

JIM BRICKMAN GREATEST HITS

PIANO / VOCAL / CHORDS



ANGEL EYES

Composed by
JIM BRICKMAN

Brightly

Piano sheet music for the first section of "Angel Eyes". The music is in 4/4 time. The left hand is playing a sustained note with a dynamic of *mf*. The right hand is playing a melody. The melody starts on C, moves to G, then Am(9), then F, then G, and finally C. The notes are mostly eighth notes with some sixteenth-note patterns. The piano keys are labeled with the corresponding chords: C, G, Am(9), F, G, C.

(with pedal)

Continuation of the piano sheet music. The left hand continues its sustained note. The right hand's melody follows the progression: G, Am(9), F, G. The piano keys are labeled with the corresponding chords: G, Am(9), F, G.

Continuation of the piano sheet music. The left hand continues its sustained note. The right hand's melody follows the progression: F(9), G(9). The piano keys are labeled with the corresponding chords: F(9), G(9).

Continuation of the piano sheet music. The left hand continues its sustained note. The right hand's melody follows the progression: C, G, Am(9), F, G, C. The piano keys are labeled with the corresponding chords: C, G, Am(9), F, G, C.

Musical score page 6, 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 G chord (B-D-G) followed by an Am(9) chord (C-E-G-B). Measure 2 starts with an F chord (A-C-F). Measure 3 starts with a G chord (B-D-G). Measure 4 starts with a G chord (B-D-G).

Musical score page 6, measures 5-8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5 starts with an F(9) chord (D-F-A-C-E-G) followed by a G chord (B-D-G) and an Am7 chord (C-E-G-B-D). Measure 6 starts with an F chord (A-C-F) followed by a G chord (B-D-G) and a C chord (E-G-B). Measure 7 starts with a G chord (B-D-G).

Musical score page 6, measures 9-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 9 starts with an F(9) chord (D-F-A-C-E-G), followed by a G chord (B-D-G), and an Am7 chord (C-E-G-B-D). Measure 10 starts with an F chord (A-C-F), followed by an Em7 chord (C-E-G-B-F) marked *mp*, and a Dm7 chord (A-C-E-G). Measure 11 starts with a G chord (B-D-G).

Musical score page 6, measures 13-16. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 13 starts with a Dm7(4) chord (G-B-D-F) followed by a G chord (B-D-G). Measure 14 starts with a G chord (B-D-G). Measure 15 starts with a G chord (B-D-G). Measure 16 starts with a G chord (B-D-G).

C G Am(9) F G C

mf

G Am F G Am

F Em7 Dm7 Dm7(4) G

Em9 C(9) D7sus D7 G

f

Bm7 Cmaj9 Dsus D Em

D C D/C D

G D Em C Dsus D G

C G Am(9) F G

F(9) G Am7 F G C

mf

mp

F(9) G Am7

F Em7 Dm7 Dm7(4) G7sus G

C G Am F G C
p

G Am F G V
rit.

F(9) Gsus C(9)
mf a tempo *cresc.* *f*

VALENTINE

Composed by
JIM BRICKMAN and
JACK KUGELL

Moderately $\text{♩} = 92$

Music for two staves. The top staff is treble clef, the bottom staff is bass clef. Key signature is four flats. Measure 1: D♭(9). Measure 2: A♭/C. Measure 3: B♭m7. Measure 4: D♭/A♭. Dynamics: *mp*, *p*. Pedal instruction: (with pedal).

Music for two staves. The top staff is treble clef, the bottom staff is bass clef. Key signature is four flats. Measure 1: G♭(9). Measure 2: G♭/A♭. Measure 3: A♭.

Music for two staves. The top staff is treble clef, the bottom staff is bass clef. Key signature is four flats. Measures 1-2: D♭(9). Measure 3: B♭m7. Measures 4-5: G♭(9). Lyrics: If there were no words, no way to speak, I.

A^bsus **A^b** **D^b(9)** **B^bm7**

would still hear you. If there were no tears, no way to feel...

G^b(9) **A^b7sus** **D^b(9)/F**

in - side, I'd still feel for you. And e - ven if the sun...

