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From Walt Disney's "BEAUTY AND THE BEAST"
BEAUTY AND THE BEAST

Words by
 HOWARD ASHMAN

Music by
 ALAN MENKEN
 Arranged by DAN COATES

Slowly, with expression

8va

p

mp

p

Tale as old as time,

true as it can be.

Bare-ly e-ven

friends, then some-bod-y bends un-ex-pect-ed-ly.

Am⁷ B^b C⁷sus⁴ C⁷

Beauty and the Beast - 4 - 1

F B \flat /F F

Just a lit - tle change. Small, to say the

Cm⁷ F⁷ B \flat F/A Gm⁷ C⁷

least. Both a lit - tle scared, nei - ther one pre - pared. Beau - ty and the

F B \flat /C Am⁷

Beast. *cresc.* Ev - er just the same. *mf*

B \flat Am⁷ B \flat

Ev - er a sur - prise. Ev - er as be -

Am

Dm

E^b

F

fore, ev - er just as sure *cresc.* as the sun will rise.

G

C/G

G

Tale as old as time.

Tune as old as

C/G

G

Bm

song.

Bit - ter - sweet and strange,

find - ing you can

C

D⁷sus⁴

D⁷

G

change, learn - ing you were wrong.

mf

Cer - tain as the

C/G G Dm7 G7

sun ris - ing in the East. Tale as old as

C G/B Am7 D7 G D/F#

time, song as old as rhyme. Beau - ty and the Beast.

dim.

Em Bm/D C G/B Am7 D7 G(add9) *rit.*

Tale as old as time, song as old as rhyme. Beau - ty and the Beast.

mp *meno mosso* *rall.* *p a tempo*

Gsus4 G(add9) Gsus4 G(add9)

rit. e dim. *pp*



Theme from "UP CLOSE & PERSONAL"
BECAUSE YOU LOVED ME

Words and Music by
 DIANE WARREN
 Arranged by DAN COATES

Slowly $\text{♩} = 66$

F

1. For all those times you stood by me, wings and made me fly. for all the you touched my

mp

B^b **Dm**

truth that you made me see, hand, I could touch the sky. for all the joy you brought to my life, I lost my faith, you gave it back to me.

Gm⁷/C **C⁷**

for all the wrong that you made right. You said no star was out of reach. For ev'ry You stood by

Am⁷ **B^bmaj⁷**

dream you made come true, me and I stood tall. for all the love I found in you, I had your love, I had it all. I'll I'm

Gm7/C

be for - ev - er thank - ful, ba - by. You're the one who held
 grate - ful for each day you gave me. May - be I don't know

E♭

Dm7

mf

Gm7

me up, nev - er let me fall.
 that much, but I know this much is true:

1 2

1 2

B♭m7

You're the one who saw me through,
 I was blessed be - cause I was through it all.
 loved by you.

B♭/C

F

You were my strength when I was weak,
 you were my

mp

B \flat

Dm

voice when I could - n't speak. You were my eyes when I could - n't see,

B \flat /C

C 7

you saw the best there was in me. Lift - ed me

Am 7

B \flat

E \flat maj 7

up when I could - n't reach, you gave me faith 'cause you believed.

Gm 7 /C

To Coda

I'm ev - 'ry - thing I am be - cause you

1.

F

B \flat /C

loved *mp* me.

2. You gave me

2.

F

A⁷

loved *mp* me.

You were al - ways there

Dm⁷

for me, the ten - der wind that car - ried me.

A⁷

Dm

light in the dark, shin - ing your love in - to my life.

Gm7

You've been my in - spi - ra - tion, through the

F/A

lies, — you were — the truth. —

C7sus4

My world is a bet - ter place —

Bb/C

— be - cause of you. — You were — my

D.S. al Coda

Coda

F

loved me. — I'm ev - 'ry - thing — I am —

Gm7/C

F

be - cause — you loved me. —

p

BUTTERFLY KISSES

Words and Music by
BOB CARLISLE and RANDY THOMAS
Arranged by DAN COATES

Slowly and tenderly

Dm⁷ C/E F Gsus⁴ G F G

she talks to Je - sus, and I close my eyes. And I thank God for all of the

C F F/G

joy in my life. Oh, but most of all, for

Chorus:

C 5 3 4 2

but - ter - fly kiss - es af - ter bed - time prayer, stick - in'

G/C Am G

lit - tle white flow - ers all up in her hair.

F C

1 3

"Walk be - side the po - ny, dad - dy, it's my first ride." "I

F C

know the cake looks fun - ny, dad - dy, but I sure tried." Oh, with

F G C Dsus⁴ D To Coda

2 1 3 1 2

all that I've done wrong, I must have done some - thing right to de - serve a

cresc.

F G⁷ 1. C

hug ev - 'ry morn - ing and but - ter - fly kiss - es at night.

dim. *mp*

2.
C

night. All the pre - cious time,

1

f

2 1 2 2 1 2

Dm C

like the wind, the years go by. Pre - cious but - ter -

3 2 1

E^b Dm F Dm G

fly, spread your wings and fly.

mf

4 2

D.S. at Coda

Coda

F G⁷

love ev - 'ry morn - ing and but - ter - fly kiss - es. I could - n't

mf

2 4

From the Motion Picture "POETIC JUSTICE"

AGAIN

Written by
JANET JACKSON,
JAMES HARRIS III and TERRY LEWIS
 Arranged by **DAN COATES**

Moderately Slow

Piano introduction in 4/4 time, marked *p*. The right hand features a melodic line with fingerings 3, 2, 5, 3, 5. The left hand provides a bass line with fingerings 1, 5.

Chords: C, G, Am7, F

mp I heard from a friend to - day and she said you were in town. Sud - den -

Chords: C, G, Am, F, C, G7

ly the mem - o - ries came back to me in my mind. How can

Again - 4 - 1

C E Am7 D7

5 5 5 1 3 1

mf I be strong, I've asked my - self, — time and time I've said that I'll

Dm Dm7/G F C

5 2 1 2

nev - er fall in love with you a - gain. — A wound - ed

G/B Bb F/G G/A

5 5 4/2 2/1 3/1 2

mp heart you gave, my soul you took a way. — Good in -
lone a - gain, did - n't think it'd come to this. — And to

Bb F F/C C

4/2 4/1 2 3

ten - tions, you had man - y, I know you did. I come from a
know it all be - gan with just a lit - tle kiss. I've come too

G/B 4 5 Bb 4/2 F/G 2 1 G/A 3 1 2

place that hurts, and God knows how I've cried. And I
close for happiness to have it swept a way. Don't think

Bb 4/2 F G7 4/2 3 1

nev - er want to re - turn, — nev - er fall a -
I can take the pain, — nev - er fall a -

C G/B Am F

gain. gain. *p*

C 3 G Am 2 F 5 C 3 G7

Mak - ing love to you — felt so good and oh, — so — right. How can
Kind of late in the game and my heart is in — your — hands. Don't you

C 5 E 5 1. Am7 5 1 3 D7 1

I be strong, I've asked my - self, — time and time I've said that I'll
stand there and then tell me you love

Dm 5 Dm7/G 2 F C 2

nev - er fall in love with you a - gain. So here we are a -

2. Am7 3 4 1 D7 1 5 Dm 2 1 F Dm/G

me, then leave a - gain. 'Cause I'm fall - ing in — love with —
mp

F C C G/B Am 1/2 F 1/5

you a - gain. *p*

C/G 1/2 G 1 2 C 1 5

rit. *pp*

ALL THE MAN THAT I NEED

Words and Music by
 DEAN PITCHFORD and MICHAEL GORE
 Arranged by DAN COATES

Slowly, with expression

mf

3 1 5

Am Em

mp

1. I used to cry my-self to sleep at night, — but
 2. And in the morn-ing when I kiss his eyes, — he
 (3. Instrumental)

1 5 5 2

D C

that was all — be fore he came. —
 takes me down, — he rocks me slow. —

1 5 2 1

Am Em

I thought love had to hurt to turn out right. — But
 And in the eve-ning when the moon is high, — he

mf

D To Coda ♪ C

now he's here, — it's not the same, — it's
 holds me close — and won't let go. — He

B7sus B A/B B No chord

not the same. — He fills me
 won't let go. —

Em A/E

up. — He gives me love, —

Am7/D G

more love than I've ev - er seen. He's all I've

Em A/E

got. He's all I've got in this world, but he's

Am/D D7 1. Em

all the man that I need.

D/C C Bm7 Em 2. D.S. al Coda

need.

Coda

D7sus **Fm** **Fm**

f He fills me up. He gives me

Bb/F **Bbm7/Eb** **Ab**

love, more love than I've ev-er seen. He's all I've

Fm **Bb/F** **Bbm/Eb Eb7**

got. He's all I've got in this world, but he's all the man that I

1. **Ab C7sus4 C7** 2. **Fm Bbm7 Bbm7/Eb Ab(add Bb)**

need. He fills me need. *mp rit.*

ALWAYS AND FOREVER

Words and Music by
ROD TEMPERTON
 Arranged by **DAN COATES**

Slowly J. = 50

mp
 (with pedal)

The introduction consists of two staves of music. The right hand starts with a treble clef and a key signature of one flat (Bb). It begins with a series of chords: F major, Dm7, and C major. The left hand starts with a bass clef and a key signature of one flat. It begins with a series of chords: F major, Dm7, and C major. The tempo is marked 'Slowly' and the time signature is 'J. = 50'. The dynamic is 'mp' (mezzo-piano). The instruction '(with pedal)' is written below the left hand.

F Dm7

1. Al - ways and for - ev - er, ———
 2. There'll al - ways be sun - shine ———

each mo - ment with you
 when I look at you.

The first system of the song features two staves of music. The right hand starts with a treble clef and a key signature of one flat. It begins with a series of chords: F major, Dm7, and C major. The left hand starts with a bass clef and a key signature of one flat. It begins with a series of chords: F major, Dm7, and C major. The tempo is 'Slowly' and the time signature is 'J. = 50'. The dynamic is 'mp'. The instruction '(with pedal)' is written below the left hand.

B^bmaj7 Fmaj7 Gm7 B^b/C C

is just like a dream to me
 Some - thing I can't ex - plain,

that some - how came true.
 just the things that you do.

The second system of the song features two staves of music. The right hand starts with a treble clef and a key signature of one flat. It begins with a series of chords: Bb major 7, F major 7, G minor 7, Bb/C, and C. The left hand starts with a bass clef and a key signature of one flat. It begins with a series of chords: Bb major 7, F major 7, G minor 7, Bb/C, and C. The tempo is 'Slowly' and the time signature is 'J. = 50'. The dynamic is 'mp'. The instruction '(with pedal)' is written below the left hand.

F Dm7

And I know to - mor - row ———
 And if you get lone - ly, ———

will still be the same,
 call me and take

The third system of the song features two staves of music. The right hand starts with a treble clef and a key signature of one flat. It begins with a series of chords: F major, Dm7, and C major. The left hand starts with a bass clef and a key signature of one flat. It begins with a series of chords: F major, Dm7, and C major. The tempo is 'Slowly' and the time signature is 'J. = 50'. The dynamic is 'mp'. The instruction '(with pedal)' is written below the left hand.

B^bmaj⁷ **Fmaj⁷** **Gm⁷** **B^b/C** **C**

'cause we've got a life of love
a sec - ond to give to me

that won't ev - er change.
that mag - ic you make. } And

Fmaj⁷ **B^bmaj⁷** **Am⁷** **Gm⁷**

ev - 'ry day ——— love me your
mf own spe - cial way. Melt all my

B^b/C **F** **Am⁷**

heart ——— a - way ——— with a
smile.

B^bmaj⁷ **Am⁷** **Gm⁷** **Am⁷**

Take time to tell ——— me ———
f you ——— real - ly care and

B^bmaj⁷ Am⁷ Gm⁷ C⁷ F Am⁷

we'll share — to - mor - row — to - geth - er. —

B^bmaj⁷ Am⁷ Gm⁷ C⁷ F

mf I'll al - ways love you — for - ev - er. — (Al - ways for - ev - er love

1. B^bmaj⁷ Am⁷ Gm⁷ B^b/C 2. Gm⁷ B^b/C

you.)

Fmaj⁷ B^bmaj⁷ Am⁷ Gm⁷ B^b/C Fmaj⁷

(Al - ways for - ev - er love you.) *rit.* **p**

ANGEL EYES

Composed by
JIM BRICKMAN
Arranged by DAN COATES

Brightly

C

G

Am

F

The first system of music is in 4/4 time. The treble clef contains a melody starting with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter note (B4), and a quarter note (A4). The bass clef contains a piano accompaniment starting with a half note chord (C4, E3, G3) marked *mp* and *legato*. The system concludes with a half note chord (F3, A3, C4) marked with a '1' below it.

(with pedal)

G

C

G

Am

The second system continues the piece. The treble clef features a half note chord (G4, B4, D5) followed by a half note chord (C4, E4, G4). The bass clef has a half note chord (G2, B2, D3) followed by a half note chord (C3, E3, G3). The system ends with a half note chord (G4, B4, D5) and a half note chord (A3, C4, E4).

F

G

F

The third system continues the piece. The treble clef has a half note chord (F3, A3, C4) followed by a half note chord (G3, B3, D4) and a half note chord (F3, A3, C4). The bass clef has a half note chord (F2, A2, C3) followed by a half note chord (G2, B2, D3) and a half note chord (F2, A2, C3). The system ends with a half note chord (F3, A3, C4) and a half note chord (G2, B2, D3).

G

C

G

Am

The fourth system concludes the piece. The treble clef has a half note chord (G4, B4, D5) followed by a half note chord (C4, E4, G4) and a half note chord (G4, B4, D5). The bass clef has a half note chord (G2, B2, D3) followed by a half note chord (C3, E3, G3) and a half note chord (G2, B2, D3). The system ends with a half note chord (G4, B4, D5) and a half note chord (A3, C4, E4).

F G C

First system of musical notation, measures 1-3. Treble clef has eighth-note runs. Bass clef has a long slur over the first measure.

G Am F G

decresc.

Second system of musical notation, measures 4-6. Treble clef has quarter notes and eighth notes. Bass clef has chords and a "decresc." marking.

F G Am F G C

mp

Third system of musical notation, measures 7-9. Treble clef has eighth-note runs. Bass clef has chords and a "mp" marking.

F G Am F Em Dm

cresc. *mf*

Fourth system of musical notation, measures 10-12. Treble clef has eighth-note runs. Bass clef has chords and "cresc." and "mf" markings.

1. Dm7 G

Fifth system of musical notation, measures 13-15. Treble clef has quarter notes. Bass clef has chords and a long slur.

2. Dm7 G7sus4 G7 C

G Am F G C

G Am F G

F G C

VOLO

ALWAYS BE MY BABY

Words and Music by
MANUEL SEAL, JERMAINE DUPRI
 and **MARIAH CAREY**
Arranged by DAN COATES

Slowly

F F/A B \flat C C \dim

Dm F/A B \flat C 7

F C Dm Am

mp

1. We were as one, babe, _____
 2. I ain't gon - na cry, no, _____

for a mom - ent in time. _____
 and I won't beg you to stay. _____

B \flat Gm 7 C 7

1

And it seemed ev - er - last - ing, _____
 If you're de - ter - mined to leave, boy, _____

4

that you would al - ways be mine. _____
 I will not stand in your way. _____

F C Dm⁷ Am

Now you want to be free, _____
But in - ev - i - ta - bly, _____

so I'll let you fly. _____
you'll be back a - gain. _____

B^b Gm⁷ C⁷

'Cause I know in my heart, babe, _____
'Cause you know in your heart, babe, _____

our _____ love _____ will nev - er die, no. }
our _____ love _____ will nev - er end, no. }

F F/A B^bmaj⁷ C⁷ C⁷dim⁷

mf You'll al - ways be a part of me, _____

I'm part of you in - def - i - nite - ly. _____

Dm F/A B^bmaj⁷ C⁷

Boy, don't you know you can't es - cape me, _____

ooh, dar - ling, 'cause you'll al - ways be my _____

F/A B^bmaj⁷ C⁷ C⁷dim⁷

ba - by. And we'll lin - ger on, time can't e - rase a feel - ing this strong.

Dm F/A B^bmaj⁷ C⁷ To Coda

No way you're ev - er gon - na shake me, oh, dar - ling, 'cause you'll al - ways be my

1. F/A B^b C C⁷dim

ba - by. *mp*

Dm F/A B^b C⁷

2. Dm G A⁷

ba - by. I know that you'll be back, boy, *mp*

B \flat 2 Am 7

when your days and your nights get a lit - tle bit cold - er.

cresc.

Dm G A

mf I know that you'll be right back. Oh,

B \flat C 7 D.S. al Coda

ba - by, be - lieve me, it's on - ly a mat - ter of time, time.

f

Coda

F F/A B \flat C C $^{\dim}$

ba - by.

mp

Dm F/A B \flat C 7 F

rit. e dim.

p

ANGELS AMONG US

Words and Music by
BECKY HOBBS and DON GOODMAN
Arranged by DAN COATES

Moderately slow

mp
(with pedal)

The introduction consists of two staves of music in 4/4 time. The right hand features a melodic line with a slur over the first two measures and a slur over the last two measures. The left hand provides a simple harmonic accompaniment with chords and single notes.

C G/B Am F C Am⁷

Spoken: I was walking home from school on a cold winter day, took a short cut through the

p

The first system of the vocal line is in 4/4 time. It begins with a piano introduction of two measures. The lyrics are: "I was walking home from school on a cold winter day, took a short cut through the". The music is marked *p* (piano).

F G C G/B Am⁷ F

woods and I lost my way. It was getting late and I was scared and alone,

The second system of the vocal line continues the melody. The lyrics are: "woods and I lost my way. It was getting late and I was scared and alone,".

C Am⁷ F G F Em⁷

then a kind old man took my hand and led me home. Sung: Ma - ma could- n't see him, but

mp

The third system of the vocal line concludes the piece. The lyrics are: "then a kind old man took my hand and led me home. Sung: Ma - ma could- n't see him, but". The music is marked *mp* (mezzo-piano).

F G7 F C/E F G7

he was stand - ing there. But I knew in my heart he was the an - swer to my prayer.

C Am7 Dm G7

Oh, I be - lieve there are an - gels a - mong us,

C Am7 F G7 C Am7

sent down to us from some - where up a - bove. They come to you and me in

F G F Em F G

our dark - est hours — to show us how to live, to teach us how to give, to

F G7 To Coda 1. C Em F G7

guide us with a light of love. mp

2.
C

F Em⁷ F Em

love. *f* They wear so man- y fac - es, show up in the strang - est plac - es. They

F Em⁷ Dm⁷ G⁷ D.S. *al Coda*

1 grace us with their mer - cies in our time of need. Oh, _____

Coda Am⁷ D⁷ F G⁷ C C/E

love. To guide us with a light of love.

F G⁷ C

mp *rit. e dim.* *pp*

Additional lyrics

Spoken: When life held troubled times and had me down on my knees
 There's always been someone to come along and comfort me.
 A kind word from a stranger, to lend a helping hand,
 A phone call from a friend just to say I understand.

Sung: Now, ain't it kind of funny, at the dark end of the road,
 Someone lights the way with just a single ray of hope.
 (To Chorus)

BY HEART

Composed by
JIM BRICKMAN and
HOLLYE LEVEN
Arranged by DAN COATES

Slowly ♩ = 63

mp legato

C F Am⁷ B^b7

Hold me close, — I'll ba — by, — please.
When you go, — I'll stop — the clock.

C F Am⁷ B^b7

Tell me an - y - thing but that you're gon - na leave.
I won't ev - er let this mo - ment stop.

C F Am⁷ F⁹ Dm⁷

As I kiss — this fall - en tear, — I pro - mise you I will be —
Time is steal - in' you from me, — but it can nev - er take this mem - o -

G7sus4 G F G C

here. }
ry. }

Un - til the stars fall from the sky, un - til I

mf

F G C Bb

find a rea - son why, and dar - ling as the years go

G F G C

by, un - til there's no tears left to cry, un - til the

F G Am Dm7 C/E

an - gel's close my eyes and ev - en if we're world's a -

Em/A A⁷ Dm⁷ G⁷sus⁴ G To Coda ⊕

part, I'll find my way — back to you by —

2 1 2

1. C Am⁷ Dm⁷ G⁷sus⁴ G⁷

heart. *mp* *dim.*

2. C Am⁷ Dm⁷ G⁷sus⁴ G⁷ D.S. ⊗ al Coda

heart. *mp* Un-til the

Coda ⊕ C Am⁷ Dm⁷ G

heart. *mp*

5 2 1

C Am Dm⁷ G⁷ C

rit. e dim.

BREAKFAST AT TIFFANY'S

Words and Music by
TODD PIPES
Arranged by DAN COATES

Steady rock beat ♩ = 108

4 2 3 1

f

G 2

5 4

1. You'll say

G

D G A D

2 5 1

mf

we got noth - ing in com - mon, no

G A D G A

2 2

com - mon ground _ to start _ from, and we're fall - ing _ a -

D 1 5 G A

part. You'll say —

D G A D

— the world has come — be - tween — us, our

G A D G A

lives have come — be - tween — us, still I know you — just don't

D G A Chorus: 4 5 1 1

care. And I —

cresc.

D **A** **G** **D**

f

— said what a - bout Break - fast at Tif - fa - ny's, she said I think I re -

Detailed description: This system contains the first three measures of the piano accompaniment. The key signature is D major (two sharps). The first measure has a treble clef and a bass clef, with a dynamic marking of *f*. The second measure has a treble clef and a bass clef, with a dynamic marking of *f*. The third measure has a treble clef and a bass clef, with a dynamic marking of *f*. The lyrics are: "— said what a - bout Break - fast at Tif - fa - ny's, she said I think I re -".

A **G** **D** **A** **G**

mem - ber the film — and as I re - call I — think we both kind of liked — it, and

Detailed description: This system contains the next three measures of the piano accompaniment. The key signature is D major. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The lyrics are: "mem - ber the film — and as I re - call I — think we both kind of liked — it, and".

D **A** **G** **D**

1. *mf*

I said well, — that's the one thing we got. —

Detailed description: This system contains the next three measures of the piano accompaniment. The key signature is D major. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef, with a dynamic marking of *mf*. The third measure has a treble clef and a bass clef, with a dynamic marking of *mf*. The lyrics are: "I said well, — that's the one thing we got. —".

G **A** **D** **G** **A**

2. 1

Detailed description: This system contains the final three measures of the piano accompaniment. The key signature is D major. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef, with a dynamic marking of *mf*. The lyrics are: "2. 1".

2. A G ⁵/₄ 3.4. A G ⁵ D

one thing we got. — 3. You'll say — one thing we got. — *mf*

G A D G A ⁵

f

D G A D ⁴

1. G A *D.S.* 2. G A D

Ooh, — and I — *mf*

Verse 2:

I see you, the only one who knew me,
 But now your eyes see through me.
 I guess I was wrong.
 So what now?
 It's plain to see we're over,
 I hate when things are over,
 When so much is left undone. (To Chorus:)

Verse 3:

You'll say we got nothing in common,
 No common ground to start from,
 And we're falling apart.
 You'll say
 The world has come between us,
 Our lives have come between us,
 Still I know you just don't care. (To Chorus:)

From Walt Disney's "THE LION KING"

CAN YOU FEEL THE LOVE TONIGHT

Lyrics by
TIM RICE

Music by
ELTON JOHN
Arranged by DAN COATES

Moderately slow ballad

There's a calm sur - ren - der
There's a time for ev - 'ry - one,

to the rush of day,
if they on - ly learn

when the heat of the roll - ing world
that the twist - ing ka - lei - do - scope

can be turned a - way.
moves us all in turn.

An en - chant - ed mo - ment,
There's a rhyme and rea - son

C G C Em7

and it sees me through.
to the wild out - doors

It's e - nough for this rest - less war - rior
when the heart of this star - crossed voy - ag - er

F D G D/F#

just to be with you.
beats in time with yours. } And

can you feel the love

Em C G C A/C#

to - night?

It is where we are.

D C G

It's e - nough for this

Em⁷ Bm C Am⁷ G C A/C#

wide - eyed wan - der - er — that we got this far. —

D G D/F#

— And can you feel — the love —

Em C G C A/C#

— to - night, — how it's laid to rest? —

D C G

— It's e - nough — to make

Em⁷ Bm C Am⁷ G C C/D

kings — and vag - a - bonds — be - lieve the ver - y

C/G G 1. D C G

best. *mp*

C G D G D⁷sus⁴ D⁷ 2. C G

mp It's e - nough — to make

Em⁷ Bm C Am⁷ G C C/D C/G G

kings — and vag - a - bonds — be - lieve the ver - y best. *p*

rit. e dim.

From Walt Disney's "POCAHONTAS"
COLORS OF THE WIND

Lyrics by
STEPHEN SCHWARTZ

Music by
ALAN MENKEN
 Arranged by **DAN COATES**

Moderately slow

p legato
 (with pedal)

mp

D Bm

You think you own what - ev - er land you land on; the come
 run the hid - den pine trails of the for - est, est, come

D F#m Bm

earth is just a dead thing you can taste the sun - sweet ber - ries of the claim; earth; but I know ev - 'ry rock and tree and roll in all the rich - es all a -

G D Em A7 Bm

crea - ture round you, has a and for life, once has a spi - rit, has a nev - er won - der what they're name. worth. You The

D Bm D

think the on - ly peo - ple who are
rain - storm and the riv - er are my
peo - ple
broth - ers; are the
the peo - ple who look and think like
her - on and the ot - ter are my

F#m Bm G D

you,
friends; but and
if you walk the foot - steps of a
we are all con - nect - ed to each
strang - er you'll learn
oth - er in a

Em⁷ A⁷ 1. D Bm

things you nev - er knew you nev - er
cir - cle, in a hoop that nev - er
knew, Have you
mf ev - er heard the wolf cry to the

F#m G Bm F#m

blue corn moon, or
asked the grin - ning bob - cat why he
grinned? Can you

G A D/F# Bm G

sing with all the voic - es of the moun - tain? Can you paint with all the col - ors of the

Bm7 Em7 A7 D

wind? Can you paint with all the col - ors of the wind?

Bm D Bm

Come

2. D F#m G F#m Bm

ends. How high does the syc - a - more grow? If you

C G/A A

cut it down, — then you'll nev - er know. And you'll

Bm F#m G Bm

nev - er hear the wolf cry to the blue corn moon, for wheth - er we are white or cop - per -

f a tempo

F#m G A D/F# Bm

skinned, we need to sing with all the voic - es of the moun - tain, need to

1 4

G Bm Em A

paint with all the col - ors of the wind. You can own the earth and still all you'll

mf

4 2

F#m G Bm G A7 D

own is earth un - til you can paint with all the col - ors of the wind.

rit. *a tempo*

4 5 1 2 2 5 1

Bm G A7 D

mp rall. *p*

COME TO MY WINDOW

Lyrics and Music by
MELISSA ETHERIDGE
 Arranged by **DAN COATES**

Moderately slow ♩ = 76

G C Am D G C Am D

mf Come to my win - dow. — Crawl in - side, wait by the light — of the

G C Am D

moon. Come to my win - dow, — I'll be home soon.

Faster ♩ = 92

C G D C G D

f I would dial the num - bers just to

C G D

mf I would dial the num - bers just to lis - ten to your breath. And

C G D

I would stand in - side my hell and hold the hand of death.

C₅ G D₂ 1

You don't know how far I'd go to use this pre - cious ache. And

C G D₂

you don't know how much I'd give or how much I can take. Just to

Em C D

reach you. Just to reach you. Oh, to

Em C D

reach you. oh.

G C Am D G C

f Come to my win - dow. Crawl in - side,

Am D G C Am C/D

wait by the light of the moon. — Come to my win - dow, I'll — be home

To Coda ⊕

G C G/B 1. Am7 Dsus4 D 2. Am7 D

soon. —

Em C

mf I don't care — what — they think. I don't care — what

— they say. —

Am

What do they know a - bout this love, —

D

an - y - way? —

G C G/B

Am⁷ D⁷ G C G/B Am⁷ D⁷

cresc.

D.S. al Coda

Coda

G C G/B Am⁷ D⁷ G

soon. — I'll be home, I'll be home, I'm com - in' home. —

mp

rit.

Verse 2:
 Keeping my eyes open, I cannot afford to sleep.
 Giving away promises I know that I can't keep.
 Nothing fills the blackness that has seeped into my chest.
 I need you in my blood, I am forsaking all the rest.
 Just to reach you,
 Just to reach you.
 Oh, to reach you. (To Chorus:)

COMPLETELY

Words and Music by
DIANE WARREN
Arranged by DAN COATES

Slowly, with expression

mf mp Com - plete - ly

Am7 G/B

wan - na give my love, com - plete - ly. I'd

C B7sus B7 Em

ra - ther be a - lone than be in love just half the way. I want to

A7sus A7 D7

find some - one that I can trust com -

rall.

G

Am7

G/B

plete - ly,
ev - er
a tempo

wan-na give my heart com - plete - ly, to
wan-na feel the word, for - ev - er, and

C

B

Em

some - one who'll com - plete - ly give their heart to on - ly me, and when I
know there'll be some - bod - y there for - ev - er by my side, and when that

A7sus

A7

D7

find that one, that's when I'll fall in love.) Com -
feel - ing comes, that's when I'll give my love.)

rit.

G

Cmaj7

plete - ly, not half, but whole, with heart and soul. Com -
a tempo
mf

G

Cmaj7

B7

plete - ly, not in - be - tween, but ev - 'ry - thing. Com -

f

Em

Em/D

Cmaj7

C

plete - ly, that's the way it's got to be, the way I

D7

1. G

want some - one to fall in love with me.

E♭maj7 B♭maj7 Fmaj7 Cmaj7

2.

G

F

mp For - me. It's *mf* all or noth - ing at all for this

C

E \flat

heart of mine. And I won't give up this heart un - til the

Fingerings: Treble (4, 1, 3, 1), Bass (5, 1, 2, 1)

B \flat

B \flat /A

Gm7

Cm7

B \flat /D

C/D

day I find some - bod - y who can be, some - one who loves me.

