

Love Songs from the Movies

Over thirty of the greatest love songs from the best films of all time, including *Moulin Rouge!*, *A Beautiful Mind*, *Bridget Jones's Diary*, *Captain Corelli's Mandolin*, *Sliding Doors*, *William Shakespeare's Romeo + Juliet*, *Pretty Woman*, *Ghost*, *When Harry Met Sally*, *Grease*, *Casablanca* and many more.



Love Songs from the Movies

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AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)

Words & Music by Phil Collins

Slow rock
N.C.

$B^b \text{ sus}4$ $B^b m7$ $Cm7$

1. How can I just let_ you walk a-way, just let you
(Verses 2 & 3 see block lyric)

Con pedale

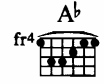
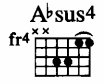
D^b $A^b \text{ sus}4$ $E^b m7$ G^b A^b

leave with-out— a trace? When I stand here tak - ing ev - 'ry breath_ with you;—

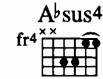
$Fm7$ $B^b m7$ $E^b m7$ A^b

— ooh, ——— you're the on-ly one who real-ly knew me — at all. ———

2, 3.



So take a look at me now, — well there's just an emp-ty space, — and there's noth-ing

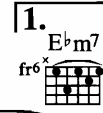


left_ here_ to re-mind — me, — just the mem - 'ry of — your face. — Well take a look at me now, —

%%



well there's just an emp - ty space, — and you com - in' back —



1.

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

D. %. | **2.** **D. % %.**



3.




Verse 2:
 How can you just walk away from me
 When all I can do is watch you leave?
 'Cause we shared the laughter and the pain
 And even shared the tears.
 You're the only one who really knew me at all.

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.

ALL LOVE CAN BE

Words by Will Jennings

Music by James Horner

♩ = 68

D A/D G/D Gadd⁹ D A/D G⁶/D Gadd⁹

D F[#]m E C[#]m D F[#]m E G[#]m D F[#]m

I will watch you in the dark - ness, show you

E C[#]m D G A D F[#]m E C[#]m

love will see you through. When the bad dreams

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D F#m E G#m D F#m E C#m D G

wake you cry - ing I'll show you all love can

A Asus4 A Bm G A Bm G

do, all love can do. I will watch through the night, hold you

F#m G Em Bm G

in my arms, give you dreams where none will be. I will watch through the dark till the

F#m G A Bm

morn - ing comes or the light, I'll take you through the night to see. Our

G A B

light show - ing us our love can be.

Ped.

E G#m F# D#m E G#m F# A#m E G#m

I will guard you with my bright wings stay till

F# D#m E A B rit. E A N.C.

your heart learns to swim. All love can be.

a tempo Db Ab/Db Gb/Db Gbadd9 Db Ab/Db Gb6/Db Gbadd9 Db

AS TIME GOES BY

Words & Music by Herman Hupfeld

Moderately



musical score for the first system, including vocal line and piano accompaniment. The piano part features triplets and a dynamic marking of *mp*. The key signature has four flats and the time signature is 4/4.

You

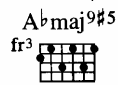


musical score for the second system, including vocal line and piano accompaniment. The piano part features triplets and a dynamic marking of *mp*. The key signature has four flats and the time signature is 4/4.

must re-mem-ber this,

a kiss is still a kiss,

a sigh is just a sigh;



musical score for the third system, including vocal line and piano accompaniment. The piano part features triplets and a dynamic marking of *mp*. The key signature has four flats and the time signature is 4/4.

the fun-da-men-tal things ap-ply

as time goes



by. And



when two lov - ers woo, they still say "I love you," on



that you can re - ly; no mat - ter what the fu - ture



brings as time goes by.

Moonlight and love— songs, nev-er out of date, hearts- full of pas-sion,

jeal-ous-y and hate; wo-man needs man and man must have his mate, that

no one can de - ny. It's still the same old sto - ry, a

fight for love and glo - ry, a case of do or die. The

To Coda ⊕

Fm7/Eb



Em7(b5)



Ebm7



A7



Abm7



Ab9sus4



Abmaj9#5/G#



Dbmaj7



world will al-ways wel-come lov-ers as time goes by.

Ebm7



A7



Ebm7



Ab9sus4



A7



Db6



A7



Db6



Abmaj9#5



Fm7/Eb



Em7(b5)



Ab13



A9



Dbmaj9



D.%. al Coda



⊕ Coda

Dbmaj7



Freely

8va-----

by.

8va-----

ANGEL

Words & Music by Sarah McLachlan

♩ = 116 ♪ = ♪³






1. Spend all your time






wait - ing _____ for that sec - ond chance, _____ for a
(Verse 2 see block lyric)







break that would make it O. K. _____ There's al - ways some rea - son to feel






not good e - nough_ and it's hard at the end_ of the day_

— I need some dis - trac - tion. Oh, beau - ti - ful re - lease_

Me - mo - ries seep from my veins, and may be emp - ty, oh,

weight - less and may - be I'll find some peace to - night_ In the



arms of the an - gel, fly a - way from here.



From this dark, cold ho - tel room and the



end - less - ness that you fear. You are pulled from the



wreck - age of your si - lent re - ve - rie. You're in the

G^b
 $A^b m / G^b$
 G^b
 D^b

arms of the an - gel, may you find

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

some com - fort here.

D^b
 G^b / D^b
2. D^b

2. So tired of the here.

G^b
 $A^b m / G^b$

You're in the arms of the

G^b D^b 4fr D^b/B^b

an - gel, may you find

A^b 4fr D^b 4fr G^b/D^b

some com - fort here.

8^{vb}

D^b 4fr G^b/D^b D^b 4fr

(8)

Verse 2:
 So tired of the straight line
 And everywhere you turn
 There's vultures and thieves at your back
 And the storm keeps on twisting
 You keep on building the lies
 That you make up for all that you lack
 It don't make no difference
 Escape one last time
 It's easier to believe
 In this sweet madness
 Oh this glorious sadness
 That brings me to my knees.

In the arms of the angel etc.

THE BEAUTIFUL ONES

Words & Music by Prince

♩ = 72
N.C.



Drums

cont. sim.



1. Ba - by, ba - by, ba -
(Verses 2 & 3 see block lyrics)



- by, what's it gon - na be?__

Fadd⁹ B^b6 Fadd⁹

Ba - by, ba - by, ba - by, is it him_ or is it

B^b6 Cm⁷ 3fr E^b7 A^b 4fr To Coda ⊕

me?_ Don't make me waste_ my time, _

Cm⁷ 3fr E^b7 A^b 4fr 1. Cm⁷aug 3fr

don't make me lose_ my mind, _ ba - by. u ev - 'ry - time._

Drums

Fadd⁹ B^b6 Fadd⁹

Paint a per - fect pic - ture, bring 2 life_ the

B^b6 Fadd⁹ B^b6

vi - sion in one's mind... The beau - ti - ful ones... al - ways smash the pic - ture.

Fadd⁹ B^b6 Cm⁷ 3fr E^b7 A^b 4fr

Al - ways, ev - 'ry - time...

Cm⁷ 3fr E^b7 A^b 4fr Cm⁷aug 3fr

Mm. _____

D. S. al Coda

♩ Coda Cm⁷ 3fr E^b7 A^b 4fr Cm⁷aug 3fr

beau - ti - ful ones... u al - ways seem... 2

Fadd9

Bb6

Fadd9

Bb6

Fadd9

Bb6

Dbmaj9

Ebmaj9

F

3fr

3fr

Db

Ebmaj9

F

Db

Ebmaj9

3fr

3fr

3fr

lose.

Ba - by.

Ba - by.

Ba - by.

What's it gonna be babe?

Do u want him

or do u want me?

'Cause I want

u.

Said, I want

u.

Tell me babe, do u want

F $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$ 3fr

me? I got - ta know, I got - ta know, do u want

F $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$ 3fr *Play 9 times ad lib.* F $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$

me? Ba - by, ba - by, ba - by, lis - ten 2 me.

$\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$ N.C. F $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$

Drums

Verse 2:
 Baby, baby, baby
 Can't u stay with me tonight?
 Oh, baby, baby, baby
 Don't my kisses please u right?
 U were so hard 2 find
 The beautiful ones, they hurt u everytime.

Verse 3:
 If I told u, baby
 That I was in love with u
 Oh, baby, baby, baby
 If we got married would that be cool?
 U make me so confused
 The beautiful ones, u always seem 2 lose.

BECAUSE YOU LOVED ME

Words & Music by Diane Warren

Slowly $\text{♩} = 76$

Verse:



1. For all those times you stood by me, for all the wings and made me fly, you touched my

mf

G \flat



B \flat m7



truth that you made me see, for all the joy you brought to my life, for all the hand, I could touch the sky. I lost my faith you gave it back to me. You said no

A \flat sus



Fm7



wrong that you made right, for every dream you made come true, for all the star was out of reach, you stood by me and I stood tall. I had your

Gbmaj7



Ebm7/Ab



love I found in you. I'll be for - ev - er thank - ful, ba - by.
 love, I had it all. I'm grate - ful for each day you gave me.

Cb6



Bbm7



Ebm7



You're the one who held me up, nev - er let me fall.
 May - be I don't know that much, but I know this much is true.

Gbm7



Ebm7/Ab



You're the one who saw me through, through it all. } You were my
 I was blessed be - cause I was loved by you. }

§ Chorus:

Db



Gb



strength when I was weak, you were my voice when I could - n't speak. You were my

Bbm7



Ab sus



Ab



eyes when I could-n't see, you saw the best there was in me, lift-ed me

Fm7



Gbmaj9



Cbmaj7



up when I could-n't reach. You gave me faith 'coz you be-lieved. I'm

To Coda

I.

Ebm7/Ab



Db



Ebm7/Ab



ev-ery-thing I am be-cause you loved me. 2. You gave me

Bridge:

2.



Bbm7



loved me. You were al-ways there for me, the ten-der wind that car-ried me. A

F7/A



Bbm7



light in the dark, shin - ing your love in - to my life. You've

Ebm7



Db/F



been my in - spi - ra - tion, through the lies, you were the truth. My

Ebm7/Ab



D.S. al Coda

world is a bet - ter place be - cause of you. You were my

Coda

Db



Fm7/Bb



Eb



loved me. You were my strength when I was weak, you were my



voice when I could- n't speak. You were__ my eyes when I could- n't see, you saw__ the



best there was__ in me, lift- ed__ me__ up when I could- n't reach. You gave. me



faith 'coz you__ be- lieved.__ I'm ev- ery- thing__ I am be- cause__ you



loved__ me. I'm ev- ery- thing__ I am be- cause__ you loved__ me.__

COME WHAT MAY

Words & Music by David Baerwald


Rather slow C D7 Fadd9

First system of musical notation. It features a guitar part with chords C, D7, and Fadd9. The piano accompaniment is in 4/4 time, starting with a mezzo-piano (mp) dynamic. The melody is in the right hand, and the bass line is in the left hand.

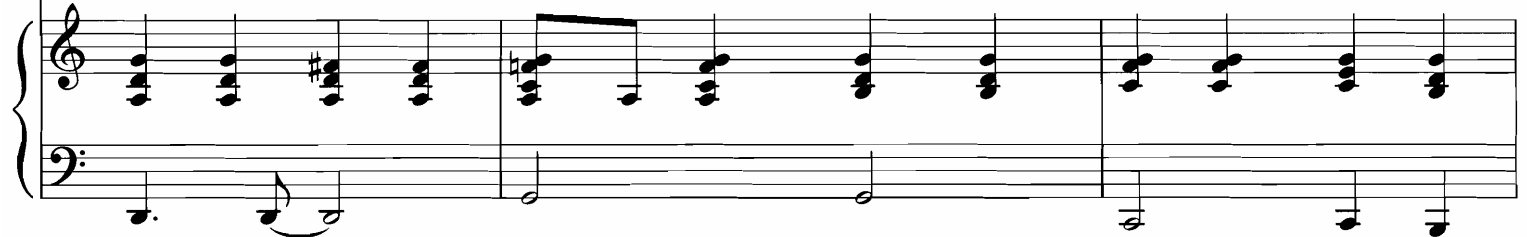
Second system of musical notation. It includes guitar chords C, Dsus4, D7, and Fadd9. The lyrics are: "Nev - er knew I could feel like this, like I've nev - er seen the sky". The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand.


Third system of musical notation. It includes guitar chords C, Em, Am7, Dsus4, and D7. The lyrics are: "be - fore. Want to van - ish in - side your kiss,". The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand.

Fourth system of musical notation. It includes guitar chords Fadd9, C, Em/B, and Am7. The lyrics are: "ev - 'ry day I love you more and more. Lis - ten to my heart can you". The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand.

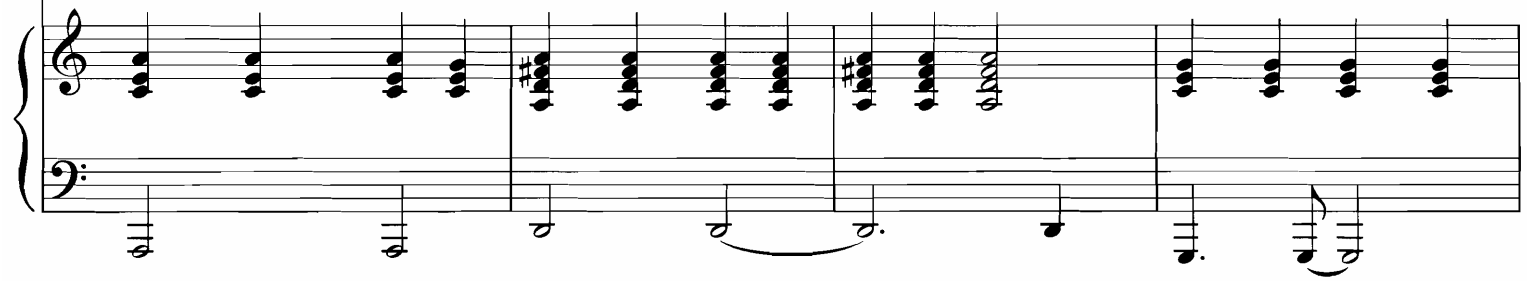
Dsus⁴ D F/G G Csus⁴ C G/B


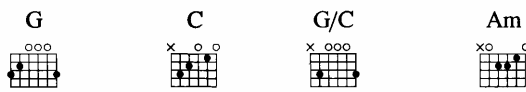
hear it sing, tell - ing me__ to give_____ you ev - 'ry - thing.




