

THE BEST
OF

BILLY OCEAN

FEATURING

CARIBBEAN QUEEN

GET OUTTA MY DREAMS, GET INTO MY CAR

SUDDENLY

THERE'LL BE SAD SONGS (TO MAKE YOU CRY)

WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING



THE BEST OF BILLY OCEAN

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CARIBBEAN QUEEN

(NO MORE LOVE ON THE RUN)

Words and Music by KEITH DIAMOND
and BILLY OCEAN

Moderate rock

Chord Diagrams:

- Dm: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 2 & 3 & 2 & 1 \\ \hline \end{array}$
- C: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 2 & 3 & 2 & 1 \\ \hline \end{array}$
- C/D: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 2 & 3 & 2 & 1 \\ \hline \end{array}$
- Am: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 2 & 2 & 1 & 0 \\ \hline \end{array}$
- Bb: $\begin{array}{|c|c|c|c|c|c|} \hline \times & 0 & 3 & 2 & 1 & 0 \\ \hline \end{array}$

Lyrics:

Spoken: She's sim - ply awe - some.

She dashed by me...
I lose my cool...

in paint - ed on the jeans.
when she steps in the room.



And And all heads ex - turned - ed 'cause she was the cream. —
 I get so ex - cit - ed just from her per - fume. —



In the blink of an eye —
 E - lec - tric eyes —



I knew her num - ber and her name.
 that you can't ig - nore;



She said I was the
 and pas - sion burns —

Dm
[Guitar Chord Diagram]

C
[Guitar Chord Diagram]

Dm
[Guitar Chord Diagram]

C
[Guitar Chord Diagram]

ti - ger she want - ed to tame. }
 you like nev - er be - fore. }

Dm
[Guitar Chord Diagram]

C
[Guitar Chord Diagram]

Dm
[Guitar Chord Diagram]

Car - ib - bean queen, now we're shar -

C
[Guitar Chord Diagram]

Bb maj7
[Guitar Chord Diagram]

- ing the same dream, and our hearts

Dm/A
[Guitar Chord Diagram]

Gm7
[Guitar Chord Diagram]

they beat as one.

B \flat C Dm C Dm C

D.S. al Coda

No more love___ on the run.---

CODA Dm C B \flat

I was in search ___

___ of a good___ time, just run - ning my game, ___

___ yeah.--- Love was the fur - thest, fur - thest from my

Dm






mind. _____ Car - ib - bean

Dm **C**










queen, now we're shar - ing the same dream, -

Bbmaj7 **Dm/A** **Gm7**

— and our hearts_ they beat as one. —

Bb **C** **Dm** **C** **Dm** **C** **Repeat ad lib and Fad**

No more love_ on the run. — Car - ib - bean

GET OUTTA MY DREAMS, GET INTO MY CAR

Words and Music by ROBERT JOHN LANGI
and BILLY OCEAN

With a steady beat

Hey (hey) you, (you) get in - to my car. Who me? Yes, you. Get in - to my

Drums Drums continue

car! Oh..... Hey!

A E A E A E

Who's that la - dy - er com - ing down the road?
 la - dy driv - er let me take your wheel

A/E E A/E E

smooth Who's that la - dy?
 op - er - a - tor




A/E E D A

Who's that wom - an walk - ing through my door?
 touch my bump - er (bumper) hey let's make a deal

