

PROMISES

Words and Music by BASIA TRZETRZELEWSKA,
DANNY WHITE and PETER ROSS

Freely

N.C.

mf
Yah, yah, yah, yah; yah, yah, yah, yah.

yah, yah; yea, yea, yea, yea, yea, yea, yea.

Samba beat ♩ - 114

Prom -

B is - es, — *Aaug* we for - get — all of our *A♭6* prom - is - es, —

G7 G F

and on - ly keep some of the cas - i - est, - I con-fess - I do -

B♭maj9 Bdim7 B♭maj9 Bdim7 B♭

Make be-lieve -

Aaug A♭6 G7

how-ev - er small the pos-si - bil - i - ty, - but some-times tripped up by re -

G♭ F B♭maj7 Bdim7

al - it - y, - for - mal - it - y - it seems, -

B♭maj7 Bdim7 B♭ § Fm7 B♭7 Fm7 B♭7

woh, woh, woh, woh, woh. Now I find - hav-ing come the long way 'round, I am

E-maj7 Gm7 C7

clos - er, clos - er than be - fore. Here and now is

Gm7 C7 Cm7 B7 B7(b5)

all that it's a - bout. let's use it or we'll lose it. Go and

B Cm7 B7-5 B

ask an - y - bod - y. they will all say the same,

Cm7 B7-5 Dm7 D9 To Coda

ev - cry - one. Love is con - ta - gious, we are part of a

1. To Next Strain 2. D.S.S. at Coda

Cm7 B7 B7

chain. Go and

B^b Aug Aaug A^b6

His - to-ry,— we could live — our life from his - to-ry,—

G7 G F

but there's no fu - ture in a mem - o - ry,— you will see — my love..

B^b maj9 Bdim7 B^b B^b/A^b G^b

Oh, there's no fu - ture in — a mem - o - ry,—

F B^b Bdim7 B^b Bdim7 D.S. §

you will see — my love, yah, yah, yah, yah, yah. Now I

C Cm7 B^b maj7^b5 B^b

Coda

chain, ooh.

RUN FOR COVER

Words and Music by BASIA TRZETRZELEWSKA,
DANNY WHITE and PETER ROSS

Moderate dance beat ♩ = 114

C/D D/E E/F

mf

Dum, dum, da, da da, da, da da; dum, dum, dum, da, da, da;

F7

1.

dum, dum, dum, da, da, da, da, da, dum; dum, dum, dum, da, da, da.

2.

♩ E/F

dum, dum, dum, dum, da, da, da. 1. How well I know this feel - ing, it
2. If you play with fi - re, you're

F7

seems that you will nev - er learn. And it
gon - na get your fin - gers burned.

E♭/F

F7

can't go on — for-ev - er, but ver - y soon the tide — will turn, ————— turn. }
 Now the stakes are high-er, re mem-ber what it was — we learned.

§§

A/B

B

When it — won't go — a - way, — and no one else will cov - er you, —

Chorus:

A/B

B

C/D D/E

E♭/F

I'll shel-ter you from thun - der. — Run for cov -

F7

- er, got to run for cov - er { when dan-ger is — a-round, — }
 I'll al-ways be — a-round. — }

To Coda ◊

F7

E♭/F

Run for cov - er, got to run for cov - er, { I'll nev-er let — you down, — }
 when the sky is fall - ing down, — }

1. *D.S.* 2. *To Next Strain* 3.

— down, down. — —down, down.— —down, down.—

Ab/Bb Bb G/Ab

Ev-ery day_ I'm get - ting strong - er _ on a wave_of hope_that's

Ab Ab/Bb Bb

go - ing 'round. _ There's an - oth - er world_ in side _ my heart,

G/Ab Ab Fb/Gb Eb/F

it's not_ im - pos - si - ble_ to turn it in - side out, _ yeah, yeah, _

F7

an - oth - er world, _ in - side my

E♭/F F7

heart. Yeah.

N.C. E♭/F

simile

E♭/F N.C. E♭/F E♭/F N.C.

