

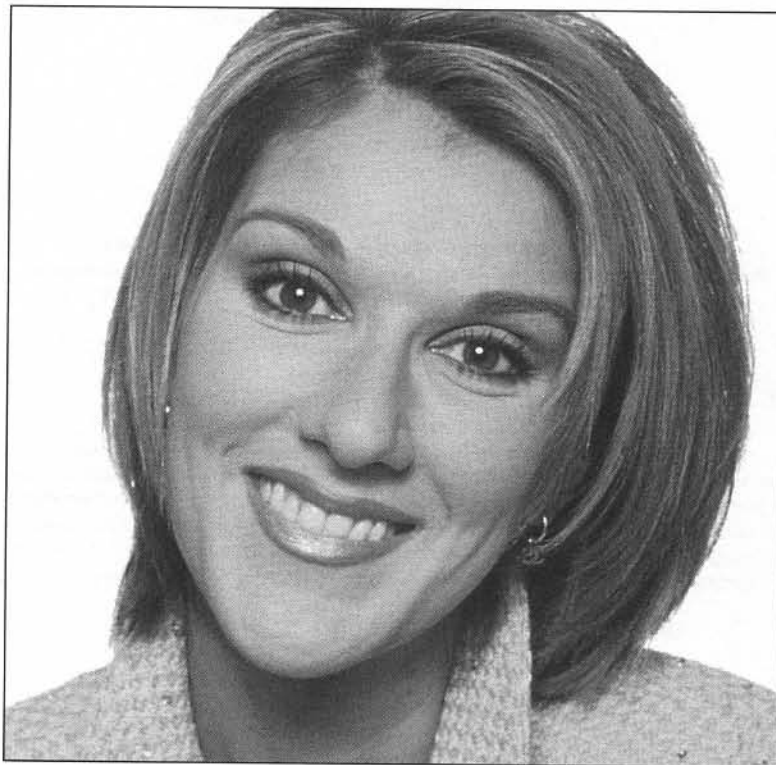
# It's Easy To Play Celine Dion.

Easy to read, simplified piano arrangements of 11 hit songs.  
Including 'All By Myself', 'Falling Into You', 'The Colour Of My Love' and 'Think Twice'.

**Arranged by Stephen Duro.**



# **It's Easy To Play Celine Dion.**



**Wise Publications**

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

All By Myself, 4  
Call The Man, 10  
Falling Into You, 14  
I Remember L.A., 18  
It's All Coming Back To Me Now, 38  
Just Walk Away, 7  
Love Doesn't Ask Why, 22  
Seduces Me, 26  
The Colour Of My Love, 30  
The Last To Know, 34  
Think Twice, 43

# All By Myself

Words by Eric Carmen  
Music by Sergei Rachmaninov & Eric Carmen

Slow

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment line. The piano part features chords and fingerings indicated by numbers 1, 3, and 5. The lyrics are written below the vocal line.

**System 1:** Chords: C, Fm, C. Lyrics: When I was young I ne - ver need - ed an - y - one,

**System 2:** Chords: Gm<sup>6</sup>, A<sup>7</sup>, Dm, Fm, C, G<sup>7</sup>. Lyrics: and mak - ing love was just for fun. Those days are gone.

**System 3:** Chords: C, Fm, C. Lyrics: Liv - in' a - lone, I think of all the friends I've known, Hard to be sure, Some - times I felt so in - se - cure,

**System 4:** Chords: Gm<sup>6</sup>, A<sup>7</sup>, Dm, Fm. Lyrics: but when I dial the tel - e - phone, no - bo - dy's and love so dis - tant and ob - scure, re - mains the

C A7 D Fm G7 C

home. cure. All by my -

Em7 Gm6 A7 Dm Fm6 G

self, don't wan - na be all by my - self an - y - more.

C Em7 Gm6 A7

All by my - self, don't wan - na be all by my -

Dm Fm G C Cm D G7 C

self \_\_\_\_\_ an - y - more. \_\_\_\_\_

Fm

When I was young I ne - ver need - ed an - y - one,



Gm<sup>6</sup> A<sup>7</sup> Dm Fm C G<sup>7</sup>



and mak-ing love was just for fun. Those days are gone.

C Em<sup>7</sup> Gm<sup>6</sup> A<sup>7</sup> Dm



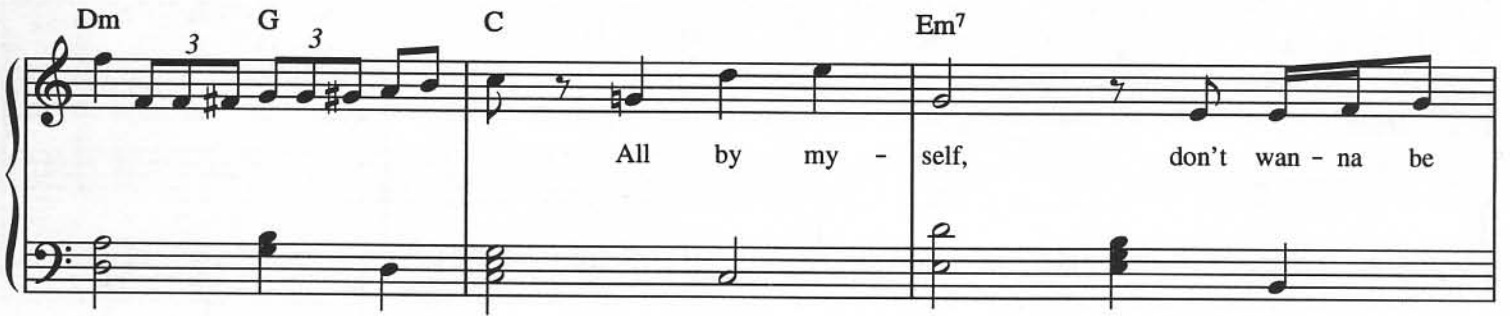
All by my - self, don't wan-na be all by my - self an - y -