Am D C/G



Sea - sons_ may change,_ win - ter to spring,_____ but I love you, un - til the




G C G/C Am


end of time. Come what__ may,_____ come what _



D C C/G G


_ may,_____ I will love you__ un - til my dy - ing_



C Csus⁴ C Dsus⁴ D

day. Sud den - ly the world seems such a per - fect place,

mf

Fadd⁹ C Em/B Am

sud - den - ly it moves with such a per - fect grace. Sud - den - ly my life does - n't seem

Dsus⁴ D Fadd⁹ C Em/B

such a waste. It all re - volves a - round you, and there's no moun-

Am Dsus⁴ D G⁷sus⁴ G

- tain too high, no ri - ver too wide, sing out this song and I'll be

Csus4 C C/B Am7 D

there by your side... Storm clouds may gather and stars may collide. But I

C/G F/G G C G/B Am

love you _____ un - til the end of time. Come what may, _____

Dsus4 D C

come what may, _____ I will love you _____ un - til my

Gsus4 G C G/B Am

dy - ing day. Oh come what may, _____ come what

Dsus⁴



D



C



G/B



C/E



F



— may, ————— I will love you, will love you.

dim.

Dm



F



A^b



B^b



Sud - den - ly the world seems such a per - fect place.

rit.

C



F/C



C



F/C



Come what may, ————— come what may, —————

ff

Am



F



C/G



G



C



— I will love you — un - til my dy - ing day.

FOR ALWAYS

Words by Cynthia Weil
Music by John Williams

♩ = 64



I close my

Con pedale

8^{vb}

G⁷sus⁴/C



eyes and there in the sha-dows I see your light. You

Dm/C



come to me out of my dreams a - cross the night.

C C G⁷sus⁴/C

You take my hand though

C Am Dm/C

you may be so ma-ny stars a - way. I know that our spi-rits and souls are

A^b C

one, we've cir-cled the moon and we've touched the sun so

D G G

here, we'll stay. For al - ways for



ev - er, be - yond here and on to e - ter - ni - ty. For



al - ways, for - ev - er, for us there's no time and no space, no



bar - ri - er love won't e - rase, wher - ev - er you go I still know in my heart you'll be



here with me. From this day

G7sus4  C  Am 




on I'm cer-tain that I'll nev-er be a-lone. I




Dm/C 

know what my heart must have al-ways known, that



A^b  4fr  Fm 

love has a pow-er that's all its own. And for



C  Am7  F/C 

al-ways, for-ev-er, now we can



C Am⁷ Em/G

fly, and for al - ways and al - ways we will go

F C/E Dm⁷ C

on be - yond good - bye.

C Am⁷

For al - ways, for - ev - er be -

Dm/C C

- yond here and on to e - ter - ni - ty. For al - ways and



ev - er you'll be a part of me. And for



al - ways, — for ev - er a thou - sand to - mor - rows may cross the



sky. And for al - ways and al - ways we will go



rit.

on be - yond good - bye.

8^{vb}

HOPELESSLY DEVOTED TO YOU

Words & Music by John Farrar

Moderate 2

The first system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melodic line with a few notes. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of three sharps. They contain a piano accompaniment with chords and a bass line.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps. It contains a melodic line with a few notes. The middle and bottom staves are a grand staff with a key signature of three sharps. They contain a piano accompaniment with chords and a bass line.

1. Guess

The third system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps. It contains a melodic line with a few notes. The middle and bottom staves are a grand staff with a key signature of three sharps. They contain a piano accompaniment with chords and a bass line.

mine is not the first heart bro - ken, my
(Verses 2 & 3 see block lyric)

F#m7 B7 E

eyes are not the first ——— to cry. I'm

Bm6 C#7 Bm6 C#7

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

1. F#m7 F# G#m7 Gm7 F#m7 B9

you. ——— 2. I

2. F#m7 G#m7 Gm7 F#m B13

do. ——— I'm hope - less - ly de - vot - ed ——— to

Am E Am E

you. But now there's

cresc.

Dm7 G7

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

f

C Edim

out of my head, hope - less - ly de -

A7 Dm7

- vot - ed to you. Hope - less - ly de -

To Coda ⊕

G13
fr3

Am

- vot - ed to you.

E

D.%. al Coda

3. My

⊕ *Coda*
G13
fr3

- vot - ed to

Fm

C

you.

Verse 2:

I know I'm just a fool who's willin'
To sit around and wait for you.
But, baby, can't you see
There's nothin' else for me to do.

Verse 3:

My head is sayin' "Fool, forget him."
My heart is sayin' "Don't let go.
Hold on to the end."
And that's what I intend to do.

I WILL ALWAYS LOVE YOU

Words & Music by Dolly Parton

Slow, freely

(A) NC.

Musical notation for the first system. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "If I should stay, I would". There is a triplet of eighth notes over the word "I". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The first measure of the piano part contains a whole note chord (F#4, C#5, F#4).

Musical notation for the second system. The vocal line continues with the lyrics: "on - ly be in your way. So I'll". There is a triplet of eighth notes over the word "way". The piano accompaniment continues in the grand staff. The time signature changes to 2/4 for the final two measures of this system.

Musical notation for the third system. The vocal line continues with the lyrics: "go, but I know I'll". There is a triplet of eighth notes over the word "go,". The piano accompaniment continues in the grand staff.

think of you — ev - 'ry step — of the way.

a tempo (♩ = 62)

And I — will al - ways

love you, — I — will — al - ways

poco accel.

love you, — you, — my

Red. *

Amaj7/C#



Bm7



A/E



Esus4



dar-ling you,—

mm.

Bit - ter -

Red.

$\text{♩} = 68$



- sweet

me - mo - ries,—

that is— all—

I'm tak-ing

with



me.—

So good - bye,—

please

don't— cry;

we both



know— I'm not what you,

you—

need.—

And I—

will - al - ways love - you, I

will - al - ways love - you.

(1st time saxophone solo)
 (2.) hope life - treats you - kind, - and I - hope - you have all you dreamed

of. And I wish you joy - and hap - pi - ness; but, a - bove all

1. **2. rit.**

F#m **C#m7/E** **Dmaj7** **E** **Dmaj7** **E**

— this, I — wish you — I — love. —

a tempo

NC. **B** **G#m** **E** **F#**

And I — will al - ways - love -

Drum beat

B **G#m** **E** **F#** **B** **G#m**

you, — I will al - - - ways — love — you. — I — will al -

E **F#** **B** **G#m** **E** **F#**

- - ways - love — you, — I I will al - - - ways - love you.

B G#m E F# B G#m

I will al - ways lo - ve you,

Emaj7 rit. F# G#m7add11 F#/A# N.C.

I, I will al - ways love

a tempo E

you, you. Dar-ling I

Bmaj7/D# F#sus4 F# Badd9

love— you.— Ooh,— I'll al - ways, I'll- al - ways— love- you.

I WILL FIND YOU

Words & Music by Ciaran Brennan

♩ = 92



1. Hope is your sur - vi - val.

(Verse 2 see block lyric)



Cap - tive path I lead. No mat - ter



where you go I will find you,

Con pedale



if it takes a long long



time. No mat - ter where you



go I will find you, if it



1.

takes a thou - sand years.

2.



I Iale w' yu ga i sv_____ Ha le



w' yu. He le w' yu Ha le w' yu ga i



sv_____ Ha le w' yu ha le w' yu ha le



w' yu ga i sv_____ ha le w' yu ha le



w' yu ha le w' yu ga i sv____ ha le





w' yu. Hal - le - lu - ia. No mat - ter where you
(2° as Verse 2)




go I will find you, if it



takes a long, long time.

Cmaj⁹  Bm⁷ 



No mat - ter where you go I will



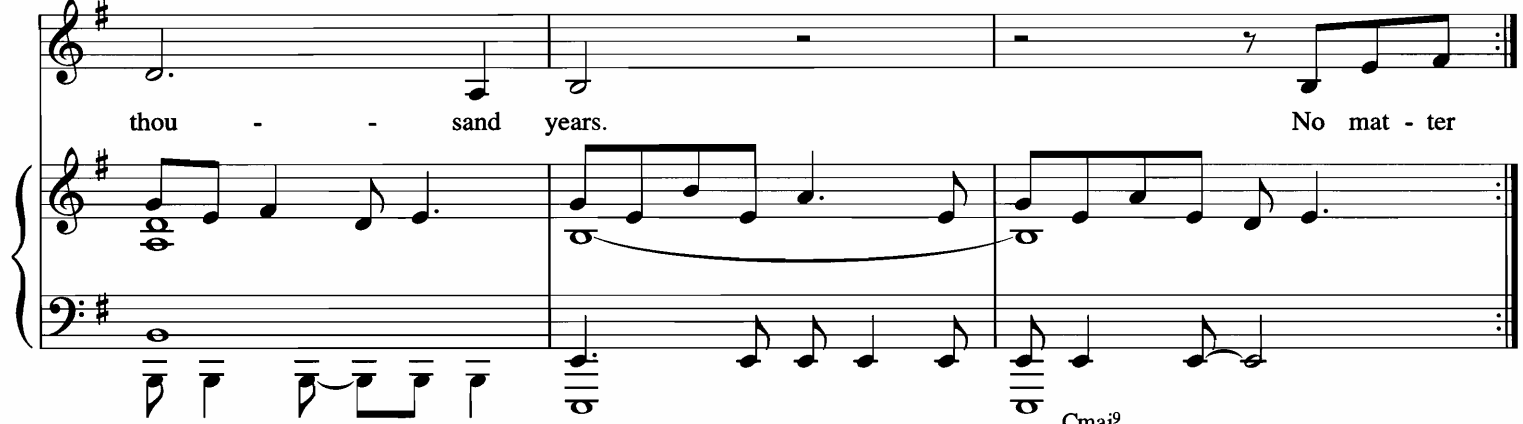
Em  Cmaj⁹ 

find you, it it takes a



Bm⁷  Em 



1. thou - - sand years. No mat - ter

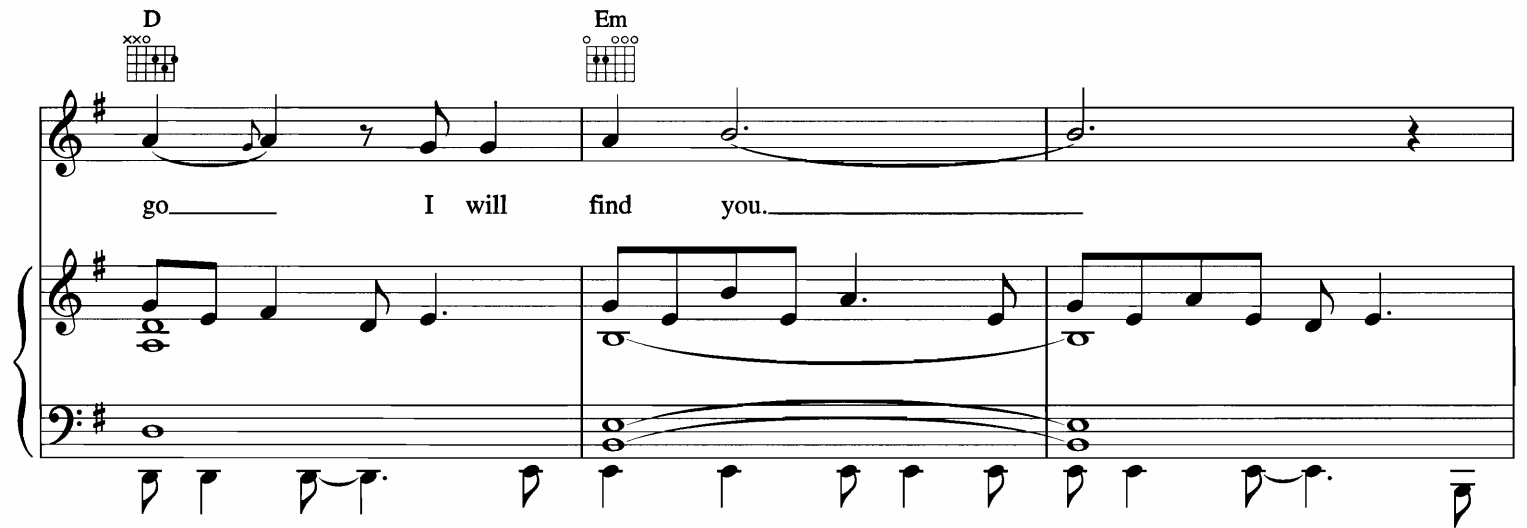


2. Cmaj⁹ 

No mat - ter where you




D  Em 

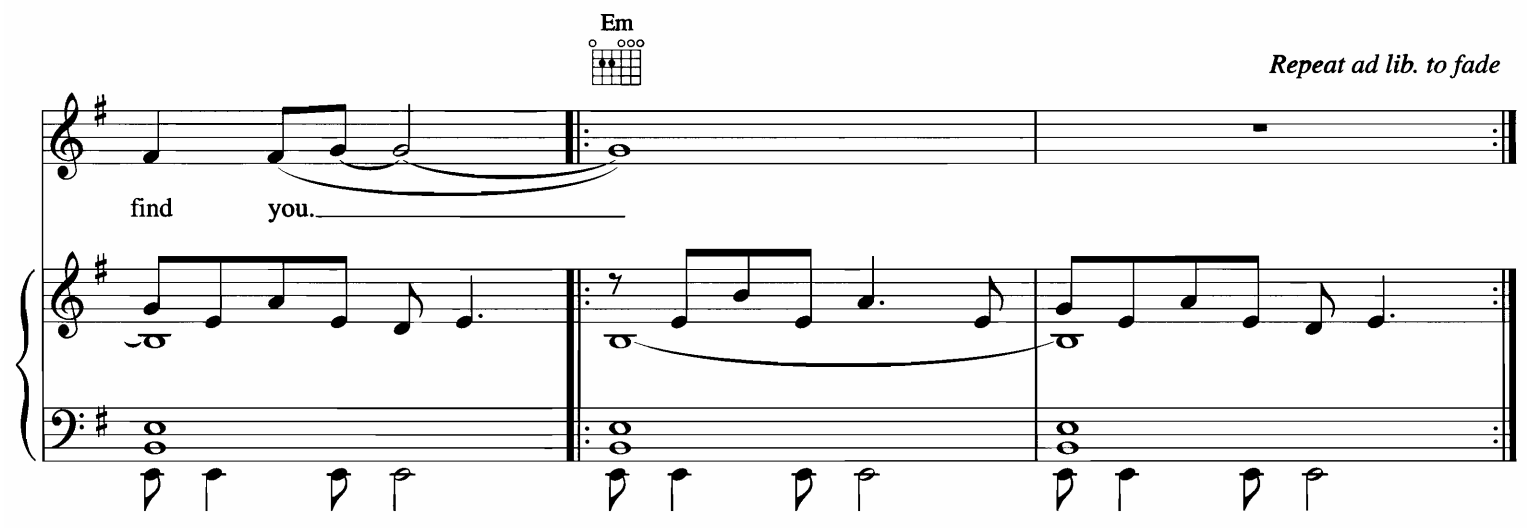


go I will find you.



(No mat - ter where you go.) (No mat - ter where you go.) I will

Em 



find you.

