

celine dion ONE HEART





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COULDA WOULD DA SHOULD DA

Words and Music by
KRISTIAN LUNDIN and ANDREAS CARLSSON

Moderately ♩ = 96

N.C.

Chord diagrams: F, C, B \flat , Dm, C

Verse:

Chord diagrams: F, C

1. Did you ev - er fall in love at the right time or place? Does it
2. See additional lyrics



al - ways have_ to move at its own kind_ of pace?_



When you're driv - ing on cruise con - trol_ com - ing off a bump - y ride, and your



heart is back_ in shape, and then it hits you_ with no chance_ to



hide. But don't you_ miss out on_ the way,

B \flat Dm C

and don't find a rea-son to say...

Chorus:

F C




Could-a would-a should-a but I did-n't do that. You got-ta

B \flat Dm C

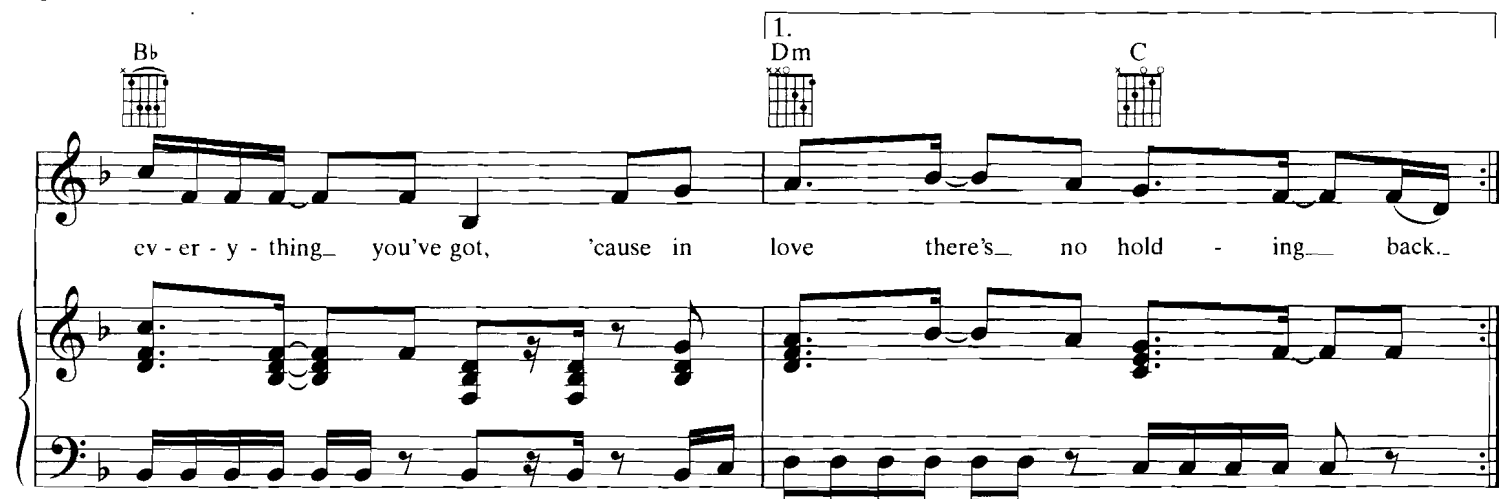
give it a shot, dare to be-lieve. And don't say you-




F C

could-a would-a should-a but I did-n't do that. Just throw in

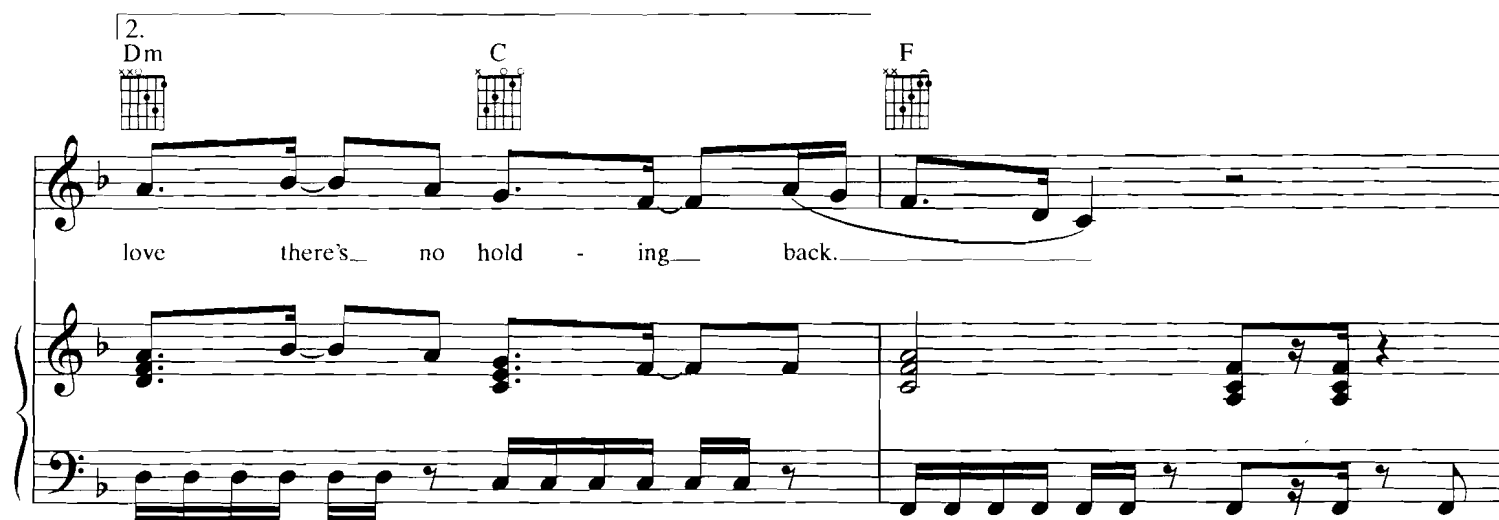
1.   

ev - er - y - thing_ you've got, 'cause in love there's_ no hold - ing_ back..





2.   

love there's_ no hold - ing_ back..

