

It's Easy To Play Ballads.

Easy to read, simplified arrangements of sixteen of the best known ballads arranged for piano/vocal with chord symbols. Includes 'As Time Goes By,' 'Try A Little Tenderness,' 'Sometimes When We Touch,' 'Annie's Song,' 'This Guy's In Love With You,' 'That Ole Devil Called Love' and many others.

Arranged by Christopher Norton.



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Love Is Blue

(L'Amour Est Bleu)

Music by Andre Popp
 Original Words by Pierre Cour
 English Lyric by Bryan Blackburn

Slow

p Blue, blue my world is blue,
 Red, red, my eyes are red, blue is my world now
 cry - ing for you a -

Em A7 D G Em C

I'm with - out you.
 lone in my bed. Grey, grey, my life is grey.
 Green, green, my jea - lous heart,

D G Em A D G

Cold is my heart since you went a - way.
 I doub - ted you and now we're a - part.

Em C B7 Em

When we met, how the bright sun shone.

E A E A E

Then love died, now the rain - bow is gone.

G#m A6 B7 E

Black, black, the nights I've known, long - ing for you, so

Em A D G Em C

lost and a - lone. Gone, gone, the love we knew,

D G Em A D G

blue is my world, now I'm with-out you. I'm with-out you. *rit.*

Em C B7 Em B7 Em

Nights In White Satin

Words & Music by Justin Hayward

Slow

p

Nights in white sa - tin, _____
Gaz - ing at peo - ple, _____

Em D

nev - er reach - ing the end. _____
some hand in hand, _____

Let - ters I've writ - ten, _____
just what I'm going through, _____

Em D C G

nev - er mean - ing to send. _____
they can't un - der - stand. _____

Beau - ty I'd al - ways missed _____
Some try to tell me, _____

F Em Em D

with these eyes _ be - fore. _____
thoughts they can - not de - fend, _____

Just what the truth is _____
just what you want to be, _____

Em D C G

I can't say an - y - more. _____ 'Cause I love you. _____ Yes, I
 you'll be in the end, _____ and I

F Em A

love you, _____ oh, how I love _____ you _____

C Em D Em D

to Coda ⊕

2

Em D C B

1 2

Em D C B C B

D. al ⊕

⊕ CODA

love _____ you. _____ *rit.*

Em D Em

That Ole Devil Called Love

Words & Music by Doris Fisher & Allan Roberts

Medium slow blues tempo

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line and a piano accompaniment line. The piano accompaniment includes chord symbols below the bass line. The lyrics are written below the vocal line.

System 1:
 Treble clef, key signature of two flats (Bb, Eb), common time. The piano part starts with a piano (*p*) dynamic. The lyrics are: "Some-one's whis-p'rin' in my ear. I say no, no, go a-way, but".
 Chords: Fm7, Bb7, Bb7 #5, Ebmaj7, Eb#5, Eb6, Fm7, E7.

System 2:
 Treble clef, key signature of two flats. The lyrics are: "he don't hear. He fol-lows me a-round, builds me up, tears me down, I".
 Chords: Eb6, Dm7, G7, Cm, Cm#7, Cm7, Cm6.

System 3:
 Treble clef, key signature of two flats. The lyrics are: "try my best to shake him, but he just hangs a-round. It's that Ole Dev-il called".
 Chords: Cm7, F7, Fm7, Eb5, Fm7, C7 b5 b9.

System 4:
 Treble clef, key signature of two flats. The lyrics are: "'Love' a-gain, get's be-hind me and keeps giv-ing me that shove a-gain. Put-ting".
 Chords: Fm7, Bb7, Bb7#5, Ebmaj7, D7, Gm, C7.

rain in my eyes, tears in my dreams and rocks in my

Cm7/F F9 Bb9 Bb9 Gm7 Eb/G F#°

heart. It's that sly son - of - a - gun a - gain, He keeps

Fm7 Bb7 b5 Fm7 C7 b5 b9 Fm7 Bb7 Bb7#5

tell-ing me that I'm the luck - y one a - gain. But I still have the rain,

Ebmaj7 D7 Gm C7 Cm7/F F9

still ___ have those tears and those rocks in my heart.