Repeat ad lib. to fade

Verse 2:
 Nachgochema anetaba
 Anachemowgan
 No matter where you go I will find you
 In a place with no frontiers
 No matter where you go I will find you
 If it takes a thousand years.

(EVERYTHING I DO) I DO IT FOR YOU

Words by Bryan Adams & Robert John Lange

Music by Michael Kamen

$\text{♩} = 66$

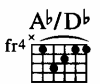


The first system of the score consists of three measures. The guitar part is shown in a single staff with a treble clef and a key signature of three flats. The piano accompaniment is shown in two staves (treble and bass clefs) with a key signature of three flats and a 4/4 time signature. The piano part features a steady bass line and chords that support the guitar melody.

Ab^5/Db



Ab^5/Db



The second system of the score includes the vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of three flats. The piano accompaniment is in two staves. The lyrics are: "Look in - to my eyes, you will see". There are triplets indicated by a '3' over the notes. A note below the lyrics reads "(Verse 2 see block lyric)".



Ab^5/Db



The third system of the score includes the vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of three flats. The piano accompaniment is in two staves. The lyrics are: "what you mean to me. Search your heart, search your". There are triplets indicated by a '3' over the notes.

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
soul, _____ and when you find me there you'll search no more. Don't

tell me it's not worth try - ing for, you can't tell me it's not worth dy - in'

for. You know it's true, _____ ev-'ry-thing I _____ do, _____ I do it for-




1.
2.

_____ you. _____ you. There's

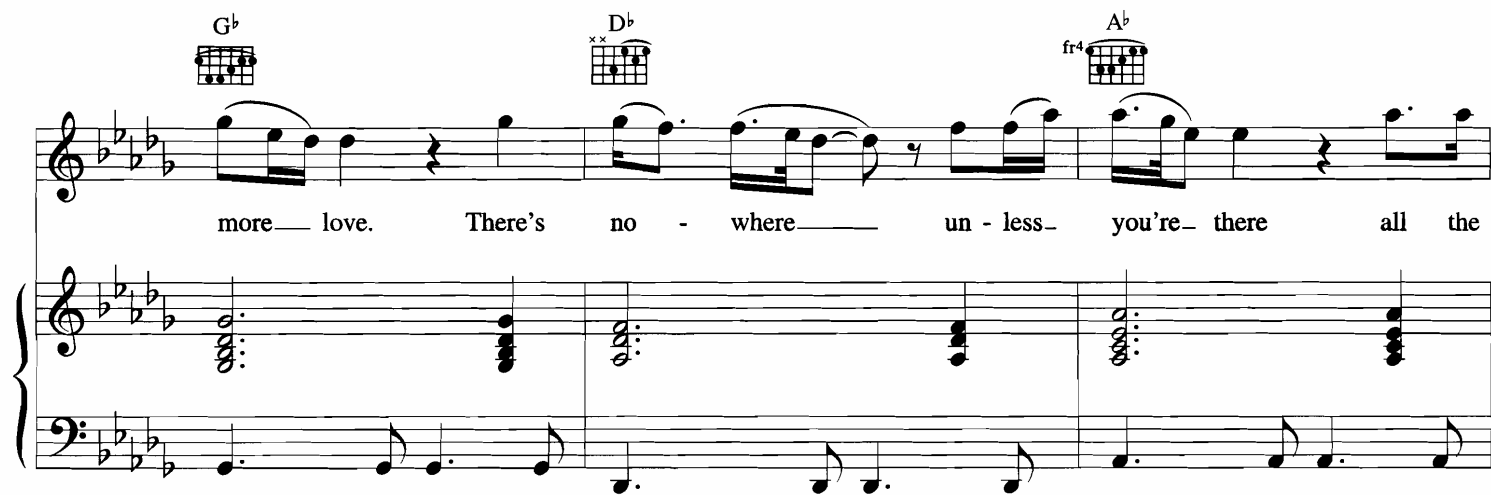
B  E  B 

no love— like your love,— and no— oth - er could give-



G^b  D^b  A^b  fr4

more— love. There's no - where— un - less— you're— there all the



E^b  fr3 A^b  fr4

time, 3 all the way,— yeah. —



G  D^b  1.



2.

E^bm

A^b



Musical staff with treble clef, key signature of three flats, and a 2-measure rest.

Oh you can't tell me it's not worth try - in' for, I can't

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

E^bm

A^b

D^b



Musical staff with treble clef, key signature of three flats.

help_ it, there's no-thin' I want more. — Yeah, - I would fight_ for you, - I'd_

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

A^b

G^b

G^bm

a tempo



Musical staff with treble clef, key signature of three flats.

lie — for you, - walk the wire for you; - yeah, I'd die for_ you. — You know it's

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

D^b

A^b sus4

A^b

G^b

E^bm



rall.

Musical staff with treble clef, key signature of three flats.

true, ev-'ry-thing I — do, oh, — I do it for_

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

you. (Vocal ad lib.)

Play 8 times, then fade

Verse 2:

Look into your heart, you will find
 There's nothin' there to hide.
 Take me as I am, take my life
 I would give it all, I would sacrifice.
 Don't tell me it's not worth fightin' for
 I can't help it, there's nothin' I want more.
 You know it's true, everything I do
 I do it for you.

I'M KISSING YOU

Words & Melody by Des'ree

Music by Tim Attack

♩=104

N.C.



Musical notation for the first system, including guitar and piano parts. The guitar part is in 12/8 time, starting with a whole rest. The piano part begins with a mezzo-piano (*mp*) dynamic. The piano part features a melody in the right hand and a bass line in the left hand, with triplets in the right hand.



Musical notation for the second system, including guitar and piano parts. The guitar part has a whole rest. The piano part continues with the melody and bass line. The lyrics "Mm. Hey, hey, hey." are written below the vocal line.



Musical notation for the third system, including guitar and piano parts. The guitar part has a whole rest. The piano part continues with the melody and bass line. The lyrics "Pride can stand a thousand trials, The strong will never fall. But," are written below the vocal line.



watch - ing stars _____ with - out - you, My - soul cried: _____



Heav - - - ing heart _____ is full _____ of pain. _____



Oh, _____ oh, _____ the ach - ing! _____ 'Cause



I'm _____ kiss - ing - you, _____ oh. _____

Dm7 Am7 G/B C G/B Am C/G
 I'm kiss - ing you, oh.

Dm7 Cadd9 C Am Em7 Am C/G
 Touch me deep, pure and true;

Dm7 Am7 G/B C G/B Am C/G
 gift to me for - ev - er. 'Cause

Dm7 Am7 G/B C G/B Am C/G
 I'm kiss - ing you, oh.



I'm kiss - ing you, oh.



p poco a poco cresc.




Yeah, yeah, yeah.

a tempo



Where are you now? Oh,



where are you now? 'Cause



I, oh, I'm kissing you.



I'm kissing you, oh.

molto rit.

IT MUST HAVE BEEN LOVE

Words & Music by Per Gessle

♩ = 84



The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The tempo is marked as quarter note = 84. The key signature is C major. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.



The second system continues the musical notation. The vocal line begins with the lyrics "It must have been love—". The piano accompaniment continues with the same rhythmic pattern.



The third system continues the musical notation. The vocal line begins with the lyrics "but it's ov - er now.—" followed by "1. Lay a". The piano accompaniment continues with the same rhythmic pattern.



whis - per on my pil - low, leave the win - ter on the

(Verse 2 see block lyric)



ground, I wake up lone - ly, this air of si - lence in the bed -



- room, all a - round. Touch me now, — I close my



eyes and dream a - way. It must have been — love —

C F

but it's ov - er now, it must have been good

Dm Am G 1. C



but I lost it some - how. It must have been love but it's ov - er now,

F Dm Am


from the mo - ment we touched till the time had run out.




2. Gsus4 G C Gm


Make be - but it's ov - er now, it's where the wa -




C  B \flat 

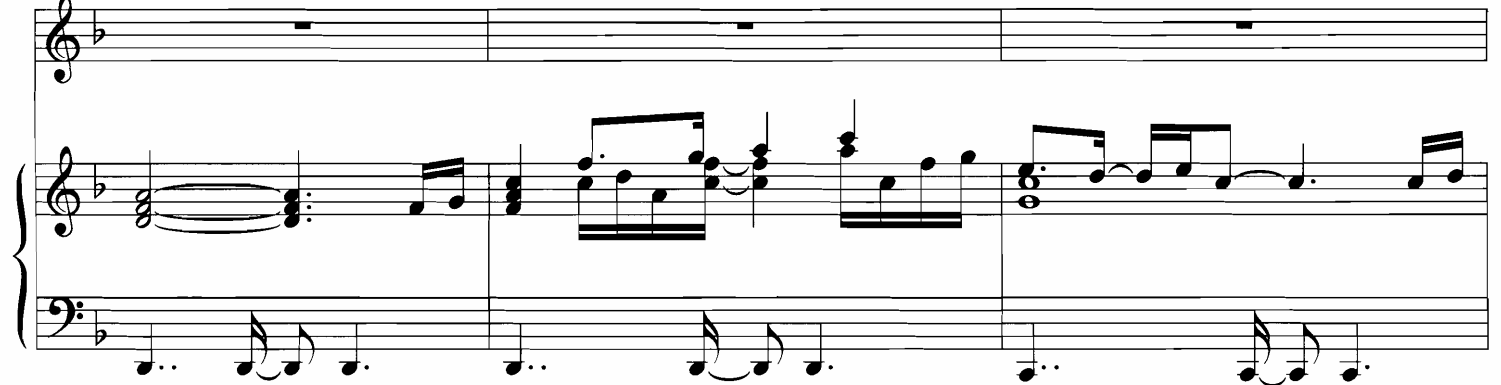
- ter flows, it's where the wind— blows.






Dm  C  B \flat 






Dm  F  C 



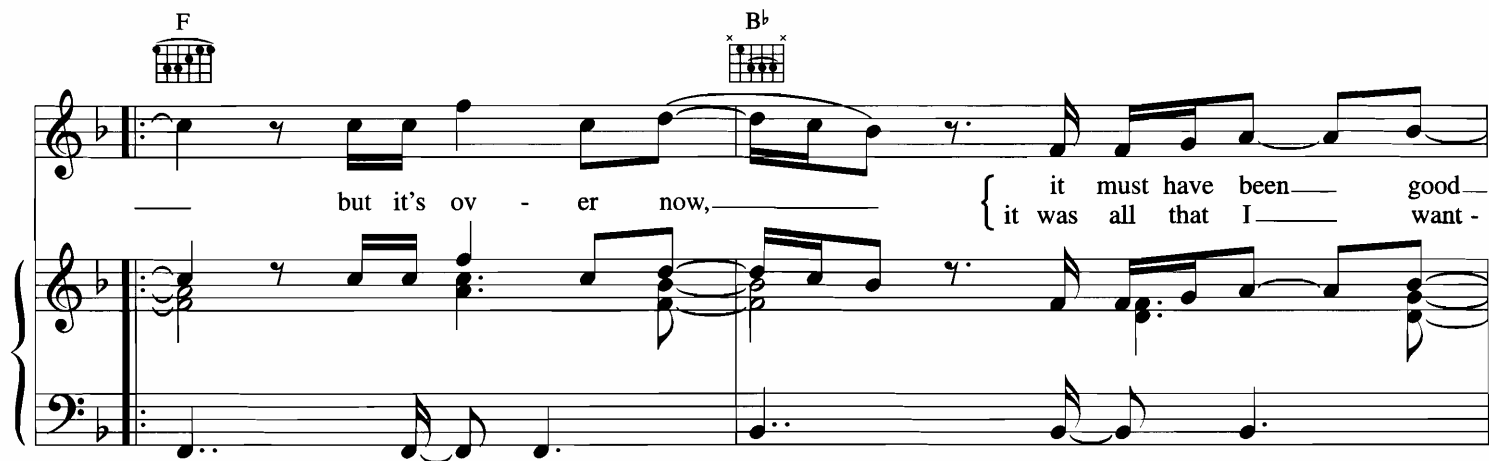
B \flat  Dm  C 




It must have been— love—



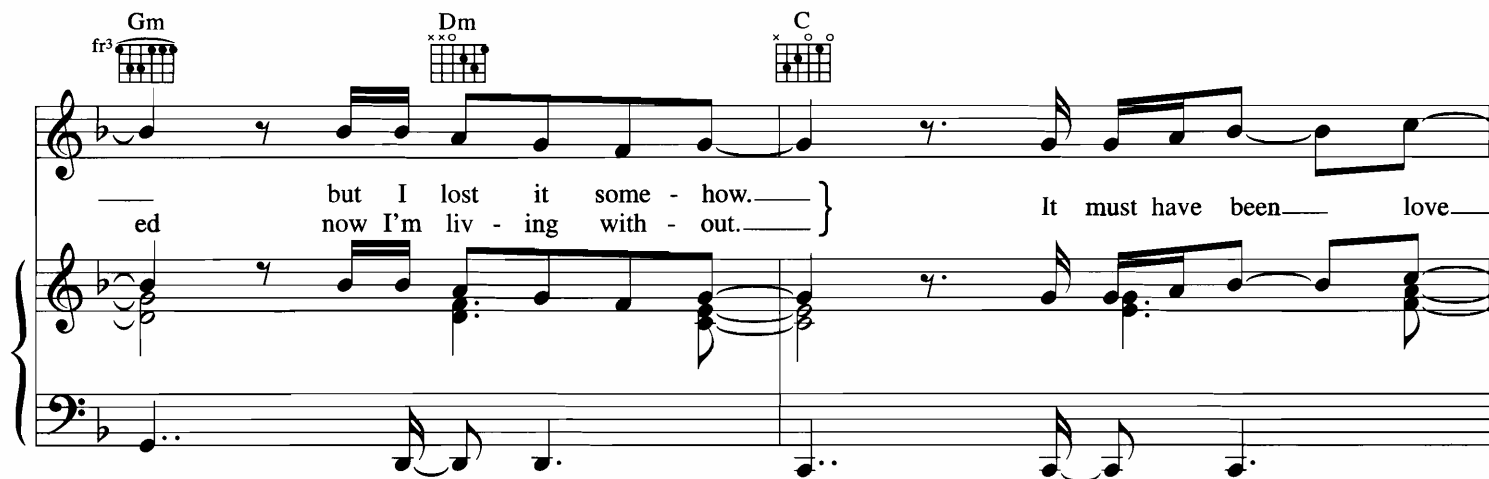
F  B \flat 



but it's ov - er now, { it must have been — good —
it was all that I — want —



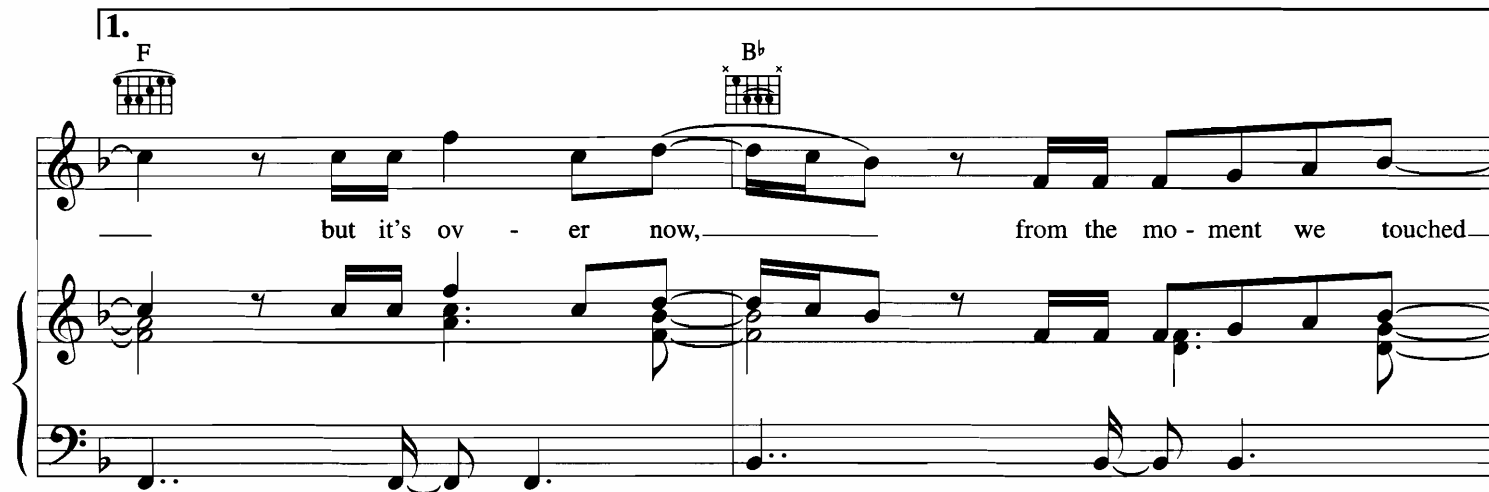
G m  D m  C 




ed but I lost it some - how. — } It must have been — love —
now I'm liv - ing with - out. — }



