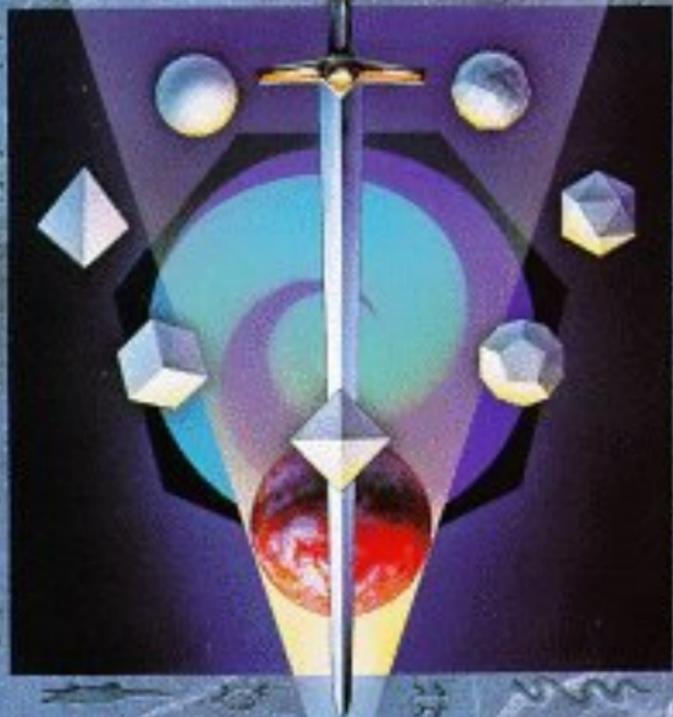


TOTO



PAST TO PRESENT 1977-1990

STEREO  
DTS  
DIGITAL SURROUND  
EXTRA

# *Toto*

## *Past to present*

- *Love Has The Power*
- *Africa*
- *Hold The Line*
- *Out Of Love*
- *Georgy Porgy*
- *I'll Be Over You*
- *Can't You Hear What I'm Saying*
- *Rosanna*
- *I Won't Hold You Back*
- *Stop Loving You*
- *99*
- *Pamela*
- *Animal*

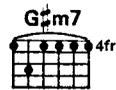
# LOVE HAS THE POWER

Words and Music by  
JEAN-MICHEL BYRON and  
JOHN CAPER

Moderately 



*mf*


Some peo - ple get their kicks\_ out of throw - ing bricks\_ at me, —  
Some be - lieve in al - might - y dol - lar, some\_





no\_ real rea - son, — just jeal - ous - y. —  
— don't be - lieve in noth - ing at all. — But there's a



G#m7/B

F#

G#m7

4fr.



An - gry words — and bad at - ti - tudes, —  
pow - er — that's with - in you, it will

G#m7/B

F#

G#m7

4fr.



is gon-na get you no- where. —  
nev - er, nev - er ev - er let you down.

C#m7

4fr.

D#m7

6fr.



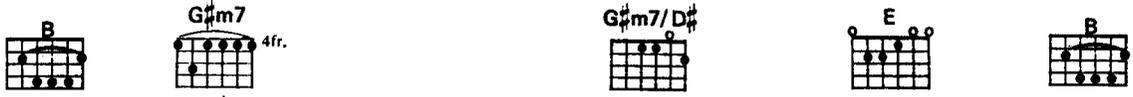
Watch - ing you — watch - ing me, — it's all —  
I — be - lieve — we — have the key to

C#m7

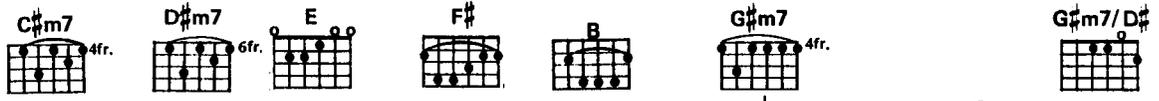
4fr.



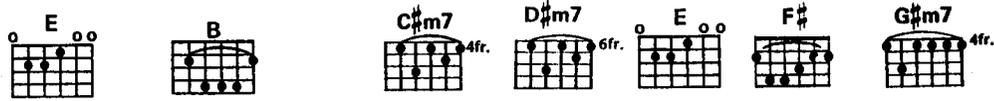
— right, 'cause love will make it right. —  
lib - er - ty and u - ni - ty. Are you lis - ten - ing. — }



Love has the pow - er, (it's strong as a tow - er) you can lean on...



Love is a fi - re, a burn-ing de-sire...



it's so warm, oh.

1.

Instrumental accompaniment for the final system.

2.

The first system consists of a treble clef staff with three measures of whole rests. Below it is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a rhythmic pattern of eighth notes and quarter notes, with some chords marked with a sharp sign (#).

The second system is similar to the first, with a treble clef staff containing three measures of whole rests and a grand staff with piano accompaniment. The piano part continues with the same rhythmic pattern and chordal structure.

C#m7 4fr.

A guitar chord diagram for C#m7 4fr. The diagram shows a four-finger barre across the first four frets. The notes are: 4th fret (index), 5th fret (middle), 6th fret (ring), and 7th fret (pinky).

The third system features a vocal line in the treble clef with the lyrics "One hun - dred mil - lion voic - es". The piano accompaniment in the grand staff below includes a long, sustained chord in the treble clef and a rhythmic bass line.

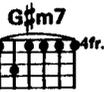
G#m7 4fr.

A guitar chord diagram for G#m7 4fr. The diagram shows a four-finger barre across the first four frets. The notes are: 4th fret (index), 5th fret (middle), 6th fret (ring), and 7th fret (pinky).

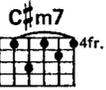
C#m7 4fr.

A guitar chord diagram for C#m7 4fr. The diagram shows a four-finger barre across the first four frets. The notes are: 4th fret (index), 5th fret (middle), 6th fret (ring), and 7th fret (pinky).

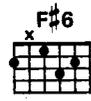
The fourth system features a vocal line in the treble clef with the lyrics "sing - ing... No weak, \_\_\_ no strong, \_\_\_ no right, \_\_\_". The piano accompaniment in the grand staff below includes long, sustained chords in the treble clef and a rhythmic bass line.



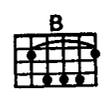
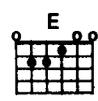
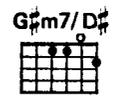
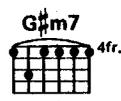
— no wrong; — im-ag - ine. Im - pos-



— si - ble, — the skep - tics say. — Wait, and see there's gon - na come — a day.



Whoa, oh, whoa, oh, whoa, oh, whoa, — oh.



