

Love Songs from the Movies

Over thirty of the greatest love songs from the best films of all time, including *Moulin Rouge!*, *A Beautiful Mind*, *Bridget Jones's Diary*, *Captain Corelli's Mandolin*, *Sliding Doors*, *William Shakespeare's Romeo + Juliet*, *Pretty Woman*, *Ghost*, *When Harry Met Sally*, *Grease*, *Casablanca* and many more.



Love Songs from the Movies

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Against All Odds

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THE COMMITMENTS

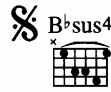
124

AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)

Words & Music by Phil Collins

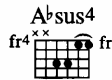
Slow rock

N.C.

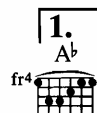


1. How can I just let- you walk a-way, just let you
(Verses 2 & 3 see block lyric)

Con pedale



leave with-out— a trace? When I stand here tak - ing ev - 'ry breath— with you;—



ooh, — you're the on-ly one who real-ly knew me — at all. —

2, 3.



So take a look at me now, — well there's just an emp-ty space, — and there's noth-ing

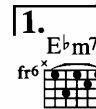


left — here — to re-mind — me, — just the mem - 'ry of — your face. — Well take a look at me now, —

§§



well there's just an emp-ty space, — and you com-in' back —



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

D.% | 2.

D.%%



I — I've got — to face. — Take a good look at me now, —

3.



— I've got — to take. —



Take a look at me now. —

Verse 2:

How can you just walk away from me
 When all I can do is watch you leave?
 'Cause we shared the laughter and the pain
 And even shared the tears.
 You're the only one who really knew me at all.

Verse 3:

I wish I could just make you turn around
 Turn around and see me cry.
 There's so much I need to say to you
 So many reasons why.
 You're the only one who really knew me at all.

ALL LOVE CAN BE

Words by Will Jennings

Music by James Horner

$\text{♩} = 68$



The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as quarter note = 68. The piano accompaniment includes a right-hand melody and a left-hand bass line. The vocal line is currently silent.













The second system of music continues the vocal line and piano accompaniment. The lyrics are: "I will watch you in the dark - ness, show you". The piano accompaniment includes a right-hand melody and a left-hand bass line. A triplet of eighth notes is marked in the bass line.












The third system of music continues the vocal line and piano accompaniment. The lyrics are: "love will see you through. When the bad dreams". The piano accompaniment includes a right-hand melody and a left-hand bass line.

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D  F#m  E  G#m  4fr D  F#m  E  C#m  4fr D  G 

wake you cry - ing I'll show you all love can



A  Asus4  A  Bm  G  A  Bm  G 


do, all love can do. I will watch through the night, hold you



F#m  G  Em  Bm  G 

in my arms, give you dreams where none will be. I will watch through the dark till the



F#m  G  A  Bm 

morn - ing comes or the light, I'll take you through the night to see. Our



G

A

B



light show - ing us our love can be.

E

G#m 4fr

F#

D#m 6fr

E

G#m 4fr

F#

A#m

E

G#m 4fr

I will guard you with my bright wings stay till

F#

D#m 6fr

E

A

B

rit.

E

A

N.C.

your heart learns to swim. All love can be.

a tempo

Db 4fr

Ab/Db 4fr

Gb/Db

Gbadd9 6fr

Db 4fr

Ab/Db 4fr

Gb6/Db

Gbadd9 6fr

Db 4fr

AS TIME GOES BY

Words & Music by Herman Hupfeld

Moderately 



4/4

You

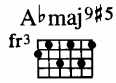
mp

(b)



must re-mem-ber this, a kiss is still a kiss, a sigh is just a sigh;

3
3



the fun-da-men-tal things ap-ply as time goes

3

D^bmaj7



G^bmaj7



Fm



Bdim



B^b7



by.

And

E^bm7



A^b7



E^bm7



A^b9sus4



A^b7



when two lov - ers woo,

they

still say "I love you,"

on

D^b6



B^bm7



D^b6



E^bm7



Fm7



A^bmaj⁹#5



Fm7/E^b



Em7(b5)



that you can re - ly;

no mat - ter what the fu - ture

A^b13



A⁹



A^b9



D^b6



A^b13



A^b



B^bm



D^b7/F



D^b9



brings

as time goes by.

Moonlight and love— songs, nev-er out of date, hearts— full of pas-sion,

jeal-ous-y and hate; wo-man needs man and man must have his mate, that

no one can de - ny. It's still the same old sto - ry, a

fight for love and glo - ry, a case of do or die. The

To Coda ⊕

Fm7/Eb



Em7(b5)



Ebm7



A7



Abm7



Ab9sus4



Abmaj9#4/G#



Dbmaj7



world will al-ways wel-come lov-ers as time goes by.

Ebm7



A7



Ebm7



Ab9sus4



A7



D6



A7



D6



Abmaj9#5



Fm7/Eb



Em7(b5)



Ab13



Ab9



Dbmaj9



D.%. al Coda



⊕ Coda



Freely

ANGEL

Words & Music by Sarah McLachlan

♩ = 116 $\frac{3}{4}$ = $\frac{3}{4}$






1. Spend all your time



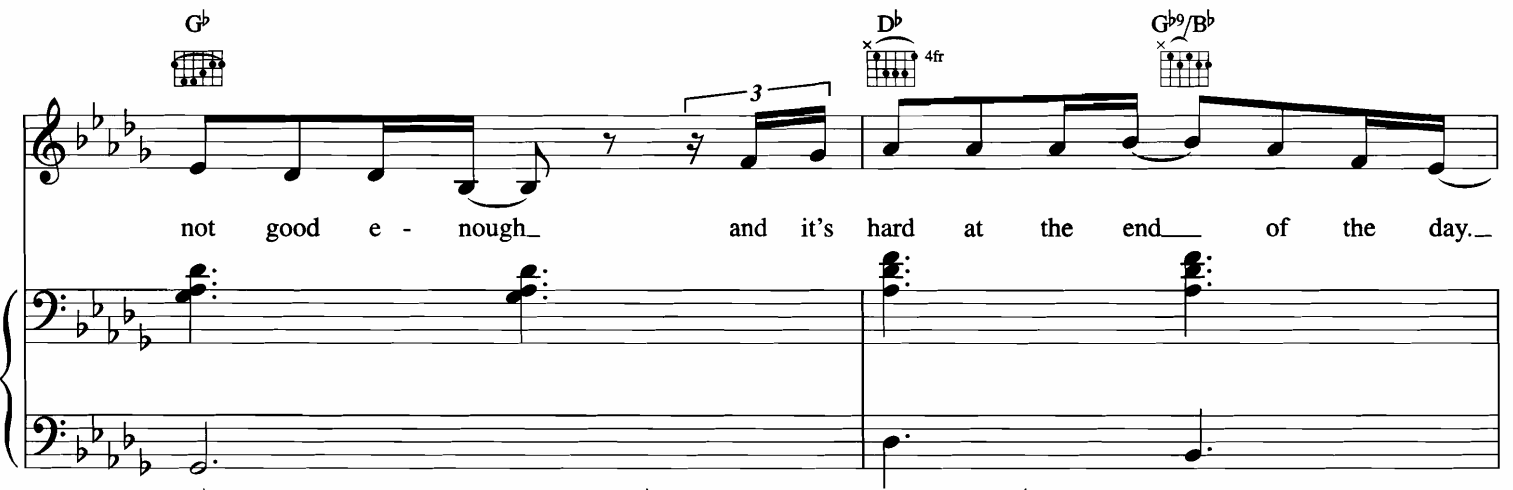
wait - ing _____ for that sec - ond chance, _____ for a
(Verse 2 see block lyric)






break that would make_ it O. K. _____ There's al - ways some rea - son to feel

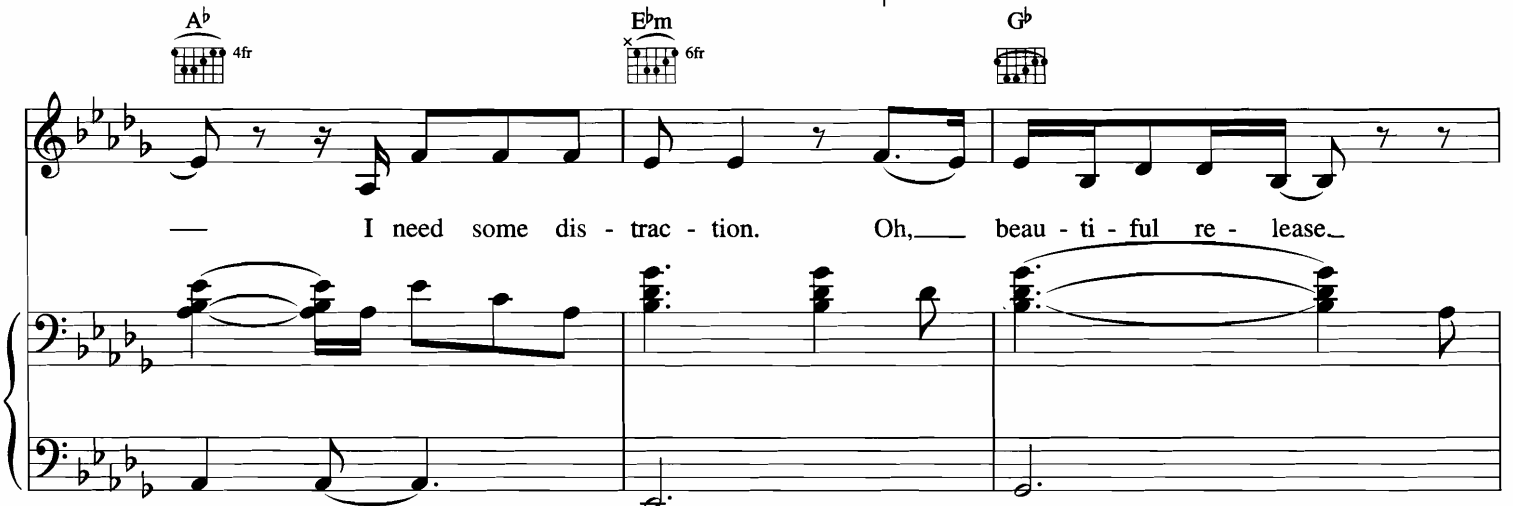








not good e - nough_ and it's hard at the end_ of the day_



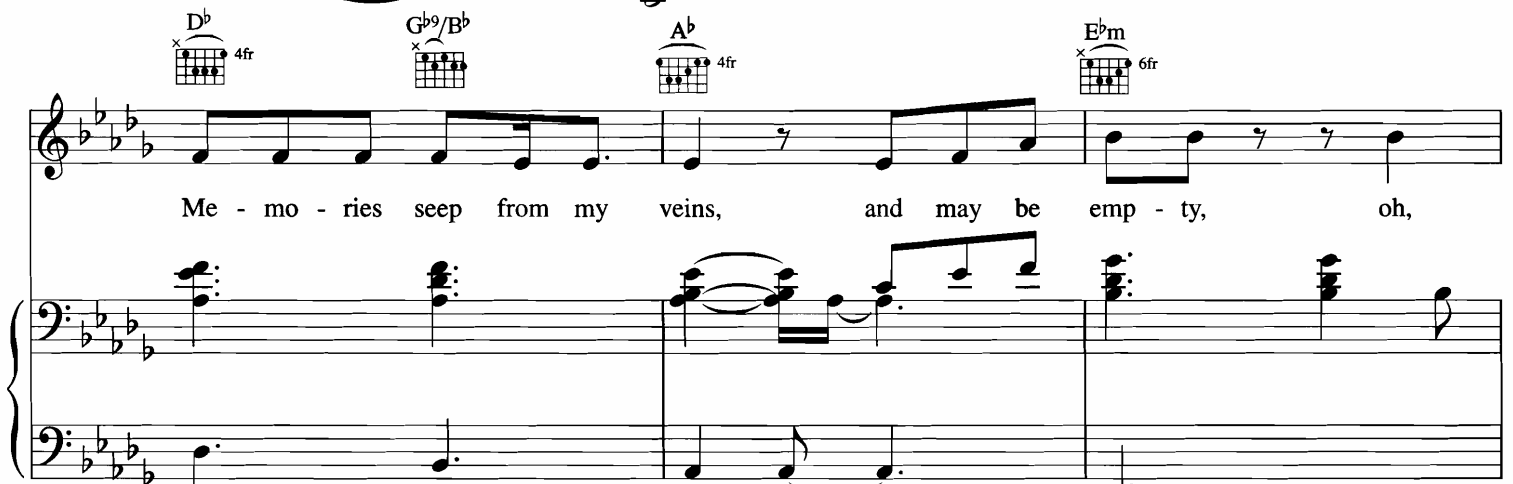









— I need some dis - trac - tion. Oh, beau - ti - ful re - lease_



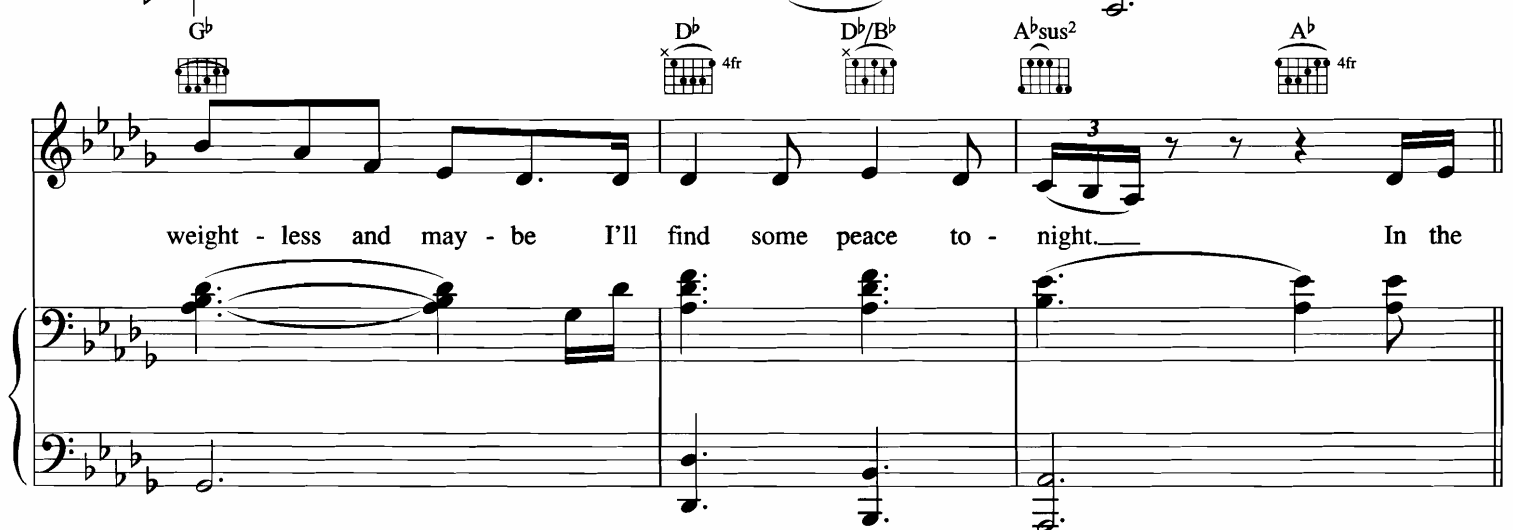





Me - mo - ries seep from my veins, and may be emp - ty, oh,



weight - less and may - be I'll find some peace to - night_ In the



arms of the an - gel, fly a - way from here.

From this dark, cold ho - tel room and the

end - less - ness that you fear. You are pulled from the

wreck - age of your si - lent re - ve - rie. You're in the

arms of the an - gel, may you find

some com - fort here.

2. So tired of the here.

You're in the arms of the

an - gel, may you find

some com - fort here.

(8)

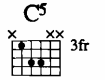
Verse 2:
 So tired of the straight line
 And everywhere you turn
 There's vultures and thieves at your back
 And the storm keeps on twisting
 You keep on building the lies
 That you make up for all that you lack
 It don't make no difference
 Escape one last time
 It's easier to believe
 In this sweet madness
 Oh this glorious sadness
 That brings me to my knees.

 In the arms of the angel *etc.*

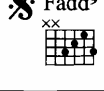
THE BEAUTIFUL ONES

Words & Music by Prince

♩ = 72
N.C.



Drums *cont. sim.*



1. Ba - by, ba - by, ba-
(Verses 2 & 3 see block lyrics)



by, what's it gon - na be?__

Fadd⁹ Bb⁶ Fadd⁹

Ba - by, ba - by, ba - by, is it him_ or is it

Bb⁶ Cm⁷ Eb⁷ Ab 4fr

me?_ Don't make me waste_ my time, _

To Coda

Cm⁷ 3fr Eb⁷ Ab 4fr 1. Cm⁷aug 3fr 2.

don't make me lose_ my mind, _ ba - by. u ev - 'ry - time._

Drums

Fadd⁹ Bb⁶ Fadd⁹

Paint a per - fect pic - ture, bring 2 life_ the

B^b6

Fadd⁹

B^b6



vi - sion in one's mind... The beau - ti - ful ones... al - ways smash the pic - ture.

Fadd⁹

B^b6

Cm⁷ 3fr

E^b7

A^b 4fr



Al - ways, ev - 'ry - time...

Cm⁷ 3fr

E^b7

A^b 4fr

Cm⁷aug 3fr

D. S. al Coda

Mm. _____

♩ *Coda*

Cm⁷ 3fr

E^b7

A^b 4fr

Cm⁷aug 3fr



beau - ti - ful ones... u al - ways seem... 2...

Fadd⁹ B^{b6} Fadd⁹

lose. Ba - by. Ba - by.

B^{b6} Fadd⁹ B^{b6}




Ba - by. What's it gonna be babe? Do u want him

D^bmaj⁹ 3fr E^b 3fr F

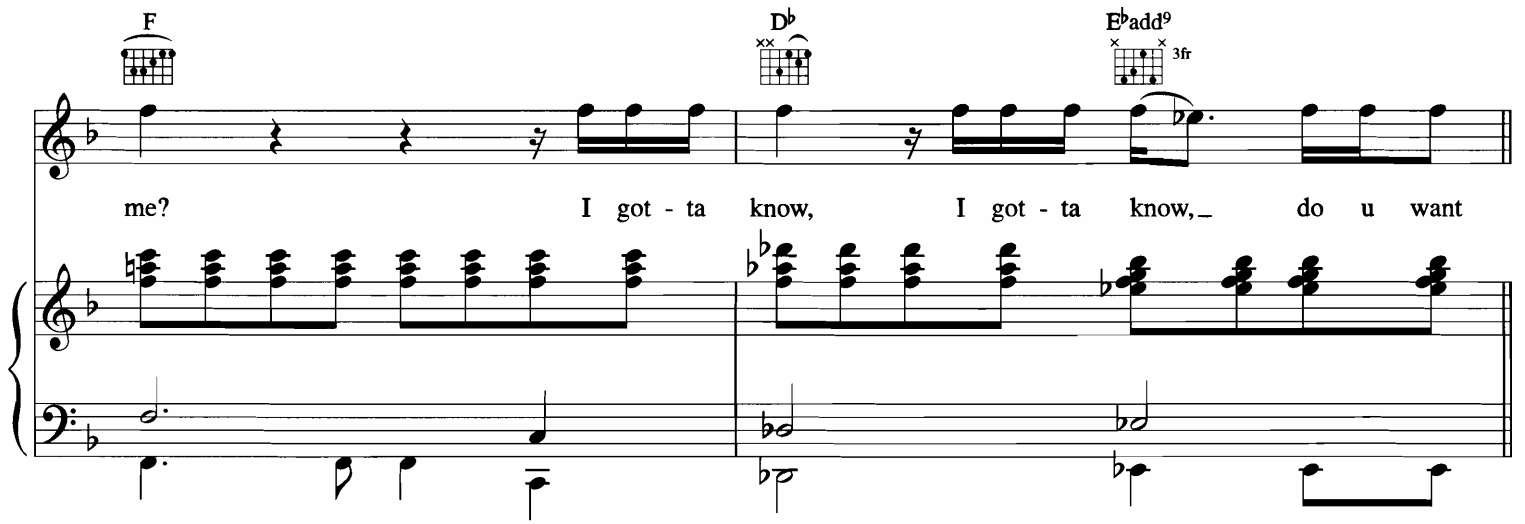
or do u want me? 'Cause I want u.





