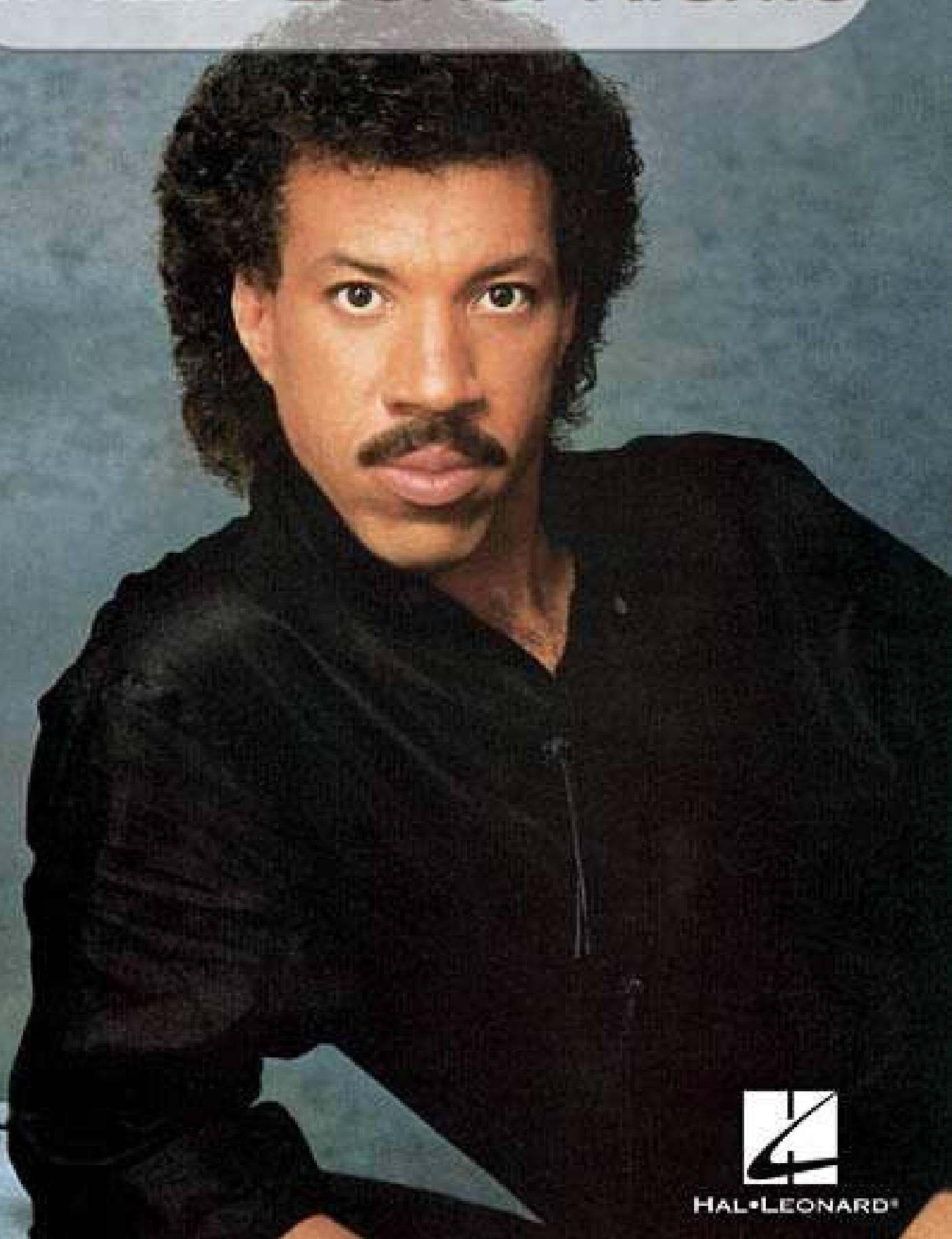


FOR ORGAN, PIANO & ELECTRONIC KEYBOARD



256

The Very Best of Lionel Richie



HAL•LEONARD®

HELLO

Words and Music by LIONEL RICHIE

Slow ballad (♩ = 62)

mp

I've

Am G6 Fmaj7 G6 Fmaj7

1. been a - lone with you in - side my mind _____ And
2. long to see the sun - light in your hair _____ And
3. Instrumental _____

Am G6 Fmaj7 G6 Fmaj7

in my dreams I've kissed your lips a thou - sand times I
tell you time and time a - gain how much I care _____ Some

Am G6 Fmaj7 G6 Fmaj7

some - times see you pass out - side my door
times I feel my heart will o - ver - flow

Hel
Hel
Hel

Am G6 Fmaj7 A

lo, is it me you're look - ing for?
lo, I've just got to let you know,
lo, is it me you're look - ing for?

1. I can
2.3. 'Cause I

Dm G C F

see it in your eyes, I can see it in your smile
won - der where you are and I won - der what you do

You're
Are you

Bb E* Am E7/B Am/C E7/B

all I've ev - er want - ed and my arms are o - pen wide
some - where feel - ing lone - ly or is some - one lov - ing you?

'Cause you
Tell me

* Recorded version has G# in bass.

Dm G C F

know just what to say— and you know just what to do— And I
 how to win your heart— for I have - n't got a clue— But

Bb Am/E E

1.2 Am G6 Fmaj7 G6 Fmaj7

a tempo

want to tell— you so much, I love you ...
 let me start— by say - ing, I love you ...

Am G6 Fmaj7 G6 Fmaj7

2. 1
 3. Inst.

3. Am G6 Fmaj7 G F A

you. *rall.*

ALL NIGHT LONG (ALL NIGHT)

Words and Music by LIONEL RICHIE

Moderate Caribbean feel (♩ = about 104)

(Drums)
mf

(Synth.)
(Voice)
Da da

Oh

Guitar → G
(Capo up
1 fret)



F



Am



5fr.

Piano → Ab

Well, my friends, the time has come
Peo - ple danc - ing - all in the street,
raise the roof and
see the rhy - thm al

G



Ab

F



Gb

have some fun,
in their feet,

Throw a - way
Life is good,

the work to be done,
wild, and sweet,

Am



5fr.
Bbm

G



Ab

let the mu - sic play on (play on, play on).
let the mu - sic play on (play on, play on).

F



Gb

Am



Sfr.
Bbm

Ev - 'ry - bod - y sing,
Feel it in your heart

and ev - 'ry - bod - y dance,
and feel it in your soul,

lose your - self in
let the mu - sic

G



Ab

F



Gb

wild ro - mance, We're going to
take con - trol, We're going to

par - ti' ka - ra - mu,
par - ti' lim - ing.

fi - es - ta, for - ev - er.
fi - es - ta, for - ev - er.

