

# LOVE WALKS IN

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## Moderate Rock Ballad

Musical notation for the first system of the piece. It features a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by two measures of eighth notes. The first measure is marked with a '1' and the second with a '2'. The key signature is C major. Chords are indicated above the staff: C, C/E, and Am<sup>7</sup>. The dynamic marking *mf* is placed below the first measure. The bass line consists of a single bass note in the first measure, followed by a whole note chord in the second measure.

Musical notation for the second system, divided into two first endings. The first ending consists of two measures of eighth notes, with chords Fmaj<sup>7</sup> and G<sup>sus</sup> above. The second ending is identical but includes a repeat sign. The bass line provides a steady accompaniment with eighth notes.

Musical notation for the third system, starting with a first ending. The melody features eighth notes and quarter notes. Chords above the staff include F/A, Am, Dm, B<sup>b</sup>maj<sup>7</sup>, and C<sup>sus</sup>. The key signature changes to B-flat major. The bass line continues with eighth notes.

Musical notation for the fourth system, starting with a second ending. The melody includes a quarter rest followed by eighth notes. Chords above the staff include B<sup>b</sup>, C, Dm, B<sup>b</sup>/D, C/D, and Dm. The lyrics "Con - - tact \_\_\_ is all it takes \_\_\_" are written below the staff. The bass line continues with eighth notes.

B $\flat$ /D C B $\flat$  F/A

to change your life, to lose your place in time. —

Dm B $\flat$ /D C/D Dm B $\flat$ /D

Con - tact, — a - sleep or a - wake — com - ing a - round, you may wake

C B $\flat$  F/A  $\text{\textcircled{S}}$  F G Am C/E F G

up to find — ques - tions deep — with - in your eyes. —  
There she stands — in a silk - en gown, —

F G Am F G

Now, more than ev - er, you re - al - ize. —  
sil - ver lights — shin - ing — down. —

C C/E

And then you sense a change, — noth - ing feels the same. —

Am Fmaj<sup>7</sup> G<sup>sus</sup>

— All your dreams are strange. — Love comes walk - ing in.

C C/E

Some kind of a - li - - en — waits for an o - pen - ing, —

Am To Coda ⊕ Fmaj<sup>7</sup> G<sup>sus</sup> Dm B $\flat$ /D

— then sim - ply pulls a string. — An - oth - er world, —

C/D Dm B $\flat$ /D

some oth - er time, — you lay your san - i - ty

C B $\flat$  F/A Dm B $\flat$ /D C/D Dm

on the line. — Fa - mil - iar fac - es, fa - mil - iar sights.

D.S. al Coda

Reach back, re - mem - ber with all your might. —

Love comes walk - ing in.

1. 2.

Am<sup>7</sup> Fmaj<sup>7</sup> G<sup>sus</sup> Fmaj<sup>7</sup> G<sup>sus</sup>

Dm B $\flat$ /D C/D Dm B $\flat$ /D

Sleep and dream, \_ that's all I crave. \_ I trav - el far a - cross the

C B $\flat$  F/A Dm B $\flat$ /D C/D Dm

Milk - y Way. \_ To my mas - ter I be - come a slave, \_

B $\flat$ /D C B $\flat$  F/A

till we meet a - gain some oth - er day, \_

F G Am C/E F G F G Am

where si - lence speaks \_ as loud as war, \_ Earth re - turns \_ to what it

F G C

was be - fore. — And then you sense a change,

C/E Am

— noth - ing feels the same. — All your dreams are strange.

Fmaj<sup>7</sup> G<sup>sus</sup> C C/E

— Love comes walk - ing in. Some kind of a - li - en — waits for an o - pen - ing,

Am Fmaj<sup>7</sup> G<sup>sus</sup>

— then sim - ply pulls a string. — Love comes walk - ing in.

F F/A Dm

B♭maj<sup>7</sup> C<sup>sus</sup> F

Love comes walk - ing in.

F/A Dm

1. B♭maj<sup>7</sup> C<sup>sus</sup> 2. B♭maj<sup>7</sup> C<sup>sus</sup> F

Love comes walk - ing in. Love comes walk - ing in. in.