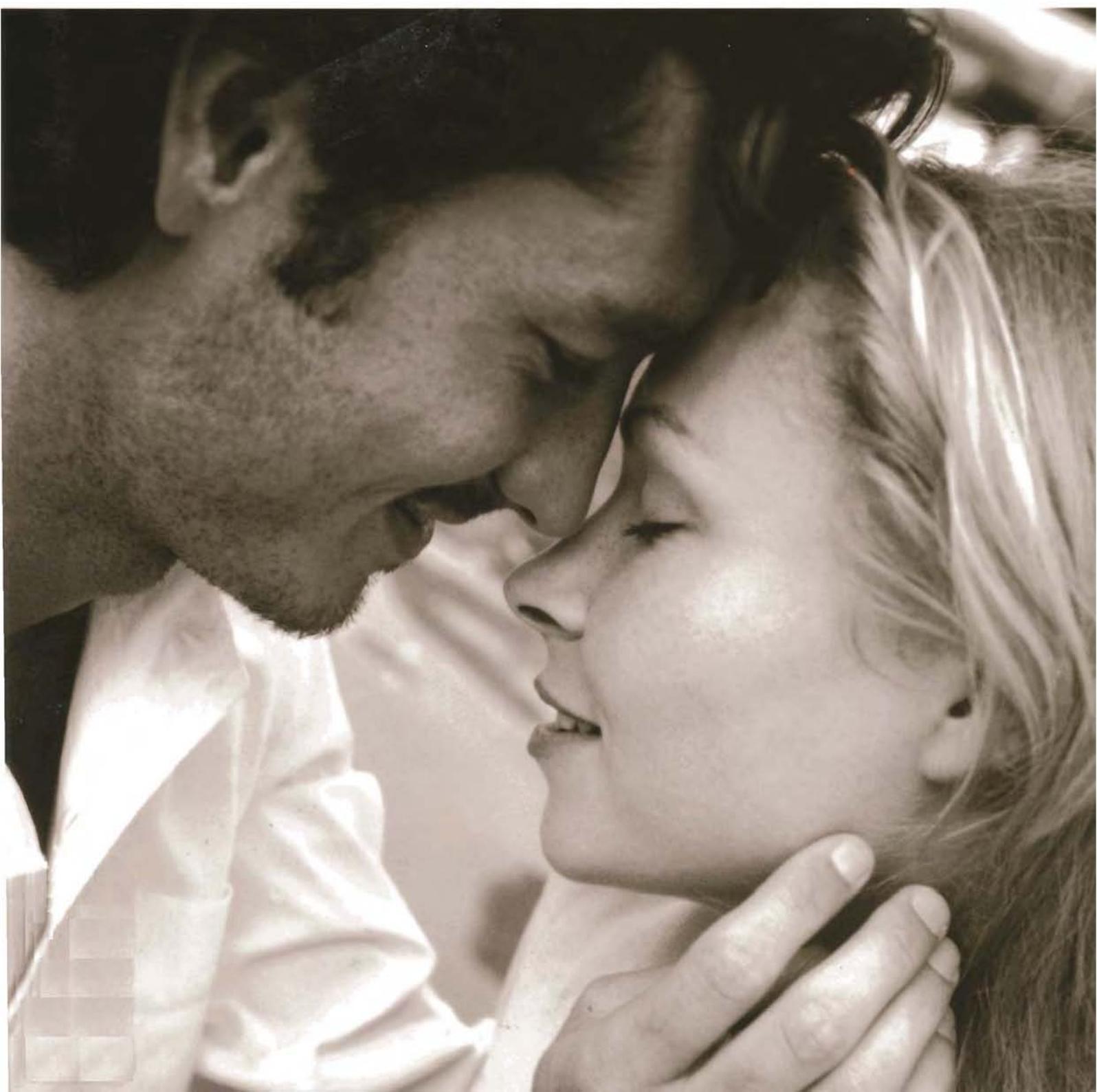


Arranged for piano, voice & guitar

The Greatest LOVE SONGS Of The 90s



LOVE

The Greatest SONGS Of The 90s

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Wise Publications
part of The Music Sales Group

London/New York/Paris/Sydney/Copenhagen/Berlin/Madrid/Tokyo

Published by

Wise Publications
14-15 Berners Street, London W1T 3LJ, UK.

Exclusive Distributors:

Music Sales Limited
Distribution Centre, Newmarket Road,
Bury St Edmunds, Suffolk IP33 3YB, UK.

Music Sales Pty Limited
120 Rothschild Avenue, Rosebery,
NSW 2018, Australia.

Order No. AM986821
ISBN 1-84609-710-X
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Designed by Chloë Alexander.
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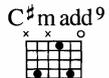
Show Me Heaven Maria McKee 114

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Always

Words & Music by Jon Bon Jovi

$\text{♩} = 70$



1. This Ro-me-o is bleed-ing
(Verse 2 see block lyric)

but you can't see his blood,—



it's no-thing but some feel-ings

that this old— dog

kicked up.—

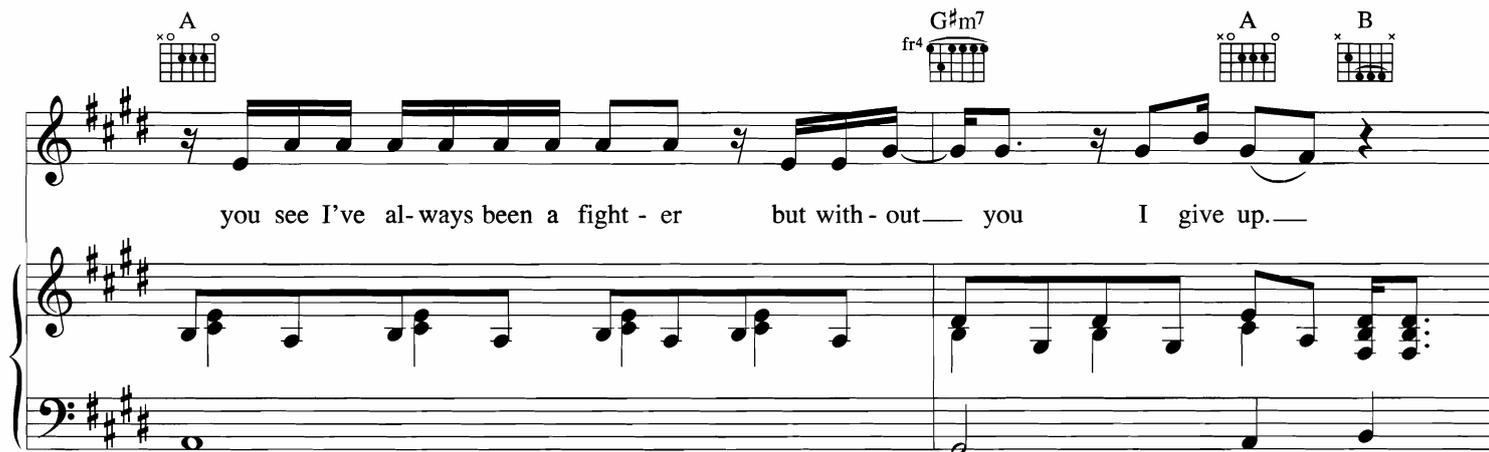
C#m add⁹  B 

It's been rain-ing since you left me now I'm drown-ing in the flood,——



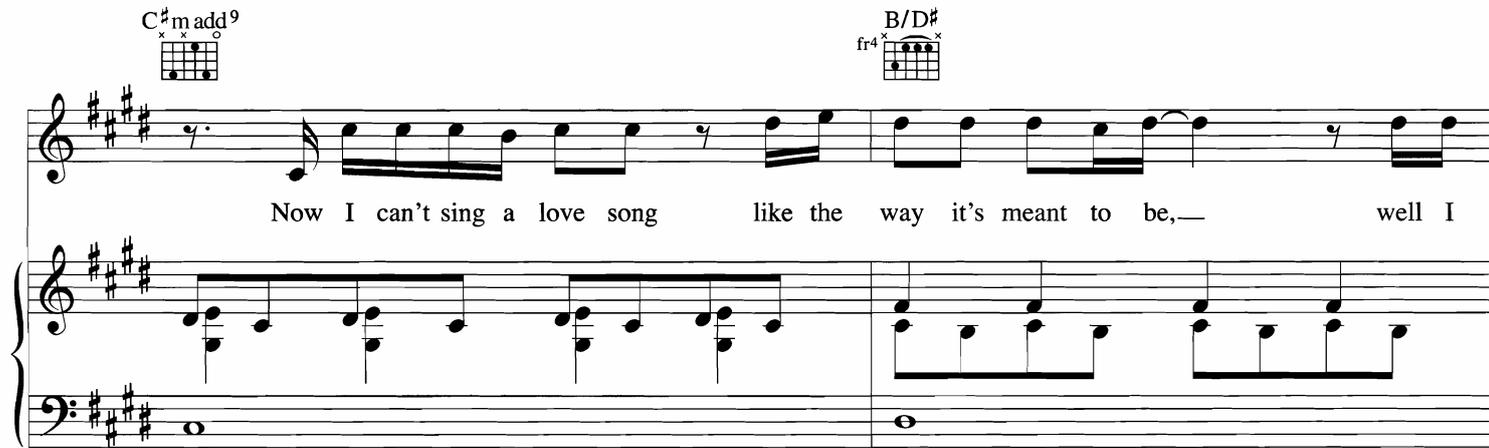
A  G#m7  A  B 

you see I've al-ways been a fight - er but with - out—— you I give up.——



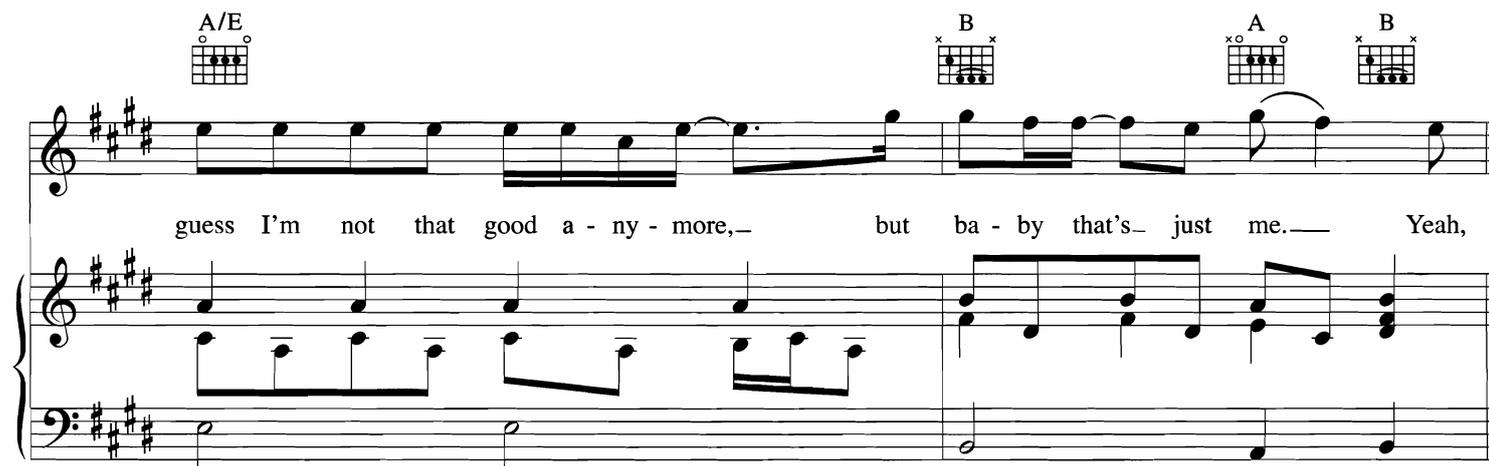
C#m add⁹  B/D# 

Now I can't sing a love song like the way it's meant to be,—— well I



A/E  B  A  B 

guess I'm not that good a - ny - more,—— but ba - by that's— just me.—— Yeah,





I will love— you ba - by,—



al - ways and I'll be there— for - ev - er and— a day,—



1.



al - ways. I'll be there— till the stars don't shine, till the



hea - vens burst— and the words don't rhyme, I know when I die,— you'll be on my mind and I'll

To Coda ⊕

2.

B A B C#m

A

/B

D

love-you, al - ways.— 2. Now your If you told me to cry-

G Asus4 A D

G

Asus4

A

— for you, I could. If you told me to die — for you, — I would.—

Bm

A/B

G

A

— Take a look at my face, — there's no price I won't pay, to

E

B

say these words — to you.—



Musical notation for the first system, including treble and bass staves.



Musical notation for the second system, including treble and bass staves. The lyrics "Well there" are positioned above the treble staff.



Musical notation for the third system, including treble and bass staves. The lyrics "ain't no luck in these load-ed dice- but ba-by if you give me just one more try,- we can" are positioned below the treble staff.

D.%. al Coda



Musical notation for the fourth system, including treble and bass staves. The lyrics "pack up our old dreams and our old lives,- we'll find a place- where the sun still shines yeah.-" are positioned below the treble staff. Triplet markings (3) are present above the treble staff.

♠ *Coda*




Repeat to fade

Verse 2:

Now your pictures that you left behind
 Are just memories of a different life
 Some that made us laugh, some that made us cry
 One that made you have to say goodbye.

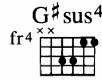
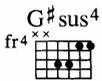
What I'd give to run my fingers through your hair
 To touch your lips, to hold you near
 When you say your prayers
 Try to understand, I've made mistakes, I'm just a man.

When he holds you close, when he pulls you near
 When he says the words you've been needing to hear
 I'll wish I was him, 'cause those words are mine
 To say to you till the end of time.

Amazed

Words & Music by Marv Green, Aimee Mayo & Chris Lindsey

♩ = 72


1. Ev - 'ry-time our eyes meet, this feel-in' in - side me
(Verse 2 see block lyric)

Fm7



D^badd9



is al-most more- than I can take.

A^b



E^b



And ba-by when you touch me I can feel how much you love me

Fm7



D^badd9



D^b



and it just blows- me a - way.

B



F[#]



I've nev-er been- this close to a - ny-one or a - ny-thing.



I can hear your thoughts, - I can see your dreams. —



I don't know how you do — want you — do, — I'm so in love — with you



— it just keeps get-tin' bet - ter. —



I wan - na spend the rest of my — life — with you by my side —



B^bm⁷



A^b



G^b



for - ev - er and ev - er.

E



1. F[#]



N.C.

Ev - 'ry lit - tle thing - that you do, ba - by I'm a - mazed - by you.

G[#] sus⁴



B



C[#]



2.



ba - by I'm a - mazed - by you.



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



NC.

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



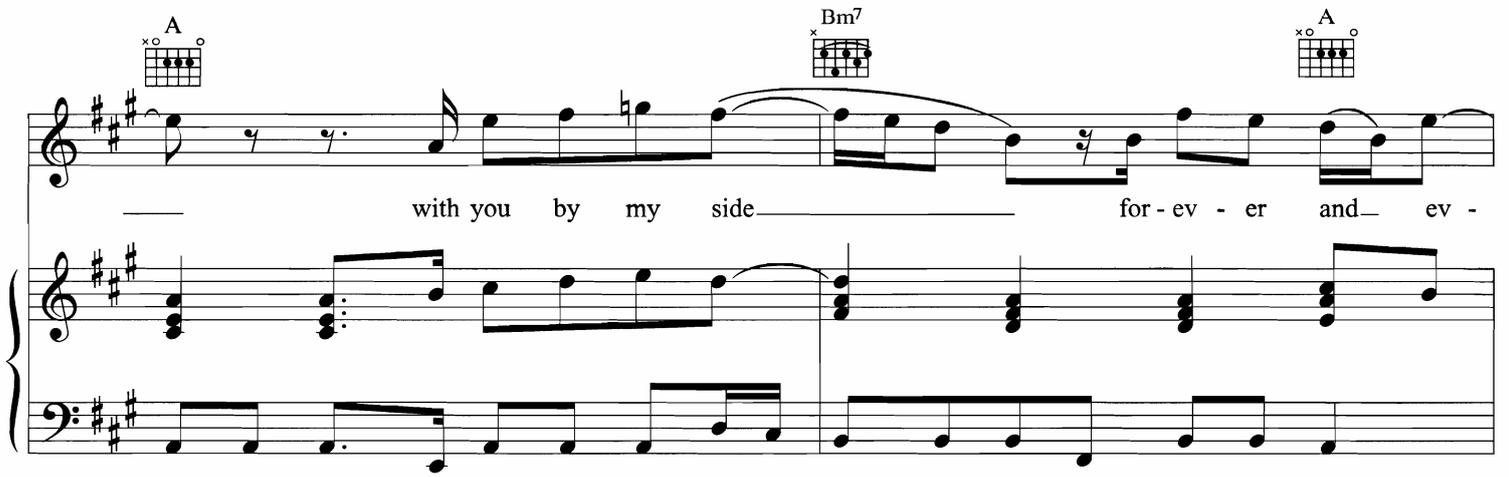
Musical notation for the third system, including vocal line and piano accompaniment.



