

Arranged for piano, voice & guitar

BOOGIEWOOGIE.RU

LOVE SONGS

The Greatest Of The 70s



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Ain't No Sunshine

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Words & Music by Bill Withers

Slow rock-blues feel (♩ = 80)

N.C. Am⁷ Em Am⁷

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

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

Em Am⁷ Em⁷

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

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

Dm⁷ Am⁷ Em Am⁷

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

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

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Am Em7 Am Em7

gone, gone, wonder if she's gone to stay.
on - ly dark - ness_ ev - 'ry day.)

Am Em

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

Dm7 Am Em7

home an - y - time_ she goes a - way. *To Coda* ♠

Am N.C.

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

know, I know, - I know, - I know, I know, I know, - I know, I know, I know, I know, - I know,

This system contains the first line of the song. The vocal melody is in a treble clef, featuring eighth and quarter notes. The piano accompaniment is in a bass clef, consisting of a steady eighth-note pattern. The lyrics are: "know, I know, - I know, - I know, I know, I know, - I know, I know, I know, I know, - I know,"

I know, I know, I know, - I know, I know, I know, hey, - I ought to leave the young thing a -

This system contains the second line of the song. The vocal melody continues with eighth and quarter notes. The piano accompaniment remains consistent. The lyrics are: "I know, I know, I know, - I know, I know, I know, hey, - I ought to leave the young thing a -"

- lone, but, ain't no sun - shine when she's gone. _____ Ain't no sun - shine when she's

Am⁷ Em Am⁷

D.S. al Coda

This system contains the third line of the song. The vocal melody has a long note with a fermata. The piano accompaniment features chords and arpeggiated patterns. The lyrics are: "- lone, but, ain't no sun - shine when she's gone. _____ Ain't no sun - shine when she's". Above the piano part, chord diagrams for Am⁷, Em, and Am⁷ are provided. The instruction "D.S. al Coda" is written at the end of the system.

♠ Coda

An - y - time - she goes a - way.

Am Em⁷ Am⁹

This section is the Coda. The vocal melody is simple, with a fermata at the end. The piano accompaniment features chords and arpeggiated patterns. The lyrics are: "An - y - time - she goes a - way.". Above the piano part, chord diagrams for Am, Em⁷, and Am⁹ are provided. The instruction "Coda" is written at the start of the section.

Always On My Mind

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





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

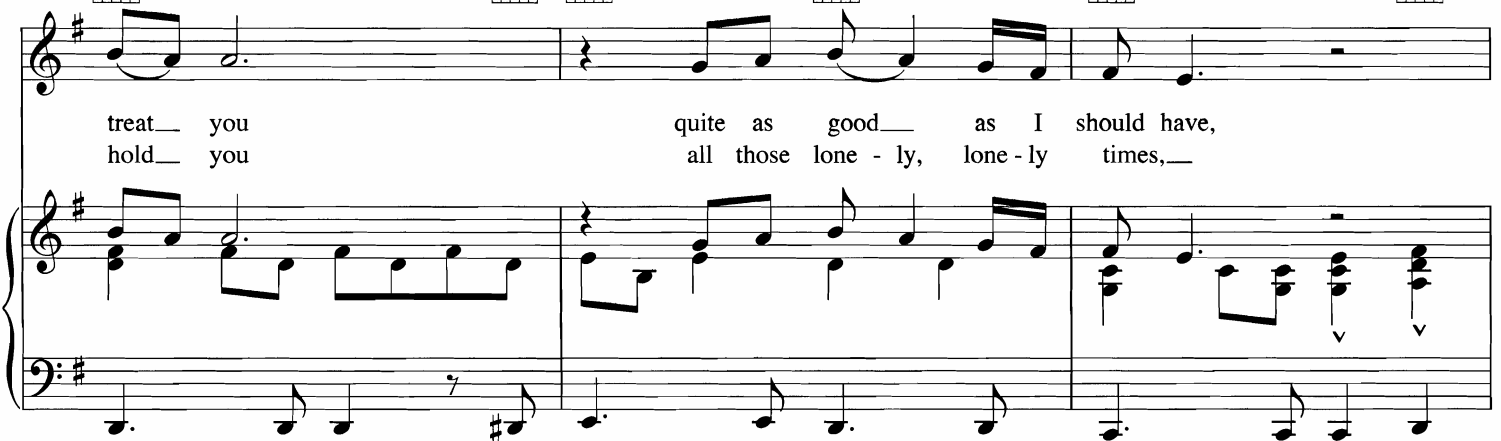
♩ = 92 **Slow and steady**

G   G 









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

D  D#dim  Em  G/D  C  D 



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

G  D  D#dim  Em  G/D 



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

A/C#



C



G/B



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

C



G/B



Am



C/G



C/E



D



G/D



D7



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

To Coda ☉

1.

G



D/A



G7/B



C



D7



G



C



D



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

2.

G



C



D



G



D/F#



Em



G/B



mind. Tell_____ me,

C G/B Am Am7/D G

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

Em G/D C G/B Am D7

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

D.S. al Coda

Coda

G D/F# Em G/D

- tis - fied. mind.

C G/D Am D7 G

D.S. and fade

You were al - ways on my mind.

Baby, I Love Your Way

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Words & Music by Peter Frampton

♩ = 66



Guitar

The first system of the score features a guitar line in the upper staff and a piano accompaniment in the lower staves. The guitar line starts with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. The key signature has one sharp (F#) and the time signature is 4/4.



The second system continues the musical score. The guitar line features a quarter note C4, an eighth note D4, a quarter note E4, and a quarter note F#4. The piano accompaniment continues with the same rhythmic pattern as the first system.



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

(Verses 2 & 3 see block lyrics)



The third system includes the vocal line with lyrics. The guitar line has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues. A triplet of eighth notes is indicated above the word "fore".

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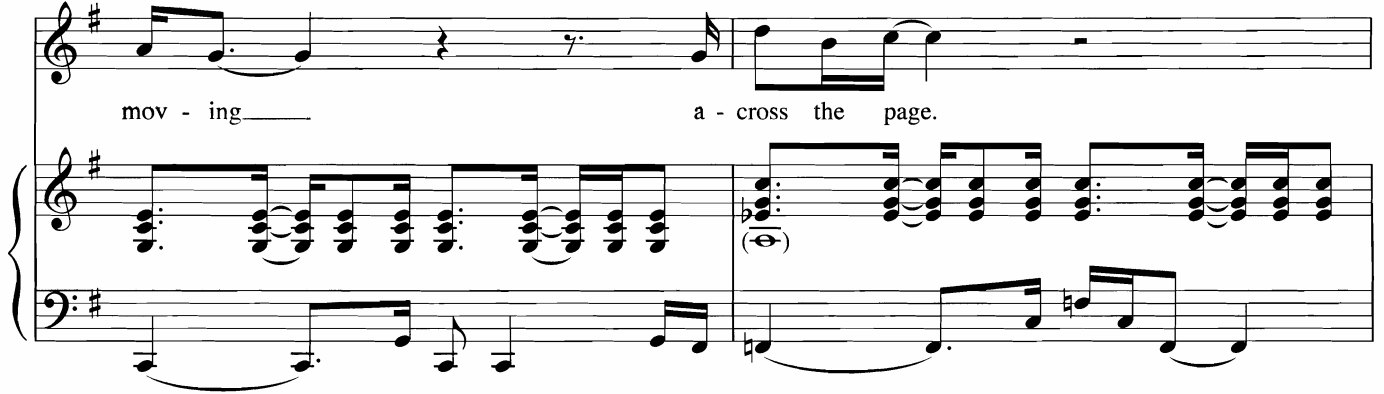
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



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C  F⁹ 



mov - ing _____ a - cross the page.




G  D/F#  Em  D 


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




C  F⁹ 

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



Bm  E⁷ 

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



Am7 D11 5fr D7 To Coda

love _____ won't _____ wait. _____

G D Am7 C G D

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

Am7 C G D Am7 C Guitar

Wan-na be with you night and day. _____

1. G D/F# Em D

_____ 3 _____

C Bm7 Am D11

This system contains the first four measures of the piece. The guitar part is written in treble clef with a key signature of one sharp (F#). Chord diagrams are provided above the staff: C (x0232), Bm7 (x2442), Am (x0222), and D11 (x0232 with '5fr' indicated). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

2. G D/F# Em D



This system contains measures 5 through 8. The guitar part continues in treble clef. Chord diagrams are provided: G (000320), D/F# (002232), Em (002200), and D (xx0232). The piano accompaniment continues with the right-hand melody and left-hand bass line.

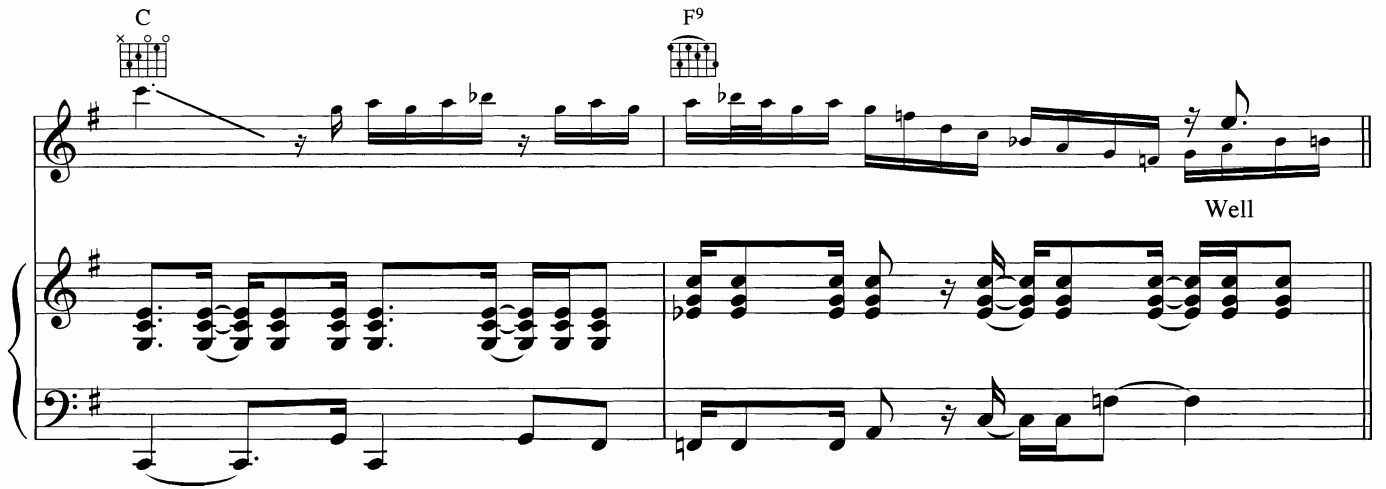
C F9

This system contains measures 9 through 12. The guitar part continues in treble clef. Chord diagrams are provided: C (x0232) and F9 (023232). The piano accompaniment continues with the right-hand melody and left-hand bass line.



G D/F# Em D

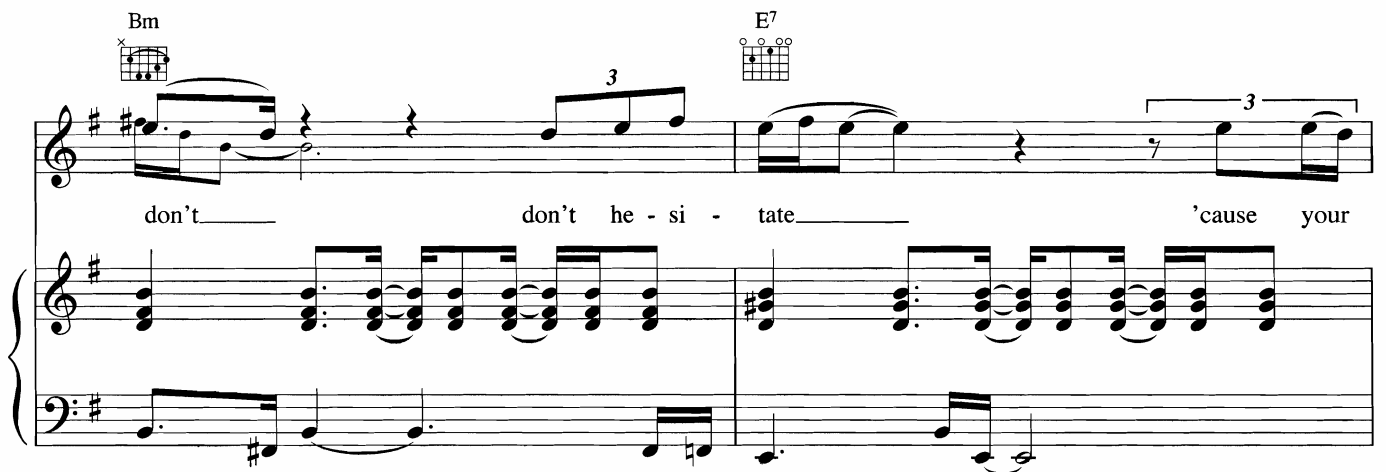
This system contains measures 13 through 16. The guitar part continues in treble clef. Chord diagrams are provided: G (000320), D/F# (002232), Em (002200), and D (xx0232). The piano accompaniment continues with the right-hand melody and left-hand bass line.

