

LOVE COLLECTION FOR PIANO

VOLUME 1

I CAN **LOVE** YOU LIKE THAT (All 4 One)
ALL OUT OF **LOVE** (Air Supply)
AS LONG AS YOU **LOVE** ME (Backstreet Boys)
HOW DID I FALL IN **LOVE** WITH YOU (Backstreet
Boys)
HOW DEEP IS YOUR **LOVE** (Bee Gees)
THANK YOU FOR **LOVING** ME (Bon Jovi)
EVERYDAY I **LOVE** YOU (Boyzone)
I WILL STILL **LOVE** YOU (Britney Spears)
HAVE YOU EVER **LOVED** A WOMAN (Bryan Adams)
WHEN YOU **LOVE** SOMEONE (Bryan Adams)
WHAT THE WORLD NEEDS NOW IS **LOVE** (Burt
Bacharach)
TO **LOVE** YOU MORE (Celine Dion)
ILL NEVER **LOVE** THIS WAY AGAIN (Dionne
Warwick)
I WILL ALWAYS **LOVE** YOU (Dolly Parton)
CAN YOU FEEL THE **LOVE** TONIGHT (Elton John)
CANT HELP FALLING IN **LOVE** (Elvis Presley)
JUST TO HEAR YOU SAY THAT YOU **LOVE** ME
(Faith Hill-Tim McGraw)
IT MUST HAVE BEEN **LOVE** (Per Gessle)
LOVE STORY (Francis Lai)
LOVE WILL LEAD YOU BACK (Taylor Dane)
WHEN SHE **LOVED** ME (Sarah McLachlan)
I KNEW I **LOVED** YOU (Savage Garden)
FIRST **LOVE** (Utada Hikaru)
WHAT NOW MY **LOVE** (G Bechauad)
YOU'VE GOT TO HIDE YOUR **LOVE** AWAY (Beatles)

I CAN LOVE YOU LIKE THAT

Words and Music by
STEVE DIAMOND, MARIBETH DERRY
and JENNIFER KIMBALL

Moderately slow ♩ = 88



First system of musical notation. Treble clef staff is empty. Bass clef staff contains piano accompaniment. Dynamics include *mf*.



Second system of musical notation. Treble clef staff is empty. Bass clef staff contains piano accompaniment.



Third system of musical notation. Treble clef staff is empty. Bass clef staff contains piano accompaniment.

1. They

Verse:



read you Cin - der - el - la, you hoped it would come true;_ that one day your Prince Charm - ing would come
nev - er make a prom - ise I don't in - tend to keep,_ so when I say for - ev - er, for -



res - cue you. You like ro - man - tic mov - ies, and you nev - er will for - get the
ev - er's what I mean. I'm no Ca - sa - no - va, but I swear this much is true:



way you felt when Ro - me - o kissed Ju - li - et. And all this time that you've been_ wait -
I'll be hold - ing noth - ing back when it comes to you. You dream of love that's ev - er - last -



- ing. You don't have to wait no_ more. I can love you like that,_
- ing, ba - by, op - en up your_ eyes.



Chorus:



I would make you my world, move heav-en and earth if you were my girl.



I will give you my heart, be all that you need, show you you're ev -



- ery-thing that's pre-cious to me. If you give me a chance,

1.



I can love you like that. I'll love you like that. I can love you like that.

D♭maj9



Fm7/B♭



2. E♭



Musical staff with treble clef, key signature of two flats, and a melodic line.

2. I I'll love_ you like that_

Piano accompaniment for the first system, including grand staff and bass clef.

Bridge:

B♭m7



Fm7



Musical staff with treble clef, key signature of two flats, and a melodic line.

If you_ want_ ten-der-ness, I've got_ ten - der - ness, and I

Piano accompaniment for the bridge section, including grand staff and bass clef.

E♭sus



E♭



E♭sus



E♭



B♭m7



Musical staff with treble clef, key signature of two flats, and a melodic line.

see through_ to the heart of you_ If you want a man who will un -

Piano accompaniment for the second system, including grand staff and bass clef.

Fm7



A♭(9)



Fm7/B♭



Musical staff with treble clef, key signature of two flats, and a melodic line.

der-stand, you don't have to look ver - y far_

Piano accompaniment for the third system, including grand staff and bass clef.

Chorus:



ff - ed to. — Hey, if I on - ly want -

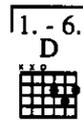


- ed to. — Hey, if I on - ly want - ed to. —



Hey, if I on - ly want - ed to. — Oh. — Oh. —

Vocal ad lib. - play 7 times



Oh. — Oh. — Oh. — oh. —

Verse 2:

If I wanted to I could run fast as a train;
 Be as sharp as a needle that's twisting your brain.
 If I wanted to I could turn mountains to sand;
 Have political leaders in the palm of my hand.
 I wouldn't have to be in love with you.

(To Chorus:)

ALL OUT OF LOVE

Words by
GRAHAM RUSSELL and
CLIVE DAVIS

Music by
GRAHAM RUSSELL

Moderately ♩ = 104

B F#/A# E/G# 1. E F#

p

2. E E/F# F# B

1. I'm

mp

E/B B E/B

ly - ing a - lone — with my head on the phone, — think - ing of you — 'til it hurts.

B E/B F#/A#

— I know you hurt too, — but what else can we do, — tor -

E/G#

1.3. Emaj7 F#7sus 2.4. Emaj7

ment-ed and torn a - part. 2. I does - n't real -

F#7sus F# Chorus: B F#/A#

ly know. I'm all out of love, I'm so lost with-out you, I
all out of love, what am I with-out you? I

mf

E/G# 1.3.5.6.7.8.9. F#

to Coda

know you were right, be-liev - ing for so long. I'm
can't be too late (6.8.) I know I was so wrong. I'm

2.4. E F# B 1. D.S.

that I was so wrong. 3. I

2. F#m G#m D#m

Ooh, what are you think - ing of?_

p

E D#m C#m G#m

What are you think - ing of?_

mf

D#m E D#m C#m

What are you think - ing of?_ What are you think - ing of?_

p *mf* *mf*

E F#m/G# F#m/A#

D.S.S. through 9th ending al Coda

rit. *f* *mp* *I'm a tempo*

Coda

— that I was — so { wrong. I'm all out of love, — I'm

so lost with-out — you, I know you were right. —

rit.

Verse 2:

I wish I could carry your smile in my heart,
 For times when my life seems so low.
 It would make me believe what tomorrow could bring,
 When today doesn't really know, doesn't really know.
 I'm ... (To Chorus:)

Verse 3:

I want you to come back and carry me home,
 Away from these long, lonely nights.
 I'm reaching for you. Are you feeling it too?
 Does the feeling seem oh, so right?

Verse 4:

And what would you say if I called on you now,
 And said that I can't hold on?
 There's no easy way, it gets harder each day,
 Please love me or I'll be gone, I'll be gone.
 I'm ... (To Chorus:)

As Long As You Love Me

BOOGIEWOOGIE.RU

Recorded by The Backstreet Boys

Moderately

$\text{♩} = 100$

Words & Music by
Max Martin

Musical notation for the first system of the piano accompaniment, measures 1-4. The music is in 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Musical notation for the second system of the piano accompaniment, measures 5-8. The right hand continues the melodic line, and the left hand maintains the harmonic accompaniment. The lyrics "Al - though" are written below the staff.

Musical notation for the third system of the piano accompaniment, measures 9-12. The right hand continues the melodic line, and the left hand maintains the harmonic accompaniment. The lyrics "lone - li - ness has al - ways been a friend of mine. I'm leav - ing my life in your h - ands." are written below the staff.

Musical notation for the fourth system of the piano accompaniment, measures 13-16. The right hand continues the melodic line, and the left hand maintains the harmonic accompaniment. The lyrics "Peo - ple say I'm cra - zy and that I am blind. Risk - ing it all in a g - l - an - ce. And" are written below the staff.

Musical notation for the fifth system of the piano accompaniment, measures 17-20. The right hand continues the melodic line, and the left hand maintains the harmonic accompaniment. The lyrics "1.how you got me blind is still a mys - te - ry. I can't get you out of my h - e - a - d. 2.Eve - ry lit - tle thing that you have said and done. It seems like it's deep with - in me - ." are written below the staff.

21

Don't care what is writ - ten in your his - to - ry. As long as you're here with me. I don't care who
Does - n't real - ly mat - ter if you're on the run. It seems like we're meant to be.

25

you a - re, where you're fr - om, what you d - id, as long as you love me. Who

29

you a - re, where you're from, don't care what you did, as long as you love me.

33

as you love me, yeah. As long

37

as you love me. to hide it so that no - one knows. but I guess it sh - ow - s when you

41

look in - to my ey - e - s. What you did and where you're com - ing fr - om. (I don't care) as long

45

as you love me b - a by.

ritardando

49

a tempo don't care who you are, where you're from, what

53

you d - id, as long as you love me. Who you are, where you're fr - om, don't care what

57

you did, as long as you love me. Who you a - re, where you're fr

61

om, wh - at you did, as long as you love me. Who you a - re, where you're fr -

This system contains measures 61 through 64. The vocal line starts with a half note 'om,' followed by quarter notes 'wh - at you did,' in measure 61. Measure 62 features a half note 'as long' and a half note 'as you love'. Measure 63 has a half note 'me.' and a half note 'Who you a - re,'. Measure 64 begins with a half note 'where you're fr -'. The piano accompaniment consists of chords in the left hand and a simple melodic line in the right hand.

65

om, as long as you love me. Who you a - re, as long as you love me. What

This system contains measures 65 through 68. Measure 65 starts with a half note 'om,' and a half note 'as long'. Measure 66 has a half note 'as you love' and a half note 'me. Who'. Measure 67 features a half note 'you a - re,' and a half note 'as long'. Measure 68 begins with a half note 'as you love' and a half note 'me. What'. The piano accompaniment continues with chords and a simple melodic line.

69

you d - id, I don't ca - re. As long as you love me -

This system contains measures 69 through 72. Measure 69 starts with a half note 'you d - id,' and a half note 'I don't ca - re.'. Measure 70 has a half note 'As long' and a half note 'as you love'. Measure 71 features a half note 'me -' and a half note 'me -'. Measure 72 ends with a half note 'me -'. The piano accompaniment concludes with chords and a simple melodic line.

HOW DID I FALL IN LOVE WITH YOU

Slowly ♩ = 74

Words and Music by
HOWIE DOROUGH, CALUM MacCOLL
and ANDREW FROMM





mf
(with pedal)

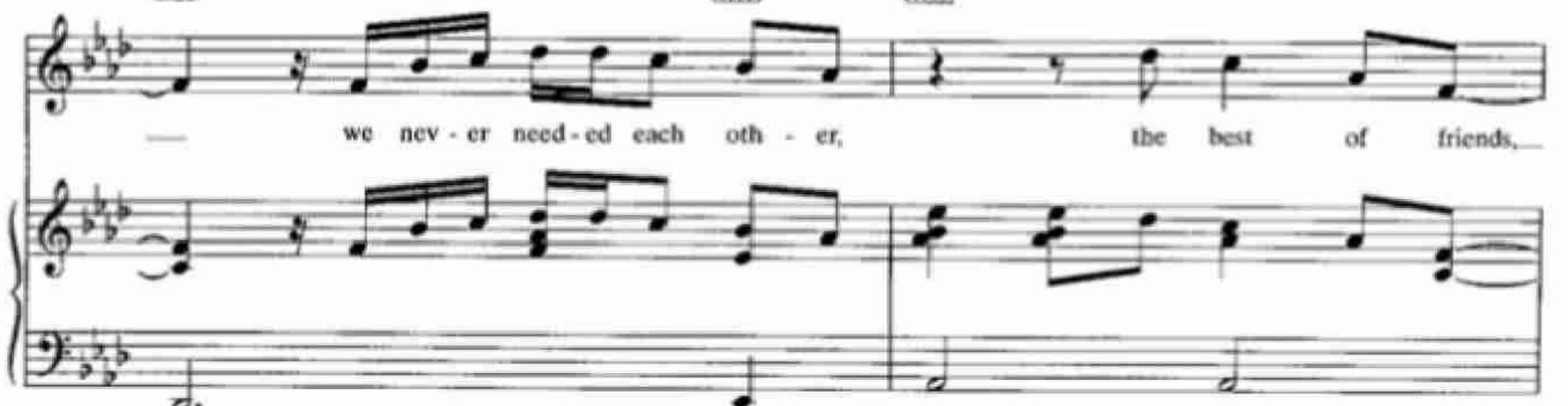
Verse 1:



