

Cliff Richard

PRIVATE COLLECTION

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SOME PEOPLE

Words and Music
by ALAN TARNEY

F

1. Some peo - ple they tease one an - oth - er take

Bbmaj7

pride in them-selves keep - ing the oth - er one down well I'm

F

Dm7

not like that — at all. —

Gm7

Gm7/C

F Bbmaj7

2. Some peo-ple they hurt one an-oth-er they love to see—
 3. Some peo-ple they use one an-oth-er so aim - less-ly—

F Dm7

hurt in the oth-er one's eyes well I'm not like like that at all—
 not like lov-ers do well I'm not not like that at all—

Gm7 Gm7/C CHORUS

1.3. Some peo-ple are born—
 2. Some peo-ple they long—
 (a)-lone

Dbmaj7

— for each oth-er they love to walk — hold - ing the oth-er - one's —
 — for each oth-er they love to talk —

Cm7 Fm7 Bbm7

hand they al - ways un - der - stand

Bbm7/Db Eb Bbm7/Db Eb Bbm7/Db Eb

some_ peo - ple cry some people know

1.3. f Bbmaj7

why. (Oh

F Bbmaj7 To Coda

(Ah Ah)

F Bbmaj7

why with a word un - spo - ken with a voice un - heard when a thought is

F

bro - ken by a ten - der word when a heart is moved when a heart is

Bbmaj7 D.% al Coda

thrown the si - lence tells you you're — not a -

♩ CODA A♭

Some peo - ple are born — for each oth - er — they

Dbmaj7

1. Ab

love to walk — hold - ing the oth - er one. — Some peo - ple they long —

Dbmaj7

— for each oth - er — they love to talk — hold - ing the oth - er one. —

2. F

Bbmaj7

— Hold - ing the oth - er one. —

F

Bbmaj7

— Hold - ing each - oth - er.

WIRED FOR SOUND

Words and Music by
B A ROBERTSON and ALAN TARNEY

Moderately



I _____ like
I _____ was



small speak - ers, I _____ like tall speak - ers. If _____ they've
small boy _____ who don't _____ like his toys _____ I could _____ not



Verses Ab

mus - ic _____ they're wir - ed _____ for sound. Walk - ing a - round with a head -
wait to _____ get wir - ed _____ for sound. In - to the car, _____ go to work.
I met a girl _____ and she told -
"I'm not a girl _____ you can put -

_____ ful of mu - sic, cas - sette in my pock - et, and I'm _____ gon - na use _____ it
_____ and I'm cruis - in' I nev - er think _____ that I'll blow _____ all my fus - es
_____ me she loved _____ me, I said you love _____ me, then love _____ means you must _____ like
_____ on a stand - by, I am a girl _____ who de - mands _____ that her love _____ is

Gb Fm Eb

ster - e - o - out - in the streets, - you know.
 traf - fic flows - in - to the break - fast show.
 what I like my mu - sic is dy - na - mite.
 am - pli - fied - switch - ing to ov - er - drive." Oh _____ wo -

Eb/Db Cm Bbm

1-3 2-4

_____ wo wo _____ Oh oh
 (Last time) She said

Ab Chorus Ab Ab/C Eb/Db Db Cm/Db Db

oh. Pow - er - from the - nee - dle - to the -

Cm/Db Db Ab Ab/C Eb/Db Db Cm/Db Db Cm/Db Db

plas - tic A. M. - F. M. - I feel - so ec - sta - tic

Cm Dbmaj7 Cm Db Eb/D \flat Db

now, it's mus - ic I've found and I'm wir - ed for

Ab Ab sus4 To Coda Ab D. §. (with repeat) CODA Ab

sound.

Ab

I like small speak - ers, I like tall speak - ers.

G \flat /A \flat Ab (Repeat to Fade)

If they've mus - ic they're wir - ed for sound.

ALL TASK OF YOU

Music by ANDREW LLOYD WEBBER
Words by CHARLES HART
Additional Words by RICHARD STILGOE

Moderately slow



CLIFF No more talk of dark - ness, for - get these wide eyed fears; I'm
you.)
CLIFF Let me be your shel - ter, let me be your light; you're



here, noth - ing can harm you, my words will warm and calm you.
safe no - one will find you, your fears are far be - hind you.



Let me be your free - dom, let day - light dry your tears; I'm
 SARAH All I want is free - dom, a world with no more night; and



here, with you, be - side you, to guard you and to guide you.
 you al - ways be - side me, to hold me and to hide me. CLIFF Then



SARAH Say you love me ev - 'ry wak - ing mo - ment,
 say you'll share with me one love, one life - time,
 SARAH Say you'll share with me one love, one life - time,
 you.)



/Ab



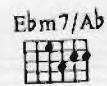
turn my head with talk of summer-time...
 let me lead you from your so-li-tude...
BOTH say the word and I will fol-low you...
 Say you need me with you
 Say you want me with you
 Share each day with me, each



To Coda

rubato

1.
 now and al-ways, pro-mise me— that all you say is true,
 here be-side you,
 night, each morn-ing,



rall.

2.
 that's all I ask of an-y-where— you go, let me go too,

Ebm7/Ab

Ab6

Ebm7/Ab

♩ CODA

Ab6

Ebm7/Ab

Ab6

that's all I ask of

rall.

SARAH say you love me;
CLIFF You know I do;

Ebm7/Ab

Ab6

Ebm7/Ab

Db

Bbm7

Ebm7

Ab

Db/F

Bbm7

a tempo

BOTH Love me, that's all I ask of you.

Ebm7

/Ab

Db

Bbm7

Ebm7

Ab

Db/F

Gb

Db/Ab

Ebm7/Ab

Ab6

Ebm7/Ab

Db

molto rall.

Love me, that's all I ask of you.

Words and Music by
TERRY BRITTEN and BRIAN ROBERTSON

Moderately

Sor-ry to dis-turb you But I was in the neigh-bour-hood

a - bout a friend. I've her pic - ture could you take a look?

Oh, I ap-pre - ci - ate you're bu - sy and time's not your own.

Yeah, may-be it would be bet - ter if I tel - e - phoned. Car - rie does - n't

F F/E D(no 3rd) C D(no 3rd) C

live here an - y - more. — Car - rie used to room on the sec - ond floor. —
You could al - ways ask at the corn - er store

Dm C Dm C Dm C Bbmaj7

1.
— Sor - ry that she left no for - ward - ing ad - dress that was known to me —
Car - rie had a

C Ebmaj9 Fmaj9 Bb/C C/D C/A

2.
Car - rie does - n't date with her own kind of fate, It's plain to see. —

Dm C Dm C Ebmaj9 Fmaj7 Bb/C C/D Db/E

D7sus D D7sus D

An-oth - er miss - ing per - son, One of ma - ny, we as - sume. —

C/D D C/D D F

The young wear their free - dom like cheap per - fume.