Fingerings: Treble (4, 1, 3, 1), Bass (2, 1, 2)

G

Com - plete - ly, not

Dynamics: *p* (piano), *f* (forte)

Fingerings: Treble (1, 4, 2, 1), Bass (1, 2, 1)

Cmaj7

G

half, but whole, with heart and soul. Com - plete - ly, not

Fingerings: Treble (5, 2, 1), Bass (1, 2, 1)

Cmaj7

B7

Em

Em/D

in - be - tween, but ev - 'ry - thing. Com - plete - ly, that's the

Cmaj7

C

D7

way it's got to be, the way I want some - one to fall in love with

Em

D

C

D7

me, the way I need some - one to fall in love with me.

rall. *p*

Ebmaj7 Bbmaj7 Fmaj7 Cmaj7

Ebmaj7 Bbmaj7 Fmaj7 C

mp *p*

COUNT ON ME

Words and Music by
BABYFACE, WHITNEY HOUSTON
 and **MICHAEL HOUSTON**
 Arranged by **DAN COATES**

Slowly ♩ = 56

mp (with pedal)

D₃ Em⁷

Count on me — through thick and thin, a

D/F# G D/A A/G

friend-ship that — will nev - er end. When you are weak, — I will be strong,

D/F# G D/A Bm

help - ing you — to car - ry on. — Call on me, — I will be there.

Em F# Bm Em⁷ D/F# Em⁷/A

Don't be a - fraid. Please be - lieve — me when I say count on. —

Count on Me - 5 - 1

D⁵ Em⁷ D/F³ Em

mf I can see ___ it's hurt - ing you. I can feel ___ your pain. It's

D⁵ Em⁷ Am⁷ D⁷

hard to see ___ the sun - shine through the rain. I

Gmaj⁷ A/G^{5 2} F⁷m⁷ Bm⁷

know some - times ___ it seems as if it's nev - er gon - na end, but

Em⁷ Em⁷/A

you'll get through it, just don't give in. 'Cause you can

cresc.

D **Em⁷** **D/F[♯]** **G**

count on me — through thick and thin, a friend-ship that — will nev - er end. When

D/A **A/G** **D/F[♯]** **G**

you are weak, — I will be strong, help - ing you — to car - ry on. —

D/A **Bm** **Em** **F[♯]** **Bm**

Call on me, — I will be there. Don't be a - fraid.

Em⁷ **D/F[♯]** *To Coda I* *To Coda II* **Em⁷/A**

Please be - lieve — me when I say, count on, — you can count on

D Am⁷ D⁷

me. *mp*

Gmaj⁷ A/G F⁷m⁷ Bm⁷

know some - times — it seems as if we're stand - in' all a - lone. But

mf

Em⁷ Em⁷/A A⁷ D.S. *al Coda I*

we'll get through it, 'cause love won't let us fold.

cresc.

Coda I

Em⁷/A G/B F⁷/C#

count on. ————— There's a place in - side of all of us where our

mf

Bm/D B7/D# Em F#7

5 3

faith in love be - gins. You should reach to find the truth in love, the *cresc.*

Bm Em A A/G

4 5 5

an - swer's there with - in. I know that life can make you feel it's much

f

F#m7 Bm Em7 Em7/A D.S. al Coda II A7

4 4

hard - er than it real - ly is, but we'll get through it, just don't, don't give in.

Coda II Em7/A D Em

2

count on, count on me, me,

mp

D/F# Em G/A D

5 3 1

me, you can count on me. *rit. e dim.* *p*

DREAMING OF YOU

Words and Music by
TOM SNOW and FRANNE GOLDE
Arranged by DAN COATES

Moderately slow

Piano introduction in 4/4 time, marked *p*. The right hand features a melodic line with a fermata over the final note of each phrase. The left hand provides a harmonic accompaniment with chords and moving bass lines.

1. Late at night when all the world is sleep - ing, I stay up and think of you...
4. Late at night when all the world is sleep - ing, I stay up and think of you...

Chords: Cmaj⁷, F, B^bmaj⁷, F/A, G/B, Cmaj⁷, F, B^bmaj⁷

Handwritten numbers above notes: 2, 1, 2, 1, 1, 2

Handwritten numbers below notes: 2 5, 1 5

Dynamic: *mp*

And I wish on a star that some - where you are think - ing
And I still can't be - lieve that you came up to me and said,

Chords: C, Am⁷, Em, Am⁷, Em

Handwritten numbers above notes: 1, 3, 1, 3

of me, too. 'Cause I'm dream - ing of
"I love you." I love you, too. Now, I'm dream - ing with

Chords: G/B, C, F, G, C/E, F

Handwritten numbers above notes: 1, 3

Handwritten numbers below notes: 2 4, 5

Dynamic: *mf*

Dreaming of You - 4 - 1

G/B C Am⁷ Bm⁷(♭5) Cmaj⁷

you to - night. Till to - mor - row, I'll be hold - ing you tight. And there's
 you to - night, till to - mor - row, and for all of my life. And there's

Am D/F# G C/E F

no - where in the world I'd rath - er be than
 no - where in the world I'd rath - er be be than

Dm⁷ C/E F Gsus⁴ To Coda ⊕ C B^bmaj⁷/C

here in my room, dream - ing a - bout you and me.
 here in my room, dream - ing with you, end - less -

Cmaj⁷ F B^bmaj⁷ F/A G/B Cmaj⁷ F B^bmaj⁷

2. Won - der if you ev - er see me and I won - der if you know I'm there.
 3. I just wan - na hold you close, but so far all I have are dreams of you.

mp

C 1 Am⁷ Em Am⁷ Em 3

If you looked in my eyes, — would you see what's in - side? — Would you
So, I wait for the day — and the cour - age to say — how much

G/B C 1. F/A G 2. F G 5 3

e - ven care? —
I love you. —

Yes, I do. I'll be

C/E F G/B C Am⁷ 2

dream - ing — of you to - night. — Till to - mor - row, — I'll be

mf

Bm⁷(^b5) Cmaj⁷ 2 Am D/F# G C/E 2 2/4 4/4

hold - ing you tight. — And there's no - where in — the world I'd rath - er

F Dm⁷ C/E F Gsus⁴

be than here in my room, — dream - ing a - bout — you and

C Gm⁷ B^bmaj⁷ C

me. I can't — stop dream - ing. —

Gm⁷ G⁷/B C Dm⁷ G⁷ *D.S. al Coda*

I can't — stop dream - ing of you. —

Coda C Dm⁷ G⁷ C B^b/C

ly. *mp* Dream - ing with you, end - less - ly. *p*

from *WAITING TO EXHALE***EXHALE****(Shoop Shoop)**Words and Music by
BABYFACE
Arranged by **DAN COATES**

Slowly ♩ = 69

mp 1. Ev - 'ry - one falls laugh, in love some time. Some - times it's
cry. Life nev - er

Em7 **Em7/A** **D** **G**

wrong, some - times it's right. For ev - 'ry win, some - one must
tells us the when's or why's. But when you've got friends to wish you

D/F# **Em7** **Em7/A** **D**

fail. But there comes a point when, when we ex - hale, yeah, yeah. Say,
well, you'll find your point when you will ex - hale, yeah, yeah. Say, }

Gmaj7 **D/F#** **Em7**

shoop, shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be

mf

D G D/F#

doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be

Em⁷ 1. D 2. D

doop. Shoop, shoop, shoo be doop. 2. Some - times you'll doop.

F#⁷sus⁴ F#/A#

mf Hearts are of - ten bro - ken when there are words un - spo - ken.

Bm Bm/A

cresc. In your soul there's an - swers to your prayers. If you're

Em⁷ D/F[♯]

3 4

1

f

search - ing for a place you know, a fa - mil - iar face, some - where to go, you should

G Em/A

2

look in - side your - self, you're half - way there. Some - times you'll

G D/F[♯]

3 4 3

mp

laugh, some - times you'll cry. Life nev - er tells us the when's or

D G D/F[♯]

3

why's. But when you've got friends to wish you well, you'll find your

Em⁷ Em⁷/A D

point when you will ex - hale, yeah, yeah. Say, ___

Gmaj⁷ D/F# Em⁷

shoop, shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be

D G D/F#

doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be

Em⁷ 1. D 2. D

doop. Shoop, shoop, shoo be doop. Say, ___ doop.

From the Twentieth Century Fox Motion Picture "ONE FINE DAY"

FOR THE FIRST TIME

Words and Music by
 JAMES NEWTON HOWARD,
 ALLAN RICH and JUD FRIEDMAN
 Arranged by DAN COATES

Slowly ♩ = 62

The musical score is presented in four systems, each with a grand staff (treble and bass clefs) and lyrics. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *mp* (mezzo-piano).

System 1: Treble clef, 4/4 time. Notes: G4, A4, B4, C5. Bass clef: F3, C4, F3. Dynamics: *mp*. Fingerings: 1, 2, 1, 1, 2.

System 2: Treble clef, 4/4 time. Notes: G4, A4, B4, C5. Bass clef: F3, C4, F3. Dynamics: *mp*. Fingerings: 1, 2, 1, 1, 2.

System 3: Treble clef, 4/4 time. Notes: G4, A4, B4, C5. Bass clef: F3, C4, F3. Dynamics: *mp*. Lyrics: "1. Are those your". Fingerings: 1.

System 4: Treble clef, 4/4 time. Notes: G4, A4, B4, C5. Bass clef: F3, C4, F3. Dynamics: *mp*. Lyrics: "eyes? real? Can this be true? I've been Am I the". Chords: F, Gm7, C, Bb. Fingerings: 3, 5; 2, 4, 5; 2, 4; 2.

System 5: Treble clef, 4/4 time. Notes: G4, A4, B4, C5. Bass clef: F3, C4, F3. Dynamics: *mp*. Lyrics: "look - ing at you for - ev - er, yet I nev - er saw you be - fore. Are these your per - son I was this morn - ing, and are you the same — you? It's all so". Chords: F, Dm7, Gm7, C7. Fingerings: 3.

F B \flat F/A B \flat

hands strange. hold - ing mine? Now I
How can it be? All a -

Dm B \flat Csus⁴ C

won - der how I could - 've been so blind. And for the
long this love was right in front of me. }

F₃ B \flat Dm C/E

first time, I am look - ing in your eyes. For the
mf

F B \flat Csus⁴ C

first time I'm see - ing who you are. I can't be -

B \flat B \flat m F B \flat B \flat m

lieve how much I see when you're look- ing back at me. Now I

F Dm Gm⁷ Csus⁴ C

un - der - stand what love is, love is for the

dim.

F Dm⁷ B \flat maj⁷ C⁷

first time. 2. Can this be

mp

C⁷ Gm⁷ Dm Gm⁷

Such a long time a - go, I had giv - en up on

mf

C⁷ F C Dm

5 3 1 2 1 4

1

find - ing this e - mo - tion ev - er a - gain.

F/C Bm^{7(b5)} E^{7sus4}

3 5 1 4

But you're here with me now, yes, I found you some - how,

f

5 2

E⁷ Am D^{7sus4} D

3 1 5 1

and I've nev - er been so sure. And for the

dim.

2 1 5

G C Em D/F#

3 1 1 1

first time, I am look - ing in your eyes. For the

mf

5 2 1 1 5 2

G C Dsus⁴ D

first time, I'm see - ing who you are. I can't be -

5 3 8 5 4 1 2

C Cm G C

lieve how much I see when you're look - ing back at me.

3 4 1

Cm G/D Em Am⁷

Now I un - der - stand what love is, love is

mp 1 2 1 3 3 1

Dsus⁴ D C Cm G

for the first time. *rit. e dim.*

2 1 1

FOREVER

Words and Music by
MICHAEL BOLTON
and PAUL STANLEY
Arranged by DAN COATES

Rock ballad (♩ = 90)

D D/C G D

mp

1. I got to tell you what I'm feel - in' in - side, — I could
2. I hear the ech - o of a prom - ise I made, — when you're
3. (Instrumental)

Em 4 2 D 5 2 C 5 2 5

lie to my - self — but it's true. —
strong you can stand — on your own. —

D D/C G D

There's no de - ny - ing when I look in your eyes, — girl, I'm
Those words grow dis - tant as I look at your face, — no, I

Em D C

out of my head — o - ver you. —
don't want to go — it a - lone. —

To Coda

Forever - 5 - 1

Am7 G/B C D

mf

I lived so long be-liev-ing all love is blind, — } but
 I nev-er thought I'd lay my heart on the line, — }

1 5 1 5 4 3 2 5

Am7 G/B C D

ev - 'ry - thing a - bout you is tell - ing me this time it's for -

1 5 1 5 4 3 2 5

G D Em C

f

ev - er. — This time I know and there's no

5 1 2 5 4 1 5

Am7 D G D

doubt in my mind, — for - ev - er. —

G Am7 G/B C

Un - til my life is through, girl, I'll be lov - ing you for -

5 5 5 1 5 1 5 3 1 5 2 1

1. 2. D.C. al Coda

D C

ev - er. —

mf *mf*

2 1 3 2 2 2

Coda

Am7 G/B C D

mf I see my fu - ture when I look in your eyes, —

Am7 G/B C D

it took your love to make my heart come a - live. —

Am7 G/B C D

I lived my life be - liev - ing all love is blind, but

Am7 G/B C D

ev - 'ry - thing a - bout you is tell - ing me this time

G D

it's for - ev - er.

Em C Am7 D

This time I know and there's no doubt in my mind, for -

G D G Am7

ev - er. — Un - til my life is through,

Detailed description: This system contains the first two measures of the piece. The first measure has a G chord in the treble and a bass line with notes G2, B1, D2, and E2. The second measure has a D chord in the treble and a bass line with notes G2, B1, and D2. The third measure has a G chord in the treble and a bass line with notes G2, B1, and D2. The fourth measure has an Am7 chord in the treble and a bass line with notes G2, B1, and D2. The lyrics 'ev - er.' are under the first two measures, and 'Un - til my life is through,' are under the last two measures.

G/B C D C

girl, I'll be lov - ing you for - ev - er. —

Detailed description: This system contains the next two measures. The first measure has a G/B chord in the treble and a bass line with notes G2, B1, and D2. The second measure has a C chord in the treble and a bass line with notes G2, B1, and D2. The third measure has a D chord in the treble and a bass line with notes G2, B1, and D2. The fourth measure has a C chord in the treble and a bass line with notes G2, B1, and D2. The lyrics 'girl, I'll be lov - ing you for - ev - er. —' are spread across all four measures.

1. 2. C C/D

For -

Detailed description: This system contains the next two measures, which are a first and second ending. The first measure of the first ending has a G chord in the treble and a bass line with notes G2, B1, and D2. The second measure of the first ending has a C chord in the treble and a bass line with notes G2, B1, and D2. The second ending consists of a single measure with a C/D chord in the treble and a bass line with notes G2, B1, and D2. The lyrics 'For -' are under the first measure of the first ending.

G(sus2)

mp

Detailed description: This system contains the final two measures. The first measure has a G(sus2) chord in the treble and a bass line with notes G2, B1, and D2. The second measure has a G(sus2) chord in the treble and a bass line with notes G2, B1, and D2. The dynamics marking *mp* is present in the first measure.

FOR YOU

Words and Music by
KENNY LERUM
 Arranged by **DAN COATES**

Slowly

The piano introduction is in 4/4 time, marked *mf*. The right hand features a melodic line with fingerings 5, 1, 5, 2, 5. The left hand provides a harmonic accompaniment with chords and single notes.

The vocal entry begins with the lyrics "1. For you, I'd give a life-time of sta-". The piano accompaniment includes a four-measure phrase with fingerings 4, 2, 1, 2. The dynamic is marked *mp*. The key signature has two flats and the time signature is 4/4.

The vocal line continues with the lyrics "bil-i-ty, an-y-thing you want from me." The piano accompaniment features a B^b7 chord and a Eb chord. The dynamic is *mp*.

The vocal line concludes with the lyrics "Noth-ing is im-pos-si-ble for you, there are no words or ways to". The piano accompaniment includes chords A^bmaj7, Gm7, and Fm. The dynamic is *mp*.

B^b7 E^b

show my love, or all the thoughts I'm think - ing of. 'Cause this

2 1 2

Cm E^b A^bmaj⁷ D⁷sus⁴ D⁷

life is no good a - lone, since we've be - come one, I've made a

mf

5 2 5 1 5 4

Gm Cm E^b A^bmaj⁷ Gm

change. And ev - 'ry - thing I do now makes sense, all roads end.

2 2

Fm A^b/B^b E^b

To Coda

All I do is for you.

mp

1. 2. For

2. $E\flat$ $E\flat 7$

you. (cresc.) Ev - er - y

$A\flat maj 7$ $G 7 sus 4$ $G 7$

note that I play, ev - er - y word I might say, ev - er - y

mf

$C m$ $E\flat 7$

mel - o - dy I feel are on - ly for you and your ap - peal. Ev - er - y

$A\flat maj 7$ $G 7 sus 4$ $G 7$

page that I write, ev - er - y day of my life would not be

$C m$ $F m 7 / B\flat$ *D.S. al Coda*

filled with - out the things that my love for you now brings. 3. For *dim.*

Coda

you. Ev - 'ry - thing I do now makes sense, —

all roads end. All I do is for you,

on - ly for you. *rit. e dim.* **p**

Verse 2:

For you, I share the cup of love that overflows,
 And anyone who knows us knows
 That I would change all thoughts I have for you.
 There is no low or high or in-between
 Of my heart that you haven't seen.
 'Cause I share all I have and am.
 Nothing I've said is hard to understand.
 All I feel, I feel deeper still and always will.
 All this love is for you.

Verse 3:

For you, I make a promise of fidelity,
 Now and for eternity.
 No one could replace this love for you,
 I take your hand and heart and everything,
 And add to them a wedding ring.
 'Cause this life is no good alone,
 Since we've become one, you're all I know.
 If this feeling should leave, I'd die.
 And here is why, all I am is for you.

FOR YOU I WILL

Words and Music by
DIANE WARREN
Arranged by DAN COATES

Moderately slow ♩ = 72

Verse:

1

C G/B

1. When you're feel - ing lost in the night, when you feel your

mp

Am⁷ F

3 2 2

world just ain't right, call on me, I will be wait - ing. Count on

1
3

G⁷ C G/B

4 1

me, I will be there. An - y - time the times get too tough, an - y - time your

Am⁷ Dm Em

5 1

best ain't e - nough, I'll be the one to make it bet - ter.

B^bmaj⁷ Am⁷ Dm

I'll be there to pro - tect you, see you through. —

Fm⁷ Dm⁷ G⁷ Chorus:

I'll be there, and there is noth - ing I won't do. — I will cross the

C G/B Am Em⁷
4/2

o - cean for you, — I will go and bring you the moon, — I will be your

mf

Dm⁷ G⁷ C G⁷

he - ro, your strength, — an - y - thing — you need. I will be the

C G/B Am⁷ Em⁷

sun in your sky, I will light your way for all time, promise

To Coda ⊕ 1. Dm G⁷ C G⁷sus⁴ G⁷

you, for you I will. 2. I will shield your

2. C B^b F/A C

will. For you, I will lay my life on the line.

E/G[#] Am⁷ Dm C/E

For you, I'll fight, for you, I will die. With ev - 'ry breath, with all my soul, I

D.S. al Coda

E7 Am Fm7 G7

give my word, I'll give it all. Put your faith in me, I'll do an - y - thing. I will cross the

1 2 5 1 5

f

C Dm G7

Coda

will. Prom - ise you, for you I

mp

C Dm G7 C

will. I prom - ise you, for you I will.

rit. e dim. *p*

Verse 2:
 I will shield your heart from the rain,
 I won't let no harm come your way.
 Oh, these arms will be your shelter,
 No, these arms won't let you down.
 If there is a mountain to move,
 I will move that mountain for you.
 I'm here for you, I'm here forever.
 I will be a fortress, tall and strong.
 I'll keep you safe, I'll stand beside you,
 Right or wrong. (To Chorus:)

GET HERE

Words and Music by
BRENDA RUSSELL
 Arranged by **DAN COATES**

Slowly

p

2 1 3

1.

2.

Fmaj7

You can reach me by rail - way, -
 sail - boat, -
 (See additional lyrics)

mp

5 2 1 2

you can reach me by
 climb a tree and swing

C/E *Am7* *Dm7*

Trail - way. -
 rope to rope. -

You can reach me on an
 Take a sled and slide

air - plane, - you can
 down slope - in -

5 2 1 2

(simile)

Get Here - 4 - 1

2.
C

Dm7 Em7 F

There are hills and moun - tains be - tween us, -

cresc. *mf*

G/F Em7 Em/G

al - ways some - thing to get o - ver. - If I

Am Am/G Fmaj7

had my way, - sure - ly you would be clos - er. -

f

Am7 Dm7 F/G D.S. $\frac{3}{4}$ al Coda

I need you clos - er. - You can wind - surf in -

Coda

Dm7 Dm7/G

how you get here, just get here if you

rit.

can. *a tempo* *mp*

C C/E

Fmaj7 F/G C(add D)

p

Extra Lyrics:

You can windsurf into my life,
 Take me up on a carpet ride.
 You can make it in a big balloon
 But you better make it soon.

You can reach me by caravan,
 Cross the desert like an Arab man.
 I don't care how you get here,
 Just get here if you can.

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
Arranged by DAN COATES

Rubato

(with pedal)

Moderately slow (♩. = 48)

1. To real - ly — love a wo - man, to un - der - stand her, you've got to
wo - man, let her hold you 'til you

know her deep in - side. — Hear ev - 'ry thought, see ev - 'ry dream and give her
know how she needs to be touched. — You've got to breathe her, real - ly taste her 'til you can

wings when she wants to fly. — Then when you find your - self ly - ing help - less in her
feel her in your blood. — And when you can see your un - born chil - dren in her

Have You Ever Really Loved a Woman? - 4 - 1

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D7 C/G G

arms, _____ you know you real - ly
 eyes, _____ you know you real - ly

love _____ a wo - man.
 love _____ a wo - man. } When

legato

G D

you love a wo - man, you tell her that she's real - ly want - ed. _____ When

mf

G

you love a wo - man, you tell her that she's the one. _____ 'Cause

Am D

She needs some - bod - y to tell her that it's gon - na last _____ for - ev - er.
 she needs some - bod - y to tell her that you'll al - ways be _____ to - geth - er. } So,

Am⁷ D Am⁷ D⁷ *To Coda* 1. G D⁷sus⁴

tell me have you ev-er real-ly, real-ly, real-ly ev-er loved a wo - man? — 2. To real - ly — love a

2. G E^b F

wo - man? — You've got to give her some faith, hold her tight, a lit - tle

mf

G D

ten-der-ness, you've got to treat her — right. She will be there for you, tak - ing good care of

G E^b Cm

you. *mp*

D B^b F/A F

And when you

Cm Cm/B^b D⁷

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

cresc.

C/G G D.S. al Coda

love a wo - man. — When

Coda G Am⁷ D Am⁷ D⁷

wo - man? — Just tell me have you ev - er real - ly, real - ly, real - ly ev - er loved a

mf

G Am⁷ D Am D⁷

wo - man? — Oh, — just tell me have you ev - er real - ly, real - ly, real - ly ev - er loved a

mp *molto rit.*

G

wo - man?

rit. e dim. *p*

HEAL THE WORLD

Written and Composed by
MICHAEL JACKSON
 Arranged by **DAN COATES**

Moderately Slow

legato
p

There's a

G
5 2 1

Am7

Bm7
3 1

Am7/D

place want in your heart to know why, and there's a I know that it is love. And this love that can - not lie. Love is

mp

G
5 2 1

Am7
3 1

Bm7
5 1

Am7/D

place could be much bright - er than to - mor - row. And if strong, it on - ly cares of joy - ful giv - ing. If we

Heal the World - 5 - 1

G Am7 Bm7 Am7/D

you real- ly try, you'll find there's no need to cry. In this
 try we shall see in this bliss we can - not feel fear or

G Am7 Bm7 Am7/D

place you'll feel there's no hurt or sor - row. There are—
 dread. We stop ex - ist - ing and start liv - ing. Then it—

Am7 Bm7 C Bm7

— ways to get there— if you care e - nough for the liv - ing.— Make a
 — feels that al - ways.— love's e - nough for us grow - ing.— Make a

Am7 D7sus D7

lit - tle space, make a bet - ter place. } Heal the
 bet - ter world, make a bet - ter world. }

G 5 2 1 Am7 4 1 4 5 1 D7sus 5 4 1 D7 5 1 4 2

world, *mf* make it a bet-ter place for you and for me— and the

G Em Bm7 3 1 5 3 4

en - tire hum-an race. There are peo - ple dy - ing, if you

C Bm7 Am7 Am7/D To Coda

care e - nough for the liv - ing, make a bet-ter place for you and for

1. G Am/G Gmaj7 Am7/D 2. G

me. If you me. And the

F G

dream we were con-ceived in will re-veal a joy - ful face. And the

F G

world we once be-lieved in will shine a - gain in grace. Then

Em Bm7 C Bm7

why do we keep strang-ling life, wound this earth, — cru- ci - fy its soul? Though it's

mf

Am7 C/D D7

plain to see this world is heav - en - ly, be God's glow. — We could

p.

D.S. al Coda ⊕

Coda

G

Em

Bm7

me. *mp*

f

There are peo - ple dy - ing, if you

C

Bm7

Am7

Am7/D

care e - nough for the liv - ing, make a bet - ter place for you and for

G

Am7/D

G

Am7

G D7

G

me, you and for me, you and for me, *mp*

mf

ritard.

Extra Lyrics:

We could fly so high,
 Let our spirits never die.
 In my heart, I feel
 You are all my brothers.
 Create a world with no fear,
 Together we cry happy tears.
 See the nation turn
 Their swords into plowshares.
 We could really get there,
 If you cared enough for the living.
 Make a little space
 To make a better place.
 (Chorus)

HOW DO YOU TALK TO AN ANGEL

By
STEVE TYRELL,
STEPHANIE TYRELL and BARRY COFFING
Arranged by DAN COATES

Slowly

The piano introduction consists of two staves in 4/4 time. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The left hand provides a harmonic accompaniment with chords: C4, E4, G4, and F4.

Chords: C, Dsus, D

p I hear her voice in my mind,—

1 5 1 2 5 3

Chords: C, Dsus, D, C

I know her face by heart. Heav-en and earth are mov-ing

3 5 3 3

Chords: Dsus, D, C, Dsus, D

in my soul,— I don't know where to start.

5 3 5 3

How Do You Talk to an Angel - 5 - 1

Am7 Em7 C D

mp Tell me, tell me the words to de - fine

Detailed description: This system contains the first two measures of the piece. The treble clef staff has a key signature of one sharp (F#) and a 7/8 time signature. The melody starts on a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef staff provides accompaniment with chords Am7 and Em7. The lyrics are "Tell me, tell me the words to de - fine".

Am7 Em7 C D

the way I feel a - bout some - one so fine.

Detailed description: This system contains the next two measures. The melody continues with eighth notes D5, E5, and F#5. The bass clef staff has chords Am7, Em7, and D. The lyrics are "the way I feel a - bout some - one so fine.".

G C D

mf How do you talk to an an - gel?

Detailed description: This system contains the next two measures. The treble clef staff has a key signature of one sharp (F#) and a 7/8 time signature. The melody starts on a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef staff provides accompaniment with chords G, C, and D. The lyrics are "How do you talk to an an - gel?".

G C Em D

How do you hold her close to where you are?

Detailed description: This system contains the final two measures. The treble clef staff has a key signature of one sharp (F#) and a 7/8 time signature. The melody starts on a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef staff provides accompaniment with chords G, C, Em, and D. The lyrics are "How do you hold her close to where you are?".

G C D

How do you talk to an an - gel?

Am7 D7sus To Coda ⊕ Csus2 D7sus D

It's like try - ing to catch a fall - ing star.

mp

Csus2 Dsus2 D C

At night I dream,

mp

Dsus D C Dsus D.S. al Coda ⊕ D

and she is there. And I can feel her in the air.

Coda

Em

Am7

C

D

Em

Am7

C/D

D

G

C

D

4

5

G

C

Em

D

G 5 C D

How do you talk to an an - gel?

Am7 D7sus G

It's like try - ing to catch a fall - ing star.

mf

Csus2 C Am7sus Am7 D G

rit.

mp

HERO

Words and Music by
WALTER AFANASIEFF
 and **MARIAH CAREY**
 Arranged by **DAN COATES**

Moderately Slow

The musical score is written in G major and 4/4 time, marked "Moderately Slow". It consists of a piano introduction and four systems of piano accompaniment with vocal lines. The piano introduction starts with a treble clef and a key signature of one sharp (F#), with a tempo marking of "Moderately Slow". The piano part begins with a *p legato* dynamic and includes fingering numbers (5, 4, 5, 3, 4, 1) above the notes. The first system of piano accompaniment includes the lyrics "There's a he - ro long road" and "if you when you look in - side your heart. You don't No one face the world a - lone." The second system includes "have to be a - fraid of what you are. There's an reach - es out a hand for you to hold. You can". The third system includes "an - swer find — love if you if you reach in - to your soul — and the search with - in your - self — and the". The piano part includes various chords such as Gsus2, G, G7/F, Em7, D7sus, D7, and F/A, along with fingering numbers and dynamic markings like *mp*. The score concludes with a final chord of G.

Hero - 4 - 1

1/3

E_b **D7sus** **D7**

sor - row that you know will melt a - way.
emp - ti - ness you felt will dis - ap - pear.

G **G/F#** **Em7** **G/D**

mf And then a he - ro comes a - long with the strength to car - ry

C **G/B** **Am7** **C/D**

on. And you cast your fears a - side and you know you can sur -

G **G/F#** **Em7** **G/D**

vive. So when you feel like hope is gone, look in - side you and be

C G/B Am7 D7 To Coda

strong. And you'll fin - ally see the truth, that a he - ro lies in

Detailed description: This system contains the first two measures of the piece. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The first measure starts with a C chord and contains the lyrics 'strong. And you'll fin - ally see the'. The second measure contains the lyrics 'truth, that a he - ro lies in' and features a D7 chord. The bass clef staff provides accompaniment with chords and fingerings (1, 2, 1, 2) indicated below the notes.

1. G/F# Em7 D7 2. G

you. *mp* It's a you. *cresc.*

Detailed description: This system contains the next two measures. The first measure has a G/F# chord and the lyric 'you.' with a mezzo-piano (*mp*) dynamic. The second measure has an Em7 chord and the lyric 'It's a'. The third measure has a D7 chord and the lyric 'you.' with a crescendo (*cresc.*) dynamic. The fourth measure continues the accompaniment. Fingerings (5, 2, 1, 4) are shown in the bass staff.

E♭ B♭/D B♭ F

Lord knows — dreams are hard to fol - low,

Detailed description: This system contains the next two measures. The first measure has an E♭ chord and the lyric 'Lord knows —'. The second measure has a B♭/D chord and the lyric 'dreams are hard to fol - low,'. The third measure has a B♭ chord and the fourth measure has an F chord. The bass staff shows fingerings (4, 5, 3, 5) and a forte (*f*) dynamic.

