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# THE BEST OF ME

Words and Music by  
DAVID FOSTER, JEREMY LUBBOCK  
and RICHARD MARX

Moderately

*mp*

Gb/Db

Db

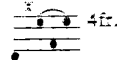
So man - y years ————— gone, —

Gbsus4

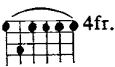
Gb

still I re - mem - ber. — How did I ev -

C7(9)addD9



Abm7



Abm7/Db



Bbm



Cbmaj7



Db



er let— my heart— be - lieve— in one— who nev -

D9 Eb



Ab m7



Db7sus4



Gb



Gbsus4



Gb



er gave— e - nough — to me? — And so man - y years—

Gb/Db



Db



Gbsus4

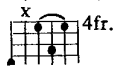


Gb



gone, — a love that was so — wrong. —  
ing, — if we can hold — on. —

Cb(addDb)



Abm7



Abm6



Bbm



I can't for - get — the way — it used — to be, —  
And I think I've come — this far — be - cause — of you, —

Cbmaj7



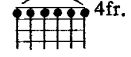
Db (addEb)



Db/Eb



Ab m7 (addDb) 4fr.



Db7sus4 4fr.



and how you changed the touch of love for me  
could be no oth er love but ours will do.

Gb



Gbsus4



Gb



Db 4fr.



Cb/Db



You were my one 1.2. more  
3. (Instrumental)

Gb



Cb (addDb)



Cb/Db



Gb



chance I nev - er thought. I'd find. You were the one

Db 4fr.



Cb/Db



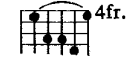
Gb/Bb



Cb



Db7sus4 4fr.



Db 4fr.



ro - mance I've al - ways known in my mind.

G<sub>7</sub> G<sub>b</sub>/F E<sub>b</sub>m7 Cm7(addF) F7

No one will ev - er touch - me - more -

To Coda

B<sub>b</sub>m7 E<sub>b</sub>m7 A<sub>b</sub>m11 (x x 2fr.)

And I on - ly hope - that in - re - turn -

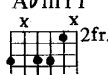
F<sub>b</sub>maj<sup>6</sup> E<sub>b</sub>m7 A<sub>b</sub>m11 (x x 2fr.) D<sub>b</sub>7 (4fr.) D<sub>b</sub>7sus4 (4fr.)


I might have saved - the best - of - me - for -


1. G<sub>b</sub> G<sub>b</sub>sus4 G<sub>b</sub> 2. G<sub>b</sub> G<sub>b</sub>sus4 G<sub>b</sub> D.S.<sup>al</sup> al Coda


you. And we'll have no end - you.

Coda

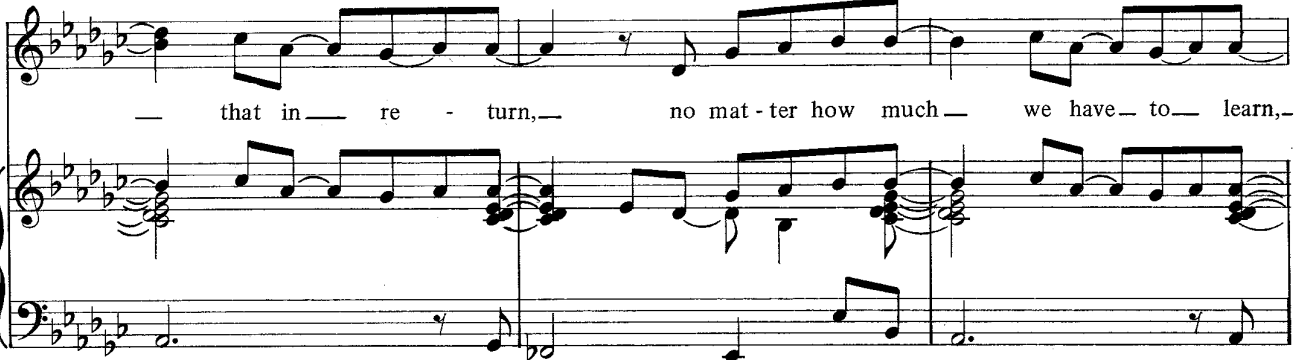
Abm11  2fr.


Fbmaj7 


Ebm7 

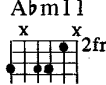
Abm11  2fr.


— that in — re — turn, — no mat — ter how much — we have — to — learn, —

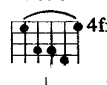


Fbmaj7 


Ebm7 

Abm11  2fr.


Db7 


Db sus4  4fr.

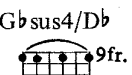
— I saved the best — of me — for —




Gb 

Gb sus4 


Gb 


Gb sus4/Db  9fr.


you. — Oo. —




Repeat and fade (vocal ad lib)


Gb 

Gb sus4/Db  9fr.

Gb 

Gb sus4/Db  9fr.

Oo, — ah, — na. —




# FLIGHT OF THE SNOWBIRDS

Music by  
DAVID FOSTER  
and JEREMY LUBBOCK

Freely ♩ = 166 - 172

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 4/4 time signature. It begins with a mezzo-piano (*mp*) dynamic and features a melodic line with a long slur. The lower staff is in bass clef and contains a piano accompaniment with a triplet of eighth notes. A circled '11' is placed above the lower staff in the second measure. The system concludes with a fermata over the final note of the upper staff.

*con Ped. ad lib.*

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, marked with a piano (*p*) dynamic. The lower staff features a piano accompaniment with a triplet of eighth notes. A mezzo-piano (*mp*) dynamic is indicated in the second measure. The system concludes with a fermata over the final note of the upper staff.

The third system of musical notation consists of two staves. The upper staff continues the melodic line, marked with a piano (*p*) dynamic. The lower staff features a piano accompaniment with a triplet of eighth notes. The system concludes with a fermata over the final note of the upper staff.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line, marked with a piano (*p*) dynamic. The lower staff features a piano accompaniment with a triplet of eighth notes. The system concludes with a fermata over the final note of the upper staff.

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First system of musical notation. The right hand features a melodic line with a triplet of eighth notes and a dynamic marking of *mf* followed by *p*. The left hand provides a harmonic accompaniment with chords and a triplet of eighth notes.

Second system of musical notation. The right hand has a melodic line with a dynamic marking of *mf* and *p*. The left hand has a bass line with a dynamic marking of *mf*.

Third system of musical notation. The right hand has a melodic line with dynamic markings of *p*, *mf*, and *f*. The left hand has a bass line with a dynamic marking of *p*.

Fourth system of musical notation. The right hand has a melodic line with a dynamic marking of *pp cresc.* and a tempo marking of *In tempo*. The left hand has a bass line with a dynamic marking of *f*.

Fifth system of musical notation. The right hand has a melodic line with a dynamic marking of *ff*. The left hand has a bass line with a dynamic marking of *marcato*.

First system of a piano score. The right hand starts with a 2/2 time signature and a key signature of two flats. It features a series of chords and a melodic line with a slur. The left hand has a 2/2 time signature and a key signature of two flats, with a series of chords. The system concludes with a 6/4 time signature change and a key signature change to one flat. The first measure of the 6/4 section is marked with a forte *f* dynamic.

Second system of a piano score. The right hand continues with a melodic line featuring a slur and a fermata. The left hand has a 2/2 time signature and a key signature of one flat, with a series of chords. The system concludes with a 4/4 time signature change and a key signature change to one flat. The first measure of the 4/4 section is marked with a mezzo-forte *mf* dynamic and the instruction *Dolce cantabile*.

