

BEST OF THE BOYS

A Medley of Hits from
Backstreet Boys, Boyz II Men and *NSYNC
TBB, accompanied, with optional bass, guitar and drums*

Performance time: approx. 6:45

Arranged by TEENA CHINN

Moderately (♩ = 96)

Piano

mf

C D Em Em7(4) C D

ALL I HAVE TO GIVE
Words and Music by FULL FORCE

T 8

mf 5

I don't know what he does to make you cry, but

(unis.) *mf*

B B

Bm G/B C 5 D Em9(4)

8

I'll be there to make you smile. I don't have

C D Bm C

* Bass/Guitar/Drums see p. 21.

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9

8 a fan - cy car to get to you. I'll

9

D D/F# G

13

8 walk a thou - sand miles. I don't care if he buys.

13

F Bm7/E Em7 C D Em9(4)

8

8 you nice things. Do his gifts come from the heart?

Em C D Bm

17

I don't know, but if you were my girl, I'd make it so we'd

C C(9) 17 D F Em7

21

nev - er be a - part. But my love is all I have to give.

B9sus B7 B Em N.C. C 21 D Em

Without you, I don't think I can live. I wish I could give.

C D Bm7 C C(9)

25

the world_ to you, but love is all I have to give_

(unis.)

25

D6 D Bm/F# G F

(♩ = 100)

to you_

C(9)/D C/D G (♩ = 100) E7

31

AS LONG AS YOU LOVE ME
 Words and Music by MAX MARTIN

Ev - 'ry lit - tle thing that you have said and_ done_

31

Am Fmaj7 Dm

35

feels like it's deep_ with - in me.____ Does - n't real - ly mat - ter if you're

G G7 C G 35 Am

on the_ run,_____ it seems like we're meant to be.____

Fmaj7 Dm G G7 C

36

(unis.) I don't care who_ you are,_____ where_ you're from,_____ what_

F 39 C/E Am

— you did, — as long — as you love — me. Who —

(unis.)

G7sus G C F

43

— you are, — where — you're from, — don't care what —

43

C/E Am

slowing

— you did, — as long — as you love — me.

(unis.)

G7sus G C A7sus

slowing

I WILL GET THERE

Words and Music by DIANE WARREN

48

(♩ = 48)

mp

I've been wan - d'rin' 'round in the dark,

mp

48

(♩ = 48)

D5

G(9)

mp

been lost some - where where no light could shine on my

Em7(4)

Asus

52

heart. I have known a pain so deep, but I know my

52

D5

G(9)

Em7(4)

56

faith will free me... Get there. I'll get

And I'll get through this.

G/A

56

Bm

D+/A#

60

there. I'll find a way a - gain... So don't tell me that it's o -

cresc.

D/A

E/G#

60

Gmaj9

G

cresc.

mf

cresc.

'cause each step just gets me clos - er. I will get there...

mf *cresc.*

ver,

D(9)/F#

Bm/F#

D/E

A9sus

mf *cresc.*

64

f

I will get there. I will

64

D5

G(9)

Em9

f

68

get there some - how. Cross that riv er.

get there some - how. Cross that

68

Em/A

G/A

D5

G(9)

f

72

Noth - ing's stop - ping me now.

riv er. Noth - ing's stop - ping me now. I will

mf

Em

Em7

Em/A

G/A

Bm

72

mf

get through the night, — and make it through to the oth-er side.

F#m7/B G/A

This system contains a vocal line and a piano accompaniment. The vocal line starts with a whole rest in the first measure, followed by the lyrics "get through the night, — and make it through to the oth-er side." The piano accompaniment features a bass line with eighth notes and a treble line with chords and eighth notes. Chords F#m7/B and G/A are indicated above the piano part.

76 *mf*
Get there. Get there. Get there. Get there. Get there. Get there.

76 G D/F# Em7 D G D/F#

This system contains a vocal line and a piano accompaniment. The vocal line begins with a box containing the number 76 and the dynamic marking *mf*, followed by the lyrics "Get there. Get there. Get there. Get there. Get there. Get there." The piano accompaniment has a bass line with eighth notes and a treble line with chords. Chords G, D/F#, Em7, D, G, and D/F# are indicated above the piano part.

slowing
Get there. Get there.