F/E D(no 3rd) C Dm

(It's use - less in - for - ma - tion) Re - turn - ing my call. — (To help the sit - u -

C Bbmaj7 C

a - tion) They've noth - ing at all. — You're just an - oth - er mes - sage on a pay phone

Bbmaj7 Am Bb C

wall. — Car - rie does - n't live here an - y - more. — Car - rie used to room on the sec - ond floor. —

Λ Λ Λ
Dm C Dm C Dm C Dm C Bbmaj7

— Sor - ry that she left no for - ward - ing ad - dress that was known to me. —

C Ebmaj9 Fmaj9 Bb/C C/D C/A

Dm C Dm Dm/C Dm

Bbmaj7 Csus C Eb F Ab Bb

Car-rie does - n't live here an - y - more.

Dm Am Dm C Dm C Dm

Car-rie used to room on the sec - ond floor. — Sor - ry that she

C Dm C Bbmaj7 C

left no for-ward-ing ad - dress. It's a mys-ter - y. —

Ebmaj9 Fmaj9 Bb/C C/D Ebmaj7 Dm

REMEMBER ME

Words and Music
by ALAN TARNEY

Moderately, with a strong beat

The first system of music is in 4/4 time and consists of two staves. The upper staff is a grand staff with a treble clef and a bass clef. The lower staff is a bass staff with a bass clef. Above the first four measures of the upper staff are guitar chord diagrams for G, Cm, G, and Cm. The music features a steady bass line in the lower staff and a melody in the upper staff with some triplets.

The second system of music consists of two staves. Above the first five measures of the upper staff are guitar chord diagrams for G, Cm, G, Cm, and G. The music continues with a steady bass line and a melody in the upper staff.

Late - ly

The third system of music consists of two staves. The music continues with a steady bass line and a melody in the upper staff.

The fourth system of music consists of two staves. Above the first four measures of the upper staff are guitar chord diagrams for Cm, G, Cm, and G. The music features triplets in the upper staff and a steady bass line in the lower staff.

all you can feel is the rain

fall-in'.

May - be

The fifth system of music consists of two staves. The music continues with a steady bass line and a melody in the upper staff, including triplets.



you feel this world is to blame, You've been cry — in'.




On - ly, on - ly in-side will you know, But still you won- der




some- times Where can, where can you go?—




Re-mem-ber me, oh, when you feel this way—



And you need some -one to lean- on. Ev-er too far a - way, -
 And if you're ever Re-

I am the one, I am the one. Re - mem-ber me, - I
 mem-ber me Re - mem-ber me

am the one— who sees in your eyes. - Re - mem-ber me, - I

am the one— who sees in your eyes. -

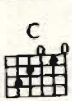


To Coda





Re-mem-ber me, I am your guard-ian an-gel And I'll nev-er



let you fall. — And if you're ev-er, ev-er in fear or dan-ger,



mem-ber me I am the one; Re - mem-ber me I am the one who — will turn,



turn all your dark-ness to light, In the morn-in'.

Three guitar chord diagrams are shown above the staff. The first is a C major chord (x32010). The second and third are D major chords (xx0232). The staff contains a melody with two triplet markings over eighth notes.

You learn when you're too hard on your - self, You can call — me.

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

CODA

Four guitar chord diagrams are shown above the staff: C major (x32010), D major (xx0232), C major (x32010), and D major (xx0232). The staff contains a melody with slurs and accents.

mem - ber me, — I am the one — who sees

Piano accompaniment for the Coda section, continuing the harmonic support for the vocal line.

Four guitar chord diagrams are shown above the staff: G major (x02332), C major (x32010), C major (x32010), and D major (xx0232). The staff contains a melody with slurs and accents.

in your eyes. — Re - mem-ber me, — I

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

Three guitar chord diagrams are shown above the staff: C major (x32010), D major (xx0232), and G major (x02332). The staff contains a melody with slurs and accents.

am the one — who sees in your eyes. — Re-

Repeat to fade

Piano accompaniment for the third system, concluding the piece with a final chord in the right hand.

TRUE LOVE WAYS

Words and Music by
NORMAN PETTY and BUDDY HOLLY

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with triplets and a final chord. The left hand provides a steady bass line with triplets.

Just you know why Why you and I Will by and

Musical notation for the first vocal line, including a repeat sign. The piano accompaniment continues with triplets in the right hand and a steady bass line in the left hand.

Bb Dm Eb F7 Bb Dm Eb F7

by Know true love ways. Some-times we'll sigh,

Musical notation for the second vocal line. The piano accompaniment features a more active right hand with triplets and a steady bass line.

Eb Gm C7 C9 C7 F7 Bb

Some-times we'll cry And we'll know why, just you and I, Know true love

Musical notation for the third vocal line. The piano accompaniment continues with triplets in the right hand and a steady bass line in the left hand.

Eb F7 Bb Dm Eb F7 Bb Gm Cm F7

ways. Through-out the days Our true love ways

R.H. 3 3

Bb Eb Bb Ebm6 Bb

Will bring us joys to share with those who real - ly care, Some-times we'll

Db F C7 F F7

sigh, Some-times we'll cry, And we'll know why, just you and

Bb Eb F7 Bb Dm Eb F7 Bb Gm

1. I, know true love ways. Just you know ways. 2.

R.H. 3 3 R.H. 3 3

Cm F7 Bb Eb Bb Bb Eb Bb

Medium beat

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line and a bass clef with a steady accompaniment. The second system continues the accompaniment with some chordal textures in the treble.

Db

The vocal entry begins with a guitar chord diagram for D-flat major (Db) in the treble clef. The melody starts with the lyrics: "Four o' clock, I've been walk - in' all night, it's the time I al - ways think of -" and continues with "life.) Five o' clock, still walk - in' a round, I call you up, but you just bring me". The piano accompaniment provides a steady harmonic support.

Gb

Db

The vocal entry continues with a guitar chord diagram for G-flat major (Gb) in the treble clef. The melody starts with the lyrics: "you. down. If you could on - ly see through my eyes I guess you'd say I'm get - ting no - where". The piano accompaniment continues with a consistent rhythmic pattern.

Gb

The vocal entry concludes with a guitar chord diagram for G-flat major (Gb) in the treble clef. The melody starts with the lyrics: "then you'd know just what I'm go - in' through - but in my dreams you al - ways come a - round." The piano accompaniment provides a steady harmonic support.

