

Arranged for piano, voice & guitar

# The Greatest LOVE SONGS Of The 80s



# The Greatest LOVE SONGS Of The 80s

This publication is not authorised for sale in the  
United States of America and/or Canada



**Wise Publications**  
part of The Music Sales Group

London/New York/Paris/Sydney/Copenhagen/Berlin/Madrid/Tokyo

Published by

Wise Publications  
14-15 Berners Street, London W1T 3LJ, UK.

Exclusive Distributors:

Music Sales Limited  
Distribution Centre, Newmarket Road,  
Bury St Edmunds, Suffolk IP33 3YB, UK.

Music Sales Pty Limited  
120 Rothschild Avenue, Rosebery,  
NSW 2018, Australia.

Order No. AM986810  
ISBN 1-84609-709-6  
This book © Copyright 2006 Wise Publications,  
a division of Music Sales Limited.

Unauthorised reproduction of any part  
of this publication by any means including  
photocopying is an infringement of copyright.

Front cover photo © Tom King/Getty Images.  
Back cover photos: Michael Crawford - Aubrey Reuben/LFI,  
Gloria Estefan - Ron Wolfson/URVW-LFI, Lionel Richie - Ilpo Musto/LFI  
Cyndi Lauper - Joe Bangay/LFI, Elton John - PO/LFI.

Printed in the EU.

[www.musicsales.com](http://www.musicsales.com)

Your Guarantee of Quality

As publishers, we strive to produce every book  
to the highest commercial standards.

The book has been carefully designed  
to minimise awkward page turns and to  
make playing from it a real pleasure.

Particular care has been given to specifying  
acid-free, neutral-sized paper made from pulps  
which have not been elemental chlorine bleached.

This pulp is from farmed sustainable forests and  
was produced with special regard for the environment.

Throughout, the printing and binding have been  
planned to ensure a sturdy, attractive publication  
which should give years of enjoyment.

If your copy fails to meet our high standards,  
please inform us and we will gladly replace it.

**Against All Odds (Take A Look At Me Now) Phil Collins 4**

**All Around The World Lisa Stansfield 10**

**All Out Of Love Air Supply 16**

**Anything For You Gloria Estefan 20**

**Blue Eyes Elton John 25**

**Didn't We Almost Have It All Whitney Houston 28**

**Eternal Flame The Bangles 32**

**Hard To Say I'm Sorry Chicago 40**

**Have I Told You Lately Van Morrison 36**

**Hello Lionel Richie 45**

**(I Just) Died In Your Arms Tonight Cutting Crew 48**

**I Want To Know What Love Is Foreigner 62**

**It Must Be Love Madness 66**

**(I've Had) The Time Of My Life Bill Medley & Jennifer Warnes 55**

**Keep On Loving You REO Speedwagon 71**

**Love Changes Everything Michael Crawford 76**

**Nothing's Gonna Stop Us Now Starship 81**

**The Power Of Love Frankie Goes To Hollywood 86**

**Somewhere Out There Linda Ronstadt & James Ingram 92**

**Take My Breath Away Berlin 97**

**Time After Time Cyndi Lauper 102**

**Up Where We Belong Joe Cocker & Jennifer Warnes 108**

**The Winner Takes It All Abba 112**

**Woman John Lennon 121**

**A Woman In Love Barbra Streisand 124**

# Against All Odds (Take A Look At Me Now)

Words & Music by Phil Collins

$\text{♩} = 60$

Guitar chords: E♭m (6fr), A♭ (4fr), E♭m (6fr), A♭ (4fr)

Musical staff showing notes and rests corresponding to the chords above.



Musical staff showing eighth-note patterns corresponding to the chords above.

How can I just let you walk a-way, just let you leave with - out a trace? When I

Musical staff showing quarter-note patterns corresponding to the chords above.

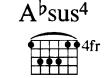


Musical staff showing eighth-note patterns corresponding to the chords above.

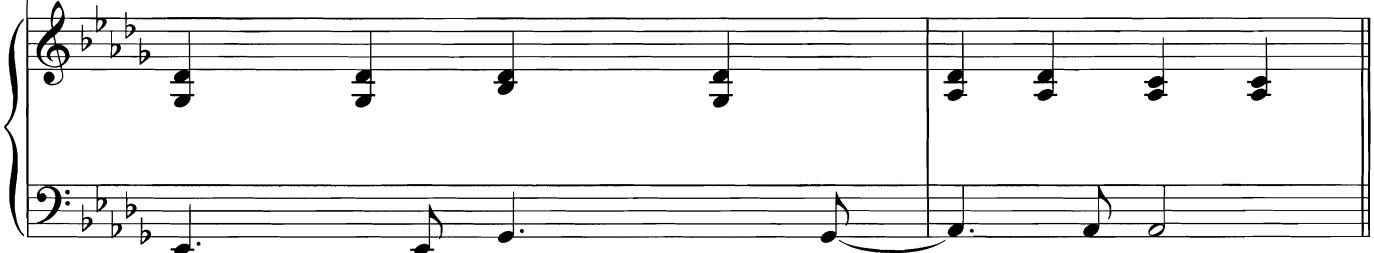
stand here tak - ing ev - 'ry breath with you. Ooh, you're the

Musical staff showing quarter-note patterns corresponding to the chords above.





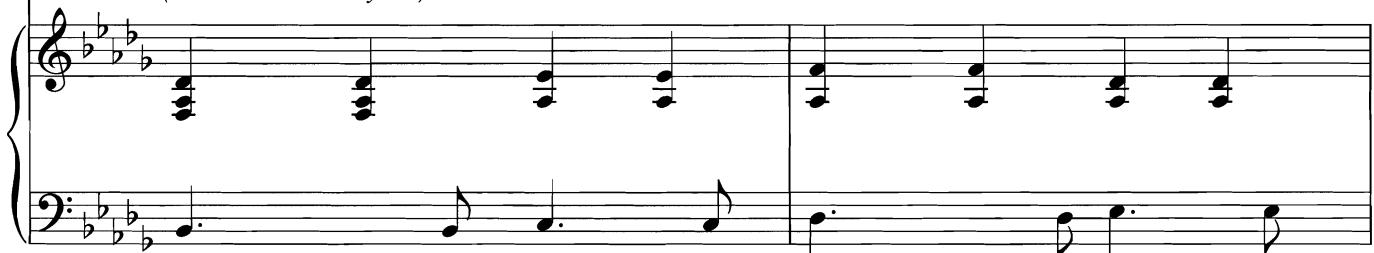
  
 on - ly one      who real - ly knew me\_\_\_\_ at all.\_\_\_\_\_







  
 How can you just walk\_ a-way from me\_ when all I can do is watch you leave?\_ 'Cause we've  
*(Verse 3 see block lyrics)*







  
 shared the laugh - ter and\_ the pain\_ and ev-en shared\_ the tears.\_\_\_\_ You're the







  
 on - ly one      who real - ly knew me at all.      So take a look at me now,



  
 well there's just an emp-ty space.      And there's no - thing





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





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

D<sup>b</sup>/A<sup>b</sup>



E<sup>b</sup>/A<sup>b</sup>



well there's just an emp-ty space.

And you com- in' back

B<sup>b</sup>m<sup>7</sup>



G<sup>b</sup>



To Coda ♫

E<sup>b</sup>m



6fr

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

A<sup>b</sup>7sus<sup>4</sup>



A<sup>b</sup>



D.S. al Coda

3. I

**Coda**

E♭m      A♭      D♭/A♭

I've got to face. Take a good look at me now, \_\_\_\_\_ 'cause I'll still be

E♭/A♭

B♭m<sup>7</sup>

G♭

stand-ing here. \_\_\_\_\_

And you com-in' back to me is a - gainst all odds, it's the

E♭m

A♭sus<sup>4</sup>

A♭

chance I've got to take. \_\_\_\_\_

E♭m                    A♭  
E♭m                    A♭

Take a look at me now..

E♭m rit.            D♭5            A♭/C            G♭/B♭            A♭

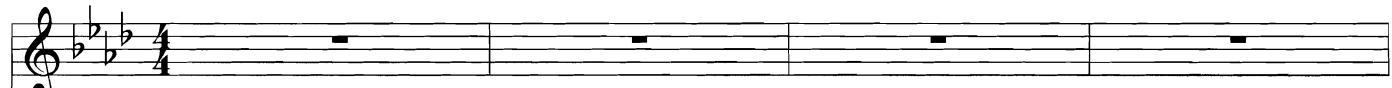
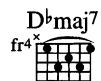
*Verse 3*

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

So take a look at me now,  
 Well there's just an empty space.  
 And there's nothing left here to remind me,  
 Just the memory of your face.  
 Now take a look at me now,  
 'Cause there's just an empty space.  
 But to wait for you is all I can do,  
 And that's what I've got to face.

# All Around The World

Words & Music by Lisa Stansfield, Ian Devaney & Andrew Morris



I don't know where my baby is but I'll find him somewhere, somehow. I've got to let him know

The staff shows a continuous eighth-note harmonic pattern across all four measures.



how much I care. I'll never give up looking for my baby.

The staff shows a continuous eighth-note harmonic pattern across all four measures.



Been a - round— the world and I, I,— I, I can't find— my ba - by.

The staff shows a continuous eighth-note harmonic pattern across all four measures.



I don't know— when I— don't know— why,  
why he's gone— a - way— and I—

{

Em7

Fmaj7

— don't know— where he— can be,  
my ba - by,—



but I'm— gon - na find—— him.—  
Ooh.—



(1.) we had a quar - rel—  
*(Verse 2 see block lyric)* and I— let my - self go.—

{

8

8



I said so many things, things he didn't know and that was, oh, so bad.

8

8



I don't think he's coming back.



He gave the reason, the reasons he should go. And he said things



he hadn't said before and he was, oh, so mad,





and I don't think— he's com - ing back,— com-ing back.—



I did too— much ly - ing,



was - ted too— much time. Now I'm here— and cry - ing, I, I, I've



been a - round— the world and I, I,— I,

I can't find— my ba - by.



I don't know— when I— don't know— why,  
why he's gone— a - way— and I—



*To Coda ♪*

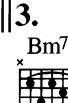
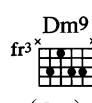
— don't know— where he— can be,— my ba - by,— but I'm— gon-na find— him.—



*8va*

Mm, mm.

*Strings*



*D.%%. al Coda*

*repeat chorus*

**Coda**



Bm7                    E7                    Dm9                    G/D

I've been a - round the world.

Dm9                    G/D                    Em7

look - ing for my ba - - - by. —      Been a - round the world—

Fmaj7                    Cmaj7                    Bm7                    E7

and I'm— gon-na,      I'm gon-na find      him.

*Repeat to fade*

**Verse 2:**

So open hearted, he never did me wrong,  
I was the one, the weakest one of all,  
And now I'm oh so sad,  
I don't think he's coming back.

