

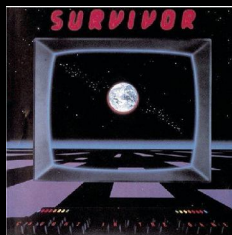
**AMERICAN HEARTBEAT
BURNING HEART
EVER SINCE THE WORLD BEGAN
EYE OF THE TIGER
HIGH ON YOU
I CAN'T HOLD BACK
IS THIS LOVE
POOR MAN'S SON
THE SEARCH IS OVER**



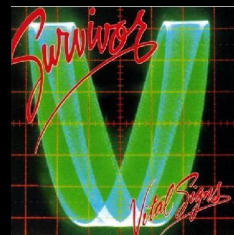
1981



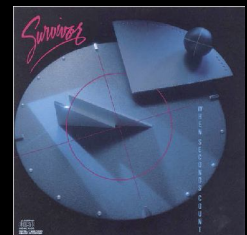
1982



1983



1984



1986

AMERICAN HEARTBEAT

Words and Music by
FRANKIE SULLIVAN III and JIM PETERIK

Medium Rock tempo

Chord diagrams: Cm (3fr.), Bb(addC)/C (x), Ab(addBb)/C (x), Cm (3fr.), Cm7 (3fr.), Cm(addD) (0), F/C, Ab(addBb)/C (x).

mf

The night's a-live with wind and fire. —
stage is set, the roles are cho - sen. The

lights We tel - e - graph our heart's de - sire. — through the night, —
grow hot as the mid - night's clos - in' in at last. — It

B^b-addC



Cm



Cm^{sus4}



Cm addD



with our eyes.—
comes so fast.—

Wheels are turn - in'
Pound - in' hard - er as the



F/C



Cm7



fast and hard;—
mid - night's strik - in',

hearts are burn-in' on the boul - e - vard.—
it hits us like a bolt of light - ning. But



A^b(addB^b)/C



B^b(addC)/C



Cm



Cm^{sus4}



Cm(addD)



Hear them pound—
deep - er down,—

young and proud:—
it's the A - mer - i - can heart - beat. }

it's the sound—
of the A - mer - i - can heart - beat. }



A^b



B^b/A^b



A^b



Chart the stars—

and head out

for— the ac -



Cm Cm^{sus4}_{sus2} Cm Ab B \flat A \flat A \flat

3fr. x0 3fr. 4fr. 4fr.

tion... Hit the streets_ and find some sat - is - fac -

E \flat B \flat /E \flat E \flat G7+9 Cm B \flat /C Cm

4fr. 3fr. 3fr.

tion._____ It's the A - mer - i - can heart - beat, the A -

Cm/B \flat B \flat Cm/B \flat E \flat B \flat /E \flat E \flat

x 4fr. x 4fr.

mer - i - can heart - beat. It's the A - mer - i - can heart - beat, oh, the A -

1. B \flat Cm/B \flat B \flat 2. B \flat Cm/B \flat B \flat

4fr. x 4fr. x 4fr.

mer - i - can heart - beat. The mer - i - can heart - beat. It's the A -

D.S. $\frac{1}{2}$ and fade

From The United Artists Corporation Film A Robert Chartoff - Irwin Winkler Production "Rocky IV"

BURNING HEART

Words and Music by
JIM PETERIK and
FRANK SULLIVAN

With a Heavy Beat (♩ = 96)

Am F/A G/A Am

2. F/A G/A F N.C.

Verse:

Am C/G G

1. Two worlds col - lide, — ri - val na - tions. It's a prim - i - tive — clash — vent - ing

(sempre staccato)

C/E F Am G/A Am

years of frus - tra - tion. Brave - ly we hope a - gainst all hope. There is

Burning Heart - 3 - 1

C/G G C/E Am G F G/F

so much at stake; ___ seems our free - dom's up a - gainst the ropes. Does the

F G/F

crowd un - der stand? ___ Is it East ver - sus West, ___ or man a - gainst man? ___ Can

F G/F Chorus: Am F/A

an - y na - tion stand ___ a - lone? *f* In the burn - ing heart

G/A Am F/A G/A /E /G C /B

just a - bout to ___ burst, there's a quest for an - swers, an un - quench - a - ble thirst. ___

Am F G Am/C G/B Am F

In the dark - est night ris - ing like a spire. ___ In the burn - ing heart, the un - mis -

1.

G Am F/A G/A Am

tak - a - ble fire. In the burn - ing heart.

D.S. 2. 3. etc. Repeat ad lib and fade

F/A G/A F G

2. In the tak - a - ble fire.

Verse 2:

In the warrior's code there's no surrender.
 Though this body says, "stop," his spirit cries, "never!"
 Deep in our soul, a quiet ember
 Knows it's you against you; it's the paradox that drives us on.

