

BACKSTREET BOYS BLACK & BLUE

All the songs from the album arranged for piano, voice & guitar. Including complete lyrics & guitar chord boxes.



BLACK & BLUE

Shape Of My Heart

Words & Music by Max Martin, Rami Yacoub & Lisa Miskovsky

$\text{♩} = 96$



Mm. _____ Yeah, yeah. _____

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with a rest, followed by a melodic phrase. The piano accompaniment provides harmonic support with chords corresponding to the diagrams above.



1. Ba - by, _____ please - try - to for - give - me. _____
(Verse 2 see block lyric)

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics '1. Ba - by, please - try - to for - give - me.' with a note that 'Verse 2 see block lyric'.



Stay _____ here - don't put out the _____ glow.

The third system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics 'Stay here - don't put out the glow.'

Dsus4



D



Dsus4



D



D/A



A



A7/G



G



A7/G



Hold me now, - don't both - er if ev-'ry min-ute it makes me weak - er. You can -

G/B



Bm



Dsus4/A



D



E/G#



Gsus2



save - me - from the man that I've - be - come. Oh, yeah. Look - ing -

D



G



Dsus4



D/F#



Asus4



A/G



back on the things - I've - done, I - was - try - ing to be - some - one.

F#m



Bm



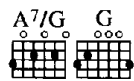
Bm/A



E



I played - my - part - and kept you in the dark. Now let me



1.



2.



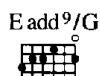
show — you — the — shape — of — my heart. — shape — of — my heart.



— I'm — here with my con - fes - sion. — Got no-thing to hide



no — more. — I don't know where — to — start, — but to



NC.

show you — the — shape of — my heart. —



I'm look - ing back — on things — I've — done. I — nev - er wan - na



play the same — old — part — and keep you in — the dark. —



Now let — me show — you the shape — of my heart. —
Look - ing —



back on the things — I've — done, — I — was — try - ing to be — some - one.

G#m C#m C#m/B F#

I played— my— part— and kept you in the dark. Now let me

B7/A A E Bm E/B Bm

1. show — you — the — shape — of — my heart. — shape — of, —
 Look — ing

rit.

B7/A A B7/A E B E

show you the — shape of — my heart. —

Verse 2:
 Sadness is beautiful
 Loneliness is tragical
 So help me
 I can't win this war, oh no
 Touch me now, don't bother
 If every second it makes me weaker
 You can save me from the man I've become.

Looking back etc.

The Call

Words & Music by Max Martin & Rami

Free time



a tempo ♩ = 104



NC.



1. Now let me tell ya the sto - ry 'bout - the call — that changed my des - ti - ny, —
(Verse 2 see block lyric)

B^bm



E^bm6



F



and me and my boys_ went out_ just to end up in mi - se - ry.

B^bm



F



Was a - bout to go home_ when there_ she was_ stand - in' _ in front_ of me_ I said

G^bmaj7
fr4



2^o tacet

Fsus4



"Hi, I got a lit - tle place near - by, wan - na

B^bm



F



G^bmaj7



go?" I should - 've said no, some - one's



NC.

wait - ing — for me. But I'm gon - na go up and say —



— Lis - ten ba - by I'm sor - ry, just wan - na tell you don't wor - ry.



I will be late, don't — stay up and wait for — me. Oh, say a - gain — you're



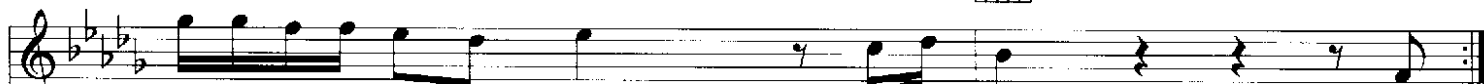
drop - ping out, my bat - te - ry is low. Just so you know, we're

1.

B^bm



N.C.



go - in' to a place near - by.

Got - ta go.

2. Now,



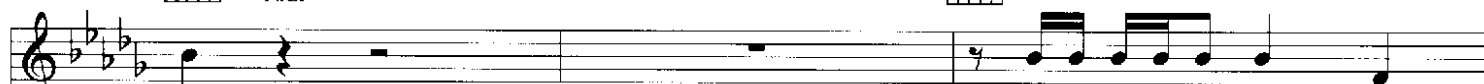
2.

B^bm



N.C.

B^bm



go.

Lis - ten ba - by I'm sor - ry.



B^b sus⁴₂



B^bm



B^b sus⁴₂



Lis - ten ba - by I'm sor - ry.

Got - ta



B^bm



F



D^b

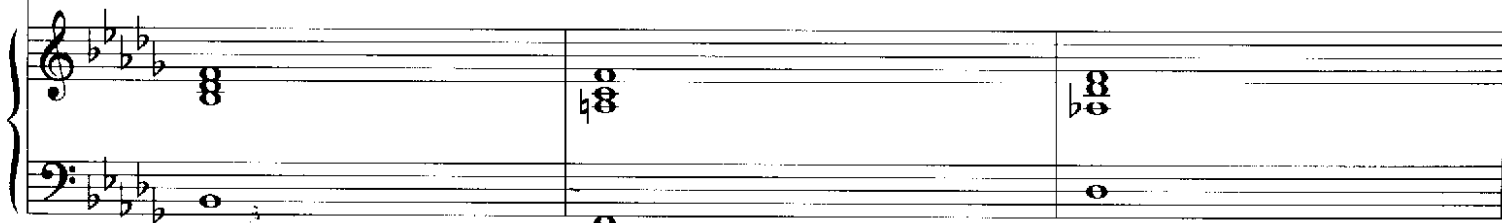


go.

Oh, oh, oh.

Oh, oh, — oh. —

Oh, oh, oh, —



oh, ————— oh. Oh, oh, oh. Oh, oh, — oh, —

oh.

Let me tell ya the sto - ry 'bout the call — that changed my des - ti - ny, —

and me and my boys — went out — just to end up in mi - se - ry.



Was a-bout to go home when there she was stand-in' in front of me. I said

Was a-bout to go home when there she was stand-in' in front of me. I said



NC.

"Hi, I got a lit-tle place near-by. (Got-ta

"Hi, I got a lit-tle place near-by. (Got-ta



go.) Lis-ten ba-by, I'm sor-ry, just wan-na tell ya don't wor-ry.

go.) Lis-ten ba-by, I'm sor-ry, just wan-na tell ya don't wor-ry.



I will be late, don't stay up and wait for me. Oh, say a-gain you're

I will be late, don't stay up and wait for me. Oh, say a-gain you're

G7 A^b B^b E^b

drop - ping out, my bat - te - ry is low. Just so you know, we're

1. Fm G7 2. N.C.

go - in' to a place near - by. Got - ta go - in' to a place near - by. We're

Cm

go - in' to a place near - by. Got - ta go.

Verse 2:

Now 'til it's done nothing's been won
 I can't take it back, what's done is done
 One of her friends found out
 That she wasn't my only one
 And it eats me from inside
 That she's not by my side
 Just because I made that call and lied.

Listen baby I'm sorry *etc.*

Get Another Boyfriend

Words & Music by Max Martin & Rami

♩ = 96



Get a - no - ther boy - friend.



Back-street.

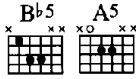
Check it.

Ah hey, _____



hey!

