

# JIM BRICKMAN

*by heart*

PIANO SOLOS

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A  
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N

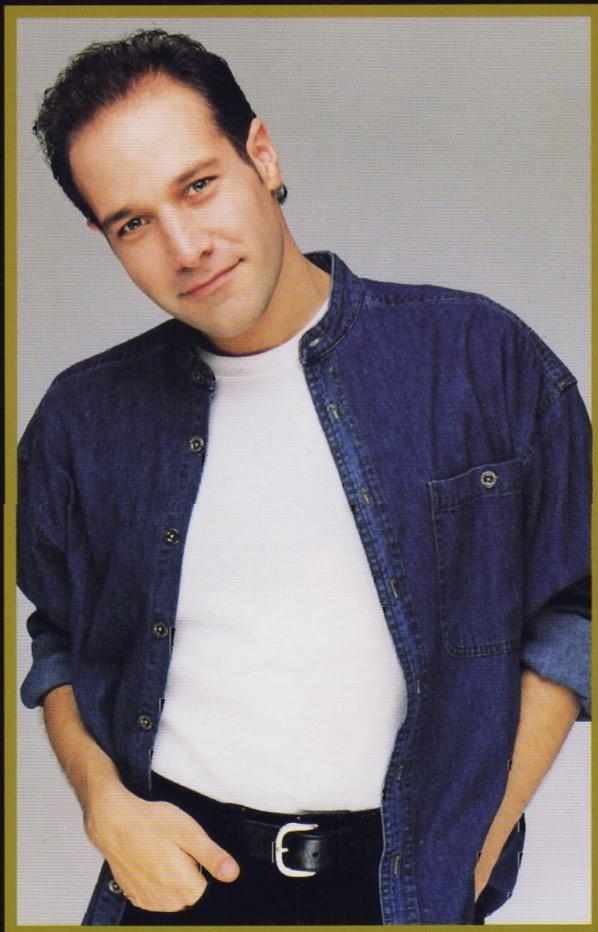


JIM

by heart

PIANO SOLOS

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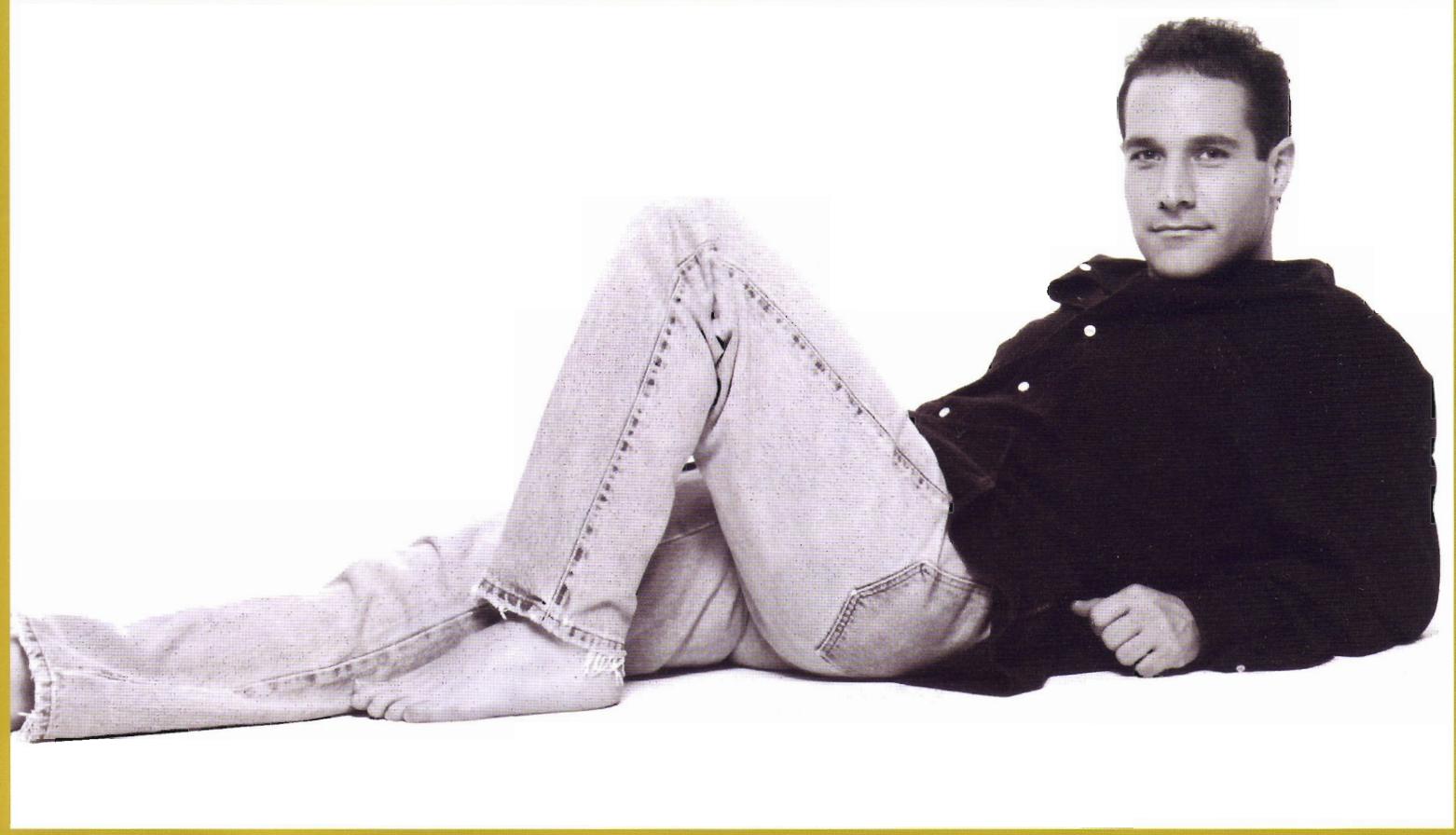
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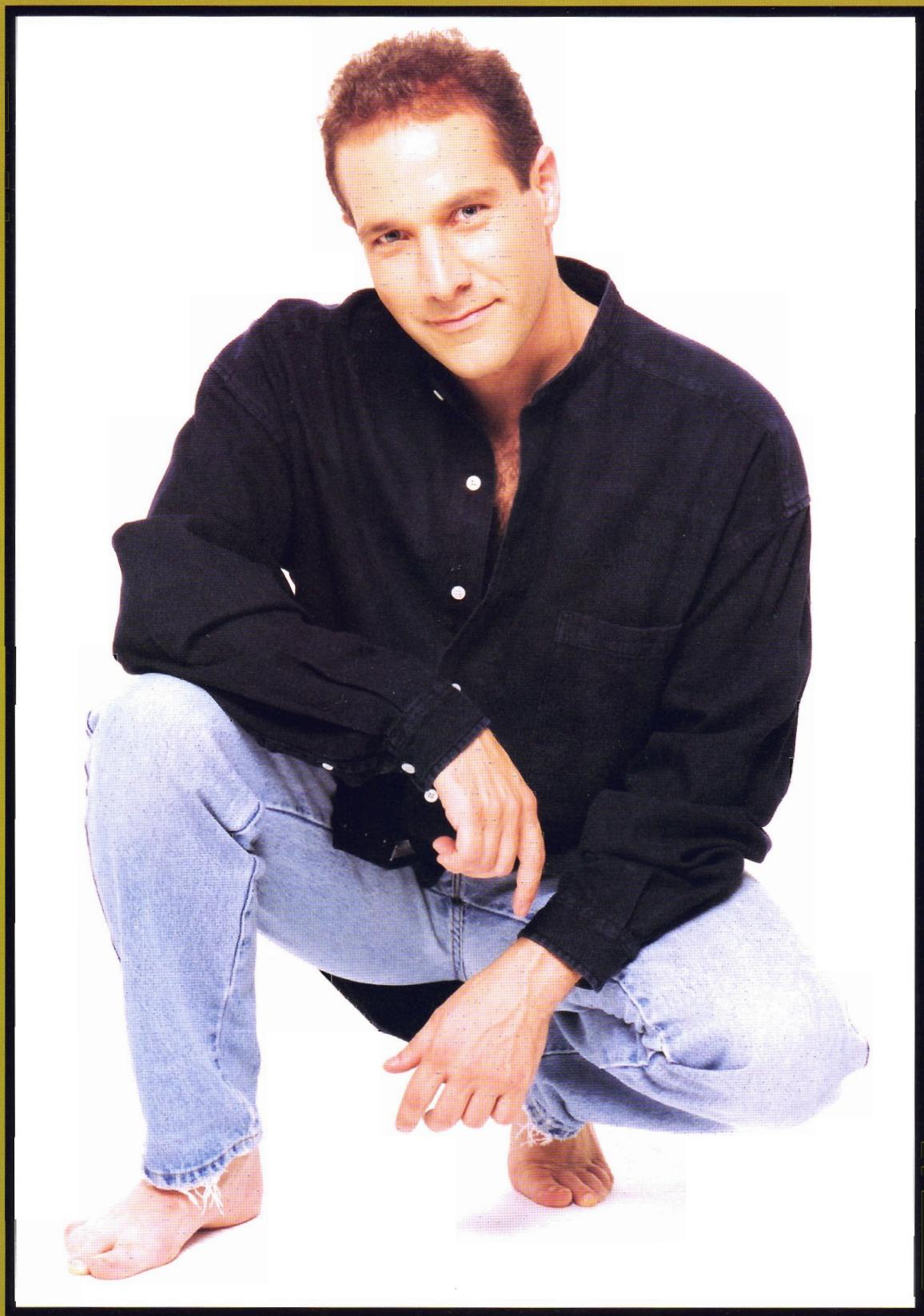
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JIM