D^b E^badd⁹ 3fr F D^b E^badd⁹ 3fr

Said, I want u. Tell me babe, do u want

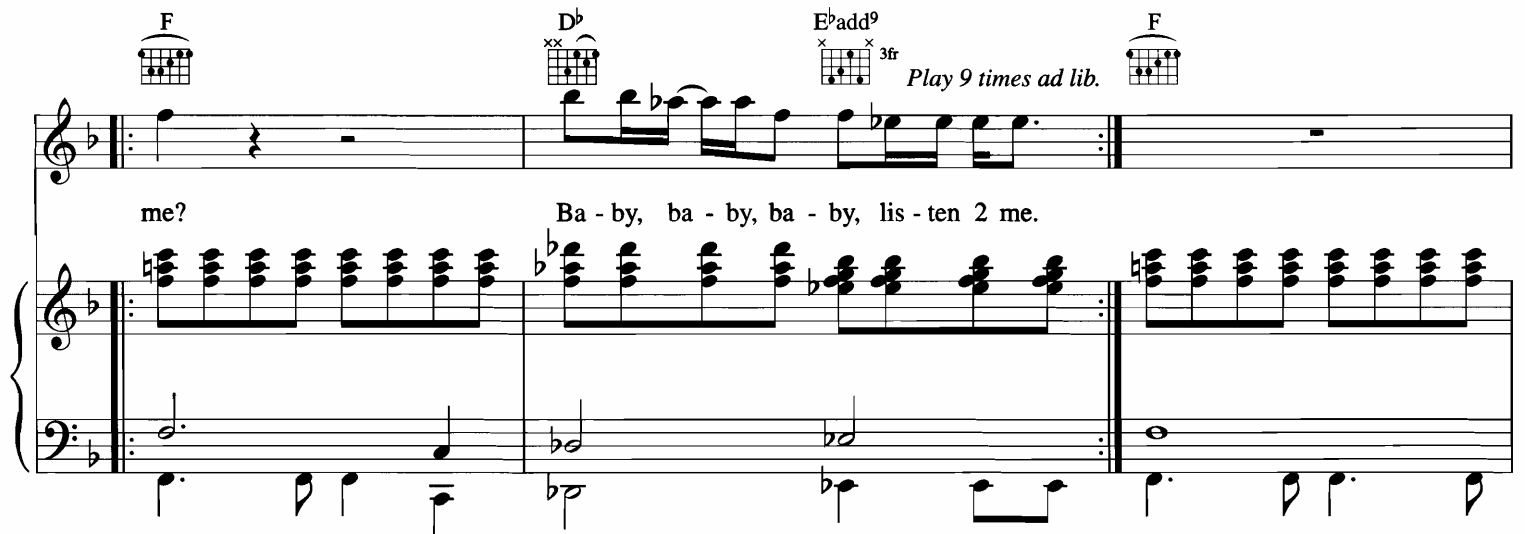
F  D^{\flat}  $\text{E}^{\flat}\text{add}^{\flat 9}$  3fr




me? I got - ta know, I got - ta know, do u want



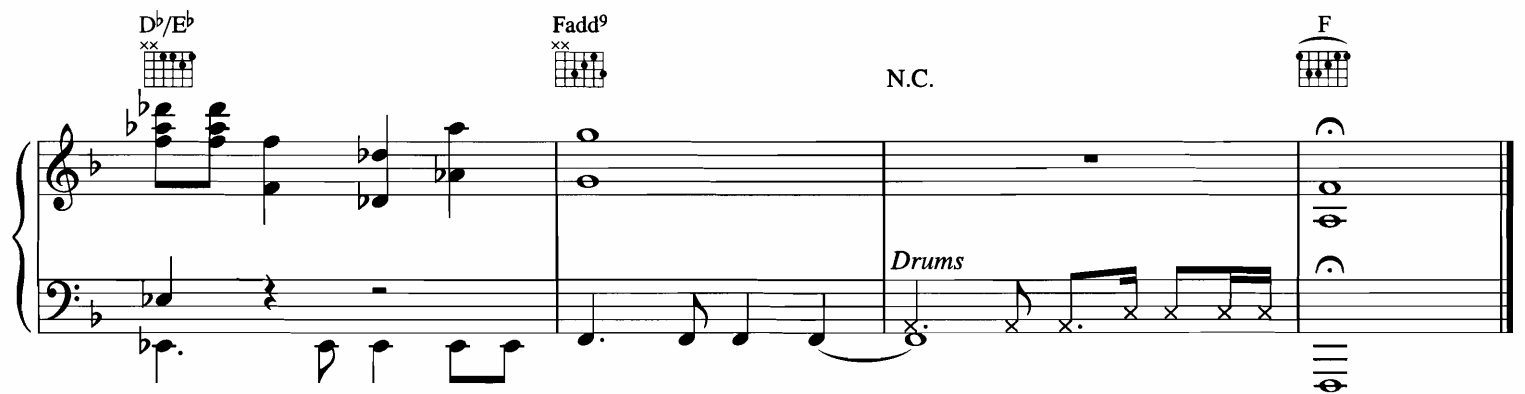
F  D^{\flat}  $\text{E}^{\flat}\text{add}^{\flat 9}$  3fr *Play 9 times ad lib.* F 

me? Ba - by, ba - by, ba - by, lis - ten 2 me.



$\text{D}^{\flat}/\text{E}^{\flat}$  $\text{Fadd}^{\flat 9}$  N.C. 

Drums



Verse 2:

Baby, baby, baby
 Can't u stay with me tonight?
 Oh, baby, baby, baby
 Don't my kisses please u right?
 U were so hard 2 find
 The beautiful ones, they hurt u everytime.

Verse 3:

If I told u, baby
 That I was in love with u
 Oh, baby, baby, baby
 If we got married would that be cool?
 U make me so confused
 The beautiful ones, u always seem 2 lose.

BECAUSE YOU LOVED ME

Words & Music by Diane Warren

Slowly ♩ = 76

Verse:



1. For all those times you stood by me, for all the wings and made me fly, you touched my

Gb



Bbm7



truth that you made me see, for all the joy you brought to my life, for all the hand, I could touch the sky. I lost my faith you gave it back to me. You said no

Absus



Fm7



wrong that you made right, for every dream you made come true, for all the star was out of reach, you stood by me and I stood tall. I had your

Gbmaj7



Ebm7/Ab



love I found in you, I'll be for - ev - er thank - ful, ba - by.
love, I had it all. I'm grate - ful for each day you gave me.

Cb6



Bbm7



Ebm7



You're the one who held me up, nev - er let me fall.
May - be I don't know that much, but I know this much is true.

Gbm7



Ebm7/Ab



You're the one who saw me through, through it all.
I was blessed be - cause I was loved by you. } You were my

§ Chorus:



strength when I was weak, you were my voice when I could - n't speak. You were my

Bbm7



Absus



Ab



eyes when I could-n't see, you saw the best there was in me, lift-ed me

Fm7



Gbmaj9



Cbmaj7



up when I could-n't reach. You gave me faith 'coz you be-lieved. I'm

To Coda

Ebm7/Ab



1. Db



Ebm7/Ab



ev-ery-thing I am be-cause you loved me. 2. You gave me

2.



Bridge:



Bbm7



loved me. You were al-ways there for me, the ten-der wind that car-ried me. A

F7/A



Bbm7



light in the dark, shin - ing your love in - to my life. You've

Ebm7



Db/F



been my in - spi - ra - tion, through the lies, you were the truth. My

Ebm7/Ab



D.S. al Coda

world is a bet - ter place be - cause of you. You were my

Coda



loved me. You were my strength when I was weak, you were my



voice when I could-n't speak. You were__ my eyes when I could-n't see, you saw__ the



best there was__ in me, lift-ed__ me__ up when I could-n't reach. You gave me



faith 'coz you__ be - lieved.__ I'm ev - ery - thing__ I am be - cause__ you



loved__ me. I'm ev - ery - thing__ I am be - cause__ you loved__ me.__

COME WHAT MAY

Words & Music by David Baerwald

Rather slow 

D7 

Fadd9 



C 

Dsus4 

D7 

Fadd9 



Nev - er knew I could feel like this, like I've nev - er seen the sky

C 

Em 

Am7 

Dsus4 

D7 



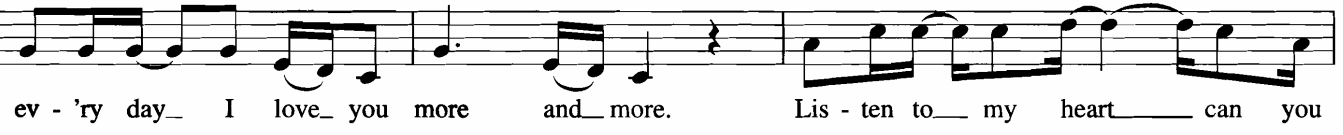
be - fore. Want to van - ish in - side your kiss,

Fadd9 

C 

Em/B 

Am7 



ev - 'ry day I love you more and more. Lis - ten to my heart can you

Dsus⁴



D



F/G



G



Csus⁴



C



G/B



hear it sing, tell - ing me__ to give_____ you ev - 'ry - thing.

Am



D



C/G



Sea - sons_ may change,_ win - ter to spring,_____ but I love you, un - til the

G



C



G/C



Am



end of time. Come what__ may,_____ come what _

D



C



C/G



G



_ may,_____ I will love you__ un - til my dy - ing_

C Csus⁴ C Dsus⁴ D

day. Sud - den - ly the world seems such a per - fect place,

mf

Fadd⁹ C Em/B Am

sud - den - ly it moves with such a per - fect grace. Sud - den - ly my life does - n't seem

Dsus⁴ D Fadd⁹ C Em/B

such a waste. It all re - volves a - round you, and there's no moun-

Am Dsus⁴ D G⁷sus⁴ G

- tain too high, no ri - ver too wide, sing out this song and I'll be

Csus4 C C/B Am7 D

there by your side... Storm clouds may gather and stars may collide. But I

C/G F/G G C G/B Am

love you un - til the end of time. Come what may,

Dsus4 D C

come what may, I will love you un - til my

Gsus4 G C G/B Am

dy - ing day. Oh come what may, come what

Dsus⁴



D



C



G/B



C/E



F



— may, ————— I will love you, will love you.

dim.

Dm



F



A^b



B^b



Sud - den - ly the world seems such a per - fect place.

rit.

C



F/C



C



F/C



Come what — may, ————— come what — may, —————

ff

Am



F



C/G



G



C



— I will love you — un - til my dy - ing day.

FOR ALWAYS

Words by Cynthia Weil

Music by John Williams

♩ = 64



I close my

Con pedale

8^{va}

G⁷sus⁴/C



C



Am



eyes and there in the sha-dows I see your light. You

Dm/C



C/E



come to me out of my dreams a - cross the night.

C C G⁷sus⁴/C

You take _____ my hand though

C Am Dm/C

you may be so ma-ny stars _____ a - way. I know that our spi-rits and souls are

A^b C

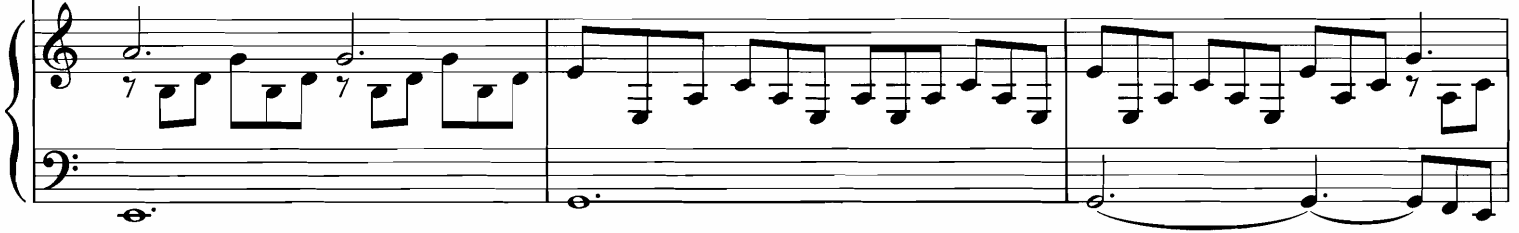
one, we've cir-cled the moon and we've touched the sun so

D G G

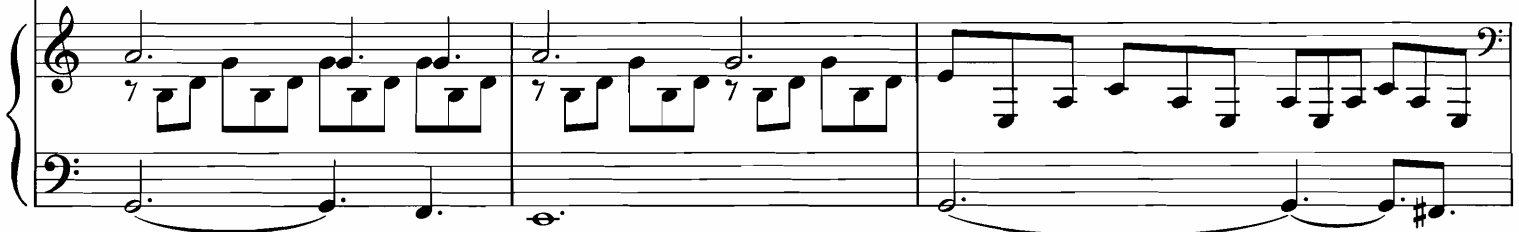
here, we'll stay. For al - ways for



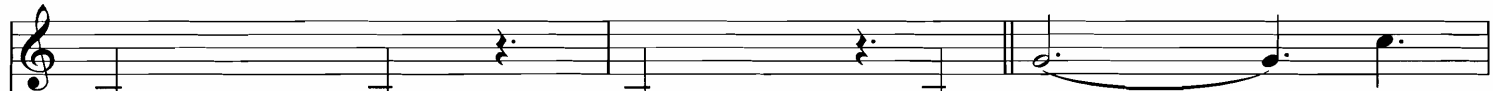
ev - er, be - yond here and on to e - ter - ni - ty. For



al - ways, for - ev - er, for us there's no time and no space, no



bar - ri - er love won't e - rase, wher - ev - er you go I still know in my heart you'll be



here with me. From this day



G⁷sus⁴



C



Am



Musical staff with treble clef and lyrics: on I'm cer-tain that I'll nev - er be a - lone. I

on I'm cer-tain that I'll nev - er be a - lone. I

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

Dm/C



Musical staff with treble clef and lyrics: know what my heart must have al - ways known, that

know what my heart must have al - ways known, that

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

A^b



A^b/G



Fm



Musical staff with treble clef and lyrics: love has a pow - er that's all its own. And for

love has a pow - er that's all its own. And for

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

C



Am⁷



F/C



Musical staff with treble clef and lyrics: al - ways, for - ev - er, now we can

al - ways, for - ev - er, now we can

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



fly, and for al - ways and al - ways we will go



on be - yond good - bye.



For al - ways, for - ev - er be -



- yond here and on to e - ter - ni - ty. For al - ways and



ev - er you'll be a part of me. And for



al - ways, for ev - er a thou - sand to - mor - rows may cross the



sky. And for al - ways and al - ways we will go



rit.



on be - yond good - bye.

8vb

HOPELESSLY DEVOTED TO YOU

Words & Music by John Farrar

Moderate 2

The first system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains four measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of three sharps and a common time signature. It contains four measures of music with chords and eighth notes. The bottom staff is a guitar staff with a key signature of three sharps and a common time signature. It contains four measures of music with eighth notes.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature. It contains four measures of music, with the first three being whole rests and the fourth being a quarter note. The middle staff is a grand staff with a key signature of three sharps and a common time signature. It contains four measures of music with chords and eighth notes. The bottom staff is a guitar staff with a key signature of three sharps and a common time signature. It contains four measures of music with eighth notes.

1. Guess

The third system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature. It contains four measures of music with eighth notes and a quarter note. The middle staff is a grand staff with a key signature of three sharps and a common time signature. It contains four measures of music with chords and eighth notes. The bottom staff is a guitar staff with a key signature of three sharps and a common time signature. It contains four measures of music with eighth notes.

mine is not the first heart bro - ken, my
(Verses 2 & 3 see block lyric)

Chord diagrams are provided above the guitar staff: E (open), G#m (fr4), A (x0), and G#m (fr4).

F#m7

B7

E



eyes are not the first _____ to cry. I'm

Bm6

C#7

Bm6

C#7



not the first to know there's just no get - tin' ov - - - er

1.

F#m7

F#

G#m7

Gm7

F#m7

B9



you. _____

2. I

2.

F#m7

G#m7

Gm7

F#m

B13



do. _____

I'm hope - less - ly de - vot - ed _____ to



you. But now there's

cresc.



no where to hide since you pushed my love a - side. I'm

f





out of my head, hope - less - ly de -

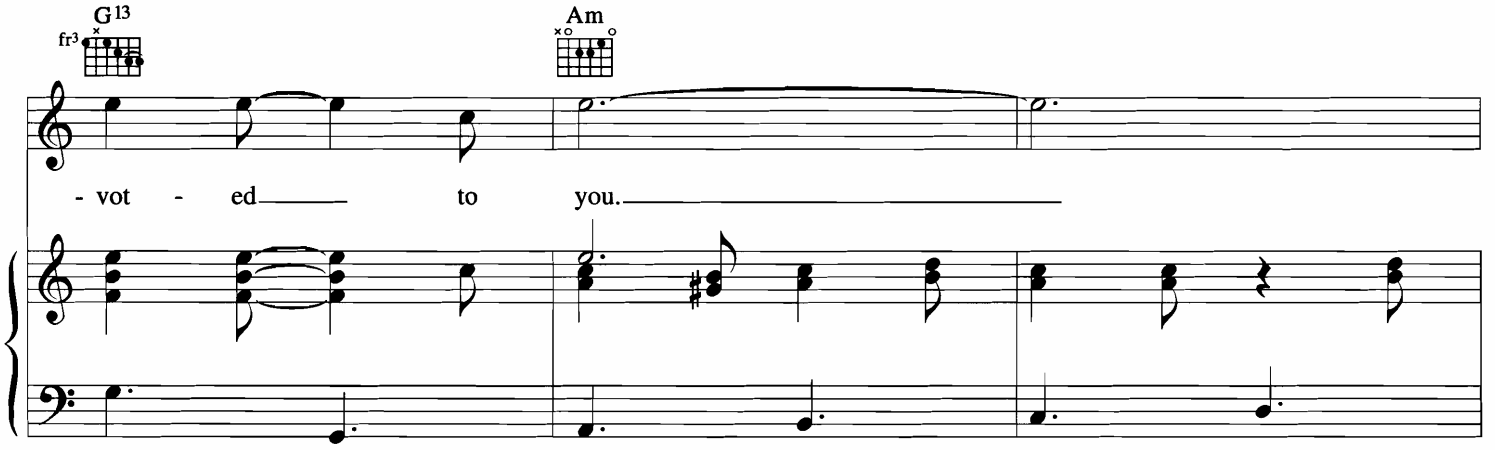


To Coda ⊕

- vot - ed to you. Hope - less - ly de -

G13  Am 

- vot - ed _____ to you. _____




E 

D.%. al Coda

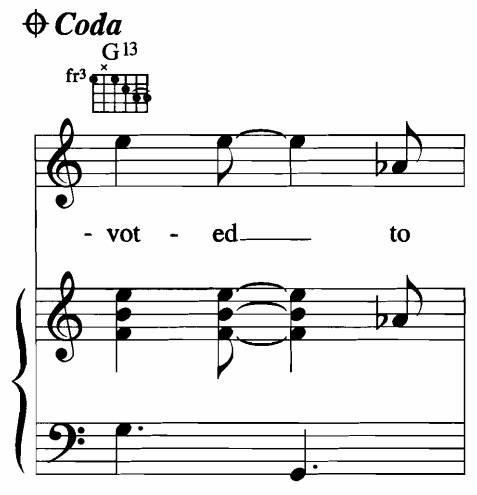
3. My





⊕ *Coda*

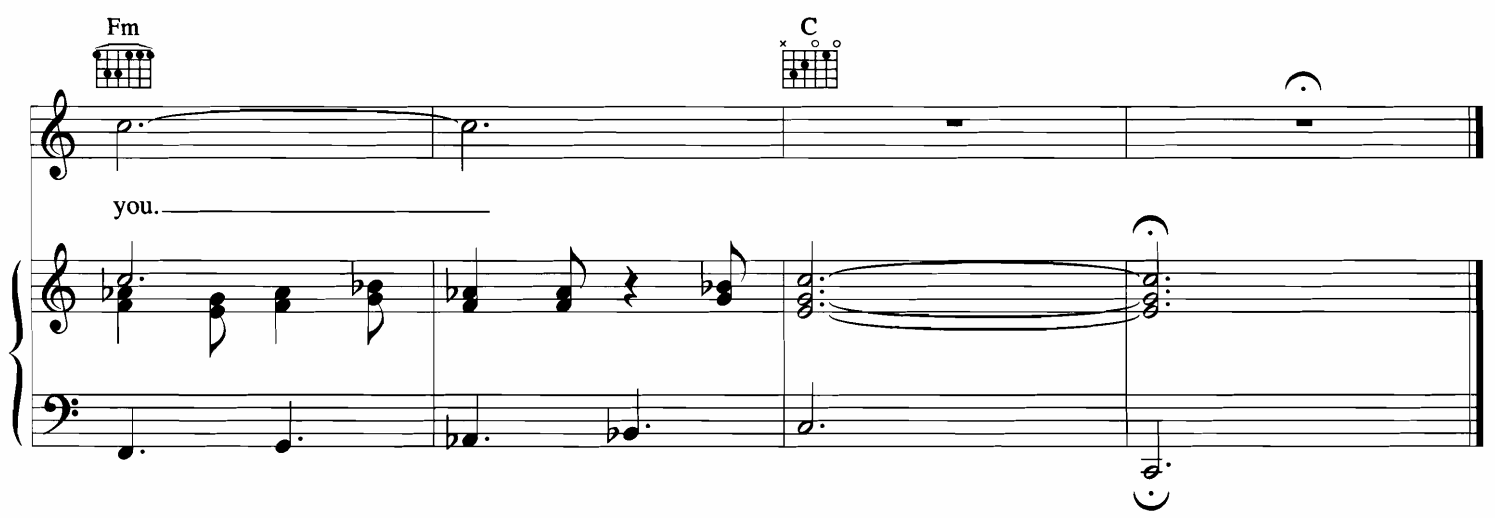
G13 

- vot - ed _____ to



Fm  C 

you. _____



Verse 2:
 I know I'm just a fool who's willin'
 To sit around and wait for you.
 But, baby, can't you see
 There's nothin' else for me to do.

