

Arranged for piano, voice & guitar

The Greatest LOVE SONGS Of The 80s



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Wise Publications
part of The Music Sales Group

London/New York/Paris/Sydney/Copenhagen/Berlin/Madrid/Tokyo

Published by

Wise Publications
14-15 Berners Street, London W1T 3LJ, UK.

Exclusive Distributors:

Music Sales Limited
Distribution Centre, Newmarket Road,
Bury St Edmunds, Suffolk IP33 3YB, UK.

Music Sales Pty Limited
120 Rothschild Avenue, Rosebery,
NSW 2018, Australia.

Order No. AM986810

ISBN 1-84609-709-6

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Gloria Estefan - Ron Wolfson/JRW-LFI, Lionel Richie - Ilpo Musto/LFI
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Printed in the EU.

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Against All Odds (Take A Look At Me Now)

Words & Music by Phil Collins

♩ = 60



The first system of musical notation for the song. It consists of a grand staff with a treble and bass clef. The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is 4/4. The melody in the treble clef starts with a quarter rest, followed by eighth notes G4, F#4, E4, D4, C4, and B3. The bass line starts with a quarter rest, followed by eighth notes G3, F#3, E3, D3, C3, and B2. The system ends with a double bar line.



The second system of musical notation. It continues the melody and bass line from the first system. The lyrics 'How can I just let you walk a-way, just let you leave with - out a trace? When I' are written below the treble staff. The system ends with a double bar line.




The third system of musical notation. It continues the melody and bass line. The lyrics 'stand here tak - ing ev - 'ry breath with you. Ooh, you're the' are written below the treble staff. The system ends with a double bar line.






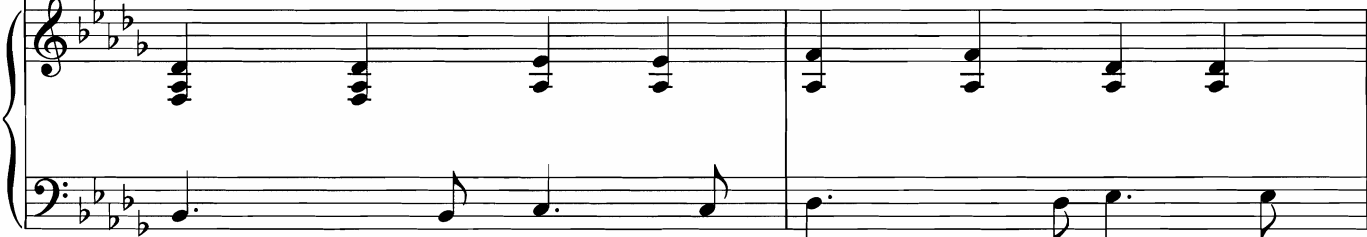

on - ly one who real - ly knew me at all.









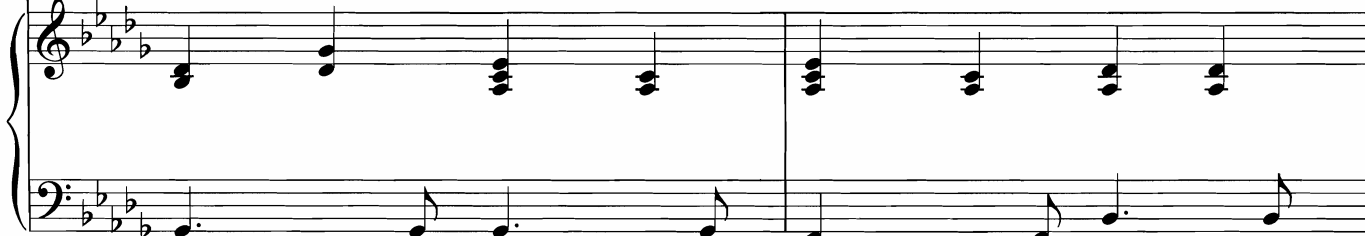







How can you just walk a-way from me when all I can do is watch you leave? 'Cause we've
(Verse 3 see block lyrics)



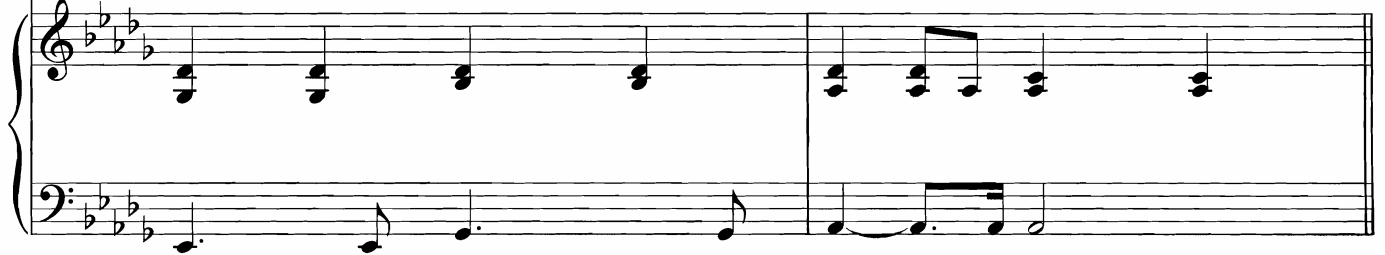







shared the laugh - ter and the pain and ev - en shared the tears. You're the



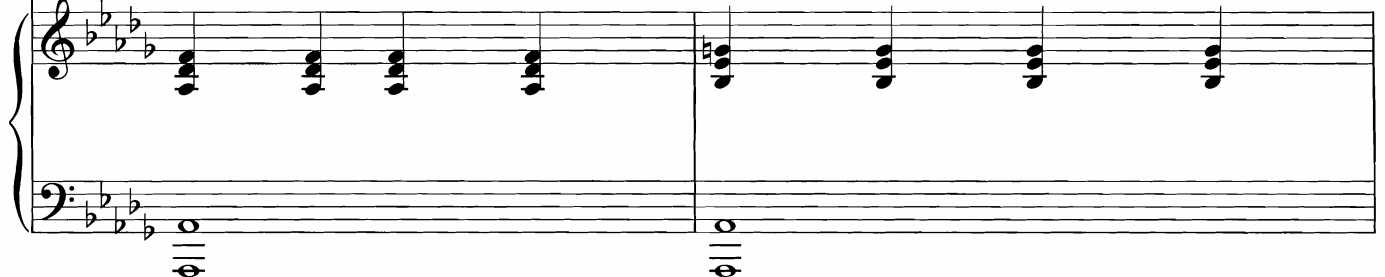









on - ly one who real - ly knew me at all. So take a look at me now,







well there's just an emp - ty space. And there's no - thing



left here to re - mind me, just the mem - 'ry of your face. Well, take a look at me now,



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

well there's just an emp-ty space. And you com-in' back

B^bm^7 G^b *To Coda* E^bm 6fr

to me is a - gainst the odds and that's what I've got to face.

A^b7sus^4 4fr A^b 4fr *D.S. al Coda*

D.S. al Coda

3. I




♢ Coda






— I've got_ to face._ Take a good look at me now,_____ 'cause I'll_ still be



stand -ing here._____ And you com- in' back_ to me is a - gainst all odds, it's the







chance I've got_ to take._____



Take a look at me now..

rit.

Verse 3

I wish I could just make you turn around
 Turn around and see me cry
 There's so much I need to say to you
 So many reasons why
 You're the only one
 Who really knew me at all.

So take a look at me now,
 Well there's just an empty space.
 And there's nothing left here to remind me,
 Just the memory of your face.
 Now take a look at me now,
 'Cause there's just an empty space.
 But to wait for you is all I can do,
 And that's what I've got to face.

All Around The World

Words & Music by Lisa Stansfield, Ian Devaney & Andrew Morris

Chord diagrams for guitar:

- $D^b\text{maj}^7$ (fr4^x)
- E^b (fr3^x^x)
- $D^b\text{maj}^7$ (fr4^x)
- E^b (fr3^x^x)
- $D^b\text{maj}^7$ (fr4^x)
- E^b (fr3^x^x)
- $D^b\text{maj}^7$ (fr4^x)
- E^b (fr3^x^x)
- D/E (x^x)
- Dm^9 (fr3^x)
- G/D (x^xo^oo^o)

Lyrics:

I don't know where my baby is but I'll find him somewhere, somehow. I've got to let him know how much I care. I'll never give up looking for my baby.

Been a - round the world and I, I, I, I can't find my ba - by.



I don't know— when I— don't know— why, why he's gone— a - way— and I—



— don't know— where he— can be,— my ba - by,—



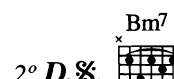
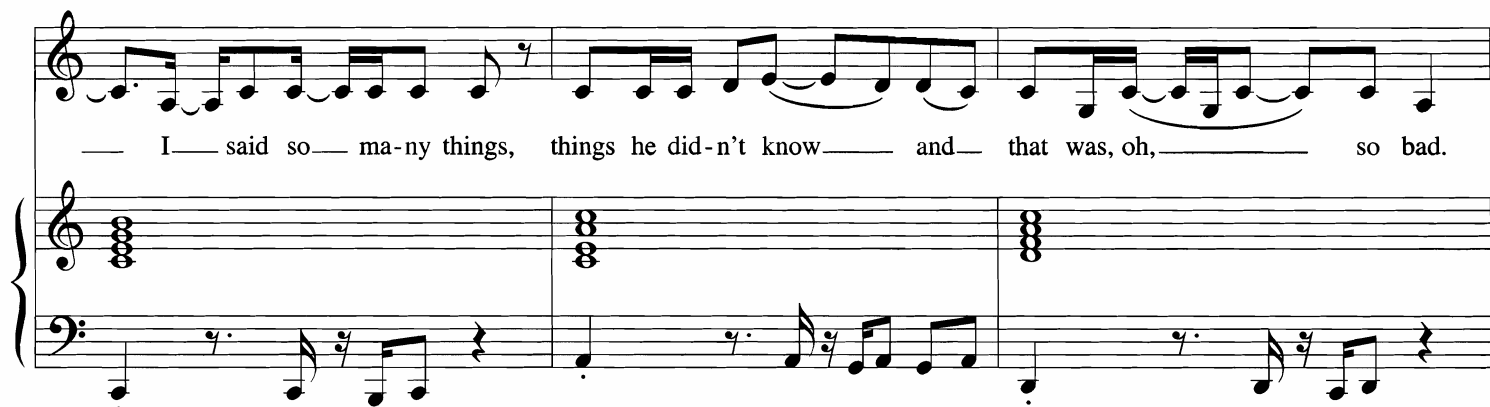
but I'm— gon - na find— him.— Ooh.—



(1.) — we had a quar - rel — and I — let my - self go.—
(Verse 2 see block lyric)



— I — said so — ma-ny things, things he did-n't know — and — that was, oh, — so bad.



2° D. %.

I don't think — he's com - ing back. —



He gave the rea - son, the rea - sons he — should go. — And he — said things —



he had - n't said — be - fore — and he was, oh, — so mad,





and I don't think— he's com - ing back, — com-ing back. —



I did too— much ly - ing,



was - ted too— much time. Now I'm here— and cry - ing, — I, I, I've







been a - round— the world and I, I, — I, I can't find— my ba - by.

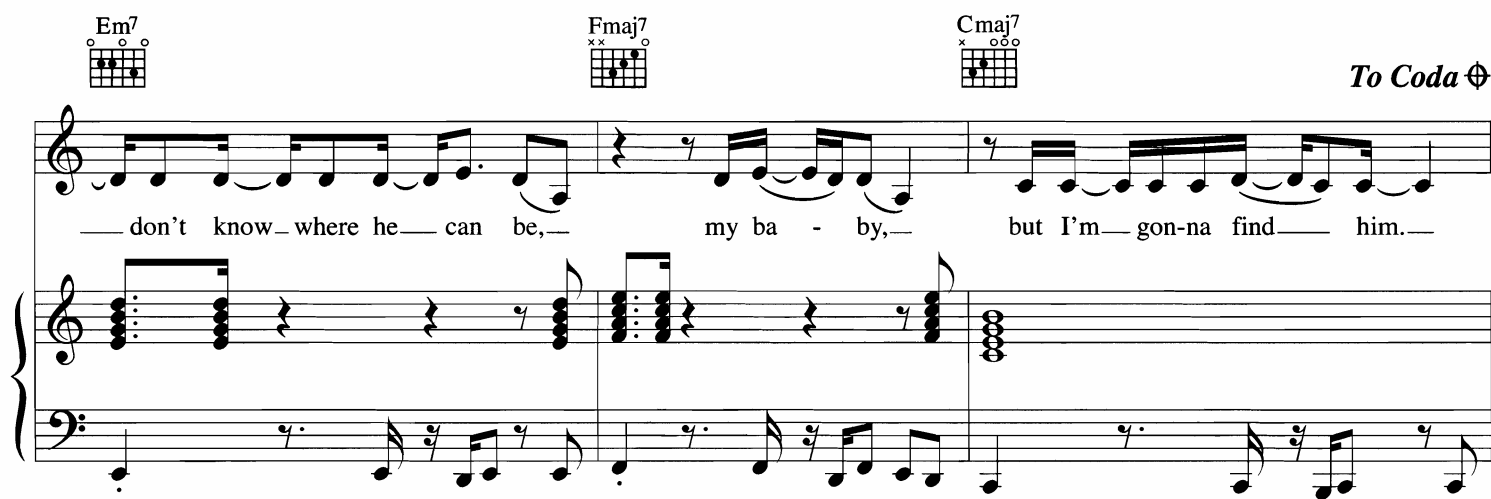
Dm9  **G/D** 





I don't know— when I— don't know— why, why he's gone— a - way— and I—



Em7  **Fmaj7**  **Cmaj7**  **To Coda** 

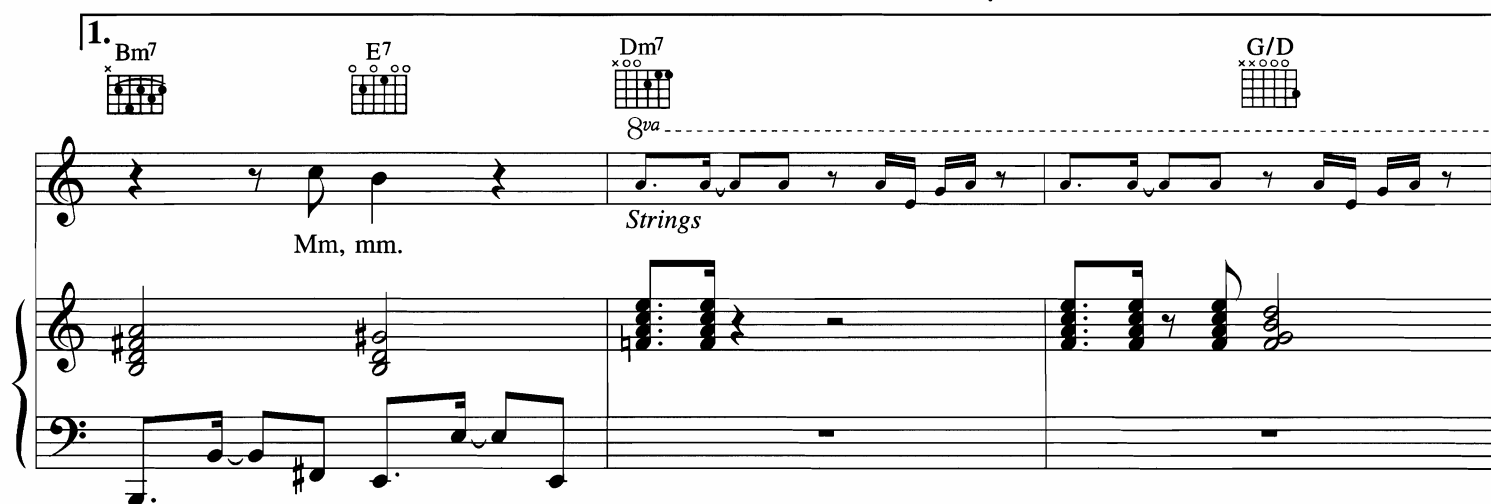
— don't know— where he— can be,— my ba - by,— but I'm— gon-na find— him.—