It's a battle of wills.
 In the heart of attack, it's the passion that kills.
 The victory is yours alone.
 (*To Chorus:*)

EVER SINCE THE WORLD BEGAN

ARRANGED BY:
JONJON

WORDS & MUSIC BY:
F. SULLIVAN / I. PETERIK

ANDANTE
G

D/F# C/G G D/F#

Em Am D/F# Em D

G Am G D/F# G D/F#

1. I'LL NEVER KNOW WHAT BROUGHT ME HERE
2. — TAKING IN THE TIMES GONE BY

AS IF SOME-BO-DY LED MY HAND
WE WON-DER HOW IT ALL BE GAN

NOTE: SMALL NOTES TO BE PLAYED
2nd time ONLY

Em Am D Em D

IT SEEMS I HARD-LY HAD TO STEER MY COURSE WAS PLANNED
WE NE-VER KNOW AND STILL WE TRY TO UN- DER- STAND

G Am D/F# G

A DES-TI-NY THAT GUIDES US ALL
AND E- VEN THO' THE SEA — SONS CHANGE

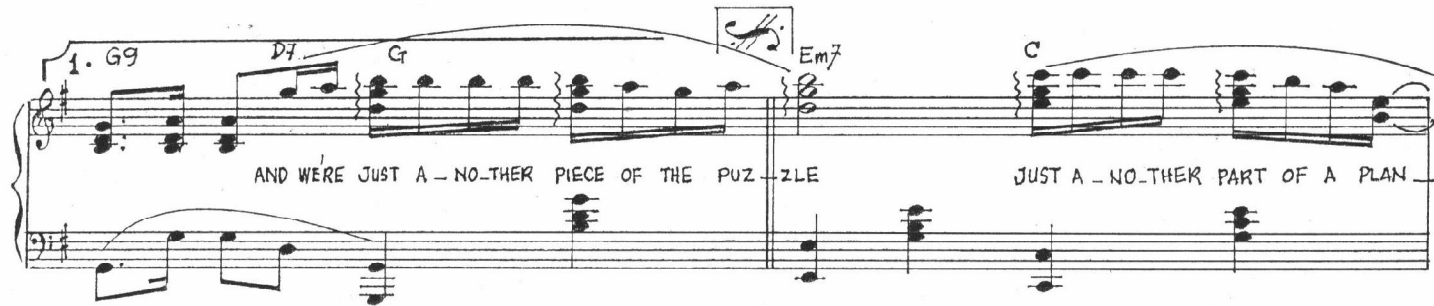
AND BY ITS HAND WE RISE AND FALL
THE REASONS STILL RE- MAIN THE SAME

EM Am D G

BUT ON-LY FOR A MOMENT TIME — E NOUGH TO CATCH OUR BREATH — A- GAIN
ITS LOVE THAT KEEPS US HOLDIN' ON — 'TIL WE CAN SEE THE SUN — A- GAIN