C  F9 






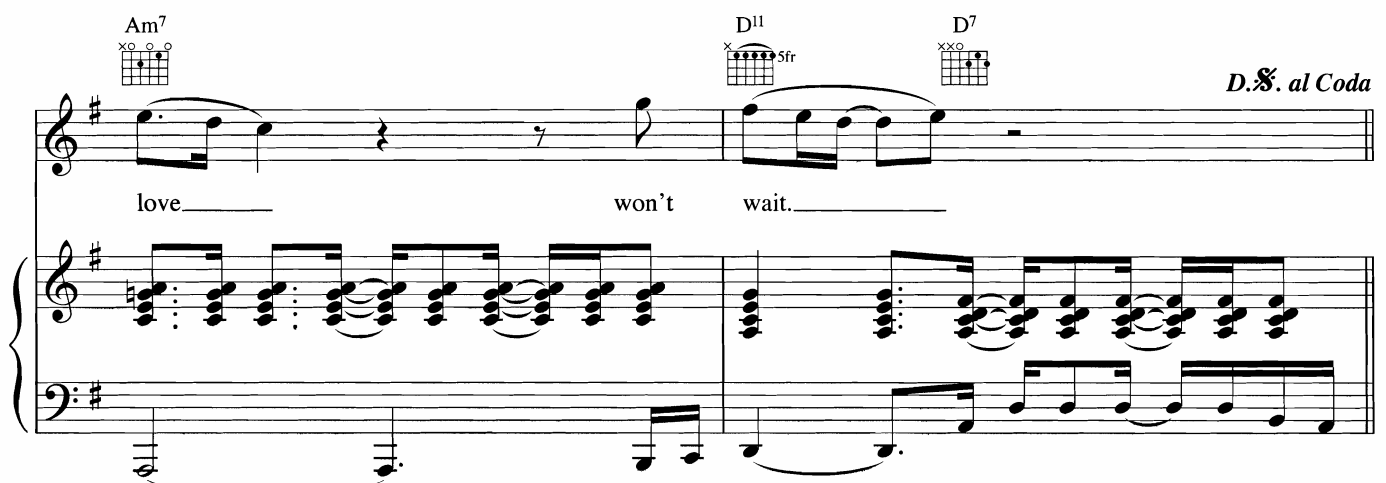
Well

Bm  E7 







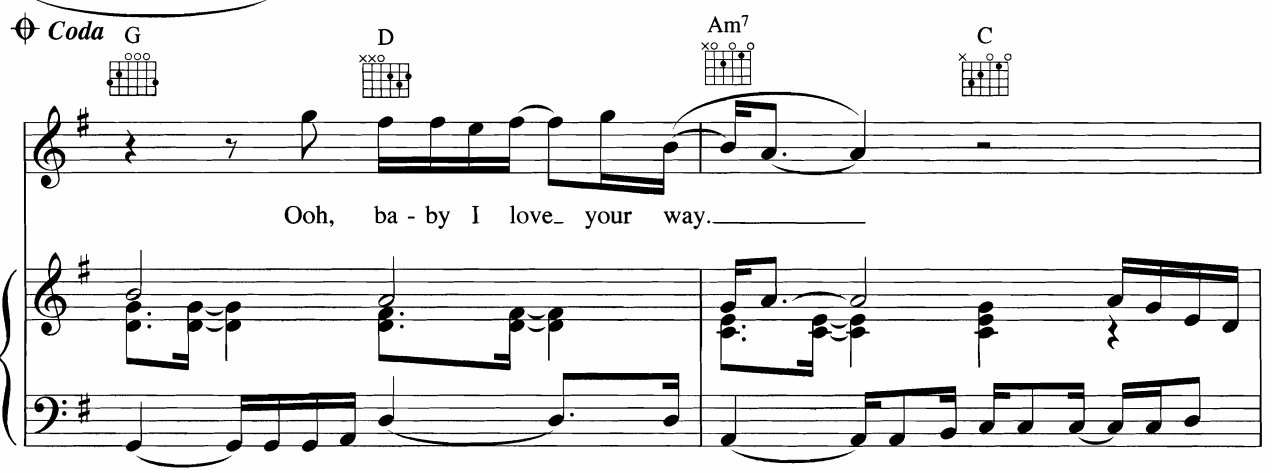
don't don't he - si - tate 'cause your

Am7  D11  D7 



love won't wait. *D. Sc. al Coda*

Coda G  D  Am7  C 



Ooh, ba - by I love_ your way.

G D Am7 C G D

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

Detailed description: This system shows the first two measures of the song. Above the staff are guitar chord diagrams for G, D, Am7, C, G, and D. The vocal line starts with a 7-measure rest, then plays a melody. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Am7 C G D Am7 C

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

Detailed description: This system shows the next two measures. Chord diagrams for Am7, C, G, D, Am7, and C are provided. The vocal line has a 1-measure rest followed by a melody. The piano accompaniment continues with chords and bass.

G D/F# Em C G

Detailed description: This system shows the final two measures of the page. Chord diagrams for G, D/F#, Em, C, and G are provided. The vocal line features triplets in the first measure. The piano accompaniment concludes with a final chord and bass line.

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

Ooh, baby I love your way etc.

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

Ooh, baby I love your way etc.

Can't Give You Anything (But My Love)

BOOGIEWOOGIE.RU

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

Strongly rhythmic

Piano introduction in 4/4 time, marked *f*. The right hand features a rhythmic melody with eighth and quarter notes, while the left hand provides a steady bass line with eighth notes.

Am guitar chord diagram: x02020

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

Vocal line with lyrics and piano accompaniment. The piano part is marked *mp*. The melody is in 4/4 time.

G guitar chord diagram: 320033

E7 guitar chord diagram: 020110

Am guitar chord diagram: x02020

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

Vocal line with lyrics and piano accompaniment. The piano part continues with a steady bass line.

E7 guitar chord diagram: 020110

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

Vocal line with lyrics and piano accompaniment. The piano part concludes with a final chord.



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



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

CHORUS



die. I can't give you
live. }



a - ny - thing but my love,

Fsus²
x02333

Am⁷
x02023

Dm⁷
x02311

but my love.

I

G⁷
020332

Cmaj⁷
x03211

Am⁷
x02023

can't give you a - ny - thing

but my love, -

1.

Dm
x02311

Fsus²
x02333

Am⁷
x02023

E⁷
022111

but my love.

2.

Am
x02023

Am⁷
x02023

D.%. and fade

2. I can-not

mp

Can't Smile Without You BOOGIEWOOGIE.RU

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

mp

Introduction: Treble clef, 4/4 time, key of D major. Bass clef accompaniment with chords.



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



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




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

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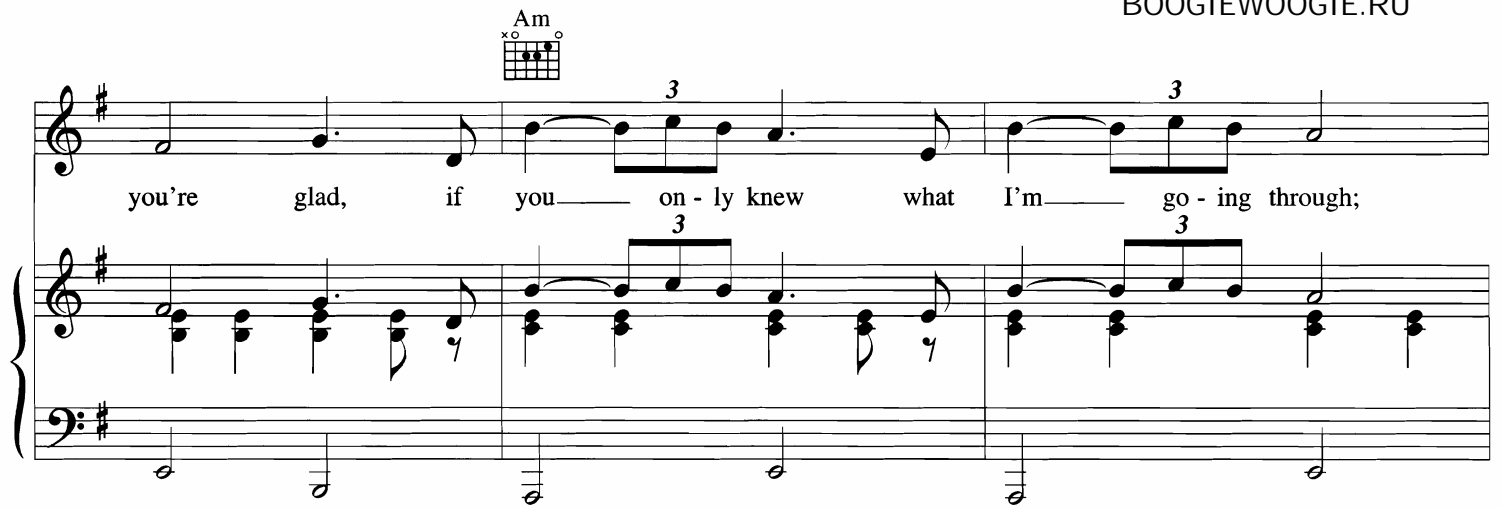
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Am




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

3




C/D


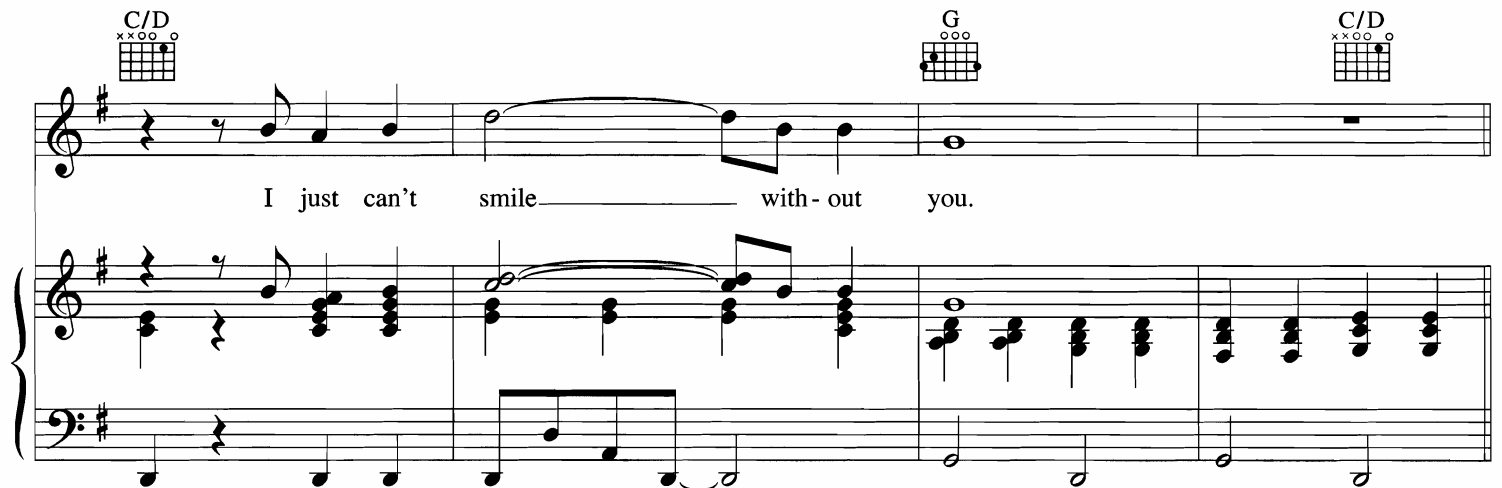


I just can't smile with - out you.


G



C/D





G


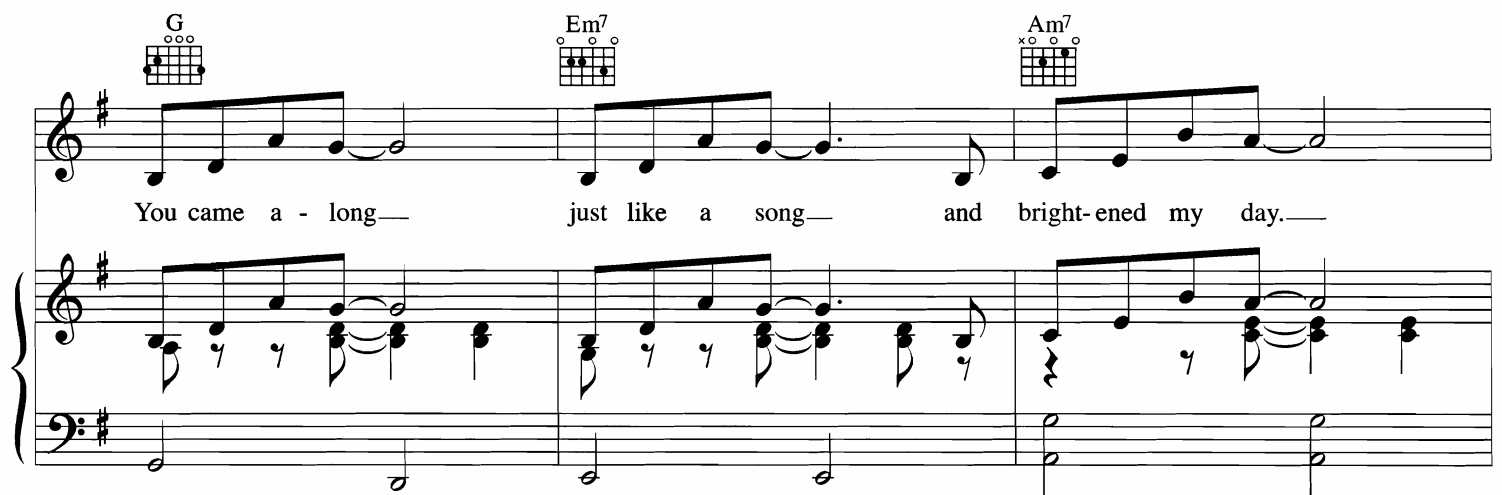


You came a - long just like a song and bright-ened my day.


Em7



Am7





C/D




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


D7



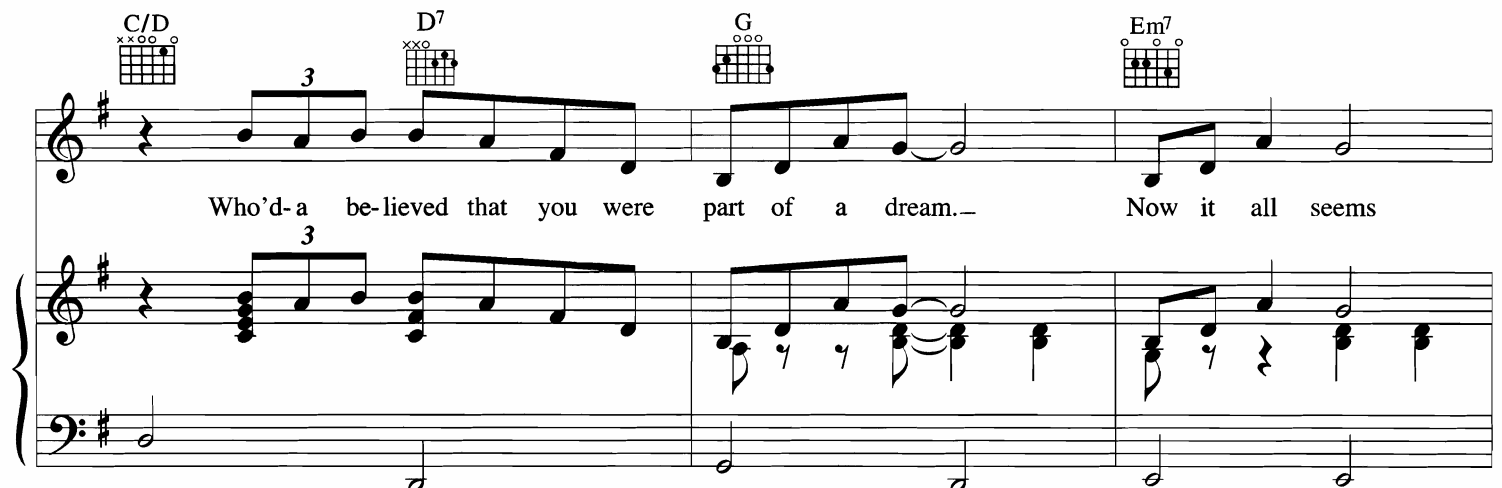
G



Em7



3





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



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



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

cresc.