G^b(9) **A^b** **Fm7** **D^b(9)/F** **G^b(9)** **A^b**

re - fused to shine, e - ven if ro - mance ran out of rhyme,

E^bm7 **F7sus** **F7** **B^bm** **D^b/A^b**

you would still have my heart un - til the end of time.

Gm7(♭5) D♭/A♭ G♭/A♭

D♭(9) A♭/C B♭m7 D♭/A♭ G♭(9) G♭/A♭

D♭(9) B♭m7 G♭(9)

All of my life, I have been wait - ing for all

A♭sus A♭ D♭(9) B♭m7

— you give to me. You've o - pened my eyes and shown me how

G_b(9) **A_b7sus** **A_b** **D_b(9)/F**
 — to love un - self - ish - ly. I've dreamed of this a thou -
G_b(9) **A_b** **Fm7** **D_b(9)/F** **G_b(9)** **A_b**
 sand times be - fore, but in my dreams I could - n't love you more.
E_bm7 **F7sus** **F7** **B_bm** **D_b/A_b**
 — I will give you my heart un - til the end of time.
G_m7(15) **D_b/A_b** **G_b/A_b**
 — You're all I need, my love, my Val - en - tine.

D♭(9) B♭m7 G♭(9) G♭/B♭ A♭/C

D♭(9) B♭m7 G♭(9) D♭/A♭ A♭
And

D♭(9)/F G♭(9) A♭ Fm7 D♭(9)/F
 e - ven if the sun re - fused to shine, e - ven if ro - mance

G♭(9) A♭ E♭m7 F7sus F7
 ran out of rhyme, you would still have my heart un - til

B♭m**D♭/A♭****Gm7(♭5)****D♭/A♭**

— the end of time. —

'Cause all I need is you, —

G♭/A♭**E♭m7****D♭/F****G♭**

— my Val - en - tine. —

You're

*mp***D♭/A♭****G♭/A♭****D♭(9)****A♭/C**

all I need, my love, — my Val - en - tine.

B♭m7**D♭/A♭****G♭(9)****G♭/A♭****D♭(9)***rit. e dim.**p*

ROCKET TO THE MOON

Composed by
JIM BRICKMAN

Flowing ($\text{♩} = 138$)

Am

Sheet music for the first system of "Rocket to the Moon". The key signature is A major (one sharp). The tempo is indicated as "Flowing ($\text{♩} = 138$)". The vocal line starts with a dynamic *mp*. The lyrics "Am" and "F" are written above the notes. The piano accompaniment consists of bass and treble clef staves. Pedal points are marked with "Ped." under the bass notes.

Am

F

C

Am

F

Sheet music for the second system of "Rocket to the Moon". The key signature changes to F major (no sharps or flats). The vocal line continues with the lyrics "Am" and "F". The piano accompaniment maintains its bass and treble clef staves with pedal points marked "Ped."

C

Am

F

C

Sheet music for the third system of "Rocket to the Moon". The key signature changes to C major (no sharps or flats). The vocal line continues with the lyrics "Am", "F", and "C". The piano accompaniment includes both bass and treble clef staves with pedal points marked "Ped."

Am

C/B \flat

B \flat 2

Sheet music for the fourth system of "Rocket to the Moon". The key signature changes to C major (no sharps or flats). The vocal line continues with the lyrics "Am", "C/B \flat ", and "B \flat 2". The piano accompaniment includes both bass and treble clef staves with pedal points marked "Ped."

Fsus F F2 Am
Ped. Ped.

This section starts with a piano introduction. The melody begins with a sus chord (Fsus) followed by a single note F. This is followed by a two-note chord F2. The melody then continues with eighth-note patterns. The harmonic progression includes Am at the end of the measure. The bass line consists of sustained notes with the instruction "Ped." below each note.

C/Bb Bb Fsus F Gsus G
Ped. Ped. Ped.

This section continues the piano introduction. It features chords C/Bb, Bb, Fsus, F, Gsus, and G. The bass line is marked with "Ped." under each note.

Am F C Am7 F
Ped. Ped. Ped. Ped. Ped.

This section introduces a vocal line. The vocal part consists of eighth-note patterns over a harmonic background of Am, F, and C. The bass line is marked with "Ped." under each note.