Am Sfr. Bbm

2nd time omit these bars

G Ab

Come on_ and sing a - long:_ We're going to par - ty, ka - ra - mu ,
 Come on_ and

F Gb

Am Sfr. Bbm

G Ab

fi - es - ta, for - ev - er. Come on_ and sing_ a - long:_
 sing_ my_ song:_

Chorus

G Ab

F Gb

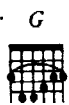
All night_ long, (All night_) all night, All night

G Ab

F Gb

long, (All night_) all night, All night_ long, all night

1. *G*




Ab

All night — long, — Oh. —

7

2. *G*




Ab

(All night —) long, — (All night —) Yeah!

6/4

N.C.




Gb

Once you get start - ed — you can't sit - down, —

6/4

N.C.



Gb

Come join the fun, it's — a mer - ry - go - round,

6/4

N.C. F
Gb

Ev - 'ry - one's danc - ing - their trou - bles - a - way,

N.C. Fmaj7 Em7 Fmaj7 Em7
Gb maj7 Fm7 Gb maj7 Fm7

Come join - our par - ty, - see - how we play!

N.C. Fmaj7 Em7 Fmaj7 Em7
Gb maj7 Fm7 Gb maj7 Fm7 N.C.

N.C.

Tom bo li de say de moi ya Yeah, Jam - bo Jum - bo

Way to par - ti' o we goin' Oh, jam - ba - li.

Tom bo li de say de moi ya Yeah, Jam - bo Jum - bo.

Fmaj7 *Em7* *Fmaj7* *Em7* *G11*

Gbmaj7 *Fm7* *Gbmaj7* *Fm7* *Ab11*

Oh

Fmaj7 *Em7* *G*

Gbmaj7 *Fm7* *Ab*

Yes We're gon - na have a par - ty All night—

F



Gb

long, _____ (All night_) all night, _____ All night

G



Ab

long, _____ (All night_) all night, _____ All night _____

F



Gb

long, _____ all night, _____ All night _____

G



Ab

long _____ (All night_) (All night_) _____



Ev - 'ry - one_ you meet, - they're jam - ming in - the street, - All night



long. _____ (All night_) (All night_)




(All night_) (All night_) *Repeat and fade*

STUCK ON YOU

Words and Music by LIONEL RICHIE

Moderate Country 4 (♩ = 134)

mp smoothly

The first system of the piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Moderate Country 4' with a quarter note equal to 134 beats per minute. The music begins with a series of eighth and sixteenth notes in the right hand, while the left hand plays a simple bass line with quarter notes.

The second system continues the piano introduction. The right hand features a melodic line with some slurs and ties, while the left hand maintains a steady bass line. The dynamics remain 'mp smoothly'.

The third system of the piano introduction shows the right hand playing a more active melodic line with eighth notes and slurs. The left hand continues with a consistent bass line. The system concludes with a double bar line.

F **Am** **Bb**

1.3. Stuck on you — I've got this feel-in' down deep in my soul
2. Stuck on you — Been a fool too long — I guess it's

The fourth system contains the vocal entry. It features three guitar chord diagrams: F major, Am (A minor), and Bb major. The lyrics are written below the vocal line, which includes two verses. The piano accompaniment continues with a bass line and some chords in the right hand.

F Am

— that I just— can't— lose
time for — me to come on home —

Guess I'm on — my — way —
Guess I'm on — my — way —

Bb C F

Need - ed a friend
So hard to see —

Am Bb C

And the way I feel now I guess I'll — be with you — till the end.
That a wom - an like you could wait a - round for a man — like — me —

F Am Bb

Guess I'm on — my — way —
Guess I'm on — my — way —

To Coda ◆

C F Am

Might - y glad you stayed }
 Might - y glad you stayed }

Bb C F

Am Bb C

Bb C F F/E

Oh, I'm leav - ing on — that mid - night train to - mor-

mf more rhythmically

Bb

this time, lit - tle dar - lin', I'm

C

com - in' home — to stay — ah

D.S. al Coda

Coda **C** **F**

I'm might - y glad you stayed —

Am **Bb** **C** **FaddG**

rall.

YOU ARE

Words and Music by LIONEL RICHIE, BRENDA HARVEY-RICHIE

Moderately

Piano introduction for the first system. The music is in 4/4 time with a key signature of three flats (B-flat major). It begins with a piano (*p*) dynamic and a *v* (vibrato) marking. The melody is played in the right hand, and the bass line is in the left hand.

Piano introduction for the second system, continuing the melody and bass line from the first system.

Guitar → C (Capo up 1 fret) G/C F/C C F/C G/C C

Keyboard → D_b A_b/D_b G_b/D_b D_b G_b/D_b A_b/D_b D_b

Chord diagrams for guitar and keyboard for the second system. The guitar diagrams show the fretboard with fingerings for C (with capo up 1 fret), G/C, F/C, C, F/C, G/C, and C. The keyboard diagrams show the corresponding chords: D_b, A_b/D_b, G_b/D_b, D_b, G_b/D_b, A_b/D_b, and D_b.

Vocal entry and piano accompaniment for the first line of lyrics. The lyrics are: "Ba - by you'll find— / Tell me it's true— / There's I on - ly one— love / can't be - lieve— you". The piano accompaniment includes the melody and bass line.

Am7 G/A Am

B_bm7 A_b/B_b B_bm

Chord diagrams for guitar and keyboard for the first line of lyrics. The guitar diagrams show Am7, G/A, and Am. The keyboard diagrams show B_bm7, A_b/B_b, and B_bm.

Vocal entry and piano accompaniment for the second line of lyrics. The lyrics are: "Yours_ and mine_ / do what you do— / I've got so — much love_ / I've got so — much love_". The piano accompaniment includes the melody and bass line.

