

LOVE COLLECTION FOR PIANO

VOLUME 2

SOMEWHERE MY LOVE (Theme from Dr. Zhivago)
ENDLESS LOVE (Lionel Richie)
I WANT TO KNOW WHAT LOVE IS (Foreigner)
I CAN'T MAKE YOU LOVE ME (George Michael)
GLORY OF LOVE (Peter Cetera)
I CAN'T STOP LOVING YOU (Ray Charles)
I'LL STILL BE LOVING YOU_Piano Solo
LOVE AFFAIR THEME (Ennio Morricone)
LOVE IS (V Williams-BMcknight)
LOVE IS BLUE (Paul Mauriat)
LOVE WILL KEEP US ALIVE (Eagles)
LOVE (John Lennon)
LOVIN YOU (Minnie Riperton)
LOVE TAKES TIME (Mariah Carey)
THIS LOVE (Maroon 5)
THROUGH THE EYES OF LOVE (Melissa Manchester)
MY LOVE (Paul McCartney)
NOTHINGS GONNA CHANGE MY LOVE FOR YOU_Piano Solo
CAN'T STOP LOVING YOU (Phil Collins)
SAVING ALL MY LOVE FOR YOU_Piano solo
THAT OLE DEVIL CALLED LOVE (Billie Holiday)
THE POWER OF LOVE (Jennifer Rush)
TILL I LOVED YOU_Piano Solo
WHEN I FALL IN LOVE (Nat King Cole)
I WILL ALWAYS LOVE YOU (Whitney Houston)

SOMEWHERE, MY LOVE

BOOGIEWOOGIE.RU

Lyric by
PAUL FRANCIS WEBSTER
Moderately

(LARA'S THEME FROM "DOCTOR ZHIVAGO")

Music by
MAURICE JARRE

The piano introduction consists of two staves. The right hand features a melodic line with several triplet figures. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately' and the dynamics range from *mf* to *rit.*

Verse: Ad lib.

The first system of the vocal verse includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Where are the beau-ti - ful days? Where are the sleigh-rides 'til dawn?". The piano accompaniment features triplet figures in both hands. Chords Gm, D7, and Cm are indicated above the vocal line.

The second system of the vocal verse includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Where are the ten-der mo-ments of splen-dor? Where have they gone? Where have they gone?". The piano accompaniment continues with triplet figures. Chords G7, G7-9, Cm, G7, Am7, and D7 are indicated above the vocal line.

Moderately with expression

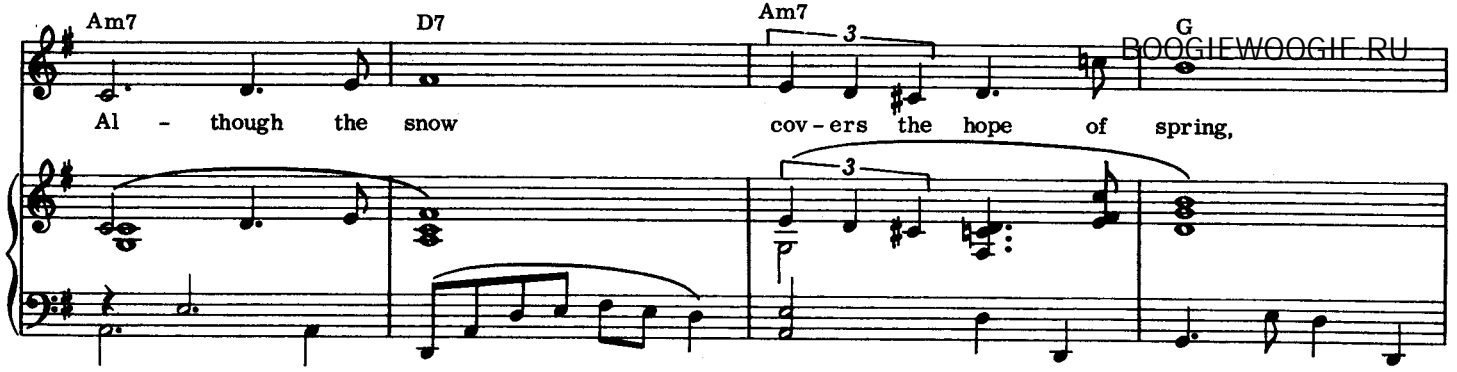
The final system of the vocal verse includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Some - where, My Love there will be songs to sing,". The piano accompaniment features triplet figures. Chords G, Gdim, and D7 are indicated above the vocal line. Dynamics include *p* and *mf*.

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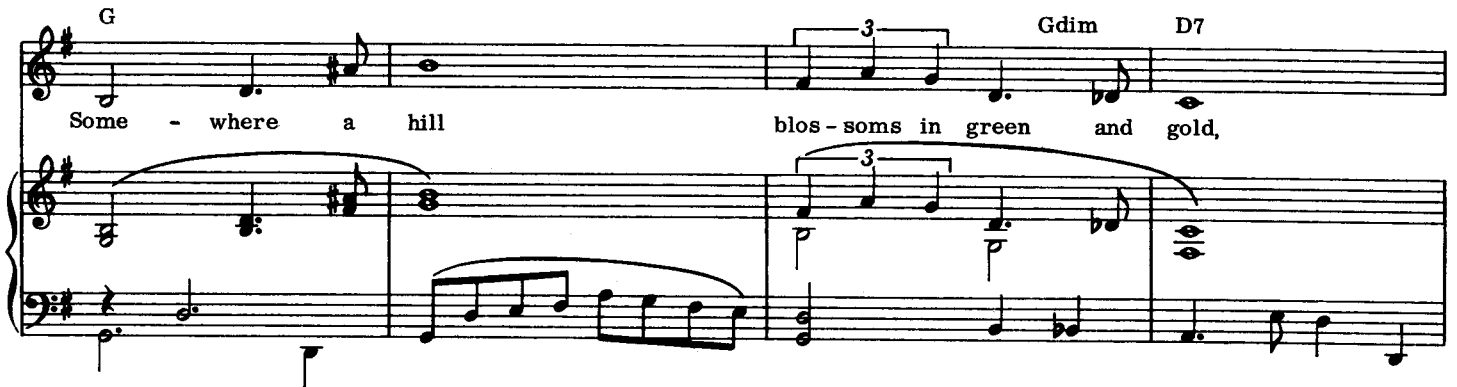
Am7 D7 Am7 3 G

Al - though the snow cov - ers the hope of spring,



G Gdim D7

Some - where a hill blos - soms in green and gold,



Am7 D7 Am7 3 G

And there are dreams all that your heart can hold.



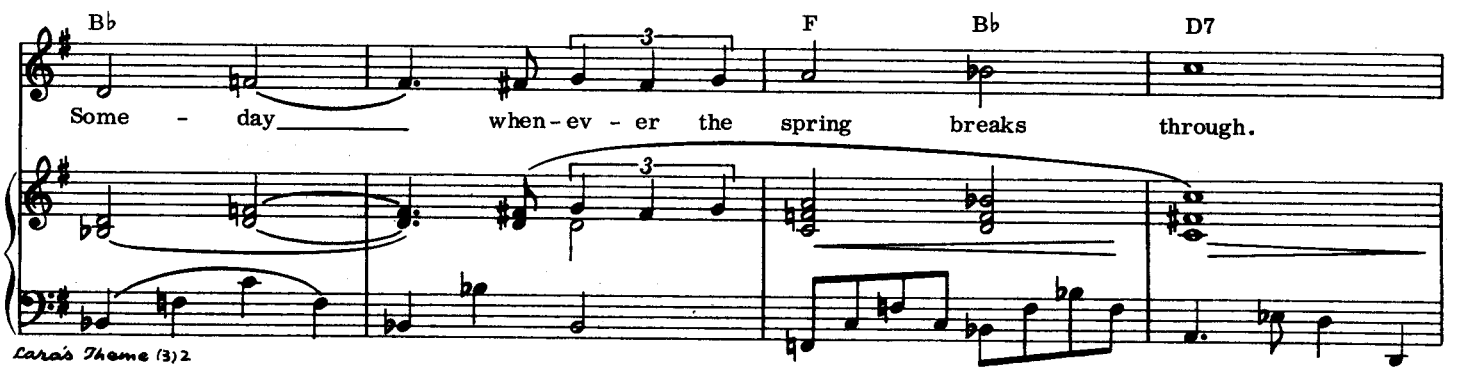
C G

Some - day we'll meet a - gain my love,



Bb F Bb D7

Some - day when - ev - er the spring breaks through.



G You'll come to me out of the long a - go,

Am7 D7 Warm as the wind soft as the kiss of snow,

G Gdim D7 Till then my sweet think of me now and then,
(Lar - a, my own)

Am7 D7 1. Am7 D7 G God - speed my love 'til you are mine a - gain.

2. Am7 D7 D7-9 G 'til you are mine a - gain.

ENDLESS LOVE

BOOGIEWOOGIE.RU

Words and Music by
LIONEL RICHIE

Moderately Slow

Piano introduction in B-flat major, 4/4 time, marked 'Moderately Slow' and 'mp'. The melody is in the right hand, and the bass line is in the left hand. The piece begins with a series of eighth notes in the right hand and a steady bass line in the left hand.

Bb **Eb**

My love, — there's on - ly you beat in my life, —
Two hearts, — two hearts that beat as — one; —

Vocal line with lyrics and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chords Bb and Eb are indicated above the vocal line.

Eb/F **Fsus** **F** **Bb**

the on - ly thing that's right. — My first — love, —
our lives have just be - gun. — For - ev - er, —

Vocal line with lyrics and piano accompaniment. The piano part continues with the eighth-note accompaniment. Chords Eb/F, Fsus, F, and Bb are indicated above the vocal line.

Eb **Eb/F** **Fsus** **F**

you're ev - 'ry breath close that I take, — you're ev - 'ry
I'll hold you in my arms, — I can't re -

Vocal line with lyrics and piano accompaniment. The piano part continues with the eighth-note accompaniment. Chords Eb, Eb/F, Fsus, and F are indicated above the vocal line.

B \flat F/A E \flat maj7

step I make...
sist your charms...

And I,
And love,

E \flat /F F B \flat F/A Gm Dm/F

I'll be a want to share fool all for my love you I'm

E \flat maj7 E \flat /F F B \flat

with you, no one else will do...
sure; you know I don't mind.

B \flat 9 E \flat maj7 E \flat /F F

And your eyes, — they tell me how
'Cause you, — you mean the

B \flat
F/A
Gm
F6
E \flat maj7

much world you care. Oh, yes, you will
 to me. Oh, I know

Dm7
Cm7
E \flat /F
1 B \flat

al I've found ways in be you my my end-less end-less love.
 8va 3

2 B \flat

love.

E \flat
E \flat /F
F \sharp sus
F
B \flat

Musical score for "Boogie Woogie" in B-flat major (two flats). The score includes piano accompaniment and vocal lines. The piano part features a driving bass line and a melodic line with triplets. The vocal line includes the lyrics: "Oh, and love. I'll be that fool for you I'm sure. you know I don't mind. And yes."

Chord Diagrams:

- $E\flat/F$
- $B\flat$
- $E\flat maj7$
- F
- $B\flat$
- F/A
- $Gm7$
- F/A
- $E\flat maj7$
- $E\flat/F$
- F
- $B\flat$
- $B\flat9$
- $E\flat maj7$

Performance Markings:

- cresc.* (crescendo)
- mf* (mezzo-forte)

Lyrics:

- Oh, and love.
- I'll be that fool for you I'm sure.
- you know I don't mind. And yes.

E♭/F F B♭ F/A Gm Dm/F E♭maj7

you'll be the on - ly one. No one can de - ny -

Dm7 E♭maj7 Dm7 E♭maj7

this love I have in - side. I'll give it all to

Dm7 Cm7 E♭/F B♭

you my love, my love, my end - less love.

E♭ E♭/F Fsus F E♭/B♭ B♭

rit.

I Want To Know What Love Is

Tempo: ♩ = 82

Em D G C Em

mp

Em D G C

I've got to take a lit-tle time, a lit-tle time to think it's

Em Em D

o- ver. I bet-ter read be-tween the lines

G C Em

in case I need it when I'm old- er.

D⁶ Em

(Mh- ah- - - ah.)

Em D G C

Now, this moun-tain I must climb
I'm gon-na take a lit-tle time,
feels a
like the world up-
lit-tle time to

Em Em D

on my shoul- ders.
look a- round me.
Through the clouds I see love
I've got no- where left to

G C Em

shine.
hide.
It keeps me
It looks like
warm as life
love has fi-
grows cold- er.
n'lly found me.

Am⁷ Am D/A Am

In my life there's been heart-ache and pain.

Am⁷ Am D/A G/A Am

I don't know if I can face it a-gain

Am⁷ Am D/A Am

can't stop now. I've trav-eled so far to

Cmaj⁷ A G C/D

change this lone-ly life.

