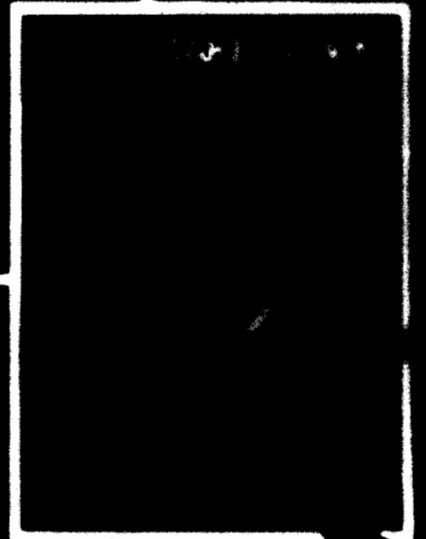
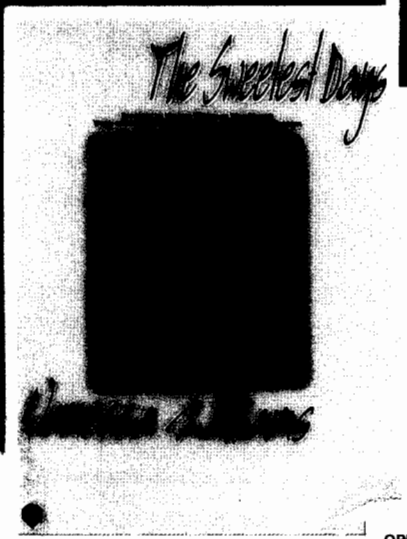
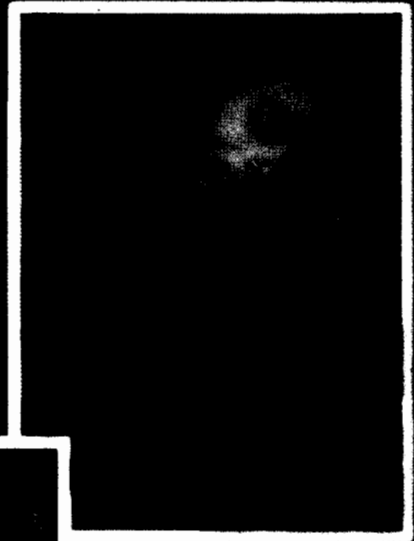
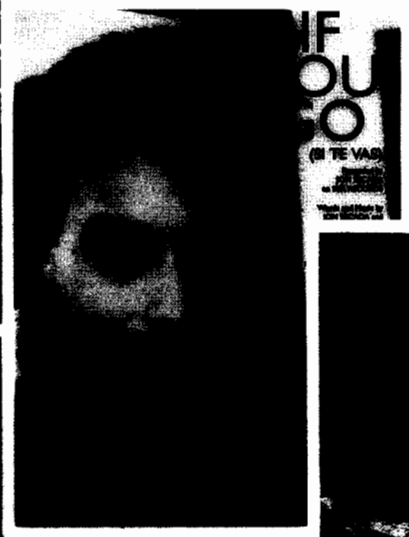


