


PIANO • VOCAL • GUITAR

— THE —
BARRY MANILOW
— ANTHOLOGY —

53 OF HIS BEST SONGS, INCLUDING
Copacabana (At the Copa) • Could It Be Magic • I Write the Songs • Looks Like We Made It •
Mandy • Ready to Take a Chance Again • When October Goes
• With Personal Commentary on Each Album by Barry Manilow •




BMG
MUSIC PUBLISHING

ILLUSTRATED BY
 **HAL • LEONARD®**

CONTENTS

CHRONOLOGICAL LISTING

BY ALBUM

- | | | | |
|----|----------------------------------|-----|----------------------------------|
| 5 | BARRY MANILOW I (1973) | 98 | EVEN NOW (1978) |
| 10 | Could It Be Magic | 104 | Can't Smile Without You |
| 7 | I Am Your Child | 110 | Copacabana (At the Copa) |
| 14 | Sweet Life | 100 | Even Now |
| 19 | BARRY MANILOW II (1974) | 122 | I Was a Fool (To Let You Go) |
| 26 | It's a Miracle | 117 | Somewhere in the Night |
| 21 | Mandy | 126 | ONE VOICE (1979) |
| 32 | TRYIN' TO GET THE FEELING (1975) | 133 | I Don't Want to Walk Without You |
| 39 | Bandstand Boogie | 128 | One Voice |
| 46 | Beautiful Music | 137 | Ships |
| 52 | I Write the Songs | 141 | When I Wanted You |
| 56 | New York City Rhythm | 145 | BARRY (1980) |
| 34 | Tryin' to Get the Feeling Again | 147 | I Made It Through the Rain |
| 61 | THIS ONE'S FOR YOU (1976) | 152 | IF I SHOULD LOVE AGAIN (1981) |
| 70 | All the Time | 154 | If I Should Love Again |
| 67 | Daybreak | 161 | No Other Love |
| 74 | Jump Shout Boogie | 166 | The Old Songs |
| 80 | Looks Like We Made It | 172 | Somewhere Down the Road |
| 63 | This One's for You | 177 | HERE COMES THE NIGHT (1982) |
| 83 | Weekend in New England | 179 | Memory |
| 88 | BARRY MANILOW LIVE (1977) | 183 | Some Kind of Friend |
| 90 | It's Just Another New Year's Eve | | |
| 94 | Lay Me Down | | |

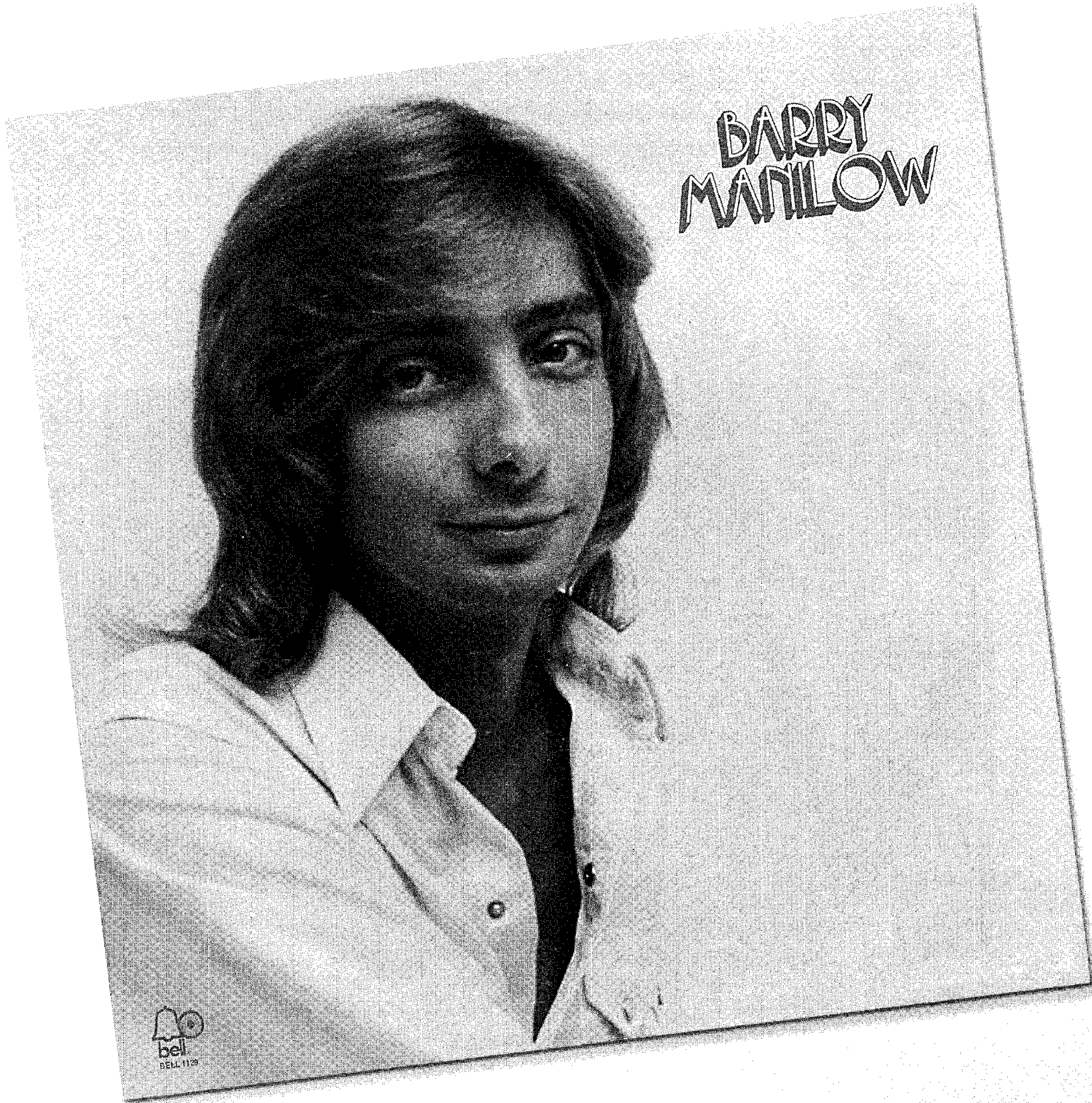
- 189 2:00 A.M. PARADISE CAFÉ
(1984)
- 191 Paradise Café
- 195 When October Goes
- 202 BARRY MANILOW IN
"COPACABANA" (1985)
- 204 Man Wanted
- 209 Sweet Heaven (I'm in Love Again)
- 216 Who Needs to Dream
- 221 SWING STREET (1987)
- 223 Brooklyn Blues
- 230 BARRY MANILOW (1989)
- 232 Keep Each Other Warm
- 239 Please Don't Be Scared
- 244 BARRY MANILOW GREATEST
HITS VOLUME III (1989)
- 246 Read 'em and Weep
- 254 Ready to Take a Chance Again
- 259 BECAUSE IT'S CHRISTMAS (1990)
- 261 Because It's Christmas
(For All the Children)
- 266 JOHNNY MERCER/
BARRY MANILOW SONGS (1991)
- 272 Just Remember
- 268 When the Meadow Was Bloomin'
- 275 THE COMPLETE COLLECTION
AND THEN SOME... (1992)
- 277 The Best of Me
- 283 Let Freedom Ring
- 289 THUMBELINA (1994)
- 291 Let Me Be Your Wings
- 298 Soon
- 302 SINGIN' WITH THE BIG BANDS
(1994)
- 304 Singin' with the Big Bands
- 310 Where Does the Time Go?

CONTENTS

ALPHABETICAL LISTING

- | | | | |
|-----|--|-----|----------------------------------|
| 70 | All the Time | 21 | Mandy |
| 39 | Bandstand Boogie | 179 | Memory |
| 46 | Beautiful Music | 56 | New York City Rhythm |
| 261 | Because It's Christmas
(For All the Children) | 161 | No Other Love |
| 277 | The Best of Me | 166 | The Old Songs |
| 223 | Brooklyn Blues | 128 | One Voice |
| 104 | Can't Smile Without You | 191 | Paradise Café |
| 110 | Copacabana (At the Copa) | 239 | Please Don't Be Scared |
| 10 | Could It Be Magic | 246 | Read 'em and Weep |
| 67 | Daybreak | 254 | Ready to Take a Chance Again |
| 100 | Even Now | 137 | Ships |
| 7 | I Am Your Child | 304 | Singin' with the Big Bands |
| 133 | I Don't Want to Walk Without You | 183 | Some Kind of Friend |
| 147 | I Made It Through the Rain | 172 | Somewhere Down the Road |
| 122 | I Was a Fool (To Let You Go) | 117 | Somewhere in the Night |
| 52 | I Write the Songs | 298 | Soon |
| 154 | If I Should Love Again | 209 | Sweet Heaven (I'm in Love Again) |
| 26 | It's a Miracle | 14 | Sweet Life |
| 90 | It's Just Another New Year's Eve | 63 | This One's for You |
| 74 | Jump Shout Boogie | 34 | Tryin' to Get the Feeling Again |
| 272 | Just Remember | 83 | Weekend in New England |
| 232 | Keep Each Other Warm | 141 | When I Wanted You |
| 94 | Lay Me Down | 195 | When October Goes |
| 283 | Let Freedom Ring | 268 | When the Meadow Was Bloomin' |
| 291 | Let Me Be Your Wings | 310 | Where Does the Time Go? |
| 80 | Looks Like We Made It | 216 | Who Needs to Dream |
| 204 | Man Wanted | | |

1973



BARRY MANILOW I

First of all, can we discuss the album cover? No wonder no one bought it! I look like the Mona Lisa!

This was the album I never wanted to make. You see, all I ever wanted to do was to write music. I never even thought about singing. That was for other people to do. I'd hire singers to make demos of my songs and I'd send the tapes around hoping

that someone would record my songs. I did this for years. I got rejected every time. I was turned down more times than Susan Lucci!

Finally, I ran out of money and had to sing my own demos. But soon after I sent out a demo of "Sweet Life," I got offered a record contract! As a singer! I was sure they had the wrong guy.

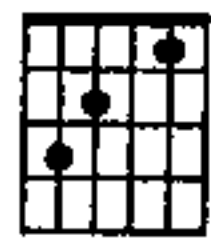


I Am Your Child

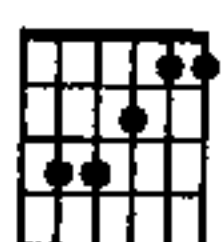
Music by BARRY MANILOW
Lyric by MARTY PANZER

Tenderly

C



F/C

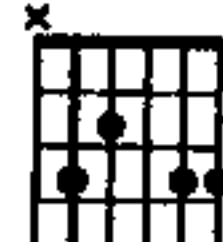


Fmaj7

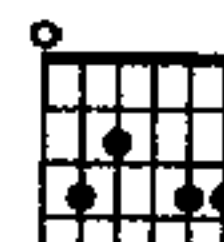


I am your child. —

Csus2

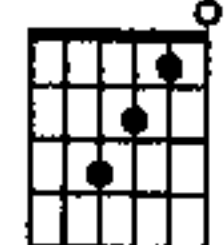


Csus2/E

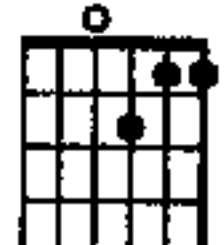


Wher - ev - er you go, you take me,

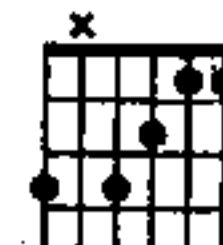
Fmaj7



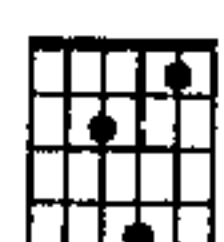
F6



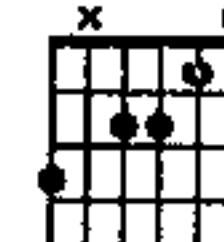
F/G



Amsus2

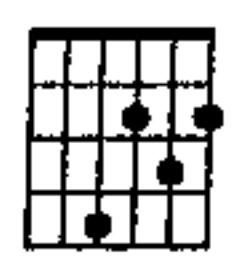


Am/G

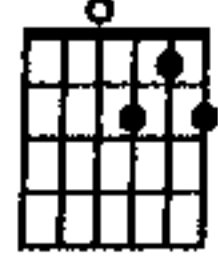


too. what - ev - er I know, I learn from

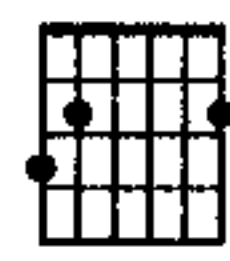
D/F#



D7



Gmaj7



E7/G#

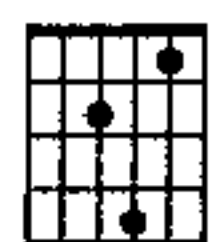


you.

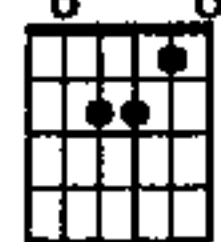
What - ev - er I do,

you taught me to do.

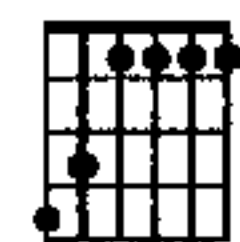
Amsus2



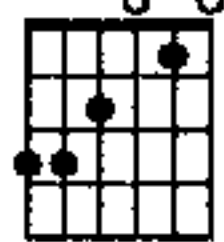
Am



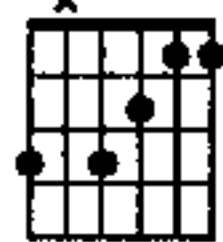
Fm/Ab



C/G



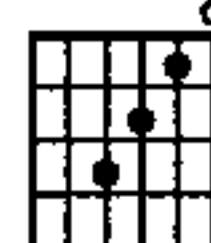
F/G



I am your child.

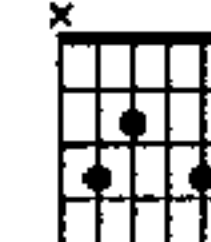
And I am your chance.

Fmaj7

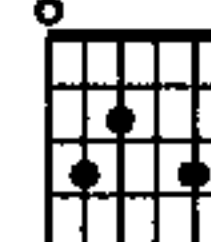


What - ev - er will

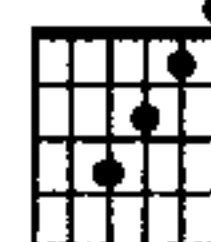
Csus2



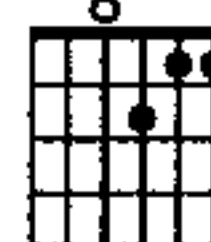
Csus2/E



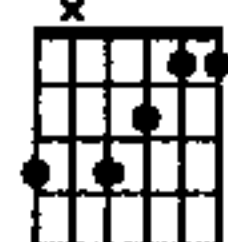
Fmaj7



F6



F/G



come,

will come from me.

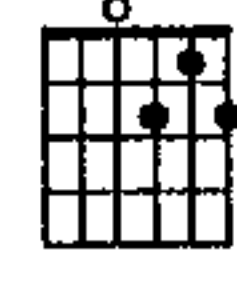
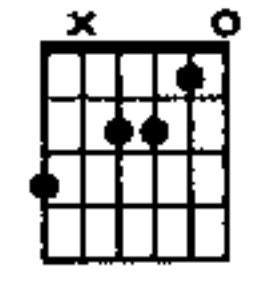
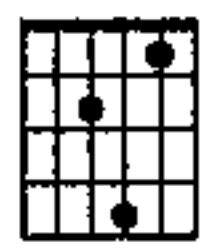
To - mor - row is

Amsus2

Am/G

D/F#

D7



won

by win - ning me

what - ev - er I

Gsus2

G

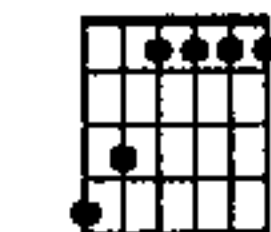
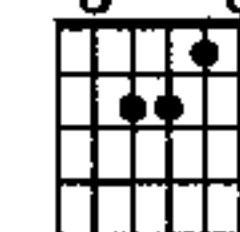
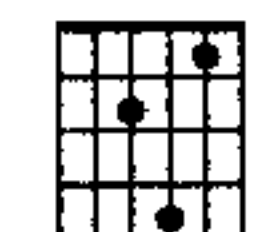
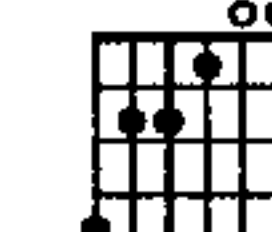
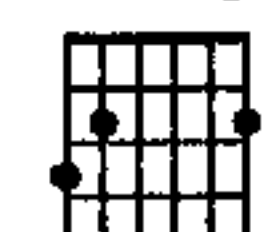
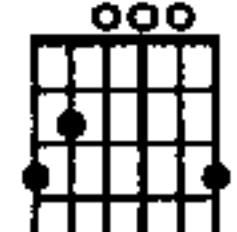
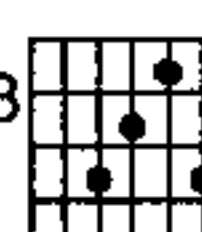
Gmaj7

E/G#

Amsus2

Am

Fm/Ab



am,

you taught me to be. —

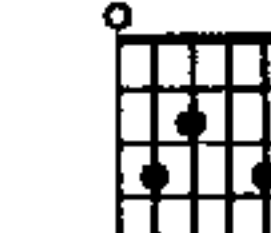
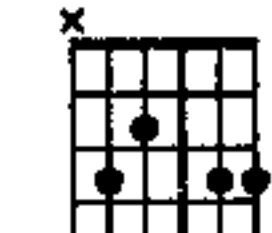
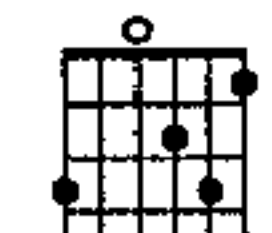
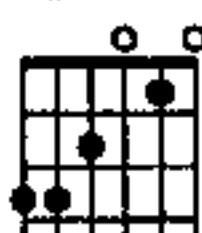
I am your

C/G

Dm/G

Csus2

Csus2/E



hope,

I am your chance,

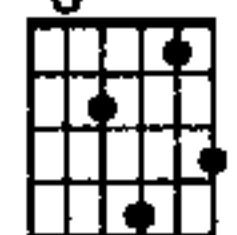
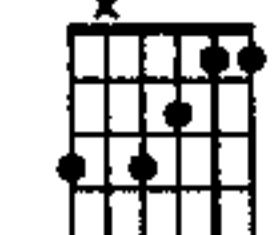
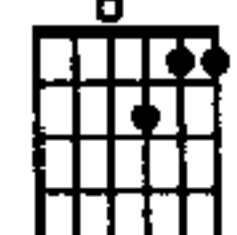
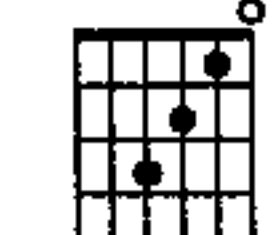
I am your child.

Fmaj7

F6

F/G

Am9



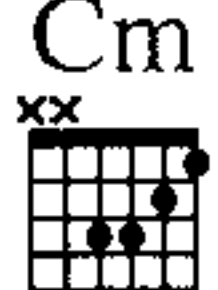



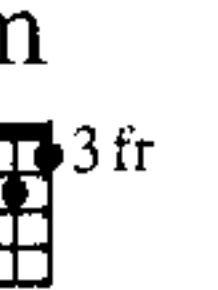
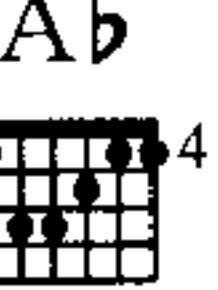
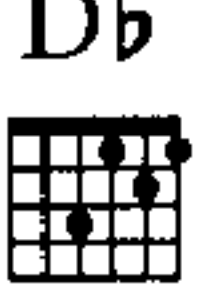


rit.

Could It Be Magic

Inspired by "Prelude in C Minor" by F. Chopin

Music by BARRY MANILOW
Lyric by ADRIENNE ANDERSON

Slowly

Cm  3fr
 Fm7 
 G7 
 Cm  3fr
 Ab  4fr
 Db 
 G7 
 Cm  3fr
 Cm(add2) 

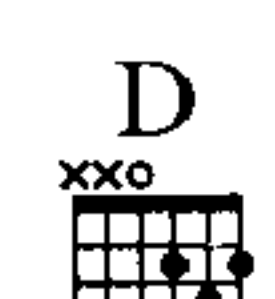
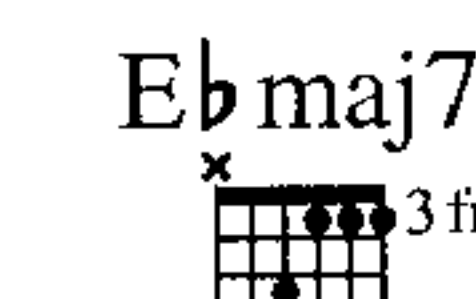

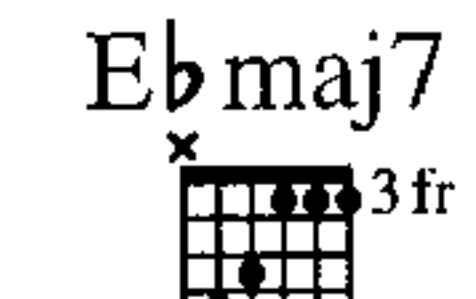


mf


Csus  3fr
 C 


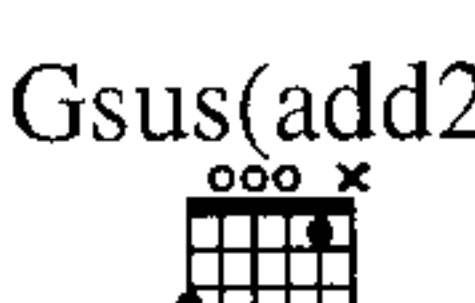


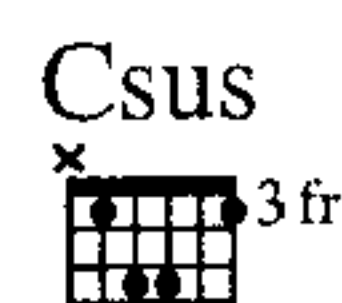

Spir-it move -
La - dy, take -




D 
 Eb maj7  3fr
 Dm7 
 Eb maj7  3fr

me ev - 'ry time I'm near you, whirl-ing like a cy -
me high up - on a hill - side, high up where the stal -



Dm7 
 Gsus(add2) 
 G 
 Dm/F 
 Csus  3fr
 C 

- clone in my mind. Sweet Me - lis -
- lion meets the sun. I could love -



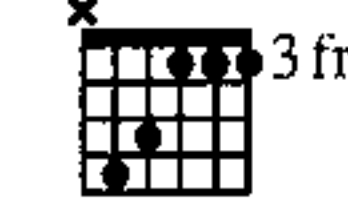
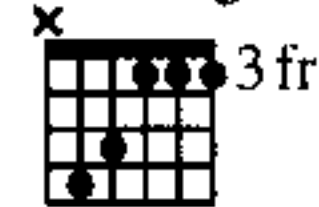
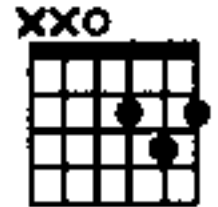
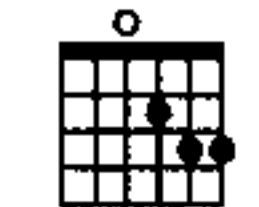
Dsus

D

E♭maj7

Dm7

E♭maj7



- sa, an - gel of ___ my life - time, an - swer to ___ all an -
 ___ you; build my world _ a - round _ you, nev - er leave _ you till _

D7sus

Dm7

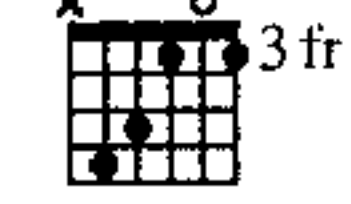
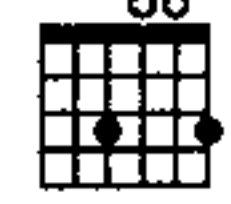
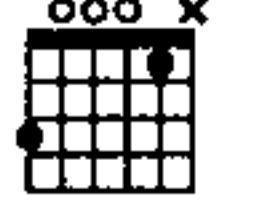
Gsus(add2)

G

G7/F

Cm/E♭

G7/D



- swers I can find; ba - by, I love ___ you.
 ___ my life is done. Ba - by, I love ___ you.

Cm

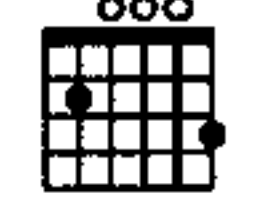
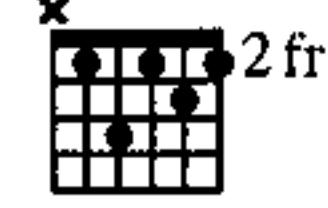
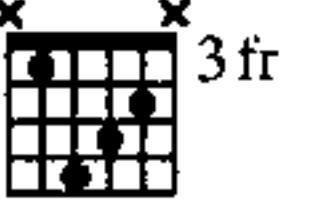
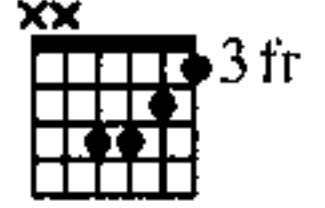
A♭/C

Bm7

G/B

B♭maj7

B♭6



(1., 3.) Come, come, come in - to ___ my ___ arms.
 (2., 4.) Now, now, now and hold _ on _ fast.

Am7



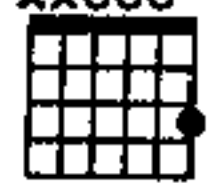
A♭7

G



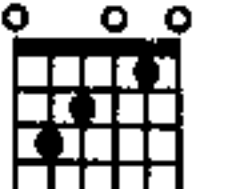
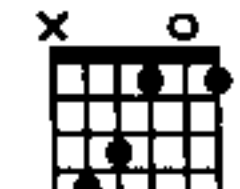
To Coda ⊕

Let me know _ the won - der of all ___ of you. _
 Could this be ___ the mag - ic at last? ___

1, 3

G7/F  Cm/Eb  G/D 

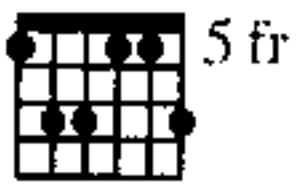
2

Dm7/F  C(add2)/E  C/E  Cm/Eb 

Ba-by, I want _ you.



Am(add9)



Bm7/E



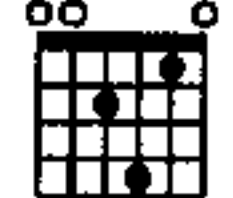

Am(add9)



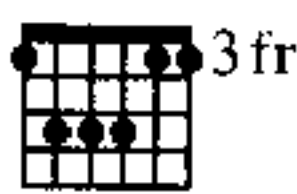
Bm7/E



Am(add9)/E




Gsus

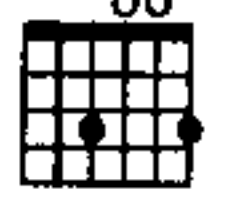


D.S. al Coda
(with repeats)




CODA

G7/F



Cm/Eb



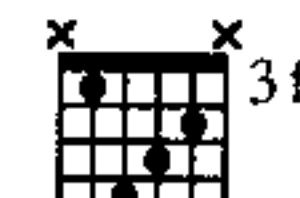
G/D



Cm



Ab/C



Could it be mag - ic? { 1. Come,
2., 3. Now,

come,
now,



Bm7 G/B Bbmaj7 Bb6 Am7

come in - to my arms. Let me know - the won -
 now and hold on fast. Could this be the mag -

Ab7 Gsus G

1, 2
 G7/F Cm/Eb G/D

- der of all of you. Ba - by, I want you.
 - ic at last? Could it be mag - ic?

3
 G/F Cm Fm G7 Cm

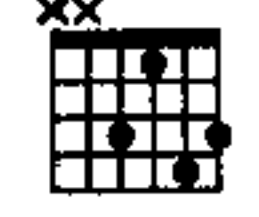
Ab Db G7#5 G7 Cm

Sweet Life

Music and Lyric by
BARRY MANILOW

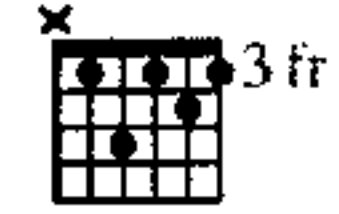
Moderately

Gm9

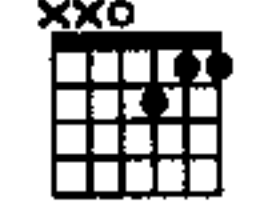


Ma-ma, can ya hear _ me? (Ma - ma) _____ Ma-ma, can ya hear _ me? (Ma-ma, can ya

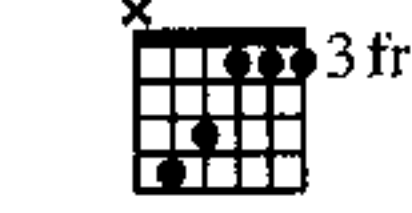
Cm7



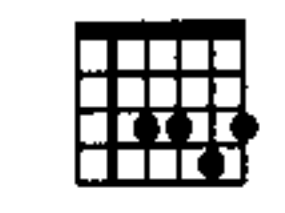
Dm7



E♭maj7

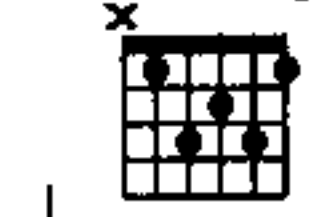


E♭/F



hear _ me?)

B♭maj7



E♭maj7



I'm gon-na be a

Cm7

Dm7

E♭maj7

E♭/F

farm - er,
act - or,

plow-in' the fields _ in the morn-in' sun. _
play-in' a part _ in a light of gold. _

B♭maj7

E♭maj7

I'll have a mil-lion
I'm gon-na make a lot of

Cm7

Dm7

E♭maj7

E♭/F

hors - es,
mon - ey, (gon-na be a big man) _____

take me a ride _ when the work is done. _
gon-na spend it all be - fore I get too

B♭maj7

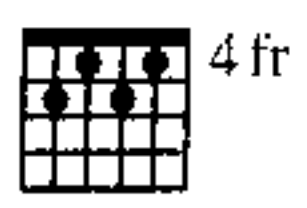
E♭maj7

Adim7

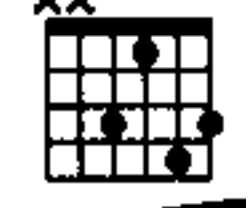
old. }

I'm gon-na have a sweet life,

D7b9



Gm9

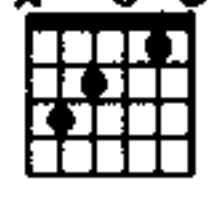


sweet-est life — you've ev - er seen.

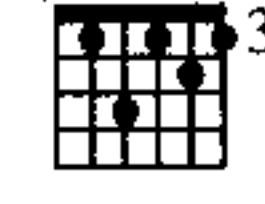
Bb/C



C



Cm7



Dm7

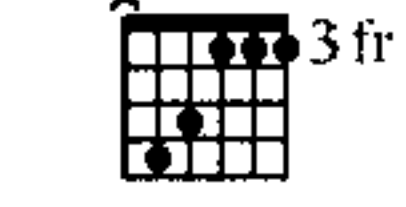


And when the day is o - ver,

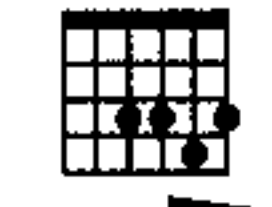
To Coda



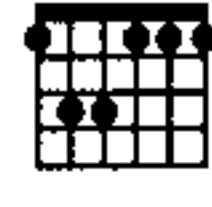
Ebmaj7



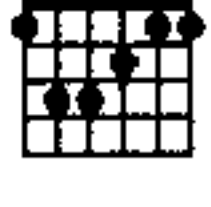
Eb/F



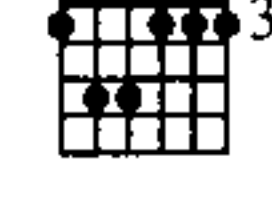
Gm



F



Gm

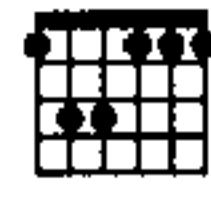


gon-na go to sleep in a field of green. Ma-ma, can ya hear _ me?

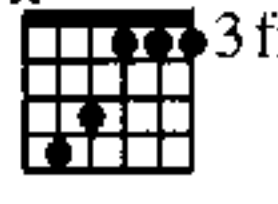
F



Gm



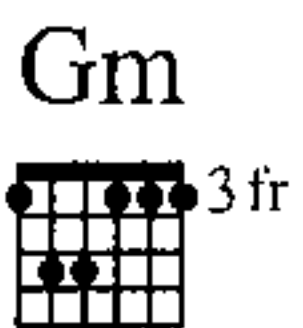
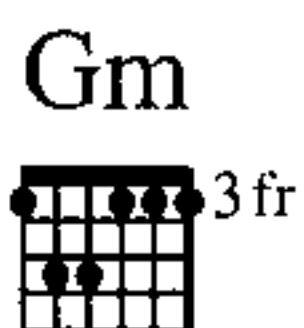
Ebmaj7



D7#5(#9)



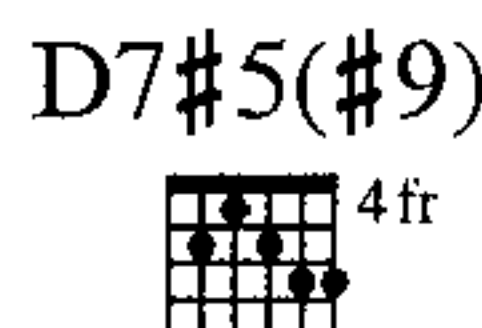
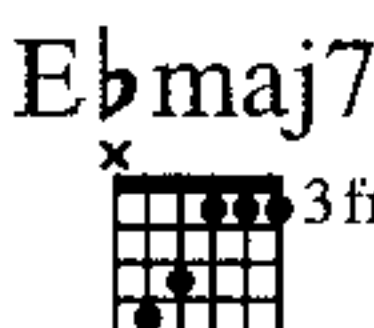
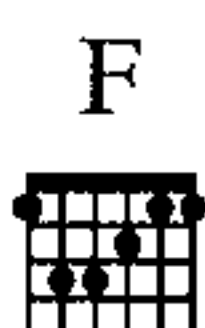
Ma-ma, can ya hear _ me? Dad-dy, do ya know what I mean?—



Musical staff with notes and rests.

(Ma-ma, can ya hear me?) Ma-ma, can ya hear _ me? (Ma - ma)

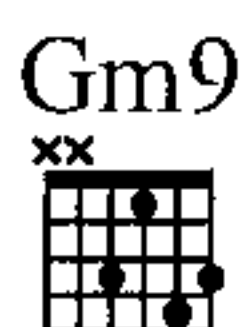
Piano accompaniment for the first system.



Musical staff with notes and rests.

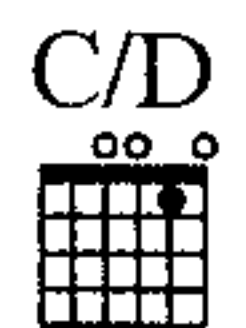
Ma - ma - ma, can ya hear _ me? (Ma-ma, can ya hear me?) Dad-dy, do ya know what I mean? _

Piano accompaniment for the second system.



Musical staff with notes and rests.

Piano accompaniment for the third system.



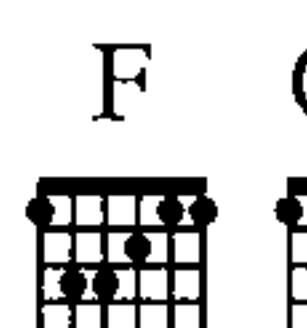
D.S. al Coda

Musical staff with notes and rests.

Gon-na be an

Piano accompaniment for the fourth system.

CODA

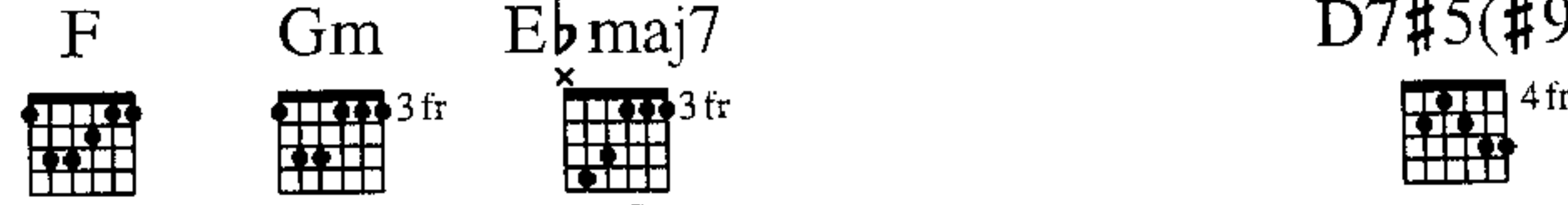


Musical staff with notes and rests.


Ma-ma, can ya hear _ me? (Ma - ma) _

Piano accompaniment for the fifth system.

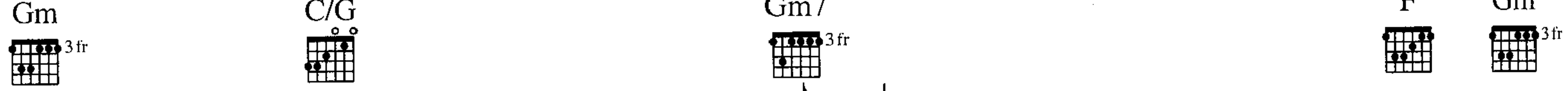
F Gm Ebmaj7 D7#5(#9)




Oh, Ma - ma, can ya hear me? (Ma-ma, can ya hear me?) Dad-dy, do ya know what I mean?



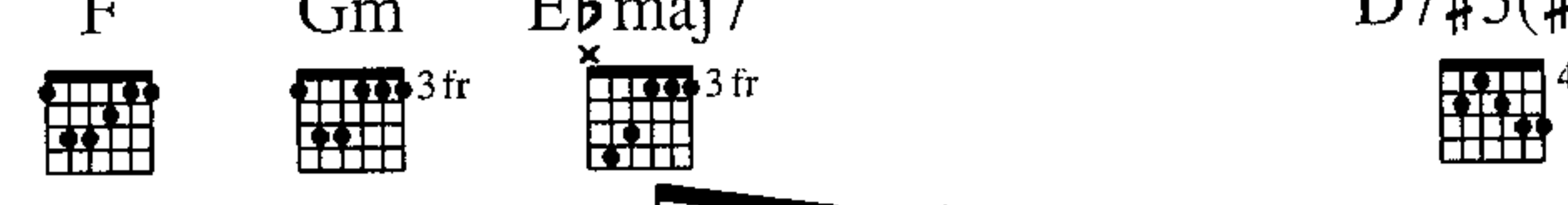
Gm C/G Gm7 F Gm



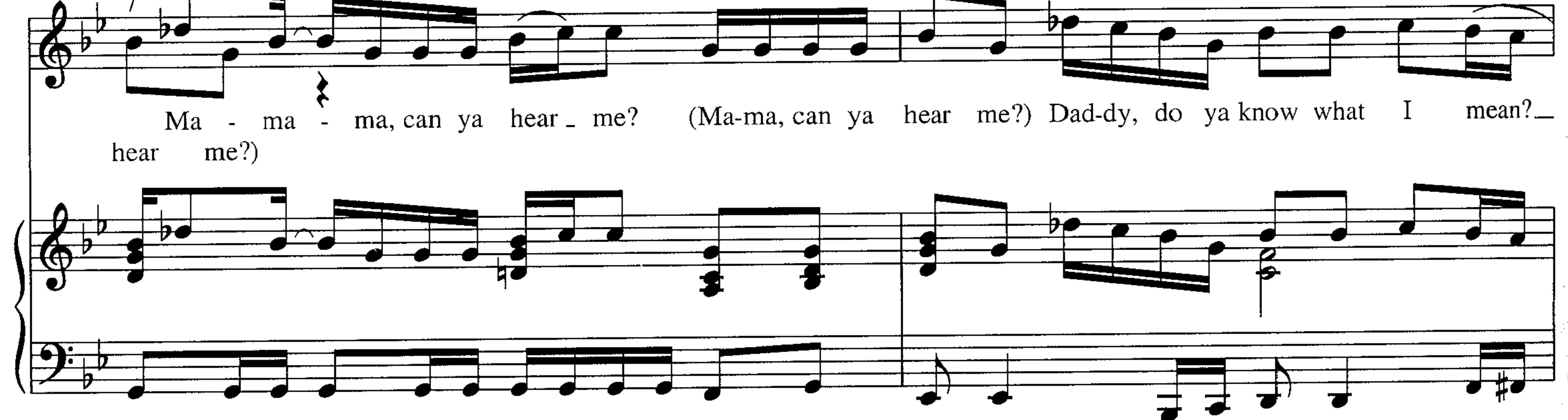
(Ma - ma, Ma - ma, Ma - ma, Ma - ma, Ma - ma, Ma - ma.) Ma-ma, can ya hear me? (Ma-ma, can ya



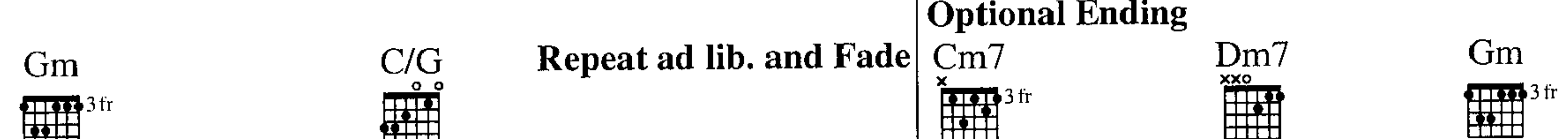
F Gm Ebmaj7 D7#5(#9)




Ma - ma - ma, can ya hear me? (Ma-ma, can ya hear me?) Dad-dy, do ya know what I mean?



Gm C/G Repeat ad lib. and Fade Optional Ending Cm7 Dm7 Gm



(Ma - ma, Ma - ma, Ma - ma, Ma - ma, Ma - ma, Ma - ma.)





BARRY MANILOW II

This is when it all began for me.

I had just come back from a tour trying to support my first album, which sold like two copies—I still have both of them by the way (they're in pretty good condition!).

My small band and I traveled around in a Volkswagen playing little clubs. But no one was buying my album and there were some good songs on that album...“Could It Be Magic,” “I Am Your Child.” But I just wouldn't give up. I knew that the world needed to hear these songs!

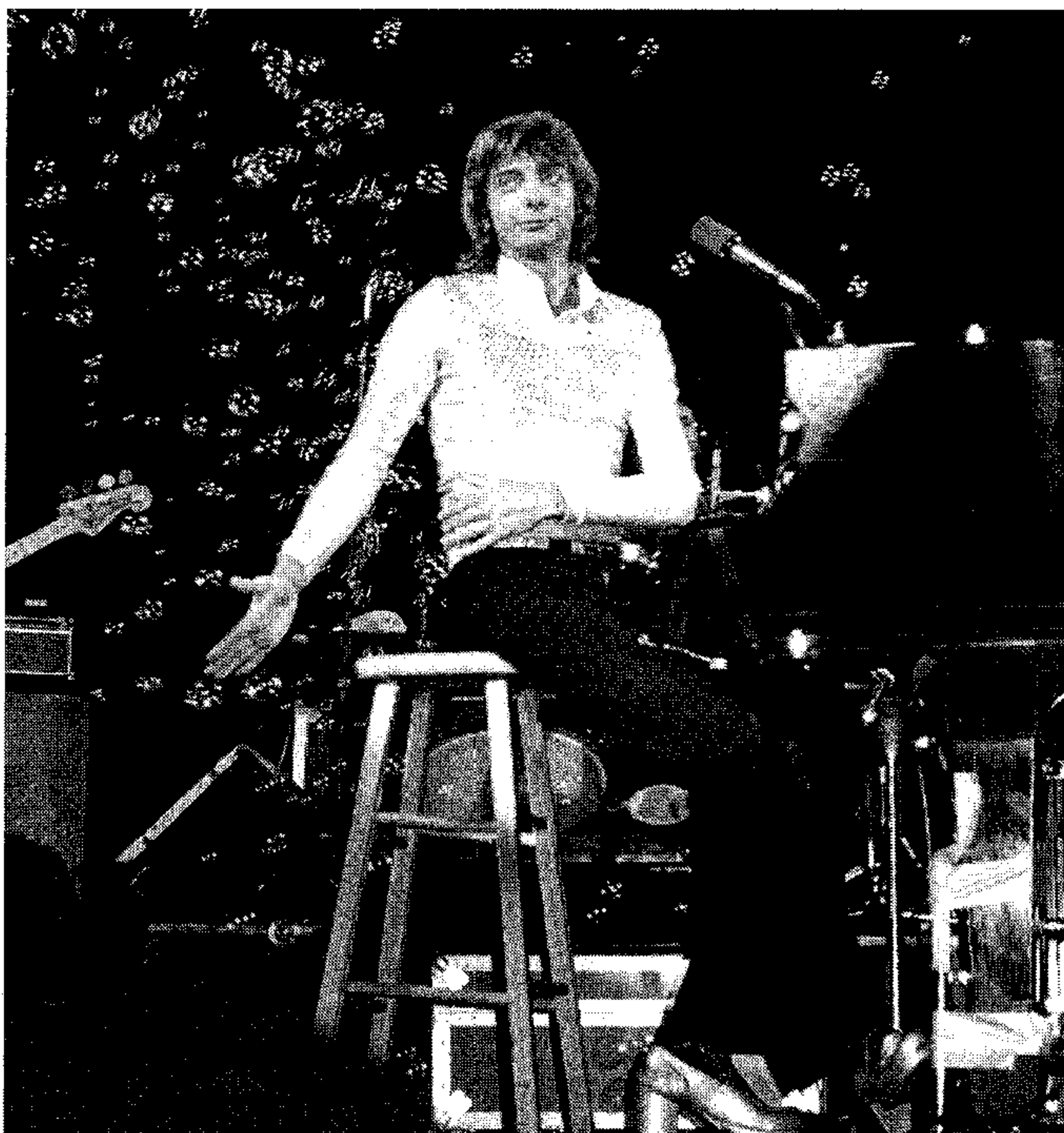
You see, I was this obnoxious young guy who just believed in what he did. You gotta do that. I've said this before: Nobody knows what you want except you—and nobody will be as sorry as *you* if you don't get it.

Even though no one had bought that first album, during my first tour the audiences were fantastic. They were so warm, so supportive. I'd never felt anything like it. Eventually I got a call from my record company—I think they gave in just to shut me up! They wanted me to do another album. It was a miracle!



When I finished making that second album, I went right back on the road. My small band and me playing clubs and driving in the Volkswagen again. But the difference in this tour was that I had a brand new single record that Clive Davis had found for me. It was called “Mandy.”

I'll never forget trying to sing the little ballads that meant so much to me over the noise of the Daiquiri blender. But when I sang “Mandy,” the waitresses stopped serving. I could tell something important was about to happen that would change my life. I could feel it.



Mandy

Lyric by SCOTT ENGLISH
Music by RICHARD KERR

Moderately

Bb



Bb maj7



mf

Eb maj9



Eb



Eb/F



§

Bb(add2)



I re - mem - ber all my life _
morn - ing. Just an - oth - er day, _
stand - ing on the edge of time, _

rain - ing down as cold as ice. ____
hap - py peo - ple pass my way. ____
I've walked a - way when love was mine. ____

Chords: Cm (3fr), Eb/Bb (6fr), Ab (4fr)

1

Shad-ows of a man, a face through a win-dow, cry - in' in the night, the
 Look-ing in their eyes, I
 Caught up in a world of

Chords: Eb/F, Eb/Bb (6fr), Ab (4fr)

2,3

night goes in - to see a mem - r'y. I nev - er re - al - ized how
 up - hill climb - ing, the tears are in my mind and

Chords: Eb/F, Bb, Gm (3fr), Eb (3fr)

hap - py you made - me. } Oh, Man - dy, well you came - and you gave - with-out tak -
 noth-in' is rhym - ing.

Chords: F, Eb/F, Bb

- ing, but I sent you a - way. - Oh, Man - dy, well you kissed -

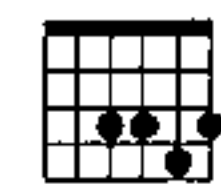
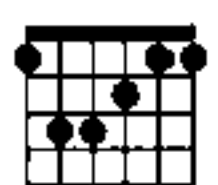
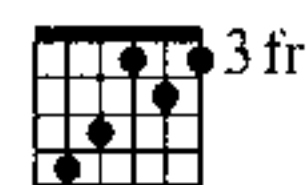
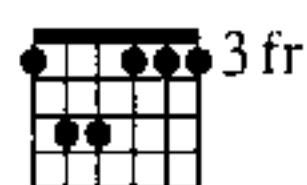
Gm

E \flat

F

E \flat /F

To Coda Θ



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

me and stopped me from shak - ing, and I need you to - day. Oh,

Piano accompaniment for the first system.

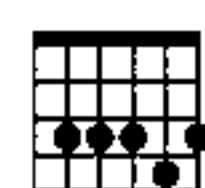
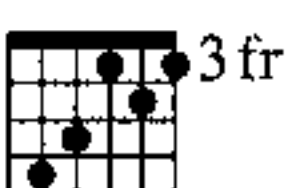
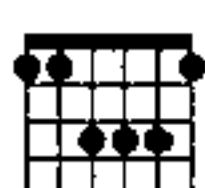
B \flat

Gm7

E \flat

F11

D.S. al Coda
(take 2nd ending)



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

Man - dy!

I'm

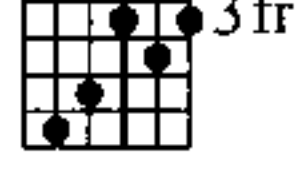
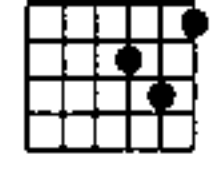
Piano accompaniment for the second system.

CODA

Gm

Dm

E \flat



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

Man - dy!

