

Arranged for piano, voice & guitar

BOOGIEWOOGIE.RU

# The Greatest LOVE SONGS Of The 80s



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# LOVE

# The Greatest

# SONGS

# Of The 80s

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
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



# Against All Odds (Take A Look At Me Now)


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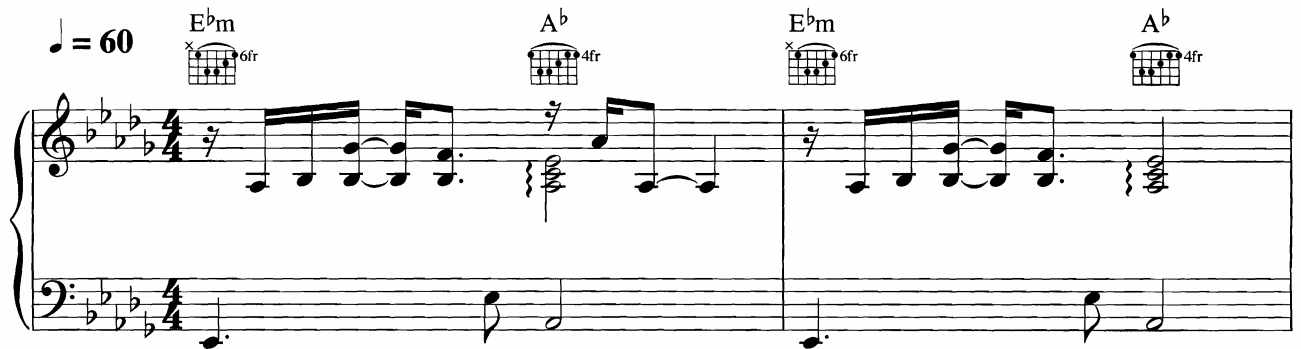
♩ = 60

E<sup>b</sup>m  6fr


A<sup>b</sup>  4fr

E<sup>b</sup>m  6fr

A<sup>b</sup>  4fr



B<sup>b</sup>m<sup>7</sup>  6fr


A<sup>b</sup>/C  4fr


D<sup>b</sup>  4fr


D<sup>b</sup>/E<sup>b</sup>  4fr


How can I just let\_\_ you walk a-way, just let you leave with - out\_\_ a trace? When I



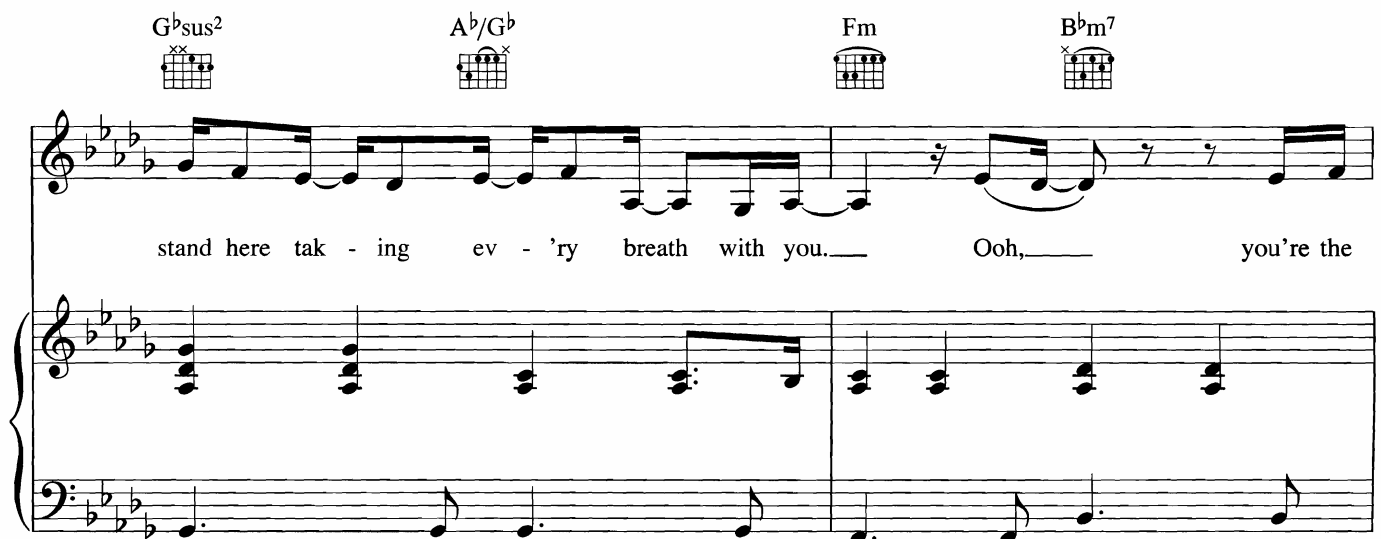
G<sup>b</sup>sus<sup>2</sup>  4fr





A<sup>b</sup>/G<sup>b</sup>  4fr

Fm  4fr


B<sup>b</sup>m<sup>7</sup>  4fr

stand here tak - ing ev - 'ry breath with you.\_\_\_\_ Ooh,\_\_\_\_ you're the



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



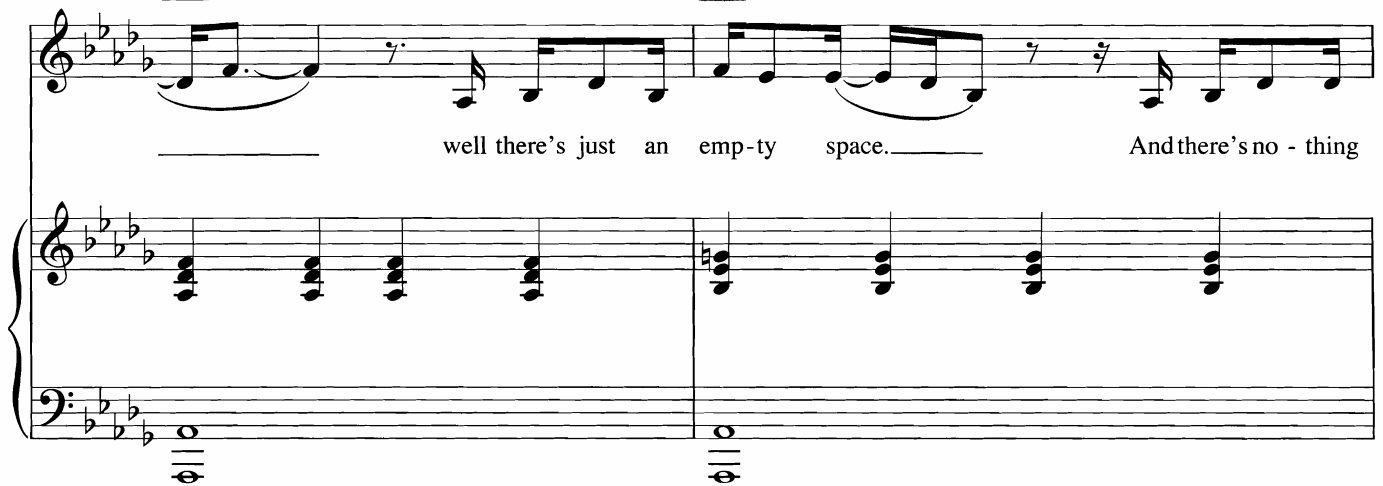
E<sup>b</sup>m  6fr      G<sup>b</sup>       A<sup>b</sup>sus<sup>4</sup>  4fr      A<sup>b</sup>  4fr





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




D<sup>b</sup>/A<sup>b</sup>       E<sup>b</sup>/A<sup>b</sup> 

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



B<sup>b</sup>m<sup>7</sup>  6fr      G<sup>b</sup>       E<sup>b</sup>m  6fr      A<sup>b</sup>  4fr

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



D<sup>b</sup>/A<sup>b</sup>



E<sup>b</sup>/A<sup>b</sup>



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

The first system of the score features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three flats (B-flat major/D-flat minor). The vocal line consists of eighth and quarter notes with some rests. The piano accompaniment provides harmonic support with chords and a bass line.

B<sup>b</sup>m<sup>7</sup>



G<sup>b</sup>



To Coda

E<sup>b</sup>m



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

The second system continues the vocal and piano parts. It includes a 'To Coda' section marked with a diamond symbol. The time signature changes from 4/4 to 2/4 and back to 4/4. The piano accompaniment features a prominent bass line.

A<sup>b</sup>7sus<sup>4</sup>



A<sup>b</sup>



D.S. al Coda

3. I

The third system shows the final part of the piece, including a 'D.S. al Coda' instruction. The time signature is 4/4. The piano accompaniment ends with a final chord.

♣ 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

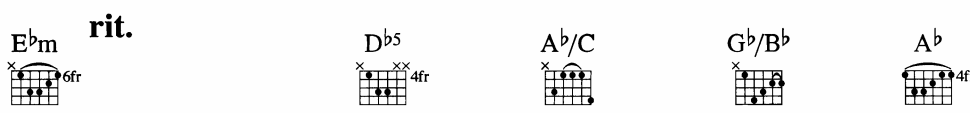



chance I've got\_\_ to take.\_\_\_\_\_





Take a look at me now..





*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

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.



Dm9  
fr3<sup>x</sup>

G/D  
xx000

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

Em7

Fmaj7  
xx000

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

Cmaj7  
x0000

Bm7  
x0000

E7  
00000

but I'm— gon - na find— him.— Ooh.—

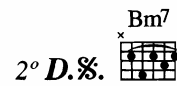
Dm7  
x0000

G/D  
xx000

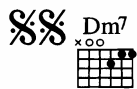
(1.)— we had a quar - rel— and I— let my - self go.—  
*(Verse 2 see block lyric)*



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



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



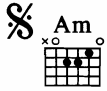
He gave the rea - son, the rea - sons he — should go. — And he — said things —



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  
fr3<sup>x</sup>

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*.....