Here am I, I'm tak - ing a chance in run - ning a - round with stars in my
 Here am I, I'm tak - ing a chance I'm walk - in' on air fly - in' so

eyes. _____ Here I am, I'm look - ing for you, _____
 high _____ Here am I, I'm fac - in' the truth, there's

A B Bmaj7 2nd Fret

won - der - ing why do I _____ I'll ev - er feel _____ so blue. _____ I'm
 no oth - er way _____ make you mine. _____

B Bmaj7 2nd Fret Csus4 C#

CHORUS D# Gb D#

dream - in', dream - in' of me and you. I'm dream - in',

dream - in' will see me through. Nev - er let an - y chan - ces pass me by,

Gb D# D# / C#

Chord diagrams: Gb, A, Bsus4, Db, A, B, Db

I'm gon-na dream you right in - to my life, yeah ... dream you right in-to my life. Dream-in',

Chord diagrams: Gb, Cb, Gb

dream-in' will see me through, wom-an, you'd bet - ter be-lieve that I'm - dream - in' you in - to - my

Chord diagrams: Gb, Db, Gb

in - to - my wom-an, you've got to be-lieve me wo-man -

(life)

Chord diagrams: Db, Gb, Cb

wom-an you've got to be-lieve me wom - an I'll be - dream - in' - you

Chord diagrams: Gb, Db, Gb

in - to - my life. You've got to be-lieve me wom - an.

Fade on Rep

GREEN LIGHT

Words and Music
by ALAN TARNEY

Moderate, heavy beat

Fm



E \flat



F



E \flat



F



Search-in' for a green light.

Look-in' for it all night.

E \flat



B \flat 7



E \flat



F



Us-ing all my keen sight

Search-in' for a green light.

E \flat



F



E \flat



F



From just this side of mid - night,

Till dawn breaks into day - light.



Keep-in' my-self — out of sight

Search-in' for a

[2nd time, instrumental 8 bars]



green light.

Well I've heard the stor-y be-fore—



But that won't stop me search — in'.

It's been so long since s



gave me a sign,—

A sign to stop my head turn — ing.

B \flat Eb F

But all I have — are — just your own memories,

B \flat Eb C7

But you know ba - by, ba - by that's mine, - 'Cause I'm spend-in' all — of my time —

1 | 2 Eb Eb

Search-in' for a Search-in' for a

F Eb F Eb Repeat to fade

green light From just this side of mid - night. Search-in' for a

SHE MEANS NOTHING TO ME

Words and Music
by JOHN DAVID

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The guitar chords are indicated above the vocal line. The piano accompaniment is written in a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

System 1: Chords: B, A, E, B, A, E, B, A, E, B, A, E. Lyrics: 1. Oh— oh well here she

System 2: Chords: B, A, E, B, A, E, B, A, E, B, A, E. Lyrics: comes— now oh— oh I'm on the

System 3: Chords: B, A, E, B, A, E, F#, E, B, F#, E, B. Lyrics: run— now pre - ten - ding— just pre -

System 4: Chords: F#, E, B, F#, E, F#, B, A, E, B, A, E. Lyrics: ten - ding— that I don't see— her just to

B A E B A E F# D

teach her but dar - lin' how much

F# B F# D G F#

long - er can keep on liv - ing this lie

CHORUS

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

She means no-thing to me she means no-thing to me

G#m E F# G#m F# E

I'm still as free as a bird don't care what you heard a - bout me she means

B A E B A E B A E B A E

no-thing to me no more

VERSE 2: Oh, oh, she's my world
 Oh, oh, oh, not just some girl
 Harder, it's getting harder
 To fool anyone. Not just her
 But I act like a man she'd expect me to
 No tears, win her respect.

Who am I fool - ing if I can't fool me? Who be - lies what their eyes

don't see? But I keep on lie - ing

CHORUS: She means nothing to me, she don't
 G#m / E / F# She means nothing to me
 / B // G#m / I'm still as free as a bird, don't care
 E / F# / G#m What you heard about me
 F# / E / B / She means nothing to me, no more.
 A / E / B / A
 / E / B / A / B

INSTR: (Gtr solo - E / C#m / G#m / F# / E / C#m / G#m / D)

CHORUS: (Repeat) - Fade

All my dreams are de - pend - ing on her and how good I'm pre - tend - ing that

DADDY'S HOME

Words and Music by
JAMES SHEPPARD and WILLIAM MILLER

Very slow

The piano introduction consists of two staves. The right hand features a melodic line with triplets of eighth notes, starting on a G4 and moving up stepwise. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Very slow' and the dynamics are 'mp'.

First system of the vocal line and piano accompaniment. The vocal line begins with the lyrics "You're my love, you're my an-gel, you're the girl of my dreams." The piano accompaniment continues with the triplet melody. Chords Eb, Cm, Fm7, and Bb7 are indicated below the piano staff.

Second system of the vocal line and piano accompaniment. The vocal line continues with "I'd like to thank you for wait-ing pa-tient-ly. Dad-dy's Home,". The piano accompaniment continues with the triplet melody. Chords Eb, Cm, Fm7, Bb7, Eb, and Cm are indicated below the piano staff.

Third system of the vocal line and piano accompaniment. The vocal line concludes with "Dad-dy's Home to stay. How I wait-ed for this mo-ment to". The piano accompaniment continues with the triplet melody. Chords Fm7, Bb7, Eb, Cm, Fm7, Bb7, Eb, and Cm are indicated below the piano staff.

be by your side! Your best friend's a - round and told me_ you had tear - drops_ in your eyes.

Fm7 Bb7 Eb Cm Fm7 Bb7

Dad - dy's Home, Dad - dy's Home to stay.

Eb Cm Fm7 Bb7 Eb E

It was - n't on a Sun - day, Mon - day and Tues - day went by. It

Eb Eb7 Ab Bb7 Eb

was - n't _ on a Tues - day _ af - ter - noon. All I could do_ was cry, But I made a prom - ise _ that you

Fm7 Bb7 Eb Ab Bb7

trea - sure, I made it all back to you. How I

Chords: Eb G7 Cm F7 Bb7

wait - ed for this mo - ment - to - be by your side! Your best friend's a - round and told me you had

Chords: Eb Cm Fm7 Bb7 Eb Cm

tear - drops - in your eyes. - Dad - dy's Home, Dad - dy's Home to

Chords: Fm7 Bb7 Eb Cm Fm7 Bb7

1. stay. 2. You're my stay.