Third system of a piano score. The right hand continues with a melodic line featuring a slur and a fermata. The left hand has a 4/4 time signature and a key signature of one flat, with a series of chords. The system concludes with a 4/4 time signature change and a key signature change to one flat.

Fourth system of a piano score. The right hand continues with a melodic line featuring a slur and a fermata. The left hand has a 4/4 time signature and a key signature of one flat, with a series of chords. The system concludes with a 4/4 time signature change and a key signature change to one flat.

Fifth system of a piano score. The right hand continues with a melodic line featuring a slur and a fermata. The left hand has a 4/4 time signature and a key signature of one flat, with a series of chords. The system concludes with a 4/4 time signature change and a key signature change to one flat.

Rockier

The first system of music for 'Rockier' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The first measure features a long melodic line in the treble staff and a rhythmic accompaniment in the bass staff. A dynamic marking of *f* (forte) is placed below the first measure of the second system.

The second system continues the piece with two staves. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a steady accompaniment with eighth and sixteenth notes.

The third system of music shows further development of the melodic and harmonic themes. The treble staff has a prominent melodic line with some grace notes, and the bass staff continues with its accompaniment.

The fourth system concludes with a section labeled 'to Coda' at the end of the upper staff. The notation includes a double bar line and a Coda symbol (a circle with a cross) at the end of the piece.

The fifth system is the final system on the page, featuring two staves. It contains a final melodic phrase in the treble staff and a concluding accompaniment in the bass staff.

musical score system 1, featuring treble and bass staves with chords and a *marcato* marking.

musical score system 2, featuring treble and bass staves with melodic lines and chords.

musical score system 3, featuring treble and bass staves with melodic lines and chords.

musical score system 4, featuring treble and bass staves with time signature changes to 6/4 and 4/4, and melodic lines.

musical score system 5, featuring treble and bass staves with melodic lines and chords.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands, with various articulation marks such as accents and slurs.

Second system of musical notation, continuing the piece with similar chordal and melodic textures. It includes dynamic markings like *v* and *mf*.

Third system of musical notation, showing a change in tempo and meter. The time signature changes from 6/4 to 4/4. The music features more complex rhythmic patterns and chordal structures.

Fourth system of musical notation, leading to the end of the piece. It features sustained chords in the right hand and a rhythmic pattern in the left hand. The instruction "D.S. al Coda" is written above the system.

D.S. al Coda

Coda

*repeat and fade*

Fifth system of musical notation, the Coda section. It begins with a double bar line and a repeat sign. The music is marked *mf* and features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with various articulation marks.

# GLORY OF LOVE

(Theme From THE KARATE KID Part II)

Words and Music by  
DAVID FOSTER, PETER CETERA and DIANE NINI

Slowly

mp

3

First system of piano introduction. Treble clef, 4/4 time. The melody features a triplet of eighth notes. The bass line consists of a steady eighth-note accompaniment.

3

Second system of piano introduction, continuing the melody and accompaniment from the first system.

C G5  
x00

To - night - it's ver - y clear, as we're both stand - ing here, -

Vocal entry with guitar accompaniment. The guitar part includes a C major chord and a G5 chord (x00). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

C F5 C/G G  
x00 x000

there's - so man - y things I want - to say. -

Second system of the vocal entry. The guitar part includes C, F5, C/G, and G chords. The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef.

C F/A Bb Eb/G

I will al-ways love you, — I will nev-er leave you — a-lone. —

Ab 4fr. Bb/Ab Ab 4fr. Bb/Ab

C G5

Some-times I just for-get, say things I might re-gret, —  
 You keep me stand-ing tall, you help me through it all, —

C F5 C/G G

it breaks my heart — to see — you cry — ing.  
 I'm al-ways strong — when you're — be-side me.

VS6076

C/E      F/A      Bb/D      Eb/G

I don't want to lose you, ——— I could nev - er make it — a - lone..  
 I have al - ways need - ed — you, I could nev - er make it — a - lone..

Ab 4fr.      Bb/Ab      Ab 4fr.      Bb/Ab

C      F      C/E      G7sus4      G

I am a man who would fight for your hon - or,

C      F/A      Dm9 3fr      G7

I'll be the he - ro you're — dream - ing of. —





We'll live for - ev - er, know - ing to - geth - er that we



did it all for the glo - ry of love.

1.



2.



Just like a knight in shin - ing ar - mor, from a long time a - go,

Fm Ab 4fr. Cm7 3fr. Eb Fm7 Bb Eb

just in time I will save the day, — take you to my cas - tle far a - way. —

Bb/D F7sus4 F7 Bb Eb/G C Ab 4fr.

Db 4fr. Gb Db/F Ab7sus4 Ab 4fr.

I am the man who will fight for your hon - or,

Db 4fr. Bbm Ebm9 4fr. Ab7sus4 4fr.

I'll be the he - ro that you're — dream - ing of. — We're

Bbm7 Ebm7 6fr. Db/F F/A

gon - na live for - ev - er, know - ing to - geth - er that we

Bbm7 Ebm7 6fr. Ab7sus4 4fr. Ab7 4fr. Db 4fr. Gb

did it all — for the glo - ry of love. —

Db/F Absus4 4fr. Ab 4fr. Db 4fr. Bbm7 Ebm7 6fr. Ab7sus4 4fr. Ab7 4fr.

Bbm7 Ebm7 6fr. Db/F F/A

We'll live for - ev - er, know - ing to - geth - er that we

Bbm7 Ebm7 4fr. Ab7sus4 4fr. Ab7 4fr.

did it all for the glory of love.

Bbm7 Gb Ab 4fr.

We did it all for love.

*Repeat and fade*

Bbm7 Gb Ab 4fr.

We did it all for love..

Bbm7 Gb Ab 4fr.

We did it all for love..

# I HAVE NOTHING

(From The Original Soundtrack Album "The Bodyguard")

Words and Music by  
LINDA THOMPSON and DAVID FOSTER

Moderately, with "2" feel

Guitar chords: Gmaj7 (x000), Em11 (00000). Dynamic: *mf*. Pedal throughout.

Guitar chords: Cmaj9, Am11 (Sfr.), D (0). Instruction: No Chord.

Guitar chords: Gmaj9 (x 3fr.), Em11 (00000). Lyrics: Share You my see life, through, take me from what right to the heart I of am. me.

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Cmaj9                      D/C                      Gmaj9                      Am7                      D7

I'll nev - er change                      all my col - ors                      for you —  
 break down my walls                      with the strength of                      your love —

Gmaj9                      Em11

Take my love, I'll nev - er ask                      for it too much,                      just  
 I nev - er knew love like I've known                      with you.                      Will a

Cmaj9                      D/C                      Gmaj9

all that you are                      and ev - er - y - thing that you do. }  
 mem - ory sur - vive,                      one I can hold                      on to? }

Am7                      D7                      Am9                      Bm7                      Em7

I don't real - ly need to look                      ver - y much far - ther,

Am9 5fr. Bm7 Em7 0 0 0 Am9 5fr.

I don't wan - na have to go where you don't fol - low. I won't hold it back a - gain, this

Bm7 Cmaj7 0 0 0 Am7/D 0 0 0

pas - sion in - side. Can't run from my - self, there's no - where to hide.