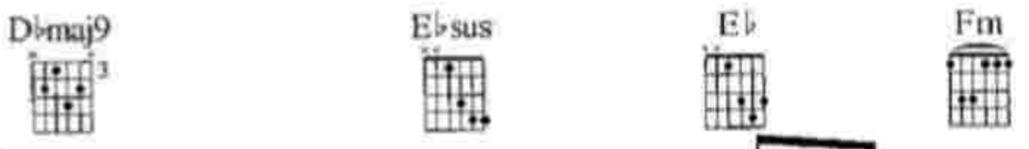


I. Re - mem - ber when...

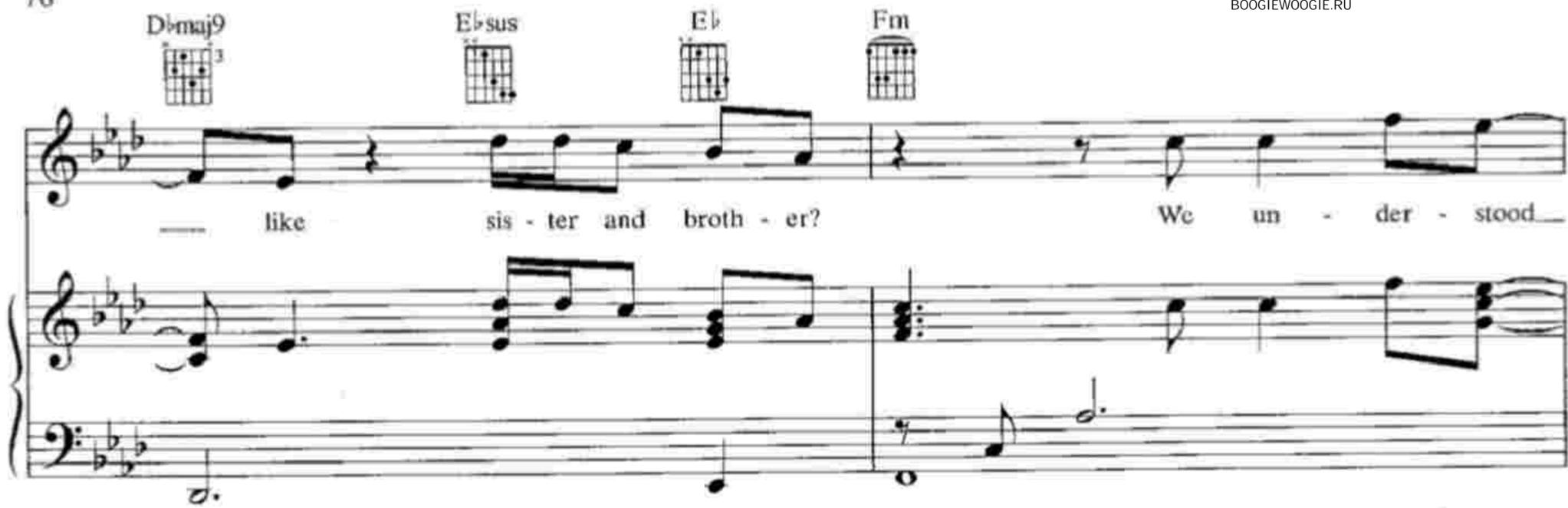




we nev - er need - ed each oth - er, the best of friends,

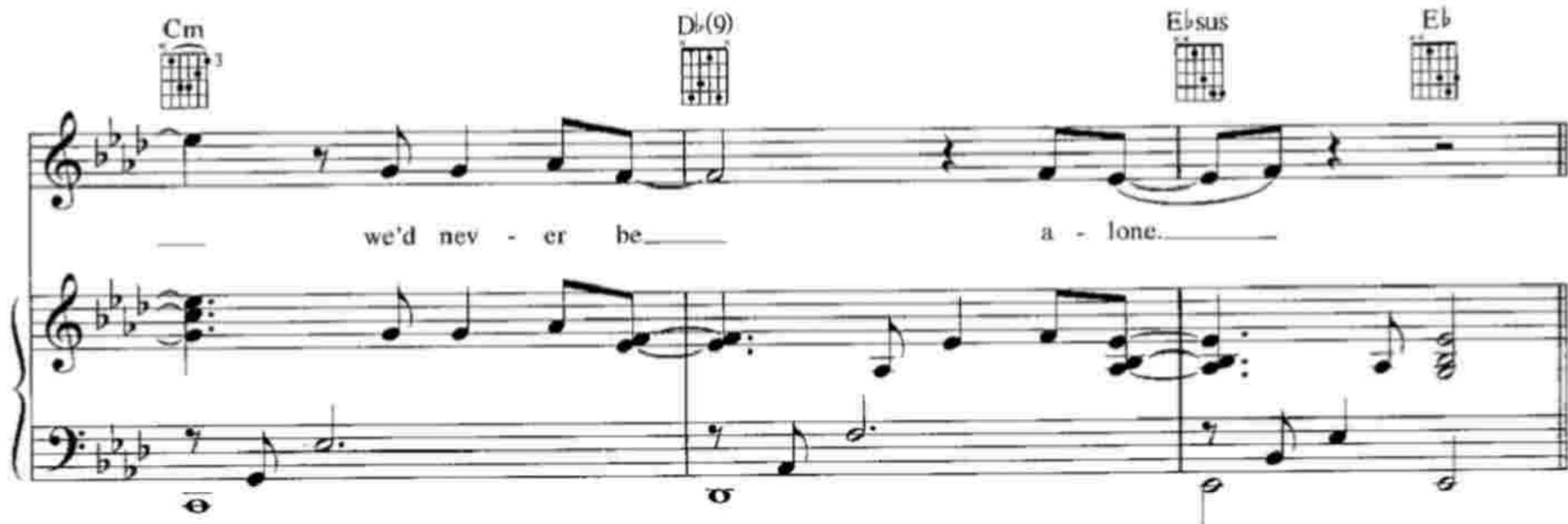


— like sis - ter and broth - er? We un - der - stood —





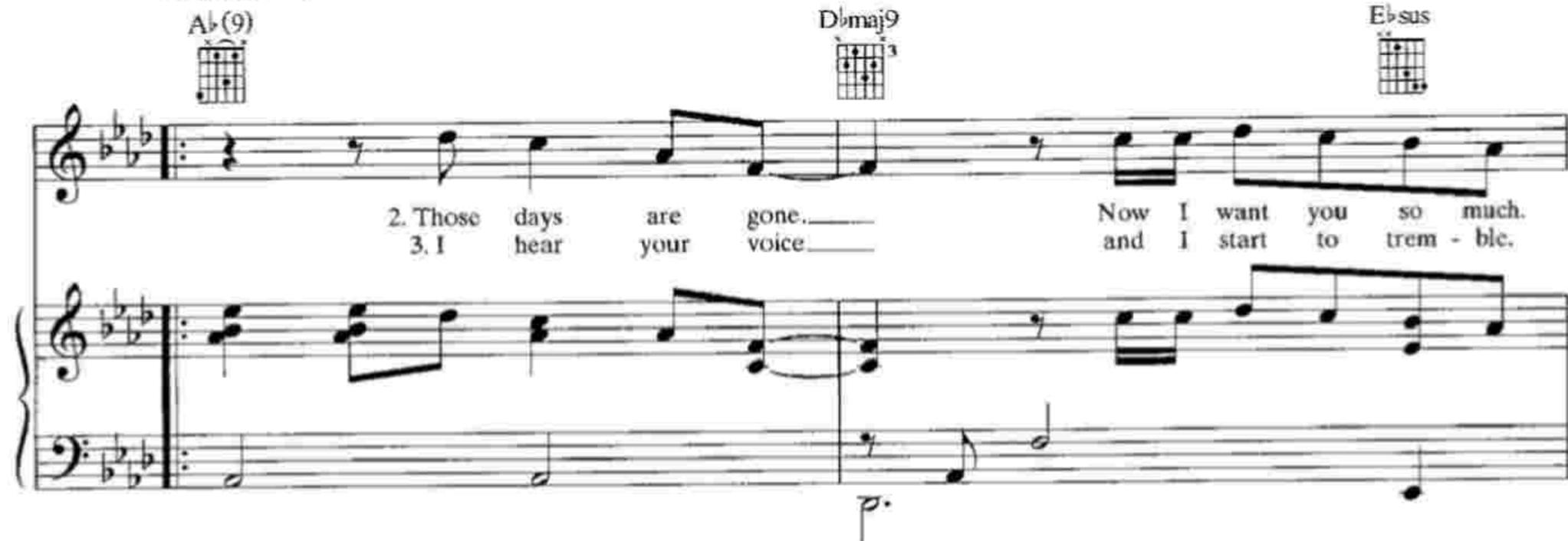
— we'd nev - er be — a - lone. —

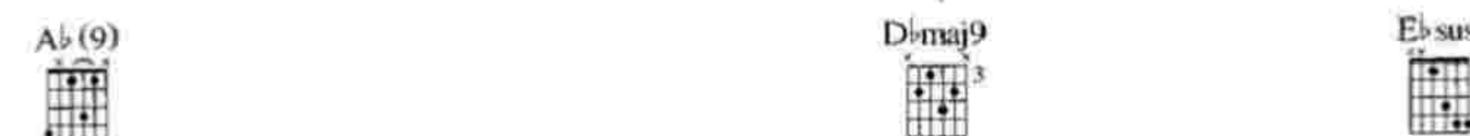


Verses 2 & 3:



2. Those days are gone. — Now I want you so much.
 3. I hear your voice. — and I start to trem - ble.





The night is the long — and I need your touch. —
 Brings back the child — that I re - sem - ble.



Fm Ab/C

Don't know what to say, nev - er meant to feel this way. Don't
I can - not pre - tend that we can still be friends. Don't

Db(9) Eb sus Eb

wan - na be a - lone to - night.
wan - na be a - lone to - night. }

Chorus:

Ab Db(9) Eb Fm

What can I do to make you mine? Fall - ing so hard,

Db(9) Eb Ab Db(9) Eb

so fast this time. What did I say? What did you do?

1. **Fm** **D \flat (9)** **E \flat** **Fm** **A \flat /C** **B \flat m7**

How did I fall in love with you?

2. *Bridge:* **E \flat sus** **E \flat** **Fm**

Ooh, I wan - na say this

A \flat /E \flat **D \flat (9)**

right, and it has to be to - night. Just need you to know

C7 **B \flat /D** **C7/E** **Fm**

I don't wan - na live this lie, I don't

A \flat /E \flat



D \flat (9)



wan - na say good - bye. With you I wan - na spend the

E \flat sus

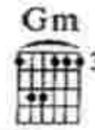
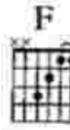


E \flat

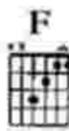
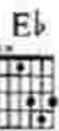


rest of my life.

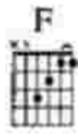
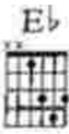
Chorus:



What can I do to make you mine? Fall - ing so hard,

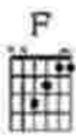
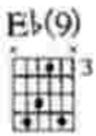


so fast this time. { What did I say? Ev - 'ry - thing's changed.



What did you do? How did I fall

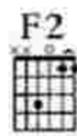
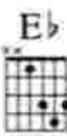
we nev er knew.



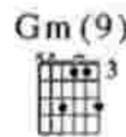
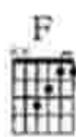
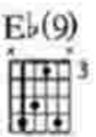
in love with you?

rit.

Freely



How did I fall in love with you?



How Deep Is Your Love

BOOGIEWOOGIE.RU

By BARRY, ROBIN
and MAURICE GIBB

Moderately

mf

E_b **E_bmaj7** **A_b**

B_b11 **E_b** **Gm7** **Fm7** **C7**

And when you rise in the morn - ing sun I feel you touch -
La la la la la la la la la la

Fm **G** **B_b11** **B_b7** **E_b** **Gm**

me in the pour - ing rain And the mo - ment that you wan - der far -
la la

Cm7 **Cm** **Fm** **B_b7** **B_b11**

from me i wan - na feel you in my arms a - gain. } When you come -
la la.

A_bmaj7 **Gm7** **Fm7**

to me on a sum - mer breeze, Keep me warm in your love then you soft -

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Bbm Dbmaj7 Gm Fm Bb11

— ly leave.— And it's me you need— to show — How deep is your love,—

Eb Abmaj7 Fm

— is your love?— How deep — is your — love? I real - ly need — to learn—

Abm Eb Bbm C7

— 'Cause we're liv-ing in a world of fools — Breaking us down When they all—

C7-9 C7 Fm Abm TO CODA Eb Gm7

— should let us be.— We be-long — to you — and me.— I believe in

Fm7 C7 Fm G Bb11 Bb7

you. You know the door — to my bar — est soul.— You're the light —

Chords: Eb Gm Cm7 Cm Fm

— in my deep— est dark— est hour.— You're my sa— viour when— I fall—

Chords: Bb7 Bb11 Abmaj7 Gm7

— And you may— not think— that I care— for you— When you know—

Chords: Fm7 Bbm Dbmaj7 Gm Fm

— down in - side— that I real— ly do And it's me you need— to show—

Chords: Bb11 Eb

— How deep is your love, — is your love?— How deep — is your — love?

