

# TAKE A LETTER, MARIA

Copyright © 1969 Songs Of PolyGram International, Inc.

Words and Music by  
R.B. GREAVES

Moderately

G C G

1. Last \_\_\_ night as I got \_\_\_ home a - bout \_\_\_ a half - past ten. \_\_\_ There \_\_\_  
2.,3. (See additional lyrics)

C G

\_\_\_ was the wom-an I thought \_\_\_ I knew in the arms of an - oth - er man. \_\_\_ I kept \_\_\_

C G

\_\_\_ my cool, \_\_\_ I ain't \_\_\_ no fool, \_\_\_ let me tell you what hap-pened then, \_\_\_ I packed \_\_\_

C G CHORUS

\_\_\_ some clothes \_\_\_ and I \_\_\_ walked out, \_\_\_ and I ain't goin' back a - gain. \_\_\_ So Take A

§ G F

Let - ter, Ma - ri - a, Ad - dress it to my wife.

C G

Say I won't be com-ing home, \_\_\_ Got-ta start a new life. So Take A Let-ter, Ma - ri - a.

F C

Ad - dress it to my wife. Send a cop - y to my law - yer, \_\_\_

G 1,2 3 D.S. and Fade

\_\_\_ Got - ta start a new life. \_\_\_ You've been \_\_\_ So Take A

## Additional Lyrics

2. You've been many things, but most of all a good secretary to me,  
And it's times like this I feel you've always been close to me.  
Was I wrong to work nights to try to build a good life?  
All work and no play has just cost me a wife.

(Chorus)

3. When a man loves a woman, it's hard to understand  
That she would find more pleasure in the arms of another man.  
I never really noticed how sweet you are to me,  
It just so happens I'm free tonight, would you like to have dinner with me?

(Chorus)

# TAKE GOOD CARE OF MY BABY

©1961 (Renewed 1989) SCREEN GEMS-EMI MUSIC INC.

Words and Music by GERRY GOFFIN  
and CAROLE KING

**Slowly**  
F Dm Gm7 Bb/C C9

My tears are fall - in' 'cause you're tak - in' her a - way, and

F Dm Gm Gm7 Bb/C C9

though it real - ly hurts me so, there's some - thin' that I got - ta say.

**Moderately, with a beat**  
F Dm/F Gm7 C7

Take Good Care Of My Ba - by,  
Take Good Care Of My Ba - by,

F Dm/F Gm7 C9

please don't ev - er make her blue.  
don't you ev - er make her cry.

F F7 Bb Bbm

Just tell her that you love her, make sure you're think - in' of her.  
Just let your love sur - round her, paint a rain - bow all a - round her.

F Dm Gm7 C9

in ev - 'ry - thing you say and do.

1  
Don't let her

2  
Gm7 C9 F Gm7

see a cloud - y sky. Once up - on a

C7 F Dm7 Gm7

time that lit - tle girl was mine. If I had been

C7 Fmaj7 Dm7 Gm7 C7 F Dm/F

true, I know she'd nev - er be with you. So Take Good Care Of My

Gm7 C7 F Dm/F Gm7

Ba - by, be just as kind as you can be.

C9 F F7 Bb Bbm

And if you should dis - cov - er that you don't real - ly love her,

F/C Dm Gm7 C7 F

just send my ba - by back home to me.

## TAKE A BOW

Copyright © 1994 Sony/ATV Songs LLC, ECAF Music, WB Music Corp.  
and Webo Girl Publishing, Inc.  
All Rights on behalf of Sony/ATV Songs LLC and ECAF Music Administered by  
Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203  
All Rights on behalf of Webo Girl Publishing, Inc. Administered by WB Music Corp.

Words and Music by BABYFACE  
and MADONNA

Moderately, not too fast

Ab(add9) Ab/Gb Dbmaj7/F Emaj7 E6

Take A Bow — the night is o - ver. This mas-quer-ade — is get - ting old - er.  
Make them laugh, — it comes so eas - y when you get to the — part where you're break-ing my

Ab/Eb Bb/D Dbm7 Gb6/9

Lights are low, — the cur-tain's down. — There's no — one here.  
heart. Hide — be - hind your smile. — All the world loves a clown. (There's no one here. There's no one in the  
(Just look and smile. The whole world loves a

Ab Ab/Gb Dbmaj7/F Emaj7 E6

crowd.) Say your lines, — but so you feel — them? Do you mean — what you say — when there's no one a-round,  
clown.) Wish you well, — I can-not stay. — You de - serve — an a - ward — for the role that you play,  
Ab/Eb Bb/D Dbm7 Ab(add9)/C Bbm7 Db/Eb N.C.

(no one a - round) — watch-ing you — watch-ing me? — One lone - ly star. — }  
(role that you play.) — No more mas - quer-ade. You're one lone - ly star. — }  
(One lone-ly star, you don't know who you

Ab Bbm

I've al-ways been in love with you. I guess you've al-ways known it's true.  
are.) (Al - ways — with you.) — (You know — it's true.) —

Eb9sus Ab

You took my love for grant-ed. Why, oh, — why? This show is o - ver. Say good - bye.

Emaj7 Eb7sus Ab Emaj7 Eb7sus 2 Ab

Say — good - bye. — Say good - bye. — bye.

Bbm

I've al-ways been in love with you. I guess you've al-ways known it's true.  
(Al - ways — with you.) — (You know — it's true.) —

Eb9sus Ab

You took my love for grant-ed. Why, oh, — why? This show is o - ver. Say good - bye.

To Coda ⊕

Ebmaj7 Eb7sus Ab Emaj7 Eb7sus Dbm7

Say — good - bye. — Say good - bye. — All the world — is a stage —

Ab(add9) Dbm7 Ab(add9) Dbm7

and ev - 'ry - one — has their — part, — but how was I — to know —

Cm7 F7#9(#5) Gb6/9 Ebsus N.C.

— which way the sto-ry'd go? How was I to know you'd break, (you'd break, you'd break, you'd break,) you'd break my heart? —

Ab Bbm

I've al-ways been in love with you. (I've al-ways been in love with you.) Guess you've al-ways known.. You took my love for grant-ed.

Eb9sus Ab D.S. al Coda

Why, oh, — why? This show is o - ver. Say good - bye. I've al - ways been in love with

**CODA**

Ebmaj7 Eb7sus Ab Abmaj7(add6)

Say good - bye. — Say good - bye. —

**(LET ME BE YOUR) TEDDY BEAR**

Copyright © 1957 by Gladys Music, Inc.  
Copyright Renewed and Assigned to Gladys Music (Administered by Williamson Music)

Words and Music KAL MANN  
and BERNIE LOWE

Medium bright Rock

C F C F

Ba - by, let me be your lov - in' Ted - dy Bear. Put a chain a -  
Ba - by, let me be a - round you ev - 'ry night. Run your fin - gers

C G7 N.C.

round my neck — and lead me an - y - where. } Oh Let Me Be \_\_\_\_\_ Your Ted - dy  
through my hair — and cud - dle me real tight. }

C F G7 F

Bear. \_\_\_\_\_ I don't want to be your ti - ger 'cause ti - gers play too

G7 F G7 F G7

rough. I don't want to be your li - on 'cause li - ons ain't the kind you love e -

C N.C. C

nough. Just wan - na be \_\_\_\_\_ your Ted - dy Bear. \_\_\_\_\_

F C

Put a chain a - round my neck — and lead me an - y - where. Oh, Let Me

G7 N.C. 1 2

Be \_\_\_\_\_ Your Ted - dy Bear. Bear. \_\_\_\_\_  
C F7 G7 C F7 C

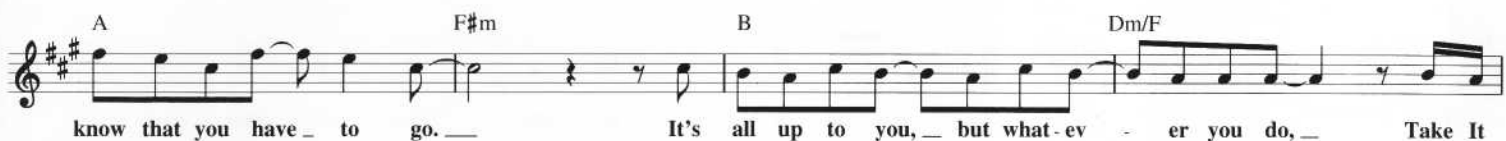
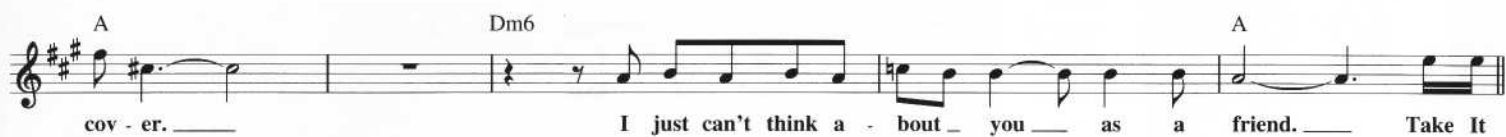


## TAKE IT EASY ON ME

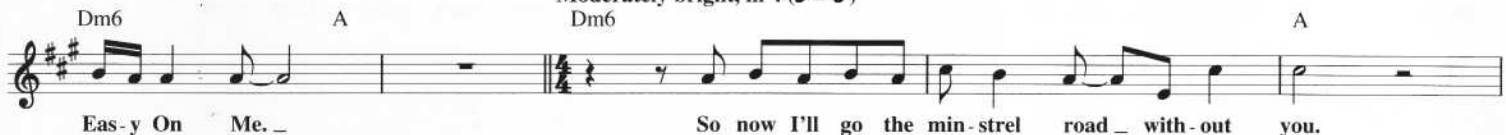
Copyright © 1981 by Music Of The World

Words and Music by  
GRAHAM GOBLE

Moderately slow, in 2



Moderately bright, in 4 (♩ = ♩)



Dm6 A  $\text{\textcircled{D}}$

I'll think back to the time when you used to care. \_\_\_\_\_ Take It Eas-y On Me. \_\_\_\_\_

A F#m

It should be eas-y to see \_\_\_\_\_ I'm get-ting lost in the crowd. \_\_\_\_\_ Hear me

E Esus E D A

cry-in' out loud. \_\_\_\_\_ Just want you to know, \_\_\_\_\_ I know that you have \_\_\_\_\_ to go. \_\_\_\_\_

F#m B Dm/F Dm6 To Coda  $\text{\textcircled{C}}$

\_\_\_\_\_ It's all up to you, \_\_\_\_\_ but what-ev-er you do, \_\_\_\_\_ Take It Eas-y On Me. \_\_\_\_\_

Dsus D A

Take It Eas-y On Me. \_\_\_\_\_ Oh, ba-by, don't \_\_\_\_\_ leave me cry-in'.

Dsus D A

Should be eas-y to see \_\_\_\_\_ I've need-ed you for so long. \_\_\_\_\_

Dsus D F E

Just one more chance \_\_\_\_\_ with \_\_\_\_\_ you, \_\_\_\_\_ one more chance, \_\_\_\_\_ will \_\_\_\_\_ you? \_\_\_\_\_ Take a chance. \_\_\_\_\_

Esus E Dm6 A D.S. al Coda

\_\_\_\_\_ Come one and take a chance. \_\_\_\_\_ Take It

CODA  $\text{\textcircled{C}}$  B7/F# Dm/F

It's still up to you, \_\_\_\_\_ but what-ev-er you do, \_\_\_\_\_

A

Take It Eas-y On Me. \_\_\_\_\_

# TAKE MY BREATH AWAY

(Love Theme)  
from the Paramount Picture TOP GUN

Copyright © 1986 by Famous Music Corporation and Budde Music, Inc.  
All Rights on behalf of Budde Music, Inc. Administered by WB Music Corp.

Words and Music by GIORGIO MORODER  
and TOM WHITLOCK

**Moderately**

G Bm/F# Em Bm/F#

1. Watch - ing ev - ery mo - tion in \_\_\_ my fool - ish lov - er's game; -  
2.,3. (See additional lyrics)

G Bm/F# Em Bm/F#

on this end - less o - cean, fi - n'ly lov - ers know no shame. -

Am C/G D

Turn - ing and re - turn - ing to \_\_\_ some se - cret place in - side; -

G Bm/F# C D G

watch - ing in slow mo - tion as \_\_\_ you turn a - round and say, "Take My Breath A - way." -

Bm/F# To Coda ⊕ C D G Bm/F#

"Take My Breath A - way." -

C D Em Bm/F# G A BRIDGE

Through the hour - glass I saw -

D/F# C G A D/F#

\_\_\_ you. In time \_\_\_ you slipped a - way. - When the mir - ror crashed, I called \_\_\_ you and turned -

C G A

\_\_\_ to hear you say, "If on - ly for to - day \_\_\_ I \_\_\_ am un - a -

D G Bm/F# Em

fraid. \_\_\_ Take My Breath A - way." -

1 Bm/F# 2 Bm/F# D.C. al Coda CODA C D

"Take My Breath A - My love, - Take My Breath A -

G Bm/F# C D Repeat ad lib. and Fade

way. \_\_\_ My love, - Take My Breath A -

### Additional Lyrics

2. Watching, I keep waiting, still anticipating love,  
Never hesitating to become the fated ones.  
Turning and returning to some secret place to hide;  
Watching in slow motion as you turn to me and say,  
"Take my breath away."  
(To Bridge:)
3. Watching every motion in this foolish lover's game;  
Haunted by the notion somewhere there's a love in flames.  
Turning and returning to some secret place inside;  
Watching in slow motion as you turn my way and say,  
"Take my breath away."  
(To Coda:)

# TEARS IN HEAVEN

Copyright © 1992 by E.C. Music Limited and Blue Sky Rider Songs  
All Rights for E.C. Music Limited Administered by Unichappell Music Inc.

Words and Music by ERIC CLAPTON  
and WILL JENNINGS

Moderately relaxed tempo

E/G# F#m F#m/E D/F# A/E E

Would you know my name \_\_\_\_\_ if I saw you in heav - en?  
 Would you hold my hand \_\_\_\_\_ if I saw you in heav - en?  
 Would you know my name \_\_\_\_\_ if I saw you in heav - en?

A E/G# F#m F#m/E D/F# A/E E

Would it be the same \_\_\_\_\_ if I saw you in heav - en?  
 Would you help me stand \_\_\_\_\_ if I saw you in heav - en?  
 Would you be the same \_\_\_\_\_ if I saw you in heav - en?

F#m C#/E# Em6 F#

1,3. I must be strong \_\_\_\_\_ and car - ry on \_\_\_\_\_ 'cause I know \_\_\_\_\_  
 2. I'll find my way \_\_\_\_\_ through night and day \_\_\_\_\_ 'cause I know \_\_\_\_\_

Bm E7sus To Coda ⊕ A E/G# F#m A/E

\_\_\_\_\_ I don't be - long \_\_\_\_\_ here in heav - en.  
 \_\_\_\_\_ I just can't stay \_\_\_\_\_ here in heav - en.

1 D/F# E7sus E7 A 2 D/F# E7sus E7 A

C Bm Am D/F# G D/F# Em D/F# G

Time can bring you down, \_\_\_\_\_ time can bend your knees. \_\_\_\_\_

C Bm Am D/F# G D/F#

Time can break the heart, \_\_\_\_\_ have you beg - gin' please, \_\_\_\_\_ beg - gin' please. \_\_\_\_\_

E A E/G# F#m F#m/E D/F# A/E E

A E/G# F#m F#m/E D/F# A/E E F#m

Be - yond the door \_\_\_\_\_

C#/E# Em6 F# Bm

\_\_\_\_\_ there's peace, I'm sure. \_\_\_\_\_ And I know \_\_\_\_\_ there'll be no more \_\_\_\_\_

E7sus A E/G# F#m A/E D/F# E7sus E7 A D.C. al Coda

\_\_\_\_\_ tears in heav - en.

CODA ⊕ A E/G# F#m A/E D/F# E7sus E7 A

en.

## TEARS ON MY PILLOW

Copyright © 1958 by Gladys Music, Inc. and Vanderbilt Music Corp.  
Copyright Renewed and Assigned to Gladys Music (Administered by  
Williamson Music) and Sovereign Music Company

Words and Music by SYLVESTER BRADFORD  
and AL LEWIS

Moderately

C Am Dm G7 C Am

You don't re-mem-ber me — but I re-mem-ber you — 'Twas not so long a - go —

Dm G7 F G7 F G7

you broke my heart in two — Tears — On My Pil - low — pain — in my heart — Caused — by

C Am Dm G7 C Am Dm G7

you. — If we could start a - new — I would - n't hes - i - tate —

C Am Dm G7 F G7

I'd glad - ly take you back — and tempt the hand of fate — Tears — On My Pil - low —

F G7 C F G7 C F C

pain — in my heart — Caused — by you — Hoo - hoo - hoo - hoo - hoo.

F G7 C F G7 C F#7 G7

Love is not a gad - get — love is not a toy — When you find the one you love she'll

F#7 G7 C Am Dm G7

fill your heart — with joy — Be - fore you go a - way — my dar - ling think of me —

C Am Dm G7 F G7

There may be still a chance — to end my mis - er - y — Tears — On My Pil - low —

F G7 C F G7 C F C

pain — in my heart — Caused — by you — Hoo - hoo - hoo - hoo - hoo.

## THAT'S LIFE

Copyright © 1964, 1966 PolyGram International Publishing, Inc.  
Copyright Renewed

Words and Music by DEAN KAY  
and KELLY GORDON

Moderately G B7 Em Bb7

That's Life, that's what peo - ple say, you're rid - in' high in A - pril,

A7 Cm6 G Cmaj7 B7#5 Em A9

shot down in May; but I know I'm gon - na change that tune, when I'm back on top in

Am7 D9 G B7 Em Bb7

June. That's Life, fun - ny as it seems, some peo - ple get their kicks,

A7 G F#m7 F7 Em Am9 A9#5 D9 D7sus

step - pin' on dreams; but I don't let it get me down, 'cause this ol' world keeps go - ing a -

G G7

round. I've been a pup - pet, a pau - per, a pi - rate, a po - et, a pawn and a king. - I've been

C6 C Bb7 A7

up and down and o - ver and out and I know one thing; - each time I find my - self

D7 D7#5 G

flat on my face, I pick my - self up and get back in the race. - That's Life,

B7 Em A7 Cm6

I can't de - ny it, I thought of quit - ting, but my heart just won't buy it. If I

G F#m7b5 B7 Em A7b9 D7 G

did - n't think it was worth a try, I'd roll my - self up in a big ball and die.



# THAT'S WHAT LOVE IS ALL ABOUT

© 1987 EMI APRIL MUSIC INC., IS HOT MUSIC and KAZ MUSIC CO.  
All Rights Controlled and Administered by EMI APRIL MUSIC INC.

Words and Music by MICHAEL BOLTON  
and ERIC KAZ

Very slowly, with expression

F(add9) Bb(add9)/F F(add9) Bb(add9)/F

There was a time, — we thought our dream was o - ver, when you and  
by, — we learned to re - dis - cov - er the rea - son

F(add9) Bb(add9)/F Bb/C C F(add9) Bb(add9)/F

I had sure - ly reached the end. Still, here we are. — The flame is strong as ev -  
why — this dream of ours sur - vives. Through thick and thin, — we're des - tined for each oth -

F Am Dm Gm F/G Gm

er, — All be - cause we both — kept hold - ing on.  
er, — know - ing we can reach — the oth - er side, far be -

Bb/C C Bb/C C F F/A

We know we can weath - er an - y storm. — } Ba - by That's What Love Is All A -  
yond the moun - tains of — our pride. — }

Bb C C/Bb Am7 Dm Gm7 Bb/C C

bout, — two hearts that found a way — some - how to keep the fire — burn - ing. —

F F/A Bb Bb/C C

It's some - thing we could nev - er live with - out. — It it takes for - ev - er, we can work —

Am7 Dm Gm7 F/A Bb Bb/C

— it — out — be - yond a shad - ow of — a doubt. — Ba - by, That's What Love Is All A -

1 F Bb(add9)/C F Bb(add9)/F 2 F

bout. — Mm. — As time goes bout. — Oh, —

Bb Am7 Bb

rid - in' the good times is eas - y. — The hard times can tear you a - part. — There'll be

Am Db

times in your heart — when the feel - in' is gone, — but ya keep on be - liev - ing and ya

Eb Bb/C F F/A Bb C C/Bb

keep hold - in' on. — Ba - by, That's What Love Is All A - bout, — two hearts that find a -

Am7 Dm Gm7 Bb/C C F F/A

way — some - how — to keep the dream\_ from dy - in' — It's some - thing we could nev - er live with -

Bb Bb/C Am Dm

out. — If it takes for - ev - er, we can we can work it out — be - yond a

Gm7 F/A Bb Bb/C Ab6 Ab6/9 Gb6 F(add9)

shad - ow of — a doubt. — Ba - by, That's What Love Is All A - bout. —

## A TEENAGER IN LOVE

Copyright © 1959 by Unichappell Music Inc.  
Copyright Renewed

Words and Music by DOC POMUS  
and MORT SHUMAN

Moderately slow

C Am F G7

Each time we have a quar - rel it al - most breaks my heart,  
One day I feel so hap - py; next day I feel so sad.

C Am F G7 C Am

'Cause I am so a - fraid that we will have to part. } Each night I ask the  
I guess I'll learn to take the good — with the bad. }

F G7 C N.C. G7

stars up a - bove: Why must I be A Teen - ag - er In Love?

F G7 F G7 F

I cried a tear for no - bod - y but you. I'll be a

G7 F G7 C Am

lone - ly one if you should say we're through. If you want to make me cry,

F G7 C Am F

that won't be so hard to do. And if you should say good - bye, I'll still go on

G7 C Am F G7

lov - ing you. Each night I ask the stars up a - bove:

C N.C. G7 C F7 C

Why must I be A Teen - ag - er In Love, in love?

## TELL IT LIKE IT IS

Copyright © 1966, 1981 by Olrap Publishing Co., Inc. Conrad Music,  
A Division of Arc Music Corp.  
Copyright Renewed  
All Rights Controlled by Conrad Music

Words and Music by GEORGE DAVIS  
and LEE DIAMOND

**Slow four**      Gm      C7      F      Fmaj7

If you want something to play with go and find yourself a toy.

F6      D7      Gm      C7      F      Fmaj7

Baby my time is too expensive, and I'm not a little boy.

F6      F      Am      Dm      Am

If you are serious, don't play with my heart it makes me

Dm      Am      Bb      C7      Gm7

funny. But if you want me to love you baby I will, girl, you know I

C7      Gm      C7      Gm7      C9      F      Fmaj7

will. Tell It Like It Is don't be ashamed, let your conscience be your guide. But

F6      D7      Gm      C7      Gm7      C9

I know deep down inside of me I believe you love me forget your foolish

F      Fmaj7      F6      F      Am      Dm

pride. Life is too short to have sorrow

Am      Dm      Am

you may be here today and gone tomorrow. You might as well get what you

Bb      C7      Gm7      C7      D.S. and Fade

want so go on and live, baby go on and live. Tell It Like It

# THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE

Copyright © 1970 by Quackenbush Music Ltd. and Maya Productions Ltd.  
All Rights for the United States Administered by BMG Songs, Inc.

Words and Music by CARLY SIMON  
and JACOB BRACKMAN

*Slowly*

Bm/D Gmaj7 Bm/D

1. My fa - ther sits at night with no lights on, his cig - a - rette glows in the  
2.,3. (See additional lyrics)

Gmaj7 Dm9 C(2)

dark; the liv - ing room is still; I walk by no re -

Am/G Ab G Bm/D Gmaj7

mark. I tip - toe past the mas - ter bed - room where

Bm/D Gmaj7 Dm9

my moth - er reads her mag - a - zines; I hear her call "sweet dreams"

C(2) Am/G Ab G

but I for - got how to dream.

**CHORUS**

Fmaj7 F6 Fmaj7 Em7 Dm7

But you say it's time we moved in to - geth - er, and raised a fam - 'ly of our own

Cmaj7 Fmaj7 F6 Fmaj7 Em7

you and me. Well That's The Way I've Al - ways Heard It Should Be. You want to

A 1,2 D 3 D D(2)

mar - ry me, we'll mar - ry. mar - ry.