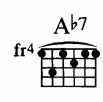
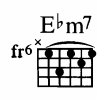


feel sad when you're sad, I feel glad when you're glad, if

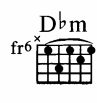
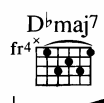
mf



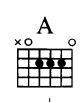
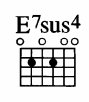
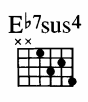
you — on - ly knew what I'm — go - ing through; I just can't



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



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



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

F#m **Bm**

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

D/E **Eb/F** **Bb**

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

cresc. **ff**

Gm **Cm**

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

Instrumental till fade

Eb/F

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

Repeat and fade

Don't Give Up On Us

BOOGIEWOOGIE.RU

Words & Music by Tony Macaulay

$\text{♩} = 100$

D



E/D



C#m7



F#m7



Con pedale

D/A



E⁹sus⁴



A



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

A/G#



D



E/D



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



fu - ture is - n't just one__ night.___ It's writ - ten in the__ moon -
 know we put our last one__ by,__ just for a rain - y__ eve -
 Can't we stay the way we__ are?__ The an - gel and the__ dream -

1.



- light and paint - ed on the stars.___ We can't change
 - ning, who
 - er

2,3.

Dadd9



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



To Coda ⊕

few. }
fool. }

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



through.

I real-ly lost my head last night.



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



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



D.S. al Coda

3. Don't give

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

⊕ *Coda*



through..

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



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



It's writ - ten in the moon - light

and paint - ed on the

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

A/C#



Bm7



E9sus4



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). Lyrics: stars. We can't change_ ours. Don't give

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

Bb



Bb/A



Eb



Musical staff with treble clef and key signature of two flats (Bb, Eb). Lyrics: up on us ba - by, we're still_ worth_ one more

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

F/Eb



Dm7



Gm7



Musical staff with treble clef and key signature of two flats (Bb, Eb). Lyrics: try. I know we've put a last one_ by, _

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

Eb



Bb/D



Ebbadd9



Musical staff with treble clef and key signature of two flats (Bb, Eb). Lyrics: just for a rain - y eve - ning when may - be stars are

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



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



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



Don't give up on us ba - by.



The First Time Ever I Saw Your Face

BOOGIEWOOGIE.RU

Words & Music by Ewan MacColl

Slowly



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



saw your face,_____ I thought the sun_____



rose in your eyes

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a 7/8 time signature and contains the lyrics "rose in your eyes". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.



and the moon and the stars were the

The second system continues the musical score. The vocal line has the lyrics "and the moon and the stars were the". The piano accompaniment continues with chords and a bass line. The system concludes with a double bar line.



To Coda ◊

gifts you gave to the dark

The third system concludes the page. The vocal line has the lyrics "gifts you gave to the dark". The piano accompaniment continues with chords and a bass line. The system ends with a double bar line.



D.S. al Coda

and the end of the skies.

♠ *Coda*



And last... till the end



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



ev - er I saw your face,



your face, your face, your face,



your face.

Verse 2

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

Verse 3

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

Hopelessly Devoted To You

BOOGIEWOOGIE.RU

Words & Music by John Farrar

♩ = 74

Dm



A



Dm



A



Dm



Dm/E



A/F



A/G



A



1. Guess

A



C#m



D



mine is not the first heart broken, my

Bm E7 Amaj7 A⁶

eyes are not the first to cry. I'm

Aadd9 F#7 Em/G F#7

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

Bm7 C#m Bm E

you. 2. I

A C#m D

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

Bm E7 Amaj7 A6

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

Aadd9 F#7 Em/G F#7

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


Bm7 C#m B E7

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

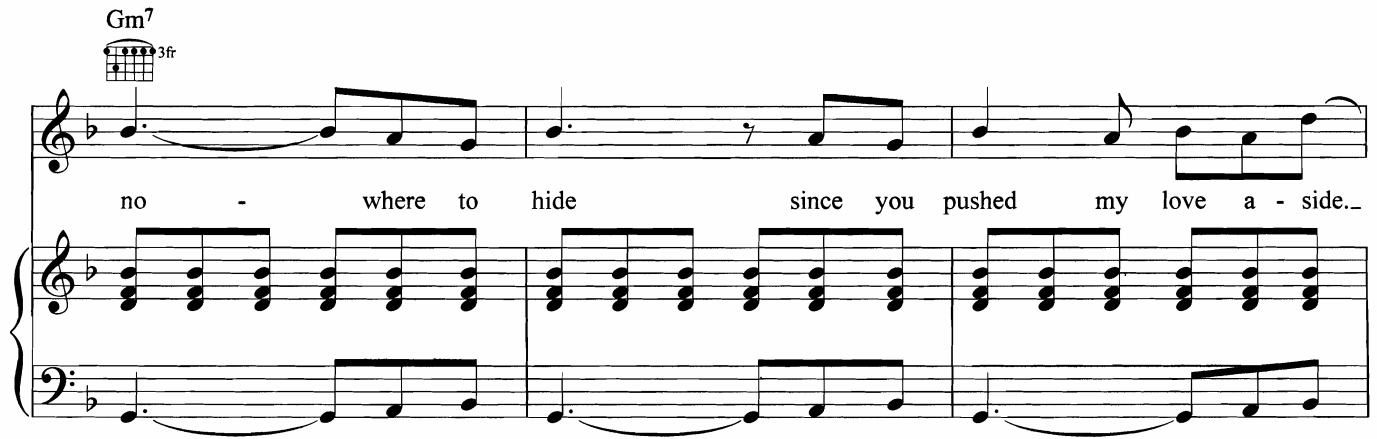
Dm Dm/E A/F A/G A N.C.

you. But now there's

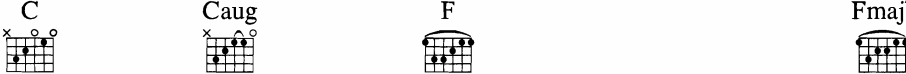
Gm7



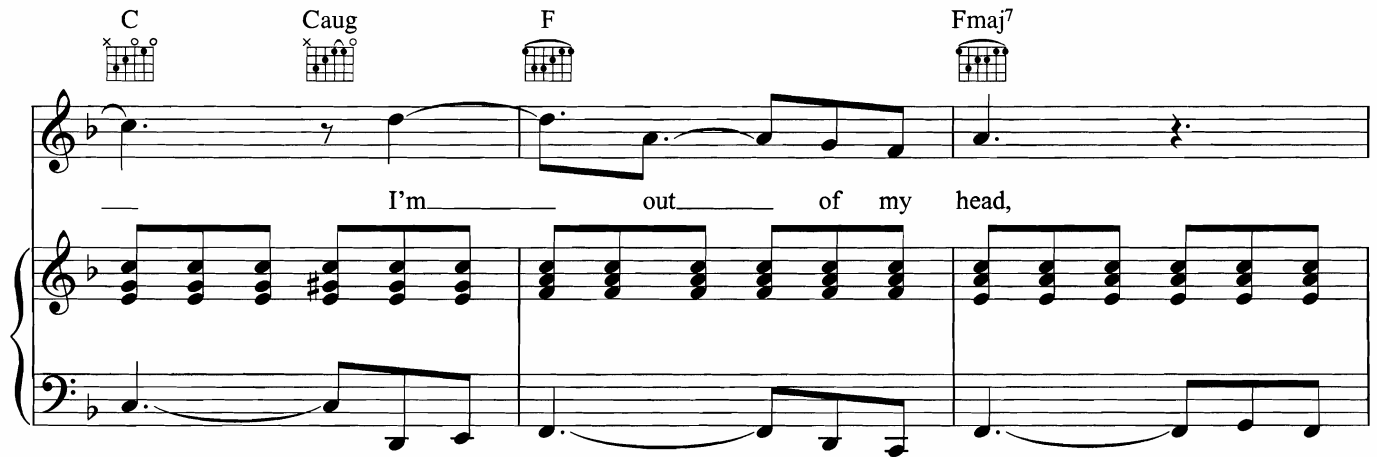
no - where to hide since you pushed my love a - side...




C Caug F Fmaj7



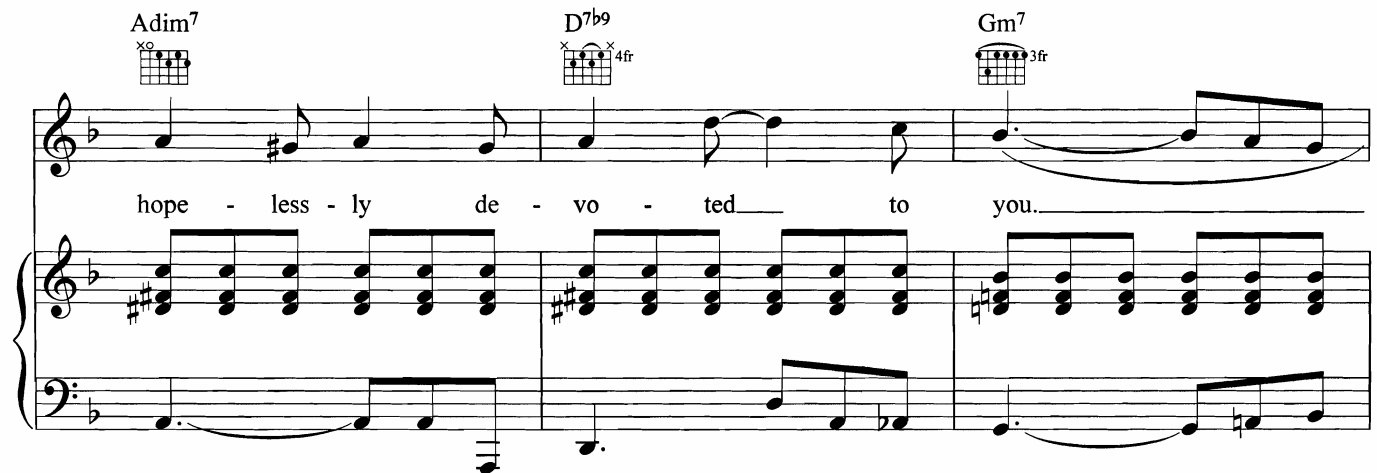
I'm out of my head,



Adim7 D7b9 Gm7



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






C7b9








Hope - less - ly de - vo - ted to



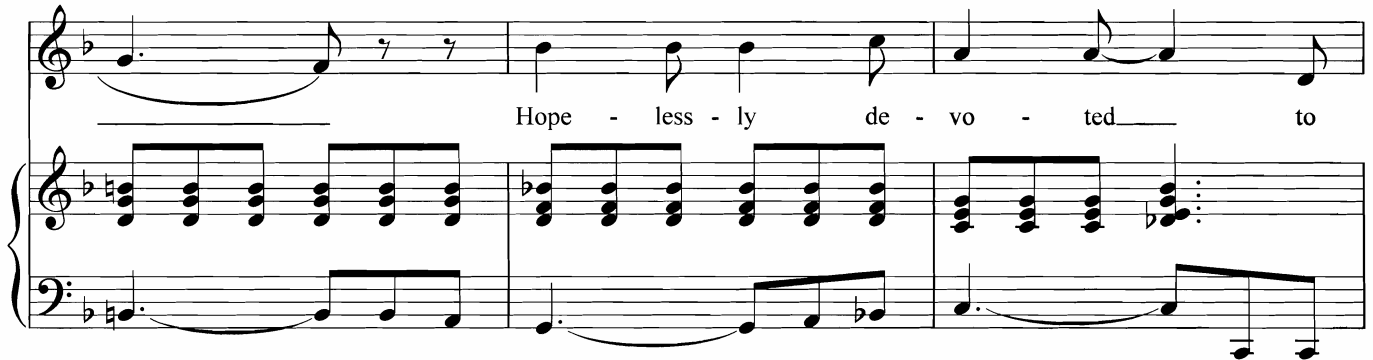
Dm  Faug/C#  F/C 






you.




G/B  Gm7  1. C  C7b9 







Hope - less - ly de - vo - ted to




Dm  Dm/E  Dm/F  Dm/G  A 

you. 3. My



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

- vot - ed to you. Ooh.



How Deep Is Your Love

BOOGIEWOOGIE.RU

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



I know your



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



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

Fm7

A^b/B^b

A^bmaj7 4fr



feel you in my arms a - gain. And you come to me on a sum -
sav - iour when I fall. And you may not think I care.

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

Gm7 3fr

Fm7



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

Gm7 3fr

A^b/B^b



(how deep is your love?)

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

How deep

E^b

E^bmaj7 6fr



is your love? How deep is your love?
is your love? How deep is your love?



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



break - ing us down when they all ___



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



D to fade

How deep

I Don't Know How To Love Him

Words by Tim Rice
Music by Andrew Lloyd Webber

Slowly

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

I don't know how to love him.

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

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

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

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

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D G D G D G D/A A

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

D/F# A D A F#m7 Bm

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

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

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

G F#7 Bm Bm/A G

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

mf

D/A C G D G D/F#

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

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

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

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

mp

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

To Coda ⊕

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

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

D

G

F#7

so.

mf *cresc.*

Bm

Bm/A

G

D/A

C

I ne - ver thought I'd

f

D.S. al Cod

G

D

G

D/F#

Em

G/A

A

G/A

A

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

♢ Coda

D

G

D/F#

Em⁷

D

G

D/F#

Em⁷

D

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

I Don't Want To Talk About It

Words & Music by Danny Whitten

♩ = 66

C#m7



C#m7/F#



The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

B



The second system continues the musical notation. The vocal line has a rest followed by the lyrics "1. I can". The piano accompaniment continues with the same rhythmic pattern.

