

Arranged for piano, voice & guitar

The Greatest LOVE SONGS Of The 21st Century



PARENTAL
ADVISORY
EXPLICIT LYRICS

The Greatest
LOVE SONGS
Of The 21st Century

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The Closest Thing To Crazy Katie Melua 6

Come What May (from “Moulin Rouge”) Ewan McGregor & Nicole Kidman 11

Don’t Know Why Norah Jones 16

Dry Your Eyes The Streets 20

Eternity Robbie Williams 26

Fool Again Westlife 31

Hero Enrique Iglesias 36

If Tomorrow Never Comes Ronan Keating 42

If You Come Back Blue 58

If You’re Not The One Daniel Bedingfield 46

Leave Right Now Will Young 52

Like A Star Corinne Bailey Rae 63

Lost Without You Delta Goodrem 68

Never Had A Dream Come True S Club 7 73

Songbird Eva Cassidy 82

Stop! Jamelia 78

This Love Maroon 5 87

This Year’s Love David Gray 92

A Thousand Miles Vanessa Carlton 96

Trouble With Love Is Kelly Clarkson 102

Unfaithful Rihanna 106

Yellow Coldplay 112

You Give Me Something James Morrison 124

You’re Beautiful James Blunt 118

The Closest Thing To Crazy

Words & Music by Mike Batt

$\text{♩} = 64$

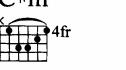
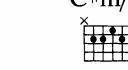


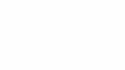
1. How can I think I'm stand - ing strong
2. How can you make me fall a - part

yet
then



feel the air be -neath my feet?
break my fall with lov - ing lies?

C♯m C♯m/B A





How can hap - pi - ness feel so wrong?
 It's so ea - sy to break a heart.

 How can mi - se - ry feel so sweet?
 It's so ea - sy to close your eyes.

 How can you let me watch you sleep
 How can you treat me like a child_____
 then yet

 break my dreams the way you do?
 like a child I yearn for you?

E 
 C[#]m9 

near - est thing to cra - zy I have ev - er known... I was

F[#]m7 
 Am(maj7) 

nev - er cra - zy on my own__ and

E 
 C[#]m 
 A 

3 now I know__ that there's a link be - tween_ the two__

C 
 E 
 C[#]m 

Be - ing close_ to cra - zi - ness_ and

9

Come What May

Words & Music by David Baerwald

Rather slow



Nev - er knew I could feel like this, like I've nev - er seen the sky -



be - fore. Want to van - ish in - side your kiss,-



ev - 'ry day I love_ you more and_ more. Lis - ten to_ my heart_ can you

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Dsus⁴

D



F/G



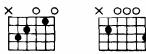
G

Csus⁴

C



G/B



hear it sing, tell - ing me to give you ev - 'ry - thing.

Am



D



C/G



Sea - sons may change, _ win - ter to spring, _____ but I love you, un - til the

G



C



G/C



Am



end

of

time.

Come what

may, _____

come

what _

f

D



C



C/G



G



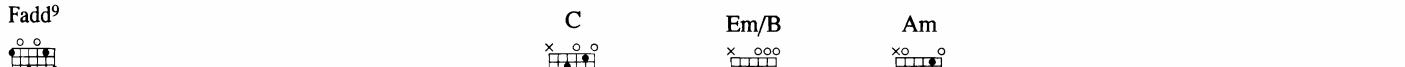
— may, _____

I will love you un - til my dy -

ing

C Csus⁴ C Dsus⁴ D

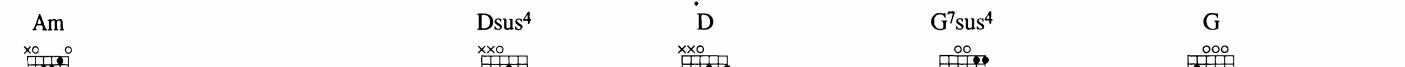

 — day. — Sud den - ly the world seems such a per - fect place,

Fadd⁹ C Em/B Am


 sud - den - ly it moves with such a per - fect grace. Sud - den - ly my life does - n't seem_

Dsus⁴ D Fadd⁹ C Em/B


 — such a waste. — It all re - volves_ a - round_ you, and there's no moun-

Am Dsus⁴ D G^{7sus4} G


 - tain_ too high,_ no ri - ver too wide, sing out_ this song and I'll be

Csus⁴

C



C/B

Am⁷

D



there by your side..

Storm clouds may ga - ther and stars may col - lide.

But I

C/G



F/G



G



C



G/B



Am



love you un - til the end of time. Come what may, _____

*f*Dsus⁴

D



C



come what may, _____

I will love you un - til my

Gsus⁴

G



C



G/B



Am



dy - ing

day. Oh come

what may, _____

come what

Dsus⁴

D



C



G/B



C/E



F



— may, — I will love you, will love you.

dim.

Dm



F



A♭



B♭



Sud - den - ly the world seems such a per - fect place.

rit.

C



F/C



C



F/C



Come what may, — come what may, —

ff

Am



F



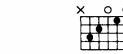
C/G



G



C



I will love you — un - til my dy - ing day.

Don't Know Why

Words & Music by Jesse Harris

$\text{♩} = 88$



1. I

B♭maj7



wait - ed 'til I saw the sign,
(Verse 4 see block lyric)

I don't know why I did -

Con pedale



-n't come.

I left you by the house of fun,

To Coda ♪

Gm⁷ C⁷ F^{7sus4} B^b B^{b7} Gm⁷ C⁷

I don't know why— I did - n't come,— I don't know why— I did - n't—

F^{7sus4} B^b B^{bmaj7} B^{b7} E^{bmaj7} D⁷

— come... 2. When I saw the break of day—
(Verse 3 see block lyric)

Gm⁷ C⁷ F^{7sus4} B^b F¹¹ B^{bmaj7} B^{b7}

I wished that I could fly a-way,— 'stead of kneel-ing in

E^{bmaj7} D⁷ Gm⁷ C⁷ F^{7sus4} B^b

the sand, catch - ing tear - drops in my hand... My

Gm⁷  C13  F  F⁷ 

 heart is drenched in wine.

Gm⁷  C13 

 But you'll be on my mind_

F⁷  B^b/D  1. F/C  2.

for ev - er. 

B^bmaj⁷  B^b⁷  E^bmaj⁷  D⁷  Gm⁷  C⁷ 

Piano solo

F⁷sus⁴B^bmaj⁷B^b⁷E^bmaj⁷D⁷Gm⁷C⁷F⁷sus⁴*D.S. al Coda**Coda*Gm⁷C⁷F⁷sus⁴B^bB^{b7/F}Gm⁷

come.

I _____ don't know why _____

I did - n't come._____

Verse 3:

Out across the endless sea
 I will die in ecstasy
 But I'll be a bag of bones
 Driving down the road alone.

My heart is drenched in wine etc.

Verse 4:

Something has to make you run
 I don't know why I didn't come
 I feel as empty as a drum
 I don't know why I didn't come
 I don't know why I didn't come
 I don't know why I didn't come

Dry Your Eyes

Words & Music by Mike Skinner

$\text{♩} = 80$



A



1. In one single moment your whole life can turn 'round. I stand there for a minute staring straight into the ground,
(Verses 2 & 3 see block lyrics)

A/D



looking to the left slightly then looking back down. World feels like it's caved in, proper sorry frown.

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A



Please let me show you where we could only just be for us. I can change and I can grow or we could adjust.

A/D



The wicked thing about us is we always have trust, we can even have an open relationship if you must.

A



I look at her, she stares almost straight back at me, but her eyes glaze over like she's looking straight through me

D



Then her eyes must have closed for what seems an eternity. When they open up she's looking down at her feet.

A



Dry your eyes— mate, I know it's hard to take— but her— mind has— been made—

A/D



— up. There's plen - ty— more fish— in the sea.

A



Dry your eyes— mate, I know you want to make_ her see— how much_ this pain—

A/D

*To Coda* ♪

— hurts.

But you've got to walk— a - way now. It's ov - er.—

A E/G[#] F#m⁷ E


And I'm just standing there, I can't say a word 'cause everything's just gone.

D A *D.S. al Coda* A *Coda*


I've got nothing, absolutely nothing.

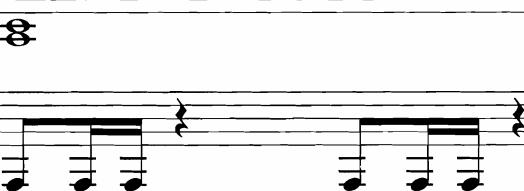
I know in the past I've found

D⁶


it hard to say.— Tell - ing you things— but not

E/D


tell - ing straight... But the more I pull on your



A⁶


 hand and say,—

D⁶


 the more you

E/D


 — pull a - way.

