

BIGGEST HITS of 95-96

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BIGGEST HITS 95-96

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ONE OF US

Words and Music by
ERIC BAZILIAN
Arranged by DAN COATES

Slowly ♩ = 88

p *legato* *cresc.* *mf* *mp*

Am F C G Am F C G Am F C G Am F C G

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,

1. If

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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 Fmaj7
5

just one ques - tion? And yeah, 3 1 yeah,
Je - sus and the saints and all the pro - phets. } And *mf*

G Fmaj7 G

God is great. Yeah, yeah, God is good.

Fmaj7 G 5 1 Am F

Yeah, yeah, yeah, yeah, yeah. What if God was one of us? *f*

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. If home. home, He's tryin' to make his way just tryin' to make his way

mp

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* ⊕

decresc.

And

Coda ⊕ F⁵

home.

No- bod - y call - ing on the phone,

'cept for the Pope, may - be, in Rome.
rit. e dim. *p*

THE MOST BEAUTIFUL GIRL IN THE WORLD

Composed by



Arranged by DAN COATES

C/F

Moderately

Musical score for piano and voice, featuring lyrics and fingerings. The score is divided into four systems, each with a treble and bass staff.

System 1: Lyrics: "Could you be the Most Beau -". Dynamics: *mf*. Chords: F, C/F. Fingerings: 5 3, 4 2, 3 1, 3, 5 3, 3 1, 2, 4 1.

System 2: Lyrics: "ti - ful Girl— in the World? It's plain to". Dynamics: *mf*. Chords: Bbmaj7, F, C/F, Bbmaj7, C. Fingerings: 3 1, 4 2, 3 1, 2, 3.

System 3: Lyrics: "see, you're the rea - son that God— made a girl.—". Dynamics: *mf*. Chords: F, C/F, Bbmaj7. Fingerings: 5 3, 2, 4 1, 3 1, 4 2.

System 4: Lyrics: "When the day—". Dynamics: *f*. Chords: F, C/F, Dm, C, Bb, Am7, Gm/C. Fingerings: 3 1, 5 3, 4 2, 3 1, 3, 5 3.

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

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.

F C/F B♭maj7 C/B♭ F C/F

And when the night falls be-fore—
Who'd al-low a face—

B♭maj7 Dm C/D B♭maj7 C/B♭

that day I will cry,
to be as soft as a flower? I'll cry tears of joy,
I can bow—

F C F B^b maj7 F C F

2 4 1

'cause af-ter you, all one can do is die.
 and feel proud in the face of this power.

Dm C B^b Am7 Gm/C F C/F

5 3 4 2 3 5 3 1 2 4 1

Could you be the Most Beau-

B^b maj7 F C/F B^b maj7 C

2 3 1 5 4 2 3 1 2 3

ti-ful Girl in the World? It's plain to

F C/F B^b maj7 F C/F

2 4 1 4 2

see, you're the rea-son that God made a girl.

Dm C B^b Am7 Gm/C 1. 2. F

5 3 4 2 3 1 8 4 2 1 5

How can I— mp

2 1 5

MENTAL PICTURE

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

Moderately slow ♩ = 84

System 1: G (5), A, Bm (4), Em7, A/B. Dynamics: *mp*.

System 2: G, A (1), Gmaj7, A, Bm (4), Bm (5). Lyrics: "1. I've been a - void - ing things I'm miss - ing. Then you". Dynamics: *mf*.

System 3: Em7, A/B, Gmaj7 (5), A (1), G, A. Lyrics: "came in - to my life a brand new flow - er. Ba - by,".

System 4: Bm, Em7, A/B, Gmaj7, A (1). Lyrics: "a re - mind - er of what hap - pi - ness is like on the".

Gmaj⁷ A G ⁴/₂ 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
 got to go on, for a while or more, girl, you
 know I'll al - ways think of you, think of you. And if a
 men - tal pic - ture's all I got to go

Bm⁷ C
 (with pedal)

G A
 D Bm⁷

Mental Picture - 3 - 2

on, I know you're a pic - ture to re - mem

Chords: C, G

First system of musical notation for piano and voice. The piano part features a treble and bass staff with a key signature of two sharps (F# and C#). The voice part is on a single staff with lyrics. Chords C and G are indicated above the staff. A fermata is placed over the piano accompaniment in the second measure.

ber. And if a

1. 2. D.S. al Coda

mp

Second system of musical notation. It includes a first ending (1.) and a second ending (2.) marked 'D.S. al Coda'. The piano part has a fermata over the first ending. Dynamics include *mp* and *p*. A finger number '5' is shown in the bass staff.

Coda

D

mp rit. p

Third system of musical notation, starting with a Coda symbol. It includes a piano part with a fermata and a voice part. Dynamics include *mp*, *rit.*, and *p*. A finger number '5' is shown in the bass staff.

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:)

ALWAYS AND FOREVER

Words and Music by
 ROD TEMPERTON
 Arranged by DAN COATES

Slowly ♩. = 50

The musical score is written for piano in 12/8 time, with a tempo of 50 beats per minute. It features a key signature of one flat (Bb). The score is divided into four systems, each with a treble and bass staff. The first system is an instrumental introduction marked 'mp' (mezzo-piano) and '(with pedal)'. The second system contains the first two lines of the vocal melody, with lyrics: '1. Al - ways and for - ev - er, —' and '2. There'll al - ways be sun - shine —'. The third system contains the next two lines: 'is just like a dream to me / Some - thing I can't ex - plain,' and 'that some - how came true. / just the things that you do.'. The fourth system contains the final two lines: 'And I know to - mor - row — / And if you get lone - ly, —' and 'will still be the same, / call me and take'. Chord symbols are placed above the staff: F, Dm7, Bbmaj7, Fmaj7, Gm7, Bb/C, C, F, and Dm7. Fingerings (1-5) and pedaling instructions are indicated throughout the score.

mp
 (with pedal)

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.

Bbmaj7 *Fmaj7* *Gm7* *Bb/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.

F *Dm7*

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

will still be the same,
 call me and take

B^b maj⁷ **F maj⁷** **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

F maj⁷ **B^b maj⁷** **Am⁷** **Gm⁷**

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

mf

B^b/C **F** **Am⁷**

heart ——— a - way ——— with a smile.

B^b maj⁷ **Am⁷** **Gm⁷** **Am⁷**

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

f

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.) 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

The musical score is written for piano and guitar in 4/4 time. It consists of four systems of music.

System 1: The piano part begins with a triplet of eighth notes (G4, A4, B4) on the treble staff, marked *mp* and *legato*. The bass staff has a whole note chord (C4, E3, G2) with a pedal point. The guitar part has a whole note chord (C) in the first measure, followed by a half note (G) and a whole note (Am) in the second measure. The third measure has a half note (F) and a triplet of eighth notes (G4, A4, B4) on the treble staff, with a whole note (C) in the bass staff.

System 2: The piano part has a whole note chord (G) in the first measure, followed by a half note (C) and a whole note (G) in the second measure. The bass staff has a whole note chord (C) in the first measure, followed by a half note (G) and a whole note (Am) in the second measure. The guitar part has a whole note chord (G) in the first measure, followed by a half note (C) and a whole note (G) in the second measure. The third measure has a half note (G) and a whole note (Am) in the second measure.

System 3: The piano part has a half note (F) and a triplet of eighth notes (G4, A4, B4) on the treble staff, with a whole note (C) in the bass staff. The second measure has a half note (G) and a whole note (F) in the second measure. The third measure has a half note (F) and a whole note (G) in the second measure. The bass staff has a whole note chord (C) in the first measure, followed by a half note (G) and a whole note (Am) in the second measure. The guitar part has a whole note chord (G) in the first measure, followed by a half note (C) and a whole note (G) in the second measure. The third measure has a half note (G) and a whole note (Am) in the second measure.

