

WHAT'S LOVE GOT TO DO WITH IT

Words and Music by
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Moderately ♩ = 100

Guitar Capo
up 4 frets:



Keyboard:



First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The piece begins with a piano introduction. The right hand plays a melodic line starting on G#4, moving up stepwise to D5. The left hand plays a bass line starting on G#2, moving up stepwise to D3. A dynamic marking of *mf* is present. A guitar chord diagram for Em7 (0 0000) is shown above the treble staff.

D/E



F#/G#

Second system of musical notation. The right hand continues the melodic line with eighth notes. The left hand continues the bass line with quarter notes. A guitar chord diagram for F#/G# is shown above the treble staff.

Em7



G#m7

Third system of musical notation. The right hand continues the melodic line. The left hand continues the bass line. A guitar chord diagram for Em7 (0 0000) is shown above the treble staff.

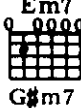
D/E



F#/G#

Fourth system of musical notation. The right hand continues the melodic line. The left hand continues the bass line. A guitar chord diagram for D/E is shown above the treble staff. The word "You" is written below the final note of the right hand. The piece concludes with a double bar line.

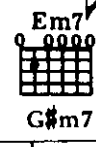
Verse:



G#m7

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

mp

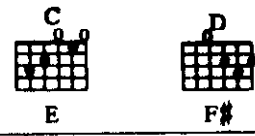
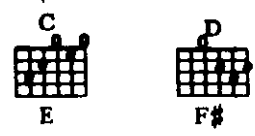


G#m7

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, —

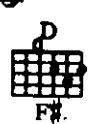
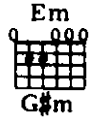
mf



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

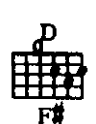
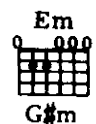
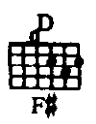
cresc.

Chorus:

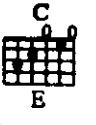


— what's love — got to do, — got to do — with it? What's love — but a

f



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



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

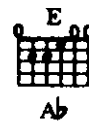
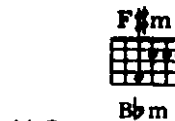
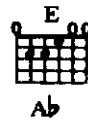
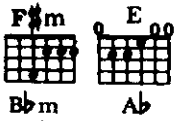
1.

2.



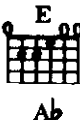
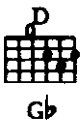
heart can_ be bro - ken?_ It heart can_ be bro - ken. _

N.C.

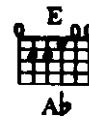
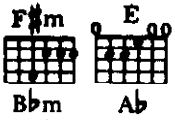


N.C.

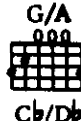
instrumental solo ad lib.



N.C.



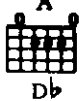
N.C.



Cb/Db

I've been tak - ing on a

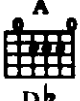
mf



A



Cb/Db



A

new di - rec - tion, —

but I have — to say, —



F



G/F

I've been think - ing 'bout my

own pro - tec - tion; it



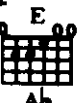
Em7



A



Bbm



E

Abm7

Db

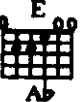
N.C.

scares me to feel this way. —

Oh, — what's love — got to do —
bro - ken.



D



E



F#m



E

Gb

Ab

N.C.

Bbm

Ab

— got to do — with it?

What's love — but a

   
 D E F#m E
 Gb Ab Bbm Ab

N.C.

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

     *Repeat ad lib. and fade*
 D E F#m E D
 Gb Ab Bbm Ab Gb

— 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)