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ur love is king / Hang on to your love / Smooth operator / Jezebel / The sweetest taboo / Is it a crime  
ver as good as the first time / Love is stronger than pride / Paradise / Nothing can come between us  
ordinary love / Like a tattoo / Kiss of life / Please send me someone to love / Cherish the day / Pearl

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# Your love is king

Words & Music: Adu & Matthewman

The musical score is written in G major (one sharp) and 12/8 time. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. Chord diagrams for Amaj7 and Dmaj7 are provided above the vocal line in each system. The lyrics are: "Your love is king, crown you with my heart, your love is king, (1,3,) (2) You're the".

Amaj7 Dmaj7 Amaj7

Dmaj7 Amaj7

Dmaj7 Amaj7 Dmaj7

Amaj7 Dmaj7 Amaj7

Your love is

king, crown you with my heart, your love is king, (1,3,) (2) You're the



Dmaj7 Amaj7 Dmaj7

Never need to part, your kiss-es ring round and round and round my head  
 ruler of my heart,

Bm7 C#m7 Dmaj7 C#m7

touch-ing the ve - ry part of me that's mak-ing my soul sing, I'm  
 I'm

Bm7 C#m7 1 Dmaj9 2 Dmaj9

tear-ing the ve-ry heart of me. I'm cry-ing out— for more. Your love is  
 cry-ing out— for more, your love is king.—

Amaj7 Dmaj7

I'm com-ing up,— I'm



Amaj7 Dmaj7 Amaj7

com - ing. You're mak-ing me dance

Dmaj7 Amaj7 Dmaj7

in - side. Your love is

3 Dmaj9 Bm7 C#m7

cry-ing out... for more. Touch-ing the ve-ry part of me that's

Dmaj7 C#m7 Bm7 C#m7 Dmaj9

mak-ing my soul sing, I'm cry-ing out... for more, your love is king.



Amaj7

Dmaj7

This is no blind — faith, this — is  
 (2nd ad lib.) gotta crown you with my heart. (your love is  
 go.)

Amaj7

Dmaj7

Amaj7

no  
 king) never, never need to part  
 sad or sor - ry dream — this — is no  
 (your love is king) oh,

1

Dmaj7

Bm7

C#m7

Dmaj7

E11

blind — faith. — Your — love — your love is real. —

2

Dmaj7

Amaj7

E11

30 to Fade

touch me, — your love is king, nev - er let - ting —



# Hang on to your love

Words & Music: Adu & Matthewman

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The piano accompaniment features a steady eighth-note bass line and sustained chords in the right hand.

**System 1:** The vocal line begins with a whole rest, followed by a quarter note G4. The piano accompaniment starts with a sustained Am7/D chord, then a Bbmaj7/D chord, and ends with a quarter rest. Chord diagrams are provided for both Am7/D and Bbmaj7/D.

**System 2:** The vocal line contains the lyrics: "hea-ven's name why are you walk-ing a-way, - hang on to your love, -". The piano accompaniment continues with the same rhythmic pattern and chord changes.

**System 3:** The vocal line contains the lyrics: "hea-ven's name - why do you play these games, - hang on to your love.". The piano accompaniment continues with the same rhythmic pattern and chord changes.

**System 4:** The vocal line contains the lyrics: "Take time - when you're down on luck, - it's so" and "Be brave - when the jour-ney is rough, - it's not". The piano accompaniment continues with the same rhythmic pattern and chord changes.



B♭ maj7/D



Am7/D



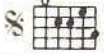
eas - y \_\_\_\_\_ to walk out on love. — Take your time — when the  
 eas - y \_\_\_\_\_ when you're in love. — Don't be a-shamed when the

B♭ maj7/D



go-ing gets tough, — it's so pre-cious.  
 go-ing gets tough, — it's not eas - y, (don't give up) } So if you

Am7/D



B♭ maj7/D



want it to get strong-er you'd bet- ter not let go, you've got to hold on long-er if you

Am7/D



B♭ maj7/D



want your love to grow. — got to stick to-gether hand in glove, — hold on tight, don't fight,



Am Am7/D Bb maj7/D

hang on to your love. In hea-ven's name why are you walk-ing a-way, — hang on to your love.

Am7/D

In hea-ven's name — why do you play these games, —

Bb maj7/D

*To Coda*  $\oplus$  *D.S. al Coda*  $\oplus$  *CODA*

hang on to your love. — So if you — When you

Am7/D Bb maj7/D

*Ad lib. to fade*

find a love — don't let it walk a - way. — When you  
find your love — you've got to make it stay. —



# Smooth operator

Words & Music: Adu & St. John

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part consists of a treble and bass clef. The guitar part is shown as a single line with chord diagrams above it. The key signature has one flat (Bb) and the time signature is common time (C).



**System 1:** Chords: Dm7, Em7, Dm7, Em7. Lyrics: He's

**System 2:** Chords: Dm7, Em7, Dm7. Lyrics: laugh-ing with an-oth-er girl and play-ing with an -oth-er heart.

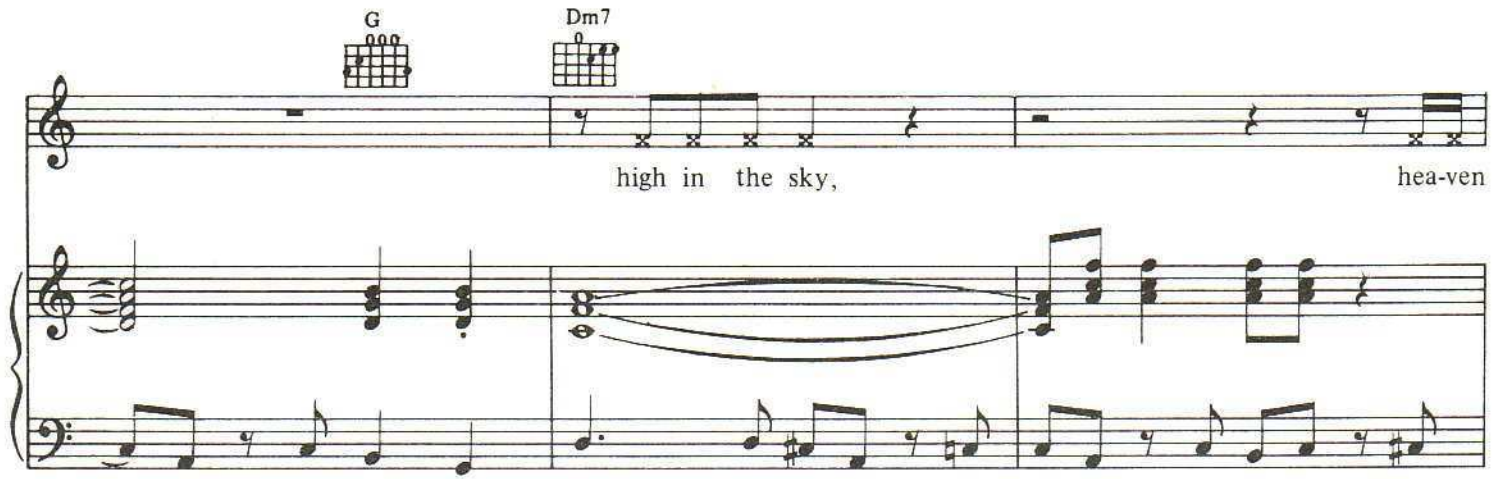
**System 3:** Chords: Em7, Dm7, G. Lyrics: Plac-ing high stakes, mak-ing hearts ache. He's




**System 4:** Chord: Dm7. Lyrics: loved in sev-en lan-gua-ges. Dia-mond nights and ru-by lights



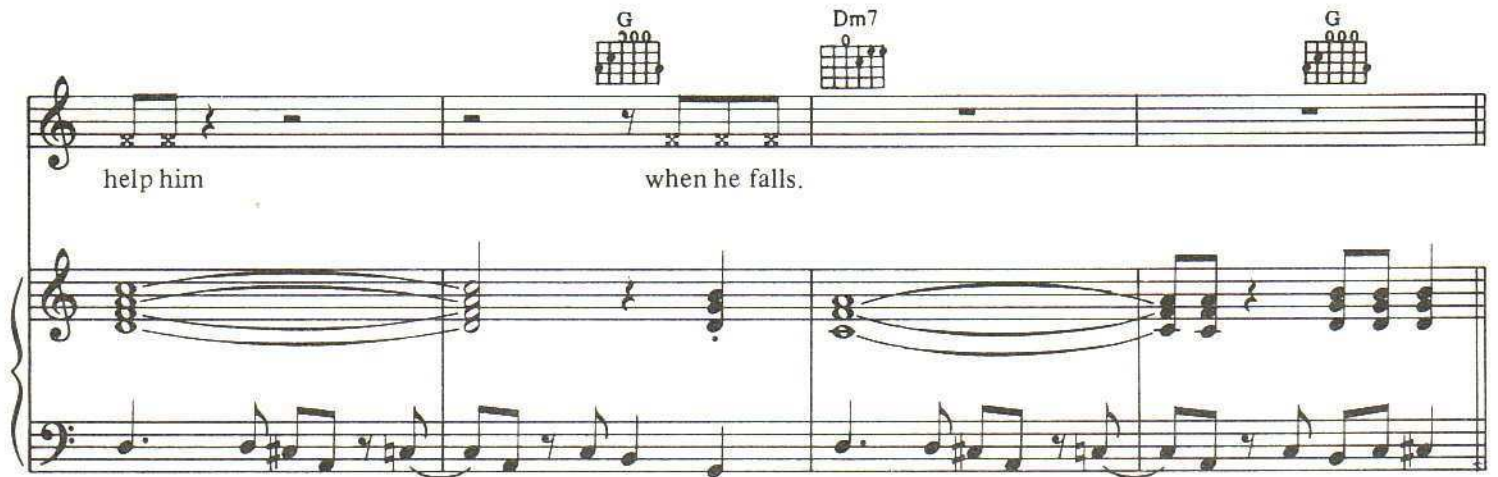
G  Dm7 









high in the sky, hea-ven



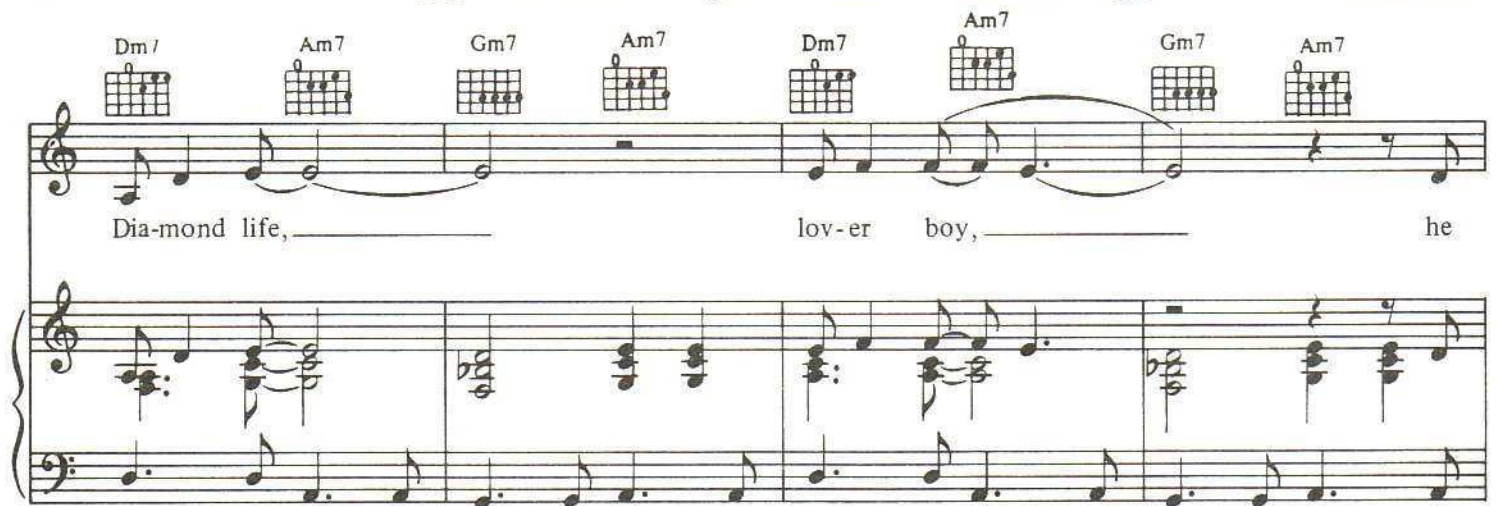
G  Dm7  G 









help him when he falls.