D

2nd time only

Your love I'll re - mem - ber for - ev - er. Don't make me

Ebmaj9 5fr. Dm7 Cm9 8fr. Dm7 0

close one more door, I don't wan - na hurt an -

Gm7 3fr. Dm/F x0 Ebmaj9 5fr. Dm7 0 Cm9 x 8fr. Dm7 0

more... Stay in my arms — if you dare, — or must I im - ag - ine you

Gm7 3fr. Dm/F x0 Cm9 x 8fr. Dm7 0 Gm7 3fr. Ebmaj7 Bb(addC)/D 0

there. — Don't walk a - way from me. — I have noth - ing, noth - ing,

1. Cm7/F 8fr. F7 Bb

noth - ing if I don't have you, — you, —

Gm7 3fr. F Ebmaj9 5fr. D7sus4 0 D7 0

you, — you, — you. —



2.

Cm7/F



N.C.

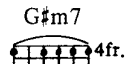
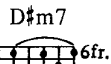
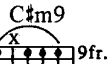
Emaj9



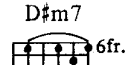
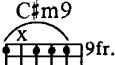
D#m7



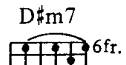
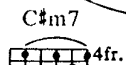
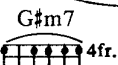
noth - ing. Don't make me close one more door,



I don't wan - na hurt an - y - more. Stay in my



arms if you dare, or must I im - ag - ine you



there. Don't walk a - way from me, no. Don't walk a -

C#m7 4fr. D#m7 6fr. G#m7 4fr. C#m7 4fr.

way from me. — Don't you dare walk a - way from me. —

D#m7 6fr. Emaj7 B/D# x0 C#m7/F# 9fr.

I have noth - ing, noth - ing, noth - ing —

F#7 B G#m7 4fr.

— if I don't have you, — you. —

F# Emaj9 0x F#7sus4 F#7 B

If I don't have — you, — oh, oo. —

*rit.*

# LOVE THEME FROM ST. ELMO'S FIRE

(Instrumental)

By  
DAVID FOSTER

Moderately Slow (♩ = 60)

A

*mp*

*mf*

*Bbm/Ab*

*Eb7/Ab*

*Ab*

*Bbm/Ab*

*Eb/Ab*

*Ab*

*Bbm/Ab*

*Adim*

*Bbm*

*Eb7/G*

*Ab*

*Fm*

*Adim*

*Bbm*

Love Theme From St. Elmo's Fire - 2 - 1  
5231LSMX

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*Eb7/Gb*

1. *Db Eb* *D.S. %*

2.3. *Db Eb*

*mp*

*To next strain*

4. *Db Eb Db Eb Ab* *Fine*

*mp* *rit.*

*Bbm Eb/G Ab Bbm Eb/B Eb/G*

*Fm Eb/G Ab Ab/G Fm Bb/D*

*f*

1. *Eb Cm7 Db* *dim.* *Db* *D.C.*

2. *Eb* *D.C. at Fine*

# LOVE THEME FROM ST. ELMO'S FIRE

(Instrumental)

By DAVID FOSTER

Moderately Slow  $\text{♩} = 60$

Ab Eb7/Ab Ab Bbm/Ab Eb/Ab

Ab Bbm/Ab Adim Bbm

Eb7/G Ab Fm Adim Bbm

1. Eb7/G Db Eb D.S. 2.3. Db Eb To next strain 4. Db Eb Db Eb Ab Fine rit.

Bbm Eb/G Ab Bbm Eb/Bb Eb/G Fm Eb/G Ab

Ab/G Fm Bb/D Eb Cm7 Db 1. D.C. 2. D.C. al Fine Eb Eb

3

# MORNING TO MORNING

Music by  
DAVID FOSTER  
and DAVID PAICH

Rubato ♩ = 100

*mp*

*mp* *mf*

*p*

♩ = 120

2nd time

*p*

freely 1st time

*f* *p*

8va

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8va

*mp* *f* *mf* *p*

(Flute) 3

♩ = 132 - 138

*mf*

*f allargando*

*p*

Meno mosso

3

*p*

Musical score system 1, featuring piano and horn parts. The piano part includes a triplet of eighth notes and a *cresc.* marking. The horn part is marked *mf* and includes the instruction "(Horn)".

A tempo ♩ = 132 - 138

Musical score system 2, featuring piano and horn parts. The piano part includes a *ritard.* marking and a *ff* dynamic. The horn part includes a *f* dynamic.

Musical score system 3, featuring piano and horn parts. The piano part includes a *Ww.* marking and a *ff* dynamic. The horn part includes a *ff* dynamic.

Musical score system 4, featuring piano and horn parts. The piano part includes a *ff* dynamic. The horn part includes a *ff* dynamic.

Musical score system 5, featuring piano and horn parts. The piano part includes a *fff* dynamic. The horn part includes a *fff* dynamic.



Presto ♩ = 172 - 176

First system of the musical score. The right hand (treble clef) starts with a melody at *mp*, then has a fermata and a crescendo leading to a sustained chord at *p*. The left hand (bass clef) has a whole rest followed by a melodic line starting at *mf*.

Second system of the musical score. The right hand has a melodic line starting at *mf*, followed by a section marked *sub. mp*, and then a section marked *f*. The left hand has a steady eighth-note accompaniment, ending at *mp*.

Third system of the musical score. The right hand has a melodic line starting at *mf*, followed by a section marked *f*. The left hand has a steady eighth-note accompaniment, ending at *mf*.

Fourth system of the musical score. The right hand has a melodic line starting at *f* and *mf*, followed by a section marked *f*. The left hand has a steady eighth-note accompaniment, ending at *mf*.

Fifth system of the musical score. The right hand has a melodic line starting at *mf*, followed by a section marked *sub. mp* with a crescendo to *f*, and then a section marked *ff*. The left hand has a steady eighth-note accompaniment, ending at *f* and *mf*.

8va - -

*f*

8va - -

First system of a piano score. The right hand features a melodic line with grace notes and slurs, while the left hand plays a bass line with slurs and accents. The key signature has three flats, and the time signature is 4/4. Dynamics include *f* and *8va* markings.

1.

*ff* *f*

Second system of the piano score. The right hand has a rapid ascending scale with slurs and accents, followed by a descending line. The left hand continues with a bass line. Dynamics include *ff* and *f*.

2.

*ff* *sub. pp* *mp*

5

Third system of the piano score. The right hand features a rapid ascending scale with slurs and accents, followed by a descending line. The left hand continues with a bass line. Dynamics include *ff*, *sub. pp*, and *mp*. A finger number '5' is present.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents, while the left hand plays a steady eighth-note bass line.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents, while the left hand plays a steady eighth-note bass line.

The first system consists of two staves. The upper staff is in treble clef and contains several chords, some with slurs and accents. The lower staff is in bass clef and contains a continuous eighth-note melodic line. The key signature has three flats.

The second system continues the two-staff format. It features a repeat sign followed by a section labeled "2nd time". The upper staff has a melodic line with slurs and accents, and a dynamic marking of *f* (forte). The lower staff continues with the eighth-note melodic line.

The third system shows more complex chordal textures in the upper staff, with many notes beamed together and slurs. The lower staff continues with the eighth-note melodic line, featuring some rests and slurs.

The fourth system features a melodic line in the upper staff with slurs and accents, and chords in the lower staff. The key signature remains three flats.

The fifth system includes a section marked "2." (second ending). The upper staff has a melodic line with slurs and accents, and a dynamic marking of *mf* (mezzo-forte). The lower staff contains chords and a melodic line. The system concludes with a double bar line and repeat dots.

