

CELINE DION

LET'S TALK ABOUT LOVE



THE SONGS ARRANGED FOR PIANO, VOICE & GUITAR.
COMPLETE WITH LYRICS & GUITAR CHORD BOXES.



CELINE DION

LET'S TALK ABOUT LOVE

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the United States of America and/or Canada

THE REASON

Words & Music by Carole King, Mark Hudson & Greg Wells

$\text{♩} = 76$

D^b **G^bm/D^b** **D^b** **G^bm/D^b**

1. I fig-ured it out,—

D^b **G^bm/D^b** **D^b**

I was high and low— and ev - 'ry-thing— in be - tween, I was

G^bm/D^b **B^bm**

wick-ed and wild,— ba - by, you know what I mean, till there was



you, yeah— you.— Some-thing went wrong.—



I made a deal with the de-vil for an emp-ty I.— O.—

(Verse 2 see block lyric)



U. Been to hell and back— but an an-gel was look-ing through, it was



you, yeah you,— it's all be-cause— of you.— You are the rea-

D^b **G^b**

- son, — you are the rea - son - I wake up ev - 'ry day — and sleep —

B^bm **A^b6** **G^b**

— through the night, — you are the rea - son, — the rea - son.

F

In the mid-dle of the night, I'm go-ing down — 'cause I a -
'cause I —

G^b **A/B** **1.**

dore — you, } I want — to floor you. — I'm giv-ing it up —
want — you, }

2.



touch you,— I want— to floor you,—



you are— the rea - son,— ba - by.





You are the rea -

D^b




son, — you are the rea - son — I wake


G^b



B^bm



A^b6



up ev - 'ry day — and sleep — through the night, — you are the rea - son, — the

1.

G^b



2.

G^b



rea - - - son, you are the rea - rea - son.



Chord diagrams: D^b and $G^b m/D^b$

The rea - - - son.

Chord diagrams: D^b , $G^b m/D^b$, and $B^b m$

Be - cause of you —

Chord diagrams: $A^b 6$, G^b , $G^b m$, and D^b

I was a-lone. (Oh. _____)

Verse 2:

I'm giving it up
 No more running around spinning my wheel
 You came out of my dream and made it real
 I know what I feel, it's you,
 It's all because of you.

IMMORTALITY

Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb

♩ = 88



The first system of music features a vocal line on a single treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is common time (C). The vocal line consists of three whole notes: D4, E4, and F#4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand.



The second system of music includes the vocal line and piano accompaniment. The vocal line has lyrics: "So this is who I am, and this is all I". The piano accompaniment continues with the eighth-note pattern in the right hand and quarter notes in the left hand.

Bm



Em



The third system of music includes the vocal line and piano accompaniment. The vocal line has lyrics: "know, and I must choose to live for all that I can". The piano accompaniment continues with the eighth-note pattern in the right hand and quarter notes in the left hand.

give,— the spark that makes the pow - er grow. And I will stand for

D

my dream if I can,— sym - bol of my faith in who I am,—
 dream that must come true,— ev - 'ry ounce of me must see it through,

A G F#m G D Em Bm

— but you are my on - ly,— and I must fol - low on the
 — but you are my on - ly,— I'm sor - ry I don't have a

Em D

road that lies a - head,— and I won't let my heart con - trol my head,
 role for love to play,— hand ov - er my heart, I'll find my way,

A G F#m G D Em

Bm Em *1° only*

but you are my on - ly. — And we don't say, —
I will make them give to me.

D A Bm

— good - bye, we don't say good - bye,

E Em

and I know what I've got to be. —

D Em F#m Em D Em

Im - mor - - - ta - li - ty, — I make my jour - ney through e -
Im - mor - - - ta - li - ty, — there is a vi - sion and a



- ter - ni - ty, — I keep the me - mo - ry of you and me, — in - side. —
 fire in me, — I keep the me - mo - ry of you and me, — in - side. —



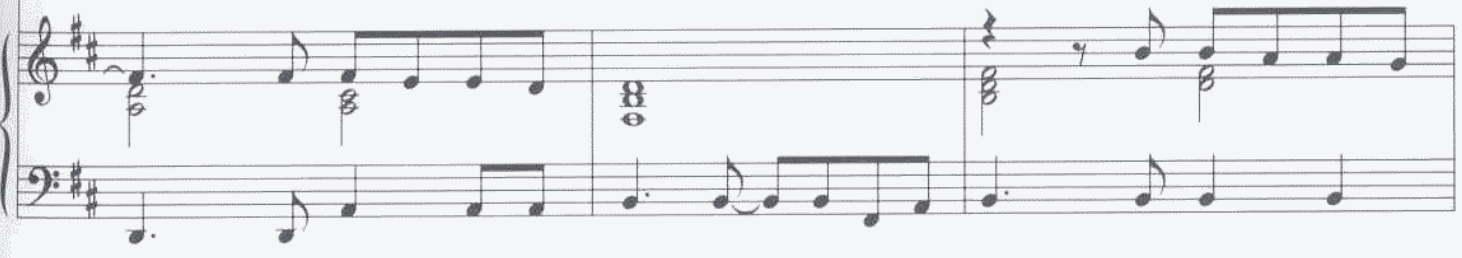
1.



Ful - fill your des - ti - ny,




is there with - in the child, my storm will nev - er



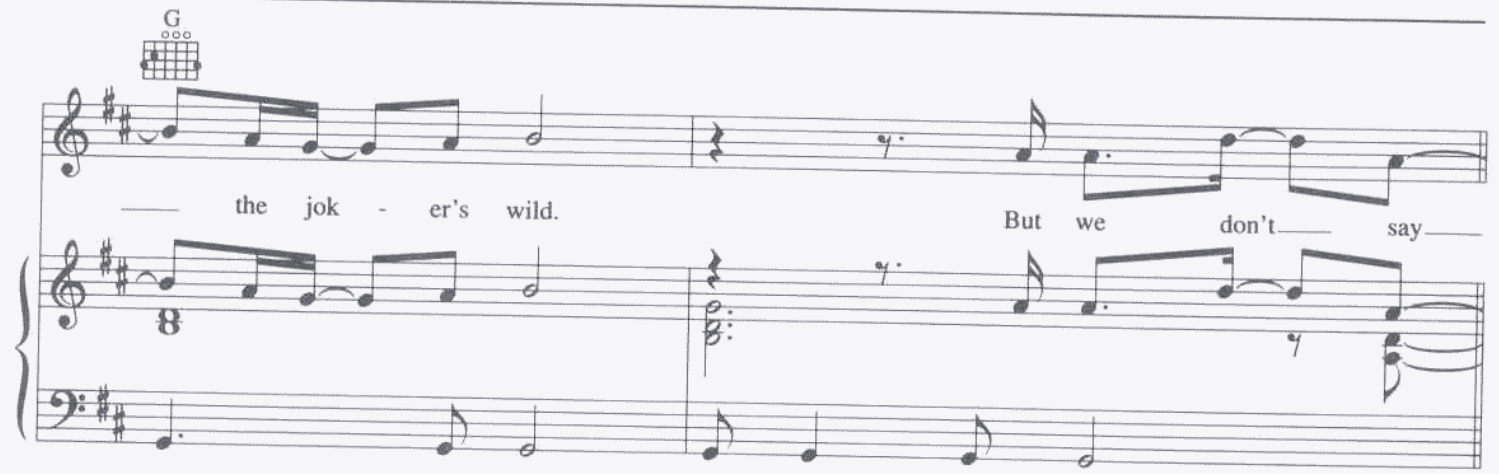
end, my fate is on the wind, — the King of Hearts, —



G



the jok - er's wild. But we don't say



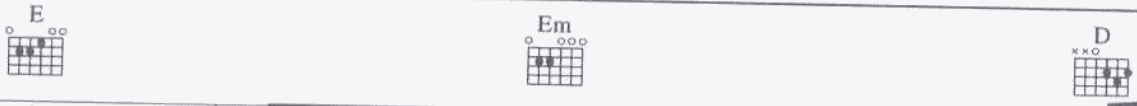
D A Bm



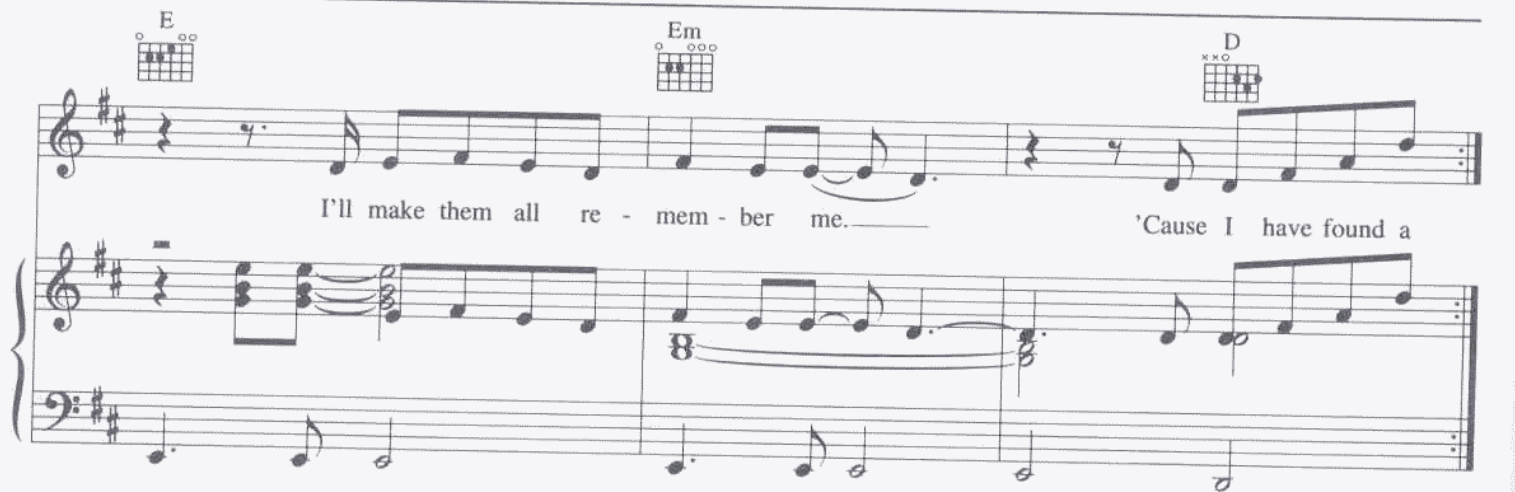
good - bye, we don't say good - bye,



E Em D



I'll make them all re - mem - ber me. 'Cause I have found a



2. D A



And we don't say good - bye, we don't say good



Bm



E



- bye, with all my love for

Em



you, and what else we may do.

a tempo



N.C.