I did too much lying etc.

# All Out Of Love

Words by Graham Russell & Clive Davis  
Music by Graham Russell

$\text{♩} = 108$

C                    G/B                    F/A

F                    F/G                    G<sup>7</sup>                    C

1. I'm

F/C                    C

(1.) ly - ing a - lone\_\_\_\_ with my head on the phone\_\_\_\_ think -  
(3.) want you to come\_\_\_\_ back and car - ry me home,\_\_\_\_ a -

The musical score consists of three staves of music. The top staff is for a treble clef instrument, likely a guitar or ukulele, with chords C, G/B, and F/A indicated above the staff. The middle staff is for a bass clef instrument, likely a bass guitar or double bass, with a bass clef and a bass staff below it. The bottom staff is for a treble clef instrument, likely a piano or keyboard, with a treble clef and a treble staff above it. The music is in common time (indicated by a '4'). The first section starts with a single note on the C chord. The second section begins with a treble clef and a bass clef, followed by a treble staff. The lyrics 'I'm' are written above the staff. The third section begins with a treble clef and a bass clef, followed by a treble staff. The lyrics '(1.) ly - ing a - lone\_\_\_\_ with my head on the phone\_\_\_\_ think -' and '(3.) want you to come\_\_\_\_ back and car - ry me home,\_\_\_\_ a -' are written below the staff. The score ends with a bass clef and a bass staff.

F/C

C

F/C

- ing of you 'till it hurts.  
-way from these long lone - ly nights.

I know you hurt too but what  
I'm reach-ing for you, are you

G/B

F/A

Fmaj<sup>7</sup>F/G G<sup>7</sup>

else can we do,  
feel - ing it too,

tor - ment - ed and torn  
does the feel - ing seem oh

a - part.  
so right?

2. I  
4. And

F/C

C

wish I could car - ry your smile in my heart  
what would you say if I called on you now

for times  
and said

F/C

C

F/C

when my life seemed so low,  
that I can't hold on?

it would make me be - lieve  
There's no ea - sy way,

what to -  
it gets

G/B  

 F/A

mor - row could bring — when to - day does - n't real - ly know, —  
 hard - er each day, — please love me or I'll be gone,

8

Fmaj7  

 F/G  

 G7  

 § C

— does - n't real - ly know.. } I'm all out of love, — I'm  
 I'll be — gone.

G/B  

 F/A  

 F  

 F/G  

 G7

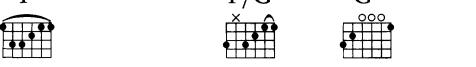
so lost with - out you, I know you were right be - liev - ing for so long. I'm

C  

 G/B  

 F/A

all out of love, — what am I with - out you? I can't be too late — to say-

F                    F/G                    G<sup>7</sup>                    1. C  


— that I was so wrong.                    3. I

2. C                    G/B                    Am  


Love,

Em                    F                    C/E                    Dm  


what are you think - ing of,                    what are you think - ing of?

1. Am                    2. F                    D.S. to fade  


I'm

# Anything For You

Words & Music by Gloria Estefan

Original key: G♭ major

♩ = 74



**Chords:**

- G/D
- D
- G/D
- C/D
- G<sup>9</sup>
- D
- C
- G/B
- Am
- Dsus<sup>4</sup>
- D
- Gsus<sup>2</sup>
- G/D
- D<sup>7</sup>
- Gsus<sup>2</sup>
- Gsus<sup>2</sup>
- Dm<sup>7</sup>
- G<sup>7</sup>

**Lyrics:**

1. An - y - thing for you, though you're not here.

Since you said we're through it seems like years. Time keeps

© Copyright 1988 Universal/MCA Music Limited.  
All rights in Germany administered by Universal/MCA Music Publ. GmbH.  
All Rights Reserved. International Copyright Secured.

C



G/D



3

drag - gin' on and on and for - ev - er's been and gone; still I can't

3

still I can't

Em



C



D7



fig - ure what went wrong. 2. I'd still do

Gsus<sup>2</sup>

G



D7



an - y - thing for you, I'll play your game. You

Gsus<sup>2</sup>

G

Dm<sup>7</sup>

G7



hurt me through and through but you can have your way. I can pre -

C<sup>7</sup>  
  
 -tend each time\_ I see\_\_\_\_ you that I don't care and I don't need\_\_\_\_ you. And though you'll

G/D  
  
 Em<sup>7</sup>  

     A<sup>7</sup>  

     D<sup>7</sup>  
  
 ne-ver see me cry - in' you know in - side I feel like dy - ing.. 3. And I'd do

Gsus<sup>2</sup>  

     G  

     D<sup>7</sup>  
  
 (3.) an - y - thing\_\_\_\_ for you\_\_\_\_ in spite of\_\_\_\_ it all.\_\_\_\_ I've  
 (4.) an - y - thing\_\_\_\_ for you\_\_\_\_ I'd give you\_\_\_\_ up.\_\_\_\_ If

Gsus<sup>2/B</sup>  

     G  

     Dm<sup>7/F</sup>  

     G<sup>7/A</sup>  
  
 learned so much from you;\_\_\_\_ you made me\_\_\_\_ strong.\_\_\_\_ Don't you ev - er  
 that's what I should do\_\_\_\_ to make you\_\_\_\_ hap - py. I can pre-

G/D



think that I\_\_\_\_ don't love\_\_\_\_ you,  
tend each time\_\_\_\_ I see\_\_\_\_ you,

that for one mi - nute I\_\_\_\_ for - got\_\_\_\_ you.

But some - times  
And though inside

Bass line continuation:

G<sup>7</sup>

things don't work\_ out right\_\_\_\_

I feel like\_ dy - ing,\_\_\_\_

and you just have to say\_ good - bye.\_\_\_\_

you know you'll ne - ver see me cry - ing.

I hope you

Don't you ev - er

Bass line continuation:

1.

G/D



C<sup>7</sup>

C<sup>7</sup>

find some-one to please\_\_\_\_ you,  
think that I don't love\_\_\_\_ you,

some-one who'll care and ne - ver leave\_\_\_\_ you.

But if that

that for one

Bass line continuation:

Em                                      C/D                              Dsus<sup>4</sup>              D<sup>7</sup>



some-one e-ver hurts you— you just might need a friend to turn to.— And I'd do

2.

G/D



min - ute I for - got— you. But some-times things don't work out right— and you just



have to say— good - bye.

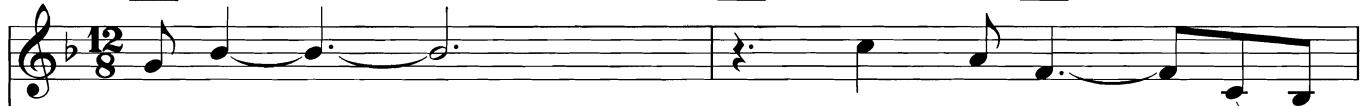


Repeat to fade

# Blue Eyes

Words & Music by Elton John & Gary Osborne

$\text{♩} = 70$



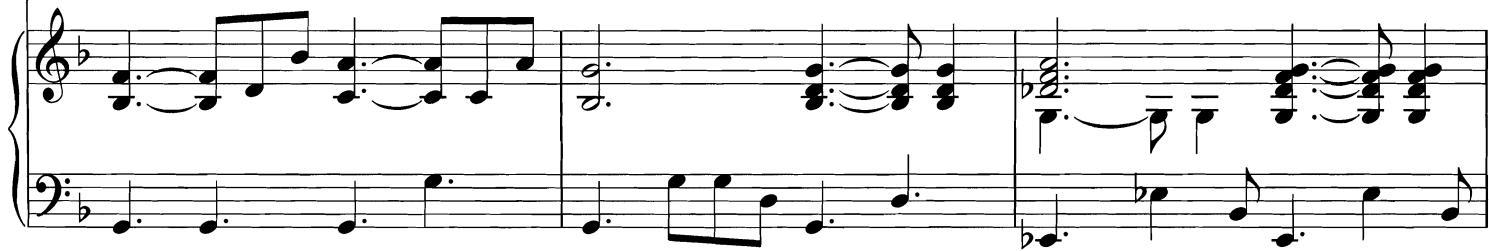
1. Blue eyes,  
2. Blue eyes,

ba - by's got blue  
ba - by's got blue



eyes,  
eyes,

like a deep blue sea  
like a clear blue sky



on a blue, blue day.  
watch-ing o - ver me.

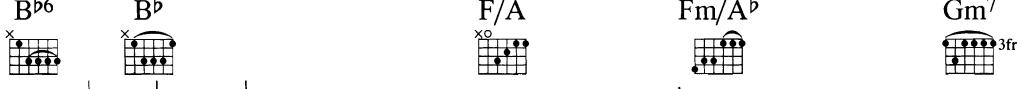


© Copyright 1982 Big Pig Music Limited.

Universal Music Publishing Limited.

All rights in Germany administered by Universal Music Plubl. GmbH.

All Rights Reserved. International Copyright Secured.

B<sup>b</sup><sub>6</sub>      B<sup>b</sup>      F/A      Fm/A<sup>b</sup>      Gm<sup>7</sup>  


Blue eyes, \_\_\_\_\_  
 Blue eyes, \_\_\_\_\_ ba - by's got blue eyes.  
 ooh, I love blue eyes.

E<sup>b9#11</sup>  


E<sup>b9</sup>  


When the morn - ing comes,  
 When I'm by her side,

E<sup>b9#11</sup>  


E<sup>b9</sup>  


Em<sup>7b5</sup>  


A<sup>7aug</sup>    A<sup>7</sup>    A<sup>7aug</sup>    A<sup>7</sup>  


I'll be far a-way,  
 where I long to be, and I say:  
 I will see

Dm  


B<sup>b</sup>/D  


4  
 blue eyes hold - ing back the tears,  
 (2, 3.) blue eyes laugh - ing in the sun, hold - ing back  
 laugh - ing in

F

F/A

Fm/A<sup>b</sup>

Gm

E<sup>b9</sup>

**1, 3.**  
Gm<sup>7</sup>/C

C

F

**2.**  
E<sup>b</sup> A<sup>b</sup> G<sup>b</sup> D<sup>b</sup>/F Fm<sup>7</sup> B<sup>b11</sup> E<sup>b</sup> Gm<sup>7</sup>/C C  
Fine D.S. al Fine

the pain...  
the rain... Ba - by's got blue...  
Ba - by's got blue...

eyes, eyes, and she's a lone...  
and I am home...

a - gain.

and I am home a - gain.

# Didn't We Almost Have It All

Words & Music by Michael Masser & Will Jennings

**Slowly ♩ = 60**

**Cm7 Bb/D Eb F7sus Bb F7sus**

*Verse:*

**Bb Fm/A♭ G7sus G**

**Cm G/B Cm F Bb /A Gm**

© Copyright 1982 Prince Street Music/Blue Sky Rider Songs/Irving Music Incorporated, USA.  
Chelsea Music Publishing Company Limited (50%)/Rondor Music (London) Limited (50%).  
All rights in Germany administered by Rondor Musikverlag GmbH.  
All Rights Reserved. International Copyright Secured.

