
The

ALL TIME BEST

Collection

VOLUME THREE

Ain't Nobody	2
Anything For You	8
The Best	13
Crazy For You	18
(Everything I Do) I Do It For You	24
Father Figure	28
How Am I Supposed To Live Without You	37
I Want To Break Free	42
I'd Do Anything For Love (But I Won't Do That)	46
Killing Me Softly With His Song	55
Pray	58
Purple Rain	62
Stand By Me	69
Take It To The Limit	72
Three Times A Lady	75
Vogue	80
We Have All The Time In The World	88
Wonderful Tonight	90
Wuthering Heights	94
7 Seconds	97

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AIN'T NOBODY

Words and Music by
DAVID WOLINSKI

Medium Funk

Em D/E Em D/E

Cap - tured ef - fort - less - ly. That's the
I've been wait - ing for you. It's been
I wait for night - time to come, to bring you

way it was. Hap - pened so nat - 'ral - ly,
so long. I knew just what I would do
to me. I can't be - lieve I'm the one;

D/E Em Cmaj7 D/C Cmaj7

D/C



Cmaj7



Em



I did not know it was love. The next thing
 when I heard your song. You filled my
 I was so lonely. I feel like

D/E



Em



D/E



Em



I felt was you hold in' me close.
 heart with a kiss; you gave me free dom.
 no one could feel; I must be dream ing.

Cmaj7



D/C



Cmaj7



What was I gonna do? I let my -
 You knew I could not re - sist. I need - ed
 I want this dream to be real. I need this

D/C



Cmaj7



Bsus4



2 fr.

D/B



self go. _____ And now we fly _____ through the stars _____
 some - one. _____ And now we're fly - in' through the stars _____
 feel - ing. _____ I make my wish up - on a star _____



Cmaj7



D



Em



D/E



Em



_____ and hope this night will last for-ev - er. _____
 _____ and hope this night will last for-ev - er. _____
 _____ and hope this night will last for-ev - er. _____



1. D/E



Em



2.

D/E



Huh, huh, huh, huh. _____



Em7 D/G D/A C

Ain't no - bod - y loves me bet - ter,

This system contains the first four measures of the song. It features a vocal line in treble clef with lyrics, a guitar chord line above it, and a piano accompaniment in grand staff (treble and bass clefs). The chords are Em7, D/G, D/A, and C.

Em7 D/G D/A C

makes me hap - py, makes me feel this - way.

This system contains the next four measures. It follows the same format as the first system, with vocal line, guitar chords (Em7, D/G, D/A, C), and piano accompaniment.

Em7 D/G D/A C

To Coda

Ain't no - bod - y loves me bet - ter than you. —

This system contains the final four measures of the main section. It includes the same format as the previous systems, with a 'To Coda' instruction above the fourth measure. The chords are Em7, D/G, D/A, and C.

Em D/E Em D/E

This system contains the final four measures of the piece. It features a vocal line with a long note, guitar chords (Em, D/E, Em, D/E), and piano accompaniment.

D. S. $\frac{3}{8}$ (no repeats) *al Coda* ♩

Em D/E Em D/E

The first system of music features a vocal line with a treble clef and a piano accompaniment with grand staff notation. Above the vocal line, four guitar chord diagrams are provided: Em, D/E, Em, and D/E. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

Coda C Em D/E

bet - ter than you. At We

The second system begins with a *Coda* section. It includes guitar chords for C, Em, and D/E. The vocal line continues with the lyrics "bet - ter than you." and "At We". The piano accompaniment features a more complex texture with some sustained chords in the right hand.

Am7 D Em D/E

first you put your arms a - round me,
stare in - to each oth - er's eyes,

The third system contains the lyrics "first you put your arms a - round me, stare in - to each oth - er's eyes,". It features guitar chords Am7, D, Em, and D/E. The piano accompaniment continues with a consistent eighth-note bass line.

Am7 D

then you put your charms a - round me.
and what we see is no sur - prise.

The fourth system contains the lyrics "then you put your charms a - round me. and what we see is no sur - prise." It features guitar chords Am7 and D. The piano accompaniment maintains the eighth-note bass line.

Em D/E

Am7

I can't re - sist this sweet
We've got a feel - in' most

D

1. Em D/E

sur - ren - der on
would - treas - ure

Am7

D

2. Em D/E

a night so warm and ten - der.

Am7

D

D. S. $\frac{3}{4}$ and fade

and a love so deep we can - not meas - ure.

ANYTHING FOR YOU

Words and Music by
GLORIA ESTEFAN

Moderately ♩ = 69

p

(with pedal)

G(9) Gmaj9 D7sus D11 Gmaj9

G(6/9) (L.H.) G(9) Gmaj9 D7sus D11

C G/B Am Am7/D D7 G(9)

An- y-thing for you,— though

Am7/D D G(9) Dm7 F/G G7

you're not here.— Since you said—we're through,— it seems like years.— Time keeps

Cmaj9 G/D

drag - ging on — and on, — and for - ev - er's been — and gone. — Still, I can't

3

Em7 C(9) Dsus D

fig - ure what — went wrong. — I'd still do

G(9) D7sus D G(9) D/E Em7

an - y-thing for you; — I'll play your game. — You hurt me through and through, but you can

Dm9 G7sus G7 Cmaj9

have your way. — I can pre - tend each time — I see — you that I don't

G/D (D2/G) G/D Em7 A7

care and I don't need — you. And though you'll nev - er see — me cry - ing; you know, in-

C/D D C/D D G(9)

side I feel like dy - ing. And I'd do an - y-thing for you, - in-

Dsus D G/B G/A G

spite of it all. I've learned so much from you; - you
cresc.

Dm7/F G/A C/D

made me strong. Don't you ev - er think that I don't love you, that for one
mf

G/D C/D

min - ute I for - got you. But some-times things don't work out right, and you just

Dm9 Dm9/A F/G G7/B Cmaj7

have to say good-bye. I hope you find some-one to please you, some-one who'll
cresc. *f*

G/D G/B G Em7

care, and nev-er leave — you. But if that some-one ev - er hurts — you, you just might
dim.

Dsus7 D7

need a friend — to turn to. And I'd do
p

G(9) Dsus7 D

an - y-thing for you; — I'll give you up, — if

G D/E Em7 Dm7 G7sus G

that's what I — should do — to make you hap - py. I can pre -
cresc.

Cmaj9 G/D

tend each time — I see — you that I don't care and I — don't need — you. And though in-
mf

Em7 G/A Dm7 Dm/A G7sus G7/B

side I feel like dy - ing, you know you'll nev - er see me cry - ing. Don't you ev - er

Cmaj9 G/D

think that I don't love you, that for one min - ute I for-got you. But some-times

Em7 G/A Dm9 Dm9/A G7sus G7/B

things don't work our right, and you just have to say good - bye.

Cmaj7 G/D

Instrumental Solo.

Repeat ad lib. and fade

Em7 Em7/A Dm7 Dm7/A G7/B

THE BEST

Words and Music by
MIKE CHAPMAN and HOLLY KNIGHT

Moderate rock

F



F

F6

Fmaj7

F



(1.) I call you, I need you, my heart's on fire. _____
(Verses 2 & 3 see block lyric)

