

BRYAN ADAMS



BRYAN ADAMS

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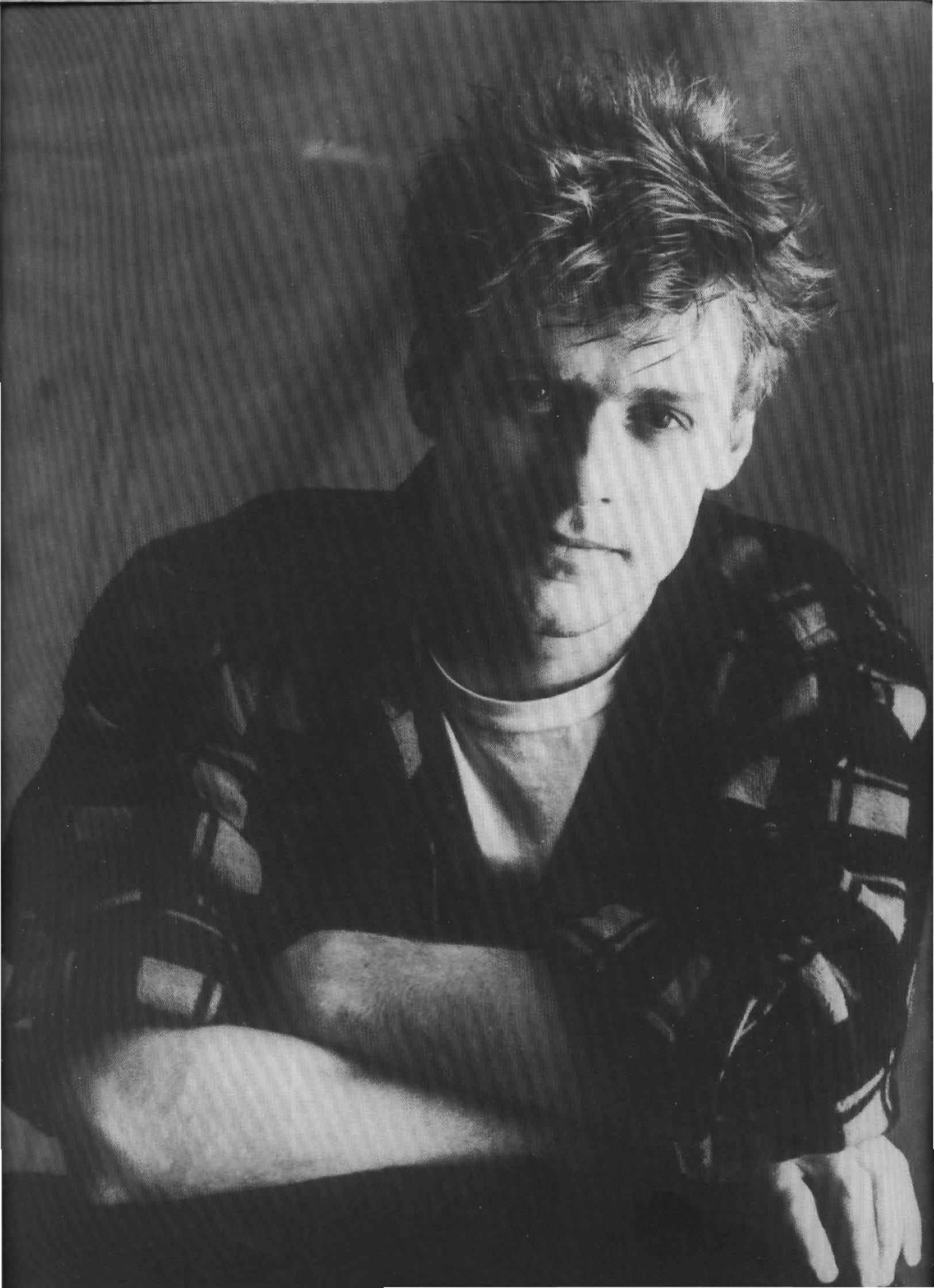
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CUTS LIKE A KNIFE

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(EVERYTHING I DO) I DO IT FOR YOU

