

Text & Musik:  
Peter Cetera

# If You Leave Me Now

Arr.: Martin Carbow

**INTRO** **Groove-Ballad** ♩ = 105

C G/C C G/C C G/C C C G/C C G/C C

*mp*

Sopran  
doo doo doo doo\_\_ doo doo\_\_ doo doo doo doo doo doo doo\_\_ doo doo

Alt 1  
doo doo doo doo\_\_ doo doo\_\_ doo doo doo doo doo doo doo doo\_\_ doo doo

Alt 2  
doo doo doo doo\_\_ doo doo\_\_ doo doo doo ooh - ooh

Tenor  
doo doo doo doo\_\_ doo doo\_\_ doo doo doo ooh - ooh

Bass  
doo doo doo doo\_\_ doo doo\_\_ doo doo doo ooh - ooh

**VERS 1**

*p* C<sup>maj7</sup> Am<sup>7</sup> Em<sup>7</sup>

4

doo If you leave menow, you'll take a - way the big - gest part of me.

doo If you leave menow, you'll take a - way the big - gest part of me.

— If you leave menow, you'll take a - way the big - gest part of me.

— If you leave menow, you'll take a - way the big - gest part of me.

— If you leave menow, you'll take a - way the big - gest part of me.

Am<sup>7</sup> D G C

8

*mp* > >

ooh \_\_\_\_\_ don't go. —

*mp* > >

ooh \_\_\_\_\_ don't go. —

*mp* > >

ooh \_\_\_\_\_ don't go. —

*mp* > >

\*Ooh\_ hoo \_\_\_\_\_ no, — ba - by please \_\_\_\_\_ don't go, \_\_\_\_\_ don't go. —

*mp* > >

Ooh\_ hoo \_\_\_\_\_ no, — ba - by please \_\_\_\_\_ don't go, \_\_\_\_\_ don't go. —

## VERS 2

C Em<sup>7</sup>

12

*p*

ooh \_\_\_\_\_ oh\*\* oh\*\*

ooh \_\_\_\_\_ oh\*\* oh\*\*

*p*

And if you leave me now, you'll take a-way the ve - ry heart \_\_\_\_\_ of me. —

*p*

ooh \_\_\_\_\_ oh\*\* oh\*\*

*p*

And if you leave me now, you'll take a-way the ve - ry heart \_\_\_\_\_ of me. —

\* In den hohen Falsett-Passagen kann der Tenor von einigen Sopranen unterstützt werden.

\*\* Sehr schneller Wechsel von "o" nach "u".

16

Musical score for measures 16-19. The score consists of five staves: four treble clefs and one bass clef. Each staff contains a whole rest in every measure. The time signature changes from 2/4 to 4/4 between measures 17 and 18. A brace on the left side groups the four treble staves together.

20

Musical score for measures 20-23. The score consists of five staves: four treble clefs and one bass clef. Each staff contains a whole rest in every measure. The time signature changes from 2/4 to 4/4 between measures 21 and 22. A brace on the left side groups the four treble staves together.

BRIDGE



24 Cm/F Bbm<sup>6</sup>/F F

*p* ooh

*p* ooh *mp* ooh

*p* ooh *mp* ooh

*p* ooh

*mp*

A love \_\_\_ like ours \_\_\_ is love \_\_\_ that's hard \_\_\_ to find. \_\_\_\_\_

28 Am<sup>7</sup> F G C E<sup>7</sup>sus<sup>4</sup>/B E<sup>7</sup>

*f* How could we let \_\_\_ it \_\_\_ slip a-way? \_\_\_ ooh \_\_\_\_\_

*f* hoo How could we let \_\_\_ it \_\_\_ slip a-way? \_\_\_ ooh \_\_\_ hoo \_\_\_\_\_

*f* hoo How could we let \_\_\_ it \_\_\_ slip a-way? \_\_\_ ooh \_\_\_ hoo \_\_\_\_\_

*f* How could we let \_\_\_ it slip a - way? \_\_\_ ooh \_\_\_\_\_

*f* How could we let \_\_\_ it slip a - way? \_\_\_

32 Cm/F Bbm<sup>6</sup>/F F

*p* ooh eeh\* ooh

*p* ooh eeh\* ooh ooh *mp*

*p* ooh eeh\* ooh ooh *mp*

*p* ooh eeh\* ooh

8

ooh eeh\* ooh

We've come too far to leave it all behind.