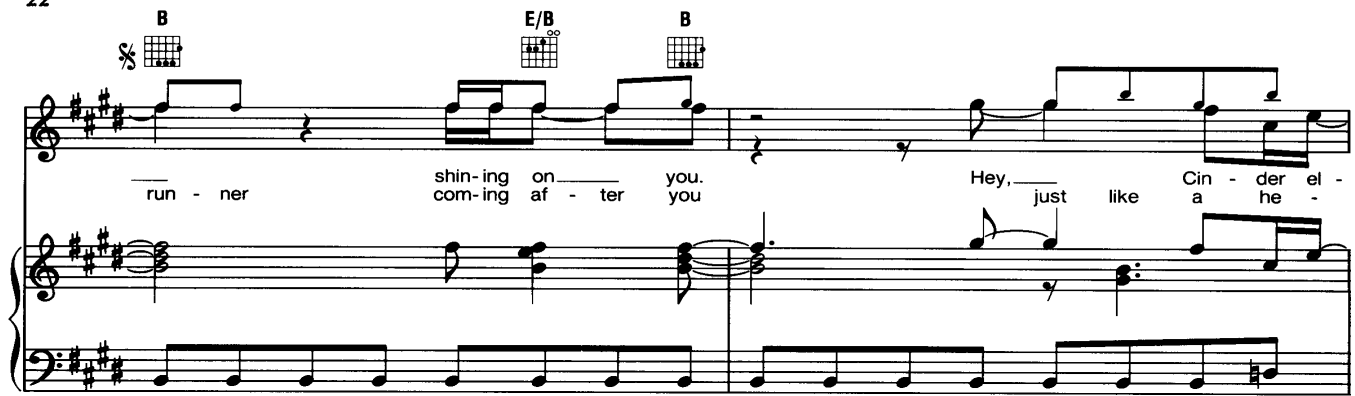
D/A A E





What's the score? I'll be the sun
 make it real like a road

A/E E

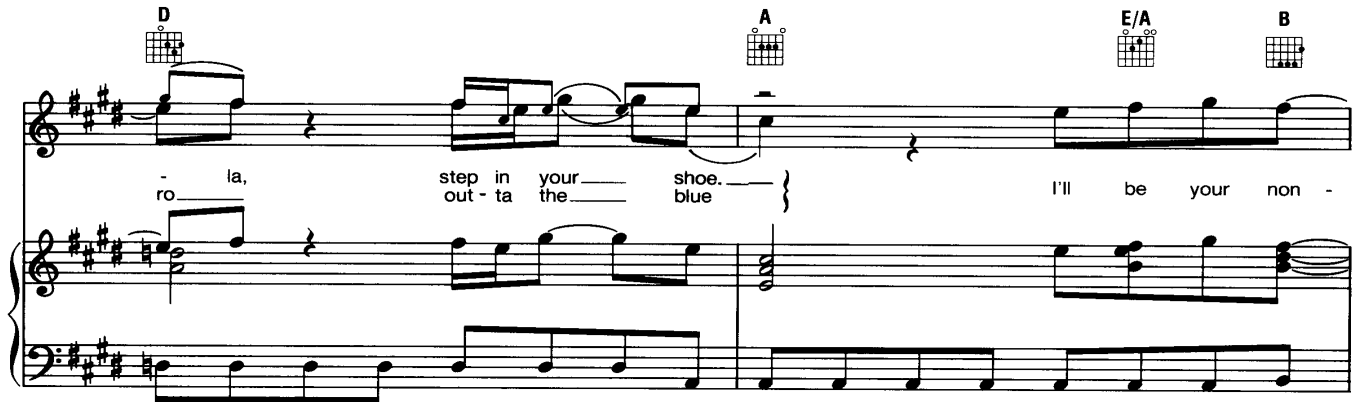
B  **E/B**  **B** 





run - ner shin - ing on — you. Hey, — just like Cin - der el -
com - ing af - ter you you a he -



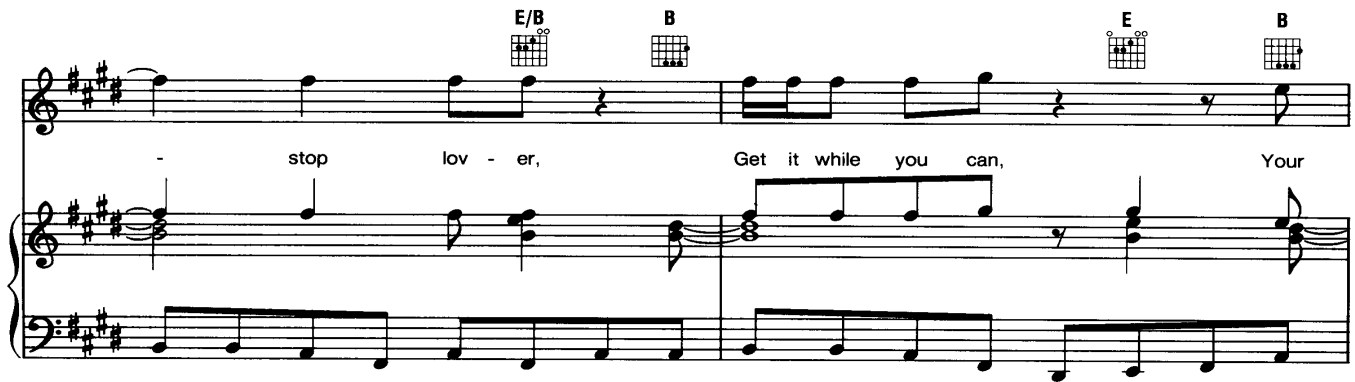
D  **A**  **E/A**  **B** 



- la, step in your — shoe. — } I'll be your non -
ro out - ta the — blue }



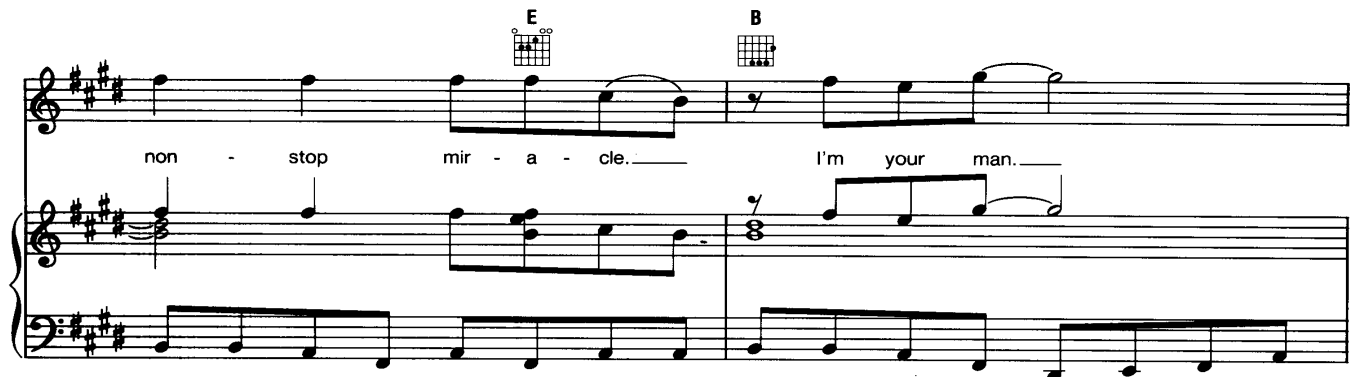
E/B  **B**  **E**  **B** 

- stop lov - er, Get it while you can, Your



E  **B** 

non - stop mir - a - cle. — I'm your man. —



E B A B

Get out - ta my dreams, get in - to my

E B A B E B

car! — Get out - ta my dreams. Get in the back seat, ba - by. —

A B E B A B

— Get in - to my car. — (Beep, beep, — yeah. —) Get out - ta my

E B A B E B

mind. — Get in - to my life. —

A B C#m To Coda B A

Oh, I said hey you, get in - to my

Detailed description: This system contains the first two measures of the piece. It features a guitar chord chart at the top with chords A, B, C#m, To Coda, B, and A. The vocal line is on a treble clef staff with lyrics 'Oh, I said hey you, get in - to my'. The piano accompaniment is on grand staff (treble and bass clefs).

