

SHANIA TWAIN *GREATEST HITS*

All the songs from the platinum selling album,
arranged for piano, voice & guitar.



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GREATEST HITS

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As publishers, we strive to produce every book to the highest commercial standards.

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




FOREVER AND FOR ALWAYS 10
I'M GONNA GETCHA GOOD! 16
UP! 23
KA-CHING! 30
COME ON OVER 42
MAN! I FEEL LIKE A WOMAN! 50
THAT DON'T IMPRESS ME MUCH 35
FROM THIS MOMENT ON 56
HONEY, I'M HOME 63
YOU'RE STILL THE ONE 68
DON'T BE STUPID (YOU KNOW I LOVE YOU) 72
LOVE GETS ME EVERY TIME 86
NO ONE NEEDS TO KNOW 79
YOU WIN MY LOVE 92
(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! 100
THE WOMAN IN ME (NEEDS THE MAN IN YOU) 106
ANY MAN OF MINE 110
WHOSE BED HAVE YOUR BOOTS BEEN UNDER? 118
PARTY FOR TWO 130
DON'T! 125
I AIN'T NO QUITTER 138

FOREVER AND FOR ALWAYS

Words & Music by Shania Twain & Robert John "Mutt" Lange



Moderately bright ♩ = 84


* G2  Em7 






I can


mf

C  D  1.







hear your heart - beat now. I can real - ly feel your love,


2.3. Verse: G  G2  C 







1. In your arms, I can still feel the way you want.
2.3. See additional lyrics







me when you hold me. I can still hear the words you wis-







pered when you told me. I can stay right here for - ev -







er in your arms. And there ain't no way



I'm let - tin' you go now. And there ain't no way



A7sus

C

D

Em7



and there ain't no how, I'll nev - er see that day.

Chorus:

G(9)/B

Am

D

G



'Cause I'm keep - ing you for - ev -

er and for al - ways. We will be to - geth -

er all of our days. Wan - na wake up ev - 'ry morn -



To Coda ⊕



ing to your sweet face, al - ways.



1.

2.

D.C. al Coda



⊕
Coda






I'm keep - ing you for - ev - er and for

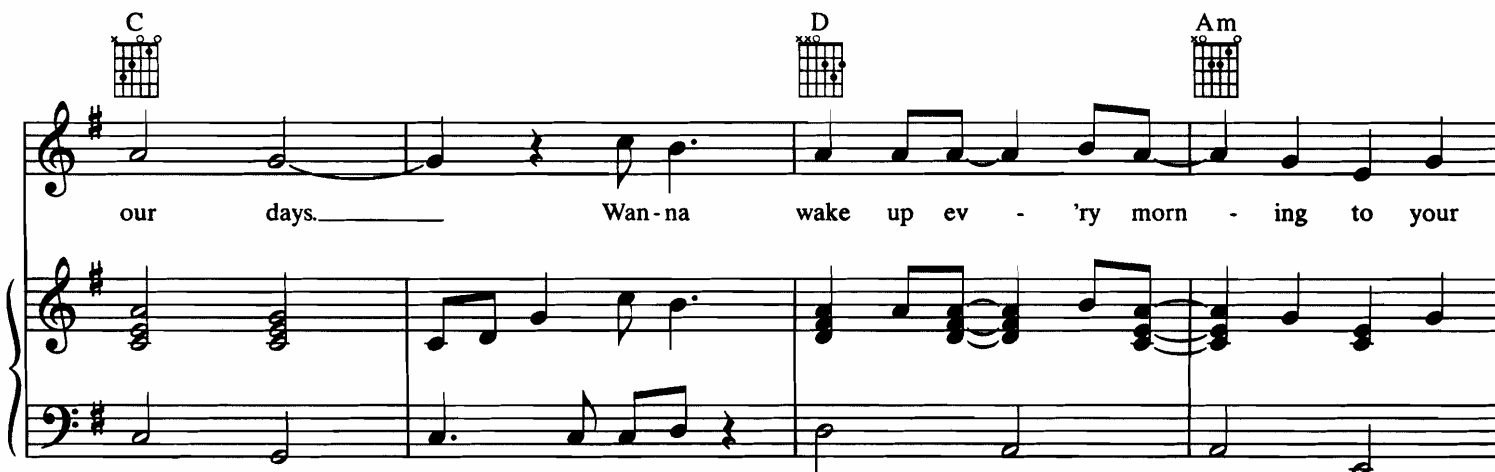
C  G 




al - ways. _____ We will be _____ to - geth - er all _____ of



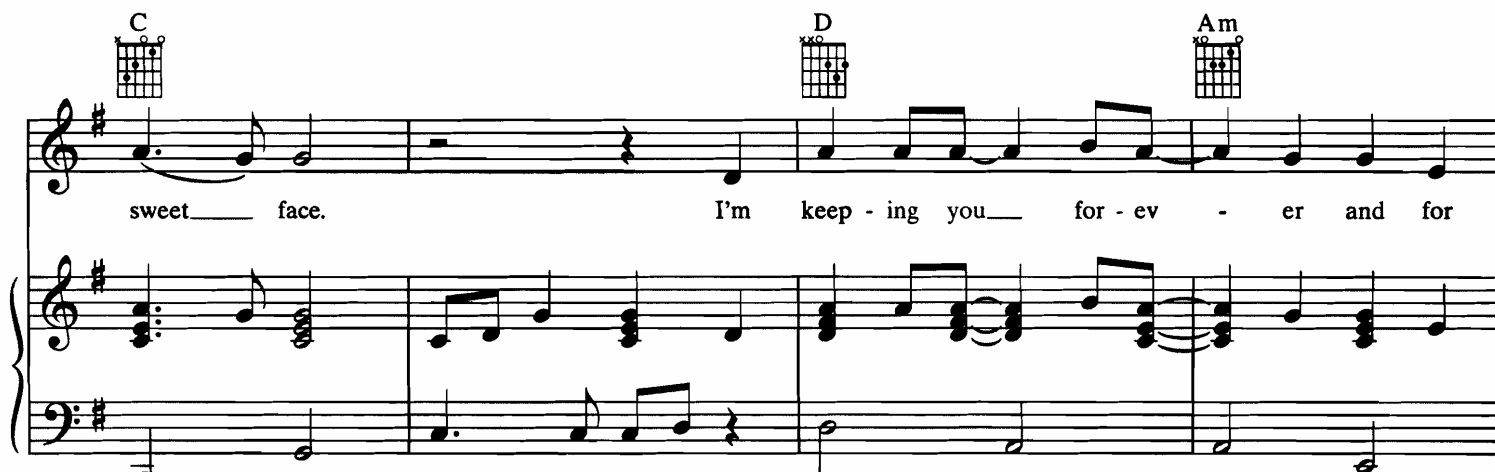
C  D  Am 


our days. _____ Wan - na wake up ev - 'ry morn - ing to your



C  D  Am 

sweet _____ face. I'm keep - ing you _____ for - ev - er and for



G  G(9)/B 

al - ways. _____



Em7 C

The first system of music features a guitar part with two chords: Em7 and C. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

D G

The second system of music features a guitar part with two chords: D and G. The piano accompaniment continues with a treble clef staff and a bass clef staff. The lyrics "I'm in your arms." are written below the treble clef staff.

Verse 2:
 In your heart,
 I can still hear a beat for everytime you kiss me.
 And when we're apart
 I know how much you miss me,
 I can feel your love for me in your heart.

And there ain't no way
 I'm lettin' you go now.
 And there ain't no way
 And there ain't no how,
 I'll never see that day.

'Cause I'm keeping you... etc

Verse 3:
 In your eyes,
 I can still see the look of the one who really loves me.
 The one who wouldn't put anything else
 In the world above me.
 I can still see the love for me in your eyes.

And there ain't no way
 I'm letting you go now.
 And there ain't no way
 And there ain't no how,
 I'll never see that day.

'Cause I'm keeping you... etc

I'M GONNA GETCHA GOOD!

Words & Music by Shania Twain & Robert John "Mutt" Lange

♩ = 124

N.C.



N.C.



Uh!

N.C.



Let's go!



Don't

N.C.

want you for the week - end,

don't want you for a night.

I'm

B^b5

N.C.

on - ly in - ter - est - ed

if I can have you for life, —

yeah.

2. I

B^bm

D^b

A^b

B^bm

know I said I'm se - ri - ous, —

and ba - by I am.

(Verse 3 see block lyric)