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# ANGEL EYES

Composed by  
JIM BRICKMAN

**Brightly**

Piano sheet music for the first section of "Angel Eyes". The music is in 4/4 time, treble and bass staves. The key signature changes from C major to G major (Am9), then to F major, and back to G major. The dynamic is *mf*. The piano part includes sustained notes and chords.

(with pedal)

Continuation of the piano sheet music. The key signature changes from G major (Am9) to F major, then to G major. The piano part features sustained notes and chords.

Continuation of the piano sheet music. The key signature changes from F(9) to G(9). The piano part features sustained notes and chords.

Continuation of the piano sheet music. The key signature changes from C major to G major, then to Am9, then to F major, and back to G major. The piano part includes sustained notes and chords.

Treble staff: Measure 1: G (chordal notes). Measure 2: Am(9) (chordal notes). Measure 3: F (chordal notes). Measure 4: G (chordal notes). Bass staff: Measure 1: G (chordal notes). Measure 2: Am(9) (chordal notes). Measure 3: F (chordal notes). Measure 4: G (chordal notes).

Treble staff: Measure 5: F(9) (chordal notes). Measure 6: G (chordal notes). Measure 7: Am7 (chordal notes). Measure 8: F (chordal notes). Bass staff: Measure 5: G (chordal notes). Measure 6: Am7 (chordal notes). Measure 7: F (chordal notes). Measure 8: C (chordal notes).

Treble staff: Measure 9: F(9) (chordal notes). Measure 10: G (chordal notes). Measure 11: Am7 (chordal notes). Measure 12: F (chordal notes). Bass staff: Measure 9: G (chordal notes). Measure 10: Am7 (chordal notes). Measure 11: F (chordal notes). Measure 12: Em7 (chordal notes). Dynamic: mp (mezzo-forte) over the bass staff in measure 12.

Treble staff: Measure 13: Dm7(4) (chordal notes). Measure 14: G (chordal notes). Bass staff: Measure 13: G (chordal notes). Measure 14: G (chordal notes).

C G Am(9) F G C

G Am F G Am

F Em7 Dm7 Dm7(4) G

Em9 C(9) D7sus D7 G

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth-note patterns and harmonic support from a bass line. Chords labeled include Bm7, Cmaj9, Dsus, D, Em, D, C, D/C, D, G, Em, C, Dsus, D, G, C, G, Am(9), F, G, F(9), G, Am7, F, G, and C. Dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated. The bottom staff uses a bass clef and provides harmonic support with sustained notes and rhythmic patterns.

F(9) G Am7

F Em7 Dm7 Dm7(4) G7sus G

C G Am F G C

G Am F G >

F(9) Gsus C(9)

*p*

*mp*

*rit.*

*cresc.*

*decresc.*

# IF YOU BELIEVE

Composed by  
JIM BRICKMAN

Moderately  $\text{d} = 66$

C                    G/B                    Am                    Em/G                    F(9)

*mp*

C                    G/B                    Am                    Em/G

F                    F(9)                    G

Am                    F

*p*

G Am

Fmaj7 G C

C G/B Am Em/G F(9)

*mf*

C G/B Am Em/G F(9)

G Am F

*mp*

Musical score page 13, measures 1-4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic *mf*. Measures 2-4 show a sequence of chords: G, Am, G, Am. The bass line provides harmonic support throughout.

Musical score page 13, measures 5-8. The top staff starts with a dynamic *mf*. Measures 6-8 feature chords: Fmaj7, G, C(9). The bass line continues to provide harmonic foundation.

