

JIM BRICKMAN

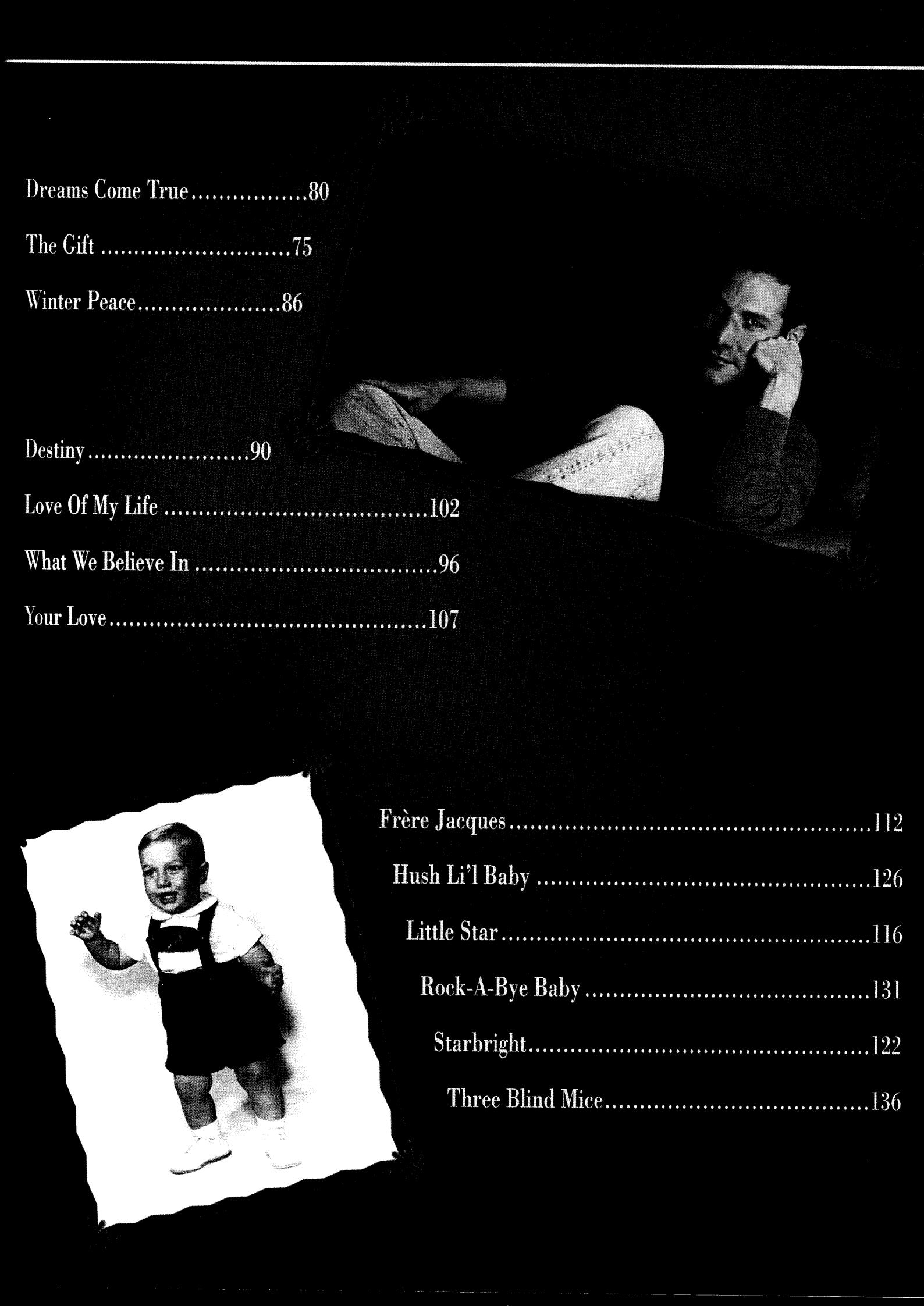
PIANO ANTHOLOGY

SPECIAL EDITION

MARIANNA ZIEGLER

Contents

Angel Eyes.....	9
By Heart.....	24
If You Believe	14
In A Lover's Eyes.....	19
Borders	28
Heartland.....	34
Rocket To The Moon.....	38
We Met Today	44
Hero's Dream.....	51
Picture This	78
Valentine.....	56
You Never Know	62

A black and white photograph of a man sitting on a couch, resting his head on his hand.

Dreams Come True 80

The Gift 75

Winter Peace 86

Destiny 90

Love Of My Life 102

What We Believe In 96

Your Love 107

Frère Jacques 112

Hush Li'l Baby 126

Little Star 116

Rock-A-Bye Baby 131

Starbright 122

Three Blind Mice 136



ANGEL EYES

Composed by
JIM BRICKMAN

Brightly

C G Am(9) F G C

mf

(with pedal)

G Am(9) F G

F(9) G(9)

C G Am(9) F G C

10

G Am(9) F G

F(9) G Am7 F G C

F(9) G Am7 F Em7 Dm7

mp

Dm7(4) G

C G Am(9) F G C

G Am F G Am

F Em7 Dm7 Dm7(4) G

Em9 C(9) D7sus D7 G

Bm7 Cmaj9 Dsus D Em

mf

D C D/C D

G D Em C Dsus D G

mf

C G Am(9) F G

mp

F(9) G Am7 F G C

F(9) G Am7

F Em7 Dm7 Dm7(4) G7sus G

C G Am F G C

G Am F G

F(9) Gsus C(9)

IF YOU BELIEVE

Composed by
JIM BRICKMAN

Moderately $\text{d} = 66$

Music for the first system, featuring a treble clef and a bass clef. The key signature changes from C major to G/B, then Am, Em/G, and finally F(9). The tempo is moderately slow ($\text{d} = 66$). Measure 1 starts with a treble clef, a C major chord, and a bass note. Measure 2 begins with a bass note and a G/B chord. Measures 3 and 4 start with an Am chord. Measure 4 ends with an Em/G chord. The bass line continues with a F(9) chord.