System 4: The piano part has a half note (G) and a whole note (C) in the first measure, followed by a half note (G) and a whole note (Am) in the second measure. The bass staff has a whole note chord (C) in the first measure, followed by a half note (G) and a whole note (Am) in the second measure. The guitar part has a whole note chord (G) in the first measure, followed by a half note (C) and a whole note (G) in the second measure. The third measure has a half note (G) and a whole note (Am) in the second measure.

Chords: F, G, C, G, Am, F, G, F, G, C, F, G, Am, F, Em, Dm, 1. Dm7, G.

Dynamics: *mp*, *cresc.*, *mf*, *decresc.*

Fingerings: 5, 3, 1, 5, 3.

2. Dm⁷ G⁷sus⁴ G⁷ C

G Am F G C

G Am F G

F G C

ANGELS AMONG US

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

Moderately slow

mp
(with pedal)

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

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

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

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

F *G⁻* *F* *C/E* *F* *G⁷*

1 2 1 4 1

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

C *Am⁷* *Dm* *G⁷*

mf

5 4 1 5 3

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

C *Am⁷* *F* *G⁷* *C* *Am⁷*

2 1 2 5

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

F *G* *F* *Em* *F* *G*

4 1 2

guide us with a light of love.

F *G⁷* *To Coda* *1. C* *Em* *F* *G⁷*

mp

love.

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

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.

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)

BECAUSE YOU LOVED ME

(Theme from "UP CLOSE & PERSONAL")

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

B \flat **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.

Gm 7 /C **C 7**

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

Am 7 **B \flat maj 7**

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

2 5

Gm7/C

E^bDm⁻

be for - ev - er thank - ful, ba - by.
grate - ful for each day you gave me.

You're the one who held
May - be I don't know

mf

Gm7

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

B^bm7B^b/C

You're the one who saw me through,
I was blessed be - cause I was

through it all.
loved by you.



F

You were my

strength when I was weak,

you were my

mp

B⁷

Dm

voice when I could - n't speak.

You were — my

eyes when I could - n't see, —

B^b/CC⁷

— you saw — the

best there was — in me.

Lift - ed — me —

*cresc.*Am⁷B^bE^b maj⁷

up when I could - n't reach,

you gave — me

faith 'cause you — be - lieved. —

*mf*Gm⁷/C

To Coda ⊕

I'm

ev - 'ry - thing — I am —

be - cause — you

1. **F** **B^b/C**

loved *mp* me. 2. You gave me

2. **F** **A⁷**

loved *mp* me. You were al - ways there *mf*

Dm⁷

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

A⁷ **Dm**

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

Gm⁷

4

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

f

F/A

5

1

2 1

C⁷sus⁴

lies, you were the truth. My world is a bet - ter place

B^b/C

D.S. al Coda ⊕

be - cause of you. You were my

Coda ⊕

F

Gm⁷/C

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

mp

F

2

be - cause you loved me.

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

C G D

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

C G D
4

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

C G D 1
5 2

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

C G D 2

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

Em C D
4

reach you. Just to reach you. Oh, to

Em C D

reach you, oh.

G C Am D G C
 2 1 4 1 3 1 4 2
f Come to my win - dow. Crawl in - side,

Am D G C Am C/D To Coda ⊕
 4 1 5 3 2 3 5 1
 wait by the light of the moon. — Come to my win - dow, I'll — be home

G C G/B 1. Am7 Dsus4 D 2. Am7 D
 3 1
 soon. —

Em C
 5 3
mf I don't care — what — they think. I don't care — what —

Am

— they say. —

What do they know a - bout this love, —

1 2

D G C G/B

an - y - way? —

1 4

Am⁷ D⁷ G C G/B Am⁷ D⁷

cresc.

D.S. al Coda

5

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:*)

THE DAY I FALL IN LOVE

(Love Theme from "Beethoven's 2nd")

Words and Music by
CAROLE BAYER SAGER, CLIF MAGNESS
and JAMES INGRAM
Arranged by DAN COATES

Moderately Slow

The musical score is written for piano in 4/4 time. It begins with a piano introduction marked *p legato*. The first system shows the right hand playing a melody with a fermata on the first measure, and the left hand playing a bass line. The second system introduces the vocal melody with the lyrics "Just an or - di - nar - ry — day,". The third system continues the vocal melody with "start - ed out the same old — way. Then I looked in - to your". The fourth system concludes the phrase with "eyes and knew to - day would be — a first for me. —". The score includes various musical notations such as slurs, ties, and dynamic markings like *mp*. Fingerings are indicated by numbers 1-5. Chord symbols (F, Bb/F, C7/F, Dm7, Bb, F/A, Gm7) are placed above the staff to guide the accompaniment.

C7 F B \flat F

The day I fall in love. On the day I fall in— love.

mf

C7/F F

sky will be a per - fect— blue.

Dm7 B \flat

{ And I'll give my heart for - ev - er - more to
And I'll nev - er prom - ise to be true to

F/A Gm7 C7

some - one who— is just like you, —
an - y - one— un - less it's you, —

the day I fall in
the day I fall in

love. } love. }

Peo-ple all say love is won-der-ful, that the

f

bells will ring, the birds will sing, the skies will o - pen.

I won - der where's that great big sym - pho - ny. Roll

mf

o - ver Bee-tho-ven, won't you play with me?

f *dim.*

1. C7

2.
 Eb Dm Cm7 Cm7/F Bb Eb/Bb

rall. *mf a tempo*

Just an or - di - nar - y day,

F/Bb Bb

start - ed out the same old way.

Gm7 Eb

Then I looked in - to your eyes and knew to -

Bb/D Cm

day would be a first for me.

36 Cm7/F

4/2

5 1

The day I fall in

love.

mp

2 3

Gm

4/2

Musical score for "The Day I Fall in". The score is written for piano (p) and includes a vocal line. The key signature is E-flat major (three flats). The tempo is marked "rall." (rallentando). The score is divided into three measures. The first measure is in E-flat major (Eb) and contains a whole note chord. The second measure is in G minor (Gm) and contains a whole note chord. The third measure is in E-flat major (Eb) and contains a whole note chord. The vocal line enters in the third measure with the lyrics "The day I fall in".

love.

Musical score for "The Rose Tree" in 4/4 time. The score is written for piano (p) and includes a right-hand melody and a left-hand accompaniment. The key signature is one flat (Bb). The tempo is marked "rit." (ritardando). The score is divided into four measures. The first measure has a 4/4 time signature and a key signature of Bb. The second measure has a 2/4 time signature and a key signature of Bb. The third measure has a 2/4 time signature and a key signature of Bb. The fourth measure has a 2/4 time signature and a key signature of Bb. The score includes various musical notations such as notes, rests, and dynamic markings.