F6

Fmaj7

F

F6



You come to me, come to me,

Fmaj7 F F6 Fmaj7 F Dm

wild and wired. _____ Oh you come to me,

Bb

give me ev - 'ry-thing I _____ need. (2.) Give me a

2. C F Fadd2 Fsus4 F

You're sim-ply the best, _____ bet-ter than

Fadd2 Fsus4 F Dm Dmadd4 Bb/D Dm

all _____ the rest, _____ bet-ter than a - ny-one, _____ a - ny-one I've

C F Fadd2

e - ver met. — I'm stuck on your heart, —

Fsus4 F Fadd2 Fsus4 F

I hang on ev - 'ry word — you say, — tear us a - part —

Dm Dmadd4 Bb/D Dm C To Coda D.S. al Coda

— ba-by I would ra-ther be — dead. (3.) In your



CODA Bb

Each time you leave me, I start los-ing con-trol — you're

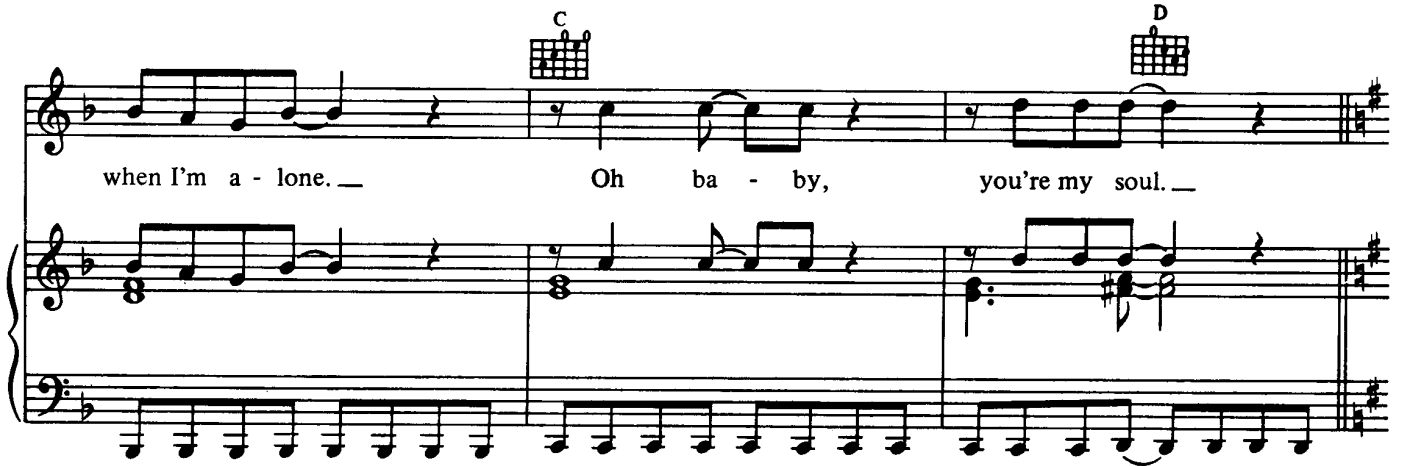
Dm  Bb 








walk - ing a - way _ with my heart _ and my soul. _ I can feel your rhy - thm

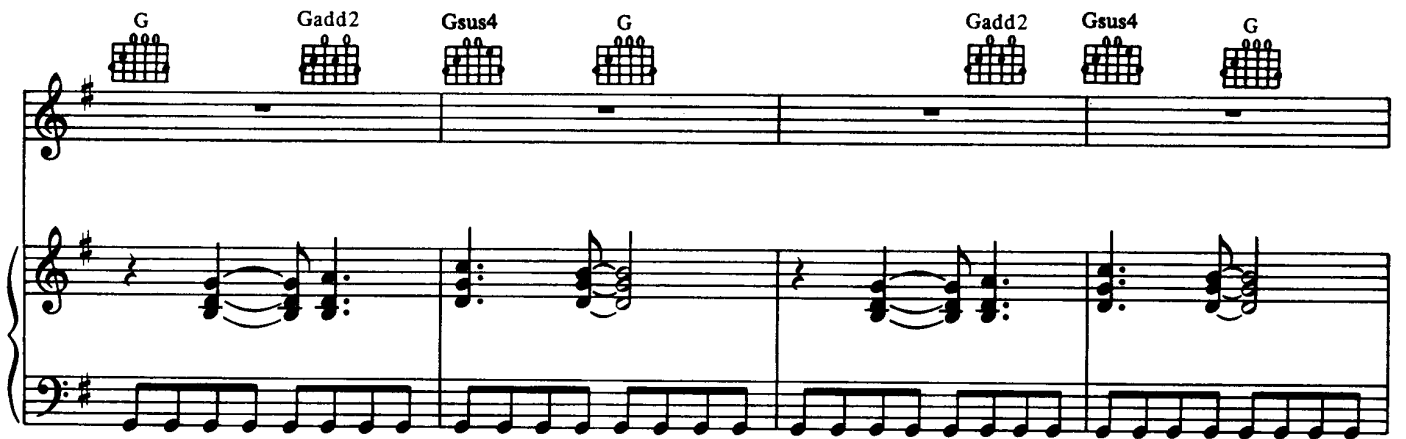







C  D 

when I'm a - lone. _ Oh ba - by, you're my soul. _

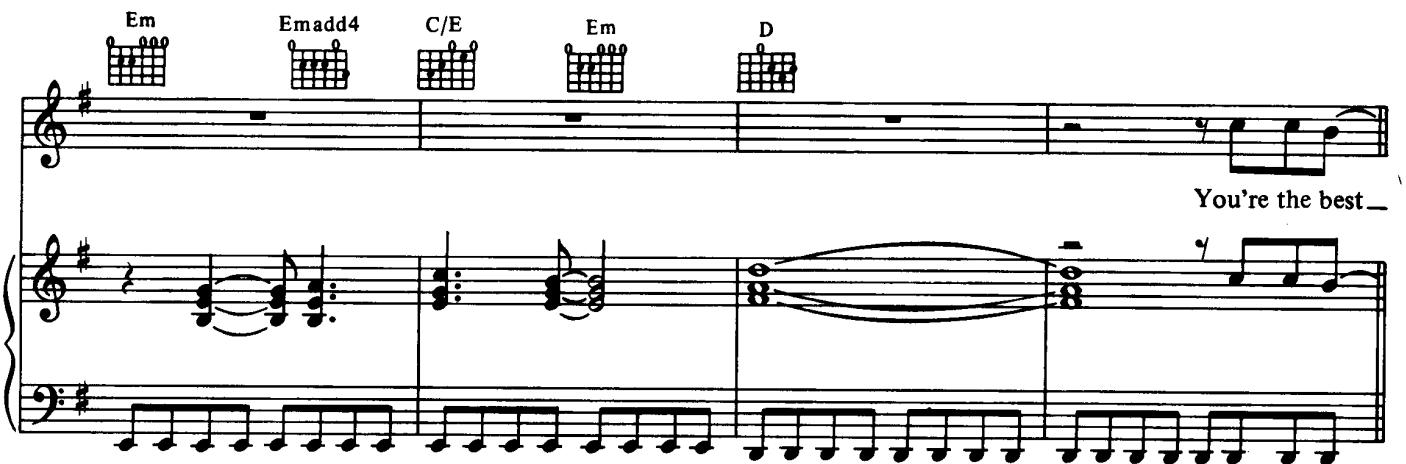


G  Gadd2  Gsus4  G  Gadd2  Gsus4  G 



Em  Emadd4  C/E  Em  D 

You're the best _



G Gadd2 Gsus4 G Gadd2

bet-ter than all the rest, —
I hang on ev-'ry word you say, —

Gsus4 G Em Emadd4 C/E Em

bet-ter than a - ny - one — a - ny - one I
tear us a - part, ba - by I would

D

1. 2. G

e - ver met. — I'm stuck on your heart —
ra - ther be — dead. Oh...you're the best. —

VERSE 2:

Give me a lifetime of promises, and a world of dreams
Speak the language of love like you know what it means
Mm, and it can't be wrong
Take my heart and make it-strong babe.

VERSE 3:

In your heart, in the stars, every night and every day
In your eyes I get lost, I get washed away
Just as long as I'm here in your arms
I could be in no better place.

CRAZY FOR YOU

Words and Music by
RICHARD WERMERLING

(♩ = 102)

Cadd9



Cadd9/B



Am



F



C/G



G5



A5/G



C/G



D/G



Gadd9





In - tu - i - tion tells me what I'm miss - ing when I
 Ten more pa - ges and your work is o - ver for an -



look at you, so tell me hon - ey, am I
 - oth - er day, well there just has to be some



dream - ing, or do you feel it too?
 oth - er way for you to pay your way.



'Cause I feel that you know, ah you've got me



just where you want me, I'm crazy, crazy for



you, and there's nothing that I won't do,



I'm caught by the look in your eyes, and it's



all for the love of you.

2.
Cadd9 Cadd9/B Am

This system contains the first three measures of the second system. It features guitar chord diagrams for Cadd9, Cadd9/B, and Am. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment.

F C/G C G/B

This system contains the next four measures. It features guitar chord diagrams for F, C/G, C, and G/B. The piano accompaniment continues with the same melodic and rhythmic patterns.

Am Fmaj7 G7 Cadd9

This system contains the next three measures. It features guitar chord diagrams for Am, Fmaj7, G7, and Cadd9. The piano accompaniment continues with the same melodic and rhythmic patterns.

G5 A5/G C5/G 3fr

I feel that you know, ah you've got me

This system contains the final three measures, including a vocal line with lyrics. It features guitar chord diagrams for G5, A5/G, and C5/G 3fr. The piano accompaniment continues with the same melodic and rhythmic patterns.



just where you want_ me, I _____ feel that you_ know,



N.C.

ah you've got me just, just where you want_ me.____



Vocal ad lib.



I'm cra - zy, cra - zy for



you, _____ and there's no - thing_ that I won't_ do,

C G/B Am

I'm caught by the look _____ in your eyes, _____ and it's

Fmaj7 G7 C G/B

all for the love of you. Cra - zy, I'm cra - zy for

Am Fmaj7 G7 C

you, _____ and there's no - thing that I won't do, I'm caught by the

Gm/Bb Am Fmaj7 G7

look _____ in your eyes. _____

repeat to fade

(EVERYTHING I DO) I DO IT FOR YOU

Words and Music by
BRYAN ADAMS, R J LANGE
and M KAMEN

(1.) Look in - to my eyes _____ you will see _____

what you mean to _____ me. Search your heart, _____ search your

soul, _____ and when you find me there you'll

search _____ no more. Don't tell me it's not worth try - in'

Dm C

for, you can't tell me it's not worth dy - in'

Dm C

for. You know it's true _____ ev - ery-thing I

G C

do, I do it for_ you.

2. Bb Eb

There's no love like your love and no

Bb F C

oth - er could give more_ love, there's no - where _____ un - less

G D G

you're there all the time, _____ all the way _____ yeah.

F

C

1. 2.

Oh you can't

Dm G

tell me it's not worth try - in' for, I can't

Dm G

help _____ it, there's no - thin' I want more. Yeah _____ I would

fight for you, _____ I'd lie _____ for you, _____ walk the

wire for you, _____ yeah _____ I'd die for _____ you. _____ You know it's

true, ev - ery - thing I do, oh, _____

_____ I do it for _____ you.

VERSE 2:
 Look into your heart
 You will find there's nothin' there to hide
 Take me as I am, take my life
 I would give it all, I would sacrifice.
 Don't tell me it's not worth fightin' for
 I can't help it, there's nothin' I want more
 You know it's true, everything I do
 I do it for you.

FATHER FIGURE

Words and Music by
GEORGE MICHAEL

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (Bb and Eb), and the time signature is common time (C). Above the treble staff, there are four guitar chord diagrams labeled Bb2, Ab2, Bb2, and Bb2. The treble staff contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The bass staff contains a bass line with a half note G2, a quarter note A2, a quarter note Bb2, and a quarter note A2.

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble staff, there are three guitar chord diagrams labeled Ab2, Bb2, and Bb2. The treble staff contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The bass staff contains a bass line with a half note G2, a quarter note A2, a quarter note Bb2, and a quarter note A2.

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble staff, there are three guitar chord diagrams labeled Ab2, Bb2, and Bb2. The treble staff contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The bass staff contains a bass line with a half note G2, a quarter note A2, a quarter note Bb2, and a quarter note A2.

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble staff, there are three guitar chord diagrams labeled Ab2, Bb2, and Bb2. The treble staff contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The bass staff contains a bass line with a half note G2, a quarter note A2, a quarter note Bb2, and a quarter note A2. The lyrics "That's all I want-ed some-thing spe-cial, some-thing" are written below the treble staff.

Ab2 Bb2 Bb2

sa - cred, in your eyes. For just one mo - ment

Ab2 Bb2

to be bold and na - ked at your side.