Mm, mm. *Strings*

Dm9  
fr3<sup>x</sup>

G/D

2.

Bm7

E7

3.

Bm7

*D.%.%. al Coda*

E7

(8va).....

*repeat chorus*

## ⊕ Coda



I've been a - round the world\_\_\_\_\_



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

*Repeat to fade*

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

*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

Chord diagrams: C, G/B, F/A

Chord diagrams: F, F/G, G7, C

1. I'm

Chord diagrams: F/C, C

(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.\_\_\_  
- way from these long\_\_ lone - ly nights.\_\_\_

I know you hurt too\_\_ but what  
I'm reach - ing for you,\_\_ are you

G/B



F/A

Fmaj<sup>7</sup>

F/G

G<sup>7</sup>

else can we do,\_\_ tor - ment - ed and torn\_\_ a - part.\_\_\_  
feel - ing it too,\_\_ does the feel - ing seem oh\_\_ so right?\_\_

2. I  
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



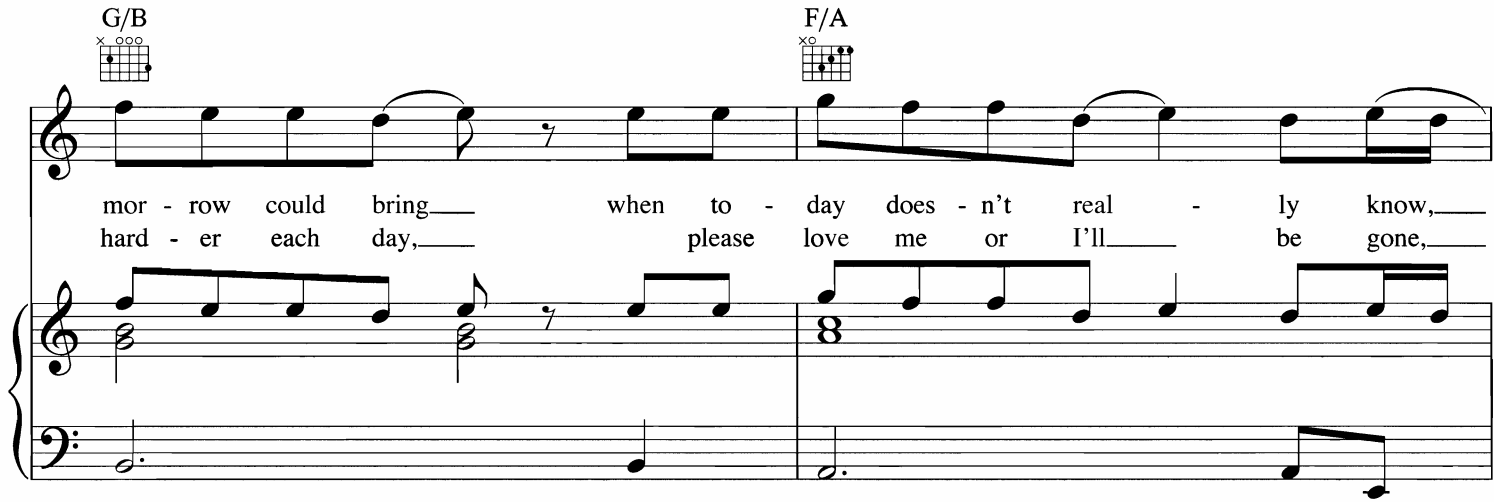
\_\_ when my life\_\_ seemed so\_\_ low,\_\_  
\_\_ that I can't\_\_ hold on?\_\_





it would make me be - lieve\_\_ what to -  
There's no ea - sy way,\_\_ it gets



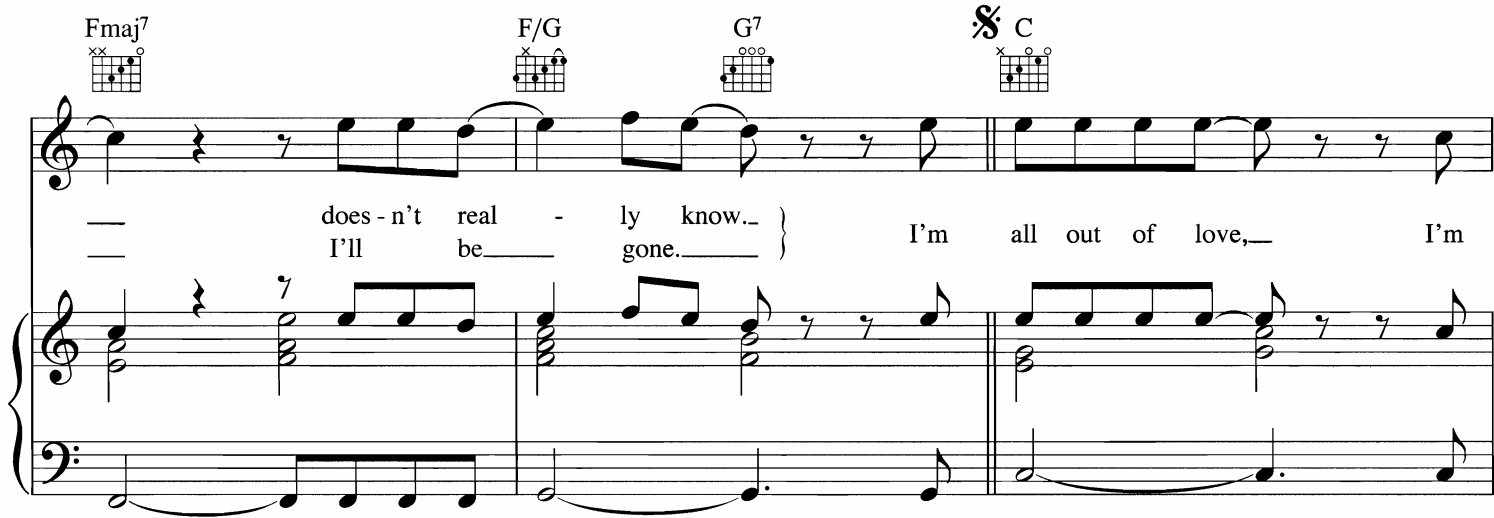
G/B  F/A 






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, —



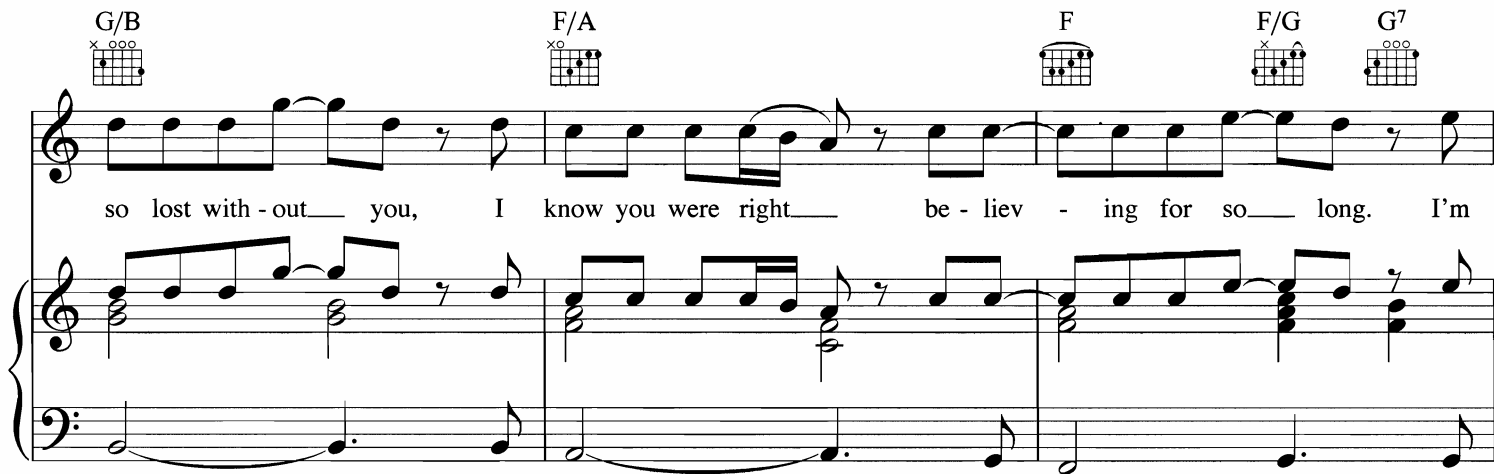
Fmaj<sup>7</sup>  F/G  G<sup>7</sup>  C 




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



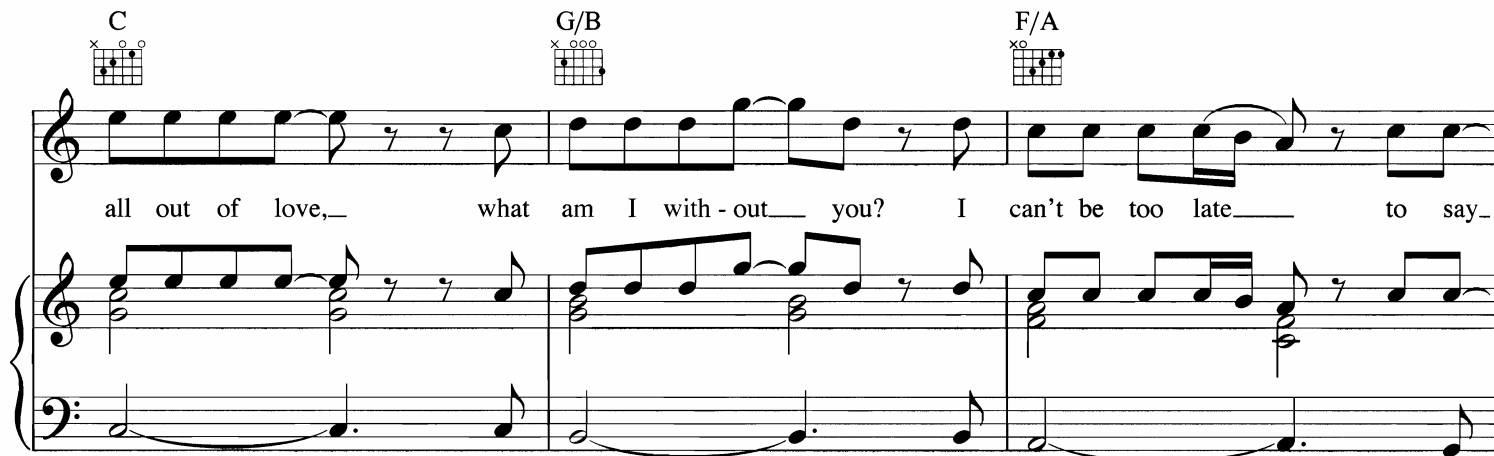
G/B  F/A  F  F/G  G<sup>7</sup> 

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 G<sup>7</sup> 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♭ major

