

**Tina Turner:
The Best of Simply The Best**

Selected tracks from the album
arranged for voice and piano, complete with
lyrics and guitar chord boxes.

Tina Turner

the best of
simply the best



The Best

Words & Music by Mike Chapman/Holly Knight

Moderate rock

F

The first system of music features a guitar part with a single chord, F, indicated by a chord diagram. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

F F6 Fmaj7 F

(1.) I call you, I need you, my heart's on fire. _____
(Verses 2 & 3 see block lyric)

The second system contains the first line of lyrics. The guitar part has four chords: F, F6, Fmaj7, and F. The piano accompaniment continues with chords and a bass line.

F6 Fmaj7 F F6

You come to me, come to me,

The third system contains the second line of lyrics. The guitar part has four chords: F6, Fmaj7, F, and F6. The piano accompaniment continues with chords and a bass line.

LØDINGEN FOLKEBIBLIOTEK

Fmaj7 F F6 Fmaj7 F Dm

wild and wired. ——— Oh you come to me,

Bb

1. give me ev - 'ry-thing I — need. (2.) Give me a

2. C F Fadd2 Fsus4 F

You're simply the best, — bet-ter than

Fadd2 Fsus4 F Dm Dmadd4 Bb/D Dm

all — the rest, — bet-ter than a - ny-one, — a - ny-one I've

C F Fadd2

e - ver met. — I'm stuck on your heart, —

Fsus4 F Fadd2 Fsus4 F

I hang on ev - 'ry word — you say, — tear us a - part —

Dm Dmadd4 Bb/D Dm C

To Coda ♦ D.%. al Coda

ba-by I would ra-ther be — dead. (3.) In your

⊕ CODA

Bb

Each time you leave me, I start los-ing con-trol — you're

Dm  

walk - ing a - way _ with my heart _ and my soul. _ I can feel your rhy - thm








C  D 

when I'm a - lone. _ Oh ba - by, you're my soul. _

