

From the Original Motion Picture Soundtrack "DON JUAN DeMARCO"

# HAVE YOU EVER REALLY LOVED A WOMAN?

Lyrics by  
BRYAN ADAMS and  
ROBERT JOHN "MUTT" LANGE

Music by  
MICHAEL KAMEN

Freely

Eb(addA)/Bb

Cm6

D

1. To real-ly love a

*p* *mp*

(with pedal)

2 2

Slowly ♩ = 54

Verse:

Eb

Cm

D

wom-an, to un-der-stand\_her, you've got to know her deep in - side. Hear ev-'ry  
wom-an, let her hold\_you 'til you know how she needs to be touched. You've got to

Bb

F/A

Gm7

F

thought, see ev-'ry dream, and give her wings when she wants to fly. Then when you  
breathe\_her, real-ly taste\_her, 'til you can feel her in your blood. And when you can

Cm Gm/Bb F/A Dsus2/4 D Dsus2/4 D

find your-self ly - ing help - less in her arms, you know you real - ly  
 see your un - born chil - dren in her eyes, you know you real - ly

2 2

C/G G

*Chorus:*

love a wom - an. } When you love a wom-an, you tell her that she's real - ly  
 love a wom - an. }

*cresc.* *mf*

D

want - ed. } When you love a wom - an, you tell her that she's the  
 }

3 3

G Em7

one. } She needs some-bod - y to tell her that it's gon-na  
 } 'Cause she needs some-bod - y to tell her that you'll always

Am7      D      Am7      D      Am7      D      Am7      D

last \_\_\_\_\_ for-ev - er. }  
 be \_\_\_\_\_ to- geth - er. }

So tell me, have you ev-er real - ly, real-ly, real-ly, ev-er loved\_\_ a

1.      2.

wom-an? \_\_\_\_\_      2. To real-ly love a      wom-an. \_\_\_\_\_      You've got to

*Bridge:*

E $\flat$       G

give her some faith, hold her\_\_ tight, a lit-tle ten - der - ness. You've got to treat her\_\_ right!

D G

She will be there for you, tak-ing good care\_\_ of you\_\_ You real-ly got-ta love\_\_your wom-an\_\_

(Instrumental solo ...)

E $\flat$  Cm6 D B $\flat$  F

B $\flat$  F/A F

And when you  
... end solo)

Cm Gm/B $\flat$  F/A Dsus2/4 D Dsus2/4 D

find your-self ly - ing help - less in\_\_ her arms,\_\_\_\_\_ you know you real - ly

love a wom - an. When

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. The lyrics 'love a wom - an. When' are written below the staff. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. Above the first two measures of the vocal line, there are two guitar chord diagrams: a C major chord and a G major chord. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand.

*Chorus:*  
you love a wom-an, you tell her that she's real-ly want-ed. When

The second system of the musical score is labeled 'Chorus:'. It consists of three staves. The lyrics 'you love a wom-an, you tell her that she's real-ly want-ed. When' are written below the vocal staff. Above the third measure of the vocal line, there is a guitar chord diagram for a D major chord. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic. The right-hand piano part features a rhythmic pattern of eighth notes and chords, while the left hand continues with a steady bass line.

you love a wom - an, you tell her that she's\_\_\_ the one. \_\_\_

The third system of the musical score consists of three staves. The lyrics 'you love a wom - an, you tell her that she's\_\_\_ the one. \_\_\_' are written below the vocal staff. Above the third measure of the vocal line, there is a guitar chord diagram for a G major chord. The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

She needs some-bod - y to tell her that it's gon - na last \_\_\_ for-ev - er. So

The fourth system of the musical score consists of three staves. The lyrics 'She needs some-bod - y to tell her that it's gon - na last \_\_\_ for-ev - er. So' are written below the vocal staff. Above the vocal line, there are five guitar chord diagrams: Em7, Am7, D, Am7, and D. The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

Am7

D

Am7

D

G



tell me, have you ev-er real - ly, real-ly, real-ly ev-er loved\_ a wom-an?\_\_\_\_\_ So

Am7

D

Am7

D

G



tell me, have you ev-er real - ly, real-ly, real-ly ev-er loved\_ a wom-an? Oh, just

Freely

Am7

D

Am7

D



tell me, have you ev - er real - ly, real - ly, real - ly ev - er loved\_\_\_\_\_ a

G



wom - an?\_\_\_\_\_

*p*