Verse 3:
 My head is sayin' "Fool, forget him."
 My heart is sayin' "Don't let go.
 Hold on to the end."
 And that's what I intend to do.

I WILL ALWAYS LOVE YOU

Words & Music by Dolly Parton

Slow, freely

(A) NC.

Musical notation for the first system. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "If I should stay, I would". There is a triplet of eighth notes in the vocal line. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a chord of F#m (F#, C#, G#) in the bass clef.

Musical notation for the second system. The vocal line continues with the lyrics: "on - ly be in your way. So I'll". There is a triplet of eighth notes in the vocal line. The piano accompaniment continues in grand staff. The time signature changes to 2/4 for the final two measures of this system.

Musical notation for the third system. The vocal line continues with the lyrics: "go, but I know I'll". There is a triplet of eighth notes in the vocal line. The piano accompaniment continues in grand staff.

think of you — ev - 'ry step — of the way.

a tempo (♩ = 62)

And I — will al - ways

love you, — I — will — al - ways

poco accel.

love you, — you, — my

Red. *

Amaj7/C#



Bm7



A/E



Esus4



dar-ling you,—

mm.

Bit - ter -

Ad.

$\text{♩} = 68$



- sweet

me - mo - ries,—

that is—

all— I'm tak- ing

with



me.—

So good - bye,—

please

don't— cry;

we both



know— I'm not what you,

you—

need.—

And I—

will - al - ways love - you, I

will - al - ways love - you.

(1st time saxophone solo)
 (2.) hope life - treats you - kind, - and I - hope - you have all you dreamed

of. - And I wish you joy - and - hap - pi - ness; - but, a - bove all

1. **2. rit.**

F#m **C#m7/E** **Dmaj7** **E** **Dmaj7** **E**

— this, I — wish you — I — love. —

a tempo

B **G#m** **E** **F#**

NC. And I — will al - ways - love -

Drum beat

B **G#m** **E** **F#** **B** **G#m**

you, — I will al - - - ways — love — you. — I — will al -

6 3

E **F#** **B** **G#m** **E** **F#**

— ways - love — you, — I I will al - - - ways - love you.

3

B G#m E F# B G#m

x fr4 o fr4 x fr4

I will al - ways lo - ve you,

Emaj7 rit. F# G#m7add11 F#/A# N.C.

x fr4 o fr4 x fr4

I, I will al - ways love

a tempo E

you, you. Dar-ling I

Bmaj7/D# molto rit. F#sus4 F# Badd9

fr4 x x x fr7 x x

love— you.— Ooh, I'll al - ways, I'll al - ways— love. you.

Red. *

I WILL FIND YOU

Words & Music by Ciaran Brennan

♩ = 92

A⁵ B⁵ Esus² 2fr

1. Hope is your sur - vi - val.
(Verse 2 see block lyric)

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 92. Above the vocal line, three guitar chords are indicated: A⁵, B⁵, and Esus² 2fr. The lyrics '1. Hope is your sur - vi - val.' are written below the vocal line, with a note '(Verse 2 see block lyric)' under 'Hope'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

A⁵ C⁵ 3fr Esus² 2fr

Cap - tive path I lead. No mat - ter

The second system continues the musical notation. It features the same vocal and piano parts. Above the vocal line, three guitar chords are indicated: A⁵, C⁵ 3fr, and Esus² 2fr. The lyrics 'Cap - tive path I lead. No mat - ter' are written below the vocal line. The piano accompaniment continues with chords and a bass line.

Cmaj⁹ D Em

where you go I will find you,

Con pedale

The third system concludes the musical notation. It features the same vocal and piano parts. Above the vocal line, three guitar chords are indicated: Cmaj⁹, D, and Em. The lyrics 'where you go I will find you,' are written below the vocal line. The piano accompaniment includes a 'Con pedale' instruction at the bottom left. The system ends with a double bar line.

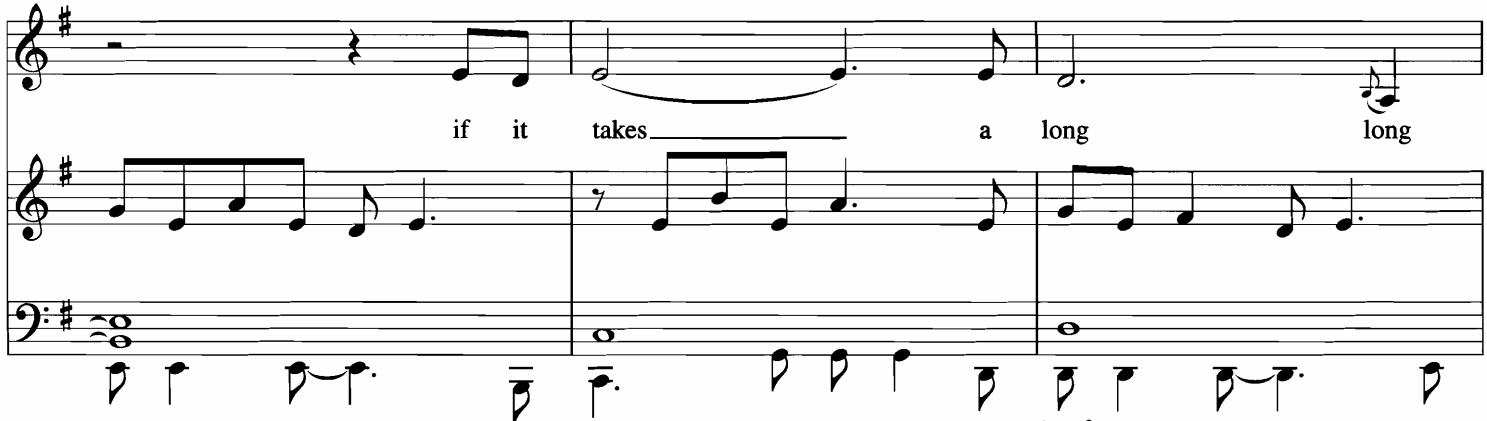
Cmaj⁹
x 0000



D
xx0



if it takes a long long



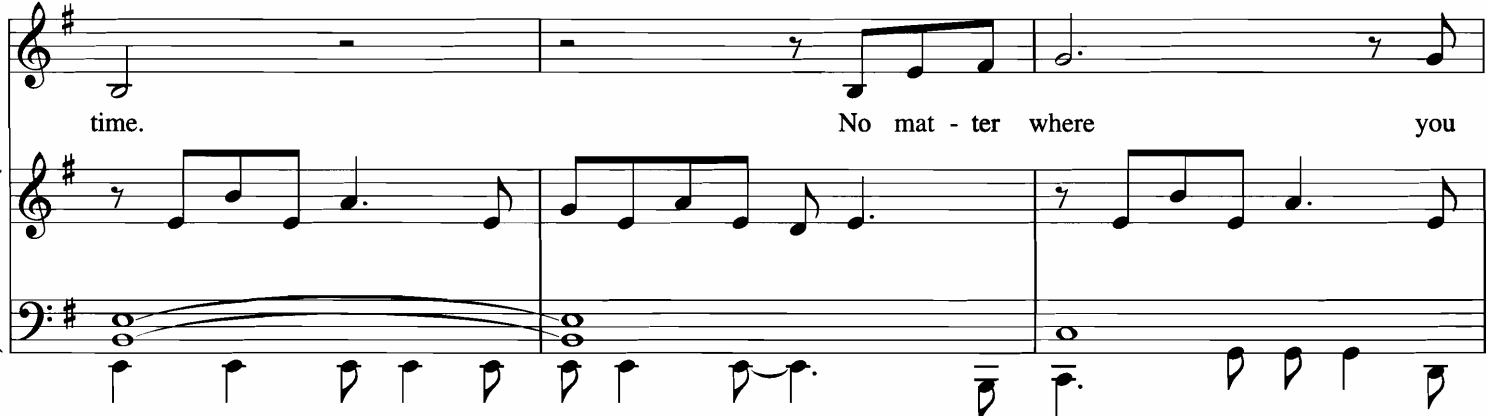
Em
0 000



Cmaj⁹
x 0000



time. No mat - ter where you



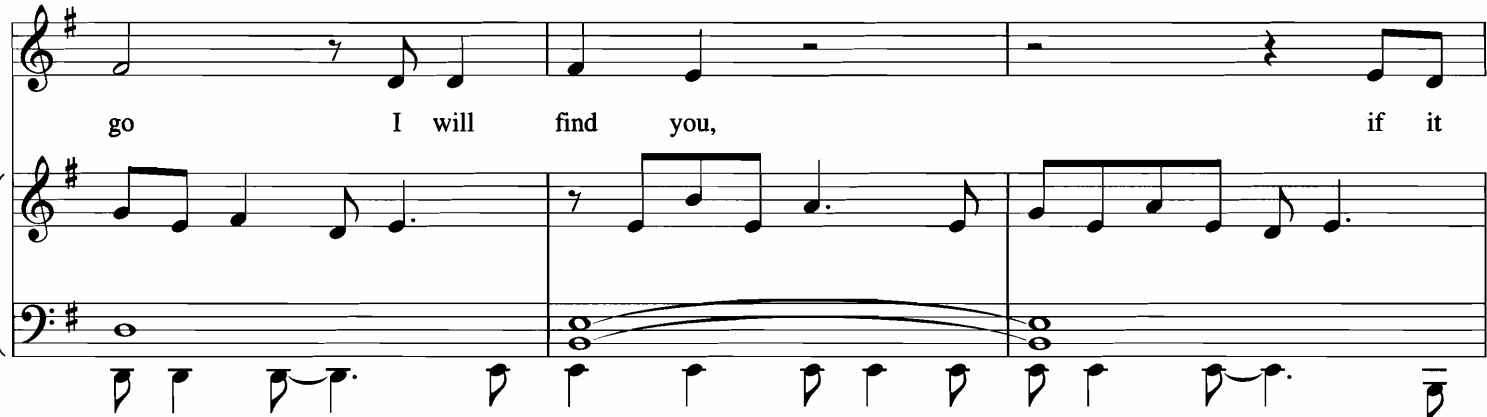
D
xx0



Em
0 000



go I will find you, if it



Cmaj⁹
x 0000



D
xx0

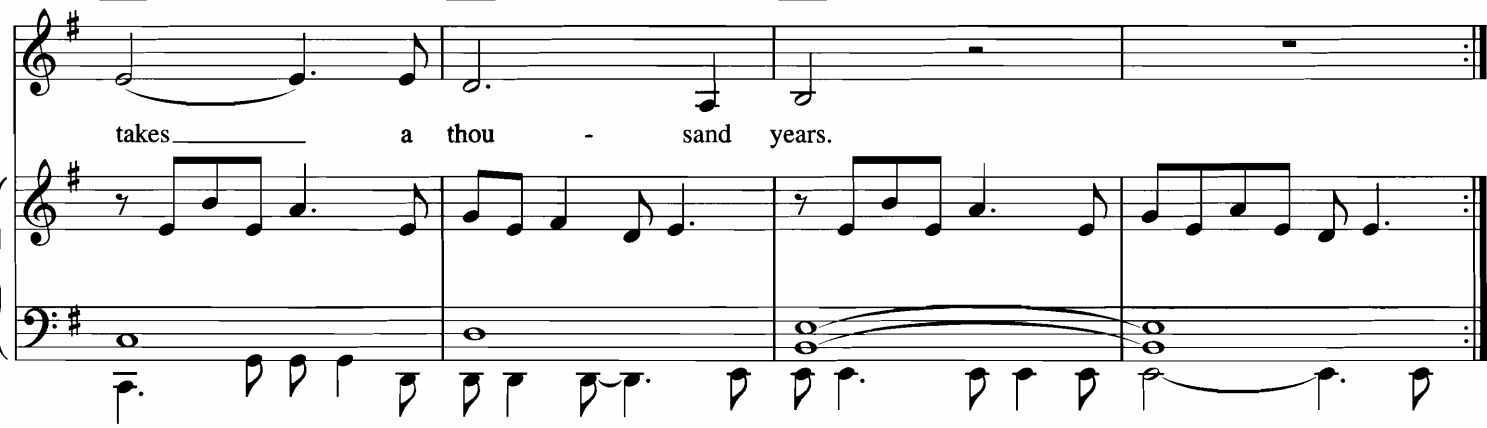


Em
0 000



1.

takes a thou - sand years.



2.

The musical score is written for guitar and voice. It consists of five systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "I hale w' yu ga i sv _____ Ha le w' yu. He le w' yu Ha le w' yu ga i sv _____ Ha le w' yu ha le w' yu ha le w' yu ga i sv _____ ha le w' yu ha le".

Chord diagrams are provided for the guitar part:

- Am: $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & & & & \text{o} \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Bsus⁴: $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ 2fr
- Em⁷: $\begin{array}{|c|c|c|c|c|c|} \hline \text{o} & \text{o} & \text{o} & \text{o} & \text{o} & \text{o} \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Am: $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & & & & \text{o} \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Dsus⁴: $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{o} & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Em⁷: $\begin{array}{|c|c|c|c|c|c|} \hline \text{o} & \text{o} & \text{o} & \text{o} & \text{o} & \text{o} \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Cmaj⁹: $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & \text{o} & \text{o} & \text{o} & \text{o} \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Bm⁷: $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Am⁷: $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{o} & & & & \text{o} \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$



w' yu ha le w' yu ga i sv_____ ha le



w' yu. Hal - le - lu - ia. No mat - ter where you
(2° as Verse 2)



go I will find you, if it



takes a long, long time.




No mat - ter where you go I will






find you, it it takes a

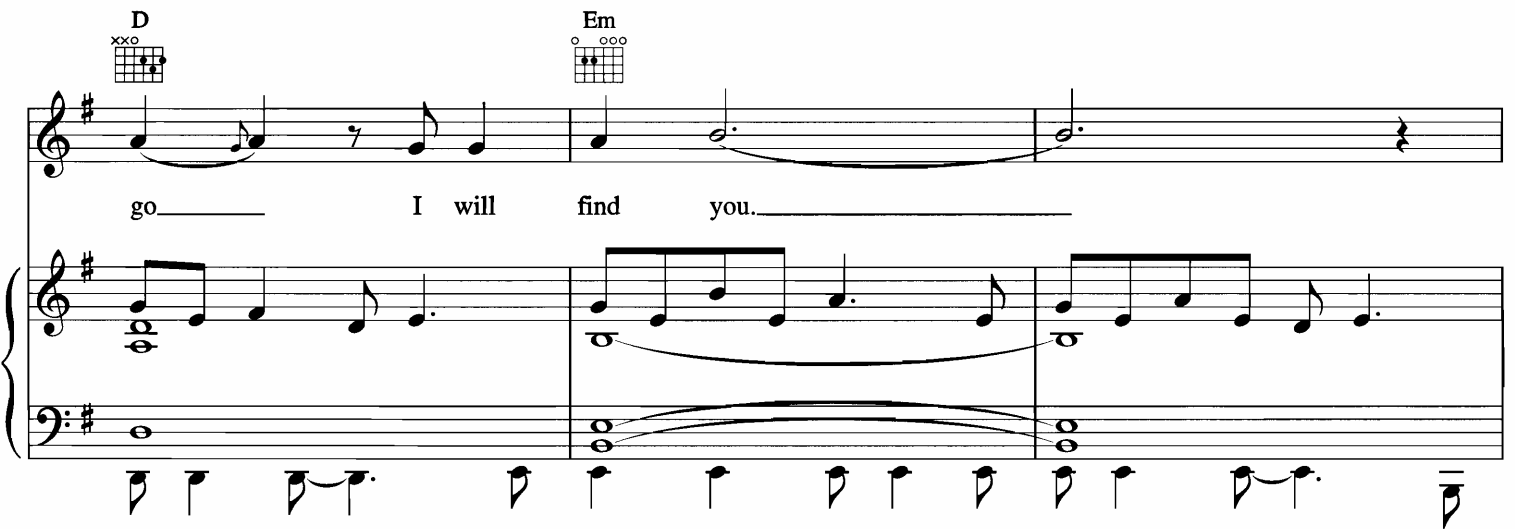



1. thou - sand years. No mat - ter

2. 

No mat - ter where you


D  Em 



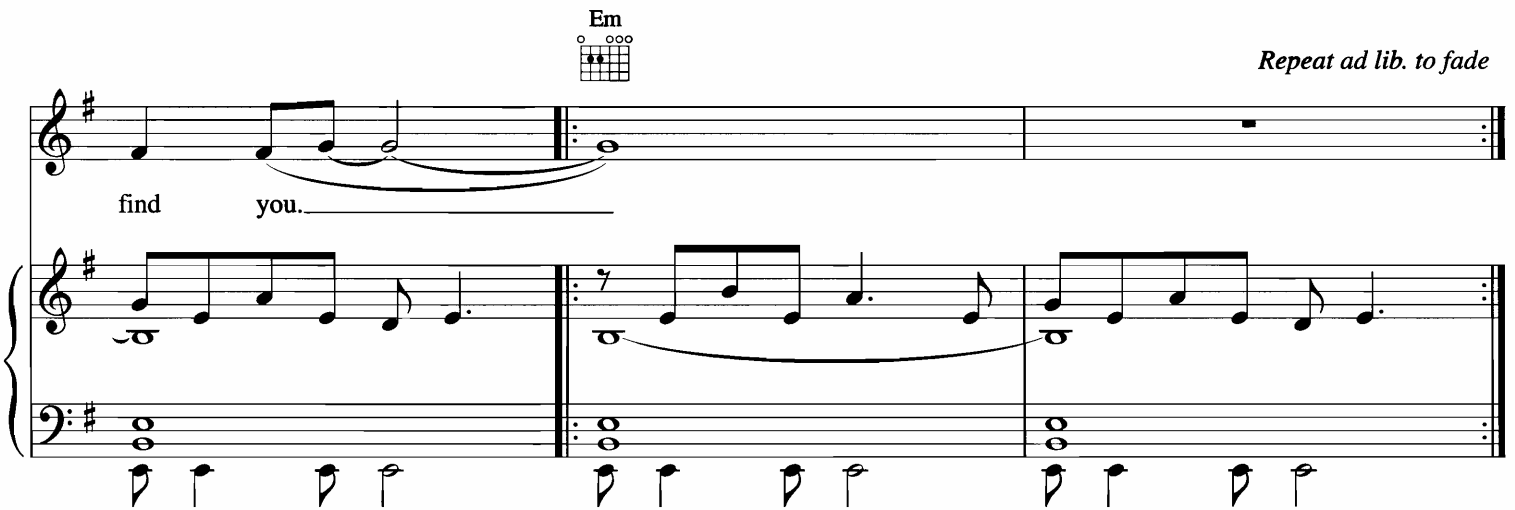
go I will find you.



(No mat - ter where you go.) (No mat - ter where you go.) I will

Em 

Repeat ad lib. to fade



find you.

Verse 2:
 Nachgochema anetaba
 Anachemowgan
 No matter where you go I will find you
 In a place with no frontiers
 No matter where you go I will find you
 If it takes a thousand years.