D^b 4fr

A^b/C

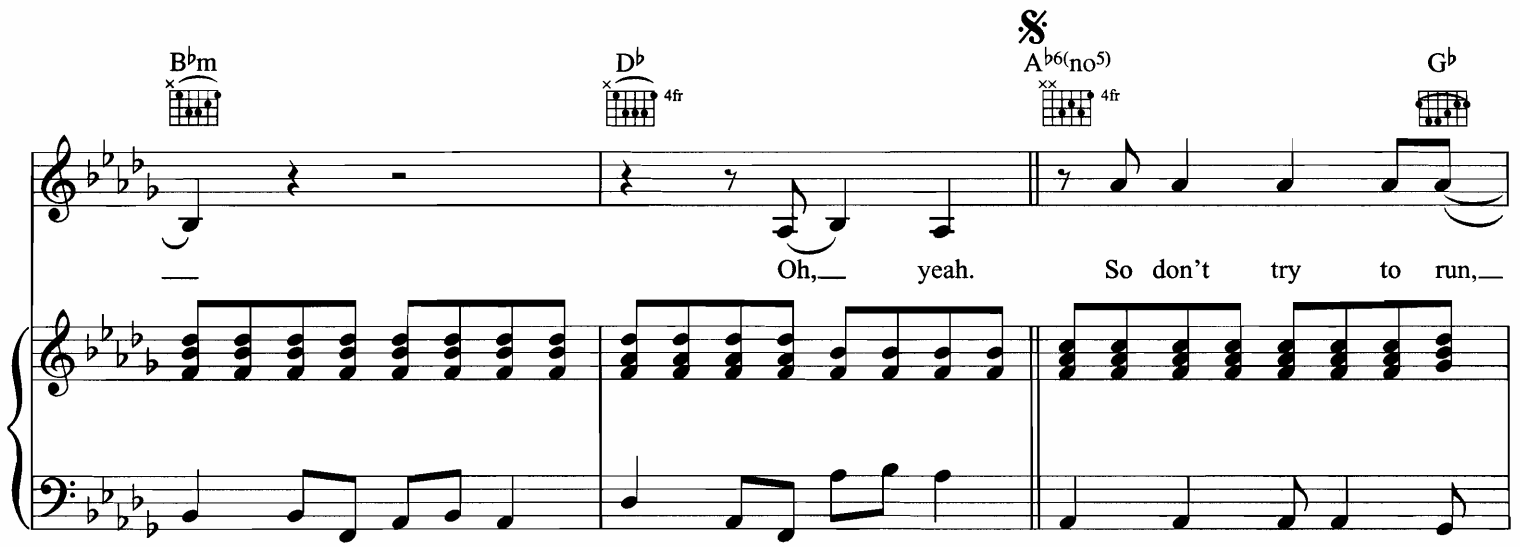
B^bm




D^b 4fr

You're a fine piece of real es - tate, and I'm gon - na get me some land. —

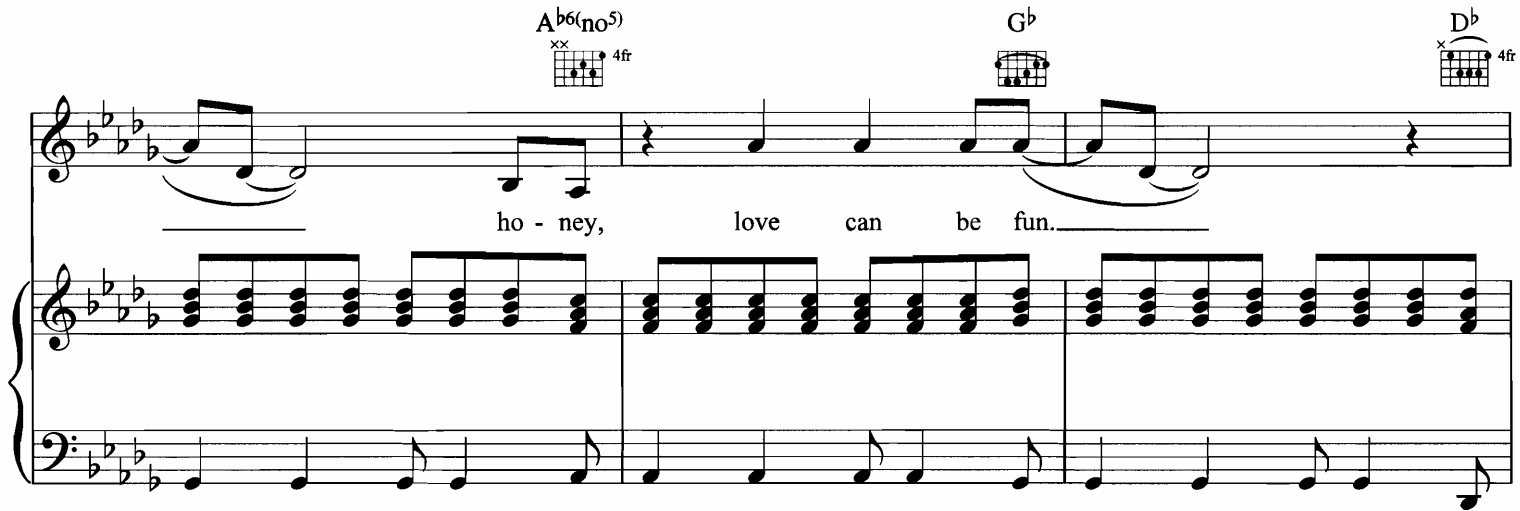
B^bm  D^b  A^b6(no5)  G^b 



Oh, yeah. So don't try to run,



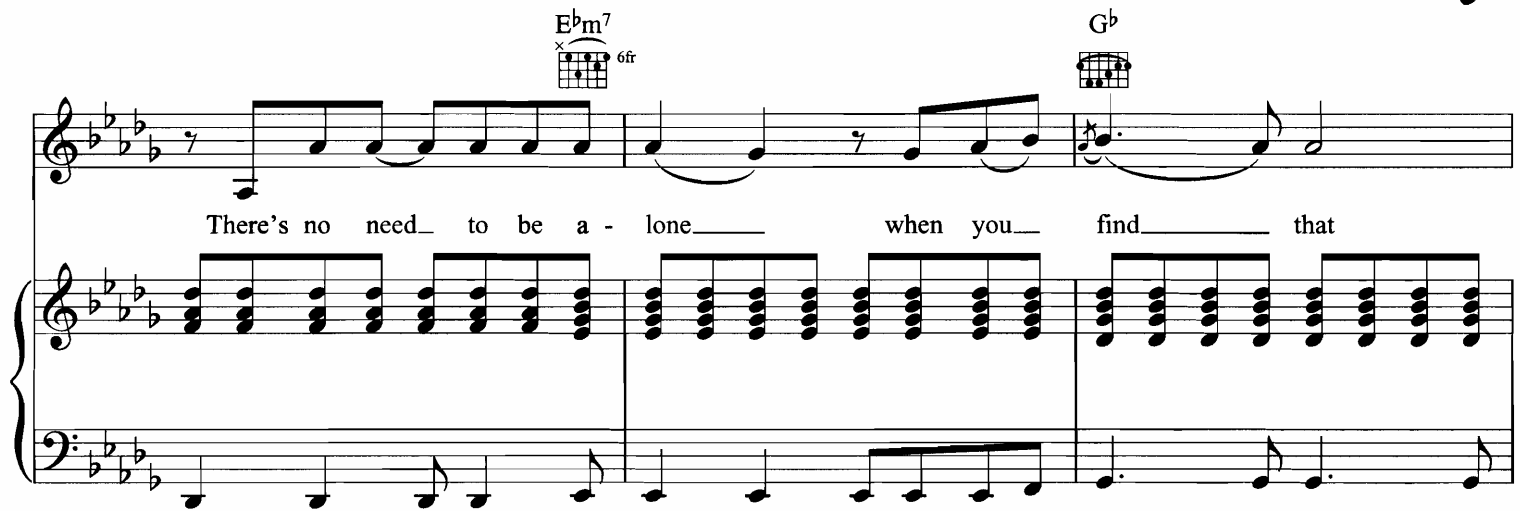
A^b6(no5)  G^b  D^b 

ho - ney, love can be fun.



E^bm⁷  G^b 

There's no need to be a - lone when you find that



G^badd9  G^b  N.C.

some - one. I'm gon - na get - cha while I got - cha in sight



I'm gon - na get - cha if it takes all__ night.____ You can bet - cha by the

time I say__ go, you'll nev - er say__ no.____

To Coda ⊕

D^b **A^b** **B^bm**

I'm gon - na get - cha, it's a mat - ter of__ fact. I'm gon - na get - cha, don - cha

G^b **D^b** **A^b**

wor - ry 'bout__ that.____ You can bet your bot - tom dol - lar in__ time, you're gon -

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

- na be__ mine__ Just like I should, I'll get - cha good, yeah.

D^{b6} **A^b** **B^bm** **D^{b6}** **A^b**

2. B^bm **A^b/B^b** **B^bm**

Uh, uh, uh, uh.

A^b/B^b **B^bm** **A^b/B^b**

Yeah, I'm gon - na get - cha ba - by.

B^bm



A^b



4fr

B^bm



I'm gon - na knock on wood.

I'm gon - na get - cha some

A^b



4fr

B^bm



A^b



4fr

how hon - ey. Yeah, I'm gon - na make it good.

D.S. al Coda

A - yeah, yeah, yeah, yeah.

Oh yeah.

⊕ *Coda*

D^b



4fr

A^b



4fr

B^bm



I'm gon - na get - cha, it's a mat - ter of fact.

I'm gon - na get - cha, don - cha

wor - ry 'bout_ that. You can bet your bot - tom dol - lar in_ time you're gon -

1. | 2.

- na be_ mine. Oh, I'm gon - na Just like I

N.C.(Bbm)

should, I'll get-cha good, oh, I'm gon-na get-cha good.

Verse 3:
 I've already planned it
 Here's how it's gonna be
 I'm gonna love you
 And you're gonna fall in love with me.

So don't try to run. *etc.*

UP!

Words & Music by Shania Twain, Eddie De Lange & Robert John Lange

Brightly $\text{♩} = 126$

Musical notation for the first system of the song. It features a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as 'Brightly' with a quarter note equal to 126 beats per minute. The piano part starts with a dynamic marking of *mf*. Chord diagrams for F5 and Bb are provided above the staff.

F5 Bb

I'm go - in' up. I'm

Musical notation for the second system of the song. It continues the vocal line and piano accompaniment. Chord diagrams for C, F, Bb, and C are provided above the staff.



C F Bb C

go - in' up. (Oh.) I'm go - in' up, bom, bom, bom.

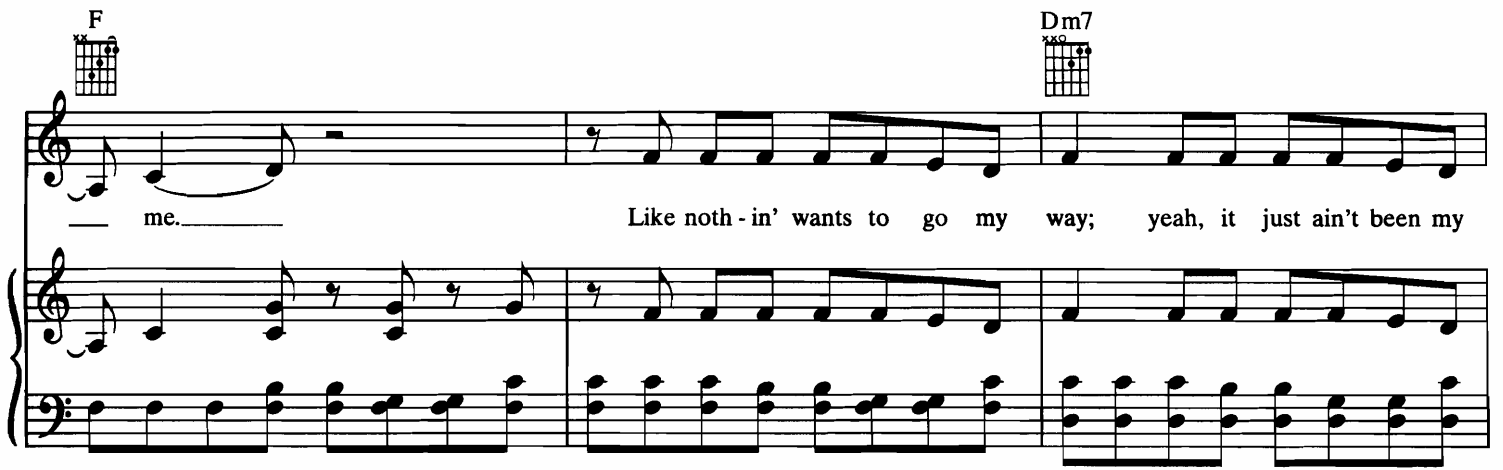
Musical notation for the third system of the song, labeled 'Verse 1:'. It includes a 'N.C.' (No Chords) instruction and a C chord diagram. The piano accompaniment features a steady bass line.





N.C. Verse 1: C

1. It's 'bout as bad as it could be. Seems ev - 'ry - bod - y's bug - gin' -

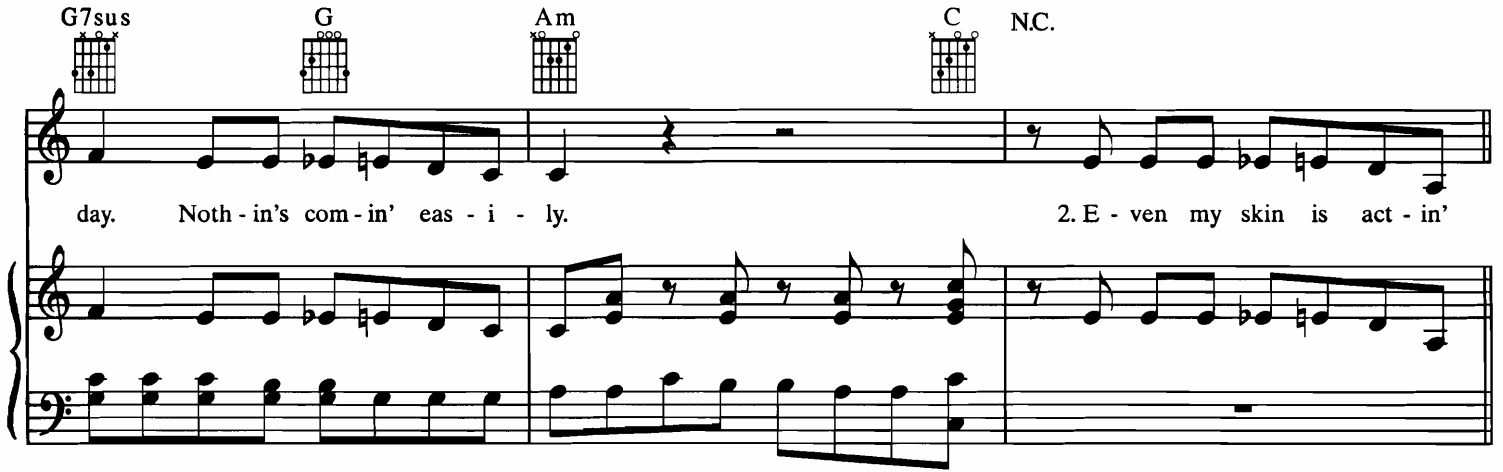
F  Dm7 

me. Like noth - in' wants to go my way; yeah, it just ain't been my




G7sus  G  Am  C  N.C.

day. Noth - in's com - in' eas - i - ly. 2. E - ven my skin is act - in'




Verses 2 & 3:


C  F 

weird. I wish that I could grow a beard. (3.) as for - get - tin' to fill up on gas.



Dm7  G7sus  G 

Then I could cov - er up my spots, not play con - nect the dots. I just wan - na dis - ap - There ain't no ex - pla - na - tion why; things like that can make you cry. Just got - ta learn to have a



Chorus:



pear. laugh. Up, up, up, can on - ly go up from here, -
 (Up, up.)



(Up, up, up,) up where the clouds gon - na clear. Up, up; there's no -
 (Up, up.)



N.C.

way but up from here. 3. E - ven some - thin' as sim - ple





N.C.

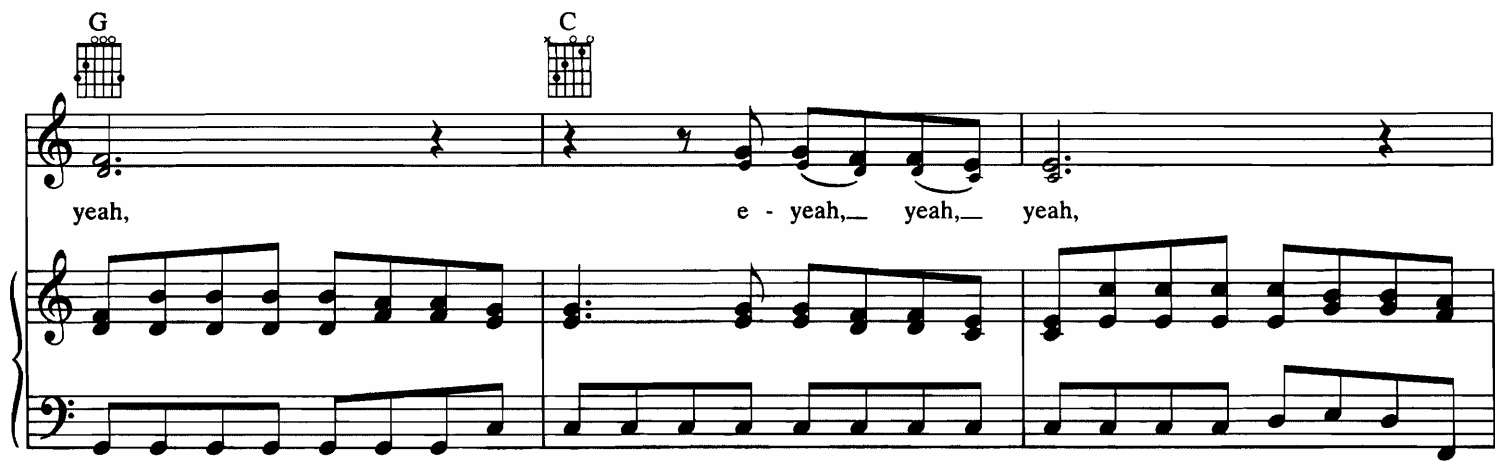
Bridge:






Oh, e - yeah, yeah,

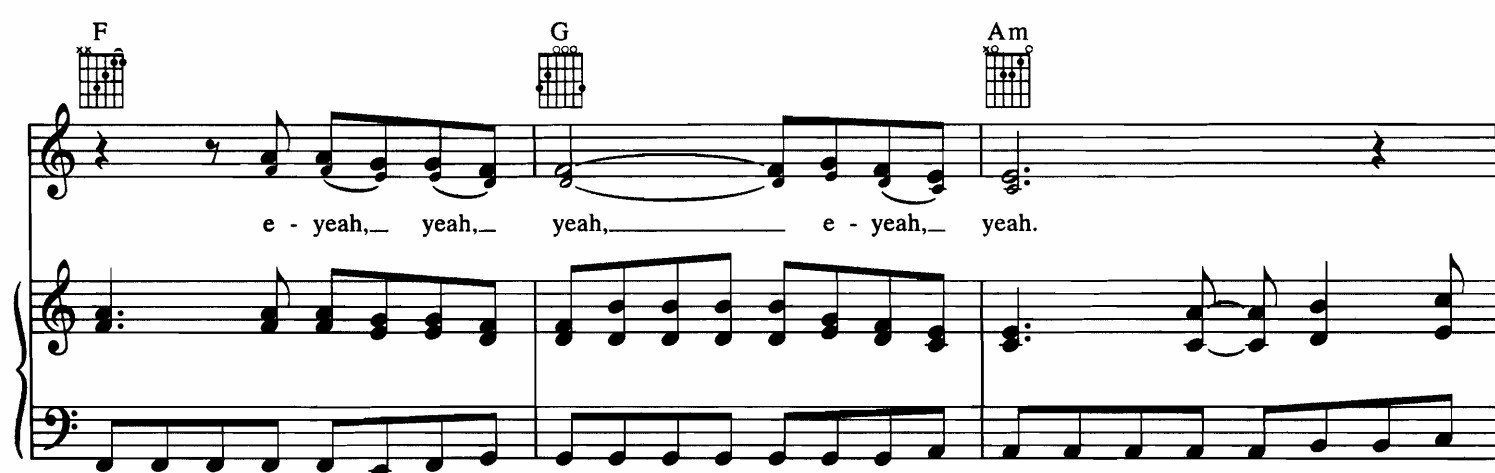
G  C 


yeah, e - yeah, — yeah, — yeah,



F  G  Am 

e - yeah, — yeah, — yeah, — e - yeah, — yeah.