Love has the pow - er, (it's strong as a tow - er) you can lean on. —

C#m7 4fr. D#m7 6fr. E F# B G#m7 4fr. G#m7/D#

Love is a fi - re, a burn-ing de-sire\_

Detailed description: This system contains the first line of music. It features a vocal melody line in treble clef with lyrics. Below it are piano accompaniment staves in treble and bass clefs. Above the vocal line, seven guitar chord diagrams are provided for the notes: C#m7 (4fr.), D#m7 (6fr.), E, F#, B, G#m7 (4fr.), and G#m7/D#.

E B 1.2. C#m7 4fr. D#m7 6fr. E F# 3. C#m7 4fr. D#m7 6fr. E F#

it's so warm, oh. oh.

Repeat and fade (vocal ad lib.)

Detailed description: This system contains the second line of music. It features a vocal melody line with lyrics and piano accompaniment. Above the vocal line, guitar chord diagrams are provided for notes E, B, and then a sequence of chords for the first and second endings: C#m7 (4fr.), D#m7 (6fr.), E, and F#. A third ending sequence follows: C#m7 (4fr.), D#m7 (6fr.), E, and F#. The instruction 'Repeat and fade (vocal ad lib.)' is written below the piano accompaniment.

G#m7 4fr.

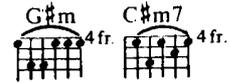
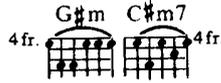
Detailed description: This system contains the third line of music. It features piano accompaniment in treble and bass clefs. A guitar chord diagram for G#m7 (4fr.) is shown above the first staff.

Detailed description: This system contains the fourth line of music, which is a continuation of the piano accompaniment from the previous system, consisting of two staves in treble and bass clefs.

# AFRICA

Words and Music by DAVID PAICH  
and JEFF PORCARO

Moderately



B



D#m7



G#m7



B/F#



A/E



ech - o - in' to - night. —

She hears on - ly whis - pers of some

E/F#



Emaj7/G#



A



G#m



C#m7



qui - et con - ver - sa

tion.

B



D#m7



G#m7



She's com - ing in, twelve thir - ty flight. —  
The wild dogs cry out in the night. —

as

B/F#



A/E



E/F#



Moon - lit wings — re - flect the stars — that guide me toward — sal -  
they grow rest - less, long - ing for — some sol - i - tar - y

Emaj7/G#



A



G#m



C#m7



va - tion.  
com - pa - ny.

B



D#m7



G#m7



I stopped an old man a - long the way,  
I know that I must do what's right, sure as

B/F#



A/E



E/F#



hop - ing to find some old for - got - ten words or an - cient  
Kil - i - man - ja - ro ris - es like O - lym - pus a - bove the

Emaj7/G#



G#m



C#m7



mel o - dies.  
Se - ren - ge - ti.

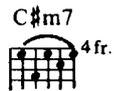
B

D#m7

G#m7



He turned to me as if to say,  
I seem to cure what's deep inside,



"Hur - ry, boy, it's wait - ing there for you."  
fright - ened of this thing that I've be - come.



It's gon - na take a lot



to drag me a - way from you.

F#m D A

There's noth - ing that a hun - dred men \_ or more \_ could ev - er do. \_

E F#m D

I bless the rains \_ down in Af -

A E F#m

ri - ca. \_ Gon - na take some time \_

D A C#m7 4fr. E

to do \_ the things we nev - er had. \_

Detailed description: This is a musical score for guitar and voice. The page number is 18. The music is in the key of D major (two sharps) and 4/4 time. It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar melody line, and a piano accompaniment line. Chord diagrams are provided for the guitar parts. The lyrics are: 'There's noth - ing that a hun - dred men \_ or more \_ could ev - er do. \_ I bless the rains \_ down in Af - ri - ca. Gon - na take some time \_ to do \_ the things we nev - er had. \_'. The guitar parts feature various chords including F#m, D, A, E, and C#m7. The piano accompaniment provides a steady harmonic and rhythmic foundation.

F#m

E/G#

A

G#m

C#m7



A



G#m

C#m7



Repeat and fade

A



G#m

C#m7



# HOLD THE LINE

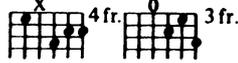
Words and Music by  
DAVID PAICH

Moderate Rock beat, in 4

F#m



A/C# D6(no 3rd)



E



Esus4



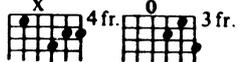
E



F#m



A/C# D6(no 3rd)



E



C#m7



Cm7



Bm7



C#m7



F#m



C#m7



Cm7



It's not in the way \_\_\_\_\_ that you hold me.  
It's not in the words \_\_\_\_\_ that you told me.

Bm7

C#m7

F#m

C#m7

Cm7



It's not in the way you — say you care.  
It's not in the way you — say you're mine.

Bm7

C#m7

Dmaj7

E

C#m7

Cm7



It's not in the way you've\_ been treat - in'\_ my friends.\_\_\_\_  
It's not in the way that\_ you came back\_ to me.\_\_\_\_\_

Bm7

C#m7

Dmaj7

E

C#m7

Cm7



It's not in the way that\_ you stay till\_ the end.\_\_\_\_\_  
It's not in the way that\_ your love set\_ me free.\_\_\_\_\_

Bm7

C#m7

Dmaj7

E



It's not in the way you look or the things that you say that you do. { Hold the  
It's not in the way you look or the things that you say that you do. }

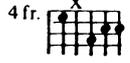
F#m

A/C# 4fr. D6(no 3rd) 3fr.

E 0 00

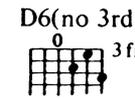
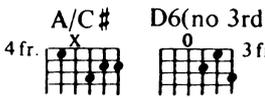
Esus4 0 00

E 0 00



line.

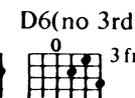
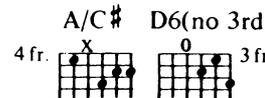
Love is - n't al - ways\_ on\_



time.

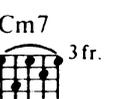
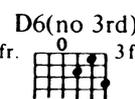
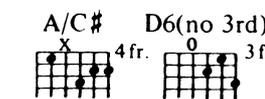
Whoa, \_ whoa, \_ whoa.

Hold the



line.

Love is - n't al - ways\_ on\_



time.

Whoa, \_ whoa, \_ whoa.

2. F#m A/C# D6(no 3rd) E

time. Love is - n't al - ways\_ on \_

Detailed description: This system contains the first system of music. At the top, there are four chord diagrams: F#m, A/C# (4 fr.), D6(no 3rd) (3 fr.), and E. The vocal line starts with a whole note rest, followed by a half note rest, and then a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The piano accompaniment consists of a bass line and a treble line. The bass line has a whole note rest, followed by a half note rest, and then a rhythmic pattern: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3-A3 (beamed eighth notes), G3 (quarter). The treble line has a whole note chord (F#m), followed by a half note chord (A/C#), and then a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).

