

# ANOTHER SUITCASE IN ANOTHER HALL

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY TIM RICE

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Allegro

B

E/B

B7

E/B

B

C#m/B B

A/B

B

A/B

B

A/B

B

A/B

B

B

I don't ex - pect — my  
Time and time — a -  
Call in three — months'

E F# B E B/D#

love af-fairs to last for long, nev-er fool my -  
 gain I've said that I I don't care, that I'm im - mune to  
 time and I'll be fine, I know, well may - be not that

C#m7 F# B F# B

self that my dreams will come true. Be - ing used to  
 gloom, that I'm hard through and through. But ev - 'ry time it  
 fine but I'll sur - vive an - y - how. I won't re - call the

E F# G#m B/F#

trou - ble, I an - ti - ci - pate it, but all the same I  
 mat - ters all my words de - sert me, so an - y - one can  
 names and pla - ces of this sad oc - ca - sion, but that's no con - so -

E B

hate it, would - n't you?  
 hurt me, and they do.  
 la - tion, here and now.

So what hap-pens

F# B F#

now? \_\_\_\_\_ So what hap-pens now? \_\_\_\_\_

CHOIR

An - oth - er suit-case in an - oth - er hall, take your pic-ture off an -

B E G#m

Where am I go-ing to? \_\_\_\_\_ Where am I

oth - er wall, you'll get by, you al-ways have be - fore, \_\_\_\_\_

1.2

E B/D# C#m B E/B B7 E/B B C#m/B B

go - ing to? —

The first system of music features a vocal line with the lyrics "go - ing to?" and a piano accompaniment. The piano part includes several triplet markings over the right hand and left hand.

3. *rall.*  
E

*a tempo*  
B

E/B B7

go - ing to? —

Don't ask an - y - more. —

The second system of music features a vocal line with the lyrics "go - ing to?" and "Don't ask an - y - more." and a piano accompaniment. A repeat sign is present at the beginning of the piano part.

*rall.*

E/B B

C#m/B B

The third system of music features a vocal line with a long note and a piano accompaniment. The piano part includes a fermata over the final chord.

# HIGH FLYING ADORED

MUSIC BY ANDREW LLOYD WEBBER

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Vivace

Piano introduction for the song. The music is in 3/4 time, key of F major, and marked 'Vivace' and 'mf'. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a simple bass line with quarter notes.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is F major. The lyrics are: "High fly - ing a - dored, so young, — the High fly - ing a - dored, what hap - pens now, where do you". The piano accompaniment includes a triplet of eighth notes in the right hand and a simple bass line in the left hand.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is F major. The lyrics are: "in - stant queen. — A — rich beau - ti - ful thing of all the go from here? — For — some - one on top of the world the". The piano accompaniment includes a triplet of eighth notes in the right hand and a simple bass line in the left hand.

Bb C Eb

tal - ents, a cross be - tween a fan - ta - sy of the bed -  
 view's not ex - act - ly clear, a shame you did it all -

Bb/D C Bb/C C Gm

— room and a saint. And you were just — a back -  
 — at twen - ty six. There are no mys -

Bb C Bb

— street girl, — hust - ling and fight - ing, scratch - ing and bit - ing.  
 teries now, — no - thing can thrill — you, no one ful - fill — you.

F Am Bb C

High fly - ing a - dored, did you be - lieve in your wild - est mo - ments  
 High fly - ing a - dored, I hope you come to terms with bore - dom.

F Am Bb C

all this would be yours, that you'd be - come the la - dy of them all?\_  
 So fa - mous so ea - si - ly, so soon, is not the wis - est thing to be -

F Eb/Bb C/Bb F/A

— Were there stars in your eyes — when you crawled in at night —  
 You won't care if they love — you, it's been done be - fore. —

Eb/Bb C/Bb Am Dm

from the bars, — from the side - walks, from the gut - ter the - at - ri - cal?  
 You'll de - spair — if they hate — you, you'll be drained of all en - er - gy.

Am Dm Bb F/A Gm Bb/C Eb/F

don't look down, it's a long, long way to fall. —  
 All the young who've made it would a - gree. —

*mp* *mf*

Bb/F                      F                      Bb      F                      D

F#m                      G                      A                      D

F#m                      G                      A                      C

G/B                      A                      G/A      A                      Em



G A G D

High fly - ing — a -

*mf*

F#m G A

dored, I've been called names, but they're the stran - gest.

