

PIANO · VOCAL · GUITAR



THE RETROSPECTIVE COLLECTION

34 OF THEIR BIGGEST HITS, INCLUDING

COLOUR MY WORLD

DOES ANYBODY REALLY KNOW WHAT TIME IT IS?

HARD TO SAY I'M SORRY

MAKE ME SMILE

SATURDAY IN THE PARK

25 OR 6 TO 4

WILL YOU STILL LOVE ME

YOU'RE THE INSPIRATION

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ALIVE AGAIN

Words and Music by
JAMES PANKOW

Moderately fast

N.C.

mf

Bb Ab (4fr)

8vb throughout

Eb/G (3fr) Eb(add9) Bb Eb/Bb (6fr) Bb Eb/Bb (6fr)

Bb Eb (3fr) Bb Eb/Bb (6fr) Bb Eb/Bb (6fr) Bb

Bb F/A Gm7 (3fr) F Bb/F F Bb/F F Eb (3fr) Bb

Eb/Bb 6fr Bb Eb/Bb 6fr Bb Eb 3fr Bb

Yes - ter - day I would not have be - lieved ____

Eb/Bb 6fr Bb Eb/Bb 6fr Bb Eb 3fr Bb

that ____ to - mor - row the sun would shine.

Eb/Bb 6fr Bb Eb/Bb 6fr Bb

Then, ____ one day you came in - to my life; ____

Bb6 F/A Gm 3fr F Bb/F F7sus

I am a - live ____ a - gain. ____ I am a - live ____

Bb Eb/Bb

a - gain. All the emp - ty yes -
When you gave - your love.

Bb Cm7/Bb Bb Dm Dm7 Dbm7

- ter - days - have dis - ap - peared, -
to me, - you changed my life. -

Cm7 3fr

now that you - have filled - my life - with love. -
Dreams that once - seemed hope - less come - with ease. -

F7 Bb Eb/Bb Bb Cm7/Bb Bb

No one else - could ev - er mean - so much -
Thank you, girl, - for be - ing just - the way -

Gm Bb/F Eb

— to — me. —
— you — are. —

Ev - 'ry day — my high —
I would nev - er try —

F To Coda ⊕

— lasts long - er
— to change you;

as our love — grows ev - er strong - er.
all I live — for is — to love — you. }

Ab Eb/G Bb Ab Eb/G Fsus

D.S. al Coda

F Eb Bb

CODA ⊕

Ab Eb/G Bb Ab Eb/G Bb

I'm feel-in' a - live. — I'm feel - in' a-live a-gain.

A \flat

E \flat /G

Fsus

F

E \flat

B \flat



Don't you know I'm feel - in' a - live. _____

E \flat /B \flat

B \flat

E \flat /B \flat

B \flat

E \flat

B \flat

E \flat /B \flat

B \flat

E \flat /B \flat



1. *Solo ad lib.*
 2. (Lead vocal) Yes - ter - day _____ (Background vocal) (I would not - be - lieve) _____ that - to - mor - (the

B \flat

E \flat

B \flat

E \flat /B \flat

B \flat

E \flat /B \flat

B \flat



sun was gon - na shine.) _____ (you came in - to - my life.) _____
 row Then, - one - day _____

B \flat

F/A

Gm7

F

B \flat /F

F

B \flat /F

F

E \flat

B \flat



Repeat and Fade

I am a - live _____ a - gain. _____

ANOTHER RAINY DAY IN NEW YORK CITY

Words and Music by
ROBERT LAMM

Bright Calypso rhythm

A

mf

Bm7/E

A

Bm7/E

An -

§

A

Bm7/E

oth - er rain - y day — in New York Cit - y;
oth - er space - y stay — in New York Cit - y;

soft - ly sweet, - so si - lent - ly it falls, -
high up in an ov - er - priced ho - tel, -

C#m7
4fr

F#9
3fr

Bm7
2fr

as cross - town traf - fic crawls. -
the view is real - ly swell. -

Bm7/E

A

Mem - 'ries in my way in New York Cit -
Win - dy, wet and gray in New York Cit -

Bm7/E

- y, ten - der, tough, - too trag -
- y, no one here I real -

C#m7



F#9



- ic to be true, and noth - ing I can do.
- ly want to see, old friends and fam - i - ly.

Bm7



Bm7/E



Fmaj7



C



Fmaj7



Cit - y work - ers cheer,
Sud - den - ly se - rene,

Cmaj7



the tax is dis - ap - pear, -
the air is fresh and clean, -

Bm7



E9



To Coda

an - oth - er rain - y day in New York Cit -

A



E7



A



- y. La, la, la, la, la, la, la, la. La, _____

Bm7/E



_____ la, la, la, la, la, la, la, la, _____ la.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes triplets in the right hand.

Second system of musical notation. It includes guitar chords: A, A, E7, and A. The piano accompaniment continues with triplets. The system concludes with the instruction "D.S. al Coda" and the lyric "An -".

Third system of musical notation. It includes guitar chords: A, E7, and A. The piano accompaniment continues. The system concludes with the instruction "CODA" and the lyric "y. It's an - oth - er rain - y ___ day. -".

Fourth system of musical notation. It includes the guitar chord Bm7/E. The piano accompaniment continues. The system concludes with the instruction "Repeat and Fade" and the lyric "Just a rain - y, rain - y ___ day. ___ It's a".

BABY WHAT A BIG SURPRISE

Words and Music by
PETER CETERA

Slowly

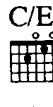
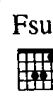
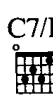


mf



Right be - fore my ver - y _____ eyes _____
Yes - ter - day it seemed to _____ me _____

I thought -
my life _____



_____ that _____ you were on - ly fak - in' it, _____ and like _____
_____ was _____ noth - ing more than wast - ed time, _____ but here _____



_____ be - fore my heart was tak - in' it. _____ }
_____ to - day you soft - ly changed _____ my mind. _____ }

Bb



C



F



C/E



Dm7



Ba - by, what a big sur - prise; _____



Bb



C



F



1 Eb



Bb



right be - fore my ver - y eyes, - oh, oh, _____ oh, _____ oh.



2 C/E



Eb



Bb



oh, _____ oh, _____ oh. _____



Am



G



C



Just to be _____ a - lone _____ was a lit - tle more than I could take, _____



Am G C

then you came to stay. _____ Oo. _____

Am G Am G/B C

Hold me in _____ the morn - ing, love me in the af - ter - noon. _____

Am G Bb G/B

Help me find my way, _____ hey, - yeah. _____

C Dm7 C7/E F C/E Dm

Now and then just like be - fore _____ I think _____

C Dm7 C7/E Fsus F C/E Dm

a - bout the love I've thrown a - way, but now

C Dm7 C7/E F C7/E

it does - n't mat - ter an - y - way.

Bb C F C/E Dm7

Ba - by, what a big sur - prise;

Bb C F Eb Bb

right be - fore my ve - ry eyes, oh, oh, oh, oh.

Repeat and Fade

BEGINNINGS

Words and Music by
ROBERT LAMM

Moderately

Amaj7

D6/9/A

First system of musical notation. The key signature is two sharps (F# and C#) and the time signature is 4/4. The music is written for piano in a grand staff. The first measure is marked with a dynamic of *mf*. Chord diagrams are provided above the staff: Amaj7 (x02233) and D6/9/A (x023234). The bass line consists of a steady eighth-note accompaniment.

Amaj7

D6/9/A

Amaj7

Bm7(add4)

Second system of musical notation. Chord diagrams are provided above the staff: Amaj7 (x02233), D6/9/A (x023234), Amaj7 (x02233), and Bm7(add4) (x212324). The melody in the treble clef includes a grace note in the final measure.

Amaj7

Bm7(add4)

Third system of musical notation. Chord diagrams are provided above the staff: Amaj7 (x02233) and Bm7(add4) (x212324). The bass line continues with eighth-note accompaniment.

