GIVING YOU THE BEST THAT I GOT

Anita Baker
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GIVING YOU THE BEST THAT I GOT

Words and Music by
ANITA BAKER, SKIP SCARBOROUGH
and RANDY HOLLAND

Ain't there something I can give you
In exchange for everything you give to me
Read my mind and make me feel just fine
When I think my peace of mind is out of reach

The scales are sometimes unbalanced
And you bear the weight of all that has to be
I hope you see that you can lean on me
And together we can calm a stormy sea

We love so strong and so unselfishly
They don't bother me so I'm gonna keep on
Giving you the best that I got, baby
They don't bother me, said I'm gonna keep on
Giving you the best that I got, listen baby

Everybody's got opinions
'Bout the way they think our story's gonna end
Some folks feel it's just a superficial thrill
Everybody's gonna have to think again

We love so strong and so unselfishly
They don't bother me so I'm gonna keep on
Giving you the best that I got, baby
They don't bother me, said I'm gonna keep on
Giving you the best that I got, listen baby

Somebody understands me
Somebody gave his heart to me
I stumbled my whole life long
Always on my own, now I'm home

My weary mind is rested
And I feel as if my home is in your arms
Fears are all gone, I like the sound of your song
And I think I want to sing it forever

We love so strong and so unselfishly
And I made a vow so I tell you now
I'm giving you the best that I got, baby
I bet everything on my wedding ring
I'm giving you the best that I got, givin' it to you baby

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GIVING YOU THE BEST THAT I GOT

Words and Music by
ANITA BAKER, SKIP SCARBOROUGH
and RANDY HOLLAND

Verse 1:
E/A A
1. Ain't there some-thing I can give you in ex-change for ev-ery-thing you gave,

Dmaj9
— to me?
Read my mind and make me feel just fine,
when I think— my peace of mind is out of reach.

The scales are some-times—

2. Ev-ery-bod-y's un-bal-anced,
got o-pin-ions—

and you bear the weight of all that has to be.

b'out the way they think our sto-ry's gon-na end.

I hope you see that you— can lean on me,

Some folks feel it's just a su-per-fi-cial thrill;

and to-get-her we can calm— a

ev-ery-bod-y's gon-na have— to

storm-y sea,

think a gain…

We love— so strong and so un-self-iah-

Giving You The Best That I Got - 4 - 2
Bm7 Bm7/E Dmaj9 A(9)/C#

And I tell you now that I made a vow; I'm
They don't both-er me, so I'm gon-na keep on

Cmaj7 Bm7 A/C# Dmaj9 A(9)/C#

giv-ing you the best that I got, ba-by.
Yes, I tell you now-
giv-ing you the best that I got, ba-by.

Cmaj7

To Coda

that I made a vow; I'm
so I'm gon-na keep on
giv-ing you the best that I got, hon-ey.
giv-ing you the best that I got,

to Bm7 Bm7/E

Bridge:
Bm7/E A/E

lis-ten, ba-by.

Some-bod-y un-der-stands you;

Giving You The Best That I Got - 4 - 3
Verse 3:

My weary mind is rested,
And I feel as if my home is in your arms.
Fears are all gone, I like the sound of your song,
And I think I want to sing it forever.

We love so strong and so unselfishly,
And I made a vow, so I tell you now;
I’m giving you the best that I got, baby;
I bet everything on my wedding ring;
I’m giving you the best that I got, givin’ it to you, baby.

(To Coda:)
RULES

Words and Music by
MAGGIE RYDER, PHIL NICHOLL
and GRAHAM LAMB

Love was meant to be loving
So many times we don't give, we take
Love has really no conception of this rule

Days you gave me were numbered
And as a rule they were hard to take
All it took was the number of a fool

Rules were made to be broken
So many hearts break the same way too, aw baby
I said that you ain't no exception to the rule, yes sir

Your answer begging my question
It seems I left you too late to ask
Was this really your intention
From the start

The nights you left me are empty, baby
As for the answer they changed the past
I tried to let you explain your change of heart
How could you change your mind

Rules were made to be broken
So many hearts break the same way too, aw honey
I said that you ain't no exception to the rule

How could they say
It would be better this way... without you
When by the usual rules
I kept presuming that you would stay, baby

So many hearts break the same way too, now mister
I said that you ain't no exception to the rule
You...