(EVERYTHING I DO) I DO IT FOR YOU

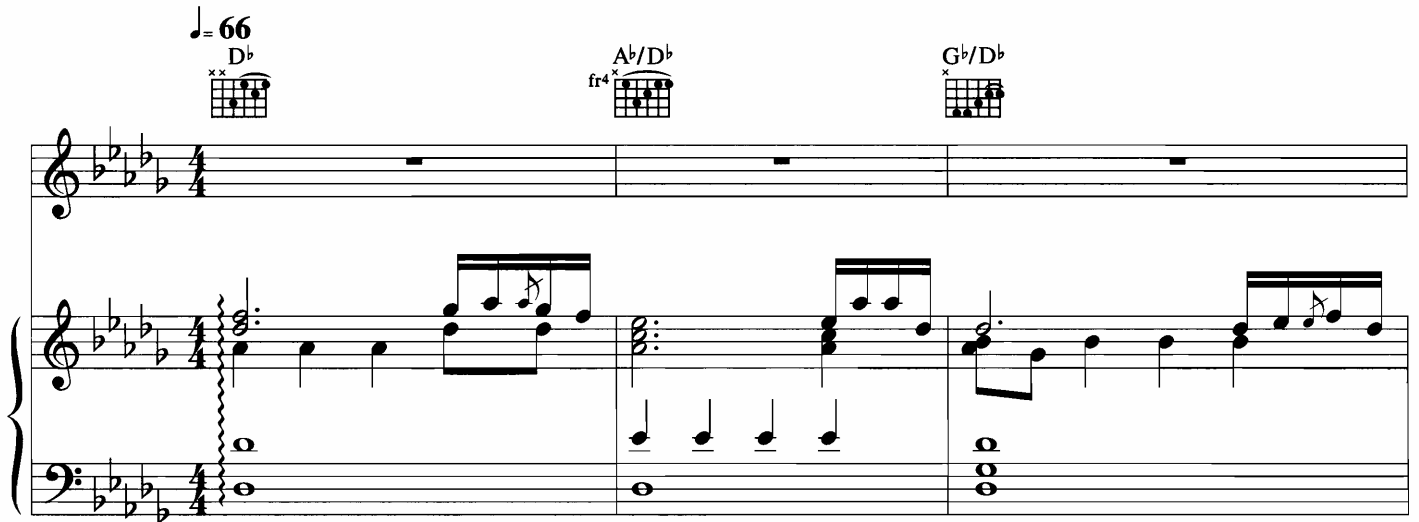
Words by Bryan Adams & Robert John Lange
Music by Michael Kamen

$\text{♩} = 66$

D^b
x x 0 0 2 3

A^b/D^b
fr 4 x 0 0 2 3

G^b/D^b
x 0 0 2 3 3



A^b5/D^b
x 0 0 2 3 3

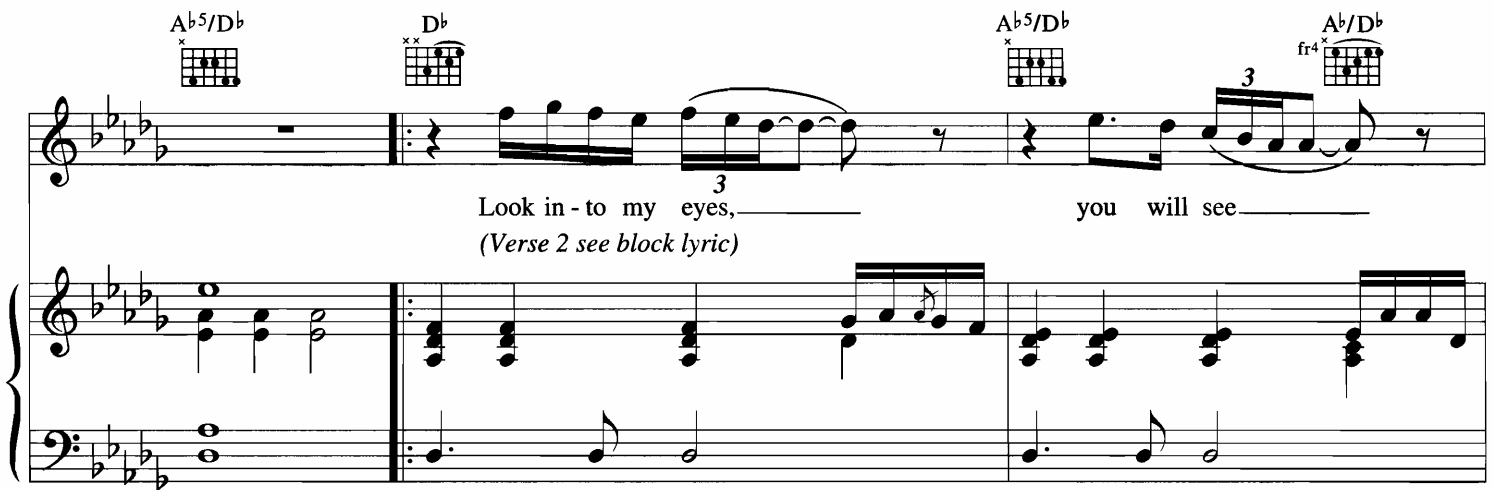
D^b
x x 0 0 2 3

A^b5/D^b
x 0 0 2 3 3

A^b/D^b
fr 4 x 0 0 2 3

3

Look in - to my eyes, _____ you will see _____
(Verse 2 see block lyric)



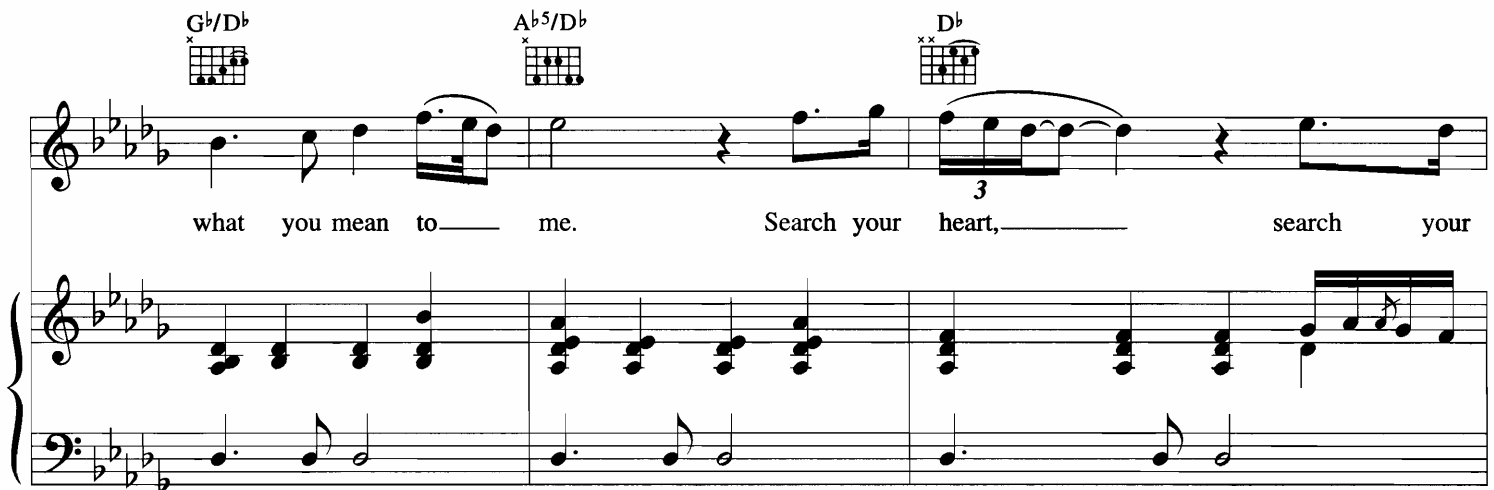
G^b/D^b
x 0 0 2 3 3

A^b5/D^b
x 0 0 2 3 3

D^b
x x 0 0 2 3

3

what you mean to _____ me. Search your heart, _____ search your



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A^b5/D^b

A^b/D^b

G^b/D^b

G^b

D^b/A^b

A^b

3

soul, _____ and when you find me there you'll search no more. Don't

E^bm

D^b

E^bm

D^b/E^b

E^bm

D^b

tell me it's not worth try - ing for, you can't tell me it's not worth dy - in'

E^bm

D^b/A^b

A^b

A^b5

for. You know it's true, _____ ev-'ry-thing I _____ do, _____ I do it for-

1.

D^badd⁹

2.

D^b add⁹/A^b

D^b



G^b/D^b

D^b

_____ you.




_____ you.

There's

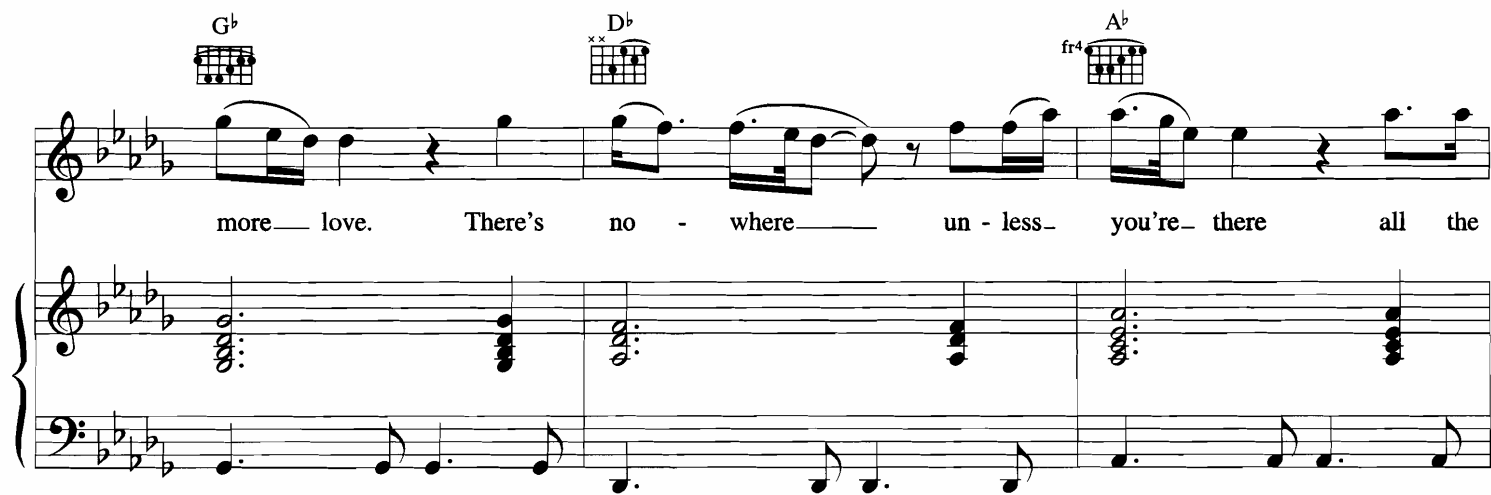
B  E  B 

no love— like your love,— and no— oth - er could give—



G^b  D^b  A^b  fr4

more— love. There's no - where— un - less— you're— there all the



E^b  fr3  A^b fr4

time, 3 all the way,— yeah.—



G  D^b  1.



2.

E^bm

A^b



Oh you can't tell me it's not worth try - in' for, I can't



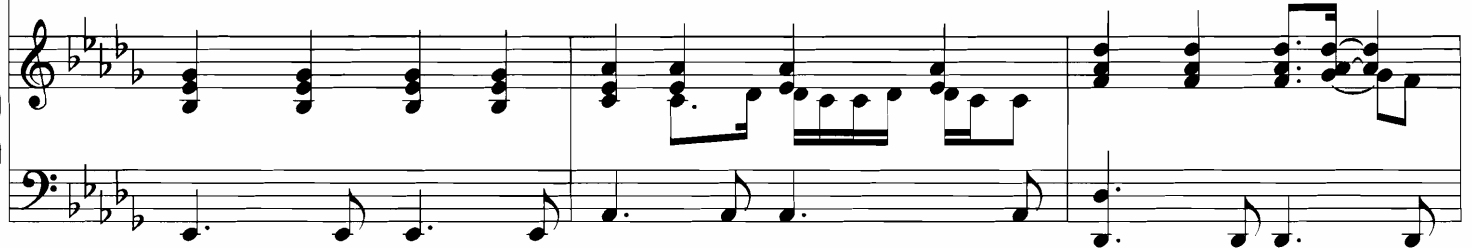
E^bm

A^b

D^b



help - it, there's no-thin' I want more. — Yeah, - I would fight - for you, - I'd -



A^b

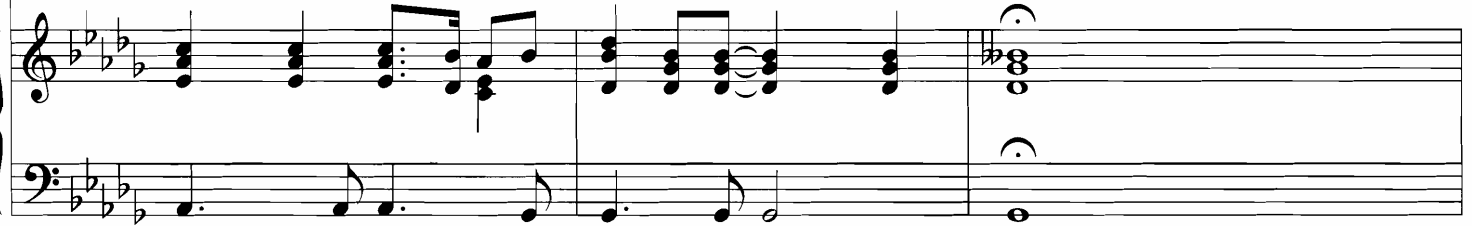
G^b

G^bm

a tempo



lie — for you, - walk the wire for you; - yeah, I'd die for - you. — You know it's



D^b

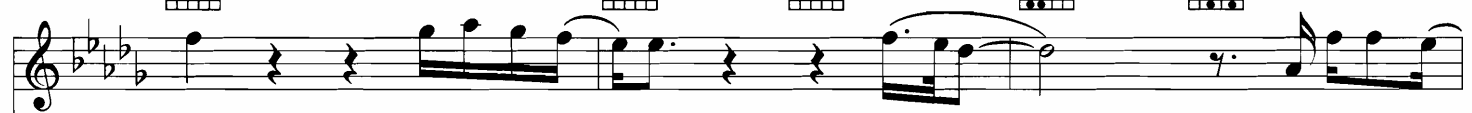
A^bsus4

A^b

G^b

rall.

E^bm



true, ev - 'ry-thing I — do, oh, — I do it for -

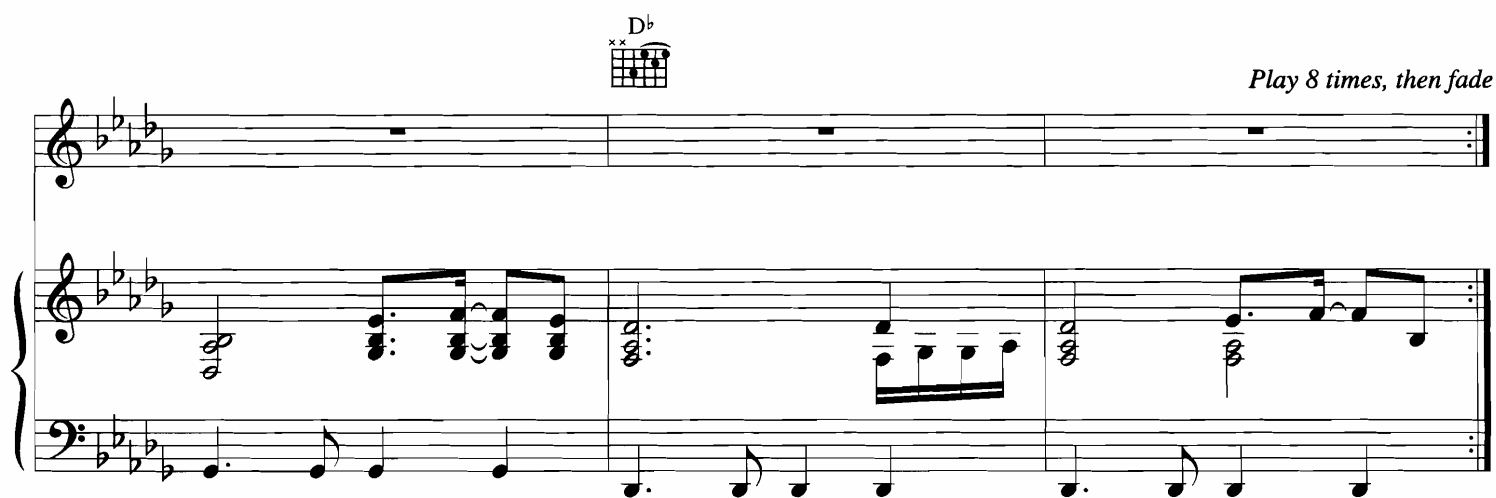





you. (Vocal ad lib.)




Play 8 times, then fade



Verse 2:

Look into your heart, you will find
 There's nothin' there to hide.
 Take me as I am, take my life
 I would give it all, I would sacrifice.
 Don't tell me it's not worth fightin' for
 I can't help it, there's nothin' I want more.
 You know it's true, everything I do
 I do it for you.

I'M KISSING YOU

Words & Melody by Des'ree

Music by Tim Atack

♩ = 104

N.C.



Musical notation for the first system, including guitar chords and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mp*. There are triplet markings over the piano accompaniment.



Mm. _____

Hey,

hey,

hey. _____

Musical notation for the second system, including guitar chords and piano accompaniment. The piano part continues with the melody and bass line, featuring triplet markings.



Pride— can stand

a thou-sand trials,—

The strong— will nev-er fall.—

But,

Musical notation for the third system, including guitar chords and piano accompaniment. The piano part continues with the melody and bass line.

Dm7 Am7 G/B C G/B Am C/G
 watch - ing stars with - out you, My soul cried:

Dm7 Cadd9 C Am Em7 Am C/G
 Heav - - - ing heart is full of pain.

Dm7 Am7 G/B C G/B G#dim Am
 Oh, oh, the ach - ing! 'Cause

Dm7 Am7 G/B C G/B Am C/G
 I'm kiss - ing you, oh.

Dm7 Am7 G/B C G/B Am C/G
 I'm kiss - ing you, oh.

Detailed description: This system contains the first line of music. The top staff is a vocal line with lyrics 'I'm kiss - ing you, oh.' The guitar chords are Dm7, Am7 (with a triplet), G/B, C, G/B, Am, and C/G. The piano accompaniment is in the bottom two staves, featuring a bass line and a treble line with triplets.

Dm7 Cadd9 C Am Em7 Am C/G
 Touch me deep, pure and true; A

Detailed description: This system contains the second line of music. The top staff is a vocal line with lyrics 'Touch me deep, pure and true; A'. The guitar chords are Dm7, Cadd9, C, Am, Em7, Am (with a triplet), and C/G. The piano accompaniment continues with triplets in the treble and bass lines.

Dm7 Am7 G/B C G/B Am C/G
 gift to me for - ev - er. 'Cause

Detailed description: This system contains the third line of music. The top staff is a vocal line with lyrics 'gift to me for - ev - er. 'Cause'. The guitar chords are Dm7, Am7, G/B, C, G/B, Am, and C/G. The piano accompaniment features triplets in both the treble and bass lines.

Dm7 Am7 G/B C G/B Am C/G
 I'm kiss - ing you, oh.

Detailed description: This system contains the fourth line of music. The top staff is a vocal line with lyrics 'I'm kiss - ing you, oh.'. The guitar chords are Dm7, Am7, G/B, C, G/B, Am, and C/G. The piano accompaniment concludes with triplets in the treble and bass lines.



3

I'm _____ kiss - ing you, oh. _____



3 3 3 etc.

p poco a poco cresc.




rit. 3 //

Yeah, _____ yeah, _____ yeah. _____ //

ff

a tempo



Where are you now? Oh,



where are you now? 'Cause



I, oh, I'm kissing you.



I'm kissing you, oh.

molto rit.

IT MUST HAVE BEEN LOVE

Words & Music by Per Gessle

$\text{♩} = 84$

C

F

C

It must have been love—

F

but it's ov - er now.—

1. Lay a



whis- per on my pil - low, leave the win - ter on the

(Verse 2 see block lyric)



ground, I wake up lone - ly, this air of si - lence in the bed -



- room, all a - round. Touch me now, - I close my



eyes and dream a - way. It must have been - love -

C F

but it's ov - er now, it must have been good

Dm Am G 1. C

but I lost it some-how. It must have been love but it's ov - er now,

F Dm Am

from the mo - ment we touched till the time had run out.

2. Gsus4 G C Gm

Make be - but it's ov - er now, it's where the wa -





- ter flows, it's where the wind blows.