*Additional Lyrics*

- My friends from college, they're all married now; they have their houses and their lawns. They have their silent noons, tearful nights, angry dawns. Their children hate them for the things they're not; they hate themselves for what they are; And yet they drink, they laugh, close the wounds, hide the scar.  
*Chorus*
- You say that we can keep our love alive. Babe, all I know is what I see. The couples cling and claw and drown in love's debris. You say we'll soar like two birds thru the clouds, but soon you'll cage me on your shelf. I'll never learn to be just me first, by myself.  
*Chorus*

# THERE GOES MY BABY

Copyright © 1959 by Chappell & Co., Unichappell Music Inc. and Jot Music  
Copyright Renewed

Words and Music by JERRY LEIBER, BENJAMIN NELSON,  
LOVER PATTERSON, MIKE STOLLER and GEORGE TREADWELL

Moderately

C Am Dm7



There Goes My Ba - by\_ mov-in' on\_ down the line\_ Won der-in' where, \_

G7 Dm7 G7 C



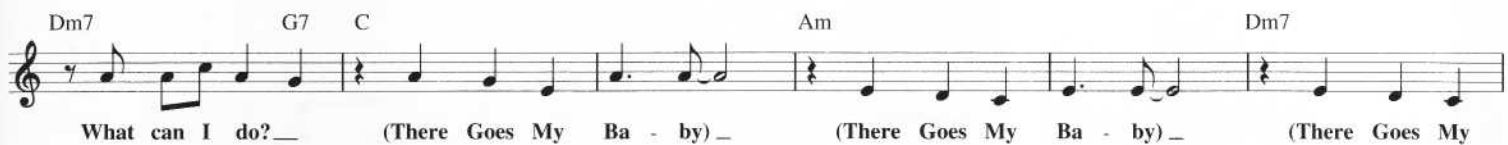
won-der-in' where, \_ won-der-in' where she is bound. \_ I broke her heart \_

Am Dm7 G7



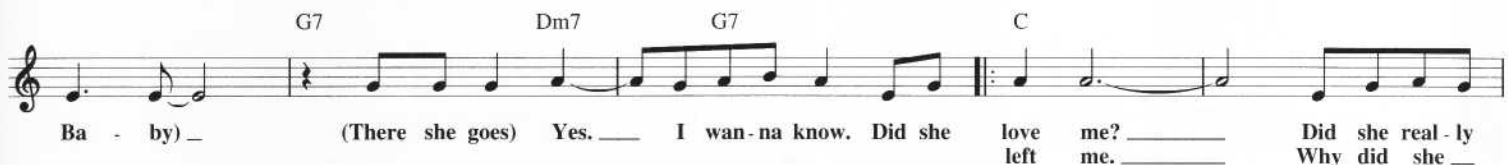
And made her cry \_ Now I'm a - lone \_ So all a - lone \_ What can I do?

Dm7 G7 C Am Dm7



What can I do? \_ (There Goes My Ba - by) \_ (There Goes My Ba - by) \_ (There Goes My

G7 Dm7 G7 C



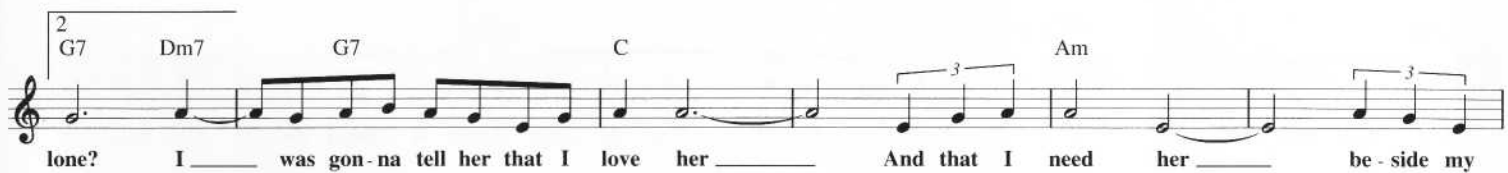
Ba - by) \_ (There she goes) Yes. \_ I wan-na know. Did she love me? \_ Did she real-ly left me. \_ Why did she \_

Am Dm7



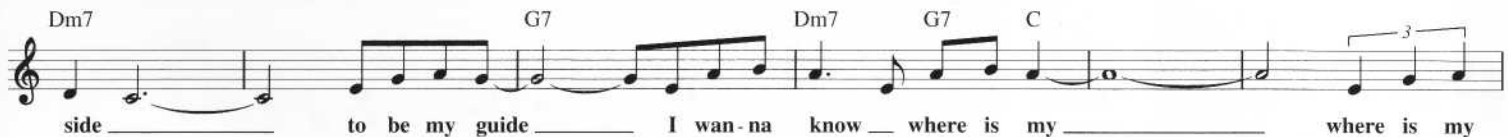
love me? \_ Was she just play - ing \_ me for a fool? \_ I won-der why she leave me \_ so all a - lone, \_ so all a -

2 G7 Dm7 G7 C Am



lone? I \_ was gon-na tell her that I love her \_ And that I need her \_ be - side my

Dm7 G7 Dm7 G7 C



side \_ to be my guide \_ I wan-na know \_ where is my \_ where is my

Am Dm7 G7 Dm7 C



ba - by \_ I want my ba - by \_ I need my ba - by yes \_ oh \_

Am G7 F6 C C6



oh \_ oh \_

## THERE'S A KIND OF HUSH (ALL OVER THE WORLD)

© 1966 (Renewed 1994) DONNA MUSIC LTD.  
All Rights Controlled and Administered by GLENWOOD MUSIC CORP.

Words and Music by LES REED  
and GEOFF STEPHENS

Medium tempo, with a beat

B $\flat$  D7 Gm B $\flat$ 7

There's A Kind Of Hush All O-ver The World to - night all o - ver the world

E $\flat$  F7 B $\flat$  F7

you can hear the sounds of lov - ers in love you know what I mean. Just the

B $\flat$  D7 Gm B $\flat$ 7 E $\flat$

two of us and no - bod - y else in sight there's no - bod - y else and I'm feel - ing good

F7 B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 6

just hold - ing you tight. So lis - ten ver - y care - ful - ly

E $\flat$ maj7 E $\flat$ 6 B $\flat$

clos - er now and you will see what I mean it is - n't a dream.

B $\flat$ 7 E $\flat$  E $\flat$ 6 E $\flat$ maj7 E $\flat$ 6

The on - ly sound that you will hear is when I whis - per in your ear, I love you

F7 B $\flat$

for - ev - er and ev - er. There's A Kind Of Hush

D7 Gm B $\flat$ 7 E $\flat$

All O - ver The World to - night all o - ver the world you can hear the sounds

F7

1	B $\flat$	F7
2	B $\flat$	Cm7/F B $\flat$ 6

of lov - ers in love. There's A



## TELL LAURA I LOVE HER

Copyright © 1960 by Edward B. Marks Music Company and Ben Raleigh Music  
Copyright Renewed

Words and Music by JEFF BARRY  
and BEN RALEIGH

Moderate Rock beat

B $\flat$  Cm

"Tell Lau - ra I Love Her! Tell Lau - ra I need her! Tell Lau - ra I

B $\flat$  Eb6 F7 B $\flat$

may be late, I've some - thing to do that can - not wait."

Eb B $\flat$  Eb

He drove his car to the rac - ing grounds, he was the young - est driv - er there;

Dm Eb F

The crowd roared as they start - ed the race, 'round the track they drove at a dead - ly pace!

B $\flat$  Eb B $\flat$  Eb

No one knows what hap - pened that day, how his car o - ver - turned in flames. But

Dm Eb F

as they pulled him from the twist - ed wreck, with his dy - ing breath, they heard him say:

B $\flat$  Cm

"Tell Lau - ra I Love Her! Tell Lau - ra I need her! Tell Lau - ra

B $\flat$  Eb6 F7 B $\flat$

not to cry. My love for her will nev - er die!"

## THESE BOOTS ARE MADE FOR WALKIN'

Copyright © 1965 Criterion Music Corp.  
Copyright Renewed

Words and Music by  
LEE HAZLEWOOD

Brightly, with a beat

C

You keep say - in' you got some - thin' for me, Some - thin' you call  
You keep ly - in' when you ought - a be "Truth in'." You keep los -

F

love but con - fess. You been mess - in' where you should - n't been mess - in'  
in' when you ought - a not bet. You keep "Same - in'" when you ought - a be chang - in',

C

And now some one else is get - tin' all your best, }  
 Now what's right is right, but you ain't been right yet. } These

E♭ C E♭ C E♭

Boots Are Made For Walk - in', n' that's just what they'll do One of these days, these

C N.C. Fine C

boots are gon - na walk all o - ver you. You keep play - in' —

where you should - n't be play - in', You keep think - in' that you'll nev - er get

F

burned. I just found me a brand new box of match - es, D.S. al Fine

C

And what {he} knows you ain't got time to learn. These

### THIS DIAMOND RING

Copyright © 1965 by Unichappell Music Inc.  
 Copyright Renewed

Words and Music by AL KOOPER,  
 IRWIN LEVINE and BOB BRASS

Moderately

C E♭ F Cm

Who wants to buy This Dia - mond Ring? She  
 This stone is gen - u - ine like love should be. And

C E♭ F D♭7

took it off her fin - ger, now it does - n't mean a thing.  
 if your ba - by's tru - er than my ba - by was to me.

G♭ B♭m E♭m G♭ E♭m G♭ B♭m

This Dia - mond Ring does - n't shine for me an - y - more, And This Dia - mond Ring does - n't  
 This Dia - mond Ring can be some - thing beau - ti - ful, And This Dia - mond Ring can be

E♭m G♭ G♭+ E♭m B♭m E♭m B♭m A♭m7

mean what it meant be - fore, So if you've got some - one whose love is true,  
 dreams that are com - ing true, And then your heart won't have to break like mine did,

D♭7 G♭ G G7 Dm7 G7

let it shine for you.  
 if there's love be - hind it.

C E♭ F Cm Repeat and Fade

Who wants to buy This Dia - mond Ring?

## THINGS

Copyright © 1961, 1962 by Alley Music Corp. and Trio Music Co., Inc.  
Copyright Renewed

Words and Music by  
BOBBY DARIN

Moderately

F

Ev - 'ry night I sit here by my win - dow \_ (win - dow) \_ Star - ing at the  
Mem - o - ries are all I have to cling to \_ (cling to) \_ And heart - aches are the

C7 F

lone - ly av - e - nue. (av - e - nue.) \_ Watch - ing lov - ers hold - ing hands and  
friends I'm talk - ing to (talk - ing to.) \_ When I'm not think - in' of a - just how much I

Bb F C7 F

laugh - ing \_ (laugh - ing) \_ And think - in' 'bout the Things we used to do. \_\_\_\_\_ } (Think - in' of  
love you, \_ (love you.) \_ Well, I'm think - in' 'bout the Things we used to do. \_\_\_\_\_ }

§ C7 F C7

Things) Like a walk in the park, \_ (Things) Like a kiss in the dark. \_ (Things) Like a

F F7 Bb

sail - boat ride. (Yea, yea) \_ What a - bout the night we cried! Things like a lov - er's vow,

F C7 F Gm7 C7 To Coda ⊕ F

Things that we don't do now. Think - in' 'bout the Things we used to do. \_\_\_\_\_

2 F

do. \_\_\_\_\_ I still can hear the juke - box soft - ly play - ing \_ (play - ing) \_ And the

C7 F

face I see each day be - longs to you. (Be - longs to you.) \_ Though there's not a sin - gle

Bb F C7

sound and there's no - bod - y else a - round, Well, there's a - just me think - in' 'bout the things we used to

F D.S. al Coda CODA ⊕ F

do. \_\_\_\_\_ (Think - in' of do. \_\_\_\_\_ And the

Gm7 C7 F

1 2 3

heart - aches are the friends I'm talk - ing to. \_\_\_\_\_ You got me  
think - in' 'bout the friends I'm talk - ing to. \_\_\_\_\_  
Star - in' at the lone - ly av - e - nue. \_\_\_\_\_

# THIS ONE'S FOR THE CHILDREN

© 1989 EMI APRIL MUSIC INC. and MAURICE STARR MUSIC  
All Rights Controlled and Administered by EMI APRIL MUSIC INC.

Words and Music by  
MAURICE STARR

**Slowly**

**F** **C/D** **Dm7** **Am7**

There are some peo - ple liv - ing in this world;  
Man - y peo - ple are hap - py and man - y peo - ple are sad.

**Gm7** **F/A** **Bbmaj7** **C**

they have no food to eat, they have no place to go.  
Some peo - ple have man - y things that oth - ers can on - ly wish they had.

**F** **C/D** **Dm7** **Am7**

But we all are God's chil - dren, we have to learn to love one an - oth - er.  
So, for the sake of the chil - dren, show them love's the on - ly way to go

**Gm7** **F/A** **Bbmaj7** **C**

Just re - mem - ber they could be us Re - mem - ber we all are broth - ers.  
'cause they're our to - mor - row, and peo - ple they've got to know.

**Bbmaj7** **Bbmaj7/C** **Fmaj7** **Ebmaj9#11**

I'm not try - ing to dark - en up your day, but help oth - ers in need and

**Gm7** **C7sus** **Bb/C** **Bb** **Am7** **Dm7**

show them there's a bet - ter way. This One's For The Chil - dren,

**Bbmaj9** **Bb/C** **Bb** **Am7** **Dm7** **Bbmaj9** **Bb/C** **Bb** **Am7** **Dm7**

the chil - dren of the world. This One's For The Chil - dren,

**Gm7** **Bb/C** **F** **Am7** **Bbmaj7** **C/D** **Gm7** **Bb/C** **F**

May God keep them in His throne. Oo. throne.

**G#m7/C#** **B** **A#m7** **D#m7** **Bmaj9** **B/C#** **G#m/B** **A#m7** **D#m7**

This One's For The Chil - dren, the chil - dren of the world.

**Bmaj9** **B/C#** **B** **A#m7** **D#m7** **G#m7** **B/C#**

This One's For The Chil - dren. May God keep them in His

**F#maj9** **Bmaj9/F#**

throne. For The Chil - dren. The chil - dren of the world.

**F#maj9** **Bmaj7/F#** **F#maj9** **Bmaj7/F#** **Repeat and Fade**

This One's For The Chil - dren. This One's For The Chil - dren.

# THREE TIMES A LADY

Copyright © 1978 Jobete Music Co., Inc. and Commodores Entertainment Publishing Company

Words and Music by  
LIONEL RICHIE

Slowly

Ab A/Gb Fm C7#5/E Ab Ab/Gb

Thanks for the times that you've given me The mem-'ries are all in my mind

Fm C7#5/E Ab Ab/Gb Fm C7#5/E

And now that we've come to the end of our rain-bow

Ab Ab/Gb Fm C7#5/E Ab

there's some-thing I must say out loud: You're once,

Eb/G Gb Db/F Bbm7 Ab Eb

twice, Three Times A La-dy and I love you.

Eb/Db Ab Eb/G Gb Db/F Bbm7

Yes you're once, twice, Three Times A La-dy and I love

Ab Eb Eb/Db Eb/C Eb/Bb Ab Eb/Ab Ab Db/Eb

you, I love you. When

Ab Eb/Ab Db6/Ab Db/Eb Ab Eb/Ab

we are to-gether the mo-ments I cher-ish with ev-'ry beat of my

Db6/Ab Db/Eb Ab Eb/Ab Db6/Ab Db/Eb

heart, To touch you, to hold you, to feel you, to need you, there's

Ab Eb/Ab Db6/Ab Db/Eb Ab

noth-ing to keep us a-part.

Eb/Ab Db6/Ab Eb/Ab Db/Ab

Ab Eb/Ab Db/Ab Ab Eb/Ab Db/Ab

Ooo ooo ooo ooo ooo

Ab Eb/G Gb Db/F Bbm7 Ab

You're once, twice, Three Times A La-dy and I love

Eb Eb/Db Eb/C Eb/Bb Ab

you, I love you. Instrumental

8va ----- 7



# TIME

(Clock of the Heart)

© 1982 EMI VIRGIN MUSIC LTD.  
All Rights Controlled and Administered by EMI VIRGIN MUSIC, INC.

By GEORGE O'DOWD, JON MOSS,  
MICKEY CRAIG and ROY HAY

**Medium Rock**

Am7 Bm7 Am7

Don't put your head on my shoulder sink me in a river of tears  
make me feel any colder Time is like a clock in my heart

D Am7 Bm7

this could be the best place yet but you must  
touch me touch was the key too much I felt I

Am7 D § Em7 Am7

o-ver- come your fears lost you from the start } Ooh in Time it could have been so much more the

C/D Em7 Am7

Time is precious I know in Time it could have been so much more the

C/D Em7 Am7 Bm7

Time has nothing to show because Time won't give me Time and Time makes

Am7 Bm7 Am7 Bm7

lov-ers feel like they've got some-thing real But you and me we know they've got

To Coda ⊕

Am7 D Am7 Bm7 Am7 Bm7

noth- ing but Time and Time won't give me Time won't and you know

Am7 Bm7 Em Am7 Bm7 Am7 Bm7 Am7 Bm7

give me Time. Don't

2 Em7 D.S. al Coda

Ooh in Time

CODA ⊕ Am7 Bm7

Time won't give me Time and Time makes

Am7 Bm7 Am7 D Repeat and Fade

lov-ers feel like they've got some-thing real. But you know



## TO ALL THE GIRLS I'VE LOVED BEFORE

© 1975, 1984 EMI APRIL MUSIC INC. and CASA DAVID

Lyric by HAL DAVID  
Music by ALBERT HAMMOND

Moderately slow      § G      Am7

To All The Girls I've Loved once shared Be - fore, ca - ressed, my life, who trav - eled in and out my door; and may I say I've held the best; and now are some - one el - se's wife;

I'm glad they came a - long, for help - ing me to grow, I'm glad they came a - long, I ded - i - cate this song, I owe a - lot, I know, I ded - i - cate this song To All The Girls I've To All The Girls I've To All The Girls I've

Loved Be - fore. Loved Be - fore. To all the girls I The winds of change are al - ways

blow - ing. — and ev - 'ry-time I tried to stay. The winds of change con - tin - ued

blow - ing. — and they just car - ried me a - way. To all the girls who

**CODA**  
Loved Be - fore. To all the girls who cared for me,

who filled my nights with ec - sta - sy; — they live with - in my

heart; I'll al - ways be a part of all the girls I've loved be - fore.

The winds of change are al - ways blow - ing. — and ev - 'ry-time I tried to stay.

The winds of change con - tin - ued blow - ing, and they just car - ried me a - way.

To all the girls we've loved be - fore; who trav - eled in and out our door; —

G C/G G G Am7 Am7/D D7 D7 G C/G G D.S. al Coda

Am7/D D7 Am7/D D7

G Eb7sus Ab

Bbm7

Bbm7/Eb Eb7 Bbm7/Eb Eb7 Ab Db/Ab

Ab Db/Ab Ab Bbm7

Bbm7/Eb Eb7 Bbm7/Eb Eb7 Ab

Bbm7

Bbm7/Eb Eb7 Bbm7/Eb Eb7

we're glad they came a - long; we ded - i - cate this song to all the girls we've

1 Db/Ab Ab Db/Ab Ab 2 Fb Gb Ab

loved be - fore. To all the girls we've loved be - fore.

### TO SIR, WITH LOVE

© 1967 (Renewed 1995) SCREEN GEMS-EMI MUSIC INC.

Words by DON BLACK  
Music by MARC LONDON

Moderately

C D F C

Those school girl days of tell - ing tales, and bit - ing nails are gone.  
The time has come, for clos - ing books and long last looks must end.  
Those awk - ward years, have hur - ried by why did they fly a - way.

D F

But in my mind I know they will still live  
And as I leave I know that I am leav - ing  
Why is it, Sir, chil - dren grow up to be

C B7 Em

on and on. But how do you thank some - one who has  
my best friend. A friend who taught me right from wrong, and  
people one day. What takes the place of climb - ing trees and

B7 Em D G

tak - en you from cray - ons to per - fume. What! It is - n't eas - y, but I'll  
weak from strong, that's a lot to learn. What? What can I give you in re -  
dir - ty knees in the world out - side. What is there for you I can

D A7 D C

try. If you want - ed the sky, I'd write a - cross the sky in  
turn. If you want - ed the moon I would try to make a  
buy. If you want - ed the world I'd sur - round it with a wall I'd

D C D G

let - ters, that would soar a thou - sand feet high  
start but I would rath - er, you let me give my heart } To Sir, With  
scrawl these words with let - ters ten feet tall

1,2 A7 C6 Dm7 G7 3 A9 A7 D D6/9

Love. Love.

## TO BE WITH YOU

© 1991 EMI APRIL MUSIC INC., DOG TURNER MUSIC and ERIC MARTIN SONGS  
All Rights Controlled and Administered by EMI APRIL MUSIC INC.

Words and Music by ERIC MARTIN  
and DAVID GRAHAME

Moderately



Hold on, lit - tle girl. Show me what he's done to you.  
Build up your con - fi - dence so you can be on top for once.



Stand up, lit - tle girl. A bro - ken heart can't be that bad. When  
Wake up. Who cares a - bout lit - tle boys that talk too much? I've



it's through, it's through. Fate will twist the both of you. So  
seen it all go down. The game of love was all rained out. So



come on, ba - by, come on o - ver. Let me be the one to show you.  
come on, ba - by, come on o - ver. Let me be the one to hold you.



I'm the one who wants To Be With You. Deep in - side I hope you'll feel it, too.



Wait - ed on a line of green and blues just to be the next To Be With You.



Be With You. Why be a - lone when we can be to - geth - er, ba - by?



You can make my life worth - while. I can make you start to smile.



When it's through, it's through. And fate will twist the both of you. So



come on, ba - by, come on o - ver. Let me be the one to show you. I'm the one who wants To

D G C D G C

Be With You. \_\_\_\_\_ Deep in - side I hope you'll feel \_ it, too. \_ Wait - ed on a line \_ of

D Em G C D G

greens and blues \_\_\_\_\_ just to be the next To Be \_\_\_\_\_ With You. \_

E A B E A B E

I'm the one who wants To Be With You. \_\_\_\_\_ Deep in - side I hope you'll feel \_ it, too. \_

A B C#m E A

Wait - ed on a line \_ of green and blues \_\_\_\_\_ just to be the next To

B E A B E

Be \_\_\_\_\_ With You, \_ just to be the next To \_\_\_\_\_ Be With You. \_ Ooh. \_

### TO LOVE SOMEBODY

Copyright © 1967 by Gibb Brothers Music  
 Copyright Renewed  
 All Rights Administered by Careers-BMG Music Publishing, Inc.

Words and Music by BARRY GIBB  
 and ROBIN GIBB

Moderately A Bm D A

There's a light, brain a cer - tain kind of light that nev - er shone on me.  
 I see your face a - gain; I know my frame of mind.

G A E D7 A

I want my life to be \_\_\_\_\_ lived with you, \_\_\_\_\_ lived with you. There's a way,  
 You ain't got to be so blind, \_ and I'm blind, \_ so ver - y blind. I'm a man,

Bm D A

ev - 'ry - bod - y say, to do each and ev - 'ry lit - tle thing. \_  
 can't you see what I am? I live and I breathe \_ for you. \_

G A E D7

But what does it bring if I ain't got you, \_\_\_\_\_ ain't got? }  
 But what good does it do if I ain't got you, \_\_\_\_\_ ain't got? }

A E D A

You don't know \_ what it's like, \_ ba - by, you don't know \_ what it's like \_ To Love Some -

E D

bod - y, To Love Some - bod - y the way \_ I love you. In my love you.

1 A 2 A E D.S. and Fade

# TOBACCO ROAD

Copyright © 1960 Cedarwood Publishing  
 Copyright Renewed  
 All Rights Administered by Songs Of PolyGram International, Inc.

Words and Music by  
 JOHN D. LOUDERMILK

Moderately, with a back beat

Cm Bb Cm Bb Cm Bb Cm Bb

I was born in a dump Ma - ma died and Dad - dy got drunk  
 Gon - na leave get a job With the help and the grace from a - bove

Cm Bb Cm Bb Cm

Left me here to die or grow in the mid - dle of To - bac - co Road  
 Save some mon - ey get rich I know Bring it back to To - bac - co Road

Bb Cm Bb Cm Bb

Wo wo wo Grew up in a rust - y shack  
 Wo wo wo Bring dy - na - mite and a crane

Cm Bb Cm Bb Cm Bb Cm Bb

All I had was hang - in' on my back, On - ly you know how I loathe  
 Blow it up start all o - ver a - gain Build a town be proud to show

Cm F7

This place called To - bac - co Road but it's home  
 Give the name To - bac - co Road but it's home } The on - ly

C7 F7 Bb F7 Bb

life I've ev - er known { On - ly you know how I loathe.  
 I des - pise you 'cos you're filth - y

F7 Bb F7 Bb F7

1 Cm Bb Cm Bb Cm Bb Cm Bb

But I love you To - bac - co Road.  
 'cos you're home.

2 Cm Ab7 Cm Bb Cm Bb Cm Bb

Repeat and Fade

# TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)

© 1976 ROD STEWART  
 All Rights Controlled and Administered by EMI APRIL MUSIC INC.

Words and Music by  
 ROD STEWART

Moderately slow Rock beat

C Fmaj7 C Fmaj7

Stay a - way from my win - dow; stay a - way from my back door too.

C Fmaj7 C Fmaj7

Dis - con - nect the tel - e - phone line; re - lax, ba - by, and draw that blind.



Bbmaj7 G7 F/A G/B C Fmaj7 C

Kick off your shoes and sit right down and loos-en up that  
 Come on, an-gel, my heart's on fire; don't de-ny your  
 Don't say a word, my vir-gin child; just let your in-hi-

Fmaj7 C Fmaj7 C

pret-ty French gown. Let me pour you a good long drink; ooh, ba-by, don't you  
 man's de-sire. You'd be a fool to stop this tide; spread your wings and let me  
 bi-tions run wild. The se-cret is a-bout to un-fold up-stairs be-fore the

Fmaj7 C Fmaj7 C

hes-i-tate. } 'Cause To-night's The Night; it's gon-na be al-  
 come in-side. }  
 night's too old. }

Am Dm F C

right. 'Cause I love you, girl; ain't no-bod-y gon-na stop us now.