E♭maj7 F/E♭ Dm7 Gm7 Cm7 E♭/F

mor-row ev-er, liv-ing on com-fort and feel-ings. keep us. Touch-ing you, I Help me bring the feel it all a - Help me bring the feel-ing back a -

*mf*

B♭ C/D D G D/C C Bm7 Em7

gain. gain. Didn't we al-most have it all,

*f*

Am7 D7sus G C D/F♯ G D/C C

when love was all we had worth giv-ing?— The ride with you was worth the

Bm7 Em7 Am7 Dsus G E♭/F F

fall, my friend; lov-ing you makes life worth liv-ing.—

*Chorus:*

**SS Bb      F/Eb      Eb      Dm7      Gm7      Cm7      Eb/F**

1.2.4. Did-n't we al-most have it all,  
3. Did-n't we al-most have it all,  
the nights we held on till the when love was all we had worth

**Bb      Eb/Bb F/Bb      Bb      F/Eb      Eb      Dm7      Gm7      To Coda**

morn-ing?—giv-ing?  
You know you'll nev-er love that  
The ride with you was worth the  
way a - gain; —  
fall, my friend;—

**1. Cm7      Eb/F      Bb      Eb/Bb F/Bb      D.S. SS | 2. Cm7      D7(5)      D7      To next strain**

did-n't we al-most have it all?  
dim.

*mp*

**3. Cm7      Eb/F      Bb      D.S.S. SS al      Coda      Bridge:**

**Eb/Bb      F      Ebmaj7**

loving you makes life worth living.—

all? Did-n't we have\_the best of

Dm7 F/G Gm/F Ebmaj7 Dm7 F/G Gm/F

times, when love was young and new? Could n't we reach in-side and find the world of me and

Ebmaj7 F(9)/Eb Ebmaj7 Dm7 Gm7 Cm7 Bb/D

you? We'll nev-er lose it a - gain, 'cause once you know what love is, you

Ebmaj7 F7sus D.S.S. ♫♪

nev-er let it end.

Coda Cm7 Eb/F

did-n't we al-most have it

Bb F/Eb Eb Dm7 Gm7 Cm7 F7sus F7 Bb(9)

all? Did n't we al-most have it all?  
molto rit. & dim.

8va --

p

Ped.

\*

# Eternal Flame

Words & Music by Susanna Hoffs, Tom Kelly & Billy Steinberg

Moderately

The sheet music consists of eight staves of musical notation. The top staff shows a vocal line with a treble clef, a key signature of one sharp, and a time signature of 4/4. It includes four chord boxes above the staff: G (G, B, D), Gsus4 (G, B, D, E), G (G, B, D, E), and Gsus4 (G, B, D, E). The second staff shows a bass line with a bass clef and a key signature of one sharp. The third staff shows a vocal line with lyrics: "Close your eyes, I believe it's meant to give me your hand, be, darling, darling." Chord boxes above this staff are G, Em7, C, and D. The fourth staff shows a bass line. The fifth staff shows a vocal line with lyrics: "Do you feel my heart beat - ing? I watch you when you are sleep - ing, Do you un - der - stand? - you be - long to me." Chord boxes above this staff are G, Em7, C, D, and Em. The sixth staff shows a bass line. The seventh staff shows a vocal line with lyrics: "Do you feel my heart beat - ing? I watch you when you are sleep - ing, Do you un - der - stand? - you be - long to me." Chord boxes above this staff are G, Em7, C, D, and Em. The eighth staff shows a bass line.

© Copyright 1988 & 1989 Billy Steinberg Music/Sony/ATV Tunes LLC/Bangophile Music, USA.  
Sony/ATV Music Publishing (UK) Limited (66.66%)/Universal Music Publishing Limited (33.34%).  
All rights in Germany administered by Universal Music Publ. GmbH.  
All Rights Reserved. International Copyright Secured.



To Coda ♪

Do you feel the same?  
Do you feel the same?

Am I on - ly  
Am I on - ly



dream - - - ing,  
dream - - - ing

or is this burn - ing



an e - ter - nal flame? is this burn - ing an e - ter - nal flame?



Say my name, — sun shines through the rain, — a whole



F                    G                    C                    G/B                    Am<sup>7</sup>                    Am/G

life so lone - ly— and then come and ease— the pain.

I don't wan - na lose this feel - ing, oh.

1.

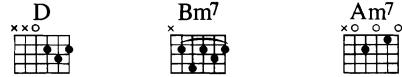
Em B<sup>7</sup> Em A<sup>7</sup> D Bm<sup>7</sup>

2.

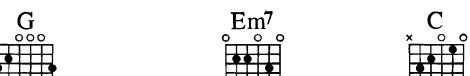
Am<sup>7</sup> Dsus<sup>2</sup> D.%%. al Coda  
(Repeat verse 1)

oh.

*⊕ Coda*



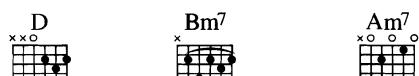
dream - ing or is this burn - ing an e - ter - nal flame?—



Close your eyes,— give me your hand,— darl - ing.— Do you feel— my heart beat-



- ing? Do you un - der - stand?— Do you feel the same?— Am I on - ly



*Repeat to fade*

dream - ing, is this burn - ing an e - ter - nal flame?—

# Have I Told You Lately

Words & Music by Van Morrison

$\text{♩} = 88$

F#m<sup>7</sup>      F#m<sup>7</sup>/B

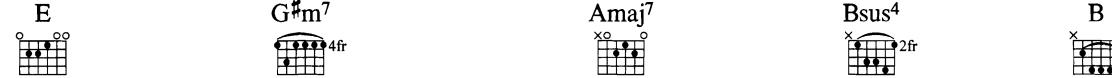
Emaj<sup>7</sup>      G#m<sup>7</sup>      Amaj<sup>7</sup>      Bsus<sup>4</sup>      B

Emaj<sup>7</sup>      G#m<sup>7</sup>      Amaj<sup>7</sup>      B

Amaj<sup>7</sup>      G#m<sup>7</sup>

© Copyright 1989 Exile Publishing Limited.  
Universal Music Publishing Limited.  
All rights in Germany administered by Universal Music Publ. GmbH.  
All Rights Reserved. International Copyright Secured.

F#m<sup>7</sup>                    F#m<sup>7</sup>/B                    Emaj<sup>7</sup>                    A/B  


1, 3, 5. Have I  


told you late - ly that I love you,  
 (2.) morn - ing sun in all it's glo - ry  
<sup>4°</sup> Piano solo till \*

E                    G#m<sup>7</sup>                    A                    B  


have I told you there's no - one a - bove you,  
 greets the day with hope and com - fort too

Amaj<sup>7</sup>                    G#m<sup>7</sup>  


fill my heart with glad - ness,  
 and you fill my life with laugh - ter,

take a - way my sad - ness,  
 you can make it bet - ter

F#m<sup>7</sup>                    F#m<sup>7</sup>/B                    E                    A/B

1, 3.

ease my trou - bles that's what you do.

2. Oh the

E                    F#m<sup>7</sup>                    G#m<sup>7</sup>                    Amaj<sup>7</sup>

2, 4.

do.

\* There's a love that's di - vine\_

G#m<sup>7</sup>

and it's yours and it's mine, like the sun.

Amaj<sup>7</sup>

At the end of the day

3

G<sup>#</sup>m<sup>7</sup>                            A/B

we should give thanks and pray to the one.

3, 5. Have I

5.  
E                                    F<sup>#</sup>m<sup>7</sup>                            G<sup>#</sup>m<sup>7</sup>                            Amaj<sup>7</sup>

do.

Fill my heart with glad - ness,

G<sup>#</sup>m<sup>7</sup>                            F<sup>#</sup>m<sup>7</sup>                            F<sup>#</sup>m<sup>7</sup>/B

take a - way my sad - ness,                            ease my trou - bles that's what you

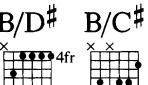
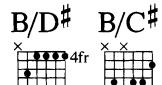
1.  
E                                    F<sup>#</sup>m<sup>7</sup>                            G<sup>#</sup>m<sup>7</sup>                            2.  
E

do.                                    do.

# Hard To Say I'm Sorry

Words & Music by David Foster & Peter Cetera

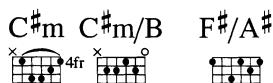
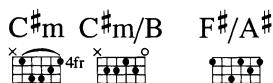
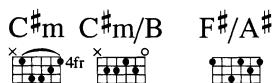
Moderately



Treble staff: Dotted quarter note, eighth-note pattern, eighth-note pattern, eighth-note pattern, eighth-note pattern, eighth-note pattern.

Bass staff: Dotted half note, quarter note, quarter note, quarter note, quarter note, quarter note.

poco rall. a tempo



Treble staff: Eighth-note pattern, eighth-note pattern, eighth-note pattern, eighth-note pattern, eighth-note pattern, eighth-note pattern.

Bass staff: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.



Ev'-ry-bo-dy needs a lit-tle time a-way,—

I heard her say,—

from each-

Treble staff: Eighth-note pattern, eighth-note pattern, eighth-note pattern, eighth-note pattern, eighth-note pattern, eighth-note pattern.

Bass staff: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.

C<sup>#</sup>m                    B                    E                    G<sup>#</sup>m<sup>7</sup>

oth - er.                    Even lo-vers need a ho - li - day, —

A                    B                    C<sup>#</sup>m                    B                    C<sup>#</sup>m                    F<sup>#</sup>m<sup>7</sup>

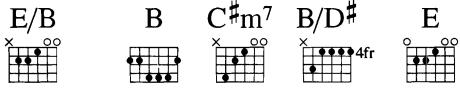
far a - way \_ from each - oth - er.                    Hold me now... It's

E/B                    B A/E E                    C<sup>#</sup>m                    F<sup>#</sup>m<sup>7</sup>                    Bsus                    B

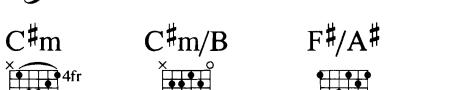
hard for me to say I'm sor - ry,                    I just want you to stay, —

E                    A/C<sup>#</sup>                    B/D<sup>#</sup> B/C<sup>#</sup> G<sup>#</sup>/B<sup>#</sup>                    C<sup>#</sup>m                    C<sup>#</sup>m/B F<sup>#</sup>/A<sup>#</sup>

Af - ter all \_ that we've been through,                    I will make it up \_ to you, — I'll pro-

E/B      B      C<sup>#</sup>m<sup>7</sup>      B/D<sup>#</sup>      E      A/C<sup>#</sup>      B/D<sup>#</sup>      B/C<sup>#</sup>      G<sup>#</sup>/B<sup>#</sup>  
 To Coda ♪

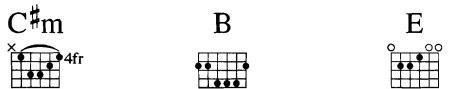
- mise to.      And af-ter all that's been said\_\_\_\_ and done,      you're just\_

C<sup>#</sup>m      C<sup>#</sup>m/B      F<sup>#</sup>/A<sup>#</sup>      Bsus      B      Bsus      B  


— the part\_ of me\_ I can't\_ let go.