Bb9 Bb9 Eb Ab Gm F#m7 Bb9

Sup- pose I did- n't stay, ran a - way, would- n't play, that dev- il what a po- tion he would

Fm Bb7 Gm7 C7 b9 Gb7 Fm7 E7

brew. He'd fol-low me a-round, build me up, tear me down, till

Eb6 Dm7 G7 Cm Cm#7 Cm7 Cm6

I'd be so be-wild-er'd, I would-n't know what to do. Might as well give up the

Cm7 F9 Fm7 Eb5 Fm7 C7 b5 b9

fight a-gain, I know darn well He'll con-vince me that He's right a-gain. When he

Fm7 Bb7 Bb 7 #5 Ebmaj7 D7 Gm C7

sings that si-ren song, I just got-ta tag a-long with that Ole Dev-il called

Cm7/F F7 Bb9 Bb9 Fm7 E7 #9

1 'Love.' It's that 2 'Love.' _____

Eb6 Ab7 G7 C7 b9 Eb6 Ab7 G7 C7 F7 Ebsus Eb

Sometimes When We Touch

Words & Music by Dan Hill & Barry Mann

Moderato

mp

You

C

C7

F

Fm

ask me if I love you and I choke on my re - ply.
- mance with all it's stra - te - gy leaves me batt - ling with my pride.

C

F/C

G/C

I'd ra - ther hurt you hon - est - ly, than mis - lead you with a lie.
But through the in - se - cu - ri - ty, some ten - der - ness sur - vives.

C

Em

Am

D7

And who am I to judge you on what you say or
I'm just an - o - ther wri - ter, still trapped with - in my

G

Dm7

G

C

G/B

do? truths. I'm on - ly just be - gin - ning to
 he - si - tant prize fig - ter, still

Am C/G F C/E

see the real you. And some-times when we touch,
 trapped with-in my youth.

Dm7 C/E G C

the hon - es - ty's too much and I have to close my eyes

F G Em Am

and hide. I wan-na hold you till I die, till we

D7 G F Em Dm G11 C Dm7

to Coda ⊕

both break down and cry. I wan-na hold you till the fear in me sub -

G Em Dm7 G11

1

sides. 2. Ro

C C7 Dm7 Fm

2

sides. At times I'd like to break you and

C G11

drive you to your knees. At times I'd like to break through and hold

C Em/B Am Em

D.♯ al Coda

you end - less - ly. And

F F6 G

⊕ CODA

in me sub-sides. *rit.*

G11 C G/C F C

Fool

(If You Think It's Over)

Words & Music by Chris Rea

Moderato

A dy - ing flame,
Miss teen-age dream,
You're free a - gain.
such a tra - gic scene.

Am7 D Gmaj7 Em

Who could love
He knocked your crown
and do that to you?
and ran a - way.

Am7 D G

All dressed in black,
First wound of pride,
he won't be com - ing back.
but how you cried and cried.

Am7 D Gmaj7 Em

Save your tears,
you've got years and years.
The pains of se -
I'll buy your first

Am7 D Esus E E7 Am7

- ven - teens,
 — good wine,

un - real, they're on - ly dreams. —
 we'll have a real good time. —

Save your cry -

D Gmaj7 Em Am7

- ing for the day. —

Fool, if you think it's o - ver, —

D Esus E E7 Am7 D

'cause you said good-bye. —

Fool, if you think it's o - ver, I'll tell you why. —

Gmaj7 Em Am7 D7 Esus

New-born eyes al-ways cry with pain at the first look at the morn-ing sun.

E E7 Am7 D7 Gmaj7

— Fool, if you think it's o - ver, it's just be-gun. —

Em Am7 D7 Esus E E7

*After repeat
D.♯ to fade*

Let Me Try Again

Music by Caravelli
 French Words by Michel Jourdan
 English Words by Paul Anka & Sammy Cahn

Moderato

mp I know I said that I was leav - ing, _____ but
 I was such a fool to doubt you, _____ to

F C/E

I just could-n't say good - bye. It was on - ly self de -
 try to go it all a - lone. There's no sense _____ to life with -

Dm Am/C Bb

ceiv-ing _____ to walk a-way from some-one who means ev - 'ry-thing in life to you. You
 out you, _____ now all I do is just ex - ist and think a - bout the chance I've missed. To

F/A Dm Gsus G Gm7 C7

learn from ev - 'ry lone - ly day, I've learned and I've come back to
 fake is not an ea - sy task, but pride is such a fool - ish

Ab Eb Fm Fm/Eb

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stay.
mask.