1, 2 3 G C Fmaj7 Repeat and Fade

### TRAGEDY

Copyright © 1978 by Gibb Brothers Music  
 All Rights Administered by Careers-BMG Music Publishing, Inc.

Words and Music by BARRY GIBB,  
 MAURICE GIBB and ROBIN GIBB

Moderate Disco tempo

Eb

Here I lie in a lost and lone-ly part of town, held in time in a  
 Night and day there's a burn-ing down in-side of me. Burn-ing love with a

F

world of tears I slow-ly drown. Go-in' home I just can't make it  
 yearn-ing that won't let me be. Down I go and I just can't make it

G F Ab

all a-lone, I real-ly should be hold-ing you, hold-ing you, lov-ing you, lov-ing  
 all a-lone, I real-ly should be hold-ing you, hold-ing you, lov-ing you, lov-ing

§ Cm Gm

you. Trag-e-dy, when the feel-ing's gone and you can't go on, it's  
 you. Trag-e-dy, when you lose con-trol and you get no soul, it's

Cm Gm Bb11

Trag-e-dy; when the morn-ing cries and you don't know why, it's} hard to bear with  
 Trag-e-dy; when the morn-ing cries and your heart just dies, it's}

1, 2 2nd time 3 Ab D.S. al Fine Ab G Fine (1st verse)

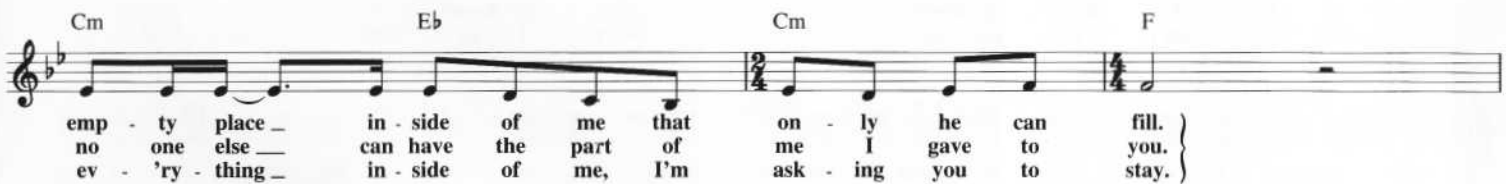
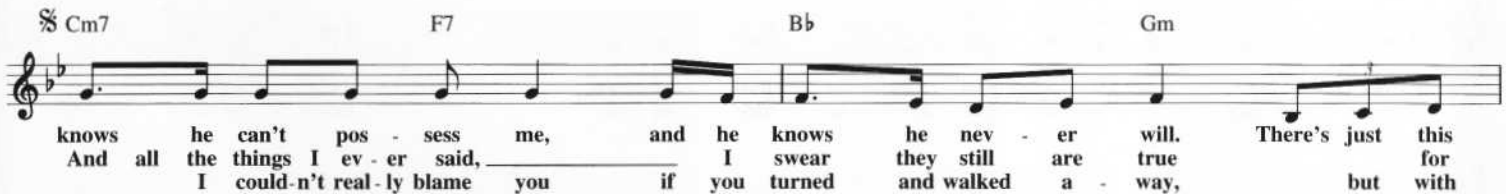
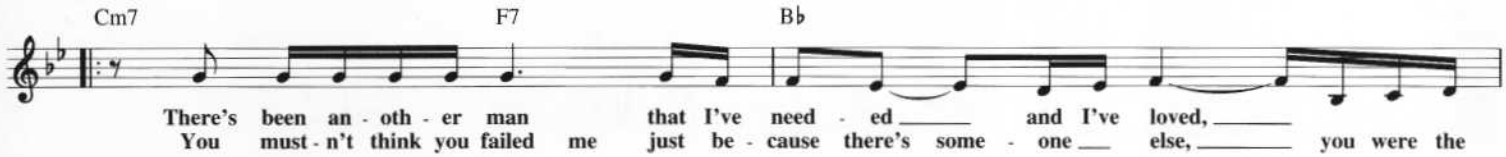
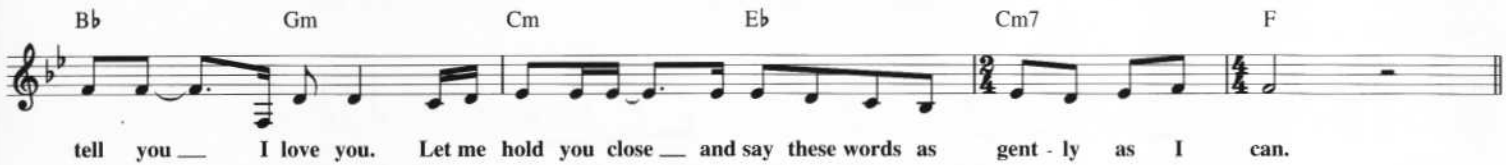
no one to love you, you're go-in' no-where. Oh.



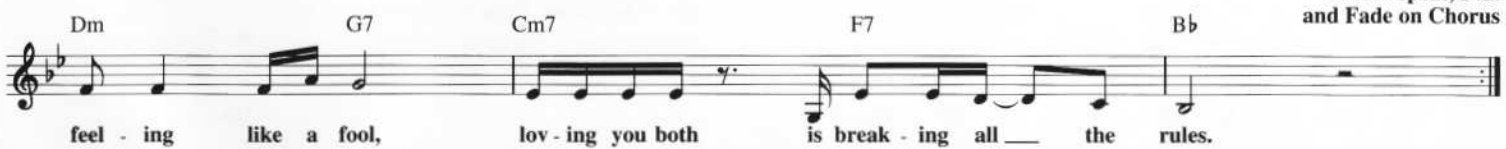
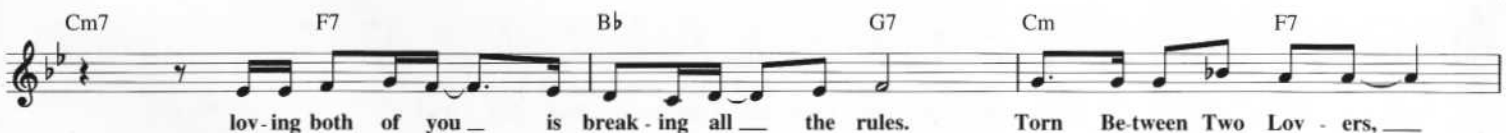
## TORN BETWEEN TWO LOVERS

Copyright © 1976 by Muscle Shoals Sound Publishing Co., Inc.  
and Silver Dawn MusicWords and Music by PHILLIP JARRELL  
and PETER YARROW

Fairly slow



## CHORUS

After repeat, D.S.  
and Fade on Chorus

# TRUE COLORS

Copyright © 1986 Sony/ATV Tunes LLC  
 All Rights Administered by Sony/ATV Music Publishing,  
 8 Music Square West, Nashville, TN 37203

Words and Music by BILLY STEINBERG  
 and TOM KELLY

**Moderately**  $\text{Am}$   $\text{G/B}$   $\text{C}$   $\text{C/E}$

You \_\_\_ with the sad eyes, \_\_\_ don't be dis - cour - aged. Oh, I  
 smile then, \_\_\_ don't be un - hap - py. Can't re -

$\text{F(sus2)}$   $\text{Am}$   $\text{G}$   $\text{C}$   $\text{Dm}$

re - al - ize, \_\_\_ it's hard to take cour - age. In a world full of peo - ple \_\_\_  
 mem - ber when \_\_\_ I last saw you laugh - ing. If this world makes you cra - zy, and you've -

$\text{C/E}$   $\text{F(sus 2)}$   $\text{Am}$   $\text{G}$   $\text{Dm/C}$   $\text{C}$

you can lose sight of it all and the dark - ness, oh, in - side you make you feel so small. - But I see your }  
 tak - en all you can bear, you call me up be - cause you know I'll be there. - And I'll see your }

$\text{F}$   $\text{C}$   $\text{Gsus}$   $\text{G}$   $\text{F}$   $\text{C/E}$   $\text{F}$   $\text{Gsus}$   $\text{G}$

True Col - ors shin - ing through. - I see your True Col - ors and that's why I love \_\_\_ you. So

**To Coda**  $\text{F}$   $\text{C}$   $\text{F6}$   $\text{Am}$   $\text{F/C}$   $\text{C}$   $\text{F/C}$   $\text{C}$   $\text{C/G}$

don't be a - fraid \_\_\_ to { let them show - me your } True Col - ors, True Col - ors are beau - ti - ful like a  
 let it show. - Your }

1  $\text{Am9}$   $\text{Am9/B}$   $\text{Cmaj7}$   $\text{F}$   $\text{Am9}$   $\text{Am9/B}$   $\text{Cmaj7}$   $\text{F}$  2  $\text{Am9}$   $\text{Am9/B}$

rain - bow. *Instrumental* Show - me a rain - bow.

$\text{Cmaj7}$   $\text{F}$   $\text{Am9}$   $\text{Am9/B}$   $\text{Cmaj7}$   $\text{F}$  **D.S. al Coda (2nd verse)** **CODA**  $\text{F/C}$   $\text{C}$

*Instrumental* True Col - ors,

$\text{F/C}$   $\text{C}$   $\text{F/C}$   $\text{C}$   $\text{Gsus}$   $\text{G}$   $\text{F}$   $\text{C}$

True Col - ors. True Col - ors \_\_\_ shin - ing through, - I see your True Col - ors and

$\text{F}$   $\text{Gsus}$   $\text{G}$   $\text{F}$   $\text{C}$   $\text{Em7}$   $\text{Am}$   $\text{F/C}$   $\text{C}$   $\text{F/C}$   $\text{C}$

that's why I love \_\_\_ you. So don't be a - fraid \_\_\_ to let them show. \_\_\_ Your True Col - ors, True Col - ors are

**Freely**  $\text{C/G}$  **N.C.**  $\text{Am9}$   $\text{Am9/B}$   $\text{Cmaj7}$   $\text{F}$

beau - ti - ful like a rain - bow. *Instrumental*

## TOUCH ME IN THE MORNING

Copyright © 1972, 1974, 1975 Jobete Music Co., Inc.

Words and Music by RONALD MILLER  
and MICHAEL MASSER

Moderate ballad, expressively

D(add9) Dmaj7 G(add9) G Em7/A D(add9) D G(add9) Em7/A

Touch Me In The Morn - ing, then just walk a - way. We don't have to -  
Morn - ing, then just close the door. Leave me as you

D(add9) D C/D G G(add9) G C Em7/A

mor found - row, but we had yes - ter - day.  
found me, emp - ty like be - fore.

Dmaj7 D7 Gmaj7 Em7 Em7/A

Hey! Was - n't it me — who said — that noth - in' good's gon - na last for - ev - er?  
Hey! Was - n't it yes - ter - day — we used to laugh at the wind be - hind — us?

D Dmaj7 D7 Gmaj7 G6

And was - n't it me — who said — let's just be glad for the time to - geth - er?  
Did - n't we run — a - way — and hope that time would - n't try to find — us?

A/C# C

Must - 've been hard — to tell me, that you've giv - en all — you had — to give.  
Did - n't we take — each oth - er, to a place — where no — one's ev - er been?

A/C# C

I can un - der - stand — your feel - in' that way. Ev - 'ry - bod - y's got — their life — to live.  
Yeah, I real - ly need — you near — me to - night. 'Cause you'll nev - er take — me there — a - gain.

Gmaj7 A/G F#m7 Bm7

Well, I can say — good - bye — in the cold morn - ing light. —  
Let me watch — you go — with the sun in my eyes. —

Gmaj7 A/G F#m7 Bm7

But I can't watch — love die — in the warmth of the night. —  
We've seen how love — can grow, — now we'll see how it dies. — }

G F#7 Bm Bm/A G F#7 Bm Bm/A

If I've got to be strong, — don't you know I need to have to - night. when you're gone? — Till you go I need to

1 G A/G G Em7/A

lie here and think a - bout, — the last time that you'll Touch Me In The

2 G A/G G Em7/A

hold you un - til the time, your hands reach out and Touch Me In The

Duet: { Morn - ing. Then just walk a -

Morn - ings were blue and gold and we could feel one an - oth - er liv - ing.

way. We walked with a dream to hold and we could take what the world was giv - ing. We don't have to -

mor There's no to - mor - row here, there's on - ly love and the time to chase - it. But we had yes - ter -

day. Yes - ter - day's gone - my love, there's on - ly now and it's time to face - it. Touch Me In The

Chords: D(add9), D, Dmaj7, D7, Gmaj7, Em7, Em7/A, G6, C, Em7/A, Repeat and Fade

### TURN ME LOOSE

© Copyright 1959 by MUSIC CORPORATION OF AMERICA, INC., RAMBED MUSIC and UNICHAPPELL MUSIC INC. Copyright Renewed All Rights for RAMBED MUSIC Controlled and Administered by MUSIC CORPORATION OF AMERICA, INC.

Words and Music by DOC POMUS and MORT SHUMAN

Moderately slow

Turn Me Loose, Loose, Turn Me Loose, I say, — This is the first time I ev - er Gon - na rock and roll long as the

felt this way. Gon - na get a thou - sand kicks, gon - na kiss a thou - sand chicks, so Turn Me band's gon - na play. Gon - na hol - ler, gon - na shout, knock my - self right out, so Turn Me

1 Loose, 2 Turn Me Loose. I - got some change\_ in my pock - et and I'm

rar - in' to go. I'm tak - in' some chick to the pic - ture show, when I see her home and we

kiss good - night, Turn Me Loose, Turn Me Loose, Turn Me Loose, Turn Me Loose, Turn Me Loose, Turn Me

Loose, I say. — Yes, to - day is gon - na be the day. I want you all to un - der - stand that

now I am a man, so Turn Me Loose. Turn Me Loose.

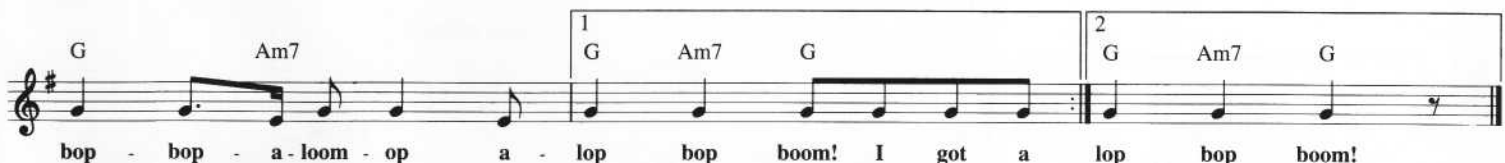
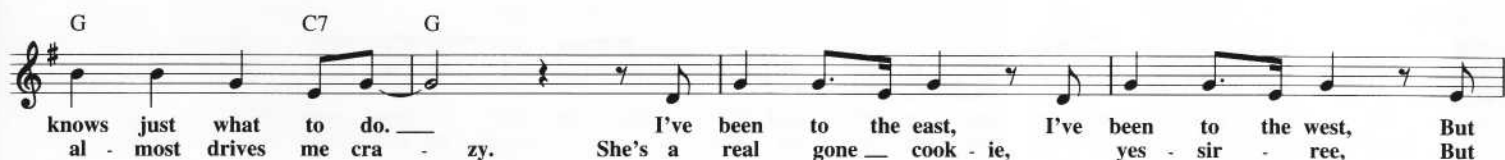
Chords: G, G7, C7, C#dim, G, D7, D7sus, C, G, N.C., C, G7, C7, C#dim, G, D7, C7, D7, G, C7, G

## TUTTI FRUTTI

© 1955 VENICE MUSIC CORP.  
 Copyright Renewed  
 All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.  
 under license from SONY/ATV SONGS LLC

Words and Music by RICHARD PENNIMAN  
 and D. La BOSTRIE

## Bright Rock tempo





# TWIST AND SHOUT

© 1960 (Renewed 1988) SCREEN GEMS-EMI MUSIC INC., UNICHAPPELL MUSIC INC. and SLOOPY II, INC.  
 All Rights for UNICHAPPELL MUSIC INC. in the U.S. Controlled and Administered by SCREEN GEMS-EMI MUSIC INC.  
 All Rights outside the U.S. Controlled and Administered by SCREEN GEMS-EMI MUSIC INC.

Words and Music by BERT RUSSELL and PHIL MEDLEY

Moderately, with a beat

Well, shake it up ba - by, - now, - by, - now, - by, - now, - (Shake it up ba - by.)

Twist And Shout (Twist And Shout)

Come on, come on, - come on, - come on, ba - by, - now, - (Come on, ba - by.)

Come on and work it on out.

1. Well, work it on out. (Work it on out) You know you look so  
 (Work it on out.) 2,3. You know you twist, lit - tle girl. (Twist lit - tle girl.) You know you twist so

good. (Look so good.) You know you got me go - in' now. (Got me goin') Just like I knew you would.  
 fine. (Twist so fine.) Come on and twist a little clos - er, now. And let me know that you're  
 (Twist a lit - tle clos - er)

(Like I knew you would.) Well, shake it up ba - mine. (Let me know you're mine.)

To Coda 1 A7 2 A7 Instrumental

Instrumental

Ah Ah Ah Ah Ah. Shake it up ba -

D.S. al Coda

Well, shake it, shake it, shake it, ba - by, now. Well, shake it, shake it, shake it, (Shake it up ba - by.)

ba - by, now. Ah Ah Ah Ah. (Shake it up ba - by.)



## THE TWIST

Copyright © 1959 by Fort Knox Music Inc. and Trio Music Co., Inc.  
Copyright Renewed

Words and Music by  
HANK BALLARD

## Rock and Roll Shuffle

G7 C7 C

1. Come on ba - by, \_\_\_\_\_ let's do \_ The Twist. Come on ba - by, \_\_\_\_\_ let's do The  
2.,3. (See additional lyrics)

G7 D7 C7 G7

Twist. Take me by my lit - tle hand, \_\_\_\_\_ and go \_ like this.

## CHORUS

G G7

Ee oh, twist, ba - by, ba - by, twist. ('round and a - round and a - round and a - )

C7 C G7 D7 C7

Just, \_\_\_\_\_ just like this. ('round and a - round) Come on \_ lit - tle miss, and do \_ The

1 2

G7 G7 C Eb7 D G9

Twist. ('round and a - round) While dad - dy is Twist.

## Additional Lyrics

2. While Daddy is sleeping and Mama ain't around,  
While Daddy is sleeping and Mama ain't around.  
We're gonna twisty, twisty, twisty until we tear the house down.  
(Chorus)
3. You should see my little sis,  
You should see my little sis,  
She knows how to rock and she knows how to twist.  
(Chorus)

## UNDER THE BOARDWALK

Copyright © 1964 by Alley Music Corp. and Trio Music Co., Inc.  
Copyright Renewed

Words and Music by ARTIE RESNICK  
and KENNY YOUNG

## Moderately, with a beat

G D7

Oh, when the sun beats down \_ and turns the tar up - on the roof. \_\_\_\_\_  
park you hear \_ the hap - py sound of a car - ou - sel, \_\_\_\_\_

*Instrumental*

G

And your shoes get so hot taste you wish your tired feet \_ were fire - proof.  
You can al - most taste the hot - dogs and french - fries \_ they sell.

*End Instrumental*

C G

1. Un - der The Board - walk, \_ down by the sea, \_\_\_\_\_ yeah, On a  
2.,3. Un - der The Board - walk, \_ down by the sea, \_\_\_\_\_ yeah, On a

D7 G Em

blan - ket with my ba - by's \_\_\_\_\_ where I'll \_\_\_\_\_ be. \_ }  
blan - ket with my ba - by's \_\_\_\_\_ where I'll \_\_\_\_\_ be. \_ }

(Un - der The Board - walk) Out

D

of the sun (Un - der The Board - walk) We'll be hav - in' some fun (Un - der The

Em Board - walk) Peo - ple walk - in' a - bove (Un - der The Board - walk) we'll be

Em

fall - in' in love Un - der The Board - walk, board - walk. From the walk.

(Un - der The Board - walk, board - walk.) board - walk.) Instrumental walk.)

### UP, UP AND AWAY

Copyright © 1967 (Renewed 1995) CHARLES KOPPELMAN MUSIC, MARTIN BANDIER MUSIC and JONATHAN THREE MUSIC CO.

Words and Music by JIMMY WEBB

With a beat

G F Bb

Would you like to ride in my beau - ti - ful bal - loon? Would you like to glide

world's a nic - er place in my beau - ti - ful bal - loon. It wears a nic - er face

Love is wait - ing there in my beau - ti - ful bal - loon, Way up in the air

Ab Db Dbmaj7

in my beau - ti - ful bal - loon? We could float a - mong the stars

in my beau - ti - ful bal - loon. We can sing a song and sail

in my beau - ti - ful bal - loon. If you'll hold my hand we'll chase

Db7 Ebm7 Ab9 Db Ebm7 Db

to - geth - er you and I, } For we can fly! (We can fly!)

a - long the sil - ver sky, }

your dream a - cross the sky, }

E7 A D G A

Up, Up And A - way, my beau - ti - ful, my beau - ti - ful bal - loon.

1 2

To Coda ⊕

G F A G F A G F C Em

The Sus - pend - ed un - der a twi - light

Dm7 G7 C Dm7 G7

can - o - py We'll search the clouds for a star to guide us,

Eb Gm Fm7 Bb7 Gb Ab

If by some chance you find your - self lov - ing me, We'll find a cloud to hide us,

G D.C. al Coda CODA Repeat and Fade

⊕ A G F

Keep the moon be - side us.

## VENUS

© 1959 (Renewed 1987) EMI APRIL MUSIC INC., KIRSCHNER SONGS  
and WELBECK MUSIC CORP.  
All Rights for KIRSCHNER SONGS Controlled and Administered by EMI APRIL MUSIC INC.  
All Right for WELBECK MUSIC CORP. Controlled and Administered by EMI APRIL MUSIC INC.  
under license from SONY/ATV TUNES LLC

Words and Music by  
EDWARD MARSHALL

Moderately

Cmaj7 Dm7 Cmaj7

Ve - nus, if you will, please send a lit - tle girl for me to thrill,

Dm7 Em7 A7 Dm7 G7 Cmaj7

a girl who wants my kiss - es and my arms, a girl with all the charms of you.

Dm7 G7 Cmaj7 Dm7 Cmaj7

Ve - nus, make her fair, a love - ly girl with sun - light in her hair,

Dm7 Em7 A7 Dm7 G7 Cmaj7

and take the bright - est stars up in the skies and place them in her eyes for me.

Fmaj7 Dm7 G7 Cmaj7 Am7 D7 Gmaj7

Ve - nus, \_\_\_\_\_ god - dess of love that you are, sure - ly the things I ask

Am7 D7 Dm7 G7 Cmaj7 Dm7

can't be too great a task. Ve - nus, if you do, I prom - ise that I

Cmaj7 Dm7 Em7 A7 Dm7 G7

al - ways will be true; I'll give her all the love I have to give as long as we both shall

Cmaj7 Fmaj7 Em7 Dm7 G7 Cmaj7 Dm7 G7

live. Hey, Ve - nus, \_\_\_\_\_ oh, Ve - nus, \_\_\_\_\_ make my wish come true. \_\_\_\_\_

Emaj7 Cm7 F7 Bmaj7 G13 Cmaj7 Fmaj7 Repeat and Fade

Hey, Ve - nus, \_\_\_\_\_ oh, Ve - nus, \_\_\_\_\_ Hey,

# WAKE ME UP BEFORE YOU GO-GO

Copyright © 1984 by Morrison-Leahy Music Ltd.  
All Rights for the U.S. Administered by Chappell & Co.

Words and Music by  
GEORGE MICHAEL

**Swung**

1-3 4 C

Jit - ter - bug. You put the boom boom in - to my heart, — you send my  
grey skies out - ta my way, — you make the

*Instrumental*

Dm C

soul sky high when your lov - ing starts. — Jit - ter - bug in - to my brain — goes a -  
sun - shine bright - er than Do - ris Day. — You turn a bright spark in - to a flame, — my —

Dm C Dm

bang bang bang — till my feet do the same. — If some - thing's bug - ging you, if  
beats per min - ute nev - er been the same. — 'Cause you're my la - dy, —  
*End Instrumental* Cud - dle up ba - by,

Em F Em A11 Dm

some - thing's ain't — right, my best friend told — me what you — did last — night, left me sleep - ing  
I'm your fool, — it makes me cra - zy when you — act so — cruel, come on ba - by,  
move in tight, — we'll go danc - ing to - mor - row night. — It's cold out there — but it's

Em F G

in my bed. — I was dream - ing but I should have been with you in - stead. — } Wake Me Up —  
let's not fight, — we'll go danc - ing, ev - 'ry - thing will be al - right. — }  
warm in bed, — they can dance — we'll stay home in - stead. — }

§ C Dm C

— Be - fore You Go - Go, don't leave me hang - ing on — like a yo - yo. Wake Me Up —

Dm C

— Be - fore You Go - Go, I don't wan - na miss — it when you hit that high. — Wake Me Up —

Dm C

— Be - fore You Go - Go 'cause I'm not plan - ning on — go - ing so - lo. Wake Me Up —

C7 Dm 1,2 C

— Be - fore — You Go - Go, take me danc - ing to - night. —

3 C D.S. and Fade

I wan - na hit that high — Yeah — yeah. — You put the — Wake Me Up —

# VISION OF LOVE

Copyright © 1990 Vision Of Love Songs, Inc. and Been Jammin' Music  
 All Rights on behalf of Vision Of Love Songs, Inc. Administered by  
 Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

Words and Music by MARIAH CAREY  
 and BEN MARGULIES

Freely, rubato

Moderately slow, bluesy

C(no 3rd) D7sus G7sus N.C.

