

# i love the way you love me

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♩ = 84



Dmaj7



C#m7



Bm7



F#m7



G/F



Fmaj7



E11



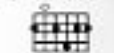
E



Aadd9



F#m7add11



1. I like the feel— of your name on my lips and I like the sound— of your sweet

Dadd<sup>9</sup>

gen - te - kiss, the way that your fin - gers run through my hair and

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment is in bass clef, starting with a half note G3, followed by quarter notes A3, B3, and C4. The key signature has two sharps (F# and C#).

how your scent lin - gers ev - en when you're not there. 2. And

Detailed description: This system contains the second two lines of music. The vocal melody continues with quarter notes D5, C5, B4, and A4. The piano accompaniment features a more complex texture with chords and moving lines in both hands. The key signature remains two sharps.

I like the way your eyes dance when you laugh and how you'll en - joy your two-

*(Verse 3 see block lyrics)*

Detailed description: This system contains the third two lines of music. The vocal melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is simpler, with a steady bass line and chords. The key signature remains two sharps.

hour bath and how you con - vinced me to dance in the rain with

Detailed description: This system contains the final two lines of music. The vocal melody continues with quarter notes D5, C5, B4, and A4. The piano accompaniment provides harmonic support with chords and a moving bass line. The key signature remains two sharps.

EII

E

EII

E

ev - 'ry - one watch - in' like we — were in - sane. — But I

Dmaj<sup>9</sup>

E7

A

love the way — you love — me

Dmaj<sup>9</sup>  
1st

oh — ba - by. Strong — and wild, —

E7

A

slow — and ea - sy, — heart — and soul, —

**D** **EII**

so com - plete - ly, I love the way you love

**1.** **A** **Dm/F** **E7** **2.** **A**

me, yeah. me.

**E/G#** **D** **E**

(So listen to me now) And I could list a mil - lion things.

**A** **D**

I'd love to like a - bout you. (A - bout you) But they all come down to



one rea - son, I could ne - ver live with - out you. I

## Coda



me. I

## Free time



love the way that you love me.

## Verse 3:

And I like the sound of old R and B  
 You roll your eyes when I'm slightly off key  
 And I like the innocent way that you cry  
 From sappy old movies you've seen thousands of times.

But I love etc.

# isn't it a wonder?

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♩. 92

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is common time (C). Above the staff, there are four guitar chord diagrams: Gadd9, Cmaj7, D, and G. The music features a melody in the treble clef and a bass line in the bass clef.

Second system of musical notation. It continues the grand staff from the first system. The guitar chord diagrams Gadd9, Cmaj7, and D are shown above the staff. The melody and bass line continue.

Third system of musical notation. It includes the vocal line with lyrics. The guitar chord diagrams G and Cmaj7 are shown above the staff. The lyrics are: "1. It's a sign of the times girl, sad songs on the ra-di-o. (Verse 2 see block lyric)".

Fourth system of musical notation. It includes the vocal line with lyrics. The guitar chord diagrams D and G are shown above the staff. The lyrics are: "It's a sign of the times girl, as the leaves be-gin to go. But all these signs now,".



Cmaj7

D

G

show-ing on my face, — prov-ing me wrong, — tak-ing its place, —

Am

G/B

C

G/D

Am

G/B

and I pray to God — that there's more that we can do, yeah. — And I pray to God — that there's

Cadd9

G

Am7

more that we can show, more that we can do, yeah. Is-n't it a won-der, as a

C

D

G

Am7

C

D

new-born ba - by cries? — Is-n't it a won-der with the sweet-ness in my eyes?

G Am7 C D Am7

Is-n't it a won-der at the cross-roads of— my life?— Is-n't it a won-der,

1. D G Am7 C D

is- n't it a won- der to me?