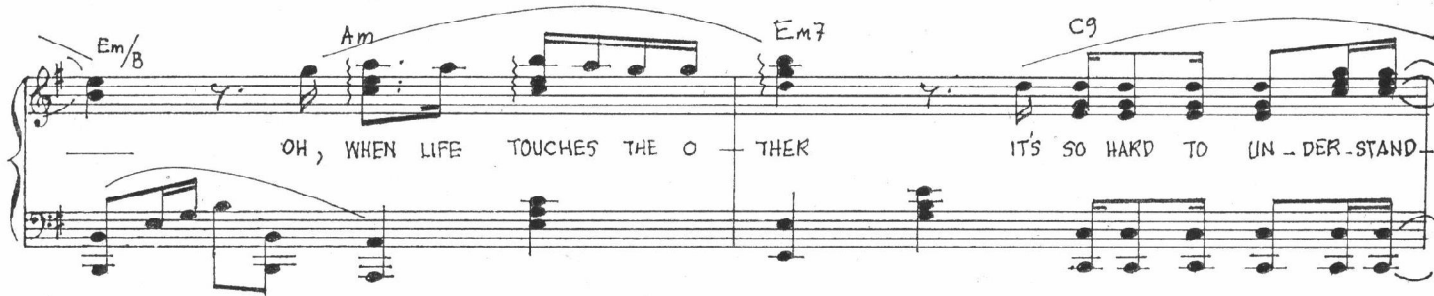
1. G9 D7 G Em7 C

AND WERE JUST A - NO-THER PIECE OF THE PUZ - ZLE JUST A - NO-THER PART OF A PLAN



Em/B Am Em7 C9

OH, WHEN LIFE TOUCHES THE O - THER IT'S SO HARD TO UN - DER - STAND



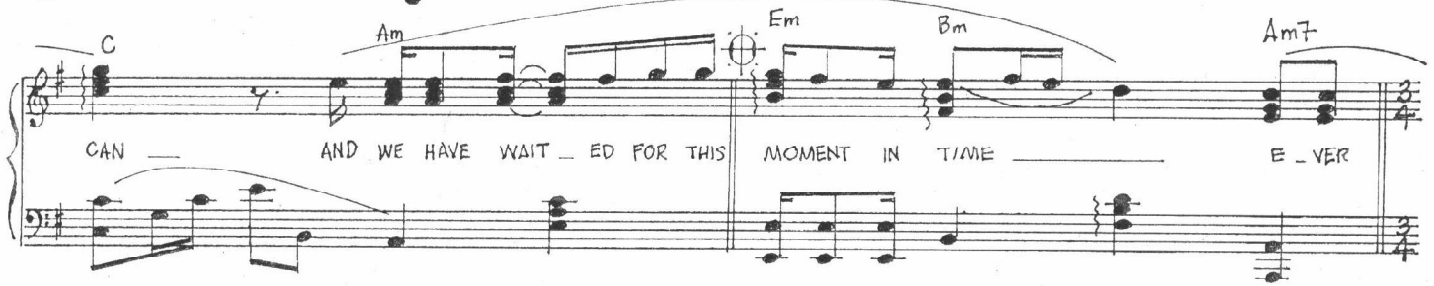
D7 G Em7 Am G/B

STILL WE WALK THIS ROAD TO - GE - THER WE TRA - VEL THRU AS FAR AS WE



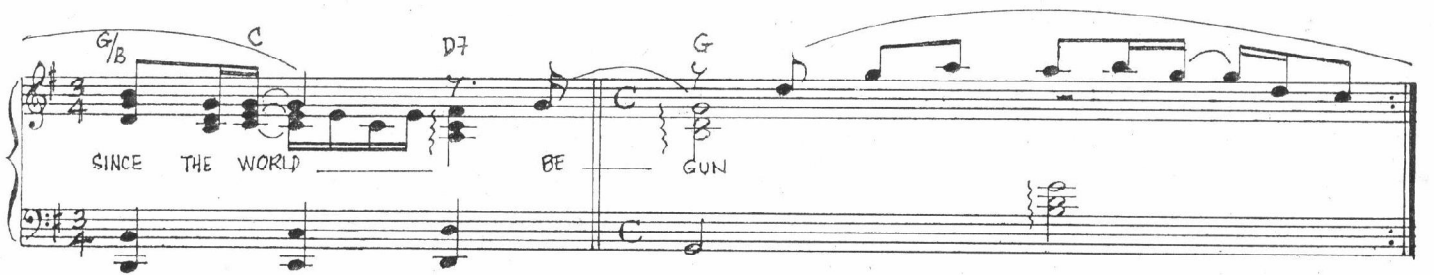
C Am Em Bm Am7

CAN AND WE HAVE WAIT - ED FOR THIS MOMENT IN TIME E - VER



G/B C D7 G C

SINCE THE WORLD BE - GUN



2. G9 D7 G Em7 C

AND WERE JUST A - NO-THER PIECE OF THE PUZ - ZLE JUST A - NO-THER PART OF A PLAN



Em/B Am Em Bm Am7

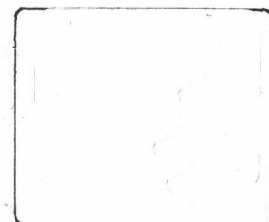
AND WE HAVE WAIT - ED FOR THIS MOMENT IN TIME E - VER



G/B C D7 G Em7
 SINCE THE WORLD BE GUN AND I STAND A-LONE, - A MAN
 D C G Em7
 OF STONE - A-GAINST THE DRIV - ING RAIN AND THE NIGHT IT'S GOT - YOUR NUM
 Bm7 C G
 - BER - AND THE WIND IT PASSES YOUR NAME - AND WE SEARCH FOR TRUTH -
 D/F# Em7 D C G/B
 WIN OR LOSE TO WHIS - PER ON - A-GAIN WHERE HOPE STILL BURNS ETER -
 Am D G
 NAL - WE'RE THE PEOPLE OF THE PLAIN AND WE'RE JUST A - NOTHER PART OF A PUZ -
 Em Bm Am7 G/B C D7
 MO - MENT IN TIME E - VER SINCE THE WORLD BE
 G G/F
 GUN L.H.



C/E C G
 rit...



UNIT PRICE

Eye Of The Tiger

Words and Music by James Peterik and Frank Sullivan

Medium Rock beat

Capo 1

Cm Cm7 Bb/C Cm7 Bb/C Cm7 Cm Ab/C

The first system of music features a piano accompaniment in 4/4 time with a medium rock beat. The guitar part is indicated by a capo on the first fret and a series of chord diagrams: Cm, Cm7, Bb/C, Cm7, Bb/C, Cm7, Cm, and Ab/C. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

Cm

The second system continues the piano accompaniment with a Cm chord diagram shown above the staff. The bass line and right-hand chords are consistent with the previous system.

Ab/C Bb/C

Ris - in' up, — back on the street, — did my time, took my

The third system introduces the vocal line. The guitar part changes to Ab/C and Bb/C chords. The piano accompaniment continues. The vocal line is written in the treble clef with lyrics: "Ris - in' up, — back on the street, — did my time, took my".