Gonna get on my bad heart
Just like everybody asks you
You've gotta help, baby
You've gotta help me convert too

You better hear what I'm tellin' you

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RULES

Words and Music by
MAGGIE RYDER, PHIL NICHOLL
and GRAHAM LAMB

Medium fast  \( \text{d} = 104 \)

Am7  G/A  Dm9  Bm7(\( \text{b} 5 \))  E7aug\(^{+9} \)

Am  G/A  Dm9  E7(\( \text{b} 9 \))

Verse:

Am7  G/A  D/F\♯

1. Love was meant to be loving,
   so many times we don't
give, we take.

2. Your answering begging my question,
   it seems I left you too late.
   Love has really no conception of this rule.
   Was this really your intention from the start?

FMaj7  G  Am7  G/A

Days you gave me were numbered,
The nights you gave me were empty, baby.
and as a rule they were hard to take. As for the answer, they changed the past. All it took was the number of your change of heart. How could you change your mind?

Chorus:

Rules were made to be broken. So many hearts break the same.

way too, honey. I said that you ain't no exception to the rules.
YOU BELONG TO ME

Words and Music by
GRAHAM LYLE, TERRY BRITTEN
and BILLY LIVESY

I need you near me
Need you to be there
I can't let go of you now

Nobody loves you
Like I can love you
I'll just keep holding on somehow

I give nothing less
Than my very best
And I'm staking my claim to your heart, your heart

Chorus:
You belong
You belong to me
You know this love of mine is guaranteed
You belong
You belong to me, baby, baby
Now and forever it will always be

You know where to find me, you know I'll be there
Baby, I'm hooked on your line
Then I'm reminded your world is calling
I play a part on the sidelines

My role is to wait and anticipate
That moment that you walk through my door, my door

Repeat Chorus

Maybe I have no rights, child
But when your arms are holding me tight
Your kisses tell me all I want to know
I got one problem, I can't let you go

And your kissin' tells me all I want to know
I got this problem babe, I can't let you go

Repeat Chorus

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YOU BELONG TO ME

Words and Music by
GRAHAM LYLE, TERRY BRITTEN
and BILLY LIVSEY

Verse:
1. She wants you near her,
on-ly to be there, she won’t let go of you now.
No-bod-y loves you like I can love you; I just keep hold-ing on some-

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how. It's point-less, I guess, to be so pos-ses-sive, but I'm
stak-ing my claim to your heart...

Chorus:
You be-long, you be-long

to me; you know my love for you is guar-an-teed.

You be-long, you be-long to me, now and for-ev-er it will
al-ways be.

You Belong To Me - 4 • 2
but I'm always be. Maybe I have no

right oh, but

when your arms are holding me tight

and your kisses tell me

all I want to know. My only problem is letting you go

Instr. solo ad lib.

Oh, and your kisses tell me.
Verse 2:
Every moment we share is stolen (feel in my heart);
Nothing’s so precious as time (you don’t love me);
Then I’m reminded your world is calling (I play a part);
I play a part on the sidelines (I wait for you).
My role is to wait, anticipating the minute you walk through my door.
(To Chorus:)
Anita Baker doesn’t think she’s a singer. “To me a singer’s somebody who can take any song and sing it,” she says. “I can’t do that. I have to personalize a song. I have to fit it to me. Personalizing means fixing a song so I can take it from A to Z. It’s got to have drama. Whether it’s a quiet, understated melodrama or it’s a slap-you-in-your-face drama. A song’s gonna have moments.”

For someone who’s “not a singer” Anita’s comments suggest that the lady knows a great deal about the art of singing, a fact clear to any of the five million people who purchased her landmark 1986 release Rapture. It’s ironic that Baker, one of the most distinctive voices of the decade, is so self-effacing since both her pure vocal ability and technical understanding of songs are unique.

Anita’s special place in American music is confirmed by her second Elektra album, Giving You The Best That I Got. Again, serving as executive producer with producer Michael Powell, Anita displays her talent on sultry r&b, supple samba and bluesy jazz. As Rapture led Billboard critic Nelson George to coin the phrase “retro nuevo” (“an artful blend of graceful contemporary production with a traditional black music sensibility”) to describe her approach, Giving will affirm for critics and listeners that Baker is a musical personality whose impact will be felt throughout the ’90’s.

