

EVERYBODY'S TALKIN' MY BABY DOWN



Words & Music by Russ De Salvo & Arnie Roman.

♩ 104

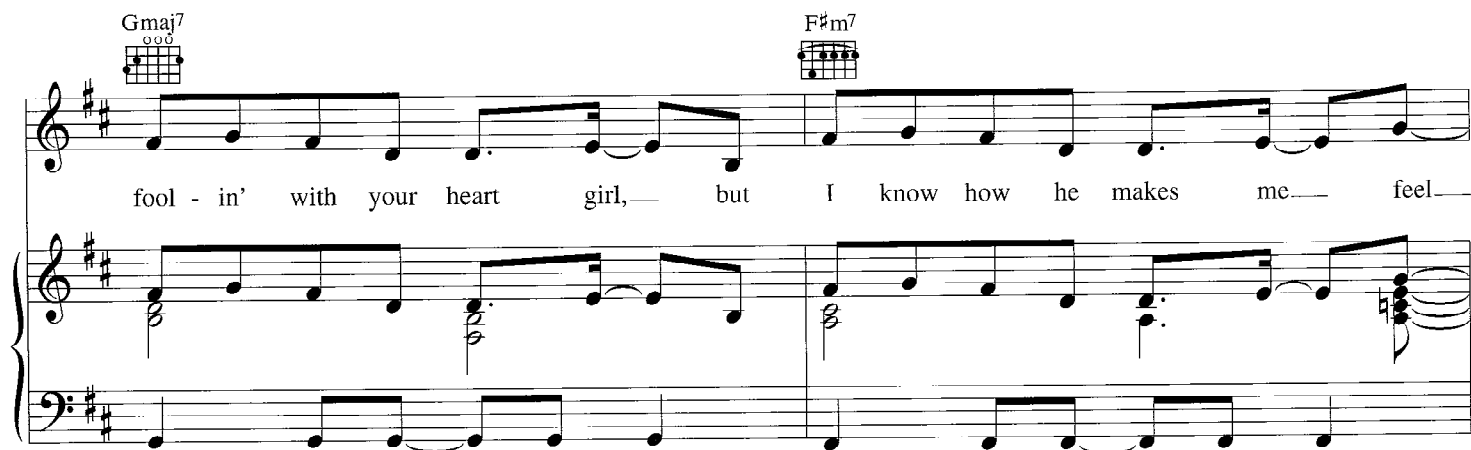
1. Peo- ple are say - in' that boy is gon- na hurt you, - his
(Verse 2 see block lyric)





kind of love is not for real he's on - ly play - in',

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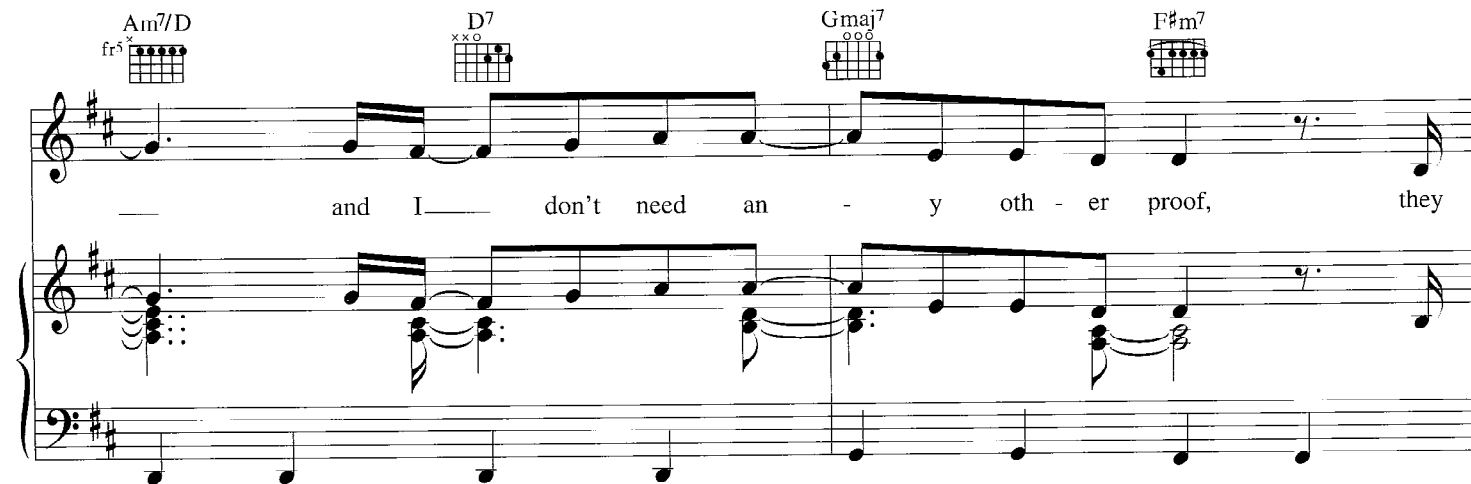
Gmaj7  F#m7 




fool - in' with your heart girl, — but I know how he makes me — feel —



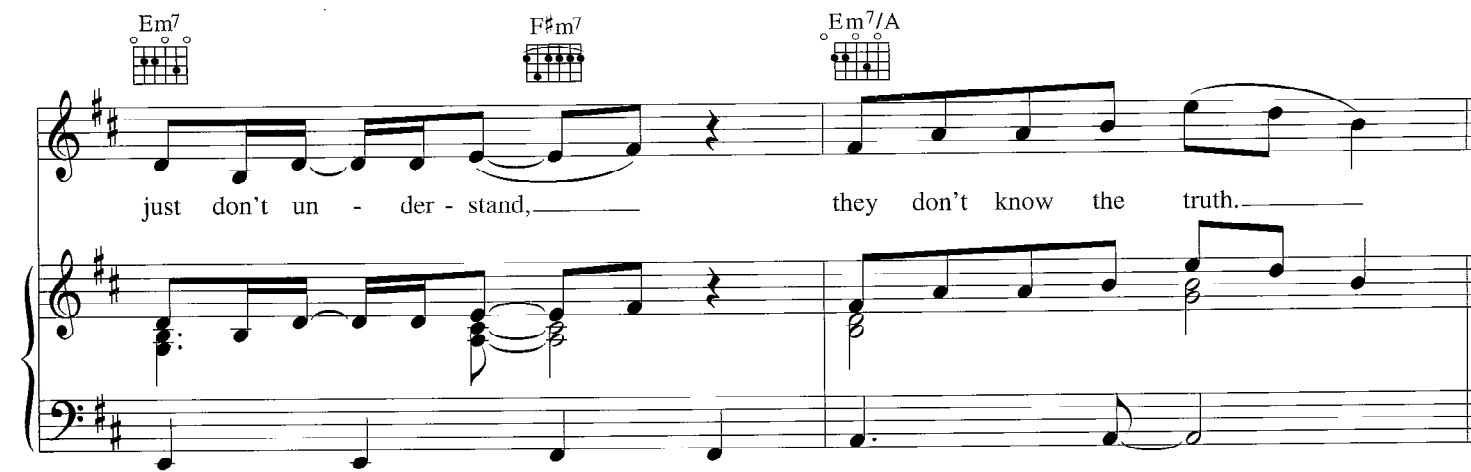
Am7/D  D7  Gmaj7  F#m7 



— and I — don't need an - y oth - er proof, they



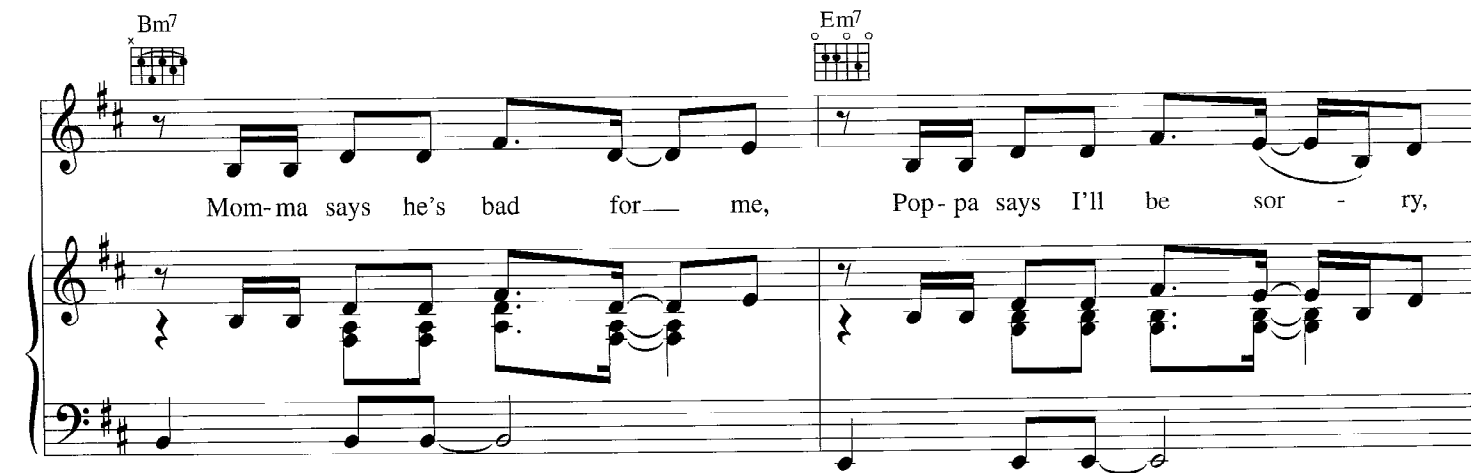
Em7  F#m7  Em7/A 

just don't un - der - stand, — they don't know the truth. —



Bm7  Em7 

Mom - ma says he's bad for — me, Pop - pa says I'll be sor - ry,





ev - 'ry - bo - dy's talk - in' my — ba - by down.



Oh but they can't feel his touch, — they can't —



feel his kiss, — they don't know — what it's like — to be loved — like — this. —



I don't care — a - bout their — point of view — 'cause it's

Em⁷/A



un - der - stood— when the love is good,— noth - in' else is gon - na do.

Bm⁷



Em⁷



Mom - ma says he's bad for— me, Pop - pa says I'll be sor - ry,

Gmaj⁷



Em⁷



F#m⁷



ev - 'ry - bo - dy's talk - in' my— ba - by down,—

Bm⁷



Em⁷



and all my friends doubt— him, tell me I should live with - out— him,

I REMEMBER L.A.

Words & Music by Tony Colton & Richard Wold.

$\text{♩} = 100$


The score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system shows the beginning of the piece with a tempo marking of quarter note = 100. The second system continues the instrumental introduction. The third system begins the vocal entry with the lyrics '1. I re -'. The fourth system continues the vocal line with the lyrics 'mem - ber L. A. —'. Above the vocal line, guitar chord diagrams are provided for G#m, E, C#m7, F#sus4, F#, B, and B. The piano accompaniment is written in both treble and bass clefs.