C  F  G7sus 

When ev - 'ry - thing is go - in' — wrong, — don't wor - ry, it won't last for —
 (Don't you wor - ry 'bout it. Don't you wor - ry.



C  Dm7 

— long. — Yeah, it's all gon - na come a - round. Don't go let it get you
 Don't you wor - ry 'bout it. Don't you wor - ry. Don't go let it get you;



G7sus

G

Am

G/B

C

NC.

down. You got - ta keep on hold-in' on.
Got - ta keep on hold-in'.)

4. It's 'bout as bad as it could

Verse 4:

C

F

be. (Bad as it can be.) Seems ev - 'ry - bod - y's bug - gin' me. (Ev - 'ry - bod - y's bug - gin' me.)

Dm7

G7sus

G

Like noth-in' wants to go my way; yeah, it just ain't been my day. Noth-in's com-in' eas-i-

Chorus:

Am

F

ly, oh, oh, oh, oh.

Up, up, up; can on -
(Up, up.)

B \flat C F B \flat C

ly go up from here, up, up, up where the clouds gon - na clear.

(Up, up.)

F B \flat C F

Up, up; there's no way but up from here. Up, up, up.

(Up, up.) (Up, up.)

B \flat C F B \flat C

Oh, I'm go - in' up. I'm go - in' up. I'm go - in' up.

(I'm go - in' up. I'm go - in',

F B \flat C F B \flat

go - in' up, bom, bom. I'm go - in' up.

go - in', I'm go - in' up. I'm go - in', I'm go - in' up.)

Bridge:

C NC. F G

Oh, e - yeah, yeah, yeah,

C F

e - yeah, yeah, yeah, e - yeah, yeah,

G Am C

yeah, e - yeah, yeah.

KA-CHING!

Words & Music by Shania Twain & Robert John Lange

Moderately $\text{♩} = 80$

* NC.

Piano introduction in 4/4 time, marked *mf*. The music features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The right hand starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter rest. This pattern repeats with different chord voicings. The left hand plays a steady eighth-note bass line.

Verse:

Am

E7/G#

1. We live in a greed-y lit - tle world that teach-es ev - 'ry lit - tle boy and

Am

E7/G#



girl to earn as much as they can pos - si - bly, then turn a-round and spend it fool-ish -

Am  E7/G# 

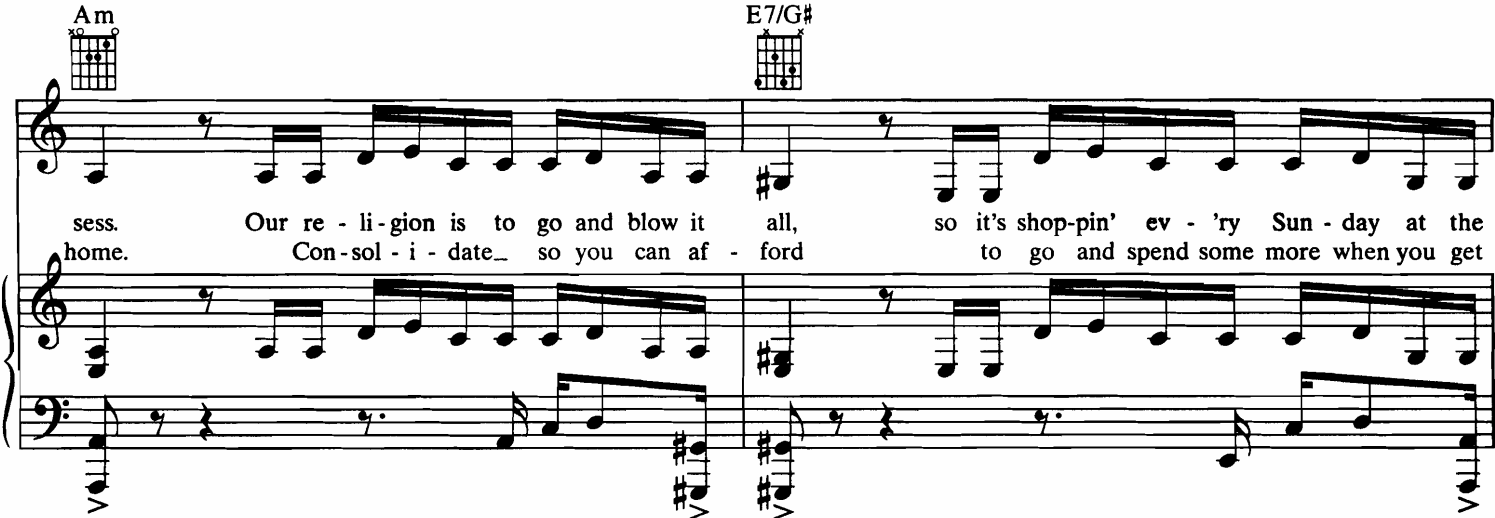
ly. things. We've cre - a - ted us a cre - dit card mess. We spend the mon - ey that we don't pos -
 2. When you're broke, go and get a loan, Take out a - noth - er mort - gage on your

mf



Am  E7/G# 


sess. Our re - li - gion is to go and blow it all, so it's shop - pin' ev - 'ry Sun - day at the
 home. Con - sol - i - date_ so you can af - ford to go and spend some more when you get



Am  E7 

mall. } All_ we ev - er want is more,_ a lot more than we had be -
 bored. }

cresc. *f*

Chorus: 



fore_ so take me to the near - est store. Can you hear it





ring? It makes you want to sing. It's such a beau-ti-ful

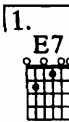


thing, Ka - ching! Lots of dia - mond

To Coda



rings, the hap - pi - ness it brings, you'll live like a



N.C.

king with lots of mon-ey and king with lots of money and things. *Let's swing.*



Dig deep-er in your poc-ket.



Oh, _____

yeah, _____



ha!

Come on, I know you've got it.



Dig deep-er in your wal-let.

Oh. _____ All we ev-er want is

E7



more, a lot more than we had be - fore_ so take me to the near-est

⊕ Coda

Dm



E7



brings, you'll live like a king with lots of mon-ey and

F



C



Dm



things. Can you hear it ring? It makes you want to sing. You'll live like a

E7



N.C.

A5



king with lots of mon-ey and things. Ka-ching!

THAT DON'T IMPRESS ME MUCH

Words & Music by Shania Twain & R.J. Lange

♩ = 124

B^bm



Uh ow!

Drums



(Uh uh uh.—) Uh - huh yeah yeah. (Uh



N.C.

uh uh— 1. I've known a few guys who thought they were pret-ty smart,— but
(Verse 2 see block lyric)

you've got be - ing right— down— to an art.— You think you're a gen-ius, you drive me

up the wall.— You're a re - gu - lar o - ri - gi - nal know - it - all.—

Ooh, — ooh you think you're spe - cial. Ooh, — ooh you think you're

some-thing else.— O. K. So you're a rock-et sci-en-tist. That don't im -

Drums



- press— me much. (Uh uh ooh—) So you got the brains— but have you
2° (looks —)



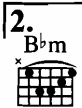
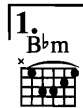
got the touch?— Now don't get me wrong,— yeah I think you're al - right. But



N.C.

that won't keep me warm in the mid - dle of the night.—

Drums



That don't im - press— me much. (Uh much.

Uh ow! Yeah. _____

Ooh! You're

N.C.

one of those— guys— who likes to shine his ma - chine,— you make me

Drums

take off my shoes— be - fore you let me get in.— I can't be - lieve— you kiss your



car good - night,— now come on ba - by tell me, you must be jo - kin' right?



Ooh, — ooh you think you're some-thing spe - cial. Ooh, — ooh you think you're




NC.

some-thing else.— O. K. so you got a car. That don't im -







-press— me much. (Uh uh ooh—) So you got the moves— but have you
2° (You think you're cool)







got the touch?— Now don't get me wrong,— yeah I think you're al - right? But



that won't keep me warm in the mid - dle of the night. That don't im -
 2° (on the long—

1.





2.

N.C.

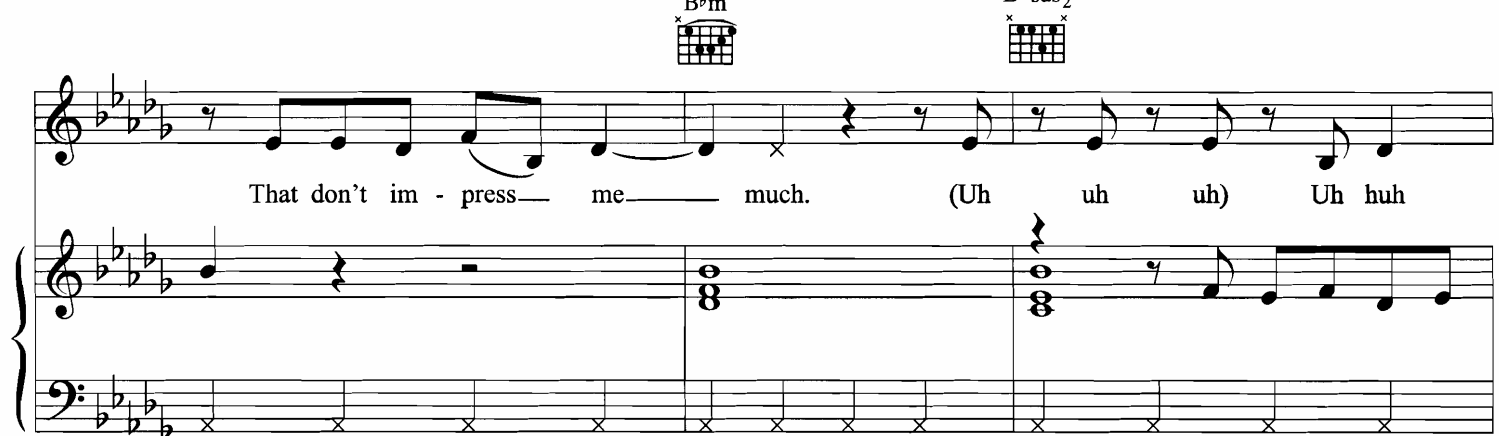
— cold— lone - ly nights.—

Drums



That don't im - press— me— much. (Uh uh uh) Uh huh



B^bm B^b sus⁴/₂ B^bm G^b

yeah, yeah. (Uh uh uh) (Spoken) O.K. (Uh

B^b sus⁴/₂ A^b B^bm G^b B^b sus⁴/₂ *Repeat ad lib. to fade*

so what do you think, you're Elvis or something? That don't im - press me.

uh) (Uh uh)

Verse 2:

I never knew a guy who carried a mirror in his pocket
 And a comb up his sleeve; just in case
 And all that extra-hold gel in your hair oughta lock it
 'Cause Heaven forbid it should fall outta place.

Ooh, ooh you think you're special
 Ooh, ooh you think you're something else
 Okay, so you're Brad Pitt.

That don't impress me much *etc.*

COME ON OVER

Words & Music by Shania Twain & R.J. Lange

♩ = 152



Ooh! Ooh!

Drums



Ooh! Aah!



Yeah! Shake it.



1. Get a life,—



get a grip.— Get a - way— some - where,— take a trip.—



Take a break,— take con - trol.— Take ad - vice.



— from some-one you know.— Whoa!— Come on ov - er,— come on in.—



Pull up a seat— and take a load off your feet.— Come on ov - er,—



N.C.

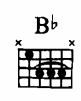
come on in.— You can un - wind— and take a load off your mind. 2. Make a wish,



— make a move.— Make up— your mind,—you can choose.— When you're up,—



— when you're down,— when you need— a laugh come a - round.— Oh, oh.



Come on ov - er, — come on in. — Pull up a seat — take a



load off your feet. — Come on ov - er, — come on in. —



You can un - wind — and take a load off your mind. — Oh, — oh, —



oh, — oh, — Oh, — oh, —



N.C.

oh, oh. 3. Be a win -



- ner, be a star. Yeah, be hap - py to be who you are.



Got - ta be your - self, got - ta make a plan. Got - ta go -



for it while you can. Yeah. Come on ov - er,



come on in.— Pull up a seat,— take a load off your feet.—



Come on ov - er,— come on in.— You can un - wind— and take a



load off your mind.— Oh,— oh,



yeah. U - huh.—



Come— on in. 4. Get a life,—

NC.