36 Am<sup>7</sup> F G C

*f* How could we end it all this way?

*f* hoo How could we end it all this way?

*f* hoo How could we end it all this way? When to - mor -

*f* How could we end it all this way?

*f* How could we end it all this way? When to - mor -

*mp*

\* Wie "i" in "leave".

TRANSITION

39 *p* *mp*  
Em<sup>7</sup> Am<sup>7</sup>  
ooh \_\_\_\_\_ the  
- row comes then we'll both \_\_\_\_\_ re - gret \_\_\_\_\_ the  
ooh \_\_\_\_\_ the  
- row comes then we'll both \_\_\_\_\_ re - gret \_\_\_\_\_ the

43

47

Am<sup>7</sup> D G C

*p* *mf*

ooh \_\_\_\_\_ doo doo

ooh \_\_\_\_\_ doo doo

ooh \_\_\_\_\_ doo doo

*mp* *mf*

doo doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo

51

Am<sup>7</sup> D G C Am<sup>7</sup><sub>4</sub> D.S. al Coda

*mf*

doo doo doo doo doo doo doo doo doo doo doo doo doo oh\* oh\* \_\_\_\_\_

doo doo doo doo doo doo doo doo doo doo doo doo doo oh\* oh\* \_\_\_\_\_

doo doo doo doo doo doo doo doo doo doo doo doo doo oh\* oh\* \_\_\_\_\_

doo doo doo doo doo doo doo doo doo doo doo doo doo oh\* oh\* \_\_\_\_\_

doo doo doo doo doo doo doo doo doo doo doo doo doo oh\* oh\* \_\_\_\_\_

\* Sehr schneller Wechsel von "o" nach "u".

55 **VAMP 1**

Em<sup>7</sup> Am<sup>7</sup> D G C

*mf* *mf* *mf* *mf* *mp*

ooh \_\_\_\_\_ don't go.\_\_\_\_

ooh \_\_\_\_\_ don't go.\_\_\_\_

ooh \_\_\_\_\_ don't go.\_\_\_\_

Ooh\_ hoo \_\_\_\_\_ no, ba - by please \_\_\_\_\_ don't go.\_\_\_\_\_ doo doo

doo doo doo don't go.\_\_\_\_

59 Am<sup>7</sup> D G C G/C C G/C C

*p* *mp* *p* *mp* *p* *mp* *p* *mp*

oh\* oh\* oh\* oh\* Ba - by don't go, I want

oh\* oh\* oh\* oh\* Ba - by don't go, I want

oh\* oh\* ou\* Ba - by don't go, I want

doo doo doo doo doo doo doo doo doo doo

oh\* oh\* oh\* oh\* oh\* oh\* oh\* I want

\* Sehr schneller Wechsel von "o" nach "u".



62

Musical score for measures 62-64. The score consists of five staves: four treble clefs and one bass clef. Each staff contains a whole rest in every measure. The time signature is 4/4 for the first two measures and 2/4 for the last two measures. A double bar line is placed between the second and third measures.

65

Musical score for measures 65-67. The score consists of five staves: four treble clefs and one bass clef. Each staff contains a whole rest in every measure. The time signature is 4/4 for the first two measures and 2/4 for the last two measures. A double bar line is placed between the second and third measures.

ENDING

68 *mp* C G/C C G/C C G/C C *mf* Am<sup>7</sup> D

Ba - by don't go, I want you to stay. oh

Ba - by don't go, I want you to stay. oh

Ba - by don't go, I want you to stay. oh

8 doo Ooh ma - ma, I just

*mp* *mf*

oh\* I want you to stay. oh

71 G C F F/G C *f*

Ba - by don't go, I want you to stay.

Ba - by don't go, I want you to stay.

Ba - by don't go, I want you to stay.

8 want you to stay.

Ba - by don't go, I want you to stay.

Das Arrangement ist stark angelehnt an die Originalaufnahme von Chicago. Ich empfehle, die Aufnahme gemeinsam mit dem Chor zu hören, um eine gemeinsame Vorstellung von Klang und Groove zu entwickeln.

EF 4106

Um das Notenbild übersichtlicher zu machen, werden Melismen nur durch Textlängenstriche markiert, Bindebögen wurden weggelassen. Sich wiederholende Noten über Textlängenstrichen werden erneut angestoßen.