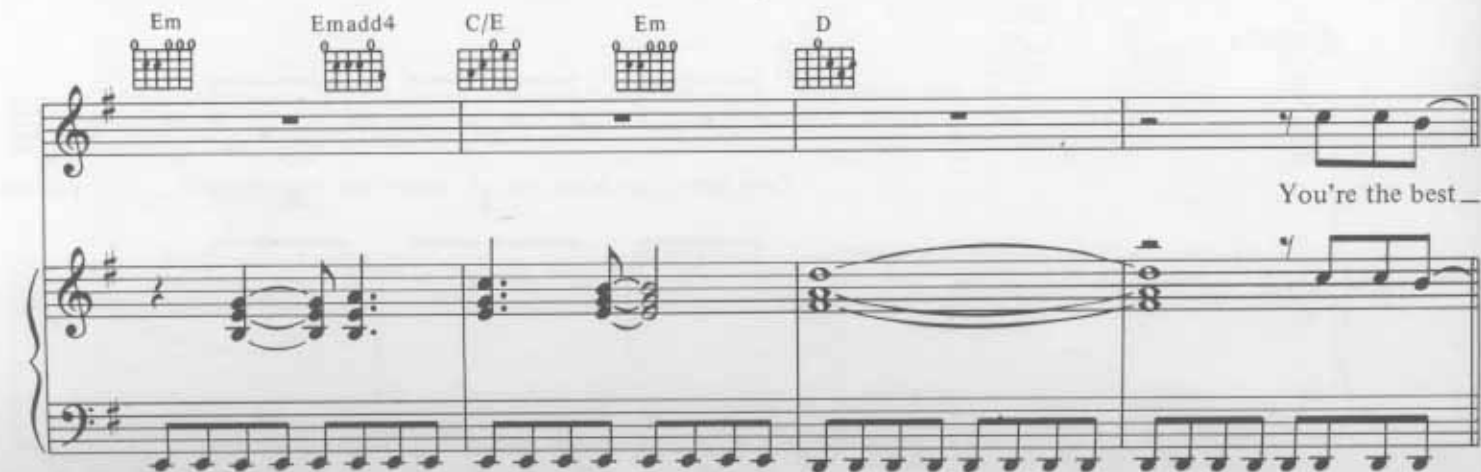


G  Gadd2  Gsus4  G  Gadd2  Gsus4  G 



Em  Emadd4  C/E  Em  D 

You're the best _



G Gadd2 Gsus4 G Gadd2

bet-ter than all the rest,
I hang on ev-'ry word you say,

Gsus4 G Em Emadd4 C/E Em

bet-ter than a - ny - one I
tear us a - part, ba - by I would

D

1. 2. G

e - ver met. I'm stuck on your heart
ra - ther be - dead. Oh...you're the best.

VERSE 2:

Give me a lifetime of promises, and a world of dreams
Speak the language of love like you know what it means
Mm, and it can't be wrong
Take my heart and make it strong babe.

VERSE 3:

In your heart, in the stars, every night and every day
In your eyes I get lost, I get washed away
Just as long as I'm here in your arms
I could be in no better place.

What's Love Got To Do With It

Words & Music by Graham Lyle / Terry Britten

Moderately ♩ = 100

Am7


mf

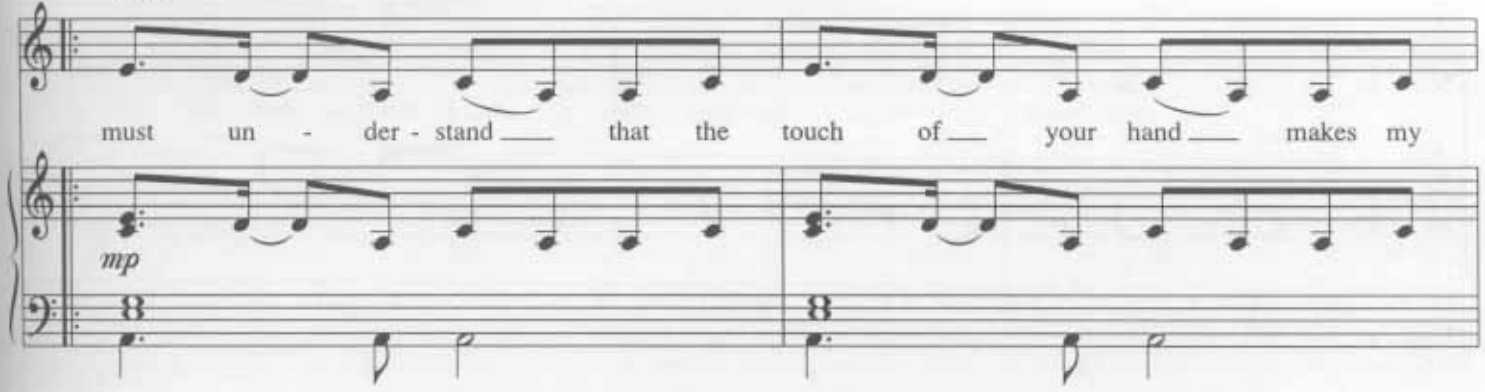
G/A

Am7

G/A

You

VERSE 



must un - der - stand — that the touch of — your hand — makes my



pulse re - act; — that it's on - ly — the thrill — of



boy meet - ing girl; — op - po - sites at - tract. — It's



phys - i - cal, — on - ly log - i - cal, —

F G

you must try to — ig - nore that it means more — than that. Oh,

cresc.

CHORUS

N.C. Am G F G N.C. Am G

— what's love — got to do, — got to do — with it? What's love — but a

f

F G N.C. Am G

sec - ond hand e - mo - tion? — What's love — got to do, —

F G Am7 G

— got to do — with it? Who needs — a heart when — a

1   | 2  

heart can — be bro - ken? — It heart can — be bro - ken. —



N.C.     | N.C.  

instrumental solo ad lib.



  | N.C.    