G Am7 C/D 2. D

Is- n't it a won- der that

Cadd9 G/B Cadd9

I can— see— a change in— me?— But I won't go— back— 'cause that's—



be - hind - me, And af - ter all strong - words are spo - ken,

my heart will nev - er be, nev - er be, nev - er be, nev - er be, nev - er be. (Is - n't it a

(2<sup>o</sup>) I can see Is - n't it a won - der, as a new - born ba - by cries? - but I  
 won - der?) a change in me,

won't go back Is - n't it a won - der with the sweet - ness in my eyes? -  
 'cause that's be - hind me.



af - ter Is - n't it a won - der at the cross - roads of my life? —  
 all strong words are spo - ken,





Is - n't it a won - der, is - n't it a won - der?  
 my heart will nev - er be, nev - er be, nev - er be, nev - er be. (Is - n't it a





*rall.*



*Verse 2:*

It's the way of the world  
 When wrong takes hold of right.  
 It's the way of the world  
 In which we've all lost sight.  
 But isn't this world too simple to be true,  
 Holding on to memories of you.

# key to my life

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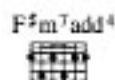
♩. 96



You're the key— to my life.



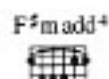
1. Rain on the win - dow co - vers the trace—



of all the tears— that I've had to waste— and now I'm miss-ing you so— and I



won't let you go — a - way.



Stain on the desk - top where the cof-fee cup lay, — and mem-'ries of you — for -  
*(Verse 2 see block lyric)*



ev - er will stay. And the scent of your per - fume and the smile on your face will re - main.



— And I ne - ver gave — up hope — when

E

Dadd<sup>9</sup>

things got— me down— but I just bit on— my lip— as my

E

A

Dadd<sup>9</sup>

face be - gan— to frown— 'cause that was just— my pride— and I've

E

Bm<sup>7</sup>add<sup>4</sup>

E

no-thing left— to hide— and now that way— is clear— and all I want— to say,— is.

§

A

D

E

A

F<sup>2</sup>m

Bm<sup>7</sup>

All of my life— the doors have been closed— now and all of my dreams— have been



locked up in - side, — but you came a - long — and cap - tured my heart — girl,

To Coda ⊕ 1.



you're the key - to my life.

2.



life.  
 Girl you know — that I feel for you, there ain't no - thing that I would - n't do,



stop the thun - der and the pour - ing rain, you're the one — that's gon - na stop the pain.



Gadd<sup>9</sup> A

Girl you know... that I feel for you, there ain't no - thing that I would - n't do,

D E

stop the thun - der and the pour - ing rain, lis - ten to me — can't you hear what I say. —

♠ Coda

Gadd<sup>9</sup> *rall.* D/F# A

life. Yeah. —

Verse 2:  
 Year after year was blaming myself  
 For what I'd done just thought of myself  
 I know that you'll understand this was all my fault  
 Don't go away.

# love me for a reason

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$\text{♩} = 78$

Chord diagrams: A, E/G# (fr1), Em/G, D/F#, A/E, D.

Musical notation for the first system, including guitar chord diagrams and piano accompaniment.

Chord diagrams: A/E, Esm4, E, A, E/G# (fr1).

Musical notation for the second system, including guitar chord diagrams and piano accompaniment.

1. Girl, when you hold me,  
(Verses 2 & 3 see block lyric)

Musical notation for the third system, including piano accompaniment.

Chord diagrams: Em/G, D/F#, A/E, D, A/C#, Bm7, E.

Musical notation for the fourth system, including guitar chord diagrams and piano accompaniment.

how you con-trol me; you bend and you fold me an-y way you please...

Musical notation for the fifth system, including piano accompaniment.

A E/G# Em/G D/F#

It must be ea - sy for you, the love - ly things that you do are

A/E D A/E Esus4 E

just a pas - time for you, I could ne - ver be.

C#m7 F#m7 Bm7 D E

And I ne - ver know, girl, if I should stay or go, 'cos the games

C#m7 F#m7 Bm7 A/C# D D/E

that you play keep driv - ing me a - way.

Don't love me for fun, — girl, let me be — the one, girl,

love me for a rea - son, let the rea - son be love.