F#m A/C# D6(no 3rd) E

time. Love is - n't al - ways\_ on \_

Detailed description: This system contains the second system of music. It features the same chord diagrams as the first system. The vocal line is identical to the first system. The piano accompaniment is also identical to the first system.

F#m A/C# D6(no 3rd) E

time. Whoa, \_ whoa, \_ whoa. \_

Detailed description: This system contains the third system of music. It features the same chord diagrams as the previous systems. The vocal line starts with a whole note rest, followed by a half note rest, and then the word "Whoa" (quarter), a half note rest, "whoa" (quarter), a half note rest, and "whoa." (quarter). The piano accompaniment has a bass line and a treble line. The bass line has a whole note rest, followed by a half note rest, and then a rhythmic pattern: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3-A3 (beamed eighth notes), G3 (quarter). The treble line has a whole note chord (F#m), followed by a half note chord (A/C#), and then a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The final measure of the system features a long note in both the vocal and piano parts, held over from the previous system.

# OUT OF LOVE

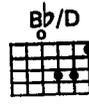
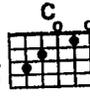
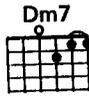
Words and Music by  
STEVE LUKATHER and  
JEAN-MICHEL BYRON

Moderate Gospel feel,



*smoothly mp*

L.H. 8vb. throughout



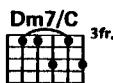
Paint me a pic - ture — of two  
I tried to put the — pieces to -  
I do ad - mit I — real - ly



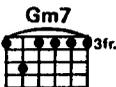
lov - ers. Show me the  
geth - er. And I got  
miss you. There are some



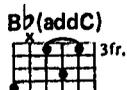
lov - ers — torn a - part. —  
a grip — on my life. —  
things time — can not change. —



You made me fall in love with you, the  
They say there's one born ev - ry minute, who holds  
And I would be a liar, babe, if I



dance of lov - ers takes two. —  
on for a life - time. —  
told you I did - n't care. —  
What Some - how the  
'Cause good is a  
it makes a



mu - sic stopped and so did our love. —  
life-time if I can't be with you? —  
dif - fer - ence, babe, when you're not there. —

1. Fsus4      F      C/E      Dm7      2. Fsus4      C/E      Dm

I just wan - na

G      Dm      G

hold you. I just wan - na touch you.

Em7      A      Bb

Just let me love you. When I see your face, my

F/A      Gm7 3fr.      Dbmaj7 4fr.

heart cries out for you. I guess that

F/C *To Coda* C Bb F Fsus2

fools\_ nev - er learn how to fall out of love.

*D.S. al Coda* (no repeats)

Coda C Bb F Fsus2

how to fall out of love.

(Guitar solo) Fsus4 F Dm7 Dm7(addG) 5fr. Bb

F Fsus2 Fsus4 F Dm7 Dm7(addG) 5fr.

Bb F Fsus2 F C/E

Dm G Dm G

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

Em7 A Bb

Just let me love you. When I see your face, my

F 1. Gm7 3fr. Bb/C A/C# 2. Gm7 3fr.

heart cries out for you. you.

Dbmaj7 4fr. F/C C Bb F 3

I guess that fools nev - er learn how to fall out of love. ritard.

# GEORGY PORGY

Words and Music by  
DAVID PAICH

Moderately

Cmaj7



D6



It's not your sit - u - a - tion. I just need con -  
Just think how long I've known ya. It's wrong for me



*mf*

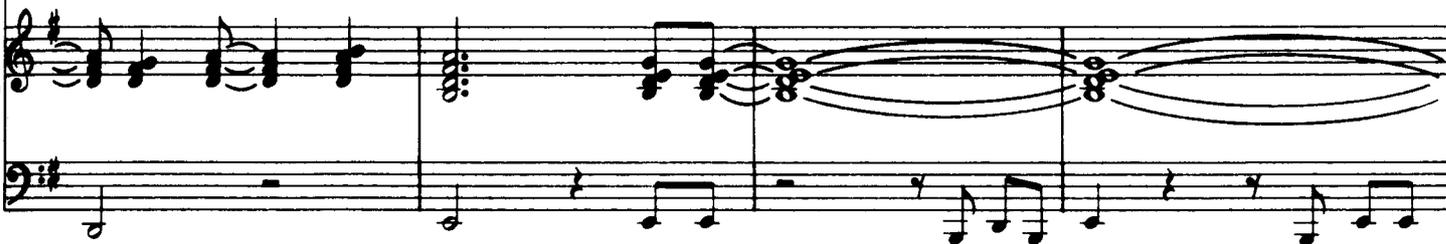
Em9



Em7



tem - pla - tion o - ver you.  
to own ya, lock and key.



Cmaj7



D6



I'm not so sys - tem - at - ic. It's just that I'm  
It's real - ly not con - fus - in'. I'm just the young.



Em9

Em7



Musical notation for the first system, including vocal line and piano accompaniment.

— an ad - dict for your love. — }  
— il - lu - sion. Can't you see? — }

Musical notation for the second system, including piano accompaniment.

Cmaj7

Am9



5fr.

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

I'm not the on - ly one that holds \_ you. I nev - er, ev - er should have told

Musical notation for the fourth system, including piano accompaniment.

B7+5

B7

B7+5



7fr.

7fr.

7fr.

Musical notation for the fifth system, including vocal line and piano accompaniment.

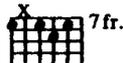
— you you're my on - ly girl. —

Musical notation for the sixth system, including piano accompaniment.

B7

Cmaj7

Am9



7fr.

5fr.

Musical notation for the seventh system, including vocal line and piano accompaniment.

I'm not the on - ly one that holds \_ you. I nev - er, ev - er should have told

Musical notation for the eighth system, including piano accompaniment.

B7+5



B7



B7+5



— you you're my on - ly world. —

Accompanying guitar and bass lines for the first system.

B7



Em7 (no 5th) (add A)



C#m7 (no 5th) (add A)



Geor - gy Por - gy, pud - din' pie, - kissed the girls - and made -

Accompanying guitar and bass lines for the second system.

F#+(add G)



Bm7 (no 5th) (add G)



— them cry. - Geor - gy Por - gy, pud - din' pie, - kissed the girls - and made -

Accompanying guitar and bass lines for the third system.

Em7 (no 5th) (add A)



— them cry. — Geor - gy Por - gy, pud - din' pie, —

Accompanying guitar and bass lines for the fourth system.

C#m7 (no 5th)  
(add A)



F#+(add G)



kissed the girls\_ and made\_ them cry... Kissed the girls\_ and ma

Bm7 (no 5th)  
(add G)



\_ them cry... Kissed the girls\_ and made\_ them cry...