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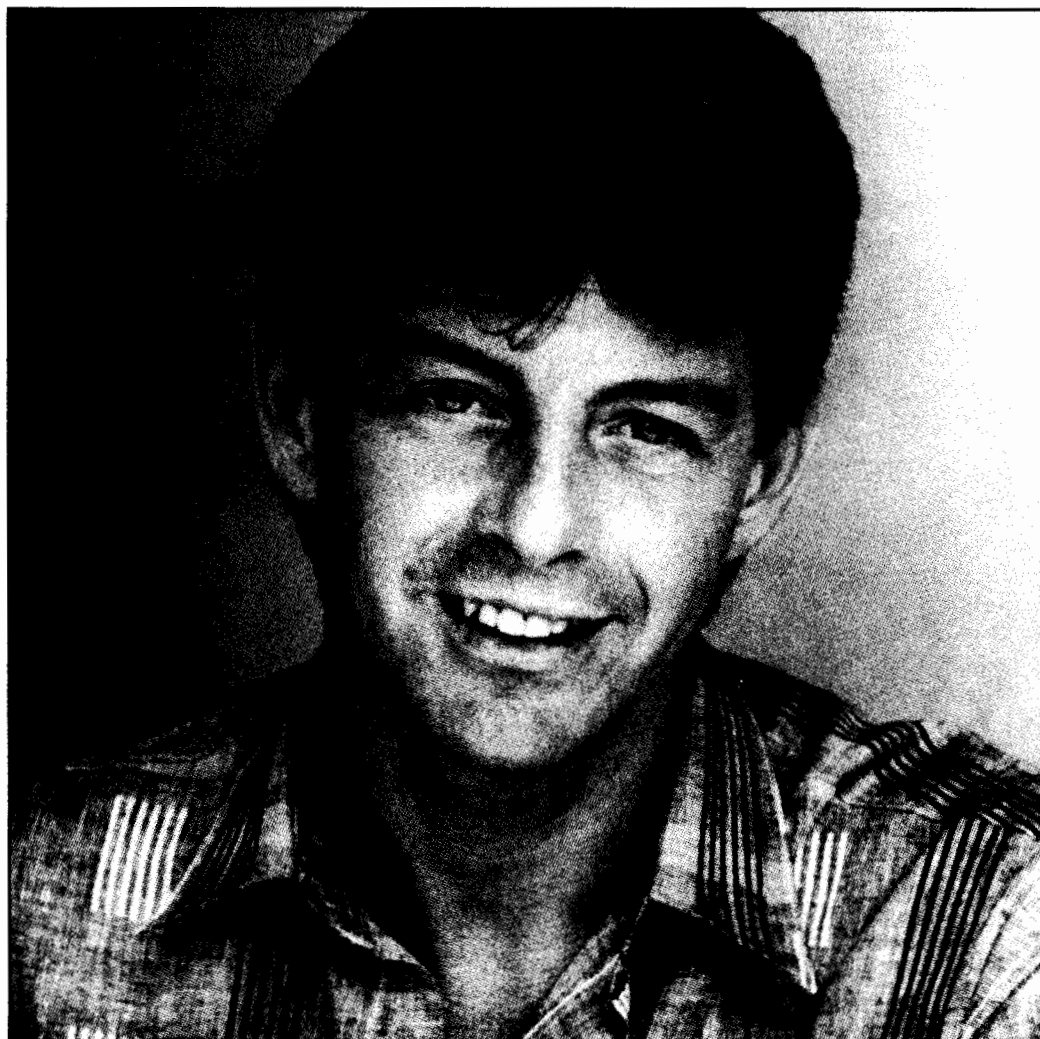


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Foreword



Dan Coates

One of today's foremost personalities in the field of printed music, Dan Coates has been providing teachers and professional musicians with quality piano material since 1975. Equally adept in arranging for beginners or accomplished musicians, his Big Note, Easy Piano and Professional Touch arrangements have made a significant contribution to the industry.

Born in Syracuse, New York, Dan began to play piano at age four. By the time he was 15, he'd won a New York State competition for music composers. After high school graduation, he toured the United States, Canada and Europe as an arranger and pianist with the world-famous group "Up With People."

Dan settled in Miami, Florida, where he studied piano with Ivan Davis at the University of Miami while playing professionally throughout southern Florida. To date, his performance credits include appearances on "Murphy Brown," "My Sister Sam" and at the Opening Ceremonies of the 1984 Summer Olympics in Los Angeles. Dan has also accompanied such artists as Dusty Springfield and Charlotte Rae.

In 1982, Dan began his association with Warner Bros. Publications - an association which has produced more than 400 Dan Coates books and sheets. Throughout the year he conducts piano workshops nationwide, during which he demonstrates his popular arrangements.