Musical score page 13, measures 9-12. The top staff starts with a dynamic *f*. Measures 10-12 feature chords: C, C/E, Fmaj7, Am. The bass line is present in measure 10.

Musical score page 13, measures 13-16. The top staff starts with a dynamic *B♭*. Measures 14-16 feature chords: C, C/E, Fmaj7. The bass line is present in measure 14.

Musical score page 13, measures 17-20. The top staff starts with a dynamic *mf*. Measures 18-20 feature chords: Am, B♭. A *rit.* (ritardando) is indicated at the end of measure 20.

14

G(9)

C

G/B

*a tempo*

Am Em/G F(9) C/E Dm7 Am/C

B♭ F/B♭ Gm7 E♭(9)

F G(9)

*rit.*

C G/B Am7 Em/G F(9)

*a tempo*

C G/B Am7 Em/G F(9)

F C/F F F(9) F G Am

rit.

*a tempo*

F G

Am Fmaj7 G

rit.

*a tempo*

C(9) Fmaj7 G7 C(9)

rit. e dim.

*p*

# LITTLE STAR

Composed by  
JIM BRICKMAN

**Flowing  $\text{d} = 66$**

(with pedal)

C F(9) C G F G7sus

*mf*

C F(9) C G F G7sus

*cresc.*

C C/E F(9) C/E

*f* *mp*

Dm7 G7sus C C/F Em7 Dm7

*cresc.* *f*

Dm9 C/E F Fmaj9 Gsus

*mp* *cresc.*

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a C major chord (C, E, G) in the treble and a D major chord (D, F#, A) in the bass. Measure 2 shows a C/E chord (C, E, G) in the treble and a D major chord in the bass. Measure 3 features an F(9) chord (F, A, C, E) in the treble and a D major chord in the bass. Measure 4 shows a C/E chord (C, E, G) in the treble and a D major chord in the bass. Measure 5 concludes with an A7 chord (A, C#, E, G) in the treble and a D major chord in the bass. The dynamic marking 'mf' is present in the first measure.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of five measures separated by vertical bar lines. Above the first measure is the label 'Dm7'. Above the second measure is 'G7sus'. Above the third measure is 'C'. Above the fourth measure is 'G7'. Above the fifth measure is 'F'. The piano part includes various note heads, stems, and rests, with some notes having curved lines indicating slurs or grace notes.

Musical score for piano showing a melodic line and harmonic chords. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is F major (one sharp). The time signature is common time (indicated by 'C'). The melody is played on the treble staff, and the harmonic chords are indicated by Roman numerals above the notes. The progression is as follows: F(9) - Gsus - G - F(9) - G.

A musical score for piano featuring a treble clef and a bass clef. The score consists of six measures, each starting with a quarter note. Measure 1: Chord C (C-E-G). Measure 2: Chord C/E (E-G-C). Measure 3: Chord Fmaj7 (F-A-C-E). Measure 4: Chord C/E (E-G-C). Measure 5: Chord Dm7 (D-F-A-C). Measure 6: Chord G7sus (G-B-D-F#). The dynamic marking *mp* is present in the first measure.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1-5 are shown, corresponding to the chords C, Gsus, F, Fmaj7, and G. The score includes various note heads, stems, and rests, with a circled note in measure 3.

Musical score for piano showing measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (f) in common time. The melody is primarily in the right hand, with eighth-note patterns. The left hand provides harmonic support. Measure 12 begins with a piano dynamic (p). The right hand continues its eighth-note pattern, while the left hand provides harmonic support. The score includes measure numbers and key signatures above the staff.

Detailed description: This image shows a musical score for piano, spanning two staves (treble and bass) across two measures. The top staff (treble) starts with a Dm7 chord, followed by a G7sus chord with a dynamic 'cresc.'. The next four measures (C, C/F, /B, Em7) are played with eighth-note patterns. The bottom staff (bass) follows a similar pattern, starting with a Dm7 chord. Measures 11 and 12 end with a Dm7 chord. Measure 12 concludes with a fermata over the bass staff.

A musical score for piano showing four measures of chords. The first measure is Dm9, featuring a bass line with eighth-note chords and a treble line with eighth-note pairs. The second measure is C/E, with a bass line consisting of quarter notes and a treble line with eighth-note pairs. The third measure is Fmaj7, with a bass line consisting of quarter notes and a treble line with eighth-note pairs. The fourth measure is G, with a bass line consisting of quarter notes and a treble line with eighth-note pairs.

A musical score for piano, showing the right-hand part. The score consists of six measures, each starting with a forte dynamic (f). The keys are C major, F major, C major, G major, F major, and G major. The melody is primarily composed of eighth-note chords and single notes. Measure 1: C major, 8th-note chord (C, E, G), followed by a single eighth note (E). Measure 2: F major, 8th-note chord (F, A, C), followed by a single eighth note (A). Measure 3: C major, 8th-note chord (C, E, G), followed by a single eighth note (E). Measure 4: G major, 8th-note chord (G, B, D), followed by a single eighth note (D). Measure 5: F major, 8th-note chord (F, A, C), followed by a single eighth note (A). Measure 6: G major, 8th-note chord (G, B, D), followed by a single eighth note (D).

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of six measures separated by vertical bar lines. Above each measure, the chord name is written: C, F, C, G, F(9), and Gsus. Measure 1 starts with a half note on the A line of the treble staff, followed by a dotted half note on the D line, a quarter note on the A line, and a dotted half note on the D line. The dynamic marking 'mf' is placed below the first measure. Measure 2 starts with a half note on the E line of the treble staff, followed by a dotted half note on the B line, a quarter note on the E line, and a dotted half note on the B line. Measure 3 starts with a half note on the A line of the treble staff, followed by a dotted half note on the D line, a quarter note on the A line, and a dotted half note on the D line. Measure 4 starts with a half note on the E line of the treble staff, followed by a dotted half note on the B line, a quarter note on the E line, and a dotted half note on the B line. Measure 5 starts with a half note on the A line of the treble staff, followed by a dotted half note on the D line, a quarter note on the A line, and a dotted half note on the D line. Measure 6 starts with a half note on the E line of the treble staff, followed by a dotted half note on the B line, a quarter note on the E line, and a dotted half note on the B line.