A


 Dry your eyes— mate, I know it's

A/D


 hard to take— but her— mind has— been made— up. There's— plen - ty—

A


 — more fish— in the sea. Dry your eyes mate,—

G


 —

Verse 2:

So then I moved my hand up from down by my side
 Shaking, my life was crashing before my eyes
 Turned the palm of my hand up to face the skies
 Touched the bottom of her chin and let out a sigh
 'Cause I can't imagine my life without you and me
 There's things I can't imagine doing and things I can't imagine seeing
 It weren't supposed to be easy surely?
 Please, please I'm begging, please
 She brings her hands up towards where my hands rested
 She wraps her fingers 'round mine with the softness she's blessed with
 She peels away my fingers, looks at me and then gestures
 By pushing my hand away to my chest from hers.

Verse 3:

Trying to pull her close out of bare desperation
 Put my arms around her, trying to change what she's saying
 Pull my head level with hers so she might engage in
 Look into her eyes to make her listen again.
 I'm not gonna fuckin', just fuckin' leave it all now
 'Cause you said it would be forever and that was your vow
 And you're gonna let our thing simply crash and fall down
 You're well out of order now, this is well out of town.
 She pulls away my arms are tightly clamped around her waist
 Gently pushes me back as she looks at me straight
 Turns around so she's now got her back to my face
 Takes one step forward, looks back and then walks away.

Eternity

Words & Music by Robbie Williams & Guy Chambers

$\text{♩} = 76$

G \flat maj⁷

Fm/A \flat

A \flat

B \flat

B \flat

Gm^{add9} Gm

1. Close your eyes_ so you don't feel them,
 2. Yes - ter - day_ when you were walk - ing,

E \flat

Cm

B \flat

they don't need_ to see_ you_ cry..
 we talked a - bout_ your Ma_ and_ Dad;

I can't pro-mise what they did that
 I will made you

Gm^{add9} Gm

E^b
xx 3fr

Dsus⁴
xxo

D
xxx

heal you,
hap - py,

but if you want to I will try.
what they did that made you sad.

I'll
We

Cm
x 3fr

Cm(maj⁷)
x 3fr

Cm⁷
x 3fr

sing this sum - mer se - re - nade,_ the past is done, we've been be - trayed:
sat and watched the sun go down,_ picked a star before we lost_

Gm
x 3fr

F/A Gm/B^b
xo x 3fr

Dm
xxo

Cm
x 3fr

Cm(maj⁷)
x 3fr

it's true.
the moon._

Some-one said the truth will out
Youth is wast - ed on the young, and be-

Cm⁷
x 3fr

F^{7sus⁴}
x

F
x

I be - lieve with - out a doubt
- fore you know, it's come and gone

in you. }
too soon. }

You were





 there for sum-mer dream - ing and you gave me what I need...





 — And I hope you'll find your free - dom for e - ter - ni - ty...



 For e - ter - ni - ty.









2.

G^bmaj⁷ G^bmaj^{9(#11)} G^bmaj⁷ E^bm/G^b Gm⁷

-ty.
(Ah.)

For e - ter -

8va

G^bmaj⁷ G^bmaj^{9(#11)} G^bmaj⁷ E^bm/G^b E^{badd9}

- ni - ty.—

(Ah.)

You were



there for sum-mer dream - ing

and you are a friend in - deed..



1.
F

And I { hope } you'll find your free - dom__ for e-ter-ni-ty__
 (know)






2.

You were - dom__ e - ven - tual -







rit.

- ly,__ for e-ter - ni-ty__
 (Ah.)

Fool Again

Words & Music by Jorgen Elofsson,
Per Magnusson & David Kreuger

$\text{♩} = 76$



1. Ba - by, — I know the sto - ry, — I've seen the pic - ture, — it's writ-ten all ov-er your
(Verse 2 see block lyric)



face. —

Tell me, —

what's the se - cret —

that you've been hid-

ing, — and who's gon - na take my place? I

should - 've seen it com - ing, — I should - 've read the signs. — A - ny -

- way, I guess it's ov - er. Can't be - lieve that I'm the fool a - gain,

— I thought this love would nev - er end. — How was I to know?

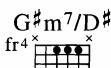
F#m7 B E G#m7





You nev - er told— me. Can't be - lieve— that I'm— the fool— a - gain,
 {
 }
 {
 }
 F#m7 B E G#m7/D#





and I,— who thought— you were— my friend,— how was I— to know?
 {
 }
 {
 }
 1. 2.
 F#m7 B7sus4 B F#m7 B






You nev - er told— me. You nev - er told— me.
 {
 }
 {
 }
 E G#m7 F#m7 B E G#m7







A-bout the pain and the tears.
 {
 }
 {
 }

F#m7 B E G#m7

 Ooh, hoooh, ooh. If I could I would—
 If I could I would—

F#m7 B E G#m7

 turn back the time. Hoooh, yeah.— I

F#m7 E/G# A B Bsus4

 should've seen it com - ing, — I should've read— the— signs.— A - ny -

F#m7 F#m11 B N.C.

 - way, I guess it's ov - - er.

Drums

F# A#m7 G#m7 C#

Can't be - lieve— that I'm— the fool— a - gain,— I thought— this love— would nev-

F# A#m7/E# G#m7 C# F# A#m7

- er end.— How was I— to know?— You nev - er told— me. Can't be - lieve that I'm— the fool— a-gain,

G#m7 C# F# A#m7/E# G#m7 C# Repeat to fade

— and I,— who thought— you were— my friend,— how was I— to know?— You nev - er told— me.

Verse 2:

Baby, you should've called me
 When you were lonely
 When you needed me to be there
 Sadly, you never gave me
 Too many chances
 To show you how much I care.

I should've seen it coming *etc.*

Hero

Words & Music by Enrique Iglesias,
Paul Barry & Mark Taylor

$\text{♩} = 90$



Sheet music for the first section of the song. The key signature is F# major (one sharp). The tempo is indicated as $\text{♩} = 90$. The chords shown are G, Em7, and Cmaj9. The vocal line includes the lyrics "Let me be your he-ro." A dynamic instruction "Con pedale" is present below the bass line.

Dsus⁴



G



Em⁷



1. Would you dance

if I asked you to dance?

Would you

Sheet music for the second section of the song. The key signature is F# major (one sharp). The chords shown are Dsus4, G, and Em7. The vocal line continues with the lyrics "Would you dance if I asked you to dance? Would you".

Cmaj⁹



Dsus⁴



run

and nev - er look_ back?

Would you

Sheet music for the third section of the song. The key signature is F# major (one sharp). The chords shown are Cmaj9 and Dsus4. The vocal line continues with the lyrics "run and nev - er look_ back? Would you".

G Em⁷ Cmaj⁹ Dsus⁴





cry if you saw me cry - ing? And would you save my soul to - night?_

G G Em⁷




— Would you trem - ble if I___ touched your lips? Would you
(Verse 2 see block lyric)

Con pedale

Cmaj⁹ Dsus⁴ D G





laugh, oh, please tell me___ this? Now would you die___ for the one you love?_

Em⁷ C Dsus⁴ D G






— Hold me in your arms to - night.-

—



I can be your he - ro ba - by,



I can kiss a - way the pain.



I will stand by you for - ev - er.



1.

You

can

take my breath a - way.

2. Would you

2.



Guitar



Oh. I just wan - na hold you...

Cmaj⁹ Dsus⁴ G




I just wan - na hold you... Oh, yeah. Am I in too deep? Have I lost my_

Em⁷ Cmaj⁹ Dsus⁴ D G





— mind? Well, I don't care, you're here to - night...

G D Cadd9 D⁷/F#






I can be— your he - ro ba - by,

G D Cadd9 D⁷/F#






I can kiss— a - way— the pain.—

G D Cadd9 D7/F# G D
 xoo xox x o ooo ooo xox

I will stand by you for - ev - er. You can take my

1.
 Cadd9 D Cadd9 G D
 xoo xox x o ooo xox

breath a - way. breath a - way. You can take my

2.
 Cadd9 G D7/G Cadd9
 xoo ooo rit. x o

breath a - way. I can be your he - ro...

Verse 2:

Would you swear that you'll always be mine?
 Would you lie? Would you run and hide?
 Am I in too deep? Have I lost my mind?
 I don't care, you're here tonight.