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ON BENDED KNEE

boys 2 man

Words and Music by
 JAMES HARRIS III and TERRY LEWIS
 Arranged by DAN COATES

Slowly ♩ = 60

Chords: E^b 5 1, F 5 3, Gm⁷, Dm⁷, Cm⁷ 3 1, E^b/F

p
 (with pedal)

Chords: E^b 2 1, F, Gm⁷ 5, Dm⁷, Cm⁷ 3 1, E^b/F, B^bsus⁴ 5 2 1, B^b 2 1

mp

Chords: F, Fmaj⁷

mp 1. Dar - lin', I, I can't ex - plain. Where did we

Chords: F⁷ 5 1, B^bmaj⁷ 3 1, Gm/C

lose our way? Girl, it's driv - in' me in - sane. And I

F

Fmaj⁷

know I just need one more chance to

prove my love to you.

If you

F⁷

B^bmaj⁷

B^b/C

come back to me,
cresc.

I'll guar- an - tee that I'll

nev er let you go.

Can we

♩

F

Cm⁷

F

B^bmaj⁷

B^b/C

F

Cm⁷

F

go back to the days our love was
mf

strong?

Can you

tell me how a per - fect love goes

B^bmaj⁷

B^b/C

F

Cm

E^b/F

wrong?

Can some - bod - y

tell me how to get things back the

Dm Dm/C B^b maj⁷ Gm⁷ A⁷

swal - low my pride, say "I'm sor - ry", stop point - ing fin - gers, the blame is on me. I

mf

Dm Dm/C B^b maj⁷ Gm⁷ A⁷

want a new life and I want it with you. If you feel — the same, don't ev - er let it

Dm Dm/C# Dm/C Bm⁷(^b5)

go. You got - ta be - lieve in the spi - rit of love. It will heal — all things, we won't hurt an - y - more.

B^b F/A Dm Gm⁷ B^b maj⁷/C

No, I don't be - lieve our love's ter - mi - nal. I'm down on my knees, beg - ging you please. Can we

D.S. al Coda

Coda

Cm⁷ E^b/F E^b F Gm⁷ Dm⁷

mp I'll nev - er walk a - gain. Un- til you come back to

Cm⁷ E^b/F B^bsus⁴ B^b

me, I'm down on bend- ed knee.

rit. *p*

Verse 2:
 So many nights I dream of you,
 Holding my pillow tight.
 I know I don't need to be alone.
 When I open my eyes
 To face reality,
 Every moment without you
 Seems like eternity.
 I'm begging you, begging you, come back to me.
 (To Chorus:)

B^bmaj7 *E^b7* *Am7* *Dm7* *Gm7* *B^b/C*

way they used to be? Oh God, give me the rea-son, I'm down on bend-ed

E^b *F* *Gm7* *Dm7* *To Coda* *Cm7* *E^b/F*

knee. *mp* I'll nev-er walk a-

E^b *F* *Gm7* *Dm7* *Cm7* *E^b/F* 1. *B^bsus4* *B^b*

gain. Un-til you come back to me, I'm down on bend-ed knee.

2. *B^bsus4* *B^b* *F* *Fmaj7*

knee. *mp*

F7 *B^bmaj7* *B^b/C*

cresc. I'm gon-na

MENTAL PICTURE

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

Moderately slow ♩ = 84

5 G A 4 Bm Em⁷ A/B

mp

G A 1 Gmaj⁷ A 4 Bm 5

1. I've been a - void - ing things I'm miss - ing. Then you

mf

Em⁷ A/B Gmaj⁷ A G A

5 1

came in - to my life a brand new flow - er. — Ba - by, —

Bm Em⁷ A/B Gmaj⁷ A 1

a re - mind - er of what hap - pi - ness is like — on the

Gmaj⁷

A

G

A

G

A

oth - er side. — (Why can't I feel? —) Say - ing my blind side. —

Chorus:

G

D

And if a men - tal pic - ture's all I

(with pedal)