C Am F C
Ped. Ped. Ped. Ped.

The vocal line continues with eighth-note patterns over a harmonic background of C, Am, F, and C. The bass line is marked with "Ped." under each note.

Am F C
Ped. Ped. Ped.

The vocal line concludes with eighth-note patterns over a harmonic background of Am, F, and C. The bass line is marked with "Ped." under each note.

Am C/B♭ B♭2

This section shows three measures of music. The first measure is in Am, featuring a bass note on the G string and a treble note on the A string. The second measure is in C/Bb, with a bass note on the B string and a treble note on the C string. The third measure is in Bb2, with a bass note on the B string and a treble note on the D string. Pedal points are indicated under the bass notes.

Fsus F Gsus G Am

This section shows five measures of music. It starts with Fsus, followed by F, Gsus, G, and ends with Am. The bass line consists of eighth-note patterns. Pedal points are indicated under the bass notes.

C/B♭ B♭5 Am B♭(9)

This section shows four measures of music. It starts with C/Bb, followed by Bb5, Am, and ends with Bb(9). The bass line consists of eighth-note patterns. Pedal points are indicated under the bass notes.

C Am7 F(2) G

This section shows four measures of music. It starts with C, followed by Am7, F(2), and ends with G. The bass line consists of eighth-note patterns. Pedal points are indicated under the bass notes.

Am7 F(2) G

This section shows three measures of music. It starts with Am7, followed by F(2), and ends with G. The bass line consists of eighth-note patterns. Pedal points are indicated under the bass notes.

Am F C Am F
 Am F C Am F
 Am F C Am F

C G/A F2 C(9)
 C G/A F2 C(9)
 C G/A F2 C(9)

Am F C Am7
 Am F C Am7
 Am F C Am7

Bb2 Am7 Bbmaj7 Bb2 Fmaj7/A
 Bb2 Am7 Bbmaj7 Bb2 Fmaj7/A

F/Bb Bb Csus C G
 F/Bb Bb Csus C G

Am F C Am F

Red. Red. Red. Red. Red.

This section consists of five measures. The first measure starts with an Am chord. The melody moves to F and then C. The bass line has eighth-note patterns. Measures 2 and 4 begin with a bass note followed by eighth-note pairs. Measure 3 features a bass line with sustained notes and eighth-note chords above. Measures 5 and 6 conclude with bass notes and eighth-note chords.

C Am F C

Red. Red. Red. Red.

This section starts with a C major chord. It then moves to Am, F, and C chords. The bass line continues its eighth-note pattern throughout these changes. Measures 8 and 10 end with sustained bass notes.

Am F C B♭

Red. Red. Red. Red.

This section begins with an Am chord, followed by F and C chords. The melody ends with a long sustained note over a B♭ chord. The bass line includes eighth-note patterns and sustained notes.

F/A B♭ F

Red. Red. Red.

This section starts with an F/A chord. It then moves to B♭ and F chords. The bass line features eighth-note patterns and sustained notes.

Am B♭

F

Gm

Ded.

Ded.

Ded.

Am

F

Ded.

Ded.

C(9)

Am

Ded.

Ded.

F

C

rit.

B♭ Gm7 C

Ded.

Ded.

Ded.

Ded.

LOVE OF MY LIFE

Words and Music by
JIM BRICKMAN and TOM DOUGLAS

Moderately slow $\text{♩} = 92$

Verse:

Gsus



G/B



Csus



C



see you smil-ing back at me. It's like all my dreams_ come true. I am a - fraid_
take my hand as our shad-ows dance, with moon - light on____ your skin____ I look in your eyes.

F2



F



I'm if I lost you, girl,____ I'd
lost in - side your kiss. I

Gsus



G/B



Csus



C



G/B



fall through the cracks_ and lose my track_ in this cra - zy, lone - ly world.____ Some-times it's
think if I'd nev - er met you,____ a - bout all the things_ I'd missed.____ Some-times it's
Some-times it's

Am



C/G



so hard to be - lieve,____ when my nights can be____ so____ long,____ and
so hard to be - lieve,____ when a love can be____ so____ strong,____ and

D/F# Gsus G C/E

faith gave me the strength
faith gave me the strength
and kept me hold - ing on.
and kept me hold - ing on. } You are the love -

Chorus:

F G C G/B Am7 Gsus

— of my life,
and I'm so glad you found me. You are the love -

F G C G/B Am7 Gsus

— of my life.
Ba - by, put your arms a - round me. I guess

F G Am G D7/F#

this is how it feels
when you fi - n'ly find some - thing real.
My



To Coda ♪ G7sus



an - gel in the night, you are my love, the love of my

3

an - gel in the night, you are my love, the love of my

3

1.