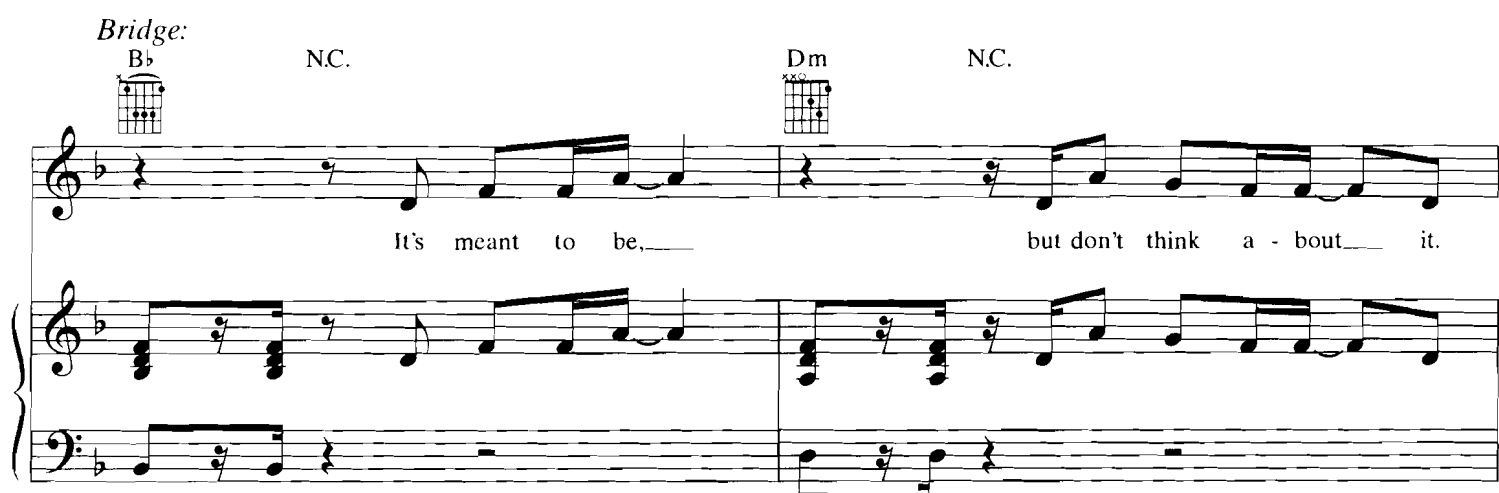




Bridge:  N.C.  N.C.

It's meant to be,___ but don't think a - bout___ it.



B \flat N.C. Dm N.C. C N.C.

Let love run free, 'cause you're on your way.

Gm Dm C

Fol - low your heart when it's call - ing on

B \flat C D N.C.

you. Don't you say...

G D C

Oh, but I



did - n't do that, I did - n't do that, ba - by.



Oh, got - ta be - lieve it. Oh.

Chorus:




Could-a would-a should-a (Vocal ad lib. 2nd time) but I did - n't do that. You got - ta

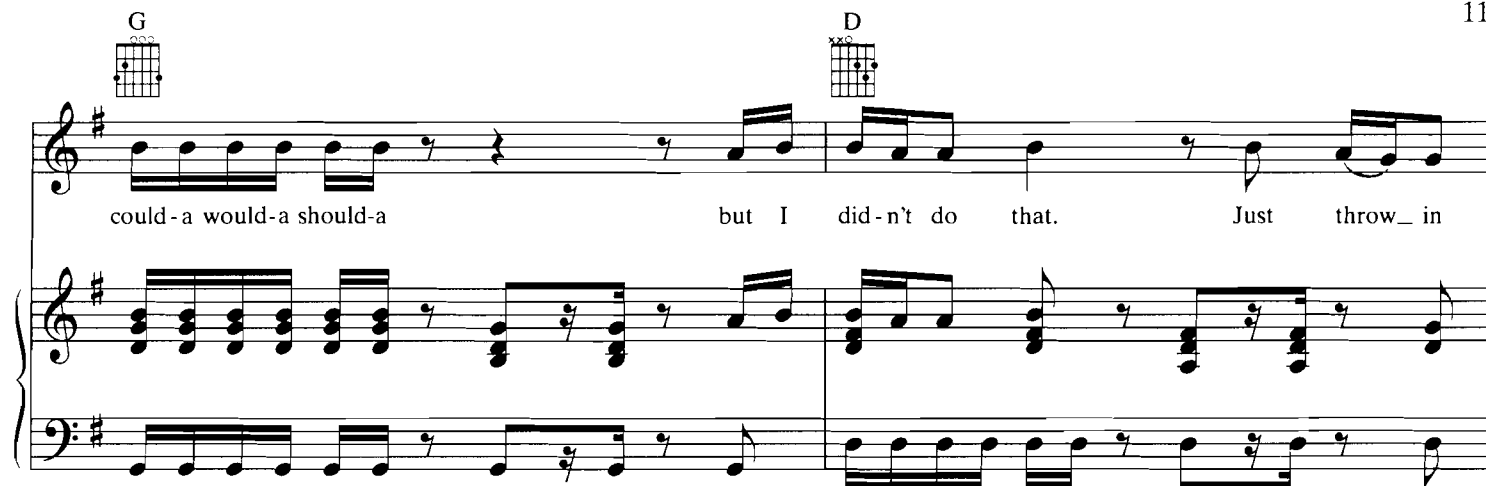


give it a shot, dare to be - lieve. And don't say you

G D




could - a would - a should - a but I did - n't do that. Just throw_ in

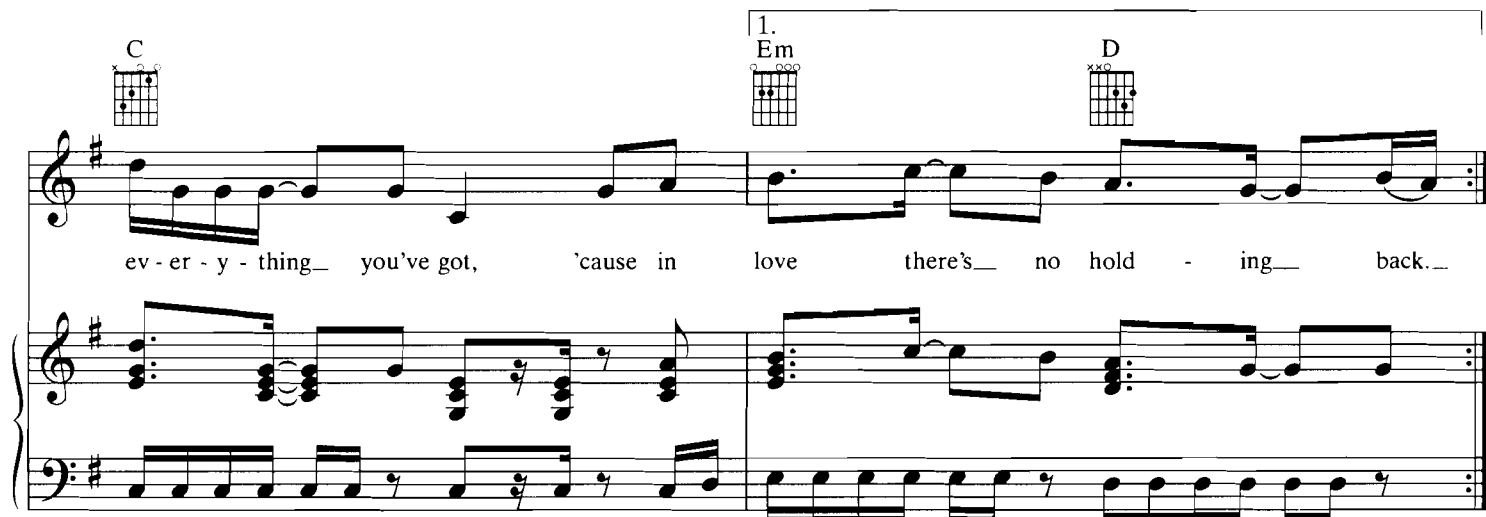


The first system of the musical score for 'Coulda Woulda Shoulda'. It features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The key signature is one sharp (F#). The tempo is 7/8. The lyrics are 'could - a would - a should - a but I did - n't do that. Just throw_ in'. Above the vocal line, guitar chord diagrams for G and D are shown. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth notes.