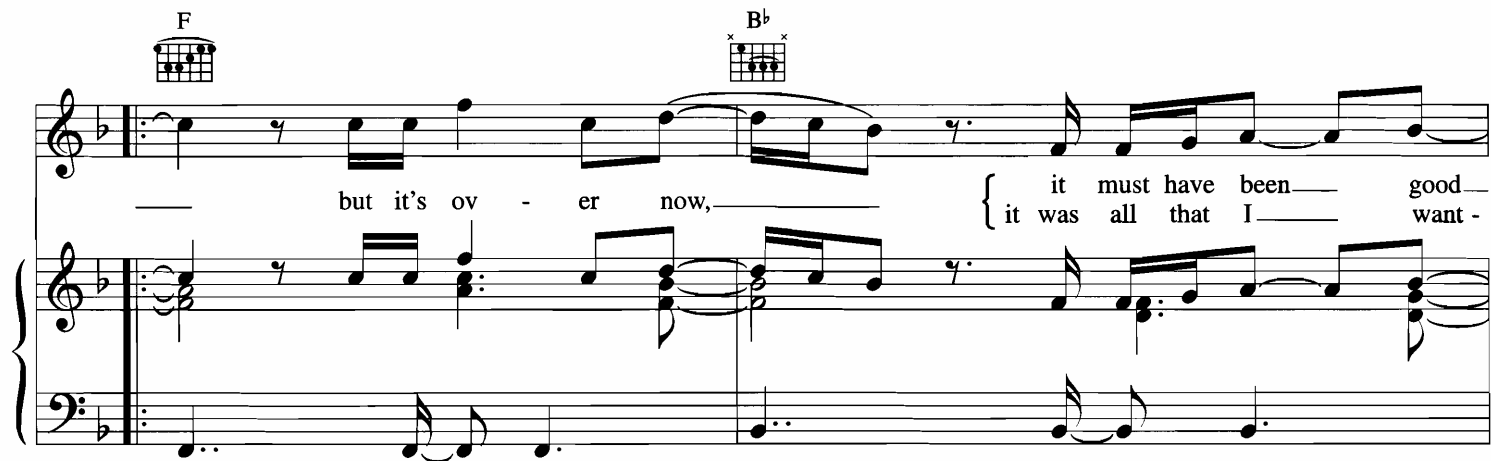







It must have been love—

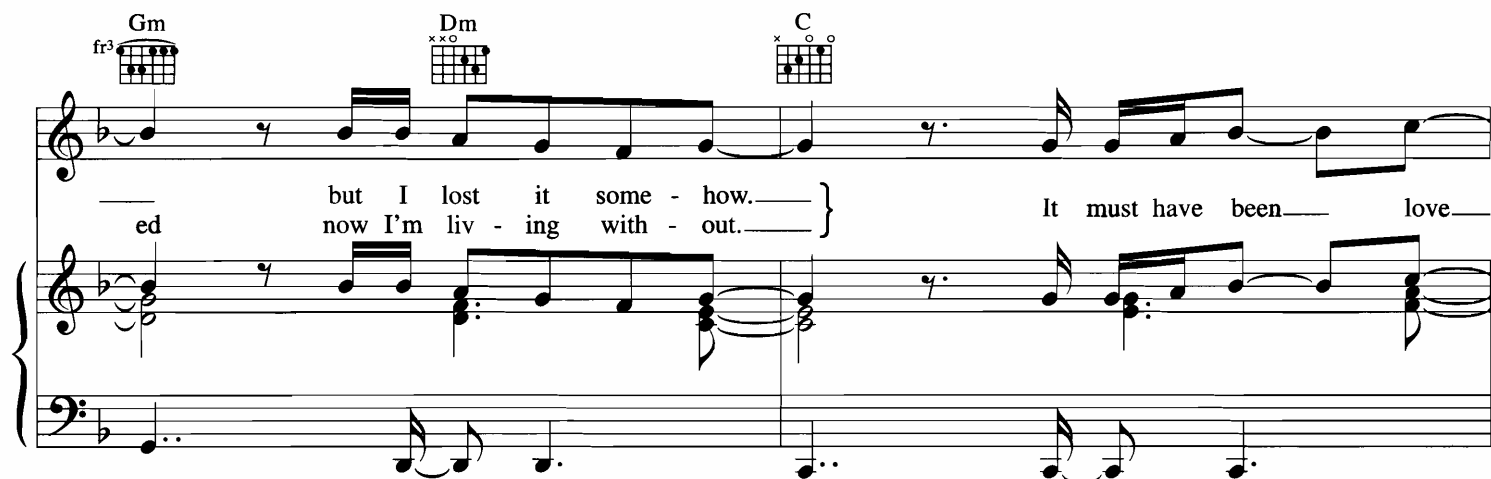
F  B^b 



but it's ov - er now, { it must have been good -
it was all that I want -



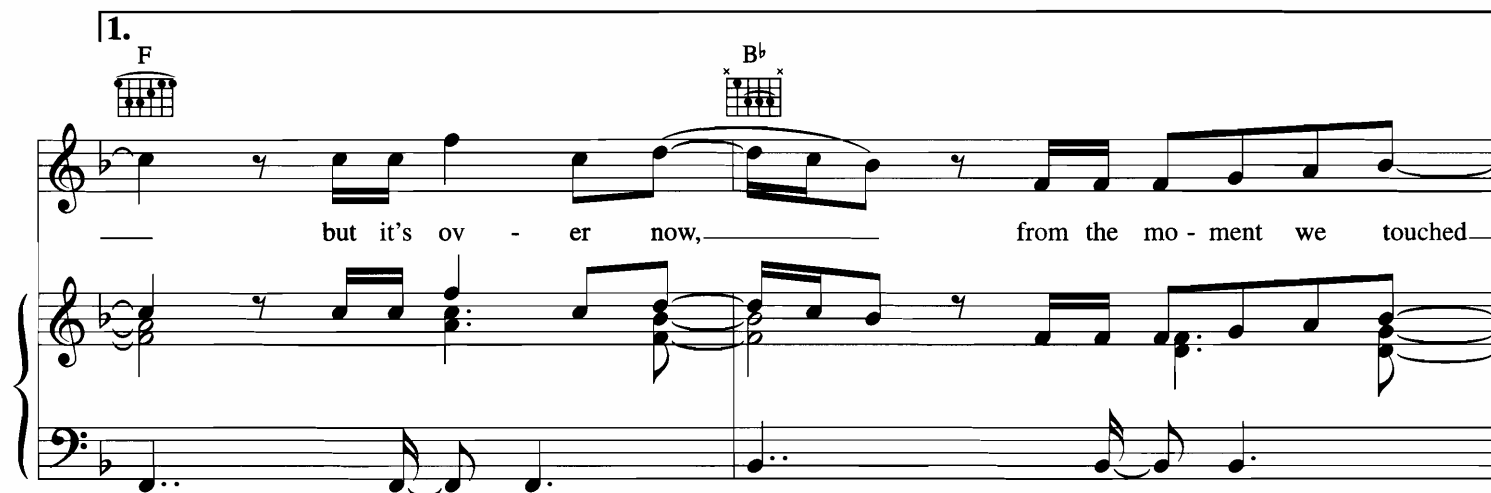
Gm  Dm  C 




ed but I lost it some - how. } It must have been love -
now I'm liv - ing with - out. }



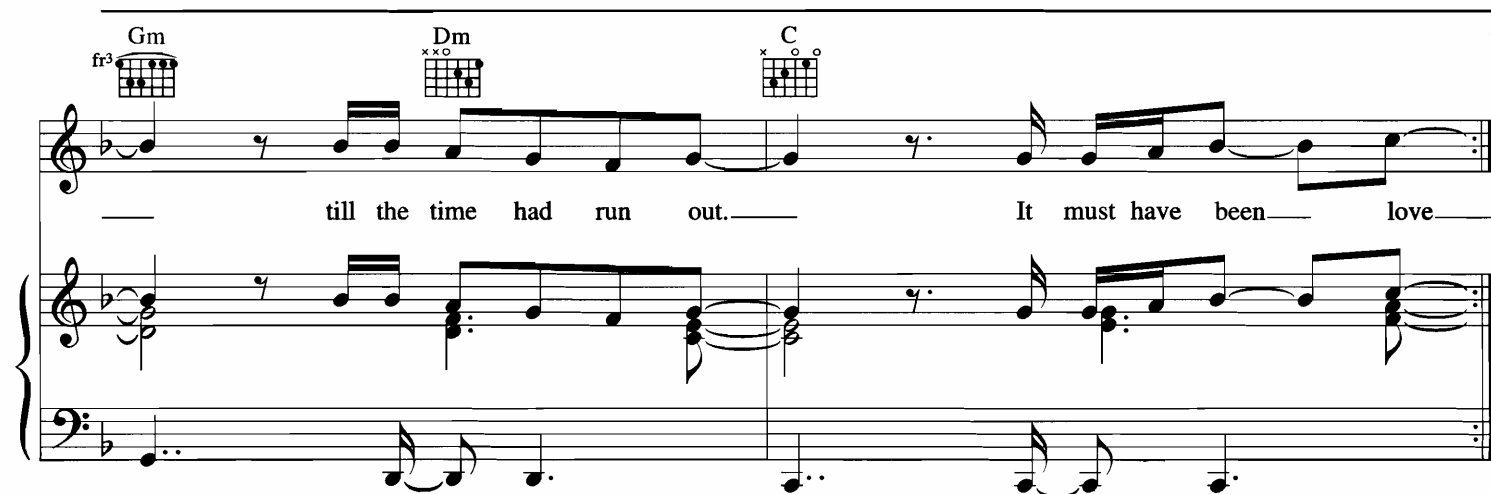
1. F  B^b 

but it's ov - er now, from the mo - ment we touched -



Gm  Dm  C 

till the time had run out. It must have been love -



2.

F Cm F

but it's ov - er now, it's where the wa - ter flows,

E^b

fr³x^x

Repeat to fade

it's where the wind— It's where the

Verse 2:

Make believing we're together
 That I'm sheltered by your heart.
 But in and outside I turn to autumn
 Like a teardrop in your palm.

And it's a hard winter's day
 I dream away.

It must have been love but it's over now
 It was all that I wanted, now I'm living without.
 It must have been love but it's over now.
 It's where the water flows,
 It's where the wind blows.

IT HAD TO BE YOU

Words by Gus Kahn
Music by Isham Jones

$\text{♩} = 60$ $\text{♪} = \overset{3}{\text{♩}}$

Fmaj7
xx0333

It had to be you, ——— it had to be

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The lyrics "It had to be you, ——— it had to be" are written below the notes. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand plays a melodic line with a triplet of eighth notes in the first measure. The left hand provides a harmonic accompaniment with a bass line. A guitar chord diagram for Fmaj7 (xx0333) is shown above the piano part.

D7
xx0232

G9
xx0333 4fr

you. I wan - dered a - round ——— and fin - al - ly found ———

The second system continues the vocal and piano parts. The vocal line has a treble clef and lyrics "you. I wan - dered a - round ——— and fin - al - ly found ———". The piano accompaniment continues with a treble and bass clef. A guitar chord diagram for D7 (xx0232) is shown above the first measure, and a diagram for G9 (xx0333 4fr) is shown above the fourth measure.

G13
x02333 3fr

— the some - bo - dy who could make me be

The third system concludes the vocal and piano parts. The vocal line has a treble clef and lyrics "— the some - bo - dy who could make me be". The piano accompaniment continues with a treble and bass clef. A guitar chord diagram for G13 (x02333 3fr) is shown above the first measure.

G7sus4



C



C7



Dm



true,

could make me be blue.

Dm7



G7



F/A



Bbm6



G9



4fr

Or ev - en be glad just to be sad, think - ing of



you.

L.H.

Some oth - ers I've seen



D7



might nev - er be mean,

might nev - er be



cross or try to be boss, but they would - n't do.

To Coda \oplus



For no - bo - dy else gave me a thrill, with all your



faults, I love you still. It had to be you, won - der - ful



N.C.

you. It had to be you.

A^bmaj7

F7

Ad lib.

B^b9

B^b13

B^b7sus4

E^b 3fr

E^b7

Fm

Fm7

B^b7

A^b/C

D^bm⁶

B^{b9}

E^bsus⁴/₂

C⁷

D. Sc. al Coda

Some of us have

⊕ *Coda* B^b

B^(b5)

F⁶

D⁷

else gave me a thrill, with all your faults, I love you still...

G⁹

Gm⁷

C⁷

N.C.

It had to be you, — won - der - ful you. — Had to be you...

LOVE IS ALL AROUND

Words & Music by Reg Presley

♩ = 85



The first system of music consists of three staves. The top staff is a single treble clef line with a 4/4 time signature and a key signature of two flats (Bb). It contains six measures of whole rests. Above this staff are six guitar chord diagrams: F, Bb/F, F7, Bb/F, F, and Bb/F. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a steady bass line of quarter notes in the bass clef and chords in the treble clef.



The second system of music consists of three staves. The top staff is a single treble clef line with a 4/4 time signature and a key signature of two flats. It contains six measures of music. Above the first measure is a guitar chord diagram for F7. Above the second measure is a guitar chord diagram for Bb. Above the third measure is a guitar chord diagram for Cm. Above the fourth measure is a guitar chord diagram for Eb. Above the fifth measure is a guitar chord diagram for F. The lyrics are: "1. I feel it in my fin - gers, I feel it in my toes.—". Below the lyrics is a note: "(Verse 2 see block lyric)". The middle and bottom staves are a grand staff with piano accompaniment.



The third system of music consists of three staves. The top staff is a single treble clef line with a 4/4 time signature and a key signature of two flats. It contains six measures of music. Above the first measure is a guitar chord diagram for Bb. Above the second measure is a guitar chord diagram for Cm. Above the third measure is a guitar chord diagram for Eb. Above the fourth measure is a guitar chord diagram for F. Above the fifth measure is a guitar chord diagram for Bb. Above the sixth measure is a guitar chord diagram for Cm. The lyrics are: "The love that's all a - round me". The middle and bottom staves are a grand staff with piano accompaniment.

E^b F B^b Cm E^b F

and so the feel - ing grows.— It's

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Above the first line, six guitar chord diagrams are provided for the notes: E^b, F, B^b, Cm, E^b, and F.

B^b Cm E^b F B^b Cm

writ - ten on the wind, it's ev - 'ry - where I go,—

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Above the third line, six guitar chord diagrams are provided for the notes: B^b, Cm, E^b, F, B^b, and Cm.

E^b F B^b E^b F

so if you real - ly love me, come on and let it show.—

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Above the fifth line, five guitar chord diagrams are provided for the notes: E^b, F, B^b, E^b, and F.

B^b Cm E^b F

This system contains the seventh and eighth lines of music. The top line is the vocal melody, which is mostly rests. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Above the seventh line, four guitar chord diagrams are provided for the notes: B^b, Cm, E^b, and F.

E^b Cm E^b

You know I love you, I al - ways - will, my mind's made up by the

B^b E^b Cm

way that I feel. — There's no be - gin - ning, there'll be no — end, — 'cause

F B^b/F 1. F7

on my — love — you can de - pend. —

B^b Cm E^b Fsus4 F B^b Cm E^b F Fsus4

2. I

2.



















Got to keep it mov - ing. It's










writ - ten in the wind oh ev - 'ry - where I go.



So if you real - ly love me,



come on and let it show. Come on and let it



B^b Cm E^b F^{sus4} F

Come on and let it, come on and let it,

show.)

B^b Cm E^b F^{sus4} F *Repeat to fade*

come on and let it show.

Verse 2:
 I see your face before me
 As I lay on my bed;
 I cannot get to thinking
 Of all the things you said.
 You gave your promise to me
 And I gave mine to you;
 I need someone beside me
 In everything I do.

A LOVE BEFORE TIME

Words & Music by James Schamus, Tan Dun & Jorge Calandrelli

Moderately slow in 2, expressively

Dm9 F/C B♭maj9 F/A

mf

Gm11 Fsus Am11

Steadily

Dsus2 D7sus

Gm11 Am7 Dm9

Dm9 Dm/C B♭maj7 Am7

If the sky o - pened up for me and the

Gm11



Gm/F



Em11



A7sus



Am7



moun - tains - dis - ap - peared, — if the

seas ran dry, — turned to dust, and — the —
If the years — take a - way ev - 'ry —

sun re - fused — to rise, I would
mem - 'ry — that — I have, I would

still — find my — way — by — the
still — know the — way — that — would



light
lead

I see in your eyes.
me back to your side.

The world I
The North



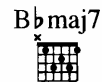
To Coda ⊕



know
Star

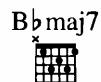
fades a way,
may

(As the earth
but you



re-claims its due
stay.

and the cycle starts a new,



we'll stay, always,

in the love that we have shared



be - fore _____ time.

D.S. al Coda

CODA



die, _____ but the light _____ that I _____



see _____ in _____ your eyes _____ will burn there

C6



Bb sus2



Bb



al - ways, _____ lit by the _____ love _____ we have

C



F/A



Dm



shared _____ (When the for - est turns _ to jade _____ and the sto -
be - fore time.

Bb maj7



F/A



Gm7



- ries that we've made dis - solve _____ a - way), _____ one _ shin -

A7sus



Am7



Dm



Dm/C



- ing light _ will still _____ re - main. _ (When we shed _____ our earth - ly skin _____ and when our real _

B♭maj7



F/A



Gm11



Gm/F



_____ life be - gins _____ there'll _ be _____ no _ shame); _ just the love _

B♭maj7



A7sus



Am7



Dsus



_____ that we _ have made _____ be - fore _____ time. _____

Moderately, somewhat freely

Dm



C6



B♭



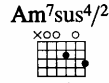
Dsus2



LOVE SONG FOR A VAMPIRE

Words & Music by Annie Lennox

♩ = 60

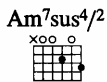


1. Come in - to _____ these arms _____ a - gain _____ and
(Verses 2 & 3 see block lyric)

Cue 2° + 3° only



lay your bo - dy down.



The rhy - thm of _____ this trem - bling heart, is beat - ing like _____ a _____

Gsus⁴



G



Fsus²(#11)



Fadd⁹



Cadd⁹



— drum. It beats _____ for you, it bleeds _____ for you, _____ it knows _____

Fadd⁹



Cadd⁹



not how _____ it _____ sounds.

Am⁷sus⁴/₂



Am⁷



Fmaj⁹



To Coda ⊕

For it is _____ the drum _____ of _____ drums, it is the song _____ of

1.

Cadd⁹



2.

Cmaj⁷



songs. _____ mine. _____

Am



E



Love o love o love o love_ o love o love o love. Still falls the rain. Love_

Fmaj7



Cadd9



_ o love o love o love_ o love o love o love. Still falls the night.

Am



E



Love o love o love o love_ o love o love o love. Be mine_ for - ev - er. Love_

D.C. al Coda

Dm9



C/G



rit.

G7sus4



C/G



G7



_ o love o love o love_ o love o love o love_ o love o love o love_ o love o love.

♩ Coda

Cadd⁹



Verse 2:

Once I had the rarest rose
 That ever deemed to bloom
 Cruel winter chilled the bud
 And stole my flower too soon
 Oh loneliness, oh hopelessness
 To search the ends of time
 For there is in all the world
 No greater love than mine.

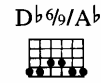
Verse 3:

Let me be the only one
 To keep you from the cold
 Now the floor of heaven is laid
 With are stars brightest gold
 They shine for you
 They shine for you
 They burn for all to see
 Come into these arms again
 And set this spirit free.

NOT OF THIS EARTH

Words & Music by Robbie Williams & Guy Chambers

♩ = 88



Strings 2^o only

1. 2.

N.C.

1. Not of this

Strings 8^{va}

A^bmaj7

Musical staff with treble clef, key signature of three flats, and a common time signature. The melody begins with a whole note rest, followed by a series of eighth notes: G^b, F^b, E^b, D^b, C^b, B^b, A^b, G^b.

earth, you've changed pla - ces with the
(Verses 2 & 3 see block lyrics)

Piano accompaniment for the first system, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

D^b9/A^b

Musical staff with treble clef, key signature of three flats, and a common time signature. The melody begins with a whole note rest, followed by a series of eighth notes: G^b, F^b, E^b, D^b, C^b, B^b, A^b, G^b.

sun. I know that you're the one, —

Piano accompaniment for the second system, continuing the rhythmic pattern from the first system.

G^b6

E^maj7

Musical staff with treble clef, key signature of three flats, and a common time signature. The melody begins with a whole note rest, followed by a series of eighth notes: G^b, F^b, E^b, D^b, C^b, B^b, A^b, G^b.

I love what we've be - come. —

Piano accompaniment for the third system, including a key signature change to two flats (B^b major) for the second measure.

A^bmaj7

N.C.


A^bmaj7

Musical staff with treble clef, key signature of two flats, and a common time signature. The melody begins with a whole note rest, followed by a series of eighth notes: G^b, F^b, E^b, D^b, C^b, B^b, A^b, G^b.

Not of this earth,


Piano accompaniment for the fourth system, continuing the rhythmic pattern.

Db⁶



I wear you like— a shroud.

G^b6



I know I'll make— you proud,

To Coda ⊕

Emaj⁷




Amaj⁷




you've done your cry - ing now.


B




G^b




A^b




Emaj⁷



G^b



A^b



She is not of this earth— and I no long - er need— to search.

If I ev - er leave this world


you will have a song to sing so you'll know what you're worth.

1. N.C.


2. Not of this

2.

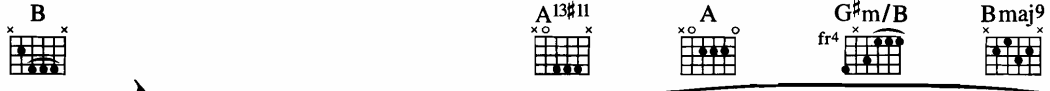
 (Not of this earth.) Bet - ter get used to this smile.



 (Not of this earth.—) Gon-na be a-round for a while.



 (Not of this earth.—) Spend-ing too much time be - ing cursed.



 (Not of this earth.—)



 NC. *D.%. al Coda*
 3. Not of this

♠ *Coda*



— (Not of this earth.—) (Not of this earth.)



—) (Not of this earth.—)



(Not of this earth.—————)

Verse 2:

Not of this earth
 She came walking down my lane
 I've learnt to laugh again
 Like a moth to a flame
 Not of this earth
 Not surprised we're unashamed
 She's gonna have to change her name
 Then we'll know that we're the same.

She is not of this earth
 And I believe we've seen the worst
 If I ever leave this world
 You will have a song to sing
 So you'll know what you're worth.

Verse 3:

As verse 1.

PELAGIA'S SONG (RICORDO ANCOR)

Music by Stephen Warbeck

Words by Paco Reconti

♩ = 80

Chords: G, D7/G, G

Tempo: ♩ = 80

Key signature: One sharp (F#)

Time signature: 4/4

Measure 1: Treble clef has a whole rest. Bass clef has a piano (p) dynamic marking and a melodic line starting on G4.

Measure 2: Treble clef has a whole rest. Bass clef continues the melodic line.

Measure 3: Treble clef has a whole rest. Bass clef continues the melodic line.

Measure 4: Treble clef has a whole rest. Bass clef continues the melodic line.

Chords: G/D, D, D7

Lyrics: Ri - cor - do an - cor' in fon - do al

Measure 1: Treble clef has a whole rest. Bass clef continues the melodic line.

Measure 2: Treble clef has a whole rest. Bass clef continues the melodic line.

Measure 3: Treble clef has a whole rest. Bass clef continues the melodic line.

Measure 4: Treble clef has a whole rest. Bass clef continues the melodic line.

Chords: G, C, D/C, C, G, D/F#

Lyrics: cor' il lac - ri - mar per te. T'in - vo co au -

Measure 1: Treble clef has a whole note G4. Bass clef continues the melodic line.

Measure 2: Treble clef has a whole note C5. Bass clef continues the melodic line.

Measure 3: Treble clef has a whole note G4. Bass clef continues the melodic line.

Measure 4: Treble clef has a whole note G4. Bass clef continues the melodic line.

a tempo

C G/D C D/C G D7 G Em C G D/F#

- cor in so - gno con me, il tuo vol - to tra i miei sguar - di ru - ba - ti al

C/E D C Am7 D Em Am Bm/F#

mon - do sol' per te. Io sa - rò per te un fiu - me di

D/A D7/F# G Em Am Bm

ne - ve bian - ca che si scio - glier - rà al so - le dei tuoi oc - chi di pri - ma - ve - ra.