Out of some 200 songs considered, Baker whittled the number down to 15 and then down to the final eight “moments” that comprise Giving. On side one Garry Glenn, co-writer of Rapture, contributes “Priceless,” a comfortable mid-tempo track who’s effectiveness is aided by ex-Motown arranger Paul Riser’s string chart. “Lead Me Into Love” opens with Baker dueting with George Duke’s acoustic piano before building into a stellar pop ballad. The title track composed by Baker, Randy Holland and Skip Scarborough (writer of Earth, Wind & Fire classic “Can’t Hide Love”), is an audacious, semi-autobiographical love song highlighted by Baker’s thoughtful phrasing and Sir Gant’s tasty piano solo. “Good Love,” penned by Virgin Records signee Gary Taylor, has a sexy mood created by Synclavier bass and drum tracks, and Baker’s own husky background vocals.
Side two opens with “Rules,” a meditation on the loss of a lover, that with a lesser singer could have been a wimpy tearjerker, but Baker’s voice melds into a celebration of this woman’s self-worth. The samba “Good Enough” is one of the album’s highlights with Gerald Albright’s saxophone, journalist-turned-songwriter James McBride’s melody, and Baker’s ecstatic interpretation. On “Just Because” Baker testifies to love’s intensity with the open-hearted enthusiasm that has become her trademark. Giving closes with “You Belong To Me,” a tune written by the British team of Graham Lyle, Terry Britten and Billy Livey, that with its inventive synthesizer programming creates a techno-pop sound that contrasts nicely with Anita’s always natural delivery.

Anita’s musical career began at age 12 when she began singing around Detroit with her grandfather, a traveling minister. Her introduction into secular music came when she started listening to Detroit’s WFZJ and began gigging with “basement bands” formed by classmates and choir members, singing everything from jazz standards to Led Zeppelin (she does a great version of “The Immigrant Song”). After high school she spent the next two years moving from band to band until a member of Chapter 8, then one of Detroit’s top club bands, invited her to audition.

Looking back Baker recalls, “Everything I learned about music I learned from that band.” Her on-going relationship with Chapter 8 had a short and long term impact on her career: she made her recording debut with Chapter 8 in 1980 and sang lead on the minor hit “I Just Wanna Be Your Girl”; which began a friendship with keyboardist Michael Powell that would years later culminate in Rapture and Giving You The Best That I Got.

After Chapter 8 was dropped by Ariola, a discouraged Baker spent a few years as a legal secretary before recording The Songstress for a Los Angeles based independent label. That album spawned the top ten black single “Angel” and first made a national audience aware of her jazz-r&B synthesis. A conflict with that company led to a law suit and inactivity for Baker until she was signed to Elektra by Chairman Bob Krasnow.
Trusted with creative control of the project, Baker executive-produced an album that won Grammys for R&B Female Vocalist and R&B Song of the Year ("Sweet Love"); was designated best female singer in Rolling Stone’s critics poll and best new female singer in that magazine’s fan poll; and garnered either awards or nominations from every significant musical competition in the United States and overseas.

A marathon tour of the United States and Europe followed, which included a triumphant appearance at the Montreux Jazz Festival, where she performed a set that included music associated with Billie Holiday and Van Morrison. At Montreux she worked with George Duke, who serves as her musical director. Her only recorded performance since Rapture, the duet with the fellow Detroiter The Winans, “Ain’t No Need To Worry,” won a Grammy for best Gospel performance by duo or group.

Unlike a lot of “recording artists,” Baker is a student of the singing art who deeply understands the intricacies of her voice. So when Baker seems to be improvising her song order on stage it’s because “I wait for my voice to be ready to sing certain songs.” The intimacy of her voice on record is partially a by-product of “recording with two microphones.” “One feeds into the console, the other into my headset because I like room sound. That allows me to hear how I’m really sounding as opposed to hearing my voice interpreted by the microphone.”