E      G<sup>#</sup>m<sup>7</sup>      A      B  

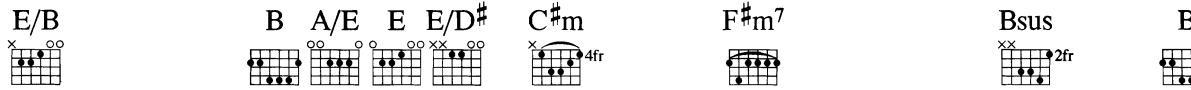

Could-n't stand to be kept a way,—      just for the day,—      from your

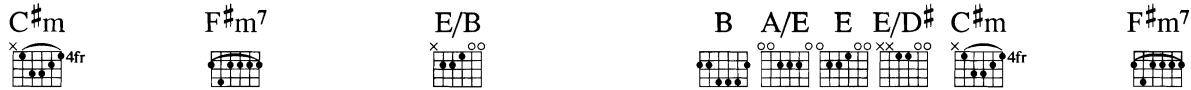
C<sup>#</sup>m      B      E      G<sup>#</sup>m<sup>7</sup>  


bo - dy.      Would-n't wan-na be swept a- way,—

A                      B    C<sup>#</sup>m              B                      C<sup>#</sup>m                      F<sup>#</sup>m<sup>7</sup>  

 far a - way, from the one that I love. Hold me now.. It's

E/B                      B A/E E E/D<sup>#</sup>              C<sup>#</sup>m                      F<sup>#</sup>m<sup>7</sup>                      Bsus                      B  

 hard for me to say I'm sor - ry. I just want you to know.

C<sup>#</sup>m                      F<sup>#</sup>m<sup>7</sup>                      E/B                      B A/E E E/D<sup>#</sup> C<sup>#</sup>m                      F<sup>#</sup>m<sup>7</sup>  

 Hold me now. I real-ly want to tell you I'm sor - ry. I could ne - ver let you

Bsus                      B                      D.S. al Coda              ♦ Coda              C<sup>#</sup>m              C<sup>#</sup>m/B              F<sup>#</sup>/A<sup>#</sup>              B              B/A  

 go.                      the part of me I can't let go.

G C/E D/F# D/E B/D# Em Em/D A/C#

Af - ter all that we've been through, I will make it up to you. I'll pro-

G/D D G C/E D/F# D/E B/D# Em Em/D A/C#

- mise to. *Guitar solo*

G/D D G C/E D/F# D/E B/D# You're gon-na be the luck-

*Solo ends*

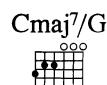
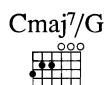
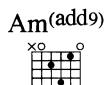
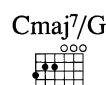
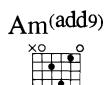
Em Em/D A/C# Am/C Bsus B rall. E

- y one.

# Hello

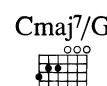
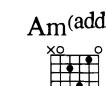
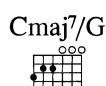
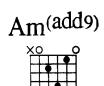
Words & Music by Lionel Richie

$\text{♩} = 61$

1. I've been a - lone\_ with you\_ in - side\_ my\_\_\_\_\_ mind,\_\_\_\_\_ and  
 (2.) long to see\_ the sun - light in\_ your\_\_\_\_\_ hair,\_\_\_\_\_ and  
 (3° Instrumental till \*)

L.H. tacet 1° till \*



in my dreams I've kissed your lips\_  
 tell you time\_ and time a - gain

a thou - sand times.  
 how much I care.

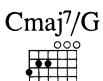
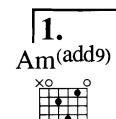
I some-times see you pass out-side my\_  
 Some-times I feel my heart will o - ver\_

Fmaj<sup>7</sup> C<sup>6/G</sup> Fmaj<sup>7</sup> Am(add9) Cmaj<sup>7</sup> Fmaj<sup>7</sup> A  
 door. Hel - lo, is it me you're look-ing for? I can  
 flow. Hel - lo, I've just got to let you know; 'cause I  
 \* Hel - lo, is it me you're look-ing for? 'Cause I

Dm G C F  
 (1.) see it in your eyes, I can see it in your smile; you're  
 (2, 3.) won - der where you are, and I won - der what you do; are you

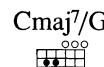
I<sup>o</sup>  
 2 & 3<sup>o</sup> B<sup>b</sup> Eaug E Am Bm<sup>7</sup> C<sup>6</sup> Bm<sup>7</sup>  
 all I've ev - er want - ed, and my arms are op - en wide. 'Cause you  
 some - where feel-ing lone - ly, or is some - one lov - ing you? Tell me

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 hav - n't got a clue. But



want to tell you so much,  
let me start by say - ing,

"I love you."  
"I love



2. I

**2.**  
Am(add9)

Cmaj7/G

Fmaj7

C6/G

Fmaj7

Am(add9)

Cmaj7/G

Fmaj7

C6/G

Fmaj7

you."

rit.

C6/G

Fmaj7

A

Fmaj7

C6/G

Fmaj7

Fmaj7

you."\_\_\_\_\_

# (I Just) Died In Your Arms Tonight

Words & Music by Nicholas Eede

$\text{♩} = 124$

Bm



Esus<sup>4</sup>



Em



Esus<sup>2</sup>



Asus<sup>2</sup>



A



F♯m



Bm



Esus<sup>4</sup>



Em



Esus<sup>2</sup>



Asus<sup>2</sup>



A



F♯m



Bm



G/B



Bm



Oh, I, I just died in your arms to - night...

Asus<sup>2</sup>

A

F#m

Bm

It must have been some-thing you said. I just died

G/B

Bm

Asus<sup>2</sup>

A

F#m7

— in your arms

to - night.

Bm<sup>11</sup>Bm<sup>7</sup>Gmaj<sup>9</sup>1. I keep on look-ing for some - thing I can't get.  
(2.) an - y just cause for feel-ing like this?Bro-ken hearts lie  
On the sur - face I'm a

Asus<sup>4</sup>

all a - round me and I don't see an ea - sy way to get out  
name on a list. I try to be dis - creet but then

F#7sus<sup>4</sup>Bm<sup>7</sup>

of this.

blow it a - gain.

Her dia - ry sits by the bed - side ta - ble,  
I've lost and found, it's my fi - nal mis - take, she'sGmaj<sup>9</sup>Asus<sup>4</sup>cur-tains closed,\_ the cat's in a cra - dle. Who would have thought that a boy  
lov - ing by pro - xy, no give and all take. 'Cos I've been thrilled to fan-— like me  
- ta - sycould come to this? }  
one too ma - ny times. }

Oh!\_\_\_\_\_

Oh,

F#7sus<sup>4</sup>

— like me could come to this? }  
- ta - sy one too ma - ny times. }

Bsus<sup>2</sup>

Bm

Em<sup>7</sup>Asus<sup>2</sup>

A

I,

I just died in your arms to - night.

It

F♯m

Bsus<sup>2</sup> BmEm<sup>7</sup>Asus<sup>2</sup>

A

must have been some-thing you said.

I just died in your arms to - night.

F♯m

Bsus<sup>2</sup> BmEm<sup>7</sup>Asus<sup>2</sup>

A

Oh!

I,

I just died in your arms to - night.

It

F♯m

Bsus<sup>2</sup> BmEm<sup>7</sup>Asus<sup>2</sup>

A

must have been some kind of kiss

I should have walked a - way.

F#m



1.

Gmaj7



Bm7



I should have walked a - way...

Music staff showing a piano part (treble and bass staves) and a guitar part. The piano part consists of eighth-note chords. The guitar part shows a bass line with quarter notes and a treble line with eighth-note patterns.

Asus<sup>2</sup>

2. Is there

Music staff showing a piano part (treble and bass staves) and a guitar part. The piano part features eighth-note chords and sustained notes. The guitar part includes a bass line with eighth-note patterns and a treble line with eighth-note chords.

2. G

E7sus<sup>4</sup>

It was a long hot night but she made it ea - sy, she

Music staff showing a piano part (treble and bass staves) and a guitar part. The piano part features eighth-note chords and sustained notes. The guitar part includes a bass line with eighth-note patterns and a treble line with eighth-note chords.

G



made it feel right...

But now it's ov - er, the mo-ment has gone,-

I

Music staff showing a piano part (treble and bass staves) and a guitar part. The piano part features eighth-note chords and sustained notes. The guitar part includes a bass line with eighth-note patterns and a treble line with eighth-note chords.

F#

D/F#

F#

Bsus<sup>2</sup>

Bm

fol-lowed my hands\_ not my head,\_

I knew I was wrong.

(Guitar solo)

Em<sup>7</sup>Asus<sup>2</sup> A

F#m

Bsus<sup>2</sup> BmEm<sup>7</sup>Asus<sup>2</sup> A

F#m

8vb

Oh,

Bm

G/B

Bm

Asus<sup>4</sup>

A

(8) I,

I just died\_ in your arms\_ to - night.\_

It

F#m    Bm    Em<sup>7</sup>

must have been some-thing you said. I just died in your arms to - night...

Asus<sup>2</sup>    A    Bsus<sup>2</sup>    Bm

— Oh, I, I just died...

Em<sup>7</sup>    Asus<sup>2</sup>    A    F#m

— in your arms to - night. It must have been some kind of kiss.

8

Bsus<sup>2</sup>    Bm    Em<sup>7</sup>    Asus<sup>2</sup>    A    F#m    Repeat (tacet vocal) to fade

— I should have walked a - way, I should have walked a - way...

# (I've Had) The Time Of My Life

Words & Music by Frankie Previte, John DeNicola & Donald Markowitz

$\text{♩} = 112$



C♯m<sup>7</sup>



(M) Now I've had the time of my life, no I nev - er felt this way be

E  
C♯m<sup>7</sup>  
D

- fore, yes I swear it's the truth, and I owe it all to you, (F) 'cause

E

C♯m<sup>7</sup>

D

I've

had the time of my life

and I owe it all to you.