*To Coda* ⊕

Don't love me for fun, — girl, let me be — the one, girl,

love me for a rea - son, let the rea - son be love.

D/E A/E D

A

E

|| 2.

D

E

A

G<sup>9</sup>

let the rea - son be love.

*D. §. al Coda*

C

G/B

Gm/B<sup>b</sup>

F/A

C/G

F

Esus<sup>4</sup>

E

⊙ *Coda*

A

C<sup>#</sup>m<sup>7</sup>

D

A

Bm<sup>7</sup>

A/C<sup>#</sup>

Don't love me for fun, - girl, let me be - the one, girl, love me for a rea - son,

D

E

A

C

Em<sup>7</sup>

F

C

let the rea - son be love.

Don't love me for fun, - girl, let me be - the one, girl;

love me for a rea - son, let the rea - son be love. Don't love me for fun, - girl,

let me be... the one, girl, love me for a rea - son, let the rea - son be love.

*Verse 2:*

Kisses and caresses are only minor tests, babe,  
 Of love needs and stresses between a woman and a man.  
 So if love everlasting isn't what you're asking,  
 I'll have to pass, girl; I'm proud to take a stand.  
 I can't continue guessing, because it's only messing  
 With my pride and my mind.  
 So write down this time to time:

*To Chorus*

*Verse 3:*

I'm just a little old-fashioned,  
 It takes more than a physical attraction.  
 My initial reaction is "Honey, give me love;  
 Not a facsimile of."

*To Chorus*



# no matter what

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## Unhurried

A A7 D

Bm A

A Bm/A

No mat-ter what they tell us, no mat-ter what they do,  
If on-ly tears were laugh-ter, if on-ly night was day,

Bm D/E E Esus+ E A

no mat-ter what they teach us, what we be-lieve is true,  
if on-ly prayers were an-swered then we would hear God say,

A

No mat - ter what they call us, how - ev - er they at -  
No mat - ter what they tell you, no mat - ter what they

Bm/A

Bm

D/E

E

- tack, do, no mat - ter where they take us,  
do, no mat - ter what they teach you,

Esus<sup>4</sup>

E

A

we'll find our own way back.— I can't de - ny— what I—  
what you be - lieve is true.— And I will keep— you safe—

A<sup>7</sup>

D

be - lieve, and strong— I can't be— what I'm not.—  
and shel - tered— from the storm.—

Bm D/E E Esus<sup>4</sup> E<sup>7</sup>

I know our love's for - ev - er, I know no mat - ter what -  
 No mat - ter where it's bar - ren our dream is be - ing born.

The first system of the score features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: "I know our love's for - ev - er, I know no mat - ter what - No mat - ter where it's bar - ren our dream is be - ing born." The chords indicated above the staff are Bm, D/E, E, Esus<sup>4</sup>, and E<sup>7</sup>.

1. 2.

A A C

*f* Instrumental

The second system contains two endings and an instrumental section. The first ending is marked "1." and leads to a second ending marked "2.". The key signature changes to two sharps (F#, C#) and the time signature is 8/8. The piano accompaniment continues with a right-hand melody and a left-hand bass line. The lyrics "A A C" are placed above the first ending. The instrumental section is marked with a forte dynamic (*f*) and the word "Instrumental".

Dm

The third system shows the piano accompaniment for the section with the Dm chord. The key signature remains two sharps (F#, C#) and the time signature is 8/8. The piano part consists of a right-hand melody and a left-hand bass line.

Dm/G G<sup>7</sup> G C F/C

The fourth system shows the piano accompaniment for the section with the Dm/G, G<sup>7</sup>, G, C, and F/C chords. The key signature remains two sharps (F#, C#) and the time signature is 8/8. The piano part consists of a right-hand melody and a left-hand bass line.

C F/C C Dm

No mat-ter who they fol-low, no mat-ter where they lead,

F/G G<sup>7</sup> G<sup>sus</sup><sup>4</sup> G<sup>7</sup>

no mat-ter how they judge us I'll be eve-ry one you need..