DON'T TURN AROUND

Words and Music by
DIANE WARREN and
ALBERT HAMMOND
Arranged by DAN COATES

Moderately Slow

The musical score is written for piano and voice. It is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is 'Moderately Slow'. The piano part consists of two staves (treble and bass clef). The vocal part is written on a single staff with lyrics. The score is divided into four systems. The first system shows the piano introduction with fingerings 1, 4, 5, 5, 2, 1. The second system continues the piano part with fingerings 2, 5, 2, 4, 5, 1, 3. The third system includes the vocal entry with lyrics 'leave, arms a-round me, I won't beg you to stay. hold - ing me tight.' and piano markings *mp*. The fourth system continues the piano part with fingerings 5, 3, 1, 3. Chord symbols G, C, D, and C are placed above the piano staff in the third and fourth systems.

p

1 4 5 5 2 1

2 5 2 4 5 1 3

If you wan - na

G C D C

5 1 3

leave, arms a - round me, I won't beg you to stay. hold - ing me tight.

mp

5 2 1

G C D C

1 3

And if you got - ta If you ev - er

5 3 1 3

G C D C

5

go, dar - ling, —
think a - bout me, —

may - be it's bet - ter that way. —
just know that I'll be al - right. —

G C D

3 4

I'm gon - na be

C D

1 2 5

strong, I'm gon-na do fine, don't wor-ry a - bout this heart of mine. { Just walk out that
I know I'll sur -

C D7

1 3 5

door, yeah, see if I care. Go on and
vive, sure, I'll make it through. I'll learn to live with -

go now. } But don't turn a - round,
out you. }

G Am7 C D7

mf 'cause you're gon - na see my heart break - ing. Don't turn a - round, -

5 4 2 1

G Am D7

I don't want you see - ing me cry. Just walk a - way, -

5 1 5

G Am7 C

it's tear - ing me a - part that you're leav - ing. I'm let - ting you go, -

3 2 1

F C/E D7

but I won't let you

3 5

1. G C D C 3

2. G C D 3

know. *mp* I won't miss your know.

5 1

4 2

Am 5

2

mf I wish I could scream out loud—

2 1 2

D Am

— that I love—— you. I wish I could say to you

5 2

The musical score is presented in two systems. The first system covers the first two measures of the song. The piano accompaniment in the left hand consists of a steady eighth-note bass line (F#2, A2, B2, C3). The right hand plays a melody of eighth notes (F#4, A4, B4, C5) with a descending bass line (E5, D5, C5, B4, A4, G#4). The vocal melody enters in the second measure with the lyrics "don't go, don't go,". The second system covers the next two measures. The piano accompaniment continues with the same bass line. The right hand plays a melody of eighth notes (F#4, A4, B4, C5) with a descending bass line (E5, D5, C5, B4, A4, G#4). The vocal melody continues with the lyrics "don't go, but don't turn a -". The score is written in G major (one sharp) and 4/4 time.

Am7 5 2 1

Am7/D

D7 5 2

don't go, don't go, don't go, but don't turn a -

G 4 2 Am7 C D7
 1 4
 round, 'cause you're gon-na see my heart break - ing. Don't turn a - round, *f*
 5 4 2 1 5
 G Am D7
 3 5
 I don't want you see - ing me cry. Just walk a - way, —
 G Am C
 5 2 1 5
 — it's tear - ing me a - part that you're leav - ing. I'm let - ting you go. —
 F C/E D7
 1 5 3
 Just don't turn a -
 G C D 5 C D G
 2 3
 round. *mf* *rit.* *mp*
 5

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into five systems, each with a treble and bass staff. Chord symbols (G, Am7, C, D7, F, C/E, D) are placed above the treble staff. Fingerings (1-5) are indicated for both hands. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). A *rit.* (ritardando) marking is present in the final system. The lyrics are: "round, 'cause you're gon-na see my heart break - ing. Don't turn a - round, — I don't want you see - ing me cry. Just walk a - way, — it's tear - ing me a - part that you're leav - ing. I'm let - ting you go. — Just don't turn a - round." The score ends with a double bar line and repeat dots.

DREAMING OF YOU

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

Moderately slow

Piano introduction in 4/4 time, marked *p* (piano). The right hand features a melodic line with a second ending. The left hand provides a harmonic accompaniment with chords and moving lines.

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

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.

MP (mezzo-piano)

Chords: C Am⁷ Em Am⁷ Em

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: G/B C F G C/E F

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

mf (mezzo-forte)

G/B C Am⁷ Bm⁷(^b5) 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

1
5

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 -

5 2

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 5 G 3

e - ven care? I love you. Yes, I do. I'll be

C/E F G/B C Am⁷ 2

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

Bm^{7(b5)} Cmaj⁷ 2 Am D/F# G C/E 2 2 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^b maj⁷ C

me. *mf* 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*

rit. e dim.

from WAITING TO EXHALE

EXHALE

(Shoop Shoop)

Words and Music by
BABYFACE
 Arranged by **DAN COATES**

Slowly ♩ = 69

mp 1. Ev - 'ry - one falls in love some time. Some - times it's
 laugh, some - times you'll 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 3 1 G D/F# 4 1

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

Em7 4 1 1. D 5 2. D 8

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

F#7sus4 4 1 F#/A# 3 1

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

Bm 3 Bm/A 3

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

Em⁷ 3 1 search - ing for a place you know, a fa -
 D/F# 4 mil - iar face, some - where to go, you should

f

G 2 look in - side your - self, you're half - way there. Some - times you'll

Em/A

G 3 4 laugh, some - times you'll cry. Life nev - er tells us the when's or
 D/F# 3

mp

D 3 why's. But when you've got friends to wish you well, you'll find your

G D/F#

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

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. Say, — doop.

mp

FOR YOUR LOVE

Music and Lyrics by
STEVIE WONDER
Arranged by DAN COATES

Moderately slow ♩ = 63

mf

mp

1. All the gold shines in all the world is
2. A dia - mond that shines like a star in the sky is

noth - ing to — pos - sess
noth - ing to — be - hold,

if all the things that
for min - is - cule is

it can bring can't add up to one ounce of your hap - pi - ness. } For your
an - y light if it can't, like you, bright - en up — my soul. }

Cmaj⁷ Am⁷ 3 Gmaj⁷ 5 5 Cmaj⁷ Am⁷ C/D

love, I would do an - y - thing just to see the smile up - on your

mf

2 1

Gmaj⁷ 5 4 1 Cmaj⁷ Am⁷ 3 Gmaj⁷ 3

face. For your love, I would go an - y - where. Just you

1

F 5 C/D 1. G 2. G G^b

tell me and I'll be — right there. there.

mp

3 1 2

Fmaj⁷ 2 4 5 Cmaj⁷ 3 1 Fmaj⁷ 4

mf I could have nev - er fath - omed this, such joy, — love and ten - der - ness that you give to

1 1 2 1

me. For the love I feel in- side, it's so won- der- ful I can't hide. And I

glow, I glow — with just the thought of you. *cresc.* For your

f love, I would do an - y - thing just to see the smile up - on your

face. For your love, I would go an - y - where. Just you

tell me and I'll be right there. For your there. *rit.* *mp*

Chords: Cmaj⁷, C⁷m⁷, F⁷, Cm, B^bm⁷, E^b7sus⁴, E^b7, E^b/F, F, E^bmaj⁷, Cm⁷, B^bmaj⁷, E^bmaj⁷, Cm⁷, Cm/F, B^bmaj⁷, E^bmaj⁷, Cm⁷, B^bmaj⁷, A^b, E^b/F, 1. B^b, 2. B^b.

Fingerings: 5 3 1, 4, 1, 4, 1, 4 2 1, 5 1, 5 1, 3, 2, 4 1.

Performance markings: *cresc.*, *f*, *rit.*, *mp*.

IF YOU GO

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

Steady rock tempo

Piano introduction in 4/4 time. The melody starts with a descending line: G4 (5), F#4 (2), E4 (1), D4 (3), C4 (4), B2 (2), A2 (1). The bass line consists of a single G2 note. Dynamics include piano (*p*) and crescendo (*cresc.*). A fermata is placed over the final G4 note.

