly did - n't know, — oh, — oh. — If
I be - lieve in. — And I know — that — time — will — heal — it. — If

F Am

you did - n't no - tice, you mean ev - 'ry - thing. Quick - ly, I'm learn - ing to love a - gain.
 you did - n't no - tice, boy, you meant ev - 'ry - thing. Quick - ly, I'm learn - ing to love a - gain.

Dm F/C Bb

All I know is, I'm gon' be o - kay.
 All I know is, I'm gon' be o - kay.

F Am

Thought I could - n't live with - out you; it's gon - na hurt when it heals, - too, -

Dm F/C Bb

oh yeah, (It - 'll all get bet - ter in time.) -

F Am

And e - ven though I real - ly love you, I'm gon - na smile, 'cause I de - serve _

Dm F/C Bb

to, ooh. (It - 'll all get bet - ter in time.) _

Bb Gm7

all get bet - ter in time.) _ Since there's no more "you _

F/A Bb

_ and me," _ it's time I let you go _ so I _

Dm **Gm7**

— can be free, and live my life — how it —

F/A **Bb**

— should be. — No mat - ter how hard it is, I'll be

B7/C **C** **F**

fine — with - out — you. yes. I will. — Thought I could-n't live with-out you;

Am **Dm** **F/C**

it's gon-na hurt when it heals, — too, — oh. — (It - 'll

Bb **F**

all get bet - ter in time.) — And e - ven though I real - ly love you,

Am **Dm** **F/C**

I'm gon - na smile, 'cause I de - serve — to, — yes, I do. (It - 'll

Repeat and Fade

Bb **F**

all get bet - ter in time.) — Thought I could - n't live with - out you;

Optional Ending

Bb **F**

all get bet - ter in time.) —

I WILL BE

Words and Music by AVRIL LAVIGNE,
MAX MARTIN and LUKASZ GOTTWALD

Slowly

G5



G5



There's noth - ing I — could say — to you, —
thought that I — had ev - 'ry - thing: — I

mp

With pedal

Em7



Bm



noth - ing I — could ev - er do — to make — you see — what you mean —
did - n't know — what life — could bring. — But now — I see — hon -

Csus2



C



G5



— to me —
— est - ly —

All the pain, — the tears — I cried, —
You're the one — thing I — got right, — the

Em7 Bm

still you nev - er said good - bye. And now I know how far
on - ly one I let in - side. Now I can breathe, 'cause you're here

Csus2 C Em

— you'd go. I know I let you down,
— with me. And if I let you down,

C Em

— but it's not like that now; this time I'll nev - er let
— I'd turn it all a - round, 'cause I would nev - er let

C D/F# G5

— you go. } I will be
— you go. }

Em7 Bm

all that you want, and gath - er my - self to - geth -

Csus2 C G5

- er. 'cause you keep me from fall - ing a - part. All my life,

Em7 Bm

I'll be with you for - ev - er, to get you through the day -

1 Csus2 C G5

and make ev - 'ry - thing o - kay.

Em C

2 Csus2 C

I — and make ev - 'ry - thing o - kay. 'Cause

D5 Em

with-out you, — I — can't breathe. — I'm — not gon-na ev - er ev - er let you leave. — You're all —

D5 Em

— I've got, — you're all — I want, — Oh, — oh, — whoa. — 'Cause

D5 Em

with-out you, — I don't know what I'd do. — I — could nev-er ev - er live a day with-out — you here —

Csus2

with me. Do you see? You're all I need.

D

G5

Em

Bm

Csus2

And oh, I will be

G5

Em7

Bm

all that you want, and gath-er my-self to- geth-

Csus2

C

G5

er, 'cause you keep me from fall - ing a - part. And all my life, —

Em7

Bm

I'll be with you — for - ev - er. to get you through — the day —

1
Csus2

C

G5

and make ev - 'ry - thing o - kay. I will — be —

2
Csus2

C

G5

and make ev - 'ry - thing o - kay.

I'M YOU

Words and Music by SHAFER SMITH
and ERIC HUDSON

Slow half-time feel

A

Bm7

A/C#

Dm7

Bbmaj7

mp

With pedal

The first system of piano accompaniment consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with quarter notes and rests. The music is in a 4/4 time signature with a key signature of one flat (Bb). The tempo is marked 'Slow half-time feel' and the dynamics are 'mp' (mezzo-piano). A 'With pedal' instruction is written below the left staff.