Bm⁷

C

got — to go — on, for a while or more, — girl, you

G

A

know — I'll al - ways think — of you, think — of you. And if a

⁴/₂ D

Bm⁷

men - tal pic - ture's all I got — to go —

on, I know you're a picture to re-mem

ber. And if a

To Coda

1. 2. D.S. al Coda

Coda

And if a

mp rit. p

Verse 2:
 Time was of the essence,
 And as usual the day turns into minutes.
 Sharing love and tenderness,
 That's the nerve you struck in me that sent a signal.
 To the other side,
 (Girl, I don't know)
 Saying my blind side.
 And if a ... (To Chorus:)

COME TO MY WINDOW

Lyrics and Music by
MELISSA ETHERIDGE
Arranged by DAN COATES

Moderately slow ♩ = 76

G C Am D G C Am D

mf Come to my win - dow. — Crawl in - side, wait by the light — of the

G C Am D

moon. Come to my win - dow, — I'll be home soon.

Faster ♩ = 92

C G D C G D

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

C G D

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

C G D

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

C G D

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

C G D

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

Em C D

reach you. Just to reach you. Oh, to

Em C D

reach you, oh.

COME TO MY WINDOW

Lyrics and Music by
MELISSA ETHERIDGE
Arranged by DAN COATES

Moderately slow ♩ = 76

G C Am D G C Am D

mf Come to my win - dow. — Crawl in - side, wait by the light — of the moon. Come to my win - dow, — I'll be home soon.

Faster ♩ = 92

C G D C G D

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

G C Am D G C

f Come to my win - dow. Crawl in - side,

Detailed description: This system contains the first two measures of the piece. The treble clef staff has a key signature of one sharp (F#) and a common time signature. Chords G, C, Am, D, G, and C are indicated above the staff. Fingerings are shown with numbers 1-5. The bass clef staff provides a simple accompaniment. The lyrics 'Come to my win - dow.' and 'Crawl in - side,' are written below the treble staff.

Am D G C Am C/D *To Coda* ⊕

wait by the light of the moon. — Come to my win - dow, I'll — be home

Detailed description: This system contains the next two measures. Chords Am, D, G, C, Am, and C/D are indicated above the staff. The lyrics 'wait by the light of the moon. — Come to my win - dow, I'll — be home' are written below the treble staff. The system ends with a 'To Coda' symbol.

G C G/B 1. Am⁷ Dsus⁴ D 2. Am⁷ D

soon. —

Detailed description: This system contains the next two measures. Chords G, C, G/B, Am⁷, Dsus⁴, D, Am⁷, and D are indicated above the staff. The lyrics 'soon. —' are written below the treble staff. A first ending bracket covers the Am⁷ Dsus⁴ D section, and a second ending bracket covers the Am⁷ D section.

Em C

mf I don't care — what — they think. I don't care — what —

Detailed description: This system contains the final two measures. Chords Em and C are indicated above the staff. The lyrics 'I don't care — what — they think. I don't care — what —' are written below the treble staff. The system ends with a fermata over the final chord.

— they say. —

Am

What do they know a - bout this love, —

D

an - y - way? —

G C G/B

D.S. al Coda

Am⁷ D⁷ G C G/B Am⁷ D⁷

cresc.

Coda

G C G/B Am⁷ D⁷ G

soon. — I'll be home, I'll be home, I'm com - in' home. —

mp

rit.

Verse 2:

Keeping my eyes open, I cannot afford to sleep.
 Giving away promises I know that I can't keep.
 Nothing fills the blackness that has seeped into my chest.
 I need you in my blood, I am forsaking all the rest.
 Just to reach you,
 Just to reach you.
 Oh, to reach you. (To Chorus:)

HOLD ME, THRILL ME, KISS ME

Words and Music by
HARRY NOBLE
Arranged by DAN COATES

Moderately slow $\text{♩} = 76$

mf

C Am Dm G⁷

Hold me, — hold me, — nev - er let me go un - til you've
Thrill me, — thrill me, — walk me down the lane where shad - ows

C Am⁷ Fmaj⁷ Bm⁷(^b5) E⁷

told me, — told me — what I want to know and then just
will be, — will be — hid - ing lov - ers just the same as

Am C/G Fmaj⁷ F/G

hold me, — hold me. — Make me tell you I'm in love with
we'll be, — we'll be — when you make me tell you I love

1. C Am Dm⁷ G⁷

you.