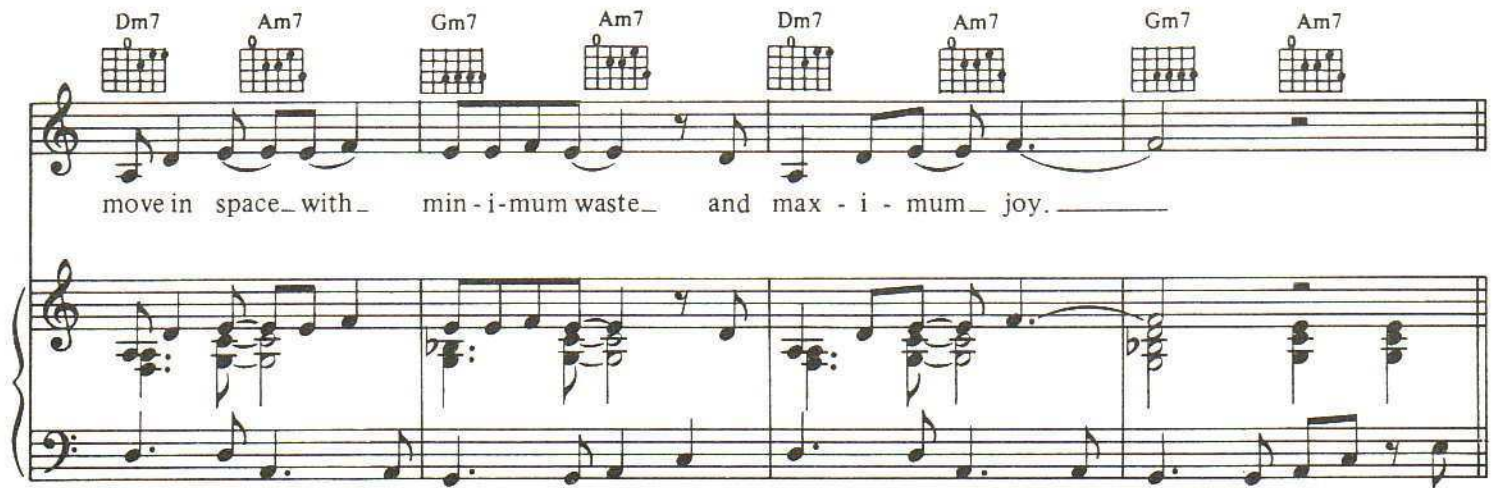
Dm7  Am7  Gm7  Am7  Dm7  Am7  Gm7  Am7 

Dia-mond life, lov-er boy, he



Dm7  Am7  Gm7  Am7  Dm7  Am7  Gm7  Am7 

move in space\_ with\_ min - i - mum waste\_ and max - i - mum\_ joy.





Dm7 Am7 Gm7 Am7 Dm7 Am7  
 Ci - ty lights and busi - ness nights,  
 Face to face each clas - sic case,

Gm7 Am7 Dm7 Am7 Gm7 Am7  
 — when you re - quire street - car de - sire — for  
 — we shad - ow box — and dou - ble cross — yet

Dm7 Am7 Gm7 Am7 Gm7  
 high - er heights. No place for be -  
 need the chase. A li - cence to

Am7 Dm7  
 gin - ners or sen - si - tive hearts,  
 love, in - sur - ance to hold,



Gm7 Am7 Dm7

when sen - ti - ment is left to chance,  
melt all your mem-'ries and change in to gold,

Gm7 Am7

no place to be end-ing but some-where to  
his eyes are like an-gels but his heart is

Dm7 Dm7 Am7

start. \_\_\_\_\_ }  
cold. \_\_\_\_\_ } No need to ask — he's a smooth op - er - at - or, \_\_\_\_\_

Gm7 Am7 Dm7 Am7 Gm7 Am7 Dm7 Am7

smooth op - er at - or, \_\_\_\_\_ smooth op - er - at - or, \_\_\_\_\_



Gm7 Am7 Dm7 Am7 Gm7 Am7

smooth op - er - at - or.

Dm7 Am7 Gm7 Am7 Dm7 Am7

Coast to coast, — L. A. — to Chi - ca - go, west-ern male. —

Gm7 Am7 Dm7 Am7 Gm7 Am7

— A - cross the north — and south — to Key Lar - go,

1 Dm7 Am7 Gm7 Am7 2 Dm7 Am7 Gm7 Am7 *D.S. to fade*

love for sale — love for sale. —



# Jezebel

Words & Music: Adu & Matthewman

Moderately

Dm7



/C

Gm7



(1.) Je - ze - bel

was - n't born

with a sil - ver

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a Dm7 chord and a common time signature. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

Bb-5

A7

Dm7

/C

spoon in her mouth,

she pro - bably had

less than ev - 'ry one of

The second system continues the vocal and piano parts. The vocal line includes chords Bb-5, A7, and Dm7. The piano accompaniment maintains the same rhythmic pattern, providing harmonic support for the vocal melody.

Gm7

Bb-5

A7

Gm9

us.

But when she knew

The third system concludes the piece. The vocal line features chords Gm7, Bb-5, A7, and Gm9. The piano accompaniment continues with the established eighth-note bass line and chordal accompaniment.



C6 Dm9

how to walk, she knew how to bring the house down, can't

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat major or D minor). The vocal line begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment consists of chords and moving lines in both hands.

Gm9 C6 Bb-5

blame her for her beauty, she wins with her hands down.

The second system continues the musical piece. The vocal line starts with a quarter note D5, followed by a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment provides harmonic support with chords and moving lines.

1. A 2. A Gm9

Reach for the top

The third system includes a first ending (1.) and a second ending (2.), both marked with the chord 'A'. The piano accompaniment features a triplet of eighth notes in the right hand. The system concludes with the lyrics 'Reach for the top'.

C6 Dm9

and the sun is gon-na shine. Ev-'ry

The fourth system continues the piece. The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with chords and moving lines.



Gm9 C6 Bb-5

win - ter was a war, she said I want to get what's mine.

1. A Dm7 /C

Jez - e - bel,

Gm9 Bb-5 A Dm7

Jez-e - bel, — won't try to de - ny — where she came — from.

/C Gm9 Bb-5 A

you can see it in her pride, — and the ra - ven in — her eyes, —



**VERSE 2:**  
 Jezebel, what a belle  
 Looks like a princess in her new dress  
 How did you get that  
 Do you really want to know she said  
 It would seem she's on her way  
 It's more, more than just a dream  
 She put on her stockings and shoes  
 Had nothing to lose - she said it was worth it.



# The sweetest taboo

Words & Music: Adu & Ditcham

Moderately

Chords: Bbm7, Fm7, Gb, Fm7, Bbm7, Fm7, Gb, Fm7

Piano accompaniment: Treble and bass clefs, 2/4 time signature, key signature of three flats.

Chords: Bbm7, Fm7, Gb, Fm7, Bbm7, Fm7

Vocal melody: If I tell you, if I tell you now, — will you keep on, will you keep on

Piano accompaniment: Treble and bass clefs, 2/4 time signature, key signature of three flats.

Chords: Gb, Fm7, Bbm7, Fm7, Gb, Fm7

Vocal melody: lov-ing me? — If I tell you, if I tell you how I feel, —

Piano accompaniment: Treble and bass clefs, 2/4 time signature, key signature of three flats.

Chords: Bbm7, Fm7, Gb, Fm7, Bbm7, Fm7

Vocal melody: will you keep bring-ing out — the best in me. You give — me, you give — me the

Piano accompaniment: Treble and bass clefs, 2/4 time signature, key signature of three flats.



G $\flat$  Fm7 B $\flat$ m7 Fm7 G $\flat$  Fm7

sweet - est — ta - boo;

B $\flat$ m7 Fm7 G $\flat$  Fm7 B $\flat$ m7 Fm7

You give\_ me, you're giv-ing me the sweet-est — ta - boo. Too good for me,

G $\flat$  Fm7 B $\flat$ m7 Fm7 G $\flat$  Fm7

There's a qui-et storm — and it nev-er felt\_ like this\_ be-fore\_

B $\flat$ m7 Fm7 G $\flat$  Fm7 B $\flat$ m7 Fm7

There's a qui-et storm\_ that is you there's a qui-et storm\_ and it



nev - er felt — this hot — be - fore, — giv - ing me some - thing that's ta - boo.

*1<sup>o</sup> only*

— (Some - times — I think — you're just — too good — for me. — ) You give — me — the

sweet - est — ta - boo, that's why — I'm — in love — with you.

**To Coda**

You give — me — the sweet - est — ta - boo some - times — I think — you're just — too good.



G<sup>b</sup>



A<sup>b</sup>/B<sup>b</sup>



— for me. —————

I'd do an - y - thing \_ for you \_

E<sup>b</sup>m<sup>9</sup>



I'd stand out in the rain.

A<sup>b</sup>/B<sup>b</sup>



An - y - thing \_ you want me \_ to do, —

don't let it slip a -

E<sup>b</sup>m<sup>9</sup>



way. —————

*D.S. al Coda*



**CODA**

Bbm7 Fm7 Gb Fm7 Bbm7 Fm7

too good for me, — you've got the big-gest heart,

Gb Fm7 Bbm7 Fm7 Gb Fm7

some-times I think you're just too good for me.

Bbm7 Fm7 Gb Fm7 Bbm7 Fm7

Ev-'ry day is Christ-mas, — and ev-'ry night — is New Year's Eve. —

Gb Fm7 Bbm7 Fm7 Gb Fm7

Will you keep on lov-ing me? —



Bbm7 Fm7 Gb Fm7 Bbm7 Fm7

Will you keep on, will you keep on,

Gb Fm7 Bbm7 Fm7

bring - ing out — the best in me? —

Gb Fm7 Bbm

*Repeat to Fade*

*D.S.*  
 There's a quiet storm  
 And it never felt this good before  
 There's a quiet storm  
 I think it's you  
 There's a quiet storm  
 And I never felt this hot before  
 Giving me something that's taboo.



# Is it a crime?

Words & Music: Adu, Matthewman & Hale

Moderately fast beat

The musical score is written in C minor, 3/4 time, with a moderately fast beat. It consists of four systems of music. The first system includes guitar chords: Abmaj7, G7+, G7, and Cm7add4. The second system includes: Db13+11, Abmaj7, and G+ (1st Fret). The third system includes: Cm7 and Fm9. The fourth system includes: Cm7add4. The piano accompaniment features a steady bass line with triplets in the right hand. The vocal line includes the lyrics: "It may come, it may come as some sur - prise, — but I miss you."

Fm9 Cm7add4

I could see through all of your lies — but still I miss you.

Fm9

He takes her love — but it doesn't

Cm7add4 Fm9

feel like mine. — he tastes her kiss. —

Cm7add4

her kiss-es are not wine. — they're not mine. He



Abmaj7 G7+ G7 Cm7add4

takes but sure-ly she can't give what I'm feeling now.

Db13+11 Abmaj7 G7

She takes, but sure-ly she does-n't

Cm7 F Cm7 F Cm7 CHORUS Cm7add4

know how. Is it a crime.

*f* *mf*

Fm7 G+ G7

is it a crime. that I still










To Coda

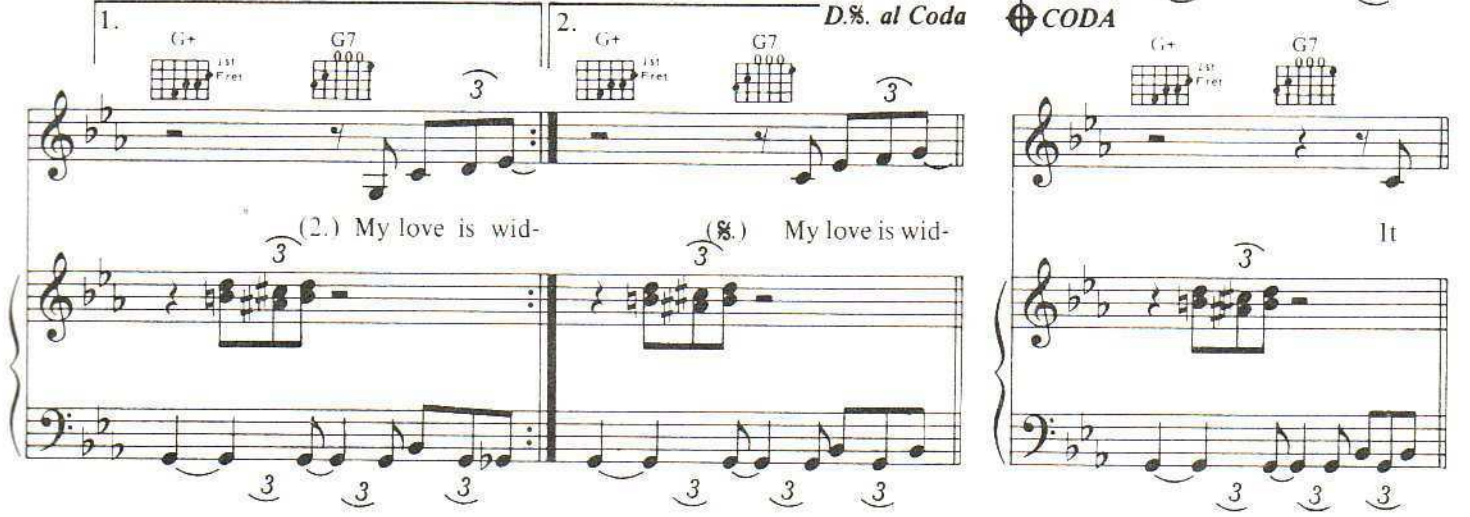
Cm7  Fm7 

want you, — and I want you to want me too.



1.   2.   D.% al Coda  CODA  

(2.) My love is wid- (8.) My love is wid- It



Cm7  Fm7 

dives and it jumps and — it rip- ples like — the



G7  Cm7 

deep- est o- cean. I can't give you more than that sure- ly you want me





back. \_\_\_\_\_

Tell me is it a crime. \_\_\_\_\_

**VERSE 2:**

My love is wider, wider than Victoria Lake  
 My love is taller, taller than the Empire State.  
 It dives and it jumps and it ripples like the deepest ocean  
 I can't give you more than that, surely you want me back.

**D.S.**

My love is wider than Victoria Lake  
 Taller than the Empire State  
 It dives and it jumps  
 I can't give you more than that, surely you want me back.

# Never as good as the first time

Words & Music: Adu & Matthewman

Moderately fast ♩ = 108

Introduction musical notation. It consists of two systems. The first system shows a guitar part with three chords: F#m, E/F#, and Bm7. The second system shows a piano accompaniment starting with a mezzo-forte (mf) dynamic. The piano part features a rhythmic bass line in the left hand and chords in the right hand.