C C<sup>7</sup>/E

No mat-ter if the sun don't shine..

F C/E Dm

or if the skies are blue. No mat-ter what the

F/G

G<sup>7</sup>G<sup>sus</sup><sup>4</sup>G<sup>7</sup>

C

end - ing,

my life be - gan

with you.

I

C

C<sup>7</sup>/E

F

*rall.* C/E

can't de - ny — what I — be - lieve, —

I can't be — what I'm not. —

*Colla voce*

Dm

G<sup>7</sup>

I know this love's for ev - er,

That's all that mat - ters now no mat - ter

*a tempo*C<sup>2</sup>*Repeat to fade*

what.

No no mat - ter no.

No no mat - - ter what.

No no mat - ter no.

No no mat -

No no mat -

# picture of you

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J-116



Did-n't they say that I would make a mis-take?\_ Did-n't they say you were gon-

- na be trou - ble?\_ Peo - ple told me who were too much to take, I could-n't see



it, I did-n't want to know. I let you in and you  
*(Verse 2 see block lyric)*

let me down. You messed me up and you turned—

— my life — a - round. Left me feel-ing I had no-where to go, I was a - lone,

— how was I to know that?—

**Dm<sup>11</sup>** **Am<sup>7</sup>** **G**

You would be there — when I need - ed some - bo - dy.

Sheet music for the first system, including vocal line, piano accompaniment, and guitar chord diagrams.

**Dm<sup>11</sup>** **G<sup>13</sup>** **G**

You would be there, — the on - ly one to help me.

Sheet music for the second system, including vocal line, piano accompaniment, and guitar chord diagrams.

**CHORUS**  
**C** **G<sup>6</sup>/B** **Gm<sup>7</sup>**

I had a pic - ture of you — in my mind, nev - er knew —

Sheet music for the start of the chorus, including vocal line, piano accompaniment, and guitar chord diagrams.

**F** **G<sup>7</sup>** **C** **G<sup>6</sup>/B**

— it could be — so wrong. — Why'd it take — me so long — just to find

Sheet music for the continuation of the chorus, including vocal line, piano accompaniment, and guitar chord diagrams.

tr Gm7 F G7 1. C

the friend— that was there— all a - long?—

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff with lyrics. Below it is a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. Above the vocal line, four guitar chord diagrams are provided: tr Gm7, F, G7, and 1. C. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

G/B tr Gm7 F G

Detailed description: This system contains the second line of music. It features a vocal line on a treble clef staff with a whole rest. Below it is a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. Above the vocal line, four guitar chord diagrams are provided: G/B, tr Gm7, F, and G. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

2. C Instrumental ad lib. G/B tr Gm7

Detailed description: This system contains the third line of music. It features a vocal line on a treble clef staff with a whole rest and the instruction "Instrumental ad lib." below it. Below it is a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. Above the vocal line, three guitar chord diagrams are provided: C, G/B, and tr Gm7. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

F G C G/B

Detailed description: This system contains the fourth line of music. It features a vocal line on a treble clef staff with a whole rest. Below it is a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. Above the vocal line, four guitar chord diagrams are provided: F, G, C, and G/B. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

You would be there— when I need—

- ed some - bo - dy.— You would be there— the on -

- ly one to help me.

*D.º. Repeat chorus to fade*

*Verse 2:*

Who'd believe that after all that we've been through  
 I'd be able to put my trust in you?  
 Goes to show you can forgive and forget  
 Looking back I have no regrets, cos

You would be there *etc.*

# when you say nothing at all

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♩ = 88



The first system of music consists of three staves. The top staff is a single treble clef line with a whole rest. Above it are six guitar chord diagrams: G, D, Csus<sup>2</sup>, D, G, and D. The middle staff is a treble clef line with a piano accompaniment melody. The bottom staff is a bass clef line with a piano accompaniment bass line.



