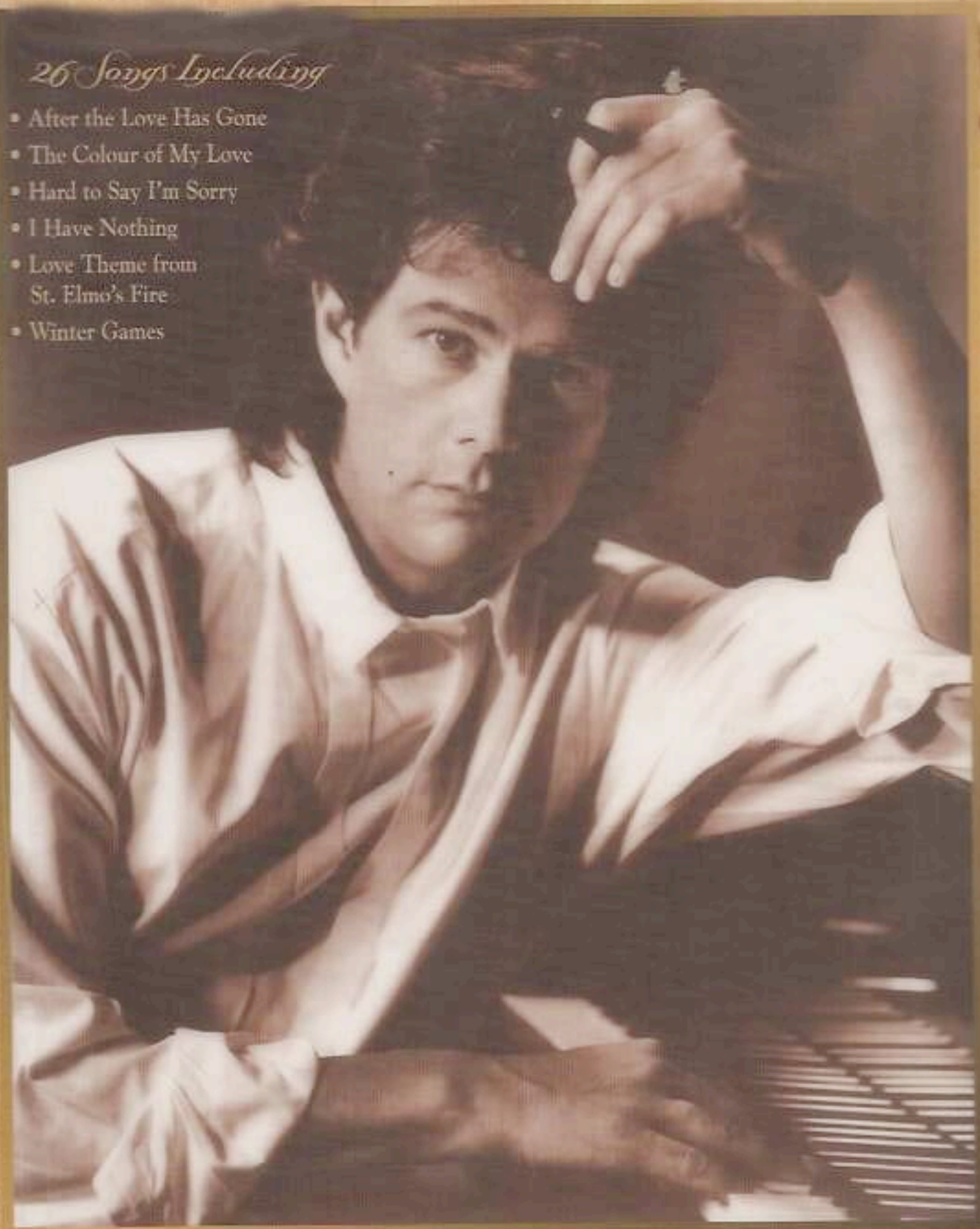


*The Best of*  
**DAVID FOSTER**

*26 Songs Including*

- After the Love Has Gone
- The Colour of My Love
- Hard to Say I'm Sorry
- I Have Nothing
- Love Theme from  
St. Elmo's Fire
- Winter Games



# *The Best of* DAVID FOSTER

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# DAVID FOSTER

*Well, it's hard to believe that after all these years I finally got around to putting together a song book. I guess the main reason for the delay was my feeling that no one would really be that interested. I knew my mom would buy one (she doesn't even play or sing Happy Birthday!), but past that - no guarantees. I think it's safe to say that most of my music has been created within 4 studio walls with no windows. For 20 years it's kind of felt like I'd slide the finished tapes under the door and they would slide my food back under in return. For the longest time I never realized that my music was reaching real people with names, faces and talent of their own.*

*My career has taken me into every nook and cranny of this planet. I've led a charmed life and been blessed to have worked with a staggering array of incredible singers, songwriters and musicians. The two things I've found wherever I go is that music rules (big surprise!) and no matter how much people love to party, in the end I think they're moved most by a "love song." As love songs seem to have the greatest universal appeal, it's good news for me because that's the style of music I feel is my best writing. That's also great for all of you out there who write in that genre too.*



*I'd like to thank Brian Avnet, Ralph Goldman, my sister Jaymes, my wonderful music publishers: Leeds Levy and Ralph Peer for making me "get to this" and to Hal Leonard for "getting this to all of you."*



# Biography

A visionary producer, gifted arranger, and prolific composer, David Foster brings a rare combination of talent, taste, and dedication to his work. Over the past two decades he has gone from achievement to achievement, including a phenomenal string of hit records and multi-platinum awards. In 1994, Foster joined Atlantic Records as Vice President, and 1995 saw the establishment of his own Atlantic-distributed label, 143 Records. Clearly, Foster is a man whose amazing career is just hitting its stride.

Among his many achievements, Foster is a twelve-time Grammy Award winner (including garnering the coveted Producer of the Year award no less than three times), with a remarkable 37 nominations to his credit. In the past several years alone, he has produced or co-produced a string of #1 albums: Natalie Cole's "UNFORGETTABLE" (for which he garnered three Grammy Awards); Whitney Houston's "THE BODYGUARD" soundtrack (including the #1 single "I Will Always Love You"); Barbra Streisand's "BACK TO BROADWAY"; and Michael Bolton's "TIMELESS: THE CLASSICS." In addition, he produced a pair of smash singles for Celine Dion - "The Power of Love" (#1 for 11 weeks) and "When I Fall in Love" (from the #1 SLEEPLESS IN SEATTLE" soundtrack album), co-produced Kenny G's top-charting collection, "BREATHLESS," and produced All-4-One's Grammy-winning #1 single, "I Swear."

Most recently, David has been called on by an array of top artists to work on their latest recordings. He co-wrote and co-produced two songs with Madonna, "You'll See" and "One More Chance," for her "SOMETHING TO REMEMBER" collection. He produced a song for Toni Braxton's latest album, co-produced three tracks on Michael Jackson's "HIStory," and has produced part of Celine Dion's new album - including the #1 single (which is featured in the film Up Close & Personal, starring Robert Redford). He produced All-4-One's Grammy-nominated single, "I Can Love You Like That," and also produced two tracks on the Carole King tribute album, "TAPESTRY REVISITED" - Rod Stewart's "So Far Away" and Celine Dion's "(You Make Me Feel Like) A Natural Woman." In addition, Foster and Babyface wrote and co-produced "The Power of the Dream" for the 1996 Olympics in Atlanta, co-written with Linda Thompson.

Foster's own 143 label has also gotten off to a great start with the release of the debut album by The Corrs (a joint release with another Atlantic-distributed label, Lava Records). Foster produced the album, along with Jim Corr, by the acclaimed Irish sibling quartet. Next up from the label is the debut album from 17 year-old vocalist Jordan Hill, who made her premiere last year with the David Foster & Linda Thompson-penned "Remember Me This Way," from the Casper original motion picture soundtrack.



When David Foster began piano lessons at the age of five in his native Victoria, British Columbia, it quickly became apparent that his talents far surpassed those of other children his age. Living up to that early promise, he was enrolled as a student at the University of Washington at the age of 13 and three years later, when offered an opportunity to join the backing band for rock'n'roll legend Chuck Berry, Foster embarked on his professional performing career.

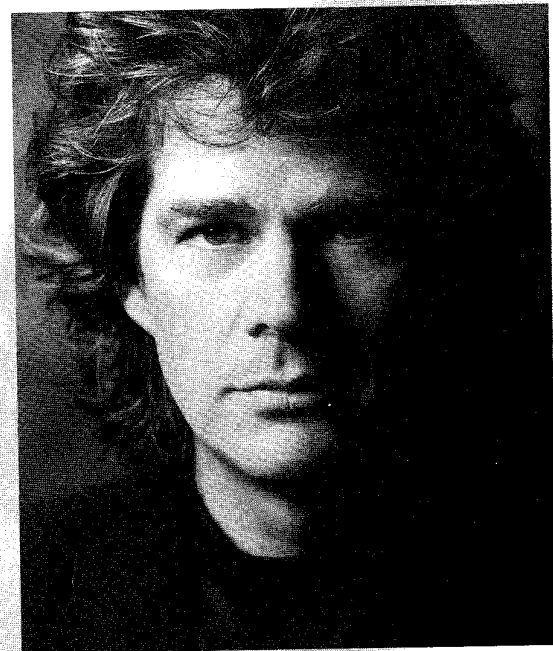
In 1971, Foster relocated to Los Angeles, and within two years, his group Skylark scored the top ten hit "Wildflower." Throughout the early '70s he built a solid reputation as one of the best session keyboard players in the business, performing with such superstars as John Lennon, George Harrison, Barbra Streisand, and Rod Stewart.

From there, Foster added songwriting and producing to his musical accomplishments. His early production and writing client list included Hall & Oates, Deniece Williams, Carole Bayer Sager, Boz Scaggs, and the Average White Band. In 1979, he received his first Grammy Award for writing Earth, Wind & Fire's "After the Love Has Gone."

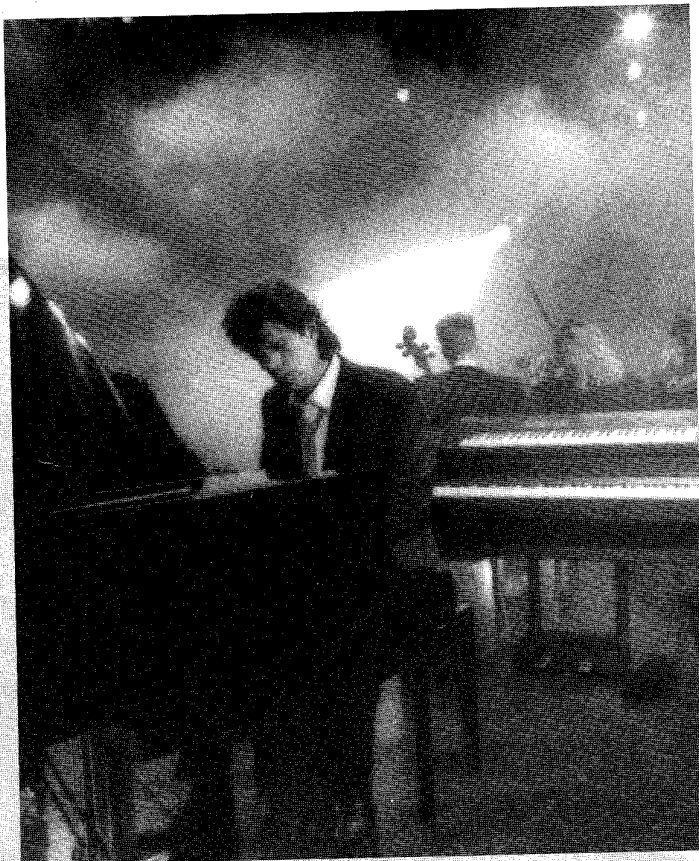
The 1980s saw Foster branch out even further. He earned his second Grammy for producing the cast album of the Tony Award-winning Broadway musical Dreamgirls. He ventured into feature films, co-writing the hit single "Love, Look What You've Done to Me" with Boz Scaggs for Urban Cowboy, and penning the #1 hit, Chicago's "Hard to Say I'm Sorry," for the film Summer Lovers.

David produced "CHICAGO XVI," the band's comeback album, plus "CHICAGO XVII," which has sold more than five million copies to date, as well as the platinum "CHICAGO XVIII." Foster and Peter Cetera also penned many of Chicago's biggest hits, including "You're the Inspiration," "Stay the Night," "Hard to Say I'm Sorry" and "Will You Still Love Me?" In 1984, David earned his third and fourth Grammy Awards for his efforts on behalf of the group: Producer of the Year and Best Instrumental Arrangement Accompanying Vocals for "Hard Habit to Break."

Foster's writing and producing credits expanded to include such superstars as Michael Jackson, Paul McCartney, Lionel Richie (1993's deca-platinum "CAN'T SLOW DOWN"), Neil Diamond (one platinum album, two gold), Dionne Warwick, Kenny Rogers, the Manhattan Transfer, Olivia Newton-John, James Ingram, the Pointer Sisters, Art Garfunkel, Roger Daltrey, Kenny Loggins, Al Jarreau, Richard Marx, and many, many others.



Foster's additional achievements include the hit single, "Somewhere," which he produced for Barbra Streisand's "BROADWAY ALBUM," and which earned him his fifth Grammy. He wrote and produced "Love Theme from St. Elmo's Fire," as well as that soundtrack's #1 single by John Parr, "Man in Motion." David also co-penned Peter Cetera's #1 single, "The Glory of Love" (from the film Karate Kid Part II), which received an Academy Award nomination. Foster has written and/or produced songs for such films as Footloose, Ghostbusters, Pretty Woman, and Three Men and a Baby, as well as composing numerous film scores.



Over the years, Foster has been involved in a variety of projects for Atlantic Records, including a series of solo albums. His self-titled debut solo outing was released in 1986 and featured a duet with Olivia Newton-John entitled "Best of Me." His second solo album, "THE SYMPHONY SESSIONS," featured the composer performing his compositions with the 83-piece Vancouver Symphony Orchestra. Highlights included "Winter Games," specially commissioned for the 1988 Calgary Winter Olympics, and "Water Fountain," a reworked rendition of Foster's Golden Globe-nominated theme for the Michael J. Fox hit film The Secret of My Success.

In late 1990, Foster released his third solo set, "RIVER OF LOVE." A number of David's friends contributed their writing, singing, and/or performing talents to the sessions, including Brian Wilson, Natalie Cole, Bryan Adams, Bruce Hornsby, and Mike Reno. The album included the single, "My Grown-Up Christmas List," sung by Ms. Cole.

Foster's fourth solo album, 1991's acclaimed "RECHORDINGS," was a stunning collection featuring instrumental versions of Foster's best-loved compositions.

In the fall of 1993, Interscope Records – an Atlantic Group company – released "DAVID FOSTER: THE CHRISTMAS ALBUM." The holiday collection featured the voices of Natalie Cole, Celine Dion, Michael Crawford, Pearl Bryson & Roberta Flack, Tom Jones, Johnny Mathis, Vanessa Williams, Bebe and Cece Winans, Tammy Wynette, and Wynonna. The album also spawned an NBC television network special of the same name.

Asked what distinguishes his style as a songwriter and producer, Foster replies: "I gravitate toward tugging at heartstrings – and I treat every day in the studio as life-or-death."

*D*avid recalls once giving an album he'd produced to his mentor, Quincy Jones. "I said, 'A couple of the songs aren't very good and some vocals aren't right, but I like the rest.'" Quincy replied, "What does it say here? – 'Produced by David Foster.'" How can you put your name on this and then give excuses? That was 15 years ago, and ever since I've tried to do my best every day in the studio. That's my responsibility to the artist, because that record is what they have to live with when I'm on to something else."

Foster maintains residence in Los Angeles, although he still regards his native Canada as home. From the Canadian music and television industries, he has received four Juno Awards (three for Best Instrumental Artist and one for Producer of the Year) and two Gemini Awards (for Best Variety Programme and for Best Music Composition).

In 1994, David was honored by the American Academy of Achievement – receiving the Golden Plate Award and being inducted into the academy's Library of Living History.

David is married to Linda Thompson, who is his frequent musical collaborator and co-writer. They have six children between them – David with four daughters and Linda with two sons. Foster's passion for music is only exceeded by his love for his family; in 1991, the Father's Day Council named him Father of the Year.

In spite of his busy schedule, Foster also devotes much of his time to charity and fund-raising. He composed (with Bryan Adams), arranged, and produced the Canadian contribution to African famine relief, "Tears Are Not Enough," performed by fellow Canadian artists, including Adams, Joni Mitchell, Neil Young, and Gordon Lightfoot.

In 1986, he established the David Foster Foundation to assist families of children in need of organ transplants. He hosts the annual David Foster Celebrity Softball Game in Victoria, British Columbia, where such celebrities as Michael J. Fox, Gene Hackman, Michael Bolton, Dudley Moore, Kenny Loggins, Julio Iglesias, Bryan Adams, John Travolta, Wayne Gretzky, Gordie Howe, Olivia Newton-John, and Lee Majors have joined together to raise money for the Foundation. In recognition of his humanitarian efforts, Foster received the Order of Canada in 1988.