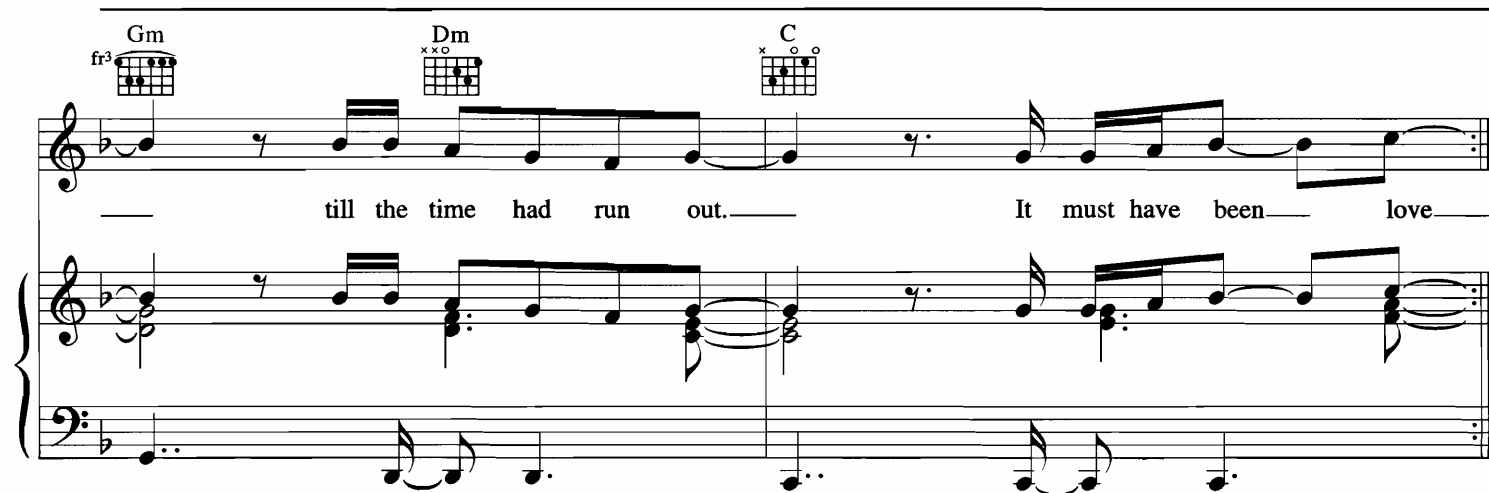
1. F  B \flat 

but it's ov - er now, from the mo - ment we touched —



G m  D m  C 

till the time had run out. — It must have been — love —



2.

F Cm F

but it's ov - er now, it's where the wa - ter flows,

E^b

fr³x^x

Repeat to fade

it's where the wind — It's where the

Verse 2:

Make believing we're together
 That I'm sheltered by your heart.
 But in and outside I turn to autumn
 Like a teardrop in your palm.

And it's a hard winter's day
 I dream away.

It must have been love but it's over now
 It was all that I wanted, now I'm living without.
 It must have been love but it's over now.
 It's where the water flows,
 It's where the wind blows.

IT HAD TO BE YOU

Words by Gus Kahn
Music by Isham Jones

$\text{♩} = 60$ $\text{♪} = \text{♪} \text{♪}$

Fmaj7




It had to be you, — it had to be

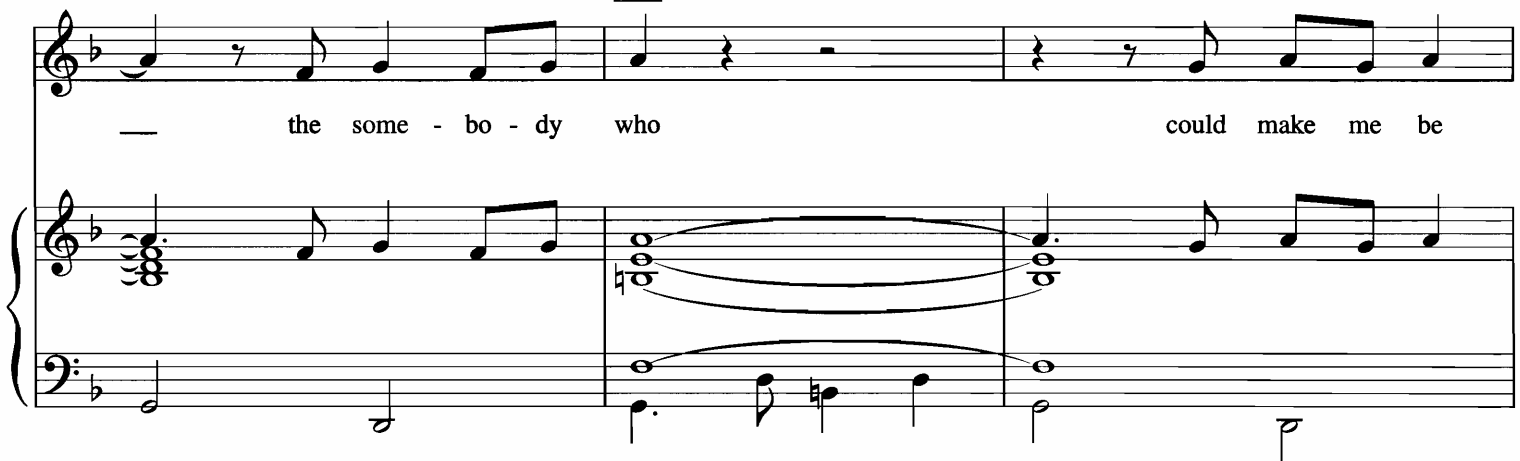
D7


G⁹




you. I wan - dered a - round — and fin - al - ly found —

G¹³

— the some - bo - dy who could make me be



true, could make me be blue.



Or ev - en be glad just to be sad, think - ing of



you. *8va* Some oth - ers I've seen

L.H.



might nev - er be mean, might nev - er be

G⁹
xx0003 4fr

G¹³
x00033 3fr

cross or try to be boss, but they would - n't do.

To Coda ⊕

B^bmaj⁷
xx0233

E^b9
xx0233

For no - bo - dy else gave me a thrill, with all your

A^m7
x02020

A⁷
x02020

D^m
xx0232

C⁷
xx0232

faults, I love you still. — It had to be you, — won - der - ful

F
xx0232

N.C.

you. It had to be you.



Ad lib.



D^bm⁶

B^b9

E^bsus⁴/2

C⁷

D. Sc. al Coda

Some of us have

⊕ *Coda* B^b

B^(b5)

F⁶

D⁷

else gave me a thrill, with all your faults, I love you still...

G⁹

Gm⁷

C⁷

N.C.

It had to be you, wonderful you. Had to be you...

LOVE IS ALL AROUND

Words & Music by Reg Presley

♩ = 85



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a key signature of two flats (Bb and Eb). It features six measures of whole notes, each corresponding to a chord diagram: F, Bb/F, F7, Bb/F, F, and Bb/F. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady bass line of quarter notes and a treble part with chords and moving lines.



The second system of music includes the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. It contains the lyrics: "1. I feel it in my fin - gers, I feel it in my toes.—" with a double bar line after "toes.—". Below the lyrics, it says "(Verse 2 see block lyric)". The piano accompaniment continues with chords and moving lines in both hands.



The third system of music includes the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. It contains the lyrics: "The love that's all a - round me". The piano accompaniment continues with chords and moving lines in both hands.

E^b F B^b Cm E^b F

and so the feel - ing grows. — It's

B^b Cm E^b F B^b Cm

writ - ten on the wind, it's ev - 'ry - where I go, —

E^b F B^b E^b F

so if you real - ly love me, come on and let it show. —

B^b Cm E^b F



You know I love you, I al - ways— will, my mind's made up by the



way that I feel.— There's no be - gin - ning, there'll be no— end,— 'cause



on my— love— you can de - pend.



2. I

2.

F7 B^b/F F B^b/F F7

Got to keep it mov - ing. It's

B^b Cm E^b F^{sus4} F

writ - ten in the wind oh ev - 'ry - where I go.

B^b Cm E^b F^{sus4} F B^b Cm

So if you real - ly love me,

E^b F^{sus4} F B^b Cm E^b F

come on and let it show. Come on and let it

Come on and let— it, come on and let— it,
 show.)

Repeat to fade

come on and let— it show.—

Verse 2:

I see your face before me
 As I lay on my bed;
 I cannot get to thinking
 Of all the things you said.
 You gave your promise to me
 And I gave mine to you;
 I need someone beside me
 In everything I do.

A LOVE BEFORE TIME

Words & Music by James Schamus, Tan Dun & Jorge Calandrelli

Moderately slow in 2, expressively

Chord diagrams: Dm9, F/C, B♭maj9, F/A

mf

Chord diagrams: Gm11, Fsus, Am11

Steadily

Chord diagrams: Dsus2, D7sus

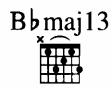
Chord diagrams: Gm11, Am7, Dm9

Chord diagrams: Dm9, Dm/C, B♭maj7, Am7

If the sky o - pened up for me and the



moun - tains - dis - ap - peared, — if the



seas ran dry, — turned to dust, and — the —
 If the years — take a - way ev - 'ry —



sun re - fused — to rise, I would
 mem - 'ry — that — I have, I would



still — find my — way — by — the —
 still — know the — way — that — would



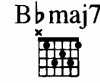
light I see in your eyes. The world I
lead me back to your side. The North



To Coda ⊕



know fades a way, (As the earth
Star may but you



re - claims its due and the cy - cle starts a - new,
stay.