## Verse

Verse musical notation. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "1. Good times they come and they go, nev-er go - ing to know what fate is go - ing to blow". The piano accompaniment includes guitar chords: F#m, E/F#, Bm7, and /F#.

Verse musical notation. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "your way: just hope\_ that it feels right. Some-times it comes\_ and it goes,". The piano accompaniment includes a guitar chord: F#m.



E/F# Bm7 /F#

you take it ev - er so slow. And then you lose it, then it flows right to you.

F#m E/F#

So we re - ly — on the past, spe - cial mo - ments that last.

Bm7 /F# F#m

Were they as ten - der as we dare to re - mem - ber? Such a fine time as this; what could

E/F# Bm7 /F#

e - qual the bliss, — the thrill of the first — kiss. It - 'll

Chorus

Bm7  F#m 


blow right to you, It's nev - er \_\_\_\_\_ as good as the first \_\_\_\_\_



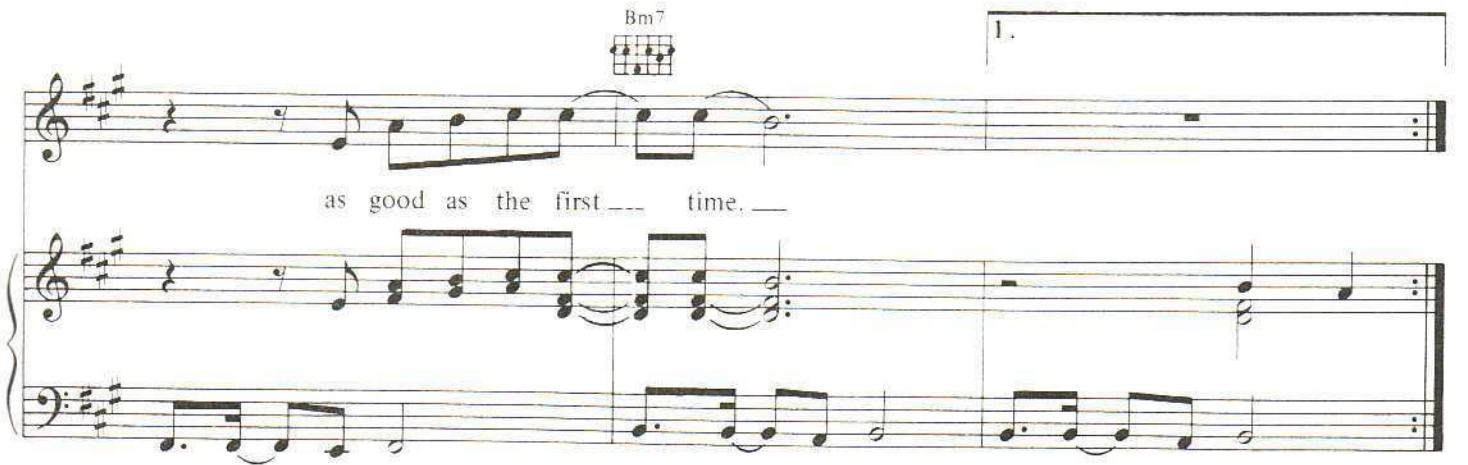
Bm7  F#m 

\_\_\_\_\_ time. \_\_\_\_\_ nev - er \_\_\_\_\_



Bm7  1.

as good as the first \_\_\_\_\_ time. \_\_\_\_\_



2.  F#m9 

(Vocal ad lib *over and over*)





Bm6

1,3,4. etc. Repeat ad lib. and Fade

2.

... end vocal ad lib.)

F#m

E/F#

Nat - ural as the way we came to be.  
 Nat - ural as the way we came to be.

D/F#

F#m

Se - cond time  
 Se - cond time

E/F#

D/F#

1.

won't live up to the dream.  
 is not quite what it seemed.

2.

F#m

E/F#

It's nev - er as

Bm7/F#

F#m

good as the first time, as the first time.

E/F#

Bm7/F#

D#.

As good as the first time. (Vocal ad lib. . . . .)

VERSE 2:

Good times they come and they go,  
 Never going to know.  
 It's like the weather,  
 One day chicken, next day feathers.  
 The rose we remember, the thorns we forget;  
 We'd love and leave, never spend a minute on regret.  
 It is a possibility  
 The more we know the less we see.  
 Second time, second time is not quite what it seems.  
 Natural as the way we came to be;  
 Second time won't live up to the dream. (To Chorus:)



# Love is stronger than pride

Words & Music: Adu, Hale & Matthewman

Moderately  $\text{♩} = 90$

Amaj9



I won't pre-tend that I in-

E7sus4



Amaj9



tend to stop liv-ing. — I won't pre-tend

E7sus4




I'm good at for-giv-ing. — But I can't

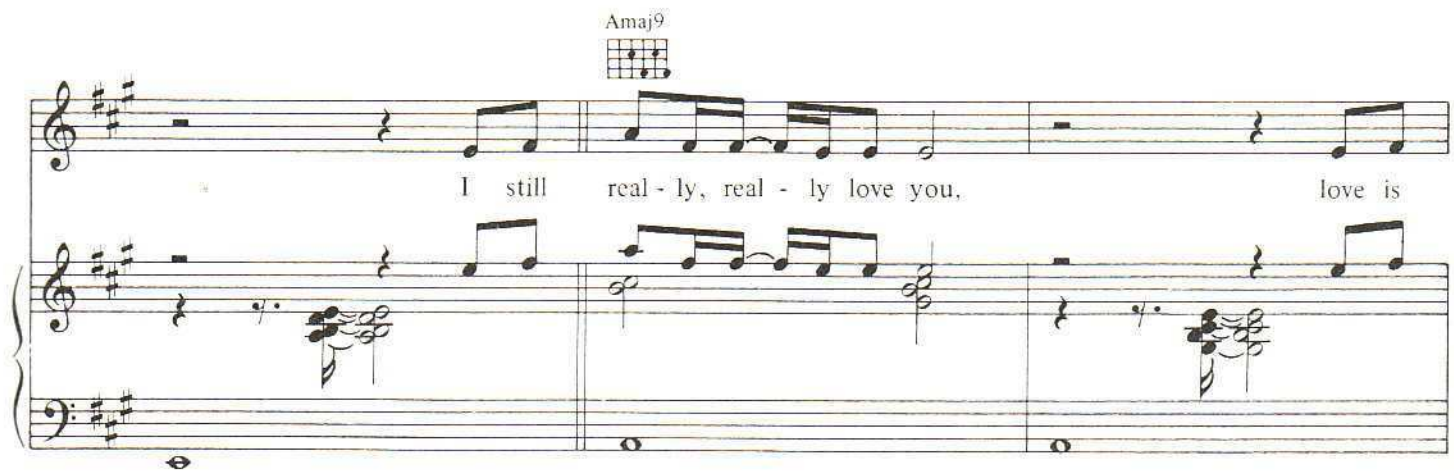
Amaj9  E7sus4 

hate you — al - though I have tried, mm.



Amaj9 


I still real - ly, real - ly love you, love is



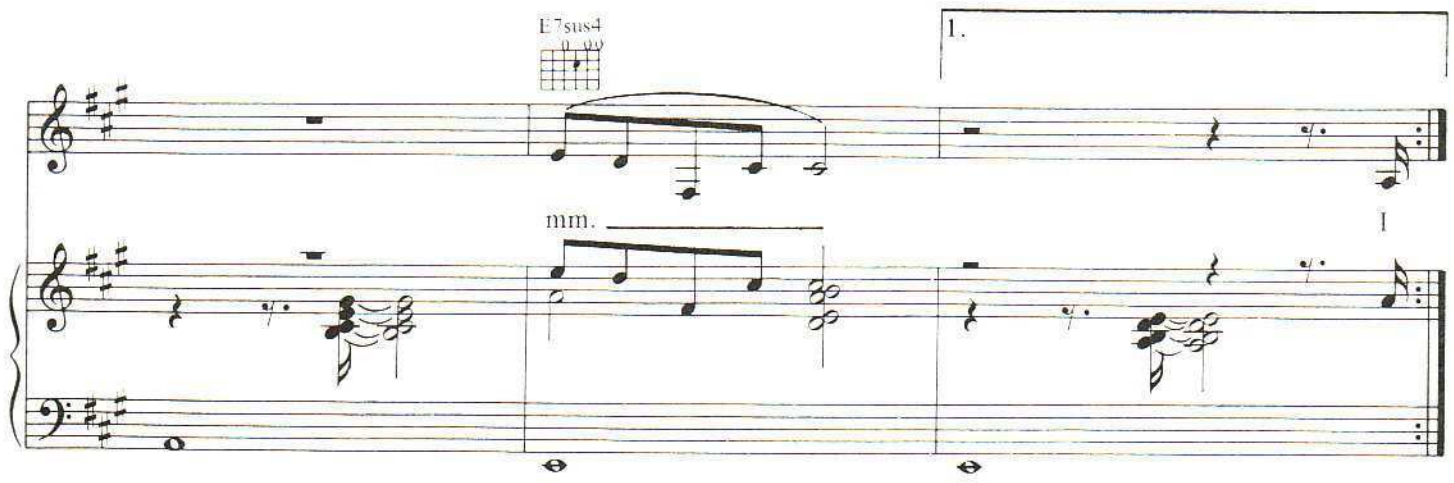
E7sus4  Amaj9 

strong-er than pride. — I still real - ly, real - ly love you.



E7sus4  1.

mm.





2.

Fmaj7/G

Sit - ting here wast - ing my time  
 Sit - ting here wait - ing for you  
 real - ly real - ly love you

would be like  
 would be like  
 love is stronger than

Amaj9

Fmaj7/G

wait - ing for the sun — to — rise.  
 wait - ing for winter.  
 pride.

It's all too clear, —  
 It's gonna be cold,  
 I still really really love you

Amaj9

*Repeat ad lib.  
 as Solo to Fade*

there may even things come and go.  
 love is stronger... be snow.

I still

# Paradise

Words & Music: Adu, Hale, Matthewman & Denman

Steady beat ♩ = 102



The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb), and the time signature is common time (C). The piano accompaniment begins with a steady eighth-note bass line in the left hand and chords in the right hand.





The second system continues the musical notation. The vocal line includes the lyrics "I'd wash the". The piano accompaniment maintains the steady eighth-note bass line and provides harmonic support with chords.



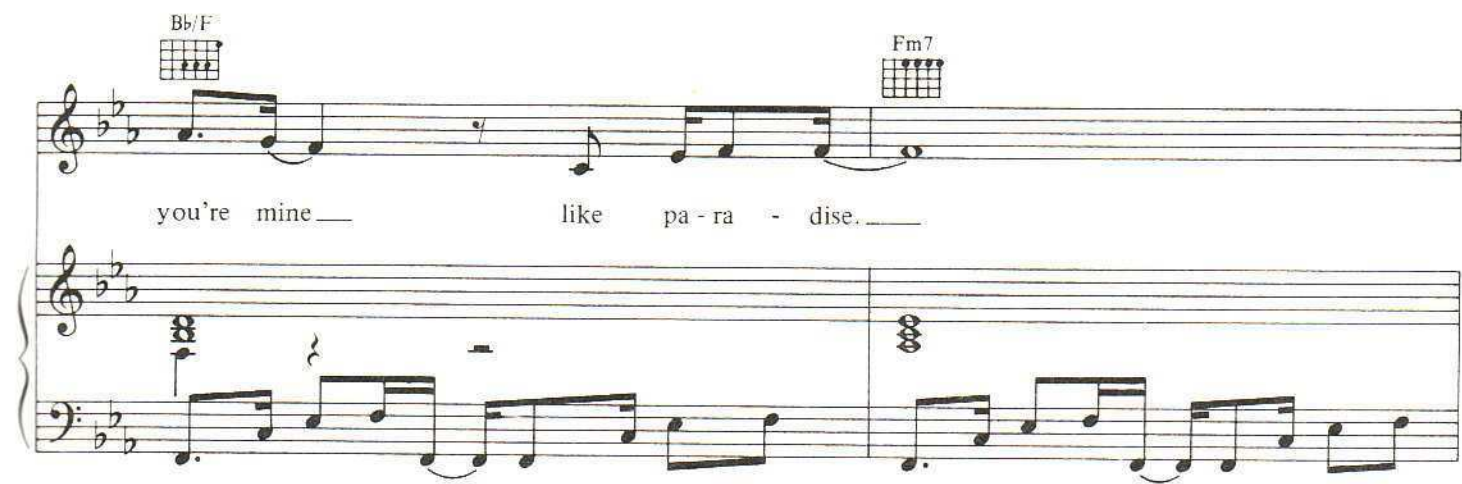
The third system continues the musical notation. The vocal line includes the lyrics "sand off the shore, — give you the world — if it was". The piano accompaniment continues with the steady eighth-note bass line and chords.