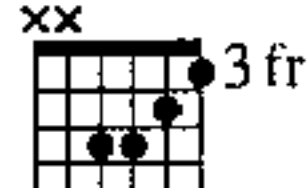
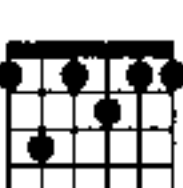
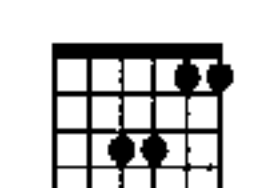
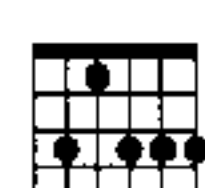
Piano accompaniment for the third system.

Cm9

Fsus

F7

Cm



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

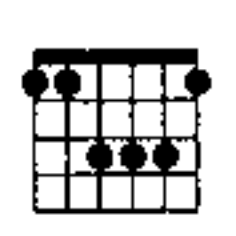
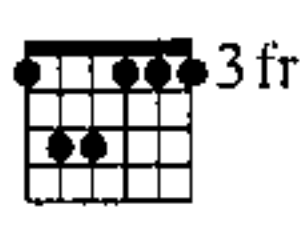
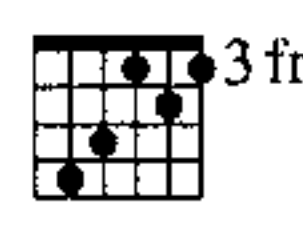
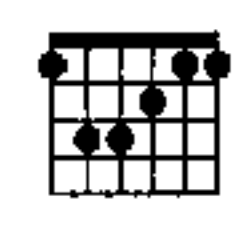
Yes - ter - day's a dream, I

Piano accompaniment for the fourth system.

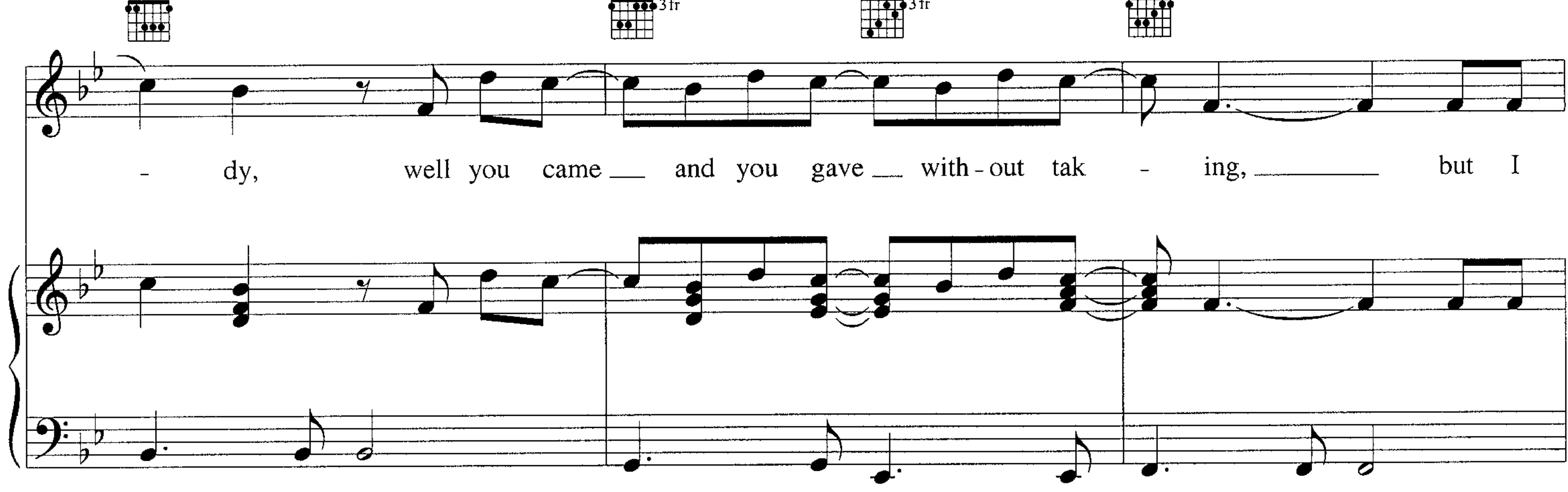
E \flat /B \flat  6fr A \flat  4fr E \flat /F 

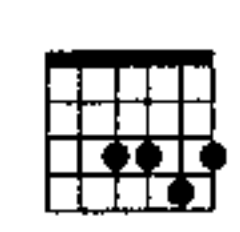
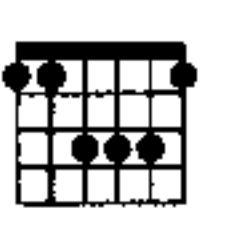
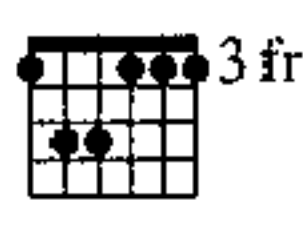
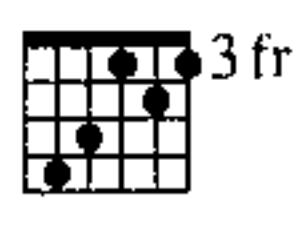
face the morn - ing, cry - ing on a breeze, the pain is call - ing. Oh, Man -



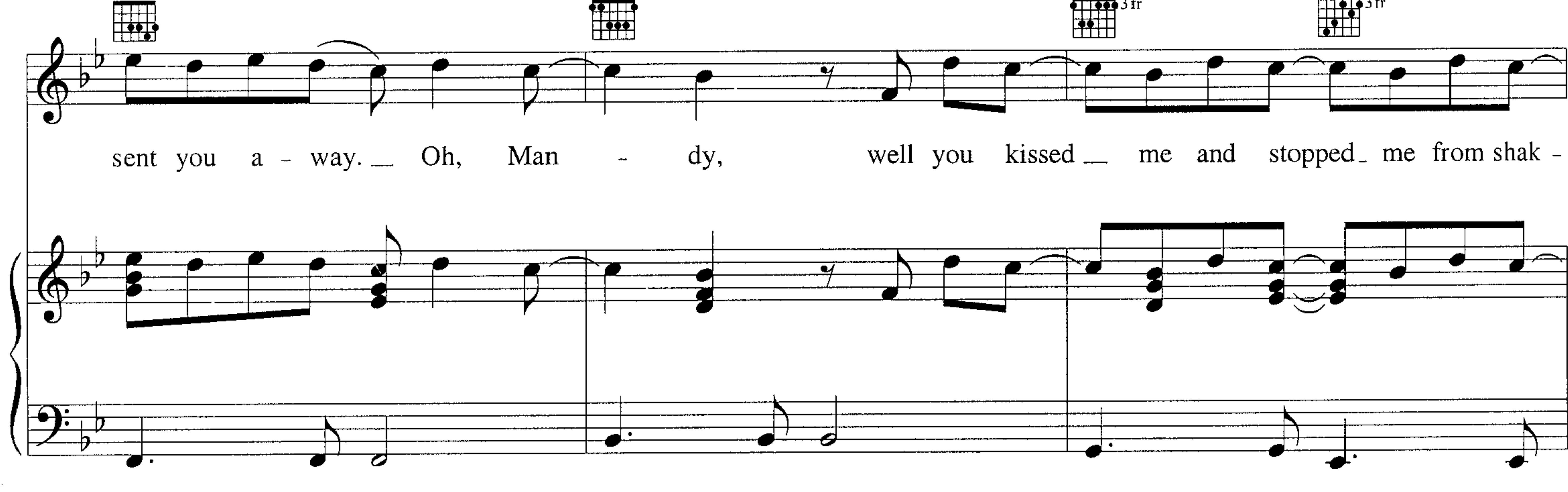
B \flat  Gm  3fr E \flat  3fr F 

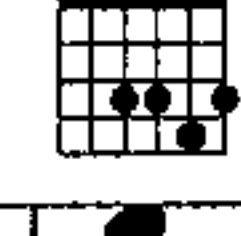
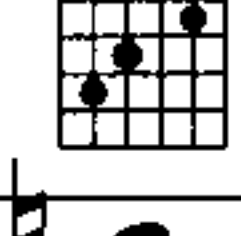
- dy, well you came — and you gave — with - out tak - ing, — but I



E \flat /F  B \flat  Gm  3fr E \flat  3fr

sent you a - way. — Oh, Man - dy, well you kissed — me and stopped — me from shak -



F  E \flat /F  C 

- ing, — and I need you to - day. — Oh, Man - dy, — well you came -



Am F G G7sus

— and you gave — with-out tak - ing, but I sent — you a - way. — Oh, Man -

C Am F G

- dy, well you kissed — me and stopped _ me from shak - ing, and I —

G7sus C Am F

— need you.
(Vocal 1st time only)

Repeat and Fade Optional Ending

G F/G C

It's a Miracle

Music by BARRY MANILOW
Lyric by MARTY PANZER

Rock and Roll

5 times

Ab Ebm7 Ab

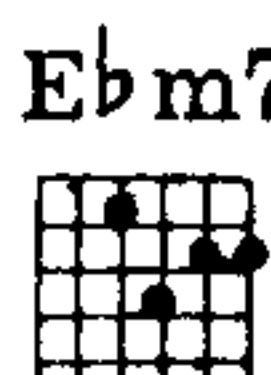
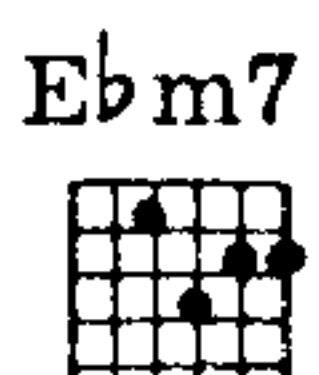
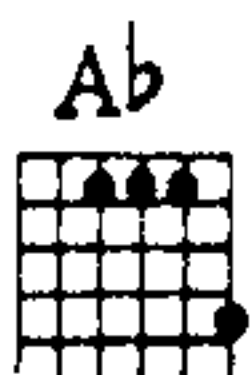
You would-n't be-lieve — where I been;
I nev - er knew you — looked so good. (who who who)

Ebm7 Ab

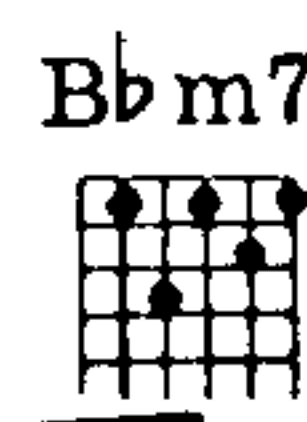
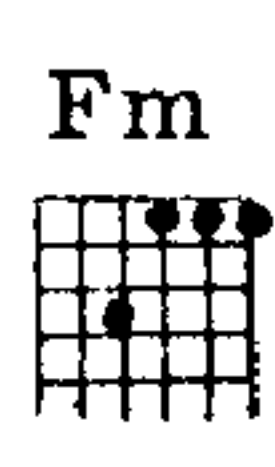
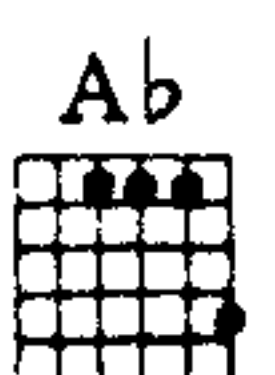
The ci - ties and towns — I been in, (who who who) From Bos-ton to Den-
Oh — I nev - er knew an - y-one could. I must have been cra-

Fm7 Bbm7 Cm Db Eb11 Eb

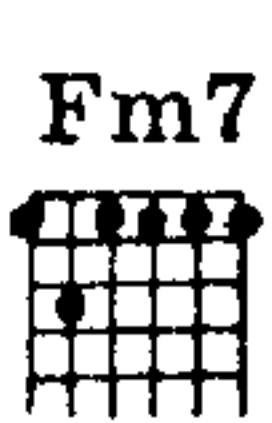
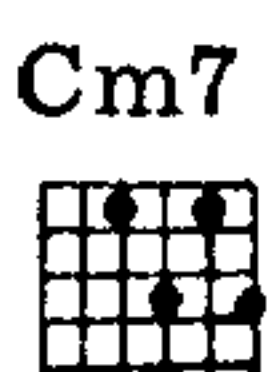
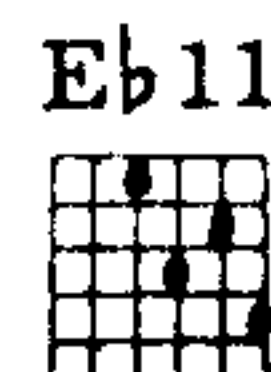
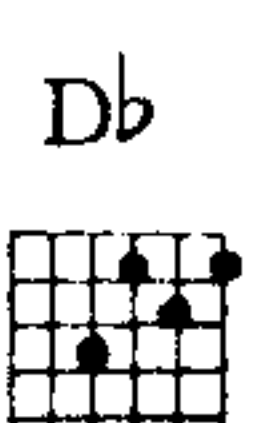
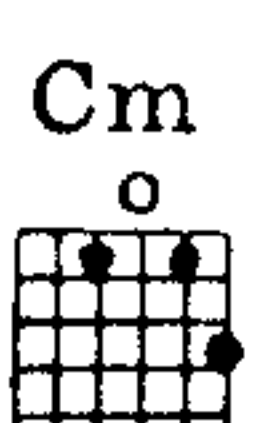
ver — and ev - ry town in be - tween. — (Ev - ry one looks —
zy — to ev - er have gone a - way. — (Al - most for - got —



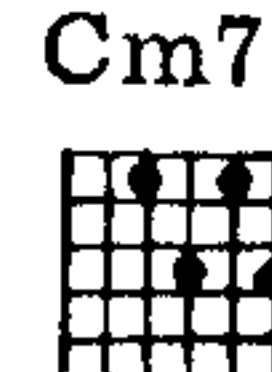
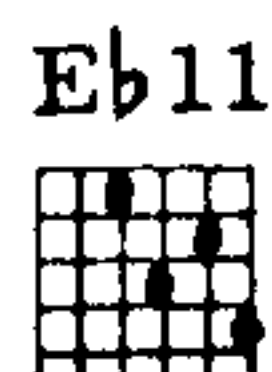
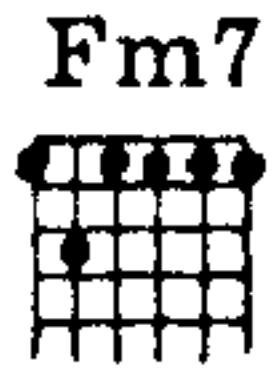
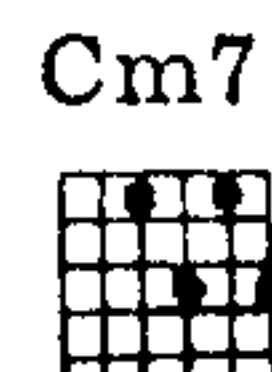
the same) The peo - ple, they all look the same, (yes the same) on - ly the names -
you babe) I al - most for - got what it's like, (ev - 'ry night) hold - in' you near -



have been changed, (just the names) But now that I'm home a - gain I'll tell -
me at night. (ev - 'ry night) But now that I'm home a - gain you'll know -



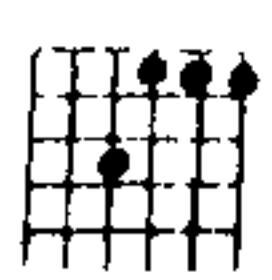
you what I be - lieve: It's a mir - a - cle (mir - a - cle) a
that I'm home to stay, cause it's a mir - a - cle



true - blue spec - ta - cle, a mir - a - cle come true. We're to -



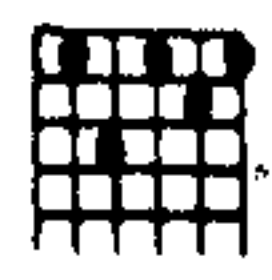
Fm



Ab
(Eb Bass)

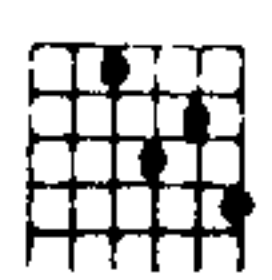


Bbm7

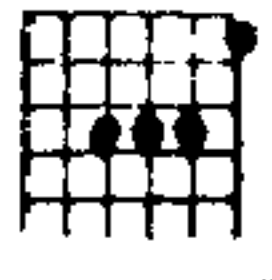


geth-er, ba - by, I was go- in' cra - zy till the mir - a - cle — come through.

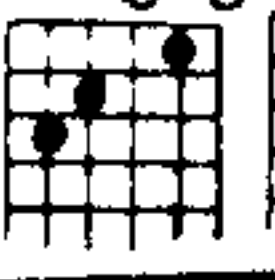
Eb11



Bb
(C Bass)



C



Fm



Ab11



— Now you're here — and my arms — are a — round — you and ba - by they'll be
{ I'm — feel - in' good, — and ba - by they'll be }

Db



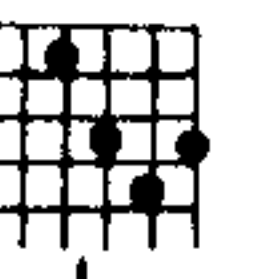
Ab
(C Bass)



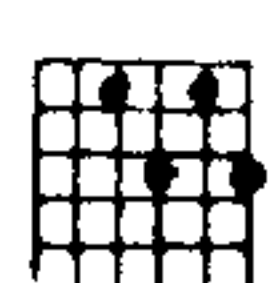
Bbm7



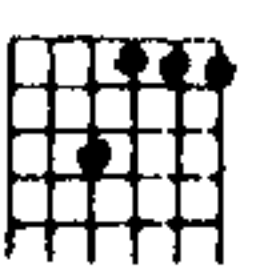
Eb



Cm7

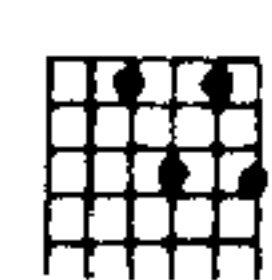


Fm



dan - cin' in the streets — for the mir - a - cle, (mir - a - cle) a

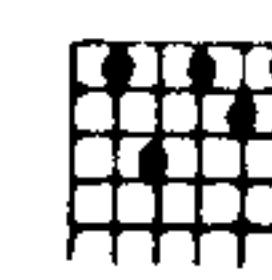
Cm7



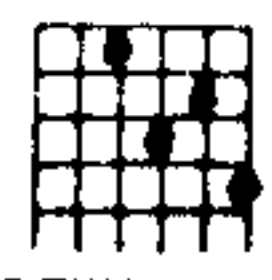
Fm7



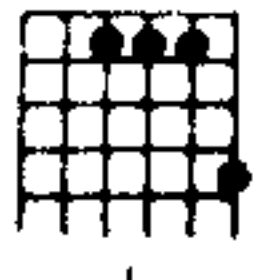
Bbm7



Eb11



Ab



true - blue spec - ta - cle, the mir - a - cle — is you. (who)

Ebm7

Ab

1.
Ebm7

(who who who)

(who)

(who who who)

2.
Ebm7

Bb (C Bass) C Fm

Ab11

Gb

Now you're here___ and my arms___ are a - round___ you and ba - by, there'll be

Db (C Bass) Ab

Bbm7

Eb

Eb11

Eb

dan - cin' in ___ the streets;

there's gon-na be dan - cin' in ___ the streets,

Eb11

Eb

Eb11

woh _____

dan - cin' in ___ the streets. _____

No chords

(Dan - cin' in — the streets)

Dan - cin', dan - cin', dan - cin', dan - cin', dan - cin' in — the streets
 (Dan - cin' in — the streets)

dan - cin', dan - cin', dan - cin' in — the streets —
 (Dan - cin' in the streets) (Dan - cin' in the streets)

for the mir - a cle, (mir - a - cle) a true - blue spec - ta - cle, the

Cm7 Fm Cm7 Fm7

Bbm7

Eb11

Ab

Ebm7

mir - a - cle — is you, (who) The mir - a - cle — is you, (Lead ad lib)

Ab

Ebm7

Ab

(who) the mir - a - cle — is you (who) the

Ebm7

Db

Ab (C Bass)

Bbm7

Eb7sus4

Ab

mir - a - cle — is you.

Ebm7 (Ab Bass)

Db (Ab Bass) x

Ab

repeat and fade

1975

BARRY MANILOW

Tryin' To Get The Feeling



TRYIN' TO GET THE FEELING

This album was a great experience. My musicians, my co-producers, my associates, my friends, my collaborators—all of us could feel a tremendous excitement after the soaring success of “Mandy.” It seemed that the public was very ready to hear more, and we were all very ready to give it to them!

It was a dream come true for me. Spending weeks upon weeks in various recording studios with the top musicians and technicians in the country.

Everything I wrote or arranged or recorded sounded magnificent. These talented men and women generously shared their gifts with me and this album was the result.

My dear collaborators and I spent wonderful days in the studio, writing and recording. And then Clive Davis gave me the key that would open the door to the kind of success I'd never dreamed of: it was a song called “I Write the Songs” written by Bruce Johnston and the rest is . . .



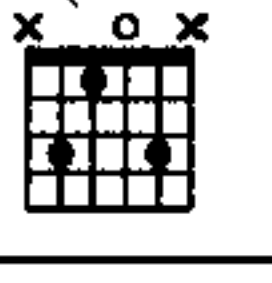
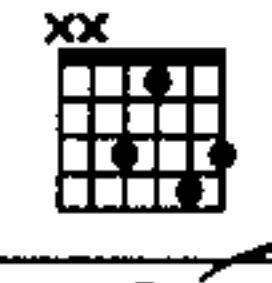
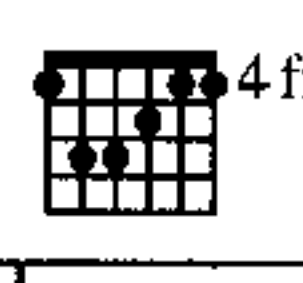
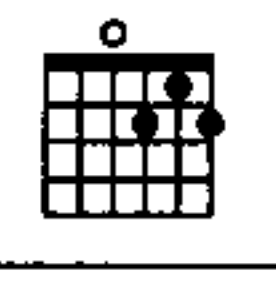
Tryin' to Get the Feeling Again

Words and Music by
DAVID POMERANZ

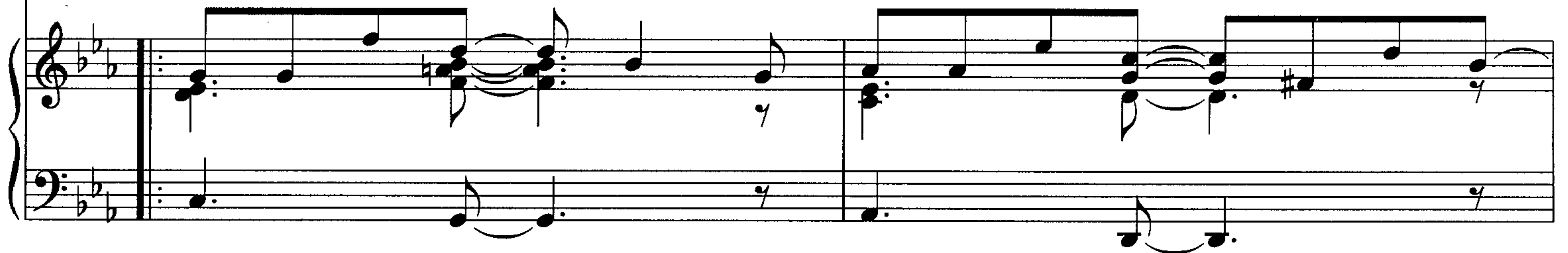
Moderately slow

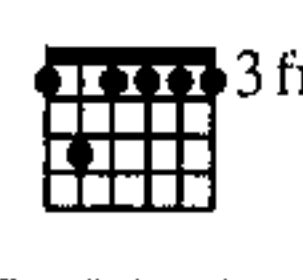

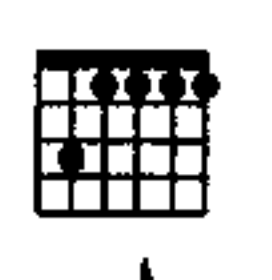
Cm  3fr Gm7  3fr Cm  3fr Gm7  3fr




Cm(add2)  Gm9  Ab  4fr D7 

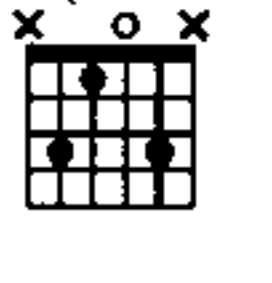
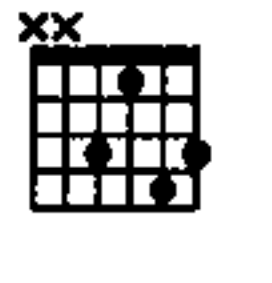

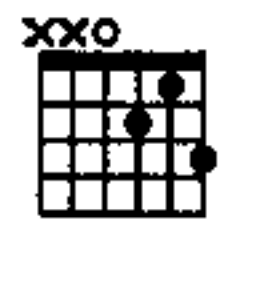
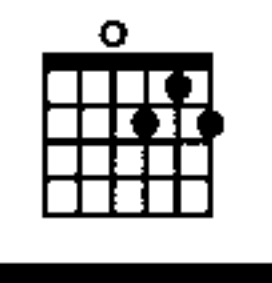
Doc - tor, my wom - an is com - in' back home ___ late to - day. ___
Where did it run ___ to? I thought I'd done all ___ that I could ___



Gm7  3fr C7b9  Fm7 

___ Could you may - be give me some - thin'? 'Cause the
just to keep the love light burn - in'. But what -



Cm(add2)  Gm9  Ab  4fr D7sus  D7 

feel - ing is gone, ___ and I must get it back ___ right a - way, ___
ev - er I've done ___ I guess I just have - n't done ___ it too good, ___



Gsus2 F#dim7 Gm7 Fm7 Bb9 Eb Bb/D

_____ be - fore she sees _____ that I've been } up, down,
 _____ 'cause all that's left _____ is yearn - in'. I've been }

Abmaj7 Ab/Bb Eb Bb/D

try - in' to get _____ the feel - in' a - gain, _____ all a - round, _____

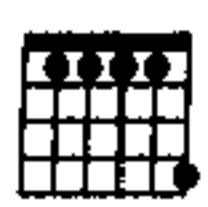
Abmaj7 Ab/Bb Abmaj7 D7

try - in' to get _____ the feel - in' a - gain, _____ the one that made _____

Gm7 C7 Fm7

_____ me shiv - er, made my knees start to quiv - er ev - 'ry time she walked _____ in. _____

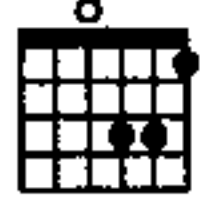
Ab/Bb



Eb



Bb/D



Abmaj7

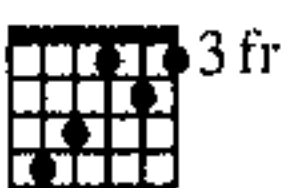


Ab/Bb



— And I've looked high, low, ev - 'ry - where — I pos - si - bly can, —

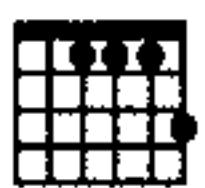
Eb



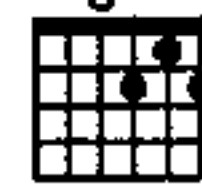
Bb/D



Abmaj7



D7



— but there's no try - in' to get — the feel - in' a - gain; —

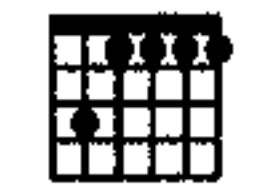
Gm7



C7



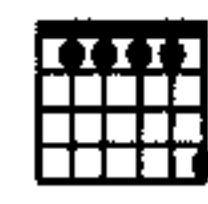
Fm7




— it seemed to dis - ap - pear — as fast as it came. —

1

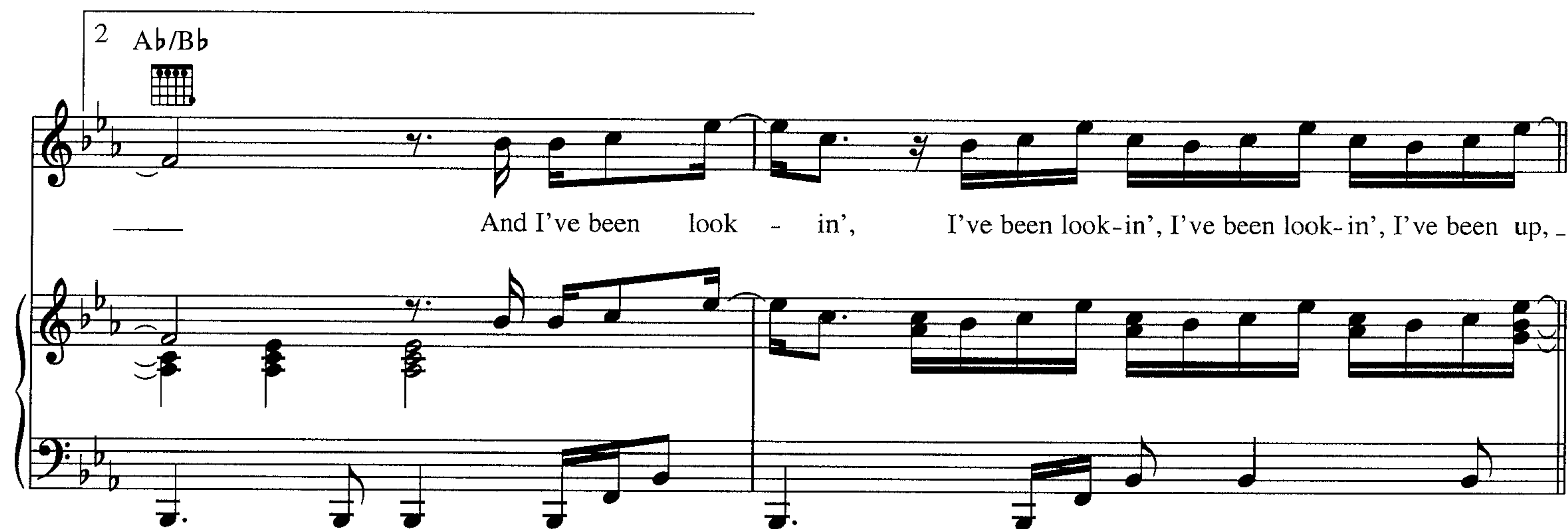
Ab/Bb





2 Ab/Bb



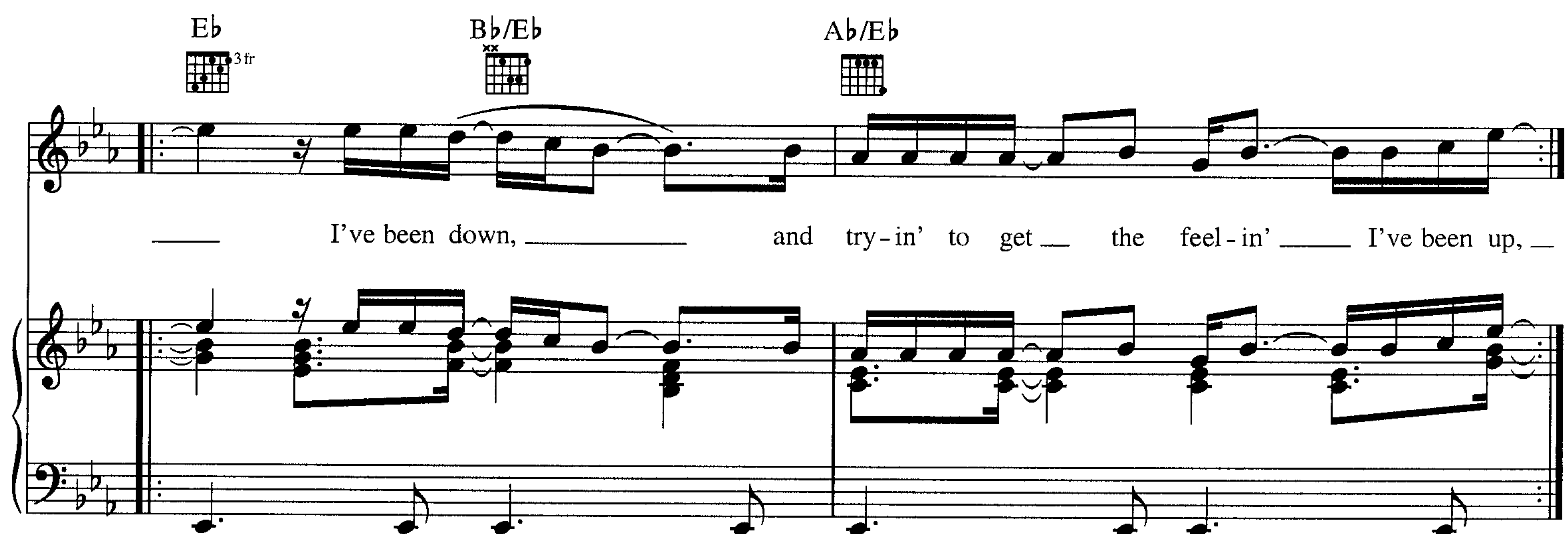
And I've been look - in', I've been look-in', I've been look-in', I've been up, -



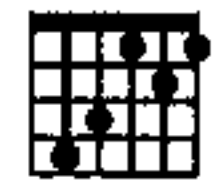


Eb Bb/Eb Ab/Eb

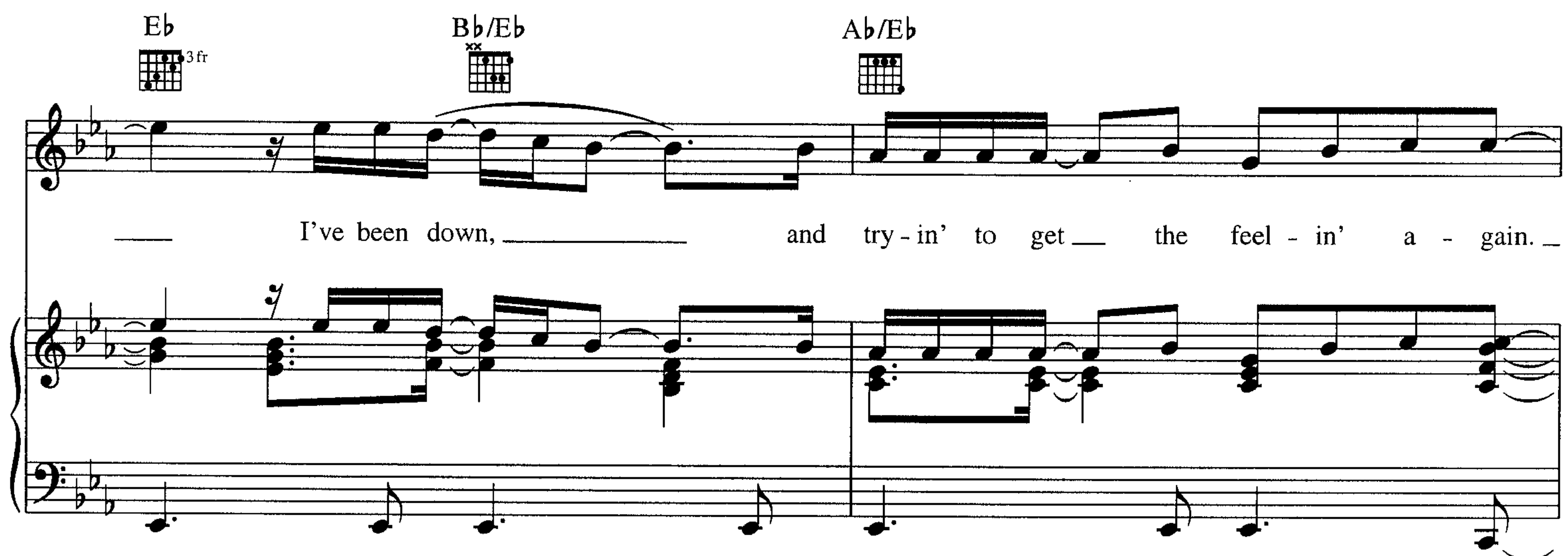

I've been down, _____ and try-in' to get _____ the feel-in' _____ I've been up, -





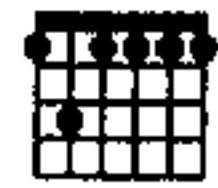
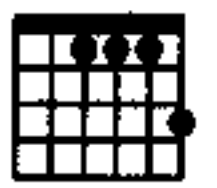
Eb Bb/Eb Ab/Eb

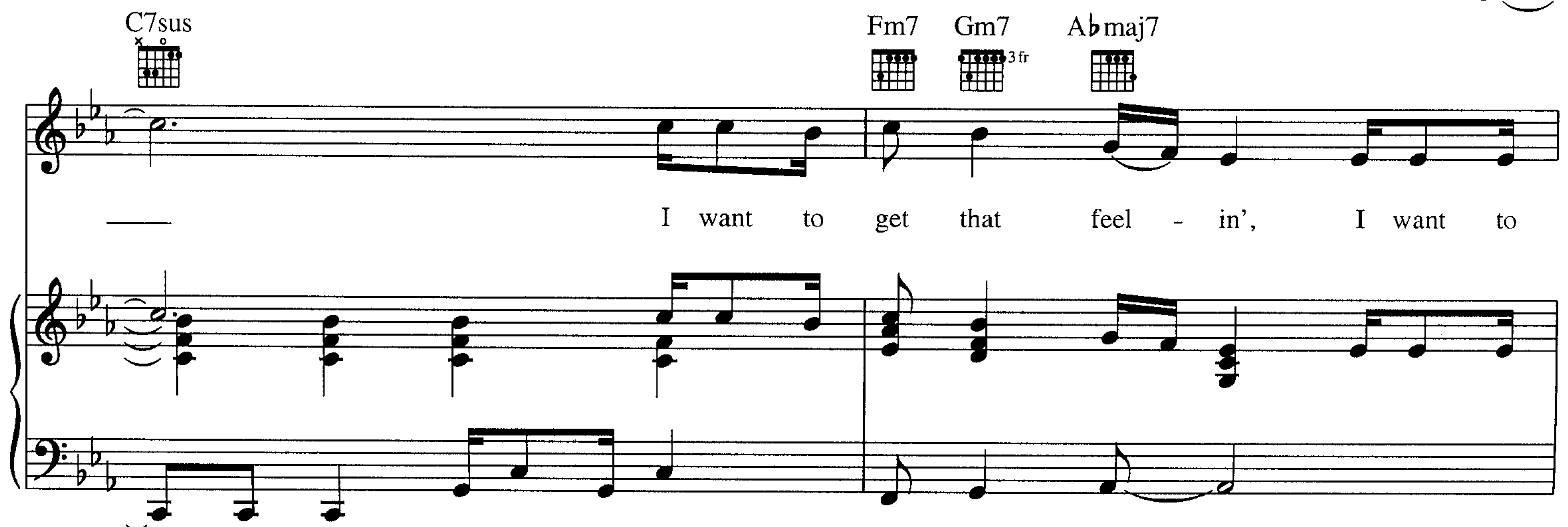
I've been down, _____ and try-in' to get _____ the feel - in' a - gain. -



C7sus Fm7 Gm7 Abmaj7

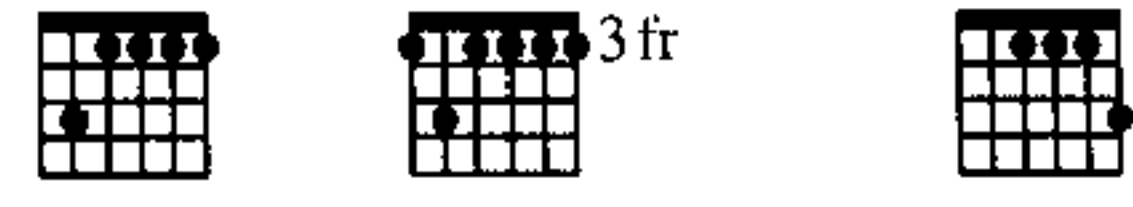
I want to get that feel - in', I want to



Fm7 Gm7 Abmaj7

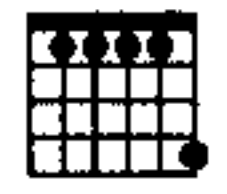


Fm7 Gm7 Abmaj7

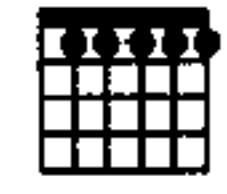


get that feel - in', I got to get that feel - in',

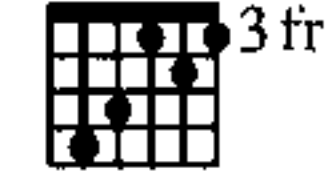
Ab/Bb



Fm7/Bb



Eb

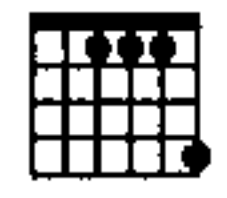


Bb/Eb

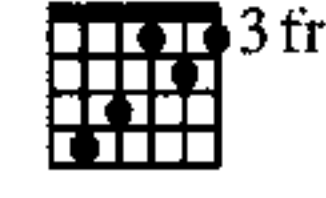


I got to get that feel - in' a - gain, and a - gain, and a - gain,

Ab/Eb



Eb

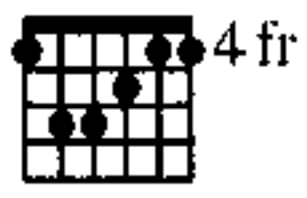


Bb/Eb

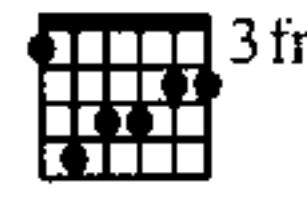


and a - gain, and a - gain, tryin' to get the feel - in' I've been

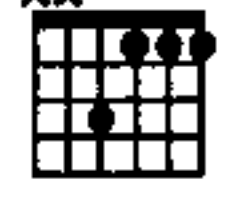
Ab



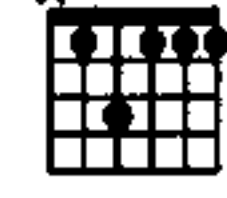
Ab/G



Fm



Fm/Bb



Eb



try - in' to get the feel - in' a - gain.

rit.

Bandstand Boogie

from the Television Series AMERICAN BANDSTAND

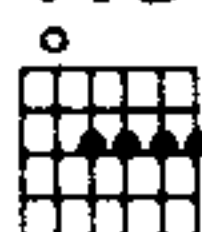
Special Lyric by BARRY MANILOW and BRUCE SUSSMAN
Music by CHARLES ALBERTINE

Fast Swing

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It features a melody in the right hand with triplet eighth notes and a bass line in the left hand with sustained chords and eighth notes. The dynamic is marked *mf*.

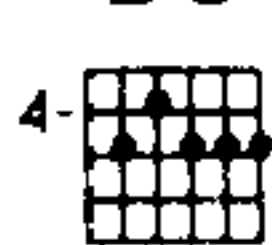
The piano accompaniment continues with a similar rhythmic pattern, featuring triplet eighth notes in the right hand and sustained chords in the left hand.

A6

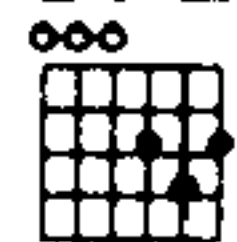


The first verse of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "We're go - in' hop - pin', (*Hop!*) we're go - in' hop - pin' to - day, where things are swing - in', (*Swing!*) we're gon - na swing in the crowd, and we'll be". The dynamic is marked *mf*.

D9



D/E



The second verse of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "pop - pin' (*Pop!*) the Phil - a - del - phi - a way; we're gon - na drop in, (*Drop!*) on all the cling - in' (*Cling!*) and float - in' high on a cloud, the phones are ring - in' (*Ring!*) my mom and".

B7 **Bbmaj7** **1 A**

mu - sic they play on the Band - stand, -
 dad are so proud, I'm on Band - stand, - (Band - stand.) - We're go - in'

2 A **A** **A/C#** **D** **Cdim/Eb**

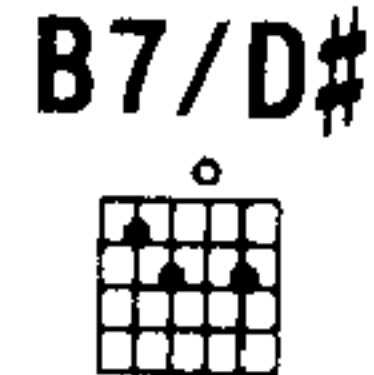
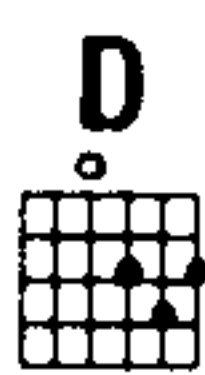
(Band stand.) - And I'll jump all and, hey, I may go
 my A - mer - i - can

A/E **B7/D#** **D9** **C#7+5** **C13**

hand - stand, - be - cause I'm on, be - cause I'm on
 hand - stand; - be - cause I'm on, be - cause I'm on

B7 **Bbmaj7** **A** **G#** **A** **A/C#**

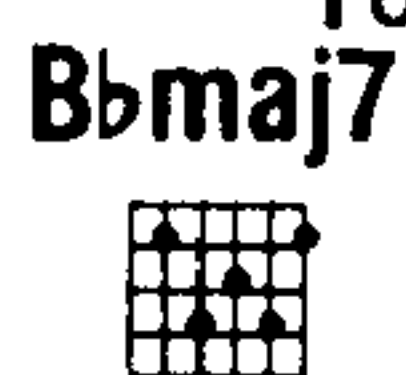
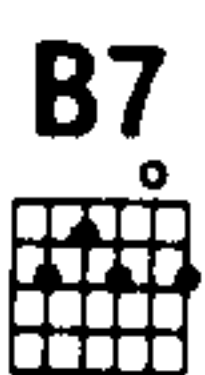
the A - mer - i - can Band - stand, - When we dance real slow I'll show
 the A - mer - i - can Band - stand, - As we dance real slow I'm show -



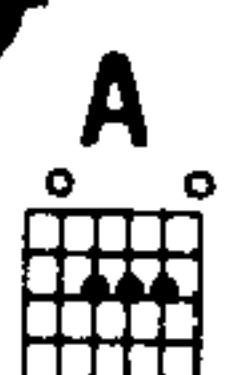
Musical staff with treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a melody line with various note values and rests.

all the guys in the grand - stand, - what a swing - er I am; I am
in' the guys in the grand - stand, - that I like my girl, but I

Piano accompaniment for the first system, including both treble and bass staves. The bass line features a steady eighth-note accompaniment.



To Coda



Musical staff with treble clef, continuing the melody from the first system.

on love A - mer - i - can Band - stand... We're go - in' hop - pin', we're go - in'

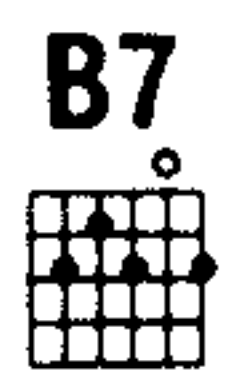
Piano accompaniment for the second system, including both treble and bass staves.



Musical staff with treble clef, continuing the melody.

hop - pin' to - day where things are pop - pin' the Phil - a - del - phi - a way. We're gon - na

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



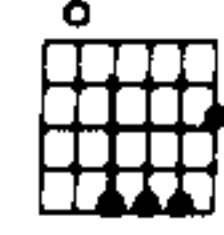
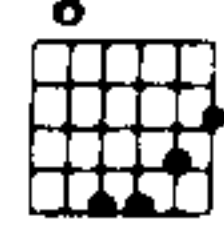
Musical staff with treble clef, continuing the melody.

drop in on all the mus - ic they play on the Band - stand... Band - stand.

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

Bm/A

B/A



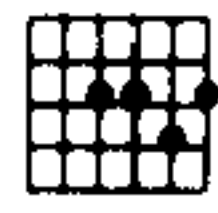
Band - stand. _____ Band - stand. _____ Band - stand. _____

What - da - ya know, _____ here on the show read - y to go, _____

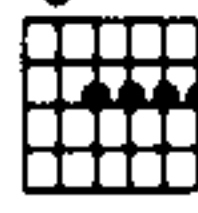
what_ a pro! Hey! _____ I'm mak - in' my mark; Gee, this

joint is jump - in'. _____ They made such a _____ fuss _____ just _____ to see us ar - rive.

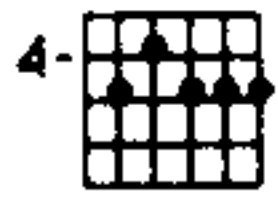
Bm7/E



A6



D9



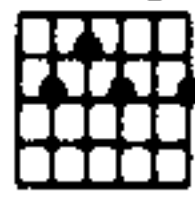
C#7+5



C13



B7



Bbmaj7





Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. It contains the first line of the vocal melody.

Hey!— It's Mis - ter Dick Clark; what a place you've got here,

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

D9

B7

Bbmaj7

Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains the second line of the vocal melody.

swell spot, the mu - sic's hot here. Best in the East, give it

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



D.S. al Coda

Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains the third line of the vocal melody.

at least a sev - en - ty - five! Now for

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

⊕ CODA

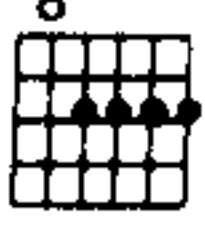


Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains the fourth line of the vocal melody.

Band - stand. _

Piano accompaniment for the fourth system, including treble and bass clefs, with triplets and accents.

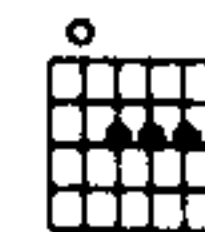
A6



Dm6/B



A6

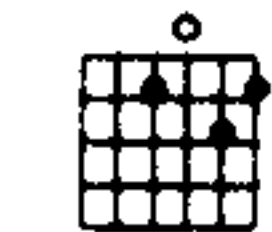


The sing - er's

Bb6

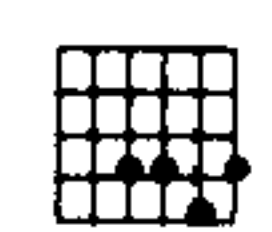


Eb9



croon - in', he ain't the great - est, but gee, my ba - by's swoon - in', in front of
 hop - pin', and we'll be hop - pin' all day where things are pop - pin' the Phil - a -

Eb/F

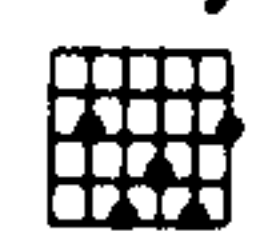


all of T. V. So if you tune in, you'll see my ba - by and me on the
 del - phi - a way. And you can drop in on all the mu - sic they play on the

C



Bmaj7



1

2

Guitar Tacet

Band - stand, - Band - stand, - Band - stand, - And now we're Band - stand, - And we'll rock and roll and

Stroll on A - mer - i - can, Lin - dy Hop and Slop, it's A mer - i - can

Eb9 **D7+5** **Db13** **C7** **Bmaj7**

tune in, I'm on, turn on, I'm in, I'm on!

