

Arranged for piano, voice & guitar

LOVE SONGS

The Greatest Of The 70s



LOVE SONGS

The Greatest Of The 70s

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. AM986799
ISBN 1-84609-708-8
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 courtesy of Jupiter Images.
Back cover photos: Leo Sayer - Pieter Mazel/LFI,
Olivia Newton-John, Rod Stewart & Gladys Knight/LFI,
David Soul - Brad Elterman/LFI.

Printed in the EU.

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.

Ain't No Sunshine Bill Withers 4
Always On My Mind Elvis Presley 7
Baby, I Love Your Way Peter Frampton 10
Can't Give You Anything (But My Love) The Stylistics 16
Can't Smile Without You Barry Manilow 19
Don't Give Up On Us David Soul 24
The First Time Ever I Saw Your Face Roberta Flack 30
Hopelessly Devoted To You Olivia Newton-John 34
How Deep Is Your Love Bee Gees 39
I Don't Know How To Love Him Yvonne Elliman 42
I Don't Want To Talk About It Rod Stewart 46
If You Leave Me Now Chicago 86
Jealous Guy John Lennon 50
Love And Affection Joan Armatrading 52
Lovin' You Minnie Riperton 62
Midnight Train To Georgia Gladys Knight & The Pips 66
My Love Wings 70
She Charles Aznavour 73
So You Win Again Hot Chocolate 78
Sometimes When We Touch Dan Hill 93
Sorry Seems To Be The Hardest Word Elton John 98
Talking In Your Sleep Rebe McEntire 104
We've Only Just Begun The Carpenters 107
When I Need You Leo Sayer 114
Where Do I Begin (Theme from 'Love Story') Andy Williams 110
Wonderful Tonight Eric Clapton 124
Your Song Elton John 119

Ain't No Sunshine

Words & Music by Bill Withers

Slow rock-blues feel (♩ = 80)

N.C. Am⁷ Em Am⁷

1. Ain't no sun - shine when she's gone. It's not warm_ when she's a -

This system contains the first two measures of the song. The guitar part starts with a Natural Chord (N.C.) in the first measure, followed by Am⁷ in the second and Am⁷ in the third. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Em Am⁷ Em⁷

way. Ain't no sun - shine when she's gone, _____ and she's al-ways gone too

This system contains the next two measures. The guitar part has Em in the first measure, Am⁷ in the second, and Em⁷ in the third. The piano accompaniment continues with the same rhythmic pattern.

Dm⁷ Am⁷ Em Am⁷

long an - y - time_ she goes a - way. 2. Won-der this_ time where she's

This system contains the final two measures. The guitar part has Dm⁷ in the first measure, Am⁷ in the second, Em in the third, and Am⁷ in the fourth. The piano accompaniment concludes with a triplet of eighth notes in the first measure of the system.

© Copyright 1971 Interior Music Incorporated, USA.
Universal/MCA Music Limited.
All rights in Germany administered by Universal/MCA Music Publ. GmbH.
All Rights Reserved. International Copyright Secured.

Am
x02123

Em7
022123

Am
x02123

Em7
022123

gone,
gone,

won der if she's gone to stay.
on - ly dark - ness ev - 'ry day.)

Am
x02123

Em
022123

Ain't no sun - shine when she's gone, and this house just ain't no

Dm7
xx0212

Am
x02123

Em7
022123

To Coda ◊

home an - y - time she goes a - way.

Am
x02123


N.C.

And I know, I know, I know, I know, I know, I know, I know, I know, I know I

Always On My Mind







Words & Music by Mark James, Wayne Thompson & Johnny Christopher

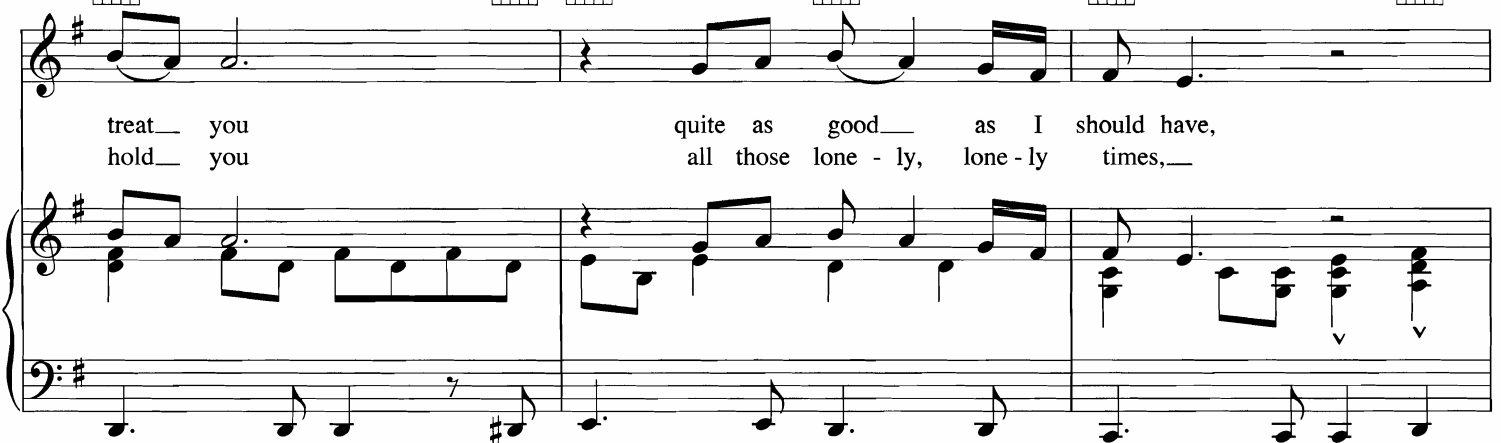
♩ = 92 **Slow and steady**

G   G 









1. May - be I did - n't
2. May - be I did - n't
3. *Instrumental til **

D  D#dim  Em  G/D  C  D 



treat_ you quite as good_ as I should have,
hold_ you all those lone - ly, lone - ly times, _

G  D  D#dim  Em  G/D 



may - be I did - n't love_ you quite as of - ten as I
and I guess I nev - er told_ you I'm so hap - py that you're

A/C# C G/B

could_ have. Lit - tle things I should have said_ and done,
mine._____ If I made you feel_ se - cond best,

C G/B Am C/G C/E D G/D D7

I just nev - er took the time._____ } You were al - ways on my
girl, I'm so sor - ry I was blind._____ }

To Coda Φ 1. G D/A G7/B C D7

mind (You were al - ways on my mind.) You were al - ways on my_ mind.

2. G C D G D/F# Em G/B

mind. Tell_ me,



tell me that your sweet love has - n't died. Give



me, give me one more chance to keep you sa - tis - fied, sa -

D.S. al Coda

Coda



- tis - fied.

mind.



D.S. and fade

You were al - ways on my mind.

Baby, I Love Your Way

Words & Music by Peter Frampton

♩ = 66



Guitar

The first system of music features a guitar part on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The guitar part begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.



The second system continues the musical notation. The guitar part has a melodic line with some slurs. The piano accompaniment maintains its rhythmic pattern with chords and moving lines in both hands.



1. Sha - dows grow so long_ be - fore my eyes and they're

(Verses 2 & 3 see block lyrics)



The third system includes the vocal line on a treble clef staff. The lyrics are: "1. Sha - dows grow so long_ be - fore my eyes and they're". A triplet of eighth notes is marked with a '3' above it. The piano accompaniment continues below. The system ends with a double bar line and repeat dots.

© Copyright 1975 Nuages Artists Music Limited/Almo Music Corporation, USA.

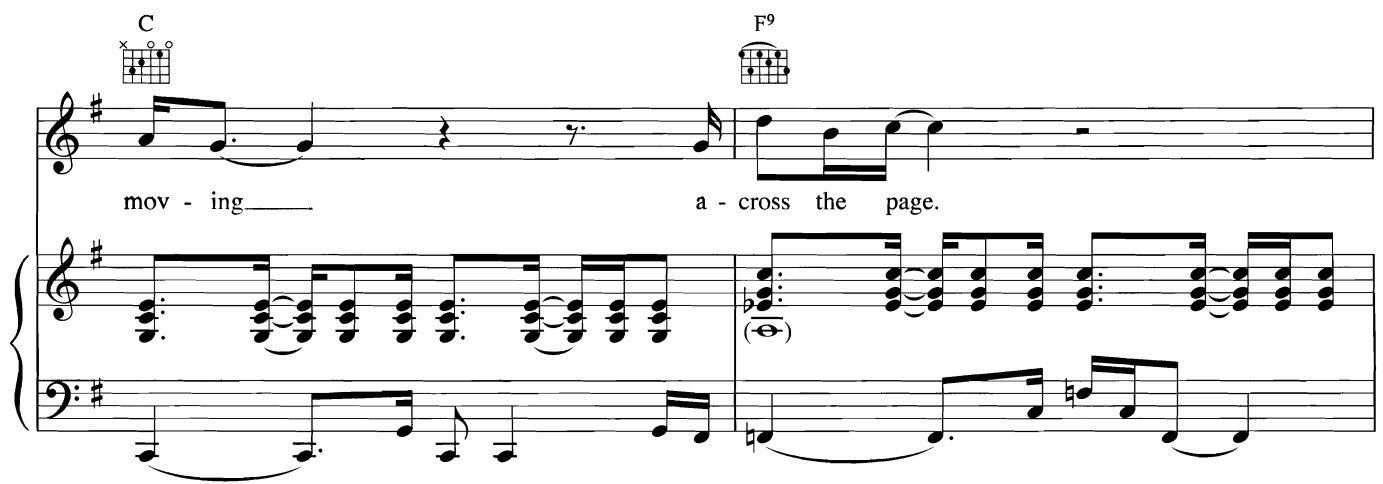
Rondor Music (London) Limited.





All rights in Germany administered by Rondor Musikverlag GmbH.

All Rights Reserved. International Copyright Secured.

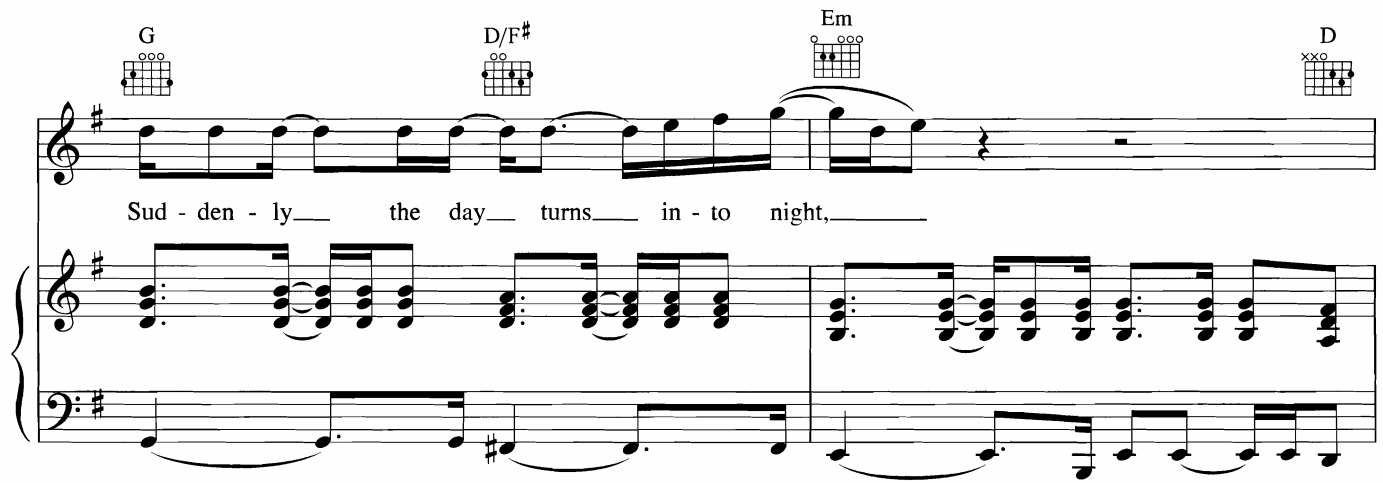
C  F⁹ 



mov - ing _____ a - cross the page.