Gb2 Ab2 Bb2

Some-times I think that you nev - er un - der - stand me.

Bb2 Gb2 Ab2

May - be this time is for - ev - er, say it can

Fsus4 F $\frac{3}{4}$ Bb2

— be, wo wo. — (v.2.) That's all you want-ed some-thing spe-cial, some-one

Ab2 Bb2 Bb2

sa - cred, in your — life. — Just for one mo-ment

Ab2 Bb2

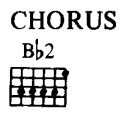
to be warm and na - ked at my — side. —

Gb2 Ab2 Bb2

Some-times I think that you'll nev - er un-der - stand — me.



But something tells me to geth er. We'd be hap -



CHORUS

py, wo wo. I will be your fa - ther fi - gure, (wo ba -



put your ti - ny hand in mine, I will be your preach - er teach - er, by, I'd love to be your dad -



an - y - thing you have in mind, I will be your fa - ther fi - gure, dy, it would make me ve - ry

Ab2

I have had e - nough of crime I will be the one who loves you
hap - py, please let me)

To Coda ♠ Bb2

'til the end of time. _____

Ab2 Bb2 Bb2

Ab2 Bb2 Gb2 Ab2

If you were the des - ert, I'll be the sea,
So when you re - mem - ber the ones who have

Gb2



Ab2



— lied if you ev er hung er, hung - er for me, —
 — who said that they cared — but then laughed — as you —

1.

Gb2



Ab2



Bb2



— what-ev - er you asked — for that's what I'll be.

2.

Gb2



Ab2



cried Beau - ti - ful Dar - ling

Fsus4



F



don't think of me — be - cause all I ev - er want -

Bb2 Ab2

ed is

Detailed description: This system contains the first two measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Above the vocal line, two guitar chord diagrams are provided: Bb2 (first measure) and Ab2 (second measure). The lyrics 'ed' and 'is' are positioned below the vocal line.

Bb2 Bb2

in your eyes ba - by, (baby.)

Detailed description: This system contains the next two measures. It features a vocal line and a piano accompaniment. Two guitar chord diagrams for Bb2 are shown above the vocal line. The lyrics 'in your eyes' and 'ba - by, (baby.)' are written below the vocal line.

Ab2 Bb2 Gbmaj7




and love can't lie. Greet me with the eyes of a child

Detailed description: This system contains the next three measures. It features a vocal line and a piano accompaniment. Three guitar chord diagrams are shown above the vocal line: Ab2, Bb2, and Gbmaj7. The lyrics 'and love can't lie.' and 'Greet me with the eyes of a child' are written below the vocal line.

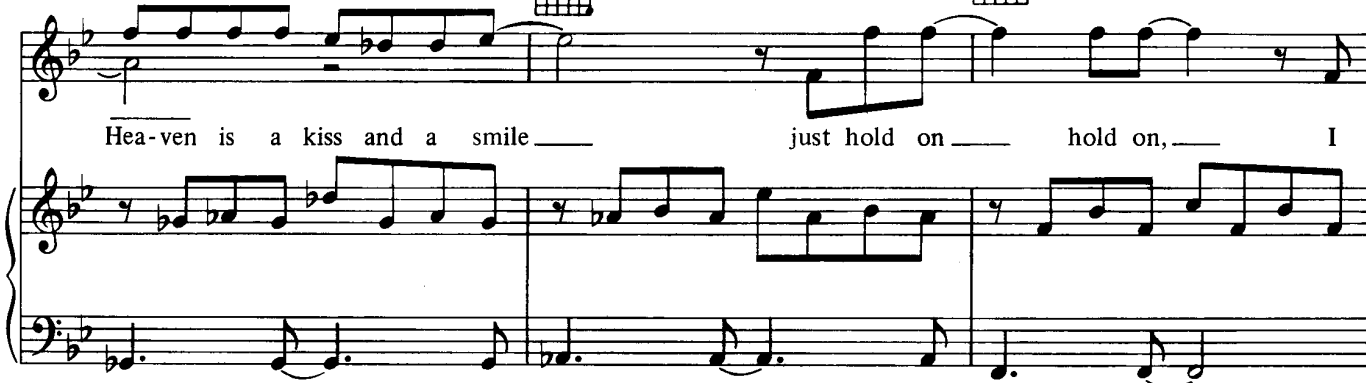
Ab2 Bb2



my love is al - ways tell - ing me so.

Detailed description: This system contains the final two measures of the piece. It features a vocal line and a piano accompaniment. Two guitar chord diagrams for Ab2 and Bb2 are shown above the vocal line. The lyrics 'my love is al - ways tell - ing me so.' are written below the vocal line.








Hea-ven is a kiss and a smile _____ just hold on _____ hold on, _____ I



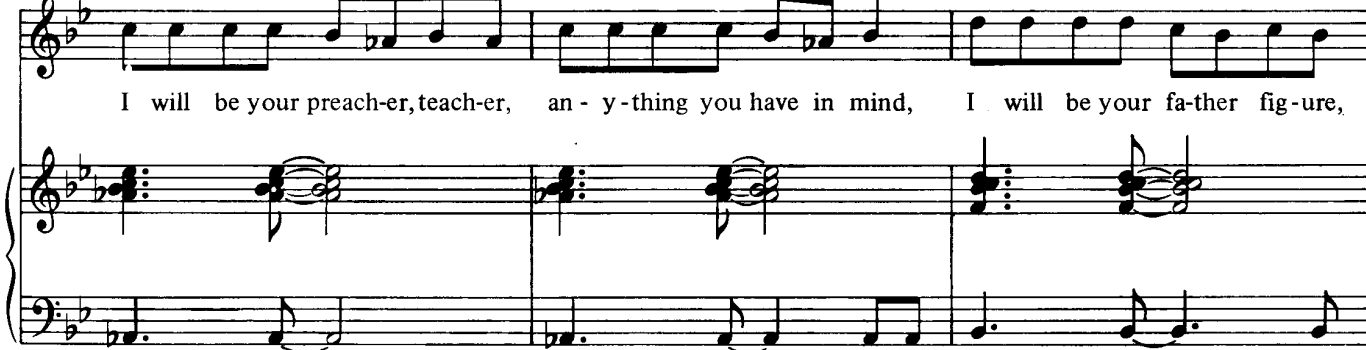



won't let you go _____ my ba - by. I will be your fa-ther fig - ure, put your ti - ny hand in mine.



I will be your preach-er, teach-er, an - y-thing you have in mind, I will be your fa-ther fig-ure,






I have had e-nough of crime, so I am gon - na love you till the end _____ of



Bb2

Ab2

time.

I will be your fa - ther — I will be your — fa - ther.)

I will be your preacher

(I'll be your dad - dy)

I will be the one who loves you

1.

2. N.C.

till the end — of time.

Abm6

Bb

rall.

VERSE 3:

That's all I wanted
 But sometimes love can be mistaken
 For a crime
 That's all I wanted
 Just to see my baby's blue eyes shine.
 This time I think that my lover understands me
 If we have faith in each other
 Then we can be strong baby.

HOW AM I SUPPOSED TO LIVE WITHOUT YOU

Words and Music by
MICHAEL BOLTON and DOUG JAMES

Moderately

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of a vocal line and a piano accompaniment. The piano part is marked 'smoothly' and 'mp' (mezzo-piano). The score includes three systems of music. The first system shows the beginning of the piano accompaniment. The second system includes the vocal line with the lyrics: 'I could hard-ly be-lieve_ it when I I'm too proud for cry - in', did - n't'. The third system includes the vocal line with the lyrics: 'heard the news_ to - day, come here to _ break-down. I had to come_ and set it straight_ from you.. It's just a dream of mine_ is com-ing to _ an end..'. Chord diagrams are provided for F/A, Eb/G, and Ebm/Gb. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line with some arpeggiated chords.

Bb/F

F/Eb

Bb/D

F/C

Bb



They said you were leav - in', some-one's
And how can I blame - you when I

F/A

Eb/G

Ebm/Gb

Bb/F



swept your heart_ a - way. From the look up - on_ your face, I see it's
build my world_ a - round the hope that one day we'd_ be so much more than

C/E

Fsus4

F/Eb

Dm7

Bb/D



true. — friends. — So tell me all a - bout it, tell me 'bout the plans you're mak -
Now, I don't wan - na know the price I'm gon - na pay for dream -

Ebmaj7

Bb/D

Cm7

Gm7

Dm7

Eb

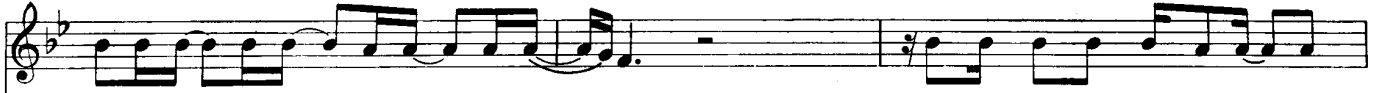
Fsus4

F7



in', ing, tell me one thing more_ be - fore I go. — } Tell me
ev - en now it's more_ than I can take. — }

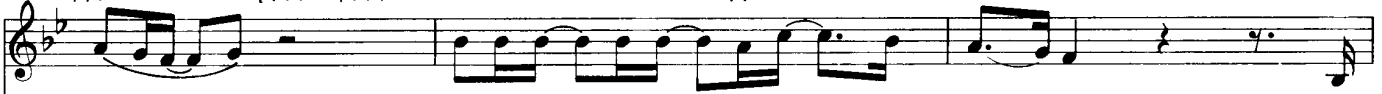
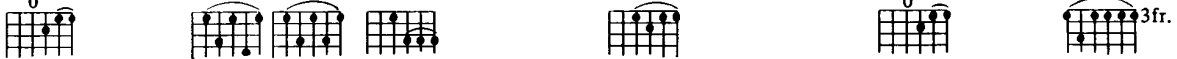
Ebmaj7 F/Eb Dm7 Gm7 Ebmaj7 F/Eb



how am I_ sup- posed_ to live_ with-out _ you, now that I've been lov - in' you_ so



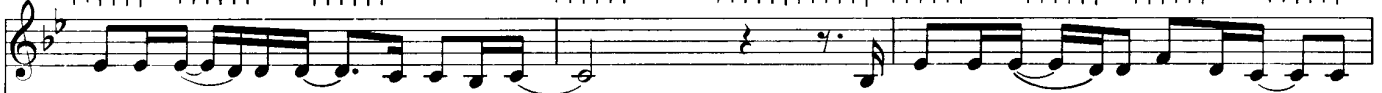
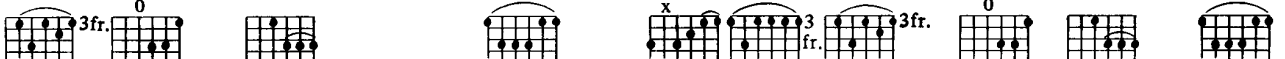
Dm7 Bb7sus4 Bb7 Ebmaj7 F/Eb Dm7 Gm7



long. _____ How am I_ sup- posed_ to live_ with - out _ you and



Cm7 Bb/D Ebmaj7 Fsus4 F/G Gm7 Cm7 Bb/D Ebmaj7 Fsus4



how am I_ sup- posed_ to car- ry on _ when all that I've _ been liv - in' for_ is



1 Ebmaj7 F/Eb Dm7 D7-9 2 Bb Bb/D



gone. gone.