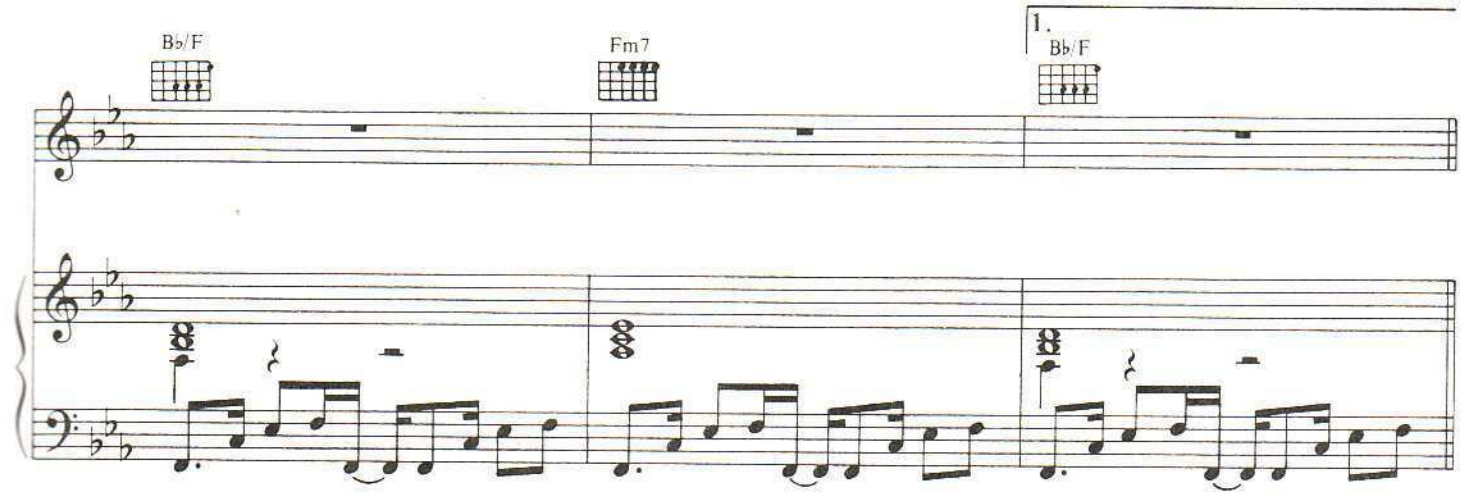


Bb/F  Fm7 

you're mine — like pa - ra - dise. —



Bb/F  Fm7  1. Bb/F 



Fm7  Bb/F 

I'd give you the world — if it was



Fm7  Bb/F  Fm7 

mine.





Bb/F  Fm7  Bb/F 



Feels fine. —



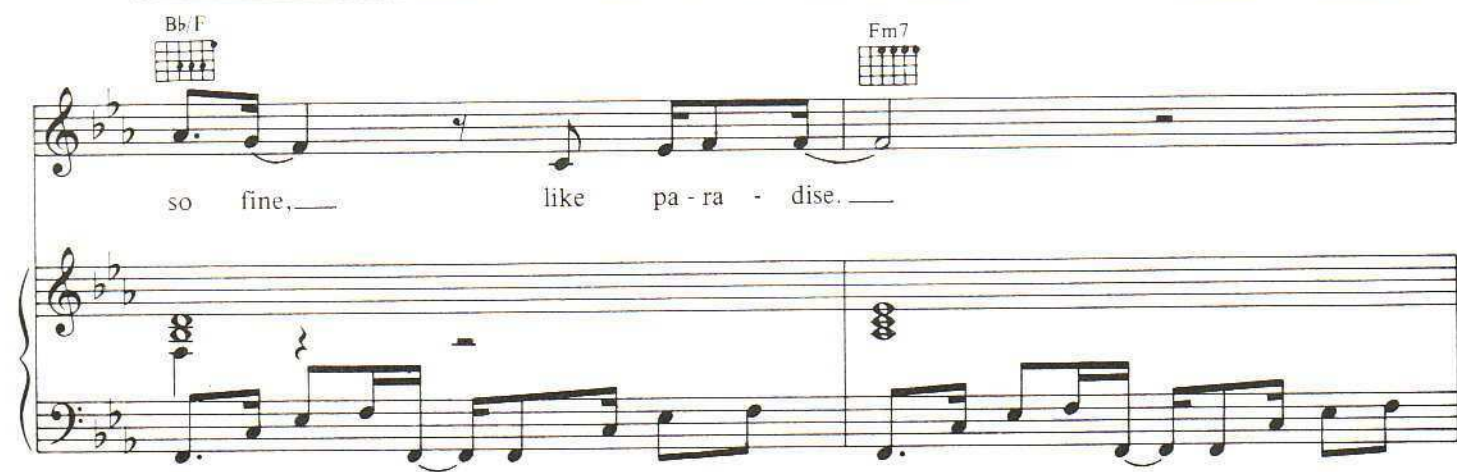
Fm7  Bb/F  Fm7 




Feels like — you're mine, — I'm yours, —



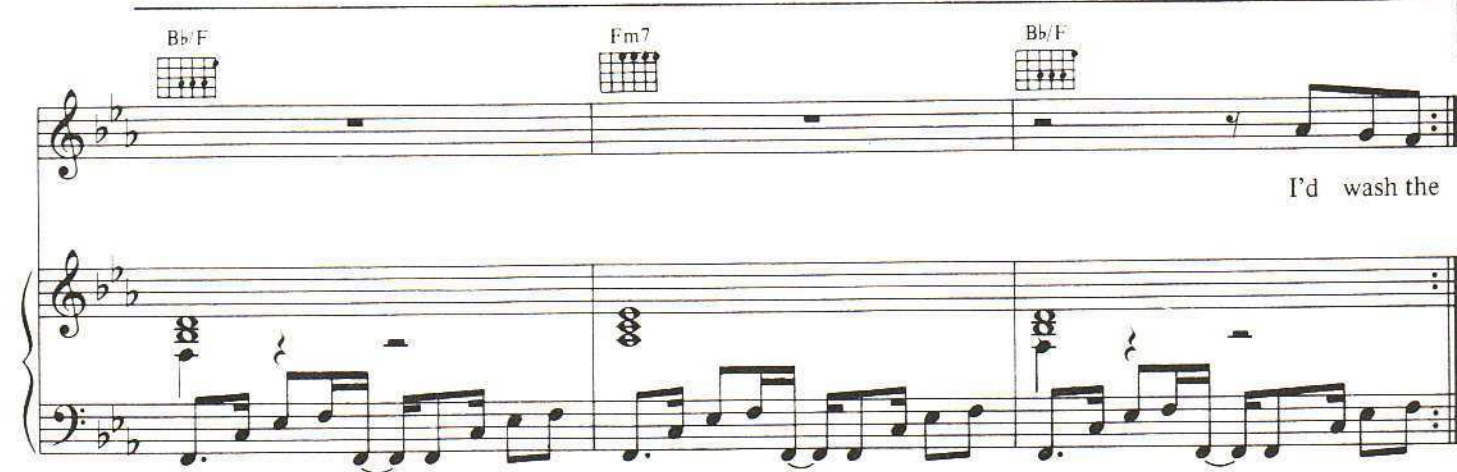
Bb/F  Fm7 


so fine, — like pa - ra - dise. —



Bb/F  Fm7  Bb/F 

I'd wash the



2.   



Ooh — what a life. ooh —




  



what a life. Ooh — I wan-na



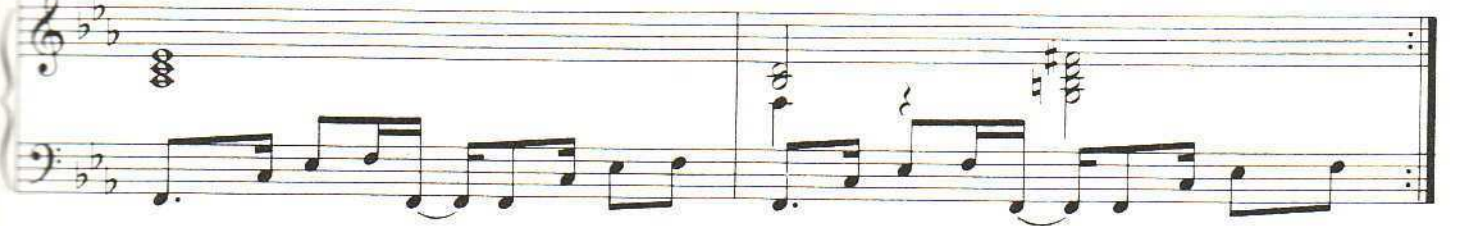
 

share my life, — I wan-na share my life — with you. — I wan-na



  (Gmaj7) *Repeat to Fade*

share my life. — I wan-na





# Nothing can come between us

Words & Music: Adu, Matthewman & Hale

♩ = 104



I al-ways hope that you re-mem-ber we'll ne-ver real-ly learn the mean-  
I al-ways hope that you re-mem-ber what we have is strong and



- ing of it all; — what we have is strong and ten-  
ten-der; in the mid-dle of the mad-

Bbm7 Fm9 Bbm7

- der, so hold on. —  
- ness hold on. —

Fm9 Bbm7 Fm9

In the mid-dle of the mad - ness when the time is run - ning out -  
So it tru - ly is a good thing and I al - ways wan - ted

Bbm7 Fm9 Bbm7

— and you're left a - lone; — all I want is you to know that it's  
you to know there is al - ways this and this is ev - er - last - ing, hold

Fm9 Bbm7 Fm9

strong — still — can't pull us a - part. — Noth - ing — can  
on. (Counter) Noth - ing can come, —



Bbm7 Fm9 Bbm7 Bb<sup>0</sup>

come be-tween us. Noth-ing can pull us a-part-  
 Noth-ing can come, Noth-ing can come be-tween us. Yeah ba-by

Fm9 Bbm7 Fm9

noth-ing can come can come be-tween us.  
 noth-ing can come, noth-ing can come be-tween.

Bbm7 2. Bbm7 Fm9

us. It's a-bout faith.

Bbm7 Fm9 Bbm7 Bb<sup>0</sup>

it's a-bout trust. (yeah yeah, ) It's a-bout





# No ordinary love

Words & Music: Adu & Matthewman

♩ = 83

Bm

B<sup>sus2</sup>  
B<sup>sus4</sup>

Gmaj<sup>7</sup>/B

Piano accompaniment for the first system. The right hand plays chords: Bm, B<sup>sus2</sup>/B<sup>sus4</sup>, and Gmaj<sup>7</sup>/B. The left hand plays a rhythmic bass line.

Em<sup>7</sup>/B

F<sup>♯</sup>m<sup>7</sup>/B

Piano accompaniment for the second system. The right hand plays chords: Em<sup>7</sup>/B and F<sup>♯</sup>m<sup>7</sup>/B. The left hand continues the bass line.

Bm

Bm<sup>7</sup>

Bm

Vocal and piano accompaniment for the third system. The vocal line includes the lyrics: "I gave you all — the love I got I gave you more—". The piano accompaniment features chords Bm, Bm<sup>7</sup>, and Bm.

B<sup>sus2</sup>  
B<sup>sus4</sup>

Gmaj<sup>7</sup>/B

Em<sup>7</sup>/B

Vocal and piano accompaniment for the fourth system. The vocal line includes the lyrics: "— than I could give, — I gave you — love. — I gave you all—". The piano accompaniment features chords B<sup>sus2</sup>/B<sup>sus4</sup>, Gmaj<sup>7</sup>/B, and Em<sup>7</sup>/B.

F#m7/B

Bm



— that I have in - side and you took — my love, — you took — my love.

1.