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

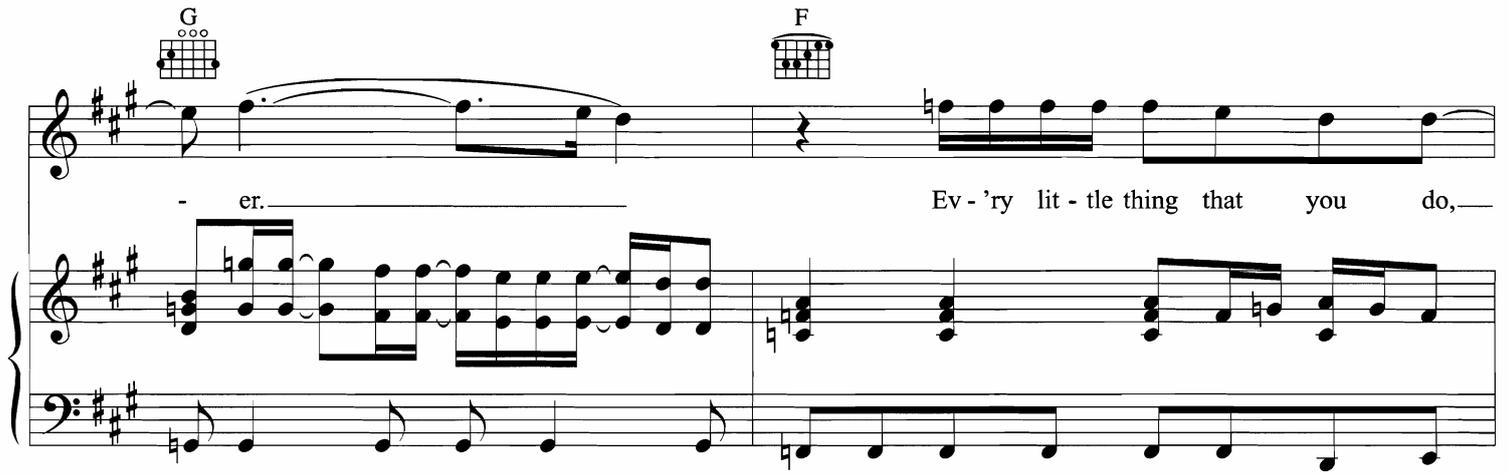
A  Bm7  A 

with you by my side for - ev - er and ev -



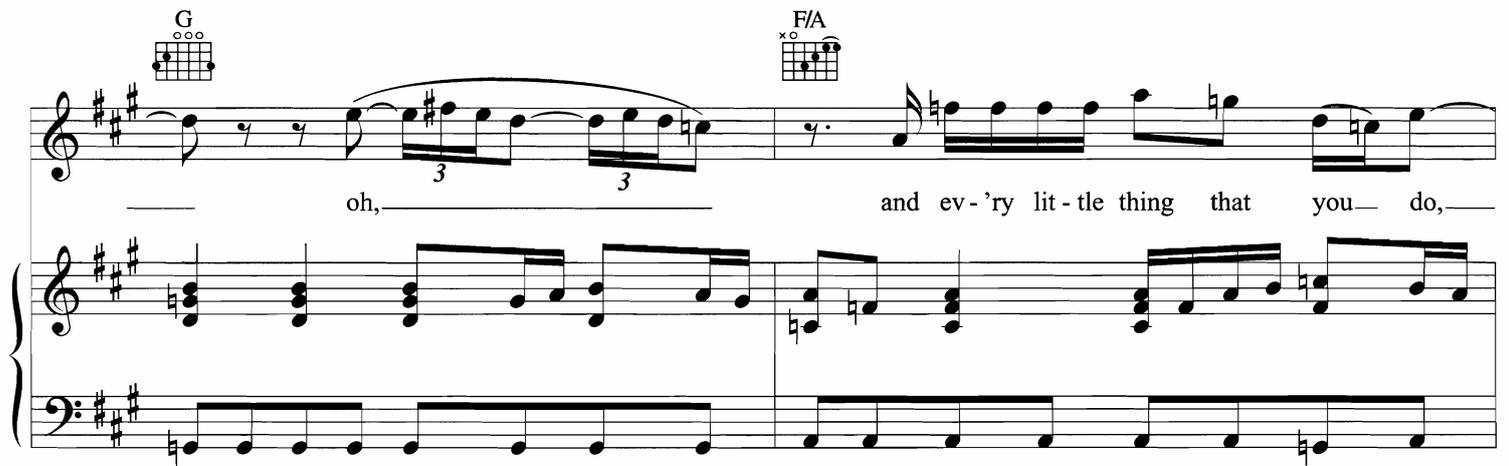
G  F 

- er. Ev - 'ry lit - tle thing that you do, —



G  F/A 

oh, ₃ ₃ and ev - 'ry lit - tle thing that you do, —



G  N.C.

ba - by I'm a - mazed — by



8vb



you.

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three sharps (F#, C#, G#). The vocal line starts with the word "you." followed by a series of notes. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand. Chord diagrams for Asus4 and Am7 are shown above the staff.



rit



The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The key signature remains three sharps. The piano accompaniment includes a section marked "rit" (ritardando). Chord diagrams for Asus4, C, D, and Am7 are shown above the staff. A dashed line with "8vb" below it indicates an octave shift in the bass line.

Verse 2:

The smell of your skin
 The taste of your kiss
 The way you whisper in the dark
 Your hair all around me
 Baby you surround me
 Touch every place in my heart
 Oh, it feels like the first time everytime
 I wanna spend the whole night
 In your eyes.

I don't know how you do what you do *etc.*

Don't Let The Sun Go Down On Me

Words & Music by Elton John & Bernie Taupin

♩ = 70



I can't light no more of your darkness...



All my pictures seem to fade to black and white...

G C/G G C/G G C/G

I'm grow-ing tired,

G7 F C F/C C F/C C F/C C C/E

and time stands still be-fore me;—

F B^b/F F G C/G

fro - zen here_ on the lad - der of my_ life.

G C/G G7 G⁷/B Gadd9/D

Too late_ to save_ my - self_ from

F/C C F/C C Dm/C C C/E F B^b/F

fall - ing, - I - took a chance.

F F/A F/C G C/G

and changed your way of life.

G G⁷ C/G G G/B G/D

But you mis-read my mean-ing when I -

F/C C F/C C C/E F Fadd9

met - you, - closed the door

F F/A F/C C/G G F/G F/A

and left me blind - ed by the light.

C C/B^b Fadd9/A Am⁷/G

Don't let the sun go down on me; al-though I search my-self, it's al-ways

D⁷/F[#] C/G

some-one else I see. I'd just al-low a frag-ment of your life-

Dm⁷/G G C C/B^b

to wan-der free. But

F/A



F/G



F⁵



Am⁷/E



Dm⁷



C/E



F



C/G



D/G



los - ing ev - 'ry - thing _____ is like the sun go - ing down on _____

C



C/B^b



F/A



C/G



me.

F



G



C/G



G⁷sus⁴



G⁷/B



G⁷/D



I can't find, oh the right ro -

F/C



C



C⁷/E



F



B^b/C



-man-tic line; _____ but see me once, _____



and see the way_ I feel.____



Don't dis - card me

just be - cause_ you think



I mean you harm._____



But these cuts_____ I_____ have,_____

oh, they need

D.S. al Coda 1 Φ *Coda 1*

C/G G G7 C

love to help them heal. me.

C/B \flat F/A A \flat 6 B \flat *D.S. al Coda 2*

Φ *Coda 2*

C

C/B \flat

me.

F/A

rit.

A \flat 6

B \flat 9

B \flat

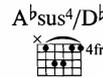
C

(Everything I Do) I Do It For You

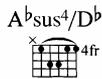
Words by Bryan Adams & Robert John Lange

Music by Michael Kamen

♩ = 80

1. Look in - to my eyes, _____ you will see, _____
 2. Look in - to your heart, _____ you will find _____ there's



what you mean to _____ me. Search your heart, _____ search your
 noth - ing there to _____ hide. Take me as I am, _____ take my

A^bsus⁴/D^b



A^b/D^b



G^b/D^b



G^b



D^b/A^b



A^b



soul, _____ and when you find me there you'll search _____ no more. Don't
 life, _____ I would give it all, I would sac - ri - fice. Don't

E^bm



D^b



E^bm



D^b/E^b



E^bm



D^b



tell me it's not worth fight - ing for, you can't tell me it's not worth dy - ing
 tell me it's not worth fight - ing for, I can't help it, there's noth - ing I want

E^bm



D^b/A^b



A^b



Fm⁹



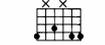
for. } You know it's true, _____ ev-'ry-thing I _____ do _____ I do it for _____
 more. }

1.

D^badd⁹



D^badd⁹/A^b



2.

D^b



G^b/D^b



D^b



— you. — you. There's



no love, like your love, and no oth - er, could give



more love. There's no - where un - less you're there, all the



time, all the way, yeah.



1.

2.

E^bm



A^b



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

E^bm



A^b



D^b



help_ it, there's noth-ing I want more.____ Yeah, I would fight for you, I'd_

A^b



G^b



lie_____ for you,_____ walk the wire for you,_____ yeah, I'd

D^b



die for_ you.____ You know it's true, ev - 'ry - thing I_



— do, oh, I do it for_



— you.




play 8 times, then fade

From This Moment On

Words & Music by Shania Twain & R.J. Lange

$\text{♩} = 68$

G
○○○
●●●

Gsus²/E
○○○○○
○○○

Gsus⁴
x○○
○○○

G⁵
x●●
x●●

G
○○○
●●●

From this mo - ment —

life has be - gun, — from this — mo - ment you are the one. — Right be - side

Cadd9

G

Am7

D add11



you is where I be - long from this mo - ment on.

G

D

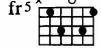


From this mo - ment I have been blessed, I live

Con pedale

Cadd9

D add11



on - ly for your hap - pi - ness. And for your

Cadd9

G



love I'd give my last breath,



from this mo - ment on. I give



my hand to you with all my heart, I can't



wait to live my life with you, I can't wait to start.



You and I will ne - ver be a - part, my dreams came true

Cmaj9

G

G/D

D

be - cause of you. From this

A

E

mo - ment, as long as I live, I will

Dadd9
fr2

E

Dadd9
fr2

A

love you, I pro-mise you this. There is no - thing I would-n't give-

Bm7

E

Dadd9
fr2

from this mo - ment on. Uh - huh!



Guitar solo

First system of musical notation. It includes a guitar solo line in treble clef with a 3-measure triplet at the end, and piano accompaniment in grand staff (treble and bass clefs) with a 7/8 time signature.



Second system of musical notation, continuing the piano accompaniment from the first system.



Third system of musical notation, featuring the vocal line with lyrics: "You're the rea - son I be - lieve in love and". The piano accompaniment continues below.



Fourth system of musical notation, featuring the vocal line with lyrics: "you're- the an - swer to my prayers from up a - bove.". The piano accompaniment continues below.

Dadd9



All we need— is just— the two— of us, — my dreams



— came true — be - cause — of you—



NC.

From this



mo - ment, — as long as I live — I will — love you, — I

F# E add9 B

pro - mise you this. — There is no - thing I would - n't give —

C#m7 F#

from this mo - ment. I will love —

E add9 B C#m7 F#

— you — as long as I live — from this mo - ment —

E add9 B/D# F#sus4 B

rit.

on. Mm mm mm.

8vb.....

I Can't Make You Love Me

Words & Music by Mike Reid & Allen Shamblin

♩ = 60

E^b

Gm⁷add11

E^b

The first system of musical notation consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 4/4. Above the treble staff, there are three guitar chord diagrams: E^b, Gm⁷add11, and E^b. The treble staff contains a melody line with eighth and quarter notes, and the bass staff contains a bass line with quarter notes.

B^badd9/D

Gm

Cm⁷add11

E^b

Gm⁷add11

The second system of musical notation consists of two staves: a treble clef staff and a bass clef staff. Above the treble staff, there are five guitar chord diagrams: B^badd9/D, Gm, Cm⁷add11, E^b, and Gm⁷add11. The treble staff contains a melody line with eighth and quarter notes, and the bass staff contains a bass line with quarter notes.

E^b

B^b/D

Cm⁷

B^b/C

The third system of musical notation consists of two staves: a treble clef staff and a bass clef staff. Above the treble staff, there are four guitar chord diagrams: E^b, B^b/D, Cm⁷, and B^b/C. The treble staff contains a melody line with eighth and quarter notes, and the bass staff contains a bass line with quarter notes.

E^b

Gm⁷add11

E^b



1. Turn down the lights, turn down the bed,
2. I close my eyes, then I won't see

the

B^b/D

Gm⁷

Cm⁷



turn down these voices in - side my head.
love you don't feel when you're hold - ing me.

E^b

Gm⁷add11

E^b



Lay down with me, tell me no lies.
Morn - ing will come and I'll do what's right. Just

B^b/D

Gm⁷

Cm⁷



Just hold me close, don't pat - ron - ise,
give me till then to give up this fight.

1° only

2° only

don't pat - ron -

And I will give up this fight.



- ise

me.

'Cos I can't



make

you love me

if you don't

You can't



make

your heart feel

some-thing it won't

Gm7 3fr E^bmaj⁹ Fadd9/A Gm7 3fr

Here in the dark, in these fi - nal hours, I will

E^bmaj⁹ Fadd9/A Gm7 3fr

lay down my heart and I feel the pow - er. But

Cm7 3fr F E^b B^b

you won't, no, you won't. 'Cos I can't make you love me

E^bmaj⁹ E^b Gm7add11 E^b

if you don't.

B^badd⁹/D



1.

Cm⁷



2.

Gm



Cm⁷add¹¹



First system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has two flats (Bb and Eb). The system is divided into two measures by a double bar line. The first measure contains a vocal line with a whole note and a piano accompaniment. The second measure contains a vocal line with a whole note and a piano accompaniment. There are repeat signs at the end of each measure.

E^b



Gm⁷add¹¹



E^b



Second system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has two flats. The system is divided into two measures by a double bar line. The first measure contains a vocal line with a whole note and a piano accompaniment. The second measure contains a vocal line with a whole note and a piano accompaniment. There are repeat signs at the end of each measure. The text "Vocal ad lib." is written above the first measure.

Vocal ad lib.

B^b/D



1, 3.

Cm⁷



2, 4.

Gm



Cm⁷add¹¹



Repeat ad lib.

Repeat ad lib.

Third system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has two flats. The system is divided into two measures by a double bar line. The first measure contains a vocal line with a whole note and a piano accompaniment. The second measure contains a vocal line with a whole note and a piano accompaniment. There are repeat signs at the end of each measure.

5.

E^b



rit.

A^bmaj⁹



Fourth system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has two flats. The system is divided into two measures by a double bar line. The first measure contains a vocal line with a whole note and a piano accompaniment. The second measure contains a vocal line with a whole note and a piano accompaniment. There are repeat signs at the end of each measure.

