

G L O R I A

estefan



destiny

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ALONG CAME YOU (A SONG FOR E)

DESTINY

THE HEART NEVER LEARNS

HIGHER

I KNOW YOU TOO WELL

I'M NOT GIVING YOU UP

PATH OF THE RIGHT LOVE

REACH

SHOW ME THE WAY

BACK TO YOUR HEART

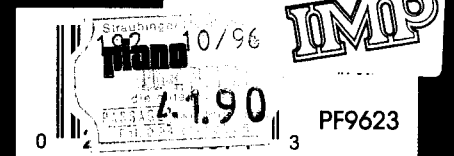
STEAL YOUR HEART

YOU'LL BE MINE (PARTY TIME)

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GLORIA

estefan



destiny

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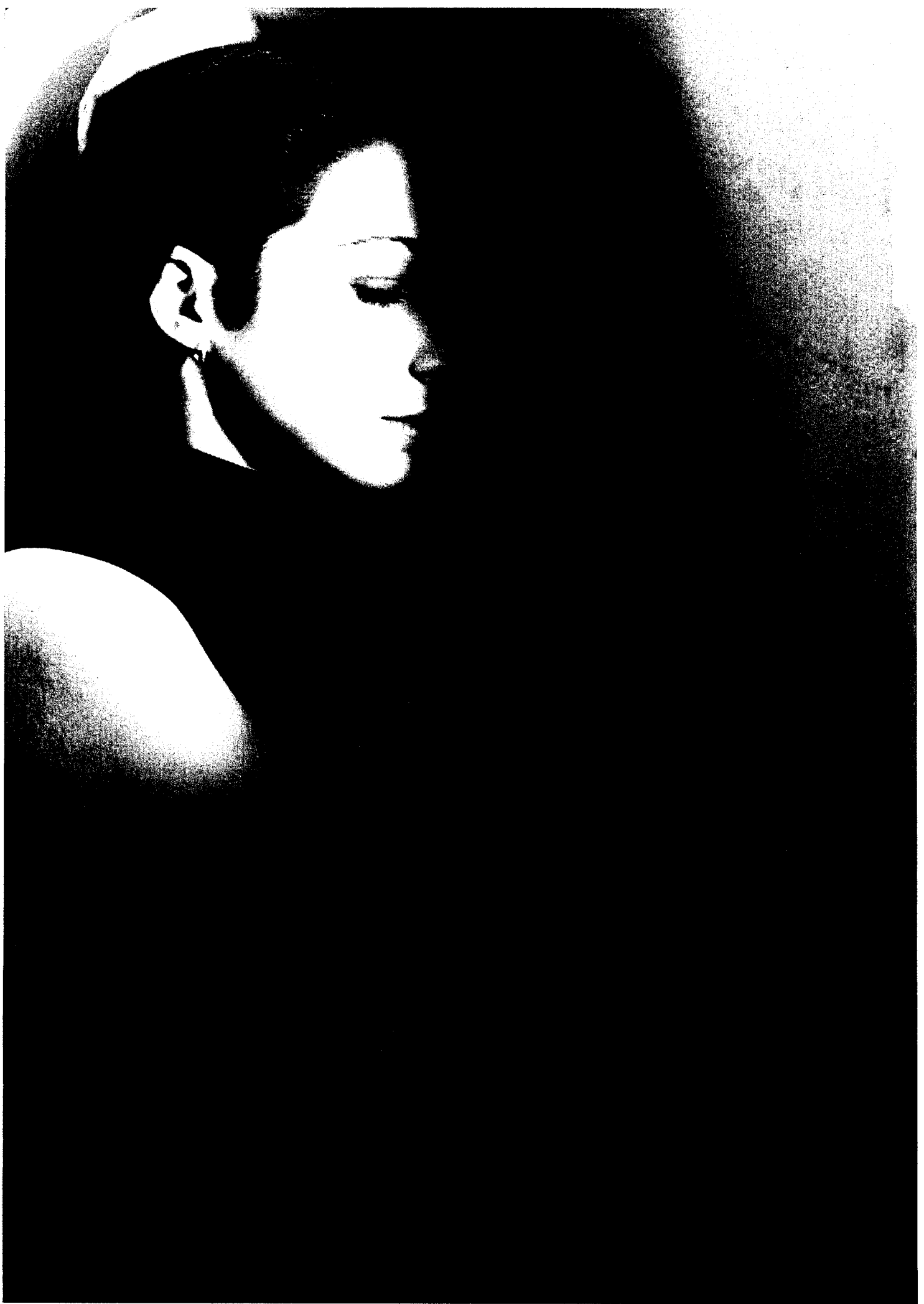
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WHEN I TURN AROUND









DESTINY

Words and Music by
GLORIA ESTEFAN, EMILIO ESTEFAN, JR.,
LAWRENCE DERMER and DIANE WARREN

Moderately fast ♩ = 120 (8 feel)

F#m9



Bm7



C#7



F#m9



Bm7



C#7



Destiny - 7 - 1
PF9623

Verse:

F#m9



has

1. Des - tin - y
 2. Des tin - y

Bm7



once speaks a gain man sur - prised me. Oh,
 with man y voic - es, So e

F#m9



des - tin - y must
 ven - tual - ly, we're o

Bm7



want you here be side me,
 bliged to make some choic - es. Oh,

F#m9



Qui - et - ly, like the
des - tin - y, I

Bm7



C#7



sun - rise with its splen - dor. Un - ex -
thought I owned com - plete - ly. Just to

F#m9



pect - ant - ly, with a
toy with me, made me

Bm7



C#7



pas - sion strong yet ten - der.
fall in love so deep - ly.

