

**Tina Turner:  
The Best of Simply The Best**

Selected tracks from the album  
arranged for voice and piano, complete with  
lyrics and guitar chord boxes.

# Tina Turner

the best of  
simply the best



# The Best

Words & Music by Mike Chapman / Holly Knight

Moderate rock

F

A musical score for 'The Best'. It features three staves: a treble clef staff for the vocal, a treble clef staff for the piano, and a bass clef staff for the bass or double bass. The key signature is one flat (B-flat). The tempo is marked as 'Moderate rock'. The vocal part starts with a single note followed by a rest. The piano and bass parts provide harmonic support with sustained notes and eighth-note patterns. The vocal line continues with eighth-note chords.

F

F6

Fmaj7

F

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

The musical score continues with the vocal line starting again. The piano and bass provide harmonic support. The vocal line includes the lyrics 'I call you, I need you, my heart's on fire.' followed by '(Verses 2 & 3 see block lyric)'. The piano part includes chords for F, F6, Fmaj7, and F.

F6

Fmaj7

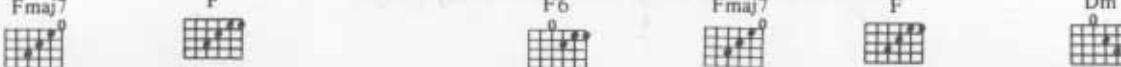
F

F6

You come to me, come to me,

The musical score concludes with the vocal line continuing with the lyrics 'You come to me, come to me,'. The piano and bass provide harmonic support. The piano part includes chords for F6, Fmaj7, F, and F6.

LØDINGEN FOLKEBIBLIOTEK

Fmaj7                    F                    F6                    Fmaj7                    F                    Dm  


wild and wired.\_\_\_\_\_ Oh you come to me,

Bb  
 1.  
 3

give me ev - 'ry-thing I need. (2.) Give me a  
 3

C  
 2.

Fadd2                    Fsus4                    F                    Dm                    Dmadd4                    Bb/D                    Dm

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

Fadd2                    Fsus4                    F                    Dm                    Dmadd4                    Bb/D                    Dm

all — the rest, — better than a - ny-one, — a - ny-one I've

Fadd2                    Fsus4                    F                    Dm                    Dmadd4                    Bb/D                    Dm

e - ver met. — I'm stuck on your heart, —  
  
 I hang on ev -'ry word you say, — tear us a - part —  
  
 ba-by I would ra-ther be dead. (3.) In your

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

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

B<sub>b</sub> 

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

G  Gadd2  Gsus4  G  Gadd2  Gsus4  G 

Em  Emadd4  C/E  Em  D   
 You're the best\_



Gsus4      Gadd2      Gsus4      G  
 I hang on ev -'ry      bet-ter than all \_\_ the rest, —  
 word - you say, —

Gsus4      G      Em      Em add4      C/E      Em  
 tear us a - part,      a - ny - one —      a - ny - one I  
 ba - by I would

D      1.      2.      G  
 e - ver met.      I'm stuck on your heart ...      Oh.. you're the best.  
 ra - ther be - dead.

### VERSE 2:

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

### VERSE 3:

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

# What's Love Got To Do With It

Words & Music by Graham Lyle / Terry Britten

Moderately  $\text{♩} = 100$

The musical score consists of four staves. The top staff is for the guitar, showing chords Am7 and G/A with strumming patterns. The second staff is for the piano/vocal, containing lyrics and chords (G, A, Am7). The third staff is for the bass. The bottom staff is for the drums. The score is divided into two sections by a vertical bar line.

Am7

G/A

Am7

G/A

You

## VERSE Am7



must un - der - stand — that the touch of — your hand — makes my

*mp*

8 8



pulse re - act; — that it's on - ly — the thrill — of

8 8



boy meet - ing girl; — op - po - sites at - tract. — It's

8 8



phys - i - cal, — on - ly log - i - cal, —



*mf*

The musical score consists of two staves. The top staff is in treble clef and has a vocal line with lyrics: "you must try to — ig - nore that it means more — than that. Oh," above the notes. Above the staff, there are two chord boxes: one labeled "F" with a guitar icon and another labeled "G" with a guitar icon. The bottom staff is in bass clef and shows a continuous eighth-note pattern. A dynamic instruction "cresc." is placed below the bass staff between the first and second measures.