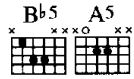
1. Let's talk a - bout



one, ba - by. You got - ta hear - me out. —
(Verse 2 see block lyric)




Do you real - ly think I'd be the last to know what it's all a - bout? Let's talk a - bout



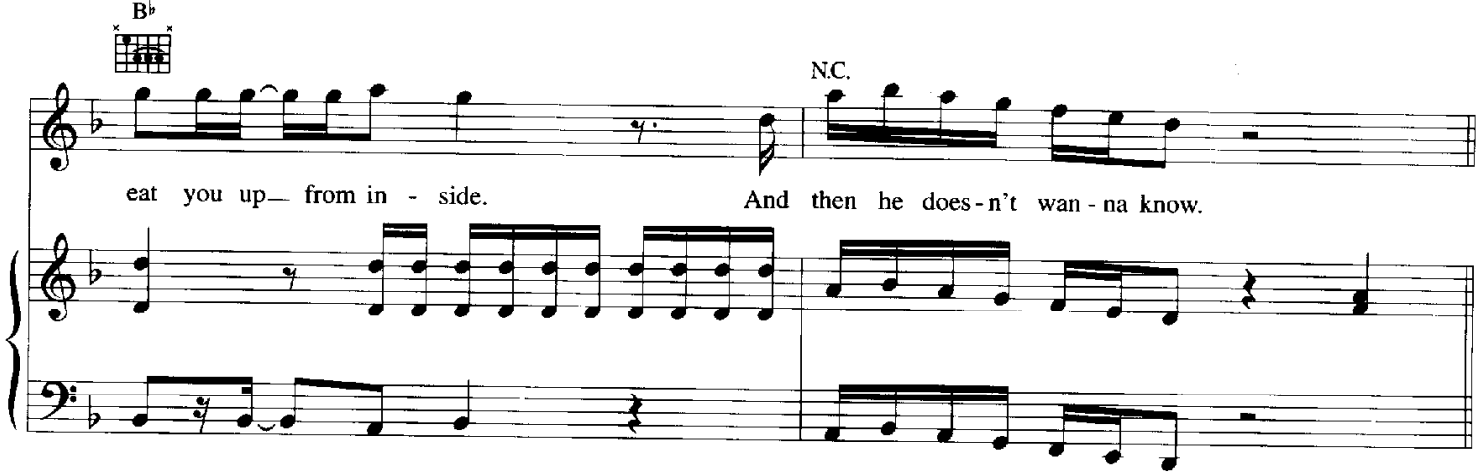
who you say is the es - sence of — your life. — But he'll



eat you up — from in - side slow. And then he does - n't wan - na know. I'm tell - in' you he'll

B^b  N.C.





eat you up— from in - side. And then he does - n't wan - na know.



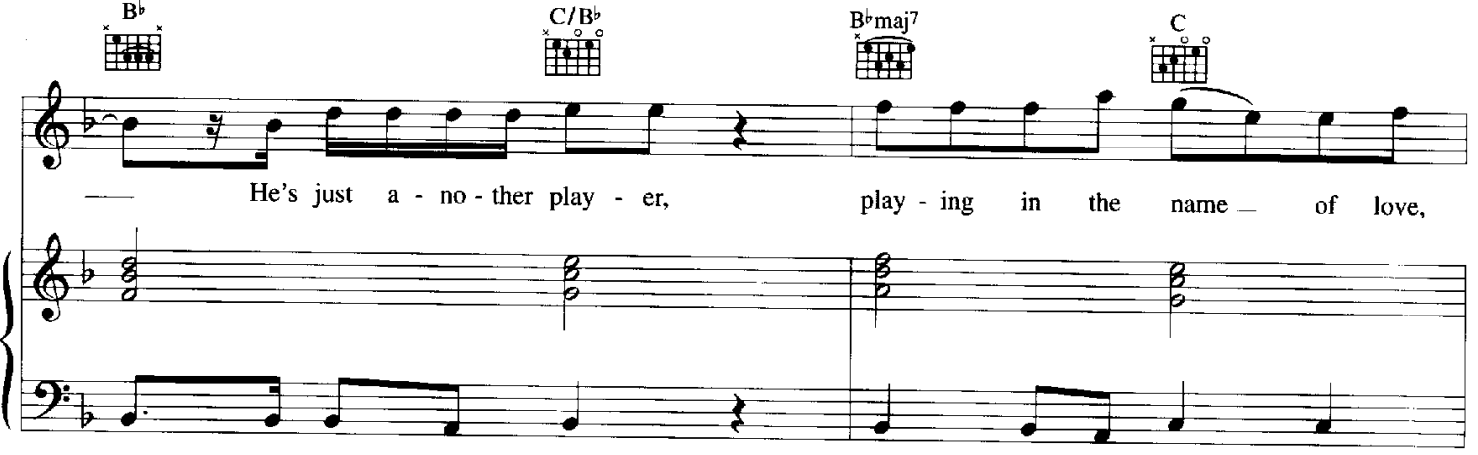
Dm  Am⁷  Dm  Am⁷ 






Lis - ten, I mean it. There's no - thing that he's wor - thy of.



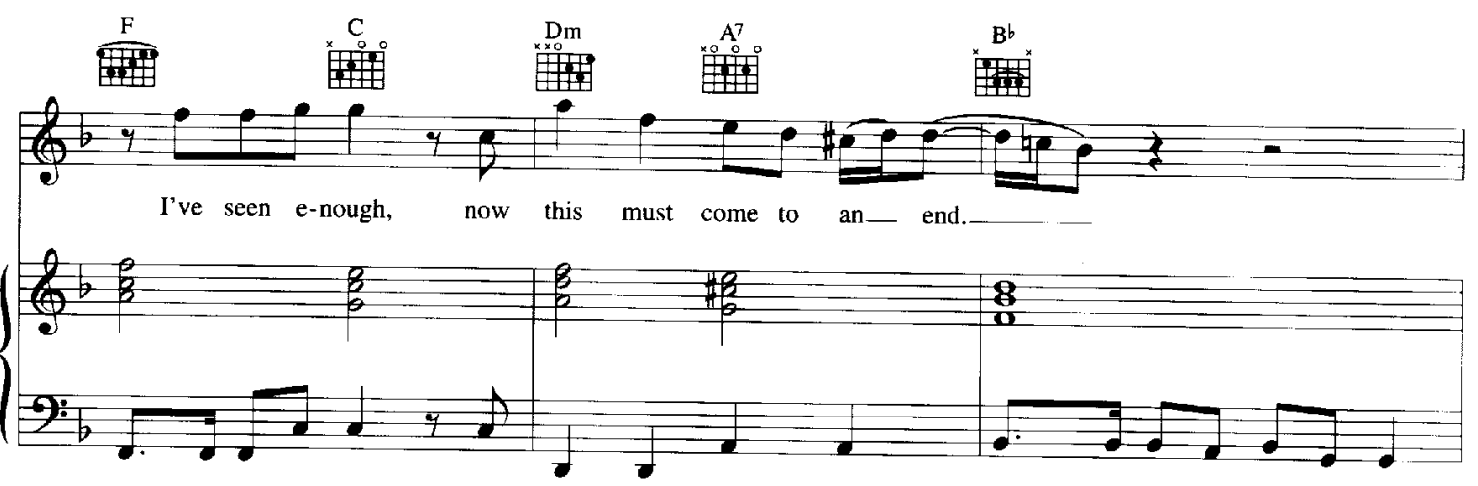
B^b  C/B^b  B^bmaj⁷  C 

— He's just a - no - ther play - er, play - ing in the name — of love,



F  C  Dm  A⁷  B^b 

I've seen e-nough, now this must come to an — end.



1.



N.C.

2.



N.C.

Musical staff with vocal line and guitar accompaniment.

Get a - no - ther boy - friend. 2. Let's talk a - bout Get a - no - ther boy - friend. Get a - no - ther boy - friend.

Piano accompaniment for the first system.



Musical staff for vocal ad lib.

Vocal ad lib.

Piano accompaniment for the second system.

1.



2.

N.C.

Musical staff for vocal line.

Hey, _____ yeah. _____

Piano accompaniment for the third system.



Musical staff with vocal line.

Hear me - now, - you must - know - what it's all a - bout.

Piano accompaniment for the fourth system.

B^bmaj7

C

F

C

Dm

A7

He's just a play - er in love. This must come to an end.

NC.

A

Get a - no - ther boy - friend.

Dm

Am7

Dm

Am7

Lis - ten, I mean it. There's no - thing that he's wor - thy of.

B^b

C/B^b

B^bmaj7

C

He's just a - no - ther play - er, play - ing in the name of love.

F C Dm A7

I've seen e - nough, now this must come to an end.