Bridge:

Dmaj7 **Bm7** **Dmaj7**

You draw me in like the moon draws the
 You fill my soul like the stars fill the

Bm7 **Dmaj7** **Bm7**

tide. Swept a way by this love,
 sky. Brought to life this new world,

G#m7(b5) **C#7**

tak - en in by your eyes. If
 where I'm held cap - tive in - side. }

Chorus:

F#m9

had to walk a way from you, I know that it would be no use, 'c

Bm7



C#7



you're so deep in - side of me, can't de - ny. I

F#m9



nev - er want to be set free. The more you give, the more I need.

Bm7



C#7



To Coda

Can't change what is meant to be. No, you can't change

F#m9



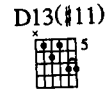
ause
des - tin - y.



D.S. al Coda

Musical notation for the first system, featuring piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#).

Coda



Musical notation for the second system, including vocal lines and piano accompaniment. The lyrics are: "can't change— des - tin - y." The piano accompaniment continues in the same key signature.

N.C.



Musical notation for the third system, primarily piano accompaniment. The key signature remains three sharps.

Musical notation for the fourth system, including piano accompaniment. The lyrics "If I" are visible at the end of the system.

F#m9



had to walk a - way from you, I know that it would be no

Bm7



use. No, you can't change

C#7



F#m9



des - tin - y, des - tin -

Bm7



C#7



Repeat ad lib. and fade

y. des - tin - y.

I'M NOT GIVING YOU UP

Music by KIKE SANTANDER

Words by GLORIA ESTEFAN

Moderately slow ♩ = 96

mp

B♭m B♭m/A♭ G♭maj7

A♭sus A♭ B♭m B♭m/A♭

♫ Verse:

G♭maj7 A♭sus A♭ B♭m

1. To be _____ com - plete - ly hon - est, it scares
 2. Think - ing back I see what we have
 3. Scream - ing in the si - lence the prom

B♭m/A♭ G♭ A♭

— me to im - ag - ine what life would be with - out you. — And fo
 — is some - thing differ - ent, I think we've known all a - long. — So ho
 — is - es we've spo - ken come back to haunt me false — and bro - ken.

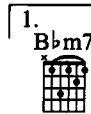
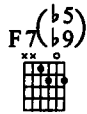
simile



— this ver - y rea - son I ask — you to for - give me for what I'm put - ting us through...
 — fair would it be to di - vide — this love's ex - is - tence be - tween what's right and what's wrong...
 Qui - et des - per - a - tion to see — we're lost for - ev - er, search - ing for wa - ter in —



— Al - though, — there's so man - y things a - gainst us, I've —
 — And you, — al - ways won - d'ring if we'll make it. Time —
 — this des - ert. No, — I re - fuse to have to do with - out —



— de - cid - ed that I'm not giv - ing you up, — no, —
 — will tell you that I'm not giv - ing you up, —
 — your kiss - es. I'm not giv - ing you up, —

Ab(9) Gbmaj9 Ab(9)

oh no.

Bbm Fm7 Gbmaj7 Ab

2. 3. Bbm7 Ab(9) Gbmaj9

no.

Bridge: Ab(9) Db Ab/C

no. We'll find a way to be to - geth - er,



how - ev - er long it takes, where - ev - er. If it means hav - ing you for



on - ly a mo - ment, a mo - ment just might be e - nough. I'm not giv - ing you up,



no.



No, I'm not giv - ing you up, oh no.

Chord diagrams: $G^b(9)$, *To Coda* A^b , B^bm7

Musical notation for the first system, including treble and bass staves with chords and fingerings.

Chord diagrams: $Fm7$, G^bmaj7 , A^b *D.S. al*

Musical notation for the second system, including treble and bass staves with chords and fingerings.

Chord diagrams: Coda A^b , B^bm , Fm

Musical notation for the third system, including treble and bass staves with chords and fingerings.

Chord diagrams: G^bmaj7 , A^b , B^bm9

I'm not giv - ing you up.

Musical notation for the fourth system, including treble and bass staves with chords and fingerings.

STEAL YOUR HEART

Words by GLORIA ESTEFAN

Music by KIKE SANTANDER

Moderately ♩ = 100

Am Am/G F C/E

p
(with pedal)

Dm E7 D7/F# E7/G#

Am Am/G F C/E

(with pedal)

Dm E

1. I don't mean to be the tear -

Verse:



drop spill - ing o - ver your re - sent - ments. Don't in - tend to be the cry -
 that's ig - nit - ing your temp - ta - tions. Don't in - tend to be the sword.