— get a grip. — Get a - way — some - where, take a trip. — Take a break,

— take con - trol. — Take ad - vice — from some - one you know. — Oh. —



Come on — ov - er, — come on in. — Pull up a seat, — take a

F#



load off your feet.—

Come on ov - er,— come on in.—

B



Repeat ad lib. N.C.

You can un - wind— and take a load off your mind,— yeah.

Oh,— oh,—

B



F#



oh,—

la— la la.—

B



F#



Come on— ov - - - er,

come on in.

MAN! I FEEL LIKE A WOMAN!

Words & Music by Shania Twain & R.J. Lange

♩ = 120 (♩ = ♪♪)

N.C.



Let's go, — girls.

mf



1. I'm go - ing out to - night. I'm feel - in' al - right. Gon-

(Verses 2 & 3 see block lyric)



- na let it all hang out. 3 Wan - na make some noise, real -

1.

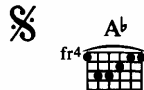


- ly raise my voice. Yeah, — I wan - na scream and shout. 3

2, 3.



Ah! NC. 3
2. No 3



The best thing a - bout — be - ing a wo - man is the pre - ro - ga - tive to

3° only
N.C.



have a lit - tle fun and... Fun, fun! Oh, oh, oh

go to - tal - ly cra - zy, for - get I'm a la - dy, men's shirts, short



skirts, oh, oh, oh real - ly go wild, yeah, do - in' it in






style. Oh, oh, oh get in the ac - tion, feel the at - trac - tion.

3 3  3

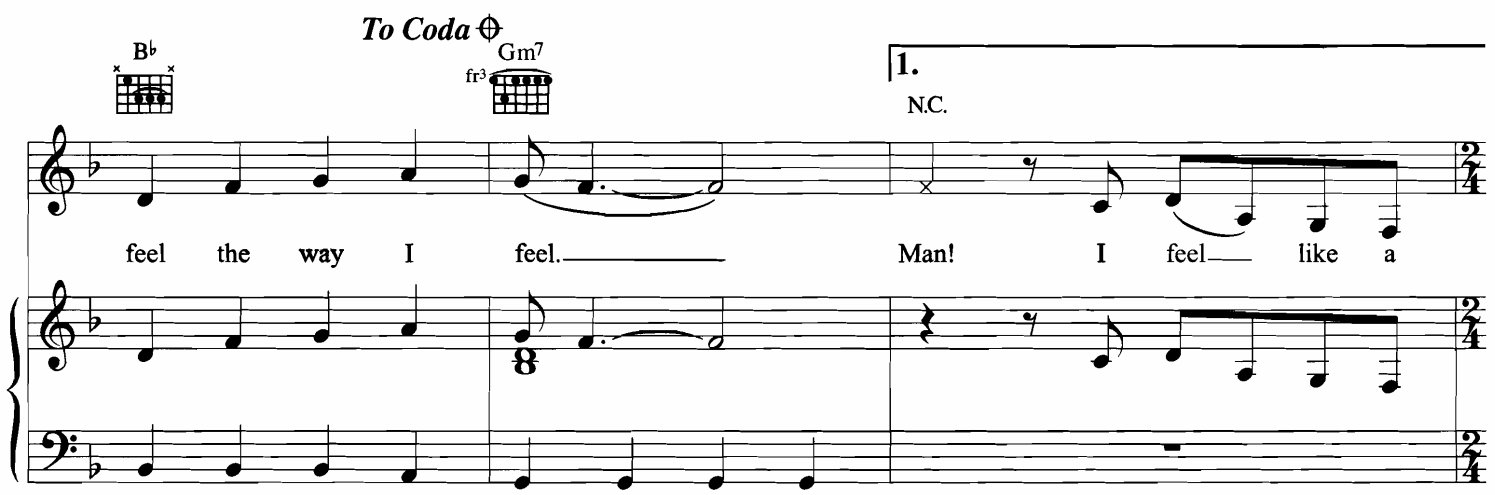
Co-lour my hair, do what I dare. Oh,— oh, oh,— I wan-na be free, yeah to



To Coda 

  1. N.C.


feel the way I feel. Man! I feel like a

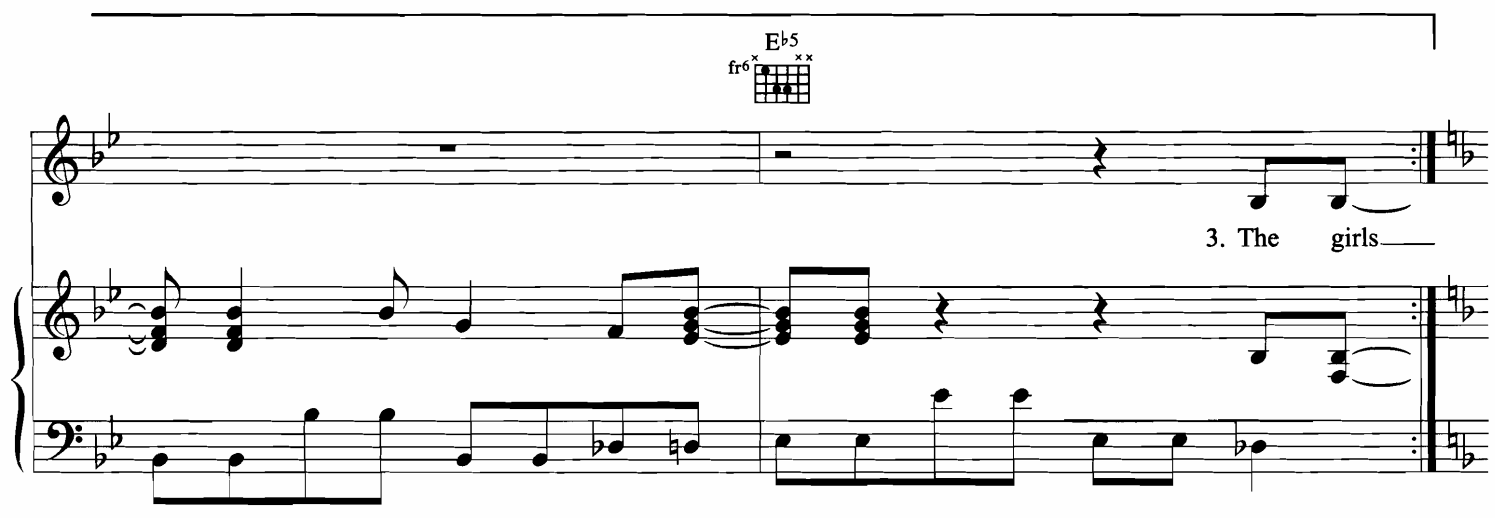




wo - man.



 3. The girls—



2.

N.C.

B^b5



Man! I feel like a wo-man.

E^b5



B^b5



D.%. al Coda

⊕ *Coda*




feel the way I feel.) Man! I feel like a

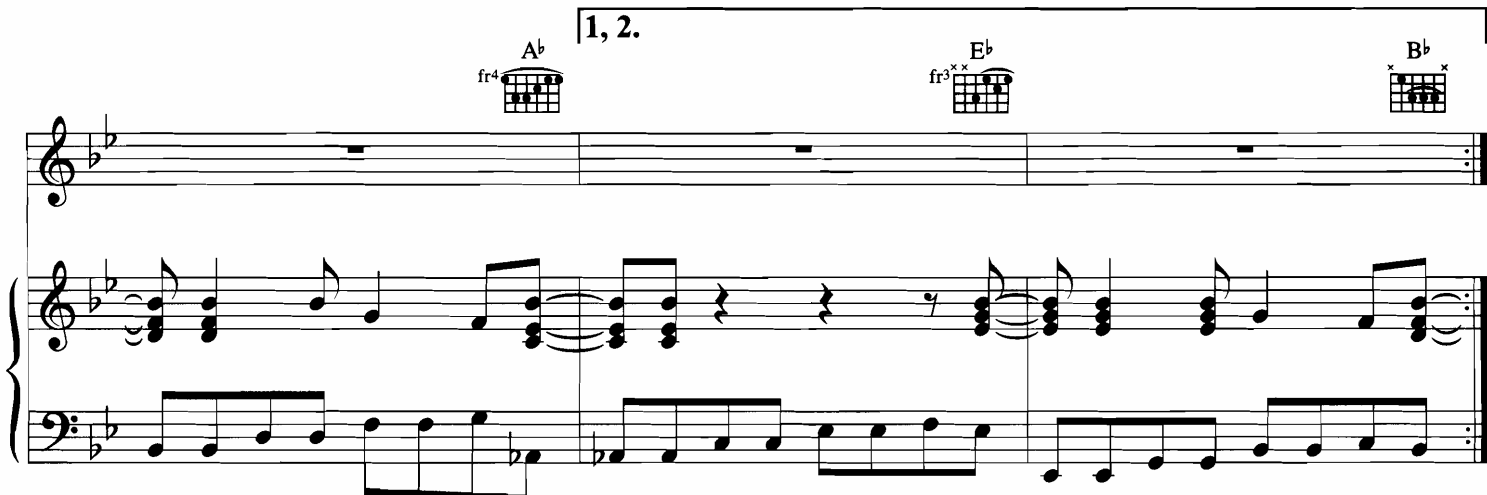
B^b  

wo - man.






1, 2.

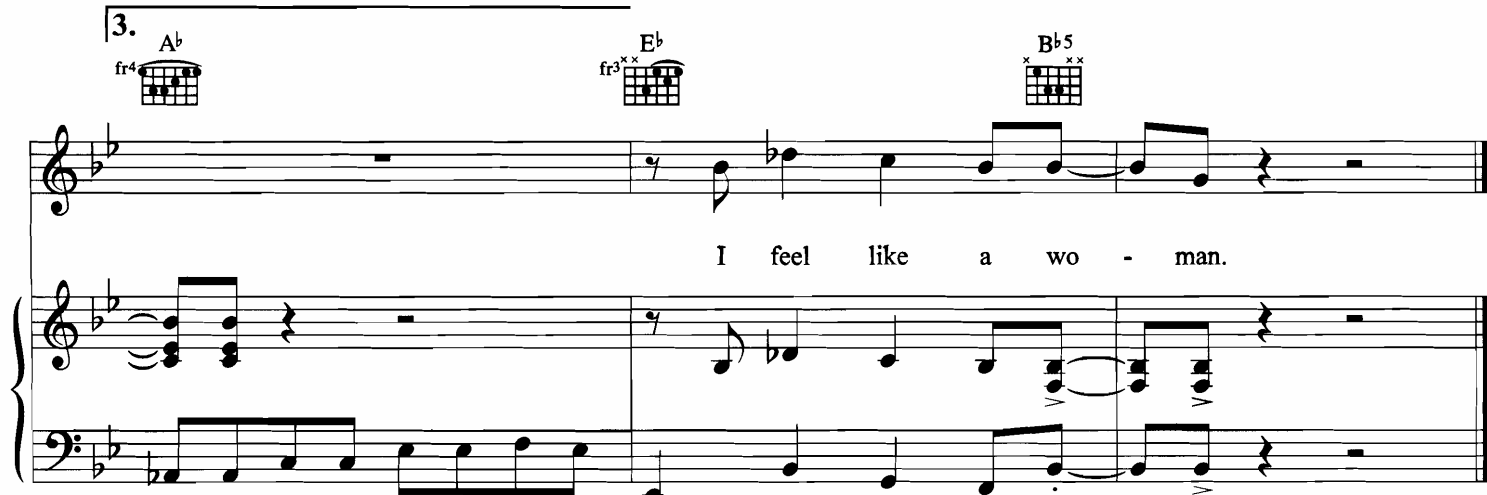
A^b  E^b  B^b 



3.

A^b  E^b  B^b5 

I feel like a wo - man.



Verse 2:
 No inhibitions
 Make no conditions
 Get a little outta line
 I ain't gonna act
 Politically correct
 I only wanna have a good time
 The best thing *etc.*

Verse 3:
 The girls need a break
 Tonight we're gonna take
 The chance to get out on the town.
 We don't need romance
 We only wanna dance
 We're gonna let our hair hang down.
 The best thing *etc.*

FROM THIS MOMENT ON

Words & Music by Shania Twain & R.J. Lange

$\text{♩} = 68$

G  Gsus²/E 

Gsus⁴  G⁵  G 

From this mo - ment—

life has be - gun, from this mo - ment you are the one. Right be - side



The musical score is written in 4/4 time with a tempo of 68 beats per minute. It features a guitar part with chords and a piano accompaniment. The guitar part includes chords G, Gsus²/E, Gsus⁴, G⁵, and G. The piano part provides harmonic support with chords and melodic lines. The lyrics are: "From this mo - ment— life has be - gun, from this mo - ment you are the one. Right be - side".

Cadd9



G



Am7



D add11



you is where I be - long from this mo - ment on.

G



D



From this mo - ment I have been blessed, I live

Con pedale

Cadd9



D add11



on - ly for your hap - pi - ness. And for your

Cadd9



G



love I'd give my last breath,

Am7



D



Cadd9



from this mo - ment on. I give

G



C



my hand to you with all my heart, I can't

D/F#



G



wait to live my life with you, I can't wait to start.

Cadd9



Em7



You and I will ne - ver be a - part, my dreams came true

Cmaj9



G



G/D



D



be - cause of you. From this

A



E



mo - ment, as long as I live, I will

Dadd9



E



Dadd9



A



love you, I pro-mise you this. There is no - thing I would-n't give-

Bm7



E



Dadd9

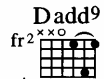


from this mo - ment on. Uh - huh!



Guitar solo

First system of musical notation. The top staff is a guitar solo in treble clef, starting with an A major chord and an F#m7 chord. The piano accompaniment is in the bottom two staves, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand.



Second system of musical notation. The guitar solo continues with Dadd9 and E major chords. The piano accompaniment maintains its rhythmic accompaniment.