we'll stay, always), in the love that we have shared

A7sus

Am7

Dsus



be - fore _____ time. _____

D.S. al Coda

CODA



F



die, _____ but the light _____ that I _____

C/E






Bb6



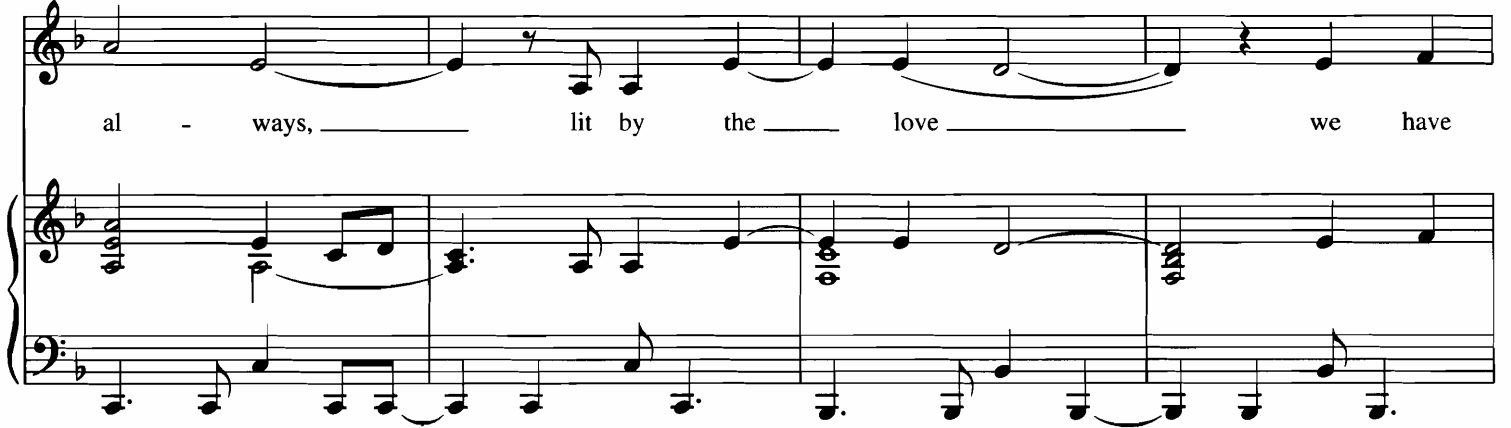
Dsus






_____ see _____ in _____ your eyes _____ will burn there

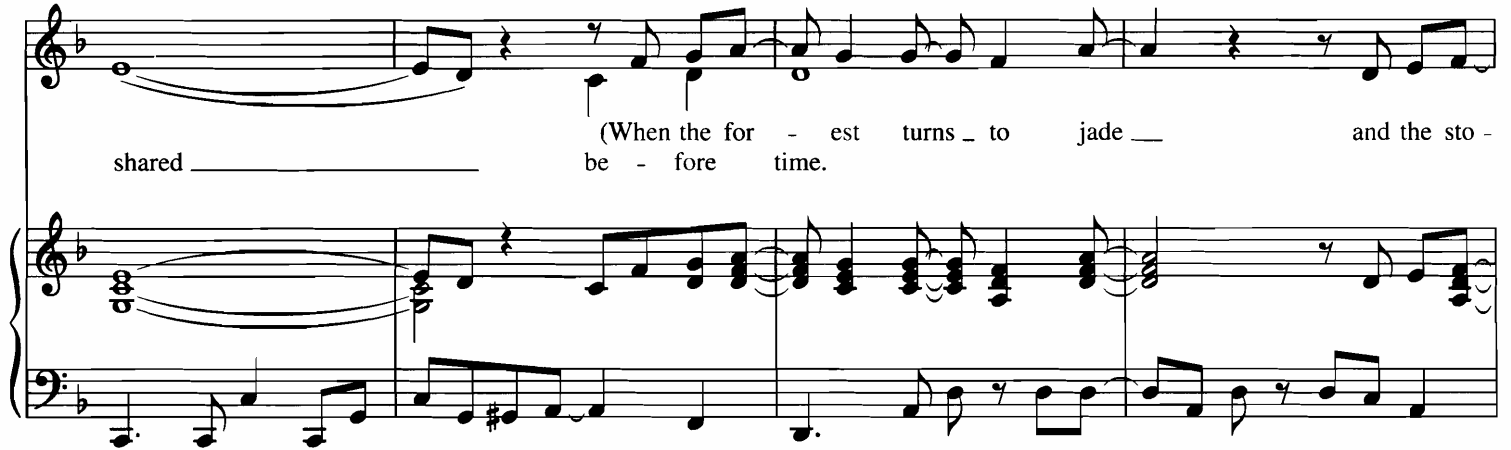
C6  Bb sus2  6fr Bb 




al - ways, _____ lit by the _____ love _____ we have



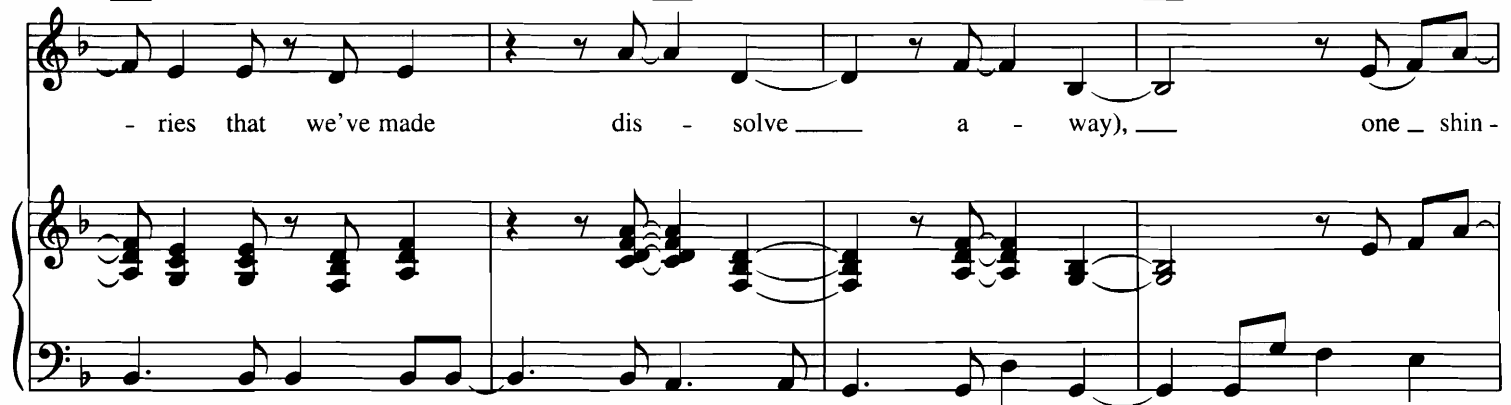
C  F/A  Dm 





shared _____ (When the for - est turns _ to jade _ and the sto -
be - fore time.




Bb maj7  F/A  Gm7 

- ries that we've made dis - solve _____ a - way), _____ one _ shin -



A7sus  Am7  Dm  Dm/C 

- ing light _ will still _ re - main. _ (When we shed _ our earth - ly skin _ and when our real _



B♭maj7



F/A



Gm11



Gm/F



_____ life be - gins _____ there'll _ be _____ no ___ shame); _____ just the love _

B♭maj7



A7sus



Am7



Dsus



_____ that we _ have made _____ be - fore _____ time. _____

Moderately, somewhat freely

Dm



C6



B♭



Dsus2



LOVE SONG FOR A VAMPIRE

Words & Music by Annie Lennox

$\text{♩} = 60$



Am⁷sus⁴/₂



1. Come in - to _____ these arms _____ a - gain _____ and
(Verses 2 & 3 see block lyric)

Cue 2° + 3° only



lay your bo - dy down.

Am⁷sus⁴/₂



Am⁷



G/F



F



The rhy - thm of _____ this trem - bling heart, is beat - ing like _____ a _____

3

Gsus⁴



G



Fsus²(#11)



Fadd⁹



Cadd⁹



drum. It beats for you, it bleeds for you, it knows

Fadd⁹

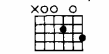


Cadd⁹



not how it sounds.

Am⁷sus⁴/²



Am⁷



Fmaj⁹



To Coda

For it is the drum of drums, it is the song of

1.



2.



songs. mine.



Love o love o love o love_ o love o love o love. Still falls the rain. Love_



_ o love o love o love_ o love o love o love. Still falls the night.



Love o love o love o love_ o love o love o love. Be mine_ for - ev - er. Love_



_ o love o love o love_ o love o love o love_ o love o love o love_ o love o love.

D.C. al Coda

♩ Coda



Verse 2:

Once I had the rarest rose
 That ever deemed to bloom
 Cruel winter chilled the bud
 And stole my flower too soon
 Oh loneliness, oh hopelessness
 To search the ends of time
 For there is in all the world
 No greater love than mine.

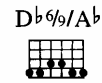
Verse 3:

Let me be the only one
 To keep you from the cold
 Now the floor of heaven is laid
 With are stars brightest gold
 They shine for you
 They shine for you
 They burn for all to see
 Come into these arms again
 And set this spirit free.

NOT OF THIS EARTH

Words & Music by Robbie Williams & Guy Chambers

♩ = 88



Strings 2^o only

The musical score is written for strings and piano accompaniment. It consists of four systems of music. The first system features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The tempo is marked as quarter note = 88. The key signature has three flats (B-flat major/D-flat minor). The first system includes a guitar chord diagram for Abmaj7 and a string instruction 'Strings 2^o only'. The second system continues the vocal and piano parts. The third system includes a guitar chord diagram for Db6/Ab and a first ending bracket labeled '1.' and '2.'. The fourth system includes a guitar chord diagram for Db6/Ab and a vocal line with lyrics '1. Not of this' and 'N.C.' (No Chords). The piano accompaniment continues throughout.

A^bmaj7

earth, you've changed pla - ces with the
(Verses 2 & 3 see block lyrics)

D^b9/A^b

sun. I know that you're the one,

G^b6

E^mmaj7

I love what we've be - come.

A^bmaj7

NC.

A^bmaj7

Not of this earth,

Db⁶
x

I wear you like— a shroud.

G^b6
x x

I know I'll make— you proud,

To Coda ⊕

Emaj7
o x

Amaj7
x o

you've done your cry - ing now.—

B
x

G^b fr⁴

A^b fr⁴

Emaj7
o x

G^b fr⁴

A^b fr⁴

She is not of this earth— and I no long-er need— to search.

Db Ab Bbm

If I ev - er leave_ this world_

Fm Dm7(b5) Db Gb

you will have a song_ to sing_ so you'll know what you're worth_


1. Abmaj7

NC.

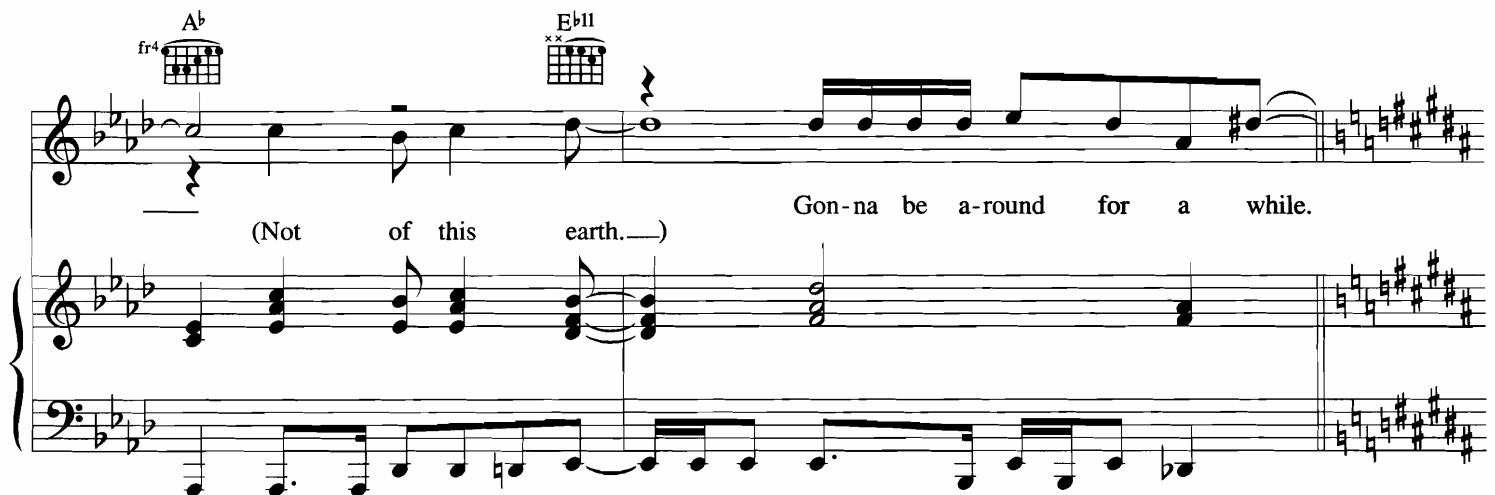
2. Not of this


2. Ab Eb11

(Not of this earth_) Bet - ter get used to this_ smile_

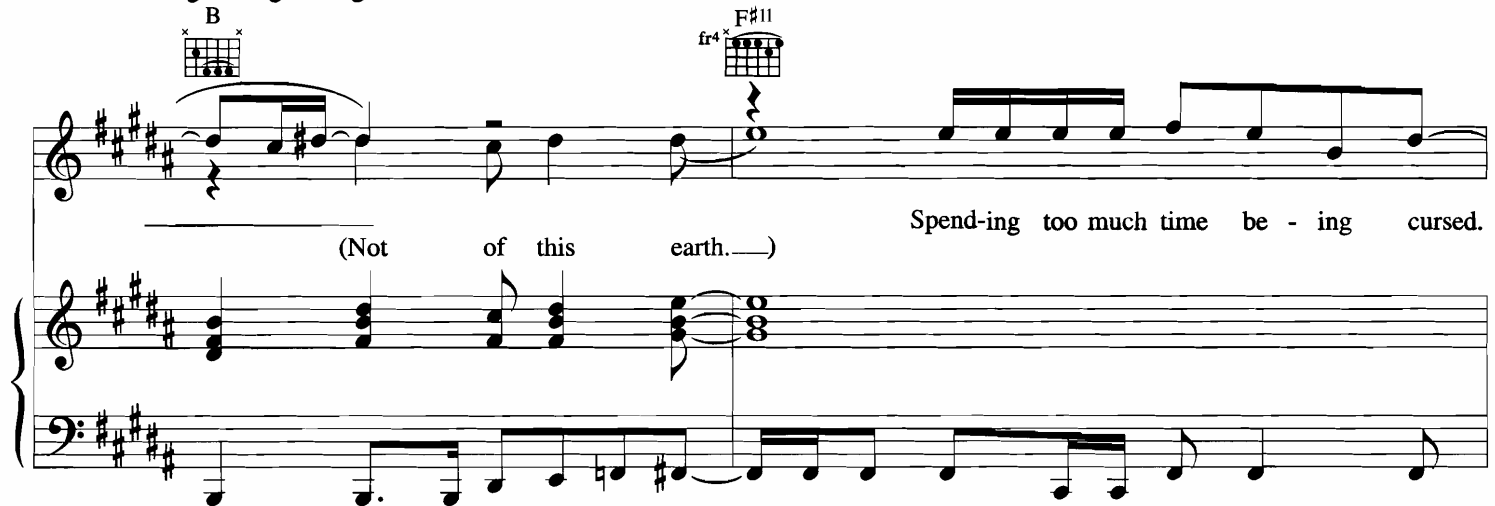


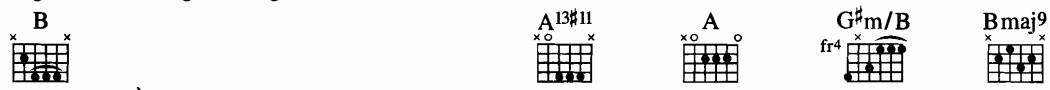
(Not of this earth. —) Gon-na be a-round for a while.



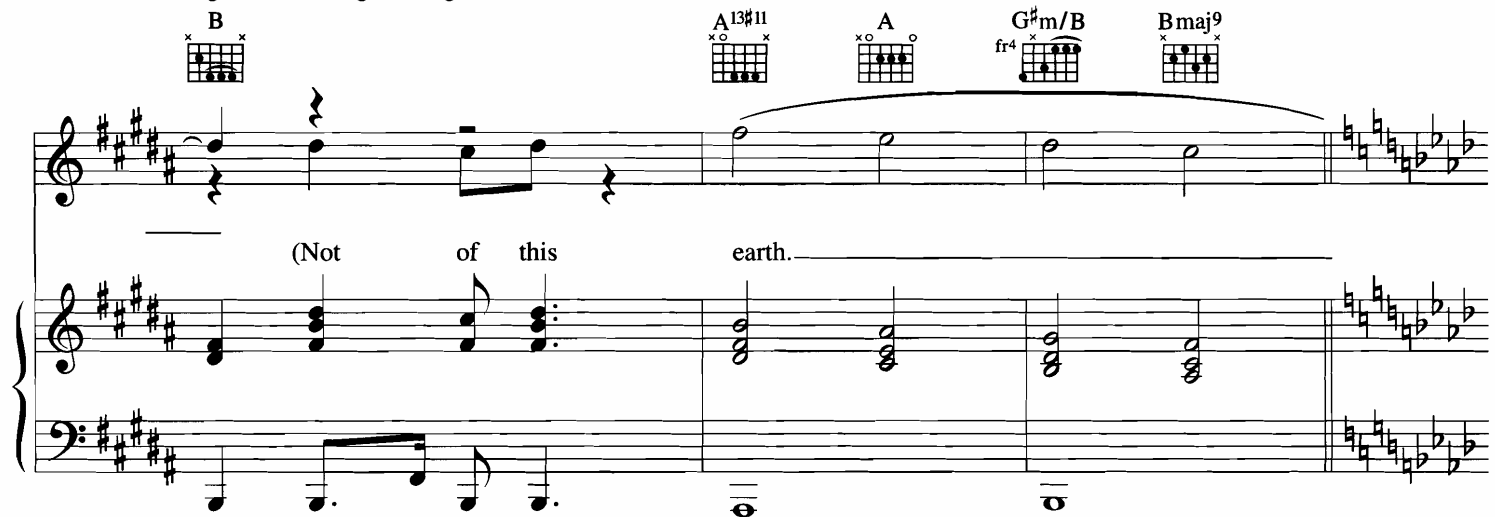


(Not of this earth. —) Spend-ing too much time be - ing cursed.