E♭ B♭/D B♭ F/A Gm7 F

but don't let an - y - one tear them a - way. —

Detailed description: This system contains the final two measures. The first measure has an E♭ chord and the lyric 'but don't let an - y - one'. The second measure has a B♭/D chord and the lyric 'tear them a - way. —'. The third measure has a B♭ chord and the fourth measure has an F chord. The bass staff shows fingerings (2, 5, 4, 5, 2, 3) and a mezzo-piano (*mp*) dynamic.

E \flat B \flat /D B \flat F

Hold on, there will be to - mor - row.

1/4 3

E \flat B \flat /D D7sus D7 D.S. $\text{\textcircled{X}}$ al Coda $\text{\textcircled{X}}$

In time you'll find the way.

mf *cresc.*

1/2 4 2 1

Coda C G/B Am7 D7 G G/F#

you, that a he - ro lies in you,

mp *rit.* *p* *a tempo*

2 1 2 1 5 3

Em G/D Am7 D7 G

that a he - ro lies in you.

rit. *pp*

1 2 5 2 1 2 5

HERO'S DREAM

Composed by
JIM BRICKMAN
 Arranged by **DAN COATES**

Moderately ♩ = 84

C F Gsus⁴ G F

mp

(with pedal)

C F Gsus⁴ G F C/E

F C/E 1. F Dm⁷

C/E F Gsus⁴ G

2.
F Dm7 C/E F

cresc. poco a poco

Gsus4 G Am D/F#

mf

G C/E F Dm

Bb G Am

D/F# G C/E F

mp cresc.

D/F# G E/G# A

mf cresc.

D G Asus⁴

f

A G D G

2 1 1 2

A G D/F# G

mf

D/F# G Em

mp

D/F# G D/F#

cresc. poco a poco

mf

G A7 G D

f

rit.

HOLD ME, THRILL ME, KISS ME

Words and Music by
HARRY NOBLE
 Arranged by **DAN COATES**

Moderately slow $\text{♩} = 76$

System 1: *mf* Hold me, — hold me, — nev - er let me go un - til you've Thrill me, — thrill me, — walk me down the lane where shad - ows

System 2: told will me, — be, — told will me — be — what hid - ing I want to know and then just lov - ers just the same as

System 3: hold we'll me, — be, — hold we'll me — be — Make when me tell you I'm in love with love you make me tell you I love

System 4: you.

2.
C Fm/C C Cdim

you. _____ They

Dm G7 Cmaj7 C6

told me, — "Be sen - si - ble with your new love. _____ Don't be

mp

Dm G7 Cmaj7 C6

fooled — think - ing this is the last you'll find." _____ But

Fdim B7 Em A7sus4 A7

they _____ nev - er stood in the dark with you, love, _____ when you

Am⁷ D⁷ G⁷

take me in your arms and drive me slow - ly out of my mind.

cresc.

C Am Dm G⁷

Kiss me, — kiss me, — when you do I know that you will

mf

C Am⁷ Fmaj⁷ Bm^{7(b5)} E⁷

miss me, — miss me — if we ev - er say, "A - dieu". So,

Am C/G F F/G

kiss me, — kiss me, — make me tell you I'm in love with

cresc.

C Am Dm G7 4 1

you. Nev er, nev - er, nev - er let me

Detailed description: This system shows the first two measures of a musical phrase. The piano accompaniment in the left hand features a descending eighth-note line. The right hand plays chords in the treble clef. The vocal line begins with a fermata over the word 'you.' followed by the lyrics 'Nev er, nev - er, nev - er let me'. Chord symbols C, Am, Dm, and G7 are placed above the staff. Fingerings 1, 1, 3, and 2 are indicated below the piano part.

C Am Dm G7

go. Nev - er, nev - er, nev - er let me

Detailed description: This system continues the musical phrase with two more measures. The piano accompaniment continues its descending eighth-note pattern. The vocal line has a fermata over 'go.' and then sings 'Nev - er, nev - er, nev - er let me'. Chord symbols C, Am, Dm, and G7 are present above the staff.

C Am Dm G7

go. Nev - er, nev - er, nev - er let me

rit.

Detailed description: This system shows the final measure of the phrase. The piano accompaniment concludes with a half note. The vocal line has a fermata over 'go.' and then sings 'Nev - er, nev - er, nev - er let me'. A *rit.* (ritardando) marking is placed below the piano part. Chord symbols C, Am, Dm, and G7 are present above the staff. A fingering of 1 is shown below the piano part.

C Fm C

go. *mf a tempo*

Detailed description: This system shows the final two measures of the piece. The piano accompaniment features a descending eighth-note line. The vocal line has a fermata over 'go.' and then sings 'go.' followed by a whole note chord. The dynamic marking *mf a tempo* is placed below the piano part. Chord symbols C, Fm, and C are present above the staff. A fingering of 5 is shown below the piano part.

HOUSE OF LOVE

Words and Music by
 GREG BARNHILL, KENNY GREENBERG
 and WALLY WILSON
 Arranged by DAN COATES

Moderate rock beat

The musical score is written in G major, 4/4 time, with a moderate rock beat. It consists of four systems of music. The first system shows the piano introduction with chords D, F#m, and Gmaj7. The second system continues with C7, D, and F#m. The third system includes the vocal entry with lyrics 'Well, I bet you an - y a - mount of' and chords Gmaj7, Gmaj7/A, and D. The fourth system concludes with lyrics 'mon - ey he'll be com - ing back to you. Ooh, I know there ain't no doubt a -' and chords F#m, Gmaj7, and C7. Fingerings and dynamics like *mf* are indicated throughout.

House of Love - 4 - 1

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D F#m Gmaj7

bout it, some - times life is fun - ny. You think you're in your dark - est hour — when the

C7 D F#m7

lights are com - in' on in the house of love.

Verse: Gmaj7 A Bm

mp 1. You've been up all night

A Bm A

think - in' it was o - ver. He's been out of sight, at least for the mo - ment.

G 1 A

But when some - thing this strong — gets a hold on you, the odds are

Em7 Em7/A 3 1 1.2. A7 3 1

nine - ty nine to one it's got a hold on — him, too. Well, I

3. A7 D F#m 2 1

Well, I bet you an - y a - mount of mon - ey he'll be com - in'

Gmaj7 C7 D

back to you. — Ooh, I know there ain't no doubt a - bout it, some - times life is

F#m *Gmaj⁷* *1. C⁷*

fun - ny. You think you're in your dark - est hour — when the lights are com - in' on. Well, I

2. C⁷ *D* *F#m*

lights are com - in' on in the house of love.

Gmaj⁷ *C⁷* *D*

There with a firm foundation ain't it never, never, never gonna fall.

Verse 2:

Now, when the house is dark and you're all alone inside,
 You've gotta listen to your heart, put away your foolish pride.
 Though the storm is breakin' and thunder shakes the walls,
 There with a firm foundation ain't it never, never, never gonna fall.
 (To Chorus:)

Verse 3:

Though the storm is breakin' and thunder shakes the walls,
 There with a firm foundation ain't it never, never, never gonna fall.
 (To Chorus:)

I BELIEVE I CAN FLY

Words and Music by
R. KELLY
Arranged by DAN COATES

Slowly ♩ = 72

p
(with pedal)

I used to think that I could not go on, and
I was on the verge of break - ing down. Some -

life was noth - ing but an aw - ful times ... si - lence can ... seem so
song. loud. But There are now I know the mean - ing of true
mir - a - cles in life I must a -

love. ... chieve, ... I'm but lean - ing on the ev - er - last - ing arm. ... me. ... If I can

Am⁷ Fm/A^b

see it, then I can do it, if I just be -

C/G G⁷

lieve it, there's noth - ing to it. I be - lieve I can

C Am⁷

fly, I be - lieve I can touch the sky. I think a - bout it ev - 'ry

Dm⁷ G⁷ G⁷dim⁷

night and day, spread my wings and fly a - way. I be - lieve I can

Am⁷ Dm⁷(♭5)

soar, I see me run - ning through that o - pen door. I be - lieve I can

C/G Fm/G To Coda

fly. I be - lieve I can fly. I be - lieve I can

1. Am F/G 2. Am

1. fly. See. 2. fly.

Dm⁷ C/E F E⁷

Hey, 'cause I be - lieve in me. If I can

Am⁷ Fm/A^b

see it, then I can do it, if I just be -

C/G D.S. al Coda

lieve it, there's noth - ing to it. I be - lieve I can

Coda C/G Fm/A^b C/G

fly. If I just spread my wings, I can fly. If I just

Fm/G C Fm/A^b C

spread my wings, I can fly. rit. e dim. p

From the Motion Picture "THE PREACHER'S WIFE"
I BELIEVE IN YOU AND ME

Words and Music by
SANDY LINZER and DAVID WOLFERT
 Arranged by **DAN COATES**

Slowly $\text{♩} = 69$

I Believe in You and Me - 4 - 1

Am⁷Gm⁷C⁷

me ——— Oh, yes, you will. And I be - lieve in

F

F⁷B^bmaj⁷

dreams a - gain. I be - lieve that love will nev - er end. And like the riv - er finds the

B^bm⁷E⁷

F/C

Am⁷Dm⁷

sea, I — was lost, ——— now I'm free, ——— 'cause

Gm⁷B^b/C

1. F

B^b/C

I be - lieve — in you and me. 2. I will nev - er —

2. F Am⁷ Dm⁷ Am⁷ Dm⁷

me. *mf* May - be I'm a fool to feel the way I do.

Gm⁷ C⁷sus⁴

I would play the fool for - ev - er just to be with you for - ev - er.

C/D D⁷ G

cresc. I be - lieve in mir - a - cles, and love's a

G⁷ Cmaj⁷ E^b/F A/C#

mir - a - cle. And yes, ba - by, you're my dream — come true. I was

G/D Bm⁷ Em⁷ Am⁷ Am⁷/D

lost, — now I'm free, — oh, ba - by, 'cause I be - lieve in you and

Freely

me. *rit.* Sec. I'm lost, now I'm free, 'cause

I be - lieve in you and me. *mp a tempo*

p rit. e dim. *pp*

Verse 2:

I will never leave your side,
 I will never hurt your pride.
 When all the chips are down,
 I will always be around
 Just to be right where you are, my love.
 Oh, I love you, boy.
 I will never leave you out,
 I will always let you in
 To places no one has ever been.
 Deep inside, can't you see?
 I believe in you and me.

I CAN LOVE YOU LIKE THAT

Words and Music by
 STEVE DIAMOND, MARIBETH DERRY
 and JENNIFER KIMBALL
 Arranged by DAN COATES

Moderately slow

mp

C Em

(with pedal)

F G⁷sus⁴ G⁷ C

1. They read you Cin - der - el - la, you
 nev - er make a pro - mise I

Em F Gsus⁴ G

hoped it would come true, — that one day your Prince Charm - ing would come — res - cue you. — You
 don't in - tend to keep, — so when I say for - ev - er, for - ev - er's what I mean.

C Em F

like ro - man - tic mov - ies, you nev - er will for - get the way you felt when Ro - me - o kissed
 I'm no Ca - sa - no - va, but I swear this much is true: I'll be hold - ing noth - ing back when

I Can Love You Like That - 4 - 1

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Gsus⁴ G Em⁷ F

— Ju - li - et. —
— it comes to you. You All this time that you've been wait - ing, —
— dream of love that's ev - er - last - ing. — well

Em⁷ F F/G

you don't have to wait no
ba - by, o - pen up your more. — }
eyes. — } *mf* I can love you like that.

C Em F

— I would make you my world, — move heav - en and earth — if you were my girl.

F/G C Em

— I will give you my heart, — be all that you need, — show you you're ev -

F B^b

- ry - thing that's pre - cious to me. If you give me a chance,

F/G 1. C F F/G

I can love you like that.

2. 1

2. C Gm⁷

You want ten - der - ness, I've got

mp

Dm⁷ C

ten - der - ness and I see through to the heart of you. If you

Gm⁷ Dm⁷ F

want a man ——— who un - der - stands, you don't have to look ver - y far. —
cresc.

G⁷ G

mf I can love you. I. I can love you like that.

C Em F

I would make you my world, ——— move heav - en and earth ——— if you were my girl. —

F/G C Em

I will give you my heart, ——— be all that you need, ——— show you you're ev -

F F/G C G⁷ C

- ry - thing that's pre - cious to me. ——— I can love you like that. *rit.* *p*

1 2 1

From the Warner Bros. Film "PURE COUNTRY"

I CROSS MY HEART

Words and Music by
 STEVE DORFF and ERIC KAZ
 Arranged by DAN COATES

Moderately Slow

Am

Em/G

F

G7

C

Am

Em

I Cross My Heart - 5 - 1

F 5 1 4 G 2 Dm7 3

feel it from— my— heart. From here on

C/E 3 2 1 F 1 G 1

af - ter, — let's stay the way we are — right — now. And share

Dm7 4 5 C/E 5 Bb 3

all the love and laugh - ter — that a life - time

G7sus 3 G7 5 F/G 3 2 1 4 G7 2

will al - low.

C 1 C/E 5 F 5 G 1 2

I cross my heart and prom - ise

C C/E F

to give all I've got to give to make

G7sus G7 C C C/E

all your dreams come true. In all the

F G G/F C/E

world you'll never find

F C/E Dm7 G7 1. C

a love as true as mine.

To Coda

F C/E Dm7 G7

mp

C

2. C

2. You will mine.

mp

F C/E

And if a - long the way we find a day

mf

Dm7 G7 C Eb

it starts to storm, you've got the prom - ise of my

Bb/D Cm7 F7sus F7 G7sus G7

love to keep you warm.

D.S. al Coda

Coda

mine. *mf*

1 2 1 1 3 5

A love as

Dm7 G7 C

3 2 4 5

true as mine.

F C/E Dm7 G7 C

mp rit.

2 1 2 3 4 5

Additional Lyrics

2. You will always be the miracle
 That makes my life complete.
 And as long as there's a breath in me
 I'll make yours just as sweet.
 As we look into the future,
 It's as far as we can see.
 So let's make each tomorrow
 Be the best that it can be.
 (To Chorus)

I DO

Words and Music by
PAUL BRANDT
Arranged by DAN COATES

Moderately slow $\text{♩} = 80$

Chorus:

1. I've seen the storm clouds in your past,
but rest as-sured 'cause you are
safe at home at — last.
I res-cued you, you res-cued me and we're right where we should
be when we're to- geth- er.

Verse:

2. I know the ques- tions in your
mind,
but go a- head and ask me one more time.

Chords: C, F, G, Em, mp

Am G C F G Em F

You'll find the an - swer's still the same, it won't change from day to day for worse or

G Chorus: C G7 Am G F G

bet - ter. Will I prom - ise to be your best freind? And

cresc. *mf*

C G7 Am G F G Em F

am I here un - til the end? Can I be sure I have been

C G Em F Em F

wait - in' for you? And did I say my love is true? Ba - by, I

1. C G⁷ Am G F G C G⁷ Am G F

will, I am, — I can, — I have, — I do. *mp*

2. C G⁷ Am G F G C G⁷ Am G

will, I am, — I can, — I have, — Oh, — I will, I am, — I can, —

F G C G⁷ Am G F G

— I have, — Ba - by, I — will, I am, — I can, — I have,

C G⁷ Am G F G⁷ C

— I do. *p* rit. *pp*

Verse 3:
 I know the time will disappear,
 But this love we're building on will always be here.
 No way that this is sinking sand,
 On this solid rock we'll stand forever.
 (To Chorus:)

From the Motion Picture "ROBIN HOOD: PRINCE OF THIEVES"

(EVERYTHING I DO) I DO IT FOR YOU

Written by
 BRYAN ADAMS, ROBERT JOHN "MUTT" LANGE
 and MICHAEL KAMEN
 Arranged by DAN COATES

Slowly

p
legato

mp

C G

F Gsus G

Look in - to my eyes,
 Look in - to your heart,
 you will see —
 you will find — there's

what you mean to
 noth - ing there to
 me. hide.
 So Search your
 take me

3 4 2 1 5 4 5 4 3 2 1 4 3 2 1

1 3 4 3 1 2 5 6 5 4 3 2 1

5 5 1 2 2 1 2 1 2 3 4 5 4 3 2 1

C G

heart, search your soul, and when you
as I am, take my life, I would

F C/G G

find give me there you'll search sac no more. Don't
it all, I would ri - fice. Don't

Dm C/E Dm

tell me it's not worth fight - ing for. You can't
tell me it's not worth fight - ing for. I can't

C/E Dm

tell me it's not worth dy - ing for. You know it's
help it, there's noth - ing I want more.

C

true, *mp* ev-ry-thing I do, I do it for

2

5 4 2 1

4

G

4 2

3

5 1 2 1

1. C

you. you. *cresc.*

5 4

2. C

There's no love like your love, and no

mf

B \flat E \flat

4

5

3

oth-er could give more love. There's no way, un-less

f

B \flat F C

4 2

2 1

3

5

3

you're there all the time, all the way, yeah.

G D G \flat

5

4

4

5

mp

cresc. *mf*

Oh, you can't

mf tell me it's not worth try - ing for. I can't

help it, there's noth - ing I want more. Yeah, I would

C 4/2

fight for you, I'd lie for you, walk the

f

Detailed description: This system contains the first two measures of the piece. The treble clef staff has a C chord above the first measure and a G chord above the second. The bass clef staff has a 4-fingered chord in the first measure and a 1-2-1 fingered chord in the second. The lyrics are 'fight for you, I'd lie for you, walk the'. A forte (*f*) dynamic is indicated.

F 5 4 Fm

mile for you, yeah, I'd die for you. You know it's

dim.

Detailed description: This system contains the next two measures. The treble clef staff has F, 5, and Fm chords above the measures. The bass clef staff has a 1-2-1 fingered chord in the second measure. The lyrics are 'mile for you, yeah, I'd die for you. You know it's'. A *dim.* dynamic is indicated.

C/G Gsus G

true, ev-'ry-thing I do, oh,

a tempo mp

Detailed description: This system contains the next two measures. The treble clef staff has C/G, Gsus, and G chords above the measures. The bass clef staff has a 1-fingered chord in the first measure. The lyrics are 'true, ev-'ry-thing I do, oh,'. Dynamics include *a tempo* and *mp*.

F C

I do it for you.

rit. p

Detailed description: This system contains the final two measures. The treble clef staff has F and C chords above the measures. The bass clef staff has a 2-fingered chord in the first measure and a 2-1-fingered chord in the second. The lyrics are 'I do it for you.'. Dynamics include *rit.* and *p*.

I DON'T WANT TO

Words and Music by
R. KELLY
Arranged by DAN COATES

Slowly $\text{♩} = 66$

mp 1.1

F 2 A7 4 D⁷sus⁴ 1 2 B D⁷ 3

real - ly don't feel like talk - ing on the phone, and I
real - ly don't feel like smil - ing an - y - more, and I

The first system of music is in 4/4 time, marked 'Slowly' with a tempo of 66 beats per minute. It begins with a piano introduction of two measures. The melody is written in the treble clef, and the accompaniment is in the bass clef. Chords are indicated above the staff: F (with a 2), A7 (with a 4), D7sus4 (with a 1 2 B), and D7 (with a 3). The lyrics are: 'real - ly don't feel like talk - ing on the phone, and I' on the first line, and 'real - ly don't feel like smil - ing an - y - more, and I' on the second line.

Gm Gm(maj7) C⁷ 4 3

real - ly don't feel like com - pa - ny at home. Late - ly,
have - n't had the peace to sleep at all. Ev - er

The second system continues the melody and accompaniment. Chords are Gm, Gm(maj7), C7 (with a 4), and D7 (with a 3). The lyrics are: 'real - ly don't feel like com - pa - ny at home. Late - ly,' on the first line, and 'have - n't had the peace to sleep at all. Ev - er' on the second line.

F/A D⁷sus⁴ D

I don't want to do the things I used to do, ba - by,
since you went a - way, ba - by, my whole life has changed. I don't wan - na

The third system continues the melody and accompaniment. Chords are F/A, D7sus4, and D (with a 4). The lyrics are: 'I don't want to do the things I used to do, ba - by,' on the first line, and 'since you went a - way, ba - by, my whole life has changed. I don't wan - na' on the second line.

Gm⁷ C⁷ 3 1

since I lost _____ you. _____ } And I don't
love, I don't wan - na live. _____ }

The fourth system concludes the piece. Chords are Gm7 and C7 (with a 3 1). The lyrics are: 'since I lost _____ you. _____ } And I don't' on the first line, and 'love, I don't wan - na live. _____ }' on the second line.

F Cm/B^b D⁷sus⁴ D⁷ Gm Gm(maj7)

want to sing an - oth - er love song, babe, I don't want to

mf

C⁷sus⁴ C F/A D⁷

hum an - oth - er mel - o - dy. I don't want to live my life with - out you.

Gm⁷

babe. _____ It's driv - ing me cra - zy. _____ 2. 1 cra - zy. _____ 'til I

dim.

Dm A⁷ Dm D⁷

don't wan - na laugh, I don't wan - na play, I don't wan - na talk, I have noth - ing to say. I

mf

Gm C⁷sus⁴ C⁷ D⁷sus⁴ D

don't wan - na tour, for - get the show. How can I go on, now that you are gone? I don't

cresc.

G Dm/F E⁷sus⁴ E⁷ Am Am(maj⁷)

want to sing an - oth - er love song, babe. I don't want to

D⁷sus⁴ D G/B E⁷

hum an - oth - er mel - o - dy. I don't want to live my life with - out you,...

Am⁷ D⁷ Cmaj⁷ Bm⁷

babe. It's driv - ing me cra - zy. (And I don't)

mf

Am⁷ C/D G C/G G

mp rit.

From the Motion Picture "THE MIRROR HAS TWO FACES"
I FINALLY FOUND SOMEONE

Written by
 BARBRA STREISAND, MARVIN HAMLISCH,
 R. J. LANGE and BRYAN ADAMS
 Arranged by DAN COATES

Slowly ♩ = 69

The musical score is written for piano in 4/4 time, with a tempo of 69 beats per minute. It consists of four systems of music. The first system shows the introduction with a key signature of one flat (Bb) and a common time signature. The second system continues the introduction with a key signature change to E-flat major. The third system begins the vocal melody with lyrics: "I fi - n'ly found some - one that knocks me off of my feet." The fourth system continues the vocal melody with lyrics: "I fi - n'ly found the one that makes me feel com - plete." The score includes various musical notations such as chords (Bb, Gm7, Ebmaj7, Eb/F, Ebm6), dynamics (p, mp), articulation (with pedal, simile), and fingerings (1, 2, 3, 4).

I Finally Found Someone - 5 - 1

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E♭

Gm⁷

It start - ed o - ver cof - fee,

we start - ed out as friends.

E♭maj⁷Cm⁷/FF⁷

It's fun - ny how from sim - ple things,

the best things be - gin.

cresc.

G

Em⁷

This time it's dif - f'rent,

it's all be - cause of you.

*mf*Cmaj⁷Cm⁶

It's bet - ter than it's ev - er been

'cause we can talk it through.

G

Em⁷

My fa - v'rite line

was, "Can I call you some - time?"

mp

Cmaj⁷

Cm

It's all you had to say to take my breathe a - way.

E

mf

This is it! Oh. I fi - n'ly

Amaj⁷

Am

E

found some - one, some - one to share my life. I fi - n'ly

Amaj⁷

Am

E

found the one to be with ev - 'ry night. 'Cause what -

Chords: G⁷sus⁴, G⁷, C⁶m, C

1 2 3 4 5

ev - er you do, — it's just got to be you. — My

Chords: E/B, A/B, To Coda

1 2 3 4 5

life has just be - gun. I fi - n'ly found some -

decrsc.

Chords: E^{maj}7, C⁶m⁷

1 2 3 4 5

onc.

mp

Chords: A^{maj}7, C/D, D

1 2 3 4 5

Gmaj⁷ Em⁷

Did I keep you wait - ing? I a - pol - o - gize.

Cmaj⁷ Cm

I will wait for - ev - er just to know you were mine. — You know,

G Em

I love your hair, — I love what you wear. —

C Cm

Well, you're ex - cep - tion - al! I can't wait for the rest of my life!

E

cresc. This is it! Oh, — I fi - n'ly

D.S. al Coda

Coda

B/C#

C#7

F#m

one. And what - ev - er I do, it's just

E/G#

A/B

got to be you. Oh, my life has just be - gun,

E

I fi - n'ly found some

A

Emaj7

8va

one. rit. e dim. p

I LOVE YOU ALWAYS FOREVER

Words and Music by
DONNA LEWIS
Arranged by DAN COATES

Moderately ♩ = 102

C C/E F B♭

1. Feels like I'm stand-ing in a time-less dream of

C C/E F B♭

light mists of pale am-ber rose.

C C/E F B♭

Feels like I'm lost in a deep cloud of heav-en-ly scent,

Am⁷ C/G F

touch-ing dis-cov-er-ing you.

I Love You Always Forever - 4 - 1

C C/E F B \flat

2. Those days of warm rains come rushing back to me, miles of

mp

C C/E F B \flat

windless, summer night air. Secret

C C/E F B \flat

moments shared in the heat of the afternoon, out of the

C C/E F B \flat

stillness, soft spoken words.

cresc.

Chorus:

C F/C C

1

mf

I love you, al - ways for - ev - er, near and far, clo - ser to - geth - er. Ev - 'ry - where, I ___ will be with you,

F/C C F/C

ev - 'ry - thing, I ___ will do for you. I love you, al - ways for - ev - er, near and far, clo - ser to - geth - er.

C 1. F/C 2. F/C

Ev - 'ry - where, I ___ will be with you, ev - 'ry - thing, I ___ will do for you. ev - 'ry - thing, I ___ will do for you.

C C/E F

5

f

Say you love, love ___ me for - ev - er, nev - er stop, nev - er what - ev - er. Near and far and al - ways and ev - 'ry -

Dm Em F G⁷ C C/E

4 5

where and ev - 'ry... Say you love, love me for - ev - er, nev - er stop, nev - er what - ev - er.

mf

F Dm Em F G⁷ C F/C

Near and far and al - ways and ev - 'ry - where and ev - 'ry - thing.

C F/C C

1

I love you, al - ways for - ev - er, near and far, clo - ser to - geth - er. Ev - 'ry - where, I will be with you,

mp

F/C C

5 1

ev - 'ry - thing, I will do for you.

ff

Verse 3:
 You've got the most unbelievable blue eyes I've ever seen.
 You've got me almost melting away as we lay there
 Under blue sky with pure white stars,
 Exotic sweetness, a magical time.
 (To Chorus:)

I SWEAR

Words and Music by
GARY BAKER and FRANK MYERS
 Arranged by **DAN COATES**

Moderately slow

The musical score is written in 4/4 time and consists of four systems. The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The tempo is 'Moderately slow' and the dynamics range from *mf* to *mp*. The key signature has one flat (Bb).

System 1: Chords: C, Am, Em. Dynamics: *mf*. Fingerings: 5, 2, 3, 5, 1, 5, 2.

System 2: Chords: F/G, G7, C, Am, Em. Fingerings: 1, 3, 1, 3, 5, 2.

System 3: Chords: F/G, G7, C, F/A, G/B. Dynamics: *mp*. Lyrics: I see the ques - tion in your eyes, - I'll give you ev - 'ry - thing - I can, -

System 4: Chords: C, F, G, Am. Lyrics: I know what's weigh - ing on your mind, - but you can be sure - I'll build your dreams with these two hands, - and we'll hang some mem -

F 2 G7 3 C

I know... my part. 'Cause I'll stand be - side -
 'ries on... the wall. And when there's sil -

F/A G/B C 1 2 F 3 G 4 5

you through - the years, you'll on - ly cry - those hap - py tears -
 ver in - your hair, you won't have to ask if I - still care -

Am C/G

And though I'll make mis - takes,
 'cause as time turns the page,

D7/F# Dm/G G7

I'll nev - er break your heart. } I swear -
 my love won't age at all. }

Am Em

by the moon— and the stars— in the sky, I'll be there..

mf

5 2 1

F G C Am

I swear, like a sha - dow that's by your side,

5 2 1

Em F G Dm7

I'll be there. For bet - ter or worse, till

5 2 1 2 1

G7 Dm7 To Coda

death do us part, I'll love you with ev - er - y beat...

2 1

1. G7 C Am

— of my heart, — I swear. *mp*

Em FIG G7 2. G7 D.S. al Coda

— of my heart, — I swear, —

Coda G7 C

— of my heart, — I swear. *mp*

Am Dm7 G7 C

I swear. *mp*

I WISH IT WOULD RAIN DOWN

Words and Music by
PHIL COLLINS
 Arranged by *DAN COATES*

Moderately slow (♩ = 66)

G **D/F#**

Em **D/F#**

G

mp

You know I nev - er meant to see you a -

D/F#

gain, and I on - ly passed by as a

I Wish It Would Rain Down - 5 - 1

Em

friend.

D/F# G

All this time I stayed out of

D/F# Em

sight, I start-ed won-der-ing why?

Now I,

C D

mf ooh, now I wish it would rain down,

C

down on me. Ooh, yes I wish it would

Dsus C

rain, rain down on me now.

D

Ooh, yes I wish it would rain down, down on

C D Em To Coda

me. Ooh, yes I wish it would rain down on

1. D/F# 2. D/F# C

me. me. *f*

A/G

Though your hurt is gone, mine's

C/G G

hang - ing on in - side.

And I know, oh, it's eat - ing me through ev - 'ry

A/G C/G

night and day. I'm just wait - ing on

G D.S. $\frac{5}{8}$ al Coda

your sign.

Coda

D/F# G

me. mp.

2 1 2 3

Just let it rain.
(slower)

5

Additional Lyrics

2. You said you didn't need me in your life,
Oh I guess you were right,
Ooh I never meant to cause you no pain,
But it looks like I did it again.
3. 'Cause I know, I know I never meant to cause you no pain,
And I realise I let you down,
But I know in my heart of hearts,
I know I'm never gonna hold you again.

IF TOMORROW NEVER COMES

Words and Music by
 KENT BLAZY and GARTH BROOKS
 Arranged by DAN COATES

Slowly $\text{♩} = 80$

G **D/G** **C/G** **G** **Am7**

1. Some-times late at night,

mp
 (with pedal)

D7 **C/G** **G** **Am/G** **G**

I lie a - wake and watch her sleep - ing. She's

D **Am7** **D** **C** **G** **C/G**

lost in peace-ful dreams, so I turn out the lights and lay there in the dark.

G **Am7** **D7**

And the thought cross - es my mind, if I nev - er wake up in the

The musical score is written for piano in G major, 4/4 time, with a tempo of 80 beats per minute. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line. Chord symbols are placed above the vocal line. Fingerings are indicated by numbers 1-5. The first system starts with a piano dynamic marking (mp) and a '(with pedal)' instruction. The second system has a '3' above the first measure of the vocal line. The third system has a '1' below the first measure of the piano line and a '3' below the second measure. The fourth system has a '1' above the first measure of the vocal line and a '4' above the second measure. The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand.