Finally, to understand Baker’s commitment, you have to know that she, in total disregard of current superstar singer norms, is in the studio during the entire recording process, singing along with the musicians as the basic tracks are cut. In an era when most singers are so divorced from the recording process they are said to “phone in” their voices, Baker’s attitude is so old fashioned it’s progressive. She acknowledges, “Sometimes the musicians don’t want me in there, but I’m there. There is a relationship between the singer, musician and the song you just can’t get when the singer is alone in an isolated room.” What it boils down to is Anita Baker, again giving it the best she’s got.
GOOD ENOUGH

Words and Music by
JAMES MCBRIDE and
ANITA BAKER

Ah, you can count on me for anything you choose
Say, but the best that I can offer is love true
Still I know you wonder why this love of mine seems to die
As if I live in the clouds and you live in the sea

Now you can bet your bottom dollar that I love
Now for a basic fact like that you'll need no clue
I just hope you think I'm good enough
I hope you think I'm girl enough
I hope you believe in chemistry for two

I really do - I do
My my baby - I'm telling you, honey

For your love baby, said I would walk through fire
For this love honey, said I would reach my highest ground
For this love baby, there ain't nothin' that could turn me around
I'll never let you down

For your love baby, I'd take a walk through fire
For this love honey, said I would reach my highest ground
For your love baby, there ain't nothing that could turn me...

I'd die for your love, lie for your love
I'd even touch the sky for your love

Baby, bet your bottom dollar that I'm gonna love you
Said for a basic fact like that you'll need no clue
I hope you think I'm good enough
I hope you think I'm girl enough
I hope you believe in chemistry for two

I tell you I hope you think I'm girl enough
I hope you think I'm good enough
I hope you believe in chemistry for two

I really do

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GOOD ENOUGH

Words and Music by
JAMES McBRIDE and
ANITA BAKER

Moderate samba feel \( \frac{1}{2} = 84 \)

\[
\begin{align*}
\text{G\flat} & \text{maj7/Ab} & \text{D7(b9)} \\
\text{Fm7/Ab} & \text{G\flat} & \text{Gb\flat6/D\flat} & \text{Fm7/Ab} & \text{Gb\flat6/D\flat} & 3 \\
\text{Fm7/Ab} & \text{Gb\flat6/D\flat} & \text{Fm(7)/Ab} & \text{Gb\flat6/D\flat} & 3 \\
\text{D\flatmaj9} & \text{Gb\flat6/D\flat} & \text{D\flatmaj9} \\
\end{align*}
\]

Ah, you can count on me for anything you choose.

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Say, but the best that I can offer is love.

true. Still I know you wonder why this.

love of mine seems do or die, as if I live in the clouds.

and you live in the sea. Now you can bet your bottom dol-

lar that I love you. Now for a basic fact like that.
you'll need no clue. I just hope you think I'm
good enough. I hope you think I'm girl enough.

hope you believe in chemistry for two. I really

I tell you I do.

My, my baby, I'm

Good Enough - S.3

— tell-ing you.

Dbmaj9 Gbm6/Db

C7sus F7(9) Gbmaj9

For your love, ba-by.

Gbm6 Bbm7 Gbmaj9

I'd take a walk through fi-re. For your love, hon-ey.

Gbm6 Bbm7 Gbmaj9

said I will reach my high-est ground For this love, ba-by.

Good Enough - 5 - 4
there ain't nothing that could turn me around.

I'll never let you down nothing that could

turn me... I'd die for your love, lie for your love.

I'd even touch the sky, for your love... Baby,
GOOD LOVE

Words and Music by
GARY TAYLOR

Ah, many days it goes unspoken
But this desire never seems to go away
It's gonna take much more than hope to bring you close
I think I'll pray

I hear you say you've got a lot to give up
And there is so much more this heart of mine can take
If what you have to bring to me is positive you send it right away
Right away

Chorus 1:
I want to know what good love feels like
Good love, good love
I want a love that's sure to stand the test of time
I want to know what good love feels like
Good love, good love
Morning, noon and night, forever all my life
Good love, good love
Good love, good love

There is a void that stands between us
And it seems it's getting harder to relate
Never in my wildest dreams did I imagine
Life this way

Repeat Chorus 1:

Chorus 2:
I want to know what good love feels like
Good love, good love
I want a love that's sure to stand the test of time
I want to know what good love feels like
Good love, good love
Hear me when I say, bring it to me baby

Babe, you're the man I hear you say you are
I don't quite understand why loving me is so hard
Never have I felt the need to be this close
Words cannot say, heaven only knows

Repeat Chorus 1 to Fade

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GOOD LOVE

Moderate beat \( \uparrow \updownarrow 76 \)
Gm7

Verse 1:
Gm7

man-y days it goes un-spoken,
but this de-sire nev-er seems to go a-

Am7/E

way.