Chords: Eb E Fm Bb7 Eb E Eb6

Moderately

1. She wears her

hair real wild, — her nails are per-fect - ly filed. — Her lips are paint - ed deep jun - gle
ooz - ing with charm, got a girl on each arm — His eyes match his all - o - ver

red. Her best co - lour is black — And the clothes — on her back
tan. As he straight - ens his tie — Some beau - ty catch - es his eye,

Show she's a wo - man with style. She wears sat - in and lace — With im -
Brings out the beast in the man And her fresh young face — Makes his

- pec - ca - ble taste. - She'll tell you it runs in her blood. In a
 cold heart race. - She's wear - ing that dead - ly per - fume. You must ad -

Dm

Am

Dm7

E7+



cloud of per - fume - she walks in - to the room, - It comes to a stop - when she does. -
 mi - re the skill - as he goes in for the kill - It's time to at - tack, - make his move. -

Am

G

Am

G

F



She's a } Heart - us - er No time for los - ers { She'll } use you up and
 He's a } He'll }

Am

G

Am

G

Am

G



throw your love a - way - Heart - us - er, a bar - ra -

F

Am

G

1. Am

Dm



cu - da, { She'll } use you, Just don't get in { her } way. _____
 { He'll }

Am Dm Am 2 Am Dm

He's

Am G Am

Where you

Am Dsus D C

been all my life?— This is love at first sight. Could swear we've met some-where be-

Am Dsus D

fore. She throws back her head and she shame-less - ly says, "You

C Em F

got real good taste, tell me more" And the la - dy in black— thinks she's

set - ting her trap And he thinks she's play - ing his game. — But an - y -

bo - dy can tell they're just in - to them - selves, They're two of a kind, They're the

same. They're just Heart - us - ers No time for

los - ers They'll use you up and throw your love a - way. Heart - us - ers,

a bar - ra - cu - da, They'll use you, Just don't get in their way.

Repeat and fade

A LITTLE IN LOVE

Words and Music
by ALAN TARNEY

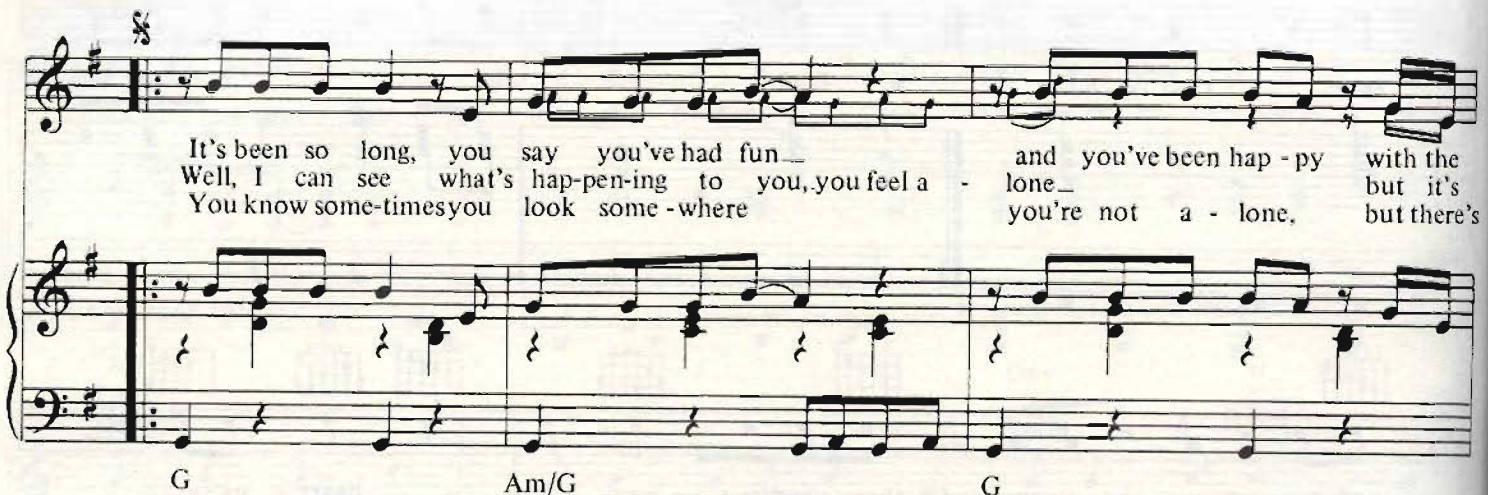
Moderately



Two staves of piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.



Two staves of piano accompaniment. The right hand has a more complex texture with chords and moving lines, while the left hand continues with a simple bass line.



Vocal line and piano accompaniment for the first verse. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are written below the vocal line.

It's been so long, you say you've had fun — and you've been hap - py with the
Well, I can see what's hap - pen - ing to you, you feel a - lone — but it's
You know some - times you look some - where you're not a - lone, but there's

G Am/G G



Vocal line and piano accompaniment for the second verse. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are written below the vocal line.

things you've done. — Now you feel strange and a lit - tle un - real, — well, I can
just not true. — And there's one thing you ought to know
no - one there. — No - one to turn to and no - one to see — the way you're

Am/G G Am/G

un - der - stand _ the way you feel, _ you're just a lit - tle in _ love _ (just a
 coo _ I need you so I'm just a lit - tle in _ love _ just a
 feel - ing _ just like me _ just a lit - tle in _ love _ (just a

G Am/G G

lit - tle) you're just a lit - tle in _ love _ (just a lit - tle)
 lit - tle) I'm just a
 lit - tle) you're just a

Am/G G Am/G

lit - tle in _ love _ (just a lit - tle)
 lit - tle in _ love _ (just a lit - tle) You say you're willing to learn,

G Am/G Bm F#m/B C

you need a friend, a friend who will help you, 'cos you're just a lit - tle in

Bm F#m/B C Am

CHORUS

love oh yeah a lit - tle in love you are

G Em C D G Em

a lit - tle in love with some - one you just

C D Bb Gm

like to see, like me, you're in love oh yeah

Am Bm G Em

To Coda

D.S. (no repeat)
al Coda

a lit - tle in love.

C D G E \flat C B \flat F/B \flat

CODA

oo you're in love.

F/B \flat C D E

(oh yeah) a lit - tle in love you are a lit - tle in love

A F \sharp m D E A F \sharp m D E

Repeat to Fade

with some-one you just like to see like me, you're in love,

C Am Bm C \sharp m

WE DON'T TALK ANYMORE

Words and Music
by ALAN TARNEY

Moderately

mf

C

Am

(1) Used to think that life was sweet _____ used to think we were so _____
 (2) (used) to feel we had it made _____ used to feel we could sail _____
 (3) real - ly does - n't mat - ter to me _____ I guess your leav - ing was meant _____

Em7

F

Dm

_____ com - plete _____ I can't be - lieve _____ you'd throw it a - way _____
 _____ a - way _____ can you im - ag - ine _____ how I feel to - day _____
 _____ to be _____ it's down to you now _____ you want to be free _____

C

F/C

C

F/C

C

C

F/C

C

Used _____ Well, I hope _____

a long time a - go you were the lone - ly one,
 you know which way to go you're on your own a - gain

now it comes to let - ting go you are the
 don't come cry - in' to me when you're the

on - ly one Do you know what you've done?
 lone - ly one re - mem - ber what you've done

CHORUS

It's so fun - ny how we don't talk

an - y - more. It's so fun - ny

G/C C G/C Dm/C

why we don't talk an-y-more but I ain't los-ing sleep

C Bb/C F/C Bb/C F/C C/G G G/A

and I ain't count-ing sheep.