Fm Gsus<sup>4</sup> G C Em<sup>7</sup> Gm<sup>6</sup> A<sup>7</sup>



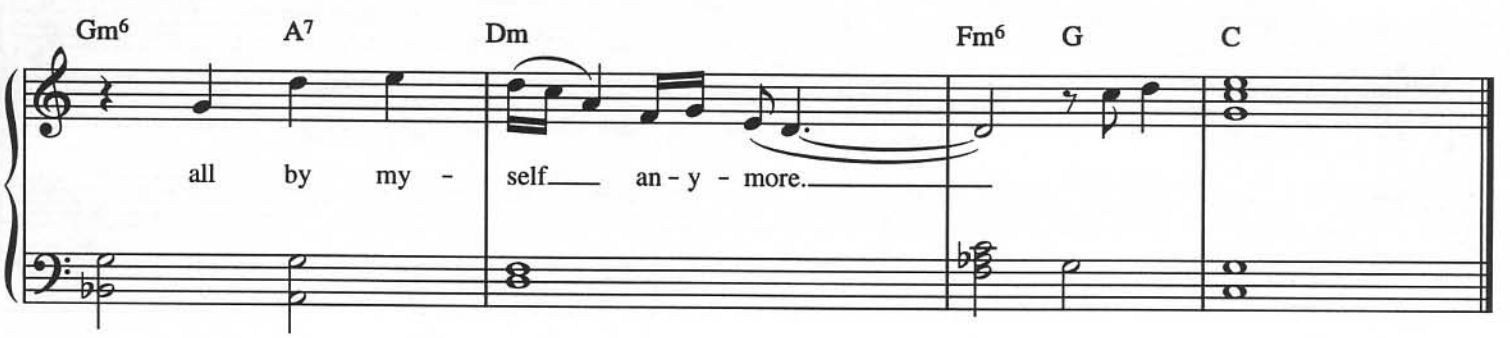
more.....

Dm G C Em<sup>7</sup>



All by my - self, don't wan - na be

Gm<sup>6</sup> A<sup>7</sup> Dm Fm<sup>6</sup> G C



all by my - self an - y - more.....

# Just Walk Away

Words & Music by Albert Hammond & Marti Sharron

Slow

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The tempo is marked 'Slow' and the dynamics are 'mf'.

**System 1:** The vocal line begins with a first ending bracket over the first two measures. The lyrics are "1. I know I ne - ver loved this way be - fore and". The piano accompaniment features a descending eighth-note line in the right hand and a bass line with chords in the left hand. Chords are Em and 5.

**System 2:** The vocal line continues with "no one else has loved me more, with you I've laughed and cried,". The piano accompaniment continues with the descending eighth-note line and bass line. Chords are Am and 2.

**System 3:** The vocal line continues with "I have lived and died, what I would-n't do just to be with you. I". The piano accompaniment continues with the descending eighth-note line and bass line. Chords are Em, C#m7(b5), B7sus4, and B7.

**System 4:** The vocal line continues with "know I must for - get you to go on, I can't hold back my tears too". A note below the first measure indicates "(Verse 2 see block lyric)". The piano accompaniment continues with the descending eighth-note line and bass line. The chord is Em.

Am Em

long though life won't be the same, I've got to take the blame and

C B7 Em

find the strength I need to let you go. Just walk a -

Am D7 G

- way, just say good-bye, don't turn a - round now, you may see me

C Am

cry, I must - n't fall a - part or show my bro - ken heart

Em E7 Am

or the love I feel for you. So walk a - way and close the



D7 G C

door, and let my life be as it was be - fore, And I'll

F Em C#m7(b5) 1. C B7 1 2

ne - ver, ne - ver know just how I let you go but there's no - thing left to say, just walk a -

Em 1 2. C B7 N.C. Em

- way. 2. There'll no - thing left to say, just walk a - way.

Verse 2:

There'll never be a moment I'll regret,  
 I've loved you since the day we met.  
 For all the love you gave and all the love we made  
 I know I've got to find the strength to say

# Call The Man

Words & Music by Andy Hill & Peter Sinfield

Slowly

*mf* 1. Close the door, — shut the world a - way, all the fight's gone — from this  
 2. I close my eyes, — I re-mem-ber when your sweet love — filled this

wound - ed heart. A - cross the floor — dreams and — shad - ows play,  
 emp - ty — room. The tears I cry won't bring it back a - gain, —

like wind blown re - fu - gees. } Call the man who  
 un-less the lone - ly star should fall. }

deals in love be - yond re - pair, he can heal the

Cm<sup>7</sup> F Dm<sup>7</sup> Gm

3

world of hearts in need of care, shine a light a -

Cm<sup>7</sup> F Dm<sup>7</sup> E<sup>b</sup>

4 3 1 4

head, when the next step is un - clear,

Cm<sup>7</sup> F 1. B<sup>b</sup> E<sup>b</sup>

3

call the man, he's need - ed here, mm.

B<sup>b</sup> E<sup>b</sup> 2. B<sup>b</sup>

need - ed here, need - ed in the

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

cha - os and con - fu - sion from the plains to ci - ty hall, need - ed where the

E<sup>b</sup> B<sup>b</sup>/F F E<sup>b</sup> maj<sup>7</sup>

proud who walk the wire are set to fall.