We don't say good - bye.

rall.



TREAT HER LIKE A LADY

Words & Music by Diana King, Andy Marvel, Billy Mann & Celine Dion

♩ = 100

B^bm

E^b/B^b

Treat her like a la - dy. — Some o' the

B^bm

E^b/B^b

men, some o' the men they love to hit and run, — yes. Some o' the men they love to hit and run. —

B^bm

E^b/B^b

Go go goes a - round, — comes a - round, go go goes a - round, — comes a -

B^bm



round, go go goes a - round, - comes a - round, go go.

B^bm



E^b/B^b
fr³



1. All the girl could want - was a lit-tle at-ten - tion from a man who's strong - and not - to men -
(Verses 2 & 3 see block lyric)

B^bm



E^b/B^b
fr³



tion, kiss and ca-ress - in' her all - night - long.



B^bm



E^b/B^b
fr³

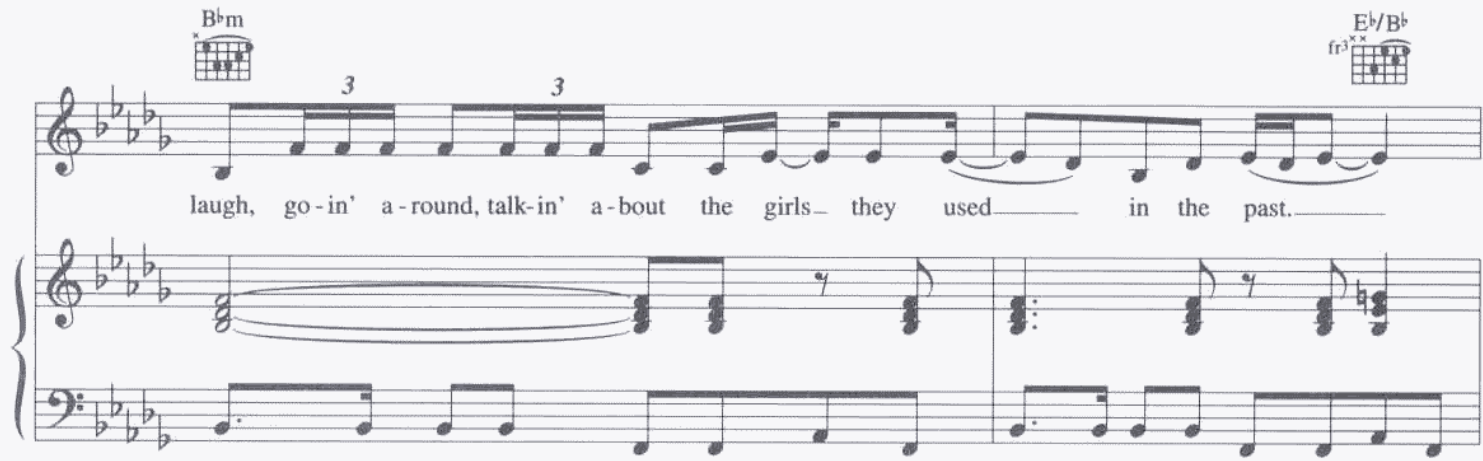


But all that boy wants is - to hit - and run off, he and his friends, they sit - and they

B^bm  **E^b/B^b** 

3 3




laugh, go-in' a-round, talk-in' a-bout the girls— they used _____ in the past. _____



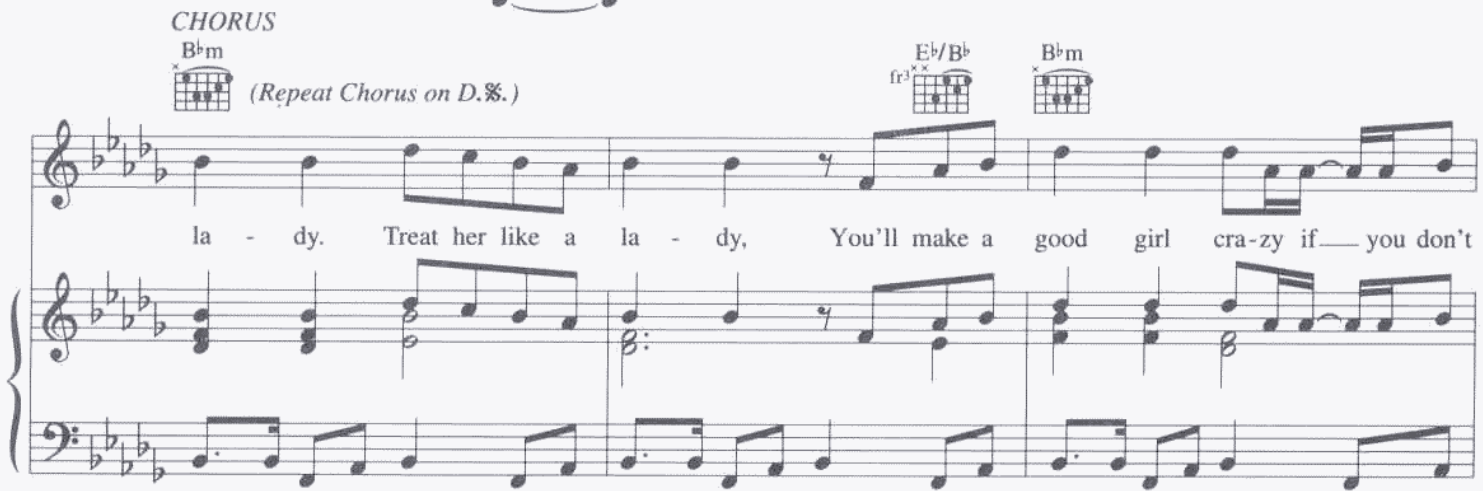
E^bm7  **Fm7** 



You're gon-na get what's com - in' to you, for all the bad bad things you do— to your



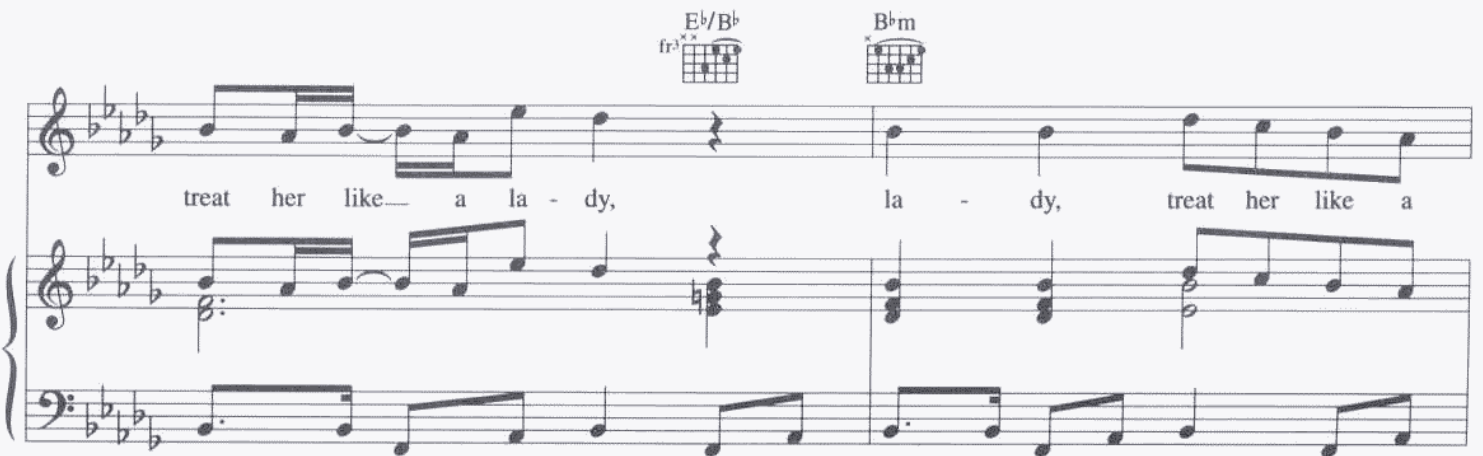
CHORUS
B^bm  (Repeat Chorus on D.%) **E^b/B^b**  **B^bm** 

la - dy. Treat her like a la - dy, You'll make a good girl cra-zy if— you don't



E^b/B^b  **B^bm** 

treat her like— a la - dy, la - dy, treat her like a





la - dy, You'll make a good girl cra-zy if— you don't treat her like— a la- dy.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat major/D-flat minor). The vocal line begins with a quarter rest followed by a quarter note 'la', then a quarter note 'dy', a quarter rest, and a quarter note 'You'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

1.