Bm7

Bm

B sus<sup>2</sup>  
sus<sup>4</sup>



Did - n't I tell you what I be - lieve. Did some - bo - dy

Gmaj7/B

Em7/B



say that — a love like that won't last. — Did - n't I give you all that I've

F#m7/B




Bm

Bm7

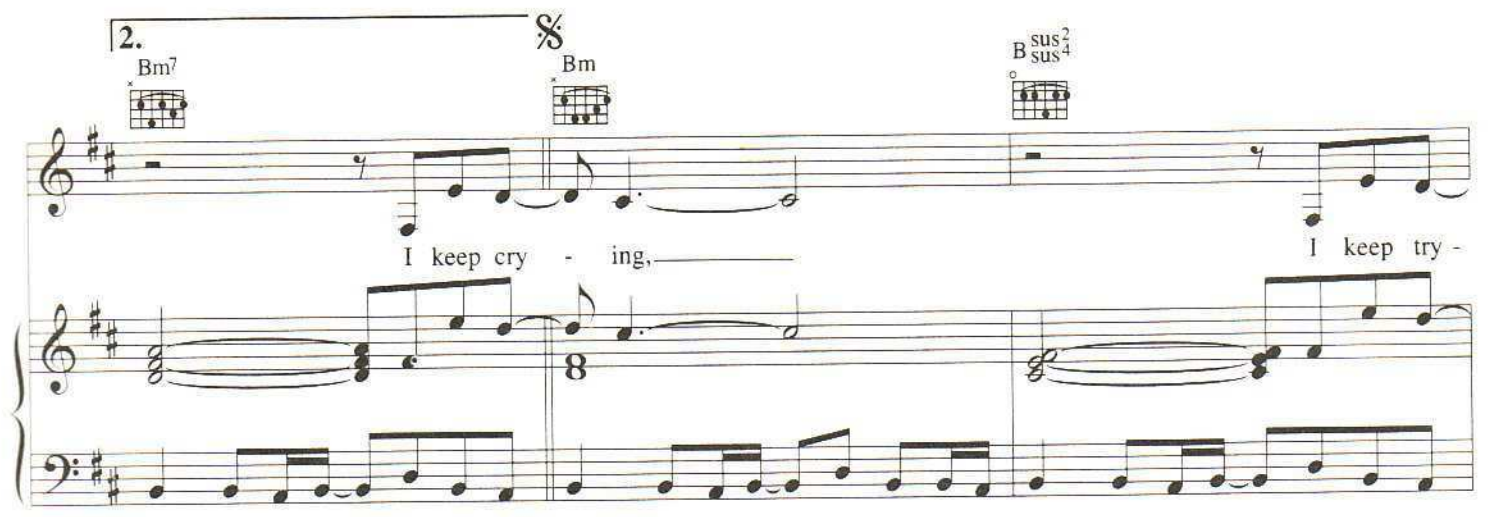




got to — give ba - by? —



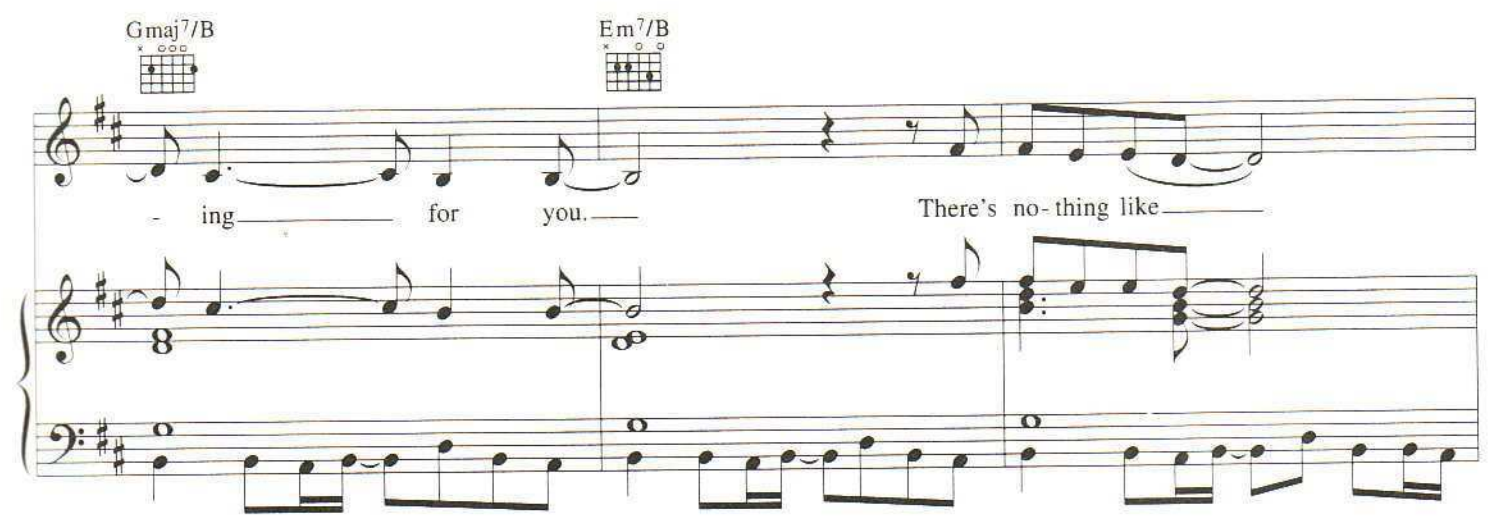
2.   




I keep cry - ing, I keep try -



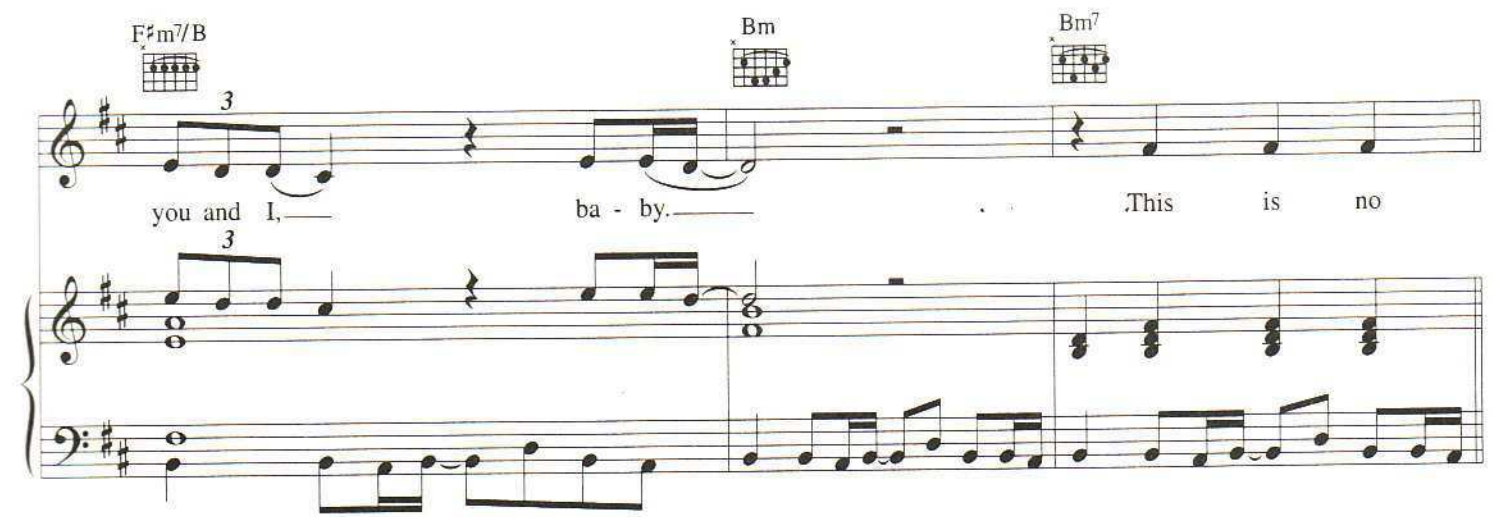
 




ing for you. There's no-thing like




  

you and I, ba - by. This is no



or - di - na - ry love, no or - di - na - ry love.



Em<sup>7</sup>/B

F<sup>♯</sup>m<sup>7</sup>/B

This is no or - di - na - ry love, no or - di - na - ry love.

Bm

Bm<sup>7</sup>

To Coda ⊕ Bm

When you came - my way

B sus<sup>2</sup>  
sus<sup>4</sup>

Gmaj<sup>7</sup>/B

Em<sup>7</sup>/B



you bright - ened ev - 'ry day with

F<sup>♯</sup>m<sup>7</sup>/B

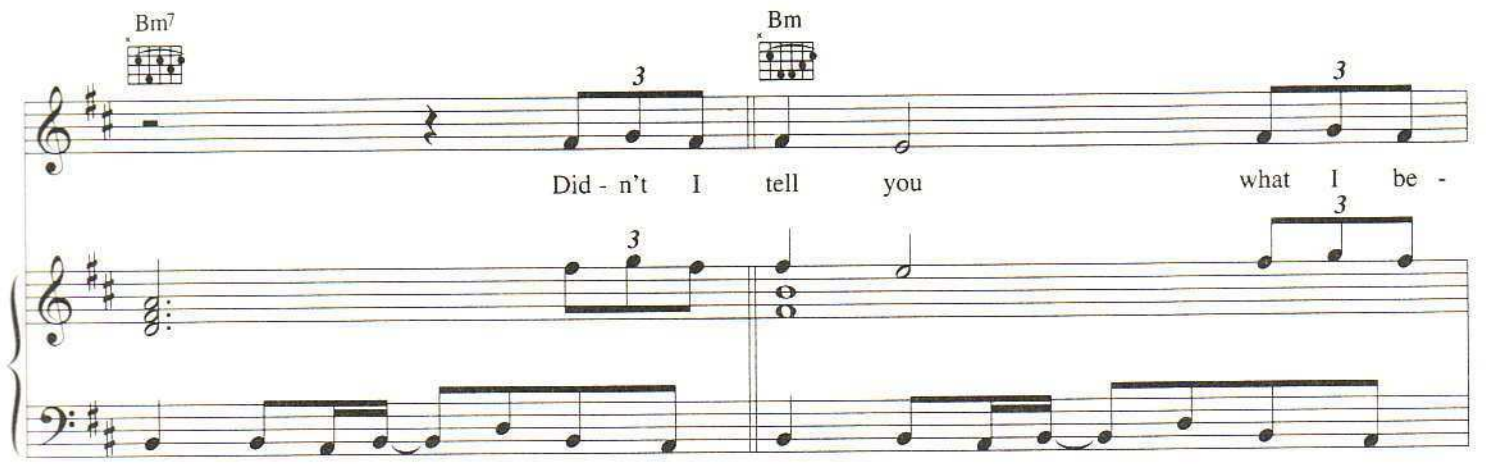
Bm

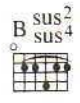

your sweet smile.



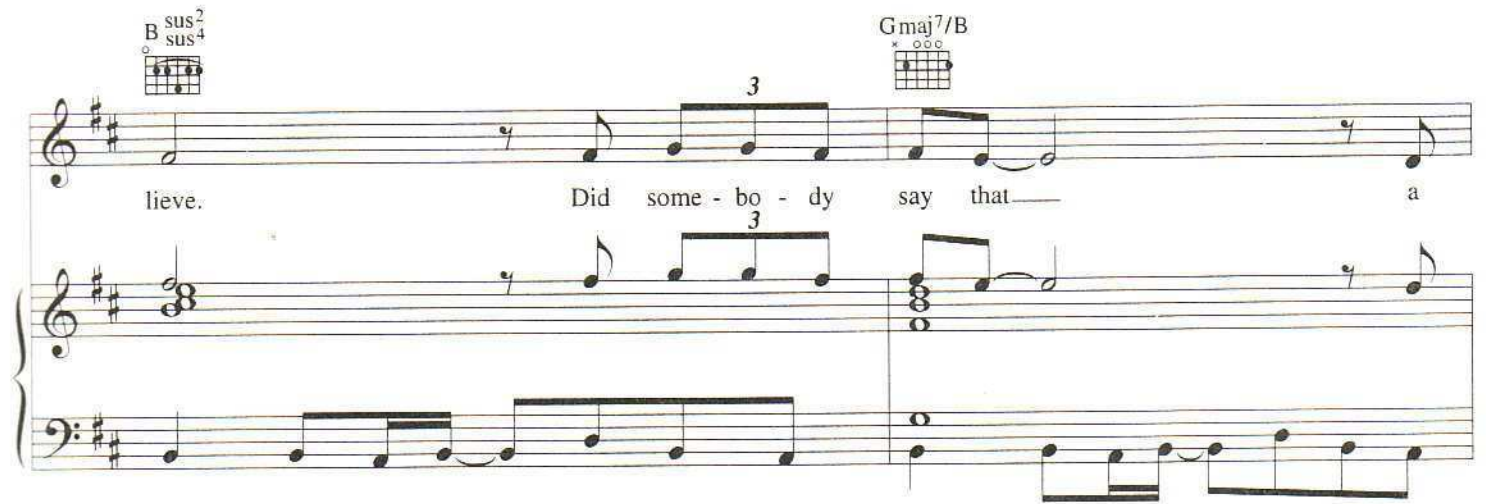
Bm7  Bm 

Did - n't I tell you what I be -



B sus<sup>2</sup> sus<sup>4</sup>  Gmaj<sup>7</sup>/B 

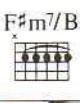
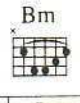
lieve. Did some - bo - dy say that — a



