

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

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The lyrics are written below the treble staff. Chord symbols are placed below the bass staff.

System 1: The melody begins with a half note G4, followed by quarter notes A4, B4, and A4. The lyrics are "Blue, blue my world is blue, blue is my world now". The piano accompaniment starts with a half note G2, followed by quarter notes A2, B2, and A2. The lyrics continue "Red, red, my eyes are red, cry - ing for you a -". Chords: Em, A7, D, G, Em, C.

System 2: The melody continues with quarter notes G4, F#4, E4, and D4. The lyrics are "I'm with - out you. lone in my bed. Grey, grey, my life is grey. Green, green, my jea - lous heart,". The piano accompaniment continues with quarter notes G2, F#2, E2, and D2. Chords: D, G, Em, A, D, G.

System 3: The melody continues with quarter notes C4, B3, A3, and G3. The lyrics are "Cold is my heart since you went a - way. I doub - ted you and now we're a - part." The piano accompaniment continues with quarter notes C3, B2, A2, and G2. Chords: Em, C, B7, Em.

System 4: The melody continues with quarter notes F#4, E4, D4, and C4. The lyrics are "When we met, how the bright sun shone." The piano accompaniment continues with quarter notes F#2, E2, D2, and C2. Chords: 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-en, _____
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

love you

Em D Em

CODA

rit.

That Ole Devil Called Love

Words & Music by Doris Fisher & Allan Roberts

Medium slow blues tempo

p Some-one's whis-p'r'in' in my ear. I say no, no, go a-way, but

he don't hear. He fol-lows me a-round, builds me up, tears me down, I

try my best to shake him, but he just hangs a-round. It's that Ole Dev-il called

'Love' a-gain, get's be-hind me and keeps giv-ing me that shove a-gain. Put-ting

Fm7 Bb7 Bb7 #5 Ebmaj7 Eb#5 Eb6 Fm7 E7

Eb6 Dm7 G7 Cm Cm#7 Cm7 Cm6

Cm7 F7 Fm7 Eb5 Fm7 C7 b5 b9

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 2
'Love.' It's that '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

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.

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.

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

C C7 F Fm

C F/C G/C

C Em Am D7

G Dm7 G C G/B

do? truths. I'm on - ly just be - gin - ning to
 he - si - tant prize fight - 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

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

G Em Dm7 G11

to Coda ⊕

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. § at 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
we'll have a real

- ly dreams. —
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

The musical score is written for piano and voice. It consists of four systems of music. Each system has a piano part on the left and a vocal part on the right. The piano part includes chords and a bass line. The vocal part includes a melody and lyrics. The tempo is marked 'Moderato'. The key signature has one flat (Bb). The time signature is 4/4.

System 1:

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

Chords: F, C/E

System 2:

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 -

Chords: Dm, Am/C, Bb

System 3:

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

Chords: F/A, Dm, Gsus, G, Gm7, C7

System 4:

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

Chords: 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

You see — this guy, — this guy's in love with you.

Yes, I'm — in love. — Who looks at you the
This guy's in love, — and what I'd do to

way I do? —
make you mine. —

When you smile, —
Tell me how, —

I can tell we
is it so? Don't

know each oth-er
let me be the

ve - ry well. How
last to know. My

can I
hands are

show you I'm
sha - king. Don't

E♭ Abmaj7 Dbmaj7 E♭ Abmaj7 Gsus G7 Cm B♭min E♭9 Abmaj7 Abm6 Gm7 Cm

glad let I got heart to know you 'cause I've heard some talk

Fm7 Bb9 Eb

They say you think I'm fine.

Abmaj7 Dbmaj7

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

D.C. to Fade

guy. If not, I'll just die.

Bb Bb7 Eb

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 ro - mance 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#°(b) Fm Bb7 Eb F#° Fm7

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

B7b5 Bb7 Eb F#o

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#o 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

The first system of musical notation for 'Annie's Song' is in G major, 3/4 time, and Moderato tempo. It consists of a grand staff with a treble and bass clef. The melody is in the treble clef, starting on G4, moving up stepwise to A4, B4, and then a half note G4. The lyrics 'p You fill up my sen - ses, like a' are written below the treble staff. The piano accompaniment is in the bass clef, starting on G3, moving up stepwise to A3, B3, and then a half note G3. The lyrics 'night in a for - est. Like the moun-tains in' are written below the bass staff. The system ends with a double bar line.

G

A

Bm

The second system of musical notation for 'Annie's Song' continues the melody and accompaniment. The melody is in the treble clef, starting on G4, moving up stepwise to A4, B4, and then a half note G4. The lyrics 'night in a for - est. Like the moun-tains in' are written below the treble staff. The piano accompaniment is in the bass clef, starting on G3, moving up stepwise to A3, B3, and then a half note G3. The lyrics 'spring - time, like a walk in the rain.' are written below the bass staff. The system ends with a double bar line.

G

D

D/C#

D/B

D/A

The third system of musical notation for 'Annie's Song' continues the melody and accompaniment. The melody is in the treble clef, starting on G4, moving up stepwise to A4, B4, and then a half note G4. The lyrics 'spring - time, like a walk in the rain.' are written below the treble staff. The piano accompaniment is in the bass clef, starting on G3, moving up stepwise to A3, B3, and then a half note G3. The lyrics 'Like a storm in the de - sert, like a' are written below the bass staff. The system ends with a double bar line.