G C/E D Am Em

I want to know what love is, I want you to show

D G C/E D Am Em

me. I want to feel what love is, I know you can show

D D¹¹ Em

1. me. (Yeah- ah.)

2. me.

DS. -

D

me. (Let's talk a-bout love.)

nochmal *DS.* und fade

I Can't Make You Love Me

Words and Music by
MIKE REID and ALLEN SHAMBLIN

Moderate ballad

Guitar → C Em9 C G2/B Em7 Am7(4)
(capo 3rd fret)

Piano → Eb Gm9 Eb Bb2/D Gm7 Cm7(4)

mp *mf*
(with pedal)

C Em7(4) C G/B Am7
Eb Gm7(4) Eb Bb/D Cm7

Verse:

C Em7 C G/B

Eb Gm7 Eb Bb/D

mp

1. Turn down the lights, turn down the bed, turn down these voices

Em7 Am7 C Em7 C

Gm7 Cm7 Eb Gm7 Eb

in-side my head. _____ Lay down with me, _____ tell me no lies. _____

G/B Bb/D

1. Em7 Am7 Gm7 Cm7

Just hold me close, _____ don't pa - tron - ize. _____ Don't pa - tron -

To Next Strain | 2.

G/D Bb/F D F G/B Bb/D Em7 Am7 Gm7 Cm7

-ize _____ me. _____ "Cause I can't give up this fight. _____

cresc. poco a poco

G/D Bb/F D F G/B Bb/D

And I will give up this fight. _____ 'Cause I can't

cresc. poco a poco

Chorus:

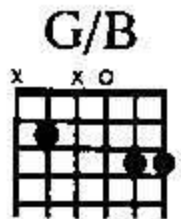
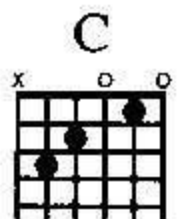
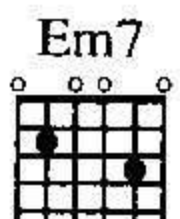






Eb Bb Eb Bb

make you love me_ if you_ don't. You can't make your heart_ feel_

mf

Bb/C Eb Gm7 Bb/Eb

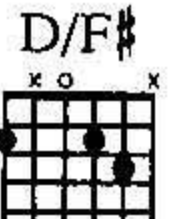
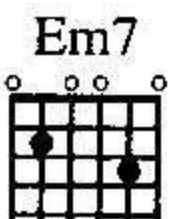
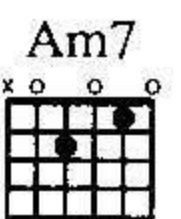
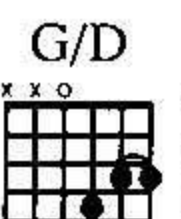
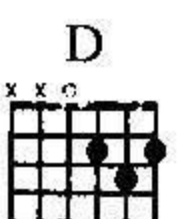
some-thing it won't. Here in the dark_ in





F/A Gm7 Bb/Eb

these fi - nal ho - urs, I will lay down my heart_ and

F/A Gm7 Cm7 Bb/F F

I'll feel_ the pow - er. But you won't_ no, you_ won't. 'Cause I can't

Chord diagrams for the first system:

- C: $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- G: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- G/C: $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C: $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Em7: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C: $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- G/B: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Chord names below diagrams: Eb, Bb, Bb/Eb, Eb, Gm7, Eb, Eb, Bb/D.

Lyrics: make you love me if you don't.

1. *(melody)*

Chord diagrams for the second system:

- Am7: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- G/B: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Fmaj9: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Chord names below diagrams: Cm7, Bb/D, Eb, Fmaj9, Abmaj9, 8va, 15ma, 8va, Red, *

2.

Verse 2:

I'll close my eyes, then I won't see
 The love you don't feel when you're holdin' me.
 Mornin' will come and I'll do what's right.
 Just give me till then to give up this fight.
 And I will give up this fight.
 (To Chorus:)

GLORY OF LOVE

by Peter Cetera/David Foster/Diane Nini

Songs : PETER CETERA

maestoso (♩ = 72)

Intro. C

F A B^b

The first system of musical notation consists of two staves, treble and bass clef. The treble staff begins with a treble clef, a common time signature, and a key signature of one flat (Bb). It contains a series of chords and melodic lines. The bass staff begins with a bass clef and contains a simple harmonic accompaniment. Above the treble staff, the chords F, A, and Bb are indicated. The first measure of the treble staff has a '3' above it, indicating a triplet. The system concludes with a double bar line.

C

F A B^b

The second system of musical notation continues the piano introduction. It features the same two-staff structure as the first system. The treble staff continues with chords and melodic lines, while the bass staff provides harmonic support. The chords C, F, A, and Bb are indicated above the treble staff. The system concludes with a double bar line.

A C

G7

C

F

The third system of musical notation continues the piano introduction. It features the same two-staff structure. The treble staff continues with chords and melodic lines, while the bass staff provides harmonic support. The chords A, C, G7, C, and F are indicated above the treble staff. The system concludes with a double bar line.

C/G G7 C F/A B⁷ E⁷/G

A⁷ B^b/A^b A^b B⁷/A^b

[B] C G7 C/E F

C/G G C/E F/A B^b/D E^b/G

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

C F C/E Dm7/G G7 C F/A

The first system contains three measures. Measure 1 has a C chord in the treble and a C bass note in the bass. Measure 2 has an F chord in the treble and a C/E chord in the bass. Measure 3 has a C/E chord in the treble, a Dm7/G chord in the bass, and a G7 chord in the bass. Measure 4 has a C chord in the treble and an F/A chord in the bass.

Dm7 G7 Am7 Dm7 C/E E7/G#

The second system contains three measures. Measure 4 has a Dm7 chord in the treble and a G7 chord in the bass. Measure 5 has an Am7 chord in the treble and a Dm7 chord in the bass. Measure 6 has a C/E chord in the treble and an E7/G# chord in the bass.

Am7 Dm7 1. Dm7/G C F/A

The third system contains three measures. Measure 7 has an Am7 chord in the treble and a Dm7 chord in the bass. Measure 8 has a first ending bracket over a Dm7/G chord in the treble and a C chord in the bass. Measure 9 has a C chord in the treble and an F/A chord in the bass.

Bb 2. Dm7/G C

The fourth system contains three measures. Measure 10 has a Bb chord in the treble and a Bb bass note in the bass. Measure 11 has a second ending bracket over a Dm7/G chord in the treble and a C chord in the bass. Measure 12 has a C chord in the treble and a C bass note in the bass.

D Fm Bb7 E7 Fm

The fifth system contains three measures. Measure 13 has a D chord in the treble and an Fm chord in the bass. Measure 14 has a Bb7 chord in the treble and an E7 chord in the bass. Measure 15 has an Fm chord in the treble and an Fm chord in the bass.

Cm7 Fm B⁷ E^b B⁷/_D F^{sus4} F⁷

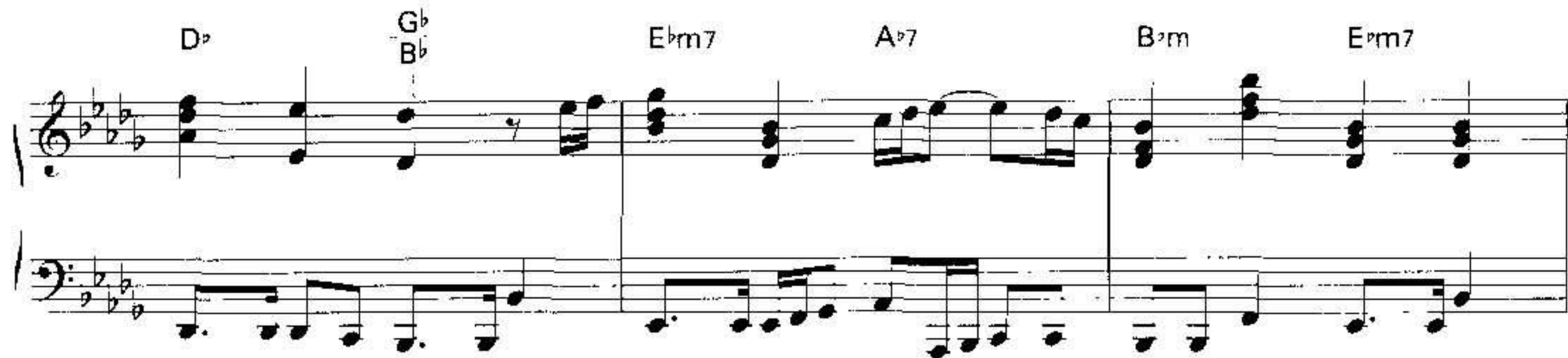
B^b E⁷/_G Cm7 A⁷ [E] D^b G⁷

D⁷/_F E⁷m7/_{A^b} A^b7 D⁷ G^b/_{B^b} E^bm7 A⁷

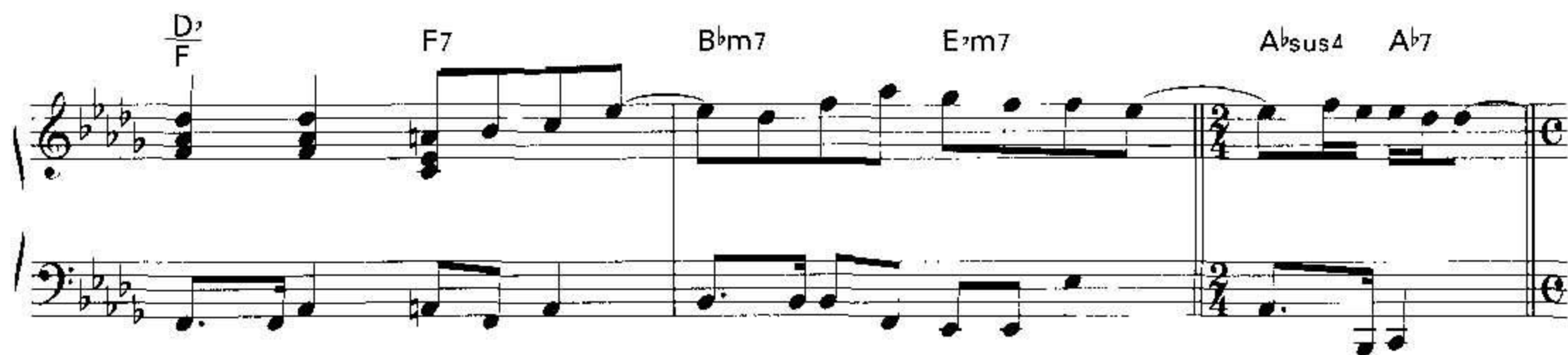
B^bm7 E⁷m7 D^b/_F F⁷/_A B⁷m E^bm7

A^bsus4 A^b7 [F] D^b G⁷ D^b/_F A^bsus4 A^b7

D⁹ G^b/B^b E^bm7 A⁷ B⁹m E^bm7



D⁹/F F7 B^bm7 E^bm7 A^bsus4 A^b7



G B^bm7 G^b A⁷ B^bm7



B⁹m7 G^b A⁷ B⁹m7



B⁹m7 G⁹ A⁷ B⁹m7 G⁹ A^b B⁹m7



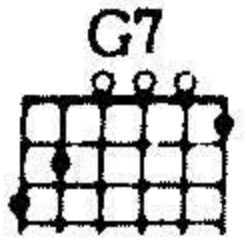
Fade Out

I CAN'T STOP LOVING YOU

By
DON GIBSON

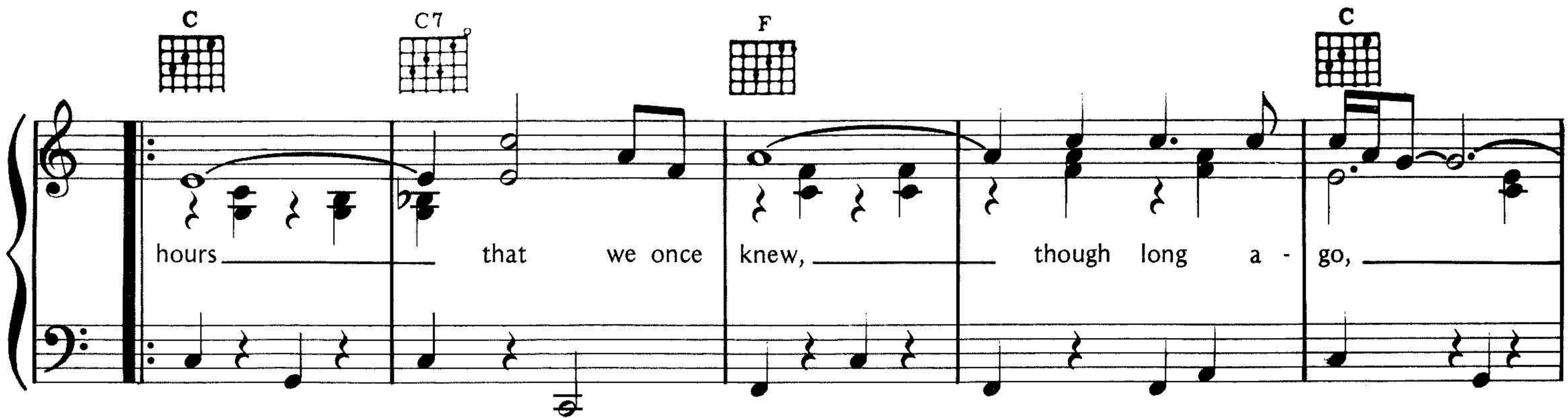
Moderately Slow

Intro.