Chords: Abmaj7 Fm Abm Eb

I real - ly need — to learn — 'Cause we're liv - ing in a world of fools—

Bbm C7 C7-9 C7

Break-ing us down When they all — should let us be.

Fm Abm D.%. al CODA Eb Gm7

We be-long — to you — and me. — La la la la la —

Bb11 Eb

How deep — is your love, How deep — is your — love?

Abmaj7 Fm Abm Eb

I real-ly mean — to learn — 'Cause we're liv-ing in a world of fools —

Gradual fade - - -

Bbm C7 C7-9 C7 Fm

Breaking us down When they all — should let us be. —

Thank You For Loving Me

Musik & Text: Bon Jovi, Jon & Sambora, Richie

$\text{♩} = 66$

D/F# G Bm

Asus⁴ A Verse G

1. It's hard for me to say the things I
(2.) nev - er knew I had a dream, un-

D G

wan - na say some - times. There's no - one here 'cept you and me and a
til that dream was you. And when I look in - to your eyes, the

D Bm G A A/G

bro - ken old street light. Lock the doors, leave the world out - side,
sky's a dif - f'rent blue. Cross my heart, I wear no dis - guise,

D G Asus⁴ A

all I've got to give to you are these five words a night. Thank
 if I tried, you'd make be-lieve that you'd be-lieve my lies.

Chorus D G A

you _____ for lov-ing me, for be-ing my eyes when

D Bm Bm/A

I could-n't see. _____ For part-ing my _____ lips _____ when I could-n't breathe.

E A 1. D G A

_____ Thank you _____ for lov-ing _____ me, _____ thank

D G Asus⁴ A 2. D G

you _____ for lov-ing _____ me. _____ 2. I you _____ for lov-ing _____

Bridge

me You pick me up when I fall down, — you ring the bell be-fore they count me out. —

A *G⁵ 3fr.* *A⁵*

If I was drown-ing you would part the sea, and risk your life to res - cue me, —

E⁵ *C⁵ 3fr.*

— yeah, yeah, yeah, yeah, yeah, yeah.

A⁵ *D* *G*

Verse

Lock the doors leave the world out -

A *D 8va* *Bm* *G*

Chorus

side, and all I've got — to give to you, — these five words a night. — Thank

A *D* *G* *C* *A*

D G A

you _____ for lov - ing me, _____ for be - ing my eyes, oh, when
 you _____ for lov - ing me, _____ when I could -n't fly, oh, _____

D Bm Bm/A E A

I could-n't see. _____ For part-ing my _____ lips when I could-n't breathe. _____ Thank
 you gave me wings. _____ You part-ed my _____ lips when I could-n't breathe. _____ Thank

D G A DF# G

you for lov - ing _____ me, thank you _____ for lov - ing

A D G A

me, thank _____ you _____ for lov - ing _____ me, oh, for lov - ing me.

D DF# G D

EVERYDAY I LOVE YOU

BOOGIEWOOGIE.RU

Music & Lyrics By Frank Myers/Gary Baker/Jerry Williams

Performed By Boyz II Men

Arranged By Patrick Chan

Op: Zomba Music Ent.

Sp: BMG Music Publishing Singapore Pte Ltd

♩ = 60



First system of musical notation, including treble and bass staves with notes and rests.



Second system of musical notation, including lyrics: I don't know, but I believe touch when I feel bad That some it's a



Third system of musical notation, including lyrics: things are meant to be smile when I get mad And that you'll make a bet-ter me- All the lit-tle things I have-



Fourth system of musical notation, including lyrics: Eve-ry day I love you I ne-ver Eve-ry day I love you



14

thought that dreams came true — But you showed me that — they do —
(Instrumental)



17

— know that I learn some - thing new — Eve - ry day I
Eve - ry day I



20

love love you you 'Cos I be - lieve — that



23

des - ti - ny — is out of our con - trol — And you'll



26

ne - ver live — un - til you love — With all your heart and

1. Asus4 A 2. A D/A A7 D

1. *Asus4* *A* 2. *A* *D/A* *A7* *D*

y soul It's a If I asked would you say yes?

G A7 D A/C#

G *A7* *D* *A/C#*

To - geth - er we're the ve - ry best I know that

Bm Bm/A G A7 A/D D A/D D

Bm *Bm/A* *G* *A7* *A/D* *D* *A/D* *D*

I am tru - ly blessed Eve - ry day I love you And

Gadd9 Em7 A7 A/D D

Gadd9 *Em7* *A7* *A/D* *D*

I'll give you my best Eve - ry day I love you

D Gadd9 A7 Dadd9

D *Gadd9* *A7* *Dadd9*

Britney Spears & Don Philip - I Will Still Love You

Reconstitué par HANG Sodara

Eric Foster White

♩=80

Piano High

Piano Low

The score consists of five systems of piano music. Each system has a treble clef staff (Piano High) and a bass clef staff (Piano Low). The music is in 4/4 time and features a melodic line in the right hand and a bass line in the left hand. The key signature has four flats (B-flat major/C minor). The tempo is marked as ♩=80.

The image displays a musical score for piano, consisting of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is G minor (three flats: B-flat, E-flat, A-flat), and the time signature is 3/4. The score is characterized by a rhythmic boogie-woogie style, particularly in the bass line, which features a steady eighth-note pattern. The right hand plays a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The piece includes several repeat signs, with first and second endings marked with '1.' and '2.' respectively. The notation includes various musical symbols such as accidentals, dynamics, and articulation marks.

The first system of the score is in the key of B-flat major (two flats) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, including triplet markings. The left hand provides a steady accompaniment with chords and eighth notes.

The second system continues the piece, showing a change in the right hand's texture with more complex chordal patterns and melodic runs. The left hand maintains its rhythmic accompaniment.

The third system includes a first ending bracket labeled '1' over the final two measures of the system, indicating a repeat of the preceding musical phrase.

The fourth system features a dense texture in the right hand with many beamed notes, while the left hand continues with a consistent accompaniment.

The fifth system continues the dense melodic and harmonic texture in the right hand, leading towards the end of the piece.

The sixth system concludes the piece with a second ending bracket labeled '2'. The tempo marking 'rallentir' is placed above the first measure of this system. The piece ends with a final chord in the right hand and a sustained bass note in the left hand.

Have you ever really loved a woman?

From the Original Motion Picture Soundtrack
"Don Juan DeMarco"

Music by
Michael Kamen
Lyrics by Bryan Adams and
Robert John "Mutt" Lange

Freely

Musical score for the first system, measures 1-3. The piece is in 12/8 time and B-flat major. The tempo is marked *Freely*. The first measure starts with a piano (*p*) dynamic. The right hand features a melody with a triplet of eighth notes in the second measure. The left hand provides a bass line with a triplet of eighth notes in the second measure. A pedal instruction "(with pedal)" is written below the bass line. Measure numbers 1, 2, and 3 are indicated above the staff.

Slowly ♩.=54

Musical score for the second system, measures 4-5. The tempo is marked *Slowly* with a metronome marking of ♩.=54. The dynamic is marked *mp*. The right hand has a triplet of eighth notes in measure 4. The left hand has a triplet of eighth notes in measure 4. Measure numbers 4 and 5 are indicated above the staff.

Musical score for the third system, measures 6-7. The right hand has a triplet of eighth notes in measure 6. The left hand has a triplet of eighth notes in measure 6. Measure numbers 6 and 7 are indicated above the staff.

Musical score for the fourth system, measures 8-10. The right hand has a triplet of eighth notes in measure 8. The left hand has a triplet of eighth notes in measure 8. Measure numbers 8, 9, and 10 are indicated above the staff.

2

10

cresc.

12

14

16

18

20

23

Musical notation for measures 23-24. Measure 23 starts with a treble clef, key signature of one sharp (F#), and a 12/8 time signature. It features a complex chordal texture in the right hand and a simple bass line in the left hand. Measure 24 has a key signature change to one flat (Bb) and continues the bass line with a melodic flourish in the right hand.

25

Musical notation for measures 25-26. Measure 25 continues the 12/8 time signature and key signature of one flat. The right hand has a dense chordal accompaniment with some slurs. Measure 26 features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

27

Musical notation for measures 27-28. Measure 27 continues the 12/8 time signature and key signature of one flat. The right hand has a melodic line with some slurs. Measure 28 features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

30

Musical notation for measures 30-31. Measure 30 continues the 12/8 time signature and key signature of one flat. The right hand has a melodic line with some slurs. Measure 31 features a key signature change to two sharps (F# and C#) and a steady bass line in the left hand.

32

Musical notation for measures 32-33. Measure 32 continues the 12/8 time signature and key signature of one sharp (F#). The right hand has a complex chordal texture. Measure 33 features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

34

Musical notation for measures 34-35. Measure 34 continues the 12/8 time signature and key signature of one sharp (F#). The right hand has a complex chordal texture. Measure 35 features a melodic line in the right hand and a steady bass line in the left hand.

4

36

Musical notation for measures 36-37. The system consists of a treble and bass clef. Measure 36 features a treble clef with a series of chords and a bass clef with a simple bass line. Measure 37 continues with more complex treble clef figures and a bass line with a slur.

38

Musical notation for measures 38-39. Measure 38 has a treble clef with a dense, fast-moving chordal texture and a bass line with a slur. Measure 39 continues with similar textures and a bass line with a slur.

40

Musical notation for measures 40-41. Measure 40 features a treble clef with a dense, fast-moving chordal texture and a bass line with a slur. Measure 41 continues with similar textures and a bass line with a slur.

42

Musical notation for measures 42-43. Measure 42 has a treble clef with a dense, fast-moving chordal texture and a bass line with a slur. Measure 43 continues with similar textures and a bass line with a slur. The system ends with a double bar line and a repeat sign.

44

Musical notation for measures 44-45. Measure 44 has a treble clef with a series of chords and a bass clef with a simple bass line. Measure 45 continues with more complex treble clef figures and a bass line with a slur. The system ends with a double bar line.

WHEN YOU LOVE SOMEONE

BOOSIEWOOE.RU

from HOPE FLOATS

Words and Music by BRYAN ADAMS,
MICHAEL KAMEN and GRETCHEN PETERS

Slowly



mf

With pedal



When you love some-one _ you'll do an - y - thing. _ You'll do



all the cra - zy things _ that you can't ex - plain. _ You'll shoot the moon, _ put



§



out the sun _ when you love some-one. _ You'll de - ny the truth, _ be -
love some-one _ you'll



lieve a lie. _ There'll be times that you'll_ be-lieve_ you can real - ly fly. _ But your
sac - ri - fice. _ You'd give it ev - 'ry-thing_ you got _ and you won't think twice. _ You'd



To Coda

lone - ly nights _ have just be - gun _ when you love some-one. }
risk it all _ no mat - ter what may come _ when you love some-one. }



When you love_ some-one you'll feel it deep in-side and



noth - in' else _ can ev - er change your mind. When you want some-one, _ when you

BOOGIEWOOGIE RU

F Gsus G

need some-one, _ when you love some-one.

C Am G/B C F Am G/B

C Dm Gsus G D.S. al Coda

When you

CODA F Fm

You'll

C/G G/A Am F Gsus C Dm/C C

shoot the moon, _ put out the sun _ when you love some-one.

rit.

What The World Needs Now Is Love

Lyric by Hal David

Music by Burt Bacharach

With A Jazz Waltz Feel

Piano introduction in G major, 3/4 time. The right hand plays a series of chords: G4, B4, D5, G4, B4, D5, G4, B4, D5, G4, B4, D5. The left hand plays a waltz-like bass line: G2, B2, D3, G2, B2, D3, G2, B2, D3, G2, B2, D3.

Vocal line: What The World Needs Now Is Love, sweet love,
 Piano accompaniment: *mp - mf*

Chord diagrams for the piano accompaniment:
 Bm7:
 Em7:
 Bm7:
 Em7:

Vocal line: It's the on - ly thing _____ that there's just _____ too lit - tle of. What The
 Piano accompaniment: *mp - mf*

Chord diagrams for the piano accompaniment:
 C6:
 C:
 Bm:
 D7:

Bm7 Em7 Bm7 Em7

World Needs Now Is Love, sweet love,

C6 B B7

To Coda

No, not just for some, but for ev - 'ry - one.