(M) 1. I've been wait-ing for so long,— now I've fi-nal-ly found some-one to stand by  







me. (F) We saw the writ-ing on the wall as we  
 (F) bo - dy and soul. I want you








(2° lower harmonies only)

felt this ma - gi - cal fan - ta - sy.  
 more than you'll ev - er know. (BOTH) Now with  
 (M) So we'll

D/E



pas - sion in our eyes\_\_\_\_ there's no way we could dis - guise\_\_\_\_ it se - cret -  
just let it go\_\_\_\_ don't be a - fraid to lose\_\_\_\_

3

E

D/E



- ly.  
- trol.

So we take each oth - er's hand 'cause we  
(F) Yes I know what's on your mind when you

E  
oo

seem to un - der - stand the ur - gen - cy.  
say, "Stay with me to - night."

(M) Just re-mem - ber

A  
oo

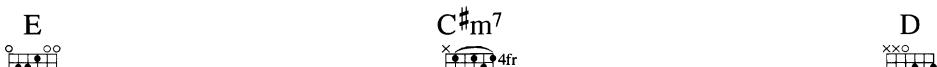
G  
oo

(F) you're the one thing

(M) I can't get e - nough of.

A                              Bsus<sup>4</sup>      B                      A/B      B  

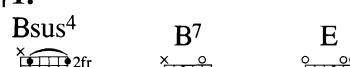

(F) So I'll tell you some-thing, (BOTH) this could be love. Be - cause

E                              C#m<sup>7</sup>      D  


I've\_\_\_ had\_\_\_ the time of my life, no I nev -

E                              C#m<sup>7</sup>  


- er felt\_\_\_ this way be - fore, yes I swear it's the truth\_

1.  
 D                              Bsus<sup>4</sup>      B<sup>7</sup>      E  


and I owe it all to you.

D/E  
xx

E  
oo

|2.

F#m<sup>7</sup>

xx

B  
x

(F) 2. With my owe it all to you, 'cause

E  
oo

C#m<sup>7</sup>  
x 4fr

D  
xxo

I've had the time of my life, and I've searched through ev - 'ry o - pen

3

E  
oo

C#m<sup>7</sup>  
x 4fr

D  
xxo

B  
x

door

till I've found

the truth

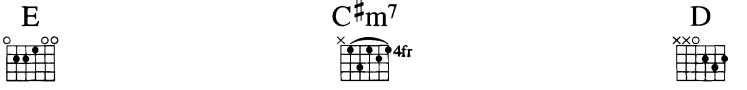
and I owe it all to you.

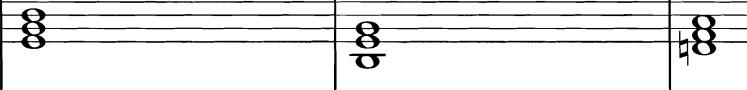
E  
oo

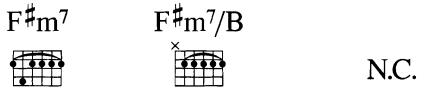
D/E  
xx

F<sub>sus</sub><sup>4</sup>      B      E      C<sup>#</sup>m<sup>7</sup>      D  


*sax. solo*

E      C<sup>#</sup>m<sup>7</sup>      D  


38      E      C<sup>#</sup>m<sup>7</sup>      D  


F<sup>#</sup>m<sup>7</sup>      F<sup>#</sup>m<sup>7</sup>/B      N.C.  


(M) Now

E      C<sup>#</sup>m<sup>7</sup>      D  


I've      had      the time of my      life      no      I      nev - er      felt      this way be -

— 3 —

D  

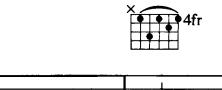

E                      C $\sharp$ m<sup>7</sup>                      D  



  
 fore, yes I swear— it's the truth, and I owe—  

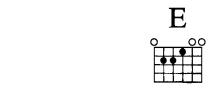


  
 N.C.                      E                      C $\sharp$ m<sup>7</sup>  



  
 — it all to you. (BOTH) I've had the time of my  
 I've had the time of my  



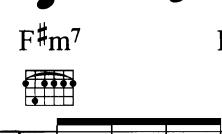
  
 D                      E  


  
 life no I nev - er felt this way be - fore, yes I  
 life and I've searched through ev - 'ry o - pen door till I've  




  
 Repeat to fade  
 C $\sharp$ m<sup>7</sup>                      D                      F $\sharp$ m<sup>7</sup>                      F $\sharp$ m<sup>7</sup>/B  




  
 swear it's the truth, and I owe it all to you. 'cause—  
 found the truth, and I owe it all to you. 'cause—  





# I Want To Know What Love Is

Words & Music by Mick Jones

$\text{♩} = 84$

D $\sharp$ m      C $\sharp$       F $\sharp$       B      D $\sharp$ m

1. I've got - ta take a lit - tle time, \_\_\_\_\_ a lit - tle  
2. Up this moun - tain I must climb, \_\_\_\_\_ feels  
3. I'm gon - na take a lit - tle time, \_\_\_\_\_ a lit - tle

B      D $\sharp$ m

$1^\circ \text{ only}$

time to think things o - ver.  
like the world up - on my shoul - der.  
time to look a - round me.

$2^\circ \text{ only}$

**C<sup>#</sup>**                   **F<sup>#</sup>**                   **B**

I'd bet - ter read be - tween\_ the lines\_\_\_\_\_  
Through the clouds I see\_ love shine,\_  
I've got no-where left\_ to hide,\_

in case I need it when I'm  
it keeps me warm as life grows  
it looks like life has fin - 'lly

**D<sup>#</sup>m**                   **1.**                   **C<sup>#</sup>6**                   **D<sup>#</sup>m**

old - er.  
cold - er.  
found me..

**2, 3.**                   **G<sup>#</sup>m**                   **C<sup>#</sup>/G<sup>#</sup>**                   **G<sup>#</sup>m**

In my life\_\_\_\_\_  
there's been heart-ache and pain,

G<sup>#</sup>m7 G<sup>#</sup>m C<sup>#</sup>/G<sup>#</sup> G<sup>#</sup>m G<sup>#</sup>m7 G<sup>#</sup>m  
 I don't know if I can face it a - gain, can't stop now - I've

C<sup>#</sup>/G<sup>#</sup> G<sup>#</sup>m B F<sup>#</sup>/A<sup>#</sup> G<sup>#</sup>m F<sup>#</sup> C<sup>#</sup>11  
 tra - velled so far to change this lone - ly life.

F<sup>#</sup> D<sup>#</sup>m C<sup>#</sup> G<sup>#</sup>m D<sup>#</sup>m C<sup>#</sup>  
 I want to know what love is, I want you to show me.

F<sup>#</sup> D<sup>#</sup>m C<sup>#</sup> G<sup>#</sup>m D<sup>#</sup>m  
 I want to feel what love is, I know you can show\_

C#  
 4fr

*To Coda* ♪

C#7  
 4fr

D#m  
 6fr

*D.S. al Coda*

— me. —

♪ *Coda*

F#

D#m  
 6fr

C#  
 4fr

G#m  
 4fr

D#m  
 6fr

I want to know what love is, —

I want you to show —

C#  
 4fr

F#

D#m  
 6fr

C#  
 4fr

— me.

I want to feel what love is, —

G#m  
 4fr

D#m  
 6fr

C#  
 4fr

C#7  
 4fr

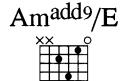
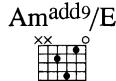
*Repeat to fade*

I know you can show — me.

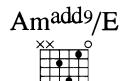
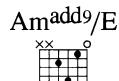
# It Must Be Love

Words & Music by Labi Siffre

$\text{♩} = 146$  ( $\text{♩} \text{♩} = \overline{\text{♩}}^3 \text{♩}$ )



Piano and bass staves for the first section of the song. The piano part consists of eighth-note chords. The bass part features eighth-note patterns.



I nev - er thought\_ I'd miss\_ you half as much\_ as I do\_

Piano and bass staves for the vocal line. The piano part consists of eighth-note chords. The bass part features eighth-note patterns.



Piano and bass staves for the final section of the song. The piano part consists of eighth-note chords. The bass part features eighth-note patterns. A dynamic marking "4fr" is shown above the G#m chord.

© Copyright 1971 MAM (Music Publishing) Limited/Groovy Music Limited.  
Chrysalis Songs Limited.  
All Rights Reserved. International Copyright Secured.

Am Amadd9/E Am 
  
 And I nev - er thought I'd feel this way, — the way I feel —

Amadd9/E G 
  
 — a - bout you.

G Cmaj7 
  
 Soon as I wake —

I've got to be near —

D Em 
  
 ev - 'ry night, —

A7 Dm 
  
 ev - 'ry night, —

E7 
  
 ev - 'ry day, —

up — you —

ev - 'ry night, —

ev - 'ry day, —

**§ (♪ = ♪)**

Am   
 C/G   
 D<sup>9</sup>/F<sup>#</sup>   
 D 

I know that it's you I need to take the blues a-way.  
 I could - n't be hap - py a - ny oth - er way.  

G   
 Bm   
 C   
 D 

It must be love, love, love.

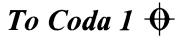
**To Coda 2** 

G   
 Bm   
 C   
 D   
 C 

It must be love, love, love. No - thing more,

D   
 C/E 

**To Coda 1** 

no - thing less: love is the best.

Am

Em

Am

Em

How can it be\_\_\_ that we\_\_ can say so much\_\_ with - out

G

C

D<sup>5</sup>

G

C

D<sup>5</sup>

words?

Am

Em

Am

Em

Bless you and bless\_\_ me, bless the bees\_\_ and the

*D.S. al Coda 1*

G

C

D<sup>5</sup>

G

C

D<sup>5</sup>

birds.

**Coda 1**

Am

Musical score for Coda 1 in Am major. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The music features eighth-note patterns. A guitar chord diagram for Am is shown above the staff.

1.

C

2.

C

D.S. al Coda 2

D

Musical score showing a transition from Coda 1 to Coda 2. The score includes two staves. The first staff shows a sequence of chords: G, C, G. The second staff shows a sequence of chords: C, C, D. The music continues with eighth-note patterns. A guitar chord diagram for C is shown above the staff.

**Coda 2**

C

D

C

Musical score for Coda 2. The score consists of two staves. The first staff shows a sequence of chords: G, 3/4, 3/4, 4/4. The second staff shows a sequence of chords: 3/4, 3/4, 4/4. The music concludes with a piano dynamic. A guitar chord diagram for C is shown above the staff.

*Repeat to fade*

G

Bm

C

D

Musical score for the final section of Coda 2. The score consists of two staves. The first staff shows a sequence of chords: G, Bm, C, D. The lyrics "It must be love," are written below the staff. The second staff shows a sequence of chords: G, Bm, C, D. The lyrics "love, love, love" are written below the staff. A guitar chord diagram for G is shown above the staff.