Em7 (no 5th)  
(add A)



C#m7 (no 5th)  
(add A)



F#+(add G)



Bm7 (no 5th)  
(add G)



# I'LL BE OVER YOU

Words and Music by  
STEVE LUKATHER and RANDY GOODRUM

Moderately

Some peo - ple live their dreams, - Some peo - ple

Chords: <sup>sus2</sup>Fsus4, F, Bb/F, Bb/Eb, Eb, <sup>sus2</sup>Fsus4, Eb, F/Eb, Bb/Eb

mf

close their eyes. - Some peo - ple's des - ti - ny -

Chords: Bb/F, F, <sup>sus2</sup>Fsus4, F, Bb/F, Bb/Eb, Eb

pass - es by. - There are no

Chords: Cm7 3fr., <sup>sus2</sup>Fsus4, F, Bb, F/Bb, Eb/Bb, Bb, <sup>sus2</sup>Fsus4, Bb, F/Bb, Bb

<sup>sus2</sup>  
Fsus4

Bb/Eb

Eb

Eb

F/Eb

Bb/Eb

Bb/F

F



guar - an - tees, —  
time gone — by, —

There are — no al - i - bis. —  
prom - is - es we — once made. —



<sup>sus2</sup>  
Fsus4

F

Bb/F

Bb/Eb

Eb

Cm7

3fr.

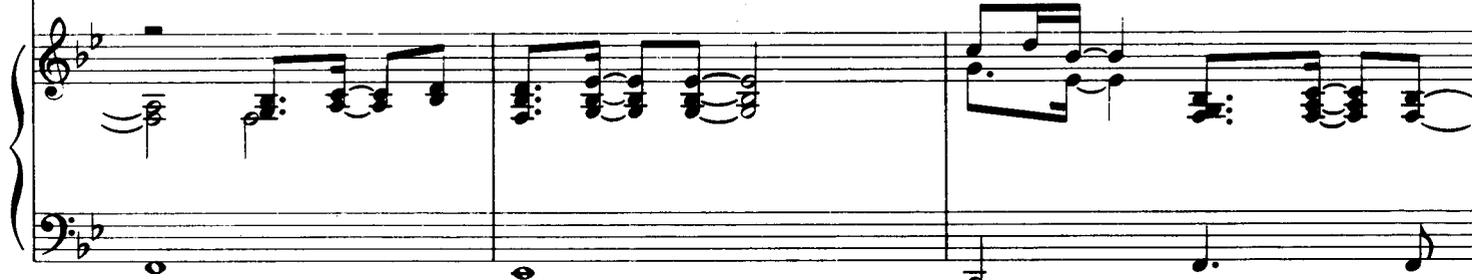
<sup>sus2</sup>  
Fsus4

F



That's how — our love must — be, —  
What are — the rea - sons — why —

don't ask — why, —  
noth-in' stays — the



Bb

F/Bb

Eb/Bb

Bb

F/A



same?

It takes — some time,  
There were — the nights



E $\flat$ (add9)



E $\flat$ m/G $\flat$



B $\flat$ /F



C/E D/F $\sharp$



F/A



God knows how long. I know that I can for - get you as soon as my  
 hold - in' you close. Some - day I'll try to for - get them as soon as my

F<sup>sus2</sup>  
F<sup>sus4</sup>

B $\flat$



F/B $\flat$



B $\flat$



F/B $\flat$



Gm7



3fr.

F/G



Chorus  
 heart stops break - in', an - ti - ci -

F<sup>sus2</sup>  
F<sup>sus4</sup>

E $\flat$



F/E $\flat$



Cm



3fr.

B $\flat$ /D



F<sup>sus4</sup>



E $\flat$



pa - tin', as soon as for - ev - er is through, I'll be ov - er you..

B $\flat$



F/B $\flat$



E $\flat$ /B $\flat$



B $\flat$



1.

F<sup>sus2</sup>  
F<sup>sus4</sup>/B $\flat$



F/B $\flat$



B $\flat$



2.

B $\flat$



3. Re - mem - ber - in'

Fm/Ab  
4fr.

Gsus4  
x000

G  
x000

Ebm/Gb

Fsus4

Cm7  
3fr.

Bb/D

Ebmaj7

C/E

D/F#

F/A

As soon as my

Repeat and fade

Bb

F/Bb

Fsus2  
Fsus4  
Bb

F/Bb

Gm7  
3fr.

F/G

heart stops break in', an - ti - ci -

Fsus2  
Fsus4  
Eb

F/Eb

Cm  
3fr.

Ebmaj7

Fsus4

C/E

D/F#

F/A

pa - tin', some - day I'll be ov - er you. As soon as my

# CAN YOU HEAR WHAT I'M SAYING?

Words and Music by  
DAVID PAICH, MICHAEL PORCARO  
and JEAN-MICHEL BYRON

Moderately fast Reggae beat

Chord diagrams: Fm7, Bbm9 (6fr.), Bbm, Bbm7, Bbm6, Fm7

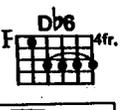
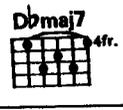
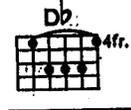
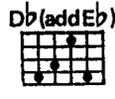
*mf*

Chord diagrams: Bbm9 (6fr.), Bbm, Bbm7, Bbm6, Fm11, Fm7, Bbm9 (6fr.), Bbm, Bbm7, Bbm6

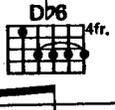
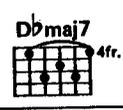
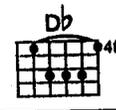
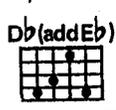
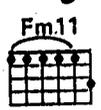
Chord diagrams: Fm11, Fm7, Bbm9 (6fr.), Bbm, Bbm7, Bbm6, Fm11, Fm7

Chord diagrams: Db(addEb), Db (4fr.), Dbmaj7 (4fr.), Db6 (4fr.), Fm11, Fm7, Db(addEb), Db (4fr.), Dbmaj7 (4fr.), Db6 (4fr.)

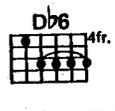
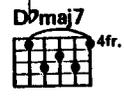
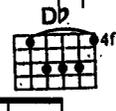
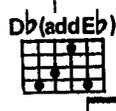
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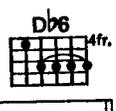
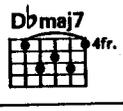
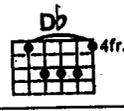
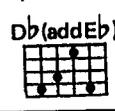
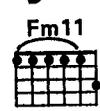
world might is pre - cious, a gift to you and me. \_\_\_\_\_  
 is right, I beg to dis - a - gree. \_\_\_\_\_



I sug - I say we



gest all we treat her right with love and dig - ni - ty. \_\_\_\_\_  
 u - nite and re - di - rect our des - ti - ny. \_\_\_\_\_



Fm11 Fm7 Db(addEb) Db Dbmaj7 Db6

Eve-ry- bod-y's look - ing for some piece\_ of mind. If you  
 Eve-ry- bod-y's look - ing for a quick\_ so - lu - tion. Our

Fm11 Fm7 Db(addEb) Db Dbmaj7 Db6

seek the truth\_ then you will sure - ly find.  
 lungs are chok - ing from breath - ing in air pol - lu - tion.