Bb6 **Eb9** **Eb/F**

To - day,

C7 **Bmaj7** **Bb6**

Band - stand.

Beautiful Music

Music by BARRY MANILOW
Lyric by MARTY PANZER

Moderately

F(add2)



mf

The piano introduction consists of two staves. The right hand starts with a sustained F(add2) chord, then moves to a melodic line of eighth notes. The left hand plays a simple bass line of quarter notes.

F(add2)



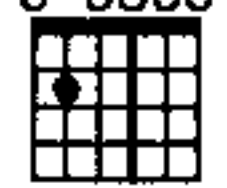
G/F



Be - fore I knew that I was blessed
Be - fore I knew what good could be
Be - fore I saw my life in lights,

The vocal line is in 4/4 time, starting with a quarter rest followed by eighth notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Em7



Am



Am/G



F



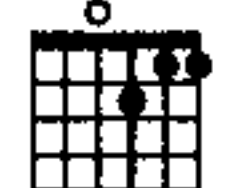
C/E



when I was just like the rest of the people who
when I could - n't see the need or the reason for
when I could - n't taste the nights I was miss - in', I'd

The vocal line continues with eighth notes and quarter notes. The piano accompaniment provides harmonic support with chords and a bass line.

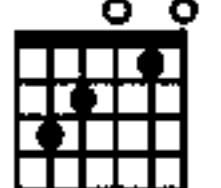
Dm7



Dm7/G



C



F/C



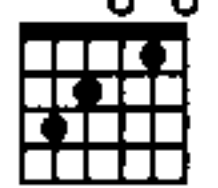
C



F/C



C



nev - er let dreams in their minds,
trust - ing in me or my star,
lis - ten a - lone in my bed; and

The vocal line concludes with a quarter note and a quarter rest. The piano accompaniment ends with a final chord.

F C/E 1 Dm7 Dm7/G

mu - sic would play and say, "May - be you're wast - in' your time." -
 mu - sic would play and say, "Hey, -
 mu - sic would sing to me things -

C F/C C F/C C 2, 3 Dm7

- - - - - what a dum - my you are!" -
 - - - - - no one else e - ven said. -

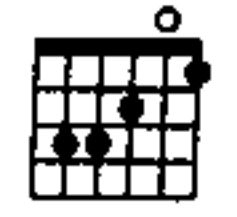
Bb Esus E7 Am

And when I heard - - - all the words.

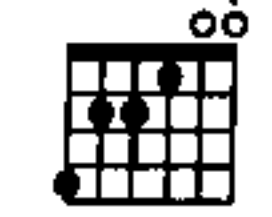
Gm F F#dim7

- - - a - bout pas - sion sing - in' to me - - - a - bout love of a fash - ion that I

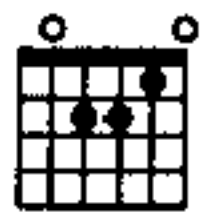
C/G



E/G#



Am



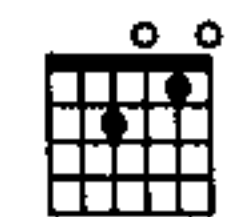
Am/G



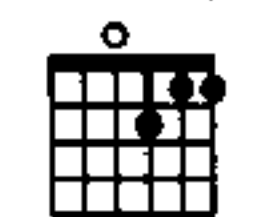
F



C/E

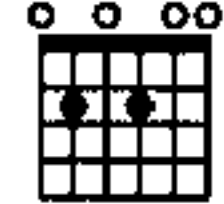


Dm7

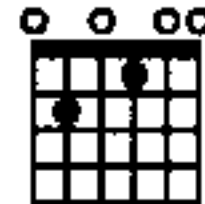


nev - er heard an - y - where else, — that's when I said, — "Got - ta get —

E7sus

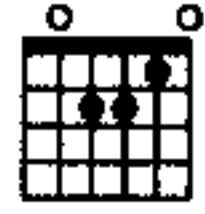


E7



— some of that — for my - self?" And when I heard

Am



Gm



Gm/C

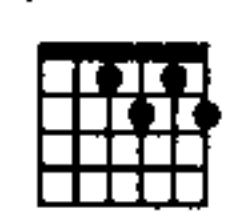


F

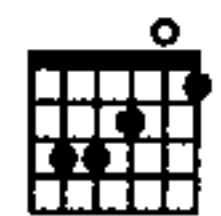


— a - bout hurt - in' and heal - ing, beau - ti - ful words - a - bout

F#dim7



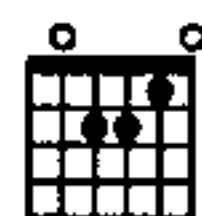
C/G



E/G#



Am



Am/G



beau - ti - ful feel - ings and what lots of be - liev - ing could do. — Beau - ti - ful

F C/E Dm7 C Bb

Mu - sic, I knew it just had to be true! You're

Gm9 Dm/C C Gm9 Dm/C

beau - ti - ful, beau - ti - ful mu - sic, beau - ti - ful, beau - ti - ful mu -

C Gm9 Dm/C C

- sic, beau - ti - ful, beau - ti - ful mu - sic,

To Coda ⊕

Gm9 Dm/C C

beau - ti - ful, beau - ti - ful mu - sic.

D.S. al Coda

CODA

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

Musical notation for the Coda section, including vocal line and piano accompaniment.

N.C. Gm9/C

Dm/C C

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

Beau - ti - ful, beau - ti - ful mu - sic,
 1st time - tacet
 2nd time - 8vb
 3rd, 4th times - as written

Musical notation for the piano accompaniment of the second system.

P cresc. poco a poco

Gm9/C Dm/C C

Play 4 times

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

beau - ti - ful, beau - ti - ful mu - sic. Beau - ti - ful, beau - ti - ful

Musical notation for the piano accompaniment of the third system.

N.C. E7 Am Gm7 Gm7/C

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

mu - sic. And now I laugh — and now I cry — like a ba - by,

Musical notation for the piano accompaniment of the fourth system.

F F#dim7 C/G E/G#

liv - in' and lov - in' each day — and just may - be for all the good things _ that came

Am Am/G F C/E Dm7 C Bb

true, Beau - ti - ful Mu - sic, — the best of my bless - ings is

Gm9 Dm/C C

you. You're beau - ti - ful, beau - ti - ful mu - sic.

Gm9 Dm/C C

Repeat and Fade **Optional Ending**

Beau - ti - ful, beau - ti - ful mu - sic. - sic.

I Write the Songs

Music and Lyric by
BRUCE JOHNSTON

Slowly

F7

Bbm/F

F

F7

Bbm/F

mf

Gb

Ab/C

F

Eb

D7sus

D7

I've been a - live for - ev - er,
My home lies deep with - in you

Gm7

Gm7/C

Fmaj7

F

A7sus

A7

and I wrote the ver - y first song. —
and I've got my own place in your soul.

I put the words and the
Now, when I look out

Dm

Dm/C

G7sus

G7

Gm7/C

C7

mel - o - dies to-gether, I am mu - sic, and I write the songs. —
through your eyes — I'm young a-gain, e-ven though I'm ver - y old. — }

F Fmaj7 Gm7 C7 Gm7/C C7

I write the songs_ that make the whole world sing; I write the songs_ of love and

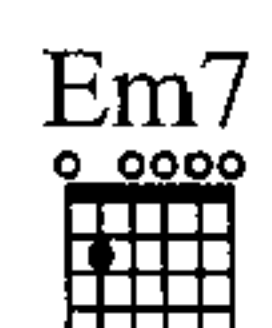
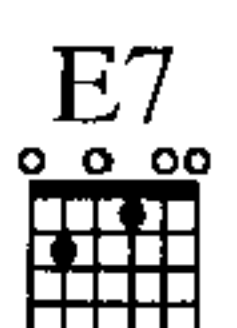
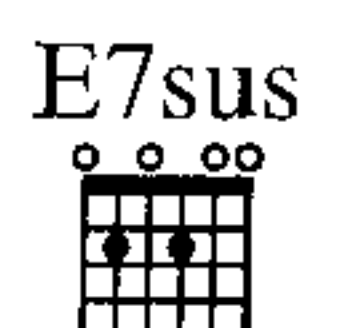
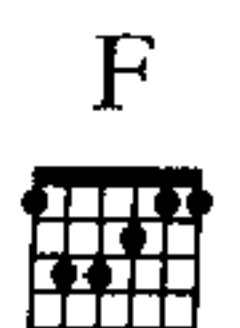
F Am7/E Dm Dm(maj7) Dm7

spe - cial things. _ I write the songs _ that make the

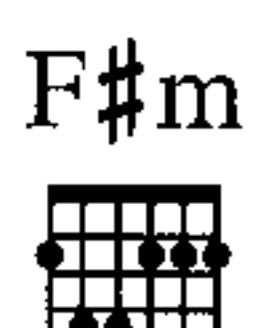
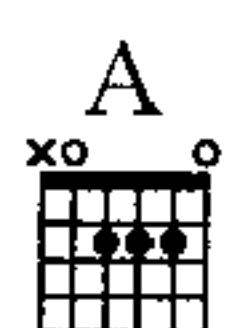
G7sus G7 Gm7/C

young girls cry; _ I write the songs, _ I write the songs._

1 F7 Bbm/F F



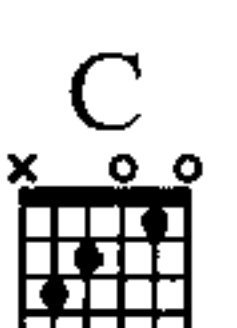
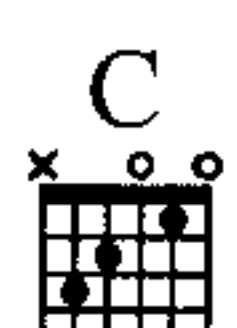
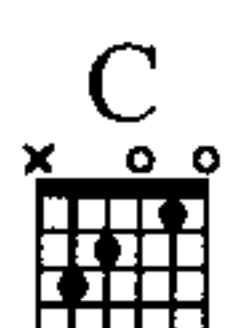
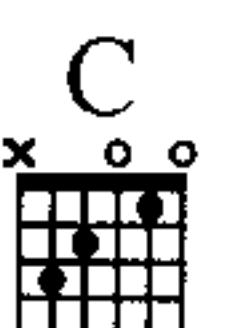
Oh, my mu - sic makes you dance ___ and gives you spir-it to take a chance, _



and I wrote some rock 'n' roll so you ___ can move. _____



Mu - sic fills your heart, _____ well, that's a real fine place to start. _ It's from me,



it's for you, it's from you, it's for me, it's a world - wide ___ sym - pho - ny. _

A Amaj7 Bm7^{2fr}

I write the songs - that make the whole world sing,

E7 A F#m F#m(maj7) F#m7

I write the songs - of love and spe - cial things. - I write the songs - that make the

A/B B7 Bm7/E F#m F#m(maj7) F#m7

young girls cry; - I write the songs, - I write the songs. -

A/B B7 Bm7/E A

I am mu-sic, and I write the songs. -

New York City Rhythm

Music by BARRY MANILOW
Lyric by MARTY PANZER

Funky beat

Am

G6

Am

Fmaj7

Em7

Fmaj7

Am

(Sung 2nd and 3rd times)

Cit - y rhy - thm

Oo—

mf

Repeat 2 times

Cit - y rhy - thm

Oo— When my heart is torn a - part
for love or sin,

Em7 Fmaj7

Dm7

G

C

E

Am

by love I wish I had,
Oh, it's good to be in town,

Well, I spend
In the funk -

G Am Fmaj7 Em7 Fmaj7 Dm7 G C

— my nights_ in the cit - y's lights_ and things don't seem_ so bad.
 y dives_ on the old_ west side_ there's al - ways some - thin' go - in' down.

Dm Am Dm

Ya know the move - ment seems to soothe_ me, and the tem -
 Oh yes, I live my life with strang - ers, and the dan -

Am Dm7 Cmaj7 F

po takes con - trol, — and I lose_ my blues_ when the New_
 ger's al - ways there, — but when I hit Broad - way_ and it's time_

D (F# bass) C (G bass) Fm Am Em7

— York Cit - y rhy - thm fills my soul; — } it's the New_ York Cit - y rhy -
 — to play, — ya know_ that I don't care; — }

F6 Fmaj7

- thm run - nin' thru' my life, the

Am Em7 Dm7 G C

pound - in' beat of the cit - y streets that keeps my dreams a - live.

Am D Am D Dm E7 Am

I'm lost, I'm found, I'm up, I'm down, but some-how I sur - vive.

Gm7 Fmaj7 Esus4 E Gm7

It's got to be the New York Cit - y

Fmaj7 Esus4 E7 Fmaj7 Esus4 E Am Gm7 To Coda

rhy - thm in my life, It's got to be the New York Cit - y

Fmaj7 Esus4 E7 Am G6 Am Fmaj7 Em7 Fmaj7 Am

rhy - thm in my life, in my life. Cit - y rhy - thm Oo

G6 Am Fmaj7 1. Em7 Fmaj7 Am 2. Em7 Am Am Dm E7

Cit - y rhy - thm Oo When I'm out Oo

1.2. 3. Am G6 Am Fmaj7 Em7 Fmaj7 Am

Cit - y rhy - thm Oo

G6 Am Fmaj7 Em7 Fmaj7 Dm Am Dm

Cit - y rhy - thm Oo__ Ya know the move - ment seems to soothe - me, and the tem -

Am Gm7 *D. S. al Coda* Coda Fmaj7 Esus4 E7 Am

po makes me high. _____ It's

rhy - thm in - my life, _____ in my life. _____

G6 Am Fmaj7 Em7 Fmaj7 Am G6 Am Fmaj7 Em7 Fmaj7

_____ Cit - y rhy - thm Oo__ Cit - y rhy - thm In my life. _____

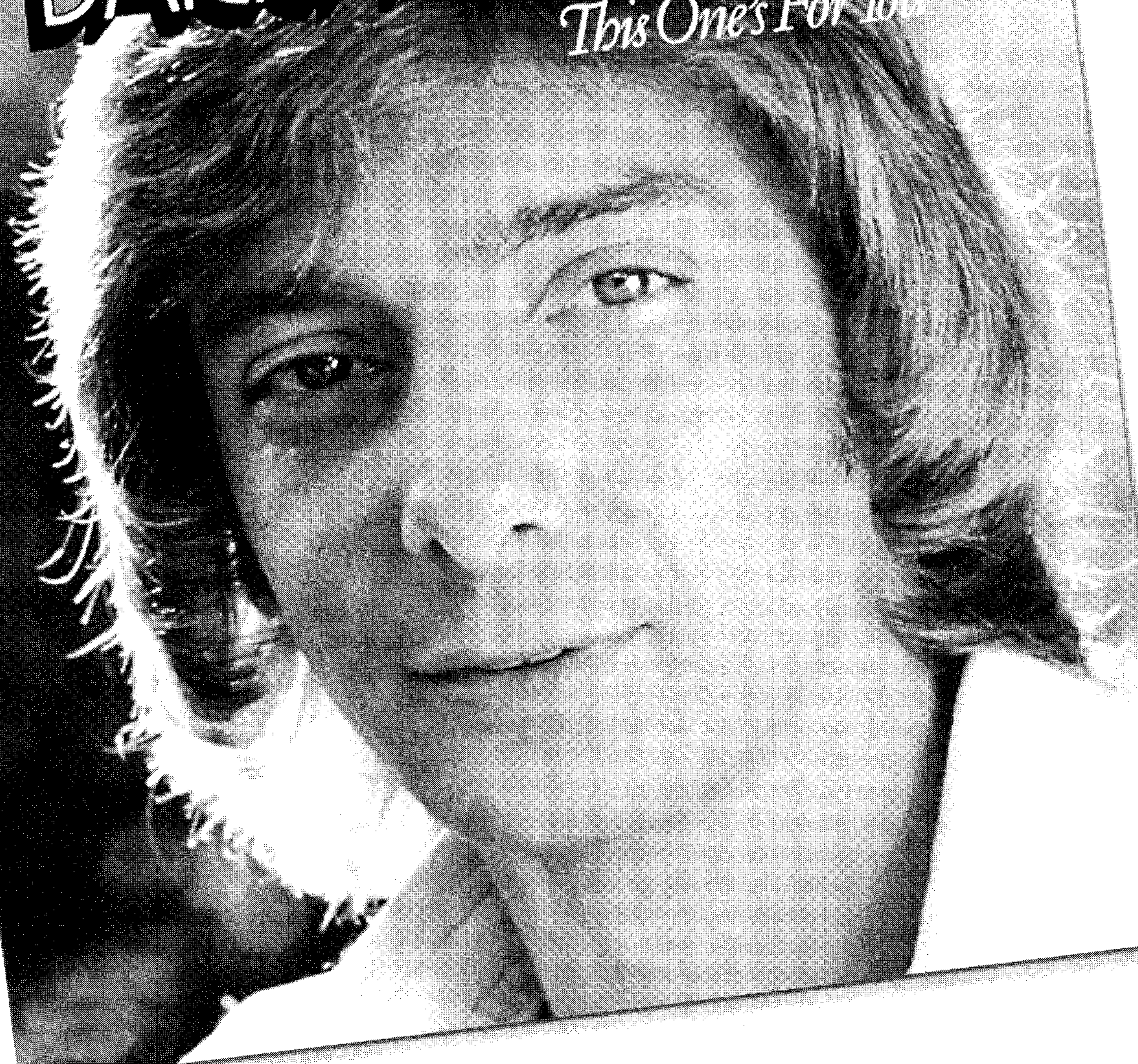
Am

1976

61

BARRY MANILOW

This One's For You



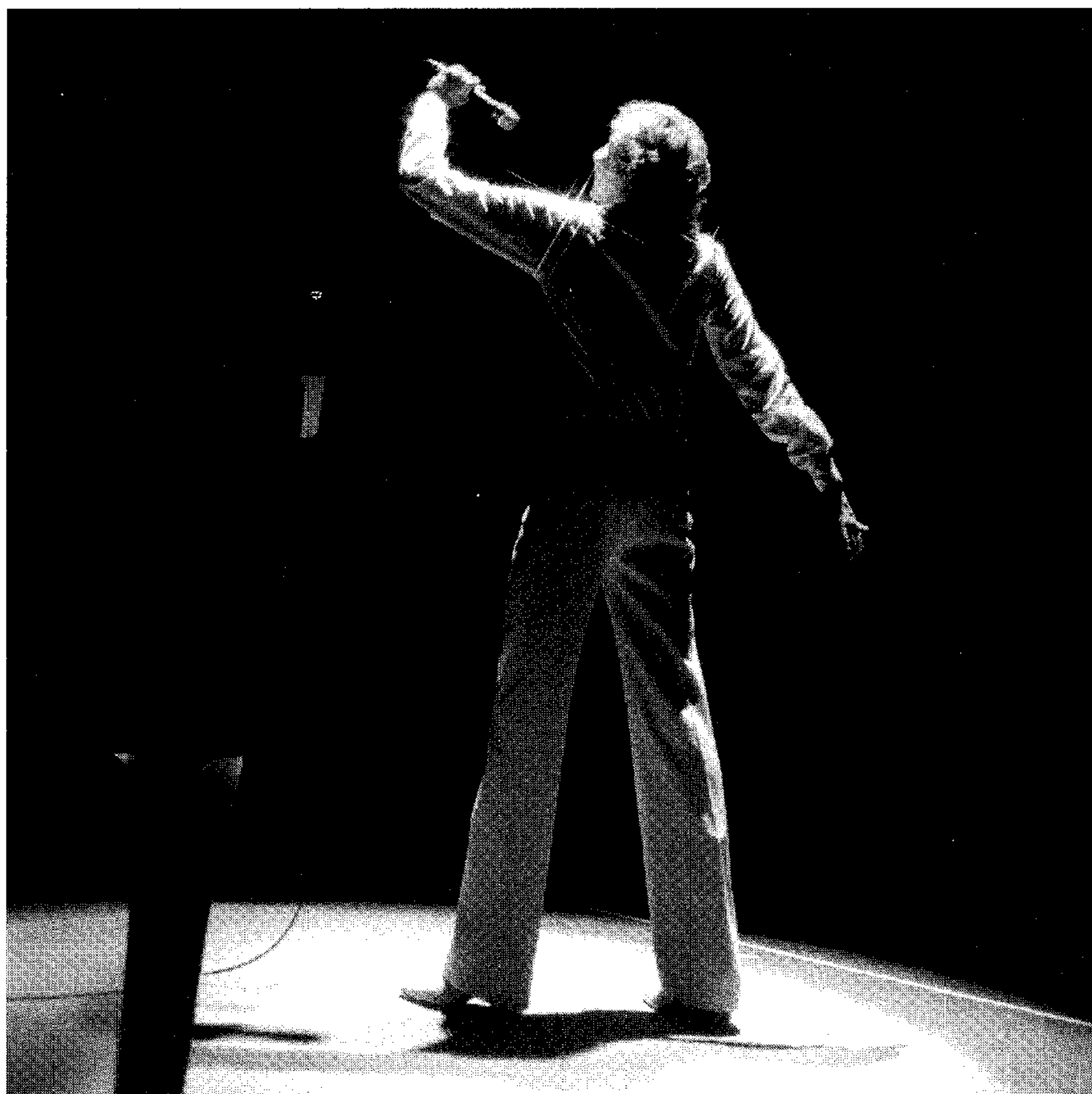
THIS ONE'S FOR YOU

This album had some great songs on it...great songs—bad hair!

My favorite song on this album is one I never thought would become popular. It was never released as a single record and was never played on the pop radio, but I got more letters about this song than any of the hits.

It's called "All the Time" and it's about feeling like a misfit when you're young. When the public responded so positively, it was very gratifying. It showed me that misfits aren't misfits around other misfits and that no one is really alone.

Always remember you're unique—just like everyone else!



This One's for You

Music by BARRY MANILOW
Lyric by MARTY PANZER

Slowly

mf

8

Em7

A11

A9

F#7sus4

F#7

Bm7

1. This one - 'll nev - er sell, — they'll nev - er un - der-stand,
 2. I've done a hun - dred songs, — from fan - ta - sies — to lies, —
 3 I've got it all, — it seems, — for all it means — to me, —

mf

Em7

A11

A9

F#7sus4

F#7

Bm7

Am7

I don't e - ven sing — it well, — I try, but I — just can't. — But I
 But this one's so real — for me — that I'm the one — who cries. — But I
 But I sing of things — I miss — and things that used — to be. — And I

G A7sus4 A7 F#7sus4 F#7 Bm7 Am7

sing it ev - 'ry night, and I fight to keep it in, 'Cause
sing it ev - 'ry night, and I fight to hide the tears, 'Cause
won - der ev - 'ry night if you might just miss me too, And

Gmaj7 A7sus4 A7 F#m7 Bm7 Em7 A11

This One's For You, This One's For
This One's For You, This One's For
I sing for you, I sing for

1. D 2. D

You. You.
You. You.

Bm7 E11 Amaj7 Dmaj7

This One's For You wher - ev - er you are, To
This One's For You wher - ev - er I go, To

Bm7



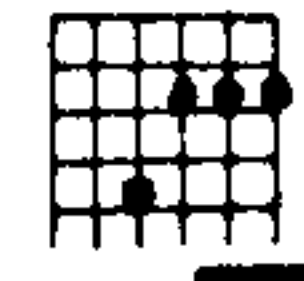
C#7-9



C#



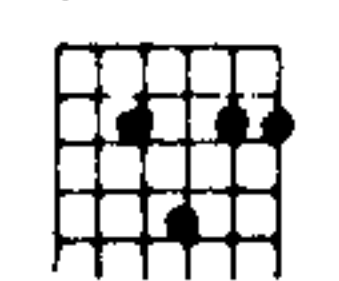
F#m



C#m7



F#7sus4

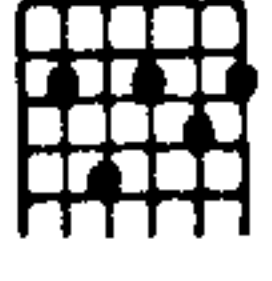


To Coda



say that noth - ing's been the same since we've been a - part.
 say the things I should have said, things that you should know.

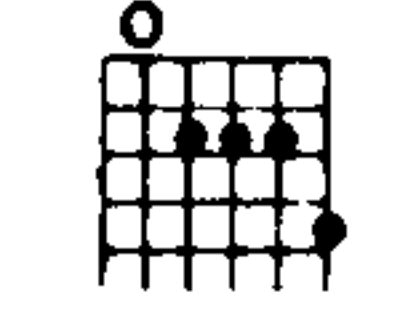
Bm7



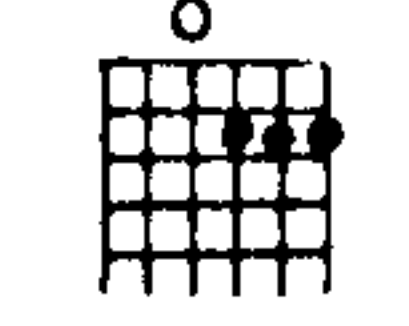
E11



Amaj7

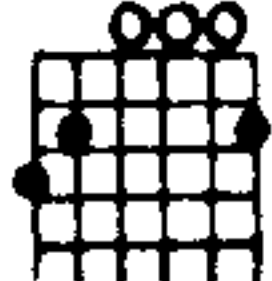


Dmaj7

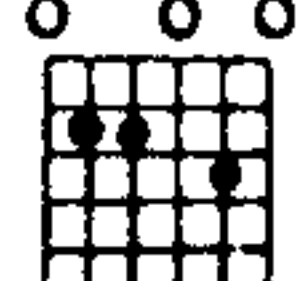


This one's for all the love we once knew,

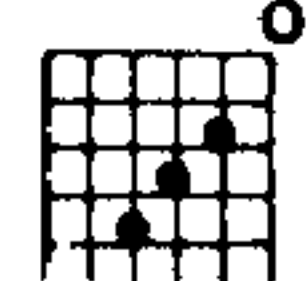
Gmaj7



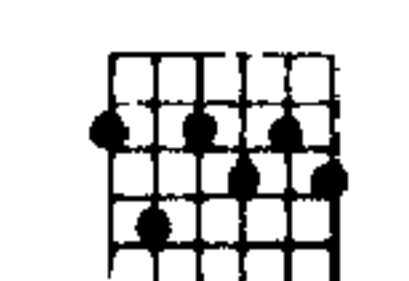
Em7



F#7



F#7-9

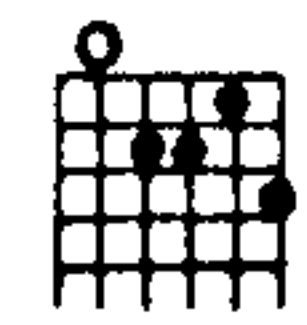


Like ev - ery-thing else I have, This One's For You, oh.

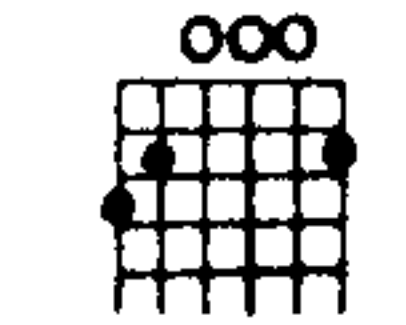
Bm7



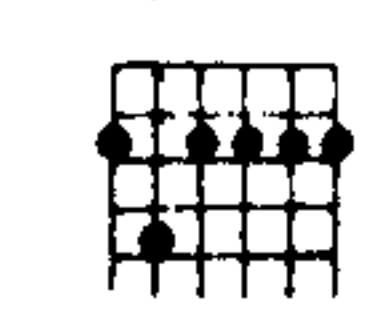
Am7



Gmaj7



F#m7



D.S. to 2nd ending
al Coda



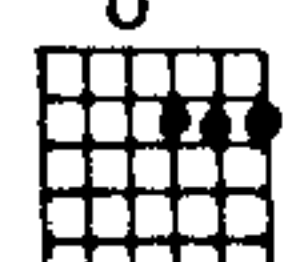
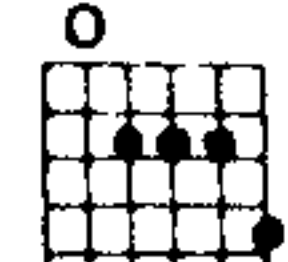
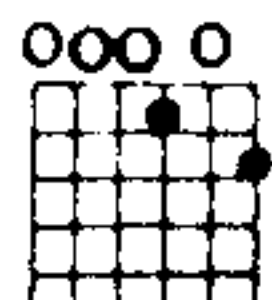
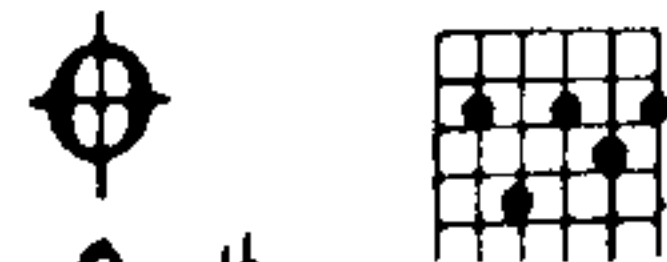
Coda

Bm7

E11

Amaj7

Dmaj7



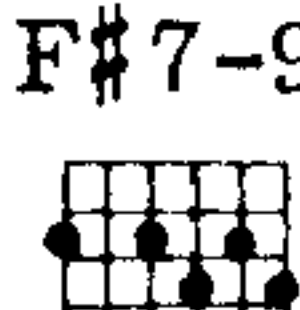
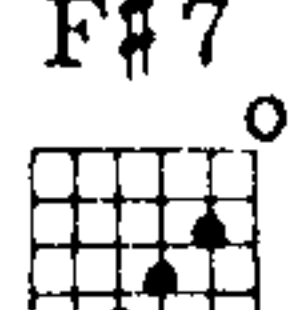
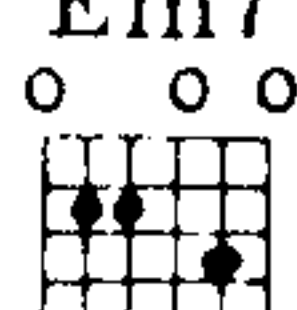
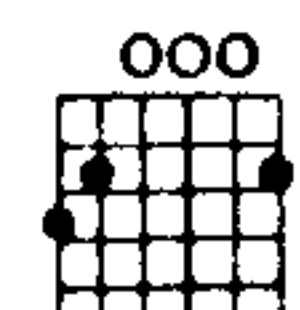
This one's to say — that all I can do is

Gmaj7

Em7

F#7

F#7-9



hope that you — will hear me sing 'cause This One's For You. — Oh, —

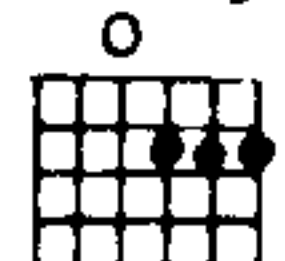
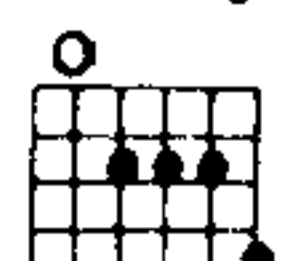
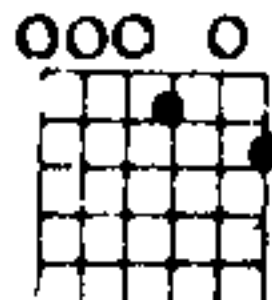
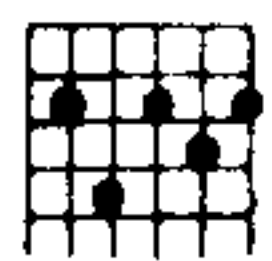
Fade out

Bm7

E11

Amaj7

Dmaj7



This One's For You — wher-ev - er you are — To

Bm7

C#7-9

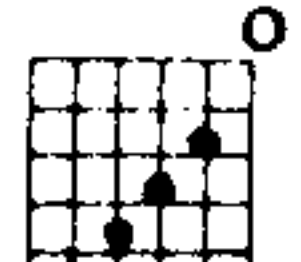
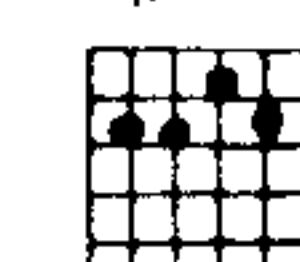
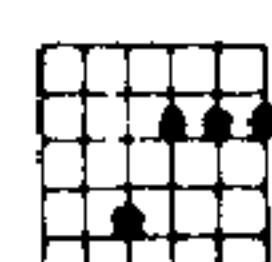
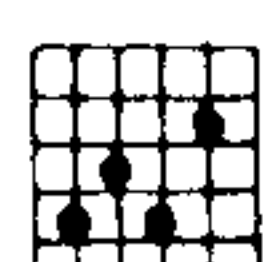
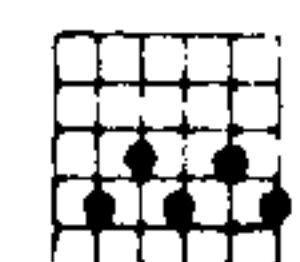
C#7

F#m

C#m7

F#7sus4

F#7



say that noth - ing's been — the same — since we've been — a - part. — Oh, —

Daybreak

Music by BARRY MANILOW
Lyric by ADRIENNE ANDERSON

Moderately, with a beat

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: Ebmaj7, Bb11, Ebmaj7, Eb. The left hand plays a rhythmic accompaniment with triplets in the bass line.

Ebmaj7

Bb11

Ebmaj7

Eb

1. Sing - in' to the world, it's time we let the spir - it come in, —
 2. Sing - in' to the world, what's the point in put - tin' it down, —

The piano accompaniment for the first vocal line features a melody in the right hand and a bass line in the left hand. The dynamics are marked 'mf'.

Bbm7

Bbm9

Bbm7

Eb

— Let it come — on in, I'm sing - in' to the world, ev -
 — There's so much love — to share, I'm sing - in' to the world, don't —

The piano accompaniment for the second vocal line continues the melody and bass line from the previous section.

Bbm7

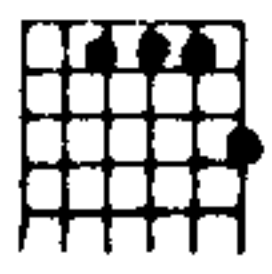
Bbm9

Bbm7

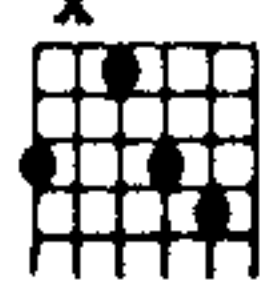
— ry - bod - y's caught in the spin, — Look at where — we've been, We've been
 — you see it all comes a - round, — The feel - ing's ev - 'ry - where, We've been

The piano accompaniment for the final vocal line concludes the piece with a final chord and a triplet in the right hand.

Abmaj7



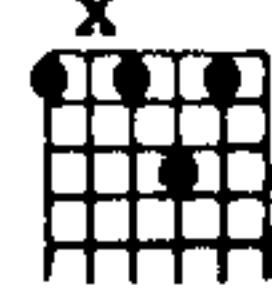
Eb (G bass)



Eb



F7sus4

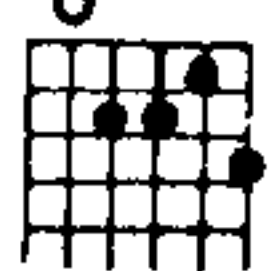


run - nin' a - round_ year_ af - ter year, Blind - ed with pride, -
 clos - in' our eyes_ day_ af - ter day, Cov - ered in clouds, -

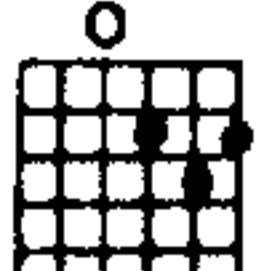
F7



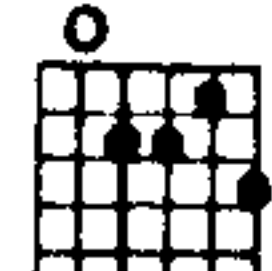
Am7



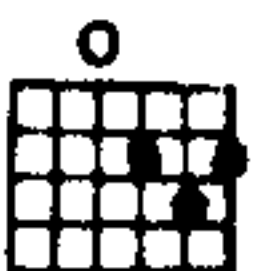
D



Am7

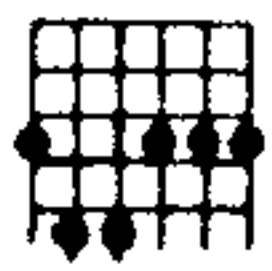


D

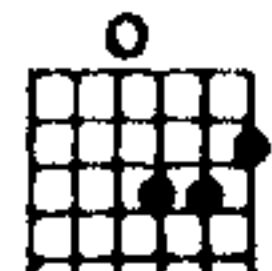


blind - ed with fear. } But it's
 los - in' our way. }

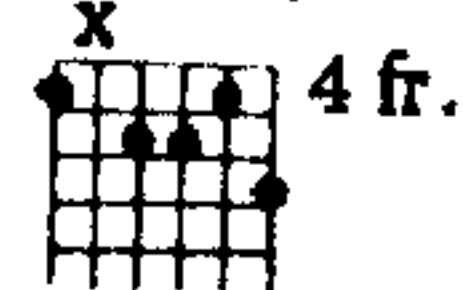
Gm



D+

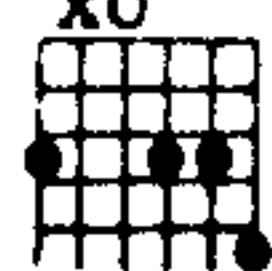


Abmaj9



Day - break, If you wan - ta be - lieve, it can be

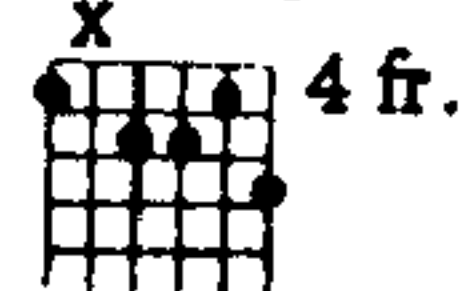
Gmadd9



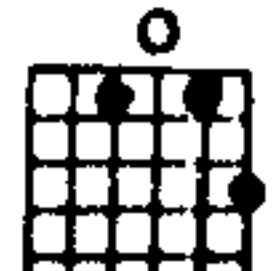
Gm



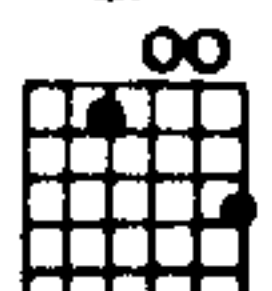
Abmaj9



Cm



G+



Day - break, Ain't no time to grieve, Said it's Day - break, If you'll

Cm7



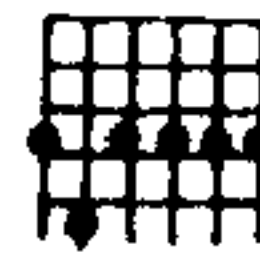
F7



Fm7



Gm7



4 fr.

A^b



B^b11

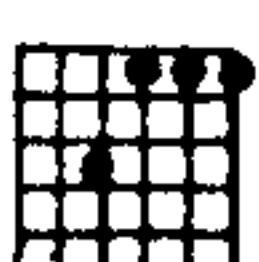


on - ly be - lieve and let it shine, shine, shine all a - round the

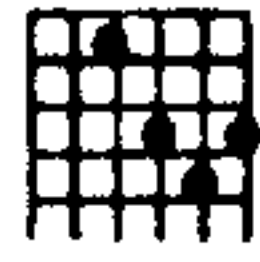
E^b maj7



Fm



E^b



E^b maj7



B^b11



1. E^b maj7



Fm



E^b



world.
Sing - in' to the world, sing - in', sing - in'! Sing - in' to the world, sing -

E^b maj7



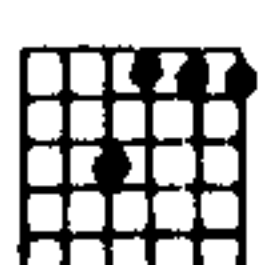
B^b11



2. E^b maj7



Fm



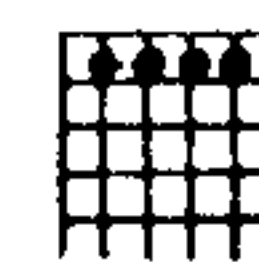
E^b



E^b maj7

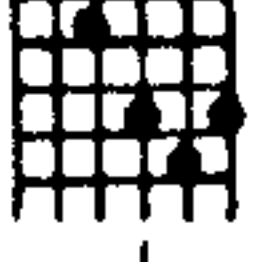


B^b11

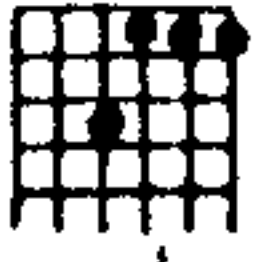


in', sing - in'! Sing - in' to the world, sing - in', sing - in'! It's

Fade out
E^b



Fm



E^b



E^b maj7



B^b11



Day - - break, Day - - break, Can you feel - - it?
Sing - in' to the world, sing - in', sing - in'!

All the 'Time

Music by BARRY MANILOW
Lyric by MARTY PANZER

Slowly

C C/Bb F/A Fm/Ab C/G F#m7b5

The piano introduction is in 4/4 time, marked 'Slowly' and 'mf'. It consists of six measures. The first measure has a C chord. The second measure has a C/Bb chord. The third measure has an F/A chord. The fourth measure has an Fm/Ab chord. The fifth measure has a C/G chord. The sixth measure has an F#m7b5 chord. The melody is in the right hand, and the bass line is in the left hand.

Fmaj7 Em7 Dm7 F/G C G/B Gm/Bb A7sus A7

All the time I thought there's on - ly me,
All the time I thought that I was wrong

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: 'All the time I thought there's on - ly me, All the time I thought that I was wrong'. The piano accompaniment consists of chords and a bass line.

Dm(add9) Dm7 G7sus G/F

cra - zy in a way that no - one else could be.
want - ing to be me, but need - ing to be - long.

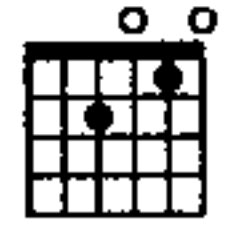
The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: 'cra - zy in a way that no - one else could be. want - ing to be me, but need - ing to be - long.'. The piano accompaniment consists of chords and a bass line.

Em7 E7 Am G Fmaj7 F6

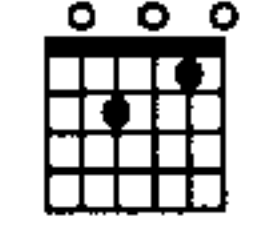
I would have giv - en ev - 'ry - thing I own had, if
If I had just be - lieved in all I had, if

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: 'I would have giv - en ev - 'ry - thing I own had, if If I had just be - lieved in all I had, if'. The piano accompaniment consists of chords and a bass line.

C/E

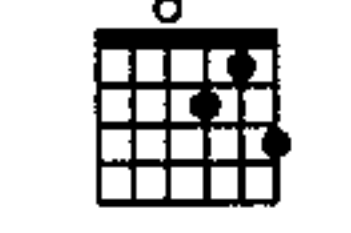


Am7



1

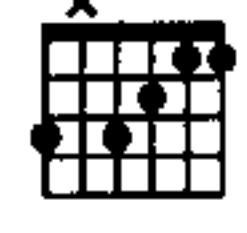
D7sus



D7



F/G



G



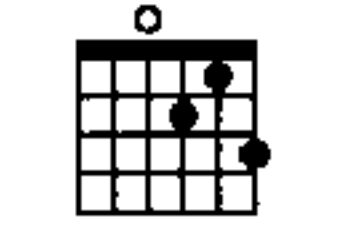
Musical staff with treble clef, showing a melodic line with a triplet of eighth notes.

some - one would have said, "You're not a - lone."
some - one would have said, "You're not so

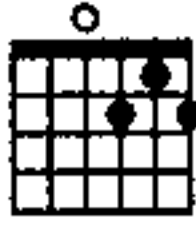
Piano accompaniment for the first system, including treble and bass staves.

2

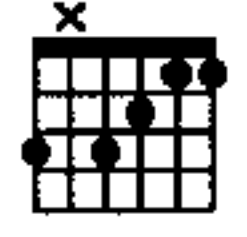
D7sus



D7



F/G



G/F



C/E



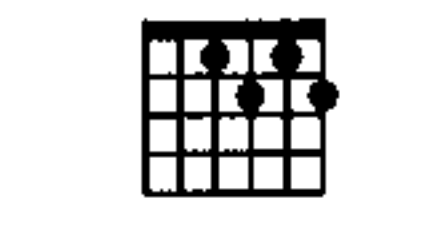
E7



Fmaj9



F#dim7

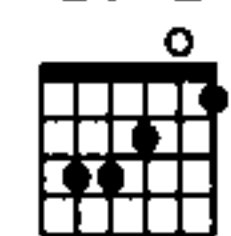


Musical staff with treble clef, showing a melodic line with a triplet of eighth notes.

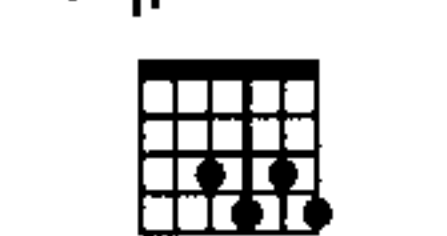
bad." All the time, all the wast-ed time, all the

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

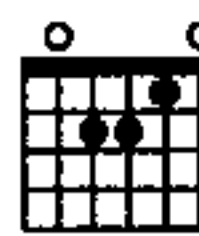
C/G



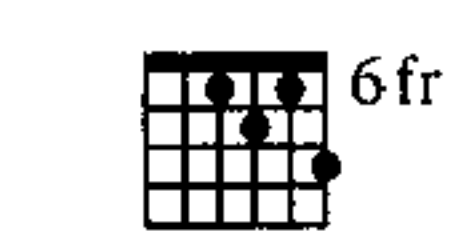
G#dim7



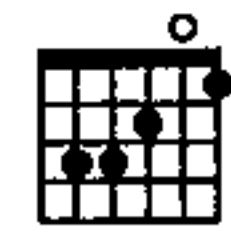
Am



Fm6/Ab



C/G



Musical staff with treble clef, showing a melodic line.

years wait-ing for a sign. To think I had it all

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

Fm6/G



C



C/Bb

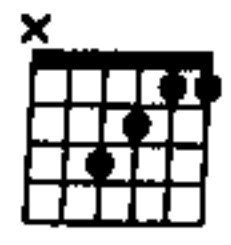


Musical staff with treble clef, showing a melodic line.

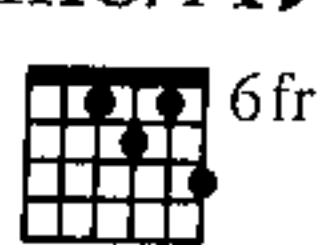
all the time.

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

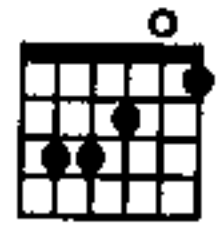
F/A



Fm6/Ab



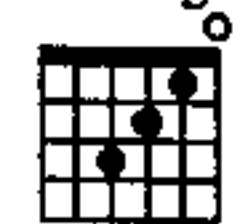
C/G



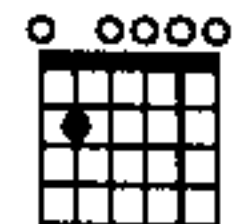
F#m7b5



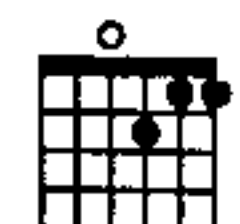
Fmaj7



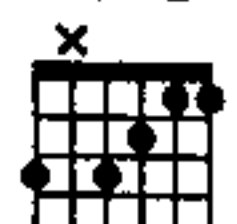
Em7



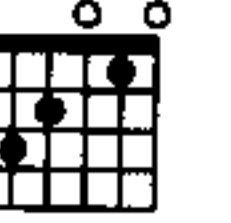
Dm7



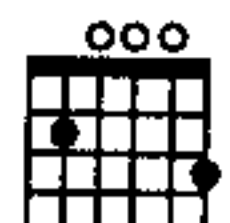
F/G



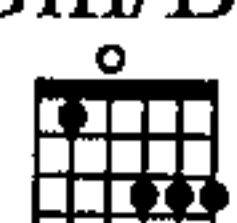
C



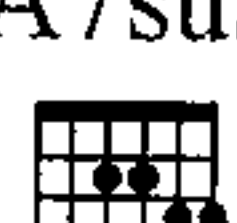
G/B



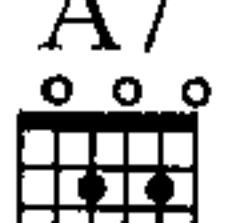
Gm/Bb



A7sus

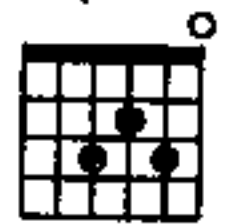


A7

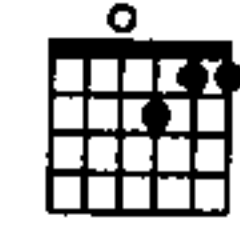


All the time I thought there's on - ly me,

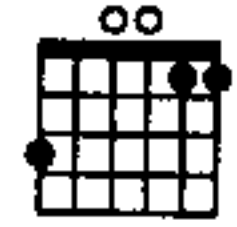
Dm(add9)



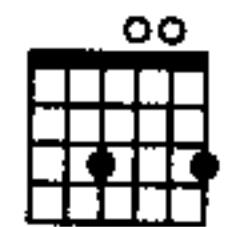
Dm7



G7sus

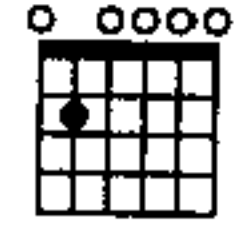


G7/F

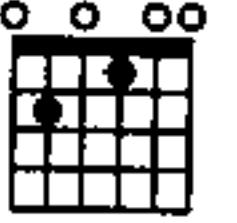


cra - zy in a way that no one else could be.