D/A A E/A A E/A A E/A Bm/A

It's so fun-ny how we don't talk

(last time repeat to Chorus & fade ad lib.)

C G/C C

an-y-more.

G/C C G/C Dm/C

1 2 D8.

Well it

NEVER SAY DIE

Words and Music by
TERRY BRITTEN and SUE SHIFRIN

Moderately

Am7 D Am7

You look so sad _____ Like you
She said good - bye _____ So

Am7 D

lost your on - ly friend. _____ Don't feel so bad _____
tell your - self that's all. _____ But your hands ain't tied _____

Am Am7 D Am7 D

_____ you can al - ways try a - gain _____ So don't
_____ why you make your - self so small _____

Am Am7 D Am7

hide, go seek, Don't let the grass grow un - der your feet. Get out, — get up,

Am Am7 Am Dm7 G7 Am

— get on, — get mov-ing out, Don't sur-ren - der, Don't give up the fight. You give a

Dm G7 Dm G G6

lit - tle bit more If you want her back — it's a full at - tack. You give a

Am F G11 C/G

lit - tle bit more. If you want to win — you don't give in — You give a

Am Fmaj9 Dm9 Dm7 G

to Coda ☉

lit - tle bit more. When you think you're through what you got to do — is give a

Am F F6 G

1. lit - tle bit more. —

Am D7 C/G D

2. lit - tle bit more. —

F G G7 Fmaj7 G

Don't give up the fight, Got to keep on go-ing with all your might.

Am

Try hard, don't stop. Got to keep on giv-ing it all you got.

Nev-er give up, nev-er give up, nev-er say die. Be-lieve in I,— you can

D

reach the top— got to give it a shot. Don't— say no, got to get in the flow.

C D

Am7 D Am7

So don't hide, go seek Don't

Am7 Am Am7 Am Am9

D

crawl a - way, — get back on — your feet. Get out, — get up, —

Dm7 G7 Am

— get on, — get mov - ing out. Don't sur - ren - der.

Dm G7 Dm Dm7 G

D.S. al Coda

Don't give up the fight. You give a

G6

⊕
CODA

D.S. and fade

lit - tle bit more. — You give a

Am G

THE ONLY WAY OUT

Words and Music
by RAY MARTINEZ

123

A D/A E/A A

4 E/A A A D/A

1. Came a time in my life I but
(2. I've been) wast-ing my time

had to be free more from all of the lies maze and that
not an - y - more I've been through the maze and it

E/A A E/A F#m E

used to be me. led to your door. And the on - ly way out is the on -

D E A D/A E/A A

ly way in and it's you. 2. I've been

E/A A Em7 A

I spent a lot of time at the cross -

Em7 A

roads get - ting that lone - ly feel - ing in - side

C#m F#m

sud - den - ly you stopped the rain

you changed the view now eve - ry - where's lead - ing to you.

3. Let's

VERSE 3: Let's get this thing going let's move it along
 Let me do all the things I've been missing so long.
 'Cause the only way out is the only way in and it's you.

VERSE: (Instr.)

MIDDLE: I spent a lot of time at the crossroads
 Getting that lonely feeling inside
 Suddenly you made the rescue you pulled me through
 Now let me do something for you.

(Link chords: E/F#)

[KEY: B]

VERSE 4: Let's get this thing going let's move it along
 Let's do all the things I've been missing so long.
 And the only way out is the only way in and it's you,
 Yeah the only way out is the only way in and it's you,
 Yeah the only way out is the only way in and it's you.

INTRO: (Repeat) + The only way out
 It's the only way in
 It's the only way out
 It's the only way in
 (FADE)

LITTLE TOWN

Words and Music arranged
by CHRISTOPHER EATON

The musical score is arranged in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The score includes three verses: 1. O lit - tle town of Beth - le - hem - ent - ly, how sil - ent - ly; 2. How sil - ent - ly; 3. (Instr.)

Chord Diagrams:

- F/Bb: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- Eb/Bb: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- Bb: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- F/Bb: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- Eb/Bb: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- Bb: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- Eb/Bb: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- Bb: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- Bbsus4: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- F: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- Eb: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$

Bb Bb sus4 Bb F Bb

thy deep and dream less sleep
im parts to hu man hearts

F Eb

the si lent stars
the bless ings of His

Bb F Eb F Eb F/Eb

by heav en.

1. Yet in thy
2. We hear the
3. No ear may

Eb F/Eb Eb F/Eb Eb F/B

dark streets shin eth the ev er last ing light,
Christ mas ang els the the great glad tid ings tell,
hear His com ing but in this world of sin,

the hopes and fears of all the years are met in
 O come to us a-bide with us, Our Lord Em-
 where meek souls will re-ceive Him still the dear Christ

thee to night
 an u el
 en ters

in
 Twin-kle twin - kle lit - tle star now I know just what you are.

Fade

SUDDENLY

Words and Music
by JOHN FARRAR

Slowly

F B \flat B \flat ^o F/A D \flat /A \flat G \flat F

B \flat Cm7 A \flat B \flat

HE She walks in — and I'm sud-den-ly a he-ro.

E \flat m C \flat D \flat

I'm tak-en in, — my hopes be-gin — to — rise. —

D \flat ma \flat 7 Dm7 B \flat C11 Fm7

SHE Look at me, Can't you tell — I'd be so Thrilled — to see —

D \flat C \flat C C C \flat C7

HE You make it seem—I'm so close-to my dream—And then sud—den-ly it's all
the message in your eyes.

Fmaj7 Dm7 Bbmaj7 Am Gm Dm

SHE there. Sudden-ly **BOTH** the wheels are in mo- tion — And I - I - I - I — I'm ready to sail—

Bbmaj7 Bb6 C7 Fmaj7 Dm7 Bbmaj7 Am Gm Dm

— an- y o — cean. — Sud- den-ly — I don't need the an- swers — 'Cos I - I - I - I —

Bbmaj7 Bbm F Bb

— I'm rea- dy to take — all my chan- ces — with you.

Bb0 F/A Db/Ab Gb F Bb

Cm7 Ab Bb Ebm

HE How can I feel you're all that mat- ters. I, I'd re- ly — on

cb D7maj7

an - y - thing — you — say.

Dm7 Bb C11 Fm7

SHE I'll take care that no il-lu-sions — shat-ter If — you dare —

Db Csus C Csus C7

HE You make it seem — I'm so close — to my dream — And then sud — den-ly it's all to say what you should say.

Fmaj7 Dm7 Bbmaj7 Am Gm Dm

SHE there. Sudden-ly **BOTH** the wheels are in mo — tion — And I - I - I - I — I'm ready to sail —

Bbmaj7 Bb6 C7 Fmaj7 Dm7 Bbmaj7 Am Gm Dm

— an - y o — cean. — Sud-den-ly — I don't need the an — swers — 'Cos I - I - I - I —

B♭maj7 B♭m F B♭

I'm ready to take all my chances with you.