C 1. Em D

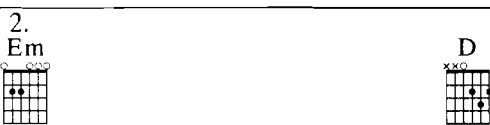


ev - er - y - thing_ you've got, 'cause in love there's_ no hold - ing_ back._

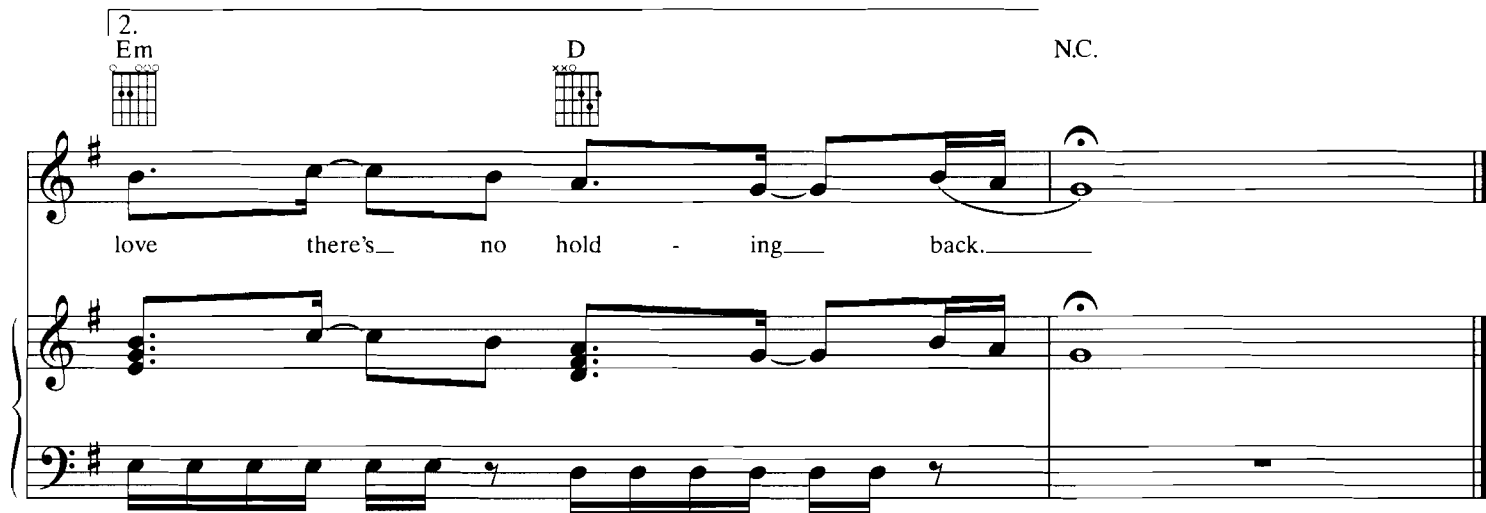


The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'ev - er - y - thing_ you've got, 'cause in love there's_ no hold - ing_ back._'. Above the vocal line, guitar chord diagrams for C, Em, and D are shown. The piano accompaniment continues with the same rhythmic pattern.

2. Em D N.C.



love there's_ no hold - ing_ back._



The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'love there's_ no hold - ing_ back._'. Above the vocal line, guitar chord diagrams for Em and D are shown. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line.

Verse 2:

You tell me that you play it safe
 'Cause you're afraid to hurt your neck
 On that rollercoaster trip
 Never knowing what you'd get.
 But do you wanna be cynical
 On a date with destiny,
 Giving up the greatest rush?
 Who knows what it turns out to be?
 But don't you miss out on the way.
 Don't find a reason to say...
 (To Chorus:)

FAITH

Words and Music by
MAX MARTIN and RAMI

Moderately ♩ = 104

Guitar Capo 1 → D



Piano → E♭

Verse:

Asus

B♭sus

Bm7

Cm7

A

B♭

Em

Fm

1. Don't be a - fraid, feel - ing this way. I'm
2. So man-y times in so man-y ways, I

Bm7

Cm7

A

B♭

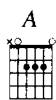
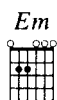
Em

Fm

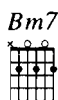
Bm7

Cm7

gon - na make you un - der - stand. It's not a - bout you, 'cause
did - n't know just where to go. You gave me a sign and

B \flat 

Fm



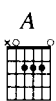
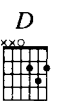
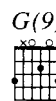
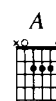
Cm7

B \flat 

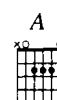
Fm

I am the fool, build-ing cas-tles in the sand.
o-pened my eyes. That's the rea-son why I know

G(9)

A \flat (9)B \flat E \flat A \flat (9)B \flat

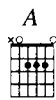
If I act cra-zy, just don't care, it does-n't mean I don't want...
that this is diff-erent... You're still here. I guess you fig-ured me out...

E \flat B \flat /DA \flat (9)B \flat E \flat

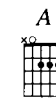
— you near. This is the stor-y a-bout me and you, —
— right there. Now I be-lieve that I can make it through...



Cm7





B \flat


§ Chorus:



E \flat B \flat




— and it's called faith.
— And that's called (3.) (Inst. solo ad lib...)

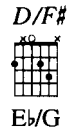
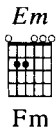
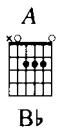
     
 Cm7 Ab Eb Bb Cm7 Ab
 Right be - side you is where I'll stay. Oh,

    
 Eb Bb Cm7 Ab Eb
 faith. Just take me as I am. So please, -
 ...end solo)

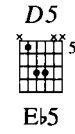
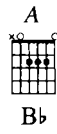
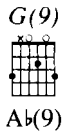
To Coda 

 
 Bb Cm
 have faith.

  
 Fm Eb Cm7
 Have faith.



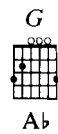
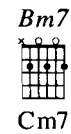
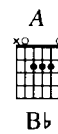
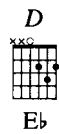
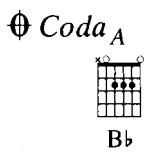
So don't be a - fraid feel - ing this way.



Just hear me out: stay!

D.S. % al Coda

D.S. % al Coda



And that's called faith. Right be - side.

DE \flat *A*B \flat *Bm7*

Cm7

GA \flat *D*E \flat *A/E*B \flat /F

— you is where I'll stay. — It's — not — too

D/F#E \flat /G*G*A \flat 1. *D**D*E \flat

late. — Just take me as I am. So, please, —

Em

Fm

GA \flat *A*B \flat 2. *D**D*E \flat

have faith — in — me. — am. So please, —

AB \flat *D*E \flat

have faith. —

FORGET ME NOT

Words and Music by
GUY ROCHE and SHELLY PEIKEN

Moderately slow ♩ = 82

Verse:

B \flat F/B \flat

1. Ba - by, ba - by, as I rock you gent - ly,
2. Time is fun - ny. Time can fly.

E \flat maj 9

right here in my arms,
That's one thing for sure.

B \flat F/B \flat

I prom - ise to al - ways be here for you, —
I'll wake to - mor - row, blink for my eyes, —

Ebmaj9



see you keep you safe and warm.
stand - ing at that door.

Dm7



Ebmaj9



Some-times, in the mid-dle of thenight, I wake up cry - ing when I think of how long____
And I'll be look - ing at you, see the won-der of____ what love____ can be.____

Dm7



Ebmaj9



it took to find____ you and now that I have, I won't be mov - ing on.
Some - day I might have to let you go and that's just so hard to be - lieve.