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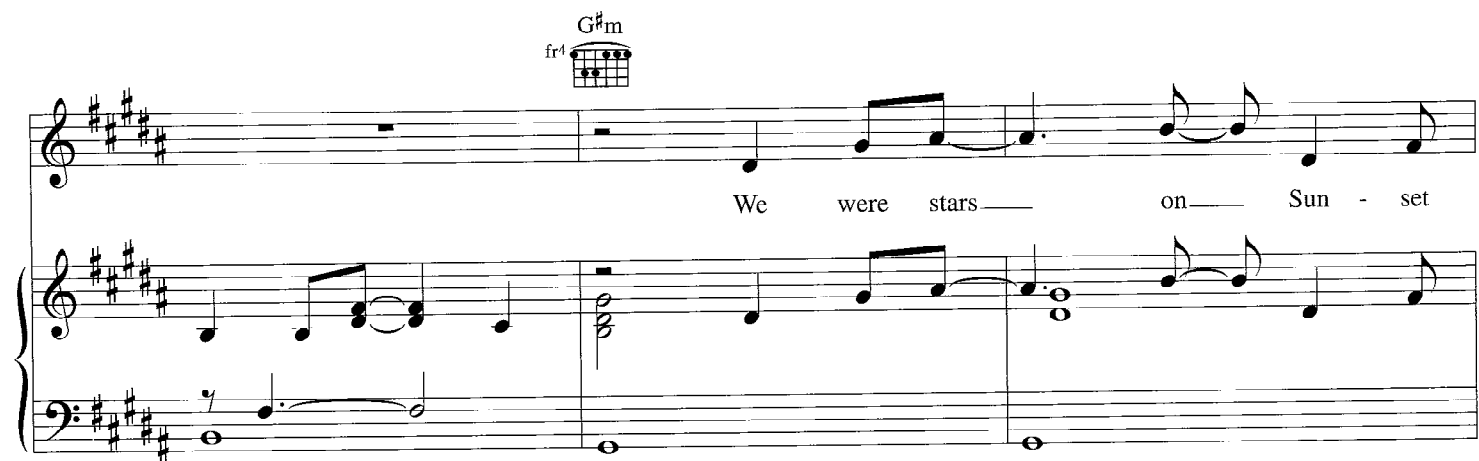
E  B 



seems a life - time a - go. —



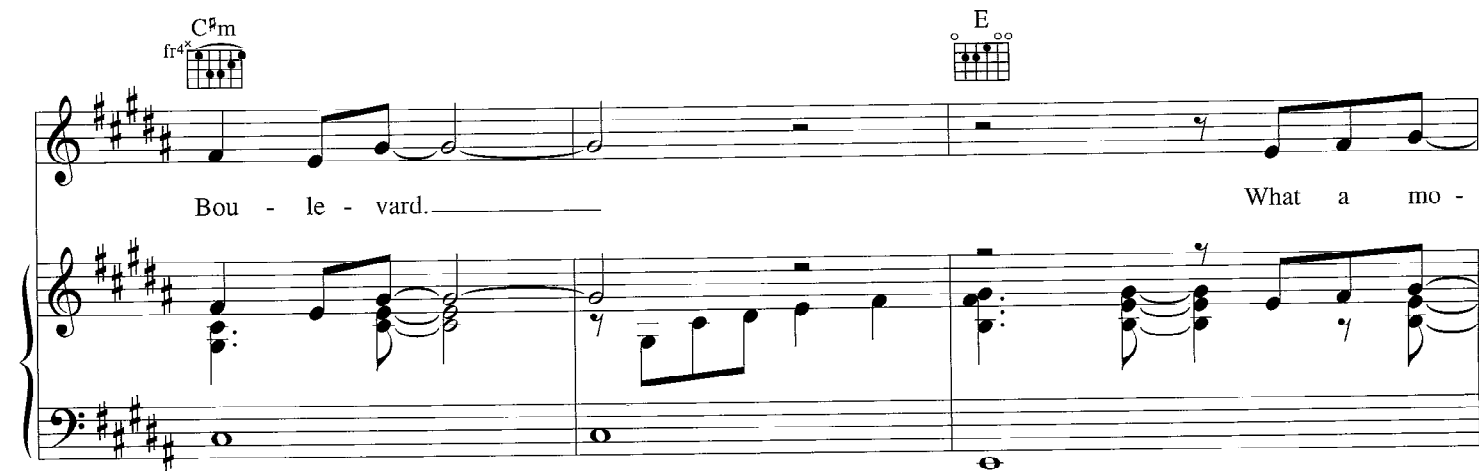
G#m  fr⁴





We were stars — on — Sun - set



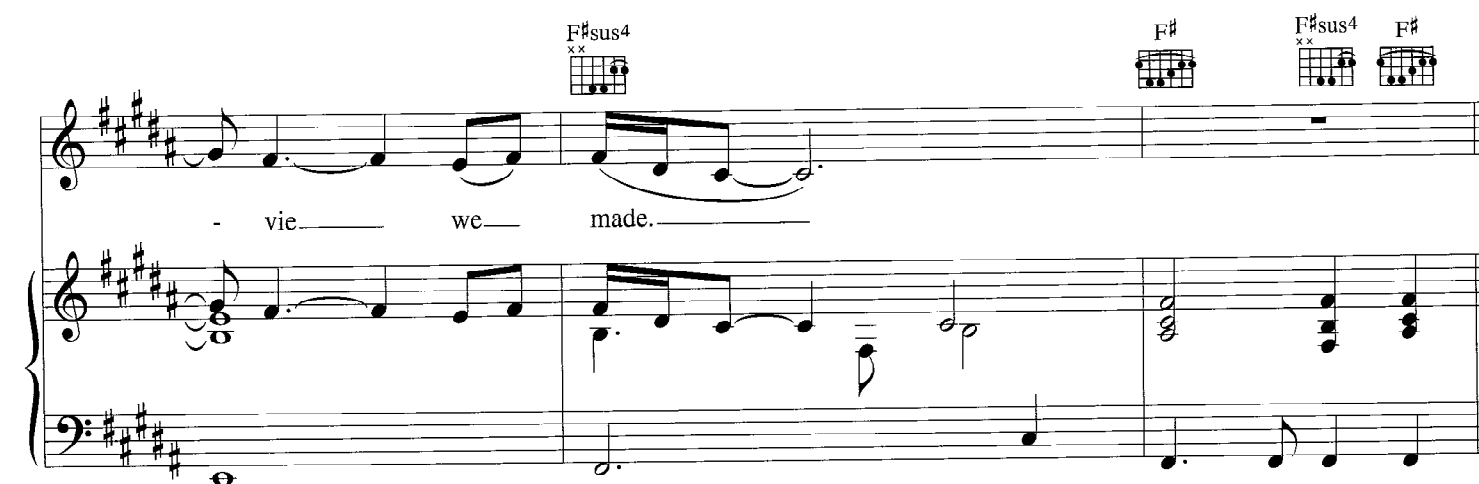
C#m  fr⁴ E 

Bou - le - vard. — — — — — What a mo -



F#sus4  F#  F#sus4  F# 

- vie — we — made. — — — — —



B F# B

There were days in the sun—
(Verse 2 see block lyric)

E

that have stayed— for - ev - er—

B G#m

young. Nights when pas - sion was in -

C#m B/D# E

vin - ci - ble. We thought love— would nev - er













die. ————— There were mo - ments in that life - time that my heart —



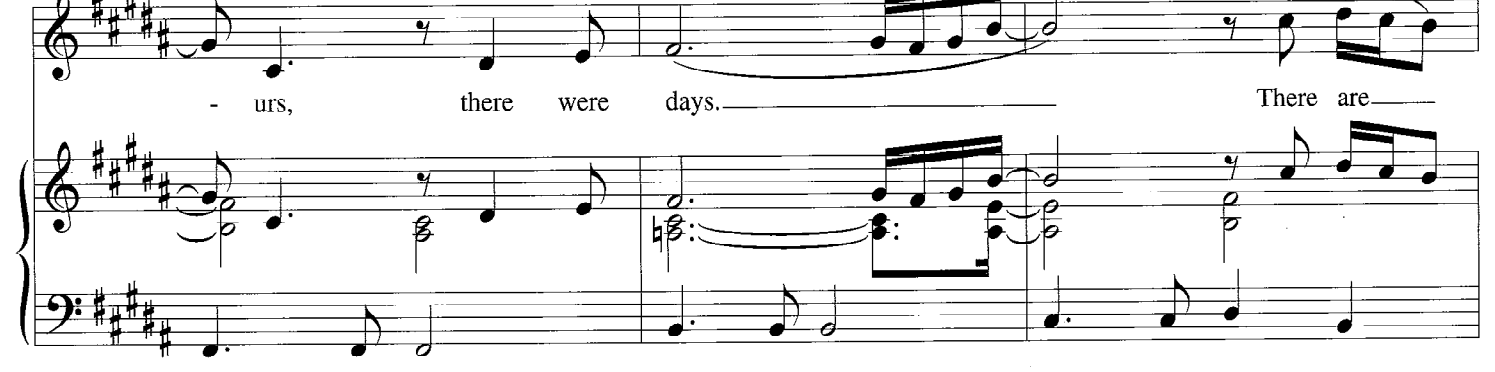








— still re - plays. ————— There were mi - nutes, there were ho -










- urs, there were days. ————— There are —



mo - ments I still love — you that same - way. —



1.

Chord diagrams: $C\sharp m7$ (fr4), $F\sharp sus4$, $F\sharp$, B .

rall. *a tempo*

when I — re - mem - ber L. A. —

2.

Chord diagrams: $F\sharp sus4$, $F\sharp$, $G\sharp m$ (fr4), E , $C\sharp m7$ (fr4).

a tempo *rall.*

- ber L. A. — When I — re - mem -

Chord diagrams: $F\sharp sus4$, $F\sharp$, $G\sharp m$ (fr4), E , $B add9$ (fr7).

3

- ber L. A. —

Red. *

Verse 2:
 I remember goodbye,
 I watched your plane out of sight.
 Love was over, time to close the book,
 Still I go back for one last look.

JUST WALK AWAY

Words & Music by Albert Hammond & Marti Sharron.

$\text{♩} = 76$

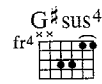


1. I know I ne - ver loved this way be - fore and



no one else has loved me more, with you I've laughed and cried,

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I have lived and died, what I would-n't do just to be with you. I



know I must for- get you to go on, I can't hold back my tears too
(Verse 2 see block lyric)



long though life won't be the same, I've got to take the blame and






find the strength I need to let you go. Just walk a -







way, ————— just say good - bye, don't turn a - round now, you may see me








cry, I must - n't fall a - part or show my bro - ken heart






or the love I feel for you. So walk a - way ————— and close the

door, and let my life be as it was bc -

Amaj7 Dmaj7

fore. And I'll ne - ver, ne - ver know just

C#m B A#m7(b5) Amaj7 G#sus4 G#7

how I let you go but there's no - thing left to say, jnust walk a -

1. C#m F#m9

way.

Amaj7 G#7 C#m

2. There'll - way.

F#m A D7/A

Just walk a -

Gm Gm(maj7) C9 C7 Fmaj7

way, ——— just say good - bye, don't turn a - round now, you — may see me

Bb maj7 Gm Gmb5

cry, ——— I must-n't fall a - part or show my bro - ken heart,

Dm D7 Gm Gm(maj7)

or the love I feel for you. So walk a - way ——— and close the

door and as you leave, I know I love you more, and I'll

ne - ver ne - ver know just how I let you go, but there's no - thing left to say,

rall.

ad lib.

just walk a - way.

Verse 2:
 There'll never be a moment I'll regret,
 I've loved you since the day we met.
 For all the love you gave and all the love we made
 I know I've got to find the strength to say

LOVE DOESN'T ASK WHY

Words & Music by Philip Galdston, Barry Mann & Cynthia Weil.

♩ = 76

E^b/A^b fr³x^x
B^b/E^b xx
E^b/A^b fr³x^x
B^b/E^b xx
A^b fr⁴

The first system of music features a guitar part with five chords: E^b/A^b (fr³x^x), B^b/E^b (xx), E^b/A^b (fr³x^x), B^b/E^b (xx), and A^b (fr⁴). The piano accompaniment consists of a treble and bass clef with a 4/4 time signature. The melody in the treble clef is a simple line of notes, while the piano accompaniment provides harmonic support with chords and moving lines in both hands.

A^b fr⁴
B^b x
E^b fr³x^x
B^b x
Cm fr³x^x

Love does - n't ask why, ——— it speaks from the heart ———




The second system continues the melody and piano accompaniment. The guitar part has four chords: A^b (fr⁴), B^b (x), E^b (fr³x^x), B^b (x), and Cm (fr³x^x). The piano accompaniment continues with a consistent harmonic texture, supporting the vocal line.

Fm
E^b/A^b fr³x^x
B^b x




and nev - er ex - plains. ——— Don't you know ——— that

The third system concludes the piece with three chords: Fm, E^b/A^b (fr³x^x), and B^b (x). The piano accompaniment provides a final harmonic resolution, ending on a sustained chord.



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


love does - n't think twice, — it can come all at once —

— or whis - per from a dis - tance. 1. Don't
(Verse 2 see block lyric)

ask me if — this feel - ing's right — or wrong, it does - n't

have to make — much sense, — it just has to be — this strong — 'cause

Cm Fm

when you're in— my arms— I un - der - stand— we

E^b/A^b B^b/E^b E^b/A^b B^b/E^b







don't have a voice— when our hearts make the choi - ces, there's no

A^b 1. A^b B^b 2. A^b B^b




plan, it... it's not in our hands. we can try.