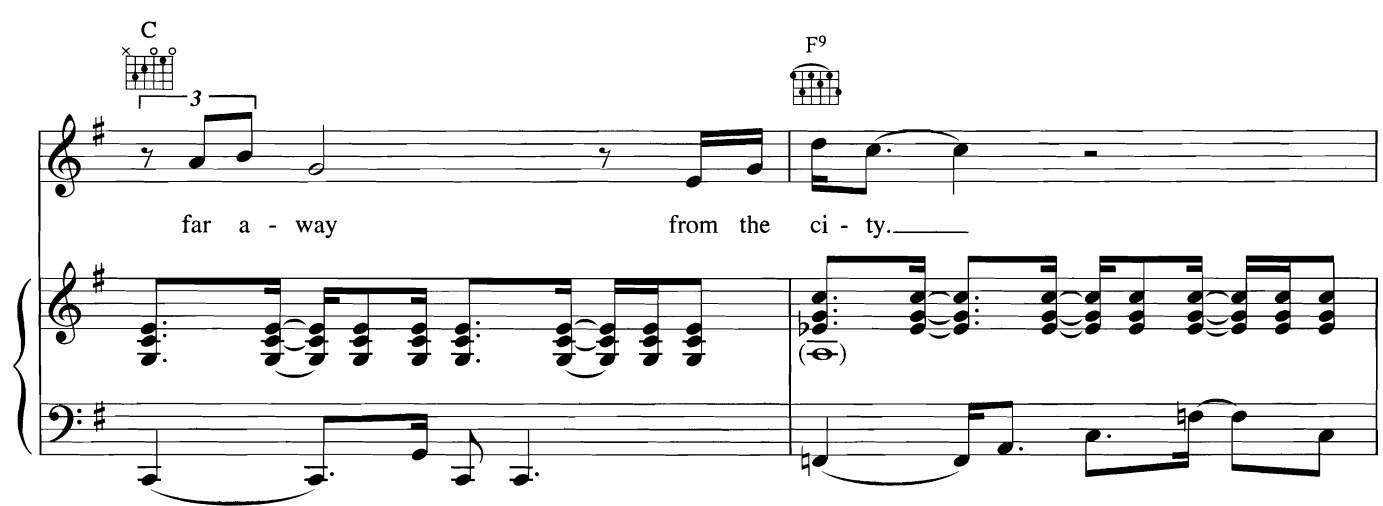
G  D/F#  Em  D 



Sud - den - ly _____ the day _____ turns _____ in - to night, _____



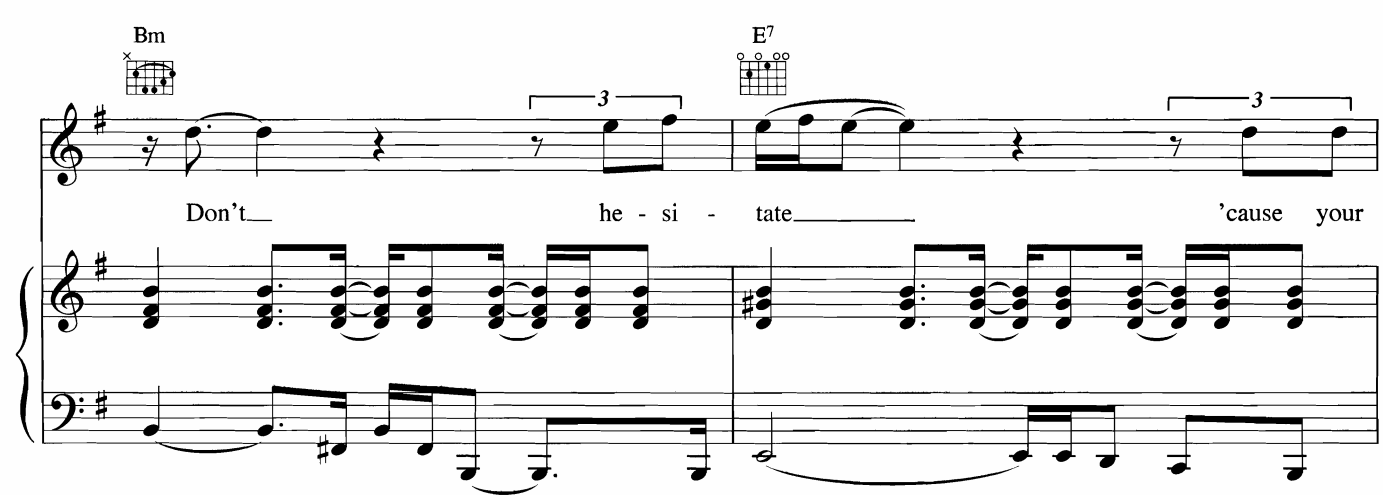
C  F⁹ 


far a - way _____ from the ci - ty. _____

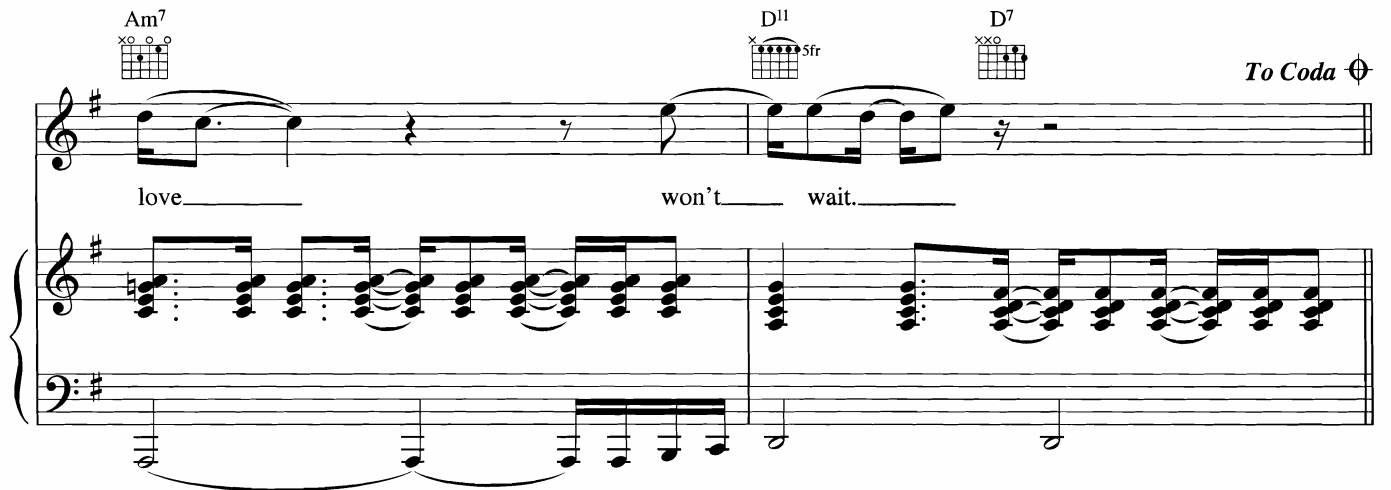


Bm  E⁷ 

Don't _____ he - si - tate _____ 'cause your

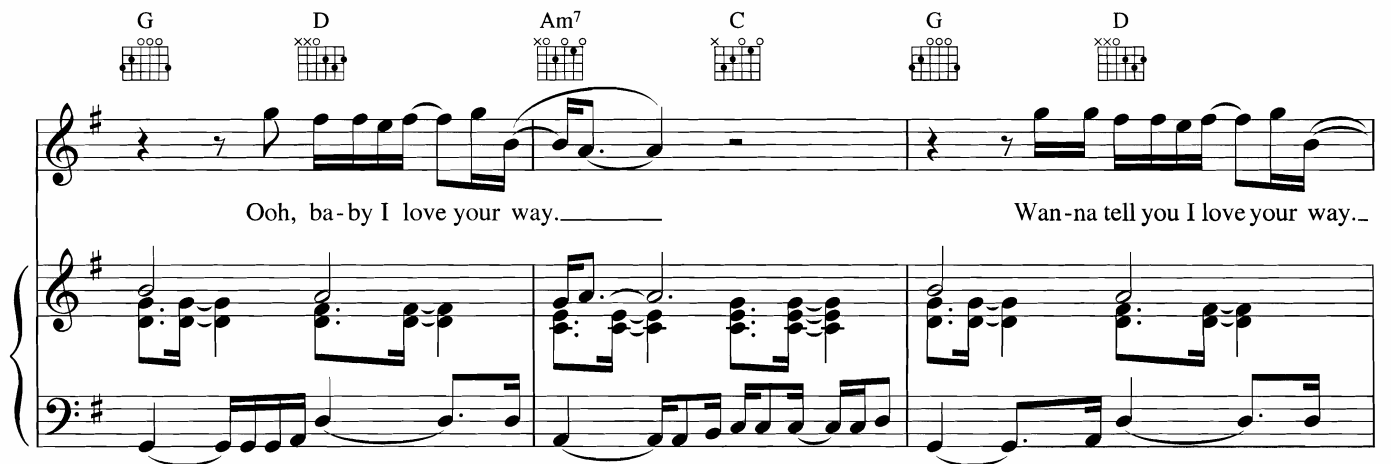


Am7 D11 5fr D7 To Coda 



love _____ won't _____ wait. _____

G D Am7 C G D



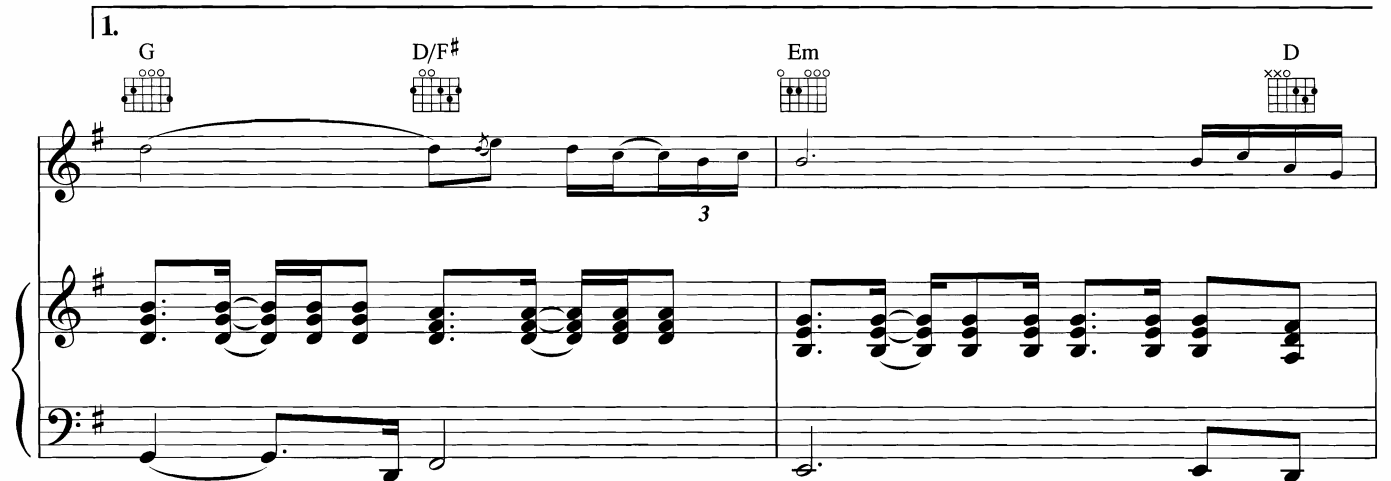
Ooh, ba-by I love your way. _____ Wan-na tell you I love your way. _

Am7 C G D Am7 C Guitar



Wan-na be with you night and day. _____

1. G D/F# Em D



_____ 3 _____

C Bm7 Am D11

1. C Bm7 Am D11

2. G D/F# Em D



2. G D/F# Em D

C F9

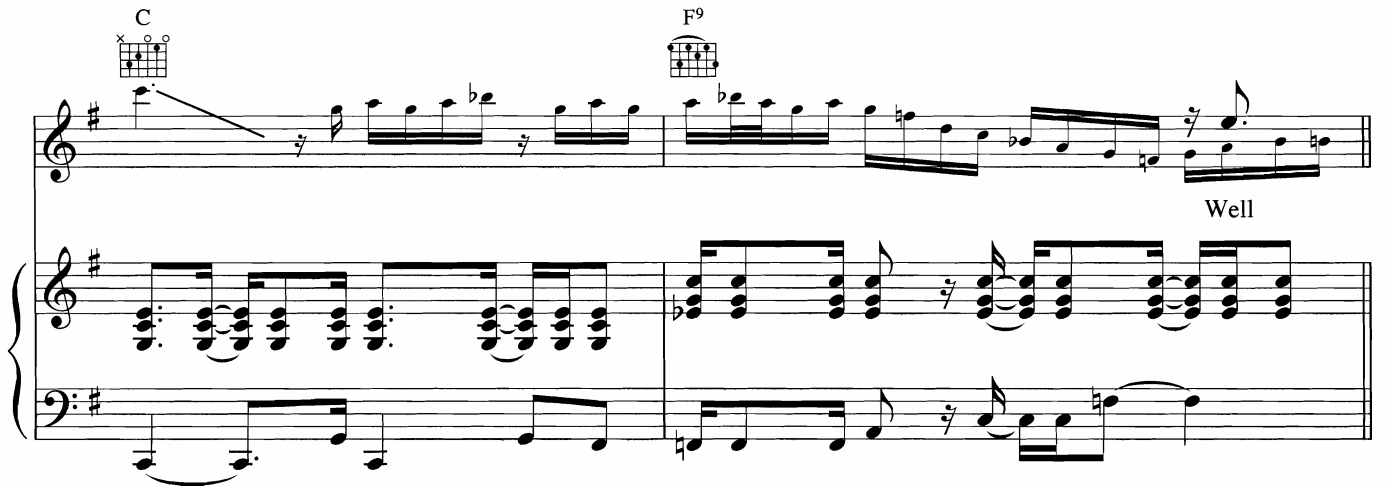
C F9



G D/F# Em D

G D/F# Em D

C  F9 

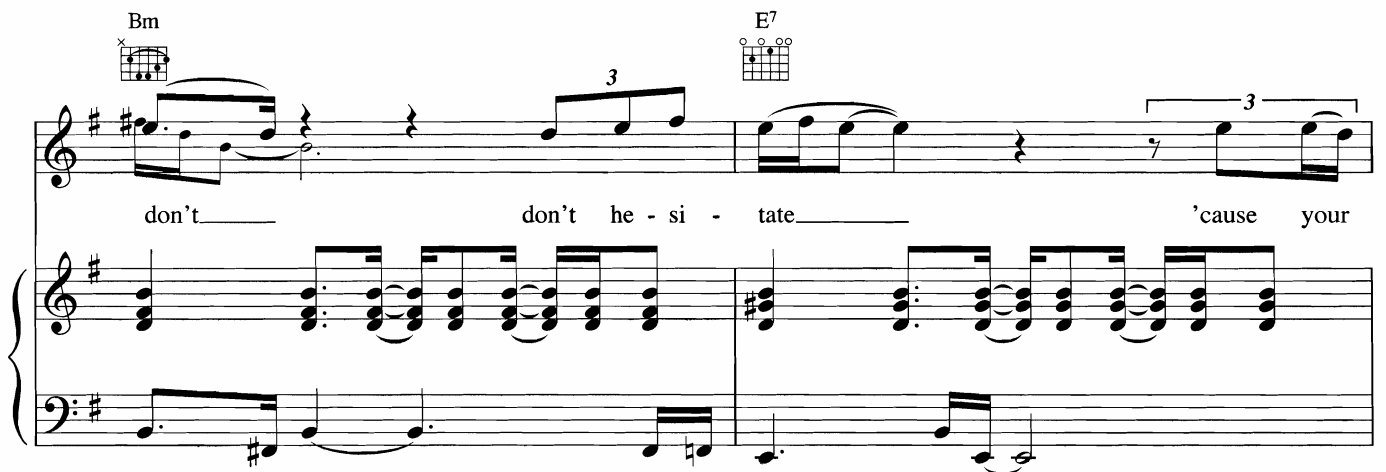
Well






Bm  E7 

3 3

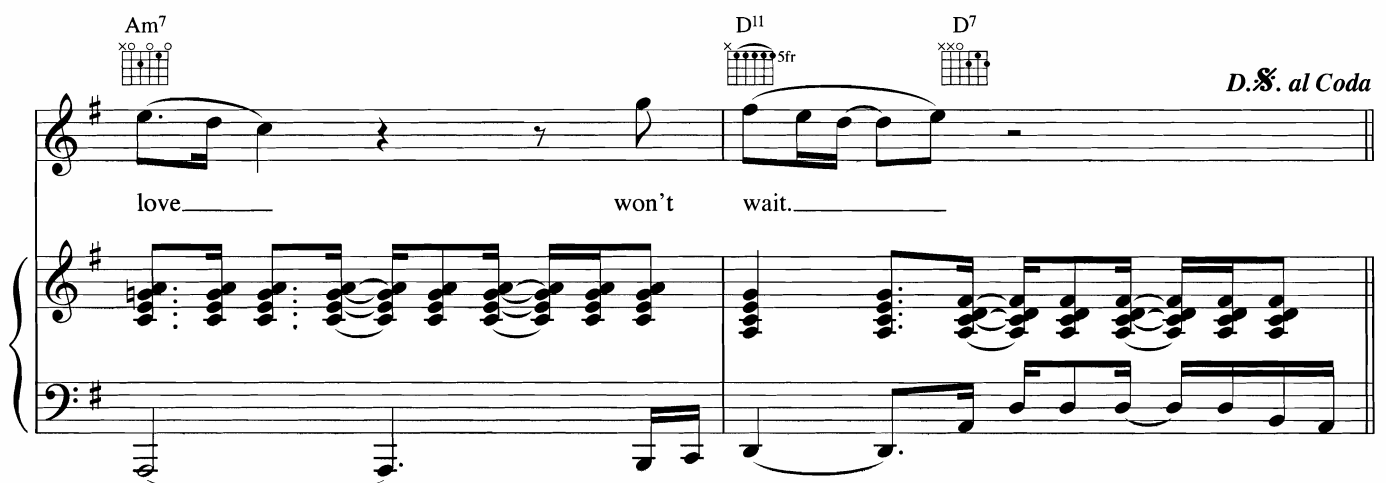
don't don't he - si - tate 'cause your







Am7  D11  D7 

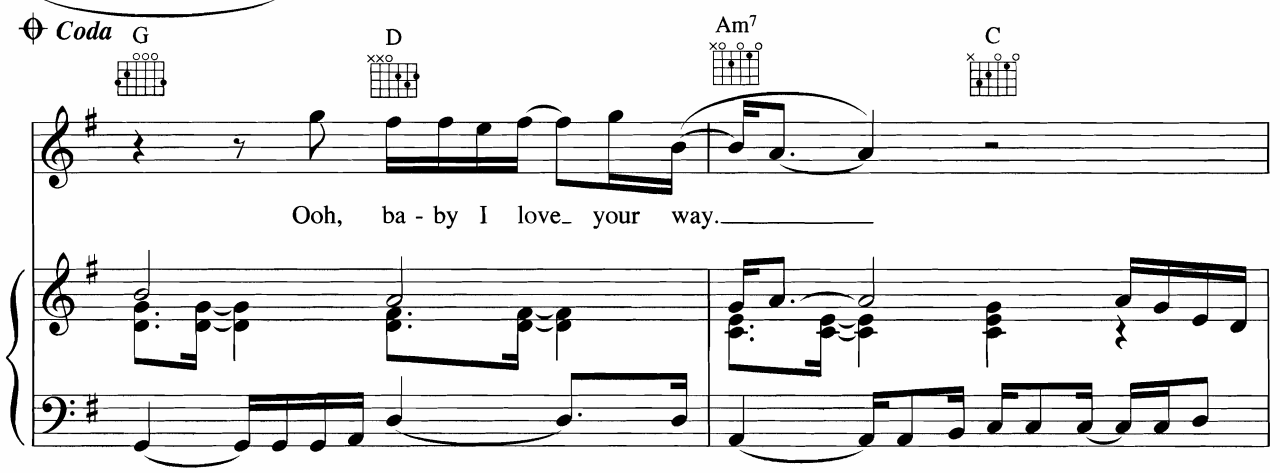
D. Sc. al Coda

love won't wait.



⊕ Coda G  D  Am7  C 

Ooh, ba - by I love_ your way.



G D Am7 C G D

Wan-na tell you I love your way._____ Wan-na be with you night and day._

Am7 C G D Am7 C

Ooh, ba-by I love your way._____ Guitar

G D/F# Em C G

Verse 2:
 Moon appears to shine and light the sky
 With the help of some fire-fly
 I wonder how they have the power to shine
 I can't see them under the pine
 But don't hesitate 'cos your love won't wait.

Ooh, baby I love your way etc.

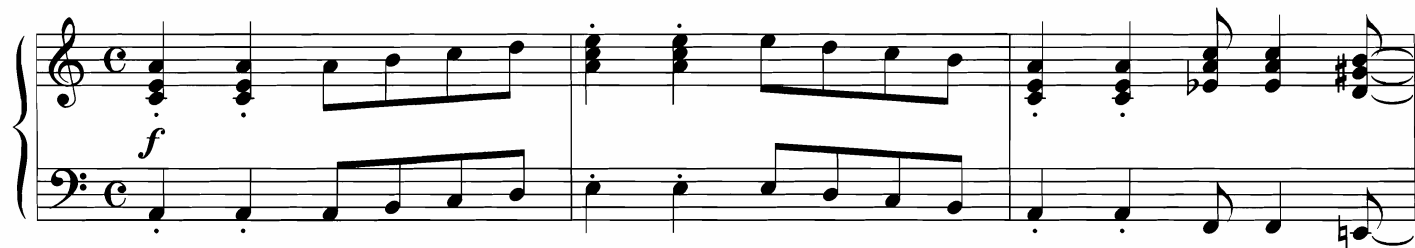
Verse 3:
 I can see the sunset in your eyes
 Brown and grey and blue besides
 Clouds are stalking islands in the sun
 I wish I could buy one out of season
 But don't hesitate 'cos your love won't wait.

Ooh, baby I love your way etc.

Can't Give You Anything (But My Love)

Words & Music by Hugo Peretti, Luigi Creatore & George David Weiss

Strongly rhythmic



Piano introduction in treble and bass clef, marked with a forte (*f*) dynamic.