CHORUS: Let me try a - gain,

let me try a -

Dm7 G7 C Am Dm7 G7

gain.

Think of all we had be - fore,

Cmaj7 Bm7 b5 E #5 E Am Am/G

let me try once more.

We can have it

C/D D7 G7sus G7 C Am

all,

you and I a - gain.

Dm7 G7 Cmaj7

Just for-give me or I'll die, please let me try a - gain.

Bm7 b5 E #5 E Am Dm G7sus G7 C

This Guy's In Love With You

Words by Hal David
Music by Burt Bacharach

Moderately slow

First system of musical notation. The treble clef staff contains the melody with lyrics: "You see — this guy, — this guy's in love with you." The bass clef staff contains the piano accompaniment. Chords Eb and Abmaj7 are indicated below the bass staff.

Second system of musical notation. The treble clef staff contains the melody with lyrics: "Yes, I'm — in love. — Who looks at you the
This guy's in love, — and what I'd do to". The bass clef staff contains the piano accompaniment. Chords Dbmaj7, Eb, Abmaj7, Gsus, and G7 are indicated below the bass staff.

Third system of musical notation. The treble clef staff contains the melody with lyrics: "way I do? — When you smile, — I can tell we
make you mine. — Tell me how, — is it so? Don't". The bass clef staff contains the piano accompaniment. Chords Cm, Bbmin, and Eb9 are indicated below the bass staff.

Fourth system of musical notation. The treble clef staff contains the melody with lyrics: "know each oth - er ve - ry well. How can I show you I'm
let me be the last to know. My hands are sha - king. Don't". The bass clef staff contains the piano accompaniment. Chords Abmaj7, Abm6, Gm7, and Cm are indicated below the bass staff.

1

glad let I got to know you 'cause I've heard some talk
 let my heart keep break-ing, 'cause

Fm7 Bb9 Eb

They say you think I'm fine.

Abmaj7 Dbmaj7

2

f I need your love, I want your love.

Eb Abmaj7 Eb

Slower

Say you're in love, in love with this

Abmaj7 Eb Dm7 Cm7 F7

p If not, I'll just die.

Bb Bb7 Eb

D.C. to Fade

I'll Never Smile Again, (Until I Smile At You)

Words & Music by Ruth Lowe

Moderato

mf You

Fm7b5 Bb7 Eb F13 Bb7

loved me in the past, but our romance did - n't last. You

Fm7b5 Bb7 Eb Bb7 Eb

thrilled me with your kiss, dar - ling, now I pro - mise

Fm7b5 Bb7 Eb F13

this: I'll ne - ver smile a - gain,

Bb7 Eb F#° Fm7

un - til I smile at you. I'll ne - ver

B7b5 Bb7 Eb F#°

laugh a - gain, what good would it

Fm7 B7b5 Bb7

do? For tears would fill my eyes, my

Eb6 B7#5 Bb7 Eb

heart would re - a - lise that our ro -

Abm6 Bb7#5 Eb D13 G D7

mance is through. I'll ne - ver love a - gain,

G F#° Fm Bb7 Eb F#° Fm7

I'm so in love with you. I'll ne - ver

B7b5 Bb7 Eb F#°

thrill a - gain to some - bo - dy new.

Fm7 B7b5 Bb7 Eb

With - in my heart, I know I will ne - ver

Eb7 Abmaj7 Abm6 Eb

start to smile a - gain, un - til I smile at

Gm7 C7 Fm7 F9 Bb7

1. you. I'll ne - ver

2. you.

Eb F#° Eb Emaj7 Eb6

Try A Little Tenderness

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

Slowly

mf In the bus - tle of to - day, we're all in - clined to
with a ten - der word of love, you can make the wrong things

C Am Em Dm7 G7

miss right. lit - tle things that mean so much, a word, a smile, a
Charm-a - way the clouds of grey, and make this drab world

C Dm7 G7sus G7 C G7/D C/E Am6 B7

kiss. When a wo - man loves a man, he's a he - ro in her
bright. When your wor - ries drag you down, it's so ea - sy to for -

Em G7 C Am Em Dm7 G7

eyes. And a he - ro he can al - ways be, if he'll just re - al -
get. But make the ef - fort just the same, and see the thrill you'll

C D7 G E7 A7 Am7 D7

ise.
get.