I can be your hero baby *etc.*

If Tomorrow Never Comes

Words & Music by Garth Brooks & Kent Blazy

$\text{♩} = 80$

1. Some - times late at night
(Verse 2 see block lyric)

Con pedale

sleep - ing.

She is lost in peace - ful dreams so I turn out-

— the light,— lay there in the dark.

And the thought cross - es my

Cm  F 

 — mind, if I nev - er wake in the

E♭  B♭  Cm/B♭  B♭  F  Cm 

 morn - ing, would she ev - er doubt the

F  E♭  B♭  E♭  B♭add9 

 way I feel a - bout her in my heart... If to - mor - row nev - er

E♭ 

 comes will she know how much I





 love her?_ Did I try in ev - 'ry way to show her ev - 'ry day







 she's my on - ly one? And if my time on earth.





 were through, she must face this world with-out me.




 Is the love I gave her in the past gon-na be e- nough to last


1.
  

if to - mo - row _ nev - er comes? 2. 'Cause I've lost loved ones_ in my


2.
   

comes? So tell that some - one _ that you love_ just what you're think - ing of



if to - mor - row _ nev - er comes.

Verse 2:

'Cause I've lost loved ones in my life
 Who never knew how much I loved them
 Now I live with the regret
 The natural feelings for them never were revealed
 So I made a promise to myself
 To say each day how much she means to me
 And avoid that circumstance
 Where there's no second chance
 To tell her how I feel.

If tomorrow never comes *etc.*

If You're Not The One

Words & Music By Daniel Bedingfield

$\text{♩} = 60$



Fsus⁴



1. If you're not the one_ then why does_ my soul_ feel_ glad_
(2.) I don't need you_ then why am_ I cry - ing_ on_

1° *Tacet till **

E^bsus²



Fsus⁴



— to - day? If you're not the one_ then why does_ my hand_ fit yours_
— my bed? If I don't need you_ then why does_ your name re - sound_

E^bsus²



Fsus⁴



— this way? If you are not mine_ then why does_ your heart re - turn_
— in my head? If you're not for me_ then why does_ this dis - tance maim_

E^bsus²

Fsus⁴

— my call? — If you are not mine would I have the strength to stand
— my life? — If you're not for me then why do I dream of you

E^bsus²

F

E^bsus²

— at all? — I nev - er know what the fu - ture brings, but I
— as my wife? I don't know why you're so far a - way, but I

F

Cm⁷add¹¹

B^badd⁹

know you're here with me now.
know that this much is true,

We'll make it through and I hope you are the one I
we'll make it through and I hope you are the one I

E^bmaj⁹

1.
B^badd⁹

share my life with.
share my life with.

I don't wan - na run a - way but I

8

Cm⁷add¹¹ E^bsus² B^badd⁹ Cm⁷add¹¹


— can't take it, I don't un - der - stand. If I'm not made for you then why


E^bsus² Gm⁷ F


— does my heart tell me that I am? Is there a - ny way that I could stay


Cm⁷ E^badd⁹


— in your arms?

2. If

2.
 B^bsus² E^{b9}


And I wish that you could be the one I die with.



B^badd9

E^b9

And I'm pray - ing you're the one_ I_____ build my____ home____ with_

Fsus⁴

E^bsus²

B^badd9

I hope_ I love_ you all_ my life_

I don't wan - na run a - way_ but I_

Cm⁷add¹¹

E^bsus²

B^badd9

Cm⁷add¹¹

_ can't take it, I____ don't un - der - stand_

If I'm not made_ for you_ then why_

E^bsus²

Gm⁷

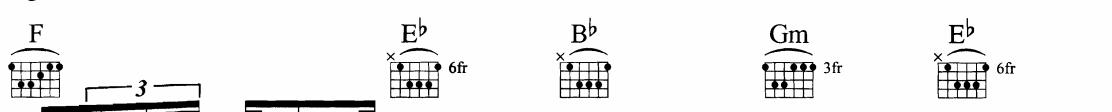
F

_ does my heart tell_ me that I am?_

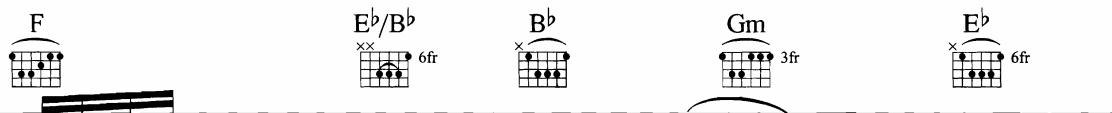
Is there a - ny way_ that I____ can stay_

Cm⁷ E^{b9}

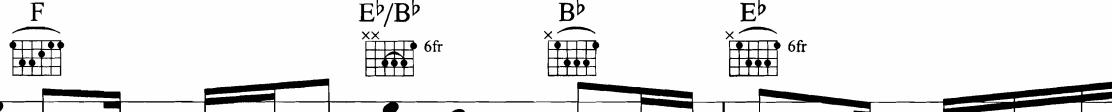

 in your arms? _____ 'Cause I miss you, bo - dy and soul so strong_

F E^b B^b Gm E^b


 — that it takes my breath a - way. And I breathe_ you in - to my heart_ and_ pray_

F E^{b/B^b} B^b Gm E^b


 — for the strength to stand to - day. 'Cause I love_ you,- whe - ther it's wrong or_ right_

F E^{b/B^b} B^b E^b F


 — and though I can't be with you_ to - night_ you know my heart is_ by your

B^badd9



Cm⁷add11



E^bsus2



side. I don't wan - na run a - way_ but I____ can't take it, I____ don't un - der - stand...

B^badd9



Cm⁷add11



E^bsus2



— If I'm not made_ for you_ then why_ does my heart tell_ me that I am?—

Gm⁷



F



Cm⁷



E^badd9



— Is there a _ any way_ that I____ can stay____ in your arms?—

Repeat to fade

Drums

Leave Right Now

Words & Music by Francis White

Original key: F# major

$\text{♩} = 84$

The sheet music consists of four staves. The top staff is for the vocal part, starting with a F# chord. The second staff is for the piano. The third staff continues the vocal line. The fourth staff continues the piano line. Chords indicated above the vocal staff include F, Gm/F, F, Gm (with a 3fr instruction), F, and C/E. The lyrics are as follows:

Mm. 1. I'm
 here just like I said though it's
 (2.) here so please ex - plain why you're
 break-ing ev - 'ry rule I've ev - er made.
 open-ing up a heal - ing wound a - gain.

My rac - ing
 I'm a little

F Gm/F F

heart more careful, is just the same,
per -haps it shows, why but if I

Gm F C/E

make it strong to break it once a - gain?
lose the highs, at least I'm spared the lows.

B^badd9 C⁵/A

And I'd love to say I do,
Now I trem - ble in your arms, give ev - 'ry - thing to you,
what could be the harm,

B^badd9 Gm⁷ C

but I can ne - ver now_ be true.
to feel my spi - rit come? } So I say:

B^badd9 Cadd9/E Am⁷ F

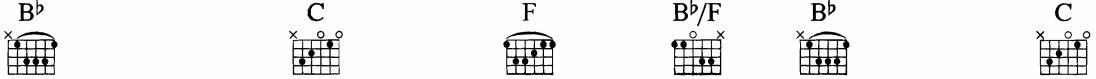

Think I'd bet - ter leave right now, before I fall an - y deep - er,

B^badd9 Cadd9/E Am⁷ F


I think I'd bet - ter leave right now, feel - ing weak - er and weak - er,

B^badd9 Cadd9/E Am⁷ F


some - bo - dy bet - ter show me how before I fall an - y deep - er,

1. B^b C F B^b/F 2. B^b C


think I'd bet - ter leave right now. 2. I'm think I'd bet - ter leave right now.

Dm

Am

I would-n't know how to say how good it feels see-ing you to-day,

Gm

Asus⁴

A⁷

I see you've got your smile back, like you say, you're right on track, but

Dm

Am⁷

you may nev - er know_ why, once bit - ten, twice is shy,—

Gm

C

A/C[#]

if I'm proud per-haps I should ex-plain, I could-n't bear to lose you a -

- gain.
 Mm,
 mm, mm, mm.

 Think I'd bet-ter leave right now be-fore I fall an-y deep- er,

 I think I'd bet-ter leave right now I'm feel-ing weak-er and weak-er,

 some-bo-dy bet-ter show me how be-fore I fall an-y deep- er,

I think I'd bet-ter leave right now. Yes I will.
3
 I think I'd be - ter leave right now, I'm feel - ing weak - er and weak - er,
 some - bo - dy bet - ter show me how be - fore I fall an - y deep - er,
 rall.
 I think I'd bet - ter leave right now.