Am



1. If I had mo - ney I'd go wild, buy you furs, dress you
pro - mise you the world, can't af - ford a - ny

mp



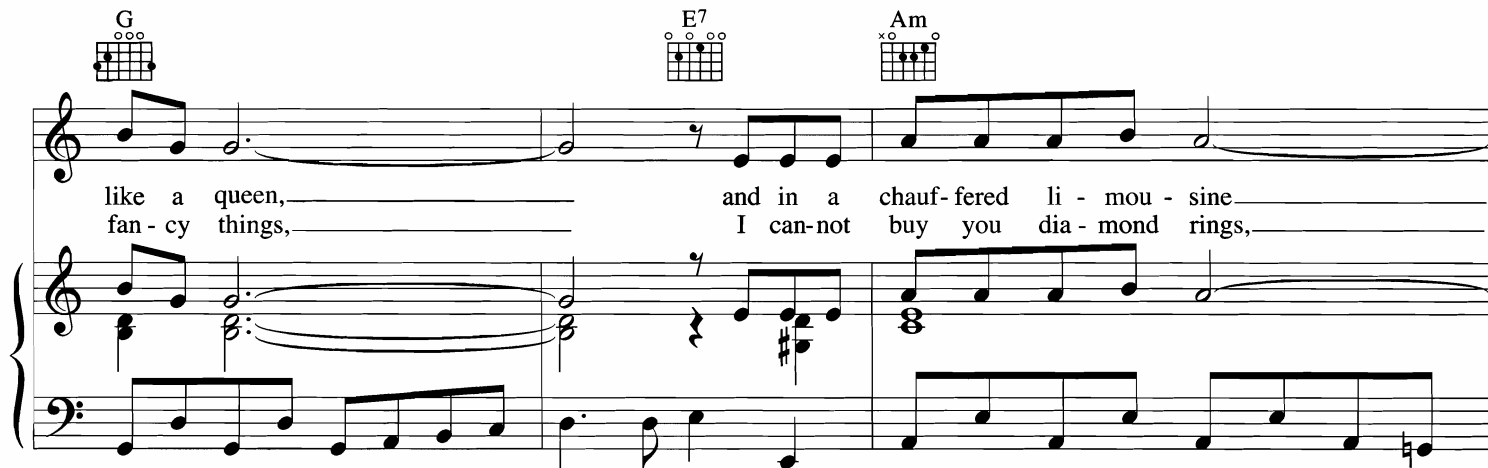
G



E7



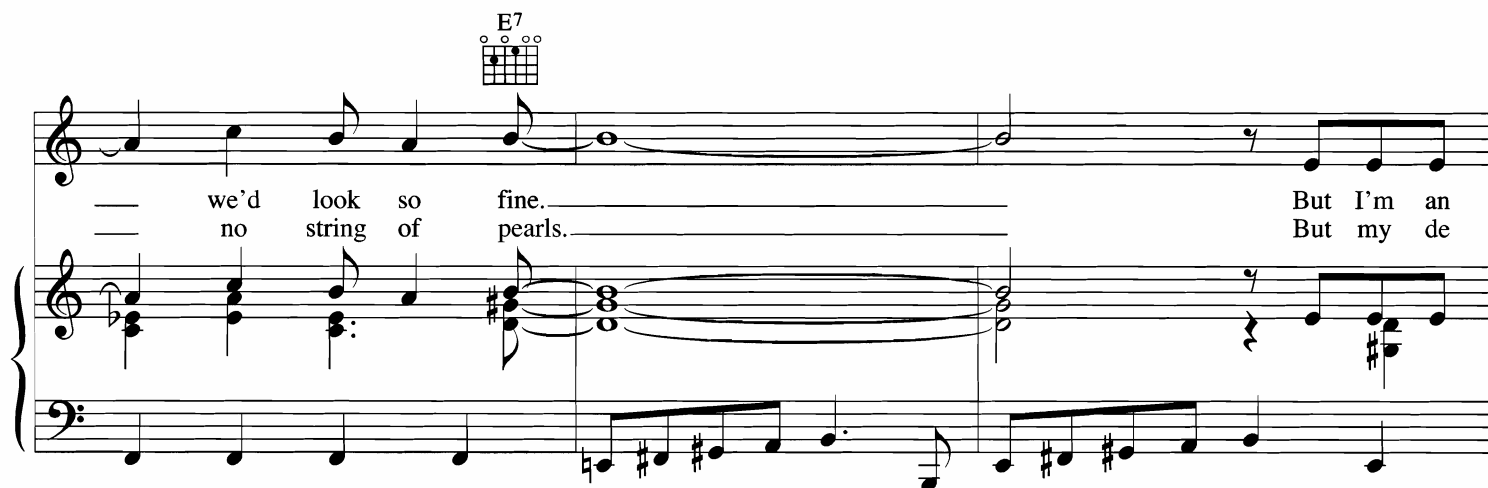
Am



like a queen, and in a chauf - ered li - mou - sine.
fan - cy things, I can - not buy you dia - mond rings,



E7



we'd look so fine. But I'm an
no string of pearls. But my de



or - di - na - ry guy and my po - ckets are emp - ty,
vo - tion I will give all my life just to you girl,



just an or - di - na - ry guy but I'm yours till I
my de - vo - tion I will give for as long as I

CHORUS



die. } I can't give you
live. }



a - ny - thing but my love,

Fsus² Am⁷ Dm⁷

but my love. I

G⁷ Cmaj⁷ Am⁷

can't give you a - ny - thing but my love, -

1. Dm Fsus² Am⁷ E⁷

but my love.

2. Am⁷ Am⁷

2. I can-not

mp

D.%. and fade

Can't Smile Without You

Words & Music by Chris Arnold, David Martin & Geoff Morrow

mp



You know I can't smile with - out you, I can't smile with -



- out you, - I can't laugh and I can't sing, I'm find - ing it hard - to



do a - ny - thing. - You see, I feel sad when you're sad, I feel glad when

© Copyright 1975 Dick James Music Limited.
Universal/Dick James Music Limited.

All rights in Germany administered by Universal Music Publ. GmbH.
All Rights Reserved. International Copyright Secured.



you're glad, if you on - ly knew what I'm go - ing through;



I just can't smile with - out you.



You came a - long just like a song and bright-ened my day.



Who'd-a be-lieved that you were part of a dream. Now it all seems



light-years a - way. And now you know I can't smile with - out you,



I can't smile with - out you, I can't laugh and I




can't sing, I'm find - ing it hard — to do a - ny - thing. — You see, I

cresc.

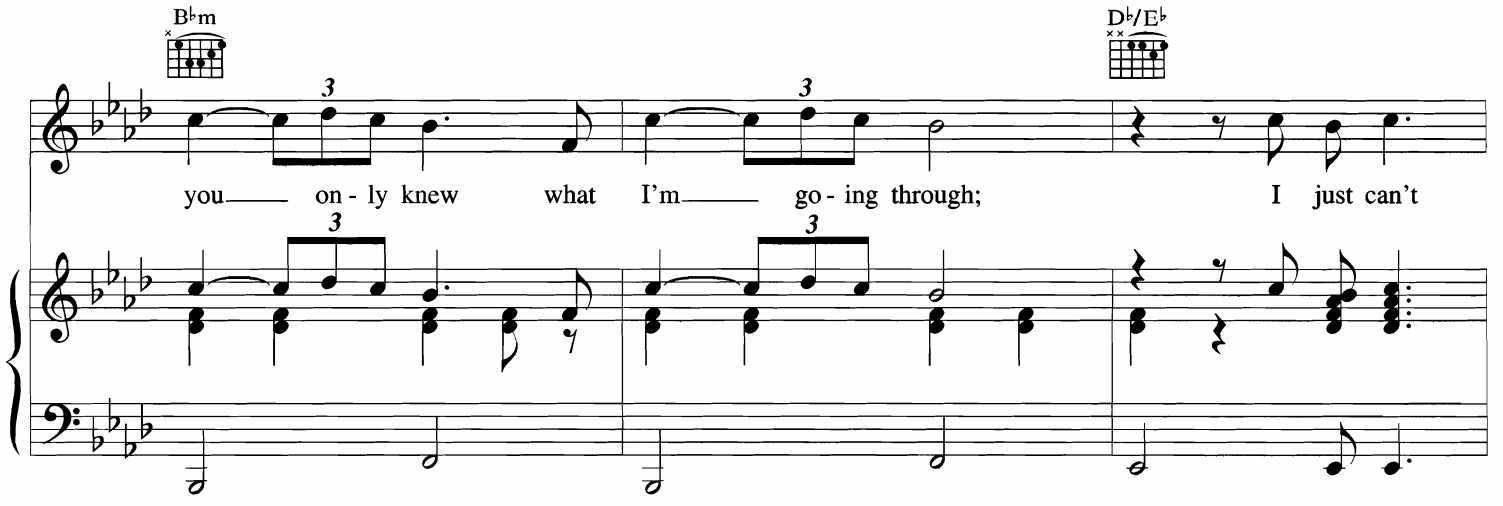




feel sad when you're sad, I feel glad when you're glad, if

mf

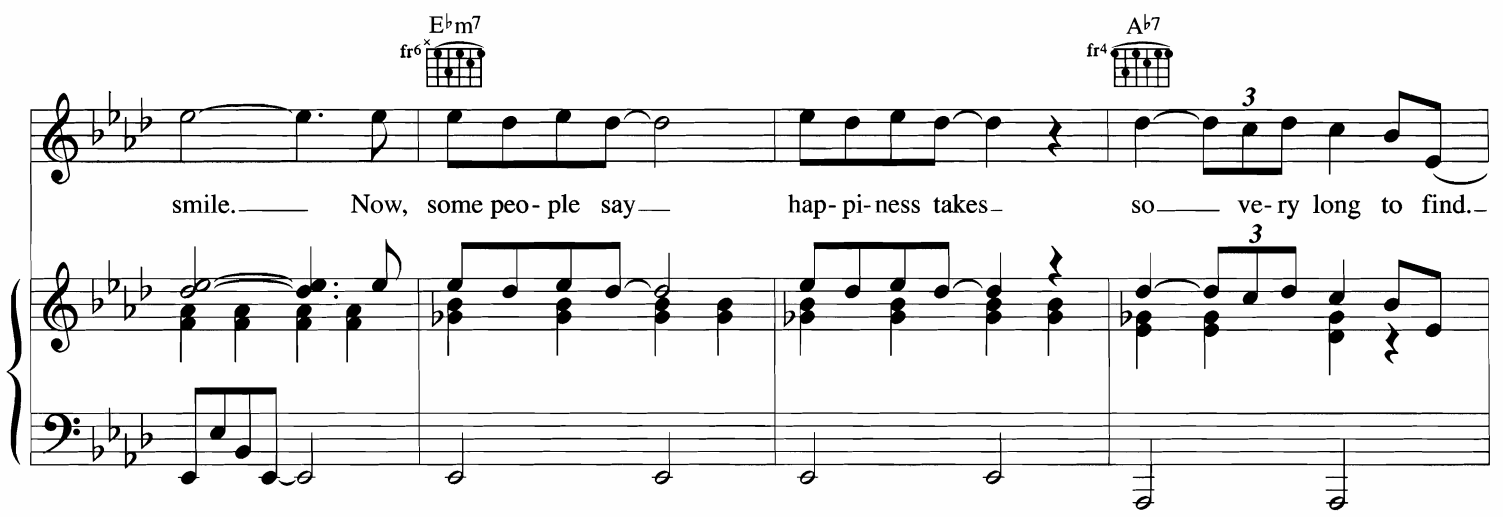
B^bm  **D^b/E^b** 

you — on - ly knew what I'm — go - ing through; I just can't



E^bm7  **A^b7** 




smile. — Now, some peo - ple say — hap - pi - ness takes — so — ve - ry long to find. —



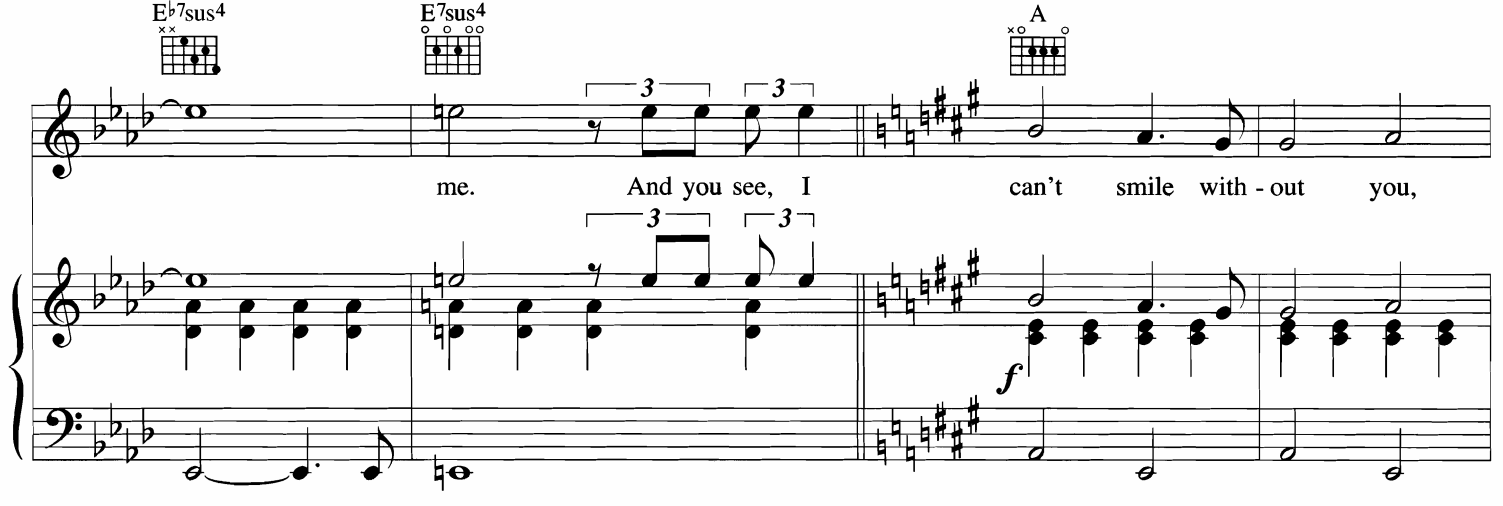
D^bmaj7  **D^bm** 

Well, I'm find - ing it hard — leav - ing your love be - hind —



E^b7sus4  **E7sus4**  **A** 

me. And you see, I can't smile with - out you,



F#m Bm

I can't smile with - out you, I can't laugh and I can't sing, I'm

D/E Eb/F Bb

find-ing it hard to do a - ny - thing. — You see, I feel glad when you.

cresc. *ff*

Gm Cm

you're glad, I feel sad when you're sad, if you — on - ly knew what

Instrumental till fade

Eb/F

I'm — go - ing through; I just can't smile with - out

Repeat and fade

Don't Give Up On Us

Words & Music by Tony Macaulay

♩ = 100

D



E/D



C#m7



F#m7



Con pedale

D/A



E⁹sus⁴



A



1. Don't give up on us ba - by,
 (2.) up on us ba - by,
 (3.) up on us ba - by,

A/G#




D





E/D



don't make_ the_ wrong seem right. The
 we're still_ worth_ one more try. I
 Lord knows we've_ come this far.

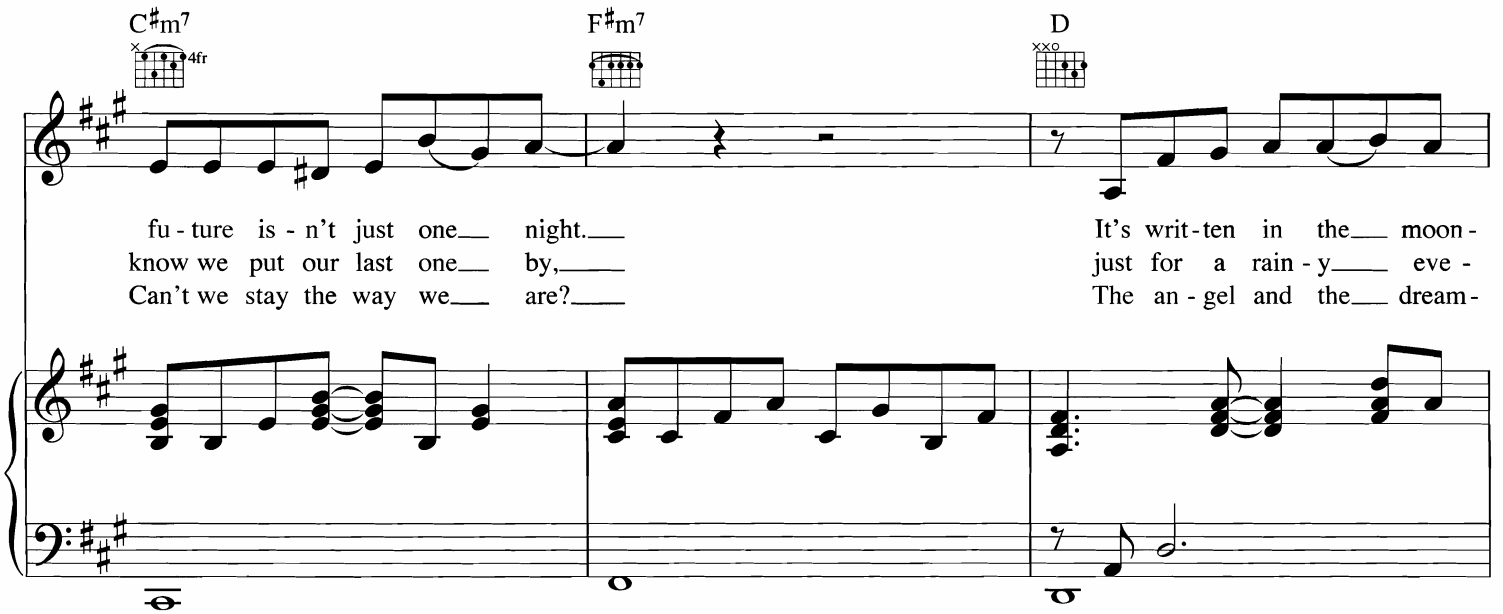
C#m7  4fr


F#m7 


D 


fu - ture is - n't just one__ night.____
 know we put our last one__ by,____
 Can't we stay the way we__ are?____