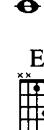
2.



life.

2. Now, here you life.

3



D.S. § al Coda



You are the love

Coda

my an - gel in the night, you are my

Chord progression: Gsus (xoo) -> Dm9 (xoo) -> C (xoo)

Lyrics: love, the love of my life.

Performance Notes: Measure 1: 3. Measure 2: 3.

Gsus



love, the love of my life.

Chord progression: Gsus (xoo) -> C (xoo)

Performance Notes: Measure 1: 3. Measure 2: 3.

C/F



Chord progression: C/F (xoo) -> G7sus (xoo) -> C (xoo)

C/F



Chord progression: C/F (xoo) -> G7sus (xoo) -> C(9) (xoo)

Performance Notes: Measure 1: rit.

IF YOU BELIEVE

Composed by
JIM BRICKMAN

Moderately $\text{♩} = 66$

The sheet music consists of four staves of musical notation for voice and piano. The top staff is for the vocal part, and the bottom three staves are for the piano. The vocal part starts with a melodic line over a piano accompaniment. The piano part features harmonic chords and bassline. The lyrics are integrated into the vocal line, and the piano part provides harmonic support. The music is divided into measures by vertical bar lines, and specific chords are labeled above the staff.

Top Staff (Vocal):

- Measure 1: C
- Measure 2: G/B
- Measure 3: Am
- Measure 4: Em/G
- Measure 5: F(9)

Piano Staff 1:

- Measure 1: C
- Measure 2: G/B
- Measure 3: Am
- Measure 4: Em/G

Piano Staff 2:

- Measure 1: F
- Measure 2: F(9)
- Measure 3: G

Piano Staff 3:

- Measure 1: Am
- Measure 2: F

G Am

mp

Fmaj7 G C

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

mf

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

G Am F

mp

Sheet music for piano, two staves. Treble staff: measures 1-3. Bass staff: measure 1 (two eighth notes), measure 2 (one eighth note), measure 3 (one eighth note). Measure 1: dynamic *mf*. Measure 2: dynamic *mf*. Measure 3: dynamic *mf*.

G Am

Sheet music for piano, two staves. Treble staff: measures 4-6. Bass staff: measures 4-6.

Fmaj7 G C(9)

Sheet music for piano, two staves. Treble staff: measures 7-9. Bass staff: measures 7-9.

C C/E Fmaj7 Am

f *mf*

Sheet music for piano, two staves. Treble staff: measures 10-12. Bass staff: measures 10-12.

B♭ C C/E Fmaj7

f

Sheet music for piano, two staves. Treble staff: measures 13-15. Bass staff: measures 13-15.

Am B♭

mf rit.

30

G(9)

C

G/B

a tempo

Am

Em/G

F(9)

C/E

Dm7

Am/C

B♭

F/B♭

Gm7

E♭(9)

mp

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

F G

Am Fmaj7 G

(Bridge (Pt)
C(9) (rom
bgng))

C(9) Fmaj7 G7 C(9) p

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 anything 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 this fall en tear,
Time is steal in' you from me, but it can

Gm7(4)

C7sus

C

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

Un - til the stars...

§ Chorus:

B♭ C F

B♭ C F

3

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

3

E♭ C

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

The musical score consists of two staves of music. The top staff is for the vocal part, starting in G major (Gm7) and transitioning to C major (C7sus). The lyrics for this section are: "promise you this I will be here. never take this memory." The bottom staff is for the piano or accompaniment, providing harmonic support with chords corresponding to the vocal line. The vocal line continues with the lyrics: "fall from the sky, until I find — a reason why, — and, darling," followed by a repeat sign and the lyrics: "as the — years — go — by, — un - til there's no —". The piano accompaniment provides harmonic support throughout the section.