F/G



Eb



Noth-ing can ev - er sep - a - rate____ us, we know where we____ be - long____ All I'm
And if I do, you'll know just how much you mean____ to me____ All I'll

ask - ing you, all I'm ask - ing, be - fore this mo - ment's
ask of you, all I'll ask you, be - fore I set you

N.C.

Chorus:

gone: } For - get me not. Don't for - get what we
free: }

got. Ev - 'ry day is sure - ly but a dream. I've found the

sweet - est of all things. For all my life, you'll be my

light. With ev - 'ry beat that's in your heart, oh, ba - by.

F/B \flat **E \flat** **B \flat /D**

1. please re - mem - ber to for - get me not.

E \flat **Cm7/F** **Gm7**

2. please re - mem - ber to for - get me

A \flat 6 **F/A** **E \flat** **Cm7/F**

Bridge:

not. (Just re-mem - re-mem - ber to for-get me. Just re-mem - re-mem - ber to for-get me

Gm7 **B \flat /A \flat** **B \flat**

Gm⁻ Ab Bb

Just re-mem - re - mem - ber to for-get me not. For-get me not, for - get me.)

Gm7 Bb/Ab

(Just re-mem - re - mem - ber to for-get me. Just re-mem - re - mem - ber to for-get me. Don't for - get me.)

Gm7 Bb

me, ba - by, be - fore I set you free. Yeah. For - get me not.
Just re-mem - re - mem - ber to for-get me not.)

Chorus:
B F#B

Chorus:
Don't for - get what we got. Ev - 'ry day is

E B/D# E C#m7/F#

sure - ly but___ a dream. I've found the sweet - est of___ all things. For - ev - er - more.

G#m7 F#B

I'll thee a - dore. With ev - 'ry

E B/D# E C#m7/F#

beat that's in___ your heart, oh, ba - by, please re - mem - ber to___ for - get me not.

G#m7 F#B

Don't for - get what we___ got. With ev - 'ry






beat that's in your heart, oh, ba - by, please re - mem - ber to...




(Just re-mem - re - mem - ber to for-get me. Just re-mem - re - mem - ber to for-get me.




Just re-mem - re - mem - ber to for-get me not. Just re-mem - re - mem - ber to for-get me.






Just re - mem - re - mem - ber...) For - get me not.

rit.

HAVE YOU EVER BEEN IN LOVE

Words and Music by
PEER ASTROM,
THOMAS MARK HARMER NICHOLS,
ANDERS SVEN BAGGE,
DARYL HALL and LAILA BAGGE

Freely, with feeling

*Cmaj7



Bm7



Am11



mp

(with pedal)

Cmaj7



Bm7



Am11



D7sus



1. Have you ev - er been in

Moderately slow ♩ = 69

Verse:

G5



love?
air?

Ev - er You could touch the moon -
felt like you were dream -

* Original recording in G♭ major.

Have You Ever Been in Love - 7 - 1
PFM0310

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light _____
in'? _____

when your heart is shoot - ing stars...
When you nev - er thought it could,

Cmaj7 G(9)/B Am11 D7sus

— You're hold-ing heav - en in your arms...
but it real - ly feels that good.

Have you ev - er been in...
Have you ev - er been so in

1. G D7sus

love? _____

2. Have you ev - er walked on

2. G D7sus

love? _____

Have you ev - er been in love?_

mf

G C/D G

You could touch the moon-

C#m7(b5)

light when your heart is shoot - ing stars...

Cmaj7 G(9)/B Am7 D7sus

You're hold-ing heav - en in your arms. Have you ev - er been in love,

G C/D G D/F#

have you?

cresc.

32 *Bridge:*

Em Dm7 G7 Cmaj7 Bm7 Am7

The time I spent wait - ing for some - thing that was heav - en sent. When you

f *dim.*

To Coda ☼

Cmaj7 Bm7 Am7 D7sus

find it, don't let go. I know. Have you ev - er said a prayer.

mp *rit.* *a tempo* *mf*

G C/D G C#m7(b5)

and found that it was an - swered?

Cmaj7 G(9)/B

All my hope has been re - stored and I ain't look - ing an - y - more.

Am7 D7sus G

Have you ev - er been so in love, have you?

E \flat F G C/D

Some place that you ain't leav - in.

G C \sharp m7(\flat 5)

Some-where you gon - na stay.

Cmaj7 Bm7

When you fi - n'ly found the mean - in'.

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for the guitar part at the beginning of each system. The lyrics are written below the vocal line.

Am7 D7sus G D/F#

Have you ev - er felt this way?

Coda D7sus G C/D

know. 'Cause have you ev - er been in love, so in love?

a tempo *mf*

G C#m7(b5)

You could touch the moon - light.

Cmaj7 Bm7

You could e - ven reach the stars, does-n't mat-ter near or far.

Am7 D7sus G C/D

Have you ev - er been so in love?

G Cmaj7 Bm7 Am7

'Cause have you ev - er been in love? Have you

Cmaj7 Bm7 Am7 D7sus

ev - er been in love, so in

love.

rit. *dim.* *mp*

Cmaj7 Bm7 Am11 D7sus G

a tempo *rit. e dim.*

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a 5/4 time signature. The guitar part includes various chords and melodic lines, while the piano part provides harmonic support with chords and a bass line. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system starts with the guitar chords Am7, D7sus, G, and C/D. The second system continues with G, Cmaj7, Bm7, and Am7. The third system includes Cmaj7, Bm7, Am7, and D7sus. The fourth system features Cmaj7, Bm7, Am11, D7sus, and G. The piano part includes dynamic markings such as *rit.*, *dim.*, *mp*, *a tempo*, and *rit. e dim.*. The score ends with a double bar line and a final chord of G.

I DROVE ALL NIGHT

Words and Music by
BILLY STEINBERG and TOM KELLY

Dance beat ♩ = 130

Chord diagrams: G#m, E, F#, D#m7


mf

Verse:

Chord diagrams: F#, E


1. I had to es - cape, _____ the cit - y was stick - y and _____ cruel. _____
 2. What in this world _____ keeps us from fall - ing a - part? _____

F#




May - be I should have called you first, but I was the
No mat - er where I go, I hear the


E



G#m




B




dy - ing to get to you. I was dream-ing while I drove the
beat ing of our one heart. I think a - bout you when the

E




F#




long straight road a - head, uh huh, yeah. Could
night is cold and dark, uh huh, yeah.


E




E6



Emaj7



E



(1.3.) taste your sweet kiss - es, your arms o - pen wide, this
2. No one can move me the way that you do.