D F#m G

My sto - ry's quite us - u - al, lo - cal girl makes

A D C/G

good, weds fa - mous man, — I was slap in the right —

A/G F#m Em D

— place at the per - fect time. — Filled a gap, —

C/G A7 F#m Bm

— I was luck - y, — but one thing I'll say — for me,

F#m Bm G D/F# Em7 Em7/A

no one else can fill it like I

C/D G/D D G/D D

do.

*rall.*

# MEMORY

MUSIC BY ANDREW LLOYD WEBBER  
TEXT BY TREVOR NUNN AFTER T.S. ELIOT

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Freely [♩. = 50]

B $\flat$

The piano introduction is in B-flat major, 12/8 time, and marked *mp*. It features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

GRIZABELLA

B $\flat$

Gm

Mid - night. \_\_\_\_\_ Not a sound from the pave - ment. \_\_\_\_\_ Has the moon lost her  
Me - mory \_\_\_\_\_ All a - lone in the moon - light \_\_\_\_\_ I can smile at the

E $\flat$

Dm

me - mory? \_\_\_\_\_ She is smil - ing a - lone. \_\_\_\_\_ In the  
old days, \_\_\_\_\_ I was beau - ti - ful then. \_\_\_\_\_ I re -

Cm

Gm

lamp - light the wi - thered leaves col - lect at my feet \_\_\_\_\_ And the  
mem - ber the time I knew what hap - pi - ness was, \_\_\_\_\_ Let the

1. F Eb/F Bb 2. F Eb/F

wind \_\_\_\_\_ be-gins to moan. me - mory live a -

Bb Dm Dm/Eb Cm/Eb Dm Dm/Eb Cm/Eb

gain. E - very street lamp seems to beat \_\_\_\_\_ a

Dm Bb C F Fmaj7 Dm Gm7

fa - tal - is - tic war - ning. Some - one mut - ters \_\_\_\_\_ and a

C7 Fmaj7 Dm Dm/G G7 C poco rit.

street lamp gut - ters \_\_\_\_\_ and soon it will be morn - ing.

poco rit.

a tempo

Bb

Gm

Eb

Day - light. — I must wait for the sun - rise, — I must think of a new life — And I must-n't give

a tempo

Dm

Cm

Gm

in. — When the dawn comes to-night will be a me-mo-ry too — And a

F

Eb/F

Bb

Gb

new day — will be - gin.

Ebm

Cb

Bbm

Abm7

Ebm

Db

Cb/Db

Gb

Bbm

Bbm/Cb Abm/Cb Bbm

Bbm/Cb Abm/Cb

Burnt out ends of smo - ky days, — the

Bbm

Gb

Ab7

Db

Bbm7

Ebm7

stale cold smell — of mor - ning. — The street lamp dies, an - o - ther

Ab7

Dbmaj7

Bbm

Bbm/Eb Eb7

*poco rit.*

Ab

Ab7

night is ov - er, — an - o - ther day is dawn - ing. —

*poco rit.*

a tempo

Db

Bbm

Touch me. \_\_\_\_\_ It's so ea - sy to leave me \_\_\_\_\_ All a - lone with the

a tempo

Gb

rall.

Fm

a tempo

Eb7sus4

Ebm7

me - mory \_\_\_\_\_ Of my days in the sun. \_\_\_\_\_ If you touch me you'll un - der - stand what

rall.

a tempo

Bbm

rall.