# Keep On Loving You

Words & Music by Kevin Cronin

$\text{♩} = 90$



1. You should - 've seen by the look in my— eyes,— ba - by,

there was some - thing miss - ing.—

You should - 've known by the tone—



— of my voice, may - be, but you did - n't lis - ten. —



You played dead but you nev - er bled, in - stead you lay still in the grass —



— all coiled up and hiss - ing. —



2. And though I know all a - bout those men, —

3° Instrumental till \*

L.H. play lower note 2°

F                            G/F                            Fmaj<sup>7</sup>                            G/F  
                  

still I don't re - mem - ber.\_\_\_\_\_

F                            G/F                            Fmaj<sup>7</sup>                            G/F  
                  

'Cause it was us, ba - by, way\_\_\_\_\_ be - fore\_\_\_\_ them,\_\_\_\_\_

F                            G/F                            Fmaj<sup>7</sup>                            G/F  
                  

and we're still to - geth - er.\_\_\_\_\_

\*                            And I meant

F                            G                                    Am  
            

ev - 'ry word I said. When I said that I love\_\_\_\_ you I meant\_\_\_\_



— that I love\_\_ you for - ev - er.\_\_\_\_\_ And I'm gon - na keep\_\_



— on\_\_ lov - ing you,\_\_\_\_\_ 'cause it's the on - ly thing I wan - na do.\_\_\_\_



I\_\_\_\_ don't wan - na sleep, I\_\_\_\_ just wan - na keep on lov - ing

|1.



you.\_\_\_\_\_

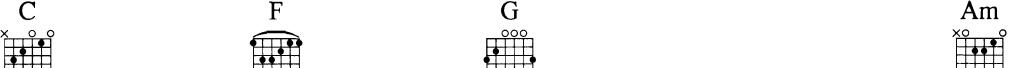
|2.



you.

G/E                    G/D                    C                    F                    G  


Ba - by, I'm gon - na keep\_\_\_\_\_ on lov - ing you,\_\_\_\_\_

C                    F                    G                    Am  


\_\_\_\_\_ 'cause it's the on - ly thing I wan - na do.\_\_\_\_\_ I\_\_\_\_\_

G                    G/F  


\_\_\_\_ don't wan - na sleep, I\_\_\_\_ just wan - na keep on lov - ing you.\_\_\_\_\_

G/E                    G/D                    rit.  
 N.C.

C  


8va----  
 8



# Love Changes Everything

Music by Andrew Lloyd Webber  
Lyrics by Don Black & Charles Hart

Drammatico ♩ = 92

A

E<sup>7</sup>/A A

E<sup>7</sup>/A A

D/A A

A musical score for a vocal part. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The vocal line starts with a rest, followed by a melodic line with eighth-note patterns. The piano accompaniment consists of simple harmonic chords.

A

E<sup>7</sup>

A

E<sup>7</sup>

A

D

1. Love, love chan-ges ev -'ry - thing:  
2. Love, love chan-ges ev -'ry - thing:

hands and fa - ces,  
days are long - er,

earth and words mean

A musical score for a vocal part. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The vocal line continues with eighth-note patterns. The piano accompaniment features more complex harmonic chords.

A

D/A

A

E<sup>7</sup>

A

E<sup>7</sup>

sky.  
more.

Love,  
Love,

love chan-ges ev -'ry - thing:  
can break the strong - est heart,

how you  
pain is

A musical score for a vocal part. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The vocal line continues with eighth-note patterns. The piano accompaniment features more complex harmonic chords.

A                      D                      A                      E<sup>7</sup>  
 live and              how you die.  
 deep - er              than be - fore.              Love \_\_\_\_\_ can make the  
 Love \_\_\_\_\_ will turn your

A                      A/C#                      D                      A/E      E<sup>7</sup>  
 sum - mer fly,  
 world a-round              or a night  
 and that world              seem like  
 will last              a life - time.              Yes  
 Yes

A                      E<sup>7</sup>                      A                      E<sup>7</sup>                      A                      E  
 love,              love chan - ges              ev - 'ry - thing:  
 love,              love chan - ges              ev - 'ry - thing,  
 now I trem - ble              at your  
 brings you glo - ry,              brings you

A                      D                      D/E                      E<sup>7</sup>  
 name.  
 shame.              No-thing in the world will ev - er      be      the  
 No-thing in the world will ev - er      be      the

cresc.

1. A D/A A

same.

2. A

same.

A/G D/F#<sup>#</sup> Bm<sup>7</sup>

*cresc.*

*ff*

A/E Esus<sup>4</sup> E B<sup>b</sup> F

*Led.*

Off in - to the

*f*

B<sup>b</sup> F B<sup>b</sup> E<sup>b</sup>

world we go, plan - ning fu - tures, shap - ing

B<sup>b</sup>E<sup>b</sup>/B<sup>b</sup>B<sup>b</sup>

F

B<sup>b</sup>

F

years.

Love bursts in and sud - den - ly,

all our

poco rit.

a tempo

F

F<sup>7</sup>

wis - dom

dis - ap - pears.

Love makes fools of

B<sup>b</sup>E<sup>b</sup>B<sup>b</sup>/F

F

F<sup>7</sup>

ev - 'ry - one:

all the rules

we make

are bro - ken.

Yes

B<sup>b</sup>

F

B<sup>b</sup>

F

B<sup>b</sup>

F

love,

love chan - ges

ev - 'ry - thing.

Live or per - ish

in its

poco rit.

a tempo

E♭

E♭/F

F<sup>7</sup>

B♭

flame.

Love will nev - er, nev - er let you be the

cresc.

B♭/A♭

E♭/G

B♭

same.

Love will nev - er, nev - er let you

cresc.

fff

Rall.

a tempo, meno mosso

E♭/F

F<sup>7</sup>

B♭

F<sup>7</sup>/B♭

B♭

F<sup>7</sup>/B♭

be

the

same.

dim.

B♭

molto rall.

E♭/F

B♭

C

f cresc.

ff

ff

# Nothing's Gonna Stop Us Now

Words & Music by Albert Hammond & Diane Warren

Moderate rock



The musical score consists of three staves. The top staff is for the piano, featuring a treble clef, a bass clef, and a common time signature. It includes dynamic markings like *mp*. The middle staff is for the vocal part, with lyrics written below the notes. The bottom staff is for the right hand of the piano. Chord diagrams are placed above the staves at the beginning of each section: F major, Dm7, Bb major, C major, F major, Dm7, Bb major, and C major. The lyrics for the first section are:

1. Look - ing in your eyes I see\_\_\_\_ a pa - ra - dise, this world  
(2.) so glad I found you, I'm\_\_\_\_ not gon - na lose you, what ev -

— that I found\_\_\_\_ is too good\_\_\_\_ to be true.\_\_\_\_  
- er it takes\_\_\_\_ I will stay\_\_\_\_ here with you.\_\_\_\_ Stand -  
Take\_\_\_\_

© Copyright 1986, 1987 Albert Hammond Enterprises/Realsongs (ASCAP)/WB Music Corporation USA.  
Windswept Music (London) Limited (50%)/EMI Songs Limited (31.25%)/BMG Music Publishing Limited (18.75%).  
All Rights Reserved. International Copyright Secured.


  
 - ing here be - side you, want\_\_\_\_ so much to give you this love\_\_  
 — you to the good times, see\_\_\_\_ you through the bad times, what - ev -


  
 — in my heart that I'm feel - ing for you.  
 — er it takes is what I'm gon - na do.



  
 Let them say we're cra - zy, I don't care a - bout that. Put your hand in my hand, ba - by,



  
 don't ev - er look back. Let the world a - round us just fall a - part.



Ba - by, we can make it if we're heart to heart.

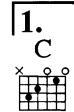
And we can build



— this dream to - ge - ther, stand - ing strong for - ev - er, no - thing's gon - na stop us now...



— And if this world runs out of lov - ers, we'll



— still have each oth - er, no - thing's gon - na stop us, no - thing's gon - na stop us. 2.I'm

2.



- thing's gon - na stop us. Oh, all that I need is you,—



you're all I ev - er need.—



All that I want to do is



*D.S. al Coda*

hold you for - ev - er, for - ev - er and ev - er. And we can build—

**Coda**



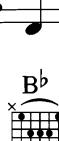
- thing's gon - na stop us.  
(And we can build this dream to - ge - ther, stand -



- ing strong for - ev - er, no - thing's gon - na stop us now. And if this world



— runs out of lov - ers, we'll still have each oth - er, no -



*Repeat and fade (lead vocal ad lib.)*

- thing's gon - na stop us, no - thing's gon - na stop us.  
(And we can build

# The Power Of Love

Words & Music by Holly Johnson, Mark O'Toole, Peter Gill & Brian Nash

$\text{♩} = 60$

Fm                              Cm<sup>7</sup>/F

I'll protect you from the hooded claw,                      keep the vampires from your door.

Fm                              Cm<sup>7</sup>/F                              Fm

I,

Con pedale

feels like fire,—— I'm so— in love with you.

The musical score consists of four systems of music. System 1 starts with a treble clef, a key signature of one flat, and a common time signature. It features a vocal line and two guitar chords: Fm and Cm7/F. The lyrics "I'll protect you from the hooded claw, keep the vampires from your door." are written below the staff. System 2 continues with the same key signature and time signature. It includes a bass line and a vocal line. The lyrics "I," are written below the staff. System 3 starts with a treble clef, a key signature of one flat, and a common time signature. It features a vocal line and two guitar chords: D♭ and Fm. The lyrics "Con pedale" are written below the staff. System 4 continues with the same key signature and time signature. It includes a bass line and a vocal line. The lyrics "feels like fire,—— I'm so— in love with you." are written below the staff.



Dreams are like an - gels, they keep bad at bay. (Bad at bay...)



Love is the light, scar - ing dark - ness a - way.

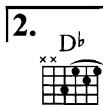


I'm so— in love with you, purge the soul.—



Make love your goal.

Fm                    Fm<sup>7</sup>                    D<sup>b</sup>  
  
 The pow - er of love,—                    a force from a - bove,—                    clean-ing my soul.  
  
 D<sup>b</sup>  
  
 fr<sup>3</sup><sup>x</sup> E<sup>b</sup>  
  
 Flame on, burn, de - sire,—                    love                    with tongues of fire,—  
  
 —  
  
 E<sup>b</sup>  
  
 1.  
 D<sup>b</sup>  
  
 Fm  
  
 —                    purge                    the soul.                    Make love                    your—                    goal.  
  
 —  
  
 E<sup>b</sup>  
  
 Fm  
  
 fr<sup>3</sup><sup>x</sup> E<sup>b</sup>  
  
  
 —  
  
 G<sup>7</sup>  
  
 —  
  
 G<sup>7</sup>  
  
 —  
  
 G<sup>7</sup>  
  
 —



Make love your— goal.



This time we go— sub - lime,— lov - ers en - twined, di - vine, di-vine. Love is dan-



- ger, love is— plea - sure.. Love is pure,— the on - ly trea - sure.