N.C.

Go go goes a - round,— comes a - round, go go.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note 'Go', a quarter rest, a quarter note 'go', a quarter rest, a quarter note 'goes', a quarter rest, a quarter note 'a', a quarter rest, a quarter note 'round', a quarter rest, a quarter note 'comes', a quarter rest, a quarter note 'a', a quarter rest, a quarter note 'round', a quarter rest, a quarter note 'go', a quarter rest, and a quarter note 'go'. The piano accompaniment continues with the same rhythmic pattern.

2.





Go go goes a - round,— comes a - round, go go. Treat her like a

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note 'Go', a quarter rest, a quarter note 'go', a quarter rest, a quarter note 'goes', a quarter rest, a quarter note 'a', a quarter rest, a quarter note 'round', a quarter rest, a quarter note 'comes', a quarter rest, a quarter note 'a', a quarter rest, a quarter note 'round', a quarter rest, a quarter note 'go', a quarter rest, a quarter note 'go', a quarter rest, a quarter note 'Treat', a quarter rest, a quarter note 'her', a quarter rest, a quarter note 'like', a quarter rest, and a quarter note 'a'. The piano accompaniment continues with the same rhythmic pattern.

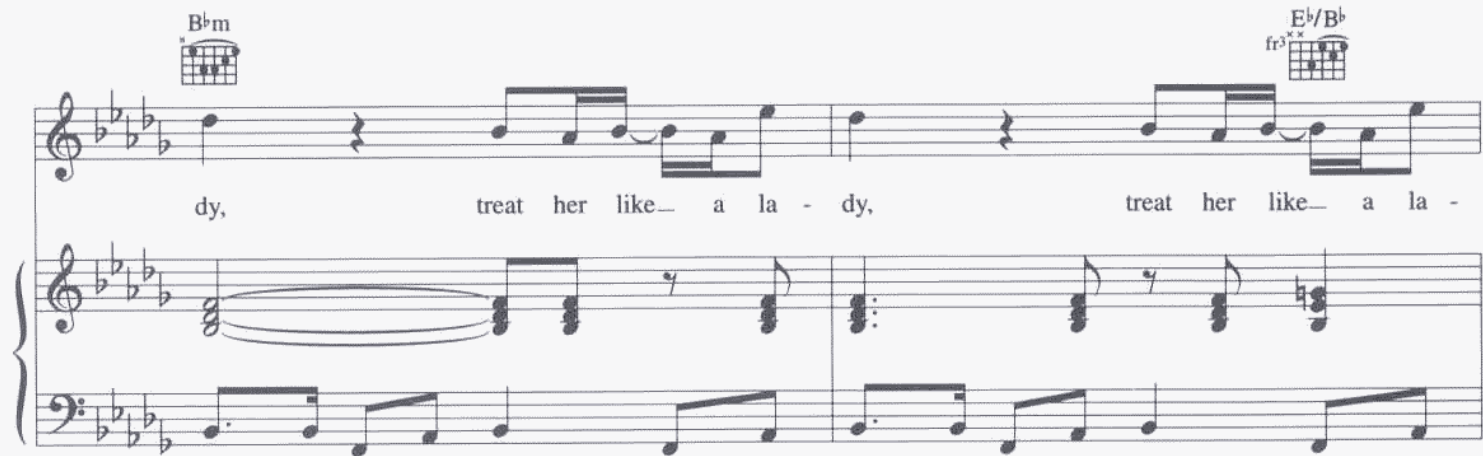


la - dy. Treat her like— a la -

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note 'la', a quarter rest, a quarter note 'dy', a quarter rest, a quarter note 'Treat', a quarter rest, a quarter note 'her', a quarter rest, a quarter note 'like', a quarter rest, a quarter note 'a', a quarter rest, and a quarter note 'la'. The piano accompaniment continues with the same rhythmic pattern.


B^bm  **E^b/B^b** 


dy, treat her like— a la - dy, treat her like— a la -



B^bm  **3**

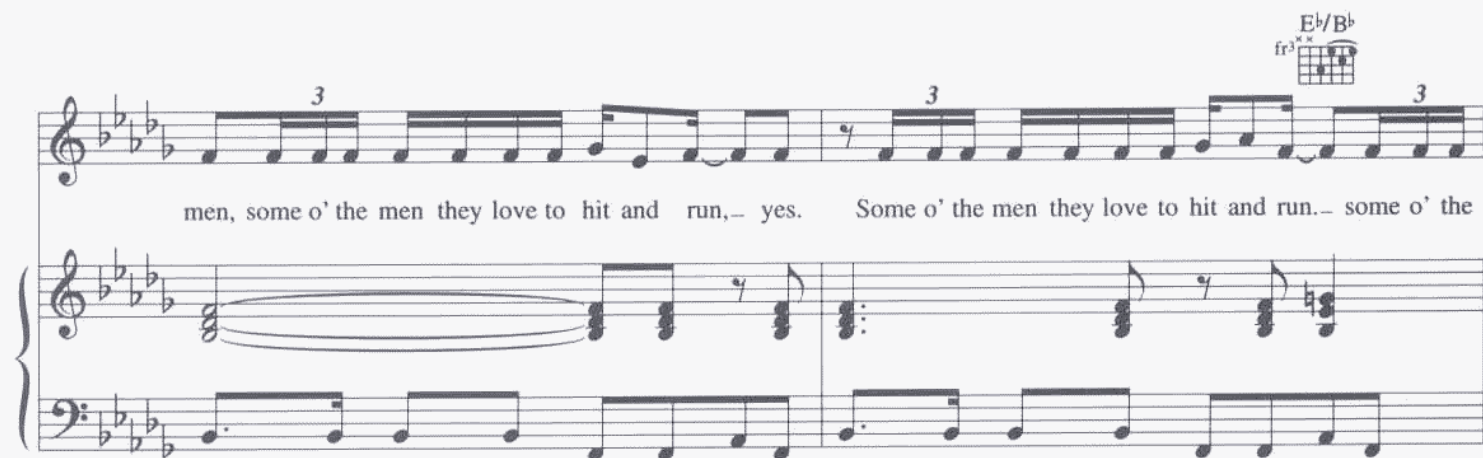
dy, treat her like— a la - dy. Some o' the





E^b/B^b 

3 **3** **3**

men, some o' the men they love to hit and run,— yes. Some o' the men they love to hit and run.— some o' the

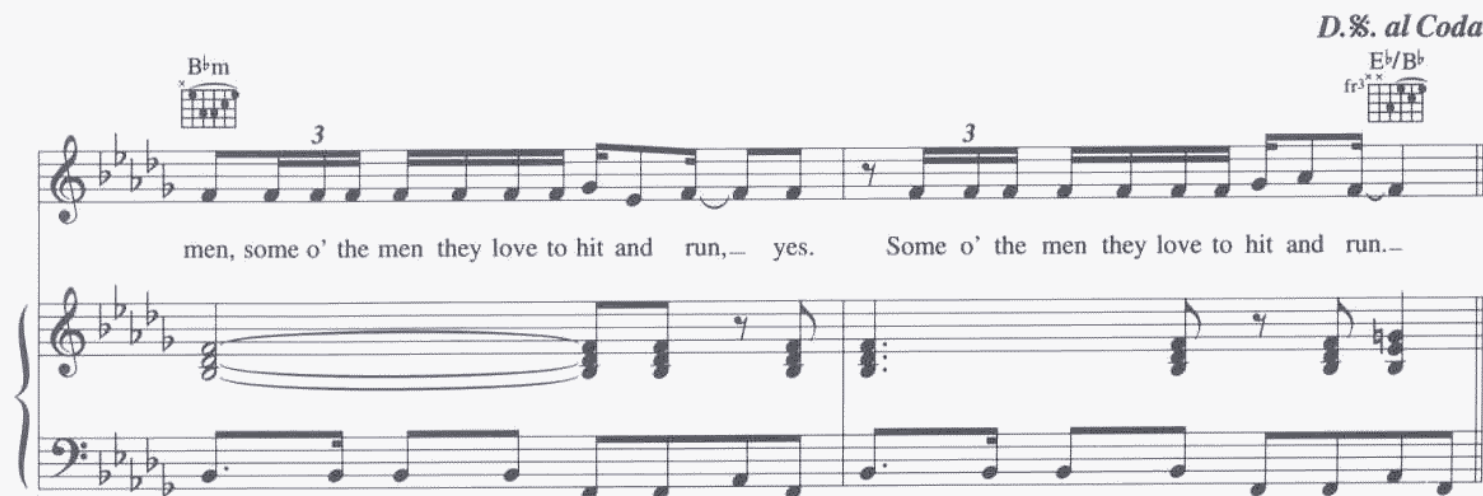


B^bm  **E^b/B^b** 

3 **3**

men, some o' the men they love to hit and run,— yes. Some o' the men they love to hit and run.—

D.%. al Coda



⊕ Coda



la - dy. Treat her like a la - dy, You'll make a



good girl cra-zy if— you don't treat her like— a la-dy. Treat her like— a la-dy,



treat her like— a la - dy, treat her like— a la - dy, treat her like— a la - dy,

Verse 2:

She stopped going to church, she don't wanna go to school
 She left with anger when he took her for a fool
 Even though her friends tell her to just keep cool.
 Didn't tell her from the start just what he had planned
 Right in her face with another woman
 Now she's in jail for attacking her man.

Verse 3:

Tell it to her straight, she can take the truth
 Don't lead her on and on and leave her confused
 Anyone would rather be alone than be used.
 Don't sit and think you'll hurt her feelings
 She only wants to know just what the deal is
 Next time beware of whose heart you're breaking.