Gm7

C#dim7

Dm7

The second system of piano accompaniment continues the melodic and harmonic development. The right hand features a mix of eighth and quarter notes, and the left hand continues with a steady accompaniment. The key signature remains Bb.

Bbmaj7

Gm7

A7b9

C#dim7

The third system of piano accompaniment includes the vocal line. The lyrics 'How man - y times _' are written below the vocal staff. The piano accompaniment continues with the same melodic and harmonic patterns.

Dm7

Bbmaj7

Gm7

The fourth system of piano accompaniment includes the vocal line. The lyrics 'are you gon - na take it?' are written below the vocal staff. The piano accompaniment concludes the system with a final chord.

Gm7

A7b9

C#dim7

Dm7

talk - ing to your - self in the mir - ror.

It's true.

(So you

Bbmaj7

Gm7

A7b9

C#dim7

think I'm

strong.

but you're feel - ing that

you're weak.)

But ba - by,

I'm

you.

Dm7

Bbmaj7

Gm7

(though we're one and the same,

so you're just as strong

as me.)

A7b9

C#dim7

Dm7

Bbmaj7

Ba - by,

I'm

you.

(And we de - serve bet - ter;

it's

Gm7 C#dim7 Dm7

time for us — to leave. — You know what to do, — 'cause I'm not a fool. —

Bbmaj7 Gm7 To Coda A7b9 C#dim7

— so nei - ther are you.) — Ba - by, I'm you. —

Dm7 Bbmaj7 Gm7

— Oh, you're — not cra - zy; —

C#dim7 Dm7 Bbmaj7

we fi - n'ly re - al - ised that you and I is all the — help you —

Gm7

A7b9

C#dim7

Dm7

need.

So why are we sit - ting here on the floor? -

Bbmaj7

Gm7

Oh, we ain't cry - in' no more. -

C#dim7

Dm7

I am your soul, I am your heart, -

Bbmaj7

Gm7

A7b9

C#dim7

my strength is yours.

Ba - by, it's true. -

D.S. al Coda

CODA

A7b9 C#dim7 Dm Gm7

Ba - by, I'm you. So pick your - self up right now;

Em7b5 A7 Dmaj7 Bbmaj7

we've been here too long. We've o - ver - stat - ed the love that

Gm7 Em7b5 A7 Dmaj7

might have been; it's been a long time, long a - go. So wipe a - way the

Em7 Gdim/Bb

tears; ain't noth - in' for us here. The time

Gm7 A Bm7 A/C# N.C.

— has come to — move — on. — Oh, — oh. —

Bbmaj7

Ba - by, we de - serve bet - ter.

Gm7 Em7b5

And we're far too strong to let this go on.

A Bm7 A/C# A Dm7 Bbmaj7

Ba - by, I'm you. (So you think I'm strong, but you're

Gm7 A7b9 C#dim7 Dm7

feel - ing that — you're weak.) But bu - by, I'm — you. — (though we're

Bbmaj7 Gm7 A7b9 C#dim7

one and the same, — so you're just as strong — as me.) Ba - by, I'm — you. —

Dm7 Bbmaj7 Gm7

(And we de - serve be - ter; it's time for us — to leave. —

C#dim7 Dm7 Bbmaj7

— You know what to do, — 'cause I'm not a fool, — so nei - ther are you.) —

Gm7

A7b9

C#dim7

Dm7

Ba - by, I'm you.

Bbmaj7

Gm7

C#dim7

Ba - by, I'm you.

Dm7

Bbmaj7

Gm7

Repeat and Fade

A7b9

C#dim7

Optional Ending

A7b9

C#dim7

Dm7

Ba - by, I'm Ba - by, I'm you.

FORGIVE ME

Words and Music by ALIAUNE THIAM,
GIORGIO TUINFORT and CLAUDE KELLY

Shuffle Dance groove (♩ = ♪♪)

Am F

There's a first time long time for ev-'ry-thing; - it's def-'nite-ly one of them nights. I but since - I - did some-thing good for my - self, I but

mf

G C G/B

knew when I looked in his eyes that he was gon - na be trou - ble for me. - why should I be goin' through hell when he's - do - in' what he wan - na do? -

Am F

But, - I nev - er want - ed to lie. I And, - I fi - n'ly found some - bod - y else who

G C G/B

know that my ba - by would cry if he knew what we were do - in'.
 real - ly wants to make me feel the things that I've been miss - ing so long.