1. B^b A7 2. B^b

Get a - no - ther boy - friend.

NC.

Get a - no - ther boy - friend.
Get a - no - ther boy - friend.

Verse 2:

Let's talk about what he's done
 To become your number one
 Or was it another promise
 'Cause a promise doesn't buy the dresses that turn you on
 I've seen it before
 Anymore, three, two
 You're through for sure
 Just go get on with your life
 Stop acting like you're giving up
 I'm telling you
 Go get on with your life
 Stop acting like you're givin' up.

Listen, I mean it *etc.*

Shining Star

Words & Music by Nick Carter, Howie Dorough, Franciz & LePont

♩ = 100



You're my shin - ing star, that is what you are,



there is no - one like you ba - by. An - gels ev - ery - where,



ev - ery time you're near, you will al - ways be my ba - by.



1. Babe when you do the things- you do, — I wan-na be close- to you

(Verse 2 see block lyric)



cos I need to feel your ev - ery move. — Oh, — oh.



Ba - by you can nev - er say — how much (I) I need — your



touch, can't get — e - nough. — 3 Oh.

G Cm G7

Cos you know what to do to turn me on.

Cm G7

Ooh yeah, yeah. You're my shining star, that is what you are,

Cm

there is no one like you ba-by. An-gels ev-ery-where,

G7 Cm

ev-ery time you're near, you will al-ways be my ba-by.



I've nev-er been so sa - tis-fied, with a-ny-thing in my en - ti - re life.



Cos you were do - ing ev - ery-thing so right oh, oh, ba - by.



You're my shin - ing star, that is what you are,



there is no - one like you ba-by. An - gels ev - ery - where,



ev - ery time you're near, ——— you will al - ways be — my ba-by.



You know, and I have told — you, I wan-na be there ev - ery day for — you



to sa - tis - fy your ev - e - ry need — my ba - by, — ba - by.



You're — my — shin - ing — star, — that is what you are, —

there is no - one like — you ba - by.

An - gels — ev - ery - where, — ev - ery time — you're near,

you will al - ways be — my ba - by.

Verse 2:

Baby you're as close as close can get
 And baby you know I let, every single part of me be yours
 If there's a man, or if the phone might ring
 I, cos I won't hear a thing when I'm in your arms.

Cos you know what to do *etc.*

I Promise You (With Everything I Am)

Words & Music by Dan Hill

♩ = 64



It's in the si-len-ces, the words you nev - er say. - I see it in your eyes al-ways



starts the same way. - It seems like ev-ery - one - we - know is break-ing up, - mm does

F



Esus4

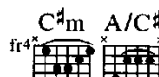


E



a - ny - bo - dy ev - er stay - in love

a - ny - more?



I pro - mise you - from the bot - tom of - my heart,

I will love - you - til - death do - us -



part. -

I pro - mise you -

as a lov - er and - a friend, I will



love you like I nev - er love - a - gain. — With ev - ery - thing - I am.

A A/C# D A

I see you look at me — when you think I'm not a - ware. —

F#m Bm Esus4 E

You're search-ing for clues — of just how deep my feel-ings are. — How do you

C#m7 A F#m


prove the sky is blue, — the o - - - ceans wide? — All I

F Fmaj7 Esus4 E A A/C#

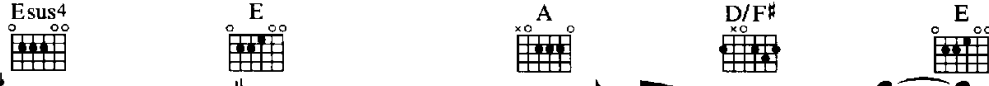
know is what I feel. — when I look in-to — your eyes. — I pro - mise you — from the



 bot-tom of_ my_ heart,_ I will love_ you_ til death do_ as part. Darl-in', I pro-mise, yeah.



 I pro - mise you_ as a lov-er and_ a friend.. I will love you like I've nev - er loved a - gain



 with ev - ery - thing_ that_ I am. Ooh, ah, ah. Oh there



 are no gua - ran - tees_ that's what you al - ways say to me. But late at



night I feel— the trem - ble in— your touch—³ and what I'm



try - ing to say to you— I nev - er said to a - ny - one, — oh. —



I pro - mise you— from the bot - tom of— my heart, — I will



love— you— til— death do— us— part.— I pro - mise you— as a

1.



Vocal repeat ad lib.



lov-er and- a friend, I will love you like- you'll nev - er love- a - gain- with ev-ery - thing-



2.

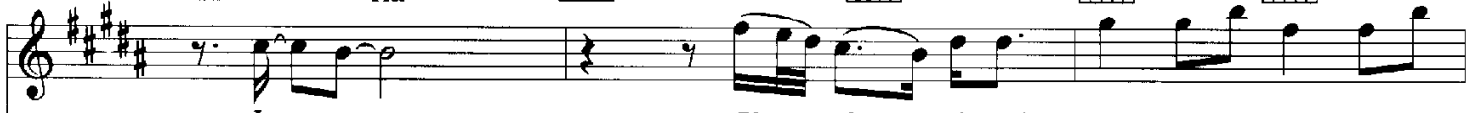


love you like- I nev - er love- a - gain- with ev - ery - thing-



a tempo

rit.



I am. Oh, oh, oh yeah. Doo doo doo, doo doo doo,



rit.



doo doo doo. With ev - ery - thing- I am.



Everyone

Words & Music by Kristian Lundin & Andreas Carlsson

♩ = 108



Da da da da da da da Back - street _____

The first system of music features a vocal line in 4/4 time with a tempo of 108. The key signature has two flats. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with long notes in the left hand. Chord diagrams for Cm (fr3) and Ab (fr4) are provided above the vocal line.



1. We've been through

The second system continues the piano accompaniment and introduces the vocal line for the first time. The lyrics are "1. We've been through".



days of thun - der. Some peo - ple said they don't be - long..

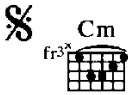
The third system continues the piano accompaniment and the vocal line. The lyrics are "days of thun - der. Some peo - ple said they don't be - long..".



They tried to pull us un - der. But here we stand to -






- geth - er and we're mil - lion strong. Let's get



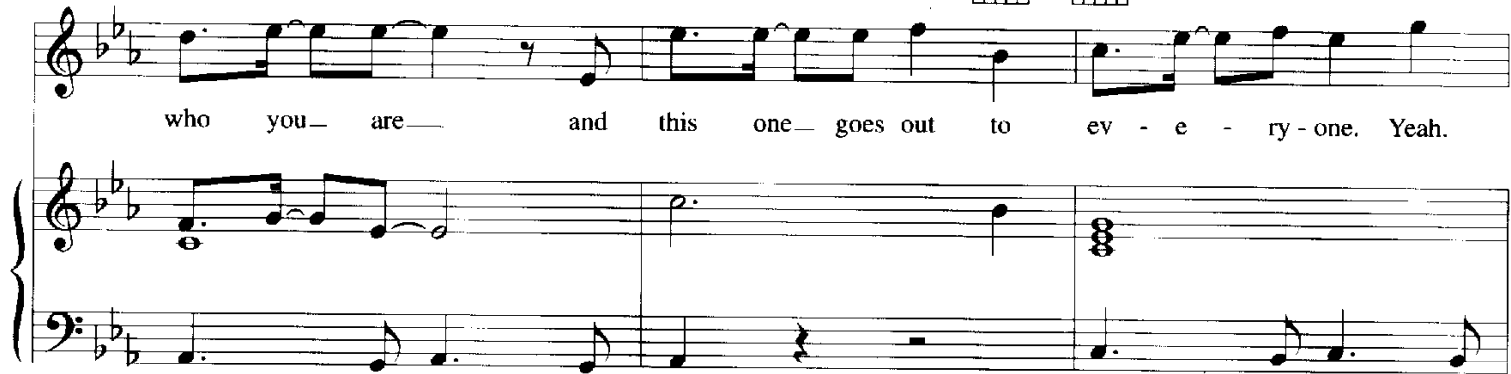
on with the show. Let's get started. Turn the lights down low, turn the



lights down low. You were there from the start. You were there, we know

fr4   



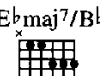

who you— are— and this one— goes out to ev - e - ry - one. Yeah.