I'd Do Anything For Love (But I Won't Do That)

Words & Music by Jim Steinman

♩ = 120

D

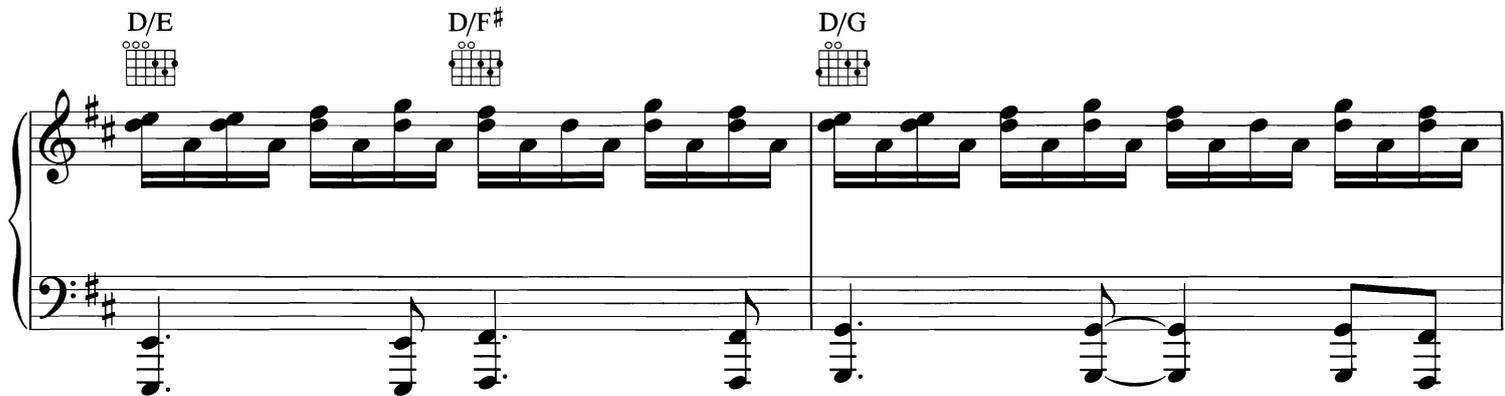


Guitar ad lib.

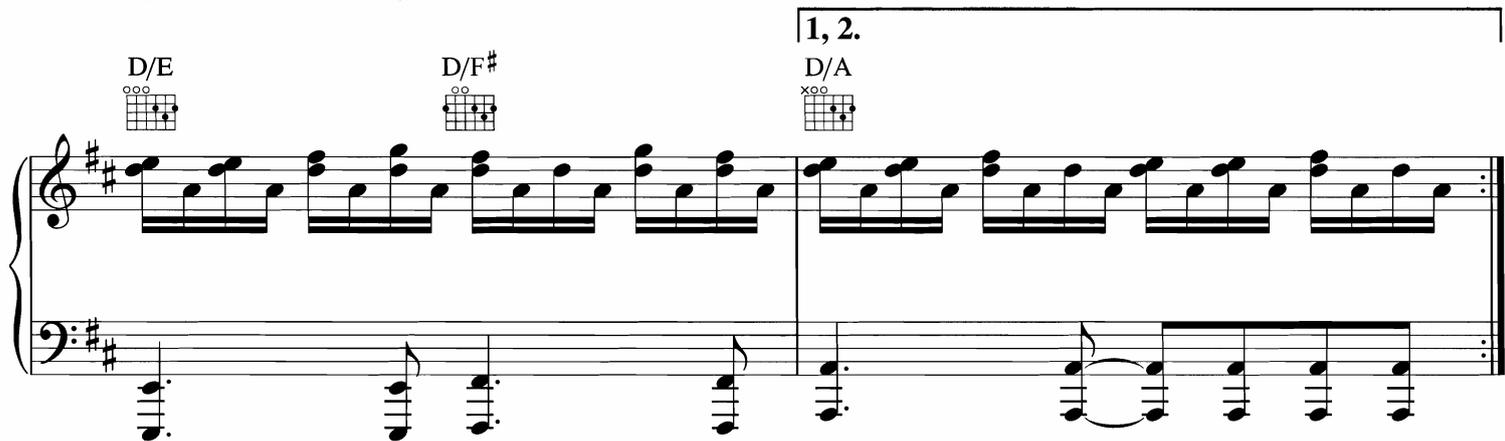
D/E D/F# D/G

D/E D/F# D/A

D/E  D/F#  D/G 

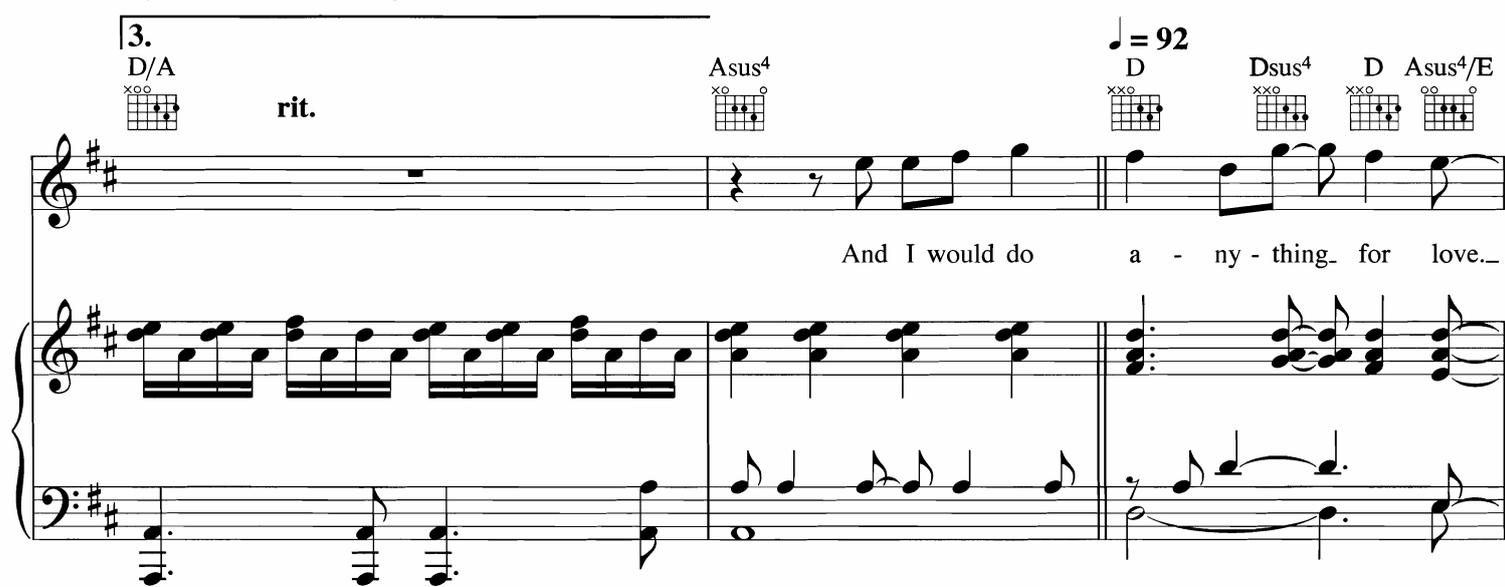


1, 2.
D/E  D/F#  D/A 



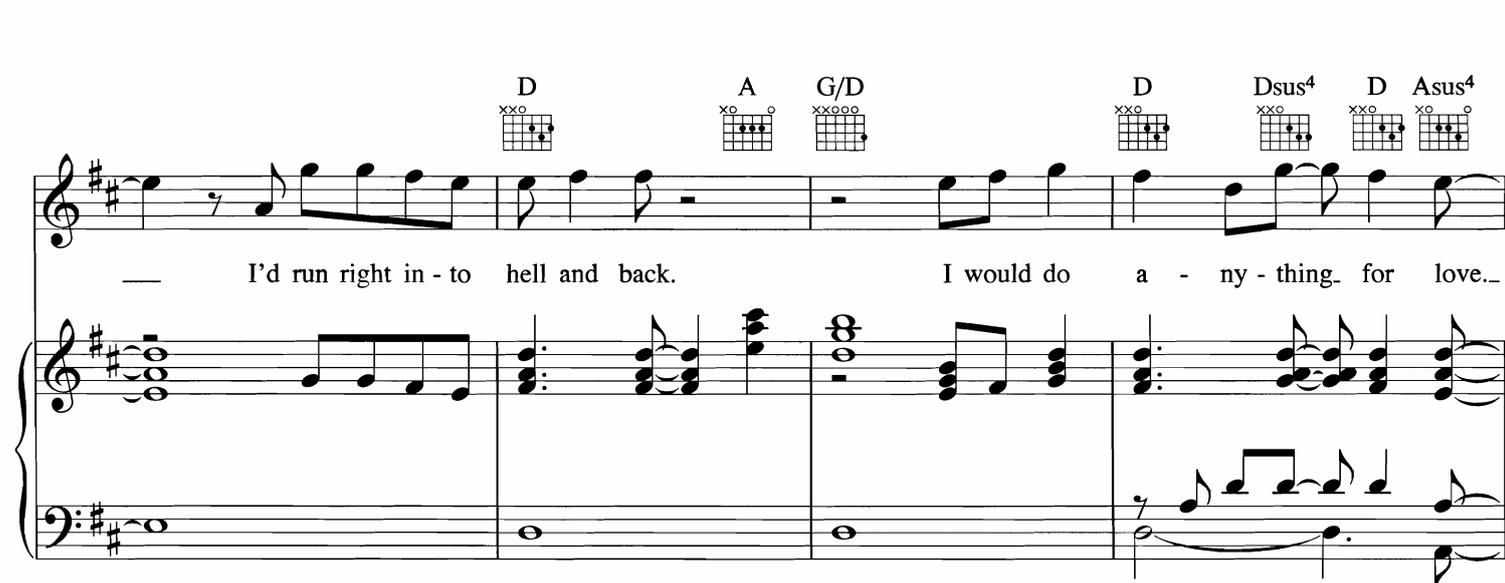
3.
D/A  rit. Asus⁴  $\text{♩} = 92$ D  Dsus⁴  D  Asus⁴/E 

And I would do a - ny - thing_ for love...



D  A  G/D  D  Dsus⁴  D  Asus⁴ 

I'd run right in - to hell and back. I would do a - ny - thing_ for love...



D Dsus⁴ D Asus⁴/E

Oh, I would do a - ny - thing_ for love. I would do

D A/E D/A A Gadd⁹ Asus⁴

a - ny - thing_ for love, but I won't do_ that. No, I won't do_

$\text{♩} = 152$
D

that.

D/G A

Bm



Gadd9



1. And some-days it don't come ea - sy, and some-days it don't
 2. And some-days I pray for si - lence, and some-days I pray

Gadd9/E



come hard. Some-days it don't come at all and
 for a soul. Some-days I just pray to the God of

D



Bm



these are the days that nev - er end. And some nights you're breath -
 sex and drums and rock 'n' roll. And some nights I lose

Gadd9



ing fire, and some nights you're talk - ing nice.
 the feel - ing, and some nights I lose con - trol.

Gadd9/E



D



Some nights you're like no - thing I've ev - er seen — be - fore — or
 Some nights I just lose — it all when I'm watch - ing you dance and the thun -



will a - gain. — And may - be I'm cra - zy, — oh, it's
 - der rolls. And may - be I'm lone - ly, — that's all I'm



cra - zy and it's — true. I know you can save me, no-one else can
 qual - i - fied to be. There's just one and on - ly, one and on - ly



save me now — but you. As long as the plan - ets are turn - ing,
 pro-mise I can keep. As long as the wheels — are turn - ing,

C#dim7

G



as long as the stars are burn - ing. As long as your dreams -
as long as the fires are burn - ing. As long as your prayers -

A

rit.



are com - ing true. You'd bet - ter be - lieve it that I would do
are com - ing true. You'd bet - ter be - lieve it that I would do

♩ = 100



a - ny - thing for love. And I'll be there 'til the fi - nal act. (Ahh)
a - ny - thing for love. And you know it's true and that's a fact.



And I would do a - ny - thing for love. And I'll take a vow and
And I would do a - ny - thing for love. And there'll nev - er be no

D A G Bm

seal a pact. (Ahh.) But I'll nev - er for - give my - self if
 turn - ing back. But I'll nev - er do it bet - ter than I

F#m/A Gadd9 A

we don't go a - way to - night.) And I would do
 do it with you, so long, so long.

D Gsus² Asus⁴ D Gsus² Asus⁴/E

a - ny - thing_ for love. Oh, I would do a - ny - thing_ for love. Oh, I would do

D Gsus² Asus⁴ A/E Gadd9 Asus⁴ To Coda ⊕

a - ny - thing_ for love but I won't do that. No I won't do

♩ = 152

D



Bm7



that I would_ do a - ny - thing_ for love. — A - ny - thing you've_ been dream - ing of, —

Gadd9



D/A



A



D



Em7



Play 3 times

— but I_ just won't_ do_ that.

Dm/F#



G



Em7



D/F#



Asus4



1.

Em7



2.



D.S. al Coda

♩ = 152

♩ Coda



that. I would do a - ny - thing for love. A - ny - thing you've

Gadd9



1-7.

D/A



Repeat ad lib.

A



8.

D/A



rit.

been dream - ing of, but I just won't do won't

♩ = 96



do But I'll nev-er stop dream-ing of you ev-'ry night of my life, no
that.

Asus⁴

D

Asus⁴/E



way. And I would do a - ny - thing_ for love. Oh, I would do

D

Asus⁴/E

D

A



a - ny - thing_ for love. Oh, I would do a - ny - thing_ for love_

D/A

A

Gadd⁹

A⁷sus⁴



but I won't do_ that. No, I won't do_ 1. Will you

D

Asus⁴

D



that.
raise me up, will you help me down? Will you get me right out_ of this God_
(2.) hold me sac - red? Will you hold me tight? Can you col - our - ise my life? I'm so sick_

1. Gadd9 Asus4 D/A Asus4 D/A

that.) (Oh, now I can do (Oh, I can do

that.) 4. Will you

D Gsus2 Asus4

that.)

Af - ter a while you for - get ev - 'ry - thing. It was a

I know the ter - ri - to - ry. I've been a - round. It - 'll

D Gsus2 Asus4/E D Gsus2

brief in - ter - lude and a mid - sum - mer - night's fling, and you'll see that it's time to move on...

all turn to dust and we'll all fall down. Soon - er or lat - er you'll be

1. Asus4 D/A A Gadd9 Asus4

(I won't do that.) (I won't do

screw - ing a - round. (I won't do

2.

Gsus²

rit.

Asus⁴

a tempo

D

Dsus⁴

D

Asus⁴

that.)

(No I won't do that.)

A - ny - thing for love.

Oh, I would do

a - ny - thing for love.

I would do

D

Dsus⁴

D

Asus⁴

Gadd⁹

rit.

a - ny - thing for love, but I won't do that.

Asus⁴

D/A

A⁷sus⁴

D

No I won't do that.

I Will Always Love You

Words & Music by Dolly Parton

Slow, freely

(A) NC.

Musical notation for the first system. The vocal line is in treble clef, key of D major (two sharps), and 4/4 time. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A triplet of eighth notes (C5, B4, A4) is marked with a '3' above it. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The lyrics are: "If I should stay, I would". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two sharps and a 4/4 time signature. It starts with a quarter rest in both hands, followed by a quarter note G3 in the bass and a quarter note B4 in the treble.

Musical notation for the second system. The vocal line continues with a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. A triplet of eighth notes (G4, F#4, E4) is marked with a '3' above it. This is followed by a quarter note D4, a quarter note C4, and a quarter note B3. The lyrics are: "only be in your way. So I'll". The piano accompaniment continues with a quarter rest in both hands, followed by a quarter note G3 in the bass and a quarter note B4 in the treble. The time signature changes to 2/4 for the final two measures, which end with a double bar line.

Musical notation for the third system. The vocal line begins with a quarter note G4, a quarter note A4, and a quarter note B4. A triplet of eighth notes (C5, B4, A4) is marked with a '3' above it. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The lyrics are: "go, but I know I'll". The piano accompaniment continues with a quarter rest in both hands, followed by a quarter note G3 in the bass and a quarter note B4 in the treble. The time signature is 4/4.

think of you — ev - 'ry step — of the way.

The first system shows a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "think of you — ev - 'ry step — of the way." The piano accompaniment is in grand staff (treble and bass clefs). The vocal line features a melodic line with a 6-measure phrase and a 3-measure phrase.

a tempo (♩ = 62)

And I — will al - ways

The second system begins with guitar chord diagrams for A, F#m, D, and E. The lyrics are "And I — will al - ways". The piano accompaniment continues with a steady accompaniment pattern.

love you, — I — will — al - ways

The third system includes guitar chord diagrams for A, F#m, D, and E. The lyrics are "love you, — I — will — al - ways". The piano accompaniment features a consistent accompaniment pattern.

poco accel.

love you, — you, — my

The fourth system includes guitar chord diagrams for A and D. The lyrics are "love you, — you, — my". The piano accompaniment continues with a steady accompaniment pattern.