Ab

Gb/Ab

a tempo — slightly slower

Db

hap - pi - ness is. Look, a new day has be - gun.

rall.

a tempo — slightly slower

# MR. MISTOFFELEES

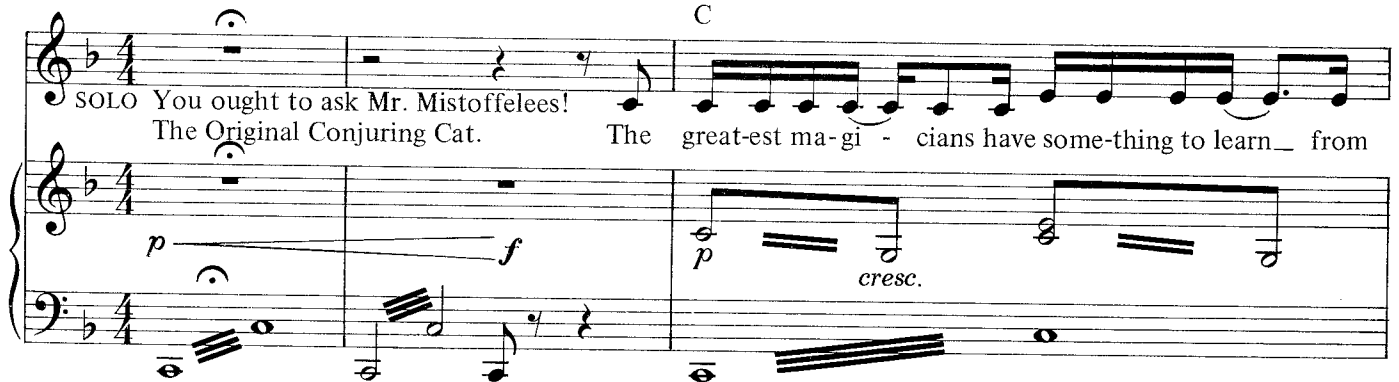
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TEXT BY T.S. ELIOT

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[♩ = 84]

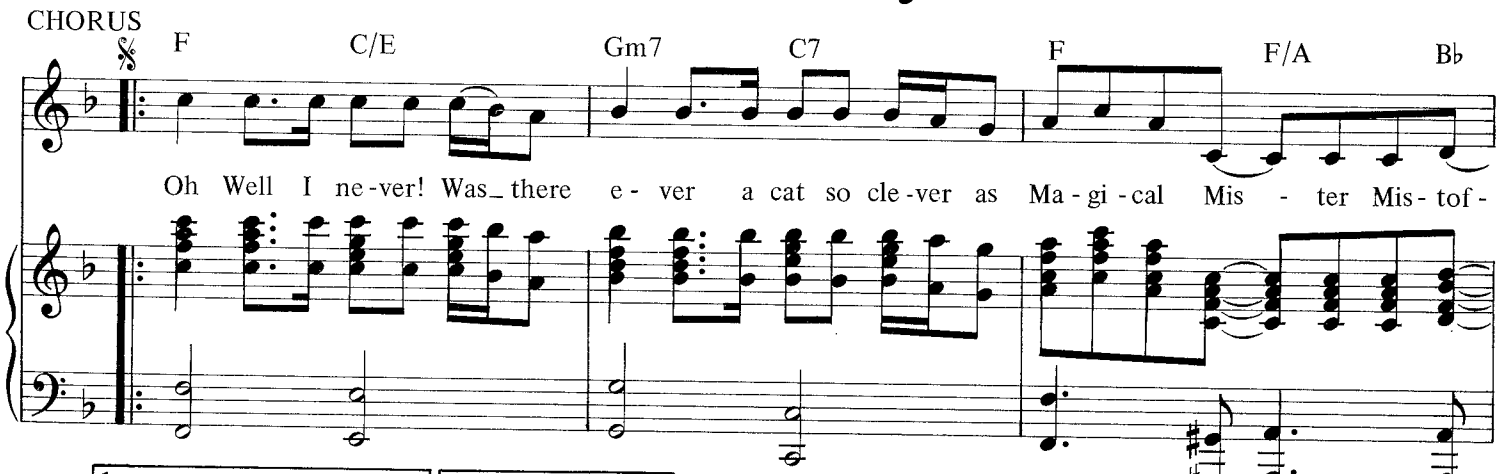
SOLO You ought to ask Mr. Mistoffelees!  
The Original Conjuring Cat. The great-est ma-gi - cians have some-thing to learn\_ from



Mis-ter Mis - tof - fel - ee - s's Con-jur - ing Turn... Pre - sto! And we all say:



CHORUS  
Oh Well I ne-ver! Was\_ there e - ver a cat so cle-ver as Ma - gi - cal Mis - ter Mis - tof -