Among his many credits, David also produced and wrote the music to Linda's lyrics for "Voices That Care," the entertainment industry's salute to U.S. troops in the Persian Gulf, which to date has donated nearly one million dollars to the Red Cross and USO of America.





# AFTER THE LOVE HAS GONE

Recorded by  
EARTH, WIND & FIRE

Words and Music by DAVID FOSTER,  
JAY GRAYDON and BILL CHAMPLIN

Slowly

**Chord Diagrams:**  
F:   
F/A:   
Bbmaj7:   
Bb C:   
F:   
Gm7:   
F/A:   
Bbmaj7:   
Gm9:   
C9sus:   
F:   
Bbm/F:   
F:

**Lyrics:**  
For a while ————— to  
to  
love was all ————— we could do. ————— We were  
love each oth — er with all ————— we would

Fsus2/A

Dm7

young and we knew, and our eyes were a - live  
ev - er need. Love was strong for so long.

B♭maj7

E♭6/9

deep in - side we knew our love  
nev - er knew that what was wrong.

C7sus

C7

F

B♭m/F

was true. For a while we paid no mind to the past.  
ba - by, was - n't right. We tried to find what we had.

F

Gm7

G#m7

Fsus2/A

Dm7

we knew love would last. Ev - 'ry night some - thin'  
'til sad - ness was all we shared. We were

right would in - vite us to be - gin the dance.  
 scared this af - fair would lead our love in - to.

**Bmaj7** **C9sus** **C7**

Some - thin' hap - pened a - long the way; what used to be hap - py was sad.  
 Some - thin' hap - pened a - long the way; yes - ter - day was all we had.

**Bmaj7** **F/A** **Dm7** **Gm7** **To Coda I**




Some - thin' hap - pened a - long the way and

**F** **Amaj7/B** **Emaj7** **B/D#** **G#m7**


yes - ter - day was all we had. And






**C#m7** **Bmaj9**




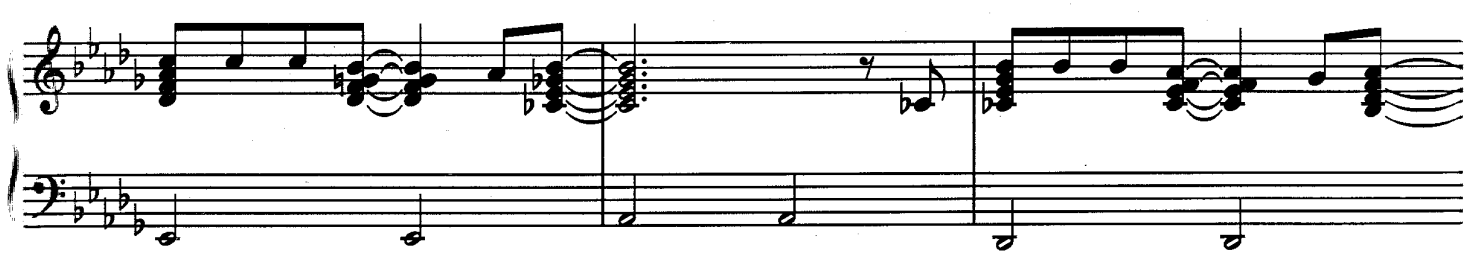
Cm7  Fm7  Bbm7 





oh, af - ter the love \_ has gone, \_



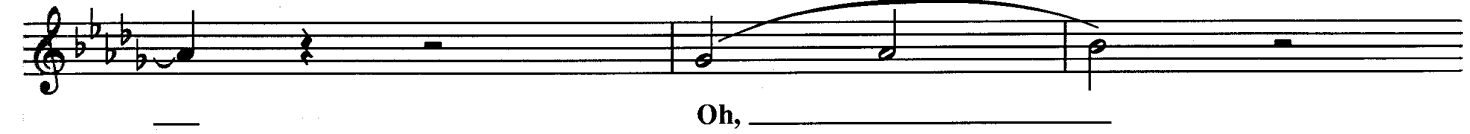

Ebm9sus  Eb9  Abm7  Db9sus  Db9 





how could you lead \_ me on \_ and not let me stay \_ a - round? \_


Gbmaj9  Abm7  Bbm7  Cm7 

Oh, \_




Fm7  Bbm7  Eb9sus  Eb9 

af - ter the love \_ has gone \_ what used to be right \_ was wrong. \_




Am7 Db9sus Db9 To Coda II ⊕ ⊕

Can love that's lost — be found?..

Gb maj7 E/F# C9sus C7b9 D.S. al Coda I

For a - while —

CODA I ⊕ F B9#11 Bbmaj7

Some - thin' hap - pened a - long —

F/A Dm7 Gm7 3fr F D.S.S. al Coda Amaj7/B

the way; what used to be hap - py is sad. —

CODA II  
⊕ ⊕

Gbmaj7



Abm7



Bbm7



Cbmaj9



Dbm7



Oh, \_\_\_\_\_

Ebm7



Fm7



Bbm7



Oh, af - ter the love \_ has gone, -

Ebm7



Ab9sus



Ab9



C#m7



what used to be right \_ was wrong. \_ Can

F#9sus



Bmaj7



C#m7



Repeat and Fade

Ebm7



love that's lost \_ be found? \_ Oh. \_\_\_\_\_



# BEST OF ME

Originally Recorded by DAVID FOSTER  
and OLIVIA NEWTON-JOHN

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

Moderately

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of piano accompaniment and vocal lines. The piano part includes a dynamic marking of *mp* and features a triplet of eighth notes in the right hand. The vocal line includes the lyrics: "So man - y years \_\_\_\_\_ gone, — still I re - mem - ber. — How did I ev -".

Chord diagrams are provided for the following chords:

- G $\flat$ /D $\flat$** :
- D $\flat$** :
- G $\flat$ sus4**:
- G $\flat$** :

Cb(addDb)



Abm7



Abm7/Db



Bbm



Cbmaj7



D♭



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

Db/Eb



Abm7



Db7sus4



Gb



Gbsus4



Gb



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

Gb/Db



Db



Gbsus4

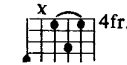


Gb



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

Cb(addDb)



Abm7



Abm6



Bbm



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

Cbmaj7



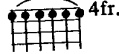
Db(addEb)



Db/Eb



Abm7(addDb)



Db7sus4



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

Gb



Gbsus4



Gb



Db



Cb/Db



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

Gb



Cb(addDb)



Cb/Db



Gb



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

Db



Cb/Db



Gb/Bb



Cb



Db7sus4



Db



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

Gb      Gb/F      Ebm7      Cm7 add9      F7

No one will ev - er touch - me -

Bbm7      Ebm7      To Coda  $\text{♩}$  Abm11 2fr.

And I on - ly hope - that in -

Fbmaj6      Ebm7      Abm11 2fr.      Db7 4fr.      Db7sus4 4fr.

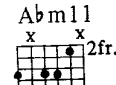
I might have saved - the best - of - me - for -

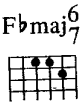
1. Gb      Gbsus4      Gb      2. Gb      Gbsus4      Gb

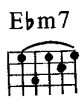
you.      And we'll have no end - you.

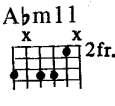
*D.S. al Coda*

Coda


Abm11  2fr.

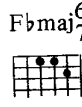
Fbmaj7 


Ebm7 

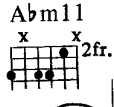
Abm11  2fr.


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

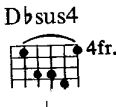


Fbmaj7 


Ebm7 

Abm11  2fr.

Db7 

Db sus4  4fr.

I saved the best of me for



Gb 

Gb sus4 


Gb 

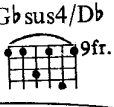
Gb sus4/Db  9fr.


you. Oo.

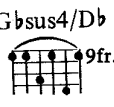


*Repeat and fade (vocal ad lib)*


Gb 

Gb sus4/Db  9fr.

Gb 

Gb sus4/Db  9fr.

Oo, ah, na.



# THE COLOUR OF MY LOVE

from the Musical SCREAM

Originally Recorded by  
CELINE DION

Words and Music by DAVID FOSTER  
and ARTHUR JANOV

Slowly

Db(add9)/Ab

Gbmaj7/Bb

Db(add9)/Ab

Gbmaj7/Bb

Musical notation for the first system, including guitar chords and piano accompaniment. The system consists of a vocal line and a piano accompaniment. The piano part is marked *mf* and includes the instruction *With pedal*.

With pedal

Db

Gb/Bb

Db/F

Bbm7

Ab sus

Ab

Musical notation for the second system, including guitar chords and piano accompaniment. The system consists of a vocal line and a piano accompaniment. The piano part includes the instruction *rit.*

Db(add9)

Gbmaj7

Ab(add9)

Adim7

Musical notation for the third system, including guitar chords and piano accompaniment. The system consists of a vocal line and a piano accompaniment. The piano part includes a triplet of eighth notes.

I'll paint my mood in shades of blue, — paint my soul to be with you. —  
I'll draw your arms a-round my waist — then all doubt I shall e - rase. —

Musical notation for the fourth system, including guitar chords and piano accompaniment. The system consists of a vocal line and a piano accompaniment. The piano part includes the instruction *a tempo*.

Bbm(add9)

Ab6

Gbmaj7

Fm7



Bbm7

Musical notation for the fifth system, including guitar chords and piano accompaniment. The system consists of a vocal line and a piano accompaniment. The piano part includes a triplet of eighth notes.

I'll sketch your lips — in shad-ed tones, draw your mouth to my  
I'll paint the rain — that soft - ly lands on your wind - blown —

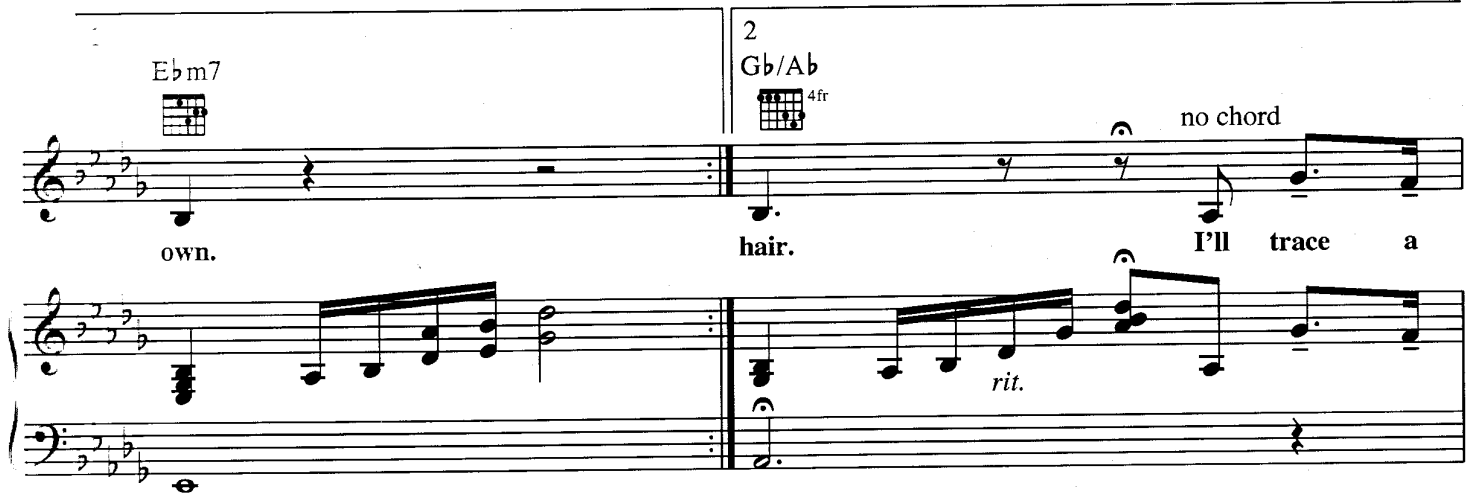
Musical notation for the sixth system, including guitar chords and piano accompaniment. The system consists of a vocal line and a piano accompaniment. The piano part includes a triplet of eighth notes.



Ebm7  2 Gb/Ab  no chord

own. hair. I'll trace a

*rit.*








Ebm7  Ab(add9)  Fm7  Bbm7 

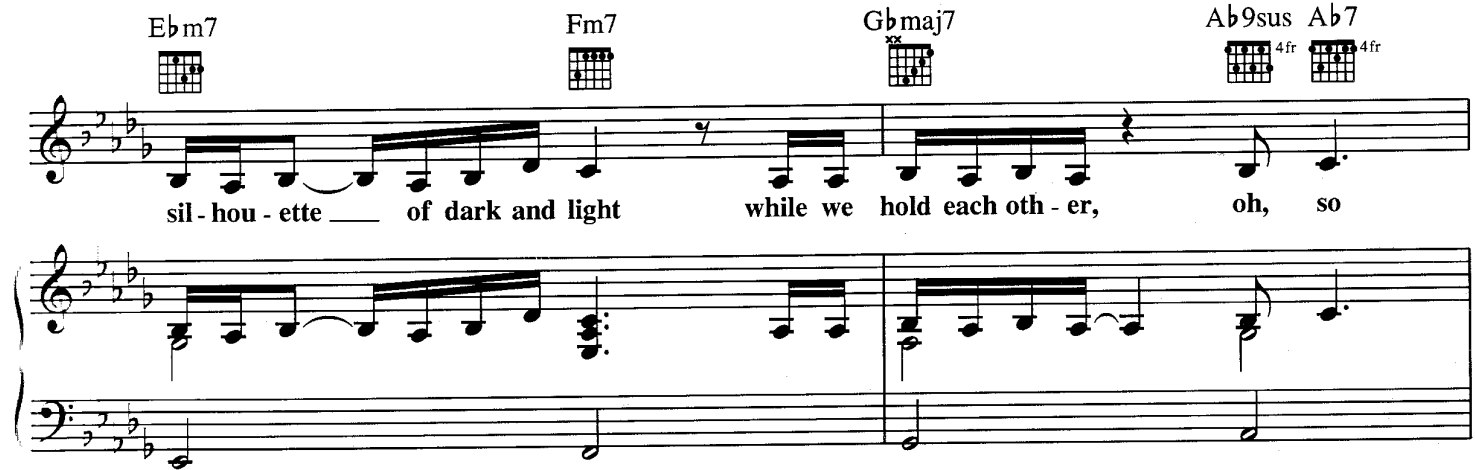
hand \_\_\_\_\_ to wipe your tears, a look to calm your fears, a

*a tempo*



Ebm7  Fm7  Gbmaj7  Ab9sus  Ab7 

sil-hou-ette \_\_\_\_\_ of dark and light while we hold each oth-er, oh, so



Db 

tight. I'll paint a



G<sup>2</sup>maj7



Fm7



B<sup>2</sup>m7



sun to warm your heart, swear-ing that we'll nev - er part. \_\_\_\_\_



Ebm7



Ab7sus



Ab7



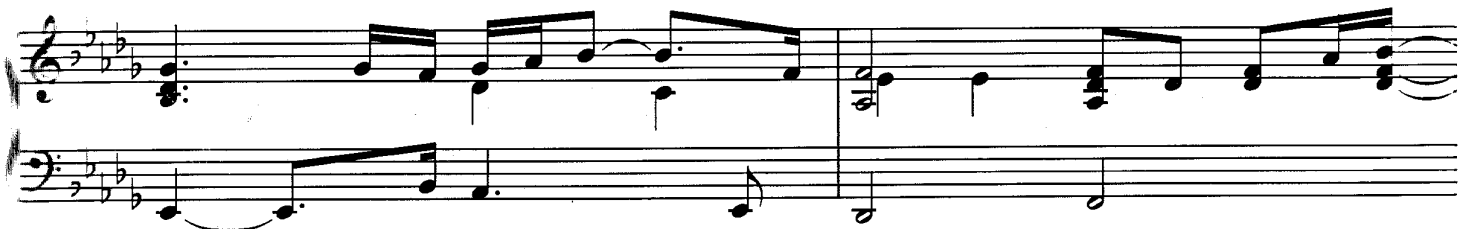
Db(add9)



Db/F



That's the col-our of \_\_\_\_\_ my love. I'll paint the truth \_\_\_\_\_



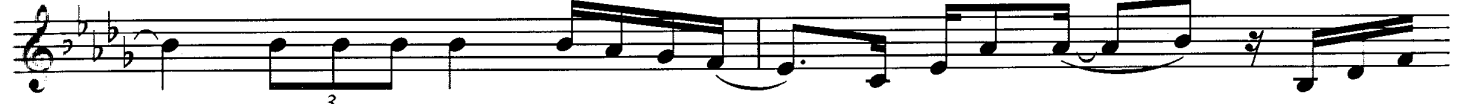
Gbmaj7



Fm7



Bbm7



\_\_\_\_\_ show how I feel, try to make you \_\_\_\_\_ com-plete-ly real. \_\_\_\_\_ I'll use a



Ebm7



Fm7



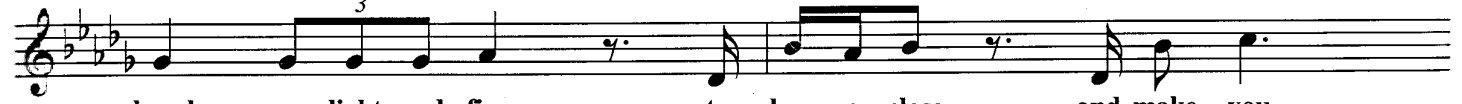
Gbmaj7



Ab9sus



Ab7



brush so light and fine to draw you close and make you



D<sub>9</sub>



G<sup>b</sup>/D<sup>b</sup>



A<sup>b</sup>/D<sup>b</sup>



D<sup>b</sup>



Cm7



mine. I'll paint a

Fmaj7



Em7



Am7



sun to warm your heart, swear-ing that we'll nev - er, ev - er part.