Music for the second system, continuing the melody. The key signature changes back to C major. Measures 5 and 6 start with a treble clef, while measures 7 and 8 start with a bass clef. The melody follows the same harmonic progression: C, G/B, Am, Em/G.

Music for the third system, continuing the melody. The key signature changes to F major. Measures 9 and 10 start with a treble clef, while measures 11 and 12 start with a bass clef. The melody follows the same harmonic progression: F, F(9), G.

Music for the fourth system, continuing the melody. The key signature changes to Am. Measures 13 and 14 start with a treble clef, while measures 15 and 16 start with a bass clef. The melody follows the same harmonic progression: Am, F.

G Am

Fmaj7 G C

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

mf

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

G Am F

mp

Musical score page 16, measures 1-3. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic of *mf*. Measures 2 and 3 continue the melodic line. The key signature changes from G major to Am.

Musical score page 16, measures 4-6. The top staff shows a melodic line with eighth-note patterns. The bottom staff provides harmonic support with chords. The key signature changes to F major 7, then G, and finally C(9).

Musical score page 16, measures 7-9. The top staff features a melodic line with eighth-note patterns. The bottom staff provides harmonic support. The key signature changes to C, then C/E, and finally F major 7. A dynamic of *f* is indicated.

Musical score page 16, measures 10-12. The top staff shows a melodic line with eighth-note patterns. The bottom staff provides harmonic support. The key signature changes to B♭, then C, and finally F major 7. A dynamic of *f* is indicated.

Musical score page 16, measures 13-15. The top staff shows a melodic line with eighth-note patterns. The bottom staff provides harmonic support. The key signature changes to Am, then B♭. A dynamic of *mf* is indicated. The score concludes with a *rit.* (ritardando) instruction.

G(9) C G/B

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

B♭ F/B♭ Gm7 E♭(9)

F G(9)

rit.

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

a tempo

18

C

G/B

Am7

Em/G

F(9)

Musical score page 18, measures 1-5. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a C chord. Measures 2 and 3 show transitions through G/B and Am7 chords. Measures 4 and 5 show transitions through Em/G and F(9) chords. The dynamic marking *mf* is present in measure 5.

F

C/F

F

F(9)

F

G

Am

Musical score page 18, measures 6-10. The score continues with two staves. Measure 6 starts with an F chord. Measures 7 and 8 show transitions through C/F and F chords. Measure 9 includes a *rit.* (ritardando) instruction. Measure 10 ends with an Am chord. The dynamic marking *mp* is present in measure 10.

F

a tempo

G

Musical score page 18, measures 11-15. The score continues with two staves. Measure 11 starts with an F chord. Measures 12 and 13 show transitions through Am and G chords. Measure 14 includes an *a tempo* instruction. Measure 15 ends with a G chord.

Am

Fmaj7

G

*rit.**a tempo*

Musical score page 18, measures 16-20. The score continues with two staves. Measure 16 starts with an Am chord. Measures 17 and 18 show transitions through Fmaj7 and G chords. Measure 19 includes an *a tempo* instruction. Measure 20 ends with a G chord.

C(9)

Fmaj7

G7

C(9)

*rit. e dim.**p*

Musical score page 18, measures 21-25. The score continues with two staves. Measure 21 starts with a C(9) chord. Measures 22 and 23 show transitions through Fmaj7 and G7 chords. Measure 24 includes a *rit. e dim.* (ritardando and diminuendo) instruction. Measure 25 ends with a C(9) chord.

IN A LOVER'S EYES

Composed by
JIM BRICKMAN and
BROCK WALSH

Moderately $\text{♩} = 50$

4 measures of music for piano. Measure 1: C(9). Measure 2: F/C. Measure 3: C(9). Measure 4: F(9)/C. Dynamics: *mp*. Pedal markings: *Ped.* at the end of each measure.

4 measures of music for piano. Measure 1: C(9). Measure 2: G5/A. Measure 3: Am. Measure 4: Fmaj7. Pedal markings: *Ped.* at the end of each measure.

4 measures of music for piano. Measure 1: C(9). Measure 2: F/C. Measure 3: C(9). Measure 4: F(9)/C. Pedal markings: *Ped.* at the end of each measure.

4 measures of music for piano. Measure 1: C(9). Measure 2: G5/A. Measure 3: Am. Measure 4: Fmaj7. Measure 5: G. Pedal markings: *Ped.* at the end of each measure. Dynamics: *f* at the end of measure 5.

20

Em7

Dm7

C/E

Em7 *mf* Dm7 *mp*
Ped. *Ped.* *Ped.*

F(9)

Fmaj7

G

C

p *f* — *p*
Ped. *Ped.* *Ped.* *Ped.*

C(9)

F/C

C(9)

F(9)/C

mp — — —
Ped. *Ped.* *Ped.* *Ped.*

C(9)

G5/A

Am

Fmaj7

C(9) G5/A Am Fmaj7
Ped. *Ped.* *Ped.*

G7

C(9)

F/C

G7 C(9) F/C
Ped. *Ped.* *Ped.*

C(9)

F/C

C(9)

21

Red.

Red.

Red.

G5/A

Am

Fmaj7

G

Red.

Red.

Red.

Em7

Dm7

C/E

mp

f

mp *p*

f

Red.

Red.

Red.

F

Fmaj7

G

C

C(9)

mp *p*

f

mf

f

Red.

Red.

Red.

F(9)

G

Am7

F(9)

G

G/A

Am

mf

f

Red.

Red.

Red.

Red.

Red.

Red.

22

Fmaj7 G Em7

Dm7 C/E Fmaj7

Dm7 C/E F(9) Gsus G

C F/C C F(9)/C

C(9) G5/A Am Fmaj7

In a Lover's Eyes - 5 - 4

G Em7 E7 Asus_2^4 Am

Fmaj7 G(9) Am

Dm C/E F

G C(9)

Fmaj7 rit. G(9) C

BY HEART

Composed by
JIM BRICKMAN and
HOLLYE LEVEN

Slowly ♩ = 63

Verse:

F(9)

F

B♭

Dm(9)

1. Hold me close,_
2. When you go,_

I'll

ba - by, please.
stop_ the clock._

mp

(with pedal)

E♭(9)

F(9) F

B♭

Dm(9)

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

E♭(9)

F B♭

Dm(9)

B♭(9)

As I kiss__ this fall - en tear,__ I
Time is steal - in' you_ from me,__ but it can

Gm7(4) C7sus C

promise you take this I will be here.
mem-o-ry. }

Un - til the stars -

Chorus:

B♭ C F B♭ C F 3

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

3

E♭ C

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

B♭ C F B♭ C Dm

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

mf

p

Gm7 F/A Am7/D D

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

To Coda ♪

Gm7 C7sus C To Coda ♪

find my way_ back to you_ by heart.

mp

1.

