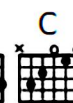
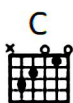


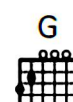
# LASTING LOVER

Words and Music by LEWIS CAPALDI,  
ANDREW VAN WYNGARDEN, BEN GOLDWASSER,  
JAMES ARTHUR, LUKE FITTON, BRUCE FIELDER,  
JOAKIM HASSELQUIST JARL and COREY SANDERS

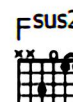
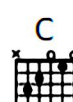
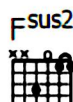
Moderately fast



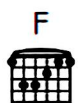
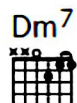
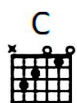
The piano introduction consists of two staves. The right hand plays a melody of eighth notes in 4/4 time, starting with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The left hand plays a bass line of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.



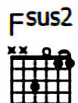
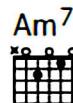
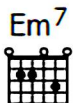
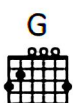
The vocal line begins with a whole rest, followed by the lyrics "I don't know why". The piano accompaniment continues with the same eighth-note bass line as the introduction. The right hand plays a melody of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.



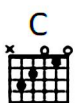
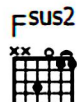
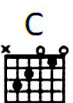
The vocal line continues with the lyrics "I can't quite get you out my sight. You're al -". The piano accompaniment continues with the same eighth-note bass line as the introduction. The right hand plays a melody of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.



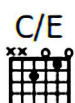
- ways just \_\_\_ be - hind \_\_\_ each thought \_\_\_ a - cross \_\_\_ my mind. .



Keep One crawl - ing back \_\_\_ to where \_\_\_ we last \_\_\_  
by \_\_\_ one night, \_\_\_ two \_\_\_ by twice, .



left \_\_\_ our love \_\_\_ on hold. \_\_\_ I'm al - ways out \_\_\_ for more. .  
I've \_\_\_ watched all \_\_\_ my loves \_\_\_ move on \_\_\_ to some - thing more, .



So what \_\_\_ you wait - ing for? \_\_\_  
up \_\_\_ and out \_\_\_ the door. .

G Am<sup>7</sup> C/E F<sup>sus2</sup>

Wait, Caught be - fore you burn me to the ground.  
in be - tween ev - 'ry pass - ing hour.

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

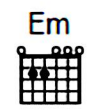
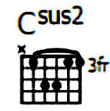
Oh, \_ please stay \_ stay till the beat of my heart runs  
till the taste in your mouth turns

F<sup>sus2</sup> N.C. C

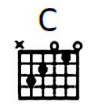
out. sour. I don't wan - na let go, let \_

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

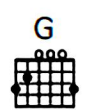
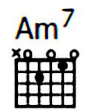
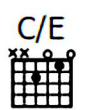
\_ go, 'cause I been tryin' to hold on for too \_ long. I feel like I'm lost \_



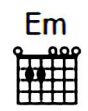
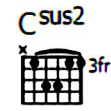
— with - out a trace. Take my heart and run a - way. She said,



"I've been look - ing for a last - ing lov - er to save me, save —



— me from ev - 'ry sin - gle heart - ache, heart - ache." I feel like I'm lost —



To Coda

— with - out a trace. Take my heart and run a - way. She said, "I've been look - ing for a

N.C.

last - ing lov - er."

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "last - ing lov - er." The piano accompaniment consists of chords and moving lines in both hands.

C

C/E

F

The second system includes guitar chord diagrams for C, C/E, and F. The piano accompaniment continues with chords and moving lines in both hands.

Am<sup>7</sup>

G

C<sup>sus2</sup>

Em

F

The third system includes guitar chord diagrams for Am<sup>7</sup>, G, C<sup>sus2</sup>, Em, and F. The piano accompaniment continues with chords and moving lines in both hands.

She said,

D.S. al Coda

N.C.

"I've been look - ing for a last - ing lov - er."

The fourth system features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line contains the lyrics "I've been look - ing for a last - ing lov - er." The piano accompaniment consists of chords and moving lines in both hands.