F#

F#2

F#

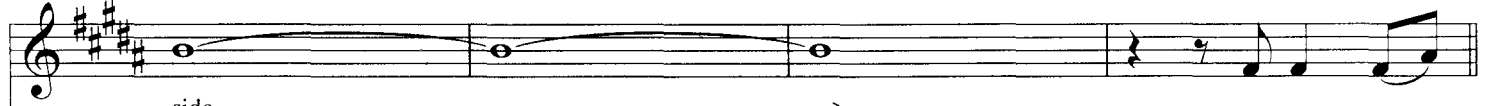


fev - er____ for you was____ just burn - ing____ me up in -
 Noth - ing____ e - ras - es____ this feel - ing____ be - tween me and

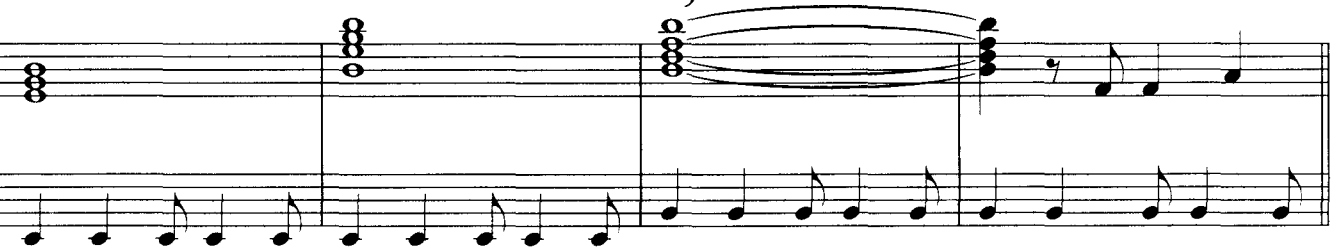


E

B



side.____ } I drove all____
 you.____ }



§§ Chorus:

D#m7

E

B

G#m



night____ to get to you. Is that all____



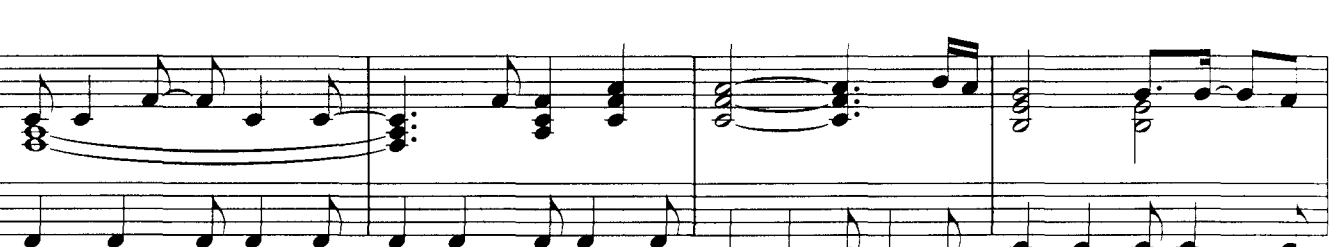
F#

D#m7

E



right? I drove all____ night,____ crept in____ your





To Coda ☺

room, woke you from your sleep to make love to



you. Is that all right?

1.



I drove all night.

2.



I drove all night.

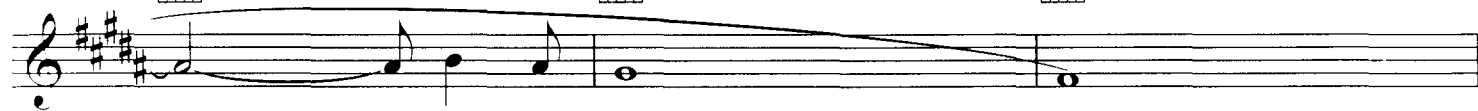
D#m7



E



F#



G#m



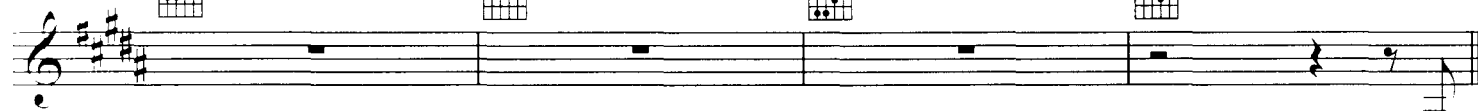
E



F#



D#m7

*D.S. % al Coda*

1



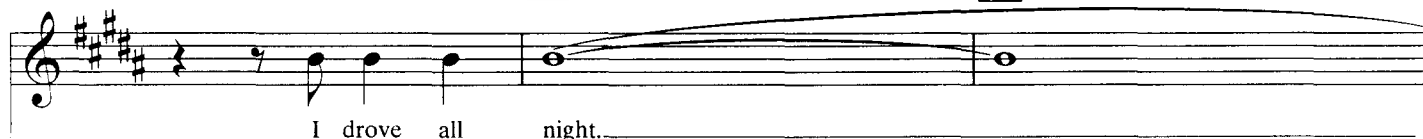
Coda

N.C.

G#m



E



I drove all night.



F#



D#m7



E



F#

*D.S. %% and fade*

I drove all



I KNOW WHAT LOVE IS

Words and Music by
RIC WAKE, ARNIE ROMAN
and FRANIS NICKOLS

Slowly ♩ = 52



mp
(with pedal)



Verse:



1. I _____ was for - got - ten
2. Now, _____ there's no moun - tain _____

un - til _____ you called my name,
too high _____ for me _____ to climb,



lost _____ in the shad - ows _____
no _____ o - cean so _____ wide _____

un - til _____ you shined _____ your light _____ my _____ way..
that I could not reach _____ the oth - er _____ side..

F#m



C#m/E



B/D#



E



B/D#



A(9)



Now, I be - lieve a - gain in all my dreams a - gain.
Now, I be - lieve in me 'cause you live and breathe in me.



D



D/C



G/B



C



F(9)



F



B7sus



B7



I'm wide - eyed and in - no - cent, those doubt - ing days are so far a - way. And oh,
And noth - ing can come be - tween, we are one star no night can dark - en. Oh,

*Chorus:*

E



Bsus



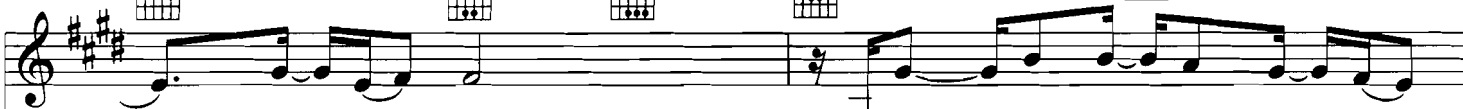
B



C#m



A(9)



I will fall, and you will catch me al - ways.



E



Bsus



B



F#m



E/G#



A



B



Time has taught me this. Oh,

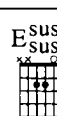
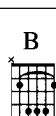
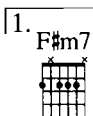




I _____ will_ fly, and you'll_ be there_ to guide_ me_



straight_ up_ to_ my_ heart's_ high - est wish_ I feel_ you close_



1. _____ to me, and I know what love is.



2. _____ to me, and I know what love is. It's an un -

cresc.

Bridge:



spo - ken thing,

a qui - et

o - pen - ing. —

There

mf

are no — words — that go —

that deep. —

But I know,

I know —

Chorus:



— I — will — fall,

and you — will catch me al - ways. —



Time — has — taught —

me this. —

F#



C#sus



C#



D#m



B(9)



I _____ will fly, _____ and you'll be there to guide me

F#



G#B#



A#D



D#m



C#



straight up to my heart's high - est wish, I feel you close

G#m7



F#/A#



B(9)



C#



F#



C#sus



C#



_____ to me, _____ and I _____ know what _____ love _____ is _____

*dim.**mp*

D#m



D#m/C#



B(9)



F#/C#



C#7



F#(9)



Ooh, _____ ooh. _____

rit.