♩ C#m7



C#m7/F#



The third system includes the lyrics "tell by your eyes_ that you've prob - 'ly been cry - ing for -". Below the first line of lyrics, it says "(3. Instrumental)". The piano accompaniment continues with the same rhythmic pattern.

B



C#m7



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

C#m7/F#



B



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

§



F#



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

G#m



B/F#



E





F#

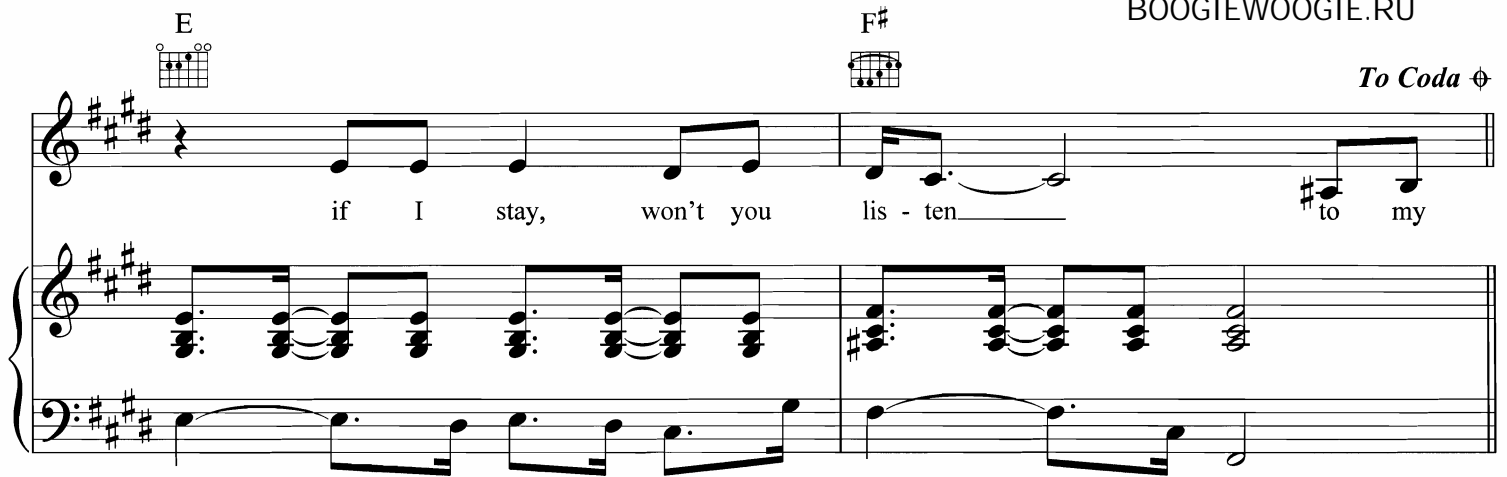




If I stay just a lit-tle bit long - er,

To Coda ◊

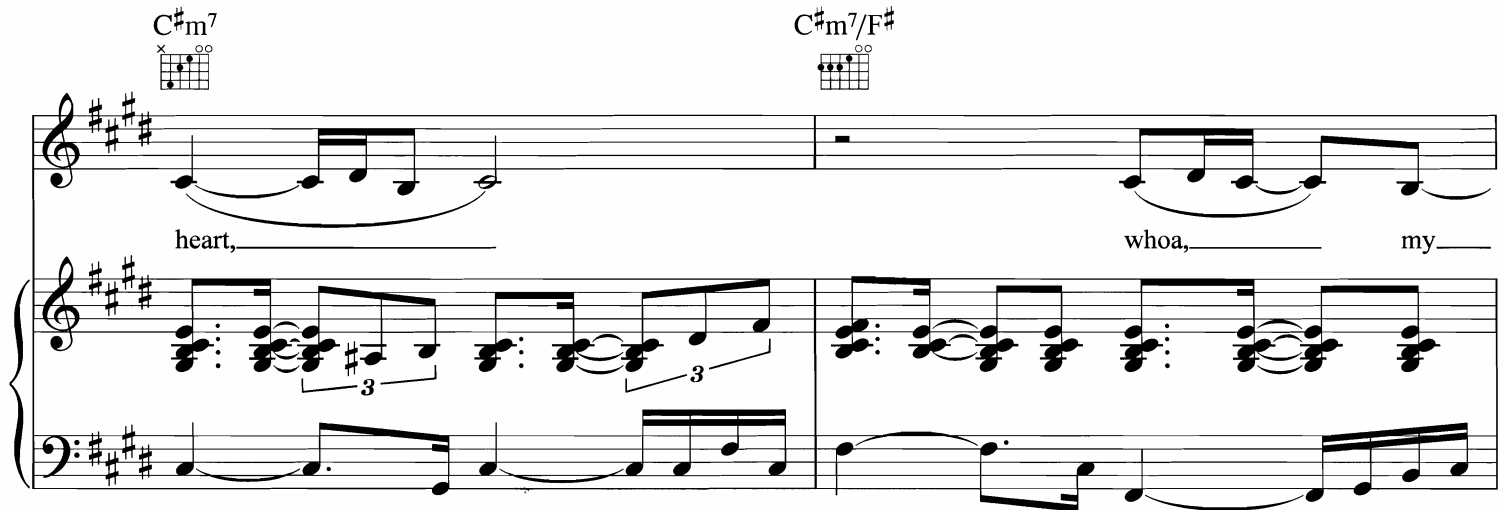
E  F# 




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



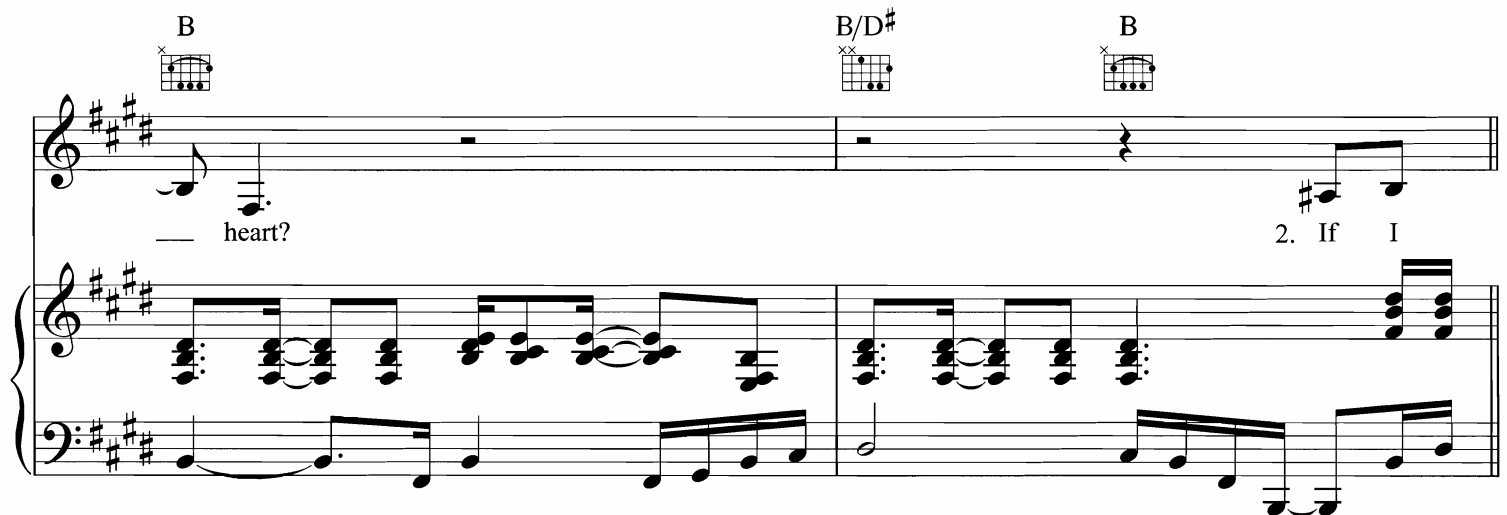
C#m7  C#m7/F# 



heart, _____ whoa, _____ my _____



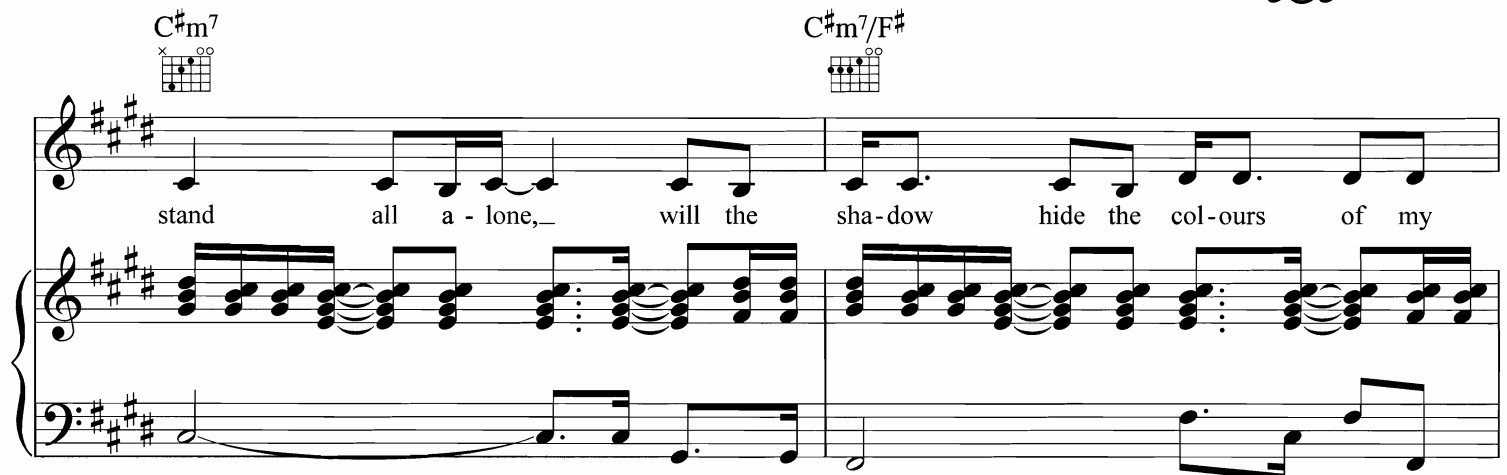
B  B/D#  B 

heart? _____ 2. If I



C#m7  C#m7/F# 

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



B



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

C#m7



C#m7/F#



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

D.S. al Coda

B



A



E/G#



F#m7



mir - ror.

♠ Coda

C#m7



C#m7/F#



B



D.S.S. to fade

heart, whoa, my heart?

Jealous Guy

Words & Music by John Lennon

G C/E D D7

Em G/F# G Em D

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

D7 Em Em⁶

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

D Em C

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

G Dm/F C Dsus⁴ G Dm/F

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

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

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

1, 2, 3. 4.

C G C G

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

C G C G

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

Love And Affection

BOOGIEWOOGIE.RU

Words & Music by Joan Armatrading

$\text{♩} = 88$

C#m7



F#13



A6



B6add11



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

Con pedale

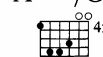
Emaj7



Aadd9



Aadd9/G#



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

F#11



C#m7



Aadd9



for ro - manc - ing? With a friend

Aadd9/G#



F#11



Amaj7



I can smile but with a lov - er I could hold my head_

E



B5



N.C.

back, I could real - ly laugh, real - ly laugh.

Asus2



C#m7



F#11



Thank you, you took me

Emaj7/G#





Amaj7



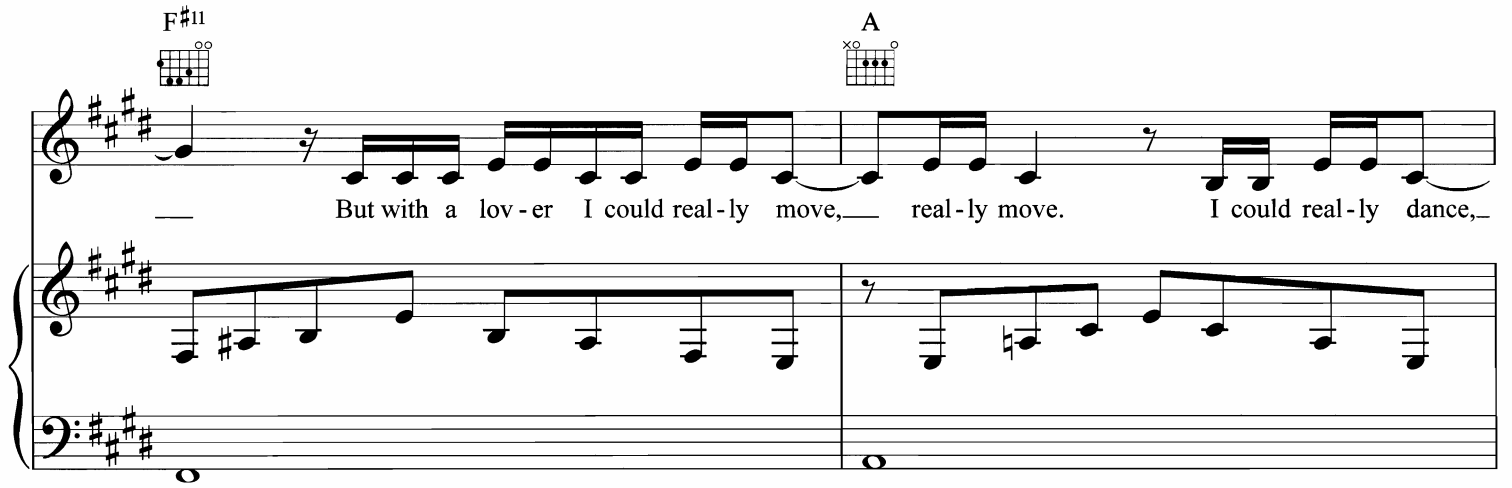
Aadd9/G#





danc - ing 'cross the floor, cheek to cheek.