WHY OH WHY

Words & Music by Marti Sharran & Danny Sembello

♩ = 90

B^bm7



The first system of the score features a vocal line on a single treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked as quarter note = 90. The first measure of the vocal line is a whole rest. The piano accompaniment begins with a B-flat major triad in the right hand and a bass line in the left hand.

B^bm7



(3^o instr.)

The second system continues the vocal line and piano accompaniment. The vocal line has a double bar line and then continues with the lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

1. Don't you know_ that you're_ my rea - son, for my love,_ my life,_
(Verses 2 & 3 see block lyric)

E^bm7
fr6

B^bm7

The third system continues the vocal line and piano accompaniment. The vocal line has a double bar line and then continues with the lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

_ my be - ing, so se - cure_ and so, _ so sure_ my heart would sure - ly die_

F7(b9)/A
x0 3 3 3 3 3 (Vocal 3^o)

B^bm/A^b
fr2 x x x

— with-out you.— I tried to swal - low my pride, — but

F7/A
x0 3 3 3 3 3

B^bm
x0 3 3 3 3 3

E^bm7
fr0 x x x

I felt my heart— start to trem - ble in - side, wish I did - n't know—'cause I can't—

A^b

D^b
x x x 3 3 3

F7(b9)/A
x0 3 3 3 3 3

— let you go,— tell me why,— why when I looked— in your eyes,—

B^bm7
x0 3 3 3 3 3

E^b/G
fr3 x x x

Fm7
x0 3 3 3 3 3

I felt the trust— start to die,— why oh why—

B^bm7

E^bm7

1.
/A^b

when I still love you, it's so hard to say good - bye.

B^bm7

2.
/A^b

D^b

F7(b9)/A

- ther girl, why oh why, why when I looked in your eyes,

B^bm

E^b/G

Fm7

'cause I felt the trust start to die, mm, why oh why

B^bm7 E^bm7 /A^b /A^b ||3.

when I still— love you,— it's so hard— to say— good- bye.— — to say— good- bye.—

B^bm7 E^bm7 F7(b9) *Repeat ad lib. to fade*

Verse 2:

How can you tell me it was nothing
 'Cause you took away everything I dreamed in.
 Just a night and I held you so tight
 When you know you were sleeping in my bed.

I tried to swallow my pride
 But I felt my heart start to tremble inside
 Wish I didn't know 'cause I can't let you go.

Tell me why, why when I looked in your eyes
 I felt my heart start to cry
 Why oh why
 When I saw you with the other girl
 Why oh why, why when I looked in your eyes
 'Cause I felt the trust start to die
 Why oh why
 When I still love you
 It's so hard to say goodbye.

Verse 3:

Instrumental 8 bars

Should I quietly leave through the door
 Or maybe pretend the way things were once before
 When I met you, I'll never forget you.

So why, why when I looked in your eyes
 I felt the trust start to die
 Why oh why
 When I still love you
 It's so hard to say goodbye.

LOVE IS ON THE WAY

Words & Music by Peter Zizzo, Denise Rich & Tina Shafer

♩ = 46

Chords: Gm7, Gm9/F, Gm6/E, Eb6, Cm7, Bb/D, Eb, F

Chords: Gm7, Gm9/F, Gm6/E, Eb6, Cm7, Bb/D, Eb, F

Chords: F/G, Ebmaj7/F, F/G, Ebmaj7/F, F/G, F/A, Bb

1. Wak-ing up a-lone in a room that still re-minds me,— my heart has got to learn to for -
(Verse 2 see block lyric)

Chords: Emaj9, F/G, Ebmaj7/F, F, Ebmaj7/F

get. Start-ing on my own, with ev - 'ry breath I'm get-ting strong - er,

F/G F/A B^b E^b11(maj7) E^badd9 B^b/D E^b F/G F E^b

this is not the time for re - gret. 'Cause I don't need to hang on to

E^b11(maj7) E^badd9 B^b/D E^b F/G F E^b G/D D C/D

heart-break when there's so much of life— left to live. Love is on the

G D/G C/G G C Am7 /D

way on wings of an-gels, I know it's true, I feel it com-ing through. Love is on the

G D/G C/G C/E G/D C Bm7 1. Am7 D7 G

way, time— is turn-ing the pa - ges, I don't know when, but love will find me a - gain.

2.

Am7 D7 G Am G/B C G/B Am G Gm7 Gm9/F

find me a - gain.

Gm6/E Eb Cm7 Bb/D Eb Dm7 Em7 D

Em/C# Cmaj7 Am7 Gadd9/B Cadd9 Cadd9/D Db/Eb

Love is al-ways on the

Ab Eb/Ab Db/Ab Ab Db

way on wings of an - gels, I know it's true, I feel it

B^bm7



/E^b

A^b



E^b/G



D^b/F



A^b/E^b



com- ing through.

Love is on the way, -

time — is turn - ing the pa - ges, I —

D^b



Cm7



B^bm7



E^b



A^b



don't know when

but love will

find — me a - gain, —

rall

D^b



Cm7



B^bm7



E^b



A^b



/G

D^b/F



D^bm/F^b



A^b



I don't know

when —

but love will

find — me —

a - gain. —

Verse 2: □

I am not afraid

Of the mystery of tomorrow

I have found the faith deep within.

There's a promise I have made

There's a dream I'm gonna follow

There's another chance to begin.

And it's coming as sure as the heavens

I can feel it right here in my heart.

TELL HIM

Words & Music by Linda Thompson, Walter AfanasiEFF & David Foster

$\text{♩} = 80$
G[♯]m

I'm scared, so a-fraid to

show I care, will he think me weak

if I trem-ble when I speak? Oo.

mp

cresc.



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

2. Touch— him,

There's an-oth-er one he's think-ing of,
with the gen-tle-ness you feel in-side,

Musical notation for the second system, including treble and bass clefs.



Musical notation for the third system, including treble and bass clefs.

may-be he's in love,
your love can't be de-nied,

I'd feel like a fool,
the truth will set you free,

life can be so
you'll have what's meant to

Musical notation for the fourth system, including treble and bass clefs.



Musical notation for the fifth system, including treble and bass clefs.

cruel, I don't know what to do.
be, all in time you'll see.

I've been there
I love— him, (then

Musical notation for the sixth system, including treble and bass clefs.



Musical notation for the seventh system, including treble and bass clefs.

show him) with my heart out in my hand,—
of that much you can be sure,— (hold him close to you)

but what you must un-der-
I don't think I could en-

Musical notation for the eighth system, including treble and bass clefs.

D(b5) D A/C# E E7
 stand, you can't let the chance to love him pass you by.
 dure, if I let him walk a - way when I have so much to say.

cresc. *f*

A F#m7 Bm/D
 Tell — him, tell him that the sun and moon rise in his eyes, reach

f

Fdim E A F#m7 D
 out to him — and whis - per ten - der words so soft and sweet, I'll hold him close to feel his heart - beat,

E7sus4 E7 1. A
 love will be the gift you give your - self.

(1°) *mf*

2.



self. Love is like na - ture in love in the hearts of those who

ff



know, it's a step that made them grow.



Feed the fire with all the pas-sion you can show, to-night— love will as-sume its place,— this

ff



mem-'ry time can-not e - rase,— your faith will lead love where it has to go.

B \flat Gm 7 Cm/E \flat

Tell him, tell him that the sun and moon rise in his eyes, reach

ff

G \flat dim F B \flat Gm 7

out to him— and whis - per, whis - per words so soft and sweet,—

E \flat maj 7 E \flat /F Gm

hold him close to feel his heart-beat, love will be the gift you give your - self,

mf dim.

rall.

Dm/F E \flat Cm 7 B \flat

oo, nev - er let him go.

mp

molto rall.

WHEN I NEED YOU

Words & Music by Albert Hammond & Carole Bayer Sager

$\text{♩} = 44$



C^{\flat}



The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three flats (B-flat major/D-flat minor). The tempo is marked as quarter note = 44. The system contains four measures. The vocal line has rests in the first three measures and a whole note in the fourth. The piano accompaniment provides harmonic support with chords and moving lines in both hands.



A^{\flat}



The second system continues the piece. It features a vocal line and piano accompaniment. The system contains four measures. The vocal line has rests in the first three measures and a whole note in the fourth, with the lyrics "When I" appearing below the note. The piano accompaniment continues with harmonic support.



The third system continues the piece. It features a vocal line and piano accompaniment. The system contains four measures. The vocal line has a whole note in the first measure, rests in the second and third, and a whole note in the fourth, with the lyrics "need you, I just close my eyes and I'm with you and" appearing below. The piano accompaniment continues with harmonic support.

F/A B^bm7 A^b G^b/B^b A^b/C

all that I so want to give you, it's on - ly a heart - beat a - way. — When I

D^b A^b/C F/A

need love, I hold out my hands and I touch love, I nev - er knew there was so

B^bm7 A^b

much love, keep - ing me warm night and day. —

B^bm A^b

Miles and miles of emp - ty space in be - tween us, a
It's not ea - sy when the road is your dri - ver,

B^bm



A^b



A^b/C



te - le - phone can't take the place of your smile, oh, but you
 ho - ney that's a hea - vy load that we bear, oh, but you

D^b



B^bm7



E^bm7



D^b/E^b



E^bm7



D^b/E^b



know I won't be tra - vel - ling for ev - er, it's cold out, but hold out and
 know I won't be tra - vel - ling a life - time, it's cold out, but hold out and

1.

E^bm7/A^b



D^b/A^b



E^bm7/A^b



A^b



G^b/B^b



A^b/C



D^b



do like I do. When I need you, I

G^bmaj⁹



A^b/C



A^b



F7(b⁹)



just close my eyes and I'm with you, and all that I so — want to

B^bm7  A^b 

give you ba-by, it's on-ly a heart-beat a-way.