Treat - ed me

C Gm/C F

kind. Sweet des - ti - ny car - ried me through des - per - a - tion  
 nights. Felt so a - lone, suf - fered from a - li - en - a - tion,

E+ E7 C

to the one that was wait - ing for me. It took so long,  
 car - ried the weight on my own. Had to be strong

Gm6/Bb F

so still I be - lieved some - how the one that I need - ed  
 and now I know I've suc - ceed - ed

E+ E7 Eb6 D7

would find me e - ven - tu - al - ly. I had a Vi - sion Of Love  
 in find - ing the place I con - ceived.

1 F F/G C C+ C Bb13 N.C.

and it was all that you've giv - en to me. Prayed through the

2 F F/G Eb6 D7

and it was all that you've giv - en to me. I had a Vi - sion Of Love

F F/G N.C. F/A Bb

and it was all that you've giv - en me. I've re - al - ized a

C Am7 Bb C Am7

dream, mm, and I vi - su - al - ized the love that came to be.

Bb C Am7 Dm

Feel so a - live. I'm so thank - ful that I've re - ceived the an - swer that heav - en has

F/G N.C. C Gm6/Bb

sent down to me. You treat - ed me kind. s - weet des - ti - ny. yes.

F E+ E7

and I'll be e - ter - nal - ly grate - ful hold - ing you so close to me. \_\_\_\_\_

C Gm6/Bb F

Prayed through the nights. \_ So faith - ful - ly \_\_\_\_\_ know - ing the one that I need - ed

E+ E7 Eb6 D7

would \_ find me e - ven - tu - al - ly. \_\_\_\_\_ I had a Vi - sion Of Love \_\_\_\_\_

F F/G Eb6 D7

and it was all that you've giv - en to me. \_\_\_\_\_ I had a Vi - sion Of Love \_\_\_\_\_

F F/G Eb6 D7 Freely F/G N.C.

and it was all \_\_\_\_\_ that you \_\_\_\_\_

A tempo C C+ C C+ C Bb7 C

turned out \_ to be. \_\_\_\_\_

### WALK ON BY

Copyright © 1964 (Renewed) Casa David and New Hidden Valley Music

Lyric by HAL DAVID  
Music by BURT BACHARACH

Moderately

Am7 D Am7 D

If you see me walk - in' down the street and I start to cry \_\_\_\_\_ each time we meet, \_  
I just can't get o - ver los - in' you and so if I seem \_\_\_\_\_ bro - ken and blue, \_

Am7 D Gm7 Am7 Gm7 Am7 Dm

\_\_\_\_\_ } Walk On By, \_ \_\_\_\_\_ Walk On By. \_ { Make - be - lieve \_ that you don't see the tears. Just  
Fool - ish pride, \_ that's all that I have left. So

Am7 Bb C Fmaj7

let me grieve \_ in pri - vate, 'cause each time I see you, I break down and cry. }  
let me hide \_ the tears and the sad - ness you gave me when you said good - bye. }

Bb Fmaj7 Bb Fmaj7

Walk On By, \_ don't stop, Walk On By. \_ Don't

Bb 1 Fmaj7 Bb 2 Fmaj7

stop, Walk On By. \_\_\_\_\_

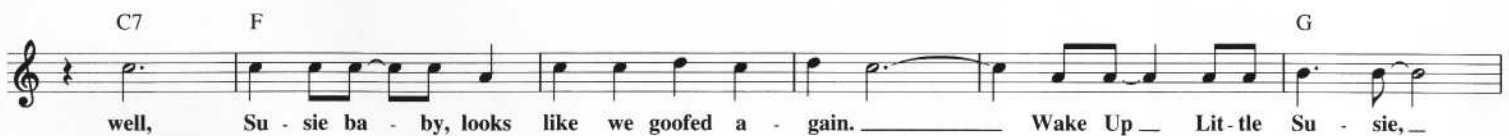
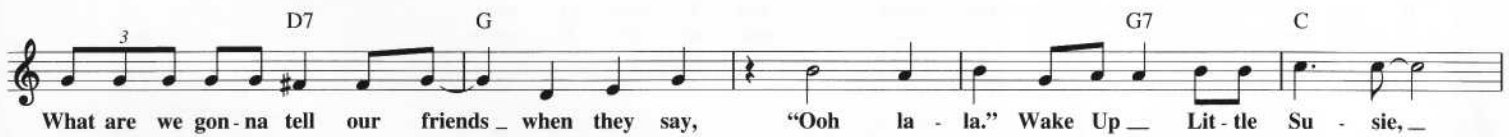
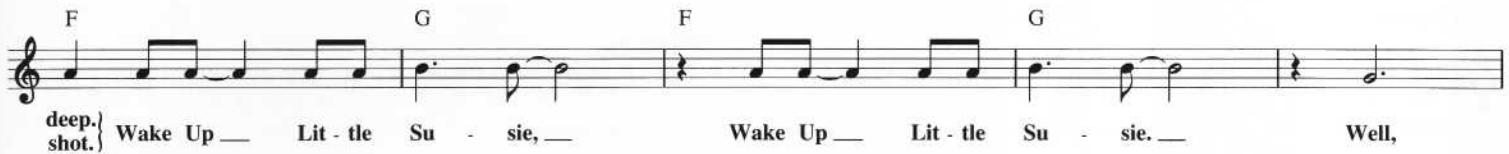
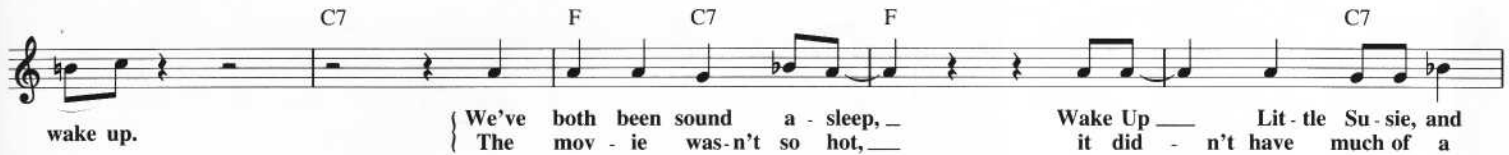


## WAKE UP LITTLE SUSIE

Copyright © 1957 by HOUSE OF BRYANT PUBLICATIONS, Gatlinburg, TN  
 Copyright Renewed  
 All Foreign Rights Controlled by ACUFF-ROSE PUBLICATIONS, INC., Nashville, TN

Words and Music by BOUDLEAUX BRYANT  
 and FELICE BRYANT

Moderately bright



# WATER RUNS DRY

Copyright © 1994 Sony/ATV Songs LLC and ECAF Music  
All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

Words and Music by  
BABYFACE

Moderately

C G/B Am G C G/B Am

We don't e - ven talk an - y - more. And we don't e - ven know what we ar -  
Now they can see the tears in our eyes, but we de - ny the pain that lies deep

N.C. G C G/B Am G

gue a - bout. Don't e - ven say, "I love you," no more,  
in our hearts. Well, may - be that's a pain we can't hide,

C G/B Am N.C. G F6

'cause say - in' how we feel is no long - er al - lowed. Some peo - ple will work -  
'cause ev - 'ry - bod - y knows that we're both torn a - part. Why do we hurt -  
Some peo - ple will work -

E7 Am Am/G F#m7b5 Fm7 Em7 Dm7

things out and some just don't know how to change. Let's don't wait till the Wa - ter Runs Dry.  
each oth - er? Why do we push love a - way?  
things out and some just don't know how to change.

Fm7 Em7 Dm7 Fm7 Em7 Am

We might watch our whole lives pass us by. Let's don't wait till the Wa - ter Runs Dry.

D7 Dm7 C/E Fm7/G

We'll make the big - gest mis - take of our lives. Don't do it, ba - by.

C G Am7 G C G To Coda Am7

Ooh. Na - ooh.

1 G 2 D.S. al Coda G

CODA G C G Am7

Don't do it, ba - by. Ooh,

G C G Am7 G C

Na - ooh. Don't do it, ba - by.

## WALK THIS WAY

Copyright © 1975 by Daksel Music Corp.  
All Rights Administered by Unichappell Music Inc.

Words and Music by STEVEN TYLER  
and JOE PERRY

Steady

§ C



Well, there's a 1. back seat lov - er that's al - ways un - der - cov - er and I  
2.,4. See - saw swing - er with the boys in the school, and your  
3. School girl sweet - ies with a class - y, kind - a sass - y lit - tle



talked to my dad, he say, — he said, "You ain't seen noth - in' till you're  
feet fly - in' up in the air, — there sing - in', "Hey diddle did - dle" with your  
skirts climb - in' way up their knees; — there was — three young la - dies in the



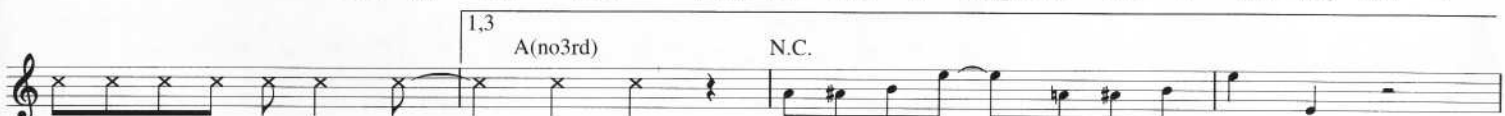
down on a muf - fin, and you're sure to be chang - in' your ways." — I met a  
kitty in the mid - dle of the swing — like you did - n't — care. — So I  
school gym — lock - er when I found — they were look - in' at me. — I was a



cheer - lead - er was a real big school bleed - er; oh, the times I could rem - i - nisce, —  
took a big chance — at the high school dance — with a lady who was read - y to play. —  
high school los - er, nev - er made it with a la - dy till the boys told me some - thin' I missed. —



— to the best things of lov - in' with her sis - ter and her cou - sin, and they  
— It was - n't me she was fool - in', cause she knew what she was do - in' when she  
— Then my next - door neigh - bor with a daugh - ter had a fa - vor, and I



start - ed with a lit - tle kiss — like this...  
told me how to Walk This Way. —  
gave her just a lit - tle kiss — like this...



She told — me to Walk This — Way, — talk this — way, —



Walk This — Way, — talk this — way. — { She told — me to } kiss.  
Just give — me a }



like this!

N.C. 1 2  
D.S. al Coda  
A(no3rd) (with repeats)

CODA Repeat and Fade  
A(no3rd)  
N.C.

## WALK AWAY RENEE

Copyright © 1966 by Alley Music Corp. and Trio Music Co., Inc.  
 Copyright Renewed

Words and Music by MIKE BROWN,  
 TONY SANSONE and BOB CALILLI

Moderately  
Bb F Ab Eb Eb dim

And when I see the sign that points one way, the lot we used  
 From deep in side the tears that I forced to cry from deep in side  
 Your name and mine in side a heart upon a wall still finds a way

Bb Eb F7 Bb Gm

to pass by ev 'ry day. Just Walk A - way Re - nee, you  
 the pain that I chose to hide. }  
 to haunt me though they're so small. }

Eb Bb F7 Bb Gm

won't see me fol - low you back home. 1. The emp - ty side - walks on my block -  
2,3. Now as the rain bears down up - on

Eb Bb Eb Bb Cm7 Bb Fine

are not the same, you're not to blame.  
 my wear - y heart, for me it cries.

Bb F7 Bb Gm

Just Walk A - way Re - nee, you won't

Eb Bb F7 Bb Gm

see me fol - low you back home. Now as the rain beats down up - on

Eb Bb Eb Bb Cm7 Bb D.C. al Fine

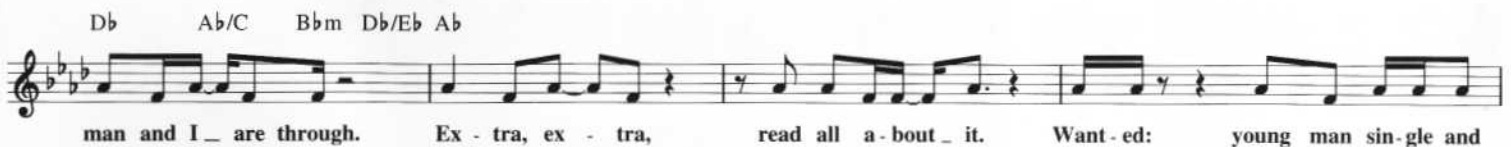
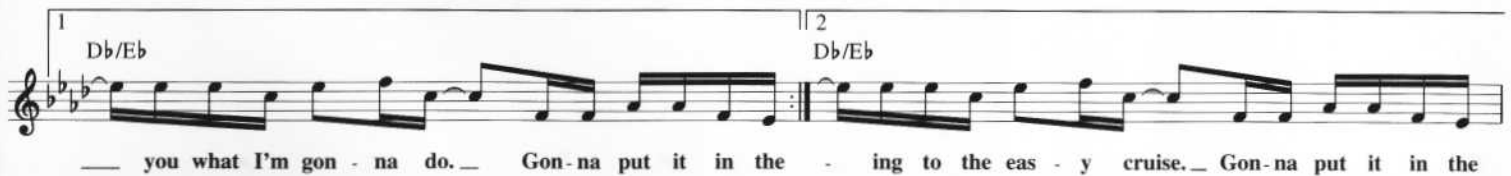
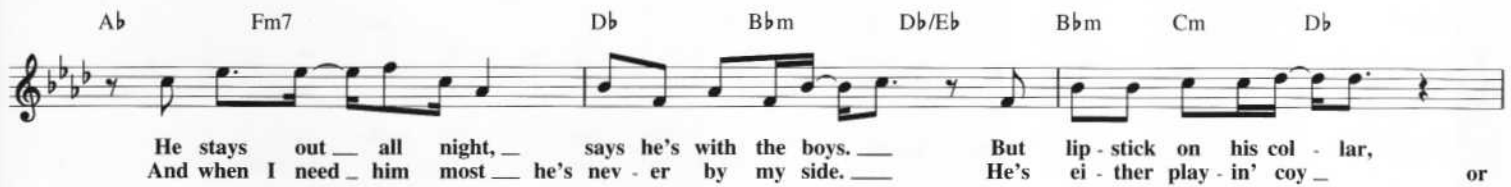
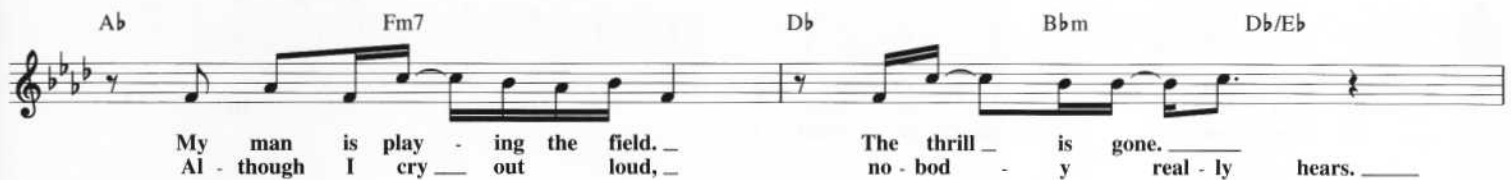
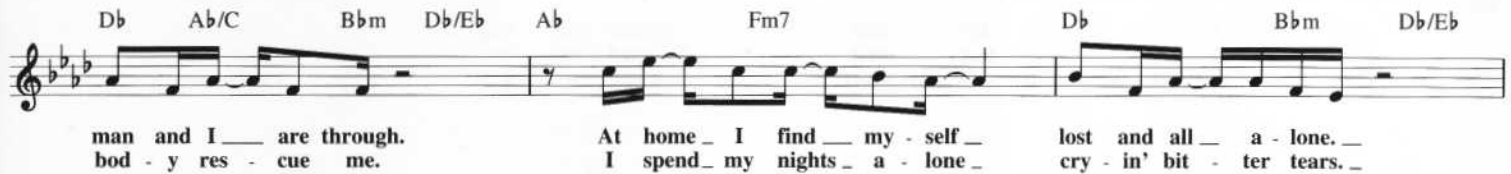
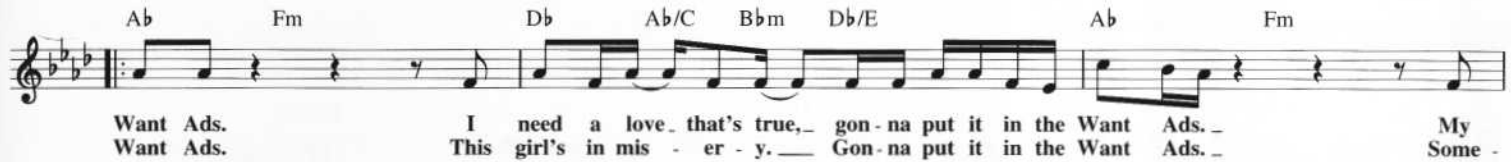
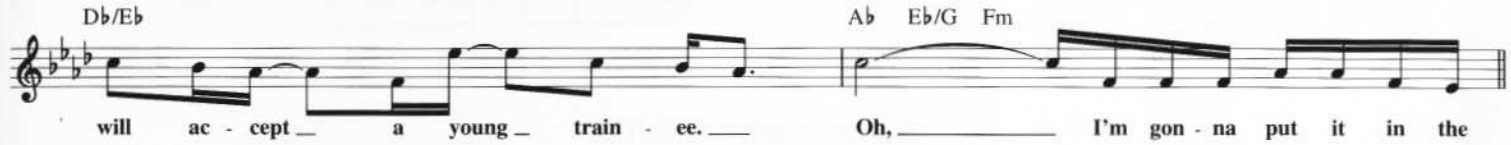
my wear - y heart for me it cries.

## WANT ADS

Copyright © 1971 Gold Forever Music Inc.  
Administered by Music Of The World

Words and Music by GREGORY PERRY,  
BARNEY PERKINS and GENERAL JOHNSON

Moderately



Ab Eb/G Fm Ab Fm7 Db Bbm7 Db/Eb Ab Fm7 Db Bbm7 Db/Eb

Oh, \_\_\_\_\_ oh. \_\_\_\_\_

Ab Fm7 Db Bbm7 Db/Eb Bbm Cm Db Bbm Cm Db

Lip - stick on his col - lar, per - fume on it, too, \_

Bbm Cm Db Db/Eb

tells me he's been ly - in'. I'm go - ing to the eas - y cruise. \_ Gon - na put it in the

Ab Fm Db Ab/C Bbm Db/Eb

Want Ads. \_ I need some - bod - y new. \_ Gon - na put it in the  
 Want Ads. \_ This girl's in mis - er - y. \_ Gon - na put it in the

Ab Fm Db Ab/C Bbm Db/Eb Repeat and Fade

Want Ads. } My man and I \_\_\_\_\_ are through. Gon - na put it in the  
 Want Ads. }

### THE WAYWARD WIND

Copyright © 1955 PolyGram International Publishing, Inc.  
 Copyright Renewed

Words and Music by HERB NEWMAN  
 and STAN LEBOWSKY

Moderately  $\text{D}$  D7 G Gm D

Oh, The Way - ward Wind \_\_\_\_\_ is a rest - less wind. A rest - less wind \_\_\_\_\_

A7 D11 D7 G Gm

\_\_\_\_\_ that yearns to wan - der. And { he } was born \_\_\_\_\_ the next of kin, \_\_\_\_\_ The next of

D A7 G D Fine

kin \_\_\_\_\_ to The Way - ward Wind. \_\_\_\_\_ In a lone - ly shack by a  
 Oh I met { him } there } a girl } in a

rail - road track, { He } spent { his } young - er days. \_\_\_\_\_ And I guess the sound of the  
 bor - der town, { He } vowed we'd nev - er part. \_\_\_\_\_ 'Tho { he } tried { his } best to \_\_\_\_\_

A7 D 2nd time - D.S. al Fine

out - ward bound Made { him } a slave \_\_\_\_\_ to { his } wand - rin' ways. \_\_\_\_\_ }  
 set - tle down { I'm } now a - lone \_\_\_\_\_ with a bro - ken heart. \_\_\_\_\_ } Oh, The Way - ward



## (IT'S JUST) THE WAY THAT YOU LOVE ME

© 1988 EMI VIRGIN MUSIC, INC. and OLIVER LEIBER MUSIC  
All Rights Controlled and Administered by EMI VIRGIN MUSIC, INC.

Words and Music by  
OLIVER LEIBER

**Moderate Funk Rock**  
Dm7

The Way That You Love Me, The Way That You Love Me. The

Way That You Love Me.

1. It ain't the clothes that you wear, —  
2. It ain't your black lim - ou - sine, —  
3. It ain't your friends at the top, —  
4. (See additional lyrics)

it ain't the things that you buy. — It ain't your house on the hill, —  
it ain't your nine - ty foot yacht. — It ain't the things that you'll get, —  
it ain't their for - tune and fame. — It ain't your heav - y con - nec - tions

it ain't the plane that you fly. —  
it ain't the things that you got. —  
it ain't the Hol - ly - wood game. —

It ain't the mon - ey or the  
Ain't fa - mous peo - ple or the  
4. Ain't the Ba - ha - mas or it

dia - mond rings. — Hon - ey, I ain't im - pressed — with your ma - ter - i - al things. }  
par - ties they throw. — Hon - ey, I ain't im - pressed — with all the peo - ple you know. } It's The  
ain't Mon - a - co. — Hon - ey, I ain't im - pressed — with all the pla - ces we go. }

Way That You Love Me { 2. in the heat of the night.  
3. and the things that you do. } It's Just The Way That You Love Me, ba -

by. The Way That You Love Me { 2. when you're lov - in' me right.  
3. makes me cra - zy for you. } It's Just The

Way That You Love Me, ba - by. - by. It's Just The - by. Break it down.

Dm

1 2 D.S.

## Additional Lyrics

4. It ain't trips to Brazil,  
It ain't weekends in Rome.  
It ain't the French Riviera,  
You know I'd rather stay home.

# WE GOT THE BEAT

Copyright © 1981 by Daddy Oh Music  
All Rights Administered by BMG Songs, Inc.

Words and Music by  
CHARLOTTE CAFFEY

## Moderate Fast Rock

**A**

See the peo - ple walk - ing down the street; fall in line just watch - ing all their feet. —  
 See the kids just get - ting out of school. They can't wait to hang - out and be cool. —  
 Go - Go mu - sic real - ly makes us dance. Do the po - ny puts — us in a trance. —

They don't know where — they want to go, but they're walk - ing in time. }  
 Hang a - round 'til quar - ter af - ter twelve; that's when they fall in line. } 1.,2. They got the beat, —  
 Do the wa - tu - si, just — give us a chance; that's when we fall in line. } 3. We Got The Beat, —

**D** **G** **F** To Coda ⊕ **C**

— they got the — beat; { they } got the — beat; yeah, they got the beat. yeah, kids got the beat.  
 — We Got The — Beat; { kids } We Got The — Beat;

**A** **B** **D.C. al Coda**

**CODA** ⊕ **C** **N.C.** *Play 3 times*

yeah, we got it! We Got The Beat. Ev - 'ry - bod - y

get off your feet, We Got The Beat. We know you can dance to the beat. We Got The Beat.

(We Got The Beat.) **E**

Jump back, — get down. 'Round and 'round and 'round.

**A**

We Got The Beat. We Got The Beat. We Got The Beat. We Got The Beat.

We Got The Beat. We Got The Beat. We Got The Beat. We Got The Beat. We Got The Beat. We Got The Beat!

## WE BUILT THIS CITY

Copyright © 1985 by Little Mole Music, Zomba Music Pub. Ltd.,  
Careers-BMG Music Publishing, Inc. and Petwolf Music  
All Rights for Little Mole Music Administered by Intersong U.S.A., Inc.

Words and Music by BERNIE TAUPIN, MARTIN PAGE,  
DENNIS LAMBERT and PETER WOLF

## Medium Rock

**B♭maj9** **F/A** **F** **Gm7** **F/A** **B♭maj9**

We Built This Cit - y, We Built This Cit - y on rock and roll. Built this cit - y,

**F/A** **Am7** **F/A** **B♭maj7** **F** **B♭** **With a driving beat**

We Built This Cit - y on rock and roll.

**Am** **Gm7** **F** **B♭** **C/E** **F** **F** **B♭** **Am** **Gm7** **F** **B♭**

**C/E** **F** **§** **B♭/F** **E♭/F**

Say you don't know me or rec - og - nize my face. Say  
Some - one al - ways play - ing cor - por - a - tion games. Who  
— counts the mon - ey un - der - neath the bar?

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

— you don't care who goes — to that — kind of place Knee —  
— cares, they're al - ways chang - ing in two — rock gui - tars? We —  
Who rides the wreck - ing ball — in two — rock gui - tars? Don't —

**B♭/F** **E♭/F** **C/F**

— deep in the hoop - la, sink - ing in your fight, too man - y run -  
— just wants to dance here, some - one stole the stage. They call us ir - re - spon -  
— tell us you need us, 'cause we're the ship of fools, look - ing for A - mer -

**F** **C/E** **Dm** **B♭maj7/D** **F/C**

- a - ways eat - ing up the night. — } Mar - con - i plays the mam - ba, lis -  
- si - ble, write us off the page. — }  
- i - ca call - ing through your schools.