**CHORUS**

N.C. Am G F G N.C. Am G

— what's love — got to do, — got to do — with it? What's love — but a

*f*

A musical score for 'Hotel California' featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Chords are indicated above the staff: F, G, Am, and G. The lyrics 'sec - ond hand e - mo - tion? \_\_\_\_' and 'What's love \_\_\_\_ got to do, \_\_\_\_' are written below the notes. The music consists of eighth and sixteenth note patterns.

The musical score consists of two staves of music. The top staff uses a treble clef and has lyrics: "got to do with it? Who needs a heart when a". Above the staff are four chord diagrams: F, G, Am7, and G. The bottom staff uses a bass clef and continues the melody. The lyrics correspond to the chords above them.

1 F G  
heart can be bro - ken? It heart can be bro - ken.

2 F G  
heart can be bro - ken.

N.C. Bm A G A Bm A  
N.C.

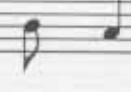
instrumental solo ad lib.

G A N.C. Bm A G A  
N.C.

N.C. Bm A G C/D  
I've been tak - ing on a

mf

 D       C/D       D  
 new di - rec - tion, — but I have — to say, —  
 B♭       C/B♭  
 I've been think - ing 'bout my own pro - tec - tion; it  
 Am7       D      N.C.       Bm        
 scares me to feel this way. — Oh, — bro - what's love — got to  
 G       A      N.C.       Bm        
 — got to do — with it? What's love — but

 G  A  Bm  A  
 sec - ond hand e - mo - tion? — }  
 sweet old fash - ioned no - tion? — }  
 What's love — got to do, —  
  
 G  A  Bm  A   
  
 G  A  Bm  A   
  
 G  A  Bm  A   
*Repeat ad lib. and fade*  
 — got to do — with it? Who needs — a heart when — a heart can — be

*Verse 2.*

It may seem to you  
That I'm acting confused  
When you're close to me.  
If I tend to look dazed,  
I read it some place;  
I've got cause to be.  
There's a name for it,  
There's a phrase that fits,  
But whatever the reason,  
You do it for me.

*(To Chorus)*

# I Can't Stand The Rain

Words & Music by Don Bryany / Ann Peebles / Bernard Miller

Slowly



CHORUS

The chorus section starts with a piano introduction followed by the vocal line. The lyrics are: "I can't stand the rain, a - gainst my win - dow, a - gainst my win - dow". The piano accompaniment consists of eighth-note chords in the treble clef staff, with a bass line in the bass clef staff. The key signature changes to G major at the end of the section.

The continuation of the chorus section. The lyrics are: "bring - ing back sweet mem - or - ies, bring - ing back sweet mem - or - ies, Hey win - dow I can't stand the". The piano accompaniment consists of eighth-note chords in the treble clef staff, with a bass line in the bass clef staff. The key signature changes to C7 at the end of the section.

The final section of the sheet music. The lyrics are: "pane rain do you re-mem - ber a - gainst my win - dow how sweet it used to be, 'cos he's not there with me". The piano accompaniment consists of eighth-note chords in the treble clef staff, with a bass line in the bass clef staff. The key signature changes to C7 at the end of the section.

## VERSES

When we was to - geth - er.  
Wo - o emp - ty pil - low.

G F

ev - 'ry-thing was so grand,  
where his head used to lay,  
Now that we've par -  
I know you got

G Bb

ted — some sweet — there's just mem - or - ies, but like the one sound win - dow that you I just — ain't got

Am7

1 2  
— can't stand — I can't stand the rain — noth - ing to say — I can't stand the rain —

D7 D7

## CHORUS

a - gainst my win - dow bring - ing back sweet mem-or-ies.  
 G C7

I can't stand the rain—  
a - gainst my win - dow—

Piano accompaniment (right hand): (h) eighth-note chords.  
Bass line (left hand): eighth notes.

just keeps on haunt-ing me.\_\_\_\_ Yeah\_\_\_\_ rain get off\_\_\_\_ my

C7 G G

*Repeat and fade 2nd time*

Repeat and fade 2nd time

win - dow — 'cos he's not a here with me, — I can't stand the

G C7 G

# Let's Stay Together

Words & Music by Willie Mitchell / Al Green / Al Jackson

Moderately ♩ = 100



1. Let me say that since, ba - by, since we've been to -  
2. I'm, I'm so in  
*(1st time rubato)* 3. (See additional lyrics)



- geth - er, ooh, lov - ing you for - ev - er  
love with you. — What - ev - er you want to do —



is all right with need. \_\_\_\_\_ }  
is all right with me. \_\_\_\_\_ }

Em7 Dm7 C Am9

Let me be the one you come run - nin' to.