She may be wea - ry,

wo - man do get wea - ry,

G C Dm7 G7

wear - ing the same shab - by dress.

And when she's wea - ry

C Gm/Bb A D7

try a lit - tle ten - der - ness.

You know she's wait - ing

F6 G9 G/F C/E Dm7 G7 C

just an - ti - ci - pat - ing,

things she may nev - er pos - sess.

Dm7 G7 C Gm/Bb A

While she's with - out them,

try a lit - tle ten - der - ness.

D7 F6 G7 C

It's not just sen - ti - men - tal, she has her grief and

C7 F E7 Am

care, and a word _____ that's soft and gen - tle, makes it

A7 Dm A7

ea - si - er to bear. You won't re - gret it,

Dm Gsus G C

wo-man don't for-get it, love is their whole hap - pi - ness. It's all so ea-sy,

Dm7 G7 C Gm/Bb A D7

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

F6 Dm7 G7 C G7 C

1 2 D.C.

Annie's Song

Words & Music by John Denver

Moderato

p You fill up my senses, like a

This system contains the first five measures of the song. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "You fill up my senses, like a".

G A Bm

night in a forest. Like the mountains in

This system contains the next five measures. The lyrics are: "night in a forest. Like the mountains in".

G D D/C# D/B D/A

spring - time, like a walk in the rain.

This system contains the next five measures. The lyrics are: "spring - time, like a walk in the rain.".

G F#m Em G A A7

Like a storm in the de - sert, like a

This system contains the final five measures. The lyrics are: "Like a storm in the de - sert, like a".

G A Bm

sleep - y blue o - cean. You fill up my

G D D/C# D/B D/A

sen - ses, come fill me a - gain.

G F#m Em A7 D

Come, let me love sen - you, ses,

Dsus D Dsus G A

let me give my life to you. Let me
like a night in a for - est. Like the

Bm G D D/C# D/B

drown in your laugh - ter, let me die in your
moun-tains in spring - time, like a walk in the

D/A G F#m Em G

arms. _____
rain. _____

Let me lay down be - side
Like a storm in the de -

A A7 G

you, _____
sert, _____

let me al - ways be
like a sleep - y blue with you.
o - cean. _____

A Bm G D D/C#

— You Come let me love
fill up my ses - you, _____ come
ses, _____ come

D/B D/A G F#m Em

1. love me a - gain. _____ You fill up my
fill me a -

A D Dsus D Dsus

2. - gain. _____ *rit.*

D Dsus D Dsus D Dsus D

Feelings (Dime)

English Words & Music by Morris Albert
Spanish Lyric by Thomas Fundora

Em Em/D# Em7/D A9/C#

Feel-ings, ___ noth-ing more than feel-ings, ___ try-ing to for -

Am/C D7 G F#m7 B7

get my ___ feel-ings of love.

Em Em/D# Em7/D A9/C#

Tear-drops, ___ roll-ing down on my face, ___ try-ing to for -

Am/C D7 G E7

get my ___ feel-ings of love.

C Am7 D7 Bm E7

Feel - ings, for all my life I'll feel it, I wish I'd nev-er

Am D7 Bm E7

met you, girl, you'll nev-er come a - gain.

C Am7 D7 Bm E7

Feel - ings, wo wo wo feel - ings, wo wo wo

Am D7 F#m7 B9 B7 b9

feel you a - gain in my arms.

Em Em/D# Em7/D A9/C#

Feel-ings, feel-ings like I've nev - er lost you and feel-ings like I'll

Am/C D7 G E7 *to Coda* ⊕

nev - er have you a - gain in my heart.

Detailed description: This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The first measure has a chord of Am/C. The second measure has a chord of D7. The third measure has a chord of G. The fourth measure has a chord of E7 and ends with a Coda symbol (⊕). The lyrics "nev - er have you a - gain in my heart." are written below the vocal line.