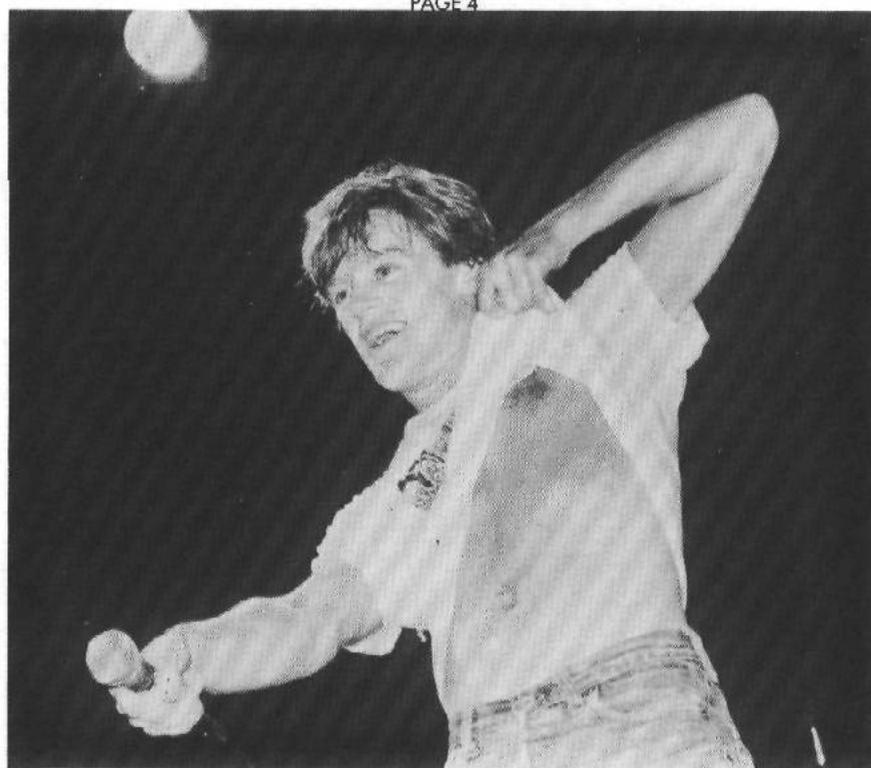
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THE ONLY ONE

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Moderate rock ♩ = 138



Musical notation for the first system, including piano accompaniment and guitar chord diagrams for E and A.

1. 2.



1. Well, I made up my mind,—
 2. Last night,

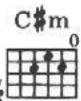


not going to let you get — a - way.
 well, I thought you might — have stayed.

Yeah, to
 If I'd have



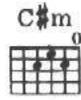
think that I'm — the luck - y guy, — well, I've
 had the guts — I would have pushed my luck, — but then you



al - most got — it made. 'Cause it's been so long — since I've felt —
 might have turned — a - way. How do I ex - plain? — I know it
(3rd time instrumental)



— this strong — a - bout an - y - one — at all. — I get
 sounds in - sane, — but I've been through this — be - fore. — In just a

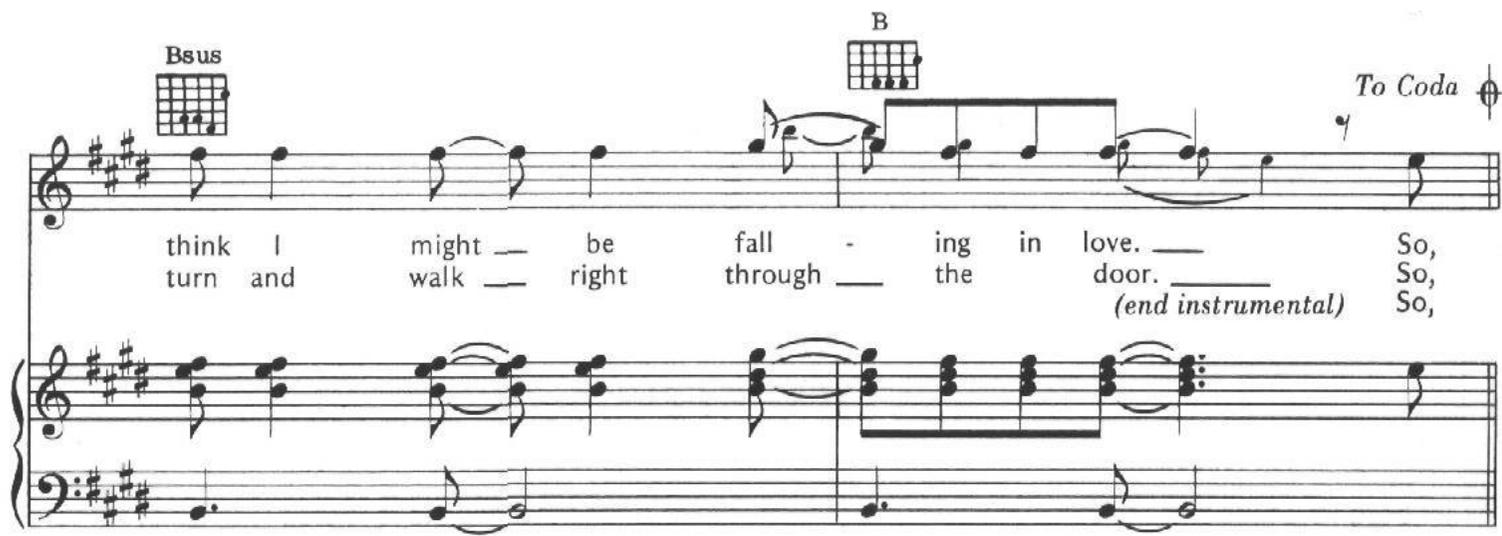


so ex - cit - ed, I ain't going to fight — it, I
 mat - ter of time, — you could change your mind; — you could