1. **Bm7**  **E7**  **Dm7**  **G/D** 

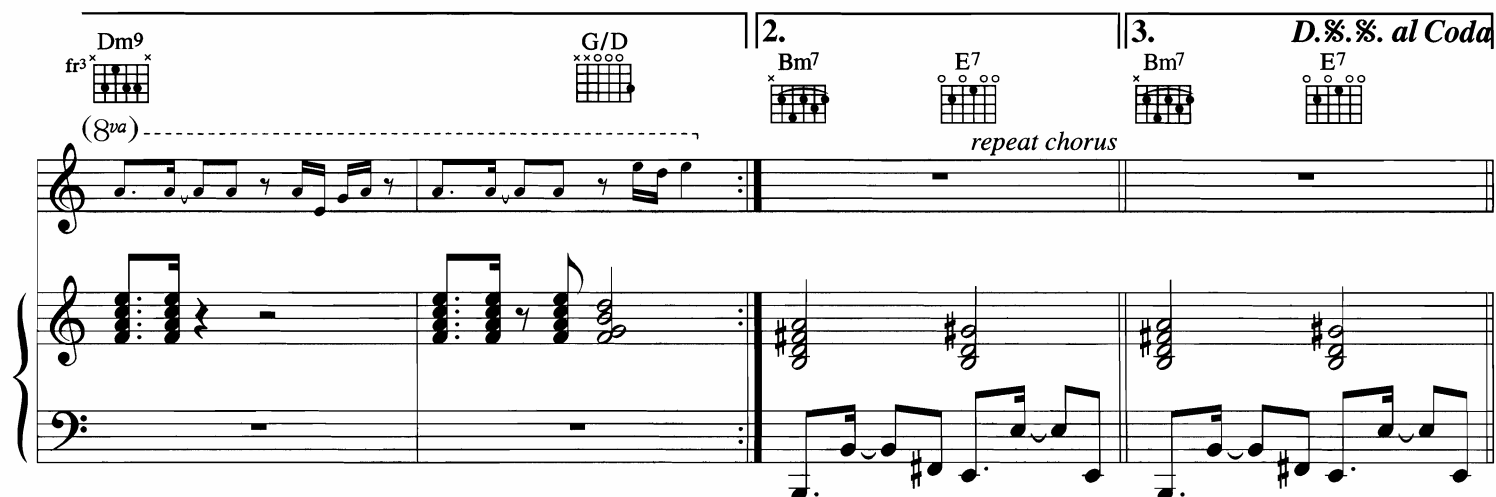
Sva *Strings*

Mm, mm.



Dm9  **G/D**  **2.** **Bm7**  **E7**  **3.** **Bm7**  **E7**  **D.%.%. al Coda**

(Sva) *repeat chorus*



⊕ Coda

Bm7 E7 Dm9 G/D

I've been a - round the world

Dm9 G/D Em7

look - ing for my ba - - by. Been a - round the world

Fmaj7 Cmaj7 Bm7 E7

and I'm gon-na, I'm gon-na find him.

Repeat to fade

Verse 2:

So open hearted, he never did me wrong,
 I was the one, the weakest one of all,
 And now I'm oh so sad,
 I don't think he's coming back.

I did too much lying etc.

All Out Of Love

Words by Graham Russell & Clive Davis

Music by Graham Russell

♩ = 108



G/B



F/A



The first system of musical notation for 'All Out Of Love' is in 4/4 time. It features a treble and bass staff. The treble staff has a whole rest in the first measure, followed by eighth notes in the second and third measures. The bass staff has a whole note in the first measure, followed by eighth notes in the second and third measures. The piano accompaniment consists of a continuous eighth-note melody in the right hand and a bass line in the left hand.



The second system of musical notation for 'All Out Of Love' is in 4/4 time. It features a treble and bass staff. The treble staff has a whole rest in the first measure, followed by eighth notes in the second and third measures. The bass staff has a whole note in the first measure, followed by eighth notes in the second and third measures. The piano accompaniment consists of a continuous eighth-note melody in the right hand and a bass line in the left hand.

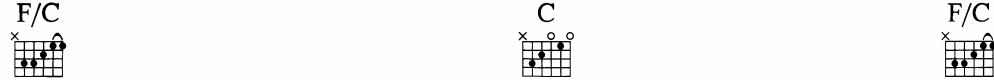
1. I'm



The third system of musical notation for 'All Out Of Love' is in 4/4 time. It features a treble and bass staff. The treble staff has a whole rest in the first measure, followed by eighth notes in the second and third measures. The bass staff has a whole note in the first measure, followed by eighth notes in the second and third measures. The piano accompaniment consists of a continuous eighth-note melody in the right hand and a bass line in the left hand.


(1.) ly - ing a - lone____ with my head on the phone____ think -
(3.) want you to come____ back and car - ry me home,____ a -

F/C C F/C




- ing of you__ 'till it hurts.____ I know you hurt too__ but what
- way from these long__ lone - ly nights.____ I'm reach - ing for you,____ are you

G/B F/A Fmaj7 F/G G7



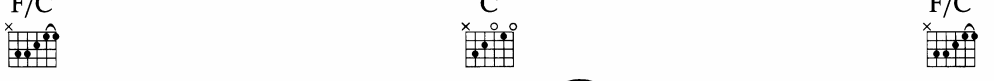
else can we do,____ tor - ment - ed and torn__ a - part.____ 2. I
feel - ing it too,____ does the feel - ing seem oh__ so right?____ 4. And

F/C C





wish I could car - ry your smile__ in my heart____ for times__
what would you say if I called__ on you now____ and said__

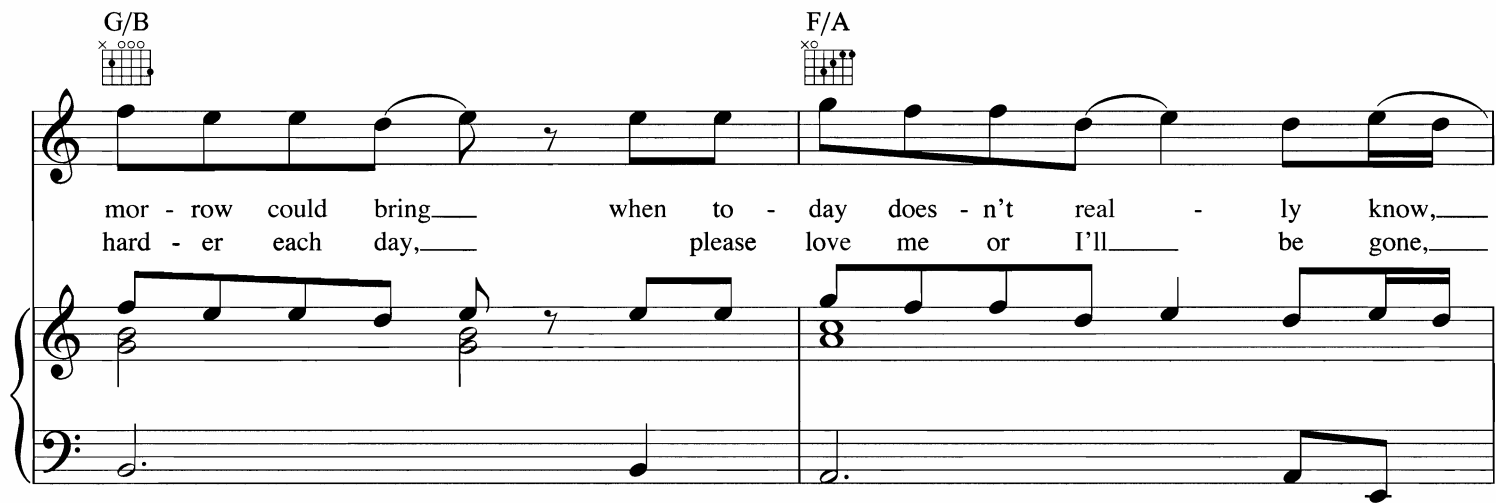
F/C C F/C







__ when my life__ seemed so__ low,____ it would make me be - lieve__ what to -
__ that I can't__ hold on?____ There's no ea - sy way,____ it gets

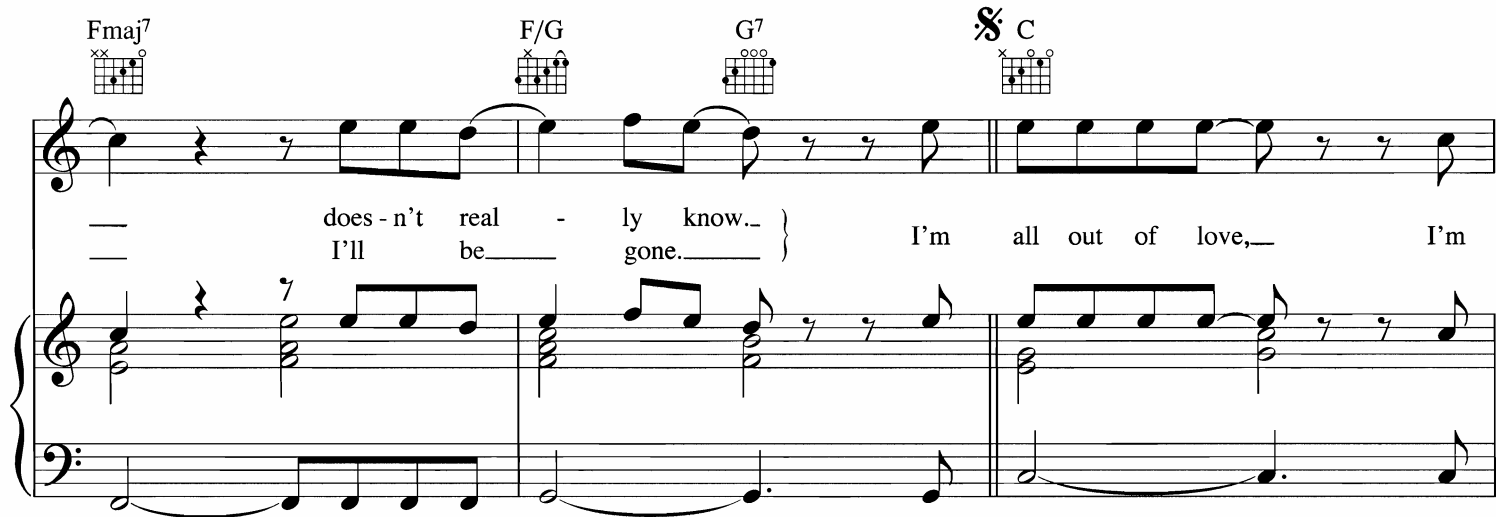
G/B  F/A 






mor - row could bring — when to - day does - n't real - ly know, —
 hard - er each day, — please love me or I'll — be gone, —



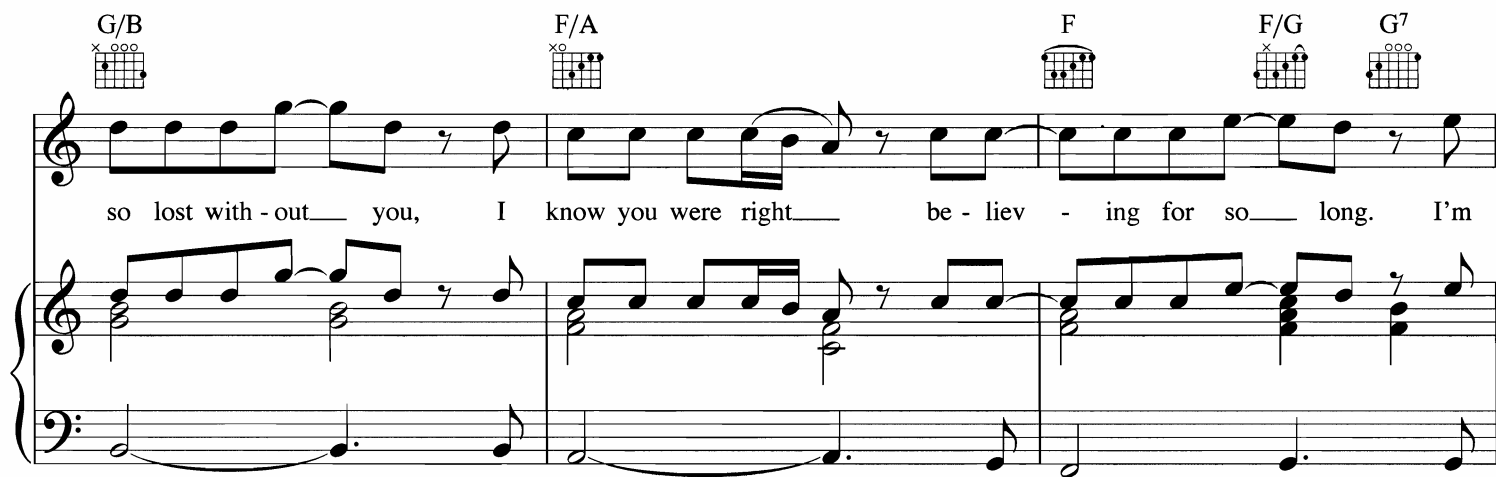
Fmaj7  F/G  G7  C 




— does - n't real - ly know... } I'm all out of love, — I'm
 I'll be — gone. — }



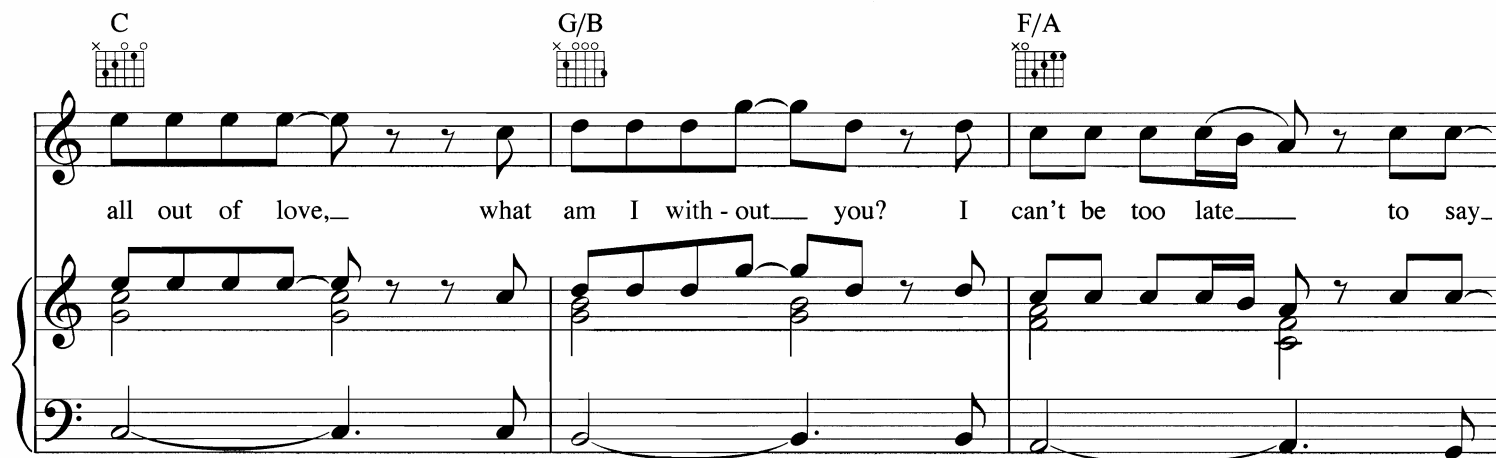
G/B  F/A  F  F/G  G7 

so lost with - out — you, I know you were right — be - liev - ing for so — long. I'm



C  G/B  F/A 

all out of love, — what am I with - out — you? I can't be too late — to say —



1. F F/G G⁷ C

that I was so wrong. 3. I

2. C G/B Am

Love,

Em F C/E Dm

what are you think - ing of, what are you think - ing of?