E A E A E A E

car.

Detailed description: This system contains the next two measures. The guitar chord chart shows chords E, A, E, A, E, A, E. The vocal line continues with the lyric 'car.'. The piano accompaniment continues on the grand staff.

A E 2 A E

Get in to my car.

Detailed description: This system contains the next two measures. The guitar chord chart shows chords A, E, A, E. A double bar line with a '2' above it indicates a second ending. The vocal line has the lyric 'Get in to my car.'. The piano accompaniment continues on the grand staff.

Oh, ba - by, let's go! I said

Detailed description: This system contains the final two measures. The vocal line has the lyrics 'Oh, ba - by, let's go! I said'. The piano accompaniment continues on the grand staff.

F#



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melody line.

o-pen the door, get in the back, foot on the floor, get on the track. Yeah, yeah,

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

G



C



G



Musical staff with treble clef, key signature of three sharps, and a melody line.

yeah, yeah. Let's_ go! *ad lib. solo* Oh, babe.

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

C



G



A



D



A



Musical staff with treble clef, key signature of three sharps, and a melody line.

Oo. _____

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

A



D



A



E



B



D.S. al Coda




Musical staff with treble clef, key signature of three sharps, and a melody line.

Yeah. _____

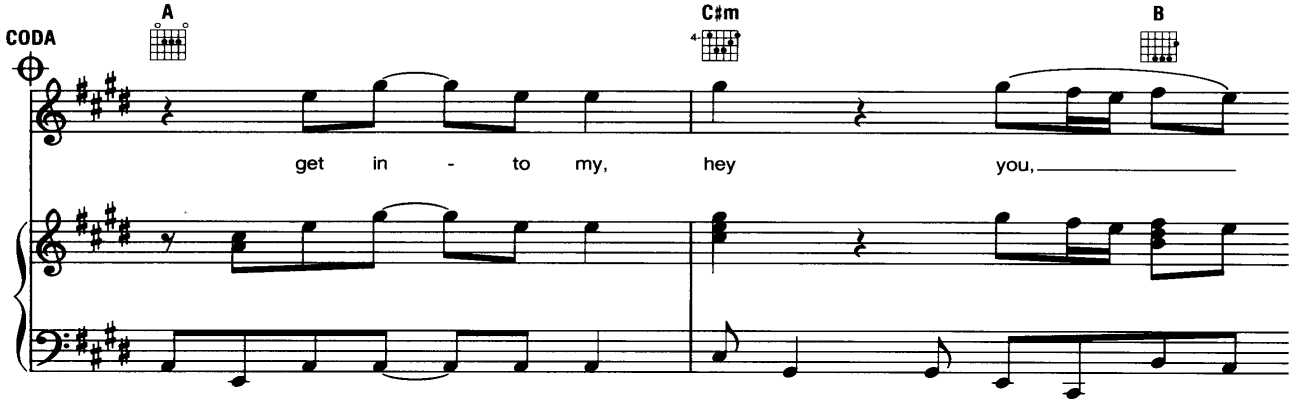
I'll be the sun_




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

CODA

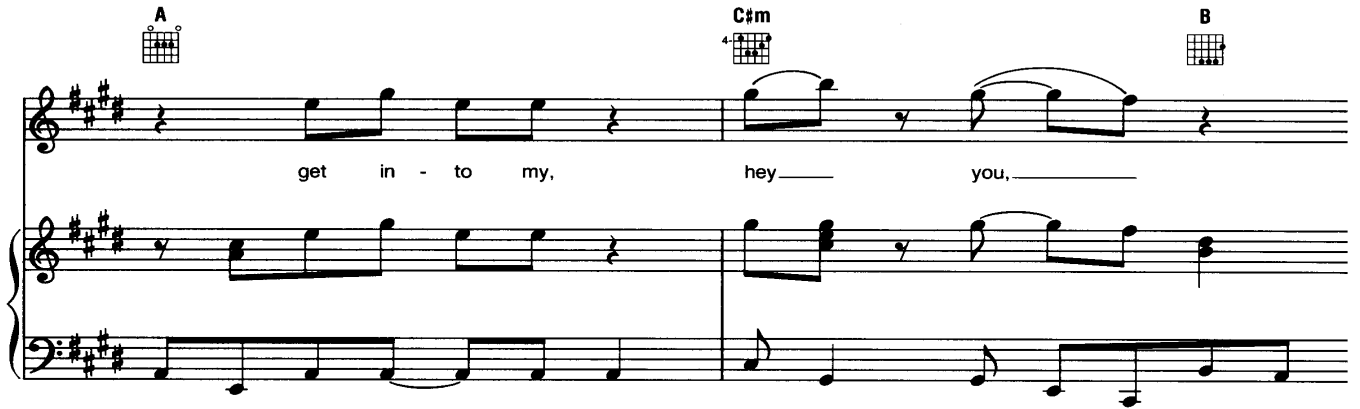
A  **C#m**  **B** 






get in - to my, hey you, _____



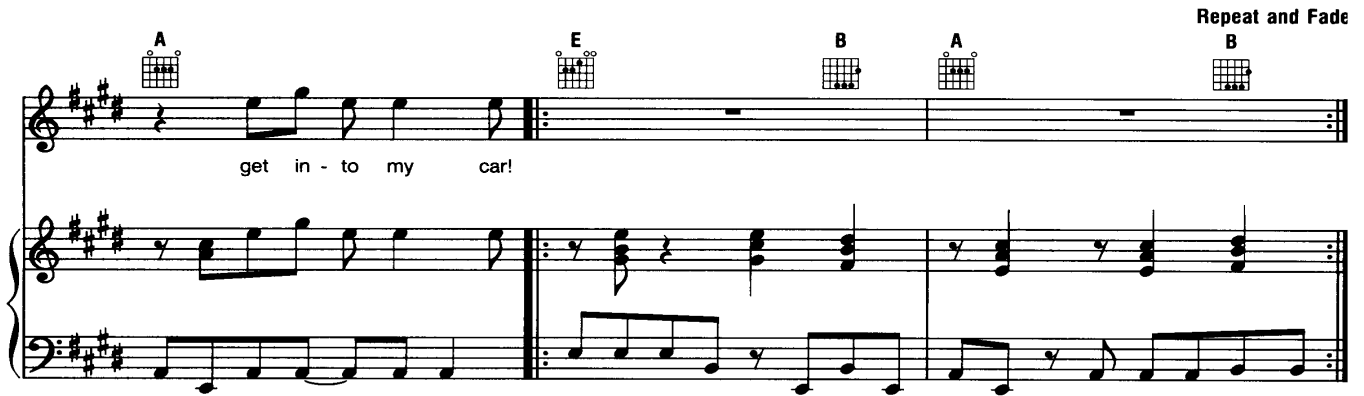
A  **C#m**  **B** 

get in - to my, hey _____ you, _____



A  **E**  **B**  **A**  **B**  **Repeat and Fade**

get in - to my car!



LOVE IS FOREVER

Words and Music by WAYNE BRATHWAITE,
BARRY J. EASTMOND and BILLY OCEAN

Slowly **G** **D/G** **F/G** **C(add9)/G**

mf

With pedal

G **Bm7** **C** **C/D**

I re - live the same old dream day and night,
With ev - 'ry pass - ing day I re - a - lize

Bm7 **Em** **Am7** **C/D**

mem - o - ries of love I knew.
that time will ne - ver heal the pain.

G **Em** **C** **B7sus** **B7**

I could - n't live my life or so it seemed.