E♭/F E♭/F N.C. D.S.S. §§ al 3rd ending to Coda

When it_

⊕ Coda F7

er when the sky is fall - ing down, - down, down, - de, down, down.

TIME AND TIDE

Words and Music by BASIA TRZETRZELI FWSKA
and DANNY WHITE

Moderately ♩ = 96

mf

G /E /F /C /D G

8va-----

/E /F /C /D G Am7/D

1. It's hard

mp

8va-----

G Dm7 C F7

for me to stop my heart. Love nev-er knows when the time is right.
(2) nev-er felt like this be-fore. I know this is spe-cial, worth wait-ing for.

Em7 A7 D7

I don't want to hurt an-y-bod-y, but can't help lov-in' you.
Let life take its course; that's the on-ly thing for us to do.

1. | 2.

2. I

Oh. _____

Chorus:

G /E /F /C /D G

f We've got time, — oh ba - by, there's no rush. — It's gon-na be — a

/E /F /C /D G To Coda II ⊕ ⊕ /E /F /C /D G

bet - ter day for us. — Hang on, — and I will wait for you. —

To Coda I ⊕ C/D

Our love — will al - ways stay as good as new. — 3. 5. Time and tide, —

dim. *mf* G Dm7

C F7 Em7

noth - ing and no — one can stop us now. — For bet - ter, for worse —

1. ^A ^{D7}

— this time — I'm sure — it's gon - na last. — Whoa, — yeah, —

To Next Strain | 2.

D.S. al Coda II

— yeah. —

Gon - na last — for - ev - er. —

G ^{Dm7} C F7

4. How can I stop — my heart? — Love nev - er knows — when the time is right. —

Em7 A D7

— We don't want to hurt — an - y - bod - y; — don't want to make — them cry. —

D.S. al Coda I

Coda I

- ways stay as good as new.

It's a mat-ter of time, — on - ly a mat-ter of time;

it's a mat-ter of...

I will wait for you...

FREEZE THAW

Words and Music by BASIA TRZETRZELEWSKA,
DANNY WHITE and PETER ROSS

Moderate dance beat ♩ - 118

N.C.

mf

1. 2.

♩ Cm9

1. 3. Freeze thaw, slow but sure, it breaks.
2. Come and go, when you want, I nev -

A♭/B♭ Cm9

— my heart. —
er know. —

I Ei-ther or, make up —
o-pen up, you close.

To Coda ☉

Ab/Bb

— your mind, — I'm hang - ing on. If I count -
 — me down, — we're out — of time. When you show —

Cm Bb/C Ab/Bb

ed all — the times — you were — as sure — as me, —
 the oth - er side. it warms — the heart — of me, —

Cm

I'd but give you up for some one else whose heart
 there a-gain it's not e-nough to keep

Ab/Bb Gbmaj7

— was free. — Oh, when you change your tune — with ev -
 — my love. —

D7sus G Cm9 C

ery mood, — what am I — to do — with you? —

Fm9 Fm6 Fm7 Fm6 Bb/C C

Freeze thaw, freeze

Bb/C C Fm9 Fm6 Fm7 Fm6

and thaw, oh. Don't love

F/G 1. G D♭13 2. G D♭13 Dm9

then ignore me. ignore me. *legato (instrumental solo ad lib.)*

Bb/C Dm9 Bb/C

Em9 C/D Em9

C/D N.C. C7(#11)

end solo

B7(#11) C7(#11)

1. B7(#11) 2. B7(#11) D.S. al Coda

⊕ Coda

Gbmaj7 D7sus G

When you change — your tune — with ev — ery mood, —

Gm7 C

what am I — to do — with you? —

FROM NOW ON

Words and Music by BASIA TRZETRZELEWSKA
and DANNY WHITE

Freely

N.C.

Samba beat

A Amaj7 A6 Amaj7 A Amaj7 A6 A

Yeah, — yeah.

mf

§ §

Dm

Dm(#7)

Dm7

G

C

Cmaj7

Once up-on — a time — it was — for real,
(2nd time instrumental solo)

noth-ing mat-tered then, we were to-geth-

C6

Cmaj7

Bm7(b5)/F

E7(b9)

- er. — And I could-n't ask for more, my dream came true, — you were near-est to my heart.