If You Come Back

Words & Music by Ray Ruffin, Nicole Formescu,
Ian Hope & Lee Brennan

 = 78



Come on! Yeah, _____ can you feel me? Ba - by can you feel me? -



3

3

I got some - thin' to say,

check it out.

R.H.

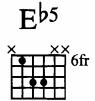


1. For all _____ this time _____

I've been lov - in' you

(Verse 2 see block lyric)






 — girl. — Oh, yes I have. — And






 ev - er since the day you left me here a - lone, — I've been_ try-






 - in' to find — oh, the rea - son why. — So






 if I did some - thin' wrong please tell me, — I wan - na un - der - stand. — 'Cause

Gm Gm⁹/F E^bmaj⁷
  

I don't want this love to ev - er end. 3 And I swear

8
 B^b B^b/D E^badd⁹ F⁷ B^b F/A
     

if you come back in my life I'll be there till the end of time. Oh,

E^bmaj⁷ F¹¹ B^b B^b/D E^badd⁹ F⁷
     

yeah. And I swear I'll keep you right by my side 'cause ba - by you're the_

Gm⁷ F 1. E^bmaj⁷ 2. E^bmaj⁷ F¹¹
    

one I want. Oh, yes you are. 3 yes you are. 3

Dm7



Gm



Dm7



May - be I did - n't know how to show it. And may - be I did - n't know

Gm7



E♭maj7

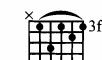


what to say. And this time I will hold this tight

Dm7



Cm7



F9sus4



then we can build our lives. So we can be as one. I swear

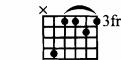
B♭



B♭/D



E♭add9



F7



if you came back in my life I'll be there till the

 B♭
  F/A
  E♭maj⁷
  F¹¹
 end of time. Oh, yeah. And I swear.

 B♭
  B♭/D
  E♭add⁹
  F⁷
 I'll keep you right by my side 'cause ba - by you're the

 Gm⁷
  F
  E♭maj⁷
  F¹¹
 one I want. Oh, yes you are. *3* And I swear
 Repeat to fade

Verse 2:
 I watched you go
 Taking my heart with you
 Oh, yes you did
 Every time I try to reach you on the phone
 Baby, you're never there
 Girl, you're never home.

So if I did something wrong *etc.*

Like A Star

Words & Music by Corinne Bailey Rae

$\text{♩} = 60$

Dm⁷

N.C.



1. Just like a star a - cross my sky, just like an
(2.) look I can't de - scribe, you make me

E^{7b9}



Am⁷



an - gel off the page, you have ap - peared to my life. Feel like I'll
feel I'm a - live when ev - 'ry - thing else is au - fait. With - out a

Am⁶



Dm⁷



nev - er be the same.. Just like a song in my heart, just like
doubt you're on my side. Hea - ven has been a - way too long, can't find the

E^{7b9} Am⁷ Gm⁶₉ C⁹

oil on my hands... Hon - our to love you. } words to write this song of your love... Still I won - der why...

Piano accompaniment: Treble clef, key signature of one sharp (F#), bass clef, common time.

Fmaj⁷ E⁷ Am⁷

_ it is_ I don't ar - que_ like_ this with an - y - one_ but_ you...

Piano accompaniment: Treble clef, key signature of one sharp (F#), bass clef, common time.

Gm⁷ C⁹ Fmaj⁷ 1. E⁷ N.C.

We do it all_ the time, blow-ing out_ my mind. 2. You've got this

Piano accompaniment: Treble clef, key signature of one sharp (F#), bass clef, common time.

2. E⁷ G^{7b5} Dm⁷

Yeah, na, na, na, na, na, na,

Piano accompaniment: Treble clef, key signature of one sharp (F#), bass clef, common time.

E⁷b⁹


 na, na, na. Na, na, na, na, na, na.

Am⁷


D^{7/A}


 N.C.

Dm⁹ 10fr


E


Now I have come to un - der - stand. the way it is. It's not a

Em 7fr


Dm⁷ 8fr


se - cret an - y - more. 'cause we've been through that be - fore. From to - night_

Dm⁹ 10fr


E⁷ 7fr


— I know that you're the on - ly one. I've been con -

Am⁹ G^{7sus4} C Fmaj⁷

fused and in__ the__ dark, now I un - der - stand. Yeah,, yeah. *Vocal ad lib.*

E⁷ Am⁷ Gm⁷ C^{9sus4} C⁹

I won - der why__

Fmaj⁷ E⁷

— it is__ I don't ar - gue like__ this with an - y - one

Am⁷ Gm⁷ C⁷ Fmaj⁷

but__ you__ I wonder why it is__ I won't let__ my__





 guard down to an - y - one but you.






 We do it all the time, blow-ing out my mind. Just like a





 star a-cross my sky, just like an an-gel off the page, you have ap-peared to my life. Feel like I'll





 nev-er be the same. Just like a song in my heart, just like oil on my hands...

Lost Without You

Words & Music by Bridget Benenate & Matthew Gerrard

$\text{♩} = 72$



Em



C5



Em⁷



Csus²



Dsus⁴



1. I know I can be a lit - tle stub - born some - times
2. How'm I ev - er gon - na get rid of these blues?

and I'd say

Em⁷  Csus²  Dsus⁴ 

 a lit - tle right - eous and too proud.
 Ba - by I'm so lone - ly all the time.

Em⁷  Csus²  Dsus⁴ 

 I just wan - na find a way to com - pro - mise
 Ev - 'ry - where I go I get so con - fused,

Em⁷  Csus²  Dsus⁴ 

 'cause I be - lieve that we could work things out.
 you're the on - ly thing that's on my mind.

Am⁷  Em⁷ 

 I thought I had all the an - swers, nev - er giv - ing in.
 Oh, my bed's so cold at night and I miss you more each day. But

Am⁷  B⁷ 

 ba - by since you've gone I ad - mit that I was wrong.
 On - ly you could make it right, no, I'm not too proud to say,
}

Em⁷  Cadd9  G  D 

 All I know is I'm lost with - out you, I'm not gon - na lie.
}

Em⁷  Cadd9  G  B⁷ 

 How'm I gon - na be strong with - out you, I need you by my side..
}

Em⁷  C  G  D 

 If we ev - er said we'd nev - er be to - geth - er and we end - ed with good-bye,
 don't know
}

Csus²  B⁷ 
To Coda ♪

what I'd do. I'm lost with - out you.

Em⁷  Cadd9  D  G  D/F# 

I keep try - in' to find my way_ but all I know is I'm lost with - out you.

Em⁷  Cadd9  D 

I keep try - in' to face the day,_ I'm lost with - out you.

Csus²  D/G  Csus² 

If I could on - ly hold you now_ and make the pain just go a - way..

B⁷

D.S. al Coda

Can't stop the tears from run - ning down my face... Hell!

Coda Em⁷ Cadd9 D G D/F#

I keep try - in' to find my way but all I know is I'm lost with - out you.

1.

Em⁷ Cadd9 D G D/F# Repeat ad lib.

I keep try - in' to face the day, and all I find is I'm lost with - out your love...

2.

Em⁷ Dsus⁴ Cadd9

I'm lost with - out you.

Never Had A Dream Come True

Words & Music by Cathy Dennis & Simon Ellis

BPM: 64

The musical score consists of six staves of music. The first staff shows a vocal line with a guitar chord progression above it. The chords are B♭, C, Dm, B♭, C, F, Cm7, B♭maj7, and Gm7. The second staff contains a bass line. The third staff shows a vocal line with a guitar chord progression below it. The chords are Csus4, C, Fadd9, Cm7, B♭maj9, F/A, Gm7, and C9sus4. The fourth staff shows a bass line. The fifth staff shows a vocal line with a guitar chord progression below it. The chords are Fadd9, Cm7, Dm, G7, and FII. The sixth staff contains a bass line.