 You're all that I've been think - ing of.

My heart cried out for on - ly you.
 Can't we fall in love a - gain? } Oh,

Em7 **Am7** **C/D**

I be - lieve in love. Girl, I be - lieve in you, things you

Bm7 **Em** **Am** **C/D** **D/C**

do. I'm fall - ing in love a - gain with you.

Bm7 **Em7** **Fmaj7** **C/D** **D/C**

Bm



Em



Am



C/D



D/C



A bro - ken heart_ can mend_ if giv - en time._ I know

Bm7



Em



Fmaj9



why_ love is for - ev - er,_ love is for - ev -

C/D



1 G



D/G



F/G



C(add9)/G



- er_ with you._

2

G



Eb



F/Eb



Dm7



Gm7



Ev - 'ry road_ will lead_ me back_ to you.

E \flat **F7** **B \flat**

a- gain, — my love. — Oh, I

Gm **Dm7** **Gm**

cried — so man - y tears. — I could - n't face — an - oth - er day — with - out —

Cm7 **C/D**

— you. — So tell me you care. — Woah. —

Em **Bm** **Cmaj7** **C/D**

Na na na na na na na. —

Em Bm7 Fmaj9

Db/Eb Eb/Db Cm7 Fm7

Woah, — oo, — yeah. — I be-lieve in love. — I be

Bbm Db/Eb Eb/Db Cm7 Fm7

lieve in you, — things you do. — I'm fall-ing in love

Gbmaj7 Db/Eb Eb/Db Cm7 Fm7

a- gain — with you. — I tried to let — it go — but it

Bbm



Db/Eb



Eb/Db



Cm7



Fm7



would-n't die. I know why love is for-ev-

Gbmaj9



Db/Eb



- er, love is for-ev-er with you.

Ab



Eb/Ab



Gb/Ab



Db(add9)/Ab



Oo

Ab



Eb/Ab



Gb/Ab



Db(add9)/Ab



Ab(add9)



Oo.

LOVERBOY

Words and Music by KEITH DIAMOND,
ROBERT JOHN "MUTT" LANGE and BILLY OCEAN

Steady rock

F#m



E



The first system of the score shows the piano accompaniment. The right hand plays sustained chords in the treble clef, while the left hand plays a rhythmic bass line in the bass clef. The key signature is F# major (three sharps) and the time signature is common time (C).

F#m



The second system includes the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I don't know what you've got but it's hard to stop ba-by".

E



The third system includes the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "plays with my e-mo-tions. and I want you so much... dar-you're my dream in mo-tion and I won't give up."

F#m

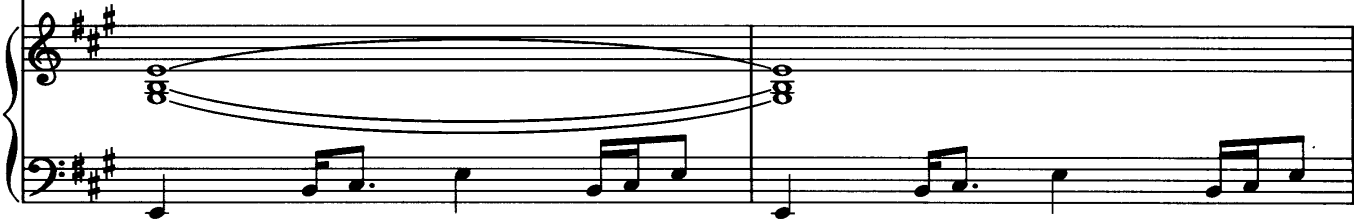


The fourth system includes the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "ling, I wan-na hold you near, Teas-ing me with your fire... wan-na my".