2.

E^bm7/A^bD^b/A^b E^bm7/A^b A^b G^b/A^b A^b7 D^b D^b/C^b G^b/B^b G^bm/B^b

do like I do.—




D^b/A^b B^bm7 A^b G^b A^b G^b/B^b A^b/C








When I



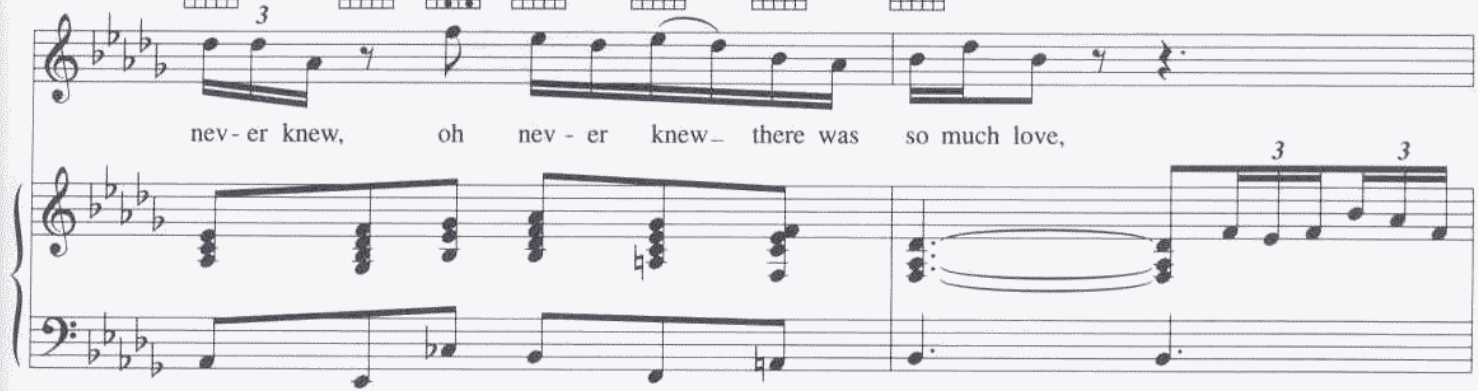
D^b A^b/C




need love, I hold out my hands and I touch love, and I



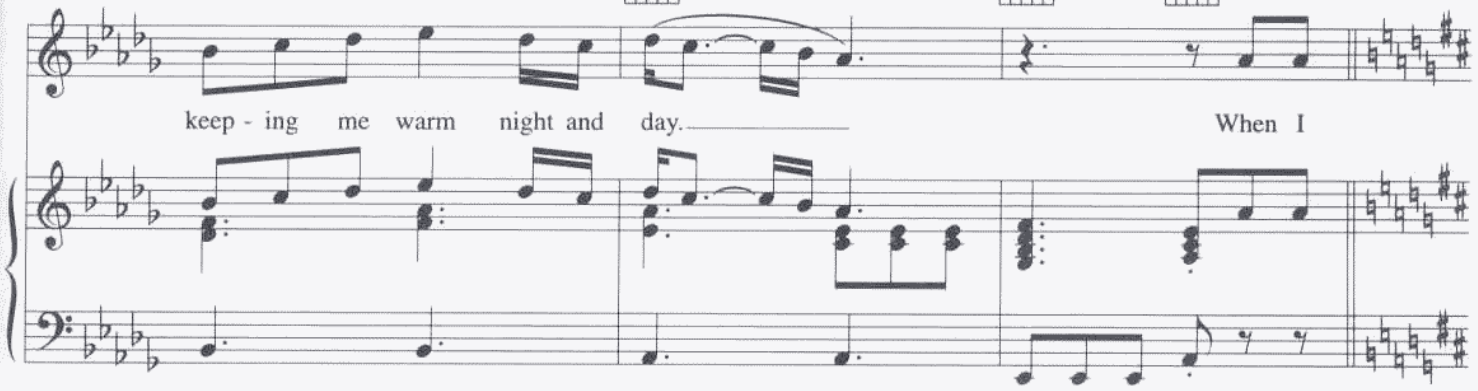
Ab  fr4  fr4     





nev - er knew, oh nev - er knew - there was so much love,



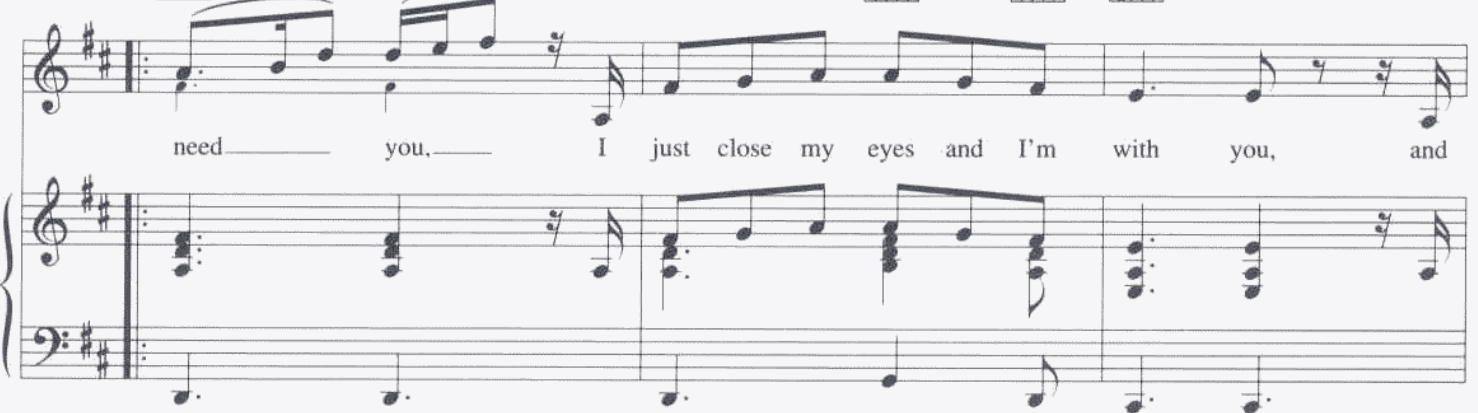
Ab  fr4  fr4  fr4

keep - ing me warm night and day. When I









D    

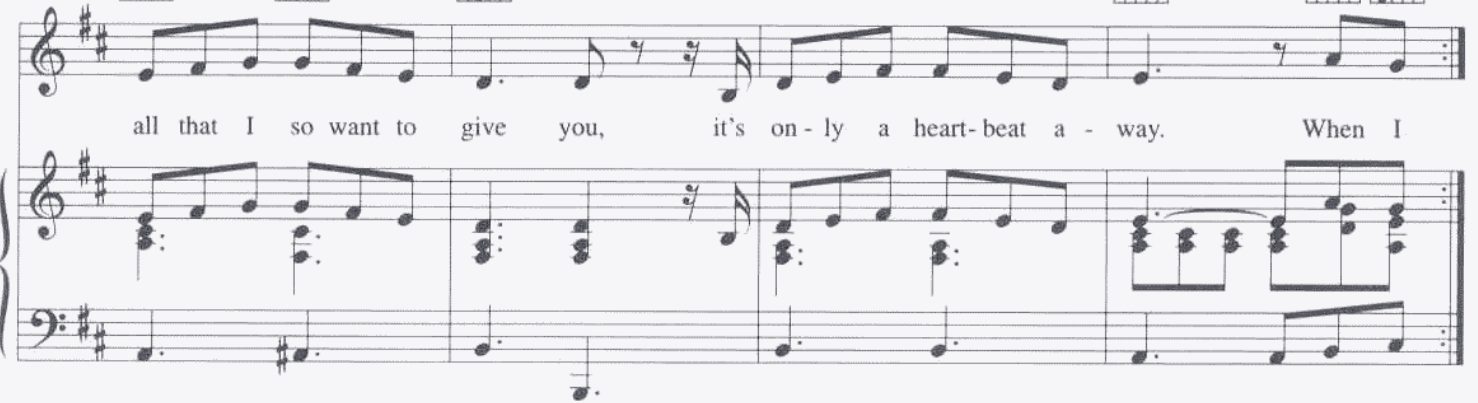
need you, I just close my eyes and I'm with you, and



Repeat ad lib. to fade

A      

all that I so want to give you, it's on - ly a heart - beat a - way. When I



AMAR HACIENDO EL AMOR

Words & Music by Billy Mann, Denise Rich & Manny Benito

$\text{♩} = 100$



Cm9



Fm9



Musical staff with vocal line and piano accompaniment.

So - la en mi - si - len - cio,
(Verse 2 see block lyric)

an - da - ba en la - ciu - dad,

Piano accompaniment for the first system.

Bb%



G7



Musical staff with vocal line and piano accompaniment.

el ca - lor de tu mi - ra - da

me hi - zo des - per - tar.

Piano accompaniment for the second system.

§

Cm9



(Instr. on §)

Fm9



Musical staff with vocal line and piano accompaniment.

De e - se lar - go sue - ño

de e - sa so - le - dad

Piano accompaniment for the third system.

Bb%



G7



(Vocal on §)

Musical staff with vocal line and piano accompaniment.

ca - mi - nar jun - to a tu la - do

e - ra na - tu - ral.

Con -

Piano accompaniment for the fourth system.



