

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 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 line 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. The melody is in a minor key, with a flat key signature.

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

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

The vocal line for measures 7 and 8 continues the melody from the previous line. It features a mix of eighth and quarter notes, with a slight rise in pitch towards the end of the phrase.

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 line for measures 9 and 10 shows a more active melody with eighth notes. The phrase 'hey, hey!' is marked with a fermata, indicating a sustained note.

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 line for measures 11 and 12 features a melodic line with some rests. The phrase 'Re-gret the mo-ment that I' is followed by a fermata, suggesting a pause or a long note.

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

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

The vocal line for measures 13 and 14 continues the melody. It includes a phrase 'let you go' followed by a more complex melodic line for 'Our quar-rel was such a way of learn-in' so much.'

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 line for measures 15 and 16 concludes the phrase with 'know now that I love you 'cause I need your touch, hey, hey!'. The melody is simple and clear, ending with a fermata.

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.