G

F#m

Em

G

A

A7

The fourth system of musical notation for 'Annie's Song' continues the melody and accompaniment. The melody is in the treble clef, starting on G4, moving up stepwise to A4, B4, and then a half note G4. The lyrics 'Like a storm in the de - sert, like a' are written below the treble staff. The piano accompaniment is in the bass clef, starting on G3, moving up stepwise to A3, B3, and then a half note G3. The lyrics 'Like a storm in the de - sert, like a' are written below the bass staff. The system ends with a double bar line.

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 Like a lay down be side de -

A A7 G

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

A Bm G D D/C#

You Come fill up my love ses - you, ses, come come

D/B D/A G F#m Em

love me a - gain. You fill up my

A D Dsus D Dsus

- 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.

C Am7 D7 Bm E7

Am D7 F#m7 B9 B7b9 *D.S. al* ⊕

⊕ CODA

C Am7 D7 Bm E7

Am D7 Bm E7 *Repeat to Fade*

As Time Goes By

Words & Music by Herman Hupfeld

Moderato

E° F7 D° Bbm/Db Bb°/Db C7#5 C7

Fm7 B7 Bb6 D Bb7 Eb Cm

Fm7 Bb7 Ebmaj7 C7 C7b9 C7

Fm Bb7 Eb G7 Cm Bb D7

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 Fm7b5 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#o

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

Cm F#o F7 Bb9 Eo 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 Eo Fm7 Bb7 Eb Eb

1. 2.

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

1.

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

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

E7/A Bm G

to Coda ⊕

1.

I've got to face.

Em7 Asus A

D. 3. 1

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,

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

rit.....

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, when the moon is at its rest,
day - time, I will meet you as be - fore.

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

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

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

F Bb F Bb F Gm7 Am7 Gm7 Am7

— In the morn - ing, — 'Tis the

Gm7 Bb

This system contains the first four measures of the piece. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb and Eb). The first measure has a whole rest in the treble and a half note Bb in the bass. The second measure has a half note G in the treble and a half note Bb in the bass. The third measure has a half note A in the treble and a half note Bb in the bass. The fourth measure has a half note G in the treble and a half note Bb in the bass. The lyrics 'In the morn - ing,' are under the first three measures, and ''Tis the' is under the fourth measure.

morn - ing of my life. In the life.

C7 C7

This system contains measures 5 through 8. Measures 5 and 6 are the first ending, marked with a '1' above the staff. Measure 5 has a half note G in the treble and a half note Bb in the bass. Measure 6 has a half note A in the treble and a half note Bb in the bass. Measures 7 and 8 are the second ending, marked with a '2' above the staff. Measure 7 has a half note G in the treble and a half note Bb in the bass. Measure 8 has a half note A in the treble and a half note Bb in the bass. The lyrics 'morn - ing of my life.' are under measures 5 and 6, and 'In the life.' are under measures 7 and 8.

— 'Tis the morn-ing of my life.

Bb F Bb/F

This system contains measures 9 through 12. Measure 9 has a whole rest in the treble and a half note Bb in the bass. Measure 10 has a half note G in the treble and a half note Bb in the bass. Measure 11 has a half note A in the treble and a half note Bb in the bass. Measure 12 has a half note G in the treble and a half note Bb in the bass. The lyrics ''Tis the morn-ing of my life.' are under measures 9 through 12.

In the morn - ing of my life,

F F Gm

This system contains measures 13 through 16. Measure 13 has a whole rest in the treble and a half note Bb in the bass. Measure 14 has a half note G in the treble and a half note Bb in the bass. Measure 15 has a half note A in the treble and a half note Bb in the bass. Measure 16 has a half note G in the treble and a half note Bb in the bass. The lyrics 'In the morn - ing of my life,' are under measures 13 through 16.

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

Bb C7 F

This system contains measures 17 through 20. Measure 17 has a half note Bb in the treble and a half note Bb in the bass. Measure 18 has a half note G in the treble and a half note Bb in the bass. Measure 19 has a half note A in the treble and a half note Bb in the bass. Measure 20 has a half note G in the treble and a half note Bb in the bass. The lyrics 'the min-utes take so long to drift a - way. Please be' are under measures 17 through 20.

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

Bb

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

Gm **Bb**

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

F **Bb**

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

Gm **Eb**

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

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.S. 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

Ab Bb7sus4 Eb

You called me from the room in your ho - tel.

Cm7 Ab Eb

all full of ro - mance for some-one you had met, _____ and

Ab Ab/Bb Eb

tell - ing me how sor - ry you were leav - ing so soon, _____ and that you

Ab Fm7 Bb7

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 1. Eb Ab/Eb

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

Eb Ab/Eb C Fm7b5 2. Eb Ab Gm9

2. Well I held lives. It's so ty-pi-cal, — love

Andante

Fm Eb Ab Eb Fm7 Eb

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

[illegible]

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.

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.