Third system of musical notation, including the first line of lyrics: "You're the rea - son I be - lieve in love and". The guitar solo continues with A major and D major chords. The piano accompaniment features a steady eighth-note pattern.



Fourth system of musical notation, including the second line of lyrics: "you're the an - swer to my prayers from up a - bove." The guitar solo continues with E major and A major chords. The piano accompaniment continues with its rhythmic accompaniment.

Dadd9
fr2^xx^o

All we need is just the two of us, my dreams

F#m7
fr4

A
x^ox^o

came true because of you

E
o^o

N.C.

From this

B
x^x

F#

Eadd9
o^o

moment, as long as I live I will love you, I

F# Eadd9 B

pro - mise you this. — There is no - thing I would - n't give —

C#m7 F#

from this mo - ment. I will love —

Eadd9 B C#m7 F#

— you — as long as I live — from this mo - ment —

Eadd9 B/D# F#sus4 B

on. — Mm — mm — mm.

8vb

HONEY, I'M HOME

Words & Music by Shania Twain & R.J. Lange

$\text{♩} = 80$ $\text{♪} = \text{♪} \text{ } \overset{\frown}{\text{3}}$

N.C.

Musical notation for the first system. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The drums are represented by 'x' marks on a staff below the piano part.

Drums

Musical notation for the second system. It includes a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line has a fermata over the first measure and the lyrics "Ah, - oh." below it. The piano accompaniment continues with the same melody and bass line.

Ah, - oh.

1. The

Musical notation for the third system. It includes a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line has the lyrics "car won't start, it's fall-in' a - part. - I was late for work- and the boss got smart. My" below it. The piano accompaniment continues with the same melody and bass line.

car won't start, it's fall-in' a - part. - I was late for work- and the boss got smart. My

pan - ty - line shows, got a run in my hose.— My hair went flat, man, I hate that. (Hate

that.) Oh. ————— 2. Just —

E7

when I thought things would-n't get worse, I re - al - ised_ I for - got my purse. With
(Verse 3 see block lyric)

all this stress I must con - fess, this — could be worse than P. M. S. —



This job ain't worth the pay, _____ can't wait till the end of the day. _____



Hey, hey, hon-ey I'm on my— way. Hey! (Hey!) Hey! (Hey!) Hey, hey, hey.—



Hon-ey I'm home and I had a hard day, pour me a cold one and oh, by the way, yeah

Con pedale



rub my feet, gim-me some-thing to eat. Fix me up— my fav - 'rite treat.—

E add9



Hon-ey I'm back, my head's kill-in' me.— I need to re - lax— and watch T. V. Get

B



1.

To Coda ⊕ N.C.

off the phone, give the dog a bone.— Hey! (Hey!) Hey, hon-ey I'm— home.—

2.



N.C.





3. I — home.— Oh, rub my neck will ya?

Drums

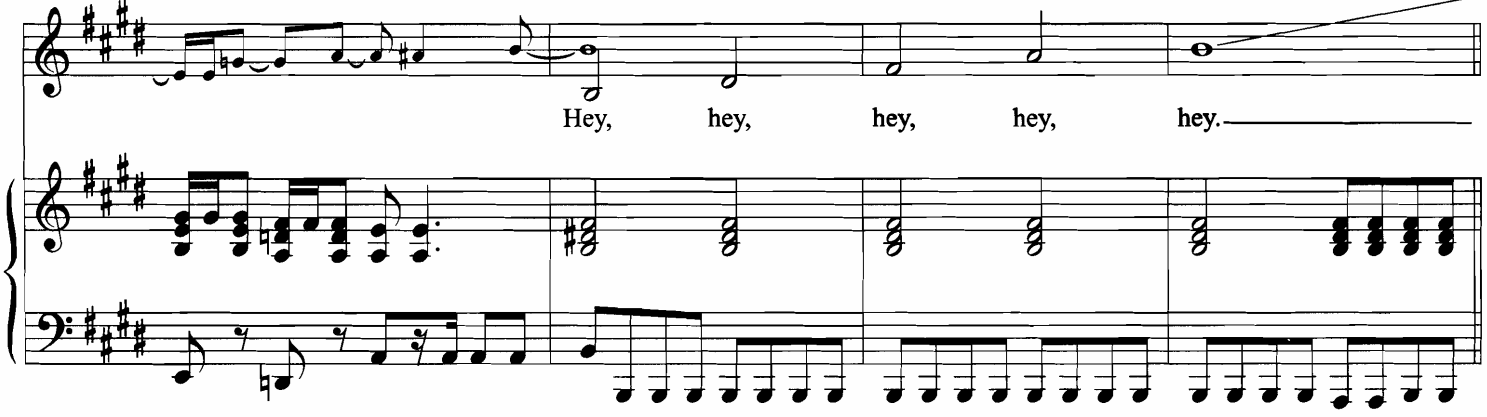


Guitar

Sub

E  D  A  B 


D.%. al Coda



Hey, hey, hey, hey, hey.

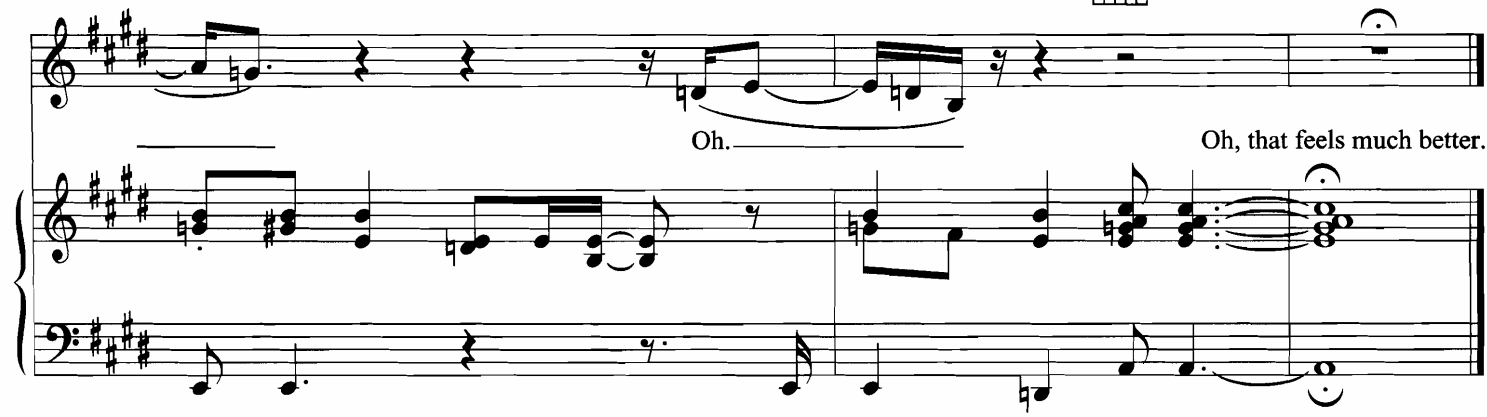
⊕ *Coda*

N.C.



home. Mm. I'm home.

A7 



Oh. Oh, that feels much better.

Verse 3:
 I broke a nail opening the mail
 I cursed out loud cos it hurt like hell
 This job's a pain - it's so mundane
 It sure don't stimulate my brain.

This job ain't worth the pay *etc.*

YOU'RE STILL THE ONE

Words & Music by Shania Twain & R.J. Lange

♩=138



First system of musical notation. It features a guitar part with four measures of chords: Eb (fr3), Eb/G (fr3), Ab (fr4), and Bb. Below the guitar part is a piano accompaniment consisting of a treble and bass clef staff with a common time signature. The piano part includes a piano dynamic marking (p) and various rhythmic patterns.



Second system of musical notation. It features a guitar part with three measures of chords: Eb (fr3), Eb/G (fr3), and Ab (fr4). Below the guitar part is a vocal line with lyrics: "1. Looks like we made it, look how far we've come-". A note below the first measure of the vocal line reads "(Verse 2 see block lyric)". Below the vocal line is a piano accompaniment consisting of a treble and bass clef staff with a common time signature.



Third system of musical notation. It features a guitar part with three measures of chords: Bb, Eb (fr3), and Eb/G (fr3). Below the guitar part is a vocal line with lyrics: "my baby, we might have took the long way,". Below the vocal line is a piano accompaniment consisting of a treble and bass clef staff with a common time signature.

we knew— we'd get— there some— day.— They said,

I bet, they'll nev - er make— it, but just

look at— us hold - ing— on,— we're still to - geth-

- er, still go - ing— strong.— (Still the one.)

You're still the one I run_____ to_____ the one that I be - long—

_____ to_____ You're still the one I want_____ for

life. (Still the one.) You're still the one that I_____ love,——

the on - ly one I dream_____ of,_____ you're still the one I kiss—

A^b
fr⁴
 B^b
x
1.
2.

To Coda ⊕

good - night. You're still - the one.

E^b
fr³
 A^b
fr⁴
 B^b
x
D.%. al Coda

(Still the one.)

⊕ **Coda**
 E^b
fr³
 E^b/G
fr³
 A^b
fr⁴
 B^b
x
rall.
//

I'm so glad we made - it, look how far - we've come my ba - by.

Verse 2:
 Ain't nothing better
 We beat the odds together
 I'm glad we didn't listen
 Look at what we would be missing.

They said, I bet,
 They'll never make it
 But just look at us holding on
 We're still together, still going strong.

DON'T BE STUPID (YOU KNOW I LOVE YOU)

Words & Music by Shania Twain & R.J. Lange

$\text{♩} = 120$

N.C.

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. Each system includes a vocal line, a piano accompaniment (right and left hands), and a drum line. The lyrics are: "I'm mad about you. I can't live without you. I'm crazy about you. Cool!" The piano accompaniment features a steady eighth-note bass line and a more active right hand with chords and melodic lines. The drum line is a simple pattern of eighth notes.

I'm mad about you. I can't live without

you. I'm crazy about you.

Cool!

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Ooh yeah!



1. You're so com - pli - ca - ted, and a - hang ov - er my shoul - der when I
(Verses 2 & 3 see block lyrics)



read my mail. I don't ap - pre - ci - ate it when I

1.



talk to oth - er guys you think they're on my tail. —

2, 3.



To Coda ⊕

N.C.

2. I trust in me, — and you'll see. —

Drums

Don't freak out un - til you know the facts.

Re - lax. —

Don't be

Drums

§§



stu - pid, you know I love you. Don't be ri - di - cu - lous, you know I need you. Don't be ab -

D G D A D G D A

- surd, you know I want you. Don't be im - pos-si-ble.

Bm Em/G Bm Gmaj7

I'm mad a - bout you. I can't live with - out you.

Em A

I'm cra - zy a - bout you. Don't be stu-pid, you know I love you.

NC.

Drums

D G D A D G D A

Oh, oh.

To Coda ⊕ ⊕

D.%. al Coda

⊕ Coda

NC.

Pow!

Drums

D.%%. al Coda II

Don't freak out un - til you know the facts.— Re - lax. (Max) Don't be

⊕⊕ Coda

Don't be stu - pid.— Ah, ah, ah, ah.

My ba - by. Hey, hey, hey, hey, hey, hey.

Chord diagrams: D, G, D, A, D, G, D, A, D, A

1-3. Repeat ad lib. 4.



N.C.

Ah, ah, ah, ah. Ee-yah hey, hey, hey. I'm mad about you.




Don't be




stu-pid, you know I love you. Don't be im - pos - si - ble, yeah.

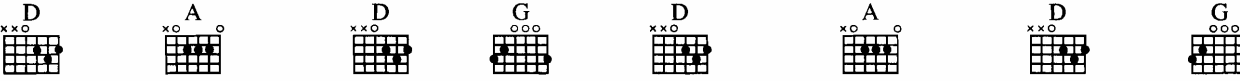


Don't be stu-pid, you know I love you. Don't be ri -




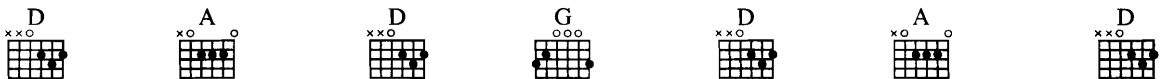
- di - cu - lous, you know I need you. Don't be ab - surd, you know I






want you. Don't be im - pos - si - ble. Don't be ri - di - cu - lous.





No, no, — oh, — don't be stu - pid.



Verse 2:

I get so aggravated
 When I get off the phone and get the third degree
 I'm really feeling frustrated
 Why don't you take a pill and put a little trust in me?
 And you'll see.

Don't freak out until you know the facts
 Relax.

Don't be stupid *etc.*

Verse 3:

Stop overreacting
 You even get suspicious when I paint my nails
 It's definitely distracting
 The way you dramatise every little, small detail.

Don't freak out until you know the facts
 Relax, Max.

Don't be stupid *etc.*

NO ONE NEEDS TO KNOW

Words & Music by Shania Twain & R.J. Lange

$\text{♩} = 134$ ($\text{♪} = \text{♪} = \text{♪}$)



Am I dream - ing or stu - pid, I



think I've been hit by — Cu - - - pid — but no - one — needs to know

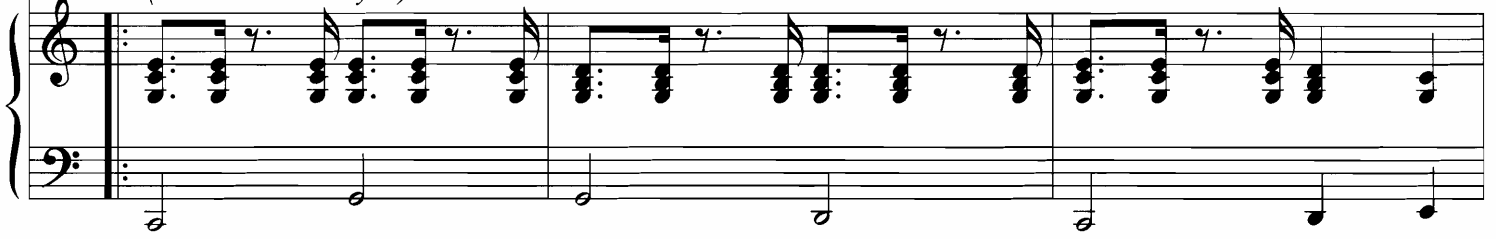


right — now. — 1. I met a



tall — dark — and hand - some man — and I've been bu - sy mak - in' —

(Verse 2 see block lyric)



big — plans — and no - one — needs to know — right — now.