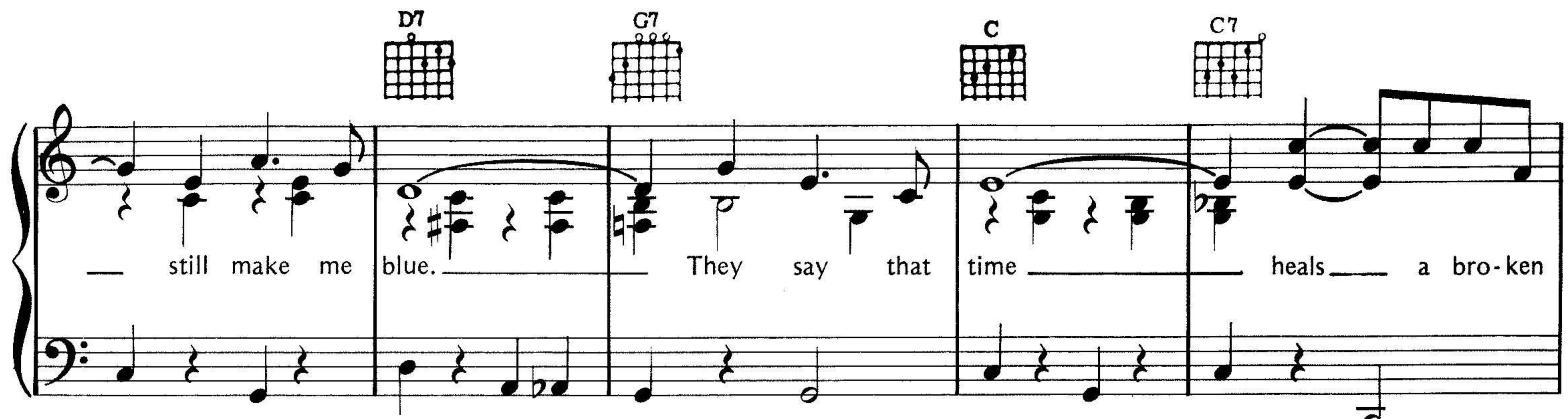
Verse: 



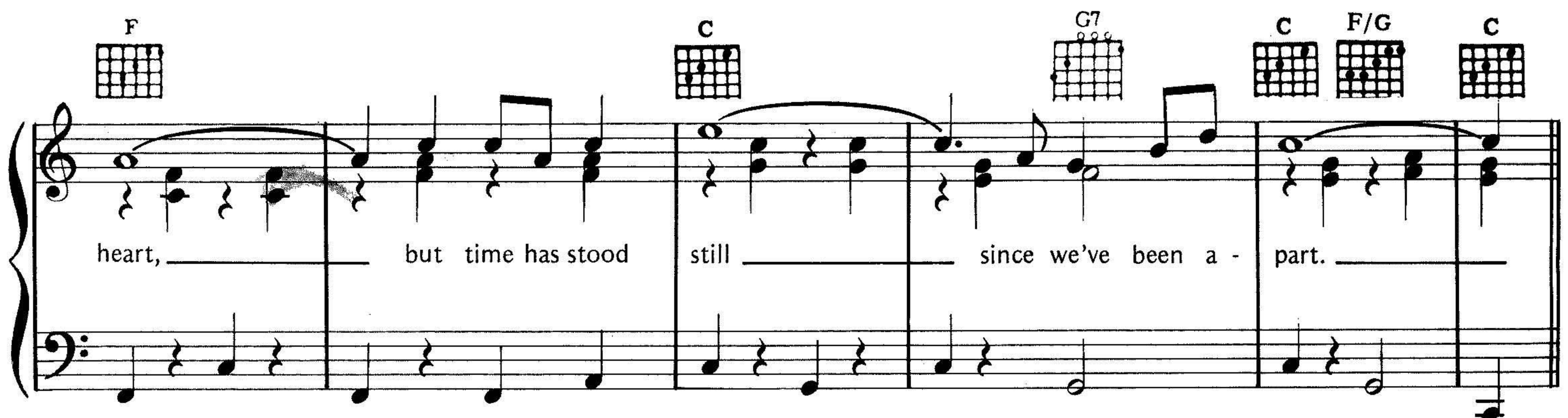
mf Those hap - py



hours that we once knew, though long a - go,



still make me blue. They say that time heals a bro - ken



heart, but time has stood still since we've been a - part.

Chorus: 

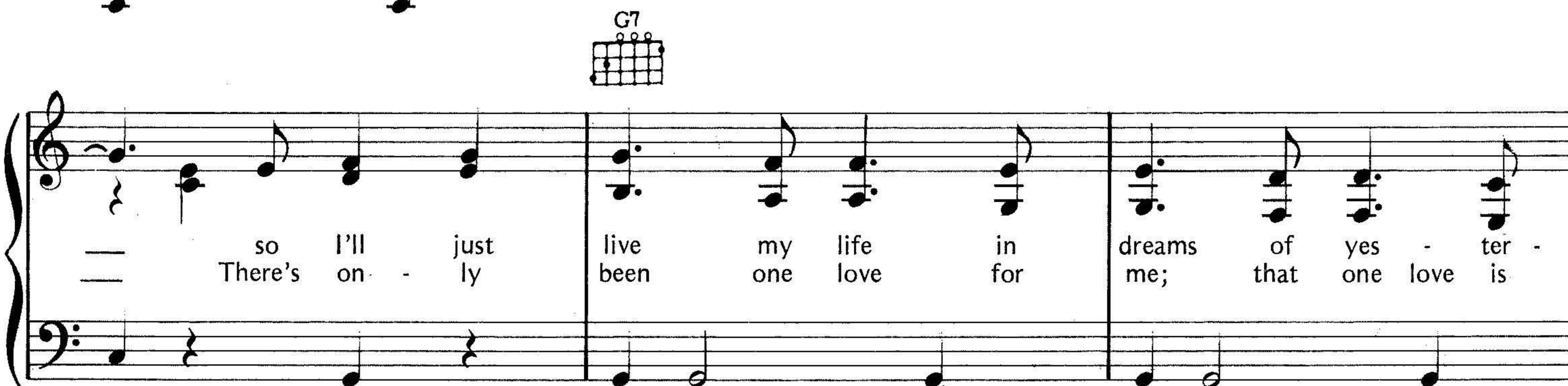

1. I can't stop lov - ing you, so I've made up my mind
 2. I can't stop lov - ing you, there's no use to try



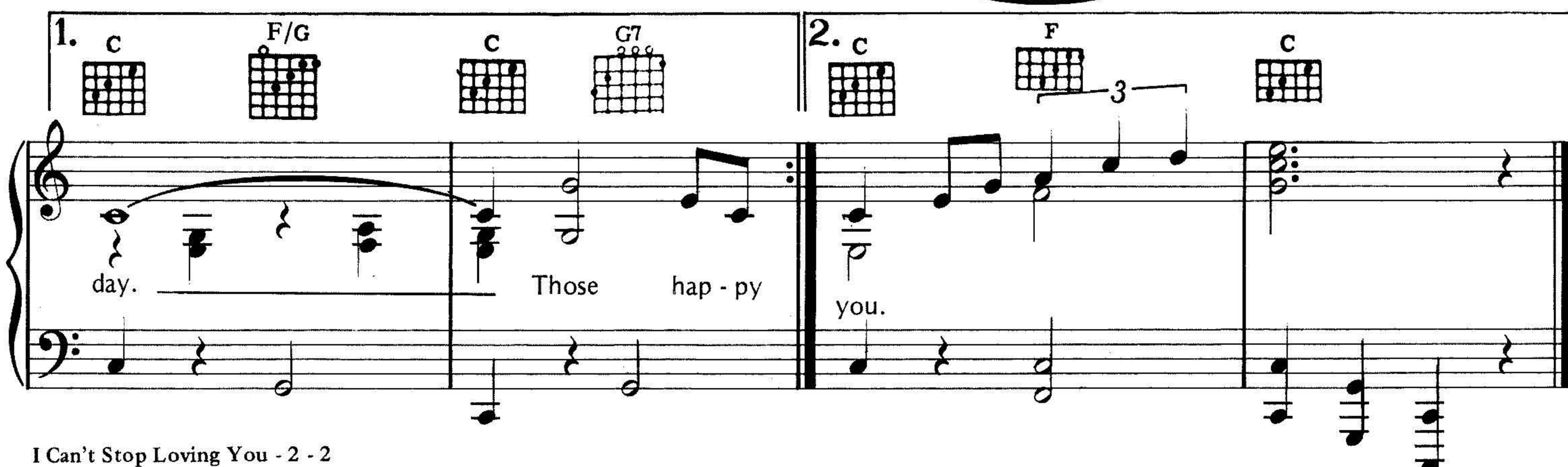
to live in mem - o - ry of old lone - some times.
 pre - tend there's some - one new, I can't live a lie.

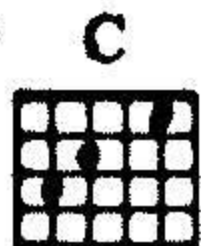
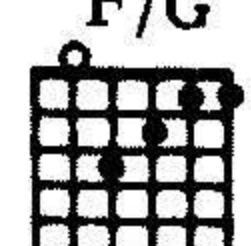
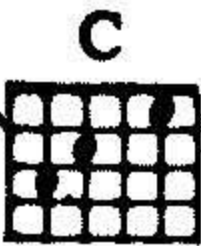
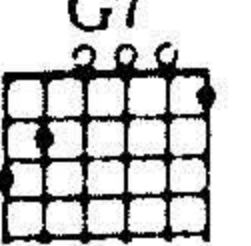
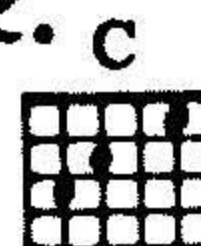
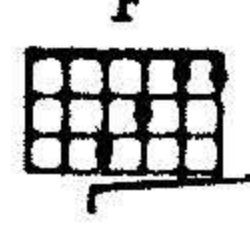
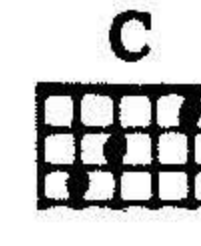


I can't stop want - ing you, it's use - less to say,
 I can't stop want - ing you the way that I do.



so I'll just live my life in dreams of yes - ter -
 There's on - ly been one love for me; that one love is



1.    
 day. Those hap - py
 2.   
 you.

I'LL STILL BE LOVING YOU

Words and Music by
PAT BUNCH, PAM ROSE
MARY ANN KENNEDY and TODD CERNEY
Arranged by DAN COATES

Moderately Slow

The musical score is written for piano in 4/4 time, featuring a key signature of three flats (B-flat major or D-flat minor). It consists of four systems of music, each with a treble and bass clef staff. The first system includes the instruction 'legato mp' and 'cresc.' with dynamic markings. The second system includes 'p' and 'Ped' markings. The third system includes '(simile)' and 'Ped' markings. The fourth system concludes the piece with a final cadence. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment. A dynamic marking of *f* is present in the first measure.

Second system of musical notation, continuing the piece. It includes a treble clef with a melodic line and a bass clef with accompaniment. A triplet of eighth notes is marked with a '3' above it in the treble clef.

Third system of musical notation, featuring a treble clef with a melodic line and a bass clef with accompaniment. A dynamic marking of *f* is present in the first measure.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes, and the bass clef provides a harmonic accompaniment. Dynamic markings of *mf* and *f* are present.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and a triplet. The bass clef provides a harmonic accompaniment. Dynamic markings of *dim.* and *mf* are present. The system concludes with the instruction "To Coda" and a Coda symbol.

1.

Musical notation for the first system, measures 1-3. The piece is in B-flat major (two flats). The first measure starts with a mezzo-piano (*mp*) dynamic. The second measure features a crescendo hairpin. The third measure ends with a piano (*p*) dynamic. The bass line includes a *ritardando* marking and a fermata over the first two measures.

2.

Musical notation for the second system, measures 4-6. The first measure has a mezzo-piano (*mp*) dynamic. The second measure features a crescendo hairpin. The third measure ends with a mezzo-piano (*mp*) dynamic. The bass line includes a *ritardando* marking and a fermata over the first two measures.