Cm

chanc - es. Went the dis - tance. Now I'm

The fourth system continues the vocal line. The guitar part remains on Cm. The piano accompaniment continues. The vocal line is written in the treble clef with lyrics: "chanc - es. Went the dis - tance. Now I'm".

Ab/C



Bb/C



Cm



back on my feet, just a man — and his will to sur-vive. —

Ab/C



So ma - ny times — it hap - pens too fast. —
Face to face, — out in the heat, —
Ri - sin' up, — straight to the top. —

Bb/C



Cm



You trade your pas - sion for glo - ry. Don't lose your grip on the
hang - in' tough, stay - in' hun - gry. They stack the odds, still we
Had the guts got the glo - ry. Went the dis - tance. Now I'm

Ab/C



Bb/C



Cm



Bb



Cm7



dreams of the past. You must fight just to keep them a - live. —
take to the street for the kill with the skill to sur-vive. — It's — the
not gon - na stop, just a man and his will to sur-vive. —

Fm



E^b/G



B^b



Cm7



eye of the ti - ger. It's the thrill of the fight, ris - in'



Fm



Cm7



B^b



Cm7



up to the chal - lenge of our ri - val. And the



Fm



E^b/G



B^b



Cm7



Fm



E^b/G



last known sur - vi - vor stalks his prey in the night, and he's watch - in' us all with the



1.2.

A^b



Cm



eye of the ti - ger.



3.



Cm



eye of the ti - ger.

Cm7

Bb/C

Cm7

Bb/C

Cm7



Cm

Ab/C

Cm

Cm7

Bb/C

Cm7



The eye of the ti - ger.

Bb/C

Cm7

Cm

Ab/C



The eye of the ti -

repeat to fade

HIGH ON YOU

Words and Music by
FRANK SULLIVAN and JIM PETERIK

Medium Rock beat

G $x000$ D/G $x0$ C(add D)/G $x00$ G $x000$ D/G $x0$ G $x000$ D/G $x0$ C(add D)/G $x00$

G $x000$ D/G $x0$ G(no 3rd) $x00$ G $x000$ D/G 0 C(add D) $x00$ G/C 000 D 0 Em7 0000

D/E C(add D) $x00$ G/C 000 D 0 G(no 3rd)/D 00 G $x000$ D/G $x0$

C/G $x000$ D/G $x0$ G $x000$ D/G $x0$ C/G $x000$ D/G $x0$

The score consists of four systems of music. Each system includes a guitar chord chart with fingerings and a piano accompaniment in G major, 4/4 time. The piano part features a steady bass line in the left hand and a melodic line in the right hand. The first system is marked *mf*. The second system includes a *v* (accents) marking. The third system includes a *v* marking. The fourth system includes a *v* marking.

G x000 D/G x0 C/G x000 D/G x0 G x000 D/G x0

There you stood. That -'ll teach ya _____ to look so good_ and feel_

Smart and coy, a lit - tle cra - zy, _____ the kind - a face_ that starts.

C/G x000 D/G x0 G(no3rd) x00 G x000 D/G x0 C/G x000 D/G x0

— so right_ Let me tell you 'bout the girl I met_ last night_

— a fight_ Let me tell you 'bout the girl I had_ last night_

G x000 D/G x0 C/G x000 D/G x0 G x000 D/G x0

It's un - der - stood

Pierc - in' eyes

There you stood.

C/G x000 D/G x0 G x000 D/G x0 C/G x000 D/G x0 G(no3rd) x00

I had to reach ya. _____ I let the wheel_ of for - tune spin_

like a ra - ven. _____ You seemed to share_ my se - cret sin_

That -'ll teach ya _____ to look so good_ and feel_ so right_

G $x000$ D/G $x0$ C/G $x000$ D/G $x0$ G $x000$ D/G $x0$

I touched your hand be - fore the crowd start - ed crash - in' in. _____
 We were high be - fore the night start - ed kick - in' in _____
 Let me tell you 'bout the girl I met last night. _____

C 000 D 0 Em 0000 D/E

Now I'm high - er than a kite. } I know_ I'm get - tin' hooked on your love..
 Now I'm scream - in' in the night. }
 Now I'm high - er than a kite. }

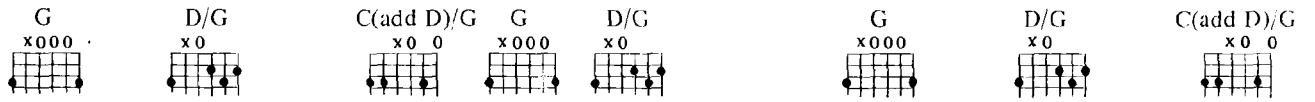
Csus2/E $0x0$ C 00 D 0 Em 0000

Talk - in' to my - self, run -

Bm7 Csus2 $x0$ D7sus4

nin' in the heat, beg - gin' for your touch in the mid - dle of the street. And I,

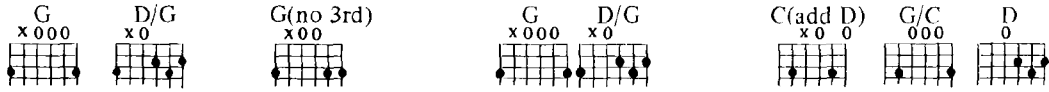
G x000 D/G x0 C(add D)/G x0 0 G x000 D/G x0 G x000 D/G x0 C(add D)/G x0 0




I can't stop think - in' 'bout you, girl.