It's gon-na take much more than

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Verse 2:

Gm7

hur you say you've got a lot to give up, and there is

Gm7

so much more this heart of mine can take.

Ebmaj9

If what you have to bring to me is positive, you send it right away.

Gm7

right away... I want to know what good love feels like.

Chorus:

Gm7

Good Love - 4.2
(good love, good love). I want a love that's sure to stand the test of time. I want to know what good love feels like, (good love, good love).

Morning, noon, and night, forever all my life.

Good love, good love, good love, good love...
2. There is a
\textit{ever all... my life... I want to to me, ba- by.}

Bridge:

Babe, you're the man... I hear you say... you are... I

Am7/D \quad \textbf{D7sus}

\textit{don't quite un- der-stand... why lov-ing me... is so hard. Never have I felt the}

Verse 2:

There is a void that stands between us,
And it seems it's getting harder to relate.
Never in my wildest dreams did I imagine life this way.

Chorus 2:

I want to know what good love feels like
(good love, good love).
I want a love that's sure to stand the test of time
I want to know what good love feels like
(good love, good love).
Hear me when I say, bring it to my baby.

\textit{(To Bridge:)}
JUST BECAUSE

Words and Music by
MICHAEL O'HARA, SAMMY MCKINNEY
and ALEX BROWN

When I think about how much I'm loving you
No limitations, no set of regimented rules
I'm amazed how much this love has touched my life
And the commitment that we share is a welcome sacrifice

This must be, sweet fatal attraction
My life long date with destiny
Love this strong, it just brings out the passion
I never knew was here in me

I love you just because
I love you just because
Just because I do, my darlin'
Emotions more than words can help me say
I love you, baby, just because you're you
Just because you're you

You're a diamond in my mind, a treasure found
A precious gem to me you're so nice to have around
I'm so glad I took the path that led to this
And it's amazin' loving you, I'm doin' things I never thought I'd do

I don't know, there ain't no explanation
Of why I'm sharin' love at last this way
I won't try to work out all my reasons
I'll use these words to simply say

I love you just because
I love you just because
Just because I do, my darlin'
Emotions more than words can help me say
I love you, baby, just because you're you

I love you just because
I love you just because
Just because I do, my darlin'
Emotions more than words can help me say
I love you, baby,

Could it be that there's more to this than meets the eye
Maybe that's the reason why
All I know is when I'm in your arms it feels all right
I'll hold you tight and I come alive

I love you just because
I love you just because
Just because I do, my darlin'
Emotions more than words can help me say
I love you, baby, just because you're you
'til fade

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Words and Music by
MICHAEL O’HARA, SAMMY McKinney
and ALEX BROWN

Moderate beat \( \text{mp} \) \( \text{c} \) \( \text{f} \)
\( \text{mp} \)

Verse:
think about how much I’m loving you, no limit

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I won't try to work out all my reason,
I'll use these words to simply say
Chorus:

never knew was here in me,
why I'm cherishing last this and

I love you just because, I love you

just because, just because, I do,
my darling.

Emotions more than words can help me say, I love you.

just because you're

I love you....
Bridge:

Could it be
that there's more

to this
than meets the
eye?

Baby, that's the reason why.

Verse 2:

You're a diamond in my mind, a treasure found,
A precious gem to me; you're so nice to have around.
I'm so glad I took the path that led to this,
And it's amazing, loving you, I'm doing things I never thought I'd do.
I don't know, there ain't explanation of why I'm sharing love at last this way.
I won't try to work out all my reason; I'll use these words to simply say:

(To Chorus:)

Just Because - 4 - 4
PRICELESS

Words and Music by
GARRY GLENN

When you ask me how I feel about you
I tried to find the word that best describes you
You are to me like a precious jewel, so valuable, baby
You shine so bright, lighting up my life with pure delight

You are so priceless to me
And loving you has made me see
With your love, I can do most anything