B<sup>b</sup>/D Cm<sup>7</sup> Fsus<sup>4</sup> Dm<sup>7</sup> Gm

Oh call the man who

Cm<sup>7</sup> F Dm<sup>7</sup> Gm Cm<sup>7</sup> F

deals in once up - on a time, may - be he can mend this bro - ken heart of

Dm<sup>7</sup>                      Gm                      Cm<sup>7</sup>                      F                      Dm

mine, shine a light up a - head now the fu - ture is - n't clear, call the

E<sup>b</sup>                      Cm<sup>7</sup>                      F                      B<sup>b</sup>

man, call the man, he's need - ed here.

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

call the man, he's need-ed here.

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

He's need - ed here, yeah, yeah.



# Falling Into You

Words & Music by Rick Nowles,  
Marie-Claire D'Ubalio & Billy Steinberg

**Moderately**

N.C. 1 Dm Am/C 1 2 5 4 1 Dm

1. And in your *mp* eyes, I see rib-bons of col-our...  
to let you in here...

Am/C Dm Am/C Dm

I see us in - side of each oth - er...  
Now, I have learned love can't be made in fear...

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

2 I feel my un - con - scious merge with yours and I hear a voice...  
The walls be - gin to tum - ble down and I can't e -

Am 4 1 B<sup>b</sup>maj<sup>7</sup> 1

- say, "What's his is hers." }  
- ven see the ground. - } I'm fall - ing in - to

The musical score is written for piano and voice. It features a 4/4 time signature and a key signature of one flat (Bb). The score is divided into four systems. The first system includes a first ending marked '1' and a dynamic marking of 'mp'. The second system includes a second ending marked '2'. The score includes various chords such as N.C., Dm, Am/C, Am<sup>7</sup>, and B<sup>b</sup>maj<sup>7</sup>. Fingerings are indicated by numbers 1-5. The lyrics are written below the vocal line, with some words hyphenated across lines.

Gm C Gm C

you. This dream could come true. and it feels

Gm<sup>7</sup> C 1. Dm

— so good fall - ing in - to you. 2. I was a - afraid

2. Dm B<sup>b</sup>maj<sup>7</sup>

- to you. Fall - ing like a leaf.

C Am B<sup>b</sup> Gm<sup>7</sup>

fall - ing like a star, find - ing a be - lief

C To Coda Dm C

fall - ing where you are. Catch me, don't

B<sup>b</sup> C Dm Gm

let me drop! Love me, don't ev - er stop!\_\_\_\_\_

1 3

Detailed description: This system contains the first four measures of music. The vocal line starts with 'let me drop!' in the first measure (B<sup>b</sup> chord), followed by 'Love me, don't' (C chord), 'ev - er' (Dm chord), and 'stop!' (Gm chord). The piano accompaniment features a bass line with chords and a treble line with a melodic line. A fermata is placed over the end of the vocal line.

C Am<sup>7</sup> B<sup>b</sup>

4 2 2

Detailed description: This system contains the next three measures of music. The piano accompaniment continues with chords C, Am<sup>7</sup>, and B<sup>b</sup>. The bass line has a steady eighth-note pattern, and the treble line has a simple melodic line.

Gm<sup>9</sup> C Dm

3. So close your

Detailed description: This system contains the next three measures of music. The piano accompaniment features chords Gm<sup>9</sup>, C, and Dm. The vocal line begins with '3. So close your'. The piano accompaniment has a consistent bass line and a treble line with chords and a melodic line.

Am

eyes and let\_\_\_ me kiss you.\_\_\_\_ And while

Detailed description: This system contains the final four measures of music. The vocal line continues with 'eyes', 'and let\_\_\_ me', 'kiss you.\_\_\_\_', and 'And while'. The piano accompaniment features chords and a steady bass line. A fermata is placed over the end of the vocal line.

*D.S. al Coda*

Dm                      C/D                      Gm<sup>7</sup>/D                      Am<sup>7</sup>

you sleep                      I will miss you.                      Oh, I'm fall - ing in - to

**CODA**

Dm                      B<sup>b</sup>

— you are.

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

Fall - ing in - to you,                      fall - ing in - to you.

C                      Dm

fall - ing in - to you.

*r.h.*

# I Remember L.A.

Words & Music by Tony Colton & Richard Wold

Moderately

The musical score is written for piano and voice in the key of D major and 4/4 time. It consists of four systems of music. The first system starts with a *mf* dynamic and includes the lyrics 'I re - mem - ber L. A.'. The second system continues with 'Seems a life - time a - go -'. The third system includes 'We were stars on Sun - set'. The fourth system includes 'Bou - le - vard.' and 'What a mo -'. Chord symbols (D, A, G, Bm, Em) are placed above the staff. Fingerings are indicated by numbers 1-5. The score includes a treble and bass clef for the piano part and a vocal line with lyrics.



Asus<sup>4</sup> A

- vie we made.

1 2 5

D A D

There were days in the sun.  
*(Verse 2 see block lyric)*

5 3

G

that have stayed for - ev - er

2 5

D Bm

young. Nights when pas - sion was in -

Em G

vin - ci - ble. We thought love would nev - er

Asus<sup>4</sup> A G Asus<sup>4</sup> A

die. ————— There were mo - ments in that life - time that my heart —

D G

— still re - plays. ————— There were min - utes, there were ho -

Asus<sup>4</sup> A D<sup>7</sup> Em<sup>7</sup> D 3

- urs, there were days. ————— There are —————

G Asus<sup>4</sup> A Bm G

mo - ments I still love ————— you that same ————— way, —————

4 2 4

Em7

1. D A D

when I re - mem - ber L. A.