1.



2.

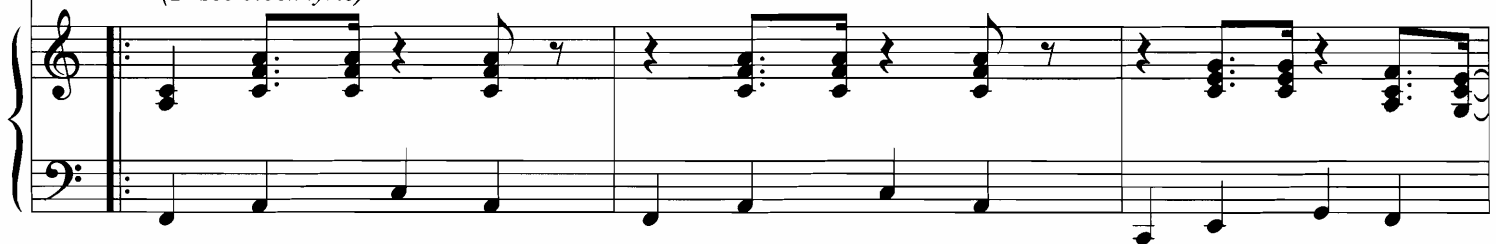


2. I got my — I'll tell him



some - day, — some - way, — some - how, —

(2° see block lyric)

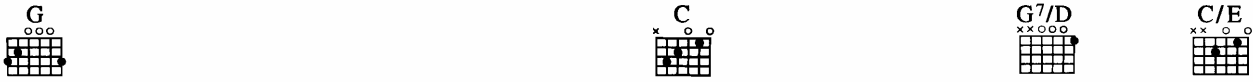




but I'm gon - na keep it a se - - - cret for now.



I want bells to ring, a



choir to sing, the white dress, the cake, the guests, the car, the



whole darn thing, but no - one needs to know right now.

1.

2.



I'll tell him And I'm not




lone - - - ly, lone - ly a - ny - more at night,



and he don't know on - ly, on - ly he



can make it right.

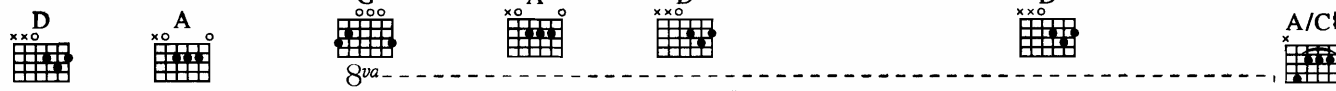


 D A D G

Harmonica solo

3






 D A G A D D A/C#

Solo

And I'm not

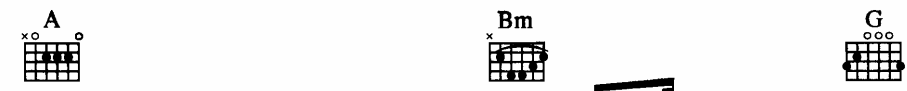




 Bm G D A/C# Bm7

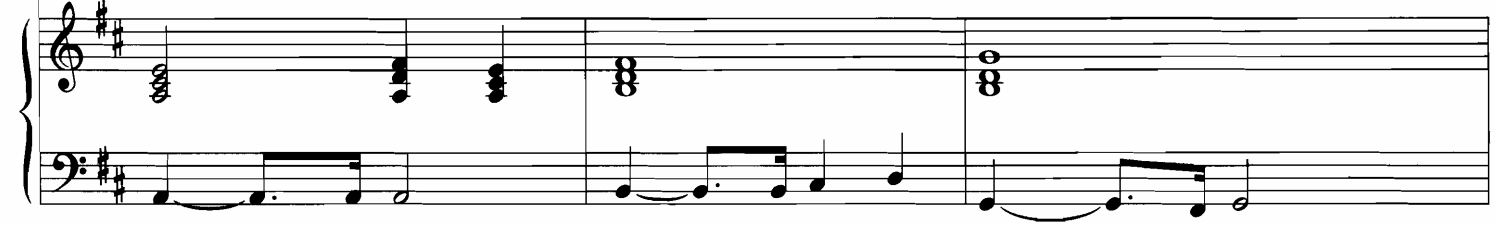
lone - - - - ly, lone - ly - a - ny - more - at - night





 A Bm G

and he don't know - - - on - ly, on - ly - he -





can make it right. I'm not



dream - ing or stu - pid but boy have I been hit by Cu-



- - pid but no - one needs to know right now.



No - one, - no - one, - no - one needs to know

G A Bm

right now. No -

G D A G

- one, - no - one, - no - one needs to know

A D A D

right now.

Verse 2:

I got my heart set, my feet wet
 And he don't even know it yet
 But no-one needs to know right now.

2°
 I'll tell him someday
 Someway, somehow
 But I'm gonna keep it a secret for now
 We'll have a little girl, a little boy
 A little Benji we call Leroy
 But no-one needs to know right now.

LOVE GETS ME EVERY TIME

Words & Music by Shania Twain & R.J. Lange

♩ = 124



Huh! Oh!



1. Life was go - in' great, love was gon - na have to wait. Was in no
(Verse 2 see block lyric)



hur - ry, had no wor - ries. Stay - in' sin - gle was the plan, did - n't



need a stea - dy man. I had it cov - ered, 'til I dis - cov - ered that





love gets — me ev - 'ry time. — My heart changed — my —

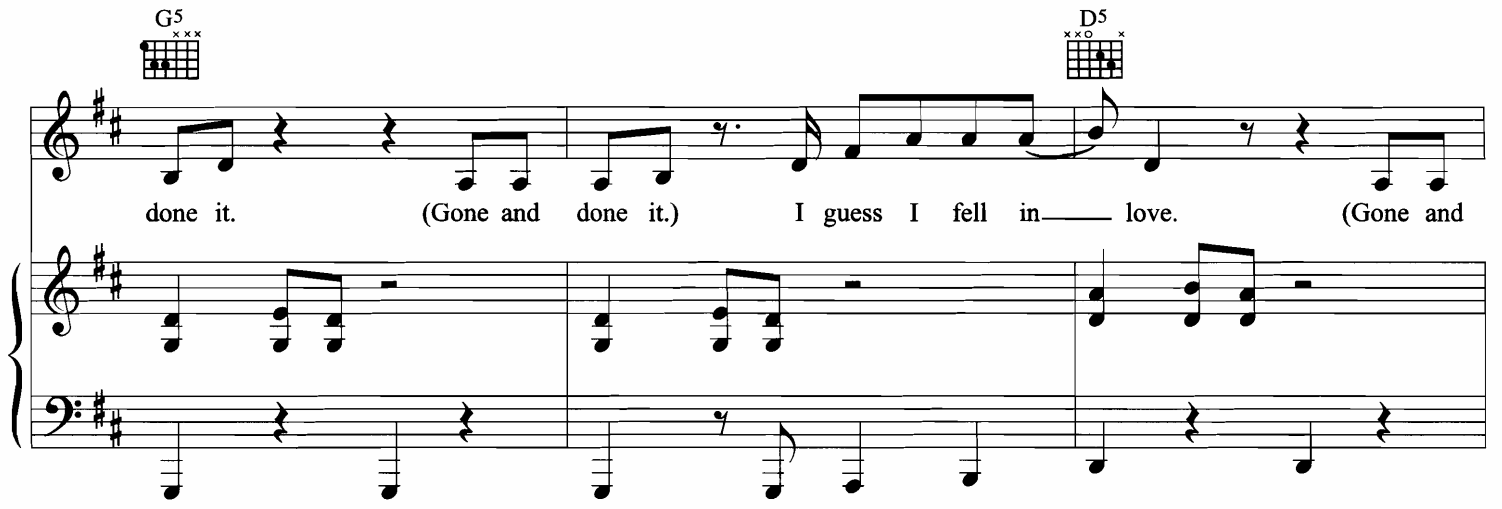



NC.