Amaj7

Bm7(add4)

Amaj7

Em7

Fourth system of musical notation. Chord diagrams are provided above the staff: Amaj7 (x02233), Bm7(add4) (x212324), Amaj7 (x02233), and Em7 (022000). The melody in the treble clef features a chromatic descent in the final measure.

Amaj7 Em7

Am7 Em7

Amaj7 Dmaj7 Amaj7

When I'm with you, it does - n't mat -
 When I kiss you, I feel a thou -

Dmaj7 Amaj7 Dmaj7

ter where we are or what we're do - in'.
 sand dif - f'rent feel - ings, the col - or of chills

Amaj7



D



C



I'm with you, that's all that mat - ters.
all o - ver my bod - y.

Gmaj7



Time pass - es much .
And I feel

Cmaj7



Gmaj7



Cmaj7



too quick - ly when we're to - geth - er laugh - ing.
them, I quick - ly try to de - cide which one

Gmaj7



Cmaj7



Gmaj7



I wish I could sing it to you. I wish I could sing it
I should try to put in - to words, try to put

Cmaj7



Amaj9



Bm7(add4)



to — you.
in - to words. }

Whoa, - o - o - o - o - o, whoa. _

Amaj7



Bm7(add4)



Amaj7



Bm7(add4)



Whoa, - o - o -

Amaj7



Bm7(add4)



— o - o - o,

whoa. —

Most - ly, I'm

A



Em7



Amaj7



si - lent,

mm, mm, mm, mm. —

Si - lent,

la, — la,

CALL ON ME

Words and Music by
LEE LOUGHNANI

Moderately bright

Fmaj7



Gmaj7



Gm9



Bbm7



Cm7



Am9



First system of musical notation for 'Call on Me'. It consists of a grand staff with a treble clef and a bass clef. The music is in 4/4 time. The first measure has a dynamic marking of *mf*. The notation includes chords and melodic lines in both hands.

Gmaj9



Bbmaj7



Second system of musical notation for 'Call on Me'. It continues the grand staff notation with chords and melodic lines in both hands.

Fmaj7



B



Third system of musical notation for 'Call on Me'. It continues the grand staff notation with chords and melodic lines in both hands.

C7



F#m9



Gmaj7



F#m9



Gmaj7



Fourth system of musical notation for 'Call on Me'. It continues the grand staff notation with chords and melodic lines in both hands.

F#maj7



Piano accompaniment for the first system, featuring a treble and bass staff with musical notation.

F#maj7 Gmaj7 Amaj7
N.C.   

Vocal line for the first system, starting with a rest followed by the lyrics.

The feel - ing was clear, —
Then came a change —

Piano accompaniment for the second system, including a double bar line and repeat sign.

C#m7



Vocal line for the third system, including a double bar line and repeat sign.

clear as the blue — sky on a sun -
when I said I — would soon — be leav -

Piano accompaniment for the fourth system, including a double bar line and repeat sign.

Bm7



G#m7



Vocal line for the fifth system, including a double bar line and repeat sign.

- ny day. — Ev - 'ry - thing — was you, — ooh, —
- in' you. — Noth - in' else — to do, — ooh, —

Piano accompaniment for the sixth system, including a double bar line and repeat sign.

C#9



Dmaj7



'cause no one made me feel
but please re - mem - ber,

C#m7



4fr

Bm7



2fr

I'll the way I felt with you, oh, oh.
nev - er lose the thought of you.

C9



F#m9



2fr

Gmaj9



Call on me 'cause I love you. You

F#m9



2fr

Gmaj9



F#m9



2fr

Gmaj9



know I do. You love me, too,

F#maj9



1

N.C.

F#maj7



Gmaj7



ooh, ooh, ooh.

The first system of the score features a vocal line in treble clef with a key signature of two sharps (F# and C#). The vocal line consists of three notes: 'ooh', 'ooh', and 'ooh', each followed by a dotted line. The piano accompaniment is in grand staff (treble and bass clefs) and features a melodic line in the right hand and a bass line in the left hand. A first ending bracket spans the final two measures of this system.

2

Ho, oh, oh, oh.

Ho, oh, oh, oh.

The second system continues the vocal line with the lyrics 'Ho, oh, oh, oh.' The piano accompaniment continues with a similar melodic and bass line structure. A second ending bracket spans the final two measures of this system.

Bm9



Amaj7



The third system shows the piano accompaniment continuing. The right hand features a melodic line with some grace notes, and the left hand provides a steady bass line. The system concludes with a final chord.

Cmaj7



The fourth system continues the piano accompaniment. The right hand has a melodic line with grace notes, and the left hand has a bass line. The system ends with a final chord.

Gmaj9



Bbmaj7



Am9



Cm9



Gmaj7



Gmaj9 Abmaj7



N.C.

Bbmaj7



Dm7



You've got to find _____ some - one else _

Cm7



_____ to some - how take _____ my place, - share his life _____ with you, -

Am7



D9



Ebmaj7



_____ ooh. _____ But if you need a

Dm7



friend, _____ you _____ can al - ways count _____ on me, -

Cm7

Db9

Gm9

Abmaj9

count on me 'cause I love you.

Gm9

Abmaj7

You know I do. You

Gm9

Abmaj9

Gmaj9

love me, too, ooh, ooh, ooh.

Bbmaj7

Final piano accompaniment system.

Am7



Cm



Gmaj7



Gmaj7



You can count _ on me. Oh. _____ You can count _ on me.

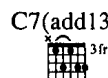
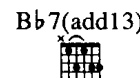
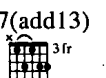
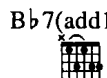
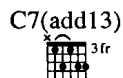
Repeat and Fade





You can count _ on me. Ba - by, you can count _ on me.

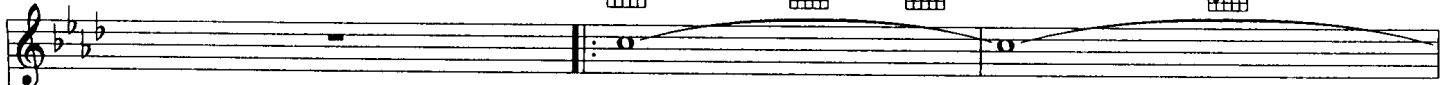
CARAVAN

Words and Music by DUKE ELLINGTON,
IRVING MILLS and JUAN TIZOL

Bright Latin beat


Bb/C  C  Bb/C  C 

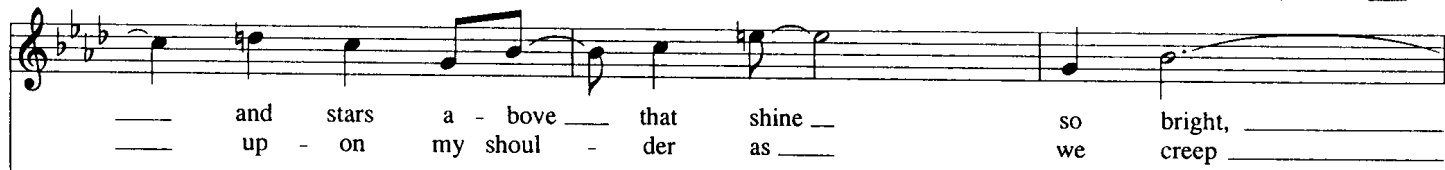







1. Night, _____
 2. Sleep _____
D.S. Instrumental solo



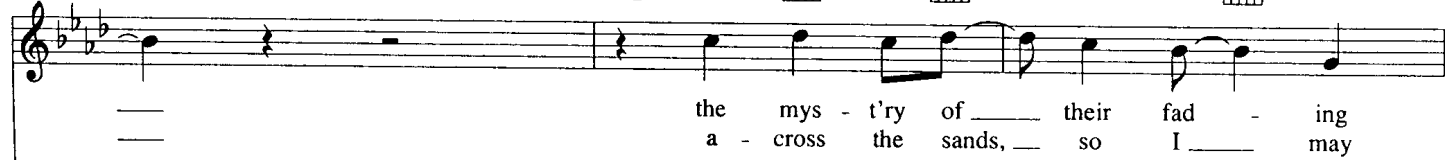
Bb/C  C  Bb/C  C  Bb/C  C  Bb/C 








_____ and stars a - bove _____ that shine _____ so bright, _____
 _____ up - on my shoul - der as _____ we creep _____




C  Bb/C  C  Bb/C  C 

_____ the mys - t'ry of _____ their fad - ing
 _____ a - cross the sands, _____ so I _____ may




Bb/C  C  Bb/C  C  Bb/C  C  Bb/C 

light _____ that shines up - on _____
 keep _____ the mem - r'y of _____






our car - a - van. _____
 our car - a - van. _____

Solo ends }

F7



This _____

is so ex - cit - ing.