E^b

F[#]sus4

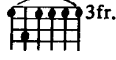
G^m7

F/A

B/F[#]

F[#]

F[#]/E



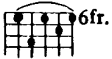
Now,

D[#]m7

B/D[#]

E^maj7

B/D[#]



I don't wan-na know the price_ I'm gon-na pay_ for dream - ing,

C[#]m7

G[#]m7

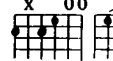
B/D[#]

C[#]m7

F[#]sus4

E/F[#]

D[#]m7



now that your_ dream has come true. _____ Tell me

E^maj7

F[#]/E

D[#]m7

G[#]m7

E^maj7

F[#]/E



how am I_ sup-posed_ to live_ with-out_ you now that I've been lov-in' you_ so

D#m7



B7sus4



B7



Emaj7



F#/E



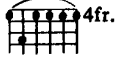
long. _____

How am I sup-posed to live with-

D#m7



G#m7



C#m7



B/D#



Emaj7



out you

and how am I sup-posed to car-ry on-

F#sus4



F#/G#



G#m7



C#m7



B/D#



Emaj7



F#sus4



when all that I've been liv-in' for is

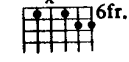
Emaj7



F#/E



D#m7+5



C#m7



B(addC#)



gone. _____

mp

rit.

I WANT TO BREAK FREE

Words and Music by
JOHN DEACON

Medium beat



Musical notation for the first system, including guitar and piano parts. The guitar part is in E major, 4/4 time, with a medium beat. The piano part is in E major, 4/4 time, with a mezzo-forte (mf) dynamic. The piano part features a steady bass line and a melodic line in the right hand.



Musical notation for the second system, including guitar and piano parts. The guitar part features triplets and a melodic line. The piano part continues with the same accompaniment as the first system.

I Want To Break Free. _____ 1. I Want To Break

VERSES



Musical notation for the verses, including guitar and piano parts. The guitar part features triplets and a melodic line. The piano part continues with the same accompaniment as the previous systems.

Free.
(2.) love.
(3.) on.

I Want To Break Free from your lies. You're so
I've fal - len in love for the first time; and
I can't get used to liv-ing with - out, liv-ing with-out,

E  A 






self - sa - tis - fied. I don't need _____ you. I've got to break
 this time I know it's for real. _____ I've fal - len in
 liv - ing with - out you by my side. _____ I don't want to live a -

E  B 







free. — God knows. —
 love, — yeah. God knows. —
 - lone. — hey. God knows. —

A  *To Coda* E 



God knows, I Want To Break _ Free. 1. I've fal - len in
 God knows, I've fal - len in _ love. 2.
 Got to make it on my _

2  B  A 



It's strange, but it's true, — hey,



I can't get ov - er the way you love me like you do. — But I



have to be sure when I walk out that door. — Oh, how I want to be



free, ba - by. Oh, how I want to be free. — Oh, —



D.% al Coda

— how I Want to Break — Free. — 3. But life still goes

CODA



own. So ba - by can't you



see _____ I've got to break —



free. I've got to break free.

*Repeat for fade
(vocal ad lib)*

I Want To Break — Free. Yeah...

I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)

Words and Music by
JIM STEINMAN

Moderately fast

D

mf

D/E D/F# D/A

A(no3rd) Slower, somewhat freely (Tempo II) D Asus/E

And I would do an - y - thing - for love.

rall.

Asus D A/D G/D

I'd run right in - to hell and back. I would do

D

Asus/E

Asus

an - y - thing _ for love. I'll nev - er lie to you and

D

A/D

G(add9)/D

Bm

that's a fact. But I'll nev - er for - get _ the way you

F#m/A

G(add9)

A

feel right now, _ oh _ no, no _ way. And I would do

D

Asus/E

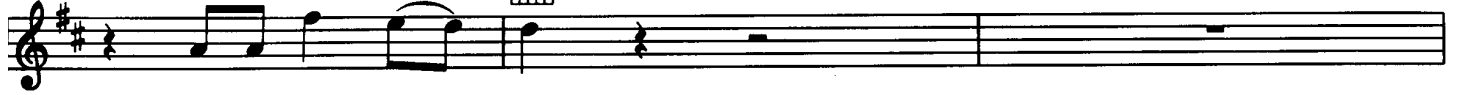
D/A

A

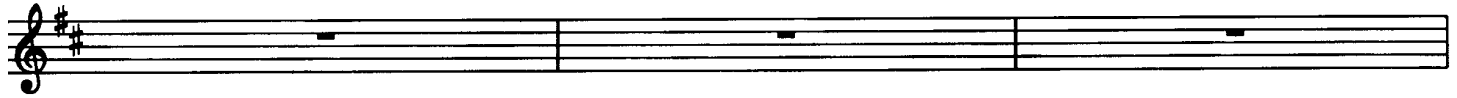
G(add9)

an - y - thing _ for love, but I won't do _ that.

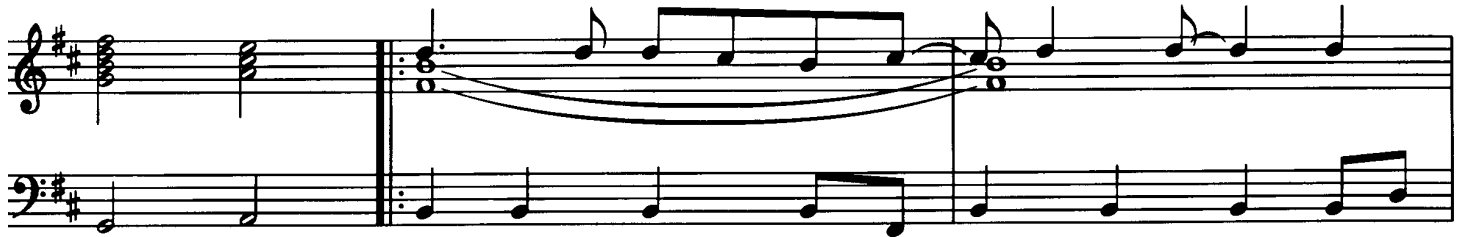
Tempo I



No, I won't do — that.



Some days it don't — come eas - y,
Some nights you're breath - ing fire,
Some days I pray — for si - lence,



some days it don't — come hard. —
some nights you're carved — in ice. —
some days I pray — for soul. —





Some days it don't come at all and
Some nights are like nothing I've ever
Some days I just pray to the God of

D



1 2, 3

these are the days that never end.
seen before or will a gain.
Sex and Drums. and Rock 'n Roll.

G



D



Bm7



May-be I'm cra-zy, but it's cra-zy and it's
May-be I'm lone-ly, and that's all I'm qual-i-fied to

(Half-time feel)

Asus



A



G



D



true. I know you can save me. No one else can
be. There's just one and on-ly, the one and on-ly

Bm

Asus

A

Em

save me now — but you.
prom - ise I — can keep.

As long as the plan -
As long as the wheels.

(End half-time feel)

C#dim7

- ets are turn - ing,
— are turn - ing,

as long as the stars — are burn - ing,
as long as the fires — are burn - ing,

G

A7

as long as your dreams — are com - ing true,
as long as your prayers — are com - ing true,

you bet - ter be - lieve -
you bet - ter be - lieve -

Tempo II

D

Gsus2

Asus

— it that I would do an - y - thing — for love.
— it that I would do an - y - thing — for love

Oh, I would do
and you know it's true and

molto rall.

PURPLE RAIN

Words and Music by
PRINCE

Slowly

B \flat sus2

Gm7(addC)

F

E \flat (addF)

3fr.

B \flat sus2

Gm7(addC)

I nev - er meant 2 cause u an - y sor - row.

F Eb(addF) 3fr.

I nev - er meant 2 cause u an - y pain.

sim.

Bbsus2 Gm7(addC)

I on - ly want - ed 2 one time see u laugh - ing. I

F Bb Tacet

on - ly want to see u laugh - ing in the pur - ple_ rain. Pur - ple rain, pur - ple rain..

Eb(addF) 3fr. Bb sus2

Pur - ple rain, pur - ple rain..

Gm7(addC)

F

Pur - ple rain, pur - ple rain. — I

on - ly want - ed 2 see u bath - ing in the pur - ple —

Bb

Tacet

Bbsus2

rain. I nev - er want - ed to be your — week - end - lov - er.

mf

Gm7(addC)

F

I on - ly want - ed 2 be some kind - of friend. —

mf

E_b(addF) **B_bsus2**

Ba - by, I could nev - er steal u — from an - oth - er.