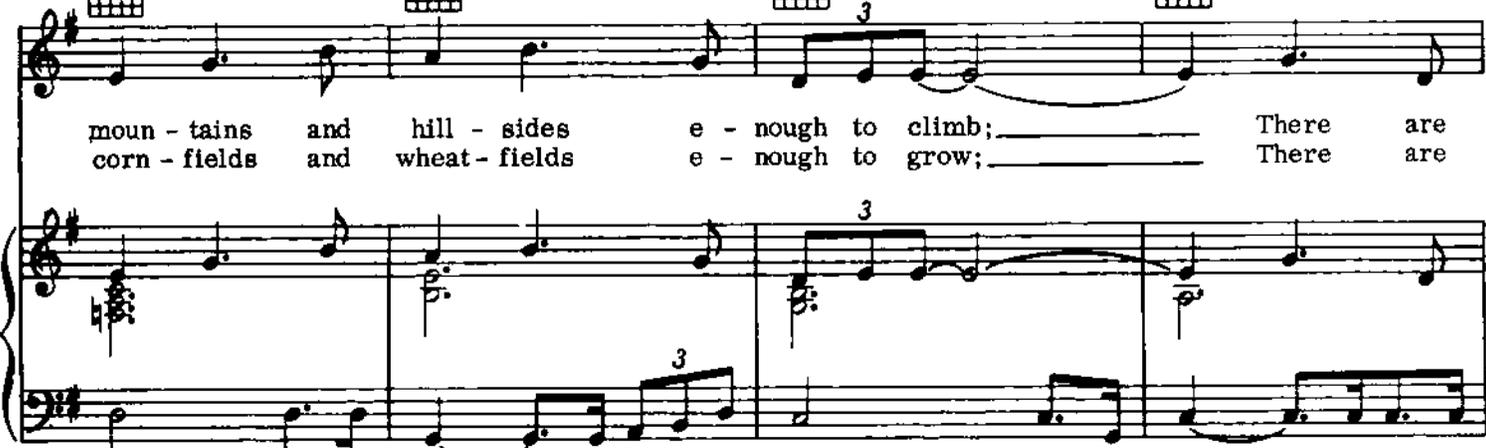
Em7

Lord, we don't need an - oth - er moun - tain, There are
 Lord, we don't need an - oth - er mead - ow, There are





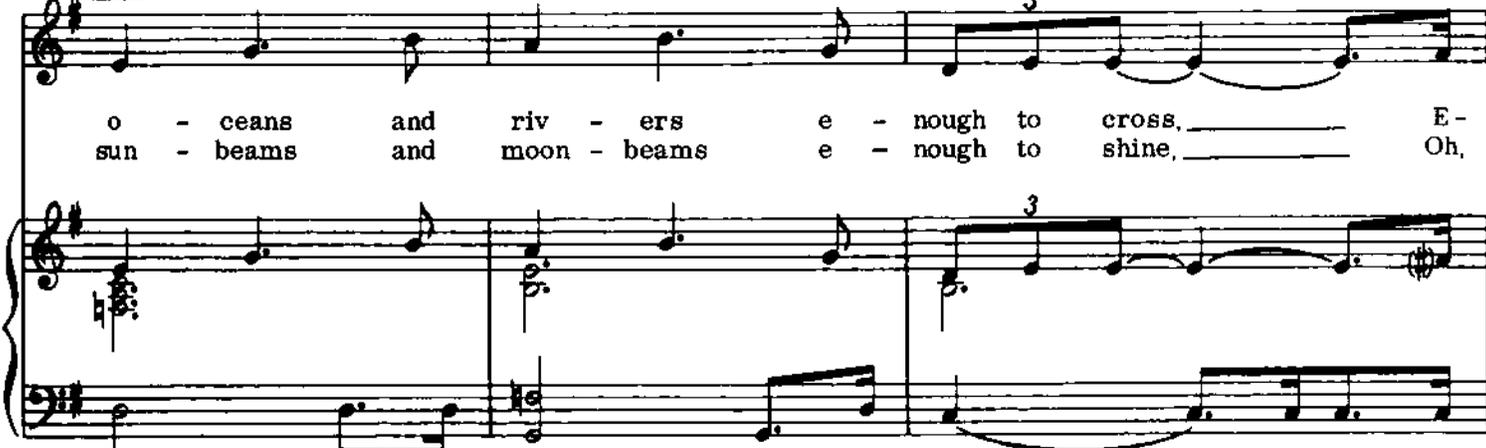

moun - tains and hill - sides e - nough to climb; _____ There are
 corn - fields and wheat - fields e - nough to grow; _____ There are







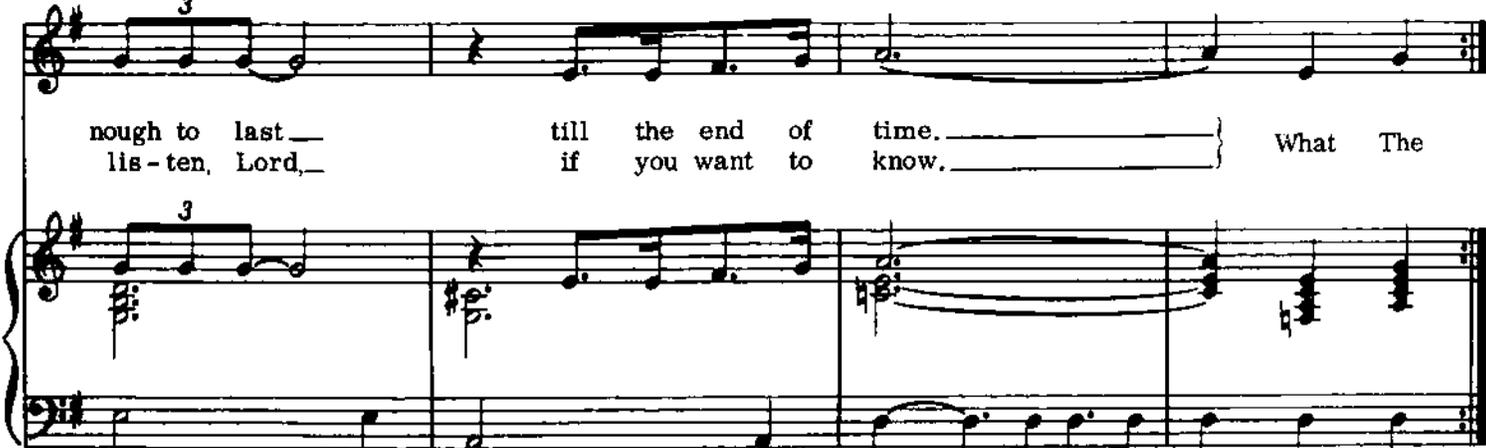
o - ceans and riv - ers e - nough to cross, _____ E -
 sun - beams and moon - beams e - nough to shine, _____ Oh,








nough to last _____ till the end of time. _____ } What The
 lis - ten, Lord, _____ if you want to know. _____ }



Coda 

B  **B7**  **E7**  **C6** 

ev - 'ry-one, _____ No, not just for some. _____



C  **Bm7**  **Cmaj7** 

_____ oh, but just for ev -



G 

'ry - one. _____



To Love You More

Recorded by Celine Dion

Words and Music by
JUNIOR MILES and DAVID FOSTER

Arranged by Richard Bradley

Slowly $\text{♩} = 60$

G 5 D/F# 5

mp

1 3 2 1

Em 5 C 3 4G 5 D

with pedal

3 1

G 5 D/F#

Take me back in - to the arms I love.

1 3 5 1 3 5

Em C/E C/G D7/C

Need me like you did be - fore. Touch me

1 3 5 1 3 5 1 2 5 1 2 3

G/B Gm/Bb F/A Fm/Ab

once a - gain and re - mem - ber when there was

1
3
5

Detailed description: This system contains the first four measures of the piece. The treble clef staff has a key signature of one sharp (F#). The bass clef staff provides a harmonic accompaniment with chords. The lyrics are: 'once a - gain and re - mem - ber when there was'. The guitar chords are G/B, Gm/Bb, F/A, and Fm/Ab. There are triplets of eighth notes in the first and third measures.

Cm/G G D7sus4 D7

no one — that you want - ed more.

1
2
5

Detailed description: This system contains the next four measures. The treble clef staff continues the melody. The bass clef staff has chords Cm/G, G, D7sus4, and D7. The lyrics are: 'no one — that you want - ed more.'. The first measure has a triplet of eighth notes.

G D/F#

Don't go, — you — know you will break my heart.

5 1

Detailed description: This system contains the next four measures. The treble clef staff has a repeat sign at the beginning. The bass clef staff has chords G and D/F#. The lyrics are: 'Don't go, — you — know you will break my heart.'. The first measure has a triplet of eighth notes.

Em C/E C/G D7/C

She — won't — love you like I will. — I'm the

3 1 3

Detailed description: This system contains the final four measures. The treble clef staff has a repeat sign at the beginning. The bass clef staff has chords Em, C/E, C/G, and D7/C. The lyrics are: 'She — won't — love you like I will. — I'm the'. The first and third measures have triplets of eighth notes.

G/B Gm/Bb F/A Fm/Ab

one who'll stay when she walks a - way, and you

Detailed description: This system contains the first four measures of the piece. The treble clef staff has a key signature of one sharp (F#) and a common time signature. The lyrics are: "one who'll stay when she walks a - way, and you". The chords are G/B, Gm/Bb, F/A, and Fm/Ab. There are triplets of eighth notes in the second and fourth measures.

Cm/G G Dsus4 D N.C.

know I'll be stand - ing here still. I'll be

Detailed description: This system contains the next four measures. The treble clef staff continues the melody. The lyrics are: "know I'll be stand - ing here still. I'll be". The chords are Cm/G, G, Dsus4, D, and N.C. There is a triplet of eighth notes in the fifth measure.

G D Em Bm

wait - ing for you, here in - side my heart. I'm the

Detailed description: This system contains the next four measures. The treble clef staff continues the melody. The lyrics are: "wait - ing for you, here in - side my heart. I'm the". The chords are G, D, Em, and Bm. There are triplets of eighth notes in the second and third measures.

C 5 G/D D G D7sus4 3 D7

one who wants to love you more. You will

Detailed description: This system contains the final four measures. The treble clef staff continues the melody. The lyrics are: "one who wants to love you more. You will". The chords are C, G/D, D, G, D7sus4, and D7. There are triplets of eighth notes in the fifth and sixth measures.

G D Em Bm

see I can give you— ev - 'ry - thing you need. Let me

1 3 2

To Coda \oplus

C 5 G/D D 1. G

be the one to love you— more.

1 1

2. G Eb

more. And some way—

5 4

Cm G

all the love— that we had can be saved.—

1 2 1

2 Eb Cm Dsus4 4 2 D

1 1 5 1

What - ev - er it takes, we'll find a way.

G A/G D/F#

1 2 3 1 2 3 # 1 2

Dm/F C/E Bb/D

1 5

1 5 F/C Gm/Bb Eb/G D/F# G

5

Be lieve in me,

Gm F Fm Cm/Eb

5

I will make you see all the things that your

D.S. al Coda Θ
N.C.

G Dsus4 D

heart needs to know. I'll be

Coda Θ G D Em

more. Oh.

Bm C G/D D G

1. D7sus4 D7 2. G/C C6 G

Verse 2:
See me as if you never knew.
Hold me so you can't let go.
Just believe in me,
I will make you see all the things
That your heart needs to know.

I'LL NEVER LOVE THIS WAY AGAIN

BOOGIEWOOGIE.RU

Words and Music by RICHARD KERR
and WILL JENNINGS

Moderate Ballad

mp

D Bm7 G Em7 F#m7/B Em7

F#m7/B Em7/A D Bm7

G Dsus2/F# D/F# Gmaj7 D/A Em/G

F#m7 Bm7 Em7 F#m7

You looked in - side _____ my fan - ta - sies _____ and
 fool will lose to - mor - row _____ reach - ing

made each one _____ come true, _____ some - thing no one else had ev - er found _____
 back for yes - ter - day; I won't turn my head _____ in sor - row if

_____ a way to do. _____ I've kept the mem - 'ries, _____ one by one,
 you should go a - way. _____ I'll stand _____ here _____ and re - mem - ber

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderate Ballad' and the dynamics are marked 'mp'. The score includes guitar chord diagrams for various chords: D, Bm7, G, Em7, F#m7/B, Em7, F#m7/B, Em7/A, D, Bm7, G, Dsus2/F#, D/F#, Gmaj7, D/A, Em/G, F#m7, Bm7, Em7, and F#m7. The lyrics are written below the vocal line, with blank lines indicating where the melody continues. The piano accompaniment consists of chords and melodic lines in both the right and left hands.