♩ = 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

Em



C



D7



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

Gsus<sup>2</sup>

G



D7





an - y - thing\_\_\_ for you,\_\_\_ I'll play your game.\_\_\_ You

Gsus<sup>2</sup>


G

Dm<sup>7</sup>G<sup>7</sup>

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 

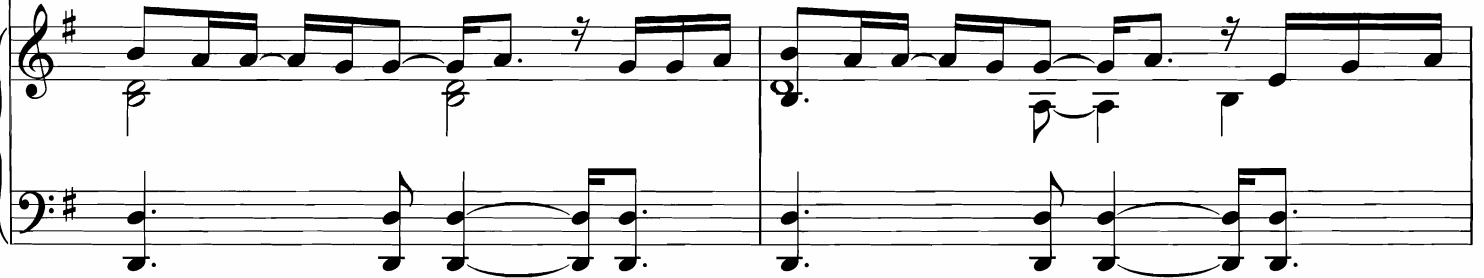
learned so much from you;\_ you made me\_ strong\_ Don't you ev - er  
 that's what I should do\_ to make you hap - py. I can pre -



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



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 Dsus<sup>4</sup> D<sup>7</sup>

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

2. G/D Em<sup>7</sup> A<sup>7</sup>

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

G<sup>7</sup> Cm<sup>7</sup> 3fr

have to say... good - bye.

G/D Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Repeat to fade



# Blue Eyes

Words & Music by Elton John & Gary Osborne

♩ = 70

B<sup>b</sup>6



F/A



Fm/A<sup>b</sup>



1. Blue eyes, \_\_\_\_\_  
 2. Blue eyes, \_\_\_\_\_

ba - by's got \_\_\_\_\_ blue\_\_\_\_  
 ba - by's got \_\_\_\_\_ blue\_\_\_\_

Gm<sup>7</sup>



E<sup>b</sup>9#11



E<sup>b</sup>9



eyes, \_\_\_\_\_  
 eyes, \_\_\_\_\_

like a deep \_\_\_\_\_ blue \_\_\_\_\_ sea \_\_\_\_\_  
 like a clear \_\_\_\_\_ blue \_\_\_\_\_ sky \_\_\_\_\_

B<sup>b</sup>/D



F/C



F



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

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Bb6

Bb

F/A

Fm/A<sup>b</sup>

Gm<sup>7</sup>

3fr

Blue eyes, \_\_\_\_\_  
Blue eyes, \_\_\_\_\_

ba - by's got \_\_\_\_\_ blue eyes \_\_\_\_\_  
ooh, I love \_\_\_\_\_ blue eyes \_\_\_\_\_

E<sup>b</sup>9#11

7fr

E<sup>b</sup>9

5fr

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

E<sup>b</sup>9#11

7fr

E<sup>b</sup>9

5fr

Em<sup>7</sup>b<sup>5</sup>

5fr

A<sup>7</sup>aug

XO O O

A<sup>7</sup>

XO O O

A<sup>7</sup>aug

XO O O

A<sup>7</sup>

XO O O

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

and I \_\_\_\_\_ say: \_\_\_\_\_  
I will see \_\_\_\_\_

Dm

XXO

B<sup>b</sup>/D

XXO

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<sup>b</sup>



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

Gm



E<sup>b</sup>9



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

1, 3.

Gm7/C



C



F



a - gain.

E<sup>b</sup>



A<sup>b</sup>



G<sup>b</sup>



D<sup>b</sup>/F



Fm7



B<sup>b</sup>11



E<sup>b</sup>



2.

Gm7/C



C



Fine

D.S. al Fine

and I am home a - gain.

# Didn't We Almost Have It All

Words & Music by Michael Masser & Will Jennings

Slowly  $\text{♩} = 60$

*p*

*with pedal*

**B $\flat$**  **F/E $\flat$**  **E $\flat$**  **Dm7(4)** **Gm7**

**Cm7** **B $\flat$ /D** **E $\flat$**  **F7sus** **B $\flat$**  **F7sus**

*Verse:*

**B $\flat$**  **Fm/A $\flat$**  **G7sus** **G**

*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 -

**Cm** **G/B** **Cm** **F** **B $\flat$**  **/A** **Gm**

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

The musical score is written for piano in 4/4 time, marked 'Slowly' with a tempo of 60 beats per minute. It features a key signature of two flats (B-flat major or D-flat minor). The score is divided into several systems. The first system includes a piano (p) dynamic and a 'with pedal' instruction. The second system continues the piano accompaniment. The third system is the vocal entry, marked 'Verse' and 'mp' (mezzo-piano), with two verses of lyrics. The fourth system concludes the piece with a final chord.

Ebmaj7

F/Eb

Dm7

Gm7

Cm7

Eb/F

mor-row ev - er, 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 -

*mf*

Bb

C/D D

G

D/C C

Bm7

Em7

gain.) gain.) Did-n't we al-most have it all,

*f*

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:

BOOGIEWOOGIE.RU

♩♩ Bb
F/Eb Eb
Dm7 Gm7
Cm7 Eb/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

Bb
Eb/Bb F/Bb
Bb
F/Eb Eb
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 Eb/F Bb Eb/Bb F/Bb *D.S.* 2. Cm7 *To next strain* D7(#5) D7

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

*dim.* *mp*

3. Cm7 Eb/F Bb *D.S.S.* *al* Coda *Bridge:* Eb/Bb F Ebmaj7

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 BOOGIEWOOGIE, RU

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

G  Gsus4  G  Gsus4 

*mp*

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

G  Em7  C  D 

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 

To Coda ⊕

B7 Em7 A7

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 G C G/B Am7 Am/G

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

D Bm7 F/C C 1. Dsus<sup>2</sup> D

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

Em B7 Em A7 D Bm7

Am7 2. Dsus<sup>2</sup> D

*D.%. al Coda*  
(Repeat verse 1)

oh.

## ♣ 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—

*f*



- 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#m7

F#m7/B

Emaj7

G#m7

Amaj7

Bsus4

B

Emaj7

G#m7

Amaj7

B

Amaj7

G#m7

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

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

3

5. E F#m7 G#m7 Amaj7

do. Fill my heart with glad - ness,

3

G#m7 F#m7 F#m7/B

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

3

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

do. do.

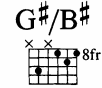
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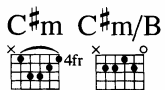
# Hard To Say I'm Sorry

Words & Music by David Foster & Peter Cetera

Moderately



poco rall. a tempo




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

C#m

B

E

G#m7



oth - er.

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

A

B

C#m

B

C#m

F#m7



far a - way — from each - oth - er.

Hold — me now... It's

E/B

B

A/E

E

C#m

F#m7

Bsus

B



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

I just want you to stay. —

§

E

A/C#

B/D#

B/C#

G#/B#

C#m

C#m/B










F#/A#



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

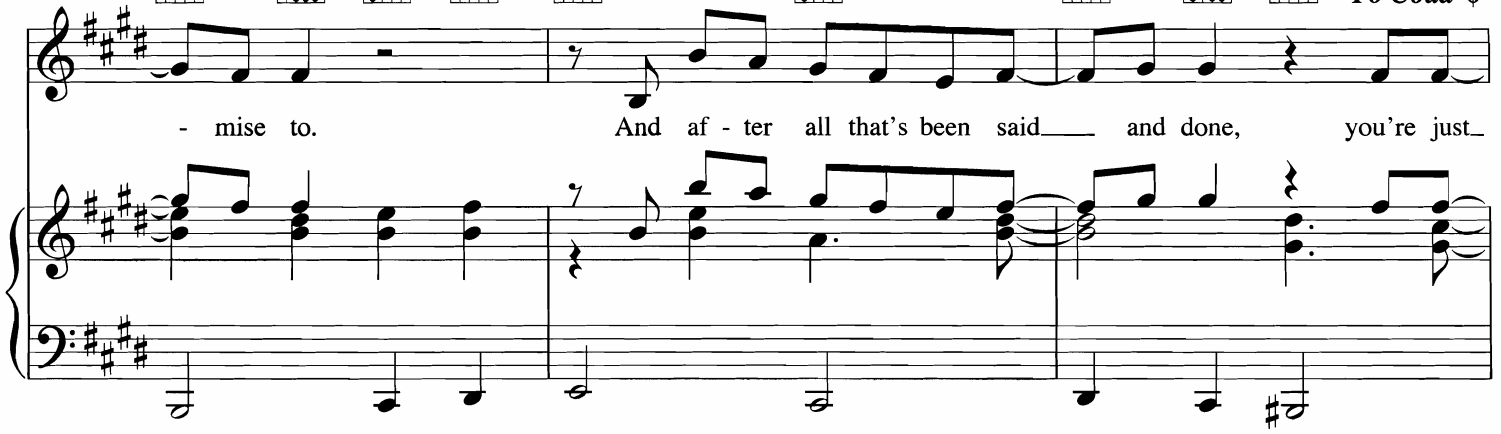
I will make it up — to you. —








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



C#m  C#m/B  F#/A#  Bsus  B  Bsus  B 

— the part of me I can't let go.