G



Ab

C



Db

G/C



Ab/Db

F/C



Gb/Db

C



Db

And
And

need - ing you so
my love, you'll see

My
We'll

F/C



Gb/Db

G/C



Ab/Db

C



Db

Am7



Bbm7

G/A



Ab/Bb

Am



Bbm

love for you — I'll
stay to - geth - er,

nev - er let go
just you and me

I've got so —
I've got so —

Am/G



Bbm/Ab

F



Gb

— much love —
— much love —

All I want —
On - ly you —

is to

G
Ab

C
Db

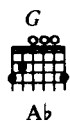
F
Gb

hold
(know

you —
me) —

Let me show — how
Tell me how —

much — I love you
to love you

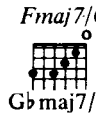


Ab

Db

Gb

(Show you —)
 (Show me —)
 ba - by I don't mind — and I don't mind —
 ba - by I don't mind — and I don't mind —



Ab

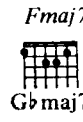
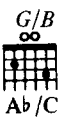
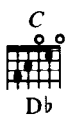
Db

Gb

Fmaj7/G
Gb maj7/Ab

(Lov - ing you —) Girl, I love — you There's no one a - bove — you
 (Tell — me —) Girl, I love — you Al - ways think - ing of — you

Chorus



Db

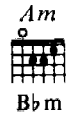
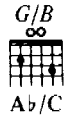
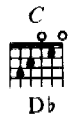
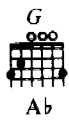
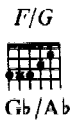
Ab/C

Bbm

Ab m6

Gbmaj7

You are — the sun — You are — the rain — That



Gb/Ab

Ab

Db

Ab/C

Bbm

Ab m6

makes my life this fool - ish game — You need — to know — I love — you so —

Fmaj7



Gbmaj7

F/G



Gb/Ab

G



Ab

C



Db

Am



Bbm

And I'd do it all a - gain and a - gain — Oh —

F



Gb

Dm7



Ebm7

Dm7/G



Ebm7/Ab

wo — wo — yea yea yea —

1.

C



Db

Am



Bbm

G/A



Ab/Bb

Am



Bbm

yea

C



Db

G/C



Ab/Db

C



Db

Am



Bbm

G/A




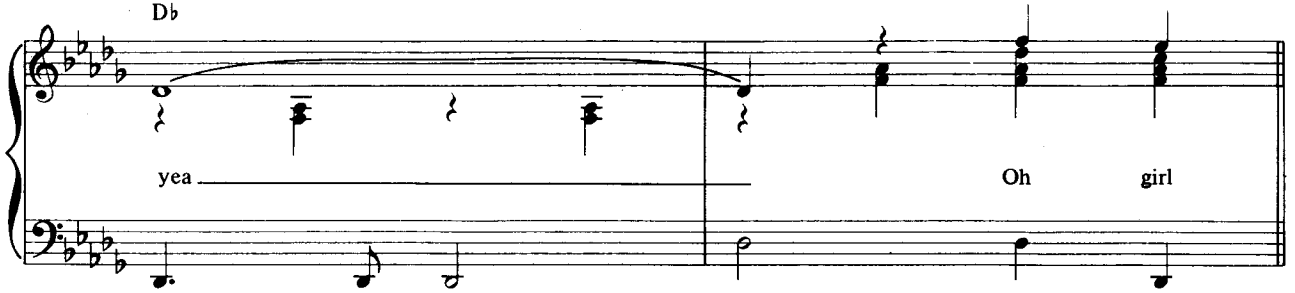
Ab/Bb

Am



Bbm

2. C

 Db







yea _____ Oh girl

N.C.      
 Gb Ab Db Gb Ab Cb




I know you know the way I feel And I need your love for al -

    N.C.
 Bbm Gb Ab Db



ways 'Cause_____ when I'm with you I fall in love_____ A -

 
 Gb Gbmaj7/Ab



gain and a - gain_____ and a - gain,_____ ba - by.

C
Db

G/B
Ab/C

Am
Bbm

Gm6
Abm6

Fmaj7
Gbmaj7

You are — the sun — You are — the rain — That

F/G
Gb/Ab

G
Ab

C
Db

G/B
Ab/C

Am
Bbm

Gm6
Abm6

makes my life this fool - ish game — You need — to know — I love — you so —

Fmaj7
Gbmaj7

F/G
Gb/Ab

G
Ab

C
Db

Am
Bbm

— And I'd do it all a - gain and a - gain — Oh —

F
Gb

Dm7
Eb m7

Fmaj7/G
Gbmaj7/Ab

Repeat and fade

wo — wo —

LADY

Words and Music by LIONEL RICHIE

Moderately slow, with feeling

Dm



p

La - dy, I'm your
La - dy, for so

mp

Gm/D

C/D

Dm

Gm/D



knight in shin - ing ar - mor and I love you,
man - y years I thought I'd nev - er find you, You have made me what I
You have come in - to my

p



Dm



am and I am yours
life and made me whole. For -



My love, there's so man - y ways I want to say I love you, Let me
ev - er, let me wake to see you each and ev - 'ry morn - ing, Let me

p

Gm/D



C/D



Dm



To Coda

hold you in my arms for ev - er more. You have
hear you whis - per soft - ly in my ear. In my

Gm7



Am7



D



Bbmaj7



Am7



gone and made me such a fool, I'm so lost in your

mf

Dsus



D



Gm7



Am7



D7



love. And oh, we be - long to - geth - er,

Bbmaj7



Am7



Dsus



D



D.S. al Coda

Won't you be - lieve in my song?

Gm7



Am7



D7



Bbmaj7



Am7



Coda

eyes _____ I see no _____ one else but you, There's no _____ oth - er love like

mf

Dsus



D



Gm7



Am7



D7



our love. _____ And yes, _____ oh yes, I'll al - ways want you near me,

Bbmaj7



Am7



Dsus



D



Bb



I've wait - ed for you _____ for so long. _____ La - dy, _____

f

C/Bb



F



C/E



Dm



Dm/C



Bb



your love's the on - ly love I need, And be - side me

C/B \flat F C/E Dm Dm/C

is where I want you to be. 'Cause

B \flat C/B \flat F C/E

my love, _____ there's some-thing I _____ want you _____ to

Dm Dm/C B \flat Gm7 C11

know. You're the love _____ of my life, _____ you're my

Dm Gm/D C/D Dm

La - dy. _____ *mp* *Slower* *8va*

BALLERINA GIRL

Words and Music by LIONEL RICHIE

Medium tempo

F

Am

G

F

Am

G



F



Bal - le - ri - na Girl, —

G

F/C

G/C

Dm/C

C



you are — so
you are — for
the joy — you

love - ly. —
al - ways. —
bring — me. —

With you stand - ing there —
I can see in you —
ev - 'ry day and night. —

F G Cmaj7 Dm/C

1.

I'm so a - ware of how much I care for you.
 my dreams. come true. Don't you ev - er go a -
 hold - ing you tight, how I've wait - ed for your

C Cmaj7 F/C Cmaj7

2.