Em7 D Bm7(4) B

slowing

This system contains a vocal line and a piano accompaniment. The vocal line starts with a box containing the number 76 and the dynamic marking *slowing*, followed by the lyrics "Get there. Get there." The piano accompaniment has a bass line with eighth notes and a treble line with chords and a melodic line. Chords Em7, D, Bm7(4), and B are indicated above the piano part. A *slowing* marking with a hairpin is also present in the piano part.

SHOW ME THE MEANING OF BEING LONELY
Words and Music by MAX MARTIN and HERBERT CRICHLAW

82 (♩ = 92) *mp*

Show me the mean-ing of be - ing lone - ly.

mp (unis.)

82 (♩ = 92)
Em C Dsus D Em

mp

86

So man - y words for the bro - ken heart, -

C D Em 86 C D

it's hard to see in a crim - son love, - so hard to breathe. -

Em C D C

92

Walk with me___ and may-be___ nights of light so_ soon be - come_

Measures 92-93 of the vocal line. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Measure 93 continues with quarter notes F#4, E4, D4, C4.

B7sus B Em 92 C D

Piano accompaniment for measures 92-93. Measure 92 features chords B7sus, B, and Em. Measure 93 features chords C and D. The bass line consists of quarter notes G2, F#2, E2, D2, C2.

wild and free, I could feel the sun_ Your ev - 'ry wish_

Measures 94-95 of the vocal line. Measure 94: quarter notes G4, A4, B4, C5, B4, A4. Measure 95: quarter notes G4, F#4, E4, D4, C4.

Em C D C

Piano accompaniment for measures 94-95. Measure 94 features chords Em, C, and D. Measure 95 features chord C. The bass line continues with quarter notes G2, F#2, E2, D2, C2.

98

will be done,___ they tell me...___ Show me the mean-ing of

mf

Measures 98-99 of the vocal line. Measure 98: quarter notes G4, A4, B4, C5, B4, A4. Measure 99: quarter notes G4, F#4, E4, D4, C4. Dynamics include *mf* and *mf*.

B7sus B Em 98

mf

Piano accompaniment for measures 98-99. Measure 98 features chords B7sus, B, and Em. Measure 99 features chord Em. Dynamics include *mf*. The bass line continues with quarter notes G2, F#2, E2, D2, C2.

be - ing lone - ly. Is this the feel - ing I

(unis.)

C Dsus D Em

102

need to walk_ with? Tell me why I can't be there_ where you are...

(unis.)

102

C Dsus D G B7

There's some - thing miss - ing in my heart.

(unis.)

mp

mp

Em C Cmaj7 D

mp

(♩ = 104) *mf* 107

E - ven in my heart, — I — see

mf

Detailed description: This block shows the vocal line for measures 107 and 108. The music is in G major and 4/4 time. The tempo is marked as quarter note = 104. The dynamic is mezzo-forte (mf). The lyrics are "E - ven in my heart, — I — see".

(♩ = 104)
G Am

mf

Detailed description: This block shows the piano accompaniment for measures 107 and 108. The right hand plays chords in G major, and the left hand plays a rhythmic accompaniment. The dynamic is mezzo-forte (mf). The key signature is G major and the tempo is quarter note = 104.

you're not be - in' true to me — (unis.) Deep with - in my soul —

Detailed description: This block shows the vocal line for measures 109 and 110. The lyrics are "you're not be - in' true to me — (unis.) Deep with - in my soul —".

F B6 G

Detailed description: This block shows the piano accompaniment for measures 109 and 110. The right hand plays chords in F major, B6, and G. The left hand continues the rhythmic accompaniment.

111

— I — feel noth - ing's like it used to be, — (unis.)

Detailed description: This block shows the vocal line for measures 111 and 112. The lyrics are "— I — feel noth - ing's like it used to be, — (unis.)".

111 Am F

Detailed description: This block shows the piano accompaniment for measures 111 and 112. The right hand plays chords in Am and F. The left hand continues the rhythmic accompaniment.

115

some - times I wish I could turn back

G

115

118

time. Im - pos - si - ble as it may seem, but I wish I could.

(unis.)

Am

F

F(#11)

116

F

G

so bad

ba - by.

Am

F

F(9)

slowing

Quit play - ing games with my heart.

F A F#11 F G B

slowing

BYE BYE BYE
 Words and Music by KRISTIAN LUNDIN,
 JAKE CARLSSON, ANDREAS CARLSSON
 (♩ = 86)

124

Bye, bye.

(♩ = 86)

124

E5 Em E5

127

I'm do - ing this to - night. You're prob - b'ly gon - na start a
 (unis.)