I. fel - ees! 2. fel-ees! He is qui - et, he is small, he is black From his  
His man-ner is vague and a-loof, You would





Bb

F

F

Ab

ears to the tip of his tail; — He can creep through the ti - ni - est crack, He can  
think there was no - bo - dy shy - er, But his voice has been heard on the roof When

Bb

Ab

Bb

Ab

walk on the nar-row-est rail. He can pick a - ny card from a pack, He is  
he was curled up by the fire. And he's some-times been heard by the fire, When

Db

F

Bb

F

e - qual-ly cun-ning with dice; He is al - ways de-ceiv-ing you in - to be-liev - ing That he's  
he was a - bout on the roof (At least we all heard that some-bo-dy purred) Which is

Eb

C7

on - ly hunt-ing for mice. He can play an-y trick with a cork Or a spoon and a bit of fish paste; If you  
in - con-test - a - ble proof. Of his sin - gu-lar ma - gi - cal powers: And I've known the fam-ily to call Him

*cresc. poco a poco*

look for a knife or a fork  
in from the gar - den for hours,

And you think it is mere - ly mis-placed,  
While he was a-sleep in the hall.

You have  
And

seen it one mo - ment, and then it is gawn! But you'll find it next week - ly - ing out on the lawn...  
not long a - go - this phe - no - me - nal cat - Pro - duced se - ven kit - tens right out of a hat! -

*To Coda* ◆  
*D.S. al Coda*

And we all say:  
And we all said:

◆ CODA CHORUS

F C/E Gm7 C7

Oh! Well I ne-ver! Was there e - ver a cat so cle-ver as

1. *Repeat ad lib.* | *Last time*

F F/A Bb Bb/C Dm SOLO

Ma - gi - cal Mis - ter Mis - tof - fel - ees! fel - ees! Ladies and gentlemen, I give you the marvellous, Magical Mister Mistoffeles! Presto!

# GUS THE THEATRE CAT

MUSIC BY ANDREW LLOYD WEBBER

TEXT BY T.S. ELIOT

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[♩ = 108]  
D

SOLO

Gmaj7

D/F#

Gus is the Cat at the  
coat's ve - ry shab - by, he's  
played, in my time, he's eve - ry  
knew how to act with my

F#7

Bm

Em7

A

Dsus2

The - a - tre Door. His name, as I ought to have told you be -  
thin as a rake, And he suf - fers from pal - sy that makes his paw  
pos - si - ble part, And I used to know sev - en - ty speech - es by  
back and my tail; With an hour of re - hear - sal, I ne - ver could

D

Gmaj7

D/F#

F#7

Bm

fore, Is real - ly As - para - gus. But that's such a fuss To pro -  
shake. Yet he was, in his youth, quite the smart - est of cats: But no  
heart. I'd ex - tem - por - ize back - chat, I knew how to gag, And I  
fail. I'd a voice that would sof - ten the hard - est of hearts, Whe-ther

G F#m7 Em9 G/A G 1. D 2. D

nounce, that we us - ual - ly call him just Gus. His — rats. For he  
 lon - ger a ter - ror to mice and to bag. I — parts. I have  
 I took the lead, or in cha - rac - ter

G D/F# Em7 D/F# G

{ is - n't the cat that he was in his prime; Though his name was quite  
 { ev - er he jo - ins his friends at their club (Which takes place at the  
 { sat by the bed - side of poor lit - tle Nell; When the Cur - few was  
 { Pan - to - mime sea - son I ne - ver fell flat, and I once un - der -

D/F# F#7 *To Coda* (4th time) 1. Bm 2. Bm Em7

fam - ous, he says, in his time. And when -  
 back of the neigh - bour - ing bell. In the pub.) He loves to re -  
 rung, then I swung on the bell. In the pub.) He loves to re -  
 stu - died Dick Whit - ting - ton's

A Dsus2 D Em7 A Dsus2

gale them, if some-one else pays, With an - ec - dotes drawn from his palm - i - est

D G D/F# Em7 D/F# G

days. For he once was a Star of the high - est de - gree: He has act - ed with  
likes to re - late his suc - cess on the Halls, Where the Gal - le - ry

D/F# F#7 1. Bm 2. Bm G F#m7 Em9 G/A

Irv - ing, he's act - ed with Tree. And he calls. But his grand - est cre - a - tion, as  
once gave him sev - en cat -

Bm Bm Em7 F#m7 Gmaj7 G/A Csus2 G D

he loves to tell, Was Fire - frore - fid - dle, the Fiend of the Fell.