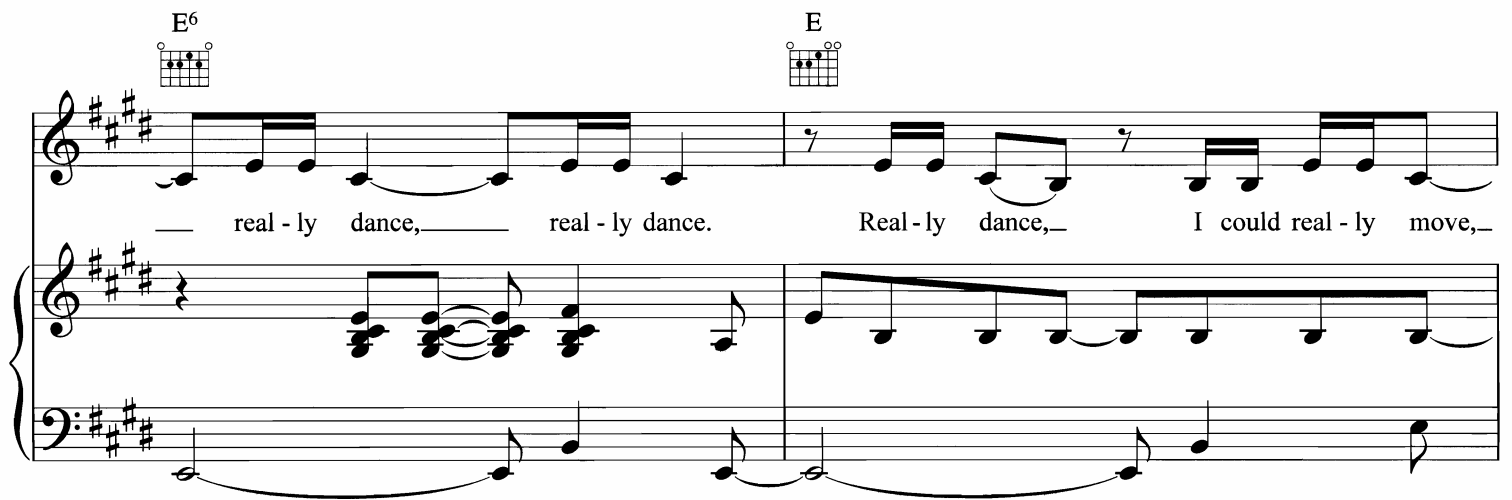
F#11  A 


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



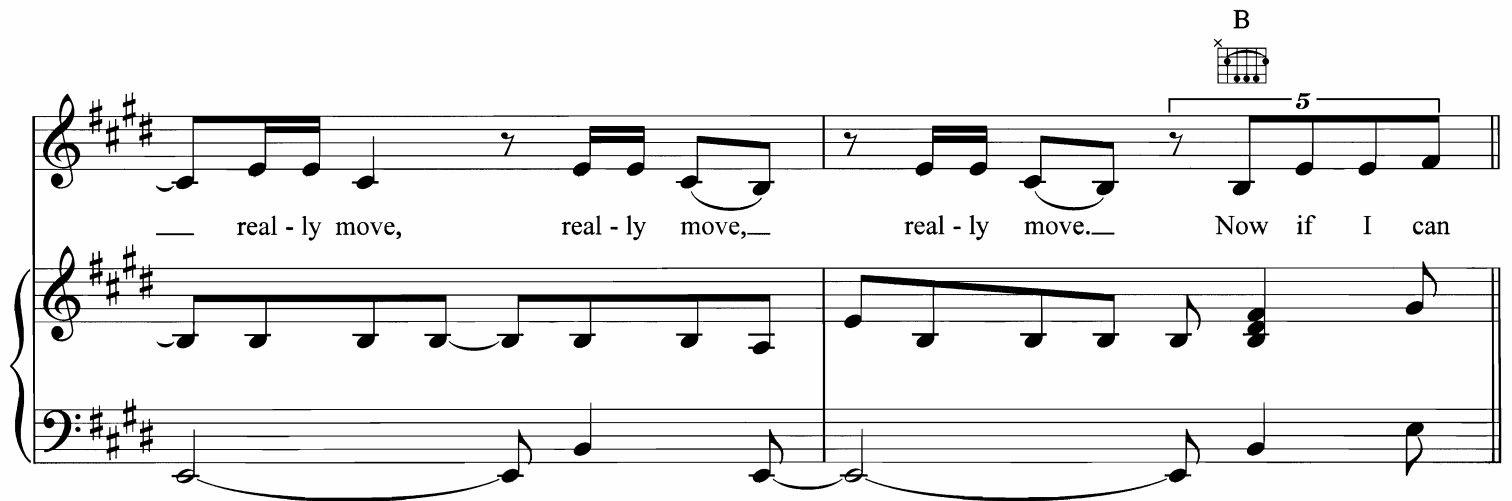
E6  E 





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



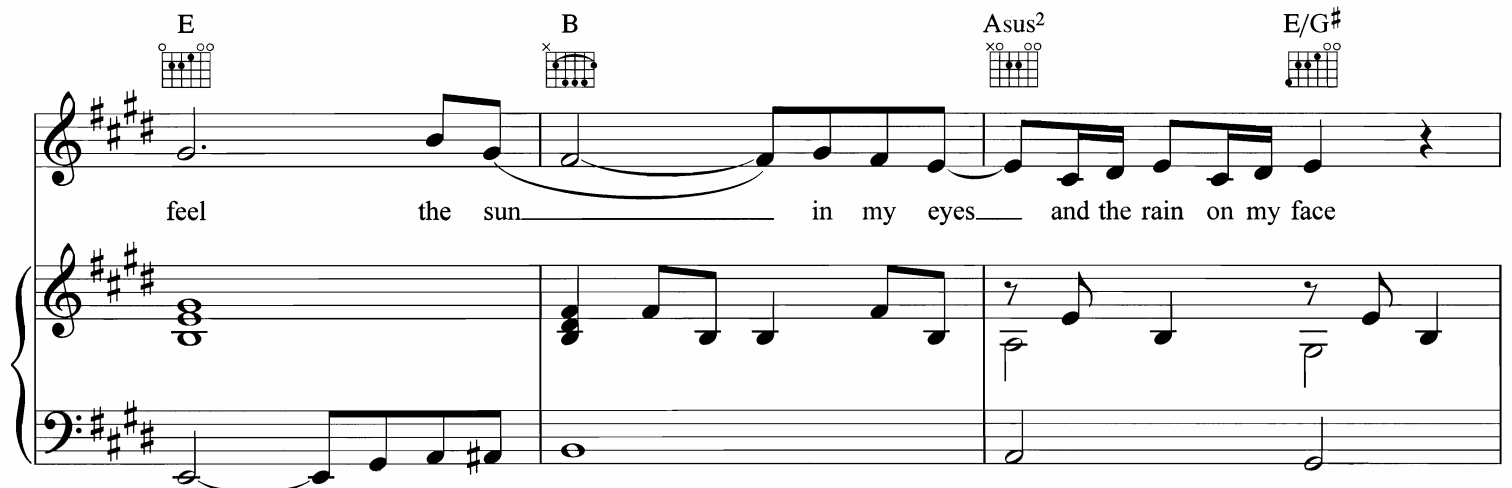
B 

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



E  B  Asus²  E/G# 

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



F#7



C#m



Bbmaj7



why can't I feel

E



Asus2



E



love? I can real - ly love,

Asus2



E



real - ly love, real - ly love, real - ly love, real - ly love.

Asus2



E



Asus2



Love, love, love, love, love. Love, love, love. Now I got all

E



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

E

Asus²

E



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

Asus²

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

A



B



C#m



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

BOOGIEWOOGIE. *RV*

B/D#



A/E



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

B/F#



A7



Just take my hand and lead me where you will.

B



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

E



Asus2



E



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

Asus²

BOOGIEWOOGIE.RU E



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

Asus²

E



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

Asus²

Em/G



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

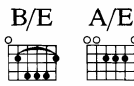
F#7

Fmaj7

E



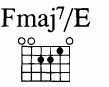
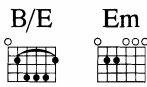
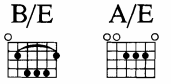
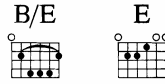
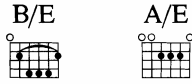
— give me love, give me love. — Love.



BOOGIEWOODIE RUE

Saxophone

d|||



Make love, oh,
(Lover ooh hoo.)



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



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



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

1.



2.



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

Asus²



BOOGIEWOOGIE. RÜ



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

Asus²



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

Asus²



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

Asus²



(Lov - er ooh hoo.) Ooh hoo.

Lovin' You

Words & Music by
Minnie Riperton & Richard Rudolph

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

Dmaj⁷ C#m⁷ Bm⁷ Amaj⁷ Dmaj⁷ C#m⁷

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

Bm⁷ Amaj⁷ Dmaj⁷ C#m⁷

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

Bm7

Amaj7

Dmaj7

C#m7

Bm7

Amaj7



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

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

Piano accompaniment for the first system.

Dmaj7

C#m7

Bm7

Amaj7



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

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

Piano accompaniment for the second system.

To Coda ◊

Dmaj7

C#m7

Bm7

Amaj7

Bm7

C#m7



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

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

Piano accompaniment for the third system.

BOOGIEWOOGIE.RU

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

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

Dmaj7 C#m7 Bm7 Amaj7 Dmaj7 C#m7

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

Bm7 Amaj7 Dmaj7 C#m7

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

BOOGIEWOOGIE.RU

1.

Bm7

Amaj7

Dmaj7

C#m7



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

2.

D.S. al Coda

Bm7

Amaj7

Dmaj7

C#m7

Bm7

Amaj7



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

♠ *Coda*

Dmaj7

C#m7

Bm7

Amaj7



Repeat and fade

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

Midnight Train To Georgia BOOGIEWOOGIE.RU

Words & Music by Jim Weatherly

♩ = 88




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



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

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



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



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



not— so long — a - go. — He's

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

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

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

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

G^bmaj7
fr⁴A^b111. D^bA^b/C

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

G^b/B^bA^b112. D^bFm⁷/CG^b/B^bA^b11

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

D^bFm⁷/CG^b/B^bA^b11*Repeat to fade*

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

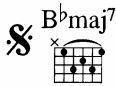
Verse 2:

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

He's leavin' etc.




My Love

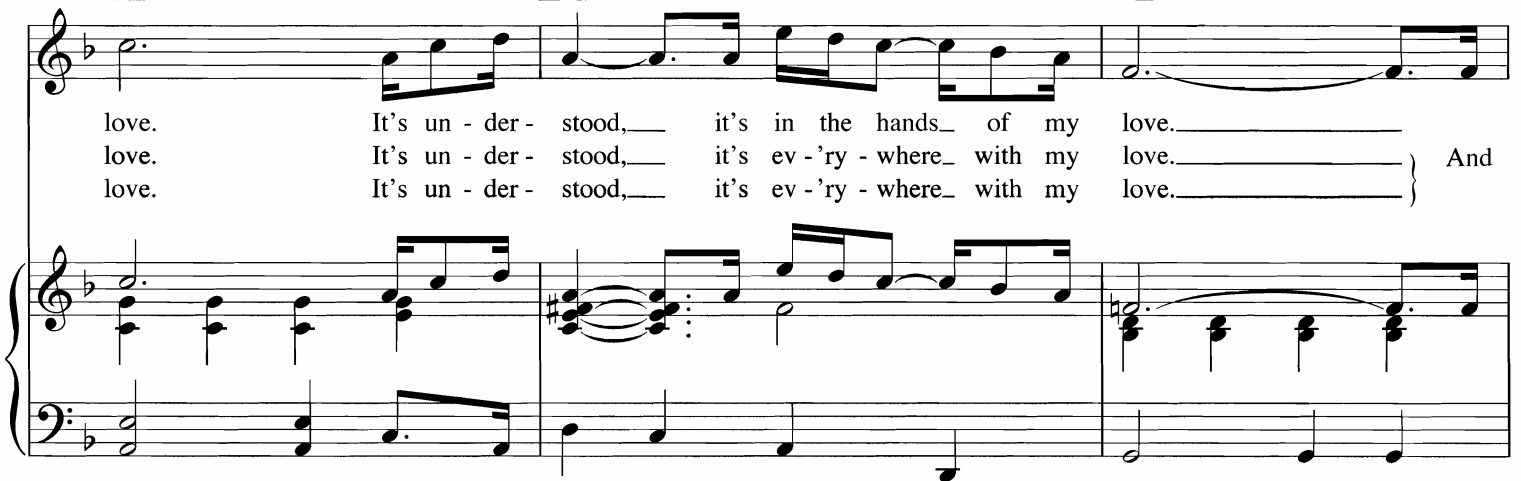
Words & Music by
Paul McCartney & Linda McCartney

Slowly 







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

Am7  5fr D9  4fr Gm7  3fr



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

Am7  5fr Bb major 7  Dm/B  Fm 



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

To Coda ♪

Gm7

Bb

1. F

wo - wo. My love does it good.

2. F

Gm7

C7

F

Faug/A

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

mf

Bb

C7

F

Faug/A

Gm7

C7

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

F

F+/A

Bb

C7

F

Dm/B

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

F Gm7 Bb

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

F Coda F

D.S. al Coda

Wo - wo,

mf

Gm7 C7 F Faug/A Gm7/Bb C7

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

Colla voce

F Faug/A Bb C13 F

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

a tempo

She

Words by Herbert Kretzmer
 Music by Charles Aznavour

♩ = 66

D^b
 D^b/F
 $G^b \text{sus}^2$
 G^b
 $A^b7 \text{sus}^4$
 A^b7
 D^b

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

$E \text{dim}$
 G^b

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

D^b
 B^b7
 $E^b \text{m}$

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

Adim



D^b



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

G^b



A^bsus⁴



A^b7



D^b



G^b



G^b/A^b

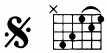


A^b



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

D^b



Edim



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

G^b



D^b



B^b



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



E^bm



A^{dim}



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



To Coda ◊

D^b



E^b7/G



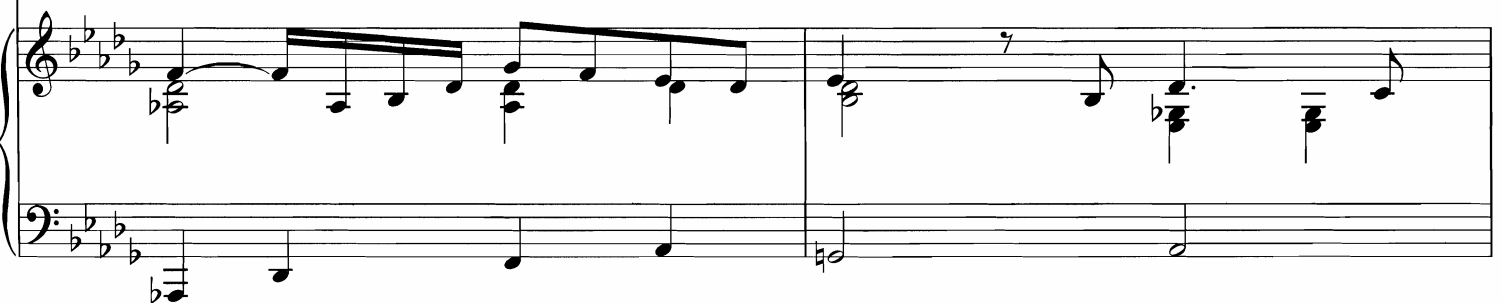
A^b7sus⁴



A^b7



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



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

shell.