1. Am 2. F G/A G/B D.S. to fade

I'm

Anything For You

Words & Music by Gloria Estefan

Original key: G \flat major

$\text{♩} = 74$




1. An - y - thing_____ for you,_____ though you're not_____ here._____



Since you said_____ we're through it seems like years._____ Time keeps

C G/D



drag - gin' on___ and on___ and for - ev - er's been and gone;___ still I can't

3

8

Em C D7


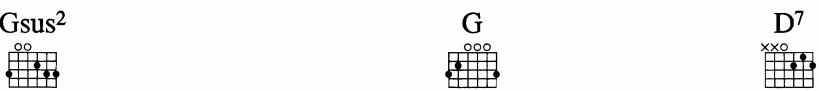


fig - ure what went wrong. 2. I'd still do

Gsus² G D7




an - y - thing___ for you,___ I'll play your game.___ You

Gsus² G Dm⁷ G⁷



hurt me through and through___ but you can have your way.___ I can pre -

C7 G/D



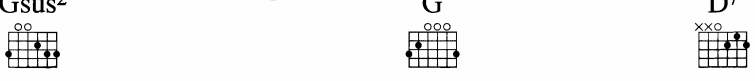
-tend each time_ I see_ you that I don't care and I don't need_ you. And though you'll

Em7 A7 D7




ne-ver see me cry - in' you know in-side I feel_ like dy - ing_ 3. And I'd do

Gsus² G D7



(3.) an - y - thing_ for you_ in spite of_ it all_ I've
(4.) an - y - thing_ for you_ I'd give you_ up_ If

Gsus²/B G Dm⁷/F G⁷/A



learned so much from you;_ you made me_ strong_ Don't you ev - er
that's what I should do_ to make you hap - py. I can pre -

G/D



think that I___ don't love___ you, that for one mi - nute I___ for - got___ you. But some - times
tend each time___ I see___ you, that I don't care and I___ don't need___ you. And though inside

G⁷

things don't work out right___ and you just have to say___ good - bye.____ I hope you
I feel like___ dy - ing,____ you know you'll ne - ver see me cry - ing. Don't you ev - er

1.

C⁷

G/D



find some-one to please___ you, some-one who'll care and ne - ver leave____ you. But if that
think that I don't love___ you, that for one

Em C/D Dsus⁴ D⁷

some-one e-ver hurts you_ you just might need a friend to turn to._ And I'd do

2. G/D Em⁷ A⁷

min - ute I for - got_ you. But some-times things don't work out right_ and you just

G⁷ Cm⁷ 3fr

have to say_ good - bye._

G/D Em⁷ A⁷ Dm⁷ G⁷ Repeat to fade

Blue Eyes

Words & Music by Elton John & Gary Osborne

♩ = 70

B^b6



F/A



Fm/A^b



1. Blue eyes, _____
2. Blue eyes, _____

ba - by's got _____ blue____
ba - by's got _____ blue____

Gm⁷



E^b9#11



E^b9



eyes, _____
eyes, _____

like a deep _____ blue _____ sea _____
like a clear _____ blue _____ sky _____

B^b/D



F/C



F



on a blue, _____ blue day.
watch-ing o - ver me.

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Blue eyes, _____
 Blue eyes, _____

ba - by's got _____ blue eyes. _____
 ooh, I love _____ blue eyes. _____




When the morn - ing _____ comes, _____
 When I'm by _____ her _____ side, _____









I'll be far _____ a - way, _____
 where I long _____ to be, _____

and I _____ say: _____
 I will _____ see _____




4
 blue eyes hold - ing back the tears, _____
 (2, 3.) blue eyes laugh - ing in the sun, _____

hold - ing _____ back _____
 laugh - ing _____ in _____

F F/A Fm/A^b

the pain. Ba - by's got blue
the rain. Ba - by's got blue

Gm Eb⁹

eyes, and she's a - lone
eyes, and I am home

1, 3. Gm⁷/C C F

a - gain.

E^b A^b G^b D^b/F Fm⁷ B^b11 E^b 2. Gm⁷/C C D.S. al Fine

Fine and I am home a - gain.

Didn't We Almost Have It All

Words & Music by Michael Masser & Will Jennings

Slowly ♩ = 60

p *with pedal*

Verse:

mp

1. Re - mem - ber when we held on in the rain, the nights we al - most
2. The way you used to touch me felt so fine; we kept our hearts to -

lost it; geth - er; once a - gain line, we can take the night in - to to -
down the a mo - ment in the soul can last for -

Chords: Bb, F/Eb, Eb, Dm7(4), Gm7, Cm7, Bb/D, Eb, F7sus, Bb, F7sus, Bb, Fm/Ab, G7sus, G, Cm, G/B, Cm, F, Bb, /A, Gm

Ebmaj7 F/Eb Dm7 Gm7 Cm7 Eb/ F

mor-row ev - er, *mf* liv - ing on com-fort and feel-ings. keep us. Touch-ing you, I feel it all a -
 Help me bring the feel-ing back a -

Bb C/D D G D/C C Bm7 Em7

gain.} gain.} *f* Did-n't we al-most have it all,

Am7 D7sus G C D/F# G D/C C

when love was all we had worth giv-ing?— The ride with you was worth the

Bm7 Em7 Am7 Dsus G Eb/ F F

fall, my friend;— lov-ing you makes life worth liv-ing.—

Chorus:

♩♩ B♭ F/E♭ E♭ Dm7 Gm7 Cm7 E♭/F
 1. 2. 4. Did-n't we al-most have it all,
 3. Did-n't we al-most have it all,
 the nights we held on till the
 when love was all we had worth

B♭ E♭/B♭ F/B♭ B♭ F/E♭ E♭ Dm7 Gm7 To Coda
 morn-ing?—
 giv-ing?—
 You know you'll nev-er love that
 The ride with you was worth the
 way a - gain;—
 fall, my friend;—

1. Cm7 E♭/F B♭ E♭/B♭ F/B♭ D.S. 2. Cm7 D7(♯5) D7 To next strain
 did-n't we al-most have it all? Did-n't we al-most have it
 dim. mp

3. Cm7 E♭/F B♭ E♭/B♭ F E♭maj7 D.S.S. al Coda Bridge:
 lov-ing you makes life worth liv-ing.— all? Did-n't we have—the best of

Dm7 F/G Gm/F Ebmaj7 Dm7 F/G Gm/F

times, when love was young and new? Could-n't we reach in-side and find the world of me and

Ebmaj7 F(9)/Eb Ebmaj7 Dm7 Gm7 Cm7 Bb/D

you? We'll nev-er lose it a - gain, — 'cause once you know what love is, you

Ebmaj7 F7sus D.S.S.

nev-er let it end.

Coda Cm7 Eb/F

did-n't we al-most have it

Bb F/Eb Eb Dm7 Gm7 Cm7 F7sus F7 Bb(9)

all? Did-n't we al-most have it all?

molto rit. & dim.

p

Ped. *

Eternal Flame

Words & Music by Susanna Hoffs, Tom Kelly & Billy Steinberg

Moderately

The musical score is written for guitar, piano, and voice. It is in the key of G major (one sharp) and 4/4 time. The tempo is marked 'Moderately'. The score is divided into three systems. The first system shows the guitar part with chords G, Gsus4, G, and Gsus4, and a piano accompaniment starting with a mezzo-piano (mp) dynamic. The second system includes the vocal melody with the lyrics: 'Close your eyes, I be-lieve it's give me your hand, dar-ling. be, dar-ling.' The third system continues the vocal melody with the lyrics: 'Do you feel my heart beat-ing? Do you un-der-stand? I watch you when you are sleep-ing, you be-long to me.' The piano accompaniment provides harmonic support throughout, with various chord voicings and melodic lines in both hands.

G Gsus4 G Gsus4

mp

Close your eyes, I be-lieve it's give me your hand, dar-ling.
be, dar-ling.

Do you feel my heart beat-ing? Do you un-der-stand?
I watch you when you are sleep-ing, you be-long to me.

G Em7 C D Em

B7 Em7 A7 *To Coda* ⊕

Do you feel the same? — Am I on - ly
 Do you feel the same? — Am I on - ly

D Bm7 1. Am7

dream - - - ing, or is this burn - ing
 dream - - - ing

2. Am7

an e - ter - nal flame? is this burn - ing an e - ter - nal flame?

D Dm7 G/D D

Say my name, — sun shines through the rain, — a whole

f

F G C G/B Am⁷ Am/G

life so lone - ly — and then come and ease — the pain. —

1. Dsus² D

I don't wan - na lose this feel - ing, oh.

Em B⁷ Em A⁷ D Bm⁷

2. Dsus² D

oh.

D.%. al Coda
(Repeat verse 1)

⊕ Coda



dream - ing or is this burn - ing an e - ter - nal flame?—



— Close your eyes,— give me your hand,— darl - ing. — Do you feel— my heart beat—



- ing? Do you un - der - stand?— Do you feel the same?— Am I on - ly



Repeat to fade

dream - ing, is this burn - ing an e - ter - nal flame?—

Have I Told You Lately

Words & Music by Van Morrison

$\text{♩} = 88$

$F^{\#}m^7$

$F^{\#}m^7/B$

$Emaj^7$

$G^{\#}m^7$

$Amaj^7$

$Bsus^4$

B

$Emaj^7$

$G^{\#}m^7$

$Amaj^7$

B

$Amaj^7$

$G^{\#}m^7$

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F#m7 F#m7/B Emaj7 A/B

1, 3, 5. Have I

E G#m7 Amaj7 Bsus4 B

told you late - ly that I love you,
(2.) morn - ing sun in all it's glo - ry

4° Piano solo till *

E G#m7 A B

have I told you there's no - one a - bove you,
greet the day with hope and com - fort too

Amaj7 G#m7

fill my heart with glad - ness, take a - way my sad - ness,
and you fill my life with laugh - ter, you can make it bet - ter }

1, 3.

F#m7 F#m7/B E A/B

ease my trou - bles that's what you do. 2. Oh the

2, 4.

E F#m7 G#m7 Amaj7

do. * There's a love that's di - vine_

G#m7 4fr

and it's yours and it's mine, like the sun.

Amaj7

At the end of the day

G#m7 A/B

we should give thanks and pray to the one. 3, 5. Have I

5. E F#m7 G#m7 Amaj7

do. Fill my heart with glad - ness,

G#m7 F#m7 F#m7/B

take a - way my sad - ness, ease my trou - bles that's what you

1. E F#m7 G#m7 2. E

do. do.

Hard To Say I'm Sorry

Words & Music by David Foster & Peter Cetera

Moderately

Chord diagrams for the first system:

- E
- A/C#
- B/D#
- B/C#
- G#/B#

poco rall. a tempo

Chord diagrams for the second system:

- C#m
- C#m/B
- F#/A#
- E/B
- B
- E

Chord diagrams for the third system:

- E
- G#m7
- A
- B

Ev-'ry-bo-dy needs a lit-tle time a - way, — I heard her say, — from each-



oth - er.

Ev - en lo - vers need a ho - li - day, —



far a - way — from each - oth - er.

Hold — me now. — It's



hard for me to say I'm sor - ry,

I just want you to stay. —



Af - ter all — that we've been through,

I will make it up — to you. —

I'll pro-

E/B  B  C#m7  B/D#  E  A/C#  B/D#  B/C#  G#/B#  *To Coda* 

- mise to. And af - ter all that's been said — and done, you're just —

— the part — of me — I can't — let go.

Could-n't stand to be kept a way, — just for the day, — from your

bo - dy. Would-n't wan-na be swept a- way, —



A B C#m B C#m F#m7

far a - way, from the one that I love. Hold me now. It's

E/B B A/E E E/D# C#m F#m7 Bsus B

hard for me to say I'm sor - ry. I just want you to know.

C#m F#m7 E/B B A/E E E/D# C#m F#m7

Hold me now. I real-ly want to tell you I'm sor - ry. I could ne - ver let you

D.S. al Coda \oplus Coda Bsus B C#m C#m/B F#/A# B B/A

go. the part of me I can't let go.

G C/E D/F# D/E B/D# Em Em/D A/C#

Af - ter all that we've__ been through, I will make it up__ to you.__ I'll pro-

G/D D G C/E D/F# D/E B/D# Em Em/D A/C#

- mise to. *Guitar solo*

G/D D G C/E D/F# D/E B/D#

Solo ends You're gon-na be__ the luck-

Em Em/D A/C# Am/C Bsus B rall. E

- y one.__

Hello

Words & Music by Lionel Richie

♩ = 61

Am(add9)



Cmaj7/G



Fmaj7



C6/G



Fmaj7



Am(add9)



Cmaj7/G



The piano introduction consists of three measures in 4/4 time. The right hand plays a series of chords: Am(add9), Cmaj7/G, Fmaj7, C6/G, Fmaj7, Am(add9), and Cmaj7/G. The left hand plays a simple bass line with whole notes.

Fmaj7



C6/G



Fmaj7



Am(add9)



Cmaj7/G



Fmaj7



C6/G



Fmaj7



The vocal melody for the first line of the song is written in 4/4 time. It starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The melody is marked with a repeat sign and a first ending bracket.

1. I've been a - lone_ with you_ in - side_ my_____ mind,_____ and
 (2.) long to see_ the sun - light in_ your_____ hair,_____ and
 (3° Instrumental till *)

The piano accompaniment for the first line of the song is written in 4/4 time. The right hand plays a series of chords: Fmaj7, C6/G, Fmaj7, Am(add9), Cmaj7/G, Fmaj7, C6/G, and Fmaj7. The left hand plays a simple bass line with whole notes. The first ending is marked with a repeat sign and a first ending bracket.

*L.H. tacet 1° till **

Am(add9)



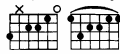
Cmaj7/G



Fmaj7



C6/G Fmaj7



Am(add9)



Cmaj7/G



The vocal melody for the second line of the song is written in 4/4 time. It starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The melody is marked with a repeat sign and a first ending bracket.

in my dreams I've kissed your lips_ a thou - sand times. I some - times see you pass out - side my_
 tell you time_ and time a - gain how much I care. Some - times I feel my heart will o - ver_

The piano accompaniment for the second line of the song is written in 4/4 time. The right hand plays a series of chords: Am(add9), Cmaj7/G, Fmaj7, C6/G Fmaj7, Am(add9), and Cmaj7/G. The left hand plays a simple bass line with whole notes. The first ending is marked with a repeat sign and a first ending bracket.









— door. — Hel - lo, is it me — you're look-ing for? — I can
 — flow. — Hel - lo, I've just got — to let you know; 'cause I
 * Hel - lo, is it me — you're look-ing for? — 'Cause I






(1.) see it in your eyes, I can see it in your — smile; — you're
 (2, 3.) won-der where you are, and I won-der what you — do; — are you









all I've — ev - er want - ed, and my arms are op - en wide. — 'Cause you
 some - where feel-ing lone - ly, or is some - one lov - ing you? — Tell me






know just what to say, and you know just what to do. — And I
 how to win your heart, for I hav - n't got a clue. — But

B^b **Eaug** **E** **1.** **Am(add9)** **Cmaj⁷/G**

want to tell you so much, "I love you."
let me start by saying, "I love

Fmaj⁷ **C⁶/G** **Fmaj⁷** **Am(add9)** **Cmaj⁷/G** **Fmaj⁷** **C⁶/G** **Fmaj⁷**

2. I

2. **Am(add9)** **Cmaj⁷/G** **Fmaj⁷** **C⁶/G** **Fmaj⁷** **Am(add9)** **Cmaj⁷/G** **Fmaj⁷** **C⁶/G** **Fmaj⁷**

you."

3. **Fmaj⁷** **C⁶/G** **Fmaj⁷** **Fmaj⁷** **rit.** **C⁶/G** **Fmaj⁷** **A**

you."

(I Just) Died In Your Arms Tonight

Words & Music by Nicholas Eede

♩ = 124

Bm



Esus⁴



Em



Esus²



Asus²



A



F#m



Bm



Esus⁴



Em



Esus²



Asus²



A



F#m



Bm



G/B



Bm



Asus² A F[♯]m Bm

It must have been some-thing you said. I just died

G/B Bm Asus² A F[♯]m⁷

in your arms to - night.