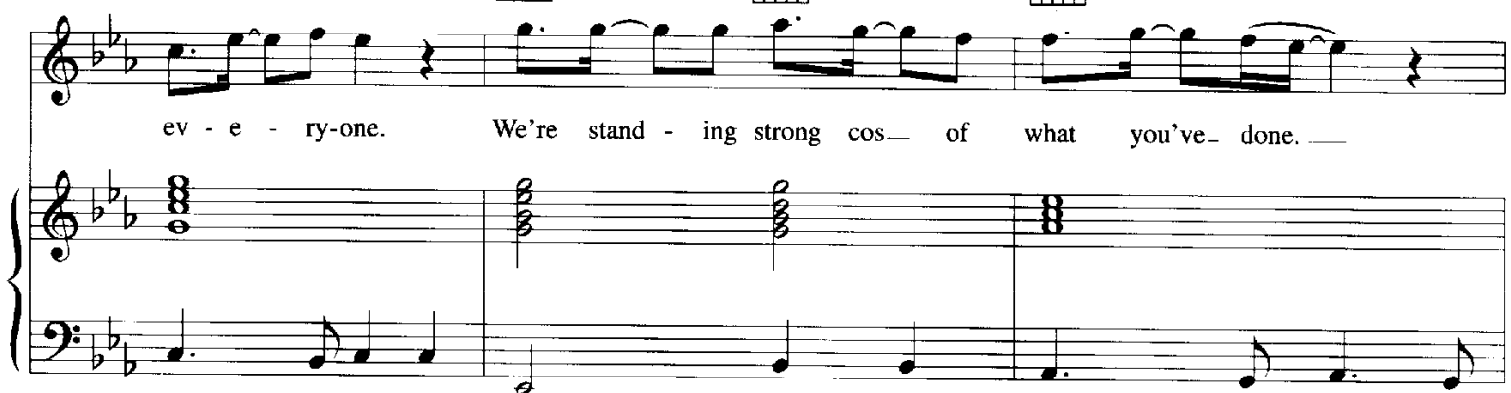
  

Ev - e - ry - one, — ev - e - ry - one. This one— goes out to



ev - e - ry - one. We're stand - ing strong cos— of what you've— done. —



To Coda ⊕

This one goes out to you. We've been in -



A^b
fr⁴

- side the cir - cus. We took the plea - sure with the pain. —

B^b Cm fr³ B^b

— I guess there's some - thing - a - bout - us, what ev - er comes a -

D. §. al Coda

fr⁴ A^b B^b

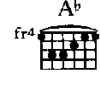
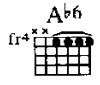
- round will al - ways stay the — same. — Let's get

⊕ *Coda* Cm fr³

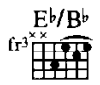
you. —



Now we're min - utes - a - way til it's



time to - play. Our heart beats - are ris - ing, - they're



let - ting - you in, time for - the show to - be - gin.



We we're stand - ing strong cos - of what you've - done.

C Dm F C

This one goes out to you, you, you.— You make us feel like we've

B \flat A Dm C

just be - gun— and this one goes out to ev - e - ry-one. Yeah. Ev - e - ry-one, oh yeah.

B \flat C Dm F C

Ev - e - ry-one, see this one goes out to ev - e - ry-one. Oh, oh. We're stand - ing strong cos— of

1. B \flat A Dm 2. A Dm

what you've done.— And this one goes out to this one goes out to you.

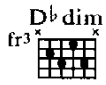
Time

Words & Music by Brian T. Littrell, Nick Carter, Howie Dorough, AJ McLean & Kevin Richardson

♩ = 80



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.




The second system continues the musical piece. The vocal line has a long note followed by a short phrase. The piano accompaniment provides harmonic support with chords and moving lines.

1. I know that —



The third system features a vocal line with lyrics and piano accompaniment. The piano accompaniment includes some chords with fermatas.

— I, — I can't be - lieve — just what the path — has bought — me, to the
(Verse 2 see block lyric)

Cm7  F7sus4  B^b  F/G  Cm7  F7sus4 







man I want to be and I know that we have had some times that we



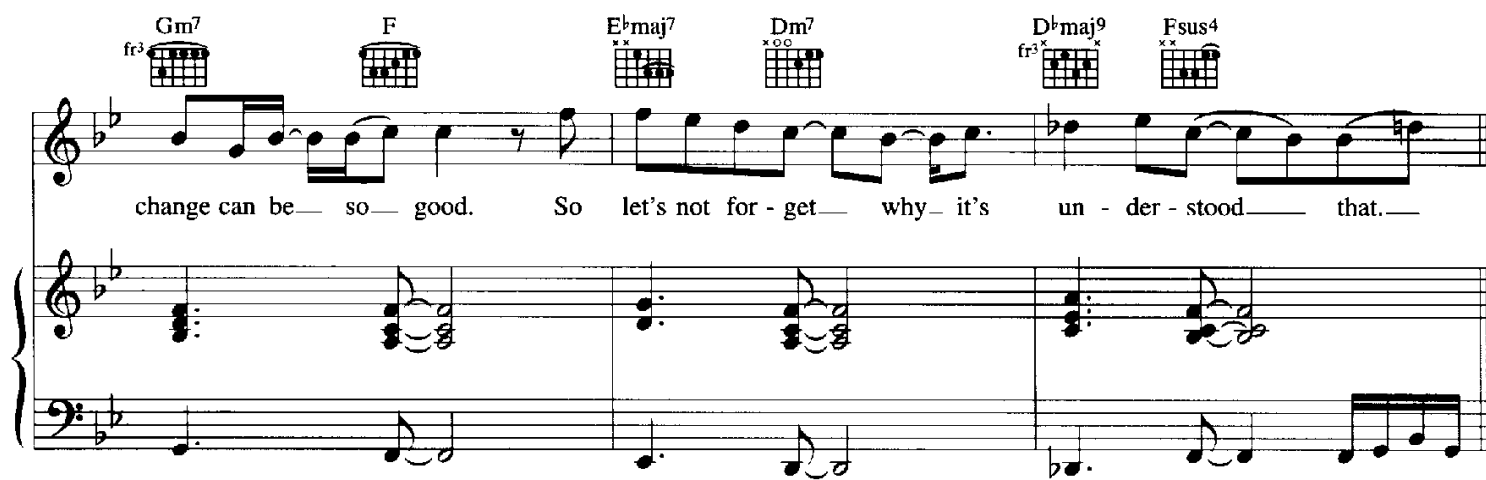
B^b  F/G  Cm7  F7  Dm7  E^bmaj9 

can't for-get the strug-gle, cos we have so far to go. I know we have changed but



Gm7  F  E^bmaj7  Dm7  D^bmaj9  Fsus4 

change can be so good. So let's not for-get why it's un-der-stood that



B^b  Cm7  F7sus4  B^b 

Time, look where we are and what we've been through. Time, shar-ing our dreams.



Gsus4 Fm7sus4



Time, goes on and on — ev - ery day, — ba - by. —

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

Cm7



F11



1. Eb



Bb



Time is what — it is — — — — — come what come — what may. — 2. I re - mem - ber when

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

2.

Eb



Bb



F6



F#dim7



Gm7



F6



come what may. — So here we are — — — — — and we'll al - ways stay - to - geth - er, and through it

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

Eb



Cm7



F9sus4



F13



all you know - we owe it all to you, — you, — you, you, — yeah, — you.

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



Time, look where we are and what we've been through.



Time, shar - ing our dreams. Time goes on and on,



1.



time is what it is. Time goes on and on



ev - ery day. Time is what it is, come what,



F C Fmaj7 Em7 Am

come what may. Time goes on and on every day

B \flat F/A G

time is what it is come what may.