**C** **F** **B♭(add9)** **F** **B♭(add9)** **Am** **Gm7**

- ten to the ra - di - o. — Don't — you re - mem - ber? — We Built This Cit - y, We

**F** **B♭(add9)** **F** **C/G** **Dm** **B♭maj9**

Built This Cit - y on rock and roll. — We Built This Cit - y, We

**F/A** **F** **Gm7** **F/A** **B♭maj9** **F/A**

Built This Cit - y on rock and roll. Built this cit - y, We Built This Cit - y on

**To Coda ⊕**

**C** **F/A** **B♭** **C/B♭** **B♭** **C**

rock and roll. — It's just an —

F/A Bb/F F/A Bb C/E F F/A F Bb C F F/A Bb/F F/A

oth - er Sun - day in a tired old street. Po - lice have got the choke - hold, oh, -

Bbmaj9 C/G F F/A Bb/F Bb C/E F C/E F D.S. al Coda

oh - oh - oh, but we just lost the beat. Who -

CODA Bbmaj7 Bbmaj9 Built this cit - y Repeat and Fade

We built, - We Built This Cit - y, now, we built, - We Built This Cit - y.

### THE WAY WE WERE

© 1973 COLGEMS-EMI MUSIC INC.

Words by ALAN and MARILYN BERGMAN  
Music by MARVIN HAMLISCH

Slowly A C#m7 Dmaj7 F#m(add2) F#m/E

Mem - 'ries light the cor - ners of my mind.  
pic - tures of the smiles we left be - hind,  
Mem - 'ries may be beau - ti - ful, and yet,

Dmaj7 C#m7 C#7 F#m F#m/E Dmaj7 E7sus E7

Mist - y wa - ter - col - or mem - 'ries of The Way We  
smiles we gave to one an - oth - er for The Way We  
what's to pain - ful to re - mem - ber

1 Amaj7 F#m7 Bm7 D/E 2 Amaj7 A7

Were. Scat - tered Were.

Dmaj7 C#m7 Bm7 C#m7 F#7sus F#7

Can it be that it was all so sim - ple then, or has time re - writ - ten ev - 'ry line?

Bm7 Bm7/A E7sus E7 Amaj7 D/E E7 D.C. al Coda

If we had the chance to do it all a - gain, tell me would we? - Could we? -

CODA Dmaj7 C#7sus C#7 F#m7 F#m7/E Dmaj7 C#m7

we sim - ply choose to for - get. So it's the laugh - ter

Dmaj7 C#m7 Dmaj7 C#m7 F#m7

we will re - mem - ber, when - ev - er we re - mem - ber

Bm7 Bm7/E Amaj7 Dmaj7 D/E Amaj7 Dmaj7 Amaj7

The Way We Were; The Way We Were.

## WEDDING BELL BLUES

© 1966 (Renewed 1994), 1976 EMI BLACKWOOD MUSIC INC.

Words and Music by  
LAURA NYRO

Moderately, with a beat

Fmaj7 Em7 Dm7 G7 C Am7 Dm7 G7 C E7 3

Bill, \_\_\_\_\_ I love you so. I al-ways will. I look at you and you see the  
Bill, \_\_\_\_\_ I love you so. I al-ways will. And in your voice I hear a

Am F Em7 Gm7 C7 F C7 F Dm

pas-sion eyes of May. Oh, but am I ev-er gon-na see my wed-ding day?  
choir of car-ou-sels. Oh, but am I ev-er gon-na hear my wed-ding bells?\_

G7 Dm7 G7 Dm9 Dm7/G Em7

— (Wed-ding day) — Oh, I was on your side, — Bill, when you were los-  
— (Wed-ding bells) — I was the one came run-nin' when you were lone-

A7 Dm9 Dm7/G Em7 A7 Dm7

in'. I'd nev-er scheme or lie, — Bill, there's been no fool — in'. But kiss-es and love —  
ly. I have-n't lived one day, — not lov-in' you on — ly. But kiss-es and love —

Em7 Dm7 Em7 Fmaj7 Em7 Dm7 G7 C Am7

— won't car-ry me — till you mar-ry me. Bill, \_\_\_\_\_ I love you so, I al-ways  
— won't car-ry me — till you mar-ry me.

Dm7 G7 C E7 Am F Em7 Gm7 C7

will. And though de-vo-tion rules my heart, I take no bows. Oh, but Bill, you

F C7 F Dm G7 Dm7 G7 G6

know I wan-na take — my wed-ding vows. — (Wed-ding vows) — Come on, Bill. —

G F G F G F G F/G

— (Come on, Bill.) — So come on, Bill. — (Come on, Bill.) — I got the Wed-ding Bell Blues! —

Fmaj7 Em7 Dm7 G7 C Am7 Dm7 F/G Repeat and Fade

— Bill! I love you so, — I al-ways will, — I got the Wed-ding Bell Blues! —

## WHAT A WONDERFUL WORLD

Copyright © 1967 by Range Road Music Inc.,  
 Quartet Music Inc. and Abilene Music, Inc.  
 Copyright Renewed

Words and Music by GEORGE DAVID WEISS  
 and BOB THIELE

Slowly F Am B $\flat$  Am Gm7 F A7 Dm

I see trees of green, red ros - es too, I see them bloom for me and you, — and I

D $\flat$  C11 C7 F F+ B $\flat$ maj7 C7

think — to my - self What A Won - der - ful World. — I see

F Am B $\flat$  Am Gm7 F A7 Dm

skies of blue and clouds of white, the bright — bless - ed day, the dark — sa - cred night, — and I

D $\flat$  C11 C7 F B $\flat$  F

think — to my - self What A Won - der - ful World. — The

C7 F C7

col - ors of the rain - bow, so pret - ty in the sky are al - so on the fac - es of

F Dm C Dm C Dm F#dim7

peo - ple go - in' by, I hear friends shak - in' hands, — say - in', "How do you do?" They're real - ly say - in',

Gm7 F#dim7 C7 F Am B $\flat$  Am Gm7 F

"I love you." I hear ba - bies cry, I watch them grow They'll learn much more than

A7 Dm D $\flat$  C11 C7 F Am7b5

I'll — ev - er know — and I think — to my - self What A Won - der - ful World. —

D7 Rubato Gm7 C7b9 F B $\flat$ 6 F

— Yes, I think to my - self What A Won - der - ful World. —



# WHAT'S GOING ON

Copyright © 1970, 1971, 1972 Jobete Music Co., Inc.

Words and Music by MARVIN GAYE,  
AL CLEVELAND and RENALDO BENSON

Moderately

Emaj7 C#m7

1. Moth - er, moth - er there's\_ too man - y of you cry - ing.

2.,3. (See additional lyrics)

Emaj7

Broth - er, broth - er, broth - er, there's far too man - y

C#m7 F#m7

of you dy - ing. You know we've got to find a way -

Amaj7/B B13

to bring some lov - in' here to - day, yeah!

CHORUS

F#m7 Amaj7/B F#m7

Pick-et lines\_ and pick-et signs,\_ don't pun - ish me with bru -

Amaj7/B F#m7 Amaj7/B B13

tal - i - ty; talk to me so you can see; oh, What's

Emaj7 C#m7

Go - ing On. What's Go - ing On yeah, What's

Emaj7 C#m7

Go - ing On, oh, What's Go - ing On. Ah

Am9

ah, ah, ah. I yi, yi, yi, yi, yi, yi, yi,

— ya, ya, — ya. I yi, yi, — yi, yi, — ya, ya, —

Amaj7/B (Last time Fade)

— ya, ya, — ya, ya, — ya. She de doot do do de doot

D.C.  
(no repeat)

ba do be — do be — do bu — bu bu — bu bu — do.

*Additional Lyrics*

2. Father, father we don't need to escalate  
You see, war is not the answer for only love can conquer hate  
You know we've got to find a way to bring some lovin' here today.  
*Chorus*
3. Father, father everybody thinks we're wrong  
Oh but, who are they to judge us simply because our hair is long?  
Oh you know we've got to find a way to bring some understanding here today.  
*Chorus*

**WHAT THE WORLD NEEDS NOW IS LOVE**

Copyright © 1965 (Renewed) Casa David and New Hidden Valley Music

Lyric by HAL DAVID  
Music by BURT BACHARACH**Moderate Jazz Waltz** (♩ =  $\frac{3}{4}$ )

Bm7

Em7

Bm7

Em7

C6

C

What The World Needs Now Is Love, sweet love. It's the on - ly thing — that there's

D6

D7

Bm7

Em7

Bm7

Em7

just — too lit - tle of. What The World Needs Now Is Love, sweet love.

C6

To Coda ⊕ B

B7

Em9

No, not just for some, — but for ev - 'ry - one. — { Lord, we don't  
Lord, we don't

Dm9

G6/9

need an - oth - er moun - tain, — There are moun - tains and hill - sides e -  
need an - oth - er mead - ow, — There are corn - fields and wheat - fields e -

Cmaj7

C6

Dm9

G6/9

Cmaj7

nough to climb; — There are o - ceans and riv - ers e - nough to cross, — E -  
nough to grow; — There are sun - beams and moon - beams e - nough to shine, — Oh,

Em7

A7

D9

N.C.

N.C.

D.S. al Coda

nough to last — till the end of time. — What The  
lis - ten, Lord — if you want to know. — — What The

**CODA**

B

B7

E7

C6

C

ev - 'ry - one. — No, not just for some, — oh, but

D6

Cmaj7

D7

G

just for ev - 'ry — one. —

# WHEN I FALL IN LOVE

Featured in the TriStar Motion Picture SLEEPLESS IN SEATTLE

Copyright © 1952 by Chappell & Co. and Intersong U.S.A., Inc.  
Copyright Renewed

Words by EDWARD HEYMAN  
Music by VICTOR YOUNG

Freely

C(add9) Fm/C C Fm/C A7b9 F#m7b5 Fmaj7/G C A+

When I Fall In Love it will be for - ev - er, or I'll nev - er

Bb7 A7b9 Dsus D7b9#5 F/G G7b9#11 C(add9) Am7 Bb#11 Fm6

fall in love. is a rest - less world like this is, love is

C Gm/Bb A7sus A7b9 Dm Gm6 Dm

end - ed be - fore it's be - gun, and too man - y moon - light kiss - es seem to cool in the warmth of the

Steadily, with feeling

G6/B F/G C Fm/C C Fm6/C C7b9

sun. When I give my heart it will be com -

Am6/C G7b9 C Dm7 Em7 Fmaj7 Bb/A A+ C/D D6

- plete - ly, or I'll nev - er give my heart. Don't let me

Fmaj7 G7b9 C Am7 F#m7b5 B7#11 D/E A

give my heart. And the mo - ment I can feel that you feel that way

Dm7 Bb7 C/G Gm7b5 F/G G7b9 C G/A

too, I feel that way too, is when I fall in love, I'll fall in love with you.

Dm7 Fm C/D G7sus C Fm6/C C Bb7 A7

When I Fall In Love it will be for -

Dm7 G9sus C Dm7 Em7 Fmaj7 Bb/A A+ C/D D6

- ev - er. or I'll nev - er fall in love, oh, I'll nev - er, nev - er fall

Cmaj7/G G7b9 C Am7 Bb7#11 C Gm/Bb

in love. In a rest - less world like this is, love is end - ed be - fore it's be -

A7sus A7b9 Dm7 Dm(maj7) Dm

gun. and too man - y moon - light kiss - es seem to cool in the warmth of the

A9sus D Gm/D D C7 B7

sun. \_\_\_\_\_ When I give \_\_\_\_\_ my heart it will be \_\_\_\_\_ com -

E7(add9) A7(add13) D Em7 F#m7 Gmaj7 C/B B7b9 D/E E6

-plete - ly, \_\_\_\_\_ or \_\_\_\_\_ I'll nev - er give, \_\_\_\_\_ I'll \_\_\_\_\_ nev - er give my heart, \_\_\_\_\_ oh, I'll nev - er give my

Gmaj7/A A7b9 D Bm A/G C#7b9 F#m7 B7b9

heart. \_\_\_\_\_ And the mo - ment \_\_\_\_\_ I can feel \_\_\_\_\_ that \_\_\_\_\_ you \_\_\_\_\_ feel \_\_\_\_\_ that \_\_\_\_\_ way \_\_\_\_\_ too.

Freely  
Em7 C9 D/A Gm6/A D7b9/A E7/A Gm6/A F/C Bbm6/C F7b9/C

\_\_\_\_\_ is When I Fall In Love, When I Fall In

G7/C Bbm6/C D/A Gm6/A D7b9/A Bm6/A A D E/D Gm6/D D

Love, When I Fall In Love with you. \_\_\_\_\_

### WHAT'D I SAY

Copyright © 1959 by Unichappell Music Inc.  
Copyright Renewed

Words and Music by  
RAY CHARLES

Medium Bounce

F

Hey, Ma - ma don't you treat me wrong, \_\_\_\_\_ Come and love me all night long.  
See the girl! \_\_\_\_\_ with the dia - mond ring, \_\_\_\_\_ She \_\_\_\_\_ knows how to twist that thing.  
Tell your ma - ma. \_\_\_\_\_ tell your pa, \_\_\_\_\_ I'm gon - na ship you back to Ar - kan - sas.

Bb9 Bb7 F7 C7 Bb7

Oh, \_\_\_\_\_ oh, \_\_\_\_\_ Hey, hey, All right, now.  
Oh, \_\_\_\_\_ oh, \_\_\_\_\_ Hey, hey, All right, now.  
Oh, \_\_\_\_\_ yes, \_\_\_\_\_ You don't do right, You don't do right. \_\_\_\_\_

F7 1,2 3 F

Tell me What'd I Say? \_\_\_\_\_ Tell me What'd I Say right now?  
I \_\_\_\_\_ know. I \_\_\_\_\_ wan - na know. \_\_\_\_\_

Bb7 F

Tell me What'd I Say? \_\_\_\_\_ Tell me What'd I Say? \_\_\_\_\_ Tell me What'd I  
Ba - by, I wanna know right now. Yes, I wan - na know. Hon - ey, I wanna

C7 Bb7 F 1 2

Say? \_\_\_\_\_ Tell me What'd I Say? \_\_\_\_\_ Yes, I wan - na  
know. \_\_\_\_\_ Yes, I wan - na know. \_\_\_\_\_

# WHAT'S LOVE GOT TO DO WITH IT

Copyright © 1984 by Myaxe Music Ltd. and Good Single Music Ltd.  
All Rights for Myaxe Music Ltd. Administered in the U.S.A. by Chappell & Co.

Words and Music by TERRY BRITTEN  
and GRAHAM LYLE

**Slow Rock**

*Gm7* *G11*

You must un - der - stand, \_ though the touch of \_ your hand \_ Makes my pulse re - act \_  
may seem \_ to you \_ that I'm act - ing \_ con - fused \_ When you're close to \_ me \_

*Gm7*

That it's on - ly \_ the thrill \_ of boy meet - ing girl \_ op - po -  
If I tend to \_ look dazed \_ I read it \_ some - place \_ I got

*G11* *Ebmaj7* *F* *Ebmaj7* *F*

sites at - tract \_ it's phys - i - cal \_ On - ly log - i - cal \_  
cause to \_ be \_ there's a name for \_ it \_ There's a phrase that \_ fits \_

*Ebmaj7* *F* *Bb* *Gm*

You must try to \_ ig - nore \_ that it means more \_ than that. } Oh \_ oh, What's  
But what - ev - er \_ the rea - son you do it \_ for me. }

*Gm7* *Ebmaj9* *F* *Gm* *F* *Ebmaj9* *Bb* *Gm*

love \_ got to do, \_ got to do \_ with it? What's love \_ but a sec - ond hand e - mo - tion? \_ What's

*Gm7* *Ebmaj9* *F* *Gm* *F(add9)* *Ebmaj9*

love \_ got to do, \_ got to do \_ with it? Who needs \_ a heart, when \_ a heart can \_ be

*1* *F(add9)* *2* *F(add9)* *C* *F* *G11* *C* *F* *Fmaj9*

bro - ken? \_ It bro - ken? \_ (Oh) Oh. \_

*C* *Fmaj7* *Fmaj9* *C6* *Am* *Fmaj7* *Bb* *C*

I've been tak - ing on a new di - rec - tion \_

*Bb* *C* *F* *C* *Ab*

But I have \_ to say \_ I been think - ing a - bout my

*Bb* *Gm7sus* *C* *Am*

own pro - tec - tion it scares me to feel this way. \_ Oh \_ oh, what's

*Am* *Fmaj9* *G* *Am* *G* *Fmaj9*

love \_ got to do, \_ got to do \_ with it? { What's love \_ but a sec - ond hand e -  
no - tion? \_ } What's love \_ but a sweet old - fash - ioned

*C* *Am* *Am7* *Fmaj9* *G* *Am*

mo - tion? \_ } What's love \_ got to do, \_ got to do \_ with it? Who needs \_ a

*G(add9)* *Fmaj9* *1* *G(add9)* *Gsus* *2* *G(add9)* *Am7* *Fmaj9* *Am*  
(What's)

heart when a heart can be bro - ken? bro - ken?



# WHEN YOU SAY NOTHING AT ALL

Words and Music by DON SCHLITZ  
and PAUL OVERSTREET

© Copyright 1988 by MCA MUSIC PUBLISHING, A Division of MCA INC.,  
DON SCHLITZ MUSIC, SCREEN GEMS-EMI MUSIC INC. and SCARLET MOON MUSIC  
All Rights for DON SCHLITZ MUSIC Controlled and Administered by  
MCA MUSIC PUBLISHING, A Division of MCA INC.  
All Rights for SCARLET MOON MUSIC Administered by COPYRIGHT MANAGEMENT, INC.,  
Nashville, TN

Moderately slow

E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> B<sub>b</sub> E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> B<sub>b</sub>

It's a - maz - ing how you can speak right to my heart.  
All day long I can hear peo - ple talk - ing out loud.

E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> B<sub>b</sub> E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> B<sub>b</sub>

With - out say - ing a word you can light up the dark.  
but when you hold me near you drown out the crowd.

A<sub>b</sub> B<sub>b</sub> E<sub>b</sub> B<sub>b</sub> A<sub>b</sub>

Try as I may I could nev - er ex - plain what I hear when you don't say a thing.  
Old Mis - ter Web - ster could nev - er de - fine what's be - ing said be - tween your heart and mine.

B<sub>b</sub> E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> B<sub>b</sub> E<sub>b</sub> B<sub>b</sub>

The smile on your face lets me know that you need me. There's a truth in your eyes saying you'll

A<sub>b</sub> B<sub>b</sub> E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> B<sub>b</sub>

nev - er leave me. A touch of your hand says you'll catch me if ev - er I fall.

A<sub>b</sub>/C B<sub>b</sub>/D E<sub>b</sub>/G A<sub>b</sub> To Coda B<sub>b</sub> E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> B<sub>b</sub>

Now you say it best When You Say Noth - ing At All. Instrumental

E<sub>b</sub> B<sub>b</sub>/D A<sub>b</sub>/C B<sub>b</sub> B<sub>b</sub> E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> B<sub>b</sub>

When You Say Noth - ing At All.

E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> D.S. al Coda B<sub>b</sub>

Instrumental The When You Say Noth - ing At All.

E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> B<sub>b</sub> E<sub>b</sub> B<sub>b</sub>/D A<sub>b</sub>/C B<sub>b</sub> E<sub>b</sub>

Instrumental



## WHERE DOES MY HEART BEAT NOW

Copyright © 1988 Dejamus California, Inc., Taylor Rhodes Music  
and Hit List MusicWords and Music by TAYLOR RHODES  
and ROBERT WHITE JOHNSON

Moderately slow

*Bb Eb(add9) Bb*

So much to be-lieve in, we were lost in time. Ev-ery-thing I need-ed I felt in -  
Can-dle in the wa-ter drift-ing help-less-ly, hid-ing from the thun-der come and

*Eb(add9) Bb Eb(add9)*

to your eyes. Always thought of keep-in' your heart next to mine,  
res-cue me. Driv-en by the hun-ger of the end-less dream,

*Bb Bb/F F Eb*

but now that seems so far a-way. Don't know how love could  
I'm search-in' for the hand that I can hold. I'm reach-in' for the

*Bb/F F Eb/G F/A Bb*

leave with-out a trace. } Where do si-lent hearts go? } Where Does My Heart Beat Now? -  
arms that let me know. }

*Gm7 Ebmaj9 Bb/F F*

Where is the sound that on-ly ech-oes through the night? -

*Bb Gm7 Ebmaj9 To Coda*

Where Does My Heart Beat Now? Can't live with-out, with-out

*Bb/F F F/G Gm F/G Gm*

feel-ing it in-side. Where do all the lone-ly hearts go? -

*F/G Gm F/G Gm Bb Gm7*

Where do the lone-ly hearts go? *Background vocal: Nah, nah, nah, nah. Nah, nah, nah, nah.*  
*Guitar solo*

*Ebmaj9 Bb/F F Ebmaj9*

Nah, nah, nah, nah. Then one touch o-ver-comes the si-lence.  
*Solo ends*

*Bb/F F Ebmaj9*

Love still sur-vives. Two hearts a-need-ing one an-oth-er

*Bb/F F Eb/G F/A Eb/G F/A D.S. al Coda*

give me wings to fly.

**CODA** Bb/F F Bb

feel - in' it in - side, ah, ah, ah.

*Background vocal: Nah, nah, nah, nah,*

Gm7 Ebmaj9 Bb/F F

Nah, I nah, need some-one to give my heart to. Nah, nah, nah, nah.

Bb Gm7 Ebmaj9 Bb/F F

*Background vocal: Nah, nah, nah, nah.* Nah, nah, nah, nah.

*Lead vocal ad lib.*

**Repeat ad lib. and Fade**

### WHERE THE BOYS ARE

© 1960 (Renewed 1988) SCREEN GEMS-EMI MUSIC INC. and CAREERS-BMG MUSIC PUBLISHING, INC.

Words and Music by HOWARD GREENFIELD and NEIL SEDAKA

**Very slow**

Bb Gm Dm Cm7 F7 Bb Cm7 F7

Where The Boys Are Some - one waits for me; A smil - ing face, a

Bb Gm Em7 A7 D F7 Bb Gm Dm

warm em-brace, Two arms to hold me ten - der - ly. Where The Boys Are

Cm7 F7 Bb Cm7 F7 Bb Gm Cm7 F7

My true love will be. He's walk - ing down some street in town And I know he's look - ing there for

Bb Cm7 F7 Bb Gm Cm7 F Bb

me. In the crowd of a mil - lion peo - ple, I'll find my Val - en - tine,

Cm7 F7 Bb Gm C7 Cm7 F7

Then I'll climb to the high - est stee - ple And tell the world he's mine.

Bb Gm Dm Cm7 F7 Fm6 G7 Cm

Till he holds me I wait im - pa - tient - ly, Where The Boys Are, Where The

Dm7 Cm7 F7

Boys Are, Where The Boys Are Some - one waits for me.

1	Bb	F7
2	Bb	F7

me.

## WHERE DO BROKEN HEARTS GO

Copyright © 1985 Sony/ATV Tunes LLC and Rare Blue Music, Inc.  
All Rights on behalf of Sony/ATV Tunes LLC Administered by Sony/ATV Music Publishing,  
8 Music Square West, Nashville, TN 37203

Words and Music by CHUCK JACKSON  
and FRANK WILDHORN

**Slowly**

D A/C# G/B D/F# G9 G/A A

(me. \_\_\_\_\_) I've been a -

D Bm7

know round it's been some time, but there's some - thing on my mind. \_ You see, I  
e - nough to know that dreams don't turn to gold, \_ and that there

Em7 G/A A

have - n't been the same \_ since that cold No - vem - ber day. We  
is no eas - y way; \_ no, you just can't run a - way. And what we

D Bm7

said we need - ed space, \_ but all we found was an emp - ty place. \_ And the  
had was so much more \_ than we ev - er had be - fore. \_ And no

Em7 G/A A

on - ly things I learned is that I need you des - p'rate - ly. \_\_\_\_\_ } So  
mat - ter how I try, you're al - ways on \_\_\_\_\_ my \_\_\_\_\_ mind. \_\_\_\_\_ }

F#m7 Bm7 Em9 G6/A

here I \_\_\_\_\_ am, \_\_\_\_\_ and can you please - tell \_\_\_\_\_ me: \_\_\_\_\_ oh \_\_\_\_\_

**Chorus:**

D A/C# G/B D/A

Where Do Bro - ken Hearts Go; can they find their \_\_\_\_\_ way \_\_\_\_\_ home

G(add9) D/F# Em7 G/A A

back to the o - pen arms of a love that's wait - ing there? \_ And

D A/C# G/B D/F#

if some - bod - y loves you, won't they al - ways \_\_\_\_\_ love \_\_\_\_\_ you?