First system of a musical score. The upper staff (treble clef) features a melodic line with a crescendo leading to a fortissimo (*ff*) section. The lower staff (bass clef) provides harmonic support with chords and moving lines. Dynamic markings include *mp*, *mf*, *ff*, and *f*.

Second system of the musical score. The upper staff has a melodic line with a crescendo from *mp* to *mf*. The lower staff features a bass line with a long, sweeping slur across several measures.

Third system of the musical score. The upper staff continues the melodic development with a slur. The lower staff has a bass line with a slur and some chordal textures.

Fourth system of the musical score. The upper staff has a melodic line with a slur. The lower staff features a bass line with a slur and a *cresc.* marking.

Fifth system of the musical score. The upper staff has a melodic line with a slur. The lower staff features a bass line with a slur and a fortissimo (*ff*) marking.

First system of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats. The music features complex chordal textures with many overlapping notes. A dynamic marking of *f* (forte) is present in the right-hand staff. There are several slurs and ties across both staves.

Second system of the musical score. The top staff continues with melodic and harmonic lines. The bottom staff features a prominent bass line with sustained notes. A dynamic marking of *decresc.* (decrescendo) is written in the right-hand staff.

Third system of the musical score. The top staff includes a triplet of eighth notes. The bottom staff has a steady bass line. A dynamic marking of *mf* (mezzo-forte) is present in the left-hand staff.

Fourth system of the musical score. The top staff has a melodic line with slurs. The bottom staff consists of a continuous eighth-note bass line. A dynamic marking of *mp* (mezzo-piano) is present in the left-hand staff.

Fifth system of the musical score. The top staff features a melodic line with slurs and ties. The bottom staff continues with the eighth-note bass line. The system concludes with sustained chords in both staves.

First system of a musical score. The upper staff contains chords and arpeggiated figures. The lower staff features a continuous eighth-note accompaniment. A *pp* dynamic marking is present at the end of the system.

Second system of a musical score. The upper staff has a melodic line with dynamics *p*, *ppp*, *decresc.*, *ritard.*, and *p*. The lower staff is mostly silent.

Third system of a musical score. It includes tempo markings  $\text{♩} = 132$  and *A tempo*  $\text{♩} = 172$ . Dynamics *mf* and *mp* are indicated. The lower staff has a simple accompaniment.

Fourth system of a musical score. The upper staff has a complex melodic line with many accidentals. The lower staff has a simple accompaniment with long horizontal lines.

Fifth system of a musical score. The upper staff has a melodic line with dynamics *p* and *ritard. poco a poco*. A *8va* marking is present. The lower staff has a simple accompaniment with long horizontal lines.

A tempo

8va

ritard.

A tempo

pp

mf

p

8va

p

(8va)

(8va)

ritard.

mp

# GROWN-UP CHRISTMAS LIST

Words and Music by  
DAVID FOSTER  
and LINDA THOMPSON JENNER

**Rubato**

*mp smoothly*

Do

**Moderately slow**

Db 4fr.
Ab 4fr.
Bbm
Bbm7
Fm/Ab
Gb
Db/F
Ebm7 6fr.

you re-mem-ber me? I sat up-on your knee. I wrote to you—with child-hood fan-ta-

Ab7sus4 4fr.
Ab 4fr.
Db 4fr.
Ab 4fr.
Bbm

sies. Well, I'm all grown - up now. Can

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B♭m7



Fm/Ab



G♭



D♭/F



E♭m7



you still help some-how?

I'm not a child— but my heart still can

A♭7sus4



A♭



D♭



A♭



B♭m



dream.

So here's my life long wish, my

B♭m7



Fm/Ab



G♭



D♭/F



E♭m7



grown-up Christ-mas list,

not for my-self— but for a world— in

A♭7sus4



A♭



B♭



Gm7



need.

No more lives— torn a-part,—

rall.

*a tempo*  
*f*

E♭maj7



Cm7



F7sus4



Dm7



Gm7



F6



E♭maj7



E♭/F



F7



and wars would nev-er start, and time would heal— all hearts.

B♭



Gm7



E♭maj7



Cm7



F7sus4



Dm7



Gm7



F6



Ev-'ry man would have— a friend,— that right would al-ways win, and love would nev-er

Em7-5



A13-9



E♭7



Dm7



Gm7



Cm7



F7sus4



B♭



end.

This is my grown-up Christ-mas list.

*rall.*

*a tempo*  
*mp*

**Rubato**



B♭7sus4



B♭7



E♭



Gm7



C7sus4



C7



What is this il-lu-sion called, the in-no-cence of youth. May-be on-ly in our blind be-lief can we

F A7sus4 A7 D A Bm A G

ev - er find the truth. Oo...

*rall.* *a tempo*

D/F# Em7 A7sus4 A7 B G#m7 4fr.

There'd be— no more lives—torn a part,

*rall.* *a tempo* *f*

Emaj7 C#7 4fr. F#7 D#m7 6fr. G#m7 4fr. F#6 Emaj7 E/F# F#7

— and wars would nev-er start, and time would heal— all hearts.

B G#m7 4fr. Emaj7 C#m7 4fr. F#7sus4

Ev - 'ry man would have— a friend,— and right would al - ways

D#m7



G#m7



F#6



Fm7-5



Bb13-9



E7



win, and love would nev - er end.

rall.

D#m7



G#m7



C#m7



F#7



D#m7



G#m7



Fm7-5



E7



This is my grown-up Christ-mas list. This is my on - ly life - long -

a tempo  
mp

rall.

D#m7



G#m7



C#m7



F#7sus4



B



F#



G#m



wish. This is my grown-up Christ - mas list.

a tempo

rall.

a tempo

rall.

G#m7



D#m7



Emaj7



F#7



B



# NOW AND FOREVER

## (You and Me)

Words and Music by  
DAVID FOSTER, JIM VALLANCE  
and RANDY GOODRUM

Moderately slow, in 2

G(add A) C(add D)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and quarter notes. The lower staff is in bass clef and contains a bass line with quarter notes. Above the first two measures of the upper staff are guitar chord diagrams for G(add A) and C(add D).

D7sus4 D7

The second system of music continues the melody and bass line from the first system. It features two guitar chord diagrams above the staff: D7sus4 and D7.

G(add A) C(add D)

Up un - til now I've learned to live with - out  
in - side your eyes I can see mys - ter - ies  
... (Inst.)

The third system includes the vocal melody with lyrics. The lyrics are: "Up un - til now I've learned to live with - out in - side your eyes I can see mys - ter - ies". Below the lyrics is an instrumental section marked "(Inst.)" with a repeat sign. The musical notation for the instrumental section is on a single staff with a treble clef and a key signature of one sharp.

The fourth system continues the instrumental section from the previous system, showing the piano accompaniment with chords and melodic lines in both treble and bass clefs.

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D7sus4



D7



love.  
there.

Like a  
And your

Musical notation for the first system, including vocal line and piano accompaniment.

G(add A)



C(add D)



ship with - out a sail wan - der - ing aim - less - ly  
melt - ing the ice sur - round - ing me I'm no long - er

Musical notation for the second system, including vocal line and piano accompaniment.

D7sus4



D7



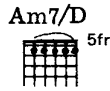
lost.  
scared.