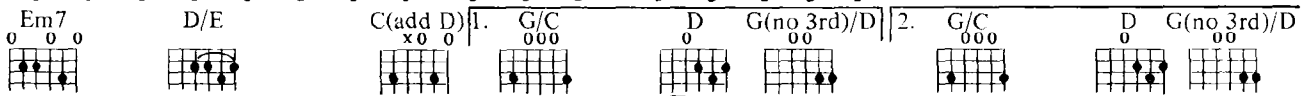
G x000 D/G x0 G(no 3rd) x00 G x000 D/G x0 C(add D) x0 0 G/C 000 D 0




I must be liv - in' in a fan -



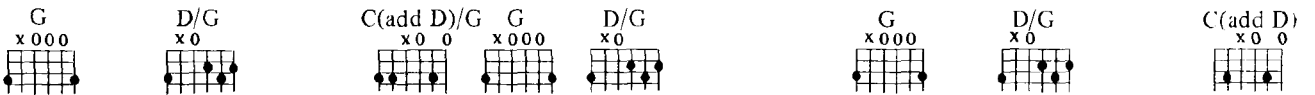
Em7 0 0 0 D/E D/E C(add D) x0 0 | 1. G/C 000 D 0 G(no 3rd)/D 00 | 2. G/C 000 D 0 G(no 3rd)/D 00




ta - sy world... I'm so high on you.



G x000 D/G x0 C(add D)/G x0 0 G x000 D/G x0 G x000 D/G x0 C(add D) x0 0




I've searched the whole world o - ver to find a heart -



G/C $\begin{matrix} 000 \\ \text{G/C} \end{matrix}$ D $\begin{matrix} 0 \\ \text{D} \end{matrix}$ C $\begin{matrix} 00 \\ \text{C} \end{matrix}$ D $\begin{matrix} 0 \\ \text{D} \end{matrix}$

so true. — Such com-plete in - tox - i - ca - tion. — I'm high on —

G $\begin{matrix} x000 \\ \text{G} \end{matrix}$ D/G $\begin{matrix} x0 \\ \text{D/G} \end{matrix}$ C/G $\begin{matrix} x000 \\ \text{C/G} \end{matrix}$ D/G $\begin{matrix} x0 \\ \text{D/G} \end{matrix}$ To Coda $\begin{matrix} x000 \\ \text{G} \end{matrix}$ D/G $\begin{matrix} x0 \\ \text{D/G} \end{matrix}$ C $\begin{matrix} 00 \\ \text{C} \end{matrix}$ D $\begin{matrix} 0 \\ \text{D} \end{matrix}$

you.

D.S. (2nd ending) al Coda

Coda $\begin{matrix} x000 \\ \text{G} \end{matrix}$ D/G $\begin{matrix} x0 \\ \text{D/G} \end{matrix}$ C(add D)/G $\begin{matrix} x000 \\ \text{C(add D)/G} \end{matrix}$ G $\begin{matrix} x000 \\ \text{G} \end{matrix}$ D/G $\begin{matrix} x0 \\ \text{D/G} \end{matrix}$ G $\begin{matrix} x000 \\ \text{G} \end{matrix}$ D/G $\begin{matrix} x0 \\ \text{D/G} \end{matrix}$

I'm high — on — you. —

Repeat and fade

C/G $\begin{matrix} x000 \\ \text{C/G} \end{matrix}$ D/G $\begin{matrix} x0 \\ \text{D/G} \end{matrix}$ G $\begin{matrix} x000 \\ \text{G} \end{matrix}$ D/G $\begin{matrix} x0 \\ \text{D/G} \end{matrix}$ C(add D)/G $\begin{matrix} x000 \\ \text{C(add D)/G} \end{matrix}$ G $\begin{matrix} x000 \\ \text{G} \end{matrix}$ D/G $\begin{matrix} x0 \\ \text{D/G} \end{matrix}$

I'm high — on — you. —

I CAN'T HOLD BACK

Words and Music by
JIM PETERIK and FRANKIE SULLIVAN

Moderately bright

B(addE)



Asus2/B



E/B



The first system of music features a guitar part with three measures of chords: B(addE), Asus2/B, and E/B. Below this is a piano accompaniment in 4/4 time, marked *mf*. The piano part consists of a treble clef with a melody of eighth and quarter notes, and a bass clef with a simple bass line.