2. D A Bm G Em7

mem - ber L. A.

When I re -

D A Bm G D

mem - ber L. A.

Verse 2:

I remember goodbye,  
 I watched your plane out of sight.  
 Love was over, time to close the book,  
 Still I go back for one last look.

# Love Doesn't Ask Why

Words & Music by Philip Galdston, Barry Mann & Cynthia Weil

Slowly

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Slowly'. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The piano part includes chord symbols and fingering numbers. The vocal line includes lyrics and phrasing slurs. The first system shows the piano introduction with chords Cmaj7, D, Cmaj7, D, and C. The second system begins with the lyrics 'Love does - n't ask why, it speaks from the heart'. The third system continues with 'and nev - er ex - plains. Don't you know that'. The fourth system concludes with 'love does - n't think twice, it can come all at once'. The piano accompaniment includes various chord symbols such as G, D, Em, Am, and Cmaj7, along with specific fingering instructions for both hands.

Am G D

— or whis - per from a dis - tance. 1. Don't  
*(Verse 2 see block lyric)*

Em C

ask me if this feel - ing's right or wrong, it does - n't

D G

have to make — much sense, it just has to be this strong 'cause

Em Am Cmaj7 D

when you're in my arms I un - der - stand we don't have a voice — when our

Cmaj7 D C D

hearts make the choi - ces, there's no plan, it... it's not in our hands.



2. D G D Em

We can try. Love does - n't ask why, it speaks from the heart.

Am Cmaj<sup>7</sup> D G D

and nev - er ex - plains. Don't you know that love does - n't think twice,

Em Am G D

it can come all at once or whis - per from a dis - tance. So let's

C G Am D

take what we found and wrap it a - round us.

B<sup>b</sup><sub>3</sub> F Gm Cm E<sup>b</sup><sub>4 5 3 1</sub>

Love does - n't ask why, it speaks from the heart and nev - er ex - plains.

F B<sup>b</sup> F Gm

1

Don't you know that love does - n't think twice, it can come all at once

Cm E<sup>b</sup> B<sup>b</sup> F E<sup>b</sup>maj<sup>7</sup> F

1 2 1

or whis - per from a dis - tance.

E<sup>b</sup>maj<sup>7</sup> F E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup> F

*Verse 2:*

Now I can feel what you're afraid to say.  
 If you give your soul to me,  
 Will you give too much away,  
 But we can't let this moment pass us by.  
 Can't question this chance  
 Or expect any answers.  
 We can try,  
 Maybe we can try.

# Seduces Me

Music by Dan Hill & John Shead  
Words by Dan Hill

Slow

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#), and the time signature is 12/8. The tempo is marked 'Slow' and the dynamics include 'mf'. The lyrics are: 'Ev-ery thing you are, ev-ery-thing you'll be, touch-es the cur-rent of love so deep in me. Ev-ery sigh in the night, Ev-ery tear that you cry, se-du-ces me, oh, and all that I'. The piano accompaniment includes various chords and fingerings: Em, Bsus4, B, G, C#m7(b5), Cmaj7, and B. The score includes fingerings (1-5) and accents (2, 3, 4) for both hands. The piano part features a steady bass line with chords and some melodic movement in the right hand.

Em Bsus<sup>4</sup> B

am, and all that I'll be means no - thing at  
world, ev - ery voice in the night, ev - ery lit - tle thing of

G C#m7(b5)

all, if you can't be with me. Your most in - no - cent  
beau - ty comes shin ing through your eyes, and all that is

Cmaj<sup>7</sup> B<sup>7</sup>sus<sup>4</sup> B<sup>7</sup>

kiss, or your sweet - est car - ess se - duc - es  
you be - comes part of me too, 'cause all that you do se - duc - es

Em B<sup>7</sup>

me. I don't care a - bout to -  
me, and if I should die to -

Em B<sup>7</sup>

mor - row, I've giv - en up on yes - ter -  
mor - row, I'd go down with a smile on my

Em G F#7 5

day, \_\_\_\_\_  
face. \_\_\_\_\_

here and now is all that  
I thank God I've ev - er

Bm Bm7 C#7 3

mat - ters, \_\_\_\_\_  
known you, \_\_\_\_\_

right here with you is where I'll  
I fall down on my knees, for all the

1. F# N.C. 2. F#

stay. \_\_\_\_\_ Ev - ery thing in this  
love we've made. \_\_\_\_\_

Em Bsus4 B7

Em G C#m7(b5)

Ev - ery sigh in the

C 3 Bsus<sup>4</sup> B

night, \_\_\_\_\_ ev - ery tear that you cry, se - duc - es

Em B<sup>7</sup> G C#m<sup>7</sup>(b5)

me, \_\_\_\_\_ oh, oh, se - duc - es me, \_\_\_\_\_

Cmaj<sup>7</sup> Am<sup>7</sup> B<sup>7</sup>

and all \_\_\_\_\_ that you do \_\_\_\_\_ se - duc - es

Em

me. \_\_\_\_\_

5 2 1 3 2 1



# The Colour Of My Love

Words & Music by David Foster & Arthur Janov

Slow

*mf*

$E^b$   $A^b$   $E^b$   $A^b$   $E^b$   $A^b$

$E^b$   $B^b7$   $E^b$   $A^b\text{maj}^7$   $B^b$   $G^7$

$Cm$   $A^b$   $Gm^7$   $Cm$

$Fm$   $B^b9$   $E^b$   $A^b\text{maj}^7$

I'll paint my mood in shades of blue, paint my soul to be with  
you. I'll sketch your lips in shaded tones, draw your mouth to my  
own. I'll draw your arms a-round my