1. I nev - er  
2.3. I feel you

Musical notation for the third system, including vocal line and piano accompaniment.



knew how it felt to lose my control but, now, that I  
 in - side my soul and I'm cap - tured to - night, but, don't let



To Coda

found you, this is all so new.  
 go, this is par - a - dise.



You and me we got our des - ti - ny, start - ing to - night

Bm7 C D D7

we'll be to geth er.

G Em7

You and me, this is what love should be, and it's gon-na be right.

Bm7 1. Am7/D 5fr

If you now and for - ev -

G(add A) C(add D)

er.



D7sus4

D7

Oh, dar - ling.

2.

Am7

tell me there's a heav - en up a - bove, then

Cm6/Eb

*D.S. (Inst.) al Coda*

that's what I'll be - lieve 'cause you're the one thing that I'm so sure a - bout.

*Repeat and fade*

Coda

A

F#m7

You and me we got our des - ti - ny; start - ing to - night.

C#m7 4fr.      D      E      E7

we'll be to geth er.

A      F#m7

You and me, this is what love should be, and it's gon-na be right

C#m7 4fr.      Bm7/E



now and for ev er.

From the Universal Motion Picture "CASPER"  
**REMEMBER ME THIS WAY**


Lyrics by  
 LINDA THOMPSON





Music by  
 DAVID FOSTER


Slowly ♩ = 60

C/G  G7 





*mf*



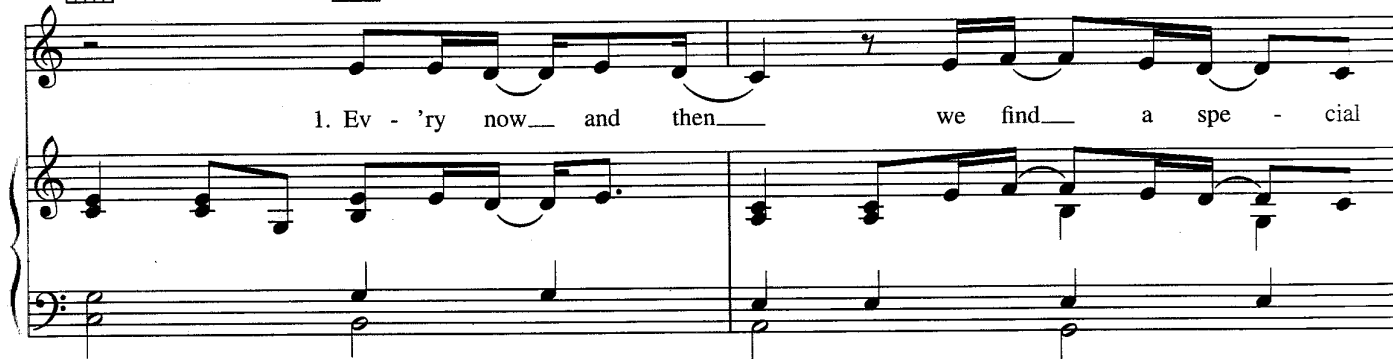
C/E  (with pedal) Fmaj7  G7sus  G7 








Verse 1:


C  G/B  Am  Em/G  C/G 

1. Ev - 'ry now\_\_ and then\_\_ we find\_\_ a spe - cial



F  Dm7  G  Am7  G/B 

friend who nev - er lets\_\_ us down,\_\_\_\_



Remember Me This Way - 6 - 1  
 #V95158

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C G/B Am C7/G

who un - der - stands it all, reach - es out each time you fall.

F Dm7 G Am7 G/B

You're the best friend that I've found.

C D/C G Bb

I know you can't stay. But part of you will nev -  
 And I know that you'll be there, for - ev - er - more a part

F/A C/G G7sus G7

- er, ev - er go a - way; } your heart will stay.  
 of me; you're ev - 'ry - where. } I'll al - ways care.

Chorus:

C                      B $\flat$ /D                      C7/E                      F                      Dm7

I'll make a wish\_ for you\_ and hope it will\_ come true:—

*cresc.*                      *f*

G                      F/A                      G/B                      C                      Cmaj7

— that life will just\_ be kind\_ to such a gen - tle

Fmaj7                      C                      B $\flat$ 2/D                      C/E                      F                      Dm7                      Em7(b5)                      A7(#5)                      A7                      To Coda ⊕

mind. If you lose\_ your way, think back on yes - ter - day. Re-mem-ber me this

Dm(2)                      Dm                      Dm7/G                      G7                      C/G

way. Re-mem-ber me\_ this way.

*dim.*                      *mf*

G7sus

G7

Verse 2:

C

G/B

Am

Em/G

C/G



2. I don't need eyes\_ to see the love\_ you bring to

*D.S. al Coda*

F

Dm7

G

Am

G/B



me

no mat - ter where\_ I go.

*Coda*

Dm7

G7sus

G7

C



way. Re - mem - ber me this way. And I'll be

Bridge:

Gm7

Gm7/C

C

C7/Bb



right be - hind\_ your shoul - der watch - ing you.

I'll be

Am7



Am7/D



D7



stand - ing by your side in all you do. And I won't ev - er

Gm7(b5)/D♭



C7



C7/B♭



A7sus



leave, as long as you be - lieve. You just be - lieve...

Chorus:



I'll make a wish for you and hope it will come true:



that life will just be kind to such a gen - tle

Gmaj7      D      C2/E      D/F#      G      Em7

mind.      If you lose your way, think back on yes - ter -

F#m7(b5)      B7(#5)      B7      Em(2)      Em      Em9/A      A7

day. Re-mem-ber me this way.      Re-mem-ber me

*rit.*

D/A      A7

this way.

*a tempo*

D/F#      Gmaj7      A7sus      A7      D

This way.

*molto rit.*



# RIVER OF LOVE

Words and Music by  
DAVID FOSTER, RICK HAHN  
and GEORGE THATCHER

$\text{♩} = 100$   
Percussion intro.

$E\flat$   $E\flat$  add 9/G

Life af - ter\_ life stand be-  
Tired walls must\_ fall that new

*mf*

$Cm$   $A\flat$   $E\flat$

fore eyes of the world \_\_\_\_\_ Each man, wom - an\_ and\_  
hearts may be set free \_\_\_\_\_ We stand close to\_ the\_

$B\flat$  sus  $B\flat$   $E\flat$   $B\flat$  sus  $B\flat$

child must de - cide  
edge of the truth

E $\flat$  E $\flat$  add 9/G Cm

We hold in - side all the keys to par - a - dise -  
 Old wounds must heal in a fresh e - qual - i - ty -

A $\flat$  E $\flat$  B $\flat$  sus B $\flat$

All na - tions All peo - ple All are

**Chorus**

E $\flat$  B $\flat$  sus B $\flat$  E $\flat$

one. We were born in love

A $\flat$  E $\flat$  B $\flat$

and in - no - cence that's how we came here

E♭ Fm7 E♭/G B♭

we were giv - en hearts — to love — or hate — with

B♭ Cm A♭

oh — our time has come —

Fm7 A♭ E♭

we can live — as one — Riv-er of Love we are mov-ing —

B♭ E♭ 1. E♭

— to the Riv - er of Love. —

2. E $\flat$

A $\flat$

E $\flat$ /G

Fm7

E $\flat$

back to the Ri-ver of Love ev-er-y day- our lives draw to-geth-er

A $\flat$

E $\flat$ /G

Fm7

E $\flat$

A $\flat$

E $\flat$ /G

Cm7

why don't we help each o-ther this is a chance for all the world

E $\flat$

B $\flat$ /D

Cm7

Cm/B $\flat$

B $\flat$

to have what it needs the free-dom to

E $\flat$

B $\flat$ /E $\flat$

A $\flat$ /E $\flat$

love.