C<sup>sus2</sup> 3fr      Em      F

heart and run a - way. She said...  
(I've been look - ing for \_\_\_\_\_ a lov -

G      Am<sup>7</sup>

- er.) So let me know: \_\_\_\_\_ did we ev - er mean an - y - thing at all? \_\_\_\_\_


1.  2.

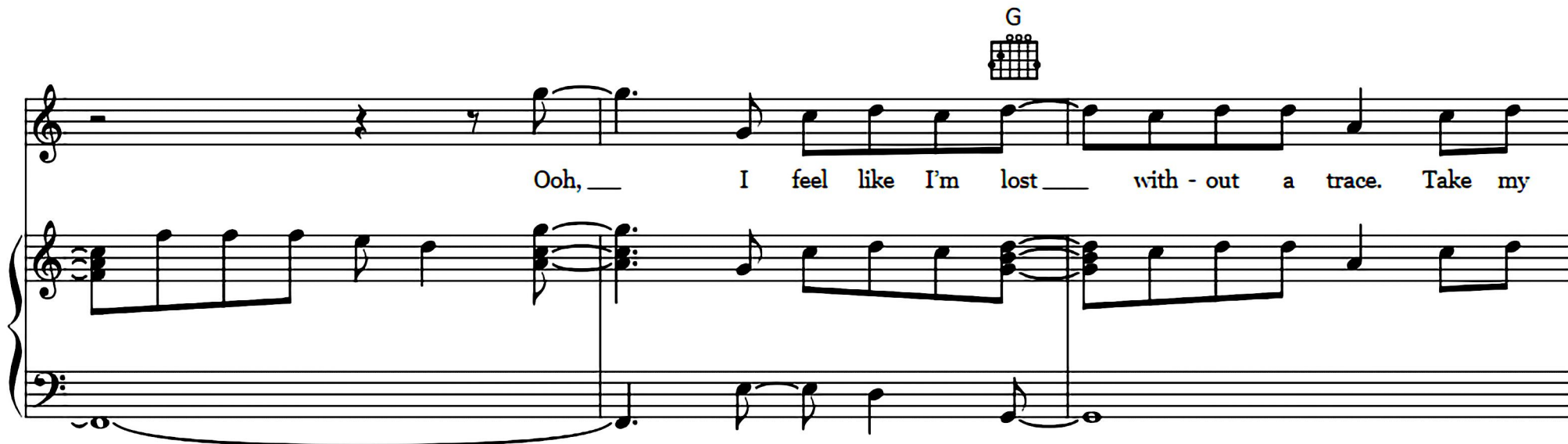
F<sup>sus2</sup>

So let me know: \_\_\_\_\_ I feel like I'm lost \_\_\_\_\_



G      Am<sup>7</sup>      C      F

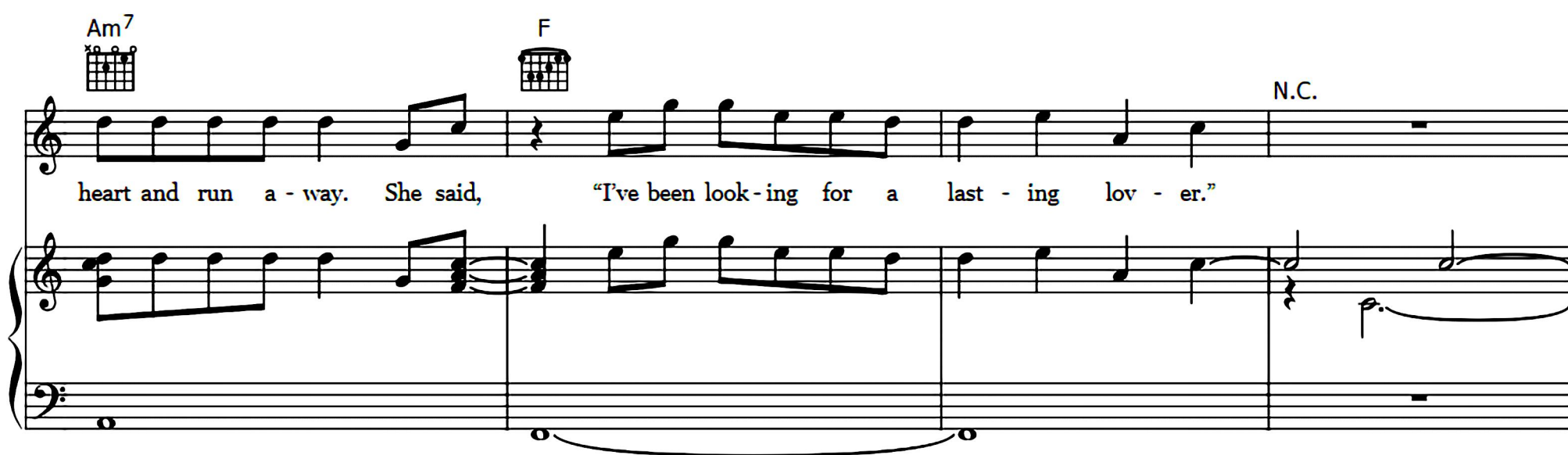
\_\_\_\_\_ with - out a trace. Take my heart and run a - way. She said...