Em7 Dm7 C Am9

I'll nev - er be un - true Oh ba - by,

### CHORUS

Dm9 Em7

let's, let's stay to - geth - er,

*1st time in tempo*  
*3rd time instrumental*

Dm7

lov - ing you wheth - er,      wheth - er times are  
*(end instr.)*

Fmaj7 Em7 1 Dm7 G11 D.S. 2.4 etc. (Repeat ad lib. & fade)

good or bad, \_\_\_\_\_ hap - py or sad. \_\_\_\_\_ - py or sad. \_\_\_\_\_

A musical score for guitar and bass. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features six chords: Dm7, Em7, Fmaj7, Em7, Dm7, and G. The bass staff below has a bass clef and a common time signature. It consists of two measures of eighth-note patterns followed by a repeat sign and two more measures of eighth-note patterns.

*Verse 3:*  
Why, tell me,  
Why do people break up  
And turn around and make up?  
I just can't see.  
You'd never do that to me;  
Just being around you is all I see. So baby,

*(To chorus)*

# Steamy Windows

Words & Music by Tony Joe White

The musical score consists of three staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a guitar chord chart above the staff, starting with E minor (Em) and followed by three blank boxes. The middle staff is for the vocal part, also in treble clef, F# key signature, and common time. The bottom staff is for the bass or guitar bass part, in bass clef, F# key signature, and common time.

**Chords:**

- Em (Guitar Chord Chart)
- G (Guitar Chord Chart)
- A (Guitar Chord Chart)
- Em (Guitar Chord Chart)

**Lyrics:**

(1.) I was think - in' 'bout park-ing the oth - er night  
we was out on the back row.

Me and my ba - by was just get - ting right, — all sys - tems go, o - ver - load...

Ra - di - o blast-ing in the

front seat, turn-ing out the mu - sic fine. —

And we were snug-gled up in the back seat,

G 000 A 000 Em 000

mak-ing up for lost time. Steam -y win -

Em 000 D 0 A 0

dows, — ze - ro vi - si - bi - li - ty -

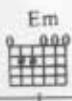
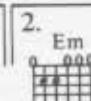
Em 000

— steam - y win - dows, —

D 0 A 0 1. Em 000

com-ing from the bo - dy heat, —

26



D                    A                    Em

com-ing from the bo - dy heat.

To Coda ♫ Em

G                    A                    Em

*D.S. al Coda*

(3.) There's a

**CODA** *Em*

*Ad lib. to Fade*

**VERSE 2:**

You can wine and dine with a man all night  
With good intent  
But there's something about a confrontation on the back row  
Breaks down the defence.

**VERSE 3:**

There's a sound outside the front door  
And I know it's just the wind  
But it makes them snuggle up just a little bit closer  
And starts things happening again.

*CHORUS on D.S.*

Steamy windows  
It ain't nobody can see  
Steamy windows  
Coming from the body heat  
Steamy windows  
Zero visibility  
Steamy windows  
Coming from body heat.  
Steamy windows ...

# We Don't Need Another Hero

Words & Music by Graham Lyle/Terry Britten

The musical score consists of three staves. The top staff is for the voice, the middle for the piano/bass, and the bottom for the guitar. Chords are indicated above the staves at the beginning of each line.

**Chords:**

- Line 1: B♭, F, B♭
- Line 2: F, E♭, F
- Line 3: C, Gm7, F

**Lyrics:**

Out of the ru - ins      out from the wreck -  
- age —      can't make the same —      mis - take —      this  
time.      We are the child - ren

Gm7

F

E<sup>b</sup>

the last gen - er - a - tion

we are the ones —

F

C

they left

be - hind. —

And I

E<sup>b</sup>

F

Cm9

won - der when we

are ev - er going to

change —

liv - ing

E<sup>b</sup>

F

1 Cm9

un - der the fear

till no - thing else re - mains.

