

THE BEST
OF

BILLY OCEAN

FEATURING

CARIBBEAN QUEEN

GET OUTTA MY DREAMS, GET INTO MY CAR

SUDDENLY

THERE'LL BE SAD SONGS (TO MAKE YOU CRY)

WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING



THE BEST OF BILLY OCEAN

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CARIBBEAN QUEEN

(NO MORE LOVE ON THE RUN)

Words and Music by KEITH DIAMOND
and BILLY OCEAN

Moderate rock

The musical score consists of eight staves of music. The top staff shows a piano part with a treble clef, bass clef, and a dynamic marking of *mf*. Above the piano are four guitar chords: Dm, C, C/D, Am, and Bb. The second staff shows a vocal line with a treble clef and a bass line below it. The third staff continues the vocal and bass lines. The fourth staff shows a vocal line with a treble clef and a bass line below it. The fifth staff shows a vocal line with a treble clef and a bass line below it. The sixth staff shows a vocal line with a treble clef and a bass line below it. The seventh staff shows a vocal line with a treble clef and a bass line below it. The eighth staff shows a vocal line with a treble clef and a bass line below it.

Spoken: She's sim - ply awe- some.

She dashed by I lose my me cool-

in paint-ed on the jeans. room.

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And I all get so ex - turned - ed 'cause just she from was her the cream. per - fume.



In the blink of an eye _
E - lec - tric eyes _



I knew her num - ber and her name.
that you can't ig - nore;



She and said I was the burns



To Coda

The musical score consists of four staves. The top staff features a soprano vocal line with lyrics: "ti - ger you like want - ed to tame. . .", "Car - ib - bean queen, now we're shar -", "ing the same dream, . . .", and "they beat as one. . .". The middle staff shows a bass line. The bottom staff contains a guitar bass line. Chords are indicated above the staves: Dm, C, Dm, C, Bbmaj7, Gm7, and Dm/A. The score concludes with a section labeled "To Coda".



D.S. al Coda

No more love on the run...

CODA



I was in search...

— of a good time,

just run - ning my game,

— yeah...

Love was the fur -thest, fur -thest from my

Dm

mind. Car - ib - bean

queen, now we're shar - ing the same dream,

B♭maj7 Dm/A Gm7

and our hearts_ they beat as one.

Bb C Dm C Dm C Repeat ad ill and Fad

No more love_ on the run. Car - ib - bean

The score consists of four staves. The top staff features a treble clef, a B-flat key signature, and a common time signature. It includes lyrics "mind. Car - ib - bean" and "queen, now we're shar - ing the same dream," with corresponding musical notes and rests. Chords shown above the staff are Dm, C, and Gm7. The second staff uses a treble clef and a common time signature, with lyrics "and our hearts_ they beat as one." and chords B♭maj7, Dm/A, and Gm7. The third staff uses a bass clef and a common time signature, with a continuous bass line. The bottom staff uses a bass clef and a common time signature, also featuring a continuous bass line. Various guitar chord diagrams are placed above the staves at different points: Dm, C, Dm, C, Dm, C, Bb, C, Dm, C, and Dm.

THE COLOUR OF LOVE

Moderately slow

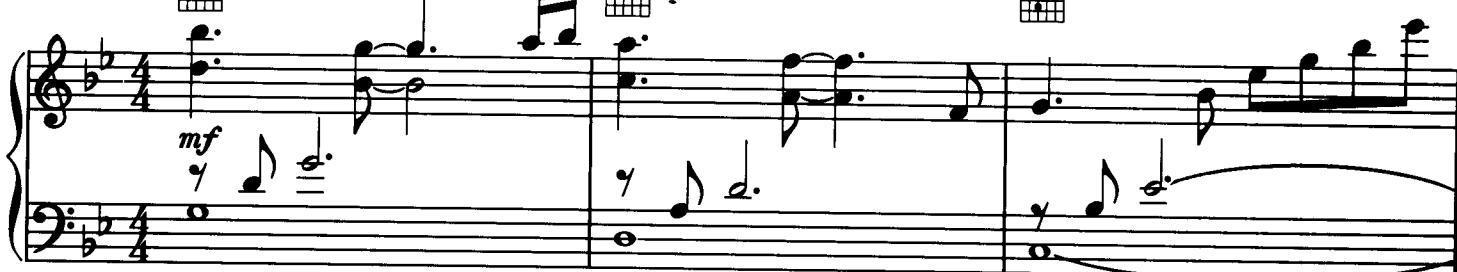
Words and Music by WAYNE BRATHWAITE,
BARRY J. EASTMOND, BILLY OCEAN and JOYLON SKINNER