Bb7



You _____ are so in - vit - ing.

Eb7



Musical staff with treble clef, key signature of three flats, and a whole rest.

rest - ing in my

Musical staff with treble clef and bass clef, featuring a long melodic line in the bass and a sustained chord in the treble.

Musical staff with treble clef, key signature of three flats, and a whole rest.

arms. Thrill to the

Musical staff with treble clef and bass clef, featuring a long melodic line in the bass and a sustained chord in the treble.

Ab
4fr



Dm7b5



G7



Musical staff with treble clef, key signature of three flats, and a melodic line.

mag - ic, the mag - ic of your charms.

Musical staff with treble clef and bass clef, featuring a melodic line in the treble and a bass line in the bass.

Bb/C C Bb/C C Bb/C C Bb/C



Musical staff with treble clef, key signature of three flats, and a melodic line.

{ You be - side me here
Night and stars a - bove

Musical staff with treble clef and bass clef, featuring a melodic line in the treble and a bass line in the bass.

C Bb/C C Bb/C C

be - neath the blue.
that shine so bright,

Bb/C C Bb/C C Bb/C C Bb/C

My dream of love is com - ing true
the mys - t'ry of their fad - ing light

To Coda ⊕ Bb/C C Bb/C C

with - in our des - ert car - a - var

Fm6

C7



N.C.

Empty musical staff with treble and bass clefs and a key signature of three flats.

Musical notation for the first system, featuring a melody in the treble clef and a bass line in the bass clef.

1-3 C7



N.C.

Empty musical staff with treble and bass clefs and a key signature of three flats.

Musical notation for the second system, featuring a melody in the treble clef and a bass line in the bass clef.

4 Cm7



Empty musical staff with treble and bass clefs and a key signature of three flats.

Musical notation for the third system, featuring a melody in the treble clef and a bass line in the bass clef.

F



D.S. al Coda
(no repeat)

Empty musical staff with treble and bass clefs and a key signature of three flats.

Musical notation for the fourth system, featuring a melody in the treble clef and a bass line in the bass clef.

CODA

Bb/C

C

Bb/C

C

that shines up - on our car - a - van,

Fm6

C7#9

that shines up - on

Fm6

C7#9

our car - a - van,

Fm6

that shines up - on our car - a - van.

C7#9



Oh. _____

C7



Fm



COLOUR MY WORLD

Words and Music by
JAMES PANKOW

Moderately

Fmaj7



With pedal

Am



Bb



Ebmaj9



Abmaj7



Gbmaj7



D9



D7



Gmaj7



Eb9



C7



Fmaj7



Bb



C7



Fmaj7



As time goes on, _____ I re-al-

Am Bb Eb maj9

ize just what you mean _____ to me. And

Ab maj7 Gb maj7 D9 D7

now, _____ now that you're near, prom-ise your love that I've wait-ed to

Gmaj7 Eb9 C7

share. _____ And dreams of our mo-ments to - geth - er _____

Fmaj7 Bb C7 Fmaj7

col-our my world _____ with hopes of lov - ing you. _____

Flute solo

Am Bb Ebmaj9

This system contains three measures of music. Above the staff are guitar chord diagrams for Am, Bb, and Ebmaj9. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The Am chord is played in the first measure, Bb in the second, and Ebmaj9 in the third.

Abmaj7 Gbmaj7 D9 D7

This system contains three measures of music. Above the staff are guitar chord diagrams for Abmaj7, Gbmaj7, D9, and D7. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The Abmaj7 chord is played in the first measure, Gbmaj7 in the second, and D9 and D7 in the third.

Gmaj7 Eb9 C7

This system contains three measures of music. Above the staff are guitar chord diagrams for Gmaj7, Eb9, and C7. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The Gmaj7 chord is played in the first measure, Eb9 in the second, and C7 in the third.

Fmaj7 Bb C7 Fmaj7 N.C.

This system contains three measures of music. Above the staff are guitar chord diagrams for Fmaj7, Bb, C7, Fmaj7, and N.C. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The Fmaj7 chord is played in the first measure, Bb in the second, C7 in the third, and Fmaj7 in the fourth. The N.C. (No Chords) instruction is shown in the fifth measure.

DOES ANYBODY REALLY KNOW WHAT TIME IT IS?

Words and Music by
ROBERT LAMM

Moderately

D(add9)/G



C(add9)/F



D(add9)/G



Bb(add9)/Eb



A(add9)/D



F(add9)/Bb



Eb(add9)/Ab



Fmaj7



D(add9)/G



Gb 9sus



Slightly faster

Fmaj9



Gmaj9



Fmaj9



Gmaj9



Fmaj9



Gmaj9



Faster

Eb maj9

Eb maj7#11

Eb maj7

Moderate shuffle

(♩ = ♪♩)

Gmaj9

Cmaj7

Gmaj7

Cmaj7

D

Em7

F6

Em7

G

F

Bb maj9

As I was walk - ing down the street one day, —
 And I was walk - ing down the street one day. —
 And I was walk - ing down the street one day, —

E♭maj7



B♭maj7



E♭maj7



a man _____ came up _____ to me _____
 A pret - ty la - dy looked -
 be - ing pushed _____ and shoved _____ by peo -

B♭maj7



E♭maj7



_____ and asked _____ me what _____ the time _____ was that _____
 _____ at me _____ and said _____ her dia - mond watch _____
 - ple try'n _____ to beat _____ the clock. _____ Oh, ho, _____

_____ was on _____ my watch, -
 _____ had stopped . cold dead, -
 _____ I just _____ don't know. - I don't know - I don't know, - } and I

D Em7 F6 Em7 Gmaj7

said, "Does an - y - bod - y real - ly

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics "said, 'Does an - y - bod - y real - ly". The piano accompaniment is in the right hand, with triplets on the final two notes of the phrase. The bottom line is the bass line. Chord diagrams for D, Em7, F6, Em7, and Gmaj7 are shown above the staff.

Cmaj7 Gmaj7 Cmaj7

know what time it is? Does an - y - bod - y real - ly care?

Detailed description: This system contains the next two lines of music. The vocal melody continues with lyrics "know what time it is? Does an - y - bod - y real - ly care?". The piano accompaniment continues with triplets. Chord diagrams for Cmaj7, Gmaj7, and Cmaj7 are shown above the staff.

Gmaj7 Cmaj7 Gmaj7

If so, I can't im - a - gine why. — We've all got time

Detailed description: This system contains the next two lines of music. The vocal melody has lyrics "If so, I can't im - a - gine why. — We've all got time". The piano accompaniment continues. Chord diagrams for Gmaj7, Cmaj7, and Gmaj7 are shown above the staff.