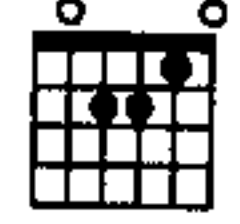
Em7



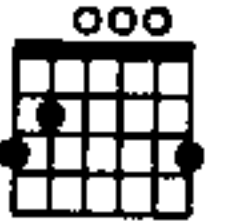
E7



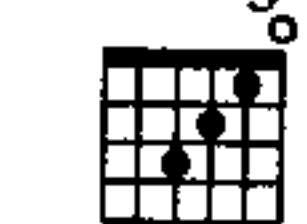
Am



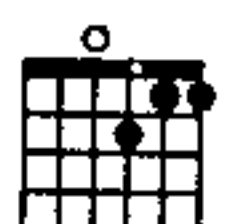
G



Fmaj7



F6



I can't be - lieve that you were some - where, too,

8va...

C/E Am7 D7sus D7 F/G G/F

think - ing all the time there's on - ly you. All the

C/E E7 Fmaj9 F#dim7 C/G G#dim7

time, all the wast-ed time, all the years wait-ing for a

Am Fm6/Ab C/G Fm6/G

sign. To think I had it all all the

C C/Bb F/A Fm6/Ab G7sus C

time!

rit.

Jump Shout Boogie

With a driving Boogie beat

Music by BARRY MANILOW
Lyric by BARRY MANILOW and BRUCE SUSSMAN

Piano introduction in 4/4 time, marked *f*. The right hand features a driving boogie beat with eighth-note patterns and slurs. The left hand plays a steady eighth-note bass line. A guitar chord diagram for the C major chord is shown below the bass line.

Well, not too long a - go in nine - teen four - ty - four — When
(It) had the kind of rhy - thm that would fill the hall, — The

Piano accompaniment for the first vocal line, marked *mf*. The right hand plays chords and moving lines, while the left hand continues the bass line.

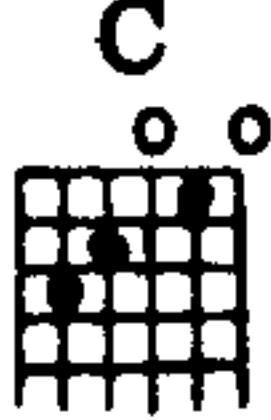
ev - 'ry moth - er's son was go - in' off to war, They had to lift their spir - its high —
plink - in' and the plunk - in' drove 'em up the wall, Then they would dance and drink their gin, —

Piano accompaniment for the second vocal line. Chord diagrams are provided for the following chords: Am, Am (G bass), D7 (F# bass), D7, Ab7, and G7.

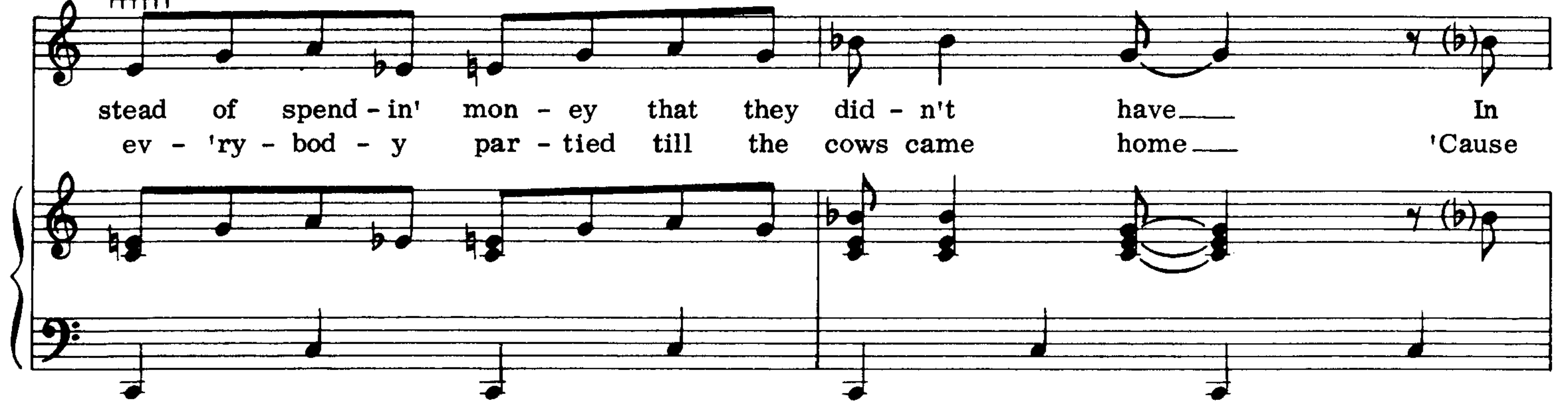
— for Un - cle Sam, moth - er - hood and ap - ple pie. — In -
— And when the fuzz buzzed, they'd join in. — So

Piano accompaniment for the final vocal line, concluding the piece with a driving boogie beat.

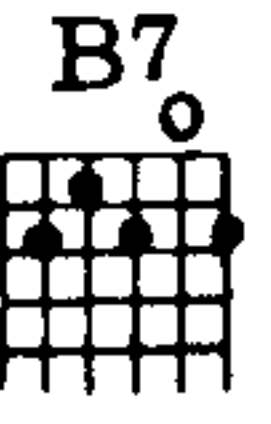
C



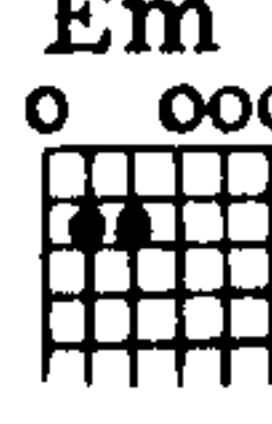
stead of spend - in' mon - ey that they did - n't have — In
 ev - 'ry - bod - y par - tied till the cows came home — 'Cause



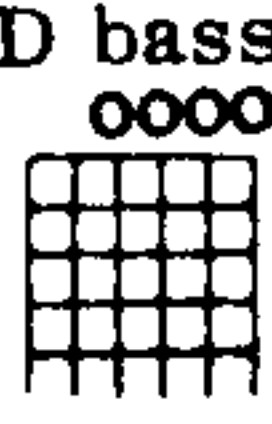
B7



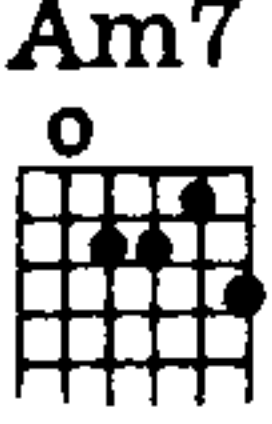
Em



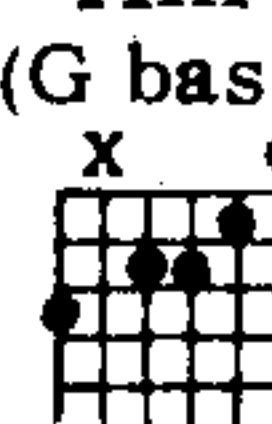
Em (D bass)



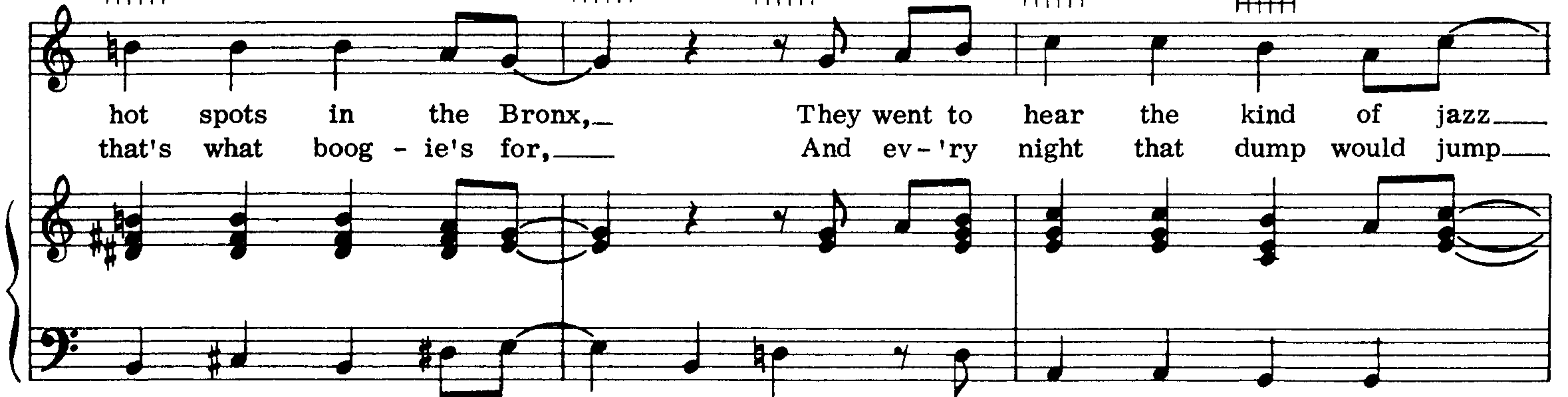
Am7




Am (G bass)




hot spots in the Bronx, — They went to hear the kind of jazz —
 that's what boog - ie's for, — And ev - 'ry night that dump would jump —




D7sus4




D7



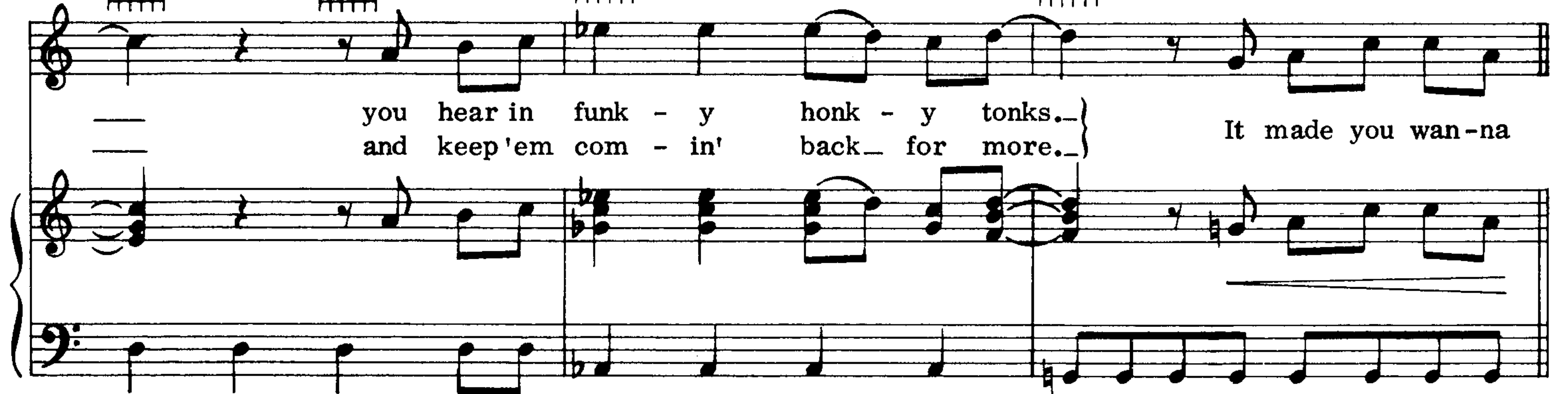
Ab7



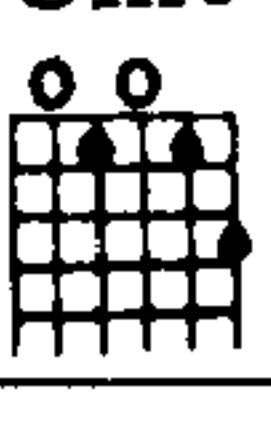
G7




— you hear in funk - y honk - y tonks. — } It made you wan-na
 — and keep 'em com - in' back — for more. — }



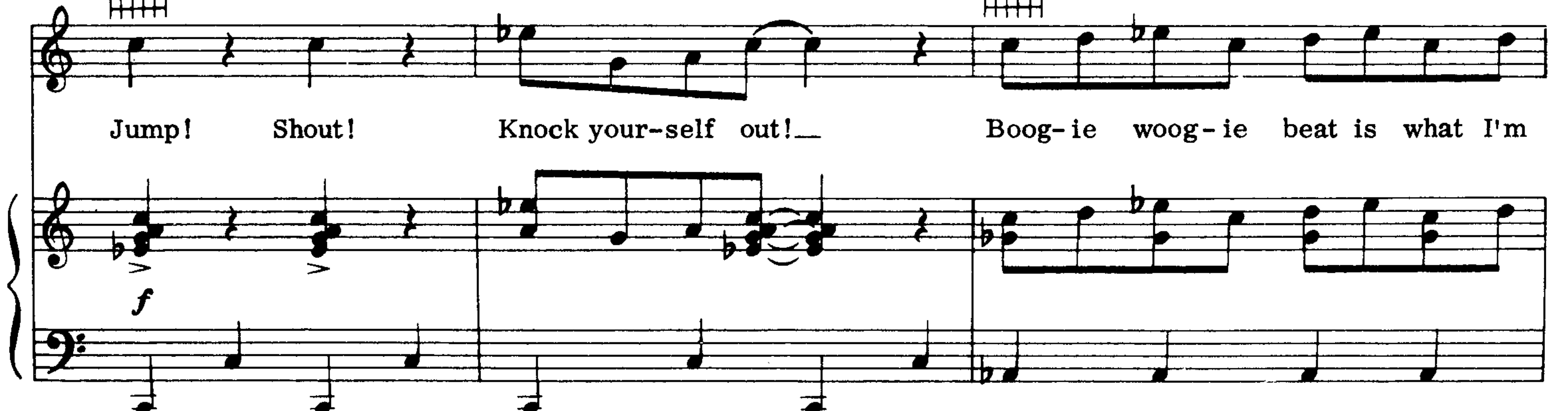
Cm6



Ab7



Jump! Shout! Knock your-self out! — Boog-ie woog-ie beat is what I'm



F7

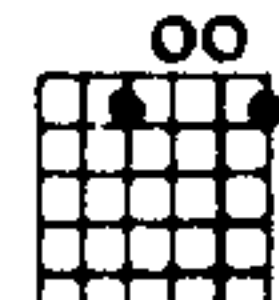


talk-in' a - bout, If you had the heeb - ie jeeb - ies you could dance a - way to the

Ab7

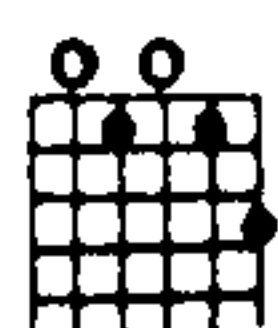


G7+5



boog - ie woog - ie mu - sic the pi - a - no man was play - in'. You could

Cm6



Ab7



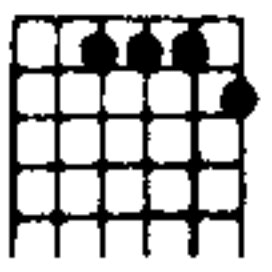
Jump! Shout! Knock your - self out!... Boog - ie woo - gie beat is what I'm

F7

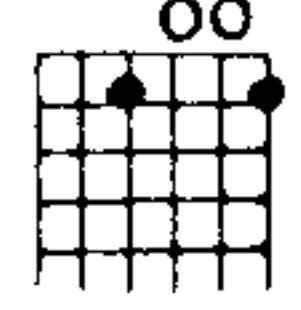


talk-in' a - bout, You could pull a switch - er - oon - ie if you felt low down with the

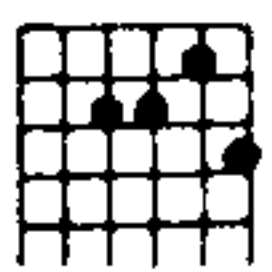
Ab7



G7+5



C6



Musical staff with notes and rests.

boog-ie woog-ie beat of a pi - a - no man who's go - in' to town. (Who, who, who, who, —

Piano accompaniment for the first system.

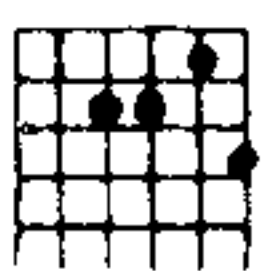
1.

Musical staff with notes and rests.

yeah! Who, who, who, who, — yeah!) It

Piano accompaniment for the first ending.

C6



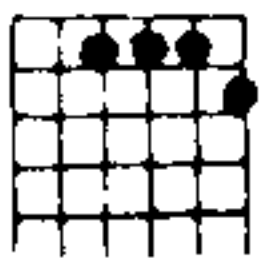
2.

Musical staff with notes and rests.

Who, who, who, who. —) It made you wan - na Jump! Shout! Foo -

Piano accompaniment for the second ending.

Ab7



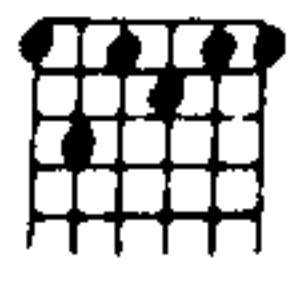
Musical staff with notes and rests.

der - ack - a - sack - i) Slip the tal - cum to me, Mal - com.

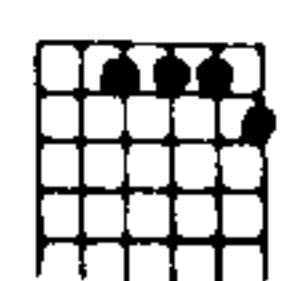
Wan - na Jump! Shout! You wan - na

Piano accompaniment for the final section.

F7

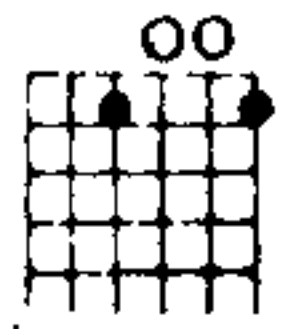


Ab7

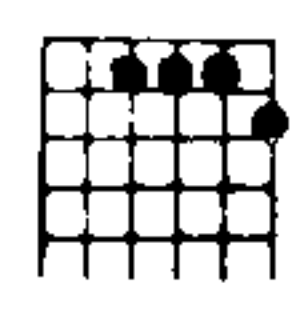


Jump! Shout! *Floy - doy, — floy - doy, —* To the boog - ie woog - ie mu - sic the pi -

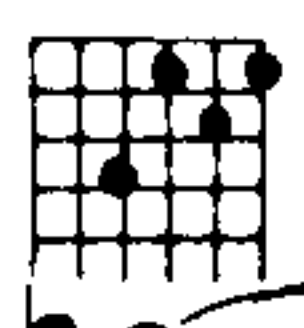
G7+5



Ab7



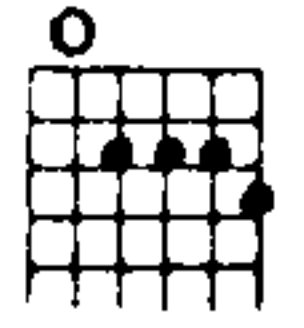
Db



a - no man was play - in' you could Jump! — Shout! — Knock —

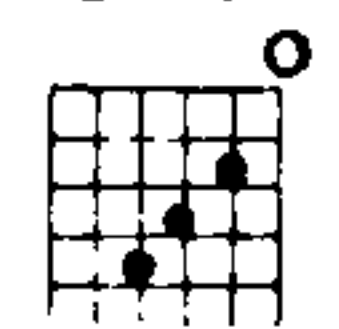
ff

A7



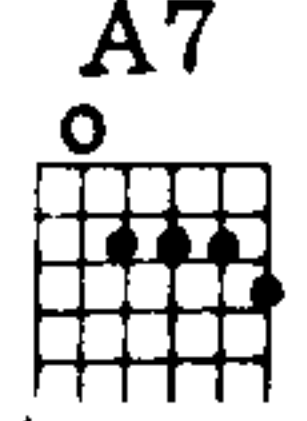
— your - self — out, The boog - ie woog - ie beat is what I'm

Gb7



talk - in' a - bout, You could pull a switch - er - oon - ie if you


A7



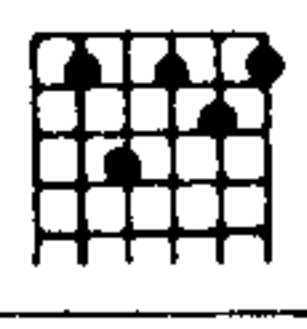
felt low down — To the boog - ie woog - ie beat of a pi -

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

Ab 7+5



Db 6



a - no man who's go - in' to town. (Who, who, who, who, —

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

— yeab! Who, who, who, who, — yeab!) Shake your

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

Fade out

Db 6



yes, yes, — yes! — Shake your

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

Looks Like We Made It

Music by RICHARD KERR
Words by WILL JENNINGS

Slowly

mp

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The left hand plays a steady accompaniment of quarter notes: G2, C3, G2, C3, G2, C3, G2, C3.

C (C bass)

1. There you are,— look - in' just the same as you did last time I
2. Love's so strange, play - ing hide and seek with hearts and al - ways

mp

The first vocal line is written on a single staff. It begins with a C chord (C bass) and an F chord (C bass). The melody consists of quarter and eighth notes. The piano accompaniment continues with the same left-hand pattern as the introduction.

Cadd9 C Cadd9 C F (C bass)

touched you. And here I am,— close to get-tin' tan-gled up— in - side the
hurt - ing. And we're the fools,— standing close e-nough to touch those burning

The second vocal line continues the melody. It features Cadd9, C, and F (C bass) chords. The piano accompaniment remains consistent.

Cadd9 C (B bass) G Am D7sus4 D7 G Am

thought of you. Do you love him as much as I— love her? And will that love be
mem - o - ries. And if I hold you for the sake of all— those times love made us lose our

The third vocal line concludes the piece. It includes Cadd9, C (B bass), G, Am, D7sus4, D7, and G chords. The piano accompaniment ends with a final chord.

D7sus4 D7 G11
 x0 0 xo G
 000

strong minds, when could I old feel - ings start to stir. — Looks Like We
 Oh no, we've

C Cmaj9 Fmaj7 G G
 000 0 0 000 (F bass)

Made made It. it. } Left each oth - er on — the way to an-oth-er love, —

mf

Em7 A7 Dm7 G11 C Cmaj9
 000 0 0 xo 000 0

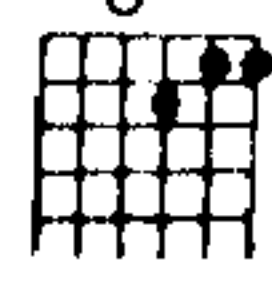
Looks Like We Made It, Or I

Fmaj7 G G Em7 Am7
 0 000 (F bass) 000 000

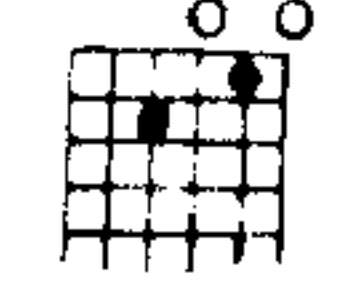
thought so till to - day — un - til you were there ev - 'ry-where, And

1.

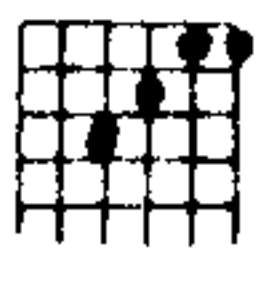
Dm7



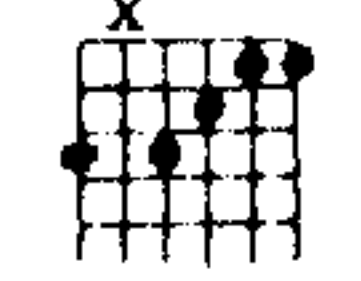
C
(E bass)



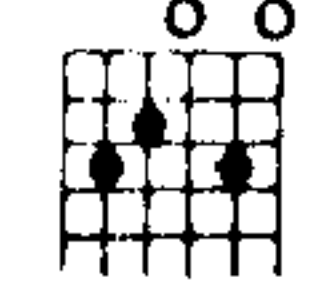
F



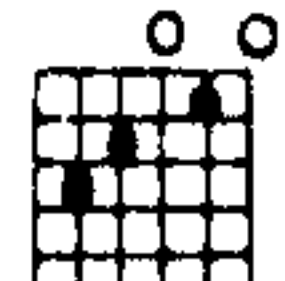
F
(G bass)



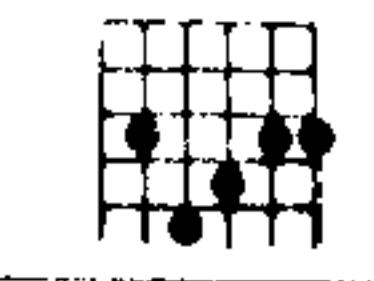
Cadd9



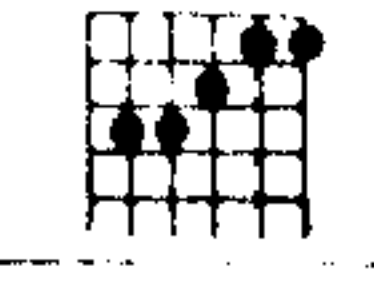
C



G
(C bass)



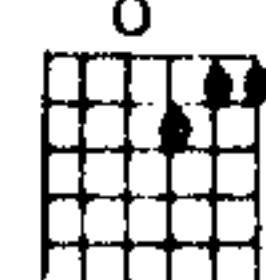
F
(C bass)



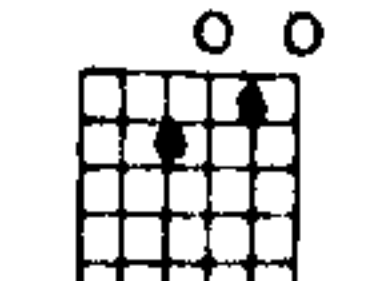
all I could taste was love— the way we made it.

2.

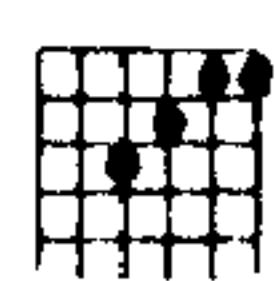
Dm7



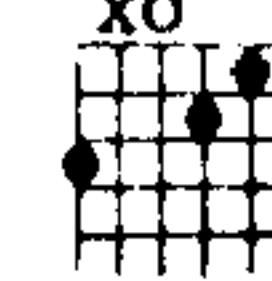
C
(E bass)



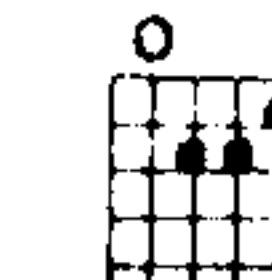
F



G11

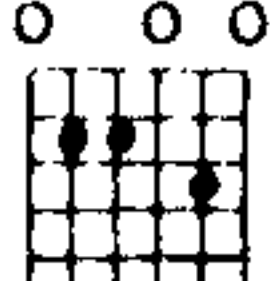


Am7

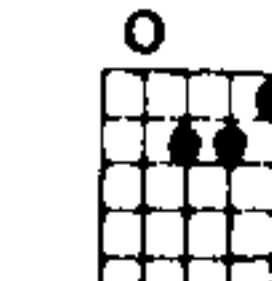


all I could taste was love— the way we made— it.

Em7



Am7



G11



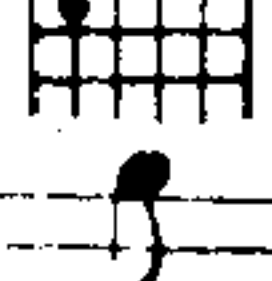
Oh,

we made it

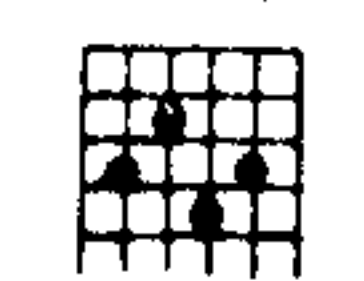
Looks Like We

Fade out

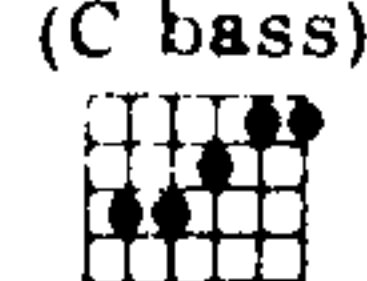
C



Cmaj9



F



Made It

Looks Like We

Weekend in New England

Words and Music by
RANDY EDELMAN

Moderately

The piano introduction consists of two staves in 3/4 time. The right hand features a melodic line with a fermata over the first measure, while the left hand provides a steady accompaniment. The tempo is marked 'Moderately' and the dynamics are 'mp'.

C

Em7

F

G

The vocal line begins with a melodic phrase in 3/4 time, corresponding to the first two lines of lyrics.

1. Last night I said good-bye, Now it seems years. I'm
 2. Time in New Eng-land_____ took me a-way to

The piano accompaniment for the first system, featuring a steady bass line and chords in the right hand.

C

C
(E bass)

F

G

The vocal line continues with a melodic phrase in 3/4 time, corresponding to the third and fourth lines of lyrics.

back in the cit-y where_ noth-ing is___ clear.____ But
 long rock - y beach-es and___ you by the___ bay.____ We

The piano accompaniment for the second system, continuing the harmonic support for the vocal line.

F

C
(E bass)

Dm7

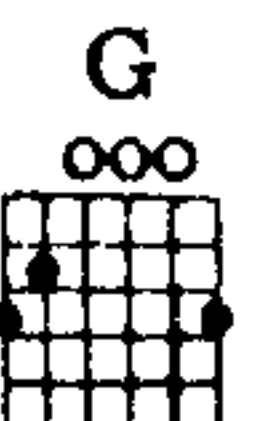
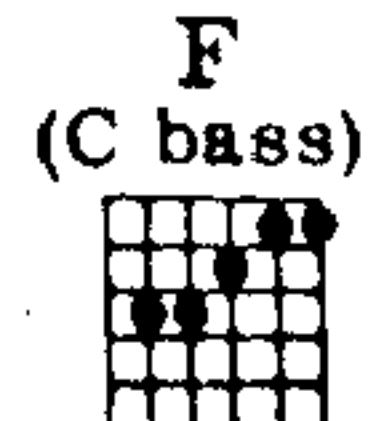
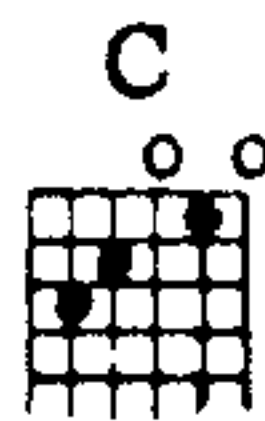
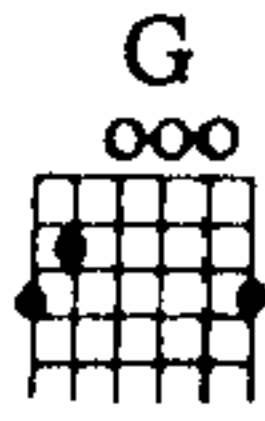
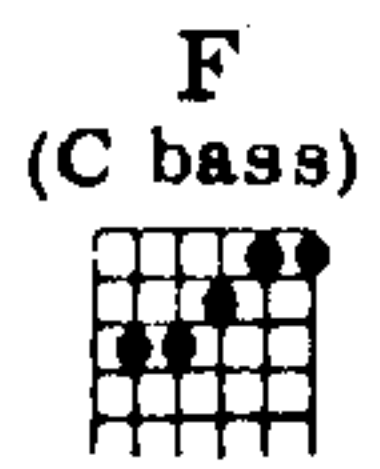
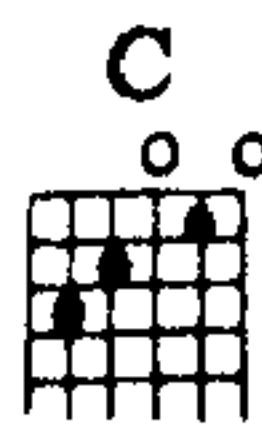
G11

The vocal line concludes with a melodic phrase in 3/4 time, corresponding to the fifth and sixth lines of lyrics.

thoughts of me hold-ing you, bring-ing us___ near.____ } And tell me,
 start - ed a sto-ry_____ whose end must now___ wait.____ }

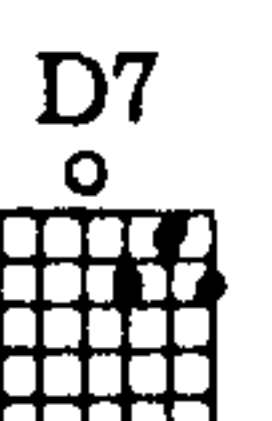
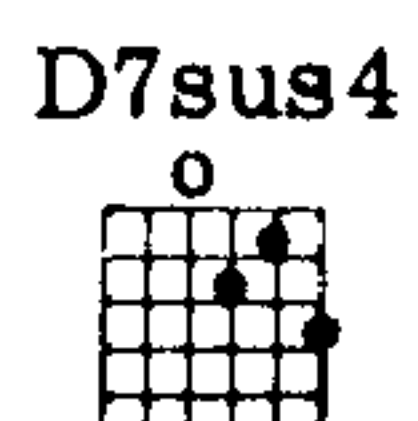
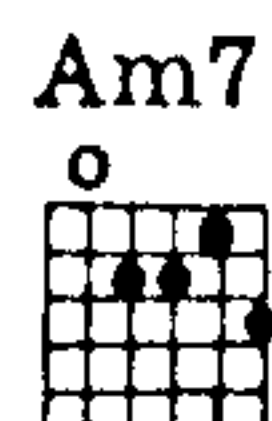
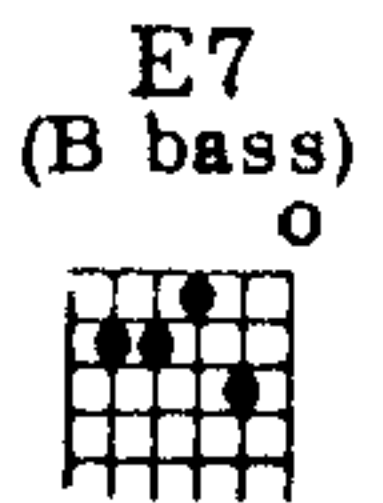
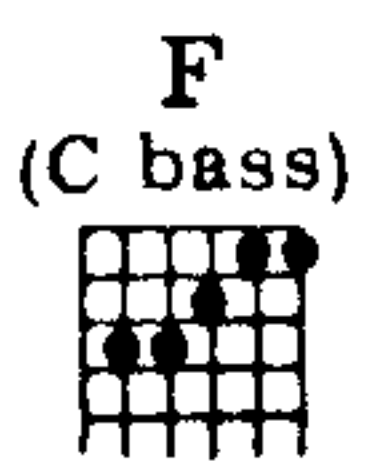
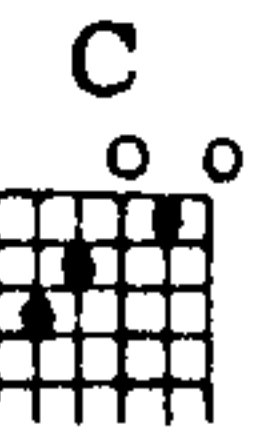
The piano accompaniment for the third system, ending with a 'poco rit.' marking.

Chorus

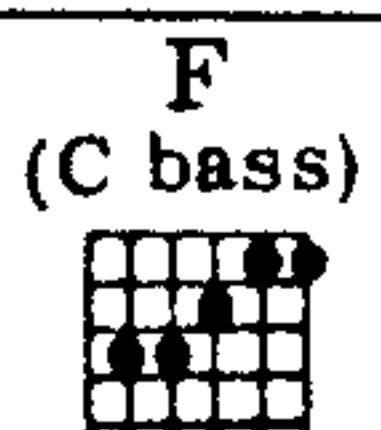
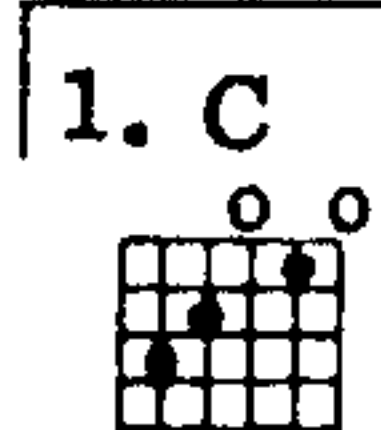
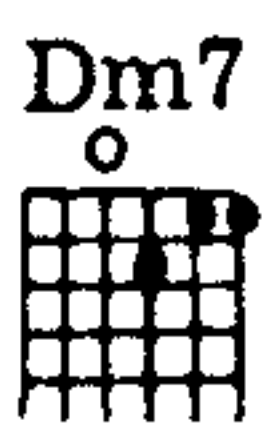


When will our eyes meet? When can I touch you?

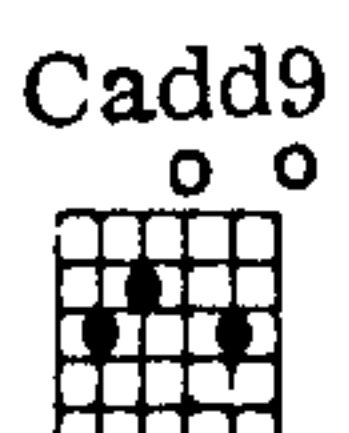
a tempo



When will this strong yearning end? And



when will I hold you again.



2.
 C (G bass) F C (G bass) F (G bass)

gain. I feel the change com - in',

C (G bass) F (G bass) C (G bass)

I feel the wind blow. I feel brave and

F (G bass) Bb (G bass) C Dm7 C7 (E bass)

dar - ing, I feel my blood flow. With

F C (E bass) Dm7 C Dm7 C7 (E bass)

you I could bring out all the love that I have. With

F
 C (E bass)
 D9
 C (E bass)
 D7 (F# bass)

you there's a heav - en, So earth ain't so bad.

G11

And tell me,

Db
 Gb (Db bass)
 Db

When will our eyes meet? When can I

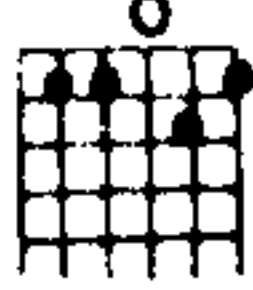
Gb (Db bass)
 Db
 Gb (Db bass)
 F7 (C bass)

touch you? When will this strong yearn - ing

Bb m7



Eb 9



Eb m7



end? _____

And when

will I

Ab 11



hold

you _____

Db
(Ab bass)



Gb
(Ab bass)



a - gain, _____

a -

subito p

a tempo

Db
(Ab bass)



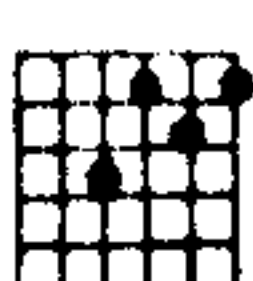
Gb maj7



Eb m7



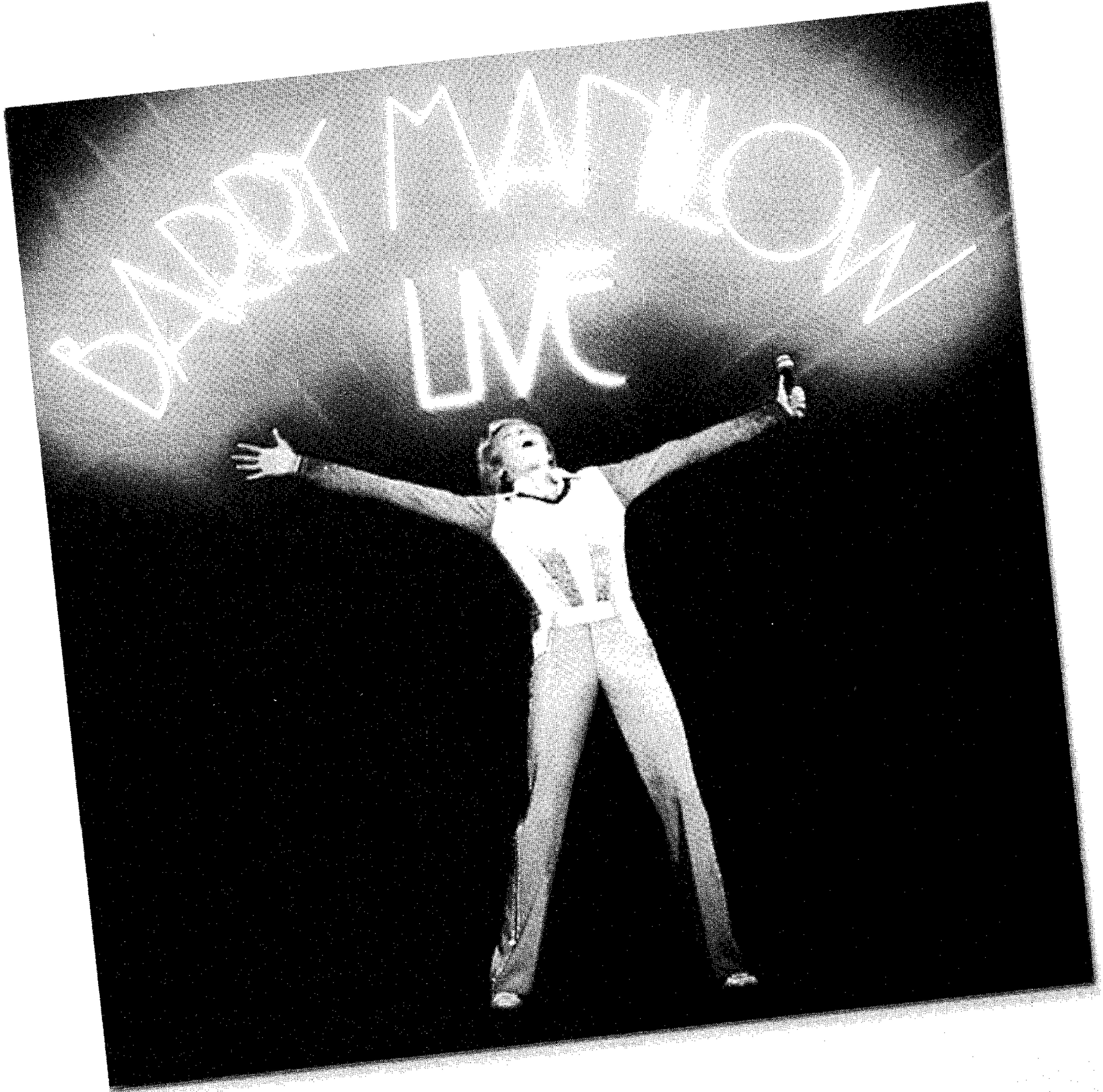
Db



gain. _____

poco a poco rit.

1977



BARRY MANILOW LIVE

This was my only #1 album. We recorded most of it at the Uris Theater (which is now called the Gershwin Theater) in my hometown of New York City.

This was a big show. A thirty-piece orchestra augmented my small band. My back-up singers, called "Lady Flash," were featured all night long and we had productions, medleys and smoke!

We recorded this album in December of 1976. Marty Panzer and I decided to write our New Year's Eve song "It's Just Another New Year's Eve" during the run. After writing it, I loved it so much that I got it ready just in time for the night the recording trucks were to be there. We had only performed the song once before that night and I'm so glad it made it onto the *Live* album.



USA
SUPERSTAR

Der
absolut erfolgreichste
Künstler
in den USA

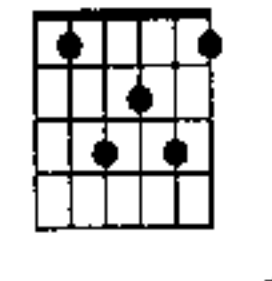
**BARRY MANILOW
LIVE**

NEUE LP
BARRY MANILOW
LIVE
1C 172-99 122/23

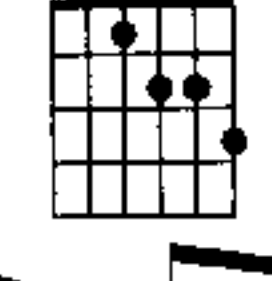
NEUE SINGLE
Barry Manilow
It's Just Another New Year's Eve
1C 006-99 119
EMI ELECTROLA

ANISKA RECORDS

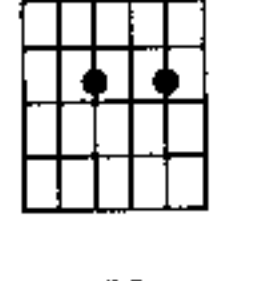
Bbmaj7



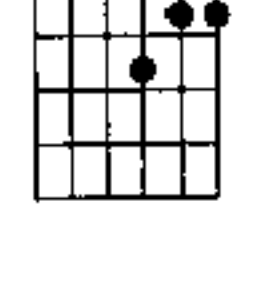
A7b5



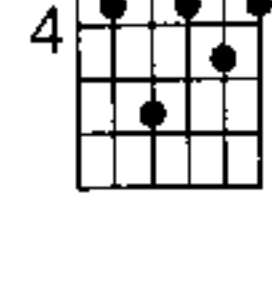
A7



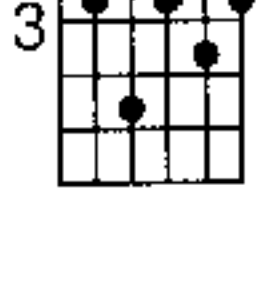
Dm7



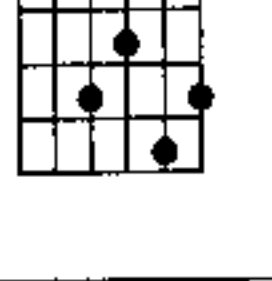
Dbm7



Cm7



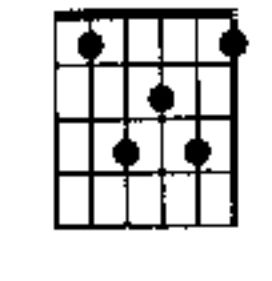
F9



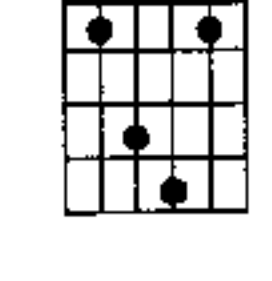
night, that's all it is. It's not the first.
 nights we've spent with them and all our plans.
 down, just wait and see. And we'll grow old,



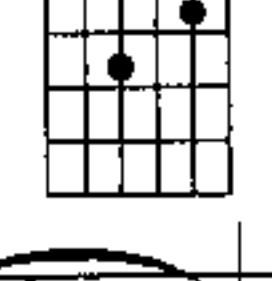
Bbmaj7



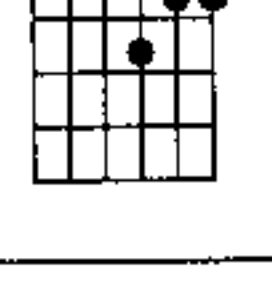
C7/Bb



Am7



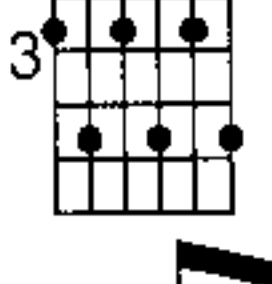
Dm7



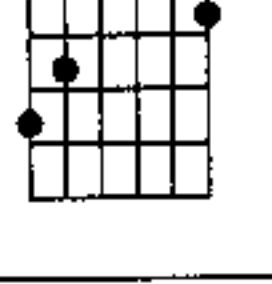
It's not the worst you know. We've come through all
 Who says they can't come true? To-night's an oth-
 but think how wise we'll grow There's more you know,



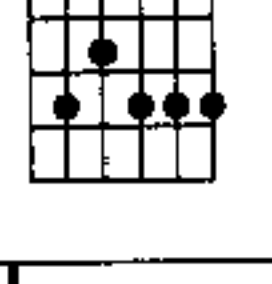
1 G9sus



G7



C9

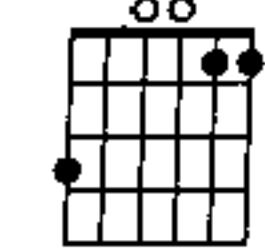


the rest. We'll get through this. We've made mis-takes

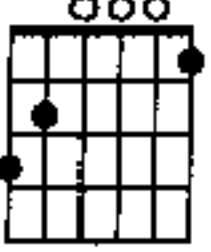


2,3

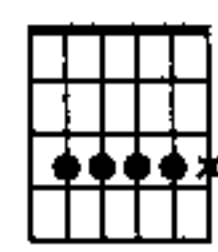
G7sus



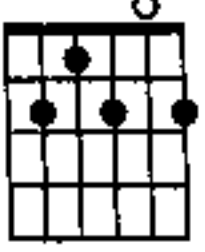
G7



C9sus

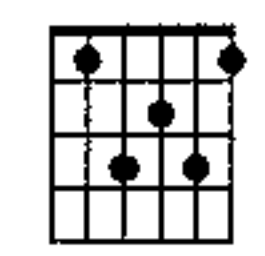


B7

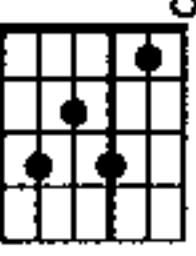


- er chance _ to start a - gain. _ It's just an - oth -
 it's on - ly New _ Year's Eve. _ }

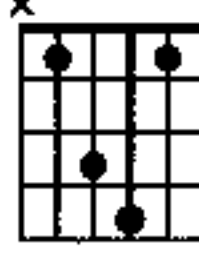
Bbmaj7



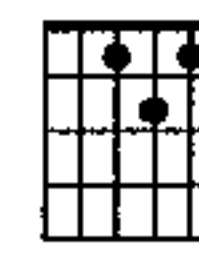
C7



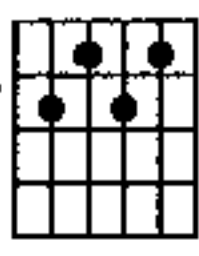
C7/Bb



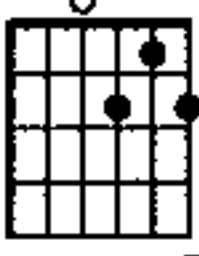
Am7b5



D7b9

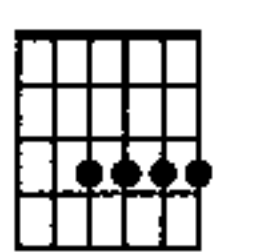


D7

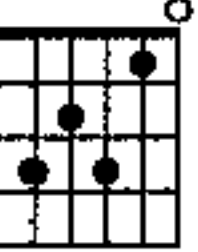


- er New Year's Eve, _ an-oth-er night _ like all _ the rest. It's just an- oth -

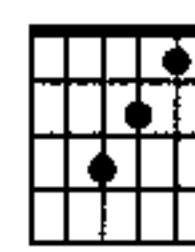
Gm7



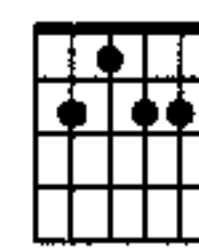
C7



Fmaj7

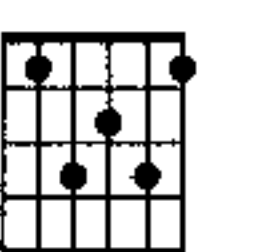


B9

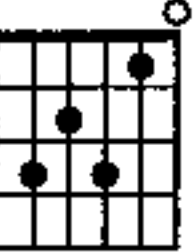


- er New _ Year's Eve, _ let's make it the best. It's just an-oth -

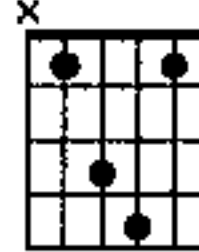
Bbmaj7



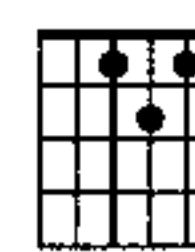
C7



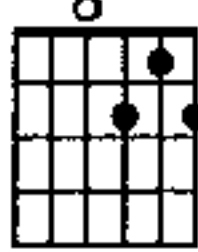
C7/Bb



Am7b5



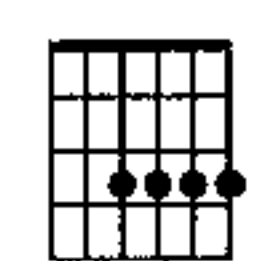
D7



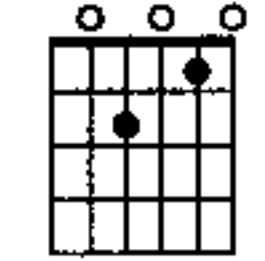
- er New Year's Eve _ it's just an-oth - er Auld _ Lang Syne. _ But when we're through, _

To Coda ⊕

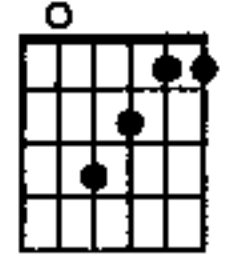
Gm7



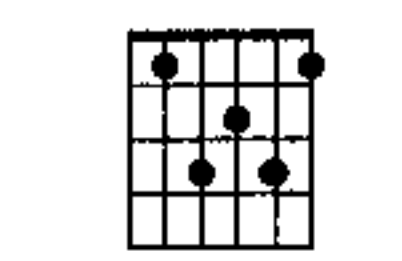
Am7



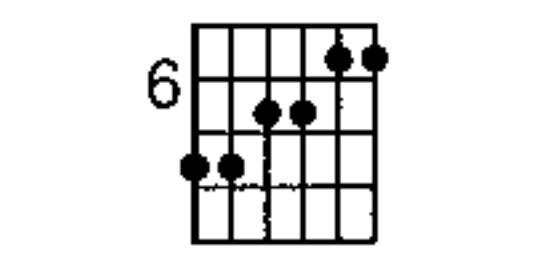
F/A



Bbmaj7

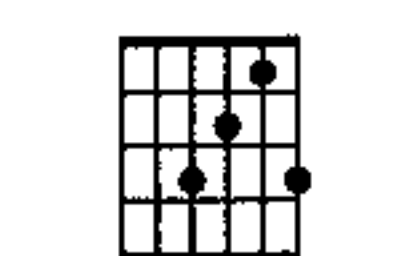


Bbmaj7/C

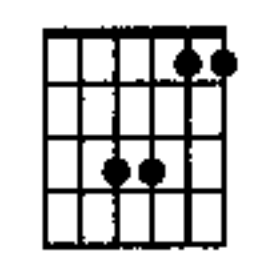


this New Year — you'll see — we'll be just

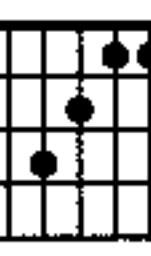
F(add9)



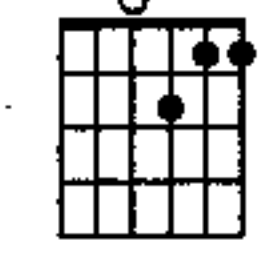
Fsus



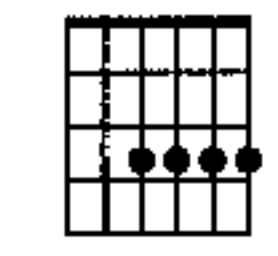
F



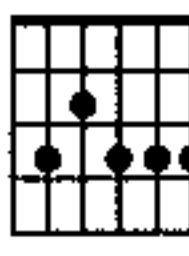
Dm7



Gm7

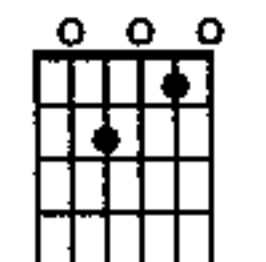


C9

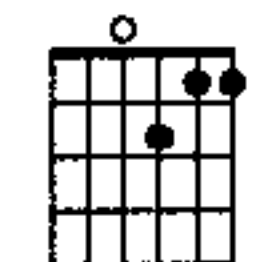


fine.