N.C.    

I've been tak - ing on a

mf







new di - rec - tion, — but I have — to say, —




I've been think - ing 'bout my own pro - tec - tion; it







scares me to feel this way. — Oh, — what's love — got to
bro - ken.







— got to do — with it? What's love — bu

G A N.C. Bm A

{ sec - ond hand e - mo - tion? — } What's love — got to do, —
 { sweet old fash - ioned no - tion? — }

G A Bm A G

Repeat ad lib. and fade

— got to do — with it? Who needs — a heart when — a heart can — be

Verse 2:
 It may seem to you
 That I'm acting confused
 When you're close to me.
 If I tend to look dazed,
 I read it some place;
 I've got cause to be.
 There's a name for it,
 There's a phrase that fits,
 But whatever the reason,
 You do it for me.

(To Chorus)

I Can't Stand The Rain

Words & Music by Don Bryany / Ann Peebles / Bernard Miller

Slowly

mf

The piano introduction consists of two staves. The right hand plays a steady eighth-note accompaniment in G major, while the left hand plays a simple bass line.

CHORUS

I can't stand the rain, — a - gainst my win - dow —
a - gainst my win - dow —

G

The first system of the chorus features the vocal melody and piano accompaniment. The piano part includes a first ending marked with a double bar line and repeat dots, leading to a G chord.

bring - ing back sweet mem - or - ies. — Hey win - dow
bring - ing back sweet mem - or - ies. — I can't stand the

C7 G

The second system continues the chorus. The piano accompaniment changes to C7 and then G. The vocal line includes a bridge-like phrase: "Hey win - dow I can't stand the".

pane do you re - mem - ber — how sweet It used to be?
rain a - gainst my win - dow — 'cos he's not there with me.

G C7

The third system concludes the chorus. The piano accompaniment returns to G and then moves to C7. The vocal line ends with the final line of the chorus.

VERSES

When we was to- geth - er
 Wo - o emp - ty pil - low

G F

ev - 'ry-thing was so grand,
 where his head used to lay,
 Now that we've par-
 I know you got

G Bb

ted. there's just one sound that I just
 - some sweet mem - or - ies, but like the win - dow you ain't got

Am7

can't stand I can't stand the rain noth - ing to say I can't stand the rain

D7 D7

CHORUS

a - gainst my win - dow — bring - ing back sweet mem - or - ies.

G C7

I can't stand the rain — a - gainst my win - dow —

G

just keeps on haunt - ing me. — Yeah — rain get off — my

C7 G G

win - dow — 'cos he's not a here with me. — I can't stand the

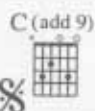
G C7 G

Repeat and fade 2nd time

Let's Stay Together

Words & Music by Willie Mitchell / Al Green / Al Jackson

Moderately ♩ = 100



1. Let me say that since, ba - by, since we've been to -
2. I'm, I'm so in
3. (See additional lyrics)

(1st time rubato)

mf

Am9



- geth - er,
love with you. —

ooh, lov - ing you for - ev - er
What - ev - er you want to do —



is all
is all right with me. } need. —



Let me be the one you come run - nin' to.



I'll nev - er be un - true Oh ba - by,

CHORUS



let's, let's stay to - geth - er,

1st time in tempo
3rd time instrumental

Dm7



lov - ing you wheth - er, wheth - er times are
(end instr.)

Fmaj7 Em7

1 Dm7 G11

D.S. 2.4 etc. (Repeat ad lib. & fade)



good or bad, hap - py or sad. - py or sad.

3 Dm7 Em7 Fmaj7 Em7 Dm7 G

D.S.



py or sad.

Verse 3:
 Why, tell me,
 Why do people break up
 And turn around and make up?
 I just can't see.
 You'd never do that to me;
 Just being around you is all I see. So baby,

(To chorus)

Steamy Windows

Words & Music by Tony Joe White

Em

Em

(1.) I was think - in' 'bout park - ing the oth - er night

G A Em

we was out on the back row.

