

D♭maj7 *A*♭ *E*♭

— with-out — and just hold the smile. —

A♭ *E*♭ *F*m

Fall - ing — in and out — of love, a-shamed and proud —

D♭maj7 *A*♭ *E*♭

— of, — to - geth - er all the while. — You can

♩ *A*♭ *A*/C *F*m7 *E*♭sus

nev - er say "nev - er" — while — we don't know — when — But time and

mf more motion 2nd time

D \flat maj9

A \flat

E \flat sus

time a - gain, _ young - er now than we were _ be - fore.

A \flat

A \flat sus $\frac{4}{2}$

A \flat

A/C

A \flat sus $\frac{4}{2}$ /C

A/C

Don't _ let me go, don't _ let me go,

Fm7

B \flat m/F

Fm7

D \flat

don't _ let me go. _

A \flat

A \flat sus $\frac{4}{2}$

A \flat

A/C

A \flat sus $\frac{4}{2}$ /C

A/C

Don't _ let me go, don't _ let me go,

To Coda ♠

Fm7 Bbm/F Fm7 Dbsus2

don't let me go.

Ab Eb Fm

Pic - ture: you're the queen of ev - 'ry - thing. Far as the eye

mf

Dbmaj7 Ab Eb

can see, un - der your com - mand.

Ab Eb Fm

I will be your guard - i - an. When all is crum -

D♭maj7 *A♭* *E♭* *D.S. al Coda*

- bl - ing, I'll stead-y your hand. You can

Coda *D♭2* *B♭m7*

We're pull - ing a - part -

Fm7 *E♭* *A♭*

and com - ing to - geth - er a - gain and a - gain.

B♭m7 *Fm7*

We're grow - ing a - part, but we pull it to - geth -

E \flat A \flat E \flat 7

- er, — pull it to - geth - er, to - geth - er a - gain. —

This system contains the first two measures of music. The vocal line is in a soprano register, with lyrics: "- er, — pull it to - geth - er, to - geth - er a - gain. —". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Chord symbols E \flat , A \flat , and E \flat 7 are placed above the staff.

B \flat m7 Fm7

This system contains the next two measures. The vocal line has a long note that spans across the bar line. The piano accompaniment continues with chords and a bass line. Chord symbols B \flat m7 and Fm7 are placed above the staff.

E \flat E \flat 7

Oo. —

This system contains the next two measures. The vocal line has a long note labeled "Oo." that spans across the bar line. The piano accompaniment continues with chords and a bass line. Chord symbols E \flat and E \flat 7 are placed above the staff.

A \flat A \flat /C Fm7

This system contains the final two measures. The vocal line has rests in both measures. The piano accompaniment continues with chords and a bass line. Chord symbols A \flat , A \flat /C, and Fm7 are placed above the staff.

D \flat

A \flat

The first system of music features a treble clef staff with a whole rest in the first measure and a whole note chord in the second. The piano accompaniment consists of a bass line with quarter notes and chords in the right hand. The key signature is D \flat major (two flats).

A/C

Fm7

The second system continues the piano accompaniment with similar rhythmic patterns and chordal textures. The treble staff remains empty.

D \flat

A \flat

Absus $\frac{4}{2}$

A \flat

The third system introduces a vocal line in the treble clef. The lyrics are "Oh, _____ don't let me go,". The piano accompaniment continues with chords and a bass line. The key signature remains D \flat major.

A/C

Absus $\frac{4}{2}$ /C

A/C

Fm7

Bbm/F

Fm7

The fourth system continues the vocal line with the lyrics "don't let me go, don't let me go." The piano accompaniment features chords and a bass line. The key signature remains D \flat major.

$D\flat$ $A\flat$ $A\flat sus_2^4$ $A\flat$
 Don't ___ let me go,

$A\flat/C$ $A\flat sus_2^4/C$ $A\flat/C$ $Fm7$ $B\flat m/F$ $Fm7$
 don't ___ let me go, don't ___ let me go. ___

$D\flat$ $A\flat$
 Don't let me go, ___

$C7$ Fm
 ___ don't let me go, ___ don't let ___ me go. ___

D \flat A \flat

Don't let me go, ___

C7 Fm

don't let me go, ___ don't let me go. ___

D \flat A \flat

D \flat A \flat

A \flat C Fm7 D \flat

A \flat C Fm7 D \flat

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