2.
C Fm/C C Cdim

1

you. ————— They

Dm G7 Cmaj7 C6

2

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

mp

1 3 4

Dm G7 Cmaj7 C6

4

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

5 3 4

F#dim B7 Em A7sus4 A7

5 3 1 2 4

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

1 2 4

Am⁷ D⁷ G⁷

5 5 5 4

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

cresc.

1 2 1 1 4

C Am Dm G⁷

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

mf

2 1 3 2

C Am⁷ Fmaj⁷ Bm⁷(^b5) E⁷

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

3

Am C/G F F/G

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

cresc.

2 1 3 1 3 1

C 5 Am Dm G7 4 1

you. *f* Nev er, nev - er, nev - er let me

1 1 3 2

C Am Dm G7

go. Nev - er, nev - er, nev - er let me

C Am Dm G7

go. Nev - er, nev - er, nev - er let me *rit.*

1

C Fm C

go. *mf a tempo*

4 2 1 5

HOUSE OF LOVE

Words and Music by
 GREG BARNHILL, KENNY GREENBERG
 and WALLY WILSON
 Arranged by DAN COATES

Moderate rock beat

The musical score is written for piano and voice in the key of D major (two sharps) and 4/4 time. It begins with a piano introduction of three measures: D, F#m, and Gmaj7. The piano part features a steady bass line with eighth notes and chords in the right hand. The vocal line starts in the second measure with the lyrics 'Well, I bet you an - y a - mount of'. The chorus begins with 'bet you an - y a - mount of' and continues with 'mon - ey he'll be com - ing back to you. Ooh, I know there ain't no doubt a -'. The score includes various chords such as C7, D, F#m, Gmaj7, and Gmaj7/A, along with fingerings and dynamics like *mf*.

D F#m Gmaj7

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

C7 D F#m7

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

Gmaj7 A Verse: Bm

1. You've been up all night

mp

A Bm A

think - in' it was o - ver. He's been out of sight, at least for the mo - ment.

G A

But when some - thing this strong — gets a hold on you, the odds are

Em⁷ Em⁷/A 3 1 1.2. A⁷ 3 1

nine - ty nine to one it's got a hold on — him, too. Well, I

3. A⁷ D F#m 2 1

Well, I bet you an - y a - mount of mon - ey he'll be com - in'

Gmaj⁷ C⁷ D

back to you. — Ooh, I know there ain't no doubt a - bout it, some - times life is

F#m 2 Gmaj7 1. C7 3

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

2. C7 D F#m

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

Gmaj7 C7 D

rit. mp

1 3 1

Verse 2:

Now, when the house is dark and you're all alone inside,
 You've gotta listen to your heart, put away your foolish pride.
 Though the storm is breakin' and thunder shakes the walls,
 There with a firm foundation ain't it never, never, never gonna fall.
 (To Chorus:)

Verse 3:

Though the storm is breakin' and thunder shakes the walls,
 There with a firm foundation ain't it never, never, never gonna fall.
 (To Chorus:)

IF YOU GO

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

Steady rock tempo

Piano introduction in 4/4 time. The right hand features a melodic line with fingerings 5, 2, 1, 3, 4, 2, 1. The left hand plays a simple bass line. Dynamics range from *p* to *cresc.*

Am⁷ Verse: F G

1. Tak - ing a day at a time,

Musical notation for the first line of the verse. The right hand has a treble clef and the left hand has a bass clef. Chords are Am⁷, F, and G. The lyrics are "1. Tak - ing a day at a time,".