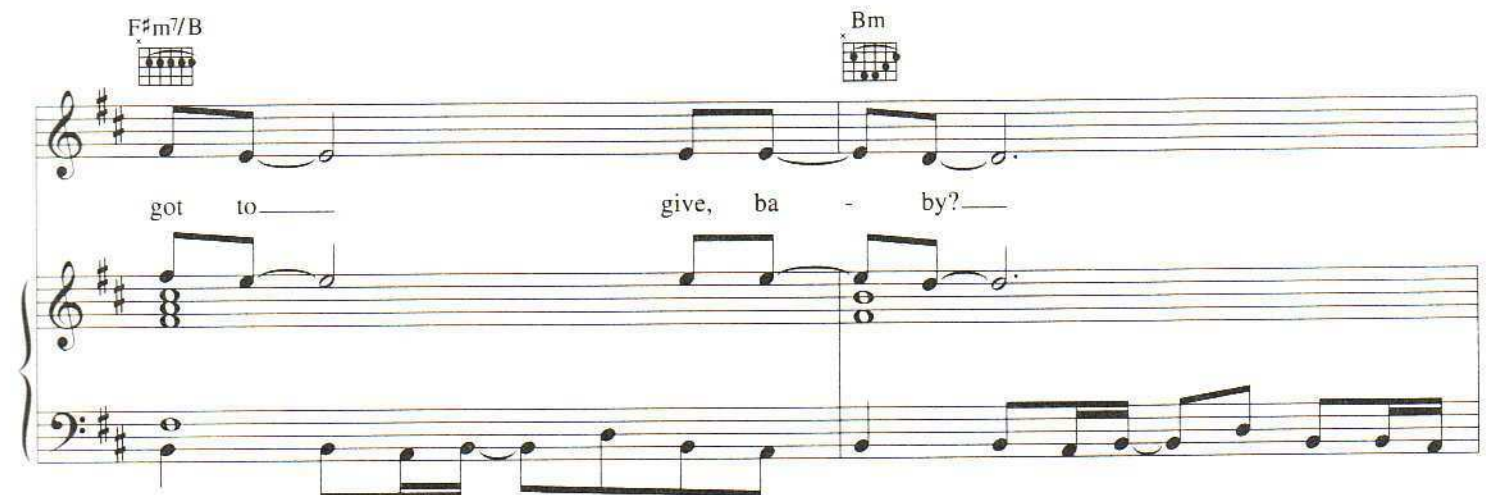
Em<sup>7</sup>/B 



love like that won't last. Did - n't I give you — all that I've



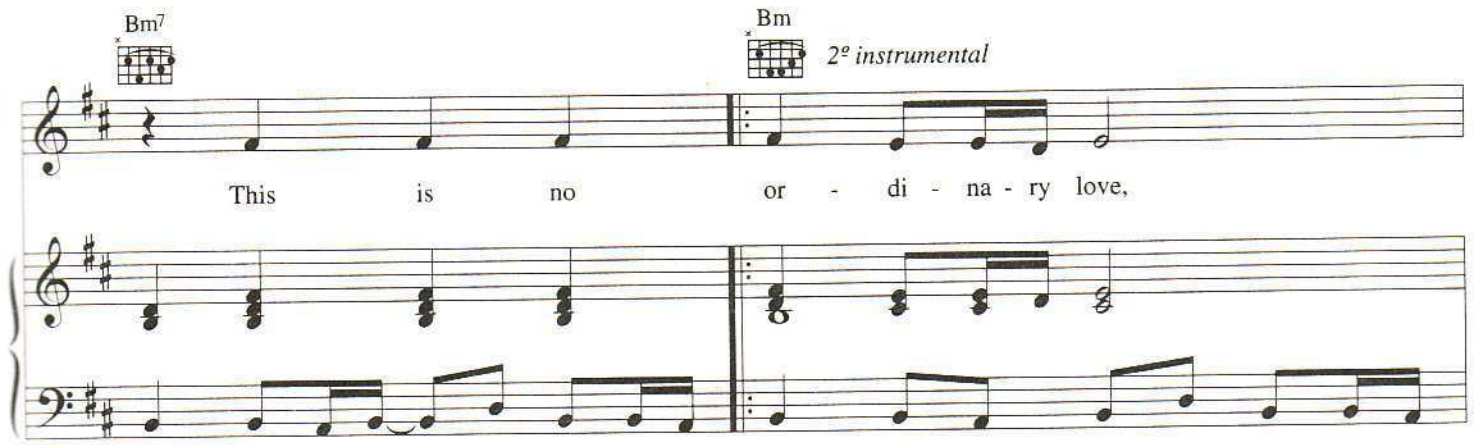
F<sup>♯</sup>m<sup>7</sup>/B  Bm 




got to — give, ba - by? —



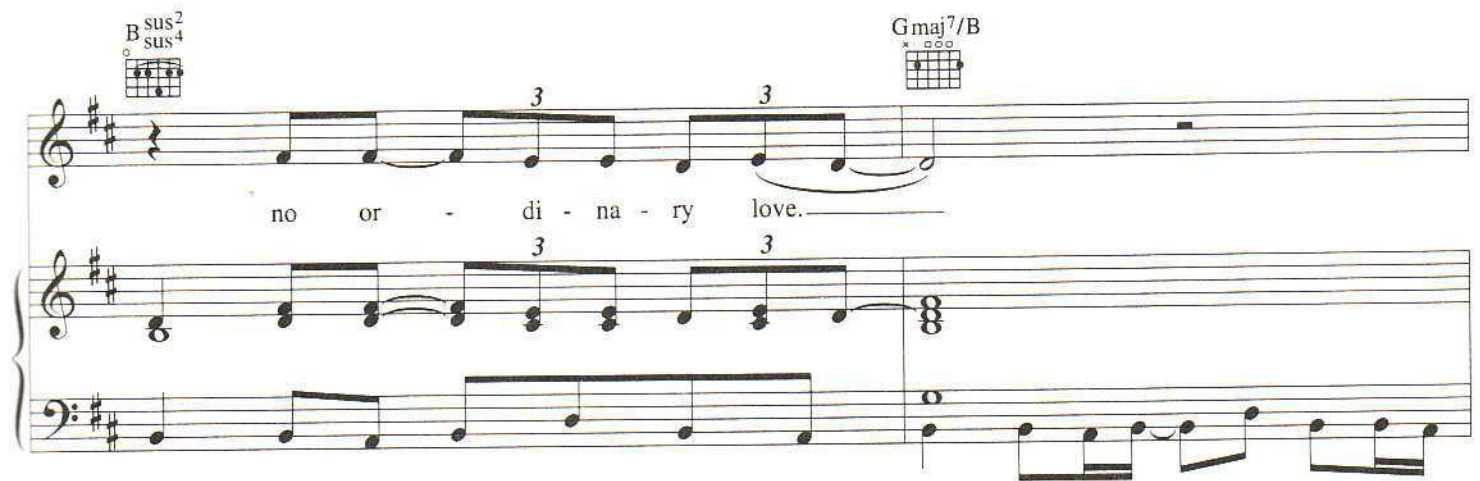
Bm<sup>7</sup>  Bm  2<sup>nd</sup> instrumental

This is no or - di - na - ry love,



B<sup>sus2</sup>  <sup>sus4</sup>  Gmaj<sup>7</sup>/B 



no or - di - na - ry love.



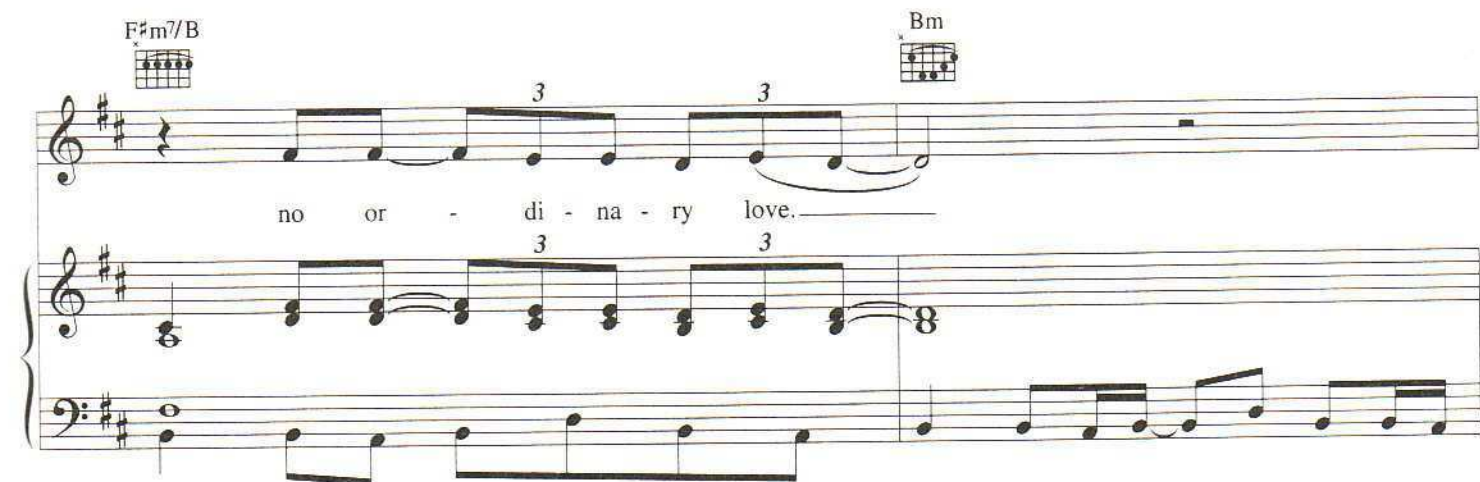
Em<sup>7</sup>/B 

This is no or - di - na - ry love,



F<sup>#</sup>m<sup>7</sup>/B  Bm 

no or - di - na - ry love.





1.



2.



*D.%. al Coda*

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line begins with the lyrics "I keep cry -".

⊕ *Coda*

Bm



B sus<sup>2</sup>  
sus<sup>4</sup>



Musical notation for the second system, including piano accompaniment. The piano part features a steady eighth-note bass line and a melodic line in the right hand.

Gmaj<sup>7</sup>/B



Em<sup>7</sup>/B



Musical notation for the third system, including piano accompaniment. The piano part continues with the same rhythmic and melodic patterns.

F<sup>♯</sup>m<sup>7</sup>/B



Bm



Bm<sup>7</sup>



*Repeat to fade*

Musical notation for the fourth system, including piano accompaniment. The piano part concludes with the same rhythmic and melodic patterns.

# Like a tattoo

Words & Music: Adu, Hale & Matthewman

$\text{♩} = 69$

The score is written in 4/4 time with a tempo of 69. It consists of four systems of music. The first system shows the piano introduction with chords Cm7, Fm7/Bb, and Cm9, each with a triplet of eighth notes in the right hand. The second system continues the piano accompaniment with chords Fm9, Cm7, and Fm7/Bb. The third system introduces the vocal line with lyrics: "He told me — sweet lies — of". The piano accompaniment for this system uses chords Cm9, Fm9, and Cm7. The fourth system continues the vocal line with lyrics: "sweet loves, — hea - vy with the bur - den — of the". The piano accompaniment for this system uses chords Fm7/Bb and Cm9. The score includes guitar chord diagrams for Cm7, Fm7/Bb, Fm9, and Cm9, and triplet markings over the eighth notes in the piano accompaniment.

Chords: Cm7, Fm7/B<sup>b</sup>, Cm<sup>9</sup>, Fm<sup>9</sup>, Cm7, Cm<sup>9</sup>, Fm7/B<sup>b</sup>, Cm<sup>9</sup>.

Lyrics: He told me — sweet lies — of  
sweet loves, — hea - vy with the bur - den — of the



Fm9 Cm7

truth. And he spoke of his dreams,—

Fm7/B<sup>b</sup> Cm9

bro-ken by the bur - den, bro-ken by the bur - den of his

Fm9 Cm7 Fm7/B<sup>b</sup>

youth.

Cm9 Fm9

Four - teen

**Cm7** *fr<sup>3</sup>* **Fm7/B<sup>b</sup>**

years, he said, — I could - n't look in - to — the sun. —

3

**Cm<sup>9</sup>** *fr<sup>3</sup>* **Fm<sup>9</sup>** **E<sup>b</sup>m<sup>9</sup>** *fr<sup>4</sup>*

She saw him lay - ing at the end of my gun. — Hun - gry for life — and

3

**Gm<sup>9</sup>** *fr<sup>3</sup>* **E<sup>b</sup>m<sup>9</sup>** *fr<sup>4</sup>*

thir - sty for — the dis - tant ri - ver. —

**Fm7/B<sup>b</sup>** **E<sup>b</sup>m<sup>9</sup>** *fr<sup>4</sup>*

I re - mem - ber his hands — and the way the moun -

3



Gm<sup>9</sup> fr<sup>3</sup> E<sup>b</sup>m<sup>9</sup> fr<sup>4</sup> Fm<sup>7</sup>/B<sup>b</sup>

- tains looked. The light shot dia-monds from his eyes. Hun- gry for

E<sup>b</sup>m<sup>9</sup> fr<sup>4</sup> Gm<sup>9</sup> fr<sup>3</sup> E<sup>b</sup>m<sup>9</sup> fr<sup>4</sup>

life and thir- sty for the dis- tant ri- ver.

Fm<sup>7</sup>/B<sup>b</sup> Cm<sup>7</sup> fr<sup>3</sup> Fm<sup>7</sup>/B<sup>b</sup>

Cm<sup>9</sup> 1, 2. Fm<sup>9</sup> 3. Fm<sup>9</sup>

Like the scar of





age writ-ten all ov - er my face. The war is still rag- ing in- side.




of me. I still feel the chill as I re-veal my




shame to you. I wear it like a tat -





too. I wear it like a tat - too. I

*Repeat to fade*





# Kiss of life

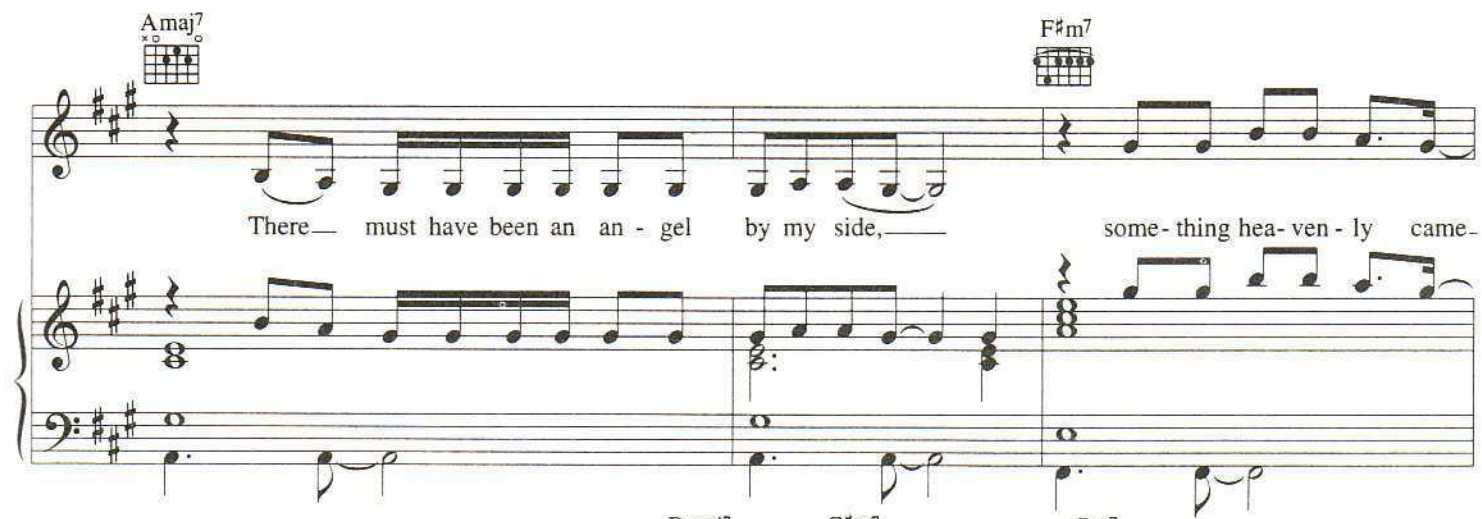
Words & Music: Adu, Matthewman, Hale & Denman




