

15

B $\flat$ 5  
*mp*  
K2: Stgs.  
(G2, Stgs. Bs. OUT)

19

20 21 22  
Used to think you were from out-er space. Who's this bright eyed guy — in your place?  
+Vlns. K2: Nord  
*mf* B $\flat$ 5 F/A Ab5 Eb5  
K2 sim. +Vcl, Bs.

23

24 25 26  
You're kind of cute when you're not so — shy. Uh — oh  
B $\flat$ 5 F/A Ab5 Eb5

27

28 29 30  
But, I've been here be-fore. Have I come back for more? A - no - ther chap - ter in the his - to - ry of wrong guys.  
STRING QUARTET  
w/Vln, K2  
B $\flat$ 5 F/A Ab5 Eb5  
+G1, K2, Vcl, Bs.

31 32 33 34

You used to be so "eh" A limp lack-lust-er bore. But now you're chang-ing in-to some-one I just can't ig-nore

B $\flat$  F/A A $\flat$ 5 E $\flat$ 5

G's  $\text{♩}$ 's Tom  $\text{♩}$ 's SD  $\text{♩}$ 's

35 36 37 38

Char - lie, hon - est - ly,

Vlins, K2: Stgs.

Rockford Files Portamento (sounds 8vb)

f B $\flat$ 5 Airy Pad (with Attack) F C5 F

G1 arps, G2, K2, Vcl, Bs.  $\text{♩}$ 's  
Drs: busy backbeat time

39 40 41 42

I've been hurt like this be - fore.

B $\flat$ 5 F C5

V.S.

43 44 45

Is there real - ly more — to — you — than what I al - ways thought?

Musical score for measures 43-45. The vocal line is in a 4/4 time signature with a key signature of two flats. The lyrics are: "Is there real - ly more — to — you — than what I al - ways thought?". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords are indicated as Bb5, F, and C5.

46 47 48

How can you sur - prise — me — an - y - more.

Musical score for measures 46-48. The vocal line continues with the lyrics: "How can you sur - prise — me — an - y - more.". The piano accompaniment maintains the eighth-note pattern. Chords are indicated as F, Bb5, and F.

49 50 51 52

—ore. — —ore — oh woah

Musical score for measures 49-52. The vocal line concludes with the lyrics: "—ore. — —ore — oh woah". The piano accompaniment continues with the eighth-note pattern. A chord of C5 is indicated.