The second system of music consists of three staves. The top staff is a single treble clef line with a whole rest. Above it are six guitar chord diagrams: Csus<sup>2</sup>, D, G, D, Csus<sup>2</sup>, and D. The middle staff is a treble clef line with a piano accompaniment melody. The bottom staff is a bass clef line with a piano accompaniment bass line.

1. It's a - maz - ing how you can speak right — to my heart,  
*(Verse 2 see block lyric)*

The third system of music consists of three staves. The top staff is a treble clef line with a piano accompaniment melody. The middle staff is a bass clef line with a piano accompaniment bass line. The bottom staff is a bass clef line with a piano accompaniment bass line.



The fourth system of music consists of three staves. The top staff is a single treble clef line with a whole rest. Above it are six guitar chord diagrams: G, D, Csus<sup>2</sup>, D, G, and D. The middle staff is a treble clef line with a piano accompaniment melody. The bottom staff is a bass clef line with a piano accompaniment bass line.

with - out say - ing a word

The fifth system of music consists of three staves. The top staff is a treble clef line with a piano accompaniment melody. The middle staff is a bass clef line with a piano accompaniment bass line. The bottom staff is a bass clef line with a piano accompaniment bass line.

you can light up the dark.

Try as I may I can nev - er ex - plain — what I hear — when you don't —

— say a thing. — The

smile on your face lets me know — that you need — me. There's a





truth in your eyes say - ing you'll - nev - er leave - me. The touch of your hand says you'll catch



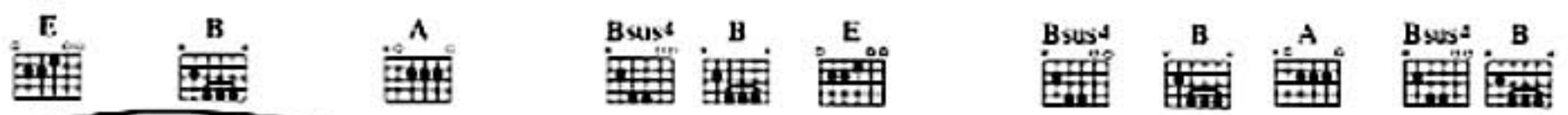
me wher - ev - er I fall.



You say it best when you say no - thing at all.



when you say no - thing at all.



First system of musical notation, including a vocal line with a long note and a piano accompaniment.



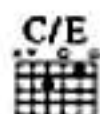
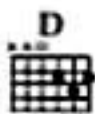
Second system of musical notation, including a vocal line with the word "The" and a piano accompaniment.



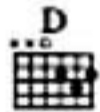
Third system of musical notation, including a vocal line with lyrics "smile on your face lets me know—that you need me. There's a truth in your eyes say-ing you'll" and a piano accompaniment.



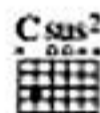
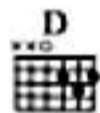
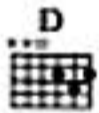
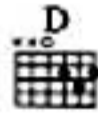
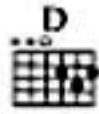
Fourth system of musical notation, including a vocal line with lyrics "nev-er leave me. The touch of your hand say's you'll catch-" and a piano accompaniment.



me where - ev - er I fall.



You - say it best when you say no - thing at all.






(You say it best - when you say - no-thing at all.) (You say it best - when you say -





no-thing at all.—) That smile on your face,— there's truth in your eyes.— The  
 (You say it best— when you say— no-thing at all.—)





touch of your hand— lets me know— that you need me.  
 (You say it best— when you say— no - thing at all.—)

*Repeat to fade*

*Verse 2:*

All day long I can hear people talking out loud  
 But when you hold me you drown out the crowd  
 Try as they may they can never defy  
 What's been said between your heart and mine.

The smile on your face *etc.*



# words

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♩. 82

Guitar chord diagrams: G, C/G, G, C/G, G, C/G, D, G, D, A.

1. Smile, an ev - er - last - ing smile, a smile can bring you near to me.  
(Verses 2 & 3 see block lyric)

D

C

G



Don't ev - er let me find you gone cos that would bring a tear... to me.