C Am7 D7 Bm E7

Detailed description: This system contains the next four measures. The first measure has a chord of C. The second measure has a chord of Am7. The third measure has a chord of D7. The fourth measure has a chord of Bm. The fifth measure has a chord of E7. The piano accompaniment continues with a bass line and chords.

Am D7 F#m7 B9 B7b9 *D.S. al* ⊕

Detailed description: This system contains the next four measures. The first measure has a chord of Am. The second measure has a chord of D7. The third measure has a chord of F#m7. The fourth measure has a chord of B9. The fifth measure has a chord of B7b9. The system ends with a Coda symbol (⊕) and the instruction "D.S. al".

⊕ CODA

C Am7 D7 Bm E7

Detailed description: This system contains the next four measures of the Coda section. The first measure has a chord of C. The second measure has a chord of Am7. The third measure has a chord of D7. The fourth measure has a chord of Bm. The fifth measure has a chord of E7. The piano accompaniment continues with a bass line and chords.

Am D7 Bm E7 *Repeat to Fade*

Detailed description: This system contains the final four measures. The first measure has a chord of Am. The second measure has a chord of D7. The third measure has a chord of Bm and includes a triplet of eighth notes. The fourth measure has a chord of E7. The system ends with a double bar line and repeat dots. The instruction "Repeat to Fade" is written above the system.

As Time Goes By

Words & Music by Herman Hupfeld

Moderato

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter note G4. The bass line starts with a whole rest, followed by a half note Eb3, and then quarter notes G2, Bb2, and G2. Chord symbols are placed below the bass line: E° (under the first measure), F7 (under the second measure), D° (under the third measure), Bbm/Db (under the fourth measure), Bb°/Db (under the fifth measure), C7#5 (under the sixth measure), and C7 (under the seventh measure).

The second system of musical notation continues the piece. The treble clef melody features a triplet of eighth notes (G4, A4, Bb4) in the first measure, followed by quarter notes Bb4, A4, and G4. The bass line has a half note Eb3, followed by quarter notes G2, Bb2, and G2. Chord symbols below the bass line are Fm7, B7, Bb6, D, Bb7, Eb, and Cm. The lyrics "This day and age we're liv - ing in gives" are written under the treble clef staff.

The third system of musical notation continues the piece. The treble clef melody consists of eighth notes G4, A4, Bb4, A4, G4, followed by quarter notes F4, E4, and D4. The bass line has a half note Eb3, followed by quarter notes G2, Bb2, and G2. Chord symbols below the bass line are Fm7, Bb7, Ebmaj7, C7, C7b9, and C7. The lyrics "cause for ap-pre-hen-sion, with speed and new in-ven-tion and things like third di-men-sion. Yet we" are written under the treble clef staff.

The fourth system of musical notation continues the piece. The treble clef melody consists of eighth notes G4, A4, Bb4, A4, G4, followed by quarter notes F4, E4, and D4. The bass line has a half note Eb3, followed by quarter notes G2, Bb2, and G2. Chord symbols below the bass line are Fm, Bb7, Eb, G7, Cm, Bb, and D7. The lyrics "get a tri-fle wea-ry with Mis-ter Ein-stein's theo-ry, so we must get down to earth at times, re -" are written under the treble clef staff.

lax, re-lieve the ten-sion. No mat-ter what the pro-gress, or what may yet be proved, the

Gm D Bb7 Fm Bb7 Eb Gm Cm

sim-ple facts of life are such they can-not be re-moved. You must re-mem-ber this, a

Fm Fmb5 Bb Fm Bb7

kiss is still a kiss, a sigh is just a sigh. The fun-da-men-tal things ap -

Gm7b5 Bb7 Eb Ebm6 Eb6 Cm Gm F7

ply, as time goes by. And when two lov-ers woo, they

Fm7 Bb7 Fm7 Bb7 Ebmaj7 Fm Bb7

still say 'I love you,' on that you can re-ly. No mat-ter what the fu-ture

Gm7b5 Bb7 Eb Ebm6 Eb6 Cm Gm F7

brings, as time goes by. Moon-light and love - songs

Fm7 Bb7 Fm7 Bb7 Eb Ab G7 Eb Eb7 Ab

ne - ver out of date, hearts full of pas - sion, jea - lou-sy and hate.