C                    C/E                    F(9)                    C/E                    A7

*mf*

Dm7                    G7sus                    C                    Gsus                    G                    F

*dim.*                    *p*

C(9)                    F                    C                    G                    C

*mp*

F(9)                    C                    G                    Fmaj7                    Gsus

C                    C/E                    F(9)                    C/E                    A7

Dm7                    G7sus                    C                    Gsus            G                    F                    /G

*dim.*

*p*

C                    F(9)                    C                    G

*8va*

*mp*

*rit.*

C                    F(9)                    C                    G                    Fmaj7                    Gsus

C                    C/E                    F(9)                    C/E                    A7

*poco a poco dim.*

*rit.*

Dm                    /G                    C                    G                    F                    C

*pp*

# ALL I EVER WANTED

Composed by  
JIM BRICKMAN

Moderately  $\text{♩} = 52$

G Em C(9) D

G Em C<sup>6</sup> D

C D

Gsus<sub>2</sub><sup>4</sup> G(9) Em7 D/C C D

Gsus  $\frac{4}{2}$  G Em7 D/C D

Em A D G/B C(9) C

Cmaj7 C Em D/E C

G Gsus  $\frac{4}{2}$  G Gsus  $\frac{4}{2}$

G Em C D

G D/E Em7 D/C C

Musical score for piano, measures 11-12. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). Measure 11 starts with a forte dynamic (Forte) and ends with a half note. Measure 12 begins with a dynamic of E(9) and ends with a dynamic of mp (mezzo-forte).

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes at the start of each measure. Measures 1-2 are in A major (A, D, F#), 3-4 are in D major (D, A, F#), 5-6 are in Gsus4 (G, B, D, F#), and 7-8 are in G major (G, D, B).

Musical score for piano showing measures 11-14. The score includes two staves: treble and bass.

- Measure 11: Treble staff shows a C/E chord. Bass staff shows a bass note. Dynamic: *rit.*
- Measure 12: Treble staff shows an F(9) chord. Bass staff shows a bass note. Dynamic: *a tempo*
- Measure 13: Treble staff shows a bass note. Bass staff shows a bass note. Dynamic: *p*
- Measure 14: Treble staff shows an Am chord. Bass staff shows a bass note.

Musical score for piano showing measures 11-12. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 11 starts with a forte dynamic (F(9)) on the first note of the treble staff. The bass staff has a sustained note with a fermata. Measures 11-12 transition to a new section labeled 'D'.

*mp*

G(9) Gsus  $\frac{4}{2}$  G(9) Gsus  $\frac{4}{2}$

G D/G D/E Em Gsus<sub>2</sub><sup>4</sup> G(9) D/E Em

D/C D Gsus<sub>2</sub><sup>4</sup> G

D/E Em D/C C D C<sub>9</sub><sup>6</sup>

Broadly D Gsus<sub>2</sub><sup>4</sup>

a tempo

G C/G G Gsus<sub>2</sub><sup>4</sup> G(9)

pp

# L A K E   E R I E   R A I N F A L L

Composed by  
JIM BRICKMAN

Flowing  $\text{d} = 63$

F(9)  
*8va*

E $\flat$ (9)

*2a.*

*2a.*

F(9)

*(8va)*

*2a.*

F(9)

E $\flat$ (9)  
*(8va)*

*2a.*

*2a.*

*loco*

*mp*

*2a.*

*2a.*

E♭(9) F(9)

*Rea.**Rea.*

E♭(9) B♭(9)

*Rea.**Rea.*

*rit.*

*Rea.**Rea.*

Gm B♭(9) F

*mf*  
*a tempo*

*Rea.**Rea.**Rea.*

A♭(9) E♭ F

*b.s.*

*Rea.**Rea.**Rea.*



E♭(9) B♭(9)  
  
Rd. Rd.  
  
 Gm f  
  
Rd. Rd.  
  
 B♭ F A♭(9)  
  
Rd. Rd. Rd.  
  
 E♭ F G  
  
Rd. Rd. Rd.  
  
 Gm B♭  
  
Rd. Rd.

F A♭(9) E♭

Re. Re. Re.

This section consists of three measures. The first measure is in F major. The second measure is in A♭(9) major, indicated by a 9th chord symbol above the staff. The third measure is in E♭ major. The bass line features sustained notes with grace notes and slurs. Measure 1 ends with a half note. Measures 2 and 3 end with quarter notes.

F G F

Re. Re. Re.

This section consists of three measures. The first measure is in F major. The second measure is in G major, indicated by a G major chord symbol above the staff. The dynamic marking *mp* is present. The third measure is in F major. The bass line features sustained notes with grace notes and slurs. Measures 4 and 5 end with half notes. Measure 6 ends with a quarter note.

G

Re.

This section consists of three measures. The first measure is in G major. The second measure is in F major, indicated by a F major chord symbol above the staff. The dynamic marking *p* is present. The third measure is in G major. The bass line features sustained notes with grace notes and slurs. Measures 7 and 8 end with half notes. Measure 9 ends with a quarter note.

F C

Re. Re.

This section consists of three measures. The first measure is in F major. The second measure is in C major, indicated by a C major chord symbol above the staff. The dynamic marking *p* is present. The third measure is in F major. The bass line features sustained notes with grace notes and slurs. Measures 10 and 11 end with half notes. Measure 12 ends with a quarter note.

C(9) B $\flat$ (9)  

  
mea. mea.

C(9)  

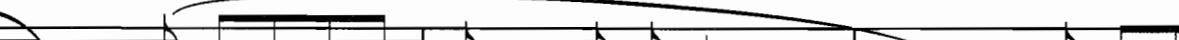
  
mea.

B $\flat$ (9) F(9)  

  
mea. mea.

F(9) Dm  

  
mea. mea.

F C(9) E $\flat$   

  
mea. mea.

B♭(9)

C(9)

Musical score for piano. The left hand (treble clef) plays a sustained note with a grace note, followed by eighth-note pairs. The right hand (bass clef) plays eighth-note pairs with grace notes. Measure 32 ends with a fermata over the right-hand notes.

B♭(9)

Musical score for piano. The left hand (treble clef) plays eighth-note pairs with grace notes. The right hand (bass clef) plays eighth-note pairs with grace notes. Dynamics: *mf*. Measure 34 ends with a fermata over the right-hand notes.

*Re.**Re.*

C(9)

Musical score for piano. The left hand (treble clef) plays eighth-note pairs with grace notes. The right hand (bass clef) plays eighth-note pairs with grace notes. Measure 35 ends with a fermata over the right-hand notes.

*Re.*

B♭(9)

F

Musical score for piano. The left hand (treble clef) plays eighth-note pairs with grace notes. The right hand (bass clef) plays eighth-note pairs with grace notes. Measure 36 ends with a fermata over the right-hand notes.

*Re.*

G

A(9)

Musical score for piano. The left hand (treble clef) plays eighth-note pairs with grace notes. The right hand (bass clef) plays eighth-note pairs with grace notes. Dynamics: *f*. Measure 37 ends with a fermata over the right-hand notes.

*Re.*

F(9)  
*8va*

E♭(9)

*Ad.*

Measures 1-2: Treble clef, key signature of one flat. The first measure starts with a dotted half note followed by eighth notes. The second measure starts with a dotted half note followed by eighth notes.