Me and my ba-by was just get-ting right, — all sys-tems go, o-ver-load...

Ra-di-o blast-ing in the

front seat, turn-ing out the mu-sic fine. —

And we were snug-gled up in the back seat,

G A Em

mak-ing up for lost time. Steam-y win-

Em D A

dows, — ze-ro vi-si-bi-li-ty

Em

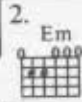
— steam-y win-dows, —

D A 1. Em

com-ing from the bo-dy heat, —



Musical notation for the first system, including a treble clef staff with a whole rest and a piano accompaniment with eighth and quarter notes.



Musical notation for the second system, including a treble clef staff with a second ending and lyrics "(2.) You can — Steam - y win -".



Musical notation for the third system, including a treble clef staff with lyrics "dows it ain't no - bo - dy can see, —" and piano accompaniment.



Musical notation for the fourth system, including a treble clef staff with lyrics "— steam - y win - dows, —" and piano accompaniment.

D A Em

com - ing from the bo - dy heat. —

To Coda ♦ Em

G A Em

D.S. al Coda

(3.) There's a

⊕ CODA



Ad lib. to Fade

VERSE 2:

You can wine and dine with a man all night
With good intent
But there's something about a confrontation on the back row
Breaks down the defence.

VERSE 3:

There's a sound outside the front door
And I know it's just the wind
But it makes them snuggle up just a little bit closer
And starts things happening again.

CHORUS on D.S.

Steamy windows
It ain't nobody can see
Steamy windows
Coming from the body heat
Steamy windows
Zero visibility
Steamy windows
Coming from body heat.
Steamy windows . . .

We Don't Need Another Hero

Words & Music by Graham Lyle/Terry Britten

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

System 1: The vocal line begins with the lyrics "Out of the ru - ins out from the wreck -". Above the staff are three guitar chord diagrams: B^b, F, and B^b.

System 2: The vocal line continues with "- age — can't make the same — mis - take — this". Above the staff are three guitar chord diagrams: F, E^b, and F.

System 3: The vocal line concludes with "time. We are the child - ren". Above the staff are three guitar chord diagrams: C, Gm7, and F.

Gm7 F Eb

the last gen - er - a - tion we are the ones

F C

— they left be - hind. — And I

Eb F Cm9

won - der when we are ev - er going to change — liv - ing

Eb F Cm9

un - der the fear till no - thing else re - mains.


































E^b F Dm B^b/D E^b F

way home, all we want is life be - yond the thun - der -

Cm B^b A^b F

- dome. So what do we do with our lives,

A^b Cm D^b E^b/D^b

we leave on - ly a mark will our stor - y shine like a light

D^b E^b

D.S. to fade on Chorus

or end in the dark, is it all or no - thing?

Verse 2:
 Looking for something we can rely on
 There's got to be something better out there.
 Love and compassion, their day is coming,
 All else are castles built in the air.

Private Dancer

Words & Music by Mark Knopfler

Moderately fast & smooth

The musical score is written for piano and guitar in the key of D major (two sharps) and 4/4 time. It consists of four systems of music. The piano part is in the left hand, and the guitar part is in the right hand. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Chord diagrams are provided for several chords: F#m7, Emaj7/F#, Dmaj7/F#, and F#m7. The first system starts with a piano (p) dynamic and includes a synthesizer instruction. The second system continues the piano part. The third system features an instrumental solo in the piano part, marked with a mezzo-forte (mp) dynamic. The fourth system concludes the piece with a 'Play 4 times' instruction.