G9 D/F#

I look in your eyes, \_\_\_\_\_ and I know that you \_\_\_\_\_ still care \_\_\_\_\_ for

1 Em7 G/A A D Am/E D/F# D.C.

know that you \_\_\_\_\_ still care \_\_\_\_\_ for me. \_\_\_\_\_ And

2 Em7 G/A A D Am/E D/F#

know that you \_\_\_\_\_ still care \_\_\_\_\_ for me. \_\_\_\_\_ And

**Bridge:**

G9 F#m7 Em7 G/A D(add9)

now that I \_\_\_\_\_ am here with you, \_\_\_\_\_ I'll \_\_\_\_\_ nev - er let you go. \_\_\_\_\_ I

**B♭maj7** **F/A** **G(add9)** **Ab/Bb**  
 look in - to your eyes, and now I know, now I know.  
**E♭** **B♭/D** **Ab/C** **E♭/B♭**  
 Where Do Bro - ken Hearts Go; can they find their way home  
**Ab9** **E♭/G** **Fm7** **Ab/B♭** **B♭**  
 back to the o - pen arms of a love that's wait - ing there? And  
**E♭** **B♭/D** **Ab/C** **E♭/B♭**  
 if some - bod - y loves you, won't they al - ways love you?  
**Ab9** **E♭/G** **Fm7** **Ab/B♭** **B♭**  
 I look in your eyes, and I know that you still care.  
**Fm7** **Ab/B♭** **B♭** **E♭** **B♭/D** **Ab/C** **E♭/B♭** **Ab(add9)** **Ab(add9)/B♭** **B♭** **E♭(add9)**  
 know that you still care for me, for me; you still care for me.

### WILD THING

© 1965 (Renewed 1993) EMI BLACKWOOD MUSIC INC.

Words and Music by  
CHIP TAYLOR

Moderately slow Rock/Funk

**A** **D** **E** **D** **A** **D** **E** **D**  
 1., 3. Wild Thing, you make my heart sing. You make ev -  
 2. Instrumental solo  
**A** **D** **E** **D** **A** **D** **E** **G A G A** **N.C.**  
 - 'ry - thing - groov - y, Wild Thing. *Solo ends* Spoken: Wild Thing, I  
 Spoken: Wild Thing, I  
**G A G A** **N.C.** **G A G A** **N.C.**  
 think I love you, but I wan - na know for sure. Spoken: Come on and  
 think you move me but I wan - na know for sure. Spoken: Come on and  
**G A G A** **N.C.** **A** **D** **E** **D**  
 hold me tight. I love you.  
 hold me tight. You move me.  
**A** **D** **E** **D** **A** **D** **E** **D** **A** **D** **E** **D**  
 Wild Thing, you make my heart sing. You make ev -  
**A** **D** **E** **D** **A** **D** **E** (D.C.) **A** **D** **E**  
 - 'ry - thing - groov - y, Wild Thing.  
**D.C. al Coda** **CODA** **E** **D** **A** **D** **E**  
 Repeat ad lib. and Fade  
 C'm' - on, c'm' - on, Wild Thing.

## A WHOLE NEW WORLD

(Aladdin's Theme)  
from Walt Disney's ALADDIN© 1992 Wonderland Music Company, Inc. and  
Walt Disney Music CompanyMusic by ALAN MENKEN  
Lyrics by TIM RICE

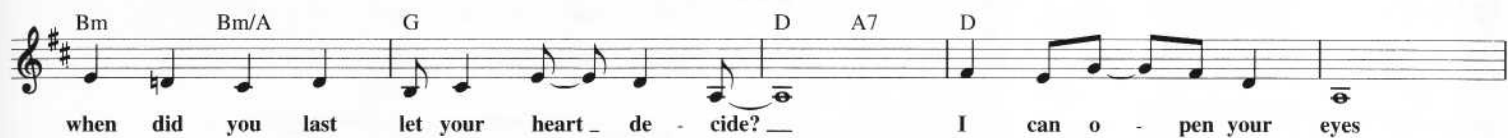
Sweetly

D G/B A/C# Em/G F#7 F#7/A#



Aladdin: I can show you the world, shin-ing, shim-mer-ing, splen-did. Tell me prin-cess, now

Bm Bm/A G D A7 D



when did you last let your heart de-cide? I can o-pen your eyes

G/B A/C# Em/G F#7 F#7/A# Bm Bm/A G



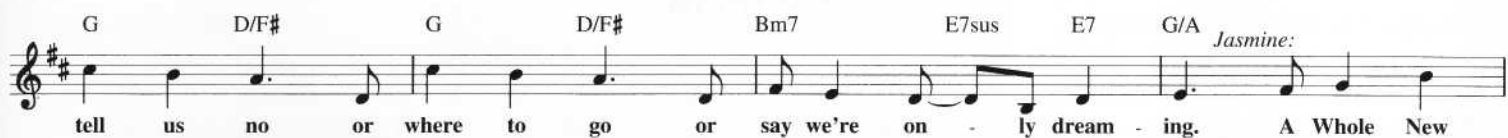
take you won-der by won-der o-ver, side-ways and un-der on a mag-ic car-pet ride.

D A D A A7/C# A7 D(add9) D 3



A Whole New World a new fan-tas-tic point-of view. No one to

G D/F# G D/F# Bm7 E7sus E7 G/A Jasmine:



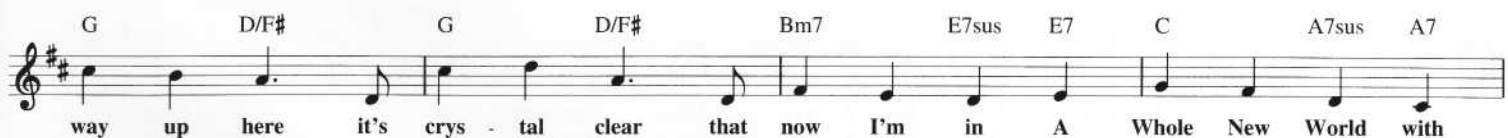
tell us no or where to go or say we're on-ly dream-ing. A Whole New

A D A A#dim7 F#7/A# Bm D7 3



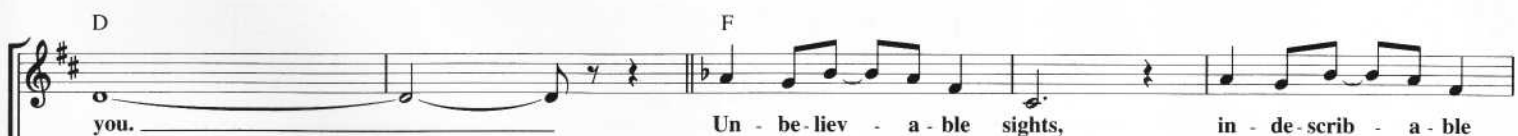
World a daz-zling place I nev-er knew. But when I'm

G D/F# G D/F# Bm7 E7sus E7 C A7sus A7



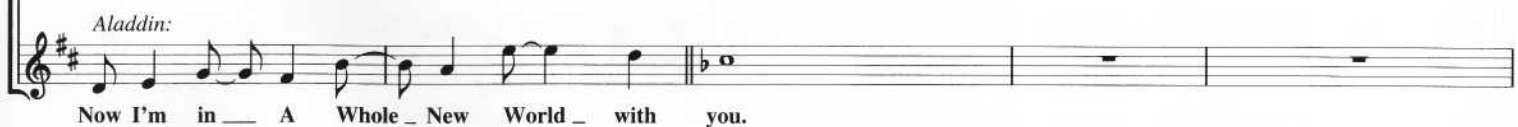
way up here it's crys-tal clear that now I'm in A Whole New World with

D F



you. Un-be-liev-a-ble sights, in-de-scrib-a-ble

Aladdin:



Now I'm in A Whole New World with you.

Bb/D C/E Gm/Bb A7sus A7 Dm Dm/C Bb F



feel-ing. Soar-ing, tum-bling, free-wheel-ing through an end-less dia-mond sky. A Whole New





C F C F

World \_\_\_\_\_ a hun - dred thou - sand things to see. I'm like a

Don't you dare close your eyes. Hold your breath it gets bet - ter.

Bb F/A Bb F/A Dm G7sus G7 Bb/C

shoot - ing star I've come so far I can't go back to where I used to

A Whole New

C F C C#dim7

be. Ev - 'ry turn a sur - prise. Ev - 'ry mo - ment red -

World \_\_\_\_\_ with new ho - ri - zons to \_\_\_\_\_ pur - sue. \_\_\_\_\_

Dm F7/C Bb F/A Bb F/A Dm G7 Eb Bb/C C7

let - ter. I'll chase them an - y - where. There's time to spare. Let me share this whole new world with

I'll chase them an - y - where. There's time to spare. Let me share this whole new world with

Dm F/C Bb(add9) F/A Gm7(add4)

you. \_\_\_\_\_ A Whole New World, \_\_\_\_\_ that's where we'll

you. \_\_\_\_\_ A Whole New World, \_\_\_\_\_ that's where we'll be. \_\_\_\_\_

F/A Bb(add9) C7sus F

be. A won - d'rous place for you and me. \_\_\_\_\_

A thrill - ing chase for you and me. \_\_\_\_\_



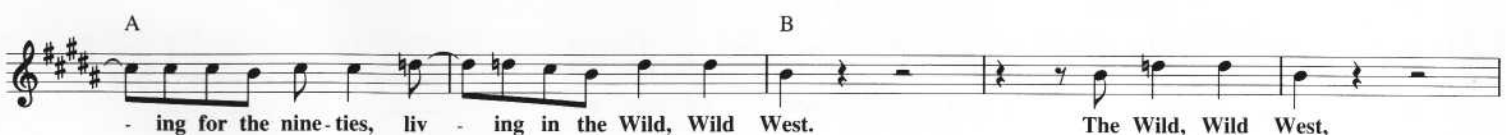
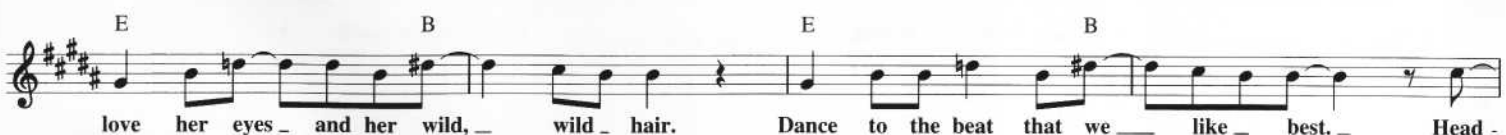
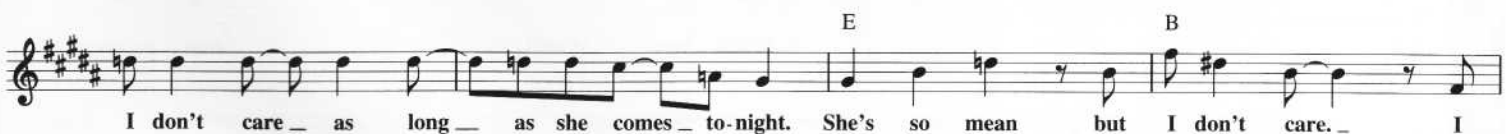
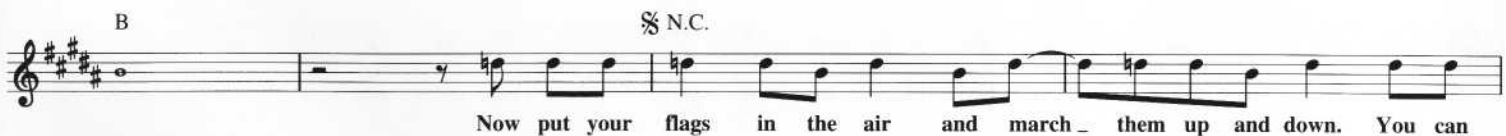
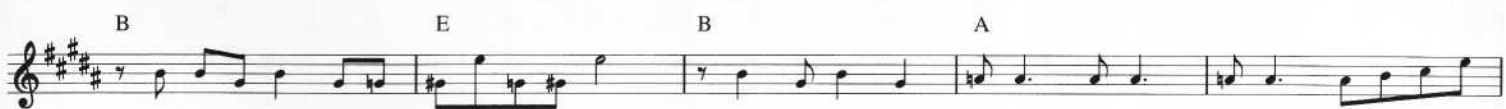
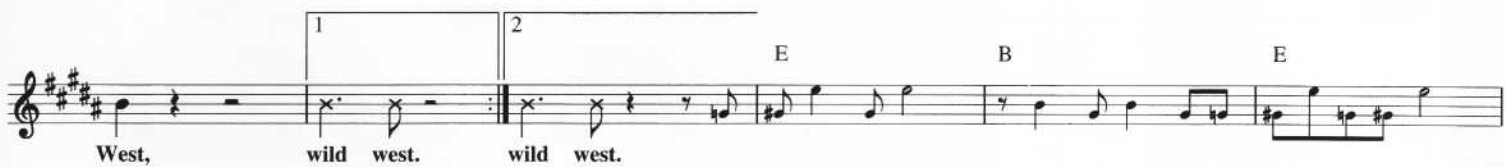
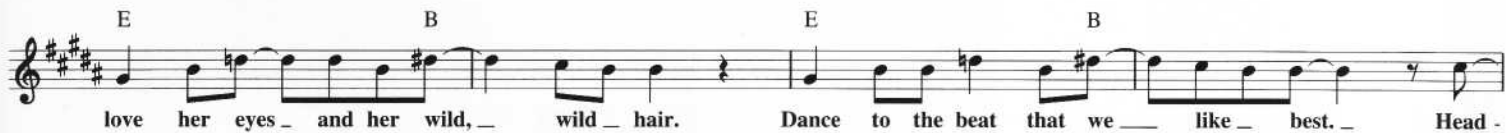
## WILD, WILD WEST

© 1987 EMI VIRGIN MUSIC LTD. and EMI MUSIC PUBLISHING LTD.  
 All Rights for EMI VIRGIN MUSIC LTD. in the U.S.A. and Canada Controlled  
 and Administered by COLGEMS-EMI MUSIC INC.  
 All Rights for EMI MUSIC PUBLISHING in the U.S.A. and Canada Controlled  
 and Administered by COLGEMS-EMI MUSIC INC.

Words and Music by AMOS SHAPIRO, TREVOR STEEL,  
 JOHN HOLLIDAY, JOHNNIE CHRISTOFOROU and MILAN ZEKAVICA

## Medium Rock

N.C.



To Coda ⊕



B(no3rd)

Head - ing for the nine - ties, liv - ing in the eight - ies, scream - ing in a back room,  
*Instrumental*  
 wait - ing for the big boom. Give me, give me wild west, give me, give me safe sex.  
 Give me love, give me love, give me time to live it up. *End Instrumental* **D.S. al Coda**  
 Now put your

CODA

West, wild west, wild west.

### WHITE ROOM

Copyright © 1968 by Dratleaf Ltd.  
 Copyright Renewed  
 All Rights Administered by Unichappell Music Inc.

Words and Music by JACK BRUCE  
 and PETE BROWN

Moderate Rock

**Dm F/C G/B B $\flat$  C Dm F G B $\flat$  C**  
 In a White Room with black cur - tains, near the sta - tion. Black - roof  
 no strings could se - cure you at the sta - tion. Plat - form  
 par - ty she was kind - ness in the hard crowd. Con - so -

**Dm F/C G/B B $\flat$  C Dm F G B $\flat$  C**  
 coun - try, no gold pave - ments ti - red star - lings. Sil - ver  
 tick - et, rest - less die - sels, good - bye win - dows. I walked  
 la - tion from the old wound now for - got - ten. Yel - low

**Dm F/C G/B B $\flat$  C Dm F G B $\flat$  C Dm F/C**  
 hor - ses, run - down moon - beams in your dark eyes. Dawn - light smiles on your  
 in - to such a sad time at the sta - tion. As I walked out, felt my  
 ti - gers crouched in jun - gles in her dark eyes. She's just dress - ing good - bye

**G/B B $\flat$  C Dm F G Gm C C G B $\flat$**   
 leav - ing, my con - tent - ment. I'll wait \_\_\_\_\_ in this place where the sun nev - er  
 own need just be - gin - ning. I'll wait \_\_\_\_\_ in the queue when the trains come \_\_\_\_\_  
 win - dows, tir - ed star - lings. I'll sleep \_\_\_\_\_ in this place with the lone - ly \_\_\_\_\_

**A C G B $\flat$  C** 1,2  
D N.C.  
 shines, wait \_\_\_\_\_ in this place } where the shad - ows run from them - selves. \_\_\_\_\_ { You said  
 back, lie \_\_\_\_\_ with you } } At the  
 crowd, lie \_\_\_\_\_ in the dark }

**3 D Gm F Dm C Am7 Dm**  
 selves. Ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_ Ah, \_\_\_\_\_

# WHERE DID OUR LOVE GO

Words and Music by BRIAN HOLLAND, LAMONT DOZIER and EDDIE HOLLAND

Copyright © 1964 Jobete Music Co., Inc.

Moderately

C G F# Dm7

1.,3. Ba - by, ba - by, ba - by don't leave me, ooh please don't leave me  
 2. Ba - by, ba - by, Where Did Our Love Go and all of your prom-is-es

G G/F C

all by my - self. (fade 3rd time) } I've got this burn - ing, burn - ing, yearn - ing - feel - in' in -  
 of a love for - ev - er - more?

G F# Dm7 G To Coda ⊕

side me; ooh, deep in - side me; and it hurts - so - bad.

G/F C G

You came in - to my heart (ba - by ba - by) so tell me with a burn - ing love -  
 ren - der (ba - by ba - by) so help me sweet you - now want to

Dm G Dm7

leave. (ba - by ba - by) that stings like a bee. (ba - by ba - by) Now that I sur -  
 Ooh, you wan - na leave

G G/F C G

me (ba - by ba - by) ooh. (ba - by ba - by) Ba - by ba - by Where Did Our Love Go?  
 Instrumental

F# Dm7 G G/F D.C. al Coda

Ooh, don't you want me; Don't you want me no more ba - by, ba - by? Ooh, ba - by. -

CODA ⊕ G/F C G

Be - fore you won my heart (ba - by ba - by) you were a per - fect guy; -

Dm7 G D.C. and Fade

but now that you got me you wan - na leave me be - hind ba - by, ba - by, ooh - ba - by.  
 (ba - by ba - by) (ba - by ba - by)

## WISHING WELL

© 1987 EMI VIRGIN MUSIC LTD. and CHRYSALIS MUSIC  
All Rights for EMI VIRGIN LTD. Controlled and Administered by  
EMI VIRGIN SONGS, INC.

Words and Music by TERENCE TRENT D'ARBY  
and SEAN OLIVER

B $\flat$  Ab

Kiss - ing like a ban - dit - dit steal - ing time un - der - neath a sy - ca - more tree.  
Hug - ging like a mon - key see mon - key do right be - side a riv - er - boat gam - bler.

B $\flat$  Ab

Cu - pid by the hour - sends Val - en - tines to my sweet lov - er and me.  
E - ro - tic im - a - ges float through my head I wanna be your mid - night ram - bler.

B $\flat$ 7 Ab

Slow - ly, but sure - ly your ap - pe - tite is more than I knew.  
Quick - ly, but quick - ly the blood ra - ces through my veins.

B $\flat$ 7 Ab

Sweet - ly, soft - ly I'm fall - ing in love with you.  
Quick - ly, loud - ly I wan - na hear those sugar bells ring.

§ B $\flat$ 13 Ab

Wish me love a Wish - ing Well to kiss and tell, a Wish - ing Well of

B $\flat$ 13

but - ter - fly tears. Wish me love a Wish - ing Well to kiss and tell,

Ab(#9) B $\flat$ 7

a Wish - ing Well of cro - co - dile tears. Sing.

Ab B $\flat$

Ab

1 2 D.S. and Fade

## WOMAN IN LOVE

Copyright © 1980 by Gibb Brothers Music  
All Rights Administered by Careers-BMG Music Publishing, Inc.

Words and Music by BARRY GIBB  
and ROBIN GIBB

E♭m A♭m E♭m A♭m C♭maj7 D♭7 G♭

Life is a mo-ment in space, — when the dream is gone — it's a lone - li - er place. —  
With you e - ter - nal - ly mine, — in — love there is — no meas - ure of time. —

D♭m C♭ E♭m7 A♭m7 B♭7

I kiss the morn - ing good - bye, — but down in - side — you know we nev - er know why. —  
We planned it all at the start, — that you and I — live in each oth - er's heart. —

E♭m A♭m E♭m A♭m C♭maj7 D♭7 G♭

The road is nar - row and long — when eyes meet eyes — and the feel - ing is strong. —  
We may be o - ceans a - way — you feel my love — I — hear what you say. —

D♭m G♭ C♭ G♭ C♭ B♭7

I turn a - way from the wall — I stum - ble and fall, — but I give you it all. —  
The truth is ev - er a lie — I stum - ble and fall, — but I give you it all. —

E♭m B♭ E♭m B♭ E♭m B♭

I am a Wom - an In Love — and I'd do an - y - thing — to get you in - to my world, —

E♭m B♭ E♭m D♭ A♭m

— and hold you with - in. — It's a right — I de - fend

To Coda ⊕

G♭ E♭m C♭maj7 D.C. al Coda

o - ver and o - ver a - gain.

CODA ⊕

E♭m B9 Em B

I am a Wom - an In Love.

Em B Em B Em B

— and I'm talk - in' to you. — I know how you feel, — what a wom - an can do. —

Em D Am B7

— It's a right — I de - fend o - ver and o - ver a - gain.



Em B Em B Em B Em B

I am a Wom-an In Love and I'd do an-y-thing to get you in-to my world and hold you with-in.

Em D Am B Repeat and Fade

It's a right I de-fend o-ver and o-ver a-gain.

### WHICH WAY YOU GOING BILLY?

Copyright © 1969 Gone Fishin' Music Ltd.  
Edward B. Marks Music Company, Sole Licensing Agent for the U.S.A.

Words and Music by  
TERRY JACKS

Moderately

Which Way You Go-in' Bil-ly? Can I go too? Which Way You Go-in' Bil-ly?  
Go-in' Bil-ly? Or need I ask? 'Cause you don't want me Bil-ly,

Can I go with you? I real-ly love you Bil-ly, and all the time\_  
you're free at last. I won't for-get you Bil-ly for all my life.\_

I thought you loved me Bil-ly, and you were mine. I'm gon-na miss you Bil-ly,  
I'll al-ways love you Bil-ly, I'll stay your wife.\_

and though I'm try-in', I'm hurt-in' so bad Bil-ly, I can't help cry-

- in'. You are my own, babe, my heart and my soul, babe, I'd have noth-ing to

show, babe, if you should go 'way. You are my go. Which Way You

CODA

You are my own, babe, my heart and my soul, babe, I'd have noth-ing to

show, babe, if you should go 'way. You are my go. You are my

Repeat and Fade



# WIND OF CHANGE

Copyright © 1990 PolyGram International Publishing, Inc. and Klaus Meine

Words and Music by  
KLAUS MEINE

Moderately slow

C Dm C

I fol - low the Mos - kva down to Gor - ky Park Lis - t'ning to the wind  
The world is clos - ing in. Did you ev - er think that we could be so close,  
Walk - ing down the street, dis - tant mem - o - ries are bur - ied in the past

Dm Am7 G C Dm

of change. An Au - gust sum - mer night, sol - diers pass - ing by,  
like broth - ers? The fu - ture's in the air, can feel it ev - 'ry - where,  
for - ev - er. I fol - low the Mos - kva down to Gor - ky Park

C Dm Am7 G (D.C.) G

Lis - t'ning to the Wind Of Change.  
I'm blow - ing with the Wind Of Change.  
Lis - t'ning to the Wind Of Change.

C G Dm G C G

Take me to the mag - ic of the mo - ment on a glo - ry night, where the  
Take me to the mag - ic of the mo - ment on a glo - ry night, where the

Dm G Am F G To Coda ⊕

chil - dren of to - mor - row dream a - way in the Wind Of Change.  
chil - dren of to - mor - row share their dreams for you and me.

C Gsus C D.C. al Coda CODA ⊕ C G

Mm. Take me to the

Dm G C G Dm G

mag - ic of the mo - ment on a glo - ry night, where the chil - dren of to - mor - row dream a - way

Am F Gsus G Am

in the Wind Of Change. The Wind Of Change. blows straight

G Am

in - to the face of time like a storm - wind that will ring

G C

the free - dom bell for peace of mind. Let your ba - la - lai - ka sing

Dm E Esus E F G

what my gui - tar wants to sing.

E Am F G Am F G E Am Dm E

C G Dm G C G

Take me to the magic of the moment on a glory night, where the

Dm G

1 Am F G

children of tomorrow { share their dreams with you and me. dream a way

2 Am F Gsus F

in the Wind Of Change. whistle

Dm F Dm Am Dm

### WONDERFUL! WONDERFUL!

Copyright © 1956 by Piedmont Music Company and Keith Valerie Music  
Copyright Renewed

Words by BEN RALEIGH  
Music by SHERMAN EDWARDS

Bb6 Eb6 Bb6 Eb6 Bb6 Eb6 Bb6

Some - times we walk hand in hand by the sea and we breathe in the cool salt - y air.  
Some - times we stand on the top of a hill and we gaze at the earth and the sky.  
Some qui - et eve - nings I sit by your side and we're lost in a world of our own.