Musical notation for the third system, measures 7-9. The first measure starts with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The second measure features a crescendo hairpin. The third measure ends with a mezzo-forte (*mf*) dynamic. The bass line includes a fermata over the first two measures.

Musical notation for the fourth system, measures 10-12. The first measure includes a triplet of eighth notes. The second measure features a crescendo hairpin. The third measure ends with a mezzo-forte (*mf*) dynamic. The bass line includes a fermata over the first two measures.

Musical notation for the fifth system, measures 13-15. The first measure features a crescendo hairpin. The second measure includes a fermata. The third measure ends with a mezzo-forte (*mf*) dynamic. The bass line includes a fermata over the first two measures.

D. S. $\frac{3}{4}$ al Coda

Coda

The first system of music features a piano introduction with a *cresc.* marking. The right hand contains a triplet of chords, and the left hand has a simple bass line. The system concludes with a *valli* marking and a long, sweeping slur over the final notes.

The second system continues the piece with a more active right hand melody and a steady bass line. The dynamics are not explicitly marked in this system.

The third system begins with a repeat sign and a dynamic marking of *mf - f*. The right hand plays a series of chords, while the left hand has a simple bass line.

The fourth system features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present. The system ends with a repeat sign.

The fifth system concludes the piece with a dynamic marking of *p rit.* and an *8va* marking. The right hand has a melodic line, and the left hand has a bass line. The system ends with a final chord.

THEME FROM "LOVE AFFAIR" PIANOWOOGIE.RUMusic by
ENNIO MORRICONE

Gently, flowing

The first system of the musical score is written for piano in 4/4 time, featuring a treble and bass clef. The key signature consists of three sharps (F#, C#, G#). The tempo/mood is indicated as "Gently, flowing". The first measure is marked with a piano dynamic (*p*). The right hand plays a flowing eighth-note melody, while the left hand provides a simple harmonic accompaniment with quarter notes and rests.

(with pedal)

The second system continues the piece with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with a long slur over several measures, and the left hand continues with a steady eighth-note accompaniment.

The third system shows the continuation of the melodic and accompanimental lines. The right hand has a long slur, and the left hand maintains the eighth-note accompaniment.

The fourth system introduces a mezzo-forte (*mf*) dynamic. The right hand's melodic line becomes more active with chords and moving lines, while the left hand accompaniment remains consistent.

The fifth system concludes the piece with a mezzo-forte (*mf*) dynamic. The right hand features a final melodic phrase with a long slur, and the left hand accompaniment ends with a few final notes.

dim.

poco rit. mp

3

7

p molto rit. pp

Love Is

The television show Beverly Hills 90210 has become a staple in the TV diet of teenagers, and this melody is from the soundtrack of the show. A recording by Vanessa Williams and Brian McKnight (Giant Records) has reached the top of the charts.

Words and Music by
JOHN KELLER and TONIO K.

Slowly

C/E F Gsus⁴ G C/E F

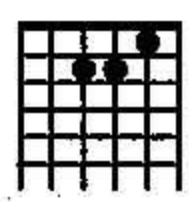
smoothly
mp

With pedal

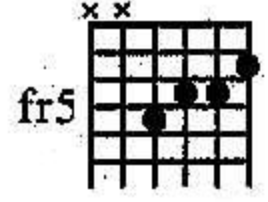
Gsus⁴ G C/E F Gsus⁴ G

B^badd⁹ Dm/G G

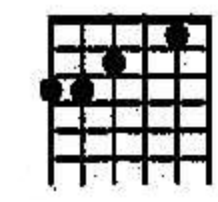
Am



Ab+5

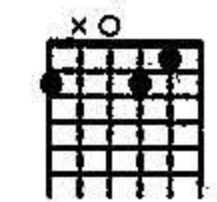


C/G

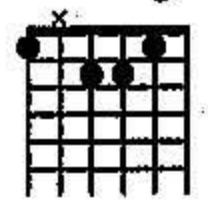


They say it's a riv - er
that cir - cles the earth,
a beam of light shin - ing to the

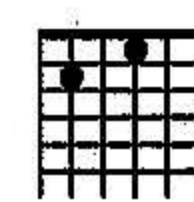
D9/F#



Fmaj7

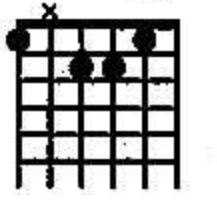


E7



edge of the un - i - verse. —
It con - quers — all. —

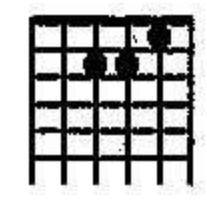
Fmaj7



Gadd9

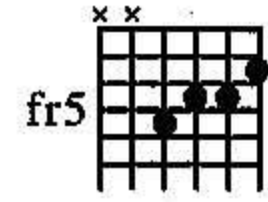


Am

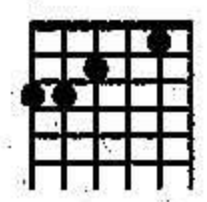


it chan - ges — ev - ery - thing. —
They say it's a bless - ing
In this world we've cre - at - ed,
Instrumental

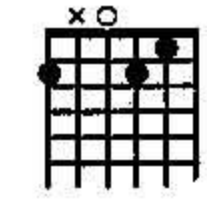
Ab+5



C/G

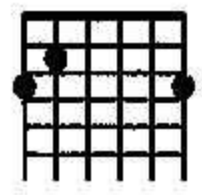


D9/F#

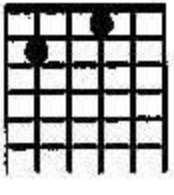


they say it's a gift.
in this place that we live,
They say it's a mir - a - cle, — and I be - lieve that it is. —
in the blink of an eye, babe, — the dark - ness slips in. —

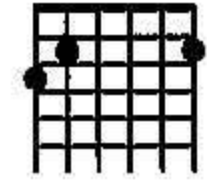
G



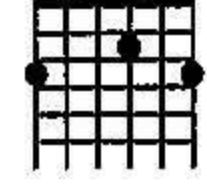
E7



Gmaj7



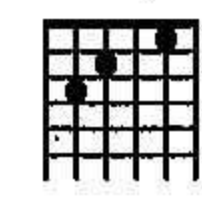
Gadd9



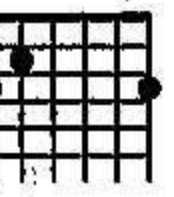
It con - quers all.
Love lights the world.

But it's a mys - ter - y.
U - nites the lov - ers for e - ter - ni -

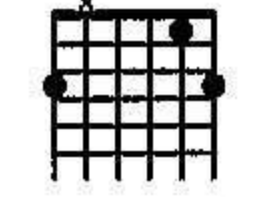
C/E



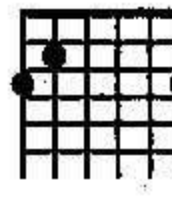
G



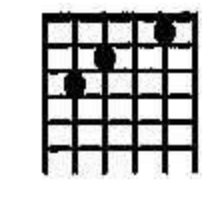
Gsus4



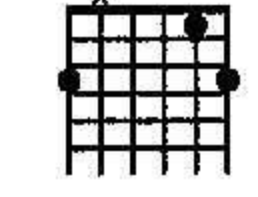
G



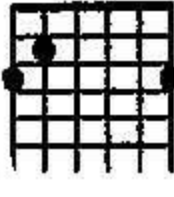
C/E



Gsus4



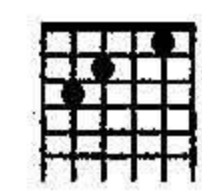
G



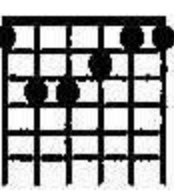
1.3. Love breaks your heart.
ty. 2. Love breaks the chains.

Love takes no less than ev - ery - thing.
Loves aches for ev - ery - one of us.

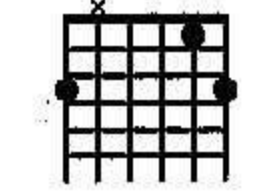
C/E



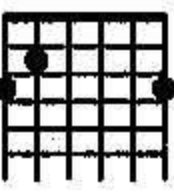
F



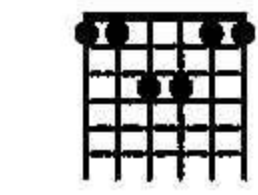
Gsus4



G



B^badd9

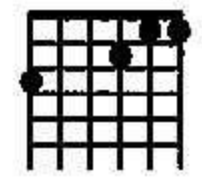


Love makes it hard,
Love takes the tears

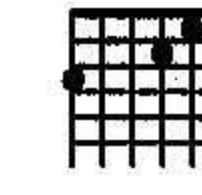
and the pain and it

fades a - way so
turns it in - to the

1. Dm7/G



2. Dm7/G



eas - i - ly

beau - ty that re - mains.

Am⁹ Fmaj⁷ G/B

Look at this place, it was par - a - dise but

F/C C/E Dm⁷ C/E F

now it's dy - ing. I'll pray for love.

Dm⁷ C/E G

I'll take my chan - ces that it's not too late.

D.S. al Coda ⊕

Dm/G C/E F Gsus⁴ G C/E F

⊕ Coda
eas - i - ly. Love breaks the chains. Love aches for - ev -

Gsus4 G C/E F G

ery - one of us. Love takes the tears and the pain and it

B^badd⁹ Dm/G G C/E F Gsus4 G

turns it in to the beau - ty that re - mains.

C/E F Gsus4 G C/E F Gsus4 G

B^badd⁹ Dm/G Am⁹

rit.

Love Is Blue

(L'Amour Est Bleu)

Music by Andre Popp
Original Words by Pierre Cour
English Lyric by Bryan Blackburn

Slow

The musical score is written for piano in G major and 4/4 time. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chord symbols. The tempo is marked 'Slow'.

System 1: Lyrics: "Blue, blue my world is blue, Red, red, my eyes are red, blue is my world now cry - ing for you a -". Chords: Em, A7, D, G, Em, C.

System 2: Lyrics: "I'm with - out you. lone in my bed. Grey, grey, my life is grey. Green, green, my jea - lous heart,". Chords: D, G, Em, A, D, G.

System 3: Lyrics: "Cold is my heart since you went a - way. I doub - ted you and now we're a - part.". Chords: Em, C, B7, Em.

System 4: Lyrics: "When we met, how the bright sun shone.". Chords: E, A, E, A, E.

Then love died, now the rain - bow is gone.

G#m A6 B7 E

Black, black, the nights I've known, long - ing for you, so

Em A D G Em C

lost and a - lone. Gone, gone, the love we knew,

D G Em A D G

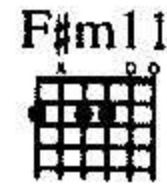
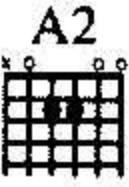
blue is my world, now I'm with-out you. _____ I'm with-out you. *rit.*

Em C B7 Em B7 Em

LOVE WILL KEEP US ALIVE

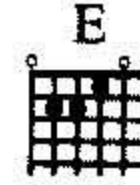
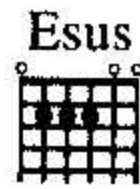
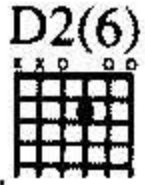
Moderately slow ♩ = 88

Words and Music by
JIM CAPALDI, PETER VALE
and PAUL CARRACK



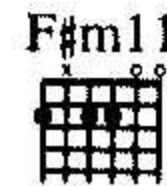
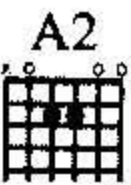
mf

(with pedal)



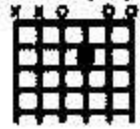
1.4. I was

§ Verses 1 - 3:



stand - ing, — all a - lone — a - gainst the world out - side. —
wor - ry, — some - times you've just — got to let it ride. —
found — you, — there's no more — emp - ti - ness in - side. —

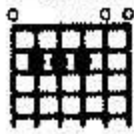
D2(6)



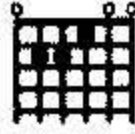
You were search - ing _____ for a place to hide. —
 The world is chang - ing _____ right be - fore your eyes. —
 When we're hun - gry _____ love will keep us a -



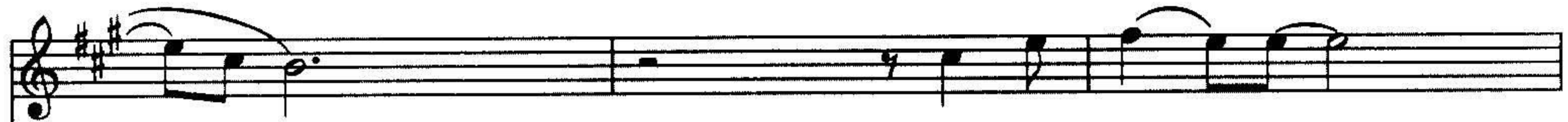
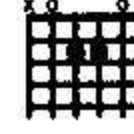
Esus



E



A2

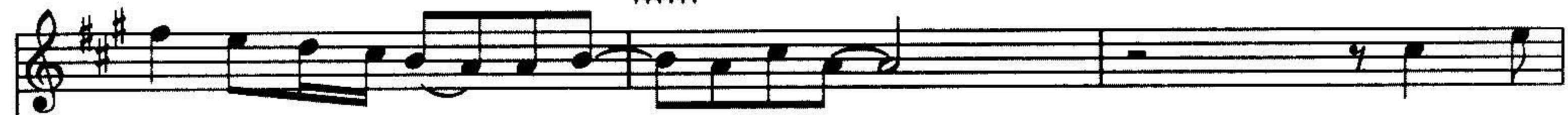
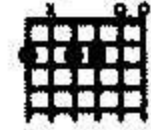


live. _____

Lost and lone - ly, —
 Now I've found — you, —
 (Instrumental solo . . .



