

# ENDLESS LOVE

Words and Music by  
LIONEL RICHIE

Moderately slow, half-time feel

$\text{♩} = 96$   $\text{B}\flat(\text{add}2)$

$\text{B}\flat$

*Male:*

My love, —

*p*

*With pedal*

Detailed description: This system contains the first three measures of the piano accompaniment and the first measure of the male vocal line. The piano part is in 4/4 time with a key signature of two flats. It begins with a piano (p) dynamic. The male vocal line starts on the third measure with the lyrics 'My love, —'. The tempo is marked as 'Moderately slow, half-time feel' with a quarter note equal to 96 beats per minute.

there's on - ly you in my life, — the on - ly

*3*  $\text{E}\flat(\text{add}2)$   $\text{E}\flat$   $\text{F}\text{sus}$   $\text{F}$

Detailed description: This system contains measures 4 through 6. The piano accompaniment features triplet figures in the right hand and sustained chords in the left hand. The male vocal line continues with the lyrics 'there's on - ly you in my life, — the on - ly'. Chord symbols  $\text{E}\flat(\text{add}2)$ ,  $\text{E}\flat$ ,  $\text{F}\text{sus}$ , and  $\text{F}$  are indicated above the vocal line.

thing that's right. — My first love, —

$\text{B}\flat\text{sus}2$   $\text{B}\flat$  *Female:*

Detailed description: This system contains measures 7 through 9. The piano accompaniment continues with a steady eighth-note pattern in the right hand. The female vocal line begins in measure 7 with the lyrics 'thing that's right. — My first love, —'. Chord symbols  $\text{B}\flat\text{sus}2$  and  $\text{B}\flat$  are indicated above the vocal line. The section is labeled '*Female:*'.

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Authorized by Yuichi Oshima for up to 1 performer.

you're ev - 'ry breath that I take,

*E $\flat$ (add2)* *E $\flat$*

you're ev - 'ry step I make. And

*F<sup>sus</sup>* *F* *B $\flat$ <sup>sus2</sup>* *B $\flat$*  *F/A* *Male:*

*cresc.*

I, all my

I, I want to share all my

*E $\flat$ ma<sup>7</sup>* *F<sup>sus</sup>* *F* *B $\flat$*  *F/A* *Female:*

*mp*

Chord progression: Gm Dm/F Ebma<sup>7</sup> F<sup>sus</sup> F

love \_\_\_\_\_ with you.

love \_\_\_\_\_ with you. No one else \_\_\_\_\_

\_\_\_\_\_ will \_\_\_\_\_ do.

Female: And your eyes, —

Male: Your eyes, — your eyes, they tell me how much you — care. —

Both: —

Chord progression: B<sub>b</sub>(add2) Ab/B<sub>b</sub> B<sub>b</sub><sup>7</sup> Ebma<sup>7</sup> Cm<sup>7</sup>/F F B<sub>b</sub>(add2) F/A

Gm Dm/F E $\flat$ (add2)

Oh, yeah, you will

Dm<sup>7</sup> Cm<sup>7</sup> E $\flat$ /F

al - ways be my end - less

B $\flat$ (add2)

love.

B $\flat$

Two hearts, \_ two hearts that

Two hearts, \_ two hearts that

8va

*mp*

E $\flat$ (add2) E $\flat$  F $\sharp$ sus F B $\flat$ sus2 B $\flat$

beat as \_ one; \_ our lives have just be - gun. \_

beat as \_ one; \_ our lives have just be - gun. \_

Cm B $\flat$ /D

For - ev - er, \_ I'll hold you

Ooh, \_ I'll hold you

close in my arms; \_\_\_\_\_ I can't re - sist your \_\_\_\_\_ charms. \_\_\_\_\_

close in my arms; \_\_\_\_\_ I can't re - sist your \_\_\_\_\_ charms. \_\_\_\_\_

*cresc.* *mf*

\_\_\_\_\_ And love, I'll be a

\_\_\_\_\_ Oh, \_\_\_\_\_ love, \_\_\_\_\_ I'll be a

*cresc.* *mf*

fool for you, \_\_\_\_\_ I'm sure.