(3. Instrumental solo ad lib....)

mp-mf



with which you voice your dis - con - tent - ment. I don't wan - na be a pic -
 that runs you through with ad - o - ra - tion. I don't want to be a whis -



- ture fad - ing slow - ly from your mem - 'ry. Don't in - tend to be a sha -
 - per, my e - mo - tions wrapped in si - lence. Don't in - tend to be the shout.



dow sim - ply dark - en - ing your pas - sage. On - ly wan - na lose my
 re - mind - ing you that time is price - less. (2. 3.) On - ly want to be the
 ...3rd time end solo)

C Bb/D C/E F

self be - hind the mir - ror of your eyes, be the on - ly balm that
wind that lifts you high a - bove the ground, liv - ing on - ly to un -

G7 C Csus

soothes the se - cret pas - sions in your life. On - ly want to lose my
leash the sa - cred pow - ers that we've found. On - ly want to breath your

C Bb/D C/E F

sens - es, lose your sor - row, calm this mad - ness, be the on - ly one you
es - sence, be your com - fort, filled with laugh - ter, ev - 'ry mo - ment that we

Dm Dm/C Bm7(b5) E

count on to al - le - vi - ate your sad - ness.
live from this day on, for - ev - er af - ter.

cresc.

Chorus:

Am Am/G F

1. I'll steal your heart and set it free,
 2. 3. I'll steal your heart and set it free,

mf

E/G# Am Am/G

tear down the walls sure that would sur - round you.
 so free I'm sure it will as - tound you.

F Em Dm Dm/C

I may hold you close to me, but these ties will nev - er bind.
 With - out my love you'll nev - er be; in some way I'll al - ways find.

Bm7(b5) 1. E

you.
 you.

2. I don't mean to be the fire

2.3.



I'll steal your heart and set it free,



tear down the walls that would surround you.



To Coda \diamond A7/C#



I may hold you close to me, but these ties will never bind.



D.S. al Coda

you.

♣ Coda

Em7 Dm Dm/C Bm7(b5)

hold you close to me, but these ties will nev - er bind you.

E7 F

I'll steal your heart and set it free.

F/E Dm C G/B A2

THE HEART NEVER LEARNS

Words and Music by
LAWRENCE DERMER and JORGE CASAS

Slowly ♩ = 78

E Bm7/E E

mf

Bm7/E E Bm7/E E Bm7/E

1. On-ly

% Verse:

A B C#m A B

time can bring the peace_ of mind_ you trea - sure, on - ly love can real - ly break_ your heart_

times I wish that love_ had nev - er found_ me af - ter know - ing all the pain_ it brings_

C#m G#7/C# C#m A G#m G#7/B# C#m

But we must feel the pain_ be - fore_ the_ pleas - ure. On - ly

Al ways hop - ing to feel_ your arms_ a - round me, with - out

F#m7(4) B C#m A B

then can we tell them a - part. We are nev - er too a - fraid of tak -
 fear of los - ing ev - ery - thing. It's the heart that will a - wak - en all

C#m A B C#m G#C# C#m

- ing chanc - es, search - ing in the dark with no con - cerns. But it's
 the sens - es, and the sens - es light up the soul. But we

A G#m G#7/B# C#m F#m7 B

al - ways the same with all ro - manc - es, it's the heart that nev - er seems to learn -
 hide what we feel with more pre - tens - es than the pride that comes be - fore a fall -

Chorus:
 C#m F#m7 Am E B/D# C#m

Think - ing that it's fi - nal - ly my turn, like a

F#m7 Am E E7 F#m7 Am

fool be - liev - ing ev - ery word. You'd tell me that it's o - ver but that's

E B/D# Cm To Coda F#m7 Am E

not what I heard, 'cause my heart just nev - er seems to learn.

Bm7/E E Bm7/E

E Bm7/E E Bm7/E

D.S. al Coda

2. Man - y

♣ Coda

F#m7



Am



G#7sus



G#7



F#m7



Am



heart just nev - er seems to ___ learn. ___ How can I ev - er find ___ what I've al -

E



B/D#



C#m



F#m7



Am



E



- ways want - ed with a heart that nev - er seems to ___ learn? ___

Bm7/E



E



Bm7/E



Nev - er seems to ___ learn. ___

E



Bm7/E



E



Bm7/E



Repeat ad lib. and fade

YOU'LL BE MINE

(PARTY TIME)

Words and Music by
EMILIO ESTEFAN, JR.,
LAWRENCE DERMER and CLAY OSTWALD

Moderately slow $\text{♩} = 84$
N.C.

Musical notation for the first system, including treble and bass clefs, a key signature of three flats, and a 4/4 time signature. The piano part starts with a forte (f) dynamic marking.

Musical notation for the second system, continuing the piano accompaniment from the first system.

Chorus:

When the sun is set - ting in the sky, ev - ery - bod - y knows it's par - ty time.

You'll Be Mine - 7 - 1
PF9623

And when the moon is ris - ing high, I'll be yours, I know you will be mine.

§
Ab7

Par - ty time. Par - ty time.

Par - ty time. Par - ty time.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a steady eighth-note melody in the right hand and a bass line with occasional rests in the left hand.