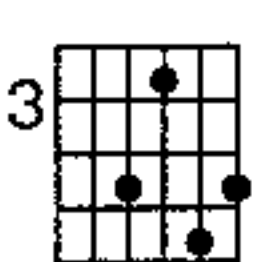
Am7



Dm7

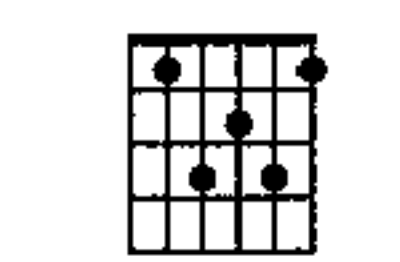


Gm9



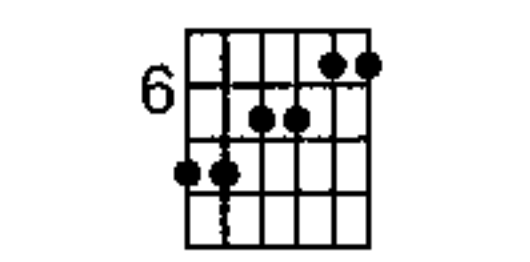
D.S. al Coda

Bbmaj7



CODA

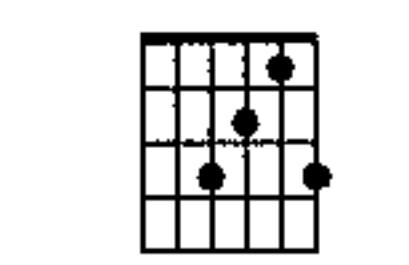
Bbmaj7/C



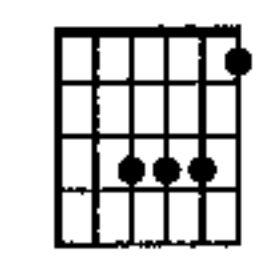
We're not a -

we'll be just

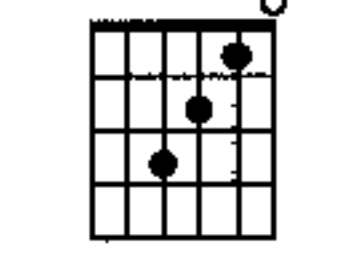
F(add9)



Bb/F



Fmaj7



fine.

8va

a tempo

rit.

Lay Me Down

Words and Music by
LARRY WEISS

Moderately slow, in 2

F Cm/F Bb maj7 Dm7(add11) G7

mf

F/C C9sus Bb maj7 Am7 F#dim7

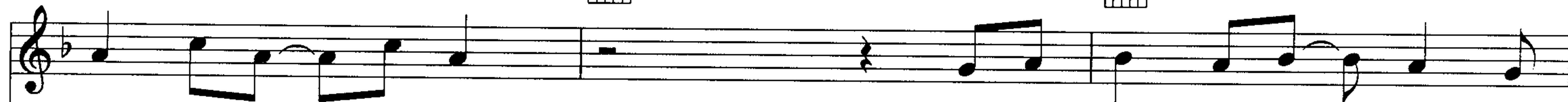
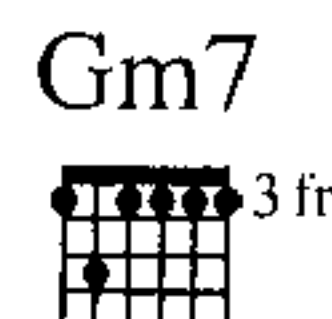
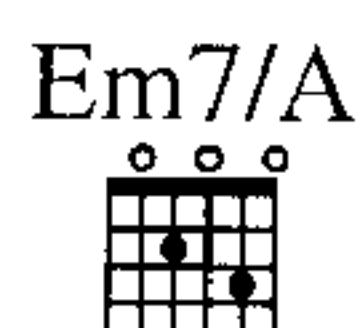
Got

Gm7 C7 Fmaj9

dust on _____ my pi - an - o and dish - es _____ in the sink.
pic - ture _____ in my wal - let and some pic - tures _____ in my mind;
lis - ten _____ to my sto - ry, 'cause I have - n't _____ told it all.

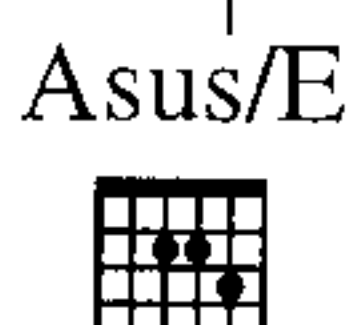
Dm Gm7 C9

Your side _____ of the bed is cold; I
a pock - et _____ full of mem - 'ries I
I saw her _____ with a new love; she

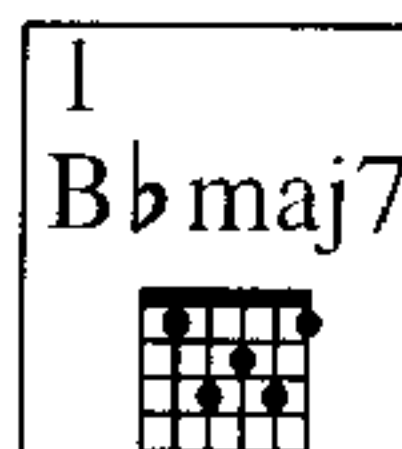
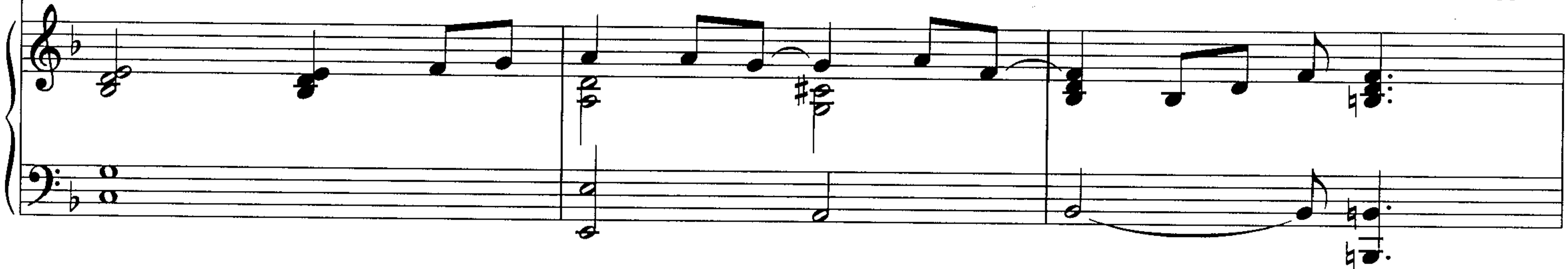


have - n't slept ___ a wink.
nev - er thought I'd find.
turned to me ___ and called.

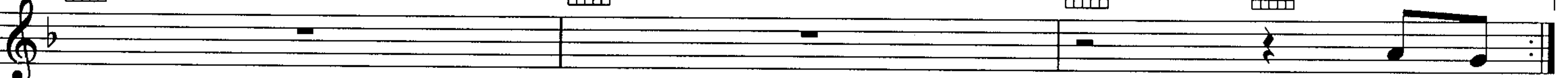
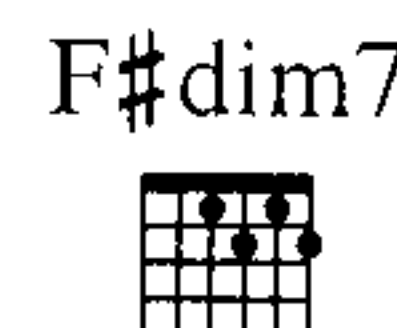
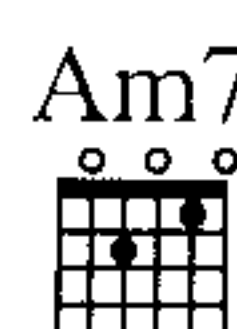
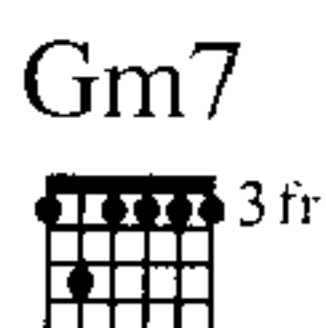
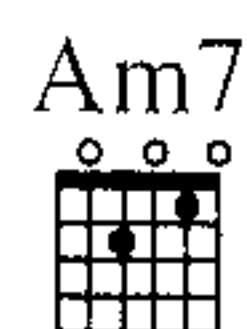
So I read your good - bye let -
And it's rain - ing like ___ a Mon -
When they asked, ___ "How - ya do -



ter to the face in - side ___ my drink.
day, and the world seems ___ so un - kind, ___ so
in?," I could have crum - bled like ___ a wall, ___ so



Lay me down ___ and roll ___ me out ___ to sea. ___
lay me down ___ and roll ___ me out ___ to sea. ___
lay me down ___ and roll ___ me out ___ to sea. ___



Got your



2,3

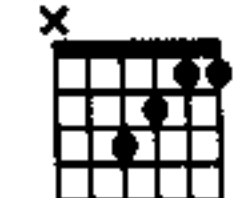
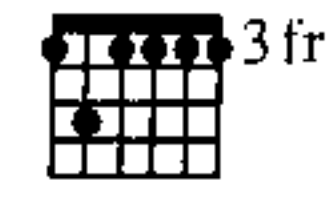
Bb maj7

Am7

Gm7

F(add2)

F/A



Lay me down,

roll me

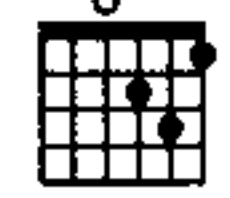
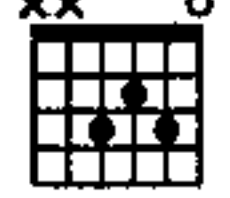
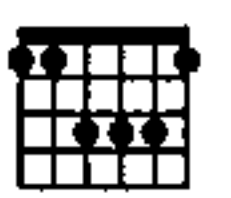
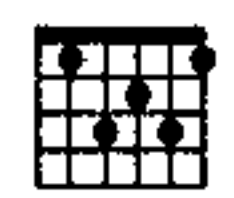
Bb maj7

Bb

F/C

Dm(add2)

Dm



out

to sea.

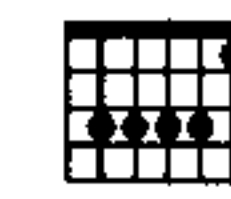
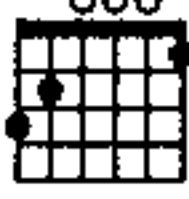
Call-ing on a might - y wave

G7

Bb/C

F

Eb/F



to cov - er me.

Lay me down

and roll me

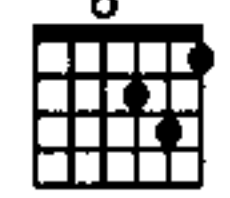
Bb maj7

G7/B

F/C

Dm(add2)

Dm



To Coda

out

to sea.

Heav-en, if you're read - y,

shine your

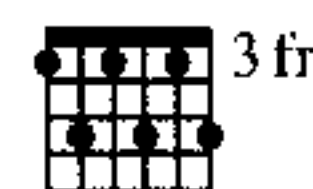
G9sus

G9

Bb/C

F

Eb/F



light _____ on me.

D.S. al Coda
(take 2nd ending)

Bb maj7

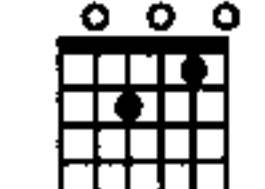
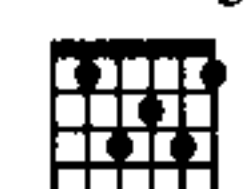
Am7

F#dim7

Slower

CODA

F/C



Now

Heav - en, if you're read -

Much slower

Dm(add2)

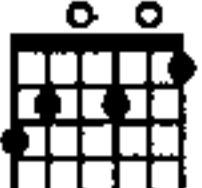
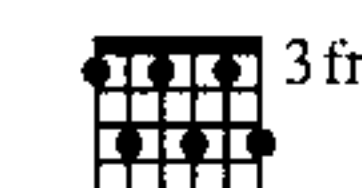
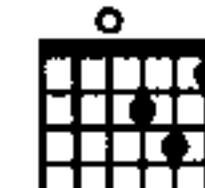
Dm

G9sus

G9

Bb/C

Slowly, freely
N.C.



y, shine your light _____ on me.

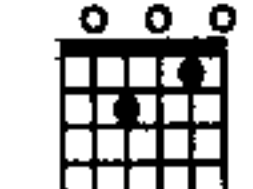
Very deliberately

Bb maj7

Am7

Gm7

F(add2)





EVEN NOW

This album was a milestone in my career with songs on it that I'm very proud of. It was nominated for a Grammy. (I lost.) It was nominated for an American Music Award. (I lost.) But don't feel sorry for me, I met a very good therapist because of this. And he says, "Another ten years I'll finally stop the crying." (Kidding! Kidding!)

I wrote the title song with my long time friend Marty Panzer. We've been friends forever. When I was creating that album, I knew that he'd been going through a really rough breakup with someone, but when he handed me the lyric for "Even Now" it was the first time I realized how painful it must have been for him.

I myself had experienced pain like that so I could relate, and after the song came out I realized that many people could, but Marty, being the brilliant lyricist that he is, was able to put his pain into words.

Writing "Copacabana" with Bruce Sussman and Jack Feldman was great fun. And making the record was even more fun. But the first time I tried out the record at a disco, I watched as everyone ran to the dance floor and danced and I knew that we were on to something big!



Even Now

Music by BARRY MANILOW
Lyric by MARTY PANZER

Slowly

Aadd9

Dmaj7

Aadd9

Dmaj7

Chord diagrams for Aadd9 and Dmaj7 are shown above the staff. The piano accompaniment is marked *mf*. The vocal line begins with the lyrics "E - ven".

Aadd9

Dmaj7

Chord diagrams for Aadd9 and Dmaj7 are shown above the staff. The piano accompaniment continues. The vocal line includes the lyrics: "Now when there's some - one else who cares, when there's Now when I know it was - n't right, and I've".

C#m7

Bm7

Amaj7

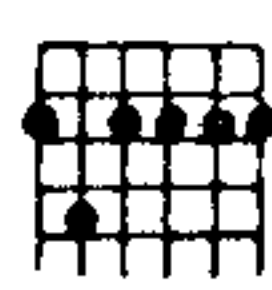
Dmaj7

Chord diagrams for C#m7, Bm7, Amaj7, and Dmaj7 are shown above the staff. The piano accompaniment continues. The vocal line includes the lyrics: "some-one home who's wait-ing just for me. E - ven Now I think a - bout you as I'm found a bet - ter life than what we had. E - ven Now I wake up cry - ing in the".

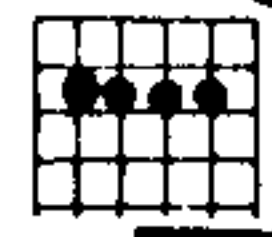
C#m7



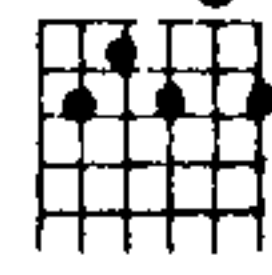
F#m7



A (B bass)



B7

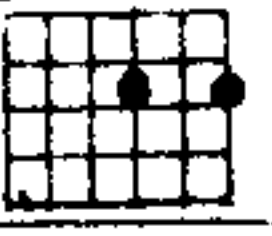


climb - ing up the stairs, and I won - der what to do so she won't
mid - dle of the night, and I can't be - lieve it still could hurt so

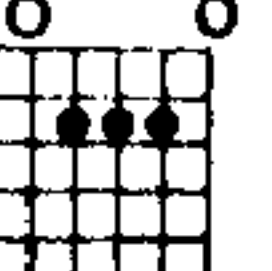
1. E11
O x O O



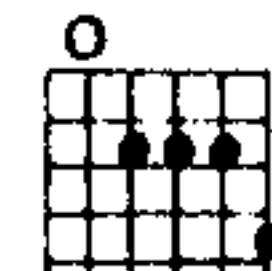
2. E11
O x O O



A

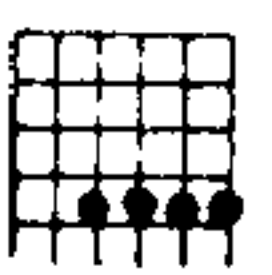


Amaj7

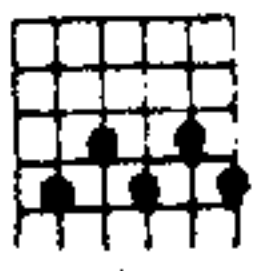


see that E - ven bad. E - ven Now when I have come so

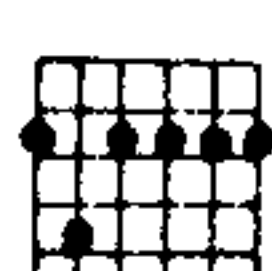
G#m7



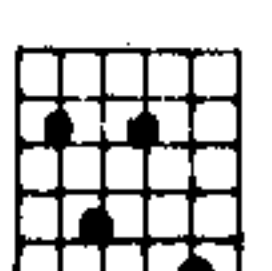
C#7-9



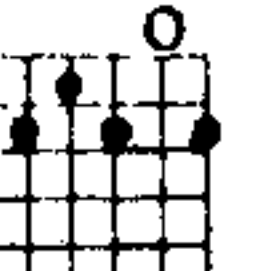
F#m7



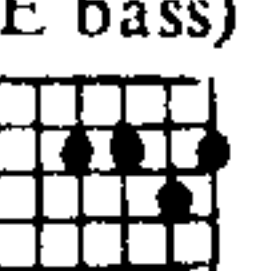
B7sus4



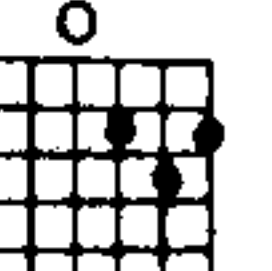
B7



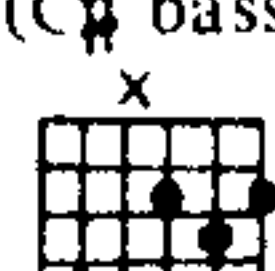
D (E bass)



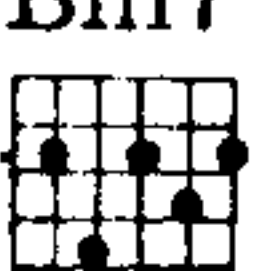
D



D (C# bass)

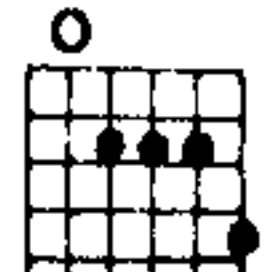


Bm7

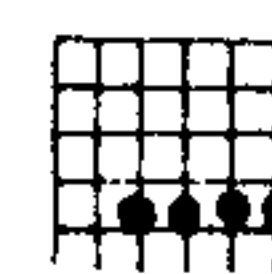


far, I won - der where you are, I won - der why it's still so hard with - out you, E - ven

Amaj7



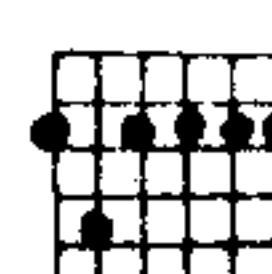
G#m7



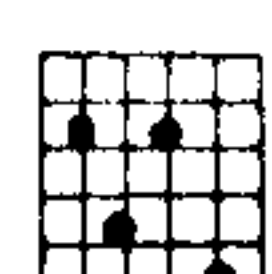
C#7-9



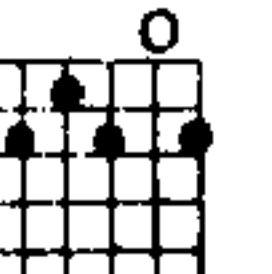
F#m7



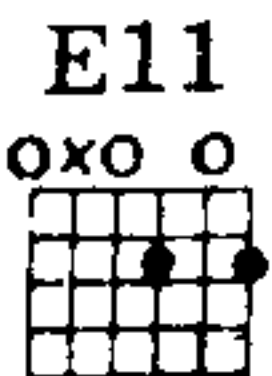
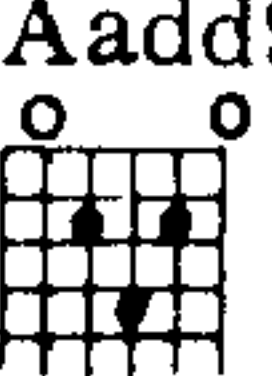
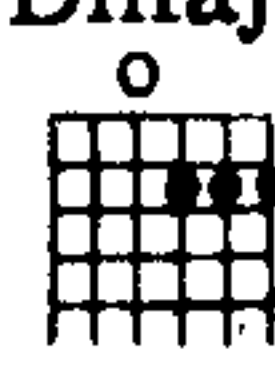
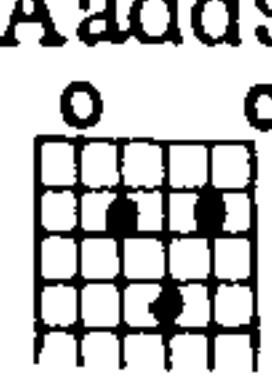
B7sus4




B7

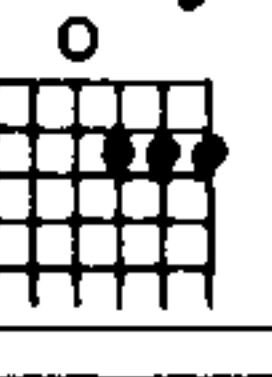

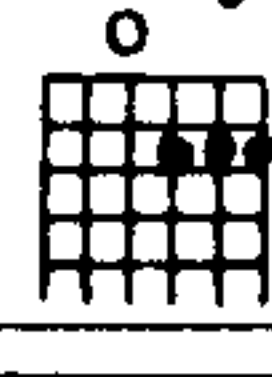


Now when I come shin - ing through, I swear I think of you, and how I wish you


E11  Aadd9  Dmaj7  Aadd9 

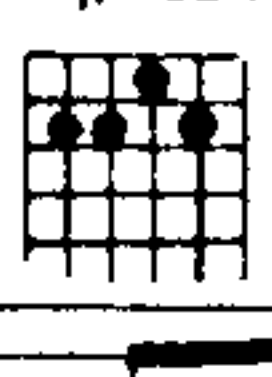

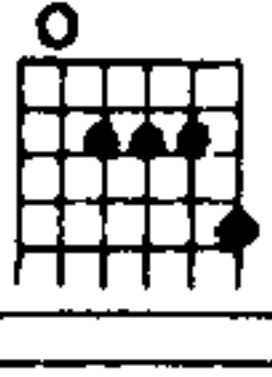

knew _____ E - ven Now.



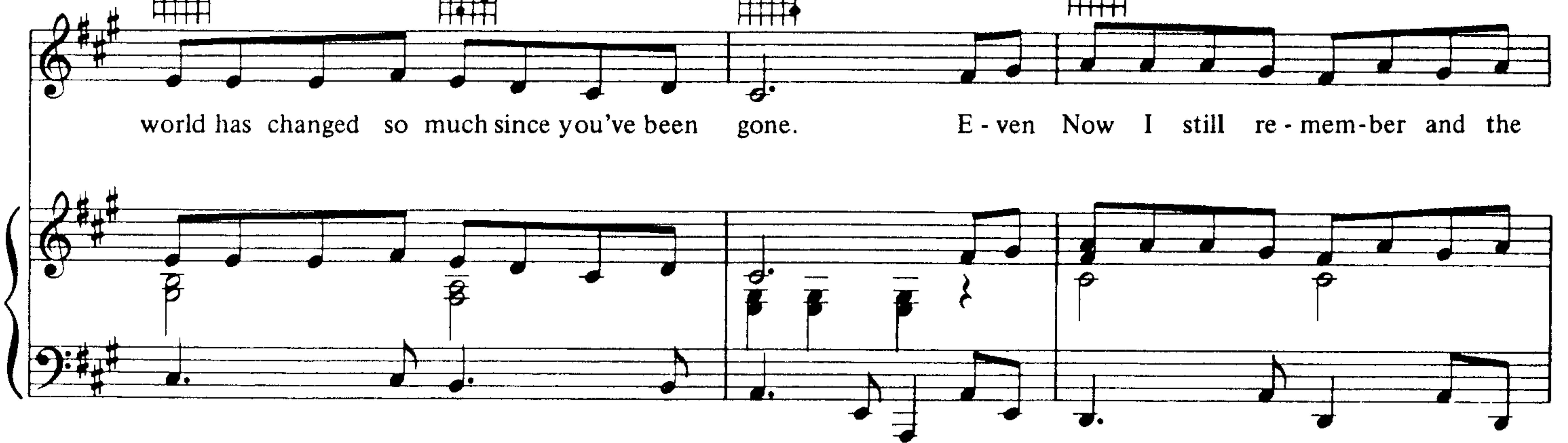
Dmaj7  Aadd9  Dmaj7 

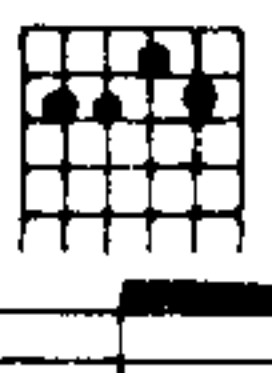



E - ven Now when I nev - er hear your name, and the



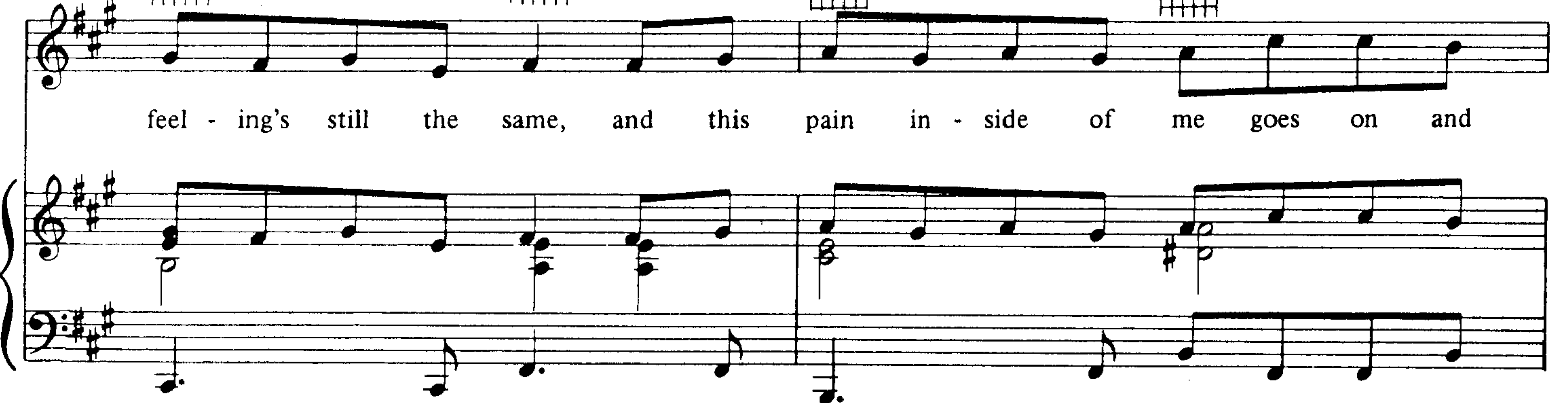
C#m7  Bm7  Amaj7  Dmaj7 

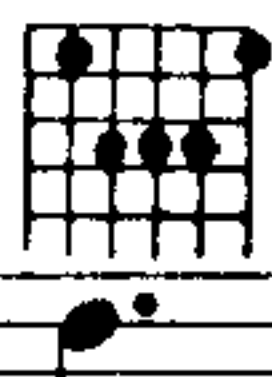



world has changed so much since you've been gone. E - ven Now I still re - mem - ber and the



C#m7  F#m7  A (B bass)  B7 

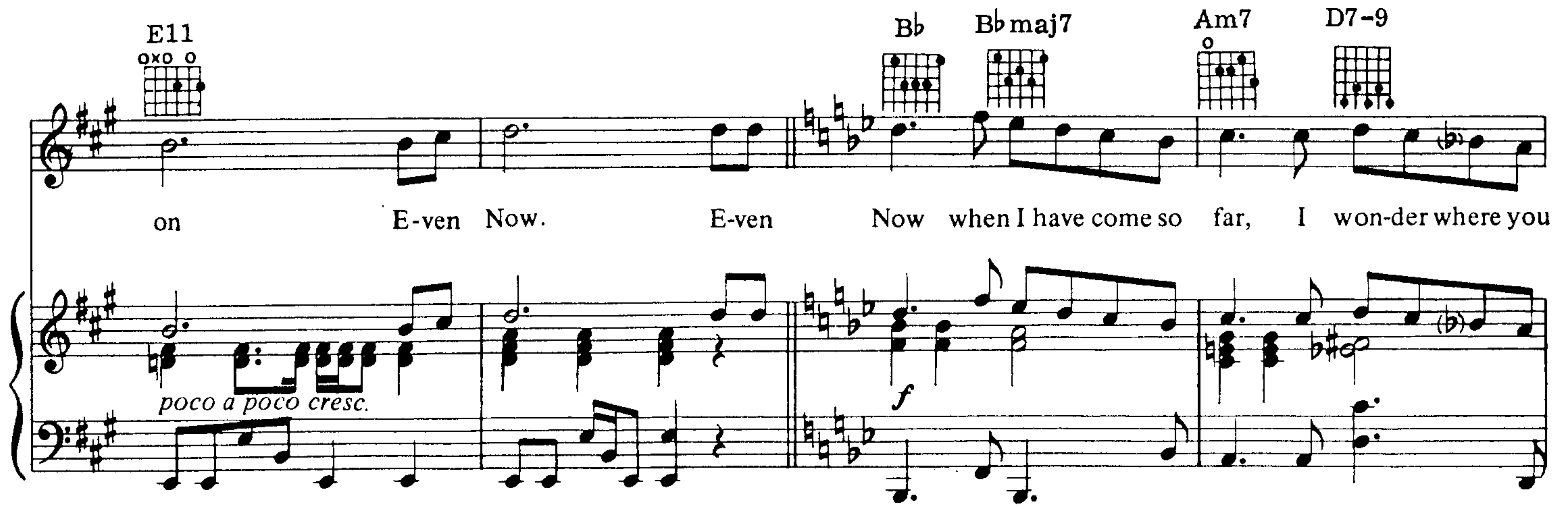
feel - ing's still the same, and this pain in - side of me goes on and




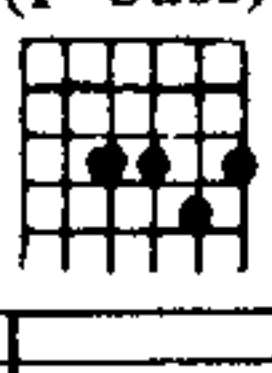







E11  Bb  Bb maj7  Am7  D7-9 

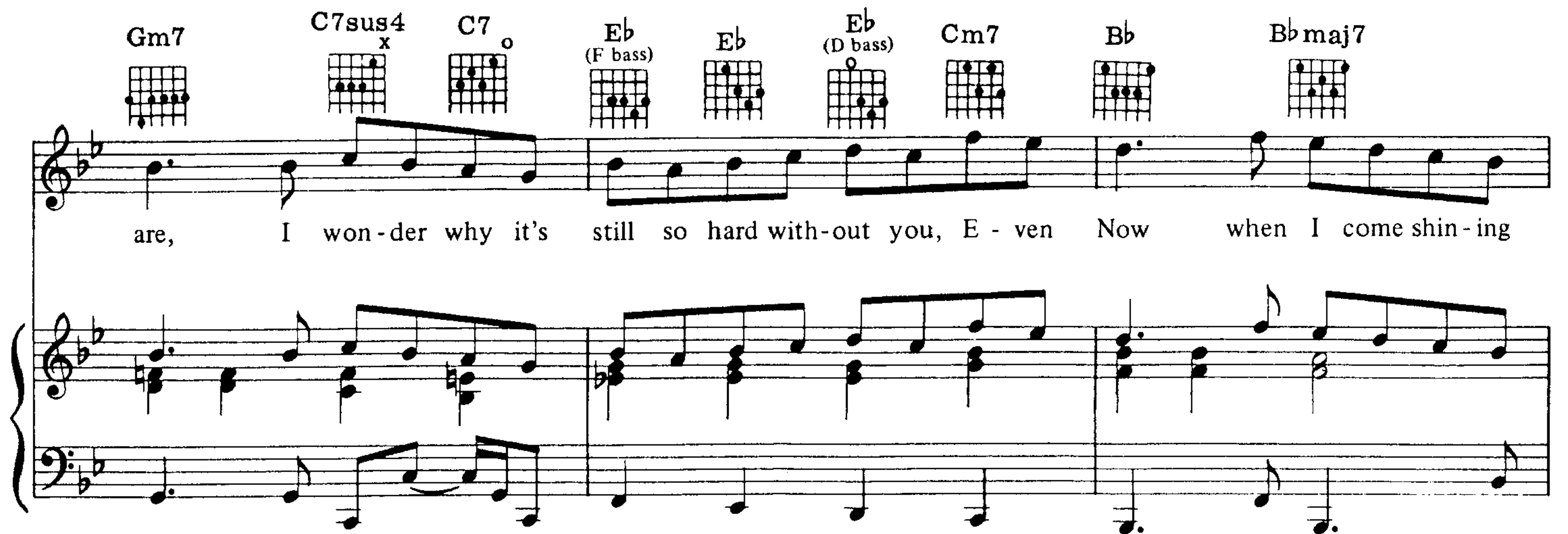
on E-ven Now. E-ven Now when I have come so far, I won-der where you

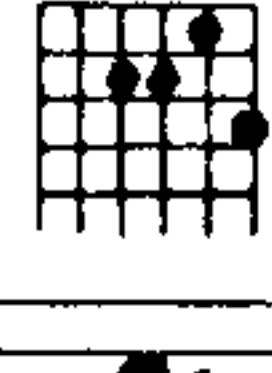
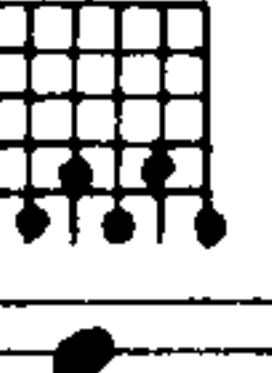

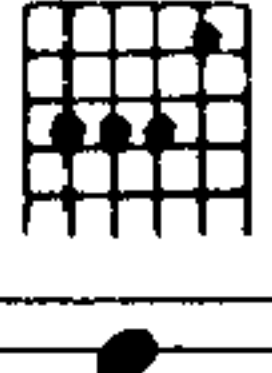
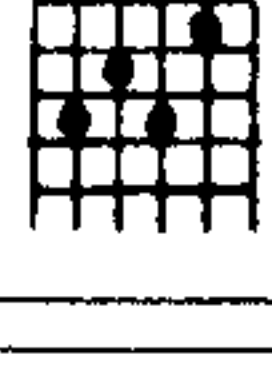

poco a poco cresc.



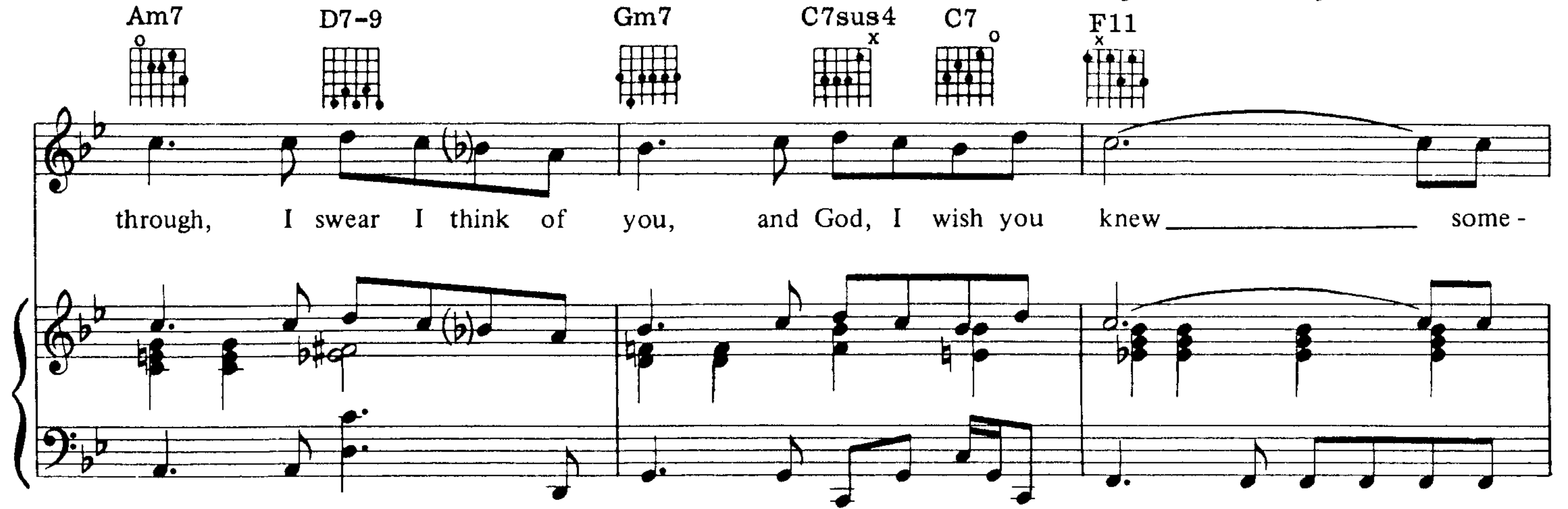
Gm7  C7sus4  C7  Eb  (F bass) Eb  Eb  (D bass) Cm7  Bb  Bb maj7 



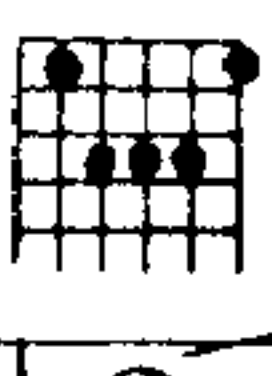
are, I won-der why it's still so hard with-out you, E - ven Now when I come shin - ing



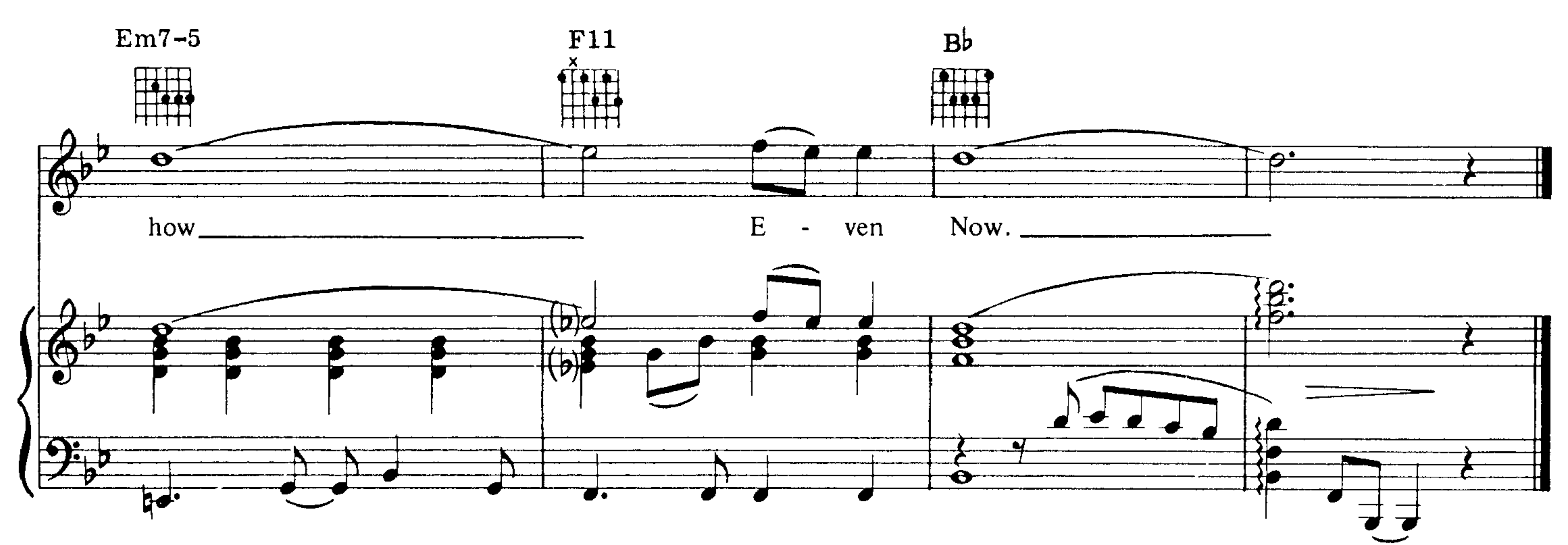
Am7  D7-9  Gm7  C7sus4  C7  F11 

through, I swear I think of you, and God, I wish you knew _____ some -



Em7-5  F11  Bb 

how _____ E - ven Now. _____



Can't Smile Without You

Words and Music by CHRIS ARNOLD,
DAVID MARTIN and GEOFF MORROW

Moderately

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of chords. The tempo is marked 'Moderately' and the dynamics are 'mf'.

D7 (E bass)(F# bass) C (E bass)(F# bass) D7 (E bass)(F# bass) Gmaj9 G Gmaj7 G Em9 Em


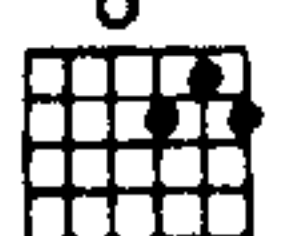
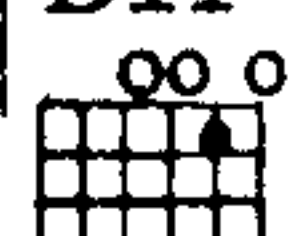
You know I Can't Smile With - out You, I Can't Smile With -
 feel sad when you're sad, I feel glad when

The piano accompaniment for the first line of lyrics features a melodic line in the right hand and a supporting bass line in the left hand. The dynamics are 'mf'.

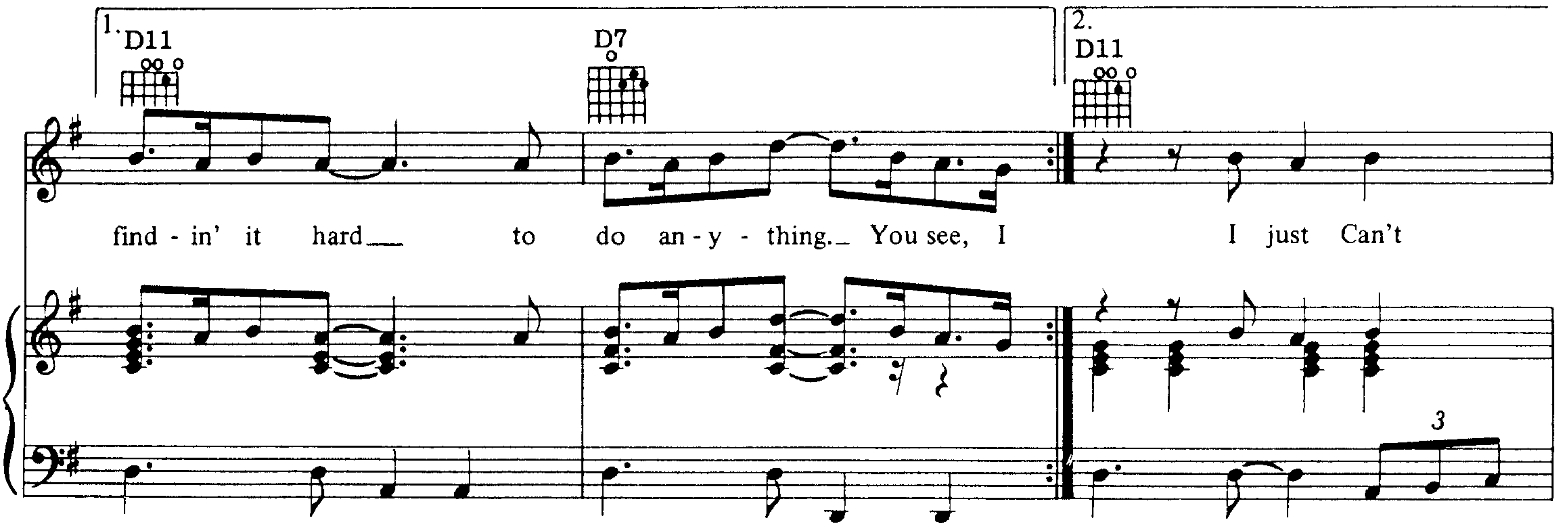
Em(maj7) Em7 Am9 Am7 Am9 Am7

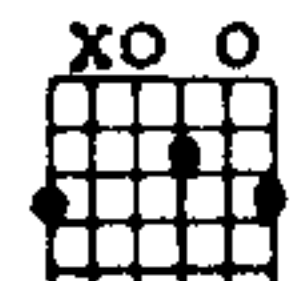
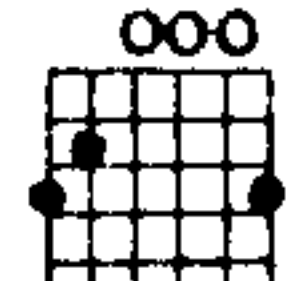
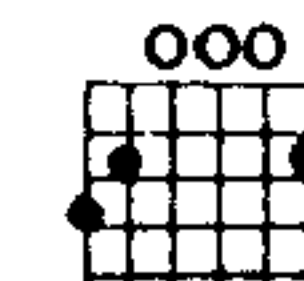
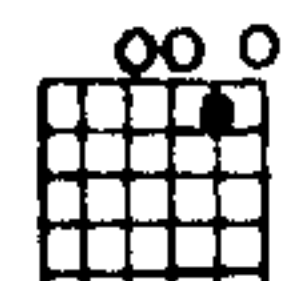
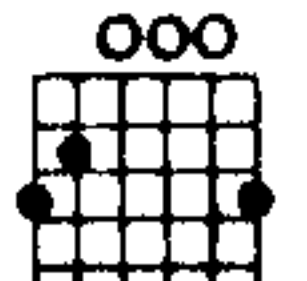
out You, I cant laugh and I can't sing, I'm
 you're glad, If you on - ly knew what I'm go - in' through,

The piano accompaniment for the second line of lyrics includes a melodic line with triplets in the right hand and a supporting bass line in the left hand. The dynamics are 'mf'.

