

# ALL THEY WANTED TO SAY

Words and Music by  
GILBERT O'SULLIVAN

With an easy groove

*mf*  $\text{♩} = 98$

**A<sup>b</sup>** **Cm<sup>7</sup>** **B<sup>b</sup>m<sup>7</sup>**

**E<sup>b</sup>** **A<sup>b</sup>** **Cm<sup>7</sup>**

**B<sup>b</sup>m<sup>7</sup>** **E<sup>b</sup>** **A<sup>b</sup>**

I don't know what makes a man \_\_\_\_\_ or a  
Call this, if you like, na - ive, \_\_\_\_\_ but if  
*Instrumental solo*

wom - an e - ven think that ter - ror is - n't e - vil. How could an - y - one have plans.  
I don't threat - en your life, why \_\_\_\_\_ would you de - plore me? Just be - cause I might be - lieve \_

**Cm<sup>7</sup>** **Bbm<sup>7</sup>** **E<sup>b</sup>**




that would guar - an - tee the death of thou - sands of peo - ple?  
 in a dif - frent set of val - ues, you think it un - ho - ly.

**Ebm<sup>7</sup>** **A<sup>b</sup>7**

And yet as I look back now on what hap - pened,  
 What you must re - mem - ber is they were fac - ing  
 E - ven if your faith in God is now dwin - dling,


**D<sup>b</sup>** **D<sup>b</sup>m**




like the calls from those in planes they were trapped in,  
 man - y feared the worst, in calls they were mak - ing.  
 think of those who called out, trapped in - side those build - ings.






what - ev - er they felt that day, \_\_\_  
 And yet, as it's shown that day, \_\_\_  
 Know-ing what be - fore them lay, \_\_\_


"I love you," \_\_\_ that \_\_\_  
 "I love you," \_\_\_ that \_\_\_  
 "I love you," \_\_\_ that \_\_\_









To Coda  1.


\_\_\_ was all they want - ed to say.  
 \_\_\_ was all they want - ed to  
 \_\_\_ was all they want - ed to



2.

say. It's a fine \_\_\_ line to cross when you talk \_\_\_



G<sup>b</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>m

of the loss in terms of its mar - ket share. There are

D<sup>b</sup>m<sup>7</sup> G<sup>b</sup>6 F<sup>b</sup>/A<sup>b</sup>

paint - ings worth mil - lions gone, who e - ven cares?




D.S. al Coda


G<sup>b</sup>/B<sup>b</sup> F<sup>b</sup> E<sup>b</sup>7/B<sup>b</sup>




Who'd e - ven dare?

D<sup>b</sup>m A<sup>b</sup>m C<sup>b</sup>dim<sup>7</sup>


say.


















No - bod - y, I think, who's been \_











— caught up in an act of ter - ror needs — to be re - mind - ed.