Cmaj7 Fmaj7 Cmaj7

come what may.

Verse 2:

I remember when mum used to say
 That things get better and you'll soon be on your way
 Remember those days we would sing at the drop of a hat
 Way back when nothing else mattered
 I know we have changed but change can be so good
 So lets not forget why it's understood yeah.

Time etc.

Not For Me

Words & Music by Kristian Lundin, Jake & Andreas Carlsson

$\text{♩} = 96$



Yeah,

mm.



1. I was look-ing for some - thing, on the crime scene, where you're in too deep.
(Verse 2 see block lyric)



I found a note with this num - ber, it's just a - noth - er clue that leads to you.

Bm



A



F#m



G



I got a lit - tle sus - pi - cious, I got a feel - ing that you ain't true to

Bm



A



G



me, I should have known bet - ter than to buy your lies. — You can

Bm



A



G



F#



fool a - ny-one but I've got eyes to see, — that you're not for me babe.



Bm



A



F#m



G



No, no, ah, ah. — Things will nev - er be the same a - gain with

Bm A G Bm A

you. No, no, ah, ah.— Now I know what is coming to.— No, no, ah, ah.— Cos

F#m7 G Em7 F#m G A *To Coda* ⊕

if you think— that's— the way that— love should be let me tell— you it's not for me.—

1. Bm A NC. F#m Bm 2.

No, no... 2. No I don't wan-na be

G/B Bsus4 B7sus4 E/B Bm

Yeah, I said no, no, no



N.C.

way. No, no, no, no, no, no. I had e-nough of your



talk, your games and it won't go— a - way.



N.C.

D.%. al Coda

Jus - ti - fy— my rea - son to say, say. rea - sons to say.

⊕ *Coda*



No, no, ah, ah.— Things will nev - er be the same a - gain with

Bm A G

you, ba - by. Now I know what it's com - ing to.

Bm A F#m G

No, no, ah, ah. Cos if you think that's the way that—

Em7 F#m G A Bm

love should be, well let me tell you it's not for me.

Repeat echo

Verse 2:

I don't want to be on, your screenplay
 Just tell me did you rehearse on me?
 I'll give you the story
 Baby who screwed who? Me or him?
 Caught in the middle
 And I'm tired of your games of Hide and Seek
 I'm getting the feeling that it's time for me to leave.

You can fool anyone but I got eyes to see
 That you're not for me, baby.

No, no, ah, ah, etc.

Yes I Will

Words & Music by AJ McLean, Brian Kierulf & Josh Schwartz

$\text{♩} = 116$



The first system of music features a guitar part with a treble clef and a piano part with a grand staff (treble and bass clefs). The guitar part consists of five measures of whole notes, corresponding to the chords F, Bb, F/A, Gm7, and F. The piano part provides a harmonic accompaniment with various rhythmic patterns and melodic lines.



The second system continues the musical notation. The guitar part has four measures of whole notes corresponding to the chords Ebmaj7, Eb/G, Fsus4, and F. The piano part continues with its accompaniment.



The third system includes the vocal line and piano accompaniment. The guitar part has three measures of whole notes corresponding to the chords Bb, F/A, and Gm. The vocal line begins with the lyrics: "1. I op - en my eyes — I see — your — face. — I can not hide,". The piano part continues with its accompaniment.



I can't e - rase the way you make me feel in - side you com - plete



me girl. That's why some-thing a - bout you makes me feel



ba - by my heart wants to re - veal. I'm down on my knees,



I'm ask - ing you. So these three words I wan - na hear from you.



B^b



F/A



Gm



Yes I will take your hand and walk with you. Yes, I will. So

F



E^bmaj⁷



these three words I promise to. Yes I will give you every-thing you need and

E^b



F



F11



B^b



some-day start a fa-mi-ly with you. Yes, I will,

F/A



Gm



F



E^bmaj⁷



take your hand and walk with you. Yes, I will ba-by I promise you. Yes I will

To Coda ⊕

E^b6/9
fr³ x

E^b
fr³ x x

Dm
x x o

E^b
fr³ x x

F

give you ev - ery-thing you need and some-day start a fa - mi - ly with- you.

Cm7
fr³ x

B^b/F

Fsus4

B^b

Ooh yes, I will. Oh ba - by yeah.

F/A
x o

Gm7
fr³

2. This is no or - di - na - ry love and I can nev -

F

E^bmaj7

E^b6/G

- er have e - nough of all the things you giv - en to me.

Fsus4



F



Bb



— You're my heart my soul, — my ev - e - ry - thing. Ev - e - ry night —

F/A



Dm7



Dm



— I thank — you Lord — for giv - ing me the strength to love her — more,

D.%. al Coda

Eb



Bb/D



Cm7



Fsus4



F



— and. more. Each day — I pro - mise her — as long as I hear — those three — words.

⊕ *Coda*

Eb



Bb/D



Stay - ing be - side of you in ev - e - ry — thing — you — do —



ba - by. Where - ev - er you go, what - ev - er you do, ba - by I'll



be there. I will be there. As God is my wit - ness I will car -



- ry this through til death do us part I pro - mise to you.



Yes I — will. Take your hand — and walk with you. I — will,

1.



ba - by, I pro-mise. Yes, I — will give you ev - ery - thing you need

2.

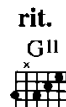


Vocal ad lib. on repeat

and start a fa - mi - ly with — you — girl. Yes I — will I



pro-mise you that ev-ery-thing's gon-na be al - right. It's gon-na be — al - right. —



rit.

Ah, ah, — ah, — I will, I will. —

How Did I Fall In Love With You

Words & Music by Howie Dorough, Calum MacColl & Andrew Fromm

$\text{♩} = 74$



rit.

Musical notation for the first system, including guitar chords and piano accompaniment. The system consists of a guitar staff with chord diagrams and a piano staff with a grand staff (treble and bass clefs). The music is in 4/4 time and the key signature has three flats (B-flat major/D-flat minor).

a tempo



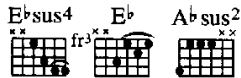
Musical notation for the second system, including guitar chords and piano accompaniment. The system consists of a guitar staff with chord diagrams and a piano staff with a grand staff. The lyrics are: "1. Re - mem - ber when we nev - er need - ed each oth - er. The best of friends".

1. Re - mem - ber when we nev - er need - ed each oth - er. The best of friends



Musical notation for the third system, including guitar chords and piano accompaniment. The system consists of a guitar staff with chord diagrams and a piano staff with a grand staff. The lyrics are: "like sis - ter and bro - ther. We un - der - stood. we'd nev - er be".

like sis - ter and bro - ther. We un - der - stood. we'd nev - er be



a - lone. — 2. Those days — are gone, — now I want you so much.



— The night — is long — and I need your touch. — Don't know what — to say, — nev - er



meant to feel — this way, — don't wan - na be a - lone to - night. —



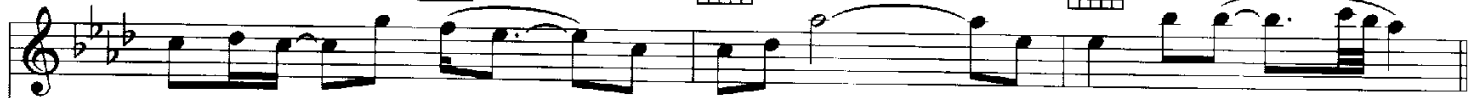
What can I do — to make — it right? — Fall - ing so hard,

so fast, — this time. — What did I say? — What did — you do? —

How did I fall — in love — with you? — Ooh, — ooh, yeah, —

ah. — 3. I hear — your voice — and I start to trem-ble.

Brings back — the child — that I re-semble. I can-not — pre-tend — that



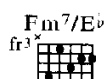
we can still be friends, don't wanna be a lone to - night.



What can I do to make you mine? Fall-ing so hard, so fast, this time.



What did I say? What did you do? How did I fall in love with you?



Ooh I wanna say this right, and it has to be to - night, just need you to know.