(8va)

F

*Ad.*

Measures 3-4: Treble clef, key signature of one flat. The first measure starts with a dotted half note followed by eighth notes. The second measure starts with a dotted half note followed by eighth notes.

E♭(9)  
*(8va)*

B♭(9)

*Ad.*

*Ad.*

Measures 5-6: Treble clef, key signature of one flat. The first measure starts with a dotted half note followed by eighth notes. The second measure starts with a dotted half note followed by eighth notes.

(8va)

*loco*

*8va*

*loco*

*Ad.*

Measures 7-8: Treble and bass clefs, key signature of one flat. The first measure starts with a dotted half note followed by eighth notes. The second measure starts with a dotted half note followed by eighth notes.

A♭(9)



Rea.

Rea.

B♭(9)

Musical score for two staves (treble and bass) in 4/4 time, key signature of A♭ major (three flats). The score consists of three measures. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Rea.

Gm

B♭(9)

Musical score for two staves (treble and bass) in 4/4 time, key signature of A♭ major (three flats). The score consists of three measures. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Rea.

Rea.

Rea.

F

A♭

E♭

Musical score for two staves (treble and bass) in 4/4 time, key signature of A♭ major (three flats). The score consists of three measures. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Rea.

Rea.

Rea.

F

G

Gm

Musical score for two staves (treble and bass) in 4/4 time, key signature of A♭ major (three flats). The score consists of three measures. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Rea.

Rea.

Rea.

B♭ F A♭(9) E♭

F G rit.

F(9)  
8va

*p*  
*a tempo*

E♭(9)

F  
(8va)

E♭(9)

F(9)  
(8va)

E♭(9)

Repeat ad lib. and fade

*Rit.*

*Rit.*

*Rit.*

# S U D D E N I N S P I R A T I O N

**Slowly** ♩ = 60

Composed by  
JIM BRICKMAN

Piano sheet music for the first section. The key signature is G major (one sharp). The tempo is Slowly (♩ = 60). The dynamic is *p*. The melody consists of eighth-note patterns. Chords labeled include G, Gsus, G, C(9)/G, G, and D/G. Pedal markings (3) are shown under the bass notes. The instruction "(with pedal)" is at the bottom.

Piano sheet music for the second section. The key signature changes to B major (two sharps). The melody continues with eighth-note patterns. Chords labeled include C/G, Em, Em11, and C(9).

Piano sheet music for the third section. The key signature changes to A major (one sharp). The melody includes chords Am7, F(9), and D. The instruction "r.h." is placed above the right-hand part. The dynamic is *mf*.

Piano sheet music for the fourth section. The key signature changes back to G major (one sharp). The melody continues with eighth-note patterns. Chords labeled include G, Gsus, G, C(9)/G, G, and D/G.

Musical score for piano, measures 11-12:

- Measure 11:
  - Treble staff: C/G chord (C, G, B, D), followed by Em chord (E, G, B, D), then Em11 chord (E, G, B, D, F#, A), and finally C(9) chord (C, G, B, D, F#).
  - Bass staff: Sustained notes and eighth-note patterns.
- Measure 12:
  - Treble staff: Continues from measure 11.
  - Bass staff: Continues from measure 11.

A musical score for piano in G major (two sharps) and common time. The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It features a sequence of chords: Am7 (three quarter notes), F(9) (two eighth notes followed by a sixteenth note), Dm7 (two quarter notes), Gsus (one eighth note followed by a quarter note), and G (two eighth notes). The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It provides harmonic support with sustained notes and rhythmic patterns corresponding to the chords above.

A musical score for piano in G major (two sharps) and common time. The melody is played in the treble clef, and the bass line is in the bass clef. The score consists of two staves. The top staff shows a melodic line with various note heads and stems, including eighth and sixteenth notes. The bottom staff shows a harmonic bass line with quarter notes. The harmonic progression is indicated by Roman numerals above the staff: Am7, Fmaj9, G, Am7, Fmaj9, G(4), and Am7. The dynamic 'f' (fortissimo) is marked on the first measure of the treble staff.

Musical score for piano showing measures 11-12. The score consists of two staves. The top staff is in G major (indicated by a G and a sharp sign) and the bottom staff is in C major (indicated by a C). Measure 11 starts with a forte dynamic (f) in G major. The melody consists of eighth-note chords and sustained notes. Measure 12 begins with a Gsus chord, followed by a G chord. The melody continues with eighth-note chords and sustained notes. Measure 13 concludes with a C(9)/G chord.

A musical score for piano, consisting of two staves. The top staff is in G major (indicated by a treble clef and one sharp sign) and the bottom staff is in C major (indicated by a bass clef and no sharps or flats). The music features a melodic line in the upper staff with eighth-note patterns, harmonic support from a bassoon-like instrument, and dynamic markings such as 'ff' and 'p'. The score is divided into measures by vertical bar lines.

A musical score for piano in G major (two sharps) and common time. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef. The score consists of four measures. Measure 1: The label 'Em' is above the staff. The right hand plays a G major chord (G-B-D) followed by a B major chord (B-D-F#). The left hand provides harmonic support. Measure 2: The label 'Em11' is above the staff. The right hand plays an E major 11th chord (E-G-B-C-E-G) with a bass note on the third beat. The left hand provides harmonic support. Measure 3: The labels 'Cmaj7(#11)' and 'C' are above the staff. The right hand plays a C major 7th chord with an eleventh (C-E-G-B-D) followed by a C major chord. The left hand provides harmonic support. Measure 4: The dynamic 'dim.' is written above the staff. The right hand plays eighth-note chords (D-F#-A, G-B-D, D-F#-A) over a sustained bass note. The left hand provides harmonic support. The dynamic 'mf' is written above the staff.

Musical score for piano showing chords Am7, F(9), Dm7, G7sus, and G7. The score consists of two staves. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The chords are indicated above the staff. The first measure shows Am7. The second measure shows F(9) with dynamic mp. The third measure shows Dm7 with dynamic cresc. The fourth measure shows G7sus. The fifth measure shows G7.

A musical score for piano in G major (one sharp) and common time. The top staff shows a melodic line with black notes on the treble clef staff. The bottom staff shows harmonic chords with black notes on the bass clef staff. The score is divided into measures by vertical bar lines. Chords labeled above the staff include Am7, Fmaj7, G, Am7, Fmaj9, and G. Measure 1 starts with a forte dynamic (f). Measures 2-3 show a sequence of chords. Measure 4 begins with a half note rest followed by a melodic line. Measure 5 shows a melodic line with a grace note. Measure 6 concludes with a melodic line ending on a fermata.