Dm7



F/G



G7



Cmaj9



C/E



That's the col-our of my love. I'll draw the

Fmaj7



Em7



Am7



years all pas-sing by, so much to learn, so much to try. And with this

Dm7



Em7



Dm7



Em7



ring our lives will start, ————— swear-ing that we'll nev - er part. —

Dm7



Em7



Fmaj7



F/G



G



I of - fer what you can - not buy, — de - vot - ed love un - til we

C



F/A



C



F/A

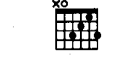


die. ————— Ooh, —————

C



F(add9)/A



G(add9)/B



C



ooh. —————

# FOREVER

Originally Recorded by  
KENNY LOGGINS

Words and Music by DAVID FOSTER,  
KENNY LOGGINS and EVA LOGGINS

Moderately

**E<sub>b</sub>** **G<sub>m</sub>** **C<sub>m</sub>** **B<sub>b</sub>** **A<sub>b</sub>** **B<sub>b</sub>sus** **B<sub>b</sub>**  
 3fr 3fr 3fr 4fr 3fr 3fr

**E<sub>b</sub>** **G<sub>m</sub>** **C<sub>m</sub>** **B<sub>b</sub>** **A<sub>b</sub>** **G<sub>m</sub>7** **A<sub>b</sub>** **G<sub>m</sub>7**  
 3fr 3fr 3fr 4fr 3fr 4fr 3fr

**A<sub>b</sub>** **E<sub>b</sub>sus2**  
 4fr 3fr

**A<sub>b</sub>sus2** **G<sub>m</sub>7** **C7sus** **C7#5**  
 3fr 3fr

while we're here a - lone, and all is said — and done, —

Fm7(add4)



Bb7sus



Bb7



Ebsus2



Eb5



Absus2



now I can let you know be-cause of all you've

Gm7



C7sus



C7#5



Fm7(add4)



shown, I've grown e-nough to tell you

Bb7sus



Bb7



Abm6/Eb



Eb



G/B



G7/B



you'll al-ways be in-side of me.

Cm



Gm



Bbm



How man-y roads have gone by? So man-y words left un-  
 night took a-hold of my heart and left me with no one to



Bbm F F Cm Gm  
 spo - ken. I need - ed to be by your side if on - ly to  
 fol - low. The love that I lost to the dark I'll al - ways re -

Bb Ab Absus2 Bbsus Eb Gm Cm Bb  
 hold you. For - ev - er in my heart,  
 mem - ber. For - ev - er in my heart,

Ab Bbsus Bb Eb Gm Cm Bb Ab G/B  
 for - ev - er we will be, and e - ven when I'm  
 for - ev - er here you'll be, and know that when I'm

Cm7 Fm7 Fm9 Gm7 Cm7 Fm7(add4) Ebbsus2/G Ab6 To Coda  
 gone. you'll be here in me  
 gone. you'll be near to me.

Bb sus



Eb



Gm



Cm



Bb



Ab



Eb sus2/G



Fm7



for - ev - er.

Eb sus2



Ab sus2



Gm7



C7 sus



C7 #5



Once

I dreamed that you were gone.

I cried out try'ng to find

Fm7(add4)



Bb7 sus



Bb7



Ab m6/Eb



Eb



— you.

I begged the dream to fade

a - way and please a - wak - en \_ me.

D.S. al Coda

G/B



G7/B



But

CODA

Bb sus



Eb



Gm



Cm



Bb



For - ev - er in my life,

Ab 4fr G/B Cm7 3fr F9

al-ways thought \_ I'd be, \_\_\_\_\_ I'd be yours \_

Detailed description: This system contains the first two staves of music. The top staff is a guitar line with four chord diagrams: Ab (4fr), G/B, Cm7 (3fr), and F9. The lyrics 'al-ways thought \_ I'd be, \_\_\_\_\_ I'd be yours \_' are written below the staff. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line.

Eb/Bb 6fr Bb Eb/Bb 6fr Bb Ab/Bb Bb Eb/Bb 6fr Bb Eb/Bb 6fr Bb

Detailed description: This system contains the next two staves of music. The top staff shows guitar chord diagrams: Eb/Bb (6fr), Bb, Eb/Bb (6fr), Bb, Ab/Bb, Bb, Eb/Bb (6fr), Bb, Eb/Bb (6fr), and Bb. The bottom two staves are piano accompaniment, featuring a steady eighth-note bass line in the left hand and chords in the right hand.

Ab/Bb G7/B Cm Bb/C Cm Gm7 3fr Fm7 Gm7 3fr

Detailed description: This system contains the next two staves of music. The top staff shows guitar chord diagrams: Ab/Bb, G7/B, Cm (3fr), Bb/C, Cm (3fr), Gm7 (3fr), Fm7, and Gm7 (3fr). The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Ab 4fr Ebmaj7/G Absus2 3fr Eb/G 3fr Ab 4fr

for - ev - er. \_\_\_\_\_

Detailed description: This system contains the final two staves of music. The top staff shows guitar chord diagrams: Ab (4fr), Ebmaj7/G, Absus2 (3fr), Eb/G (3fr), and Ab (4fr). The lyrics 'for - ev - er. \_\_\_\_\_' are written below the staff. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line.

E<sup>b</sup> Gm Cm B<sup>b</sup> A<sup>b</sup> B<sup>b</sup>sus B<sup>b</sup> E<sup>b</sup> Gm Cm B<sup>b</sup>

A<sup>b</sup> B<sup>b</sup>sus B<sup>b</sup> E<sup>b</sup> Gm Cm B<sup>b</sup>

A<sup>b</sup> B<sup>b</sup>sus B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/D Cm B<sup>b</sup>sus A<sup>b</sup>sus2 Gm

Fm7 E<sup>b</sup>maj7/G A<sup>b</sup> B<sup>b</sup> E<sup>b</sup>

# GOT TO BE REAL

Originally Recorded by  
CHERYL LYNN

Words and Music by DAVID FOSTER,  
DAVID PAICH and CHERYL LYNN

Moderately

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for various chords, some with fretting instructions like '4 fr.', '5 fr.', and '4 fr.'. The lyrics are: 'What you think, — what you feel, — what you know — to be real. —'. The piano accompaniment starts with a *mf* dynamic. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes guitar chord diagrams for the following chords: D7+9 (4 fr.), Ebmaj9 (5 fr.), D7-9+5 (4 fr.), F/G (x), Gm7 (x), F6 (x), Ebmaj9 (5 fr.), D7-9+5 (4 fr.), F/G (x), Gm7 (x), F6 (x), Ebmaj9 (5 fr.), D7-9+5 (4 fr.), F/G (x), Gm7 (x), F6 (x), Ebmaj9 (5 fr.), and D7-9+5 (4 fr.).

F/G



Gm7



F6



E♭maj9

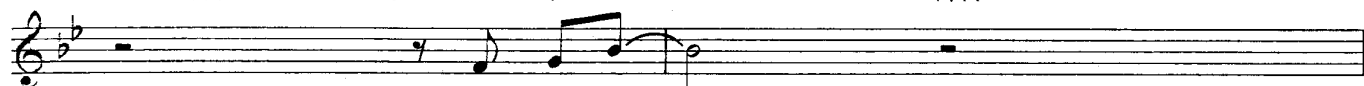


5fr.

D7<sup>-9</sup>



4fr.



What you think, \_



F/G



Gm7



F6



E♭maj9

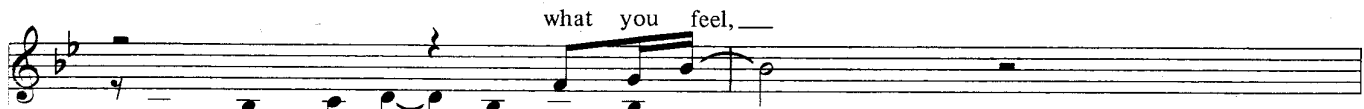


5fr.

D7<sup>-9</sup>



4fr.



what you feel, \_

I think I love\_ you, ba - by.



F/G



Gm7



F6



E♭maj9

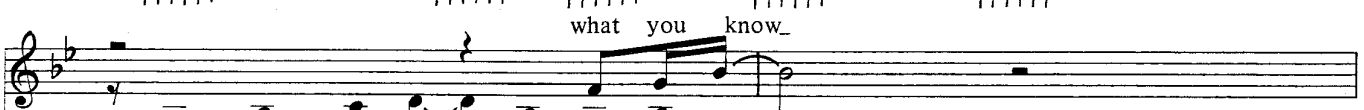


5fr.

D7<sup>-9</sup>



4fr.



what you know\_

I feel I need\_ you, ba - by.



F/G



Gm7



F6



E♭maj9



5fr.

D7<sup>-9</sup>

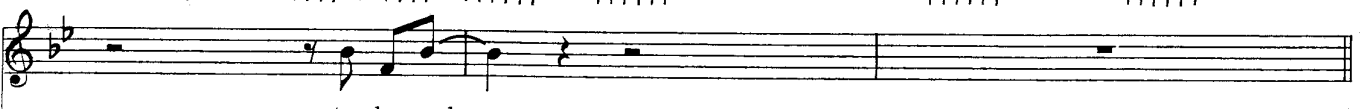


4fr.

F/G



Gm7



to be real.\_





Cm7 3fr. Cm7-5

Ooh, \_\_\_\_\_ your love's\_ for real. \_\_\_\_\_

Dm7 Bb/D Dm7 Bb/D

You know \_\_\_\_\_ that your love \_\_\_\_\_ is my love; \_\_\_\_\_

F/Eb Ebmaj7 F/Eb Ebmaj7 Cm7 3fr.

my love \_\_\_\_\_ is your love. \_\_\_\_\_ Our love \_\_\_\_\_ is here \_\_\_\_\_ to

D+ Ebmaj9 D7<sup>-9</sup><sub>+5</sub> F/G Gm7 F6

stay. What you think, \_\_\_\_\_ I think I love\_ you, ba - by. \_\_\_\_\_ what you feel, \_\_\_\_\_

Ebmaj9 5fr.

D7-9 +5 4fr.

F/G X

Gm7 X

F6 X

what you know\_

I feel I need\_ you, ba - by.

Ebmaj9 5fr.

D7-9 +5 4fr.

F/G X

Gm7 X

F6 X

Ebmaj9 5fr.

D7-9 +5 4fr.

to be real. \_ It's got to be

F/G X

Gm7 X

F6 X

Ebmaj9 5fr.

D7-9 +5 4fr.

F/G X

Gm7 X

F6 X

To be real. \_

real. It's got to be real.

Ebmaj9 5fr.

D7-9 +5 4fr.

G7+9 3fr.

N.C.

# GLORY OF LOVE

Originally Recorded by PETER CETERA  
from the Movie *Karate Kid Part II*

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

Slowly

mp

C

G5

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

C

F5

C/G

G

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

C F/A Bb Eb/G

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

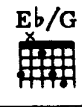
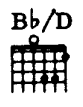
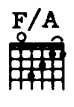
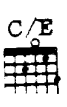
Ab 4fr. Bb/Ab Ab 4fr. Bb/Ab

C G5

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

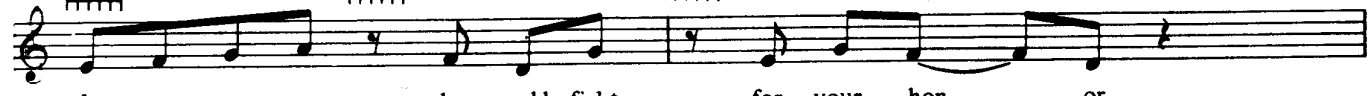
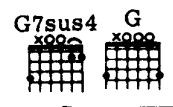
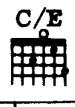
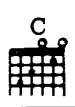
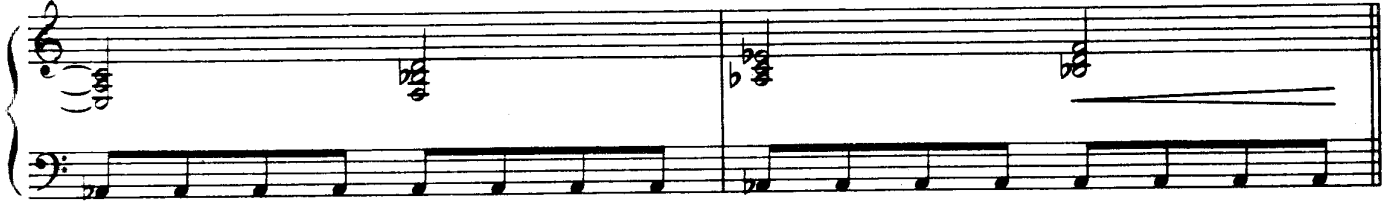
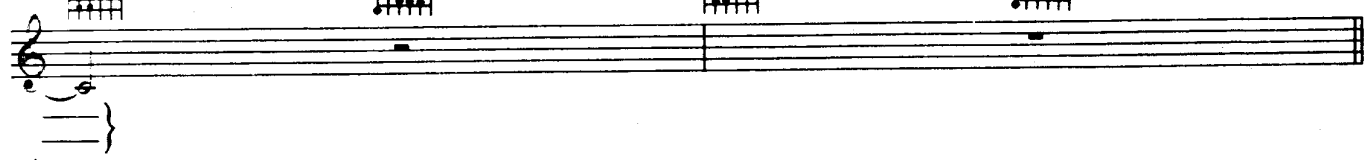
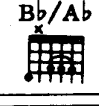
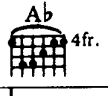
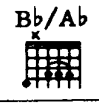
C F5 C/G G

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

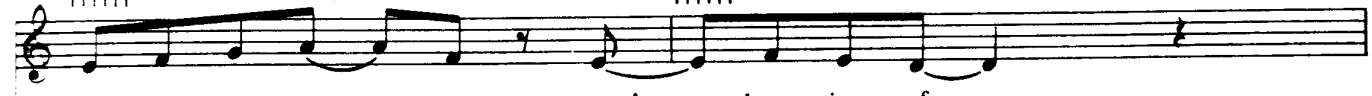
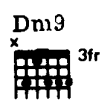
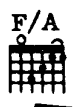
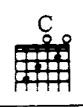


I don't want to lose you, —  
I have al - ways need - ed — you,

I could nev - er make it — a - lone..  
I could nev - er make it — a - lone..



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



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



Am7



Dm7



C/E



E/G#



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

Am7



Dm9



G7sus4



G7



did it all for the glo - ry of love.

1.



3

2.



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



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

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

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

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

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

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

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

Bbm7

Ebm7 6fr.

Db/F

F/A



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



Bbm7

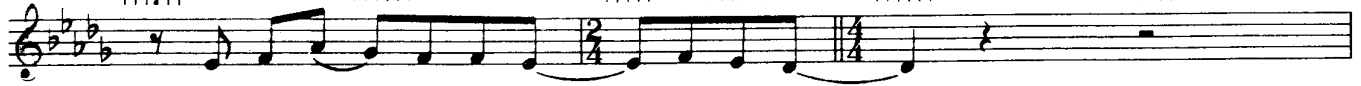
Ebm7 6fr.

Ab7sus4 4fr.

Ab7 4fr.

Db 4fr.

Gb



did it all for the glo - ry of love.



Db/F

Ab7sus4 4fr.

Ab 4fr.

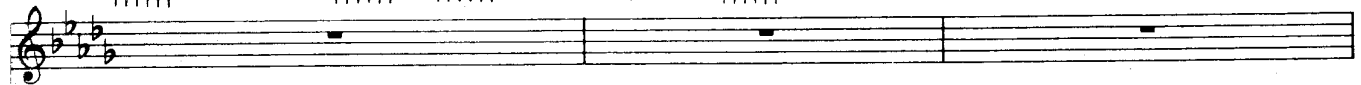
Db 4fr.

Bbm7

Ebm7 6fr.

Ab7sus4 4fr.

Ab7 4fr.



Bbm7

Ebm7 6fr.

Db/F

F/A



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



Bbm7



Ebm7



4fr.

Ab7sus4



4fr.

Ab7



4fr.

did it all for the glo - ry of love.

Bbm7



Gb



Ab



4fr.

We did it all for love.

*Repeat and fade*

Bbm7



Gb



Ab



4fr.

We did it all for love..

Bbm7



Gb



Ab



4fr.

We did it all for love..

# LOOK WHAT YOU'VE DONE TO ME

Originally Recorded by BOZ SCAGGS  
from the Movie *Urban Cowboy*

Words and Music by BOZ SCAGGS  
and DAVID FOSTER

Moderately slow

Bm7/E

Em

Bm7/C

Cmaj7

Bm7/E

Em

mf

Bm7/C

Cmaj7

Em7

Bm7

2fr

Hope they nev - er end \_ this song. \_  
They might fade. and turn \_ to stone. \_

Em7

Bm7

2fr

This could take \_ us all \_ night long.  
Let's get cra - zy all \_ a - lone. \_

Gm7(add4)

3fr

Dm7

I looked at the moon \_ and I felt blue.  
Hold me clos - er than \_ you'd ev - er dare.