F

Dm

Gm7

C7sus

C

2.

F Dm Gm7 C

D.S. § al Coda

F Dm Gm7 C7sus C

Un-till the stars...

Φ Coda

F Dm Gm7 C

F Dm Gm7 C7sus C7 F

rit. e dim.

p

BORDERS

Composed by
JIM BRICKMAN

Moderately fast ($\text{♩} = 100$)

Am

Fmaj7

mp con rubato

Red.

C(9)

Am

Fmaj7

Red.

Red.

Am

C(9)

Red.

Fmaj7

C(9)

Red.

Red.

Am

Fmaj7

C

Musical score for Am, Fmaj7, and C chords. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The Am chord section starts with a single note on the G string, followed by a eighth-note pattern. The Fmaj7 chord section consists of a series of eighth-note chords. The C chord section ends with a single note on the G string.

F6/9

Musical score for F6/9 chord progression. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The progression starts with a single note on the G string, followed by a eighth-note pattern. The F6/9 chord section consists of a series of eighth-note chords. The score concludes with a measure in 3/4 time.

C

F

Musical score for C and F chords. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The C chord section starts with a single note on the G string, followed by a eighth-note pattern. The F chord section follows, also consisting of a eighth-note pattern. Both sections end with a single note on the G string.

C

Musical score for C chords. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The C chord section consists of a series of eighth-note chords. The score concludes with a single note on the G string.

F

A

Musical score for F and A chords. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The F chord section starts with a single note on the G string, followed by a eighth-note pattern. The A chord section follows, also consisting of a eighth-note pattern. Both sections end with a single note on the G string.

Dm

B♭maj7

Measure 30 (Dm): Right hand plays eighth-note patterns; left hand provides harmonic support. Measure 31 (B♭maj7): Right hand continues eighth-note patterns; left hand provides harmonic support.

F(9)

Dm

Measure 32 (F(9)): Right hand plays eighth-note patterns; left hand provides harmonic support. Measure 33 (Dm): Right hand continues eighth-note patterns; left hand provides harmonic support.

B♭maj7

F(9)

Measure 34 (B♭maj7): Right hand plays eighth-note patterns; left hand provides harmonic support. Measure 35 (F(9)): Right hand plays eighth-note patterns; left hand provides harmonic support.

Am

Fmaj7

Measure 36 (Am): Right hand plays eighth-note patterns; left hand provides harmonic support. Measure 37 (Fmaj7): Right hand plays eighth-note patterns; left hand provides harmonic support.

Ped.

B♭2

B♭

Dm

B♭maj7

Measure 38 (B♭maj7): Right hand plays eighth-note patterns; left hand provides harmonic support. Measure 39 (Dm): Right hand continues eighth-note patterns; left hand provides harmonic support.

Ped.

Ped.

Ped.

F(9) Dm

This section shows two measures of music. The first measure is labeled F(9) and the second is labeled Dm. The bass line consists of eighth-note patterns. The right hand plays eighth-note chords. Measure 1 ends with a fermata over the eighth note. Measure 2 begins with a dynamic *mf*.

B♭(9) F

This section shows two measures of music. The first measure is labeled B♭(9) and the second is labeled F. The bass line consists of eighth-note patterns. The right hand plays eighth-note chords.

Dm B♭(9) F6/9

This section shows three measures of music. The first measure is labeled Dm. The second measure is labeled B♭(9). The third measure is labeled F6/9 with a dynamic *dim.*. The bass line consists of eighth-note patterns. The right hand plays eighth-note chords.

C

This section shows one measure of music labeled C. The bass line consists of eighth-note patterns. The right hand plays eighth-note chords.

F(9)

This section shows one measure of music labeled F(9). The bass line consists of eighth-note patterns. The right hand plays eighth-note chords.

C

F

Rédo.

Rédo.

Rédo.

Am

Rédo.

Fmaj7

C(9)

Rédo.

Rédo.

Am

Rédo.

Fmaj7

C(9)

Rédo.

Rédo.

Am

Fmaj7

Red.

Red.

This section shows two staves of musical notation. The top staff is in treble clef and the bottom is in bass clef. The music consists of eighth-note patterns. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern. Measures 2-3 show a similar pattern. A vertical bar line separates the Am section from the Fmaj7 section. The Fmaj7 section begins with a dotted half note followed by a sixteenth-note pattern. Another vertical bar line follows, with 'Red.' written below it twice.

C

Red.

This section shows two staves of musical notation. The top staff is in treble clef and the bottom is in bass clef. The music consists of eighth-note patterns. Measures 1-2 show a sixteenth-note pattern followed by a dotted half note. Measures 3-4 show a sixteenth-note pattern followed by a dotted half note. A vertical bar line follows, with 'Red.' written below it.

Am

F(9)

Red.

This section shows two staves of musical notation. The top staff is in treble clef and the bottom is in bass clef. The music consists of eighth-note patterns. Measures 1-2 show a sixteenth-note pattern followed by a dotted half note. Measures 3-4 show a sixteenth-note pattern followed by a dotted half note. A vertical bar line follows, with 'Red.' written below it.

C(9)

F6/9

Red.

This section shows two staves of musical notation. The top staff is in treble clef and the bottom is in bass clef. The music consists of eighth-note patterns. Measures 1-2 show a sixteenth-note pattern followed by a dotted half note. Measures 3-4 show a sixteenth-note pattern followed by a dotted half note. A vertical bar line follows, with 'Red.' written below it.

C

Fmaj7

C(9)

Red.