E



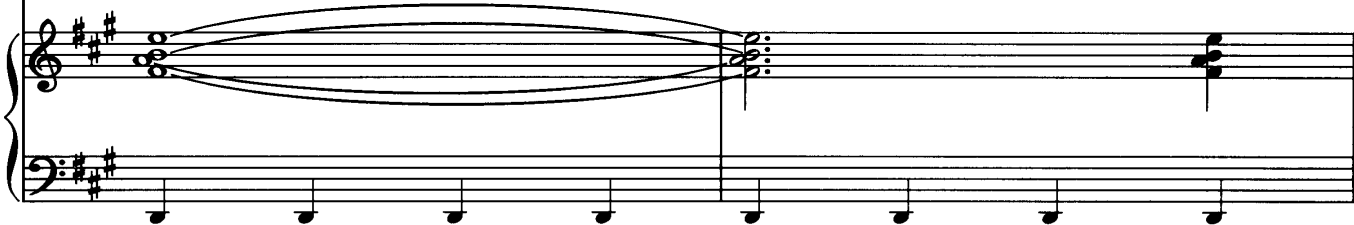
whis - per sweet and ten - der in your ear Can't stand the
fin - ger's on the trig - ger, you're the one I de - sire 'cause I have this



D6/9



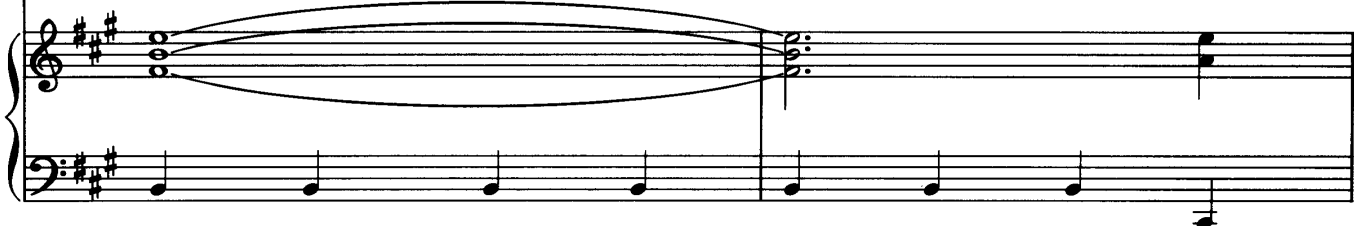
thought of you with some - bo - by else, got - ta have your
real good feel - ing from no - dy else, got - ta have your
real - ly, but the thing is there's no - thing I can say to stop you



Bsus



love, got - ta have it all to my - self, I say
ten - der - ness from run - ning all to my - self, I say
dar - ling, from run - ning run - ning a - way, won't say you



A/C#



D6/9



E



D



yeah, ___ yeah ___ yeah yeah ___
 yeah, ___ yeah ___ yeah yeah ___
 stay, ___ stay, ___ stay. stay. }

I wan-na be your lov - er lov - er,

wan - na be your lov - er lov - er,

lov - er boy, lov - er lov - er,

To Coda



D.C.

wan-na be your lov - er, lov - er, lov - er boy__




D.S. al Coda

And I want you

CODA



Repeat ad lib. and Fade

I wan-na be__ your love__ I got-ta be__ your love__

LOVE ZONE

Words and Music by WAYNE BRATHWAITE,
BARRY J. EASTMOND and BILLY OCEAN

Medium Funk

mp

Fmaj7 **Em7** **Fmaj7** **Em7**

Don't you be - lieve that I want — you? I need you here — in my arms. —
Come rest your head on my shoul - der — and we'll count the stars — in the night. —



sim.

Fmaj7 **Em7** **Fmaj7** **Em7**

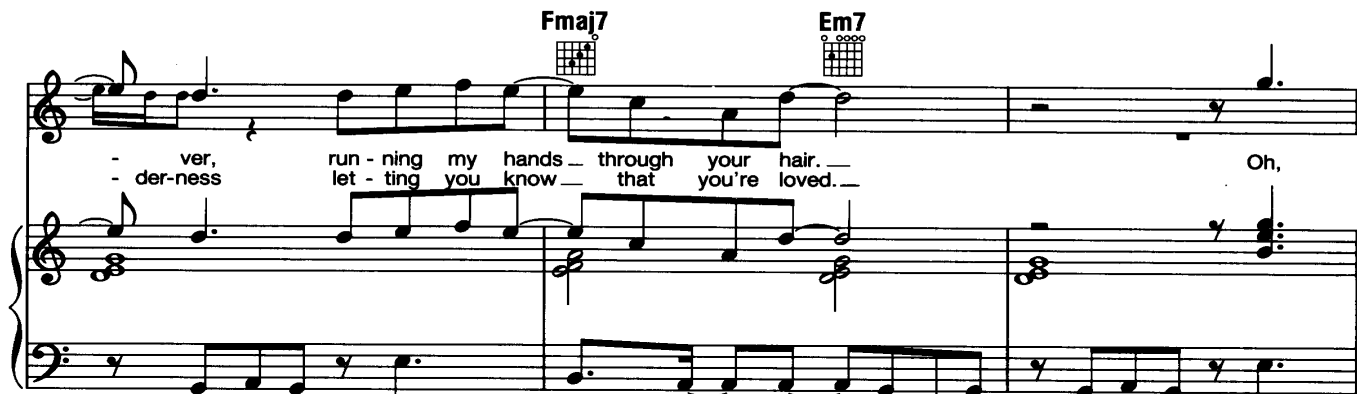
Al - though you won't have to wor - ry, I'll spend each day —
I want to feel you be - side — me, oh, — just hold -

Fmaj7 **Em7** **Fmaj7** **Em7**

— in your charms. — (Oh, Oh, oh, oh,) I want to kiss you all — o -
— ing you tight. — you lit - tie ten -

Fmaj7  **Em7** 



- ver, - der-ness run - ning my hands through your hair. Oh,
- let - ting you know that you're loved.