You are so priceless to me
You're like the first rainbow in spring
Your love comforts my heart with joy you bring
I envision you and me in love together
Coming closer as we share each day together

Give me all the gold in the world
It will not replace this love, baby
Take a diamond ring worth a lot
What we got, cannot be bought or sold

You are so priceless to me
And loving you has made me see
With your love, I can do most anything, baby
Yes sir
You are so priceless to me
You're like the first rainbow in spring
Your love comforts my heart with joy you bring me

Never had a lover, babe
My baby, my baby, my darlin'

You are so priceless to me
And loving you has made me see
With your love, I can do most anything

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PRICELESS

Moderate beat \( \frac{4}{4} = 100 \)

Verse:

1. When you ask me how I feel about you, I tried to find the words that best described our coming closer as we share each day together.

Priceless - 2 - 1

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like a precious jewel, so valuable, baby.
in the world, it will not replace this love, baby.

You shine so bright, lighting up my life with pure delight.
Take a diamond ring, worth a lot; what we got cannot be bought.

Chorus:
You are so priceless to me, and loving you has made me see.
You're like the first rainbow in spring.

With your love, I can do most anything.
Your love comforts my heart with joy you bring.

1.3.4. Repeat ad lib. and fade

- You are so priceless

2. A/B D.S.
LEAD ME INTO LOVE

Words and Music by
STEVE LANE & LARRY PRENTISS

We may never understand
If love just happens or it’s planned
We must believe our spirits know somehow
Baby, we can’t stop the feeling we feel now oooh

New emotions overflow
And now this heartbeat wants control oooh baby
If the love was meant to be so strong
Something close to magic’s coming on

Take my heart and lead me into love
Light the way for me
Without your touch I cannot see
Lead me into love

I’m deep in the miracle of you oooh

When we feel excitement rise
We’ll share the secrets found in lover’s eyes
You’ll speak the words of love, I’ll speak them too
Baby, ain’t no stoppin’ me when I’m near you

Honey take this heart and lead me into love
Light the way for me
Without your touch I cannot see
Lead me into love

I’m deep in that miracle of
Deep in that miracle, I love you, baby yeah

Uh huh, I keep tellin’ you
Uh huh, bring it to me baby
I need you to bring me the miracle, baby
Honey won’t you

Let our hearts meet
I know that I’m no good, baby
Til you show me
That your desire is complete and I’m all yours oooh

Baby, baby, baby show me
Teach me the way, baby
Deep in the miracle of

C’mon show me child
Shine, shine your light on me
I can’t see without you
I can’t move without you
I can’t live without you

Baby, shine, shine your light on me
Sweet light of love, baby
Deeper, baby, deeper, baby

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LEAD ME INTO LOVE

Words and Music by
STEVE LANE & LARRY PRENTISS

Slowly  ♩-68
B♭maj9    A♭maj7   Csus    C    Dm7/C    Aaug/B    B♭maj9    A♭maj7

Verse One:
Csus/G    Dm7    B7(♭9)    B♭maj9    Am7    Dm7

B♭6    B♭maj9    Am7    D7(♭9)

if love just happens or it's planned. We

Gm7    G♭aug    Am7    Bm7(♭5)/F

must believe our spirits somehow. Baby,

Lead Me Into Love - 5 - 1

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we can't stop
the falling
we feel now.
New emotions o-

overload.
and now this heart-beat wants con-

tripping, baby.
If the love was meant to be so strong,

something close to magic's coming on. Take my heart and...

Chorus:

Lead me into love.
Light the way for me, with-

**Lead Me Into Love - 5 - 2**
D/Eb  C7/E  C7  Fm7  Bbm7  Cm7
out your touch I can not see Lead me into love.

Dmaj7  D/Eb  Edim  Fm7  D/F  Ab/Bm6/B
deep in the miracle of you.

To next strain

Dmaj7  Bb9  D/Eb  C7
deep in that miracle,  deep in that miracle,

Dmaj7  Bb7/D  D/Eb  C/E
deep in that miracle,  deep in that miracle.
Verse 2:

When we feel excitement rise
We'll share the secrets found in lover's eyes.
You'll speak the words of love; I'll speak them, too;
Baby, ain't no stoppin' me when I'm near you.
Honey, take this heart and...

(To Chorus:)

Lead Me Into Love - 5 - 5