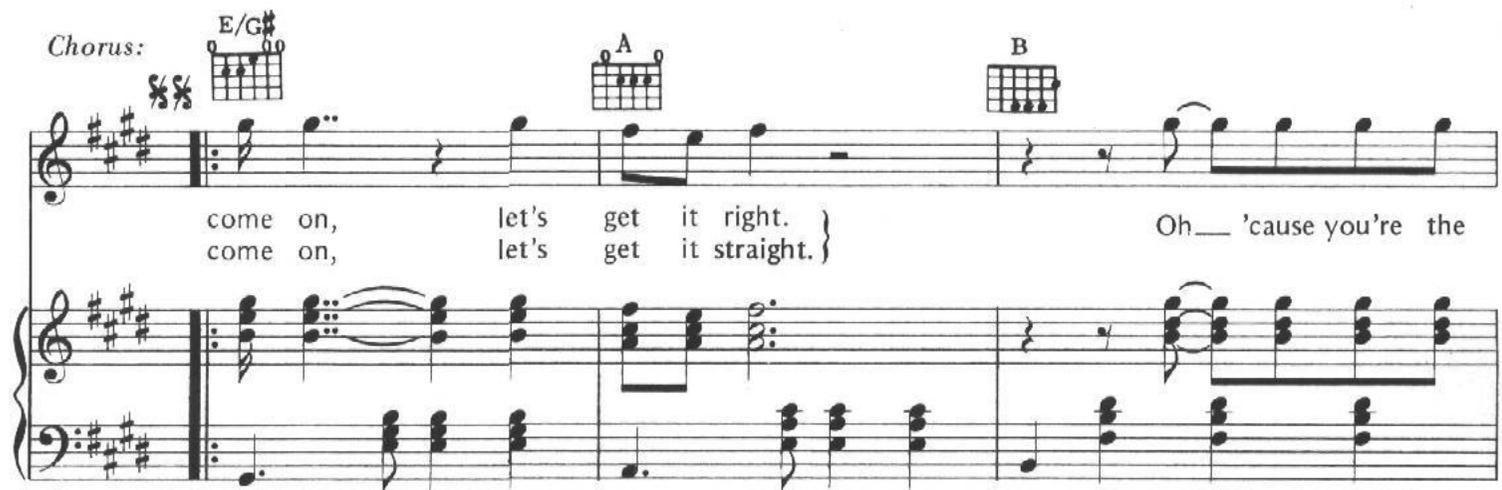
Bsus  **B**  *To Coda* 

think I might be fall ing in love. So,
 turn and walk right through the door. So,
 (end instrumental) So,



Chorus: **E/G#**  **A**  **B** 

come on, let's get it right. } Oh 'cause you're the
 come on, let's get it straight. }



A  **E/G#**  **A** 

on - ly one. } Come on, we ain't got all night, -
 } Come on, I just can't wait, - }



B  **1. A**  *D.C.*

yeah, 'cause you're the on - ly one now.



2.



D.S. al Coda

3.



Repeat ad lib. and fade

on - ly one — now. on - ly one. — So,

Coda



come on, let's get it right,



oh — we ain't got all night. — So come on, ba - by, let's



D.S.S.

get it straight, yeah, — I just can't wait. Now —

mf
f



CUTS LIKE A KNIFE

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Moderate Rock ♩ = 100

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble clef, there are three guitar chord diagrams: D, G, and C(add2). The music begins with a forte (*f*) dynamic marking. The key signature has one sharp (F#) and the time signature is 4/4.

Second system of musical notation. It features a grand staff with treble and bass clefs. Above the treble clef, there are four guitar chord diagrams: D, G, C(add2), and G. The system is divided into two measures by a double bar line. The first measure contains the first two chords, and the second measure contains the last two chords.

Third system of musical notation. It features a grand staff with treble and bass clefs. Above the treble clef, there are three guitar chord diagrams: D, G, and C(add2). The music continues across the system.

1. Driv - in' home_ this eve - ning, I could of sworn_ we had it all worked out._

Fourth system of musical notation. It features a grand staff with treble and bass clefs. Above the treble clef, there are three guitar chord diagrams: D, G, and C(add2). The music continues across the system. A mezzo-forte (*mf*) dynamic marking is present in the first measure.

Fifth system of musical notation. It features a grand staff with treble and bass clefs. Above the treble clef, there are three guitar chord diagrams: D, G, and C(add2). The music continues across the system.

You

Sixth system of musical notation. It features a grand staff with treble and bass clefs. The music continues across the system.

D G C(add2)

had this boy — be - liev - in' way be - yond — the shad - ow of a doubt. —

D G C(add2)

2. Then I

D G C(add 2)

heard it on — the street; — I heard you might — of found — some - bod - y new. —
 3. (See additional lyrics)

D G C(add2)

Well,

D  G  C(add2) 

who ___ is he, ba - by? Who is he ___ and tell ___ me what he means to

D 

you? 4. I

A  Bm 

took it all ___ for grant - ed, but how was I ___ to know ___ that

C(add 2)  G  *To Coda* ⊕

you'd be let - ting go? Now it cuts like a

Chorus:

D



G



C(add2)



knife,

but it feels so

D



G



C(add2)



right. —

It cuts like a

D



G



C(add2)



knife,

but it feels so

1.