A E

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

D C#

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

F#m

B

E

C#



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

E^b

E^b7

A^b7



D.S. al Coda

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

♠ *Coda*

G^b

D^b/F

E^bm⁷

D^b



She, she, she.

Verse 4

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

So You Win Again

BOOGIEWOOGIE.RU

Words & Music by Russ Ballard

♩ = 108

A F#m7 A/B Bm E7




A F#m7 A/B Bm 1. E7



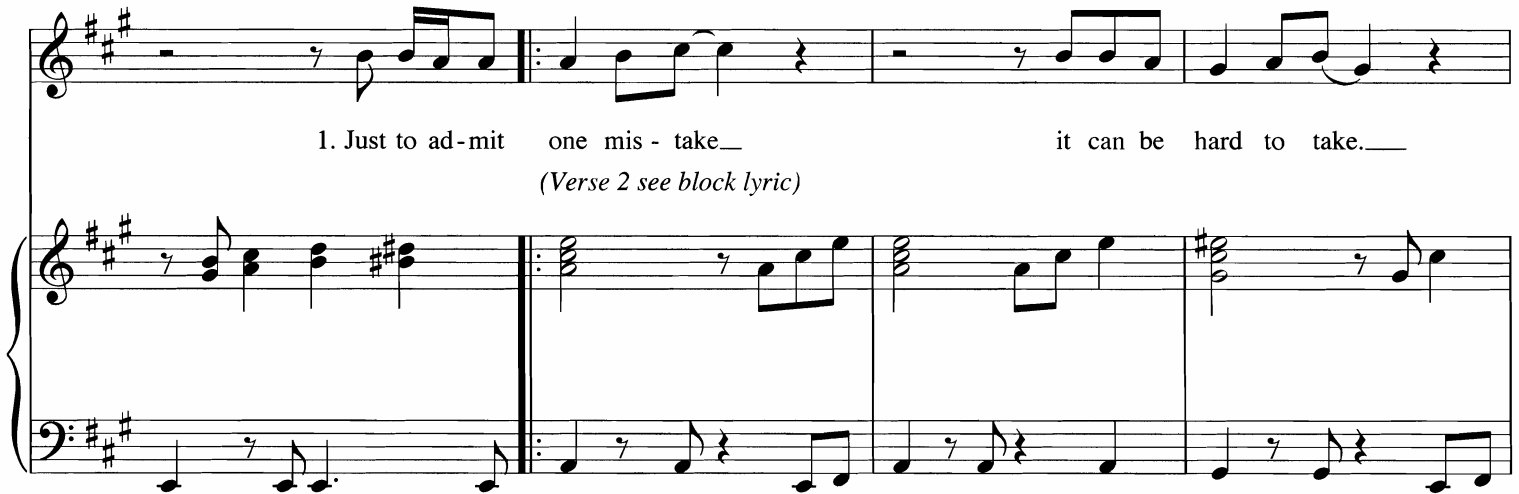
Do do do do, do do do do, do do do do.



2. E7 A C#7



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



F#m7



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



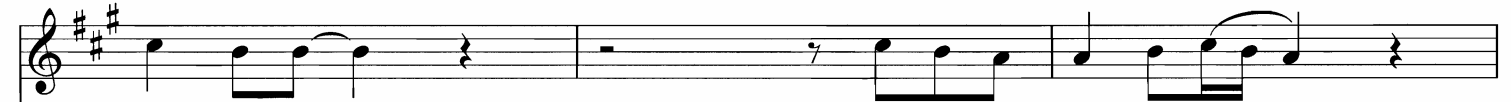
Bm7



E7



A



back for more._

Be - ing the fool I am_____



C#7



I fig-ured in all_____ your plans dar - ling.

Your per-fumed let - ters



F#m7



Bm7



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

E7



E/A



A



E/F#



F#m7



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

A/B



Bm7



D



E11



E/A



A



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

E/F#



F#m7



A/B



Bm7



F#7



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



Em/B



Bm



Dsus2/4



D



D/A



A



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



F#7



F#m/B



Bm7



E



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



E/A



A



E/F#



F#m7



A/B



Bm7



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

1.



2.



B



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

D#7



Will my whole life de - pend___ on fad - ing



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

me - mo - ries? _____ You took the game_ this time with ease._

Piano accompaniment for the first system, showing treble and bass clefs.



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

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

Piano accompaniment for the second system, showing treble and bass clefs.



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

Here I stand a - gain _____ the lo - ser. _____ And just for fun_ you

Piano accompaniment for the third system, showing treble and bass clefs.

F#/G#



G#m7



B/C#



C#m7



G#7



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

F#/C# C#m



Esus²/₄



E



E/B



B



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

G#7



C#7sus⁴



C#m7



F#



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



— Do do do do, do do do do,



do do do do. Do do do do,



Repeat to fade

do do do do, do do do do.

Verse 2

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

So you win again *etc.*

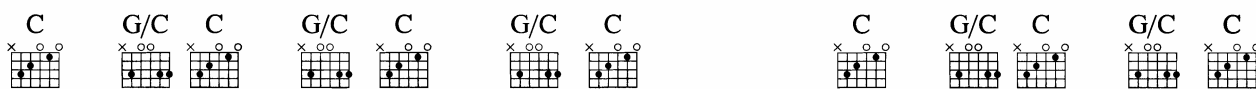
If You Leave Me Now

BOOGIEWOOGIE.RU

Words & Music by Peter Cetera

Original key: B major

♩ = 100



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



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



And if you leave me now, you'll



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



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



girl, I just want you to stay.



C



E^b/F



A love like ours is love.

B^bm/F



F



Am⁷



that's hard to find, how could we let

F



G



C



Bm⁷



E



it slip a - way?

E^b/F



B^bm/F



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

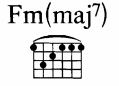


how could we end___ it all___ this way?_



To Coda Φ

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



things we said___ to - day._____



Am7 D G C Am7 D

Musical notation for the first system of 'Boogie Woogie'. It features guitar chord diagrams for Am7, D, G, C, Am7, and D. The piano accompaniment includes triplets and changes in time signature from 2/4 to 4/4 and back to 2/4.

G C G C

Musical notation for the second system of 'Boogie Woogie'. It features guitar chord diagrams for G, C, G, and C. The piano accompaniment includes a 'D.S. al Coda' instruction. Time signatures include 2/4 and 4/4.

♠ Coda Dm Fm(maj7)

Musical notation for the third system of 'Boogie Woogie', featuring guitar chord diagrams for Dm and Fm(maj7). It includes a vocal melody with lyrics: "things we said to - day. If you". The piano accompaniment includes a 'Coda' symbol.

Cmaj7 Am7 Em7

Musical notation for the fourth system of 'Boogie Woogie', featuring guitar chord diagrams for Cmaj7, Am7, and Em7. It includes a vocal melody with lyrics: "leave me now you'll take a - way the big - gest part of me,". The piano accompaniment includes a 'Coda' symbol.

Am

D

G



Musical staff with treble clef, showing a melodic line with a slur and a fermata over the first measure.

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

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

Am7

D

G

C

G/C

C

G/C

C

G/C

C



Piano accompaniment for the second system, featuring triplets in the treble and bass staves.

Am

D

G

C



Musical staff with treble clef, showing a melodic line with a slur and a fermata over the first measure.

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

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

Am7

D

G

C

G/C

C

G/C

C

G/C

C



Musical staff with treble clef, showing a melodic line with a slur and a fermata over the first measure.

Ooh,

Piano accompaniment for the fourth system, featuring triplets in the treble and bass staves.



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




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



Repeat and fade

Sometimes When We Touch

BOOGIEWOOGIE.RU

Words by Dan Hill
Music by Barry Mann

Slowly, in 2

Chord diagrams: D, D7, G/D

Dynamic: *mp*

Chord diagrams: Gm/D, D

Lyrics: You

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

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

Dynamic: *mp - mf - mp*

D F#m Bm

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

E A Em7

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

A7 D A/C# Bm D/A

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

G D/F#

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

Em7 D/F# A

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

D G A F#m

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

mp - mf - f

Bm E A G

have to close my eyes and hide.

F#m Em D G

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

A F#m

both break down and cry. I wan - na

Em7 G/A 3 fr. To Coda

hold you till the fear in me sub -

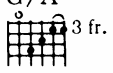
1. D D7 G/D

sides.

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

Ro - sides. At

cresc.

G/A 

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




Dmaj7 

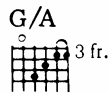
Bm 


F#m 

At times I'd like_ to break_ through_ and

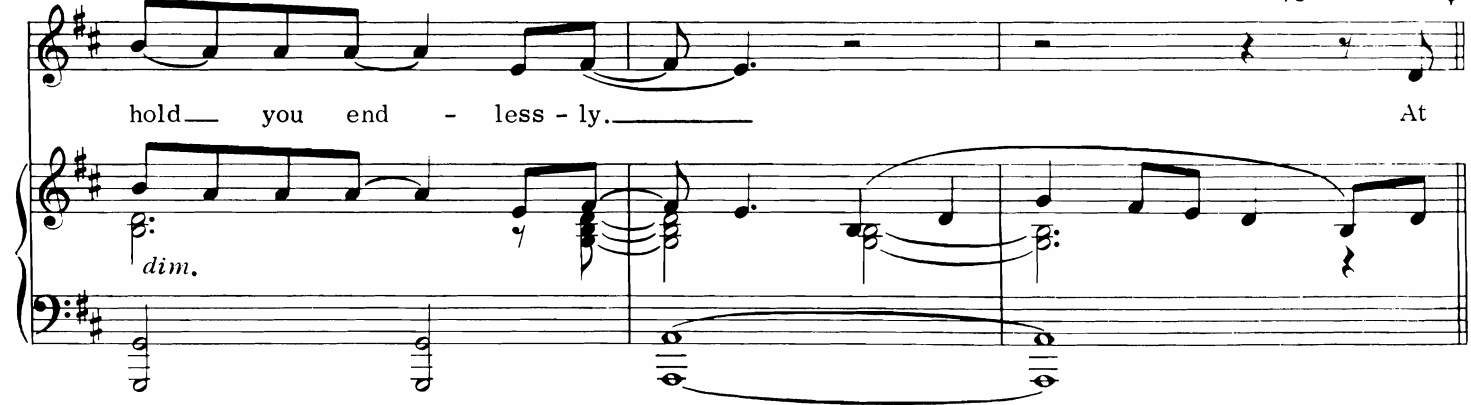


G 

G/A 

D.S. al Coda 

hold_ you end - less - ly. At



Coda 

D 

A/D 

G/D 

D 

sides.



Sorry Seems To Be The Hardest Word

BOOGIEWOOGIE.RU

Words & Music by Elton John & Bernie Taupin

♩ = 64

Gm⁷



Gm⁶



E^bmaj⁷



Gm



Cm



Musical notation for the first system, including treble and bass staves and guitar chord diagrams.

Am⁷^b₅



D⁷



Gm



Musical notation for the second system, including treble and bass staves and guitar chord diagrams.

What have I got - ta do to make you love__

Cm⁷



F



Musical notation for the third system, including treble and bass staves and guitar chord diagrams.

me? What have I got - ta do__ to make_ you care?__

B \flat Am $7\flat 5$ D 7

Gm

Cm 7 

What do I do when light-ning strikes me,

F

F/E \flat B \flat /DB \flat Am $7\flat 5$ D 7 

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

Gm

Cm 7 

What do I do to make you want me?

F

B \flat /DAm $7\flat 5$ D 7 

What have I got - ta do to be heard?



What do I say when it's all ov - er?



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



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



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

E^b/G



D/F#



B^b/F



C/E



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. It contains a melodic line with slurs and ties.

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

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

E^b



E^b/D



Cm



D7#9



D7



To Coda ◊

Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. It contains a melodic line with slurs and ties.

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

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

Gm



Accordion / Vibes

Cm⁷



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. It contains a melodic line with slurs and ties.

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

F



B^b



Am^{7b5}



D7



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. It contains a melodic line with slurs and ties.

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

Gm Gm/F Cm⁷

This system contains the first three measures of the piece. The guitar part features chords Gm, Gm/F, and Cm⁷. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand.

F B^b F/A *D.S. al Coda*

This system contains the next three measures. The guitar part features chords F, B^b, and F/A. The piano accompaniment continues with the melody and bass line. The system concludes with the instruction *D.S. al Coda*.

♠ *Coda*

Gm Cm⁷

What do I do to make you love me?

This system is the Coda section, containing two measures. The guitar part features chords Gm and Cm⁷. The piano accompaniment includes a triplet in the right hand. The lyrics are "What do I do to make you love me?"

F B^b Am^{7b5} D⁷

What have I got - ta do to be heard?

This system contains the final two measures. The guitar part features chords F, B^b, Am^{7b5}, and D⁷. The piano accompaniment includes a triplet in the right hand. The lyrics are "What have I got - ta do to be heard?"

Gm Cm7

What do I do when light - ning strikes me?

Am7b5 D Gm Cm7

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

Am7b5 D7#9 D7 Gm/F Em7b5

sor - ry seems to be_ the hard - est word.

Ebmaj7 Gm/D Am7b5 Dsus4 D7 Gm9

rit.

Talking In Your Sleep

Words & Music by Roger Cook & Bobby Wood

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

Ab Db Eb

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

Eb/C Fm Bbm C7

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

Fm Fm/Eb Bbm Bbm7 Fm Fm/Eb

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

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

CHORUS

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

Bbm7

dreams with some sweet lo - ver

Cm7 Db Ab/Eb Eb7

Hold - ing on so tight lov - in' her the way

Ab Bbm7

you used to — love me

Cm7 F F7 F aug5 F

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

Bbm7 Eb7

1
your — mind —

Ab Eb7/Ab

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

Ab Eb7/Ab Ab

We've Only Just Begun BOOGIEWOOGIE.RU

Words by Paul Williams
Music by Roger Nichols

Slowly

The piano introduction consists of three measures in 4/4 time. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a steady eighth-note accompaniment: G3, A3, B3, C4, B3, A3, G3.