Eb6 Ab6 Eb6 Ab6 Eb Cm7 Cm6 D7

You turn to me with a kiss in your eyes and my heart feels a thrill be - yond com - pare!  
I turn to you and you melt in my arms, there we are, dar - ling, on - ly you and I!  
I feel the glow of your un - spo - ken love, I'm a - ware, of the treas - ure that I own. And I

Gm G7 Cm7 To Coda ⊕ Bb C9 F7

lips cling to mine, it's Won - der - ful! Won - der - ful! Oh, so won - der - ful my love!  
mo - ment to share, it's Won - der - ful! Won - der - ful!  
say to my - self, it's Won - der - ful! Won - der - ful!

2 Bb Cm7 F7 Bb Ebmaj7 Eb6 Fm7 Bb7 Eb

Oh, so won - der - ful my love! This world is full of won - d'rous things it's true, but they

Gm7 Eb6 C7 F7 D.C. al Coda CODA ⊕ Bb Cm7 F7 Bb

would - n't have much mean - ing with - out you. Oh, so won - der - ful my love!

# WITH EVERY BEAT OF MY HEART

© Copyright 1989 by MCA MUSIC PUBLISHING, A Division of MCA INC.,  
 MYGAG MUSIC, MATAK MUSIC and SHAKIN' BAKER MUSIC  
 All Rights for MYGAG MUSIC and MATAK MUSIC Controlled and  
 Administered by MCA MUSIC PUBLISHING, A Division of MCA INC.

Words and Music by TOMMY FARAGHER,  
 LOTTI GOLDEN and ARTHUR BAKER

With energy

A E A/E E F#m7/E E A/E E F#m7/E

Who uh. Ah - ah - ah - ah. Uh, hey - yea, yeah.

E A/E E F#m7/E E A/E E F#m7/E

I'll keep you in clo ser to the love I know.  
 more ev - er - y day.

E A/E E F#m7/E E A/E E F#m7/E

I'm read - y and will ing, get - ting out of con - trol.  
 And now it won't be long till I hear you say - yeah, yeah.

E A/E E F#m7/E E A/E A F#m7/E

You win and you lose some, but if you stay in the game.  
 Uh, say that you do boy, It's just a mat - ter of time. Oh,

E F#m G#m E

Be - fore you know it, 1., D.S. you'll feel the fi - re but don't get burn - ed by the flame.  
 Be - fore you know it, 2. you'll feel the fi - re and it's burn - ing deep in - side.

C#m F#m G#m A

No, you'll find the an - swer an - y day.  
 No, you'll find the an - swer in his eyes.

C#m A B C#m A B

With Eve - ry Beat Of My Heart. I keep get - ting clo - ser to you. Oh,

C#m A B C#m A B To Coda

With Eve - ry Beat Of My Heart, now I know we're get - ting clo - ser to love.

1 A E A/E E

With eve - ry beat. Who, ah - ah - ah yeah.

F#m7/E E A/E E F#m7/E E

Ah - ah - ah ah. Now I just want to know.

2 C#m A B

With Eve - ry Beat Of My Heart. I feel you mov - ing clo -

C#m A B C#m A B

- ser to me. Oh, With Eve-ry Beat Of My Heart. Ba-by I know it's be-

C#m A B A E A/E E

com-ing re-al-i-ty. With eve-ry beat. Who Ah-ah-ah yeah.

F#m7/E E A/E E F#m7/E E A/E E F#m7/E E D.S. al Coda

Yeah. Be-fore you know it

**CODA**

C#m A B

With Eve-ry Beat Of My Heart. With Eve-ry Beat Of My Heart.

C#m A B

I feel you mov-ing clo-ser to me. Oh, With Eve-ry Beat Of My

C#m A B E B Repeat and Fade

Heart. Ba-by, I know it's be-com-ing re-al-i-ty. With Eve-ry Beat Of My Heart.

### WOOLY BULLY

© 1964, 1965 Beckie Publishing Co., Inc.  
Copyright Renewed

Words and Music by  
DOMINGO SAMUDIO

Moderately

Eb7

1. Mat - ty told Hat - ty a - bout a thing she saw. Had two big horns -

2.,3. (See additional lyrics)

Ab7 Eb7

and a wool - y jaw. Wool - y Bul - ly Wool - y Bul - ly.

Bb7 Ab7 Eb7

Wool - y Bul - ly Wool - y Bul - ly Wool - y Bul - ly.

3 Bb7

Instrumental

Additional Lyrics

2. Hatty told Matty  
Let's don't take no chance.  
Let's not be L 7  
Come and learn to dance.  
Wooly Bully - Wooly Bully.  
Wooly Bully - Wooly Bully - Wooly Bully.

3. Matty told Hatty  
That's the thing to do.  
Get yo' someone really  
To pull the wool with you.  
Wooly Bully - Wooly Bully.  
Wooly Bully - Wooly Bully - Wooly Bully.

# WITH OR WITHOUT YOU

Copyright © 1986 by PolyGram International Music Publishing B.V.  
All Rights for the United States and Canada Administered by  
PolyGram International Publishing, Inc.

Words by BONO  
Music by U2

Moderately

See the stone — set in your eyes. — See the thorn — twist in your side. —

I'll wait — for you. — Slight of hand — and twist of fate, —  
Through the storm — we reach the shore. —

on a bed of nails — she makes me wait. — And I wait — with - out — you, —  
You give it all — but I want more. — And I'm wait - ing for — you, —

With Or With - out — You, — With Or With - out — You. With Or With -

out You, — uh, huh. — I can't live — With Or With - out — You.

And you

give your - self a - way. — And you give your - self a - way. — And you give, —

and you give, — and you give your - self a - way. — My hands are tied, —

the bod - y bruised. — You got — me with — noth - ing to win — and —

noth - ing left — to lose. — And you With Or With - out — You, —

With Or With - out You, — oh. — I can't live — With Or With -

out — You. — Oh. — Oh. —



Eb Bb7sus Cm Ab Eb  
 Oh, \_\_\_\_\_ oh, oh, \_\_\_\_\_ With Or With - out \_\_\_\_\_ You, \_  
 Bb7sus Cm7 Ab Eb Bb7sus  
 With Or With - out You, \_ uh, huh. \_\_\_\_\_ I can't live \_\_\_\_\_ With Or With -  
 Cm Ab Eb  
 out \_\_\_\_\_ You, With Or With - out You. \_  
 Eb  
 Ah. \_\_\_\_\_ Ah. \_\_\_\_\_  
 Eb Bbsus Cm Ab(no3rd) Repeat and Fade  
 \_\_\_\_\_

## YAKETY YAK

Copyright © 1958 by Chappell & Co., Jerry Leiber Music and Mike Stoller Music  
Copyright Renewed

Words and Music by JERRY LEIBER  
and MIKE STOLLER

Bright tempo

C  
 1. Take out the pa - pers and the trash, or you don't get no spend - ing  
 2.-4. (See additional lyrics)  
 F G7 N.C.  
 cash. If you don't scrub that kitch - en floor, you ain't gon - na  
 C 1 - 3 N.C.  
 rock 'n' roll no more. Yak - et - y Yak! Spoken: Don't talk back. Just fin - ish clean - ing up your  
 4 N.C. C  
 Yak! Spoken: Don't talk back. Yak - et - y Yak, Yak - et - y Yak!

### Additional Lyrics

2. Just finish cleaning up your room.  
Let's see that dust fly with that broom.  
Get all that garbage out of sight,  
Or you don't go out Friday night.  
Yakety Yak! Spoken: Don't talk back.

3. You just put on your coat and hat.  
And walk yourself to the laundrymat.  
And when you finish doing that,  
Bring in the dog and put out the cat.  
Yakety Yak! Spoken: Don't talk back.

4. Don't you give me no dirty looks.  
Your father's hip; he knows what cooks.  
Just tell your hoodlum friend outside,  
You ain't got time to take a ride.  
Yakety Yak! Spoken: Don't talk back.  
Yakety Yak, Yakety Yak!



## YOU CAN'T HURRY LOVE

Copyright © 1965, 1966 Jobete Music Co., Inc.

Words and Music by EDDIE HOLLAND,  
LAMONT DOZIER and BRIAN HOLLAND

Moderately bright

**B $\flat$**  **E $\flat$**  **B $\flat$**  **Dm** **Gm7**

I need love, love \_\_\_\_\_ to ease my mind; I need to find, find \_\_\_\_\_ some-one to

**E $\flat$ 6** **F7** **B $\flat$**  **E $\flat$**  **B $\flat$**

call mine; but Ma-ma said - You Can't Hur-ry Love, - no you just have to wait, - she said  
Can't Hur-ry Love, - no you just have to wait, - she said

**Dm** **Gm7** **E $\flat$**  **F7** **B $\flat$**

love don't come ea - sy, - it's a game of give and take. - You Can't Hur-ry Love, - no, you  
love don't come ea - sy, - it's a game of give and take. - How long must I wait - how much

**E $\flat$**  **B $\flat$**  **Dm** **Gm** **E $\flat$**  **F7**

just have to wait, - you got - ta trust, - give it time, no mat - ter how long it takes; but  
more can I take, - be - fore lone - li - ness will 'cause my heart, heart to break? No,

**Dm** **Gm**

how man - y heart-aches must I stand \_\_\_\_\_ be - fore I find a love \_\_\_\_\_ to let me  
I can't bear to live my life a - lone. I grow im - pa - tient for \_\_\_\_\_ a love to

**E $\flat$**

live a - gain. - Right now the on - ly thing - that keeps me hang - ing on, - when I  
call my own; - but when I feel that I, - I \_\_\_\_\_ can't go on, - these

**F7** **E $\flat$ /F** **B $\flat$**

feel my strength, yeah, it's al - most gone, I re-mem - ber Ma-ma said, can't hur - ry love, - no, you  
pre - cious words keep me hang - ing on; I re-mem - ber Ma-ma said, can't hur - ry love, - no, you

**E $\flat$**  **B $\flat$**  **Dm** **Gm** **I** **E $\flat$**  **F7**

just have to wait, she said love don't come ea - sy \_\_\_\_\_ it's a game of give and take. - You  
just have to wait, she said trust, \_\_\_\_\_ give \_\_\_\_\_ it time, no

**2** **E $\flat$**  **F7** **B $\flat$**

mat - ter how long it takes. - No love, love \_\_\_\_\_ don't come

**E $\flat$**  **B $\flat$**  **Dm** **Gm7** **E $\flat$**  **F7**

ea - sy, but I keep on wait - ing, an - ti - ci - pat - ing for that

**B $\flat$**  **E $\flat$**  **B $\flat$**  **Dm** **Gm7**

soft voice to talk to me at night, - for some ten - der arms \_\_\_\_\_ to

E<sub>b</sub> F7 B<sub>b</sub> E<sub>b</sub> B<sub>b</sub>

hold me tight. I keep wait - ing; I keep on wait - ing, but it ain't

Dm Gm E<sub>b</sub> F7 B<sub>b</sub>

ea - sy, it ain't ea - sy when Ma - ma said You Can't Hur - ry Love, no, you  
(See additional lyrics)

E<sub>b</sub> B<sub>b</sub> Dm Gm E<sub>b</sub> F7 Repeat and Fade

just have to wait; she said trust, give it time no mat - ter how long it takes. You

Additional Lyrics

You can't hurry love  
You just have to wait,  
She said love don't come easy  
It's a game of give and take.

### YOU DON'T OWN ME

Copyright © 1963 by Merjoda Music, Inc.  
Copyright Renewed, Assigned to Unichappell Music Inc.

Words and Music by JOHN MADARA  
and DAVE WHITE

Moderately bright Waltz

♩ E<sub>b</sub>m F7 E<sub>b</sub>m F7#5 F7

You Don't Own Me, I'm not just one of your man - y  
Own Me, don't say I can't go with oth - er  
Own Me, don't try to change me in an - y  
Own Me, don't tie me down 'cause I'll nev - er

1,3 B<sub>b</sub>m 2,4 B<sub>b</sub>

toys. You Don't boys. And don't tell me  
way. You Don't stay. I don't tell you

Gm E<sub>b</sub>

what to do, don't tell me what to say; And please when I go  
what to say, don't tell you what to do; So just let me

F7 To Coda ⊕ B<sub>b</sub>m D.S. al Coda

out with you, don't put me on dis - play. 'Cause, You Don't  
be my - self, that's all I ask of you.

CODA ⊕ B<sub>b</sub> Gm

I'm young and I love to be young. I'm free and I

E<sub>b</sub>

love to be free; To live my life the way that I want, to

F7 B<sub>b</sub>m E<sub>b</sub>m F7 Repeat and Fade

say and do what - ev - er I please. You Don't Own Me.

## YOU GIVE GOOD LOVE

© Copyright 1985 by MCA MUSIC PUBLISHING, A Division of MCA INC.  
and LITTLE TANYA MUSIC  
All Rights Controlled and Administered by MCA MUSIC PUBLISHING,  
A Division of MCA INC.

Words and Music by  
LA FORREST "LA LA" COPE

Moderately, with a beat

B/E E B/C# C#m7 G#m7

I found out what I've been miss - ing, al - ways on the run. I've been

C#m7 G#m7 Amaj7 Am7/D Gmaj7 Em7

look - ing for some - one. Now you're here like you've been be - fore and you know

Bm7 Em Bm7 Cmaj7 C/D

just what I need. It took some time for me to see. That

Gmaj7 Em7 Bm7

You Give Good Love to me, ba - by; so good. Take this heart of mine,

Am7 D/G G D/E Em7

in - to your hands. You Give Good Love to me. It's nev - er too much.

Fmaj7 Fmaj7/E C/D G Em C/D

Ba - by, You Give Good Love.

Gmaj7 Em7 Bm7

Nev - er stop - ping, I was al - ways search - ing for that per - fect love, the kind that

Em Bm7 Cmaj7 Cm7/F F/Bb Bb Gm7

girls like me dream of. Now you're here like you've been be - fore, and you know

Dm7 Gm Dm7 Ebmaj7 Eb/F

just what I need. It took some time for me to see.

Bbmaj7 Gm7 Dm7

You Give Good Love to me. Ba - by, so good. Take this heart of mine. Nev - er too much, we'll nev - er be.

Cm7 Bbmaj7 F/G Gm7

in - to your hands. You Give Good Love to me. It's nev - er too much.

Abmaj7 Abmaj7/G 1 Eb/F Fsus/Bb Fsus/Ab To next strain 2 Eb/F Repeat ad lib. and Fade

Ba - by, You Give Good Love. Now I, Ba - by, You Give Good Love.

Gm F/Eb Gm F/Eb C D

I can stop — look - ing a - round. — It's not — what this love's all a - bout. —

Gm F/G Eb/F D.S.

— Our love is here to stay, — to stay. Ba - by, You Give Good Love. —

### WOMAN

Copyright © 1981 Lenono Music  
All Rights Administered by Sony/ATV Music Publishing,  
8 Music Square West, Nashville, TN 37203

Words and Music by  
JOHN LENNON

Moderately slow

Eb Fm7 Eb Fm7 Eb Cm

Wom - an, I can hard - ly ex - press my mixed e - mo - tions at my  
Wom - an, I know you un - der - stand the lit - tle child in -

Fm Bbsus Bb Ab Fm7 Gm Bbsus Bb

thought - less - ness. Af - ter all, — I'm for - ev - er in your debt. — And  
— side the man. Please re - mem - ber, my life is in your hands. — And

Eb Fm7 Eb Fm7 Eb Cm

Wom - an, I will try to ex - press — my in - ner feel - ings and  
Wom - an, hold me close to your heart. — How - ev - er dis - tant, don't

Fm Bbsus Bb Ab Fm7 Gm Bbsus

thank - ful - ness — for show - ing me the mean - ing of suc - cess. —  
keep us a - part. — Af - ter all, it is writ - ten in the stars. —

Bb Ebmaj9 Cm7 Fm7 Bb6

— } Ooh, — well, well. Doo doo doo doo doo.

Ebmaj9 Cm7 Fm7 Bb6 Bb6

Ooh, — well, well. Doo doo doo doo doo. doo doo.

E F#m7 E F#m7 E C#m F#m Bsus B

Wom - an, please let me ex - plain. — I nev - er meant to cause you sor - row or pain. —

A F#m7 G#m Bsus B

So let me tell you a - gain and a - gain and a - gain: — I

Emaj9 C#m7 F#m7 B6 Repeat and Fade

love — you, yeah, yeah, now and for - ev - er. I

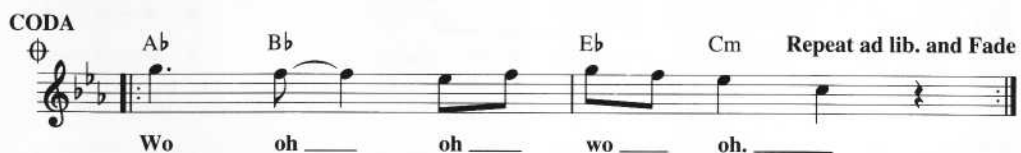
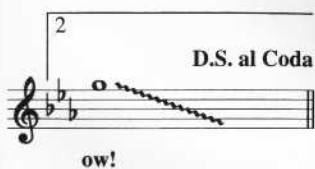
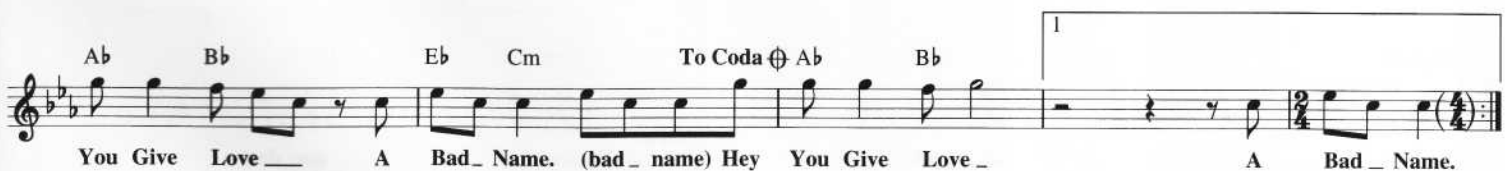
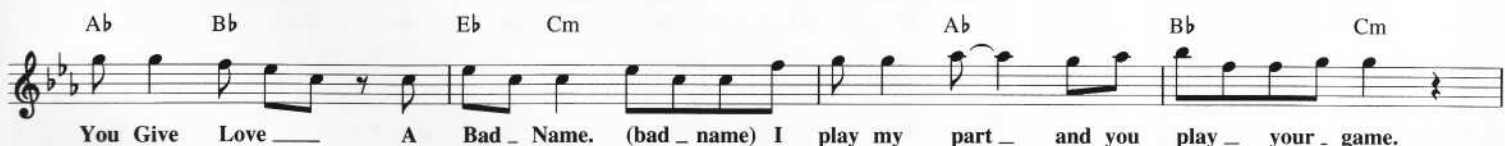
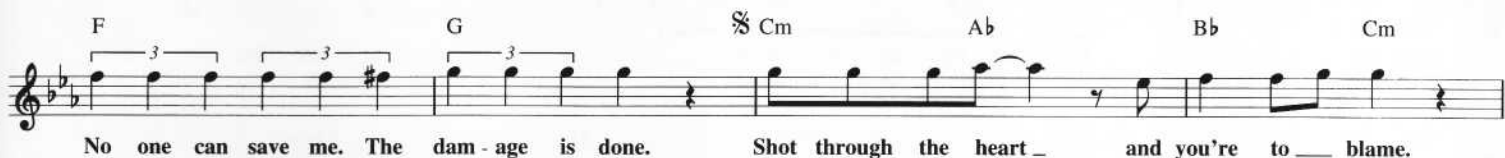
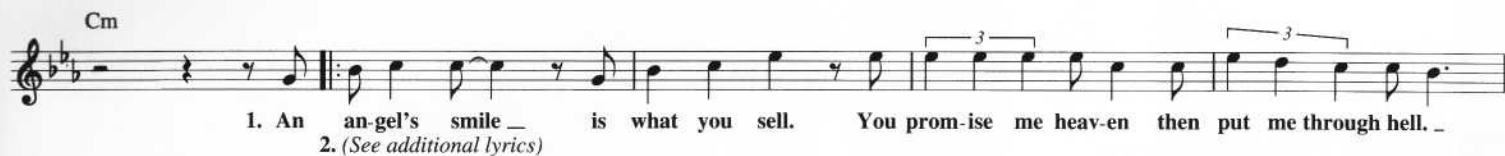
## YOU GIVE LOVE A BAD NAME

Copyright © 1986 PolyGram International Publishing, Inc., Bon Jovi Publishing, New Jersey  
Underground Music Inc., EMI April Music Inc. and Desmobile Music Co., Inc.  
All Rights for Desmobile Music Co., Inc. Controlled and Administered by EMI April Music Inc.

Words and Music by JON BON JOVI,  
RICHIE SAMBORA and DESMOND CHILD

## Moderate Rock

N.C.



## Additional Lyrics

2. Paint your smile on your lips;  
Blood red nails on your fingertips.  
A school boy's dream, you act so shy.  
Your very first kiss was your first kiss  
Goodbye.



# YOU GOT IT

© 1989 EMI APRIL MUSIC INC., ACUFF-ROSE MUSIC, INC. and GONE GATOR MUSIC

Words and Music by JEFF LYNNE,  
ROY ORBISON and TOM PETTY

Moderate, steady beat

A G D A G D A

Ev - 'ry time I look in - to your lov - ing eyes I see a love that  
Ev - 'ry time I hold you I be - gin to un - der - stand. Ev - 'ry-thing a - bout you

G D E G A F#m

mon - ey just can't buy. One look from you I drift  
tells me I'm your man. I live my life to be

C#m E A F#m C#m

a - way, a - fraid that you are here to stay.  
with you. No one can do the things you do.

E A C#7 F#m D A C#7 F#m D

An - y-thing you want, You Got It. An - y-thing you need, You Got It.

A C#7 F#m D A/E

An - y-thing at all, You Got It, ba by. by.

1 E7 2 E7

An - y-thing you want, You Got It. An - y-thing you need, You Got It.

A C#7 F#m D A C#7 F#m

An - y-thing at all. Doo doo doo doo doo. Doo doo doo doo

D A C#7 F#m D A/E E7 A

doo. Doo doo doo doo You Got It. I'm glad, to

F#m C#m E A F#m

give my love to you. I know you feel the way

C#m E7 A C#7 F#m D A C#7 F#m

I do. An - y-thing you want, You Got It. An - y-thing you need,

D A C#7 F#m D A/E E7

You Got It. An - y-thing at all, You Got It, ba by.

A

An - y-thing at all. You Got It. ba by. You Got It!



# YOU KEEP ME HANGIN' ON

Copyright © 1966 Jobete Music Co., Inc.

Words and Music by EDDIE HOLLAND,  
LAMONT DOZIER and BRIAN HOLLAND

Moderately

**A** **Em/G** **Em/D**

Set me free why don't cha ba - by; get out my life why  
Set me free why don't cha ba - by; let me be why

**Fmaj7** **Esus** **A** **Em/G**

don't cha ba - by, 'cause you don't real - ly love me. You just keep  
don't cha ba - by, 'cause you don't real - ly love me. You just keep

**Em/D** **Fmaj7** **Esus** **A**

me hang - in' on. You don't real - ly need  
me hang - in' on. You don't real - ly want

**Em/G** **Em/D** **Fmaj7** **Esus**

me but You Keep Me Hang - in' on.  
me you just keep me hang - in' on.

---

**1** **Bb/C** **F**

Why do you keep a com - in' a - round play - ing with my heart?

---

**C** **Bb/C**

Why don't cha get out of my life

---

**F** **C** **Em/B** **G**

and let me make a new start? Let me get o - ver you the

---

**E** **2** **Bb/C**

way you've got - ten o - ver me. You say al - though

---

**F** **C**

we broke up you still wan - na be just friends.