Bm¹¹

Bm⁷ Gmaj⁹

1. I keep on look-ing for some - thing I can't get. Bro-ken hearts lie
 (2.) an - y just cause for feel-ing like this? On the sur - face I'm a

Asus⁴



all a - round me and I don't see an ea - sy way to get out
name on a list. I try to be dis - creet but then

F[#]7sus⁴



Bm⁷



of this. Her dia - ry sits by the bed - side ta - ble,
blow it a - gain. I've lost and found, it's my fi - nal mis - take, she's

Gmaj⁹



Asus⁴



cur - tains closed, the cat's in a cra - dle. Who would have thought that a boy
lov - ing by pro - xy, no give and all take. 'Cos I've been thrilled to fan -

F[#]7sus⁴



— like me could come to this? } Oh! Oh,
- ta - sy one too ma - ny times. }

Bsus² Bm Em⁷ Asus² A

I, I just died in your arms to - night. It

F#m Bsus² Bm Em⁷ Asus² A

must have been some-thing you said. I just died in your arms to - night.

F#m Bsus² Bm Em⁷ Asus² A

Oh! I, I just died in your arms to - night. It

F#m Bsus² Bm Em⁷ Asus² A

must have been some kind of kiss. I should have walked a - way.

1. F#m Gmaj7 Bm7

I should have walked a - way...

Asus4

2. Is there

2. G E7sus4

It was a long hot night but she made it ea - sy, she

G

made it feel right... But now it's ov - er, the mo - ment has gone, I

F#

D/F#

F#

Bsus²

Bm

(Guitar solo)

fol-lowed my hands_ not my head,___

I knew I was wrong._____

Em⁷Asus²

A

F#m

Bsus²

Bm

Em⁷Asus²

A

F#m

8^{vb}

Oh,

Bm

G/B

Bm

Asus⁴

A

(8)
I,

I just died___ in your arms___ to - night.____

It

F#m Bm Em⁷

must have been some-thing you said. I just died in your arms to - night.

Asus² A Bsus² Bm

Oh, I, I just died

Em⁷ Asus² A F#m

in your arms to - night. It must have been some kind of kiss.

Bsus² Bm Em⁷ Asus² A F#m

I should have walked a - way, I should have walked a - way.

Repeat (tacet vocal) to fade

(I've Had) The Time Of My Life

Words & Music by Frankie Previte, John DeNicola & Donald Markowitz

$\text{♩} = 112$



(M) Now I've had the time of my life, no I nev - er felt this way be



- fore, yes I swear it's the truth, and I owe it all to you, (F) 'cause



I've had the time of my life and I owe it all to you.

E

D/E

(M) I. I've been wait-ing for so long, now I've fi-nal-ly found some-one to stand by

E

me.

(F) We saw the writ-ing on the wall as we

(F) bo - dy and soul. I want you

D/E

E

(2° lower harmonies only)

felt this ma-gi-cal fan-ta-sy.

more than you'll ev-er know.

(BOTH) Now with

(M) So we'll

D/E



pas - sion in our eyes there's no way we could dis - guise it se - cret -
just let it go don't be a - fraid to lose con -

E



D/E



- ly.
- trol.

So we take each oth - er's hand 'cause we
(F) Yes I know what's on your mind when you

E



seem to un - der - stand the ur - gen - cy.
say, "Stay with me to - night."

(M) Just re - mem - ber

A








G

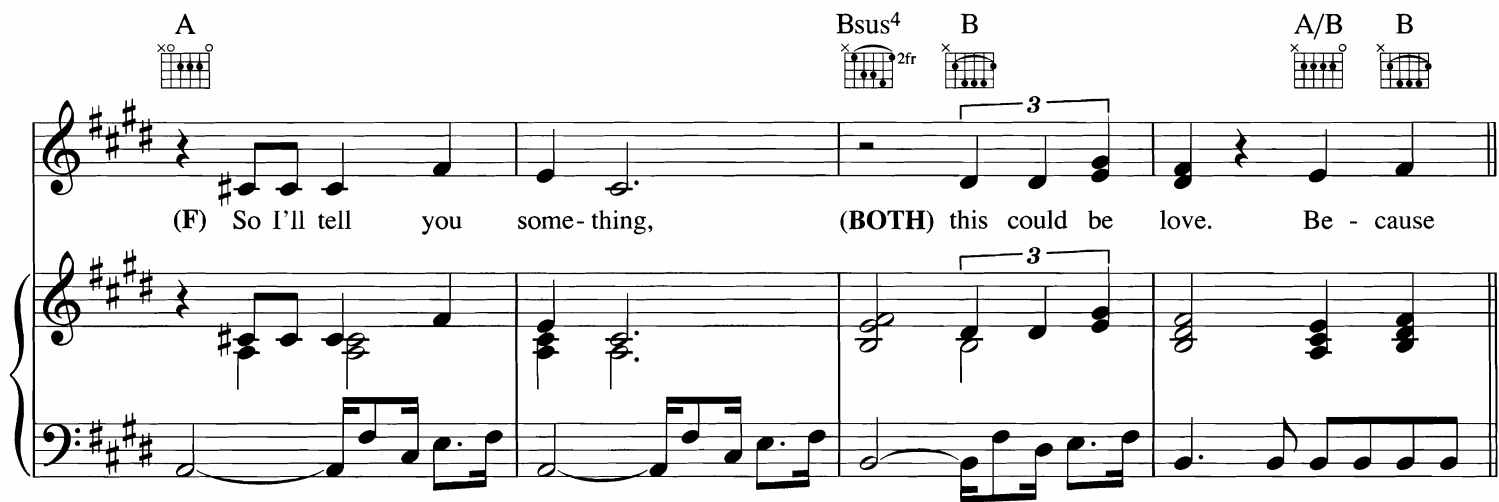





(F) you're the one thing

(M) I can't get e - nough of.

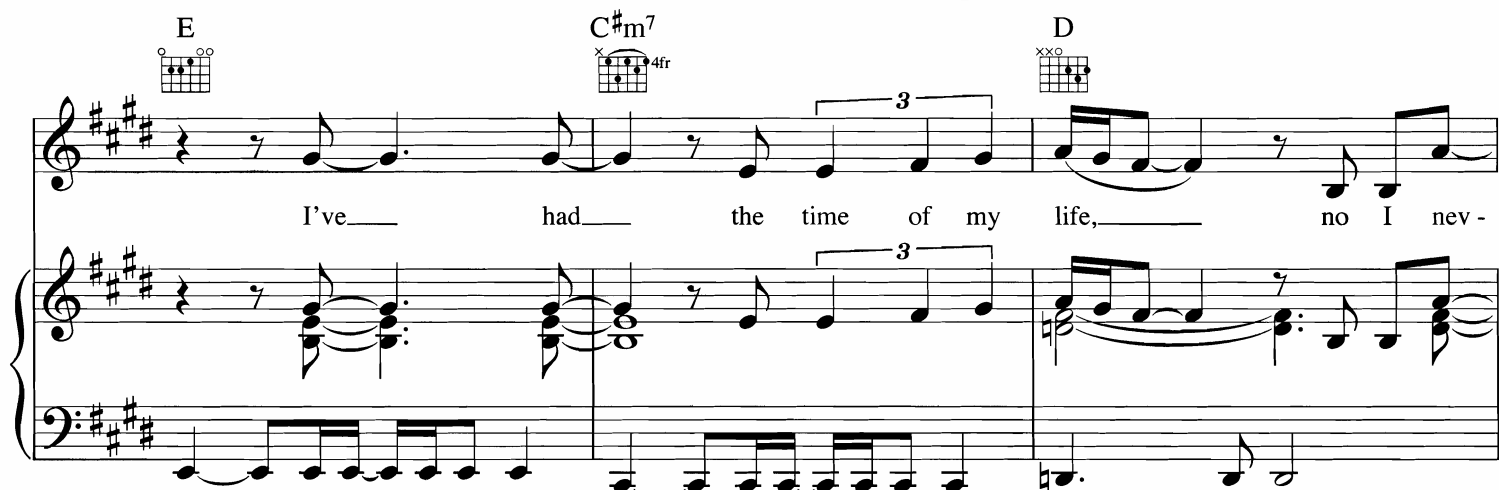
A  **Bsus⁴**  **B**  **A/B**  **B** 

(F) So I'll tell you some-thing, (BOTH) this could be love. Be - cause



E  **C[#]m⁷**  **D** 





I've had the time of my life, no I nev -



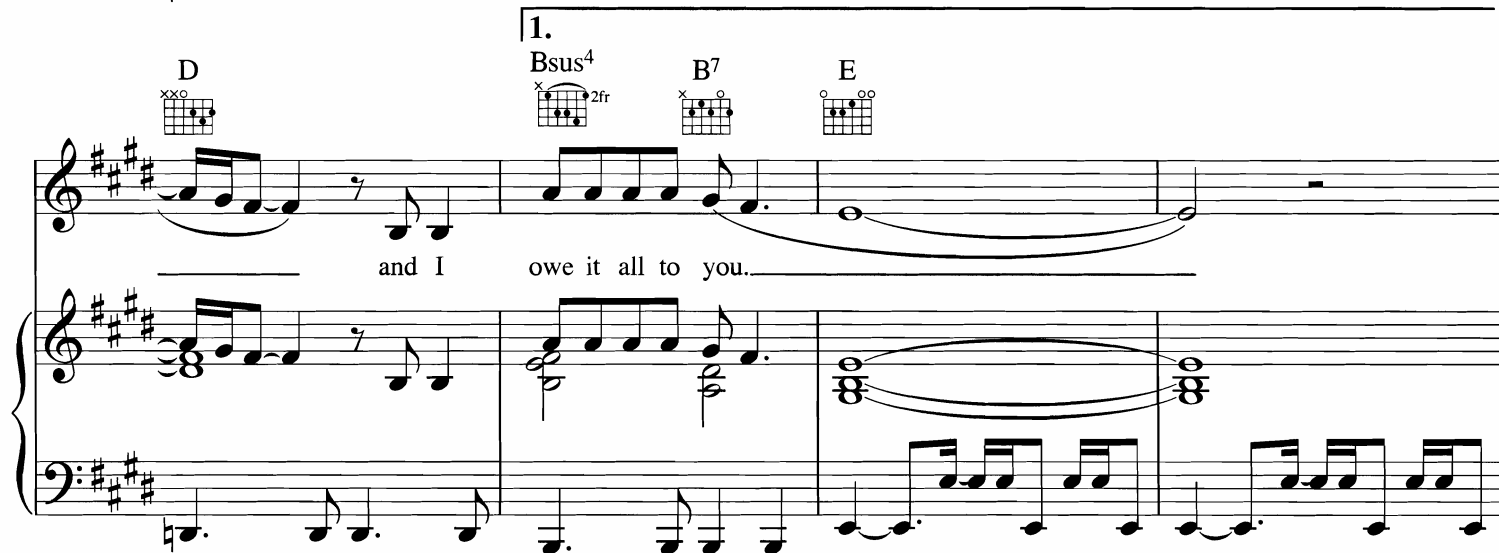
E  **C[#]m⁷** 

- er felt this way be - fore, yes I swear it's the truth -



1. **D**  **Bsus⁴**  **B⁷**  **E** 

and I owe it all to you.



D/E E 2. F#m7 B

(F) 2. With my owe it all to you, 'cause—

E C#m7 D

I've had the time of my life, and I've searched through ev - 'ry o - pen

E C#m7 D B

door till I've found the truth and I owe it all to you.

E D/E

The musical score is written for guitar and piano. The key signature is D major (two sharps). The guitar part includes chord diagrams for D/E, E, F#m7, B, C#m7, and D. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The lyrics are: "(F) 2. With my owe it all to you, 'cause— I've had the time of my life, and I've searched through ev - 'ry o - pen door till I've found the truth and I owe it all to you."

F#sus⁴ B E C#m⁷ D

sax. solo

E C#m⁷ D

F#m⁷ F#m⁷/B N.C.

(M) Now

E C#m⁷ D

I've had the time of my life _____ no I nev - er felt this way be -

E C#m7 D

fore, yes I swear — it's the truth, — and I owe —

N.C. E C#m7

— it all to you. — (BOTH) I've had the time of my
I've had the time of my

D E

life — no I nev - er felt — this way be - fore, yes I
life — and I've searched — through ev - 'ry o - pen door till I've

C#m7 D F#m7 F#m7/B

swear found it's the truth, — and I owe it all to you. 'cause —
the truth, — and I owe it all to you. 'cause —

Repeat to fade

I Want To Know What Love Is

Words & Music by Mick Jones

♩ = 84

Chord diagrams: D#m (6fr), C# (4fr), F#, B, D#m (6fr).

Chord diagrams: D#m (6fr), C# (4fr), F#.




1. I've got - ta take a lit - tle time, — a lit - tle
2. Up this moun - tain I must climb, — feels
3. I'm gon - na take a lit - tle time, — a lit - tle

Chord diagrams: B, D#m (6fr).




1° only

time to think_ things o - ver.
like the world up - on my shoul - der.
time to look_ a - round me.

2° only








I'd bet - ter read be - tween_ the lines_ in case I need it when I'm
 Through the clouds I see_ love shine,_ it keeps me warm as life grows
 I've got no-where left_ to hide,_ it looks like life has fin - 'lly







1.

old - er._
 cold - er._
 found me._












2, 3.







In my life_ there's been heart-ache and pain,_






I don't know_____ if I can face_____ it a - gain,_____ can't stop now_____ I've

tra - velled so far_____ to change this lone - ly life._____

I want to know what love is,_____ I want you to show_____ me.

I want to feel what love is,_____ I know you can show_____





To Coda Φ *D.S. al Coda*

me._____

Φ *Coda*     

I want to know what love is,_____ I want you to show_____

me._____ I want to feel what love is,_____

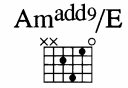
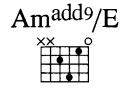
I know you can show_____ me._____

Repeat to fade

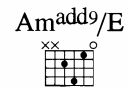
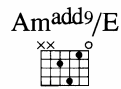
It Must Be Love

Words & Music by Labi Siffre

♩ = 146 (♩♩ = $\overset{3}{\text{♩}}$)



The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains four measures of whole rests. The piano accompaniment is in 4/4 time and consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and contains four measures of chords: Am, Amadd9/E, Am, and Amadd9/E. The bass staff contains a rhythmic pattern of eighth notes: quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth.



The second system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains four measures of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The piano accompaniment is in 4/4 time and consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and contains four measures of chords: Am, Amadd9/E, Am, and Amadd9/E. The bass staff contains a rhythmic pattern of eighth notes: quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth.

I nev - er thought_ I'd miss_ you half as much_ as I do_



The third system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains four measures of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The piano accompaniment is in 4/4 time and consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and contains four measures of chords: G, C/G, G, and G#m. The bass staff contains a rhythmic pattern of eighth notes: quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth.

Am Amadd9/E Am

And I nev - er thought I'd feel this way, the way I feel

Amadd9/E G C/G

a - bout you.

§ (♩ = ♩)

G Cmaj7 D Em

Soon as I wake
I've got to be near

A7 Dm E7

— up ev - 'ry night, ev - 'ry day,
— you ev - 'ry night, ev - ry day,

Am C/G D⁹/F[#] D

I know that it's you I need_ to take the blues_ a - way.
I could - n't be hap - py a - ny oth - er way.

G Bm C D

It must be love, love, love.

To Coda 2 G Bm C D C

It must be love, love, love. No - thing more,

D C/E *To Coda 1*

no - thing less: love is the best.

Am Em Am Em

How can it be___ that we___ can say so much___ with - out

words?

Bless you and bless___ me, bless the bees___ and the

birds.

D.S. al Coda 1

N.C.

♠ Coda 1

Am



Musical notation for Coda 1, measures 1-4. The key signature is one sharp (F#). The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line consists of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3.

Musical notation for Coda 1, measures 5-8. The key signature is one sharp (F#). The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line consists of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3.

♠♠ Coda 2



Musical notation for Coda 2, measures 1-4. The key signature is one sharp (F#). The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line consists of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3.