E^b B^b Cm





Love does - n't ask why, — it speaks from the heart—






and nev - er ex - plains. — Don't you know — that love does - n't think twice, —

— it can come all at once — or whis - per from a dis - tance. So let's

take what we found — and wrap it a - round — us. —

Love does - n't ask why — it speaks from the heart — and nev - er ex - plains

— now I know that love does - n't think twice, — it can come all at once —

— or whis - per from a dis - tance.

Love does - n't ask — why.

Verse 2:

Now I can feel what you're afraid to say,
 If you give your soul to me.
 Will you give too much away,
 But we can't let this moment pass us by.
 Can't question this chance
 Or expect any answers.
 We can try,
 Maybe we can try.

LOVIN' PROOF

Words & Music by Diane Warren.

$\text{♩} = 112$



1. I know some lo - vers would be sa - tis - fied, with sweet 'I love yous' and some
(Verse 2 see block lyric)





Gm7 F

fr³  


pret - ty lines. But that won't get you in this





Gm7 B^b F/A Gm7

fr³    


heart of mine, no you'll nc - ver steal my heart a - way. With just words,-



A7 Dm

sweet words that you say it's



Gm7 F F^b

fr³   

all in the things- that you do, I'm tell - ing you. If you want-



S

A^b
fr4

B^bm

me to be - lieve that I'm the on - ly one you need, I need lov -

A^b/C

D^b

- in' proof. I need lov - in' proof ba - by hold -

A^b
fr4

B^bm

me in your arms and show me some - thing from the heart, give me lov -

A^b/C

G^bmaj7
fr4

- in' proof. I need lov - - - in' proof.

To Coda ⊕



1.

from you. — (baby)

2.



I need lov - in' proof
(if the love is right —)



I need lov - in' proof — I need lov -
(prove it to me all night)






- in' proof. (from you) 'Cause you'll ne -

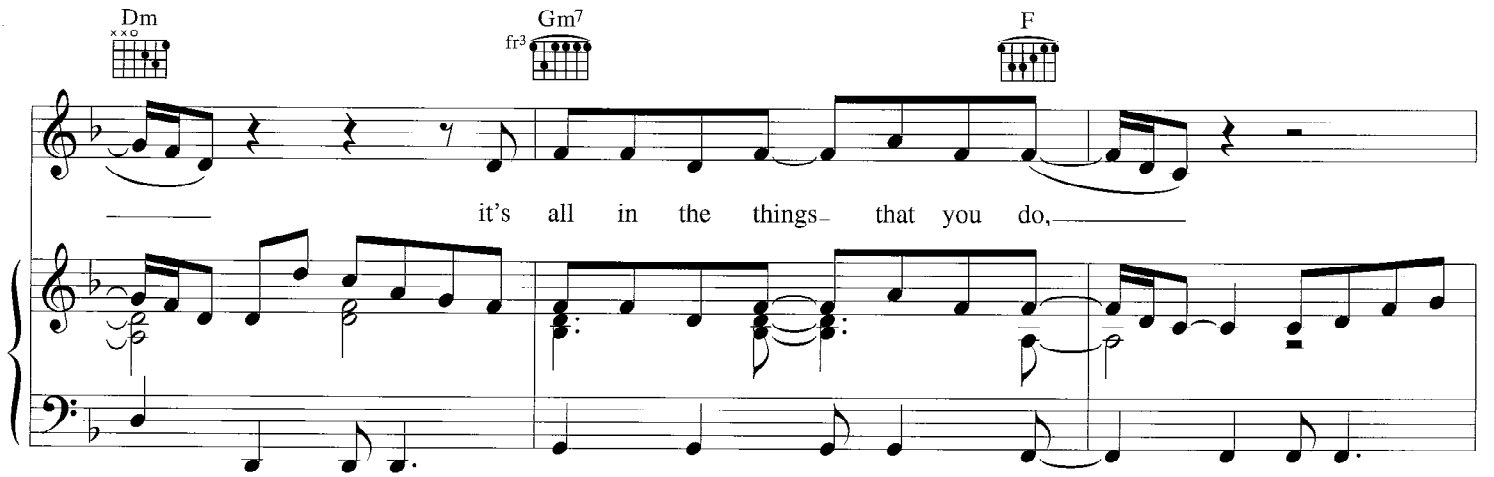
F/A  Gm7  A7 

- ver steal my heart a - way. With just words, — sweet words — that you say —



Dm  Gm7  F 

it's all in the things — that you do, —




E^b 

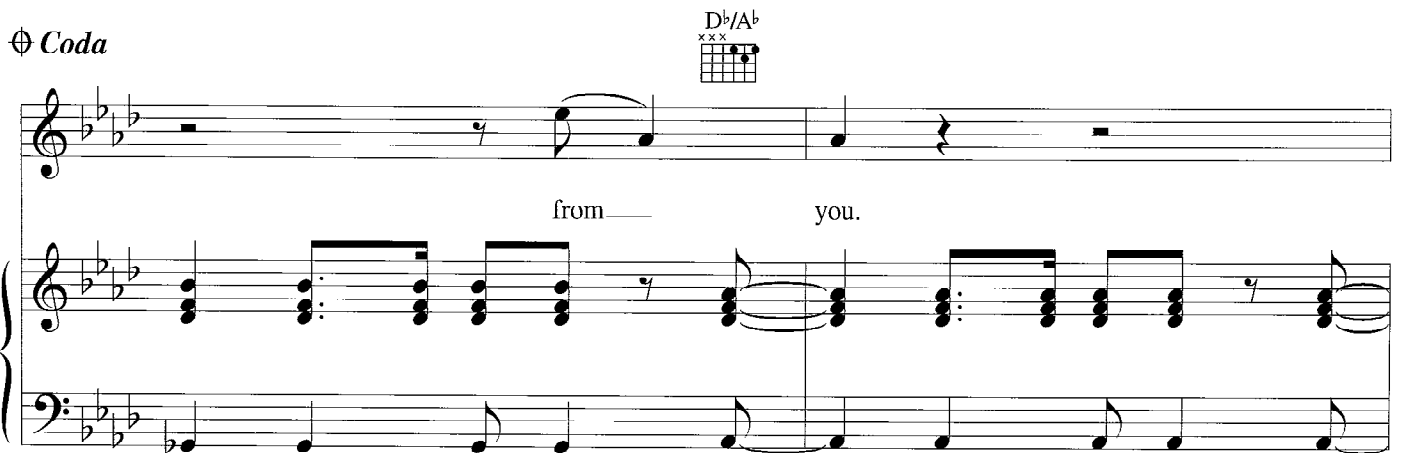
D.%. al Coda

I'm tell - ing you, tell - ing you ba - by. If you want —



⊕ Coda 

from — you.



Ab *fr4* Bbm

If you want — me to be-lieve that I'm the on - ly one you need, I need lov -

Ab/C Db Ab

- in' proof. I need lov - in' proof ba - by hold — me in your arms and show me

Bbm Ab/C Gbmaj7 *fr4* Repeat to fade

some-thing from the heart, give me lov - in' proof. I need lov - in' proof. If you want —

Verse 2:

And if the love you got is strong and true
 And if you love me like you say you do.
 Your tender touch will tell the honest truth
 And your kiss could never tell a lie.
 'Cause I'd see it in your eyes,
 There's one way to ease and doubt,
 I tell you now.

MISLED

Words & Music by Peter Zizzo & Jimmy Bralower.

♩=112



1. I thought I knew you, thought— that I knew you well, we had a rhy-thm but—
(Verse 2 see block lyric)

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Fm G7 Cm9 F9

I guess you ne - ver can tell — oh I learned ear - ly, ne - ver to ig - nore the signs,

A^b Fm G7 A^b

you'll be for - gi - ven, it — ain't worth that much to my mind — lo - vin' you so ea -
 (%.see block lyric)
 not on D.%.

E^b Cm7 Am7(b5)

— sy — it's hard to say — good - bye, but if that's the way — it goes, — it goes. —

Fm G7 Cm7 Fm G7

Just a page in my his - to - ry, just — an - oth - er one of those mys -

Chord diagrams: Cm7 (fr3^x), Fm, G7, Cm7 (fr3^x)

- te-ries, one more lo-ver that used to be, if you

Chord diagram: Dm7add4

To Coda ⊕ N.C.

think you're in my head, you been se-ri-ous-ly mis-led.

Chord diagrams: Cm7 (fr3^x), F9, A^b (fr4)

Chord diagrams: Fm, G7, Cm7 (fr3^x), F9

I get on with my life, and you're not on my mind, and I took-

Ab *fr⁴* Fm G7

— half the time to get ov - er — you.

Cm *fr³** *D.%. al Coda*

⊕ *Coda*

N.C. Fm G7

se - ri - ous - ly — mis - led. Just a page in my his -

Cm7 *fr³** Fm G7 Cm7 *fr³**

- to - ry, just — an - oth - er one of those mys - te - ries,

Fm G7 Cm7 Dm7sus4

one more lo-ver that used— to be, if you think you're in— my head,— you been

1. N.C. 2. N.C.

se - ri - ous - ly — mis - led. se - ri - ous - ly — mis - led.

Verse 2:
 Loving somebody
 Ain't your average nine to five.
 It takes conviction,
 It takes a will to survive.
 I'm not somebody
 Who commits the crime and leaves the scene,
 But when I've been dissed
 I don't spend much time
 On what might've been.



I'm not about self-pity
 Your love did me wrong
 Now I'm moving,
 Moving on.

Verse 3: (D.%)
 I'm not about self pity
 Your love did me wrong
 So I'm moving,
 Moving on.

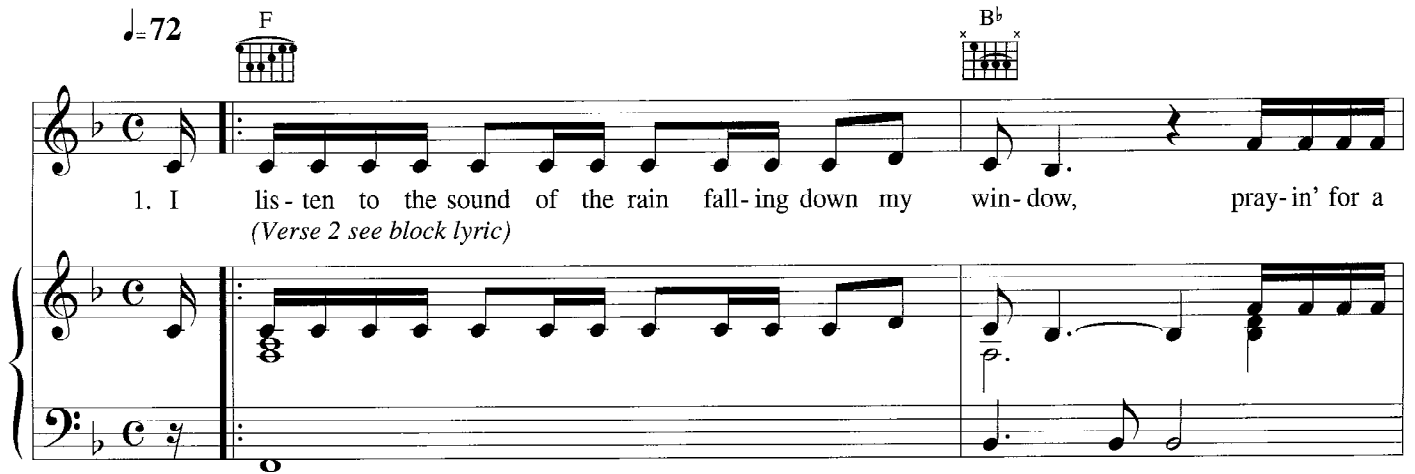
NEXT PLANE OUT



Words & Music by Diane Warren.

♩ = 72

F  B^b 

1. I lis - ten to the sound of the rain fall - ing down my win - dow, pray - in' for a
(Verse 2 see block lyric)



F  C 

gen - tle wind — to bring my ba - by back a - gain.