Am⁷ Verse: F G

1. Tak - ing a day at a time,

mp

The first system of the verse. The treble clef has a key signature of one flat (Bb) and a 3/4 time signature. The melody is: G4 (3), F#4 (1), E4, D4, C4. The bass line is: G2, F#2, E2, D2, C2. Chords are Am⁷, F, and G. The lyrics are "1. Tak - ing a day at a time,".

Am⁷ F

deal - ing with feel - ings I

The second system of the verse. The treble clef has a key signature of one flat (Bb) and a 3/4 time signature. The melody is: G4, F#4, E4, D4, C4. The bass line is: G2, F#2, E2, D2, C2. Chords are Am⁷ and F. The lyrics are "deal - ing with feel - ings I".

G Am

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

The third system of the verse. The treble clef has a key signature of one flat (Bb) and a 3/4 time signature. The melody is: G4, F#4, E4, D4, C4. The bass line is: G2, F#2, E2, D2, C2. Chords are G and Am. The lyrics are "don't wan - na hide. Learn - ing to love".

F G 4 1

as I go, ba - by, —

Am⁷ F G

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

Fmaj⁷ G

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

Fmaj⁷ G F 5 1

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

G Fmaj⁷ G 5 1

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

cresc. *f*

Chorus:

G 4 1 Dm 5 3

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

Am G/B C Am

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

B \flat maj⁷ To Coda 1. Fmaj⁷ G 2. Fmaj⁷ D.S. al Coda G

you.

\oplus 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:)

From the Original Motion Picture Soundtrack "DON JUAN DE MARCO"

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

p

(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

mp

2 5

D7 **B^b** **F/A** **Gm**

3 1 2 3

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

F **Cm** **Cm/B^b**

3 4 1

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

5 2

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

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

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

legato

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

mf

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

She needs some - bod - y to tell her that it's gon - na
she needs some - bod - y to tell her that you'll al - ways

last _____ for - ev - er.
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

1 2

G E^b Cm

you. *mp* 2

D B^b F/A F

1 2 1 4

And when you

Cm *Cm B⁷* *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*

HOLD ME, THRILL ME, KISS ME

Words and Music by
HARRY NOBLE
Arranged by DAN COATES

Moderately slow ♩ = 76

The musical score is written for piano and voice. It features a 12/8 time signature and a tempo of 76 beats per minute. The score is divided into four systems, each with a treble and bass staff. The piano part includes fingerings and dynamics like *mf*. The vocal line includes lyrics and chord symbols above the notes.

System 1: Chords: C, Am, Dm, G⁷. Lyrics: "Hold me, Thrill me, nev - er let me go un - til you've walk me down the lane where shad - ows".

System 2: Chords: C, Am⁷, Fmaj⁷, Bm⁷(♭5), E⁷. Lyrics: "told me, will be, told me, will be, what I want to know and then just hid - ing lov - ers just the same as".

System 3: Chords: Am, C/G, Fmaj⁷, F/G. Lyrics: "hold me, we'll be, hold me, we'll be, Make me tell you I'm in love with when you make me tell you I love".

System 4: Chords: 1. C, Am, Dm⁷, G⁷. Lyrics: "you.".

2.
C Fm/C C Cdim

1 4

you. ——— They

2
4

Dm G7 Cmaj7 C6

2

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

mp

1
3
4

Dm G7 Cmaj7 C6

4 5 3 4

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

F#dim B7 Em A7sus4 A7

1 2 4 5 3 1 2 4

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

Am⁷ D⁷ G⁷

5 5 5 4

1 2 1 1

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

cresc.

4

C Am Dm G⁷

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

mf

2 1 3 2

C Am⁷ Fmaj⁷ Bm⁷(b5) E⁷

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

3

Am C/G F F/G

2 1 3 1 3 1

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

cresc.

C 5 2 1
 Am 3 1
 Dm 4 1
 G7

you. _____

f

Nev er, nev - er, nev - er let me

1 1 3 2

C
 Am
 Dm
 G7

go. _____

Nev - er, nev - er, nev - er let me

C
 Am
 Dm
 G7

go. _____

Nev - er, nev - er, nev - er let me

rit.

1

C
 Fm 4 2 1
 C

go.

mf a tempo

5

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 for piano and voice. The piano part is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Moderate rock beat'. The score is divided into several measures, each with a specific chord indicated above the staff. The piano part includes a 'mf' (mezzo-forte) dynamic marking. The vocal part includes lyrics and a 'mf' dynamic marking. The score is arranged by Dan Coates.

Chords: D, F#m, Gmaj7, C7, Gmaj7/A.

Lyrics: Well, I bet you an - y a - mount of mon - ey he'll be com - ing back to you. Ooh, I know there ain't no doubt a -

House of Love - 4 - 1

D F#m 2 Gmaj7

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

C7 D 3 F#m7

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

Verse: Gmaj7 A Bm 1

mp 1. You've been up all night

A Bm A 3

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

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

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

rit. *mp*

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 CAN LOVE YOU LIKE THAT

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

Moderately slow

The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The melody is written in the treble clef, starting with a quarter note G4, followed by a half note A4, and then a quarter note B-flat4. The bass line is written in the bass clef, starting with a quarter note G2, followed by a half note A2, and then a quarter note B-flat2. The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte), and articulation markings like *acc.* (accents). The piece concludes with a double bar line and a repeat sign.

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

Em F5 Gsus4 G

hoped it would come true, — that
don't in - tend to keep, — so

one day your Prince Charm - ing would come — res - cue you. — You
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

Chords: Gsus⁴ G Em⁷ F

4 1

— 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. —

Chords: Em⁷ F F/G

5 1

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

Chords: C Em F

4 5 1 4

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

Chords: F/G C Em

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

F B \flat

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

F/G 1. C F F/G

5 I can love you like that. 2. I

2. C Gm 7

You want ten - der - ness, — I've got

mp

Dm 7 C

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

1 2

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*

IN THIS LIFE

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

Slowly $\text{♩} = 72$

Chords: C, F/A, G7/B

Handwritten: *mp*

(with pedal)

The introduction consists of three measures in 4/4 time. The first measure has a C major chord and a melody starting on G4. The second measure has an F/A chord and a melody starting on A4. The third measure has a G7/B chord and a melody starting on B4. The bass line is a simple accompaniment of the root notes.

Chords: C, C, F

For all I'd been blessed with in my life,

The first measure has a C major chord and a melody starting on G4. The second measure has a C major chord and a melody starting on A4. The third measure has an F major chord and a melody starting on B4. The bass line is a simple accompaniment of the root notes.

Chords: G7, C, G/B, Am

there was an emp - ti - ness in me. I was im - pris - oned by the

The first measure has a G7 chord and a melody starting on G4. The second measure has a C major chord and a melody starting on A4. The third measure has a G/B chord and a melody starting on B4. The fourth measure has an Am chord and a melody starting on C5. The bass line is a simple accompaniment of the root notes.

Chords: Dm, G7

pow - er of gold. With one hon - est touch you set me

The first measure has a Dm chord and a melody starting on G4. The second measure has a G7 chord and a melody starting on A4. The third measure has a G7 chord and a melody starting on B4. The fourth measure has a G7 chord and a melody starting on C5. The bass line is a simple accompaniment of the root notes.

free. Let the world stop turn - ing, let the

mf

sun stop burn - ing. Let them tell me love's not worth_ go - ing

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

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

Chords: Gsus, G, C/E, F, C/G, G, 1. C 5 2 1

Lyrics: true; in this life I was loved_ by you.

