

ALL AT ONCE

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Words and Music by JOSEPH KING,
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Moderately fast

B \flat B \flat /E \flat

There are cer - tain peo - ple you just keep - - com - ing - - back to.
Look - ing for the right - - one, you line up - - the world - - to find

Gm7 F

She is right in front - - of - - you.
where no ques - tions cross - - your - - mind.

B \flat

Oh, - - but You be - gin - - to won -
Oh, - - but she won't - keep on wait -

B \flat /E \flat

der ing could you find a bet - ter one com - pared
ing for you, with - out a doubt, much long

Gm7 F B \flat




to her now she's in ques - tion
er for you to sort it out

Gm7 E \flat (add9)


And, all at once the crowd be - gins to

B \flat (add9) Gm7

sing. Some - times the hard - est thing and the right

E \flat (add9)  B \flat  F 




— thing are the same. — May - be you want —




B \flat  B \flat /E \flat  B \flat 



— her, may - be you need — her. May - be you start - ed to — com - pare —




B \flat /E \flat  B \flat  F 

— to some - one — not — there. —



E \flat (add9)  B \flat 



2
Eb(add9) Bb Bb/Eb

May - be you want it, may - be you need it, May - be it's all

Bb Bb/Eb Bb

you're run - ning from. Per - fec - tion will

F Eb(add9) Gm N.C.

not come.

And

Gm Ebmaj7 Bb

all at once — the crowd — be - gins — to sing.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'all', followed by a quarter note 'at', a quarter note 'once', a quarter note 'the', a quarter note 'crowd', a quarter note 'be - gins', and a quarter note 'to'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. Chord diagrams for Gm, Ebmaj7, and Bb are provided above the staff.

Gm Ebmaj7

Some . . . times. . . (Some . . .

Detailed description: This system contains the next three measures. The vocal line has a half note 'Some', a quarter rest, a quarter note 'times.', a quarter rest, and a half note '(Some'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Gm and Ebmaj7 are shown above the staff.

Bb Gm

times.) . . . We nev - er know what's wrong —

Detailed description: This system contains the next three measures. The vocal line has a half note 'times.)', a quarter rest, a quarter note 'We', a quarter note 'nev - er', a quarter note 'know', a quarter note 'what's', and a quarter note 'wrong'. The piano accompaniment continues. Chord diagrams for Bb and Gm are shown above the staff.

Ebmaj7 Bb

with - out — the pain. . . Some - times the

Detailed description: This system contains the final three measures. The vocal line has a half note 'with - out', a quarter note 'the', a quarter note 'pain.', a quarter rest, a half note 'Some - times', and a quarter note 'the'. The piano accompaniment continues. Chord diagrams for Ebmaj7 and Bb are shown above the staff.

Gm Ebmaj7 Bb

hard - est thing_ and the right_ thing are the same. _

Bb/Eb

May - be you want_ her, may - be you need_ her. May - be you've

Bb Bb/Eb Bb

start - ed to_ com - pare_ to some - one_

F Eb(add9) Bb

_ not_ there. _ May - be you want_ it, may - be you need_

Bb/Eb Bb Bb/Eb

it. May - be it's all you're run - ning from. Per - fec -

Bb F Eb(add9)

- tion will not come,

Gm Ebmaj7 Bb

oh, will

Gm Ebmaj7

nev - er come.

B \flat Gm

May-be you want her, may-be you need

E \flat maj7 B \flat

her, may-be you had her, may-be you lost her to an-oth-

Gm E \flat maj7

- er, oh, to an-oth-

B \flat

- er.