Cm7

Gm

Dm7

3-



Eb F Bb

Eb/Bb
3-

If I had to paint a pic - ture
The col - ours of the rain - bow

F/Bb

Eb/Bb

Eb

F

turn to show the world... when how true love can so real - ly be,
grey ev - er you're so far a - way.

Bb

Eb/Bb

I would use the bright - est col - ours
It chan - ges like the sea - sons.

F/B_bE_b

F



to cre - ate - son a vi - sion of har - mo - ny. It would you
 You're the rea - it hap - pens that way. What you

G_m

Dm7



be see are a re - al - i - ty 'cause it's
 are col - ours of e - mo - tion re -

F_m/B_bB_b7E_bD_m

on - ly what's in - side of deep in - heart.
 flect - ing what I feel deep in - side.

You would
 Now I'd

Cm7



Eb/F



15

see like I've to take al - ways a right at e - loved from the ver - y start.
like to take a look emotions that you start. hide... Tell me, me,

Bb



Dm7



Cm



Eb/F



What is the col - our of love?

What do you see?

Gm



Dm7



Cm



Eb/F



Is it warm, is it ten - der when you think of me?

B_b Dm7 Cm7 E_b/F

I see the col - our of love _____ when I'm think - ing of you _____

E_b B_b/D C7 E_b/F

as a pic - ture per - fect paint - ing of love for - ev - er

1 B_b E_b/B_b

true.

F Eb F 2 B_b

true. And

G_b(add9)**A_b/G_b**

Oh,

though man - y may try

Fm7**Bbm**

to keep us a part

Oh, the

Ebm**D_b/F****G_b****D_b/F**

col - our that I see in you will shine a light to see us through. No

G_b**D_b/F****Cm7**

mat - ter what the world will do,

I'll al - ways love

F7sus B_b Dm7 Cm7 E_b/F

you.

Gm Dm Cm7 E_b/F

B_b Dm Cm E_b/F

E_b B_b/D C#m E/F#



true. What is the col - our of love?—

What do you see?—



— Is it warm, — is it ten - der — when you think of me?



I see the col - our of love—

when I'm think - ing of you—



Repeat ad lib. and Fade

as a pic - ture per - fect paint - ing

of love for- ev - er

GET OUTTA MY DREAMS, GET INTO MY CAR

Words and Music by ROBERT JOHN LANG
and BILLY OCEAN

With a steady beat

A musical score for a vocal performance. The top staff is in treble clef, 4/4 time, and F major (one sharp). It features a vocal line with lyrics: "Hey (hey) you, (you) get in - to my car. Who me? Yes, you. Get in - to my". The bottom staff is in bass clef, 4/4 time, and F major (one sharp). The drums continue from the previous section.

car! Oh. Hey!

A musical score for three voices (Soprano, Alto, Bass) in common time, G major (one sharp). The Soprano part consists of three staves of eighth-note chords: A (two staves), E (one staff), A (two staves), E (one staff). The Alto part consists of three staves of eighth-note chords: A (two staves), E (one staff), A (two staves), E (one staff). The Bass part consists of three staves of eighth-note chords: A (two staves), E (one staff), A (two staves), E (one staff). The vocal parts are separated by vertical bar lines. Chord diagrams for A and E are shown above the first and second measures respectively.