C7 Fm7 F#°

Wo-man needs man and man must have his mate, that no - one can de - ny. It's

Cm F#° F7 Bb° E° Bb7

still the same old sto-ry, a fight for love and glo-ry, a case of do or die! The

Fm Bb7 Gm7b5 Bb7 Eb Ebm6 Eb6 Cm Gm

world will al-ways wel-come lo - vers, as time goes by. You by.

F7 Gm7 Eb Gm E° Fm7 Bb7 Eb Eb

Against All Odds (Take A Look At Me Now)

Words & Music by Phil Collins

Slow

p

A7sus/E

Asus

A

A7sus/E

A(add B)



How can I just let — you walk away, just let you leave without — a trace? When I

B7sus

Bm7

C#m7

D

A7sus Em7

stand here tak - ing ev - 'ry breath with you, ooh. — You're the

G

A/G

F#m7

Bm7

on - ly one who real - ly knew — me at all —

Em7

A

2.3.

So take a look at me now, well, there's just an

Asus

A

D/A

emp - ty space, and there's no - thing left here ___ to re - mind me, ___ just the

E7/A

Bm

G

mem-ory of ___ your face. Well, take a look at me now, well, there's just an

Em7

Asus

D/A

to Coda ⊕

emp - ty space and you comin' back ___ to me ___ is ag - ainst ___ the odds and that's what

E7/A

Bm

G

1.

D.⊗

___ I've got ___ to face. 3. 1

Em7

Asus

A

2. D. 88

I've got to face. Take a good look at me now,

Em7 Asus A

⊕ CODA

I've got to take.

Em7 Asus A A7sus/E Asus A

Take a look at me now,

rit.....

A7sus/E A Asus A/D A/C# G(add A) A

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

Chorus:

3. I wish I could just make you turn around,
 Turn around and see me cry.
 There's so much I need to say to you,
 So many reasons why.
 You're the only one who really knew me at all.

Chorus:

Morning Of My Life (In The Morning)

Words & Music by Barry Alan Gibb

Moderato

p In the mor - ning,
day - time,
when the I will
moon is at its rest,
meet you as be - fore,

F

B \flat

— you will see me
— you will find me
at the time I love the best,
wait - ing by the oc - ean floor.

F

B \flat

— watch - ing rain - bows
— Build - ing cas - tles
play on sun - light,
in the shift - ing sands,

F

Gm7

Am7

— pools of wa - ter,
— in a world
iced from cold
no - one un - der - stands.

Gm7

Am7

In the morn - ing, 'Tis the

Gm7 Bb

morn - ing of my life. In the life.

1 2

C7 C7

'Tis the morn-ing of my life.

Bb F Bb/F

In the morn - ing of my life,

F F Gm

the min-utes take so long to drift a - way. Please be

Bb C7 F

pa - tient with your life, it's on - ly

Gm

morn - ing and you've still to live your day. In the

Bb C7 F

eve - ning, I will fly you to the moon, to the

F Bb F

top right hand cor - ner of the cei - ling in my room, where we'll

Bb F

stay un - til the sun shines a - noth - er

Gm7 Am7

day. To swing on clothes - lines, I'll be

Gm7 Am7

yawn - ing, 'tis the morn-ing of my life,

Gm7 Bb C7

'tis the morn-ing of my life.

Bb F Bb/F

In the morn - ing,

F Bb/F F

in the morn - ning.

Bb/F

The Power Of Love

Words & Music by C. deRouge, G. Mende,
J. Rush & S. Applegate

B \flat

The whis-pers in the morn-ing of lov-ers sleep-ing

Detailed description: This system of musical notation is for the first system of the song. It features a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'The whis-pers in the morn-ing of lov-ers sleep-ing'. A B-flat chord symbol is placed above the first measure.

Gm B \flat

tight, are roll-ing by like thun-der now as I look in your

Detailed description: This system of musical notation is for the second system. It features a grand staff with a treble and bass clef. The key signature is B-flat major. The time signature is common time. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'tight, are roll-ing by like thun-der now as I look in your'. Chord symbols Gm and B-flat are placed above the first and second measures respectively.