F  B^b  E7 

Tryin' to be strong but I'm not get - ting a - ny strong - er; lonc - li -





ness is tear - ing a - part ——— this heart of mine. ———



I lie a-wake 'cause I can't take — an - oth - er night lone - ly, —



it's been too long, — I can't hold on — no more... Leav-in' on the



next plane out — 'cause I got - ta see — my ba - by. It's

F Gm7 C

been too long — since I held him in — my — arms — and I just won't

F Gm7 Bb

sleep at night — till he's sleep - in here — be - side — me, —

Eb Csus4 F Bb

here be - side — me a - gain.

1.

Bb F Bb

I got-ta be — with my ba - by.

2.

Got - ta be with him, — got - ta be by his side, —

a tempo
 gon-na be with him — my heart's made up my mind. I'm leav-ing on the

next plane out — 'cause I got - ta see my ba - by, it's

been too long — since I held him in my arms — and I just won't

F# G#m7 B

sleep at night— till he's sleep-in' here— be - side— me,—

E C#sus4 F# G#m7

— here be - side— me, it's

F# G#m7 B C#sus4

been too long— since I held him in— my— arms,— then I just won't—

F# G#m7 B

— sleep at night,— till he's sleep-in' here— be - side— me,—

E C#sus4 F#

here be - side me a - gain,

B F# B

I got-ta be with my ba-by, I'm gon-na be with my

Repeat ad lib. to fade

Verse 2:

Talkin' on the phone but that don't make it any better
 Nothing's gonna ease this pain until I'm in his arms again.
 Runnin' down the stairs, there's a taxi that's waiting for me
 Loneliness, I'm gonna leave you far behind.

I'd walk for days through pouring rain, anything to be with him.
 It's been too long, I can't be strong no more.

Additional lyrics to fade:

Gonna take the next plane or the next train
 Gotta get there, gotta see my baby.
 And nothing's gonna stop me from leaving this time.
 Leavin' on the next plane out...

NO LIVING WITHOUT LOVING YOU

Words & Music by Diane Warren.

$\text{♩} = 108$



The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The guitar part consists of four measures of whole rests, with chord diagrams for Ab (fr4), Db/Ab, Ab (fr4), and Db/Ab above each measure. The piano accompaniment includes a treble and bass clef, with a common time signature. The bass line features a steady eighth-note accompaniment, while the treble line has chords and melodic fragments.



The second system of music includes guitar and piano accompaniment with lyrics. The guitar part has a treble clef and four measures. The first measure is a whole rest with a Bbsus4 chord diagram. The second measure is a whole rest with a Bb chord diagram. The third and fourth measures contain eighth-note patterns with Eb (fr3) chord diagrams. The piano accompaniment features a grand staff with lyrics: "1. If you ev - er — ev - er leave - me, (Verse 2 see block lyric)".







The third system of music includes guitar and piano accompaniment with lyrics. The guitar part has a treble clef and four measures. The first measure is a whole rest with an Ab (fr4) chord diagram. The second measure is a whole rest with an Fsus4 chord diagram. The third and fourth measures contain eighth-note patterns with Bb and Eb (fr3) chord diagrams. The piano accompaniment features a grand staff with lyrics: "life will go on stars will still be bright as dia - monds — in the sky now,".

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ev-en if you said good-bye now. Oh, the clock would-n't stop no,









that sun would still keep shin - ing down, dar - ling,





this world would still be spin - ning round, but ba - by,

there would be just no liv - ing with - out lov - ing you,

how would I ev - er sur - vive. Just no

liv - ing with - out lov - ing you, would be like liv - ing with - out be - ing a - live, - with - out

1.

you, with - out you.

2.

with - out you - ba - by. With - out

B \flat Eb Cm7

you there's no liv - ing with - out lov - ing you,

F11 B \flat Eb

oh ba - by in my life. Just

Cm7 F11 E \flat add9

love me babe, oh ba - by. Oh, the

Dm7 E \flat 11

clock would - n't stop, no. But ba - by there would be

just (you.) no liv - ing with - out lov - ing you, how would I

ev - er sur - vive. ————— Just no liv - ing with - out lov - ing you, would

Repeat ad lib. to fade

be like liv - ing with - out be - ing a - live, — with - out

Verse 2:

If you ever walk out this door,
 What would I have left to live for?
 What would there be left to do now,
 What would I be without you now?
 Oh, the clock wouldn't stop, no
 Each day would go on just the same.
 It wouldn't stop the sun and rain
 But baby there would be...

ONLY ONE ROAD

Words & Music by Peter Zizzo.

♩ = 110

B^b Gm7

The first system of music features a guitar part with two chord diagrams: B^b (x2 4 4 3 2 1) and Gm7 (fr3 2 3 3 2 1). The piano accompaniment consists of a treble and bass clef with a 9/8 time signature. The melody in the treble clef starts with a half note G^b4, followed by quarter notes A^b4, B^b4, and C5. The bass line starts with a half note G^b2, followed by quarter notes A^b2, B^b2, and C3.

E^bmaj7 F7 B^b E^b/B^b B^b

1. I'm look - ing back through the
Haral (Verses 2 & 3 see block lyric)

The second system continues the piano accompaniment and introduces a vocal line. The guitar part includes chord diagrams for E^bmaj7 (x2 4 4 3 2 1), F7 (x2 3 3 2 1), B^b (x2 4 4 3 2 1), E^b/B^b (fr3 2 3 3 2 1), and B^b (x2 4 4 3 2 1). The lyrics are: "1. I'm look - ing back through the Haral (Verses 2 & 3 see block lyric)".

B^bmaj7 Cm7 F9

years down this high - way. — me - mo - ries, they all lead up to
face with his heart of mine living without you I only

The third system continues the piano accompaniment and the vocal line. The guitar part includes chord diagrams for B^bmaj7 (x2 4 4 3 2 1), Cm7 (fr3 2 3 3 2 1), and F9 (x2 3 3 2 1). The lyrics are: "years down this high - way. — me - mo - ries, they all lead up to face with his heart of mine living without you I only".

this one day and ma - ny dreams lost a - long the
fall behind we had a love most people never

way I guess they al - ways will.
find all this time I never realized

When love was too much to bear, I just left it there.
And the courage I had I really fought. We made me feel OK

1. | 2, 3.

2. Here I There is on - ly one road I'm walk - ing,

E^bmaj7 F/E^b Dm7 E^b B^b/D Cm7

on - ly one life - time, one heart - to guide me.

B^b Gm7 E^bmaj7

On - ly one road I'm walk - ing, but I'm gon - na run

F/E^b Dm7 Gm7 Cm7 F

back, I'm gon - na run back, 'cause I need you right here be -

To Coda ⊕

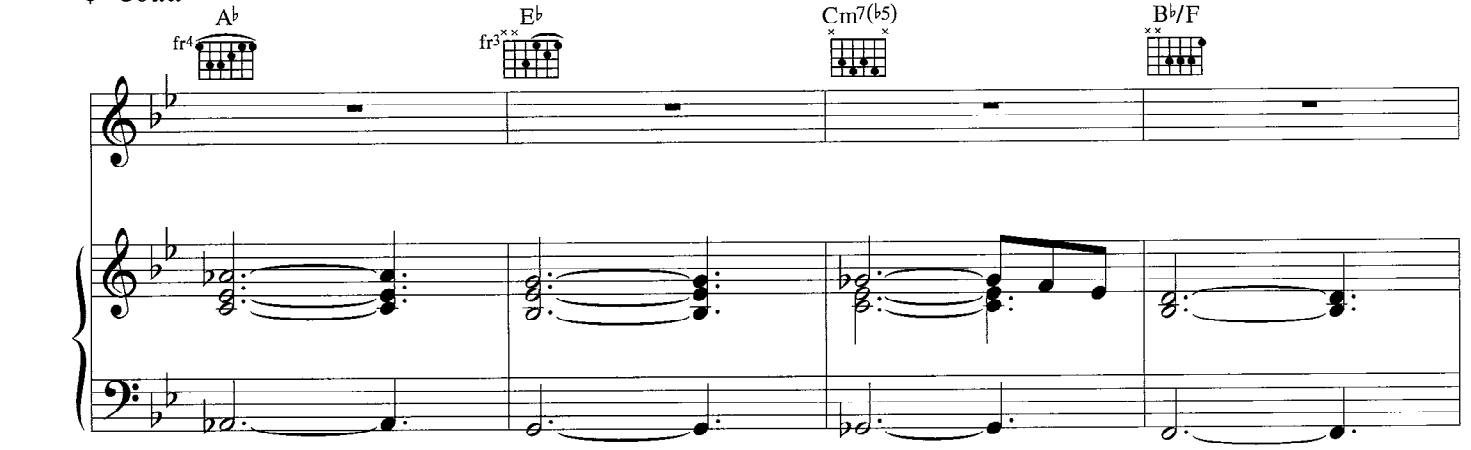
D.%. al Coda

Cdim B^b E^b A^b/E^b E^b F7sus4 F7

side me. 3. I can

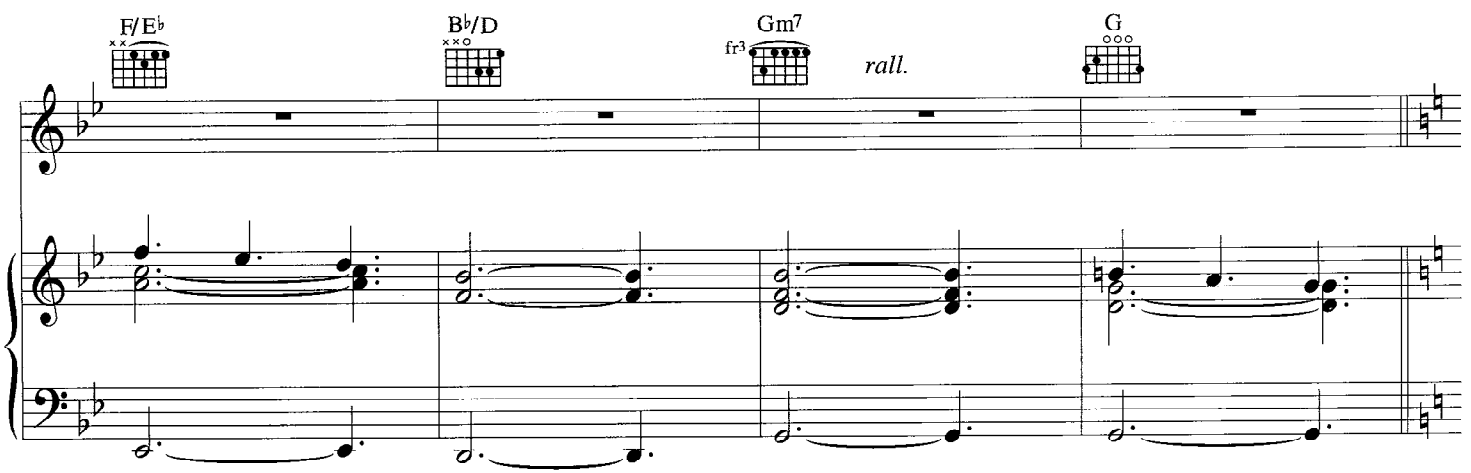
⊕ Coda

Chord diagrams: A^b (fr4), E^b (fr3xx), $Cm7(b5)$, B^b/F



Chord diagrams: F/E^b , B^b/D , $Gm7$ (fr3), G

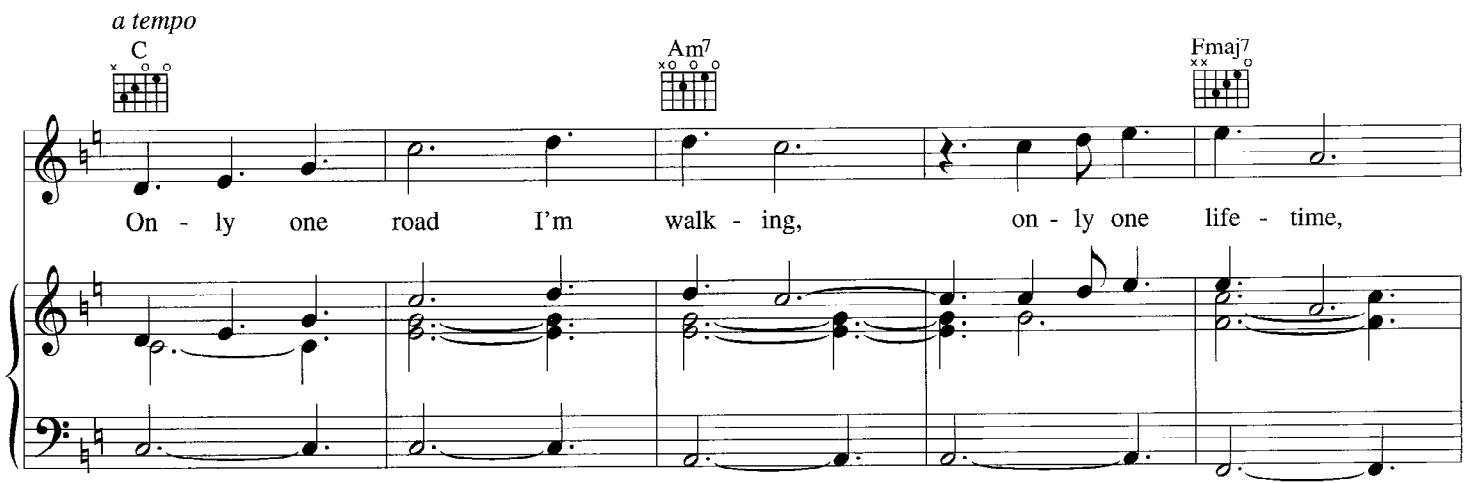
rall.