Chord diagrams for the first system:

- E^b (fr3, x, x)
- $A^b \text{maj}7$ (x, x, x, x)
- $Gm7$ (fr3)
- $Cm7$ (fr3, x)
- $Cm9$ (x, x, x, x)

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

The first vocal line starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

To Coda \oplus 1. $B^b7 \text{sus}4$ B^b7

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

The second vocal line continues with eighth notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes a 'To Coda' section with a double bar line and a repeat sign.

2,3.



And yes, we've just be - gun.



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



way.

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



2.



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

3. *D.%. al Coda*

⊕ *Coda*

BOOGIEWOOGIE.RU

B \flat ⁹sus⁴



- geth - er, ————— to - geth - er. —

B \flat 7sus⁴



————— And yes, we've just be -

E \flat maj⁷



A \flat maj⁷



E \flat maj⁹



A \flat maj⁷



G



- gun. —————

2°
 Before the rising sun we fly
 So many roads to choose
 We start out walking and learn to run.

3°
 And when the evening comes we smile
 So much of life ahead
 We'll find a place where there's room to grow

4°
 And when the evening comes we smile
 So much of life ahead
 We'll find a place where there's room to grow

Where Do I Begin

BOOGIEWOOGIE.RU

(Theme from 'Love Story')

Words by Carl Sigman

Music by Francis Lai

Slowly

Gm



F#dim/G



E♭maj7



With pedal

D7sus



D7



Gm



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

D7



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

Gm



E♭maj7



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

D7

1 C/D D7 D7b9 Gm

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

Detailed description: This system contains the first two lines of the musical score. The top line shows a guitar chord D7. Below it, a treble clef staff contains the vocal melody with lyrics. The bottom two staves show the piano accompaniment. A first ending bracket is placed above the first four measures of the piano part, with chords C/D, D7, D7b9 (4fr), and Gm (3fr) indicated above the staff.

F#dim/G

2 C/D D7 Gmaj7

— She fills my heart. _____

Detailed description: This system contains the third and fourth lines of the musical score. The top line shows a guitar chord F#dim/G. Below it, a treble clef staff contains the vocal melody with lyrics. The bottom two staves show the piano accompaniment. A second ending bracket is placed above the last three measures of the piano part, with chords C/D, D7, and Gmaj7 indicated above the staff. The dynamic marking *mf* is present in the piano part.

G7 Dm7/G G7 Cm F7

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

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line shows guitar chords G7, Dm7/G, G7, Cm (3fr), and F7. Below it, a treble clef staff contains the vocal melody with lyrics. The bottom two staves show the piano accompaniment.

Bbmaj7 Ebmaj7 Am7b5 D7

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

Detailed description: This system contains the seventh and eighth lines of the musical score. The top line shows guitar chords Bbmaj7, Ebmaj7 (3fr), Am7b5, and D7. Below it, a treble clef staff contains the vocal melody with lyrics. The bottom two staves show the piano accompaniment.

Gm Cm

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

F7 Bbmaj7

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

Eb A7 Dmaj7

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





D7 Gm

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

D7  Gm  3fr

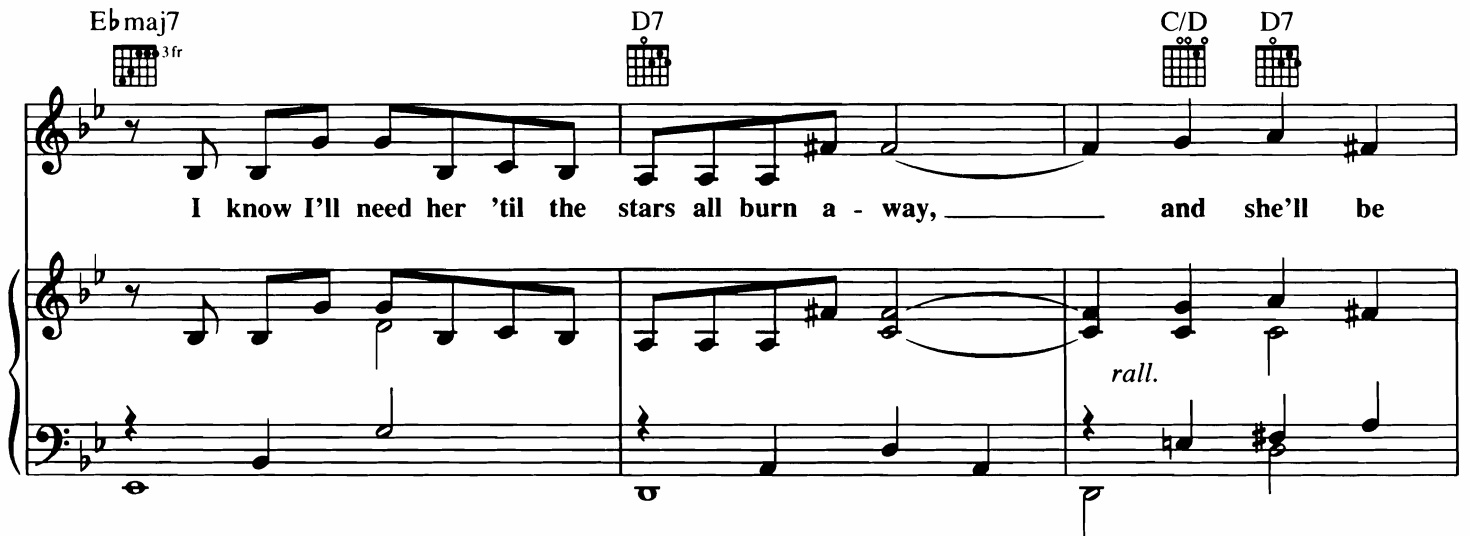
hours_ in a day?_____ I have no an-swers now, but this much I can say:





Eb maj7  3fr D7  C/D  D7 

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

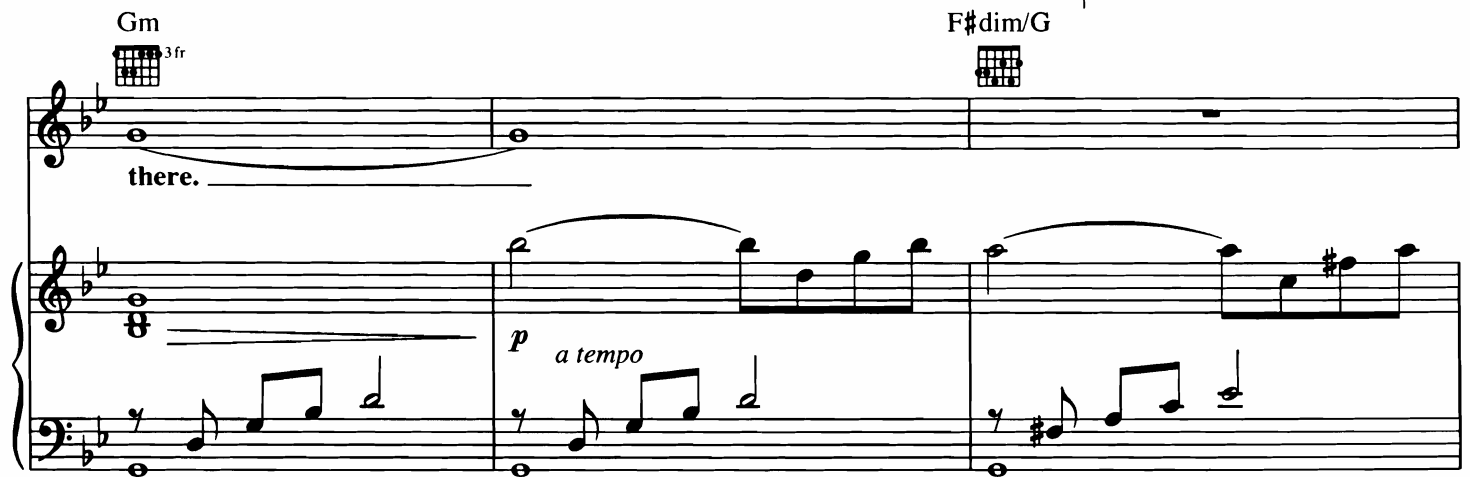
rall.







Gm  3fr F#dim/G 

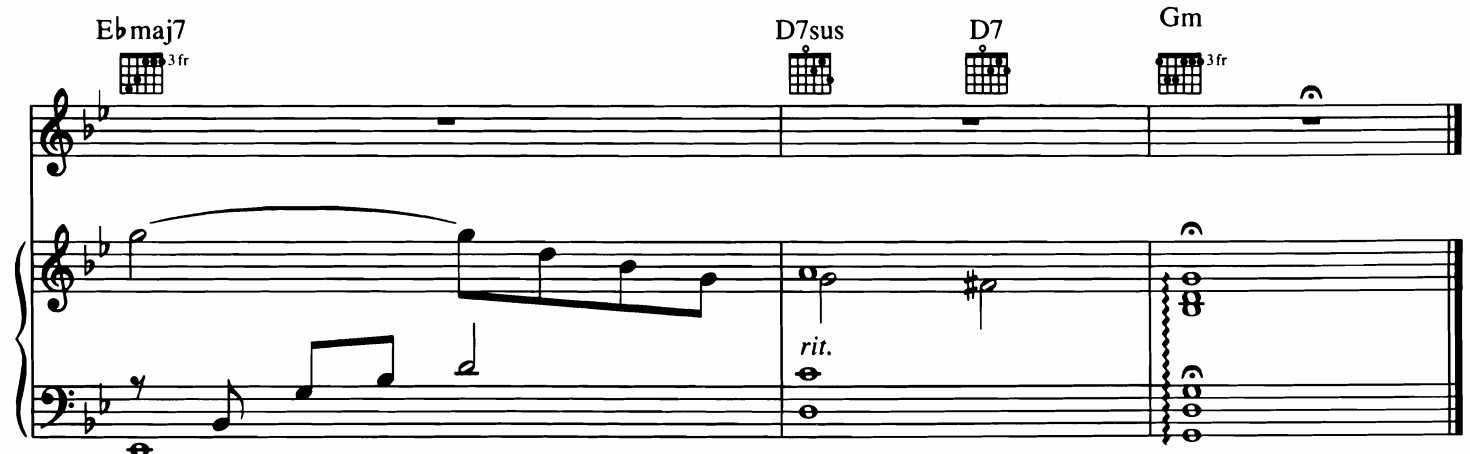
there. _____

p a tempo



Eb maj7  3fr D7sus  D7  Gm  3fr

rit.



When I Need You

BOOGIEWOOGIE.RU

Words & Music by Albert Hammond & Carole Bayer Sager

♩ = 44



/Cb



The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The guitar part consists of four measures of whole notes, with the first measure containing a quarter rest. The piano accompaniment provides harmonic support with chords and moving lines in both hands.



/Ab



The second system continues the musical piece. The guitar part has four measures, with the first three containing whole notes and the fourth containing a quarter rest. The piano accompaniment continues with harmonic support. The lyrics "When I" are written under the final measure of the guitar part.

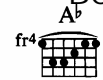
When I —



The third system features the vocal melody in the guitar part. The lyrics "need you, I just close my eyes and I'm with you and" are written under the notes. The piano accompaniment continues with harmonic support.

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

BOOGIEWOOGIE, RU



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



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



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



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

B^bm A^b A^b/C

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

3

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

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

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

do like I do. When I need you, I

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

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

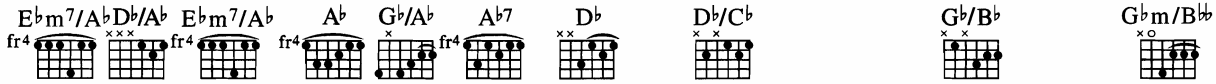


Musical staff with notes and rests.

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

Piano accompaniment for the first system.

2.



Musical staff with notes and rests.

do like I do.—

Piano accompaniment for the second system.



Musical staff with notes and rests.

When I

Piano accompaniment for the third system.



Musical staff with notes and rests.

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

Piano accompaniment for the fourth system, including triplets.

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

keep - ing me warm night and day. When I

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

Repeat ad lib. to fade

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

Your Song

BOOGIEWOOGIE.RU

Words & Music by Elton John & Bernie Taupin

♩ = 64

E^b



A^b/E^b



B^b/E^b



A^b/E^b



E^b



A^bmaj⁷



B^b/D



Gm



Gm⁷



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

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

Cm



Cm/B^b



Am⁷b⁵



A^b



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

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

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E^b



B^b



G/B



Cm



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



1.



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



2.



live. this one's for you.



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



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



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



To Coda \oplus



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

D.C. (with repeat) al Coda



you're_ in_ the world._

Guitar

⊕ Coda A^b6

E^b/G

A^b6



words how won - der - ful life is while

B^b

B^bsus⁴

B^b



you're in the world.

Guitar

C^m

C^m/B^b

A^m7^b5



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

A^b6

E^b/G

A^b6



words

how won - der - ful life is while

The musical score is presented in two systems. The first system includes a vocal line with the lyrics "you're_ in___ the world.____" and a piano accompaniment. Above the vocal line are two guitar chord diagrams: E^b and A^b/E^b. The second system continues the piano accompaniment with three more guitar chord diagrams: B^b/E^b, A^b/E^b, and E^b. The piano part consists of a right-hand melody and a left-hand bass line. The key signature has two flats (B-flat and E-flat), and the time signature changes from 2/4 to 4/4.

Verse 3:

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

Verse 4:

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

And you can tell everybody *etc.*

Wonderful Tonight

BOOGIEWOOGIE.RU

Words & Music by Eric Clapton

Moderately

First system of musical notation for 'Wonderful Tonight'. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The dynamic marking is *mf*. Above the staff, guitar chords are indicated: G, D/F#, and C.