- ti - go me es - ca - pe - del mun - do a o - tra di - men - sión, - en tus



bra - zos yo - sen - tí - a que per - dí - a la - ra - zón. - El



mie - do de en - tre - gar - me con - tu piel - se me bor - ró, - y en mi



co - ra - zón - por tí. Se des - per - ta - ba el a -

CHORUS



- mor co - mo des - pier - ta ³ u - na flor cuan - do el



vien - to la a - ca - ri - ci - a y se en - tre - ga an - te el ca - lor Se des - per - ta - ba el a -



- mor. Con { es - ta } lo - ca pa - sión

nues - tra



jun - to a ti des - cu - bro lo que es a - mar ha - cien - do el a -

1.



- mor.



2.



- mor. Co - mo un día — so - ño. co - mo el sen - ti -



- mien - to es tan — pro - fun - do en - tre el — hom - bre y la mu - jer. —

Fm9



G7



cu - do es de ver - dad, — cuan - do sien - tes más —

Gm7



G7



D.º. to fade on chorus

y el de - se - o lle - ga mas - a - den - tro. —

Verse 2:

Fuimos descubriendo secretos de los dos
 Y así entre risa y lágrimas el sol nos encontró
 Somos dos extraños que el cielo confesó
 Y amantes que el destino sedujo sin control.

MILES TO GO (BEFORE I SLEEP)

Words & Music by Corey Hart

♩ = 80



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



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

1. I would walk to the edge of the un-i-verse for you,— paint you a crim-son sun-set ov - er
(Verse 2 see block lyric)



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

shel - ter - ing — skies. ————— I could learn all the world di - a - lects for you,—



whis-per son-nets in your ear, dis-cov-er-ing— truth.— I could nev-er wor-ship pa-



- gan gods— a - round me,— I will on-ly fol - low the path— that leads me to you ba-by, al-ways.



Ev - 'ry step I take— for— you— I— will al - ways de - fend,—



nev - er pre - tend.— That ev - 'ry breath I take— for— love,— I— could

nev - er be wrong, — the jour - ney is long — with miles — to go — be - fore I —

To Coda 1.

sleep, — miles — to go — be - fore I — sleep.

2.

— sleep.

D. S. al Coda

⊕ Coda

F



E^b



B^b



sleep. Miles to go,

Red.

F



be - fore I sleep.

✻

A^b/F



B^b6/F



F



A^b/F



Fm6



Verse 2:

I would carry the Rock of Gibraltar just for you
 Lifted like a pebble from the beach to the skies
 I could build you a bridge that spans the ocean wide
 But the greatest gift I give you would be to stand by your side.

Some can criticise and sit in judgement of us babe
 But they can't take away the love that lives inside us always.

D.✻

I won't run from the changing signs along the highway
 Let the rivers flow to the highest ground created.

US

Words & Music by Billy Pace

$\text{♩} = 72$

ad lib.

a tempo

Gm
fr³

(3^o instrumental)

Dm
x x o

Gm
fr³

1. I want to know why you're let - ing — this die, — with - out the blink of an

(Verses 2 & 3 see block lyrics)

omit 3^o

Dm
x x o

Gm
fr³

Dm
x x o

eye. — You say that you need — time, I — say you'll be fine, —

Gm
fr³
(3^o vocal)

B^b

C

if you would on - ly see ——— like_ you did_ be - fore, ——— you be - came im -

Gm
fr³

F

- pri - soned, ——— can I re - op - en the door?_ ——— You say it does - n't

C

B^b

F

mat - ter, ——— then_ tell me_ what_ does_ and why that_ is - n't what_ ——— you've been

C

B^b

think - ing of. ——— You say it's nev - er ea - sy, ——— then_ tell me_ what_ was, ——— is it nev - er worth

1,4.

F C B^b

— the pain, — could you — be — lieve — it was, when life keeps liv - ing, that's what life keeps

B^bm Gm Dm

giv - ing — to — us.

2.

C B^b B^bm

- lieve — it was, when life keeps liv - ing, that's what life keeps giv - ing — to

A^b E^b B^b

us, — the hope has van-ished from your eyes, — you were my faith and one

F



A^b



truth. —

There's ev - 'ry rea - son to get —

E^b



F



through, —

oh — you're why —

I —

3.

D. % al Coda

A^b



E^b



know —

there's a rea - son.

- lieve — it was

you, say it does - n't

⊕ *Coda*

B^bm



F



G⁷



B^b sus²



C sus⁴



giv - ing —

to — us,

to —

F G7 B^b sus² C sus⁴ F G7

us, to us.

rall.

B^b sus² C sus⁴ F G7 E^b B^b F

Keep on— liv - in', oh.

Verse 2:

Once we were one mind
 Drifting in one time
 And ever true
 We were friends
 But something is gone from
 My picture of this life.

If we could only see
 Like we did before
 We became imprisoned
 Can I reopen the door?

Verse 3:

Instrumental 6 bars

If we could only see
 Like we did before
 We became imprisoned
 Can I reopen the door?

JUST A LITTLE BIT OF LOVE

Words & Music by Maria Christensen, Arnie Roman & Arthur Jacobson

♩ = 126 ad lib.

Dm7 B^b Dm7 B^b Dm7 B^b Dm7

Oh _____ yeah, just _____ a lit-tle bit of love. _____

Dm7 a tempo B^b Am7 Dm7 B^b Am7



Dm7 B^b Am7 Dm7 B^b Am7

I was a - lone,

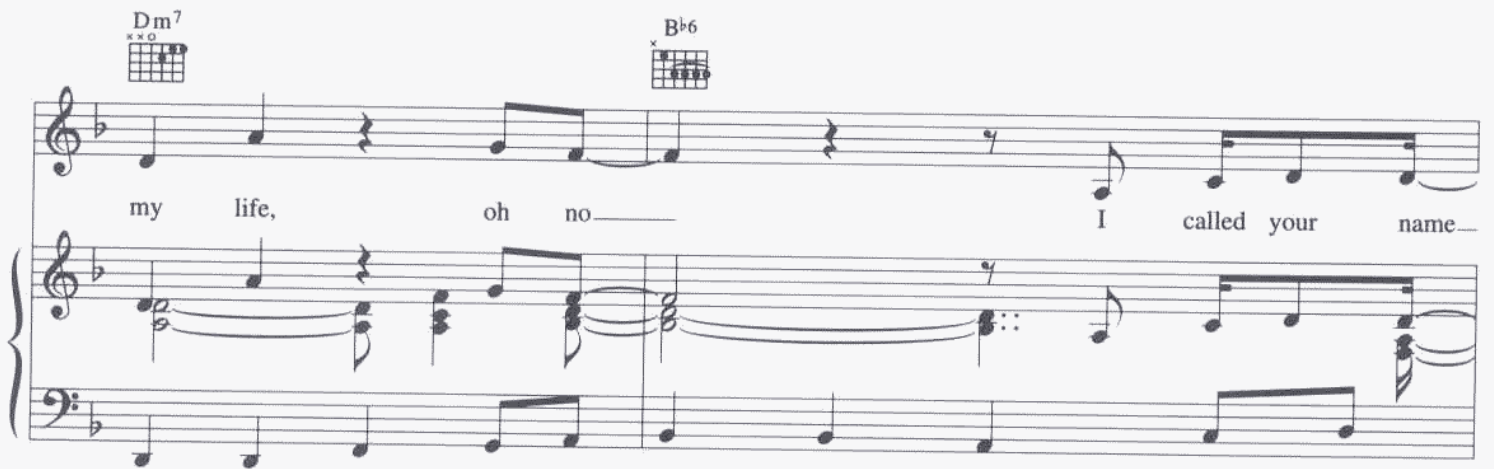
Dm7  **Bb6** 

I was a - fraid, - I could-n't face - an - oth - er day - of pain in
(Verse 2 see block lyric)



Dm7  **Bb6** 

my life, oh no - I called your name -



Dm7  **Bb6** 

and you were there, - just like an ans - wer to a prayer, - you made it



Dm7  **Bb6**  **Dm7**  **Gm7** 

all right, oh - yeah. - So I give - my heart



Dm7 Gm7 Dm7 Gm7 Dm7 Gm7
 x x 0 fr3 x x 0 fr3 x x 0 fr3 x x 0 fr3 x x 0 fr3 x x 0 fr3

and I give— my soul to you, oh ba - by I do,—

Dm7 Gm7 Dm7 Gm7 Dm7 Gm7
 x x 0 fr3 x x 0 fr3 x x 0 fr3 x x 0 fr3 x x 0 fr3 x x 0 fr3

and now— I know, I know— I found the truth, oh—

Dm7 Gm7 Dm7 Bb Am7
 x x 0 fr3 x x 0 x x 0 fr3 x x 0 x x 0

— yeah. Just a lit - tle bit of love's gon - na turn it a - round,

Dm7 Bb Am7 Dm7
 x x 0 x x 0 x x 0 x x 0

— a lit - tle bit of love can do— it. And just a lit - tle bit of

B^b Am⁷ Dm⁷ 1. B^b Am⁷

love's gon - na turn it a - round — and a - round — and a - round — ba - by, b - ba - ba - by oh

Dm⁷ B^b Am⁷ Dm⁷

yeah. —

2, 3. B^b Am⁷ B^b Am⁷ Dm⁷

2. I found the truth — Just a lit - tle bit of

B^b Am⁷ Dm⁷ B^b Am⁷

love's gon - na turn it a - round, — a lit - tle bit of love can do — it.

Dm7

Bb

Am7

Dm7

And just a lit - tle bit of love's gon - na turn it a - round— and a - round— and a - round..

To Coda ⊕

Bb

Am7

Dm7

Bb

Am7

And it can

Dm7

Bb

Am7

Dm7

free your— mind,—

yes it can free your— soul,—

Bb

Am7

Dm7

Bb

Am7

yes it can free your mind,—

and it can

free your soul.