Red.



Amaj⁷/C[#]



Bm⁷



A/E



Esus⁴



dar-ling you, — mm. Bit - ter -

And.

$\text{♩} = 68$



- sweet me - mo - ries, — that is — all — I'm tak - ing with



me. — So good - bye, — please don't — cry; we both



know — I'm not what you, you — need. — And I —

A F#m D E A F#m

will_ al - ways love_ you, I

D E A D/E A E6 E

will_ al - ways love_ you.

A E/G# fr2 F#m Cm/E

(1st time saxophone solo)

(2.) hope life_ treats you_ kind, and I_ hope_ you have all you dreamed

D E A Amaj9 A C#m7 fr4

of. And I wish you joy_ and_ hap - pi - ness; but, a - bove all

1. **2. rit.**

F#m C#m7/E Dmaj7 E Dmaj7 E

fr4° fr4° xoo xoo xoo xoo

— this, I — wish you — I — love. —

a tempo

N.C. B G#m E F#

x x fr4° xoo xoo xoo

And I — will al - ways - love -

Drum beat

B G#m E F# B G#m

x x fr4° xoo xoo xoo fr4°

6 3

you, — I will al - - - ways — love — you. — I — will al -

E F# B G#m E F#

xoo xoo xoo fr4° xoo xoo

3

- - ways - love — you, — I I will al - - - ways - love you.

B G#m E F# B G#m

fr4 fr4 fr4 fr4

I will al - ways lo - ve you,

Emaj7 rit. F# G#m7add11 F#/A# N.C.

fr4 fr4

I, I will al - ways love

a tempo E

you, you. Dar-ling I

Bmaj7/D# F#sus4 F# B add9

fr4 fr4 fr7

love you. Ooh, I'll al - ways, I'll al - ways love you.

Red. *

I'm Kissing You

Words by Des'ree
Music by Des'ree & Tim Attack

♩ = 104

N.C.



mp

3



Mm. _____

Hey,

hey,

hey. _____

3



Pride— can stand

a thou-sand trials,—

the strong— will nev-er fall. _____

But,

3

Dm7

Am7

G/B

C

G/B

Am

G



watch - ing stars _____ with- out_ you, my_ soul cried: _____

Dm7

Cadd9

C

Am

Em7

Am

G



Heav - - - - ing heart _____ is full _____ of pain. _____

Dm7

Am7

G/B

C

G/B

G#dim7

Am



Oh, _____ oh, _____ the ach - ing! _____ 'Cause

Dm7

Am7

G/B

C

G/B

Am

G



I'm _____ kiss - ing_ you, _____ oh. _____

Dm7 Am7 G/B C G/B Am G

I'm kiss - ing you, oh.

Dm7 Cadd9 C Am Em7 Am G

Touch— me deep, pure and— true; A

Dm7 Am7 G/B C G/B Am G

gift — to — me — for - ev - er. 'Cause

Dm7 Am7 G/B C G/B Am G

I'm kiss - ing you, oh.

Dm7 Am G/B C G/B Am G

I'm _____ kiss - ing you, oh.

Dm C Am Gadd2

3 3 3 etc.
p poco a poco cresc.

Dm C Am Gadd2

F G Am G/B Dm9 Dm7 C G/B Am

Yeah, _____ yeah, _____ yeah. _____ //

ff

a tempo



Where are you now? Oh,



where are you now? 'Cause



I, oh, I'm kissing you.



I'm kissing you, oh.

molto rit.

Love Is All Around

Words & Music by Reg Presley

♩ = 85



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a key signature of two flats (Bb). It features six measures of chords: F, Bb/F, F7, Bb/F, F, and Bb/F. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady 4/4 rhythm with chords and a bass line.



The second system of music includes a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. It contains the lyrics: "1. I feel it in my fin - gers, I feel it in my toes.—" followed by a repeat sign. Below the lyrics, it says "(Verse 2 see block lyric)". The piano accompaniment continues with chords and a bass line.



The third system of music includes a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. It contains the lyrics: "The love that's all a - round me". The piano accompaniment continues with chords and a bass line.

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

and so the feel - ing grows. — It's

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

writ - ten on the wind, it's ev - 'ry - where I go, —

E^b F B^b E^b F

so if you real - ly love me, come on and let it show. —

B^b Cm E^b F

E^b Cm E^b

You know I love you, I al - ways - will, - my mind's made up by the

B^b E^b Cm

way that I feel. - There's no be - gin - ning, there'll be no - end, - 'cause

F B^b/F F7

on my - love - you can de - pend. -

B^b Cm E^b Fsus4 F B^b Cm E^b F Fsus4

2. I

2.



Got to keep it mov - ing.

It's



writ - ten in the wind

oh

ev - 'ry - where I

go.



So if you real - ly love me,



come on and let it show.

Come on and let it

B^b Cm E^b F^{sus4} F

Come on and let it, come on and let it, show.)

B^b Cm E^b F^{sus4} F *Repeat to fade*

come on and let it show.

Verse 2:
 I see your face before me
 As I lay on my bed;
 I cannot get to thinking
 Of all the things you said.
 You gave your promise to me
 And I gave mine to you;
 I need someone beside me
 In everything I do.

Killing Me Softly With His Song

Words by Norman Gimbel

Music by Charles Fox

♩=100

N.C.

Strum-ming my pain— with his fin - gers,— sing-ing my life— with his words,—

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The piano part has two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as quarter note = 100. The notation includes a 'N.C.' (No Chords) instruction. The lyrics are: 'Strum-ming my pain— with his fin - gers,— sing-ing my life— with his words,—'.

kill - ing me soft - ly with his— song, kill - ing me soft -

The second system of musical notation. The vocal line continues with the lyrics: 'kill - ing me soft - ly with his— song, kill - ing me soft -'. The piano accompaniment continues with the same two-staff format.

- ly with his— song, tell - ing my whole— life with his—

The third system of musical notation. The vocal line continues with the lyrics: '- ly with his— song, tell - ing my whole— life with his—'. The piano accompaniment continues with the same two-staff format.

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— words, kill - ing me soft - ly with his song.—

N.C.

8 bars rhythm

1. I heard he sang a good song,
(Verse 2 see block lyric)

I heard he had a smile, and so I came—

— to see him and listen for a while,—

and there he was,— this young- boy, a strang- er to— my eyes.—

Em Am D

Spoken:

Strum- ming my pain— with his fin - gers,— (one time) sing- ing my life— with his words,—

G Em A

Spoken:

(two times) kill - ing me soft - ly with his— song, kill - ing me soft -

D C G

ly with his— song, tell - ing my whole— life with his—

C F

words, kill - ing me soft - ly with his song. -

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

1. E 2. E

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

Em A D

Oh oh

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

G Em A

la la la la la woh

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

D C G C

la woh la

F E

la.

Em Am D

Strum-ming my pain with his fin - gers, sing-ing my life with his words,

G Em A

kill - ing me soft - ly with his song, kill - ing me soft -

D C G

ly with his— song, tell - ing my whole— life with his—

C F

words, kill - ing me— soft - ly— with his song.—

E

Repeat ad lib. to fade

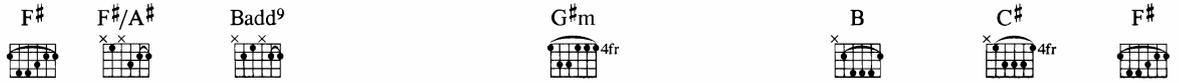
Verse 2:

I felt all flushed with fever,
 Embarrassed by the crowd,
 I felt he found my letters
 And read each one out loud,
 I prayed that he would finish
 But he just kept right on...

More Than Words

Words & Music by Nuno Bettencourt & Gary Cherone

♩ = 96



1. Say - ing "I love you," is not the words I want
(Verse 2 see block lyric)



to hear from you. It's not that I want you

B C# D#m D#m/A# G#m

not to say, but if you only knew how

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

easy it would be to show me how you feel.

G#m C# F#7

More than words is all you have to do

B Bm F#

to make it real. Then you would - n't have to say

that you love me, 'cause I'd already

know. What would you do if my heart

was torn in two? More than words to show you feel,

that your love for me is real. What

C#/E# D#m D#m/A# B

would you say — if I took — those words_ a - way?_

G#m7 C#

— Then you could - n't make things new, — just by say - ing I — love_ you.

F# F#/A# Badd9 G#m B C# F#

— La di da, — la di da, la di da — da da, — more than_ words_

1.
F#/A# Badd9 G#m7sus4 C#

— La di da, — la di da. —

2.

G#m



Badd9



C#



F#



Di di di da. More than words.

B



G#m7



B



C#



F#



La di da, la di da. Di di di da da. More than words.

Badd9



G#m



Badd9



La da da, la di da, la

C#



F#



C#/E#



da da. More than words.

C#m/E 4fr D#7 6fr G#m7 4fr

Ooh, _____ ooh. _____

C# 4fr D#m7 6fr

More than_

a tempo, slower B F#/A# rall. F#m/A G#m7 4fr F#

words. _____

Verse 2:
 Now I've tried to talk to you
 And make you understand
 All you have to do is close your eyes
 And just reach out your hands
 And touch me,
 Hold me close don't ever let me go.
 More than words
 Is all I ever needed you to show
 Then you wouldn't have to say
 That you love me
 'Cause I'd already know.

What would you do etc.

My Heart Will Go On (Love Theme from 'Titanic')

Words by Will Jennings
Music by James Horner

♩ = 96



A add9



Bsus4



C#m7



Bsus4



A add9



Bsus4



B



E



Bsus4



Asus2



1. Ev - 'ry night in my dreams I see you, I
2. Love can touch us one time and last for a

Con pedale

E B E Bsus⁴

feel you. That is how I know you go
life - time, and nev - er let go till we're

Asus² B E

on. Far a - cross the
gone. Love was when I

Bsus⁴ Asus² E/B B

dis - tance and spa - ces be - tween us,
loved you, one true time, I hold to.

E Bsus⁴ Asus²

you have come to show you go on. }
In my life, we'll al - ways go on. }



Near, far, wher - ev - er you are, I be -



-lieve that the heart does go on.



Once more you o - pen the door, and you're



here in my heart and my heart will go on and

1.

C#m7



Bsus4



Aadd9



on.

2.

Bsus4



B



C#m7



Bsus4



on.

Aadd9



Bsus4



C#m7



Bsus4



A



C#m/G#



G#7



Fm



E^b



D^badd9



You're

here,

there's

no - thing

I fear__

and

I know__

that my heart__

will

go

D^badd9



E^b



Fm



on.

We'll

E^b



D^badd9



E^b



stay

for -

ev -

er

this way.__

You

are

Fm7 Cm7 Dbadd9

safe in my heart and my heart will go on_

A^b/E^b E^b A^b E^b/A^b

and on_

D^b/A^b E^b/A^b A^b

Mm. Mm.

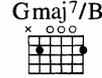
E^b/A^b Dbadd9/A^b A^badd9 rit.

Mm.

No Ordinary Love

Words & Music by Adu & Matthewman

♩ = 83



I gave you all — the love I got I gave you more—



— than I could give,— I gave you— love.— I gave you all—

F#m7/B



Bm



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

1.



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

Gmaj7/B



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

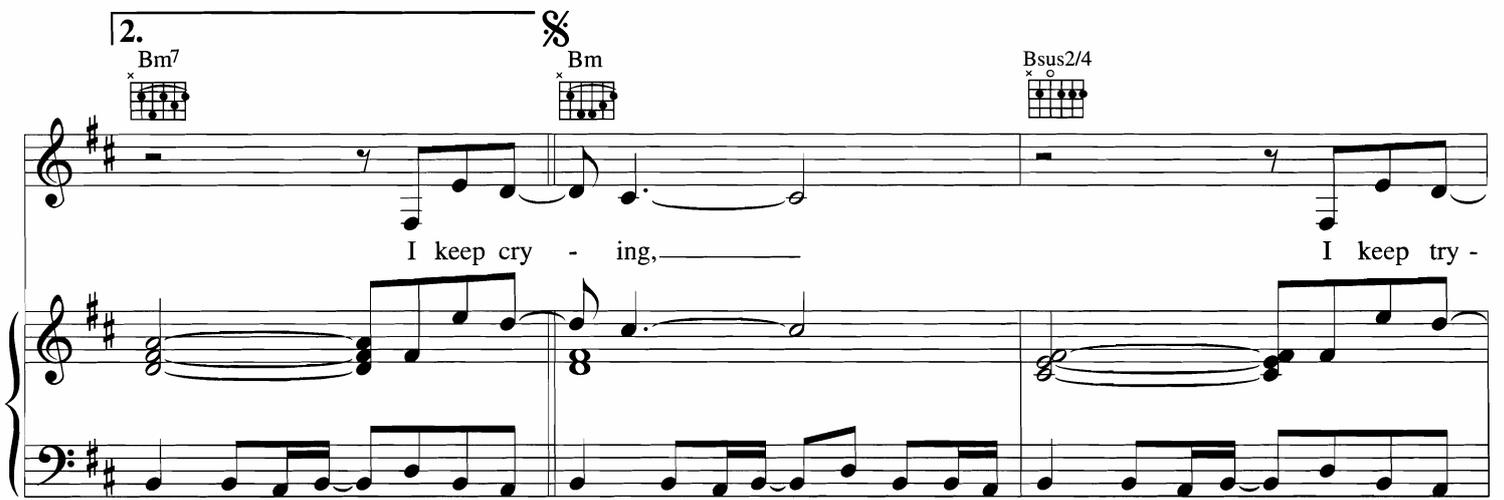
F#m7/B



got to— give ba - by?—

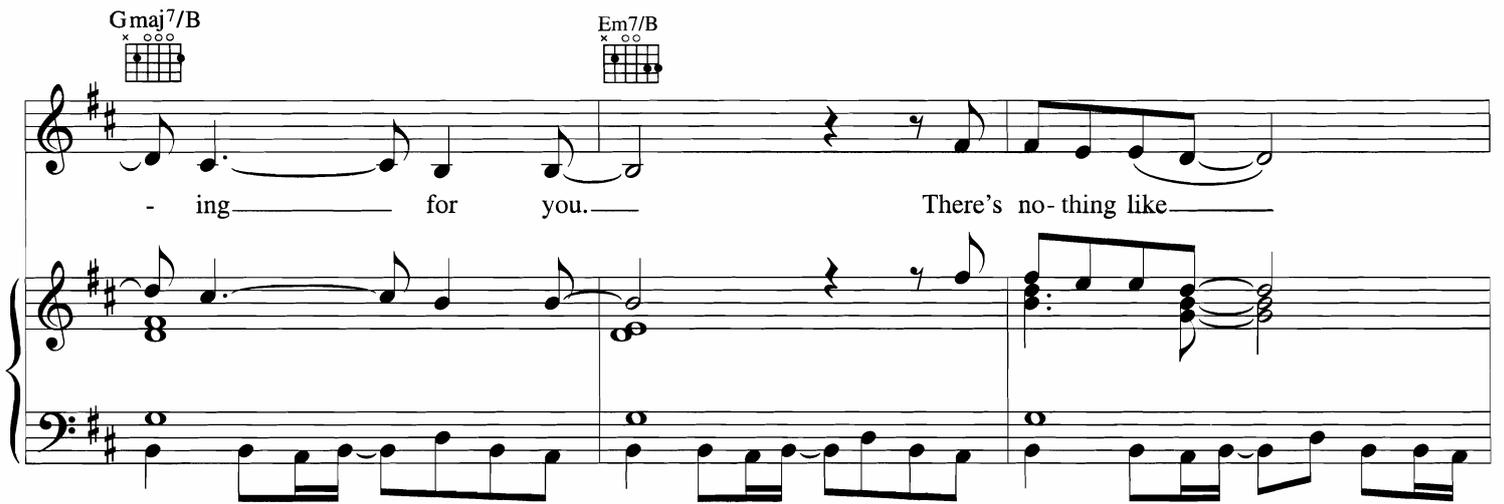
2.   