BOOGIEWOOGIE.RU

Gmaj7



G6



A7sus



Musical notation for the first system, including treble and bass clefs, notes, and rests.

since you took me in; and I know I'll nev - er love this way a - gain.
just how good it's been,

Musical notation for the second system, including treble and bass clefs, notes, and rests.

D/A



D(add2)



Bm7



Musical notation for the third system, including treble and bass clefs, notes, and rests.

I know I'll nev - er love

Musical notation for the fourth system, including treble and bass clefs, notes, and rests.

Em7



Em7/A



F#7/A#



Bm7



Bm7/E



E7



Musical notation for the fifth system, including treble and bass clefs, notes, and rests.

this way a - gain, so I keep hold - in' on be - fore the good

Musical notation for the sixth system, including treble and bass clefs, notes, and rests.

A7



D(add2)



Bm7



Musical notation for the seventh system, including treble and bass clefs, notes, and rests.

is gone. I know I'll nev - er love

Musical notation for the eighth system, including treble and bass clefs, notes, and rests.

Em7 Em7/A F#7/A# Bm7 Bm7/F E7

— this way a - gain, — hold — on, hold —

1

A7sus D Bm7 G Em7 F#m/B

on, hold — on.

2

Em7/A A7sus

A on, hold —

Bb/Ab Bb7

on. I know _

BOOGIEWOOGIE

E^b(add2)

Cm7

Fm7

Fm7/B^b

G7/B

I'll nev - er love this way a - gain, so I keep

Cm7

Cm7/F

F7

B^b7

hold - in' on be - fore the good is gone. I know

E^b(add2)

Cm7

Fm7

Fm7/B^b

G7/B

Cm7

Cm7/F

F7

I'll nev - er love this way a - gain, hold on, hold

Repeat and Fade

Fm7/B^b

B^b7

Optional Ending

Fm7/B^b

B^b7

E^b(add2)

on. I know on.

I WILL ALWAYS LOVE YOU

Words and Music by
DOLLY PARTON

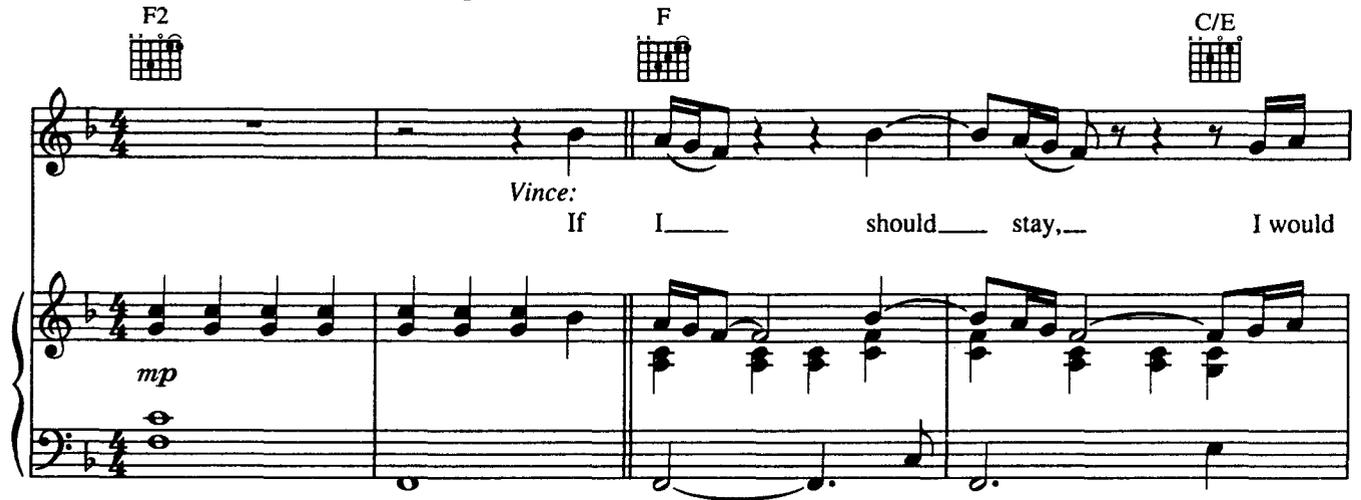
Moderately slow, with feeling ♩ = 69

Verse 1:

F2  F  C/E 

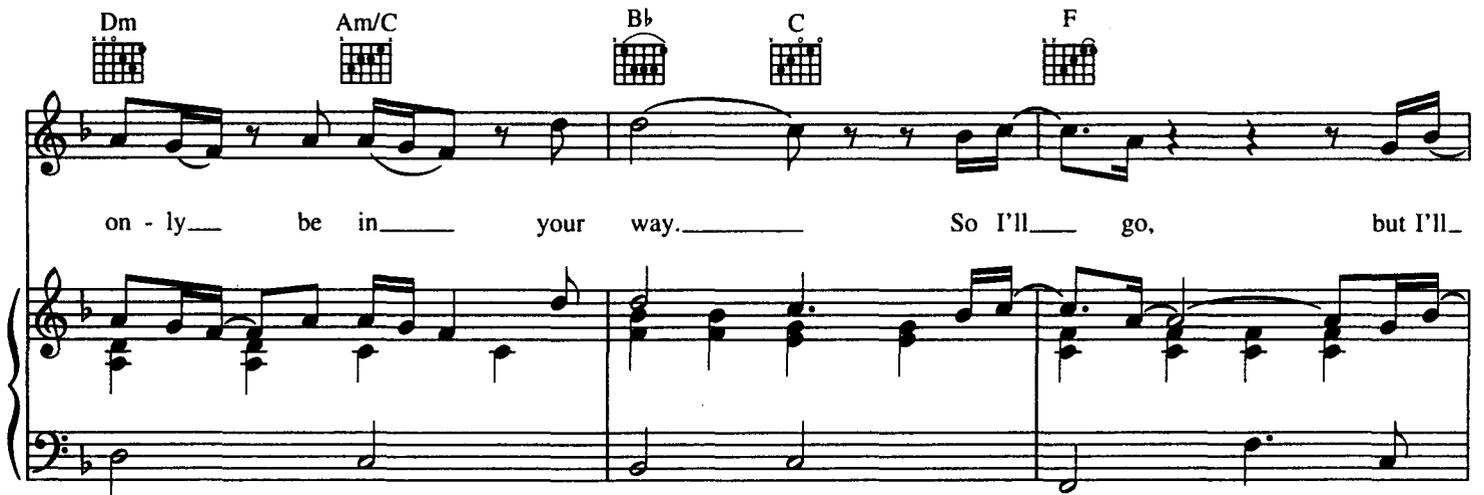
Vince:
If I _____ should _____ stay, _____ I would

mp



Dm  Am/C  Bb  C  F 

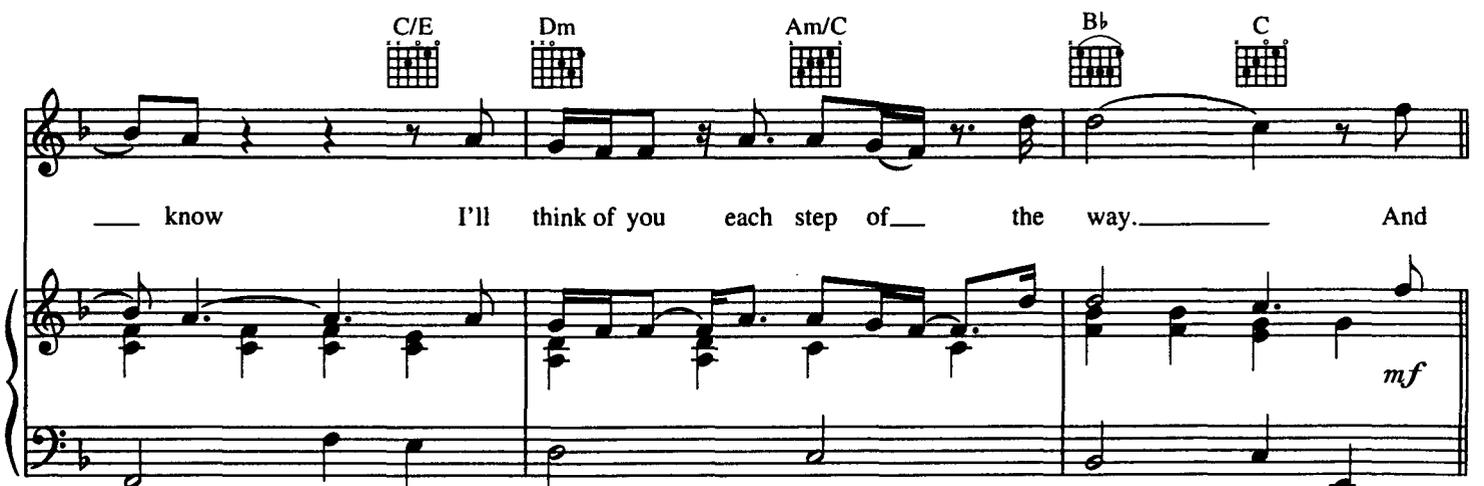
on - ly _____ be in _____ your way. _____ So I'll _____ go, _____ but I'll _____



C/E  Dm  Am/C  Bb  C 

_____ know _____ I'll think of you each step of _____ the way. _____ And

mf



Chorus:

F Dm Bb C F Dm

I will al - ways love you. I will

Bb C F2 Bbm7/Eb Eb7

al - ways love you. *Dolly:* Bit - ter -

Verse 2:

Ab Absus Ab Eb/G Fm Ab/Eb

sweet mem - o - ries, that is all I am tak - ing with

Db Eb Eb7 Ab Eb/G

me. Good-bye, please don't you cry, 'cause we both

Fm Ab/Eb Db Eb

know _____ I'm not what _____ you need. _____ But

Detailed description: This system contains the first line of the song. It features a vocal line with lyrics, a guitar line with four chords (Fm, Ab/Eb, Db, Eb), and a piano accompaniment with treble and bass staves.

Chorus:

Ab Fm Db Eb Ab Fm

I _____ will al - ways_ love_ you. _____ I _____ will_

Detailed description: This system contains the chorus. It features a vocal line with lyrics, a guitar line with six chords (Ab, Fm, Db, Eb, Ab, Fm), and a piano accompaniment with treble and bass staves.

Db Eb Ab Db/Ab Ab

al - ways_ love_ you. _____ *Vince:* I hope_

Detailed description: This system contains the final line of the song. It features a vocal line with lyrics, a guitar line with five chords (Db, Eb, Ab, Db/Ab, Ab), and a piano accompaniment with treble and bass staves.

Verse 3:



Dolly: — life — *V.:* I hope life *D.:* treats you kind, treats you kind. *Both:* and I hope_ you have all you_ dream



Dolly: of. — *Vince:* I wish you joy. *D.:* Wish you joy and_ hap-pi - ness. *V.:* and hap - pi - ness. — *Both:* But a -



bove_ all this I wish you_ love. — Oh, — and

Chorus:

A F#m D E A F#m

I will al - ways_ love_ you_ I will_

D E A F#m D E

al - ways_ love_ { you. — you. Yes. } I will_ al - ways_ love_

A F#m D E

— you_ I will_ al - ways_ love_

rit. e dim.

N.C. A(9) A

you_

mp *a tempo* *rit.*

Can You Feel The Love Tonight

BOOGIEWOOGIE.RU

Words by Tim Rice
Music by Elton John

Pop Ballad

Bb

F/A

Eb/G

Bb/F

Eb

Bb/D

mp legato

With pedal

The piano introduction consists of two systems of music. The first system shows the right hand playing a melody of eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The second system continues the melody and accompaniment, with the instruction 'With pedal' indicating that the left hand should be sustained.

F/A

Bb

Cm7

Bb/D

Eb

Bb/D

There's a calm sur - ren - der
There's a time for ev - 'ry-one,

The vocal line begins with a melodic phrase that leads into the lyrics. The piano accompaniment supports the vocal line with a consistent harmonic structure.

Eb

Bb/D

Eb

Bb/D

to the rush of day, when the heat of the roll - ing world -
if they on - ly learn that the twist - ing ka - lei - do - scope -

The vocal line continues with a melodic phrase that leads into the lyrics. The piano accompaniment supports the vocal line with a consistent harmonic structure.

Cm7

F/A

Eb

Bb/D

can be turned a - way - An en - chant - ed mo - ment,
moves us all in turn. There's a rhyme and rea - son

The vocal line concludes with a melodic phrase that leads into the lyrics. The piano accompaniment supports the vocal line with a consistent harmonic structure.