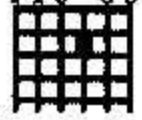
F#m11



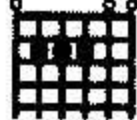
now you've giv - en me _____ the will _____ to sur - vive. —
 there's no more _____ emp - ti - ness _____ in - side. —
 When we're
 When we're



D2(6)



Esus

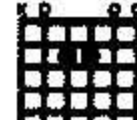


E



To Coda \oplus 1.

A2

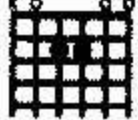


hun - gry, _____ love will keep us a - live. _____
hun - gry, _____ love will keep us a - live. _____



|| 2.3.

A2

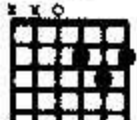


2. Don't you } I would
... end solo)



Bridge:

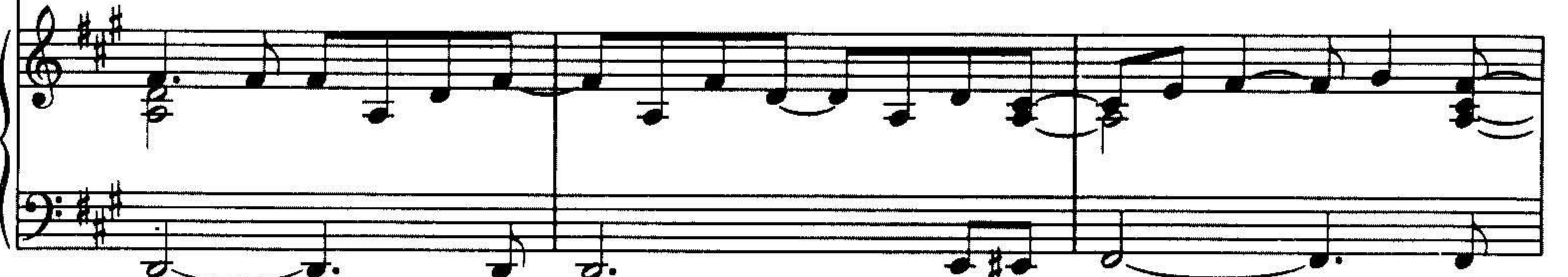
D



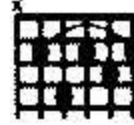
F#m7



die for you, climb the high - est moun -

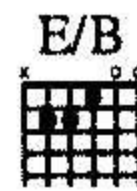
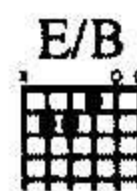
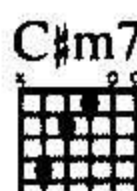
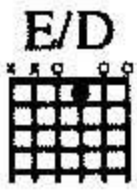
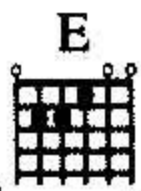


Bm7



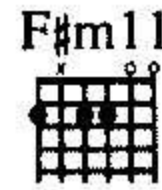
- tain. — Ba - by, there's noth-ing I — would-n't

1. *D.S.* 2. *D.S. al Coda*



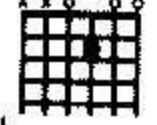
do. — 3. Now, I've 4. I was

⊕ Coda

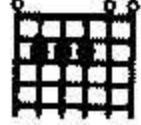


— When we're

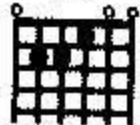
D2(6)



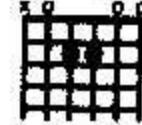
Esus



E



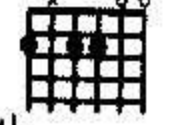
A2



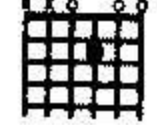
hun - gry, love will keep us a - live.



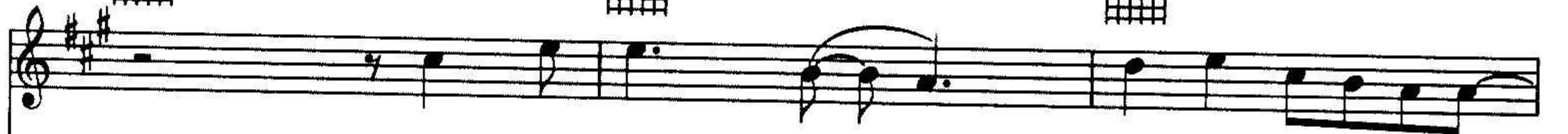
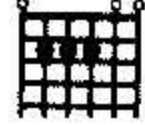
F#m11



D2(6)



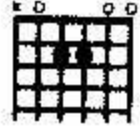
Esus



When we're hun - gry, love will keep us a - live.



A2



愛
LOVE
by John Lennon

Songs : JOHN & YOKO PLASTIC ONO BAND

Dolce (♩ = 76)

Intro.

The musical score is written for piano in the key of D major (two sharps) and 4/4 time. It consists of five systems of music. The first system is the 'Intro.' and contains four measures with chords F#m, C#7, and F#m. The second system contains three measures with chords D, G, and A. The third system contains three measures with chords D, F#m, and G. The fourth system contains three measures with chords A7, D, and D. The fifth system contains three measures with chords F#m, C#7, and F#m. The score includes a treble clef with a key signature of two sharps and a bass clef. The melody is primarily in the treble clef, while the bass line is in the bass clef. The tempo is marked as 'Dolce' with a quarter note equal to 76 beats per minute.

First system of musical notation (measures 1-4). The key signature is D major (two sharps). The first measure has a D7 chord. The second measure has a G chord. The third measure has an A chord. The fourth measure has a D chord. The notation includes a treble and bass clef with various rhythmic values and chord symbols.

Second system of musical notation (measures 5-8). The key signature is D major. The first measure has an F#m chord. The second measure has an Em7 chord. The third measure has an A7 chord. The fourth measure has a D chord with a fermata. The notation includes a treble and bass clef with various rhythmic values and chord symbols.

Third system of musical notation (measures 9-11). The key signature is D major. The first measure has a D chord. The second measure has a D chord. The third measure has an F chord. The notation includes a treble and bass clef with various rhythmic values and chord symbols.

Fourth system of musical notation (measures 12-15). The key signature is D major. The first measure has a G chord. The second measure has a D chord. The third measure has a D chord. The fourth measure has an Em chord. The notation includes a treble and bass clef with various rhythmic values and chord symbols.

Fifth system of musical notation (measures 16-18). The key signature is D major. The first measure has a G chord. The second measure has a D chord. The third measure has a D chord. The notation includes a treble and bass clef with various rhythmic values and chord symbols.

Coda section (measures 19-20). The key signature is D major. The first measure has a D chord. The second measure has a D chord. The notation includes a treble and bass clef with various rhythmic values and chord symbols.

ラヴィン・ユー

LOVIN' YOU

by M. Riperton/R. Rudolph

Songs : MINNIE RIPERTON

♩ = 126

Intro. *mp*

Dmaj7 C[♯]m7 Bm7 Amaj7

Amaj7 Dmaj7 C[♯]m7

Bm7 Amaj7 **A** Dmaj7 *mp*

The image shows a piano score for the song 'Lovin' You'. It consists of three systems of music, each with a treble and bass clef staff. The key signature is D major (two sharps). The tempo is marked as 126 beats per minute. The score begins with an 'Intro.' section marked 'mp' (mezzo-piano). The first system contains four measures with chords Dmaj7, C[♯]m7, Bm7, and Amaj7. The second system contains three measures with chords Amaj7, Dmaj7, and C[♯]m7. The third system contains three measures with chords Bm7, Amaj7, and a first ending marked with a triangle symbol (A) and the chord Dmaj7. The first ending is marked 'mp'.

C#m7 Bm7 Amaj7

Dmaj7 C#m7 Bm7 Amaj7

Amaj7 A Dmaj7 C#m7

Bm7 Amaj7 Dmaj7

C#m7 Bm7 Amaj7

First system of musical notation (measures 1-4). The key signature is D major (two sharps). The first measure contains a D chord. The second measure contains an E7 chord. The third measure contains a Dmaj7 chord. The fourth measure contains a C#m7 chord. The notation includes treble and bass staves with various chord voicings and melodic lines.

Second system of musical notation (measures 5-8). The first measure contains a Bm7 chord. The second measure contains an Amaj7 chord. The third measure contains a Dmaj7 chord. The notation includes treble and bass staves with various chord voicings and melodic lines.

Third system of musical notation (measures 9-12). The first measure contains a C#m7 chord. The second measure contains a Bm7 chord. The third measure contains an Amaj7 chord. The notation includes treble and bass staves with various chord voicings and melodic lines.

D.S. to **B**

⊕ Coda

Coda section of musical notation (measures 13-16). The first measure contains a Dmaj7 chord. The second measure contains a C#m7 chord. The third measure contains a Bm7 chord. The fourth measure contains an Amaj7 chord. The notation includes treble and bass staves with various chord voicings and melodic lines.

Final system of musical notation (measures 17-20). The first measure contains a Dmaj7 chord. The second measure contains a C#m7 chord. The third measure contains a Bm7 chord. The fourth measure contains an Amaj7 chord. The notation includes treble and bass staves with various chord voicings and melodic lines. A *rit.* marking is present in the third measure.

LOVE TAKES TIME BOOGIEWOOGIE.RU

Words and Music by MARIAH CAREY
and BEN MARGULIES

Slowly

mf

C G/B Am Em/G Dm7 C/E

Gsus G C G/B Am Em/G

I had it all _____ but I let it slip a - way.
Los - ing my mind _____ from this hol - low in my heart.

Dm7 C/E Gsus G C G/B

Could-n't see I treat - ed you wrong. Now I wan - der a - round feel - ing
Sud - den - ly I'm so _____ in com - plete. Lord I'm need - ing you now. Tell me

Am Em/G Dm7 C/E Gsus G Am

down and cold _____ }
how to stop the rain. }
try - ing to be - lieve }
Tears are fall - ing down }
that you're gone. }
end - less - ly. }

F G Em7 Am G
 1 2 1 4
 Love takes time to heal when you're hurt-ing so much. Could-n't see that

F G E7/G# Am G
 I was blind to let you go. I can't es-cape the

F G E7/G# Am To Coda ⊕
 pain in - side 'cause love takes time.

Dm7 Gsus
 I don't want to be here. I don't want to be here a -

1.

C G/B Dm7 C/E F(add9)

lone. _____

2.

C Dm7 Em7 E7sus E7

lone. _____ You might say _____ that it's

Am E7sus E7

o - ver. _____ You might say _____ that you don't

Am Esus E

care. _____ You might say _____ you don't

5 4 2 1 3 1

Am Dm7 3 3 3 3

miss me, you don't need ___ me. But I know that you do and I feel that you do in -

Fmaj7/G D.S. al Coda

side. _____ Woh. _____

CODA Dm7

I don't want to be there.

Gsus C G/B

I don't want to be ___ there ___ a - lone. _____

Dm7 C/E F(add9) C(add9)



rit.