B_b C F
 — tears left to cry, — un - til the an - gels close_ my eyes_

B_b C Dm
 mf
 P

Gm7 F/A Am7/D D
 and e - ven if we're worlds a - part, I'll

Gm7 C7sus C To Coda ♪
 find my way_ back to you_ by heart.

mp

1.
 F Dm Gm7 C7sus C

Bv Heart - 4 - 3

2.

F

Dm

Gm7

C

Piano score showing measures 2 through the end of the section. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one sharp (F-sharp). The music is in common time. Measures 2-4 are labeled F, Dm, Gm7, C. Measures 5-6 are labeled F, Dm, Gm7, C7sus, C. The section concludes with a dynamic instruction *D.S. al Coda*.

D.S. al Coda

F

Dm

Gm7

C7sus

C

Continuation of the musical score. The section begins with a dynamic *p*. The lyrics "Un-til the stars..." are written below the bass staff. The section concludes with a dynamic instruction *rit. e dim.*

Coda

F

Dm

Gm7

C

Final coda section of the musical score. The section begins with a dynamic *p*. The music consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one sharp (F-sharp). The section concludes with a dynamic instruction *p*.

F

Dm

Gm7

C7sus

C7

F

rit. e dim.

Final section of the musical score. The section begins with a dynamic *p*. The music consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one sharp (F-sharp). The section concludes with a dynamic instruction *p*.

DESTINY

Words and Music by
JIM BRICKMAN, SEAN HOSEIN
and DANE DEVILLER

Moderately $\text{♩} = 62$

The sheet music consists of six staves of musical notation. The top staff shows a vocal line with a guitar part underneath. Chords shown include D_b , A_b/C , and $B_b m7$. The second staff continues the vocal and guitar parts, with chords $A_b sus$, A_b , and A_b/C . The third staff begins a verse section, indicated by the text "Verse:" above the vocal line. The lyrics start with "(Female:) 1. What if I nev - er knew?". The fourth staff continues the verse with "(Male:) (2.) want - ed some - one like you,". The fifth staff continues the verse with "What if I nev - er found you?". The sixth staff concludes the verse with "I'd and never have this feel - un - til". The seventh staff begins a new section with the lyrics "ing in my heart. time." The eighth staff ends with "But for -". Chords shown in these sections include $B_b m7$, A_b/G_b , G_b , D_b/F , $G_b (9)$, $A_b sus$, and A_b .



(Male:) How did this come to be?
ever was just a word,

I don't know how you found
some - thing I on - ly heard



a - me.
a - bout.

But from the mo - ment I saw you, me.
But now you're al - ways there for When you



deep in - side my heart I knew.
say for ev - er, I be lieve. }

Chorus:



(Both:) Ba - by, you're my des - ti - ny. You and I were meant

B_b7sus B_b7 E_bm D_b A_b/C

— to be. (Male:) With all my heart and soul, (Female:) I give my

D_b A_b/C B_bm7 G_b

love to have and hold. (Both:) And as far as I can see,

A_bsus A_b E_bm7 A_bsus

you were al - ways meant to be my des - ti -

ny.

1. D_b A_b/C B_bm7

2. I ny.
Bridge:

 May - be all we need is just a lit - tle faith,

 'cause ba - by, I be - lieve (Male:) that

 love will find the way. Hey.

E♭ B♭/D B♭m/D♭ C7

Fm7 E♭ B♭/D E♭ B♭/D A♭/C B♭

E♭ B♭/D B♭m/D♭

(Both:) Ba - by, you're my des - ti - ny. You and I were meant

C7sus C7 Fm7 E♭ B♭/D

to be. (Male:) With all my heart and soul, (Female:) I give my



love to have and hold. *(Both:) And as far as I can see,*

3



*(Female:) from now un - til e - ter - ni - ty, *(Male:) you were**

3



al - ways meant to be *(Female:) my des - ti - ny.*



rit.

HERO'S DREAM

Composed by
JIM BRICKMAN

Moderately $\text{♩} = 84$

N.C.