A musical score for piano featuring two staves. The top staff shows a treble clef, a key signature of one sharp, and a bass clef. The bottom staff shows a bass clef. The score consists of five measures. Measure 1: Am7 chord (root position). Measure 2: B♭maj9 chord (root position). Measure 3: Am7 chord (root position). Measure 4: B♭maj9 chord (root position). Measure 5: /D (D major). The bass line is primarily composed of eighth-note patterns, with some sixteenth-note figures in the third measure. The dynamic marking 'dim.' appears above the bass line in the third measure.

C7sus      C      D2      G      Gsus

G      C(9)/G      G      D/G      C(9)/G

Em      Em11      C(9)      Am7      Am11      G/D      D

G(9)      C(9)      D7

*dim. poco a poco*

G(9)      C(9)      D      G(9)

*dim. e rit.*

*pp*

# NOTHING LEFT TO SAY

Composed by  
JIM BRICKMAN

**Slowly, with freedom**

G(9) Em11 Cmaj7 G(9) Em C(9)

*mf* *p* *sim.*

G(9) Em11 Cmaj7 D7 E(9)

*p*

C(9) Am11 Fmaj7 C(9) Am11 F(9) G(9)

*mf*

C(9) Am11 Fmaj7 G Em Dm7 Em7 Fmaj7

*p*

*p* *p* *p*

*Ad* *Ad* *Ad*

C(9) Am11 Fmaj7 G C(9) Am11 F(9) G(9)

C(9) Am11 G C(9)

C(9) G F(9) C(9) G

F(9) C(9) G F G(9)

C(9) Am11 Fmaj7 C(9) Am

F(9) G(9) C(9) Am11

*cresc.* *mf*

Fmaj7 G C(9)

*dim. e rit.* *p*

G D C G(9) D

*a tempo* *mf* *mp*

C D G(9) Em11 Cmaj7 D(9)

G(9) Em11 C(9) G(9) Em11

Cmaj7 D(9) G(9) Em11

*poco a poco dim.*

Cmaj7 8va D7(4) G(9) Cmaj7 G(9)

*poco a poco rit.* pp

# WHERE ARE YOU NOW?

Composed by  
JIM BRICKMAN

**Freely**  $\text{♩} = 76$  ( $\text{♩} \text{—} \text{♩}^3 \text{♪}$ )

G                              Em                              Cmaj7

*mp*

*rit.*

Ped.                              Ped.                              Ped.

G                              Em                              C                              D

*a tempo*

Ped.                              Ped.                              Ped.                              Ped.

G                              Em                              Cmaj7                              D(9)

*a tempo*

Ped.                              Ped.                              Ped.                              Ped.

Bm7                              G<sup>9</sup>                              Bm7                              C<sup>9</sup>

Ped.                              Ped.                              Ped.                              Ped.

G Em Cmaj7 G

*Rit.* *a tempo*

Em C D Bm7

*Rit.* *Rit.* *Rit.* *Rit.*

C<sup>6</sup>(#11) Bm7 C(9) Am9 Fmaj9(#11)

*Rit.* *Rit.* *Rit.* *Rit.* *Rit.*

Am9 Fmaj9(#11) even 8th notes Dm7 G7sus

*Rit.* *Rit.* *Rit.* *Rit.*

G Em7 Cmaj7

Ped. Ped. Ped.

G Em C D

Ped. Ped. Ped. Ped.

Bm7 C Bm7 C(9)

*mf*

Ped. Ped. Ped. Ped.

*even 8th notes*

Am9 F(#11) Am9 F(9)

*mf*

Ped. Ped. Ped. Ped.

G Em Cmaj7(9) D(9)

*mf*

Ped. Ped. Ped. Ped.

G Em C D

G Em C D

Bm7 C<sup>6</sup> Bm7 C rit.

G Em C G Em C

D G Em G Em G

# BY HEART

Composed by  
JIM BRICKMAN and  
HOLLYE LEVEN

**Slowly ♩ = 63**

*Verse:*

F(9) F B♭ Dm(9)

1. Hold me close,\_  
2. When you go,\_ I'll ba - by, please...  
I'll stop the clock.\_

*mp*

(with pedal)

E♭(9) F(9) F B♭ Dm(9)

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

E♭(9) F B♭ Dm(9) B♭(9)

As I kiss\_\_ fall - en tear,\_\_ I  
Time is steal - in' this you\_ from me,\_\_ but it can

Gm7(4) C7sus C

prom - ise you take this I will be here. \_\_\_\_\_ }  
nev - er mem - o - ry. \_\_\_\_\_ }

Un - til the stars\_

The score consists of two staves. The top staff is for the voice and includes lyrics. The bottom staff is for the piano or accompaniment, featuring a bass line and chords. Chords are labeled above the staff: Gm7(4), C7sus, and C.

### **S Chorus:**

B♭ C F B♭ C F 3

fall from the sky, un - til I find a rea - son why,- and, dar-ling,

The musical score consists of two staves. The top staff is in E♭ major and the bottom staff is in C major. The lyrics are as follows:

as the years go by, un - til there's no -

B♭ C F B♭ C Dm

Gm7 F/A Am7/D D

and e - ven if we're worlds a - part, I'll

Gm7 C7sus C To Coda  $\oplus$

find my way back to you by heart...

I.  
F Dm Gm7 C7sus C

2.

F

Dm

Gm7

C

Piano score showing two staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 12. The bottom staff has a bass clef, a key signature of one sharp, and a tempo marking of P. Measures 2 through the end of the section are shown. The section starts with a rest in F major, followed by a melodic line in Dm, Gm7, and C major. The bass line consists of eighth-note chords.

*D.S. § al Coda*

F

Dm

Gm7

C7sus

C

Continuation of the piano score. The vocal line begins with a rest in F major, followed by a melodic line in Dm, Gm7, C7sus, and C major. The bass line consists of eighth-note chords. The vocal line includes lyrics "Un-til the stars\_".

*⊕ Coda*

F

Dm

Gm7

C

Final coda section. The vocal line begins with a rest in F major, followed by a melodic line in Dm, Gm7, and C major. The bass line consists of eighth-note chords.

F

Dm

Gm7

C7sus

C7

F

*rit. e dim.*

Final section. The vocal line begins with a rest in F major, followed by a melodic line in Dm, Gm7, C7sus, C7, and F major. The bass line consists of eighth-note chords. The dynamic marking "rit. e dim." appears over the C7sus and C7 chords. The final chord is marked with a dynamic "p".