A/E E

Who's la - that la driv - dy com - ing down take the road? your wheel?

A/E E

smooth Who's that la - dy?

D/A A

Who's that worm - an walk - ing through my a door? deal

(bumper) er (hey) let's make a

A/E E

What's make the score? I'll like be the sun?

it real a road



 Get out - ta my dreams, get in - to my



 car! — Get out - ta my dreams. Get in the back seat, ba - by. —



 — Get in - to my car. — (Beep, beep, — yeah...) Get out - ta my



 mind. — Get in - to my life. —



1

A B C#m To Coda B A

Oh, — I said hey you, get in - to my —

E A E A E

— car. —

A E 2 A E

Get in — to my — car.

8

Oh, — ba - by, let's go! I said

This page contains musical notation for a vocal performance with guitar chords. The music is in common time, with a key signature of two sharps. The vocal part includes lyrics and a coda section. Chords are indicated above the staff, and guitar chord diagrams are provided for each chord. The vocal line features eighth-note patterns and sustained notes. The bass line provides harmonic support with eighth-note patterns. The overall style is reminiscent of a classic rock or pop song.

F#



o-pen the door, get in the back, foot on the floor, get on the track. Yeah, yeah,

G



C



G



yeah, yeah.

Let's— go!

ad lib. solo

Oh, babe.

C



A



Oo.

A

D



D.S. al Coda

E



Yeah.

I'll be the sun—

CODA

A

C#m

B

get in - to my, hey you, _____

get in - to my, hey you, _____

get in - to my, hey you, _____

A

C#m

B

get in - to my, hey you, _____

get in - to my, hey you, _____

get in - to my, hey you, _____

Repeat and Fade

A

E

B

A

B

get in - to my car!

get in - to my car!

TEAR DOWN THESE WALLS

With a deliberate funky beat

Words and Music by TEDDY RILEY,
ROBERT JOHN "MUTT" LANGE and BILLY OCEAN



Tear down these walls

Tear down these walls down down down

Bm7



Em7



A7




Tear down

these walls

It's got - ta be all —

D Bm Em7 A7

— or noth - ing

D Bm Em7 A7

She's the girl
I can tell

D Bm Em7 A7

that you would always dream - ing of
your mind

D Bm Em7 A7

She's in my memory us

D Bm Em7 A7

I'll could love be to keep her in in a cas - tle
the knight in shin - ing a ar - mor

D Bm Em7 A7

where in a tow - er am king she's the queen I wan - na show -
wan - na

D Bm Em7 A7

show you what love can do I'm no cas - a - no -
show you what love that is true I'm no cas - a -



- no - va

Just wan-na get next to you.



Tear down these walls

it's got - ta be all -

or noth - ing,

tear it down, _ tear it down

Tear down these walls,

it's got - ta be all -



To Coda

or noth - ing, tear it down,— tear it down.
to Coda: I wan - na show—



Tear down these walls. Just



tear 'em down— tear 'em down ba - by



Tear 'em down— tear 'em down tear 'em down




 tear 'em down_ tear 'em_ down tear 'em down tear 'em down





 For - ev - er in love_ we_ could be_ to - geth - er





 Don't shat - ter my dreams



 I need a lit - tle bit of love

Don't close_ the door_



D.S. al Coda

Don't drop this bomb on me____ Oh Oh

CODA

D Bm Em7 A7

Tear down these walls it's got-ta be all_

— you what love can do I'm no cas - a - no -

Repeat ad lib.
and Fade

D Bm Em7 A7

or noth - ing tear it down,_ tear it down Repeat ad lib.
- va, I just wan-na get next to you.

LOVE IS FOREVER

Words and Music by WAYNE BRATHWAITE,
BARRY J. EASTMOND and BILLY OCEAN

G

D/G

F/G

C(add9)/G

Slowly

mf

With pedal

G

Bm7

C

C/D

I re - live the same old dream____ day and night,
With ev - 'ry pass - ing day____ I re - a - lize____

Bm7

Em

Am7

C/D

mem - o - ries____ of love I knew.
that time will ne - ver____ heal the pain.