It's writ - ten in the__ moon -
 just for a rain - y__ eve -
 The an - gel and the__ dream -



1. **D** 

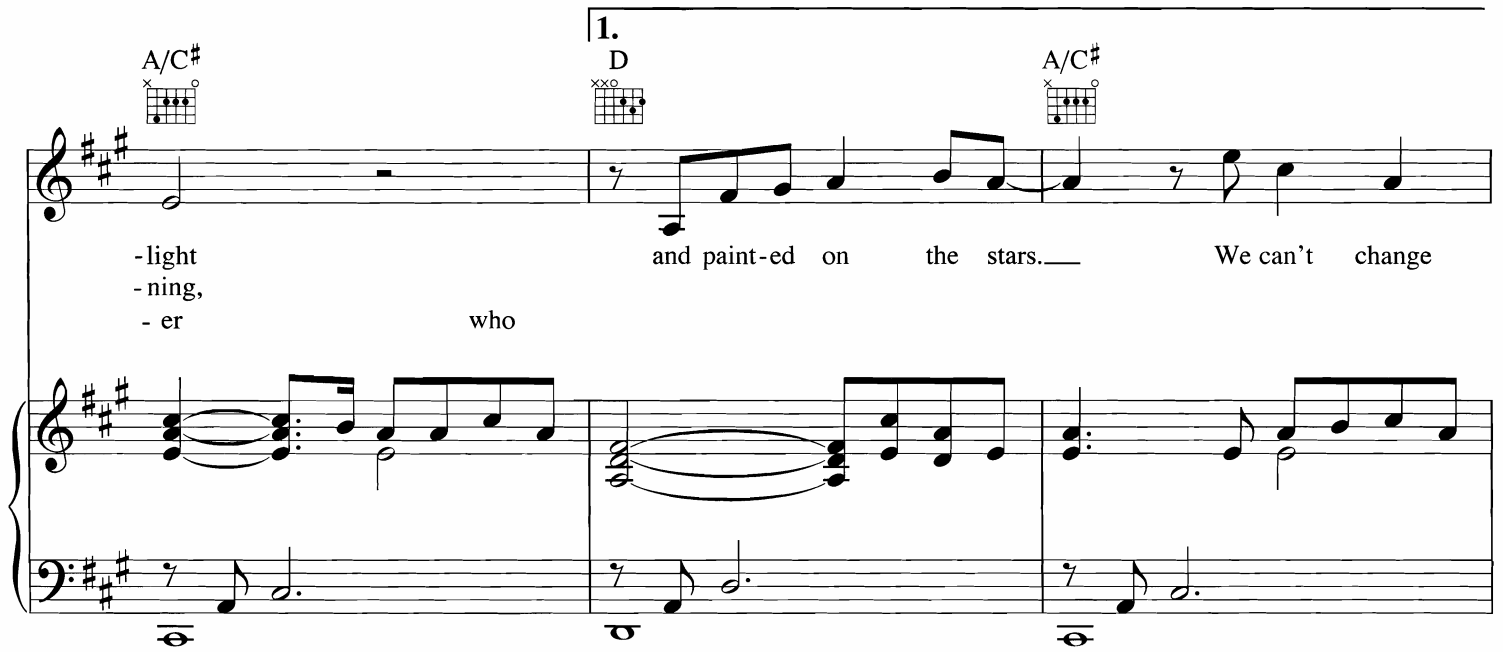
A/C# 

A/C# 

- light
- ning,
- er

who

and paint - ed on the stars.____ We can't change



D 






E⁹sus⁴ 

2,3. Dadd⁹  2fr

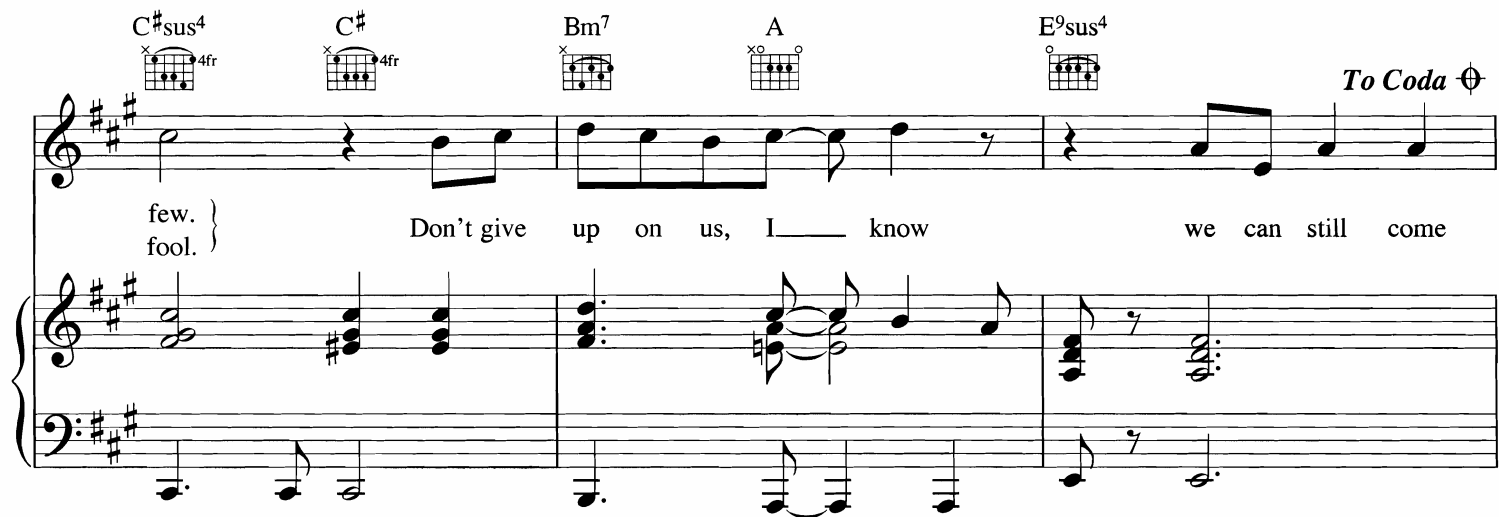
ours.

2. Don't give when may - be stars are
 some - times plays a



C#sus4  4fr
 C#  4fr
 Bm7 
 A 
 E9sus4 
 To Coda \oplus





few. }
 fool. } Don't give up on us, I know we can still come



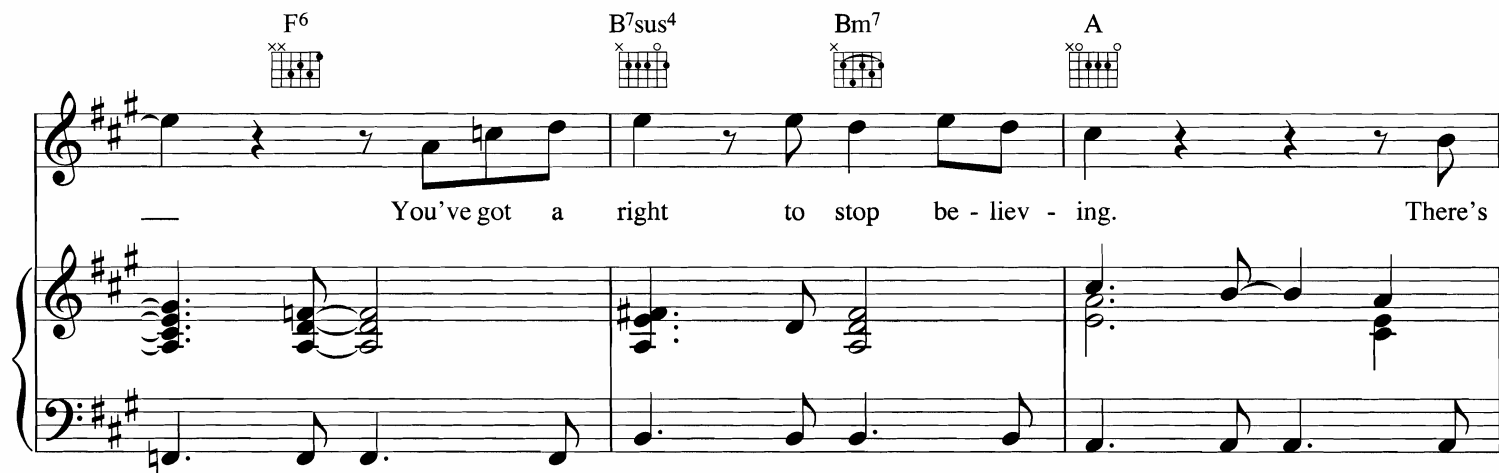
A 
 F 
 Fmaj9 





through. I real-ly lost my head last night.



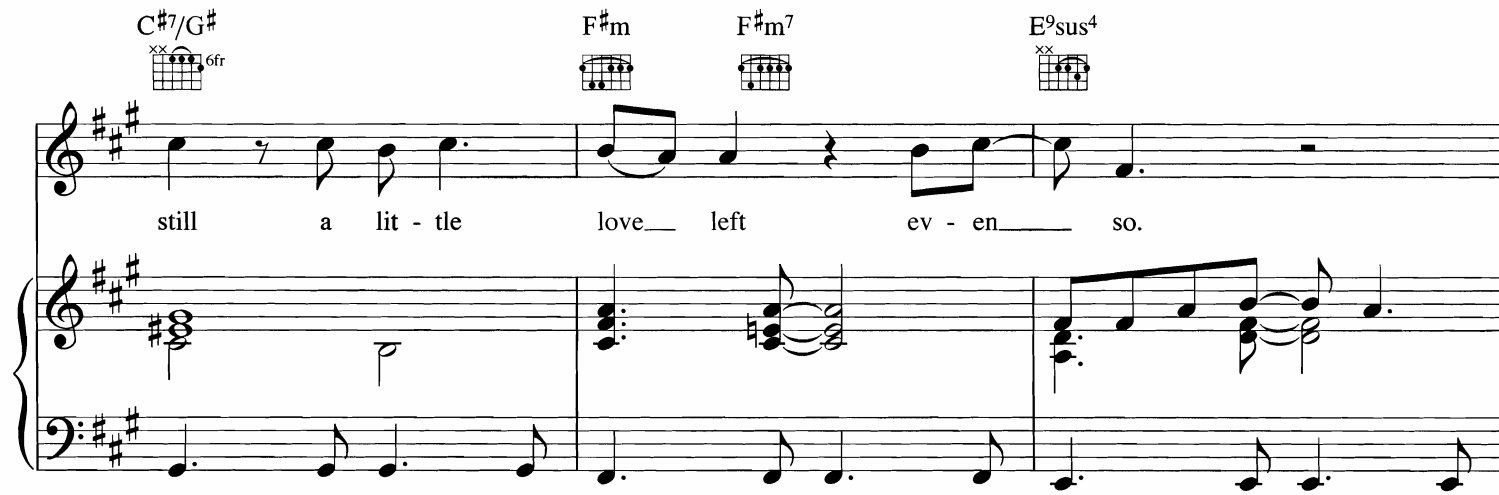
F6 
 B7sus4 
 Bm7 
 A 

You've got a right to stop be-liev-ing. There's



C#7/G#  6fr
 F#m 
 F#m7 
 E9sus4 

still a lit-tle love left ev-en so.



F



E7sus4



D.S. al Coda

3. Don't give

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#).

⊕ *Coda*

A



A/G#



F#m7



A/E



through..

Musical notation for the second system, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#).

D



E/D



C#m7



F#m7



Musical notation for the third system, including piano accompaniment. The key signature is three sharps (F#, C#, G#).

D



A/C#






D



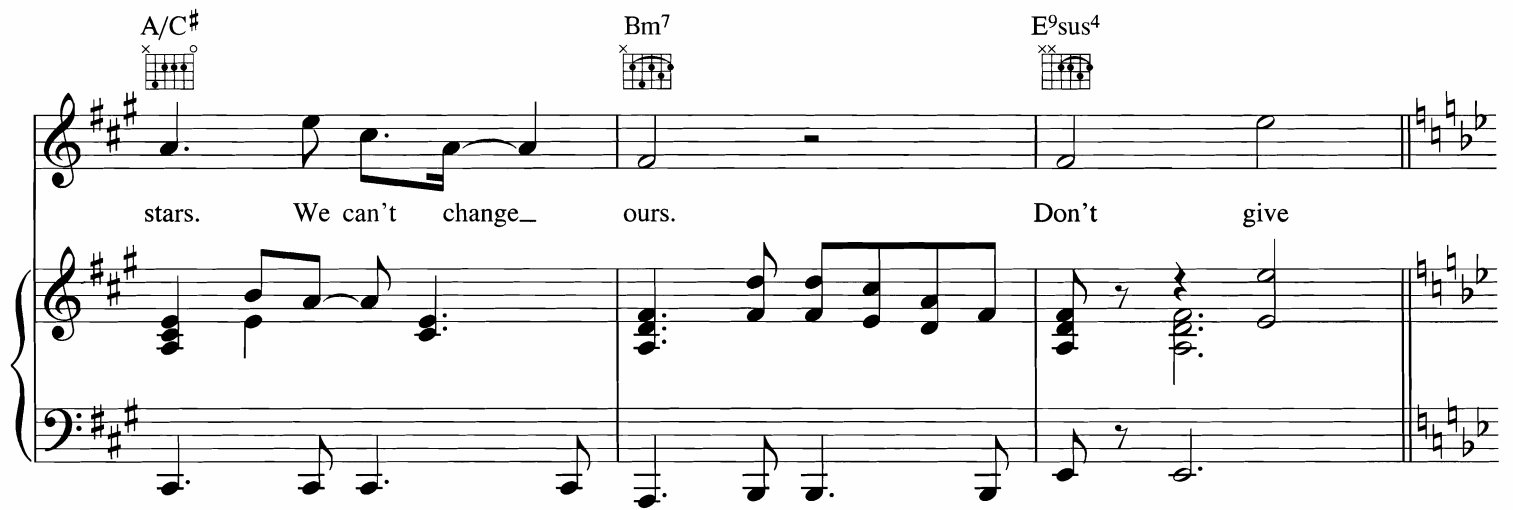
It's writ - ten in the moon - light




and paint - ed on the

Musical notation for the fourth system, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#).

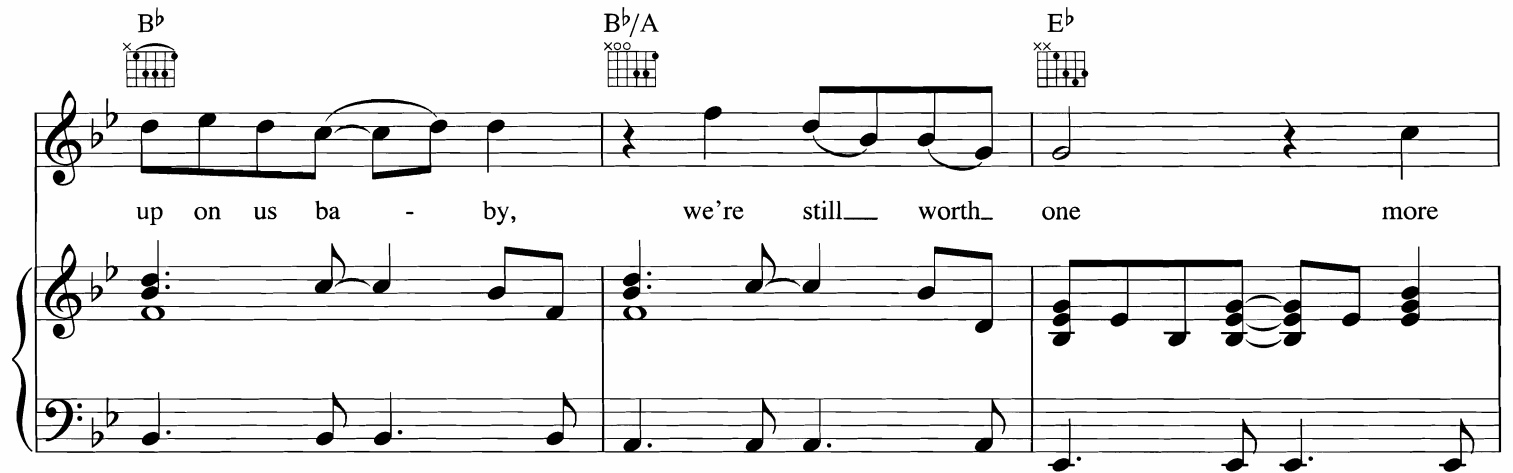
A/C#  Bm7  E⁹sus4 

stars. We can't change_ ours. Don't give



B^b  B^b/A  E^b 

up on us ba - by, we're still_ worth_ one more



F/E^b  Dm7  Gm7  3fr

try. I know we've put a last one_ by, _



E^b  B^b/D  E^badd9  5fr

just for a rain - y eve - ning when may - be stars are





few. Don't give up on us, I know we can still come



through. Don't give up on us ba - by.



Don't give up on us ba - by.



The First Time Ever I Saw Your Face

Words & Music by Ewan MacColl

Slowly



Musical notation for the first system, including piano accompaniment and vocal line. The piano part features a steady bass line and chords in the right hand. The vocal line begins with a melodic phrase.