D



G



C(add 2)



D.S.



right. —

3. There's

D G C(add 2) D

knife. —

(Instr. Solo ad lib)

G C(add 2) D

1. G C(add 2)

2. D.S.S. al Coda

(End Solo) 4. I

Coda D

knife, but it feels so

descrec. mp

right. —

And it cuts like a knife,

and it feels so _____ right. _____

cresc. poco a poco

Na na na _____ na na

f

na na na _____ na na.

Repeat ad lib and fade

Verse 3:
 There's times I've been mistaken;
 There's times I thought I'd been misunderstood.
 So wait a minute darlin',
 Can't you see we did the best we could?
 This wouldn't be the first time
 Things have gone astray.
 Now you've thrown it all away.
 (To Chorus:)

THIS TIME

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Moderate rock ♩ = 132

Chords: A, D, G, E, A, D

Chords: G, E, G, E

Chords: D/A, A

1. I think a - bout her all the time,
 2. I thought of ev - 'ry word I'd say,

Chords: F#m, E, D/A

she's my fan - ta - sy. An im - age burn - ing
 give or take a few. But she turns and slow - ly

A F#m E

in my mind, call - ing out to me.
walks a - way. — What do I have to do?

D A/C#

While my i - mag - i - na - tion's run - ning wild, —
Hey, turn up — your ra - di - o, —

Bm7 E

yeah, — things are get - ting clear - er.
oh, — there's some - thing I want you to know.

Chorus:

A D G E

Oh; — This time, — ev - 'ry thing is all right,
Yeah; — (Vocal ad lib. 3rd and 6th times)

A D G E A D

no way — she's gon - na get a - way. This time — ev -

G E A D To Coda (6th time) 1. G

- 'ry-thing is eas - y, an - y day, (4th time) I'm I'm gon - na make her

E 2.5. E D.S. 3. G

mine. I'm gon - na make her mine.

To next strain 4. G E F#m D.S.