Red.

Red.

This section shows two staves of musical notation. The top staff is in treble clef and the bottom is in bass clef. The music consists of eighth-note patterns. Measures 1-2 show a sixteenth-note pattern followed by a dotted half note. Measures 3-4 show a sixteenth-note pattern followed by a dotted half note. A vertical bar line follows, with 'Red.' written below it. Another vertical bar line follows, with 'Red.' written below it. A final vertical bar line follows, with 'Red.' written below it.

HEARTLAND

Composed by
JIM BRICKMAN and
ELLEN WOHL

Moderately slow ($\text{♩} = \text{ca.} 72$)

F(9)

C/B \flat B \flat

F(9)

(with pedal)

C/B \flat

B \flat

Gm

C

Dm

B \flat

C

F(9)

C/B \flat

B \flat

F(9)

Treble staff: Measures 1-3. Key signature changes from C/B♭ to B♭ to Gm to C. Bass staff: Measures 1-3. Key signature changes from C/B♭ to B♭ to Gm to C.

Treble staff: Measures 4-6. Key signature changes from Dm to B♭ to C7sus. Bass staff: Measures 4-6. Key signature changes from Dm to B♭ to C7sus.

Treble staff: Measures 7-9. Key signature changes from C(9) to G(9) to D/G to C/G. Bass staff: Measures 7-9. Key signature changes from C(9) to G(9) to D/G to C/G. Performance instructions: *poco rit.* and *a tempo*.

Treble staff: Measures 10-12. Key signature changes from G(9) to D/G to C/G to Am. Bass staff: Measures 10-12. Key signature changes from G(9) to D/G to C/G to Am.

Treble staff: Measures 13-15. Key signature changes from D to Em to D/C to C. Bass staff: Measures 13-15. Key signature changes from D to Em to D/C to C.

Dsus D Em

Am D G

Cmaj7 D A little faster
G

rit.

a tempo

Rit.

C

Rit.

C G

Rit.

C

Em

Am

D

G

Tempo primo
Cmaj9

D2

G

C

molto rit.

a tempo

G

C

G

rit.

ROCKET TO THE MOON

Composed by
JIM BRICKMAN

Flowing ($\text{♩} = 138$)

Am

F

C

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is A minor (Am). The tempo is indicated as 'Flowing' with a quarter note equal to 138. The dynamic is *mp*. The melody consists of eighth-note patterns. The first measure starts with a rest followed by a eighth note on the second beat. The second measure begins with a eighth note on the first beat, followed by a sixteenth-note grace note and a eighth note on the second beat. The third measure starts with a eighth note on the first beat, followed by a sixteenth-note grace note and a eighth note on the second beat. The fourth measure starts with a eighth note on the first beat, followed by a sixteenth-note grace note and a eighth note on the second beat.

Am

F

C

Am

F

A continuation of the musical score. The top staff starts with a eighth note on the first beat, followed by a sixteenth-note grace note and a eighth note on the second beat. The second measure starts with a eighth note on the first beat, followed by a sixteenth-note grace note and a eighth note on the second beat. The third measure starts with a eighth note on the first beat, followed by a sixteenth-note grace note and a eighth note on the second beat. The fourth measure starts with a eighth note on the first beat, followed by a sixteenth-note grace note and a eighth note on the second beat.

C

Am

F

C

A continuation of the musical score. The top staff starts with a eighth note on the first beat, followed by a sixteenth-note grace note and a eighth note on the second beat. The second measure starts with a eighth note on the first beat, followed by a sixteenth-note grace note and a eighth note on the second beat. The third measure starts with a eighth note on the first beat, followed by a sixteenth-note grace note and a eighth note on the second beat. The fourth measure starts with a eighth note on the first beat, followed by a sixteenth-note grace note and a eighth note on the second beat.

Am

C/B \flat

B \flat 2

A continuation of the musical score. The top staff starts with a eighth note on the first beat, followed by a sixteenth-note grace note and a eighth note on the second beat. The second measure starts with a eighth note on the first beat, followed by a sixteenth-note grace note and a eighth note on the second beat. The third measure starts with a eighth note on the first beat, followed by a sixteenth-note grace note and a eighth note on the second beat.

Fsus F F2 Am

C/B♭ B♭ Fsus F Gsus G

Am F C Am7 F

C Am F C

Am F C

Am C/B♭ B♭2

Fsus F Gsus G Am

C/B♭ B♭5 Am B♭(9)

C Am7 F(2) G

Am7 F(2) G

Am F C Am F

C G/A F2 C(9)

Am F C Am7

B♭2 Am7 B♭maj7 B♭2 Fmaj7/A

F/B♭ B♭ Csus C G

Am F C Am F

Ped. Ped. Ped. Ped.

C Am F C

Ped. Ped. Ped.

Am F C B♭

Ped. Ped. Ped.

F/A B♭ F

Ped. Ped. Ped.

Am B♭ Am Gm F

Ped. Ped. Ped.

Am F

Ped. Ped.

C(9) Am

Ped. Ped.

F C rit. B♭ Gm7 C

Ped. Ped. Ped. Ped. Ped. Ped.

WE MET TODAY

Composed by
JIM BRICKMAN

Moderately ($\text{♩} = \text{ca. } 112$)
A2

Fmaj7

G2

A2

Fmaj7

G(9)

A2

F

G2

A2

Fmaj7

45

Musical score page 45, measures 1-3. Treble and bass staves. Key signature changes from A2 to Fmaj7. Measure 1: Treble staff has a 6-note chord (G, B, D, E, G, B) with a fermata. Bass staff has eighth-note chords (D, G, B, D). Measure 2: Treble staff has a 6-note chord (G, B, D, E, G, B) with a fermata. Bass staff has eighth-note chords (D, G, B, D). Measure 3: Treble staff has eighth-note chords (B, D, G, B, D, G). Bass staff has eighth-note chords (D, G, B, D).

G(9)

A2

Musical score page 45, measures 4-5. Treble and bass staves. Key signature changes from G(9) to A2. Measure 4: Treble staff has eighth-note chords (B, D, G, B, D, G). Bass staff has eighth-note chords (D, G, B, D). Measure 5: Treble staff has eighth-note chords (B, D, G, B, D, G). Bass staff has eighth-note chords (D, G, B, D).