The second system of music continues the piano accompaniment from the first system, maintaining the same melodic and harmonic structure.

To Coda

The third system of music concludes the piano accompaniment section, ending with a double bar line.

Verse:
N.C.

The first system of the verse shows a vocal line in treble clef with lyrics underneath. The melody is simple and follows the rhythm of the lyrics.

1. All day, the world goes round and round, you can feel the changes coming down.
 2. We live our lives in mystery, while everything is meant to be.

The second system of the verse includes the vocal line and piano accompaniment. The piano part provides harmonic support for the vocal melody.

It does - n't mat - ter who_ you are, with love_ to give, you will_ go far._
No rea - son here_ to won - der why, all that_ we seek_ is in_ the sky._

— We see the treas - ures all_ a - round. Burn_ our - selves_ in - to_ the ground.
— You are the one_ I want_ to hold, I feel you deep_ with - in_ my soul.

Ev - ery - one is try - ing to_ sur - vive, we're not_ just born_ to be_ a - live..
On - ly our love will set us free, this night_ be - longs_ to you_ and me..

Bridge:



I know what I feel in - side is true. You know ev - ery



Chorus:

N.C.

road I fol - low's lead - ing me to you. When the sun is set - ting in the sky,

ev - ery - bod - y knows it's par - ty time. And when the moon is ris - ing high,

1.

2.

D.S. al Coda

I'll be yours, I know you will be mine. I'll be yours, I know you will be mine.

♣ Coda

(rhythm only)

Db/Ab Ab Eb Db/Ab Ab

Eb Db Ab Eb

I know.

Db Ab Ab/Eb Eb

You know ev - ery road I fol - low's lead - ing me to you.

— When the sun is set - ting in — the sky, ev - ery - bod - y knows it's par - ty time.

And when the moon is ris - ing high, I'll be yours, I know you will be mine.

When the sun is set - ting in — the sky, ev - ery - bod - y knows it's par - ty time.

D.S. % and fade (ad lib.)

And when the moon is ris - ing high, I'll be yours, I know you will be mine.

PATH OF THE RIGHT LOVE

Words and Music by
GLORIA ESTEFAN

Moderately slow ♩ = 80

Verse 1:



1. Love, love, love, love, love, say the word so ver-y loose - ly.

Where we come from is love, love, pure love, and we're

on our way back home. And on that way, nev - er look



— back, 'cause there's noth - ing there__ to see. Just look a -



round you,_____ there's al - ways some - one that's__ in need__ of may - be just



kind - ness,_____ as we watch each oth - er bleed from wounds__



— we__ choose, we nev - er lose.

Verses 2&3:

Em7



2. Love, love, love, mis-un-der-stood, yet so de-sir-ed.
 3. Love, love, love, all a-round yet so e-lu-sive.

Pay the cost for love, love, real love, but we get
 If we don't reach out for love, this love, we're all

back so much more, so much more. So man-y ques-
 just wast-ing time, pre-cious time. When in the long-



tions be - gin - ning to un - fold. Look for the
 run, what's meant to be will be. Those things we



an - swers in the mid - dle of my soul. I know you're
 ask for be - come our des - tin - y. But while we're






out there, and it's not like I've been told. So I run
 liv - ing, our souls can not be free. E - ven -


C  B7 




to you, I run to you } to find the path of the
 - tu - al - ly, we will come to see }




Chorus: Am7  B7  Em7 




right love, oh yeah, path of the right love.




Em9  Am7  B7 

We're on the path of the one love, oh yeah, path of the



Em7  1. Em9  2. Em9 

right love. And that



Bridge:



love, love, love, true love, must surely be good, must surely be kind.



And that love, sweet love, strong love is meant to be yours, is meant to be



mine. And I do



be - lieve if we share this life, we must learn

B7



to share all its pain and strife to find the path of the

Chorus:

Am7



B7



Em7



right love, oh yeah, path of the right love.

Em9



Am7



B7



We're on the path of the one love, oh yeah, path of the

Em7



1.

Em9



2.

Em9



right love. To find the path of the

SHOW ME THE WAY BACK TO YOUR HEART

Words and Music by
DIANE WARREN

Slowly ♩ = 63



mp

(with pedal)

Verse:




1. I re - mem - ber days...
2. See additional lyrics




nights were nev - er cold. Had you in my life, I

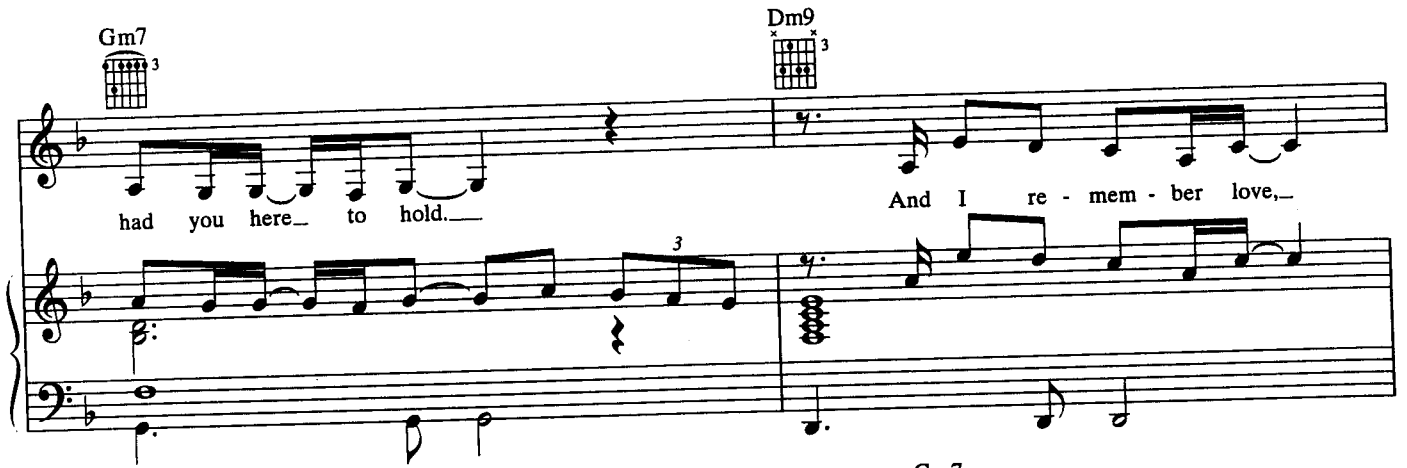
Show Me the Way Back to Your Heart - 4 - 1
PF9623


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Gm7  3

Dm9  3

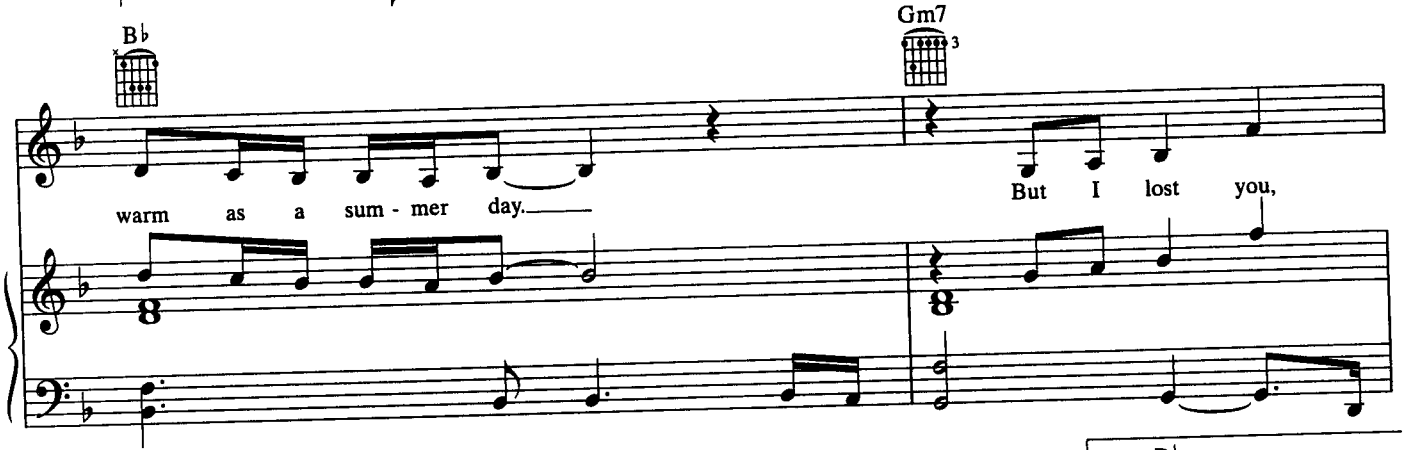
had you here_ to hold._ And I re - mem - ber love, -



Bb  3

Gm7  3

warm as a sum - mer day. But I lost you,



C  3


F  3


1. Bb  3


and I lost my way. Now I'm in the rain beg - gin' you please.