IN HIS TOUCH

Words and Music by
MAX MARTIN and RAMI

Slowly and tenderly ♩ = 56

Guitar Capo 1 → Em7

Cmaj9

G

Dsus

Em7

Cmaj9

Dsus

D

Piano → Fm7

D♭maj9

A♭

E♭sus

Fm7

D♭maj9

E♭sus

E♭

1. For -

mf

(with pedal)

Verse 1:

Cmaj9

G

Cmaj9

D♭maj9

A♭

D♭maj9

give me Don't know where to start. I guess we've come to the

Em

Dsus

Cmaj9

G

D

Fm

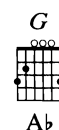
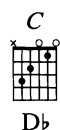
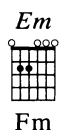
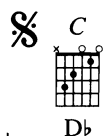
E♭sus

D♭maj9

A♭

E♭

ser - i - ous part. I need to find out if there's a chance for us.



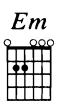
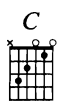
Db

Fm

Db

Ab

1. Don't give me that same__ old look.__ It won't win__ me o - ver.
 2. 'Cause now that we've come__ this far,__ we don't want__ to lose it.



Db

Fm

Ebsus

3

Don't give me that same__ old speech.__ You don't have to speak at all.__ }
 If you wan - na win__ my heart,__ ba - by, just shut your mouth.__ }



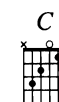
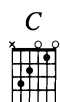
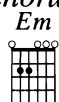
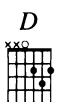
Db

Fm

Ebsus

3

Chorus:



Eb

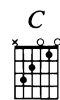
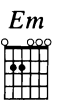
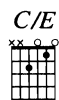
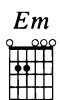
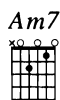
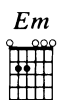
Fm

Db

Eb

Db

You can say you love__ me, that I'm your per - fect crush, how it



Fm

Bbm7

Fm

Eb

Db/F

Eb/G

Fm

Db

hurts to need__ some-one that much. You can swear you mean__ it but



Eb



Db



Fm



Cm7

To Coda ⊕

that ain't good e - nough... 'Cause when a man loves a wom - an, it is

Verse 2:



Db



Db(9)



Ab



Eb

all in his touch. 2. I wish you could see, yeah, just how

Cmaj9



Dbmaj9



Fm



Ebsus

D.S. al Coda

sim - ple it's sup - posed to be.

⊕ Coda

Asus



Bbsus



Bb



Bbm/Db



Ebsus



Eb

all in his touch, then words don't mean that much...

Em7



Fm7

Cmaj9



Dbmaj9

G



Ab

Dsus



Ebsus

D



Eb

Cmaj9



Dbmaj9

A5



Bb5

You can

F#m



Gm

D



Eb

E



F

D



Eb

F#m



Gm

Bm7



Cm7

F#m



Gm

say you love_ me, that I'm your per - fect crush, how it hurts to need_ some-one that

E



F

D/F# E/G#



Eb/G

F/A



Gm

F#m



Gm

D



Eb

E



F

D



Eb

much. You can swear you mean_ it but that ain't good e - nough. 'Cause when a

F#m



Gm

C#m7



Dm7

D(9)



Eb(9)

man loves_ a wom - an, it is all in his touch.

rit.

LOVE IS ALL WE NEED

Words and Music by
MAX MARTIN and RAMI

Moderately ♩ = 108



mf

Verse:

F#7(b9)



1. She was liv - ing in a per - fect house, with pic - tures of smil - ing fac - es.
2. He is liv - ing down his sun - set strip, sing - ing the blues for mon - ey.

F#7(b9)



But there's a dif - f'rent stor - y told in - side, un - der - neath it all.
It's eas - y just to look the oth - er way when you have it all.



With the sun - glas - ses and make - up on, but
He's reach - ing out to find a help - ing hand,

A Bm F#7(9)

blam-ing the stairs_ at Ma - cy's. But they all knew. (No one e - ven asked. "Is
no-bod - y seems_ to both - er. Hear them say, ("It's not my prob-lem. so it's

Bm A Em7 F#7

some-thing wrong?"') So they wait. Now she's gone. }
not my call.") You're on your own, through it all. }

Chorus:
Bm A F#7

I don't un - der-stand the con - cept_ of_ the pow - er of one_ is strong-

Bm A

er. Why don't peo - ple seem to care at_ all, _ as

F#7



F#7(b9)



Bm



long as it's not a - bout them?___ I say, I guess we've un - der - es - ti -



A



F#7



Bm



ma - ted___ love,___ or why would we hurt___ each oth - er?



A



F#7



To Coda ⊕



Don't you find that i - ron - i - cal, when love is all___ we need,___



1.



2.



oh yeah. oh, yeah.



Bridge:



When it all _____ be - comes too real, we have a ten-den-cy



be too scared to face it. It's break - ing my heart to

N.C.

D.S. al Coda

see, when love is all we need

Coda



oh, yeah.

NAKED

Words and Music by
ANDERS BAGGE, PEER ASTROM
and TROY VERGES

Moderately slow ♩ = 84

E C#m7

B5 B7/A

Verse:

E C#m7

1. Un - der this mid - night sky, — with you here — by my side, — there's
2. When - ev - er you're a - way, — it's al - most like I'm a - fraid. —

* Second verse is sung one octave higher.



* Second verse is sung one octave higher.

Naked - 6 - 1
© 1993


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B5  B7/A 

nothing that I could hide... You know me bet - ter than an - y - bod - y else
I on - ly wan - na stay... caught up in these sto - len mo - ments.



E  C#m7 

All of my - self re - vealed, there's noth - ing I could con - ceal.
Let's lose our - selves to - night, for - get the world for a while.

B5  B7/A 

My soul is yours to steal... Take me wher - ev - er you want to.
make love till morn - ing light... Take me wher - ev - er you want to.

Chorus:

E  B 

Ba - by, I'm na - ked, na - ked with you

C#m7

A



A 4x4 grid with three black dots in the second row, second, third, and fourth columns. Above the grid, there are two small circles, one above the first column and one above the fourth column, with an 'x' to the left of the first one.

E

B



C#m7

D2




Diagram D2 shows a 4x4 grid. Above the grid, the first column is labeled 'xx' and the fourth column is labeled 'o'. Inside the grid, there are two black dots: one at row 2, column 2 and another at row 3, column 3.

A/C#



1. A2



E C#m7

B5 B7/A

2. A2 E B C#m7

I'm na-ked with you. —

A E B C#m7

'Cause I'm

D2



N.C.

Chorus:

E



trem - bl - ing, shak - ing.

Ba - by, I'm na -

ked,

na - ked with you.

Feels like the first time. I'm

A



E



trem - bl - ing, shak - ing, my heart's o - ver tak - en.

Feels like I'm fall -

B




C#m7



ing all o - ver a - gain.