It's gon - na make her mine. hard to take, — 'cause she's

E F#m E

miles a - way, — and I've wait - ed a long — time. But the

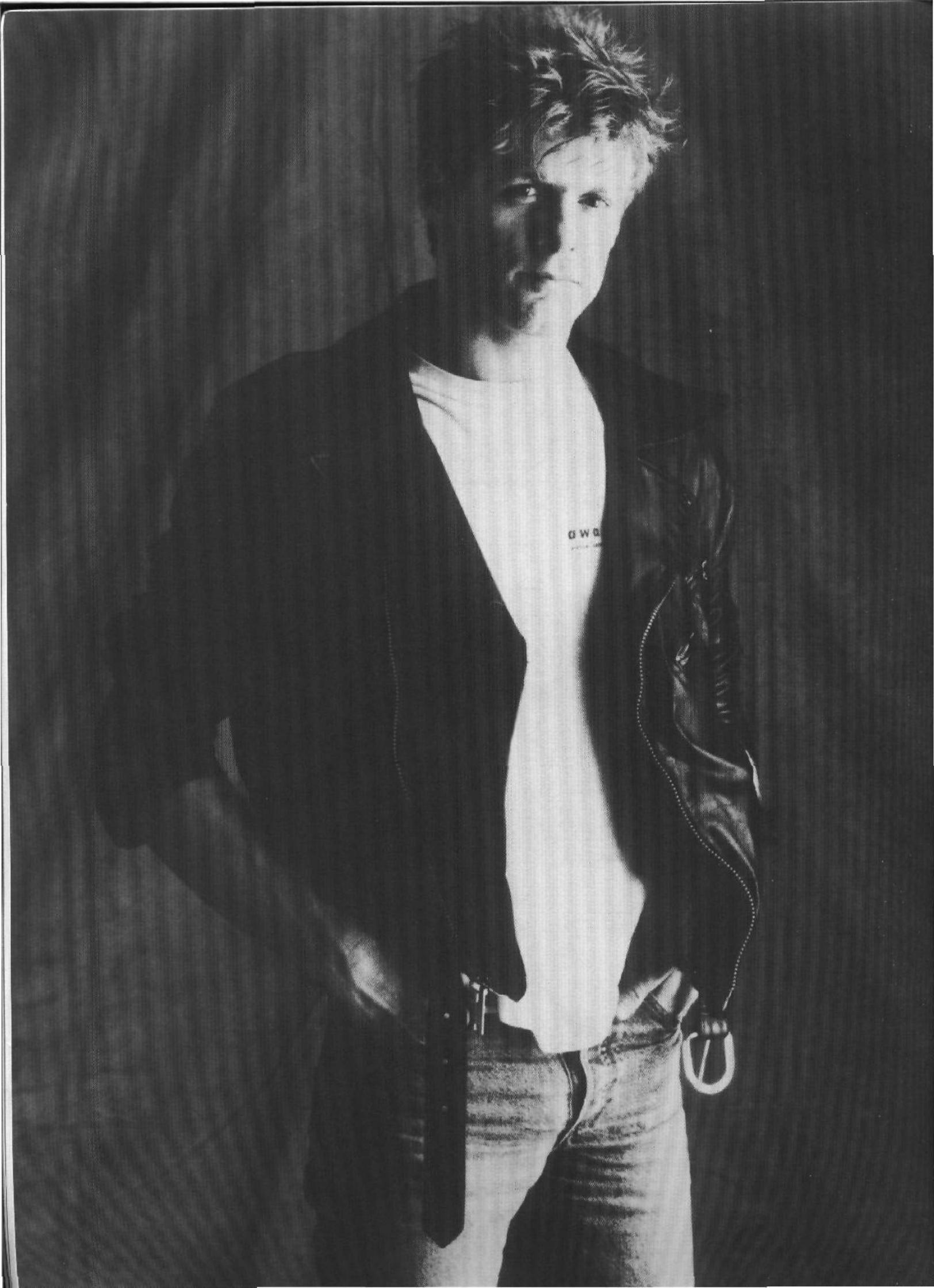
F#m E Bm7

feel - ing is right, — dar - ling, one of these nights, — yeah, —

E

— I'm gon - na let you know. — Oh; — *D.S.*

Coda G E D/A



RUN TO YOU

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Driving Rock ♩ = 126

Guitar Capo: Em7
 2nd Fret:

Keyboard: F#m7



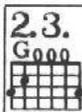
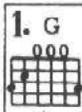
A

B

F#m7

Musical notation for the first system, including piano and bass staves.

(L.H. 2nd time)



A

B

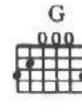
A

E

F#m

Musical notation for the second system, including piano and bass staves.

1. She says her



A

B

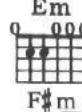
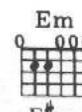
F#m

A

E

Musical notation for the third system, including piano and bass staves.

love for me could nev - er die.



F#m

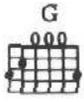
A

B

F#m

Musical notation for the fourth system, including piano and bass staves.

But that-'d change if she ev - er found out a - bout you and I.



A E F#m A E

Oh, but her love is cold.



F#m A E D

It would-n't hurt her if she did - n't know, - 'Cause when it



Chorus:

E C#m7

gets too much I need to feel your touch. I'm gon-na



F#m A E B F#m A E

run to you, I'm gon-na run to you.



B



Em

F#m



G

A

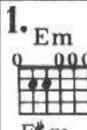
'Cause when the feel - in's right I'm gon - na



D



A



1. Em



G



D

D.C.

{ run } all night. I'm gon - na { stay } run to you

2.3.



Em



G



D



A

B

run to you. Yeah, gon - na



Em



E



D



A



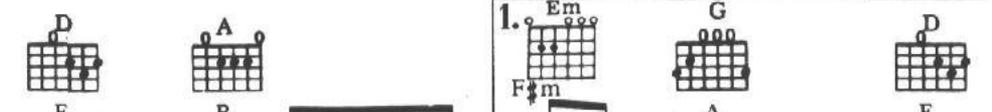
Em7



G

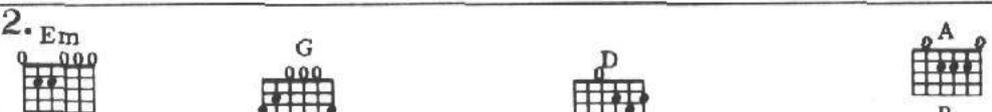
run to you. Oh, when the feel - in's right I'm gon - na

To next strain

1. 

{ run } all night, I'm gon - na run to you.
{ stay }

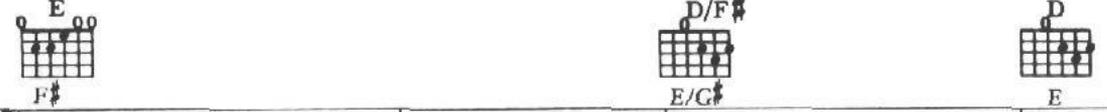


2. 

run to you. Yeah, gon - na

Repeat ad lib. and fade







1. 



2. **Bm7**

C#m7

Em

F#m

G

A

D

E

A

B

Em

F#m

G

A

D

E

A

B

D.S. 

Oh, gon - na



Verse 2:

She's got a heart of gold,
 She'd never let me down.
 But you're the one that always turns me on
 And keep me comin' 'round.
 I know her love is true,
 But it's so damn easy makin' love to you.
 I got my mind made up,
 I need to feel your touch.

(To Chorus:)

STRAIGHT FROM THE HEART

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Rock Ballad ♩ = 84

C

mp

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in 4/4 time, starting with a C major chord. The left hand plays a bass line of eighth notes, starting with a C major chord. The tempo is marked as 84 beats per minute.