1,2 Cmaj7 3 Cmaj7 D Em7

e - nough to cry." — e - nough to die." —

Detailed description: This system contains the final two lines of music. The vocal melody has lyrics "e - nough to cry." — e - nough to die." —". The piano accompaniment concludes with sustained chords. Chord diagrams for Cmaj7 (1,2), Cmaj7 (3), D, and Em7 are shown above the staff.

F6



Em7



Gmaj7



Cmaj7



Gmaj7



I _____ don't _____ care _____

Cmaj7



Gmaj7



a - bout time, _____

Cmaj7



Gmaj7



Cmaj7



oh, no. _____

F



Bb maj7



Eb maj7



Fmaj7



Gmaj7



DIALOGUE (PART I)

Words and Music by
ROBERT LAMM




Steady Rock

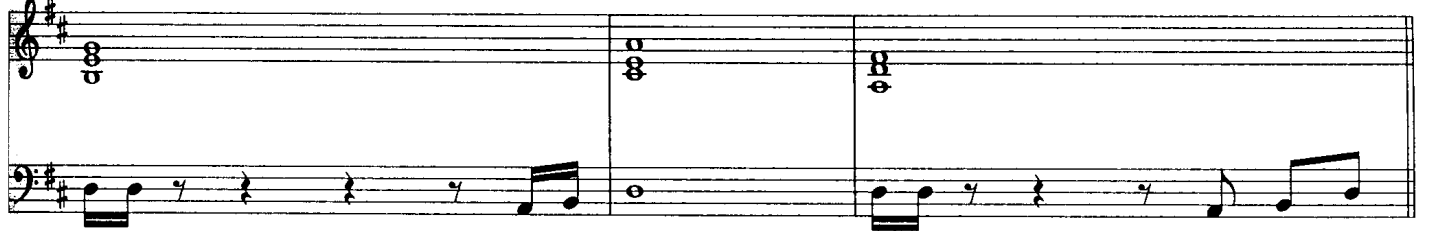
Chord diagrams: D, G, D, G



Chord diagrams: D, G, D, G

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


Chord diagrams: D, G/D, D






Em/D  A/D  D 



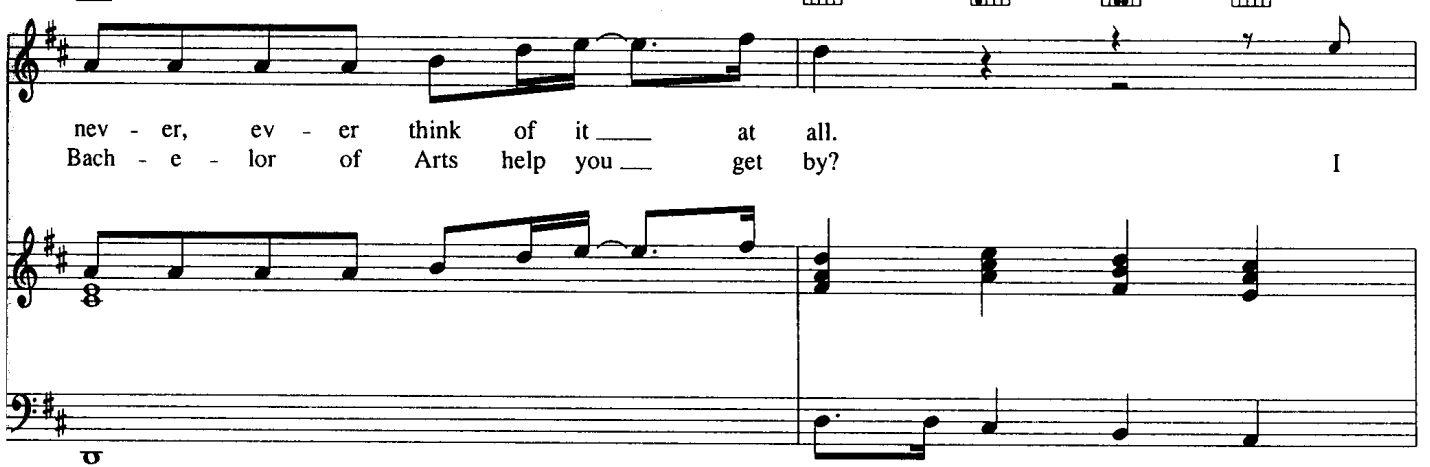
D  Em/D 

Are you op - ti - mis - tic 'bout the way — that things — are go - ing? No, I
 When it's time — to func - tion as a feel - ing hu - man be - ing, will your



A/D  D  A/C#  Bm  A 

nev - er, ev - er think of it — at all.
 Bach - e - lor of Arts help you — get by? I



G  F#m 

Don't you ev - er wor - ry when you see — what's go - ing on? — Well, I
 hope to stud - y fur - ther, a few more years or so. — I



Em7



A



try to mind _ my busi - ness, that is, no busi - ness at all. _
al - so hope _ to keep a stead - y high.

1
Em7/A



2
Em7/A



Ooh, yeah yeah.



Will you try _ to change _ things, use the pow - er that _ you have, _ the
Don't you feel _ re - pres - sion just clos - ing in _ a - round? _ No, the
Don't you see _ star - va - tion in the cit - y where - you live, _



pow - er of _ a mil - lion new i - deas? _ What
cam - pus here _ is ver - y, ver - y free. _
all the need - less hun - ger, all the need - less pain? _ I

is this power you speak of and the need for things to change? I
 Don't it make you angry the way war is dragging on? Well, I
 have - n't been there lately, the coun - try is so fine, but my

al - ways thought that ev - 'ry - thing was fine.
 hope the pres - i - dent knows what he's in - to, I don't know. -
 neigh - bors don't seem hun - gry 'cause they

Ev - 'ry - thing is fine. have - n't got the time. -
 Ooh, I just don't know.

Have - n't got the time.

D



G/D



D



G/D



First system of musical notation. Treble clef staff contains whole rests. Bass clef staff contains a melodic line with eighth notes and a half note. Chords are indicated above the staff.

D



Second system of musical notation. Treble clef staff contains whole rests. Bass clef staff contains a melodic line with eighth notes and a half note. Chords are indicated above the staff.

Em/D



A/D



Third system of musical notation. Treble clef staff contains whole rests. Bass clef staff contains a melodic line with eighth notes and a half note. Chords are indicated above the staff.

D



Fourth system of musical notation. Treble clef staff contains a melodic line with eighth notes and a half note. Bass clef staff contains a melodic line with eighth notes and a half note. Chords are indicated above the staff.

Thank you for _ the talk, _ you know, _ you

Em/D

A/D

real - ly eased _ my mind. _ I was trou - bled by the shape _ of things _ to come. _

D

A/C#

Bm

A

G

Well, if you had my out - look, your

F#m

Em7

feel - ings would be numb. _ You'd al - ways think that ev - 'ry - thing _ was

Em7/A

A

Em7/A

A

fine, ev - 'ry - thing _ was fine. _

Go directly to Dialogue (Part II)

DIALOGUE (PART II)

Words and Music by
ROBERT LAMM

Moderate Rock

D7



mf



Play 6 times

Yeah, We ___ can make it bet - ter.
we ___ can change the world, now.

We ___ can make it bet - ter.
We ___ can change the world, now.

We ___ can make it bet - ter. ___
We ___ can change the world, now. ___



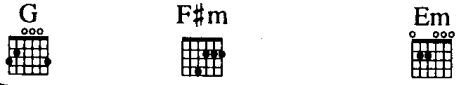
Yeah, yeah. ___



Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Yeah, We ___ can save the chil - dren. We ___ can save the chil - dren.
we ___ can make it hap - pen. We ___ can make it hap - pen.

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The accompaniment consists of a steady eighth-note bass line in the bass clef and a series of chords in the treble clef: G4, F#4, E4, D4, C4, B3, A3, G3.



Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody continues with eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3, ending with a quarter rest.