Fmaj7

G

Am

Musical score page 45, measures 6-7. Treble and bass staves. Key signature changes from Fmaj7 to G to Am. Measure 6: Treble staff has eighth-note chords (B, D, G, B, D, G). Bass staff has eighth-note chords (D, G, B, D). Measure 7: Treble staff has eighth-note chords (B, D, G, B, D, G). Bass staff has eighth-note chords (D, G, B, D).

Fmaj7

G

A2

Musical score page 45, measures 8-9. Treble and bass staves. Key signature changes from Fmaj7 to G to A2. Measure 8: Treble staff has eighth-note chords (B, D, G, B, D, G). Bass staff has eighth-note chords (D, G, B, D). Measure 9: Treble staff has eighth-note chords (B, D, G, B, D, G). Bass staff has eighth-note chords (D, G, B, D).

46 A2

Fmaj7

Re.

Re.

Re.

G2

A(9)

A2

Re.

Re.

Re.

Fmaj7

G2

Am

mf

Re.

Re.

Re.

Fmaj7

G

Re.

Re.

Fmaj7

G

G/A

Re.

Re.

Re.

Fmaj7 G A2

dim. *p*

Rea. *Rea.* *Rea.*

E♭ C(9)

mp *(i)* *p*

Rea. *Rea.*

E♭ C(9)

Rea. *Rea.*

Fmaj7 G(9) A2

Rea. *Rea.* *Rea.*

A2 Fmaj7

mp *Rea.* *Rea.* *Rea.*

48

G2 A(9)

Re.

Re.

G

A(9)

Fmaj7 G A(9)

Re.

Re.

Re.

Fmaj7

G

A(9)

Re.

Re.

Re.

Fmaj7

Re.

G(9)

A(9)

Re.

Re.

E♭

mp

C(9)

bass.

E♭

p

bass.

C(9)

Fmaj7

mp

bass.

bass.

G

A(9)

bass.

bass.

Fmaj7

G(9)

A2

mf

dim.

bass.

bass.

bass.

50

A2

mp

Fmaj7

pianissimo

G

A(9)

pianissimo

pianissimo

pianissimo

Fmaj7

G

Fmaj7

pianissimo

pianissimo

pianissimo

G

A2

pianissimo

pianissimo

pianissimo

Fmaj7

G

A2

pianissimo

pianissimo

pianissimo

rit.

pianissimo

HERO'S DREAM

Composed by
JIM BRICKMAN

Moderately $\text{♩} = 84$

N.C.

p *cresc.*

(with pedal)

C

F(9)

Gsus

G

F(9)

mf

C

F(9)

Gsus

G

F(9)

C/E

F

C/E

F

Dm7 C/E F C/F Gsus

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

F(9) C F(9) Gsus G

F(9) C/E F C/E

F Dm7 C/E F C/F

Gsus G Am D/F#

G C/E F(9) Dm7

B♭(9) G Am

D/F# G C/E F

D/F# G E/G# A

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

Musical score for piano. The left hand plays chords: Bm7, A/C#, D, G(9), Asus, and A. The right hand has a melodic line with grace notes.

G(9) D G(9) A

Musical score for piano. The left hand plays chords: G(9), D, G(9), and A. The right hand has a melodic line with grace notes.

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

Musical score for piano. The left hand plays chords: G(9), D/F#, G, and D/F#. The right hand has a melodic line with grace notes.

G Em7 D/F# G

Musical score for piano. The left hand plays chords: G, Em7, D/F#, and G. The right hand has a melodic line with grace notes.

D/F# Em7 D/E Asus A Asus

Musical score for piano. The left hand plays chords: D/F#, Em7, D/E, Asus, A, and Asus. The right hand has a melodic line with grace notes.

C F(9) Gsus G F(9)

C F(9) Gsus G F(9)

dim.

C/E F C/E F

mf

Dm7 C/E F C/F C/E

Dm7 G7sus F(9) C

poco rit.

VALENTINE

Composed by
JIM BRICKMAN and
JACK KUGELL

Moderately ♩ = 92

D♭(9)

A♭/C

B♭m7

D♭/A♭

(with pedal)

G♭(9)

G♭/A♭

A♭

D♭(9)

B♭m7

G♭(9)

If there were no words,

no way to speak,

A_bsus A_b D_b(9) B_bm7

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

G_b(9) A_b7sus D_b(9)/F

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

G_b(9) A_b Fm7 D_b(9)/F G_b(9) A_b

re - fused to shine, even if ro - mance ran out of rhyme...

E_bm7 F7sus F7 B_bm D_b/A_b

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

Gm7(b5) D♭/A♭ G♭/A♭

You're all I need, my love, my Valentine...

D♭(9) A♭/C B♭m7 D♭/A♭ G♭(9) G♭/A♭

D♭(9) B♭m7 G♭(9)

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

A♭sus A♭ D♭(9) B♭m7

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

G♭(9) A♭7sus A♭ D♭(9)/F

— to love un - self - ish - ly. I've dreamed of this a thou-

mf

G♭(9) A♭ Fm7 D♭(9)/F G♭(9) A♭

- sand times be - fore, but in my dreams I could - n't love you more.

E♭m7 F7sus F7 B♭m D♭/A♭

— I will give you my heart un - til the end of time.

Gm7(♭5) D♭/A♭ G♭/A♭

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

D♭(9) B♭m7 G♭(9) G♭/B♭ A♭/C

D♭(9) B♭m7 G♭(9) D♭/A♭ A♭
And

D♭(9)/F G♭(9) A♭ Fm7 D♭(9)/F

e - ven if the sun re - fused to shine, e - ven if ro - mance_

G♭(9) A♭ E♭m7 F7sus F7

ran out of rhyme, you would still have my heart un - til_

B♭m D♭/A♭ Gm7(♭5) D♭/A♭

the end of time. Cause all I need is you,

G♭/A♭ E♭m7 D♭/F G♭

my Val - en - tine. You're

D♭/A♭ G♭/A♭ D♭(9) A♭/C

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

B♭m7 D♭/A♭ G♭(9) G♭/A♭ D♭(9)

rit. e dim. p

YOU NEVER KNOW

Composed by
JIM BRICKMAN

Moderately fast ($\text{♩} = 126$)

C F/C

mp

Ped. Ped.