Repeat to fade



Musical notation for Coda 2, measures 5-8. The key signature is one sharp (F#). The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line consists of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3.

Keep On Loving You

Words & Music by Kevin Cronin

♩ = 90

F



G/F



Fmaj7



G/F



F



G/F



The piano introduction is in 4/4 time. The right hand plays a series of chords: F, G/F, Fmaj7, G/F, F, G/F. The left hand plays a simple bass line with eighth notes.

Fmaj7



G/F



F



G/F



Fmaj7



G/F



F



The first line of the song is in 4/4 time. The vocal melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

1. You should - 've seen by the look in my_ eyes,_ ba - by,

G/F



Fmaj7



G/F



F




G/F



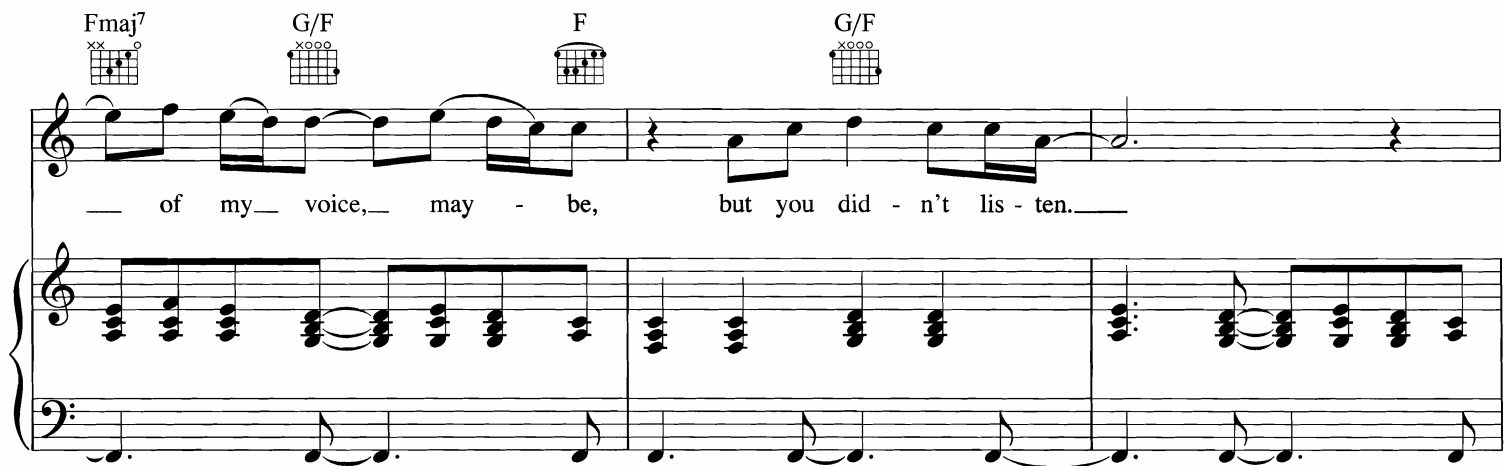
The second line of the song is in 4/4 time. The vocal melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

there was some - thing miss - ing._ You should - 've known by the tone_


Fmaj7 G/F F G/F



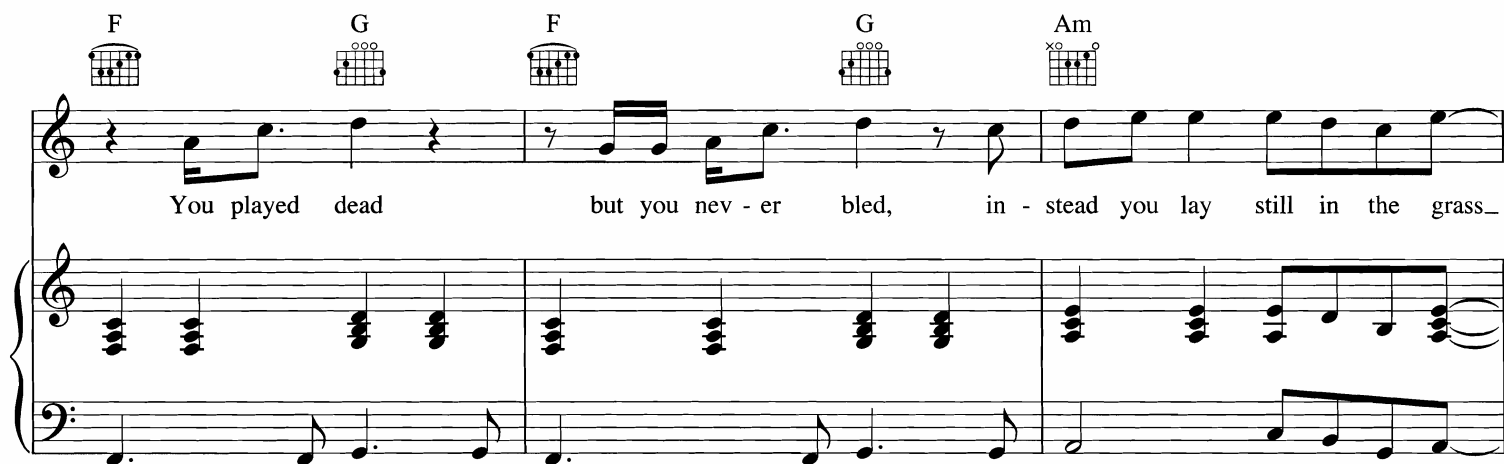
— of my— voice,— may - be, but you did - n't lis - ten.—




F G F G Am



You played dead but you nev - er bled, in - stead you lay still in the grass—




G F



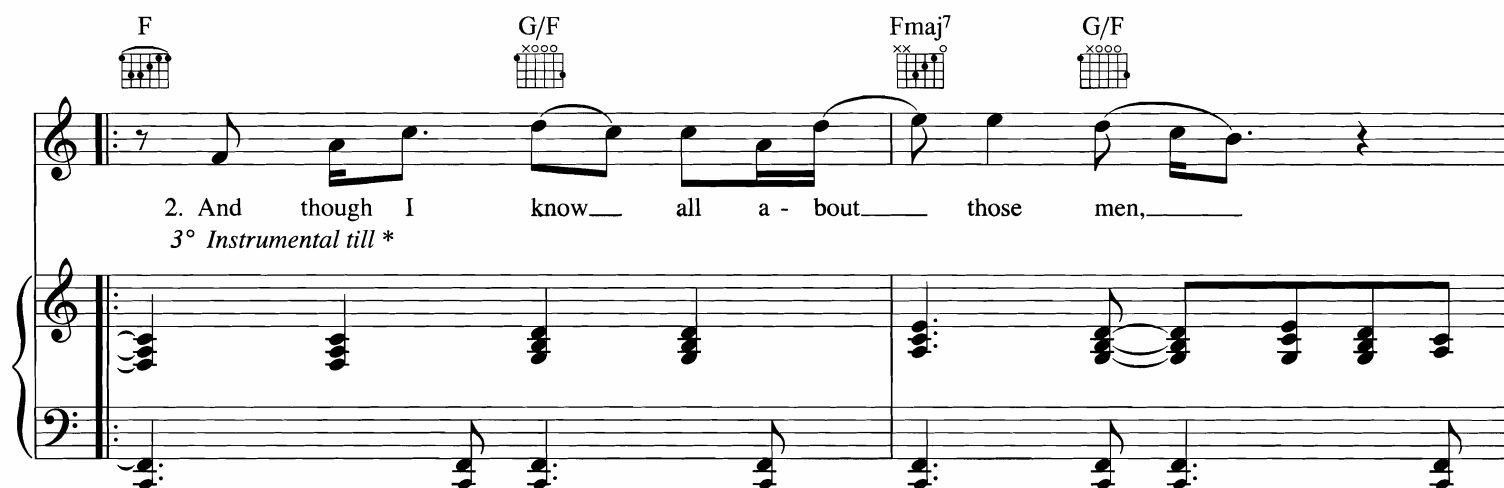
— all coiled up and hiss - ing.—



F G/F Fmaj7 G/F



2. And though I know— all a - bout— those men,—
3° Instrumental till *



L.H. play lower note 2°






still I don't re - mem - ber._____






'Cause it was us, ba - by, way_____ be - fore_____ them,_____








and we're still to - geth - er._____ * And I meant





ev - 'ry word I said. When I said that I love_____ you I meant_____

G G/F G/E G/D C

— that I love you for - ev - er. And I'm gon - na keep

F G C F G

— on lov - ing you, 'cause it's the on - ly thing I wan - na do.

Am G

I don't wan - na sleep, I just wan - na keep on lov - ing

1. G/F G/E G/D 2. G/F

you. you.







Ba - by, I'm gon - na keep _____ on lov - ing you, _____






_____ 'cause it's the on - ly thing I wan - na do. _____ I _____




_____ don't wan - na sleep, I _____ just wan - na keep on lov - ing you. _____





rit.
N.C.



8va

Love Changes Everything

Music by Andrew Lloyd Webber
Lyrics by Don Black & Charles Hart

Drammatico ♩ = 92

A E7/A A E7/A A D/A A

1. Love, love chan-ges ev - 'ry - thing: hands and fa - ces, earth and
2. Love, love chan-ges ev - 'ry - thing: days are long - er, words mean

A E7 A E7 A D

sky.
more.

Love,
Love,

love chan-ges ev - 'ry - thing:
can break the strong - est heart,

how you
pain is

A D/A A E7 A E7

A D A E7

live and how you die. Love can make the
 deep - er than be - fore. Love will turn your

A A/C# D A/E E7

sum - mer fly, or a night seem like a life - time. Yes
 world a-round and that world will last for ev - er. Yes

A E7 A E7 A E

love, love chan-ges ev - 'ry - thing: now I trem - ble at your
 love, love chan-ges ev - 'ry - thing, brings you glo - ry, brings you

A D D/E E7

name. No-thing in the world will ev - er be the
 shame. No-thing in the world will ev - er be the

cresc.

1. A D/A A 2. A

same. same.

A/G D/F# Bm7

cresc. ff

A/E Esus4 E Bb F

Off in - to the

Ped. Ped.

Bb F Bb Eb

world we go, plan - ning fu - tures, shap - ing

B \flat E \flat /B \flat B \flat F B \flat F

years. Love bursts in and sud - den - ly, all our

B \flat E \flat B \flat poco rit. a tempo F F 7

wis - dom dis - ap - pears. Love makes fools of

B \flat E \flat B \flat /F F F 7

ev - 'ry - one: all the rules we make are bro - ken. Yes

B \flat F B \flat F B \flat F

love, love chan - ges ev - 'ry - thing. Live or per - ish in its

poco rit.

a tempo

flame. Love will nev - er, nev - er let you be the

cresc. *ff*

B \flat E \flat E \flat /F F 7

same. Love will nev - er, nev - er let you

cresc. *fff*

B \flat B \flat /A \flat E \flat /G

rall.

a tempo, meno mosso

be the same. dim.

E \flat /F F 7 B \flat F 7 /B \flat B \flat F 7 /B \flat

molto rall.

f cresc.

B \flat E \flat /F B \flat

Nothing's Gonna Stop Us Now

Words & Music by Albert Hammond & Diane Warren

Moderate rock




1. Look - ing in your eyes I see a pa - ra - dise, this world
(2.) so glad I found you, I'm not gon - na lose you, what ev -




— that I found is too good to be true. Stand -
- er it takes I will stay here with you. Take

F **Dm7**



- ing here be - side you, want so much to give you this love
 you to the good times, see you through the bad times, what - ev -

Bb **C**



- in my heart that I'm feel - ing for you.
 er it takes is what I'm gon - na do.

F **Dm7** **Bb**



Let them say we're cra - zy, I don't care a - bout that. Put your hand in my hand, ba - by,

C **F** **Dm7**



don't ev - er look back. Let the world a - round us just fall a - part.

B \flat E \flat 6fr C

Ba - by, we can make it if we're heart to heart. And we can build

F Dm 7 B \flat

— this dream to - ge - ther, stand - ing strong for - ev - er, no - thing's gon - na stop us now.

mf

C F

— And if this world runs out of lov - ers, we'll

Dm 7 B \flat 1. C 2. I'm

— still have each oth - er, no - thing's gon - na stop us, no - thing's gon - na stop us. 2. I'm

2.

C

F

C/F

F

- thing's gon - na stop us. Oh, all that I need is you, —

B \flat

Gm⁷ 3fr

C

you're all I ev - er need. —

F

F

B \flat

All that I want to do is

Gm⁷ 3fr

C⁷ 3fr

C

hold you for - ev - er, for - ev - er and ev - er. — And we can build —

D.S. al Coda

♣ Coda



- thing's gon - na stop us.
(And we can build this dream to - ge - ther, stand -



- ing strong for - ev - er, no - thing's gon - na stop us now. And if this world -



- runs out of lov - ers, we'll still have each oth - er, no -



Repeat and fade (lead vocal ad lib.)

- thing's gon - na stop us, no - thing's gon - na stop us.
(And we can build

The Power Of Love

Words & Music by Holly Johnson, Mark O'Toole, Peter Gill & Brian Nash

$\text{♩} = 60$

Fm **Cm7/F**

I'll protect you from the hooded claw, keep the vampires from your door.

Fm **Cm7/F** **Fm**




I,

Con pedale

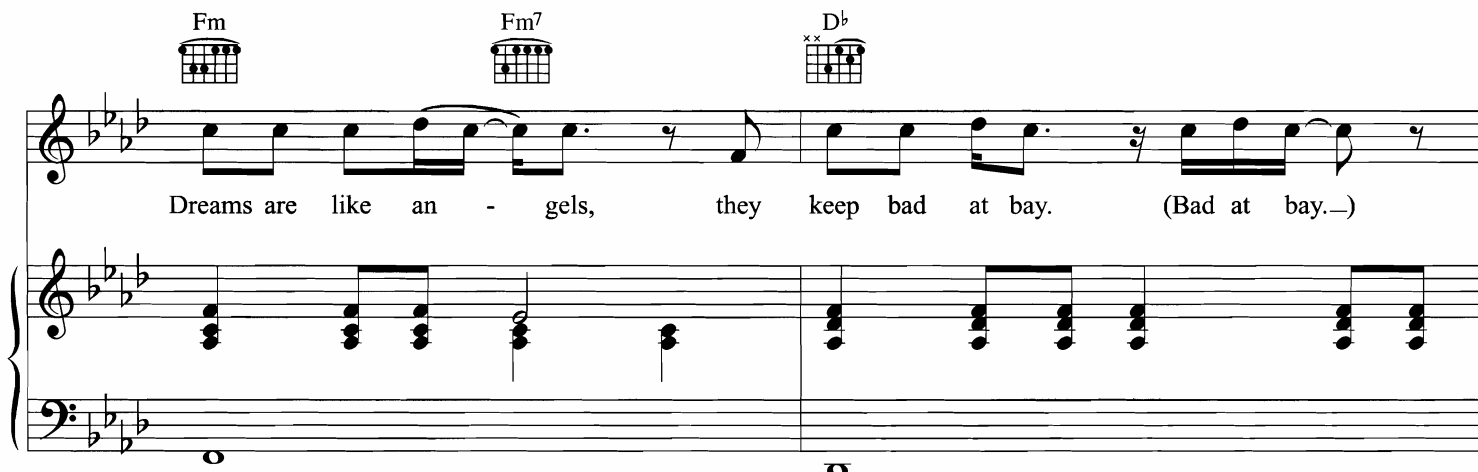
D^b **Fm** **2° Cm7** **D^b**

feels like fire, I'm so in love with you.