You are more than now, way.
 love.

Fmaj7 Em7 Dm7

You make me feel like there's noth - ing I can't do.
 Some - times I've won - dered if you'd ev - er come my way.

C F/C G/C Fmaj7 Em7

To Coda

And when I hold you, I

Dm7

Gsus4

C/G

Dm/G



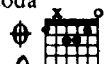
on - ly want_ to say_ I love_ you_

D.S. (2nd ending) al Coda

Tacet

Bal - le - ri - na Girl, -

Coda Fmaj7



Now that_ I've

Em7

Dm7

F/G

Em/G

F/G



fi - n'ly found_ you, this is where_ my heart will stay_



Woh.

G F/C G/C Dm/C C

Du du du du du

F G Cmaj7 F/C

du du du

Cmaj7 Dm9 Fmaj7 G

I, I'm nev - er gon - na break your

Dm9 Fmaj7 G Dm9

heart. Nev - er will we drift a - part. 'Cause

Fmaj7

G

Am

F

G



all I wan - na do is share my whole life with you.



Fmaj7

Fm7

Dm7



'Cause you make me feel like there's noth - ing I can't do.



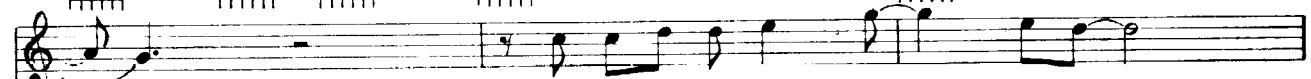
C

F/C

G/C

Fmaj7

Em7



I guess I fi - n'ly re - al - ized



Dm7

F/G

Em/G

F/G

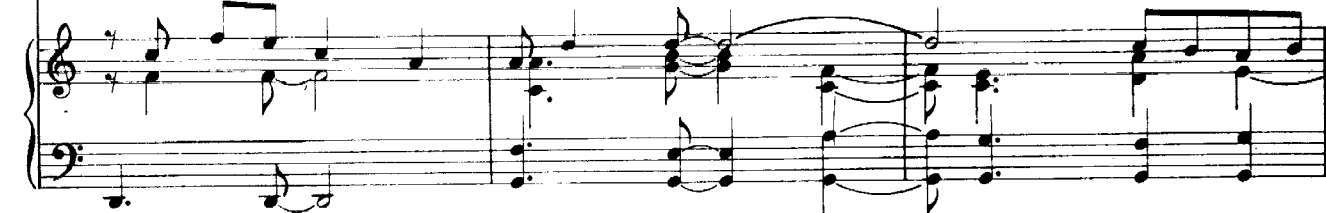
C/G

Dm/G

Em/G



there's noth - ing else like lov - ing you. Woh.



C F G F/C G/C Dm/C

Bal - le - ri - na Girl, you are so love - ly.

C F G

I can see in you my dreams come true. Don't you ev - er go a -

Cmaj7 F/C Cmaj7 F Am G

way.

F Am G F

Bal - le - ri - na Girl.

DANCING ON THE CEILING

Words by LIONEL RICHIE
Music by LIONEL RICHIE, CARLOS RIOS, MICHAEL FRENCHIK

Medium Rock beat

F/C C(addD)

G/B F



mf

C Bb F C Bb

What is hap - pen - ing here? Some - thing's go - ing on that's not -
hot, and that's good. Some of my friends came by from the

F C Bb

— quite clear. — Some - bod - y turn on the lights. —
neigh - bor - hood. The peo - ple are start - ing to climb the walls. —

F **G(no 3rd)**

We're gon - na have a par - ty; it's start - ing to - night.
 It looks like ev - 'ry - bod - y is hav - ing a ball.

F/C **C(addD)** **G/B** **F**

Oh. what a feel - ing when we're danc -

F/C **C(addD)**

ing on the ceil - ing. Oh. what a feel - ing

G/B **F** **G/B** **F**

when we're danc - ing on the... The room is when we're danc -
 (ceil - ing).

F/C

C(addD)



ing on the ceil - ing.

Oh. — oh. what a feel - ing —

*graz
gliss*

G/B

F

F/C

C(addD)



when we're danc - ing on the ceil - ing.

Oh. —

G/B

F

Come on!

— what a feel - ing —

when we're danc - ing on the ceil - ing. —

F

C

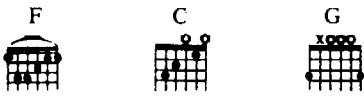
G

F

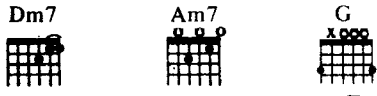
C

G

Guitar (actual sound)



Musical notation for the first system, featuring a vocal line with eighth and sixteenth notes and a piano accompaniment with chords and a bass line.



Musical notation for the second system, continuing the vocal and piano parts.



Ev - 'ry - bod - y starts to lose con - trol — when the mu - sic is right.

Musical notation for the third system, including the vocal line and piano accompaniment for the phrase "Ev - 'ry - bod - y starts to lose con - trol — when the mu - sic is right."

If you see — some - bod - y hang - in' a - round, — don't

Musical notation for the fourth system, including the vocal line and piano accompaniment for the phrase "If you see — some - bod - y hang - in' a - round, — don't"



get up - tight... The on - ly thing



we want to do to - night is go



'round and 'round and turn up - side down.



— Come on, let's get down! (Screams, whistles)

gliss.

First system of musical notation, featuring a treble clef staff and a grand staff (treble and bass clefs). The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The bass line contains a rhythmic pattern of eighth and quarter notes.

Second system of musical notation, continuing the piece. It includes a treble clef staff and a grand staff. The lyrics "So come on," are written above the treble staff. A guitar instruction "8va" with a downward arrow is placed above the treble staff, and "gliss" is written below it.

Third system of musical notation, including a treble clef staff and a grand staff. Above the treble staff are five guitar chord diagrams labeled D, C, G, D, and C. The lyrics "let's get loose. Don't hold back, 'cause it ain't" are written below the treble staff.

Fourth system of musical notation, featuring a treble clef staff and a grand staff. The bass line continues with a steady eighth-note accompaniment.

Fifth system of musical notation, including a treble clef staff and a grand staff. Above the treble staff are four guitar chord diagrams labeled G, D, C, and G. The lyrics "no use. Hard to keep your feet on the ground, 'cause" are written below the treble staff.