Handwritten: 5, 2, 1, 2, 1, 4

Chords: F/A, G/B, F, G/B, C, F, Dm7

Lyrics: you. In this life I was

Handwritten: 2, 1, 3, 5, 4

Chords: Gsus, G, C, F/A, G7/B, C

Lyrics: loved_ by you. dim. e rit. p

Handwritten: 4, 1, 2, 1

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
DIANNE WARREN
Arranged by DAN COATES

Moderately slow ♩ = 88

The musical score is written for piano in 4/4 time. It begins with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is 'Moderately slow' with a metronome marking of 88 beats per minute. The key signature has one flat (Bb). The score is divided into several systems. The first system includes a 'mp legato' marking. The second system includes a 'Dm' chord. The third system includes a 'Csus4' chord. The fourth system is labeled 'Verse:' and includes two lines of lyrics. The score ends with a double bar line.

Chords: F, Bb, C, Dm, Csus4, Gm3, F, Bb, C.

Lyrics:

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. Ba - by, give me a chance.
I'll take you to par - a - dise. Ain't a star that's too far.

Am F B \flat

I'd pull the sun down from the sky to light your dark - est night.
Your ev - 'ry wish will be a wish that I will make come true.

F B \flat C

I would- n't let one drop of rain fall down in - to your life.
And if you want the moon I 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. _____

mf Ba - by, be - lieve me I could nev - er do you wrong and I would
Be - lieve me ba - by, got your name carved on my soul, 'cause you're the

A Dm Eb

5 4 2 1

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

1 4

B^b/D Csus⁴ C Chorus:

5 1 4 2

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. I'd lie for you and
cra - zy, I'm just cra - zy 'bout you. I'd lie for you and
cresc. *f*

F B^b C F B^b C

3 1 4 2 3 1

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.

5 2

Dm C B^b F/A

3 1

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

2 3

Gm⁷

1. **Csus⁴** **C**

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

me.

mp

1

2. **Csus⁴** **C** **A^b**

me.

mp

And you will

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

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'll

C **D**

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

cresc.

1

G C D

f

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

C G/B 1. Am⁷ D

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

2. Am⁷ Dsus⁴ D *rall.* G

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

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

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It features a melody in the right hand starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, and C#4. The left hand provides a harmonic accompaniment with chords: G4-B4 (quarter), F#4-A4 (quarter), E4-D4 (quarter), C#4-B3 (quarter), and a final G4-B4 (quarter). The dynamic is marked *mf*.

G

The vocal entry begins on G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The dynamic is marked *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

F **G**

The vocal entry begins on F#4. The piano accompaniment continues with the same eighth-note bass line and melody. The dynamic is marked *mp*.

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

Bm **F**

The vocal entry begins on B4. The piano accompaniment continues with the same eighth-note bass line and melody. The dynamic is marked *mf*.

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

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 brought you down to your

D G C

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

f

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

To Coda 1.

there for me, too.

mf

2. G

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,

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

Chords: F, C/E, D, C/E, D

Handwritten numbers: 5, 4, 3, 1

you.

Chords: Em, C, D

Handwritten numbers: 1, 2, 1, 4

Dynamic: *f*

D.S. *al Coda* ⊕

Chords: G, C, D

Handwritten numbers: 1, 2, 5

Coda ⊕

I'll be there for you

Chords: G, C

Handwritten numbers: 1, 4, 2, 5, 3, 1

Dynamic: *f*

D

2 4 2 1 1

when the rain starts to fall. I'll be

2 4 5

C D

there for you like I've been there be

G C D

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

3 1 4 2 F G

there for me, too. *rit. e dim.* *mf*

5 2

Theme from the Motion Picture "WITH HONORS"

I'LL REMEMBER

Words and Music by
PATRICK LEONARD,
MADONNA CICCONE and
RICHARD PAGE
 Arranged by **DAN COATES**

Moderately slow

The musical score is written for piano and voice. It begins with a piano introduction in D major, 4/4 time, marked 'Moderately slow' and 'mp'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal melody enters in the second system with the lyrics 'Say good-bye to not know-ing when the'. The piano accompaniment provides harmonic support with chords and moving lines. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mp'. The lyrics are written below the vocal line, with some words split across lines. The piano part includes fingering numbers (1-5) and chord symbols (C, D, A, Bm, G, D/F#, Em) above the staff. The score concludes with a final piano flourish and a double bar line.

mp

Say good-bye to not know-ing when the
 In - side I was a child that

truth and my whole life be - gan.
 could not mend a bro - ken wing.

Say good-bye to
 Out - side I

not know-ing how to cry, you taught me that.
 looked for a way to teach my heart to sing.

And I'll re -

I'll Remember - 4 - 1

8

D 5 G 2 Bm 4 A 3 D 5 G

mem - ber - the {strength} that you gave - me now that I'm stand - ing

mf

5 2 1 5 2 5 1 5

A 2 Bm 3 D 5 G Bm 4 A 1 To Coda ⊕

on my own, - I'll re - mem - ber - the way that you {saved - changed -} me. -

1 5 2 5

1.

2 C D C 4 D

I'll re - mem - ber. -

mp

1 5 2 4

C D Bm 4 A 3 1 2.

4 5

I'll re - mem - ber. -

1 5 2 5

C D C D Bm D/A G D/F#

mp

mf I learned- to let go—

4 5

1/4 1/5 1/4 1/5

Em7 A G C Bm D/A

2 1 3

of the il - lu - sion that we can poss - ess. I learned.

1/4 1/5

G D/F# Em7 A

3 2

to let go.— I tra - vel in still - ness.— I'll re - mem - ber.

C

5 3

hap - pi - ness.— I'll re - mem - ber.

D.S. $\text{\textcircled{S}}$ al Coda $\text{\textcircled{C}}$

Chords: C, D, C, D, Bm, A

And I'll re -

Coda $\text{\textcircled{C}}$

Chords: C, D, C, D7

I'll re - mem - ber.

Though I've nev - er been a - fraid to cry,

Chords: C, D7, Bm, A, C, D

now I fin - ally have a rea - son why.

I'll re - mem - ber.

Chords: C, D, Bm, A, D/G

THE KEEPER OF THE STARS

Words and Music by
KAREN STALEY, DANNY MAYO and DICKEY LEE
Arranged by DAN COATES

Slowly ♩ = 76

The musical score is written for piano and voice in 4/4 time, marked 'Slowly' with a tempo of 76 beats per minute. The key signature has one flat (Bb). The score is divided into four systems, each with piano accompaniment and vocal melody. Fingerings are indicated by numbers 1-5. Dynamics include piano (*p*) and mezzo-piano (*mp*). Chord symbols are placed above the piano part.

System 1: Piano part starts with a descending line of notes (5, 5, 1, 2). The vocal part begins with the lyrics 'It was no ac - ci - dent, me find - ing Soft moon - light on your face, oh, how you'.

System 2: The piano part continues with a descending line. The vocal part continues with 'you. shine! Some - one had a hand in it It takes my breath a - way'.

System 3: The piano part continues with a descending line. The vocal part continues with 'long be - fore we ev - er knew. eyes. Now, I just just to look in - to your I know I'.

System 4: The piano part continues with a descending line. The vocal part continues with 'I know I'.

The Keeper of the Stars - 4 - 1

C E

Dm

B⁷

can't be - lieve —
don't de - serve —

you're in my life.
a trea - sure like you.