Piano sheet music for the first section. The treble clef is on the top staff, and the bass clef is on the bottom staff. The tempo is moderately $\text{♩} = 84$. Dynamics include *p*, *cresc.*, and *mp*. Pedal markings are indicated below the bass staff with the instruction "(with pedal)".

C

F(9)

Gsus

G

F(9)

Piano sheet music for the second section. The treble clef is on the top staff, and the bass clef is on the bottom staff. The section starts with a *mf* dynamic. Chords labeled are C, F(9), Gsus, G, and F(9).

C

F(9)

Gsus

G

F(9)

Piano sheet music for the third section. The treble clef is on the top staff, and the bass clef is on the bottom staff. The section starts with a *p* dynamic. Chords labeled are C, F(9), Gsus, G, and F(9).

C/E

F

C/E

F

Piano sheet music for the fourth section. The treble clef is on the top staff, and the bass clef is on the bottom staff. The section starts with a *p* dynamic. Chords labeled are C/E, F, C/E, and F.

Dm7 C/E F C/F Gsus

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

F(9) C F(9) Gsus G

F(9) C/E F C/E

F Dm7 C/E F C/F

Gsus G Am D/F#

G C/E F(9) Dm7

B♭(9) G Am

D/F# G C/E F

D/F# G E/G# A

Bm7 A/C# D G(9) Asus A

Fermata over right hand notes in measure 5.

G(9) D G(9) A

G(9) D/F# G D/F#

G Em7 D/F# G

D/F# Em7 D/E Asus A Asus

C F(9) Gsus G F(9)

C F(9) Gsus G F(9)

dim.

C/E F C/E F

mf

Dm7 C/E F C/F C/E

Dm7 G7sus F(9) C

poco rit.

PARTNERS IN CRIME

Words and Music by
JIM BRICKMAN
and DAVE KOZ

Moderately slow $\text{♩} = 84$

Piano Chords:

- Top Staff: F2, Bb/F, F2
- Second Staff: Bb(9)/F, Sax solo: (with pedal), Bb/F
- Third Staff: C/F, F, C/E, Dm7
- Bottom Staff: Gm7, F/A, Bb2, C7sus

B♭(9) C

F(9) C/E Dm7 Gm7 F/A

B♭(9) C7sus F B♭(9) F/A

Gm7 C F2 B♭(9) F/A C7sus/G G7

C7sus

B♭(9)

C

Am7

Dm7

Gm7

F/A

B♭(9)

C7sus

F

D11

D

cresc.

f

D G(9) D/F# Em7

Am7 G/B C Am7/D G

C(9) G/B Am7 G C2 G/B

A7sus A7 D7sus

mp

C2 D Bm7

Em7 Am7 G(9)/B C D7sus

cresc.

mf

G Am7 Am7/D G D/F# C/E G(9)

rit. e dim.

p

THE GIFT

Words and Music by
JIM BRICKMAN and
TOM DOUGLAS

Slowly $\text{♩} = 72$

B_b(9) F/A Gm7 B_b/F E_b(9)

(with pedal)

Verse 1:

F7sus F7 B_b(9) F/A Gm7 B_b/F

She:

1. Win - ter snow is fall - ing down, chil-dren laugh - ing all a - round.

E_b(9)

B_b/D

Cm7

F7sus

F7

B_b(9)

F/A

Lights are turn-ing on,

like a fair - y tale_ come true..

Sit- tin' by the fire we_ made.

Gm7 B♭/F E♭(9) B♭/D Cm7

Chorus:

F7sus F7 B♭/D E♭(9) F7sus F7

B♭/D E♭(9) F7sus F7 B♭/D D7

Gm B♭/F Em7(↑5) Cm7 B♭/D F7sus

Bb(9) F/A Gm7 Bb/F Eb(9)

Verse 2:

He:

2. Watch - ing as you soft - ly sleep. What I'd give if I could keep just this mo-ment. If

Gm7 F(9) C/E Dm7 F/C

on - ly time stood still. But the col - ors fade a-way and the years will make us gray..

Bb(9) F/A Gm7 C7sus C7

Both:

— But ba-by, in my eyes. you'll still be beau-ti - ful. And all I want.

% Chorus:

F/A

B♭(9)

C7sus

C7

F/A

B♭(9)

— is to hold you for - ev-er.

