

# Reunited

VOCAL DUET

Keyboard

$A\flat\text{maj}7$   $F\text{m}9$   $B\flat\text{m}7$   $D\flat\text{m}7$   $D\flat\text{m}7/G\flat$

The piano introduction consists of two staves in 4/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth and quarter notes.

5  $A\flat\text{maj}7$   $F\text{m}7$

(M) I was a fool to ev-er leave your side. Me mi-nus you is such a

The vocal melody for measures 5 and 6 is written on a single staff. It begins with a quarter rest, followed by a series of eighth and quarter notes, ending with a half note.

8  $B\flat\text{m}7$

lone-ly ride. The break-up we had has made me lone-some and sad; I

The vocal melody for measures 7 and 8 continues the previous line, featuring a mix of eighth and quarter notes.

11  $D\flat\text{m}7$   $D\flat\text{m}7/G\flat$

re - al - lize I love you 'cause I want you bad, hey, hey!

The vocal melody for measures 9 and 10 includes a quarter rest followed by eighth and quarter notes.

13  $A\flat\text{maj}7$   $F\text{m}7$

—(F) I spent the eve-ning with the ra - di-o;— Re-gret the mo-ment that I

The vocal melody for measures 11 and 12 features a quarter rest followed by eighth and quarter notes.

16  $B\flat\text{m}7$

let you go. Our quar-rel was such a way of learn-in' so much. I

The vocal melody for measures 13 through 15 is a continuous line of eighth and quarter notes.

19  $D\flat\text{m}7$   $D\flat\text{m}7/G\flat$

know now that I love you 'cause I need your touch, hey, hey!

The vocal melody for measures 16 through 18 continues with eighth and quarter notes.

21  $A\flat maj7$   $Fm7$

(Both) Re-u-nit-ed and it feels so good. Re-u-ni-ted 'cause we un-der-stood. There's

25  $B\flat m7$

one per - fect fit, and I'm sure this one is it. We

27  $D\flat m7$   $D\flat m7/G\flat$

both are so ex - ci - ted 'cause we're re - u - ni - ted, hey, hey,

29  $A\flat maj7$   $Fm9$   $B\flat m7$   $Dm7$   $Dm7/G$

33  $A maj7$   $F\sharp m7$

(F) I sat here star-in' at the same old wall. Came back to life just when I

36  $Bm7$

got your call. I wished I could climb right through the tel-e-phone line and

39  $Dm7$   $Dm7/G$

give you what you want so you would still be mine, hey, hey!

41 A maj7 F#m7

(M)I can't go cheat-in', hon-ey, I can't play. I found it ver-y hard to

44 Bm7

stay a-way. As we rem-i-nisce on prec-ious mom-ents like this, I'm

47 Dm7 Dm7/G

glad we're back to- geth-er 'cause I missed your kiss, hey, hey!

49 A maj7 F#m7

Re-u-nit-ed and it feels so good. Re-u-ni-ted 'cause we

52 Bm7

un-der-stood. There's one per-fect fit, and I'm sure this one is it. We

55 Dm7 Dm7/G

both are so ex-ci-ted 'cause we're re-u-ni-ted, hey, hey,

57 A maj7 F#m9 Bm7 Ebm7 Ebm7/Ab

4  
61  $B\flat$ maj7 Gm7

(M) Lov-er, lov-er this is sol-id love. (F) And you're ex-act-ly what I'm

64 Cm7

dream-ing of. (M) All through the day (F) and all thought the night, I'll

67  $E\flat$ m7  $E\flat$ m7/ $A\flat$

give you all the love I have with all my might, hey, hey.

69  $B\flat$ maj7 Gm7

Re-u-nit-ed and it feels so good. Re-u-ni-ted 'cause we

72 Cm7

un-der-stood. (F) There's one per-fect fit, (M) and sugar this one is it. (F) We

75  $E\flat$ m7  $E\flat$ m7/ $A\flat$   $B\flat$ maj7

both are so ex-cit-ed 'cause we're re-u-nit-ed, hey, hey.

78 Cm7

(M) I won't ev-er make you cry, I won't

80  $D\flat$ °7

let one day go by— with-out hold-ing you with-out kiss-ing you, with-out

82 F7  $B\flat$ maj7

lov-ing you. Re-u-nit-ed and it feels so good.