Asus2/B



B(addE)



Asus2/B



The second system continues the guitar part with three measures of chords: Asus2/B, B(addE), and Asus2/B. The vocal melody is written in a treble clef with lyrics: "There's a sto - ry in my eyes. I've been hold - ing back the night." The piano accompaniment continues with a similar melodic and bass line.

E/B



Asus2/B



B(addE)



The third system continues the guitar part with three measures of chords: E/B, Asus2/B, and B(addE). The vocal melody is written in a treble clef with lyrics: "Turn the I've been". The piano accompaniment continues with a similar melodic and bass line.

Asus2/B



E/B



Asus2/B



pag - es of de - sire.
search - ing for a clue from you.

B(addE)



Asus2/B



E/B



Now it's time to trade those dreams
I'm gon - na try with all my might

Asus2/B



B(addE)



Asus2/B



To Coda

for the rush of pas - sion's fire.
to make this sto - ry line come true.

C#m 4fr.



Asus2



B(addE)



I can feel you trem - ble when we touch, and I
Can ya feel me trem - ble when we touch, can ya

B(addE)/D#



C#m

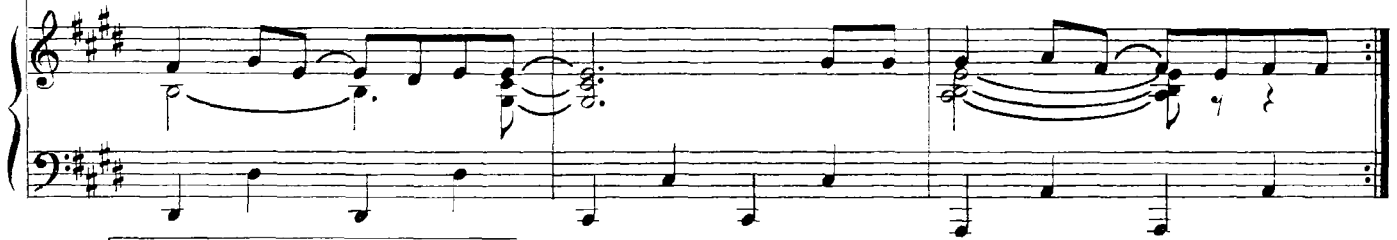


4 fr.

1. Asus2



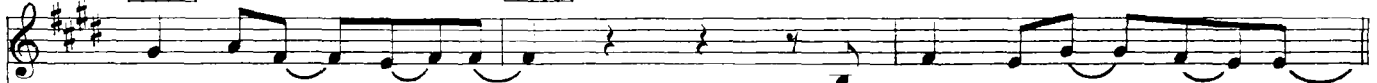
feel the hand of fate reach - ing out to both of us.
feel the hand of fate reach - ing



2. Asus2



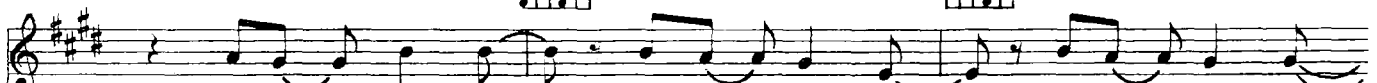
B(addE)



out to both of us? This love af - fair can't wait.



I can't hold back; I'm on the edge.



(I can't hold back.) Your voice ex - plodes in - side my head.



B(addE)



E



I can't hold back;

A(addB)



C#m



4fr.

To Coda

A



B



E



I won't back down.

Girl, it's too late to turn back now.

Guitar (actual sound)

A/E



B/E



A/E



B/E



E



8va

A/E



B(addE)



C(addD) D/C C D/C

An-oth - er shoot - ing star__ goes__ by,

Em D/E Em




and in the night the si - lence__ speaks to you__ and I.

C D/C


And now the time has come__ at__ last.





C D/C C#m 4fr.

Don't let the mo - ment run__ too__ fast. I can feel you





Asus2  B(addE)  B(addE)/D# 

trem - ble when we touch, and I feel the hand of fate








C#m  4fr. Asus2  D. S.  (lyric 1) al Coda 

reach - ing out to both of us.


Coda  Asus2/B  D. S.  al Coda 




rush of pas - sion's fire.




Coda  A  B  C#m  4fr.

too late to turn back now. I can see you



Asus2  B(addE)  B(addE)/D# 

trem - ble when we touch, and I feel the hand of fate



C#m 4fr. **Asus2** **B(addE)**

reach - ing out to both of us. This

musical notation for the first system, including vocal line and piano accompaniment.

E **A/E**

love af - fair can't wait.

musical notation for the second system, including vocal line and piano accompaniment.

B/E **A/E** **B/E** *Repeat and fade* **E**

(I can't hold back.)

musical notation for the third system, including vocal line and piano accompaniment.

A/E **B/E** **A/E** **B/E**

(I can't hold back.)

musical notation for the fourth system, including vocal line and piano accompaniment.

IS THIS LOVE

Words and Music by
JAMES PETERIK AND FRANK SULLIVAN

Moderately

The musical score is arranged in three systems. Each system includes a guitar part with chord diagrams and fretting instructions, a piano accompaniment with treble and bass staves, and a vocal line. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Moderately'.