Amaj7

§ Dm

Dm(#7)

I can't make you love — me an - y-more,
know this emp - ty room — too well,

Dm7 G C Cmaj7 C6 Cmaj7

I
 noth-ing mat-ters now, when you are gone.
 got to plan my new life's res - o - lu - tions. Tried so First of

Bm7(b5) E7(b9) A A6

man-y times be-fore on - ly now I un - der-stand we nev-er felt the same.
 all I'll show you how I can sur-vive, I nev-er knew that I could laugh like this.

A F G/F

But } I don't
 So } mind, I don't mind, a bet-ter

F G/F Am7

com-bi-na - tion won't be hard to find. (1. 2.) Got to learn to walk a - gain, it's so
 (end solo)

To Coda \oplus

1. D.S. rit

A \flat 7 Gm Em7(\flat 5) A7(\flat 9)

new be - ing free, start the life of dif - frent kind, no more us, from now on - it's me. I

2.

Em7(\flat 5) A7(\flat 9) Dm Dm(\sharp 7) Dm7 G7 C Cmaj7

us, from now on - it's me, hmm.

C6 Cmaj7 Bm7(\flat 5) E Amaj7

Yeah, yeah.

Bm7 Amaj7 Bm7

I don't mind, I

Amaj7 Bm7

don't mind, I don't

D.S.S. $\text{\textcircled{S}}$ $\text{\textcircled{S}}$ al Coda

Amaj7 Bm7

mind, I don't mind, I — don't mind, — I don't mind, I — don't mind, — I don't mind. —
(to instrumental solo)

$\text{\textcircled{C}}$ Coda Gm Em7(b5) A7

life of dif - frent kind, — no more us, from now on its on - ly me. —

Dm Dm(#7) Dm7 G C Cmaj7

Once up-on — a time — it was for real, noth - ing mat - tered then, we were to - geth -

C6 Cmaj7 Bm7(b5) Esus E+

er. — You were near - est to — my heart, — on - ly now I un - der - stand — we nev - er

Amaj7 Amaj7 A6 A A6 Repeat ad lib. and fade Amaj7 A6 A A6

felt the same. — I don't mind, I don't mind, I, don't mind.

NEW DAY FOR YOU

Words and Music by BASIA TRZETZELEWSKA,
DANNY WHITE and PETER ROSS

Moderate Latin rock ♩ = 100

1. Hel-lo — a-gain, — it's me. — Your should - er's where.

— I sit; — the half — no-bod - y sees —

of a si - lent part - ner - ship. — I am here, —

— your help — at hand. —

1.

2.

Fmaj7

Em7

Gm7

It's on ly for the sake of love...

To Next Strain | 3.

Dm7

Em7

Fmaj7

Em7

Fmaj7

Em7

It's gon-na be a *cresc.*

Chorus:

Bmaj7

C2

D7

Bmaj9

C6

f new day for you, a new day for you...

D7

F/G

G/A

F/G

G/A

The stars have helped their part... The past is gone and done...

To Coda ◊

F/G

G/A

Bmaj7

A7

1.

Dm7

Em7

Fmaj7

Em7

Have more faith in love; the best is yet to come.

Dm7 Em7 Fmaj7 Em7 D.C. | 2. Dm D.C. al Coda

♩ Coda B♭maj7 B9(♯5) B♭maj7 C2 D7

best is yet... — It's gon-na be a new day for you, a

B♭maj7 C6 | 1.2.3. D7 | 4. Dm7 Em7

new day for you. A

Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7

Repeat ad lib. and fade

Verse 2:

I'm never far away;
A clear view from where I stand.
I'll be there if you need me;
I am your helping hand.
My words, you've heard them all before.
It's only for the sake of love.
(To Chorus:)

Verse 3:

So what is this I hear;
You deserve a break?
Take time to think it out.
Don't make a new mistake.
I am here, your help at hand.
(To Chorus:)

Verse 4:

Measures 1-8, Instr. solo ad lib.
My words, you've heard them all before.
It's only for the sake of love.
(To Chorus:)

PRIME TIME TV

Words and Music by BASIA TRZETRZELEWSKA,
DANNY WHITE and PETER ROSS

Moderately ♩ = 105 (♩ = $\overbrace{\text{♪} \text{♪} \text{♪}}^3$)

N.C.