Gm7(addC) **F**

It's such a shame our

B_b **E_b(addF)**

Tacet

friend - ship had 2 — end. Pur - ple rain, pur - ple rain. —

B_bsus2

Pur - ple rain, pur - ple rain. —

Gm7(addC)

F

Pur - ple rain, pur - ple rain. —

on - ly want 2 see u un - der - neath the pur - ple. —

Bb

Tacet

Bbsus2

rain. Hon - ey, I know, I know, I know times r chang - ing. —

Gm7(addC)

F

It's time we all reach out 4 some-thing new. —

E \flat (addF)

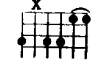


B \flat sus2



U say u want a lead - er,

Gm7(addC)



F



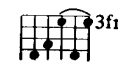
but u can't seem 2 make up your mind. — I think u bet - ter close it, and let me guide u —

B \flat



Tacet

E \flat (addF)

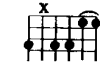


2 the pur - ple rain, Pur - ple rain, pur - ple rain. —

B \flat sus2



Gm7(addC)



Pur - ple rain, pur - ple rain. — Pur - ple rain, pur - ple rain. —

F

Musical notation for the first system. It features a guitar chord diagram for the F chord (x23211) above the first staff. The first staff contains a single note. The piano accompaniment is shown in the second and third staves, with a melodic line in the right hand and a bass line in the left hand.

I on - ly want 2 see u, — on - ly want 2 see u — in the pur - ple rain. —

Musical notation for the second system, including the lyrics "I on - ly want 2 see u, — on - ly want 2 see u — in the pur - ple rain. —". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Bb



Tacet

Bbsus2



Gm7(addC)



Musical notation for the third system. It features guitar chord diagrams for Bb, Bbsus2, and Gm7(addC) above the first staff. The first staff contains a "Tacet" instruction. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

F



Eb (addF)



3fr.

Bbsus2



Musical notation for the fourth system. It features guitar chord diagrams for F, Eb (addF) 3fr., and Bbsus2 above the first staff. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

STAND BY ME

Words and Music by
BEN E KING, JERRY LEIBER
and MIKE STOLLER

Moderato

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: F major, D minor, Bb major, and F major. The left hand plays a steady eighth-note bass line.

When the night has come and the land is dark, And the moon — is the

Chords: F, Dm, Bb

on-ly — light we'll see — No I won't be a-fraid, No — I won't be a

Chords: C7, Gm7, C7, F, C7, F, Dm

-fraid Just as long — as you stand, — stand by me So, dar-ling, dar-ling

Chords: Bb, C7, Gm7, C7, F, F

stand by me, Oh, stand by me, Oh,

F Dm

This system contains the first two lines of the musical score. The vocal line is in the treble clef with lyrics. The piano accompaniment is in the grand staff (treble and bass clefs). The key signature has one flat (Bb) and the time signature is 4/4. Chords F and Dm are indicated below the bass staff.

stand, stand by me, stand by me, If the

Bb C7 Gm7 F C7

This system contains the next two lines of the musical score. The vocal line continues with lyrics. The piano accompaniment continues. Chords Bb, C7, Gm7, F, and C7 are indicated below the bass staff.

sea that we look up - on Should tumble and fall, Or the

F Dm

This system contains the next two lines of the musical score. The vocal line continues with lyrics. The piano accompaniment continues. Chords F and Dm are indicated below the bass staff.

moun - tain should crum - ble in the sea I won't

Bb C7 Gm7 F C7

This system contains the final two lines of the musical score. The vocal line concludes with lyrics. The piano accompaniment concludes. Chords Bb, C7, Gm7, F, and C7 are indicated below the bass staff.

cry, I won't cry, No I won't shed a tear Just as
 F Dm

long as you stand, stand by me So, dar-ling, dar-ling
 Bb C7 Gm7 C7 F

stand by me, Oh, stand by me, Oh, stand
 F Dm Bb

stand by me, stand by me. When the stand by me.
 C7 Gm7 F C7 F

TAKE IT TO THE LIMIT

Words and Music by
RANDY MEISNER, DON HENLEY
and GLENN FREY

Moderately slow (♩ = ♪♪)

Tacet

All a -

C F C

with pedal throughout




lone spend at the end of the eve - ning, and the bright lights have
all your time mak - ing mon - ey, you can spend all your

C E7


fad - ed to blue. I was think - ing 'bout a wom - an who might have
love mak - ing time. If it all fell to piec - es to -



Am G G/F C/E

loved me, and I nev - er knew. You know I've
mor - row, would you still be mine? And when you're


G/D  C  3 F  3




al - ways been a dream - er _____ (spent my life run - ning 'round), and it's so hard to
 look - ing for your free - dom _____ (no - bod - y seems to care), and you can't find the




C  3 F  3






change _____ (can't seem to set - tle down), but the dreams I've seen _____
 door _____ (can't find it an - y - where), when there's noth - ing to be -



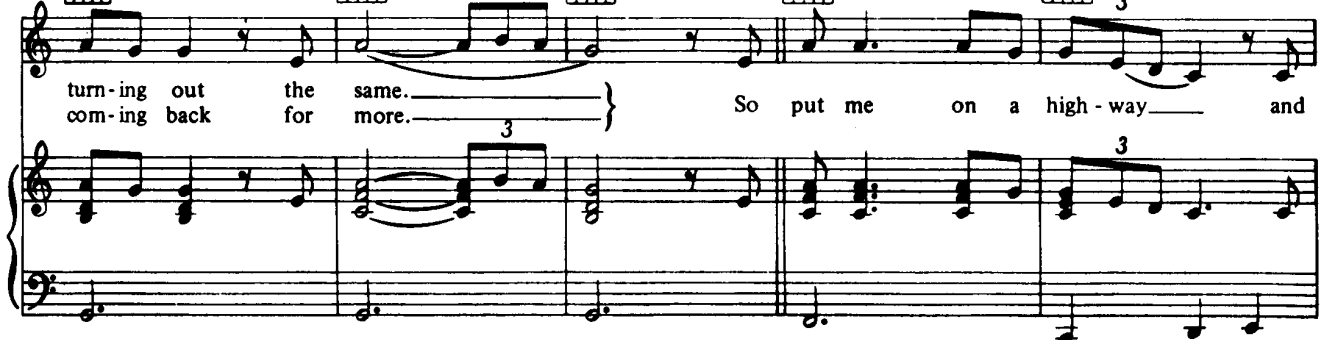
Dm  3 F  3 F/G  3

late - ly _____ keep on turn - ing out and burn - ing out and
 lieve in _____ still you're com - ing back, you're run - ning back, you're



G  F/G  3 G  3 F  3 C  3

turn - ing out the same. _____ } So put me on a high - way _____ and
 com - ing back for more. _____ }



F C F G 1. C
Tacet Tacet Tacet Tacet Tacet

show me a sign, and take it to the lim - it one more_ time.

G F 2. Am G

You can time.

Repeat and fade

F G F G

Take it to the lim - it, take it to the lim - it,

F G C Tacet Tacet

take it to the lim - it one more time.

THREE TIMES A LADY

Words and Music by
LIONEL RICHIE

Moderately ♩ = 76

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Moderately' with a quarter note equal to 76 beats per minute. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are: 'Thanks shared for the my times dreams, that you've giv - en me, my joys, my pains. the mem-'ries are all in my mind. You've made my life worth liv - ing for. And now that we've And if I had to'. The piano accompaniment includes a 'p' (piano) dynamic marking. The vocal line includes a '3' (triple) marking over the notes 'mem-'ries'. Guitar chord diagrams are provided for Ab (4th fret), Fm, and C7+ (E Bass). The Ab chord diagrams specify '(Gb Bass)' for the bass note.

Ab 4th fret (Gb Bass) Fm C7+ (E Bass)

come live to the end of our rain-bow,
my life o - ver a - gain - dear,

Ab 4th fret (Gb Bass) Ab 4th fret (Gb Bass) Fm

there's some-thing I must say out loud.
I'd spend each and ev-'ry mo - ment with you.

C7+ (E Bass) Ab 4th fret (Gb Bass) Eb (G Bass)

1. 2. You're once, twice,
3. Instrumental

Gb Dh (F Bass) Bbm7

three times a la - dy. And I love

Ab 4th fret Eb Eb (Db Bass)

you. Yes, you're once,

Ab 4th fret Eb (G Bass) Gb

twice, three times a

D# (F Bass) Bbm7 Ab 4th fret

la - dy, and I love you.

Ab To Coda Eb (Db Bass) Eb (C Bass)

I love

E \flat (B \flat Bass) A \flat 4th fret E \flat (A \flat Bass)

you.

D \sharp (A \flat Bass) D \flat (F \flat Bass) A \flat 4th fret

E \flat (A \flat Bass) D \sharp (A \flat Bass) 1. 2. D \sharp (F \flat Bass) 3. D \sharp (F \flat Bass) *D.S. al Coda* $\text{\textcircled{C}}$ $\text{\textcircled{S}}$

2. You've You're
3. When

E \flat (D \flat Bass) A \flat 4th fret E \flat (G Bass)

Yes, you're once, — twice, —

Coda $\text{\textcircled{C}}$ **f**

three times ————— a la - dy ————— I

love you, ————— I love —————

you. ————— 8va —————

mf *poco rit.*

(When) we are together
 The moments I cherish.
 With ev'ry beat of my heart.
 To touch you, to hold you
 To feel you, to need you
 There's nothing to keep us apart.

VOGUE

Words and Music by
MADONNA CICCONE
and SHEP PETTIBONE

Moderate dance beat

Ab7sus4



The first system of musical notation for 'Vogue'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains three measures of whole rests. The piano accompaniment is in 4/4 time and features a steady eighth-note bass line in the left hand and sustained chords in the right hand. The dynamic marking *mf* is present.

The second system of musical notation for 'Vogue'. It continues the vocal and piano parts from the first system. The vocal line remains silent. The piano accompaniment continues with the same rhythmic pattern.

Eb7sus4



Ab5



The third system of musical notation for 'Vogue'. It includes the vocal line and piano accompaniment. The vocal line begins with the lyrics: "What you look-in' at?_ Vogue, Vogue, Vogue." The piano accompaniment continues with the same rhythmic pattern.

Vogue,

Vogue, Vogue.