C Dm C/E Fm Fm⁷/E^b

Oh,— oh,— oh.— I don't want to live— this life. I don't want to say— good-bye.— With

D^b D^b sus² D^b E^b sus⁴ E^b

you I wan - na spend the rest of my life.

B^b E^b add⁹ F Gm

What can I do— to make— you mine?— Fall-ing so hard,

E^b F B^b E^b maj⁷ F

so fast,— this time.— What did I say?— What did— you do?—

Gm Eb sus2 F Bb Eb add9

How did I fall in love with you? What can I do

F Gm Bb/D Eb add9 F

to make it right? Fall-ing so hard, so fast, this time.

Bb Eb F Gm

Ev - ery - thing's changed, we nev - er knew. How did I

colla voce

Eb5 add9 F sus2 a tempo Eb F Gm9

fall in love with you?

It's True

Words & Music by Max Martin, Andreas Carlsson & Kevin Richardson

$\text{♩} = 80$



1. Ev - en a lov - er — makes a mis - take — some — times. —
(Verse 2 see block lyric)



Like a - ny - oth - er, — fall out and lose — his mind. —



And I'm sor - ry for the things I did, for your tear-



- drops ov - er words I said. Can you for - give me, and



op - en your heart once a - gain? Oh yeah. It's true.



I mean it, from the bot - tom of my heart.

B F#m G#m E

Yeah— it's true. With - out — you I — would fall—

Fm7(b5) F# F#7/E 1. B/D# F#sus4 F# 2. B/D# E

a - part.

F# F#/E B/D# F#sus4 F# C#m

I'd do a - ny - thing to

D#sus4 D# G#m Fm7(b5)

make— it up to you. — So please un - der - stand — and

Emaj7



F#sus4



F#



Db



op - en your heart - once a - gain.

It's true

Ebm7



Absus4



Ab



I mean it,

from the bot - tom of my heart.

Db



Ab/C



Bbm



Gb



Yeah, it's true.

With - out you I would fall

Gm7(b5)



Eb7/G



Absus4



Ab6



Absus4



Db



a - part.

It's true.

I mean

it, from the bot - tom of my heart. Yeah it's true.

With - out you I would fall a - part.

It's true.

Verse 2:

Whatever happened, I know that I was wrong
 Oh yes
 Can you believe me? Maybe your faith is gone
 Or is it?
 But I love you - and I always will
 So I wonder if you want me still
 Can you forgive me and open your heart once again?
 Oh yeah.

It true etc.

The Answer To Our Life

Words & Music by Nick Carter, Howie Dorough, Brian T. Littrell, AJ McLean, Kevin Richardson & Thomas Smith

♩ = 112



The first system of music features a guitar part with six chords: F#m, D, A, E, F#m, and D. The piano accompaniment consists of a treble and bass clef with a 4/4 time signature. The melody in the treble clef starts with a whole rest, followed by a series of eighth and quarter notes. The bass clef provides a simple harmonic accompaniment.



The second system continues the guitar part with chords A, E, F#m, D, A, and E. The piano accompaniment includes a vocal line in the treble clef with the lyrics "Yeah..." and a piano accompaniment in the bass clef. The melody in the treble clef features a series of eighth notes.



The third system continues the guitar part with chords F#m, D, A, E, F#m, and D. The piano accompaniment includes a vocal line in the treble clef with the lyrics "1. You see me sit-ting here, a smile up - on my face. The time has come, but you know" and a piano accompaniment in the bass clef. The melody in the treble clef features a series of eighth notes.

A E F#m D A E

— that it's not — too — late. There's been too ma - ny things to - geth - er we have seen. —

F#m D A E F#m7 Dmaj9

It's not that hard if we start — to be - lieve — and we're not — gon - na take — a - ny - more.

E C#m7 Dmaj7 Esus4 E

Can we try — to e - rase — all the pain? — So please —

A Bm7 D

show me a rea - son, give — me a sign, — tell — me the way — we fall —

Esus4

E

A

Bm7



out of line.

Is it to - day or

is it to - night?

We'll find

D

E

1.

A

F#m

D

A



the ans - wer to our lives.

Oh yeah.

2.

E

Bm7

E



So tell me why we have to cry.

F#m

A

Bm



When there's so ma - ny things we can do to help



— this — trou - bled world — start — a - new. —



I need a rea - son, I — need a sign, — there's



no turn - ing back — I'm here — by your side. — Is it to - day — or may -



- be to - night? — The ans - wer to — our — lives. —

B C#m7 E

Show me the way, give me a sign. Tell me the way

F#sus4 F# B

we fall out of line. Is it to day?

C#m7 E F#sus4 F#

Is it to night? The answer to our

B C#m7 E

lives, show me a reason, give me a sign, tell me the way we fall

1.

F#sus4 F# B C#m7

out of line. Is it to - day or is it to - night?

2.

E F# C#m7

We will find the ans - wer to our life. it to - night? We'll find.

E F#sus4 F# B

the ans - wer to our life

Verse 2:
 This world is not at ease, we seem to hide the truth
 Thinking there's only so much we can really do
 It's up to you and me, to face our destiny
 The jury's here so let's take the stand
 And we're not gonna take anymore
 Can we try to erase all the pain
 So please.

Show me a reason, give me a sign etc.

More Than That

Words & Music by Adam Anders, Franciz & LePont

♩ = 80



1. I can see — that you've been cry - - - ing.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 2/2. The vocal line begins with a whole note rest, followed by a half note 'I', a quarter note 'can', a quarter note 'see', a half note 'that', a quarter note 'you've', a quarter note 'been', a half note 'cry', and a final quarter note 'ing' with a dash indicating a long note. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.



— you can't hide — it with a lie. —

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note rest, followed by a half note 'you can't', a quarter note 'hide', a half note 'it', a quarter note 'with', a quarter note 'a', and a final quarter note 'lie' with a dash. The piano accompaniment continues with similar rhythmic patterns.



What's the use — in you de - ny - - - ing.

The third system concludes the vocal line and piano accompaniment. The vocal line has a whole note rest, followed by a half note 'What's the', a quarter note 'use', a half note 'in you', a quarter note 'de', and a final quarter note 'ny' with a dash. The piano accompaniment continues with similar rhythmic patterns.