If Tomorrow Never Comes - 3 - 1

C/G G C/G G D Am7

4 2 3

morn - ing, would she ev - er doubt the

D C G C/G G Chorus:

5 1 2 1 5

way I feel a - bout her in my heart. If to - mor - row nev - er

C G

1 2 5 1 3

comes, will she know how much I love her? Did I try in ev - 'ry

mf

D Am7 D C G C/G

4 2 1 1 5 1 5

way to show her ev - 'ry day that she's my on - ly one?

G G/B C D

2 1 2 4 1 1 5

And if my time on earth were through, and she must face this world with -

Em7 Bm7 Em Am7

out me, is the love I gave her in the past gon-na be e-nough to

D G D/G C/G G

last if to-mor-row nev-er comes. 2: 'Cause I've lost loved ones in my

G Am7

So, tell that some-one that you love just what you're think-ing

D C G/B Am7 G

of if to-mor-row nev-er comes.

Verse 2:

'Cause I've lost loved ones in my life
 Who never knew how much I loved them.
 Now I live with the regret
 That my true feelings for them never were revealed.
 So I made a promise to myself
 To say each day how much she means to me
 And avoid the circumstance
 Where there's no second chance
 To tell her how I feel. 'Cause... (To Chorus:)

IF YOU ASKED ME TO

Words and Music by
DIANE WARREN
Arranged by DAN COATES

Moderately Slow

The musical score is written in 4/4 time and consists of four systems of music. Each system includes a piano accompaniment (treble and bass clefs) and a vocal line (treble clef). The tempo is marked 'Moderately Slow' and the dynamics are 'mp' (mezzo-piano). The key signature is B-flat major. The score includes various musical notations such as triplets, slurs, and fingerings. Chord symbols (Bb, C) are placed above the piano parts. The lyrics are written below the vocal line.

System 1: Piano accompaniment starts with a triplet of eighth notes (G4, A4, Bb4) and a fifth fingered eighth note (Bb4). The vocal line begins with a quarter note G4. Chord symbols: Bb, Bb, Bb.

System 2: The vocal line continues with the lyrics: "Used to be that I be- lieved in some - thing, Some - how ev - er since I've been a - round you". Chord symbols: Bb, C.

System 3: The vocal line continues with the lyrics: "used to be that I be - can't go back to be - ing lieved in love. on my own.". Chord symbols: Bb, C.

System 4: The vocal line continues with the lyrics: "It's been a long time since I've had that feel - ing, Can't help feel - ing, dar - lin', since I've found you I could that I've". Chord symbols: Bb, C.

Additional markings include "(Ped. simile)" and fingerings like "5 2 1" and "3".

Bbmaj7
5

love some - one, — I could trust some - one. —
found my home, — that I'm fin - l'y home. —

Em7 **Am7**

I said I'd nev - er let no - bod - y near my heart a - gain, dar - lin',
I said I'd nev - er let no - bod - y get too close to me, dar - lin',

1 5 1 5

Bbmaj7 **Dm/G** **G7**

I said I'd nev - er let no - bod - y in. } But
I said I need - ed need - ed to be free. } *mf*
rit. _____

F **C** **F**

if *a tempo* you asked me to, I just might change my mind and let you

1 2 1 1 2 1 1 2 1 1 2 1

C F C

in my life for - ev - er. — If you asked me to, I just might

4 2 1 2 1 3 5

F Bb

give my heart and stay here in your arms for - ev - er. —

2 1 2 3

Bb C Bb

If you asked me to. If you

2 1 4 1 4 1

1.C Bb C

asked me to.

3 2 1 1 3

2. Bb

ask me to, I will give my world to you, ba-by. I

C7sus4 F7 Bb F/A

need you now. Ask me to, I'll do an-y-thing for you,

Repeat ad lib.

Eb G F C

ba-by, for you, ba-by. If you asked me to,

F C F C

I'd let you in my life for-ev-er.

IF YOU GO

Words and Music by
 JON SECADA and MIGUEL A. MOREJON
 Arranged by DAN COATES

Steady rock tempo

The piano introduction is in 4/4 time. The right hand starts with a melodic line: G4 (finger 5), A4 (finger 2), B4 (finger 1), C5 (finger 3), D5 (finger 4), E5 (finger 2), F5 (finger 1). The left hand plays a bass line: G3 (finger 5), G3 (finger 5), G3 (finger 5), G3 (finger 5), G3 (finger 5), G3 (finger 5), G3 (finger 5), G3 (finger 5). Dynamics include *p* and *cresc.*

Verse:

Am⁷ (3 1) F G (2 1)

mp 1. Tak - ing a day _____ at a time,

The first line of the verse consists of three measures. The right hand has chords: Am7 (3 1), F, and G (2 1). The left hand has a steady bass line. The lyrics are: "1. Tak - ing a day _____ at a time,"

Am⁷ F

deal - ing with feel - ings _____ I

The second line of the verse consists of three measures. The right hand has chords: Am7, F, and F. The left hand has a steady bass line. The lyrics are: "deal - ing with feel - ings _____ I"

G Am (5 1) (5 1)

don't wan - na hide. _____ Learn - ing to love.

The third line of the verse consists of three measures. The right hand has chords: G, Am, and Am (5 1) (5 1). The left hand has a steady bass line. The lyrics are: "don't wan - na hide. _____ Learn - ing to love."

F G

as I go, ba - by,

Am⁷ F G

with - out tak - ing you a - long for a ride.

mf Fmaj⁷ G

mf Tried to find my - self, tried to find the truth,

Fmaj⁷ G F

get out from this shell. Girl, I'm al - most there

G Fmaj⁷ G *Chorus:*

to show you how much I real - ly care. If you go,

cresc. *f*

G Dm

say, "Good - bye." There'll be some - thing miss - ing in --

Am G/B C Am

my life. 'Cause you know that all I real - ly want is

To Coda 1. 2. D.S. al Coda

B^bmaj⁷ Fmaj⁷ G Fmaj⁷ G

you.

Coda

Fmaj⁷ G F G

cresc. sfz

Verse 2:
 Sorry if you felt misled
 But I know what I feel, I know what I said, baby.
 God, I hope you believe, believe in all that we can be,
 The future in us together in love.
 You're the reason I'm strong.
 Don't you think I don't know
 This is where I belong?
 Give me the time to say that you're mine
 To say that you're mine.
 (To Chorus:)

IN THIS LIFE

Words and Music by
MIKE REID and
ALLEN SHAMBLIN
Arranged by DAN COATES

Slowly ♩ = 72

(with pedal)

C 9 Dm 5/3 G 3

frc. Let the *mf* world stop turn - ing, let the

1 2 1 2

C 5/3 F 2 Dm 4/2

sun stop burn - ing, Let them tell me love's not worth— go - ing

2 2

Gus G C/E F G/B

through. If it all falls a - part, I will

C 5 F Dm 5

know deep in my heart the on - ly dream that mat - tered had come

1 1 1

Gsus G C/E F C/G G 1. C

true; in this life I was loved_ by you.

F/A G/B 2. F G/B C F Dm7

you. In this life I was

Gsus G C F/A G/B C

loved_ by you.

mp *dim. e rit.* *p*

Verse 2:
 For every mountain I have climbed,
 Every raging river crossed,
 You were the treasure that I longed to find.
 Without your love I would be lost.
 (To Chorus:)

I'D LIE FOR YOU

(And That's the Truth)

Words and Music by
DIANE WARREN
Arranged by DAN COATES

Moderately slow ♩ = 88

Verse:

1. I'd nev - er tell you one lie, I'd nev - er let you down. I'd nev - er leave, I'd be the
2. Just take a look in my eyes, you'll see a love that's blind. Just take a hold of my hand,

B \flat C B \flat

one who'd al - ways be a - round.
I'll take you to par - a - dise.

Ba - by, give me a
Ain't a star that's too

chance. _____
far. _____

Am F B \flat

I'd pull the sun down from the
Your ev - 'ry wish will be a

sky to light your dark - est night.
wish that I will make come true.

F B \flat C

I would - n't let one drop of
And if you want the moon I

rain fall down in - to your life.
swear I'll bring it down for you.

Put your heart in my
Let me in - to your

B \flat A B \flat

hands. _____
heart. _____

Ba - by, be - lieve me I could
Be - lieve me ba - by, got your

nev - er do you wrong and I would
name carved on my soul, 'cause you're the

A Dm E \flat

nev - er paint your world blue. —
 on - ly one that I'll give it to.

And if some - times it seems I
 Go let them say that I'm a

B \flat /D Csus⁴ C Chorus:

must have lost my mind, I might be fool to act this way, 'cause if I'm

cra - zy, but I'm cra - zy for you. —
 cra - zy, I'm just cra - zy 'bout you. —
cresc.

I'd lie for you and
 I'd lie for you and

F B \flat C F B \flat C

that's the truth.
 that's the truth.

Do an - y - thing you ask me to, wo wo...
 Move moun - tains if you want me to, wo wo...

Dm C B \flat F/A

I'd ev - en sell my soul for you, I'd do it all for you if
 I'd walk a - cross the fire for you, I'd walk on the wire for you if

Gm⁷ 1. Csus⁴ C

you'd just be - lieve in me.
you'd just be - lieve in

mp

1

2. Csus⁴ C Bridge: A^b

me. And you will ne - ver see a day I'll ev - er break your heart, - you'll see the

mp *mf*

B^b

sky fall down be - fore it ev - er gets that far. I'll show you heav - en ev - 'ry sec - ond that you're

C D

in my arms. - Ba - by, I'm cra - zy, but I'm cra - zy 'bout you.

cresc.

1

G C D

I'd lie for you and that's the truth. that's the truth. Do an - y - thing you Move moun - tains if you

G C D Em D

ask me to, want me to, wo wo. I'd ev - en sell my soul for you, I'd do it I'd walk a - cross the fire for you, I'd walk on the

C G/B 1. Am⁷ D

all for you wire for you if if you'd just be - lieve in me. I'd lie for you and

2. Am⁷ Dsus⁴ D *rall.* G

you'd just be - lieve in me. I'd lie for you and that's the truth.

KEY WEST INTERMEZZO

(I SAW YOU FIRST)

Words and Music by
JOHN MELLENCAMP
and GEORGE GREEN
Arranged by DAN COATES

Moderate rock ♩ = 116

Introduction for piano. The music is in 4/4 time, marked 'Moderate rock' with a tempo of 116 beats per minute. The key signature has one flat (B-flat). The introduction consists of two staves of music. The first staff is in treble clef and the second in bass clef. The music features a steady eighth-note bass line and a melody of eighth and quarter notes in the treble. A dynamic marking of *mf* is present. There are fingerings 1 and 2 indicated above the treble staff.

F C/F B \flat /F F C/F B \flat /F F C/F B \flat /F

1. In a hand - painted night, me and Gyp - sy Scot - ty are part - ners

The first line of the song. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "1. In a hand - painted night, me and Gyp - sy Scot - ty are part - ners". The piano part provides a steady accompaniment with chords and moving lines. Chord symbols F, C/F, B \flat /F, and F are written above the treble staff. Fingerings 1 and 2 are indicated above the treble staff.

F C/F B \flat /F F C/F B \flat /F F C/F B \flat /F

at the Ho - tel Fla - min - go, wear - ing black - mar - ket

The second line of the song. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "at the Ho - tel Fla - min - go, wear - ing black - mar - ket". The piano part continues with the same accompaniment style. Chord symbols F, C/F, B \flat /F, and F are written above the treble staff.

F C/F B \flat /F F C/F B \flat /F Gm 7

shoes. This loud Cu - ban band

The third line of the song. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "shoes. This loud Cu - ban band". The piano part concludes with a Gm 7 chord. Chord symbols F, C/F, B \flat /F, and F are written above the treble staff.

Key West Intermezzo - 5 - 1

F C/F B \flat /F F C/F B \flat /F

is cru - ci - fy - ing John Len - non.

Gm 7 F C/F

No one wants to be lone - ly, no one wants to sing the blues.

F B \flat /F F C/F F C/F B \flat /F

2. She's perched like a par - rot on his tux - e - do shout -
3.4. See additional lyrics

F C/F B \flat /F F C/F B \flat /F F C/F B \flat /F

der. What's she doin' with him?

F C/F B \flat /F F C/F B \flat /F F C/F B \flat /F

She could be danc - ing with me.

Gm 7 F C/F B \flat /F

She stirs the ice in her glass with her el - e - gant fin - ger.

F C/F B \flat /F Gm 7

I want to be what she's drink - ing, yeah, I just want to

F C/F F B \flat /F

Chorus:
B \flat

bc. I saw you

F Gm7 F

first. I'm the first one to - night.

B \flat F Gm7

I saw you first, don't that give me the

F B \flat F

right to move a - round in your heart?

Gm7 1. C \sharp 7sus4 F C/F

Ev - ry - one was look - ing, but I saw you first.

F B \flat /F F C/F F B \flat /F

2.
C7sus4

look - ing. but I saw you first.

F C/F

F B \flat /F F C/F F B \flat /F

mf

F C/F F B \flat /F C/F F

dim. *mp*

Verse 3:

On a moon spattered road in her parrot rebozo,
Gypsy Scotty is driving his big, long, yellow car.
She flies like a bird over his shoulder.
She whispers in his ear, "Boy, you are my star."
(To Chorus:)

Verse 4:

In the bone colored dawn, me and Gypsy Scotty are singin',
The radio is playing, she left her shoes out in the back.
He tells me a story about some girl he knows in Kentucky.
He just made that story up, there ain't no girl like that.
(To Chorus:)

I'LL BE THERE FOR YOU

(Theme from "FRIENDS")

Words by
 DAVID CRANE, MARTA KAUFFMAN, ALLEE WILLIS,
 PHIL SOLEM and DANNY WILDE

Music by
 MICHAEL SKLOFF
 Arranged by DAN COATES

Fast rock ♩ = 176

mf

5

Detailed description: This block shows the piano introduction of the song. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The music starts with a treble clef staff containing a series of eighth and sixteenth notes, with a '5' above the first measure. The bass clef staff contains a simple harmonic accompaniment of quarter notes. The dynamic marking 'mf' is placed in the first measure.

G

1 2 5 4

mp

1. So, no one told you life was gon - na be this
 2. You're still in bed at ten and work be - gan at

Detailed description: This block contains the first two lines of the vocal melody. The treble clef staff has a 'G' chord symbol above the first measure. The melody is written in eighth and quarter notes. There are fingerings '1 2' above the first two notes and '5 4' above the last two notes. The bass clef staff provides a simple accompaniment. The dynamic marking 'mp' is in the first measure.

F 5 1 G

way. eight. Your job's a joke, you're broke, your
 You've burned your break - fast, so far.

Detailed description: This block contains the third and fourth lines of the vocal melody. The treble clef staff has 'F 5 1' and 'G' chord symbols above the first and second measures respectively. The melody continues with eighth and quarter notes. The bass clef staff continues the accompaniment.

Bm F

love life's D. O. 1.3. It's like you're
 ev - 'ry - thing is great. 2. Your moth - er

mf

Detailed description: This block contains the fifth and sixth lines of the vocal melody. The treble clef staff has 'Bm' and 'F' chord symbols above the first and second measures respectively. The melody concludes with eighth and quarter notes. The bass clef staff continues the accompaniment. The dynamic marking 'mf' is in the fifth measure.

I'll Be There for You - 6 - 1

Am

G

al - ways stuck — in sec - ond gear, — and it
warned you there'd — be days like these. — But she

F

C

Dsus⁴

has - n't been — your day, your week, — your
did - n't tell — you when the world — has month, or ev - en your
cresc. poco a poco you down to your

D

G

C

B

year. knees, But that } I'll — be there for — you —

D

G

— when the rain starts — to fall. I'll — be

C D

there for you like I've been there be

Detailed description: This system of music is in G major and 4/4 time. It features a piano accompaniment with a steady bass line and a treble line with chords and moving lines. The lyrics are: 'there for you like I've been there be'. The first measure has a C chord, and the second measure has a D chord. There are fermatas over the words 'you' and 'be'.

G C D

fore. I'll be there for you 'cause you're

Detailed description: This system continues the piano accompaniment. The lyrics are: 'fore. I'll be there for you 'cause you're'. The first measure has a G chord, the second has a C chord, and the third has a D chord. There are fermatas over the words 'be' and 'you'.

To Coda 1.

there for me, too.

mf

Detailed description: This system includes a first ending. The lyrics are: 'there for me, too.'. The first measure has a G chord, and the second has an F chord. The piano accompaniment features a melodic line in the treble clef and a bass line. There are fermatas over the words 'me,' and 'too.'. The dynamic marking *mf* is present. A 'To Coda' symbol is above the first ending.

2. G

Detailed description: This system includes a second ending. The lyrics are: 'there for me, too.'. The first measure has a G chord. The piano accompaniment continues with a melodic line in the treble clef and a bass line. There are fermatas over the words 'me,' and 'too.'. A '2.' is written above the first measure.

C

mf No one could ev - er know — me, no one could ev

Em

er see — me since you're the on - ly one — who

Am

knows what it's like to be — me. Some - one — to face —

C/G

— the day — with, make it — through all — the rest — with,

F C/E D C/E D

some - one I'll al - ways laugh with. Ev - en at my worst, I'm best with

Em C D

you.

G C D

D.S. al Coda

I'll be there for you

Coda

G C

I'll be there for you

D G

when the rain starts to fall. I'll be

C D

there for you like I've been there be

G C D

fore. I'll be there for you 'cause you're

F G

there for me, too.

rit. e dim.

mf

I'LL NEVER GET OVER YOU GETTING OVER ME

Words and Music by
DIANE WARREN
Arranged by DAN COATES

Moderate ballad

The musical score is written for piano in 4/4 time, marked 'Moderate ballad'. It consists of four systems of music, each with a vocal line and a piano accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano) and *mp* (mezzo-piano). Chord symbols are placed above the piano part.

System 1: The piano part begins with a treble clef and a bass clef. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a half note G4. The piano accompaniment starts with a quarter note G2, followed by a half note G2, and then a quarter note G2. The lyrics 'I hear you're' are written under the vocal line.

System 2: The piano part continues with a treble clef and a bass clef. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano accompaniment starts with a quarter note G2, followed by a half note G2, and then a quarter note G2. The lyrics 'tak - ing the town - a - gain, smile so the hurt - won't show;' are written under the vocal line.

System 3: The piano part continues with a treble clef and a bass clef. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano accompaniment starts with a quarter note G2, followed by a half note G2, and then a quarter note G2. The lyrics 'good time friends.. I don't think that you think - of me, see you go. But the tears just won't go - a - way, you're on your lone - li - ness' are written under the vocal line.

System 4: The piano part continues with a treble clef and a bass clef. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano accompaniment starts with a quarter note G2, followed by a half note G2, and then a quarter note G2. The lyrics 'own - now and I'm a - lone and free. found - me, looks like it's here to stay. I know that I should get on - I know that I ought to find -' are written under the vocal line.

E7/G# 2 1 F 3 G 4 2

— with my life,— but a life lived with- out— you could nev - er be right.— } As long—
 — some - one new.— All I find is my - self— al - ways think - ing of you.— }

F C/E Dm7 G F Dm7

— as the stars— shine down— from the heav - ens, long as the riv - ers run—

mf

G F C/E Dm7 G7

— to the sea,— I'll nev - er get o - ver you— get - ting o - ver

1. C 5 1 Bb/C 5 1 2 C 1 3

me. I try to me.

mp

B \flat /C C7 F C/E

No mat-ter what I do, each night's a life-time to live through. I

f

Dm7 B \flat maj7

can't go on— like— this; I need— your touch. You're the

mf

G G7 F C/E

on - ly one I've ev - er loved. And— as long as the stars— shine down—

Dm7 G F Dm7 G

— from the heav - ens, long as the riv - ers run— to the sea,— I'll

F C/E Dm7 G7 C

nev-er get o - ver you — get - ting o - ver me. I'll

5 1 1 5 1 2 1

F C/E Dm7 G7 F C/E G

nev-er get o - ver you — get - ting o - ver, I'll nev-er get o - ver you—

mf

1 2 3 4 1 2 5 1

F C/E Dm7 G7

— get - ting o - ver, I'll nev-er get o - ver you — get - ting o - ver

mp

3 3 2 5 1

C Fm/C C

me.

rit. *p*

5 1 1 2 4 5 1 3 2 3 1 5 1 5

KILLING ME SOFTLY (WITH HIS SONG)

Words by
NORMAN GIMBLE

Music by
CHARLES FOX
Arranged by DAN COATES

Moderately slow

Am⁷ Dm⁷ G⁷

Strum - ming my pain ___ with his fin - gers, ___ sing - ing my life ___ with his words.

C Am⁷ D⁷

Kill - ing me soft - ly with his ___ song, kill - ing me soft -

G F C

ly with his ___ song. Tell - ing my whole ___ life with his ___

F B^b A

___ words. Kill - ing me soft - ly ___ with his ___ song.

Verse: Dm

mp

1. I heard he sang a good song, I heard he had
2. I felt all flushed with fever, em-bar-rased by

F Dm G7

a style. the crowd. And so I came to see him to
I felt he found my let-ters and

Am7 Dm

lis-ten for a while. read each one out loud. And there he was
I prayed that he

G7 C B E

this young boy, would finish, a stran-ger to my eyes,
but he just kept right on.

Chorus: Am7

Am7 Dm7 G7

Strum-ming my pain with his fin-gers, sing-ing my life with his words.

C Am⁷ D⁷

Kill - ing me soft - ly with his song. kill - ing me soft -

1 2 3 4 2

G F C

ly with his song. Tell - ing my whole life with his

1 2 1

F B^b

words. Kill - ing me soft - ly with his

1.2. A

song. *mp*

3. A

song. *mp*

1 1 2 1

Verse 3:
 He sang as if he knew me,
 In all my dark despair.
 And then he looked right through me
 As if I wasn't there.
 But he was there, this stranger
 Singing clear and strong. (To Chorus:)

THE KEEPER OF THE STARS

Words and Music by
KAREN STALEY, DANNY MAYO and DICKEY LEE
Arranged by DAN COATES

Slowly ♩ = 78

The musical score is written for piano in 4/4 time, with a tempo of 78 beats per minute. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature has one flat (Bb).

System 1: The piano part begins with a *p* dynamic. The bass line has fingerings 6, 8, 1, 2. The system concludes with the chords F, C/E, and Dm.

System 2: The vocal line begins with a *mp* dynamic. The lyrics are: "It was no soft moon-light ac - ci - dent, on your face, me find - ing ob, how you". The piano accompaniment continues with a steady bass line.

System 3: The vocal line continues with the lyrics: "you. shine! Some - one had a hand in it It takes my breath a - way". The piano accompaniment includes fingerings 3, 6, 2, 1, 2.

System 4: The vocal line concludes with the lyrics: "long be - fore we ev - er knew. eyes. Now, I just just to look in - to your eyes. I know I". The piano accompaniment includes fingerings 5, 4.

C/B

Dm

B \flat

can't be - lieve —
don't de - serve —

you're in my
a trea - sure like

life,
you.

F

Gm

Heav - en's smil - in'
There — real - ly

down — on me
are — no words

as I look at you to -
to show my grat - i -

C \sharp sus \sharp

C

F/A

B \flat

night.
tude.

I tip my

hat

C

Am

B \flat

to the keep - er of the
stars.

He sure knew what he was

Gm C7 F

do - in' when he joined these two hearts.

Bb C

I hold ev - ry - thing when I hold you in my

Am Bb F/A Gm

arms. I've got all I'll ev - er need

1. C7 Bb F C7

1. thanks to the keep - er of the stars.

2.
C⁷ F

thanks to the keep - er of the stars.

C/E Dm

mp It was no ac - ci - dent. me find - ing

B^b F

you. Some - one had a hand in it

Gm C⁷ F B^b/C C⁷ F

long be - fore we ev - er knew. *dim. e rit.*

LANE'S THEME

Composed by
BILL CONTI
Arranged by DAN COATES

Slowly, with expression ♩ = 60

p *legato*

G Am/G G

1 2 3 4

♩ (with pedal)

Am/G G Am G/B C Am/D

Em C D Em

Em C D

mp

(*simile*)

Em C Am

1. B7 Em 2. D

G C G/B D G C G/B

Am G D/F# C G/B Am D

C G/B Am D7 G

molto rit. e dim. *a tempo mp*

C D G

C Am D7sus4

G Am/G G

Am/G G/G Am G/B

C D C/E G/D D7 C G/B Am7 G

LIKE A PRAYER

Words and Music by
 MADONNA CICCONE and PAT LEONARD
 Arranged by DAN COATES

Tempo ad lib.

Dm C/D Gm/D Dm

mp Life is a mys - ter - y, ev - 'ry - one must

1 5

C/D Gm/D Dm C7/E F Bb

stand a - lone. I hear you call my name and it

1 5 1 2

F/C C Dm

feels like home.

1 5 1 5

Like a Prayer - 8 - 1

Moderate Dance beat

F

C

When you call my name — it's like a lit - tle prayer. —

mf

5 1 1 3 1 3 2

Bb

F/A

F/D Gm/D F

— I'm down on my knees, — I wan - na take you there. In the mid - night hour. —

2 3 1 5 3

C

Bb

F/A

F/D Gm/D

— I can feel — your power — just like a prayer, — You know I'll take you

1 2 2 1 1 1 1 5

Bb

F

C

Dm

there. I hear your voice, — it's like an an -
there. Like a child — you whis - per soft -

mp

1 2 1 1 1 5

Bb F

gel ly sigh - ing. to me. I have no choice, You're in con - trol. I hear your Just like a

1 4 2 1 2 5

C Bb F

voice, child, feels like fly - ing. now I'm danc - ing. I close my eyes, It's like a dream,

1 5 3 1 3

C Dm Bb

Oh God, I think I'm fall - ing no end and no be - gin - ning. out of the You're here with

2 3 2

F C F

sky, I close my eyes. me, it's like a dream. Heav - en help me. Let the choir sing. } When you call my name.

mf

1 5

C Bb F/A F/D Gm/D

— it's like a lit - tle prayer. — I'm down on my knees, — I wan-na take you

F C Bb F/A

there. In the mid-night hour — I can feel — your power — just like a prayer. —

1. 2.

F/D Gm/D F/D Gm/D F

— You know I'll take you — You know I'll take you there. When you call my name there. In the mid-night hour. *f*

C Bb F/A F/D Gm/D

— it's like a lit - tle prayer. — I'm down on my knees, — I wan-na take you — I can feel your power — just like a prayer. — You know I'll take you

Dm C/D Dm C/D

there.

mp *cresc.*

Dm C/D Dm C/D

Life is a mys - ter - y. — Ev - 'ry-one must stand a - lone. —

mf

Dm C7/E F Bb

I hear you call my name and it

cresc.

F/C C Dm C/D

feels like home. Just like a prayer your voice can take me there.

mp

Dm C/D Dm

mf Just like a muse to me, you are a mys-ter-y. *f* Just like a dream,

C/E Bb F/A Bb C F/C C

you are not what you seem. Just like a prayer, no choice, your voice can take me

F C Bb

f (there.) Just like a prayer, I'll take you there. It's like a dream to

1. F/A C 2. F/A C Dm

me. me. *sfz*

THE LIVING YEARS

By
MIKE RUTHERFORD and B.A. ROBERTSON
Arranged by DAN COATES

Moderately (♩ = 100)

♩ G

mf

1. Ev - ery gen - er - a - tion
crum - pled bits of pa - per

filled with im - per - fect thought; and

all of their frus - tra - tions, I'm a -
stilt - ed con - ver - sa - tions,

beat - ing on your door. I
fraid that's all we've got. You

The Living Years - 4 - 1

F6

know that I'm a pris-ner to all my fath-er held so dear, I
say you just don't see it, he says it's per-fect sense, you

Am

know that I'm a hos-tage to all his hopes and fears. I just
just can't get a-gree-ment in this pres-ent tense. We all

C/D D7

wish I could have told him in the liv-ing
talk a dif-ferent lan-guage, talk-ing in de-

G

years. fense. 1. 2. Oh, 2.3. Chorus Say it

G C

loud, *f* say it clear,

Am7 D7

you can lis - ten - as well as you

G


hear. It's too late

C

when we die to ad -

Am7 D7 G

mit we - don't see eye - to eye.

1.2. *D.S.*  for lyrics 3 & Chorus and lyrics 4 & Chorus (no repeat) | 3.

3. So we Say it

4. *Am7*

C/D *D7* *G*
rit. *mp*

Additional Lyrics

3. So we open up a quarrel
Between the present and the past.
We only sacrifice the future,
It's the bitterness that lasts.
So don't yield to the fortunes
You sometimes see as fate.
It may have a new perspective
On a different day.
And if you don't give up, and don't give in
You may just be O.K.

Chorus:

4. I wasn't there that morning
When my father passed away.
I didn't get to tell him
All the things I had to say.
I think I caught his spirit
Later that same year.
I'm sure I heard his echo
In my baby's new born tears.
I just wish I could have told him
In the living years.

Chorus:

LOVE IS

Words and Music by
 JOHN KELLER, TONIO K.
 and MICHAEL CARUSO
 Arranged by DAN COATES

Slowly

p legato

Pedal throughout

Am

Ab+

mp

They say it's a riv - er that cir - cles the earth,

C/G

D7/F#

a beam of light shin - ing to the edge of the un - i - verse.

Love Is - 6 - 1

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F 3 4 G F

It con - quers all. It chang - es ev -

G Am 1 5

'ry - thing. 1. They say it's a bless - ing,
(See additional lyrics)

Ab+ C/G 4

they say it's a gift. They say it's a mir - a - cle, and I be -

D/F# F 3 4 G

lieve that it is. It con - quers all.

F G

But it's a mys - ter - y.

C/E 4 F 2 G C/E 4 F 2

mf 1.3. Love breaks your heart. Love takes no less

G 2 4 3 C/E 4 F G 2

than ev - 'ry-thing. Love makes it hard, and it

1.

Bb 4/2 To Coda Dm/G 5/1 3/1 G7

fades a - way so eas - i - ly.

2.
 Dm/G G7 Am7 Fmaj7

beau-ty that re-mains. *f* Look at this place, it was

G/B F/C C/E

par - a - dise but now it's dy - ing.

Dm7 C/E F Dm7 C/E

I'll pray for love. I'll take my

G

chan - ces that it's not too late.

D.S. al Coda

Coda

G7sus G7 C/E F

eas - i - ly. Love breaks the chains.

G C/E F G

Love aches for ev - ry - one of us.