Gm7



Dm7



C/D



Then

I looked a - gain — and I saw you.  
Close your eyes — and I'll be there.

Em9



Bm7



Eyes like fi - re in — the night. —  
And af - ter all is said — and done, —

Em9



Bm7



Bridg - es burn - ing with — their light. —  
af - ter all, — you are — the one. —

Gm7(add4)



Dm7



Now  
Take

I'll have to spend — the whole — night through.  
me up your stairs — and through — the door.

And, hon - ey, yes, —  
Take —

Gm7

Am7 D

Gmaj7 D

C D

D

C D



I'll have to spend it all on you.  
me where we don't care any more.



G

Am7

G/B



Love, look what you've done to me. Nev-er thought I'd fall a-gain so



C

D

G

Am7



eas-i-ly. Oh, Love, you would-n't lie to me,



G/B

C

D

D#dim7 Em7



lead-ing me to feel this way.



Am7 Cm6/Eb 1 G/D C/D D7 C/D

Bm7/E Em7 Bm7/C Cmaj9 2 G/D

C/D D C/D Bm7/E Em7 Bm7/C Cmaj9

Bm7/E Em7 Bm7/C Cmaj9 G

Love, look what you've

Am7 G/B

done to me. — Nev - er thought I'd fall a - gain — so

C G

eas - i - ly. — Oh, Love, — you would - n't lie —

Am7 G/B C

— to me, — lead - ing me — to feel — this way.

G Am7 G/B C

Repeat and Fade



# HARD TO SAY I'M SORRY

Originally Recorded by  
CHICAGO

Words and Music by PETER CETERA  
and DAVID FOSTER

Moderately

E A/C# B/D# B/C# G#/B# C#m C#m/B F#/A#

*mf*

E/B B E

*poco rall.* *a tempo*

E G#m7

Ev - 'ry - bod - y needs a lit - tle time a - way, — I heard her say,

A B C#m B E

from each oth - er. E - ven lov - ers need a hol - i - day.

G#m7

A

B

C#m

B

far a - way - from each oth - er.

C#m

F#m7

E/B

B

A/E

E

Hold me now. It's hard for me to say I'm sor - ry.

C#m

F#m7

Bsus

B

E

A/C#

I just want you to stay. Af - ter all that we've been

B/D#

B/C#

G#/B#

C#m

C#m/B

F#/A#

E/B

B

C#m7

B/D#

through, I will make it up to you. I'll prom - ise to.

E A/C# B/D# B/C# G#/B# To Coda ⊕

And af - ter all that's been said \_\_\_\_\_ and done, you're just \_\_\_\_\_

C#m C#m/B F#/A# Bsus B



\_\_\_\_\_ the part \_\_\_\_\_ of me \_\_\_\_\_ I can't \_\_\_\_\_ let go.

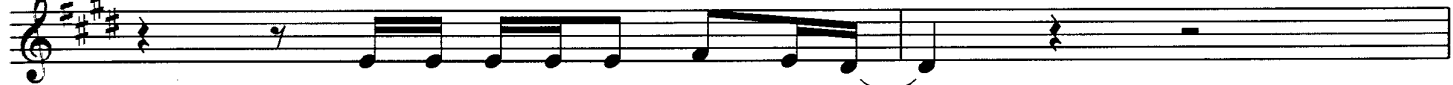
Bsus B E

Could-n't stand to be kept a - way, -


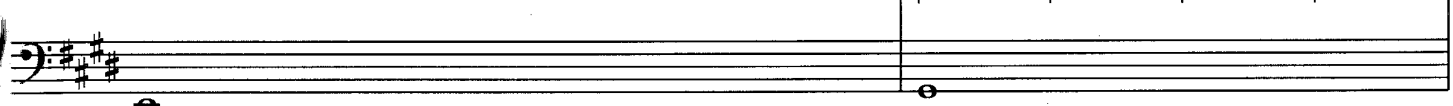
G#m7 A B C#m B





just for the day, \_\_\_\_\_ from your bod \_\_\_\_\_ y.


E  G#m7  4fr



Would-n't wan-na be swept a - way, —












A  B  C#m  4fr B 



far a - way, from the one that I love.




C#m  4fr F#m7  E/B  B  A/E  E  E/D# 




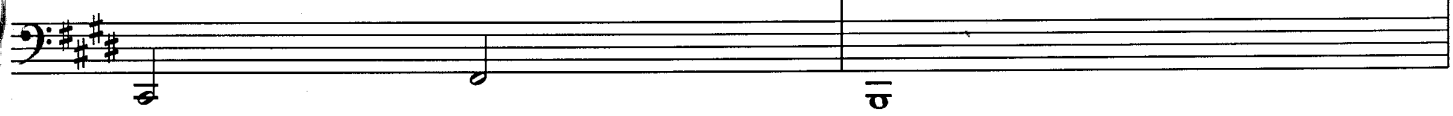
Hold \_\_\_\_\_ me now. — It's hard for me to say I'm sor - ry.




C#m  4fr F#m7  Bsus  2fr B 



I just want you to know. —

C#m 4fr

F#m7

E/B

B

A/E

E

E/D#

Musical staff with lyrics: Hold me now I real-ly want to tell you I'm sor - ry.

Piano accompaniment for the first system.

C#m 4fr

F#m7

Bsus 2fr

B

D.S. al Coda

Musical staff with lyrics: I could nev - er let you go.

Piano accompaniment for the second system.

CODA

C#m 4fr

C#m/B

F#/A#

B

B/A

Musical staff with lyrics: the part of me I can't let go.

Piano accompaniment for the third system.

G

C/E

D/F#

D/E

B/D# 4fr

Musical staff with lyrics: Af - ter all that we've been through, I will make it up -

Piano accompaniment for the fourth system.

Em Em/D A/C# G/D D G C/E

to you. I'll prom - ise to. *Guitar solo*

D/F# D/E B/D# Em Em/D A/C# G/D D

*Solo ends*

G C/E D/F# D/E B/D# Em Em/D A/C# Am/C

You're gon-na be the luck - y one.

Bsus B E

*rall.*

# HEART TO HEART

Originally Recorded by  
Kenny Loggins

Words and Music by DAVID FOSTER,  
MICHAEL McDONALD and KENNY LOGGINS

Moderately *mf*

The musical score is written for piano and guitar. It consists of four systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately' and the dynamic is 'mf'. The score includes several guitar chord diagrams: Am7, Am7/D, G#dim7, and G7. The first system starts with an Am7 chord in the treble and a bass line. The second system introduces G#dim7 and Am7 chords. The third system continues with G#dim7 and Am7. The fourth system features Am7/D and G7 chords. The bass line throughout is a simple, rhythmic accompaniment.

Am7/D



You ain't cra -  
One by one, -

D9



- zy, and I ain't gon - na lie an - y - more.  
we're col - lect ing lies.



Am7 D

D9 4fr

What you're feel - in', there's a rea - son for. —  
 When you can't give love, you give al - i - bis. — Now,

G7

I wan - na do right, oh, — I  
 I'm gon - na do right. This time, I

Am7/D

got - ta do right. Do I love —  
 got - ta do right. I don't wan - na

D9 4fr

— you? Oh, you know — I've tried. —  
 leave. — I don't wan - na say good - bye. —

Am7 D

D9 4fr



But what you're af - ter, you can't find in my eyes.  
 But soon - er or lat - er, hon - ey, there comes a time when

G7



I wan - na do right.  
 you got - ta do right.

Em7

Bm7 2fr

Am9



Dar - lin', 1., D.S. tell the truth.  
 Dar - lin', tell the truth.

Bm7 2fr

Dm7

G13 2fr



Don't turn a - way. This is  
 Don't turn a - way. This is

pp



C Am7 Bm7 2fr

how can we go on — to- geth - er,

now that we've grown a - part? — Well, the on - ly way — to start —

Bbmaj7 Am7

is heart to heart. —

C/D 1 G7

is heart to heart. —

is heart to heart. —

First system of musical notation, including a treble clef staff with a whole rest and a piano accompaniment with chords and a melodic line.

Second system of musical notation, featuring a treble clef staff with lyrics and a piano accompaniment.

2

G

Why are you so

heart to heart.

Piano accompaniment for the second system, showing chords and a melodic line.

Third system of musical notation, featuring a treble clef staff with lyrics and a piano accompaniment.

Em

F

torn a - part?

I need a lit - tle more lov - in' in my heart.

Piano accompaniment for the third system, showing chords and a melodic line.

Fourth system of musical notation, featuring a treble clef staff with lyrics and a piano accompaniment.

G

Em

Peo - ple say that love will grow.

So how was

Piano accompaniment for the fourth system, showing chords and a melodic line.

Gmaj7/D

C

I to know\_ love that's come through years and years\_ can't find\_

G/D

D/F#

Am7

a way\_ back home\_ an - y - more?

Am7/D

G#dim7

Am7/D

Em7

D.S. and Fade

Bm7

Dar - lin'

# I HAVE NOTHING

Originally Recorded by WHITNEY HOUSTON  
from the Movie *The Bodyguard*

Words and Music by DAVID FOSTER  
and LINDA THOMPSON-JENNER

Moderately, with "2" feel

Gmaj7  
x000

Em11  
00000

Pedal throughout

Cmaj9

Am11  
5fr.

D  
0

No Chord

Gmaj9  
x 3fr.

Em11  
00000

Share my life, take me from what I am. 'Cause  
You see through, right to the heart of me. You

Cmaj9



D/C



Gmaj9



Am7



D7



I'll nev - er change  
break down my walls

all my col - ors \_\_\_\_\_ for you\_\_\_\_  
with the strength of \_\_\_\_\_ your love\_\_\_\_



Gmaj9



Em11



Take my - er love,  
I nev - er knew

I'll nev - er ask for too much,  
love like I've known it with you.

just  
Will a



Cmaj9



D/C



Gmaj9



all that you\_ are  
mem - ory sur - vive,

and ev - ery - thing that you do. }  
one I can hold on to? }



Am7



D7



Am9



Bm7

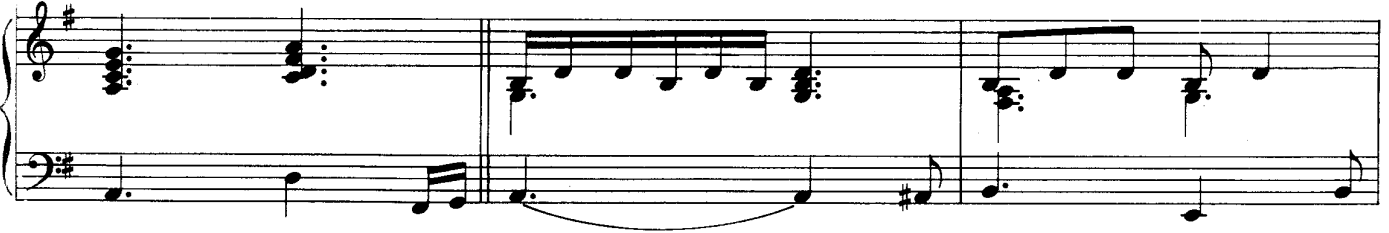


Em7



I don't real - ly need to look

ver - y much far - ther,





Am9 5fr. Bm7 Em7 Am9 5fr.

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

Bm7 Cmaj7 Am7/D

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

2nd time only D

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

Ebmaj9 5fr. Dm7 Cm9 8fr. Dm7

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

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

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

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

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

1. Cm7/F 8fr. F7 Bb

noth - ing if I don't have you, \_\_\_\_\_ you, \_\_\_\_\_

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

you, you, you.

C#m7



N.C.

Emaj9



D#m7



noth - ing.

Don't make me

close one more door,

C#m9



D#m7



G#m7



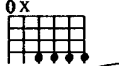
D#m/F#



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

Stay in my

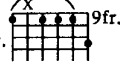
Emaj9



D#m7



C#m9



D#m7



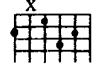
arms if you dare,

or must I im - ag - ine you

G#m7



D#m7/F#



C#m7



D#m7



G#m



F#



there. Don't walk a - way from me,

no. Don't walk a -

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

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

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

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

F#7 B G#m7 4fr.

— if I don't have you, — you. —

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

If I don't have — you, — oh, oo. —

*rit.*

# LOVE THEME FROM ST. ELMO'S FIRE

Originally Recorded by DAVID FOSTER  
from the Movie *St. Elmo's Fire*

By DAVID FOSTER

Moderately slow

Ab  4fr

Eb7/Ab  4fr

Ab  4fr

*mp* *mf*

Bbm/Ab  3fr

Eb/Ab  3fr

Ab  4fr

Bbm/Ab  3fr

Adim  3fr

Bbm  3fr

Eb7/G  3fr

Ab  4fr

Fm  3fr

Adim  3fr

Bbm  3fr



The musical score is written for piano and guitar. It consists of three systems of music. The first system has two measures, the second has three measures, and the third has five measures. The piano part is in the left hand, and the guitar part is in the right hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Chord diagrams are provided for various chords, including Ab, Eb7/Ab, Bbm/Ab, Eb/Ab, Adim, Bbm, and Fm. Some diagrams indicate fret numbers (4fr, 3fr).

Eb7/G

To Coda

1 Db Eb

2, 3 Db Eb

*mp*

Bbm Eb/G Ab

Bbm Eb/Bb Eb/G

Fm Eb/G Ab

Ab/G Fm Bb/D

Eb Cm7 Db

1 D.C. (take 2nd ending) Eb

2 D.C. al Coda Eb

*dim.*

CODA

Db Eb Db Eb Ab

*mp* *rit.*

# MORNIN'

Originally Recorded by  
AL JARREAU

Words and Music by AL JARREAU,  
JAY GRAYDON and DAVID FOSTER

Moderate R & B Shuffle

Dmaj9



Am7

Gm7

Am7

Dmaj9



Morn - in' Mis - ter Ra - di - o.  
Morn - in' Mis - ter Shoe - shine man.

*D.S. Instrumental Solo*

Morn-in' lit - tle Cher - i - os. Morn - in' Sis - ter Or - i - ole.  
Shine 'em bright in white and tan. My ba - by said she loves me and

Am7

G/A



Did I tell you ev - 'ry - thing is fine  
need I tell you that ev - 'ry - thing here is just fine,

Am7

G/A

Dmaj9

1

in my mind? —  
 mm, in my mind? — *Instrumental ends*

2,3

Dmaj9/B

Bbmaj9

'Scuse me if I sing. — My heart has found its

Dmaj9

wings; — search - in' high and

Bbmaj7/C

Em9/A

To Coda ⊕

low, — and now at last I know. —

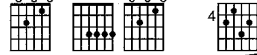


Dmaj9



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

Am7 Gm7Am7 Dmaj9



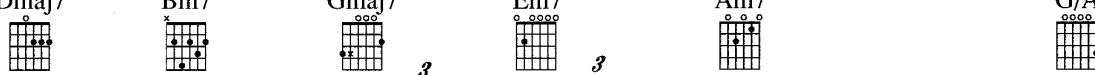
Musical notation for the second system, including treble and bass staves.

Morn-in' Mis - ter\_\_ Gold - en Gate. \_

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

I should walk \_ but \_ I \_ can't wait, \_ I can't wait \_ to \_ set \_ it straight. \_

Dmaj7 Bm7 Gmaj7 Em7 Am7 G/A



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

I was shak - in' but now I am mak - in' it fine

Am7

G/A

Dmaj9

here in my mind.

Em7

F#m7

Gmaj7

C#m7b5

F#m9

My heart will soar with love that's rare and real.

B9b5

B9

Ab/B

G/B

F/B

Em9

Em7

C#m7b5

F#7#9

Bmaj9

My smiling face will feel ev - 'ry cloud.

C#m7

D#m7

G#m7

C#13

C#9b13

Then high - er still, beyond the

F#maj9      D#m7      G#m7

blue, un - til I know I can, like an - y

A#m7      Bmaj9      B/C#      C#      B/C#      C#

man reach out my hand and touch the face of

Dmaj9

God.

D.S. al Coda

Am7      Gm7      Am7

CODA

E>maj9



Musical staff with treble clef and key signature of two flats, containing a melodic line for the first system.

Morn-in' Mis - ter — Ra - di - o. — Morn - in' lit - tle — Cher - i - os. —

Musical staff with treble and bass clefs, containing a piano accompaniment line for the first system.

Cm7

Abmaj7

Fm7



Musical staff with treble clef and key signature of two flats, containing a melodic line for the second system.

Morn-in' Sis - ter — Or - i - ole. — Did I tell — you that ev - 'ry - thing here is just

Musical staff with treble and bass clefs, containing a piano accompaniment line for the second system.

Bbm7

Ab/Bb

Bbm7

Ab/Bb



Musical staff with treble clef and key signature of two flats, containing a melodic line for the third system.

fine, —

ooh, — in my —

Musical staff with treble and bass clefs, containing a piano accompaniment line for the third system.

Repeat ad lib. and Fade

Bbm7 Abm7Bbm7

Ebmaj9



Musical staff with treble clef and key signature of two flats, containing a melodic line for the fourth system.

mind? —

Musical staff with treble and bass clefs, containing a piano accompaniment line for the fourth system.