Musical notation for the second system, including piano accompaniment and vocal line with lyrics. The piano part continues with chords and a bass line. The vocal line includes the lyrics: "The first_ time_ ev - er I". A triplet of eighth notes is marked with a '3' above it.

The first_ time_ ev - er I
(Verses 2 & 3 see block lyrics)



Musical notation for the third system, including piano accompaniment and vocal line with lyrics. The piano part features chords and a bass line. The vocal line includes the lyrics: "saw your face, I thought the sun_".

saw your face, I thought the sun_



rose in your eyes

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole note rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4. A slur covers the notes from A4 to E4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.



and the moon and the stars were the

The second system continues the musical score. The vocal line starts with a quarter rest, followed by a quarter note G4, and then eighth notes: A4, B4, C5, B4, A4, G4, F4, E4. A slur covers the notes from A4 to E4. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.



To Coda ◊

gifts you gave to the dark

The third system concludes the musical score. The vocal line begins with a whole note rest, followed by a quarter note G4, and then eighth notes: A4, B4, C5, B4, A4, G4, F4, E4. A slur covers the notes from A4 to E4. The piano accompaniment continues with the eighth-note pattern in the right hand and bass line in the left hand, ending with a key signature change to Bb.



D.S. al Coda

and the end of the skies.

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a whole note chord, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line of eighth notes in the left hand.

♠ *Coda*



And last... till the end

The second system of the score continues the vocal line and piano accompaniment. The vocal line has a longer note for 'And last...' followed by eighth notes for 'till the end'. The piano accompaniment maintains its rhythmic pattern, with a change in bass notes corresponding to the vocal line.



... of time... my love... The first time...

The third system of the score concludes the vocal line and piano accompaniment. The vocal line has a longer note for '... of time...' followed by eighth notes for 'my love...' and a final phrase 'The first time...'. The piano accompaniment continues with its characteristic eighth-note accompaniment.



ev - er I saw your face,



your face, your face, your face,



your face.

Verse 2

The first time ever I kissed your mouth
 I felt the earth move in my hand,
 Like the trembling heart of a captive bird
 That was there at my command, my love,
 That was there at my command.

Verse 3

The first time ever I lay with you
 And felt your heart so close to mine,
 And I knew our joy would fill the earth
 And last till the end of time, my love.
 The first time ever I saw your face,
 Your face, your face, your face.

Hopelessly Devoted To You

Words & Music by John Farrar

♩ = 74

Dm



A



Dm



A



Dm



Dm/E



A/F



A/G



A



1. Guess

A



C#m



D



mine is not the first heart bro - ken, my

Bm



E7



Amaj7



A6



eyes are not the first to cry. I'm

Aadd9



F#7



Em/G



F#7



not the first to know there's just no get - ting ov - er

Bm7



C#m



Bm



E



you. 2. I

A



C#m



D



know head I'm just a fool who's will - ing to
is say - ing "Fool, for - get him." My

Bm E7 Amaj7 A6

sit a - round_ and wait for you. But
heart is say - ing "Don't let go."

Aadd9 F#7 Em/G F#7

ba - by, can't you see there's no - thing else for me_____ to
Hold on to the end, and that's what I in - tend_____ to


Bm7 C#m B E7

do. } I'm hope - less - ly de - vot - ed_____ to
do. }

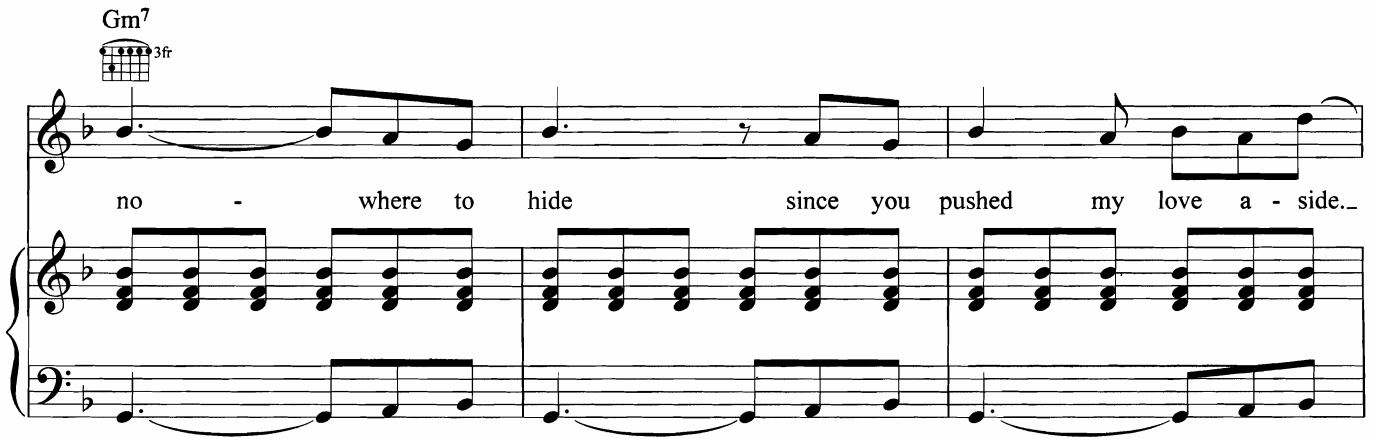
Dm Dm/E A/F A/G A N.C.

you. But now there's

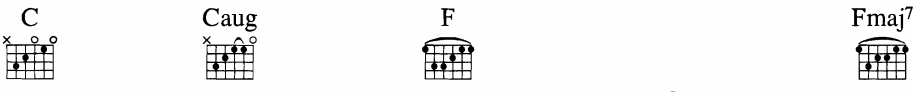
Gm7



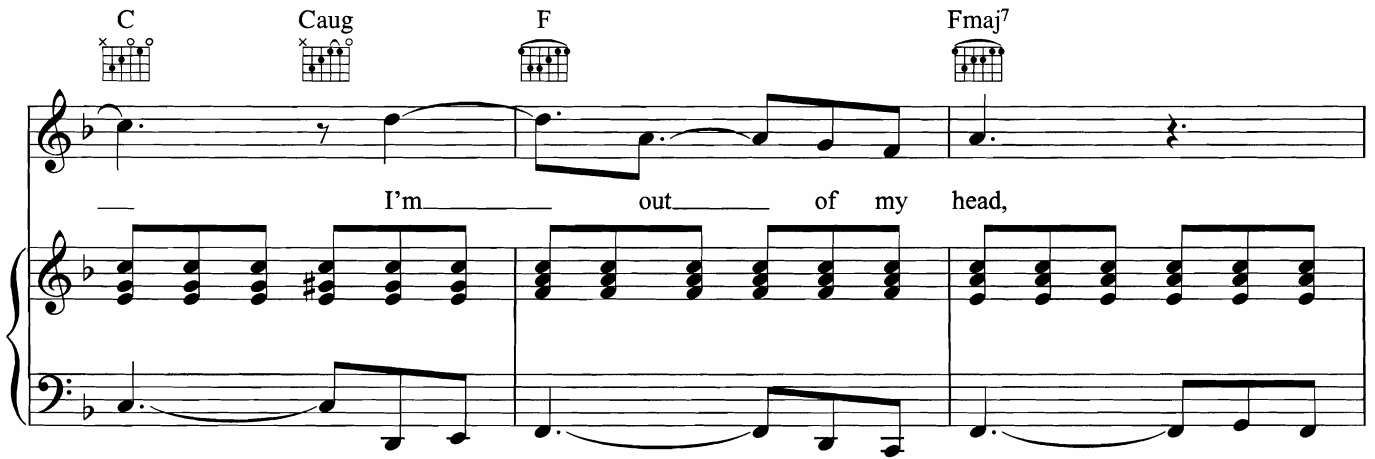
no - where to hide since you pushed my love a - side...



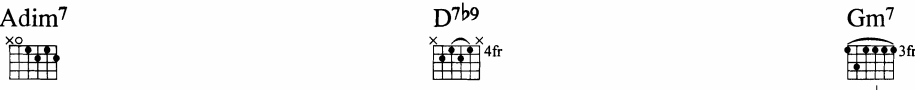
C Caug F Fmaj7



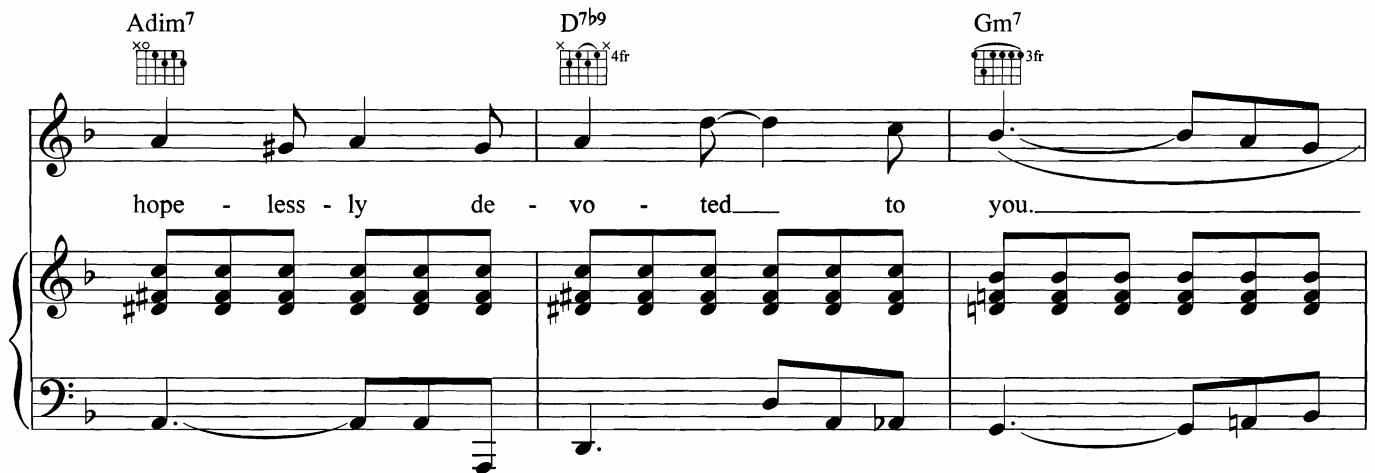
I'm out of my head,



Adim7 D7b9 Gm7



hope - less - ly de - vo - ted to you.



C7b9



Hope - less - ly de - vo - ted to



Dm Faug/C# F/C

you.

G/B Gm7 1. C C7b9

Hope - less - ly de - vo - ted to

Dm Dm/E Dm/F Dm/G A

you.

3. My

2. C7b9 Bbm Bbm/C Bbm/Db Bbm/Eb F

- vot - ed to you.

Ooh.

How Deep Is Your Love

Words & Music by Barry Gibb, Maurice Gibb & Robin Gibb



I know your



eyes in the morn - ing sun. I feel you touch me in the pour - ing rain -
I be - lieve in you. You know the door to my ver - y



And the mo - ment that you wan - der far from me, I wan - na
You're the light in my deep - est, dark - est hour; you're my

Fm7



A^b/B^b



A^bmaj7



feel you in my arms a - gain.
sav - iour when I fall.

And you come to me on a sum -
And you may not think I care.

Gm7



Fm7



- mer breeze; keep me warm in your love, then you soft -
for you when you know down in - side that I real -

Gm7



A^b/B^b



(how deep is your love?)

- ly leave. And it's me you need to show:

How deep

E^b



E^bmaj7



is your love? How deep is your love?

A^bmaj7

A^bm6

E^b

I real - ly mean ___ to learn. ___ 'Cause we're liv - ing in a world of fools, _

B^bm/D^b

C7

break - ing us down when they all ___

Fm7

A^bm6

___ should let us be. ___ We be - long ___ to you ___ and me.

E^b

Gm7

A^b/B^b

D to fade

How deep

I Don't Know How To Love Him

Words by Tim Rice
Music by Andrew Lloyd Webber

Slowly

D G/D G G/D D G D G D

I don't know how to love him.

mp

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef, starting with a whole rest followed by a half note G4, quarter notes A4 and B4, and a half note C5. The bottom line is the piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand. The tempo is marked 'Slowly' and the dynamics include 'mp'.

G Em/G D/A A D/F# A D A

What to do, how to move him? I've been changed yes real-ly changed in these

Detailed description: This system contains the second and third lines of the musical score. The vocal melody continues with quarter notes D4, E4, F#4, and G4, followed by a half note A4. The piano accompaniment continues with similar rhythmic patterns. The lyrics are: 'What to do, how to move him? I've been changed yes real-ly changed in these'.

F#m7 Bm F#m7 Bm G D/F# Em D Em7/A A

past few days— when I've seen my-self I seem like some-one else.

Detailed description: This system contains the fourth and fifth lines of the musical score. The vocal melody concludes with quarter notes G4, F#4, E4, and D4, followed by a half note C4. The piano accompaniment features a final chord in the right hand. The lyrics are: 'past few days— when I've seen my-self I seem like some-one else.'

D G D G D G D/A A

I don't know how to take this, I don't see why he moves me. He's a

D/F# A D A F#m7 Bm

man, he's just a man, and I've had so ma-ny—

F#m7 Bm G D/F# Em D Em7/A A G D/F# Em D

men be-fore in ve - ry ma - ny ways, he's just one more.

G F#7 Bm Bm/A G

Should I bring him down, should I scream and shout, should I speak of love let my feel-ings out?

mf

D/A C G D G D/F#

I ne - ver thought I'd come to this what's it all a -

Em G/A A G/A A D G D G D

-bout? Don't you think it's ra-ther fun - ny
Yet if he said he loved me

mp

G D/A A D/F# A D A

I should be in this po - si - tion. I'm the one who's al - ways been so
I'd be lost I'd be fright - ened. I could-n't cope, just could-n't cope. I'd

To Coda ⊕

F#m7 Bm F#m7 Bm G D/F# Em D Em7/A A G D/F# Em7

calm, so cool, no lov-er's fool, run - ning ev - 'ry show; he scares me
turn my head, I'd back a - way, I would-n't want to know; he scares me

D G F#7

so.

mf *cresc.*

Bm Bm/A G D/A C

I ne - ver thought I'd

f

G D G D/F# Em G/A A G/A A

come to this, — what's it all a - bout?

D.S. al Cod

♢ Coda D G D/F# Em7 D G D/F# Em7 D

so. I want him so, I love him so.

I Don't Want To Talk About It

Words & Music by Danny Whitten

♩ = 66

C#m7



C#m7/F#



B



♩ = 66 C#m7



C#m7/F#



B



C#m7



- ev-er. And the stars in the sky— don't mean

C#m7/F#



B



no-thing to you, they're a mir-ror.

§



F#



B



B/A#



I don't wan - na talk a-bout_ it, how you broke my heart.

G#m



B/F#



E



F#

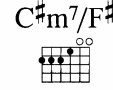


If I stay just a lit-tle bit long - er,



To Coda ◊

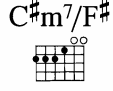
if I stay, won't you lis - ten _____ to my



heart, _____ whoa, _____ my _____



_____ heart? _____ 2. If I



stand all a - lone, _____ will the sha-dow hide the col-ours of my

B



heart; blue for the tears, black for the night's fears. The

C#m7



C#m7/F#



stars in the sky don't mean no - thing to you, they're a

D.S. al Coda

B



A



E/G#



F#m7



mir - ror.

♠ Coda

C#m7



C#m7/F#



B



D.S.S. to fade

heart, whoa, my heart?

Jealous Guy

Words & Music by John Lennon

G C/E D D7

Em G/F# G Em D

1. I was dream - ing of the past _____
 2. I was feel - ing in - se - cure _____
 3. (Whistle) ----- etc.
 4. I was trying to catch your eyes _____

D7 Em Em6

and my heart_ was beat - ing fast._____ I be - gan_ to lose_ con - trol,
 you might not love_ me a - ny - more._____ I was shiv - er - ing_ in - side,
 thought that you_ were trying to hide._____ I was swal - low - ing_ my pain,

D Em C

I be - gan_ to lose_ con - trol.
 I was shiv - er - ing_ in - side.
 I was swal - low - ing_ my pain.

G Dm/F C Dsus⁴ G Dm/F

I did - n't mean to hurt you, I'm sor - ry that I

B^b G G/F[#] Em Em/D

made you cry. Oh no, I did - n't mean to hurt you.

1, 2, 3. 4.

C G C G

I'm just a jea - lous guy. I'm just a jea - lous guy. Watch out,

C G C G

I'm just a jea - lous guy. Look out, babe, I'm just a jea - lous guy.

Love And Affection

Words & Music by Joan Armatrading

♩ = 88

C#m7



F#13



A6



B6add11



I am not in love but I'm op - en

Con pedale

Emaj7



Aadd9



Aadd9/G#



to per - sua - sion... East or West, where's the best

F#11



C#m7



Aadd9



for ro - manc - ing? With a friend

Aadd9/G#



F#11



Amaj7



I can smile

but with a lov - er I could hold my head_

back, I could real - ly laugh,

real - ly laugh.

Thank you, —

you took me

Asus2



C#m7



F#11



Emaj7/G#



Amaj7



Aadd9/G#



danc - ing

'cross the floor,

check to check. —

F#11



A



But with a lov - er I could real - ly move, — real - ly move. I could real - ly dance, —

E6



E



— real - ly dance, — real - ly dance. Real - ly dance, — I could real - ly move, —

B



— real - ly move, real - ly move, — real - ly move. — Now if I can

E



B



Asus²



E/G#



feel the sun — in my eyes — and the rain on my face

F#7



C#m



Bbmaj7



why can't I

feel

E



Asus2



E



love?