Sixth system of musical notation, featuring a treble clef staff and a grand staff. The piece concludes with a final chord in the bass line.

A(no 3rd)



G/D



D(addE)



2fr.

when we like to par - ty, we on - ly want to get down. Oh,

A/C#



G



what a feel - ing when we're danc - ing on the ceil - ing.

G/D



D(addE)



2fr.

A/C#



G



Oh, what a feel - ing when we're danc -

G/D



D(addE)



2fr.

ing on the ceil - ing. Oh, what a feel - ing. ba -

A/C#



G



G/D



D(addE)



2fr.

by, when we're danc - ing on the ceil - ing.

Oh. —

— what a feel - ing — when we're danc - ing on the ceil - ing.

No chord

(Screams, whistles)

(spoken) Say what?

Can't stop

R.H.

now.

Just get - ting start - ed.

Ev - ry - bod - y, clap your hands. —

Come on —

G/D

D

G/D

D

Ev - ry - bod - y, let's

A/C#

G

G/D

D(addE) 2fr.

dance!

Oh, —

A/C#

G

(2nd time only)

Repeat and fade

what a feel - ing —

when we're danc - ing on the ceil - ing —

PENNY LOVER

Words and Music by LIONEL RICHIE, BRENDA HARVEY-RICHIE

Moderate slow 4 (♩ = 98)

p
(2 bar percussion omitted)

The piano introduction consists of two measures in 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with quarter notes. The key signature has two flats (B-flat and E-flat).



lightly Pen - ny lov - er, don't walk on by— Pen - ny lov - er, don't you



make me cry— Can't you see girl, who my heart's beat - ing for—



You're the on - ly girl that I a - dore—

Ab 4fr. Fm Bbm 6fr. Ab

The first time I saw you Oh,— you looked

3 7

Gb Ab 4fr. Fm

so fine And I— had a feel - in'

Bbm 6fr. Ab 4fr. Gb Db/Gb Gb

One day— you'd be mine Hon - ey,

Ab 4fr. Cm7 Fm

you came a - long— and cap - tured my heart—

Eb/F

Fm

Bb m

6fr.

Now my love is some-where lost— in your—

Db

Eb

Bb m

4fr.

6fr.

6fr.

kiss When I'm all a - lone— it's you that

Db

Eb

Bb m

4fr.

6fr.

6fr.

I miss Girl, a love like yours is hard— to re -

Db

Eb

Ab

4fr.

6fr.

4fr.

sist Oh

Ab
4fr.

Pen - ny lov - er, my love's on fire—

Fm



Pen - ny lov - er, you're my one de - sire—

Ab



Tell me ba - by, could this be true—

Fm



That I could need some - one like I need you—

Ab 4fr. Fm Bbm 6fr. Ab 4fr.

Nights— warm and ten - der Oh,— ly - ing next.

Gb Ab 4fr. Fm

— to you Girl,— I sur - ren - der

Bbm 6fr. Ab Gb Db/Gb Gb

what more— can— I— do? I've spent

Ab 4fr. Cm7 Fm

all of my life— in search of your love—

Eb/F Fm Bb m 6fr.

Now there's one more thing I'd like to

3

3

Db 4fr. Eb 6fr. Bb m 6fr.

say Don't you ever take your sweet love a-

Db 4fr. Eb 6fr. Bb m 6fr.

way Girl, I'll do an - y - thing, just please

Db 4fr. Eb 6fr. Ab 4fr.

stay, Oh

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

I don't un - der - stand it, Oh, ——— what's come o - ver me —

N.C. Db 4fr. Db/Eb 6fr.

But I'm — not — gon - na wor - ry, no — not an - y -

Ab 4fr. N.C. Fm Eb/F Fm

more ——— 'Cause when a man's — in love — he's on -

Fm Eb/F Fm

ly got one sto - ry That's why my

Bbm 6fr. Db 4fr. Eb 6fr.

love is some - where lost — in your kiss When I'm lost

Bbm 6fr. Db 4fr. Eb 6fr. Bbm 6fr.

and a - lone — it's you that I miss With a love like yours, it's hard

Db 4fr. Eb 6fr. Ab 4fr.

to re - sist, oh — oh —

Ab 4fr.

Pen - ny lov - er, don't walk on by — (Don't you walk — on —

Fm



— by—) Pen - ny lov - er, don't you make me cry— (Don't you make— me cry ba-

Ab



- by—) Pen - ny lov - er, don't walk on by— (Don't you walk— on—

Fm



— by—) Pen - ny lov - er, don't you make me cry— (Oh— Pen - ny

Ab



ba Pen - ny lov - er, don't you walk on by— (Don't you walk— on by—
by—)

Fm



Ab



4fr.

I remember the first time I saw you baby Penny lover, don't you

Fm



make me cry— You had that look in your eye, you had that look in your eye, yeah yeah

Ab



4fr.

Fm



Ooh pretty baby, I just wanted to reach out and touch you baby, I wanted to reach out hold ya

Ab



4fr.

Fm



Repeat and fade

I wanted to reach out and say ooh ooh
I want to talk about you every day (Penny lover) Need you, just
Don't make me cry need you, baby...

RUNNING WITH THE NIGHT

Words and Music by LIONEL RICHIE, CYNTHIA WEIL

Strong Steady 4 (♩ = 122)

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system includes a percussion part labeled '(Perc.)' with a rhythmic pattern of eighth notes and rests, and the word 'etc.' following it. The piano accompaniment features a steady 4/4 rhythm with a melodic line in the right hand and a bass line in the left hand. The second and third systems continue the piano accompaniment with various melodic and harmonic developments. The fourth system begins with the instruction 'sim.' (simile) and continues the piano accompaniment.