We ___ can save the chil - dren. ___
We ___ can make it hap - pen. ___

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The accompaniment continues with the same eighth-note bass line and chord progression as the previous system.

1 F/C C 2 F/C C
Guitar chord diagrams for F/C and C chords.

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, and then eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Yeah, yeah. ___ We can make it hap - pen.

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The accompaniment continues with the eighth-note bass line and chord progression.



Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody is mostly silent, with a few faint notes visible.

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The accompaniment continues with the eighth-note bass line and chord progression.



Play 4 times

Musical notation for the first system, including treble and bass staves with a piano accompaniment.



Vocal line with lyrics: 1. 5. We ___ can make it hap - pen. We ___ can make it hap - pen.
 2. 3. *Instrumental*
 4. We ___ can save the chil - dren. We ___ can save the chil - dren.

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



Play 5 times

Musical notation for the third system, including treble and bass staves with a piano accompaniment.

We _ can make it hap - pen. ___
 We _ can save the chil - dren. ___



Repeat and Fade

Musical notation for the fourth system, including treble and bass staves with a piano accompaniment.

We can make it hap - pen, yeah. ___ We ___ can make it hap - pen.

I DON'T WANNA LIVE WITHOUT YOUR LOVE

Words and Music by DIANE WARREN
and ALBERT HAMMOND

Moderate beat

C Em(add4) Dm

mp

G/D C Em(add4)

Thought it would-n't mat - ter if we did - n't stay to - geth - er, and if it was

mp

Dm G/D C

o - ver, may-be it was for the bet - ter. I was think-ing I'd be all _ right, _ 'til I thought it all _

Em/A Dm7

_ through. Now I know that I _ ain't real - ly liv - ing if I have to live with -

G G7/F C

out you. — I don't wan-na live with-out — your love. I don't wan-na

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. Chord diagrams for G, G7/F, and C are shown above the vocal line. The lyrics are: "out you. — I don't wan-na live with-out — your love. I don't wan-na".

Em/A Dm7

face the night — a — lone. — I could nev-er make it through — my life if I had to

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. Chord diagrams for Em/A and Dm7 are shown above the vocal line. The lyrics are: "face the night — a — lone. — I could nev-er make it through — my life if I had to".

G G7/F C

make it on — my own. — I don't wan-na love no-bod - y else. I don't wan-na

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. Chord diagrams for G, G7/F, and C are shown above the vocal line. The lyrics are: "make it on — my own. — I don't wan-na love no-bod - y else. I don't wan-na".

Em/A Dm7 To Coda ⊕

find some-bod - y new. — I don't wan-na live with-out — your love. — I just wan-na

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. Chord diagrams for Em/A and Dm7 are shown above the vocal line. The lyrics are: "find some-bod - y new. — I don't wan-na live with-out — your love. — I just wan-na". The system ends with a Coda symbol (⊕).

G G7 C Em/A

live my life _ with you, _ with _ you. _

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams for G, G7, C, and Em/A are shown above the staff. The lyrics are: "live my life _ with you, _ with _ you. _".

Dm7 G C

Guess I had to go a-way, so much . I had to

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams for Dm7, G, and C are shown above the staff. The lyrics are: "Guess I had to go a-way, so much . I had to".

Em/A Dm7 G

go _ through. Guess I had to lose _ you _ to re-al-ize how much _ I love _ you. Can we make the fi -

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams for Em/A, Dm7, and G are shown above the staff. The lyrics are: "go _ through. Guess I had to lose _ you _ to re-al-ize how much _ I love _ you. Can we make the fi -".

C Em/A

- re burn _ a - gain, _ burn a lit - tle strong - er? _ 'Cause I've

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams for C and Em/A are shown above the staff. The lyrics are: "- re burn _ a - gain, _ burn a lit - tle strong - er? _ 'Cause I've".

Dm7 G G7/F D.S. al Coda

been a - lone, _ and ba - by, I can't be a - lone now an - y long - er. I don't wan - na

CODA

G G7 Ab Db

live my life . with you. _ Oh, if I had to make it on _ my own, my life would

Bb7 G G7/F

nev - er be the same, my love _____ would nev - er be the same. _ I don't wan - na

C Em/A Dm7

live with - out . your love. _
Instrumental solo

1 G G7/F 2 G G7/F C

Solo ends I don't wan-na live with-out_ your love. I don't wan-na

Em/A Dm7

face the night_ a - lone. I could nev - er make it through_ my life if I had to

G G7/F C

make it on_ my own. I don't wan-na love no-bod - y else. I don't wan-na

Em/A Dm7 G G7/F Repeat and Fade

find some-bod - y new... I don't wan-na live with-out_ your love... I just wan-na live my life_ with you... I don't wan-na

FEELIN' STRONGER EVERY DAY

Words and Music by PETER CETERA
and JAMES PANKOW

Moderately slow

C

mf

C **E_b** **B_b**

I do be - lieve in you and I know you be - lieve in me.
I know we real - ly tried to - gether, we had a love in - side.

E_b **B_b** **E_b** **B_b** **F** **C**

Oh, — yes; — Oh, — yes. — But now we've re - al - ized —
Oh, — yes; — Oh, — yes. — So, now the time has come — for

E_b **B_b** **E_b** **B_b** **F**

love's not all — that it's s'posed to be. — Oh, — yes; —
both of us — to live on — the run. — Oh, — yes; —

E \flat B \flat F Am7

Oh, _____ yes. _____
Oh, _____ yes. _____ } And know - ing that _ you would_ have

Dm7 Am7

want - ed it _ this way, - I do be - lieve_ I'm feel - in'

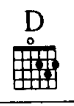
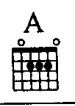
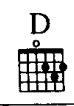
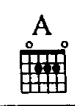
Dm7 G

strong - er ev - 'ry day. _____

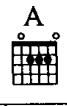
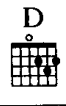
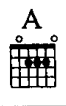
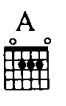
G C F Dm7 Dm/F G C F

Yeah, yeah, yeah. _____ Yeah, yeah, yeah; _____

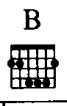
Faster



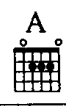
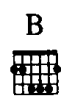
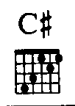
Ah.



Af - ter what _ you meant _ to _ me, _



ooh, ba - by, _ now _ I can make _ it eas -



- i - ly. _ Yeah, yeah, yeah.



I know that we both agree, the best thing to happen to you,



is the best thing that happened to me.



Yeah, yeah, yeah. Feel in'



Repeat ad lib. and Fade

strong - er ev - 'ry day.



FREE

Words and Music by
ROBERT LAMM

Moderately





just want to be free.

I just want to be free.