(Not of this earth. —)





—) NC. *D.%. al Coda*

3. Not of this



⊕ *Coda*



(Not of this earth.) (Not of this earth.)



(Not of this earth.)



(Not of this earth.)

Verse 2:

Not of this earth
 She came walking down my lane
 I've learnt to laugh again
 Like a moth to a flame
 Not of this earth
 Not surprised we're unashamed
 She's gonna have to change her name
 Then we'll know that we're the same.

She is not of this earth
 And I believe we've seen the worst
 If I ever leave this world
 You will have a song to sing
 So you'll know what you're worth.

Verse 3:

As verse 1.

PELAGIA'S SONG (RICORDO ANCOR)

Music by Stephen Warbeck

Words by Paco Reconti

♩ = 80

Chords: G, D7/G, G

Tempo: ♩ = 80

Key signature: One sharp (F#)

Time signature: 4/4

Measure 1: Treble clef has a whole rest. Bass clef has a piano (p) dynamic marking and a melodic line starting on G4.

Measure 2: Treble clef has a whole rest. Bass clef continues the melodic line.

Measure 3: Treble clef has a whole rest. Bass clef continues the melodic line.

Chords: G/D, D, D7

Lyrics: Ri - cor - do an - cor' in fon - do al

Measure 1: Treble clef has a whole rest. Bass clef continues the melodic line.

Measure 2: Treble clef has a quarter rest. Bass clef continues the melodic line.

Measure 3: Treble clef has a quarter note G4. Bass clef continues the melodic line.

Measure 4: Treble clef has a quarter note A4. Bass clef continues the melodic line.

Measure 5: Treble clef has a quarter note B4. Bass clef continues the melodic line.

Measure 6: Treble clef has a quarter note C5. Bass clef continues the melodic line.

Measure 7: Treble clef has a quarter note B4. Bass clef continues the melodic line.

Measure 8: Treble clef has a quarter note A4. Bass clef continues the melodic line.

Measure 9: Treble clef has a quarter note G4. Bass clef continues the melodic line.

Chords: G, C, D/C, C, G, D/F#

Lyrics: cuor' il lac - ri - mar per te. T'in - vo co au-

Measure 1: Treble clef has a half note G4. Bass clef continues the melodic line.

Measure 2: Treble clef has a half note A4. Bass clef continues the melodic line.

Measure 3: Treble clef has a half note B4. Bass clef continues the melodic line.

Measure 4: Treble clef has a half note C5. Bass clef continues the melodic line.

Measure 5: Treble clef has a half note B4. Bass clef continues the melodic line.

Measure 6: Treble clef has a half note A4. Bass clef continues the melodic line.

Measure 7: Treble clef has a half note G4. Bass clef continues the melodic line.

Measure 8: Treble clef has a half note F#4. Bass clef continues the melodic line.

a tempo

C G/D C D/C G D7 G Em C G D/F#

- cor in so - gno con me, il tuo vol - to tra i miei sguar - di ru - ba - ti al

C/E D C Am7 D Em Am Bm/F#

mon - do sol' per te. Io sa - rò per te un fiu - me di

D/A D7/F# G Em Am Bm

ne - ve bian - ca che si scio - glier - rà al so - le dei tuoi oc - chi di pri - ma - ve - ra.

C D G D7

Guar - da - mi an - co - ra. Ri - cor - do an cor' in fon - do al

G C/G D/G C/G G D/F# C/E D C Am D/A

cuor' — il lac - ri - mar per te. T'in - vo - co an - cor in so - gno con

The first system features a vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a quarter rest, then eighth notes A4, B4, C5, and D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. There are dynamic markings 'v' (piano) and '3' (triplets) throughout.

a tempo

D C Em/B

me.

mf marc.

The second system continues the piece. The vocal line has a quarter note D5, followed by a quarter rest. The piano accompaniment features a melody in the right hand with triplets and chords in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. There are dynamic markings 'mf' and 'marc.' (marcato).

D/A Bm/A Am⁶ E C

The third system shows the piano accompaniment. The right hand has chords and melodic lines, while the left hand has a steady bass line. The key signature has one sharp (F#), and the time signature is 4/4. There are dynamic markings 'mf' and 'marc.'.

Em/B D/A Bm/A Am⁶ ten.

The fourth system continues the piano accompaniment. The right hand has chords and melodic lines, while the left hand has a steady bass line. The key signature has one sharp (F#), and the time signature is 4/4. There are dynamic markings 'mf' and 'marc.'.

a tempo

E C D N.C. G D7/G

Ri - cor - do an - cor' in fon - do al

f *dim. molto* *p*

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

cuor' il lac - ri - mar per te. T'in - vo - co an - cor in so - gno con

a tempo

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

me, il tuo vol - to tra i miei sguar - di ru - ba - ti al mon - do sol' per

G N.C. G D/F# C/E D C

rit.

te.

SHE

Words by Herbert Kretzmer
Music by Charles Aznavour

♩ = 66



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



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



price — I have to pay, she — may be the song that sum - mer

A dim



D^b



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

G^b



A^b sus4



A^b7



D^b



G^b



G^b/A^b



A^b



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

§

D^b



E dim



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

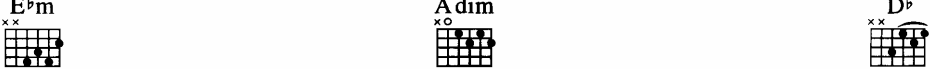


B^b7



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

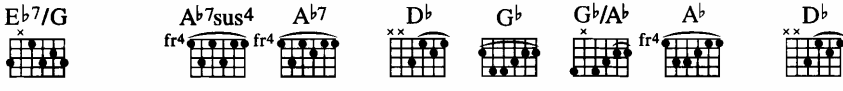
E^bm **Adim** **D^b**



She— may be the mir - ror of my dreams— a smile re - flect - ed in a stream, she may not be what she may


3^o To Coda ⊕ **1.** **2.**

E^b7/G **A^b7sus4** **A^b7** **D^b** **G^b** **G^b/A^b** **A^b** **D^b**




seem, in - side her 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.

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

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

D.%. al Coda

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.

SHOW ME HEAVEN

Words & Music by Maria McKee, Jay Rifkin & Eric Rackin

Moderately *mf*

mf

mp

mf

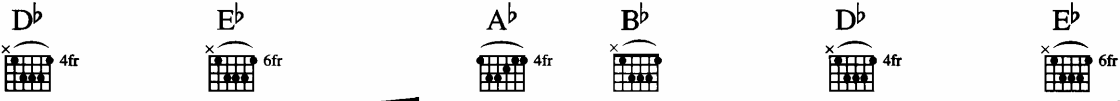
1. There you go, flash - ing fe - ver from your eyes...
(Verse 2 see block lyric)

Hey babe, come ov - er here and shut down tight...


I'm not de - ny - ing we're fly - ing a - bove it all,

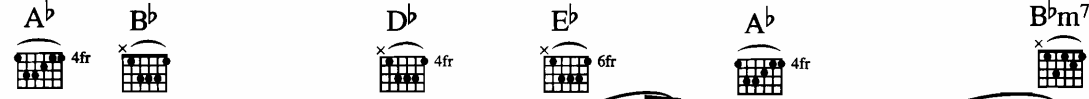
mf

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It includes guitar chord diagrams for various frets (4fr, 6fr, 3fr) and piano dynamics (mf, mp). The score is divided into systems, each containing a vocal line with lyrics and a piano accompaniment line. The lyrics are: '1. There you go, flash - ing fe - ver from your eyes... (Verse 2 see block lyric) Hey babe, come ov - er here and shut down tight... I'm not de - ny - ing we're fly - ing a - bove it all,'.



hold my hand_ don't let me fall_ - you've such a - ma - zing







grace, I've ne - ver felt this way.____ Oh,____

cresc. *f*


Ped. *Ped.*







show me hea - ven,____ co - ver_ me,____

sim.





leave me breath - less.____ Oh,____



show me hea - ven please.

If you know what it's like_ to dream a dream, -

mp

ba-by hold me tight and let_ this_ be_ Oh, Oh,

cresc. *f*

Red. *Red.*

show me hea - ven, co - ver_ me, -

sim.

D \flat 4fr E \flat 6fr A \flat 4fr B \flat m7

leave me breath - less... Oh,

D \flat 4fr E \flat 6fr A \flat 4fr B \flat m7 D \flat 4fr E \flat 6fr *Repeat and fade*

show me hea - ven please.

Verse 2:
 Here I go, I'm shaking just like the breeze.
 Hey babe, I need your hand to steady me.
 I'm not denying I'm frightened as much as you.
 Though I'm barely touching you,
 I've shivers down my spine, and it feels divine.

Oh, show me heaven, *etc.*

TAKE MY BREATH AWAY

Words by Tom Whitlock
Music by Giorgio Moroder

Moderately slow

Ab

Cm/G

mf

Fm

Cm/G

Ab

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

Ab

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



Bbm



Turn - ing and re - turn - ing to _____
 Turn - ing and re - turn - ing to _____
 Turn - ing and re - turn - ing to _____

Db/Ab



Eb



_____ some se - cret place in - side; _____
 _____ some se - cret place to hide; _____
 _____ some se - cret place in - side; _____

Ab



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

Db



Eb



3fr

Ab



4fr

say,
say,
say,

"Take my breath a - way."

Cm/G



3fr

To Coda

1 Db



Eb



3fr

"Take my breath a -

Ab



4fr

Cm/G



3fr

Db



way."

Eb



3fr

2 Fm



Cm/G



3fr

Ab



4fr

Bb Eb/G Db

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

Ab Bb

— When the mir - ror crashed, I called —

Eb/G Db Ab

— you and turned — to hear — you say, — “If on - ly for to -

Bb Eb

day — I — am un - a - fraid. —

Ab 4fr Cm/G 3fr

Take my breath a - way."

Fm 1 Cm/G 3fr 2 Cm/G 3fr D.S. al Coda

"Take my breath a -

CODA Db Eb 3fr Ab 4fr

My love, — take my breath a - way.

Cm/G 3fr Db Eb 3fr Repeat and Fade

My love, — take my breath a -

TURN BACK TIME

Words & Music by Soren Rasted, Claus Norreen, Johnny Pederson & Karsten Delgado

♩ = 108



1. Give me time to rea - son, give me
(Verse 2 see block lyric)



time to think it through. Pass - ing through the sea -



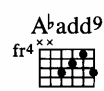
- son where I cheat - - - - ed you.



I will al-ways have a cross to wear- but the bolt re-minds me I was there.-



So give me- strength- to face this test- of mine.-



If on - ly I could turn- back time,-

B^bsus4



A^badd9



B^bsus4



if on - ly I had said what I still hide if on - ly I could

Fm7



Gm7



1.

A^b



turn back time I would stay for the night,-

B^bsus4



B^b



Cm



for the night.-

F/C



Fm/C



2.






stay.

The nail re - minds me I was there.

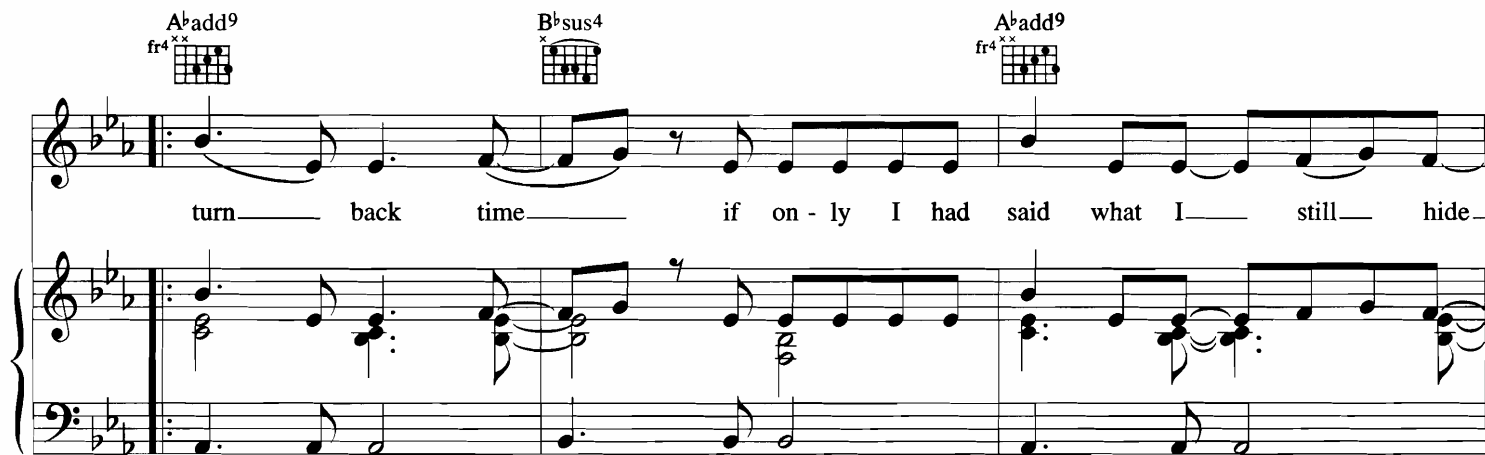
The




nail re - minds me I was there.

