

ALL OR NOTHING

Words and Music by
WAYNE ANTHONY HECTOR
and STEVE MAC

Slowly ♩ = 69



First system of musical notation for the piano introduction. It features a treble and bass staff with a grand staff. The tempo is marked "Slowly ♩ = 69". The key signature is C major. The time signature is 4/4. The first measure is marked with a "C" chord diagram. The second measure is marked with a "G/B" chord diagram. The piano part is marked "mf" and includes a "(with pedal)" instruction. The guitar part is marked with a "C" chord diagram in the first measure and a "G/B" chord diagram in the second measure.

Am7

G

F(9)



Second system of musical notation for the piano introduction. It features a treble and bass staff with a grand staff. The piano part is marked "mf" and includes a "(with pedal)" instruction. The guitar part is marked with an "Am7" chord diagram in the first measure, a "G" chord diagram in the second measure, and an "F(9)" chord diagram in the third measure.

Verse:

C

Am7



Third system of musical notation for the verse. It features a treble and bass staff with a grand staff. The piano part is marked "mf" and includes a "(with pedal)" instruction. The guitar part is marked with a "C" chord diagram in the first measure and an "Am7" chord diagram in the second measure.

know when he's been on your mind, — that dis - tant look is in your eyes. — I
2. There are times, it seems to me, — I'm shar - ing you in mem - o - ries. — I

Fourth system of musical notation for the verse. It features a treble and bass staff with a grand staff. The piano part is marked "mf" and includes a "(with pedal)" instruction. The guitar part is marked with a "C" chord diagram in the first measure and an "Am7" chord diagram in the second measure.

4 Am7 G F Dm7/G G7

ends with a sim - ple tel - e - phone call? You leave me here_ with noth - ing at

C G

all.

1. Bridge: F Dm7/G G7 F G

leave me here_ with noth - ing. 'Cause you and I can

Am7 G/B C C/E F G

lose it all if you've_ got no more room. No room in - side_ for

F G A^b Dm7/G

I've had the rest of you, now I want the best of you, I don't care if that's not fair. } 'Cause I want it
 I've had the rest of you, now I want the best of you. It's time to show and tell. }

Chorus: C G/B

all or noth - ing at all. There's no - where left to

Am7 G F Dm7/G G7

fall when you reach the bot - tom. It's now or nev - er. Is it

C G/B

all or are we just friends? Is this how it

A \flat Dm7/G C

me in your life. 'Cause I want it all or noth - ing at

G/B Am7 G F N.C.





all. There's no - where left to fall It's now or nev - er. Is it

Chorus:
D A/C#


all or noth - ing at all. There's no - where left to

Bm7 A G Em7/A A7





fall when you reach the bot - tom. It's now or nev - er. Is it


thought with time, you'd re - a - lize — it's o - ver, o - ver. It's
 feel it in my heart but I — don't show it, show it. And







not the way I chose to live — and some - thing some - where's got to give, — as
 then there's times you look at me — as though I'm all that you can see. — Those

shar - ing this re - la - tion - ship — gets old - er, old - er.
 times I don't be - lieve it's right. — I know — it, know — it.





You know I'd fight for you, but how can I fight — some-one who is - n't e - ven there?
 Don't make me prom-is - es. — Ba-by, you nev - er did know how to keep — them well.

D A/C#

all or are we — just friends? Is this how — it

Bm7 A G Em7/A A7

ends with a sim - ple tel - e - phone call? You leave me here — with noth - ing at

2. G Em7/A A7 D

leave me here — with noth - ing at all.

A D/G A/G D

rit.