# MY GROWN-UP CHRISTMAS LIST

Originally Recorded by  
NATALIE COLE

Words and Music by DAVID FOSTER  
and LINDA THOMPSON-JENNER

**Rubato**

Do

*mp smoothly*

**Moderately slow**

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

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

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

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

B♭m7

Fm/A♭

G♭

D♭/F

E♭m7



6fr.

you still help some-how? I'm not a child— but my heart still can

A♭7sus4

A♭

D♭

A♭

B♭m



4fr.

4fr.

4fr.

4fr.

dream. So here's my life long wish, my

B♭m7

Fm/A♭

G♭

D♭/F

E♭m7



6fr.

grown-up Christ-mas list, not for my-self— but for a world— in

A♭7sus4

A♭

B♭

Gm7



4fr.

4fr.

3fr.

need. No more lives— torn a-part—

*rall.* *a tempo* *f*

E♭maj7



Cm7



F7sus4



Dm7



Gm7



F6



E♭maj7



E♭/F



F7



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

B♭



Gm7



E♭maj7



Cm7



F7sus4



Dm7



Gm7



F6



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

Em7-5



A13-9



E♭7



Dm7



Gm7



Cm7



F7sus4



B♭



end.

This is my grown-up Christ-mas list.

*rall.**a tempo*  
*mp***Rubato**

B♭7sus4



Gm7



C7sus4



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

F A7sus4 A7 D A Bm A G

ev - er find the truth. Oo..

*rall.* *a tempo*

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

There'd be no more lives torn a part,

*rall.* *a tempo* *f*

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

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

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

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



D#m7



6fr.

G#m7



4fr.

F#6



Fm7-5



Bb13-9



6fr.

E7



win, and love would nev - er end.

*rall.*

D#m7



6fr.

G#m7



4fr.

C#m7



4fr.

F#7



D#m7



6fr.

G#m7



4fr.

Fm7-5



E7



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

*a tempo mp* *rall.*

D#m7



6fr.

G#m7



4fr.

C#m7



4fr.

F#7sus4



B



F#



G#m



4fr.

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

*a tempo* *rall.* *a tempo* *rall.*

G#m7



4fr.

D#m7



6fr.

Emaj7



F#7



B



# THE ONLY ONE

Originally Recorded by  
LIONEL RICHIE

Words and Music by DAVID FOSTER  
and LIONEL RICHIE

Slow steady 2

**Chord Diagrams:**

- Dm:
- Am:
- G:
- Csus:
- C:
- Csus2:

**Lyrics:**

Let me tell \_  
\_ you now all \_ that's on \_ my mind. \_  
For a love \_ like yours \_ is oh, \_ so ver - y hard \_

Am F G

to find. I've looked in - side my - self, now I'm ver -

C F C/E

- y sure. There can on - ly be you for me, I.

Dm G Am G/B

need you more and more.

Am7 Dm7 G

You turned me in - side out and you showed me what life

C C/E Am F G

— was a - bout\_ on - ly you, — the on - ly one that stole my heart\_ a - way..

C N.C. Am7 Dm7

I wan-na do — all I can\_ just to show\_

G/B C C/E Am

— you, make you un - der - stand, — on - ly you, — the on - ly

F G C Dm

one that stole my heart\_ a - way. — When you're in — my arms, —

G C C#dim

when I'm close to you there's a mag -

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics 'when I'm close to you there's a mag -' are written below the vocal staff. Chord diagrams for G, C, and C#dim are shown above the vocal staff. The piano accompaniment features a steady bass line and chords in the right hand.

Dm F/G E/G# Am

- ic in your touch that just comes shin - ing through.

Detailed description: This system contains the third and fourth staves of music. The lyrics '- ic in your touch that just comes shin - ing through.' are written below the vocal staff. Chord diagrams for Dm, F/G, E/G#, and Am are shown above the vocal staff. The piano accompaniment continues with a consistent harmonic accompaniment.

F G

Want you ev - 'ry day, want you ev -

Detailed description: This system contains the fifth and sixth staves of music. The lyrics 'Want you ev - 'ry day, want you ev -' are written below the vocal staff. Chord diagrams for F and G are shown above the vocal staff. The piano accompaniment provides a rhythmic and harmonic foundation.

C F C/E

- 'ry night, there can on - ly be you for me, you

Detailed description: This system contains the seventh and eighth staves of music. The lyrics '- 'ry night, there can on - ly be you for me, you' are written below the vocal staff. Chord diagrams for C, F, and C/E are shown above the vocal staff. The piano accompaniment concludes the system with a final chord.

Dm



G



F G



C



make it seem — so right. — Oh girl, 'cause

Am7



Dm7



G



you turned me in - side — out — and you showed — me what life —

C



C/E



Am



F



G



— was a - bout. — On - ly you, — the on - ly one that stole my heart — a - way. —

C



N.C.

F#m7



Bm7



2fr

Chord diagrams for E/G, A, A/C#, F#m7, D, and F#m7.

Musical notation for the first system, including a treble clef and a piano accompaniment with a triplet.

Chord diagrams for A, N.C., F#m7, and Bm7 (2fr).

Musical notation for the second system, including a treble clef and a piano accompaniment.

Chord diagrams for E/G#, A, A/C#, and F#m7.

Musical notation for the third system, including a treble clef and a piano accompaniment.

Chord diagrams for D, E, and A.

Musical notation for the fourth system, including a treble clef, a piano accompaniment with a triplet, and the lyrics "In my".

Bm E/G#

mind, there's no oth - er love

A/B Bm C#7/E#

you're the on - ly girl my heart and soul is

F#m D

think - ing of. On - ly you,

E/D C#m7 4fr F#m7

on - ly me, there can nev -



Bm



C#m7



D



er ev - er be an - oth - er \_\_\_\_\_ that un - der - stands the way that I

Piano accompaniment for the first system, including treble and bass staves.

D/E



Bbm7



feel in - side. 'Cause you turned me in -

Piano accompaniment for the second system, including treble and bass staves.

Ebm7



Ab/C



Db



Db/F



side\_ out\_ and you showed\_ me what life\_ was a - bout\_ On - ly you,

Piano accompaniment for the third system, including treble and bass staves.

Bbm7



1

Ebm7



Ab



Db



N.C.

the on - ly one that stole my heart\_ a - way. \_\_\_\_\_ Yeah

Piano accompaniment for the fourth system, including treble and bass staves.

Gb
Ab
Db

one that stole my heart a - way.

Bbm7
Eb7
Ab7/C

You, you stole my heart a - way — You stole my

Gb/Db
Db
Db/F
Bbm

heart a - way, on - ly you The on - ly

Gb
Ab
Db

N.C. Repeat and Fade

one that stole my heart a - way. Yeah

# THE POWER OF THE DREAM

Originally Recorded by CELINE DION  
for the 1996 Atlanta Olympic Games

Words and Music by  
BABYFACE, DAVID FOSTER  
and LINDA THOMPSON

Slowly, majestically

B♭ B♭maj7/D Eb/G B♭ Eb C7/G Gm/F F

*mf*

B♭ B♭maj7/D Eb/G F/A B♭ Eb C7/E

Deep with-in each heart there lies a mag-ic spark that lights the fire of our im-ag - i -

na - tion. And since the dawn of man the strength of just "I can" has

B♭/F F B♭ B♭maj7/D Eb/G F/A B♭ B♭/D

brought to- geth- er peo - ple of all na - tions. There's noth- ing or - di- nar - y in the liv -

ing world. There's noth- ing or - di- nar - y in the liv -

E♭ C7/E B♭/F F Cm7

ing world. There's noth- ing or - di- nar - y in the liv -

ing world. There's noth- ing or - di- nar - y in the liv -



ing of each day. There's a special part every one of us will



play. Feel the flame for ever burn, teaching lessons we must learn to bring us



closer to the power of the dream. As the world gives us its best to stand a



part from all the rest it is the power of the dream that brings us here.

E $\flat$  G 3fr F/A B $\flat$  E $\flat$  3fr C7/E F G C C/E

Your mind will take you far, the

F/A G/B C F D7/F# E/G G

rest is just pure heart. You'll find your fate is all your own cre - a - tion.

C C/E F/A G/B Csus2 C/E F D7/F#

Ev - 'ry boy and girl, as they come in-to this world, they bring the gift of hope and in-spir -

E/G G C Dm7 C/E F

a - tion. Feel the flame for-ev - er burn, teaching les-sons we must learn to bring us

C/G      Gsus      G      C      Bb      F/G      C      Dm7

clos-er to — the pow-er of — the dream.      The world u - nites in hope and peace, — pray that

C/E      Am7      Dm7      F      G

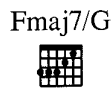
it will al - ways be. It is the pow - er of — the dream — that brings us

C      Cmaj7/E      F/A      G/B      F      D7/F#      C/G      G      G#dim7

here. \_\_\_\_\_ There's

Am      E7

so much strength\_ in all of us, \_\_\_\_\_ ev-'ry wom-an child \_ and man.      It's the



mo-ment that \_ you think you can't you'll dis - cov - er that you can. \_ \_ Feel the

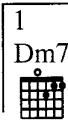
*rit.* *a tempo*



flame for - ev - er burn, \_ teach - ing les - sons we must learn \_ to bring us here.



clos - er to \_ the pow - er of \_ the dream. \_ The world u - nites in hope and peace, \_ pray that



it will al - ways be. It is the pow - er of \_ the dream \_ that brings us Feel the

Dm7

C/E

F

G

C

C/E

F/A

G/B

C

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (Bb) and the time signature is 4/4. The vocal line begins with a quarter rest followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

er of — the dream\_ that brings us here. The pow - er of the dream the faith in things un-seen. The

F

D7/F#

F/G

G

C

C/E

The second system continues the musical piece. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment features a mix of chords and moving lines.

cour - age to em-brace your fear. — No mat - ter where you are, to

F/A

G/B

C

F

F/G

G

C

The third system shows the vocal line with a quarter rest followed by eighth notes. The piano accompaniment continues with chords and moving lines.

reach for your own star, — to re - al - ize — the pow - er of — the dream, to

F

F/G

G

C

C/E

F/A

G/B

C

The fourth system features the vocal line with a quarter rest followed by eighth notes. The piano accompaniment includes a section with a 3/4 time signature.

re - al - ize — the pow - er of the dream. —

rall.

a tempo

rit.

The fifth system concludes the piece with the vocal line and piano accompaniment. It includes performance directions: 'rall.' (ritardando), 'a tempo', and 'rit.' (ritardando). The piano part ends with a double bar line and a repeat sign.






# ST. ELMO'S FIRE


(Man In Motion)

Originally Recorded by JOHN PARR  
from the Movie *St. Elmo's Fire*

Words by JOHN PARR  
Music by DAVID FOSTER

Moderate Rock, with a steady pulse



A  Dsus2/F#  E 




*mf*



3

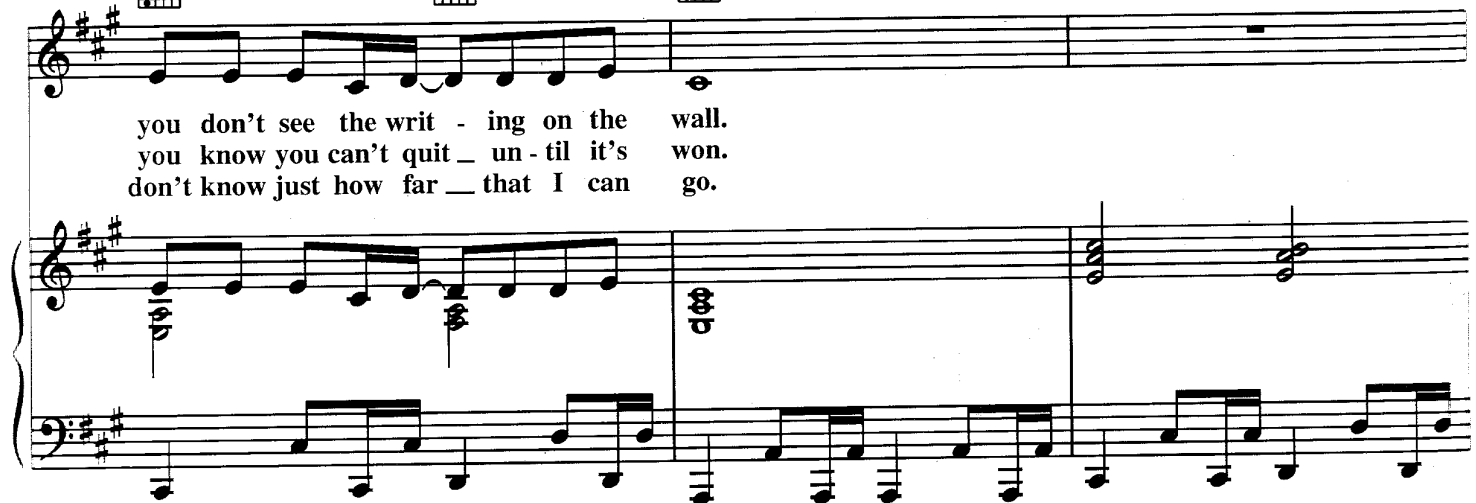
3

A  A 



Grow-in' up \_\_\_\_\_  
Play the game; \_\_\_\_\_  
Burn-ing up, \_\_\_\_\_

A/C#  D  A  A/C#  Esus/D 



you don't see the writ - ing on the wall.  
you know you can't quit \_ un - til it's won.  
don't know just how far \_ that I can go.

A A/C# D A

Pass-in' by; \_\_\_\_\_  
 Sol-dier of \_\_\_\_\_  
 Soon be home; \_\_\_\_\_

mov-in' straight a - head \_ you knew it all.  
 on - ly you can do \_ what must be done.  
 on - ly just a few \_ miles down the road.

F#m7 D

But may-be some - time \_ if you feel the pain, \_ you'll find you're  
 You know in some \_ ways \_ you're a lot like me. \_ You're just a  
 And I can make \_ it, \_ I know I can. \_ You broke the

1 F#m7 D E

all a - lone; \_\_\_\_\_  
 ev - ery - thing has changed. \_

2,3 F#m7 D E

pris - on - er, \_\_\_\_\_  
 boy in me, \_\_\_\_\_

and you're tryin' to break \_ free. \_  
 but you won't \_ break \_ the man. }

F# Bsus2 C#sus C#

I can see a new ho - ri - zon un - der - neath the blaz - ing sky.

F# B C#sus C#

I'll be where the ea - gle's fly - ing high - er and high - er.

F# Bsus2 C#sus C#

Gon - na be your man in mo - tion. All I need is a pair of wheels.

F# B C#sus C# D

To Coda

Take me where the fu - ture's ly - ing; St. El - mo's fire. —

Ddim7

C#7

A

D.S. al Coda  
(take 2nd ending)

First system of musical notation. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. Above the staff are three guitar chord diagrams: Ddim7, C#7, and A. Below the staff are two piano staves (treble and bass clefs) with musical notation including notes, rests, and slurs.

CODA

B

C#sus

C#

F#

Second system of musical notation, labeled 'CODA'. It features a treble clef staff with a key signature of three sharps. Above the staff are four guitar chord diagrams: B, C#sus (4fr), C#, and F#. Below the staff are two piano staves. The lyrics 'St. El - mo's fire. I can climb the high - est moun - tain,' are written under the treble staff. There are triplets of eighth notes in both the treble and bass piano staves.

Bsus2

C#sus

C#

F#

Third system of musical notation. It features a treble clef staff with a key signature of three sharps. Above the staff are four guitar chord diagrams: Bsus2 (7fr), C#sus (4fr), C#, and F#. Below the staff are two piano staves. The lyrics 'cross the wid - est sea. I can feel St. El - mo's fire' are written under the treble staff. There are triplets of eighth notes in both the treble and bass piano staves.

B

C#sus

C#

D

Ddim7

Fourth system of musical notation. It features a treble clef staff with a key signature of three sharps. Above the staff are five guitar chord diagrams: B, C#sus (4fr), C#, D, and Ddim7. Below the staff are two piano staves. The lyrics 'burn - ing in me, burn - ing in me,' are written under the treble staff. There are triplets of eighth notes in both the treble and bass piano staves. The system concludes with a double bar line and a final chord diagram.

Dsus2/F#



Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is marked in the vocal line.



Musical notation for the second system. The vocal line includes the lyrics "Just once in his life". The piano accompaniment continues with a similar rhythmic pattern. A triplet of eighth notes is marked in the vocal line.

Dsus2/F#



Musical notation for the third system. The vocal line includes the lyrics "a man has his time And my time is". The piano accompaniment features a consistent eighth-note bass line. A triplet of eighth notes is marked in the vocal line.

Dsus2/F#



Musical notation for the fourth system. The vocal line includes the lyrics "now; I'm com-in' a-live.". The piano accompaniment concludes with a final chord. A triplet of eighth notes is marked in the vocal line.

F# Bsus2 C#sus C#

I can hear the mu - sic play - in'; I can see the ban - ners fly.  
I can see a new ho - ri - zon un - der - neath the blaz - ing sky.