(Synthesizer)

p

mp (Instrumental solo)

(Play 4 times)

Chord diagrams: F#m7, Emaj7/F#, Dmaj7/F#, F#m7, Dmaj7/F#, Emaj7/F#





1.4. Well, the men come in — these plac - es, —
 2.3. (See additional lyrics)









and the men are all the same. — You don't look at their










1.3
 fac - es, — and you don't ask their name. —



2.4






CHORUS



on the wall. — } I'm your pri - vate danc - er, a danc - er for mon - ey; I'll
 ask their name. — }



cresc. *f*

F#m7 Esus E

do what you want me to do. I'm your pri - vate danc - er,

Gmaj7 G#m7+5 D#° D7

danc - er for mon - ey, and an - y old mu - sic will do.

D.S. 2.4.5.6.7 etc. 1st time *D.S.S.* 2nd time repeat & fade

F#m7 G#m7+5 C#7+9 F#m7 Bm7/E

an - y old mu - sic will do; I'm your

3 G#m7+5 D#° D7 F#m7

an - y old mu - sic will do.

B9



Deutsche marks or dol - lars; — A -

mer - i - can Ex - press will do nice - ly, thank you.

Let me loos - en up your col - lar. — Tell me,



you want to see me do the shim - my a - gain? —






1-11

(Instrumental solo)








12

D.S.S. Repeat & fade

I'm your



Verse 2:
 You don't think of them as human.
 You don't think of them at all.
 You keep your mind on the money,
 Keeping your eyes on the wall.

(To Chorus:)

Verse 3:
 I want to make a million dollars.
 I want to live out by the sea.
 Have a husband and some children;
 Yeah, I guess I want a family.

River Deep - Mountain High

Words & Music by Phil Spector / Ellie Greenwich / Jeff Barry

Moderato, with a strong beat

The piano introduction consists of two staves. The right hand starts with a melody in the treble clef, and the left hand provides a rhythmic accompaniment in the bass clef. The music is in 4/4 time and features a strong, steady beat. The dynamic marking is *mf* (mezzo-forte).

This section contains the first line of the song. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "When I was a lit-tle girl. I had a rag— doll, you have a pup-py —". Above the vocal line, there are guitar chord diagrams for E^b [sus 4] and E^b . The piano accompaniment features a steady bass line and chords that support the vocal melody.

This section contains the second line of the song. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "The on-ly doll — I've ev-er owned. — That al-ways fol - lowed you a - round? —". Above the vocal line, there are guitar chord diagrams for E^b [sus 4], E^b , and B^b7 . The piano accompaniment continues with a consistent rhythmic pattern and harmonic support.

Bb7



Eb
[sus 4]



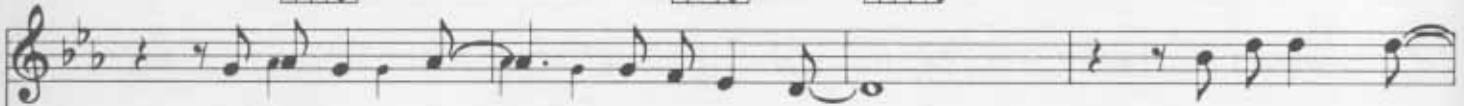
Now I love him just the way — I loved that rag — doll,
Well, I'm gon - na be as faith - ful as that pup-py, —



Eb
[sus 4]



Bb7



But on - ly now — my love has grown, — And it gets strong -
No, I'll nev - er let you down — 'Cos it goes on —



F7



F11



Bb

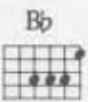


er in ev - ' ry way, — And it gets deep -
— and on like the riv - er flows, — And it gets big -





er, — let me say, — And it gets high-
 ger, ba - by, and hea-ven knows, — And it gets sweet-



er — day by day. —
 er, ba - by, as it grows. —

Chorus



Do I love you, right or wrong? — Yeah



riv - er deep, moun-tain high, — yeah yeah yeah...



If I lost you, would I cry? —



I would, ba - by, — ba - by, — ba - by. — *fine*

a tempo When you were a young boy did

2



Musical staff with treble clef, key signature of two flats, and a whole rest followed by a melodic line.

I love you, ba - by, like a flow-er loves the spring, —

Piano accompaniment for the first system, featuring a bass line with eighth notes and a treble line with chords.