I can real - ly love,

Asus2



E



real - ly love,

real - ly love,

real - ly love,

real - ly love.

Asus2



E



Asus2



Love, love, love, love, love.

Love, love, love. Now I got all

5

E  Asus² 

the friends that I want. (Lov - er ooh hoo.)

E  Asus²  E 

I may need more, but I shall just stick to those

Asus² 

that I have got.
(Lov - er ooh hoo.)

A  B  C#m 

With friends I still feel so in - se - cure.

B/D#

A/E



Lit - tle darl - ing, I be - lieve you can help me a lot.

B/F#

A7



Just take my hand and lead me where you will.

B



No con - ver - sa - tion, no wave good - night.

E

Asus2

E



Just make love, oh, with af - fec - tion.
(Lov - er ooh hoo.)

Asus²



E



Sing me a - no - ther love song but this time with a lit - tle de - di - ca - tion. Sing it,

Asus²



E



sing it. (Sing it, sing it.) You know that's what I like.

Asus²



Em/G



(Lov - er ooh ooh.) Once more with the feel - ing. Oh, give me love,

F#7



Fmaj7

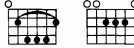


E

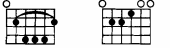


— give me love, give me love. — Love.

B/E A/E



B/E E



Saxophone

d|||

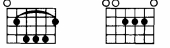
B/E A/E



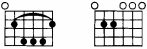
B/E E



B/E A/E



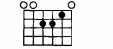
B/E Em



Esus²



Fmaj⁷/E



E



Asus²



Make love, oh,
(Lover ooh hoo.)



— with af - fec - tion. Sing me a - no - ther love song but this



time with a lit - tle de - di - ca - tion. Sing it, sing it. (Sing it, sing it.)



You know that's what I like. (Lov - er ooh hoo.)

1.



2.



Once more with the feel - ing. With af - fec - tion.

Asus²



E



Ooh, ooh. With a lit - tle de - di - ca - tion.

Asus²



E



(Lov - er ooh hoo.) Once more with the feel - ing.

Asus²



E



Ooh, ooh. You know that's what I like.

Asus²



E



(Lov - er ooh hoo.) Ooh hoo.

Lovin' You

Words & Music by
Minnie Riperton & Richard Rudolph

Dmaj7 C#m7 Bm7 Amaj7 Dmaj7 C#m7 Bm7 Amaj7

The first system of the score consists of a single staff with a treble clef and a 4/4 time signature. Above the staff are eight guitar chord diagrams: Dmaj7, C#m7 (4fr), Bm7, Amaj7, Dmaj7, C#m7 (4fr), Bm7, and Amaj7. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#).

Dmaj7 C#m7 Bm7 Amaj7 Dmaj7 C#m7

Lov - in' you is eas - y 'cause you're beau - ti - ful. Mak - in' love with you is

The second system features a vocal line on a single staff with a treble clef and a piano accompaniment in a grand staff. Above the vocal staff are six guitar chord diagrams: Dmaj7, C#m7 (4fr), Bm7, Amaj7, Dmaj7, and C#m7 (4fr). The lyrics are: "Lov - in' you is eas - y 'cause you're beau - ti - ful. Mak - in' love with you is".

Bm7 Amaj7 Dmaj7 C#m7

all I wan - na do. Lov - in' you is

The third system continues the vocal line and piano accompaniment. Above the vocal staff are four guitar chord diagrams: Bm7, Amaj7, Dmaj7, and C#m7 (4fr). The lyrics are: "all I wan - na do. Lov - in' you is".

Bm⁷



Amaj⁷



Dmaj⁷



C#m⁷



Bm⁷

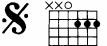


Amaj⁷



more than just_ a dream come true, 'cause ev 'ry- thing that I do_ is out of lov- in' you.

Dmaj⁷



C#m⁷



Bm⁷



Amaj⁷



La la la la la, la la la la la, la la la la la la la_ la la_ la.

To Coda ◊

Dmaj⁷



C#m⁷



Bm⁷



Amaj⁷



Bm⁷



C#m⁷



Doo-din doo-din doo doo,_ ah._ No one else_ can make me feel the

Bm7 D/E G#m/A Amaj7 Bm7 C#m7 Bm7 C#m7 D E

col-ours that you bring. Stay with me_ while we grow old, and we will live each day in spring-time,

Dmaj7 C#m7 Bm7 Amaj7 Dmaj7 C#m7

'cause lov - in' you has made my life so beau - ti - ful, } and ev - ry day of my life is
 'cause lov - in' you is eas - y 'cause you're beau - ti - ful, }

Bm7 Amaj7 Dmaj7 C#m7

filled with lov - in' you. Lov - in' you, I

Bm7



Amaj7



1.
Dmaj7



C#m7



see your soul_ come shin - in' through. And ev - ry time that we, oo, I'm

2.

D.S. al Coda

Bm7



Amaj7



Dmaj7



C#m7



Bm7



Amaj7



more in love_ with you. And ev-'ry time that we, oo, I'm more in love_ with you.

♠ *Coda*

Dmaj7



C#m7



Bm7



Amaj7



Repeat and fade

La la la la la, la la la la la, la la la la la la la_ la la_ la,

Midnight Train To Georgia

Words & Music by Jim Weatherly

♩ = 88



First system of musical notation, including vocal line and piano accompaniment.



Second system of musical notation, including vocal line and piano accompaniment.

1. Mm ————— L. A. —————
(Verse 2 see block lyric)



Third system of musical notation, including vocal line and piano accompaniment.

proved ————— too much for the man. (Too much for the man, — he could-n't

© Copyright 1971 Bibio Music Publishing Incorporated, USA.
Universal Music Publishing Limited.
All rights in Germany administered by Universal Music Publ. GmbH.
All Rights Reserved. International Copyright Secured.



make it.) So he's leav-ing a life, mm, he's come to know. Ooh.-



(He said he's go-in') He said he's go-in' back— to find, (go-in' back— to find)



Ooh— what's. left of his world. The world he left— be - hind—



not— so long — a - go. — He's

leav - in' — (leav-in') on — that mid - night train - to Geor - gia. (Leavin' on that mid - night train. —)

Yes, said he's go-in' back (go-in' back — to find) to a sim-pler

place and time. Oh yes he is. And I'll — be with him (I know you will —
 (When-ev-er he takes that ride — guess who's gonna be right by — his side. —)

—) on — that mid - night train to Geor - gia. Hey. (Leav-in on the mid - night train — to Geor-gia, woo woo!)

G^bmaj7
fr⁴

A^b11

1. D^b A^b/C

I'd rath-er live in his world, — than live with-out him in mine. —
(live in his world —) (Her world is

G^b/B^b A^b11

2. D^b Fm⁷/C G^b/B^b A^b11

his his and hers — a-lone.) (Her world is his, Hey!
in mine. — his and hers — a-lone)

D^b Fm⁷/C G^b/B^b A^b11

Repeat to fade

— (Oh love, Oh love, gon-na board gon-na board the mid - night train to go.
the mid - night train to go)


Verse 2:

He kept dreamin' that someday he'd be the star
 (A superstar, but he didn't get far)
 But he sure found out the hard way
 That dreams don't always come true
 So he turned all his hopes
 And he even sold his old car
 Bought a one-way ticket back to the life he once knew.

He's leavin' etc.

My Love

Words & Music by
Paul McCartney & Linda McCartney

Slowly 

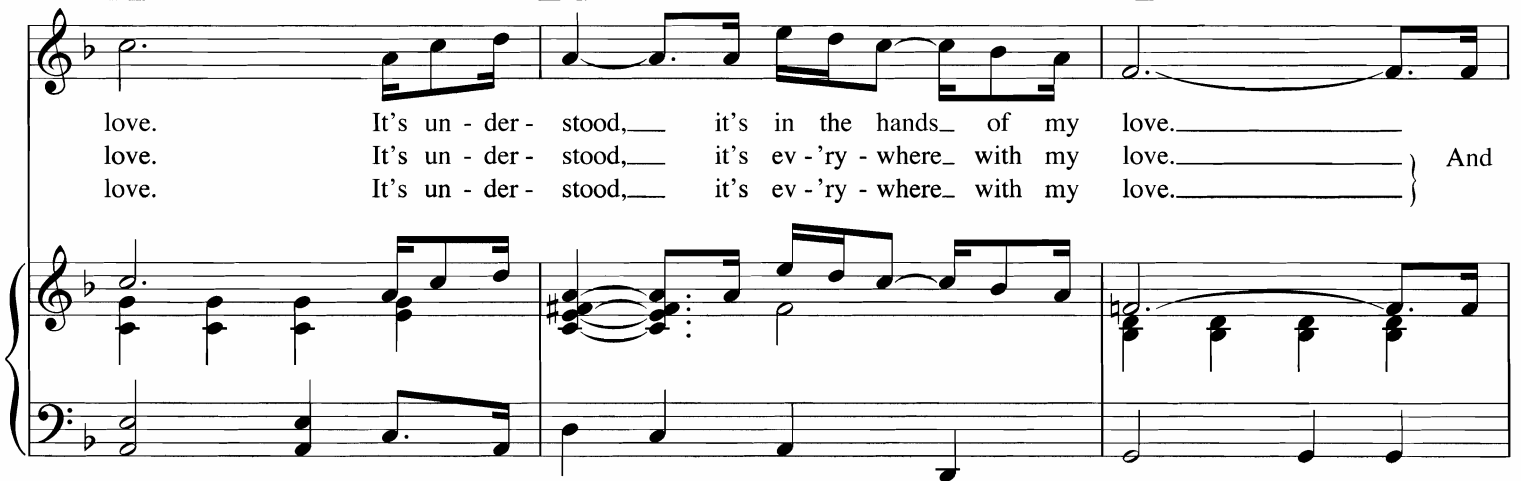


1. And when I go a - way_ I know my heart can stay_ with my
 2. And when the cup - board's bare_ I'll still find some - thing there_ with my
 3. Don't ev - er ask me why_ I nev - er say good bye_ to my

Am7 

D9 

Gm7 



love. It's un - der - stood, it's in the hands_ of my love. _____
 love. It's un - der - stood, it's ev - 'ry - where_ with my love. _____ } And
 love. It's un - der - stood, it's ev - 'ry - where_ with my love. _____ }

Am7 

Bb major 7 

Dm/B 

Fm 



My love does it good. Wo - wo wo - wo, wo - wo

Gm7 3fr B^b To Coda Φ 1. F

wo - wo. My love does it good.

2. F Gm7 3fr C7 3fr F Faug/A

Wo - wo, I love. Oh, wo, my love. On - ly

mf

B^b C7 3fr F Faug/A Gm7 3fr C7 3fr

my love holds the oth - er key to me. Oh, wo, my love. Oh,

F F+/A B^b C7 3fr F Dm/B

my love. On - ly my love does it good to me. Wo - wo

F Gm7 Bb

wo - wo, wo - wo wo - wo. My love does it good.

F Coda F

D.S. al Coda

Wo - wo,

mf

Gm7 C7 F Faug/A Gm7/Bb C7

I love. Oh, wo, my love. On-ly my love does it good to

Colla voce

F Faug/A Bb C13 F

me. Wo - wo wo - wo wo - wo wo.

a tempo

She

Words by Herbert Kretzmer
Music by Charles Aznavour

♩ = 66

D^b 	D^b/F 	G^bsus^2 	G^b 	A^b7sus^4 	A^b7 	D^b
-----------	-------------	----------------	-----------	-----------------	------------	-----------

1. She_____ may be the face I can't for-

E^{dim}

G^b

- get,_____ a trace of plea - sure or re - gret,_____ may be my trea - sure or the

D^b

B^b7

E^bm

price_____ I have to pay. She_____ may be the song that sum - mer

Adim



D^b



sings, — may be the chill that au - tumn brings, — may be a hun - dred diff - 'rent

G^b



A^bsus⁴



A^b7



D^b



G^b



G^b/A^b

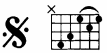


A^b



things — with - in the mea - sure of a day.

D^b



Edim



2. She — may be the beau - ty or the beast, — may be the fa - mine or the
(Verse 3 instr., Verse 4 see block lyric)

G^b



D^b



B^b7



feast, — may turn each day in - to a hea - ven or — hell.

E^bm



A^{dim}



She — may be the mir - ror of my dreams — a smile re - flect - ed in a

To Coda ◊

D^b



E^b7/G



A^b7sus⁴



A^b7



stream, — she may not be what she may seem, in - side her

1. D^b G^b G^b/A^b A^b 2. D^b

shell.

A E

She _____ who al - ways seems so hap - py in a crowd, _____ whose eyes can be so pri - vate and so

D C[#]

proud, _____ no - one's al - lowed to see them when they cry.

F#m

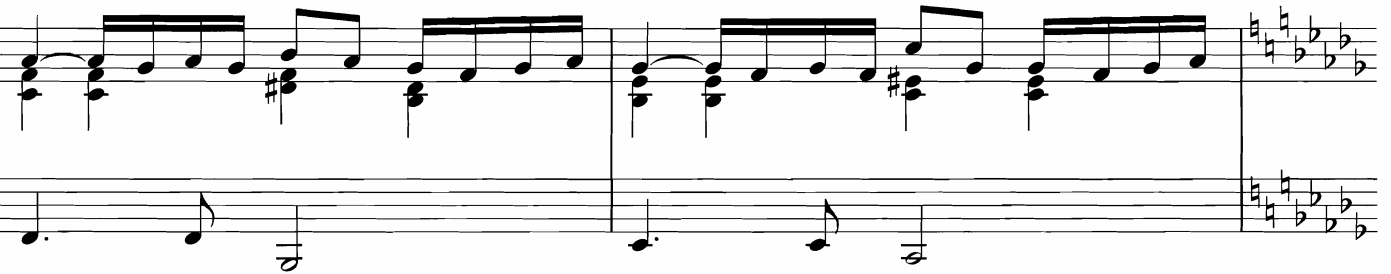
B

E

C#



She____ may be the love that can-not hope to last,____ may come to me from sha-dows of the

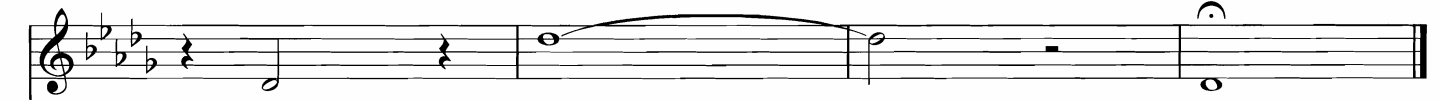


Eb

Eb7

A^b7*D.S. al Coda*

past_____ that I'll re-mem-ber till the day I die.

♠ *Coda*G^bD^b/FE^bm⁷D^b

She, she,_____ she.

*Verse 4*

She may be the reason I survive
 The why and wherefore I'm alive
 The one I'll care for through the rough and ready years.
 Me, I'll take her laughter and her tears
 And make them all my souvenirs
 For where she goes I've got to be.
 The meaning of my life is she, she, she.



So You Win Again

Words & Music by Russ Ballard

♩ = 108

A  F#m7  A/B  Bm  E7 



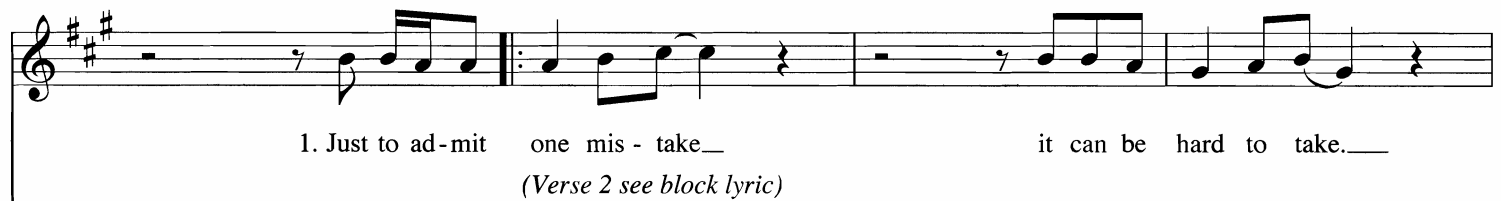
A  F#m7  A/B  Bm  1. E7 



Do do do do, do do do do, do do do do.



2. E7  A  C#7 



1. Just to ad-mit one mis - take_ it can be hard to take.____
(Verse 2 see block lyric)



F#m7



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

I know we've made them fall_____ but on - ly fools_ come

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

Bm7



E7



A



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

back for more._ Be - ing the fool I am_____

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

C#7



Musical notation for the fifth system, including a vocal line and piano accompaniment.

I fig-ured in all_____ your plans dar - ling. Your per-fumed let - ters

Musical notation for the sixth system, including a vocal line and piano accompaniment.

F#m7



Bm7



did-n't say that you'd be leav-ing a - ny day...



So you win a - gain, you win a - gain...



Here I stand a - gain, the lo - ser. And just for fun, you

E/F#



F#m7



A/B



Bm7



F#7



took my love and run, but love had just be - gun. I can't re - fuse her and



Em/B



Bm



Dsus2/4



D



D/A



A



now I know that I'm the fool who won your love to



F#7



F#m/B



Bm7



E



lose it all, when you've come back you win a - gain.



E/A



A



E/F#



F#m7



A/B



Bm7



Do do do, do do do do, do do do do.

The first system of the score features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Do do do, do do do do, do do do do." The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

1.



2.