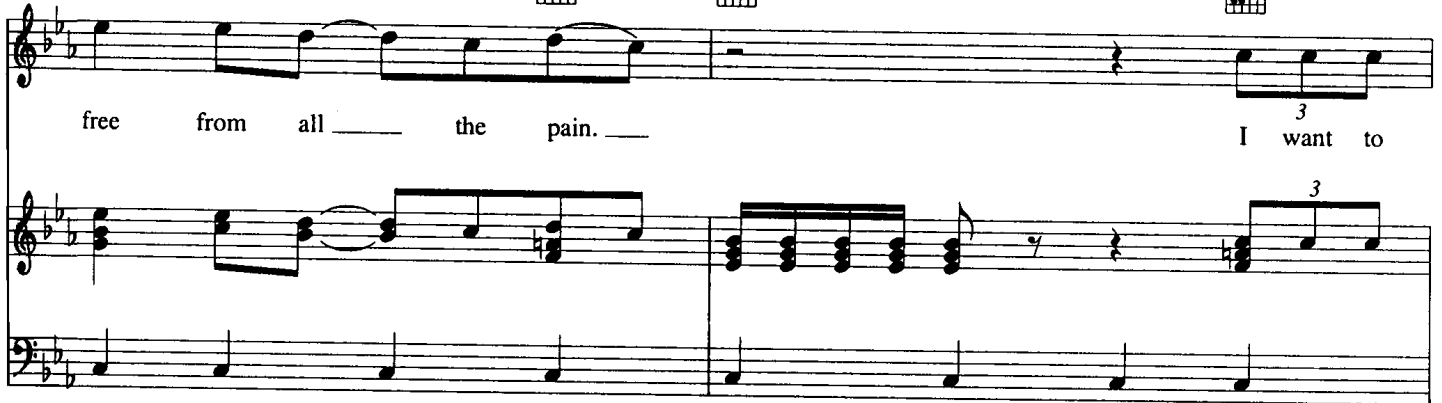
Cm7  F/C  Cm7  F/C  Cm7  F/C 





I want to be free from all — the hurt. Wan - na be



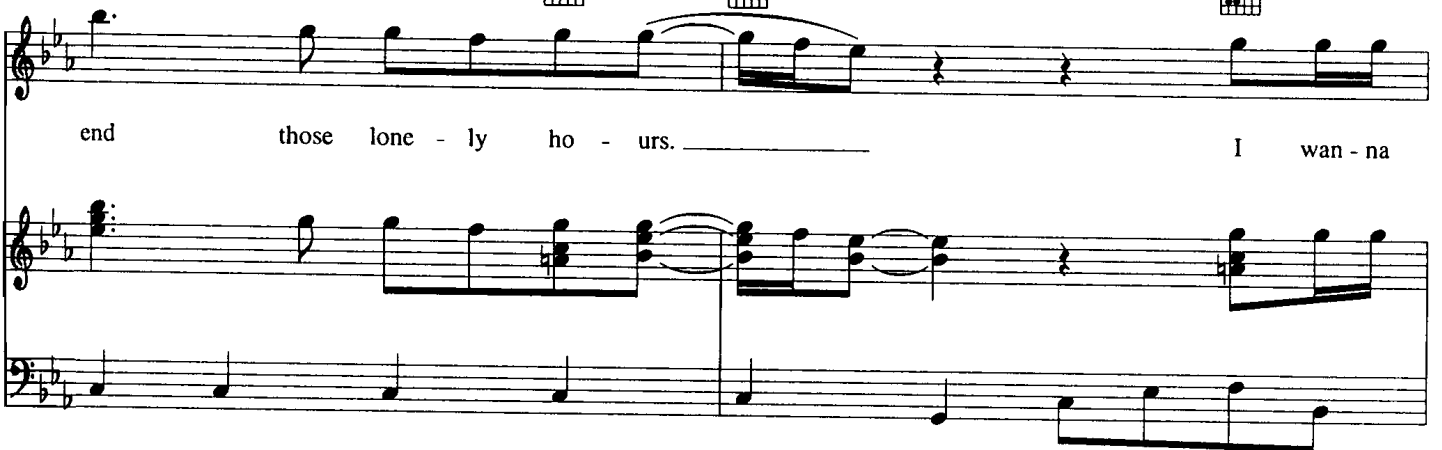
Cm7  F/C  Cm7  F/C 





free from all — the pain. — I want to



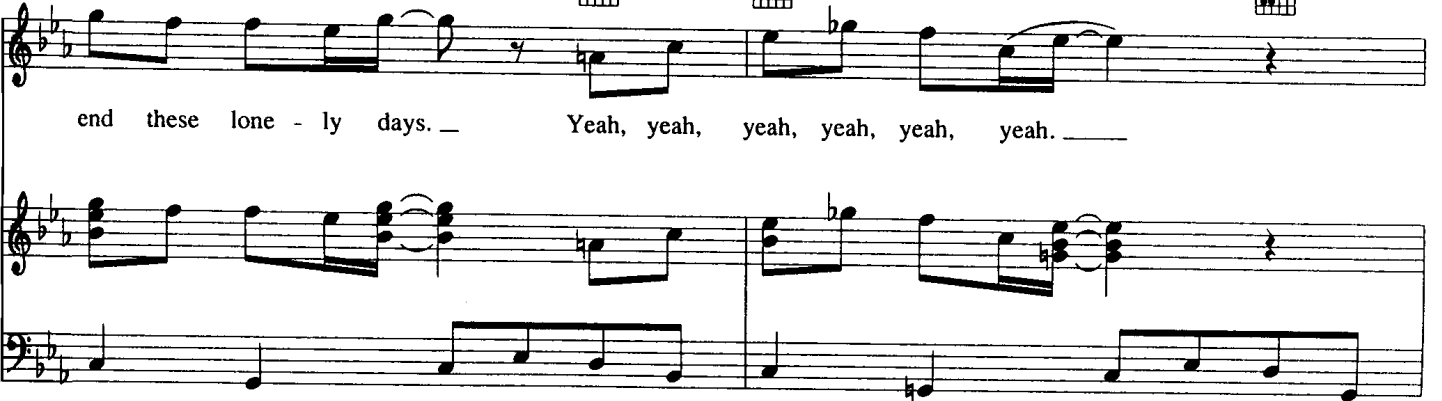
Cm7  F/C  Cm7  F/C 

end those lone - ly ho - urs. — I wan - na



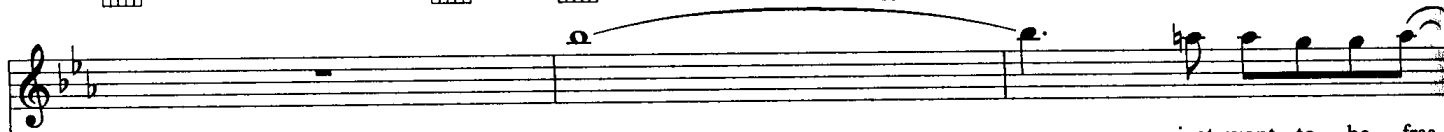
Cm7  F/C  Cm7  F/C 

end these lone - ly days. — Yeah, yeah, yeah, yeah, yeah, yeah. —

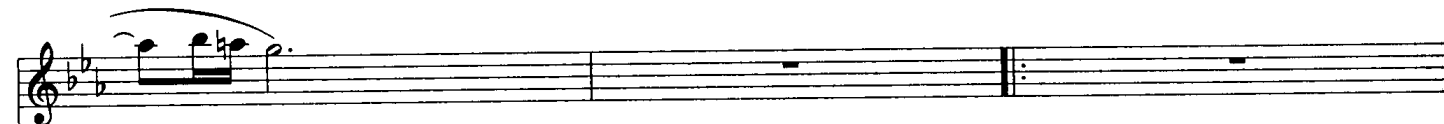
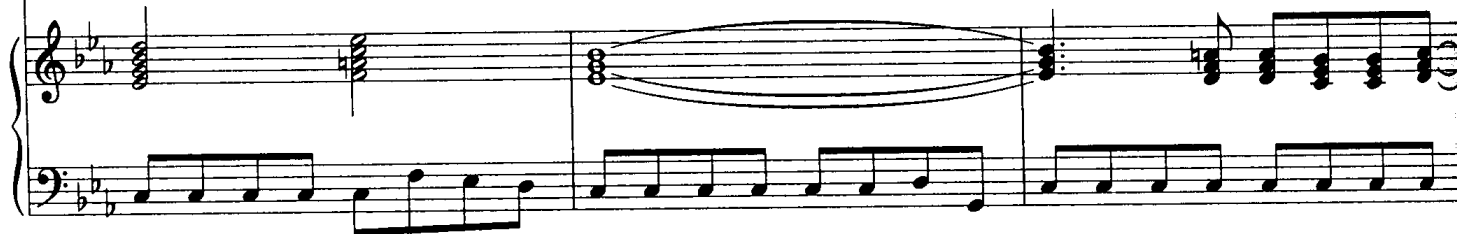




I _____ just want to be free. _____



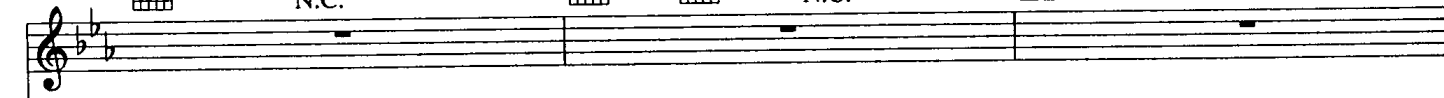
I _____ just want to be free.