♩ = 98



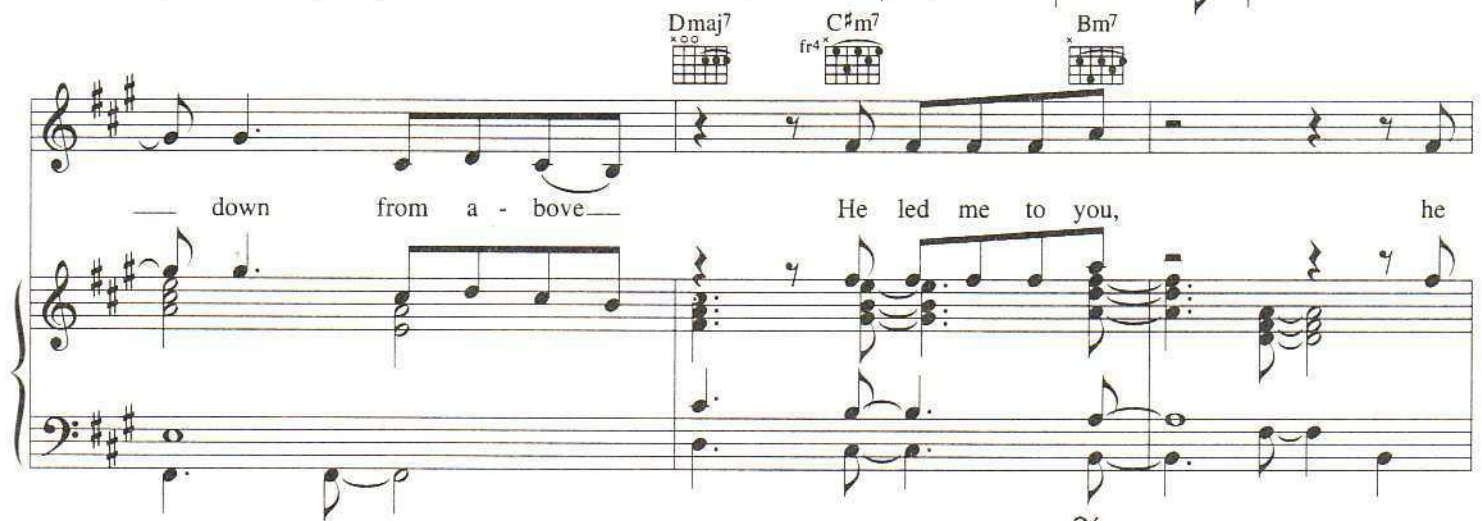
Amaj7  F#m7 

There— must have been an an - gel by my side, — some- thing hea- ven - ly came-



Dmaj7  C#m7  Bm7 

— down from a - bove — He led me to you, he



F#m7  Bm7 

led me — to — you. He — built a



F#m7  Bm7  F#m11 

bridge to your heart, all the way. — How — ma-ny





Bm7 F#m7 To Coda ⊕ Bm7

tons of love in - side? I can't say.

F#m11 fr4 Amaj7

When I was led to you, I

F#m7 Dmaj7 fr4 C#m7 Bm7

knew you were the one for me. I swear, the whole world

F#m7

could feel my heart - beat. When

A<sup>7</sup>maj<sup>7</sup> F<sup>7</sup>m<sup>7</sup>

I lay eyes on you, ay, ay, ay,

D<sup>7</sup>maj<sup>7</sup> C<sup>7</sup>m<sup>7</sup> B<sup>7</sup>m<sup>7</sup>

you wrapped me up in the

F<sup>7</sup>m<sup>7</sup> B<sup>7</sup>m<sup>7</sup>

col - our of love. You gave me the kiss of life,

F<sup>7</sup>m<sup>7</sup> B<sup>7</sup>m<sup>7</sup> F<sup>7</sup>m<sup>11</sup>

kiss of life. You



Bm7 F#m7 Bm7

gave me the kiss that's like the kiss of life.

F#m11 Amaj7 1<sup>o</sup> instrumental

Was - n't it clear from the start?

F#m7 Dmaj7 C#m7 Bm7

Look, the sky is full of love. Yeah, the sky

F#m7

is full of love. He

*D.S. al Coda*  
2<sup>o</sup> only

⊕ Coda



say. You



*Instrumental from 3<sup>o</sup>*



gave me the kiss of life, kiss of life.



You gave me the kiss that's like



*Repeat to fade*

the kiss of life. You



# Please send me someone to love

Words & Music: Percy Mayfield

♩ = 60

♩



Hea - ven, — please send to all man -



kind, — un - der - stand - ing — and — peace of

To Coda ⊕



mind. — But, if it's not ask - ing too much, —

A<sup>9</sup> B<sup>9</sup> C<sup>9</sup> B<sup>9</sup>

please - send me some - one - to love. Show all the

E<sup>6</sup> E<sup>13</sup> E<sup>7/G#</sup> E<sup>7</sup> A<sup>7</sup>

world how to get a - long, - peace will en - ter - when





B<sup>b</sup> dim<sup>7</sup> F<sup>#7</sup> E/B B<sup>b</sup> m<sup>7</sup>(b5)

hate is gone. - But, if it's not - ask - ing too much, -





A<sup>7</sup> B<sup>7</sup> E E<sup>6</sup> E E<sup>7</sup>

please - send me some - one - to love. I lay a -



wake nights— and pon - der— world trou - bles.— My

ans - wer— is al - ways— the same.— That un -







less men— put an end— to all of this,— hate will put the world— in a








*2<sup>o</sup> instrumental*

flame,— what a shame.— Just be - cause I'm— in— mi - se - ry— I'm not beg-



A7 B<sup>b</sup>dim7 F#7 E/B B<sup>b</sup>m7(b5)

ging for— no— sym- pa- thy. But, if it's not— ask- ing too much,—

A7 B7 E6

1.

please send me some-one to— love.—

2. D.%. al Coda

E6

Hea- ven,—

⊕ Coda

E/B B<sup>b</sup>m7(b5)

not— ask- ing too much,—

A7 B7 E F#m7 Em7/G F#m7 E

please— send me some - one— to love. Hm - m - mm.—



# Cherish the day

Words & Music: Adu, Hale & Matthewman

♩ = 80

Musical notation for the first system. The guitar part features two chords: Cm7 (fingered fr3) and Dm7/C. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

Musical notation for the second system. The guitar part features two chords: Fm7/C and Gm7/C. The piano accompaniment continues with the same eighth-note bass line and eighth-note melody.

Musical notation for the third system. The guitar part features two chords: Gm7/C and Cm7 (fingered fr3). The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are: "You're rul - ing the way that I move,".

Musical notation for the fourth system. The guitar part features three chords: Dm7/C, Fm7/C, and Gm7/C. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are: "and I breath your air. You on - ly can".

Cm7 fr<sup>3</sup> Dm<sup>7</sup>/C Fm<sup>7</sup>/C

res-cue me, this is my prayer.