Ped. Ped.

C F/C

Ped.

Ped. (sim.)

F/C

C F/C

C

F/C Am⁷ F

You Never Know - 8 - 1

F/G G C

F/G

G

C

F/C

C

F/C

F/C C F/C

F/C

C

F/C

Am7 F Gsus

Am7

F

Gsus

G Cmaj7/E F

G

Cmaj7/E

F

Cmaj7/E Fsus2 G C

Cmaj7/E

Fsus2

G

C

F/C C F/C

C F/C C

F/C Am7 F

F/G G Cmaj7/E

F Cmaj7/E Fsus2 G A

Musical score for piano, two staves. Key signature: A major (no sharps or flats). Measure 1: Treble staff has a bass note followed by eighth-note pairs (mf). Bass staff has a bass note followed by eighth-note pairs. Measure 2: Treble staff has a bass note followed by eighth-note pairs. Bass staff has a bass note followed by eighth-note pairs. Measure 3: Treble staff has a bass note followed by eighth-note pairs. Bass staff has a bass note followed by eighth-note pairs.

Musical score for piano, two staves. Key signature: A major (no sharps or flats). Measure 4: Treble staff has a bass note followed by eighth-note pairs. Bass staff has a bass note followed by eighth-note pairs. Measure 5: Treble staff has a bass note followed by eighth-note pairs. Bass staff has a bass note followed by eighth-note pairs. Measure 6: Treble staff has a bass note followed by eighth-note pairs. Bass staff has a bass note followed by eighth-note pairs.

Musical score for piano, two staves. Key signature: A major (no sharps or flats). Measure 7: Treble staff has a bass note followed by eighth-note pairs. Bass staff has a bass note followed by eighth-note pairs. Measure 8: Treble staff has a bass note followed by eighth-note pairs. Bass staff has a bass note followed by eighth-note pairs. Measure 9: Treble staff has a bass note followed by eighth-note pairs. Bass staff has a bass note followed by eighth-note pairs.

Musical score for piano, two staves. Key signature: A major (no sharps or flats). Measure 10: Treble staff has a bass note followed by eighth-note pairs. Bass staff has a bass note followed by eighth-note pairs. Measure 11: Treble staff has a bass note followed by eighth-note pairs. Bass staff has a bass note followed by eighth-note pairs. Measure 12: Treble staff has a bass note followed by eighth-note pairs. Bass staff has a bass note followed by eighth-note pairs.

Musical score for piano, two staves. Key signature: A major (no sharps or flats). Measure 13: Treble staff has a bass note followed by eighth-note pairs. Bass staff has a bass note followed by eighth-note pairs. Measure 14: Treble staff has a bass note followed by eighth-note pairs. Bass staff has a bass note followed by eighth-note pairs. Measure 15: Treble staff has a bass note followed by eighth-note pairs. Bass staff has a bass note followed by eighth-note pairs.

The musical score consists of five staves of piano music:

- Staff 1:** Treble clef, key signature of C major (two sharps). Chords: C#m, D(9), G(9).
- Staff 2:** Treble clef, key signature of C major (two sharps). Chord: C(9).
- Staff 3:** Treble clef, key signature of C major (two sharps). Chords: F/C, C, F/C, C.
- Staff 4:** Treble clef, key signature of C major (two sharps). Chords: F/C, C, F/C.
- Staff 5:** Treble clef, key signature of C major (two sharps). Chords: C, F, F/G.

Dynamics and performance instructions include:

- Measure 1: Dynamics include a fermata over the first measure and a dynamic marking of *mp*.
- Measure 2: The bass line features eighth-note patterns.
- Measure 3: The bass line features eighth-note patterns.
- Measure 4: The bass line features eighth-note patterns.
- Measure 5: The bass line features eighth-note patterns.

G Cmaj7/E F

Cmaj7/E Fsus2 G A

C D

D/E C

D E(9)

A D/A F#m

D A F#m7

D E7sus F#m

B E C#m D

Gsus2 C(9) Gsus2

C F/C Am7 F

mp

C F Cmaj7/E F

C(9)/E F

Em7 F F/G C F/C

C F C(9)

poco rit.

Red.

PICTURE THIS

Composed by
JIM BRICKMAN and
ELLEN WOHL

Moderately ($\text{♩} = 76$)

Music for piano (treble and bass staves). Key signature: C major. Time signature: $\frac{3}{2}$. Dynamics: *mp*. Articulation: *(with pedal)*. Measure 1: Treble staff has eighth notes C, F, C; bass staff has eighth notes C, C. Measure 2: Treble staff has eighth notes G, G, G; bass staff has eighth notes G, G, G.

C

G

Am

Music for piano (treble and bass staves). Key signature: C major. Time signature: $\frac{3}{2}$. Measure 1: Treble staff has eighth note G, bass staff has eighth note C. Measure 2: Treble staff has eighth notes G, G, G; bass staff has eighth notes G, G, G. Measure 3: Treble staff has eighth notes Am, Am, Am; bass staff has eighth notes Am, Am, Am.

Fmaj7

G

C

Music for piano (treble and bass staves). Key signature: F major. Time signature: $\frac{3}{2}$. Measures 1-2: Treble staff has eighth notes Fmaj7, G, G; bass staff has eighth notes Fmaj7, G, G. Measures 3-4: Treble staff has eighth notes C, C, C; bass staff has eighth notes C, C, C.

F

C/E

Dm7

G7sus

Music for piano (treble and bass staves). Key signature: F major. Time signature: $\frac{3}{2}$. Measures 1-2: Treble staff has eighth notes F, F, F; bass staff has eighth notes C/E, C/E, C/E. Measures 3-4: Treble staff has eighth notes Dm7, G7sus, G7sus; bass staff has eighth notes Dm7, G7sus, G7sus.