E  G#m7  A  B 

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



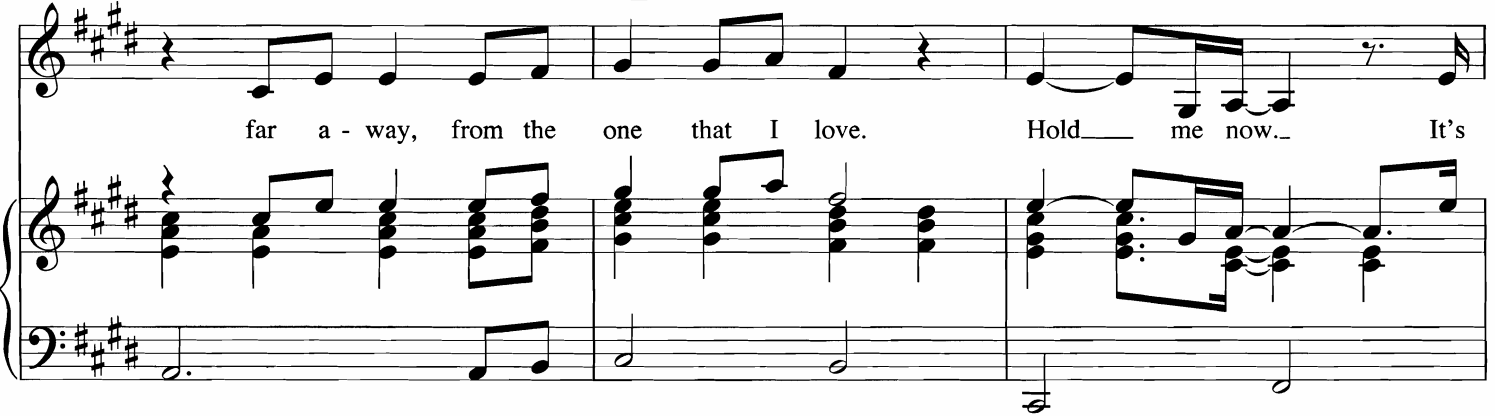
C#m  B  E  G#m7 










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*    ⊕ *Coda*

Bsus  B  C#m  C#m/B  F#/A#  B  B/A 

go. — the part of me I can't let go.



BOOGIEWOOGIE.RU

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



Fmaj7

C6/G

Fmaj7

Am(add9)

Cmaj7/G

Fmaj7

C6/G

Fmaj7



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 \*)

*L.H. tacet 1° till \**

Am(add9)

Cmaj7/G

Fmaj7

C6/GFmaj7

Am(add9)

Cmaj7/G



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\_

Fmaj<sup>7</sup> C<sup>6</sup>/G Fmaj<sup>7</sup> Am(add<sup>9</sup>) Cmaj<sup>7</sup> Fmaj<sup>7</sup> A

— 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

Dm G C F

(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

2 & 3° B<sup>b</sup> Eaug E Am Bm<sup>7</sup> C<sup>6</sup> Bm<sup>7</sup>

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

Dm G C F

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

1. **B<sup>b</sup>** **Eaug** **E** **Am(add9)** **Cmaj7/G**

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

**Fmaj7** **C<sup>6</sup>/G** **Fmaj7** **Am(add9)** **Cmaj7/G** **Fmaj7** **C<sup>6</sup>/G** **Fmaj7**

2. I

2. **Am(add9)** **Cmaj7/G** **Fmaj7** **C<sup>6</sup>/G** **Fmaj7** **Am(add9)** **Cmaj7/G** **Fmaj7** **C<sup>6</sup>/G** **Fmaj7**

you."

3. **Fmaj7** **C<sup>6</sup>/G** **Fmaj7** **Fmaj7** **rit. C<sup>6</sup>/G** **Fmaj7** **A**

you."



# (I Just) Died In Your Arms Tonight

Words & Music by Nicholas Eede

♩ = 124



The first system of music features a guitar part with a treble clef and a key signature of two sharps (F# and C#). The piano part is written for both the right and left hands, with a treble clef for the right and a bass clef for the left. The tempo is marked as quarter note = 124. The system consists of four measures.



The second system of music continues the guitar and piano parts from the first system. It consists of four measures.



The third system of music includes a vocal line. The guitar part continues with the same chords as the previous systems. The piano part provides accompaniment. The vocal line is written in a treble clef with a key signature of two sharps. The lyrics are: "Oh, I, I just died in your arms to - night...". The system consists of four measures.

Asus<sup>2</sup>

A

F#m

Bm



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

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

Piano accompaniment for the first system, featuring a steady eighth-note chordal pattern in the right hand and a bass line in the left hand.

G/B

Bm

Asus<sup>2</sup>

A

F#m<sup>7</sup>



Musical staff with treble clef and key signature of two sharps. The melody continues with eighth and quarter notes.

in your arms to - night.

Piano accompaniment for the second system, maintaining the eighth-note chordal pattern.

Bm<sup>11</sup>



Musical staff with treble clef and key signature of two sharps. The melody is mostly silent, with rests.

Piano accompaniment for the third system, featuring a more melodic line in the right hand and a bass line in the left hand.

Bm<sup>7</sup>



Gmaj<sup>9</sup>



Musical staff with treble clef and key signature of two sharps. The melody consists of eighth and quarter notes.

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

Piano accompaniment for the fourth system, featuring a melodic line in the right hand and a bass line in the left hand.

Asus<sup>4</sup>

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#7sus<sup>4</sup>Bm<sup>7</sup>

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

Gmaj<sup>9</sup>Asus<sup>4</sup>

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#7sus<sup>4</sup>

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

Bsus<sup>2</sup>

Bm

Em<sup>7</sup>

Asus<sup>2</sup>

A



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



F#m

Bsus<sup>2</sup>

Bm

Em<sup>7</sup>

Asus<sup>2</sup>

A



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



F#m

Bsus<sup>2</sup>

Bm

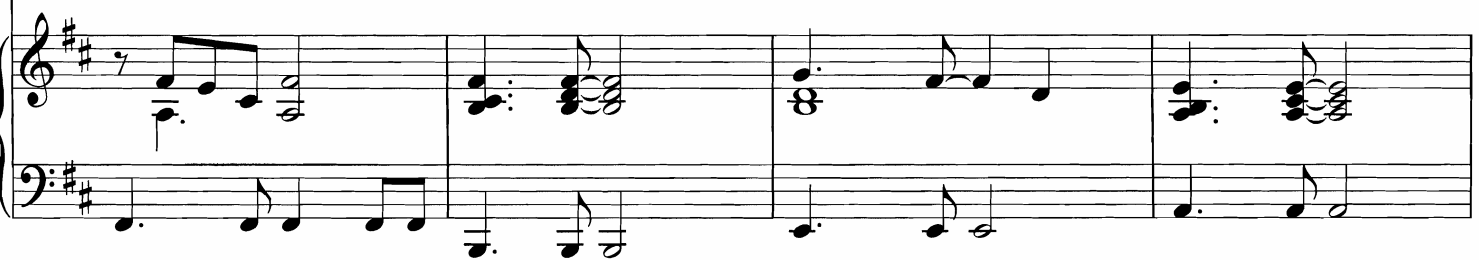
Em<sup>7</sup>

Asus<sup>2</sup>

A



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



F#m

Bsus<sup>2</sup>

Bm

Em<sup>7</sup>

Asus<sup>2</sup>

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#

Bsus<sup>2</sup>

Bm



(Guitar solo)

fol-lowed my hands\_ not my head,\_\_\_ I knew I was wrong.\_\_\_\_\_

Em<sup>7</sup>

Asus<sup>2</sup>

A

F#m

Bsus<sup>2</sup>

Bm



8<sup>vb</sup>

Oh,

Bm

G/B

Bm

Asus<sup>4</sup>

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

*Repeat (tacet vocal) to fade*

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

# (I've Had) The Time Of My Life

BOOGIEWOOGIE.RU

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

♩ = 112

E

C#m7

D



(M) Now 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 it all to you, (F) 'cause

E

C#m7

D



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



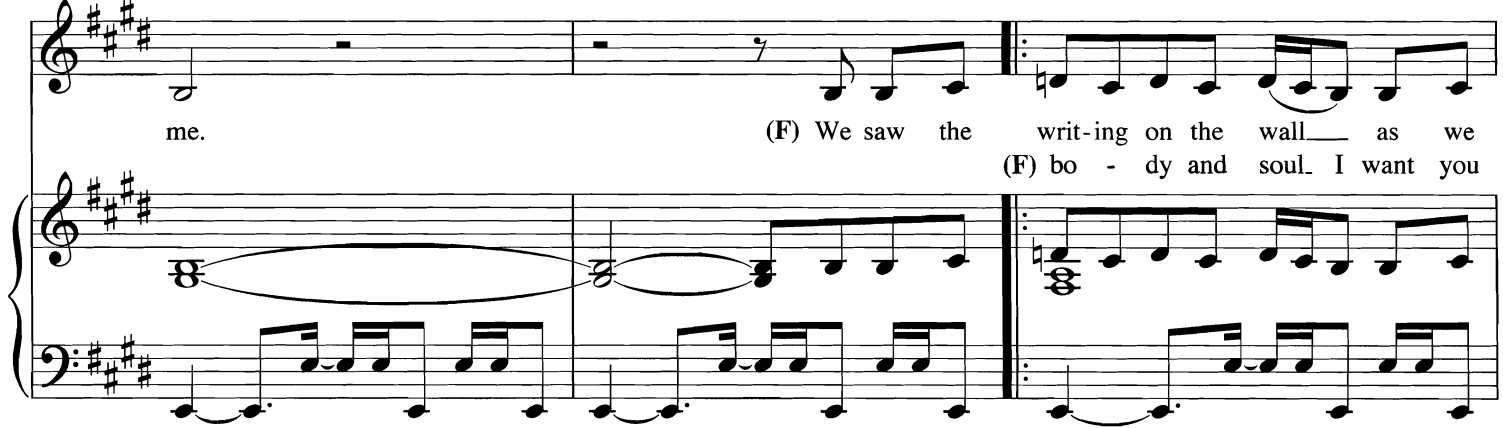
E




me.