F# B C#sus C#

Feel like a vet a - gain. I hope I ain't high. ——— }  
I'll be where the ea - gle's fly - ing high - er and high - er. }

F# Bsus2 C#sus C#

Gon - na be your man in mo - tion. All I need is a pair of wheels.

F# B C#sus C#

Take me where the fu - ture's ly - ing; St. El - mo's fire. ———

# SAJÉ

Originally Recorded by  
DAVID FOSTER

By DAVID FOSTER

Flowing, somewhat freely

A D(add9)/F# E(add9)/G# C#m/E A(add9)/C# B/D#

E(add9) A

A D(add9)/F# E(add9)/G# C#m/E A(add9)/C# B/D# E(add9)

A5 8va

F#m9



Bm(add9)



First system of musical notation with treble and bass staves.

F#m9



8va

Second system of musical notation with treble and bass staves.

Bm(add9)



E/G#



Third system of musical notation with treble and bass staves.

A



Fourth system of musical notation with treble and bass staves.

D/F#



G



Fifth system of musical notation with treble and bass staves.



C E F

To Coda

E7sus E7 Amaj7 Dmaj9 E(add9) Amaj7

A(add9)/C# B/D# E(add9)/B A

L.H. R.H. A D/F# E/G#

A A(add9)/C# B/D# E(add9)

15  
55

L.H. R.H.

11

Detailed description: This system shows the beginning of a piece. It features a guitar part with a treble clef and a key signature of two sharps (F# and C#). A guitar chord diagram is shown above the staff. The piano accompaniment is in bass clef. The right hand (R.H.) has a melodic line with a slur, and the left hand (L.H.) has a bass line. A double bar line is present, with a '11' below it.

8va

D.S. al Coda

mf

\*

Detailed description: This system contains a section marked 'D.S. al Coda'. The piano part is in bass clef with a dynamic marking of 'mf'. The guitar part is in treble clef. A dashed line labeled '8va' indicates an octave shift. A double bar line is followed by an asterisk (\*).

CODA

F

Detailed description: This system is the Coda section. It features piano accompaniment in both treble and bass clefs. A guitar chord diagram for the F chord is shown above the staff. The key signature changes to one sharp (F#).

Bb/D

3fr

Eb

Detailed description: This system shows a transition in the guitar part. The first measure has a Bb/D chord diagram. The second measure has an Eb chord diagram with a '3fr' (3rd fret) marking. The piano accompaniment continues in both hands.

Bb/D

3fr

Cm


Detailed description: This system continues the guitar part with Bb/D and Cm chord diagrams. The Cm chord diagram is marked with '3fr'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.


Adim7






Bb/Ab

Detailed description: This system concludes the piece with Adim7 and Bb/Ab guitar chords. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

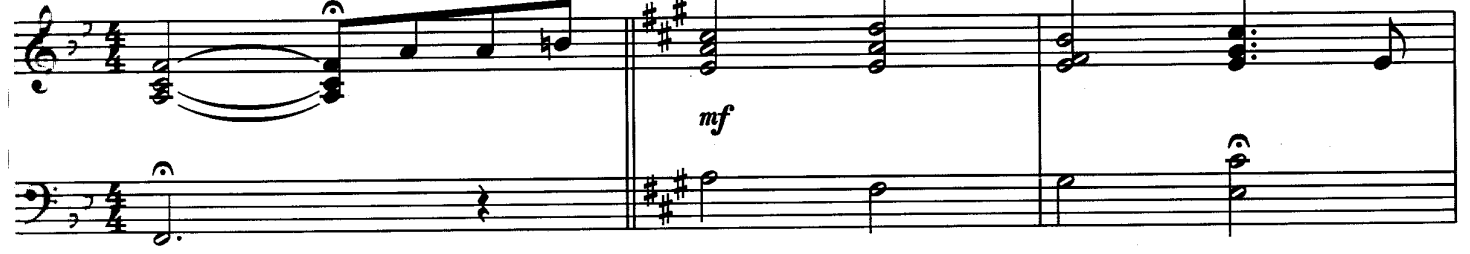
12





Gm7b5  Gb6  Fsus 




F  N.C. A  D(add9)/F#  E(add9)/G#  C#m/E  4fr

*mf*



A add9/C#  B/D#  4fr E(add9)  A 

*Svb* ----- ]









L.H. *R.H.*  D(add9)/F# 


12

\*



E add9/G#  C#m/E  4fr A(add9)/C#  B/D#  4fr E(add9)  A 

*Svb* ----- ]



# TALK TO YA LATER

Originally Recorded by  
THE TUBES

Words and Music by MICHAEL COTTEN, FEE WAYBILL, ROGER STEEN, CHARLES PRINCE  
VINCE WELNICK, RICH ANDERSON, BILL SPOONER, DAVID FOSTER and STEVE LUKATHER

Driving rock

A(add9)



I met...

A(add9)



B5



— her on the strip.  
Get out, It was an - oth - er lost week - end.  
I'm tell - ing you now.

A(add9)



The band \_ was too slick and the peo -  
Do you \_ catch my drift? What could be \_

B5

A(add9)

- ple were twist - ing. So, I asked \_\_\_ her for a date.

\_\_\_ plain-er than this.

\_\_\_ six months,  
Noth-ing more \_\_\_ to be said.

B5

She re-luc - tant-ly a-greed. Then we went \_

she has - n't \_\_\_ shut up once.  
Write me a \_\_\_ let - ter in - stead.

I've tried \_  
I don't mean \_

A(add9)

B5

\_\_\_ to my place and she nev - er did leave.




\_\_\_ to ex - plain.  
\_\_\_ to be cruel,

She's driv - ing \_\_\_ me in - sane.  
but I'm fin - ished with you.

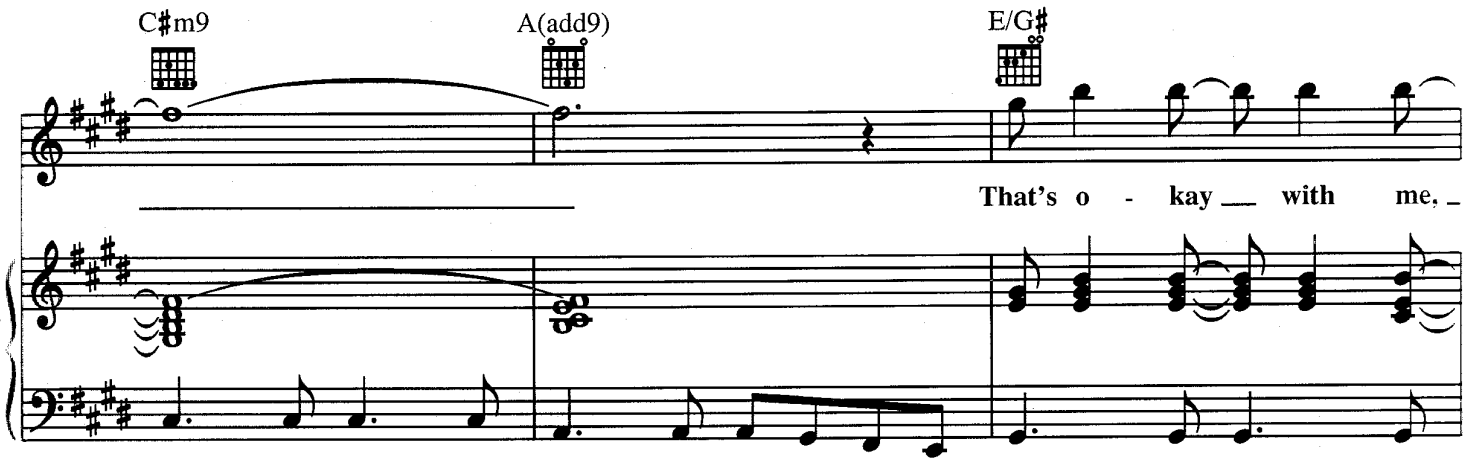
E/G#




A(add9)

She won't e - ven miss \_\_\_ me when she's gone..

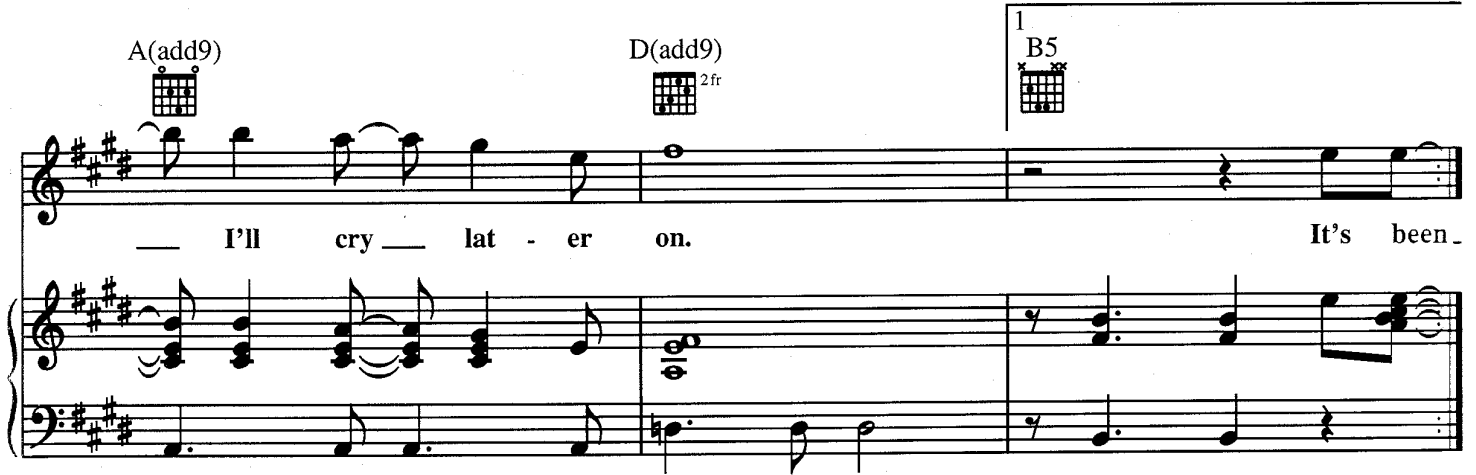
C#m9  A(add9)  E/G# 

That's o - kay \_ with me, \_



A(add9)  D(add9)  1 B5 

\_ I'll cry \_ lat - er on. It's been \_



2, 3 B5  E 

I'll talk to ya lat - er, don't wan - na



A  E 

hear it a - gain \_ to-night. I'll talk to ya lat -





er, just save it for an-oth-er guy. I'll



talk to ya lat-er, don't wan-na hear it a-gain to-night.



To Coda ⊕

I'll just see you a-round.

D.S. al Coda  
(take 2nd ending)

CODA ⊕



Ab7/C  
2fr

C#m B

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass clef staff contains a steady eighth-note bass line. The guitar part is indicated by a 2-fret diagram for Ab7/C and a C#m B diagram.

Gb7/Bb

C#m  
4fr

The second system continues the piece with a treble clef staff. The bass line remains consistent. The guitar part is indicated by a Gb7/Bb diagram and a C#m 4fr diagram.

Ab7/C  
2fr

C#m/B

The third system features a treble clef staff with a melodic line. The bass line continues. The guitar part is indicated by an Ab7/C 2fr diagram and a C#m/B diagram.

Gb7/Bb

A5  
5fr

The fourth system concludes the piece with a treble clef staff. The bass line continues. The guitar part is indicated by a Gb7/Bb diagram and an A5 5fr diagram.



Bsus



E



I'll 1., 3. talk to ya lat -

2. *Guitar solo*

A



- er, don't wan-na hear it a - gain - to-night. I'll

E



A



talk to ya lat - er just save - it for an-oth-er guy.

C#m



Bsus






E

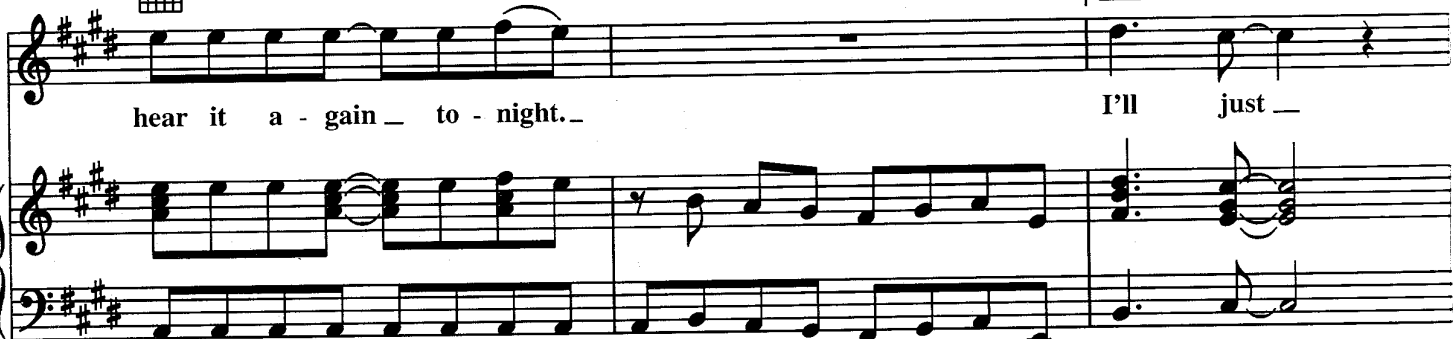





1. I'll talk to ya lat - er, don't wan-na

2. 3. *Guitar solo*

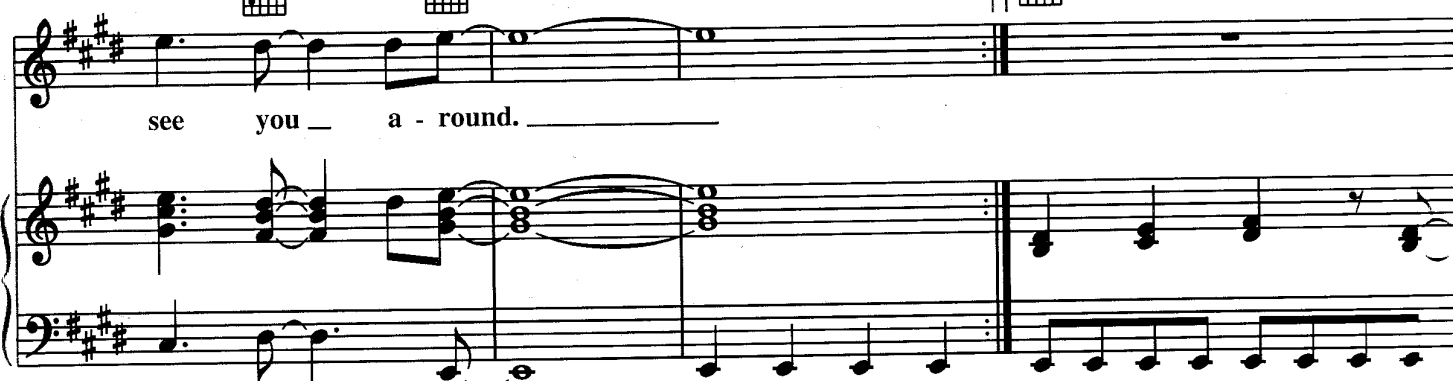
A  1 B  C#m 





hear it a - gain \_ to - night. \_ I'll just \_



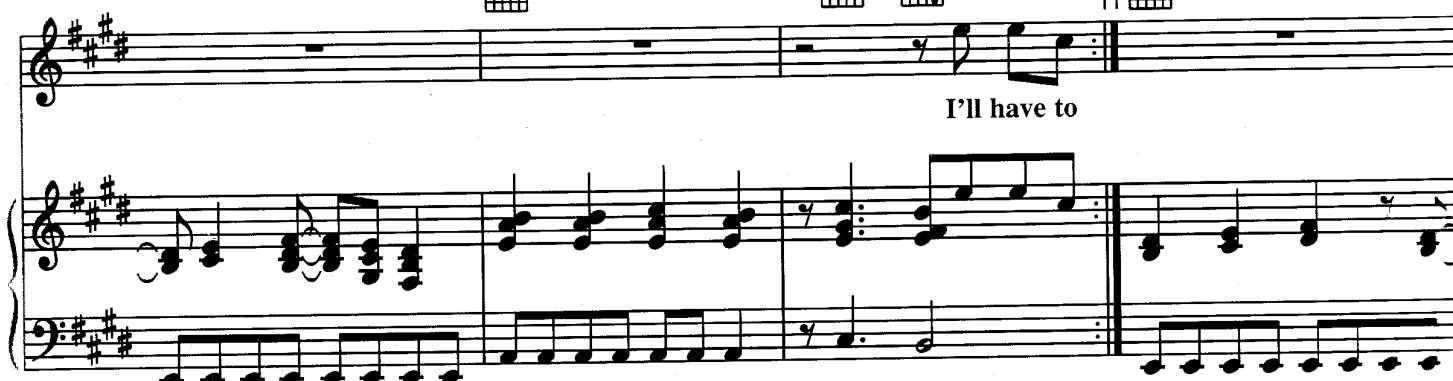
B/D#  4fr E  2 E 


see you \_ a - round. \_



A  C#m  4fr Bsus  2fr 3 E 

I'll have to



A  C#m  4fr Bsus  2fr E 



# TEARS ARE NOT ENOUGH

Originally Recorded by NORTHERN LIGHTS  
for the *We Are the World* Album

Words and Music by BRYAN ADAMS, JIM VALLANCE, RACHEL PAIEMENT,  
BOB ROCK, PAUL HYDE and DAVID FOSTER

Moderately, with feeling

Guitar chord diagrams: Bb, F, Gm7, F/A, Bb

The first system of music features a guitar part with a Bb chord diagram and a piano accompaniment starting with a mezzo-forte (mf) dynamic. The piano part consists of chords and a bass line in the left hand.