G Em C B7sus B7


I could - n't live my life or so it seemed.
You're all that I've been think - ing of.

Em7 Am7 C/D


My heart cried out for on - ly you.
Can't we fall in love a gain? Oh,

Bm7 Em Am C/D D/C


I be - lieve in love. Girl, I be - lieve in you, things you

Bm7 Em7 Fmaj7 C/D D/C


do. I'm fall - ing in love a - gain with you.

Bm



Em



Am



C/D



D/C



A bro - ken heart can mend if giv - en time.

I know

Bm7



Em



Fmaj9



why

love is for - ev - er,

love is for - ev -

C/D



1



D/G



F/G



C(add9)/G



er

with you.

2



Eb



F/Eb



Dm7



Gm7



Ev - 'ry road

will lead me back to you.

E_b


F7


B_b


a- gain, — my love. — Oh, I

Gm


Dm7


Gm


cried — so man - y tears. — I could - n't face — an - oth - er day — with - out —

Cm7


C/D


— you. — So tell me you care. — Woah. —

Em


Bm


Cmaj7


C/D


Na na na na na na. —

Em Bm7 Fmaj9

D_b/E_b E_b/D_b Cm7 Fm7

Woah, oo, yeah. I be - lieve in love. I be

Bbm D_b/E_b Eb/D_b Cm7 Fm7

lieve in you, things you do. I'm fall - ing in love.

G_bmaj7 D_b/E_b Eb/D_b Cm7 Fm7

a- gain with you. I tried to let it go but it

Bbm**D_b/E_b****E_b/D_b****Cm7****Fm7**

would-n't die.....

I know why.....

love is for - ev -

G_bmaj9**D_b/E_b**

- er,.....

love is for - ev - er.....

with you.....

A_b**E_b/A_b****G_b/A_b****D_b(add9)/A_b**

Oo.....

A_b**E_b/A_b****G_b/A_b****D_b(add9)/A_b****A_b(add9)**

Oo.....



LOVE ZONE

Words and Music by WAYNE BRATHWAITE,
BARRY J. EASTMOND and BILLY OCEAN

Medium Funk

The musical score consists of two staves: a treble clef piano staff and a bass clef guitar staff. The piano part includes dynamic markings like 'mp' and 'sim.' (simile). Chord symbols are placed above the staff, such as Fmaj7, Em7, and Fmaj7 again. The lyrics are integrated into the music, appearing below the staff. The first section of lyrics is:

Don't you be - lieve that I want you?
Come rest your head on my shoul - der
I need you here in my arms.
and we'll count the stars in the night.

The second section of lyrics is:

Al - though you won't have to wor - ry,
I want to feel you be- side me,
I'll spend each day
oh, just hold -

The third section of lyrics is:

in your charms.
ing you tight.
(Oh, Oh, oh,) I
want to kiss you all o -
want to give you lit - tle ten -

Fmaj7 Em7

- ver, - der-ness run - ning my hands - through your hair. — Oh,

Fmaj7 Em7 Fmaj7 Em7

I know a place where love is. I'll keep you warm, night and day.

I want to hold you close to me, to keep you warm, night and day.

Fmaj7 Em7

In the love zone, you don't have to

Fmaj7 Em7

be a - lone. To - geth - er we can live and learn

Fmaj7

Em7

in the love zone.

1
no chord

Fmaj7

2 Fmaj7

Em7

Love zone

you don't have to be a - lone. — To - geth - er we can

Fmaj7

Em7

Fmaj7

Em7

live and learn

in the love zone.

Fmaj7



C(add9)/E



G/A



Oh ba - by don't you know _____ I'll do the best I can to be good for you.