Am F G

The heart of the cit - y street_ was beat - ing

Am

Light from the ne -

F G

ons turned the dark_ to day_




Am F

We were too hot_ to think of sleep-

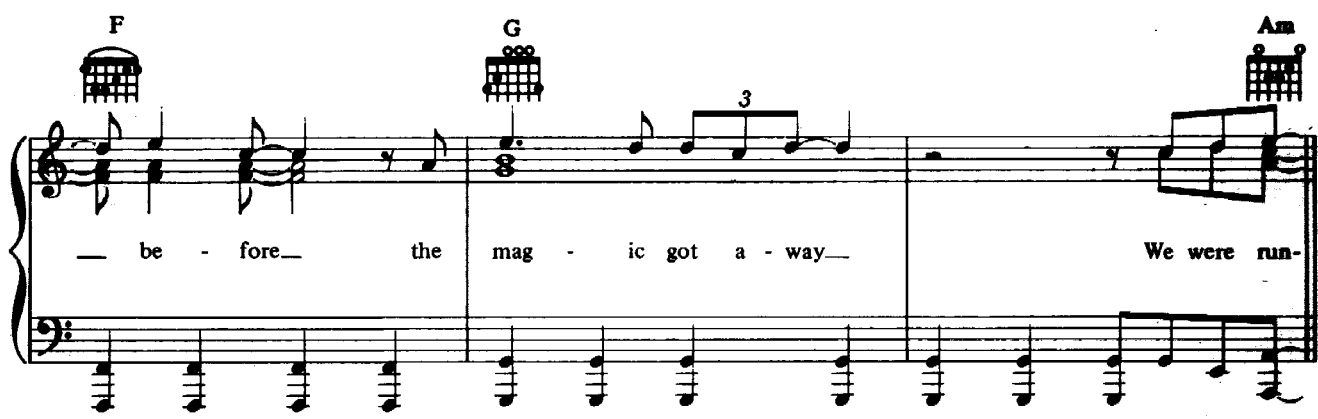
G  **Am** 




ing We had to get out



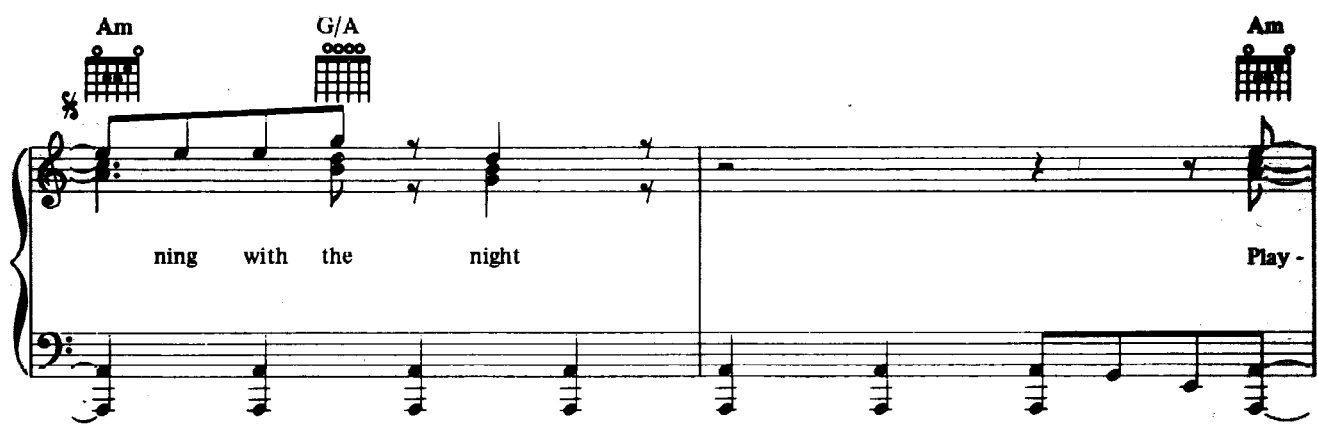
F  **G**  **Am** 



— be - fore — the mag - ic got a - way — We were run -



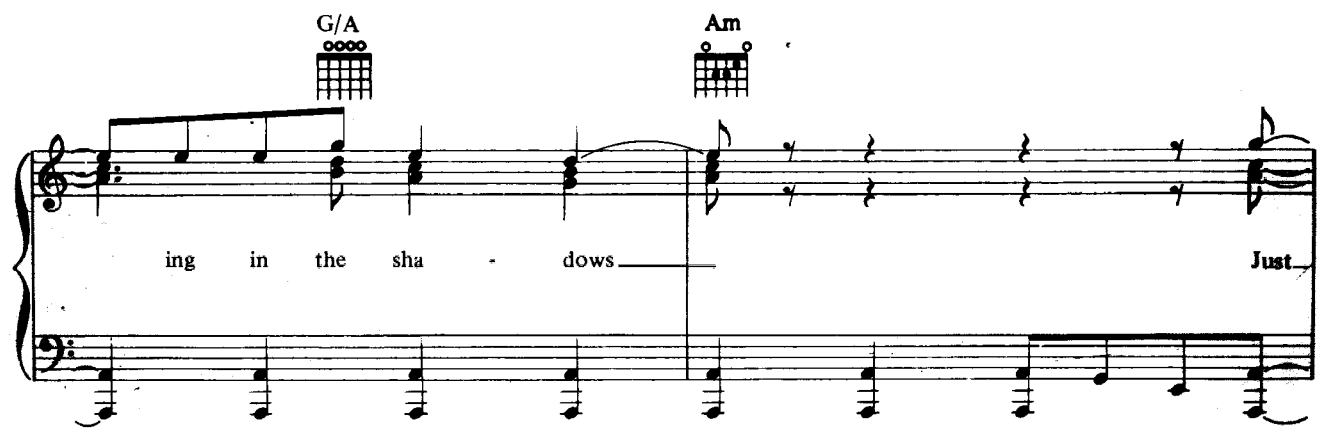
Am  **G/A**  **Am** 





ning with the night Play -




G/A  **Am** 










ing in the sha - dows — Just



G/A  F  G/F  F 


— you and I — 'til the morn - ing light






G/F  F  G/F  F  G/F  F  G/F  F  G/F 

Pianists: Omit vocal melody


(We were run - ning) Oh — (run - ning with the

To Coda 



Am  F 

night) You were look - ing so good — girl, heads were turn -



G  Am 

ing You and me — on the town



F G

— ooh we let it all hang out —

Am F

The fire was in us, we were burn-

G Am

ing We were gon - na go all -

F G Am

D.S. al Coda

— the way — and we nev - er had a doubt We were run-

Coda

Am G/A Am G/A Am G/A Am G/A Am G/A Am G/A Am G/A F

night) (background for guitar solo)

Am G/A Am G/A Am G/A Am G/A Am G/A Am G/A Am G/A F

Bb F C

We were so in love you

G Bb F C

and me On the bou - e - vard wild

G Bb F C

and free _____ Giv - ing all we got, we laid

G Bb F C

it down Tak - ing ev - 'ry shot we took

G Am

the town _____ We were run-

G/A Am G/A

ning with the night Play - ing in the sha - dows



Just you and I girl, it was so



Pianists: Omit vocal melody till *

right, so right



oh



N.C.

sim.

ooo

ooo

ah

ah

Ah just you and I

Am



We were run-

SAY YOU, SAY ME

Words and Music by LIONEL RICHIE

Slow Ballad

Ab



Eb/G



Fm



Ab/Eb



Cm/Eb



Db



Bbm



mp

Ab (addBb)



Ab



Eb/G



Fm



Ab/Eb



Cm/Eb



Say you... say me... Say it for al-

mf

Db



Db/Eb



Ab



Eb/G

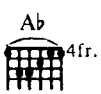


ways. That's the way it should be... Say you... say me...