We don't need an - oth - er he - ro, — we don't need to know the

way home, — all we want is life be - yond the thun - der

- dome, — mains, — All the child - ren

say, we don't need an - oth - er he - ro, — we don't need to know the

E<sup>b</sup> F Dm B<sup>b</sup>/D E<sup>b</sup> F

way home, all we want is life be - yond the thun- der -

Cm B<sup>b</sup> A<sup>b</sup> F

- dome. So what do we do with our lives,

A<sup>b</sup> Cm D<sup>b</sup> E<sup>b</sup>/D<sup>b</sup>

we leave on - ly a mark — will our stor - y shine like a light —

D<sup>b</sup> E<sup>b</sup> D.S. to fade on Chorus

or end in the dark, is it all or no-thing?

*Verse 2:*

Looking for something we can rely on  
There's got to be something better out there.  
Love and compassion, their day is coming,  
All else are castles built in the air.

# **Private Dancer**

Words & Music by Mark Knopfler

Moderately fast & smooth

1.4. Well, the men come in — these plac - es, —  
 2.3. (See additional lyrics)

*mp*

and the men are all the same. — You don't look at their  
 faces, — and you don't ask their name. —

2.4

on ask their name. } I'm your pri - vate danc - er, a danc - er for mon - ey; I'll

cresc. f

F#m7                    Esus                    E

do what you want me to do. I'm your pri - vate danc - er, a

Gmaj7                    1 G#m7<sup>b5</sup>                    D#<sup>o</sup>                    D7

danc - er for mon - ey, and an - y old mu - sic will do.

D.S.                    2.4.5.6.7                    etc.                    1st time D.S.S. 2nd time repeat & fade

F#m7                    G#m7<sup>b5</sup>                    C#7<sup>+9</sup>                    F#m7                    Bm7/E

an - y old mu - sic will do; I'm your

3 G#m7<sup>b5</sup>                    D#<sup>o</sup>                    D7                    F#m7

an - y old mu - sic will do.

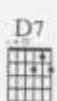
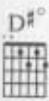
B9

Deutsche marks or dol - lars; — A -

- mer - i - can Ex - press will do nice - ly, thank you.

Let me loos - en up your col - lar. — Tell me,

you want to see me do the shim - my a - gain? —



F#m7

Emaj7/F#

1-11

Dmaj7/F#

E maj7/F

(Instrumental solo)

12

Dmaj7/F#

Esus

E

Bm7/E

D.S.S. Repeat & fade

I'm your

*Verse 2:*

You don't think of them as human.  
You don't think of them at all.  
You keep your mind on the money,  
Keeping your eyes on the wall.

*(To Chorus:)*

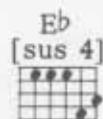
*Verse 3:*

I want to make a million dollars.  
I want to live out by the sea.  
Have a husband and some children;  
Yeah, I guess I want a family.

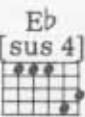
# River Deep - Mountain High

Words & Music by Phil Spector / Ellie Greenwich / Jeff Barry

Moderato, with a strong beat



When I was a lit-tle girl \_\_\_\_ I had a rag \_\_\_\_ doll,  
you have a pup-py \_\_\_\_



The on-ly doll \_\_\_\_ I've ev-er owned.  
That al-ways fol - lowed you a - round? \_\_

Bb7

Eb  
[sus 4]

Eb

- - - - -

Now I love him just the way — I loved that rag — doll,  
 Well, I'm gon-na be as faith - ful as that pup-py, —

- - - - -

- - - - -

Eb  
[sus 4]

Eb

Bb7

- - - - -

But on-ly now — my love has grown, — And it gets strong-  
 No, I'll nev-er let you down — 'Cos it goes on —

- - - - -

- - - - -

F7

0 F11

Bb

- er in ev- ' ry way, — And it gets deep-  
 — and on like the riv - er flows, — And it gets big -

- - - - -

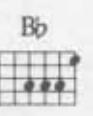
- - - - -



- ger, ba - by,

let me say,  
and hea-ven knows,

And it gets high-  
And it gets sweet-



- er -  
- er, ba - by,

day by day.  
as it grows..