B<sup>b</sup> 1 G<sup>7</sup> Cm 3

waist, then all doubt I shall e - raise, I'll paint the

A<sup>b</sup> 3 Gm<sup>7</sup> Cm B<sup>b9</sup>

rain that soft - ly lands on your wind blown hair,

B<sup>b7</sup> 1 5 Fm E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>

I'll trace a hand to wipe your tears,

Gm<sup>7</sup> Cm Fm Gm<sup>7</sup> 2 2 3

a look to calm your fears, a sil - hou - ette of dark and light. while we

A<sup>b</sup>maj<sup>7</sup> 4 B<sup>b7</sup> 2 E<sup>b</sup>

hold each oth - er oh so tight. I'll paint a

$A^{\flat}maj7$   $Gm7$   $Cm7$   
 sun to warm your heart, swear-ing that we'll nev - er part,

$Fm$   $B^{\flat}7$   $E^{\flat}$   
 that's the col-our of my love. I'll paint the

$A^{\flat}maj7$   $Gm7$   $Cm7$   
 truth, show how I feel, try to make you com - plete - ly real, I'll use a

$Fm$   $Gm$   $A^{\flat}maj7$   $B^{\flat}7$   $E^{\flat}$   $A^{\flat}$   $B^{\flat}$   
 brush so light and fine to draw you close and make you mine.

$E^{\flat}$   $Cm/D$   $D7$   $Gmaj7$   
 I'll paint a sun to warm your heart, swear-ing that we

F#m7 Bm7 Em7 A7

nev - er ev - er part, that's the col - our of my—

D Gmaj7

love. I'll draw the years all pass - ing by, so much to

F#m7 Bm Em7 F#m7

learn, — so much to try, and with this ring our lies will start,

Em7 F#m7 Em D Gmaj7 A7

swear - ing that we'll nev - er part. I of - fer what you can - not buy - de - vot - ed love un - til we

D G D G D G D

die, — ooh, — ooh. —

# The Last To Know

Words & Music by Philip Galdston & Brock Walsh

**Slow**

**B<sup>b</sup>** **E<sup>b</sup>maj<sup>7</sup>**

*mf*

1. Let me be the first to say  
(Verse 2 see block lyric)

**B<sup>b</sup>** **Gm** **E<sup>b</sup>**

ain't it al-ways so? But there's no oth-er way to

**F** **B<sup>b</sup>** **E<sup>b</sup>maj<sup>7</sup>**

find out what I need to know. It's not that I don't think you care,

**Dm** **Gm** **G<sup>b</sup>**

it's what you have-n't said, that keeps me guess-ing

$C^b$   $D^b/E^b$   $E^b$   $E^b/F$   $Dm^7$   
 3 2 4 3 1 3  
 day and night— put - ting vi - sions— in my head. Don't let me be the

$F^9sus^4$   $F$   
 last, (If you thought of leav - ing would you tell me?) don't let me be the

$Dm^7$   $Gm$   
 2  
 last (If the truth would hurt) or would you— lie to me,—

$E^b\text{maj}^7$   $F$   
 4  
 don't you keep it to your-self for my— pro - tec - tion, break it to me now,—

$Gm$   $F$   
 — don't let me be the last, (If you thought of leav - ing would you



tell me?) don't let me be the last, (Like you're nev - er gon - na let) or would you lie to me,

Chords: Dm<sup>7</sup> 3, Gm

ba - by all I ask\_ don't let me be the last\_ to know.

Chords: E<sup>b</sup>maj<sup>7</sup>, Cm<sup>7</sup>, F<sup>9</sup>, 1. B<sup>b</sup>, F<sup>7</sup>sus<sup>4</sup>

know.

Chords: 2. G<sup>b</sup>maj<sup>7</sup>, D<sup>b</sup>maj<sup>9</sup>, E/G<sup>b</sup>, G<sup>b</sup>

Don't let me be the last, (If you thought of leav - ing would you tell me?) don't let me be the

Chords: E<sup>b</sup><sup>9</sup>sus<sup>4</sup>, F<sup>7</sup>, F<sup>9</sup>sus<sup>4</sup>, F

last (If the truth would hurt) or would you\_ lie to me,

Chords: Dm<sup>7</sup>, Gm

E<sup>b</sup>maj<sup>7</sup> 4 F Gm

don't you keep it to your-self for my pro-tection, break it to me now, don't let me be the

F 1

last, (If you thought of leav-ing would you tell me?) don't let me be the

Dm<sup>7</sup> 3 Gm E<sup>b</sup>maj<sup>7</sup> 2

last, (Like you're nev-er gon-na let) or would you lie to me, ba-by all I ask don't

Cm<sup>7</sup> F<sup>9</sup> B<sup>b</sup>

let me be the last to know.

*Verse 2:*

You know how old friends will talk  
 A secret's hard to keep,  
 But this girl she says you're seeing  
 Sure sounds a lot to me.  
 Still it's not for me to say  
 If what I heard was true.  
 And I won't let myself believe a word  
 Till I hear it from you.