If on - ly I could

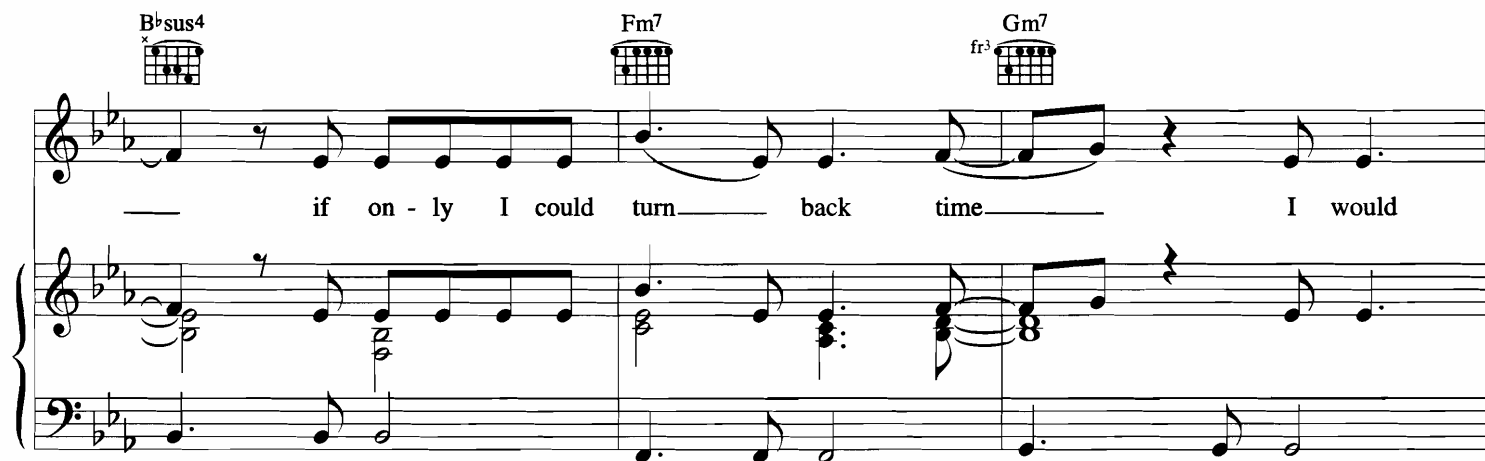









turn — back time — if on - ly I had said what I — still — hide —



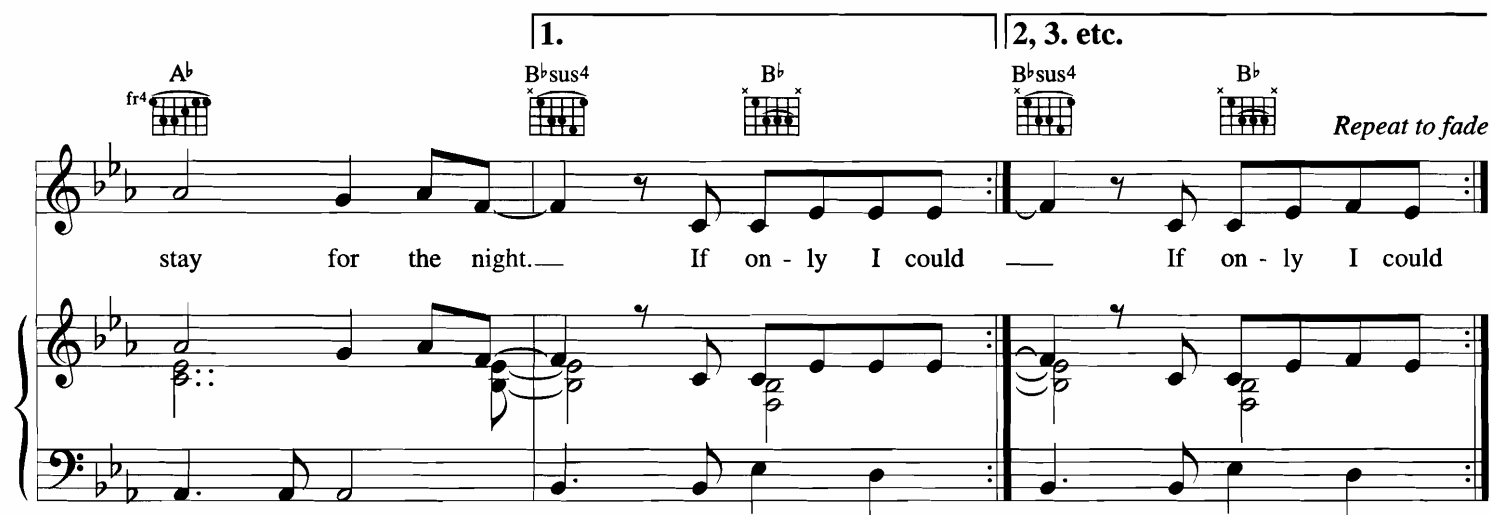




— if on - ly I could turn — back time — I would



1.    **2, 3. etc.**   *Repeat to fade*

stay for the night. — If on - ly I could — If on - ly I could



Verse 2:

Claim your right to science
 Claim your right to see the truth,
 Though my pangs of conscience
 Will drill a hole in you.

I've seen you coming like a thief in the night
 I've seen it coming from the flash of your light
 So give me strength to face this test of mine.

THIS YEAR'S LOVE

Words & Music by David Gray

♩ = 54



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a key signature of three flats (B♭, E♭, A♭). It features a 12/8 time signature. The piano accompaniment is written on two staves (treble and bass clefs) and features a 12/8 time signature. The piano part includes chords and melodic lines in both hands.



The second system of music continues the guitar and piano accompaniment. The guitar part is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The piano part includes chords and melodic lines in both hands.



The third system of music continues the guitar and piano accompaniment. The guitar part is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The piano part includes chords and melodic lines in both hands.

1. This year's love had bet - ter last; — hea - ven knows, it's high
(Verse 2 see block lyric)

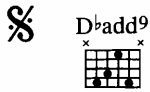
The fourth system of music continues the guitar and piano accompaniment. The guitar part is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The piano part includes chords and melodic lines in both hands.



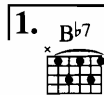
time. — I've been wait - ing on my own too — long. —



And when you hold me like you do — it feels — so — right, — oh now, —



I start to for - get how my heart gets torn when that
(Verse 3 see block lyric)



1. hurt gets thrown; feel - ing — like I can't — go on. —

2, 3.

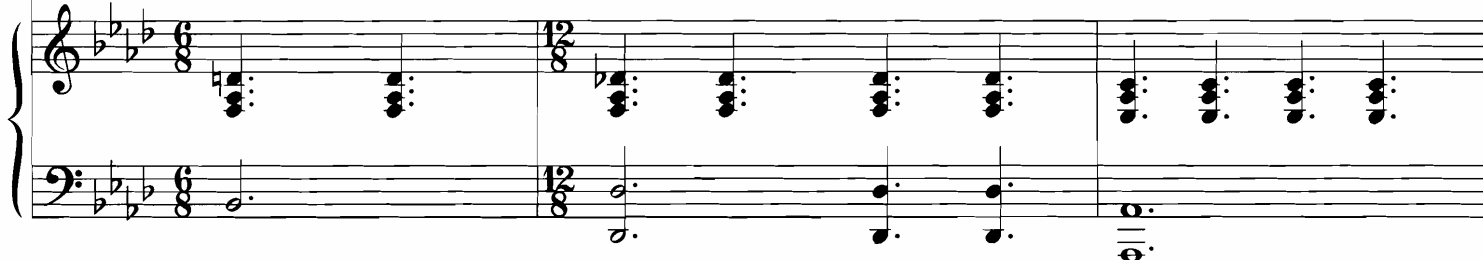
B^b7

D^b

A^b



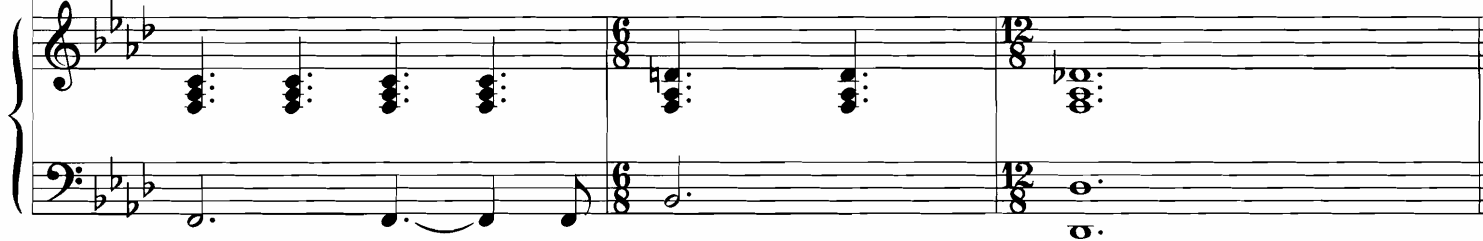
— dream in - side my — soul, when you kiss me on that mid - night street, sweep me



To Coda ⊕



off my feet, sing - ing — ain't this life — so sweet? —



This year's love had bet - ter last. —



D. S. al Coda
(As 2°)



This year's love had bet - ter last. —



♩ *Coda*



1, 2.

This year's love had bet - ter last. — This year's love had bet - ter last. —

3.



molto rit.



4

— This year's love had bet - ter last. —

Verse 2:

Turning circles and time again
 It cuts like a knife, oh now
 If you love me I got to know for sure
 'Cause it takes something more this time
 Than sweet, sweet lies, oh now
 Before I open up my arms and fall
 Losing all control
 Every dream inside my soul
 When you kiss me on that midnight street
 Sweep me off my feet
 Singing ain't this life so sweet.

Verse 3:

'Cause who's to worry if our hearts get torn
 When that hurt gets thrown?
 Don't you know this life goes on?
 Won't you kiss me on that midnight street
 Sweep me off my feet
 Singing ain't this life so sweet?

TRY A LITTLE TENDERNESS

Words & Music by Harry Woods, Jimmy Campbell & Reg Connolly

♩ = 80

N.C.

♩ = 92

1. Oh, she may be wea - ry,

and young girls, they do get wea - ry

wear - ing that same old shab - by dress.



But when she gets wea - ry _____ try



a lit - tle _____ ten - der - ness.

♩ = 100



Fan - dan - go.

2. You
(Verse 3 see block lyric)



know she's wait - ing, just an - ti - ci - pat - ing _____ the



things _____ that she nev - er, nev - er, nev - er, nev - er pos - ess - es, yeah...



But while__ she's there wait - ing with - out them,



To Coda \oplus



try _____ a lit - tle ten - der - ness...



That's all you got - ta do. This is for you.



It's not just sen - ti - men - tal, no, no.



She has her grief and her care.



But the soft words, they are



spoke so gen - tle, it makes it ea - si - er,

F#m7 **B7** **B7aug** 2fr

ea - si - er to bear, yeah.

Coda

B **E/G#**

do is try a lit - tle ten - der - ness.

C#7 **F#m7** **E/G#**

Oh, yeah. Squeeze her, we tease her, nev - er

A **Bbdim** **B** **C** **C#m** 4fr **D** **Eb**

leave her. You got - ta, you got - ta, you got - ta, you got - ta try a lit - tle

E Dadd⁹ C#7

ten - der - ness, yeah. _____ Yeah, _____ yeah.

F#m7 E/G# A B^bdim B C

Squeeze her, we tease her, nev - er leave _____ her. You got - ta, you got - ta, you got - ta.

Play 5 times ad lib.

C#m D E^b E^b7

you got - ta try a lit - tle ten - der - ness. (*Ad lib.*)

Verse 3:
 You won't regret it, no, no
 Young girls, they never forget it
 Love is their only happiness
 But it is all so easy
 All you gotta do is try a little tenderness etc.

UNCHAINED MELODY

Words by Hy Zaret
Music by Alex North

Moderately slow

mp

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The tempo is marked 'Moderately slow' and the dynamics are 'mp'.



voice (tenderly)



Oh, my love, my dar - ling, I've hun - gered for your

p

The first line of the song features a vocal line and piano accompaniment. The vocal line is marked 'voice (tenderly)' and the piano accompaniment is marked 'p'. The lyrics are: 'Oh, my love, my dar - ling, I've hun - gered for your'.



touch a long, lone - ly time. Time goes

The second line of the song features a vocal line and piano accompaniment. The lyrics are: 'touch a long, lone - ly time. Time goes'.



by so slow - ly and time can do so much, Are you still

The third line of the song features a vocal line and piano accompaniment. The lyrics are: 'by so slow - ly and time can do so much, Are you still'.



mine? _____

I need your love, _____

I need your love, _____

mf poco rall.

a tempo



God speed your love _____ to me! _____

poco rall.

a tempo



A little faster



1. Lone - ly riv - ers flow _____ to the sea, _____ to the sea,
2. Lone - ly moun - tains gaze _____ at the stars, _____ at the stars,

poco accel.

R.H.

R.H.

R.H.



To the o - pen arms _____ of the sea. _____
Wait - ing for the dawn _____ of the day. _____

R.H.

C D C B^b

Lone - ly riv - ers sigh, "Wait for me, wait for me"
 All a - lone, I gaze at the stars, at the stars,

R.H. R.H. R.H.

C D G

I'll be com - ing home, wait for me!
 Dream - ing of my love far a - way.

R.H.

G Em Cmaj7 D7 G

As at first

Oh, my love, my dar - ling, I've hun - gered for your touch a

Tempo primo
p

Em D D7 G Em

long, lone - ly time. Time goes by so

Cmaj7 D7 G Em

slow - ly and time can do so much, Are you still

Bm D D7 G D6 Em7

mine? _____ I need your love, _____ I need your love, _____

mf poco rall. *a tempo*

Gmaj7 Am D7 1 G

God speed your love _____ to me! _____

poco rall. *a tempo*

2 G Em Cmaj7 Am7 G

me! _____

a tempo *poco rit.*

UP WHERE WE BELONG

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

Soulfully

The musical score is written for guitar and piano. It features a 4/4 time signature and a key signature of one sharp (F#). The tempo/style is 'Soulfully'. The score includes guitar chord diagrams for D, G/D, A/D, Gm6/D, and D7/F#. The piano accompaniment includes a dynamic marking of *mp* and various musical notations such as triplets and slurs. The lyrics are: 'Who knows what to-mor-row brings;_ in a
Some hang on to "used to be,"_ live their
world, few hearts sur - vive? All I know is the
lives look - ing be - hind. All we have is
way I feel;_ when it's real, I keep it a - live._ } The
here and now;_ all our life, out there to find._ }

Em7 A D D/F#

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

G G/B C A G/A A

but we climb a step ev-'ry day.
climb them a

cresc.

D D/F# G Bm

Love lift us up where we be-long, where the

Em D/F# C G A

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; — up where we clear winds blow. —

decresc.

G/D Gm6/D 2 G/A A F C/E

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. —

E_b **E_b/G** **A_b** **C_m**

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat major/D-flat minor). The vocal line begins with a rest followed by a quarter note G4, then eighth notes A4, B4, and C5, followed by a quarter rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for E_b, E_b/G, A_b, and C_m are provided above the vocal staff.

F_m **E_b/G** **D_b** **A_b** **B_b**

ea - gles cry, — on a moun - tain high. —

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, then eighth notes A4, B4, and C5, followed by a quarter rest. The piano accompaniment continues with chords and a bass line. Chord diagrams for F_m, E_b/G, D_b, A_b, and B_b are provided above the vocal staff.

E_b **E_b/G** **A_b** **C_m**

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

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, then eighth notes A4, B4, and C5, followed by a quarter rest. The piano accompaniment continues with chords and a bass line. Chord diagrams for E_b, E_b/G, A_b, and C_m are provided above the vocal staff.

F_m **E_b/G** **G/B** **C_m** **A_bm**

Repeat ad lib. and Fade

world we know; — where the clear winds blow. —

The fourth system concludes the piece. The vocal line has a quarter note G4, then eighth notes A4, B4, and C5, followed by a quarter rest. The piano accompaniment continues with chords and a bass line. Chord diagrams for F_m, E_b/G, G/B, C_m, and A_bm are provided above the vocal staff. The instruction "Repeat ad lib. and Fade" is written above the final vocal notes.