Chords:

- B♭
- C
- Dm
- B♭
- C
- F
- Cm7
- B♭maj7
- Gm7
- Csus4
- C
- Fadd9
- Cm7
- B♭maj9
- F/A
- Gm7
- C9sus4
- Fadd9
- Cm7
- Dm
- G7
- FII

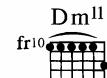
Lyrics:

Ooh, ooh. _____

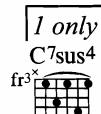
Ooh. _____

1. Ev-'ry-bo-dy's got some-thing they had to leave-be-hind.
(Verse 2 see block lyrics)

One re-gret from yes-ter-day, that just seems to grow_ with time. _____ There's no

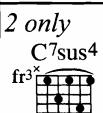


use look-in' back or won-der-ing how it could be— now or might have been. All



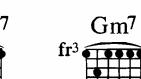
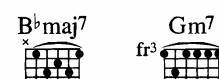
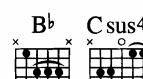
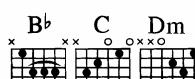
N.C.

this I know but still I can't find ways to let you— go. I nev - er had a

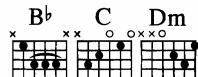


N.C.

ways to let you— go. I nev - er had a



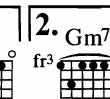
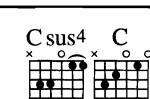
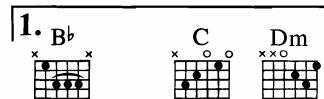
dream come true 'til the day that I found— you. Ev-en though— I pre-tend— that I've moved on, you'll



al-ways be my ba-by. I nev-er found the words to say you're the one I think a - bout each day. And I know no



mat - ter where_ life takes me to, a part of me will al - ways be



with you, yeah.

You'll al-ways be the dream that fills- my



head. Yes you will, say you will. You know you will, oh, ba-by.

You'll al-ways be the one I know— I'll

C⁷sus⁴ A⁷ Dm fr³ Gm⁷ F/A A⁷ Dm⁷

nev-er for - get. — There's no use looking back or wondering be-cause love is a strange and fun-ny thing. No

Gm⁷ F/A C⁷sus⁴ C⁷sus⁴ N.C.

mat-ter how I try and try I just can't say good-bye. No, no, no, no. I nev - er had a

B C[#] D[#]m B C⁷sus⁴ F[#]

dream come true 'til the day that I found you. Ev - en though-

C[#]m⁷ Bmaj⁷ G[#]m⁷ C⁷sus⁴

I pre - tend that I've moved on, you'll al - ways be my ba - by. I nev-er found the

B C♯ D♯m B C sus⁴ F♯
 words to say you're the one I think a - bout each day. And I know no
 C♯m⁷ Bmaj⁷ G♯m⁷ C♯13 C♯
 mat - ter where life takes me to, a part of me will al - ways be, a
 G♯m⁷ C♯ B C♯ D♯m rit. Badd⁹ C♯ F♯
 part of me will al-ways be with - you. Ooh.
 3

Verse 2:

Somewhere in my memory
 I've lost all sense of time
 And tomorrow can never be
 'Cause yesterday is all that fills my mind
 There's no use looking back or wondering
 How it should be now or might have been
 All this I know but still
 I can't find ways to let you go.

I never had a dream come true *etc.*

Stop!

Words & Music by Samantha Brown,
Gregg Sutton & Bruce Brody

$\text{J.} = 60$

Em

Em/B

D

Em

F#m/B

G/D

Bm

F#m

A

Bm

N.C.

Em

1. All that I have is all that you've given me,
(2.) walk away,

Bm

did you never worry that I'd come to depend on you?
but it's not that easy when your soul is torn in two.

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Em

I gave you all the love I had in me,
So I just re-sign my-self to it ev-'ry day yeah,

F#sus⁴ Bm F#sus⁴ Bm Bm/C# Bm/D Bm/F#

now I found you lied and I can't be-lieve it's true.
and now all I can do is to leave it up to you, oh. } Oh, you bet - ter

G F# Bm E G F#

stop be - fore you tear me all a-part, you bet-ter stop be - fore you

Bm E7 E G A

go and break my heart. Ooh you bet - ter

1.
 Bm F#m⁷

 stop.

2. Time af - ter time I've tried to

Em D G D Em F#m

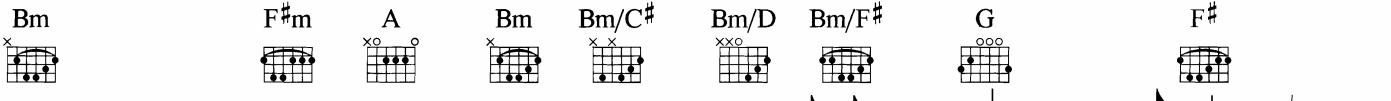
 stop if you love me, now's the time to be sor - ry. I won't be - lieve that you'd

G A A#dim Bm F#m

 walk out on me, ba - by.

Bm N.C. Em F#m/B Em Em⁶ F#

Ooh!



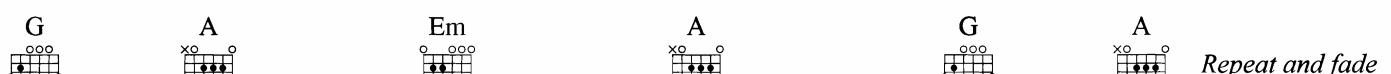
Oh, you'd bet - ter stop be - fore you



tear me all a - part, you'd bet-ter stop be - fore you go and break my heart.



Oh you bet-ter stop, (you'd bet-ter) stop, (you'd bet-ter)



oooh you'd bet-ter stop, (you'd bet-ter) stop, (you'd bet-ter), oh you'd bet-ter

Repeat and fade

Songbird

Words & Music by Christine McVie

$\text{♩} = 77$



A musical score for a band or ensemble. It includes two staves: a treble clef staff and a bass clef staff. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The music consists of three measures. The first measure starts with a G chord (three dots on the top three strings). The second measure starts with a Cadd9 chord (dot on 3rd string, x on 4th string, dot on 2nd string, dot on 1st string). The third measure starts with a G chord (three dots on the top three strings). The vocal line consists of eighth-note chords: G, Cadd9, G, Em/G, D.



1. For _____ you-

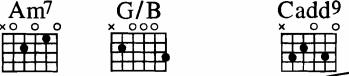
A continuation of the musical score. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The music consists of three measures. The first measure starts with a G chord (three dots on the top three strings). The second measure starts with a Cadd9 chord (dot on 3rd string, x on 4th string, dot on 2nd string, dot on 1st string). The third measure starts with a G chord (three dots on the top three strings). The vocal line consists of eighth-note chords: G, Cadd9, G, Em/G, D.



there'll- be no cry - ing..

(Verse 2 see block lyric)

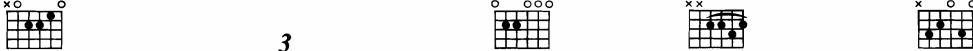
A continuation of the musical score. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The music consists of four measures. The first measure starts with a G chord (three dots on the top three strings). The second measure starts with a Cadd9 chord (dot on 3rd string, x on 4th string, dot on 2nd string, dot on 1st string). The third measure starts with a G chord (three dots on the top three strings). The fourth measure starts with a G chord (three dots on the top three strings). The vocal line consists of eighth-note chords: G, Cadd9, G, G.

Am⁷ G/B Cadd⁹


 For you

G


 the sun will be shin - - - ing 'cause I

Am Em D/E Cadd⁹


 feel that when I'm with you it's al - - right.

G


 I know it's right. And the song-







 - birds _____ keep sing-ing like they know _____ the score. _____

8 **8** **8**




 And I love _____ you, I love _____ you, I _____ love _____

g: **8**








 To Coda ♫ G C G Am7 G/B

you like — nev-er be - fore. _____

Guitar

Cadd9



3

G

8:

Cadd9

3

G

8:



Am⁷ G/B Cadd⁹

G D

C Em Bm/D C

D⁷ G C G

D.S. al Coda

2. To _____ you—

Coda

be - fore.

Like___ nev - er

be - fore.

rit.

Like___ nev - er

be - fore.

Verse 2:

To you I would give the world
 To you I'd never be cold
 'Cause I feel that when I'm with you
 It's alright
 I know it's right.

And the songbirds keep singing *etc.*

This Love

Words & Music by Adam Levine, James Valentine,
Jesse Carmichael, Mickey Madden & Ryan Dusick

$\text{♩} = 92$

A multi-page sheet of musical notation for piano/vocal/guitar. The music is in 4/4 time, mostly in E-flat major (indicated by a key signature of three flats). The vocal part consists of lyrics and piano/vocal parts. Chords shown include G/B, Cm, Fm7, Ddim7, and G/B. The piano part includes bass and harmonic notes. The vocal part has lyrics: "1. I was so high I did not re-cog-nise the fire burn-ing 2. I tried my best to feed her ap-pe-tite, to keep her com-ing".