*D.%. al Coda*  
GUS

I have

**♩ CODA** Bm G F#m7 Em9

cat. But my grand-est cre -

G/A Bm Bm Em7 F#m7 Gmaj7 G/A Csus2 G/B

a - tion, as his - tory will tell, Was Fire - frore - fid - dle, the Fiend of the Fell.

D SOLO D C#/A D

*più mosso*

Then if some-one will give him a tooth-ful of

*più mosso*

Asus/E A7 D

gin, He will tell how he once played a part in 'East Lynne'. At a Shake-spere per -

C#/A D A/E E7 A GUS

for-mance he once walked on pat, when some ac-tor sug-ges-ted the need for a cat. And I

meno mosso

G D/F# Em7 D/F# G

say: Now, these kit-tens, they do not get trained As we did in the  
nev-er get drilled in a re-gu-lar troupe, And they think they are

meno mosso

1. 2.

D/F# F#7 Bm Bm SOLO Em7 A

days when Vic-tor-i-a reigned. They hoop. And he says as he scratch-es him-

smart, just to jump through a

Dsus2 D GUS Em7 A Dsus2 D

self with his claws: Well, the Thea-tre is cer-tain-ly not what it was. These

G D/F# Em D/F# G D/F#

mod-ern pro - duc-tions are all ve - ry well, but there's no-thing to e - qual, from

F#7 Bm G F#m7 Em9 G/A Bm Bm

what I hear tell. That mo-ment of mys-te - ry When I made his - to - ry As

Em7 F#m7 Gmaj7 G/A Csus2 G D rall.

Fire - frore - fid - dle, the Fiend of the Fell.

GUS (*Sung reprise*)

And I once crossed the stage on a telegraph wire,  
 To rescue a child when a house was on fire.  
 And I think that I still can much better than most,  
 Produce blood-curdling noises to bring on the Ghost.  
 I once played Growltiger, could do it again . . .



# TELL ME ON A SUNDAY

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY DON BLACK

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♩ = 126

C G7 F B♭ F C G7

*mp espressivo*

The piano introduction is in 4/4 time. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with eighth notes. The tempo is marked as 126 beats per minute.

C G7 C Dm G

Don't write a let - ter when you want to leave,

The vocal line begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with eighth-note patterns.

Em Am F Am Dm7 Em7

Don't call me at 3 a. m. — from a friend's a-part - ment; I'd like to choose How I

*8va*

The vocal line continues with a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *8va* is present above the piano part.

B $\flat$  E $\flat$  B $\flat$  G F B $\flat$  F

hear the news; Take me to a park that's cov-ered with trees;— Tell me

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "hear the news; Take me to a park that's cov-ered with trees;— Tell me". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chords are indicated above the vocal line: B $\flat$ , E $\flat$ , B $\flat$ , G, F, B $\flat$ , and F.

C G7 C G7 C

on a Sun - day please. Let me down ea - sy,

The second system continues the musical score. The vocal line lyrics are: "on a Sun - day please. Let me down ea - sy,". The piano accompaniment continues with chords and a bass line. Chords are indicated above the vocal line: C, G7, C, G7, and C.

Dm G Em Am

no big song and dance, No long fa - ces no long looks,—

The third system of the musical score has the following lyrics: "no big song and dance, No long fa - ces no long looks,—". The piano accompaniment continues with chords and a bass line. Chords are indicated above the vocal line: Dm, G, Em, and Am.

F Am7 Dm7 Em7

no deep con - ver - sa - tion I know the way we should

The fourth system of the musical score has the following lyrics: "no deep con - ver - sa - tion I know the way we should". The piano accompaniment continues with chords and a bass line. Chords are indicated above the vocal line: F, Am7, Dm7, and Em7.