a tempo

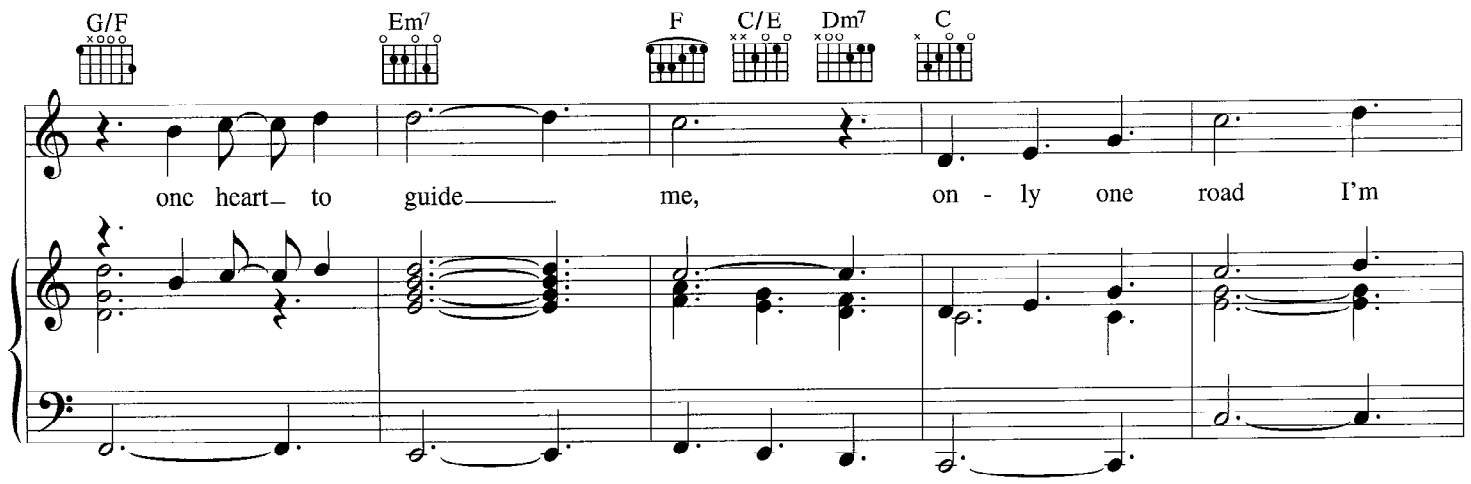
Chord diagrams: C , $Am7$, $Fmaj7$

On - ly one road I'm walk - ing, on - ly one life - time,



Chord diagrams: G/F , $Em7$, F , C/E , $Dm7$, C

one heart - to guide me, on - ly one road I'm



Am7 Fmaj7 G/F

walk - ing but I'm gon - na run back, I'm gon - na

Em7 Am7 Dm7 G

run back, 'cause I need you right here be -

C Am7 Fmaj7

side me. 'Cause I'm gon-na run

G/F Em7 E♭dim Dm7

back, I'm gon - na run back, 'cause ba - by I need you

rall. *a tempo*

G7 C

here be-side me.

Dm7 G7 G7(b9) C

Verse 2:

Here I stand, face to face
 With this heart of mine
 Living without you
 I only fall behind.
 We had a love most people never find
 All this time I never realised
 And the courage I finally found
 Has made me turn around.

Verse 3:

I can still hear the song
 Of your laughter,
 I can still taste the sorrow
 Of your tears
 We said goodbye but our hearts did not hear
 Now my love there's nothing left to fear.
 With all my heart put me through
 It leads me back to you.

REAL EMOTION

Words & Music by Diane Warren.

♩=102

B^b **F** **Gm⁷** **F** **F¹¹**

B^b **F** **Cm⁹**

Fsus⁴ **F** **Fsus⁴**

F **F¹¹** **Fsus⁴**

You don't have to give me rings on my fin - gers, pro-mise me the moon and stars in the sky, or bring me ro - ses just to

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show me you love— me, that ain't gon - na win this heart— of mine.



All the dia - monds you can buy won't im - press— me,
(Verse 2 see block lyric)



pret - ty words ain't gon - na prove your love.— I need more than just to - kens



of af - fec - tion, I'm not ask - ing for too much— now ba - by,—

I don't need — no fan - cy cars, just need some-

- thing from — the heart. — Yeah, — yeah, — yeah, — I

need real e - mo - tion, — feel, got - ta

feel it in - side, — give me that real e - mo - tion 'cause I

Cm⁹



1.

need some, need to feel some to - night, give me a love that's gen - u - ine.

B^b



F



Gm⁷



Real e - mo - tion, real e - mo -

F





2.

- tion. give me a love that's gen - u - ine. Not a cheap -

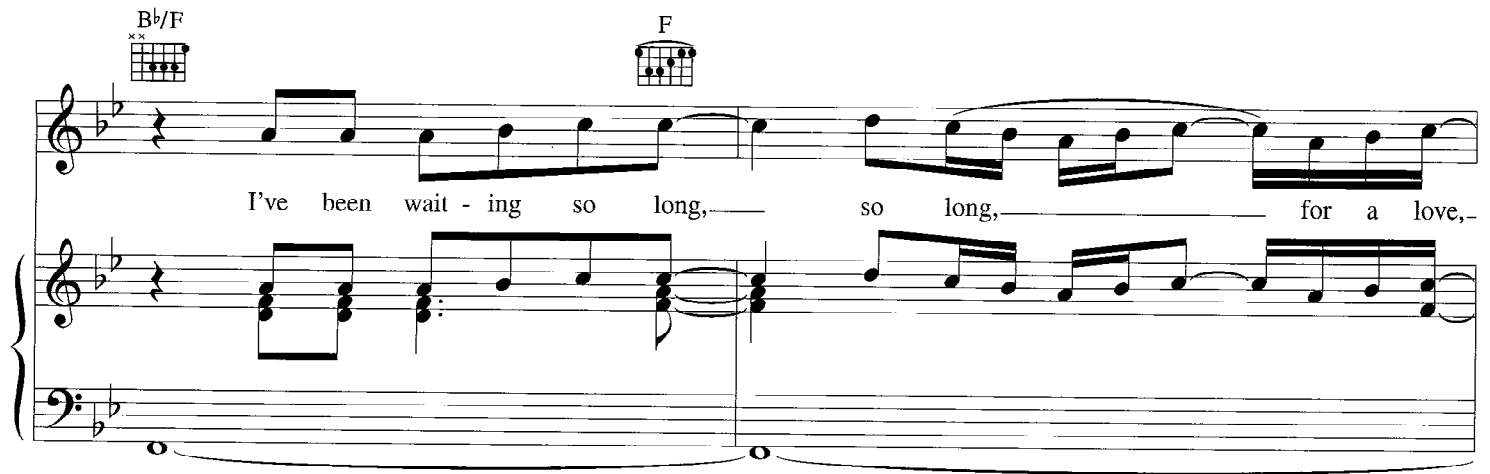
F




i - mi - ta - tion of love, - I need some - thing that's real, - I can feel - in my heart - ba - by.

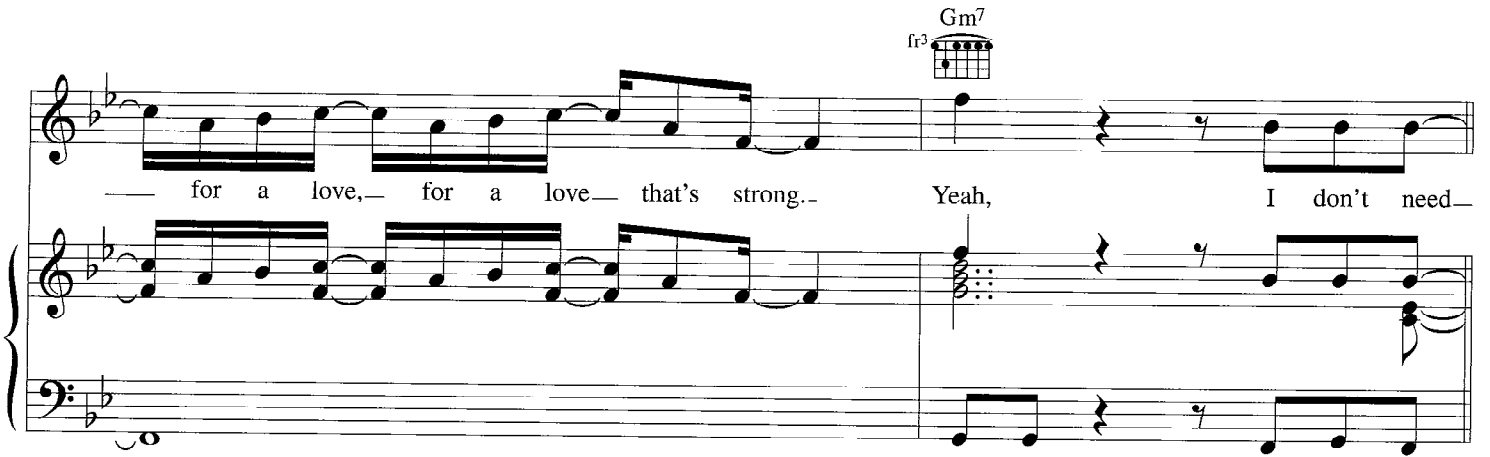
B \flat /F  F 

I've been wait - ing so long, — so long, — for a love, —



Gm⁷ 


— for a love, — for a love — that's strong. — Yeah, I don't need —



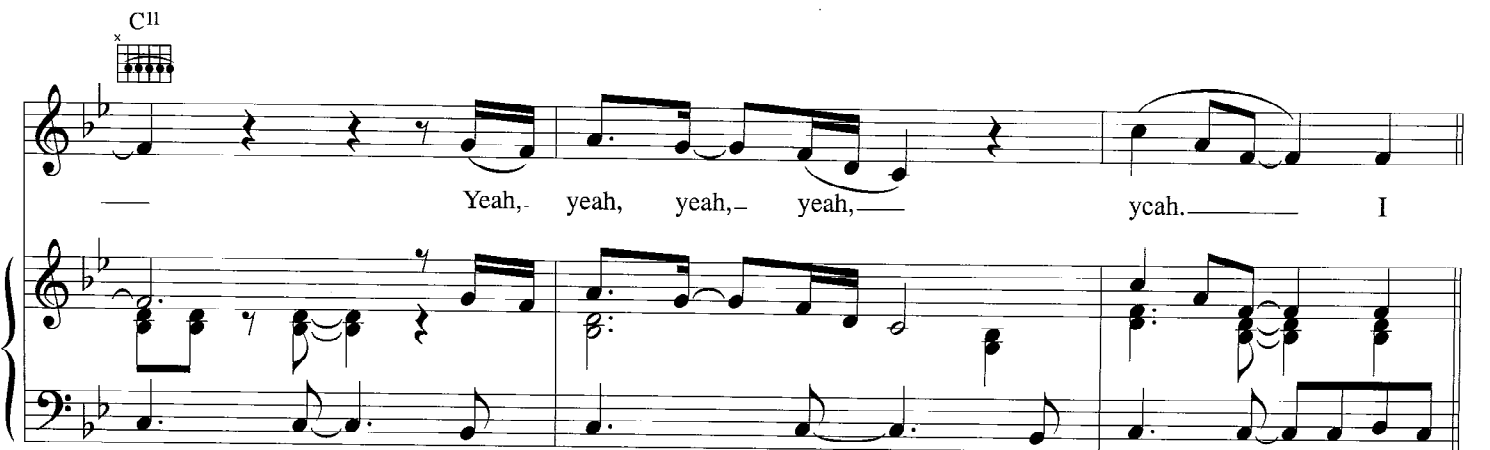
A \flat  Gm⁷  A \flat 

— no fan - cy cars, just need some - thing from — the heart. —



C¹¹ 

— Yeah, yeah, yeah, — yeah, — yeah. — I



B \flat F Gm7

need real e - mo - tion, — feel, got - ta

F F11 B \flat Dm7

feel it in - side, — give me that real e - mo - tion 'cause I

Cm9

need some, need to feel some to - night, — I

Repeat ad lib. to fade

Verse 2:

Show me something that my heart can believe in
 Imitation love don't mean a thing
 Baby it's got to be the real thing or nothing
 Show me what it's gonna be now baby.
 I'm not asking much from you
 Just a love that's deep and true, yeah...