I could stop dream - ing, but it nev - er ends; — as

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are "I could stop dream - ing, but it nev - er ends; — as". The piano accompaniment consists of eighth notes in the right hand and a bass line in the left hand.

Bb/F F

long as you're gone — we may as well — pre - tend; — I been dream - in', —

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are "long as you're gone — we may as well — pre - tend; — I been dream - in', —". The piano accompaniment consists of eighth notes in the right hand and a bass line in the left hand. Chords Bb/F and F are indicated above the right hand.

Bb/F F C/G G C

straight from the heart. —

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are "straight from the heart. —". The piano accompaniment consists of eighth notes in the right hand and a bass line in the left hand. Chords Bb/F, F, C/G, G, and C are indicated above the right hand.

You say it's easy, but who's — to say —
 I'll see you on the street some other time, —

that we'd be able to keep it this way; — but it's eas - i - er, —
 when all the words will just fall out of line; — while we're dream - in' —

com - in' straight from the heart. — } Oh, give it to me
 straight from the heart. — }

Chorus:

straight from the heart. Tell me we could make another start.

f

You know I'll never go as long as I know

To Coda

D.S.

it's com-in' straight from the heart.

decresc.

To next strain

it's com-in' straight from the heart. give it to me now;

Dm7



C/E



Fmaj9



Gsus



First system of musical notation, including treble and bass staves with piano (*p*) dynamics.

Dm7



C/E



Fmaj9



Gsus



Second system of musical notation, including treble and bass staves with mezzo-piano (*mp*) dynamics.

Dm7



C/E



Fmaj9



Gsus



D.S.S. al 3rd & 4th ending to Coda %%

Third system of musical notation, including treble and bass staves with mezzo-forte (*mf*) dynamics and a *cresc.* marking.

Coda

F



C/G



G



C



— it's com-in' straight from the heart. —

Fourth system of musical notation, including treble and bass staves with *dim. e rit.* and *pp* dynamics.

HEAVEN

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Slow Rock ♩ = 66

mp

with pedal

C Am7 G

1. Oh, think-in' a-bout__ all our young-er years;__ there was
 2. Oh, once in your life__ you will find some-one__ who will

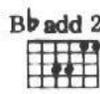
mp

Dm Am Bb add 2 Gsus G

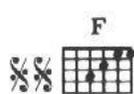
on - ly you__ and me;__ we were young and wild__ and free.__
 turn your world_ a - round;_ bring you up when you're feel - ing down..



Now noth - ing can take you a - way from me; we've been
 Yeah, noth - ing could change what you mean to me. Oh, there's



down that road be - fore, but that's o - ver now; you keep me
 lots that I could say; just hold me now, 'cause our



com-in' back for more. And Ba-by, you're all that I want when you're
 love will light the way; ba-by,



ly - in' here in my arms. I'm find-ing it hard to be - lieve we're in

simile

G F G Am

heav - en. And love is all that I need, and I

C F G Am

found it there in your heart. It is - n't too hard to see we're in

1. G no 3rd C Am C/G F add 2 D.S. $\frac{3}{4}$

heav-en.

2. G To next strain

3. G Repeat ad. lib. and fade

heav-en. heav - en, heav - en.