C/E F G

Love takes the tears and the pain and it

Bb Dm/G G7

turns it in - to the beau - ty that re - mains.

C/E F Gsus G C/E F

mp

Gsus G C/E F Gsus G

B \flat Dm/G Am7

4 2 4 2 3 1 5 2 1

rit. *p*

Additional Lyrics:

2. In this world we've created,
 In this place that we live,
 In the blink of an eye, babe,
 The darkness slips in.
 Love lights the world,
 Unites the lovers for eternity.

Love breaks the chains.
 Love aches for every one of us.
 Love takes the tears and the pain
 And it turns it into
 The beauty that remains.

LOVE IS A WONDERFUL THING

Words and Music by
MICHAEL BOLTON
 and **ANDY GOLDMARK**
 Arranged by **DAN COATES**

Moderate Rhythm and Blues (♩=124)

F C F C F C F C

F/C C F/C C F/C C F/C C

C

Birds fly, they don't think twice, they simply spread their wings.
 The only thing a river knows, is runnin' to the sea.

F

The sun shines, it don't ask why.
 And ev'ry spring when a flower grows.

C F/C C

or what the whole thing means.
it hap-pens nat - 'ral - ly.

The same ap - plies to
The same mag - ic when you're

F/C C F/C C F

you and I,
in my arms,

we nev - er ques - tion that.
no log - ic can de - fine.

Am

So good, it's un - der - stood.
Don't know why, just feel so right.

C/G F/G G C

Ain't no con - jec - ture, just a }
I on - ly know it hap - pens } mat - ter of fact. }
ev - er - y time. } Love

Am G

— is a won - der - ful thing, — makes you smile_ through the

C/E F C Am

pour - ing rain... Love_ — is a won - der - ful thing, —

Dm7 F/G G C

I'll say it a - gain_ — and a - gain... Turn your world in - to

Am D/F# F C/G

one sweet dream,_ — take your heart_ — and_ — make it sing._ — Love,_ —

To Coda

1. C F/C C F/C C

Dm F/G

love is a won-der-ful thing. *mf*

2. C F/C C F/C C

thing.

Em7 Am7

mf Oh, when the cold wind blows, I know you're gon - na

Dm7 C/E

be there to warm me. Oh, that's what keeps me go - in', and

Fmaj7

F/G

our sweet love will keep on grow-in', just keeps grow-in'.

C F/C C F/C C F/C C F/C C D.S. al Coda

Love

mf Love, love is a won-der-ful...

Love, love, love, love is a won-der-ful... Love is a won-der-ful,

C/G Am7 Dm7 Dm7/G Play 3 times C

won-der-ful thing... Love is a won-der-ful thing.

F/C C C Dm/G C

MENTAL PICTURE

Words and Music by
 JON SECADA and
 MIGUEL A. MOREJON
 Arranged by DAN COATES

Moderately slow ♩ = 84

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. Each system includes a piano accompaniment (treble and bass clefs) and a vocal line (treble clef). The piano accompaniment features chords and melodic lines, often with fingerings indicated by numbers 1-5. The vocal line includes lyrics and dynamic markings such as *mp* and *mf*. The lyrics are: "1. I've been a - void - ing things I'm miss - ing. Then you came in - to my life a brand new flow - er. — Ba - by, — a re - mind - er of what hap - pi - ness is like — on the".

System 1: Chords G, A, Bm, Em⁷, A/B. Dynamics: *mp*. Fingerings: 5, 4, 2, 5.

System 2: Chords G, A, Gmaj⁷, A, Bm. Dynamics: *mf*. Fingerings: 1, 4, 5.

System 3: Chords Em⁷, A/B, Gmaj⁷, A, G, A. Fingerings: 5, 1.

System 4: Chords Bm, Em⁷, A/B, Gmaj⁷, A. Fingerings: 1.

Gmaj7 A G A G A

oth - er side. (Why can't I feel?_) Say - ing my blind side.

Chorus: G D

And if a men - tal pic - ture's all I

f (with pedal)

Bm7 C

got to go on, for a while or more, girl, you

G A

know I'll al - ways think of you, think of you. And if a

D Bm7

men - tal pic - ture's all I got to go

on, I know you're a picture to re-mem

ber. And if a

To Coda

1. 2. D.S. al Coda

mp *p*

mp *rit.* *p*

Coda

D

Verse 2:
 Time was of the essence,
 And as usual the day turns into minutes.
 Sharing love and tenderness,
 That's the nerve you struck in me that sent a signal.
 To the other side,
 (Girl, I don't know)
 Saying my blind side.
 And if a ... (To Chorus:)

LOVE WILL KEEP US ALIVE

Words and Music by
 JIM CAPALDI, PETER VALE
 and PAUL CARRACK
 Arranged by DAN COATES

Moderately slow ♩ = 88

The musical score is arranged in four systems. The first system shows the piano introduction with a treble clef and a key signature of one sharp (F#). The tempo is 'Moderately slow' at 88 beats per minute. The first system includes a treble staff with a melodic line and a bass staff with a simple accompaniment. Chords G and Em7 are indicated above the treble staff. The second system continues the piano introduction with a C chord. The third system begins the vocal entry with a 'diminuendo' marking and a 'mp' dynamic. The lyrics are: '1,4.) I was stand - ing, wor - ry, found you,'. The fourth system continues the vocal line with lyrics: 'all a - lone — a - gainst the world out - side. You were some - times you've — just got to let it ride. The world is there's no more — emp - ti - ness in - side. When we're'.

C Dsus⁴

search - ing
chang - ing
hun - gry,

for a place to
right be - fore your
love will keep us a -

hide. _____
eyes. _____
live. _____

D G

Lost and lone - ly, _____
Now I've found you, _____

(Instrumental solo...)

now you've giv - en me the
there's no more _____ emp - ti -

Em C

will to sur - vive. _____
ness in - side. _____

When we're _____
When we're _____

hun - gry. _____
hun - gry. _____

mf

D⁷/sus⁴ To Coda

love will keep us a - live. _____
love will keep us a - live. _____

1. G _____

2.) Don't you _____

mp

2.3. G C

...end solo) } *cresc.* *f*

I would die for you,

Em

climb the high - est moun - tain.

Am⁷ D C/C

Ba - by, there's noth - ing I would - n't do.

decresc.

D/B D/A D.S.

3.) Now, I've do. *decresc.* 4.) I was

D. D/C D/B D.S. al Coda D/A

◆ Coda

G Em7 1 C

When we're hun - gry. —

mp

D7sus4 D G 1 Em7 1

love will keep us a - live. —

When we're

C D7sus4 D G 1

hun - gry. —

love will keep us a - live. —

mp

rit. *p*

MACARENA

Words and Music by
ANTONIO ROMERO
 and **RAFAEL RUIZ**
Arranged by DAN COATES

Dance beat ♩ = 88

Introduction for piano. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked as 'Dance beat' with a quarter note equal to 88 beats per minute. The piece begins with a treble clef and a bass clef. The treble staff starts with a treble clef and a key signature of one sharp. The bass staff starts with a bass clef and a key signature of one sharp. The music is marked 'mf' (mezzo-forte). The introduction consists of four measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef.

Vocal line 1. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked as 'Dance beat' with a quarter note equal to 88 beats per minute. The piece begins with a treble clef and a bass clef. The treble staff starts with a treble clef and a key signature of one sharp. The bass staff starts with a bass clef and a key signature of one sharp. The music is marked 'mf' (mezzo-forte). The vocal line consists of three measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef.

Da - le_a tu cuer - po_a - le - grí - a Ma - ca - re - na que tu cuer - po_es pa' dar - le_a - le -

Vocal line 2. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked as 'Dance beat' with a quarter note equal to 88 beats per minute. The piece begins with a treble clef and a bass clef. The treble staff starts with a treble clef and a key signature of one sharp. The bass staff starts with a bass clef and a key signature of one sharp. The music is marked 'mf' (mezzo-forte). The vocal line consists of three measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef.

grí - a_y co - sa bue - na. Da - le_a tu cuer - po_a - le - grí - a Ma - ca - re - na,

Vocal line 3. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked as 'Dance beat' with a quarter note equal to 88 beats per minute. The piece begins with a treble clef and a bass clef. The treble staff starts with a treble clef and a key signature of one sharp. The bass staff starts with a bass clef and a key signature of one sharp. The music is marked 'mf' (mezzo-forte). The vocal line consists of three measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef.

eh, Ma - ca - re - na. Da - le_a tu cuer - po_a - le -

Macarena - 4 - 1

grí - a Ma - ca - re - na que tu cuer - po es pa' dar - le a le - grí - a y co - sa - bus - na.

Da - le a tu cuer - po a le - grí - a Ma - ca - re - na, eh, Ma - ca - re - na. Ma - ca -

G
re - na tie - na un no - vio que se lla - ma, que se lla - ma de a - pe - lil - do Vi - to -

ri - no. Y en la ju - ra de ban - de - ra del mu - cha - cho

se la dió con dos a - mi - gos, Ma - ca - re - na tie - ne un no - vio que se

lla - ma, que se lla - ma de a - pe - lli - do Vi - to - ri - no y en la

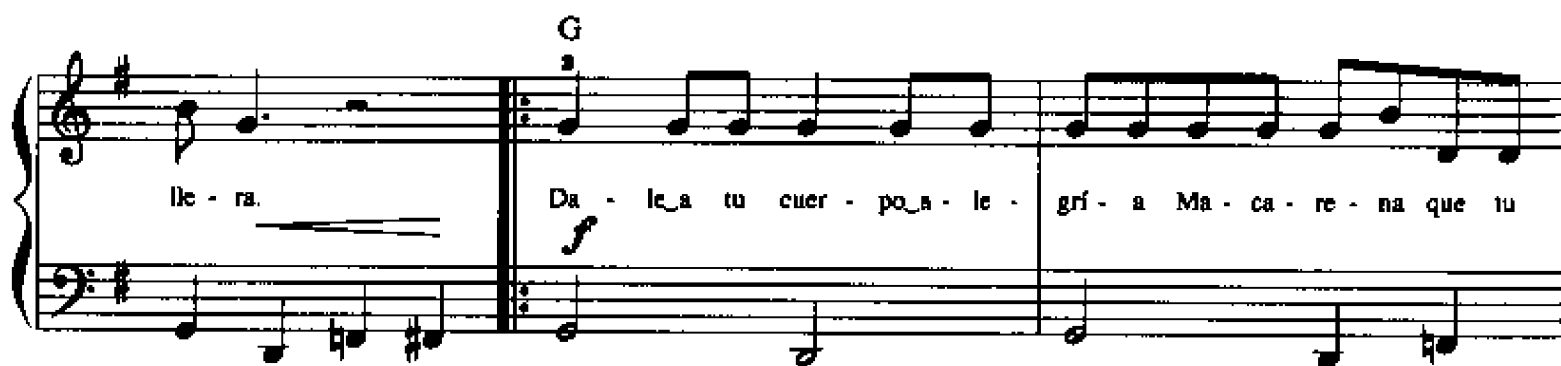
ju - ra de ban - de - ra del mu - cha - cho se la dió con dos a -

mi - gos. mi - gos. Ma - ca - re - na, Ma - ca - re - na, Ma - ca -

re - na, que te gus - tan los ve - ra - nos de Mar - be - lla. Ma - ca -



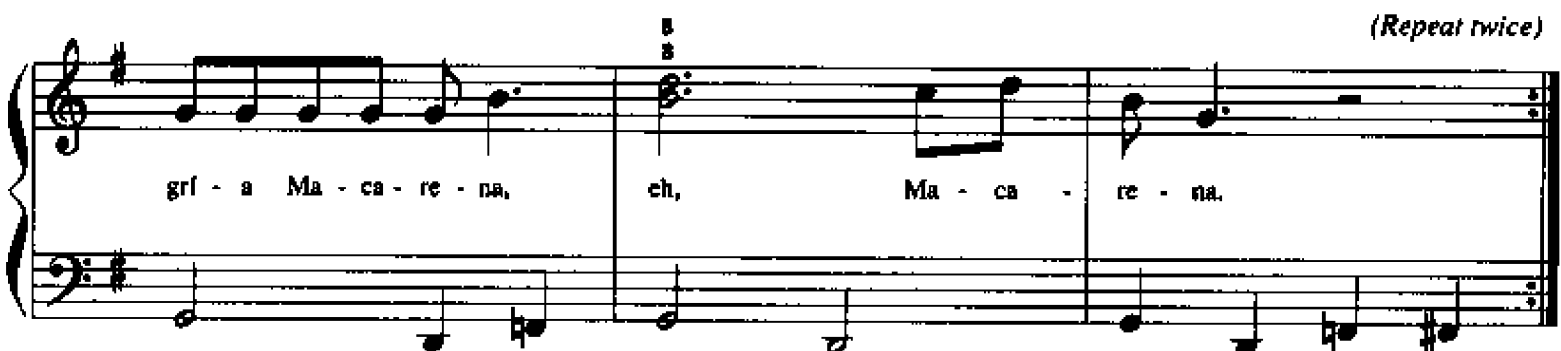
re - na, Ma - ca - re - na, Ma - ca - re - na, que te gus - ta la mo - vi - da gue - ri -



lle - ra. Da - le_a tu cuer - po_a - le - grí - a Ma - ca - re - na que tu



cuer - po_a pa' dar - le_a - le - grí - a, y co - sa bue - na. Da - le_a tu cuer - po_a - le -



grí - a Ma - ca - re - na, eh, Ma - ca - re - na. *(Repeat twice)*



Da - le_a tu cuer - po_a - le - grí - a Ma - ca - re - na, eh, Ma - ca - re - na! 8va 8vb

MORE THAN WORDS

Lyrics and Music by
BETTENCOURT, CHERONE
Arranged by DAN COATES

Moderate rock ballad ♩ = 92

mp

5

The piano introduction consists of two staves in G major, 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The piece begins with a mezzo-piano (mp) dynamic and a piano number of 5.

G C Am⁷

mp

Say - in' "I love you" is not the words I

The first vocal line is set in G major, 4/4 time. The melody is written on a treble clef staff with a mezzo-piano (mp) dynamic. The lyrics are: "Say - in' 'I love you' is not the words I". Chords G, C, and Am⁷ are indicated above the staff.

C D⁷ G C

want to hear from you. It's not that I want you

The second vocal line continues in G major, 4/4 time. The melody is on a treble clef staff. The lyrics are: "want to hear from you. It's not that I want you". Chords C, D⁷, G, and C are indicated above the staff.

Am⁷ C D⁷ Em

not to say, but if you only knew how

The third vocal line is in G major, 4/4 time. The melody is on a treble clef staff. The lyrics are: "not to say, but if you only knew how". Chords Am⁷, C, D⁷, and Em are indicated above the staff.

More Than Words - 5 - 1

Am D7 G Bm/F#

cas - sy it would be — to show — me how — you feel,...

Detailed description: This system contains the first four measures of the piece. The key signature has one sharp (F#). The first measure has an Am chord and the lyrics 'cas - sy'. The second measure has a D7 chord with a fingering '4 1' above it and the lyrics 'it would be — to show —'. The third measure has a G chord and the lyrics 'me how — you feel,...'. The fourth measure has a Bm/F# chord. The piano accompaniment consists of a simple bass line.

Em Am D7

— more than words — is all you have — to

Detailed description: This system contains the next three measures. The first measure has an Em chord and the lyrics '— more than words —'. The second measure has an Am chord with a fingering '6 2 2' above it and a dynamic marking 'mf', with the lyric 'is'. The third measure has a D7 chord and the lyrics 'all you have — to'. The piano accompaniment continues with a steady bass line.

G7 C Cm

do to make — it — real. Then you would - n't have — to say —

Detailed description: This system contains the next three measures. The first measure has a G7 chord and the lyrics 'do to make — it —'. The second measure has a C chord and the lyrics 'real. Then you would - n't have — to say —'. The third measure has a Cm chord with a fingering '5 1' above it. The piano accompaniment features a more active bass line with some chords.

G Em7 Am

— that you love — me. 'cause I'd al -

Detailed description: This system contains the final three measures. The first measure has a G chord with a fingering '2 1' above it and the lyrics '— that you love — me. 'cause I'd al -'. The second measure has an Em7 chord. The third measure has an Am chord. The piano accompaniment continues with a simple bass line.

D G G/B

read - y know. What would you

mp

The first system of music consists of three measures. The first measure has a D chord and the lyrics 'read - y'. The second measure has a G chord and the lyrics 'know. What'. The third measure has a G/B chord and the lyrics 'would you'. The piano part features a steady bass line with eighth notes in the right hand.

D Em C

do if my heart was torn in two? More than words

The second system consists of three measures. The first measure has a D chord and the lyrics 'do if my heart'. The second measure has an Em chord and the lyrics 'was torn in two?'. The third measure has a C chord and the lyrics 'More than words'. The piano part continues with a consistent bass line and right-hand accompaniment.

Am D7

to show you feel that your love for me is real.

The third system consists of three measures. The first measure has an Am chord and the lyrics 'to show you feel'. The second measure has a D7 chord and the lyrics 'that your love for me is real.'. The piano part maintains the same accompaniment style.

G G/B D

What would you say if I took

The fourth system consists of three measures. The first measure has a G chord and the lyrics 'What'. The second measure has a G/B chord and the lyrics 'would you say'. The third measure has a D chord and the lyrics 'if I took'. The piano part concludes with a final chord in the right hand.

Em C

— those words — a - way? — Then you could — n't make — things new —

cresc.

Am D7 G

— just by say - in' "I — love you." —

C G/B Am7 G/B C D7

mf More than

1. G C G/B Am7 D7

words.

Em C

— those words — a - way? — Then you could - n't make — things new —

cresc.

Am a D7 G

— just by say - in' "I — love you," —

f


C G/B Am7 G/B C D7

mf More than

I. G C G/B Am7 D7

words.

THE MOST BEAUTIFUL GIRL IN THE WORLD

Composed by 

Arranged by DAN COATES

Moderately

Musical score for piano and voice. The score is in 4/4 time and consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features various chords and fingerings, with some measures marked with *mf* (mezzo-forte) and *f* (forte). The lyrics are: "Could you be the Most Beautiful Girl in the World? It's plain to see, you're the reason that God made a girl. When the day..."

Chords and fingerings shown in the score include: *F*, *C/F*, *Bbmaj7*, *C*, *F*, *C/F*, *Bbmaj7*, *F*, *C/F*, *Bbmaj7*, *F*, *C/F*, *Dm*, *C*, *Bb*, *Am7*, *Gm/C*.

Fingerings and accents are indicated throughout the score, such as *mf* and *f*.

The Most Beautiful Girl in the World - 3 - 1

F C/F B♭maj7 Dm C/D

turns in - to the last day - of all time,
get through days - when I can't - get through hours.

mf

5 2 1 3 1 2 3 1

B♭maj7 C/B♭ F B♭maj7

I can say - I hope you - are in these - arms of mine -
I can try, - but when I do - I see you and I'm de - voured.

4 2 3 3 2 3 2

F C/F B♭maj7 C/B♭ F C/F

And when the night falls be - fore -
Who'd al - low a face -

2 3 3 2

B♭maj7 Dm C/D B♭maj7 C/B♭

that day - I will cry, - I'll cry tears of joy, -
to be as soft as a flower? - I can bow -

3 1 5 4 3 3

F C/F Bbmaj7 F C/F

'cause af-ter and feel you, all one can do is die. proud in the face of this power.

Dm C Bb Am7 Gm/C F C/F

Could you be *mf* the Most Beau-

Bbmaj7 F C/F Bbmaj7 C

ti-ful Girl in the World? It's plain to

F C/F Bbmaj7 F C/F

see, you're the rea-son that God made a girl.

Dm C Bb Am7 Gm/C 1. 2. F

f How can I- *mp*

NOW AND FOREVER

Music and Lyrics by
RICHARD MARX
 Arranged by **DAN COATES**

Slowly ♩ = 80

G C/G G C/G

G D/F# Em

1. When - ev - er I'm wear - y from the
 2. Some - times I just hold you, from the
 3. (Instrumental)

Am Em/G D G D/F#

bat - tles that rage in my head, see you make sense of I'm hold - ing a

Em Am Em/G D

mad - ness when my san - i - ty hangs by a thread.
 for - tune that heav - en has giv - en to me.

C B7 Em Em/D

mf

I lose my way, but still you seem to un - der -
 I'll try to show you each and ev - 'ry way - I
 Un - til the day the o - cean does - n't touch the

A7/C# Am7 G/D D7 To Coda ⊕

stand. _____ Now and for - ev - er, _____ I will be _____ your
 can, _____ now and for - ev - er, _____ I will be _____ your
 sand, _____ now and for - ev - er, _____ I will be _____ your

1. G C/G 2. G C/G

man. _____

B7 Em C G D

mf

Now I can rest _____ my wor - ries and al - ways be sure _____

Em C G D Em C

1 3 2 5

that I won't be a - lone an - y - more. If I'd on - ly known

G D Am7 Cm6 D.S. al Coda

3 1 2 3

— you were there — all the time, all the time.

⊕ Coda

G C/G Am7

man. Now and for - ev - er,

mp

3

C/D D C

2 5 4 2

I will be your man.

3

Cm G C/G D/G G

5 3 4 3 1

p rit. poco a poco *pp*

1 4

ONE MOMENT IN TIME

Words and Music by
ALBERT HAMMOND and JOHN BETTIS
Arranged by DAN COATES

Slowly, with expression

p

1 4 5 4

mp

Each day I live heart I want to be a day to

G C C/E

give sweet, the best of me. I'm on-ly one but not a-

F 1. G G/B

lone. all My fin-est day is yet un-known. I broke my

2.3.

G F/G G7 C Am

mains. I want one mo-ment in time when I'm

mf

Dm G F G

more than I thought I could be, when all of my dreams are a

C Am Dm7 G F/G G

heart - beat a - way and the an-swers are all up to me. Give me

C Am Dm7

one mo - ment in time when I'm rac - ing with des - ti -

The image shows a piano score for the song 'One Moment in Time'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (F major/D minor) and the time signature is 3/4. The score includes various musical notations such as chords (G, F/G, G7, C, Am, Dm, Dm7), triplets, and dynamics like *mf*. The lyrics are written below the vocal line.

G F G7 C Am7

ny; then in that one mo-ment of time, — I will

1 2 1 1 1 2 1 3 5

Dm7 To Coda G7 C

feel, I will feel e - ter - ni - ty.

mf

Am Fmaj7/G D.S. al Coda

I've lived to

mp

1 3 1 5

Coda G7 C

feel e - ter - ni -

mf

C Ab C

ty. You're a win - ner for a life-time

f mf

Ab Gsus4 G

if you seize that one mo - ment in time, make it

cresc. 3

A7sus4 A7 G/A A D Bm

shine. Give me one moment in time when I'm

f *meno mosso*

Em A G A

more than I thought I could be, when all of my dreams are a

D Bm Em7 A G/A A7

heart-beat a-way and the answers are all up to me. Give me

D Bm Em7

one moment in time when I'm rac-ing with des-ti-

The image shows a piano accompaniment for the song 'One Moment in Time'. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The key signature is D major (two sharps) and the time signature is 4/4. The first system starts with a treble clef and a key signature change to D major. The piano accompaniment features chords and triplets. The second system continues the melody with more triplets. The third system includes a section with a 3/4 time signature. The fourth system concludes the piece with a final triplet. The lyrics are written below the vocal line, and the piano part includes dynamic markings like 'f' and 'meno mosso'.

A

G

A7

D

Bm7

ny;

then

in that one

mo-ment in time, — I will

Em7

A7sus4

A7

D

be,

I will

be, — I will be

free.

*rit.**ff* tempo

Bm

G

Em/A G/A

D

I will be

free!

Extra Lyrics

I've lived to be
 The very best.
 I want it all,
 No time for less.
 I've laid the plans,
 Now lay the chance
 Here in my hands.

From the TriStar Pictures Feature Film "ONLY YOU"

ONCE IN A LIFETIME

Words and Music by
 WALTER AFANASIEFF, MICHAEL BOLTON
 and DIANE WARREN
 Arranged by DAN COATES

Slowly $\text{♩} = 50$

F Gm⁷ C B^b/D

mp Some peo-ple fill their lives with emp - ty nights and days that slip a -
 Some peo-ple live their lives in com - pro - mise and hide their dreams a -

Dm Gm⁷ C A/C

way. Some search till the end of time, but nev - er find the o - pen arms of
 way. Some nev - er take the chance with - in their hands to claim the prize they

Dm F/C Bm⁷(ϕ 5)

fate. One mo - ment comes a - long, and some-one hands your
 make. When faith is all you need to hold the hand of

B \flat **B \flat m** **Csus⁴** **C \flat**

1 4 1 2 3 4 5 1

dreams to you, and all at once your dreams come true. } Once in a
des - ti - ny, and find the love that's meant to be. }

F **Dm** **B \flat /D** **C \flat /E** **F**

life - time, you find the one you real - ly love, for

1 5 5 2 1 5 5

Dm **F/C** **Gm⁷** **C**

3 5 1 4 3 2 1

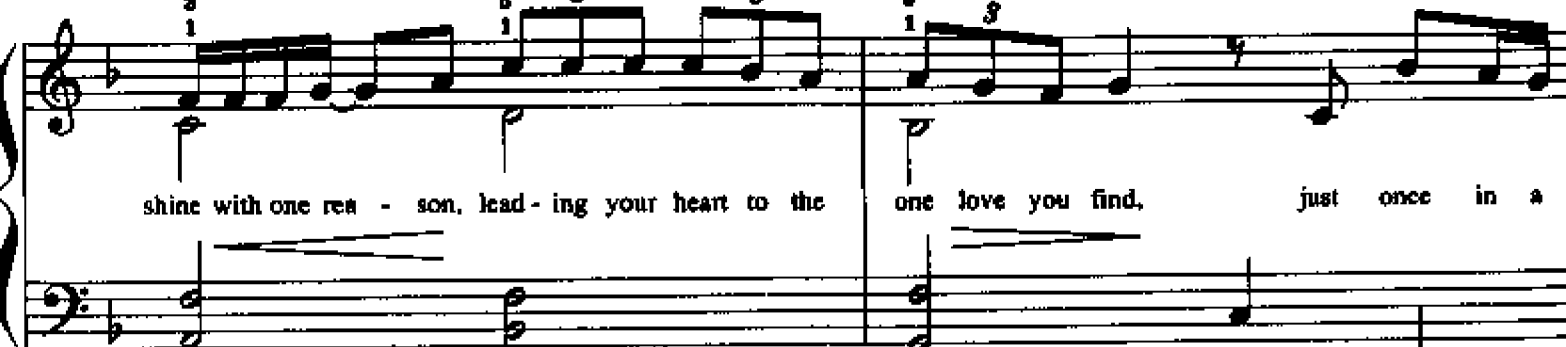
now and for - ev - er, one love that nev - er ends. Once in a

F **Dm** **B \flat /D** **C \flat /E** **A \flat /C \flat** **Dm**

life - time, when ev - 'ry star that lights the sky will


To Coda 

F/A B \flat Gm⁷ C⁷



shine with one rea - son, lead - ing your heart to the one love you find, just once in a


1. F Dm B \flat C⁷sus⁴ C⁷



life - time.

mp

2. F D \flat B \flat /D \flat



life - time. If you be - lieve in the pow - er of

A \flat /C G \flat /B \flat A \flat /C D \flat A \flat /C



love, then you be - lieve that dreams come true. Mag - ic will fill your heart when that

B^bm⁷ B^b7 F B^bmaj⁷

mo - ment comes a - long just once in your life.

F/C A/C# Dm F/A B^b C⁷sus⁴ C *D.S. al Coda*

Once in a

mp

Coda **F Dm B^b C⁷**

life - time. — Just once in a

mp *p*

F Dm B^b B^b/C C F

life - time. —

dim. e rit. *pp*

ONE OF US

Words and Music by
ERIC BAZILIAN
Arranged by DAN COATES

Slowly $\text{♩} = 88$

Am F C G

p *legato*

(with pedal)

Am F C G Am F

cresc. *mf*

C G Am F C G

1. If

Am F C G Am F

mp

God had a name, — what would it be and would you call it to his face,
God had a face, — what would it look like and would you want to see,

C G Am F C G

if you were faced with him in all his glo - ry? What would you ask if you had
if see - ing meant that you would have to be - lieve in things like heav - en and in

Am F C G Fmaj^7

just one ques - tion? And yeah, yeah,
Je - sus and the saints and all the pro - phets. } And yeah, yeah,

G Fmaj^7 G

God is great. Yeah, yeah, God is good.

Fmaj^7 G Fmaj^7 Am F

Yeah, yeah, yeah, yeah, yeah. What if God was one of us? —
cresc.

C G Am F C G

Just a slob like one of us? Just a

Am F C G 1. Am F

strang - er on a bus tryin' to make his way home.

mp

C G 2.3. Am F C G

2. *mf* home, home,

mp He's tryin' to make his way just tryin' to make his way

Am F C G Am F

home, home,

back up to heav - en all a - like a ho - ly roll - in' lone, stone.

C G Am F C G To Coda

No - bod - y call - ing on the phone,
Back up to heav - en all a - lone,

'cept for the Pope, may - be, in
just tryin' to make his way

Fmaj7 G Am F

Rome.
cresc.

f

C G Am F C G D.S. al Coda

decrease.

And

Coda F#

home.

No - bod - y call - ing on the phone.

'cept for the Pope, may - be, in
rit. e dim.

Rome.
p

OPEN ARMS

Words and Music by
 STEVE PERRY and
 JONATHAN CAIN
 Arranged by DAN COATES

Slowly $\text{♩} = 92$

F **C/E** **B^b/D**

Ly - ing be - side you, here in the dark,
 Liv - ing with - out you, liv - ing a - lone.

mp

Dm

Am/C

B^b

B^b/C

F

feel - ing your heart - beat with mine.
 This emp - ty house seems so cold.
 Soft - ly you
 Want - ing to

C/E

B^b/D

Dm

Am/C

whia - per, you're so sin - cere. _____
 hold you, want - ing you near. _____
 How could our love be so
 How much I want - ed you

B^b

Gm

blind? _____ We sailed on to - goth - er, _____ we
 home. _____ But now that you've come back, _____ turned

Dm 5 3 C/E 3 1 F C

drift - ed a - part,
night in - to day,
and here I you —
are need by my to

B♭ 2 C/B♭ B♭ B♭/C C♯

side. }
stay. } *cresc.* So now I

F 6 3 Am 6 1

come to you with o - pen arms, *mf*

B♭ 3 B♭7 2 1

noth - ing to hide, be - lieve what I say. So

F
3 3

Am

here I am with o - pen arms,

B^b

E^b7

hop - ing to see what your love means to me; o - pen

dim.