Musical staff with treble clef, key signature of two flats, and a melodic line.

And I love you, ba - by, like a ro - bin loves to sing, —

Piano accompaniment for the second system, featuring a bass line with eighth notes and a treble line with chords.

Eb



Musical staff with treble clef, key signature of three flats, and a melodic line.

And I love you, ba - by, like a school-boy loves a pra - nk, —

Piano accompaniment for the third system, featuring a bass line with eighth notes and a treble line with chords.

Bb



Musical staff with treble clef, key signature of two flats, and a melodic line.

And I love you, ba - by, riv-er deep, — moun-tain high. —

Piano accompaniment for the fourth system, featuring a bass line with eighth notes and a treble line with chords.

D.S. al fine

It Takes Two

Words & Music by William Stevenson/Sylvia Moy

Upbeat rock

Chords: Eb/Bb, Bb, Eb/Bb, Bb, Eb/Bb, Bb

Chords: Eb/Bb, Bb, Eb/Bb, Bb, Eb/Bb, Bb, Eb/Bb, Bb

Chords: Eb/Bb, Bb, Ab, Eb/Bb, Bb, Eb/Bb, Bb

(1.) One can have a dream — ba - by, two —

Chords: Eb/Bb, Bb, Eb/Bb, Bb, Eb/Bb, Bb

— can make a dream so real. — One can talk a - bout be -

E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭

- ing in love, _____ two _____ can see how real it feels. _____

E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭

One can reach out for _____ the stars, _____ two _____ can make a wish come

E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭

true. _____ One can stand a - lone _____ in the dark, _____ two _____

E♭/B♭ B♭ E♭/B♭ B♭ E♭

_____ can make a light shine though. It takes two _____ ba - by, _____

F

it takes two baby, just me and you...

Eb/Bb Bb Eb/Bb Bb Eb/Bb Bb

You know it takes two...

1. Eb/Bb Bb 2. Eb/Bb Bb Eb

It takes two baby,

E F

it takes two baby, just me and you...

E_b/B_b


 B_b


 E_b/B_b


 B_b


 E_b/B_b


 B_b


 E_b/B_b


 B_b

To Coda 

— You know it takes two. —



E_b/B_b


 B_b


 E_b/B_b


 B_b


 E_b/B_b


 B_b


 E_b/B_b


 B_b




E_b/B_b


 B_b


 E_b/B_b


 B_b


 E_b/B_b


 B_b


 E_b/B_b


 B_b


It takes two —



E_b


 F


— ba - by, — it takes two — ba - by, — just me and you. —



Eb/Bb Bb Eb/Bb Bb Eb/Bb Bb Eb/Bb Bb *D.%, al Coda*

You know it takes two. —

♣ CODA Bb Eb/Bb Bb Eb/Bb Bb

Doo — doo — doo doo doo doo — doo — doo —

Eb/Bb Bb Eb/Bb Bb Eb/Bb Bb Eb/Bb

— doo doo doo doo — doo — doo — doo doo

Bb Eb/Bb Bb Eb

doo. — It takes two — ba - by, —

F



— it takes two — ba - by, — just me and you. —

E \flat /B \flat

B \flat

E \flat /B \flat

B \flat

E \flat /B \flat

B \flat



— You know it takes two. —

E \flat /B \flat

B \flat

E \flat /B \flat

B \flat

E \flat /B \flat

B \flat



Ad lib. to Fade

VERSE 2:

One can have a broken heart
 Living in misery
 Two can really ease the pain
 Like a perfect remedy
 One can be alone in a bar
 Like an island he's all alone
 Two can make just any place
 Seem just like being at home.

VERSE 3:

One can go out to a movie
 Looking for a special treat
 Two can make that simple movie
 Something really kinda neat
 And one can take a walk in the moonlight
 Thinking that it's really nice
 But two lovers walking hand in hand
 It's like adding just a pinch of spice.