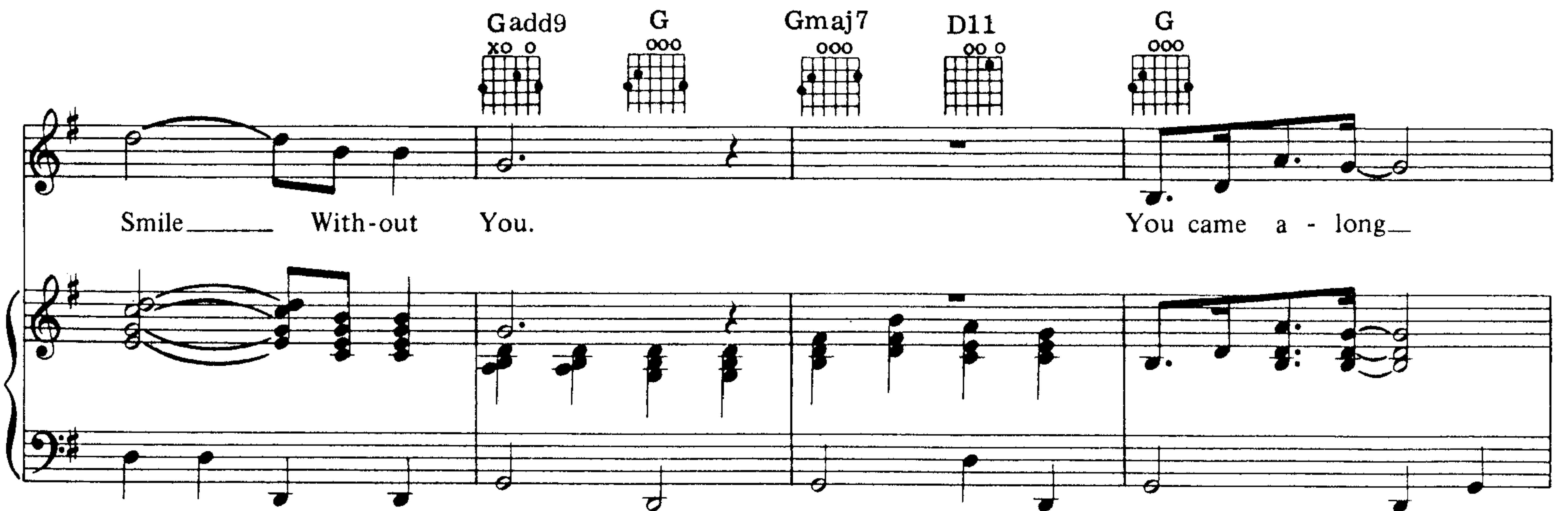
1. **D11**  **D7**  2. **D11** 

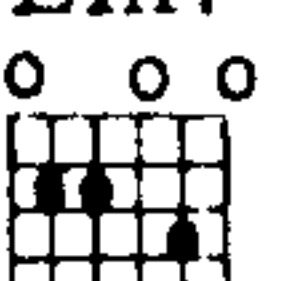
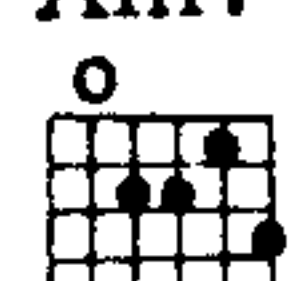
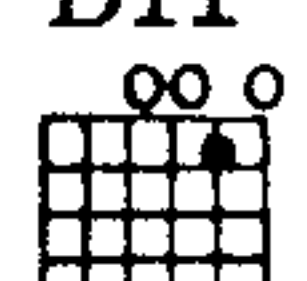
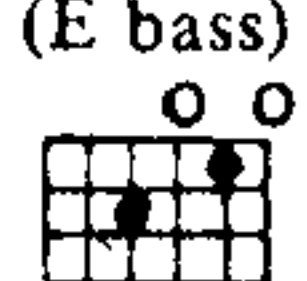
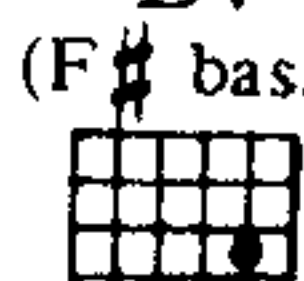
find - in' it hard___ to do an - y - thing. You see, I I just Can't



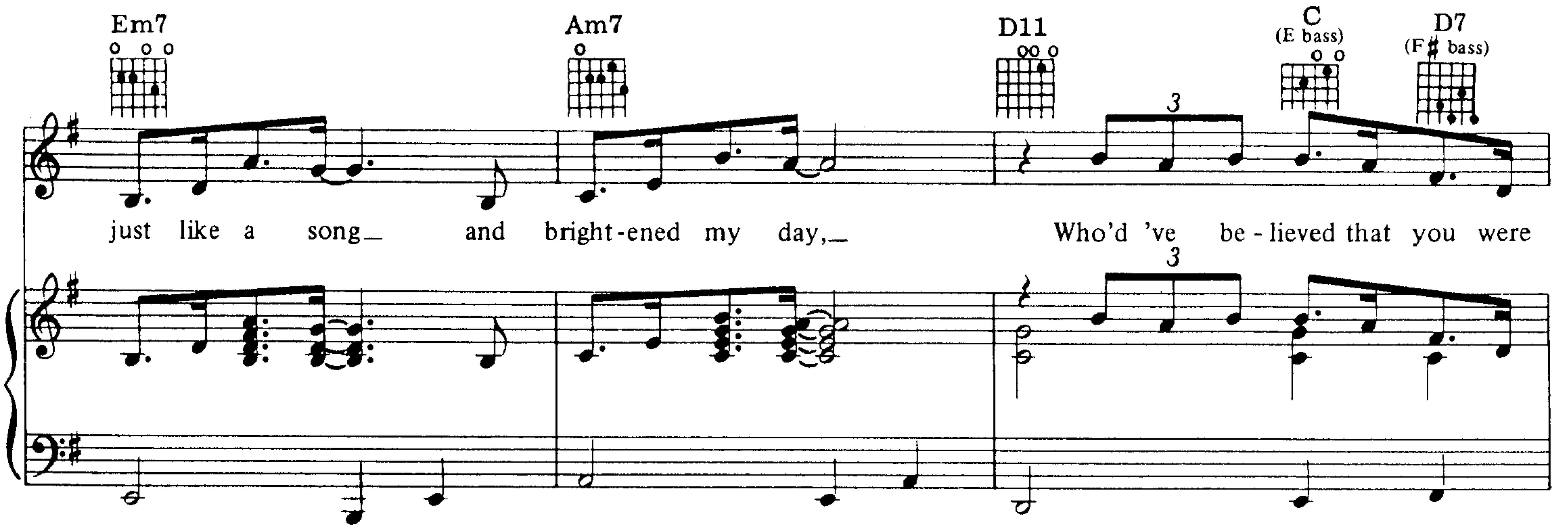
Gadd9  **G**  **Gmaj7**  **D11**  **G** 

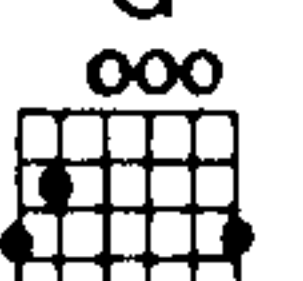
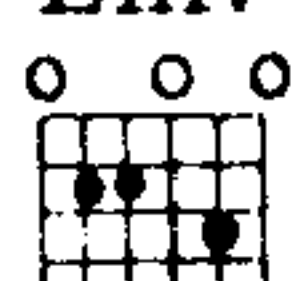
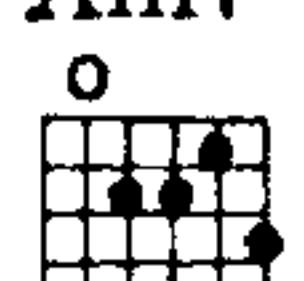
Smile___ With-out You. You came a - long___



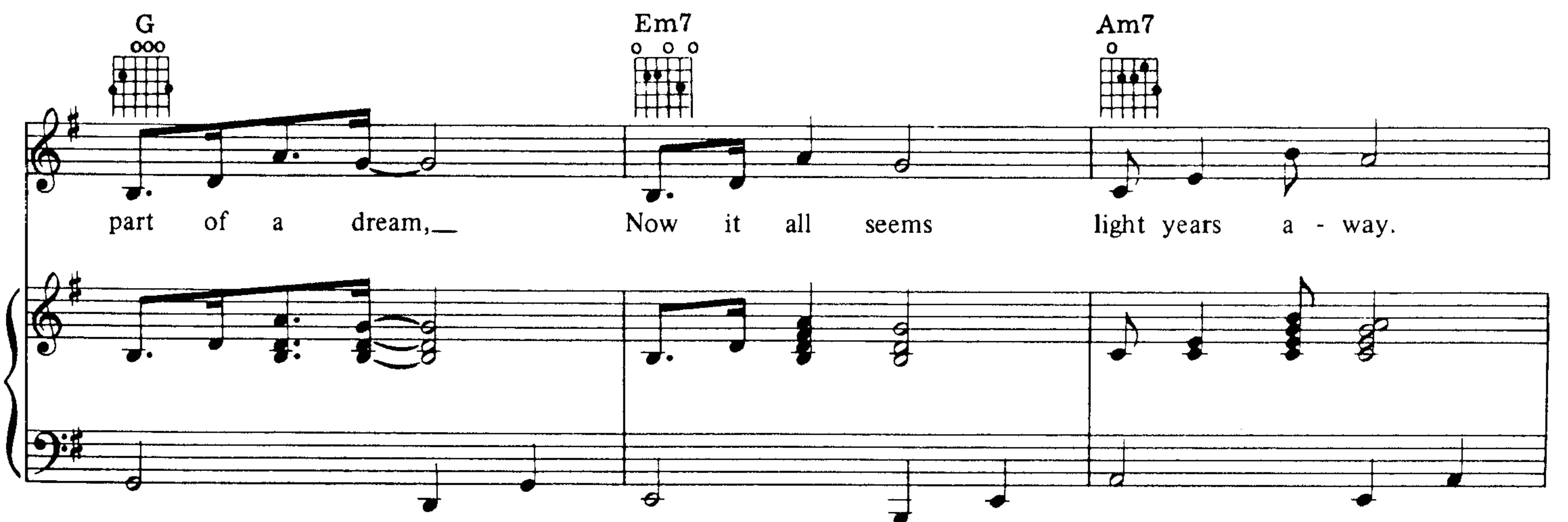
Em7  **Am7**  **D11**  **C (E bass)**  **D7 (F# bass)** 

just like a song___ and bright-ened my day,___ Who'd 've be - lieved that you were



G  **Em7**  **Am7** 

part of a dream,___ Now it all seems light years a - way.



D7 (E bass) C (F# bass) D7 Gmaj9 G Gmaj7 G

And now you know I Can't Smile With - out You,

Em9 Em Em(maj7) Em7 Am9 Am7

I Can't Smile With - out You, I can't laugh — and I

Am9 Am7 D11 Eb11

can't sing, I'm find - in' it hard — to do an - y - thing. — You see, I

Abmaj9 Ab Abmaj7 Ab Fm9 Fm7

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

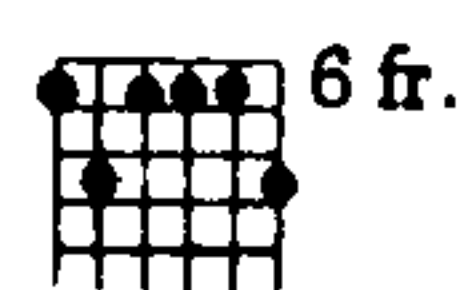
Bb m9



Bb m7



Bb m9

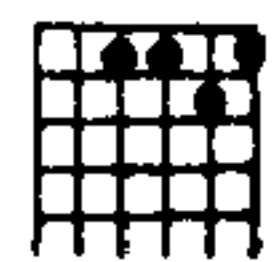


Bb m7



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

Eb 11

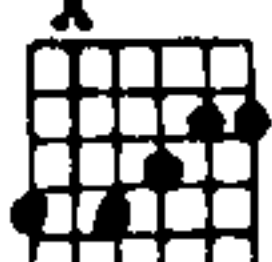


Eb m7

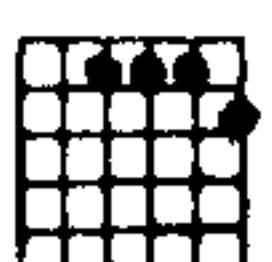


I just can't smile. Now some peo-ple say

Ab 11



Ab 7

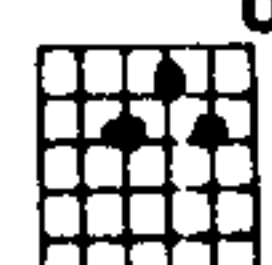


Db maj7



hap - pi-ness takes so ver - y long to find. Well, I'm

Db m



Eb 11



find - in' it hard leav - in' your love be - hind

poco a poco cresc.

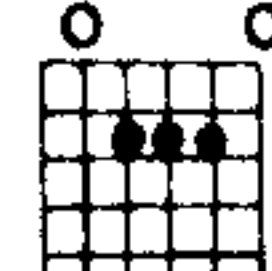
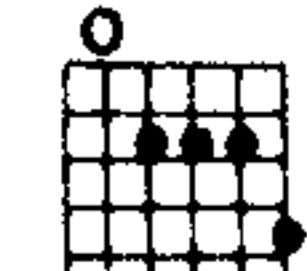
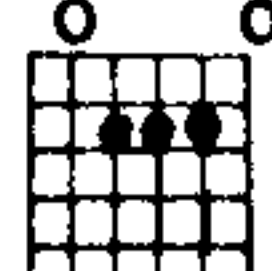
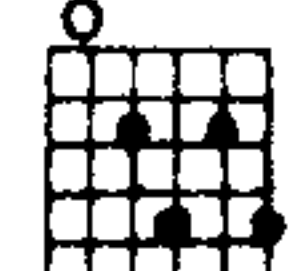
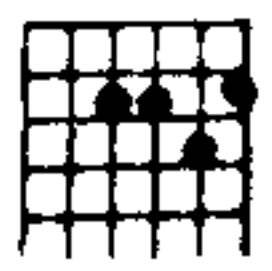
E11

Amaj9

A

Amaj7

A



me.

And you see, I

Can't

Smile

With - out

You,

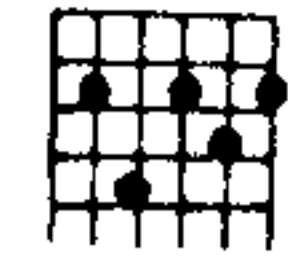
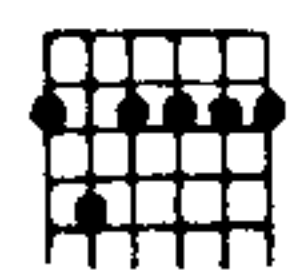
poco rit.

f a tempo

F#m7

Bm9

Bm7



I Can't Smile

With - out

You,

I can't

laugh

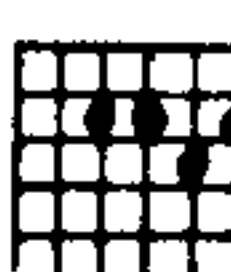
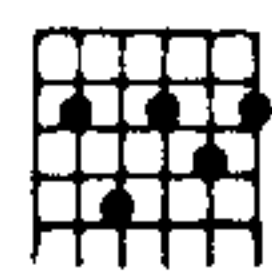
and I

Bm9

Bm7

E11

F11



can't

sing,

I'm find - in' it hard

to

do an - y - thing.

You see, I

Bbmaj9

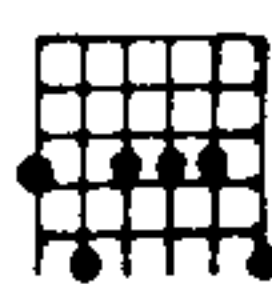
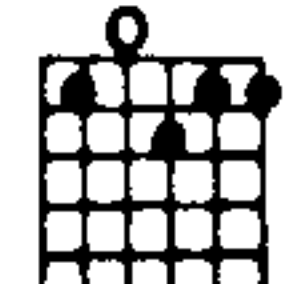
Bb

Bbmaj7

Bb

Gm9

Gm7



feel

glad

when you're

glad,

I feel

sad

when

Cm9 Cm7 Cm9 Cm7

you're sad, If you on - ly knew what I'm go - ing through,

F11 Bb maj9 Bb

I just Can't Smile With - out Can't You. Smile With -

Fade Bb maj7 Bb Gm9 Gm7 Cm9 Cm7

out You, Can't Smile With - out You, Can't laugh and I

Cm9 Cm7 F11 F7 Bb maj9 Bb

can't sing, I'm find - in' it hard to do an - y - thing. You see, I Can't Smile With -

Copacabana

(At the Copa)

Music by BARRY MANILOW
Lyric by BRUCE SUSSMAN and JACK FELDMAN

Moderately, with a Latin 'feel'

Chords: Gm9, F#m9, Fm9, Gm9, F#m7, Fm7, F#m7, Gm7, Fm7, Ab/Bb, Ebmaj7, Am7b5, D7, Gm(maj7), Gm7, Gm6

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a piano introduction, a vocal melody with lyrics, and a piano accompaniment. The piano part includes a rhythmic bass line and chords that support the melody. The lyrics are: "Her name was Lo - la; she was a show - girl with yel - low Ri - co; he wore a dia - mond, he was es - Lo - la; she was a show - girl, but that was feath - ers in her hair and a dress cut down to there. She would Mer - cort - ed to his chair, he saw Lo - la danc - ing there. And when she thir - ty years a - go when they used to have a show. Now it's a".

Fm7

Ab/Bb

Ebmaj7

Am7b5

D7



en - gue _____ and do the Cha - Cha, _____ and while she tried to be a star, To - ny
 fin - ished, _____ he called her o - ver. _____ But Ri - co went a bit too far, To - ny
 Dis - co, _____ but not for Lo - la. _____ Still in the dress she used to wear, fad - ed



Gm7

Cdim7

Gm



al - ways tend - ed bar, a - cross the crowd - ed _____ floor. They worked from
 sailed a - cross the bar. And then the punch - es _____ flew and chairs were
 feath - ers in her hair, she sits there so re - fined and drinks her -



Cdim7

D7b9

Gm

Cm7

D7



eight to _____ four. They were young and they had each oth - er, who could
 smashed in _____ two. There was blood and a sin - gle gun - shot, but just
 self half _____ blind. She lost her youth and she lost her To - ny, now she's



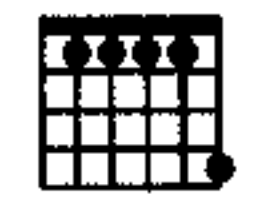
Gm D7/F# Bb7/F



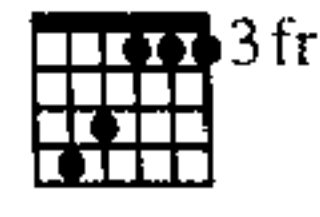
Fm7



Ab/Bb



Ebmaj7



ask for more?
who shot who?
lost her mind!

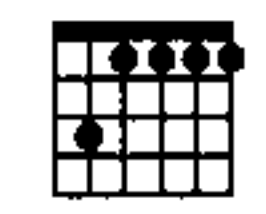
At the

Co - pa, -

Co - pa - ca - ba - na, -

the

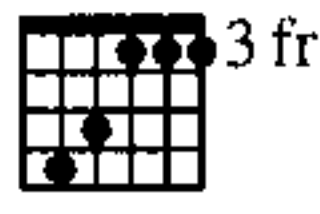
Fm7



Ab/Bb



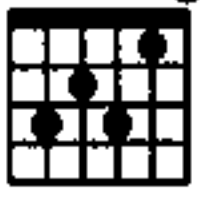
Ebmaj7



Bb/C



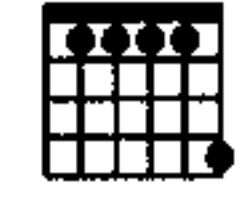
C7



Fm7



Ab/Bb

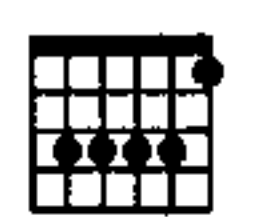


hot - test_ spot north of_ Ha - va - na. _

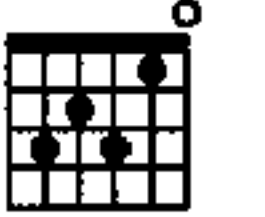
At the Co - pa, -

Co - pa - ca -

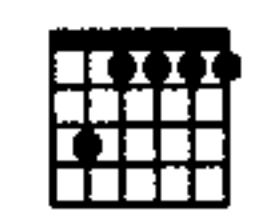
Bb/C



C7



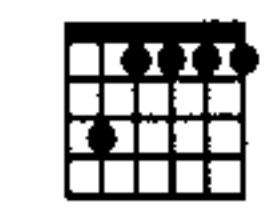
Fm7



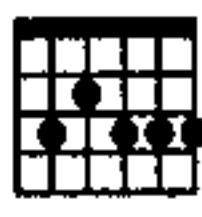
Bb7



Gm7



C9



ba - na, _

mu - sic_ and pas - sion_ were al - ways_ the fash - ion, at the

Fm7

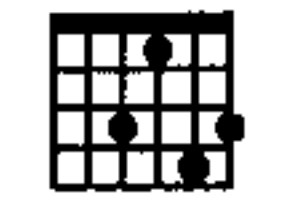


D7b9

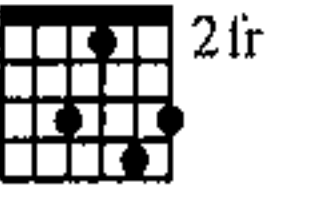


To Coda ⊕

Gm9



F#m9



Co

pa

they fell in love.
she lost her love.

(Love, _
(Love, _

Fm9 F#m9 Gm9 F#m9 1 Fm9 F#m9 Gm9

Co - pa - ca - ba - na.)_ His name was
Co - pa - ca - ba - na.)_

2 Fm9 F#m9 Gm9 Abm9 Am9

Co - pa, Co - pa - ca -

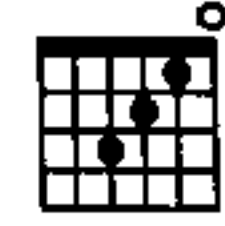
poco a poco cresc.

Bbm9 Bm9 Cm9 Dbm9

ba - na, Co - pa - ca - ba - na,

Ah,

Dm9



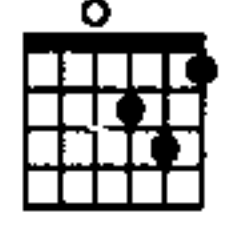
Ah, _____ Ah, _____

The first system of the score features a vocal line with two phrases of "Ah," each followed by a long horizontal line indicating a sustained note. The piano accompaniment consists of a right-hand part with a complex, arpeggiated texture and a left-hand part with a steady eighth-note bass line.

Ah. _____

The second system continues the vocal line with a single "Ah." phrase and a long horizontal line. The piano accompaniment maintains its arpeggiated right-hand texture and eighth-note left-hand bass line.

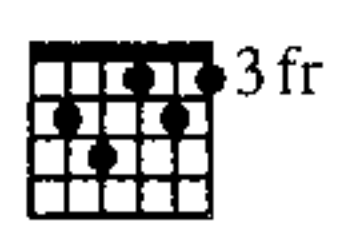
Dm



Ah. _____

The third system features a vocal line with a single "Ah." phrase and a long horizontal line. The piano accompaniment continues with its characteristic arpeggiated right-hand part and eighth-note left-hand bass line.

Eb/Db



Co - pa, _____ Co - pa - ca -

The fourth system contains the vocal line with the lyrics "Co - pa, _____ Co - pa - ca -". The piano accompaniment features a right-hand part with sustained chords and a left-hand part with a steady eighth-note bass line.

Fm/D

ba - na, like in Ha - va - na,

Em Ebm

have a ba - na - na, mu - sic and

Bbm9 6fr Am9 Abm9 Gm9 Gbm9

pas - sion al - ways in fash - ion.

Fm9 N.C. Fm9 F#m9 Gm9 F#m9 2fr

Instrumental solo ad lib.

Fm9 F#m9 Gm9 Abm9 Am9 Abm9

This system contains the first two measures of the piano accompaniment. The guitar part has chord diagrams for Fm9, F#m9 (2fr), Gm9, Abm9 (4fr), Am9, and Abm9 (4fr). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Gm9 F#m9 Fm9 F#m9 Gm9 D.S. al Coda

Solo ends Her name is

This system contains the next two measures. The guitar part has chord diagrams for Gm9, F#m9 (2fr), Fm9, F#m9 (2fr), and Gm9. The piano accompaniment continues with the melodic and bass lines. The instruction "D.S. al Coda" appears at the end of the system.

CODA D7b9 Gm9 F#m9 Fm9 F#m9

don't fall in love, (Co - pa, - don't fall in

This system is the CODA section. It starts with a Coda symbol and has guitar chord diagrams for D7b9 (4fr), Gm9, F#m9 (2fr), Fm9, and F#m9 (2fr). The piano accompaniment includes the vocal line with lyrics: "don't fall in love, (Co - pa, - don't fall in".

Gm9 F#m9 Fm9 F#m9 Gm9

ba - na, - Co - pa - ca - ba - na.)

love.

This system contains the final two measures. The guitar part has chord diagrams for Gm9, F#m9 (2fr), Fm9, F#m9 (2fr), and Gm9. The piano accompaniment includes the vocal line with lyrics: "ba - na, - Co - pa - ca - ba - na.) love."

Somewhere in the Night

Music by RICHARD KERR
Words by WILL JENNINGS

Moderately slow

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of eighth notes and quarter notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately slow' and the dynamics are 'mf'.

Bb add9 Bb Bb maj7 Dm7

Time, you found time e - nough to love, and I found love e - nough to

Time, you found time e - nough to love, and I found love e - nough to

The piano accompaniment for the first phrase continues with the same melodic and harmonic structure as the introduction, supporting the vocal line.

Gm7 Gm (F bass) Cm Cm (Bb bass) Am7-5 D7-5 D7

hold you. So to - night I'll stir the fire you feel in - side

hold you. So to - night I'll stir the fire you feel in - side

The piano accompaniment continues with the second phrase, maintaining the 'Moderately slow' tempo.

Gm Gm (F bass) Em7-5 Eb Bb (D bass)

un-til the flames of love en - fold you. Lay - in' be - side — you,

un-til the flames of love en - fold you. Lay - in' be - side — you,

The piano accompaniment concludes the third phrase with a final chord and melodic flourish.

D7 (E bass) C (F bass) D7 Gm Dm (F bass) Eb maj7 F11
 lost in the feel - ing, so glad you o - pened my door. Come with me, —

Bb Eb maj7 F (Eb bass) Dm7
 Some-where In The Night we will know

Gm Dm (F bass) Eb maj7 F11 Bb
 ev - 'ry - thing lov - ers can know. You're my song, —

Eb maj7 F (Eb bass) Dm7 Gm Dm (F bass)
 Mu - sic too mag - ic to end, I'll play you o - ver and o - ver a -



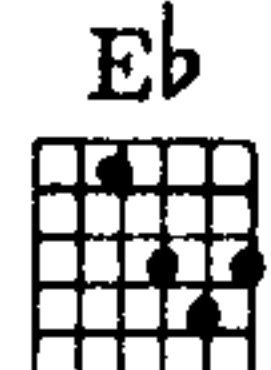
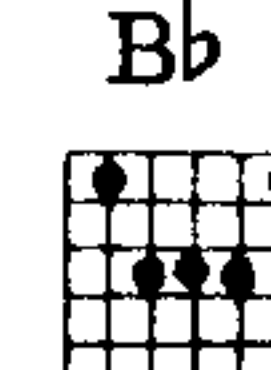
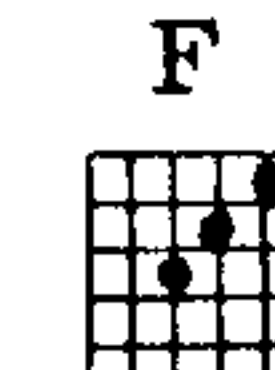




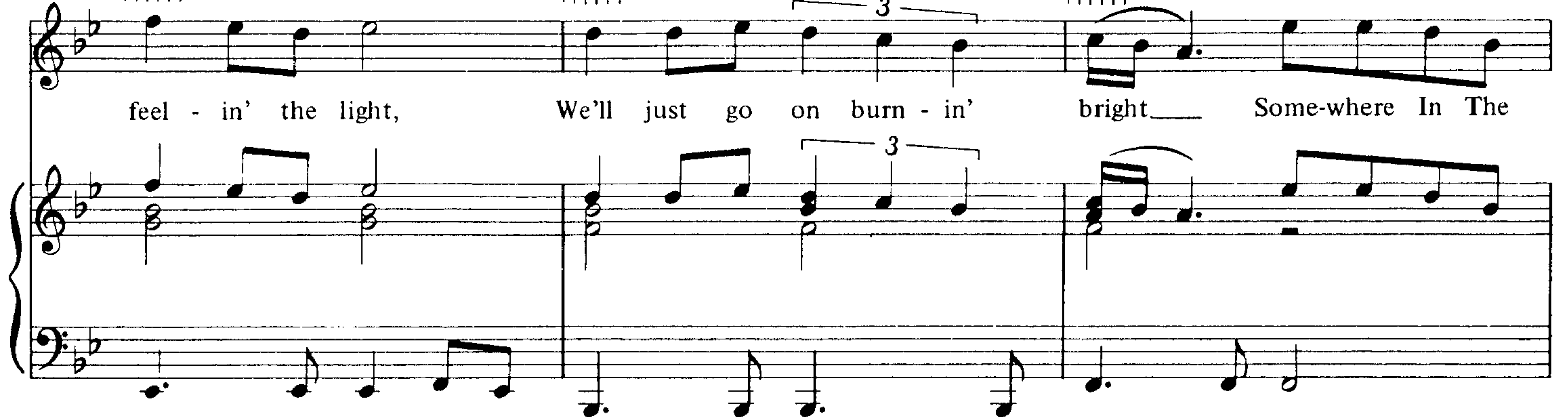


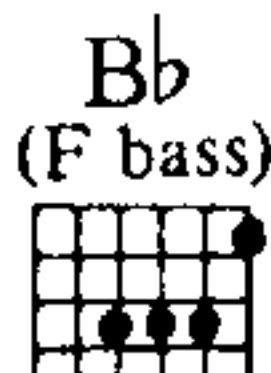
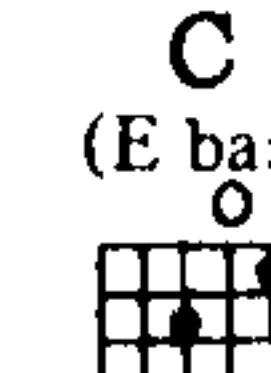
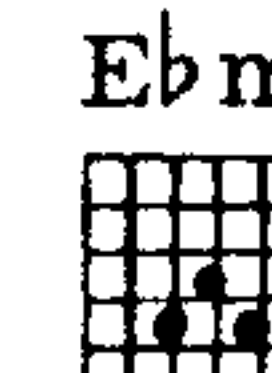
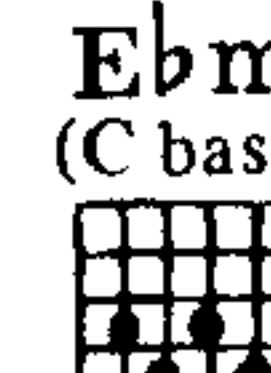
gain. Lov-in' so warm, mov-in' so right, clos-in' our eyes, and








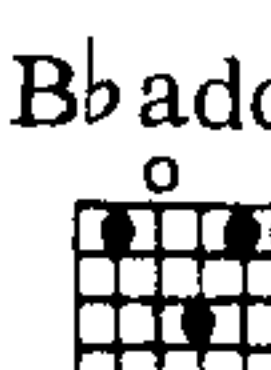
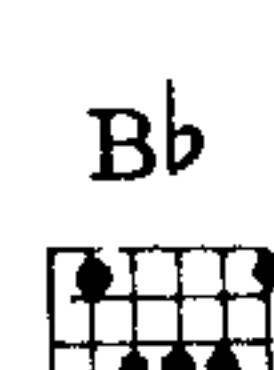
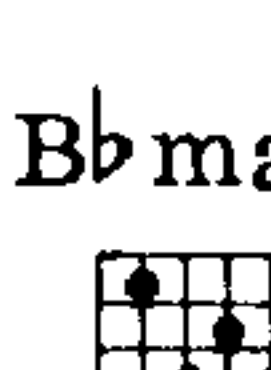
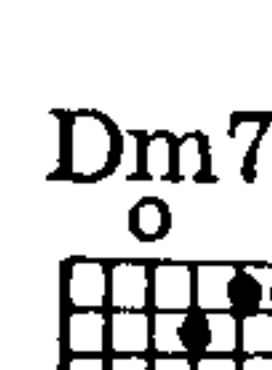
feel - in' the light, We'll just go on burn - in' bright Some-where In The



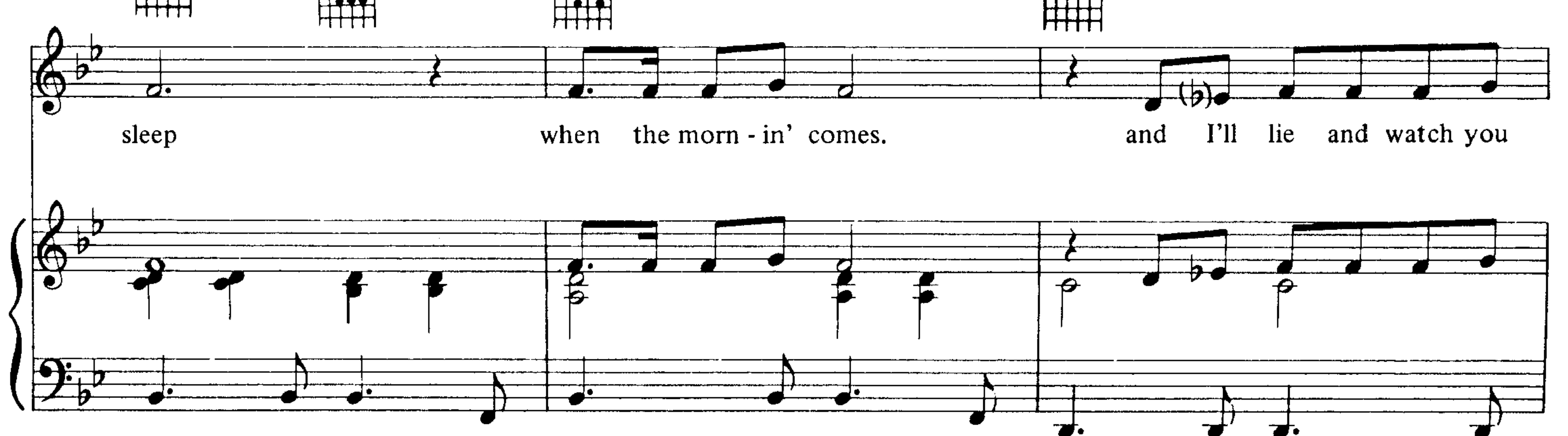





Night. You'll



sleep when the morn - in' comes. and I'll lie and watch you



Gm7 Gm (F bass) Cm Cm (B \flat bass) Am7-5 D7-5 D7

sleep - in'. And you'll smile when you dream a - bout the night,

Gm Gm (F bass) Em7-5 Eb B \flat (D bass)

like it's a se - cret you've been keep - in'. Lay - in' be - side you,

D7 C (E bass) D7 (F \sharp bass) Gm Dm (F bass) Eb maj7 F11

lost in the feel - ing, so glad you o - pened my door. You're my song, —

C Cmaj7 Fmaj7 G G (F bass) Em7

Mu - sic too mag - ic to end, I'll play you

Am Em (G bass) F

o - ver and o - ver a - gain. Lov - in' so warm,

G (F bass) Am G (B bass) C (Bb bass) F (A bass) F

mov - in' so right, clos - in' our eyes and feel - in' the light,

C G (B bass) Am G (B bass) C G7 Am

We'll just go on burn - in' bright Some-where In The Night.

Em7 Dm7 (E bass) C Dm (F bass) D9 G11 C

We'll just go on burn - in' bright Some-where In The Night.

I Was a Fool

(To Let You Go)

Music by BARRY MANILOW
Lyric by MARTY PANZER

Moderately slow Swing (♩ = ♩³)

N.C. Ebmaj7/D Db6 C7 Fm7 Adim

mf

Fm7/Bb Emaj7 Ebmaj7 D7 Dbmaj7(6/9) C7

Af - ter I've had _____ my last ci - gar - ette, when the night is as
 _____ the bar with the boys, though I can't stand the
 _____ with some - bod - y new and she knows what to

Fm7 Bb7 G13 G7b13 Bb/C C7b9 F13 F7b13 F7

black as the night's gon - na get, well, I'm still wide a - wake 'cause I still can't for -
 drinks and I can't stand the noise, when I know I'll be back 'cause there's no oth - er
 say, ah, but not what to do, then I know what I've lost and I know it's so

To Coda ⊕

1

Fm7

Fm7/Bb

Eb/G

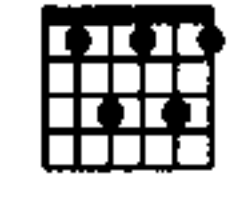
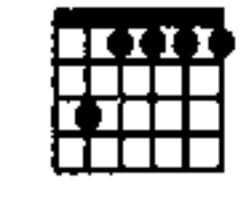
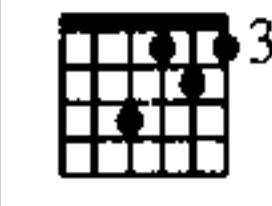
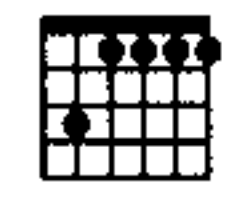
Gbm6

Fm7

Bb7

Emaj7

Ebmaj7



Musical notation for the first system, including treble and bass clefs, notes, and rests.

get
choice,
true.

I was a fool
I know I was a fool.
I know I was a fool.

to let you go.

And af - ter I've closed

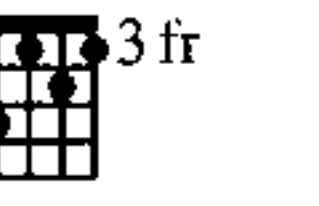
Musical notation for the second system, including treble and bass clefs, notes, and rests.

2
Eb/G Gbdim7 Fm7 Emaj7 Eb

Bbm9

Eb9

Ab6/9



Musical notation for the third system, including treble and bass clefs, notes, and rests.

to let you go.

I was a fool

to think that

Musical notation for the fourth system, including treble and bass clefs, notes, and rests.

Abm7

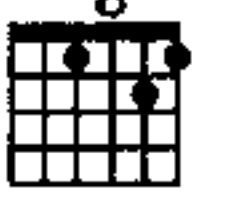
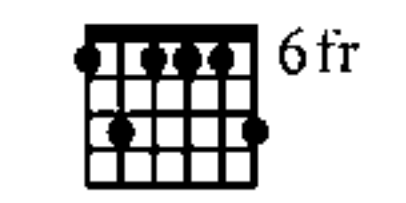
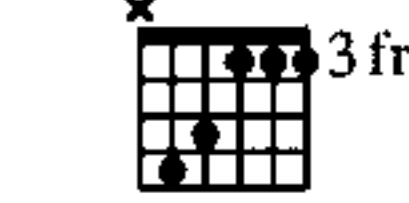
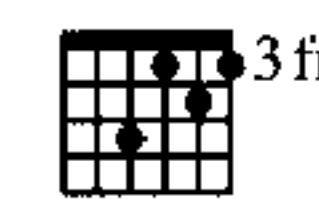
Eb/G

Fm7

Ebmaj7

Bbm9

Eb9



Musical notation for the fifth system, including treble and bass clefs, notes, and rests.

I could sleep a wink

in this big emp - ty bed by my - self.

And I was a fool.

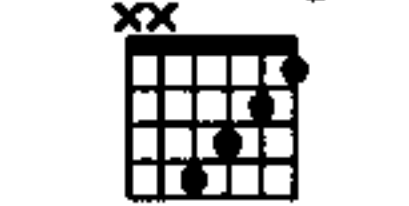
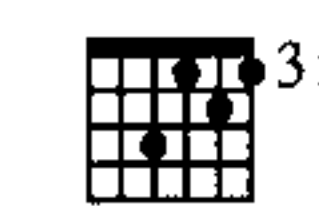
Musical notation for the sixth system, including treble and bass clefs, notes, and rests.

Ab6/9

Abm7

Eb/G

Gbmaj7



Musical notation for the seventh system, including treble and bass clefs, notes, and rests.

to wait un - til it was too late

to tell you just how I felt.

Musical notation for the eighth system, including treble and bass clefs, notes, and rests.

D.S. al Coda

Cb maj7

Bb 13

Bb 7b13 Eb maj7

CODA

Eb/G

Gbdim7

Fm7

Emaj7

Eb

And af - ter I've been _

to let you go. _

Bbm7

Eb7

Ab 6/9

Abm7

Bbm7

Cb maj7

Bbm7

Abm7

Abm/Db

Eb/G

Fm7

Eb maj7

Bbm7

Eb7

Ab 6/9

Abm7 Bbm7 Cb maj7 Bbm7 Abm7 Abm/Db

Eb/G

Gbmaj7

Bmaj7

F#m Emaj7

And af - ter I've been _

D# 3fr Dbmaj7(6/9) 4fr C#7 F#m7 B7

with some-bod - y new and she knows what to say, ah, but not what to

G#13 3fr C#7sus C#7 F#7 F#m7 B7

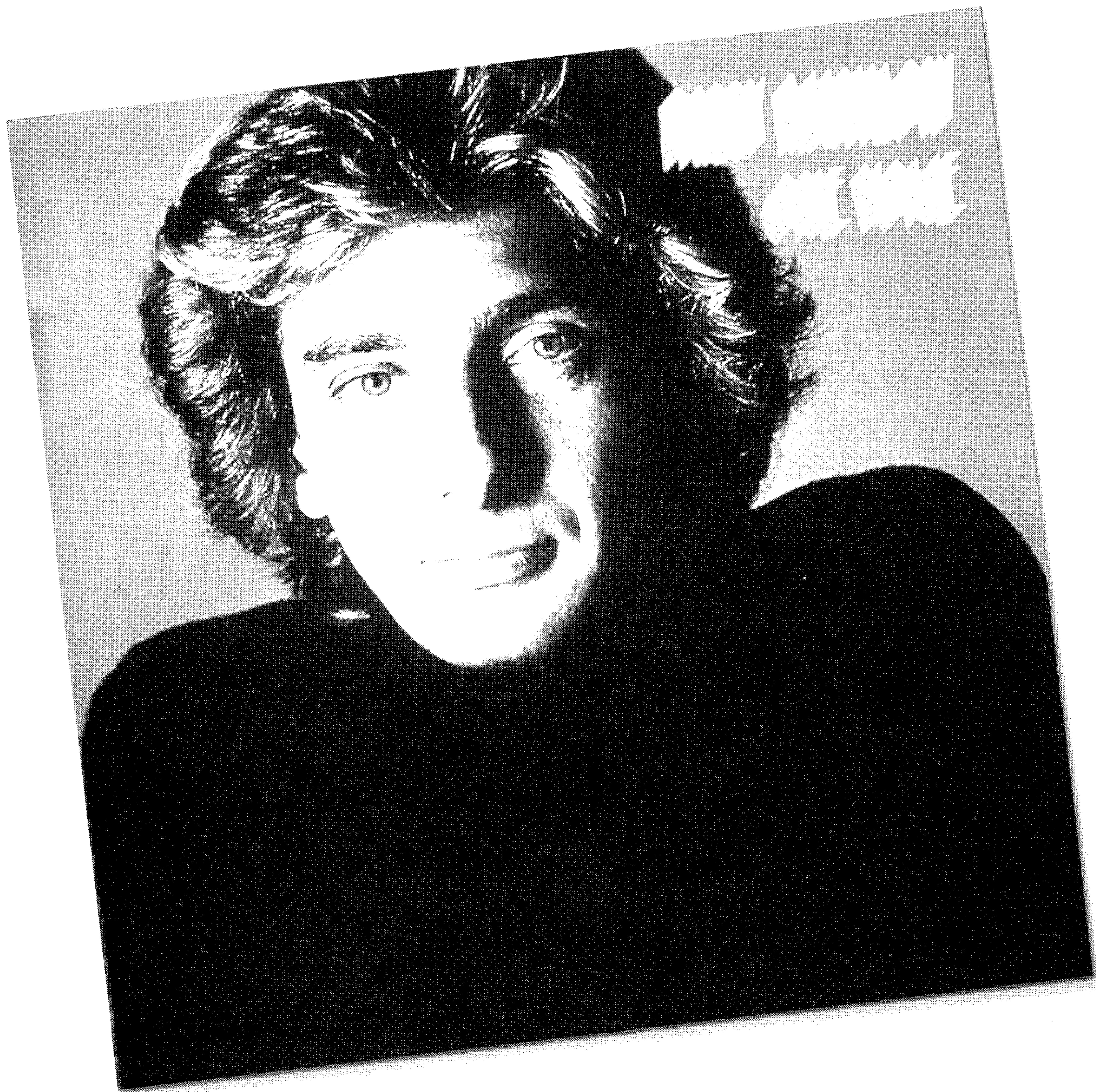
do, then I know what I've lost and I know it's so true, when I see what it

G#m7 4fr C#7 F#m7 E/G# A A#dim7

cost and what I'm go-ing through. I know I was a fool, I was a

B9sus 5fr E/G# Edim/G F#m7 Edim/G E/G# Fmaj7 Emaj9

fool to let you go.



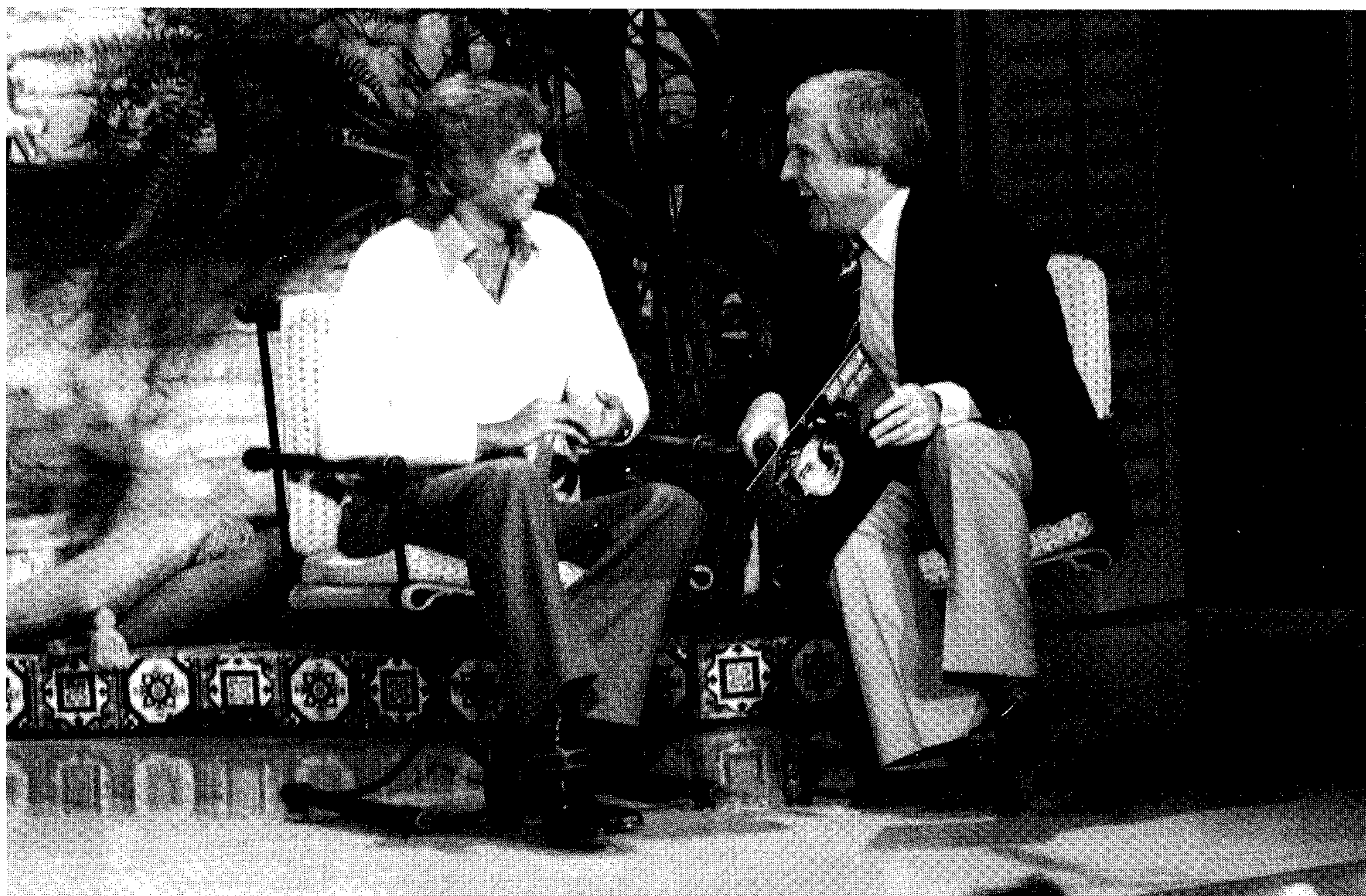
ONE VOICE

What a photo! Another bad hair day. That's the problem with having so many albums. You get to see what you looked like!