*p*

B♭/E♭ Fm7 Fm7 E♭

*ff*

E♭ B♭ B♭ **Chorus** E

We were born \_\_\_\_\_ in love\_\_

A E B

and in - no - cence \_\_\_\_\_ that's how we came \_\_\_\_\_ here

E F#m7 E/G# B

we were giv - en hearts \_\_\_\_\_ to love\_ or hate \_\_\_\_\_ with

B C#m A

oh our time has come when

F#m7 A E

we can live as one Riv-er of Love we are mov-ing back

\*First time only  
Second time

B E E

to the Riv - er of Love. —

repeat and fade

repeat and fade

# STEALING HOME

Music by  
DAVID FOSTER

Moderately Slow

The musical score is written for piano and guitar. It consists of five systems of music, each with a treble and bass clef staff. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Moderately Slow'. The first system includes the dynamic marking 'mp' and the instruction 'Pedal throughout'. The second system includes the dynamic marking 'simile'. The third system includes the dynamic marking 'A/G'. The fourth system includes the dynamic marking 'D'. The fifth system includes the dynamic marking 'A/G' and the instruction 'To Coda' with a circled cross symbol. Chord symbols are placed above the treble staff: D, G/B, D, G/B, A/G, Bm, Bm/A, A, D, G/B, A/G, Bm, Bm/A. The bass staff features a consistent eighth-note accompaniment pattern throughout.

A F#m7 E/G# A

*mf*

D F#m7 E/G# A D

F#m7 E/G# A F#/A# Bm E7/G# A D/F#

G D/F# Em7 Gmaj7/A

A D G D/F# Em7



D

G D/F# Em7 D

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, and the bass clef contains a rhythmic accompaniment. A forte (*f*) dynamic marking is present in the treble clef.

G/B

A/G

Musical notation for the second system, featuring a treble and bass clef. The treble clef contains a melodic line with a slur over the first two measures, and the bass clef contains a rhythmic accompaniment.

Bm

Bm/A

A

D

Musical notation for the third system, featuring a treble and bass clef. The treble clef contains a melodic line with a slur over the first two measures, and the bass clef contains a rhythmic accompaniment.

G/B

A/G

Musical notation for the fourth system, featuring a treble and bass clef. The treble clef contains a melodic line with a slur over the first two measures, and the bass clef contains a rhythmic accompaniment.

Bm

Bm/A

D/F#

G

D/F#

Musical notation for the fifth system, featuring a treble and bass clef. The treble clef contains a melodic line with a slur over the first two measures, and the bass clef contains a rhythmic accompaniment.

C/E G/B D

Em D Em D

F#m7 E/G# A D

F#m7 E/G# A D

F#m7 E/G# A F#/A# Bm E7/G# A D/F#

Bm E7/G# A D/F# G

D/F# Em7 Gmaj7/A A D G/B

*mp*

D G/B

*D. S. al Coda* ☉

Coda

Bm Bm/A A

Bm Bm/A A D Gsus2 Csus2 F Em-

D Gsus2 Csus2

# STEALING HOME (REPRISE)

Music by  
DAVID FOSTER

Slowly

*mp*

*Pedal throughout*

G/B

G

G

G

C

C

C

C

C

C

(sax solo)

*simile*

G C

G C

Am G Am G/B

Em Am F#/A# B

C#7sus4 C#7 F# G#m7sus4

F#/A# Bsus2 F# G#m7sus4

F# Bsus2 D#m7 A#m7

C#m7 G#m7 D#m7 A#m7

C#m7 B/F# G#m7 F#/A# Bsus2

C#7 F# G#m7sus4

F#/A# B F# G#m7sus4

F#/A# B D#m7 A#m7

C#m7 G#m7 D#m7 A#m7

1. C#m7 B/F# G#m7 F#/A# B

2. C#7sus4 C#7 F#/A# B

C#7sus4

Slower D G

D G D D

G/B A/G

Bm D

G/B A/G

Bm

D G/B A/G



Bm D/F# E/G# A 3 D

D/F# E/G# A D

D/F# E/G# A 3 F#/A# Bm A E/G# 3 A F#m

G D/F# Em7 Gmaj7/A

A D C D

# VOICES THAT CARE

Words by  
LINDA THOMPSON JENNER

Music by  
DAVID FOSTER and PETER CETERA

Moderately

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two flats (B-flat major). The melody is marked *smoothly mp*. The bass line consists of a single sustained note in the left hand.

Chord diagrams for the first system:

- E $\flat$
- A $\flat$  maj7/C 3fr.
- B $\flat$
- G7sus4 x00
- G7 x000
- Cm 3fr.
- Cm/B $\flat$  x 4fr.

Lone - ly fear lights up the sky, — can't help but won- der why — you're so far a - way..

The piano accompaniment for the first line of lyrics features a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios.

Chord diagrams for the second system:

- A $\flat$ (addB $\flat$ ) x
- E $\flat$
- A $\flat$  maj7/C 3fr.
- B $\flat$
- G7sus4 x00
- G7/B 000

— There, you had to take a stand — in some-one els - e's land, —

The piano accompaniment for the second line of lyrics continues the melodic and harmonic development from the first line.

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Cm Cm/Bb Ab(addBb) Gm7 Abmaj7/C

3fr. 4fr. 3fr. 3fr.

— life can be\_ so strange. I wish we nev - er had\_ to choose\_

Fm7 Bb7sus4 Bb7 Eb Abmaj7/C Bb Bb/A>

3fr.

— to eith - er win or lose, — that we could find\_ a way. — But

Gm7 Abmaj7/C Fm7 Bb7sus4 Bb7 Cm Cm/Bb

3fr. 3fr. 3fr. 4fr.

I won't turn my back a - gain, — your hon - or I'll de - fend\_ so hur - ry home, til

Ab6 Bb Eb Bb Cm Cm7 Fm

3fr. 3fr.

then: Stand tall; — stand proud! — Voic - es that care —

E $\flat$  B $\flat$  E $\flat$  G7sus4 x00 G7 x000

— are cry - ing out loud. — And when you close your eyes —

Cm Cm/B $\flat$  3fr. 4fr. Fm7 B $\flat$ 7 E $\flat$  A $\flat$ /E $\flat$  4fr.

— to - night, feel in your heart\_ how our love\_ burns bright. —

E $\flat$  B $\flat$ /E $\flat$  6fr. E $\flat$  A $\flat$ maj7/C 3fr. B $\flat$  G7sus4 x00 G7 x000

I'm not here to jus - ti - fy\_ the cause\_ or to count up all the loss, —

Cm Cm/B $\flat$  3fr. 4fr. A $\flat$ (addB $\flat$ ) B $\flat$  E $\flat$  A $\flat$ maj7/C 3fr.

— that's all been done be - fore. — I just can't let you feel\_ a - lone. —

Bb G7sus4 G7/B Cm Cm/Bb Ab(addBb)

when there's so much love at home — we're send-ing out\_ to you.