B♭° F/A D♭/A♭ G♭ F Am/E Dm7 F/C

B♭m E♭m6 D♭

HE Why do I feel so alive when you're near? There's no way any hurt can get

F7sus F7 B♭maj7 B♭7 E♭

BOTH through. Long-ing to spend ev-'ry moment of the day with you, with

C7 Fmaj7 Dm7 D. al CODA

you. Sud-den-ly the wheels are in mo-

CODA B♭° F

SLOW RIVER

Words and Music by
ELTON JOHN and BERNIE TAUPIN

D C/D Bb F/C C

The first system of music features a guitar chord chart at the top with five chords: D, C/D, Bb, F/C, and C. Below this is a grand staff with three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The middle and bottom staves are a grand staff with a treble and bass clef, respectively, also in two sharps and common time. The piano accompaniment consists of chords and moving lines in both hands.

D C/D Bb F/C C

The second system continues the musical notation with the same guitar chord chart and grand staff arrangement as the first system. The piano accompaniment continues with chords and moving lines.

D C/D C

wea - ther man, — he looks con - fused, shakes his fist at the sky —
win - ter here — don't be - lieve in God, the bit - ter wind just bites through me —

The third system includes the lyrics for the first line of the song. The guitar chord chart at the top shows chords D, C/D, and C. The lyrics are: "wea - ther man, — he looks con - fused, shakes his fist at the sky —
win - ter here — don't be - lieve in God, the bit - ter wind just bites through me —". The piano accompaniment continues with chords and moving lines.

like you used to do. _____
 like a wild dog. _____

But
 I still

D C/D C

you don't re - men - ber things like that, do you? The bal-ance was un - ev - en but I'm
 see your eyes to-night like head-lights through the fog, but one foot in your door, oh that's

G/A D

all I break - ing through. _____
 ev - er got. _____

C G D C G F G

Slow ri-vers run cold, shal-low wat - ers ne-ver sank so low.

B \flat C G D F/C C

I thought I'd drown and you'd ne-ver know, you're a slow ri-ver and you run so

G D

cold. The

1. 2.

G/B C D

chan-ces are — you'll re - ap-pear. Swim my way — in a flood —

Em F G

— of tears, — no place to hide — your con - science so — you're a sink -

C D C G

ing ship with no place to go. Slow ri-vers run

D C G F G Bb

cold. shal-low wat-ers ne-ver sank so low. I thought I'd drown and you'd

C G 1. D F/C C G

ne-ver know, you're a slow ri-ver and you run so cold.

D F/C C G D

slow ri-ver and you run so cold.

molto rall. *a tempo*

PLEASE DON'T FALL IN LOVE

Words and Music by MIKE B...

Slow ballad tempo

Chord diagrams: Dm, C, F, C, Dm7, Gsus, G7, F, C, F, C, F, C, F#dim, C, G7, C, Dm7, G7, F, C.

mp

I know that you're with— him Just now as I write,— I

know you need some— one To hold you at night,— But I'm beg—ging you, Ba— by,

Please don't fall in love. I knew it might hap—pen Whe

I was a - way — And now that it's hap - pened I just want to say — That I'm

beg - ging you, Ba - by, Please don't fall in - love. — I'm We

us - ual - ly strong — But I'm feel - ing so weak, — It
kissed at the air — port, We said we could wait, — I be - lieve -

When wells up in - side — me, I cry when I speak. — But the
— it is we — Who de - ter — mine our fate; — And I

C E7 Am C7

more love I call you on the phone, The more I feel a-
 love you more than I can say Don't throw it all a-
 wa-

F Dm 1 G7sus G7 2 G7sus G7

— And the less we have to say. — I —
 — Don't let it go by. — I —

F C F C

know that you're with — him Just now as I write, — I

F C F#dim C

know you need some — one To hold you at night, — But I'm beg-ging you, Ba — by,

G7 C Dm Gsus G

Please don't fall in love. I

know you don't tell— me To spare me the pain,— Don't want you to tell— me, I

F C F C F C

don't need his name,— But I'm beg-ging you, Ba— by, Please don't fall in—

F#dim C G7

love.

Slow Ab C Db C

love.

dim.

love.


D

D

1. Well I've dreamed a - bout to - day, _____ the same dream in
 2. Well I've searched the whole world through _____ to find some one
 3. 4. 6. Well I've dreamed a - bout to - day, _____ the same dream in
 5. Instr.

A (Vocal 5^o)

ma - ny ways. _____ (5.) But I ne - ver thought I'd be here,
 who _____ would make this dream come true, it's
 so _____ ma - ny ways, but no - thing can com - pare with,

To Coda  3rd time



1. D

be here with you, my pret - ty one. —
 you and on - ly you, my pret - ty one. —
 com - pare with you, my pret - ty one. —

2. D



Pret - ty one, —

G



F#m



I long to hold — you, through the night — I want to hold —

G



— you, pret - ty one — has no one told — you, I love

D  G 

you. An - y day and you will find.



F#m 

me full of joy when you're be^aside me, in a mo-



G  A 

ment like this - could it be - what I've missed - all my life.



D



Musical notation for the first system, including treble and bass staves with a guitar chord diagram for D.

G



Musical notation for the second system, including treble and bass staves with a guitar chord diagram for G.

Well I love — your smile — and I love — your eyes —
 And I need — you now — as I write — this song —

*

A



G



Musical notation for the third system, including treble and bass staves with guitar chord diagrams for A and G.

— and the way — you talk — makes me feel — so nice — noth - ing can — com - pare —
 — did I hear — you say — you're the on - ly one — from a lone - ly prayer

1.



Musical notation for the fourth system, including treble and bass staves with a guitar chord diagram for A.

— with the way — you are, — oh, —
 — I am in — the air —

2.



D. al Coda
(With Repeats)

⊕ CODA



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#). The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

The CODA section consists of piano accompaniment in two staves. The right hand plays a sustained chord, while the left hand plays a melodic line of eighth notes.



No, no - thing can com - pare with,

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

*



com - pare with you, my pret - ty one. —

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

The final system of music consists of piano accompaniment in two staves. The right hand plays a melodic line with some grace notes, while the left hand plays a steady eighth-note bass line.

OCEAN DEEP


Words and Music by
RODNEY TROTT and JONATHAN SWEET

Bb

 deep) (on D.C.)