WE HAVE ALL THE TIME IN THE WORLD

Music by John Barry

Words by Hal David

♩ = 84



We have all the time— in the world.



Time— e-nough for life to un - fold.

E7 A E7

all the pre-cious things love has in store.— We have all—

A A6 E6 Em6

the love— in the world.— If that's all we

Bm E7 A A6 A

have, you will find— we need no - thing more. Ev - 'ry

♩ c B^b Fmaj7

step of the way— will find us



with the cares of the world far be -



- hind us. We have all the time -



in the world, just for love, no-thing



more, no-thing less, on - - - ly love.

To Coda ⊕ 

 A6



 A

 A6

 A

D.%. al Coda

Ev - 'ry



⊕ Coda


 A

 A6



 A

 A6

rit.
 A

On - ly love.



WHEN YOU SAY NOTHING AT ALL

Words & Music by Don Schlitz & Paul Overstreet

♩ = 88



First system of musical notation. It features a guitar part with six chord diagrams: G, D, Csus2, D, G, and D. Below the guitar part is a piano accompaniment consisting of a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4.



Second system of musical notation. It features a guitar part with six chord diagrams: Csus2, D, G, D, Csus2, and D. Below the guitar part is a piano accompaniment. The lyrics "1. It's a - maz - ing how you can speak right — to my heart, —" are written under the vocal line. A note below the lyrics reads "(Verse 2 see block lyric)".



Third system of musical notation. It features a guitar part with six chord diagrams: G, D, Csus2, D, G, and D. Below the guitar part is a piano accompaniment. The lyrics "with - out say - ing a word" are written under the vocal line.

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you can light up the dark. _____



Try as I may I can nev - er ex - plain— what I hear— when you don't—



— say a thing. _____ The



smile on your face lets me know— that you need— me. There's a

G D Csus² D G D

truth in your eyes say - ing you'll— nev - er leave— me. The touch of your hand says you'll catch

Csus² D C/E D/F#

— me wher - ev - er I fall. —

Csus² 1. D G D

You— sav it best when you say no - thing at all. —

Csus² D G D Csus² D 2. D

when you say no - thing at all. —

E B A Bsus4 B E Bsus4 B A Bsus4 B

E B A Bsus4 B Asus2 Bsus4 B

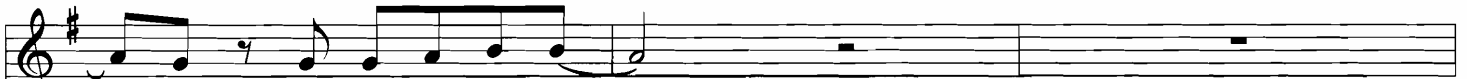
The

G D Csus² D G D/F#

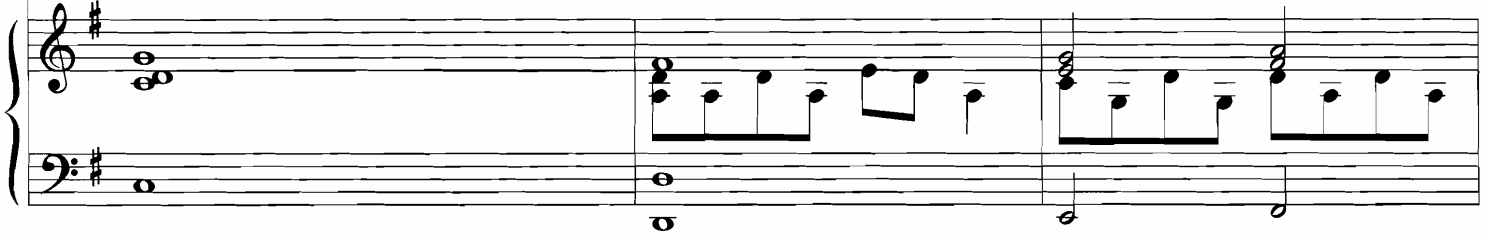
smile on your face lets me know — that you need — me. There's a truth in your eyes say - ing you'll

Csus²/E G/C D/C G D

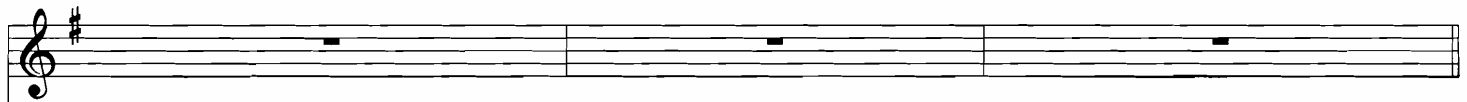
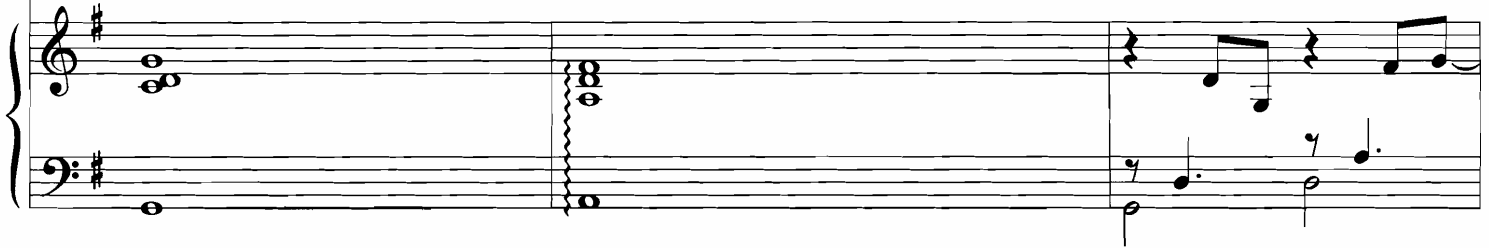
nev - er leave — me. The touch of your hand says you'll catch —



me where - ev - er I fall.



You say it best when you say no - thing at all.



(You say it best when you say no-thing at all.)

(You say it best when you say



no-thing at all.—) That smile on your face,— the truth in your eyes.— The
 (You say it best— when you say— no-thing at all.—)

touch of your hand— lets me know— that you need me.
 (You say it best— when you say— no - thing at all.—)

Repeat to fade

Verse 2:

All day long I can hear people talking out loud
 But when you hold me you drown out the crowd
 Try as they may they can never defy
 What's been said between your heart and mine.

The smile on your face *etc.*

YOU MUST LOVE ME

Music by Andrew Lloyd Webber

Lyrics by Tim Rice

♩ = 92



Where do we go from here? This is - n't where we in -

colla voce - accompaniment optional



tend - ed to be. — We had it all, — you be - lieved in me, — I be -

(play)



lieved — in you. —

B^b **F/B^b** **B^b**

Cer - tain - ties dis - ap - pear
(2° see block lyric)

B^b7 **E^b**

what do we do — for our dream to sur - vive,

Cm7 **F11** **F**

how do we keep — all our pas-sions a - live as we used to do? —

F11 **F** **D7** **Gm**

Deep in my heart I'm con - ceal - ing

D7 Gm D7

things that I'm long-ing to say, scared to con-fess what I'm

rit.

F/E^b E^b Cm⁷ Dm⁷ F

feel - ing fright - ened you'll slip a - way, you must love

a tempo

B^b E^b/B^b F/B^b

me, you must love

To Coda ⊕

B^b E^b/B^b F/B^b B^b F/B^b

me.

B^b B^b7 E^b

Cm⁷ F¹¹ F

D.%. al Coda

F¹¹ F

⊕ *Coda*

E^b/B^b rit. F/B^b B^b

You must love me.

2° lyric

Why are you at my side?
 How can I be any use to you now?
 Give me a chance and I'll let you see how
 Nothing has changed.
 Deep in my heart I'm concealing
 Things that I'm longing to say,
 Scared to confess what I'm feeling
 Frightened you'll slip away,
 You must love me.

YOUR SONG

Words & Music by Elton John & Bernie Taupin

Freely

F Gm B^b F C/E Dm

My gift is my song, _____ and this one s for you. _____ And you can tell ev - 'ry - bo - dy

Musical notation for the first system, including piano and vocal staves. The piano part features dynamics *p* and *mf*. The vocal line is in 4/4 time.

Gm B^b C/E Dm Gm B^b

that this is your song, _____ it may be quite _____ sim - ple but now that it's done. _____

Musical notation for the second system, including piano and vocal staves. The piano part features dynamics *p* and *mf*. The vocal line is in 4/4 time.

Dm Dm/C Dm/B B^b F Gm

Hope you don't mind, I hope you don't mind that I put down in words how won - der - ful life is _____ now

Musical notation for the third system, including piano and vocal staves. The piano part features dynamics *p* and *mf*. The vocal line is in 4/4 time.

a tempo

B^b C F B^b

you're in the world. _____ Sat on the roof, _____

Musical notation for the fourth system, including piano and vocal staves. The piano part features dynamics *mf*. The vocal line is in 2/4 time.

C/E 3 A Dm Dm/C Dm/B 3 B^b

and I kicked off the moss, — well some of these vers - es, well they, they got me quite cross. —

F/C C A/C# 3 Dm C/E F Gm B^b

But the sun's been kind, — while I — wrote this song. — It's for peo - ple like you that — keep it turned

C F B^b C/E A

on. So ex - cuse me for - get - ting, — but these — things I do, —

Dm Dm/C Dm/B B^b F/C C

you see I've for - got - ten if — they're green — or — if they're blue. But well the thing is, what

A7/C# Dm C/E F Gm Bb F Fsus4 F

I real-ly mean, — yours are the sweet-est eyes — I've — ev-er seen. —

cresc.

C/E Dm Gm 3 Bb C/E Dm

And you can tell ev - 'ry - bo - dy — that this is your song, — it may be quite sim - ple but

ff

Gm7 3 Bb C/E Dm Gm 3 Bb

now that it's done. — And you can tell ev - 'ry - bo - dy this is your song, —

C/E Dm Gm7 Bb/C Dm Dm/C

it may be quite sim - ple but now that it's done. — I hope you don't mind, I hope you don't mind

mp

Dm/B 3 B \flat F/A Gm

that I put down in words that I wonder - ful life is now

Gm/D C Dm Dm/C 3

you're in the world. Hope you don't mind, I hope you don't mind

Dm/B B \flat F Gm

that I put down in words that I wonder - ful life is now

B \flat C F B \flat /F C/F B \flat /F F

you're in the world.

rall.

A LOVE SO BEAUTIFUL

Words & Music by Roy Orbison & Jeff Lynne

♩ = 64



The Sum - mer sun looked down on



our love long a - go, but in my heart I feel the same.



— old af - ter - glow. A love so

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Em Am F G/F Em Dm⁷add¹¹

beau - ti - ful in ev - 'ry way.

F G/F Em Am B^b F/A

A love so beau - ti - ful we let it slip a -

G⁷sus⁴ G⁷ C Em

-way. We were too young to un - der - stand, to ev - er

F Dm Am G

know that lov - ers drift a - part_ and that's the way love goes.

F G/F Em Am F G/F

A love so beau - ti - ful, a love so

Em Dm7add11 F G/F Em Am

sweet. A love so beau - ti - ful, a

Dm7 G C Eb Ebmaj7 Eb7

love for you and me. And when I

Abmaj7 Abm6 Eb/G F#m7(b5)

think of you I think fall in love a - gain.

F G/F Em Am F G/F

A love so beau - ti - ful in ev - 'ry

Em Dm7add11 F G/F Em Am

— way. A love so beau - ti - ful we

B^b F/A G⁷sus⁴ G⁷ C

let it slip a - way. A way.

Em Fmaj⁷ Dm

Ah.

Am G F G/F Em Am

Ah. A love so beau - ti - ful,

F G/F Em Dm7add11 3fr F G/F

in ev - 'ry way. A love so

Em Am Dm G7sus4

beau - ti - ful we let it slip a -

C

-way.

8vb

A great collection of 33 love songs from the movies, arranged for piano,
voice and guitar with full lyrics and guitar chord boxes.

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AGAINST ALL ODDS
(TAKE A LOOK AT ME NOW)

Against All Odds
PHIL COLLINS

ALL LOVE CAN BE

A Beautiful Mind
CHARLOTTE CHURCH

ANGEL

City Of Angels
SARAH McLACHLAN

AS TIME GOES BY

Casablanca
DOOLEY WILSON

THE BEAUTIFUL ONES

Purple Rain
PRINCE

BECAUSE YOU LOVED ME

Up Close And Personal
CELINE DION

COME WHAT MAY

Moulin Rougel
EWAN MCGREGOR &
NICOLE KIDMAN

(EVERYTHING I DO)
I DO IT FOR YOU

Robin Hood: Prince Of Thieves
BRYAN ADAMS

FOR ALWAYS

A.I. Artificial Intelligence
LARA FABIAN

HOPELESSLY DEVOTED
TO YOU

Grease
OLIVIA NEWTON-JOHN

I WILL ALWAYS LOVE YOU

The Bodyguard
WHITNEY HOUSTON

I WILL FIND YOU

The Last Of The Mohicans
CLANNAD

I'M KISSING YOU

William Shakespeare's Romeo + Juliet
DES'REE

IT HAD TO BE YOU

When Harry Met Sally
HARRY CONNICK JR.

IT MUST HAVE BEEN LOVE

Pretty Woman
ROXETTE

A LOVE BEFORE TIME

Crouching Tiger, Hidden Dragon
CoCo LEE

LOVE IS ALL AROUND

Four Weddings And A Funeral
WET WET WET

A LOVE SO BEAUTIFUL

Indecent Proposal
ROY ORBISON

LOVE SONG FOR A
VAMPIRE

Bram Stoker's Dracula
ANNIE LENNOX

NOT OF THIS EARTH

Bridget Jones's Diary
ROBBIE WILLIAMS

PELAGIA'S SONG
(RICORDO ANCOR)

Captain Corelli's Mandolin
RUSSELL WATSON

TAKE MY BREATH AWAY

Top Gun
BERLIN

THIS YEAR'S LOVE

This Year's Love
DAVID GRAY

TRY A LITTLE TENDERNESS

The Commitments
THE COMMITMENTS

TURN BACK TIME

Sliding Doors
AQUA

UNCHAINED MELODY

Ghost
THE RIGHTEOUS BROTHERS

UP WHERE WE BELONG

An Officer And A Gentleman
JOE COCKER & JENNIFER WARNES

WE HAVE ALL THE TIME
IN THE WORLD

On Her Majesty's Secret Service
LOUIS ARMSTRONG

WHEN YOU SAY
NOTHING AT ALL

Notting Hill
RONAN KEATING

YOU MUST LOVE ME

Evita
MADONNA

YOUR SONG

Moulin Rougel
EWAN MCGREGOR

CHE

No
ELVIS

SHOW

Days Of Thunder
MARIA MCKEE