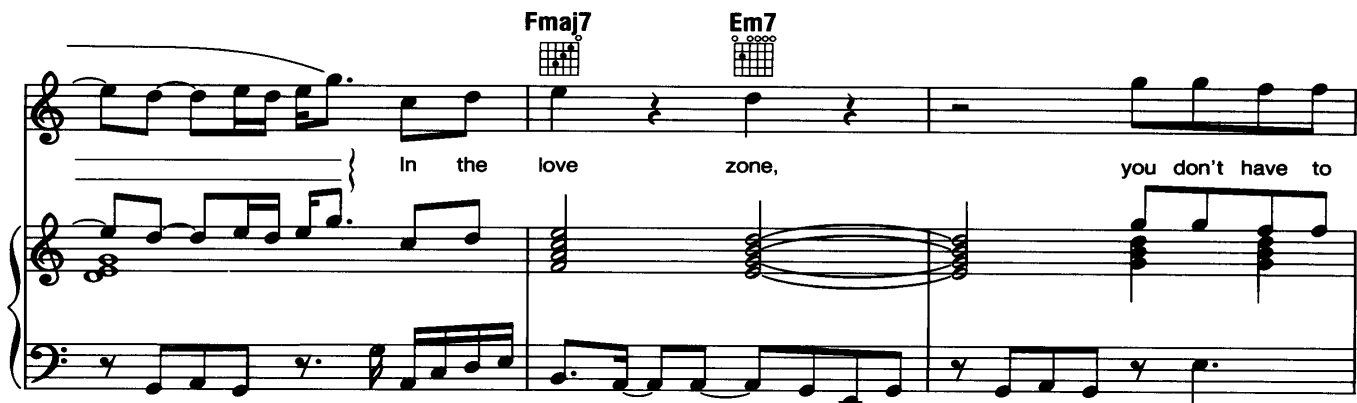
Fmaj7  **Em7**  **Fmaj7**  **Em7** 

I know a place where love is. I'll keep you warm, night and day.
I want to hold you close to me, to keep you warm, night and day.



Fmaj7  **Em7** 

In the love zone, you don't have to



Fmaj7  **Em7**  **Fmaj7**  **Em7** 

be a - lone. To - geth - er we can live and learn



Fmaj7



Em7



in the love zone.

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

1 no chord

Fmaj7



2 Fmaj7



Em7



Love zone

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

Fmaj7



Em7



you don't have to be a - lone. — To - geth - er we can

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

Fmaj7



Em7



Fmaj7



Em7



live and learn in the love zone.

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

Fmaj7



C(add9)/E



G/A



Oh ba - by don't you know _____ I'll do the best _ I can _ to _ be good _ for you _

Dm7



Em7



Fmaj7



C(add9)/E



But when love's _ a gua - ran - tee _ there is _ no mys - te - ry. _ You'll

G/A



G7



Dm7



Em7/A



ne - ver be _ a stran - ger out there on _ your own _ in the love zone. _

no chord

3

Dm7 Em7/A



no chord

(Love zone) —

3

Fmaj7/G



Dm7



Em7

*(Instrumental)*

Dm7



Em7



Dm7



Em7



Dm7



Em7



Fmaj7



Your love, —

oh, —



made the dif - f'rence in my life. You'll nev - er be a - lone.



Love zone, you don't have to be a - lone.



To - geth - er we can live and learn in the



Repeat ad lib.

Optional ending

love zone.

SUDDENLY

Words and Music by KEITH DIAMOND
and BILLY OCEAN

Moderately slow

B♭m(add9)

B♭m(add9)/Ab

B♭m(add9)/Gb

Ab

mp

B♭m(add9)

B♭m(add9)/Ab

B♭m(add9)/Gb

Ab

B♭m

B♭m/Ab

G♭maj7

D♭/F

1. I used to think that love was just a fair - y tale, —
2. (See additional lyrics)

E♭m7

Ab

D♭

Fsus

F

un - til that first hel - lo,

un - til that first smile.

Bbm **Bbm/Ab** **Gbmaj7** **Db/F**

But if I had to do it all a - gain,

Ebm7 **Fsus** **F**

I would-n't change a thing 'cause this love is ev - er - last - ing. Sud - den -

Bb **Ebm7** **Ab**

ly, life has new mean - ing to

Bb **Ebm7** **Ab**

me. There's beau - ty up a - bove; and things we

D \flat maj7G \flat maj7F^{sus}

F/A



nev - er take no - tice of; you wake up — and sud - den - ly you're in

1 B \flat m B \flat m(add9)/A \flat B \flat m(add9)/G \flat A \flat B \flat m(add9) B \flat m(add9)/A \flat

love. —

B \flat m(add9)/G \flat A \flat 

2

B \flat A \flat G \flat A \flat /G \flat 

Girl, you're love. — Each day —

D \flat /FD \flat E \flat m7D \flat /FG \flat G \flat /A \flat 

D.S. al Coda

I pray this love af - fair — would last — for - ev - er Sud - den -

CODA

D^bmaj7 **G^bmaj7** **Fsus** **F**

nev-er take no-tice of; _____ you wake up— and sud-den-ly you're in

B^bm **B^bm(add9)/A^b** **B^bm(add9)/G^b** **A^b** **B^b**

love. —

rit.