Dm
C/E
F
G

I've been wait-ing for___ so long for some-thing___ to ar- rive;—

Am
G/B
C
Dm
C/E

___ for love___ to come a- long. ___ Now our dreams are com-in' true, ___

F
C
Gsus
G

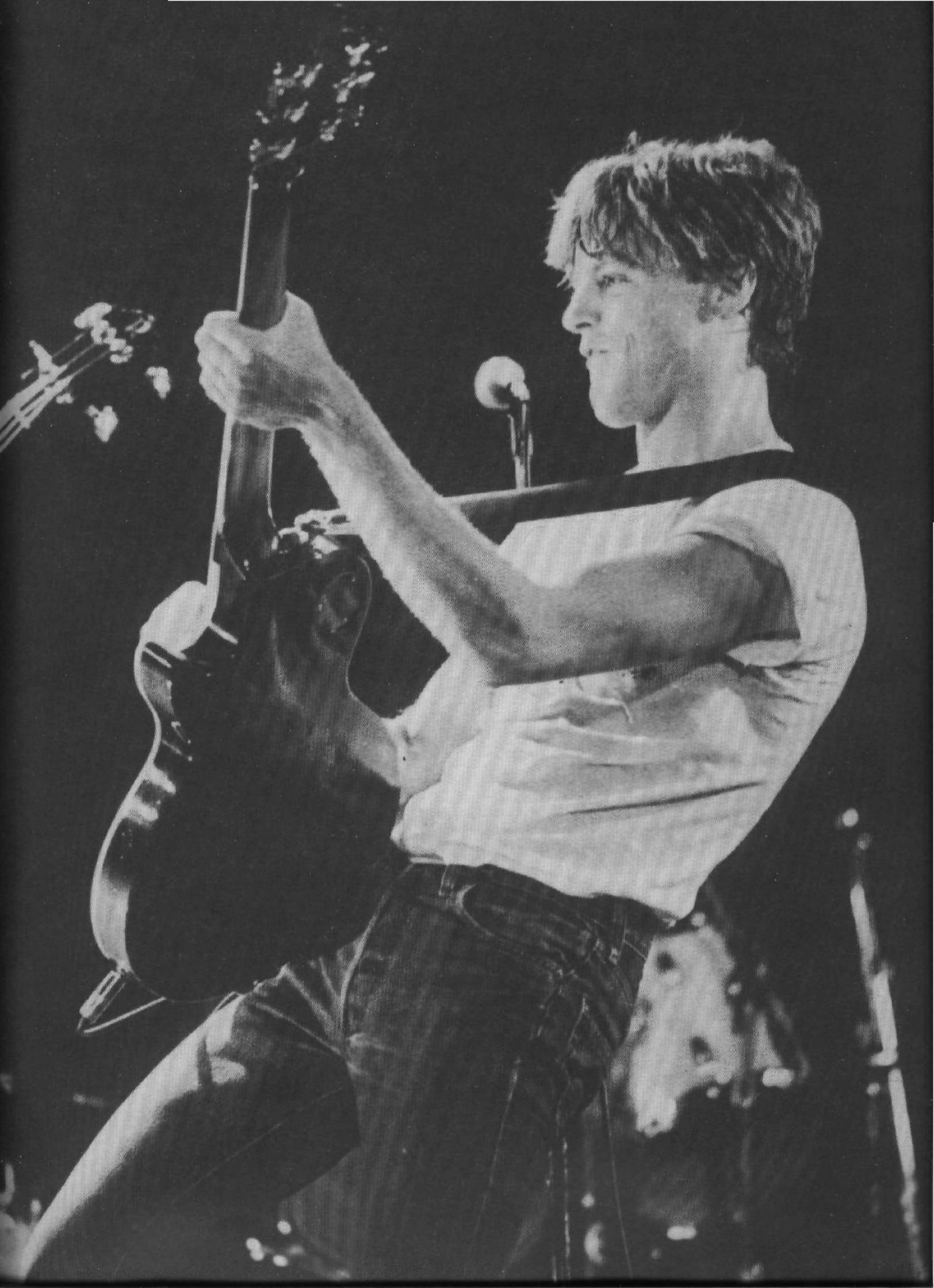
___ through the good times and the bad. ___ Yeah, I'll be stand - in' there_ by_ you.

F
G
Am
C
F
G
Am
G

D.S.S. $\% \%$
 And
Instrumental solo -----end solo

Instrumental solo section with piano accompaniment.



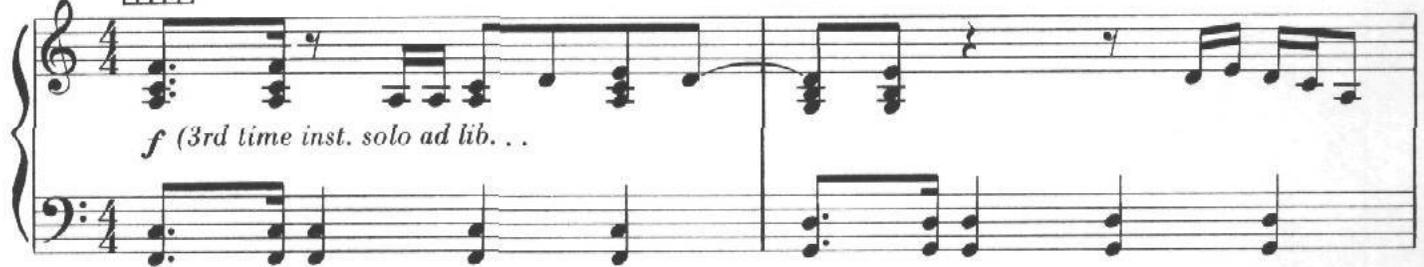


SOMEBODY

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Moderate Rock ♩ = 100

F  G 

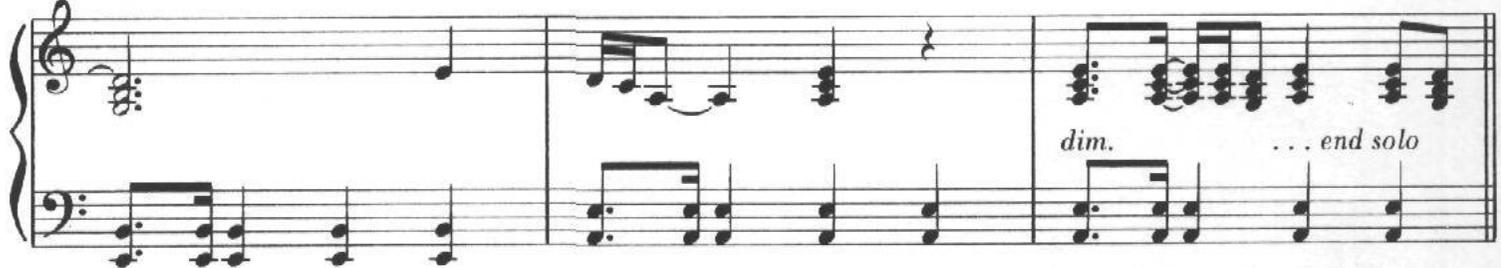


f (3rd time inst. solo ad lib. ...)