Ab
4fr. No chord

Look a - round, ev - 'ry - where you turn is heart - ache, it's ev - 'ry - where that you go. —
All you need is your own im - ag - i - na - tion, so use it, that's what it's for. —

— You try ev - 'ry - thing you can to es - cape
Go in - side, for your fin - est in - spir - a tion;

E^b7sus4/A^b



the pain of life that you know. — When all — else fails, — and you
 your dreams will o - pen the door. — It makes — no diff - 'rence if you're

A^b(addB^b)



long to be — some - thing bet - ter then you are to - day. — If the
 black or white, — if you're a boy or a girl. —

E^b7sus4/A^b



A^b(addB^b)



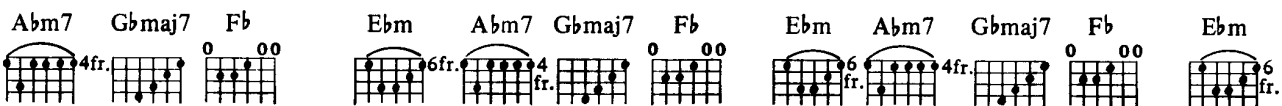
I know a place where you can get a - way, — it's called a dance floor and here's what —
 mu - sic's pump - in', it will give you new life. — You're a su - per star, yes, that's what —

A^bm7 G^bmaj7 F^b E^bm A^bm7 G^bmaj7 F^b E^bm



— it's for, — so } Come on, Vogue, — let you bod - y
 you are, — you know it. }

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

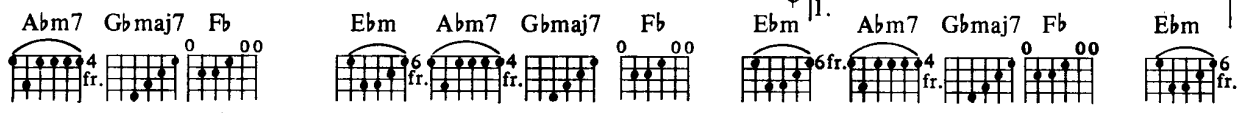


{move — } to the mu - sic, hey, hey, — hey. Come on, Vogue, —

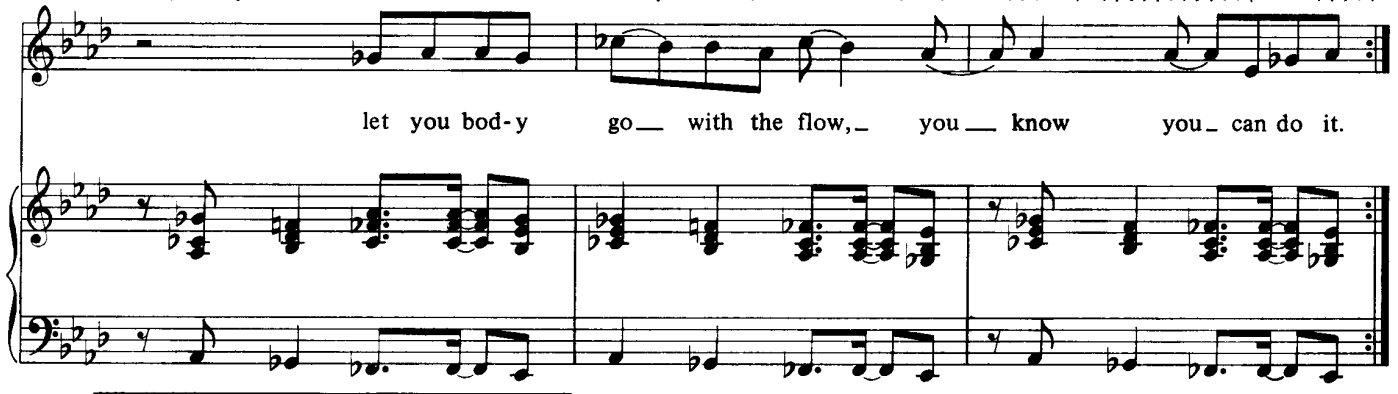


To Coda

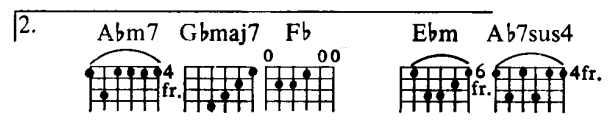
Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm 1. Abm7 Gbmaj7 Fb Ebm



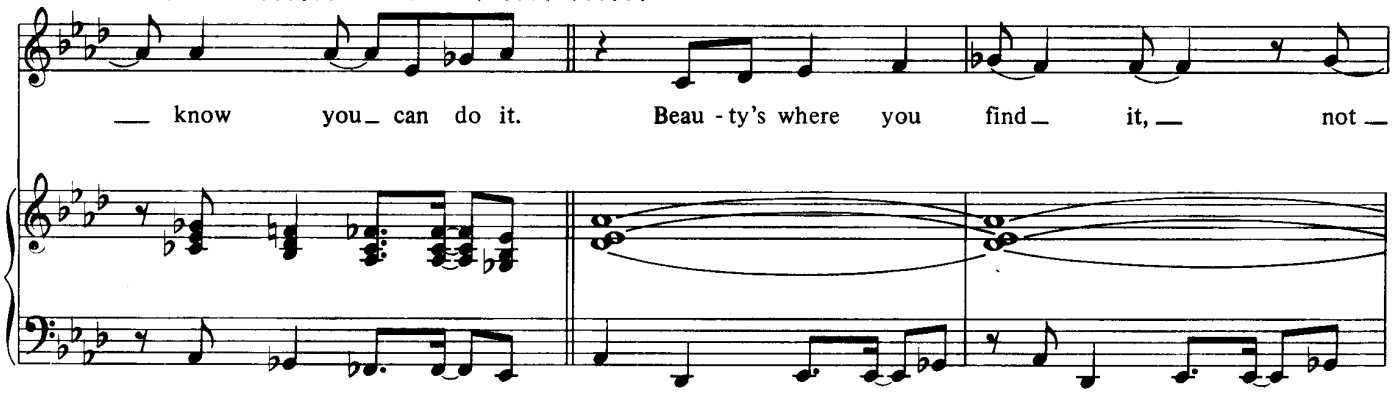
let you bod-y go — with the flow, — you — know you — can do it.



2. Abm7 Gbmaj7 Fb Ebm Ab7sus4



— know you — can do it. Beau - ty's where you find — it, — not —



— just where — you bump and grind — it. Soul is in the —



Eb7sus4



mu - sic - al, — that's — where I feel so beau - ti - ful, —

Eb7

Eb7sus4

Eb7



D.S. al Coda

mag - ic - al. Life's a ball so get up on the dance - floor. —

Coda

Abm7 Gbmaj7 Fb Ebm Ab5 Eb5

— know you — can do it, do it. Vogue, Vogue.

Ab5 Eb5 Ab5 Eb5

Beau - ty's where you find it. Move — to the mu - sic. Vogue,

N.C. Ab5 Eb5

4fr. 6fr.
N.C.

Vogue. Beau-ty's where you find it. Go — with the flow. —

N.C.

Spoken: Greta Garbo and Monroe, Deitrich and DiMaggio Marlon Brando, Jimmy Dean,

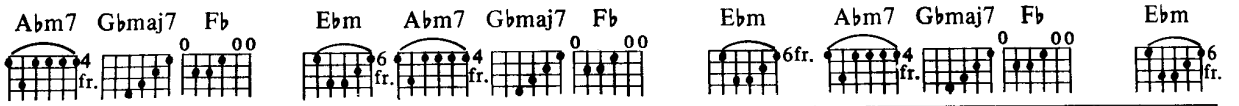
on the cover of a magazine. Grace Kelly, Harlow, Jean; picture of a beauty queen.

Abm7 Gbmaj7 Fb Ebm

4fr. 0 00 6fr.

Gene Kelly, Fred Astaire, Ginger Rodgers dance on air. They had style, they had grace,

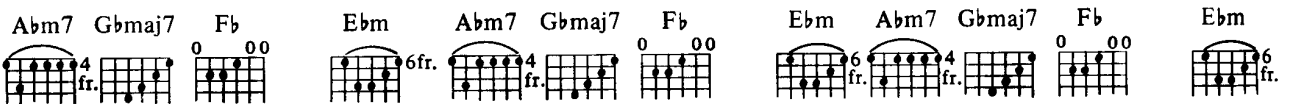
Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm



Rita Hayworth gave good face. Lauren, Katherine, Lana too, Bette Davis; we love you.



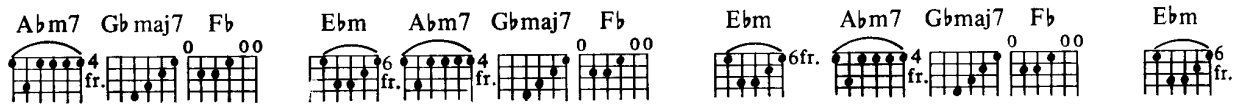
Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm



Ladies with an attitude, fellas that were in the mood. Don't just stand there, let's get to it.



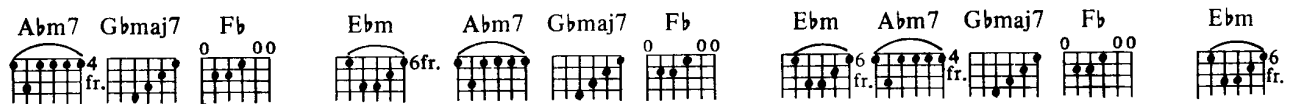
Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm



Strike a pose, there's nothing to it. Vogue, Vogue.



Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

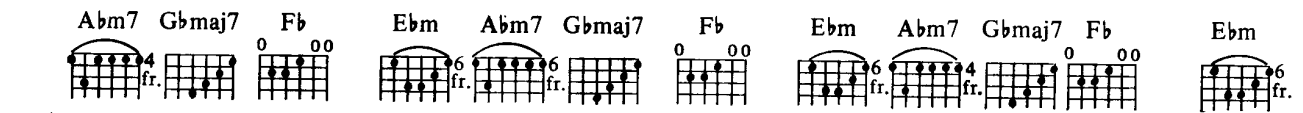


Vogue, Vogue.