Second system of musical notation. It includes guitar chords D, G, and D/F#. The lyrics for the first three lines are:
1. It's late in the eve - ning,
2. We go to a par - ty,
3. It's time to go home — now,

Third system of musical notation. It includes guitar chords C, D, and G. The lyrics for the remaining lines are:
she's won-d'ring what clothes — to wear. — She puts on her make-
and ev - 'ry - one turns — to see — this beau-ti - ful la -
and I've got an ach - ing head. — So I give her the car —

D/F# C D

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

C D G D/F#



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

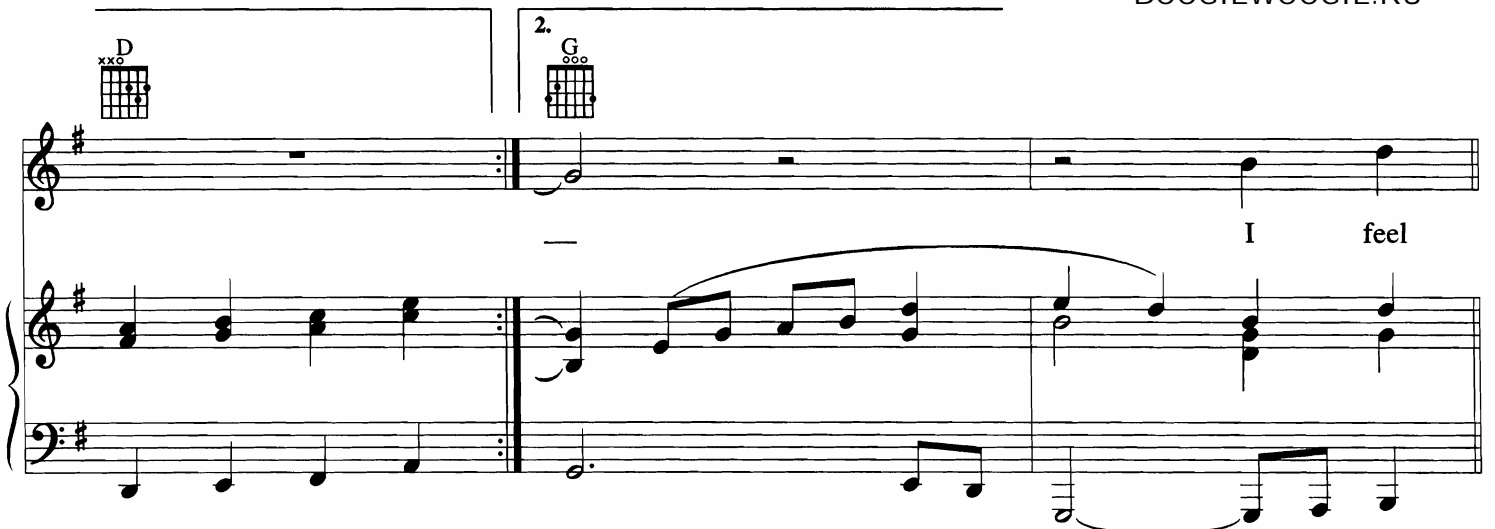
Em C D To Coda

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





1. G D/F# C

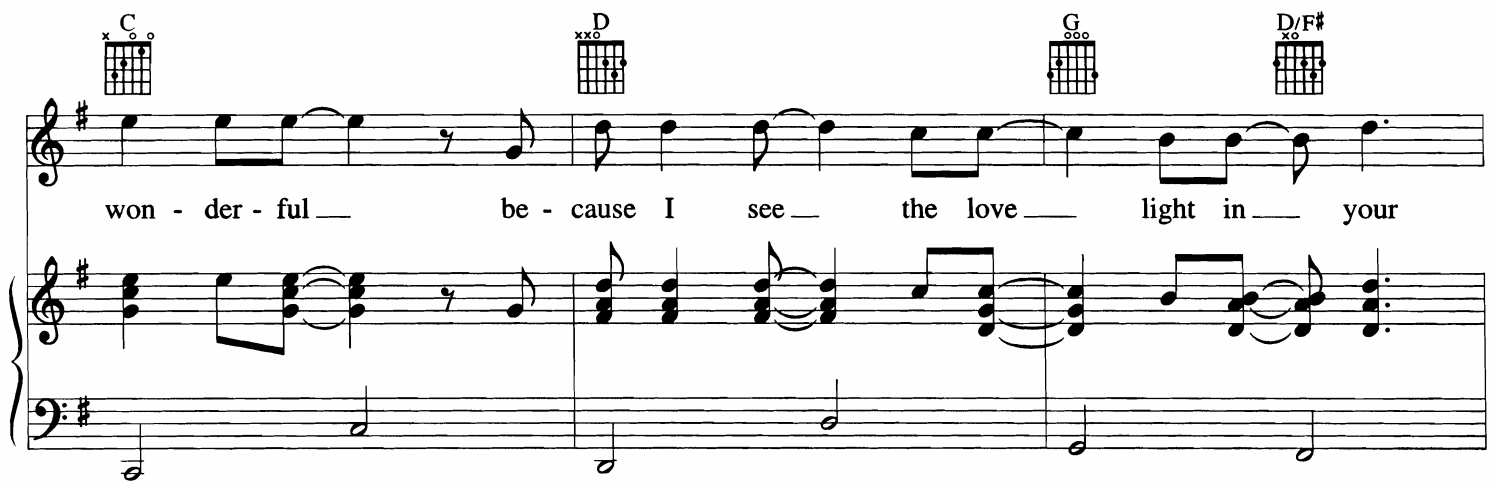
2.

D  






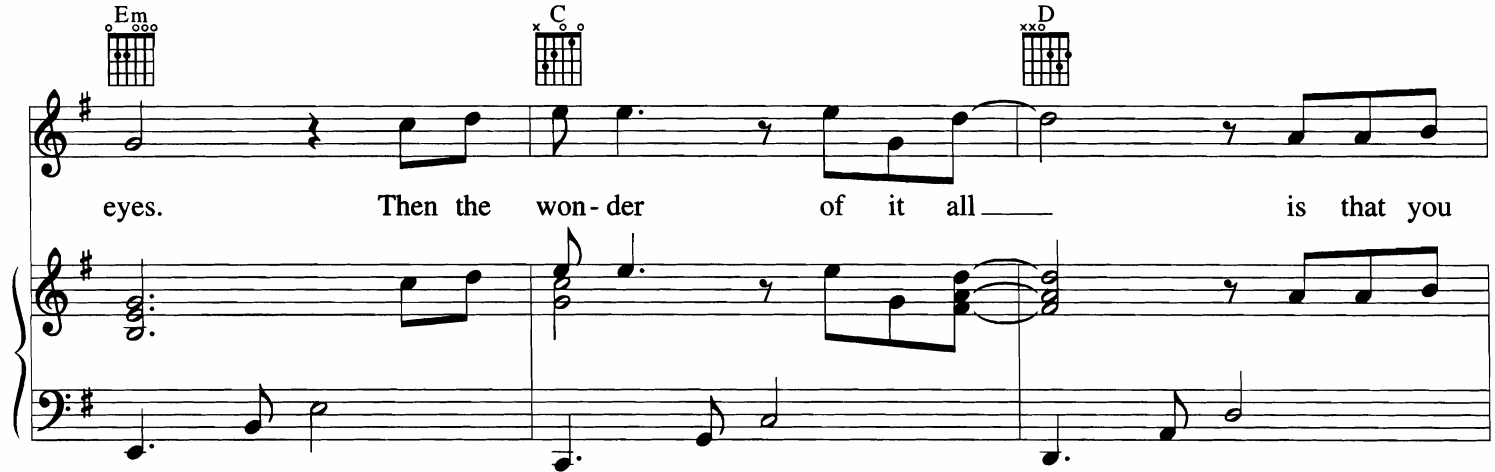
I feel

C  D  G  D/F# 






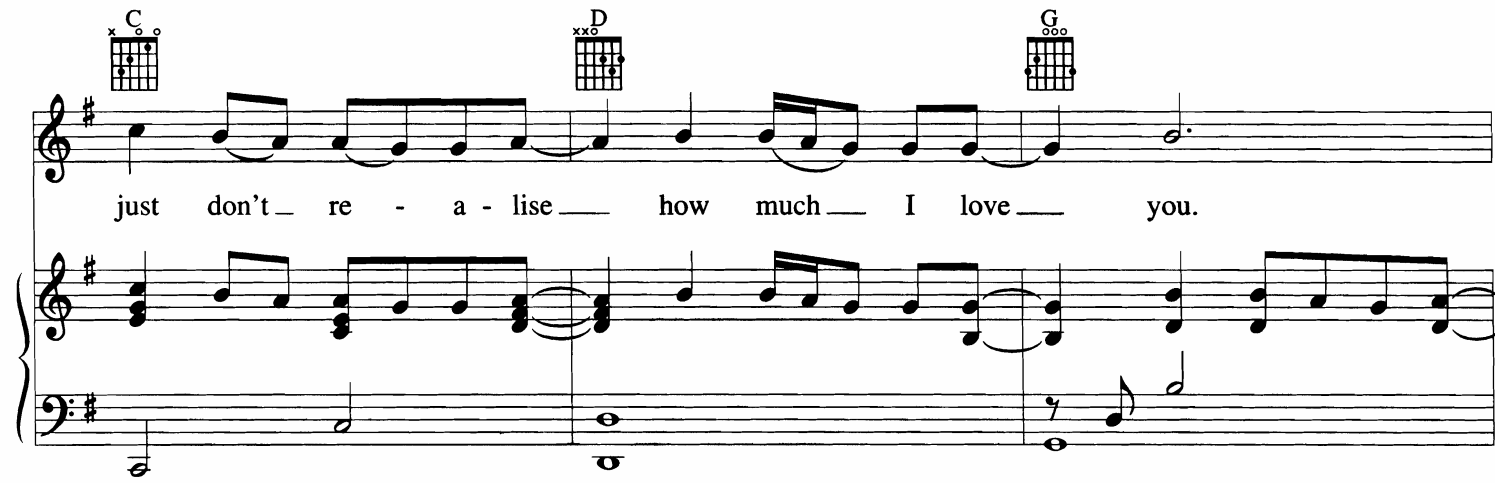
won - der - ful — be - cause I see — the love — light in — your

Em  C  D 



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

C  D  G 



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

D. al Coda

Guitar chords: D/F# (x02321), C (x02310), D (xx0232)

⊕ Coda

Oh, my dar-ling, you are

Guitar chords: G (000320), D/F# (x02321), Em (000210), D (xx0232), C (x02310)

won-der - ful — to - night.”

Guitar chords: D (xx0232), G (000320), D/F# (x02321)

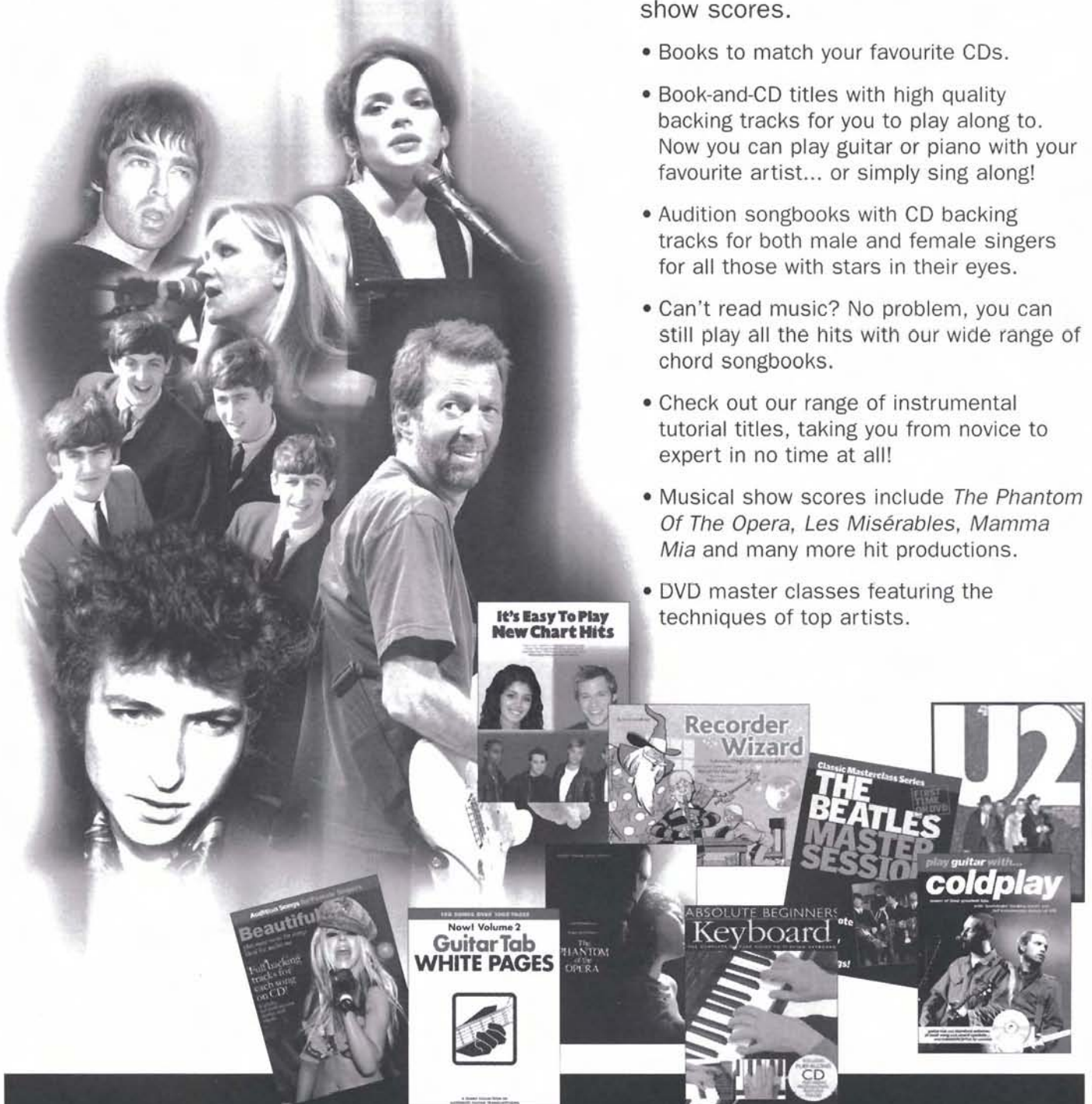
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Guitar chords: C (x02310), D (xx0232), G (000320)

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I Don't Want To Talk About It Rod Stewart
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Love And Affection Joan Armatrading
Lovin' You Minnie Riperton
Midnight Train To Georgia Gladys Knight & The Pips
My Love Wings
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