REFUSE TO DANCE

Words & Music by Charlie Dore & Danny Schogger.

$\text{♩} = 102$

The musical score is written in G major (one sharp) and common time (C). It consists of four systems of music. Each system includes a piano accompaniment with treble and bass staves, and a vocal line in the treble clef. Chord diagrams are provided above the piano parts, and lyrics are written below the vocal line. The first system shows the piano introduction with chords Am, Am6, Am, and G/A. The second system continues the piano accompaniment with Am, Am6, Am, and G/A, and includes triplets in the vocal line. The third system features the vocal line with the lyrics: "1. Got your in - vi - ta - tion to the dance, - wear your par - ty dress, -". The fourth system continues the piano accompaniment with G/A, Am, and Am6, and includes the lyrics: "may - be I was just an in - no - cent, - but".

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Am G/A Dm/F

I con - fess, I ne - ver ev - en

Musical score for the first system, including vocal line, piano accompaniment, and guitar chord diagrams.

E/G# E(b9)/G#

knew the song, — the or - ches - tra — was play - ing.

Musical score for the second system, including vocal line, piano accompaniment, and guitar chord diagrams.

Am Am6 Am G/A

See the cu-ties in their par - ty clothes, — oh it's get-ting warm, —
(Verse 2 see block lyric)

Musical score for the third system, including vocal line, piano accompaniment, and guitar chord diagrams.

Am Am6 Am G/A

off the shoul-der, cut in - to — the hip, — like a u - ni - form. —

Musical score for the fourth system, including vocal line, piano accompaniment, and guitar chord diagrams.

Dm/F



E/G#



E(b9)/G#



Do you think I'd want to tow the line,— well now the line— is bro - ken.—



Am



Am6



Am



Re - fuse to dance,— re - fuse — to dance,—

G/A



Am



Am6



re - fuse to dance,— re - fuse—

Am



G/A



Am



to dance.

Re - fuse to dance,—

Am⁶ Am G/A

re - fuse to dance,

Am Am⁶ Am

re - fuse to dance, re - fuse to




To Coda ⊕

G/A Fmaj⁷ G/F

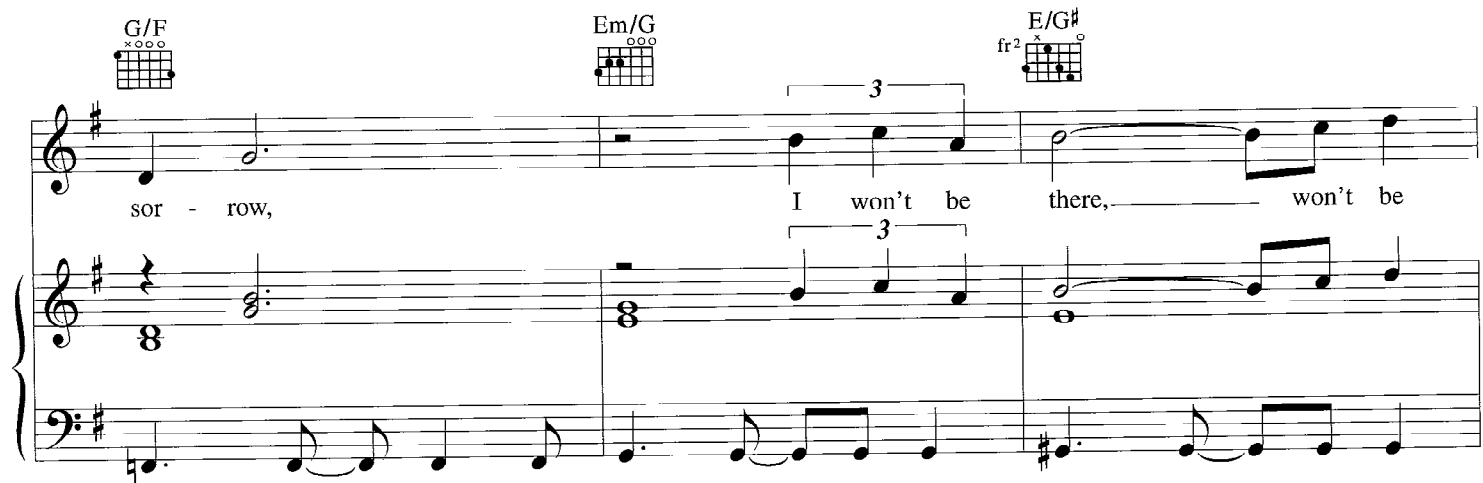
dance. See how they fol - low, (you say






C/E Fmaj⁷

jump, they jump, you say turn, they turn) look back in

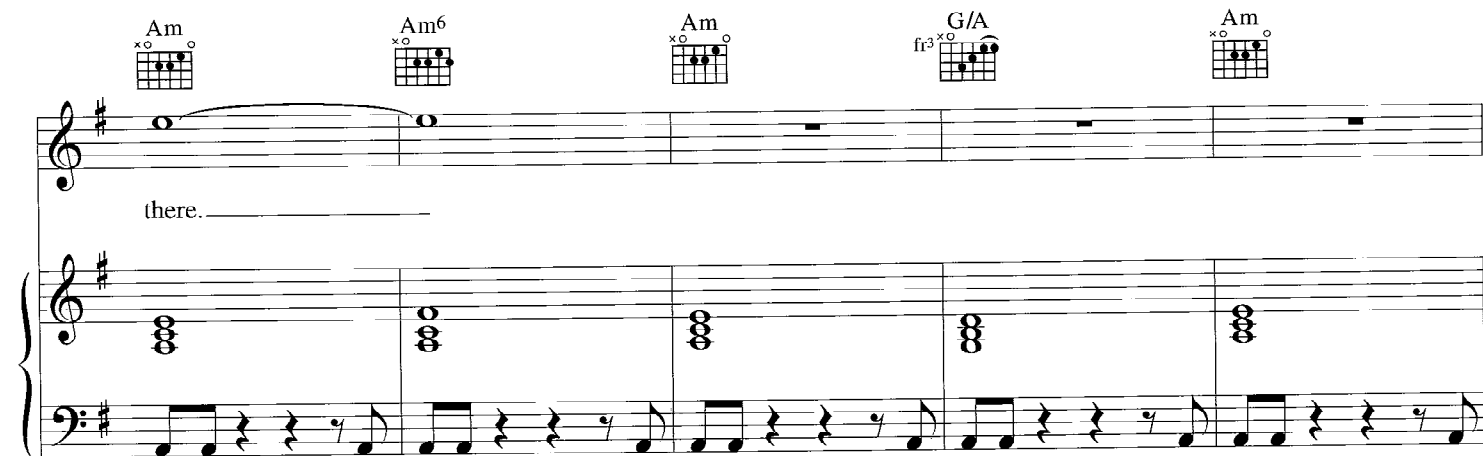
G/F  Em/G  E/G# 

sor - row, I won't be there, won't be



Am  Am6  Am  G/A  Am 

there.



Am6  Am  G/A  *D.%. al Coda* *(repeat chorus)* ⊕ *Coda*



Verse 2:
 You said you're such a pretty thing,
 You could make a mark.
 I'll teach you all the steps you'll need,
 Guide you through the dark.
 Suddenly I thought I knew the song
 The orchestra was playing.

THE COLOUR OF MY LOVE

Words & Music by David Foster & Arthur Janov.

♩ = 62

Chord diagrams: D^b , G^b/B^b , D^b , G^b/B^b , D^b , G^b/B^b

The first system of music features a guitar part with six chord diagrams: D^b , G^b/B^b , D^b , G^b/B^b , D^b , and G^b/B^b . Below the guitar part is a piano accompaniment consisting of a treble and bass clef staff with a common time signature.

Chord diagrams: D^b/F , B^bm , G^b/A^b , A^b , D^badd9 , G^bmaj7 , A^b , $A^b dim$

I'll paint my mood in shades of blue, paint my soul to be with






The second system includes guitar chord diagrams: D^b/F , B^bm , G^b/A^b , A^b , D^badd9 , G^bmaj7 , A^b , and $A^b dim$. The lyrics "I'll paint my mood in shades of blue, paint my soul to be with" are written below the vocal line. The piano accompaniment continues with a treble and bass clef staff.

Chord diagrams: B^bm9 , B^bm , A^b , G^b , F^bm7 , B^bm7








you. I'll sketch your lips in shaded tones, draw your mouth to my

The third system includes guitar chord diagrams: B^bm9 , B^bm , A^b , G^b , F^bm7 , and B^bm7 . The lyrics "you. I'll sketch your lips in shaded tones, draw your mouth to my" are written below the vocal line. The piano accompaniment continues with a treble and bass clef staff.




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own. I'll draw your arms a-round my waist, then all doubt I shall e- rase,—













I'll paint the rain that soft-ly lands on your wind blown- hair,

rall. I'll trace a hand _____ to wipe your tears,

a tempo

a look to calm your fears, a sil-hou-ette of dark and light, while we

G^bmaj7
fr4^x

E^bm7/A^b

D^b

hold each oth - er — oh so — tight. I'll paint a

G^bmaj7
fr4^x

Fm7

B^bm7

sun to warm your heart, swear - ing that we'll nev - er part, —

E^bm7
fr6^x

E^bm7/A^b

D^b

D^b/F

that's the co - lour of — my love. I'll paint the

G^bmaj7
fr4^x

Fm7

B^bm7

truth, show how I feel, try to make you com - plete - ly real, — I'll use a

brush so light and fine to draw you close— and make you mine.

I'll paint a sun to warm your heart, swear-ing that we

nev - er ev - er part, that's the co - lour of my—

love. I'll draw the years all pass - ing by, so much to

Em7 Am7 Dm7 Em7

learn, _____ so much to try, _____ and with this ring our lies will start,

Dm7 Em7 Dm7 Em7

swear- ing that we'll nev- er part. I of- fer what you can- not buy— de -

Fmaj7 /G G7 C F/A G/B

vot - ed love _____ un - til we die, _____

rall.

C F/A G C F/A G/B C

ooh, _____ ooh. _____

THE LAST TO KNOW

Words & Music by Philip Galdston & Brock Walsh.

$\text{♩} = 75$



First system of musical notation. It consists of a guitar staff with chord diagrams for E11, Eadd9, D6, C#m7, F#sus4, and F#m. Below it is a piano accompaniment with treble and bass staves.



Second system of musical notation. It includes guitar chord diagrams for Dmaj7, Aadd9, and Dmaj7. The vocal line begins with the lyrics: "1. Let me be the first to say". A note below the lyrics reads "(Verse 2 see block lyric)". The piano accompaniment continues below.



Third system of musical notation. It includes guitar chord diagrams for Amaj7, F#m, E/F#, and Dadd9. The vocal line continues with the lyrics: "ain't it al-ways so? But there's no oth - er way to find". The piano accompaniment continues below.