F

1.

C/E

B^b/D

arms,

mp

Dm

Am/C

B^b

1 2 1

2. F/E^b

B^b/D

E^b7

F

mp

rit. e dim.

p

1
3
4

Dm⁷

Gm⁷

do what - ev - er it
go the dis - tance this
takes, fol - low through
time, see - ing more

Dm⁷

Gm⁷

with the prom - ise I
the high - er I
made, put it
climb that the

A^b

B^b/C

all on the line, — what I hope for at last — would be mine } if I could
more I be - lieve, — all the more that this dream — will be mine }

F

C

reach high - er. — just for one

Gm⁷ **B^b** **B^b/C**

mo - ment, touch the sky, from that one mo - ment in my life, I'm gon - na

F **C**

be _____ strong - er, _____ know that I've

Gm⁷ **B^b** **B^b/C**

tried my ver - y best, I'd put my spir - it to the test, if I could
die.

1. **B^b maj⁷** **F**

reach... *mp*

2.
D[♯]maj⁷ Cm⁷

reach...
mf

D[♯]maj⁷ C^{sus}⁴ C D

cresc. *f*

If I could

G D

reach high - er, just for one

ff

Am⁷ C C/D

mo - ment, touch the sky. from that one mo - ment in my life, I'm gon - na

G D

be _____ strong - er, _____ know that I've

Am⁷ 1. C C/D

tried my ver - y best, I'd put my spir - it to the test, if I could

2. C C/D VC

spir - it to the test, if I could reach.

mf

cresc.

QUIT PLAYING GAMES

(With My Heart)

Words and Music by
 MAX MARTIN and HERBERT CRICHLAW
 Arranged by DAN COATES

Bright rock tempo

G Am

be. } Some - times I wish I could turn back time, im -
see? }

F G

pos - si - ble as it may seem. But I wish I could so

Am F

bad, ba - by. Quit play - ing games with my
cresc.

G Am F

heart, with my heart, my heart.
f

1. G Am

I should have known from the start. My heart, my

F G 2. G D/F#

heart, my heart. 2. I live my I should have known from the

Em F

start. My heart, my heart. Quit play - ing

Esus⁴ E Am Am/G

games. **ff** Ba - by, ba - by, the love that we had was so

Fmaj7 **F** **G** **Am**

strong. Don't leave me hang- ing here for - ev - er. Oh, ba - by, ba - by,

Am/G **Fmaj7**

this is not right. Let's stop this to - night. Quit play - ing games with my

G **Am** **F**

heart, with my heart, my heart.

G **D/F#** **Em** **F**

I should have known from the start. My heart, my

1. **G** **F** 2. **F**

heart. Quit play - ing games with my Quit play - ing games!

Inspired by the Columbia Pictures Feature Film "THE PRINCE OF TIDES"

PLACES THAT BELONG TO YOU

Lyrics by
ALAN and MARILYN BERGMAN

Music by
JAMES NEWTON HOWARD
Arranged by DAN COATES

Moderately Slow

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system is an instrumental introduction with a tempo marking of 'Moderately Slow'. The second system contains the first line of lyrics: 'Morn - ings, eve - nings,'. The third system contains the second line: 'days that hur - ry past, dreams that should have last - ed.' The fourth system contains the third line: 'Mo - ments, ho - urs, slip - ping by as we'. The score includes various musical notations such as dynamics (mf, p, mp), articulation (legato), and fingering numbers (1-5). Chord symbols are placed above the staff, and bass line fingering is shown below the staff.

Gm7 Gm7/C C F Am7

told each oth - er se - crets. Some - how, I'll

cresc. *mf*

Gm7 C C/Bb Am7 Dm7

nev - er let go of the mem - 'ries.

Gm7 Gm/C C Dm Dm/C

Some - thing al - ways seems to re - mind - me of

Bb F/A Gm7 Gm7/C A7/C# Dm Dm7

how it was, of what it was, when it was all there

dim.

G7sus $\frac{5}{4}$ G7 C Cmaj7 Fmaj7
 was. *mp* Laugh - ter, love songs,

Dm7 $\frac{3}{3}$ Dm7/G $\frac{3}{3}$ $\frac{3}{1}$ G $\frac{4}{2}$
 foot - steps that I hear make me think you're near me.

C $\frac{5}{5}$ Cmaj7 Fmaj7 Dm7
 Po - ems, pic - tures, let - ters nev - er mailed,

Gm7 $\frac{3}{1}$ Gm7/C C $\frac{2}{1}$ $\frac{3}{1}$ F $\frac{3}{2}$ Am7 $\frac{5}{1}$ $\frac{2}{2}$ Eb Cm7 $\frac{5}{1}$
 boats that nev - er sailed. *mf* Re - mem - ber, but ev - en if we can't be to -

The musical score is written for piano and voice. It consists of four systems of music. Each system has a treble and bass clef staff. The first system starts with a G7sus chord and a 5/4 time signature. The second system has a Dm7 chord and a 3/3 time signature. The third system has a C chord and a 5/5 time signature. The fourth system has a Gm7 chord and a 3/4 time signature. The lyrics are: 'was. Laugh - ter, love songs, foot - steps that I hear make me think you're near me. Po - ems, pic - tures, let - ters nev - er mailed, boats that nev - er sailed. Re - mem - ber, but ev - en if we can't be to -'. Dynamics include mp, p, and mf.

Am7 Dm7 Gm7 Gm7/C Dm Dm/C

geth - er, we're more for hav-ing loved one an- oth - er. We

Bb F/A Eb D/F#

shared the sky, we learned to fly.

G Bm7 Fmaj7 Dm7

Some - day, when some - one else - 's arms are a -

Bm7 Em7 Am7 Am7/D

round - us, when time has put some dis - tance be -

Em Em/D C G/B

tween us, the years will kind-ly show how

Am7 G/B C C/D B7/D#

mem-ories come and go; they hap-pen slow like the

E(addF#) E G/A A7 D Dmaj7

tides. There

mf dim. *mp*

Gmaj7 Em7

are qui-et pla-ces in my heart,

RESTLESS HEART

Words and Music by
 ANDY HILL and
 PETER CETERA
 Arranged by DAN COATES

Moderate, steady beat

The musical score is written in G major (one sharp) and 4/4 time. It consists of a piano introduction and three systems of piano accompaniment with vocal lines. Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *mp*. Chord symbols are placed above or below the piano parts.

System 1: Piano introduction. Treble clef, bass clef. Dynamics: *mf*. Chords: D, Dsus2, Dsus4, D, Em7, Em7/A.

System 2: Vocal line and piano accompaniment. Lyrics: "I don't wan - na lose you, I don't want you walk - in' a - way. Tell me where you want me, an - y time, I don't care." Dynamics: *mp*. Chords: D, Dsus2, Dsus4, D, Em7.

System 3: Vocal line and piano accompaniment. Lyrics: "We're so good to - geth - er, tell. Tell me when you need me, ba - me it's for - ev - er, 'cause I wan - na stay. by, when you need me, I will be right there." Dynamics: *mp*. Chords: Em7/A, D, Dsus2.

Dsus4 D Bm7 G A7

I'll be damned if I'm liv - ing with - out you. And as long -

mf

Bm7 G A7 Bb C/Bb

as I live you will know, I just wan - na build my

Bb C/Bb Gm7 A7sus4

world a - round you, don't want you to go -

cresc.

A7 D Em

Don't leave me here with my rest - less heart,

f

Em/A D G/D

the one you filled with e - mo - tion, ba - by, right from the start.

Em Em7/A Bm7 Em7 Em7/A

'Cause the hard - est part is be - ing a - lone with my rest -

1. G G/A D Dsus2 Dsus4 D

less heart, with my rest - less heart.

2. G A7sus4 A7 D

less... Don't leave me here with my rest -

Em Em/A D G/D

less heart, — the one you filled with e-mo- tion, ba-by, right from the start. —

Em Em7/A Bm7 Em7 Em7/A

— 'Cause the hard- est — part — is be - ing a - lone — with my rest- dim.

1. G A7sus4 A7 D 2. G

less heart... Don't leave me here with my rest- less heart, —

G/A D Dsus2 Dsus4 D

with my rest - less heart. rit. mp

THE RIVER

Words and Music by
VICTORIA SHAW and GARTH BROOKS
Arranged by DAN COATES

Slowly ♩ = 76

(R.H.)
p

1. You know a

mp

C F/C C

dream is like a riv - er, ev - er chang - in' as it flows. And the

F C/E Dm⁷ G

dream - er's just a ves - sel that must fol - low where it goes. Try - ing to

C F/C C Am F

learn from what's ___ be - hind you, ___ and nev - er know - ing what's ___ in store ___ makes each

C F/C C G7 C F/C C

day a con - stant bat - tle ___ just to stay be - tween ___ the shores. And I will

C F/C C F/C C

sail my ves - sel ___ 'til the riv - er runs ___ dry. ___ Like a

F C/E Dm7 G Am G/B

bird up - on ___ the wind, these wa - ter's are ___ my sky. I'll nev er

C F/C C F

reach my des - ti - na - tion if I nev - er try, So, I will

Detailed description: This system contains the first two measures of the piece. The first measure has a treble clef with a C chord and a bass clef with a C chord. The second measure has a treble clef with an F/C chord and a bass clef with an F chord. The lyrics are 'reach my des - ti - na - tion' and 'if I nev - er try, So, I will'.

C F/C C G7 To Coda

sail my ves - sel 'til the riv - er runs dry.

Detailed description: This system contains the next two measures. The first measure has a treble clef with a C chord and a bass clef with a C chord. The second measure has a treble clef with an F/C chord and a bass clef with an F chord. The third measure has a treble clef with a C chord and a bass clef with a C chord. The fourth measure has a treble clef with a G7 chord and a bass clef with a G7 chord. The lyrics are 'sail my ves - sel 'til the riv - er runs dry.' The system ends with a Coda symbol.

C

1. 2. Too man - y And there's

Detailed description: This system contains the next two measures, each with two first and second endings. The first measure has a treble clef with a C chord and a bass clef with a C chord. The second measure has a treble clef with a C chord and a bass clef with a C chord. The lyrics are '1. 2. Too man - y' and 'And there's'.

Am F C F

bound to be rough wa - ters and I know I'll take some falls. But with the


Detailed description: This system contains the final two measures. The first measure has a treble clef with an Am chord and a bass clef with an Am chord. The second measure has a treble clef with an F chord and a bass clef with an F chord. The third measure has a treble clef with a C chord and a bass clef with a C chord. The fourth measure has a treble clef with an F chord and a bass clef with an F chord. The lyrics are 'bound to be rough wa - ters and I know I'll take some falls. But with the'.

D.S. al Coda 


Dm⁷ **C/E** **F** **G⁷sus⁴** **G⁷**



Good Lord as my cap- tain, I can make it through them all. Yes, I will


Coda 

C **F** **C** **F/C** **C**



Yes, I will sail my ves- sel 'til the

G⁷ **F** **G** **C**



riv - er runs dry. *dim.* *mp*

Verse 2:

Too many times we stand aside
 And let the waters slip away
 'Til what we put off 'til tomorrow
 Has now become today.
 So, don't you sit upon the shoreline
 And say you're satisfied.
 Choose to chance the rapids
 And dare to dance the tide.
 Yes, I will... (To Chorus:)

SAVE THE BEST FOR LAST

Words and Music by
 WENDY WALDMAN, JON LIND
 and PHIL GALDSTON
 Arranged by DAN COATES

Slowly

The musical score is written in 4/4 time and B-flat major. It consists of four systems of music. The first system shows the piano introduction with a melody in the right hand and a bass line in the left hand. The second system begins the vocal entry with the lyrics "Some - times the snow". The third system continues the vocal line with lyrics "comes down in June, some-times the sun you came to me when some sil - ly girl". The fourth system concludes the vocal line with lyrics "goes 'round the moon. I see the pas- had set you free. You won-dered how". The score includes various musical notations such as dynamics (mp, mf, simile), articulation (accents, slurs), and fingering numbers. Chord symbols are placed above the staff, and fingerings are indicated by numbers 1-5.

Save the Best for Last - 4 - 1

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C B \flat F/A

sion in— your eyes, some-times it's all—
 you'd make— it through, I won-dered what.

B \flat C *To Coda* F

a big— sur-prise. 'Cause there was a time—
 was wrong— with you. 'Cause how could you give—

B \flat F/A Gm7 C7

when all— I did— was wish. you'd tell me this— was
 your love. to some— one else— and share your dreams. with

F Cm7 B \flat /D

love. It's not the way I hoped,—or— how I planned,— but
 me? Some-times the ver-y thing—you're— look-ing for— is the

some-how one thing it's e - nough. And But now we're stand - ing face - to face,

E_b *B_b/D* *C* *B_b*

1 4 1 4 2

is - n't this world a cra - zy place? Just when I thought

F/A *B_b* *C* *Dm*

1 4 3 4 1 5 3

our chance. has passed you go and save the best for last.

C *B_b* *F/A* *B_b* *C*

4 2 5 1 4 1 3 2

1. All of the nights

B_b *F/A* *C* *E_b* *B_b/D* *F*

4 1 4 2 1 1

mp *mf*

2. Some - times the ver - y thing - you're look - ing for is the

F *Cm7* *B_b/D*

1 5 1 2 1 5 1 3 2 1

mf

The musical score is written for piano and voice. It consists of three systems of music. The first system contains the first two lines of the main melody. The second system contains the third line. The third system contains the fourth line, which ends with a Coda symbol. The score includes various musical notations such as notes, rests, dynamics (mp, pp, rit.), and chord symbols (Eb, Bb/D, C, F, Bb, F/A). Fingerings and articulation marks are also present.

Chord symbols: Eb, Bb/D, C, F, Bb, F/A.

Dynamics: mp, pp, rit.

Tempo/Performance: *D.S. al Coda*

Lyrics:

one thing you can't see. Some-times the snow—

Coda

You went and saved the best. for last.

Additional Lyrics

Sometimes the snow comes down in June,
 Sometimes the sun goes 'round the moon.
 Just when I thought our chance had passed,
 You go and save the best for last.

SAY YOU'LL BE THERE

Words and Music by
SPICE GIRLS
 and **ELIOT KENNEDY**
 Arranged by **DAN COATES**

Moderate dance beat

Am

I'm giving you ev - 'ry - thing, all that joy

Fm

can bring, this I swear.

Am

Last time that we had this con - ver - sa - tion, I de - ci - ded we should be friends.

C

Am

But now we're go - ing 'round in cir - cles, tell me

F C Am⁷

will this dé - ja vu nev - er end? Now you tell me that you've

D⁷ F C

fall - en in love, well I nev - er, ev - er thought that would be.

Am D F

mf This time, you got to take it eas - y, throw - ing far too much e - mo - tion at me.

C B^b/C F

But an - y fool can see they're fall - ing, I got to

A^b/B^b *Gsus⁴* *Am*

make you un - der - stand. *f* I'm giv - ing you ev -

cresc.

D *Fm* *C*

'ry - thing, — all that joy — can bring, — this I swear.

Am *D* *Fm*

And all that I want — from you — is a pro - mise you — will be there.

C *Am* *D*

— Say you will be there. *f* I'm giv - ing you ev - 'ry - thing, — all that joy —

Fm C Am

— can bring, — this I swear. And all that I want —

D Fm C

— from you — is a pro - mise you — will be there.

Verse 2:
 If you put two and two together,
 You will see what our friendship is for.
 If you can't work out the equation
 Then I guess I'll have to show you the door.
 There is no need to say you love me,
 It would be better left unsaid.

I'm giving you everything,
 All that joy can bring,
 This I swear.
 And all that I want from you
 Is a promise you will be there.

SEND ME A LOVER

Words and Music by
 RICHARD HAHN and
 GEORGE THATCHER
 Arranged by DAN COATES

Moderately slow

Piano introduction in F major, 4/4 time. The right hand features a melodic line with fingerings 2, 2, 1, 2, 1, 2. The left hand provides a bass line with fingerings 1, 4, 4, 4. The dynamic is *mf*.

F **Dm⁷**

mp

I was - n't search - ing
 It still as - tounds me,
 to end this hurt - ing,
 the way you found me,
 but out of no - where you made me
 it's al - most too good to be

Csus⁴ **C** **F**

feel.
 true.
 I cried a - bout it,
 From our first meet - ing,
 I lied a - bout it,
 I had the feel - ing

Dm⁷ **Csus⁴** **C** **B^b** **Dm**

and tried to doubt this could be
 the rest of my life I'd spend with
 real.
 you.
 You've touched me far too deep for
 I just can't turn my back on

C B \flat Dm Csus 4 C

this to be de - nied.
what I know is true.

on - ly my fear stands in our way.
I'm in - to you in ev - 'ry way.

cresc.

F Fmaj 7

Send me a lov - er, _____

some - one to be - lieve _____ in.

F 7 B \flat

Please send me some - one that I can hold.

F Am

Send me a lov - er, _____

a new be - gin - ning,

Cm B \flat E \flat B \flat

some - one to take a - way the cold and give me

To Coda

D \flat F/C Bm7(\flat 5) B \flat C7

back what I've been miss - ing. all the love that waits in - side your

1. F 2. F

heart. heart.

mp

Am7 B \flat

I thought that love was on - ly a word I'd nev - er feel, all the

Dm

B♭

Dm⁷

pas - sion I hold in - side was

just a dream.

Am⁷

B♭

But out of your heart you spoke to me

all that I'd im - ag - ine, and I've

Gm⁷Csus⁴

C

D.S.  al Coda

fall - en so in love with

you.

Coda

F

B♭

F/A

Gm⁷C⁷

F

heart,

all the

love that waits in - side your

heart.

*mp**dim. e rit.*

SET THE NIGHT TO MUSIC

Words and Music by
DIANE WARREN
 Arranged by **DAN COATES**

Moderate Ballad (♩ = 63 M.M.)

F

Oh, and it's just like a dream, like some ro-man-tic

Gm7

fan - ta - sy. Dar - ling, come and hold me close.

F C/F Bb

We could be mak-

C Bb/D C/E

ing love, and with the slight - est touch

C Chorus: E

we could set the night to

A 4 2 1 1

mus - ic. We could

2

5 E

4 2 1 1

set the night to mus - ic. We could

2

A 4 2 1 1

5

B/ D# 4 2 1 1

do what we want to do. It would

2

3 1 5 2

A/ C# 5 4 1 1

2

A 4 2

on - ly take me and you to set the night to mus -

1 5

To Coda ⊕ 3 1

D 4 2

1 5

1. E 3 1

ic.

2 4

C 3 1

mp

2

5

2. E 5 C/F

3 1 2 3 5 4 2 1

ic. *mp* *mf*

1 2 4

C/F F

F/G

4 2 1

Gm7 F

C/F F C/Bb

4 5 1 1 5

mf The mo-ment is ours to take,

Bb C Bb/D

3 4 4

and with the love we make, and with the

C/E 1 C D.S. $\text{\textcircled{C}}$ *al Coda* $\text{\textcircled{C}}$

slight - est touch we could

Coda $\text{\textcircled{C}}$ C 3 1 D 4 2 E

set the night to mus - ic.

5 2 1 3

mf

D E

3 1 4 5

Set the night to mus - ic.

1 5 4 1 5

Additional Lyrics

Let's find a rhythm all our own,
 Melt into it nice and slow.
 Love ourselves away from here.
 Your heart beating next to mine,
 Perfect love in perfect time.
 Watch the world just disappear.
 The moment is ours to take,
 And with the love we make
 We could.... (to Chorus)

SOMEBODY'S CRYING

Words and Music by
CHRIS ISAAK
Arranged by DAN COATES

Smoothly ♩ = 116

mp

mf

1. I know some-bod-y and they cry for you. —
2. I know some-bod-y and they called your name —

They lie a-wake at night and dream of you. —
a mil-lion times and still you nev-er came. —

I bet you nev-er e-ven
They go on lov-ing you

know they do, — but
just the same. — I know that

some-bod-y's cry-in'.
some-bod-y's try-in'.

1. *Bb* *F*
2. *Bb* *F*

So

F B \flat F B \flat F B \flat

please re - turn the love - you

F B \flat F B \flat F B \flat

took from me or please just

F B \flat F B \flat F Dm

let me know if it can't be me. I know when some - bod - y's ly - in.

B \flat F Dm *To Coda* B \flat F

I know when some - bod - y's ly - in.

F B \flat F B \flat F B \flat

mp

1. F B \flat 2. F B \flat F Dm

I know that some- bod - y's ly - in'.

mf

B \flat F Dm B \flat F

I know that some - bod - y's ly - in'.

D.S. al Coda \diamond

Coda \diamond B \flat F Dm B \flat F

mp

Verse 3:
 Give me a sign and let me know we're through,
 If you don't love me like I love you.
 But if you cry at night the way I do,
 I'll know that somebody's lyin'.

SOMETHING HAPPENED ON THE WAY TO HEAVEN

Words and Music by
PHIL COLLINS and
DARYL STUERMER
Arranged by DAN COATES

Brightly (♩ = 120)

B♭maj7 C

B♭maj7 C

B♭maj7 C

B♭maj7 C

B♭

C

B♭

C

1. 4. We had a life, we had a love,

B♭

C

B♭

C

but you don't know what you've got 'til you lose it.

B♭

C

B♭

C

B♭

C

Well, that was then and this is now, and I want you back.

Gm7 Dm Bb C 1. Bb C
 How man - y times can I say I'm sor - ry? — Yes, I'm

Bb Bb C 2. 3. 4. Bb C
 sor - ry? — Oh, you know

F Bb C F
 you can run — and you can hide, — but

Bb C Dm C
 I'm not leav - ing 'less — you come with — me.

F Bb C F
 We've had our prob - lems but I'm on your side. —

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line and a piano accompaniment line. The piano accompaniment includes chord symbols (Gm7, Dm, Bb, C, F) and fingering numbers (1, 2, 3, 4, 5) for the left hand. The vocal line includes lyrics and rests. The score is in a 4/4 time signature.

To Coda ♩ 1.

Dm Gm C Dm C B \flat C

You're all I need, — please be - lieve — in me. *mf*

B \flat C B \flat C B \flat C

me. *mf* They say you can't take it with you when you

go, and I — be - lieve it.

Gm7 Am7

But tak - ing what I've got or be - ing here with

The image shows a piano accompaniment and vocal line for the song 'Something Happened on the Way to Heaven'. The score is written in 4/4 time and features a key signature of one flat (Bb). The piano part includes chords and fingerings, while the vocal part includes lyrics and dynamics like *mf*. The score is divided into two systems, with a 'To Coda' section and a first ending. The lyrics are: 'You're all I need, please believe in me. They say you can't take it with you when you go, and I believe it. But taking what I've got or being here with'.

The musical score is written for piano and voice. It consists of three systems of staves. The first system contains the vocal line with lyrics: "you, you know... I'd... I'd rath-er leave it." The piano accompaniment includes a Coda section and chords: Bb, F/C, C, and D.C. at Coda. The second system continues the piano accompaniment with chords: F, Bb, C, and F. The third system features two first endings: the first ending has chords F, Bb, C, and Dm7; the second ending has chords C and F. Fingerings and dynamics like *mf* and *sfz* are indicated throughout.

Extra Lyrics:

2. How can something so good, go so bad,
How can something so right, go so wrong,
I don't know, I don't have all the answers,
But I want you back,
How many times can I say I'm sorry?
3. I only wanted you as someone to love,
But something happened on the way to heaven,
It got a hold of me, and wouldn't let go,
And I want you back,
How many times can I say I'm sorry?

SOMETHING TO TALK ABOUT

Words and Music by
SHIRLEY BIKHARD
Arranged by DAN COATES

Moderate beat

mf

mf

C

Peo - ple are talk - ing,
I feel so fool - ish,

talk - ing 'bout peo - ple.
I nev - er no - ticed.

mp

F

I hear them whis - per,
You'd act so ner - vous,

you won't be - lieve it.
could you be fall - ing for me?

Something to Talk about - 4 - 1

They think we're lov - ers
It took a ru - mour

kept un - der cov - ers.
to make me won - der.

C

I just ig - nore it,
Now I'm con - vinced

but I'm

they keep say - ing we
go - ing un - der.

Am7 Bb

5 3 4 2

1
laugh just a lit - tle too loud,
Think - ing 'bout you ev - er - y day,

mf

Am7 Bb Eb

4 3 5 4 2

1
stand just a lit - tle too close,
dream - ing 'bout you ev - er - y night,

we stare
hop - ing

just a lit - tle too long.
 that you feel the same way.

May - be they're see - ing
 Now that we know it,

some - thing we don't, dar - lin'.
 let's real - ly show it, dar - lin'.

Let's give them some - thing to talk a - bout.

Let's give them some - thing to talk a - bout.
 A lit - tle mys - t'ry to fig - ure out.

C C/E G7 Am7

Let's give them some-thing to talk a - bout. How a - bout love?

Detailed description: This system contains the first line of music. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal line. Chord symbols C, C/E, G7, and Am7 are placed above the staff. Fingering numbers (1-5) are shown above notes in the vocal line. The piano accompaniment includes a bass line and a treble line with various chord voicings and fingerings.

Bb F 1. Ab 2. Ab C C7/E G7

mf

Detailed description: This system contains the second line of music. It features a first ending (1.) and a second ending (2.) for the piano accompaniment. Chord symbols Bb, F, Ab, C, C7/E, and G7 are placed above the staff. The dynamic marking *mf* is present. Fingering numbers are shown above notes in the piano accompaniment.

C C7/E G7 C C7/E G7

Detailed description: This system contains the third line of music. Chord symbols C, C7/E, and G7 are placed above the staff. The piano accompaniment continues with various chord voicings and fingerings.

Am7 Bb F Ab C

cresc. *f* *ff*

Detailed description: This system contains the fourth line of music. Chord symbols Am7, Bb, F, Ab, and C are placed above the staff. Dynamic markings *cresc.*, *f*, and *ff* are present. The piano accompaniment concludes with various chord voicings and fingerings.

From the Lucasfilm Ltd. Productions "STAR WARS", "THE EMPIRE STRIKES BACK"
and "RETURN OF THE JEDI" - Twentieth Century-Fox Releases.

STAR WARS

(Main Theme)

Music by
JOHN WILLIAMS
Arranged by DAN COATES

March(Majestic)

Chord symbols: G, C, G, C, G, F, D, G, Gmaj7, C, G, C, G, F, D, C/D, D, C/D, Bb, D.

Dynamic markings: *f*, *p*, *mf*, *f*.

Performance instructions: *legato*.

C/D

D

Cm/A

D

G Gmaj7 C G C G

F D G Gmaj7 C G

Eb D C

THE SWEETEST DAYS

Words and Music by
 WENDY WALDMAN, JON LIND
 and PHIL GALDSTON
 Arranged by DAN COATES

Slowly $\text{♩} = 78$

p legato

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

C **G/B** **Am** **F**

You and I — in this mo - ment — hold - ing the night — so
 There are times — that scare me. — You rat - tle the house — like the

mp

5 2 1 2

This system contains the first line of the vocal melody and piano accompaniment. The lyrics are written below the notes. The piano part includes chord symbols (C, G/B, Am, F) and fingering numbers (5, 2, 1, 2) for the right hand.

C/G **G7** **C** **G/B** **Am**

close; — hang - in' on, — still un - bro - ken, while
 wind. — Both of us — so un - bend - ing. we

This system contains the second line of the vocal melody and piano accompaniment. The lyrics are written below the notes. The piano part includes chord symbols (C/G, G7, C, G/B, Am).

F **C/G** **G** **F**

out - side the thun - der — rolls. Lis - ten now, —
 bat - tle the fear — we — feel. All the while —

This system contains the third line of the vocal melody and piano accompaniment. The lyrics are written below the notes. The piano part includes chord symbols (F, C/G, G, F).

C/G

E/G#

you can hear our heart - beat,
life is rush - ing by us.

warm a - gainst life's bit - ter cold.
Hold it now and don't let go.

Am

Em/G

F

C/G

G7

These are the days,

the sweet - est days we'll

1.C

G/B

Am

F

C/G

G

F

know.

mp

2.C

C/E

F

Am

G

know.

mp

So we'll whis - per our dreams, here in the dark - ness,

C/B

F

Gsus4

G

C/E

F

watch - ing the stars till they're gone.

And when e - ven the mem - ries have all

C/G E/G# Am Dm7 G7

fad - ed a - way, these days go on — and on.

Detailed description: This system contains the first three measures of the piece. The treble clef has a melody starting on G4, moving to A4, B4, and then a half note on C5. The bass clef has a bass line starting on G2, moving to F2, E2, and then a half note on D2. Chords are indicated above the staff: C/G, E/G#, Am, Dm7, and G7. The lyrics are 'fad - ed a - way, these days go on — and on.' There is a fermata over the final 'on'.

F C/G E/G#

Lis - ten now, — you can hear our heart - beat. Hold me now and don't let go.

cresc.

Detailed description: This system contains the next three measures. The treble clef melody continues with eighth notes: C5, B4, A4, G4, F4, E4, D4. The bass clef has a bass line with eighth notes: C2, D2, E2, F2, G2, A2, B2. Chords are indicated above the staff: F, C/G, and E/G#. The lyrics are 'Lis - ten now, — you can hear our heart - beat. Hold me now and don't let go.' A *cresc.* marking is present under the second measure.

Am Em/G F C/G G7 E7/G#

These are — the days, — the sweet - est days — we'll

mf

Detailed description: This system contains the next three measures. The treble clef melody has a half note on G4, followed by eighth notes: A4, B4, C5, B4, A4, G4. The bass clef has a bass line with eighth notes: C2, D2, E2, F2, G2, A2, B2. Chords are indicated above the staff: Am, Em/G, F, C/G, G7, and E7/G#. The lyrics are 'These are — the days, — the sweet - est days — we'll'. A *mf* marking is present under the first measure.

Am F C/G G7

know. — The sweet - est days — we'll —

mp

Detailed description: This system contains the next three measures. The treble clef melody has a half note on G4, followed by eighth notes: A4, B4, C5, B4, A4, G4. The bass clef has a bass line with eighth notes: C2, D2, E2, F2, G2, A2, B2. Chords are indicated above the staff: Am, F, C/G, and G7. The lyrics are 'know. — The sweet - est days — we'll —'. A *mp* marking is present under the second measure.

C G/B Am F C/G G F

know. —

p *dim. e rit.* *pp*

Detailed description: This system contains the final three measures. The treble clef melody has a half note on G4, followed by eighth notes: A4, B4, C5, B4, A4, G4. The bass clef has a bass line with eighth notes: C2, D2, E2, F2, G2, A2, B2. Chords are indicated above the staff: C, G/B, Am, F, C/G, G, and F. The lyrics are 'know. —'. A *p* marking is present under the second measure, *dim. e rit.* under the third measure, and *pp* under the fourth measure.