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

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



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

E



seem to un - der - stand the ur - gen - cy. } (M) Just re - mem - ber  
 say, "Stay with me to - night."






A




G






(F) you're the one thing (M) I can't get e - nough of.


**A**  **Bsus<sup>4</sup>**  **B**  **A/B**  **B** 

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



**E**  **C<sup>#</sup>m<sup>7</sup>**  **D** 

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



**E**  **C<sup>#</sup>m<sup>7</sup>** 

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



**1.** **D**  **Bsus<sup>4</sup>**  **B<sup>7</sup>**  **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



Fsus4

B

E

C#m7

D



sax. solo

E

C#m7

D



F#m7

F#m7/B

N.C.



(M) Now



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

D#m C# F# B D#m

D#m C# 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

B D#m

*1° only*

time to think\_ things o - ver.  
 like the world up - on my shoul - der.  
 time to look\_ a - round me.

*2° only*

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C#

F#

B



I'd bet - ter read be - tween the lines  
 Through the clouds I see love shine,  
 I've got no-where left to hide,

in case I need it when I'm  
 it keeps me warm as life grows  
 it looks like life has fin - 'ly

D#m

1.

C#6

D#m



old - er.  
 cold - er.  
 found me.

2, 3.

G#m

C#/G#

G#m



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



D.S. al Coda

me. \_\_\_\_\_

Coda



I want to know what love is, \_\_\_\_\_

I want you to show \_\_\_\_\_



me.

I want to feel what love is, \_\_\_\_\_



Repeat to fade

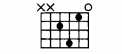
I know you can show \_\_\_\_\_ me. \_\_\_\_\_

# It Must Be Love

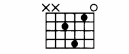
Words & Music by Labi Siffre

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

Am  


Amadd9/E  


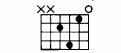
Am  


Amadd9/E  


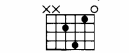


Musical notation for the first system, including guitar chords and piano accompaniment. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The guitar chords are indicated above the vocal line.

Am  


Amadd9/E  


Am  


Amadd9/E  




Musical notation for the second system, including guitar chords, piano accompaniment, and lyrics. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The guitar chords are indicated above the vocal line. The lyrics are written below the vocal line.

I nev - er thought\_ I'd miss\_ you half as much\_ as I do\_

G  


C/G  


G  


G#m  




Musical notation for the third system, including guitar chords and piano accompaniment. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The guitar chords are indicated above the vocal line. The piano accompaniment includes triplets in the right hand.

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 D<sup>9</sup>/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

no - thing less: — love is the best. —

To Coda 1 ◊

Am

Em

Am

Em



How can it be\_\_\_ that we\_\_\_ can say so much\_\_\_ with - out

G

C

D<sup>5</sup>

G

C

D<sup>5</sup>



words?

Am

Em

Am

Em



Bless you and bless\_\_\_ me, bless the bees\_\_\_ and the

*D.S. al Coda 1*

G

C

D<sup>5</sup>

G

C

D<sup>5</sup>

N.C.



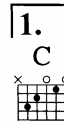
birds.

♣ Coda 1

Am



Musical notation for Coda 1, featuring a piano accompaniment with a treble and bass clef. The melody consists of eighth notes in the treble clef and quarter notes in the bass clef, all within a key signature of one sharp (F#).



1.

2.

*D.S. al Coda 2*

Musical notation for the first and second endings of Coda 1. The first ending leads back to the beginning of the section, while the second ending leads to Coda 2. The piano accompaniment continues with a steady eighth-note bass line.

♣♣ Coda 2



Musical notation for Coda 2, which includes a vocal line and piano accompaniment. The vocal line has a 3/4 time signature change and ends with a 4/4 time signature. The piano accompaniment features a complex rhythmic pattern with triplets and sustained chords.

love.

*Repeat to fade*



Musical notation for the final section, including a vocal line with lyrics and piano accompaniment. The lyrics are: "It must be love, — love, love". The piano accompaniment features a steady eighth-note bass line and chords in the treble clef.

It must be love, — love, love

# Keep On Loving You

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Words & Music by Kevin Cronin

♩ = 90

F



G/F



Fmaj7



G/F



F



G/F



Fmaj7



G/F



F



G/F



Fmaj7



G/F



F



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

G/F



Fmaj7



G/F



F



G/F



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\_\_\_\_\_



— that I love you for - ev - er. ————— And 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

1.



2.



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.



# 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

Piano introduction in A major, 4/4 time. The music is marked *mf*. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. The introduction consists of four measures.

A E7 A E7 A D

Vocal and piano accompaniment for the first two lines of lyrics. The music is marked *mf-f*. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are:
   
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 D/A A E7 A E7

Vocal and piano accompaniment for the final line of lyrics. The music is marked *mf-f*. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are:
   
sky. more. Love, Love, love chan-ges ev - 'ry - thing: how you
   
can break the strong - est heart, pain is

A D A E7

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

A A/C# D A/E E7

sum - mer fly, world a-round or a night and that world seem like will last a life - time. for ev - er. Yes 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. shame. No - thing in the world will ev - er be the 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.*

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

*f cresc.*

# Nothing's Gonna Stop Us Now

BOOGIEWOOGIE.RU

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 Dm<sup>7</sup>

- 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 -

B<sup>b</sup> C

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

F Dm<sup>7</sup> B<sup>b</sup>

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

C F Dm<sup>7</sup>

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

B $\flat$  E $\flat$  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

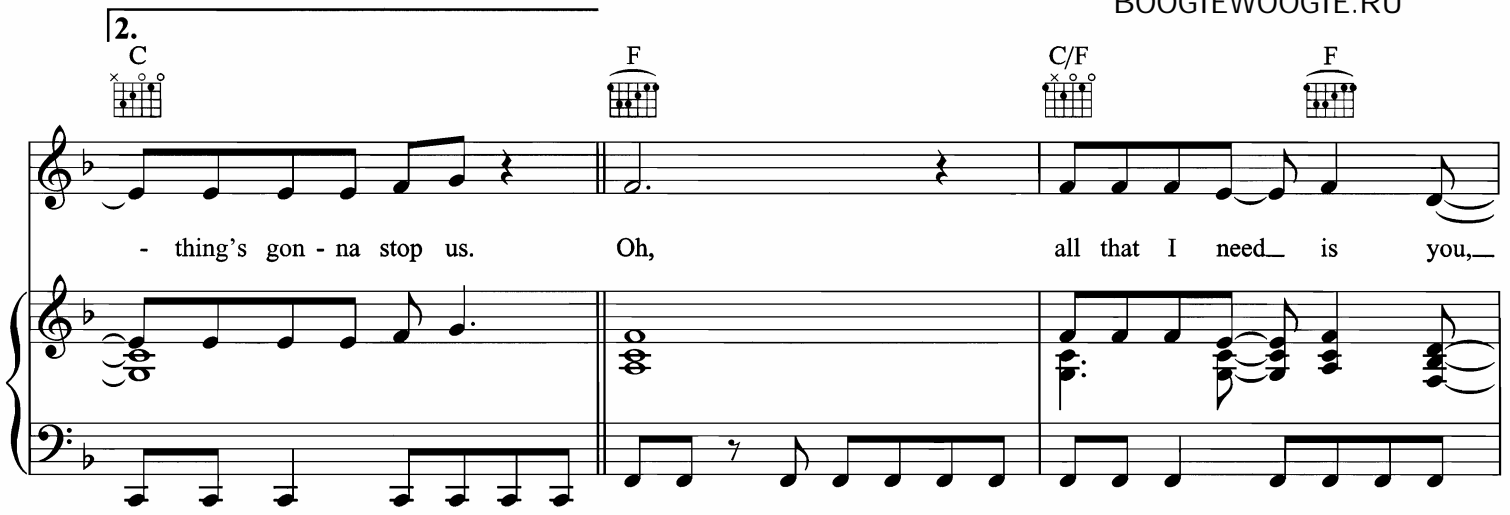
— And if this world runs out of lov - ers, we'll