$\text{♩} = 92$

G/B Cm

Fm7 Ddim⁷ G/B

Cm Fm⁷ Ddim⁷

G/B Cm

1. I was so high I did not re-cog-nise the fire burn-ing
2. I tried my best to feed her ap-pe-tite, to keep her com-ing

Fm⁷


 in her eyes. The cha - os that con - trolled my mind.
 ev 'ry night, so hard to keep her sa - tis - fied.

Ddim⁷


 Whis - pered good - bye as she got on a plane,
 Kept play - ing love like it was just a game,

G/B


 nev - er to re -
 pre - tend - ing to

Cm


 -turn a - gain but al - ways in my heart.
 feel the same, then turn a - round and leave a - gain. } Oh.

Fm⁷


 This love has ta - ken its toll on me. She said good - bye too

Ddim⁷


 B^b


 E^{b6}


 Cm⁷


 Fm⁷


 This love has ta - ken its toll on me. She said good - bye too



N.C.



ma - ny times be - fore.

And her heart is



break - ing in front of me and I have no choice 'cause



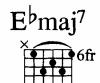
I won't say good-bye an - y - more.

Whoa,

whoa,



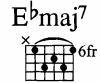
— whoa.—



I'll fix these bro - ken things,— re - pair your bro - ken wings



and make sure ev - 'ry - thing's al - right.



My pres - sure on your hips,— oh, sink - ing my fing - er tips,— in - to



ev - 'ry inch of you be-cause I know that's what you want me to do.

Cm⁷  Fm⁷  B^b  E^{b6} 

 This love has ta - ken its toll on me.

Cm⁷  Fm⁷  B^b  N.C. 

 She said good - bye too ma - ny times be - fore.

Cm⁷  Fm⁷  B^b  E^{b6} 

 — Her heart is break - ing in front of me and

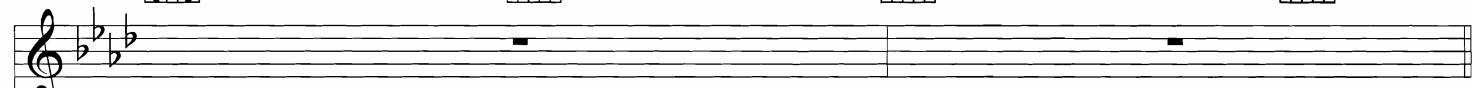
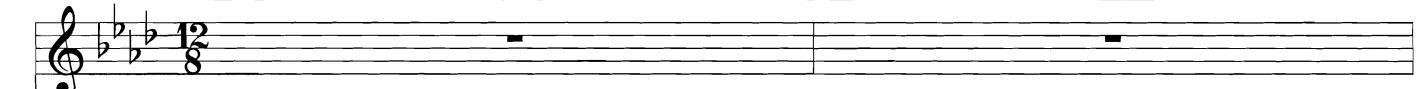
Cm⁷  Fm⁷  A^b  G⁷  Play 3 times ad lib. to fade

I have no choice 'cause I won't say good - bye an - y - more.

This Year's Love

Words & Music by David Gray

$\text{J} = 54$



1. This year's love had bet - ter last; _____ hea - ven knows, it's high
(Verse 2 see block lyric)





time. I've been wait-ing on my own too— long.—



And when you hold me like you do— it feels— so— right,— oh now,—

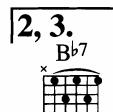


I start to for - get how my heart gets torn when that
(Verse 3 see block lyric)



hurt gets thrown; feel - ing—— like I can't—— go on.——





— dream in - side my soul, when you kiss me on that mid - night street, sweep me



To Coda ♪

off my feet, sing - ing ain't this life so sweet?—



This year's love had bet - ter last.—



*D.¶. al Coda
(As 2^o)*

This year's love had bet - ter last.—

Φ Coda

D^badd9

fr³ x x E^b

D^badd9

fr³ x x E^b

1, 2.

D^badd9

fr³ x x E^b

This year's love had bet - ter last.—

This year's love had bet - ter last.—

3.

D^badd9

fr³ x x E^b

D^badd9

molto rit.

fr⁴ A^b

4

This year's love had bet - ter last.—

Verse 2:

Turning circles and time again
 It cuts like a knife, oh now
 If you love me I got to know for sure
 'Cause it takes something more this time
 Than sweet, sweet lies, oh now
 Before I open up my arms and fall
 Losing all control
 Every dream inside my soul
 When you kiss me on that midnight street
 Sweep me off my feet
 Singing ain't this life so sweet.

Verse 3:

'Cause who's to worry if our hearts get torn
 When that hurt gets thrown?
 Don't you know this life goes on?
 Won't you kiss me on that midnight street
 Sweep me off my feet
 Singing ain't this life so sweet?

A Thousand Miles

Words & Music by Vanessa Carlton

♩ = 94

N.C.

The sheet music consists of six staves. The top two staves are for the vocal part, with the first staff in treble clef and the second in bass clef. The third staff is for the guitar, showing chords and strumming patterns. The fourth staff is for the bass guitar. The fifth staff is for the drums. The sixth staff is for the piano. The vocal part starts with a rest followed by a melodic line. The guitar part features a repeating pattern of eighth-note chords. The bass guitar part provides harmonic support. The drums provide rhythmic drive. The piano part adds harmonic richness. The vocal part includes lyrics: "1,3. Mak-ing my way down town, walk-ing fast; (Verse 2 see block lyric)" and "fac - es pass,- and I'm home - bound."

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E⁵ F# B/D# N.C. E⁵ F# B/D# E⁵ N.C.

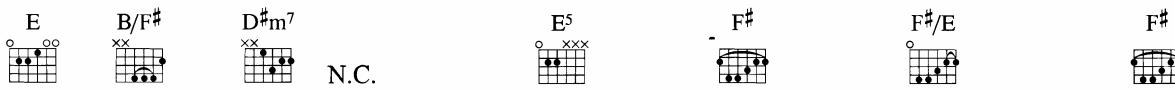
 Star - ing blank - ly a - head, just mak - ing my way,_

E⁵ F# B/D# E⁵ N.C. E⁵ F# B/D# E⁵

 — just mak - ing a way through the crowd.

F# B/D# E⁵ To Coda φ E B/F# D#m⁷ N.C. E B/F# D#m⁷ N.C.

 And I need you, and I miss you.

E B/F# D#m⁷ N.C. E⁵ F# F#/E F#

 And now I won - der: if I could fall in -

D[#]m F[#]/E F[#] D[#]m F[#]/E

 to the sky, do you think time would pass me by? 'Cause

F[#] D[#]m F[#]/E G[#]m⁷ F[#]/A[#] F[#]

 you know I'd walk a thou - sand miles if I could just see you

1. E⁵ F[#] B/D[#] E⁵ F[#] B/D[#] E⁵

 to - night.

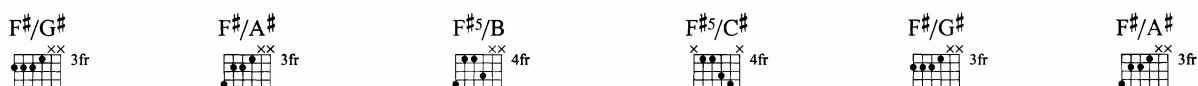
2. It's

2. E⁵ F[#] B/D[#] E⁵ F[#] B/D[#] E⁵ F[#] B/D[#] E⁵



And I, I don't wan - na let you know.

Musical score for the first section of the song. It consists of three staves: Treble, Bass, and Rhythm. The lyrics "And I, I don't wan - na let you know." are written below the vocal line. Chords shown above the staff include Emaj⁷, B/F[#], D[#]m, E⁶, F#/G#, F#/A#, F#5/B, and F#5/C#.



I, I drown in your me - mo - ry. I, I

Musical score for the second section of the song. It consists of three staves: Treble, Bass, and Rhythm. The lyrics "I, I drown in your me - mo - ry. I, I" are written below the vocal line. Chords shown above the staff include F#/G#, F#/A#, F#5/B, F#5/C#, F#/G#, and F#/A#.



D.S. al Coda

don't wan - na let this go. I, I don't.

Musical score for the D.S. al Coda section. It consists of three staves: Treble, Bass, and Rhythm. The lyrics "don't wan - na let this go. I, I don't." are written below the vocal line. Chords shown above the staff include F#5/B, F#5/C#, F#/G#, F#/A#, and F#sus4.



Coda And I still need you, - and I still miss you.

Musical score for the Coda section. It consists of three staves: Treble, Bass, and Rhythm. The lyrics "And I still need you, - and I still miss you." are written below the vocal line. Chords shown above the staff include E, B/F#, D[#]m⁷, N.C., E, B/F#, D[#]m⁷, N.C., and a final section labeled "N.C." (No Chord).