mind. — And I gol' darn gone and done it. Gone and

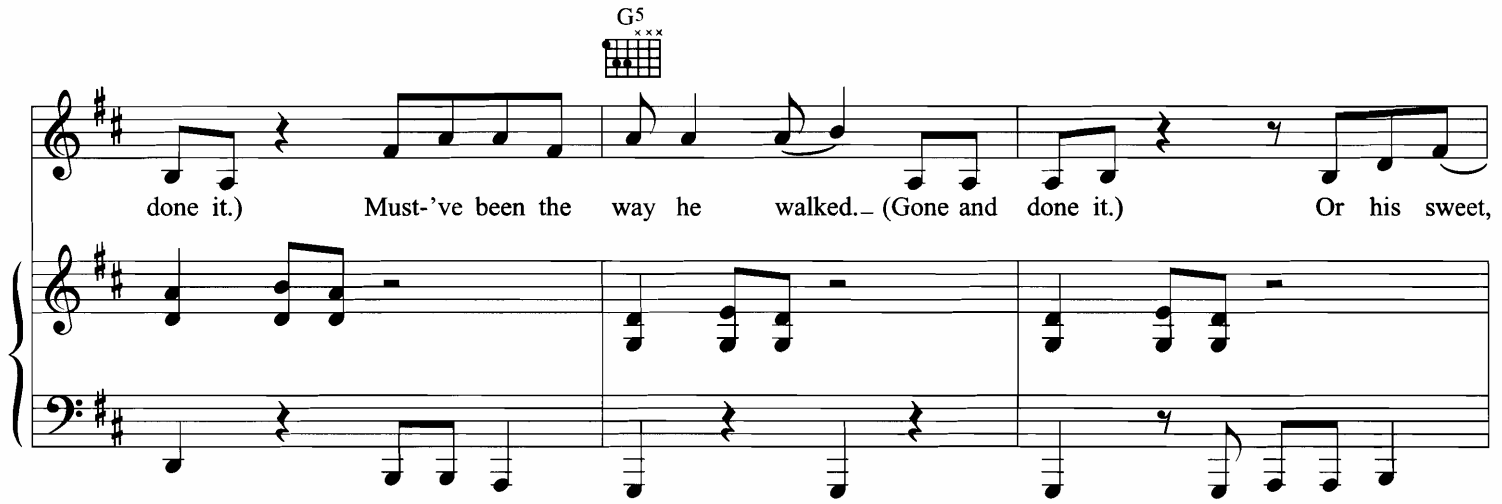
G5  D5 



done it. (Gone and done it.) I guess I fell in— love. (Gone and



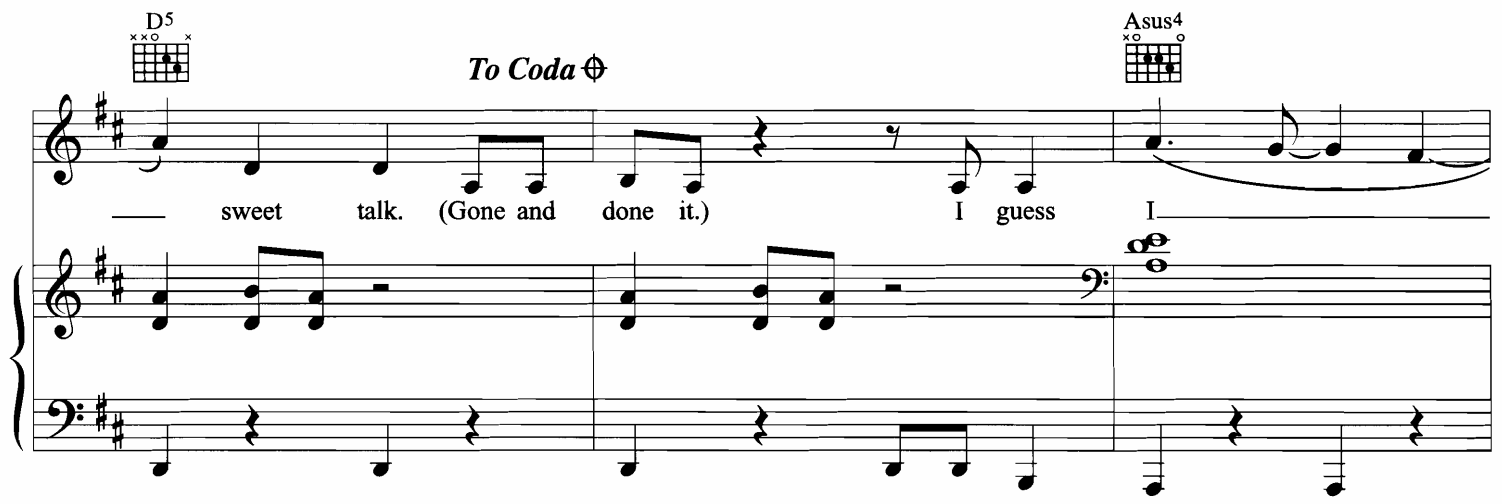
G5 



done it.) Must-'ve been the way he walked.— (Gone and done it.) Or his sweet,



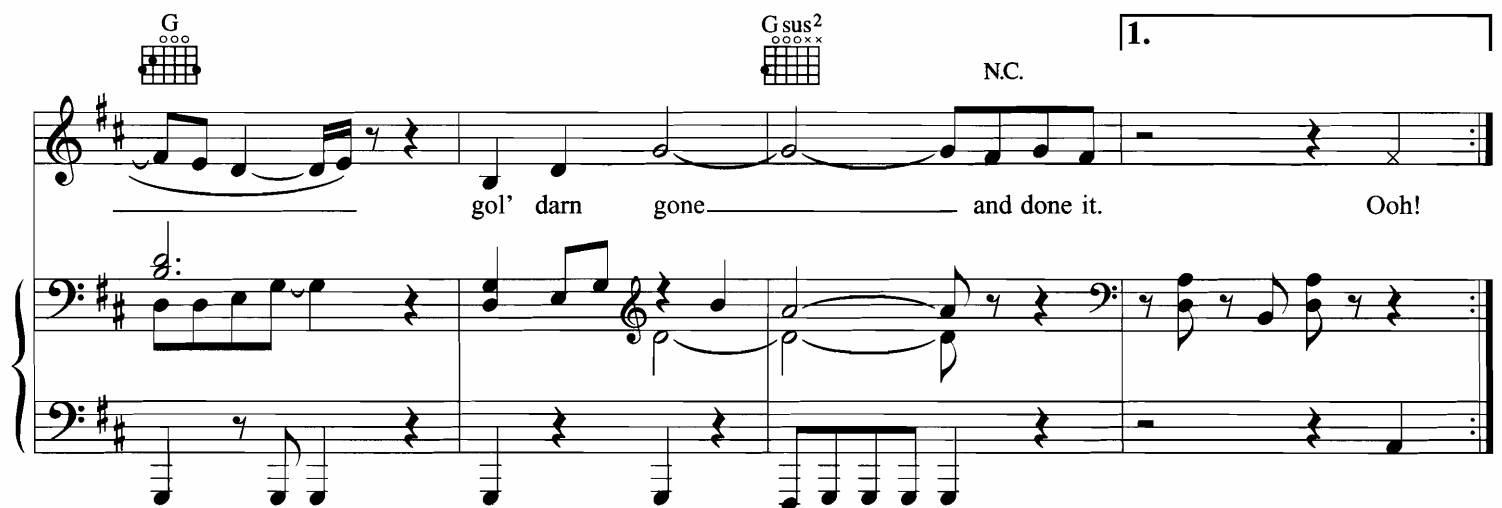
D5  *To Coda* \oplus Asus4 

— sweet talk. (Gone and done it.) I guess I



G  Gsus2  N.C. 1.

gol' darn gone— and done it. Ooh!



2.



3

Guitar

First system of musical notation. It includes a guitar staff with a treble clef and a piano accompaniment with two bass staves. The guitar staff features a triplet of eighth notes. The piano accompaniment consists of chords in the left hand and a bass line in the right hand.



Second system of musical notation. Similar to the first system, it includes guitar and piano parts. The guitar staff has a triplet of eighth notes. The piano accompaniment continues with chords and a bass line.



D.%. al Coda

Well

Third system of musical notation. It includes guitar and piano parts. The guitar staff has a triplet of eighth notes. The piano accompaniment continues with chords and a bass line.

⊕ Coda



Fourth system of musical notation. It includes a vocal line in a treble clef and a piano accompaniment with two bass staves. The vocal line has lyrics: "done it.) It's in the way he calls my name. (Gone and". The piano accompaniment consists of chords in the left hand and a bass line in the right hand.



done it.) I know— I'll nev - er be the same. (Gone and



done it.) Don't— you know that love gets— me ev - 'ry - time.— My



heart changed— my— mind.— And I gol' darn gone—



N.C.

and done it.



Thought I had it cov - ered. A - ha.



Life — was go - in' great.



Well I gol' — darn gone and done it.

Verse 2:
 I was quite content
 Just a-payin' my own rent
 It was my place
 I needed my space
 I was free to shop around
 In no rush to settle down
 I had it covered
 'Til I discovered.

That love get me *etc.*

YOU WIN MY LOVE

Words & Music by R.J. Lange

♩ = 126



Drums



Come on,



hoo!

1. I'm



look - ing for a lov - er who can rev his lit - tle en - gine up,—



— he can have a fif - ty five Che - vy or a



fan - cy lit - tle pick - up truck.— He's got a



cool— Ca - di - lac with a ja - cuz - zi in the back, I'm in—
(Verse 2 see block lyric)



oh yeah.— 'Cause I'm a class - y lit - tle chas - sis who's a



hunt - ing for a heart— to win.— Oh but if you wan - na



win it there's no speed li - mit,

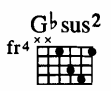


just go— fast - er, fast - er and don't be slow, — rev it

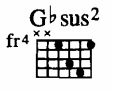


To Coda ⊕

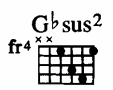
up, rev it up 'til your en-gine blows,— you win— my— love.



You— win— my soul,—



you win— my— heart,— yeah you get it all.—



Well you win— my love,—

G^b sus² G^b C^b

you make my mo - tor run,

G^b A^bm⁷ G^b E

ooh you win my love, yeah you're num - ber one.

C^b

1. 2.

2. Oh I'm a oh oh oh yeah.

G^b C^b

D^b G^b

I wan-na Heart-break Har-ley, a full of steam dream ma-chine,

E^bm7 C^b

or just a lit - tle late night— se - xy

G^b D.%. al Coda

long— stretch— li - lou - sine.— Oh but if you want to


⊕ Coda D^b E^b

en-gine blows.— You win— my— love,

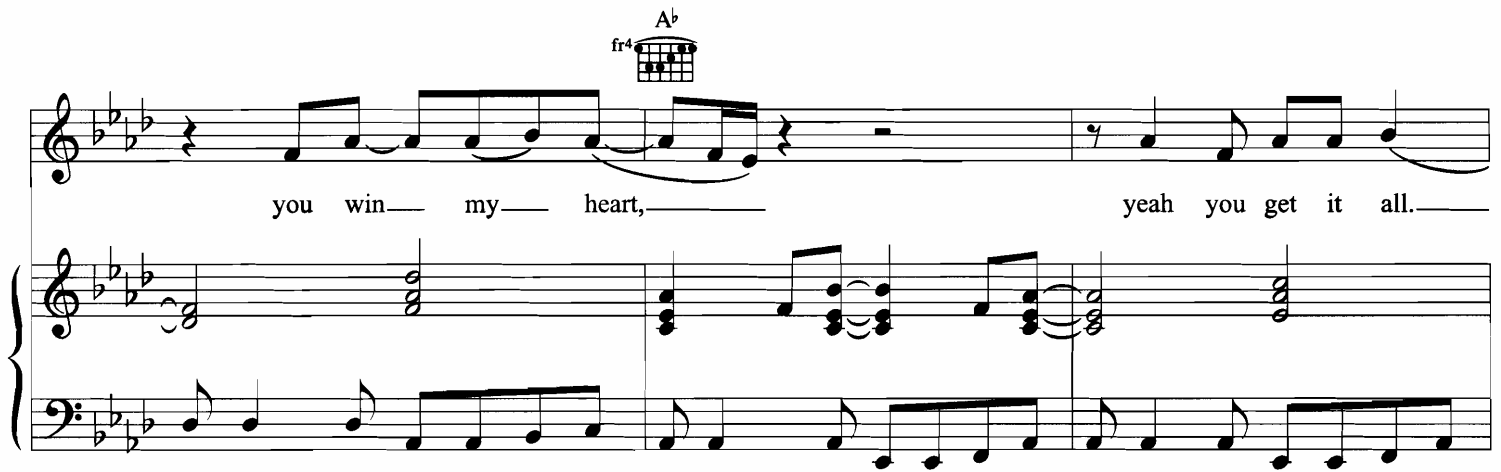



you — win — my soul, —






you win — my — heart, — yeah you get it all. —



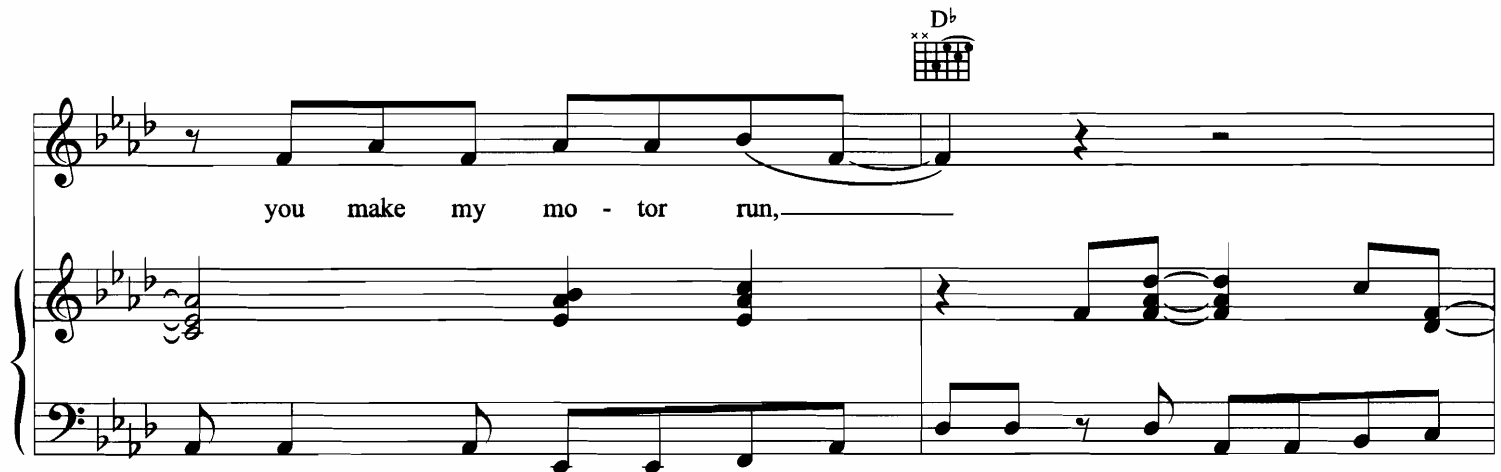



Well you win — my love, —





you make my mo - tor run, —



ooh you win— my love, ————— yeah ————— you're num - ber — one..

Oh you win my love,

you win my — love. ————— Oh you win my

Repeat to fade

Verse 2:

Oh I'm a crazy little lady
 The kind you just can't slow down
 Oh yeah
 I need a 65 cylinder
 Racy little run around town.

Oh but if you want to *etc.*

(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE!

Words & Music by Shania Twain & R.J. Lange

♩ = 120
N.C.



1. Mind if I sit down? — Can I buy you a round?

(Verses 2 & 3 see block lyrics)

— Have-n't seen your face — be - - fore,

are you new in town? — It's the same old — line, —

oh, — ev - e - ry - time. —

B^b F

Are you here a - lone? — Can I take you home?

C G

1. 2. 3.

2. Now ev - 'ry wo - man sees — Let me make

C7



N.C.

— it clear — to you — my dear.

Drums



If you're not in — it — for love..



— If you're not will -



- in' — to give — it all — you got. — If you're not —



To Coda ⊕

— in it — for life. — If you're not — in it — for love.



NC.

— Let me make — it clear — to you — my dear,

Drums

1.

if you're not in it for love — I'm out - ta here.



3. Babe I can change your world.

2.



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



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



D.%. al Coda

Musical notation for the third system, including vocal line and piano accompaniment. Lyrics: "If you're not"

⊕ *Coda*



Musical notation for the fourth system, including vocal line and piano accompaniment. Lyrics: "If you're not in it for life. If you're not"

A^b fr⁴ B^b

in it for love.

C fr³ C⁵

I'm out-ta here.

Drums

Verse 2:

Now every woman sees
 With every 'pretty please'
 There's a pair of lyin' eyes
 And a set of keys
 He says come be a star
 In the back seat of my car
 Oh but baby slow down
 You're goin' way too far.

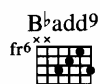
Verse 3:

Babe I can change your world
 Make you a cover girl
 Yeah you could be a beauty queen
 In a magazine
 Now tell me, what's your sign?
 Why always the same old line?
 I'll be in number 409
 If you change your mind.

THE WOMAN IN ME (NEEDS THE MAN IN YOU)

Words & Music by Shania Twain & R.J. Lange

♩ = 60



Oh, — oh. — Mm. —



1. I'm not al - ways —



— strong and some - times — I'm ev - en wrong.

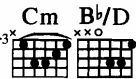


But I win when I choose and I can't stand to lose. But I can't al - ways -



be
(Verse 2 see block lyric)

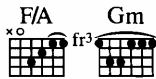
the rock that you see.



When the nights get too long and I just can't go on. The wo - man - in



me needs you to be



the man in— my arms, ————— to hold ten - der - ly. —



Coz I'm a wo - man — in love —————



and it's you — I — run — to. ————— Yeah the wo - man — in me —

1.



needs the man — in — you. ————— 2. When the world — wants — too —

2. B^b Dm Cm7 E^b rit. F⁹ freely N.C. a tempo

you. Yeah the wo - man in me needs the man in you.

- - by. Mm.

I need you ba - by. Yeah, yeah. Oh ba -

Repeat ad lib. to fade

Verse 2:
 When the world wants too much
 And it feels cold and out of touch
 It's a beautiful place
 When you kiss my face.

The woman in me etc.

ANY MAN OF MINE

Words & Music by Shania Twain & R.J. Lange

$\text{♩} = 68$

Ab5
fr4

rit.

Eb5
fr6

a tempo

Ab5
fr4

Eb5
fr6

Ab5
fr4

Eb5
fr6

Ab5
fr4

This is what a woman wants. 1. A -

N.C.

- ny man of mine bet - ter be proud of me, ev - en when I'm ug - ly he

Drums

still bet - ter love me. And I can be late for a

date, that's fine, but he bet - ter be on time. 2. A -



- ny man of mine - 'll say it fits just right when last years dress is just a
(Verse 2 see block lyric)

A^b5
fr4

lit - tle too— tight. And a - ny - thing I do or say bet - ter be O. K. — when I

E^b5
fr6

A^b5
fr4

D^b

have a bad— hair day. — And if I

N.C.