Dm7



Em7



Fmaj7



C(add9)/E



But when love's a gua - ran - tee there is no mys - te ry. You'll

G/A



G7



Dm7



Em7/A



ne - ver be a stran - ger

out there on your own

in the love

zone.

no chord

3

Dm7 Em7/A



no chord

(Love zone) —

Fmaj7/G



Dm7



Em7



(Instrumental)

Dm7



Em7



Dm7



Em7



Dm7



Em7



Fmaj7



Your love, —

oh, —

C/E

G/A

G7

made the dif - f'rence in my life. You'll nev - er be a - lone.

Fmaj7

Em7

Fmaj7

Em7

Love zone,

you don't have to be a - lone.

Fmaj7

Em7

To - geth - er we can live and learn in the

Fmaj7

Em7

Repeat ad lib.

Optional ending

love zone.

LOVERBOY

Words and Music by KEITH DIAMOND,
ROBERT JOHN "MUTT" LANGE and BILLY OCEAN

Steady rock

F#m

E

The musical score consists of eight staves of music. The top two staves are for the piano, with the right hand in F#m and the left hand in E. The vocal part begins with 'I'm too far gone' and continues through several stanzas. The lyrics are as follows:

I'm I don't know
I'm too far gone it's what you've got
but it ba-by

plays with my my dream e - mo - tions.
you're my dream in mo - tion and I want you so up. much— dar -

Teas - ing me wan-na hold your you fire near,
ling, wan-na my

E



whis - per sweet and ten - der
fin - ger's on the trig - ger, in you're the your ear -
Can't I stand the this
I de - sire 'cause I have

D6/9



thought of real good you feel - ing with from some no - bo - by else, got - ta have your
real - ly, but the thing is there's no - - thing bo - dy else, say got - ta have stop your
you

Bsus



A/C#



love, got - ta have it all to my - self, I say
ten - der - ness from run - ning all to my - self, I say
dar - ling, run - ning a way, won't you

D6/9



E



D



yeah,
yeah,
stay,

yeah
yeah
stay,

yeah
yeah
stay.

E

A

I wan-na be your lov - er lov - er,

D

E

A

To Coda

wan-na be your

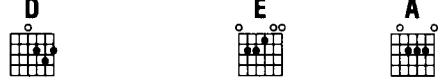
lov - er

lov - er,

lov - er boy,

lov - er

lov - er,

D E A


wan-na be your lov - er, lov - er, lov-er boy__

1 D E


 D.C.


2 D F#m



E


D.S. al Coda

And I want you

CODA D E F#m D E





 Repeat ad lib. and Fade

I wan-na be__ your love__ I got-ta be__ your love__



SUDDENLY

Moderately slow

Words and Music by KEITH DIAMOND
and BILLY OCEAN

B_bm(add9) B_bm(add9)/Ab B_bm(add9)/Gb Ab

mp

B_bm(add9) B_bm(add9)/Ab B_bm(add9)/Gb Ab

B_bm B_bm/Ab G_bmaj7 D_b/F

1. I used to think that love was just a fair - y tale,
2. (See additional lyrics)

E_bm7 Ab D_b Fsus F

un - til that first hel - lo, un - til that first smile.

3

Bbm Bbm/Ab Gbmaj7 D/F


But if I had to do it all a - gain,

Ebm7 Fsus F


I would-n't change a thing 'cause this love___ is ev - er - last - ing. Sud-den -

Bb Ebm7 Ab


ly, life has new mean - ing to

Bb Ebm7 Ab


me. There's beau - ty up___ a - bove;___ and things we

D_bmaj7**G_bmaj7****Fsus****F/A**

nev - er take no - tice of; you wake up — and sud-den - ly you're in

love.—

B_bm(add9)/Gb**A_b****B_bm(add9)/Gb****A_b B_bm(add9)****B_bm(add9)/Ab**

Girl, you're love.—

Each day—

D_b/F**D_b****E_bm7****D_b/F****G_b****G_b/Ab**

D.S. al Coda

I pray this love af-fair— would last— for - ev - er

Sud-den -

CODA

D_bmaj7 G_bmaj7 Fsus F

nev-er take no - tice of; _____ you wake up__ and sud-den- ly you're in

B_bm B_bm(add9)/A_b B_bm(add9)/G_b A_b B_b

love.

rit.

p

Additional lyrics:

Girl, you're everything a man could want and more,
 One thousand words are not enough
 To say what I feel inside,
 Holding hands as we walk along the shore
 Never felt like this before,
 Now you're all I'm living for.

WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING

Words and Music by Wayne Brathwaite, Barry J. Eastmond
Robert John "Mutt" Lange, and Billy Ocear

Steady (C played as $\text{C} \text{ } \text{C}$)

The musical score consists of eight staves of music. The top two staves are for piano/vocal, with lyrics appearing below the notes. The bottom six staves are for guitar, showing chords and strumming patterns. The vocal part starts with a piano introduction.

Piano/Vocal Staves:

- Staff 1: Treble clef, 4/4 time, B-flat key signature. Dynamics: *mf*. The vocal part begins with a piano introduction.
- Staff 2: Bass clef, 4/4 time, B-flat key signature. Shows bass line and harmonic support.
- Lyrics: Yeah, Oh, woh, du du da, I got some-thing to tell you, I got some-thing to say, I'm gon-na put this dream in mo.
- Chords: E_b, C_m, E_b, A_b, E_b, C_m.

Guitar Staves:

- Staff 3: Chords: E_b, A_b.
- Staff 4: Chords: E_b, A_b.
- Staff 5: Chords: E_b, A_b.
- Staff 6: Chords: E_b, A_b.
- Staff 7: Chords: E_b, A_b.
- Staff 8: Chords: E_b, A_b.

E_b A_b

the tough get go - ing.

B_b E_b C_m

I'm gon - na get buy my - self cross the riv - er, that's the price - noth -

E_b A_b E_b C_m

- in's gon - na will - ing to pay. I'm gon - na make you stand and de - liv -
hold me back. Your love's like a slow train com -

E_b
3
A_b
4

- er, and give me love ³ in the old fash - ioned way. woh woh

3

B_b **C_m** **A_b**

Dar - lin', — I'll climb an - y moun - tain; dar - lin', — I'll do -

B_b **E_b** **C_m** **B_b**

— an - y - thing. — Ooh — (ooh) — can I touch ya (can I touch ya) and

E_b **C_m** **B_b** **E_b**

do the things that lov - ers do? — Ooh — (ooh) — wan-na

3

3

Cm Bb Eb


hold ya (wan-na hold ya.) I got to get it through to you. — Oh, _____ ('cause) when the

Eb Cm Bb Ab

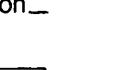
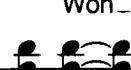
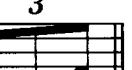

go - ing gets tough (the tough get going). When the go - ing gets rough — (the

Bbm/Ab Ab To Coda Eb Cm Bb


tough get rough). { Hey — hey hey — hey hey. — Oh —

Eb Cm Bb D.S. al Coda CODA Bbsus


ba - by. I'm gon - na

3 3 3 3 3 3


Woh_ woh_

oh oh oh
Yeah yeah yeah

Eb Cm Eb Ab

(Saxophone solo)

Bb Cm Ab Bb Cm Ab

Dar - lin', I'll climb an - y moun - tain; dar - lin', I'll swim ev - 'ry sea.

Bb Cm Ab Bb Cm Ab Bb

Dar - lin', I'll reach for the heav - en; dar - lin', with you lov - in' me,

no chord

Ooh (ooh _____) Ooh, - can I touch ya (can I touch ya) and

do the things that lov - ers do? ooh (ooh ...) wan-na

hold ya (wan-na hold ya.) I got to get it through to you. When the go -

ing gets tough (go - ing gets tough) go and get rough. (Go - ing gets rough.) When the go -

Repeat and Fade

THERE'LL BE SAD SONGS

(TO MAKE YOU CRY)

Slow Rock Ballad

Words and Music by WAYNE BRATHWAITE,
BARRY J. EASTMOND and BILLY OCEAN

The sheet music consists of four staves. The top two staves are for piano (treble and bass clef) and the bottom two are for guitar (A, E/A, F#m7, E/F# chords shown). The lyrics are written below the notes.