Gm Gm/F Eb Cm Bb/D Eb C/E

wide eyed wan-der - er that we got this far. —

F Bb F/A

— And can you feel — the love —

Gm Eb Bb Eb C/E

— to - night, — how it's laid — to rest? —

F Eb Bb/D

— It's e - nough — to make



and it sees _ me through. _ It's e - nough_ for this rest - less war-rior
 to the wild _ out - doors _ when the heart _ of this star-crossed voy-ag - er





just to be _ with you. _ And can you feel _ the love _
 beats in time _ with yours. _ }

poco cresc.





— to - night? — It is where _ we are. _





— It's e - nough _ _ _ _ _ for this



Gm Gm/F Eb Cm Bb/D Eb F7sus

kings — and — vag - a - bonds — be - lieve the ver - y best. —

Eb/Bb Bb 1 F/A Eb/G Bb/F

poco dim.

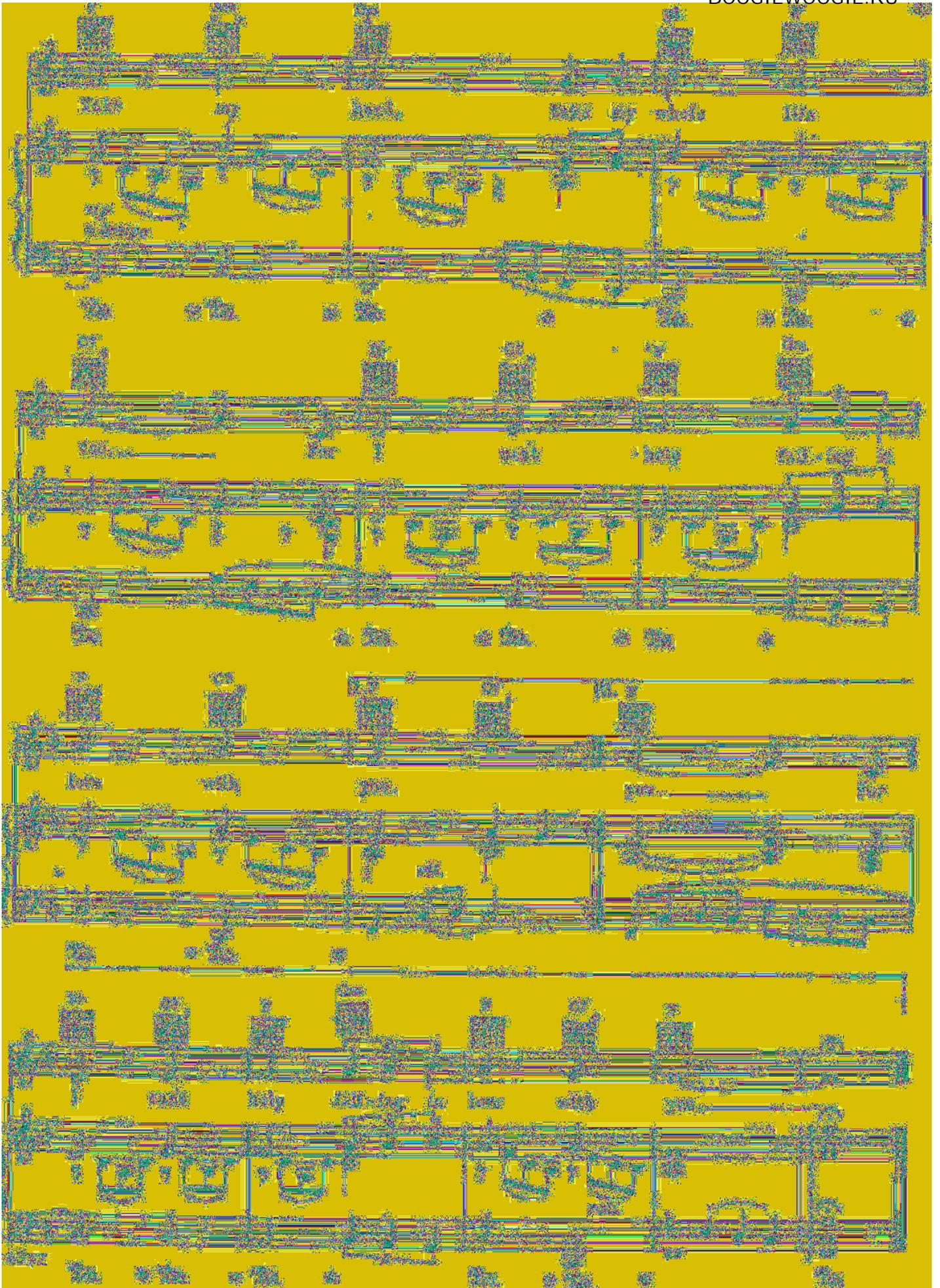
Eb Bb/D F/A Bb Cm7 Bb/D 2 Eb Bb/D

It's e - nough — to make

Gm Gm/F Eb Cm Bb/D Eb F7sus Eb/Bb Bb

kings — and — vag - a - bonds — be - lieve the ver - y best. —

rall. *molto rit.*



JUST TO HEAR YOU SAY THAT YOU LOVE ME

Words and Music by
DIANE WARREN

Moderately slow ♩ = 92

Guitar capo 2 → E

Piano → F#

mf

F#m/E

G#m/F#

A

B

B7

C#7

E

F#

Am7/D

Bm7/E

Verse:

G

A

1. If I could win...
2. See additional lyrics

D/F#

E/G#

Em

F#m

F

G

C/E

D/F#

your heart, if you'd let me in your heart, I'd be so hap - py, ba -

G

A

D/F#

E/G#

Em

F#m

Em6

F#m6

by, just for these arms to be hold - ing you close to me. There's

C D C

D E D

noth-ing in this world I won't try, no lim - it to what_ I'd do to

B7sus *C#7sus* *E* *F#* *F#m/E* *G#m/F#*

Chorus:

make you mine. 1.2. I'd climb right up to the sky, (3.) you. *(Instrumental solo...)*

A B *E/G#* *F#m7* *E*

F#/A# *G#m7* *F#*

take down the stars_ just to be in your arms,_ ba - by. I'd go and

F#m/E *A* *B7*

G#m/F# *B* *C#7*

cap-ture the moon,_ that's what I would do_ just to hear you say that you love_

1. *To Coda* \oplus

E *B7* *E* *Am7/D*
F# *C#7* *F#* *Bm7/E*

me. Just to hear you say that you love me.

2. *Bridge:*

B7 *C#m7* *B*
C#7 *D#m7* *C#*

Just to hear you say that you love me for the rest of my life. Ba-by,

C#m7 *G#m7* *Ebm7*
D#m7 *A#m7* *Fm7*

love me for the rest of all time. Just say the word and I'll

F#m7/B *D.S. al Coda*
G#m7/C#

give you my world... There's noth-ing I won't do, ba - by, just to be with

Chorus:

♣ Coda

B
C#

F#
Ab

...end solo)

I'd climb right

G#m/F#
Bbm/Ab

B
Db

F#A#
Ab/C

up to the sky, _____

take down the stars _____ just to

G#m7
Bbm7

F#
Ab

be in your arms, _____ ba - by.

I'd go and

G#m/F#
Bbm/Ab

B
C#

C#7
Eb7

cap-ture the moon, _____ that's what I would do _____

just to hear you say that you love_

me. Just to hear you say that you love_

me, ba - by, just to hear you say that you love_

just to hear you say that you love me.

Verse 2:

If I could taste your kiss,
 There'd be no sweeter gift heaven could offer, baby.
 I want to be the one
 Living to give you love.
 I'd walk across this world just to be
 Close to you, 'cos I want you close to me.
 (To Chorus:)

It Must Have Been Love

Words and Music by
Per Gessle

Medium Rock

mf

C F

C

It must have been love, but it's

F C

o - ver now. Lay a whis - per - ing on my we're to -

F G

pil - low, leave the win - ter on the ground. I wake up lone -
geth - er, that I'm shel - tered by your heart. But in and out -

C F Dm

ly, there's air of si - lence in the bed - room and all a -
side I've turned to wa - ter like a tear - drop in your

G Am C

round. Touch me now, I close my eyes and dream a -
palm. And it's a hard win - ter's day, I dream a -

F G C

way. It must have been love, but it's o - ver now.
way. It must have been love, but it's o - ver now.

F Dm Am

It must have been good, but I lost it some - how.
It was all that I want - ed, now I'm liv - ing with - out.

F C B \flat

Dm C F

It must have been love, but it's o - ver now.

B \flat Gm Dm

It must have been good, but I lost it some-how.

C F B \flat

It must have been love, but it's o - ver now, from the mo-ment we touched.

Gm Dm C

till the time had run out. Yeah, it must have been love,

Repeat and fade

From The Paramount Picture "LOVE STORY"
THEME FROM LOVE STORY

BOOGIEWOOGIE.RU
3

Music by
FRANCIS LAI
As Arranged by **HENRY MANCINI**

Tempo Rubato

The musical score is presented in four systems, each with a treble and bass clef staff. The first system begins with a piano (*mf*) dynamic and a tempo marking of *Tempo Rubato*. The second system includes a *rall.* (rallentando) marking. The third system starts with a mezzo-piano (*mp*) dynamic and a tempo marking of *a tempo*. The fourth system features a *trance* marking. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also some handwritten-style annotations like '5' and '6' under the notes in the fourth system.

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First system of musical notation. Treble clef, bass clef. The bass line features a steady eighth-note accompaniment with dynamic markings *mf* and *f*. The treble line has a melodic line with slurs and a triplet of eighth notes marked with a '5'. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. Treble clef, bass clef. The bass line continues with eighth notes and includes a *mf* dynamic marking. The treble line features a melodic line with a *p* dynamic marking. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. Treble clef, bass clef. The bass line continues with eighth notes and includes a *f* dynamic marking. The treble line features a melodic line with a triplet of eighth notes marked with a '5'. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. Treble clef, bass clef. The treble line begins with a *trance* marking. The bass line continues with eighth notes and includes a *f* dynamic marking. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. Treble clef, bass clef. The bass line continues with eighth notes and includes a *mf* dynamic marking. The treble line features a melodic line with a *p* dynamic marking. The system concludes with a double bar line and a repeat sign.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with eighth notes. There are five 'Ra' labels below the bass staff, corresponding to the first five notes.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble clef and a bass line in the bass clef. There are four 'Ra' labels below the bass staff.

Third system of musical notation. The treble clef staff shows a melodic line with some accidentals. The bass clef staff continues the bass line. There are three 'Ra' labels below the bass staff.

Fourth system of musical notation. The treble clef staff features a melodic line with a '5' fingering mark. The bass clef staff continues the bass line. There are three 'Ra' labels below the bass staff.

Fifth system of musical notation. The treble clef staff features a melodic line with a '6' fingering mark. The bass clef staff continues the bass line. There are four 'Ra' labels below the bass staff.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff features a rhythmic accompaniment with eighth notes and rests. Dynamic markings include *ra* and *ra*. A finger number '6' is indicated above a chord in the treble staff.

Second system of musical notation. The treble staff has a series of chords and some melodic fragments. The bass staff continues with a rhythmic pattern. Dynamic markings include *f* and *ra*.

Third system of musical notation. The treble staff features a sequence of chords. The bass staff has a melodic line with eighth notes. Dynamic markings include *ra*, *ra*, and *ra*.

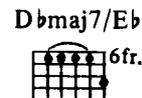
Fourth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff features a rhythmic accompaniment. Dynamic markings include *mp* and *ra*. An asterisk (*) is placed below the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff features a rhythmic accompaniment. Dynamic markings include *p* and *molto rall.*. An asterisk (*) is placed below the bass staff. The system concludes with a double bar line and a fermata over the final notes.

Love Will Lead You Back

Words and Music by
DIANE WARREN

Slowly, with expression



mf

Ab(add Bb)

Ab/Gb

Dbmaj7 4fr.

Eb7

Ab(add Bb)

Ab(add Bb)

Say - ing good - bye is nev - er an
nights I'll hear your

Db/Ab 4fr.

Absus4 4fr.

ea - sy thing, — but you nev - er said
voice — a - gain, — you're gon - na say that you'd stay for -
how much you

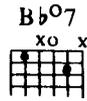
Ab(add Bb)



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ev - er. So if you must go, oh, dar - lin' I'll
miss - me. You'll walk out this door, but some-day you'll

Db/Ab



set you free, — but I know in time we'll be to
walk back in. — Dar-lin' I know, I know this

Fm7



Eb

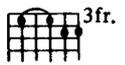


Bbm7



geth - er. I — won't try — to stop
will — be. Some-times it takes — some time.