The first system of the piano introduction consists of two staves. The right-hand staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a series of eighth-note chords in the left hand and a melodic line in the right hand. The first measure contains a triplet of eighth notes. The dynamic marking *mf* is placed below the first measure. The second measure contains a triplet of eighth notes. The third measure contains a triplet of eighth notes. The bass staff begins with a bass clef and contains a few notes in the first measure, followed by rests.

The second system of the piano introduction consists of two staves. The right-hand staff continues the melodic line from the first system. The dynamic marking *mf* is still present. The bass staff continues with a few notes in the first measure, followed by rests. The text "It's on -" is written at the end of the system.

The third system of the piano introduction consists of two staves. The right-hand staff continues the melodic line. The text "ly here by pop - u - lar - de - mand." is written below the first measure. The dynamic marking *mf* is still present. The bass staff continues with a few notes in the first measure, followed by rests. The text "C" is written above the second measure.

The fourth system of the piano introduction consists of two staves. The right-hand staff continues the melodic line. The text "B \flat 9" is written above the first measure, "C" above the second measure, "A \flat 9" above the third measure, and "Cmaj9" above the fourth measure. The bass staff continues with a few notes in the first measure, followed by rests.

B \flat 9 A \flat 13(11) G11 Cmaj9

Verse: G11 Cmaj7 E \flat

1. Where there's a he - ro you'll find a vil - lain, — it is a tried.

2. 3. See additional lyrics

Am7 G11 Cmaj7 G11 Cmaj7

— and test - ed most suc - cess - ful bill - ing. They're in - the kitch - en, they're in - the bed -

E \flat Am G11 C

room, they bring the world — in - side the home they want to live — in. — As we

Am7 G11 C Am7 Gsus

look in - side — their pri - vate lives, — it's real - ly me — and you, — we're

C Ab Gm7 Fm Eb

watch-ing on_ the tube._ In just one week_ you'll be hooked so deep, _____ a

Dm7(b5) 1. 2. To Next Strain 3. To Coda ⊕

F/G G F/G G

dai - ly dose_ of soap_ on the screen. This is screen.

Chorus:

C B9 C

Prime time_ T. - V. a real life_ dra -

Ab9 C B9

ma_ as seen on prime time_ T. - V. You

A9 G11 1. 2. To Next Strain

C C

can-not turn it off_ and walk_a - way. 2. The same old stor_

3. C 4. C *To Coda* ⊕

Abmaj7 *Gm7*

This is

Fm7 *Abmaj7* *Gm7* *Fm7*

Abmaj7 *Gm7* *Fm7* *E♭*

Dm7(b5) *F/G*

G *N.C.*

D.S. ♩ al Coda

3. Is it a win

Φ
Coda

N.C.

It's on -

1. *D.S.S. ♩ al Coda*

2. *Repeat ad lib. and fade*

ly here by pop - u - lar - de-mand.

'Cause this is

Verse 2:

The same old story, from rags to riches;
The conflicting morals of the family business.
You can't predict it, the play's so twisted,
Maybe that's the reason why it's so addictive.
All the alibis and fake surprise,
Will Cecil W. DeMille be turning in his grave?
But even so, like the ratings show,
We'll watch it once again, every time. *(To Chorus:)*

Verse 3:

Is it a window, is it a mirror?
Is it just for entertaining and for pleasure?
So when it's over, we're back to people,
Just to prove that human touch can have no equal.
As we look inside their private lives,
It's really me and you we're watching on the tube.
In just one week you'll be hooked so deep,
A daily dose of soap on the screen. *(To Chorus:)*

ASTRUD

Light samba $\text{♩} = 90$

Words and Music by BASIA TRZETRZELEWSKA
and DANNY WHITE

Am7 D7/A \flat Gmaj7 C7/F \sharp

Da, da, da, — da, da; da, da, da, — da, da;

mf

Fmaj7 Em7 B \flat maj7 B7sus Em7

da, da, da, — da, — da da, da, da, — da, da.