---

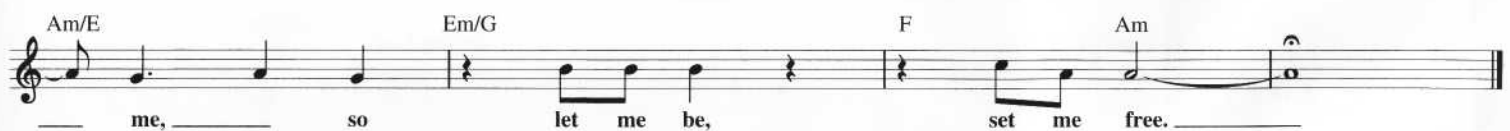
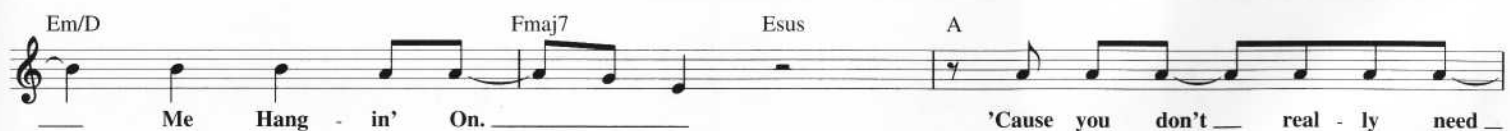
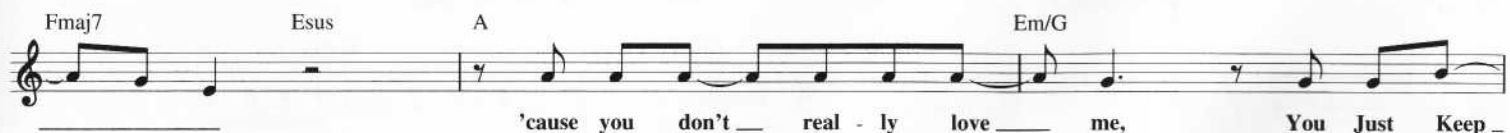
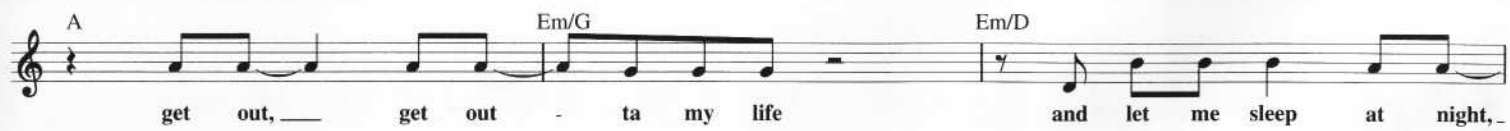
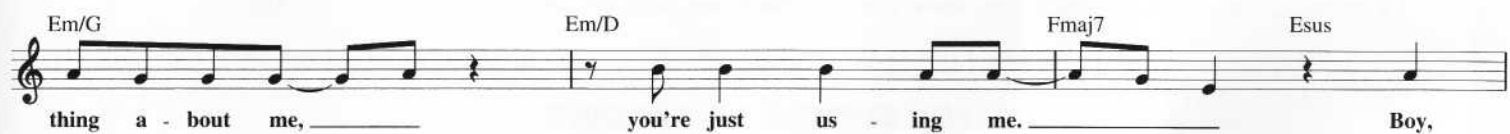
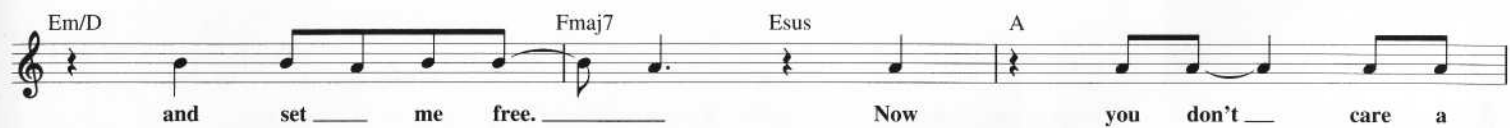
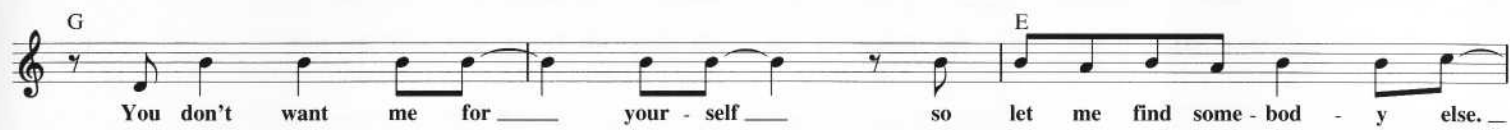
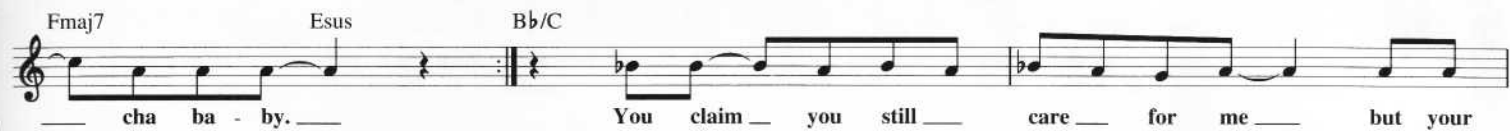
**Bb/C** **F**

But how can we still be friends when see - ing you on - ly breaks my

---

**A** **E**

heart a gain?



# YOU AIN'T SEEN NOTHIN' YET

Copyright © 1974 Sony/ATV Songs LLC  
 All Rights Administered by Sony/ATV Music Publishing,  
 8 Music Square West, Nashville, TN 37203

Words and Music by  
**RANDY BACHMAN**

Moderate Rock

**A** **G** **D** **A**

I met a dev - il wom - an, she took my heart a - way. \_  
 now I'm feel - in' bet - ter 'cause I found out for sure. \_

**G** **D** **A** **G** **D** **A**

She said I had it com - in' to me, and I want - ed it \_ that way.  
 She took me to her doc - tor and he told me of \_ a cure.

**G** **D** **D7** **F** **G** **A** **C#m**

She said that } an - y love is good lov - in'. So I took what I \_ could get. \_ Yes, I  
 He said that }

**F#m** **Bm7** **E**

took what I \_ could get. \_ And then \_ she looked at me \_ with those big brown eyes and she said: \_ "You

**A** **E** **D** **A** **E**

Ain't Seen Noth - in' Yet. \_ B - b - b - ba - by, you just ain't \_ seen noth - in' yet. \_ Here's

**D** **A** **E**

some - thin', here's some - thin', here's some - thin' you ain't nev - er gon - na for - get ba - by.

**D** **A**

Ya know, \_ ya know, ya know you know you just ain't seen noth - in' yet." \_ And "You

1	D.S.	2,3
D C#mBm	E	Repeat ad lib. and Fade D C#mBm E

# YOU SHOULD BE DANCING

from SATURDAY NIGHT FEVER

Copyright © 1976 by Gibb Brothers Music  
 All Rights Administered by Careers-BMG Music Publishing, Inc.

Words and Music by BARRY GIBB,  
 MAURICE GIBB and ROBIN GIBB

Moderately

**Gm**

My ba - by moves \_ at mid - night \_ goes right on till the dawn; \_ My  
 juic - y and \_ she's trou - ble \_ she gets it to me good; \_ My

**Gm** **Eb+** **Cm** **Eb+**

wom - an takes me high - er my wom - an keeps \_ me warm. \_ } What you do - in' on your back,  
 wom - an gives me pow - er goes right down to \_ my blood. }

**Cm7** **Eb+** **Cm7** **Gm**

aah? \_ What you do - in' on your back, aah? \_ You should be danc - in', \_ yeah, \_

To Coda ⊕ **1** **2** **D.S. al Coda** **CODA**

danc - in' yeah She's What you

# YOU SEXY THING

Copyright © 1975 by Finchley Music Corp.  
Administered in the U.S. and Canada by All Nations Music  
RAK Music Publishing Ltd. for the World excluding the U.S. and Canada

Words and Music by  
E. BROWN

Moderate, steady beat

F Bb F Bb

I be-lieve in mir-a-cles. \_ Where you from, \_ You Sex - y Thing? (You Sex - y Thing, you.)

F Bb F Bb

I be-lieve in mir-a-cles \_ since you came a-long, \_ You Sex - y Thing. \_

F Bb F Bb F Bb

{ Where did you come from, ba - by?  
Where did you come from, an - gel?

F Bb C

How did you know \_ I need-ed you? How did you know I need-ed you so bad - ly?  
How did you know \_ I'd be the one? Did you know you're ev - 'ry-thing I prayed \_ for?

Bb C Am

How did you know I'd give my heart glad - ly? Yes - ter - day \_ I was  
Did you know? Ev - 'ry night and day, \_ for ev - 'ry day, \_ giv - in'

Gm Am C6

one of the lone - ly peo - ple. Now you're ly - ing close to me, mak - in' love to me. \_  
love and sat - is - fac - tion. Now you're ly - ing next to me, giv - in' it to me. \_

F Bb F Bb

I be-lieve in mir-a-cles. \_ Where you from, \_ You Sex - y Thing? (You Sex - y Thing, you.)

F Bb F Bb

I be-lieve in mir-a-cles \_ since you came a-long, \_ You Sex - y Thing. \_

F Bb F Bb

{ Kiss me, You Sex - y Thing. \_ Touch me, ba - by, You Sex - y Thing. \_ I love the way you  
Touch me, You Sex - y Thing. \_ Touch me, ba - by, You Sex - y Thing. \_ I love the way you

F Bb F Bb

touch me, dar-ling, You Sex - y Thing. \_ You Sex - y, You Sex - y Thing. \_  
hold me, ba - by, You Sex - y Thing. \_ You Sex - y, You Sex - y Thing. \_ You

1 Am Gm Am

Yes - ter - day \_ I was one of the lone - ly peo - ple. Now you're ly - ing close to me,

2 C6 F Bb Repeat and Fade

giv - in' it to me. \_ Sex - y Thing. Sex - y, ba - by. I love the way you  
kiss me, dar-ling.

## YOU'RE IN LOVE

© Copyright 1990 by MCA MUSIC PUBLISHING, A Division of MCA INC.,  
AEROSTATION CORPORATION, EMI BLACKWOOD MUSIC INC. and  
WILLPHILL MUSIC  
All Rights for AEROSTATION CORPORATION Controlled and Administered by  
MCA MUSIC PUBLISHING, A Division of MCA INC.  
All Rights for WILLPHILL MUSIC Controlled and Administered by  
EMI BLACKWOOD MUSIC INC.

Words and Music by GLEN BALLARD,  
CARNIE WILSON, WENDY WILSON and CHYNNA PHILLIPS

Moderately bright

D Gmaj7

O - pen the door - and come in. I'm so glad to see you my friend. I

A G Em A

don't know how long it has been hav - ing those feel - ings a - gain. And now I }  
But now I }

D D7 G D/F# Em7

see that you're so hap - py and oo it just sets me free. And I'd like to see us as good

A N.C. Bm A G Bm A G

of friends as we used to be. Ah. My love. Ah.

D/F# Em A B G#m7 Emaj9

You're In Love. That's the way it should be 'cause I want

F#sus F# B G#m E

you to be hap - py. You're In Love and I know that you're not in love with me.

D#sus D#7#9 C#m B/D# E

Oo it's e - nough for me to know that You're In Love. { Now I'll let }  
{ I can let }

To Coda ⊕

B/D# C#m G/A A7 D

you go 'cause I know that You're In Love. Some - times it's hard to be - lieve

Gmaj7 A

that you're nev - er com - ing back for me. I've had this dream that you'd al - ways be by

G Em D.S. al Coda CODA C#m F#sus F#

my side. Oh, I could have died. that You're In Love.

E F# D#7 E

I tried to find you but you were so far a - way. I was pray - ing that fate would bring you back to me

C#m E/B F#/A# F# B

some - day, some - day, some - day. Oo You're In Love.



G#m E F# B G#m E

D#sus D#7#9 C#m7 B/D# E

Oo \_ it's e - nough \_ for me to know \_ that You're \_ In Love. \_ Oo now I'll let

B/D# C#m F#sus F# B G#m7

you go. \_ 'Cause I know \_ that You're \_ In Love. \_ Oo \_ no \_ no \_ no \_

E F#sus B G#m7 E

no \_ no \_ no \_ no \_ oo.

D#sus D# C#m B/D# E B/D# C#m7

Oo. Oo.

F#sus F# B G#m7 B/E F#7sus F#7

Repeat and Fade

### YESTERDAY

© 1965 NORTHERN SONGS LTD.  
 Copyright Renewed  
 All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.  
 under license from SONY/ATV SONGS LLC

Words and Music by JOHN LENNON  
 and PAUL McCARTNEY

Moderately

F Em7 A7 Dm Dm/C

Yes - ter - day, all my trou - bles seemed so far a - way,  
 Sud - den - ly, I'm not half the man I used to be,

Bb C7 F C/E Dm G Bb F

now it looks as though they're here to stay, oh I be - lieve in Yes - ter - day.  
 there's a shad - ow hang - ing o - ver me, oh Yes - ter - day came sud - den - ly.

A11 A7 Dm C Bb Dm/A Gm C F A11 A7

Why she had to go I don't know, she would - n't say. I said

Dm C Bb Dm/A Gm C F Em7 A7

some - thing wrong, now I long for Yes - ter - day. Yes - ter - day, love was such an eas - y

Dm Dm/C Bb C F C/E

game to play, now I need a place to hide a - way oh

Dm G Bb F F/C G/B Bb F

I be - lieve in Yes - ter - day. Mm mm mm mm mm.



## YOU'RE THE INSPIRATION

Copyright © 1984 by BMG Songs, Inc. and Foster Frees Music, Inc.

Words and Music by PETER CETERA  
and DAVID FOSTERSlow Rock  
B $\flat$ 

1. You know our love was meant to be \_\_\_\_\_ the kind of love \_ that lasts \_ for -  
2. (See additional lyrics)

ev - er. \_\_\_\_\_ And I want you here with me

from to - night \_ un - til the end \_ of time. You \_ should know \_

eve - ry - where I go; \_ al - ways on \_ my mind, \_ in my heart, \_ in my soul, \_ ba - by.

## CHORUS

You're the mean - ing of my life, \_ You're The In - spi - ra - tion.

You bring feel - ing to my life, \_ You're The In - spi - ra - tion.

Wan - na have you near me, I wan - na have you hear me say - ing \_\_\_\_\_

no one needs you more \_ than I \_ need you.

And I no one needs you more than I (no one needs you more \_ than I. \_

you. \_\_\_\_\_ Wan - na have you near me, I

Bb/F Bbm/F F/C Bb/C

wan - na have you hear me say yeah, — no one needs you more — than I —

C A/C# E E/G# A E/B B

— need — you. You're the mean - ing of my life, — You're The In - spi - ra - tion.

E C#m A E/G# F#m9 B E E/B

You bring feel - ing to my life, — You're the In - spi - ra - tion. When you love some - bod - y; till the end — of

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

time; when you love some - bod - y; al - ways on — my mind. no one needs — you more than I. When you

Repeat ad lib. and Fade

## Additional Lyrics

2. And I know (yes, I know)  
That it's plain to see  
We're so in love when we're together.  
Now I know (now I know)  
That I need you here with me  
From tonight until the end of time.  
You should know everywhere I go;  
Always on my mind, you're in my heart, in my soul.

Chorus

## YOU'RE THE DEVIL IN DISGUISE

Copyright © 1963 by Elvis Presley Music, Inc.  
Copyright Renewed and Assigned to Elvis Presley Music  
(Administered by R&H Music)

Words and Music by BILL GIANT,  
BERNIE BAUM and FLORENCE KAYE

## Moderately bright

§ F Bb F Bb F Bb F Bb F

You look like an an - gel. — Walk like an an - gel. —

Bb C Bb C Bb C7 N.C. F

Talk like an an - gel, — but I got wise; You're The Dev - il In Dis - guise. Oh, yes, you

To Coda ⊕

Dm F Dm F Dm

are. — Dev - il in dis - guise. Mm. — { You fooled me — with your kiss - es, you cheat - ed  
I thought that — I was in heav - en, but I was

F Dm Bb C7 F D.S. al Coda

and you schemed, — heav - en knows — how you lied to me. — You're not the way you seemed. } You  
sure sur - prised, — heav - en help — me, I did - n't see — the dev - il in your eyes. }

CODA ⊕ Dm F Dm

— Dev - il in dis - guise, oh, yes, you are Dev - il in dis -

Repeat and Fade

# YOU'RE SO VAIN

Copyright © 1972 by Quackenbush Music Ltd.  
All Rights for the U.S. and Canada Administered by BMG Songs, Inc.

Words and Music by  
CARLY SIMON

Moderately

Am7 G/A Am Am7 G/A Am F C/F F

You walked in - - to the par - ty like you were walk - ing on - to a  
had me sev - er - al years a - go, when I was still quite na -  
hear you went up to Sar - a - to - ga, and your horse nat - 'ral - ly

Am7 Am7 G/A Am Am7 G/A Am

yacht; your hat stra - te - gic - 'lly dipped be - low one eye, your  
ive; well, you said that we make such a pret - ty pair, and  
won; won; then you flew your Lear jet up to No - va Sco - tia, to see the

F C/F F Am7 Fmaj7 G Em7 Am7

scarf, it was ap - ri - cot. You had one eye in the mir - ror as you  
that you would nev - er leave. But you gave a - way the things you loved and  
to - tal e - clipse of the sun. Well, you're where you should be all the time and

F C G

watched your - self ga - votte and all the girls dreamed that they'd  
one of them was me, I had some dreams, they were clouds  
when you're not you're with some un - der - world spy or the wife

F C

— be your part - ner they'd be your part - ner and } You're So Vain,  
— in my cof - fee, clouds in my cof - fee and }  
— of a close friend, wife of a close friend and }

Dm7 C Am7

— you prob - 'bly think this song is a - bout you, You're So Vain. I'll

Fmaj9 G13

bet you think this song is a - bout you. Don't you? Don't you? } You you?  
Well, I

C Dm7 C Repeat and Fade

You're So Vain, you prob - 'bly think this song is a - bout you.

# YOU'RE THE ONE THAT I WANT

Copyright © 1978 by Stigwood Music, Inc., John Farrar Music, Inc.  
and Ensign Music Corporation  
All Rights Administered by Unichappell Music Inc.

Words and Music by  
JOHN FARRAR

Moderately Am F C

I got chills. filled They're mul-ti-ply-in'. with af-fec-tion And I'm los-in' in' con-trol. you're too shy to con-vey,

E Am

'Cause the pow-er in you're sup-ply-in', (it's e-lec-tri-fy-in'!) Feel your way.

C Em Am

You bet-ter shape up, 'cause I need a man and my heart I bet-ter shape up, 'cause you need a man who can keep

F C Em

is set on you. You bet-ter shape up you bet-ter un-der-stand you sat-is-fied. I bet-ter shape up if I'm gon-na prove-

Am F

to my heart I must be true. that your faith is jus-ti-fied. You're The

C F C

One That I Want. You, oo, oo, hon-ey. The one that I want.

F C

You, oo, oo, hon-ey. The one that I want. You, oo,

F G

oo are what I need. Oh, yes in-deed. If you're You're The

1 N.C. 2 D.S. and Fade

# YOU'VE LOST THAT LOVIN' FEELIN'

© 1964, 1965 (Renewed 1992, 1993) SCREEN GEMS-EMI MUSIC INC. and MOTHER BERTHA MUSIC, INC.  
All Rights on behalf of MOTHER BERTHA MUSIC, INC. Administered by ABKCO MUSIC, INC.

Words and Music by BARRY MANN,  
CYNTHIA WEIL and PHIL SPECTOR

Slowly Bb/C C

You nev - er close your eyes an - y - more when I kiss your lips.  
wel - come look in your eyes when I reach for you.

Bb/C C

And there's no ten - der - ness like be - fore in your fin - ger - tips.  
And, girl, you're start - ing to crit - i - cize lit - tle things I do.

Dm7 Em7 Fmaj7

You're try - ing hard not to show it, (Ba - by) but, ba - by,  
It makes me just feel like cry - ing, 'cause ba - by, some-thing

F/G G C Dm/C G7

ba - by, I know - it. You've Lost - That Lov - in' Feel - in', woh oh, that lov -  
beau - ti - ful's dy - ing.

C Dm/C Bb/C C

in' feel - in'. You've Lost That Lov - in' Feel - in'! Now it's gone, gone, gone, woh oh oh oh.

C F G F G C F G F G

Now there's no Ba - by, ba - by, I'd get down on my knees for

C F G F G C F G F G

you. If you would on - ly love me like you used to

C F G/F G C F G F G

do. We had a love, a love, a love you don't find ev - 'ry

C F G F G C F G F G C F

day. So don't, don't, don't, don't let it slip a - way.

G F G C F G F G C F

Ba - by, (Bkgd:) Ba - by, ba - by, ba I beg you please, beg you please,

G F G C F G F G

please, I need your love, I need your love, I need your love, so bring it on



C F G C

back, bring it on back, so bring it on back. Bring back that

Dm/C G7 C Dm/C

lov - in' feel - in', woh, oh, that lov - in' feel - in'. Bring back that lov - in' feel - in', 'cause it's

Bb/C C Repeat and Fade

gone, gone, gone, and I can't go on, woh oh oh oh.

### YOU'VE MADE ME SO VERY HAPPY

Copyright © 1967, 1969, 1970 Jobete Music Co., Inc.

Words and Music by BERRY GORDY, FRANK WILSON, BRENDA HOLLOWAY and PATRICE HOLLOWAY

Moderately slow

Am7 Gmaj7 Am7 Gmaj7

I lost at love be - fore, got mad and closed the door.  
The oth - ers were un - true, but when it came to you,

Am7 Gmaj7 Am7 Bm7

But you said try just once more. I chose you for the one,  
I'd spend my whole life with you. 'Cause you came and took con - trol,

Am7 Bm7 Am7 Bm7 Am7/D

now I'm hav - ing so much fun. You treat - ed me so kind, I'm a - bout to lose my mind. }  
you touched my ver - y soul. You al - ways showed me that lov - ing you was where it's at. }

You Made Me So Ver - y Hap - py, I'm so glad you

Gmaj7 Bm7/E F

came in - to my life. I love you so much, it seems

C G

that you're e - ven in my dreams. I hear you call - ing me.

F Em7/A N.C.

I'm so in love with you, all I ev - er want to do is thank you, ba - by,

Am7/D

thank you, ba - by. You Made Me So Ver - y Hap - py,

Gmaj7 Bm7 Repeat and Fade

I'm so glad you came in - to my life.



## YOU'VE GOT A FRIEND

Copyright © 1971 COLGEMS-EMI MUSIC INC.

Words and Music by  
CAROLE KING

Slowly

Fm C7/G Fm C7 Fm/Ab C7/G Fm

When you're down — and trou - bled, and you need — some love and care; — And  
a - bove — you grows — dark — and full of clouds; — And

Bbm7 Eb Eb6 Eb7 Ab Bbm/Ab Ab Gm7

noth - in' — noth - in' is go - in' right — close your eyes — and  
that ol' — north wind be - gins — to blow — keep your head — to -

C7 Fm C7#5 C7sus Fm/Ab C7sus Fm Bbm7 Cm7

think of me, and soon I — will be there; — To bright - en up — e - ven your dark - est night. —  
geth - er, and call my — name out loud; — Soon you'll hear — me — knock - in' — at — your door. —

Db6/Eb Eb Db6/Eb § Ab Db

— } You just call — out my — name, — and you know — wher - ev - er I am —

Ab Db6/Eb Eb

— I'll come run - nin' — to see you a - gain. —

Ab Abmaj7/G Db/F Ab6/Eb Ab7/Eb Db Cm7

Win - ter, spring, sum - mer or fall, — all you have to do is call, — and I'll be — there. —

Bbm7 Db6/Eb Ab Gm7 C7 N.C. 2 Db Cm7 Bbm7 Db6/Eb

— You've Got A Friend. — If the sky — there, — yes, I will. — Now

Gb Db Ab

ain't it good to know that You've — Got A Friend, — when peo - ple can be — so cold. —

Abmaj7 Db Gb7

— They'll hurt — you, yes, and de - sert — you, and

Fm Bb7 Bb9 Bbm7/Eb Eb D.S. al Coda

take your soul — if you let them. Oh, but don't you let — them. You just call —

CODA ⊕ Db Cm7 Bbm7 Db6/Eb Ab

— there, — yes, I will. — You've Got A Friend. —

Db/Ab Ab Db/Ab Repeat and Fade

You've Got A Friend. — Ain't it good — to know You've Got A

## YOUNG BLOOD

Copyright © 1957 by Unichappell Music Inc., Chappell & Co., Jerry Leiber Music  
and Mike Stoller Music  
Copyright Renewed

Words and Music by JERRY LEIBER,  
MIKE STOLLER and DOC POMUS

## Moderate Rock beat

**E<sub>b</sub>**

I saw her stand - ing on the cor - ner \_\_\_\_\_ A yel - low rib - bon in her hair.  
I took one look and I was frac - tured \_\_\_\_\_ I tried to walk but I was lame.

**N.C.**

I could - n't keep my - self from shout - ing \_\_\_\_\_ "Look - a there *Spoken: look - a there, look - a there, look - a there!*"  
I tried to talk but I just stut - tered \_\_\_\_\_ "What's your name, *Spoken: what's your name, what's your name, what's your name?*"

**A<sub>b</sub> Eb Ab**

Young Blood \_\_\_\_\_ Young Blood \_\_\_\_\_ Young Blood \_\_\_\_\_ I

**B<sub>b</sub>7#9** **1 Eb B<sub>b</sub>7#5 Eb** **2 Eb Eb7 Ab**

can't get you out of my mind. \_\_\_\_\_ What cra - zy stuff

**E<sub>b</sub> Cm7 F7**

she looked so tough I had to fol - low her all the way home. \_\_\_\_\_ Then things went bad,

**B<sub>b</sub>7 N.C. B<sub>b</sub>9**

I met her Dad, he said, *Spoken: "You bet - ter leave my daugh - ter a - lone!"* \_\_\_\_\_ Well,

**E<sub>b</sub>**

I could - n't sleep a wink for try - ing, \_\_\_\_\_ I saw the ris - ing of the sun,

**N.C.**

and all night long my heart was cry - ing, \_\_\_\_\_ "You're the one, *Spoken: you're the one, you're the one, you're the one!*"

**A<sub>b</sub> Eb Ab**

Young Blood \_\_\_\_\_ Young Blood \_\_\_\_\_ Young Blood \_\_\_\_\_ I

**1 B<sub>b</sub>7#9 Eb Eb7** **2 B<sub>b</sub>7#9 Eb6**

can't get you out of my mind. \_\_\_\_\_ can't get you out of my mind. \_\_\_\_\_