Ab(add Bb)/C



Db



Eb



F7sus4

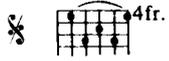


— you now — from leav - in', — coz in my heart, — I — know. — Love will lead you
— out on — your own — now — to find your way — back — home. — }

Dbmaj7

Dbmaj7/Eb

Ab(add Bb)



back, some-day I just know_ that love will lead you back to my arms,— where

F7

Dbmaj7

Dbmaj7/Eb



you be - long. I'm sure, sure as stars are shin - ing, one day you will

Ab(add Bb)

Gbsus2

Ab/Gb

Dbmaj7

Eb7

To Coda



find me a - gain,— it_ won't be long.— One of these days,— oh, love will lead_ you_

1.

Ab(add Bb)

Eb/Ab

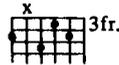


back. — One of these

Ab(add Bb)



Eb/Ab



back, — ah. —

Gb



Cb/Gb



Gb



Oo, la, la, oo. Oo, wo, —

Cb/Gb



Gb



Db/F



Ebm7



Db/Eb



oo. Oo, — oo. —

Abm7



Gb/Bb



I — won't try — to stop — you now — from leav - ing, — coz

BOOGIEWOOD ♪ Coda

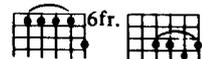
Cb



Bbm7/Eb



Dbmaj7/Eb Eb/F



Bm7



Cm7



in my heart— I know — oh, — yeah. — Love will lead you

Coda

Ab(add Bb)



F7



Dbmaj7



— back, — oh, — yeah. — Love will lead — you back, — some-day I just

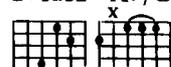
Dbmaj7/Eb



Ab(add Bb)



Gbsus2 Ab/Gb



know — that love will lead you back to my arms, — it — won't be long. — One of these

Dbmaj7



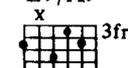
Eb7



Ab(add Bb)



Eb/Ab



days, — oh, love will lead — you — back, — ah. —

When She Loved Me

Arr. by Ludy

tempo = 70

Piano

when some - bo - dy loved me

ev - ry - thing was beau - ti - ful

eve - ry hour we spent to - ge - ther

lives with - in my heart

And when she was sad

I was there to dry her tears and when she was hap-py so was I when

she loved me through the sum-mer and the fall

we had each o-ther that was all just she and I to-ge-ther like it was meant to be

and when she was lone-ly I was there to com-fort her and I

knew that she loved me

so the years went by I stayed the same and she be-gan to

drift a-way I was left a-lone still I wai- ted for the day when she'd say

I will al- ways love you Lone- ly and for- got- ten

who would think she'd look my way she smiled at me and held me just

like she used to do when she loved me, when she loved me

when some - bo - dy loved me ev' - ry - thing was beau - ti - ful

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melody of eighth and quarter notes. The lower staff is in bass clef and contains a bass line of quarter and eighth notes. The lyrics are written below the upper staff.

eve - ry hour we spent to - ge - ther lives with - in my heart when she loved

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, ending with a whole note chord. The lower staff continues the bass line. The lyrics are written below the upper staff.

me.

The third system of musical notation consists of two staves. The upper staff continues the melody, ending with a whole note chord. The lower staff continues the bass line. The lyrics are written below the upper staff.

I KNEW I LOVED YOU

Words and Music by Darren Hayes and Daniel Jones

BOOGIEWOOGIE.RU

Andante

♩ = 86

A



Bm7



C#m7



D



F#m



F#m/E



D2



A



Bm7



C#m7



D



A



Bm7



May-be it's in-tu - i - tion But some things you just don't

C#m7



D



A



Bm7



C#m7



D



ques - tion Like in your eyes I see my fut - ure in an in - stant And

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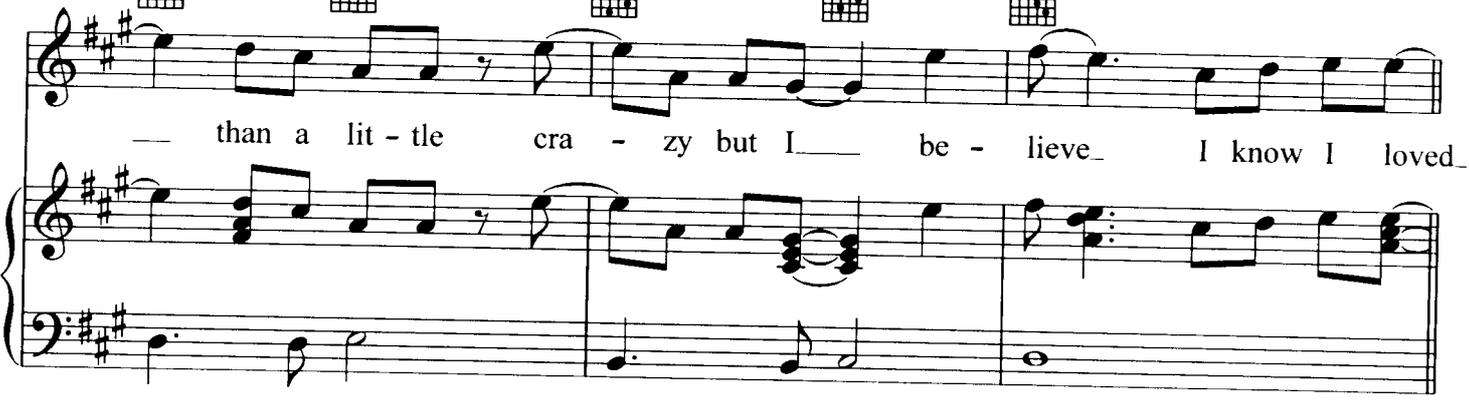
A  Bm7  D  E  Bm7  

there it goes I think I've found my best friend I know that it might sound more



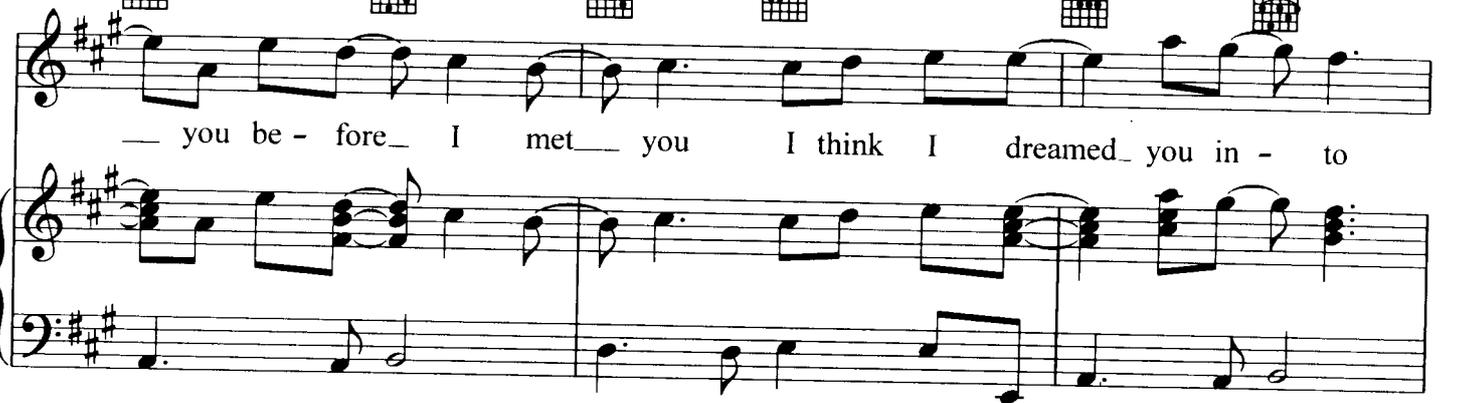
D  E  Bm7  C#m7  D2 

— than a lit - tle cra - zy but I be - lieve I know I loved



A  Bm7  D  E  A  Bm7 

— you be - fore I met you I think I dreamed you in - to



D  E  A  Bm7  D  E 

life I knew I loved you be - fore I met you I have been wait



A Bm⁷ D² A Bm⁷ Bm⁷ 4fr

- ing all of my life _____ There's just no rhyme or rea - son _____

A Bm⁷ C#m⁷ 4fr D A Bm⁷

On - ly this sense of com - ple - tion_ And in your eyes I see the mis - sing pie

C#m⁷ 4fr D A Bm⁷ D E

- ces I'm search - ing for I think I've found my way_ home_ I know_

Bm⁷ C#m⁷ 4fr D E Bm⁷ C#m⁷ 4fr

that it might_ sound more_ than a lit - tle cra - zy but I_ be -

D/E



A



Bm7



D



E



lieve_ I know I loved_ you be - fore_ I met_ you I think I dreamed_

A



Bm7



D



E



A



Bm7



_ you in - to life_ I knew I loved_ you be - fore_ I met_

D



E



A



Bm7



D



E



D



C#m7



F#m



_ you I have been wait - ing all of my life_ Ooh_ ooh_

D



A



F#m



D



A



E



D



C#m7



F#m



_ Aah_ A thous - and ang - els dance a - round you_ Ooh



ooh aah I am com - plete now that I've found you



I knew I loved you be - fore I met you I think I dreamed



you in - to life I knew I loved you be - fore I met



you I have been wait - ing all my life I knew I loved

B \flat Cm 7 E \flat F

you be - fore I met you I knew I loved

B \flat Cm 7 E \flat F

you I knew I loved

Repeat fade to finish

Maybe it's intuition
 But some things you just don't question
 Like in your eyes
 I see my future in an instant
 And there it goes
 I think I've found my best friend
 I know that it might sound more than a little crazy
 But I believe

I knew I loved you before I met you
 I think I dreamed you into life
 I knew I loved you before I met you
 I have been waiting all my life

There's just no rhyme or reason
 Only this sense of completion
 And in your eyes
 I see the missing pieces
 I'm searching for
 I think I've found my way home

I know that it might sound more than a little crazy
 But I believe

I knew I loved you...

A thousand angels dance around you
 I am complete now that I've found you

I knew I loved you...

First Love

Tempo = 88

Piano: Presal200

Piano

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The music starts with a piano introduction, followed by a melodic line in the right hand and a bass line in the left hand.

1

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with a melodic line in the right hand and a bass line in the left hand.

3

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with a melodic line in the right hand and a bass line in the left hand.

7

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with a melodic line in the right hand and a bass line in the left hand.

10

Musical notation for measures 10-12. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 10: Treble clef has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3. Measure 11: Treble clef has a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. Bass clef has a quarter note D3, an eighth note E3, a quarter note F#3, and a quarter note G3. Measure 12: Treble clef has a quarter note A5, an eighth note B5, a quarter note C6, and a quarter note B5. Bass clef has a quarter note A3, an eighth note B3, a quarter note C4, and a quarter note B3.

13

Musical notation for measures 13-15. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 13: Treble clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3. Measure 14: Treble clef has a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. Bass clef has a quarter note D3, an eighth note E3, a quarter note F#3, and a quarter note G3. Measure 15: Treble clef has a quarter note A5, an eighth note B5, a quarter note C6, and a quarter note B5. Bass clef has a quarter note A3, an eighth note B3, a quarter note C4, and a quarter note B3.

16

Musical notation for measures 16-18. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 16: Treble clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3. Measure 17: Treble clef has a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. Bass clef has a quarter note D3, an eighth note E3, a quarter note F#3, and a quarter note G3. Measure 18: Treble clef has a quarter note A5, an eighth note B5, a quarter note C6, and a quarter note B5. Bass clef has a quarter note A3, an eighth note B3, a quarter note C4, and a quarter note B3.

19

Musical notation for measures 19-21. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 19: Treble clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3. Measure 20: Treble clef has a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. Bass clef has a quarter note D3, an eighth note E3, a quarter note F#3, and a quarter note G3. Measure 21: Treble clef has a quarter note A5, an eighth note B5, a quarter note C6, and a quarter note B5. Bass clef has a quarter note A3, an eighth note B3, a quarter note C4, and a quarter note B3.

80

22

Musical notation for measures 22-23. The system consists of a treble clef staff and a bass clef staff. Measure 22 features a treble staff with a series of chords and a bass staff with a simple eighth-note melody. Measure 23 continues with similar accompaniment and a more complex treble staff melody.

24

Musical notation for measures 24-26. Measure 24 has a treble staff with a rhythmic pattern of eighth notes and a bass staff with a steady eighth-note accompaniment. Measure 25 shows a change in the treble staff melody. Measure 26 continues the pattern with a final note in the bass staff.