Am⁷ F

deal - ing with feel - ings I

Musical notation for the second line of the verse. The right hand has a treble clef and the left hand has a bass clef. Chords are Am⁷ and F. The lyrics are "deal - ing with feel - ings I".

G Am

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

Musical notation for the third line of the verse. The right hand has a treble clef and the left hand has a bass clef. Chords are G and Am. The lyrics are "don't wan - na hide. Learn - ing to love.".

F G 4 1

as I go, ba - by,

Am⁷ F G

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

mf Fmaj⁷ G

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

Fmaj⁷ G 1 F 5 1

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

G Fmaj⁷ G 5 1 Chorus:

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

cresc. *f*

G 4 1 Dm 5 3

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

Am G/B C Am

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

To Coda ⊕ 1. 2. D.S. al Coda

B^bmaj⁷ Fmaj⁷ G Fmaj⁷ G

you.

⊕ Coda

Fmaj⁷ G F G C

cresc. sfz

Verse 2:
 Sorry if you felt misled
 But I know what I feel, I know what I said, baby.
 God, I hope you believe, believe in all that we can be,
 The future in us together in love.
 You're the reason I'm strong.
 Don't you think I don't know
 This is where I belong?
 Give me the time to say that you're mine
 To say that you're mine.
 (To Chorus:)

ALWAYS AND FOREVER

Words and Music by
 ROD TEMPERTON
 Arranged by DAN COATES

Slowly ♩. = 50

mp

(with pedal)

3
1

5
1

Detailed description: This block shows the piano introduction. It consists of two staves in 12/8 time. The right hand starts with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a quarter note (B4), and finally a quarter note (A4). The left hand plays a descending eighth-note line: G3, F3, E3, D3, C3, B2, A2, G2. The dynamic is marked 'mp' and there is a '(with pedal)' instruction. A hairpin crescendo is shown over the first two measures.

F Dm7

1. Al - ways and for - ev - er, ——— each mo - ment with you
 2. There'll al - ways be sun - shine ——— when I look at you.

5 1 2

Detailed description: This block contains the first line of the song. The right hand has a melody starting on F4, moving to G4, A4, B4, and then a dotted quarter note on C5. The left hand has a bass line starting on G2, moving to F2, E2, D2, and then a dotted quarter note on C2. The first measure has a chord of F major (F, A, C) and the second measure has a chord of Dm7 (D, F, A, C). The lyrics are: '1. Al - ways and for - ev - er, ——— each mo - ment with you' and '2. There'll al - ways be sun - shine ——— when I look at you.' There are fingerings '5' and '1' in the right hand and '5' and '2' in the left hand.

B^bmaj7 Fmaj7 Gm7 B^b/C C

is just like a dream to me
 Some - thing I can't ex - plain,

1 2 5 3 1

1 that some - how came true.
 just the things that you do.

4 # 2

Detailed description: This block contains the second line of the song. The right hand has a melody starting on Bb4, moving to C5, D5, Eb5, and then a dotted quarter note on F5. The left hand has a bass line starting on G2, moving to F2, E2, D2, and then a dotted quarter note on C2. The chords are Bb major 7 (Bb, D, F, Ab), F major 7 (F, A, C, Eb), G minor 7 (G, Bb, D, F), Bb/C (Bb, C, Eb, F), and C (C, E, G). The lyrics are: 'is just like a dream to me' and 'Some - thing I can't ex - plain,' followed by '1 that some - how came true.' and 'just the things that you do.' There are fingerings '1', '2', '5', '3', '1' in the right hand and '4', '#', '2' in the left hand.

F Dm7

And I know to - mor - row ——— will still be the same,
 And if you get lone - ly, ——— call me and take

1 5

Detailed description: This block contains the final line of the song. The right hand has a melody starting on F4, moving to G4, A4, B4, and then a dotted quarter note on C5. The left hand has a bass line starting on G2, moving to F2, E2, D2, and then a dotted quarter note on C2. The first measure has a chord of F major (F, A, C) and the second measure has a chord of Dm7 (D, F, A, C). The lyrics are: 'And I know to - mor - row ——— will still be the same,' and 'And if you get lone - ly, ——— call me and take'. There are fingerings '1' and '5' in the right hand and '5' in the left hand.