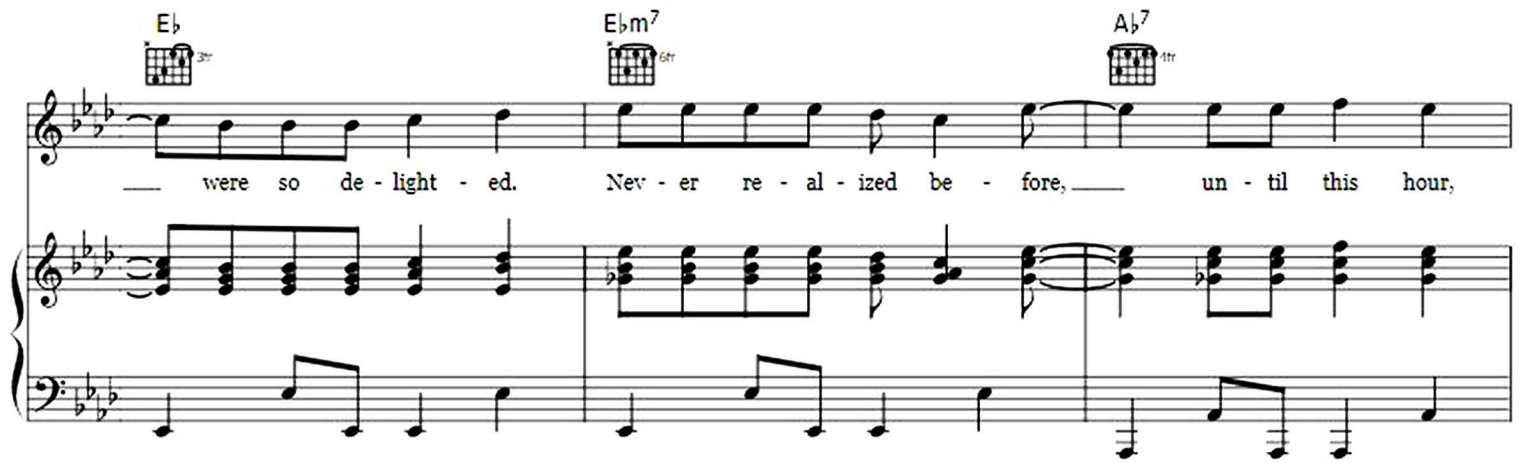






What you can en - vis - age seeing — is, for some, the ver - y rea - son they \_



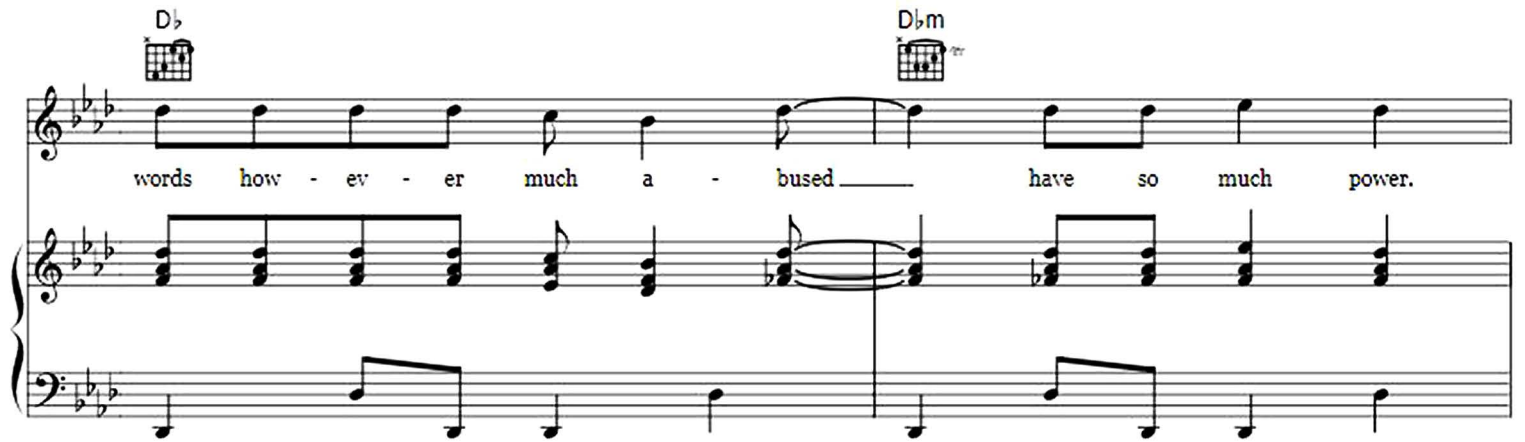







— were so de - light - ed. Nev - er re - al - ized be - fore, — un - til this hour,