N.C.








N.C.








Cm7  F/C  Cm7  F/C 







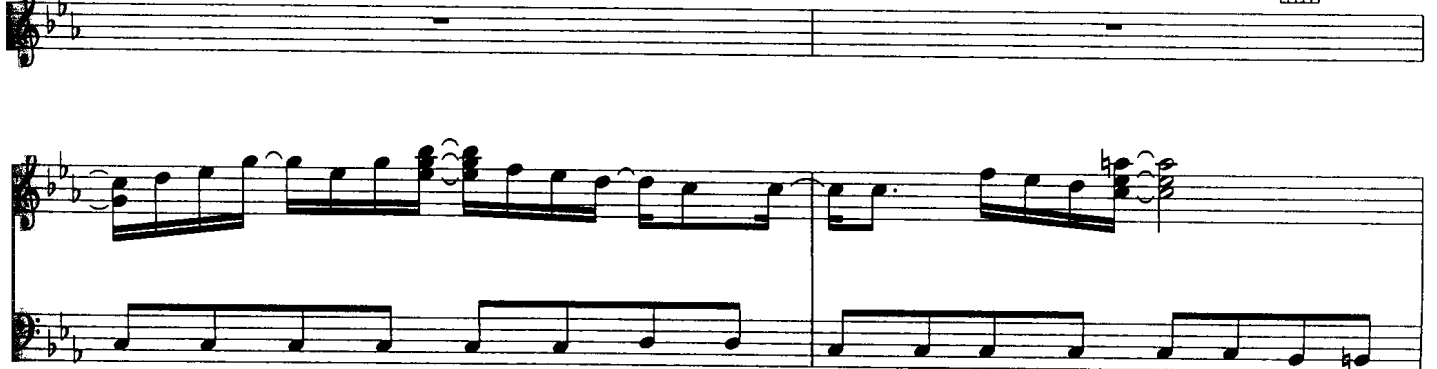
Cm7  F/C  Cm7  F/C 



Cm7  F/C  Cm7  F/C 



Cm7  F/C  Cm7  F/C 



Cm7



F/C



Cm7



F/C



Cm7



F/C



I _____ just want to be free. _____

Cm7



F/C



Cm7



F/C



Cm7



F/C



Come on, ba - by, ba - by, ba - by. I _____ just want to be free. _

Cm7



F/C



Cm7



F/C



_____ You _____ know _____ I've got to be.

Cm7



F/C



Cm7



F/C



Cm7



F/C



I _____ just want to be free, _____ free _

Cm7
3fr

F/C

Cm7
3fr

F/C

Cm7
3fr

F/C

at last. I just want to be free,

Cm7
3fr

F/C

Cm7
3fr

F/C

Cm7
3fr

F/C

yeah, yeah. I

Cm7
3fr

F/C

Cm7
3fr

F/C

just want to be free. I wan - na be free,

Cm7
3fr

F/C

G5
3fr

A5
5fr

F5

G5
3fr

C7#9

peo - ple.

HARD HABIT TO BREAK

Words and Music by JOHN LEWIS PARKS
and STEPHEN KIPNER

Moderately slow

F#  **D#m7** 

mf

F#6 

I guess I thought you'd be here for - ev - er
found some - one else you had ev - 'ry rea - son

D#m7  **D#m7/C#**  **B** 

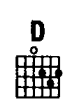
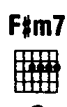
An - oth - er il - lu - sion I chose to cre - ate - You don't know what you got - un -
You know I can't blame you for run - nin' to him - Two peo - ple to - geth - er - but

A#m7  **D#m7**  **G#m7**  **G#m7/F#**  **E**  **F#m7**  **E/G#** 

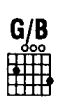
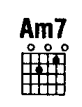
til it's gone - and I found out a lit - tle too late - I was -
liv - in' a - lone - I was spread - ing my love - too thin - Af - ter -



act - ing as if you were luck - y to have me do-in' you a fa - vor (I
all of these years I'm still try'n' to shake it do-in' much bet - ter (They



hard - ly knew you were there) But then you were gone, and it
say that it just takes time) But deep in the night, it's an



all was wrong, had no i - dea how much I cared } Now
end - less fight, I can't get you out of my mind.



be - ing with-out you takes a lot of get - ting used_ to; Should learn to live with it_

Fm6/Ab



C



Em7



but I don't want to. Be - ing with-out you is all a big mis-take_ in-

F/A



Fm6/Ab



stead of get - ting eas - i - er, it's the hard - est thing to take_ I'm ad -

F/G



G



To Coda

Ab



Bb/D



1

C



dict - ed to you babe, - you're a hard ha - bit to break. You

2

Abmaj7



Gm7



Cm7



Fm7



G7sus



G7



Eb/Ab Bb/Ab Eb/Ab Ab G7sus G7 Eb/Ab Bb/Ab Eb/Ab

Can't go on, Just can't go on, on, can't go on, Just can't

Ab G7sus G7 Am7 Fm/Ab Eb/G Ebm/Gb F/Bb Ebm/Gb F7sus C/E B/D# D.S. al Coda

go on, on.

CODA Ab Bb/Ab Ab Bb/Ab

hard ha - bit to break, _____ Such a

Eb/Ab Bb/Ab Ab Bb/Ab F/G G Repeat and Fade

hard ha - bit to break _____ I'm ad - dict - ed to you. _____ You're a

HARD TO SAY I'M SORRY

Words and Music by PETER CETERA
and DAVID FOSTER

Moderately

E A/C# B/D# B/C# G#m/B# C#m C#m/B F#/A#

mf

E/B B E

poco rall. *a tempo*

E G#m7

Ev - 'ry - bod - y needs a lit - tle time a - way, — I heard her say, —

A B C#m B E

from each oth - er. E - ven lov - ers need a hol - i - day, —

G#m7 A B C#m B

far a - way - from each oth - er.

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics 'far a - way - from each oth - er.' The guitar chords G#m7, A, B, C#m, and B are positioned above the staff. The piano accompaniment is shown in two staves below the vocal line.

C#m F#m7 E/B B A/E E

Hold _____ me now. _____ It's hard for me to say I'm sor - ry.

Detailed description: This system contains the second two lines of the musical score. The top line is the vocal melody with lyrics 'Hold _____ me now. _____ It's hard for me to say I'm sor - ry.' The guitar chords C#m, F#m7, E/B, B, A/E, and E are positioned above the staff. The piano accompaniment is shown in two staves below the vocal line.

C#m F#m7 Bsus B E A/C#

I just want you to stay. _____ Af - ter all _____ that we've been

Detailed description: This system contains the third two lines of the musical score. The top line is the vocal melody with lyrics 'I just want you to stay. _____ Af - ter all _____ that we've been'. The guitar chords C#m, F#m7, Bsus, B, E, and A/C# are positioned above the staff. The piano accompaniment is shown in two staves below the vocal line.

B/D# B/C# G#/B# C#m C#m/B F#/A# E/B B C#m7 B/D#

through, I will make it up _____ to you. _____ I'll prom - ise to.