Ba-by, come and take me, 'Cause I'm

1. D2

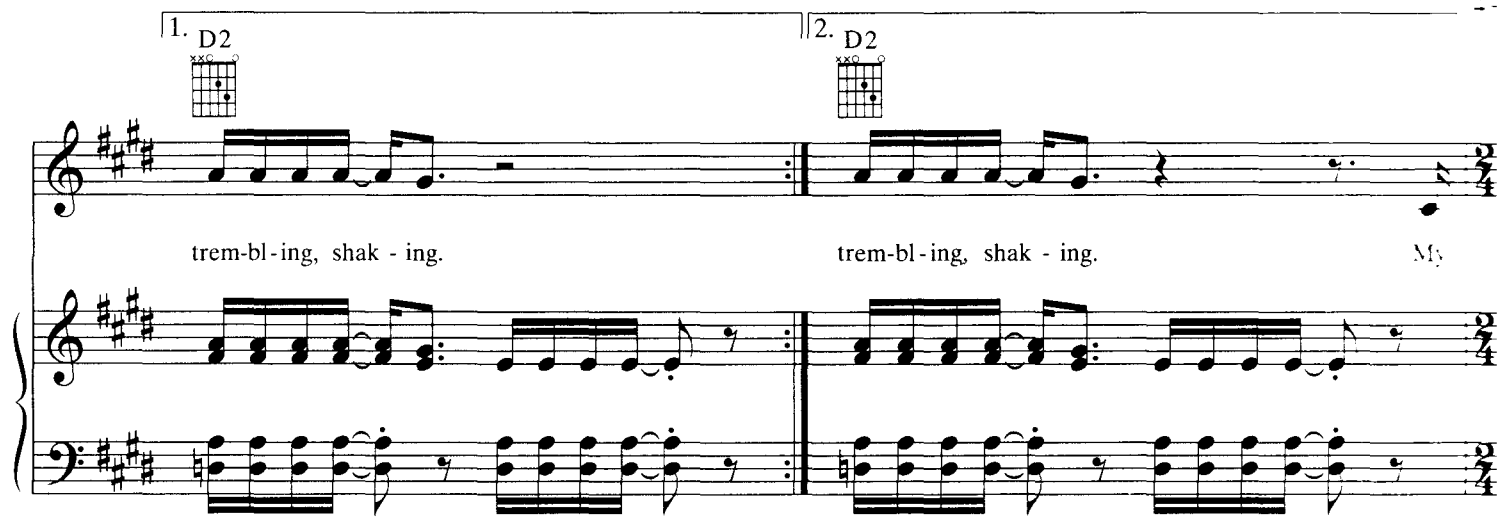


trem-bl-ing, shak - ing.


2. D2



trem-bl-ing, shak - ing. My




A/C#

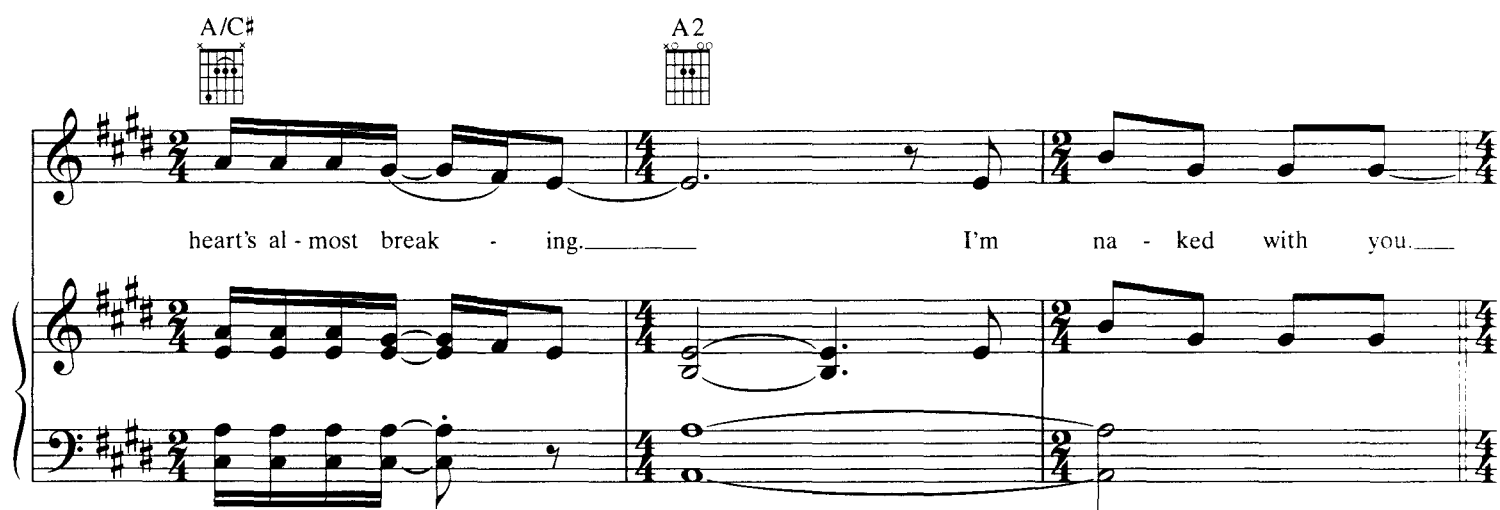


heart's al - most break - ing.


A2




I'm na - ked with you.



E



C#m7



B5



B7/A



Repeat ad lib. and fade



ONE HEART

Moderately fast ♩ = 116

Words and Music by
JOHN SHANKS and KARA DIOGUARDI

Gtr. tuned down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



E♭



B♭5



A♭5



E♭

Piano →

One heart you.

mf



B♭5



A♭5



E♭



B♭5



A♭5

are fol - low - ing. 1. You can run.

Verse:

E5



E♭5

C♯m7



Cm7

and you can be - gin in a place where you don't.
a thou - sand times. You can feel like you've lost.

B

Bb

fit in. 'Cause love will find a way.
 your mind. But love will find a way.

A5

Ab5

Bsus

Bbsus

B

Bb

E

Eb

Yeah. When you're down, you can start
 Yeah. And a min - ute can change.

C#m7

Cm7

a - gain, turn a - round an - y - thing you're in.
 your life. And a mo - ment can make it right.

B

Bb

F#m7(4)

Fm7(4)

A2

Ab2

N.C.

Love will find a place.
 Love will find a place. } If you got



one heart you are fol - low-ing, one dream that keeps you wan - der-ing,



love lights your way through the night. One wish that keeps you try - ing.
(2nd & 3rd time:) (Is it your



To Coda 

own?) What's your sil - ver lin - ing. Love lights your
(Is it your own?)

1. B

E

B5

A5

2. B



way through the night. 2. You can fall way through the

Bridge:

A2

A \flat 2B \flat susB \flat susC \sharp m7

Cm7

A2

A \flat 2B \flat susB \flat susC \sharp m7

Cm7

A2

A \flat 2

night.

Ev-'ry-bod-y needs some - thing to hold_ on -

to. _____

Ev-'ry-bod-y needs some - thing to hold_ on -

B \flat susB \flat sus

A2

A \flat 2

D.S. % al Coda

Coda B

B \flat

to. _____

If you got _____

way through_ the

E

E \flat

B5

B \flat 5

A5

A \flat 5

E5

E \flat 5

night.

Love will find_ a way. _____

Love will find_ a way _____ in your_ heart.