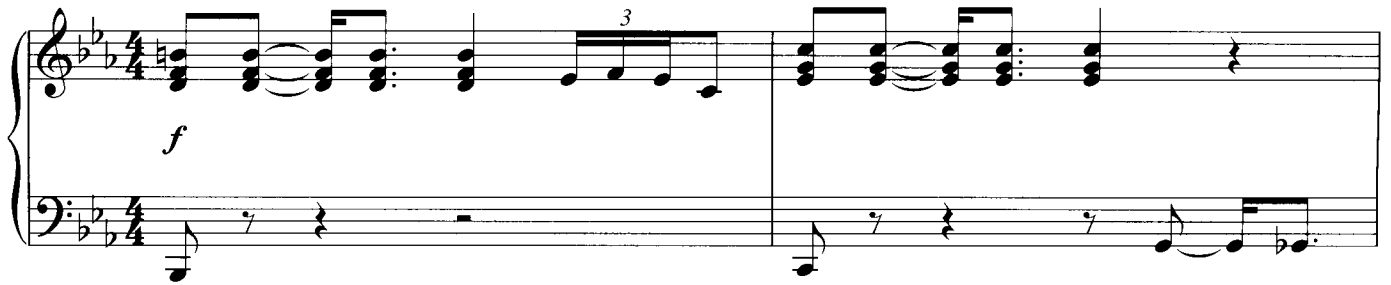
THIS LOVE

BOOGIEWOOGIE.RU



Words and Music by ADAM LEVINE
and JESSE CARMICHAEL


Moderately



G7/B  Cm 






f


Fm7  Ddim7 



G7/B  Cm 



Fm7  Ddim7 



BOOGIEWOOGIE.RU

G7/B



Cm



I was so high I did not recognize the fire burn - ing in
 I tried my best to feed her ap - pe - tite, keep her com - ing ev -

Fm



Ddim7



her eyes. The cha - os that con - trolled my mind.
 'ry night. So hard to keep her sat - is - fied.

G7/B



Cm



I whis - pered good - bye, she got on a plane nev - er to re - turn
 Kept play - ing love like it was just a game. Pre tend - ing to feel

Fm



Ddim7



a - gain. But al - ways in my heart, oh.
 the same then turn a - round and leave a - gain, but oh.

This love has tak - en it's toll — on me. She said good - bye — too

man - y times be - fore. And her heart is break - ing in front — of me. And

I have no choice — 'cause I won't say good - bye an - y - more, — woah, —



woah, — woah, —

2

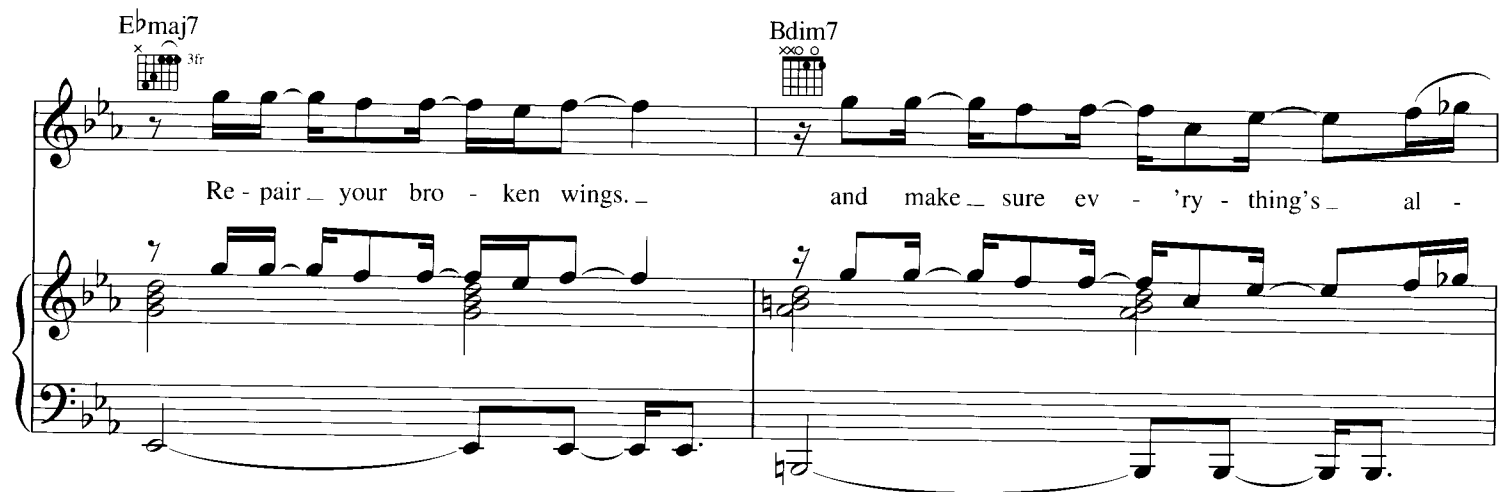
Ddim7  Fm7 



I'll fix — these bro - ken things. —



Ebmaj7  3fr Bdim7 



Re - pair — your bro - ken wings. — and make — sure ev - 'ry - thing's — al -



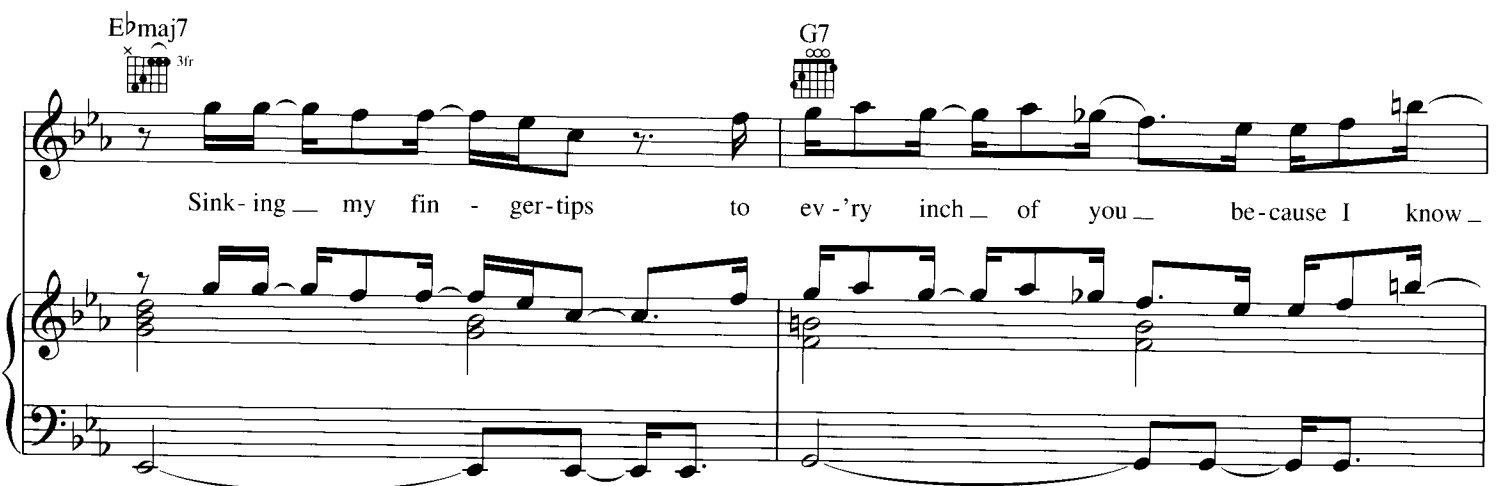
Cm  3fr Fm7 

- right. — It's al - right. — My pres - sure on — your hips. —



Ebmaj7  3fr G7 

Sink - ing — my fin - ger - tips to ev - 'ry inch — of you — be - cause I know —





BOOGIE WOOGIE.RU

— that's what you want me to do. — This love has

tak - en it's toll on me. She said good - bye too

man - y times be - fore. Her heart is

break - ing in front of me. And I have no choice 'cause

Ab 4fr G7/B Cm7 3fr Fm

I won't say good - bye an - y - more. This love has

Bb7 Eb 3fr Cm7 3fr Fm

tak - en it's toll — on me. She said good - bye — too

Bb7 Eb 3fr Cm7 3fr Fm Bb7 Eb 3fr

man - y times be - fore. (1.) And my heart is break - ing in front — of me.
(2. 3.) Her heart is break - ing in front — of me.

Cm7 3fr F7 Ab 4fr G7

She said good - bye — too man - y times be - fore. —
I have no choice — 'cause I won't say good - bye an - y - more.

Play 3 times

Cm7 Fm Bb7 Eb Cm7 Fm

This system contains the first six measures of the piece. Above the staff are guitar chord diagrams for Cm7, Fm, Bb7, Eb, Cm7, and Fm. The piano accompaniment features a steady bass line in the left hand and a melodic line in the right hand.

Bb7 Eb Cm7 Fm Bb7 Eb

This system contains measures 7 through 12. The guitar chord diagrams are Bb7, Eb, Cm7, Fm, Bb7, and Eb. The piano accompaniment continues with a consistent rhythmic pattern.

Cm7 F7 Ab G7

This system contains measures 13 through 16. The guitar chord diagrams are Cm7, F7, Ab, and G7. The piano accompaniment concludes the main body of the piece.

Repeat and Fade Cm7 Fm Bb7 Eb **Optional Ending** Cm

This system contains the final measures of the piece. It is divided into two sections: 'Repeat and Fade' and 'Optional Ending'. The 'Repeat and Fade' section includes guitar chord diagrams for Cm7, Fm, Bb7, and Eb. The 'Optional Ending' section includes a guitar chord diagram for Cm. The piano accompaniment provides a final harmonic resolution.

THEME FROM ICE CASTLES

Lyrics by
CAROLE BAYER SAGER

(Through the Eyes of Love)

Music by
MARVIN HAMLISCH

Slowly with feeling ♩ = 70

Chord diagrams: Bb (add 9), C7 (Bb Bass), Bb (add 9), Fsus

mp

Chord diagrams: 2. Dm7, Gm, Fsus, Bb

1. Please, don't let this feel - ing
 2. now I can take the
 3. Please, don't let this feel - ing

(cross hands) *mp-mf*

Chord diagrams: F (Bb Bass), Fm7 (Bb Bass), Ebmaj9, Ebmaj7, Dm7

end. It's ev-'ry-thing I am, ev-'ry-thing I want to be.
 time. I can see my life as it comes up shin ing now.
 end. It might not come a - gain and I want to re - mem ber

Cm7 (F Bass) F9 (Eb Bass) Dm7 Gm7 Dm7 Cm7 Cm7 (F Bass) F7 (Eb Bass) Dm7 Gm7

I can see what's mine now find - ing out what's true
 Reach - ing out to touch you I can feel so much since
 how it feels to touch you, how I feel so much

cresc.

Ebmaj7 Eb6 D7sus D7 Gm7 (F Bass) Gm7 (E Bass) C9 1. Cm7

To Coda ⊕

I found you look - ing through the eyes _____ of

f *mf*

Cm7 (F Bass) 2. Cm7 (F Bass) Cm7 (F Bass) Bb

love. 2. And through the eyes _____ of love. And

Gm Dm7 Gm Dm7 Cm7 Cm7 (F Bass)

now I do be - lieve that e - ven in the storm we'll find _____ some

f

Bb Cm7 Dm7 Eb Bb C7 Cm7 (D Bass) (F Bass)

light. Know - ing you're be - side me I'm all _____ right. _____

mf *cresc.* *f* *mf*

D.S. al Coda

Coda Cm7 Cm7 Bb (F Bass)

through the eyes _____ of love.

mf rit.

My Love

Slowly

Words and Music — McCartney

Bbmaj7

And when I go a - way_ I know my heart can stay_ with my
 And when the cup-board's bare_ I'll still find some-thing there_ with my
f Don't ev - er ask me why_ I nev - er say good-bye_ to my

Am7 **D9**

love It's un - der stood_ It's in the hands_ of my
 love It's un - der stood_ It's ev - 'ry - where_ with my
 love It's un - der stood_ It's ev - 'ry - where_ with my

Gm7 **Am7** **Bbmaj7**

love, And my love does it
 love,
 love,

Dm/B **F** **Gm7**

good, Wo - wo - wo - wo, wo - wo - wo - wo,
f

1. 2. 3.

My love does it good, Wo - wo

mf

I love, oh wo, my love, On - ly

my love holds the oth - er key to me, Oh wo

My love, oh my love, on - ly

B \flat C7 F Dm/B

my love does it good to _____ me. _____ Wo - wo

Detailed description: This system contains the first two measures of the piece. It features guitar chords for B \flat , C7, F, and Dm/B. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The vocal line is written in a treble clef with lyrics: "my love does it good to _____ me. _____ Wo - wo".

F Gm7 B \flat

wo - wo, wo - wo - wo - wo, My love does it good, _____

Detailed description: This system contains the next three measures. Guitar chords are F, Gm7, and B \flat . The piano accompaniment continues with chords and a bass line. The vocal line has lyrics: "wo - wo, wo - wo - wo - wo, My love does it good, _____".

F Gm7/B \flat C7

D. S. al Coda Coda

My love does it good to _____

Detailed description: This system is divided into two parts. The first part, marked "D. S. al Coda", has a guitar chord of F and piano accompaniment. The second part, marked "Coda", has guitar chords Gm7/B \flat and C7, piano accompaniment, and a vocal line with lyrics: "My love does it good to _____".

F F \sharp /A B \flat C13 F

me. Wo wo wo wo wo _____ wo _____ wo _____ wo.

Detailed description: This system contains the final four measures. Guitar chords are F, F \sharp /A, B \flat , C13, and F. The piano accompaniment features chords and a bass line. The vocal line has lyrics: "me. Wo wo wo wo wo _____ wo _____ wo _____ wo.".

