

# Waiting For Love

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Avicii

♩ = 128

F#m

C#

D

Esus2

F#m

N.C.

1. Where there's a

*f*  
*with pedal*

The first system of music includes guitar chords and piano accompaniment. The guitar part consists of five measures with chords: F#m, C# (4 fr.), D (5 fr.), Esus2 (7 fr.), and F#m. The piano part features a melody in the right hand and a bass line in the left hand, both starting with a forte (*f*) dynamic and including a 'with pedal' instruction.

5

F#m

C#

D

Esus2

will, there's a way, kind of beau - ti - ful, and ev - 'ry night has its day, so

*p*

The second system continues the musical notation with guitar chords (F#m, C# (4 fr.), D, Esus2) and piano accompaniment. The piano part is marked with a piano (*p*) dynamic.

8

F#m

C#

D

mag - i - cal, and if there's love in this life, there's no ob - sta - cle that can't \_

The third system concludes the musical notation with guitar chords (F#m, C# (4 fr.), D) and piano accompaniment.

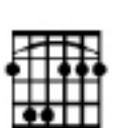
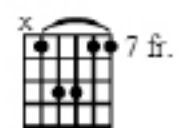
Esus2

F#m

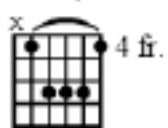
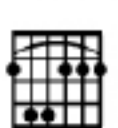
F#m

C#

D



N.C.



11



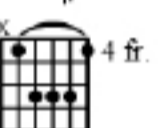
be de-feat - ed. For ev-'ry ty - rant a tear for the vuln-'rab-le, in ev-'ry



Esus2

F#m

C#



15



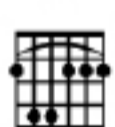
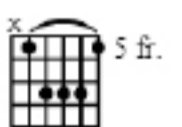
lost soul the bones of a mir - ac - le, for ev - 'ry dream - er a dream, we're un -



D

Esus2

F#m



18



stop-pab - le, with some - thing to be - lieve in.



21

D A/C# F#m D A/C# F#m

Mon - day left \_ me brok-en, Tues - day I was through with hop-ing, Wednes-day my

25

D C#m7 D/E D A/C# Bm F#m D A/C# Bm E/G# E

emp - ty arms were o-pen, Thurs - day wait - ing \_ for love, wait - ing \_ for love.

29

D A/C# F#m D A/C# F#m

Thank the stars \_ it's Fri-day, I'm burn-ing like a fire gone wild on Sat-ur - day, \_ guess I won't be

33

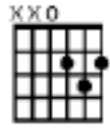
D C#m7 E11 D A/C# Bm F#m D A/C# Bm E/G# E

com-ing to church on Sun-day, I'll be wait - ing \_ for love, wait - ing \_ for love to

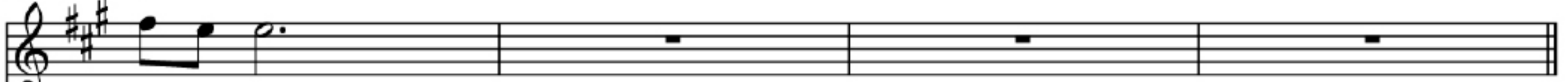
4

Play 1<sup>o</sup> only

D



37



come a - round



*pp*



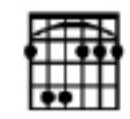
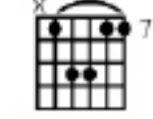
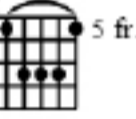
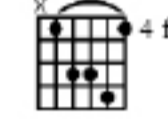
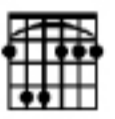
F#m

C#sus4

D

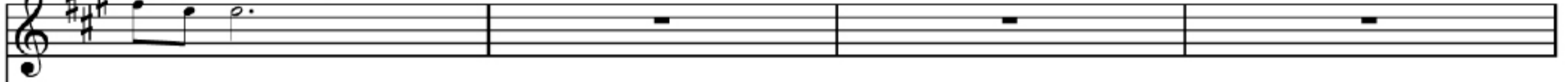
Esus2

F#m



41

(Sing on D.S. only)



come a-round.



*p cresc.*

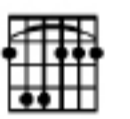
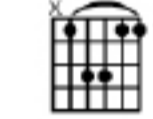
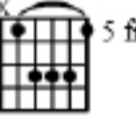
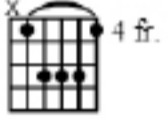
F#m

C#

D

Esus2

F#m



45



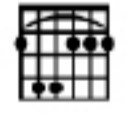
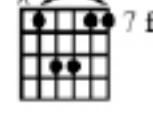
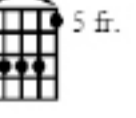
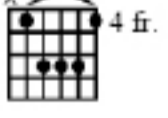
*mf*

C#

D

Esus2

F#m



49



To Coda ☉

53

F#m C# 4 fr. D 5 fr. Esus2 7 fr. F#m E 0 0 0 0

57

F#m C#sus4 4 fr. D 5 fr. Esus2 7 fr. F#m

61

F#m C# 4 fr. D 5 fr. Esus2 7 fr. F#m N.C.

2. We are

65

C# 4 fr. D 5 fr. Esus2 7 fr. F#m

one of a kind, ir - re - plac - ab - le, how did I get so blind and so cyn - i - cal? If there's

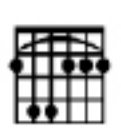
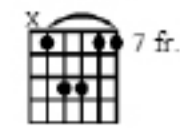
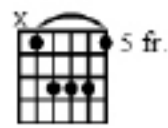
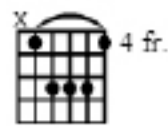
C#

D

Esus2

F#m

*D.S. al Coda*



N.C.

69

love in this life, we're un - stop-pab - le, no, we can't \_\_ be \_\_ de - feat - ed. \_\_

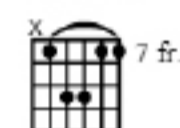
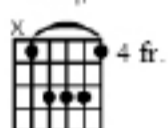
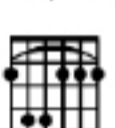
*Coda*

F#m

C#

D

Esus2



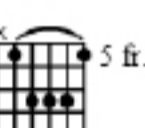
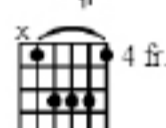
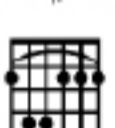
73

*ff*

F#m

C#

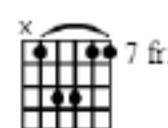
D



76

Esus2

F#m



79