2<sup>nd</sup> TacetB<sup>b</sup>

This world has lost its glo - ry, let's start a brand - new sto - ry

F

B<sup>b</sup>

now, my love. You think that I don't ev - en

D

mean a sin - gle word I say. It's on - ly



G D G

words, and words are all I have to take your heart a - way.

1. D 2, 3. D G

It's on - ly words, and words are all I

D To Coda G D

have to take your heart a - way.

*D.%. al Coda*

Coda G rit. D

- way. It's on - ly

words, and words are all I have to take your heart a - way.

8

G C/G G Am<sup>7</sup> G

*Verse 2:*

Talk in everlasting words  
 And dedicate them all to me  
 And I will give you all my life  
 I'm here if you should call to me  
 You think that I don't even mean  
 A single word I say.

It's only words *etc.*

*Verse 3:*

Da da da da... (8 bars)

This world has lost its glory  
 Let's start a brand new story now, my love  
 You think that I don't even mean  
 A single word I say.

It's only words *etc.*

# you needed me

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♩. 64



You need - ed me



I, I cried — a tear — you wiped — it dry — I was — con - fused,

(Verse 2 see block lyric)



— you cleared — my mind — I sold — my soul, — you bought — it back.

E7/B<sup>b</sup> B<sup>b</sup> G

for me and held me up, and gave me dig-

C C11

ni - ty. Some-how you need - ed me. You gave me strength

F Fmaj<sup>9</sup> B<sup>b</sup>/F C/F

to stand a - lone a - gain to face the world out on my own.

F Am<sup>7</sup> E7/B<sup>b</sup> B<sup>b</sup> G/B

a - gain. You put me high up-on a pe - de - stal so

F/C

C<sup>7</sup>dimDm<sup>7</sup>

G

high that I — could al - most see — e - ter - ni - ty. — You need.

To Coda

C<sup>7</sup>

F

A

- ed me. — you need - ed me. — And I

Dm<sup>7</sup>

C

B<sup>7</sup>

F/A

Gm<sup>7</sup>

C#

can't be-lieve- it's you, — I can't. be-lieve — it's true. — I need - ed you, — and you — were there.

F

C<sup>7</sup>dimDm<sup>7</sup>

C

B<sup>7</sup>

F/A

— And I'll nev - er leave- why should I leave- I'd be a fool — cos I've

*D. Sc. al Coda*

fin - 'lly found some-one — who real - ly cares. (You need-ed me)2. You held — my hand

⊕ *Coda*

F D7 G7 C9 F D7

- ed me. — You need - ed me. — You need - ed me. — Oh yes you need-

ed me. — You need - ed me. —

*Verse 2:*

You held my hand  
When it was cold  
When I was lost  
You took me home  
You gave me hope  
When I was at the end  
And turned my lies  
Back into truth again  
You even called me friend.

You gave me strength  
To stand alone again etc.



# a different beat

words & music by martin brannigan, stephen gately, ronan keating, shane lynch, ray hedges & keith duffy.  
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♩ = 88



Let's not for - get this place, — let's not ne -

G♭



glect our race, — let u - ni - ty be - come, —

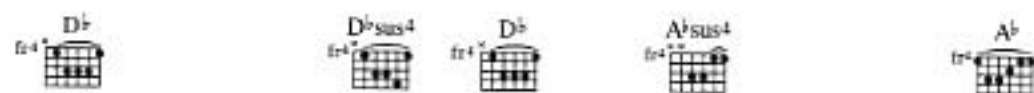


life on earth be one. — 1. So let me



take your hand, — we are but grains of sand, — born through the

(Verse 2 see block lyric)



winds of time, — giv-en a spe-cial sign. — So

winds of time, —

giv-en a spe-cial sign. —

So



let's take a stand and look a-round us now, — peo-ple. — So

let's take a stand and look a-round us now, —

peo-ple. —

So



let's take a stand and look a-round us now, — peo-ple. — Ec -

let's take a stand and look a-round us now, —

peo-ple. —

Ec -

yea oh, ee - yea oh, ee - yea oh, by - yah.