# I N A LOVER'S EYES

Composed by  
JIM BRICKMAN and  
BROCK WALSH

**Moderately ♩ = 50**

♩ = 50

C(9)                    F/C                    C(9)                    F(9)/C

♩                    ♩                    ♩                    ♩

C(9)                    G5/A                    Am                    Fmaj7                    G

♩                    ♩                    ♩                    ♩                    ♩

C(9)                    F/C                    C(9)                    F(9)/C

♩                    ♩                    ♩                    ♩

C(9)                    G5/A                    Am                    Fmaj7                    G

♩                    ♩                    ♩                    ♩                    ♩

Em7 Dm7 C/E

F(9) Fmaj7 G C

C(9) F/C C(9) F(9)/C

C(9) G5/A Am Fmaj7

G7 C(9) F/C

C(9)

F/C

C(9)

54

C(9) F/C C(9)

R.R.

R.R.

R.R.

G5/A Am Fmaj7 G

R.R. R.R. R.R.

Em7 Dm7 C/E

mp f mp p f

R.R. R.R. R.R.

F Fmaj7 G C C(9)

mp p f mf f

R.R. R.R. R.R.

F(9) G Am7 F(9) G G/A Am

mf f

R.R. R.R. R.R.

Fmaj7 G Em7

Dm7 C/E Fmaj7

Dm7 C/E F(9) Gsus G

C F/C C F(9)/C

C(9) G5/A Am Fmaj7

56

G

Em7

E7

Asus<sub>2</sub><sup>4</sup>

Am

56

G Em7 E7 Asus<sub>2</sub><sup>4</sup> Am

f  
rit.

rit.

rit.

Fmaj7

G(9)

Am

Fmaj7 G(9) Am

mf  
rit.

rit.

rit.

Dm

C/E

F

Dm C/E F

mp  
rit.

rit.

rit.

G

C(9)

G C(9)

rit.  
rit.

rit.

rit.

Fmaj7

G(9)

C

rit.

Fmaj7 G(9) C

f  
ff  
rit.  
V  
rit.

rit.

rit.

# LOOKING BACK

Composed by  
JIM BRICKMAN

Moderately  $\text{♩} = 56$

*Rea.*

C/D      D      Am7      C/D      D

Ped.      Ped.      Ped.      Ped.      Ped.

Em      F      Em

f      Ped.      Ped.      Ped.

F(9)      F      G

mp      p      mf      Ped.      Ped.      Ped.

Am(9)      F(9)

Ped.      p      mp      Ped.      Ped.

Musical score for piano showing three measures of music. The top staff is treble clef, G major (G9), dynamic f. The bottom staff is bass clef, C major (C9). Measures 1 and 3 show chords G(9) and G(9) respectively. Measure 2 shows a C(9) chord. The bass line consists of eighth notes. Pedal marks are indicated at the beginning of each measure.

Musical score for piano, measures 11-13:

- Measure 11: Am7, f, half note.
- Measure 12: f, half note.
- Measure 13: F(9), mp, half note.

Dynamics: f, f, mp, mf.

Am7 F(9) Dm7

*f* *mf*

Re. Re. Re.

F/G G Dm7 F/G G7

*Re.* *Re.* *Re.* *Re.* *Re.*

Em F Em

*f* *p* *f*

Re. Re. Re.

F(9) Em Em7

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

Re. Re. Re.

Fmaj7 G

*mp*

Re. Re. Re.

G(9) C(9) G(9)

*f* *mp* *f*

*Rea.* *Rea.* *Rea.*

C(9) Am7 D

*Rea.* *Rea.* *Rea.*

Am7 C/D D G

*Rea.* *Rea.* *Rea.* *Rea.*

8va- C(9) G

*p*

*Rea.* *Rea.*

C(9) C/D D E(9)

*rit.*

*Rea.* *Rea.* *Rea.*

## ON THE EDGE

Composed by  
JIM BRICKMAN

**Slowly** ♩ = 60

D                    Bm                    C(9)

*p*

D                    Bm                    C(9)                    B♭

*p*

A♭                    B♭(9)

D(9)                    Bm7                    C(9)

*mp*

D(9)                      Bm7                      C(9)

This section consists of three measures. The first measure shows a piano left hand playing a D major ninth chord (D, F#, A, C, E) and a right hand melody. The second measure shows a piano left hand playing a B minor seventh chord (B, D, G, B) and a right hand melody. The third measure shows a piano left hand playing a C major ninth chord (C, E, G, B, D) and a right hand melody.

B♭(9)                      A♭(9)

This section consists of two measures. The first measure shows a piano left hand playing a B-flat major ninth chord (B-flat, D, G, B-flat, D) and a right hand melody. The second measure shows a piano left hand playing an A-flat major ninth chord (A-flat, C, F, A-flat, C) and a right hand melody.

B♭(9)

This section consists of one measure. It shows a piano left hand playing a B-flat major ninth chord (B-flat, D, G, B-flat, D) and a right hand melody. The dynamic marking 'mf' is present at the end of the measure.

B♭(9)                      A♭(9)                      B♭(9)

This section consists of three measures. The first measure shows a piano left hand playing a B-flat major ninth chord (B-flat, D, G, B-flat, D) and a right hand melody. The second measure shows a piano left hand playing an A-flat major ninth chord (A-flat, C, F, A-flat, C) and a right hand melody. The third measure shows a piano left hand playing a B-flat major ninth chord (B-flat, D, G, B-flat, D) and a right hand melody.

Gm                              C

This section consists of two measures. The first measure shows a piano left hand playing a G minor chord (G, B, D) and a right hand melody. The second measure shows a piano left hand playing a C major chord (C, E, G) and a right hand melody.

F B♭(9) Gm C

F Dm Gm C

F B♭(9) Gm C

D(9) Bm7 C(9)

D(9) Bm7 C(9)

B $\flat$ (9)A $\flat$ (9)

Musical score for piano showing two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 1 starts with a B $\flat$ (9) chord (B $\flat$ , D, F, A $\flat$ , C) followed by a bass note. Measure 2 starts with an A $\flat$ (9) chord (A $\flat$ , C, E, G, B $\flat$ ) followed by a bass note.

G $\flat$ (9)A $\flat$ (9)

Musical score for piano showing two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 3 starts with a G $\flat$ (9) chord (G $\flat$ , B $\flat$ , D, F, A $\flat$ ) followed by a bass note. Measure 4 starts with an A $\flat$ (9) chord (A $\flat$ , C, E, G, B $\flat$ ) followed by a bass note.

B $\flat$ (9)A $\flat$ 

Musical score for piano showing two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 5 starts with a B $\flat$ (9) chord (B $\flat$ , D, F, A $\flat$ , C) followed by a bass note. Measure 6 starts with an A $\flat$  chord (A $\flat$ , C, E) followed by a bass note.