C9 Em7

C9 B9 ♩ Em7

1. No - bod - y knows
2. "Where is she now,
3. (Instrumental and vocal solo)

Gm6

where she — came from, the tall and tan and young and love-ly
the love-ly girl with the soft-est voice you ev-er

C9

B7sus

Em7

C9

girl heard, with a voice as light as air.
ask-ing, "Fly me to the moon?"

Em7

Gm6

No - bod - y knows but no - one cares, 'cause ev - ery -
I know I'll find her in the sun, Co - pa Ca -

C9

B7sus

Em7

bod - y loves her when she sings, makes you dream a fair - y tale.
ban - a med - i - tat - ing; her lone - ly heart is noth - ing new.

Am7

D7/A \flat

Gmaj7

With a cer - tain smile she can make you feel so nice.

C9/F# Fmaj7 Em7 Bbmaj7 B7sus

say - ing gent - ly good - bye sad - ness; still she'll break your heart.

Em7 Am7 D7/Ab Gmaj7

Lis - ten to — her once, — you'll feel luck - y she — was there.

(3rd time end solo)

C9/F# Fmaj7 Em7 To Coda ⊕ Bbmaj7 B7sus

One — note sam - ba — will nev - er be — the same.

1.
Em7 C9

Em7 C9 B7

D.S. §

2.
Em7 C9

Nev - er - be the

Em7 C9 B9 *D.S. $\text{\textcircled{S}}$ at Coda*

same.

Coda Bmaj7 B7sus N.C.

nev - er be - the; da, da, doo, da, da, doo, doo; doo, doo

1. 2. Em7

da, da, doo, doo, da, da, doo; doo, doo,

C9 *Repeat ad lib. and fade*

MILES AWAY

Words and Music by BASIA TRZETRZELEWSKA
and DANNY WHITE

Easy swing ♩=57 (♩-♩-♩)

N.C. Cmaj7 F/G Cmaj9 F/G

mf

Cmaj7 F/G Cmaj9 F/G § Cmaj7 F/G Cmaj7 F/G

1. I'm sor - ry, dar - ling, but - I was miles.
2. 3. See additional lyrics

Cmaj7 F/G Cmaj7 F/G Cmaj7 F/G Cmaj7 F/G

a - way - from here and did - n't lis - ten. But don't wor - ry, I'm -

Cmaj7 F/G Cmaj7 F/G Cmaj7 F/G Eb/Ab Ab

- with you - 'cause no - where else I would rath - er be. Could - n't live with - out you;

1. Cmaj9 F/G D.S. § 2. 3. Cmaj9 F/G

would - n't do with - out you near me. And {find} {our} a lit - tle house.

The musical score is written for piano in 4/4 time. It features a melody line in the right hand and a bass line in the left hand. The score is divided into systems, each with a key signature and a time signature. The first system starts with a 'N.C.' (No Chords) instruction and a dynamic marking of 'mf'. The second system includes a first ending bracket and a section marked with a double bar line and a repeat sign. The third system contains the main vocal melody with lyrics. The fourth system continues the melody and includes a key change to Eb/Ab. The fifth system concludes with a first ending and a double bar line with a repeat sign, followed by a second ending.

Chorus:

Fmaj7 Fm(#7) Fm6 Em

in the val - ley, — where the sun's al - ways smile

A7(b5) A7 Dm9 G N.C.

ing — { a per - fect place for you and me, where we'd have so much space to breathe, }

1. Cmaj7 F/G Cmaj9 F/G Cmaj7 F/G Cmaj9 F/G D.S.

miles a - way, miles a - way.

2. Cmaj7 F/G Cmaj9 F/G Bm7(b5) E7(b9)

miles a - way. If the world gets too much, we'll hide

G/A A Dm G N.C. A+

so no one can find us there. Phone.