Am F(add2) G

But, if his love won't pass the test, I
 And his love al - ways passed the test; it's a

C G/B Am

got - ta get it from some - where else. Well, I'm grown -
 shame I had to look some - where else. But I'm grown -

F6/9 F E7sus

and I need a man. Hope
 and I need a man;

E7(no3rd)

Am

C

he un - der - stands,
I just hope that he un - der - stands,
Both times: (For - give me, ba - by, but I got - ta take

— a chance — to - night. — So I'm go - in': me, — my - self, — and I —

— can't wait no more sit - tin' all a - lone. Man, — I real - ly hope, hope

you for - give me, — oh - oh, hope you for - give me, —

Am C F G Am C

oh - oh, hope you for - give me, oh - oh, And I

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for Am, C, F, G, Am, and C are shown above the vocal line. The piano accompaniment features a steady bass line and chords in the right hand.

F G Am C

To Coda

I F G

can't wait no more. Man, I real - ly hope, hope you for - give me.)

Been a

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for F, G, Am, C, and a first ending for F and G are shown. A 'To Coda' symbol is present. The piano accompaniment includes a triplet in the right hand.

2 F G Fmaj7 G

you for - give me.) For - give me, but I need to be loved, too.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for F, G, Fmaj7, and G are shown. The piano accompaniment continues with a consistent bass line and chords.

Em7 Am

For - give me, but I can't wait a - round for you.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for Em7 and Am are shown. The piano accompaniment features a triplet in the right hand.

Dm7(add4)

C(add2)/E

Fmaj7

For - give me if I found a man who un - der - stands just

what I need, oh. (Sing it a - gain!) For - give me, but I

need to be loved, too. For - give me, but I can't wait a - round for you.

Dm7(add4)

C(add2)/E

Fmaj7

For - give me if I found a man who un - der - stands.

E7sus

E

D.S. al Coda

(For - give me, ba - by, —

CODA

F

G

you for - give me, —

— but I got - ta take — a chance — to - night. — So I'm go - in'; me. —

— my - self — and I — can't wait no more sit - tin' all a - lone. Man, —

— I real - ly hope, hope you for - give me. —

N.C.

MISSES GLASS

Words and Music by THERON THOMAS,
TIMOTHY THOMAS and THEODORE THOMAS

Dance beat

* NC.

See, I try to hide the fact that I

am just a frag - ile in - di - vid - u - al, (so,) I give off this fac - ade

that I'm so hard, when in fact I'm far from un - break - a - ble.

* Recorded a half step higher.

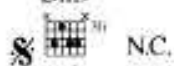
I'm so a - fraid to talk and ex - press my - self, keep - ing

all my feel - ings bot - tled in - side of this emp - ty shell - that I call -

my heart. 'cause I can't let love back in a - gain. Oh, I wish I'd

known love was cold be - fore I fell in, 'cause

Dm9



Em7

N.C.

Am

N.C.

G

N.C.

Dm7 N.C. Em7 N.C. Am N.C.

I went head - on with its storm, like

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a Dm7 chord, followed by a natural chord (N.C.), then an Em7 chord, another N.C., and finally an Am chord with a natural chord (N.C.). The lyrics are: "I went head - on with its storm, like". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

C#m Fmaj7

light - ning goin' in - to sand, (It's bet - ter to have loved than to not loved at all,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a C#m chord, followed by an Fmaj7 chord. The lyrics are: "light - ning goin' in - to sand, (It's bet - ter to have loved than to not loved at all,". The piano accompaniment continues with a treble and bass clef.

G Am Fmaj7/A G

so I guess I should feel for 'tate. But I don't feel that way,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a G chord, followed by an Am chord, then an Fmaj7/A chord, and finally a G chord. The lyrics are: "so I guess I should feel for 'tate. But I don't feel that way,". The piano accompaniment continues with a treble and bass clef.