Gm7 Abmaj7/C Fm7 Ab/Bb Bb7/D Eb Abmaj7/C

All the cour-age that\_you've known, the brav-er-y\_ you've shown, clear-ly lights the way\_

Bb Bb/Ab Gm7 Abmaj7/C Fm7 Bb7

— We pray to make the fu-ture bright,\_ to make the wrong things

Cm7 Fm7 Ab6 Bb

Rap: Right or wrong, we're all play-ing you re-main strong, that's why we're all here and sing-ing a-long\_

E<sub>b</sub>      B<sub>b</sub>      C<sub>m</sub>      C<sub>m</sub>7      F<sub>m</sub>      E<sub>b</sub>

Stand tall; — stand proud! — Voic-es that care — are cry - ing out loud..

B<sub>b</sub>      E<sub>b</sub>      G7sus4      G7      C<sub>m</sub>      C<sub>m</sub>/B<sub>b</sub>

— And when you close your eyes — to - night, feel in your heart.

F<sub>m</sub>7      B<sub>b</sub>7      E<sub>b</sub>      B<sub>b</sub>      C<sub>m</sub>      C<sub>m</sub>7      F<sub>m</sub>      E<sub>b</sub>

— how our love\_ burns bright. —

B<sub>b</sub>      E<sub>b</sub>      G7sus4      G7      C<sub>m</sub>      C<sub>m</sub>/B<sub>b</sub>

And when you close your eyes — to - night, feel in your heart —

Fm7      Bb7      Eb      Fm7      Bb7sus4      Bb7

— how our love\_ burns bright.—

Eb      Fm7      Bb7sus4      Bb7      Eb

Fm7      Abm(maj7) Abm6      Cm      Ab

You are the voice,      you are the\_

Bb7sus4      Bb7      Eb      Bb      Cm      Cm7      Fm

3 light.      Stand tall;\_ stand proud!      Voic-es that care\_

3 rit.      a tempo

E $\flat$  B $\flat$  E $\flat$  G7sus4 G7

x00 x000

— are cry - ing out loud. — And when you close your eyes —

Cm 3fr. E $\flat$ /B $\flat$  1.2 Fm7 B $\flat$ 7 3 Fm7 B $\flat$ 7

— to - night, feel in your heart — how our love — burns bright, — how our love — burns bright. —

E $\flat$  Fm7 A $\flat$ /B $\flat$  4fr. G7/B $\flat$  000 Cm 3fr. E $\flat$ /B $\flat$

— You are the voice — and the guid - ing light, — feel in your heart —

Fm7 B $\flat$ 7sus4 B $\flat$ 7 E $\flat$  A $\flat$ /C E $\flat$ /B $\flat$  A $\flat$ 6 E $\flat$

— how our love burns bright.

*rit.*



# WHATEVER WE IMAGINE

Words and Music by  
DAVID FOSTER, PAUL GORDON  
and JEREMY LUBBOCK

Moderate

G(addA) C6/G D/G G(addA) C6/G D/E G/C Am11 5fr.

*mp smoothly*

G(addA) C6/G D/G Em7 Am7 Bm7 D/E G/C Am11 5fr.

G(addA) C6/G D/G

Don't be a - fraid, I can meet you half - way.  
Why should we wait, lat - er on may - be too late.  
You ought to see all your he - roes in me.

G C/G G(addA) C6/G

We can't al - ways know where the road  
'Cause where can we run when you see  
But if we get wise we can break

D/F#



G/F



C/E



A/C#



B/D#



ends up but with some luck I know we can go  
 there's half a chance that we might real ly be come  
 the walls we make and you can see in my eyes

Em7



Bm/D



Cmaj7



G/B



Am7



where - ev - er we im -  
 what - ev - er we im -  
 what - ev - er we im -

1.

C/D



G(addA)



C6/G



D/E



G/C



Am11



ag - ine.  
 ag - ine.  
 ag - ine.

2. 3.

G(addA)



C6/G



G(addA)



Em7



Am7



D/F#



And I im - a - gine you and me

E/G#



Am7



To Coda

Bm7



just tak - ing shots at what we see. And if we fall

Cm7



F7



Bb/D



Ebmaj7



Am7



G/B



we'll shake a - way the dust and just out

C



Am7/D



D.S. al Coda & (no repeat)

them all.

Coda

Bm7 Em7 Bm6 D/C Bm7 Em7

So let the walls go down and we can

Am7 Bm7 Cm7 3fr. Bb/D Ebmaj7 Cm7/F 8fr.

try it a-gain 'cause no-bod-y can stop us now.

Bb(addC) 3fr. Eb6/Bb

Don't be a-fraid, 'cause I'll meet

F/Eb Bb(addC) 3fr. Eb/F Bb(addC) 3fr.

you half-way. You're not far be-hind,

E $\flat$ 6/B $\flat$



F/A



B $\flat$ /A $\flat$



E $\flat$ /G



C/E



If we climb— this hill— I know— there's still— a chance—

D/F $\sharp$



Gm7



F6



E $\flat$ maj7



B $\flat$ /D



we can find

*Repeat and fade (vocal ad lib.)*

Cm7



E $\flat$ /F



B $\flat$ maj9



what - ev - er we im - ag - ine in our minds...

Gm9



E $\flat$ maj7



Cm9



# WILL YOU STILL LOVE ME?

Words and Music by  
DAVID FOSTER, TOM KEANE  
and RICHARD BASKINS

Moderato

The piano introduction is in 4/4 time, starting with a mezzo-piano (*mp*) dynamic. It features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The key signature has two flats (B-flat and E-flat). The introduction concludes with a dynamic shift to *f subito* (fortissimo subito) and a fermata over the final chord.

Ab5 Db(addEb)/F Cm/Eb

Ab5: x 4fr.  
Db(addEb)/F: x  
Cm/Eb: 0

Take me as I am, \_\_\_\_\_ put your hand in mine, \_\_\_\_\_ now and for-ev-

The vocal line begins with a half note rest, followed by the lyrics. The piano accompaniment provides harmonic support with chords and a rhythmic pattern.

Db<sup>6</sup><sub>9</sub> Eb/G Ab5 Db(addEb)/F

Db<sup>6</sup><sub>9</sub>: x  
Eb/G: x  
Ab5: x 4fr.  
Db(addEb)/F: x

er. Dar-ling, here I stand, \_\_\_\_\_ stand be-fore you now, \_\_\_\_\_

The vocal line continues with the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Cm/Eb Absus2/Db Db Bbm7

Cm/Eb: 0  
Absus2/Db: x 4fr.  
Db: x  
Bbm7: x

\_\_\_\_\_ deep in-side I al-ways knew. \_\_\_\_\_ It was you, \_\_\_\_\_

The vocal line concludes with the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

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Ebm7



Cm7-5



F7+5/A



F7/A



Bbm7



you and me,...

two hearts drawn to - geth - er, bound - by - des - ti - ny...

Ebm7



Cm7-5



F7+5/A



F7/A



It was you,

and you for me,...

ev - 'ry road leads to your door, ... ev - 'ry

Bbm7



Eb/G



Ab



F7/A



Bbm7



Ebm7



Ab/C



Db



step I take for - ev - er more.

Just say you love me for the rest of your life, ...

I've

Ebm7



Bbm7



Ab sus4



Ab



F7+5/A



Bbm7



Ebm7



got a lot of love and I don't want to let go. ...

Will you still love me for the ...

Ab/C Db Ebm7 Ab/C Db Gb/Bb

rest of my life? - 'Cause I can't go on, no, I can't go on, I can't go

Ebm7 Absus4 Ab Db Db/F Gb Gb/Bb

on if I'm on my own.