Fm11 Fm7 Db(addEb) Db Dbmaj7 Db6

Eve-ry- bod - y wants to have\_ glob - al peace. Whilst the  
 Put down your guns and stop\_ the rev - o - lu - tion. It's

Fm11 Fm7 Db(addEb) Db Dbmaj7 Db6

press of a but - ton can shake the world\_ to it's knees.\_  
 time we make a res - ti - tu - tion.\_

G<sup>b</sup>(addA<sup>b</sup>)



Fm7



D<sup>b</sup>/E



Fm7



B<sup>b</sup>m9



B<sup>b</sup>m7



Can you hear what I'm say - ing, — whoa, oh, — oh, oh, — whoa, oh, —

A<sup>b</sup>(addB<sup>b</sup>)/C



A<sup>b</sup>/C



G<sup>b</sup>(addA<sup>b</sup>)



Fm7



D<sup>b</sup>



Fm7



— oh, oh. — Can you hear what I'm say - ing, — whoa, oh —

B<sup>b</sup>m9



B<sup>b</sup>m7



A<sup>b</sup>(addB<sup>b</sup>)/C



A<sup>b</sup>/C



1. Fm11



Fm7



— oh, oh, — whoa, oh, — oh, oh. —

B<sup>b</sup>m9



B<sup>b</sup>m



B<sup>b</sup>m7



B<sup>b</sup>6



Fm11



Fm7



B<sup>b</sup>m9



B<sup>b</sup>m



B<sup>b</sup>m7



B<sup>b</sup>m6



Those who say

2.

Can you hear me now?

oh, whoa, oh. oh, oh, whoa, oh.

Repeat and fade

4.

**Bbm7**

No Chord

**Gb(addAb)**

Can you hear what I'm

**Fm7**

**D $\flat$ /F**

**Fm7**

**Bbm9** 6fr.

**Bbm7**

say - ing, whoa, oh, oh, oh, whoa, oh,

**Ab(addBb)/C**

**Ab/C**

**Gb(addAb)**

**Fm7**

**D $\flat$**  4fr.

**Fm7**

oh, oh. Can you hear what I'm say - ing, whoa, oh,

**Bbm9** 6fr.

**Bbm7**

**Ab(addBb)/C**

**Ab/C**

oh, oh, whoa, oh, oh.

# ROSANNA

Words and Music by  
DAVID PAICH

Moderately (♩ = ♩<sup>3</sup>)



*mp legato*



(*mp*)

All I wan - na do when I wake up in the morn - ing is  
I can see your face still shin - ing through the win - dow on the

see your eyes, \_\_\_\_\_  
oth - er side, \_\_\_\_\_

Ro - san - na, \_\_\_\_\_ Ro - san - na. \_\_\_\_\_  
Ro - san - na, \_\_\_\_\_ Ro - san - na. \_\_\_\_\_



Nev - er thought that a girl like you — could ev - er care for me,  
 I did - n't know that a girl like you — could make me feel so sad,



Ro - san - na.  
 Ro - san - na.



All I wan - na do in the mid - dle of the eve - ning is  
 All I wan - na tell you is now you'll nev - er, ev - er have to

hold you tight, —  
 com - pro - mise, —

Ro - san - na, Ro - san - na.  
 Ro - san - na, Ro - san - na.

Eb(addF)



Dm9



I did - n't know you were look - in' for more\_\_ than I could ev - er be. }  
 I nev - er thought that \_\_\_ los - in' \_\_\_ you \_\_\_ could ev - er hurt so bad. }

Not quite a year \_\_\_ since you

went a - way, \_\_\_ Ro - san - na, \_\_\_ yeah. \_\_\_

Now she's gone, and I

have to say: \_\_\_

Meet you all the way,

meet you all the way,

Ro - san - na, yeah. \_\_\_ Meet you

Bb/C

Cm7 3fr.

Bb/C

Cm7 3fr.

Eb

Bb

F

Gm7 3fr.

all the way,

meet you

Bb/C

Cm7 3fr.

Bb/C

Cm7 3fr.

Eb6

Bb

F

all the way,

Ro - san - na, yeah.

Repeat and fade

Gm7 3fr.

C/G

Dm/G

C/G

Gm7 3fr.

C/G

Gm7 3fr.

C/G

Dm/G

C/G

Gm7 3fr.

C/G

# I WON'T HOLD YOU BACK

Words and Music by  
STEVE LUKATHER

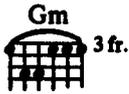
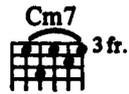
Slow Ballad



*mp legato*



If I had an - oth -  
Now you're gone; I'm real -



er chance to - night, -  
ly not the same. -

I'd try to tell -  
I guess I have -

Cm7

Gm

Ab(addBb)

3 fr.

3 fr.



— you that — the things — we had — were right. —  
— my - self — to blame. —

Time — can't e - rase —  
Time — can't e - rase —

Bb(addC)/D

Ab(addBb)/C

Bb(addC)/D

— the love — we shared. —  
— the things — we said. —

But it gives — me time — to  
But it gives — me time — to

Ab/C

Abmaj7/C

Ab/C

Bbsus2/D

Csus2/E

OX 3 fr.

1.

re - al - ize — just how much — you cared. —  
re - al - ize — that you're the one — in - stead. —

2.

Fm7

3 fr.

Eb/F

Ab

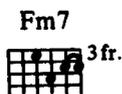
4 fr.

Ebsus2/Ab

Abmaj9

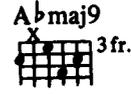
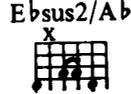
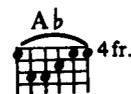
3 fr.

You know I — won't hold you — back



now. The love we had

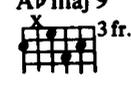
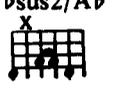
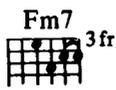
Piano accompaniment for the first system, including treble and bass clefs.



No chord

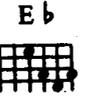
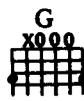
just can't be found. You

Piano accompaniment for the second system, including treble and bass clefs.



know I can't hold you back now.

Piano accompaniment for the third system, including treble and bass clefs.