I keep cry - ing, I keep try -



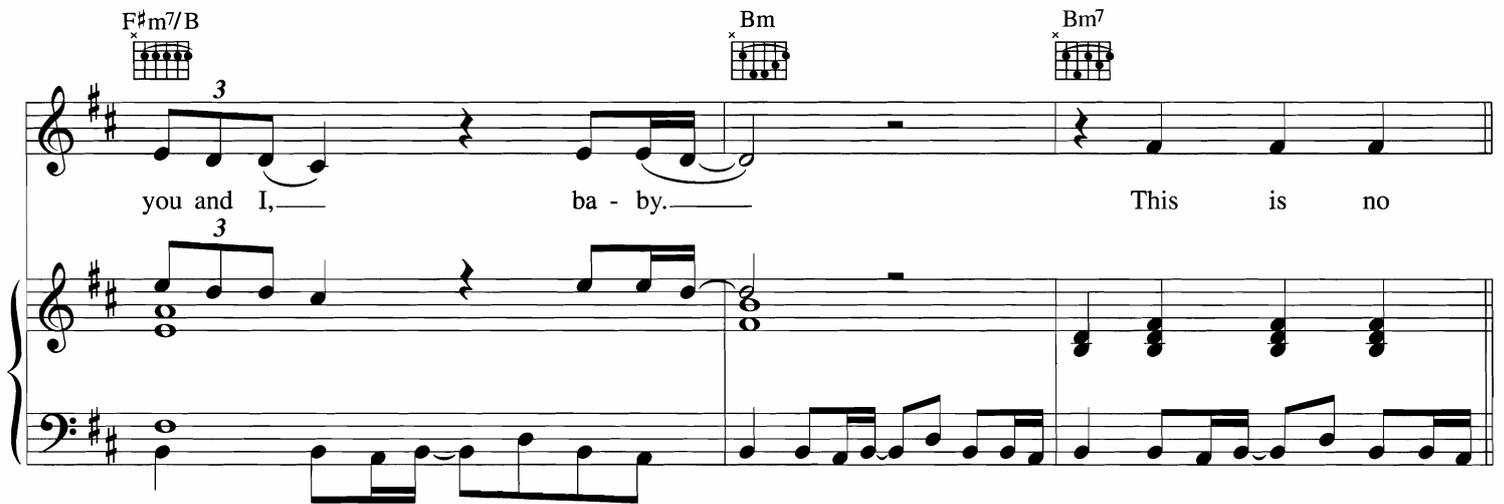
 

- ing for you. There's no-thing like



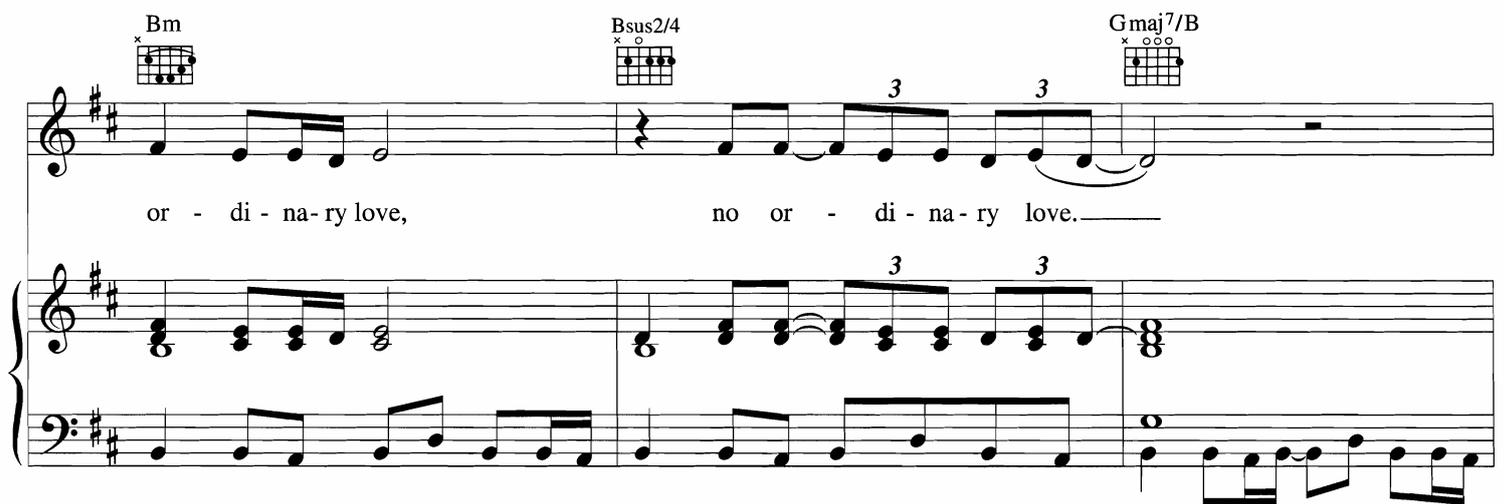
  

you and I, ba - by. This is no



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





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

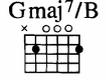
3 3



To Coda ⊕



When you came my way



you bright-ened ev - 'ry day with



your sweet smile. —

Bm7

Bm

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

Bsus2/4

Gmaj7/B

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

Em7/B

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

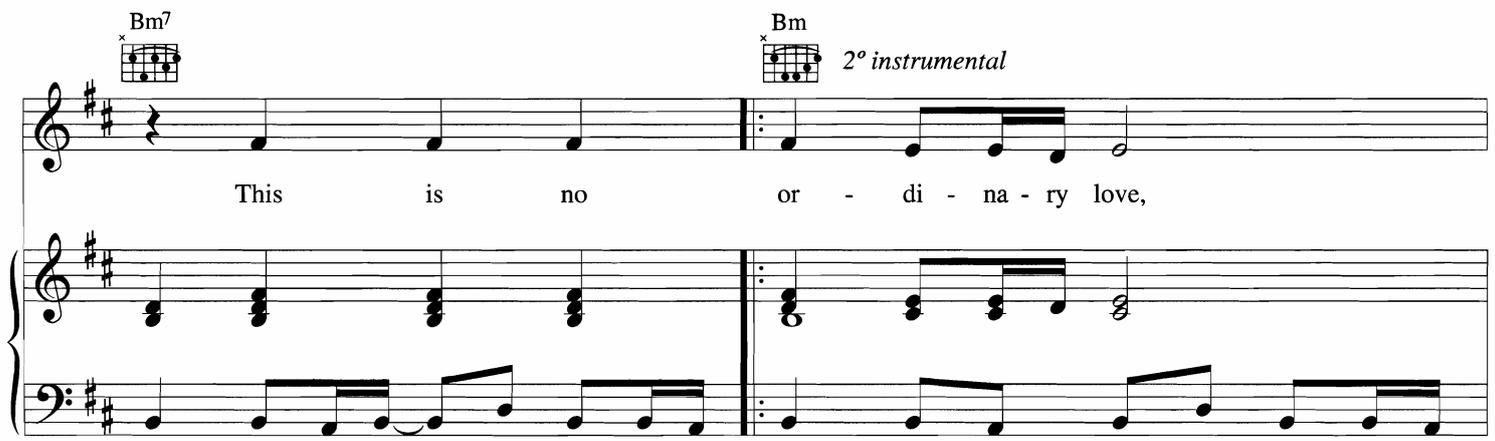
F#m7/B

Bm

got to give, ba - by?

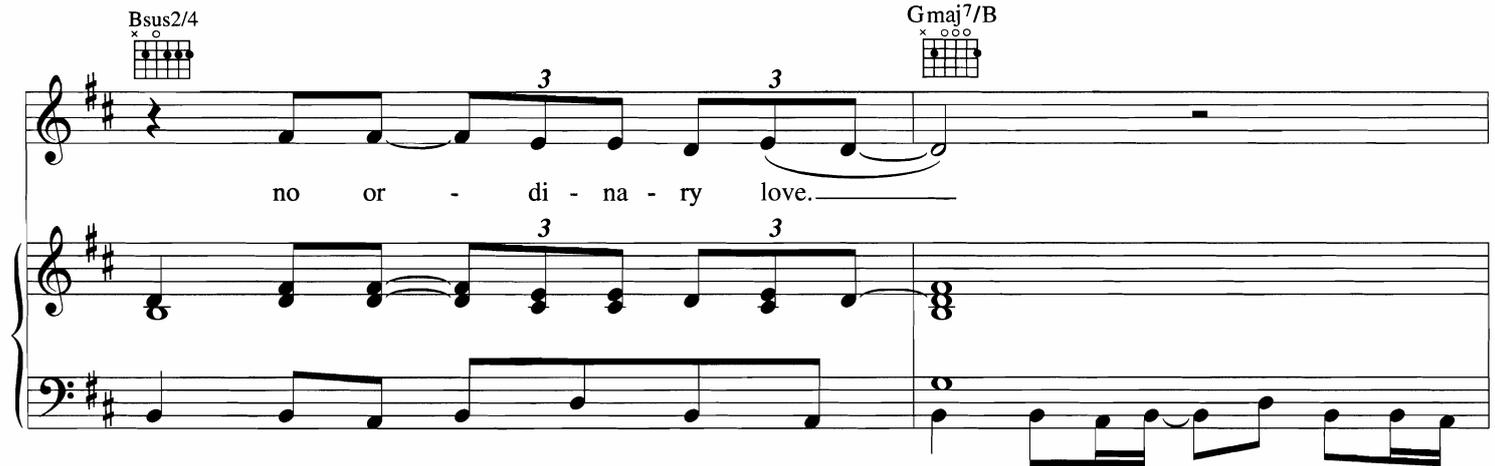
Bm7  Bm  2° instrumental

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



Bsus2/4  Gmaj7/B 

no or - di - na - ry love.



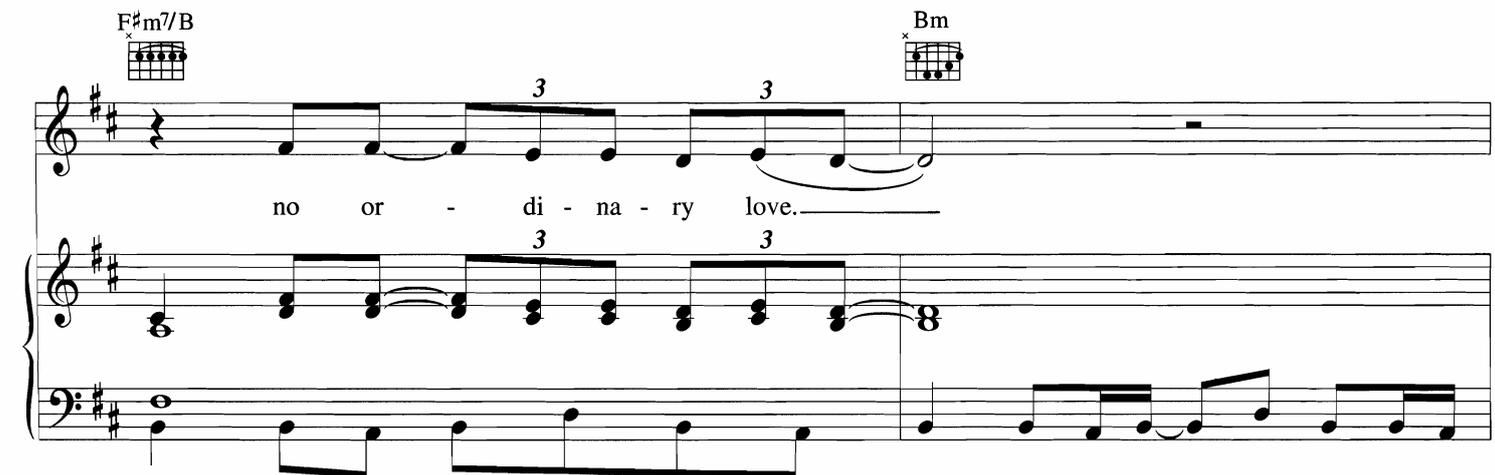
Em7/B 

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



F#m7/B  Bm 

no or - di - na - ry love.



1.



2.



D.%. al Coda

Musical notation for the first system. It features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The first measure of the vocal line is a whole rest. The second measure is also a whole rest. The third measure contains the lyrics "I keep cry -". The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

⊕ Coda



Musical notation for the second system. It features piano accompaniment on grand staff. The key signature has two sharps. The first measure of the piano accompaniment is marked with a '7' and an '8' in the right hand, indicating a 7/8 time signature. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Gmaj7/B



Em7/B



Musical notation for the third system. It features piano accompaniment on grand staff. The key signature has two sharps. The first measure of the piano accompaniment is marked with a '7' and an '8' in the right hand, indicating a 7/8 time signature. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

F#m7/B



Bm



Bm7



Repeat to fade

Musical notation for the fourth system. It features piano accompaniment on grand staff. The key signature has two sharps. The first measure of the piano accompaniment is marked with a '7' and an '8' in the right hand, indicating a 7/8 time signature. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Nothing Compares 2 U

Words & Music by Prince

$\text{♩} = 60$ ($\text{♪} = \text{♪} \text{ } \overset{\text{3}}{\text{~}}$)

F F

1. It's been se - ven hours and.

Detailed description: This system shows the first two measures of the song. It features a vocal line in treble clef with a 4/4 time signature. The first measure is a whole rest, and the second measure contains the lyrics '1. It's been se - ven hours and.' with a triplet of eighth notes. Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of a steady eighth-note chordal accompaniment in the right hand and a simple bass line in the left hand. Two guitar chord diagrams for the F major chord are shown above the vocal line.

C/E Dm7 F C⁹sus⁴

fif - teen days_ since U took your love a - way.

Detailed description: This system covers measures 3 to 6. The vocal line continues with the lyrics 'fif - teen days_ since U took your love a - way.' The piano accompaniment continues with the same rhythmic pattern. Four guitar chord diagrams are shown above the vocal line: C/E, Dm7, F, and C⁹sus⁴.

F C/E Dm7

I go out ev - 'ry night and_ sleep all day_ since U took your love a - way.

Detailed description: This system covers measures 7 to 10. The vocal line continues with the lyrics 'I go out ev - 'ry night and_ sleep all day_ since U took your love a - way.' The piano accompaniment continues with the same rhythmic pattern. Three guitar chord diagrams are shown above the vocal line: F, C/E, and Dm7.

F C⁹sus⁴ F C/E

Since U been gone I can do what - ev - er I want._____

Dm⁷ F C⁹sus⁴ F

I can see whom - ev - er I choose. I can eat my din - ner in a fan - cy

C/E Dm⁷ A⁷

res - tau - rant_____ but no - thing, I said, no - thing can take a - way these blues.____ 'Cos

E^b B^b E^b B^b C

no - thing com - pares, no - thing com - pares 2 U._____

F C/E

2. It's been so lone - ly with - out U here.

3. (Instrumental till *)

Dm7 F C⁹sus4

Like a bird with - out a song. (Ah.)