Fm Fm7 D^b

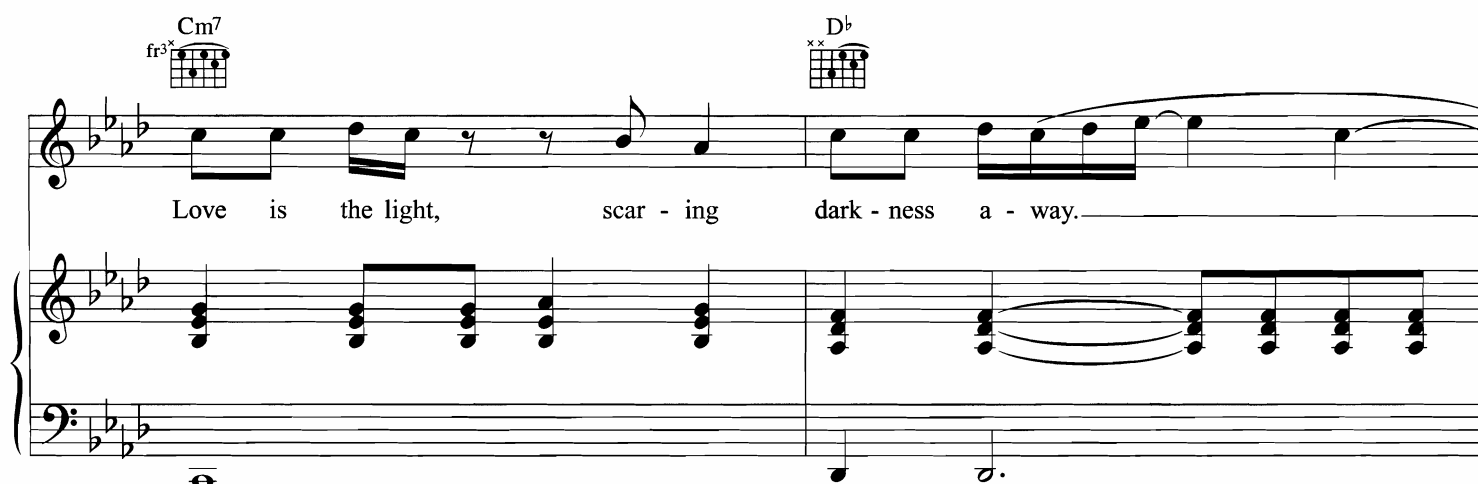
Dreams are like an - gels, they keep bad at bay. (Bad at bay.—)





Cm7 D^b

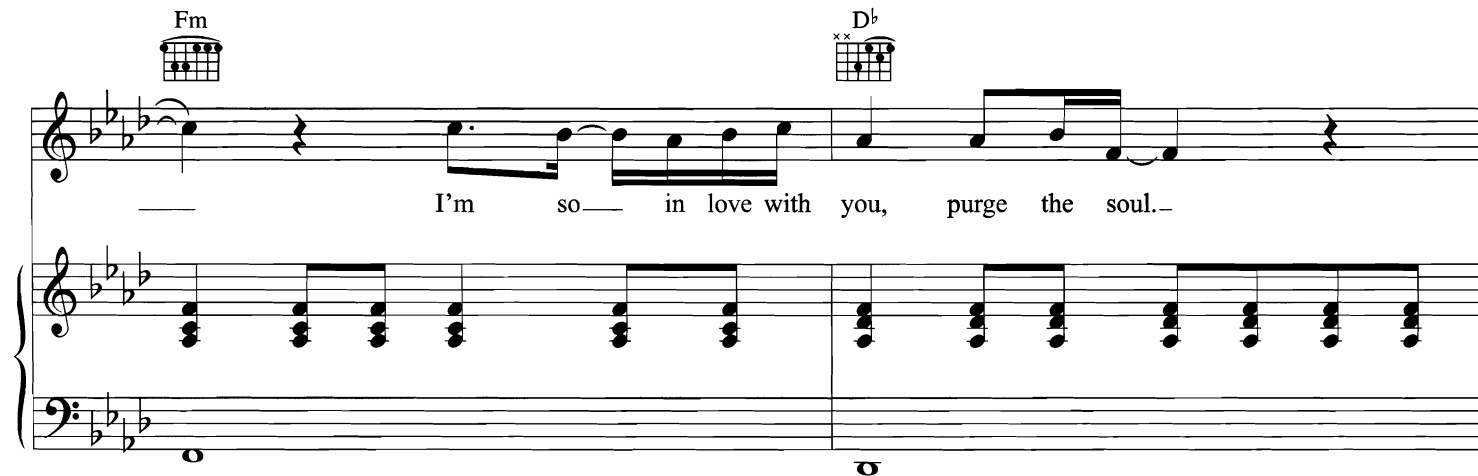
Love is the light, scar - ing dark - ness a - way.—






Fm D^b

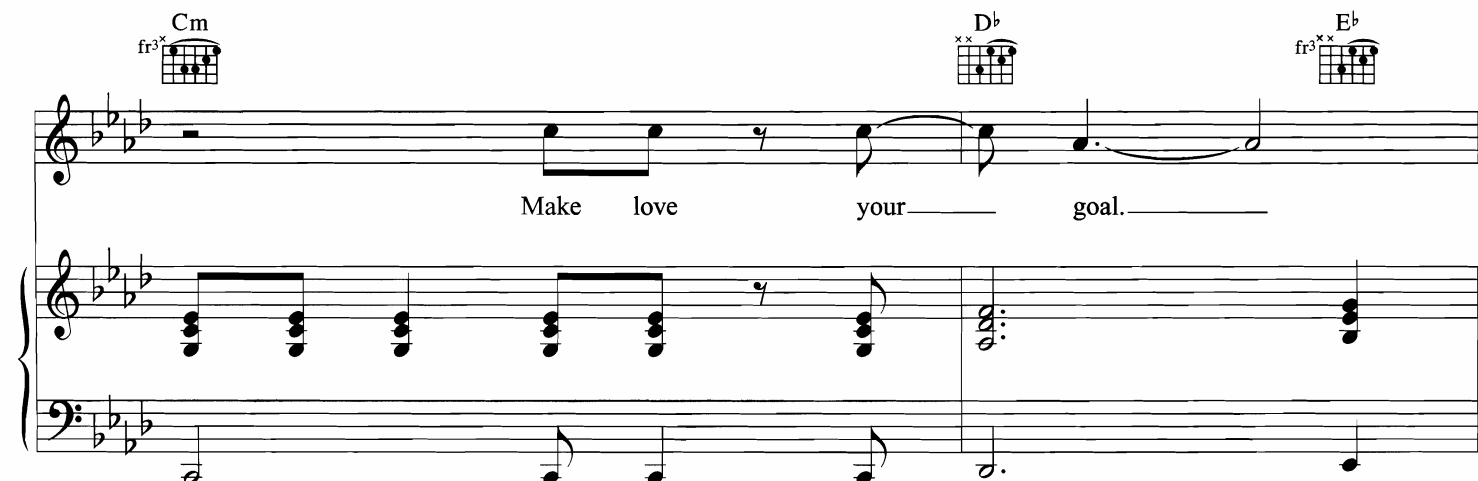
I'm so in love with you, purge the soul.—







Cm D^b E^b








Make love your goal.—









The pow - er of love, — a force from a - bove, — clean-ing my soul.

— Flame on, burn, de - sire, — love with tongues of fire, —

— purge the soul. Make love your — goal.

2.

D^b

Fm

Make love your— goal.

This time we go— sub - lime,— lov - ers en - twined, di - vine,— di - vine. Love is dan -

- ger, love is— plea - sure.— Love is pure,— the on - ly trea - sure.

I'm so in love with you, purge the soul.—

Make love your

Db

goal.

Fm Fm7 Db Cm7 fr3

The pow-er of love, — a force from a - bove, — clean-ing my soul.

Db Eb Cm7 Db fr3

— The pow - er of love, — a force from a - bove.

fr3 Eb Db Fm Fm7

— A sky-scrap-ing dove. — Flame on, burn, de - sire, —

love with tongues of fire — purge the soul.

Make love your — goal.

I'll protect you from the hooded claw, keep the vampires from your door.

Verse 2:

I'll protect you from the hooded claw
 Keep the vampires from your door
 When the chips are down I'll be around
 With my undying, death-defying love for you
 Envy will hurt itself
 Let yourself be beautiful
 Sparkling love, flowers and pearls and pretty girls
 Love is like an energy
 Rushing in, rushing inside of me
 Yeah.

The power of love *etc.*

Somewhere Out There

Words & Music by James Horner, Barry Mann & Cynthia Weil

Moderately, with expression

Chord progression for the first system: C, Cmaj7/E, C/F, G7sus, C, C/E, F(add9)

Chord progression for the second system: Dm, G/F, Em7, Am7, F, G

Chord progression for the third system: C(add9), Cmaj7/E, C/F, F/G, C(add9), C/E

Chord progression for the fourth system: F, Dm7, G/F, Em, Am

Lyrics: Some - where out there be - neath the pale moon - light some - one's think - in' of me and

Performance markings: *mp*, *use pedal*, *mf*

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Dm7 **C/E** **F** **Gsus** **G** **C(add9)** **Cmaj7/E**

lov - ing me to - night. _____ Some - where out _____

C/F **F/G** **C(add9)** **C/E** **F**

there _____ some - one's say - ing a prayer _____ that

Dm7 **G/F** **Em7** **Am** **Dm7** **C/E** **F/G**

we'll find one a - noth - er _____ in that big some - where _____ out _____

C **F** **G/F** **F** **G/F**

there. And e - ven though I know how ve - ry far a - part we are _____ it

Fmaj7 **G/F** **F** **G/F**
 helps to think_ we might_ be wish - in' on the same_bright - star. And

A \flat **B \flat /A \flat** **A \flat** **B \flat /A \flat**
 when the night_ wind starts to sing a lone - some lul - la - by it

A \flat **B \flat /A \flat** **G**
 helps to think we're sleep - ing un - der - neath the same big sky.

poco rit. *a tempo*

C **Cmaj7/E** **Fmaj9** **F/G** **To Coda** **C** **C/E**
 Some - where out there if love can see us

F **Dm7** **G/F** **Em7** **Am7** **F**

through, then we'll be to - geth - er some - where out there, out

G **C** **D/C** **C** **D/C**

where dreams come true.

C/Bb **Bbmaj7** **Am/Bb** **D/E**

A **C#m7** **A/D** **D/E** **A** **A/C#** **D** **D+** **D6** **A/C#**

Bm7 Dmaj7 C#m F#m7 Bm7 C#m D/E A

D.S. al Coda

And

CODA

C C/E F Dm G/F

love can see us through, (love can see us then through) we'll be to -

Em7 Am F G

geth - er some-where out there, out where dreams come

poco rit.

use pedal

C Cmaj7/E C/F G7sus C(add9)

true.

a tempo

rit.

Take My Breath Away

Words by Tom Whitlock
Music by Giorgio Moroder

Moderately slow



Chord diagrams: $A\flat$ (4fr), Cm/G (3fr), Fm , Cm/G (3fr), $A\flat$ (4fr), Cm/G (3fr), Fm , Cm/G (3fr), $A\flat$ (4fr).

mf

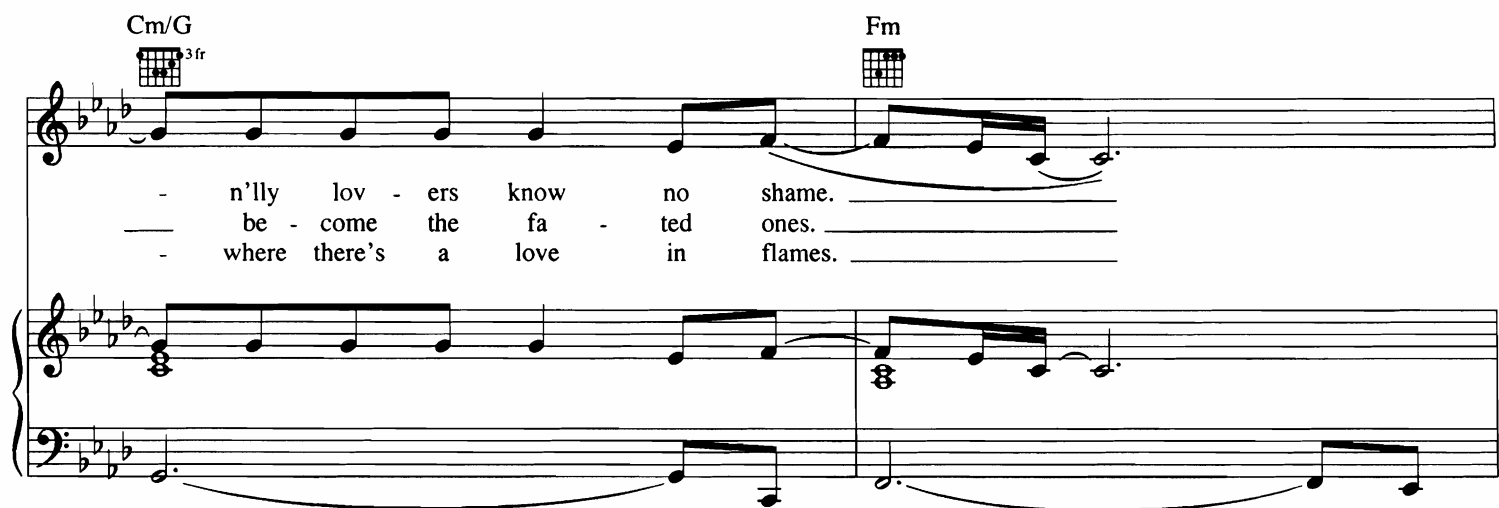
Watch-ing ev - 'ry mo - tion in —
Watch-ing, I keep wait - ing, still —
Watch-ing ev - 'ry mo - tion in —



— my fool - ish lov - er's game; —
— an - tic - i - pat - ing love, —
— this fool - ish lov - er's game; —

on this end - less o - cean, fi -
nev - er hes - i - tat - ing to —
haunt - ed by the no - tion some -

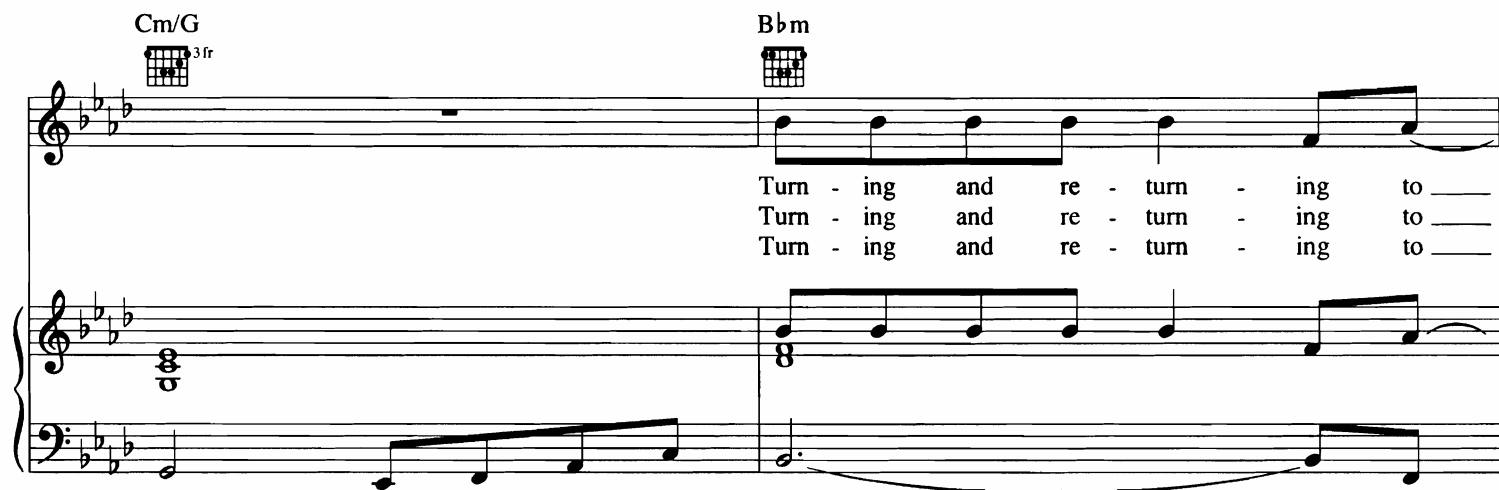
Cm/G  Fm 

- n'lly lov - ers know no shame.
 — be - come the fa - ted ones.
 - where there's a love in flames.