Detailed description: This system contains the final two lines of the musical score. The top line is the vocal melody with lyrics 'through, I will make it up _____ to you. _____ I'll prom - ise to.' The guitar chords B/D#, B/C#, G#/B#, C#m, C#m/B, F#/A#, E/B, B, C#m7, and B/D# are positioned above the staff. The piano accompaniment is shown in two staves below the vocal line.

E A/C# B/D# B/C# G#/B# To Coda

And af - ter all that's been said _____ and done, you're just _____

C#m C#m/B F#/A# Bsus B



_____ the part _____ of me _____ I can't _____ let go.

Bsus B E


_____ Could - n't stand to be kept a - way, _____





G#m7 A B C#m B

_____ just for the day, _____ from your bod - y.


E  G#m7 





Would - n't wan - na be swept a - way, —



A  B  C#m  B 





far a - way, from the one that I love.




C#m  F#m7  E/B  B  A/E  E  E/D# 

Hold — me now. — It's hard for me to say I'm sor - ry.



C#m  F#m7  Bsus  B 

I just want you to know. —



11

C#m F#m7 E/B B A/E E E/D#

Hold _____ me now _____ I real - ly want to tell you I'm sor - ry.

Detailed description: This system contains the first two lines of the song. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#). The lyrics are "Hold _____ me now _____ I real - ly want to tell you I'm sor - ry." The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. Chord diagrams are provided above the vocal line for C#m (4fr), F#m7, E/B, B, A/E, E, and E/D#.

C#m F#m7 Bsus B D.S. al Coda

I could nev - er let you go.

Detailed description: This system contains the third and fourth lines of the song. The vocal line continues with the lyrics "I could nev - er let you go." The piano accompaniment continues. Chord diagrams are provided for C#m (4fr), F#m7, Bsus (2fr), and B. The instruction "D.S. al Coda" is written at the end of the system.

CODA C#m C#m/B F#/A# B B/A

— the part — of me — I can't — let go.

Detailed description: This system is the CODA section. It begins with a double bar line and a circled cross symbol. The vocal line has the lyrics "— the part — of me — I can't — let go." The piano accompaniment concludes the piece. Chord diagrams are provided for C#m (4fr), C#m/B, F#/A#, B, and B/A.

G C/E D/F# D/E B/D#

Af - ter all that we've _ been through, I will make it up _

Detailed description: This system contains the final two lines of the song. The vocal line has the lyrics "Af - ter all that we've _ been through, I will make it up _". The piano accompaniment continues. Chord diagrams are provided for G (3fr), C/E (2fr), D/F# (4fr), D/E (2fr), and B/D# (4fr).

Em Em/D A/C# G/D D G C/E

— to you. — I'll prom - ise to. *Guitar solo*

D/F# D/E B/D# Em Em/D A/C# G/D D

Solo ends

G C/E D/F# D/E B/D# Em Em/D A/C# Am/C

You're gon-na be — the luck - y one. —

Bsus B E

rall.

HARRY TRUMAN

Words and Music by
ROBERT LAMM

Moderate Rock

G **E7/G#** **A7** **D7**
mf

G **E7/G#** **A7** **D7** **G** **E7/G#**

A7 **D7** **B7**

Em **Dm7** **Cmaj7** **C#dim**

A - mer - i - ca needs - you,
 Har - ry Tru - man. Har - ry, could you please come home?
 Things are look - in' bad. I know you would be mad to

G/D E7 A7 D13 4fr

see your fav - 'rite men _____ pre - vail up - on the land you love. —

G Eb7 D7 G E7/G#

_____ A - mer - i - ca's won - d'ring

A7 D7 B7

how we got _____ here. _____ Har - ry, all we get is lies. _____ We're

Em Dm Cmaj7 C#dim G/D E7

get - tin' saf - er cars, rock - et ships to Mars _____ from men who'd sell us out to

A7

D13

G

Eb7 D7

get them-selves a piece of pow - er. _____ We'd

C7

F7

love to hear you speak your mind _ in plain ___ and sim-ple ways; _ call _

Bb7

Eb7

D7

Db7

___ a spade a spade _ just like you did ___ back in the days ___ when

C7

F7

you would play pi - an - o, each morn - ing walk a mile, _ speak _

Bb7



Eb7



D7



of what was go - in' down _ with hon - es - ty and style. _ A -

G



E7/G#



A7



D7



mer - i - ca's call - ing, Har - ry Tru - man. Har - ry, you'd know what to do. _

B7



Em



F



Dm



Cmaj7



C#dim



The world is turn - ing 'round and los - ing lots of ground. _ Oh,

G/D



E7



A7



D13



To Coda ⊕

Har - ry, is there some - thing we can do to save the land we love? _

G Eb7 D7 C7

Oh, — whoa, — whoa. —

F7 Bb7 Eb7 D7 Db7

C7 F7

Bb7 Eb7 D7 D.S. al Coda

A -

CODA

Gb7 F7 E7

Oh, _____

A9 D13

Har - ry, is there some - thing we can do to save the land we love? _

G Gb7 F7 E7 A9

Har - ry, _____ Har - ry, is there some-thing we can

D13 G Eb7 D7 Db7 C7 Ab7 G7

do to save the land we love? _____

IF SHE WOULD HAVE BEEN FAITHFUL

Words and Music by STEVE KIPNER
and RANDY GOODRUM

Moderately, with a beat

Ab



Db



Eb/G



Cm7



Dbmaj7



mp



Dbmaj7



C7sus



I was think-ing a-bout her, vis-it-ing the past, —

Eb/F



Ab/Eb



Dbmaj7



Bbm7



re-con-struct-ing _ de - tails with old pho-to-graphs. _ I was stud-y-ing the fac - es _ with an ob-

Cm7



Db sus2



Cm7



Gb



Esus2



Emaj7



jec-tive point_of view. _ Sud-den-ly re-mem-b'ring does - n't haunt me. —

Db maj7 C7sus C7

At the time you could-n't tell me that one day I'd be glad — that

Eb/F Ab/Eb Dbmaj7

some-thing that — I thought — was love — was mis-in - ter - pret - ed. —

Bbm7 Cm7

She had an - oth - er lov - er she em - phat - i - c'ly — de - nied, —

Db sus2 Eb/G Eb Bb/D C/E Db/F Eb/G

but they were do-ing me a fa - vor, — a bless - ing in dis - guise. —

Ab



Db



Eb/G



Cm7



Db



Eb



If she would - 've been faith - ful, _____ if she could have _____ been true, _____

Ab



Db



Eb/G



Cm7



Db



then I would - 've been cheat - ed; _____ I would nev - er know real _____

Eb



Db/F



Eb/G



_____ love. _____ I would - 've missed out on you. _____

Fb maj7



C7sus



C7



I watch you sleep - ing, _____ your bod - y touch - ing me; _____

Eb/F

Ab/Eb

Db maj7



there's no doubt — a - bout — it, this is where I want — to be. —

Bbm7

Cm7



You know it's so i - ron - ic I had to lose — to win. —

Db sus2

Dbm

Ab

Db

Eb/G



I want to thank her. — (Thank her a - gain. —) If she would-'ve benn faith - ful, —

Cm7

Db

Eb

Ab

Db

Eb/G



— if she could have — been true, — then I would-'ve been cheat - ed; —

Cm7

Db

Eb

Db/F

Eb/G



I would nev - er know real _____ love. — I would-'ve missed out on

Ab m

Gb/Bb

N.C.



you. _____ It's a

A



par - a - dox full of con-tra - dic - tion, _____ how I got from

C



F



Ab(add9)



there to _____ here. — It de-fies a log - i - cal _____ ex - pla - na - tion. —

Ab

Db

Eb/G

If she would've been faith - ful, —

Cm7

Db

Eb

if she could have — been true, —

Ab

Db

Eb/G

Cm7

Db

then I would've been cheat - ed; — I would nev - er know real —

Eb

Db/F

Eb/G

Repeat and Fade

love. — I would've missed out on you. —