Fmaj7 G Am

least not in my heart, 'cause see, love has left me bro -

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with an Fmaj7 chord, followed by a G chord, and finally an Am chord. The lyrics are: "least not in my heart, 'cause see, love has left me bro -". The piano accompaniment continues with a treble and bass clef.

Fmaj7 G Fmaj7 G

- ken.) bro - ken like — glass. (Ah ah ah, — ah ah ah.) — Bro - ken like

Am G Fmaj7

glass. (Ah ah ah, — ah ah ah.) — bro - ken like — glass. (Ah ah ah, — ah ah ah.) —

G Am

To Coda

So if you see me, you can call me, if you see

C#m NC.

me, you can call me Mis - ses Glass. — Now — af - ter all —

the lyin' to my - self, I'm stuck feel - ing mis - 'ra - ble, (when) -

I have forced my - self to be some - bod - y else, mak - ing me -

seem in - vis - i - ble, ('Cause she's,) I'm a wom - an like an - y oth - er wom -

C/F C N.C.

- an, and some - times I get e - mo - tion - al. And it might seem hard

D.S. al Coda

to un - der - stand _ where I'm com - ing from, _____ and you might nev - er ev - er know.

CODA

me, you can call me Mis - ses Glass. (Ah ah ah, _____ ah ah ah.) _____

So if you see me, you can call me, if you see me, you can call me Mis - ses Glass. _

(Ah ah ah, _____ ah ah ah.) _____ So if you see me, you can call me, if you see

me, you can call me Mis - ses Glass. — (Ah ah ah, — ah ah ah.) —

C#+ **Fmaj7**

(Ah ah ah, — ah ah ah.) —

G **Am** **G**

(Ah ah ah, — ah ah ah.) — So if you see me, you can call me, if you see

Fmaj7 **G** **Am**

me, you can call me Mis - ses Glass. — me, you can call me Mis - ses Glass. —

C#+ **C#+** **NC.**

ANGEL

Words and Music by MIKKEL ERIKSEN,
JOHN TA AUSTIN, TOR HERMANSEN,
AMUND BJORKLUND and ESPEN LIND

Moderately slow

Dsus2

Dsus2/G

mf
With pedal

Dsus2/B

1
A(add4)

2
A(add4)

Dsus2

Dsus2/G

feel it, you feel it, that this was meant to be. — 1

Dsus2/B



A(add4)