E B/F# D#m⁷ N.C. E F#

And now I won - der: if

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

I could fall in - to the sky, do you think time would
 (2nd time ad lib. melody)

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

pass us by? 'Cause you know I'd walk a thou - sand miles if I could

1.
 G#m⁷ F#/A# F#

just see you. If

2.

$G^{\#}m^7$ 4fr $F^{\#}/A^{\#}$

$F^{\#}$

$G^{\#}m^7$ 4fr $F^{\#}/A^{\#}$

$F^{\#}$

just see you, if I can just hold you

N.C.

Verse 2:

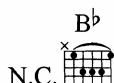
It's always times like these
 When I think of you
 And I wonder if you ever think of me.
 'Cause everything's so wrong
 And I don't belong
 Living in your precious memory.
 'Cause I need you
 And I miss you
 And now I wonder:

If I could fall into the sky *etc.*

Trouble With Love Is

Words & Music by Evan Rogers,
Carl Sturken & Kelly Clarkson

$\text{♩} = 60$



N.C.

Fadd9



A7



1. Love can be a ma-ny splen-doured thing,
2. Now I was once a fool, it's true,

can't... de - ny the joy____ it brings:
I played the game by all____ the rules;

B**add9**

4

a doz-en ros-es, dia-mon-d rings,
but now my world's a deep - er blue,

D**b**

dreams for sale and fai-ry tales.
I'm sad-der but I'm wis - er too.

F**add9**

A⁷

It'll make you hear a sym-pho-ny,
I swore I'd nev-er love a - gain,

A⁷

and you just want the world to see,
I swore my heart would nev-er mend,

B**b**

but, like a drug that makes you blind,
said love was - n't worth the pain,

C^{7sus4}

N.C.

C^{7sus4}

3

it - ll fool you ev - ry - time. } The trou - ble with love is
but then I hear it call my name. } it can

G:

A⁷  B^b 

 tear you up in - side, make your heart be - lieve a lie. It's

D^b  E^b  F 

 strong - er than your pride. The trou - ble with love_ is. it does - n't

A⁷  B^b 

 care how fast you fall, and you can't re - fuse_ the call. See, you've

1. D^b  B^b  N.C.  N.C.  D^b  B^b 

 got no say at all, oh. got no say at all.

A⁷ Dm



Ev - 'ry - time I turn a - round, _____ I think I've_ got it all_ fig - ured out. *3*

A⁷ Dm



My heart keeps call - ing, and I keep on fall - ing ov - er and ov - er a - gain. _____

E^b B^b



This sad sto - ry al - ways ends_ the_ same: _____ me_ stand - ing in the pour - ing rain..

G^{7/B} C^{7sus4}



D.S. repeat chorus to fade
 N.C. C^{7sus4}


It seems,_ no mat - ter what I do, _____ it tears_ my heart in two. *3* The trou - ble with

Unfaithful

Words & Music by Mikkel Eriksen,
Tor Erik Hermansen & Shaffer Smith

$\text{♩} = 144$



Con pedale




1. Sto - ry of my life,
(2.) feel it in the air

search-ing for the right.
as I'm do - ing my hair,

But it keeps a - void - ing me.
pre - par - ing for a - no - ther day.

Fm/C



A♭



Fm/A♭



Sor - row in my soul,
A kiss up - on my cheek.

'cause it seems that wrong
He's here re - luc - tant - ly,

as

A♭maj7



G7sus4



G7



Cm



real - ly loves my com - pa - ny.
if I'm gon - na be out late.

I He's more than a man
say I won't be long, and
just

Fm/C



Cm



Fm/C



this is more than love.
hang-ing with the girls.

The rea - son that the sky is blue.
A lie I did - n't have to tell,

But
be- cause

A♭



Fm/A♭



A♭maj7



clouds are roll - ing in
— we — both know

be - cause I'm gone a - gain
where I'm a - bout to go

and to him I just can't be true.
and we know it ve - ry well.

G^{7sus4} G⁷ A^b





— And I know that } he knows_ I'm un - faith - ful and it
 'Cause I know that

Cm B^b/D E^b




kills him in - side to know that I am hap - py with

A^b


some oth - er guy.— I can see him dy - ing,

B^b


A^{badd9}


I don't wan - na do this an - y - more. I don't wan - na

Fm⁷







 be the rea - son why. — Ev'-ry-time I walk out the door I see him die a





 lit - tle more in - side. — I don't wan - na hurt him an - y - more





 I don't wan-na take a - way his life. — I don't wan - na be


1.



To Coda ♪
 a mur-der- er.

Cm  Fm/C 

||2.

A♭ 

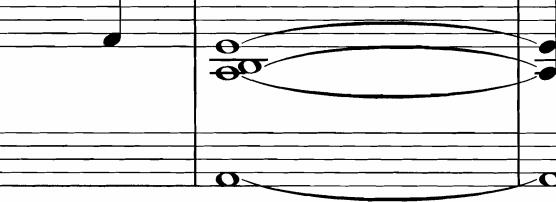
2. I a mur-der- er. Our love,
 his trust. I might as well take a gun and put it to his head,

B♭  Cm  B♭/D  E♭  A♭ 

get it ov - er with. I don't wan - na do this.

Cm  A♭  Fm⁷  B♭ 

an - y - more. Oh.



Cm  3fr A♭  4fr B♭ 

D.S. al Coda

An - y - more. _____

Coda  3fr Fm/C 

a mur - der - er. _____

Cm  3fr Fm/C  A♭  4fr

A mur - der - er. _____

Fm/A♭  xx A♭maj7  xx G7sus4  G7  Cm  3fr

No, no, no. _____ Yeah, yeah. _____

Yellow

Words & Music by Guy Berryman, Jon Buckland,
Will Champion & Chris Martin

Guitar Tuned:

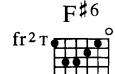
① = D♯ ④ = B

② = B ⑤ = A

③ = G ⑥ = E

♩ = 88

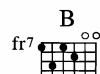
The sheet music consists of five staves. The top staff is for the piano/vocal part, featuring a treble clef and a bass clef. The middle staff is for the piano/vocal part, also featuring a treble clef and a bass clef. The bottom staff is for the piano/vocal part, featuring a treble clef and a bass clef. The rightmost staff is for the guitar, showing chord diagrams above the staff. The chords shown are B, B add 11, B add 11, B add 11, B, B add 11, B add 11, F♯⁶, Emaj⁷, B, B add 11, B add 11, B add 11, B add 11, B, B add 11, B add 11, B add 11, B add 11.



1. Look at the stars,
look how they shine for you,



and ev - 'ry-thing you do. — Yeah, they were all yel - low. —

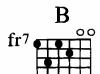


I came a-long,
(Verse 2 see block lyric)

I wrote a song for you,

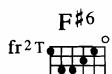


and all the things you do. —



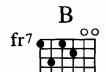
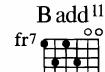
And it was called— yel - low.—

So then I took my _____

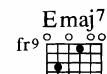
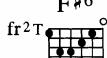


— turn,

oh, what a thing to've_ done.—



And it was all— yel - low.—



Your skin,— oh yeah, your skin and bones— turn_ in - -

fr⁴T G[#]m⁶

fr²T F[#]6

fr⁹ E maj⁷

- to some - thing beau - ti - ful._____ And you____ know,_____

fr⁴ G[#]m

fr²T F[#]6

fr⁹ E maj⁷

E add⁹

— you know I love you so._____

You know I love you so._____

fr⁷ B

fr⁷ B add¹¹

fr²T F[#]6

E maj⁷

fr⁷ B
1.
 fr⁷ B add¹¹
2.
 fr⁷ B add¹¹
 It's

true, _____ look how they shine— for you.—

E maj⁷
 Look how they shine— for you.— Look how they shine— for.

fr⁷ B
 fr⁷ B add¹¹
 fr²T F^{#6}
 Look how they shine— for you,—

look how they shine— for you.

Emaj⁷

B
fr⁷

Look how they— shine. Look at the stars, look how they shine for

F♯ m¹¹

Emaj⁷

— you

and all the things that you

do—

Verse 2:

I swam across, I jumped across for you.
Oh, what a thing to do.
'Cause you were all yellow,
I drew a line, I drew a line for you,
Oh, what a thing to do,
And it was all yellow.

Your skin, oh yeah, your skin and bones
Turn into something beautiful,
And you know, for you I'd bleed myself dry,
For you I'd bleed myself dry.