Now that I'm a lone,

Piano accompaniment for the fourth system, including treble and bass clefs, with a *dim.* marking.

Cm7 3fr.

Gm 3fr.

E $\flat$

B $\flat$ /E $\flat$

it gives me time to think a - bout the years

Cm7 3fr.

Gm 3fr.

A $\flat$ (addB $\flat$ )

that you were mine. Time can't e - rase

B $\flat$ (addC)/D

A $\flat$ (addB $\flat$ )/C

B $\flat$ (addC)/D

the love we shared. But it gives me time to

A $\flat$ /C

A $\flat$ maj7/C

A $\flat$ /C

B $\flat$ sus2/D

Csus2/E 3fr.

D. S.  $\frac{3}{8}$  and fade

re - al - ize just how much you cared. You

cresc.

*mf*

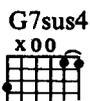
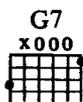
# STOP LOVING YOU

Words and Music by  
DAVID PAICH and STEVE LUKATHER

Medium Rock

G7 x000      G7sus4 x00      G7 x000      G7sus4 x00

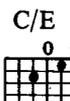
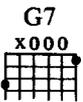
The piano introduction consists of four measures in 4/4 time. The right hand plays a series of chords: G7 (x000), G7sus4 (x00), G7 (x000), and G7sus4 (x00). The left hand plays a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, 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A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, 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C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368,



Musical staff with treble clef and notes for the first line of the song.

I can al - most hear a laugh com - ing from your pho - to - graph.  
Some - one's bro - ken some - thing new, an - oth - er al - tered point of view,

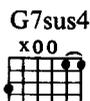
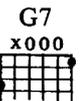
Piano accompaniment for the first line, including treble and bass staves.



Musical staff with treble clef and notes for the second line of the song.

Fun - ny, how a look can share a thou - sand mean - ings.  
just a cer - tain some - one's con - science play - ing.

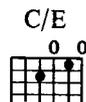
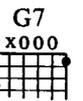
Piano accompaniment for the second line, including treble and bass staves.



Musical staff with treble clef and notes for the third line of the song.

Well in - tend - ed lies, con - tem - plat - ing al - i - bies,  
I held it in my hand, I did not un - der - stand

Piano accompaniment for the third line, including treble and bass staves.



Musical staff with treble clef and notes for the fourth line of the song.

is it real - ly you or is it me I'm  
what lives in - side the wind that cries her blam - ing?

Piano accompaniment for the fourth line, including treble and bass staves.

G7



G7sus4



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

Try - ing to catch a dis - tant mem - o - ry shoot - ing star, what seems so flash - es o - ver me, can't be that far,

Piano accompaniment for the first system, showing bass and treble clefs with chords and notes.

G7



C/E



F



G/B



C



F/A



Bb



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

ev - en though you're gone I feel you deep in side. liv - ing in a dream that's nev - er end - ing.

Piano accompaniment for the second system, showing bass and treble clefs with chords and notes.

C



Bb



F/A



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

Oo, dance be - neath the light with that look in your

Piano accompaniment for the third system, showing bass and treble clefs with chords and notes.

C



F



Bb



Dm



C



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

eyes. I can't stop lov - ing you.

Piano accompaniment for the fourth system, showing bass and treble clefs with chords and notes.

F Bb Dm C F Bb

Time pas - ses quick - ly\_ and chan - ces\_ are\_ few. I won't

Dm C 1. Bbsus2

stop till\_ I'm through lov - ing you, - girl.\_

2. Bbsus2

Play 3 times  
No Chord

you, - girl.\_

G5 F5 F G

Words and Music by  
DAVID PAICH

Moderate Jazz-Rock beat

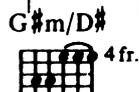


*mf legato*

F#7



Emaj7


Nine - ty - nine, I've been wait - ing — so long. —  
Nine - ty - nine, I keep break - ing — your heart. —

F#/G#

G#m7/F#

F#

G#m7/F#



Oh, nine - ty - nine, where did we go wrong?  
 Oh, nine - ty - nine, how can we be a -

F#

F#(addB)/E

E

G#m/D#



part? Oh, nine - ty - nine,  
 Oh, nine - ty - nine,

D# 6fr.

1. G# 4fr.



I love you.  
 I love

2. G#

F#/A#

G#/B#

E/G#

B/F#

B/F#

F#



you. I nev - er thought it would hap - pen.

Bmaj7 Emaj7 C#m7 4fr. D# 6fr.

I feel quite the same. I don't want to hurt you an - y -

G#7 4fr. F#/A# G#/B# E/G# B/F# F#

more. I nev - er knew it would work out.

Bmaj7 Emaj7 C#m7 4fr. D# 6fr.

No one to blame. You know I love you, nine - ty -

G# 4fr. G#m7 4fr. F#/G#

nine. Nine - ty - nine, you keep

G#m7 4fr.

F#/G#

G#m7/F#

F#

hold - ing — my hand. — Oh, nine - ty - nine, — they don't

G#m7/F#

F#

F#(addB)/E

E

G#m/D# 4fr.

know who I am. — Oh, nine - ty - nine,

D# 6fr.

G# 4fr.

Bbm7

I love — you. Nine - ty - nine,

Ab/Bb 4fr.

Bbm7

Ab/Bb 4fr.

Bbm7/Ab 4fr.

I can't take it no more. — Oh, nine - ty - nine, —

**A $\flat$**   
4fr.

**B $\flat$ m7/A $\flat$**   
X  
4fr.

**A $\flat$**   
4fr.

**A $\flat$ (addD $\flat$ )/G $\flat$**

oh, we were so sure. Oh, — nine — ty —

**G $\flat$**

**B $\flat$ m/F**

**F**

**B $\flat$**

nine, I love — you.

**B $\flat$ m**

*Repeat and fade*

**A $\flat$ 7**  
4fr.

**G $\flat$  maj7**  
X

**B $\flat$ m/F**

**F**

**B $\flat$**

# PAMELA

Words and Music by  
DAVID PAICH and JOSEPH WILLIAMS

Moderately

C G/C F/A

Dm9 Dm9/G G7 Cmaj7 G/C

F C/E Dm E+ Am7

C/G G#+ Am7 C/G G#+

Am7  
0 0 0

C/G  
x 0 0

G#+  
x 4fr.

Am7  
0 0 0

Side by side, I'll be yours for-ev - er.

C/G  
x 0 0

G#+  
x 4fr.

Am7  
0 0 0

C/G  
x 0 0

G#+  
x 4fr.

Rain or shine, an - y kind of weath -

Am7  
0 0 0

G6  
x0000

Am7  
0 0 0

er. There

C/D  
0 0 0

Dm7  
0

F  
x 0 0 0

C/F  
x 0 0 0

C/G  
x 0 0 0

G  
x0000

C/G  
x 0 0 0

G/A  
3fr.