D. §. al Coda
Play 4 times

⊕ *Coda*

Just a lit - tle bit of

Dm7 Bbmaj7 Dm7

love, _____ mm, _____

3

Bbmaj7 Dm7

just _____ a _____ lit - tle bit. _____

Verse 2:
 I found the truth, I found the way
 I'm standing in the light of day
 I got the power.
 I'm not worried any longer
 No, I'm only getting stronger by the hour.

 You can move a mountain
 Or calm the stormy sea,
 Baby oh let me see.
 There's no doubt about it
 I truly do believe, oh baby.

MY HEART WILL GO ON (LOVE THEME FROM 'TITANIC')

Words & Music by James Horner & Will Jennings

$\text{♩} = 100$

C[#]m **Bsus4** **A** **Bsus4**

C[#]m **Bsus4** **A** **Bsus4**

E **Bsus4** **Aadd9** **E** **B**

Ev - 'ry night in my dreams, I see you, I feel— you.

E **Bsus4** **Aadd9** **B**

That is how I know you go— on.



Far a - cross the — dis - tance and spac - es be - tween — us,



you have come to show you go — on.



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



lieve that the heart does go on. —

Once more you op - en the door — and you're

here in my heart and my heart will go on and —

on.

Love can touch us one time and last for a life - time.



and nev - er let go till we're one.







Love, was when I loved you, one true time I hold to,



in my life we'll al - ways go on.



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

lieve that the heart does go on.






Once more you open the door, and you're







here in my heart and my heart will go on and






on.

C#m
fr4

Bsus4
x o o o

Aadd9
x o o o

G#m
fr4

G#/F#

Fm

Eb
fr3 x x

Db
x x

Eb
fr3 x x

You're here, there's noth - ing I fear, — and I know —

Fm

Eb
fr3 x x

Db
x x

that my heart will go on.

Eb
fr3 x x

Fm

Eb
fr3 x x

We'll stay for -

ev - er this way, — you are safe in my heart and my

heart will go on — and — on.

Mm.

rall. *molto rall.*
 Mm.

I HATE YOU THEN I LOVE YOU

Words & Music by Tony Renis, Manuel De Falla, Alberto Testa, Fabio Testa & Norman Newell

$\text{♩} = 74$ Freely



a tempo
CELINE

I'd



like to run a - way from you, but if I were to leave you I would die,

Em7



I'd like to break the chains you put a -



LUCIANO

- round me, and yet I'll nev-er try. No



mat-ter what you do you drive me cra-zy, I'd rath-er be a-lone,



but then I know my life would be so emp-ty as soon as you have



gone. Im - pos - si - ble to live with you, but



I could nev - er live with - out you. For what-



CELINE

à 2

-ev - er, you do (For what ev - er you do) — I nev - er, nev - er, nev - er want to



be in love with a - ny - one but you. You

D  D6  Dmaj7  D 

make me sad, you make me strong, you make me mad, you make me long, —



Em7  A7  LUCIANO Em7  A7  LUCIANO
CELINE

for you. (You make me long for you.) You



Em7  A7  CELINE

make me live, you make me die, you make me laugh, you make me cry for



Dmaj7  LUCIANO Am7  D9  LUCIANO
CELINE

you. (You make me cry for you.) I hate you then I love you, then I



Am7 D9 Gmaj9
CELINE
 love you then I hate you. Then I love you, I

Bb9 Em7 A7
LUCIANO
CELINE
 love you more for what - ev - er you do.

Em7 A6 A9
 I nev - er, nev - er, nev - er want to

D F7
LUCIANO
 be in love with a - ny - one - but you. You

B^b **B^b6** **B^bmaj7** **Cm** **CELINE**
Cm(maj7) fr³

treat me wrong, you treat me right, you let me be, you make me fight with you. (I could nev - er

Cm7 **F9** **LUCIANO** **CELINE** **Cm7** **F9**

live with-out you.) You make me high, you bring me down, you set me free, you hold me, bound to

a tempo **B^bmaj7** **Fm7** **B^b7**

you. I hate you, then I love you, then I

Fm7 **B^b7** **LUCIANO** **E^bmaj9** **D^b9** **LUCIANO** **CELINE**

love you, then I hate you. Then I love you more. For what

Cm7/F  F6  F9 

3  à 2 



- ev - er you do. (What - ev - er you do) I nev - er, nev - er, nev - er want to



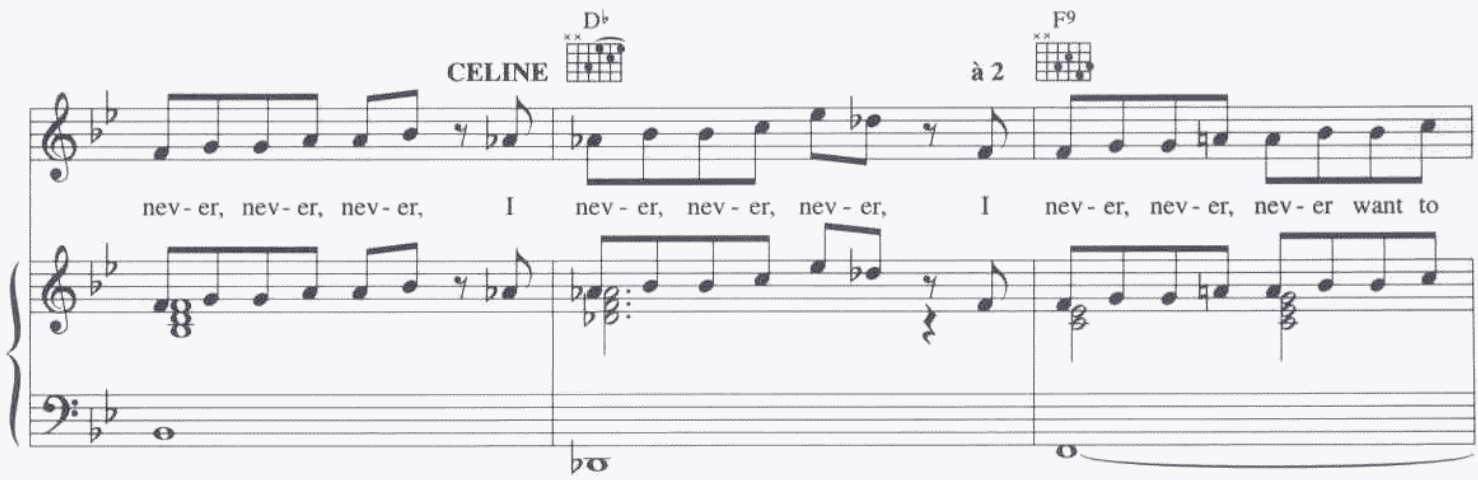
B^b  rit. **LUCIANO**





be in love with a - ny - one but you. I



CELINE  F9  à 2

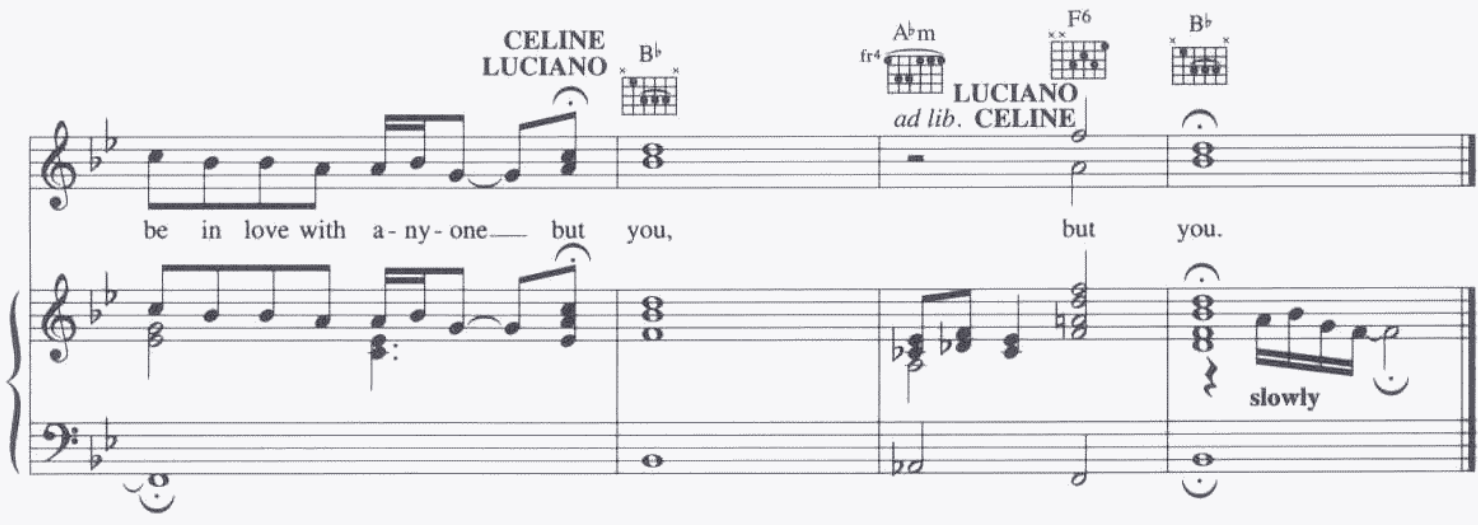
nev - er, nev - er, nev - er, I nev - er, nev - er, nev - er, I nev - er, nev - er, nev - er want to



CELINE LUCIANO  Abm  F6  B^b 

be in love with a - ny - one — but you, but you. *slowly*

LUCIANO *ad lib.* CELINE



WHERE IS THE LOVE

Words & Music by Corey Hart

$\text{♩} = 80$

G Em Bm C

If

G D Em Bm

ev-er a boy— stood— on the moon,— all the hea-vens would call— their an - gels round,— stop the