TOO LATE, TOO SOON

Words and Music by
 JON SECADA, JAMES HARRIS III
 and TERRY LEWIS
Arranged by DAN COATES

Slowly

The musical score is written for piano in 4/4 time, marked "Slowly". It consists of four systems of music, each with a treble and bass clef staff. The key signature has one flat (Bb). The score includes the following elements:

- System 1:** Chords C (fingerings 2, 1), Em/B, and Am. The melody begins with a quarter rest, followed by a half note G4, quarter notes A4 and Bb4, and a half note C5. The bass line starts with a quarter rest, followed by quarter notes G2, F2, and E2. Dynamics include *mp*.
- System 2:** Chords G, C (fingerings 2, 1), and Em/B. The melody has a quarter rest, followed by quarter notes G4, A4, and Bb4, and a half note C5. The bass line has a quarter rest, followed by quarter notes G2, F2, and E2. Lyrics: "I. Ten - der was the night." Dynamics include *mp*.
- System 3:** Chords Am, G, and C. The melody has a quarter rest, followed by quarter notes G4, A4, and Bb4, and a half note C5. The bass line has a quarter rest, followed by quarter notes G2, F2, and E2. Lyrics: "I took an ear - ly".
- System 4:** Chords Em/B, Am⁷, and G. The melody has a quarter rest, followed by quarter notes G4, A4, and Bb4, and a half note C5. The bass line has a quarter rest, followed by quarter notes G2, F2, and E2. Lyrics: "flight, rush - in' home to - night, some - thing was - n't right." Dynamics include *mp*.

F G C

can't be - lieve my eyes, I know I must be dream - in'. Did I come

cresc.

Em/B Am G

home too late, too soon?

C Em/B Am

You in his arms told me the truth...

G To Coda ♯ Fmaj7

Too late, too soon.

1. G

2. G C Em/B

too soon, ba - by.

mf

Am7 G C

1
What was I sup - posed to do? — You had to see it for your -

Detailed description: This system contains the first three measures of the piece. The first measure has a treble clef with a 5-fingered chord and a bass clef with a 1-fingered bass note. The second measure has a G chord in both staves. The third measure has a C chord in both staves. The lyrics are 'What was I sup - posed to do?' and 'You had to see it for your -'.

G/B Am G

self, had to see it for your - self. 'Cause I

Detailed description: This system contains the next three measures. The first measure has a G/B chord in the treble and a 2-fingered bass note. The second measure has an Am chord in the treble and a 1-fingered bass note. The third measure has a G chord in the treble and a 3-fingered bass note. The lyrics are 'self, had to see it for your - self.' and ''Cause I'.

Fmaj7 Em/G G D.S. al Coda

thought our love was strong, but I guess I must be dream - in'.
cresc.

Detailed description: This system contains the next three measures. The first measure has an Fmaj7 chord in the treble and a 1-fingered bass note. The second measure has an Em/G chord in the treble. The third measure has a G chord in the treble and a D.S. al Coda instruction. The lyrics are 'thought our love was strong, but I guess I must be dream - in'.

Coda

Fmaj7 G C

too — soon, — yeah. — yeah.

Detailed description: This system contains the Coda section, which is three measures long. The first measure has an Fmaj7 chord in the treble. The second measure has a G chord in the treble. The third measure has a C chord in the treble. The lyrics are 'too — soon, — yeah. — yeah.'.

Verse 2:
I wish I would have known,
I wouldn't have left you all alone.
Temptation led you wrong.
Tell me how long this has been goin' on?
'Cause I thought our love was strong,
But I guess I must be dreamin'.
(To Chorus:)

TAKE A BOW

Words and Music by
MADONNA CICCONE and BABYFACE
Arranged by DAN COATES

Moderate calypso feel ♩ = 80

The musical score is written in G major, 4/4 time, with a moderate calypso feel. It consists of four systems of music. The first system shows the piano introduction with a melody in the right hand and bass line in the left hand, marked *mf*. The second system continues the piano introduction with chords Am, B, and Am7/D. The third system features chords G, E^bmaj⁷, Am/D, G, E^bmaj⁷, and Am/D. The fourth system contains the vocal melody with lyrics, marked *mp*, and chords G, G/F, and Em. Fingerings and breath marks are indicated throughout the score.

System 1: *mf*

System 2: Am, B, Am⁷/D

System 3: G, E^bmaj⁷, Am/D, G, E^bmaj⁷, Am/D

System 4: G, G/F, Em

Vocal Lyrics:
 Take a bow, — the night is o - ver, this mas - que - rade — is
 Makethem laugh, — it comes so eas - y when you get to the part — where you're

Cm/E^b

G/D

A⁷/C[#]

get - ting old - er.
break - ing my heart.

Lights are low, the
Hide be - hind

cur - tain's down.
your smile.

Cm⁷D⁷sus

G

There's no one
All the world loves a

here.
clown.

Say your lines, but
Wish you well, I

G/F

Em

do you feel them?
can - not stay.

Do you mean what you
You de - serve an a

Cm/E^b

G/D

A⁷/C[#]

say when there's no one a -
ward for the roll that you

round
played.

watch - ing
No more

you watch - ing me?
mas - que - rade. You're

Cm⁷A⁷sus⁴Em⁷/D

One lone - ly star.
one lone - ly star. }

I've al - ways been in love with

G *Am*

mf you. I guess you've al - ways known it's true.

Am⁷/D *To Coda* ☼

You took my love for grant - ed, why oh — why. The show is o - ver any good -

G *E^b maj⁷* *Am/D* *G* *E^b maj⁷* *Am/D*

bye. Say — good - bye.

G *D.S.* *G*

bye. I've al - ways been in love with bye.

E^b maj⁷ *Am/D* *G* *E^b maj⁷* *Am/D*

Say — good - bye.

Cm⁷ **G** **Cm⁷**

All the world is a stage, and ev - 'ry - one has their

G **Cm⁷** **G/D** **Em**

part. But how was I to know which way the sto - ry'd go.

Am⁷ **C/D** **D.S. al Coda**

How was I to know you'd break, you'd break, you'd break, you'd break my heart? I've al - ways been in love with

decresc.

Coda **G** **E^b maj⁷** **Am/D** **G**

bye. Say good - bye.

rit. *mp*

TEARS IN HEAVEN

Words and Music by
WILL JENNINGS and ERIC CLAPTON
Arranged by DAN COATES

Moderately slow $\text{♩} = 80$

G D/F# Em G/D C/E G/D

mp 1. Would you know my name if I saw you in heav-
2. Would you hold my hand if I saw you in heav-

D G/D D7 G D/F# Em G/D

en?
en?

Would it be the same
Would you help me stand

C/E G/D D G/D D7 Em

if I saw you in heav- en?
if I saw you in heav- en?

I must be
I'll find my

Tears in Heaven - 4 - 1

B/D#

G7/D

E

D/F#

E/G#

strong
way

and car - ry
through night and

on,
day,

'cause
'cause

1
1

Am

D7sus4

D

G

D/F#

know
know

I don't be -
I just can't

long
stay

here in heav -
here in heav -

en.
en.

Em

G/D

C/E

D7

1. G

p

mf Time can bring you down,

time can bend your knees.

F C/E Dm C/E F B \flat Am

Time can break your heart,

Detailed description: This system of music is for the first system of the piece. It features a treble and bass clef with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Time can break your heart,' are written below the treble staff. The chords are F, C/E, Dm, C/E, F, B \flat , and Am. There are dynamic markings of *mf* and *f* throughout the system.

Gm C/E F D C/E D/F#

have you beg - ging, "Please!" Beg - ging, "Please!"

Detailed description: This system of music is for the second system of the piece. It features a treble and bass clef with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics 'have you beg - ging, "Please!"' and 'Beg - ging, "Please!"' are written below the treble staff. The chords are Gm, C/E, F, D, C/E, and D/F#. There are dynamic markings of *mf* and *f* throughout the system.

G D/F# Em G/D C/E G/D

mp (Piano solo...
Would you know my name — if I saw you in heav -

Detailed description: This system of music is for the third system of the piece. It features a treble and bass clef with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics '(Piano solo... Would you know my name — if I saw you in heav -' are written below the treble staff. The chords are G, D/F#, Em, G/D, C/E, and G/D. There is a dynamic marking of *mp* at the beginning of the system.

D G/D D 7 G D/F# Em G/D

en? Would you be the same —

Detailed description: This system of music is for the fourth system of the piece. It features a treble and bass clef with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics 'en? Would you be the same —' are written below the treble staff. The chords are D, G/D, D 7 , G, D/F#, Em, and G/D.

C/E G/D D G/D D7 Em

if I saw you in heav - en? *p* ...end solo) Be - yond the
I must be

B/D# G7/D E D/F# E/G#

door, there's peace I'm sure, And I
strong and car - ry on, 'cause I

Am D7sus4 D G D/F#

know there'll be no more tears in heav - en.
know I don't be - long here in heav - en.

Em G/D C/E D7 1. G 2. G

p *pp*

From the Twentieth Century-Fox Motion Picture
THAT THING YOU DO!

Words and Music by
ADAM SCHLESINGER
 Arranged by **DAN COATES**

Bright rock tempo

1. You _____

(Musical notation: Treble and bass clefs, 4/4 time signature, key signature of one flat. Chord symbols: C, F, G. Includes a fermata over the first measure.)

do - in' that thing you do. _____ Break - in' my heart in -

(Musical notation: Treble and bass clefs, 4/4 time signature, key signature of one flat. Chord symbols: F, G, C, F, G. Includes a fermata over the first measure.)

to a mil - lion piec - es like you al - ways

(Musical notation: Treble and bass clefs, 4/4 time signature, key signature of one flat. Chord symbols: Am, D7, Dm. Includes a fermata over the first measure.)

do. _____ And you _____ don't mean to be

(Musical notation: Treble and bass clefs, 4/4 time signature, key signature of one flat. Chord symbols: Fm, G, C, F, G. Includes a fermata over the first measure.)

That Thing You Do! - 4 - 1

C F G Am

cruel. _____ You nev - er ev - en knew a - bout _____ the

Detailed description: This system of musical notation covers the first four measures. The treble clef contains the melody with lyrics underneath. The bass clef contains the piano accompaniment. Chord symbols C, F, G, and Am are placed above the staff. The lyrics are: 'cruel. _____ You nev - er ev - en knew a - bout _____ the'.

D F G

heart - ache I've been go - in' through. _____ Well, I

cresc.

Detailed description: This system covers the next four measures. The treble clef contains the melody with lyrics underneath. The bass clef contains the piano accompaniment. Chord symbols D, F, and G are placed above the staff. The lyrics are: 'heart - ache I've been go - in' through. _____ Well, I'. A 'cresc.' marking is present under the second measure.

Am D C C7 *To Coda* ☞

try and try to for - get you, girl _____ but it's just so hard to

Detailed description: This system covers the next four measures. The treble clef contains the melody with lyrics underneath. The bass clef contains the piano accompaniment. Chord symbols Am, D, C, and C7 are placed above the staff. The lyrics are: 'try and try to for - get you, girl _____ but it's just so hard to'. The system ends with a 'To Coda' symbol.

F Fm C Fm C

do. Ev - 'ry time you do that thing you do. _____

Detailed description: This system covers the final four measures. The treble clef contains the melody with lyrics underneath. The bass clef contains the piano accompaniment. Chord symbols F, Fm, C, Fm, and C are placed above the staff. The lyrics are: 'do. Ev - 'ry time you do that thing you do. _____'.

1. **G7** **2. C**

mf

F **Am**

I don't ask a - lot, girl, but I know one thing's for sure.

D

It's your love I have - n't got, girl and I

G7 **A7** **G7** *D.S. al Coda*

just can't take it an - y - more.

ff

Coda

new. And if I know you, you're do - in' that thing.

Ev - 'ry day just do - in' that thing. I can't take you

do - in' that thing you do.

Verse 2:

I know all the games you play.
 And I'm gonna find a way to let you know
 That you'll be mine someday.
 'Cause we could be happy, can't you see?
 If you'd only let me be the one to hold you
 And keep you here with me.
 'Cause I try and try to forget you, girl,
 But it's just too hard to do.
 Every time you do that thing you do.

Verse 3:

(8 Bar Instrumental Solo...)
 'Cause we could be happy, can't you see?
 If you'd only let me be the one to hold you
 And keep you here with me.
 'Cause it hurts me so just to see you go
 Around with someone new.
(To Coda:)

Theme from LOVE AFFAIR

Music by
ENNIO MORRICONE
Arranged by DAN COATES

Gentle, flowing

The musical score is written for piano in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The tempo and mood are indicated as 'Gentle, flowing'. The score is divided into four systems, each with two staves. The first system begins with a piano (*p*) dynamic and a *legato* instruction. The second system includes a mezzo-piano (*mp*) dynamic. The third system features a *cresc.* (crescendo) and a mezzo-forte (*mf*) dynamic. The fourth system concludes the piece. Chord symbols are placed above the right-hand staff, and fingering numbers (1-5) are placed below the notes. A note in the final measure of the fourth system is marked with a sharp sign (#).

Theme from Love Affair - 2 - 1

The musical score is arranged in five systems, each with a treble and bass clef staff. The key signature is B-flat major (two flats). The piece features various musical notations including chords, dynamics, and articulation.

System 1: Treble clef contains chords B^b, B^bm, F/A, A^bdim, and Gm⁷. Bass clef contains a melodic line with dynamics *diminuendo* and *mp*. Fingering numbers 2, 1, 2 are shown in the bass clef.

System 2: Treble clef contains chords F/C, B^b/C, F, and B^b/F. Bass clef contains a melodic line with dynamics *poco rit.* and *p*. Fingering numbers 1, 2, 1 are shown in the bass clef.

System 3: Treble clef contains chords F, Gm⁷, and F/A. Bass clef contains a melodic line with dynamics *mf*. Fingering numbers 2, 5 are shown in the bass clef.

System 4: Treble clef contains chords B^bmaj⁷, B^bmaj⁷/C, Gm⁷, G[#]dim⁷, Am⁷, and Dm⁷. Bass clef contains a melodic line with dynamics *cresc.*, *f*, and *mf*. Fingering numbers 1, 2, 5, 3, 5, 2, 1, 2 are shown in the bass clef.

System 5: Treble clef contains chords Gm⁷, C⁷, F(add2), and a final chord with a fermata. Bass clef contains a melodic line with dynamics *rit. e dim.*, *p*, and *pp*. Fingering numbers 2, 1 are shown in the bass clef.

TIME, LOVE AND TENDERNESS

Words and Music by
DIANE WARREN
Arranged by DAN COATES

Moderate, steady beat

The musical score is written in 4/4 time with a moderate, steady beat. It features a piano accompaniment and a vocal line. The piano part includes chord symbols (C, Eb, Dm, F, D) and fingering numbers (1, 2, 5) for the left hand. The vocal line includes lyrics and dynamic markings (mf, mp).

Chords: C, Eb, Dm, C, C, D, F, C, D

Lyrics:

mf

mp So you say that you can't go on,
I un-der-stand how you're feel-ing now,
love left you cry-in'.
and what you've been-through.

And you say all your hope is gone, and
But your world's gon-na turn a-round, so
what's the use in try-in'.
ba-by, don't you be blue.

What you need is to have some faith,
All it takes is a lit-tle time
shake off those sad-blues.
to make it bet-ter.

E \flat F B \flat A \flat G

5 1 5 3 5 1 4 1 3 1 5 3

1 2 3 4 5 1 2 3 4 5

Get your self a new view,
The hurt won't last for-ev - er,
oh. oh.
Noth - ing is as sad as it seems,
All the tears are all gon-na dry, —

mf

1 4 2 5 1 5

Am B \flat

4

— you know, 'cause }
— you know, 'cause }

some-day you'll laugh at the heart - ache,

1 5 1 4

Am B \flat Am B \flat

2

some - day you'll laugh at the pain. { Some-how you'll get through the heart-break,
You may be down on your luck but,

F/G G7

5 3 1 3

1 1 3

some - how you can get through the rain. — }
ba - by, that old luck's gon - na change. — } When love

1 5

Musical score for 'Time, Love and Tenderness' in 4/4 time. The score is written for piano and voice. It consists of six systems of music. The first system has two measures with lyrics 'puts you through the fi - re, when love' and 'puts you to the test. noth - ing'. The second system has two measures with lyrics 'cures a bro - ken heart — like' and 'time, love and ten - der - ness. When you'. The third system has two measures with lyrics 'think your world is o - ver, ba - by,' and 'just re - mem - ber this: noth - ing'. The fourth system has two measures with lyrics 'heals a bro - ken heart — like' and 'time, love and ten - der - ness. Time, —'. The fifth system has two measures with lyrics 'love and ten - der - ness.' and a continuation of the piano accompaniment. The score includes various chords (C, Fmaj7, Dm7, Eb, Dm, C, Bb) and fingerings (1, 2, 3, 4, 5). Dynamics include *f*, *mf*, and *1.*. A 'To Coda' symbol is present in the fourth system.

puts you through the fi - re, when love
 puts you to the test. noth - ing

cures a bro - ken heart — like
 time, love and ten - der - ness. When you

think your world is o - ver, ba - by,
 just re - mem - ber this: noth - ing

heals a bro - ken heart — like
 time, love and ten - der - ness. Time, —

love and ten - der - ness.

2. Eb Dm C F

time, love and ten - der - ness. Ba - by, oh ba - by, —

mf

2/8 1/8

Dm7 Eb Dm C F

you just need some time, love and ten - der - ness. The hurt ain't gon-na

D.S. 3/4 at Coda

Dm G7

last for - ev - er. When love

Coda Eb Dm C Eb

time. love and ten - der - ness. Time. —

mf

2/8 1/8

Dm C Bb F C

— love and ten - der - ness. Time, love and ten - der - ness. —

UN-BREAK MY HEART

Words and Music by
DIANE WARREN
Arranged by DAN COATES

Moderately slow $\text{♩} = 66$

Bm **Em⁷** **A**

mp

1. Don't leave me in _____ all this pain. _____
2. Take back that sad _____ word good - bye. _____

don't leave me out _____
bring back the joy _____

Bm **Em⁷**

_____ in the rain. _____
_____ to my life. _____

Come back and bring _____
Don't leave me here _____

back my smile, _____ come and
with these tears, _____ come and

A F# Bm

take these tears — a — way. I need your arms to
 kiss this pain — a — way. I can't for - get the

Em7 A Bm

hold me now. Nights are so — un - kind. Bring back those nights.
 day you left. Time is so — un - kind. Life is so cruel —

Em7 A A7

— when I held — you be - side me. — } Un - break — my
 — with - out you — here be - side me. — }

Dm Gm7 C

heart, say you love — me a - gain.

A7 Dm Gm7

Un - do this hurt you caused when you walked out the door and walked

C A7 Dm

out of my life. Un - cry these tears I

Gm7 C To Coda A7 C/Bb Bb

cried so many nights. Un - break my heart.

1. A F#7

—

dim.

2. A
4
2

F#7

Bm

cresc.

f

Don't leave me in —

Em

A

all this pain, —

don't leave me out — in the rain.

Bm

Em

A

A7

D.S. al Coda

Bring back those nights — when I held — you be - side me.

Un - break — my

Coda

A7

Dm

Gm7

Un - break — my,

un - break — my heart, sweet ba - by.

C A7 Dm

Come back — and say you love me. Un - break — my

Gm7 C A7 Dm

heart, sweet dar - ling. With - out you, I just can't go on.

Gm7 C A7 Dm

Gm7 C A7 Dm(add9)

mp rit.

UNTIL I FIND YOU AGAIN

Music and Lyrics by
RICHARD MARX
Arranged by DAN COATES

Moderately slow ♩ = 78

mp *legato*

mp *(simile)*

1. Late - ly I've been try - ing to fill up my days ... since you're
2. The arms of hope sur - round me. Will time be a fair ... weath - er

mp

gone. friend?
The speed of love is blind an - ing and I
Should I call out to an - gels or just

mp

did - n't know how ___ to hold on.
drink my - self sob - er a - gain? My mind ___ won't clear, ___ I'm out ___
I can't hide ___ this truth, ___ I still burn ___

F Dm Gsus⁴ G

of tears, — my heart's — got no room — left in — side. }
 for you. — Your mem — 'ry just won't — let me go. }

cresc.

C F/C G/C

How man - y dreams — will end? — How long can I — pre - tend? —

mf

C Am Dm

How man - y times — will love — pass me by — un -

To Coda

1. C/G G C

2. C

til I find you — a - gain? gain?

f I'd hold you tight - er, clos - er than ev - er be - fore.

No flame would burn bright - er if I could

touch you once more. hold you once more.

D.S. al Coda

Coda gain. *mp* un - til I find you a -

gain? *p* rit. e dim. *pp*

VALENTINE

Composed by
JIM BRICKMAN and JACK KUGELL
Arranged by DAN COATES

Moderately slow (♩ = 92)

F Dm

p legato

Bb B/C C7

F Dm Bb

mp

1. If there were no words, — no way to speak, —

C7 F Dm

I would still — hear — you. — If there were no tears, — no way to feel.

B♭ **C7** **F/A**

in - side, I'd still feel for you. And e - ven if the sun

B♭ **C** **Am7** **F/A** **B♭** **C**

re - fused to shine, e - ven if ro - mance ran out of rhyme.

Gm7 **A7sus4** **A7** **Dm** **F/C**

you would still have my heart un - til the end of time.

Bm7(♯5) **F/C** **B♭/C** **To Coda** **C**

{ You're all I need, my love, my Val - en -
Cause all I need is you, } my Val - en -

1. **F** **Dm** **B \flat**

B \flat /C 2. **F** **Dm** **F**

B \flat **B \flat /D** **C/E** **F**

Dm **B \flat** **F/C** **C \flat** **D.S. al Coda** **And**

Coda

Gm7 F/A B \flat

tine. *mp* You're

F/C B \flat /C F

all I need, my love, my Val - en - tine.

Dm B \flat B \flat /C F

rit. *p*

Verse 2:

All of my life,
 I have been waiting for all you give to me.
 You've opened my eyes
 And shown me how to love unselfishly.
 I've dreamed of this a thousand times before,
 But in my dreams I couldn't love you more.
 I will give you my heart until the end of time.
 You're all I need, my love,
 My Valentine.

WHEN I SEE YOU SMILE

Words and Music by
DIANE WARREN
Arranged by DAN COATES

Moderately, with expression ($\text{♩} = 69$)

Piano introduction in G major, 4/4 time. The right hand features a melodic line with fingerings 2, 5, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand provides harmonic support with chords and a bass line. Dynamics include *pp* and *p*. A first ending bracket is shown below the bass line.

Vocal line 1 in G major. Chords: G. Lyrics: "Some - times I won - der if I'd ev - er". The melody features a triplet of eighth notes. Dynamics: *mp*.

Vocal line 2 in C major. Chords: C. Lyrics: "make it through, - through this world - with - out". The melody features a triplet of eighth notes. Dynamics: *mp*.

Vocal line 3 in G major. Chords: Am, Am7. Lyrics: "hav - ing you. - I just would - n't". The melody features a triplet of eighth notes. Dynamics: *mp*.

Am7/D

have a clue. —

G

mp-mf 'Cause some-times it
Ba - by, there's

1 5

5

1 5

G/B

seems that this world's clos - ing in on me —
noth - ing in this world that could ev - er do —

C

Am

and there's no way of break - ing free, —
what the touch of your hand can do, —

Am7

and then I see you reach for me.
it's like noth - ing that I ev - er knew.

Dsus4

D7

1

5

C G/B

1.3. Some - times_ I wan - na give up, wan - na
 2. And when_ the rain is fall - ing, I don't

mf

Am7 G/B

give in, I wan - na quit the fight. _____
 feel it 'cause you're here with me now. _____

C G/B C/D

And then I see you, ba - by, and ev - 'ry - thing's_ all
 I wan-na ask you, ba - by, it's all I'll ev - er

D C/D

right, ev - 'ry - thing's all right. _____
 need, all I'll ev - er need. _____

G G/B D C

f When I see you smile,

G D

I can face the world, Oh, you know

C D G

I can do an - y - thing. When I

G/B D C

see you smile, I see a ray of

G D C *To Coda*

light. Oh, I see it shin - ing right through the

Am7

rain. When I see you smile,

1. D7 G

ba - by, when I see you smile at me.

mp C

mp

2. C/D D.S. $\frac{3}{4}$ at Coda D

ba - by, when I see you smile at me.

Coda D

Coda D

rain.

G G/B D C

When I see you smile, yeah, I can face the

G D C

world. Oh, you know I can do an - y - thing

Am7 C/D

now. When I see you smile, oh yeah,

D7 G

ba - by, when I see you smile.

C G

rit. and dim. Smile at me.

WHEN YOU TELL ME THAT YOU LOVE ME

Words and Music by
ALBERT HAMMOND and JOHN BETTIS
Arranged by DAN COATES

Moderately Slow

p legato

mp I wan-na call the stars down from the

sky. I wan-na live a day that nev-er dies. I wan-na

change the world on-ly for you. All the im-

F G G7

pos - si - ble I wan - na do. I wan - na

C Am

hold you close un - der the rain, I wan - na
make you see just what I was, Show you the

F G G/F

kiss your smile and feel your pain. I know what's
lone - li - ness and what it does. You walked in -

E7sus4 E7 Am Am/G

beau - ti - ful look - ing at you. And in a
to my life to stop my tears. Ev - 'ry thing's

F G7 F/G G

world of lies, you are the true. And ba - by,
eas - y now I have you here.

f ev - 'ry-time you touch me, I be - come a he - ro. I'll

Chords: C, Am

Fingerings: 3 2 1, 5, 3 1, 3, 5

make you safe no mat - ter where you are. And bring you

Chords: F, Dm7, G7, F/G, G7

Fingerings: 5, 2 1, 5, 3 2 1, 4 2 1, 5 3 2 1

an - y - thing you ask for, noth - ing is a - bove me. I'm

Chords: C, Am

Fingerings: 3, 3, 5, 3, 5, 3

shin - ing like a can - dle in the dark when you tell me that you

Chords: F, Dm, G7

Fingerings: 3, 5, 5, 3, 2 1, 3, 2 1

mf

love me. I wan - na love me.

Chords: C, D/F#, G7, C

Fingerings: 5, 2 1, 5, 4, 3 1, 5, 3 1

1. 2. 1. 2.

mf

Ab *C*

In a world with - out you, I would al - ways hun - ger.

Ab *Bb7*

All I need is your love to make me strong - er.

cresc.

Eb *Cm*

Ev - 'ry - time you touch me, I be - come a he - ro. I'll

f

Ab *Fm* *Bb7* *Ab/Bb* *Bb7*

make you safe no mat - ter where you are. And bring you

Eb *Cm*

an - y - thing you ask for, noth - ing is a - bove me. I'm

Ab Fm Bb7

shin - ing like a can - dle in the dark when you tell me that you

Eb Cm Cm7

love me, when you tell me that you

Ab 5Bb7

love me, *rit.* when you tell me that you

B Db Eb

love me. *mf*

From the Original Motion Picture Soundtrack "BEACHES"

THE WIND BENEATH MY WINGS

Words and Music by
LARRY HENLEY and JEFF SILBAR
Arranged by DAN COATES

Slowly

p legato

3 5 3 2

1 2 5

Detailed description: This block contains the piano introduction for the song. It is written for piano in G major (one sharp) and 4/4 time. The tempo is marked 'Slowly'. The music is in a legato style. The right hand starts with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a half note (B4), and finally a quarter note (A4). The left hand starts with a quarter note (G3), followed by a quarter note (B2), then a quarter note (D3), and finally a quarter note (E3). The piece concludes with a final chord of G major.

mp

G

1 3 3 1

1. It must have been cold there in my
2. I was the one with all the

Detailed description: This block contains the vocal entry. The piano accompaniment continues from the introduction. The vocal line begins on the first measure with a quarter note (G4), followed by a quarter note (A4), then a quarter note (B4), and finally a quarter note (C5). The lyrics are: '1. It must have been cold there in my' and '2. I was the one with all the'. The piano accompaniment features a steady bass line and chords in the right hand.

C G

2 1 1 3

shad - ow, to nev - er have sun -
glo - ry, while you were the one...

5

Detailed description: This block continues the vocal entry. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line continues with the lyrics: 'shad - ow, to nev - er have sun -' and 'glo - ry, while you were the one...'. The piano accompaniment concludes with a final chord of G major.

The Wind beneath My Wings - 5 - 1

light with on your face.
all the strength,

C

You've been con - tent
on - ly a face to let me
with - out a

Am

shine,
name,

you al - ways walked
I nev - er once

D7sus4 D Am

a step be - hind.
heard you com -

1.
D7sus4 D

2.3.

D B/D# Em

4 2 5 2 2 3 1 4 5

plain. *cresc.* *mf* Did you ev - er know

C G

5 1 5 2 4 1 5 3

— that you're my — he - ro,

D/F# Em

2 3 1 3 1 4 1

and ev - 'ry - thing

C G

5 1 5 2 2 1 4

— I'd like to be?

D/F#

C/E

D

Em

5 2
4 1
3 1
3 1

I can fly high-

C

Em7

E7(b9)

5 5 4
1 2 1
5 2 1 2
5 1 5

er than an ea gle,

Am

Am7/D

D7 To Coda

G

3 1
3
5 4 2
5 1
5 1
3

'cause you are the wind be-neath my wings.

mp

D. S. al Coda ◆

C

5
3 2

Coda

wings.

Am Am7/D D7 G

You are the wind — be - neath my — wings.

C Am7/D G

mp *p*

3. It might have appeared to go unnoticed
 that I've got it all here in my heart.
 I want you to know I know the truth:
 I would be nothing without you.

WILL YOU BE THERE

(Theme from "Free Willy")

Written and Composed by
MICHAEL JACKSON
Arranged by DAN COATES

Moderate Gospel Feel

The musical score is written in 4/4 time with a moderate gospel feel. It consists of four systems of music. The first system is an instrumental introduction in the treble and bass clefs, marked *mf*. The second system begins the vocal melody in the treble clef, marked *mp*, with lyrics: "Hold me like the River Jordan, and I will then wear you tell me will you hold me, when wrong, will you". The third system continues the vocal melody with lyrics: "say to thee when you are my friend. find me? But they scold me, lost will you". The fourth system concludes the vocal melody with lyrics: "Carry me, like you are my brother. Love me like a told me a man should be faith-ful and walk when not".