I wrote "One Voice" in a dream. It's the only song that ever came to me in a dream fully written. Really. It woke me up and I croaked it into my cassette recorder and then went back to sleep. When I woke up and played it back, there it was. A whole song. Amazing.

It's been sung at school graduation ceremonies, political functions and bar mitzvahs. I've received audio and videotapes of choirs of all types singing it beautifully. It's possibly the most requested song of all of my compositions. And it took no effort to write.

Sometimes I think that the best work you can do is when you're not trying.



One Voice

Music and Lyric by
BARRY MANILOW

Slowly, with much feeling

No chord

Just One Voice, _____ Sing - ing in the dark - ness, _____

mf sempre cantabile

The first system of musical notation for the song 'One Voice'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a quarter note 'Just', followed by a half note 'One', and then a half note 'Voice' with a long horizontal line underneath. The piano accompaniment is in 4/4 time, starting with a quarter note, followed by a half note, and then a half note. The piano part is marked *mf sempre cantabile*. The key signature has one flat (B-flat) and the time signature is 4/4.

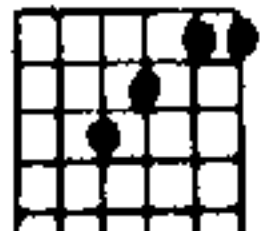
_____ All it takes is One Voice, _____ Sing - ing so they

The second system of musical notation. The vocal line continues with a quarter rest, followed by a half note 'All', a quarter note 'it', a quarter note 'takes', a quarter note 'is', a half note 'One', a half note 'Voice' with a long horizontal line underneath, and then a quarter note 'Sing', a quarter note 'ing', a quarter note 'so', and a quarter note 'they'. The piano accompaniment continues with a quarter note, a half note, and a quarter note. The key signature and time signature remain the same.

hear what's on your mind, And when you look a - round you'll find There's more than

The third system of musical notation. The vocal line continues with a quarter note 'hear', a quarter note 'what's', a quarter note 'on', a quarter note 'your', a quarter note 'mind', a quarter note 'And', a quarter note 'when', a quarter note 'you', a quarter note 'look', a quarter note 'a - round', a quarter note 'you'll', a quarter note 'find', a quarter note 'There's', a quarter note 'more', and a quarter note 'than'. The piano accompaniment continues with a quarter note, a half note, and a quarter note. The key signature and time signature remain the same.

F



Gm/F

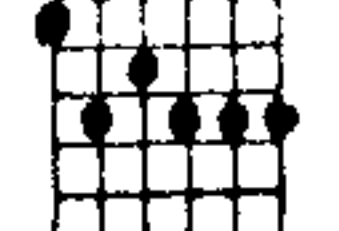


One Voice, _____ Sing - ing in the dark - ness, _____ Join - ing with your

C7/F



C9/F



F

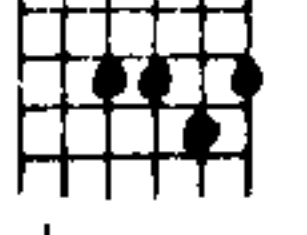


One Voice, _____ Each and ev - 'ry note an - oth - er oc - tave, Hands are

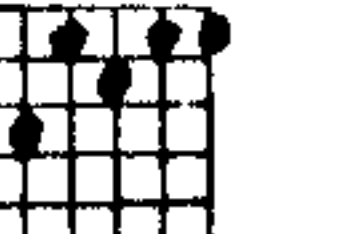
Bb/F



Eb/F



F7



joined and fears un - locked. If on - ly One Voice would start it on its own, - We need just

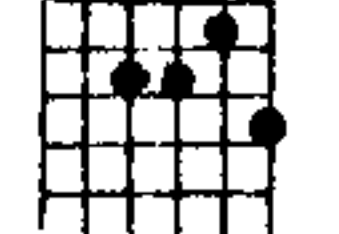
Bb maj7



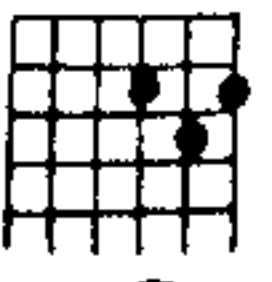
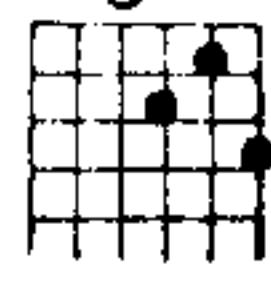
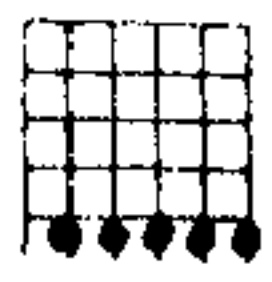
Eb maj7



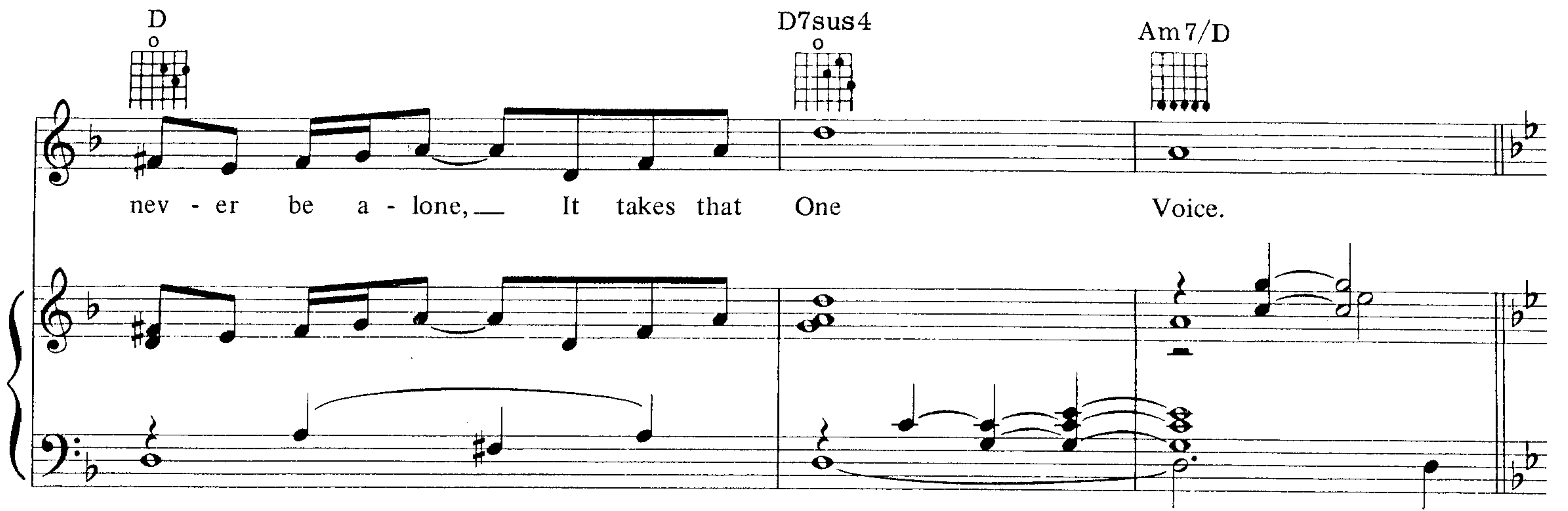
Am7






One Voice fac - ing the un - known, - And then that One Voice would

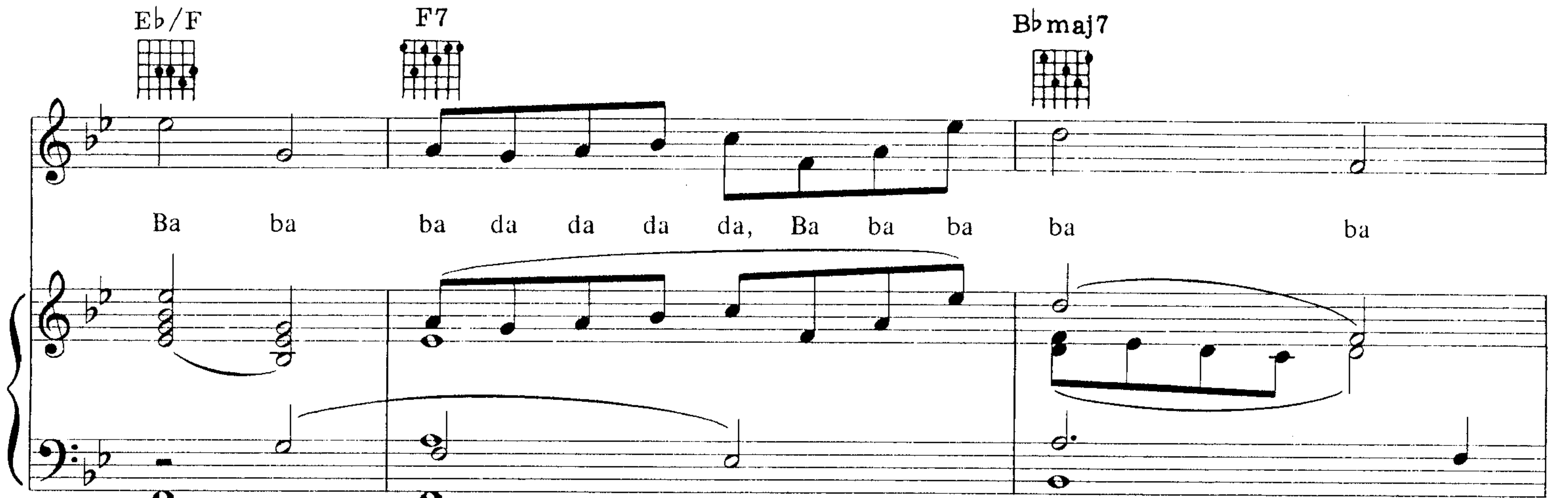
D  D7sus4  Am7/D 

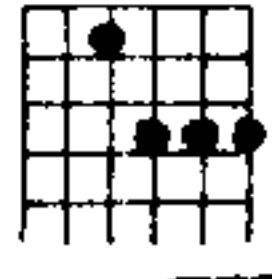
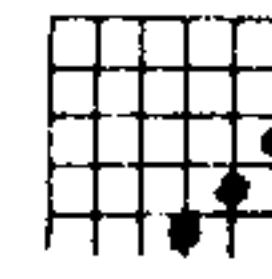
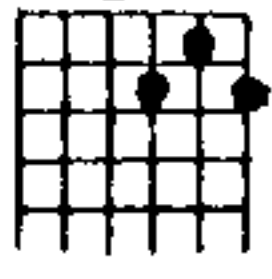
nev - er be a - lone, — It takes that One Voice.



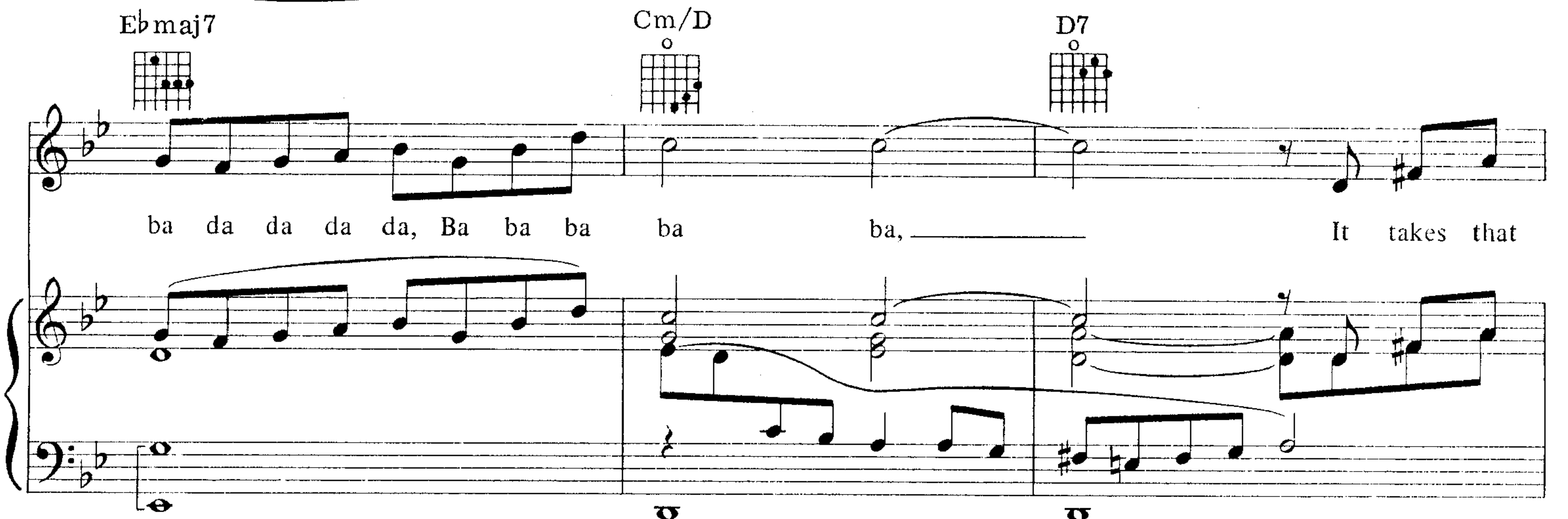
Eb/F  F7  Bb maj7 

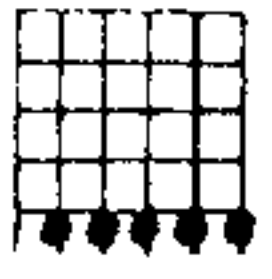
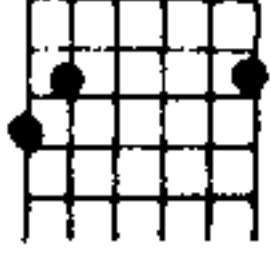
Ba ba ba da da da, Ba ba ba ba ba



Eb maj7  Cm/D  D7 

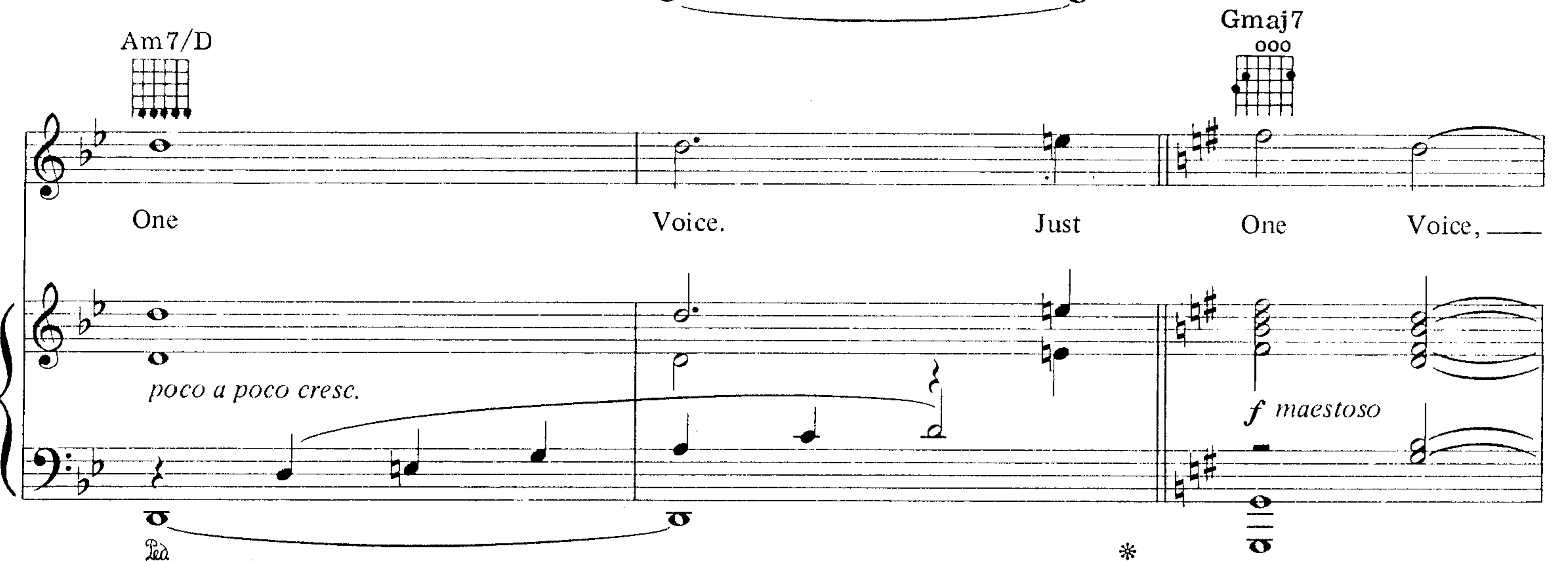
ba da da da da, Ba ba ba ba, — It takes that



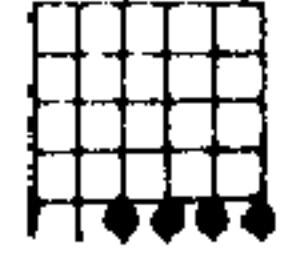
Am7/D  Gmaj7 

One Voice. Just One Voice, —

poco a poco cresc. *f maestoso*



Am7/G

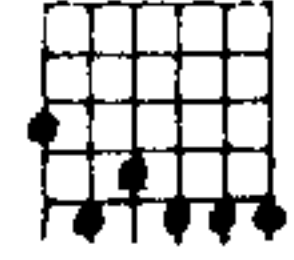


Sing - ing in the dark - ness, All it takes is

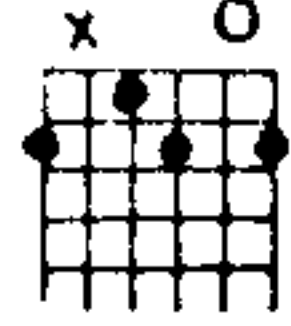
D7/G



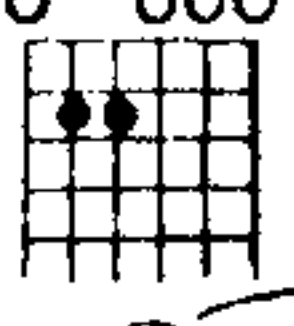
D9/G



B7/F#



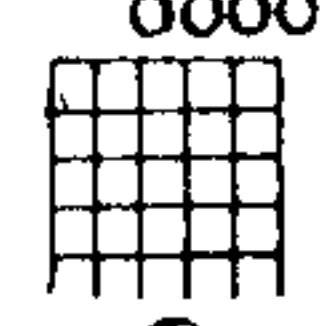
Em



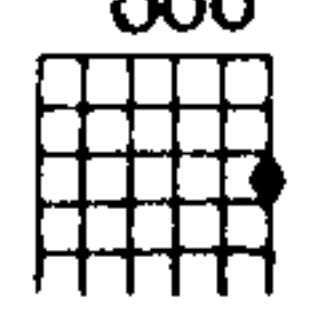
One Voice, Shout it out and let it ring.

cresc.

G6/D

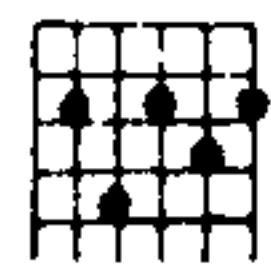


G/D

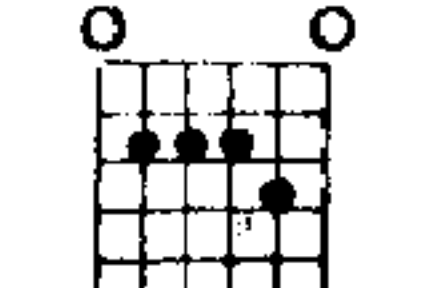


Just One Voice, It takes that

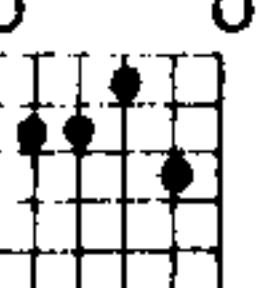
Bm7



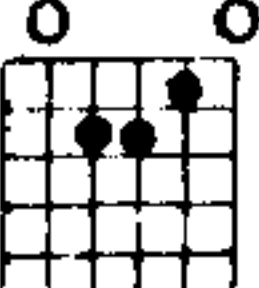
E7sus4



E7



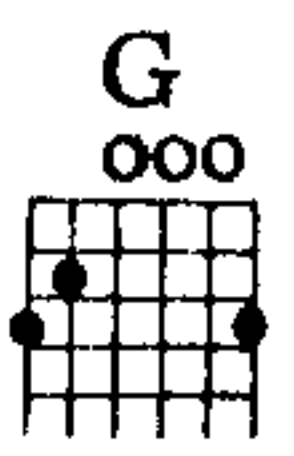
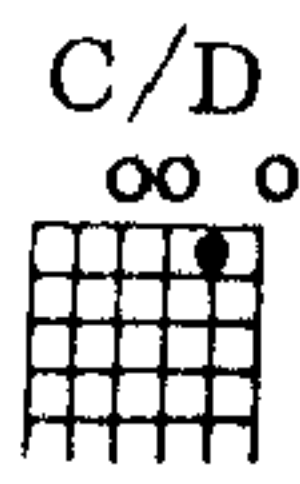
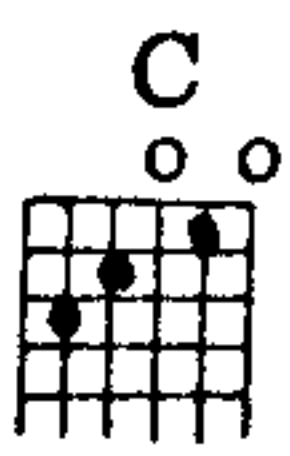
Am



G/B



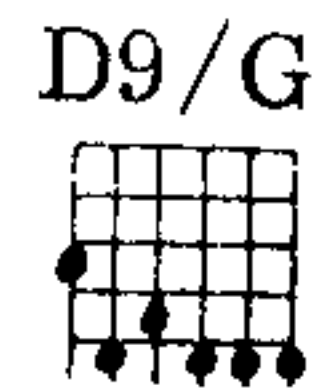
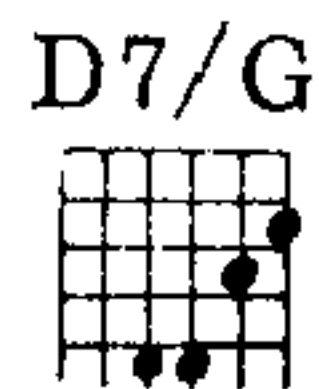
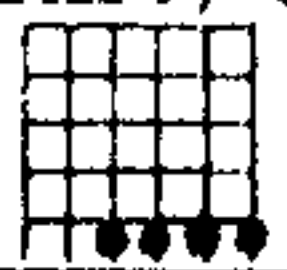
One Voice, And ev - 'ry -



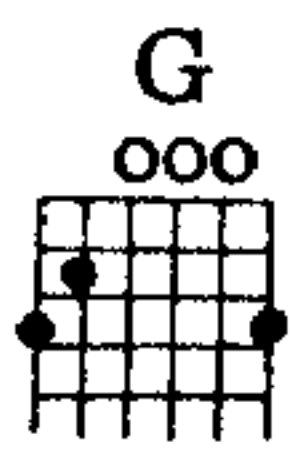
one will sing!

ff Instrumental Solo

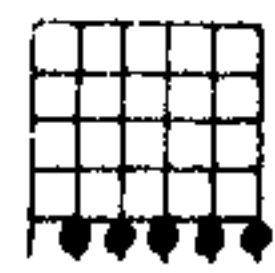
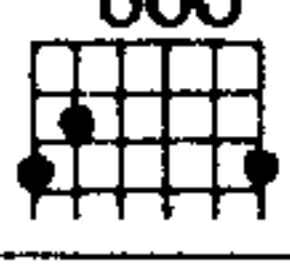
Repeat and fade
Am7/G



allegro



Am7/D

allegro

I Don't Want to Walk Without You

from the Paramount Picture SWEATER GIRL

Music by JULE STYNE
Lyric by FRANK LOESSER

Moderately

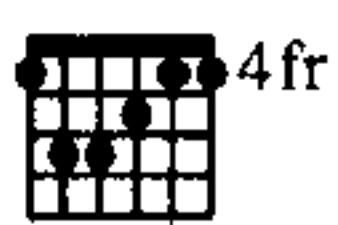
E \flat



E \flat maj7



A \flat



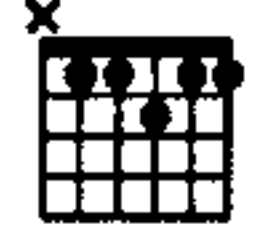
A \flat m



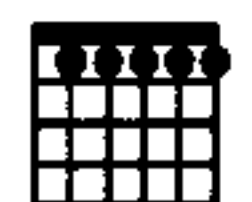
E \flat /B \flat



F7/B \flat



Fm7/B \flat



B \flat 7



E \flat



A \flat



E \flat

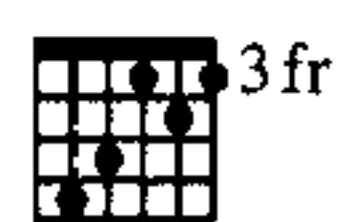


A \flat



All our friends — keep knock-ing at the door. They've

E \flat



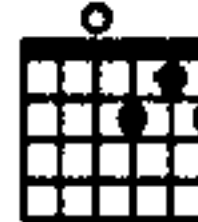
A \flat



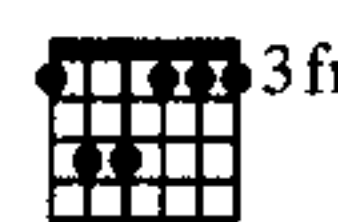
E \flat



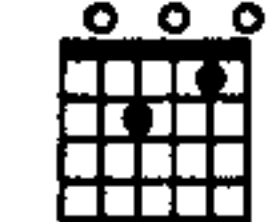
A \flat m7 \flat 5 D7



Gm



A \flat m7

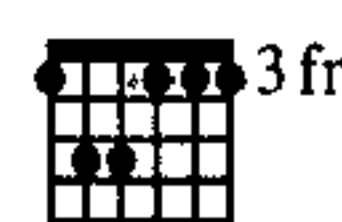


D7

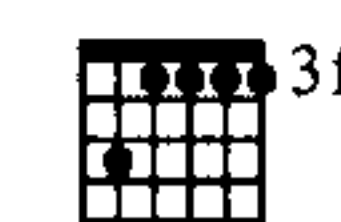


asked me out — a hun-dred times or more, but all I say — is:

Gm



Gm7



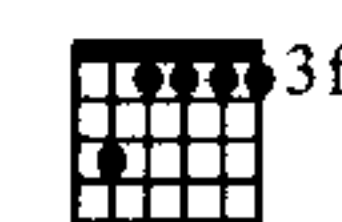
C9



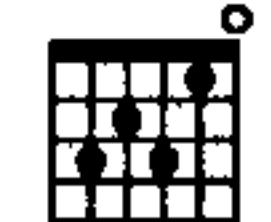
Fm



Gm7



C7



Fm



Fm7



B \flat 7

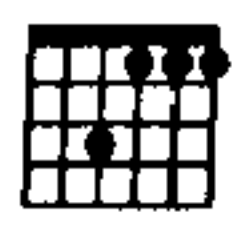


B \flat 7#5(b9)



"Leave me in the gloom," and here I stay — with - in my lone - ly room. 'Cause,

Fm

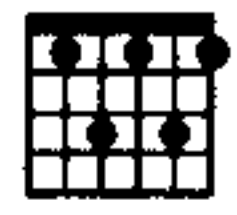


F7

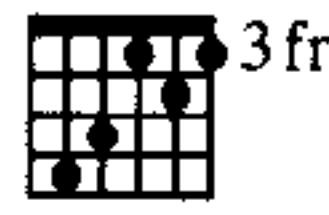


I _____ don't want to walk with - out you, ba -

Bb7

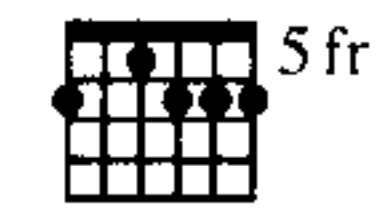


Eb

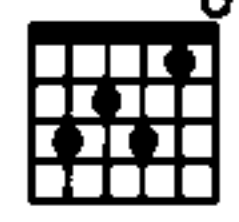


by, walk _____ with-out my arm a - bout you,

Gm7b5



C7

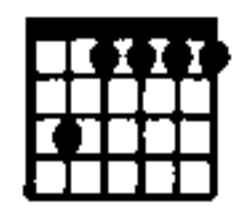


F9

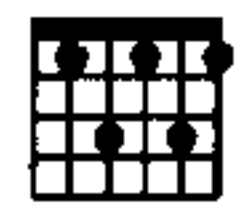


ba - by. I thought the

Fm7



Bb7



Eb

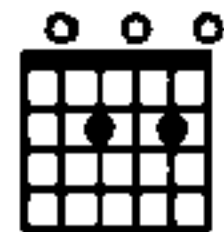


day you left _____ me be - hind,

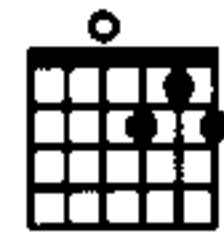
Gm



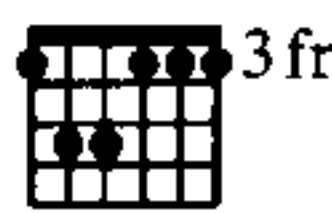
A7



D7



Gm

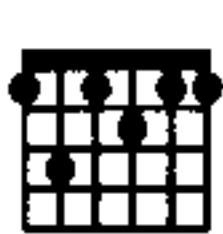


Ebm/Gb



I'd take a stroll and get you right off my mind, but

F7



Bb7



Edim7



Fm



now I find that I don't want to walk with - out the

F7



Bb7



Eb



sun

shine.

Why'd you have to

Gm7b5



C7

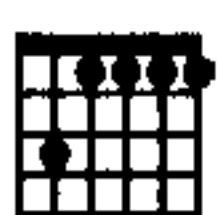


turn off all that sun shine?

F9



Fm7

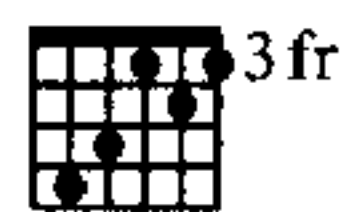


Bb7



Oh, ba - by please come back — or you'll

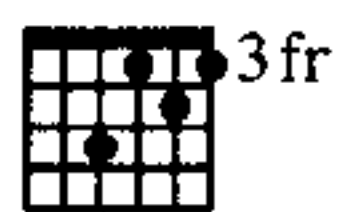
Eb



Bb7/F



Eb/G



F#dim7



Gm7



C9



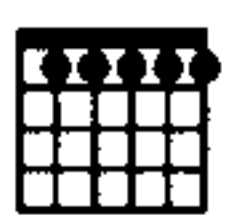
break my heart for me, 'cause

Fm



I don't want to walk with - out you,

Fm7/Bb

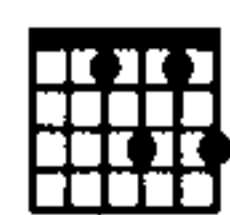


Bb7



1

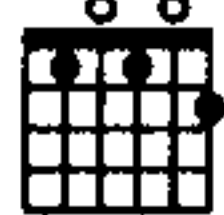
Eb6



Bb7



Bb7#5(b9)



2

Eb



Eb6



no - sir - ee. ee.

Ships

Music and Lyric by
IAN HUNTER

Slowly, with expression

Ab Dbmaj7 Ab

mp

Db Ab Dbmaj7 Eb C7/E

We walked to the sea, just my fa - ther 'n' me, and the
There's a boat on the line where the sea meets the sky; there's an -

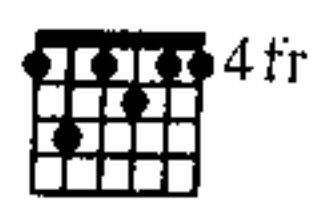
Fm Ab/Eb Dbmaj7 Db Eb Ab Dbmaj7

dogs played a-round on the sand. _____ Win-ter cold cut the air, hang-in'
oth - er that rides far be - hind. _____ And it seems you and I are like

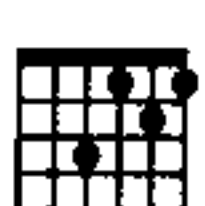
Eb C7/E Fm Ab/Eb Dbmaj7 Db/Eb Eb

still ev - 'ry-where. Dressed in gray, did he say, "Hold my hand"? _____
strang - ers a wide ways a - part as we drift on through time. _____

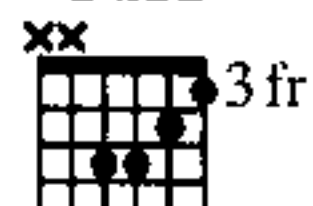
Ab7



Db



Cm



Bbm



I said, "Love's eas - ier when it's far a - way."
He said, "It's hard - er now, we're far a - way.

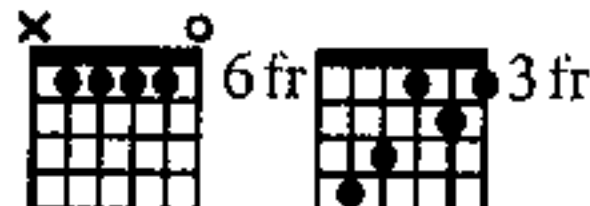
We sat 'n' watched a dis - tant
We on - ly read you when you



Eb



Db/Eb Eb



B

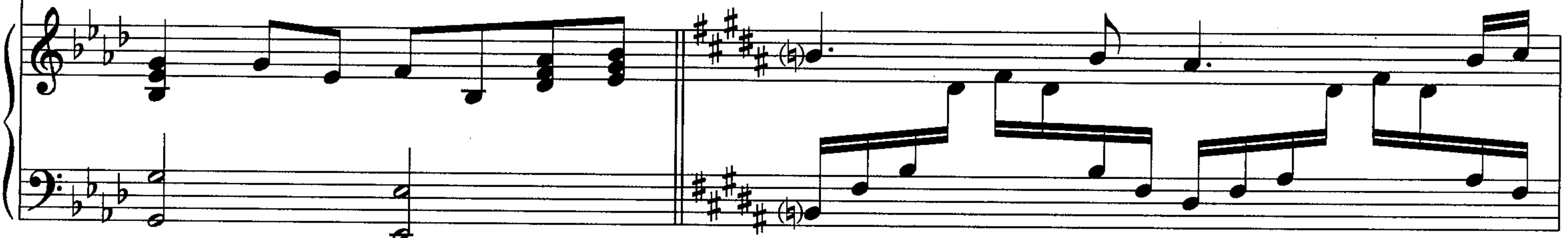


D#m

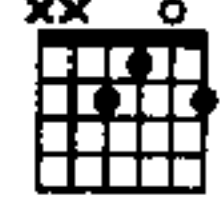


light. }
write." }

We're two ships that pass in the



E(add2)



F#7sus



B



D#m



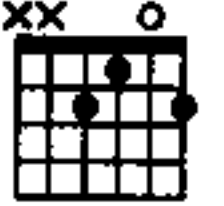
night,

{ we both smile
and we smile

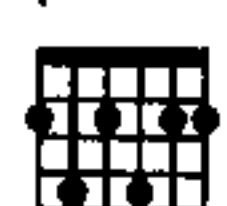
and we say it's al -
when we say it's al -



E(add2)



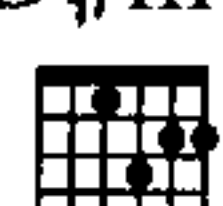
F#7sus



B

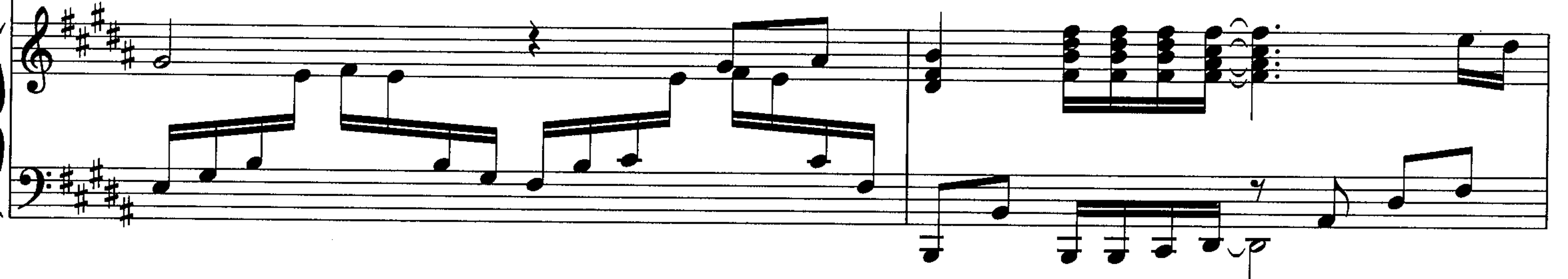


D#m7



right. }
right. }

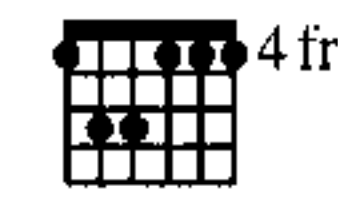
We're still here, it's just that we're _ out of



Emaj7



G#m



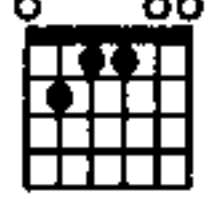
F#



sight, _____ like those ships that pass in the

1

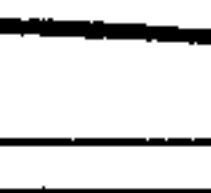
Emaj7



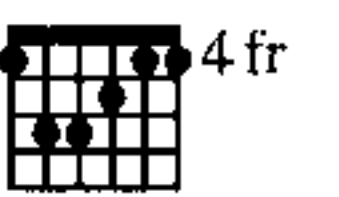
D#m/F#



F#



Ab



Dbmaj7

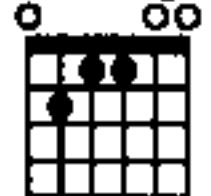


night. _____

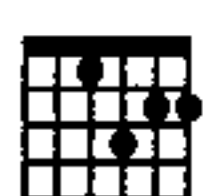
dim.

2

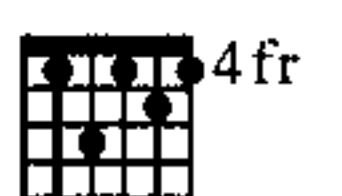
Emaj7



D#m7



C#m7



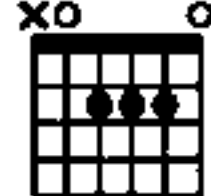
D#m7



Em7



A

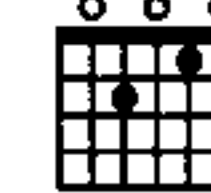


night. _____ We're just

F



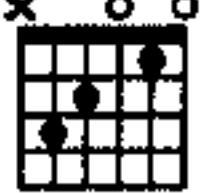
Am7




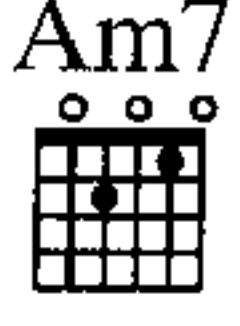
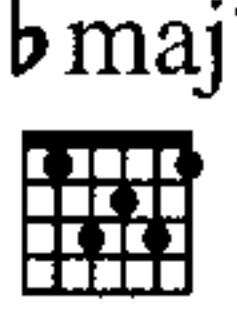
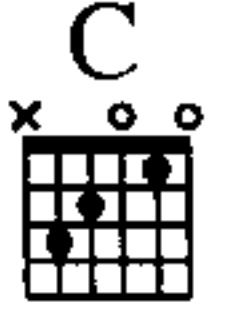
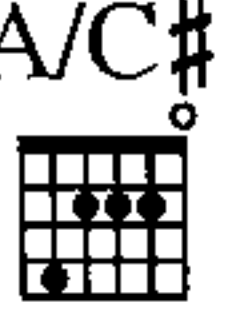
Bbmaj7




C

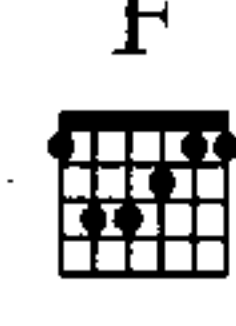
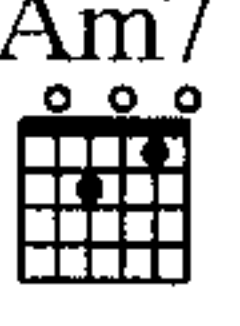

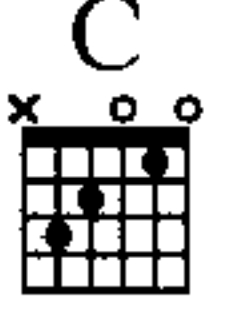
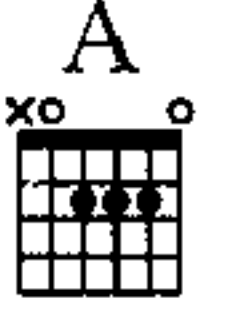


ships that pass in the night, and we


Dm7  Am7  B♭maj7  C  A/C# 

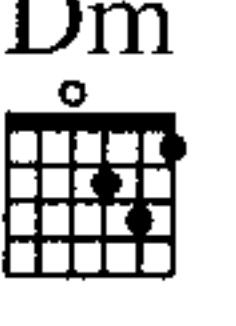
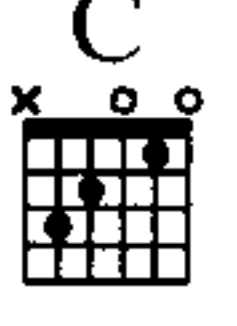
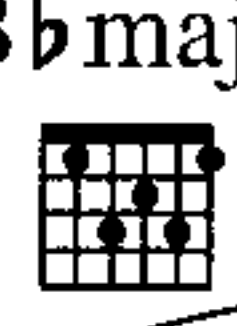
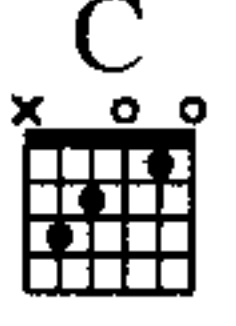
smile when we say it's al - right. We're still



F  Am7  B♭maj7  C  A 


here, it's just that we're out of sight, like those






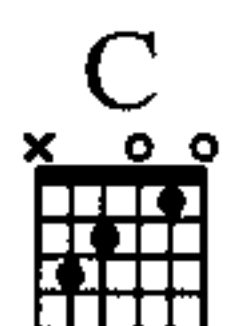
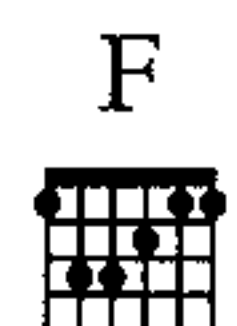
Dm  C  B♭maj7  C 

Repeat and Fade

ships that pass in the night. We're just




Optional Ending

F  Am7  B♭maj7  C  F 

ships that pass in the night...

rit.



When I Wanted You

Music and Lyric by
GINO CUNICO

Slowly
Db

Dbmaj7

Though we're go-in' our sep - 'rate ways, — There can on-ly be bright - er dāys, —
Af - ter all that we've been through, — Leav-in' you's so hard — to do, —

mf

Cb/Db

Gb

Db/F

'Cause I did - n't mean — that much to you. —
But when I close my eyes, — I don't feel the pain. —

Ebm7

Gb/Ab

Ab7

Db

Work it out, don't lose — the fight, —
What was wrong and who — was right, —

Dbmaj7

Cb/Db

You can make it turn — out right, — 'Cause you've got the heart — to
In the end you see — the light, — 'Cause you think a lot — when you're

G \flat Db/F Ebm7 G \flat /A \flat A \flat 7 Dbadd9 Db Db maj7 *To Coda*

be se - cure. — }
 on your own. — }

When I Want - ed You I

B \flat m9 B \flat m7 Ebm7 Db/F G \flat Gm7-5 Ebm7/A \flat A \flat 7

need - ed you, And I still can't bring my - self — to say I'm o - ver you. — When I

Dbadd9 Db Db maj7 B \flat m9 B \flat m7 Ebm7

gave you time to make up your mind, You turned your back — on me and now I've

G \flat /A \flat A \flat 7 Dbadd9 Db Db maj7 Ebm/A \flat *D. C. al*

got to turn — my back on — you.

dim.

Coda

B♭m9 6 fr B♭m7 Ebm7 Db/F G♭ Gm7-5 Ebm7/A♭ G/A

need - ed you, And I still can't bring my-self to say I'm o - ver you.. When I

Dadd9 2 fr D Dmaj7 Bm9 7 fr Bm7 Em7

gave you time to make up your mind, — You turned your back — on me and now I'm

Em7/A Em F#m G E/G# Em7/A

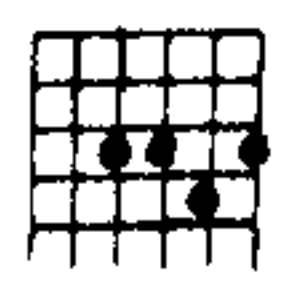
turn - in' mine — on you. Now you're on your — own, — How does it

Dmaj7 C/D Em7 Em7/A A♭/B♭

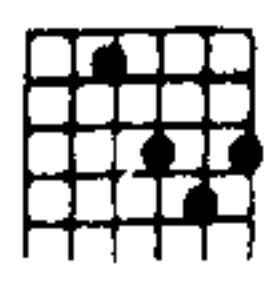
feel ————— to feel the way I used to feel? When I

mf *ritard.*

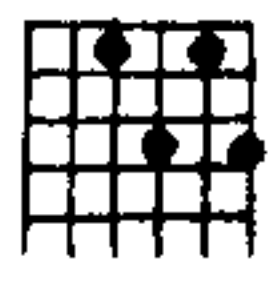
E♭add9



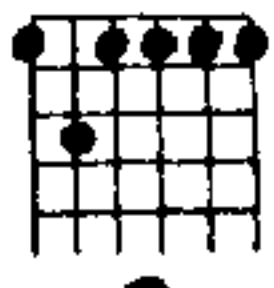
E♭



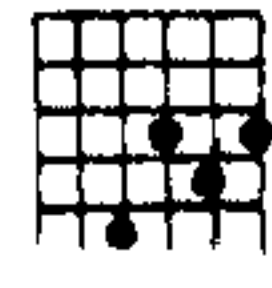
Cm7



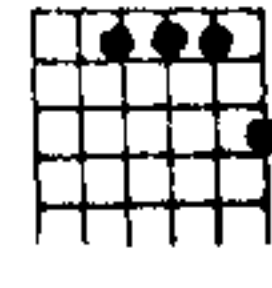
Fm7



E♭/G



A♭maj7



Am7-5



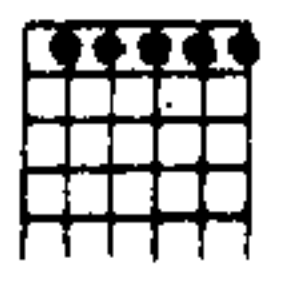
want - ed You

I need - ed you,

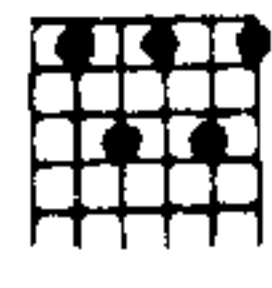
And I still can't bring my - self to say I'm

ff

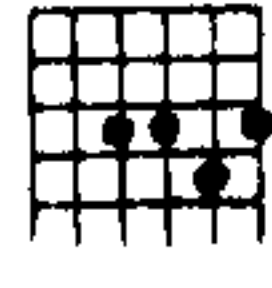
Fm7/B♭



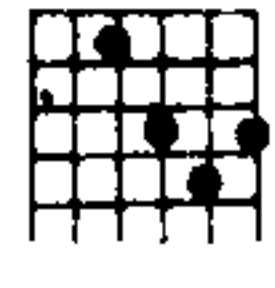
B♭7



E♭add9



E♭



Cm7



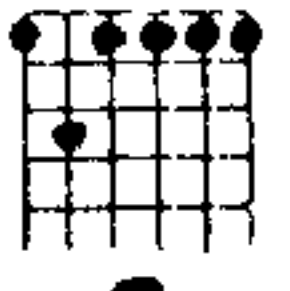
o - ver you. -

When I gave you time

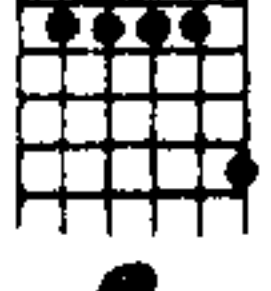
to make up

your mind, - You

Fm7



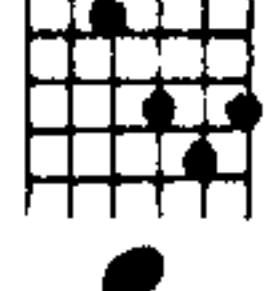
A♭/B♭



E♭add9



E♭

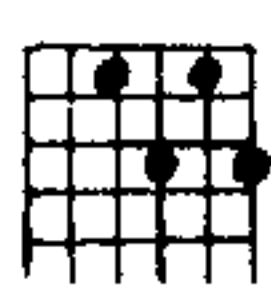


turned your back - on me and now I'm

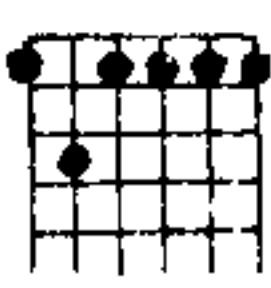
turn - in' mine on you. When I

Want - ed

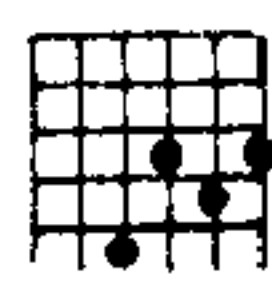
Cm7



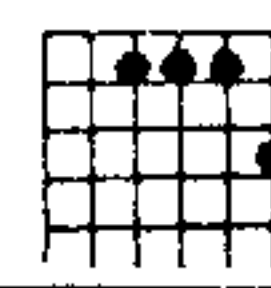
Fm7



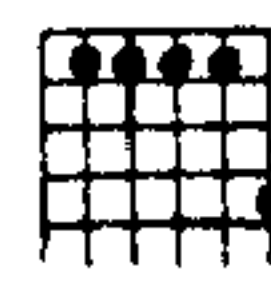
E♭/G



A♭maj7



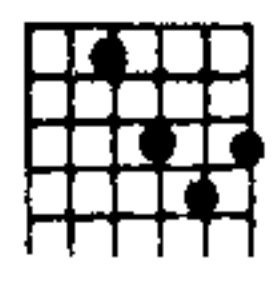
A♭/B♭



E♭add9



E♭



You. -

ritard.