A^b
fr4

N.C.

D^b

change my mind — a mil - lion — times — I wan-na

Drums

N.C.

E^b
fr3

hear him say — yeah, — (yeah) — yeah, — (yeah)

yeah I like it that way. A - ny man of

mine bet - ter walk the line. Bet - ter show me a

Db Ab

teas - in', squeez - in', pleas - in' kind - a time.

Eb Ab

I need a man who knows how the sto - ry

Db

A^b **G^b**

fr⁴ fr⁴

goes. He got - ta be a heart beat - in', fine — treat - in',

D^b **E^b** **1.**

fr³ fr³

breath tak - in', earth - quak - in' kind. A - ny man — of —

A⁵ **E^b5** **A^b5**

fr⁶ fr⁴ fr⁴

mine. 3. Well

D^b **2.** *Violin*

fr³ fr³

A - ny man — of — mine. —

Chord diagrams: A^b (fr4) and D^b (xx)

Chord diagram: E^b (fr3xx)

Let me hear you say yeah, — (yeah) yeah, — (yeah) yeah I like it that—

Chord diagrams: E^b7 (xx), A^b (fr4), N.C., and B^b (xx)

way. (A - ny man.) (A - ny man.) A - ny man of—

Chord diagrams: E^b (fr3xx) and B^b (xx)

mine — bet - ter walk the line. — Bet - ter show me a

F B^b

teas - in', squeez - in', pleas - in' kind - a time.

E^b B^b

I need a man who know how the sto - ry goes.

A^b E^b

He's got - ta be a heart beat - in', fine treat - in', breath tak - in', earth - quak - in'

F N.C.

kind. A - ny man of

B^b5 F5 B^b5

mine. Ya got - ta

F5 B^b5 Repeat to fade

shin - ing and shake make the earth quake. Kick, turn, stamp.

Verse 3:

Well any man of mine better disagree
 When I say another woman's lookin' better than me
 And when I cook him dinner and I burn it black
 He better say, mmmn, I like it like that.

And if I change my mind
 A million times
 I wanna hear him say
 Yeah, (yeah) yeah, (yeah) yeah I like it like that.

Any man of mine *etc.*

Play out instructions:

You gotta shimmy and shake
 Make the earth quake
 Kick, turn, stomp
 Then you jump, heel to toe
 Do si do 'til your boots wanna break
 'Til your feet and your back ache
 Keep it movin' 'til you
 Just can't take anymore
 Come on everybody on the floor
 One, two, a-three, four
 Hup, two, hup.

WHOSE BED HAVE YOUR BOOTS BEEN UNDER?

Words & Music by Shania Twain & R.J. Lange

$\text{♩} = 132$

N.C.

Whose bed have your boots been - un - der? Hoo!



Whose bed have your boots been - un - der? And whose heart did you



steal I won - der? This time - did it feel - like thun - der ba - by?



N.C.

Well whose bed have your boots been un - der? 1. Don't look so—



lone - ly, don't act so blue.

(Verse 2 see block lyric)



I know I'm not the on - ly girl you run



to. I know a - bout Lo - li - ta,

(On % see block lyric)

E^b **B^b** **F**

your lit-tle span - ish flame. I see you 'round- with Ri - ta, the

B^b N.C.

red - head down- the lane. Whose bed have your boots been- un - der?

E^b **Cm**

And whose heart did you steal I won - der? This time did it

To Coda **F** **E^b** **F**

feel like thun - der ba - - - by? And who did you run to?



And whose lips have you — been — kiss - in'? — And whose — ear did you



make a wish — in'? — Is she the one that you've — been miss - in'



ba - - by? Well whose bed have your boots been — un - der? —

1.



N.C.



2. I heard — you've — been

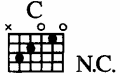
Musical notation for the first system. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs). The vocal line has a rest for the first two measures, followed by the lyrics "C'mon boots!" and "Hoo!". There are triplets in the piano accompaniment.

Musical notation for the second system. The violin part is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves. The violin part has the lyrics "Oh yeah!". There are guitar fret diagrams for E^b and B^b chords.

Musical notation for the third system. The guitar part is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves. The guitar part has the lyrics "Guitar" and includes triplets. There are guitar fret diagrams for B^b and E^b chords.

Musical notation for the fourth system. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves. The vocal line has the lyrics "So next time you're". The system ends with the instruction "D.%. al Coda".

⊕ Coda



Whose bed have your boots been— un - der? ——— And whose heart did you



steal I won - der? ——— This time ——— did it feel — like thun - der



3

ba - - - by? And who did you run to? ——— And whose lips have you—



— been— kiss - in'? ——— And whose ear did you make a wish — in? ———



Is she the one that you've been miss - in'



ba - - - by? Well whose bed have your boots been un - der?



Vocal ad lib.

Repeat to fade

(Whose bed have your boots been un - der?)

Verse 2:

I heard you've been sneakin' around with Jill
 And what about that weekend with Beverly Hill?
 And I've seen you walkin' with long legs Louise
 And you weren't just talkin' last night with Denise.

Whose bed have your boots etc.

On %:

So next time you're lonely don't call on me
 Try the operation, maybe she'll be free.

Whose bed have your boots etc.

DON'T

Words & Music by Robert John Lange & Eilleen Lange

♩ = 88



1. Don't,

don't you wish we'd tried?__



Do you feel what I feel in - side?

You know our love is strong - er than

B^bm

Fm

G^b

B^bm

Fm

pride.

Oh,___

no,___ don't,___

G^b

B^bm

Fm

G^b

don't let your an - ger grow.____
don't give up on trust;____

Just tell me what you need me to
don't give up on me,____ on

B^bm

Fm

G^b

B^bm

Fm

know.
us.

Please talk to me, don't close the door;
If we could just hold on long e - nough,

mmm,
mmm,

G^b

E^b/A^b

'cause I wan - na hear you,
we can do it,

wan - na be near you._____
we'll get through it._____ }

Db

Db/F

Gbmaj7

Absus4

Db

Db/F

Don't fight, don't argue; give me the chance to say

Gb

Db

Db/F

Gb

Absus4

that I'm sorry. Just let me love you; don't

Db

Db/F

1.
Gbbadd9

Gbbadd9

turn me away, don't tell me to go. 2. Don't, me to go.

Bbm

Ab

Gb

Don't pretend that it's okay;

B^bm A^b G^b

things won't get bet - ter that way._____

B^bm A^b G^b N.C.

Don't do some-thing you might re - gret_____ some - day._____ Don't!

B^bm B^bm/A^b G^bmaj⁷ G^b B^bm B^bm/A^b G^bmaj⁷

Instrumental Don't give_ up on me._____

G^b B^bm B^bm/A^b G^bmaj⁷ G^b

Mmm, _ don't. _____

E^bm D^b

D^b D^b/F

(We can do it.) — We'll get through it. — Don't fight, — don't arg-

G^bmaj⁷ A^bsus⁴

D^b D^b/F G^b

- ue; just give me the chance. — to say — that I'm sor - ry.

D^b D^b/F

G^bmaj⁷ A^bsus⁴

D^b D^b/F

Just let — me love — you; don't turn me a - way, — don't tell —

1, 2.

G^bbadd⁹

3.

G^bbadd⁹

G^b

— me to go. — — me to go. —

PARTY FOR TWO

Words & Music by Shania Twain & Robert John Lange

♩ = 120

N.C.

(Girl) Hey, Mark! (Boy) Yeah? (Boy) Nah, I don't think so, baby.
(Girl) I'm having a party; wanna come?

E⁵ B⁵ F^{#5} E⁵ B⁵ F^{#5}

(Girl) Oh, come on; it's gonna be lots of fun. (Boy) Yeah? Huh.

E⁵ B⁵ F^{#5} E⁵ B⁵ F^{#5}

(Girl) 1. I'm hav-ing me a



par - ty. — (Boy) I don't think I can come. — (Girl) Uh huh,



this ain't just a - ny kind of par - ty. — (Boy) I think I'll stay at home. —



— (Girl) Uh, oh, — no. 2. It's gon - na be real - ly, real - ly



hot. (B) Start - ing to sound good. — (G) I'm gon - na put you on the
(3.) socks. (B) We can po - lish the floor. — (G) In case if a - ny - bo - dy



spot. (B) May - be, may - be I should. (G) There'll be lots of one on
knocks (B) let's lock all the doors. (G) Yeah, all the things I'm gon - na



one. (B) Guess I could be there. (G) Come on and join the fun. (B) What should I wear?_
do (B) I'm gon-na do with you. (G) I wan - na try some-thing new (B) I wan-na try that too. _



(G) I'll tell you that it, it does-n't mat-ter what you wear, 'cause it's
(G) I'll tell you that it, (B) it does-n't mat-ter what I wear, 'cause it's

N.C.



on - ly gon - na be you and me there!_ } (Both) I'm hav - ing a par -
on - ly gon - na be (G) you and me there!_ }

F# B E

ty, a par - ty for two;—

F# B E F# B E

in - vit - ing no - bo - - dy, no - bo - dy but you...

1. || 2.

N.C. N.C.

— (G) 3.You'll be se - xy in your (B)Yeah... (G)Yeah, you. (B) I'm here. (G)You're there.

(B) That's all (G) we real - ly need. (B)We're gon - na (G)par - ty heart - y. (B) just (G) just - a you and me.

(B) Don't, (G) don't think a - bout it now. (B) Don't, (G) don't ev - en doubt it now.

F#



N.C.

(Both) I'm in - vit - ing you to a (G) par - ty for two.---

E5



B5



F#5



E5



B5



F#5



(G) Shake it, shake it! (B) Come on, ba -

E5



B5



F#5



- by. (G) All the things I'm gon - na do, (B) I'm gon - na do with you!---



— (G) I wan - na try — some - thing new. (B) I wan - na try that too. —



— (G) I'll tell you that it, (Both) it does - n't mat - ter

N.C.

what you wear, (B) 'cause it's on - ly gon - na be, (G) it's on - ly gon - na be — you and me.

(N.C.)

(I'm hav - ing a par - ty, a par - ty for two; —

in - vit - ing no - bo - dy,

no - bo - dy but you.) (Both) I'm hav - ing a par -

F# B E

- ty, a par - ty for two;

F# B E

in - vit - ing no - bo - dy, no - bo - dy but you...

F# B F# B

E B F#

— Come on, — come on. (I'm hav - ing a par - ty. —

E B F#

I'm hav - ing a par - - ty. —

E B F# E B

I'm hav - ing a par - ty. — I'm hav - ing a par -

F# E N.C.

- ty.) — (G) That was great! (B) Let's do it again!

I AIN'T NO QUITTER

Words & Music by Robert John Lange & Eilleen Lange

♩ = 160 ♪ = ♩ ♩

N.C.



N.C.



N.C.

1. He drinks, _____ he smokes, _____ he cur -
(2.) _____ and he spits; _____ well, he flirts -
3. Instrumental till *



- ses, swears he tells bad jokes, and he ropes and he rides;
too much and he loves blonde chicks; and he struts and he strolls,

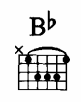
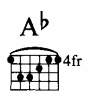
he lives life fast and he loves to fight. He's a booz -
he looks so cool and yep he knows he's a beau -



er, a los - er, he calls me up when he's had
 ty, a cu - tie. (2, 3.) His bo - dy rocks and the girls



too much. He's a schem - er, a dream - er. Well,
 they flock. He's af - flict - ed, ad - dict - ed.



I tell him to change his ways; but he just turns to

me and says "I ain't no

E^b



Musical staff with treble clef, key signature of two flats, and a whole rest.

quit - ter!" -

Woah!

Piano accompaniment for the first system, including grand staff and bass line.

A^b



Musical staff with treble clef, key signature of two flats, and a whole rest.

I ain't giv - ing up on him just yet,

Piano accompaniment for the second system, including grand staff and bass line.

E^b



Musical staff with treble clef, key signature of two flats, and a whole rest.

'cause I'm as stub - born as a girl can get.

Piano accompaniment for the third system, including grand staff and bass line.

A^b



E^b



To Coda ⊕

Musical staff with treble clef, key signature of two flats, and a whole rest.

No, he won't quit, but

Piano accompaniment for the fourth system, including grand staff and bass line.

Fm⁷



E^b/G



A^b



you can bet I'm stick - ing to it; I

B^b



ain't I ain't no

E^b



1. E^b7



2.

D.S. al Coda

quit - ter... 2. Well, he chews...

⊕ *Coda*

A^b



No, I ain't giv - ing up on him just yet...



'cause I'm as stub - born as



a girl can get. No,



he won't quit, but you can bet I'm



stick - ing to it, I ain't



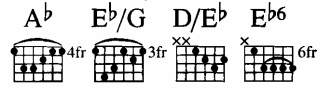
I ain't no quit - ter. Oh, ba - by I



ain't no quit - ter.



Mm, yeah I ain't,



yeah I ain't no quit - ter.



All the songs from the platinum selling album,
arranged for piano, voice & guitar.

FOREVER AND FOR ALWAYS
I'M GONNA GETCHA GOOD!
UP!
KA-CHING!
COME ON OVER
MAN! I FEEL LIKE A WOMAN!
THAT DON'T IMPRESS ME MUCH
FROM THIS MOMENT ON
HONEY, I'M HOME
YOU'RE STILL THE ONE
DON'T BE STUPID (YOU KNOW I LOVE YOU)
LOVE GETS ME EVERY TIME
NO ONE NEEDS TO KNOW
YOU WIN MY LOVE
(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE!
THE WOMAN IN ME (NEEDS THE MAN IN YOU)
ANY MAN OF MINE
WHOSE BED HAVE YOUR BOOTS BEEN UNDER?
PARTY FOR TWO
DON'T!
I AIN'T NO QUITTER



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