# It's All Coming Back To Me Now

Words & Music by Jim Steinman

Slowly

1. There were *mf* nights when the wind was so cold that my  
emp - ty threats and hol - low lies, and when -

bo - dy froze in bed, if I just lis - tened to it right out - side the win - dow. There were  
- ever you tried to hurt me, I just hurt you ev - en worse, and so much deep - er. There were

days when the sun was so cruel that all the tears turned to dust, and I just  
hours that just went on for days, when a - lone at last, we'd count up all the

knew my eyes were dry - ing up for - ev - er.  
chan - ces, that were lost to us for - ev - er,

Em<sup>3</sup> Am F G C Em Am

I fin - ished cry - ing in the in - stant that you left, and I can't re - mem - ber where, or when, or  
but you were his - tory with the slam - ming of the door, and I made my - self so strong a - gain some -

F G Em Am F G F

how, — and I ban - ished ev - ery mem - ory you and I had ev - er made,  
how, — and I nev - er wast - ed a - ny of my time on you since then,

Gsus<sup>4</sup> G C Cmaj<sup>7</sup>

but when you touch me like this, — and you hold me like that, — I just  
but if I touch you like this, — if you kiss me like that, — it was

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

have to ad - mit — that it's all — com - ing back — to me, when I touch you like this, — and I  
so long a - go, — but it's all — com - ing back — to me, if you touch me like this, — if I

Cmaj<sup>7</sup> Am<sup>7</sup> Dm F G

hold you like that, — it's so hard to be - lieve, but it's all — com - ing back — to me, it's  
kiss you like that, — it was gone with the wind, — but it's all — com - ing back — to me, it's

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

all com - ing back, it's all com - ing back to me now. — } There were mo - ments of gold, — and there were  
all com - ing back, it's all com - ing back to me now. — }

Em F Am<sup>7</sup> F Em F

flash-es of light, — there were things I'd ne-ver do a-gain, but then, they'd al - ways seemed right. — There were

Am Em Am F Dm G<sup>7</sup>

nights of end-less plea-sure, it was more than a - ny laws al - low, — Ba-by, ba-by, ba-by, if I  
Ba-by, ba-by, ba-by, when you

C Cmaj<sup>7</sup> Am<sup>7</sup> Dm

kiss you like this, — and if you whis-per like that, — I was lost long a - go, — but it's all —  
touch me like this, — and when you hold me like that, — it was gone with the wind, but it's all —

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

— com - ing back — to me. If you want me like this, — and if you need me like that, — it was  
— com - ing back — to me. When you see me like this, — and when I see you like that, — then we

Am<sup>7</sup> Dm F G Am<sup>7</sup> Dm

dead long a - go, — but it's all — com-ing back — to me. It's so hard to re - sist, — but it's all —  
see what we want — to see, all — com-ing back — to me. the flesh and the fan - tas-ies, all —

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

— com-ing back to me. I can bare-ly re-call, but it's all — com-ing back to me now,  
— com-ing back to me. I can bare-ly re-call, but it's all — com-ing back to me now.

1. 2. Cmaj<sup>7</sup>

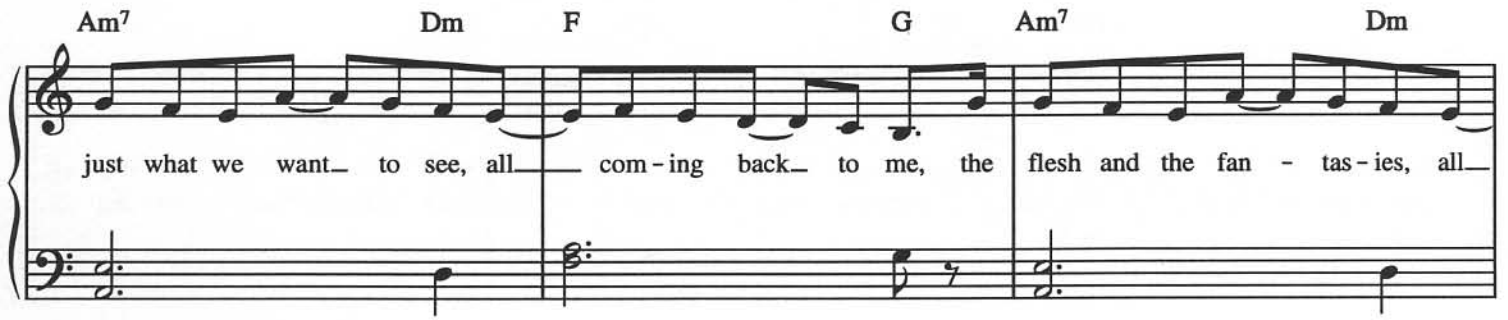
— 2. Therewere those — If you for - give me all this, if I for - give you all that, — we for -

Am<sup>7</sup> Dm F G C Cmaj<sup>7</sup>

give and for-get, and it's all — com-ing back — to me, when you see me like this, — and when I see you like that, we see

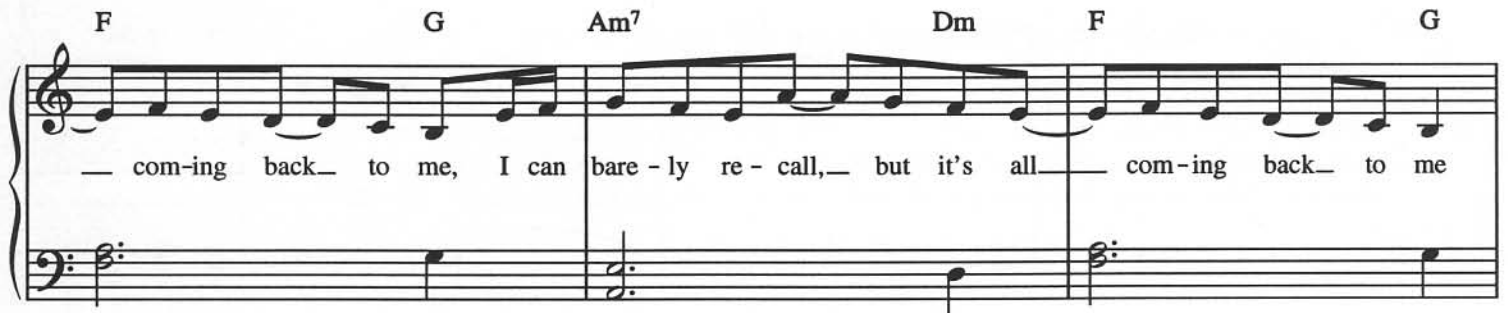


Am<sup>7</sup> Dm F G Am<sup>7</sup> Dm



just what we want\_ to see, all\_ com-ing back\_ to me, the flesh and the fan - tas-ies, all\_