1980



BARRY

Originally, "I Made It Through the Rain" was written solely by a talented British songwriter named Gerard Kenny. In his version, the song was about a songwriter who "made it through the rain and kept my songs protected." I certainly could relate to that feeling, but I thought the masses wouldn't. So I called in my collaborators Bruce Sussman and Jack Feldman and we made it a little more universal.

It was a great song in its original form and hopefully we helped it to affect more people.



I Made It Through the Rain

Music by GERARD KENNY
Lyric by DREY SHEPPERD, BRUCE SUSSMAN,
JACK FELDMAN and BARRY MANILOW

Warm Ballad

rubato *a tempo*

The piano introduction consists of four measures. The first two measures are marked *rubato* and feature a melodic line in the right hand and a simple bass line in the left hand. The last two measures are marked *a tempo* and feature a more rhythmic accompaniment in both hands.

E \flat /F B \flat (add 9) B \flat maj7 E \flat /B \flat B \flat (add 9) B \flat B \flat maj7 B \flat

We dream-ers have our ways of fac - in' rain - y days. — And some-how we sur - vive

This system contains the first two lines of the song. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Above the vocal line, guitar chord diagrams are provided for each measure: E \flat /F, B \flat (add 9), B \flat maj7, E \flat /B \flat , and a sequence of B \flat (add 9), B \flat , B \flat maj7, and B \flat .

E \flat E \flat m B \flat (add 9) B \flat maj7 E \flat /B \flat B \flat (add 9) B \flat B \flat maj7 B \flat

We keep the feel-ings warm pro-tect them from the storm — un-til our time ar - rives

This system contains the second two lines of the song. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Above the vocal line, guitar chord diagrams are provided for each measure: E \flat , E \flat m, B \flat (add 9), B \flat maj7, E \flat /B \flat , and a sequence of B \flat (add 9), B \flat , B \flat maj7, and B \flat .

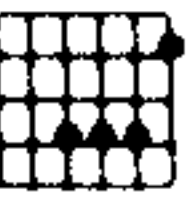
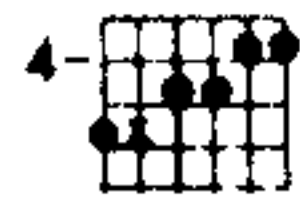
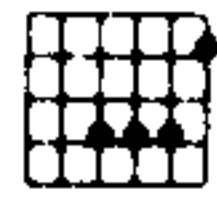
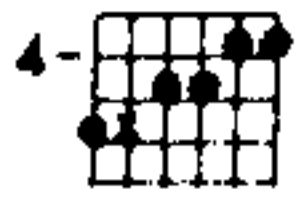
A♭maj7/B♭

A♭maj9/B♭

B♭

A♭maj7/B♭

B♭



Then one day the sun ap - pears

And we come shin-in' through those lone- ly years—

A♭

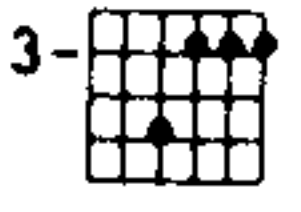
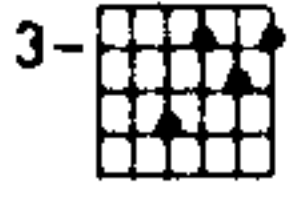
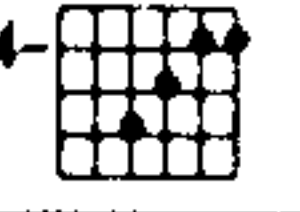
B♭

E♭

F

Dm7

Gm



I Made It Through The Rain — I kept my world pro-tec - ted. I Made It

E♭

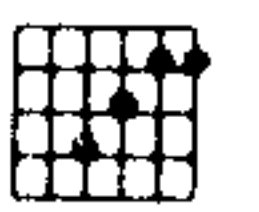
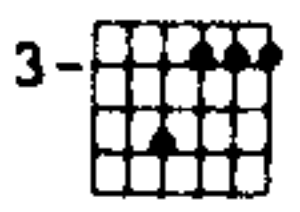
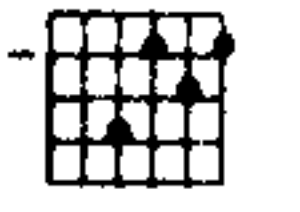
F

Dm7

Gm

E♭

F



Through — The Rain — I kept my point of view — I Made It Through — The Rain — And

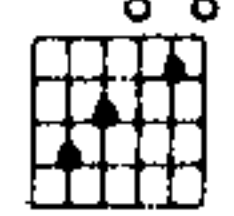
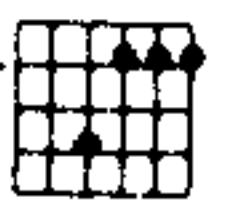
Dm7

Gm

Gm7/C

C

E♭/F



found my-self re-spec - ted by the oth-ers who — Got rained on too — and

F/B \flat B \flat

F/B \flat B \flat E \flat maj7

F/B \flat B \flat

E \flat /F

made it through _____ When friends are hard to

B \flat (add 9)

B \flat maj7

E \flat /B \flat

B \flat (add 9) B \flat B \flat maj7 B \flat

find And life seems so un - -kind _____ some - times you feel a - - afraid

E \flat maj7

E \flat

E \flat m

B \flat (add 9)

B \flat maj7

B \flat

E \flat maj7

E \flat 6

Cm-5/E \flat

Just aim be-yond the clouds and rise a - bove _____ the crowds _____ and start your own _____

B \flat (add 9)

B \flat

B \flat maj7

B \flat

A \flat maj7/B \flat

A \flat maj9/B \flat

B \flat

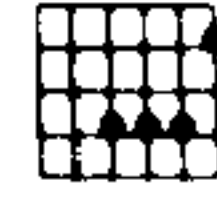
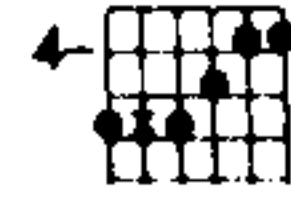
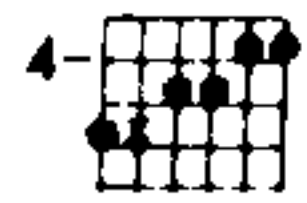
_____ pa - rade _____ 'Cause when I chase my fears a - - way

A♭maj7/B♭

B♭

A♭/B♭

B♭



That's when I know that I could fin - 'ly say _____

I Made It

3
3

E♭

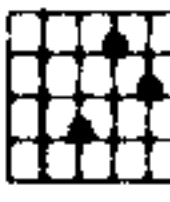
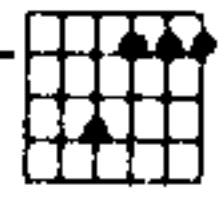
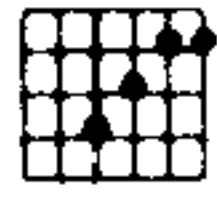
F

Dm7

Gm

E♭

F



Through The Rain _____ I kept my world pro - tec - ted I Made It Through The Rain _____ I

Dm7

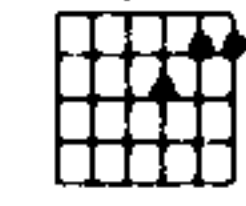
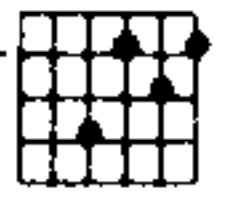
Gm

E♭

F

Dm7

Gm



kept my point of view _____ I Made It Through _____ The Rain _____ And found my - self re - spec - ted by the

Gm7/C

C

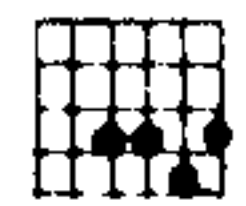
E♭/F

Gm

Gm/F#

Gm/F

Gm/E



oth - ers who _____ Got rained on _____ too _____ and made it through _____

E \flat Dm7 Cm7 F G Em7 Am F G

I Made It Through The Rain I kept my world pro-tec-ted I Made It Through The Rain I

Em7 Am F/C F G Em7 Am7

kept my point of view I Made It Through The Rain And found my-self re-spec-ted by the

Am7/D D7 F/G G/C C Am

others who Got rained on too And made it through And

Repeat and Fade

1981

BARRY MANILOW



If I Should Love Again

IF I SHOULD LOVE AGAIN

This is one of the most romantic albums I ever did. When you listened to this album, after the last song you had to have a cigarette! But I never looked like that album cover! They gave me curly hair and a Roman nose! I look like the Jewish Fabio!

It seemed that everybody was feeling romantic that year. Such romantic couples. Regis & Kathie Lee found each other. Baskin & Robbins, Crabtree & Evelyn! All my fans were getting married or proposing to me. I was feeling it too. It was a fine time.

I wrote "If I Should Love Again" in Atlantic City on a spinet piano facing the ocean. I think the drama of the ocean definitely impacted my songwriting.

"Somewhere Down the Road," written by Cynthia Weil and Tom Snow, is one of my favorite songs ever. The lyrics and melody are perfection. I am so proud to have been the one to introduce this song.



If I Should Love Again

Music and Lyric by
BARRY MANILOW

Moderate Ballad

Cm 3 fr. **Fm7**

mp legato

D7 **Gm7** 3 fr. **Ab/Bb** 4 fr. **Bb9** **Cm9**

rit. *a tempo*

Cm9

Oh, my
All day

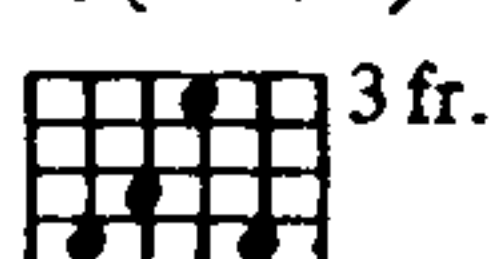
Fm7 **Ab/Bb** 4 fr.

love, you were the on - ly one. — Now you're
long I keep re - mem - ber - ing. — All the

Bb7



Eb(addF)



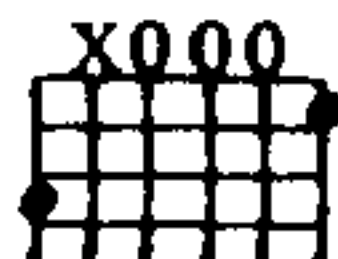
Eb



Dm7



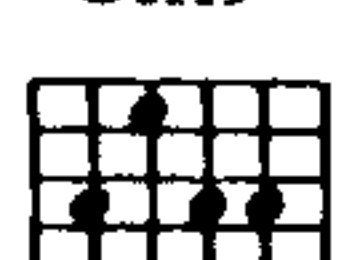
G7



gone,
night

and I'm a - lone.
I think of you.

Cm9



Cm9/Bb



Fm7



All
All

my
my

friends,
life

they say what's done
you'll be the song

is done. —
I sing. —

Ab/Bb



Bb/Ab



I pre - tend,
I'll get by,

but deep in - side,
but this I swear

I know —
is true: —

Db/Eb



Eb



Ab



if I should love a - gain,

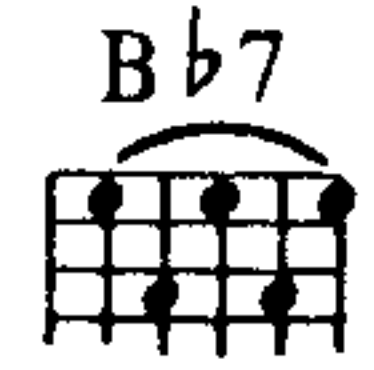
rit.

a tempo

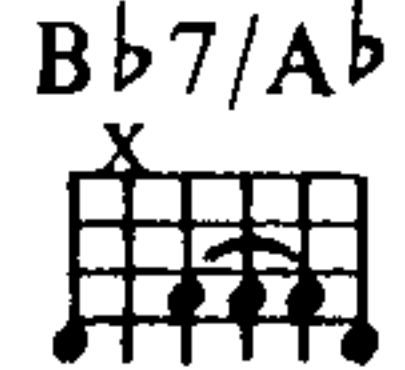
Fm7



Bb7



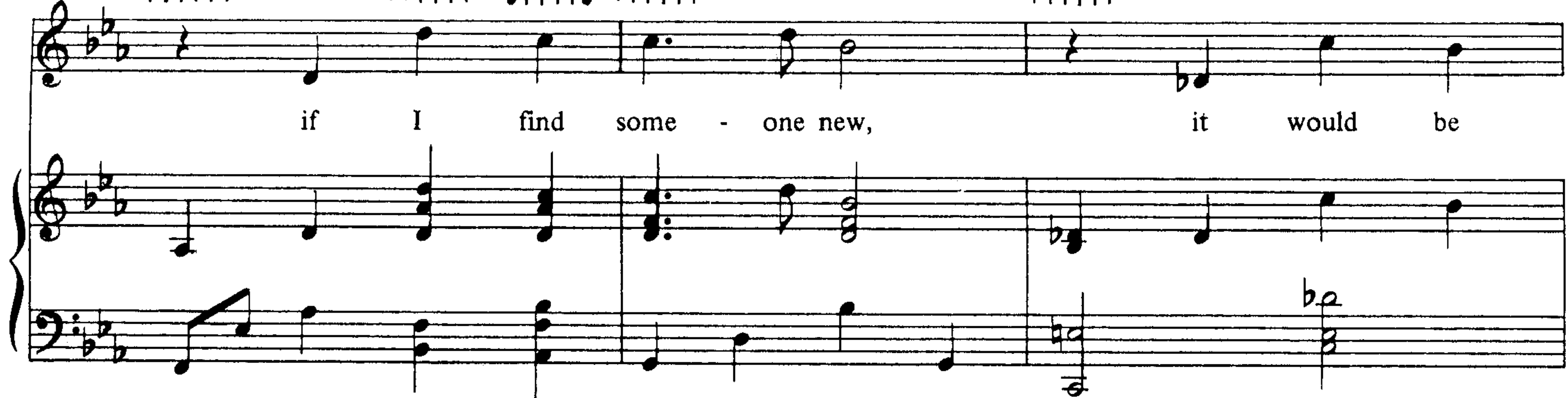
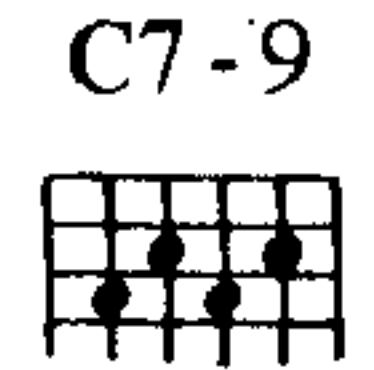
Bb7/Ab



Gm7 3 fr.




C7-9

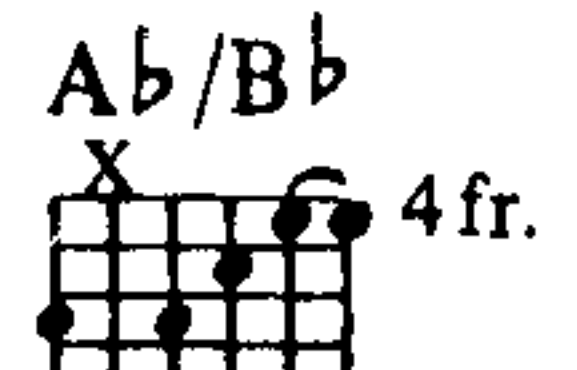


if I find some - one new, it would be

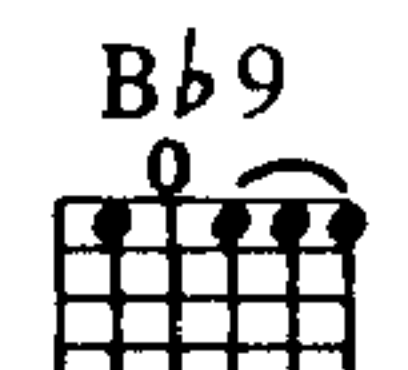
Fm7



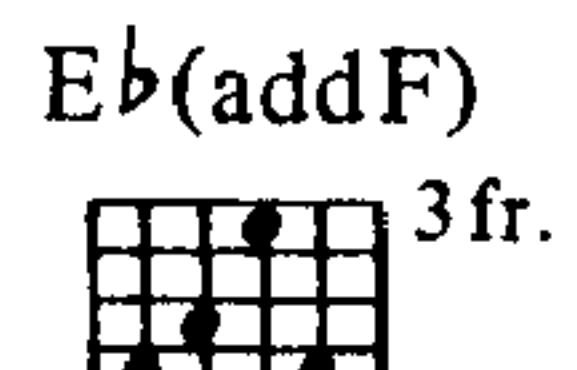
Ab/Bb 4 fr.



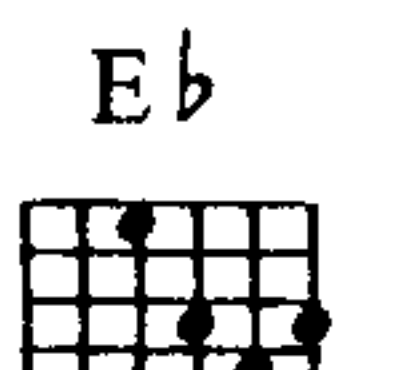
Bb9



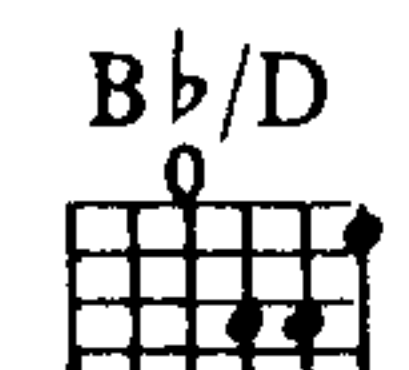
Eb(addF) 3 fr.



Eb

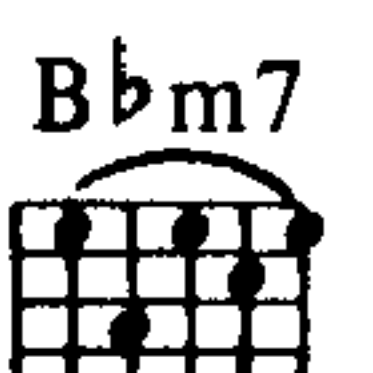


Bb/D

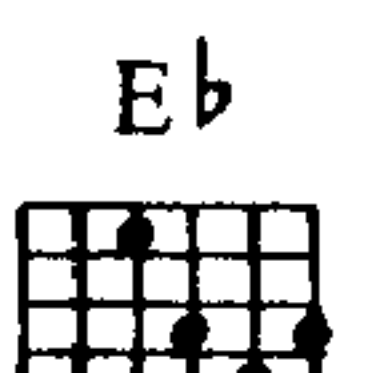


make - be - lieve, _____ for in my heart, _____ it would be

Bbm7



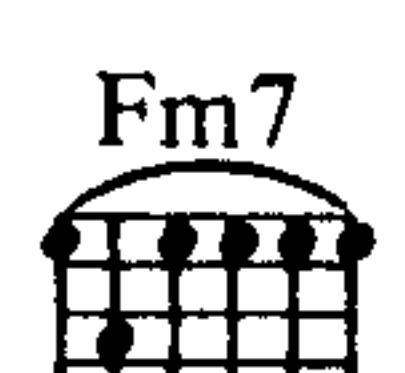
Eb



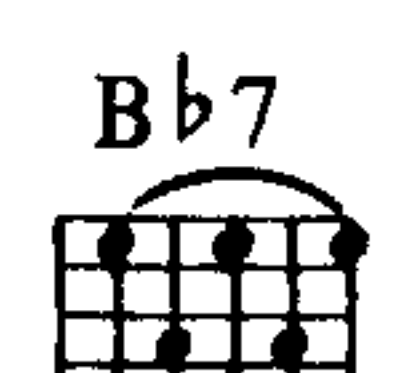
Ab 4 fr.



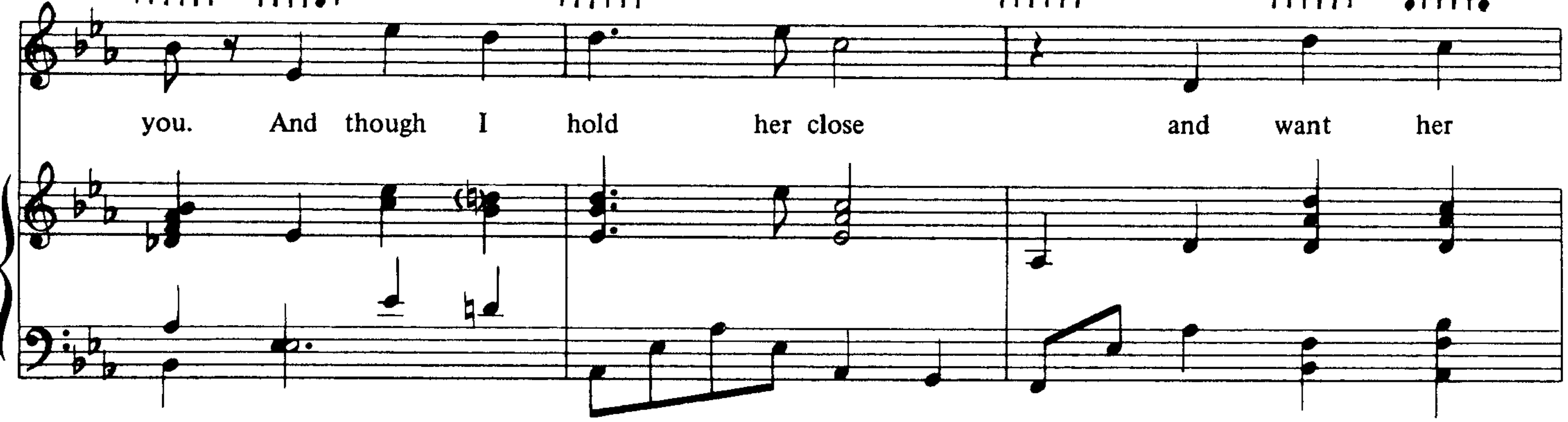
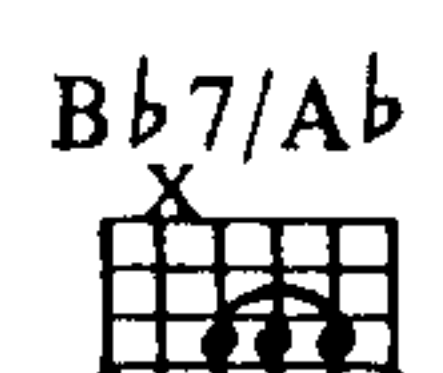
Fm7



Bb7

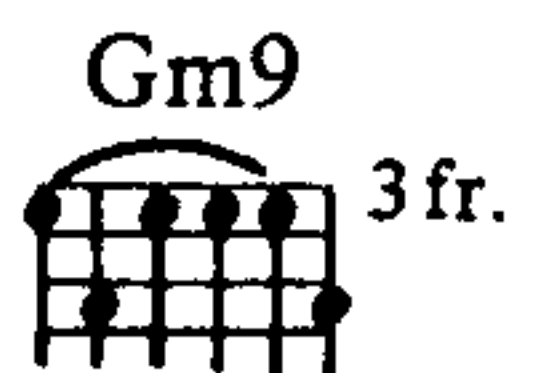


Bb7/Ab

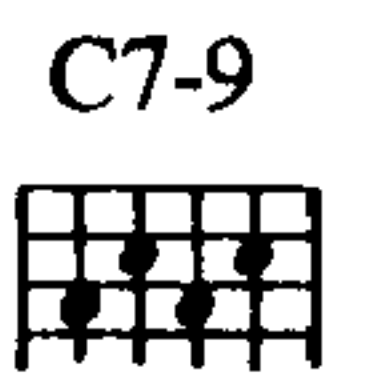


you. And though I hold her close and want her

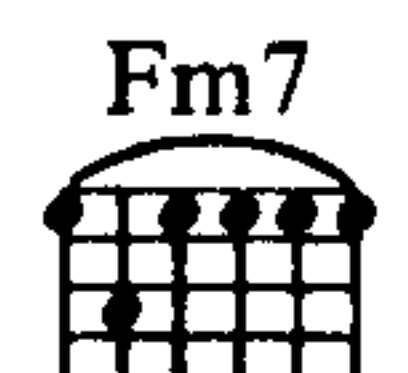
Gm9 3 fr.



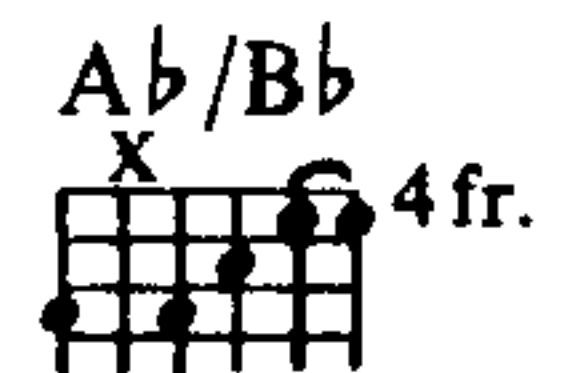
C7-9



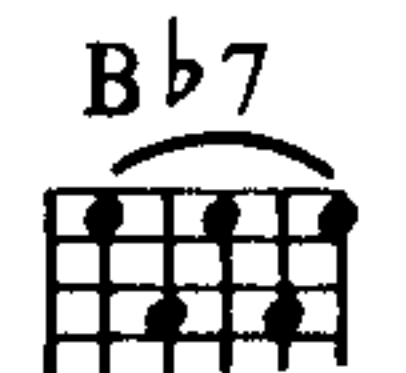
Fm7



Ab/Bb 4 fr.



Bb7



now and then, I'll still be lov - ing you if I should love a -

1. Eb(addF) Eb Cm Fm7 Ab/Bb G/B

gain.

rit. al Tempo I

2. Eb(addF) Eb Cm Fm7 D/F# D7/A

gain.

Gm Eb/G Gm6 Gm Bb/F Eb7 Tacet

Cm Cm(addD)

Gm7 Gm9 Ab

Ab/G
X
[Chord Diagram]

Ab/Gb
X
[Chord Diagram]

Gbmaj7
X
[Chord Diagram]

Tacet

cresc.

mf

rit.

a tempo

Fmaj7
X
[Chord Diagram]

Bbm7
[Chord Diagram]

Eb7
[Chord Diagram]

Abm9
4fr.
[Chord Diagram]

Ab7
4fr.
[Chord Diagram]

Tacet

Eb/Db
[Chord Diagram]

Db
4fr.
[Chord Diagram]

Cm7
3fr.
[Chord Diagram]

Bbm7
[Chord Diagram]

Eb7
[Chord Diagram]

Cm7
3fr.
[Chord Diagram]

F7-9
[Chord Diagram]

E/B
[Chord Diagram]

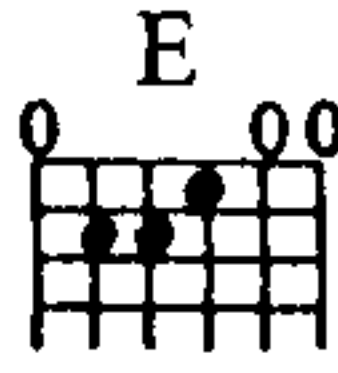
B7sus4
2fr.
[Chord Diagram]

Bm7
[Chord Diagram]

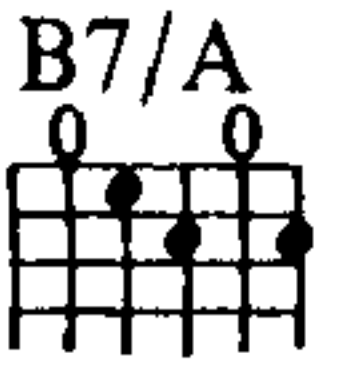
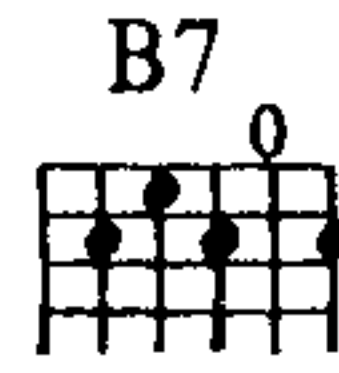
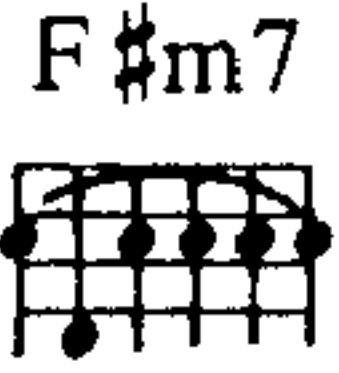
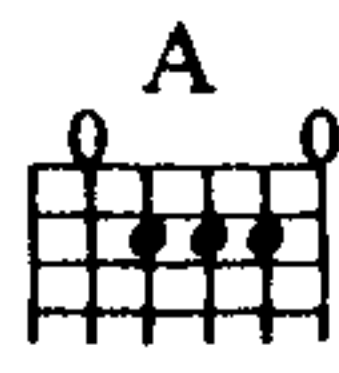
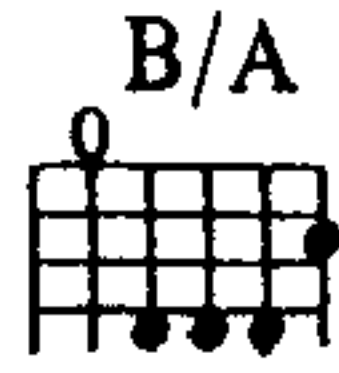
Bm7/E
[Chord Diagram]

7

Broader



Tacet



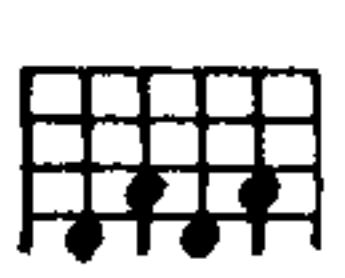
If I should love a - gain, if I find

allarg. *f a tempo*

G#m7



C#7-9



F#m7



some - one new, it would be make - be - lieve,

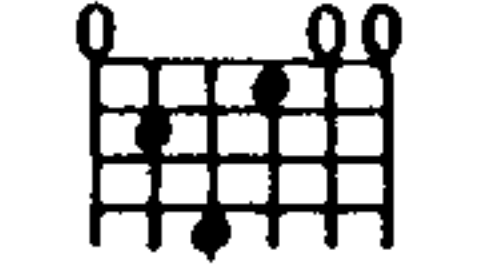
A/B



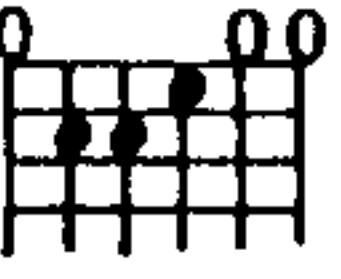
B9



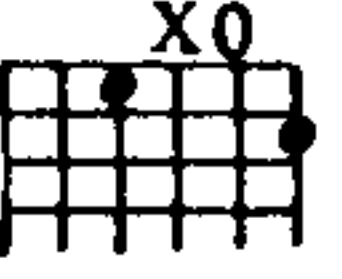
E(addF#)



E



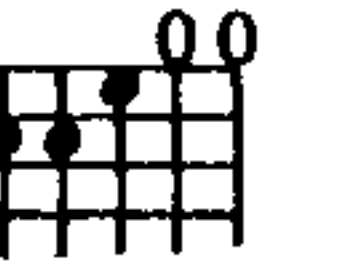
B/D#



Bm7

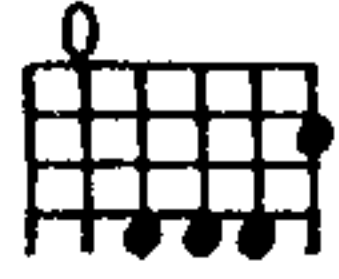


E

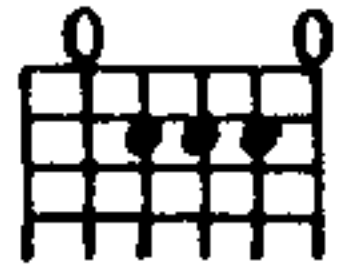


for in my heart, it would be you. And though I

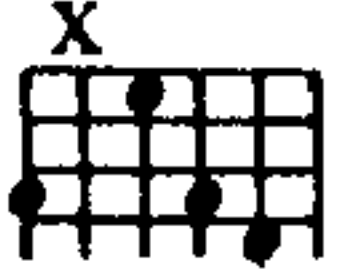
B/A



A



D#/F#



G#m7



hold her close and want her now and then,

C#/E#



F#m7

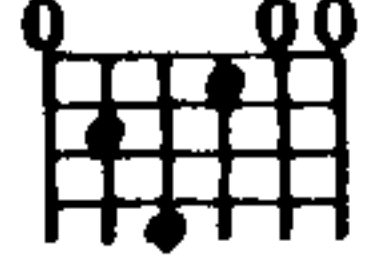


B7-9



I'll still be lov - ing you if I should love a -

E(addF#)



E



C#m



4 fr.

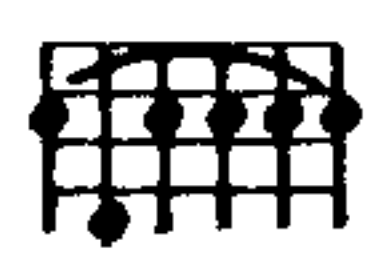
F#m(addB)



gain, if I

rit. e dim. *mf*

F#m7



Am/B



B7



should love a -

rit. e dim.

A#m7-5



A/B



E(addF#)



gain.

No Other Love

Music by BARRY MANILOW
Lyric by BARRY MANILOW and ADRIENNE ANDERSON

Slowly, in 2

Eb

Abmaj7

Abm

Eb(add2)

Eb

Ebmaj7

Eb6

G7/D

There were no vi - o - lins, there were no
There was no fire - side, no Beau - jo -
I don't know where it went; turned in - to

C7

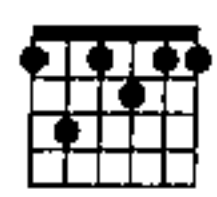
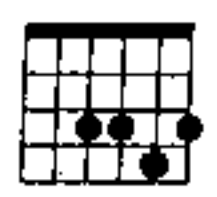
C7b9

soft gui - tars, hot sum - mer love un - der the
lais for two. Win - ter was cold, but we had
yes - ter - day. Time comes and goes like mu - sic

Eb/F

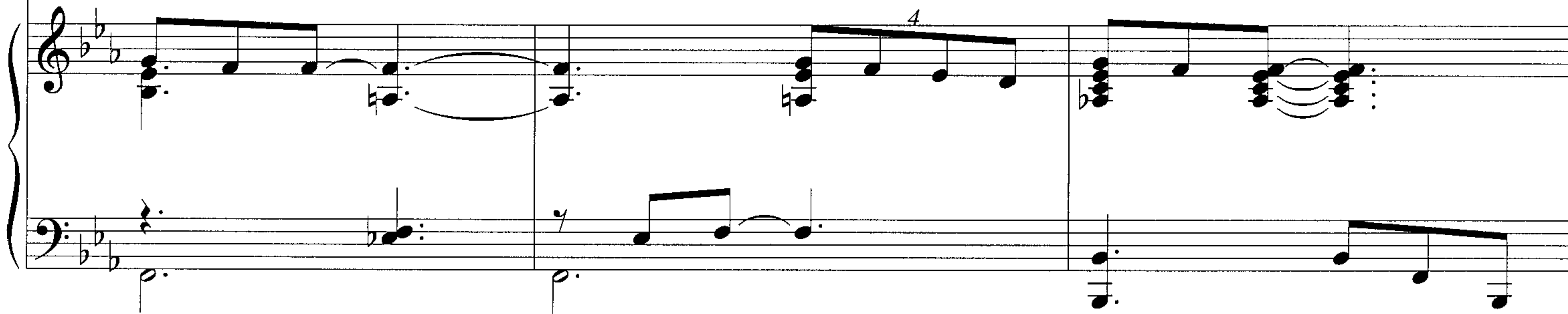
F7

Ab/Bb



cit - y stars. ___
me and you. ___
in a play. ___

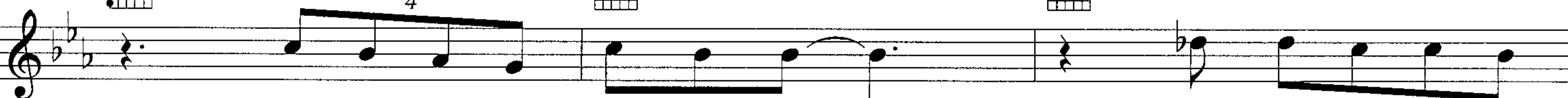
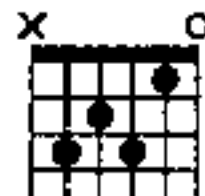
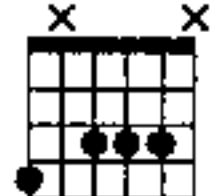
I was Mis - ter Dy - na - mite, ___
All the words we used to say, ___
Look - ing back, I still don't know ___



Bb/Ab

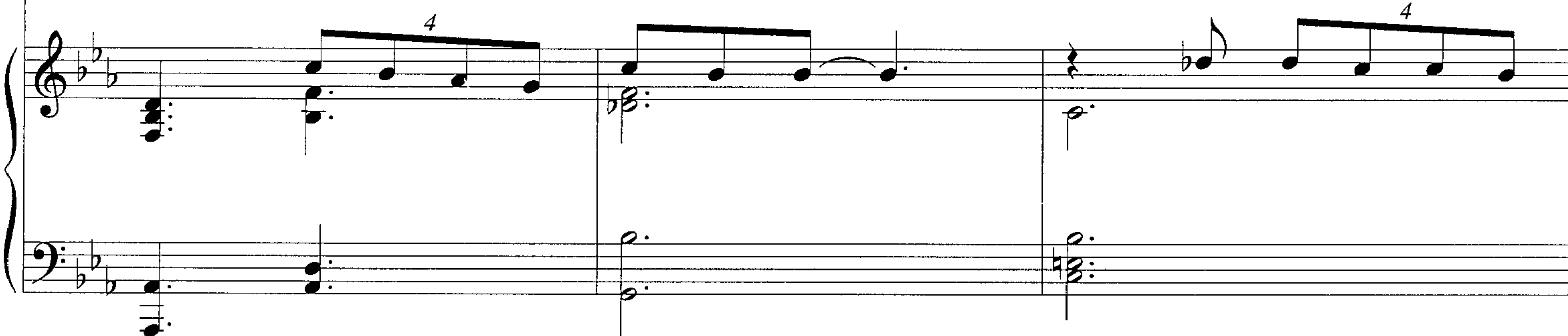
Gm7b5

C7



and you were my on - ly girl. ___
all the cra - zy plans we made, ___
why we ev - er had to end. ___

We held each oth - er
we were so na -
And it's so hard



To Coda ⊕

Edim7/F

Fm

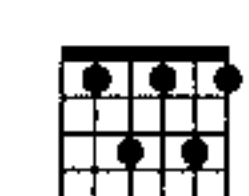
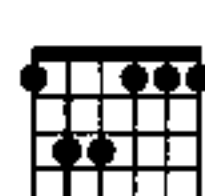
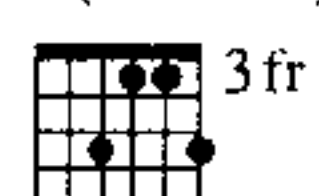
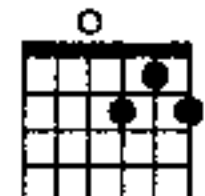
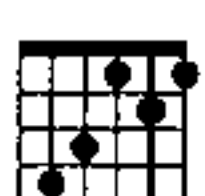
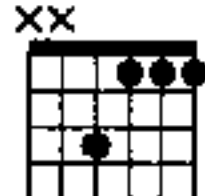
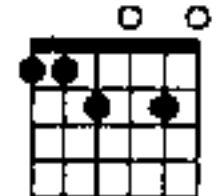
Eb

D7

Gm(add2)

Gm

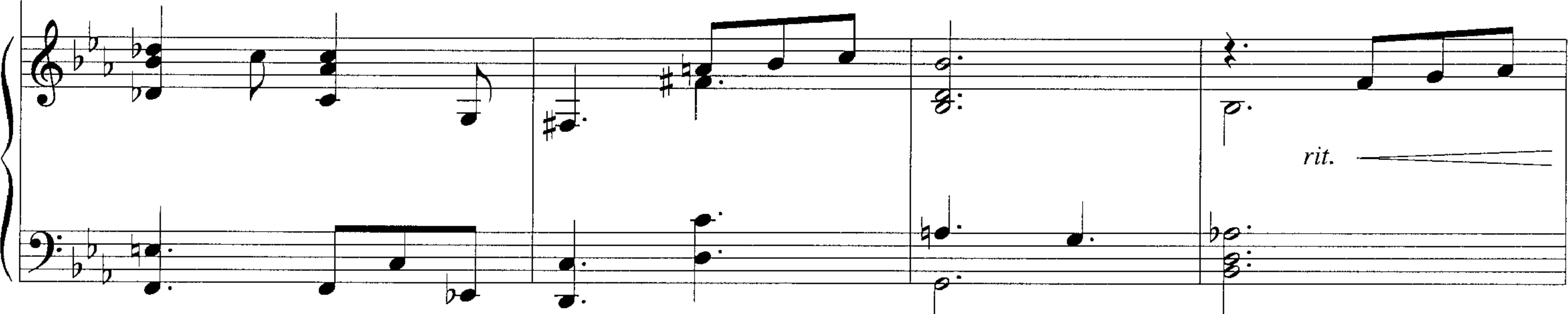
Bb7



through the night,
ive that way,
let - ting go

caught in a whirl. }
so un - a - fraid. }

No oth - er



rit.

Ebsus2/G Eb/G Ebmaj7/G Eb/G Abmaj7 Ab6 Ab+ Ab6

love in all of the world; in all of my

mf a tempo

D7sus/A D7b9 Gm7 1 Bb7

life, there was no oth - er love.

dim.

Moderately slow

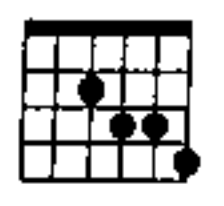
2 Bb7 D/A Bbmaj7/A

rit. e cresc. sub. mp

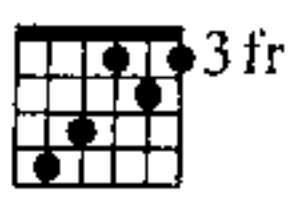
A7b9 D/A F/G Gm

cresc.

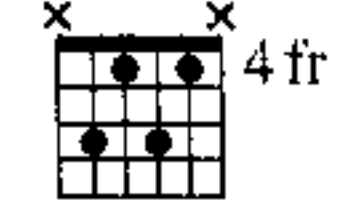
E7b5



Eb

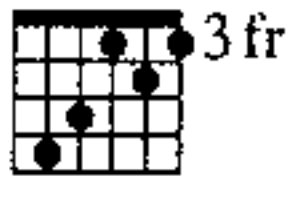


Cbsus2/Eb

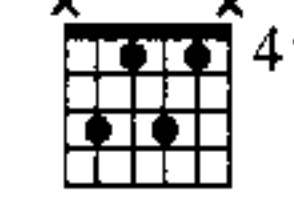


Musical notation for the first system, including treble and bass clefs, notes, and a *mf* dynamic marking.

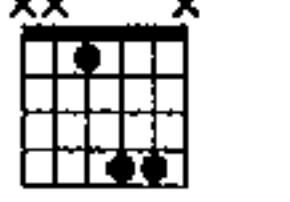
Eb



Cbsus2/Eb



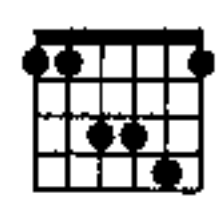
Cb/Eb



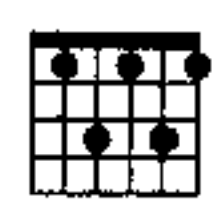
Musical notation for the second system, including treble and bass clefs, notes, and a *mf* dynamic marking.

D.S. al Coda

Bbsus



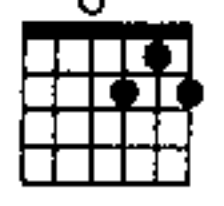
Bb7 (Tempo I)



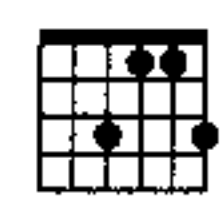
CODA



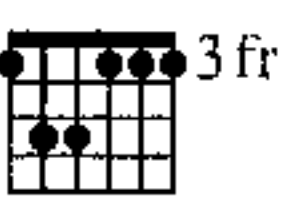
D7



Gm(add2)



Gm

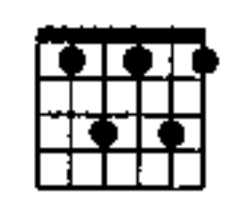


Musical notation for the first part of the D.S. al Coda section, including treble and bass clefs, notes, and a *rit. e dim.* dynamic marking.

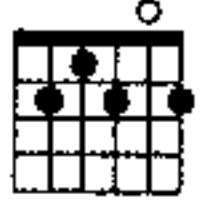
Musical notation for the second part of the D.S. al Coda section, including lyrics: "of what we had then." and a *cresc.* dynamic marking.

Broader

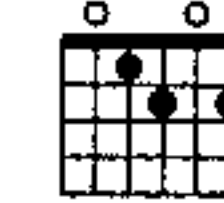
Bb7



B7



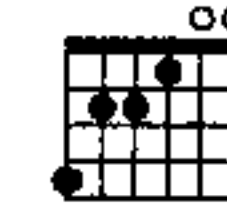
B7/A



Esus2/G#



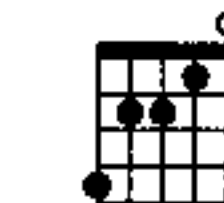
E/G#



Emaj7/G#



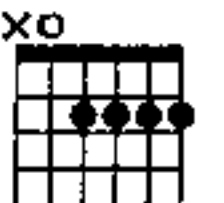
E/G#



Amaj7



A6



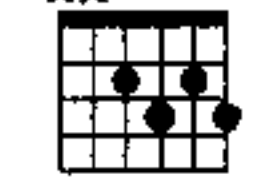
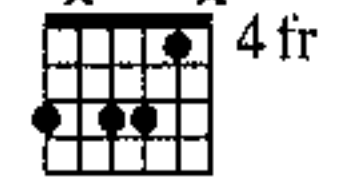
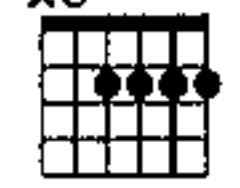
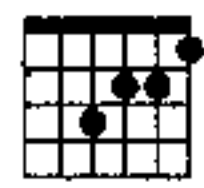
Musical notation for the "Broader" section, including lyrics: "No oth - er love in all of the world;" and dynamic markings *rit.* and *mf a tempo*.

A+

A6

D#7sus/A#

D#7b9



in all of my life, there was no oth - er

Repeat and Fade

G#m7

B7

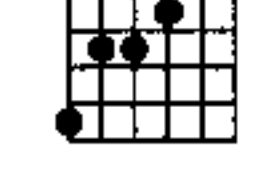
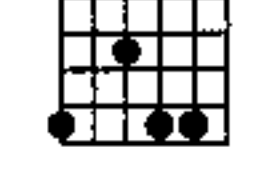
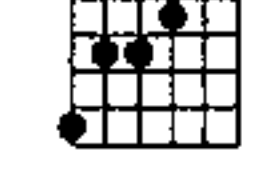
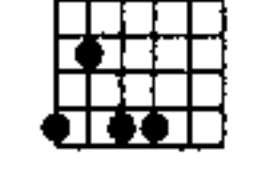
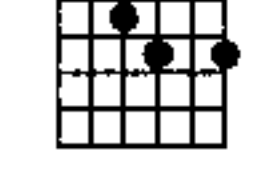
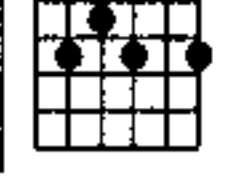
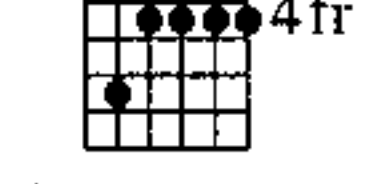
B7/A

Esus2/G#

E/G#

Emaj7/G#

E/G#



love.

f

Amaj7

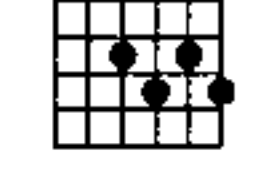
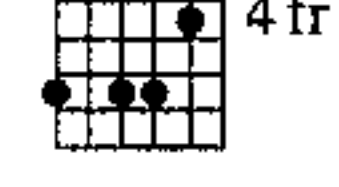
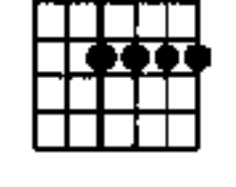
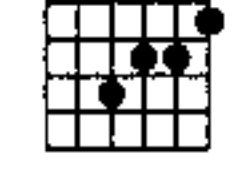
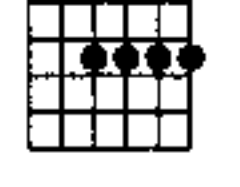
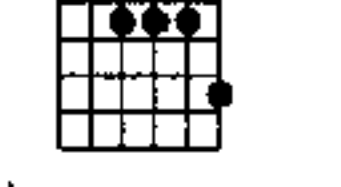
A6

A+

A6

D#7sus/A#

D#7b9

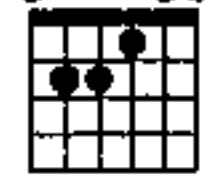
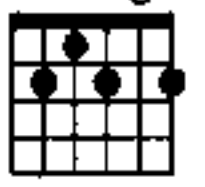
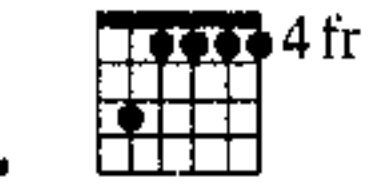


Optional Ending

G#m7

B7

E



rit.