

Love Takes Two

Words & Music by Steve Mac & Wayne Hector

$\text{♩} = 66$

Aadd9



B



C#m



Aadd9



B



C#m



Aadd9



B



C#m



The first system of music features a guitar part with a treble clef and a 4/4 time signature. The key signature has three sharps (F#, C#, G#). The guitar part consists of three measures of whole rests. Below the guitar part is a piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

Aadd9



B



C#m



F#m7



The second system of music continues the guitar and piano accompaniment. The guitar part has a double bar line followed by a measure of a whole rest, then a series of eighth notes. The piano accompaniment follows a similar pattern, with a double bar line and then a melodic line in the right hand and a bass line in the left hand.

1. Ba - by tell me are we head - ing in - to trou -

C#m



F#m7



The third system of music continues the guitar and piano accompaniment. The guitar part has a double bar line followed by a measure of a whole rest, then a series of eighth notes. The piano accompaniment follows a similar pattern, with a double bar line and then a melodic line in the right hand and a bass line in the left hand.

- ble,

or is it my i - ma - gin - a - tion tak - ing hold?_

C#m **F#m**

4fr

Do I read too much in - to the way we say, - the

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

4fr

way you move a - way - from me, - I may feel that you're the one, but when

G#sus4 **G#** **A** **B** **C#m**

4fr

all is said - and done. Love takes two, -

F#m7 **F#m7/B** **A** **B** **C#m**

4fr

time af - ter time, - we've talked it through, 'cause ba - by I need you, - what am I sup -

F[♯]m



F[♯]m/B



N.C.

A



B



C[♯]m



4fr

- posed to do, love takes two.

A B C[♯]m F[♯]m7



4fr



There's a whole lot of things you can do, and do with-out

C[♯]m F[♯]m7



4fr



me, yeah, there's a mil - lion things I can do, and do a -

C[♯]m F[♯]m7



4fr



- lone. But the best you can do for your - self is



shar - ing that with some - one else, no one

F#m7

G#sus4

G#

wants to be a - lone, it's the one thing that I know.

A

B

C#m

F#m7

F#m7/B

Love takes two, time af - ter time we've talked it through, 'cause ba - by

A

B

C#m

F#m7

F#m7/B

I need you, what am I sup - posed to do?

F#m7



E/G#



When your words can dis - guise what you're go -

B



F#m7



E/G#



-ing through, but they can't fool your heart, now it's time to de - cide what you wan -

G#sus4



G#



A



B



C#m



-na do. I'm tell - ing you.

A



B



C#m



A



B



C#m



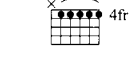
F#m7



F#m7/B



G#m7/C#



B C# D#m G#m G#m/C#

Love takes two, time af - ter time_ it's pro - ven true, 'cause ba - by
 Love takes two, what am I gon - na do a-bout you ba - by?

B C# D#m G#m7 G#m7/C#

I need you, what am I sup-posed to do? Love takes two.
 I need you, I want it so bad, it's e - nough girl to drive you cra-zy 'cause

B C# D#m G#m7 G#m7/C#

Love takes two... What am I gon - na do a - bout you, ba - by?

B C# D#m G#m7 G#m7/C#

I need you, it's e - nough girl to drive you cra - zy. 'Cause

Repeat to fade