I'm so in love with you, purge the soul.—

Make love your


D<sup>b</sup>  



2  

4  
goal.





4  
The pow - er of love, — a force from a - bove, — clean-ing my soul.



4  
The pow - er of love, — a force from a - bove.





4  
A sky-scrap-ing dove. — Flame on, burn, de - desire, —


D♭  

Fm  

E♭/F  
fr3  

Fm  

E♭/F  
fr3

— love with tongues of fire —— purge the soul.  
 Make love your goal.  
 I'll protect you from the hooded claw, keep the vampires from your door.

*Verse 2:*

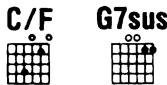
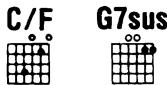
I'll protect you from the hooded claw  
 Keep the vampires from your door  
 When the chips are down I'll be around  
 With my undying, death-defying love for you  
 Envy will hurt itself  
 Let yourself be beautiful  
 Sparkling love, flowers and pearls and pretty girls  
 Love is like an energy  
 Rushing in, rushing inside of me  
 Yeah.

The power of love etc.

# Somewhere Out There

Words & Music by James Horner, Barry Mann & Cynthia Weil

Moderately, with expression



use pedal



© Copyright 1986 MCA Music (a division of MCA Incorporated), USA.

Universal/MCA Music Limited.

All rights in Germany administered by Universal/MCA Music Publ. GmbH.

All Rights Reserved. International Copyright Secured.

Dm7 C/E F

Gsus

G

C(add9)

Cmaj7/E

lov - ing me to - night.

Some - where out -

C/F

F/G

C(add9)

C/E

F

— there —

some - one's say - ing a prayer

that

Dm7

G/F

Em7

Am

Dm7

C/E

F/G

we'll

find

one a - noth - er

in that big some - where

out -

C

F

G/F

F

G/F

there.

And e - ven though I know how ve - ry far a- part we are

it

Fmaj7



G/F



F



G/F



helps to think we might be wish - in' on the same bright - star. And

Ab



Bb/Ab



Ab



Bb/Ab



when the night wind starts to sing a lone - some lul - la - by it

Ab



Bb/Ab



G



helps to think we're sleep - ing un - der - neath the same big sky.

*poco rit.**a tempo*

C



Cmaj7/E



Fmaj9



F/G



C



C/E



Some - where out there if love can see us

To Coda

F                    Dm7                    G/F                    Em7                    Am7                    F

through,            then            we'll be to - geth - er some-where out there,            out  
3

G                    C                    D/C                    C                    D/C

where dreams come true.

C/Bb                    Bbmaj7                    Am/Bb                    D/E

A                    C#m7                    A/D                    D/E                    A                    A/C#                    D                    D+                    D6                    A/C#

Bm7



Dmaj7



C#m



F#m7



Bm7 C#m D/E



A



D.S. al Coda

And

CODA



C/E



F



Dm



G/F



3

love can see us through, (love can see us then through) we'll be to -

3

Em7



Am



F



G



geth - er some- where out there, out where dreams come

poco rit.

use pedal



G7sus



C(add9)



true.

a tempo

rit.

# Take My Breath Away

Words by Tom Whitlock  
Music by Giorgio Moroder

Moderately slow

A♭  Cm/G 

Fm  Cm/G  A♭ 

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

Cm/G  Fm 

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

Cm/G  A♭ 

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

Cm/G



Fm



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

Cm/G



B♭m



Turn - ing and re - turn - ing to \_\_\_\_  
 Turn - ing and re - turn - ing to \_\_\_\_  
 Turn - ing and re - turn - ing to \_\_\_\_

D♭/A♭



E♭



— some se - cret place in - side; \_\_\_\_  
 — some se - cret place to hide; \_\_\_\_  
 — some se - cret place in - side; \_\_\_\_

A♭



Cm/G



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

D**b**E**b**A**b**

say,  
say,  
say,

"Take my breath a - way."

Cm/G



To Coda

1 D**b**E**b**

"Take my breath a -

A**b**

Cm/G

D**b**

way."

E**b**

2 Fm



Cm/G

A**b**

B♭

E♭/G

D♭

Through the hour - glass I saw — you. In time, — you slipped — a - way..

A♭

B♭

— When the mir - ror crashed, I called —

E♭/G

D♭

A♭

— you and turned — to hear — you say, —

"If on - ly for to -

B♭

E♭

day —

I — am un - a - afraid.

**A♭**  

  
**Cm/G**  


Take my breath a - way."

**Fm**  


**1 Cm/G**  


**2 Cm/G**  

**D.S. al Coda**

"Take my breath a -

**CODA**  


**D♭**  


**E♭**  


**A♭**  


My love, — take my breath a - way.

**Cm/G**  


**D♭**  


**E♭**  

**Repeat and Fade**

My love, — take my breath a -

# Time After Time

Words & Music by Cyndi Lauper & Robert Hyman

$\text{♩} = 128$



1. F Fsus<sup>2</sup> F F

2. F F

Dm/C C

1. Ly - ing in my
2. Some - times you
3. Af - ter my

Dm/C

C

Dm/C

C

Dm/C

C

bed I hear the clock tick and think of you.  
pic - ture me, I'm walk - ing too far a - head.  
pic - ture fades and dark - ness has turned to grey,

Dm/C

C

Dm/C

C

Dm/C

C

Caught up in circles, con - fu - sion is  
 You're call - ing to me, I can't hear what  
 watch - ing through wind - dows you're won - der - ing if

Dm/C

C

F

G

Em

F

G

no-thing new.. Flash - back, warm nights, al - most left be - hind.  
 you've said.. Then you say, "Go slow" I fall be - hind.  
 I'm O. K. Se - crets sto - len from deep in - side.

1.

Em

F

G

Em

F

G<sup>7sus4</sup>

Suit - case of me - mo - ries, time af - ter...

2, 3.

F G Em F G

The second hand winds. } If you're lost you can look and you will...

The drum beats out of time. }

If you're lost you can look and you will...

find me, time after time. If you fall...

I will catch you, I'll be waiting, time after time.

If you're lost you can look and you will find me,

*2° Instrumental till \**



time af - ter time. If you fall I will catch you, I



To Coda ♪

— will be wait - ing,

time af - ter time. —



D.S. al Coda

*Coda*

F                    G                    Em                    F                    G

You say,— Go slow— I fall be - hind..

Em                    F                    G                    Em                    F

The se - cond hand un - winds.. If you're lost—

G                    Am<sup>7</sup>                    Fmaj<sup>9</sup>                    G<sup>7sus4</sup>

— you can look— and you will— find me,— time af - ter time.—

C                    G                    Am<sup>7</sup>

— If you fall— I will catch— you, I'll be— wait - ing.—



time af - ter time.

If you're lost you can look and you will



— find me,

time af - ter time.

If you fall



— I will catch you, I

will be wait - ing,

time af - ter time..



Repeat ad lib. to fade

Time af - ter time.

# Up Where We Belong

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

**Soulfully**

The musical score consists of two staves: a vocal staff and a guitar/bass staff. The vocal part is in soprano range and includes lyrics for both female and male voices. The guitar/bass part shows chords and bass line. The score is in 4/4 time, key of G major.

**Chords:**

- D
- G/D A/D
- G/D
- Gm6/D
- D
- G/D A/D
- G/D
- Gm6/D
- D
- G/D A/D
- G/D
- Gm6/D
- D
- G/D A/D
- G/D
- Gm6/D
- D
- D7/F#
- G
- D7/F#

**Lyrics:**

1. (Female) Who knows what to - mor-row brings; in a  
2. (Male) Some hang on to "used to be," live their

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

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

© Copyright 1982 Famous Music Corporation/Ensign Music Corporation, USA.  
All Rights Reserved. International Copyright Secured.



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



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

cresc.



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



ea - gles

cry —

on a moun -

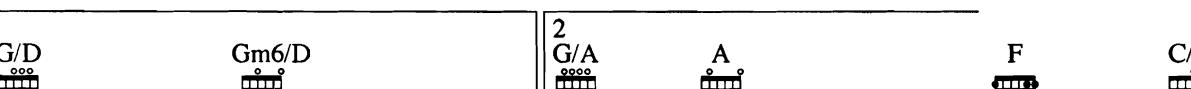
- tain high.

D                      D/F#                      G                      Bm  

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

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

  
 world we know; — (Male)up where we clear winds blow. —

decresc.  

  
 clear winds blow. — Time goes by, —

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

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



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



ea - gles cry, —

on a moun - tain high. —



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



*Repeat ad lib to Fade*

world

we know; —

where the clear winds

blow. —

# The Winner Takes It All

Words & Music by Benny Andersson & Björn Ulvaeus

**Steadily**

G<sup>b</sup>

B<sup>b7</sup>/D

E<sup>b</sup>m

Musical score for piano/vocal/guitar. The score consists of three staves. The top staff is treble clef, the bottom staff is bass clef, and the middle staff is also bass clef. The key signature is G major (no sharps or flats). The time signature is common time (indicated by a '4'). The melody is in the treble clef staff, with bass notes appearing in the bass clef staves. Chords are indicated above the staff: G<sup>b</sup>, B<sup>b7</sup>/D, E<sup>b</sup>m, and another G<sup>b</sup>. Dynamics include 'mf' (mezzo-forte) and a sustained note.

E<sup>b</sup>/G

A<sup>b</sup>m

D<sup>b</sup>

Musical score for piano/vocal/guitar. The score consists of three staves. The top staff is treble clef, the bottom staff is bass clef, and the middle staff is also bass clef. The key signature changes to E major (one sharp). The time signature is common time (indicated by a '4'). The melody is in the treble clef staff, with bass notes appearing in the bass clef staves. Chords are indicated above the staff: E<sup>b</sup>/G, A<sup>b</sup>m, and D<sup>b</sup>. The bass line features eighth-note patterns.

G<sup>b</sup>

B<sup>b7</sup>/D

Musical score for piano/vocal/guitar. The score consists of three staves. The top staff is treble clef, the bottom staff is bass clef, and the middle staff is also bass clef. The key signature changes back to G major (no sharps or flats). The time signature is common time (indicated by a '4'). The melody is in the treble clef staff, with bass notes appearing in the bass clef staves. Chords are indicated above the staff: G<sup>b</sup>, B<sup>b7</sup>/D, and G<sup>b</sup>. The bass line features eighth-note patterns.

E♭m

E♭7/G

A♭m

D♭

G♭

I don't wan - na talk

*mp*

D♭/F

a - bout things we've gone through,

though it's hurt - ing

A♭m

D♭

me,

now it's his - to - ry.

I've played all my

G<sup>b</sup>

D<sup>b</sup>/F

cards

and that's what you've done too,

no - thing more to

*mf*

A<sup>b</sup>m

D<sup>b</sup>

say,

no more ace to play.