127

fight. I know this can't be right, hey, — ba - by, come on...

Am B5 C5 D5

131

I loved you end - less - ly, when you were - n't there for

131

E5

me. So now it's time to leave and make it a - lone...

me. So now it's time to leave and make it a - lone...

Am B5 C5 D5

135

I know that I can't take no more. It ain't no lie.

135

C D C

I wan-na see you out that door. Ba-by, bye, bye, bye, bye,

B7sus Em

139

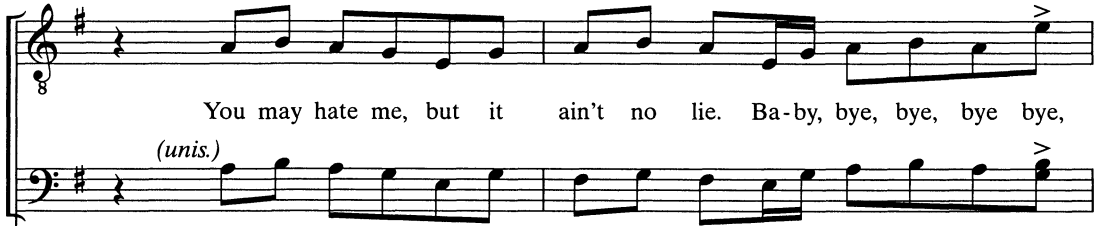
bye. I don't wan-na be a fool for you, just an-oth-er play-er in your game for two.

139

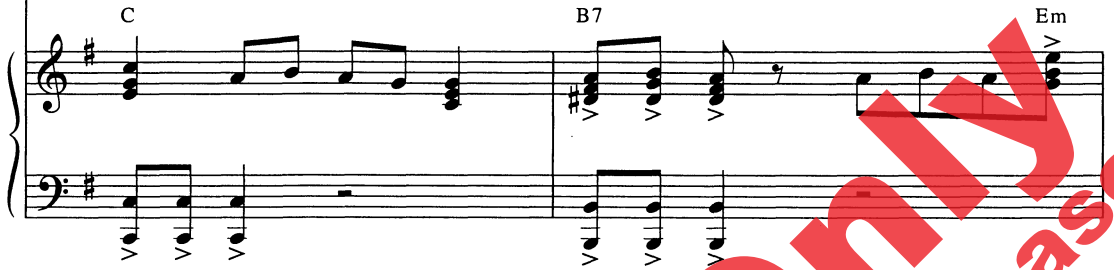
D

You may hate me, but it ain't no lie. Ba-by, bye, bye, bye, bye,

(unis.)

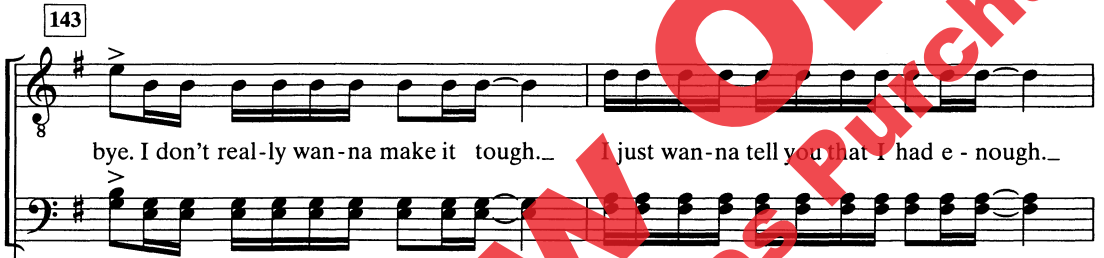


C B7 Em



143

bye. I don't real-ly wan-na make it tough... I just wan-na tell you that I had e - nough...



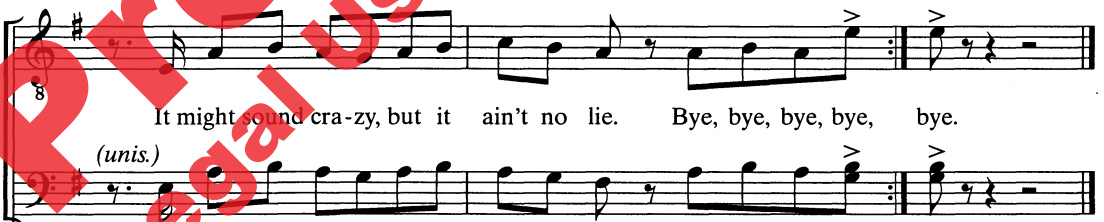
143

D



It might sound cra-zy, but it ain't no lie. Bye, bye, bye, bye, bye.