Ab6 G7 N.C. A+ Ab6 G7

a - gain; leave your name.

N.C. A7#5 Ab7 G7 N.C.

Don't dis - turb our lit - tle home miles a -

Cmaj7 F/G Cmaj9 F/G Cmaj7 F/G Cmaj9 F/G

way.

Cmaj7 F/G Cmaj9 F/G Cmaj7 F/G Cmaj9

Eb/Ab Ab Eb/Ab Ab Cmaj7 F/G Cmaj9 F/G

Let's find a lit - tle house

Fmaj7 Fm(#7) Fm6 Em A7(b5)

in the val - ley — where the sun's al-ways smil -

Ab7#5 A7 Dm9 G N.C.

ing, my neigh-bors like Jeff and Jill,

Cmaj7 F/G Cmaj9 F/G Cmaj7 F/G Cmaj9 F/G

miles a - way, — miles a - way. —

E♭/A♭ A♭ E♭/A♭ A♭ Cmaj7 F/G Cmaj9 F/G

Repeat ad lib. and fade

Miles — a - way, —

Verse 2:

I'm sorry where I am,
 But too much of a good thing
 Never hurt anybody.
 So let's leave this noisy town
 And move out to tread on enchanted ground.
 I've got to get things ready,
 Don't delay it any longer. *(To Chorus:)*

Verse 3:

Now you see the reason why I'm drifting miles away.
 Get bored without you;
 Just imagine a great big world
 Only waiting for us to discover it.
 I'm getting so impatient, oh,
 Life could be even better.

HOW DARE YOU

Words and Music by BASIA TRZETZKIEWSKA
and DANNY WHITE

Moderately fast shuffle ♩ = 90 (♩ = ♩♩)

mf

C7sus C7

Cm7 C7

1. Your voice

Verse:

Cm A7(b5) Dm7(b5) G7 Cm A7(b5) Dm7(b5) G7

(2.) that sound ed soft and sweet; your man -
(3rd time instrumental solo) me hope we'd live a dream, but now

Cm A7(b5) Dm7(b5) G7 Cm A7(b5) Dm7(b5) G7

ers knocked me off my feet. In-fat -
you make me want to scream. Po-et -

Cm A7(b5) Dm7(b5) G7 Cm A7(b5) Dm7(b5) G7

u - a tion made me blind. To-day I
ic style turned in to prose; this gen-tle -

Cm A7(b5) Dm7(b5) G7 Cm A7(b5) Dm7(b5) G7

know man you're some - one else than the one I keep in my mind. So }
 that once I knew, I won-der if it was real-ly you. 'Cause }

(3rd time end solo)

Fm7 B-7 E- A7(b5)

now you think I'm yours and you don't have to try. Seems

Ab G7sus G Chorus: Cm A7(b5)

noth- ing { (1. 2.) I } do is right. How dare you talk - to me -
 { (3.) you }

Dm7(b5) G7 Cm A7(b5) Dm7(b5) G7 Cm A7(b5)

- like that, - if you're not care - ful I'll - get mad. - How dare you talk - to me -

To Coda Φ 1. D.S. rit 2.

Dm7(b5) G7 Cm A7(b5) Dm7(b5) G7 Dm7(b5) G7

- like that. - Let this be - a warn - ing. 2. You made ing to - you. Do, do,

C7sus C7

do, do, do, do, do, do, do, dum, dum; do, do, do, do, do, do, dum, dum; do, do,

Cm7 C7 *D.S. al Coda*

do, do, do, do, do, do, do, dum, dum; do, do, do, do, do, do, dum, dum;

Coda Cm A7(b5) Dm7(b5) G7 Cm A7(b5)

Let this be a warn - ing. Let this be a warn -

Dm7(b5) G7 Cm A7(b5) 1. Dm7(b5) G7 2. Dm7(b5) G7

ing to you. Let this be a warn - ing. ing. How dare

Repeat ad lib. and fade
Cm A7(b5) Dm7(b5) G7 Cm A7(b5) Dm7(b5) G7

you talk to me like that. How dare