Additional lyrics:
 Girl, you're everything a man could want and more,
 One thousand words are not enough
 To say what I feel inside,
 Holding hands as we walk along the shore
 Never felt like this before,
 Now you're all I'm living for.

TEAR DOWN THESE WALLS

Words and Music by TEDDY RILEY,
ROBERT JOHN "MUTT" LANGE and BILLY OCEAN

With a deliberate funky beat



Tear down these walls

Tear down these walls down down down

mf

Bm7



Em7



A7



Empty vocal line

D



Bm



Em7



A7



Tear down these walls

It's got-ta be all

Empty vocal line



— or noth - ing



She's the girl
I can tell

al - ways dream - ing of
that you - would change - your mind -



She's in my mem - o - ry
and start to think of us



I'll _____ could love _____
 the knight_ in shin - ing a cas - tle
 to keep her in _____ ar - mor



where in a tow - er I _____ am king _____ she's the queen_ I wan - na show_
 in a tow - er of love _____ I wan - na



_____ show you what love can do _____ I'm no cas - a - no -
 show you love that is true _____ I'm no cas - a -

D



Bm



Em7



A7



- va
no - va

Just wan-na get next
I just wan-na get next

to you.
to you. }

D



Bm



Em7



A7



Tear down these walls

it's got-ta be all—

D



Bm



Em7



A7



— or noth - ing, tear it down, — tear it — down

D



Bm



Em7



A7



Tear down these walls,

it's got-ta be all—

D **Bm** **Em7** **A7** **To Coda**

— or noth - ing, tear it down, — tear it — down. *to Coda:* I wan - na show —

D **Bm** **D**

Tear down these walls. Just

G/A

tear 'em down — tear 'em — down ba - by

D **Bm**

Tear 'em down — tear 'em — down tear 'em down

D **G/A**

tear 'em down_ tear 'em_ down tear 'em down tear 'em down

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for D and G/A are shown above the first two measures.

Em7 **G** **A**

For - ev - er in love_ we_ could be_ to - geth - er

This system contains the next two staves of music. Chord diagrams for Em7, G, and A are shown above the first three measures.

Em9 **G** **A**

Don't shat - ter my dreams

This system contains the next two staves of music. Chord diagrams for Em9, G, and A are shown above the first three measures.

F#m

I need a lit - tie bit of love Don't close_ the door_

This system contains the final two staves of music. A chord diagram for F#m is shown above the first measure.



D.S. al Coda

Don't drop_ this bomb_ on me_ Oh Oh

D

Bm

Em7

A7

CODA

Tear down these walls it's got-ta be all_ you what love can do I'm no cas - a - no -



or noth - ing tear it down, tear it down

Repeat ad lib. and Fade

va, I just wan-na get next_ to you.

THE COLOUR OF LOVE

Moderately slow

Words and Music by WAYNE BRATHWAITE,
BARRY J. EASTMOND, BILLY OCEAN and JOLYON SKINNER

Gm

Dm7

Cm7

3 3 3

E_b

F

B_b

E_b/B_b

3 3

If I had to paint a pic - ture
The col - ours of the rain - bow

F/B_b

E_b/B_b

E_b

F

3 3

turn to show the world - how true love can so real - ly be,
grey when - ev - er you're so far a - way.

B_b

E_b/B_b

3

I would use the bright - est col - ours
It chan - ges like the sea - sons.

F/Bb



Eb



F



to cre - ate — a vi - sion of har - mo - ny. — It would
 You're the rea - son it hap - pens that way. — What you

Gm



Dm7



be see are a re - al - i - ty — 'cause it's re -
 col - ours of — e - mo - tion

Fm/Bb



Bb7



Eb



Dm



on - ly what's in - side of my heart. You would
 flect - ing what I feel — deep in - side. Now I'd

Cm7



Eb/F



see I've al - ways loved you right from the ver - y start... Tell me,
 like to take a look at e - mo - tions that you hide... Tell me, }

Bb



Dm7



Cm



Eb/F



What is the col - our of love? — What do you see? —

Gm



Dm7



Cm



Eb/F



— Is it warm, — is it ten - der — when you think of me?

B \flat 

Dm7



Cm7

E \flat /F

I see the col - our of love _____ when I'm think - ing of you _____

E \flat B \flat /D

C7

E \flat /F

as a pic - ture per - fect paint - ing of love for - ev - er

1

B \flat E \flat /B \flat 

true.

F

E \flat 

F



2

B \flat 

true.

And

G \flat (add9)A \flat /G \flat 

Oh,

though man - y may try

Fm7

B \flat m

to keep us a part

Oh, the

E \flat mD \flat /FG \flat D \flat /F

col - our that I see in you will shine a light to see us through. No

G \flat D \flat /F

Cm7



mat - ter what the world will do,

I'll al - ways love

F7sus



Bb



Dm7



Cm7



Eb/F



you.

Gm



Dm



Cm7



Eb/F



Bb



Dm



Cm



Eb/F



Eb



Bb/D



C#m



E/F#



B



D#m7



C#m



E/F#



What is the col - our of love? — What do you see? —

true.

G#m



D#m7



C#m



E/F#



Is it warm, — is it ten - der — when you think of me?