Cm/G  Bbm 



Turn - ing and re - turn - ing to —
 Turn - ing and re - turn - ing to —
 Turn - ing and re - turn - ing to —



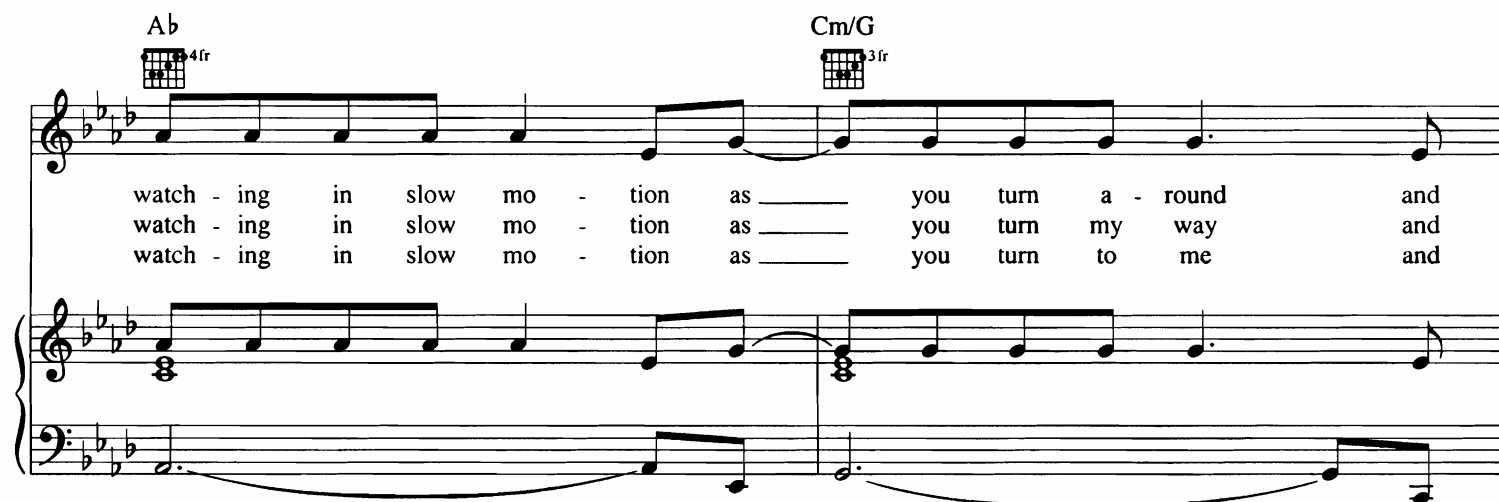
Db/Ab  Eb 

— some se - cret place in - side;
 — some se - cret place to hide;
 — some se - cret place in - side;



Ab  Cm/G 

watch - ing in slow mo - tion as — you turn a - round and
 watch - ing in slow mo - tion as — you turn my way and
 watch - ing in slow mo - tion as — you turn to me and



Db



Eb



3fr

Ab



4fr

say,
say,
say,

"Take my breath a - way."

Cm/G



3fr

To Coda

1 Db



Eb



3fr

"Take my breath a -

Ab



4fr

Cm/G



3fr

Db



way."

Eb



3fr

2 Fm



Cm/G



3fr

Ab



4fr

B \flat Eb/G D \flat

Through the hour - glass I saw — you. In time, — you slipped — a — way. —

A \flat B \flat

— When the mir - ror crashed, I called —

E \flat /G D \flat A \flat

— you and turned — to hear — you say, — "If on - ly for to -

B \flat E \flat

day — I — am un - a - fraid. —

Ab 4fr Cm/G 3fr

Take my breath a - way."

Fm 1 Cm/G 3fr 2 Cm/G 3fr D.S. al Coda

"Take my breath a -

CODA Db Eb 3fr Ab 4fr

My love, — take my breath a - way.

Cm/G 3fr Db Eb 3fr Repeat and Fade

My love, — take my breath a -

Time After Time

Words & Music by Cyndi Lauper & Robert Hyman

♩ = 128



1.



2.



Dm/C



C



Dm/C



C



Dm/C



C



Dm/C C Dm/C C Dm/C C
 Caught up in cir - cles, con - fu - sion is
 You're call - ing to me, I can't hear what
 watch - ing through wind - dows you're won - der - ing if

Dm/C C F G Em F G
 no-thing new... Flash - back, warm nights, al - most left be - hind.
 you've said... Then you say, "Go slow" I fall be - hind.
 I'm O. K. Se - crets sto - len from deep in - side.

1.
 Em F G Em F G^{7sus4}
 Suit - case of me - mo - ries, time af - ter...

2, 3.



The se - cond hand un - winds. } If you're lost you can look and you will.
The drum beats out of time.



— find me, — time af - ter time. — If you fall —



— I will catch you, I'll be — wait - ing, — time af - ter time. —



— If you're lost you can look and you will find me, —

2° Instrumental till *

Fmaj⁹ G⁷sus⁴ C G

time af - ter time.____ If you fall____ I will catch_ you, I__

Am⁷ Fmaj⁹ G⁷sus⁴ C

____ will be wait - ing, time af - ter time.____

To Coda ☼

F G Em Fmaj⁷

F G Em Fmaj⁷

D.S. al Coda

♩ Coda







You say, — “Go slow” — I fall — be - hind..







The se - cond hand — un - winds.. If you're lost..






— you can look — and you will — find me, — time af - ter time..





— If you fall — I will catch — you, I'll be — wait - ing, —

Fmaj⁹ G⁷sus⁴ C G

time af - ter time.____ If you're lost____ you can look____ and you will____

Am⁷ Fmaj⁹ G⁷sus⁴ C

____ find me,____ time af - ter time.____ If you fall____

G Am⁷ Fmaj⁹ G⁷sus⁴

____ I will catch____ you, I____ will be wait - ing, time af - ter time.____

C Fmaj⁹ G⁷sus⁴ C

Time af - ter time.____

Repeat ad lib. to fade

Up Where We Belong

Words & Music by Jack Nitzsche, Will Jennings & Buffy Sainte-Marie

Soulfully

Chord progression: D, G/D, A/D, G/D, Gm6/D, D, G/D, A/D

mp

1. (Female) Who knows what to - mor-row brings;_ in a
 2. (Male) Some hang on to "used to be,"_ live their

world, few hearts sur - vive? (Male) All I know is the
 lives look - ing be - hind. (Female) All we have is

way I feel;_ when it's real, I keep it a - live._ } (Male) The
 here and now;_ all our life, out there to find._ }

Chord progression: G/D, Gm6/D, D, D7/F#, G, D7/F#

Em7 A D D/F#

road is — long. There are moun - tains — in our — way, —

G G/B C A G/A A

— but we { climb a } step ev - 'ry day.
climb them a

cresc.

D D/F# G Bm

(Both) Love lift us up where we be - long, — where the

Em D/F# C G A

ea - gles cry — on a moun - tain high.

The musical score is written for a song in the key of D major (indicated by two sharps). It features a vocal melody line and a piano accompaniment. The piano part includes a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Chord diagrams for guitar are provided above the vocal line. The lyrics are written below the vocal line, with some words hyphenated across measures. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system ends with a fermata over the word 'way'. The second system includes a crescendo marking. The third system includes the instruction '(Both)' for the vocal entry. The fourth system ends with a fermata over the word 'high'.

D D/F# G Bm

Love lift us up where we be - long, — far from the

Em D/F# 1 F# / A# Bm Gm D G/D A/D

world we know; — (Male) up where we clear winds blow. —

decresc.

G/D Gm6/D 2 G/A A F C/E

clear winds blow. — Time goes by, —

Eb Bb/D Db Ab/C Bb Fm7/Bb Eb

no time to cry, — life's you and I, — a - live, — to - day. —

(Both) Love lift us up where we be - long, — where the

ea - gles cry, — on a moun - tain high. —

Love lift us up where we be - long — far from the

world we know; — where the clear winds blow. —

Repeat ad lib to Fade

The Winner Takes It All

Words & Music by Benny Andersson & Björn Ulvaeus

Steadily

G^b

B^b7/D

E^bm

The first system of musical notation for 'The Winner Takes It All'. It consists of a vocal line and a piano accompaniment. The vocal line is in G^b major (three flats) and 4/4 time, with a tempo marking of 'Steadily'. The piano accompaniment is in the same key and time, starting with a mezzo-forte (mf) dynamic. The first measure of the piano part features a treble clef, a key signature of three flats, and a 4/4 time signature. The melody begins with a quarter rest, followed by a half note G^b4, a quarter note A^b4, and a half note B^b4. The bass line starts with a half note G^b3, followed by a quarter note A^b3, and a half note B^b3. The second measure of the piano part continues the melody with a quarter note C^b5, a quarter note D^b5, and a half note E^b5. The bass line continues with a half note C^b4, followed by a quarter note D^b4, and a half note E^b4. The third measure of the piano part features a treble clef, a key signature of three flats, and a 4/4 time signature. The melody begins with a quarter rest, followed by a half note G^b4, a quarter note A^b4, and a half note B^b4. The bass line starts with a half note G^b3, followed by a quarter note A^b3, and a half note B^b3. The fourth measure of the piano part continues the melody with a quarter note C^b5, a quarter note D^b5, and a half note E^b5. The bass line continues with a half note C^b4, followed by a quarter note D^b4, and a half note E^b4.

E^b/G

A^bm

D^b

The second system of musical notation for 'The Winner Takes It All'. It consists of a vocal line and a piano accompaniment. The vocal line is in G^b major (three flats) and 4/4 time, with a tempo marking of 'Steadily'. The piano accompaniment is in the same key and time, continuing from the first system. The first measure of the piano part features a treble clef, a key signature of three flats, and a 4/4 time signature. The melody begins with a quarter rest, followed by a half note G^b4, a quarter note A^b4, and a half note B^b4. The bass line starts with a half note G^b3, followed by a quarter note A^b3, and a half note B^b3. The second measure of the piano part continues the melody with a quarter note C^b5, a quarter note D^b5, and a half note E^b5. The bass line continues with a half note C^b4, followed by a quarter note D^b4, and a half note E^b4. The third measure of the piano part features a treble clef, a key signature of three flats, and a 4/4 time signature. The melody begins with a quarter rest, followed by a half note G^b4, a quarter note A^b4, and a half note B^b4. The bass line starts with a half note G^b3, followed by a quarter note A^b3, and a half note B^b3. The fourth measure of the piano part continues the melody with a quarter note C^b5, a quarter note D^b5, and a half note E^b5. The bass line continues with a half note C^b4, followed by a quarter note D^b4, and a half note E^b4.

G^b

B^b/D

The third system of musical notation for 'The Winner Takes It All'. It consists of a vocal line and a piano accompaniment. The vocal line is in G^b major (three flats) and 4/4 time, with a tempo marking of 'Steadily'. The piano accompaniment is in the same key and time, continuing from the second system. The first measure of the piano part features a treble clef, a key signature of three flats, and a 4/4 time signature. The melody begins with a quarter rest, followed by a half note G^b4, a quarter note A^b4, and a half note B^b4. The bass line starts with a half note G^b3, followed by a quarter note A^b3, and a half note B^b3. The second measure of the piano part continues the melody with a quarter note C^b5, a quarter note D^b5, and a half note E^b5. The bass line continues with a half note C^b4, followed by a quarter note D^b4, and a half note E^b4. The third measure of the piano part features a treble clef, a key signature of three flats, and a 4/4 time signature. The melody begins with a quarter rest, followed by a half note G^b4, a quarter note A^b4, and a half note B^b4. The bass line starts with a half note G^b3, followed by a quarter note A^b3, and a half note B^b3. The fourth measure of the piano part continues the melody with a quarter note C^b5, a quarter note D^b5, and a half note E^b5. The bass line continues with a half note C^b4, followed by a quarter note D^b4, and a half note E^b4.

E^bmE^b7/GA^bm

First system of music, measures 1-4. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of eighth and quarter notes, with some rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

D^bG^b

Second system of music, measures 5-8. The melody continues in the treble clef. In measure 7, the lyrics "I don't wan - na talk" are written below the notes. The piano accompaniment continues with a steady bass line. A dynamic marking of *mp* (mezzo-piano) appears in measure 8.

D^b/F

Third system of music, measures 9-12. The melody continues in the treble clef. In measure 9, the lyrics "a - bout things we've gone through," are written below the notes. In measure 11, the lyrics "though it's hurt - ing" are written below the notes. The piano accompaniment continues with a steady bass line and chords in the right hand.

A^bmD^b

Fourth system of music, measures 13-16. The melody continues in the treble clef. In measure 13, the lyrics "me," are written below the notes. In measure 14, the lyrics "now it's his - to - ry." are written below the notes. In measure 15, the lyrics "I've played all my" are written below the notes. The piano accompaniment continues with a steady bass line and chords in the right hand.

G^b D^b/F

cards and that's what you've done too, no - thing more to

mf

A^bm D^b

say, no more ace to play. The win - ner takes it

G^b B^b/D E^bm

all, the los - er stand - ing small

E^b7/G A^bm D^b

be - side the vic - to - ry, that's her des - ti - ny.

G^b D^b/F

I was in your arms think - ing I be - longed there,

f

A^bm/E^b D^b

I fi - gured it made sense, build - ing me a fence,

G^b D^b/F

build - ing me a home, think - ing I'd be strong there,

A^bm/E^b D^b

but I was a fool, play - ing by the rules.

G^b B^b/D E^bm

The gods may throw a dice, their minds as cold as ice,

E^b7/G A^bm D^b

and some - one way down here _____ los - es some - one dear. _____

G^b B^b/D E^bm

— The win - ner takes it all, the los - er has to fall,

E^b7/G A^bm D^b

it's simp - le and it's plain, _____ why should I com - plain? _____

G^b D^b/F

— But tell me does she kiss like I used to kiss you,

Red.

A^bm/E^b D^b

Does it feel the same when she calls your name?

Red.

G^b D^b/F

Some - where deep in side, you must know I miss you,

A^bm/E^b D^b

but what can I say, rules must be o - beyed.

cresc.

The judges will decide the likes of me abide,

E^b7/G A^bm D^b

spec - ta - tors of the show, _____ al - ways stay - ing low. _____

— The game is on a - gain, — a lov - er or a friend,

E^b7/G A^bm D^b

a big thing or a small ————— the win - ner takes it all.

G^b

I don't wan - na talk if it makes you

mp

D^b/F

A^bm

feel sad, and I un - der stand you've come to shake my

D^b

G^b

hand. I a - po - lo - gize if it makes you

D^b/F

A^bm

feel bad see - ing me so tense, no self - con - fi -

D^b G^b B^b/D

- dence. The win - ner takes it all. _____

cresc. *f*

E^bm E^b7/G A^bm D^b

— The win - ner takes it all. _____

G^b B^b7/D E^bm

E^b7/G A^bm D^b7 *Repeat and fade*

Woman

Words & Music by John Lennon

$\text{♩} = 80$

$E^b\text{sus}^4$



E^b



A^b/E^b



E^b



$E^b\text{sus}^4$



E^b



A^b/E^b



E^b



The piano introduction consists of four measures in 4/4 time. The right hand plays a sequence of chords: $E^b\text{sus}^4$, E^b , A^b/E^b , and E^b . The left hand plays a steady bass line with octaves and chords. The tempo is marked as $\text{♩} = 80$.



The vocal melody for the first line of the song is shown in the treble clef. It consists of two lines of music, each with a repeat sign at the beginning. The notes are: 1. Wo - man, I can hard - ly ex - press my mixed e - mo - tions at my; 2. Wo - man, I know you un - der - stand the lit - tle child in -

1. Wo - man, I can hard - ly ex - press my mixed e - mo - tions at my
2. Wo - man, I know you un - der - stand the lit - tle child in -







The piano accompaniment for the first line of the song is shown in the grand staff. It consists of two lines of music, each with a repeat sign at the beginning. The chords are: E^b , Fm^7 , E^b/G , Fm^7 , E^b , and Cm .