B^bmaj⁷ **Fmaj⁷** **Gm⁷** **B^b/C** **C**

'cause we've got a life of love
a sec - ond to give to me

that won't ev - er change.
that mag - ic you make. } And

Fmaj⁷ **B^bmaj⁷** **Am⁷** **Gm⁷**

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

mf

B^b/C **F** **Am⁷**

heart ——— a - way ——— with a smile.

B^bmaj⁷ **Am⁷** **Gm⁷** **Am⁷**

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

f

$B^{\flat}maj7$ $Am7$ $Gm7$ $C7$ F $Am7$

we'll share — to - mor - row — to - geth - er. —

$B^{\flat}maj7$ $Am7$ $Gm7$ $C7$ F

mf I'll al - ways love you — for - ev - er. — (Al - ways for - ev - er love

1. $B^{\flat}maj7$ $Am7$ $Gm7$ B^{\flat}/C 2. $Gm7$ B^{\flat}/C

you.)

$Fmaj7$ $B^{\flat}maj7$ $Am7$ $Gm7$ B^{\flat}/C $Fmaj7$

(Al - ways for - ev - er love you.)

rit. *p*

From the TriStar Pictures Feature Film "ONLY YOU"

ONCE IN A LIFETIME

Words and Music by
WALTER AFANASIEFF, MICHAEL BOLTON
and DIANE WARREN

Arranged by DAN COATES

Slowly ♩ = 50

p

F Gm7 C B^b/D

mp

Some peo-ple fill their lives with emp - ty nights and days that slip a -
Some peo-ple live their lives in com - pro - mise and hide their dreams a -

Dm Gm7 C A/C#

way. Some search till the end of time, but nev - er find the o - pen arms of
way. Some nev - er take the chance with - in their hands to claim the prize they

Dm F/C Bm^{7(b5)}

fate. One mo - ment comes a - long, and some-one hands your
make. When faith is all you need to hold the hand of

B^b **B^bm** **Csus⁴** **C⁷**

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

F **Dm** **B^b/D** **C⁷/E** **F**

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

Dm **F/C** **Gm⁷** **C**

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

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

life - time, when ev - 'ry star that lights the sky will

F/A
B^b
Gm⁷
C⁷

shine with one rea - son, lead - ing your heart to the one love you find, just once in a

1. F Dm B^b C⁷sus⁴ C⁷

life - time. ———

mp

2. F D^b E^b/D^b

life - time. ——— If you be - lieve in the pow - er of

f

A^b/C G^b/B^b A^b/C D^b A^b/C

love, ——— then you be - lieve that dreams come true. Mag - ic will fill your heart when that

B^bm⁷ E^b7 F B^bmaj⁷

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

F/C A/C[#] Dm F/A B^b C⁷sus⁴ C

D.S. al Coda

mf

Once in a

Coda F Dm B^b C⁷

mp

life - time. —

p

Just once in a

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

life - time. —

dim. e rit.

pp

TAKE A BOW

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

Moderate calypso feel ♩ = 80

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderate calypso feel' with a quarter note equal to 80 beats per minute. The first system starts with a piano (*mf*) dynamic and features a melodic line in the treble clef with a '5' fingering and a G chord. The second system continues the melody with Am and Am7/D chords. The third system features a more complex harmonic texture with G, Ebmaj7, and Am/D chords. The fourth system includes the vocal line with lyrics: 'Take a bow, the night is o-ver, this mas-que-rade is / Makethem laugh, it comes so eas-y when you get to the part where you're'. The piano accompaniment in the fourth system uses G, G/F, and Em chords. Dynamics include *mp* for the vocal entry. Fingering numbers (1, 2, 3) are provided for the bass line in several places.