C D G D7

Guar - da - mi an - co - ra. Ri - cor - do an cor' in fon - do al

G C/G D/G C/G G D/F# C/E D C Am D/A

cuor', il lac - ri - mar per te. T'in-vo-co an - cor in so - gno con

The first system of the score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "cuor', il lac - ri - mar per te. T'in-vo-co an - cor in so - gno con". The piano accompaniment is in bass clef and includes a 6/4 time signature change. It features a variety of chords and melodic lines, including a triplet in the bass line.

a tempo

D C Em/B

me.

mf marc.

The second system continues the piano accompaniment. It starts with a 4/4 time signature and includes a triplet in the bass line. The tempo marking "a tempo" is present. The dynamics are marked "mf marc.". The system concludes with a 4/4 time signature.

D/A Bm/A Am⁶ E C

The third system of the score is for the piano accompaniment. It features a variety of chords and melodic lines, including a triplet in the bass line. The system concludes with a 4/4 time signature.

Em/B D/A Bm/A Am⁶ ten.

The fourth system of the score is for the piano accompaniment. It features a variety of chords and melodic lines, including a triplet in the bass line. The system concludes with a 4/4 time signature.

a tempo

E

C

D

N.C. G

D7/G

Ri - cor - do an - cor' in fon - do al

f *dim. molto* *p*

G

C

D/C

C

G

D

G

D/F#

C/E

D

C

C6

cuor' il lac - ri - mar per te. T'in - vo - co an - cor in so - gno con

a tempo

G

D/F#

Em

C

G

D/F#

C/E

D

C

me, il tuo vol - to tra i miei sguar - di ru - ba - ti al mon - do sol' per

G

N.C.

G

D/F#

C/E

D

C

G

rit.

C

G

te.

SHE

Words by Herbert Kretzmer

Music by Charles Aznavour

$\text{♩} = 66$



1. She — may be the face I can't for -

E dim



G^b



- get, — a trace of plea - sure or re - gret, — may be my trea - sure or the



price — I have to pay, she — may be the song that sum - mer

A dim



D^b



sings, — may be the chill that au - tumn brings, — may be a hun - dred diff - 'rent

things — with - in the mea - sure of a day.

G^b



A^bsus4



A^b7



D^b



G^b



G^b/A^b



A^b



D^b



E dim



2. She — may be the beau - ty or the beast, — may be the fa - mine or the
(Verse 3 instr. Verse 4 see block lyric)

feast, — may turn each day in - to a hea - ven or — hell.

G^b



D^b



B^b7



E^bm



A dim



D^b



She— may be the mir - ror of my dreams— a smile re - flect - ed in a stream, she may not be what she may

3^o To Coda ⊕ 1.

E^b7/G



A^b7sus4



A^b7



D^b



G^b



G^b/A^b



A^b



D^b



seem, in - side her shell.

A



E



She— who al - ways seems so hap - py in a crowd,— whose eyes can be so pri - vate and so

D



C[#]



proud,— no - one's al - low - ed to see them when they cry.

She — may be the love that can-not hope to last, — may come to me from sha-dows of the

past — that I'll re-mem-ber till the day I die.

D.%. al Coda

⊕ *Coda*

She, she, she.

Verse 4:
 She may be the reason I survive
 The why and wherefore I'm alive
 The one I'll care for through the rough and ready years.
 Me, I'll take her laughter and her tears
 And make them all my souvenirs
 For where she goes I've got to be
 The meaning of my life is she, she, she.

SHOW ME HEAVEN

Words & Music by Maria McKee, Jay Rifkin & Eric Rackin

Moderately *mf*

Ab 4fr Db/Ab 4fr

Ab 4fr Db/Ab 4fr Eb 6fr Ab 4fr Db/Ab 4fr

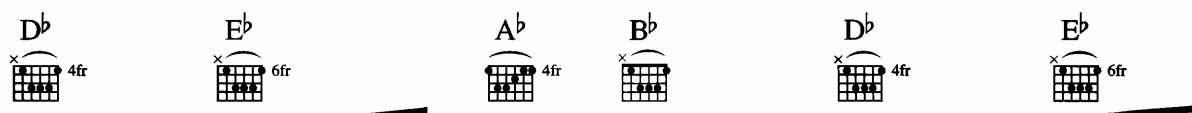
1. There you go, flash - ing fe - ver from your eyes._
(Verse 2 see block lyric)

Eb 6fr Ab 4fr Db/Ab 4fr Eb 6fr Fm Cm7 3fr


Hey babe, come ov - er here and shut down tight.

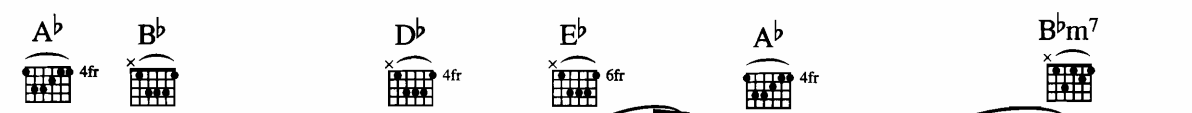
Db 4fr Eb 6fr Ab 4fr Bbm Eb 6fr Fm Bbm

I'm not de - ny - ing we're fly - ing a - bove it all,



hold my hand_ don't let me fall_ - you've such a - ma - zing







grace, I've ne - ver felt this way.____ Oh,_____

cresc. *f*


Ped. *Ped.*







show me hea - ven,____ co - ver_ me,____

sim.





leave me breath - less.____ Oh,_____



show me hea - ven please.

If you know what it's like_ to dream a dream,_

mp

ba-by hold me tight and let_ this_ be_ Oh, Oh,

cresc. *f*

Ped.

show me hea - ven, co - ver_ me,

sim.

leave me breath - less... Oh, _____

show me hea - ven please. *Repeat and fade*

Verse 2:

Here I go, I'm shaking just like the breeze.
 Hey babe, I need your hand to steady me.
 I'm not denying I'm frightened as much as you.
 Though I'm barely touching you,
 I've shivers down my spine, and it feels divine.

Oh, show me heaven, etc.

TAKE MY BREATH AWAY

Words by Tom Whitlock
Music by Giorgio Moroder

Moderately slow Ab Cm/G

mf

Fm Cm/G Ab

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

Cm/G Fm

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

Cm/G Ab

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

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Cm/G



Fm



- n'lly lov - ers know no shame.
 - be - come the fa - ted ones.
 - where there's a love in flames.

Cm/G



Bbm



Turn - ing and re - turn - ing to _____
 Turn - ing and re - turn - ing to _____
 Turn - ing and re - turn - ing to _____

Db/Ab



Eb



_____ some se - cret place in - side;
 _____ some se - cret place to hide;
 _____ some se - cret place in - side;

Ab



Cm/G



watch - ing in slow mo - tion as _____ you turn a - round and
 watch - ing in slow mo - tion as _____ you turn my way and
 watch - ing in slow mo - tion as _____ you turn to me and

Db



Eb



Ab



say,
say,
say,

"Take my breath a - way."

Cm/G



To Coda

1 Db



Eb



"Take my breath a -

Ab



Cm/G



Db



way."

Eb



2 Fm



Cm/G



Ab



Bb

Eb/G

Db



Through the hour - glass I saw ___ you.

In time, ___ you slipped a - way.

Ab

Bb



When the mir - ror crashed, I called ___

Eb/G

Db

Ab



___ you and turned ___ to hear ___ you say, ___



"If on - ly for to -

Bb

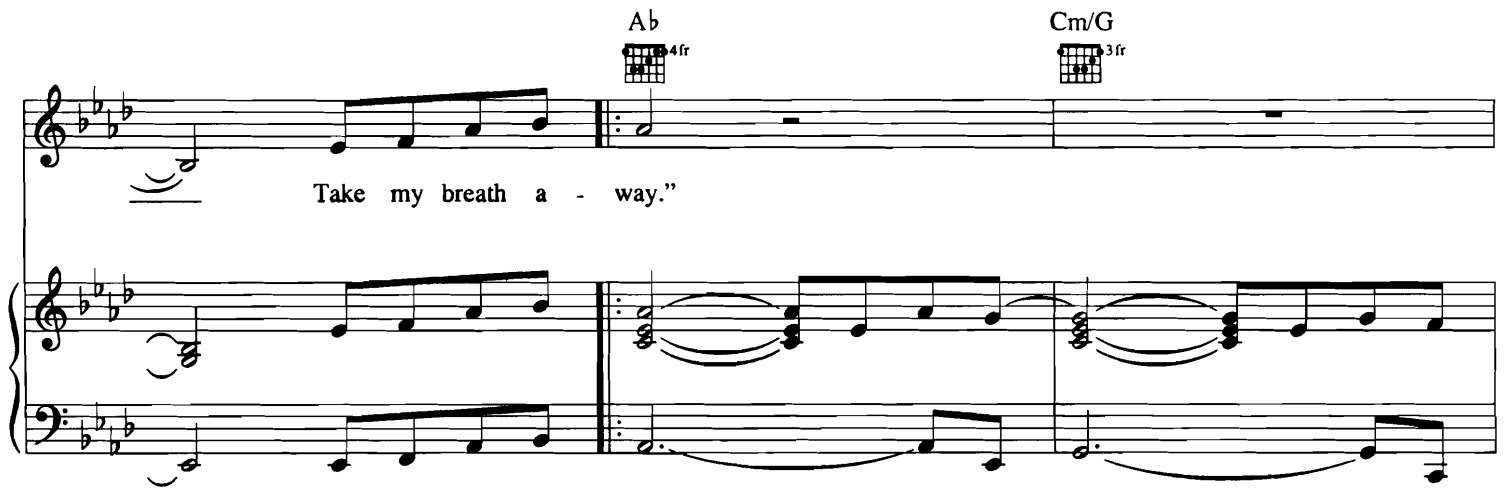
Eb




day ___ I ___ am un - a - fraid.

Ab  4fr  3fr

Take my breath a - way."







Fm  1 Cm/G  3fr 2 Cm/G  3fr

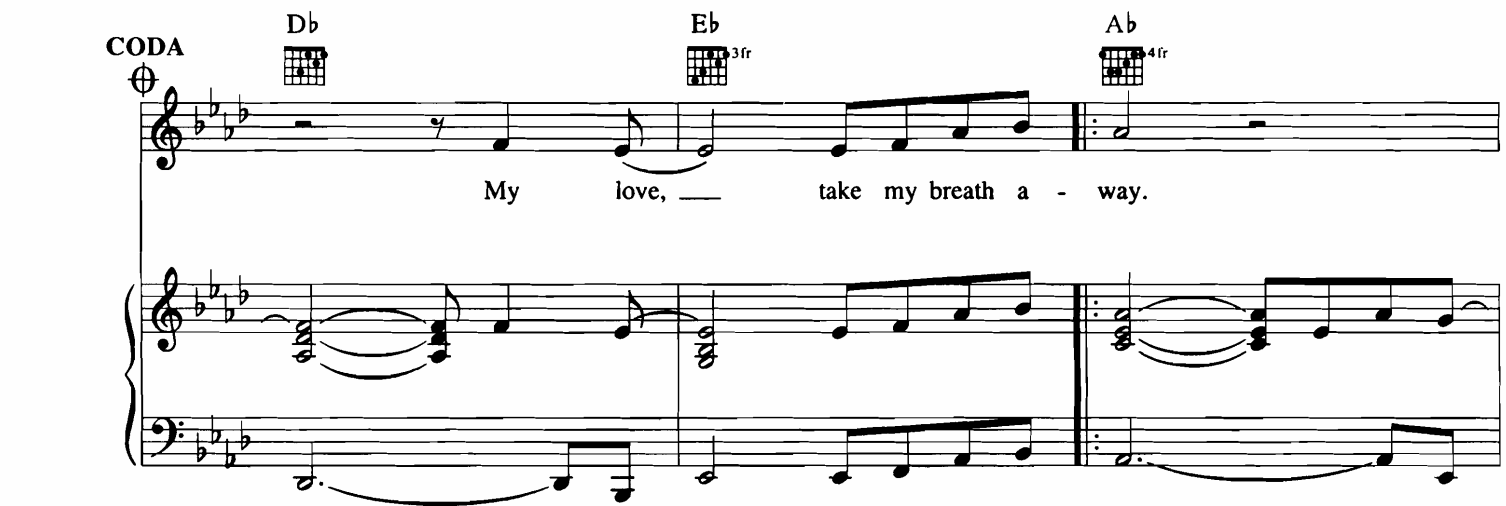
"Take my breath a -

D.S. al Coda



CODA  Db  Eb  3fr Ab  4fr


My love, — take my breath a - way.



Cm/G  3fr Db  Eb  3fr

My love, — take my breath a -

Repeat and Fade



TURN BACK TIME

Words & Music by Soren Rasted, Claus Norreen, Johnny Pederson & Karsten Delgado

♩=108



1. Give me time to rea - son, give me
(Verse 2 see block lyric)



time to think it through. Pass - ing through the sea -

F/C Fm

son where I cheat - - - ed you.

A^b B^b Cm

I will al-ways have a cross to wear- but the bolt re-minds me I was there.

Fm⁶

So give me strength to face this test of mine.

Gsus⁴ G A^badd⁹

If on - ly I could turn back time,

B^bsus4



A^badd9



B^bsus4



if on - ly I had said what I still hide if on - ly I could

Fm7



Gm7



1.

A^b



turn back time I would stay for the night,

B^bsus4



B^b



Cm



for the night.

F/C



Fm/C



2.



stay.

The nail re - minds me I was there.

The

nail re - minds me I was there.

If on - ly I could

turn — back time — if on - ly I had said what I — still — hide —

— if on - ly I could turn — back time — I would

1. **2, 3, etc.** *Repeat to fade*

stay for the night. — If on - ly I could — If on - ly I could

Verse 2:
 Claim your right to science
 Claim your right to see the truth,
 Though my pangs of conscience
 Will drill a hole in you.

I've seen you coming like a thief in the night
 I've seen it coming from the flash of your light
 So give me strength to face this test of mine.

THIS YEAR'S LOVE

Words & Music by David Gray

♩ = 54



The first system of music features a guitar part on a single staff and a piano accompaniment on two staves. The guitar part consists of a whole note chord in the first measure, followed by a whole rest in the second measure. The piano accompaniment is in 12/8 time and features a steady eighth-note bass line in the left hand and chords in the right hand.



The second system continues the musical notation. The guitar part has a whole note chord in the first measure, a whole rest in the second, and a whole note chord in the third. The piano accompaniment continues with its eighth-note bass line and chords.



The third system shows the guitar part with a whole note chord in the first measure, a whole rest in the second, and a whole note chord in the third. The piano accompaniment continues.

1. This year's love had bet - ter last; — hea - ven knows, it's high
(Verse 2 see block lyric)

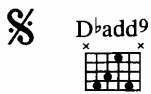
The fourth system continues the musical notation. The guitar part has a whole note chord in the first measure, a whole rest in the second, and a whole note chord in the third. The piano accompaniment continues.



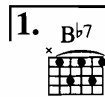
time.— I've been wait - ing on my own too— long.—



And when you hold me like you do— it feels— so— right,— oh now,—



I start to for - get how my heart gets torn when that
(Verse 3 see block lyric)



hurt gets thrown; feel - ing— like I can't— go on.—

2, 3.

Bb7

D^b

A^b



Musical staff with lyrics: dream in - side my soul, when you kiss me on that mid - night street, sweep me

— dream in - side my — soul, when you kiss me on that mid - night street, sweep me

Piano accompaniment for the first system, including treble and bass staves.

Fm

Bb7

D^b



To Coda ⊕

Musical staff with lyrics: off my feet, sing - ing ain't this life so sweet? —

off my feet, sing - ing — ain't this life — so sweet? —

Piano accompaniment for the second system, including treble and bass staves.

D^badd9

E^b

D^badd9

E^b

D^badd9

E^b



Musical staff with lyrics: This year's love had bet - ter last. —

This year's love had bet - ter last. —

Piano accompaniment for the third system, including treble and bass staves.

A^b

Fm

D^badd9

E^b

D^badd9

E^b

D.%. al Coda

(As 2°)



Musical staff with lyrics: This year's love had bet - ter last. —

This year's love had bet - ter last. —

Piano accompaniment for the fourth system, including treble and bass staves.

♩ Coda



1, 2.

This year's love had bet - ter last. ——— This year's love had bet - ter last. —

3.



molto rit.



4

— This year's love had bet - ter last. ———

Verse 2:

Turning circles and time again
 It cuts like a knife, oh now
 If you love me I got to know for sure
 'Cause it takes something more this time
 Than sweet, sweet lies, oh now
 Before I open up my arms and fall
 Losing all control
 Every dream inside my soul
 When you kiss me on that midnight street
 Sweep me off my feet
 Singing ain't this life so sweet.

Verse 3:

'Cause who's to worry if our hearts get torn
 When that hurt gets thrown?
 Don't you know this life goes on?
 Won't you kiss me on that midnight street
 Sweep me off my feet
 Singing ain't this life so sweet?

TRY A LITTLE TENDERNESS

Words & Music by Harry Woods, Jimmy Campbell & Reg Connelly

♩ = 80

N.C.

♩ = 92

E

C#m

F#m7

B7

1. Oh, she may be wea - ry, and young girls, they do get wea - ry

E

D7

C#7

wear - ing that same old shab - by dress.

F#m



B7



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It contains a vocal line with triplets and a piano accompaniment with triplets.

But when she gets wea - ry _____ try

Musical staff with treble and bass clefs, key signature of three sharps, and a 3/4 time signature. It contains piano accompaniment with triplets and a double bar line.

E/G#



G7



Musical staff with treble clef, key signature of three sharps, and a 3/4 time signature. It contains a vocal line with a slur and a piano accompaniment with triplets.

a lit - tle _____ ten - der - ness.

Musical staff with treble and bass clefs, key signature of three sharps, and a 3/4 time signature. It contains piano accompaniment with triplets and a double bar line.

F#m7



B7



♩ = 100



Musical staff with treble clef, key signature of three sharps, and a 3/4 time signature. It contains a vocal line with a slur and a piano accompaniment with triplets.

Fan - dan - go.

2. You
(Verse 3 see block lyric)

Musical staff with treble and bass clefs, key signature of three sharps, and a 3/4 time signature. It contains piano accompaniment with triplets and a double bar line.

C#m7



4fr

F#m7



B7



Musical staff with treble clef, key signature of three sharps, and a 3/4 time signature. It contains a vocal line with triplets and a piano accompaniment with triplets.

know she's wait - ing, just an - ti - ci - pat - ing _____ the

Musical staff with treble and bass clefs, key signature of three sharps, and a 3/4 time signature. It contains piano accompaniment with triplets and a double bar line.

Emaj7



D



C#



things _____ that she nev - er, nev - er, nev - er, nev - er pos - ess - es, yeah...

F#m



But while__ she's there wait - ing with - out them,

B7



To Coda \oplus

E



try _____ a lit - tle ten - der - ness. _____

A



E



E9





E/G#

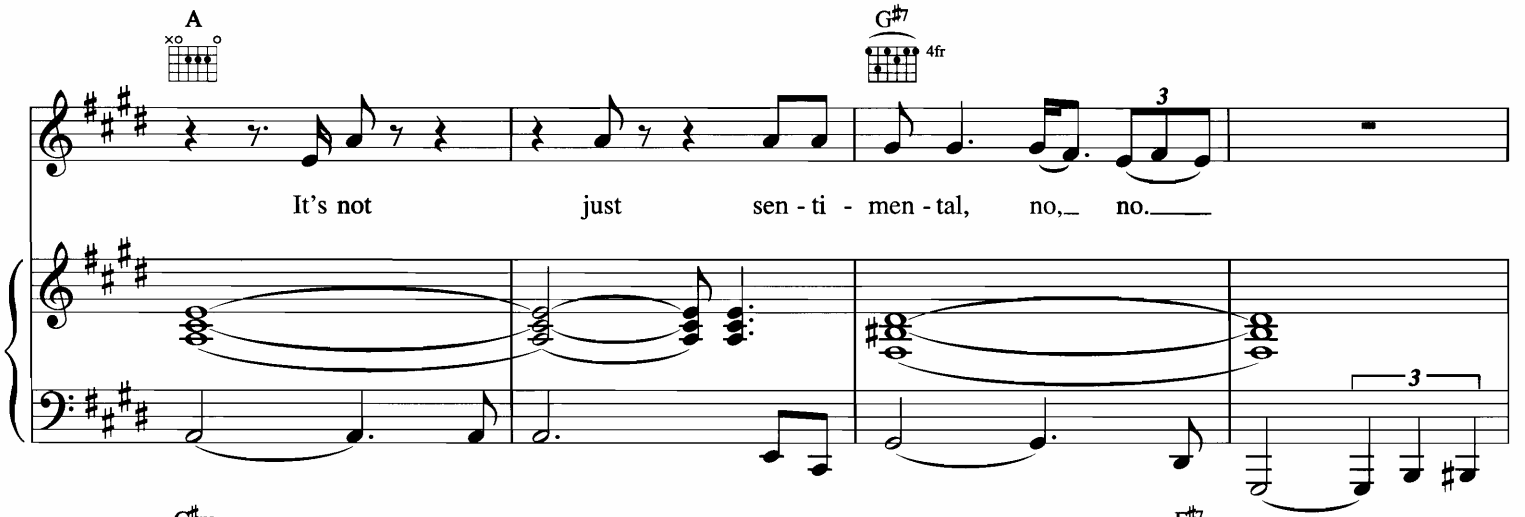




That's all you got - ta do.