§ Chorus



Do I love you, right or wrong? \_\_\_\_\_

Yeah

B<sub>b</sub>

riv - er deep, moun-tain high, — yeah yeah yeah...

A<sub>b</sub>

If I lost you, would I cry? —

B<sub>b</sub>

I would, ba - by, — ba - by, — ba - by, —

fine

1

a tempo

When you were a young boy did...

2

B<sub>b</sub>

I love you, ba - by, like a flow-er loves the spring, —

And I love you, ba - by, like a ro - bin loves to sing, —

E<sub>b</sub>

And I love you, ba - by, like a schoolboy loves a pra - nk, —

B<sub>b</sub>

D.S. al fine

And I love you, ba - by, riv-er deep, — moun-tain high. —

# It Takes Two

Words & Music by William Stevenson /Sylvia Moy

Upbeat rock

The musical score consists of six staves of music. The first staff shows a repeating pattern of chords: E♭/B♭, B♭, E♭/B♭, B♭, E♭/B♭, B♭. The second staff continues this pattern. The third staff introduces a vocal line with lyrics: "(1.) One can have a dream— ba - by, two—". The fourth staff continues the vocal line. The fifth staff shows a vocal line with lyrics: "— can make a dream so real.—". The sixth staff concludes the vocal line with lyrics: "One can talk a - bout be -". Above the music, there are six small guitar chord diagrams corresponding to the E♭/B♭, B♭, E♭/B♭, B♭, E♭/B♭, and B♭ chords respectively.

E♭/B♭

B♭

E♭/B♭

B♭

E♭/B♭

B♭

- ing in love, — two — can see how real it feels. —

E♭/B♭ B♭

E♭/B♭ B♭

E♭/B♭ B♭

One can reach out for — the stars, — two — can make a wish come

E♭/B♭

B♭

E♭/B♭ B♭

E♭/B♭

B♭

true. —

One can stand a - lone — in the dark, — two —

E♭/B♭ B♭

E♭/B♭ B♭

E♭

— can make a light shine though.

It takes two — ba - by, —

F

The musical score consists of four staves. The top staff is for the lead vocal, starting with a treble clef, a key signature of one flat, and a tempo of 60 BPM. It includes lyrics: "it takes two \_\_\_\_\_ ba - by, \_\_\_\_\_ just me and you..". The second staff is for the bass vocal, starting with a bass clef and a key signature of one flat. The third staff is for the guitar, showing chords E♭/B♭ and B♭. The fourth staff is for the bass guitar or double bass, showing chords E♭/B♭ and B♭.

Chords shown above the vocal line:

- Top staff: F
- Middle staff: E♭/B♭, B♭
- Bottom staff: E♭/B♭, B♭
- Guitar staff: E♭/B♭, B♭
- Bass staff: E♭/B♭, B♭

Lyrics:

- Top staff: "it takes two \_\_\_\_\_ ba - by, \_\_\_\_\_ just me and you.."
- Middle staff: "You know it takes two, \_\_\_\_\_"
- Bottom staff: "It takes two \_\_\_\_\_ ba - by, \_\_\_\_\_"
- Guitar staff: "it takes two \_\_\_\_\_ ba - by, \_\_\_\_\_ just me and you.."

Performance markings:

- Top staff: Measure 1 ends with a fermata over the last note of the measure.
- Middle staff: Measure 1 ends with a fermata over the last note of the measure.
- Bottom staff: Measure 1 ends with a fermata over the last note of the measure.
- Guitar staff: Measure 1 ends with a fermata over the last note of the measure.
- Bass staff: Measure 1 ends with a fermata over the last note of the measure.
- Bottom staff: Measure 2 starts with a 3/4 time signature.

E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭ To Coda ♫

You know it takes two.

E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭

E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭

It takes two.

E♭ F

ba - by,      it takes two ba - by,      just me and you..

E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭ D.S. al Coda

You know it takes two...

**CODA** B♭

Doo doo doo doo doo doo doo

— doo doo doo doo — doo doo doo doo

doo. It takes two ba - by,

F

The musical score consists of four staves. The top two staves are for voices, with lyrics provided: "it takes two ba - by, just me and you..." and "You know it takes two." The bottom two staves are for a guitar. Chord boxes above the guitar staves indicate E♭/B♭ and B♭ chords. The score concludes with a section labeled "Ad lib. to Fade".