F C/E

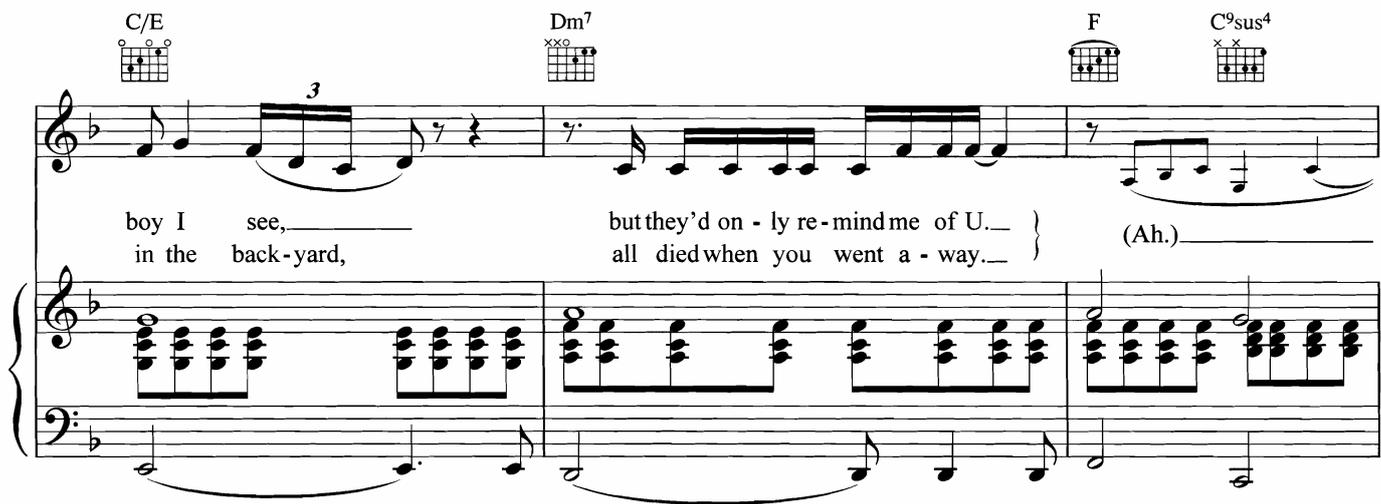
No - thing can stop these lone - ly tears from fall - ing. Tell me,

Dm7 2° F B^b C⁹sus4 F

ba - by, where did I go wrong? I could put my arms a - round ev - 'ry -
 * All the flow - ers that you plant - ed, Ma - ma,

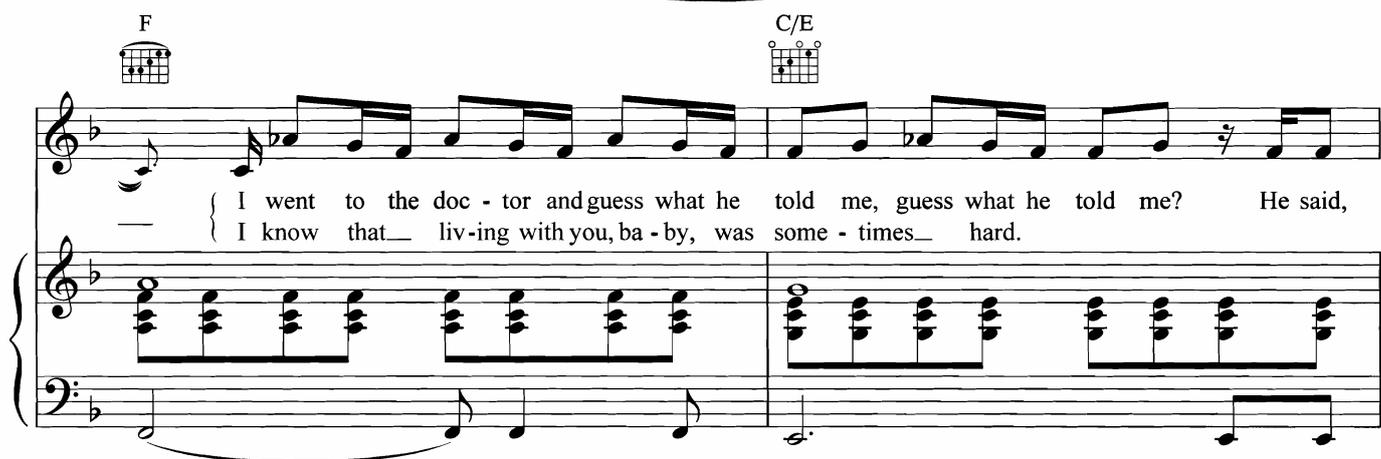
C/E  Dm7  F  C⁹sus4 

boy I see, _____ but they'd on - ly re - mind me of U. _____ } (Ah.) _____
 in the back - yard, all died when you went a - way. _____ }



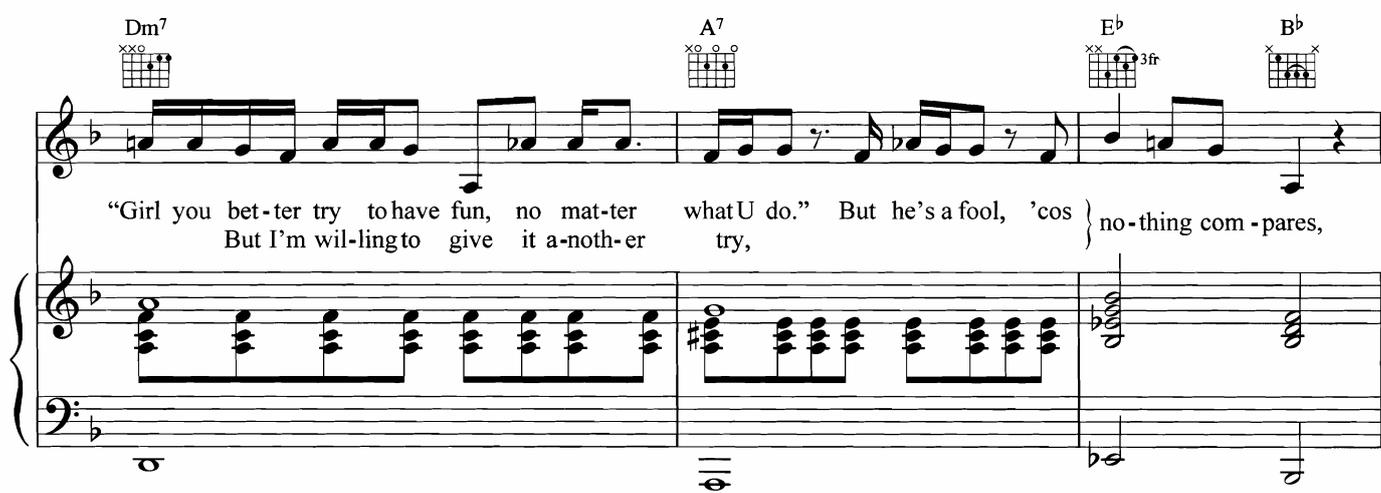
F  C/E 

— { I went to the doc - tor and guess what he told me, guess what he told me? He said,
 I know that — liv - ing with you, ba - by, was some - times — hard.

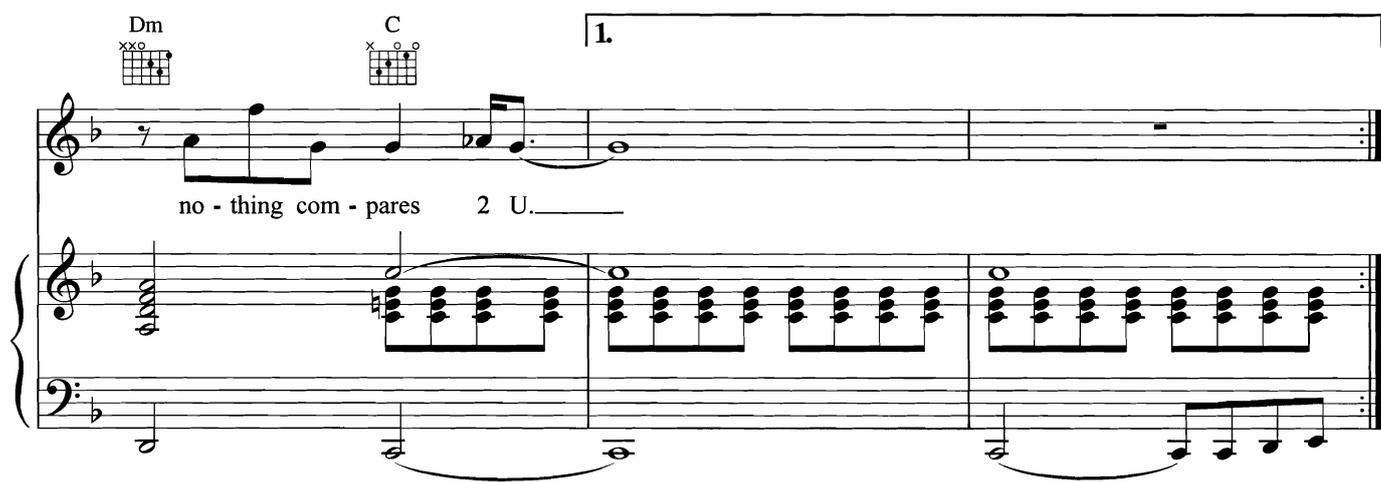


Dm7  A7  E^b  3fr B^b 

“Girl you bet - ter try to have fun, no mat - ter what U do.” But he’s a fool, ’cos } no - thing com - pares,
 But I’m wil - ling to give it a - noth - er try,



Dm  C  1. _____
 no - thing com - pares 2 U. _____



2.



No - thing com - pares, no - thing com - pares 2 U. _____



No - thing com - pares, _____ no - thing com - pares 2 U. _____



Repeat to fade

Save The Best For Last

Words & Music by Jon Lind, Wendy Waldman & Philip Galdston

Flowing

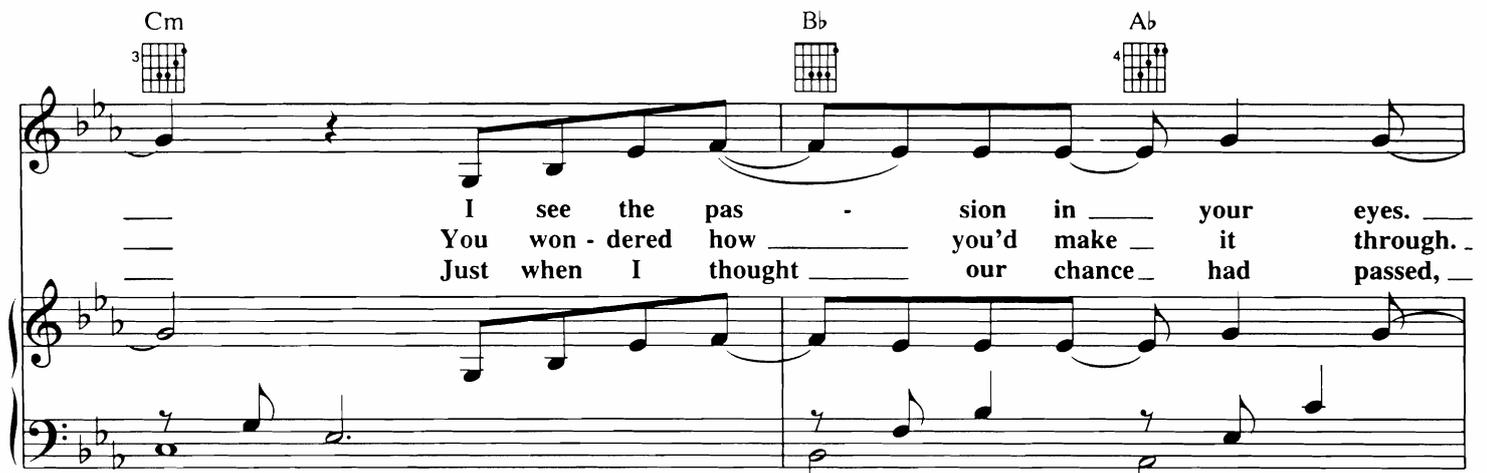
mf

Some - times the snow _____ comes down _____ in June. _____
 _____ you came _____ to me _____
 _____ comes down _____ in June. _____

 _____ Some - times the sun _____ goes 'round _____ the moon. _____
 _____ when some sil - ly girl _____ had set _____ you free. _____
 _____ Some - times the sun _____ goes 'round _____ the moon. _____

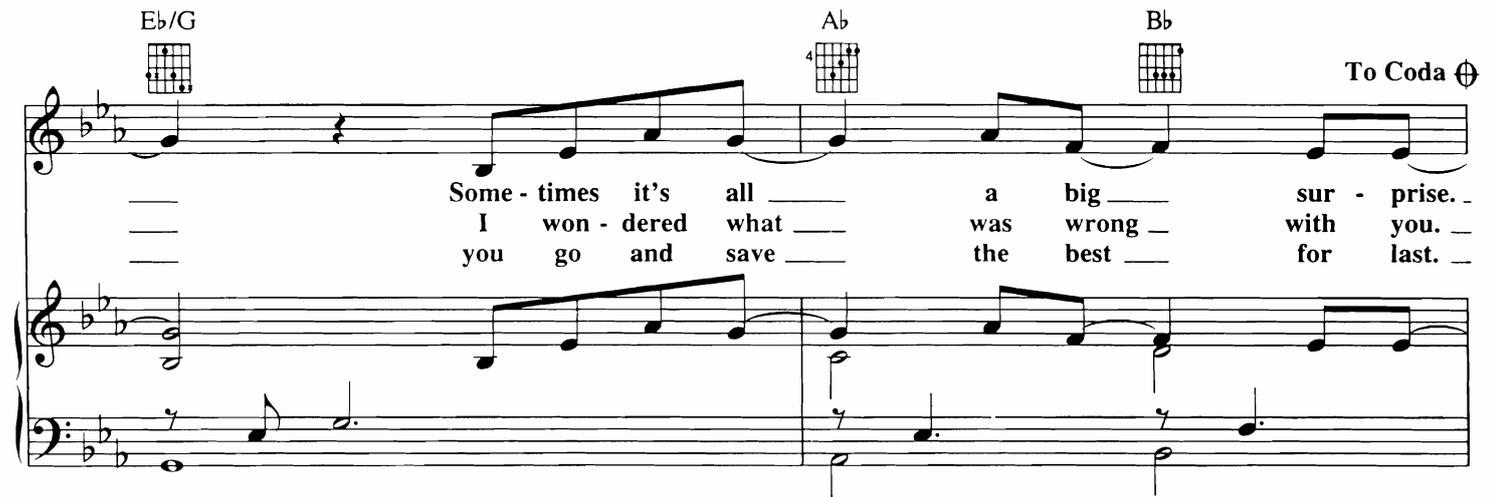
Cm  Bb  Ab 

I see the pas - sion in your eyes.
 You won - dered how you'd make it through.
 Just when I thought our chance had passed,



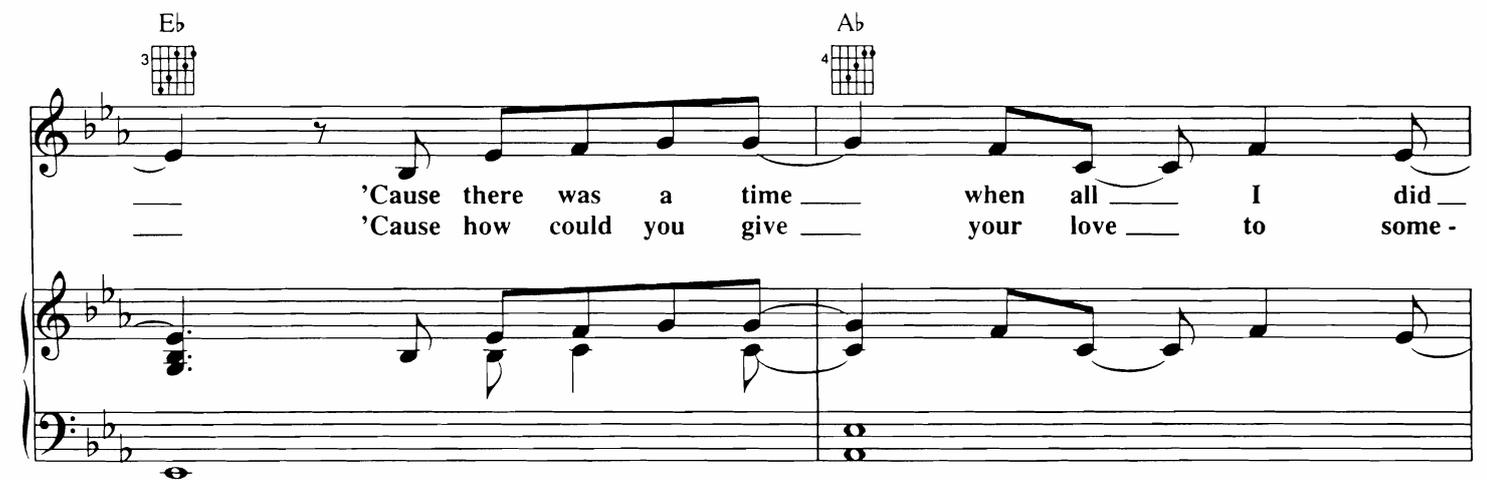
Eb/G  Ab  Bb  To Coda ⊕

Some - times it's all a big sur - prise.
 I won - dered what was wrong with you.
 you go and save the best for last.