NOTHING'S GONNA CHANGE MY LOVE FOR YOU

Words and Music by
GERRY GOFFIN and MICHAEL MASSER
Arranged by DAN COATES

Slow Ballad, in 2

mp

(Pedal throughout)

The first system of the piano arrangement features a treble and bass clef. The treble clef contains a melodic line with a long slur over the first two measures. The bass clef contains a bass line with a long slur over the first two measures. The tempo and mood are indicated as 'Slow Ballad, in 2' and 'mp' (mezzo-piano). A note '(Pedal throughout)' is written below the bass line.

The second system continues the piano arrangement. The treble clef has a melodic line with a slur over the first two measures. The bass clef has a bass line with a slur over the first two measures. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

mp

The third system of the piano arrangement. The treble clef has a melodic line with a slur over the first two measures. The bass clef has a bass line with a slur over the first two measures. The tempo and mood are indicated as 'mp' (mezzo-piano).

The fourth system of the piano arrangement. The treble clef has a melodic line with a slur over the first two measures. The bass clef has a bass line with a slur over the first two measures. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

First system of musical notation. It consists of two staves, treble and bass, with a brace on the left. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The first staff contains a melodic line with a slur and a fermata. The second staff contains a bass line with a slur. A dynamic marking *mf* is placed between the staves. There are crescendo and decrescendo hairpins.

Second system of musical notation. It consists of two staves, treble and bass, with a brace on the left. The key signature has four flats. The first staff contains a melodic line with a slur and a fermata. The second staff contains a bass line with a slur. There are crescendo and decrescendo hairpins.

Third system of musical notation. It consists of two staves, treble and bass, with a brace on the left. The key signature has four flats. The first staff contains a melodic line with a slur and a fermata. The second staff contains a bass line with a slur. There are crescendo and decrescendo hairpins.

Fourth system of musical notation. It consists of two staves, treble and bass, with a brace on the left. The key signature has four flats. The first staff contains a melodic line with a slur and a fermata. The second staff contains a bass line with a slur. A dynamic marking *mp* is placed between the staves. There are crescendo and decrescendo hairpins.

Fifth system of musical notation. It consists of two staves, treble and bass, with a brace on the left. The key signature has four flats. The first staff contains a melodic line with a slur and a fermata. The second staff contains a bass line with a slur. A dynamic marking *mf* is placed between the staves. There are crescendo and decrescendo hairpins.

cresc. poco a poco

Vivace
f

mf

f

1. Musical score system 1, featuring piano and bass staves. The piano staff contains chords and a triplet of eighth notes. The bass staff has a melodic line with slurs. Dynamics include *cresc.* and *mf*. A triplet of eighth notes is marked with a '3' and a 'V' above it.

2. Musical score system 2, featuring piano and bass staves. The piano staff contains chords. The bass staff has a melodic line with slurs. Dynamics include *mp*. A first ending bracket labeled '1.' spans the first two measures.

3. Musical score system 3, featuring piano and bass staves. The piano staff contains chords. The bass staff has a melodic line with slurs. Dynamics include *p* and *cresc.*. A second ending bracket labeled '2.' spans the last two measures.

4. Musical score system 4, featuring piano and bass staves. The piano staff contains chords. The bass staff has a melodic line with slurs. Dynamics include *f*.

First system of musical notation. The right hand (treble clef) features a series of chords and arpeggios. The left hand (bass clef) has a melodic line with slurs. A dynamic marking of *mf* is present in the middle of the system.

Second system of musical notation. It begins with a *cresc.* marking. A section is marked *To Coda* with a Coda symbol. The system concludes with a *f* dynamic marking.

Third system of musical notation. It starts with a *mf* dynamic marking. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. The system ends with a fermata over a chord.

Fourth system of musical notation. It begins with a *mp cresc. poco a poco* marking. The system concludes with a *D.S. al Coda* marking and a Coda symbol.

Coda

The musical score for the Coda section is written for piano and bass. It consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics and articulations:

- System 1:** Starts with a treble clef and a common time signature. The bass line begins with a half note G2, followed by quarter notes A2, B2, and C3. The treble line has a whole note chord of D3, E3, F#3, and G3. A dynamic marking of *f* appears in the second measure.
- System 2:** The bass line continues with quarter notes D3, E3, F#3, and G3. The treble line features a series of chords and a triplet of eighth notes in the final measure. A dynamic marking of *cresc.* is present.
- System 3:** The bass line has a triplet of eighth notes in the first measure, followed by quarter notes. The treble line has chords. Dynamics include *f*, *mf*, and *dim.*
- System 4:** The bass line continues with quarter notes. The treble line has chords. A dynamic marking of *mp* is present.
- System 5:** The bass line has quarter notes. The treble line has chords. Dynamics include *dim. e rit.*, *p*, and *pp*. The final measure has a fermata over the bass line and a *gva.* marking over the treble line.

CAN'T STOP LOVING YOU

Tekst en muziek: Billy Nicholls
Pianobew.: Paul Natte

♩ = 100

C G Am F2 F

Couplet
C G/C C6 Em

So you're leav - ing in the mor - ning on the ear - ly train—

F G F G

Well I could— say ev - 'ry-thing's al-right and I could— pre - tend and say— good bye

♩
C G/C C6 Em

Got your tic - ket got your suit - case got your leav - ing smile—

F G F G G# 3fr.


oh I could— say that's the way— it goes and I could— pre - tend and you won't know

Am G G/F Em7 G/D **Refrein** C G

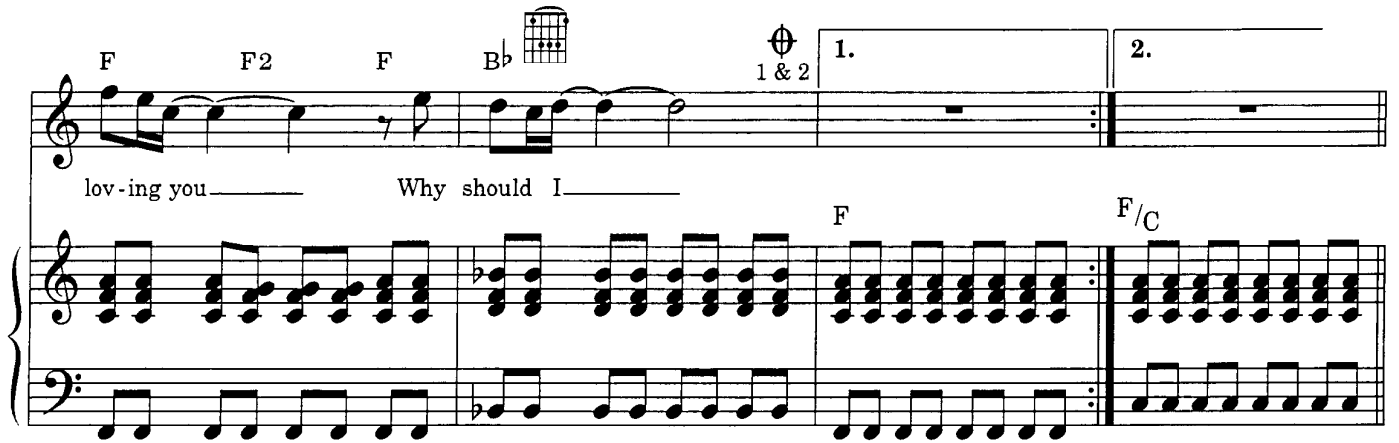
that I— was ly - ing— Cause I can't stop

F F9 F C G F F2 F C G

lov - ing you— no I can't stop lov - ing you— no, I won't stop

F F2 F B \flat  1 & 2 1. 2.

lov-ing you ————— Why should I —————



Dm/A  G C/E F Dm/A G C/E F

e - ven try I'll all-way's be here by your side I ne-ver wanted to say—



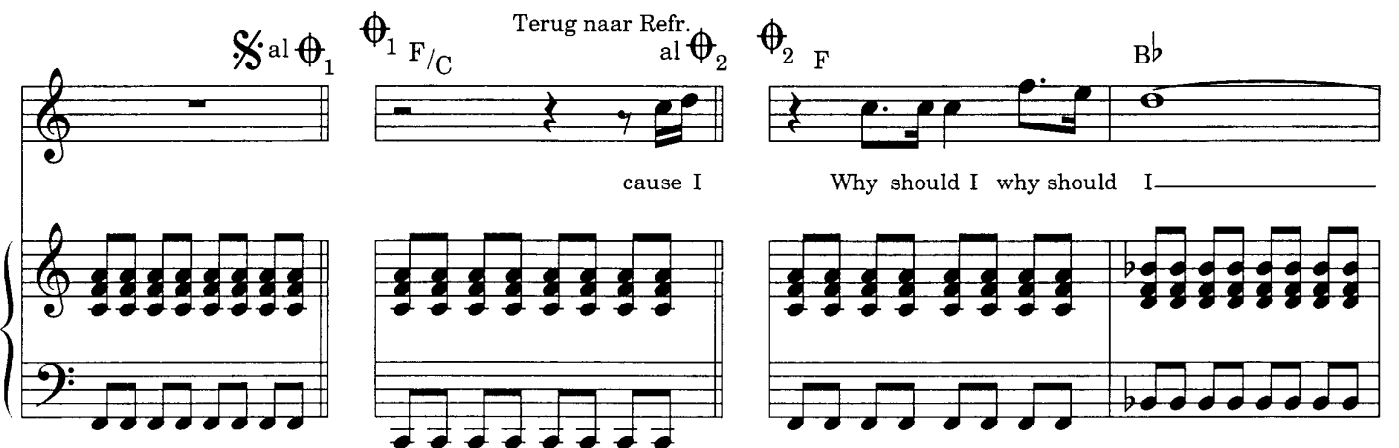
Dm/A G/B C F B \flat F



- good bye e - ven try I'm all-way's here— if you change change your mind—



$\text{\$}$ al $\text{\$}$ $\text{\$}$ $\text{\$}$ 1 $\text{\$}$ 1 F/C Terug naar Refr. al $\text{\$}$ 2 $\text{\$}$ 2 F B \flat

cause I Why should I why should I —————



F Ab  4fr. Eb  C

— don't know why Why should I ————— e - ven try

2. We took a taxi
 To the station
 Not a word was said
 I saw you walk across the road
 Maybe the last time, I don't know

3. Feeling humble
 I heard a rumble
 On the railway track
 And when I hear the whistle blow
 I walk away and you don't know
 That I'll be crying

SAVING ALL MY LOVE FOR YOU

Words by
GERRY GOFFIN

Music by
MICHAEL MASSER
Arranged by DAN COATES

Slowly

The image displays a piano score for the song "Saving All My Love for You". It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system is marked "Slowly" and "mf". The second system continues the piece. The third system is marked "mp" and includes a fermata over the final measure. The fourth system concludes the piece. The score features various musical notations including chords, arpeggios, and melodic lines.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef and a bass line in the bass clef. A *cresc.* (crescendo) marking is present in the lower staff. The system contains two measures.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef and a bass line in the bass clef. A *mf* (mezzo-forte) marking is present in the lower staff. The system contains two measures.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef and a bass line in the bass clef. A *f* (forte) marking is present in the lower staff. A first ending bracket labeled "1." spans the second measure. A *mf* (mezzo-forte) marking is present in the lower staff. The system contains two measures.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef and a bass line in the bass clef. A second ending bracket labeled "2." spans the first measure. A *mf* (mezzo-forte) marking is present in the lower staff. A *mp* (mezzo-piano) marking is present in the lower staff. The system contains two measures.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef and a bass line in the bass clef. A *mf* (mezzo-forte) marking is present in the lower staff. The system contains two measures.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with chords and single notes. A fermata is placed over the final chord of the system.

Second system of musical notation, continuing the piece. It begins with a dynamic marking of *f* (forte). The treble staff contains a melodic line with slurs and ties, while the bass staff provides harmonic support with chords and moving lines. A fermata is present over the final chord.

Third system of musical notation, featuring dynamic markings *cresc.* (crescendo), *ff* (fortissimo), and *mf* (mezzo-forte). The treble staff is filled with chords, many of which have a *V* (vibrato) marking above them. The bass staff continues with a steady accompaniment. A fermata is placed over the final chord.

Fourth system of musical notation, showing further development of the melodic and harmonic themes. The treble staff has a melodic line with slurs, and the bass staff has a consistent accompaniment. A fermata is placed over the final chord.

Fifth system of musical notation, the final system on the page. It continues the melodic and harmonic patterns established in the previous systems. The treble staff features a melodic line with slurs, and the bass staff provides accompaniment. A fermata is placed over the final chord.

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments, with a *cresc.* marking. The bass clef staff contains a simple bass line.

Second system of musical notation. The treble clef staff features a *f* dynamic marking and a long horizontal line. The bass clef staff continues the bass line.

Third system of musical notation. The treble clef staff has a *f* dynamic marking and a *ff* dynamic marking. The bass clef staff continues the bass line.