Piano (Treble Clef):

- Measure 1: Notes on G, A, B, C, D, E, F#.
- Measure 2: Notes on G, A, B, C, D, E, F#.
- Measure 3: Notes on G, A, B, C, D, E, F#.
- Measure 4: Notes on G, A, B, C, D, E, F#.
- Measure 5: Notes on G, A, B, C, D, E, F#.
- Measure 6: Notes on G, A, B, C, D, E, F#.
- Measure 7: Notes on G, A, B, C, D, E, F#.
- Measure 8: Notes on G, A, B, C, D, E, F#.

Piano (Bass Clef):

- Measure 1: Notes on E, F, G, A, B, C, D, E.
- Measure 2: Notes on E, F, G, A, B, C, D, E.
- Measure 3: Notes on E, F, G, A, B, C, D, E.
- Measure 4: Notes on E, F, G, A, B, C, D, E.
- Measure 5: Notes on E, F, G, A, B, C, D, E.
- Measure 6: Notes on E, F, G, A, B, C, D, E.
- Measure 7: Notes on E, F, G, A, B, C, D, E.
- Measure 8: Notes on E, F, G, A, B, C, D, E.

Guitar Chords:

- Measure 1: A
- Measure 2: E/A
- Measure 3: F#m7
- Measure 4: E/F#
- Measure 5: Bm7
- Measure 6: E7sus
- Measure 7: A
- Measure 8: E/A
- Measure 9: F#m7
- Measure 10: E/F#

Lyrics:

Some-times I of - ten won - der by the look in your eyes — when I'm

stand - ing be - side you there's a fe - ver burn - ing deep in - side.

you lov - ing me, two hearts in per - fect har - mo - ny.

Is there an - oth - er in your mem - o - ry? Do you the

I'll count the ho - urs un - til that day

Bm7

E7sus

think of that some - one
rhapsod - y plays, when you hear that spe - cial
mel - o - dy for mel - o - dy?
and me.

F#m7

C#m7

(1.,3.) I al - ways stop and think of you—
Un - til the mo - ment that you give— es - pe - cial - ly—
when the you're the

Bm7

E7sus

G7sus

words of a love — song
one — I care — for,
the touch the ver - y heart of
the one that I will wait —
for.

C G/B Am7 C G/B

There'll be sad songs to make you cry; - love songs of - ten

Am7 C G/B Am7 Am/G

do. They can touch the heart of some-one new,

Fmaj7 1 E7sus 2 F/G

To Coda

say - ing I love you.

I love you.

C.  F/C  G/C 

 Ooh_ ooh_ ooh_ Oh_

Am.  Am/G  Fmaj7 

 You're my de-sire, _____ you take me high-er. My love is like a river run-ning so

D/E  D.S. al Coda 

 deep.

CODA F/G  C.  G/B 

 Ah_ ah_ There'll be sad songs

mf f

Am7  C.  G/B  Am7 

 to make you cry; _____ love songs of-ten do. _____ They can

C G/B Am7 Am/G Fmaj7






touch the heart of some-one new, say - ing I love you.
 F/G C G/B Am





I love you. — Do do do do do do do do 8va
mp
 C G/B Am C G/B Am






do do do do do Ooh
 Fmaj7 F/G C(add9)




Say - ing I love you. I love you. 8va
rit. *p*



Caribbean Queen
Colour Of Love, The
**Get Outta My Dreams,
Get Into My Car**
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Love Zone
Loverboy
Suddenly
Tear Down These Walls
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