B $\flat$  E $\flat$  B $\flat$  C G F B $\flat$  F

spend the day; Take me to a zoo that's got chim-pan-zees, — Tell me

C G7 C *poco animato* B $\flat$  F/A

on a Sun - day please. Don't want to know who's to blame,

Fm/A $\flat$  C/G F B $\flat$  Am G

It won't help know-ing. Don't want to fight day and night, bad e-nough you're go-ing.

*rallentando* R.H.

G7/F C Dm G

Don't leave in si - lence with no words at all.

Em Am F Am7 Dm7 Em7

Don't get drunk and slam the door;— That's no way to end this; I know how I — want you to

Bb Eb Bb C G F Bb F

say good-bye; Find a cir - cus ring with a fly - ing tra - peze, — Tell me

C G7 C Bb F/A Fm/Ab C/G

on a Sun - day please. I don't

F Bb Am G G7/F C

want to fight day and night; bad e - nough you're go - ing. Don't leave in si - lence

Dm G Em Am F Am7

with no words at all; Don't get drunk and slam the door, That's no way to end this; I

Dm7 Em7 Bb Eb Bb Am7/G G7

know how I want you to say good-bye; Don't run off in the pouring rain; Don't call

Am7/G G7 Am7/G F C/G G7

me as they call your 'phone; Take the hurt out of all the pain! Take me to a park that's

F Bb F C/G G7 C

covered with trees, — Tell me on a Sun - day please.

# UNEXPECTED SONG

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY DON BLACK

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Gently ♩ = 76

D

*p ben legato*

D Em/D A/D

I have ne - ver felt like this, for once I'm lost for  
I don't know what's go - ing on can't work it out at

Bm Bm/A A/G G G/A

words,  
all, your smile has real - ly thrown me.  
what - ev - er made you choose me?

D Em/D A/D Bm Bm/A

This is not like me at all eyes, I ne-ver thought I know the kind of love you've  
 I just can't be-lieve my you look at me as though you could-n't bear to

A/G C G/A D D7

shown lose me. } me. } Now no mat-ter where I am, no mat-ter what I

C Gm7 Bm

do, I see your face ap - pear - ing like an un - ex - pec - ted

C F D

song, an un - ex - pec - ted song that on - ly we are hear - ing.

I.

2. D G Am/G D/G

hear - ing. I have ne - ver felt like this, for once I'm lost for

*cresc.* *f* *a tempo*

Em Em/D D/C C C/D G

words, your smile has real - ly thrown me. This is not like me at

Am/G D/G Em Em/D D/C C C/D

all, I ne - ver thought I'd know the kind of love you've shown me.

G G7 C

Now, no mat - ter where I am no mat - ter what I do, I see your face ap -



Cm Em F

pear - ing Like an un - ex - pec - ted song, an un - ex - pec - ted

Bb G Em

song that on - ly we are hear - ing. Like an un - ex - pec - ted

F Bb G

song, an un - ex - pec - ted song that on - ly we are hear - ing.

Am/G G

*fp* *sfz*

# TAKE THAT LOOK OFF YOUR FACE

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY DON BLACK

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♩ = 104

D

D

1. You must be mis-ta-ken, it  
2. must be mis-ta-ken, I'm  
3. I'm not mis-ta-ken, it

*mp*

*ped* \* *ped* \* *ped* \*

C/D

G/D

Gm/D

D

C

could-n't have been — you could-n't have seen — him yes-ter-day —  
sure that you are. — There's more than one car — with stick-ers on —  
start-ed last year. — I'm not ve-ry clear — how it be-gan —

*ped* \* *ped* \* *sim.*

G

D/A

A

Bm

Bm/A

— He's do-ing some deal — up in Bal-ti-more now, — I  
— and lots of young guys — wear cor-du-roy pants — and I'd  
— I not-iced a change — but I just closed my eyes — as

1. G G/A D | 2. 3. G G/A

hate it when he's a - way. — 2. You know if he had-n't gone on-ly a wo - man can

D CHORUS D (Backing Vocals)

Take that look off your face\_ (Take that look off your face\_ ) I can  
No I did - n't dig deep\_ (No I did - n't dig deep\_ ) I did

A7

see through your smile\_ (I can see through your smile\_ ) You would  
not want to know\_ (I did not want to know\_ ) Well you

D A7

love to be right, — I bet you did-n't sleep good last night, — could-n't  
don't in - ter - fere — when you're scared of the things you might hear — when he's

G7 Bm

wait to bring all of that bad news to my door. Well I've  
back, you think I will end it right there and then. Well my

*3<sup>o</sup> Segue \**

G G D/F# Em7 D G/D D

got news for you fair weather friend I knew before you're wrong again.