know it, you know it, that you were made — for me. — We

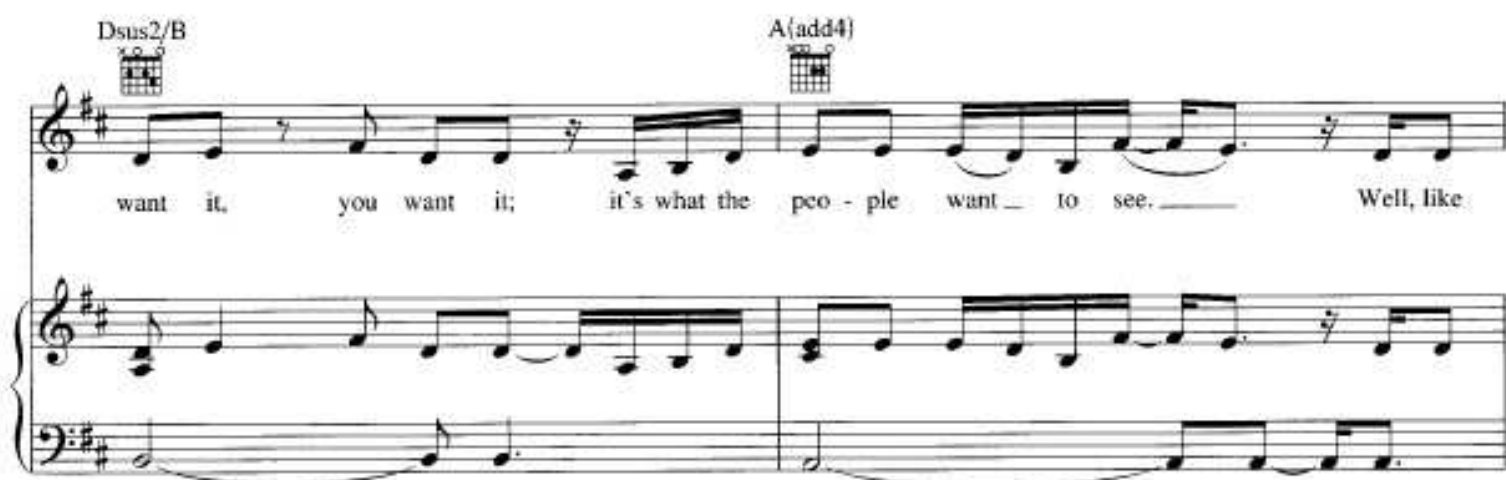
Dsus2  **Dsus2/G** 

can't de - ny — this an - y long - er; day by day it's get - ting strong - er. I



Dsus2/B  **A(add4)** 


want it, you want it; it's what the peo - ple want — to see. — Well, like



Dsus2  **Dsus2/G** 

Ro - me - o — and Ju - li - et, — fam - 'lies can't di - vide — us. Like the



Dsus2/B  **A(add4)** 

tall - est moun - tain or the wid - est sea, — noth - ing's big e - nough to hide — us. When



Dsus2 **Dsus2/G**

we make love, it's o - ver - whelm - ing; I just touch the heav - ens. You're - an an -

Detailed description: This system contains the first two lines of music. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It features a melody with eighth and quarter notes. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Chord diagrams for Dsus2 and Dsus2/G are shown above the vocal staff.

Dsus2/B **A(add4)**

- gel, _____ you're - an an - gel. _____ I said,

Detailed description: This system contains the next two lines of music. The vocal line continues with a melodic line that includes some rests. The piano accompaniment provides harmonic support. Chord diagrams for Dsus2/B and A(add4) are shown above the vocal staff.

D **A/C#**

this world. this world could leave us an - y day, _____ but

Detailed description: This system contains the third and fourth lines of music. The vocal line has a melodic line with some rests. The piano accompaniment continues. Chord diagrams for D and A/C# are shown above the vocal staff.

Bm7 **A/B** **G**

my love for you, it will nev - er go a - way. _____ And I _____ don't

Detailed description: This system contains the final two lines of music on the page. The vocal line concludes with a melodic line. The piano accompaniment provides the final harmonic context. Chord diagrams for Bm7, A/B, and G are shown above the vocal staff.

D A/C#

wan - na go to sleep, — 'cause you are like a dream, — for ev - 'ry

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'wan', followed by eighth notes 'na go to sleep', a quarter rest, a quarter note ''cause', eighth notes 'you are like a dream', a quarter rest, and eighth notes 'for ev - 'ry'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active eighth-note melody in the right hand.

Bm7 A/B G To Coda

night I say — a prayer; — well, I swear, you are — the an - swer. You're — an an -

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'night I say — a prayer;', a quarter rest, 'well, I swear, you are — the an - swer.', and 'You're — an an -'. The piano accompaniment continues with the same rhythmic pattern as the first system.

B5 A5

- gel. — you're — an an - gel. — you're — an an -

Detailed description: This system contains measures 5 and 6. The vocal line has '- gel. — you're — an an - gel. — you're — an an -'. The piano accompaniment continues with the same rhythmic pattern.

D5 Gsus2

- gel. — So we take it, and each mo - ment our love grows. — I

Detailed description: This system contains measures 7 and 8. The vocal line has '- gel. — So we take it, and each mo - ment our love grows. — I'. The piano accompaniment continues with the same rhythmic pattern.

Bm7 A(add4)

see it, and you see it; what we have is made of gold. — We're

D5 Gsus2

so filled — with — mean - ing, noth - ing can make us shal - low. So I

Bm7 A(add4) D.S. al Coda

hold it, — and you — hold it, the prom - ise of — to - mor - row. When

CODA Bm7 A

— gel, — you're an an - gel, — you're — an an -

Em7 Bm7

- gel. I don't need three — wish - es; well, I just need one: —

Gmaj7 F#m7

for us to nev - er be — fin - ished, for us to nev - er be done.

Em7 Bm7

When they say "It's o - ver," we'll just say "I love — you." And

Gmaj7 A

when they say "It's fin - ished," we'll just keep on build - ing,

D5

Gsus2

This world, this world could leave us an - y day, — but

Bm

A5

my love for you, it will nev - er go a - way. — And I — don't

D5

Gsus2

wan - na go to sleep. — 'cause you are like a dream, — for ev - 'ry

Bm

A5

night I say — a prayer: — well, I swear, you are — the an - swer.