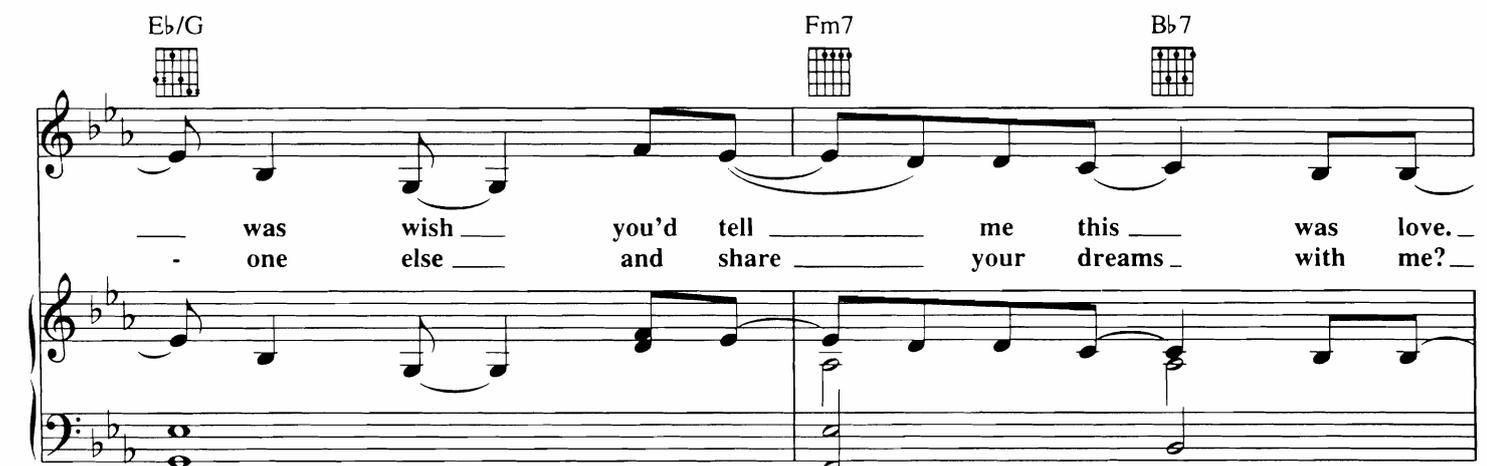
Eb  Ab 

'Cause there was a time when all I did
 'Cause how could you give your love to some -



Eb/G  Fm7  Bb7 

was wish you'd tell me this was love.
 one else and share your dreams with me?



E \flat B \flat m7

It's not the way I hoped or how
Some - times the ver - y thing you're look -

A \flat /C D \flat (add9) A \flat /C

I planned, - but some - how it's e - nough.
ing for - is the one thing you can't see.

B \flat no chord B \flat A \flat

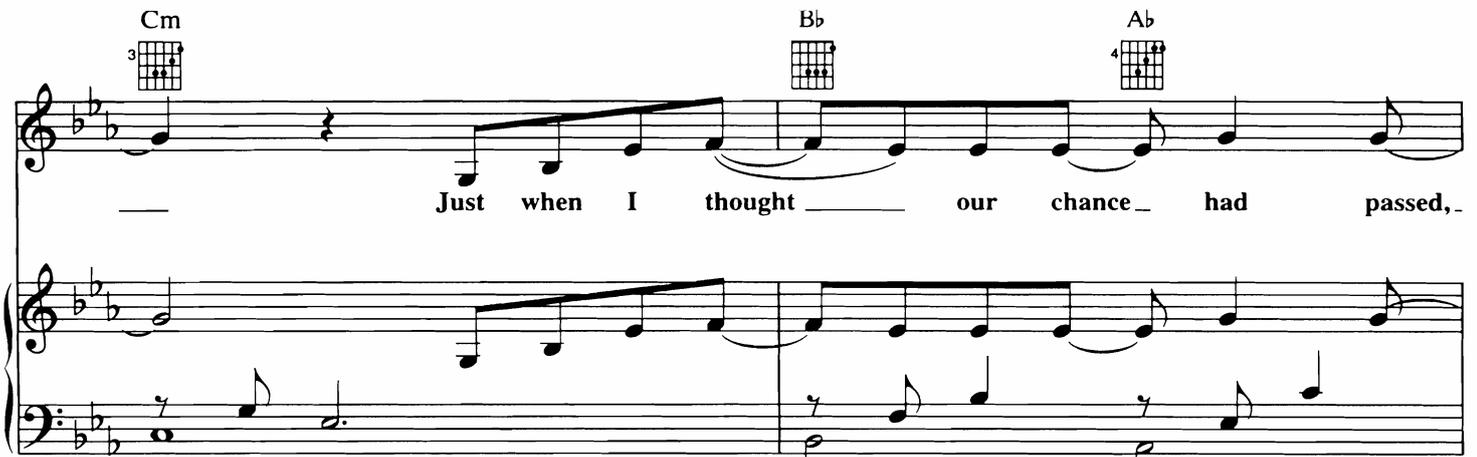
And now we're stand - ing face - to face.
But now we're stand - ing face - to face.

E \flat /G A \flat B \flat

Is - n't this world - a cra - zy place? -

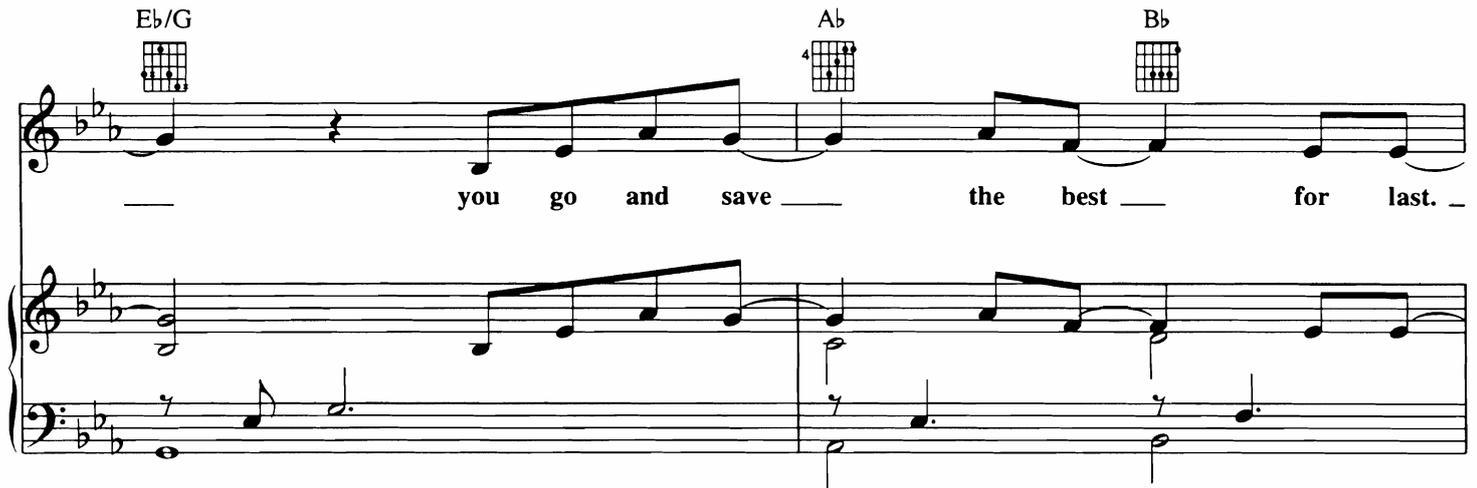
Cm  Bb  Ab 

Just when I thought our chance had passed,

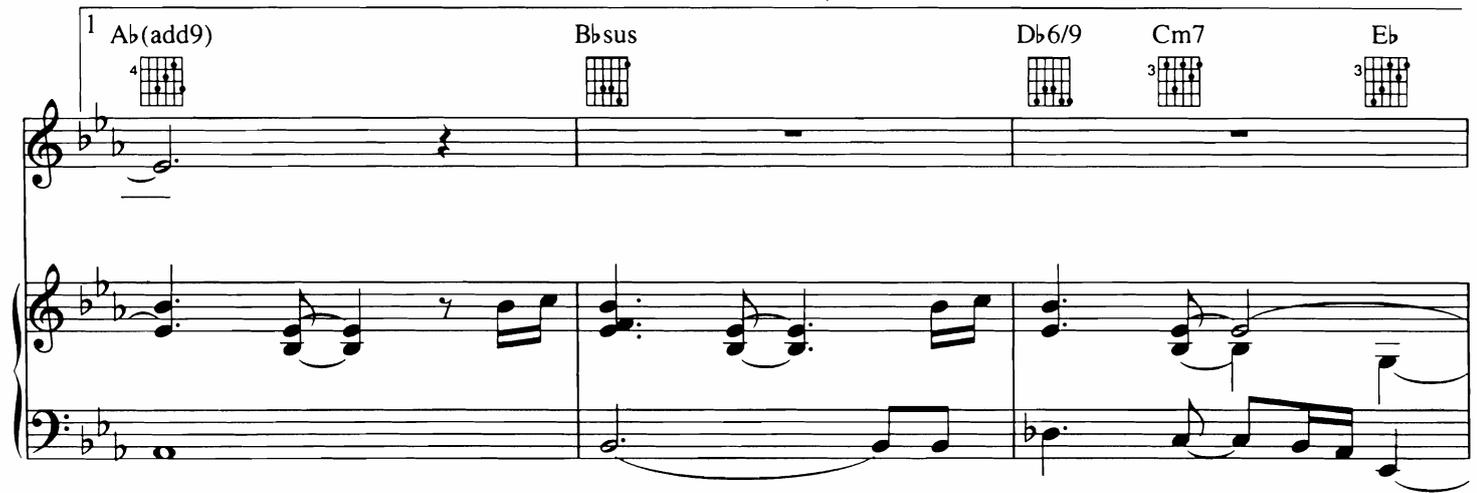


Eb/G  Ab  Bb 

you go and save the best for last.

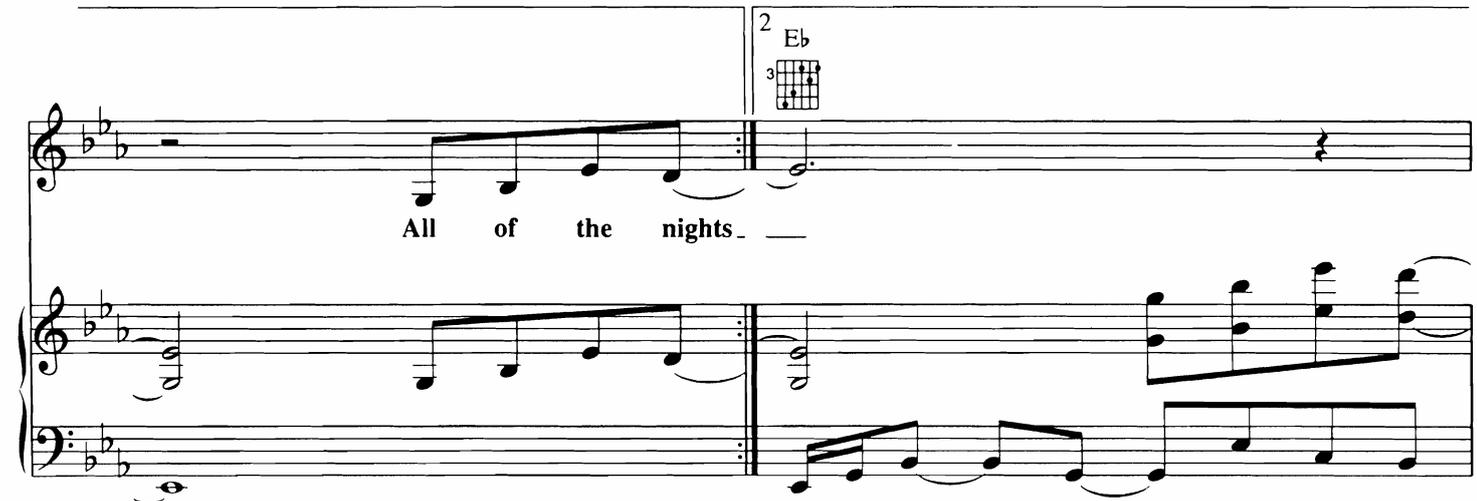


1 Ab(add9)  Bbsus  Db6/9  Cm7  Eb 



2 Eb 

All of the nights



Ab Eb/G Ab Bb

La da da da da _

Cm Ab Eb/G

da da. _

Ab Bb Eb

Some - times the ver -

Bbm7 Cm7

- y thing _ you're _ look - ing for _ is the

Db(add9) Ab/C Bb

no chord D.S. al Coda

one thing you can't see. Some-times the snow -

CODA

Eb Bb/D Ab/C

Eb/Bb Ab Bb(no 3rd) Ab(add9)

You went and saved — the best — for last. —

Bbsus Db6/9 Cm7 Eb

Yeah. —

She's The One

Words & Music by Karl Wallinger

♩ = 78



Con pedale



1. I was her,—



she was me, — we were one, — we were free..

(Verses 3 & 4 see block lyrics)

To Coda \oplus

E^bmaj7 **Cm** **F7**

And if there's some-bo - dy call-ing me on, she's the one.

B^b **E^bmaj7** **Cm**

If there's some-bo - dy call - ing me on,

F7 **B^b** **E^bmaj7** **B^b** **E^bmaj7** **B^b**

she's the one. 2. We were young,

we were wrong, we were fine all a - long.

E^bmaj7

Cm

If there's some - bo - dy call - ing me on, —

F7

B^b

B^b11

B^b7

she's the one. —

E^b
fr3x

When you get to where you wan-na go, — and you know the things you wan-na know, — you're

B^b

B^b11

B^b7

E^b
fr3x

smil - - - ing. — When you said what you wan-na say — and you

Cm
fr³x

know the way you wan - na play, — yeah. You'll be so high you'll be

2° say —

1. F
2. F

D.%. al Coda

fly - - - ing. 2. Though the sea — ing. 3. I was her, —

8^{vb} 8^{vb} 8^{vb}

⊕ *Coda*

B^b B^b7

If there's some - bo -

Cm7 F7 B^b

fr³x

- dy call - ing me on, — she's the one. —



If there's some-bo - dy call - ing me on, — she's the



one, yes, she's the one. — If there's some-bo - dy call - ing me on, —



— she's the one, — she's the one. — If there's some-bo -



- dy call - ing me on, — she's the one, — she's the

one. — If there's some - bo - dy call - ing me on, —

— she's the one, —

she's the one.

Verse 3:

Though the sea will be strong
 I know we'll carry on
 'Cos if there's somebody calling me on, she's the one
 If there's somebody calling me on, she's the one.

Verse 4:

I was her, she was me
 We were one, we were free
 And if there's somebody calling me on *etc.*

Show Me Heaven

Words & Music by Maria McKee, Jay Rifkin & Eric Rackin

Moderately

A^b D^b/A^b A^b D^b/A^b

mf

A^b D^b/A^b E^b A^b D^b/A^b

1. There you go, flash - ing fe - ver from your eyes.
(Verse 2 see block lyric)

mp

E^b A^b D^b/A^b E^b Fm Cm^7

Hey babe, come ov - er here and shut down tight.

D^b E^b A^b $B^b m$ D^b E^b Fm $B^b m$

I'm not de - ny - ing we're fly - ing a - bove it all,

mf

D^b
x 4fr
 E^b
x 6fr
 A^b
x 4fr
 B^b
x
 D^b
x 4fr
 E^b
x 6fr

hold my hand don't let me fall_ you've such a - ma - zing

A^b
x 4fr
 B^b
x
 D^b
x 4fr
 E^b
x 6fr
 A^b
x 4fr
 $B^b m^7$
x

grace, I've ne - ver felt this way._____ Oh,_____

cresc. *f*

Ped. Ped.

D^b
x 4fr
 E^b
x 6fr
 A^b
x 4fr
 $B^b m^7$
x

show me hea - ven, co - ver_ me,_____

sim.

D^b
x 4fr
 E^b
x 6fr
 A^b
x 4fr
 $B^b m^7$
x

leave me breath - less. Oh,_____

D^b
x 4fr
 E^b
x 6fr
 A^b
x 4fr
 $B^b m^7$
x

show me hea - ven please.

D^b
x 4fr
 A^b
x 4fr
 Fm

If you know what it's like to dream a dream,

mp

D^b
x 4fr
 E^b
x 6fr
 A^b
x 4fr
 $B^b m^7$
x

ba-by hold me tight and let this be... Oh, oh,

cresc. *f*

Ped. Ped.