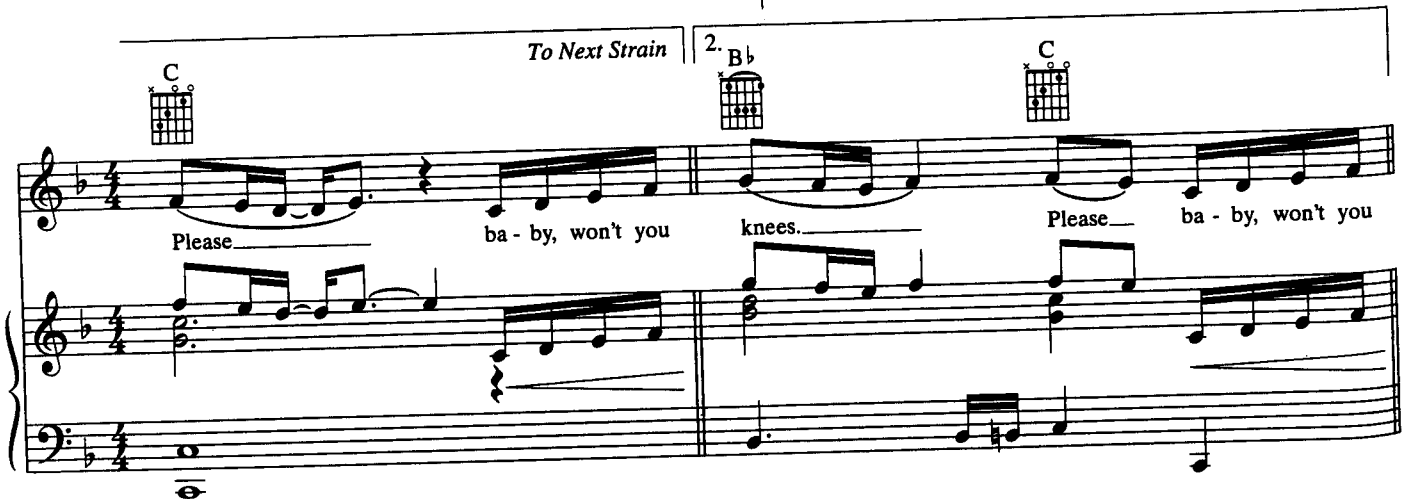
To Next Strain

2. C  3

Bb  3

C  3

Please ba - by, won't you knees. Please ba - by, won't you

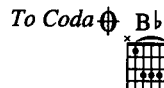


Chorus:

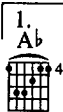


show me the way— back to— your heart. Let me see a sign to know if I'm close.

mf-f



— or far. Lead me back to the road that leads back to— your arms,



to your arms. (Lead me back.)



to your arms. (Instrumental solo ad lib....)

B **E** **Bridge: F#m7**

...end solo) Take my hand and

B **F#m7/B** **Gm7/C** *D.S. al Coda*

take me in your arms. I'm out in the dark down on my knees. Please,

Coda **Bb** **Ab** **Gb** **Dm9**

your arms, to your arms, to your arms.

Verse 2:

Every night another lonely street I walk down alone
 Searching for a light, your light to lead me home.
 Leave a candle in the window
 And let it shine for me.
 Take my hand and take these tears away.
 I can't take the pain.
 I'm on my knees. Please baby...
 (To Chorus:)

ALONG CAME YOU

(A SONG FOR EMILY)

Words and Music by
GLORIA ESTEFAN

Slowly $\text{♩} = 72$

D5 **D7sus** **D5** **D7sus**

p

D5 **D7sus** **D5** **D7sus**

mp

(with pedal)

D5 **D7sus** **D5** **D7sus**

D5 **D7sus** **D5** **D7sus**

1. I thought...

Verse:
Gmaj9



that I knew all there was to know, I knew all a -
 this feel - ing grows with ev - 'ry day, you a - wak - en

F#m7



Gmaj9



bout love. I lived the highs and made it through the
 my heart. A heart so full I fear that it may

F#m7



lows, I knew all a - bout love. But now, I must ad -
 break if we're ev - er a - part. And though one day you'll

Gmaj9



mit I'm sur - prised and feel I've on - ly scratched the sur -
 be on your own, know I'll al - ways will be near.

F#m7

Gmaj9

- face, _____
 you, _____

'cause ba - by, when I look in your eyes,
 as near as on the day you were born.

F#m7

I un - der - stand my one true pur - pose.
 Call on me, you know I'll hear you.

% Chorus:
Gmaj9

F#m7

You were sent to me by an - gels up a - bove, I'm cer - tain.
 You were sent to me for one rea - son I can tell you.
 You were sent to me by an - gels up a - bove, I'm cer - tain.

Gmaj9

D/F#

I thought I'd show you what love can be.
 You're here to show me what love can be.
 You're here to show me what love can be.

Em7 A7sus

But what did I know
 'Cause what did I know
 'Cause what did I know

A7 Gmaj9 D/F# To Coda Em7

un - til a - long came you

A7sus A7 D(9)

to teach me a - bout love. Oh yes, a -

Gmaj9 D/F# Em7 A7sus A7

long came you to teach me a - bout love.



1.

2.

2. And as



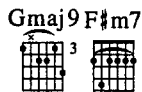
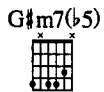
1.

2. *D.S. al Coda*

Coda



to teach me a - bout love.



Oh yes, a - long came you to teach me a - bout love.

D5 D7sus D5 D7sus

Teach me a - bout love.

p

D5 D7sus D5 D7sus

Oh yes, a -

D5 D7sus D5 D7sus

long came you...
Ad lib. vocals continue...

D5 D7sus D5 D7sus

Ba - by, ba - by, ba - by, ba - by, ba - by, ba - by.

Repeat ad lib. and fade

HIGHER

Words and Music by
LAWRENCE DERMER

Salsa ♩ = 120

Drums and percussion

8

Here we go, here we go, now!

8

8

mp

D7

f

G

1. 2.

1. I saw a

dim.