\* D Gadd9/D

3. If (Take that

D A7

look off your face ) take that look off your face ( I can see through your smile ) I can

D

see through your smile, — you would love to be right, — I bet

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is two sharps (D major), and the time signature is 2/4. A 'D' chord symbol is placed above the vocal line. The lyrics are: 'see through your smile, — you would love to be right, — I bet'.

A7

you did - n't sleep good last night — could - n't wait to bring

The second system of music continues the vocal line and piano accompaniment. The key signature remains two sharps. The time signature changes to 4/4 for the first two measures, then back to 2/4 for the last two measures. An 'A7' chord symbol is placed above the vocal line. The lyrics are: 'you did - n't sleep good last night — could - n't wait to bring'.

G7 Bm G

all of that bad — news to my door, well I've got news for you —

The third system of music continues the vocal line and piano accompaniment. The key signature remains two sharps. The time signature is 4/4. Chord symbols 'G7', 'Bm', and 'G' are placed above the vocal line. The lyrics are: 'all of that bad — news to my door, well I've got news for you —'.

G D/F# Em7 D Gadd9/D

*Repeat and Fade*

I knew be - fore. (Take that

The fourth system of music concludes the piece. The key signature remains two sharps. The time signature is 4/4. Chord symbols 'G', 'D/F#', 'Em7', 'D', and 'Gadd9/D' are placed above the vocal line. The lyrics are: 'I knew be - fore. (Take that'. The system ends with a double bar line and repeat dots. The instruction 'Repeat and Fade' is written above the final notes.

# THE LAST MAN IN MY LIFE

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY DON BLACK

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Allegretto

C F/C C C

I'm a la - dy when you  
feel - ings stir in -

Cmaj7 F

kiss me, I'm a child when you are leav - ing, I'm a  
side me, used to think nights were for sleep - ing, be - ing

Dm7 G7 C F/C

wo - man ev - 'ry time our bo - dies meet com -  
wan - ted is a thrill I nev - er knew till

1. 2.

C C Bb/F

plete. Long lost you. Now I'm a -

C

live, in - side I'm glow - ing, I'm how I want to

Bb/F A Bb

be, lov - ing you I can be me, just

E G7 C Cmaj7

me. It's the first time \_\_\_\_\_ when you touch me, \_\_\_\_\_ now I long for rain - y

F Dm7 G7 C F/C

morn-ing, I am cer-tain you're the last man in my life.

C C F/C Dm/C F/G

*mp*

C Bb C Bb

*rall.*

A Bb E Ab7 Db

*a tempo*

I'm a la - dy when you kiss me, I'm a  
 feel - ings stir in - side me, used to



Dbmaj7

Gb

Ebm7

child when you are leav - ing, I'm a wo - man ev - 'ry  
think nights were for sleep - ing, be - ing want - ed is a

Ab7

Db

Gb/Db

1.  
Db

2.  
Db

time our bo - dies meet com - plete. Long lost  
thrill I nev - er knew till you.

Cb/Gb

Db

Now I'm a - live, in - side I'm glow - ing, I'm how I want to

*f*

Cb/Gb

Bb

Cb

F

Ab7

be, lov - ing you I can be me, just me. It's the

*mp*

*f*

Db Dbmaj7 Gb

first time — when you touch me, — now I long for rain - y morn - ings, — tell each  
rain - bow — I was aft - er, — no more dreams with one face miss - ing, — I am

1. Ebm7 Ab7 Db Gb/Db Db

oth - er — to find all we're look - ing for — and more. Found the  
cer - tain — you're the

2. rall. a tempo Db Dbmaj7 Gb

last man in my life. — I am

rall. ff a tempo

Ebm7 Ab7 Db Gb Db Ebm Db Db

cer - tain — you're the last man in my life.