The vocal melody for the second line of the song is shown in the treble clef. It consists of two lines of music, each with a repeat sign at the beginning. The notes are: thought - less - ness. Af - ter all, I'm for - ev - er in your debt. And; - side the man. Please re - mem - ber, my life is in your hands. And

thought - less - ness. Af - ter all, I'm for - ev - er in your debt. And
- side the man. Please re - mem - ber, my life is in your hands. And

The piano accompaniment for the second line of the song is shown in the grand staff. It consists of two lines of music, each with a repeat sign at the beginning. The chords are: Fm , $B^b\text{sus}^4$, B^b , A^b , Fm^7 , Gm , $B^b\text{sus}^4$, and B^b .

wo - man, I will try to ex - press my in - ner feel - ings and
 wo - man, hold me close to your heart. How - ev - er dis - tant, don't

thank - ful - ness for show - ing me the mean - ing of suc - cess.
 keep us a - part. Af - ter all, it is writ - ten in the stars.







Ooh, well, well. Doo doo doo doo doo.






Ooh, well, well. Doo doo doo doo doo.

1. B♭6

2.

B^b6

E

F[#]m7E/G[#]F[#]m7

doo doo.

Wo - man,

please let me ex - plain...

E

C[#]mF[#]mB^{sus}4

B



A

F[#]m7

I nev - er meant to cause you sor - row and pain...

So let me tell you a -

G[#]mB^{sus}4

B



-gain and a - gain and a - gain.

I

E^{maj}9C[#]m7F[#]m7B⁶*Repeat to fade*

love

you,

yeah, yeah,

now and for - ev - er.

I

A Woman In Love

Words & Music by Barry Gibb & Robin Gibb

♩ = 84

E^bm



C^bmaj⁷



D^b



E^bm



C^bmaj⁷



E^bm



A^bm



E^bm



A^bm



C^b



D^b



1. Life is a mo-ment in space; when the dream is gone, it's a lone - li - er place.
2. With you e - ter - nal - ly mine, in love there is no mea-sure of time.







I kiss the morn-ing good-bye,____ but down in - side____
 We planned it all at the start____ that you and I____





— you know we nev - er know why.____ The road is nar-row and long____
 — live in each oth-er's heart.____ We may be o-ceans a - way;____







— when eyes meet eyes____ and the feel - ing is strong.____
 — you feel my love,____ I hear what you say.____







I turn a - way from the wall;____ I stum-ble and fall,____ but I give you it all____
 No truth is ev - er a lie;____ I stum-ble and fall,____ but I give you it all____







I am a wo-man in love,— and I'll do a - ny - thing—







— to get you in - to my world— and hold you with - in;— it's a




right— I de - fend o - ver— and o - ver— a -




- gain. What do I do?

C^bmaj7

2.

E^bm

What do I do?

B⁷

Oh,

Em

B⁷

Em

B⁷

Em

B⁷

— I am a wo-man in love, — and I'm talk-ing to you. — I know how you feel —

Em

B⁷



Em



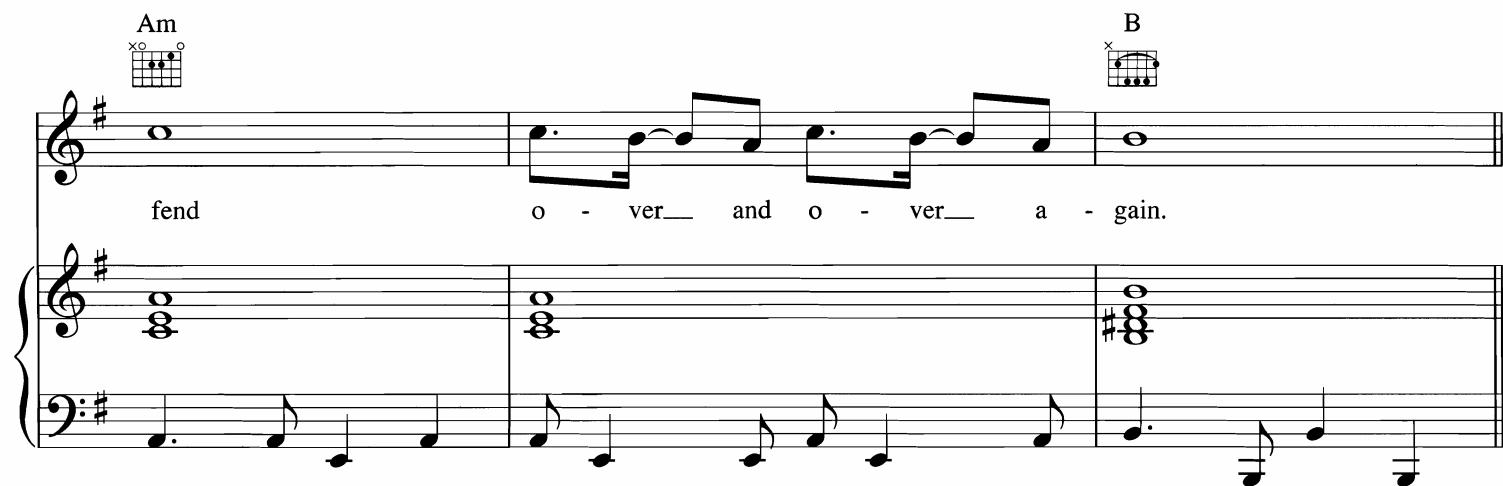
D









— what a wo - man can do. — It's a right — I de -

Am  B 

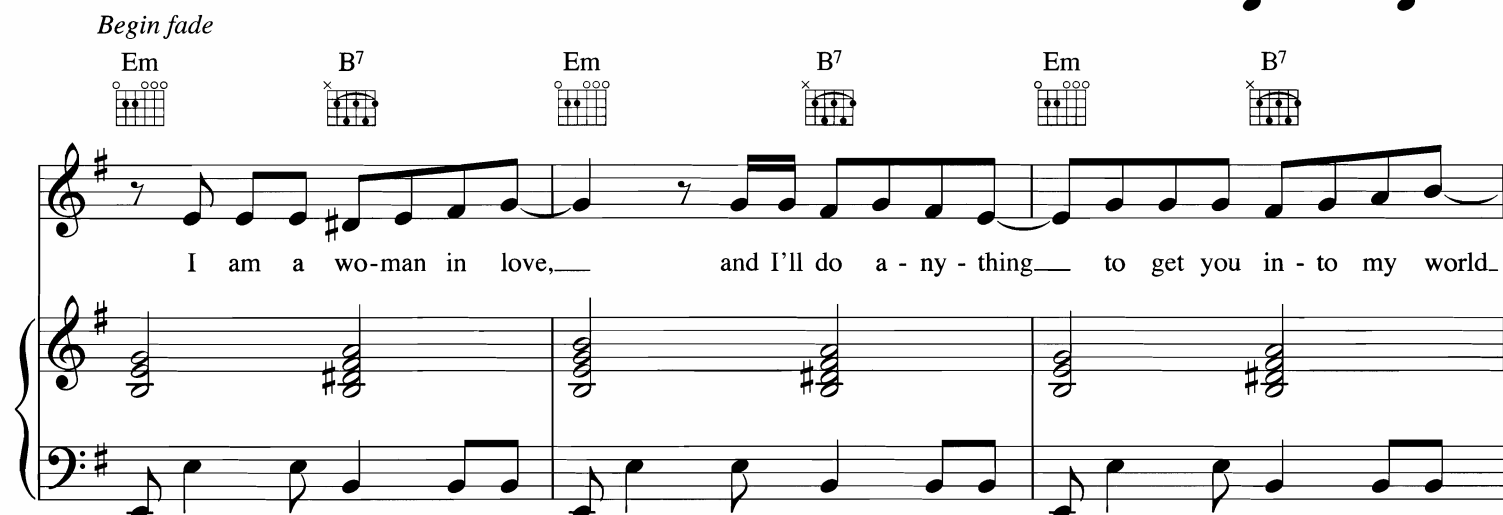
fend o - ver__ and o - ver__ a - gain.








Begin fade

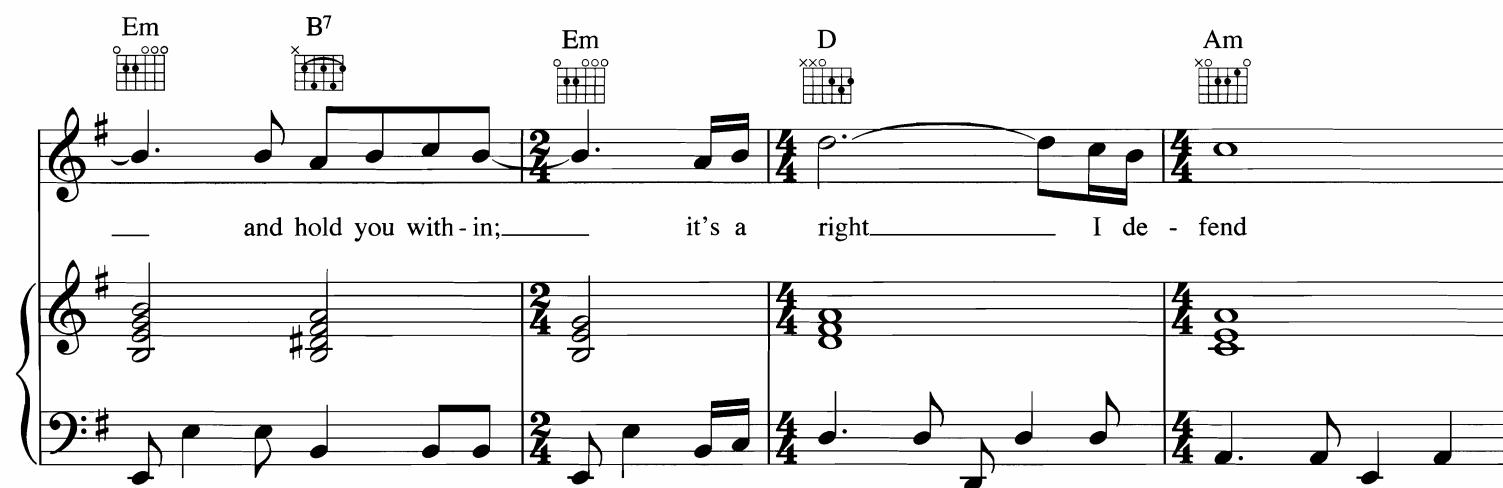
Em  B7  Em  B7  Em  B7 



I am a wo-man in love,__ and I'll do a - ny - thing__ to get you in - to my world.



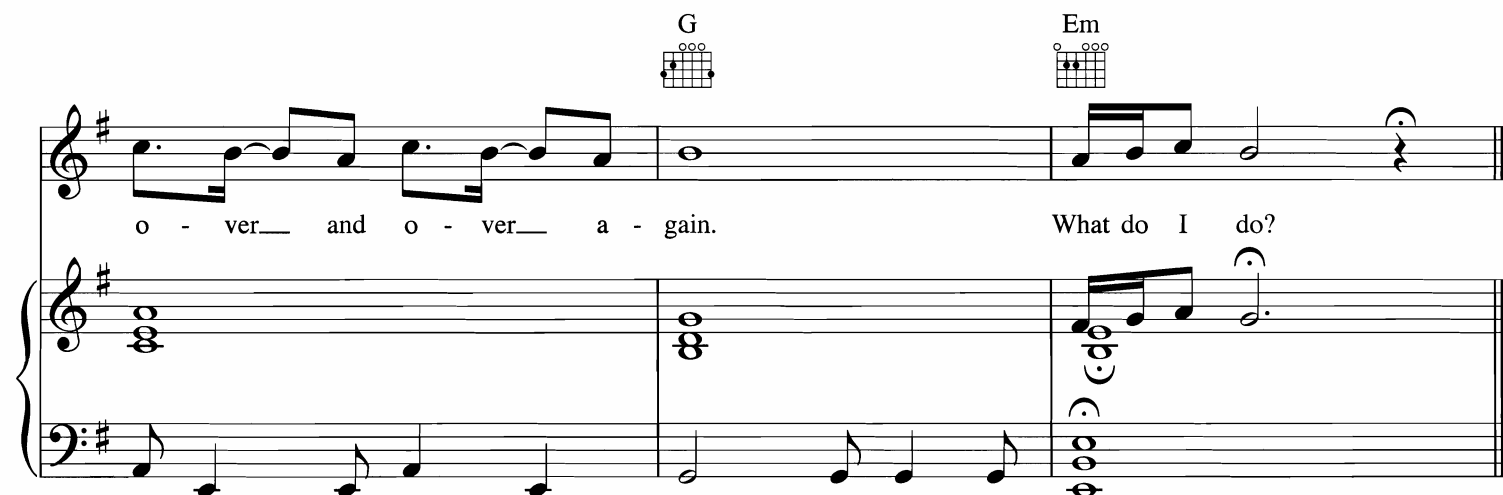
Em  B7  Em  D  Am 

__ and hold you with - in;__ it's a right__ I de - fend



G  Em 

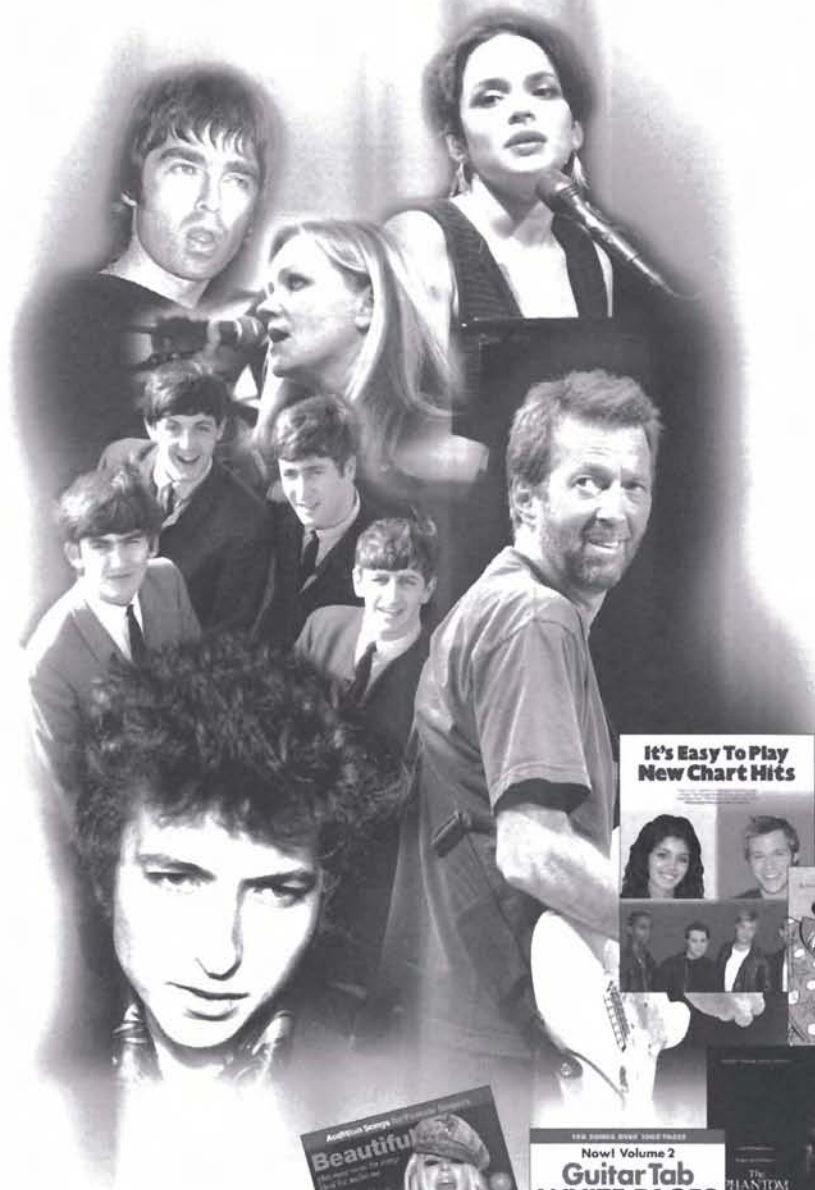
o - ver__ and o - ver__ a - gain. What do I do?



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