D A/C#

This world, this world could leave us an - y day, — but

Detailed description: This system contains the first two measures of the song. The vocal line starts on a whole note 'This' and continues with 'world, this world could leave us an - y day, — but'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for D and A/C# are shown above the staff.

Bm7 A/B G

my love for you, it will nev - er go a - way. — And I — don't

Detailed description: This system contains the next two measures. The vocal line continues with 'my love for you, it will nev - er go a - way. — And I — don't'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bm7, A/B, and G are shown above the staff.

D A/C#

wan - na go to sleep, — 'cause you are like a dream, — for ev - 'ry

Detailed description: This system contains the next two measures. The vocal line continues with 'wan - na go to sleep, — 'cause you are like a dream, — for ev - 'ry'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for D and A/C# are shown above the staff.

Bm7 A/B G

night I say — a prayer; — well, I swear, you are — the an - swer. You're — an an -

Detailed description: This system contains the final two measures of the page. The vocal line continues with 'night I say — a prayer; — well, I swear, you are — the an - swer. You're — an an -'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bm7, A/B, and G are shown above the staff.

D A/C#

gel, — you're — an an — gel, — you're — an an —

Bm7 A/B G

gel, — You're — an an —

2 G Bm7

You're — an an — gel, — you're — an an —

A G

gel, — you're an an — gel, —

THE FIRST TIME EVER I SAW YOUR FACE

Words and Music by
EWAN MacCOLL

Very slowly

Chords: C, Dm7, G, C, Dm7, G

mp

With pedal

Chords: Dm7, G, C

And the first time _____
And the first time _____

ev - er I saw _____ your
ev - er I kissed _____ your

Chords: G/B, Am

face,
mouth,

I thought the sun _____ rose _____
I felt the earth _____ move _____

Chords: Em, F

_____ in your eyes, _____
_____ in my hands, _____

and the moon _____
like a trem -

* Recorded a half step higher.

C/G G C

and the stars were the gifts
bling heart of a cap you live

Gm C

gave bird to the dark
that was there and the emp - ty skies.
at my com - mand,

1 2 Gm

my love. And the first time

Csus C F C/E

ev - er I lay with you,

Dm7 **Am** **Am7**

I felt your heart _____ so close to mine, _____

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams for Dm7, Am, and Am7 are shown above the vocal line.

Bb(add2) **Bb** **Bb(maj7)** **Bb6** **F/C**

and I knew _____ our joy _____

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams for Bb(add2), Bb, Bb(maj7), Bb6, and F/C are shown above the vocal line.

C **F**

would fill _____ the earth, _____

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams for C and F are shown above the vocal line.

Cm **Csus(add2)** **Cm**

and last, _____ and last, _____ and last _____ till the end _____

This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams for Cm, Csus(add2), and Cm are shown above the vocal line.

of time, my love. And the first time

ev - er I saw

your face, your face, your face, your face.

your face.

Chord diagrams: F, Gm, F/C, C, Eb, F.

YESTERDAY

Words and Music by LOUIS BIACANIELLO,
JORDAN OMLEY, MICHAEL MANI,
SAMUEL WATTERS and NINA WOODFORD

Moderate half-time feel

E^b(add2)



Cm7(add4)



mp

With pedal

A^b(add2)



E^b/G



Fm7(add4)



B^bsus



B^b



B^bsus2



B^b5



E^b(add2)



Cm7(add4)



just can't be - lieve - you're gone. ————— Still wait - ing for morn - ing to come, —

wan-na see if the sun will rise — e-ven with-out you by my side.