F

Gm

Heav - en's smil - in' down — on me
There — real - ly are — no words

as I look at you to -
to show my grat - i -

C⁷sus⁴
5
4

C

F/A
4
1B^b

night.
tude.

I tip my

hat

mf

C

Am

B^b

to the keep - er of the stars.

He sure knew what he was

Gm C⁷ F

do - in' _____ when he joined these two hearts.

B^b C

I hold ev - 'ry - thing _____ when I hold you in my

Am B^b F/A Gm

arms. I've got all I'll ev - er need _____

1. C⁷ B^b F C⁷

thanks to the keep- er of the stars. _____

thanks to the keep - er of the stars.

C *3 1* *F*

5 5

mp It was no ac - ci - dent, me find - ing

C/E *Dm*

4

you. Some - one had a hand in it

B♭ *F*

2 2 1

5

long be - fore we ev - er knew. *dim. e rit.* *p*

Gm *C7* *F* *B♭/C* *C7* *F*

1 5 1

LEAVE VIRGINIA ALONE

Words and Music by
TOM PETTY
Arranged by DAN COATES

Moderately ♩ = 108

1. Well, they chased her down the
(2.3., see additional lyrics)

al - ley and o - ver the

hill to steal her will. She was as

C B \flat F

hot as _____ Geor - gia as - phalt, _____

Dm G

_____ when the "A" _____ crowd came

Dm G Chorus: F F/G

to a - dore _____ her brain. So leave Vir - gin - ia a -

cresc. *f*

C 4 2 8 F F/G C 5 3 8 Am

lone, leave Vir - gin - ia a - lone, she's not _____ like

1

Dm ²/₁ G To Coda ⊕ Am ⁵/₁ 4 ₂

you and me, she's not like you and

1. G 3 2. D [#]8 ₅

me. 2. You should have me. *mf*

F ⁵/₁ G ²/₁ C G Am G

Some sun - ny day when the hands of time have gone their

F ³/₁ G C G

way, you'll un - der - stand why it was so

Am G F G *D.S. al Coda*

1 4 2

hard to run a - way, run a - way. 3. She's a *mf*

Coda Am D

4 2 3

you and me. *cresc.*

F F/G C F F/G

4 2 1

Leave Vir - gin - ia a - lone, leave Vir - gin - ia a -

f

C Am Dm G

5 3 2 1

lone, she's not like you and me, she's not like

The musical score is written for piano and voice. It consists of two systems of staves. The first system has three measures. The first measure is in the key of A minor (Am) with a 4/2 time signature, containing the lyrics 'you' and 'and'. The second measure is in the key of D major (D), containing the lyric 'me.' followed by a long horizontal line indicating a sustained note. The third measure is in the key of C major (C), marked with a forte (mf) dynamic, and contains a triplet of eighth notes. The second system has three measures. The first measure is in the key of F major (F). The second measure is in the key of C major (C), marked with a forte (sf) dynamic, and contains a triplet of eighth notes. The third measure is in the key of C major (C), marked with a forte (sf) dynamic, and contains a triplet of eighth notes. The score includes various musical notations such as chords, triplets, and dynamics.

Verse 2:

You should have seen her back in the city,
 Poetry and jewels, broke all the rules.
 She was as high as a Georgia pine tree,
 Make-up and pills, overdue bills. So... (*Chorus*)

Verse 3:

She's a loser, she's a forgiver.
 She still finds good, where no one could.
 You ought to want her more than money,
 Cadillacs and rust, emeralds and dust. So... (*Chorus*)

OPEN ARMS

∞

Words and Music by
STEVE PERRY and
JOHNATHAN CAIN
Arranged by DAN COATES

Slowly ♩ = 92

F C/E B^b/D
 1 4 5
 Ly - ing be - side you, here in the dark,
 Liv - ing with - out you, liv - ing a lone.
 mp
 1 3
 Dm Am/C B^b 4 2 B^b/C F
 5
 feel - ing your heart - beat with mine. Soft - ly you
 This emp - ty house seems so cold. Want - ing to
 2 5
 C/E B^b/D Dm Am/C
 4
 whis - per, you're so sin - cere. _____ How could our love be so
 hold you, want - ing you near. _____ How much I want - ed you
 B^b Gm
 3
 blind? _____ We sailed on that to - geth - er, _____ we
 home. _____ But now that you've come back, _____ turned
 2 3 1 3 5
 5

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Drifted in a part, and here you are by my
night in to day, I need you to

Dm 5 3 **C/E** 3 1 **F** **C**

3

side. stay. } *cresc.* So now I

B \flat 2 **C/B \flat** **B \flat** **B \flat /C** **C 7** 1 2

2 5

come to you with open arms, —

F 5 3 **Am** 5 1 *mf*

nothing to hide, believe what I say. So

B \flat 5 **E \flat 7** 2 1

1 2 4 1

here I am with o - pen arms,

f

Am

hop - ing to see what your love means to me; o - pen

dim.

B \flat E \flat 7

2
4

arms.

1. C/E B \flat /D

mp

1 2 3

Dm Am/C B \flat

5 1

1 2 1

2. F/E \flat B \flat /D E \flat 7 F

mp *rit. e dim.* *p*

1 3 4

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 ♩ = 50

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Slowly' with a tempo of 50 beats per minute. The key signature has one flat (B-flat). The piano part features a melodic line in the right hand and a harmonic line in the left hand. The vocal melody enters in the second measure. The lyrics are: '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 -
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
fate. One mo - ment comes a - long, and some-one hands your
make. When faith is all you need to hold the hand of

Chords indicated below the piano part: F, Gm7, C, Bb/D, Dm, Gm7, C, A/C#, Dm, F/C, Bm7(b5).

Once in a Lifetime - 4 - 1

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B⁷ B⁷m C^{sus}4 C⁷

1 4 1 3 2 5 1

dreams des - ti - ny, and find the love that's dreams meant come to true. } Once in a

F Dm B^b/D C⁷/E F

mf life - time, — you find the one you real - ly love, for

1 5 5 1 5 2 1 2 5

Dm F/C Gm⁷ C

3 5 1 4 3 1

now and for - ev - er, one love that nev - er ends. Once in a

F Dm B^b/D C⁷/E A⁷/C[#] 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 E \flat /D \flat

life - time. ———

f 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

B⁷m⁻ E⁷ F B^bmaj⁷

mo - ment comes a - long just once in your life.

4 1 3

5 2

F/C A/C[#] Dm F/A B^b C⁷sus⁴ C


D.S.  al Coda

4 1 5 2 3 1 3 1 5 4 1

mf

Once in a

1 2 3

 Coda F Dm B^b C⁷

life - time. ———

mp

Just once in a

4 2 5

p

2 5

F Dm B^b B^b/C C F

life - time. ———

dim. e rit.

pp

4 5

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 called for you. _____
2. I know some-bod-y and they called for your name _____

They lie a-wake at night and a mil-lion times and still you dream of 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'. So

F B \flat F B \flat F B \flat
 please _____ re - turn the love _____ you
f
 5 2

F B \flat F B \flat F B \flat
 took from me _____ or please _____ just
 1

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'.
mf
 5 3 1

B \flat F Dm To Coda \oplus B \flat F
 I know when some - bod - y's ly - in'.
 2 1 3

The musical score is written for piano and voice. It consists of four systems of music. The first system shows the piano introduction with chords F, B \flat , F, B \flat , F, and B \flat . The piano part features a melody in the right hand and a bass line in the left hand with fingerings 5, 2, 5, 2, 3. The second system begins with a first ending (1.) and a second ending (2.). The first ending has chords F and B \flat . The second ending has chords F, B \flat , F, and Dm. The vocal line enters with the lyrics "I know that some-bod - y's ly - in'." The piano part has a melody in the right hand and a bass line in the left hand with fingerings 3, 3, 3. The third system continues the vocal line with the lyrics "I know that some - bod - y's ly - in'." The piano part has a melody in the right hand and a bass line in the left hand with fingerings 2, 2, 2. The fourth system is the Coda, marked with a Coda symbol and the tempo *mp*. It features chords B \flat , F, Dm, B \flat , and F. The piano part has a melody in the right hand and a bass line in the left hand with fingerings 2, 2, 2, 2, 2.