B



2. And I'm not When will my heart-ache end?___

The second system continues the vocal line with the lyrics "2. And I'm not When will my heart-ache end?___". It includes a first ending bracket and a second ending bracket. The piano accompaniment follows the vocal melody.

D#7



Will my whole life de - pend on fad - ing

The third system features the lyrics "Will my whole life de - pend on fad - ing". The piano accompaniment includes a D#7 chord in the right hand.



me - mo - ries?_____

You took the game_ this time with ease._



So you win a - gain,___

you win a - gain.____



Here I stand a - gain_____

the lo - ser._____

And just for fun_ you

F#/G#



G#m7



B/C#



C#m7



G#7



took my love and run, but love had just be - gun. I can't re - fuse her and

F#/C# C#m



Esus2/4



E



E/B



B



now I know that I'm the fool who won your love to

G#7



C#7sus4



C#m7



F#



lose it all, when you've come back you win a - gain.

F#/B



B



F#/G#



G#m7



— Do do do do, do do do do,

B/C#



C#m7



E



F#/B



B



do do do do. Do do do do,

F#/G#



G#m7



B/C#



C#m7



E



Repeat to fade

do do do do, do do do do.

Verse 2

And I'm not proud to say I let love slip away
 Now I'm the one who's crying
 I'm a fool, there's no denying
 When will my heartache end?
 Will my whole life depend on fading memories?
 You took the game this time with ease.

So you win again *etc.*

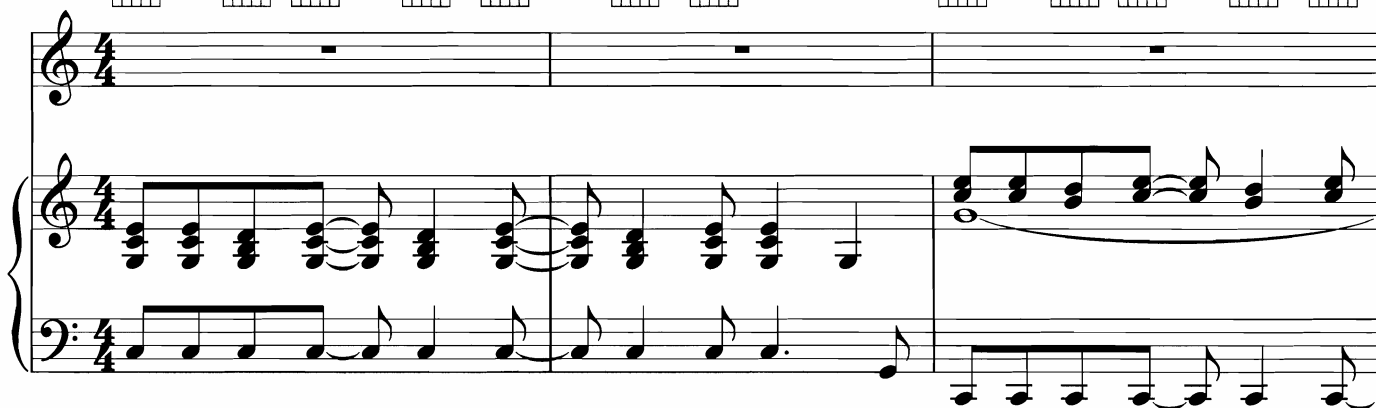
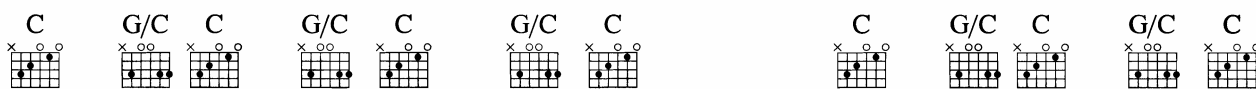
If You Leave Me Now

Words & Music by Peter Cetera

Original key: B major

♩ = 100

C G/C C G/C C G/C C C G/C C G/C C



Cmaj7



Am7



If you leave me now— you'll take a - way the big - gest part—



Em7



Am




D



G



— of me, ooh, — no, — ba - by, please — don't go—



C G C Cmaj7

And if you leave me now, you'll

Am7 Em7

take a - way the ve - ry heart of me, ooh,

Am D G C

no, ba - by, please don't go, ooh,

Am D G C G

girl, I just want you to stay.



A love like ours is love.



that's hard to find, how could we let



it slip a - way?



We've come too far to leave it all behind.

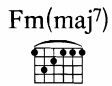


how could we end___ it all___ this way?_



To Coda Φ

When to - mor - row comes_ and we both___ re - gret___ the



things we said___ to - day._____



Am7 D G C Am7 D

3 3 3 3 3 3

G C G C

3

D.S. al Coda

♠ Coda Dm Fm(maj7)

things we said to - day. If you

Cmaj7 Am7 Em7

leave me now you'll take a - way the big - gest part of me,

Am D G C

ooh no, ba-by, please don't go.

Am⁷ D G C G/C C G/C C G/C C

Am D G C

Ooh, girl, just got to have you by my side.

Am⁷ D G C G/C C G/C C G/C C

Ooh,

Am D G C Am7 D

no, ba-by, please don't go.

G C G/C C G/C C G/C C

Am D G C

Ooh, ma-ma, I've just got to have your lov-ing, yeah.

Am7 D G C G/C C G/C C G/C C

Repeat and fade

Sometimes When We Touch

Words by Dan Hill
Music by Barry Mann

Slowly, in 2

Chord diagrams: D, D7, G/D

Dynamic: *mp*

Chord diagrams: Gm/D, D

Lyrics: You

Chord diagrams: D, G/D, A/D

Lyrics:
ask me if I love you, and I choke on my re-ply.
mance and all its strat - e - gy leaves me bat - tling with my pride.
times I un - der - stand you, and I know how hard you've tried.

Dynamic: *mp - mf - mp*

D F#m Bm

I'd rath - er hurt_ you hon - est - ly_ than mis-
 But through the in - se - cu - ri - ty_ some
 I've watched while love_ com - mands_ you, and I've

E A Em7

lead you with_ a lie. And who am I_ to judge_
 ten - der - ness_ sur - vives. I'm just an - oth - er writ -
 watched love pass_ you by. At times I think_ we're drift -

A7 D A/C# Bm D/A

_ you on what you_ say or do? I'm
 er still trapped with - in my truths; a
 ers, still search - ing_ for a friend, a

G D/F#

on - ly just_ be - gin - ning to
 hes - i - tant_ prize - fight - er still
 broth - er or_ a sis - ter. But then the

Em7 D/F# A

see the real _____ you. _____
 trapped with-in _____ my youth. _____ } And
 pas - sion flares _____ a - gain. _____ }

D G A F#m

some - times when we touch, _____ the hon - es - ty's _____ too - much. _____ And I

mp - mf - f

Bm E A G

have to close _____ my eyes _____ and _____ hide. _____

F#m Em D G

I wan-na hold you till _____ I die, _____ till we

A F#m

both break down and cry. I wan - na

Em7 G/A 3 fr. To Coda

hold you till the fear in me sub -


1. D D7 G/D

sides.

Gm/D 2. D A/D G/D D




Ro - sides. At

cresc.

G/A  3 fr.

times I'd like_ to break_ you and drive_ you to_ your knees._




Dmaj7  Bm  F#m 

At times I'd like_ to break_ through_ and



G  G/A  3 fr.

D.S. al Coda 

hold_ you end - less - ly. At



Coda  D  A/D  G/D  D 

sides.



Sorry Seems To Be The Hardest Word

Words & Music by Elton John & Bernie Taupin

♩ = 64



Musical score for the first system, including piano accompaniment and guitar chord diagrams. The system consists of five measures. The piano accompaniment is in 4/4 time with a key signature of two flats (Bb and Eb). The guitar chord diagrams are: Gm7 (3fr), Gm6 (3fr), Ebmaj7, Gm (3fr), and Cm (3fr).

Am7b5



D7



Gm



Musical score for the second system, including vocal melody and piano accompaniment. The system consists of five measures. The piano accompaniment continues from the first system. The vocal melody starts with a triplet of eighth notes. The lyrics are: "What have I got - ta do to make you love...".

Cm7



F



Musical score for the third system, including vocal melody and piano accompaniment. The system consists of five measures. The piano accompaniment continues from the second system. The vocal melody starts with a triplet of eighth notes. The lyrics are: "me? What have I got - ta do to make you care?".

B^b Am^{7b5} D⁷ Gm Cm⁷

What do I do when light-ning strikes me,

F F/E^b B^b/D B^b Am^{7b5} D⁷

and I wake to find that you're not there?

Gm Cm⁷

What do I do to make you want me?

F B^b/D Am^{7b5} D⁷

What have I got - ta do to be heard?

Gm Cm7

What do I say when it's all over?

F F/E^b B^b/D B^b F/A

Sor - ry _____ seems to be _____ the hard - est word. _____

E^b/G D/F[#] B^b/F C/E

It's sad, _____ so sad; _____ oh, it's a sad, sad si - tu - a - tion, _____

E^b D⁷sus⁴ D Gm Am⁷b⁵ D⁷

and it's _____ get - ting more _____ and more _____ ab - surd. _____



It's sad, so sad; why can't we talk it ov - er?



To Coda ◊

Al - ways seems to me that sor - ry seems to be the hard - est word.



Accordion / Vibes



Gm Gm/F Cm⁷

3fr 3fr 3fr

F B^b F/A

D.S. al Coda

♣ *Coda*

Gm Cm⁷

3fr 3fr

What do I do to make you love me?

F B^b Am^{7b5} D⁷

3

What have I got - ta do to be heard?



Musical staff with treble clef, key signature of two flats, and a common time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

What do I do when light - ning strikes me?

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



Musical staff with treble clef, key signature of two flats, and a common time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a half note G4.

What have I got - ta do? — What have I got - ta do? — And

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



Musical staff with treble clef, key signature of two flats, and a common time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a half note G4.

sor - ry seems to be — the hard - est word.

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



rit.

Musical staff with treble clef, key signature of two flats, and a common time signature. The melody consists of a half note G4.

Piano accompaniment for the fourth system, including treble and bass staves with chords and bass line.

Talking In Your Sleep

Words & Music by Roger Cook & Bobby Wood

1. Three o'clock in the morn-ing and it looks like it's gon-na be a - noth - er
2. 3. Ba - by I'm be-ing fool - ish 'cos I have -n't heard you mention an-y -bo - dy's

Ab Db Eb

sleep - less night I've been listen-ing to your dreams and get - tin' ve - ry low -
name at all How I wish I could be sure it's me that turns you on

Eb/C Fm Bbm C7

1 2 3
wonder-in' what I can do Each time you

Fm Fm/Eb Bbm Bbm7 Fm Fm/Eb

close your eyes I've heard it said that dream-ers nev-er lie

Bb7/D Bb7 Bbm Cm7 Bbm/Db Bbm7/F Ab

CHORUS
 You've been talk - in' in ___ your ___ sleep sleep - in' in your ___

Bbm7

___ dreams ___ with some ___ sweet lo - ver

Cm7 Db Ab/Eb Eb7

Hold - ing on ___ so ___ tight ___ lov - in' her the way_

Ab Bbm7

you used to — love me

Cm7 F F7 F aug5 F

talk - in' in — your — sleep with lov-in' on —

Bbm7 Eb7

1
your — mind —

Ab Eb7/Ab

2
your — mind — You've been talk - in' in — your — sleep

Ab Eb7/Ab Ab

We've Only Just Begun

Words by Paul Williams

Music by Roger Nichols

Slowly

The piano introduction consists of three measures in 4/4 time. The right hand plays a melodic line starting on G4, moving up stepwise to B4, then a half note G4, and finally a half note F4. The left hand plays a steady eighth-note accompaniment starting on G3, moving up stepwise to B3, then a half note G3, and finally a half note F3.

Chord diagrams for the first system:

- E^{\flat} (fr3 x x)
- $\text{A}^{\flat}\text{maj}7$ (x x)
- $\text{Gm}7$ (fr3)
- $\text{Cm}7$ (fr3 x)
- $\text{Cm}9$ (x x)

1. We've on - ly just be - gun _____ to live, _____ white lace and
 (2, 3 & 4° see block lyric)

The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment features a steady eighth-note bass line and a more complex right-hand accompaniment with chords and moving lines.

To Coda ⊕ 1.

Chord diagrams for the second system:

- $\text{Fm}9$
- $\text{Fm}7$
- $\text{Cm}9$ (x x)
- $\text{Cm}7$ (fr3 x)
- $\text{Fm}9$
- $\text{B}^{\flat}7\text{sus}4$ (x x)
- $\text{B}^{\flat}7$ (x x)

prom - i - ses, _____ a kiss for luck — and we're on our way. _____

The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment continues with the same eighth-note bass line and right-hand accompaniment.

2,3.



And yes, we've just be - gun.



Shar-ing ho - ri - zons that are new to us, watch-ing the signs a - long the



way.

Talk-ing it ov - er just the two of us,



2.



work-ing to - geth - er day to day, to - geth - er.

3.

D.%. al Coda

⊕ *Coda*

B^b9sus⁴



- geth - er, ————— to - geth - er. —

B^b7sus⁴



————— And yes, we've just be -

E^b maj⁷



A^b maj⁷



E^b maj⁹



A^b maj⁷



G



- gun. —————

2°

Before the rising sun we fly
So many roads to choose
We start out walking and learn to run.

3°

And when the evening comes we smile
So much of life ahead
We'll find a place where there's room to grow

4°

And when the evening comes we smile
So much of life ahead
We'll find a place where there's room to grow

Where Do I Begin

(Theme from 'Love Story')

Words by Carl Sigman
Music by Francis Lai

Slowly

Gm



F#dim/G



E♭maj7



With pedal

D7sus



D7



Gm



Where do I be - gin _____ to tell the sto - ry of how
With her first hel - lo _____ she gave a mean - ing to this

D7



great a love can be, _____ the sweet love sto - ry that is
emp - ty world of mine. _____ There'd nev - er be an - oth - er

Gm



E♭maj7



old - er than the sea, _____ the sim - ple truth a - bout the
love, an - oth - er time; _____ she came in - to my life and

D7

1 C/D D7 D7b9 Gm

love she brings to me? _____ Where do I start?
made the liv - ing fine. _____

F#dim/G

2 C/D D7 Gmaj7

— She fills my heart. _____

mf

G7 Dm7/G G7 Cm F7

— She fills my heart _____ with ver - y spe - cial things, _____ with an - gel

Bbmaj7 Ebmaj7 Am7b5 D7

songs, _____ with wild i - mag - in - ings. _____ She fills my soul _____ with so much

Gm Cm

love that an - y - where I go I'm nev - er

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

F7 Bbmaj7

lone - ly. With her a - long, who could be

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

Eb A7 Dmaj7

lone - ly? I reach for her hand, it's al - ways there.

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

D7 Gm

How long does it last? Can love be meas - ured by the




mp

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

D7  Gm  3fr

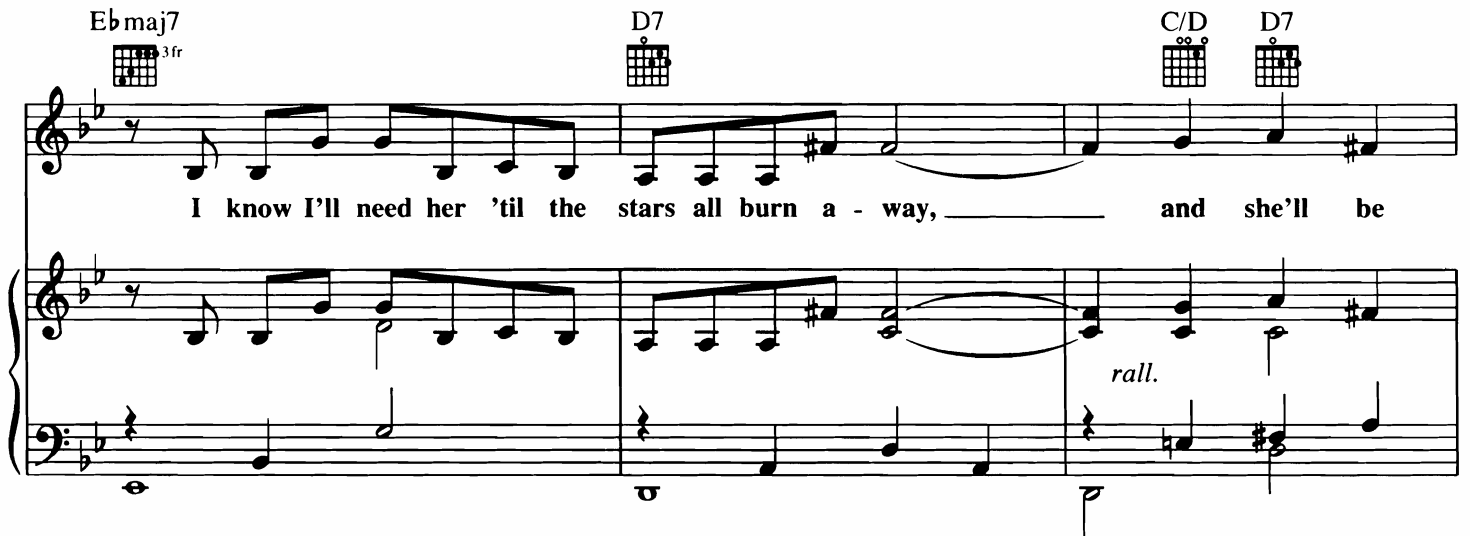
hours_ in a day?_____ I have no an-swernow, but this much I can say:





Ebmaj7  3fr D7  C/D  D7 

I know I'll need her 'til the stars all burn a - way,_____ and she'll be

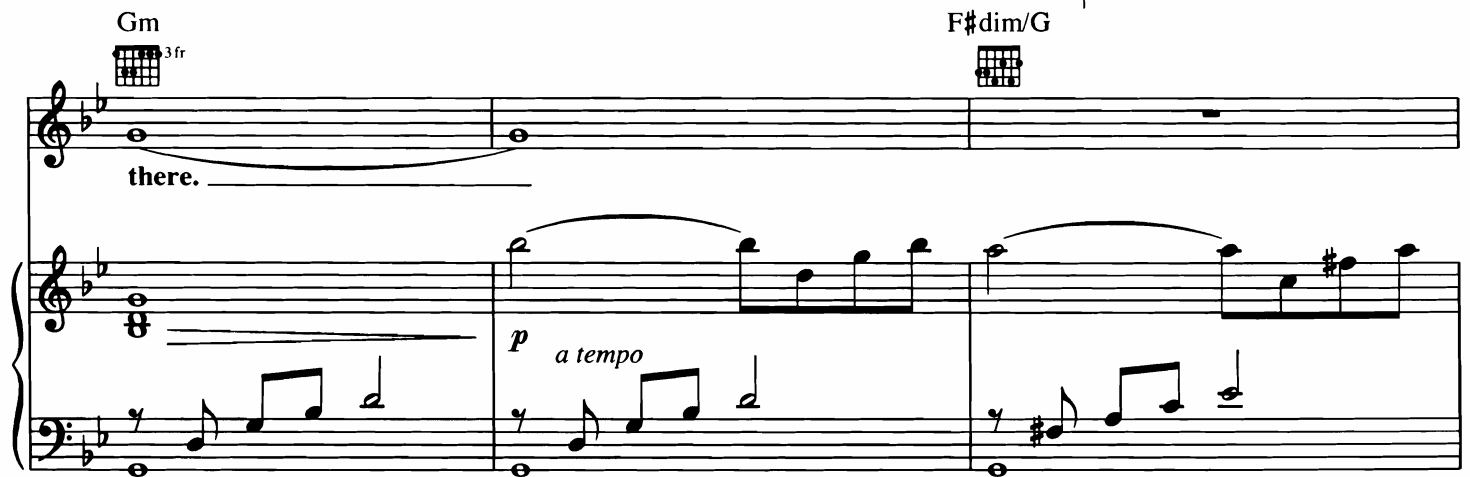
rall.