Dm $^7$  B $\flat$  C

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

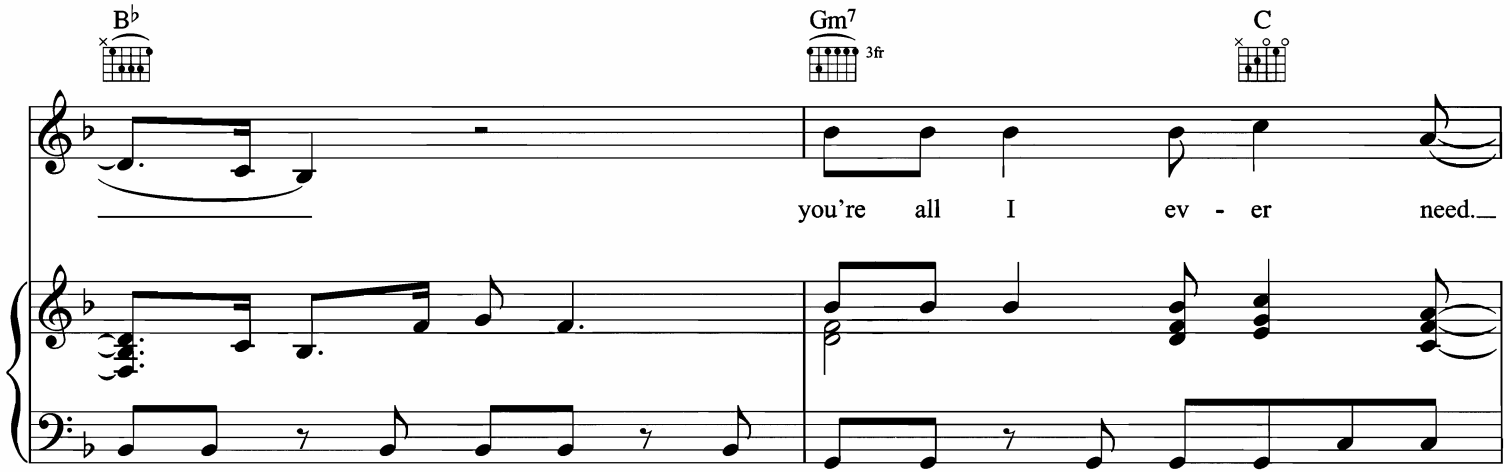
2.    

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






you're all I ev - er need\_



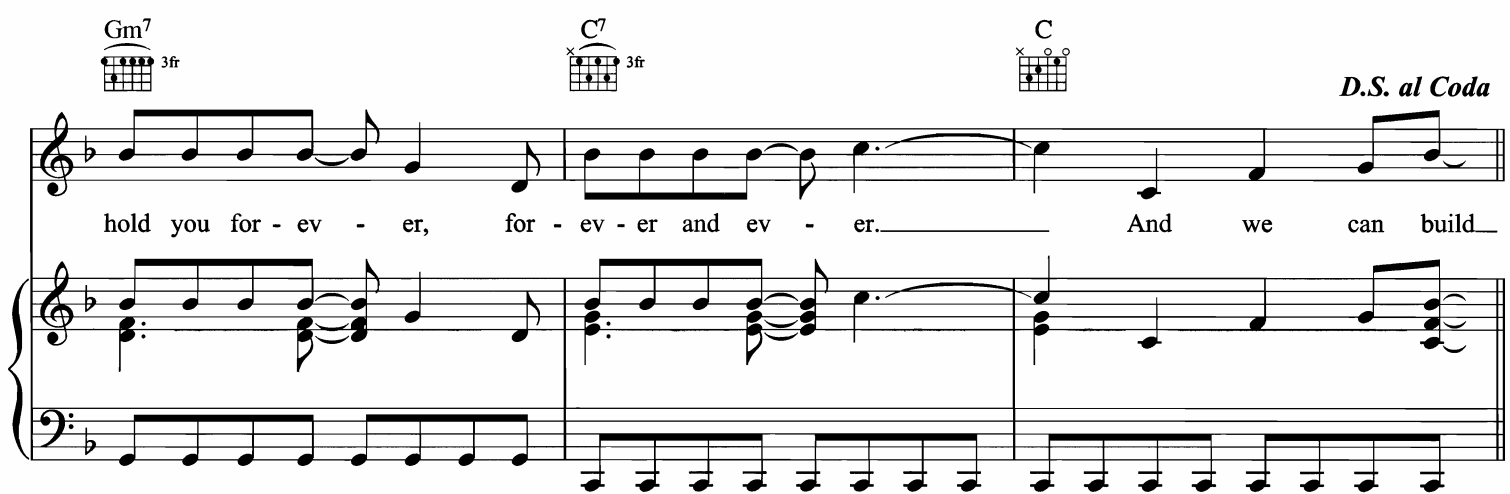
  

All that I want\_ to do\_ is



   *D.S. al Coda*

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



## ♣ 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

♩ = 60



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



I,

*Con pedale*



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

Fm



Fm7

D<sup>b</sup>

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

Cm7

D<sup>b</sup>

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

Fm

D<sup>b</sup>

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

Cm

D<sup>b</sup>E<sup>b</sup>

Make love your goal.



Fm Fm7 Db Cm7

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

Db Eb Db

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

1. Eb Db Fm

— purge the soul. Make love your — goal.

Eb Fm Eb

2.



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



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

Db Eb Cm7 Db



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

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



*mp*

*use pedal*




*mf*

Some - where \_\_\_\_\_ out there be - neath the pale moon -



light \_\_\_\_\_ some - one's think - in' of me and

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lov - ing me to - night. \_\_\_\_\_ Some - where out \_\_\_\_\_



\_\_\_\_\_ there \_\_\_\_\_ some - one's say - ing a prayer \_\_\_\_\_ that



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



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.

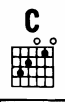
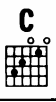
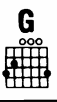
*poco rit.* *a tempo*

**C** **Cmaj7/E** **Fmaj9** **F/G** **To Coda** **C** **C/E**

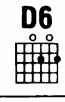
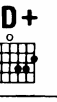
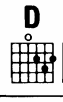
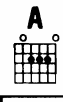
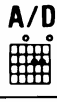
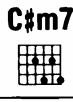
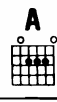
Some - where out there if love can see us



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



where dreams come true.



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

*mf*

Ab 4fr

Cm/G 3fr

Fm

Cm/G 3fr

Ab 4fr

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

Cm/G 3fr

Fm

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

Cm/G 3fr

Ab 4fr

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

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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



Ab



say,  
say,  
say,

"Take my breath a - way."

Cm/G



To Coda

1 Db



Eb



"Take my breath a -

Ab



Cm/G



Db



way."

Eb



2 Fm



Cm/G



Ab



Bb



Eb/G



Db



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

Ab



Bb



— When the mir - ror crashed, I called —

Eb/G



Db



Ab



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

Bb



Eb



day — I — am un - a - fraid. —

Ab Cm/G

Take my breath a - way."

This system contains the first vocal line and piano accompaniment. The vocal line starts with a melodic phrase in the key of C minor. Above the staff, guitar chord diagrams for Ab (4 fret) and Cm/G (3 fret) are provided. The piano accompaniment features a steady bass line and a more active treble line with some grace notes.

Fm 1 Cm/G 2 Cm/G

"Take my breath a -

D.S. al Coda

This system continues the vocal line and piano accompaniment. The vocal line has a rest followed by the start of a new phrase. Above the staff, guitar chord diagrams for Fm, Cm/G (3 fret), and Cm/G (3 fret) are shown. The piano accompaniment continues with similar patterns. The instruction "D.S. al Coda" is placed at the end of the system.

CODA Db Eb Ab

My love, — take my breath a - way.

This section is marked "CODA" and features the vocal line and piano accompaniment. The vocal line includes the lyrics "My love, — take my breath a - way." Above the staff, guitar chord diagrams for Db, Eb (3 fret), and Ab (4 fret) are provided. The piano accompaniment concludes the section with a final melodic flourish.

Cm/G Db Eb Repeat and Fade

My love, — take my breath a -

This is the final section of the page, marked "Repeat and Fade". It contains the vocal line and piano accompaniment. The vocal line has the lyrics "My love, — take my breath a -". Above the staff, guitar chord diagrams for Cm/G (3 fret), Db, and Eb (3 fret) are shown. The piano accompaniment repeats the previous patterns before fading out.

# Time After Time

Words & Music by Cyndi Lauper & Robert Hyman

♩ = 128



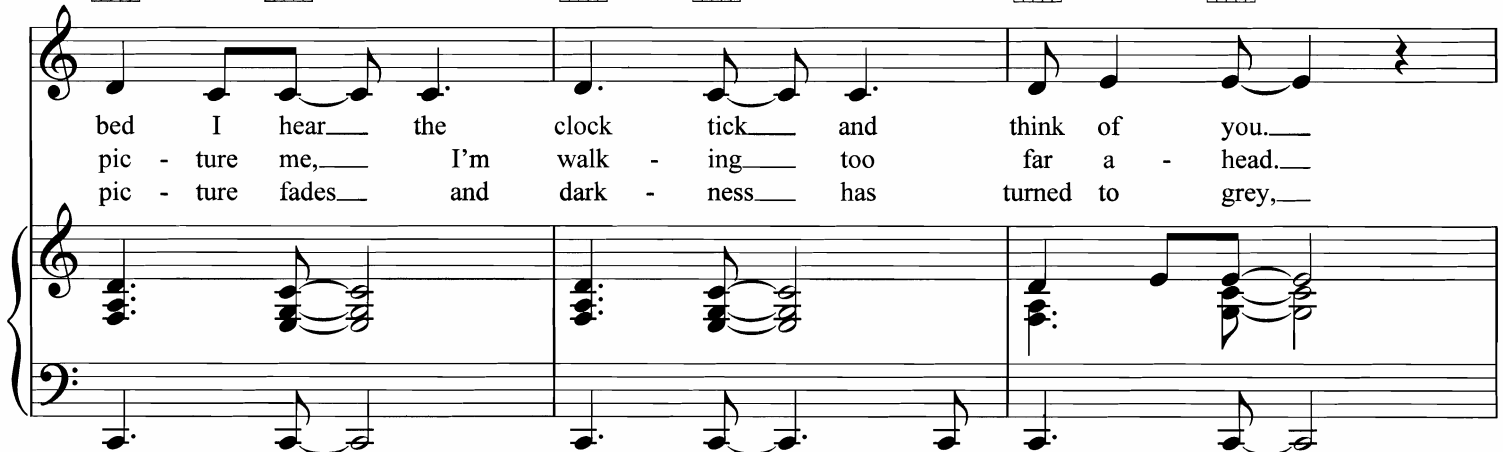

1.