System 1: Guitar chords: Ab (4fr.), Bb (4fr.), Cm7 (3fr.), Ab (4fr.), Bb (4fr.), Gm7 (3fr.).

System 2: Guitar chords: Ab (4fr.), Bb (4fr.), Cm7 (3fr.), Eb/Ab (3fr.), Bb/Ab (3fr.), Bb (4fr.), Gm7 (3fr.), Cm7 (3fr.). The vocal line begins with the word "I've".

System 3: Guitar chords: Ab (4fr.), Bb (4fr.), Cm7 (3fr.), Ab (4fr.), Bb (4fr.). The vocal line continues with the lyrics: "heard talk of blind de - vo - tion, lov - ers through thick and thin. So man - y nights in blind con - fu - sion, I've walked the line of love."

Gm7



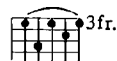
A7



B7



Cm7



Lives touched with real e - mo - tion,
We reach out in dis - il - lu - sion, when

Ab



Bb



Eb



Gm7



Ab



Bb

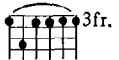


faith-ful till the bit-ter end. Now, I must ad-mit that the
one night is - n't real-ly c - nough. Now, I'd like to know that for

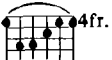
Cm7



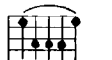
Gm7



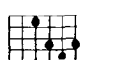
Ab



Bb



Eb



Gm7



sto - ry's at - tract - ive, I've lost in far too man - y af - fairs. I've seen
once in my life I'm sure of what to - mor - row may bring. I've heard

Ab



Bb



Cm7



Gm7



Db



all the pain that the morn-ing can bring. I need to prove to my-self this is
all your talk. Can I take it to heart? Now look me straight in the eye, 'cause to -

Ab/D \flat 4fr. D \flat 4fr. B \flat sus4 B \flat

more then a crush... Can you con - vince me it's not just a phy - si - cal rush?... } Is this love -
 night is the night... We've got to ask each oth - er if the mo - ment is right... }

Ab 4fr. B \flat Cm7 3fr. Ab 4fr. B \flat

— that I'm feel - in'? Is this love — that's been keep - in' me —

Gm7 3fr. Cm7 3fr. Ab 4fr. B \flat Cm7 3fr. Ab 4fr.

up all — night?... Is this love — that I'm feel - in'? Is this love? —

1. B \flat 2. B \flat

I've tread those

Db(add Eb)



11



mean streets, blind alleys where the currency of love changes hands.

Eb sus4

Db(add Eb)



All touch, no feeling. Just an-

Eb

Eb sus4

F/G



other one-night stand. I need to know that there's

G

F/G

G

A



Tacet

some-one who cares. Could you be the an- to an-swer my prayers? Is this love

Repeat and fade

B

C#m7



— that I'm feel - in'? Is this love—

A

B

G#m7

C#m7



— that's been keep - in' me___ up all___ night?___ Is this love—

A

B

C#m7

A



— that I'm feel - in'? Is this love?—

B

A



— Is this love—

POOR MAN'S SON

Words and Music by
JIM PETERIK and FRANK SULLIVAN

Moderately bright

Cm (add D)



E♭maj7/G A♭



Gm7



Cm (add D)



E♭maj7/G A♭

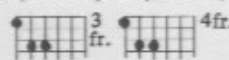


mf

B♭ Cm (no 3rd)



G (no 3rd) A♭ (no 3rd)



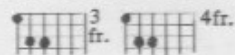
Ba - by, if you real - ly love me,
you were born in splen - dor

you had
to a

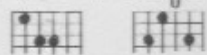
Cm (no 3rd)



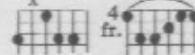
G (no 3rd) A♭ (no 3rd)



B♭ (no 3rd) Cm (add D)



E♭maj7/G A♭



bet - ter un - der - stand...
house of wealth and fame...

that the sil - ver in your pock - et
Your moth - er was a spend - er

Gm7 Cm (add D) Ebmaj7/G Ab Gm7

ain't no meas-ure of a man.—
and you grew up on the stage.—

And though the
And girl, you

Abmaj7 Gm7

for - tunes of our fa - thers ——— we as - pire to rise a - bove, ———
could - 've loved for mon - ey, ——— could - 've fooled a - round for fame, ———

Ab(no 3rd) Bb(no 3rd)

when you're born in - to a breed you're signed in blood. } I'm a
but you went and took a chance on the real ——— thing. }

Cm (add D)

E \flat

A \flat

Gm7

Cm (add D)