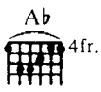
3



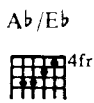
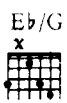
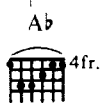
Say it to - geth - er, nat - 'ral - ly. —



{ I had a dream. I had an awe - some dream: —
As we go down life's lone - some high - way. — seems the



peo - ple in the park — play - in' games — in — the dark. —
hard - est thing to do — is to find a friend — or two. —



And what they played was a mas - quer - ade. — But from be -
That help - ing hand, some - one who un - der - stands. — And when you

Bb m



Ab



1. Gb



hind the walls of doubt, a voice was cry - ing out.
feel you've lost your way, you've got

Eb 6fr.



2. Gb



Eb 6fr.



some-one there to say, "I'll show you."

Ab 4fr.



Eb/G



Fm



Ab/Eb 4fr.



Cm 3fr.



Db 4fr.



Db/Eb 6fr.



Say you, say me. Say it for al - ways. That's the

Ab 4fr.



Eb/Ab 3fr.



Eb 6fr.



Ab 4fr.



Eb/G



Fm



Ab/Eb 4fr.



Cm 3fr.



To Coda



way it should be. Say you, say me. Say it to - geth-

Db



Db/Eb



Faster
Ab



er,

nat - 'ral - ly. —

So you

Cb



Gb



Db



Ab



think you know — the an - swers.

Oh. — no. —

Well, the

Cb



Gb



D



Eb m



whole world's got ya danc - in', that's right, I'm — tell - in' you.

It's

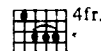
Cb



Gb



Db



Ab



time to start — be - liev - in',

oh. — yes. —

Be -

Tempo 1

(♩ = ♩)

Cb

Db 4fr.

Eb 6fr.

D.S. al Coda

lieve in who you are; — you are a shin - ing star. —

Coda

Db 4fr.

Db/Eb 6fr.

Ab

Eb/Ab 3fr.

Eb 6fr.

er, nat - 'ral - ly. — Say it to - geth -

Db 4fr.

Ab/C x

Bbm7 x

Db/Eb 6fr.

Ab 4fr.

er, — nat - 'ral - ly. —

rit.

SELA

Words and Music by LIONEL RICHIE, GREG PHILLINGANES

Moderate Reggae beat

Am7

B \flat maj7

Am7

Dm



The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and features a reggae-style bass line with a prominent eighth-note pattern. The melody in the treble clef is composed of chords and single notes, with a triplet of eighth notes in the second measure. The dynamic marking *mf* is present in the first measure.

Am7

B \flat maj7

Am7

D



The second system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with the reggae-style bass line and melody. A triplet of eighth notes is present in the second measure of the lower staff.

Am7

B \flat maj7

Am7

Dm



The first system of the vocal line consists of a single staff in treble clef. The lyrics are: "1. You know, some - times I sit and won-". Below the lyrics, it says "(2. 3. 4. See additional lyrics)".

The third system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with the reggae-style bass line and melody. A triplet of eighth notes is present in the second measure of the lower staff.

C

B♭maj7



der just how

Am7

Dm

C

B♭maj7



this world would be if we

Am7

Dm



had all the peo - ple laugh - ing

C

B♭maj7

Am7

D



and ev - 'ry - bod - y liv - ing in har - mo - ny

Dm C Dm Bb C

We have to say, se la,

Am7 Dm C Bb

se la. Talk-ing to the peo - ple.

C Am7 Dm C Bb

Se la, se la. It's time you thought a - bout it.

C Am7 Dm C Bb

Se la, se la.

C Am7 D 1.2.3. Am7 Bbmaj7 4. Dm C Dm Bb

Se la, se la. 2. There would be—

Repeat and fade

C Am7 Dm C Bb

Se la, se la.

Additional Lyrics

2. There would be no more living in desperation,
 And no more hatred and deceit.
 Tell me, can you imagine all the children playing
 And everyone dancing in the street?

We se la, se la, se la. Do it, say it.
 Se la, se la. Talking to everybody, yeah.
 Se la, se la. You know what it's all about.
 Se la, se la. You play for the people.

3. It's time, you know, for everyone to come together.
 I know it's hard but this dream must come to light,
 Because life should be one big celebration.
 I'm talkin' to you now. Only we can make things right.

We se la, se la, se la. Do it on the good foot.
 Se la, se la.
 Se la, se la. Talk about it, sing about it.
 Se la, se la.

4. All the children, tell me about the children.
 We've got to help them now to survive.
 One world, one heart, is our salvation.
 Let us keep the dream alive.

We se la, se la, se la. Don't hold back no longer.
 Se la, se la. Can't you see it, just believe it?
 Se la, se la. Talkin' to you now.
 Se la, se la. Talkin' to you now.

TRULY

Words and Music by LIONEL RICHIE

Slowly

Guitar → C
(Capo up 1 fret)

Keyboard → D \flat

p

Girl, Now, tell me on - ly I need to tell you

Em/B
Fm/C

Gm6/B \flat
A \flat m6/C \flat

Gm6/A
A \flat m6/B \flat

A7
B \flat 7

this This I have your heart for al ways And
this This There's no oth - er love like your love And

Dm
E \flat m

C \sharp
D \sharp

Dm/C
E \flat m/D \flat

you I, want me by your side Whis - per - ing the words "I'll al - ways
I, as long as I live I'll give you all the joy My heart - ways
and

C/G
D \flat /A \flat

G
A \flat

Fmaj7
G \flat maj7

Em7
Fm7

love you" And for - ev - er, — I will be your
soul can give Let me hold you — I need to have you

Fmaj7



Gbmaj7

Em7



Fm7

Fmaj7



Gbmaj7

Em7



Fm7

lov - er
near me

And I know if
And I feel with

you _____ real - ly
you _____ in my

care
arms

I will
This

1.

Dm7



Ebm7

G7/4



Ab7/4

G



Ab

G4



Ab4

G



Ab

2.