Fourth system of musical notation. The treble clef staff has a *mf* dynamic marking. The bass clef staff continues the bass line.

Fifth system of musical notation. The treble clef staff has a *rit.* marking and a *mp* dynamic marking. The bass clef staff continues the bass line.

Sixth system of musical notation. The treble clef staff has a *p* dynamic marking. The bass clef staff continues the bass line. The system concludes with a double bar line and a final chord.

That Ole Devil Called Love BOOGIEWOOGIE.RU

Words & Music by Doris Fisher & Allan Roberts

Medium slow blues tempo

p
Some-one's whis-p'rin' in my ear. I say no, no, go a-way, but

he don't hear. He fol-lows me a-round, builds me up, tears me down, I

try my best to shake him, but he just hangs a-round. It's that Ole Dev-il called

'Love' a-gain, get's be-hind me and keeps giv-ing me that shove a-gain. Put-ting

Fm7 Bb7 Bb7 #5 Ebmaj7 Eb#5 Eb6 Fm7 E7

Eb6 Dm7 G7 Cm Cm#7 Cm7 Cm6

Cm7 F7 Fm7 E b5 Fm7 C7 b5 b9

Fm7 Bb7 Bb7 #5 Ebmaj7 D7 Gm C7

rain in my eyes, tears in my dreams and rocks in my

Cm7/F F9 Bb9 Bb9 Gm7 Eb/G F#°

heart. It's that sly son - of - a - gun a - gain, He keeps

Fm7 Bb7 b5 Fm7 C7 b5 b9 Fm7 Bb7 Bb7#5

tell - ing me that I'm the luck - y one a - gain. But I still have the rain,

Ebmaj7 D7 Gm C7 Cm7/F F9

still ___ have those tears and those rocks in my heart.

Bb9 Bb9 Eb Ab Gm F#m7 Bb9

Sup - pose I did - n't stay, ran a - way, would - n't play, that dev - il what a po - tion he would

Fm Bb7 Gm7 C7 b9 Gb7 Fm7 E7

brew. He'd fol-low me a-round, build me up, tear me down, till

Eb6 Dm7 G7 Cm Cm#7 Cm7 Cm6

I'd be so be-wild-er'd, I would-n't know what to do. Might as well give up the

Cm7 F9 Fm7 Eb5 Fm7 C7 b5 b9

fight a-gain, I know darn well He'll con-vince me that He's right a-gain. When he

Fm7 Bb7 Bb 7 #5 Ebmaj7 D7 Gm C7

sings that si-ren song, I just got-ta tag a-long with that Ole Dev-il called

Cm7/F F7 Bb9 Bb9 Fm7 E7 #9

1 'Love.' It's that 2 'Love.' _____

Eb6 Ab7 G7 C7 b9 Eb6 Ab7 G7 C7 F7 Ebsus Eb

The Power Of Love

BOOGIEWOOGIE.RU

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

B \flat

The whis-pers in the morn-ing of lov-ers sleep-ing

Gm B \flat

tight, are roll-ing by like thun-der now as I look in your

F B \flat

eyes. I hold on to your bo - dy times and feel each move you it seems I'm far a -

Gm E \flat

make; way; Your voice is warm and But nev - er won - der ten - der, a love that where I am 'cause I am

Bb/D **F**

I could not for - sake 'Cause I am your la -
al - ways by your side.

Bb **Eb** **Eb/D**

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

Cm **F**

for me I'll do all that I can

1. 2. **Bb**

Ev-en tho' there may be we're head - ing for some - thing,

Eb **Eb/D**

some-where I've nev-er been, some-times I am fright -

to Coda ⊕

Cm Bb F Eb Bb

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

Eb F Bb Eb F

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

Gm F Eb F Bb F Eb

-ly. The feel-ing that I can't go on is light years a -

F

D.S. al Coda

-way 'Cause I am your la-

⊕ CODA
Bb

The pow-er of love

Eb

to fade

The pow-er of love The pow-er of love

TILL I LOVED YOU

(The Love Theme From "Goya")

Music and Lyrics by
MAURY YESTON
Arranged by DAN COATES

Moderately, with movement (♩ = 84)

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a dynamic marking of *pp* (pianissimo) in the bass staff, which transitions to *mp* (mezzo-piano) in the second measure. A seven-measure slur is placed over the first seven notes of the treble staff. The second system includes a repeat sign and a dynamic marking of *mp*. A note with a fermata is present in the treble staff. The third system continues the melodic line in the treble staff. The fourth system features a triplet of eighth notes in the treble staff. Pedal markings are present throughout the piece, with the instruction "(Pedal throughout)" written at the end of the second system.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The bass staff starts with a bass clef and contains a series of eighth notes and chords. A dynamic marking of *mf* is placed between the two staves.

The second system continues the piece with two staves. The treble staff has a series of eighth notes and chords, with some notes beamed together. The bass staff continues with eighth notes and chords. There is a dynamic marking of *mf* in the first measure and a *mp* marking in the second measure.

The first ending (1.) is shown in two staves. The treble staff has a first-octave instruction (*8va*) with a dashed line above it. The piece concludes with a *loco* marking and a dynamic of *mp*. The bass staff has a series of eighth notes and chords.

The second ending (2.) is shown in two staves. The treble staff has a series of eighth notes and chords. The bass staff continues with eighth notes and chords. The piece concludes with a final chord in the treble staff.

The final system of music consists of two staves. The treble staff has a series of eighth notes and chords. The bass staff has a series of eighth notes and chords. A dynamic marking of *mf* is placed at the beginning of the system.

8va₁ loco mf cresc.

f dim.

mf

8va₁ loco mp

mf *8va* *loco* *To Coda*

mp *cresc. and accelerando* *mf*

rit. *f* *a tempo* *mf*

mp

D.S. al Coda *pp* *mp*

Coda

The musical score for the Coda section consists of five systems of piano and bass staves. The key signature is one sharp (F#) and the time signature is 4/4. The piece begins with a *mf* dynamic. The first system includes the instruction *cresc. poco a poco* and ends with a *f* dynamic. The second system features a *ff* dynamic. The third system starts with *fff*, then transitions to *mf*, *mp*, and *mf*. The fourth system is marked *mp*. The final system begins with *rit.*, followed by *p* and *pp* dynamics. The score includes various musical notations such as slurs, ties, and articulation marks. The final measure of the piece is marked with a double bar line and a repeat sign.

WHEN I FALL IN LOVE

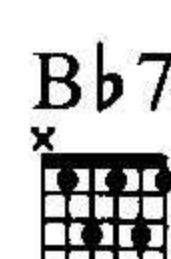
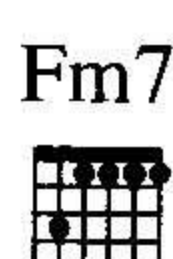
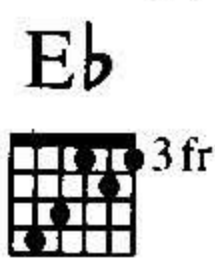
BOOGIEWOOGIE.RU

from ONE MINUTE TO ZERO

Words by EDWARD HEYMAN

Music by VICTOR YOUNG

Slowly, with much feeling



Eb

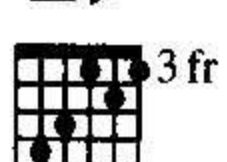
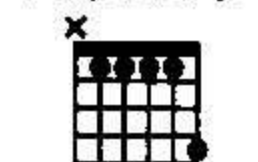
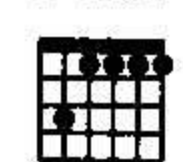
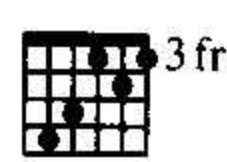
Fm7

Ab/Bb

Eb

Bb7

Eb



When I fall in love

it will be for - ev - er,

or I'll nev - er

C7#5

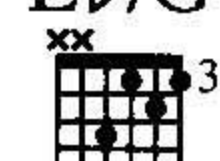
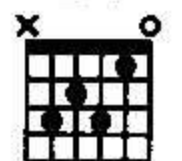
C7

Fm7

Abdim7

Eb/G

Abdim7



fall

in love.

In a rest - less world like this is, love is

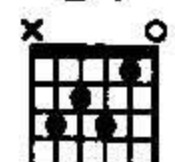
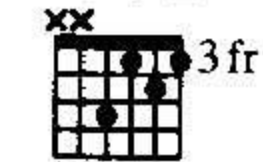
Eb/G

Bbm/Db

C7

Fm7

C7b9



end - ed be - fore it's be - gun,

and too man - y moon - light kiss - es seem to

Fm

Fm7

Bb/D

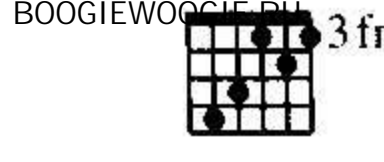
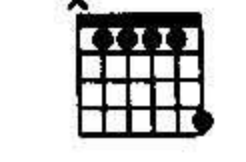
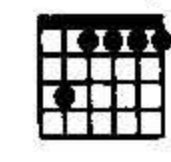
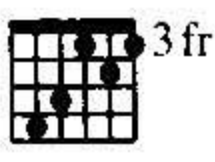
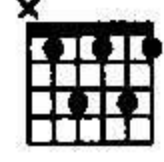
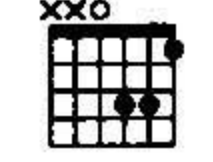
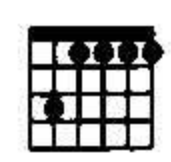
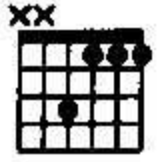
Bb7

Eb

Fm7

Ab/Bb

Eb



3

3

cool in the warmth of the sun.

When I give my heart

it will be com -

3

3

Bb7

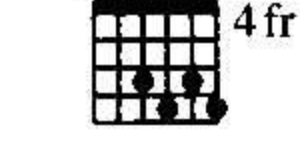
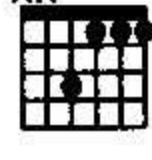
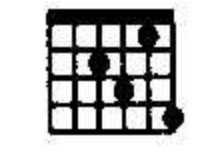
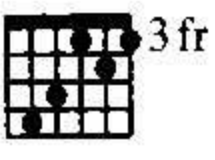
Eb

C7#5

C7

Fm

Abdim7



plete - ly,

or I'll nev - er give

my heart;

And the

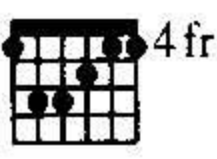
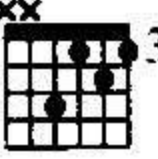
Eb/G

Ab

C7

Fm

Abm6 Eb/Bb



mo - ment I can feel that

you feel that

way too

is when I fall in

Fm7

Bb7

1

Eb Gbdim7

Fm7

Bb7b9

2

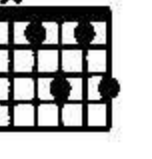
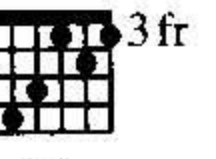
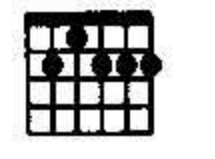
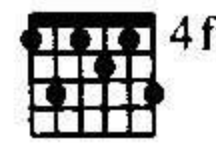
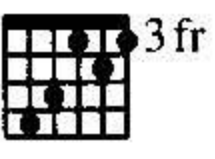
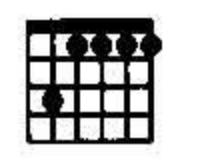
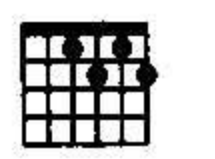
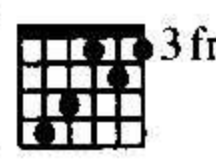
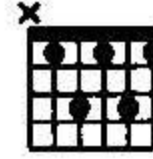
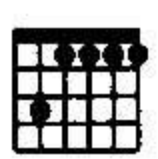
Eb

Ab9

Cb9

Eb

Eb6



love

with

you.

you.

I will always love you

Whitney Houston

♩ = 68

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

If I should stay I would on- ly be in your

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

way So I'll go but I know I'll think of you each step of the

D E A F#m D E A F#m

way And I will al ways love you I

D E 1. A D

will al ways love you You my

C#m Bm7 E 2. A D/A A E 3

dar ling you you

A E/A A A/G#F#m 3 A/E D 3 E 3

A E/A A C#m F#m A/E 3 D 3 E

D.S. al

D E B G#m E F#

rit. *a tempo* and I will al ways love

B G#m C#m F# B G#m E F#

you I will al ways love you I will al ways love

B G#m C#m F# B G#m E F#

you I will al ways love you I will al ways love

B G#m E *rit.* F# B

you I. I will al ways lo- ve you

E B/D# F#sus4 F# B

you darling I love you Oh I'll al ways I'll al wayslo ve you *rit.*