Am7  
0 0 0

is - n't an - y - thing - I would - n't do - for you.

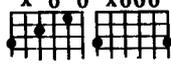
C/D Dm7



F C/F



C/G G

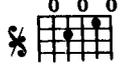


E+



Let's take what's get - ting old and make it new.

Am7



C/G



G#+



4fr.

Eye Black  
(Instrumental)

to and eye, white it's a blind - ing con - fron - ta - al - ways go - to - geth -

Am7



C/G



G#+



4fr.

Am7



tion.  
er.

You Day and and

C/G



G#+



4fr.

Am7

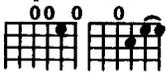


G6



I, we're a dead - ly com - bin - a - tion.  
night, you're the pre - cious jewel I trea - sure.

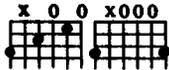
C/D Dm7



F C/F



C/G G



C/G



G/A



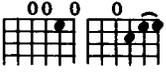
Am7



Want - ing Don't\_ start mix - ing truth\_ with jeal - ou - sy. The Well,  
ev - 'ry part\_ of you\_ is not\_ a crime.\_\_\_\_\_



C/D Dm7



F C/F



C/G



G



E+



To Coda



road we're on\_ is clear\_ as far\_ as I\_ can\_ see.\_\_\_\_\_  
could it be\_ that you're\_ the one\_ that's wrong\_ this\_ time?\_ }



Am7



Fsus2



F



G



Gsus4/E



Em7



Pam - e - la, \_ don't break this heart of mine;\_ just re - mem -



F



Dm7



F/Bb



Bb



F/A



ber, it may not heal this\_ time. \_

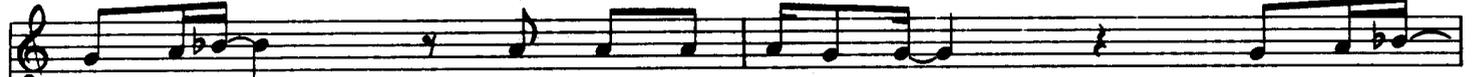


Em7

Gm7/F

Em7-5

E $\flat$



Pam - e - la, — there is no sec - ond chance — for the one —



B $\flat$ /D

Gm7

1. A $\flat$

Fm6

E7 $^{+5}$ <sub>+9</sub>



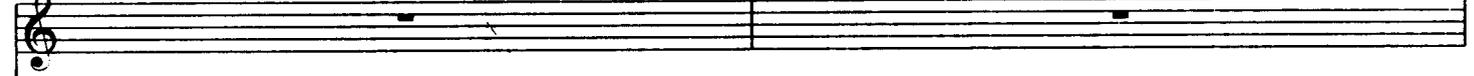
— who leaves it all — be - hind. —



Am

C/G

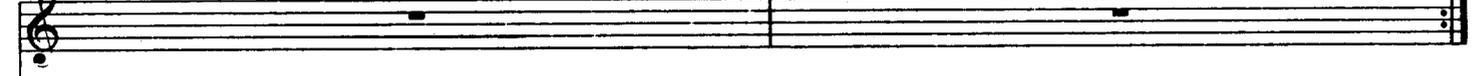
G $\sharp$ +



Am7

C/G

G $\sharp$ +



D.S.  $\frac{3}{4}$  al Coda  $\Phi$

2. **Ab** 4fr. **Fm6** **E7<sup>+5</sup><sub>+9</sub>** 6fr. **No chord** **E7<sup>+5</sup><sub>+9</sub>** 6fr.

**Coda** **C/G** **G** **C/G** **C**

This system contains the first two systems of music. The first system shows guitar chord diagrams for Ab (4fr.), Fm6, E7+5+9 (6fr.), and E7+5+9 (6fr.), along with a 'No chord' section. The second system shows guitar chord diagrams for Coda, C/G, G, C/G, and C. The piano accompaniment is written in 2/4 and 4/4 time signatures.

**C** **G/C** **F/A**

Oh, Pam - e - la, thou - sands\_ of miles\_ a - way\_ but al -

This system contains the third and fourth systems of music. The third system shows guitar chord diagrams for C, G/C, and F/A. The lyrics are 'Oh, Pam - e - la, thou - sands\_ of miles\_ a - way\_ but al -'. The piano accompaniment continues with a steady bass line.

**Dm7** **E7<sup>+5</sup><sub>+9</sub>** 6fr. **Am** **Fsus2** **F**

ways in\_ my heart. Pam - e - la, \_ don't break this

This system contains the fifth and sixth systems of music. The fifth system shows guitar chord diagrams for Dm7, E7+5+9 (6fr.), Am, Fsus2, and F. The lyrics are 'ways in\_ my heart. Pam - e - la, \_ don't break this'. The piano accompaniment features a consistent rhythmic pattern.

**G** **Gsus4/E** **Em7** **F** **Dm7sus4** **Dm7**

heart of mine;\_ just re - mem - ber, it may not

This system contains the seventh and eighth systems of music. The seventh system shows guitar chord diagrams for G, Gsus4/E, Em7, F, Dm7sus4, and Dm7. The lyrics are 'heart of mine;\_ just re - mem - ber, it may not'. The piano accompaniment concludes the piece.

F/Bb      Bb      F/A      Gm      Gm7/F

heal this time. — Pam - e - la, — there is no

Em7-5      Eb      Bb/D      Gm7

sec - ond chance — for the one — who leaves it all — be - hind. —

1. Ab      Fm6      E7+5+9      2. Ab      Fm6      E7+5+9      Am7

it all — be-hind. —

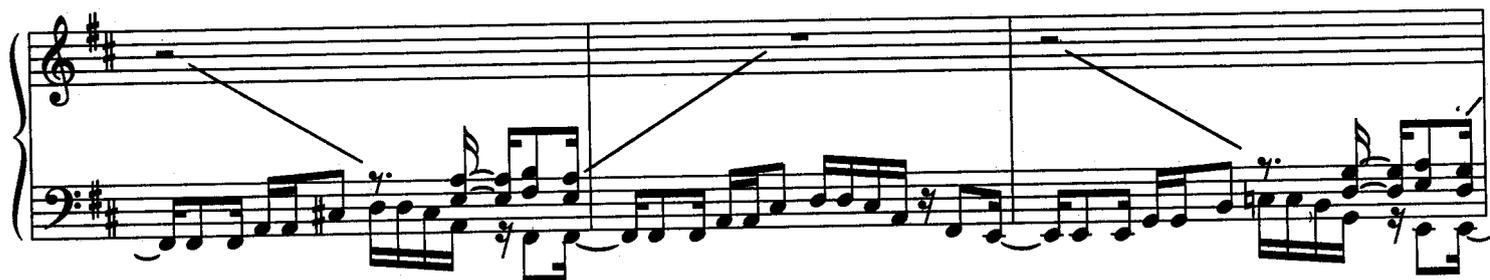
Repeat and fade

C/G      G#+      Am7      C/G      G#+

# ANIMAL

Words and Music by  
DAVID PAICH and  
JEAN-MICHEL BYRON

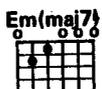
Moderate funk 


Em



Em(maj7)