(Oh.) When we had so much — in store, —

tell me, what is it I'm — reach-ing for? — When we're



through build-ing mem - o - ries, I'll hold yes - ter - day — in my heart, — in my — heart. —

E \flat (add2) **B \flat /D** **Cm7(add4)**





— (They can take to - mor - row and the plans we made. — they can take the mu - sic that we

A \flat maj9 **E \flat /G**

nev - er played, — all the bro - ken dreams, — take ev - 'ry - thing, — just

Fm7(add4) **B \flat sus** **B \flat** **B \flat sus2** **B \flat 5**



take it a - way; — but they can nev - er have yes - ter - day,

E \flat (add2) **B \flat /D** **Cm7(add4)**




They can take the fu - ture that we'll nev - er know, — they can take the plac - es that we

$A\flat\text{maj}9$
 $E\flat/G$

said we would go, — all the bro - ken dreams, — take ev - 'ry - thing, — just

$Fm7(\text{add}4)$
To Coda C
 $B\flat\text{sus}$
 $B\flat$
 $B\flat\text{sus}2$
 $B\flat5$
 $E\flat(\text{add}2)$

take it a - way: — but they can nev - er have yes - ter - day.) You —

$Cm7(\text{add}4)$

— al - ways used — to say — I should be thank - ful for ev - er - y day. —

$A\flat(\text{add}2)$
 $E\flat/G$

Heav - en knows what the fu - ture holds, — or at

Fm7(add4) B♭sus B♭ B♭sus2 B♭5

least so the sto - ry goes; (but I nev - er be - lieved un - til

E♭(add2) B♭/D Cm7(add4)

now.) I know I'll see you a - gain, I'm sure. No, it's not

A♭(add2) E♭/G

self - ish to ask for more: one more night, one more day, one more smile

Fm7(add4) B♭sus B♭ B♭sus2 B♭5 E♭(add2) D.S. al Coda

on your face. But they can't take yes - ter - day. (They can take to - mor - row and the

CODA

B7 B7sus2 Bb5 Ab

nev - er have yes - ter - day.) I thought our days -

Eb/G Bb Cm

would last for - ev - er. (but it was - n't our des - ti - ny.)

Ab Cm7 Bb

'cause in my mind we had so much time;

Cm7 Ab Eb/G

but I was so wrong. Now I can be - lieve that -

Abmaj9

Eb/G

Fm7(add4)

Bbsus

ken dreams, — take ev - 'ry - thing, — just take it a - way; — but they can

Bb

Bbsus2

Bb5

Eb(add2)

nev - er have yes - ter - day. They can take the fu - ture that we'll

Bb/D

Cm7(add4)

nev - er know, — they can take the plac - es that we said we would go, — all the bro -

Abmaj9

Eb/G

Fm7(add4)

Bbsus

ken dreams, — take ev - 'ry - thing, — just take it a - way; — but they can

B \flat B \flat sus2 B \flat 5 E \flat (add2) B \flat /D

nev - er have yes - ter - day.)

Cm7(add4) A \flat (add2)

All the bro - ken dreams,

E \flat /G Fm7(add4) B \flat sus

take ev - 'ry - thing, but they can

B \flat B \flat sus2 B \flat 5 N.C.

nev - er have yes - ter - day.

WHATEVER IT TAKES

Words and Music by LEONA LEWIS,
ALONZO STEVENSON and TONY REYES

Moderate groove

Chords: $A\flat$, Cm , $E\flat/B\flat$

mf

Chords: $B\flat$, $A\flat$, Cm

(Da da da da da da, da da da da da da.)

Chords: $E\flat/B\flat$, $B\flat$, $A\flat$

Da da da da da da, da da da da da da da.) Peo - ple say — love

Chords: Cm , $E\flat/B\flat$

comes and goes, — but they don't un - der - stand what they

B \flat A \flat

don't know. 'Cause what I feel starts and
When you're far and

C m E \flat /B \flat

deep in - side; it's plant - ed like a seed that springs in -
we're a - part, I'm real - ly miss - ing you; I wan - na be where

B \flat A \flat

to life. They say it's not right and we move,
you are. They say it's not right and it

C m E \flat /B \flat

too fast, but they don't know the mean - ing of what
won't last; they nev - er would be - lieve in what

B \flat Ab(add2)

we have. — | Wher-ev - er it — is, I'll — fly; — what-ev - er it —
we have. —

Cm7 Eb/B \flat

takes, I'll — try. — So don't pay no — mind — to what oth -

B \flat Ab(add2)

- er peo - ple say. — When-ev - er it — is in my — life, — { know that I will }
I'll

Cm7 Eb/B \flat

be — on — time, — 'cause you know — why. — There's no stand-

B \flat A \flat

ing in our way. (Da da da da da da,

Cm E \flat /B \flat

da da da da da da. Da da da da da da,

B \flat 2 E \flat /B \flat

da da da da da da.) you know why. There's no stand-

B \flat D \flat

ing in my way. And if you're lost, I'll come and find

Cm7

Eb/Bb

you, 'cause with - out you I'd break down and cry.