This is for you.

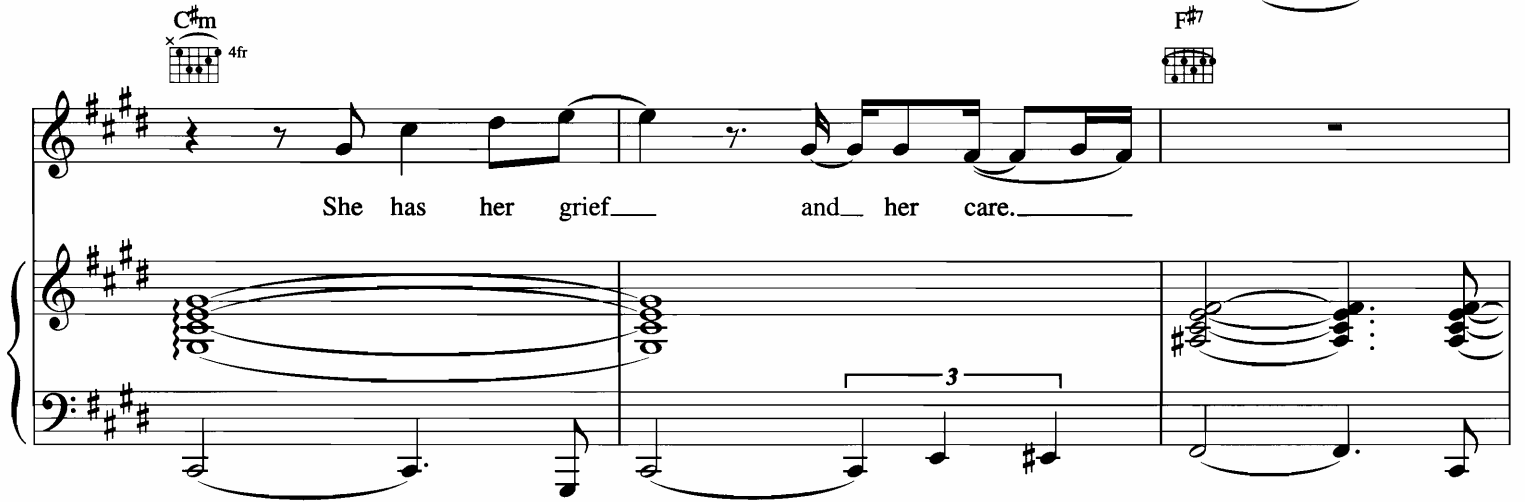
A  **G#7** 


It's not just sen - ti - men - tal, no, no. **3**



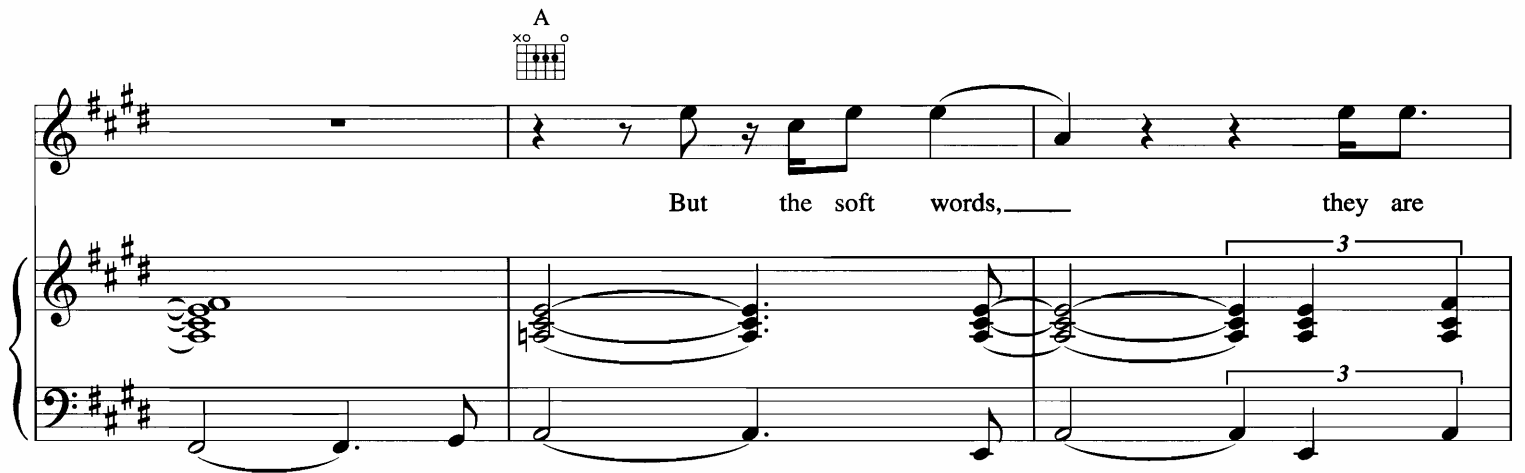
C#m  **F#7** 



She has her grief and her care. **3**



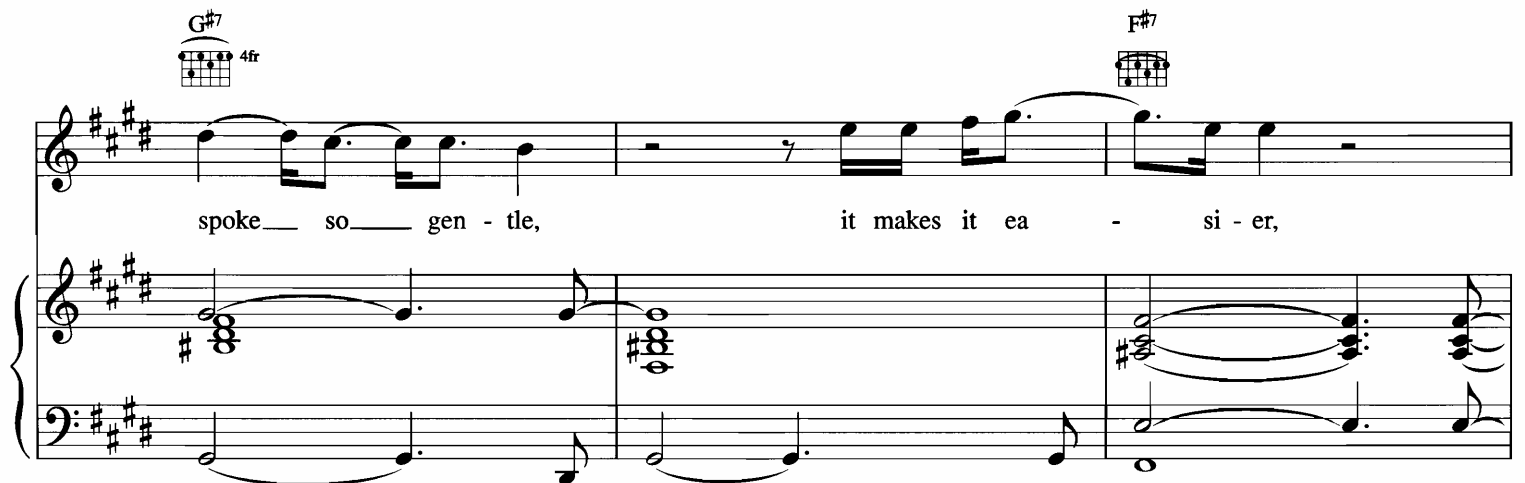
A 

But the soft words, they are **3**



G#7  **F#7** 

spoke so gen - tle, it makes it ea - si - er,



F#m7 **B7** **B7aug 2fr**

ea - si - er to bear, yeah.

Coda

B **E/G#**

do is try a lit - tle ten - der - ness.

C#7 **F#m7** **E/G#**

Oh, yeah. Squeeze her, we tease her, nev - er







A **Bbdim** **B** **C** **C#m 4fr** **D** **Eb**

leave her. You got - ta, you got - ta, you got - ta, you got - ta try a lit - tle

E  Dadd⁹  2fr C[#]7 

ten - der - ness, yeah. Yeah, yeah.







F[#]m7  E/G[#]  A  B^bdim  B  C 

Squeeze her, we tease her, nev - er leave her. You got - ta, you got - ta, you got - ta.



Play 5 times ad lib.

C[#]m  4fr D  E^b  E^b7 

you got - ta try a lit - tle ten - der - ness. (*Ad lib.*)



Verse 3:
 You won't regret it, no, no
 Young girls, they never forget it
 Love is their only happiness
 But it is all so easy
 All you gotta do is try a little tenderness etc.

UNCHAINED MELODY

Words by Hy Zaret
Music by Alex North

Moderately slow

mp

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The tempo is marked 'Moderately slow' and the dynamics are 'mp'.



voice (tenderly)



Oh, my love, my dar - ling, I've hun - gered for your

The vocal line is written on a single staff in G major. The lyrics are: 'Oh, my love, my dar - ling, I've hun - gered for your'.

p

The piano accompaniment for the first vocal line consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The dynamics are 'p'.



touch a long, lone - ly time. _____ Time goes

The vocal line continues with the lyrics: 'touch a long, lone - ly time. _____ Time goes'.

The piano accompaniment for the second vocal line consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes.



by so slow - ly and time can do so much, Are you still

The vocal line concludes with the lyrics: 'by so slow - ly and time can do so much, Are you still'.

The piano accompaniment for the third vocal line consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes.

Bm D D7 G D6 Em7

mine? I need your love, I need your love,

mf poco rall. a tempo

Gmaj7 Am D7 G

God speed your love to me!

poco rall. a tempo

C D C Bb

A little faster

1. Lone - ly riv - ers flow to the sea, to the sea,
 2. Lone - ly moun - tains gaze at the stars, at the stars,

poco accel. R.H. R.H. R.H.

C D G

To the o - pen arms of the sea.
 Wait - ing for the dawn of the day.

R.H.

C D C B \flat

Lone - ly riv - ers sigh, "Wait for me, wait for me"
 All a - lone, I gaze at the stars, at the stars,

R.H. R.H. R.H.

C D G

I'll be com - ing home, wait for me!
 Dream - ing of my love far a - way.

R.H.

G Em Cmaj7 D7 G

As at first

Oh, my love, my dar - ling, I've hun - gered for your touch a

Tempo primo
p

Em D D7 G Em

long, lone - ly time. Time goes by so

Cmaj7

D7

G

Em

slow - ly and time can do so much, Are you still

Bm

D

D7

G

D6

Em7

mine? I need your love, I need your love,

mf poco rall.

a tempo

Gmaj7

Am

D7

1 G

God speed your love to me!

poco rall.

a tempo

2 G

Em

Cmaj7

Am7

G

me!

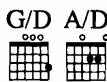
a tempo

poco rit.

UP WHERE WE BELONG

Words & Music by Jack Nitzsche, Will Jennings & Buffy Sainte-Marie

Soulfully

Who knows what to - mor - row brings;_ in a
Some hang on to "used to be,"_ live their



world, few hearts sur - vive? All I know is the
lives look - ing be - hind. All we have is



way I feel;_ when it's real, I keep it a - live._ } The
here and now;_ all our life, out there to find._ }

Em7 A D D/F#

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

G G/B C A G/A A

but we { climb a } step ev-'ry day.

cresc.

D D/F# G Bm

Love lift us up where we be-long, — where the

Em D/F# C G A

ea-gles cry on a moun-tain high.

D D/F# G Bm

Love lift us up where we be - long, — far from the

Em D/F# 1 F#/A# Bm Gm D G/D A/D

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

decresc.

G/D Gm6/D 2 G/A A F C/E

clear winds blow. — Time goes by, —

Eb Bb/D Db Ab/C Bb Fm7/Bb Eb

no time to cry, — life's you and I, — a - live, — to - day. —

Eb

Eb/G

Ab

Cm



Love lift us up where we be - long, — where the

Fm

Eb/G

Db

Ab

Bb



ea - gles cry, — on a moun - tain high. —

Eb

Eb/G

Ab

Cm



Love lift us up where we be - long — far from the

Repeat ad lib. and Fade

Fm

Eb/G

G/B

Cm

Abm



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

WE HAVE ALL THE TIME IN THE WORLD

Music by John Barry

Words by Hal David

$\text{♩} = 84$



We have all the time — in the world.



Time — e-nough for life to un - fold.



with the cares of the world far be -



- hind us. We have all the time -



in the world, just for love, no-thing




more, no-thing less, on - - - ly love.

To Coda ⊕  



The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line is mostly silent, with a few notes appearing later in the system. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a similar pattern in the left hand.

   *D.%. al Coda*






The second system continues the musical notation. The vocal line has the lyrics "Ev - 'ry" under it. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line and repeat dots.

⊕ *Coda*  



The third system shows the vocal line and piano accompaniment. The piano accompaniment features a more complex rhythmic pattern with some rests. The system ends with a double bar line and repeat dots.

  *rit.* 



The fourth system concludes the piece. The vocal line has the lyrics "On - ly love." under it. The piano accompaniment features a final, more complex rhythmic pattern. The system ends with a double bar line and repeat dots. Below the piano staff, there are two circular symbols: a circle with a cross and a circle with a dot.

WHEN YOU SAY NOTHING AT ALL

Words & Music by Don Schlitz & Paul Overstreet

♩ = 88



The first system of music features a guitar part with six chords: G, D, Csus2, D, G, and D. The piano accompaniment consists of a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a simple harmonic accompaniment of quarter notes.



The second system of music features a guitar part with six chords: Csus2, D, G, D, Csus2, and D. The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

1. It's a - maz - ing how you can speak right — to my heart, —
(Verse 2 see block lyric)



The third system of music features a guitar part with six chords: G, D, Csus2, D, G, and D. The piano accompaniment continues with the same melodic and harmonic patterns as the previous systems.

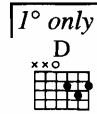
with - out say - ing a word



you can light up the dark.









Try as I may I can nev - er ex - plain — what I hear — when you don't —



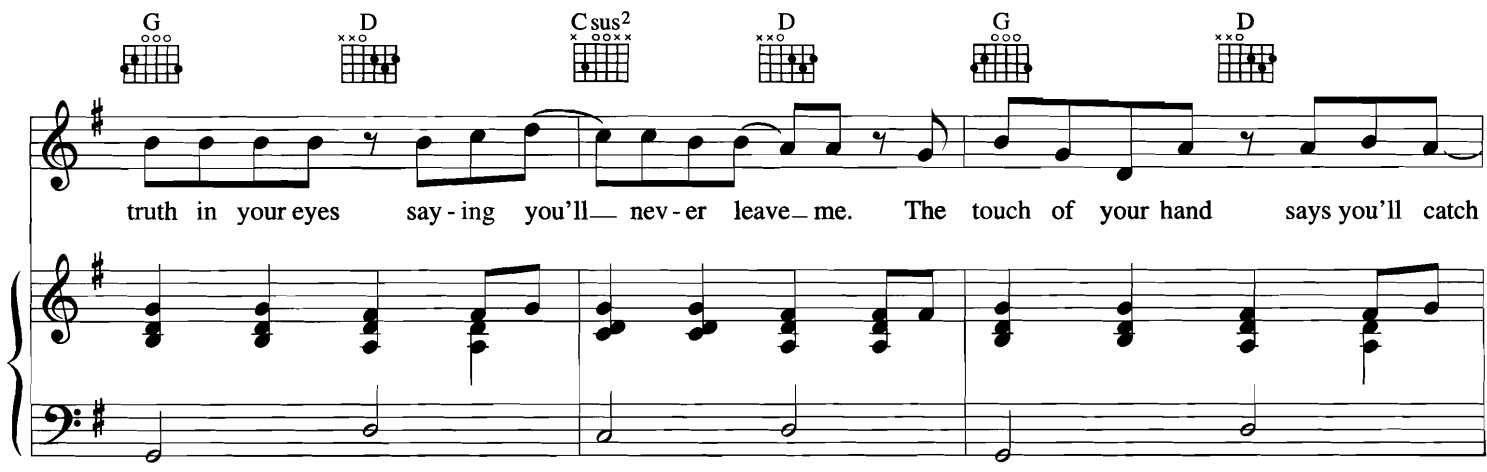
say a thing. — The







smile on your face lets me know — that you need — me. There's a

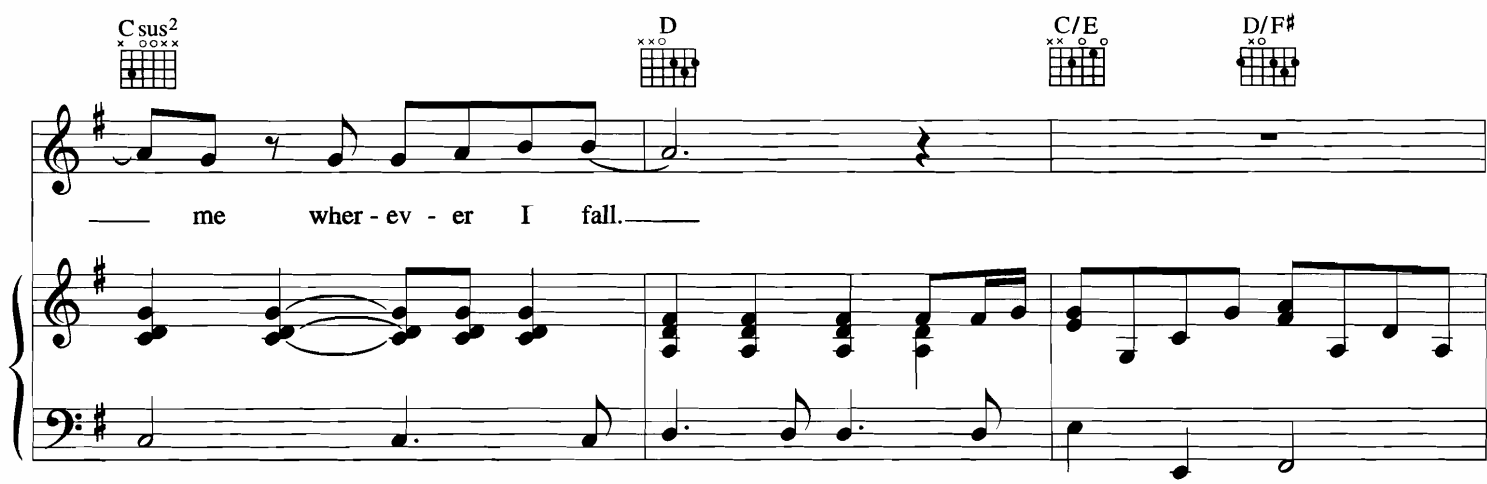
G  D  Csus²  D  G  D 

truth in your eyes say - ing you'll nev - er leave - me. The touch of your hand says you'll catch



Csus²  D  C/E  D/F# 








me wher - ev - er I fall.



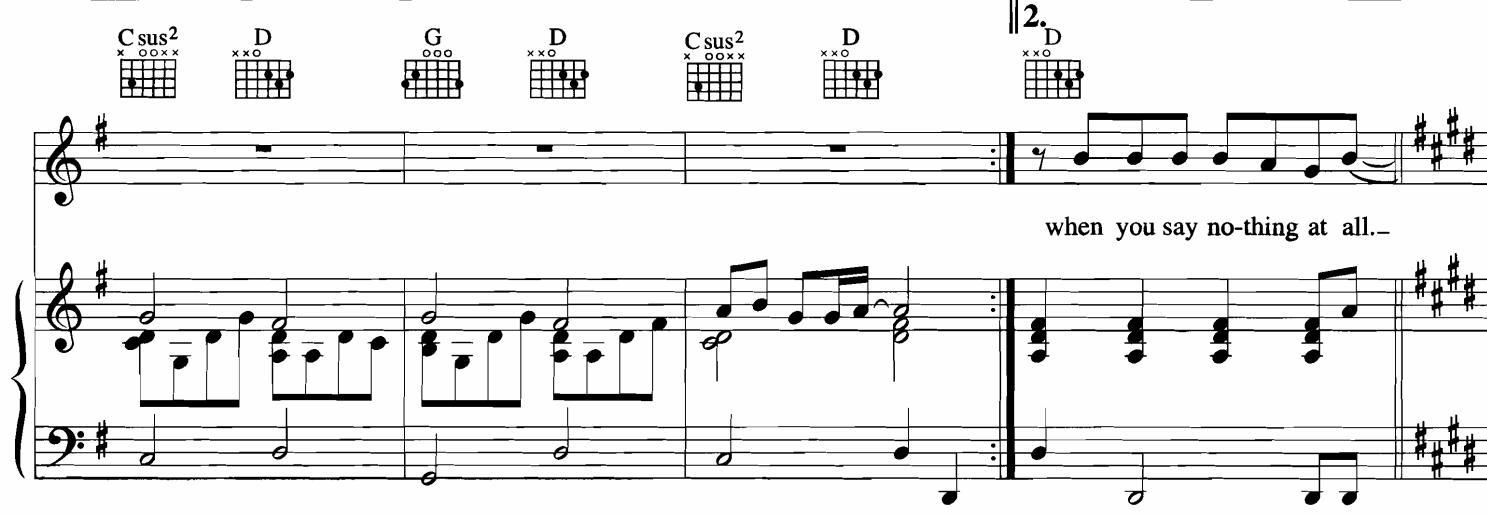
Csus²  1. D  G  D 

You - sav it best when you say no - thing at all.