C G Am Fmaj7 Em7

Dm7 G7 C

F(9) G C C/B

Am7 C/G F(9) G

C F(9)

G C G/B Am7 F

This section shows a piano part with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The piano part consists of eighth-note chords. The melody is played by the right hand, primarily using quarter notes and sixteenth-note patterns.

G7sus G7 C F C/E

This section continues the piano part. The chords change to G7sus, G7, C, F, and C/E. The right hand melody remains active throughout the measure.

Dm7 G7sus C G

The piano part transitions to a 3/2 time signature. The chords are Dm7, G7sus, C, and G. The right hand continues its melodic line.

Am Fmaj7 G F(9) Em7

This section features a piano part with chords Am, Fmaj7, G, F(9), and Em7. The right hand provides harmonic support to the melody.

Dm7 G7sus G7

The piano part concludes with chords Dm7, G7sus, and G7. The right hand melody ends on a strong note.

F(9) Gsus C C/B

This section shows four measures of a piano piece. The top staff has a treble clef and the bottom staff has a bass clef. Measure 1 starts with a F(9) chord, followed by a Gsus chord. Measure 2 starts with a Gsus chord. Measure 3 starts with a C chord. Measure 4 starts with a C/B chord. The music consists of eighth and sixteenth note patterns.

Am7 C/G F(9) Gsus

This section shows four measures of a piano piece. The top staff has a treble clef and the bottom staff has a bass clef. Measure 5 starts with an Am7 chord. Measure 6 starts with a C/G chord. Measure 7 starts with an F(9) chord. Measure 8 starts with a Gsus chord. The music consists of eighth and sixteenth note patterns.

C F(9)

This section shows four measures of a piano piece. The top staff has a treble clef and the bottom staff has a bass clef. Measure 9 starts with a C chord. Measure 10 starts with a F(9) chord. The music consists of eighth and sixteenth note patterns.

Gsus C G/B Am7 C/G

This section shows four measures of a piano piece. The top staff has a treble clef and the bottom staff has a bass clef. Measure 13 starts with a Gsus chord. Measure 14 starts with a C chord. Measure 15 starts with a G/B chord. Measure 16 starts with an Am7 chord. Measure 17 starts with a C/G chord. The music consists of eighth and sixteenth note patterns.

F G7sus G7

This section shows four measures of a piano piece. The top staff has a treble clef and the bottom staff has a bass clef. Measure 18 starts with an F chord. Measure 19 starts with a G7sus chord. Measure 20 starts with a G7 chord. The music consists of eighth and sixteenth note patterns. The time signature changes to 3/2 for the last two measures.

C F C/E

Dm7 G7 C G

Am Fmaj7 Em7 Dm7

C/E F Fmaj7 F6

G7sus F(9) G7sus C

G7sus F(9) G7sus C

THE GIFT

Words and Music by
JIM BRICKMAN and
TOM DOUGLAS

Slowly ♩ = 72

B♭(9) F/A Gm7 B♭/F E♭(9)

(with pedal)

Verse 1:

F7sus F7 B♭(9) F/A Gm7 B♭/F

She:

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

E♭(9)

B♭/D

Cm7

F7sus

F7

B♭(9)

F/A

Lights are turn-ing on.

like a fair - y tale_ come true..

Sit - tin' by the fire we_ made.

The Gift - 5 - 1

Gm7 B♭/F E♭(9) B♭/D Cm7

Chorus:

F7sus F7 B♭/D E♭(9) F7sus F7

B♭/D E♭(9) F7sus F7 B♭/D D7

Gm B♭/F Em7(+)5 Cm7 B♭/D F7sus

B♭(9) F/A Gm7 B♭/F E♭(9)

Verse 2:

F(9) C/E Dm7 F/C B♭(9) F/A
He:
2. Watch-ing as you soft- ly sleep. What I'd give if I could keep just this mo-ment. If

Gm7 F(9) C/E Dm7 F/C
on- ly time stood still. But the col- ors fade a-way and the years will make us gray..

B♭(9) F/A Gm7 C7sus C7 Both:
— But ba-by, in my eyes, you'll still be beau-ti - ful. And all I want_

§ Chorus:

F/A

B♭(9)

C7sus

C7

F/A

B♭(9)

is to hold you for - ev-er.

All I need is you more ev - ry

C7sus

C7

F/A
He:

A7

To Coda ♩

Dm

F/C Bm7(5)

She:

day.

You saved my heart

from be-ing bro-ken a - part. You gave your

Gm7

F/A

He:

C7sus

Both:

F

love a - way,

and I'm thank - ful

ev 'ry day

for the gift.

B♭(9)

C7sus

Dm7

F/A

B♭(9)

F/A

Gm7

C7sus C7

The score consists of four staves (Treble, Bass, Alto, Soprano) and includes the following lyrics:

- Treble Staff:** love a - way, and I'm thank - ful ev 'ry day for the gift.
- Bass Staff:** (rests and bass notes)
- Alto Staff:** (rests and alto notes)
- Soprano Staff:** (rests and soprano notes)

Chords indicated above the staves:

- B♭(9)
- C7sus
- Dm7
- F/A
- B♭(9)
- F/A
- Gm7
- C7sus C7

B♭(9)/D

C/E

F

B♭

Gm7

F/A

C7sus

C7

D.S. § al Coda

And all I want_

Φ

Coda

Dm

F/C

Bm7(♭5)

She:

Gm7

F/A

He:

bro - ken a - part.

You gave your love a-way.

I can't find the

B♭(9)

C/D

Dm7

Gm7

C7sus

Both:

F(9)

C/E

words to say.

She:

And I'm thank - ful

ev - ry

day_

for the

gift.

rit.

a tempo

Dm7

F/C

B♭(9)

C7sus

F(9)

rit.

DREAMS COME TRUE

Composed by
JIM BRICKMAN

Moderately fast ♩ = 160

G

mp

(with pedal)

C2

G

C2

G(9)

F(9)

G(9) Em7 C(9)

D G

C2 G

C2

G Em7 C(9)

mf

G Em7 F(9)

This section consists of four measures. The first measure is in G major, featuring a bass line with eighth-note patterns and a treble line with eighth-note pairs. The second measure is in Em7, with a bass line consisting of eighth-note pairs and a treble line with eighth-note pairs. The third measure is in F(9), with a bass line featuring eighth-note pairs and a treble line with eighth-note pairs. The fourth measure is in G major, with a bass line consisting of eighth-note pairs and a treble line with eighth-note pairs.