1. F B \flat 2. F B \flat F Dm

I know that some-bod - y's ly - in'.

I know that some - bod - y's ly - in'.

Coda

B \flat F Dm B \flat F

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'.

TAKE A BOW

Words and Music by
MADONNA CICCONE and BABYFACE
Arranged by DAN COATES

Moderate calypso feel ♩ = 80

mf

mp

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. Lights are low, the cur - tain's down. —
 break - ing my heart. Hide be - hind your smile. —

1 2 5

Cm⁷ **D⁷sus** **G**

There's no one here. Say your lines, but
 All the world loves a clown. 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 - round
 ward for the roll that you played. watch - ing you watch - ing me? —
 No more mas - que - rade. — You're

2

Cm⁷ **A⁷sus⁴** **Em⁷/D**

One lone - ly star. }
 one lone - ly star. }

I've al - ways been in love with

1 2 1

mf *G* $\frac{4}{2}$ *Am*

you. I guess you've al - ways known it's true.

Am⁷/D *To Coda* \oplus

You took my love for grant-ed, why oh — why. The show is o - ver say good-

1. *G* *E^b maj⁷* *Am/D* *G* *E^b maj⁷* *Am/D*

bye. Say — good - bye.

2.4. *G* *D.S.* \otimes 3. *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**

5 1

f All the world — is a stage, and ev - 'ry - one — has their

1 2 1

G **Cm7** **G/D** **Em**

3 1

part. But how was I — to know which way the sto - ry'd go.

Am7 **C/D** **D.S. al Coda**

2 1 2

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♭maj7** **Am/D** **G**

1

bye. Say — good - bye. *rit.* *mp*

2 1

THE SWEETEST DAYS

Words and Music by
WENDY WALDMAN, JON LIND
and PHIL GALDSTON
Arranged by DAN COATES

Slowly ♩ = 78

p *legato*

mp

C 3 G/B Am F 3

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

5 2 1 2

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

F C/G G F

5 3 1

out - side the thun - der — rolls. Lis - ten now, —
bat - tle the fear — we — feel. All the while —

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

mf

1.C *G/B* *Am* *F* *C/G* *G* *F*

know.

mp

2.C *C/E* *F* *Am* *G*

know. So we'll whis - per our dreams, here in the dark - ness,

mp

C/E *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 D# Am Dm⁻ 5 G⁻

fad - ed a - way, these days go on — and on.

This system contains the first staff of music. The treble clef has a melody with a slur over the first two measures and a fermata in the third. The bass clef has a simple accompaniment. Chords are indicated above the staff.

F C/G 1 E/G# 1

Lis - ten now, — you can hear our heart - beat. *cresc.* Hold me now and don't let go. —

This system contains the second staff of music. It continues the melody and accompaniment from the first system. A *cresc.* marking is present under the second measure of the third measure.

Am Em/G F C/G 5 3 2 G⁷ E⁷/G# 4 1

These are — the days, — the sweet - est days — we'll

This system contains the third staff of music. It continues the melody and accompaniment. A *mf* marking is present at the beginning of the first measure.

Am F C/G 5 3 2 G⁷

know. — The sweet - est days — we'll —

This system contains the fourth staff of music. It continues the melody and accompaniment. A *mp* marking is present under the second measure of the fourth measure.

C G/B Am F C/G G F

know. — *p* *dim. e rit.* *pp*

This system contains the fifth staff of music. It continues the melody and accompaniment. It includes dynamic markings *p*, *dim. e rit.*, and *pp*. The system ends with a double bar line.

YOU GOT IT

Words and Music by
ROY ORBISON, TOM PETTY
and JEFF LYNNE
Arranged by DAN COATES

Moderately slow ♩ = 88

System 1: Chords: C, B \flat , F, C. Dynamics: *legato*, *mp*. Fingering: 1, 2, 5.

System 2: Chords: B \flat , F, C, B \flat , F. Dynamics: *mp*. Lyrics: Ev - 'ry time I look in - to your love - ly, Ev - 'ry time I hold you, I be - gin to un - der -

System 3: Chords: C, B \flat , F, C. Lyrics: eyes, stand. I see a love that Ev - 'ry - thing a - bout you

System 4: Chords: B \flat , F, G, B \flat . Dynamics: *cresc.*. Lyrics: mon - ey tells me just you're can't my buy. man. One I

look live glad from you, my life give I drift to be love a - way. with you. to you.

Chords: C, Am, Em

5 5

I pray No one know that you do feel are here the things the way

Chords: G, C, Am

to stay. do. do. } An - y - thing you want,

Chords: Em, G, C, E7

mf

5 2 4 2

you got it. An - y - thing you need, you got it.

Chords: Am, F, C, E7, Am, F

C 4 2 E7 Am F C/G

An - y - thing at all, you got it, ba

5 3 2

G To Coda 1. 2.

by.

1 1 1

G7 5

mp An - y - thing you want, an - y - thing you need,

5 3 2

mf an - y - thing at all. I'm

2 1 2

D.S. al Coda

♣ Coda

The musical score is written for piano and voice. It begins with a Coda symbol. The piano part features a steady bass line with chords in the right hand. The vocal part includes lyrics and melodic lines. Chord symbols (C, E7, Am, F, G, C/G, G7) are placed above the staff. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). Performance markings include *rit.* (ritardando) and *p* (piano). The score is divided into five systems, each with a grand staff (treble and bass clef). The lyrics are: "An - y - thing you want, you got it. An - y - thing you need, you got it. An - y - thing at all, you got it, ba - by. An - y - thing at all, ba - by, you got it! You Got It - 4 - 4".

Chord symbols: C, E7, Am, F, C, E7, Am, F, C/G, G, G7, C.

Lyrics: An - y - thing you want, you got it. An - y - thing you need, you got it. An - y - thing at all, you got it, ba - by. An - y - thing at all, ba - by, you got it!

Dynamics: *f*, *mf*, *p*.

Performance markings: *rit.*

YOU'LL SEE

Words and Music by
MADONNA CICCONE and
DAVID FOSTER
Arranged by DAN COATES

Moderately slow ♩ = 92

Piano introduction in G major, 4/4 time. The right hand features a melody with a fermata over the first measure, followed by a sequence of eighth notes. The left hand provides a steady bass line of eighth notes. The tempo is moderately slow at 92 beats per minute. The piece begins with a piano (*p*) dynamic.

Verse:

think that I can't live with - out your love, you'll

Em 5 1 4 1 5 1 D 5 1 2 Em

mp

see. You think I can't go on an - oth - er

D

Em Am⁷ D

day. You think I have noth - ing

mf

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B⁷

Em

with - out — you by my side, — You'll see, some -

1 5 3

D

1.
Cmaj⁷

Em

how,

some

way.

2. You

mp

2.3.

Cmaj⁷

Chorus:

Em

Am⁷

day.

cresc.

All by my - self,

f

D

G

C

I don't need

an - y - one at

all.