REVEAL

54

Words and Music by
CATHY DENNIS and GREG WELLS

Dance rock ♩ = 126

Am(9)



C(9)



mp

Verse 1:

Am(9)



C(9)



1. In _____ a nev-er end-ing cir - cle,

Am(9)



C(9)



I've _____ been shel-ter ing a dream. _____

Verses 2 & 3:

Am(9)



C(9)



Em7



2. I _____ could climb o - ver a rain - bow
3. Take _____ me from this lone-ly riv - er

mp

Am(9) C(9) Em7 C(9)

to home a place I have-n't been. 1. Nev-
in - to the o - pen sea. 2.3. Nev-

er felt this way be - fore, trust - ing you I feel so sure. Now,
er felt this way be - fore, in your hands I'm free to fall. Show

Pre-Chorus: Em7 C(9) Em7 C(9)

er felt this way be - fore, trust - ing you I feel so sure. Now,
er felt this way be - fore, in your hands I'm free to fall. Show

we are be - hind closed doors, the way you make me feel...
what's un - der - neath it all, the way you make me feel...

Em7 C(9) Em7

we are be - hind closed doors, the way you make me feel...
what's un - der - neath it all, the way you make me feel...

Chorus: Am(9) C(9)

(Re - veal) What we do in pri - va - cy, (Re - veal)

mf

(Re - veal) What we do in pri - va - cy, (Re - veal)

mf

(Re - veal) What we do in pri - va - cy, (Re - veal)

G(9) D(9) Am(9)

make a wom-an out of me. When you're close, it feels

(Re - veal)

To Coda ☺

G(9) D(9) 1.

so right. You and I re - veal to - night.

(Re - veal)

2.

Am F

to - night. And ev - 'ry breath I take, I

C G Am G/B

feel you here in - side me. Each night I lie a - wake,

2 F C G

_____ dream - ing you__ will find__ me._____ And ev - 'ry

Am F C

brand__ new morn - ing__ you're__ the sun__ that's dawn -

G F

ing. And I_____ love that__ land - slide._____ Feels__

Gsus G

__ so good__ I want__ to cry._____

C(9) Em7 C(9) Em7

mp

Chorus:

Am(9)

C(9)

Coda

to - night... You and I, we feel... so right...
(Re - veal...) (Continue vocal ad lib.) (Re - veal...)

G(9)

D(9)

Am(9)

C(9)

You and I re - veal... to - night... The way you make...
(Re - veal...) (Re - veal...)

G(9)

D(9)

Repeat ad lib. and fade

me feel... so good... It feels... so right...
(Re - veal... good...) (Re - veal... right...)

SORRY FOR LOVE

(2003 Version)

Words and Music by
KARA DIOGUARDI, ANDERS BAGGE,
PEER ASTROM and ARNTHOR BIRGISSON

Slowly ♩ = 63



mp

(with pedal)



N.C.

Verse:



1. For-give me for the things that I nev - er said to you.
2. See additional lyrics



For-give me for not know - ing the right words to say to prove that I will al -

F#m7 E(9)

ways be de-vot-ed to you and me. And if you can't feel

F#m7 E/G# Am9 D9sus






that in my love, then I'm sor-ry for not giv-ing you e-nough.

B7sus B7 N.C. Chorus: E(9) E/G#





But I'm not sor-ry for my love. I'm not sor-ry for my

A(9) E/G# F#m7



touch, the way I made your hands trem-ble and my heart rush.

I would do it all a - gain, would-n't take back a thing,











no. 'Cause with you I've lived a thou - sand lives in one.



And I could nev - er be, I could

nev - er be sor - ry for love. love.

mf

Bridge:



And we all make mis - takes _____ no mat-ter how hard _____ we _____ try.



But hearts can on - ly break _____ when sor - ry comes a - round, _____ ooh. when



N.C.



sor - ry comes a - round. _____ I'm not sor - ry. _____

Chorus:



I'm not sor - ry for _____ my love, _____ for my love. _____

G#m7



E(9)



C#7sus



C#7



for my touch, mm. I would do it all a - gain,

F#(9)



F#/E



B(9)/D#



would - n't take back a thing.

D#/F×



G#m



G#m/F#



'Cause with you I've lived a thou - sand lives in

E(9)



C#sus



C#



C#/B



one. And I could nev - er be, I could

dim.

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The score is divided into three systems. The first system includes guitar chords D#m7 and C#/E# above the vocal line. The piano accompaniment includes a mezzo-piano (mp) dynamic marking. The second system includes guitar chords D#m7 and C#/E#, a 'N.C.' (No Chords) instruction, and piano dynamics including 'dim.' and 'p'. The third system continues the piano accompaniment. The vocal line includes lyrics with melisma lines (underscores) for singing.

System 1:

Guitar: D#m7, C#/E#

Vocal: nev - er be, I could nev - er be.

Piano: mp

System 2:

Guitar: D#m7, C#/E#, N.C.

Vocal: nev-er be sor-ry for love. Oh,

Piano: dim., p

System 3:

Vocal: sor - ry. sor-ry for love...

Verse 2:

Maybe there've been times that I let you down.
 Looking back on all those moments, I know that I should have found
 The best of me for you.
 And now, I will promise to
 And if you don't see that in my eyes,
 Then I'll be sorry for the rest of my life.
 (To Chorus:)

STAND BY YOUR SIDE

Words and Music by
PAUL BARRY and MARK TAYLOR

Slowly ♩ = 76

Chord diagrams: D, Bm7, A

Verse:

Chord diagrams: G(9), D, Bm7

1. I cry____ and you com - fort me.____
2. See additional lyrics

Chord diagrams: A, G(9), D

I'm lost____ and you hear me scream._ So, it's hard to watch you fall - ing, when you

Bm7 A G D F#

run so deep in me. You live in

Chorus: Em7 D A

me. Gon-na stand by your side, now.

Em7 G D

Let me kiss all your tears a - way. You can stay in my arms.

A Em7 G

now. And I know I can make you be - lieve a - gain.

1. D A G(9)

2. D A

The image shows a musical score for the song "The Rose Tree" in G major, 3/4 time. The score is presented in two systems. The first system contains the first two measures of the piece, and the second system contains the next two measures. The melody is written in the treble clef, and the bass line is in the bass clef. Above the staff, chord diagrams for D, A, and G(9) are provided for the first two measures, and for D and A for the next two measures. The key signature has one sharp (F#), and the time signature is 3/4.

Bridge:

Bm7

A

The bridge section of the song is written for guitar, voice, and piano. It begins with a guitar introduction in D major, featuring a Bm7 chord and a melodic line on the treble clef. The melody consists of eighth and quarter notes, with some double-stemmed notes. The lyrics 'So when you're feel-ing like you can't go on, don't you know, you nev-er walk a-lone,' are written below the guitar staff. The piano accompaniment is shown in two staves, with the right hand playing chords and the left hand playing a simple bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4.

So when you're feel-ing like you can't go on, don't you know, you nev-er walk a-lone,

no. You live in me.

Chorus:

E B F#m7

Gon-na stand by your side, now. Let me kiss all your tears.

A E B

a - way. You can stay in my arms, now.

F#m7 A E

And I know I can make you be - lieve a-gain. I'm gon - na stand,

B F#m7 A

stand by your side, kiss all your tears a - way to - night.

71

E B F#m7

I'm gon-na stand, stand by your side, make you be-lieve a-gain.
 I wan-na look in your eyes, now, see you smil-ing, smil-

A E B A

ing, and see you smil-ing a-gain.

E B Amaj9

3

Verse 2:

I walk, but you can run through fire.
 I search for reasons and baby, you inspire.
 But I know somebody hurt you.
 And I know you really need a friend.
 Well, you can take my hand.

(To Chorus:)