2.




1. Ly - ing in my  
2. Some - times you  
3. Af - ter my

bed I hear the clock tick and think of you.  
pic - ture me, I'm walk - ing too far a - head.  
pic - ture fades and dark - ness has turned to grey,

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<sup>7</sup>sus<sup>4</sup>



Suit - case of me - mo - ries, time af - ter...



2, 3.

F G Em F G

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

Am7 Fmaj9 G7sus4 C

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

G Am7 Fmaj9 G7sus4

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

C G Am7

— If you're lost you can look and you will — find me, —  
 2° Instrumental till \*

Fmaj<sup>9</sup>

G<sup>7</sup>sus<sup>4</sup>

C

G



time af - ter time.---

If you fall--- I will catch\_ you, I---

Am<sup>7</sup>

Fmaj<sup>9</sup>

G<sup>7</sup>sus<sup>4</sup>

C



To Coda ⊕

--- will be wait - ing,

time af - ter time.---

F

G

Em

Fmaj<sup>7</sup>



F

G

Em

Fmaj<sup>7</sup>



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, —

Fmaj<sup>9</sup>

G<sup>7</sup>sus<sup>4</sup>

C

G



time af - ter time.\_\_\_\_

If you're lost\_\_\_\_ you can look\_\_\_\_ and you will\_\_\_\_

Am<sup>7</sup>

Fmaj<sup>9</sup>

G<sup>7</sup>sus<sup>4</sup>

C



\_\_ find me,\_\_\_\_

time af - ter time.\_\_\_\_

If you fall\_\_\_\_

G

Am<sup>7</sup>

Fmaj<sup>9</sup>

G<sup>7</sup>sus<sup>4</sup>



\_\_ I will catch you, I\_\_\_\_ will be wait - ing,

time af - ter time.\_\_\_\_

C

Fmaj<sup>9</sup>

G<sup>7</sup>sus<sup>4</sup>

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**



*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.}\_

Em7 A D D/F#

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chords are indicated above the vocal staff: Em7, A, D, and D/F#. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

G G/B C A G/A A

but we climb a step ev-'ry day.

climb them a

*cresc.*

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Chords are indicated above the vocal staff: G, G/B, C, A, G/A, and A. A crescendo marking is present in the piano accompaniment.

D D/F# G Bm

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

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Chords are indicated above the vocal staff: D, D/F#, G, and Bm. The piano accompaniment features a series of chords in the right hand.

Em D/F# C G A

ea-gles cry on a moun-tain high.

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Chords are indicated above the vocal staff: Em, D/F#, C, G, and A. The piano accompaniment features a series of chords in the right hand.

D D/F# G

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. —

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



Repeat ad lib to Fade

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



# The Winner Takes It All

Words & Music by Benny Andersson & Björn Ulvaeus

**Steadily**

G<sup>b</sup>

B<sup>b</sup>/D

E<sup>b</sup>m

E<sup>b</sup>/G

A<sup>b</sup>m

D<sup>b</sup>

G<sup>b</sup>

B<sup>b</sup>/D

E<sup>b</sup>mE<sup>b</sup>7/GA<sup>b</sup>m

D<sup>b</sup>G<sup>b</sup>

I don't wan - na talk

*mp*

D<sup>b</sup>/F

a - bout things we've gone through, though it's hurt - ing

A<sup>b</sup>mD<sup>b</sup>

me, now it's his - to - ry. I've played all my

$G^b$   $D^b/F$

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

*mf*

$A^b m$   $D^b$

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

$G^b$   $B^b/D$   $E^b m$

all, the los-er stand-ing small

$E^b 7/G$   $A^b m$   $D^b$

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

G<sup>b</sup>D<sup>b</sup>/F

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

A<sup>b</sup>m/E<sup>b</sup>D<sup>b</sup>

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

G<sup>b</sup>D<sup>b</sup>/F

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

A<sup>b</sup>m/E<sup>b</sup>D<sup>b</sup>

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

G<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>m

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

This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. The piano accompaniment is on grand staff (treble and bass clefs). The first line of music has a G<sup>b</sup> chord above it. The second line has B<sup>b</sup>/D and E<sup>b</sup>m chords above it. The lyrics are: "The gods may throw a dice, their minds as cold as ice,"

E<sup>b</sup>7/G A<sup>b</sup>m D<sup>b</sup>

and some - one way down here \_\_\_\_\_ los - es some - one dear. \_\_\_\_\_

This system contains the second two lines of music. The vocal line continues with a melodic line. The piano accompaniment continues with chords and bass line. The first line of music has an E<sup>b</sup>7/G chord above it. The second line has A<sup>b</sup>m and D<sup>b</sup> chords above it. The lyrics are: "and some - one way down here \_\_\_\_\_ los - es some - one dear. \_\_\_\_\_"

G<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>m

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

This system contains the third two lines of music. The vocal line continues with a melodic line. The piano accompaniment continues with chords and bass line. The first line of music has a G<sup>b</sup> chord above it. The second line has B<sup>b</sup>/D and E<sup>b</sup>m chords above it. The lyrics are: "The win - ner takes it all, the los - er has to fall,"

E<sup>b</sup>7/G A<sup>b</sup>m D<sup>b</sup>

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

This system contains the fourth two lines of music. The vocal line continues with a melodic line. The piano accompaniment continues with chords and bass line. The first line of music has an E<sup>b</sup>7/G chord above it. The second line has A<sup>b</sup>m and D<sup>b</sup> chords above it. The lyrics are: "it's simp - le and it's plain, \_\_\_\_\_ why should I com - plain? \_\_\_\_\_"

G<sup>b</sup>

D<sup>b</sup>/F

But tell me does she kiss

like I used to kiss you,

*Ped.*

A<sup>b</sup>m/E<sup>b</sup>

D<sup>b</sup>

Does it feel the same

when she calls your name?

*Ped.*

G<sup>b</sup>

D<sup>b</sup>/F

Some - where deep in side,

you must know I miss you,

A<sup>b</sup>m/E<sup>b</sup>

D<sup>b</sup>

but what can I say,

rules must be o - beyed.

*cresc.*

G<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>m

The jud - ges will de - cide the likes of me a - bide,

E<sup>b</sup>7/G A<sup>b</sup>m D<sup>b</sup>

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

G<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>m

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

E<sup>b</sup>7/G A<sup>b</sup>m D<sup>b</sup>

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

G<sup>b</sup>

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

*mp*

D<sup>b</sup>/FA<sup>b</sup>m

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

D<sup>b</sup>G<sup>b</sup>

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

D<sup>b</sup>/FA<sup>b</sup>m

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



*D<sup>b</sup>* *G<sup>b</sup>* *B<sup>b</sup>/D*

- dence. The win - ner takes it all. \_\_\_\_\_

*cresc.* *f*

*E<sup>b</sup>m* *E<sup>b</sup>7/G* *A<sup>b</sup>m* *D<sup>b</sup>*

— The win - ner takes it all. \_\_\_\_\_

*f*

*G<sup>b</sup>* *B<sup>b</sup>7/D* *E<sup>b</sup>m*

*E<sup>b</sup>7/G* *A<sup>b</sup>m* *D<sup>b</sup>7* *Repeat and fade*

# Woman

Words & Music by John Lennon

♩ = 80

E<sup>b</sup>sus<sup>4</sup>



E<sup>b</sup>



A<sup>b</sup>/E<sup>b</sup>



E<sup>b</sup>



E<sup>b</sup>sus<sup>4</sup>



E<sup>b</sup>



A<sup>b</sup>/E<sup>b</sup>



E<sup>b</sup>



The first system of music features a guitar part with a 4/4 time signature and a key signature of two flats (Bb, Eb). The tempo is marked as quarter note = 80. The guitar part consists of a series of chords: E<sup>b</sup>sus<sup>4</sup>, E<sup>b</sup>, A<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>, E<sup>b</sup>sus<sup>4</sup>, E<sup>b</sup>, A<sup>b</sup>/E<sup>b</sup>, and E<sup>b</sup>. The piano accompaniment is shown in a grand staff with treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a bass line with sustained notes in the left hand.



The second system continues the musical notation with guitar chord diagrams for E<sup>b</sup>, Fm<sup>7</sup>, E<sup>b</sup>/G, Fm<sup>7</sup>, E<sup>b</sup>, and Cm. The piano accompaniment continues with the same rhythmic pattern.

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 third system shows the piano accompaniment for the vocal lines, with treble and bass clefs. The accompaniment features a steady eighth-note accompaniment in the right hand and a bass line with sustained notes in the left hand.



The fourth system continues the musical notation with guitar chord diagrams for Fm, B<sup>b</sup>sus<sup>4</sup>, B<sup>b</sup>, A<sup>b</sup>, Fm<sup>7</sup>, Gm, B<sup>b</sup>sus<sup>4</sup>, and B<sup>b</sup>. The piano accompaniment continues with the same rhythmic pattern.

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 fifth system shows the piano accompaniment for the vocal lines, with treble and bass clefs. The accompaniment continues with the same rhythmic pattern.

E<sup>b</sup> Fm<sup>7</sup> E<sup>b</sup>/G Fm<sup>7</sup> E<sup>b</sup> Cm

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

Fm B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup> A<sup>b</sup> Fm<sup>7</sup> Gm B<sup>b</sup>sus<sup>4</sup>

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.

B<sup>b</sup> E<sup>b</sup>maj<sup>9</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>6

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

E<sup>b</sup>maj<sup>9</sup> Cm<sup>7</sup> Fm<sup>7</sup> 1. B<sup>b</sup>6

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

2.



doo doo. Wo - man, please let me ex - plain...