Gm<sup>7</sup>/C Cm7 fr<sup>3</sup> 2<sup>o</sup> instrumental Dm<sup>7</sup>/C

If you were mine,—

Fm<sup>7</sup>/C Gm<sup>7</sup>/C Cm7 fr<sup>3</sup>



if you were mine,— I would- n't want to go—

Dm<sup>7</sup>/C Fm<sup>7</sup>/C Gm<sup>7</sup>/C

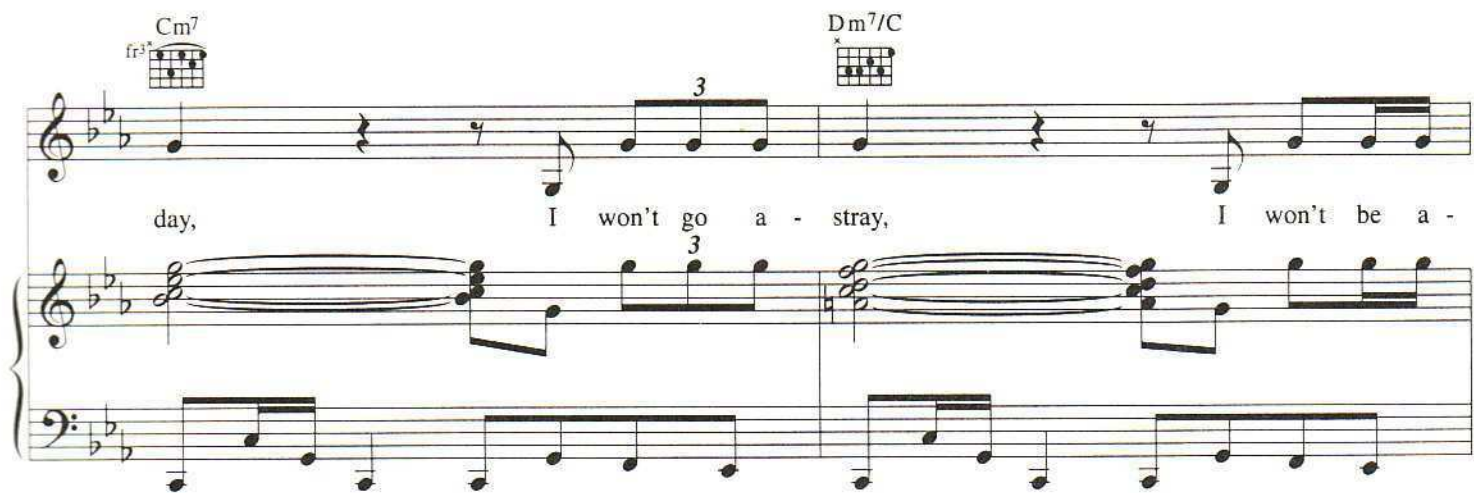
to hea - ven. I che - rish the




Sing both times 3



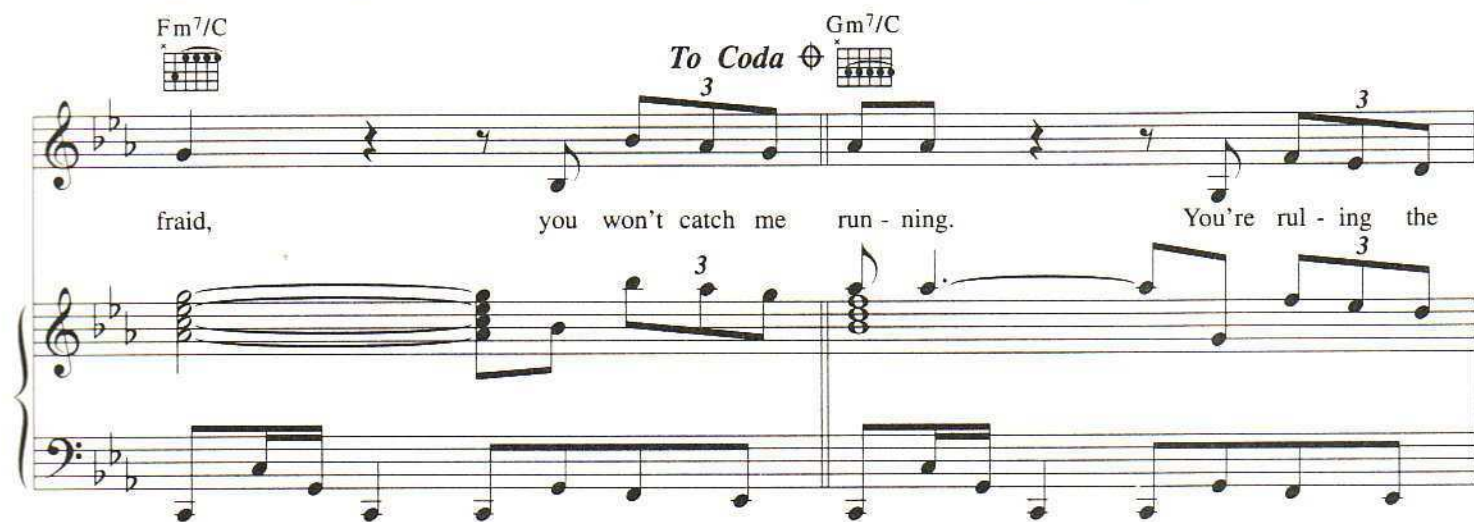
Cm7  Dm7/C 



day, I won't go a - stray, I won't be a -



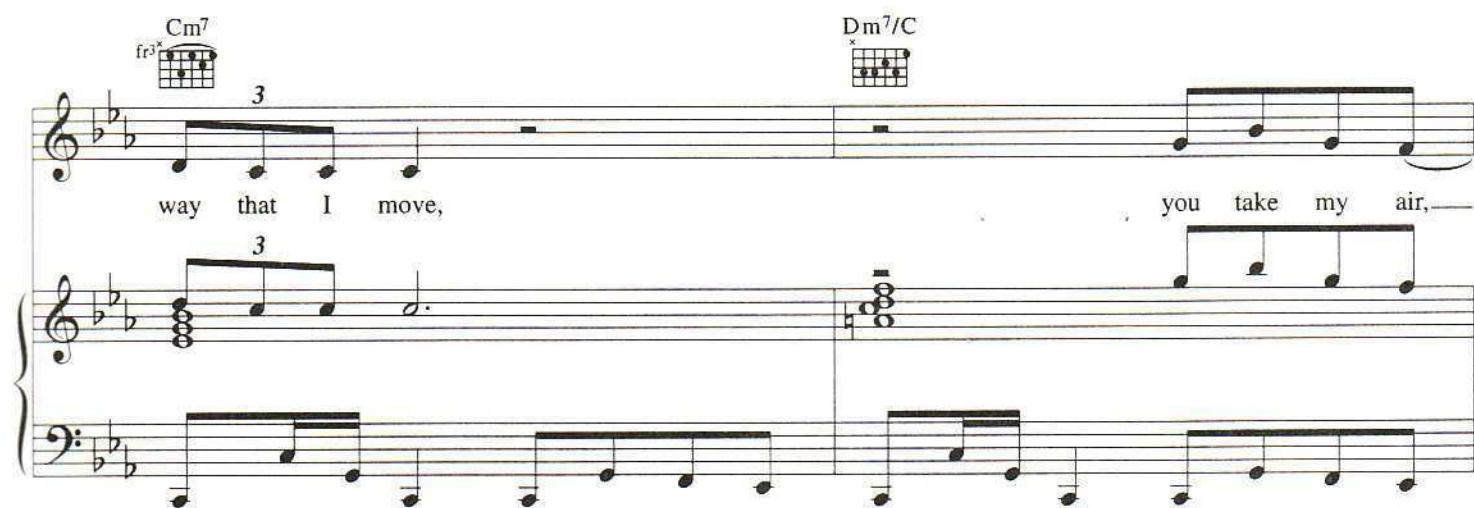
Fm7/C  *To Coda*  Gm7/C 




fraid, you won't catch me run - ning. You're rul - ing the



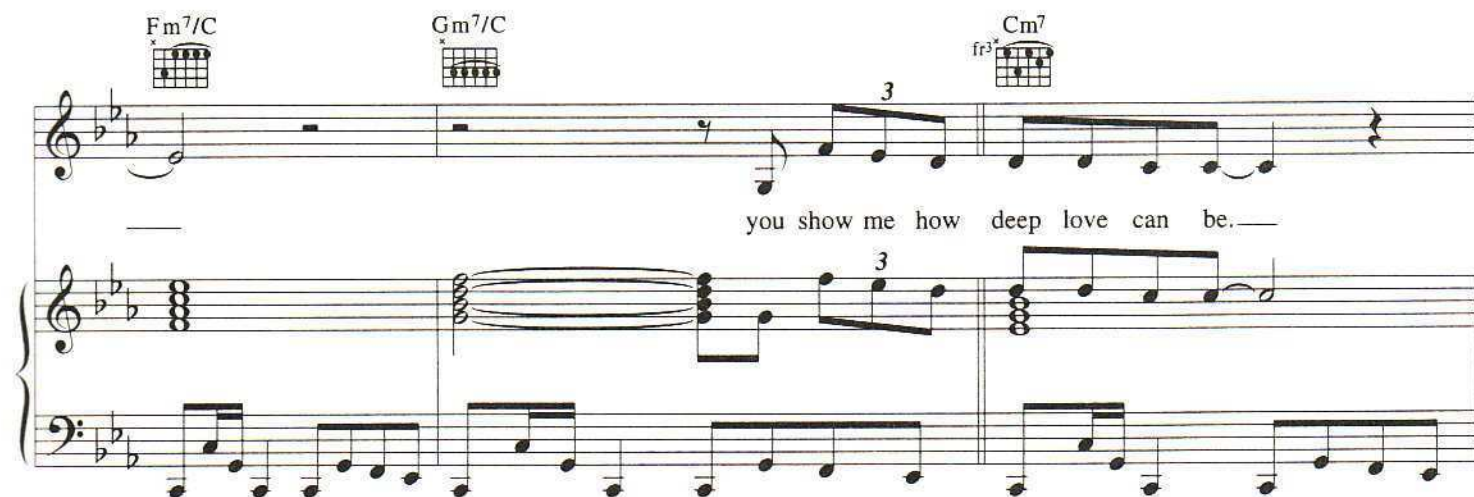
Cm7  Dm7/C 

way that I move, you take my air, —



Fm7/C  Gm7/C  Cm7 

you show me how deep love can be. —



Dm7/C

Fm7/C

Gm7/C

*D.C. al Coda*

Musical notation for the first system, including guitar chord diagrams for Dm7/C, Fm7/C, and Gm7/C, and piano accompaniment.

⊕ *Coda*

Gm7/C

Cm7

run - ning, I che - rish the day, I won't go a -

Musical notation for the Coda section, including lyrics and piano accompaniment.

Dm7/C

Fm7/C

stray, I won't be a - fraid, won't run a -

Musical notation for the second system, including lyrics and piano accompaniment.

Gm7/C

B<sup>b</sup>/C

*1<sup>o</sup> no chord*

way.

*R.H. tacet 1<sup>o</sup>*

Musical notation for the third system, including lyrics and piano accompaniment.



*Tacet 1<sup>e</sup>* 3 Cm7 fr3

You show me how deep love can be.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "You show me how deep love can be." The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A "Tacet 1<sup>e</sup>" instruction is placed above the first measure. A triplet of eighth notes is marked with a "3" above it. A Cm7 chord with a fingered triad (fr3) is shown above the staff.

Dm7/C Fm7/C Gm7/C 3

You show me how

The second system continues the musical score. The vocal line has a rest followed by the lyrics "You show me how". The piano accompaniment continues with the same bass line and chords. Chord diagrams for Dm7/C, Fm7/C, and Gm7/C are provided above the staff. A triplet of eighth notes is marked with a "3" above it.

Cm7 fr3 Dm7/C Fm7/C



deep love can be. This is my prayer.

The third system continues the musical score. The vocal line has a rest followed by the lyrics "deep love can be. This is my prayer." The piano accompaniment continues with the same bass line and chords. Chord diagrams for Cm7 (fr3), Dm7/C, and Fm7/C are provided above the staff.

Gm7/C Cm7 fr3 3 3




I che - rish the day, I won't go a -

The fourth system continues the musical score. The vocal line has a rest followed by the lyrics "I che - rish the day, I won't go a -". The piano accompaniment continues with the same bass line and chords. Chord diagrams for Gm7/C and Cm7 (fr3) are provided above the staff. Two triplet markings with "3" above them are present.

Dm7/C  Fm7/C 




stray, I won't be a - fraid, won't



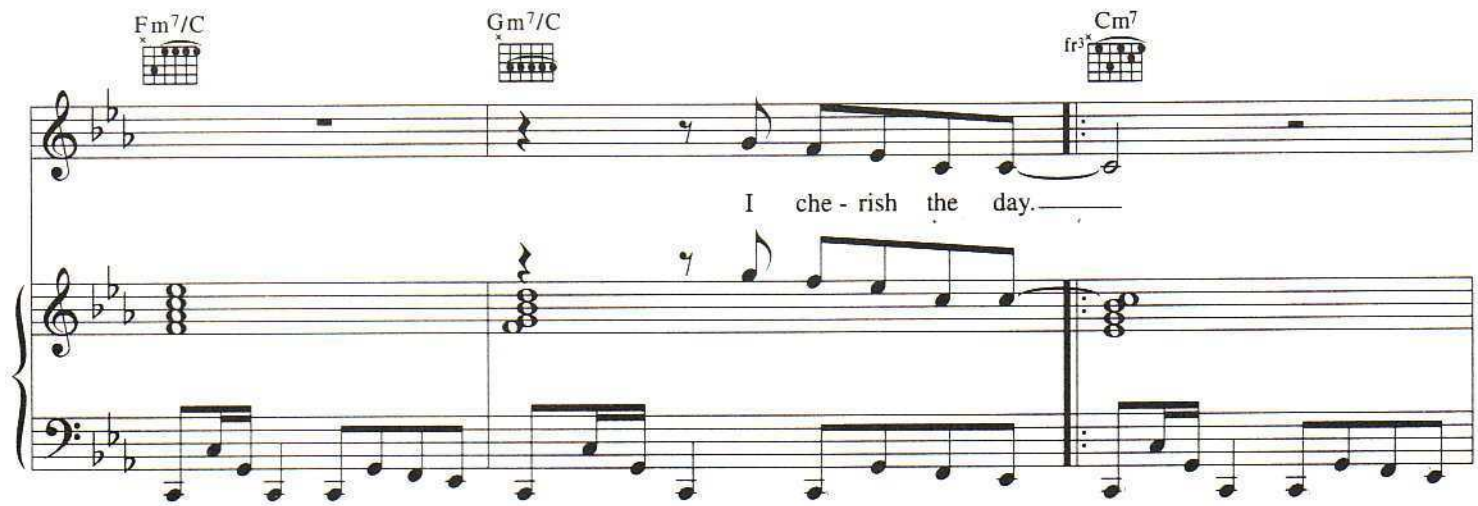
Gm7/C  Cm7  Dm7/C 




run a-way, won't shy. I che-rish the day, I won't go a - stray.



Fm7/C  Gm7/C  Cm7 

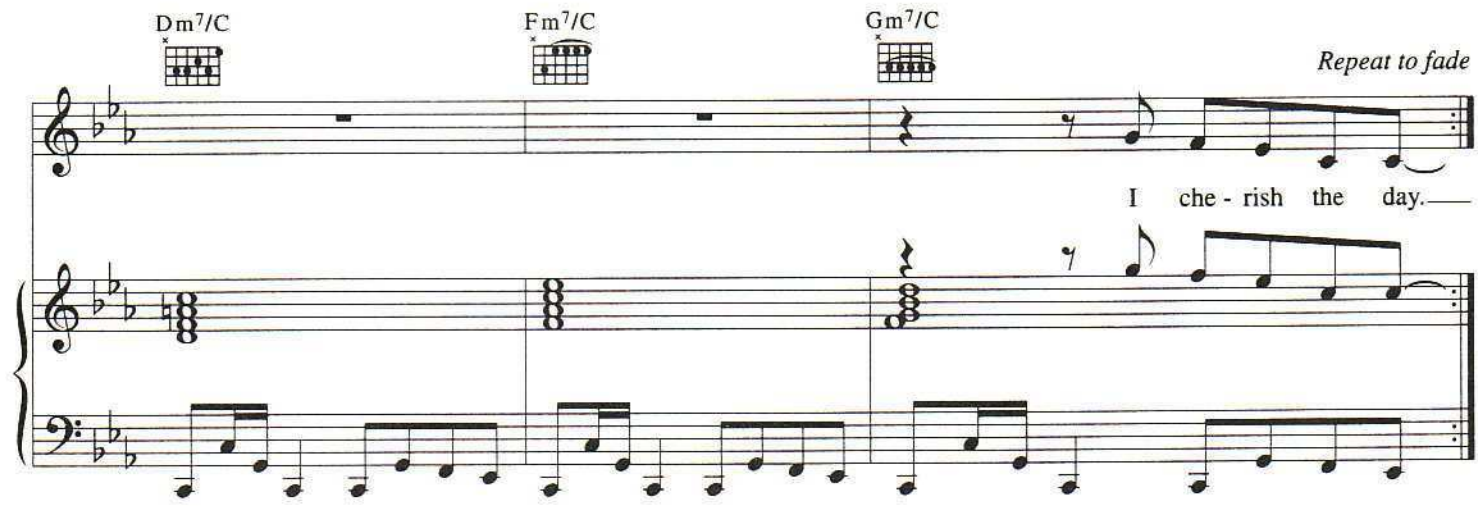
I che - rish the day.—



Dm7/C  Fm7/C  Gm7/C 

I che - rish the day.—

*Repeat to fade*





# Pearls

Words & Music: Adu & Hale

♩ = 52

Gm7 fr3 F<sup>6</sup> E<sup>b</sup>maj<sup>9</sup> fr5

pedal throughout

D7sus4 D7 Gm7 fr3 F<sup>6</sup> E<sup>b</sup>maj<sup>9</sup> fr5

D7(#9) fr4 D7 Gm7 fr3

There is a wo - man in So - ma - lia

F<sup>6</sup> E<sup>b</sup>maj<sup>9</sup> fr5

scrap - ing for pearls - on the road - side. There's a force strong - er than na - ture,

D7sus4



D7



Gm7



keeps her — will a - live. —

This is how she's dy - ing, —

she's

F6/9



E♭maj9



dy - ing to sur - vive.

Don't know what she's made of,

I would

D7sus4



D7



Cm9



like to be that brave. —

She cries to the hea - ven a - bove, —

Dm7





Cm9





there is a stone in my heart.






She lives a life — she did - n't choose

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

and it hurts like brand new — shoes, —





Musical notation for the second system, including vocal line, piano accompaniment, and guitar chords.

hurts like brand new — shoes. —



Musical notation for the third system, including vocal line, piano accompaniment, and guitar chords.

*To Coda* ⊕










There is a

Musical notation for the fourth system, including vocal line, piano accompaniment, and guitar chords.


Gm7  F<sup>6/9</sup> 



wo-man in So-ma-lia, the sun gives her no mer-cy. The




E<sup>b</sup>maj<sup>9</sup>  D<sup>7</sup>sus<sup>4</sup>  D<sup>7</sup>  3




same sky we lay un-der burns her to the bone. Long as




Gm7  F<sup>6/9</sup>  3

af-ter-noon sha-dows, it's gon-na take her to get home.



E<sup>b</sup>maj<sup>9</sup>  D<sup>7</sup>sus<sup>4</sup>  D<sup>7</sup>  3

Each grain care-ful-ly wrapped up, pearls for her lit-tle girl. Hal-le-





Gm7 *fr*<sup>3</sup> F%

lu - - - jah. Hal - le -

E<sup>b</sup>maj<sup>9</sup> *fr*<sup>5</sup> D7sus<sup>4</sup> D7 *D.%. al Coda*

lu - - - jah. She cries to the

⊕ *Coda*

D7sus<sup>4</sup> D7 Gm7 F%

E<sup>b</sup>maj<sup>9</sup> *fr*<sup>5</sup> D7sus<sup>4</sup> D7 Gm *fr*<sup>3</sup>