G 



Ooh, I feel like I'm lost with - out a trace. Take my



Am<sup>7</sup>  F  N.C.

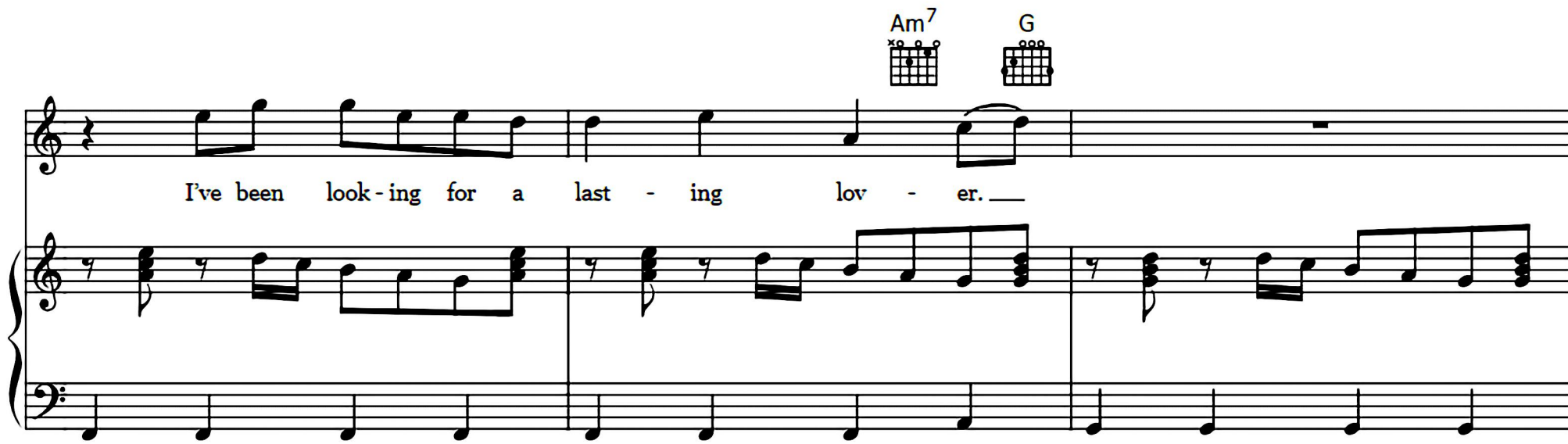


heart and run a - way. She said, "I've been look - ing for a last - ing lov - er."

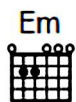
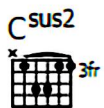
C  C/E  F 



Am<sup>7</sup>  G 



I've been look - ing for a last - ing lov - er. —



Oh, \_\_\_\_\_ and I've been look - ing for a last - ing lov - er.

The musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest, followed by a quarter note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. A slur covers the notes from the second measure to the fourth. The middle staff is a piano accompaniment in treble clef, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The bottom staff is a piano accompaniment in bass clef, starting with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2.