D^b
x 4fr
 E^b
x 6fr
 A^b
x 4fr
 $B^b m^7$
x

show me hea - ven, co - ver me,

sim.

D^b E^b A^b $B^b m^7$
 leave me breath - less. Oh,

D^b E^b A^b $B^b m^7$ D^b E^b
 show me hea - ven please. *Repeat and fade*

Verse 2:

Here I go, I'm shaking just like the breeze.
 Hey babe, I need your hand to steady me.
 I'm not denying I'm frightened as much as you.
 Though I'm barely touching you,
 I've shivers down my spine, and it feels divine.

Oh, show me heaven, *etc.*

The Most Beautiful Girl In The World

Words & Music by Prince

♩ = 94

D#m
x 0 2 3 4 6fr

Fade in

Con pedale

D#m7 **C#** **Bmaj7** **A#m7add11** **C#11**
x 0 2 3 4 6fr x 0 2 3 4fr x 0 2 3 4 x 0 2 3 4 x 0 2 3 4fr

F# **C#/F#** **Bmaj7** **C#/B** **Bmaj7**
x 0 2 3 4 x 0 2 3 4fr x 0 2 3 4 x 0 2 3 4 x 0 2 3 4

Could U be _____ the most beau - ti - ful girl_ in the world?_

F# **C#/D#** **Bmaj7** **C#/G#** **F#** **C#/F#**
x 0 2 3 4 x 0 2 3 4fr x 0 2 3 4 x 0 2 3 4fr x 0 2 3 4 x 0 2 3 4fr

Oh. It's plain 2 see _____ U're the rea-

Bmaj7 C#/B Bmaj7 F# C#/D# D#m7 C# Bmaj7 A#m7add11 C#11

- son that God_ made a girl._____ Mm._____

F# C#/F# Bmaj7 C#/B Bmaj7 D#m7 C#/D#

1. When the day_____ turns in-to_____ the last day_ of all time____
(Verse 2 see block lyric)

Bmaj7 C#/B Bmaj9 F# C#/F# Bmaj7 C#/B Bmaj7

I can say_____ I hope U_____ are in these_ arms of mine.____

F# C#/D# Bmaj7 C#/B Bmaj9 F# C#/F# Bmaj7 C#/B Bmaj7

_____ Mm._____ And when the night_ falls be - fore_____ that_ day_ I will cry.____

D#m7 C#/D# Bmaj7 C#/B Bmaj9 F# C#/F#

I will cry tears of joy 'cause af - ter U

Bmaj7 C#/B Bmaj7 F# C#/F# D#m7 C# Bmaj7 A#m7add11 C#11

all one can do is die. Oh, oh. Oh,

F# C#/F# Bmaj7 C#/B Bmaj7

oh. Could U be (could U be) the most beau - ti - ful girl in the world?

F# C#/D# Bmaj7 C#/G# F# C#/F#

(Could U be.) It's plain 2 see U're the rea-

Bmaj7 C#/B Bmaj7 F# C#/D# D#m7 C# Bmaj7 A#m7add11 C#11

- son that God_ made a girl. — Oh, yes U are.

D#m7 D#m6

Spoken: And if the stars ev - er fell one by one from the sky, I know

D#m7 D#m6 Bmaj9

Mars could not be, uh, 2 far be-hind. 'Cause ba-by, this kind of beau-ty, it's got no

D#m7 C# Bmaj7 A#m7add11 C#11

rea - son 2 ev - er be shy. 'Cause hon - ey this kind of beau - ty is the kind that

N.C.

comes from in- side.. Could U be___(could U be)_ the most beau - ti - ful girl_ in the world?_

Drums

— (So beau - ti - ful, _ beau - ti - ful.)_____ It's plain 2 see___(plain 2 see)_ U're the rea-

D#m7 C# Bmaj7 A#m7add11 C#11

D.º. ad lib to fade

- son that God_ made a girl._ Hey, hey,___ Could U be___

gliss.

Verse 2:
 How can I
 Get through days when I can't get through hours,
 I can try
 But when I do, I see U and I'm devoured, oh, yes.
 Who'd allow, who'd allow
 A face 2 be soft as a flower
 I could bow
 And feel proud in the light of this power
 Oh... yes...

You Do Something To Me

Words & Music by Paul Weller

$\text{♩} = 74$



mf



1. You do— some- thing to me, ————— some - thing— deep in -



— side, ————— I'm hang- ing on— the wi - re —————



for a love- I'll nev - er find. ————— 2. You do— some - thing—



— won - der - ful ————— then chase — it all — a - way, —

(Verse 3: instrumental to chorus)



mix - ing my — e - mo -



- tions, ————— that throws — me back — a - gain. —



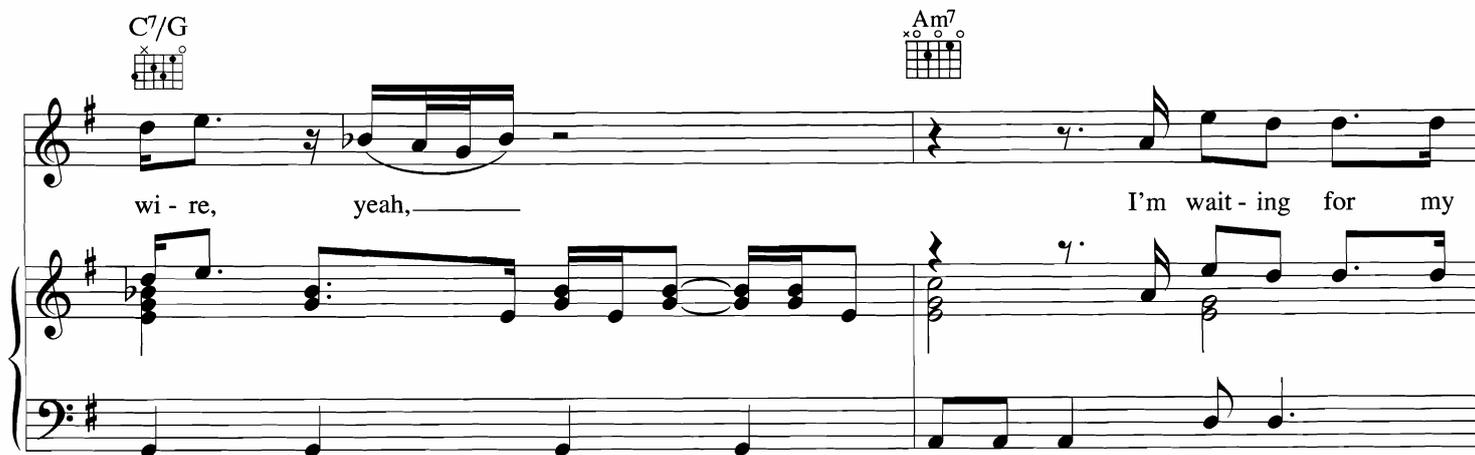
CHORUS

Hang - ing on the

f

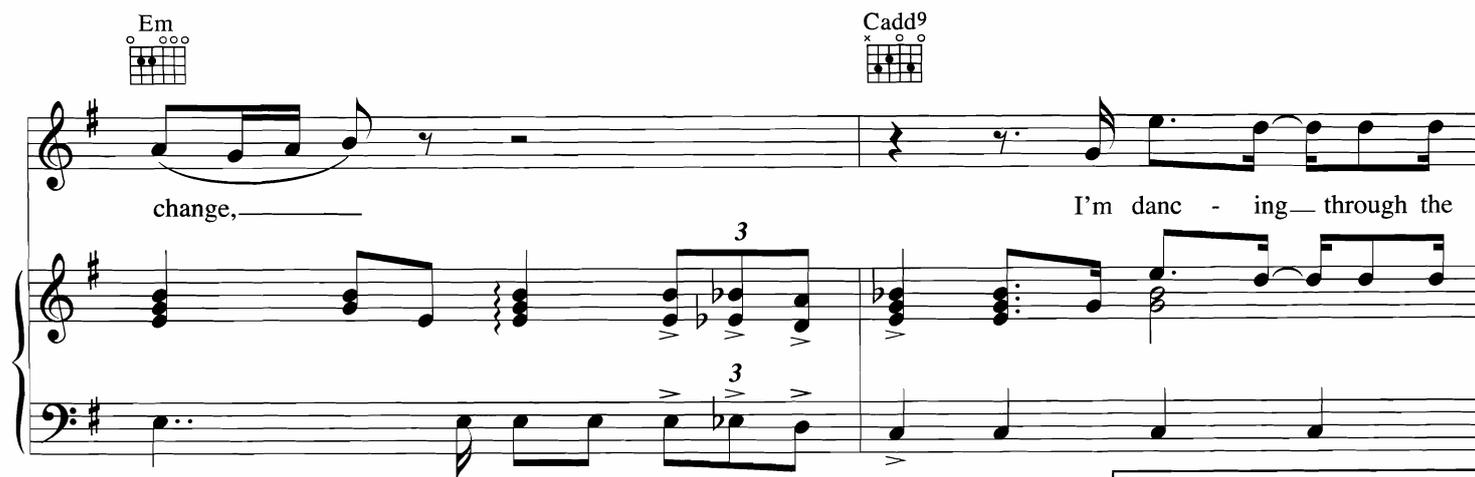
C/G  Am7 

wi - re, yeah, I'm wait - ing for my



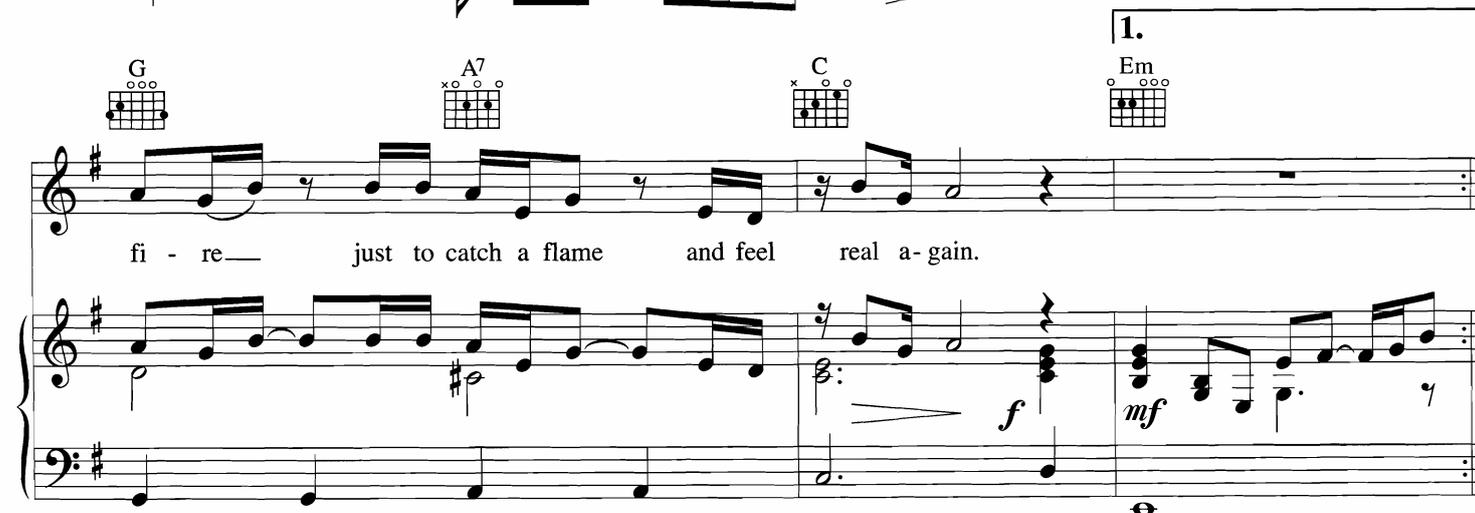
Em  Cadd9 

change, I'm danc - ing through the



G  A7  C  Em 

1. fi - re just to catch a flame and feel real a - gain.



2. Em  D  Am7  Bm7 

You do some-thing to me, some-where deep in -



Em D

- side. I'm hop- ing— to get close to

p

3

Am7 Bm7 Em

a peace I can - not find. Danc - ing through the

f

3

C7/G Am7

fi - re, yeah, just— to catch— a flame.

Em Cadd9

Just to— get close—

3

3

G A7 Cadd9

to, just close e - nough - to tell you that:

sf

Em D

You do some-thing to me,

mf

Am7 Bm7 Em

some-thing deep in - side.

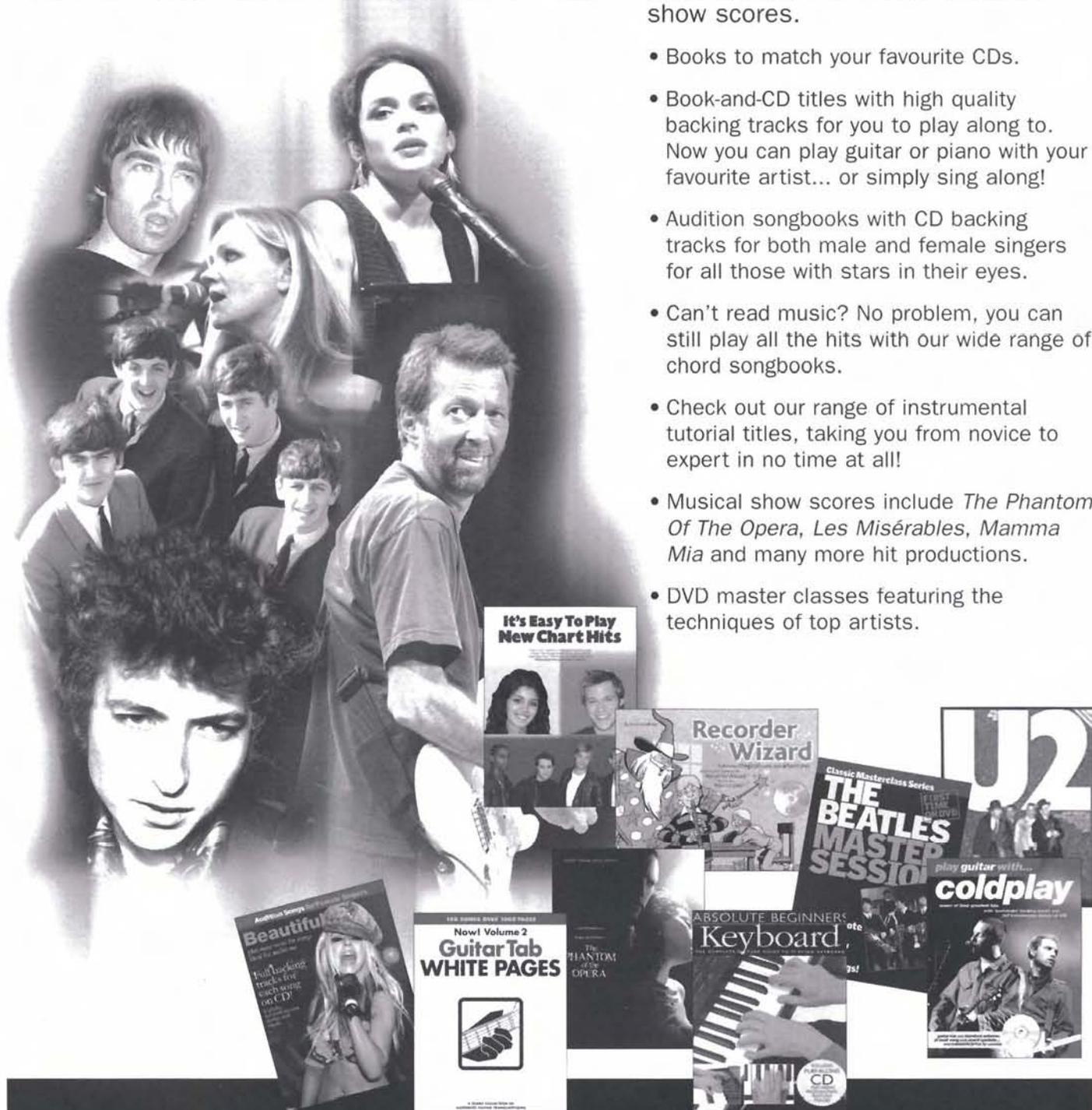
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