fool for \_\_\_\_\_ you, \_\_\_\_\_ I'm \_\_\_\_\_ sure. \_\_\_\_\_

$E\flat/F$   $F$   $B\flat$   
 You — know — I don't mind. —  
 Whoa, you

$Fm^7/B\flat$   $Fm^9$   $B\flat^9$   $E\flat ma^7$   
 'Cause — you, —  
 know I don't mind. — 'Cause — you, —  
*cresc.* *f*

$E\flat/F$   $F$   $B\flat_{sus2/4}$   $B\flat$   $F/A$   $Gm$   $Dm/F$   
 — you mean the world to — me. — Oh,  
 — you mean the world to — me. — Oh,  
 — you mean the world to — me. — Oh,

*E♭ma7* *Dm7*

I know \_\_\_\_\_ I've found \_\_\_\_\_ in \_\_\_\_\_

I know \_\_\_\_\_ I found

*Cm7* *E♭/F* *3* *B♭*

— you \_\_\_\_\_ my end - less love. \_\_\_\_\_

in you \_\_\_\_\_ my end - less love. \_\_\_\_\_

*dim.* *mp*

*Cm* *B♭/D* *E♭(add2)* *E♭* *Fsus* *F*



$B_{\flat}^{\text{sus}2}$     $B_{\flat}$     $B_{\flat}^{\text{(add}2)}$

*Both:*

Bum, bum, \_

$B_{\flat}$     $Cm$     $B_{\flat}/D$     $E_{\flat}^{\text{(add}2)}$     $E_{\flat}$

bum bum bum bum, ba da bum, \_

$F$     $F^7$     $B_{\flat}^{\text{sus}2}$     $B_{\flat}$

bum bum bum bum bum. \_ Whoa, \_ and \_

*cresc.*

$E_{\flat}^{\text{ma}7}$     $E_{\flat}/F$     $F$     $B_{\flat}$     $F/A$

love, \_ I'll be that fool for

love, \_ oh, \_ love, \_ I'll be that fool for \_

*f*

Gm Dm/F E $\flat$ ma<sup>7</sup> E $\flat$ /F F

you, \_\_\_\_\_ I'm sure. You \_ know \_\_\_\_\_ I don't

you, \_\_\_\_\_ I'm \_\_\_\_\_ sure. \_\_\_\_\_

B $\flat$ (add2) B $\flat$  Fm<sup>7</sup>/B $\flat$  E $\flat$ ma<sup>7</sup>

mind, \_\_\_\_\_ know \_ I, \_\_\_\_\_ and yes, \_\_\_\_\_

Oh, you know \_ I don't mind, \_\_\_\_\_ and yes,

E $\flat$ /F F B $\flat$ sus2/4 B $\flat$  F/A Gm Dm/F

you'll be the on - ly \_\_\_\_\_ one. \_\_\_\_\_ Oh,

you'll be the on - ly \_\_\_\_\_ one. \_\_\_\_\_ 'Cause

*cresc.*

*E♭ma<sup>7</sup>* *Dm<sup>7</sup>* *E♭ma<sup>7</sup>*

no — one can de - ny — this love — I have in -

no — one can de - ny — this love — I have in -

*ff*

*Dm<sup>7</sup>* *E♭ma<sup>7</sup>*

-side; and I'll give — it all — to

-side; and I'll give — it all — to

*Dm<sup>7</sup>* *Cm<sup>7</sup>*

you, my love, — my love, —

you, my love, —

*dim.*

Musical score for page 12, featuring vocal lines and piano accompaniment. The score includes lyrics "my end - less love." and various musical notations such as triplets, dynamics (*p*), and chord symbols ( $E_b/F$ ,  $B_b$ ,  $E_b(\text{add}2)$ ,  $E_b$ ,  $F^\#_{\text{sus}}$ ,  $F$ ,  $B_b,_{\text{sus}2}$ ,  $B_b$ ).

The first system shows two vocal staves with lyrics "my end - less love." and a piano accompaniment. The second system continues the piano accompaniment with a right-hand section marked *R.H.* and a final chord  $B_b$  marked *8va*.