F B \flat

eyes. I hold on to your bo - dy and feel each move you
times it seems I'm far a -

Detailed description: This system of musical notation is for the third system. It features a grand staff with a treble and bass clef. The key signature is B-flat major. The time signature is common time. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'eyes. I hold on to your bo - dy and feel each move you times it seems I'm far a -'. Chord symbols F and B-flat are placed above the first and second measures respectively. A repeat sign is present at the start of the second measure.

Gm E \flat

make; Your voice is warm and ten - der, a love that
way; But nev - er won - der where I am 'cause I am

Detailed description: This system of musical notation is for the fourth system. It features a grand staff with a treble and bass clef. The key signature is B-flat major. The time signature is common time. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'make; Your voice is warm and ten - der, a love that way; But nev - er won - der where I am 'cause I am'. Chord symbols Gm and E-flat are placed above the first and second measures respectively.

Bb/D **F**

I could not for - sake 'Cause I am your la -
al - ways by your side.

Bb **Eb** **Eb/D**

- dy and you are my man when-ev-er you reach

Cm **F**

for me I'll do all that I can

1. 2. **Bb**

Ev-en tho' there may be we're head - ing for some - thing,

Eb **Eb/D**

some-where I've nev-er been, some-times I am fright -

Cm Bb F Eb Bb to Coda ⊕

-ened but I'm rea-dy to learn 'bout the pow-er of love.

Eb F Bb Eb F

The sound of your heart beat - ing, made it clear sud-den -

Gm F Eb F Bb F Eb

-ly. The feel-ing that I can't go on is light years a -

F D.Œ. al Coda

-way 'Cause I am your la-

⊕ CODA Bb

The pow-er of love

to fade Eb

The pow-er of love The pow-er of love

Separate Lives

Words & Music by Stephen Bishop

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a vocal line and a piano accompaniment. The lyrics are: "You called me from the room in your ho - tel, all full of ro - mance for some-one you had met, _____ and tell - ing me how sor - ry you were leav - ing so soon, _____ and that you miss me some-times when you're a - lone in your room. Do I".

System 1: Chords: A^b , B^b7sus4 , E^b . Lyrics: "You called me from the room in your ho - tel,"

System 2: Chords: $Cm7$, A^b , E^b . Lyrics: "all full of ro - mance for some-one you had met, _____ and"

System 3: Chords: A^b , A^b/B^b , E^b . Lyrics: "tell - ing me how sor - ry you were leav - ing so soon, _____ and that you"

System 4: Chords: A^b , $Fm7$, B^b7 . Lyrics: "miss me some-times when you're a - lone in your room. Do I"

Fm7 Eb/G Bb/C Fm7b5

— feel lone - ly too? You have no

Eb Bb7 Eb Fm7b5

right _____ to ask me how I feel. You have no

to Coda ⊕

Eb Ab Ab/Bb Eb/G Ab Bb7

right to speak to me so kind. _____ I can't go on, hold-ing on to

Bb/C Cm7 Gm7 Fm7 Ab/Bb

ties, now that we're liv - ing sep - 'rate lives.

Eb Ab/Eb C Fm7b5

2. Well I held lives.

2. Eb Ab Gm9

It's so ty-pi-cal, — love

Fm Eb Ab Eb Fm7 Eb

leads to i - so - la - tion. So you build that wall, so you

Fm7 Bb7sus4 Cm Fm7b5 *D. % al Coda* ⊕

build that wall and make it strong - er. 3. You have no

⊕ CODA

Ab Ab/Bb Eb Eb/G Fm7 Ab/Bb

(on) find my-self look-ing in your eyes. But for now we'll go on liv-ing sep'rate

Eb Fm7 Ab/C G/B Ab/Bb Eb

lives. Yes for now we'll go on liv - ing sep - rate lives. r.h.

Chorus 2: Well, I held on to let you go.
 And if you lost your love for me,
 you never let it show.
 There was no way to compromise.
 So now we're living separate lives.

Chorus 3: You have no right to ask me how I feel.
 You have no right to speak to me so kind.
 Someday I might find myself looking in your eyes.
 But for now, we'll go on living separate lives.
 Yes, for now we'll go on living separate lives.