You're Beautiful

Words & Music by Sacha Skarbek,
James Blunt & Amanda Ghost

♩ = 82

Guitar capo 8th fret

E♭
(G)

B♭II/D
(DII/F♯)

Cm7
(Em7)

A musical score for a guitar and piano. The top staff shows a guitar part with three chords: E♭ (G), B♭II/D (DII/F♯), and Cm7 (Em7). The bottom staff shows a piano part with corresponding harmonic patterns. The key signature is B♭ major (two flats).

A♭9
(C9)

E♭
(G)

B♭II/D
(DII/F♯)

A musical score for a guitar and piano. The top staff shows a guitar part with three chords: A♭9 (C9), E♭ (G), and B♭II/D (DII/F♯). The bottom staff shows a piano part with corresponding harmonic patterns. The key signature changes to A♭ major (one flat).

Cm7
(Em7)

A♭9
(C9)

E♭
(G)

A musical score for a guitar and piano. The top staff shows a guitar part with three chords: Cm7 (Em7), A♭9 (C9), and E♭ (G). The bottom staff shows a piano part with corresponding harmonic patterns. The key signature changes back to B♭ major (two flats). The lyrics "My life is brilliant." are written below the staff.

B^{b11}/D
(D¹¹/F[#])

Cm⁷
(Em⁷)

A^{b9}
(C⁹)

My life is brill - liant, my love is pure. —

E^b
(G)

B^{b11}/D
(D¹¹/F[#])

I saw an an - gel, of that I'm sure. — She smiled

E^b
(G)

A^{b9}
(C⁹)

at me on the sub - way, she was with a - no - ther man. —

But I —

Cm⁷
(Em)


won't lose no sleep all night, 'cause I've got a plan.

A^{b9}
(C⁹)


B^{b11/D}
(D^{11/F#})


E^b
(G)


1, 2. You're beau - ti - ful.
3. You're beau - ti - ful.

You're beau - ti - ful.
You're beau - ti - ful.

A^{b9}
(C⁹)


B^{b11/D}
(D^{11/F#})


E^b
(G)


You're beau - ti - ful, it's true.
You're beau - ti - ful, it's true.

I saw
There must

A^{b9}
(C⁹)


B^{b11/D}
(D^{11/F#})


E^b
(G)


B^{b11/D}
(D^{11/F#})


— your be face an an - gel in with a crowd - ed place,
be an an - angel with a smile on her face,

in with a crowd - ed place,
with a smile on her face,

in with a crowd - ed place,
with a smile on her face,

in with a crowd - ed place,
with a smile on her face,

Cm⁷
(Em⁷)
oo oo

A^{b9}
(C⁹)
x o

B^bsus⁴
(Dsus⁴)
xxo

Cm⁷
(Em⁷)
oo oo

B^{b11/D}
(D^{11/F#})
oo oo

To Coda II ♪

and I don't know what to do,
when she

'cause I'll nev -

A^{b9}
(C⁹)
x o

B^{b11/D}
(D^{11/F#})
oo oo

E^b
(G)
oo oo

To Coda I ♪

- er be with you.

B^{b11/D}
(D^{11/F#})
oo oo

Cm⁷
(Em⁷)
oo oo

A^{b9}
(C⁹)
x o

Yes, she caught

E^b
(G)
oo oo

B^{b11/D}
(D^{11/F#})
oo oo

my eye

as I walked on

by.

She could

Cm⁷
 (Em⁷) 

 A^{b9}
 (C⁹) 

 B^{b11/D}
 (D^{11/F#}) 

see from my face____ that I was____ fuck - ing high____ And I____

E^b
 (G) 

 B^{b11/D}
 (D^{11/F#}) 

— don't____ think that I'll____ see her a - gain,____ but

Cm⁷
 (Em⁷) 

D.S. al Coda I

we shared a mo - ment that will last____ till the end____

♪ *Coda I* E^b
 (G) 

 A^{b9}
 (C⁹) 

 Cm⁷
 (Em⁷) 

La la la____ la.

D.S. al Coda II

A^{b9}

(C⁹)

Cm⁷

(Em⁷)

A^{b9}

(C⁹)

Cm⁷

(Em⁷)

F^{7sus4}

(A^{7sus4})

B^{b11/D}

(D^{11/F#})

La la la la la la la.

Φ **Coda II**

A^{b9}
(C⁹)

B^{bsus4}
(Dsus⁴)

E^b
(G)

B^{b11/D}
(D^{11/F#})

thought up that I should be with you.

Cm⁷
(Em⁷)

A^{b9}
(C⁹)

B^{bsus4}
(Dsus⁴)

But it's time to face the truth:

Cm⁷
(Em⁷)

A^{b9}
(C⁹)

B^{bsus4}
(Dsus⁴)

E^b
(G)

I will nev - er be with you.

You Give Me Something

Words & Music by Francis White & James Morrison

$\text{♩} = 80$



Am⁷

C/G

I was meant to tread the wa - ter,
 And I can say I've nev - er bought you flow - ers,

F

G

but now I've got - ten in too deep.
 I can't work out what they mean.

Am

C/G

For ev -'ry piece of me that wants you
 I nev - er thought that I'd love some - one,

F

D/F[#]

G

G/F

a - no - ther piece backs a - way.
 that was some - one els - es dream.

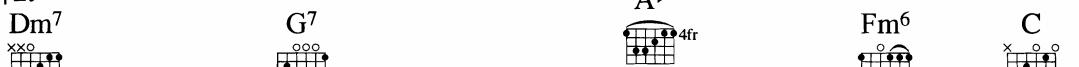
'Cause

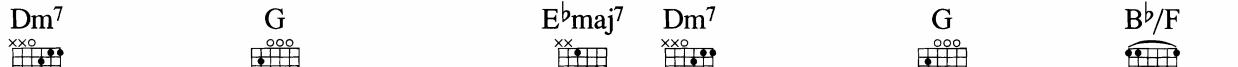
Em⁷ Am Dm⁷ F⁶ G/F Em⁷ Am

 you give me some - thing that makes me scared al - right... This could be no-

Dm⁷ G⁷ Em⁷ Am

 - thing but I'm will-ing to give it a try. Please give me some -

1. Dm⁷ G⁷ A^b_{4fr} Fm⁶ C

 - thing 'cause some-day I might know my heart.

2. Dm⁷ G E^bmaj⁷ Dm⁷ G B^b/F F

 - thing 'cause some-day I might call you from my heart. But it might be a se-ond too



E♭maj⁷



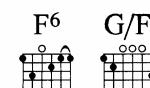
late.

And the words that I could never say-

N.C.

gon-na come out an- y- way,

oh.



'Cause you give me some -

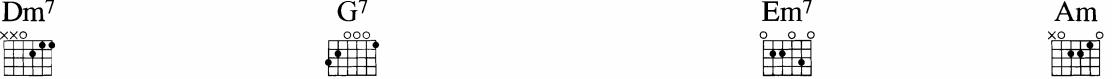


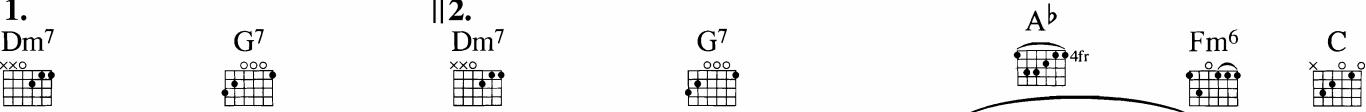
- thing

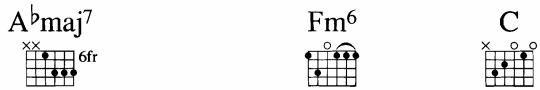
that makes me scared al - right.

This could be no -

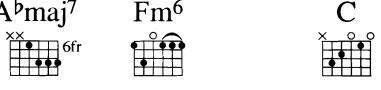


Dm⁷ G⁷ Em⁷ Am

 - thing, but I'm will-ing to give it a try. Please give me some

1. Dm⁷ G⁷ 2. Dm⁷ G⁷ A^b Fm⁶ C

 - thing. 'Cause - thing 'cause some-day I might know my heart...

3. A^bmaj⁷ Fm⁶ C

 Know my heart, know my heart, know my heart...

A^bmaj⁷ Fm⁶ C A^bmaj⁷ Fm⁶ C


A^bmaj⁷ Fm⁶ C




Chris Martin



Delta Goodrem



Corinne Bailey Rae



James Blunt



Kelly Clarkson

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If You're Not The One Daniel Bedingfield

Leave Right Now Will Young

Like A Star Corinne Bailey Rae

Lost Without You Delta Goodrem

Never Had A Dream Come True S Club 7

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Stop! Jamelia

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