G $\flat$ A $\flat$ 

Musical score for piano showing two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 7 starts with a G $\flat$  chord (G $\flat$ , B $\flat$ , D) followed by a bass note. Measure 8 starts with an A $\flat$  chord (A $\flat$ , C, E) followed by a bass note.

66

Gm C F B<sub>b</sub>(9)

Gm C F Dm

Gm C F B<sub>b</sub>(9)

*mp*

Gm C D(9) Bm7

*rit.* *a tempo*

C(9) D(9) Bm7 C(9)

*mf*

B♭(9)

A♭(9)

Musical score for piano showing two staves. The top staff has a treble clef, a key signature of one sharp, and a B-flat ninth chord. The bottom staff has a bass clef, a key signature of one sharp, and an A-flat ninth chord. The music consists of eighth-note patterns.

B♭(9)

Continuation of the musical score for piano, showing two staves. The top staff continues the B-flat ninth chord pattern. The bottom staff continues the A-flat ninth chord pattern. The music includes sixteenth-note patterns and dynamic markings like forte and piano.

B♭(9)

E♭(9)

Continuation of the musical score for piano, showing two staves. The top staff shows a B-flat ninth chord. The bottom staff shows an E-flat ninth chord. The music includes eighth-note patterns and dynamic markings like forte and piano.

B♭(9)

E♭(9)

F(9)

Continuation of the musical score for piano, showing two staves. The top staff shows a B-flat ninth chord. The middle staff shows an E-flat ninth chord. The bottom staff shows an F ninth chord. The music includes eighth-note patterns and dynamic markings like ritardando and diminuendo.

Musical score for piano, page 11, measures 66-68. The score consists of two staves. The top staff is treble clef, B-flat key signature, and the bottom staff is bass clef, B-flat key signature. Measure 66 starts with a D(9) chord. Measure 67 begins with a Bm7 chord. Measure 68 begins with a C(9) chord. The dynamic is marked *mp*. The piano part includes various note heads, stems, and beams, with some notes having grace marks above them. The bass staff provides harmonic support with sustained notes and bass line.

D(9) Bm7 C(9)

A musical score for piano, page 107. The top staff is in B-flat major (B-flat 9th), indicated by a key signature of one flat and a treble clef. The bottom staff is in C major, indicated by a key signature of no sharps or flats and a bass clef. The music consists of two staves. The right side of the page features a dynamic marking 'p' (piano). The score includes various musical markings such as slurs, grace notes, and a fermata.

Musical score for piano showing measures 11-14. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a melodic line in the treble staff. Measure 12 begins with a melodic line in the bass staff, followed by a treble staff section labeled 'rit.'. Measure 13 continues the bass melody. Measure 14 concludes with a treble staff section labeled '8va' (octave up) above the notes.

# J I M      B R I C K M A N

---

## *b y h e a r t*

*"I follow my heart. It's as simple as that."*

Simplicity is at the heart of *By Heart*, the second solo album by pianist Jim Brickman. That's "solo" as in alone. Just two hands and 88 keys.

And of course, a few surprises, including sublime cameos from a vibraphone, a cello and—on the closing cut, the upbeat "By Heart"—a vocalist. One thing hasn't changed: every lilting tune melts your heart and puts a smile on your face.

As a music conservatory black sheep more interested in pop than Pachelbel, Brickman has always maintained his belief in the power of a simple melody. Undaunted, he followed his heart and began paving the way for solo recordings with the inviting and unforgettable themes of his '94 debut album. *No Words* lived up to its name. Call it truth in advertising (after all, Brickman first honed his craft as a prolific jingle composer for 7-Up, AT&T, Sony, McDonalds, etc.), because the album broke the mold with friendly, hummable pop songs presented on solo piano. No band, no vocals, no lofty pretensions.

In the same way, *By Heart* rings true. Note the immediacy of the one-take wonder, "On The Edge," a duet with cello. Hear the powerfully direct melodies of "If You Believe" and the child-like playfulness of "Little Star," Jim's sparkling take on "Twinkle, Twinkle" that concludes each concert.

Brickman is most pleased—and *grateful*—that his informal concerts have allowed him to communicate with listeners firsthand. "People can really connect with the music because it's heartfelt and real," says the warmly personable musician who shares personal stories along with his emotional tunes. "The world is such a noisy place that this is a refreshing change; the simplicity of the whole thing is attractive. I want people to enjoy themselves, to get to know me, to feel a connection to the music, and not take everything so seriously."

Brickman's back-to-basics Tin Pan Alley sensibilities are rooted in the basics of the instrument. He's so no-nonsense that he remains staunchly loyal to the same beat-up Yamaha upright that he's played since he was 10.

Yet everything has changed since the '94 release of his dynamic debut, *No Words*. U.S. radio launched into orbit the starry single "Rocket to the Moon," making history as it became the very first solo instrumental song *ever* to score on the pop charts. Record sales jumped and new fans insisted Brickman embark on his first national concert tour.

International enthusiasm lured the Midwest native to the Far East, where magazines were far from wordless about Brickman's new pop idol status there. Brickman has accepted foreign invitations to return to Asia this year for an encore tour.

Brickman admits that he's always been "a break-the-rules kind of guy." At the Cleveland Institute of Music, the classical composition and performance student was charting his own course (solo, of course), applying his classical studies toward the mainstream. "That's what came naturally to me," he says. "Pop songwriting."

While residing in the campus dormitory, the 19-year-old committed musical sacrilege by launching his professional career as a commercial jingle writer. After composing samples and sending demos to top New York ad agencies, Brickman soon won assignments for such clients as Jim Henson and Henson Associates, writing and producing music for the Muppets and Children's Television Workshop.

Moving to L.A., he founded his own production company, The Brickman Arrangement, to create music for such clients as G.E., The Gap, Sprint, Isuzu, Kellogg's, and Disney TV movies and cartoons. An award-winning composer and performer, Brickman's work has been recognized at the Houston International Film Festival and London's International Advertising Awards, as well as the Clios, Tellys and Addy Awards.

Jim's continuing quest is for dramatic hooks and melodies that people can't help but immediately grasp and appreciate on an emotional level.

"I think of my music as a blank book. With it, listeners can take away anything they want to take away. They can sing to it, read to it, use it for romance, wake up to it on a Sunday morning.... The great thing about instrumental music is that it's not telling you how to feel. With lyrics, you're stuck with a concrete idea, but this can mean different things to you at different times of day. The right ebb and flow of sounds—unspoken emotions—can be extremely powerful because they're open to interpretation."

Have a heart-to-heart with *By Heart*.

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*all i ever wanted*

*angel eyes*

*by heart*

*if you believe*

*in a lover's eyes*

*take eerie rainfall*

*little star*

*looking back*

*nothing left to say*

*on the edge*

*sudden inspiration*

*where are you now?*

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