F  G  F 



Em7  Am 



To Coda 

dim. ... end solo

F  G 



1. I been look - in' for some - one
2. Now who can you turn _____ to



mf



be-tween the fire and the flame.
when it's all black and white,

We're all look-in' for some -
and the win-ners are los -



- thin' to ease the pain,
- ers? You see it eve-ry night.

Chorus:



2. I need some - bod - y, some-bod-y like



you. Eve-ry -bod-y needs some - bod - y. I need some - bod -

C D 1. G Am C D D.C.

- y. Hey, what a-bout you? Eve-ry -bod-y needs some -bod - y.

2. G Am C D.C. al Coda 3. 4. etc. G Am

you? We all need some - bod - y. you? { Eve-ry -bod-y needs } some - bod -
 { We all need }

C D Repeat ad lib. and fade

- y.

Coda Bb

An-oth-er night, an-oth-er les -

C Bb/D

- son learned; — it's the dis - tance that keeps us sane. —

C B \flat

But when the si-lence turns__ to sor -

C Dsus D

- row, we do it all ___ a -gain, _ all ___ a-gain._

D.S. $\%$

Verse 3:

When you're out on the front line
 And you're watchin' them fall,
 It doesn't take long to realize
 It ain't worth fightin' for.

Verse 4:

I thought I saw the Madonna
 When you walked in the room.
 Well your eyes were like diamonds,
 And they cut right through,—oh they cut right through.

(To Chorus:)

(EVERYTHING I DO) I DO IT FOR YOU

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(1.) Look in - to my eyes _____ you will see _____

what you mean to _____ me. Search your heart, _____ search your

soul, _____ and when you find me there you'll

search _____ no more. Don't tell me it's not worth try - in'

Dm C

for, you can't tell me it's not worth dy - in'

Dm C

for. You know it's true _____ ev - ery - thing I

G C

do, I do it for you.

1.

2.

Bb Eb

There's no love like your love and no

Bb F C

oth - er could give more _____ love, there's no - where _____ un - less

G D G

you're there all the time, all the way — yeah.

F

C

1. 2.

Oh you can't

Dm G

tell me it's not worth try - in' for, I can't

Dm G

help — it, there's no - thin' I want more. Yeah — I would

C G

fight for you, I'd lie for you, walk the

F Fm *a tempo*

wire for you, yeah I'd die for you. You know it's

C/G G *rall.*

true, ev - ery - thing I do, oh,

F Dm C

I do it for you.

VERSE 2:

Look into your heart
 You will find there's nothin' there to hide
 Take me as I am, take my life
 I would give it all, I would sacrifice.
 Don't tell me it's not worth fightin' for
 I can't help it, there's nothin' I want more
 You know it's true, everything I do
 I do it for you.

SUMMER OF '69

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Moderately Bright ♩ = 138



I got my

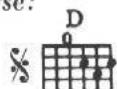


first real six - string; _ bought _ it at the five and dime;



played _ it 'til my fin - gers _ bled; was the sum-mer of

Verse:



six - ty nine. 1. Me — and some guys from school

mf



had a band and we tried real hard. Jim - my quit and



Jo - dy got mar - ried; — I should-a known we'd nev - er get far.



Oh, when I look back now, — that sum - mer seemed to



last for - ev - er, and — if I had the choice, —



yeah, — I'd al - ways wan - na be there. Those — were the



best days of my — life.



To Coda ϕ

1.

D.S. $\frac{8}{8}$

2.

Back in the sum - mer of



six - ty nine. —



Man, — we were kill - in' time, — we were



young and rest - less, we need-ed to — un-wind. I guess



noth - in' can last — for - ev - er, for - ev - er, — no!

cresc.

D A

D A *D.S. al Coda*

Coda

Back in the sum - mer of six - ty nine.

D A

Repeat ad lib. and fade

Back in the sum-mer of

A D

Verse 2:
 Ain't no use in complainin' when you got a job to do.
 Spent my evenin's down at the drive-in, and that's when I met you.
 Standin' on your mama's porch, you told me that you'd wait forever.
 Oh, and when you held my hand, I knew that it was now or never.
 Those were the best days of my life.

Verse 3:
 And now the times are changin'; look at everything that's come and gone.
 Sometimes when I play that old six-string I think about you; wonder what went wrong.
 Standin' on your mama's porch, you told me it'd last forever.
 Oh, and when you held my hand, I knew that it was now or never.
 Those were the best days of my life.

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