F G Am<sup>7</sup> Dm F G



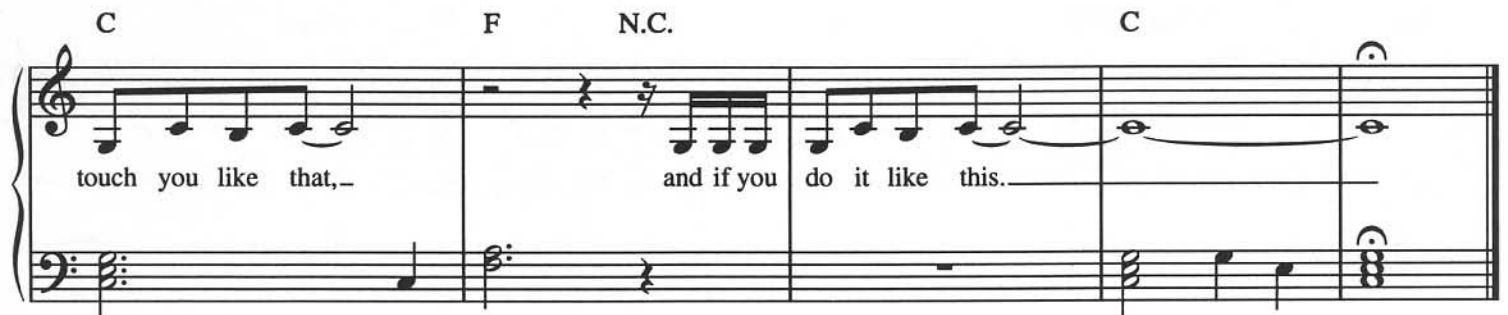
\_ com-ing back\_ to me, I can bare - ly re - call, - but it's all\_ com-ing back\_ to me

C F C F



now, and when you kiss me like this, and when I

C F N.C. C



touch you like that, - and if you do it like this. -

# Think Twice

Words & Music by Andy Hill & Pete Sinfield

Slow

Musical notation for the first system of the piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Slow'. The dynamics are marked 'mf'. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a whole note chord F1 in the first measure, followed by a whole note chord Gm in the second measure, a quarter rest in the third measure, and a quarter note G in the fourth measure. The bass staff has a bass line starting with a 1 3 5 fingering in the first measure, followed by a 1 3 5 fingering in the second measure, and then a bass line with a triplet of eighth notes in the fourth measure.

Musical notation for the second system of the piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a whole note chord Dm in the first measure, followed by a quarter note G in the second measure, and then a quarter note G in the third measure. The bass staff has a bass line with a 1 3 5 fingering in the first measure, followed by a bass line with a 4 fingering in the second measure, and then a bass line with a 4 fingering in the third measure. The lyrics are: "1. Don't think I can't feel that there's some - thing wrong, -".

Musical notation for the third system of the piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a whole note chord C in the first measure, followed by a quarter note G in the second measure, and then a quarter note G in the third measure. The bass staff has a bass line with a 5 fingering in the first measure, followed by a bass line with a 5 fingering in the second measure, and then a bass line with a 5 and 4 fingering in the third measure. The lyrics are: "you've been the sweet - est part of my life for so long."

Musical notation for the fourth system of the piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a whole note chord Dm in the first measure, followed by a quarter note G in the second measure, and then a quarter note G in the third measure. The bass staff has a bass line with a 7 fingering in the first measure, followed by a bass line with a 7 fingering in the second measure, and then a bass line with a 7 fingering in the third measure. The lyrics are: "I look in your eyes, there's a dis - tant light\_\_\_\_\_".

C Am<sup>7</sup> B<sup>b</sup>

and you and I know there'll be a storm to - night.

Gm C

This is get - ting ser - i - ous,

Gm C B<sup>b</sup> C<sup>7</sup>

are you think - in' 'bout you or us? Don't

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

say what you're a - bout to say, Look back be - fore you leave my

B<sup>b</sup> C<sup>7</sup> F B<sup>b</sup> C

life. be sure be - fore you close that door, be - fore you

Gm7 **1. B<sup>b</sup>** F

roll those dice, ba - by think twice.

2 5

Gm **2. B<sup>b</sup>** Dm

2. Ba - by think dice. Ba - by think twice.

1 3 5

Gm Dm Gm

Ba - by this is ser - i - ous, are you think - in' a - bout

1 3 5

B<sup>b</sup> C Gm B<sup>b</sup>

Ba - by this is ser - i - ous, are you think - in' a - bout

5 3

C N.C.

you or us? Ba - by. Don't

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

say what you're a - bout to say, Look back be - fore you leave my

B<sup>b</sup> C C<sup>7</sup> F B<sup>b</sup> C

life. be sure be - fore you close that door, be - fore you

Gm<sup>7</sup> B<sup>b</sup> F B<sup>b</sup>

roll those dice. Don't say what you're a - bout to say,

C C7 F Am B<sup>b</sup> C C7

Look back be - fore you leave my life. be

F B<sup>b</sup> C Gm7

sure be - fore you close that door, be - fore you roll those...