Dm7



Ebm7

G7/4



Ab7/4

G



Ab

G4



Ab4

G



Ab

al - ways _____ be _____ there _____

love will last _____ for - ev - er Be - cause I'm
cresc.

C(2)



Db(2)

C7



Db7

Fmaj7



Gbmaj7

tru - ly, _____

Tru - ly in love with you, Girl _____

F/G



Gb/Ab

C(2)



Db(2)

C7



Db7

_____ 3 3 I'm tru - ly, _____ head o - ver

Fmaj7



Gbmaj7

F/G



Gb/Ab

C(2)



Db(2)

heels with your love I need you

C7



Db7

Fmaj7



Gbmaj7

F/G



Gb/Ab

And with your love I'm free And

C(2)



Db(2)

C7



Db7

F



Gb

C/E



Db/F

Dm7



Ebm7

tru - ly, You know you're all right -

Dm7-5



Ebm7-5

C(2)



Db(2)

with me

MISSING YOU

Words and Music by LIONEL RICHIE

Moderately slow (♩ = 88)

Em D Bm7 Am7 Em D Bm7 Am7

mp

Em D Bm7 Am7 Em D Am7

Em D Bm7 Am7

Since you've been a - way — I've been down and lone - ly.

Em D Bm7 Am7

Since you've been a - way — I've been think - in' of you, —

Em 7fr. D 5fr. Bm7 Am7

try'n' to un - der - stand — the rea - son you left — me.

Em 7fr. D 5fr. C D 5fr. Cmaj7 Bm7

What were you go - ing — through? Ooo — ooo, — I'm

Am7 Cmaj7 Bm7 Am7

miss - ing you; Tell me why the road turns. — Ooo —

Cmaj7 Bm7 Am7 Cmaj7 Bm7 To Coda Am7

ooo, — I'm miss - ing — you; — Tell me why the road turns. —

Em 7fr. D 5fr. Bm7 Am7 Em 7fr. D 5fr. Am7

Musical notation for the first system, including guitar chords and piano accompaniment.

Em 7fr. D 5fr. Bm7 Am7 Em 7fr. D 5fr.

As I look a - round_ I see things that re - mind_ me. Just to see you smile.made my

Musical notation for the second system, including guitar chords, piano accompaniment, and lyrics.

Bm7 Am7 Em 7fr. Em/D Bm7 Am7

heart fill with joy._ I can still re - call_ all those dreams we shared to - geth-er;

Musical notation for the third system, including guitar chords, piano accompaniment, and lyrics.

Em 7fr. D 5fr. C D 5fr. *D.S. al Coda*

Where did you run _ to, _ boy? Ooo_

Musical notation for the fourth system, including guitar chords, piano accompaniment, and lyrics.

Coda

C

D/C



Some - times I've won - dered, — I
gradually building

Cmaj7

D/C

C

D/C



did - n't un - der - stand — just where you were try'n' to go; — On - ly

Cmaj7

D/C

Cmaj7

D/C



you knew the plan — And I tried to be — there but you

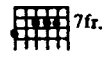
Cmaj7

D/C

C

D/C

C/D



would - n't let me in, — But now — you've gone a - way, — boy,

Cmaj7



Bm7



Am7



Cmaj7



Bm7



Am7



I feel so bro - ken heart - ed.

I knew the day_ we start - ed

Cmaj7



Bm7



Am7



Bm7



Cmaj7



Bm7



that we were meant to be if

on - ly you - 'd let me!_

Cmaj7



Bm7



Am7



Cmaj7



Bm7



Am7



I've cried so man - y tears, —

got - ta face now all — my fears. —

Cmaj7



Bm7



Am7



Bm7



Cmaj7



Bm7



We let time slip a - way. —

I need you, boy, — here to - day! —

Cmaj7

G

C

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with a slur over the first two measures. The bass clef contains a bass line with a slur over the first two measures. Above the treble clef are three guitar chord diagrams: Cmaj7, G, and C.

G/B

Bm

Em

D

C

Musical notation for the second system. The treble clef contains a melodic line with a slur over the first two measures. The bass clef contains a bass line with a slur over the first two measures. Above the treble clef are five guitar chord diagrams: G/B, Bm, Em (7fr.), D (5fr.), and C.

G

C

G/B

Musical notation for the third system. The treble clef contains a melodic line with a slur over the first two measures. The bass clef contains a bass line with a slur over the first two measures. Above the treble clef are three guitar chord diagrams: G, C, and G/B. Below the treble clef, the lyrics are: *(Recitation)*
There was so much you gave to my heart, to my soul.

Bm


Em

D


C

Musical notation for the fourth system. The treble clef contains a melodic line with a slur over the first two measures. The bass clef contains a bass line with a slur over the first two measures. Above the treble clef are four guitar chord diagrams: Bm, Em (7fr.), D (5fr.), and C. Below the treble clef, the lyrics are: *There was so much of your dreams*


G C G/B



that were never told. You

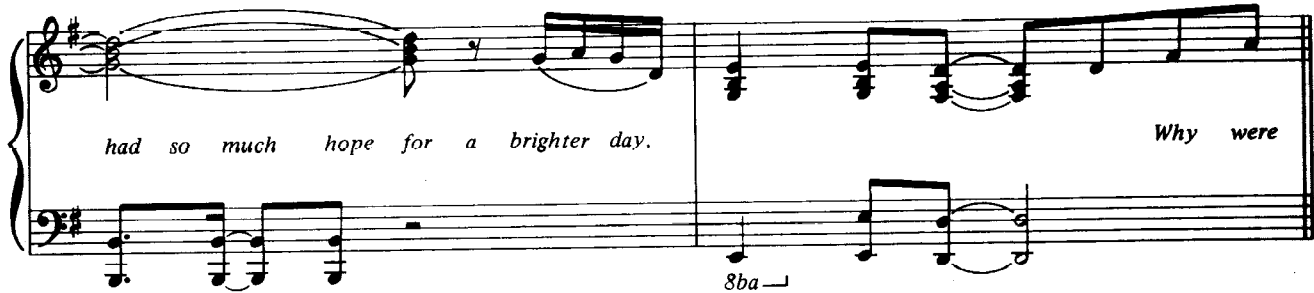


Em D




had so much hope for a brighter day. Why were


8ba




Cmaj7 Bm7 Am7



(Group)
You, _____ miss - ing you. _____
You, my flower, plucked away?



Cmaj7 Bm7 Am7



(solo)
Tell me why the road turns. _____

Repeat and fade