Chord Progression:

- System 1: C, C (1 3 5), Dm/C (1 2 5), C (3 1), Dm/C (4 2)
- System 2: C (1 3 5), Dm/C (1 2 5), C (1 5), Dm/C (1 5)
- System 3: C (5), Dm/C (5 1), C (4 2), Dm7/C
- System 4: C (1), Dm/C, C (3 1), Dm/C (4 2)

C Dm/C C Dm7/C C Dm/C

moth - er. Will you be there? *mf*
a - ble and fight till the end, but I'm only human.

C Dm/C C Dm/C 1. C Dm7/C 2. C Dm7/C

When

E \flat D \flat C E \flat D \flat C

mf Ev - 'ry - one's tak - ing con - trol of me, seems like the world's got a role for me.

E \flat D \flat C B \flat G

I'm so con - fused, will you show to me you'll be there for me and care e - nough to bear me.

D Em/D D Em/D

1 3 1 4 2

Hold me, lay your head low - ly, soft - ly then
 Hold me, love me and feed me. Kiss me and

f

D Em/D D Em7/D

3 5 5 1 4 2 3 2

bold - ly car - ry me there.
 free me. I will feel blessed.

D Em/D D Em/D

1

Car - ry, car - ry me bold - ly, lift me up
 Save me, heal me and bathe me, soft - ly you

mf

D Em/D D Em7/D

slow - ly. Car - ry me there.
 say to me I will be there.

E F#m/E E F#m/E E F#m/E

1 2 3 4 5 5

Lift me, lift me up slow-ly. Car-ry me bold-ly, show me you
 Hold me, lay your head low-ly, soft-ly then bold-ly, car-ry me

f

1. E F#m7/E 2. E F#m7/E E F#m/E

2 1 2 1 5 2 1 5 2 1

care. there. Need me, love me and

mf

E F#m/E E F#m/E E/B F#m/B

5 3 1 4 2 1 5 3 1 5 3 1

feed me, kiss me and free me. I will feel blessed.

E F#m/E E F#m7 E/G# A F#m E/B F#m/B B E

5 3 1 5 3 1 4 2 1 5 3 1 5 2 1 3 1

mp *cresc.* *mf rit.*

YOU ARE NOT ALONE

Written and Composed by
R. KELLY
Arranged by DAN COATES

Slowly $\text{♩} = 69$

1. An - oth - er day has
mp

gone, night. I'm still all a -
I thought I heard you

(with pedal)

Gm^7 Cm^7

lone, cry. How could this be? You're not here with
ask - ing me to come and hold you in my

$Fsus^4$ B^b

me. You nev - er said good - bye, some - one tell me
arms. I can hear your prayers, your bur - dens I will

Gm^7 Cm^7

why bear. But did you have to go and leave my world so
first I need your hand, so for - ev - er can be -

F^{sus4}

F

A^bG⁷cold.
gin. }

Ev - 'ry

day I sit and ask my - self how

E^bCm⁷

did love slip a - way.

Some - thing whis - pers in my ear and

F⁷sus⁴E^b

says that you are not a -

lone, for I am here with

Gm⁷Cm⁷

you.

Though you're far a -

way, I am here to

Fsus⁴ **F** **B^b**

stay. For you are not a - lone, I am here with

Gm⁷ **Cm⁷**

you. Though we're far a - part, you're al - ways in my

F⁷sus⁴ **B^b** **G⁷maj⁷** **A^b/G^b**

heart, for you are not a - lone. All a - lone.

mp

B^b **G⁷maj⁷** **Cm/F** **N.C.**

2. Just the oth - er

2nd ending

mp lone.

mf Whis - per three words, then I'll come run - nin'.

G maj⁷ *A*^b/*G* *F*m⁷ *E*^bm⁷

G maj⁷ *A*^b/*G* *C*m⁷/*F*

And girl, you know that I'll be there. *cresc.* I'll be

*D*m⁷/*G* *G*

there. You are not a -

C *A*m⁷

f lone. I am here with you. Though you're far a -

Dm⁷ **Csus⁴** **G**

way, I am here to stay. You are not a -

C **Am⁷**

lone, I am here with you. Though we're far a -

Dm⁷ **Dm⁷/G**

part, *decresc.* you're al - ways in my heart. You are not a -

C **Am⁷**

lone.

Dm⁷ **G⁷** **C**

mp rit. e dim. You are not a - lone.

YOU WERE MEANT FOR ME

Words and Music by
JEWEL KILCHER and STEVE POLTZ
Arranged by DAN COATES

Moderate swing feel

C G/B C

I break the yolks and make a smil - y face, _____ I kind of like it in my

Em C G/B

brand new place. _____ I wipe the spots a - bove the mirror, don't leave the keys in the door. _____ I

C D C

nev - er put wet tow - els on the floor an - y - more, _____ 'cause dreams _____ last _____ for

D G D/F# Em G/D

so _____ long, _____ ev - en af - ter you're gone. _____

C D G D/F#

I know — you love — me — and — soon — you will see —

Em G/B C To Coda \diamond D

— you were meant — for me and I was meant for

1. Em 2. Em

you. *mf* you. *mp*

Am⁷ D Bm

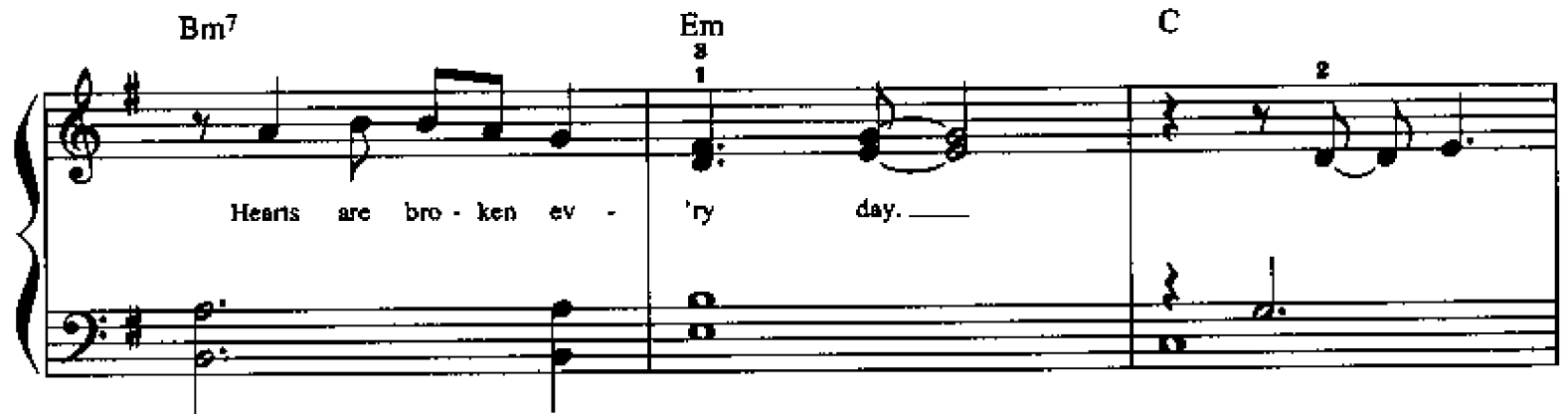
go a - bout my bus - 'ness, I'm do - in' fine. — Be - sides, — what would I say — if I had —

D Em Am⁷ D



— you on the line? Same old sto - ry, not much to say.

Bm⁷ Em³ C

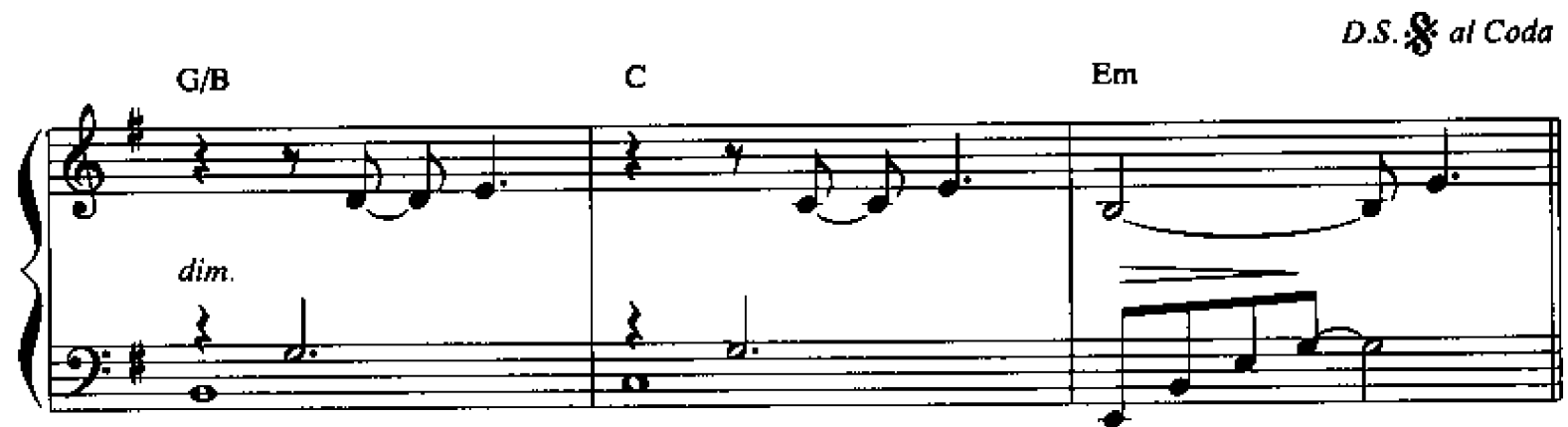


Hearts are bro - ken ev - 'ry day.

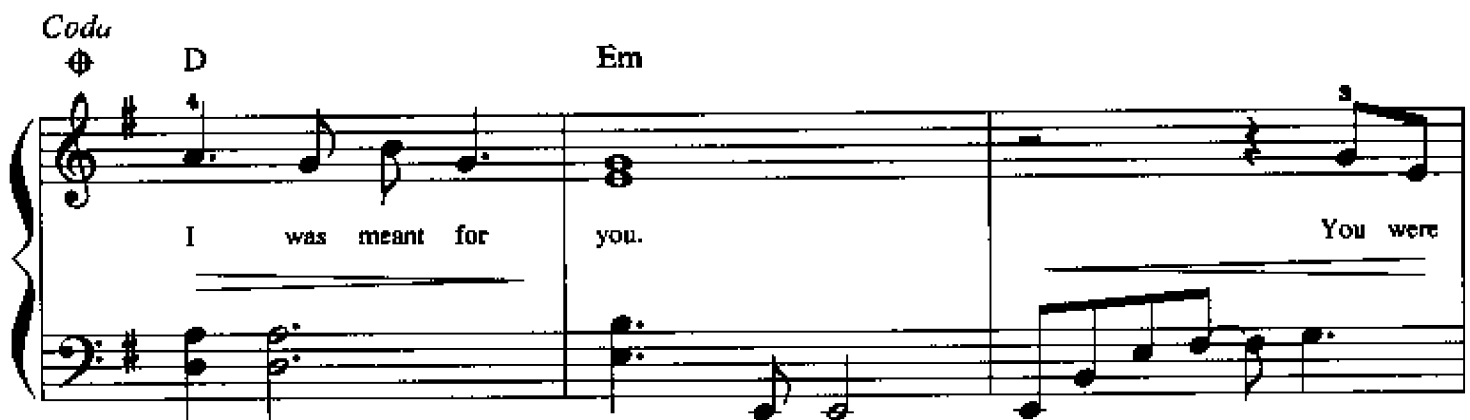
G/B C Em

dim.

D.S. al Coda



Coda D Em



I was meant for you. You were

C D C

meant for me and I was meant for you.

G/B C Em

meant for me and I was meant for you.

rit. *mp*

Verse 2:

I called my mama, she was out for a walk.
 Consoled a cup of coffee, but it didn't wanna talk.
 So I picked up a paper, it was more bad news,
 More hearts being broken or people being used.
 Put on my coat in the pouring rain.
 I saw a movie, it just wasn't the same,
 'Cause it was happy and I was sad,
 And it made me miss you, oh, so bad.
 (To Chorus:)

Verse 3:

I brush my teeth and put the cap back on,
 I know you hate it when I leave the light on.
 I pick a book up and then I turn the sheets down,
 And then I take a breath and a good look around.
 Put on my pj's and hop into bed.
 I'm half alive but I feel mostly dead.
 I try and tell myself it'll be all right,
 I just shouldn't think anymore tonight.
 (To Chorus:)

YOU GOT IT

Words and Music by
ROY ORBISON, TOM PETTY
and JEFF LYNNE

Arranged by DAN COATES

Moderately slow ♩ = 88

C ² B^b F C

legato
mp

B^b F C B^b F

Ev - ry time I look in - to your love - ly
Ev - ry time I hold you, I be - gin to un - der -

C B^b F C

eyes,
stand.

I see a love that
Ev - ry - thing a - bout you

B^b F G B^b

mon - ey just can't buy.
man.

cresc. One I

look live glad from you, my life to give Am I drift to my love Em a - way, with you. to you.

I pray that you are here No one can do the things I know you feel the way G C Am

to stay, you do. I do. } An - y - thing you want, mf Em G C E7

you got it. An - y - thing you need, you got it. Am F C E7 Am F

C E7 Am F C/G

An - y - thing at all, you got it. ba

G To Coda 1. 2.

by.

G7 mp

An - y - thing you want, an - y - thing you need,

D.S. al Coda

an - y - thing at all. I'm

♠ Coda

C E7 Am F

An - y - thing you want, you got it.

f

C E7 Am F C E7

An - y - thing you need, you got it. An - y - thing at all,

Am F C/G G

you got it. ba by.

G7

An - y - thing at all,

mf

C

ba by, you got it!

rit. *p*

YOU MEAN THE WORLD TO ME

Words and Music by
L.A. REID, DARYL SIMMONS
and BABYFACE
Arranged by DAN COATES

Moderate, steady beat

mf

Bbmaj7

If you could give me one good rea - son
gon - na take some work - in' but

mp

Am7 *Dm* *Bbmaj7*

why I should be - lieve — you, be lieve in all the - things that you tell —
I be - lieve you're worth it, as long as your in - ten - tions are good —

Am7 *Dm* *Bbmaj7*

I would sure like to be - lieve you, my
There is just one way to show it and

You Mean the World to Me - 6 - 1

Am7

A \flat 7

Gm7

bring me hap - pi - ness, I'll show you just how much I a - dore—
 hope there's no mis - tak - in', so tell me that you'll al - ways be true.

C7

F

you.} 'Cause you mean the world to me, you are my ev -
mf

F/E \flat

Dm

'ry - thing. I swear the on - ly thing that mat - ters,

D \flat maj7

D \flat 6

F

mat - ters to me. Oh, ba - by, ba - by, ba - by, ba - by,

G/B Gm7 Dbmaj7

ba - by, 'cause you mean so much to me.

1. BwC 2. BwC

Now it's There's a

Am7 Dm7

mf feel - ing in my heart that I know I can't es - cape, so

Gm7 BwC C/Bb

please don't let me go, don't let it be too late. There's a

A7
2 1

Dm7

3

time when words are good and they just get in the way. So

Gm7

show me how you feel, ba - by, I'm for real. Oh,

B/C

D^bmaj7

C7

ba - by, ba - by, ba - by, ba - by. 'Cause you mean the world

cresc.

F

F/E^b

to me, you are my ev - 'ry - thing. I swear the on -

Dm D♭maj7 D♭6

ly thing that mat - ters, mat - ters to me. Oh,

F G/B

ba - by, ba - by, ba - by, ba - by, ba - by, 'cause you mean so

Gm7 Gm7/C

much to me. 'Cause you mean the world.

G♭maj7 Fmaj7

G♭maj7 Fmaj7

YOU'LL SEE

Words and Music by
MADONNA CICCONE and
DAVID FOSTER
Arranged by DAN COATES

Moderately slow ♩ = 92

1. You

p

Detailed description: This block shows the piano introduction. It consists of two staves (treble and bass clef) in a 4/4 time signature. The melody is in the treble clef, starting with a half note chord (F major) and moving through several chords. The bass line provides a steady accompaniment. The piece is marked 'Moderately slow' with a tempo of 92 beats per minute. The first measure is marked with a piano (*p*) dynamic. The first ending is labeled '1. You'.

Verse:

Em D Em

think that I can't live with - out your love, you'll

mp

Detailed description: This block contains the first line of the verse. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#). The chords are Em, D, and Em. The lyrics are: 'think that I can't live with - out your love, you'll'. The piano part has a steady accompaniment. The dynamic is marked *mp*.

see. You think I can't go on an - oth - er

D

Detailed description: This block contains the second line of the verse. The lyrics are: 'see. You think I can't go on an - oth - er'. The piano accompaniment continues with a steady accompaniment. The chord D is indicated above the staff.

Em Am⁷ D

day. You think I have noth - ing

mf

3

6

Detailed description: This block contains the third line of the verse. The lyrics are: 'day. You think I have noth - ing'. The piano accompaniment continues with a steady accompaniment. The chords are Em, Am⁷, and D. The dynamic is marked *mf*. There is a triplet of eighth notes in the piano part, indicated by a '3' over a bracket. The bass line ends on a 6th fret.

You'll See - 4 - 1

B⁷ Em

with - out you by my side. You'll see, some

D Cmaj⁷ Em

how, some way. 2. You

2.3. Chorus: Cmaj⁷ Em Am⁷

day. All by my - self,

D G C

I don't need an - y - one at all. I know I'll sur -

Musical notation for the first system. The treble staff contains a melody with a triplet of eighth notes. The bass staff provides a simple accompaniment. Chords F#7 and B7 are indicated above the staff.

vive, I know I'll stay a - live.

Musical notation for the second system. The treble staff continues the melody with a triplet. The bass staff continues the accompaniment. Chords Em, Am7, and D are indicated above the staff.

{ I'll All on my own, I don't need
stand on my own, I won't need

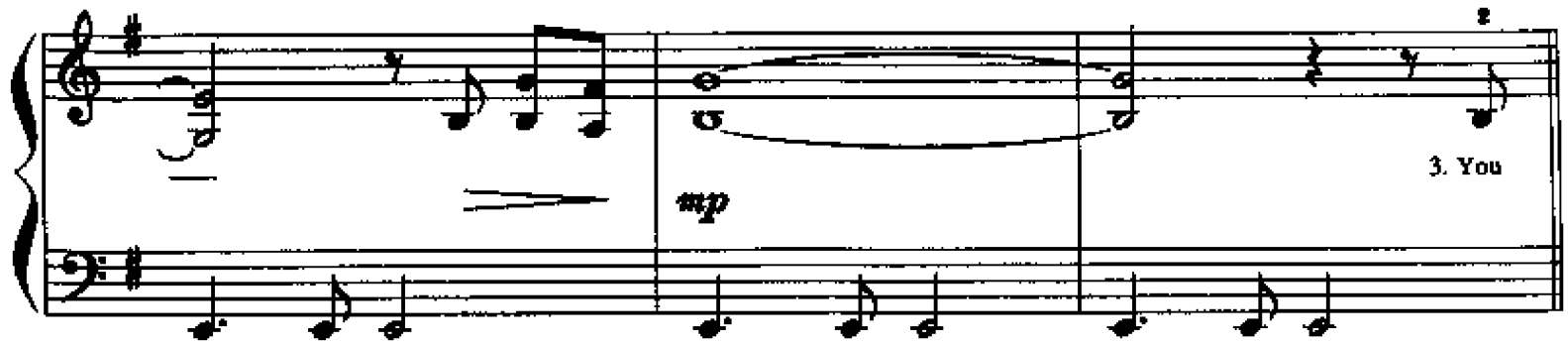
Musical notation for the third system. The treble staff features a triplet of eighth notes. The bass staff continues the accompaniment. Chords G, C, and F#7 are indicated above the staff.

an - y - one this time. } It will be mine, no one can
an - y - one this time. }

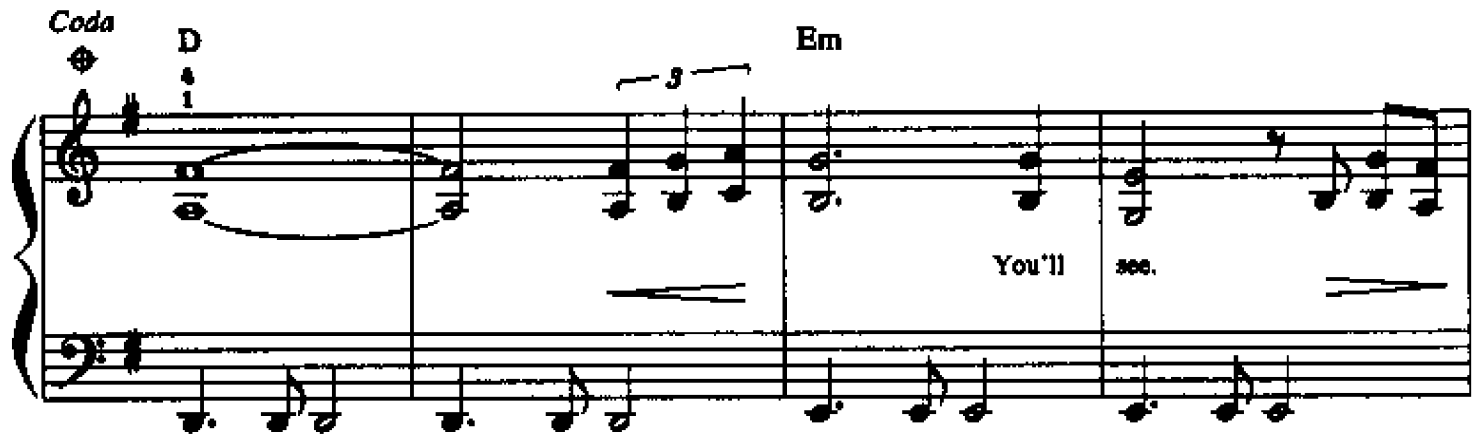
Musical notation for the fourth system. The treble staff has a long note for 'take it from me' and a triplet for 'you'll see'. The bass staff continues the accompaniment. Chords B7 and Em are indicated above the staff.

take it from me, — you'll see.

To Coda

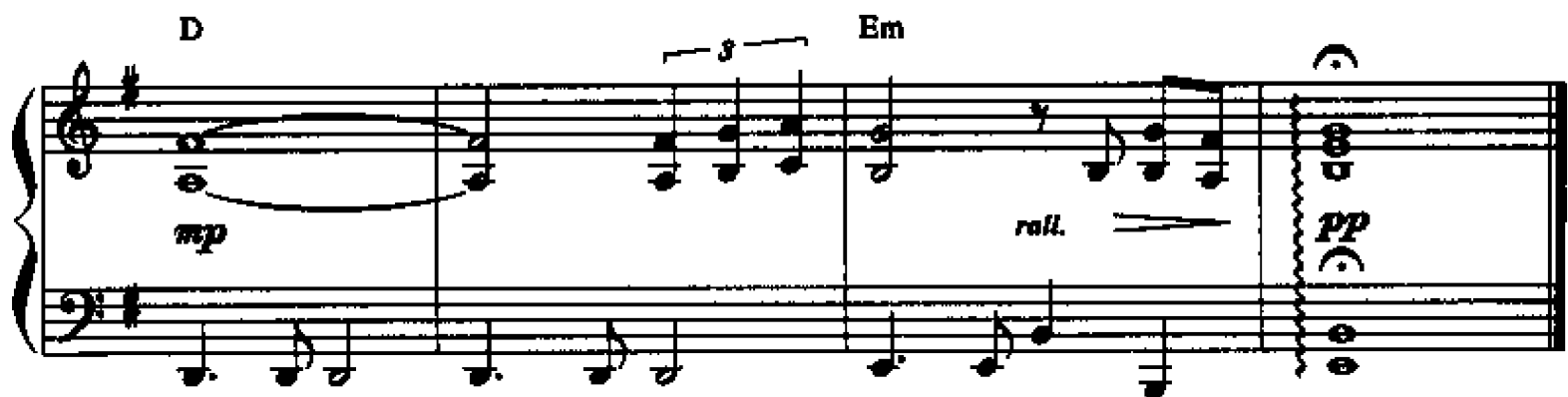
D.S.  al Coda


3. You



Coda

You'll see.



You'll see, somehow, some day. (To Chorus:)

Verse 2:

You think that I can never laugh again,
 You'll see.
 You think that you've destroyed my faith in love.
 You think after all you've done,
 I'll never find my way back home.
 You'll see, somehow, some day. (To Chorus:)

Verse 3:

You think that you are strong, but you are weak.
 You'll see.
 It takes more strength to cry, admit defeat.
 I have truth on my side,
 You only have deceit.
 You'll see, somehow, some day. (To Chorus:)

FROM A DISTANCE

Lyrics and Music by
JULIE GOLD
 Arranged by **DAN COATES**

Slowly ♩ = 66

mp

with pedal

mp

mf

1. From a

dis - tance, the world looks blue and green, and the snow - capped moun - tains

white. From a dis - tance, the o - cean — meets the stream, and the

ea - gle — takes to flight. From a dis - tance there — is

From a Distance • 4 • 1

Am F 3 C 5 G

har - mo-ny, and it ech - oes through the land. It's the

1 2 1 1 2

F/C 2 C F/C C To Coda ⊕ F 1 3 G

voice of hope, - it's the voice of peace, - It's the voice of - - ev - 'ry

1. C G/C F/C 4 C 1 P 1 Dm7 4 2 G 2 2. From a C G/C C 1 3

man. *mp* 2. From a man. God is

2 8 1 2 1 1 2 2 1 3

F 6 1 G C Am Dm7 Gsus4 G

watch-ing us. - - God is watch-ing us. - - God is watch-ing us from a

f 5 5 1 2 4

C C/E F G

dis - tance. - - *mp*

4 2 3 2 1 3 4 2 2 1

Am7 C/G F C/E Dm7 Am/C G

mf

C G/B F/A C/G F Dm7 G D.S. $\frac{3}{4}$ at Coda

cresc. f 3. From a mp

\diamond Coda

F G7 Am C/G

heart of ev - 'ry man It's the

mf

F/C C F/C C F G7

hope of hopes. - It's the love of loves. - This is the song of - ev - 'ry

mf

C F G7

man And God - is watch - ing us. God - is

f

The musical score consists of three systems of piano accompaniment and vocal lines. The first system has chords C, Am7, Dm7, G7, C, and G. The second system has chords F, G, C, Am7, Dm7, and G7 (no chord). The third system has chords Am7, C/G, F, C/E, Dm7, G7, and C. The score includes dynamic markings such as *mp*, *a tempo*, and *p*, and performance instructions like *decresc.* and *no chord*.

watch-ing us. — God _ is watch-ing us from a — dis-tance. Oh, God is

decresc.
watch-ing us. — God _ is watch-ing us. — God _ is watch-ing us from a

dis - tance. *mp* *a tempo* *p*

Verse 2:

From a distance, we all have enough
 And no one is in need.
 There are no guns, no bombs, no diseases,
 No hungry mouths to feed.
 From a distance, we are instruments
 Marching in a common band;
 Playing songs of hope, playing songs of peace,
 They're the songs of every man.

Verse 3:

From a distance, you look like my friend
 Even though we are at war.
 From a distance, I just cannot comprehend
 What all this fighting is for.
 From a distance, there is harmony
 And it echoes through the land.
 It's the hope of hopes. It's the love of loves.
 It's the heart of every man.

FOREVER'S AS FAR AS I'LL GO

Words and Music by
MIKE REID
 Arranged by **DAN COATES**

Moderately

The musical score is written for piano in a 4/4 time signature with a key signature of one flat (Bb). It consists of four systems of music. The first system is an instrumental introduction marked 'Moderately' and 'p' (piano). The second system continues the instrumental introduction and includes the first line of the verse: '1. I'll ad -'. The third system contains the second line of the verse: 'mit I could feel... it the first time that we touched. The look in your eyes...'. The fourth system contains the third line of the verse: 'said you felt as much... But I'm not a man who falls so eas - i - ly.' Fingerings are indicated by numbers 1-5. Chord symbols are placed above the staff. Pedal markings are present in the first system.

1. I'll ad -

mit I could feel... it the first time that we touched. The look in your eyes...

said you felt as much... But I'm not a man who falls so eas - i - ly.

Bb6 **Bb/C** **C7** **Bb/C** **Chorus:** **C** **F/A**

It's best that you know_ where you stand with me. I will

Bb **F** **F/A** **Bb**

give you my heart_ *mf* faith - ful and true, and all the love it can hold_

Am **Am7** **Dm** **Am7** **Bb**

that's all I can do. But I've thought a - bout_ how long I'll love you,

F/C **Gm7** **F/A** **Bb** **Bb/C**

and it's on - ly fair_ that you know_ for - ev - er's as far as I'll_

1. **F** **B \flat /F** **F** **3** | 2. **F** **F/A**

go. *mp* 2. When there's go. For -

B \flat **B \flat /C** **C7** **B \flat /C** **C7**

2 5 3 1

ev - er's as far as I'll *mp*

B \flat **B \flat m** **F**

1 4 1 5 4 3

go. *dim. e rit.* *pp* /Lh.

Verse 2:
 When there's age around my eyes and gray in your hair,
 And it only takes a touch to recall the love we've shared.
 I won't take for granted that you know my love is true.
 Each night in your arms, I will whisper to you...
 (To Chorus:)



Always Be My Baby
Mariah Carey

Angel Eyes
Jim Brickman

Angels Among Us
Alabama

Because You Loved Me
Celine Dion

Breakfast At Tiffany's
Deep Blue Something

Butterfly Kisses
Bob Carlisle

By Heart
Jim Brickman

Dreaming Of You
Selena

For You I Will
Monica

From A Distance
Bette Midler

I Believe I Can Fly
R. Kelly

I Can Love You Like That
John Michael Montgomery

I Cross My Heart
George Strait

(Everything I Do)
I Do It For You
Bryan Adams

I Finally Found Someone
*Barbra Streisand
& Bryan Adams*

I Swear
John Michael Montgomery

If Tomorrow Never Comes
Joosé

If You Asked Me To
Celine Dion

In This Life
Collin Raye

I'll Be There For You
The Rembrandts

The Living Years
Mike And The Mechanics

Love Will Keep Us Alive
The Eagles

More Than Words
Extreme

Now And Forever
Richard Marx

One Of Us
Joan Osborne

Open Arms
Mariah Carey

Quit Playing Games
(With My Heart)
Backstreet Boys

The River
Garth Brooks

Say You'll Be There
Spice Girls

Tears In Heaven
Eric Clapton

Too Late, Too Soon
Jon Secada

Un-Break My Heart
Toni Braxton

Valentine
Jim Brickman

The Wind Beneath My Wings
Bette Midler

You Mean The World To Me
Toni Braxton

You Were Meant For Me
Jewel

... and many more!