(To a dif - fer - ent beat.) Ee - yea oh, ee - yea oh, ee -

yea oh, by - yah. 1. Hu - man - i -

I've seen the rain fall in Af - ri - ca, I've touched the snows of A -

las - - - ka. I've felt the mists of Ni -

Chords: A<sup>b</sup>, D<sup>b</sup>, D<sup>b</sup>/F, G<sup>b</sup>

a - ga - ra, now I be - lieve in you. Ec -

Chords: A<sup>b</sup>, B<sup>m</sup>, C<sup>b</sup>add<sup>9</sup>

yea (2<sup>nd</sup>) How far we've come oh, ee - yea oh, ee -

Chords: D<sup>b</sup>, G<sup>b</sup>

yea and how far to by - yah. go. Ec -

Chords: B<sup>m</sup>7, A<sup>b</sup>

yea Rain does not fall oh, yea oh, ee -

yea on one roof a by - yah. (To a dif - fer - ent beat.) Ec -

- lone. (To a dif - fer - ent beat.)

*Verse 2:*  
 Humanity has lost face,  
 Let's understand its grace,  
 Each day, one at a time,  
 Each life, including mine.

Let's take a stand and look around us now,  
 People,  
 So let's take a stand and look around us now,  
 People, oh people, oh people.

# baby can i hold you?

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♩ = 76

Chords: C, G7sus4, G, C, G7sus4, G

*Con pedale*

Detailed description: This system shows the first four measures of the piano accompaniment. The guitar part consists of six measures with the following chords: C, G7sus4, G, C, G7sus4, and G. The piano accompaniment is in 4/4 time with a tempo of 76. It features a melody in the right hand and a bass line in the left hand. The instruction 'Con pedale' is written below the piano part.

1. Sor - ry, is all that you can't say.

(Verses 2 & 3 see block lyric)

Chords: C, G7sus4, G, Dm9

Detailed description: This system contains the first line of lyrics: '1. Sor - ry, is all that you can't say.' The guitar chords are C, G7sus4, G, and Dm9. The piano accompaniment continues with the melody and bass line. The instruction '(Verses 2 & 3 see block lyric)' is written below the first line of lyrics.

Years gone by and still words don't come ea - si - ly, like

Chords: G7sus4, G, C, G7sus4, G, Dm9

Detailed description: This system contains the second line of lyrics: 'Years gone by and still words don't come ea - si - ly, like'. The guitar chords are G7sus4, G, C, G7sus4, G, and Dm9. The piano accompaniment continues with the melody and bass line.



1. **F#** **G** **GII** **G**

sor-ry, like sor-ry. 2. For- give me.

**GII** **C** **Dm7** **Fadd9**

But you can say ba-by, ba-by can I hold you to-

**C** **Dm7** **Fadd9** **Am7**

night? Ba-by if I told you the right words, ooh at the right-

*To Coda* **G** **G7** **C** **Dm7** **G7** *D.S. al Coda*

— time, you'd be mine. 3. 1

♩ Coda

C Dm7 Fadd9

Ba - by can I — hold you to -

C Dm7 Fadd9

night? Ba - by if I — told you the

Am7 G G7

right words, ooh — at the right — time, you'd be mine.

C Dm7 Fadd9

(Ba - by if I told you...) (Ba - by can I hold you?...) You'd be mine, you?..)

C Dm7 Fadd9

(Ba - by if I told you...) (Ba - by can I hold you?..) You'd be mine.

C Dm7 Fadd9 C

(Ba - by if I told you...) Ba - by can I hold — you?

*rit.*

*Verse 2:*  
 Forgive me is all that you can't say  
 Years gone by and still  
 Words don't come easily  
 Like forgive me, forgive me.

*Verse 3:*  
 I love you is all that you can't say  
 Years gone by and still  
 Words don't come easily  
 Like I love you, I love you.