B



D#m7



C#m7



E/F#



I see the col - our of love — when I'm think - ing of you —

E



B/D#



C#7



E/F#



as a pic - ture per - fect paint - ing of love for - ev - er

Repeat ad lib. and Fade

THERE'LL BE SAD SONGS

(TO MAKE YOU CRY)

Slow Rock Ballad

Words and Music by WAYNE BRATHWAITE,
BARRY J. EASTMOND and BILLY OCEAN

The musical score is written for guitar and piano. It features a key signature of two sharps (D major) and a 4/4 time signature. The score is divided into three systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for the guitar part.

System 1: The piano part begins with a *p* dynamic. The guitar part has chords A, E/A, F#m7, and E/F#. The vocal line starts with the lyrics: "Some-times I won-der by the look in your eyes when I'm of-ten won-der how it could be,".

System 2: The piano part begins with a *mp* dynamic. The guitar part has chords Bm7 and E7sus. The vocal line continues with: "stand-ing be-side you there's a fe-ver burn-ing deep in-side. you lov-ing me, two hearts in per-fect har-mo-ny."

System 3: The guitar part has chords A, E/A, F#m7, and E/F#. The vocal line concludes with: "Is there an-oth-er in your mem-o-ry? Do you I'll count the ho-urs un-til that day the"

Bm7



E7sus



think of that some - one
rhap - sod - y plays, _____

when you hear that spe - cial mel - o - dy?
a mel - o - dy for you _____ and me.

F#m7



C#m7



(1.,3.) I al - ways stop and think of you _____ es - pe - cial - ly _____ when the
Un - til the mo - ment that you give _____ your love to me, _____ you're the

mf

Bm7



E7sus



G7sus



words of a love _____ song
one _____ I care _____ for,

the touch the ver - y heart of me. _____
the one that I will wait _____ for.



There'll be sad songs to make you cry; - love — songs of - ten



do. — They can touch - the heart — of some-one new, —



To Coda



say - ing I love you. I love you. —

mf

mf



touch the heart of some-one new, say - ing I love you.



I love you. Do do do do do do do do do *8va*



do do do do do Ooh



Say - ing I love you. I love you. *8va*

rit. *p*

touch the heart of some-one new, say - ing I love you.

C **G/B** **Am7** **Am/G** **Fmaj7**

I love you. Do do do do do do do do do

mp **F/G** **C** **G/B** **Am**

8va

do do do do do Ooh

C **G/B** **Am** **C** **G/B** **Am**

8va

Say - ing I love you. I love you.

Fmaj7 **F/G** **C(add9)**

rit. *p* *8va*

WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING

Words and Music by Wayne Brathwaite, Barry J. Eastmond
Robert John "Mutt" Lange, and Billy Ocean

Steady (♩ played as $\text{♩}^{\text{♩}}$)

mf

Yeah _____ Oh _____ woh _____ du du da _____

I _____ got some - thing to tell _____ you, I _____

E_b **Cm**

_____ got some - thing to say. _____ I'm gon - na put this dream in mo

E_b **A_b** **E_b** **Cm**

E_b **A_b**

- tion, nev - er let noth - ing stand in my way. When the going gets tough

E_b **C_m** **B_b** **E_b** **C_m**

the tough get go - ing.

B_b **E_b** **C_m**

I'm gon - na get buy my - self cross the riv tick - er, that's the price -
me a one way tick - et, noth -

E_b **A_b** **E_b** **C_m**

I'm will - ing to pay. I'm gon - na make you stand and de - liv -
- in's gon - na hold me back. Your love's like a slow train com -

- er, and give me love in the old fash - ioned way, woh }
 - ing, and I can feel it com - ing down the track. woh }

Dar - lin', I'll climb an - y moun - tain; dar - lin', I'll do -

an - y - thing. Ooh (ooh) can I touch ya (can I touch ya) and

do the things that lov - ers do? Ooh (ooh) wan - na

E_b **A_b**
B_b **C_m** **A_b** **B_b** **C_m** **A_b**
E_b **C_m** **B_b** **E_b**

Cm **Bb** **Eb** **Cm** **Bb**

hold ya (wan-na hold ya.) I got to get it through to you. — Oh, _____ ('cause) when the

Eb **Cm** **Bb** **Ab**

go - ing gets tough (the tough get going). When the go - ing gets rough _____ (the

Bbm/Ab **Ab To Coda** **Eb** **Cm** **Bb**

tough get rough). { Hey — hey hey hey — hey hey. — Oh —

Eb **Cm** **Bb** **D.S. al Coda**

ba - by. I'm gon-na

CODA **Bbsus**

Woh — woh —

oh oh oh Yeah yeah yeah



(Saxophone solo)



Dar - lin', I'll climb an - y moun - tain; dar - lin', I'll swim ev - 'ry sea.



Dar - lin', I'll reach for the heav - en; dar - lin', with you lov - in' me,

no chord

Eb

Cm/Eb

Bb/Eb

Ooh (ooh) Ooh, can I touch ya (can I touch ya) and

Eb

Cm/Eb

Bb/Eb

Eb

do the things that lov - ers do? ooh (ooh) wan - na

Cm/Eb

Bb/Eb

Eb

Cm/Eb

Bb/Eb

hold ya (wan-na hold ya.) I got to get it through to you. When the go -

Eb

Cm

Bb

Ab

Repeat and Fade

- ing gets tough (go - ing gets tough) go and get rough. (Go - ing gets rough.) When the go -



Caribbean Queen

Colour Of Love, The

**Get Outta My Dreams,
Get Into My Car**

Love Is Forever

Love Zone

Loverboy

Suddenly

Tear Down These Walls

**There'll Be Sad Songs
(To Make You Cry)**

**When The Going Gets Tough,
The Tough Get Going**

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