The win - ner takes it

G<sup>b</sup>

B<sup>b</sup>/D

E<sup>b</sup>m

all,

the los - er stand - ing small

E<sup>b</sup>7/G

A<sup>b</sup>m

D<sup>b</sup>

be - side the vic - to - ry, \_\_\_\_\_ that's her des - ti - ny.

G<sup>b</sup>D<sup>b</sup>/F

I was in your arms

think - ing I be - longed there,

A<sup>b</sup>m/E<sup>b</sup>D<sup>b</sup>

I fi - gured it made sense,

build - ing me a fence,

G<sup>b</sup>D<sup>b</sup>/F

build - ing me a home,

think - ing I'd be strong there,

A<sup>b</sup>m/E<sup>b</sup>D<sup>b</sup>

but I was a fool,

play - ing by the rules.

G<sup>b</sup>                      B<sup>b</sup>/D                      E<sup>b</sup>m

The gods may throw a dice,  
their minds as cold as ice,

E<sup>b</sup>7/G                      A<sup>b</sup>m                      D<sup>b</sup>

and some - one way down here  
los - es some - one dear.

G<sup>b</sup>                      B<sup>b</sup>/D                      E<sup>b</sup>m

— The win - ner takes it all,  
the los - er has to fall,

E<sup>b</sup>7/G                      A<sup>b</sup>m                      D<sup>b</sup>

it's simp - le and it's plain,  
why should I com - plain?

G<sup>b</sup>D<sup>b</sup>/F

— But tell me does she kiss like I used to kiss you,

Ped.

D<sup>b</sup>

Does it feel the same when she calls your name?

Ped.  
D<sup>b</sup>/F

Some - where deep in side, you must know I miss you,

G<sup>b</sup>

but what can I say, rules must be o - beyed.

D<sup>b</sup>

cresc.

G<sup>b</sup>                      B<sup>b</sup>/D                      E<sup>b</sup>m

The jud - ges will de - cide

*f*

the likes of me a - bide,

E<sup>b</sup>7/G                      A<sup>b</sup>m                      D<sup>b</sup>

spec - ta - tors of the show, \_\_\_\_\_ al - ways stay - ing low. \_\_\_\_\_

G<sup>b</sup>                      B<sup>b</sup>/D                      E<sup>b</sup>m

— The game is on a - gain, \_\_\_\_\_ a lov - er or a friend,

E<sup>b</sup>7/G                      A<sup>b</sup>m                      D<sup>b</sup>

a bigthing or a small— the win - ner takes it all.

G<sup>b</sup>

I don't wan - na talk if it makes you

mp

D<sup>b</sup>/FA<sup>b</sup>m

feel sad,

and I un - der stand

you've come to shake my

D<sup>b</sup>G<sup>b</sup>

hand.

I a - po - lo - gize

if it makes you

D<sup>b</sup>/FA<sup>b</sup>m

feel bad

see - ing me so tense,

no self - con - fi -

D<sup>b</sup>G<sup>b</sup>B<sup>b</sup>/D

- dence.

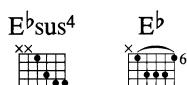
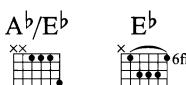
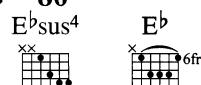
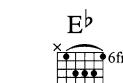
The win - ner takes it all. —————

*cresc.**f*E<sup>b</sup>mE<sup>b7</sup>/GA<sup>b</sup>mD<sup>b</sup>—  
The win - ner takes it all. —————G<sup>b</sup>B<sup>b7</sup>/DE<sup>b</sup>mE<sup>b7</sup>/GA<sup>b</sup>mD<sup>b7</sup>*Repeat and fade*

# Woman

Words & Music by John Lennon

$\text{♩} = 80$

1. Wo - man, I can hard - ly ex - press my mixed e - mo - tions at my  
2. Wo - man, I know you un - der - stand the lit - tle child in -



thought - less - ness.  
- side the man.

Af - ter all, I'm for - ev - er in your debt. And  
Please re - mem - ber, my life is in your hands. And

wo - man, I will try to ex - press my in - ner feel - ings and  
 wo - man, hold me close to your heart. How - ev - er dis - tant, don't

thank - ful - ness for show - ing me the mean - ing of suc - cess.  
 keep us a - part. Af - ter all, it is writ - ten in the stars.

— } Ooh, well, well. Doo doo doo doo doo.

Ooh. well, well. Doo doo doo doo doo.

2.

B<sup>b</sup>6

E

F#m<sup>7</sup>

E/G#

F#m<sup>7</sup>

doo doo.

Wo - man,

please let me ex - plain.\_

E



C#m



F#m

Bsus<sup>4</sup>

2fr



A

F#m<sup>7</sup>

I nev - er meant to cause you sor - row and pain.\_

So let me tell you a -

G#m

Bsus<sup>4</sup>

B



-gain and a - gain and a - gain.

I

Emaj<sup>9</sup>C#m<sup>7</sup>F#m<sup>7</sup>B<sup>6</sup>

Repeat to fade

love\_\_\_\_\_

you,

yeah, yeah,

now and for - ev - er.

I

# A Woman In Love

Words & Music by Barry Gibb & Robin Gibb

$\text{♩} = 84$

E $\flat$ m  


C $\flat$ maj $^7$   


D $\flat$   
4fr N.C.  
E $\flat$ m  




1. Life is a mo-ment in space;— when the dream is gone,— it's a lone - li - er place.—  
2. With you e - ter - nal - ly mine,— in love there is no mea-sure of time.—

G<sup>b</sup>

D<sup>b</sup>m 4fr

C<sup>b</sup>

E<sup>b</sup>m A<sup>b</sup>m<sup>7</sup> 6fr 4fr

I kiss the morn-ing good-bye,  
We planned it all at the start  
but down in - side  
that you and I

B<sup>b</sup>

E<sup>b</sup>m 6fr

A<sup>b</sup>m 4fr

— you know we nev - er know why.  
— live in each oth-er's heart.  
The road is nar-row and long  
We may be oceans a - way;

E<sup>b</sup>m 6fr

A<sup>b</sup>m 4fr

C<sup>b</sup>

D<sup>b</sup> 4fr

G<sup>b</sup>

— when eyes meet eyes  
— you feel my love,  
and the feel - ing is strong.  
I hear what you say.

D<sup>b</sup>m 4fr

G<sup>b</sup>

C<sup>b</sup>maj<sup>7</sup>

G<sup>b</sup>

C<sup>b</sup>maj<sup>7</sup>

I turn a-way from the wall;  
No truth is ev - er a lie;  
I stum-ble and fall,  
I stum-ble and fall,  
but I give you it all.  
but I give you it all.

B<sup>b</sup>7      Eb<sup>m</sup> 6fr      B<sup>b</sup>7      Eb<sup>m</sup> 6fr      B<sup>b</sup>7

I am a wo-man in love,— and I'll do a - ny - thing—

Eb<sup>m</sup> 6fr      B<sup>b</sup>7      Eb<sup>m</sup> 6fr      B<sup>b</sup>7      Eb<sup>m</sup> 6fr

— to get you in - to my world— and hold you with - in; it's a

D<sup>b</sup> 4fr      A<sup>b</sup>m 4fr

right— I de - fend o - ver— and o - ver— a -

G<sup>b</sup>

1.  

 Eb<sup>m</sup> 6fr

- gain. What do I do?

G<sup>b</sup>      Eb<sup>m</sup>      Eb<sup>m</sup>

C<sup>b</sup>maj<sup>7</sup>



2.

E<sup>b</sup>m



x 6fr

What do I do?

B<sup>7</sup>

Oh,



I am a wo-man in love,

and I'm talk-ing to you.

I know how you feel



what a wo - man can do.

It's a right

I de -

Am   
 fend over\_ and over\_ a - gain.  
 B 

*Begin fade*  
 Em  B<sup>7</sup>  Em  B<sup>7</sup>  Em  B<sup>7</sup> 

I am a wo-man in love,\_ and I'll do a - ny - thing\_ to get you in - to my world\_

Em  B<sup>7</sup>  Em  D  Am 

and hold you with - in; it's a right I de - fend

G  Em 

over\_ and over\_ a - gain. What do I do?

# Bringing you the words and the music

All the latest music in print...  
rock & pop plus jazz, blues, country,  
classical and the best in West End  
show scores.

- Books to match your favourite CDs.
- Book-and-CD titles with high quality  
backing tracks for you to play along to.  
Now you can play guitar or piano with your  
favourite artist... or simply sing along!
- Audition songbooks with CD backing  
tracks for both male and female singers  
for all those with stars in their eyes.
- Can't read music? No problem, you can  
still play all the hits with our wide range of  
chord songbooks.
- Check out our range of instrumental  
tutorial titles, taking you from novice to  
expert in no time at all!
- Musical show scores include *The Phantom  
Of The Opera*, *Les Misérables*, *Mamma  
Mia* and many more hit productions.
- DVD master classes featuring the  
techniques of top artists.



Visit your local music shop or, in case of difficulty, contact the Marketing Department,  
Music Sales Limited, Newmarket Road, Bury St Edmunds, Suffolk, IP33 3YB, UK  
[marketing@musicsales.co.uk](mailto:marketing@musicsales.co.uk)



TWENTY-FIVE OF THE GREATEST LOVE SONGS OF THE 1980S  
SPECIALLY SELECTED AND ARRANGED FOR PIANO, VOICE & GUITAR.

**Against All Odds (Take A Look At Me Now)** **Phil Collins**

**All Around The World** **Lisa Stansfield**

**All Out Of Love** **Air Supply**

**Anything For You** **Gloria Estefan**

**Blue Eyes** **Elton John**

**Didn't We Almost Have It All** **Whitney Houston**

**Eternal Flame** **The Bangles**

**Hard To Say I'm Sorry** **Chicago**

**Have I Told You Lately** **Van Morrison**

**Hello** **Lionel Richie**

**(I Just) Died In Your Arms Tonight** **Cutting Crew**

**I Want To Know What Love Is** **Foreigner**

**It Must Be Love** **Madness**

**(I've Had) The Time Of My Life** **Bill Medley & Jennifer Warnes**

**Keep On Loving You** **REO Speedwagon**

**Love Changes Everything** **Michael Crawford**

**Nothing's Gonna Stop Us Now** **Starship**

**The Power Of Love** **Frankie Goes To Hollywood**

**Somewhere Out There** **Linda Ronstadt & James Ingram**

**Take My Breath Away** **Berlin**

**Time After Time** **Cyndi Lauper**

**Up Where We Belong** **Joe Cocker & Jennifer Warnes**

**The Winner Takes It All** **Abba**

**Woman** **John Lennon**

**A Woman In Love** **Barbra Streisand**



This book is specially bound  
to help the pages to lie flat  
while you are playing!



**Wise Publications**  
part of The Music Sales Group  
**AM986810**  
[www.musicsales.com](http://www.musicsales.com)