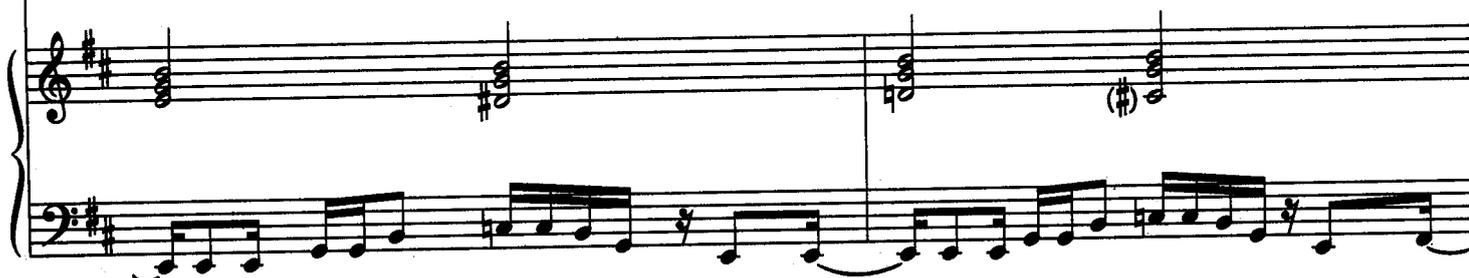
Em7



Em6




I've nev - er felt this way with some - one, I nev - er knew.



F#m



F#m(maj7)



F#m7



F#m6



I could feel this way\_ at all.\_

Em



Em(maj7)



Em7



Em6



Pre-des - ti - na - tion by ap - point - ment, sto - ry

F#m



F#m(maj7)



F#m7



F#m6



book re - al - i - ties\_ are com - ing true.\_

G#m



G#m(maj7)



G#m7



G#m6



I was scared; you looked\_ so help - less, lust was

G6/A  A/B 

dressed in good dis - guise.

Em  Em(maj7)  Em7  Em6 

I took you home to meet my moth - er. Just like  
A bod - y like yours should be ar - rest - ed. Hon - ey,

F#m  F#m(maj7)  F#m7  F#m6 

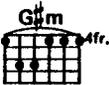
me, she fell straight in love with you. We are  
I should be locked up in a cage.

Em  Em(maj7)  Em7  Em6 

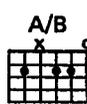
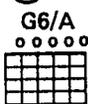
flesh, You took me to your own a - part - ment. Was it me,  
we are car - nal, we are hu - man. We've



— or does the night\_ do things\_ to you?\_ —  
 — got de - sires\_ we can't con - tain. —



You read from Ve - nus\_ and A - don - is. Hon - ey,  
 The smoke a - larm is\_ go - ing off a - gain. I guess I'm  
 When we touch, it's\_ so ex - plo - sive. It seems my



how gon - na have could I re - sist?\_ — C' - mon ba -  
 life's been lead - ing you down. — to this.



by, we've got to - night. — No one los

C#m7 4fr.

es when two ti - gers fight. } I'll lift you up,  
You be fire,

E7

nev - er let you down. } I'll be the jest  
I'll be the ice. } So c'-mon ba-

C#m7 4fr.

er by, melt and me you'll be the crown. } We're in - stinc  
ooh, so nice. } Is it rhy-

B13 7fr.

A13 5fr.

To Coda

tive - ly im - pul - sive. } We're an - i - mals.  
thm, is it ma - gic? }

1 G13 3fr. A13 5fr. Bb13 6fr. B13 7fr. G13 3fr. Ab13 4fr. A13 5fr. Bb13 6fr.

System 1: This system contains guitar chord diagrams for G13 (3fr), A13 (5fr), Bb13 (6fr), B13 (7fr), G13 (3fr), Ab13 (4fr), A13 (5fr), and Bb13 (6fr). Below the diagrams is a piano/vocal score in treble and bass clefs, featuring a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano part includes triplets and various articulations like accents and slurs.

Em Em(maj7) Em7 Em6

System 2: This system contains guitar chord diagrams for Em, Em(maj7), Em7, and Em6. Below the diagrams is a piano/vocal score in treble and bass clefs, continuing the piece with similar notation to system 1.

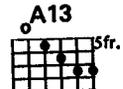
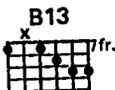
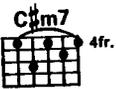
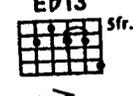
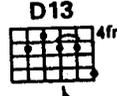
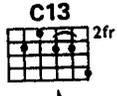
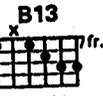
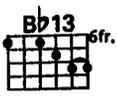
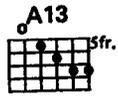
F#m F#m(maj7) F#m7 F#m6 4fr.

System 3: This system contains guitar chord diagrams for F#m, F#m(maj7), F#m7, and F#m6 (4fr). Below the diagrams is a piano/vocal score in treble and bass clefs, continuing the piece.

2. G13 3fr. A13 5fr. Bb13 6fr. B13 7fr. G13 3fr. Ab13 4fr. A13 5fr. Bb13 6fr.

System 4: This system contains guitar chord diagrams for G13 (3fr), A13 (5fr), Bb13 (6fr), B13 (7fr), G13 (3fr), Ab13 (4fr), A13 (5fr), and Bb13 (6fr). Below the diagrams is a piano/vocal score in treble and bass clefs, continuing the piece.

No Chord  
(Guitar solo)



G13 3fr.

A13 5fr.

Bb13 6fr.

B13 7fr.

G13 3fr.

Ab13 4fr.

A13 5fr.

Bb13 6fr.

Em7

F#m(maj7)

Em

Some girls may turn.

F#m

D.S. al Coda

— my head but on-ly you, — ba - by, — turn me on.

Coda

G13 3fr.

N.C.

G13 3fr.

A $\flat$ 13 4fr.

A13 5fr.

B $\flat$ 13 6fr.

Play 3 times (vocal ad lib.)

E7

C $\sharp$ m7 4fr.

B13 7fr.

A13 5fr.

G13 3fr.

A13 5fr.

B $\flat$ 13 6fr.

B13 7fr.

G13 3fr.

A $\flat$ 13 4fr.

A13 5fr.

B $\flat$ 13 6fr.