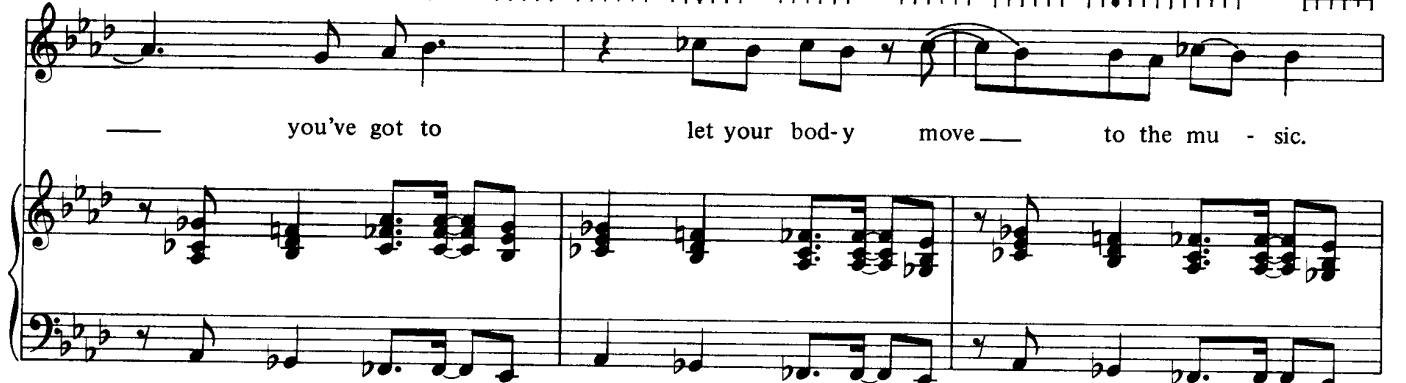
Ooh, _____



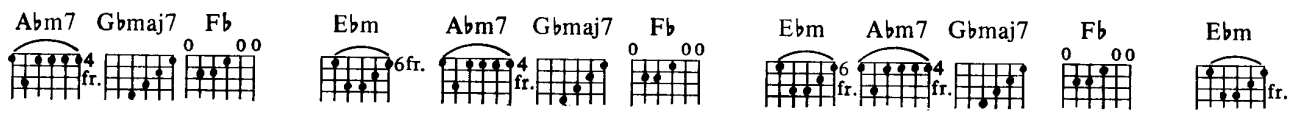
Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm



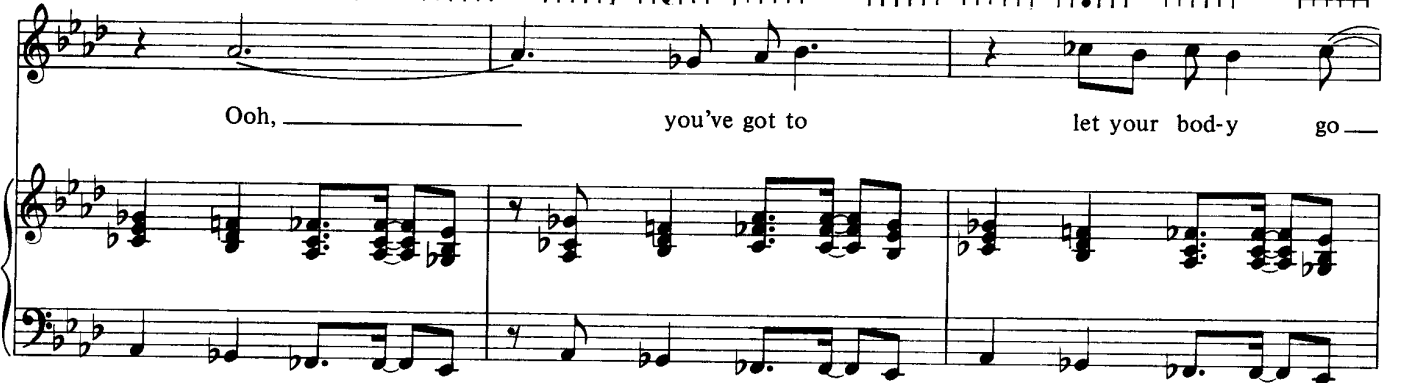
— you've got to let your bod-y move — to the mu - sic.



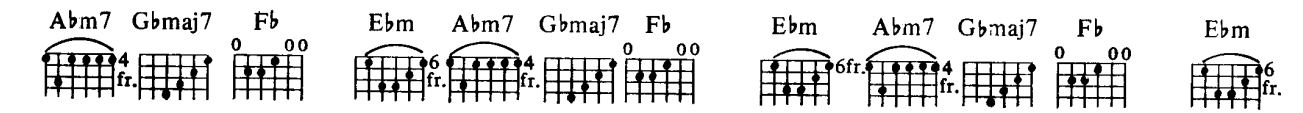
Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm




Ooh, ————— you've got to let your bod-y go —




Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm



— with the flow. — Oh, ————— you've got to:




Abm7



N.C.

Vogue, Vogue, Vogue, Vogue, Vogue, Vogue, Vogue, Vogue.



WE HAVE ALL THE TIME IN THE WORLD

Words by HAL DAVID
 Music by JOHN BARRY

Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mp'. It features a treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth-note triplets in the right hand and a steady eighth-note bass line in the left hand. The piece concludes with a final chord in the right hand.

A F#m C#m7 Em

We Have All The Time In The World, _____ Time e-nough for

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature remains two sharps. The piano accompaniment includes a steady eighth-note bass line and chords in the right hand. The lyrics are: 'We Have All The Time In The World, _____ Time e-nough for'.

Bm E7 A E7

life to un - fold all the pre-cious things love has in store. We have

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'life to un - fold all the pre-cious things love has in store. We have'.

A F#m C#m7 Em

all the love in the world; _____ If that's all we

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: 'all the love in the world; _____ If that's all we'.

Bm E7 A

have, you will find we need noth-ing more. Ev - 'ry

C Bb F Fmaj7 Bb

step of the way will find us with the

Ab Db E7+5 E7 A

cares of the world far be - hind us. We Have All The

F#m C#m7 Em F#m Bm7

Time In The World just for love, noth - ing more, noth - ing less, on - ly

1. A F#m7 Bm7 E7 2. A F#m Amaj7

love. We Have love.

rit.

WONDERFUL TONIGHT

Words and Music by
ERIC CLAPTON

Moderately

Guitar Chords:
 G: x000 (open strings)
 D/F#: x020 (open strings)
 C: x030 (open strings)
 D: x020 (open strings)
 G: x000 (open strings)
 D/F#: x020 (open strings)
 C: x030 (open strings)
 D: x020 (open strings)
 G: x000 (open strings)

Vocal Lyrics:
 It's late in the eve - ning;
 We go to a par - ty,
 It's time to go home — now,
 she's won - d'ring what clothes — to wear... She puts on her make-
 and ev - 'ry - one turns — to see... this beau - ti - ful la -
 and I've got an ach - ing head... So I give her the car_

D/F# C D

up
dy
— keys,

and brush - es her long — blonde hair. —
is walk - ing a - round — with me. —
and she helps me to bed. —

C D G D/F#

And then she asks — me,
And then she asks — me,
And then I tell — her,

“Do I look all right?”
“Do you feel all right?”
as I turn out the light, —

Em C D

— And I say, “Yes, you look won - der - ful — to - night.”
— And I say, “Yes, I feel won - der - ful — to - night.”
— I say, “My dar - ling, you are won - der - ful — to - night.”

To Coda

1. G D/F# C

D 2. G

I feel

C D G D/F#

won - der - ful be - cause I see the love light in your

Fm C D

eyes. Then the won-der of it all is that you

C D G

just don't re - al - ize how much I love you.

D/F# C D

D. S. $\frac{3}{4}$ al Coda

This system contains the first three measures of the piece. It features a guitar part with chord diagrams for D/F#, C, and D. The piano accompaniment is in the right hand, and the bass line is in the left hand. The tempo is marked as D. S. $\frac{3}{4}$ al Coda.

Coda G D/F# Em D C

Oh, my dar - ling, you are

This system contains the next three measures, which are the start of the Coda section. It includes guitar chord diagrams for G, D/F#, Em, D, and C. The vocal melody is written in the treble clef with the lyrics "Oh, my dar - ling, you are". The piano accompaniment continues in the right hand, and the bass line is in the left hand.

D G D/F#

won - der - ful to - night."

This system contains the next three measures of the vocal line. It includes guitar chord diagrams for D, G, and D/F#. The vocal melody continues with the lyrics "won - der - ful to - night." The piano accompaniment is in the right hand, and the bass line is in the left hand.

C D G

rit.

This system contains the final three measures of the piece. It includes guitar chord diagrams for C, D, and G. The piano accompaniment is in the right hand, and the bass line is in the left hand. The tempo is marked as *rit.* (ritardando).

WUTHERING HEIGHTS

Words and Music by
KATE BUSH

Very slowly (with expression)

VERSE

A F E C# A F

E C# A F

E C# Ab

Oh! It gets dark, it gets lone - ly, — On the oth-er side — from you. —

F E C#

D.S. (with repeats) al Coda

I pine — a lot, I find — the lot — falls through with-out — you. —

A F E C#

♠ CODA

Oh! — Let me have it, — let me grab — your soul — a - way. —

Bbm Ab Gb Ebm Db

TO REFRAIN and repeat till fade

You know — it's me, — Cath - y. — Heath-

Bbm Gb Bbm

Bad dream in the night, They told me I was go-ing to lose _ the fight
 Too long I roam in the night, I'm com-ing back to his side to put _ it right.

mf

Ebm7 Gb Fsus4 Ebm7 Gb Fsus4

Leave be - hind my } Wuth - er - ing, Wuth - er - ing, Wuth - er - ing Heights, Heath -
 I'm com-ing home to }

Ebm7 Gb Fsus4

REFRAIN

cliff, It's me _ I'm Cath-y, _ I've come home _ and I'm _ so cold, _ let me in _ your -

f

Gb Ebm7 Ab7 Db Gb Ab7

win - dow _ Heath - win - dow _

I 2 To Coda

Db Gb Db Gb A

Oh! It gets dark, it gets lone - ly, — On the oth - er side — from you. —

F E C#

D.S. (with repeats) al Coda

I pine — a lot, I find — the lot — falls through with-out — you. —

A F E C#

⊕ CODA

Oh! — Let me have it, — let me grab — your soul — a - way. —

Bbm Ab Gb Ebm Db

TO REFRAIN and repeat till fade

You know — it's me, — Cath - y. — Heath-

Bbm Gb Bbm

7 SECONDS

Words and Music by
CAMERON McVEY, NENEH CHERRY,
JONATHAN SHARP and YOUSSEU N'DOUR

(♩ = 78)

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

The piano introduction consists of two staves in 4/4 time. The right hand plays chords corresponding to the chord diagrams above. The left hand plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

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

Male Vox

Bul ma seen bul ma djiss ma_ di re_ nga fook ni mann xa-mu ma_ li nec ka thi

The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. There are triplets over the notes 'ma_ di re_' and 'nga fook ni mann'. The piano accompaniment continues with the same rhythmic pattern as the introduction.