Em Bm D

tears from— trou - bled skies— from fall - ing. 1. If

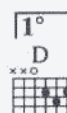
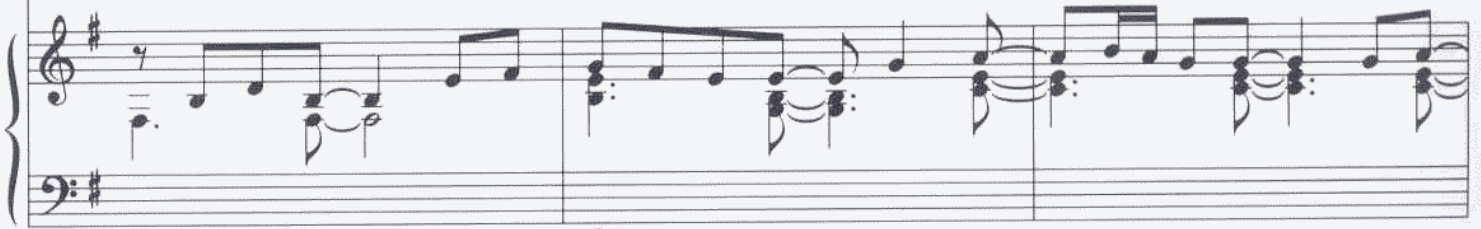


ev - er the riv - er could whis - per your name, — would the choic - es you make — still

(Verse 2 see block lyric)



be the same, — like a flow - er that dies — from ang - ry — rain, — why do —



— we — hurt — our - selves. — Where is — the — Where is — the



love — that lets — the sun - light in — to



C G Em

start a - gain. A love that sees no col -

Bm C G

our lines, life be - gins with love.

Em Am7 D

So spread your wings and fly,

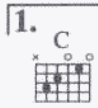
Am7 Em Am7

Guide your spi - rit safe and shel - tered, a thou - sand dreams that we -

To Coda ⊕



can still be - lieve.



D.%. al Coda

1. If A

⊕ Coda



Vocal ad lib.

- lieve.
(Where is the love, where is the love)



rall.



We can still be - lieve.

Verse 2:

If ever a boy stood on the moon
Carrying all of his treasures from the stars
To a rainbow which leads to where we are
Together we chase the sun.

Where is the love
That lifts my brother's voice to the stars?
A love that answers a mother's cry?
Life begins with love.

So spread your wings and fly
Guide your spirit safe and sheltered
A thousand dreams that we can still believe.

D.%.

A boy stood on the moon
The ancient souls can still discover
A thousand dreams that we can still believe.

BE THE MAN

Words & Music by David Foster & Junior Miles

♩ = 118

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble clef, there are guitar chord diagrams for F, C, and G. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with quarter and eighth notes.

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble clef, there are guitar chord diagrams for G, F, C, and G. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with quarter and eighth notes.

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble clef, there are guitar chord diagrams for G and C. The treble clef staff contains a melodic line with quarter and eighth notes. The bass clef staff contains a bass line with quarter and eighth notes. The lyrics "I would fight, not to ever fall too deep." are written below the treble clef staff.

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble clef, there are guitar chord diagrams for D, G, F, and C. The treble clef staff contains a melodic line with quarter and eighth notes. The bass clef staff contains a bass line with quarter and eighth notes. The lyrics "Nev-er sure that love would grow." are written below the treble clef staff.



1. Now at night,—
(Verse 2 see block lyric)

as I lay me down to sleep,—

I could nev - er let— let you.—

And



ly - ing here— with you,—

I still can't be - lieve— it's true.—



Nev - er thought that I— would ev - er find a love— that lasts— for - ev - er.

Be the man — that's mine. (not 1^o) (I al-ways try to)

find the love — that nev - er goes — a - way. *To Coda* ⊕

Be the heart — I know will — be the

one that beats — for me, — be — the man. —

F C G

2. F C

man. _____

Eb Bb F

Take me — where I've nev - er — been, oh — babe, I will

Eb Bb F Gm

fol - low you, — you'll nev - er be a - lone, — I will run, —

Dm Eb

— I'll run to you. I nev - er thought — that I —



D. &. al Coda
(a tempo)

rit.

would ev - er find a love that lasts for - ev - er.

♠ Coda



Tell me we will al - ways be to - geth - er.



Make us stay in love this way for - ev - er.



rall.

Be the heart I know will be

A G/D D Em

the one that beats for me, where - ev - er you may

Asus4 A G/D D

be, al - ways be with me, in the night.

F C G rall. F C G

Verse 2:
 Used to be scared
 If I would ever get this close
 I'm not afraid to touch you now
 Long before I knew
 I'd be making love to you
 I dreamed that maybe I would one day
 Lose myself in someone someday.

LET'S TALK ABOUT LOVE

Words & Music by Bryan Adams, Elliott Kennedy & Jean-Jacques Goldman

♩ = 68
N.C.

The piano introduction consists of three measures. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The left hand provides a harmonic accompaniment with a bass line of G3, B2, and D3.

B^b /A **Gm** /F

1. Ev - 'ry - where I go, — all the plac - es that I've been, — ev - 'ry
(Verse 2 see block lyric)

The first line of the verse is written in 4/4 time. The melody starts on a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The piano accompaniment features a bass line of G3, B2, and D3, with chords in the right hand.

E^b /D **Cm** /B^b

smile's a new — ho - ri - zon on a land — I've — nev - er seen. There are

The second line of the verse continues the melody. The melody starts on a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The piano accompaniment continues with the same bass line and chords.

F /E^b B^b/D E^b

peo - ple a - round the world, — dif - f'rent fac - es, dif - f'rent names, — but

Cm /B^b F

there's one — true e - mo - tion — that re - minds — me we're the same, — let's talk a - bout

1. B^b /A Gm E^b maj7 F 2. B^b /A

love. 2. From the love, let's talk a - bout —

Gm /F Cm /B^b

us, — let's talk a - bout — life, let's talk a - bout —








trust, let's talk a - bout - love.










It's the king of all who live - and the












queen of all good hearts, - it's the ace you may - keep up - your sleeve - till the



name is all - but lost. - Ooh, as deep as an - y sea - with the rage of an - y storm, - but as



Fm /E^b B^b E^b /D

gen-tle as a fall-ing leaf— on an-y au-tumn morn.— Let's talk a - bout— love, let's talk a - bout—

Cm /B^b Fm /E^b B^bsus4 B^b

us, ——— let's talk a - bout— life, let's talk a-bout trust.— Let's talk a - bout—

E^b /D Cm /B^b Fm /E^b

love, let's talk a - bout— us, let's talk a-bout life, let's talk a - bout—
 (It's all we're needing) (It's the air we're breathing) (I wanna know you)

B^b B^b7 N.C.

trust.
 (And I wanna show you)

F /E Dm /C

Ev - 'ry - where— I go, all the plac - es that I've been,— ev - 'ry

B^b /A Gm /F





smile's a new— ho - ri - zon, on a land I've— nev - er seen.— There are

C /B^b F/A B^b

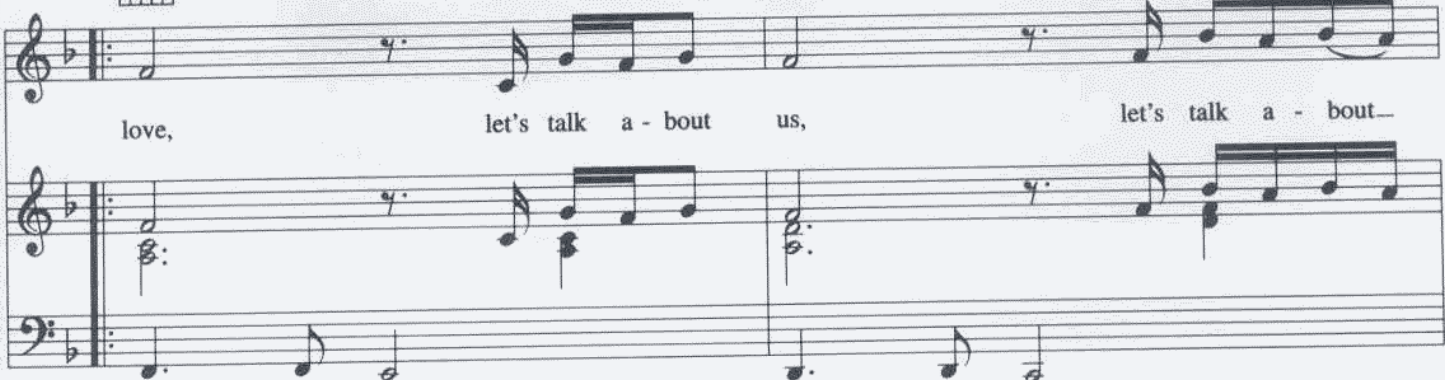
peo - ple a - round the world,— dif - f'rent fac - es, dif - f'rent names,— but

Gm /F C

there's one true e - mo - tion, that re - minds me we're the same.— Let's talk a - bout—

love, let's talk a - bout us, let's talk a - bout—










life, let's talk a-bout trust. Let's talk a-bout love, let's talk a-bout










us, let's talk a-bout life, let's talk a-bout trust. Let's talk a-bout

Repeat ad lib. to fade



Verse 2:

From the laughter of a child
 To the tears of a grown man
 There's a thread that runs right through us
 And helps us understand.
 As subtle as a breeze
 That fans a flicker to a flame
 From the very first sweet melody
 To the very last refrain.