B<sup>b</sup> F

dice... *mp*

Verse 2:

Baby think twice, for the sake of our love  
 For the memory,  
 For the fire and the faith  
 That was you and me.  
 Babe I know it ain't easy  
 When your soul cries out for the higher ground,  
 'Cause when you're halfway up  
 You're always halfway down.

But baby this is serious  
 Are you thinking 'bout you or us?



# The Series.

The 'It's Easy To Play' series offers you easy-to-read, simplified arrangements of music from the world's favourite performers and great composers.

Ideal for beginners, the music is newly engraved and includes chord symbols and lyrics where appropriate.



- |                                   |                                       |  |                                  |  |                                    |
|-----------------------------------|---------------------------------------|--|----------------------------------|--|------------------------------------|
| <b>Abba</b><br>AM22195            | <b>Children's Songs</b><br>AM29489    | <b>Elvis</b><br>AM20868                  | <b>Music Hall</b><br>AM69287     | <b>Ragtime</b><br>AM14143                                  | <b>The Twenties</b><br>AM68305     |
| <b>Bach</b><br>AM71721            | <b>Chopin</b><br>AM71747              | <b>Familiar Songs</b><br>AM36419         | <b>Nursery Rhymes</b><br>AM37706 | <b>Rhythm &amp; Blues</b><br>AM33549                       | <b>The Thirties</b><br>AM68313     |
| <b>Burt Bacharach</b><br>AM937497 | <b>Christmas Songs</b><br>AM22641     | <b>Film &amp; TV Themes</b><br>AM24761   | <b>Oasis</b><br>AM936276         | <b>Cliff Richard</b><br>AM90140                            | <b>The Forties</b><br>AM68321      |
| <b>Ballads</b><br>AM63025         | <b>Classical Themes</b><br>AM31659    | <b>Folk</b><br>AM18987                   | <b>Opera</b><br>AM32152          | <b>Rock 'n' Roll</b><br>AM19555                            | <b>The Fifties</b><br>AM68339      |
| <b>Ballet Music</b><br>AM32939    | <b>Classics</b><br>AM19563            | <b>George Gershwin</b><br>AM68511        | <b>Roy Orbison</b><br>AM77363    | <b>Schubert</b><br>AM71762                                 | <b>The Sixties</b><br>AM68347      |
| <b>Beatles</b><br>NO17907         | <b>Classics 2</b><br>AM60252          | <b>Gilbert &amp; Sullivan</b><br>AM24225 | <b>Party Time</b><br>AM90160     | <b>Showtunes</b><br>AM26907                                | <b>The Seventies</b><br>AM68354    |
| <b>Beatles 2</b><br>NO90342       | <b>Richard Clayderman</b><br>AM61599  | <b>Hymns</b><br>AM23698                  | <b>Piano Duets</b><br>AM62514    | <b>Paul Simon</b><br>PS10214                               | <b>The Eighties</b><br>AM68362     |
| <b>Bee Gees</b><br>AM77355        | <b>Clayderman 2</b><br>AM65921        | <b>Michael Jackson</b><br>AM77348        | <b>Pops</b><br>AM27228           | <b>Paul Simon 2</b><br>PS10883                             | <b>TV Action Themes</b><br>AM62670 |
| <b>Beethoven</b><br>AM71739       | <b>Phil Collins</b><br>AM65913        | <b>Jazz</b><br>AM15280                   | <b>Pops 2</b><br>AM37904         | <b>Soft Rock</b><br>AM74220                                | <b>TV Themes</b><br>AM63033        |
| <b>Blues</b><br>AM15264           | <b>Country 'n' Western</b><br>AM19530 | <b>Jazz 2</b><br>AM62258                 | <b>Pops 3</b><br>AM65905         | <b>Songs of England, Scotland &amp; Ireland</b><br>AM31857 | <b>TV Themes 2</b><br>AM89468      |
| <b>Blur</b><br>AM936265           | <b>Disney</b><br>WD10260              | <b>Elton John</b><br>AM61714             | <b>Pops 4</b><br>AM67596         | <b>Cat Stevens</b><br>AM24274                              | <b>Waltzes</b><br>AM20421          |
| <b>Bon Jovi</b><br>AM936287       | <b>Duran Duran</b><br>AM61755         | <b>Jerome Kern</b><br>AM80268            | <b>Pops 5</b><br>AM77132         | <b>Strauss</b><br>AM83791                                  | <b>West End Hits</b><br>AM90097    |
| <b>Boogie-Woogie</b><br>AM23706   | <b>Bob Dylan</b><br>AM78890           | <b>Latin</b><br>AM18995                  | <b>Pops 6</b><br>AM91212         | <b>Swing</b><br>AM20140                                    | <b>Wet Wet Wet</b><br>AM935935     |
| <b>Carpenters</b><br>AM23342      | <b>Duke Ellington</b><br>AM65939      | <b>Marches</b><br>AM24969                | <b>Pops 7</b><br>AM936441        | <b>Tchaikovsky</b><br>AM82926                              | <b>Stevie Wonder</b><br>AM40007    |
|                                   |                                       | <b>Mozart</b><br>AM71754                 | <b>Pub Songs</b><br>AM69279      |  |                                    |

ISBN 0-7119-6589-7



9 780711 965898

Wise Publications  
Order No. AM944042

Visit the Internet Music Shop at  
<http://www.musicsales.co.uk>