F/A



Dm


F7/C


Gm




Ebmaj7


Cm9


Fsus4


F





Bb



F/A



Love,
 Love,
 Love,


can't you see — I'm a - lone, —
 I've been search - ing so long, —
 can't you hear — when I call, —



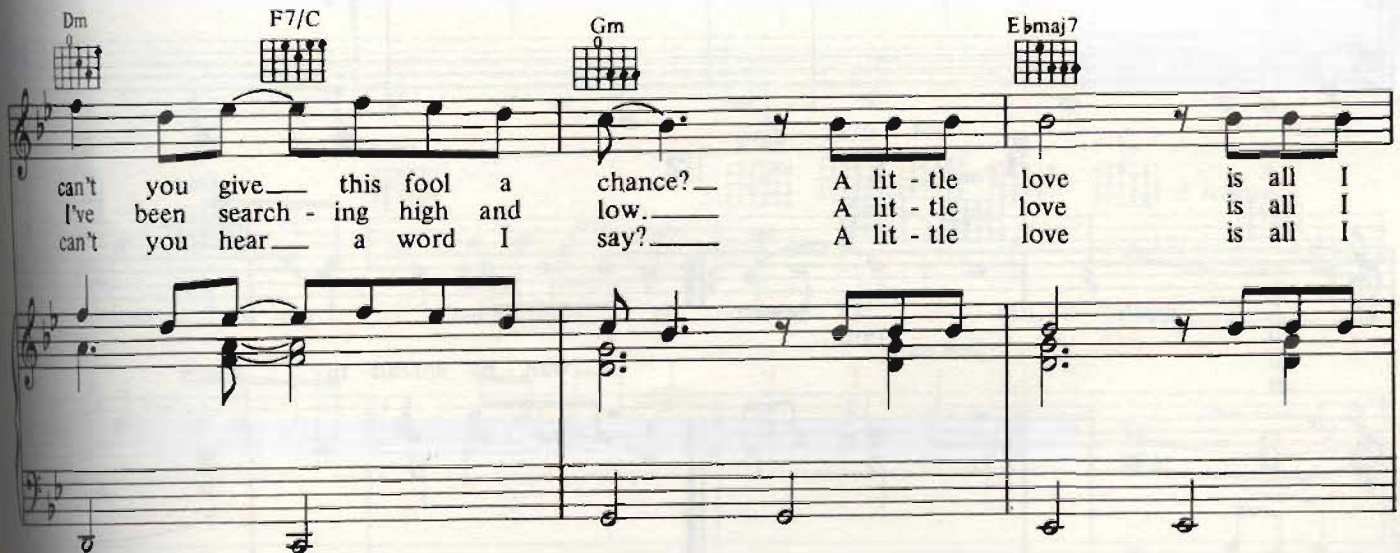
Dm


F7/C


Gm


Ebmaj7


can't you give — this fool a chance? — A lit - tle love is all I
 I've been search - ing high and low. — A lit - tle love is all I
 can't you hear — a word I say? — A lit - tle love is all I



Cm7 Fsus4 F Bb

ask, a lit - tle kind - ness in the night. _____
 ask, a lit - tle sad - ness when you go. _____
 ask, a lit - tle feel - ing when we touch. _____

F/A Dm F7/C

Please don't leave me be - hind, _____ no, don't tell me love is
 May - be you need a friend, _____ on - ly please don't let's pre -
 Why am I still a - lone? _____ I've got a heart with - out a

Gm Ebmaj7 Cm9

blind. _____ A lit - tle love is all I ask, and that is
 tend. _____ A lit - tle love is all I ask, and that is
 home. _____ A lit - tle love is all I ask, and that is

F 1 Fsus4 F 2 Gm

all. _____ ooh. _____ I wan - na spread my wings
 all. _____
 all. _____

but I just can't fly, as a string of pearls and pret-ty girls

Chord diagrams: Ebmaj7, Cm7

— go sail - ing by. Oc - ean deep,

Chord diagrams: Eb, F, Eb/F, F, Eb/F, F, Bb

Tempo markings: *rall.*, *A tempo*

I'm so a - fraid to show my feel - ings, I have sailed a mil - lion ceil -

Chord diagrams: Ebmaj7, F/Eb, Dm7

ings in my sol - i - ta - ry room. Oc - ean deep,

Chord diagrams: Gm, Eb, F/Eb, Bb/D, F/C, Bb, Eb

Tempo markings: *A tempo*, *poco rall.*

Bb Ebmaj7 F/Eb Dm7

will I ev - er find a love? May - be she has found an

Gm Eb F/Eb

oth - er, and as I cry my - self to sleep

Bb/D Eb F Fsus4 F D

I know this love of mine will keep, oc - ean

CODA Gm/F F7 Bb A tempo F/Bb

oc - ean deep, I'm so

Poco rall.

lonely, lonely lonely ly.

Ocean deep, on my own in my room—
Poco rall. I'm so lone-ly oh so lone-ly

I'm so lone

ly. Ocean

Repeat to Fade

SHE'S SO BEAUTIFUL

Words and Music
by HANS POULSE

Slow

Dm

C

I hear your ac - c - us - a - tions, dar - ling ———

Dm

And my re-ply is hard to find. I wan - na know you

C

Dm

C

F

C

Dm

bet - ter ——— Won't you con - sid - er one more time? ———



Dm



C



Dm



C



Riv-er flow to shin—ing sea,— Mount-ain bit—ter blue;—
Ti-ny plan-et spins—through space,— Gives my life—to me,—

Dm



C



Gsus4



Child-ren flow like wa—ter falls,— Sweet our love—re—new.—
Fif-teen bill-ion hu—man beings— Where's our des—tin-y?—