All I need is you more_ ev - ry

C7sus

C7

F/A
He:

A7

To Coda ♩

Dm

F/C

Bm7(♭5)

She:

day.

You saved_ my heart from be-ing bro-ken a - part... You gave_ your

Gm7

F/A

He:

C7sus

Both:

F

love a - way.

and I'm thank - ful

ev- 'ry day

for the gift.

B♭(9)

C7sus

Dm7

F/A

B♭(9)

F/A

Gm7

C7sus C7

B♭(9)/D C/E F B♭ Gm7 F/A C7sus C7 D.S. $\frac{2}{3}$ al Coda

And all I want_

$\frac{2}{3}$
Coda Dm F/C Bm7(15) She: Gm7 F/A He:

bro - ken a - part. You gave your love a-way. I can't find the

B♭(9) C/D Dm7 Gm7 C7sus F(9) C/E

She: Both:

words to say. And I'm thank - ful ev - 'ry day for the gift.

rit.

a tempo

Dm7

F/C

B♭(9)

C7sus

F(9)

rit.

Words and Music by
JIM BRICKMAN, DARRELL BROWN
and BETH NIELSEN CHAPMAN

Moderately $\text{♩} = 92$

C

Dm11

(with pedal)

C/E

C/F

Verse:

C

Am7

1. Hey, time won't wait; life goes by.
2. So, here we go. Let's just dance;

mp

F2

G7sus

G7

C

Ev - 'ry day's a brand new sky.
teach my soul to take this chance.

Ev - 'ry tear
Put my heart

Simple Things - 5 - 1

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Am7 F2 G7sus G7

comes to dry.
in your hands.

Am F⁶

All that real - ly mat - ters in this cra - zy world
Out of all the mo - ments that we leave be hind, is

C(9)/E Dm7 G7sus G

you and I to - geth - er, ba - by. Just re - mem - ber:
turn a - round and tell me, ba - by; we'll re - mem - ber:
cresc.

Chorus:
C(2) Dm11

(1.) The first leaves off the tree;
(2.) The thun - der and the rain;
(3.) The o - cean and the sky;

the way you look at
the way you say my
the way we feel to

mf

C(2)/E

Fmaj7

G7sus

me; a thou - sand chim - ing church bells ring; the sim - ple things are free.
 name. Af - ter all the clouds go by, the sim - ple things re - main.
 night. I know that it's the love that brings the sim - ple things to light.

C(2)

Dm11

The sun, the moon, the stars; the beat - ing of two

C(2)/E

F2

G7sus

To Coda ♪

hearts. { 1.2. How I love the sim - ple things; the sim - ple things just
 { 3. I love the way the sim - ple things, the sim - ple things just

1.

F2

are.

dim.

60

2.

C/F

are.

Musical score for measures 60-61. The top staff is in C/F, featuring a melodic line with grace notes and a bass line. The bottom staff shows a rhythmic pattern with eighth and sixteenth notes.

C/E

E♭

Musical score for measures 62-63. The top staff is in C/E, featuring a melodic line with grace notes and a bass line. The bottom staff shows a rhythmic pattern with eighth and sixteenth notes.

D.S. § al Coda

Dm7

F/G

Oh...

Musical score for measures 64-65. The top staff is in Dm7, featuring a melodic line with grace notes and a bass line. The bottom staff shows a rhythmic pattern with eighth and sixteenth notes.

Φ Coda

C(2)

Dm11

are.

Musical score for measures 66-67. The top staff is in C(2), featuring a melodic line with grace notes and a bass line. The bottom staff shows a rhythmic pattern with eighth and sixteenth notes.

C/E C/F G7sus C(2)

(I love the way_ the sim - ple things, the sim - ple things_ just_ are.)

Just_ are.

Dm11 C/E Fmaj9

Just_ are,

dim.

C

just_ are.

p

Repeat ad lib. and fade

'TIL I SEE YOU AGAIN

Words and Music by
DAVID GROW

Moderately slow ♩ = 84

The sheet music consists of two systems. The first system shows a piano part with a treble clef and a bass clef, and a guitar part with four chord diagrams: D, A/C♯, Bm7, and G(9). The second system shows a piano part with a treble clef and a bass clef, and a guitar part with five chord diagrams: D, A/C♯, Bm7, G(9), and A sus. The lyrics for the first verse are provided below the piano part.