D/F#



Em7



D/F#



Cmaj9



the words— you have— is wrong.—

Am



G



D



2. I heard him pro - mise you— for - ev - - - er, —
(Verse 3 see block lyric)

but for - ev - ers come— and — go.—

Am



D



Dsus4



D



Ba-by he— would say— what - ev - er it takes—

Am






G

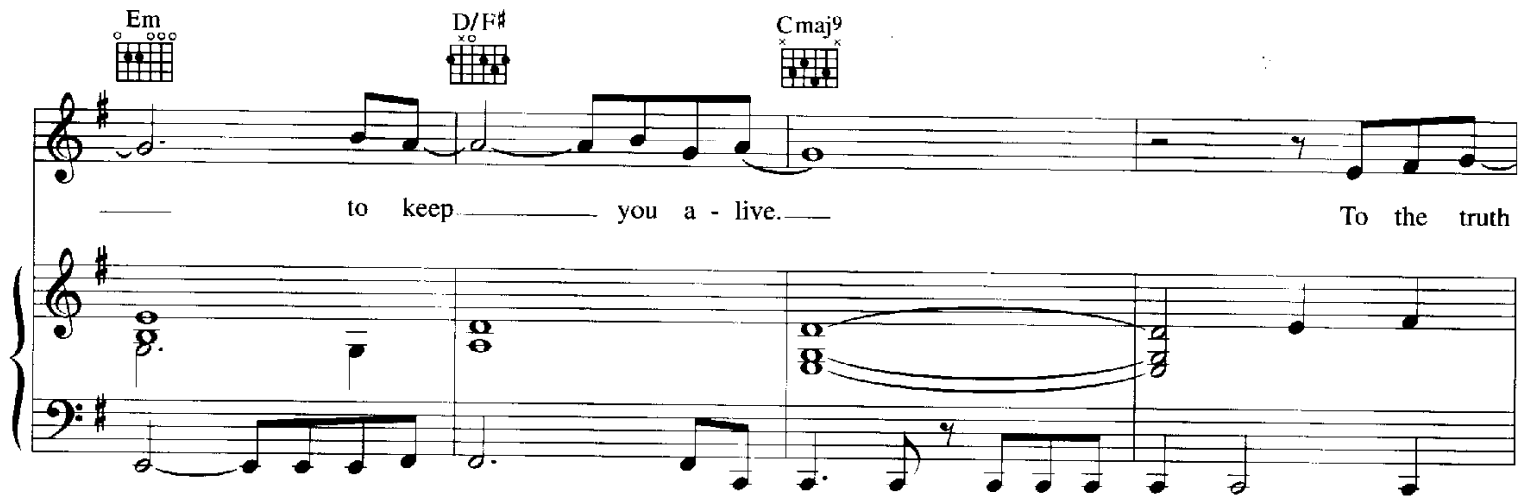





D



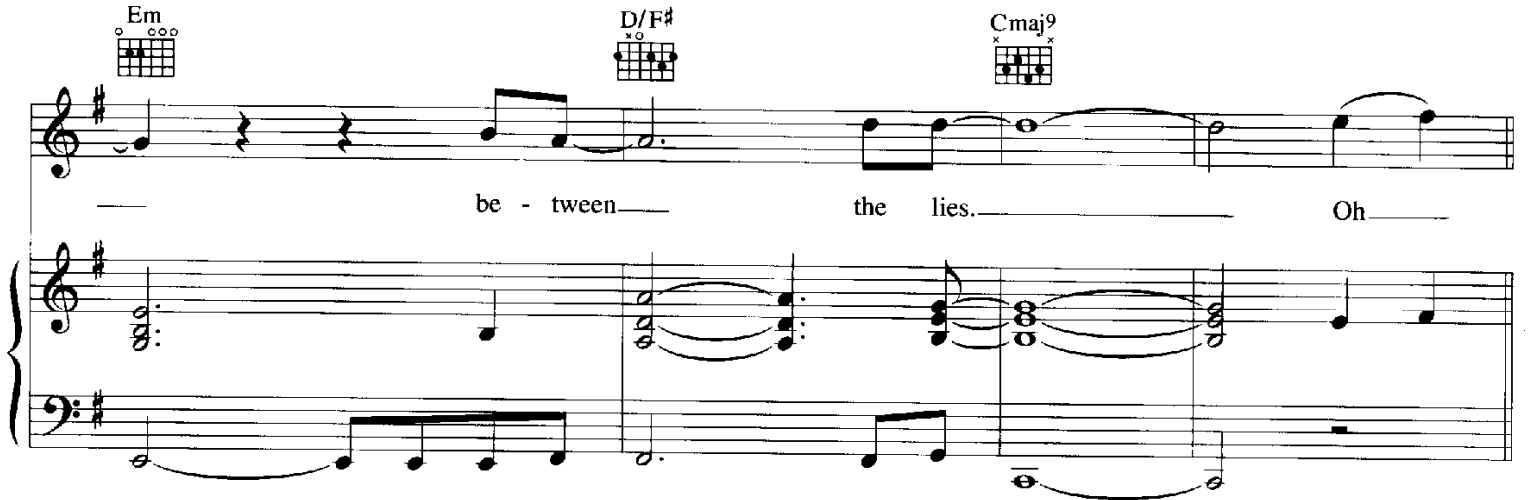
Em  D/F#  Cmaj9 




to keep you a - live. To the truth



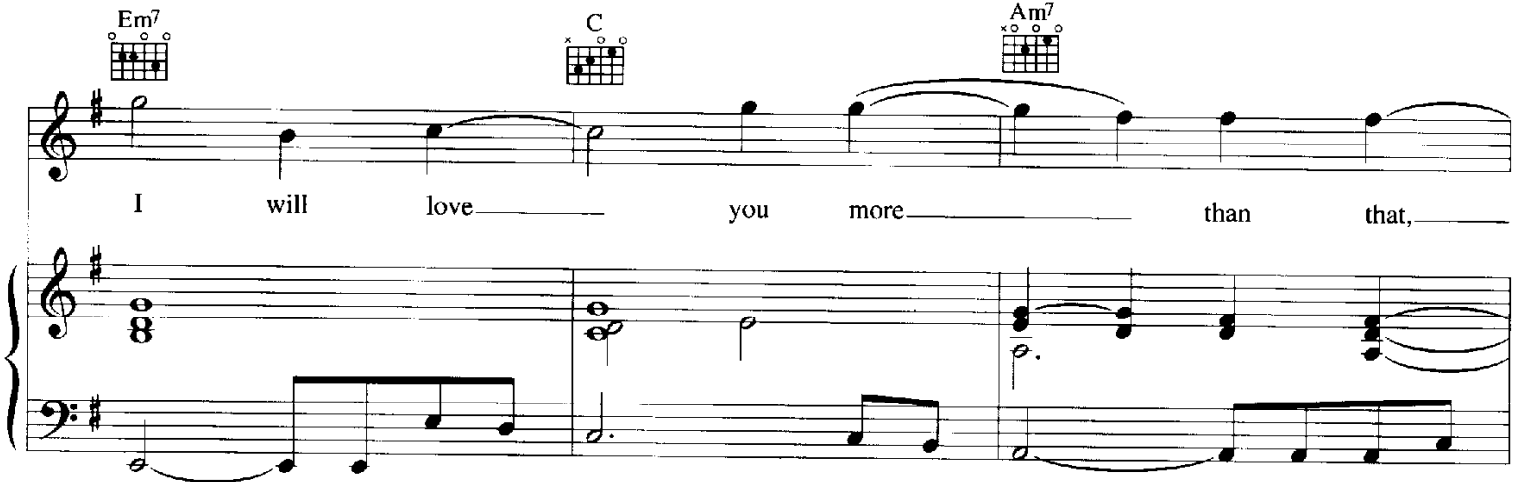
Em  D/F#  Cmaj9 




be - tween the lies. Oh



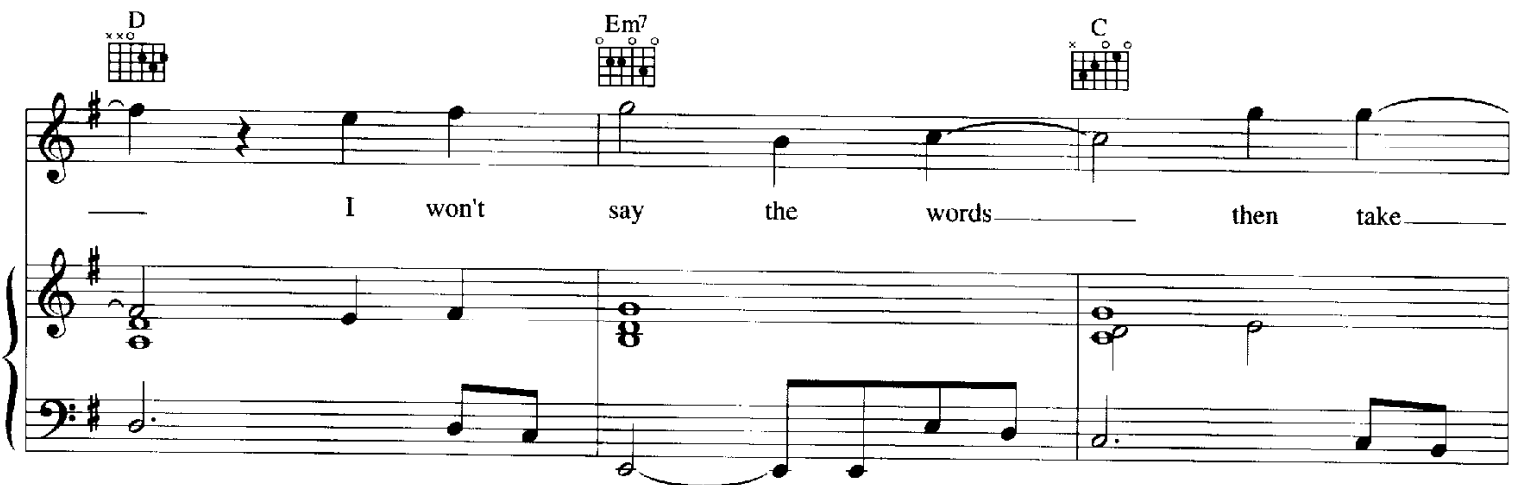
Em7  C  Am7 

I will love you more than that,



D  Em7  C 

I won't say the words then take



Am7 D G/E

them back. Don't give lone -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'them' on a G4, followed by a quarter note 'back.' on a G4. The piano accompaniment features a bass line with eighth notes and a treble line with chords and moving lines. Chord diagrams for Am7, D, and G/E are provided above the staff.