**VERSE 2:**

One can have a broken heart  
Living in misery  
Two can really ease the pain  
Like a perfect remedy  
One can be alone in a bar  
Like an island he's all alone  
Two can make just any place  
Seem just like being at home.

**VERSE 3:**

One can go out to a movie  
Looking for a special treat  
Two can make that simple movie  
Something really kinda neat  
And one can take a walk in the moonlight  
Thinking that it's really nice  
But two lovers walking hand in hand  
It's like adding just a pinch of spice.

# Addicted To Love

Words & Music by Robert Palmer

Medium Rock

A(no 3rd)



G(no 3rd)



D(no 3rd)



A(no 3rd)



The lights are

A(no 3rd)



G(no 3rd)



on  
signs  
(Instrumental)

but you're not home;  
but you can't read;

your mind—  
you're run-ning at—

is not your  
a dif-f'rent

D(no 3rd)



own.  
speed.

Your heart  
Your heart

sweats,  
beats

your bod - y shakes;  
in dou - ble time,

an - oth - er  
an - oth - er

A(no 3rd)



kiss  
kiss

is what it takes.  
and you'll be mine.

You can't  
A one - track  
The lights are

sleep,  
mind;  
on

you can't  
you can't be  
but you're not

G(no 3rd)  
x 0 0

eat; there's no doubt,  
saved; ob - liv - i - on  
home; your will

you're in deep.  
is all you crave.  
is not your own.

Your throat is  
If there's  
Your heart

D(no 3rd)  
0

A(no 3rd)  
0 x 0

tight, you can't breathe,  
some left for you,  
sweats, your teeth grind,

an - oth - er kiss  
you don't mind  
an - oth - er kiss

is all you  
if you  
and you'll be

F#m

D  
0

need.  
do.  
mine. } Oh, you like to think that you're im - mune to the stuff, oh yeah?

A 0  
 F#m  
 D 0

It's clos-er\_\_\_\_ to the truth to say you  
 can't get e - nough; you know you're gon-na have to face it; you're ad - dict - ed to love... You see the  
 gon - na have to face it; you're ad - dict - ed to love... Might\_\_\_\_ as well face it you're ad -  
 dict - ed to love... Might\_\_\_\_ as well face it you're ad - dict - ed to love... Might\_\_\_\_

D(no 3rd)



A(no 3rd)



— as well face it you're ad - dict - ed to love.— Might as well face it you're ad -

dict - ed to love.— Might as well face it you're ad - dict - ed to love.— Might.

G(no 3rd)



D(no 3rd)



— as well face it you're ad - dict - ed to love.— Might as well face it you're ad -

*To Coda* ♩

No chord

D.S. ♩ al Coda ♩  
no repeats

dict - ed to love.— Might as well face it you're ad - dict - ed to love.—

Coda A(no 3rd)



— as well face it you're ad - dict - ed to love. Might—

*Repeat and fade*

A(no 3rd)



G(no 3rd)



— as well face it,

might— as well face it,

D(no 3rd)



might— as well face it,

might—

A(no 3rd)



— as well face it you're ad - dict - ed to love.

Might—

# Way Of The World

Words & Music by G. Lyle / A. Hammond

(1<sup>o</sup> rubato) E♭

(v.1) Ba - by, I need a hand to hold to - night,

Cm7

Gm7

— and one bright star to re - mind me how

A♭

Gm7

(1<sup>o</sup> a tempo) E♭

dear is this life.

Ba - by, I've nev - er known

E♭

Cm7

— an - y - one like you,

A♭

there's some-thing ve - ry spe - cial a - bout

B♭

A♭

E♭

CHORUS

you, I can't i - ma-gine liv - ing with-out you. It's the way

A♭maj7

(%) way { of the world — and its mo - tion and no o -

D♭maj7

- cean can keep — us a - part. When the mo - ment is right — and you're hold-

B♭m7

E♭

- ing me tight, — you cap - ture the beat — of my heart. In my

A♭maj7

heart there's a fi - re that's burn - ing, and there is -

D<sub>b</sub>maj7

- n't a thing — I can do, I'm re - signed

**Bass Line:** B, B, C, C, D, D, E, E, F, F, G, G, A, A, B, B.

B<sub>b</sub>m7

— to the fact — that there's no turn - ing back — and I'll nev -

**Bass Line:** B, B, C, C, D, D, E, E, F, F, G, G, A, A, B, B.

E<sub>b</sub>

To Coda ♫ 1. 2.