Gm  3fr F#dim/G 

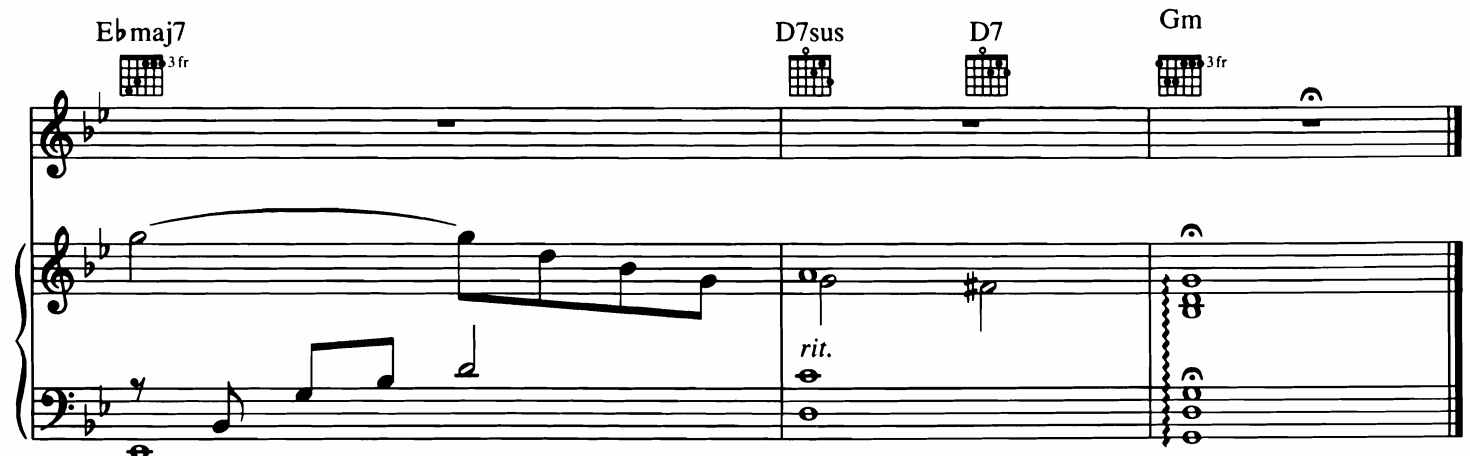
there. _____

p a tempo



Ebmaj7  3fr D7sus  D7  Gm  3fr

rit.



When I Need You

Words & Music by Albert Hammond & Carole Bayer Sager

♩ = 44



/Cb



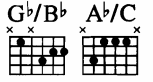
/Ab



When I —



need you, I just close my eyes and I'm with you and



all that I so want to give you, it's on - ly a heart - beat a - way. — When I

need love, I hold out my hands and I touch love, I nev - er knew there was so

much love, keep - ing me warm night and day. —

Miles and miles of emp - ty space in be - tween us, a
It's not ea - sy when the road is your dri - ver,

B^bm A^b A^b/C

te - le - phone can't take the place of your smile, oh, but you
 ho - ney that's a hea - vy load that we bear, oh, but you

D^b B^bm7 E^bm7 D^b/E^b E^bm7 D^b/E^b

know I won't be tra - vel - ling for ev - er, it's cold out, but hold out and
 know I won't be tra - vel - ling a life - time, it's cold out, but hold out and

1. E^bm7/A^b D^b/A^b E^bm7/A^b A^b G^b/B^b A^b/C D^b

do like I do. When I need you, I

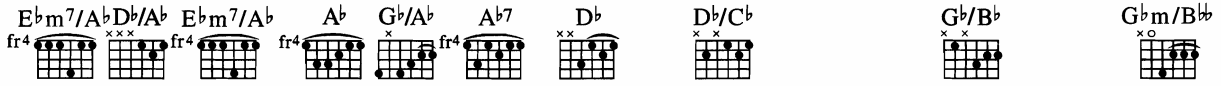
G^bmaj9 A^b/C A^b F7(b9)

just close my eyes and I'm with you, and all that I so - want to



give you ba-by, it's on - ly a heart-beat a - way.

2.



do like I do. —



When I



need love, I hold out my hands and I touch love, — and I

nev - er knew, oh nev - er knew - there was so much love,

keep - ing me warm night and day. When I

need you, I just close my eyes and I'm with you, and

all that I so want to give you, it's on - ly a heart-beat a - way. When I

Repeat ad lib. to fade

Your Song

Words & Music by Elton John & Bernie Taupin

♩ = 64

E^b



A^b/E^b



B^b/E^b



A^b/E^b



E^b



A^bma⁷



B^b/D



Gm



Gm⁷



1. It's a lit-tle bit fun - ny, _____
 2. If I was a sculp - tor, _____
 (Verses 3 & 4 see block lyrics)

this feel - ing in - side. _____
 but then a-gain no, _____ or a

Cm



Cm/B^b



Am⁷b⁵



A^b



I'm not one of those_ who_ can
 man_ who makes pot - ions in_ the

ea - si - ly hide. _____
 tra - vel - ling show. _____

© Copyright 1969 Dick James Music Limited.
 Universal/Dick James Music Limited.

All rights in Germany administered by Universal Music Publ. GmbH.
 All Rights Reserved. International Copyright Secured.

E^b



B^b



G/B



Cm



Don't have much mo - ney, but, boy, if I did,
I know it's not much, but it's the best I can do.



1.



I'd buy big house where we both could
My gift is my song, yeah;



2.



live. this one's for you.



And you can tell ev - 'ry - bo - dy



this_ is your song._ It may_ be quite_ sim-ple but,_



now that it's done,_ I hope you don't mind,_ I hope you don't mind_



To Coda \oplus



that I put_ down in words how won - der - ful life is_ now

D.C. (with repeat) al Coda



you're_ in_ the world._

Guitar

⊕ Coda A^b6

E^b/G

A^b6



words how won - der - ful life is while

B^b

B^bsus⁴

B^b



you're in the world.

Guitar

Cm

Cm/B^b

Am⁷b⁵



I hope you don't mind, I hope you don't mind that I put down in

A^b6

E^b/G

A^b6



words how won - der - ful life is while

E^b A^b/E^b

you're_ in___ the world.____

B^b/E^b A^b/E^b E^b

Verse 3:

I sat on the roof and kicked off the moss.
 Well, a few of the verses, well, they've got me quite cross,
 But the sun's been quite kind while I wrote this song;
 It's for the people like you that keep it turned on.

Verse 4:

So excuse me forgetting, but these things I do;
 You see I've forgotten if they're green or they're blue.
 Anyway, the thing is, what I really mean;
 Yours are the sweetest eyes I've ever seen.

And you can tell everybody *etc.*

Wonderful Tonight

Words & Music by Eric Clapton

Moderately

The first system of musical notation for 'Wonderful Tonight' is in 4/4 time with a key signature of one sharp (F#). It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes. Above the staff, three guitar chord diagrams are provided: G (x00033), D/F# (xx0232), and C (x02010). The dynamic marking *mf* is placed below the first measure.

The second system of musical notation includes the vocal melody and piano accompaniment. The vocal line begins with a repeat sign and three verses of lyrics. Above the staff, three guitar chord diagrams are provided: D (xx0232), G (x00033), and D/F# (xx0232). The piano accompaniment continues with the same melody and bass line as the first system.

1. It's late in the eve - ning,
2. We go to a par - ty,
3. It's time to go home — now,

The third system of musical notation includes the vocal melody and piano accompaniment. The vocal line continues with lyrics. Above the staff, three guitar chord diagrams are provided: C (x02010), D (xx0232), and G (x00033). The piano accompaniment continues with the same melody and bass line as the previous systems.

she's won-d'ring what clothes — to wear. —
and ev - 'ry - one turns — to see —
and I've got an ach - ing head. —

She puts on her make-
this beau-ti - ful la -
So I give her the car —

D/F# C D

- up, and brush-es her long blond hair.
 - dy is walk-ing a-round with me.
 - keys, and she helps me to bed.

C D G D/F#

And then she asks me, "Do I look all right?"
 And then she asks me, "Do you feel all right?"
 And then I tell her, as I turn out the light,

Em C D To Coda

And I say "Yes, you look won-der-ful to-night."
 And I say "Yes, I feel won-der-ful to-night."
 I say, "My dar-ling, you are won-der-ful to-night."

1. G D/F# C

I feel

won - der - ful — be - cause I see — the love — light in — your

eyes. Then the won - der of it all — is that you

just don't — re - a - lise — how much — I love — you.

D/F# **C** **D** *D.%. al Coda*

This system contains the first three measures of the piece. The guitar part features chords D/F# (xx0232), C (x02310), and D (xx0232). The piano accompaniment consists of a simple bass line in the left hand and a melody in the right hand.

⊕ Coda

G **D/F#** **Em** **D** **C**

Oh, my dar-ling, you are

The Coda section begins with guitar chords G (000320), D/F# (xx0232), Em (002210), D (xx0232), and C (x02310). The vocal line starts with the lyrics "Oh, my dar-ling, you are". The piano accompaniment continues with a flowing melody in the right hand and a steady bass line in the left hand.

D **G** **D/F#**

won-der - ful — to - night." —

The second system of the Coda features guitar chords D (xx0232), G (000320), and D/F# (xx0232). The vocal line continues with the lyrics "won-der - ful — to - night." —. The piano accompaniment maintains its melodic and harmonic support.

C **D** **G**

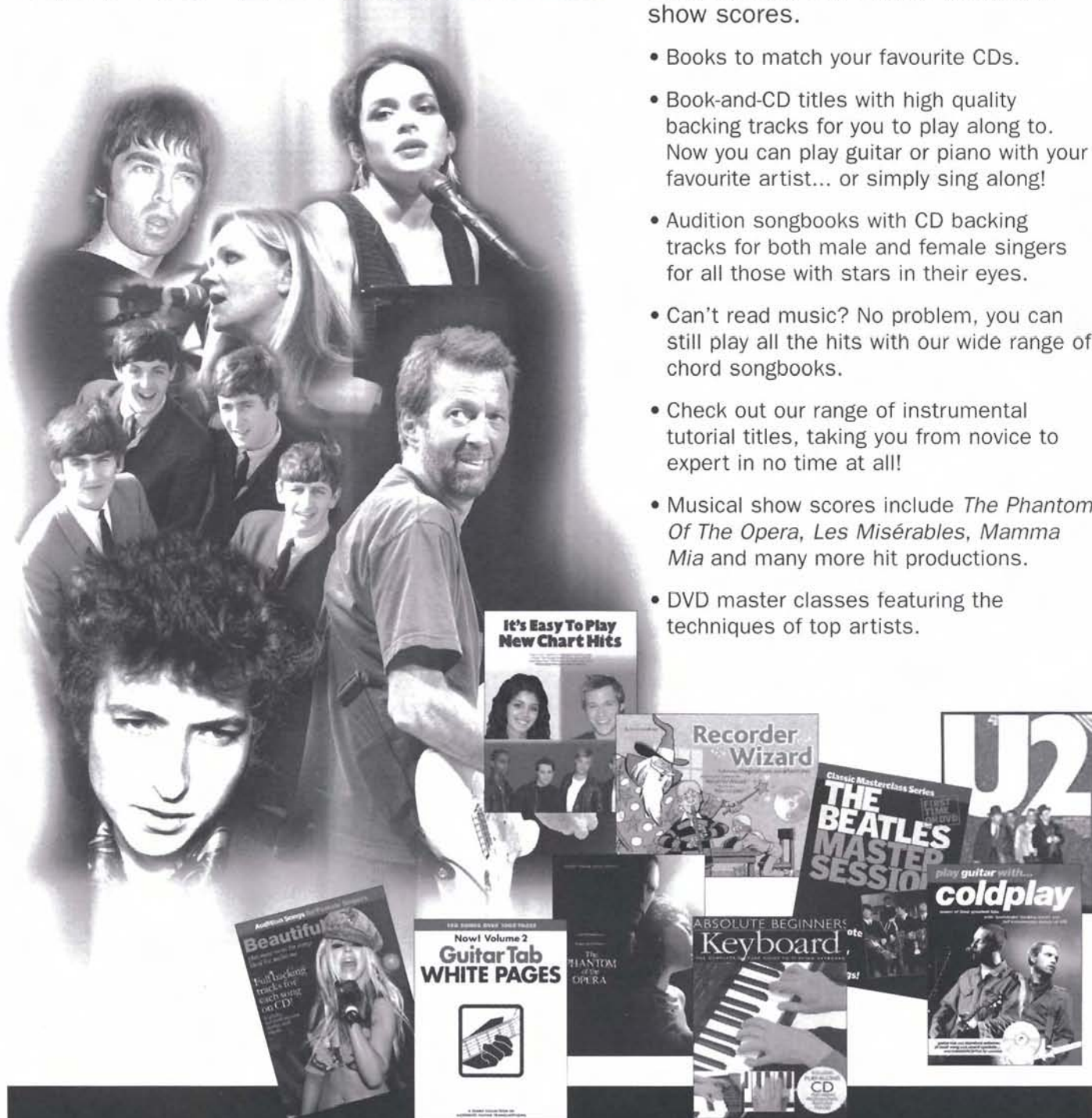
rit.

The final system of the Coda includes guitar chords C (x02310), D (xx0232), and G (000320). The tempo marking *rit.* (ritardando) is placed in the piano part. The piece concludes with a final chord in the piano part.

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



Leo Sayer



Olivia Newton-John



Rod Stewart



Gladys Knight



David Soul

TWENTY-SEVEN OF THE GREATEST LOVE SONGS OF THE 1970s
SPECIALLY SELECTED AND ARRANGED FOR PIANO, VOICE & GUITAR.

- Ain't No Sunshine** Bill Withers
- Always On My Mind** Elvis Presley
- Baby, I Love Your Way** Peter Frampton
- Can't Give You Anything (But My Love)** The Stylistics
- Can't Smile Without You** Barry Manilow
- Don't Give Up On Us** David Soul
- The First Time Ever I Saw Your Face** Roberta Flack
- Hopelessly Devoted To You** Olivia Newton-John
- How Deep Is Your Love** Bee Gees
- I Don't Know How To Love Him** Yvonne Elliman
- I Don't Want To Talk About It** Rod Stewart
- If You Leave Me Now** Chicago
- Jealous Guy** John Lennon
- Love And Affection** Joan Armatrading
- Lovin' You** Minnie Riperton
- Midnight Train To Georgia** Gladys Knight & The Pips
- My Love** Wings
- She** Charles Aznavour
- So You Win Again** Hot Chocolate
- Sometimes When We Touch** Dan Hill
- Sorry Seems To Be The Hardest Word** Elton John
- Talking In Your Sleep** Rebe McEntire
- We've Only Just Begun** The Carpenters
- When I Need You** Leo Sayer
- Where Do I Begin (Theme from 'Love Story')**
Andy Williams
- Wonderful Tonight** Eric Clapton
- Your Song** Elton John



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



Wise Publications
part of The Music Sales Group
AM986799
www.musicsales.com