Higher - 8 - 1
PF9623

♩ Verse:

D7



girl, to day, could tell from what she'd say she was a
 man I know and ev - 'ry place he'd go he'd take your
 friend who lives on all the love he gives. When he re -

mf

G



li - ar. She walks a wire. I tried to
 mon - ey. Think it was fun - ny. He'd like to
 tires, he's go - ing high - er. One thing I

D7



make her see that this was not the way of get - ting
 get his way, he nev - er liked to pay. The law would
 know is true, that ev - 'ry - thing you do will come back



high - er. And then she turned a - way. So I said,
 chase - him, but he'd just run a - way. So I said,
 to you. Don't let it fool you. And I say,

Bridge:



"Hear me now, just un - der -



stand, don't get me wrong. You've got to



live your life, live it right or you'll go

D7



To Coda ♪

back to the end of the line.

cresc.

Chorus:

D7



High - er! Just step it up! High - er! Just do it right and go!

f

G



High - er! Keep it up! High - er! Just pick it up and go!

D7



High - er! Move a - long! High - er! Get off the ground!



1.

High - er! Lift it up! High - er! 2. There is a

2.

D.S. al Coda

High - er! Here we go, here we go, now! 3. I've got a

15

15

15

Coda

Eb7 Drums and percussion

Line.

Chorus:

High - er! Just step it up! High - er! Just do it right and go!

f



High - er! Keep it up! High - er! Just pick it up and go!



High - er! Move a - long! High - er! Get off the ground!



High - er! Lift it up! High - er! Here we go, here we go, now!

Rap:

N.C.

Si - down pon de rid - dim and me si - down prop - er - ly. In case you nev - er know, me is a

D J dad - dy. Say, me walk and a talk wid a love in a me heart. In case

you nev - er know, me is a real good heart. Say, a youth like me is a

top ce - leb - ri - ty. Me si - down pon de rid - dim and me si - down stead - y. Me

ride dis ya rid - dim in a an - y sty - lee. In case you nev - er know, me name Mik - ey.

Chorus:

E \flat 7



High - er! Just step it up! High - er! Just do it right and go!

f

A \flat



High - er! Keep it up! High - er! Just pick it up and go!

E \flat 7



High - er! Move a - long! High - er! Get off the ground!

A \flat



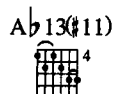
High - er! Lift it up! High - er!

Repeat ad lib. and fade

I KNOW YOU TOO WELL

Words and Music by
GLORIA ESTEFAN and
DIANE WARREN

Slowly ♩ = 72



mp

(with pedal)

Fm7



A \flat /B \flat



1. Ba - by, it's

Verse:



*(Fm7)



noth - ing that you've said, but I know it's not just in my head. You're
tim - ing is - n't right, may - be I see the end in sight. Is it
3. (Instrumental solo...)

(* Play chord 2nd time only.)

I Know You Too Well - 5 - 1
PF9623

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Fm7



*(A^b)

A^b/B^b



*(B^b)

chang - ing, ba - by, and you don't think I see. I feel you
o - ver, ba - by? Is it hurt - ing you to stay? May - be you

E^b



*(Fm7)

Gm7



drift - ing a - way, a lit - tle bit fur - ther ev - 'ry day. Don't
don't know what to do, you can't find the way to break the news. Think it

Fm7



A^b



B^b



tell me, ba - by, don't tell me it's just me.
o - ver, ba - by, it hurts me more this way. ...end solo)

Cm7



D^b6



Cm7



D^b6



*(E^b)

I see it in the look that's on your face. Some - thing's not the same in - side.
I'd rath - er have you tell me to my face than tell me ev - 'ry - thing's al - right.
I'd rath - er have you tell me to my face tan tell me ev - 'ry - thing's al - right.

(* Play chord 2nd time only.)

*(Fm7)



You can't keep it from me, — no mat - ter how you try. }
 What you don't wan - na say — is there in black and white. } 'Cause I
 What you don't wan - na say — is there in black and white. }

Chorus:



know you too — well. — You'd ev - er think you could tell me you lie? — Yes, — I



N.C.

know you too — well. — No one knows you like I do. — And it's so



eas - y — to tell — when you look a - way, — there's some - thing you're hid - ing. I

(* Play chord 2nd time only.)

Cm7 Gm/Bb Ab Fm7 1. Gm7

know you too well... too well...

Ab/Bb N.C. 2. Gbmaj7 Ab/Bb

2. May-be the

3. Gbmaj7 Ab/Bb

'Cause I

Chorus: Eb Gm7 Fm7 Bb Ab/C Bb/D

know you too well... You'd ev - er think you could tell me you lie? Yes, I

E \flat Gm7 Fm7 A \flat /B \flat N.C.

know you too well. No one knows you like I do. And it's so

E \flat Gm7 Cm7 Gm7

eas - y to tell when you look a - way, there's some-thing you're hid - ing. I

Cm7 Gm/B \flat A \flat Fm7

know you too well... too well.

Gm7 Fm7 Gm7 A \flat maj7 A \flat /B \flat E \flat 6

Too well.

rit. e dim.

p

REACH

Words and Music by
GLORIA ESTEFAN and
DIANE WARREN

Slowly $\text{♩} = 72$



mp

(with pedal)

Verse:

E \flat 7

Cm/E \flat



1. Some dreams live on in time for-ev-er.
2. Some days are meant to be re-mem-bered.

Fm/A \flat

B \flat

E \flat

E \flat 7





Those dreams, you want with all your heart.
Those days, we rise a-bove the stars.