E \flat maj7/G

A \flat



poor man's son, — work-in' all night long. Got a bad gui - tar — and a



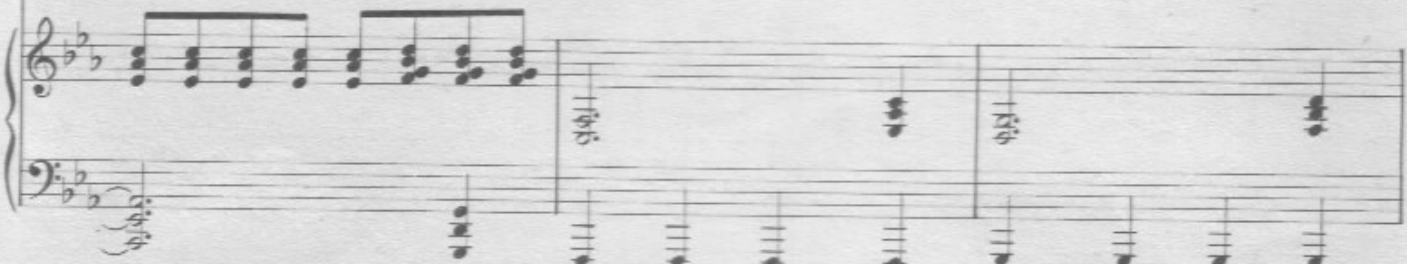
Gm7 To Coda

Fm7

Gm7



sim - ple song. — You're a rich man's daugh - ter. Look at what you've done. — You



A \flat maj7

Cm (add D)

E \flat maj7/G

A \flat



went and fell in love with a poor man's son. —



Gm7

Cm (add D)

E \flat maj7/G

A \flat

D.S. al Coda

B \flat



Ba - by,



Coda Fm7 Gm7 3fr. Ab(no 3rd) 4fr.

rich man's daugh-ter. You're a rich man's daugh-ter.

Bb Cm (add D) Eb Ab 4fr. Gm7 3fr.

I'm a poor man's son. I'm a

Cm (add D) 3fr. Ebmaj7/G Ab 4fr. Gm7 3fr. Cm (add D) Eb Ab 4fr.

Repeat and fade

poor man's son. I'm a poor man's son. (Poor man's son, work - in'

Gm7 3fr. Cm (add D) Ebmaj7/G Ab 4fr. Gm7 3fr.

all night long.) I'm a poor man's son. Poor man's son.

THE SEARCH IS OVER

Words and Music by
FRANK SULLIVAN and JIM PETERIK

Moderately

E \flat



A \flat /E \flat



B \flat /E \flat



E \flat



A \flat /E \flat



B \flat /E \flat



mf

E \flat



A \flat maj7

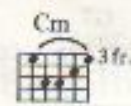
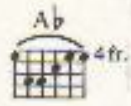


How can I con - vince you what you see is
Can we last for - ev - er? Do we fall a -
Now at last I hold you, now all is said and

E \flat



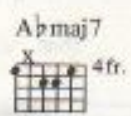
real? Who am I to blame you for
part? At times it's so con - fus - ing, the
done. The search is come full cir - cle, our



Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. The melody consists of quarter and eighth notes.

doubt - ing what you feel? —
ques - tions of the heart. — You I was al - ways
des - ti - nies are one. — So if you ev - er

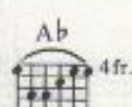
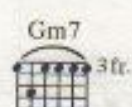
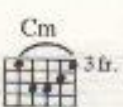
Piano accompaniment for the first system, including treble and bass staves with chords and bass lines.



Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. The melody consists of quarter notes.

reach - ing and You were just a girl I
chang - es and pa - tient - ly you'd wait till
loved me show me that you give a

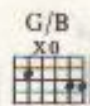
Piano accompaniment for the second system, including treble and bass staves with chords and bass lines.



Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. The melody consists of quarter and eighth notes.

knew. — I took for grant - ed the friend I have in you.
I — came to my sen - ses through some mir - a - cle of fate.
damn. — You'll know for cer - tain the man I real - ly am.

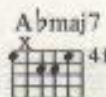
Piano accompaniment for the third system, including treble and bass staves with chords and bass lines.



I was liv - ing for a dream, lov - ing for a mo - ment.



Tak - ing on the world, that was just my style.



Now I look in - to your eyes I can see for -
 Now I look in - to your eyes I can see for -
 Then I touched your hand I could hear you



cv - er. } The search is o - ver, { you were } with me all the
 ev - er. } { you were }
 whis - per. } { love was }

1. **E_b** **E_b** **B_b/D**

while. while. Now the

C_m 3fr. **G_m7** 3fr. **A_b** 4fr. **B_b7**

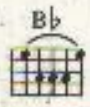
miles stretch out be - hind me, loves that I have

E_b **B_b/D** **C_m** 3fr. **G_m7** 3fr. **A_b** 4fr. **B_b/A_b**

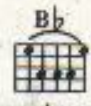
lost. Bro - ken hearts lie vic - tims of the dead.

A_b 4fr. **F_m7** **C_m** 3fr.

Then girl, like, it fi - n'ly struck like



light - nin' from the blue; ———— ev - er - y high - way is



D. S. al Coda

lead - in' me back to you. ————

Coda



right be - fore my eyes.

rit. *a tempo*