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

sa ma suul ak_ thi gui naw Ba-gu-ma_ ku ma xool daal di ne yaaw Li nec-ka thi yaaw mo

The vocal line continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. There are triplets over the notes 'sa ma suul' and 'ku ma xool daal'. The piano accompaniment continues with the same rhythmic pattern.

F#m F#m/E F#m/D# F#m/D Female Vox

— neek thi man Li neek thi man mooy di len ja - pa - le No-thing can move

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

— us we should be mov-ing from the ones who prac-tice wick-ed charms_ for the son and the stone

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

— bad to the bone man is not e - vil ev - en when it's born... And when a child is born

F#m/A G#7

in-to this world it has no con-cept of the tone the skin is liv - ing in.. It's not a

Male/Female Vox

se- cond Se- ven Se- conds a - way _ just as long as I stay _____ I'll be wait -

- ing It's not a se- cond Se- ven Se- conds a - way _ just as long as I

stay _____ I'll be wait - ing I'll be wait - ing

I'll be wait - ing.

F#m Male Vox

F#m/E

F#m/D#

F#m/D

J'as - su - me les rai - sons_ qui nous poussent de chan - ger tout_

F#m

F#m/E

F#m/D#

F#m/D

J'ai - me - rai qu'on ou - blie leur cou - leur pour_ qu'ils es - per - ent

F#m

F#m/E

F#m/D#

F#m/D

Beau-coup de sen - ti - ments de race qui_ font qu'ils deses-pe - rent (Je veux que les portes soient grandement ouvertes)

F#m

F#m/E

F#m/D#

F#m/D

Pour qu'ils puissent parler de leurs peines de leurs joies Pour qu'on leur file des informations chan - ger_ qui ne devisent pas)

C#m Male/Female Vox G#m/B Amaj7

Se-ven Se - conds a - way_ just as long as I stay_____ I'll be wait -

G#m/B C#m G#m/B




- ing It's not a se-cond Se-ven Se - onds a - way_ just as long as I

Amaj7 G#m/B F#m F#m/E

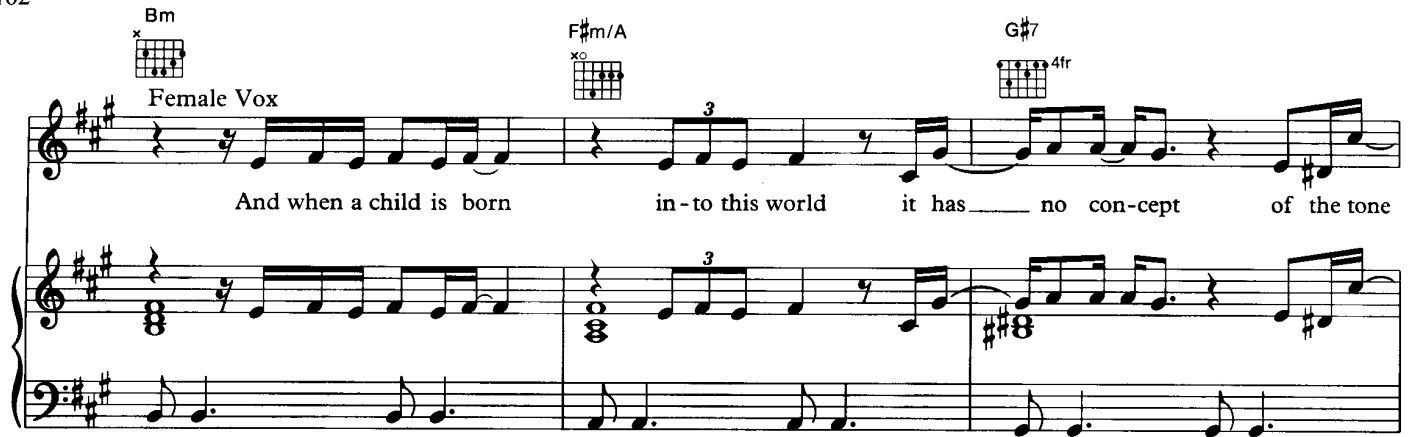
stay_____ I'll be wait - ing I'll be wait - ing

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

I'll be wait - ing.

Bm  Female Vox  



And when a child is born in-to this world it has no con-cept of the tone



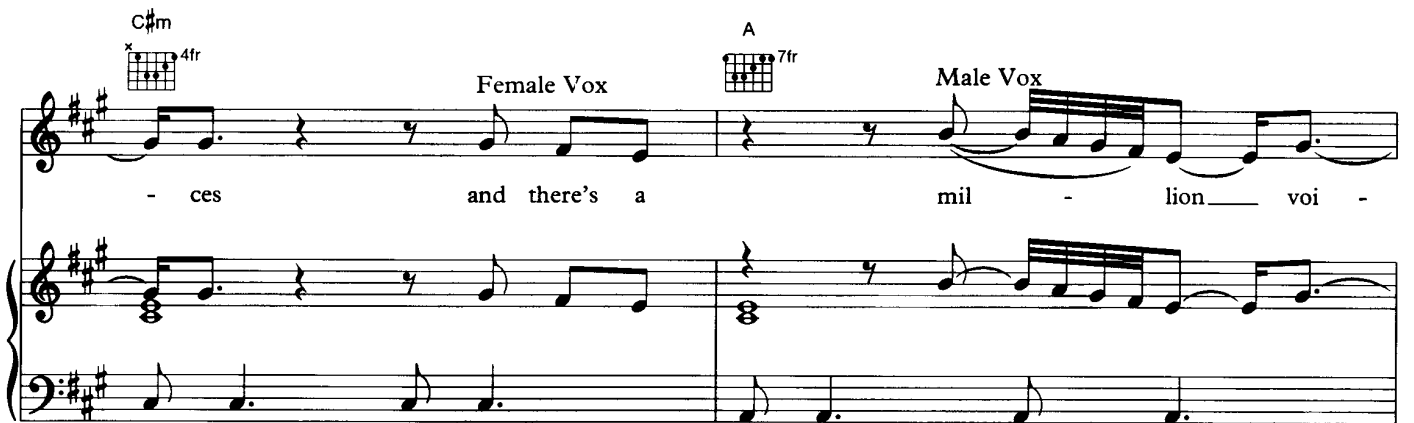
C#m  4fr  7fr Male Vox


the skin is liv - ing in and there's a mil - lion voi -



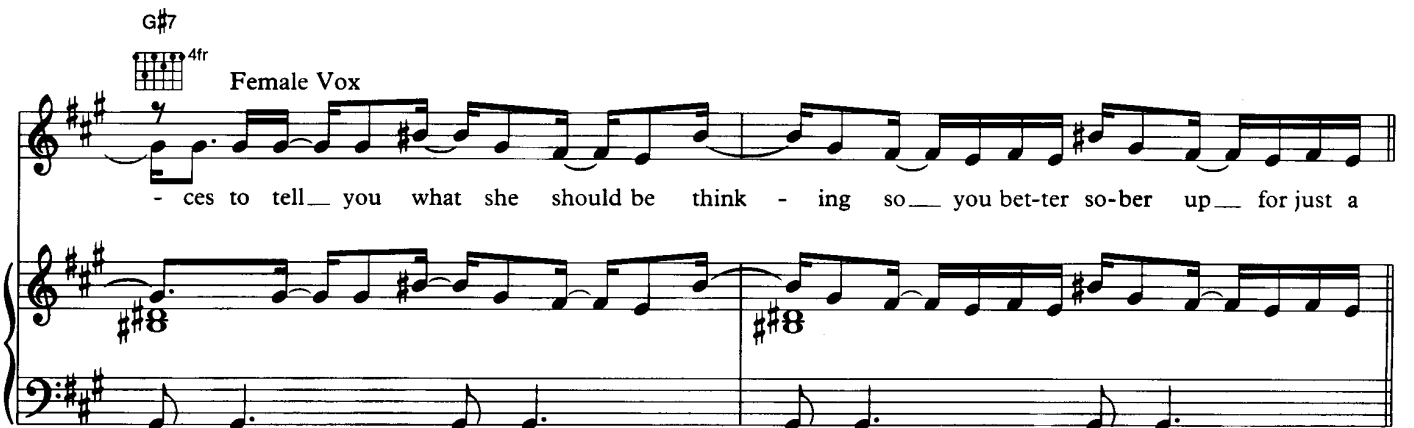
C#m  4fr Female Vox  7fr Male Vox


ces and there's a mil - lion voi -




G#7  4fr Female Vox


ces to tell you what she should be think - ing so you bet-ter so-ber up for just a




C#m  4fr


Male/Female Vox


G#m/B  4fr


Amaj7 

se - cond. Se - ven Se - conds a - way_ just as long as I stay _____ I'll be wait -




G#m/B  4fr

C#m  4fr

G#m/B  4fr

- ing It's not a se - cond Se - ven Se - conds a - way_ just as long as I



Amaj7  4fr

G#m/B  4fr

repeat ad lib. to fade

stay _____ I'll be wait - ing. It's not a



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