Bb

Dbmaj7

Cm

And you know I, I want to sur - round you with all

Eb/Bb

Bb

Eb/Ab

my love. (As I'll fly,

Cm7

Eb/Bb

takes I'll try.) Ba - by, don't pay no mind (to what oth -

B \flat Eb/A \flat

- er peo - ple say.) — (Is in my — life, —

Cm7 Eb/B \flat

be on — time. — You know — why.) — There's no stand -

B \flat A \flat (add2)

- ing in — our way. — Wher-ev - er it — is, I'll — fly; — what-ev - er it —

Cm7 Eb/B \flat

takes, I'll — try. — So don't pay no — mind — to what oth -

B \flat Ab(add2)

- er peo - ple say. — When - ev - er it — is in my — life, — know that I will

Cm7 Eb/B \flat

be — on — time, — 'cause you know — why. — There's no stand-

B \flat Ab Cm

- ing in — my way. — (Da da da da da da, da da da da da da da.)

E \flat /B \flat B \flat B \flat

Da da da da da da, da da da da da da da.) da da da da da da da.)

TAKE A BOW

Words and Music by LOUIS BIANCANELLO,
SAM WATTERS, WAYNE WILKINS
and RYAN TEDDER

Moderate half-time feel

Gm

F

Cm

Gm

F

Gm

F

Cm

Gm

* Recorded a half step higher.

F Gm

I'll nev - er take them out. And there's no turn - ing back.

F Cm

It's for the bet - ter; ha - by,

Gm F

I de - serve — more than emp - ty words — and prom - is - es. — I be -

Dm C Bb Dm C

lieved ev - 'ry - thing you said, — and I gave you the best I

B \flat Gm

had. Oh. So take a bow, 'cause you've

F

tak - en ev - 'ry - thing - else. You played the

Cm Gm

part, and like a star, you played it so well.

F Gm

Take a bow, 'cause this scene is com - ing to an

F Cm

end. I gave you love; all you gave me was — pre —

Gm F N.C. To Coda

tend, so — now take a bow.

Gm F

The fu - ture's a - bout to change. —

Cm

Be - fore you know — it, the cur - tain clos - es. — Take a

Gm F Gm

look a - round, — there's no one in the crowd. — I'm

This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

F

throw - ing a - way the pain. — And you should know —

This system contains the next two measures. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment maintains its rhythmic pattern.

Cm Gm

— that your per - form - ance, it made me strong - er now. —

This system contains the next two measures. The vocal line has a half note G5, followed by quarter notes A5, Bb5, and C6. The piano accompaniment continues with eighth-note bass lines and chords.

F D.S. al Coda

So take a

This system contains the final measure of the main section. The vocal line has a half note G5. The piano accompaniment concludes with a final chord. The instruction 'D.S. al Coda' is written above the staff.

Coda Cm

Well, it

This system contains the coda. The vocal line has a half note G5. The piano accompaniment features a simple harmonic accompaniment. The instruction 'CODA' is written above the staff.

F7/A

B \flat E \flat maj7/G

must have been sleight of hand, — 'cause I still can't un - der - stand —

A \flat

Fm7

Gsus

— how I could nev - er see — just what a fool — be - lieves. —

G

Gsus

G/B

Cm

F7/A

Mm, but the lies, they start to show. —

B \flat E \flat maj7/GA \flat

Tell me, how does it feel to know — right — now — that I won't —

Fm7 D7sus D

— be a - round? — So, ba - by, be - fore I — put you — out...

Gm

— take a bow, 'cause you've tak - en ev - 'ry - thing —

F Cm

else. You played the part, and like a

Gm F

star, you played it so — well. Take a

Gm  F 

bow, 'cause this scene is com - ing to an end.



Gm  Gm 

I gave you love; all you gave me was — pre - tend, so —



1  2  N.C.

now take a now take a bow.



Take a bow.

rit.