G



Dm



C



Peace and war and peace— a—gain,—

Dm



C



Dm



C



Trial and er—ror true,—

Oh, if you were to vis— it there—

Csus4



G



C#dim



You would love— her too. —————

She's so

Dm7



G7



C



Am



beau - ti - ful,—

She's so kind and free,—

She's so

Dm7



G7



Csus4



C



beau - ti - ful,— She's all — there is— to me. —

Am7 C#dim Dm7 G7 C

She's so beau - ti - ful, - She's so kind and free, -

Am Dm7 G7 Gsus4 Csus4

She's so beau - ti - ful, - She's all — there is — to me. —

1 2 C#dim

She's so

Dm7 G7 C

beau - ti - ful, - She's so kind and free, -



She's so beau-ti-ful,— She's all — there is — to me.—



She's so beau-ti-ful,— She's so kind and free,—

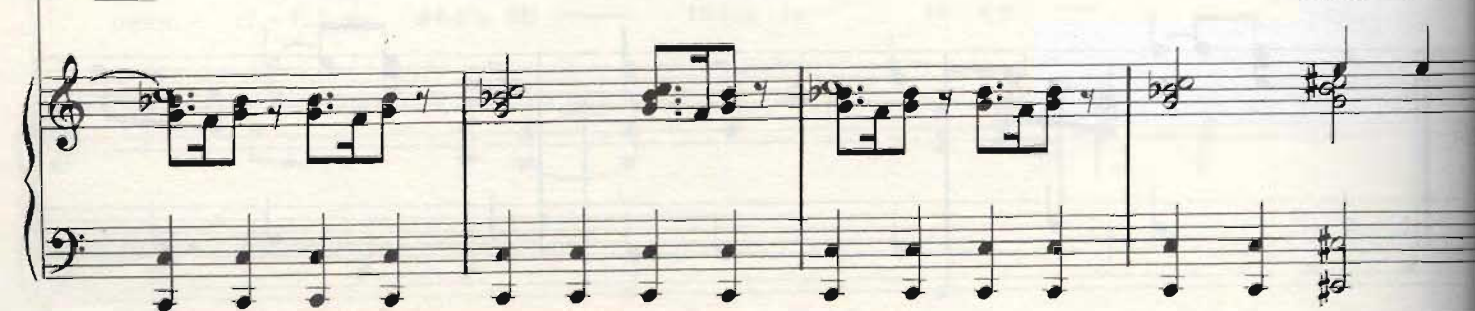


She's so beau-ti-ful,— She's all — there is — to me.—



Repeat to f

She's so



TWO HEARTS

Words and Music
by ALAN TARNEY

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment line. The key signature is D major (two sharps) and the time signature is 12/8. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

System 1: The vocal line has three measures of rests. Above the staff are guitar chord diagrams for D, A, and D. The piano accompaniment begins with a bass line of quarter notes (D, A, F#, D) and a right-hand part of chords.

System 2: The vocal line has three measures of rests. Above the staff are guitar chord diagrams for A, G/D, D, and A. The piano accompaniment continues with the bass line and right-hand chords.

System 3: The vocal line has three measures of rests. Above the staff are guitar chord diagrams for G/D, D, and A. The piano accompaniment continues with the bass line and right-hand chords.

The lyrics "The same" are written below the vocal line in the third system.

A D/A A D/A E/A D/A A

heart, — the same love, — on the night you — be - gan, meant ev - 'ry -

A D/A A D/A E/A D/A E/A A

thing, — clos-est thing — that your heart — ev - er — had. Dreams

A D/A A D/A E/A D/A A

change, — change your heart, — and in-ter - fere with — your plans. The same
go — now you're free, — free to go where — you please. But when you're

A D/A A D/A E/A D/A E/A A

heart, — the same love — are noe out — of — your — hands. } When two
free — all you hear — is your lone - ly — heart — beat. }

A/D D A

hearts drift a - way you can hear voi - ces say that the

A/D D E

real dia - mond ring did - n't ev - er real - ly mean a thing. When two

A/D D A

hearts drift a - way, a lone - ly voice be - gins to say there's no

A/D E

room for an - y - one, but you're think - ing no more what you've done. —

To Coda ◆

1. | 2.

You can

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics "You can" are written below the vocal line. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right hand plays a melody with dotted rhythms, while the left hand plays a steady eighth-note accompaniment. The system is divided into two measures by a repeat sign.

G C Bb Dm

Four chord diagrams are shown below the first system. From left to right: G major (x023211), C major (x32011), Bb major (x20211), and Dm minor (xx0232).

The second system of music continues the piano accompaniment from the first system. It features a right-hand part in treble clef and a left-hand part in bass clef. The right hand plays a melody with dotted rhythms, while the left hand plays a steady eighth-note accompaniment. The system is divided into two measures by a repeat sign.

G C Bb Dm

Four chord diagrams are shown below the second system. From left to right: G major (x023211), C major (x32011), Bb major (x20211), and Dm minor (xx0232).

The third system of music continues the piano accompaniment from the second system. It features a right-hand part in treble clef and a left-hand part in bass clef. The right hand plays a melody with dotted rhythms, while the left hand plays a steady eighth-note accompaniment. The system is divided into two measures by a repeat sign.

F G

Two chord diagrams are shown below the third system. From left to right: F major (113321) and G major (x023211).

D.S. al Coda **Ⓢ CODA**

When two

The fourth system of music features a vocal line in treble clef with the lyrics "When two". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right hand plays a melody with dotted rhythms, while the left hand plays a steady eighth-note accompaniment.

The same

The fifth system of music continues the piano accompaniment from the fourth system. It features a right-hand part in treble clef and a left-hand part in bass clef. The right hand plays a melody with dotted rhythms, while the left hand plays a steady eighth-note accompaniment.

A

heart, — the same love, — on the night you — be - gan, meant ev - 'ry

thing, — clos - est thing — that your heart — ev - er —

D A

had.

G/D D A

Repeat to Fade

MISTLETOE AND WINE

Words by LESLIE STEWART and JEREMY PAUL
 Music by KEITH STRACHAN

Easy relaxed tempo

B \flat E \flat B \flat E \flat B \flat

E \flat B \flat F7 B \flat F7 B \flat F7 B \flat

F7 B \flat

1. The

B \flat F7 B \flat F7 B \flat Gm

child is a— king, the car - oll - ers— sing, The old is

F F7 Eb

passed, there's a new — be - gin-ning. Dreams of San - ta,

Bb C7sus(9) F7

dreams of snow, Fin - gers numb, fac - es a - glow. It's

Bb

Christ - mas time, mis - tle - toe and wine, Child - ren

Eb Bb F F7

sing - ing Chris - ti-an rhyme With logs on the fire — and

Bb

gifts on the tree; A time to re-joice in the good that we

see. 2. A time — for liv - ing, a time for be - liev - ing, A
 3. It's a time — for giv - ing, a time for get - ting, A

Gm Eb Gm F F7
 time — for trust-ing, not — de - ceiv - ing.
 time for — for - giv-ing, and for — for - get - ting.

Eb Bb
 Love and laugh - ter and joy ev - er af - ter;
 Christ-mas is love, Christ-mas is peace; A

C7 F7 1 2

Ours for the tak-ing just fol-low — the mas-ter. cease.
 time for hat - ing and fight - ing to

Bb Eb Bb

Christ - mas time, mis-tle-toe and wine, child - ren sing - ing

F F7

Chris - ti - an rhyme With logs on the fire — and gifts on the

Bb 1-3 4

tree; A time to re - joice in the good that we see. see.

Cliff Richard

PRIVATE COLLECTION

SOME PEOPLE

WIRED FOR SOUND

ALL I ASK OF YOU

CARRIE

REMEMBER ME

TRUE LOVE WAYS

DREAMIN'

GREEN LIGHT

SHE MEANS NOTHING TO ME

HEART USER

A LITTLE IN LOVE

DADDY'S HOME

WE DON'T TALK ANY MORE

NEVER SAY DIE

THE ONLY WAY OUT

SUDDENLY

SLOW RIVER

PLEASE DON'T FALL IN LOVE

LITTLE TOWN

MY PRETTY ONE

OCEAN DEEP

SHE'S SO BEAUTIFUL

TWO HEARTS

MISTLETOE AND WINE

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