(unis.)



C B7 Em



Drums: Fill - Pattern

G C F 39 C/E Am

G7sus G C F 43 C/E Am

48 I WILL GET THERE (♩ = 48)
Drums: Fill - Pattern* D5

G7sus G C A7sus

slowing *mp*

G(9) Em7(4) Asus 52 D5 G(9)

Em7(4) G/A 56 Bm D+/A# D/A

E/G# 60 Gmaj9 G D(9)/F# Bm/F# D/E A9sus Drums: Fill -

cresc. *mf* *cresc.*

64 Pattern D5 G(9) Em9 Em/A G/A

f

68 D5 G(9) Em Em7 72 Drums: Fill - Pattern Em/A G/A Bm

mf

76 F#m7/B G/A G D/F# Em7 D

* The pattern for this song is $\times \times \times \times \times \times \times \times$ on hi-hat, beats two and four on snare drum and rhythm of the bass part on bass drum.

G D/F# Em7 D Bm7(4) Drums: Fill - B

SHOW ME THE MEANING OF BEING LONELY

(♩ = 92)

Pattern *

slowing

82 Em C Dsus D Em C D Em

mp

86 C D Em C D

C B7sus B Em 92 C D

Em C D C B7sus B Drums: Fill - Em

98 Pattern C Dsus D Em C Dsus D

mf

102 G B7 Em C D

QUIT PLAYING GAMES (WITH MY HEART)

(♩ = 104) Drums: Fill Pattern **

G 107 Am F F6

mp *mf*

G 111 Am

* Drum pattern for this song is $\times \times \times \times \times \times \times \times$ on hi-hat, beats two and four on snare drum and rhythm of the bass part on bass drum.
 ** Drum pattern for this song is all 8th notes on hi-hat, beats two and four on snare drum and rhythm of the bass part on bass drum.

F G **115** Am

Musical staff showing bass clef, key signature of one sharp (F#), and measures 115-117. Chords F, G, and Am are indicated above the staff.

F G **118** Am

Musical staff showing bass clef, key signature of one sharp (F#), and measures 118-120. Chords F, G, and Am are indicated above the staff.

F F(9) F G B **124** **127** *Drums: Fill -*

Musical staff showing bass clef, key signature of one sharp (F#), and measures 124-126. Chords F, F(9), F, G, and B are indicated above the staff. Measure 124 is marked with a box. Measure 127 is marked with a box. The word "slowing" is written below the staff.

BYE BYE BYE
 (♩ = 86)
 Pattern *
 E5

124 **127**

Musical staff showing bass clef, key signature of one sharp (F#), and measures 127-130. Measure 124 is marked with a box. Measure 127 is marked with a box.

131

Am B5 C5 D5 E5

Musical staff showing bass clef, key signature of one sharp (F#), and measures 131-134. Chords Am, B5, C5, D5, and E5 are indicated above the staff. Measure 131 is marked with a box.

Am B5 C5 D5

Musical staff showing bass clef, key signature of one sharp (F#), and measures 135-138. Chords Am, B5, C5, and D5 are indicated above the staff.

135 C D C B7sus *Drums: Fill -*
Em

Musical staff showing bass clef, key signature of one sharp (F#), and measures 135-138. Chords C, D, C, B7sus, and Em are indicated above the staff. Measure 135 is marked with a box. The text "Drums: Fill -" and "Em" are written to the right of the staff.

139 Pattern *f* D C B7 Em

Musical staff showing bass clef, key signature of one sharp (F#), and measures 139-142. Chords D, C, B7, and Em are indicated above the staff. Measure 139 is marked with a box. The word "Pattern" is written above the staff. The dynamic marking "f" is written below the staff.

143 *Drums: Fill - Ens.*
D C B7 C6 D Em

Musical staff showing bass clef, key signature of one sharp (F#), and measures 143-146. Chords D, C, B7, C6, D, and Em are indicated above the staff. Measure 143 is marked with a box. The text "Drums: Fill - Ens." is written above the staff.

* Drum pattern for this song is 16th notes on hi-hat, beats two and four on snare drum and rhythm of the bass part on bass drum.