- er re - gret — lov - ing you. You're ev' - ry - thing I —

**Bass Line:** B, B, C, C, D, D, E, E, F, F, G, G, A, A, B, B.

E<sub>b</sub>

— be - lieve in, so don't ev - er lose the feel-ing,

**Bass Line:** B, B, C, C, D, D, E, E, F, F, G, G, A, A, B, B.

A<sub>b</sub>/C

3 don't ev - er lose the feel - ing.

**Bass Line:** B, B, C, C, D, D, E, E, F, F, G, G, A, A, B, B.

D<sub>b</sub>/E<sub>b</sub>

**A♭maj7**  
**D♭maj7**  
**D♭/E♭**  
*al Coda*  
**CODA**  
**A♭maj7**  
**D♭maj7**  
**Ad lib. to Fade**

It's the way of the world, —  
 It's the way of the world, — it's the

The musical score consists of four staves. The top two staves are in A♭ major (two flats) and show chords A♭maj7 and D♭maj7. The bottom two staves are in D♭ major (one flat) and show chords D♭/E♭ and D♭maj7. The first section ends with a D♭/E♭ chord. The second section begins with a D♭maj7 chord, followed by a vocal line "It's the way of the world, —". The third section starts with a D♭/E♭ chord, followed by another vocal line "It's the way of the world, — it's the". The final section is a coda starting with a D♭maj7 chord, followed by a vocal line "Ad lib. to Fade".

Verse 2: Baby, I will go anywhere you lead  
 As long as you're there beside me  
 Baby that's all I need  
 Hold me, hold me and never let me go  
 I'm always gonna care about you  
 I never wanna be without you.

# Break Every Rule

Words & Music by Rupert Hine / Jeannette Obstoj

Moderately  $\text{♩} = 120$



Measures 1-2: Treble and bass staves. Treble staff: 8th note E, sustained. Bass staff: eighth notes D, C, B, A. Chords: E major (E), B major (B), E major (E).



Measures 3-4: Treble and bass staves. Treble staff: 8th note E, sustained. Bass staff: eighth notes D, C, B, A. Chords: E major (E), B major (B), E major (E).



Measures 5-6: Treble and bass staves. Treble staff: 8th note E, sustained. Bass staff: eighth notes D, C, B, A. Chords: E major (E), B major (B), E major (E).



Measures 7-8: Treble and bass staves. Treble staff: 8th note E, sustained. Bass staff: eighth notes D, C, B, A. Chords: E major (E), B major (B), E major (E).

VERSE E



1. Ev - 'ry road that I walk, — ev - 'ry sin - gle flight I ev - er take, —

*mf*



though I'm thou - sands of miles — a - way, in my mind — ev - 'ry



jour - ney leads me clos - er to you. —

I've been all a - round — this world, —



I've been in far too man - y states; — but I'm

A/E

E

un - der your spell. — I've made my mis - takes, — oh, — you can prob - ab - ly tell. —

B/E

G

BRIDGE

You're ev - 'ry dream that — I dream; —

D/A

C/G

— you're ev - 'ry beau - ti - ful thing — I've ev - er seen. — I'm al - ways

G

D/A

sing - ing your prais - es, count - ing the days — a - way.

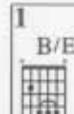
## CHORUS



I would be — your slave, — I'd ev - en be your fool.



I'm so in love with you, I'm in love — with you, ba - by, I - I'm -



gon - na break ev - 'ry rule. —

cresc.

G

D/G

D.S.  
§

3 B/E

To next strain

4.5 B/E  
etc.

Repeat ad lib. & fade

G

D/A

C/G

D/A

D.S.S.  
§§

*Verse 2:*  
 I hope you can forgive  
 Every white lie that I'm forced to tell.  
 They say that everything's fair in love and in war,  
 And I'm not above cheating for you.  
 One night, I'll catch you off your guard,  
 And you will finally fall so hard.  
 Strategically speaking, I'm already beaten;  
 I'll surrender to you.

*(To Bridge:)*