I nev - er meant to cause you sor - row and pain... So let me tell you a -



-gain and a - gain and a - gain. I



*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<sup>b</sup>m

C<sup>b</sup>maj<sup>7</sup>

D<sup>b</sup> N.C. E<sup>b</sup>m

C<sup>b</sup>maj<sup>7</sup>

E<sup>b</sup>m

A<sup>b</sup>m

E<sup>b</sup>m

A<sup>b</sup>m

C<sup>b</sup>

D<sup>b</sup>

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.---

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G<sup>b</sup> D<sup>b</sup>m C<sup>b</sup> E<sup>b</sup>m A<sup>b</sup>m<sup>7</sup>

I kiss the morn-ing good-bye, but down in - side  
 We planned it all at the start that you and I

B<sup>b</sup> E<sup>b</sup>m A<sup>b</sup>m

— 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;

E<sup>b</sup>m A<sup>b</sup>m C<sup>b</sup> D<sup>b</sup> G<sup>b</sup>

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

D<sup>b</sup>m G<sup>b</sup> C<sup>b</sup>maj<sup>7</sup> G<sup>b</sup> C<sup>b</sup>maj<sup>7</sup>

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.

B<sup>b</sup>7



E<sup>b</sup>m



B<sup>b</sup>7



E<sup>b</sup>m



B<sup>b</sup>7



Musical notation for the first system, including vocal line and piano accompaniment.

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

Musical notation for the second system, including piano accompaniment.

E<sup>b</sup>m

B<sup>b</sup>7

E<sup>b</sup>m

B<sup>b</sup>7

E<sup>b</sup>m

Musical notation for the third system, including vocal line and piano accompaniment.

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

Musical notation for the fourth system, including piano accompaniment.

D<sup>b</sup>



A<sup>b</sup>m



Musical notation for the fifth system, including vocal line and piano accompaniment.

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

Musical notation for the sixth system, including piano accompaniment.

G<sup>b</sup>



1.

E<sup>b</sup>m



Musical notation for the seventh system, including vocal line and piano accompaniment.

- gain. What do I do?

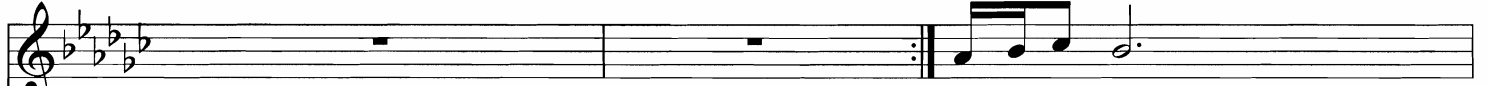
Musical notation for the eighth system, including piano accompaniment.

C<sup>b</sup>maj7

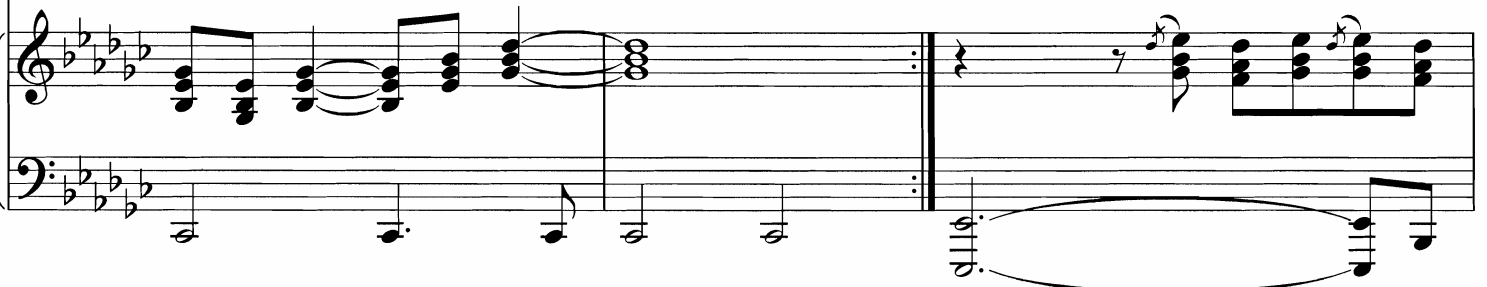


2.

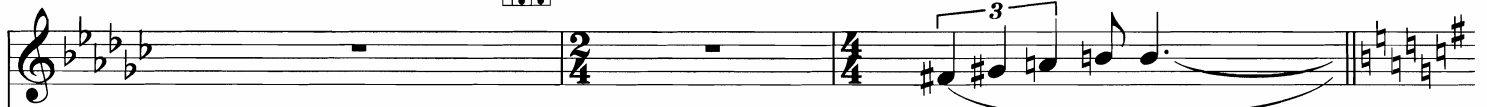
E<sup>b</sup>m



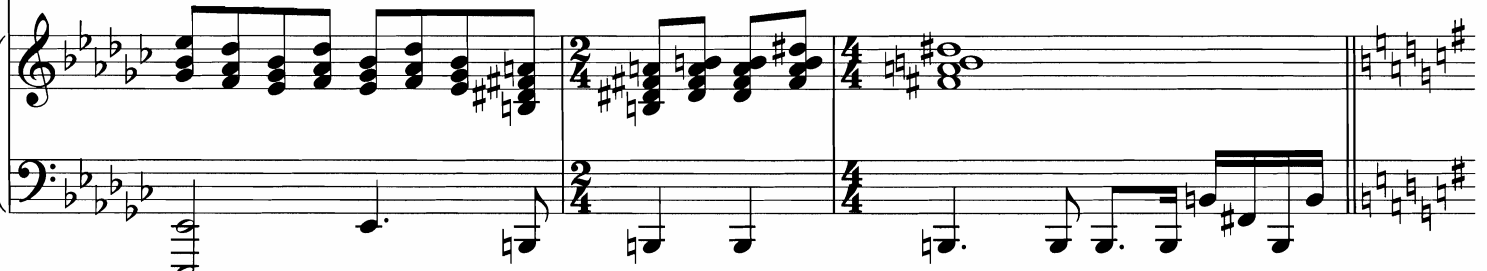
What do I do?



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*



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



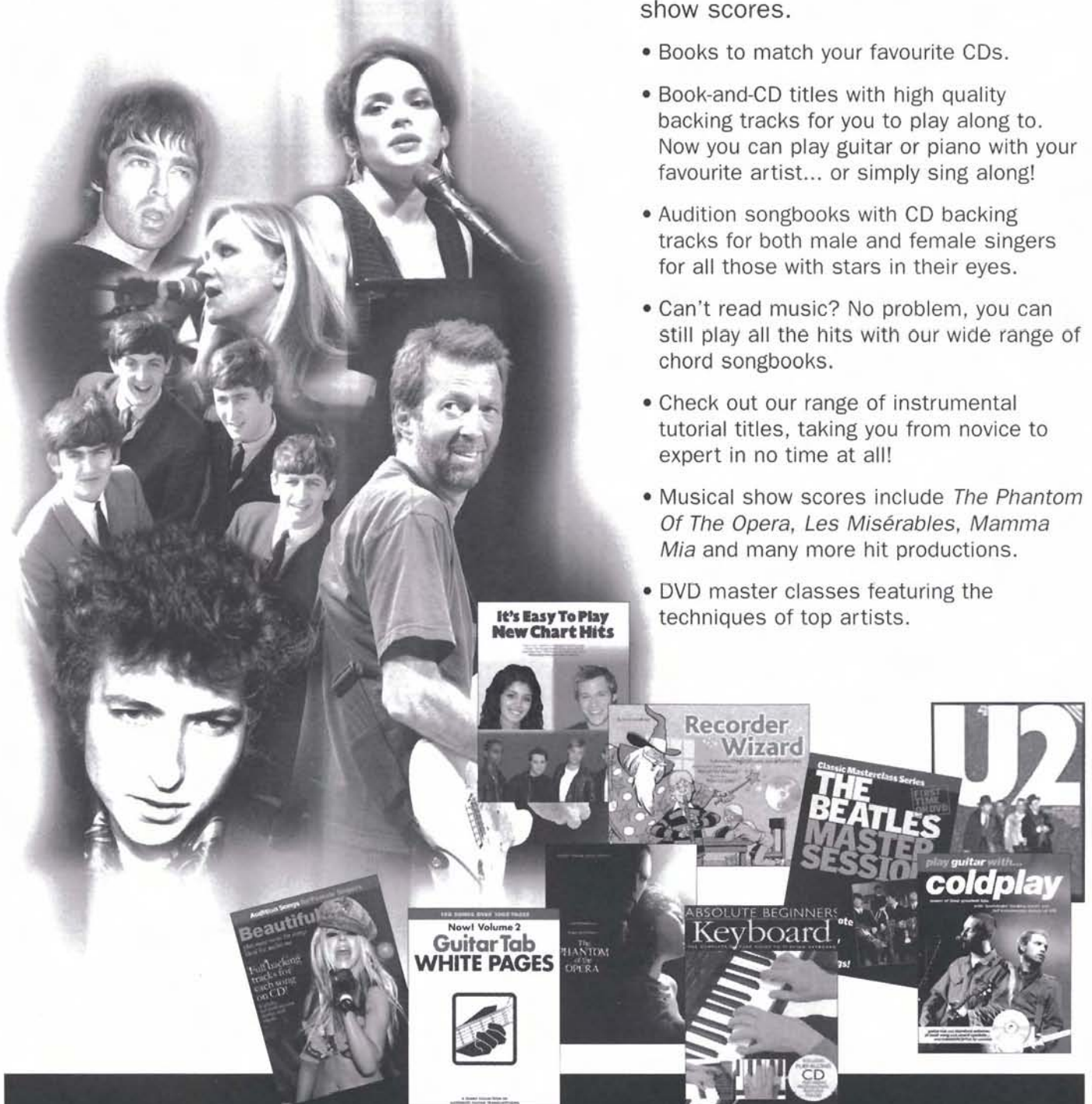
o - ver\_\_ and o - ver\_\_ a - gain.

What do I do?

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