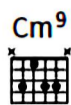
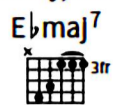


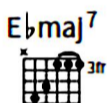
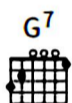
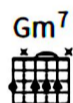
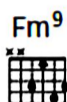
# SLOW DANCING IN THE DARK

Words and Music by JONATHAN WIMBERLY  
and JOJI KUSUNOKI

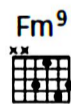
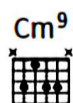
Slowly, in 2



*mf*



I don't want a friend, I want my life.



in two. \_ Wait-ing to get \_ there, \_ wait-ing for you.

Gm<sup>7</sup> G<sup>7</sup> Ebmaj<sup>7</sup>

(Done fight-ing all night.) When I'm a-round slow danc-ing in the

Cm<sup>9</sup> Fm<sup>9</sup>

dark, \_ don't fol - low me; you'll end up in my arms. You done made up your \_

Gm<sup>7</sup> G7b9(13) G<sup>7</sup>

mind. I don't need no more \_ signs. Can you? Can you?

Ebmaj<sup>9</sup> Abmaj<sup>13</sup>

Give me rea - sons we should be com - plete. \_

E♭maj<sup>9</sup>

A♭maj<sup>13</sup>

You should be with him; I can't com - pete. \_ You looked at me like I was some-one else. \_ Oh

E♭maj<sup>9</sup>

A♭<sup>6</sup>

well, \_ can't you see, \_ I don't wan - na slow dance in the

To Coda ⊕

E♭

E♭maj<sup>9</sup>

A♭maj<sup>13</sup>

A♭<sup>6</sup>

E♭maj<sup>9</sup>

dark, \_ dark. \_ When you got-ta run,

Cm<sup>9</sup>

Fm<sup>9</sup>

just hear my voice \_ in you. \_ Shut-ting me out \_ of you, \_

Gm<sup>7</sup>



G<sup>7</sup>



C



do-ing so great, \_\_\_\_\_ yeah. \_\_\_\_\_ Used to be the

C<sup>7</sup>



one to hold you when you fall, yeah, yeah, yeah. I don't fuck with your

Fm



Gm

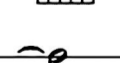


tone. I don't wan-na go home. Can it be one night? \_ Can you?

D.S. al Coda

Can you?

A<sup>b</sup>maj<sup>13</sup>



E<sup>b</sup>6



In the dark, \_\_\_\_\_

E♭maj<sup>9</sup>      A♭maj<sup>9</sup>      A♭maj<sup>13</sup>

The image shows a musical score for guitar and piano. At the top, three guitar chord diagrams are provided: E♭maj<sup>9</sup> (with a 'ctr' label), A♭maj<sup>9</sup> (with a '3tr' label), and A♭maj<sup>13</sup> (with a '4tr' label). Below these, the guitar part is written on a single staff in a key with two flats. The first measure contains a half note chord, the second a whole note chord, and the third a half note chord. A slur connects the second and third measures. The piano part is written on two staves. The right hand has a whole note chord in the first measure, followed by a whole rest in the second and third measures. The left hand has a half note in the first measure, followed by a quarter note triplet in the second measure, and a half note in the third measure. A 'dark.' dynamic marking is placed above the piano part in the second measure.