E6 A Dmaj7

— out what I need to know. — It's not that I — don't — think you care, —

C#m7 F#m E/F# Fmaj7


it's what you have-n't said, — that keeps me guess-ing

Bb maj7 C/D D D E C#m7

day and night — put-ting vi - sions — in my head. Don't let me — be the



E11 E

last, — don't let me — be the
(If you thought of leav-ing would you tell — me?)

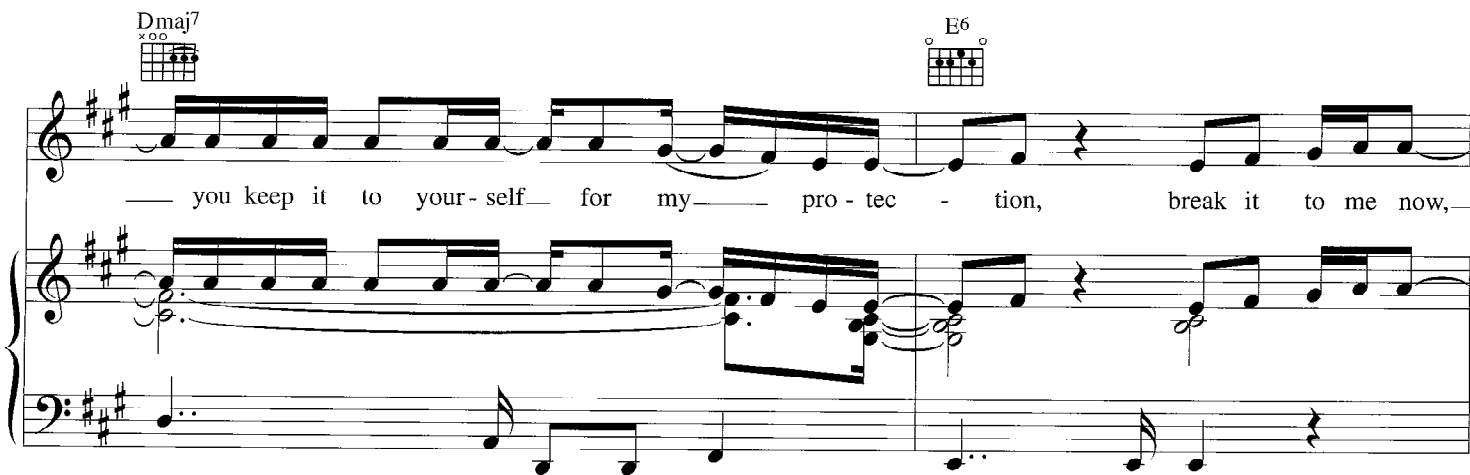
C#m7  E/F#  F#m 


last (If the truth would hurt me or would you lie to me, don't— what would you say?—) don't—



Dmaj7  E6 

— you keep it to your-self— for my— pro- tec - tion, break it to me now,—



F#m  E/F#  E11 

— don't let me— be the last, (If you thought of leav - ing would— you tell—



E6  D  C#m7 

— me?) don't let me— be the last, (Like you're nev - er gon - na let— me go.)



1.

F#sus4 F# Dmaj7 Bm7 D/E

lie to me,— ba-by all I ask— don't let me be the last— to know.—

2.

A E11 Bm7 D/E Fmaj7

— let me be the last— to know.—

D.%. repeat chorus to fade

Cmaj9 Eb/F F C/D Bm7 E/F#

Don't let me— be the

Verse 2:
 You know how old friends will talk
 A secret's hard to keep.
 But this girl she says you're seeing
 Sure sounds a lot like me.
 Still it's not for me to say
 If what I heard was true.
 And I won't let myself believe a word
 Till I hear it from you.

THE POWER OF LOVE

Words & Music by C.deRouge, G.Mende, J.Rush & S.Applegate.

♩ 72



1. The whis - pers — in the morn - ing —
(Verse 2 see block lyric)



of lov - ers sleep - ing tight,



are roll - ing by — like thun - der now —



as I look — in your eyes.



I hold on — to your bo - dy, —



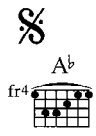
and feel each move you make,



your voice is warm and ten - der, a love that



I could not for - sake.



'Cause I'm your la - - - dy,



and you are my man, when - ev - er you reach -



for me, I'll do all that I can.



1.

2.

2. Lost is how I'm We're head - ing — for



some - thing, — some - where I've ne - ver been, —



some - times I am fright - ened but I'm rea - dy to learn —

To Coda Φ



of the pow - er of love. —

The sound of your heart beat - ing ————— made it clear — sud-den-

ly, the feel-ing that I can't go — on —————

D.%. al Coda

is light years a - way. ————— 'Cause I'm your la -

⊕ Coda

The pow - er of love, —————

the pow - er of love, — some - times I am fright -

- ened but I'm rea - dy to learn — the pow - er of love.

Repeat to fade

The pow - er of love. —

Verse 2:

Lost is how I'm feeling
 Lying in your arms,
 When the world outside's too much to take,
 That all ends when I'm with you.
 Even though there may be times
 It seems I'm far away,
 Never wonder where I am
 'Cause I am always by your side.

THINK TWICE

Words & Music by Andy Hill & Pete Sinfield.

$\text{♩} = 72$

Chord diagrams: F (x032111), Gm7 (fr3 203211), F (x032111), Gm7 (fr3 203211).

Dm (xx0232)

Gm7 (fr3 203211)



1. Don't think I can't feel that there's some - thing wrong,—
(Verse 2 see block lyric)

C (x32010)

Am7 (x02010)

B^b (x21232)

you've been the sweet-est part — of my life for so long.

Dm  **Gm7** 



I look in your eyes, there's a dis - tant light—



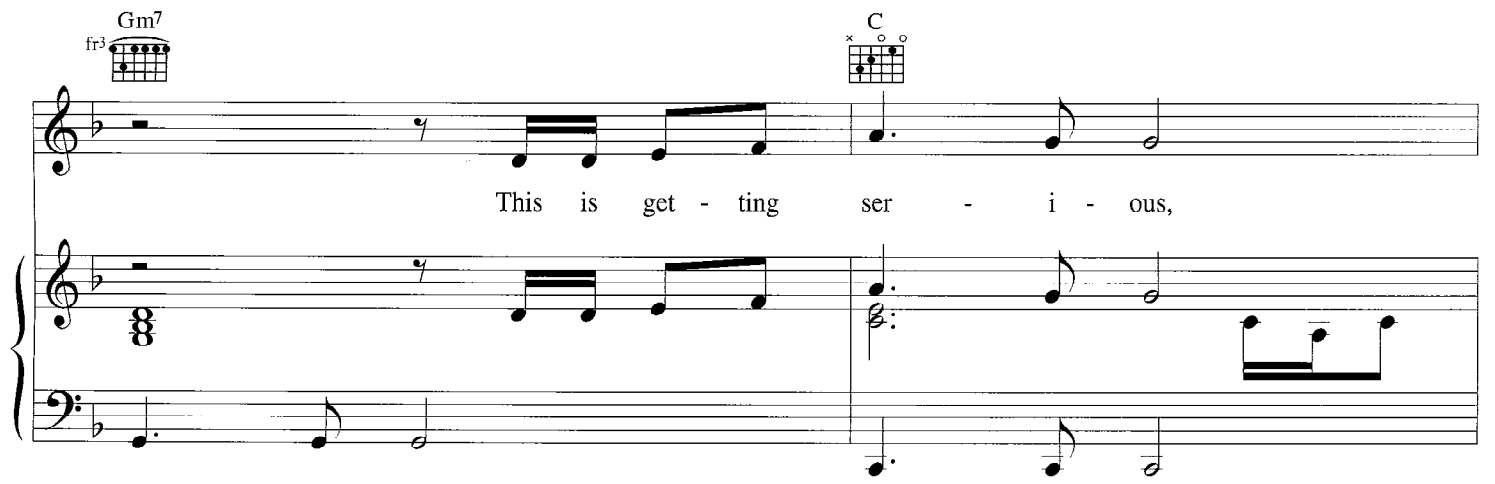
C  **Am7**  **Bb** 





and you and I know there'll be a storm to - night.—



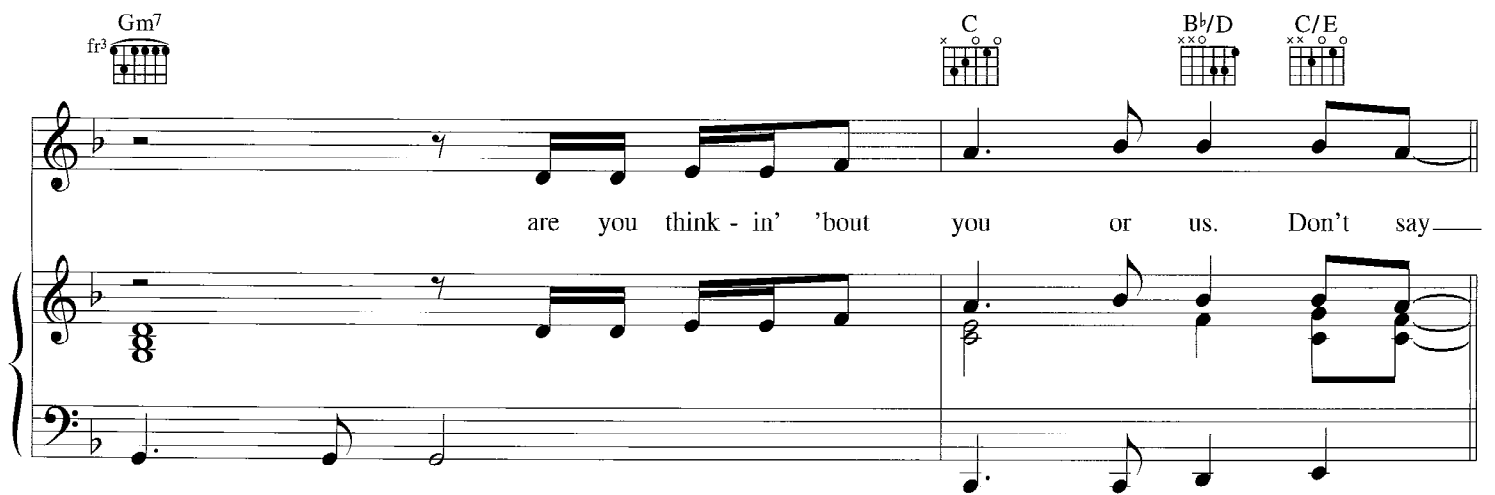
Gm7  **C** 

This is get - ting ser - i - ous,



Gm7  **C**  **Bb/D**  **C/E** 

are you think - in' 'bout you or us. Don't say—



F B \flat C B \flat /D C/E F Am 7

— what you're a - bout — to say, — look back — be - fore you leave my

B \flat C F B \flat C

life. Be sure — be - fore you close that — door, — be - fore you roll —

Gm 7 fr 3 B \flat F

those dice, — ba - by think twice.

Gm 7 fr 3 B \flat Dm

2. Ba - by think — ba - by think twice.

Gm7 fr3 Dm7 x00 Gm7 fr3

Musical notation for the first system, including guitar chord diagrams for Gm7, Dm7, and Gm7, and piano accompaniment.

Gm7 fr3 Bb x x x C x x o o Gm7 fr3 Bb x x x

Ba - by this is ser - i - ous, are you think-in' a-bout

Musical notation for the second system, including guitar chord diagrams for Gm7, Bb, C, Gm7, and Bb, and piano accompaniment.

C x x o o

you — or us? — Ba - by. — Don't say —

Musical notation for the third system, including a guitar chord diagram for C, and piano accompaniment.

F Bb x x x C x x o o Bb/D x x o C/E x x o o

— what you're a - bout — to say, — look back —

Musical notation for the fourth system, including guitar chord diagrams for F, Bb, C, Bb/D, and C/E, and piano accompaniment.

F Am⁷ B^b C

— be - fore you leave my life. Be sure —

F B^b C

— be - fore you close that — door, — be - fore you roll —

Gm⁷ B^b

— those — dice. — Don't say —

Repeat to fade

Verse 2:

Baby think twice, for the sake of our love
 For the memory,
 For the fire and the faith
 That was you and me.
 Babe I know it ain't easy
 When your soul cries out for higher ground,
 'Cause when you're halfway up
 You're always halfway down.

But baby this is serious
 Are you thinking 'bout you or us?