Addicted To Love

Words & Music by Robert Palmer

Medium Rock

A(no 3rd)



G(no 3rd)



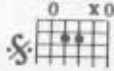
D(no 3rd)



A(no 3rd)



A(no 3rd)



G(no 3rd)



on
signs
(Instrumental)

but you're not home;
but you can't read;

your mind—
you're run-ning at—

is not your
a dif-f'rent



D(no 3rd)



own.
speed.

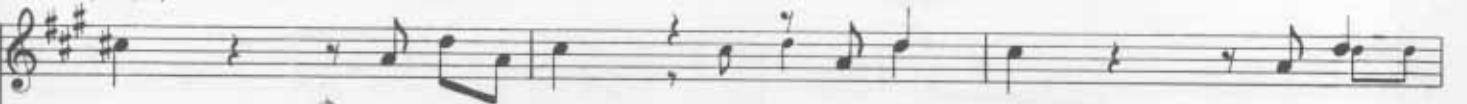
Your heart sweats,
Your heart beats

your bod - y shakes;
in dou - ble time,

an - oth - er
an - oth - er



A(no 3rd)



kiss
kiss

is what it takes.
and you'll be mine.

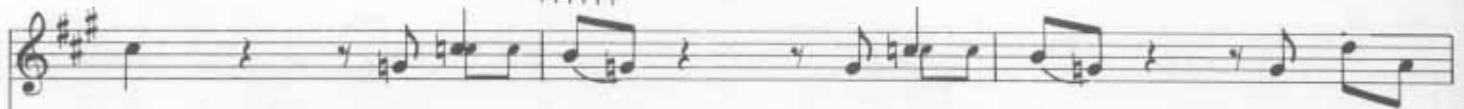
You can't
A one - track
The lights are

sleep,
mind;
on

you can't
you can't be
but you're not



G(no 3rd)



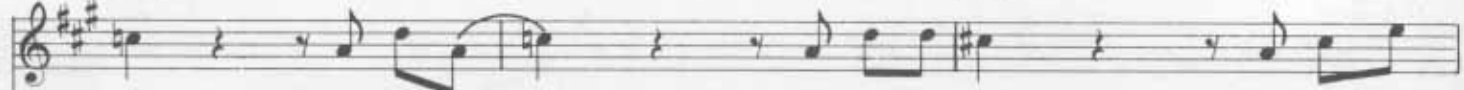
eat; saved; home; there's no ob - liv - i - on your doubt, will you're in deep. is all you is not your own. Your throat is If there's Your heart



D(no 3rd)



A(no 3rd)



tight, some sweats, you can't breathe, left for you, your teeth grind, an - oth - er kiss you don't mind an - oth - er kiss is all you if you and you'll be



F#m

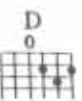
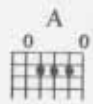


D



need. do. mine. } Oh, you like to think that you're im - mune to the stuff, oh yeah?



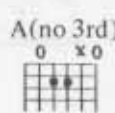


It's clos-er — to the truth to say you

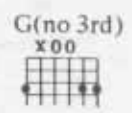
1.



can't get e-nough; you know you're gon-na have to face it; you're ad-dict-ed to love... You see the



gon-na have to face it; you're ad-dict-ed to love... Might — as well face it you're ad-



dict-ed to love... Might — as well face it you're ad-dict-ed to love... Might —

D(no 3rd)



A(no 3rd)



— as well face it you're ad - dict - ed to love. — Might — as well face it you're ad -

dict - ed to love. — Might — as well face it you're ad - dict - ed to love. — Might.

G(no 3rd)



D(no 3rd)



— as well face it you're ad - dict - ed to love. — Might — as well face it you're ad -

To Coda

No chord

D.S. al Coda
no repeats

dict - ed to love. — Might — as well face it you're ad - dict - ed to love. —

Coda
A(no 3rd)
0 x0

— as well face it you're ad - dict - ed to love. — Might.