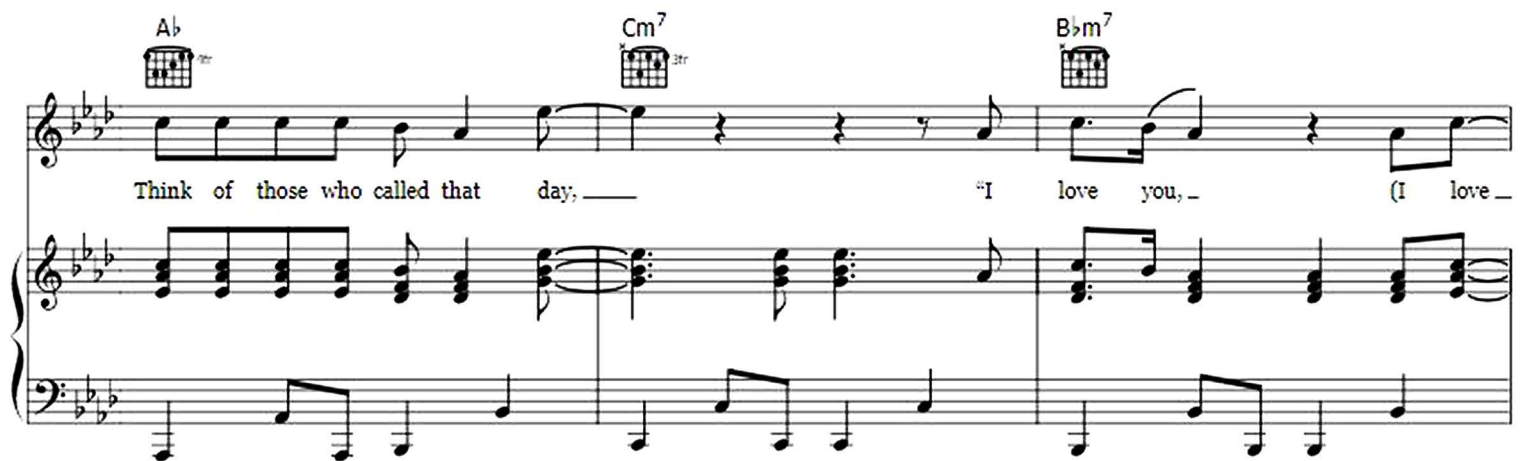





words how - ev - er much a - bused — have so much power.



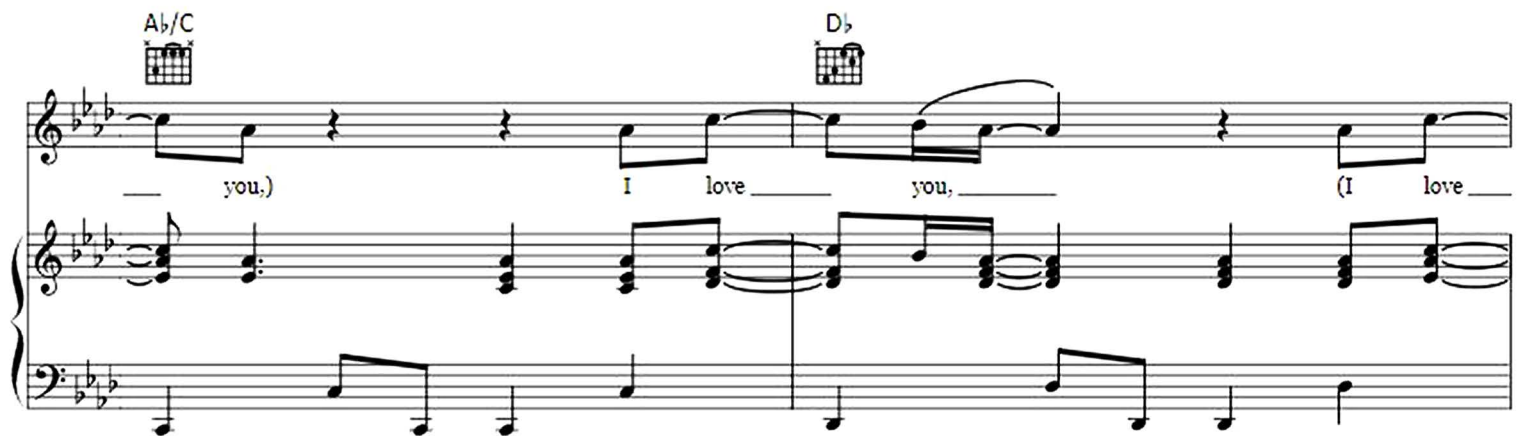




Think of those who called that day, — "I love you, — (I love —



— you.) I love — you, — (I love —



A $\flat$ /E $\flat$  B $\flat$ m<sup>7</sup>

you,) I love you," that

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'you,)' followed by a half rest, then a quarter note 'I', a quarter note 'love', a quarter note 'you,', and a quarter note 'that'. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. Chord diagrams for A $\flat$ /E $\flat$  and B $\flat$ m<sup>7</sup> are shown above the staff.

D $\flat$ /E $\flat$  A $\flat$  C $\flat$

was all they want - ed to say.

Detailed description: This system contains the next two measures. The vocal line continues with a whole note 'was', a quarter note 'all', a quarter note 'they', a quarter note 'want -', a quarter note 'ed', a quarter note 'to', and a quarter note 'say.'. The piano accompaniment continues with similar accompaniment. Chord diagrams for D $\flat$ /E $\flat$ , A $\flat$ , and C $\flat$  are shown above the staff.

rit. F $\flat$ maj<sup>7</sup> E $\flat$ <sup>7</sup> A $\flat$

Detailed description: This system contains the final two measures. The piano accompaniment concludes with a final chord. The tempo marking 'rit.' is placed above the first measure. Chord diagrams for F $\flat$ maj<sup>7</sup>, E $\flat$ <sup>7</sup>, and A $\flat$  are shown above the staff.