Gb Db Eb7/G Ab Db(addEb)/F Cm/Eb

Take me as I am, put your heart in mine,

Db(addEb) Ab Db(addEb)/F

stay with me for - ev - er. 'Cause I am just a man.



Eb Eb/Db Db 11fr.

who nev-er un-der-stood, I nev-er had a thing to prove.

Bbm7 Ebm7 6fr. Cm7-5 F7+5/A F7/A

'Til there was you, you and me. Then it all came clear so sud-den-ly how

Bb7 Eb/G Ab F7/A Bbm7 Ebm7 6fr. Ab/C Db 4fr.

close to you that I wan-na be. Just say you love me for the rest of your life, I've

Ebm7 6fr. Bbm7 Absus4 4fr. Ab F7+5/A 4fr.

got a lot of love and I don't wan-na let go.

Bbm7

Ebm7

Ab/C

Db

Ebm7

Ab/C



Will you still love me for the rest of my life? 'Cause I can't go on, no, I can't go

Db

Gb/Bb

Ebm7

Ab sus4

Ab

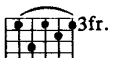
Db



on, I can't go on if I'm on my own.

Cm7

Eb7/Db



Do you believe a love could be so strong? Do you

Eb

Eb/Db



believe a love could pass you by? There was no

Fm7



Bb7sus4



Bb7



spe - cial one for me, — I was the lone - ly one, you see. — But then my

Eb



Eb7/Db



Cm7



Eb7/Db



Eb



Db sus4



Eb



heart lost all con - trol; — now you're all that I know. —

Bbm7



Ebm7



Ab/C



Db



Just say you love me for the — rest of your life, — I've

Ebm7



Bbm7



Absus4



Ab



F7+5/A



got a lot of love and I don't wan - na let go. —

Bbm7 Ebm7 Ab/C Db

Will you still love me for the rest of my life?— 'Cause I can't go

*mp*

Ebm7 Ab/C Db Gb/Bb Ebm7 Ab

on, no, I can't go on.

*lightly*

Repeat and fade (vocal ad lib)

Db Ebm7 Ab/C Db Gb/Bb

'Cause I can't go on, no, I can't go on, I can't go

*f*

Ebm7 Absus4 Ab Db D°

on with-out some-bod-y I can call my own— 'Cause I can't go

# WINTER GAMES

1988 Winter Olympic Theme

Music by  
DAVID FOSTER

## Medium Fanfare

The musical score is written for piano and bass. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure is marked with a dynamic of *mf* and an accent (^) over the first chord. The score consists of four systems of two staves each. The first system shows the initial fanfare with chords in the treble and a rhythmic pattern in the bass. The second system continues the fanfare with more complex chordal textures. The third system features a melodic line in the treble and a supporting bass line. The fourth system concludes the fanfare with a final chordal statement. Various musical notations are used throughout, including accents (^), slurs, and dynamic markings.

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First system of musical notation, featuring a treble and bass clef. The treble staff contains chords and melodic lines, while the bass staff features a rhythmic accompaniment. The key signature has one flat (B-flat).

Second system of musical notation, continuing the piece. It includes dynamic markings such as accents (^) and slurs. The bass staff has a long, sustained chordal passage.

Third system of musical notation, showing further development of the melody and accompaniment. The treble staff has more complex rhythmic patterns.

Fourth system of musical notation, featuring intricate melodic lines in both staves. The bass staff continues with a steady accompaniment.

Fifth system of musical notation, the final system on the page. It concludes with a final chord in the treble staff and a melodic line in the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat) and a 4/4 time signature. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady bass line.

Second system of musical notation, continuing the piece. It features similar chordal textures and rhythmic patterns in both hands, with some chromatic movement in the bass line.

Third system of musical notation, marked with a first ending (1.) and a second ending (2.). The first ending leads to a repeat, while the second ending introduces a new melodic line in the right hand. The left hand continues with a simple bass line.

Fourth system of musical notation, showing a change in the bass line's rhythmic pattern. The right hand continues with block chords and some eighth-note accompaniment.

Fifth system of musical notation, concluding the piece. It features a final cadence with sustained chords in the right hand and a simple bass line in the left hand.

First system of musical notation, featuring a treble and bass clef in 4/4 time. The treble staff contains a continuous eighth-note melody, while the bass staff provides a simple harmonic accompaniment.

Second system of musical notation, continuing the piece. It includes a key signature change to two flats and a time signature change to 2/4, followed by a return to 4/4. The treble staff features a more complex melodic line with some chromaticism.

Third system of musical notation, characterized by a dense texture of chords and arpeggiated figures in both staves. The treble staff uses a variety of chord voicings, and the bass staff features a rhythmic accompaniment with slurs.

Fourth system of musical notation, continuing the dense chordal texture. The piece concludes this section with the instruction "To Coda" and a Coda symbol. The bass staff has a prominent melodic line with slurs.

Fifth system of musical notation, the final system on the page. It features a mix of chords and melodic lines in both staves, ending with a final cadence. The bass staff has a melodic line with a long slur.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff contains a simpler accompaniment line.

Second system of musical notation, featuring a treble and bass staff. The treble staff includes two triplet markings (indicated by a '3' above a bracket) over groups of notes. The bass staff also features a triplet marking.

Third system of musical notation, featuring a treble and bass staff. The treble staff has a dense texture with many beamed notes and slurs. The bass staff continues the accompaniment.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a dense texture with many beamed notes and slurs. The bass staff continues the accompaniment.

First system of musical notation. The treble clef staff contains a complex melodic line with many beamed eighth and sixteenth notes, and some chords. The bass clef staff contains a simpler line with quarter and eighth notes, some with ties.

Second system of musical notation. The treble clef staff has a melodic line with some rests and a fermata over the final note. The bass clef staff has a line with quarter notes and rests.

Third system of musical notation. The treble clef staff features a series of chords. The bass clef staff has a melodic line with eighth notes and quarter notes.

Fourth system of musical notation. The treble clef staff has a series of chords. The bass clef staff has a melodic line with eighth notes and quarter notes.

First system of musical notation, featuring a treble and bass staff. The time signature is 4/4 and the key signature is one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with sixteenth notes and some chromaticism. The bass staff continues with a steady accompaniment.

*D.S. al Coda*

Section marked *D.S. al Coda*. The time signature changes to 2/4. The treble staff shows a few chords, and the bass staff has a few notes.

*Coda*

Section marked *Coda*. The treble staff features a series of chords with accents (^) above them. The bass staff has a melodic line with accents (^) above it.

Final system of musical notation. The treble staff shows a series of chords with accents (^) above them, ending with a fermata. The bass staff has a melodic line with accents (^) above it. The dynamic marking *pp rit.* is present.

THE BEST OF ME  
FLIGHT OF THE SNOWBIRDS  
GLORY OF LOVE  
(THEME FROM THE KARATE KID PART II)  
I HAVE NOTHING  
LOVE THEME FROM ST. ELMOS FIRE  
MORNING TO MORNING  
GROWN UP CHRISTMAS LIST  
NOW AND FOREVER  
(YOU AND ME)  
REMEMBER ME THIS WAY  
(FROM THE UNIVERSAL MOTION PICTURE "CASPER")  
RIVER OF LOVE  
STEALING HOME  
STEALING HOME  
(REPRISE)  
VOICES THAT CARE  
WHATEVER WE IMAGINE  
WILL YOU STILL LOVE ME  
WINTER GAMES



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