Repeat and fade

A(no 3rd)

0 x0

G(no 3rd)

x00

— as well face it, might — as well face it,

D(no 3rd)

0

might — as well face it, might.

A(no 3rd)

0 x0

— as well face it you're ad - dict - ed to love. — Might.

Way Of The World

Words & Music by G. Lyle / A. Hammond

(1^o rubato)  



(v.l) Ba - by, I need a hand to hold to - night,






and one bright star to re - mind me how

 *(1^o a tempo)* 



dear is this life. Ba - by, I've nev - er known.



an - y - one like you, there's some - thing ve - ry spe - cial a - bout

Bb

Ab

Eb

CHORUS

— you, I can't i - ma - gine liv - ing with - out — you. It's — the — way —

Abmaj7

(%) way } of the world — and its mo - tion and no o -

Dbmaj7

- cean can keep — us a - part. — When the mo - ment is right — and you're hold -

Bbm7

Eb

- ing me tight, — you cap - ture the beat — of my heart. — In my

Abmaj7

heart there's a fi - re that's burn - ing, and there is -

Dbmaj7



- n't a thing — I can do, I'm re - signed

Bbm7



— to the fact — that there's no — turn - ing back — and I'll nev -

Eb



To Coda

1.

2.

- er re - gret — lov - ing you. — You're ev' - ry - thing I —

Eb



Eb/Db



— be - lieve in, so don't ev - er lose the feel - ing,

Ab/C



Db/Eb



don't ev - er lose the feel - ing.

Abmaj7  Dbmaj7 



Abmaj7  Dbmaj7 



D^b/E^b  D.⁹. *al Coda*  CODA Abmaj7 

It's the — It's the way of the world, —



D^bmaj7 

the way of the world, — it's the

Ad lib. to Fade



Verse 2: Baby, I will go anywhere you lead
 As long as you're there beside me
 Baby that's all I need
 Hold me, hold me and never let me go
 I'm always gonna care about you
 I never wanna be without you.

Break Every Rule

Words & Music by Rupert Hine / Jeannette Obstoj

Moderately ♩ = 120

The musical score is written for piano in 4/4 time, featuring a key signature of three sharps (F#, C#, G#). It consists of four systems of music, each with a grand staff (treble and bass clefs). The bass line is a consistent eighth-note accompaniment. The treble line features chords and melodic fragments. Chord diagrams are provided for the following chords: E (top left), B/E (top right), A/E (middle left), and E (middle right). A B/E chord diagram is also shown above the final system. The score includes various musical notations such as slurs, ties, and dynamic markings.

VERSE



1. Ev - 'ry road that I walk, — ev - 'ry sin - gle flight I ev - er take, —

mf



though I'm thou - sands of miles — a - way, in my mind — ev - 'ry



jour - ney leads me clos - er to you. — I've been all a - round — this world, —



I've been in far too man - y states; — but I'm

A/E  E 

un - der your spell. — I've made my mis - takes, — oh, — you can prob - ab - ly tell. —



BRIDGE

B/E  G 

You're ev - 'ry dream that — I dream;



D/A  C/G 

you're ev - 'ry beau - ti - ful thing — I've ev - er seen. — I'm al - ways



G  D/A 

sing - ing your prais - es, count - ing the days — a - way. —



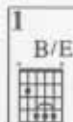
CHORUS



I would be — your slave, — I'd ev - en be your fool.



I'm so in love with you, I'm in love — with you, ba - by, I - I'm —



— gon - na break ev - 'ry rule. —



D.S. $\frac{3}{8}$ *To next strain* *Repeat ad lib. & fade*

B/E *B/E etc.*

cresc.

G *D/A*

C/G

D/A *D.S.S.*

Verse 2:
 I hope you can forgive
 Every white lie that I'm forced to tell.
 They say that everything's fair in love and in war,
 And I'm not above cheating for you.
 One night, I'll catch you off your guard,
 And you will finally fall so hard.
 Strategically speaking, I'm already beaten;
 I'll surrender to you.

(To Bridge:)