Verse 1:

1. The Ho - ly voice_ is speak - ing_

words_ I_ can't_ re - call._

G(9) D A/C#

And I do still be - lieve if I be - lieve in an - y-thing

Bm7 Em7

at all. Are you hear - ing me?

Verses 2 & 3:

A sus A Bm7

And are you here? 2. I thought I saw you
3. And I can still re -

G(9) D A/C#

walk - ing down my street yes - ter - day.
mem - ber as I write down these words,

The musical score consists of four staves of music. The top staff features a vocal line with lyrics, starting with 'And I do still be - lieve if I be - lieve in an - y-thing'. It includes three guitar chord boxes: G(9) at the beginning, D in the middle, and A/C# at the end. The second staff continues the vocal line with 'at all. Are you hear - ing me?' It includes two guitar chord boxes: Bm7 at the beginning and Em7 in the middle. The third staff begins with 'Verses 2 & 3:' followed by a vocal line 'And are you here? 2. I thought I saw you 3. And I can still re -'. It includes three guitar chord boxes: A sus, A, and Bm7. The fourth staff concludes the section with a vocal line 'walk - ing down my street yes - ter - day.' followed by 'mem - ber as I write down these words,'. It includes three guitar chord boxes: G(9), D, and A/C#.

Bm7 G(9)

I thought I heard your
the mu-sic in your

D A/C# Bm7

voice, though I could not hear just what you say.
voice and the si-lence of the u-ni-verse.

And I am
And I am

Em7 A sus A7sus

wait-ing
sing-ing

And I'm wait-ing here for you.
And I'm sing-ing here for you.

Chorus:

D A/C# Bm7

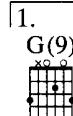
I am whis-per-ing your name.
I am turn-ing to the wind.



Your love has brought me here, 'til I see you a - gain...



I am o - pen - ing the door. I will let this mo - ment in.



Your love {will} find me here, 'til I see you a - gain...



—

12.



here, 'til I see you again.



Chorus:



I am whis - per - ing your name. I am turn - ing to the wind.



Your love has brought me here, 'til I see you again.





I am o - pen - ing the door. I will let this mo - ment in.






Your love can find me here, 'til I see you a - gain.




























rit.

MY LOVE IS HERE

Words and Music by
JIM BRICKMAN, DAVID GROW
and ROCH VOISINE

Slowly ♩ = 72




Verse:



1. Words,
2. Time,
nothing but words,
nothing but time,
to make me up to show your mind.



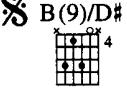



 how much my love____ for you you____ un - folds____ Through trou - ble and fears,
 I'll give you all that you need____ I want you to know____






 this love feels so real____ and I need you to know____ And
 I'll nev - er let go____ till you come back to me____ And




 (1.3.) e - ven though____ we're far____ a - part,____ you're
 (2.) e - ven though____ you're far____ a - way,____ I'm






 right be - side____ me in____ my heart____ } Don't you
 right be - side____ you, day____ by day____ }

Chorus:

3

know____ my love____ is here?____

Don't you



know____ my love____ is real?____

You should

*To Coda ♫*

know by____ now,____ this much is____ true:____

my

1.



love is here____ for you.

12.

C^m7  **F#**  **E** 

love is here for you.

B(9)/D#  **A**  **F#sus**  **F#** 

D.S. § al Coda

Coda **B**  **B/D#**  **E**  **C^m7**  **F#7** 

much is true: my love is here

B2  **F#/A#**  **C#7**  **E**  **F#7sus**  **B(9)** 

for you.

rit.



FRIENDS FOR LIFE

By
JIM BRICKMAN, CHRIS KORBLEIN
and DEREK NAKAMOTO

Moderately fast $\text{♩} = 112$



12.



F C B_b(9) F C B_b(9)

F C/E B_b(9) C7 B_b(9)

cresc.

D A G

D A

G D Bm7 G(9) A

D

Bm9



decresc.



rit.