UNISON

Words & Music by Andy Goldmark & Bruce Roberts.

♩ 128



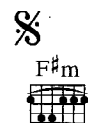
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we come a - live, —

(Verse 2 see block lyric)

two hearts ig - nite, — we're one of a kind —



here we are — un - di - vi - ded by —



a - ny - thing, — just you and I. We've come so far, —

F#m



G#sus4



no one else could ev - - - er steal a - way - what we con - fide.

G#7



C#m



Who wants - to know - we stick to - ge - er, we're ne - ver a - part, -

A



ev - 'ry - bo - dy knows who we are, - be - cause we are one, -

B



C#m



1.

we do it in u - ni - son. _____

2. Glean of an eye -

2.



(in u - ni - son.) We come to - ge - ther and





strong-er we are just when the world can, can tear us a - part, we go

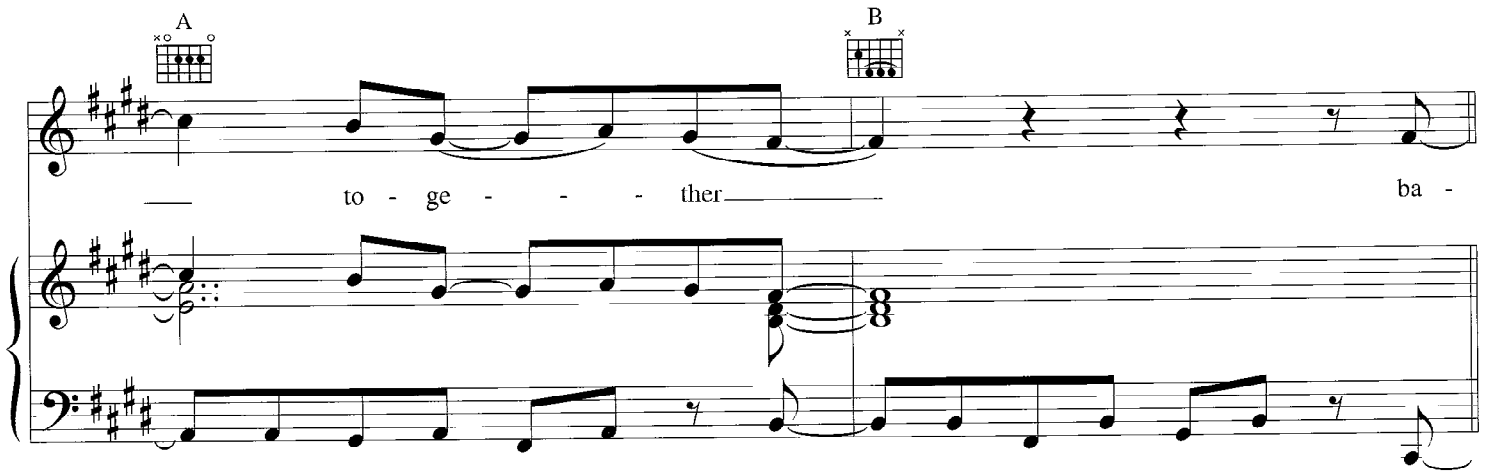



on as one, we do it in u - ni - son.

We stand

A  B 


to - ge - - - ther - - - - - ba -



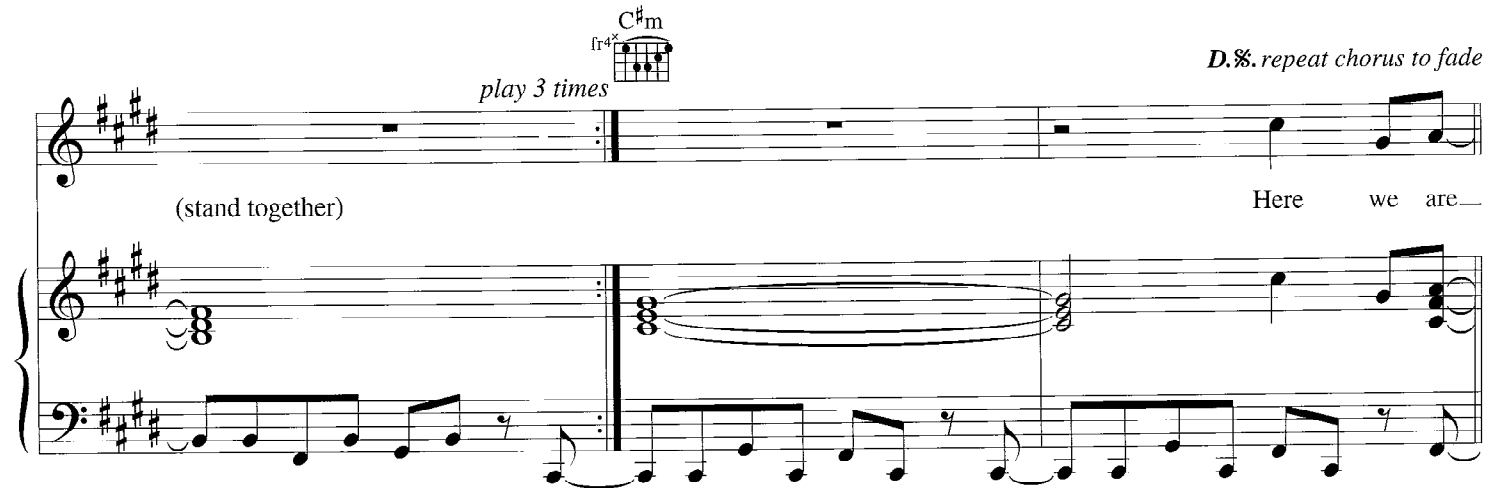
C#m  A  B 

- by.



play 3 times C#m  *D.%. repeat chorus to fade*

(stand together) Here we are -



Verse 2:
 Gleam of an eye, flash of a smile
 Never too shy, playin' ever so wild.
 Here we are, I'm relying on no one else,
 But you and I we've come so far
 No one else could ever steal away,
 What we confide, who wants to know?

WHEN I FALL IN LOVE

Music by Victor Young. Words by Edward Heyman.

$\text{♩} = 75$ Rubato

D^b
 G^b/D^b
 D^b
 G^bm/D^b
 D^b
 $B^b\text{aug}$
 A
 $A^b7\text{sus}4$
 $A^b7(b9)$







D^b
 G^bm/D^b
 D^b
 G^bm/D^b
 B^b7
 E^bm
 $A^b7(b9)$

When I fall in love, it will be for - ev - er,

D^b
 $B^b7\text{aug}$
 C^b7
 $B^b7\text{aug}$
 E^bm7
 A^b11
 $A^b13(b9)$

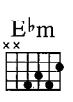
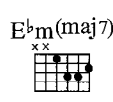
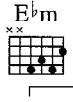

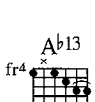
or I'll ne - ver fall in love. In a

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/C^b



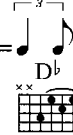
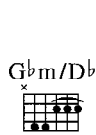
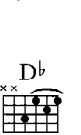



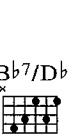
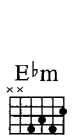
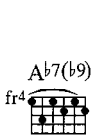
rest - less world like this is, love is end - ed be - fore it's be - gun, and too






To Coda Φ



ma - ny moon-light kiss-es seem to cool in the warmth of the sun.



When I give my heart, it will be com - plete - ly,

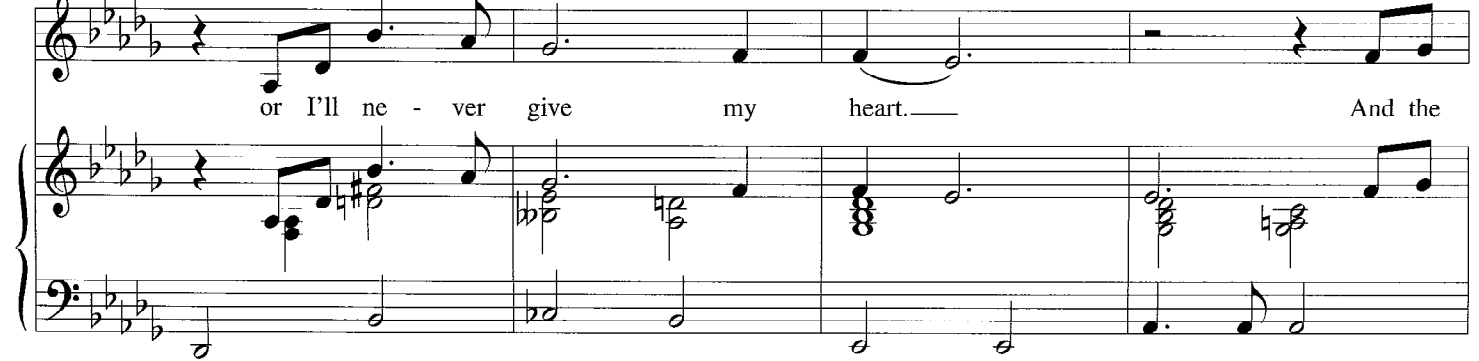


























or I'll ne - ver give my heart. — And the



Db  Bbm7  Gm7add9  C7(b5)  Fm7  Bb7(b9)  Ebm  Cb7 


mo - ment I can feel that you feel that way too,



Db/Ab  Gbm/Ab  Bb7/Ab  Ab11  Ab13(b9)  Db  Ab/Bb  Ebm7 

is when I fall in love with you.

D.%. al Coda /Ab














⊕ Coda

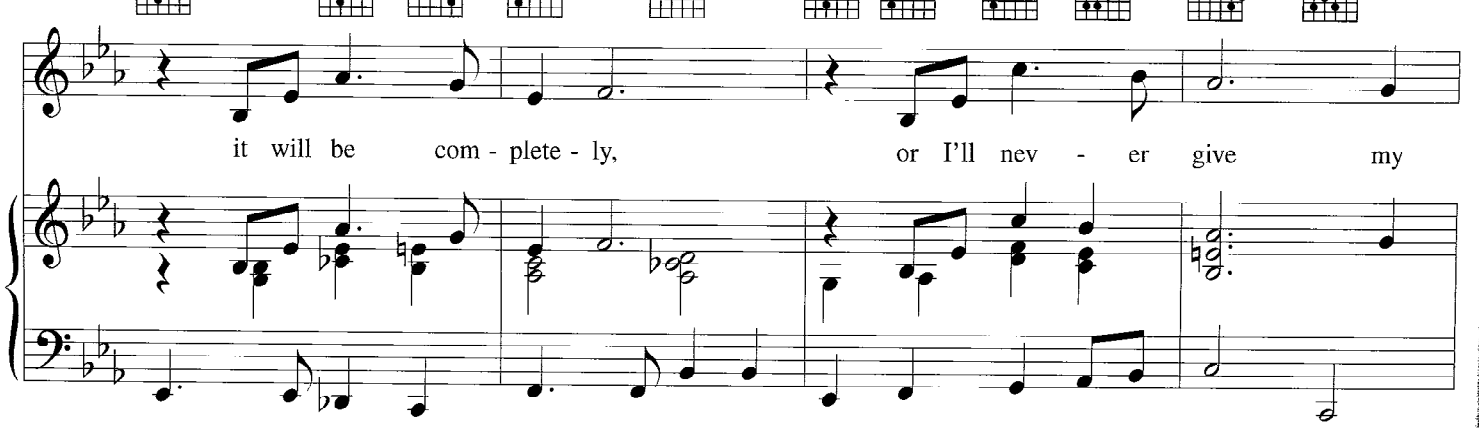
Ab11  Bb11  Eb  Abm/Eb  Fb 

sun. When I give my heart



Eb  Abm/Db  C7aug  Fm7  Bb7(b9)  Eb  Fm7  Gm7  Ab  C7aug  C7 

it will be com - plete - ly, or I'll nev - er give my



Fm7 Bb9 Bb7(b9) Eb Cm7 Ab D7(b5)

heart. And the mo - ment I can feel that — you

Gm7add4 C7aug Fm Db7 Eb Abm/Eb

feel that way too, *rall.* is when I fall in

Fm7 Bb11 Gb/Db Cbm/Db Db7(b9)

love when I fall in love,

Eb/Bb Abm/Bb C7aug Fm7/Bb Bb7 Eb F/Eb Eb

rall. when I fall in love with you.