1. F | 2. F Bb

As ev - 'ry day— goes by—  
Seems like o - ver - night—

The second system shows a first and second ending for the guitar part. The vocal melody begins with the lyrics "As ev - 'ry day— goes by—".

The piano accompaniment continues with chords and a bass line, supporting the vocal melody.

Eb/Bb, F, F/Eb, Dm7, Gm7, F/A

we see the world in a dif - f'rent light—  
how can we close— our eyes—

The third system features guitar chord diagrams for Eb/Bb, F, F/Eb, Dm7, Gm7, and F/A. The vocal melody continues with the lyrics "we see the world in a dif - f'rent light—".

The piano accompaniment continues with chords and a bass line, supporting the vocal melody.

B $\flat$  Eb E $\flat$  F

un - til we o - pen up our hearts?  
Some - how our in - no - cence is lost.

F Db G $\flat$ /Db

How We can learn to share and  
we can look a way, 'cause

Ab Ab/G $\flat$  Fm7 B $\flat$ m7 Ab/C Db

show how much we care, right from the mo -  
ev - 'ry sin - gle day we've got to help

G $\flat$  1. G $\flat$ /Ab Ab

ment that we start.  
at an - y

2.  
 G $\flat$ /B $\flat$  x Ab 4fr. G $\flat$ /A $\flat$  x Ab 4fr. D $\flat$  4fr.

cost oh. We can bridge-

G $\flat$ /A $\flat$  x D $\flat$ /F G $\flat$   
 the dis - tance. On - ly we - can make - the dif - frence.

Fm7 B $\flat$ m7 E $\flat$ m7 A $\flat$ 7 4fr. D $\flat$  4fr.  
 Don't you know - that tears - are not - e - nough -

G $\flat$ /A $\flat$  x Ab 4fr. D $\flat$  4fr. G $\flat$ /A $\flat$  x  
 If we - can pull - to - geth - er,

D $\flat$ :F

G $\flat$

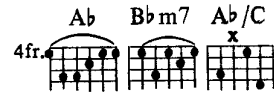
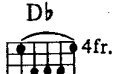
Fm $\flat$

B $\flat$ m $\flat$

E $\flat$ m $\flat$



we can change\_ the world\_ for - ev - er. Heav - en knows\_ that tears\_

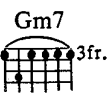


To Coda

\_ are not\_ e - nough... It's



up to me\_ and you\_ to make the dream\_ come true\_



It's time to take\_ our mes - sage ev - 'ry - where\_

Eb/F

F

Db

Gb



— you know.— C'est l'a — mour qui nous — ras — semble — d'i — ci a l'au—

Ab

Ab/Gb

Fm7

Bbm7

Ab/C

Db

Gb



tre bout — du monde. — Let's show them Can — a — da — still —

Gb/Ab

Ab

Gb/Ab

Ab



— cares. — Oh, you know — that we'll — be there. —

Coda

A

Bm7/E



And if we — should try, — to —

A C#  
x x 0

D  
0

Asus2 C#  
x 0 0

F#m7

geth - er, you — and I, — may - be we — could un - der - stand —

Bm7

E7  
0

A  
0

D/E

A  
0

— the rea - sons why. — If we take — (we take) — a stand.

Bm7/E

A/C#  
x 0

D  
0

Asus2/C#  
x 0 0

F#m7

— (a stand) — ev - 'ry wom - an, child, — and man, — we can make it work. — For

Bm7

E7  
0

A  
0

God sake — lend a hand. —

*D.S. ♪ (a tempo) and fade*

*rit.*



# THROUGH THE FIRE

Originally Recorded by  
 DEBRA KAHN

Words and Music by DAVID FOSTER,  
 CYNTHIA WEIL and TOM KEANE

Slowly

Abmaj9



Eb/D**b**



Db(add9)



C**b**maj7Db/E**b**



*mf*

With pedal

Abmaj9



Eb/D**b**



Db(add9)



Db/E**b**



Ab(add9)



C7#5(b9)



Fm7



E**b**m9



A**b**7



I look in your eyes and I can see you've loved so dan - g'rous -  
 I know you're a - fraid of what - you feel; you still need time - to

Dbmaj7



Cm7



Fm7



B**b**m7



B**b**m7/E**b**



Ab(add9)



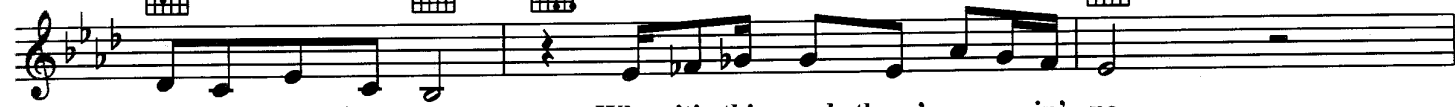
C7#5(b9)



ly. - You're not trust-in' your heart to an - y - one. - You tell me you're gon - na play - it  
 heal. - But I can help if you'll on - ly let me try. - You touched me and some-thing in - me



smart; we're through be - fore \_ we start. But I be - lieve \_ that we've  
knew what I could have \_ with you. Now I'm not read - y to



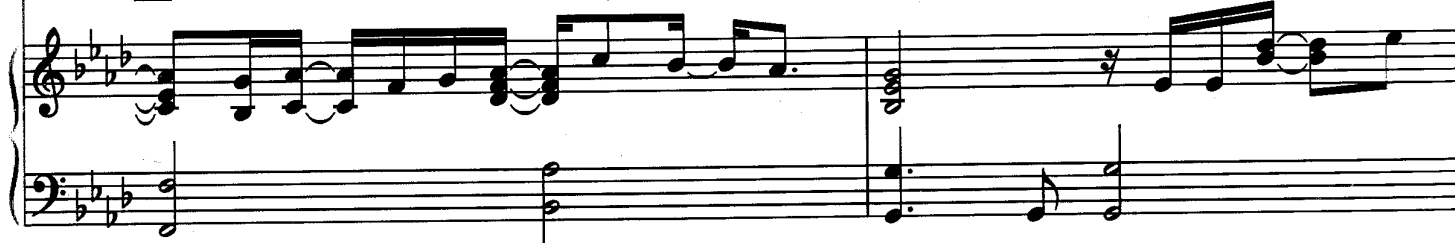
on - ly just be - gun. When it's this good, there's no say-in' no.  
kiss that dream good-bye. When it's this sweet, there's no say-in' no.



I want you so; I'm read - y to go; } Through the fire...  
I need you so; I'm read - y to go; }



to the lim - it, to \_ the wall for the chance \_ to



Ab

Cm7

Dbmaj7

Gm7

C7b9

Fm7

Bbm7



Musical staff with treble clef, key signature of three flats, and a melody line.

be with you;\_ I'd glad-ly risk \_ it all. Through the fire, \_ through what-ev - er come\_what

Piano accompaniment for the first system, showing left and right hand parts.

Eb/G

Ab

Cm7 Dbmaj7



Musical staff with treble clef, key signature of three flats, and a melody line.

may, for a chance \_ at lov - in' you, \_ I'd take it all \_ the

Piano accompaniment for the second system, showing left and right hand parts.

Gm7

C7#5

Dbmaj9

Dbmaj7/Eb



To Coda

Musical staff with treble clef, key signature of three flats, and a melody line.

way, right down to the wire, \_ e - ven through the fire..

Piano accompaniment for the third system, showing left and right hand parts.

1

Abmaj9

Eb/Db

Cbmaj7 Db/Eb

2

Ab



Musical staff with treble clef, key signature of three flats, and a melody line.

Piano accompaniment for the fourth system, showing left and right hand parts.

D<sup>9</sup>m7

A<sup>b</sup>maj7

D<sup>9</sup>m7

Instrumental solo

End solo

Cm7

Fm7

B<sup>b</sup>m7

Cm7

D<sup>b</sup>maj9

D<sup>b</sup>/E<sup>b</sup>

D.S. al Coda

Through the test of time;

through the fire.

CODA

D<sup>b</sup>maj9

D<sup>b</sup>maj7/E<sup>b</sup>

D<sup>b</sup>/E<sup>b</sup>

Fm7

B<sup>b</sup>m7

D<sup>b</sup>/E<sup>b</sup>

Fm7

e-ven through the fire.

Through the fire.

Repeat ad lib. and Fade

B<sup>b</sup>m7

D<sup>b</sup>/E<sup>b</sup>

Fm7

B<sup>b</sup>m7

D<sup>b</sup>/E<sup>b</sup>

Fm7

to the lim-it.

Through the fire,

to the lim-it.

Through the fire.

# VOICES THAT CARE

Originally Recorded by  
VOICES THAT CARE

Words by LINDA THOMPSON-JENNER  
Music by DAVID FOSTER and PETER CETERA

Moderately

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The piano part is marked "smoothly mp". The key signature has two flats (Bb and Eb) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

Eb
Abmaj7/C
Bb
G7sus4
G7
Cm
Cm/Bb

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

The second system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern while providing harmonic support for the vocal line.

A7(addBb)
Eb
Abmaj7/C
Bb
G7sus4
G7/B

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

The third system concludes the musical piece. The piano accompaniment ends with a final chord and a sustained note in the bass.

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

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

Fm7 Bb7sus4 Bb7 Eb Abmaj7/C Bb Bb/Ab


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

Gm7 Abmaj7/C Fm7 Bb7sus4 Bb7 Cm Cm/Bb

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

Ab6 Bb Eb Bb Cm Cm7 Fm

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



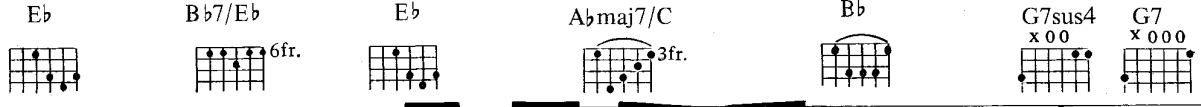
— are cry - ing out loud. —      And when you close your eyes —





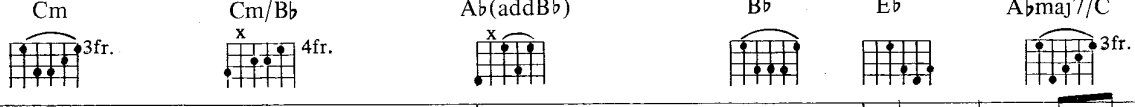
— to - night, feel in your heart\_ how our love\_ burns bright.



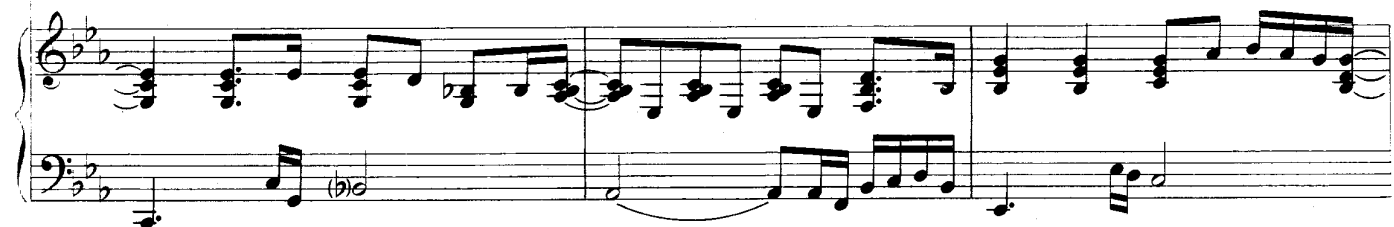


I'm not here to jus - ti - fy\_ the cause\_ or to count up all the loss, \_





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



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

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

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

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

Bb Bb/Ab Gm7 Abmaj7/C Fm7 Bb7

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

Cm7 Fm7 Ab6 Bb

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



Eb      Bb      Cm      Cm7      Fm      Eb

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

Bb      Eb      G7sus4      G7      Cm      Cm/Bb

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

Fm7      Bb7      Eb      Bb      Cm      Cm7      Fm      Eb

— how our love — burns bright. —

Bb      Eb      G7sus4      G7      Cm      Cm/Bb

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

Fm7      Bb7      Eb      Fm7      Bb7sus4      Bb7

— how our love\_ burns bright\_

Eb      Fm7      Bb7sus4      Bb7      Eb

Fm7      Abm(maj7) 4fr.      Abm6      Cm      Ab 4fr.

You are the voice, you are the\_

Bb7sus4      Bb7      Eb      Bb      Cm      Cm7      Fm

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

3 rit. a tempo

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

x00 x000 x000

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

Cm 3fr. E<sub>b</sub>/B<sub>b</sub> 1.2 Fm7 B<sub>b</sub>7 3. Fm7 B<sub>b</sub>7

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

E<sub>b</sub> Fm7 A<sub>b</sub>/B<sub>b</sub> G7/B<sub>b</sub> Cm 3fr. E<sub>b</sub>/B<sub>b</sub>

x 4fr. 000

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

Fm7 B<sub>b</sub>7sus4 B<sub>b</sub>7 E<sub>b</sub> A<sub>b</sub>/C E<sub>b</sub>/B<sub>b</sub> A<sub>b</sub>6 E<sub>b</sub>

— how our love burns bright.


rit.

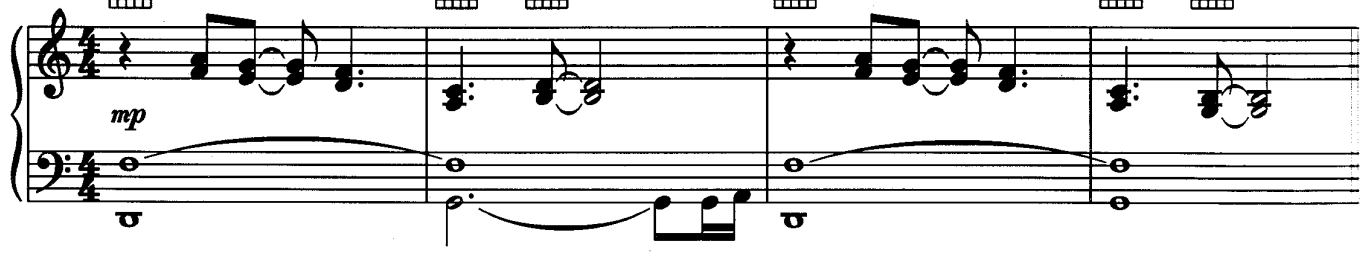
# WHAT ABOUT ME

Originally Recorded by KIM CARNES,  
JAMES INGRAM & KENNY ROGERS




Words and Music by DAVID FOSTER,  
KENNY ROGERS and RICHARD MARX

Slowly

Dm7 
 F/G 
 G7 
 Dm7 
 F/G 
 G7 




*mp*

Cmaj7 
 F(add9) 
 Cmaj7 

I see you here with me. — I've wait-ed all my — life —



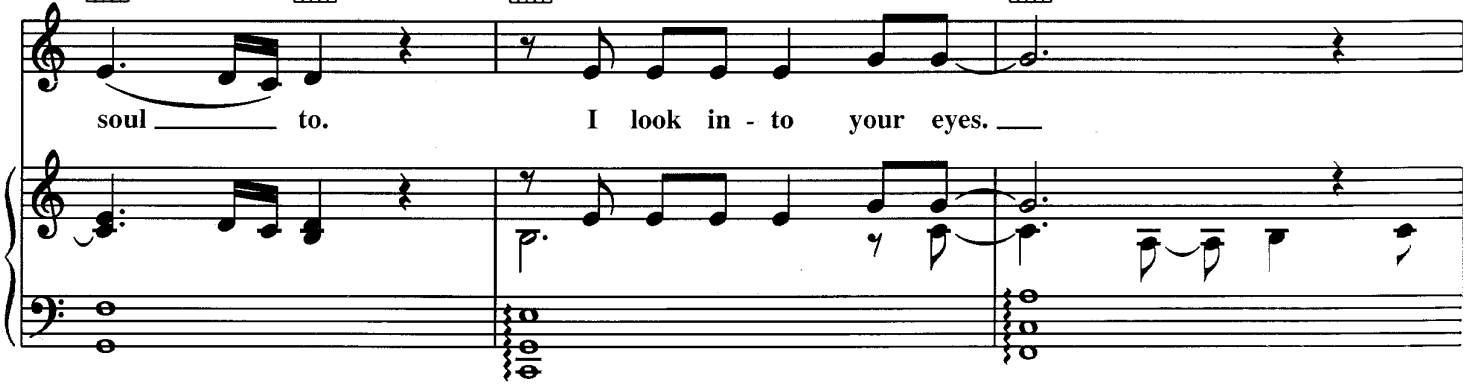
F(add9) 
 Em7 
 Am7 
 Dm7 

— for some-one like you, — some-one to give — my heart — and



F/G 
 G7 
 Cmaj7 
 F(add9) 

soul — to. I look in - to your eyes. —



Cmaj7

F(add9)

Em7

Am7

Your look for me was such a welcome surprise, I think at last

Dm7

F/G

G7

I've found the answer. But what a-bout

Dm7

F/G

G7

Cmaj7

me? (I'll always love you.) Oh, what a-bout me? (I'll always

Em/F

F

Bm7b5

E7sus

E7

need you.) You were my love before, but I need so much more of you.