Csus²  D  G  D  Csus²  D  2. D 

when you say no-thing at all.



E B A Bsus4 B E Bsus4 B A Bsus4 B

E B A Bsus4 B Asus2 Bsus4 B

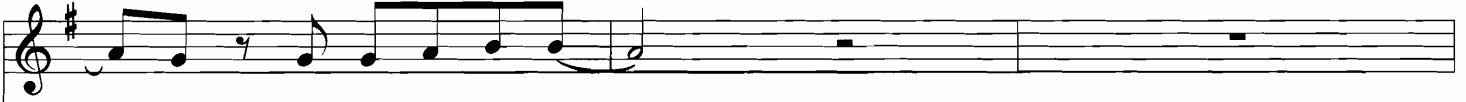
The

G D C sus2 D G D/F#

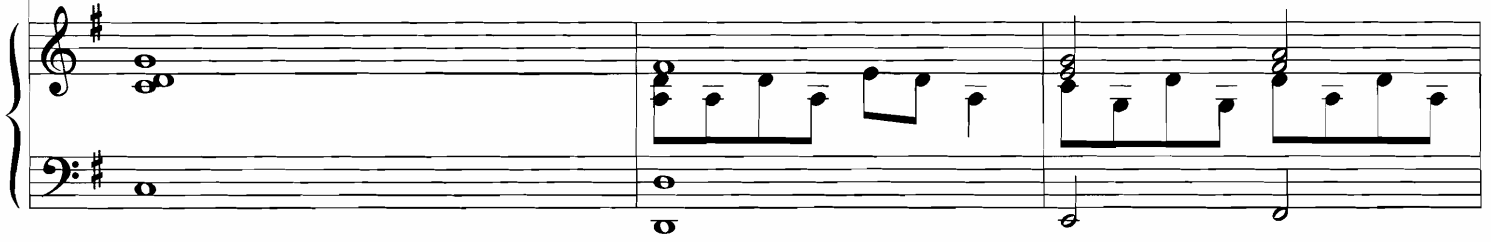
smile on your face lets me know — that you need — me. There's a truth in your eyes say - ing you'll

C sus2/E G/C D/C G D

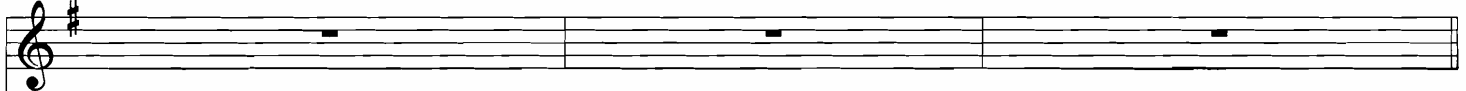
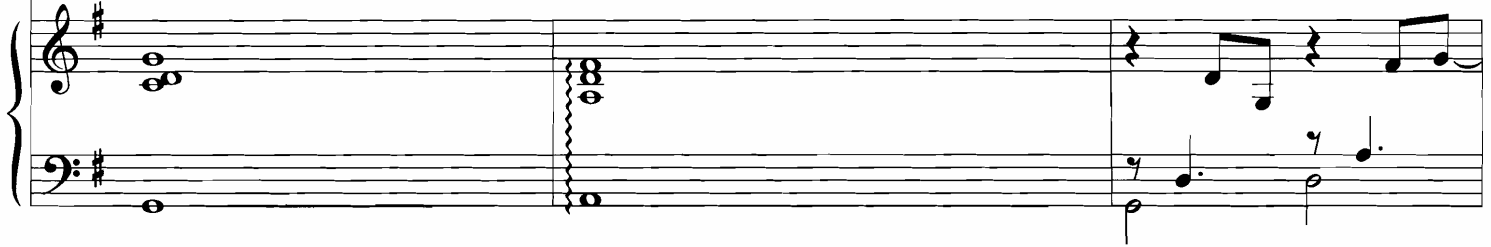
nev - er leave — me. The touch of your hand says you'll catch —



me where - ev - er I fall.



You say it best when you say no - thing at all.



(You say it best when you say no-thing at all.) (You say it best when you say





no-thing at all.—) That smile on your face,— the truth in your eyes.— The
(You say it best— when you say— no-thing at all.—)



Repeat to fade

touch of your hand— lets me know— that you need me.
(You say it best— when you say— no - thing at all.—)

Verse 2:

All day long I can hear people talking out loud
But when you hold me you drown out the crowd
Try as they may they can never defy
What's been said between your heart and mine.

The smile on your face *etc.*

YOU MUST LOVE ME

Music by Andrew Lloyd Webber

Lyrics by Tim Rice

♩ = 92



Where do we go from here? This is - n't where we in -

colla voce - accompaniment optional






tend-ed to be. — We had it all, — you be - lieved - in me, — I be -

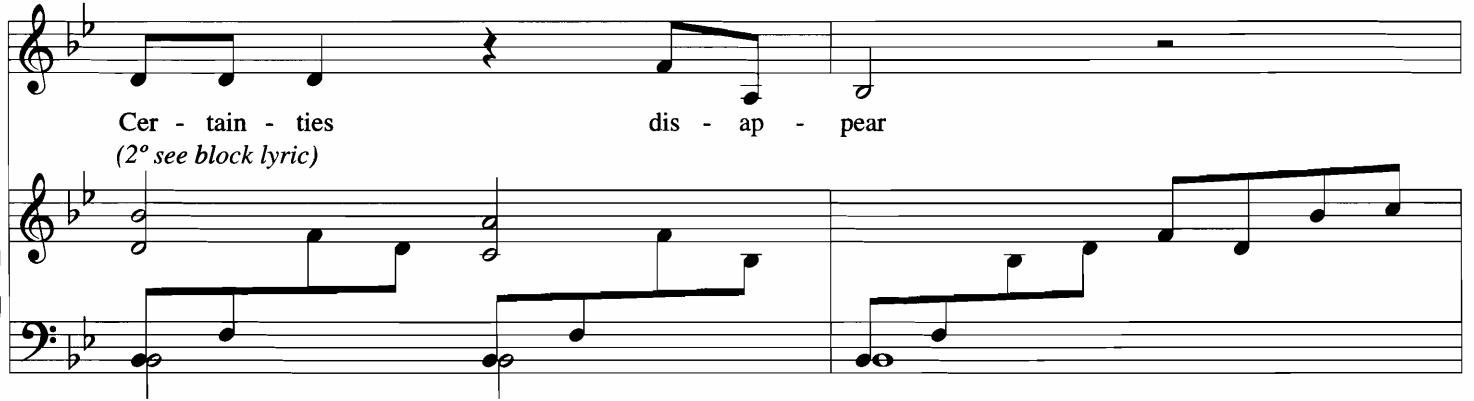
(play)



lieved — in you. —

Cer - tain - ties dis - ap - pear
(2° see block lyric)





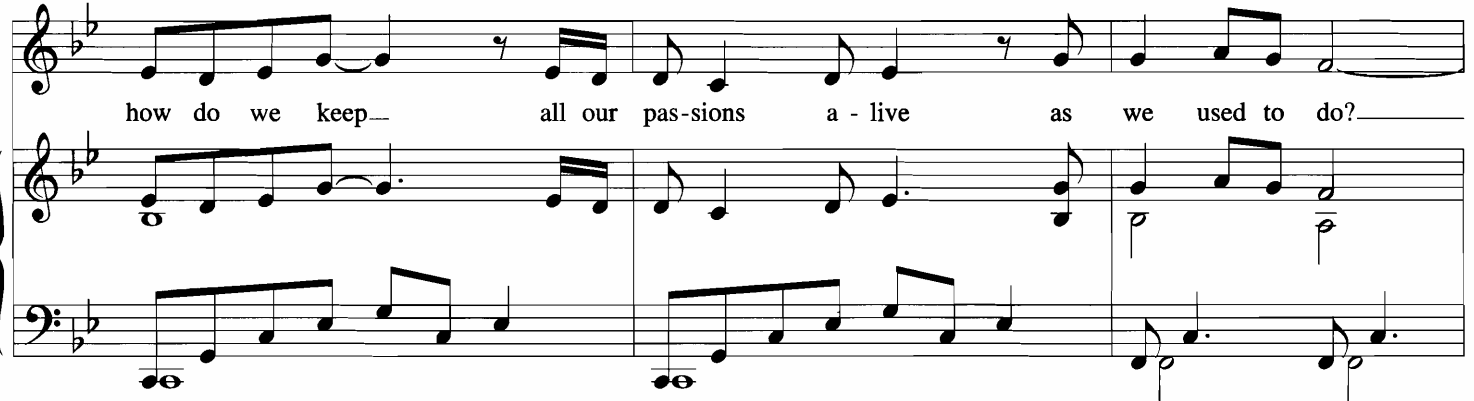

what do we do — for our dream to sur - vive,









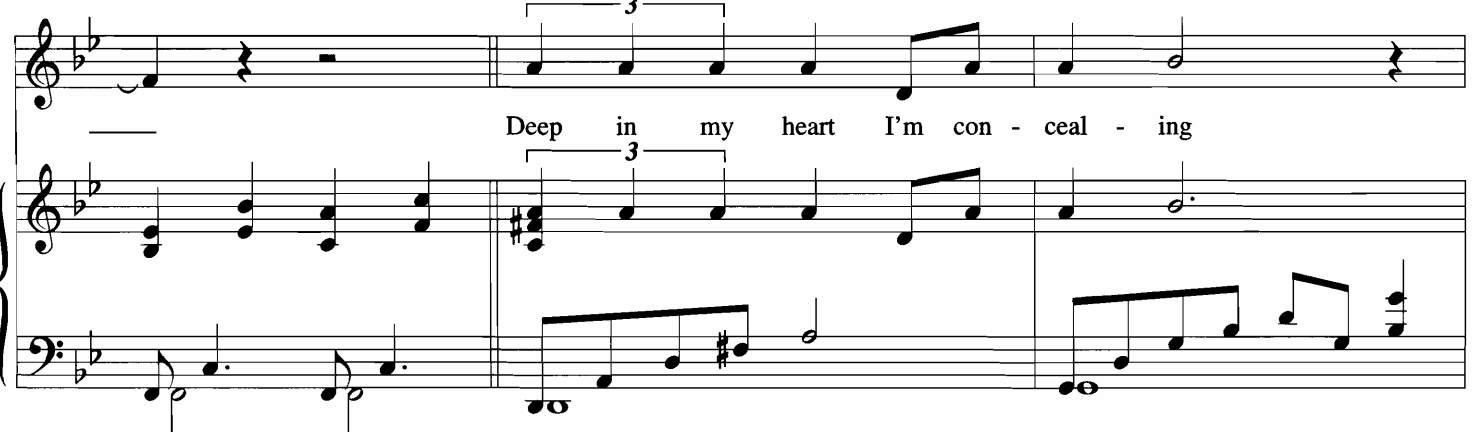


how do we keep — all our pas - sions a - live as we used to do? —



Deep in my heart I'm con - ceal - ing



D7 Gm D7

things that I'm long-ing to say, scared to con-fess what I'm

rit.

F/E^b E^b Cm7 Dm7 F

feel - ing fright - ened you'll slip a - way, you must love

a tempo

B^b E^b/B^b F/B^b

me, you must love

To Coda ⊕

B^b E^b/B^b F/B^b B^b F/B^b

me.

B^b B^b7 E^b

Cm7 F11 F

D.%. al Coda

F11 F

⊕ Coda

E^b/B^b F/B^b B^b

rit.

You must love me.

2° lyric
 Why are you at my side?
 How can I be any use to you now?
 Give me a chance and I'll let you see how
 Nothing has changed.
 Deep in my heart I'm concealing
 Things that I'm longing to say,
 Scared to confess what I'm feeling
 Frightened you'll slip away,
 You must love me.

YOUR SONG

Words & Music by Elton John & Bernie Taupin

Freely

F Gm B^b F C/E Dm

My gift is my song, — and this one s for you. — And you can tell ev - 'ry - bo - dy

Gm B^b C/E Dm Gm B^b

that this is your song, — it may be quite sim - ple but now that it's done. —

Dm Dm/C Dm/B B^b F Gm

Hope you don't mind, I hope you don't mind that I put down in words how won - der - ful life is — now

a tempo

B^b C F B^b

you're in the world. — Sat on the roof, —

A7/C# Dm C/E F Gm Bb F Fsus4 F

I real-ly mean, your's are the sweet-est eyes I've ev-er seen.

cresc.

C/E Dm Gm 3 Bb C/E Dm

And you can tell ev - 'ry- bo - dy that this is your song, it may be quite sim - ple but

ff

Gm7 3 Bb C/E Dm Gm 3 Bb

now that it's done. And you can tell ev - 'ry- bo - dy this is your song.

C/E Dm Gm7 Bb/C Dm Dm/C

it may be quite sim - ple but now that it's done. I hope you don't mind, I hope you don't mind

mp

Dm/B 3 B \flat F/A Gm
 that I put down in words how won - der - ful life is now

Detailed description: This system contains the first two staves of music. The vocal line (top staff) starts in 2/4 time with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The piano accompaniment (middle and bottom staves) features a left hand with a half-note bass line (B2, B2) and a right hand with a half-note chord (Dm/B) and a triplet of eighth notes (D4, E4, F4). The time signature changes to 4/4 for the second measure, where the piano accompaniment has a half-note bass line (B2) and a half-note chord (B \flat). The time signature returns to 2/4 for the final measure, with a half-note bass line (B2) and a half-note chord (Gm).

Gm/D C Dm Dm/C 3
 you're in the world. Hope you don't mind, I hope you don't mind

Detailed description: This system contains the next two staves of music. The vocal line (top staff) starts in 2/4 time with a quarter rest, followed by a quarter note (G4), an eighth note (A4), and a quarter note (B4). The piano accompaniment (middle and bottom staves) features a left hand with a half-note bass line (D2) and a right hand with a half-note chord (Gm/D). The time signature changes to 4/4 for the second measure, where the piano accompaniment has a half-note bass line (D2) and a half-note chord (C). The time signature returns to 2/4 for the final measure, where the piano accompaniment has a half-note bass line (D2) and a half-note chord (Dm/C) with a triplet of eighth notes (D4, E4, F4). A dynamic marking of *f* is present in the piano accompaniment.

Dm/B B \flat F Gm
 that I put down in words that how won - der - ful life is now

Detailed description: This system contains the next two staves of music. The vocal line (top staff) starts in 2/4 time with a quarter rest, followed by a quarter note (G4), an eighth note (A4), and a quarter note (B4). The piano accompaniment (middle and bottom staves) features a left hand with a half-note bass line (B2) and a right hand with a half-note chord (Dm/B). The time signature changes to 4/4 for the second measure, where the piano accompaniment has a half-note bass line (B2) and a half-note chord (B \flat). The time signature returns to 2/4 for the final measure, where the piano accompaniment has a half-note bass line (B2) and a half-note chord (F). A dynamic marking of *mf* is present in the piano accompaniment.

B \flat C F B \flat /F rall. C/F B \flat /F F
 you're in the world.

Detailed description: This system contains the final two staves of music. The vocal line (top staff) starts in 2/4 time with a quarter rest, followed by a quarter note (G4), an eighth note (A4), and a quarter note (B4). The piano accompaniment (middle and bottom staves) features a left hand with a half-note bass line (D2) and a right hand with a half-note chord (B \flat). The time signature changes to 4/4 for the second measure, where the piano accompaniment has a half-note bass line (D2) and a half-note chord (C). The time signature returns to 2/4 for the final measure, where the piano accompaniment has a half-note bass line (D2) and a half-note chord (F). A dynamic marking of *rall.* is present in the piano accompaniment.

A LOVE SO BEAUTIFUL

Words & Music by Roy Orbison & Jeff Lynne

♩ = 64



4/4

The Sum - mer sun looked down on

2/4



2/4 4/4 2/4

our love long a - go, but in___ my heart I feel the same_

2/4



2/4 4/4 2/4

— old af - ter - glow. A love so

2/4

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Em Am F G/F Em Dm⁷add¹¹

beau - ti - ful in ev - 'ry way.

F G/F Em Am B^b F/A

A love so beau - ti - ful we let it slip a -

G⁷/sus⁴ G⁷ C Em

-way. We were too young to un - der - stand, to ev - er

F Dm Am G

know that lov - ers drift a - part_ and that's the way love goes.

F G/F Em Am F G/F

A love so beau - ti - ful, a love so

Em Dm7add11 F G/F Em Am

sweet. A love so beau - ti - ful, a

Dm7 G C Eb Ebmaj7 Eb7

love for you and me. And when I

Abmaj7 Abm6 Eb/G F#m7(b5)

think of you I think fall in love a - gain.

F G/F Em Am F G/F

A love so beau - ti - ful in ev - 'ry

Em Dm⁷add¹¹ F G/F Em Am

way. A love so beau - ti - ful we

B^b F/A G⁷sus⁴ G⁷ C

let it slip a - way. A way.

Em Fmaj⁷ Dm

Ah.

Am G F G/F Em Am

Ah. A love so beau - ti - ful,

Detailed description: This system contains the first line of music. The guitar part is in the treble clef with a key signature of one flat. Chords are indicated above the staff: Am, G, F, G/F, Em, and Am. The vocal line is in the treble clef with lyrics 'Ah. A love so beau - ti - ful,'. The piano accompaniment consists of a right-hand melody in the treble clef and a left-hand bass line in the bass clef.

F G/F Em Dm7add11 3fr F G/F

in ev - 'ry way. A love so

Detailed description: This system contains the second line of music. The guitar part has chords: F, G/F, Em, Dm7add11 (3fr), F, and G/F. The vocal line has lyrics 'in ev - 'ry way. A love so'. The piano accompaniment continues with the same right-hand melody and left-hand bass line.

Em Am Dm G7sus4

beau - ti - ful we let it slip a -

Detailed description: This system contains the third line of music. The guitar part has chords: Em, Am, Dm, and G7sus4. The vocal line has lyrics 'beau - ti - ful we let it slip a -'. The piano accompaniment continues with the same right-hand melody and left-hand bass line.

C

-way.

8vb

Detailed description: This system contains the fourth line of music. The guitar part has a C chord. The vocal line has lyrics '-way.'. The piano accompaniment continues with the same right-hand melody and left-hand bass line. At the end of the system, there is a double bar line and a dashed line with '8vb' below it, indicating an octave shift for the bass line.

A great collection of 33 love songs from the movies, arranged for piano,
voice and guitar with full lyrics and guitar chord boxes.

Features hit songs from artists such as Robbie Williams, David Gray, Bryan Adams, Celine Dion,
Russell Watson, Charlotte Church, Roy Orbison and Louis Armstrong.

AGAINST ALL ODDS
(TAKE A LOOK AT ME NOW)

Against All Odds
PHIL COLLINS

ALL LOVE CAN BE

A Beautiful Mind
CHARLOTTE CHURCH

ANGEL

City Of Angels
SARAH McLACHLAN

AS TIME GOES BY

Casablanca
DOOLEY WILSON

THE BEAUTIFUL ONES

Purple Rain
PRINCE

BECAUSE YOU LOVED ME

Up Close And Personal
CELINE DION

COME WHAT MAY

Moulin Rougel
EWAN MCGREGOR &
NICOLE KIDMAN

(EVERYTHING I DO)
I DO IT FOR YOU

Robin Hood: Prince Of Thieves
BRYAN ADAMS

FOR ALWAYS

A.I. Artificial Intelligence
LARA FABIAN

HOPELESSLY DEVOTED
TO YOU

Grease
OLIVIA NEWTON-JOHN

I WILL ALWAYS LOVE YOU

The Bodyguard
WHITNEY HOUSTON

I WILL FIND YOU

The Last Of The Mohicans
CLANNAD

I'M KISSING YOU

William Shakespeare's Romeo + Juliet
DES'REE

IT HAD TO BE YOU

When Harry Met Sally
HARRY CONNICK JR.

IT MUST HAVE BEEN LOVE

Pretty Woman
ROXETTE

A LOVE BEFORE TIME

Crouching Tiger, Hidden Dragon
CoCo LEE

LOVE IS ALL AROUND

Four Weddings And A Funeral
WET WET WET

A LOVE SO BEAUTIFUL

Indecent Proposal
ROY ORBISON

LOVE SONG FOR A
VAMPIRE

Bram Stoker's Dracula
ANNIE LENNOX

NOT OF THIS EARTH

Bridget Jones's Diary
ROBBIE WILLIAMS

PELAGIA'S SONG
(RICORDO ANCOR)

Captain Corelli's Mandolin
RUSSELL WATSON

TAKE MY BREATH AWAY

Top Gun
BERLIN

THIS YEAR'S LOVE

This Year's Love
DAVID GRAY

TRY A LITTLE TENDERNESS

The Commitments
THE COMMITMENTS

TURN BACK TIME

Sliding Doors
AQUA

UNCHAINED MELODY

Ghost
THE RIGHTEOUS BROTHERS

UP WHERE WE BELONG

An Officer And A Gentleman
JOE COCKER & JENNIFER WARNES

WE HAVE ALL THE TIME
IN THE WORLD

On Her Majesty's Secret Service
LOUIS ARMSTRONG

WHEN YOU SAY
NOTHING AT ALL

Notting Hill
RONAN KEATING

YOU MUST LOVE ME

Evita
MADONNA

YOUR SONG

Moulin Rougel
EWAN MCGREGOR

CHE

No
ELVIS

SHOW

Days Of Thunder
MARIA MCKEE