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Cm/E^b G/D A7/C[#]

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

Cm⁷ D⁷sus G

There's no one here. Say your lines, but
 All the world loves a clown. Wish you well, I

G/F Em

do you feel them? Do you mean what you
 can - not stay. You de - serve an a -

Cm/E^b G/D A7/C[#]

say when there's no one a - round watch - ing you watch - ing me? —
 ward for the roll that you played. No more mas - que - rade. — You're

Cm⁷ A7sus⁴ Em⁷/D

One lone - ly star. } I've al - ways been in love with
 one lone - ly star. }

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

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

Am⁷/D *To Coda* \oplus

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

1. *G* *E^bmaj⁷* *Am/D* *G* *E^bmaj⁷* *Am/D*

bye. Say — good - bye.

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

bye. I've al - ways been in love with bye.

E^bmaj⁷ *Am/D* *G* *E^bmaj⁷* *Am/D*

Say — good - bye.

Cm7 G Cm7

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

f

5 1

1 2 1

G Cm7 G/D Em

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

3 1

Am7 C/D D.S. al Coda

How was I to know you'd break, you'd break, you'd break, you'd break, you'd break my heart? I've al-ways been in love with

decresc.

2 1 2

⊕ Coda

G Ebmaj7 Am/D G

bye. Say — good - bye. *rit.* *mp*

1

2 1

THE SWEETEST DAYS

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

Slowly ♩ = 78

p legato

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

C G/B Am F

You and I — in this mo - ment — hold - ing the night — so
 There are times — that scare — me. — You rat - tle the house — like the

mp

5 2 1 1 2

This system contains the first two measures of the vocal melody and piano accompaniment. The lyrics are: "You and I — in this mo - ment — hold - ing the night — so There are times — that scare — me. — You rat - tle the house — like the". The piano accompaniment includes chords C, G/B, Am, and F.

C/G G7 C G/B Am

close; — hang - in' on, — still un - bro - ken, while
 wind. — Both of us — so un - bend - ing, we

This system contains the next two measures of the vocal melody and piano accompaniment. The lyrics are: "close; — hang - in' on, — still un - bro - ken, while wind. — Both of us — so un - bend - ing, we". The piano accompaniment includes chords C/G, G7, C, G/B, and Am.

F C/G G F

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

This system contains the final two measures of the vocal melody and piano accompaniment. The lyrics are: "out - side the thun - der — rolls. Lis - ten now, — bat - tle the fear — we — feel. All the while —". The piano accompaniment includes chords F, C/G, G, and F.

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C **G/B** **Am** **F**

You and I — in this mo - ment — hold - ing the night — so
 There are times — that scare — me. — You rat - tle the house — like the

mp

5 2 1 1 2

This system contains the first two lines of the vocal melody and piano accompaniment. It includes lyrics and chord symbols (C, G/B, Am, F) above the staff. Fingerings are indicated below the notes.

C/G **G7** **C** **G/B** **Am**

close; — hang - in' on, — still un - bro - ken, while
 wind. — Both of us — so un - bend - ing, we

This system contains the second two lines of the vocal melody and piano accompaniment. It includes lyrics and chord symbols (C/G, G7, C, G/B, Am).

F **C/G** **G** **F**

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

This system contains the final two lines of the vocal melody and piano accompaniment. It includes lyrics and chord symbols (F, C/G, G, F).

C/G E/G#

you can hear our heart - beat,
 life is rush - ing by us. warm a - gainst life's bit - ter cold.
 Hold it now and don't let go.

Am Em/G F C/G G7

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

mf

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

know.

mp

2.C C/E F Am G

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

mp

C/E F Gsus4 G C/E F

watch - ing the stars till they're gone. And when e - ven the mem - 'ries have all

C/G E/G# Am Dm⁷ G⁷

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

F C/G E/G#

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

cresc.

Am Em/G F C/G G⁷ E⁷/G#

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

mf

Am F C/G G⁷

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

mp

C G/B Am F C/G G F

know. —

p *dim. e rit.* *pp*