27

Musical notation for measures 27-29. Measure 27 features a treble staff with a complex chordal texture and a bass staff with a simple eighth-note line. Measure 28 continues with similar accompaniment. Measure 29 concludes the system with a final note in the bass staff.

30

Musical notation for measures 30-32. Measure 30 has a treble staff with a series of chords and a bass staff with a simple eighth-note melody. Measure 31 continues with similar accompaniment. Measure 32 concludes the system with a final note in the bass staff.

33

Musical notation for measures 33-35. The piece is in G major (one sharp). Measure 33 features a treble clef with a G4 chord and a bass clef with a G2 bass line. Measure 34 continues the bass line and adds a treble line with eighth notes. Measure 35 has a whole rest in the treble and continues the bass line.

36

Musical notation for measures 36-38. Measure 36 starts with a treble clef and a G4 chord, followed by a treble line with eighth notes and a bass line with eighth notes. Measure 37 continues the treble line with eighth notes and the bass line. Measure 38 features a treble clef with a G4 chord and a bass line with eighth notes.

39

Musical notation for measures 39-41. Measure 39 has a treble clef with eighth notes and a bass line with eighth notes. Measure 40 continues the treble line with eighth notes and the bass line. Measure 41 features a treble clef with a G4 chord and a bass line with eighth notes.

42

Musical notation for measures 42-44. Measure 42 starts with a treble clef and a G4 chord, followed by a treble line with eighth notes and a bass line with eighth notes. Measure 43 continues the treble line with eighth notes and the bass line. Measure 44 features a treble clef with a G4 chord and a bass line with eighth notes.

44

Musical notation for measures 44-45. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains two measures of music, each starting with a fermata. The lower staff is in bass clef and contains two measures of music.

46

Musical notation for measures 46-48. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music. The lower staff is in bass clef and contains three measures of music.

49

Musical notation for measures 49-52. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The lower staff is in bass clef and contains four measures of music. Measure numbers 80, 75, 70, and 66 are written above the staff. A dashed line labeled "8va" spans the end of the system.

53

Musical notation for measures 53-55. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music. The lower staff is in bass clef and contains three measures of music. A dashed line labeled "8va" spans the end of the system.

55 *3rd*

Musical score for measures 55-56. The piece is in G major (one sharp) and 2/4 time. Measure 55 features a melodic line in the right hand with eighth notes and a bass line in the left hand with quarter notes. Measure 56 continues the melodic line and ends with a double bar line.

57 *(3rd)* 75 60 70

Musical score for measures 57-60. Measure 57 has a first ending bracket over measures 57-75. Measure 58 has a first ending bracket over measures 58-60. Measure 59 has a first ending bracket over measures 59-70. Measure 60 has a first ending bracket over measures 60-70. The piece is in G major and 2/4 time. Measure 57 features a melodic line in the right hand with eighth notes and a bass line in the left hand with quarter notes. Measure 58 continues the melodic line and ends with a double bar line. Measure 59 continues the melodic line and ends with a double bar line. Measure 60 continues the melodic line and ends with a double bar line.

60 88

Musical score for measures 60-61. The piece is in G major and 2/4 time. Measure 60 features a melodic line in the right hand with eighth notes and a bass line in the left hand with quarter notes. Measure 61 continues the melodic line and ends with a double bar line.

62

Musical score for measures 62-65. The piece is in G major and 2/4 time. Measure 62 features a melodic line in the right hand with eighth notes and a bass line in the left hand with quarter notes. Measure 63 continues the melodic line and ends with a double bar line. Measure 64 continues the melodic line and ends with a double bar line. Measure 65 continues the melodic line and ends with a double bar line.

61

Musical notation for measures 61-62. The piece is in G major (one sharp). Measure 61 features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a half note chord of G4-B4-D5. The bass clef has a half note chord of G2-B2-D3 and a quarter note G2. Measure 62 continues with a treble clef chord of G4-B4-D5 and a bass clef quarter note G2.

63

Musical notation for measures 63-64. Measure 63 has a treble clef with a half note chord of G4-B4-D5 and a bass clef quarter note G2. Measure 64 has a treble clef with a half note chord of G4-B4-D5 and a bass clef quarter note G2.

70

Musical notation for measures 70-71. Measure 70 has a treble clef with a half note chord of G4-B4-D5 and a bass clef quarter note G2. Measure 71 has a treble clef with a half note chord of G4-B4-D5 and a bass clef quarter note G2.

72

Musical notation for measures 72-73. Measure 72 has a treble clef with a half note chord of G4-B4-D5 and a bass clef quarter note G2. Measure 73 has a treble clef with a half note chord of G4-B4-D5 and a bass clef quarter note G2.

74

Musical notation for measures 74-75. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the right hand starts with a whole rest in measure 74, followed by a sequence of chords and eighth notes. The bass line in the left hand begins with a half note chord in measure 74 and continues with eighth notes in measure 75.

76

Musical notation for measures 76-77. The right hand continues with chords and eighth notes. The left hand plays a steady eighth-note bass line.

78

Musical notation for measures 78-79. The right hand features chords and eighth notes. The left hand continues with eighth notes, ending with a quarter note in measure 79.

80

Musical notation for measures 80-81. The right hand has chords and eighth notes. The left hand continues with eighth notes, ending with a quarter note in measure 81.

32

Musical notation for measures 32 and 33. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Measure 32 features a treble clef with a whole rest and a bass clef with a rhythmic pattern of eighth and sixteenth notes. Measure 33 continues the bass line and adds a treble line with chords and eighth notes.

34

Musical notation for measures 34 and 35. Measure 34 shows a treble line with eighth notes and a bass line with eighth notes. Measure 35 features a treble line with chords and a bass line with eighth notes.

36

Musical notation for measures 36 and 37. Measure 36 has a treble line with chords and eighth notes, and a bass line with eighth notes. Measure 37 has a treble line with a whole rest and a bass line with eighth notes.

38

Musical notation for measures 38 and 39. Measure 38 has a treble line with chords and eighth notes, and a bass line with eighth notes. Measure 39 has a treble line with eighth notes and a bass line with eighth notes.

01

System 01: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The first measure contains a whole chord. The second measure has a whole note chord in the bass and a quarter note melody in the treble. The third measure has a whole note chord in the bass and a quarter note melody in the treble.

04

System 04: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The first measure contains a whole chord. The second measure has a whole note chord in the bass and a quarter note melody in the treble. The third measure has a whole note chord in the bass and a quarter note melody in the treble. The system ends with a double bar line.

WHAT NOW MY LOVE

English Lyric by CARL SIGMAN
Original French Lyric by P. DELANOE

Music by
G. BECAUD

Duet with Aretha Franklin

Rubato

D11

C6

Bm

Am7

G#7^(b5)_(#9)

Gmaj7

A.F.: Once I could see, _____

A/G

F#m7

Bm7

Em7

once I could feel. Now I'm numb

Em7/A

A13

Dmaj9

Am9

A^b13^(#11)

Gm7

and I've be - come - un - real. I walk the night

What Now My Love - 7 - 1
PF9509

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Gm7/C C13(b9) Fmaj9 Bbmaj9 Gm7

with - out a goal, stripped of my heart

E7(b5) Em7/A Fm7/Bb Eb

Moderate swing ♩ = 120 (♩ = ♩) * (Fm7)

and my soul. F.S.: What now my love A.F.: (what

(Eb) (Fm7) (Fm7/Eb) (Eb)

now my love) F.S.: now that you've left me how - can I

Fm7 (B9(b5)) Bb9 Eb

live (How can I live) F.S.: through an - oth - er day.

*String section harmony

$A\flat$ maj 7/B \flat $E\flat$ (Fm7) ($E\flat$) (Fm7)

Watch - ing my dreams turn - ing in - to

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a triplet of eighth notes (G4, A4, B4) in the first measure, and a quarter note (C5) in the second measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand that mirror the vocal melody.

(Fm7/ $E\flat$) $E\flat$ Fm7 ($B9(\flat 5)$)

ash - es and all of my hopes A.F.: (All of my

Detailed description: This system contains measures 3 and 4. The vocal line has a quarter rest in measure 3, followed by a quarter note (D5) in measure 4. The piano accompaniment continues with the eighth-note bass line and chords. A triplet of eighth notes (D5, E5, F5) appears in the vocal line at the end of measure 4.

$B\flat 9$ $E\flat$ $E\flat 13(\sharp 11)$

hopes) F.S.: in - to bits of clay.— A.F.: Once— I could

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter rest in measure 5, followed by a quarter note (G4) in measure 6. The piano accompaniment features a more complex chordal texture in the right hand, including a $B\flat 13(\sharp 11)$ chord in measure 6. A dynamic marking of *sfz* is present in measure 6.

$A\flat$ $A\flat 7(\flat 5)$ Gm7 Cm7

see, once— I ———— could feel.— Now I am

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter rest in measure 7, followed by a quarter note (G4) in measure 8. The piano accompaniment continues with the eighth-note bass line and chords. A triplet of eighth notes (G4, A4, B4) appears in the vocal line at the end of measure 8.

Fm7 Bb7 Ebmaj9

lost and I've be - come un - real.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes 'lost' and 'and I've be - come', and a quarter note 'un - real.' with a long horizontal line underneath. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Eb6 Abm7 Db7

F.S.: I walk - through the night - A.F.: (Splee do be do um do do) F.S.: with - out a goal -

The second system continues the piece. The vocal line has a quarter rest, followed by eighth notes 'I walk - through the night -', a quarter rest, eighth notes 'A.F.: (Splee do be do um do do)', a quarter rest, and eighth notes 'F.S.: with - out a goal -'. The piano accompaniment features a treble and bass clef with chords and moving lines.

Gbmaj7 Cbmaj7 Fm7(b5)

A.F.: stripped of my heart, my -

The third system shows the vocal line with a quarter rest, followed by eighth notes 'A.F.: stripped of my heart, my -'. The piano accompaniment includes a treble and bass clef with chords and moving lines, featuring a triplet of eighth notes in the bass line.

B7 Bb/C Bbmaj7/C

— heart, my soul. — F.S.: What now my

The fourth system continues with the vocal line having a quarter rest, eighth notes '— heart, my soul. —', a quarter rest, and eighth notes 'F.S.: What now my'. The piano accompaniment features a treble and bass clef with chords and moving lines, including a triplet of eighth notes in the bass line.

F Fmaj7 F7 F6³ F+

love now that it's o - ver

A.F.: What now, what now, what now, what now— What now, what now, what

F Dm7 G6⁷ G7(#5) C11

now I feel— the whole world fall - ing all a - round

what now—

F Gm9 C11³ F Fmaj7

me. A.F.: Here come the stars—

F7 Fmaj7 Ebmaj7/F F Dm7³ G6⁷ G7(#5)

fall - ing a - round me— there's— the sky—

C11 F C13(b9) F13 Gm9

Both: Where the earth ought to be. *F.S.:* What now— my love—

C9 C7/Bb 3 Am7 Dm7 Gm7

Both: now— that you're gone I'd— be a fool— to go on—

C7 Fmaj9 F6 Bbm7

— and on and on.— No one would care,
A.F.: And on and on and on and on and on and on and on.—

Eb9 Abmaj7 Dbmaj7 Gm7(b5)

no-bod-y's— gon-na cry *A.F.:* if he should live,—

E7(b9) Am7 Cmaj7/D

live or die. ————— Both: What now my love —

G6

— — — — — now there is noth - ing

mp

Am7 D9

on - ly my last, — — — — — my last — — — — — good - bye, —

G6 Ab9(b5) G6

— — — — — my last — — — — — good - bye. —

dim. *ff*

YOU'VE GOT TO HIDE YOUR LOVE AWAY

Words and Music by JOHN LENNON and PAUL McCARTNEY

Moderato

Here I stand with head in hand, — Turn my face to the wall.
How can I ev - en try? — I can — nev - er win,

If she's gone I can't go on — Feel - ing two foot small, —
Hear - ing them, see - ing them — In the state I'm in. —

Ev - 'ry - where peo - ple stare — each and — ev - 'ry day.
How could she say to me, — "Love will — find a way?"

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F C Eb F Bb Eb Bb

I can see them laugh at me — And I hear them say, —
 Gath - er 'round, all you clowns, — Let me hear you say, —

C7 F Bb

"Hey, you've got to hide your love a -

Gm7 C7 Gm7 C7 F Bb Gm7 C7 Gm7 C7

1. way!" "Hey, you've got to hide your love a - way!"

F Bb Gm7 C7 Gm7 C7

2. "Hey, you've got to hide your love a - way!" *Repeat and fade out*