C Am7 D Cmaj7

li - ness a chance. ba - by lis - ten to me when

Detailed description: This system contains the next two measures. The vocal line has a half note 'li - ness' on a G4, a quarter note 'a' on a G4, a quarter note 'chance.' on a G4, a quarter rest, a quarter note 'ba -' on a G4, a quarter note 'by' on a G4, a quarter note 'lis -' on a G4, a quarter note 'ten' on a G4, a quarter note 'to' on a G4, a quarter note 'me' on a G4, and a quarter note 'when' on a G4. The piano accompaniment continues with similar patterns. Chord diagrams for C, Am7, D, and Cmaj7 are provided.

1.

Am D

I say I will love you more than that.

Detailed description: This system contains the third measure and the first measure of the first ending. The vocal line has a quarter rest, a quarter note 'I' on a G4, a quarter note 'say' on a G4, a quarter rest, a quarter note 'I' on a G4, a quarter note 'will' on a G4, a quarter note 'love' on a G4, a quarter note 'you' on a G4, a quarter note 'more' on a G4, a quarter note 'than' on a G4, and a quarter note 'that.' on a G4. The piano accompaniment features sustained chords. Chord diagrams for Am and D are provided.

2.

Em7 Am D

Hey. There's

Detailed description: This system contains the second measure of the first ending and the second ending. The vocal line has a quarter rest, a quarter rest, a quarter rest, a quarter note 'Hey.' on a G4, a quarter rest, a quarter rest, a quarter note 'There's' on a G4, and a quarter rest. The piano accompaniment features sustained chords. Chord diagrams for Em7, Am, and D are provided.



not a day— that pas - ses by— I don't won - der why— we hav -






- n't tried... It's not too late— to change— your mind.— Take my hand.



don't say good - - - bye.








I will love— you more— than that,— I won't

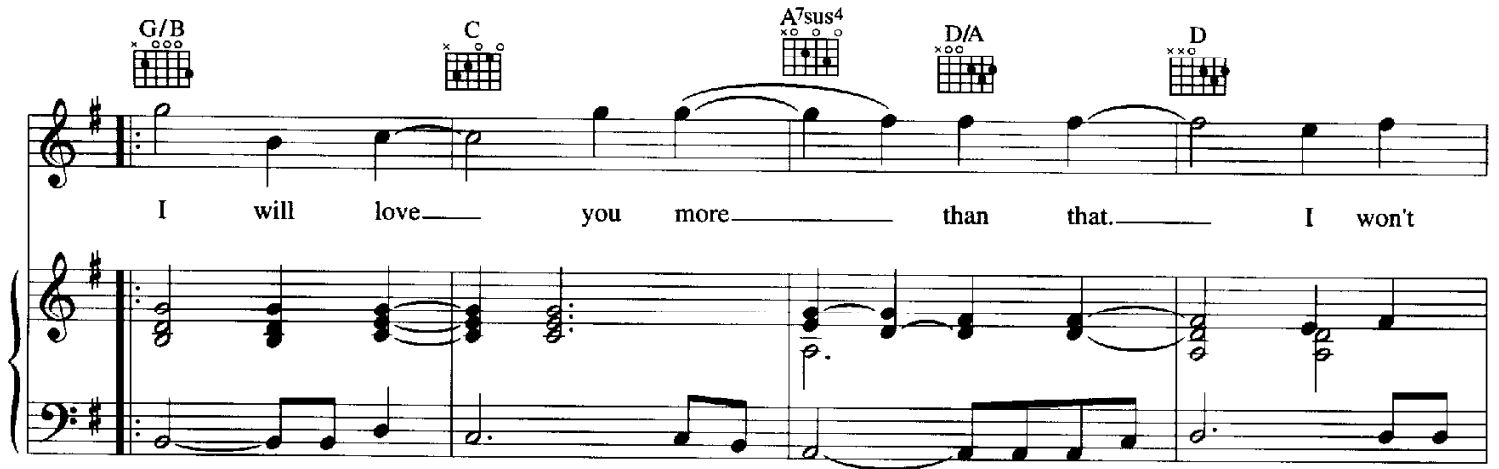
G/B  C  Am  D 




say the words — then take — them back. — Oh. —



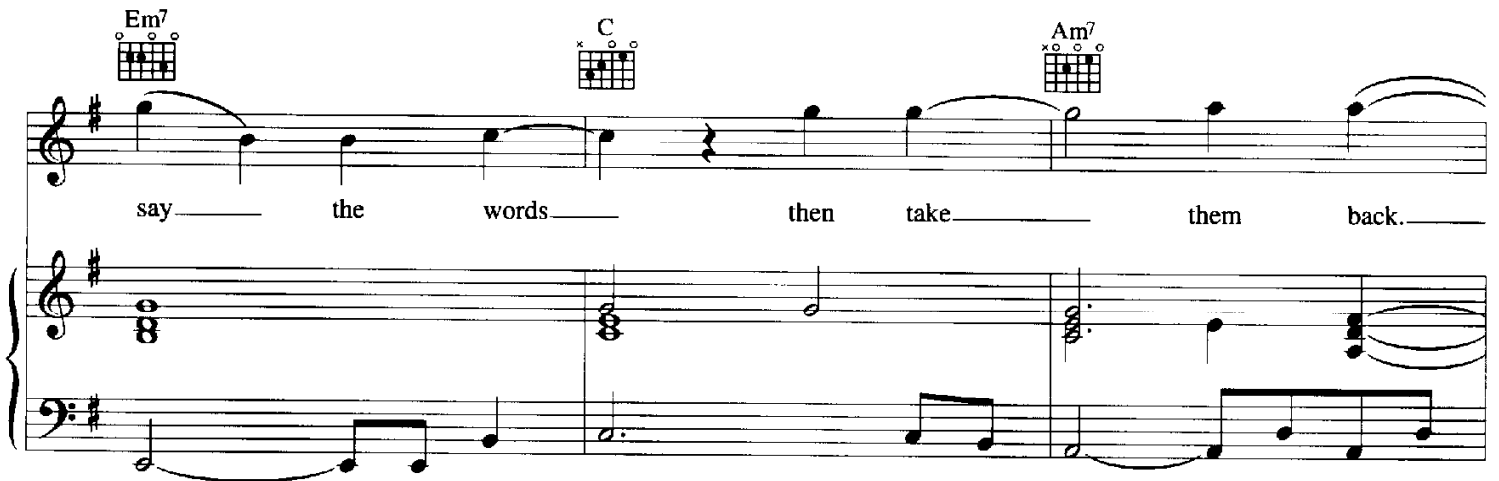
G/B  C  A7sus4  D/A  D 

I will love — you more — than that. — I won't



Em7  C  Am7 

say — the words — then take — them back. —



D  Em7  C 

Don't give lone - - - li - ness



Am7 D Cmaj9

a chance — ba - by lis - ten to — me when —

1. Am D

I say — I will love — you more. Oh. —

2. Am D Em

I will love — you more — than that. —

Verse 3:
Baby you deserve much better
What's the use in holding on
Don't you see it's now or never
Just why you can't be friends
Baby knowing in the end.