Em7/A

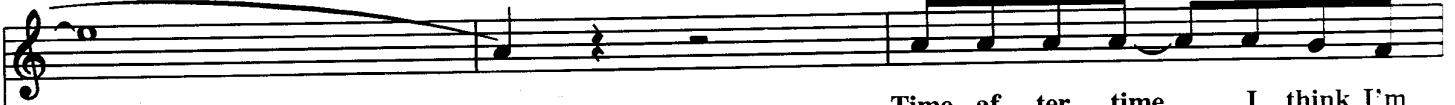
A7

Em7/A

A7

Dm7

F G



Time af - ter time — I think I'm



Cmaj7

Fmaj7

Bm7b5

E7sus



los - ing my mind, — or may - be this is what lov - ers must go —



through.

It nev - er en - tered my mind —



Cmaj7

Fmaj7

Bm7b5



— we could be wast - in' our time. —

What am I gon - na



E7 A B/A

do? What a-bout me?

A B/A A

Oh, what a-bout me?

F(add9) Cmaj7

No rea-son to pre-tend true love af-fairs don't have

F(add9) Em7 Am7

to come to an end the mo-ment we don't

Dm7



F/G



Cmaj7



— have all — the an - swers. I near - ly go in - sane —

F(add9)



Cmaj7



F(add9)



— each and ev - 'ry time I hear — you whis - per my name..

Em7



Am7



Dm7



F/G



G



— I feel the same — when I'm a - round — you. —

F/G



Dm7



F/G



G



But what a - bout — me? (I'll al - ways love you.) — what a - bout



Emaj7      Em/F      Fmaj7      Bm7b5

me? (I'll al - ways need you.) - This is so hard for me, - I want-ed

E7sus      E      Em7/A      A7      Em7/A      A7

so much to be with you. Oh,

Dm7      F/G      Cmaj7      Fmaj7      Bm7b5      E7sus

time af - ter time - I feel I'm los - ing my mind, - or may - be this is what lov - ers must go -

A      Dm7      F/G      Cmaj7      Fmaj7

through. It nev - er en - tered my mind - we could be wast - in' our -

Bm7sus

E7sus

E7

time. What am I gon - na do?

F#m7

A/B

Emaj7

Amaj7

D#m7b5

G#7

C#7sus

C#

B/C#

C#

Time af - ter time \_ I'm los-ing my mind, -

F#m7

A/B

Emaj7

Amaj7

D#m7b5

it nev - er en-tered my mind \_ we could be wast-ing our time. \_

G#7sus

G#7

C#

D#/C#

C#(add9)

What a-bout \_ me? \_

*rall.*

*Red.*

# WHO'S HOLDING DONNA NOW

Originally Recorded by  
 ELI DEBARGE

Words and Music by RANDY GOODRUM,  
 JAY GRAYDON and DAVID FOSTER

Moderately slow

C(add9) Em7 Am7 C(add9)

*mp*

Em7 Am7 C(add9) Em7 Am7

1. Some-times a love won't let go. —  
 2. (See additional lyrics)

Dm7 F/G C(add9)

Hard as I

Em7 Am7 Dm7 F/G A9/C#

try I know — it shows. —

Dm7



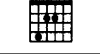
Em7



Am7



A9/C#



Ev - 'ry - bod - y's tell - ing me \_\_\_\_\_

Dm7



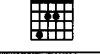
Em7



Am7



A9/C#



you'll be o - ver her e - ven - tual - ly. \_\_\_\_\_

Dm7



Dm7/C



Bm7b5



E7#5(#9)



But how am I sup - posed to feel so se - cure, \_\_\_\_\_

Am7



A9sus



A7



D(add9)<sup>2fr</sup>



D



when I keep won-d'r'in' who's hold - ing Don -

Dmaj7                      D                      Gmaj9

na now? — And I keep won - d'rin' who's heart — she's knock -

A/G                      Gmaj9                      Em7                      A7

- ing a - round. — There's noth - ing I would - n't do — to

Em7                      A7                      Dmaj7

be in his shoes — { some - how. — }  
right now. — }

F6                      A9sus                      A7                      Dmaj7                      D

And I keep won - d'rin' who's hold - ing Don -

Dmaj7                      D                      Gmaj9

na now. — And I keep won - d'rin' what mag - ic can —

A/G                      Gmaj9                      Em7                      A7                      Em7                      A7

— be found\_ to turn me back to the one — who's hold-ing Don - na now. —

Dmaj7                      1                      2,3                      D.S. ad lib. and Fade

F(add9)                      G7sus                      F(add9)                      A9sus                      A7

—                      And I keep

*Additional Lyrics*

2. The letter started with goodbye.  
 I've read it half a million times.  
 Tell me this is just a dream;  
 When I wake up she'll be here next to me.  
 Tell me it will be just the way it was.  
 Well, I keep...  
 (To Chorus:)

# WINTER GAMES

Originally Recorded by DAVID FOSTER  
for the 1988 Winter Olympic Games

By DAVID FOSTER

## Medium Fanfare

The first system of musical notation for 'Medium Fanfare' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music begins with a dynamic marking of *mf* (mezzo-forte). The melody in the upper staff features a series of chords and eighth notes, while the bass line provides a rhythmic accompaniment with eighth notes and chords. There are several accents (^) placed above the notes in both staves.

The second system of musical notation continues the piece. It maintains the same key signature and time signature. The melody in the upper staff continues with a mix of chords and eighth notes, and the bass line provides a steady accompaniment. Accents (^) are used throughout to emphasize certain notes.

The third system of musical notation shows further development of the fanfare. The upper staff features more complex chordal structures and eighth-note patterns. The bass line continues with a consistent rhythmic pattern. Accents (^) are placed above various notes to add emphasis.

The fourth system of musical notation concludes the piece. It features a final sequence of chords and eighth notes in both the upper and lower staves. The piece ends with a final chord in the upper staff and a sustained note in the bass staff. Accents (^) are used to highlight the final notes.

First system of a piano score. The right hand features a melodic line with eighth notes and chords, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4. The system concludes with a double bar line.

Second system of the piano score. The right hand continues with a melodic line, and the left hand features a more active accompaniment with eighth notes. The system concludes with a double bar line.

Third system of the piano score. The right hand has a melodic line with some chromatic movement, and the left hand continues with eighth-note accompaniment. The system concludes with a double bar line.

Fourth system of the piano score. The right hand features a melodic line with eighth notes and chords, and the left hand continues with eighth-note accompaniment. The system concludes with a double bar line.

Fifth system of the piano score. The right hand has a melodic line with eighth notes and chords, and the left hand continues with eighth-note accompaniment. The system concludes with a double bar line.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a complex texture with many beamed eighth and sixteenth notes in both staves, and some chords in the treble staff.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature. The bass line continues with rhythmic patterns, while the treble staff has more intricate melodic and harmonic lines.

Third system of musical notation, featuring a first ending (1.) and a second ending (2.). The first ending leads back to an earlier section, while the second ending concludes the piece. The notation includes various ornaments and dynamic markings.

Fourth system of musical notation, showing a change in time signature from 4/4 to 2/4. The music continues with similar textures and rhythmic patterns.

Fifth system of musical notation, showing further time signature changes from 2/4 to 3/4 and finally back to 4/4. The piece concludes with a final cadence in 4/4 time.

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

Second system of musical notation, continuing the piece. It includes a key signature change to two flats and a time signature change to 2/4. The treble staff features a more complex rhythmic pattern with sixteenth notes, and the bass staff continues with a steady accompaniment.

Third system of musical notation, marked with a forte dynamic (f) and an accent (^). The treble staff uses a block chord style with dotted rhythms, and the bass staff features a rhythmic pattern of eighth notes with accents.

To Coda ◻

Fourth system of musical notation, continuing the block chord texture in the treble staff and the eighth-note accompaniment in the bass staff. The system concludes with a Coda symbol.

Fifth system of musical notation, featuring a final melodic phrase in the treble staff and a concluding bass line. The system ends with a double bar line.

First system of musical notation. The treble clef staff features a complex melodic line with many beamed eighth and sixteenth notes, some with slurs. The bass clef staff provides a steady accompaniment with quarter and eighth notes.

Second system of musical notation. The treble clef staff includes two triplet markings over groups of three notes. The bass clef staff also features a triplet marking over three notes.

Third system of musical notation. The treble clef staff shows a series of chords and melodic fragments. The bass clef staff continues the accompaniment with a mix of quarter and eighth notes.

Fourth system of musical notation. The treble clef staff contains several chords and melodic lines. The bass clef staff features a more active accompaniment with eighth and sixteenth notes.

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


Second system of musical notation. The treble clef staff has a melodic line with some rests and a fermata over a note. The bass clef staff has a line with a few notes and rests, also featuring a fermata.

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

Fourth system of musical notation. The treble clef staff shows chords and melodic lines. The bass clef staff has a line with eighth notes and quarter notes, ending with a fermata.

The first system of music consists of two staves. The treble staff contains a continuous eighth-note melody. The bass staff provides a simple harmonic accompaniment with quarter notes.

The second system continues the musical material from the first system, maintaining the same melodic and harmonic patterns.

*D.S. al Coda* 

This section is marked *D.S. al Coda* and features a change in time signature to 2/4. It consists of two staves with a simple harmonic structure.

 *Coda*

The *Coda* section is marked with a Coda symbol and consists of two staves. It features a more complex harmonic texture with chords and moving lines in both hands.

The final system of music includes the instruction *pp rit.* (pianissimo, ritardando). It concludes with a double bar line and a repeat sign.

# YOU'LL SEE

Originally Recorded by  
MADONNA

Words and Music by DAVID FOSTER  
and MADONNA

Moderately, not too fast

Em

*mf*

You think that I \_\_\_ can't live \_\_\_ with-out your love, \_\_\_ you'll see. \_

D

You think I can't \_ go on \_\_\_ an - oth - er day. \_

Em Am7 D/A B7

You think I \_\_\_ have noth-ing \_\_\_ with-out \_ you by \_

Em D/C

— my side. — You'll see, — some - how, — some - way. —

Cmaj9 Em

— You

Em D Em

think that I — can nev - er laugh a - gain, — you'll see. —  
 think that you — are strong, — but you are weak, — you'll see. —

D

— You think that you've — de - stroyed — my faith in love. —  
 — It takes more strength. to cry, — ad - mit de - feat. —

Em Am7 D/A

You think af - ter all you've done \_ I'll  
I have\_ truth on my side. \_

B7 Em

nev - er find \_ my way \_ back home. \_ } You'll see, \_ some - how. \_  
You on - ly have \_ de - ceit. \_ }

D/C Cmaj9 Em

\_ some - day. \_ All by \_ my -

Am7 D D/G G

self, I don't \_ need an - y - one \_ at all. \_



C F#7 B

I know I'll sur - vive. I know I'll stay a - live.

Em Am7 D

All on my own, I don't need  
I'll stand on my own. I won't need

D/G G C F#7

an - y - one. This time it will be mine, no one can  
an - y - one.

B Em

take it from me, you'll see.

1

First system of musical notation. The vocal line (treble clef) has a whole rest followed by a quarter note G4 with the lyrics "You". The piano accompaniment (grand staff) features a steady eighth-note bass line and a treble line with chords and eighth notes.

2

Em/D

D

Em

Second system of musical notation. The vocal line has a whole rest followed by a quarter note G4 with the lyrics "You'll see." and another whole rest followed by a quarter note G4 with the lyrics "You'll see.". The piano accompaniment continues with a similar rhythmic pattern.

D

C

D

Em

D

C

D

Third system of musical notation. The vocal line has a whole rest followed by a quarter note G4 with the lyrics "You'll see," and another whole rest followed by a quarter note G4 with the lyrics "mmm.". The piano accompaniment continues.

Repeat and Fade

Em

D

C

D

Em

D

C

D

Fourth system of musical notation. The vocal line has a whole rest followed by a quarter note G4 with the lyrics "Mmm.". The piano accompaniment concludes with a final chord and a repeat sign.

# YOU'RE THE INSPIRATION

Originally Recorded by  
CHICAGO

Words and Music by PETER CETERA  
and DAVID FOSTER

## Slow Rock

**G** **C** **D** **G**

*mp*

*With pedal*

**C(add9)** **D** **Bb**

**Dm7** **Gm7** **Gm7/F**

**Eb** **F/Eb** **Bb**

*f* *dim.* *mp*

*3fr* *3fr*

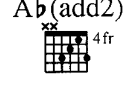
You know our love was meant to be.  
(See additional lyrics)

the kind of love that lasts for -

ev - er. And I want you here with



me from to - night un - til the end.



of time. You should know eve - ry - where I go;



al - ways on my mind, in my heart, in my soul, ba - by.

*cresc.*



You're the mean - ing of my life, you're the in - spi - ra - tion.

*f*

D D/F# G D/A A

You bring feel - ing to my life, — you're the in - spi - ra - tion.

F C/F Bb/F Bbm/F

Wan-na have you near me, I wan-na have you near me say - ing —

F/C Bb/C C F(no3rd)/Eb F(no3rd)

no one needs you more than I — need you.

Bb Eb F F/C Bb/C C9

And I no one needs you more than

B♭ C

A C#

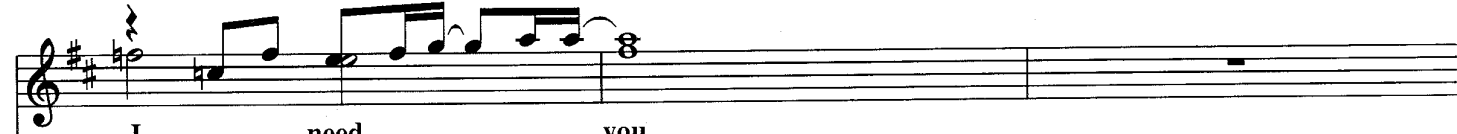
D

D.F

G

F#

A



I need you.  
(no one needs you more than I. —)



D

D/F#

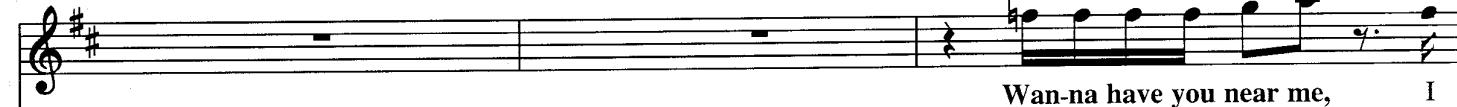
G

D/A

A

F

C/F



Wan-na have you near me, I

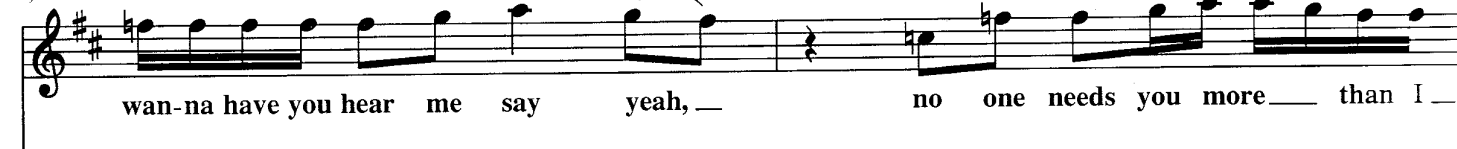


B♭/F

B♭m/F

F/C

B♭/C



wan-na have you hear me say yeah, — no one needs you more — than I —



C

A/C#

E

E/G#

A

E/B

B



— need\_ you. You're the mean - ing of my life, — you're the in - spi - ra - tion.



E C#m A E/G# F#m9 B  
 You bring feel - ing to my life, — you're the in - spi - ra - tion. When you

E E/B A E/B B  
 love some - bod - y; till the end — of time; when you

E C#m7 A E/G# F#m7 B Repeat ad lib. and Fade  
 love some - bod - y; al - ways on — my mind. no one needs — you more than I. When you

*Additional Lyrics*

2. And I know (yes, I know)  
 That it's plain to see  
 We're so in love when we're together.  
 Now I know (now I know)  
 That I need you here with me  
 From tonight until the end of time.  
 You should know everywhere I go;  
 Always on my mind, you're in my heart, in my soul.  
 (To Chorus:)



*The Best of*  
**DAVID FOSTER**

- After the Love Has Gone • Best of Me
- The Colour of My Love • Forever
- Glory of Love • Got to Be Real
- Hard to Say I'm Sorry
- Heart to Heart • I Have Nothing
- Look What You've Done to Me
- Love Theme from St. Elmo's Fire
- Mornin' • My Grown-Up Christmas List
- The Only One • The Power of the Dream
- Sajé • St. Elmo's Fire (Man in Motion)
- Talk to Ya Later • Tears Are Not Enough
- Through the Fire • Voices That Care
- What About Me • Who's Holding Donna Now
- Winter Games • You'll See
- You're the Inspiration