A \flat

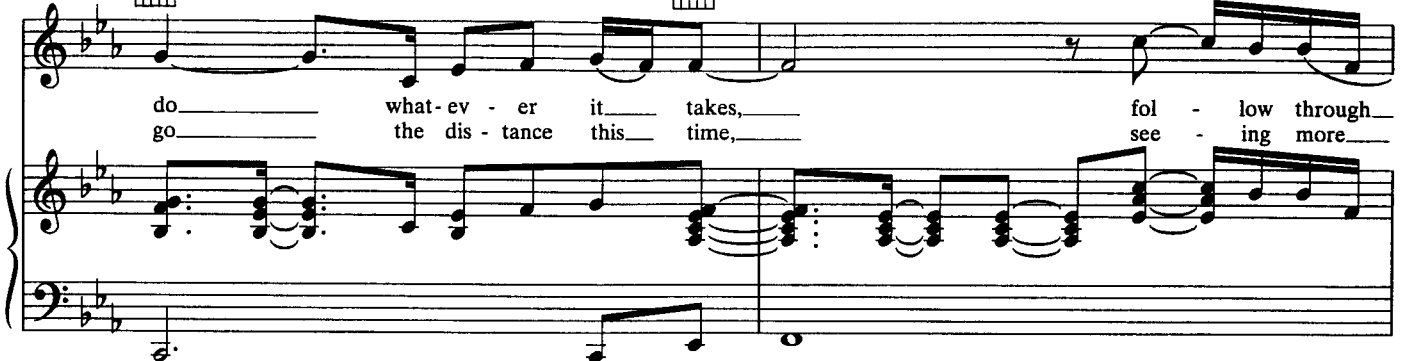
A \flat m





And I'll
So, I'll

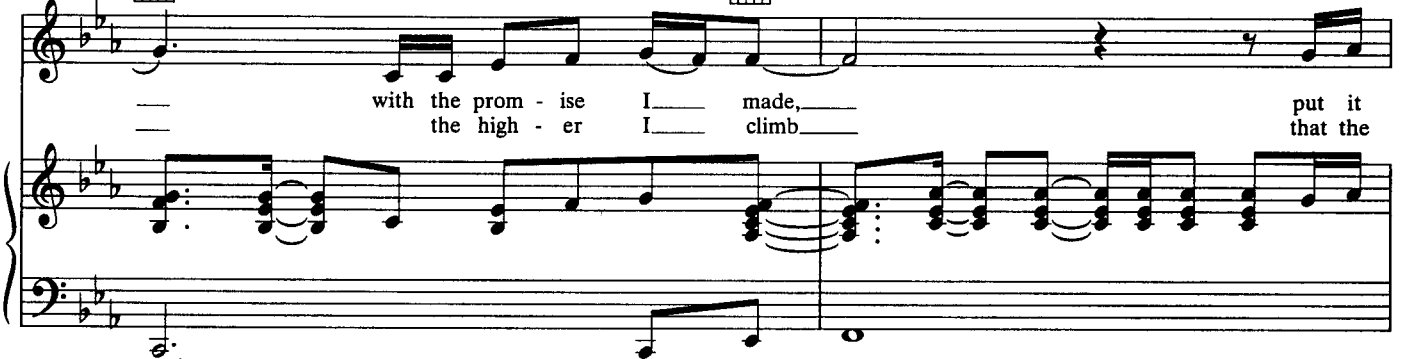
Cm7  Fm7 

do _____ what - ev - er it _____ takes, _____ fol - low through -
 go _____ the dis - tance this _____ time, _____ see - ing more _____



Cm7  Fm7 

_____ with the prom - ise I _____ made, _____ put it
 _____ the high - er I _____ climb _____ that the





G \flat  Fm7/B \flat 

all on the line, _____ what I hope for at last _____ would be mine _____ } if I could
 more I be - lieve, _____ all the more that this dream _____ will be mine _____ } 3


cresc.



Chorus:
 E \flat  B \flat 

reach high - er, _____ just for one

mf



Fm7 Ab Bbsus Bb

mo - ment, touch the sky, from that one mo - ment in my life, I'm gon - na

Eb Bb

be strong - er, know that I've

Fm7 Ab Bbsus Bb

tried my ver - y best, I'd put my spir - it to the test, if I could

1. Ab Eb

reach... *dim.*

2.
C^bmaj7

B^bm7

reach...

C^bmaj7

B^bsus

B^b

C

3

If I could

Chorus:

F

C

reach

high - er,

just for one

Gm7

B^b

Csus

C

mo - ment, touch the sky,

from that one mo - ment in my life,

I'm gon - na

F C

be strong - er, know that I've

Gm7 1. Bb Csus C

tried my ver - y best, I'd put my spir - it to the test, if I could

2. Bb Csus C F

spir - it to the test, if I could reach...

N.C.

dim. *mp*