I know I'll sur -

F#7 ⁴/₂ B7 ⁴/₁
 vive, I know I'll stay a - live. —

Em Am7 D
 { All on my own, I don't need
 I'll stand on my own, I won't need

G C F#7
 an - y - one this time. } It will be mine, no one can
 an - y - one this time. }

B7 5 Em
 take it from me, — *mf* you'll see. —

To Coda ⊕

D.S. al Coda

3. You

mp

Coda ⊕

D
4
1

Em

You'll see.

mp

D

Em

You'll see, somehow, some day. (To Chorus:)

mp *rall.* *pp*

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:)

LOVE WILL KEEP US ALIVE

Words and Music by
JIM CAPALDI, PETER VALE
and PAUL CARRACK
Arranged by DAN COATES

Moderately slow ♩ = 88

mf

diminuendo

mp

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

1 4

C 6 2 5

search - ing
chang - ing
hun - gry,

for a place to
right be - fore your
love will keep us a -

Dsus⁴

hide.
eyes.
live.

D 2 G 3

Lost and
Now I've
(Instrumental solo...)

lone found
ly,
you,

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

D⁷sus⁴ D To Coda 1. G 1

love will keep us a - live.
love will keep us a - live.

2.) Don't you
mp

2.3. **G** **C**

...end solo) } *cresc.* **f**

I would die for you, —

5

Em

climb the high - est moun - tain.

5

Am⁷ **D** **D/C**

Ba - by, there's noth - ing I would - n't do. —

decresc.

1 1

D/B **D/A** **D.S.** **2.** **D** **D/C** **D/B** **D.S.** **al Coda** **D/A**

3.) Now, I've do. — 4.) I was

decresc.

3 3

⊕ Coda

The musical score is written for piano and voice in the key of D major (one sharp). It consists of four systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The lyrics are: "When we're hun - gry. — love will keep us a - live. — When we're hun - gry. — love will keep us a - live. —". The score includes various chords: G, Em7, C, D7sus4, D, and G. The tempo/mood is marked *mp* (mezzo-piano). The score ends with a *rit.* (ritardando) marking and a *p* (piano) dynamic marking.

System 1: G, Em7, C. Lyrics: "When we're hun - gry. —". Dynamics: *mp*.

System 2: D7sus4, D, G, Em7. Lyrics: "love will keep us a - live. —". Dynamics: *mp*.

System 3: C, D7sus4, D, G. Lyrics: "hun - gry. — love will keep us a - live. —". Dynamics: *mp*.

System 4: *rit.*, *p*. Dynamics: *rit.*, *p*.

ANYTIME YOU NEED A FRIEND

Music by
WALTER AFANASIEFF
and MARIAH CAREY
Arranged by DAN COATES

Slowly

mp *legato*

C6 Bm7(b5) E/G# Am

mp If you're lone - ly
When the shad - ows

and need a friend
are clos - ing in

C6 Bm7(b5) E/G# Am C6 Bm7(b5)

and trou - bles seem like
and your spir - it's

they nev - er end,
dim - in - ish - ing.

just re - mem - ber
Just re - mem - ber

G7 C F#7 Fmaj7 Bm7 E7 Am

to keep the faith
you're not a - lone

and love will be there
and love will be there

to light the way - }
to guide you home.. }

Anytime You Need a Friend - 4 - 1

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G Dm7 C/E G

3 4 3 1 5 4 2

An - y - time you need a friend I will be here. You'll

f

5 2 1 1 5 2

G Dm7 C/E G

3 4 3 1 5 4 2

nev - er be a - lone a - gain, so don't you fear.

5 1 5 5

G Dm7 C/E G

3 4 3 1 5 4 2

Ev - en if you're miles a - way, I'm by your side.

5 2

G Dm7 Am/E E7 1. Am

2 3 3 1 4 2 5 2 5 2 1

So don't you ev - er be lone - ly, love will make - it al - right.

mp

5 2 1

2.
Am

right.
mp

Cdim7

G/B

If you just be - lieve in me,

mf

Gm/B \flat

F/A

Fm/A \flat

I will love you end - less - ly.

Take my hand, take me

C/G

D/F \sharp

F

in - to your heart.

I'll be there for - ev - er, ba - by.

E7sus

E7

I won't let go, I'll nev - er let go.

The musical score is written for piano and voice. It consists of four systems of music. The first system starts with a piano introduction in A minor (Am) with a melody in the right hand and a bass line in the left hand. The second system begins with the lyrics 'If you just be - lieve in me,' and features a melody with fingerings (1, 2, 4, 1) and a bass line with a 5/1 fingering. The third system continues with 'I will love you end - less - ly.' and 'Take my hand, take me', with fingerings (1, 2, 4, 1) and (1, 3, 3) respectively. The fourth system concludes with 'in - to your heart.' and 'I'll be there for - ev - er, ba - by.', followed by a final system with 'I won't let go, I'll nev - er let go.' and a key signature change to A major (indicated by a sharp on the F line) and a 4/4 time signature change.

G Dm7 C/E G

3 4 3 1 5 4 2

An - y - time you need a friend I will be here. — You'll

f

5 2 1 1 5 2

G Dm7 C/E G

3 4 3 1 5 4 2

nev - er be a - lone a - gain, so don't you fear. —

5 1 5 4 2

G Dm7 C/E G

3 4 3 1 5 4 2

Ev - en if you're miles a - way, I'm by your side. —

5 1 5 4 2

G Dm7 1. C/E G 2. Am/E E7

2 3 3 1 2 4 2 5 2

So don't you ev - er be lone - ly, it's al - right. — love will make - it al -

5 1 5 1 5 2

Fmaj7 F6 Am/E E7 A

5 2 1 5 3 4 2 5 3 2

right. — rit. *mf* *mp*

1 4 2 4 5

YOU ARE NOT ALONE

Written and Composed by
R. KELLY
Arranged by DAN COATES

Slowly ♩ = 69

1. An - oth - er day has gone, night, I thought I heard you

mp

(with pedal)

Gm7 Cm7

lone. cry, How ask - ing me this to be? come and You're not here with my

F#sus4 Bb

me. arms. You nev - er said good - bye, some - one tell me prayers, your bur - dens I will

Gm7 Cm7

why bear. But did you have to go hand, so and leave my world so be -

Fsus⁴ **F** **A^b** **G⁷**

cold. }
gin. }

Ev - 'ry day I sit and ask my - self how

E^b **Cm⁷**

1 1 5 3

did love slip a - way. Some - thing whis - pers in my ear and

F⁷sus⁴ **B^b**

5 3 4 2

says that you are not a - lone, for I am here with

mf

Gm⁷ **Cm⁷**

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

F⁷ sus⁴ **1. B^b** **G^b maj⁷** **A^b/G^b**

heart, for you are not a - lone. All a - lone.

mp

B^b **G^b maj⁷** **Cm/F** **N.C.**

2. Just the oth - er

2nd B \flat G \flat maj \flat 7 A \flat /G \flat Fm \flat 7 E \flat m \flat 7

lone, *mp* Whis - per three words, then I'll come run - nin'.

mf

G \flat maj \flat 7 A \flat /G \flat Cm \flat 7/F

And girl, you know that I'll be there. I'll be

cresc.

Dm \flat 7/G G

there. You are not a -

sfz

C Am \flat 7

lone, *f* I am here with you. Though you're far a -

way. I am here to stay. You are not a -

lone, I am here with you. Though we're far a -

part, *decresc.* you're al - ways in my heart. You are not a -

lone. *mf* You are not a - lone.

mp rit. e dim. You are not a - lone.