G Em7 C(9)

This section consists of four measures. The first measure is in G major, with a bass line consisting of eighth-note pairs and a treble line with eighth-note pairs. The second measure is in Em7, with a bass line featuring eighth-note pairs and a treble line with eighth-note pairs. The third measure is in C(9), with a bass line consisting of eighth-note pairs and a treble line with eighth-note pairs. The fourth measure is in G major, with a bass line consisting of eighth-note pairs and a treble line with eighth-note pairs.

1.
Dsus D G

This section consists of four measures. The first measure is in G major, with a bass line consisting of eighth-note pairs and a treble line with eighth-note pairs. The second measure is in Dsus, with a bass line featuring eighth-note pairs and a treble line with eighth-note pairs. The third measure is in D major, with a bass line consisting of eighth-note pairs and a treble line with eighth-note pairs. The fourth measure is in G major, with a bass line consisting of eighth-note pairs and a treble line with eighth-note pairs.

Em7 C(9) D G

This section consists of four measures. The first measure is in Em7, with a bass line consisting of eighth-note pairs and a treble line with eighth-note pairs. The second measure is in C(9), with a bass line featuring eighth-note pairs and a treble line with eighth-note pairs. The third measure is in D major, with a bass line consisting of eighth-note pairs and a treble line with eighth-note pairs. The fourth measure is in G major, with a bass line consisting of eighth-note pairs and a treble line with eighth-note pairs.

Em7 C(9) Dsus D

This section consists of four measures. The first measure is in Em7, with a bass line consisting of eighth-note pairs and a treble line with eighth-note pairs. The second measure is in C(9), with a bass line featuring eighth-note pairs and a treble line with eighth-note pairs. The third measure is in Dsus, with a bass line consisting of eighth-note pairs and a treble line with eighth-note pairs. The fourth measure is in D major, with a bass line consisting of eighth-note pairs and a treble line with eighth-note pairs.

2.
D C Dsus D

Gmaj7/B C(9) Gmaj7/B C(9)

Gmaj7/B A G

Gmaj7/B C(9) Gmaj7/B C

mp

Bm7 A G

mf

A F#m7 D(9)

A F#m7 G(9)

A F#m7 D(9)

E

D(9) E D

E sus

E

A

Musical score for two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 1 starts with a half note followed by eighth notes. Measure 2 starts with a half note followed by eighth notes. Measure 3 starts with a half note followed by eighth notes.

D2

Musical score for two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 4 starts with a half note followed by eighth notes. Measure 5 starts with a half note followed by eighth notes. Measure 6 starts with a half note followed by eighth notes.

A

D2

Musical score for two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 7 starts with a half note followed by eighth notes. Measure 8 starts with a half note followed by eighth notes. Measure 9 starts with a half note followed by eighth notes.

A

F#m7

Musical score for two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 10 starts with a half note followed by eighth notes. Measure 11 starts with a half note followed by eighth notes. Measure 12 starts with a half note followed by eighth notes.

D(9)

A

Musical score for two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 13 starts with a half note followed by eighth notes. Measure 14 starts with a half note followed by eighth notes. Measure 15 starts with a half note followed by eighth notes.

rit. poco a poco

WINTER PEACE

Composed by
JIM BRICKMAN

Moderately slow, with a free motion $J = 78$

B♭ F/A Gm E♭(2)

f *mp* *sim.*

ped. ^ ^ sim.

B♭/D E♭(2) B♭/D C7

Fsus B♭(2)

dim. *p* *sim.*

ped. ^

B♭(2) F/A Gm

mf *sim.*

F/E,
E,
B \flat /D
E \flat (2)

B \flat /D
C7
Fsus

dim.
B \flat (2)
mp
cresc.

Gm
D
Gm
D

E \flat
B \flat
Cm
D7
poco rit.

B_b F/A Gm F/E_b, E_b

B_b/D E_b(2) B_b/D C7

Fsus B_b(2)

Meno moso

Gm D Gm D

E_b B_b/D Cm D

B♭

mf

a tempo

F/A

Gm

mp

E♭(2)

B♭/D

E♭(2)

B♭/D

C7

dim.

Fsus

B♭(2)

p

E♭maj7

E♭maj9

rit. e dim.

8va

B♭

pp

Red.

DESTINY

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

Moderately $\text{♩} = 62$

The sheet music consists of six staves of musical notation. The top staff shows a vocal line with a bass line underneath, both in C major. Chords shown are D♭, A♭/C, and B♭m7. The second staff continues the vocal line with a bass line, labeled '(with pedal)'. Chords shown are A♭sus, A♭, D♭, and A♭/C. The third staff begins a 'Verse:' section, continuing the vocal line with a bass line. Chords shown are B♭m7, A♭/G♭, G♭, and D♭/F. The fourth staff continues the verse, with lyrics: '(Female:) 1. What if I nev - er knew? (Male:) 2. want - ed some - one like you,'. The fifth staff continues the verse with lyrics: 'What if I nev - er found____ on you? I'd and nev - er have____ this feel some-one that I____ could hold____ on - to____ and give____ my love____ this un - til____'. The sixth staff continues the verse with lyrics: 'ing in____ my of heart. But for the end____ time.' Chords shown are G♭(9), A♭sus, and A♭.

Destiny - 6 - 1

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D_b(9) A_b/C B_bm7

(Male:) How did this come to be? I don't know how you found heard.
ever was just a word, some-thing I on - ly heard.

A_b/G_b G_b E_bm7 D_b/F

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

G_b2 A_bsus A_b

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

Chorus:

D_b A_b/C A_bm/C_b

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



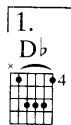
— to be. (Male:) With all my heart and soul, (Female:) I give my



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



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



ny.

1.

D♭ A♭/C B♭m7

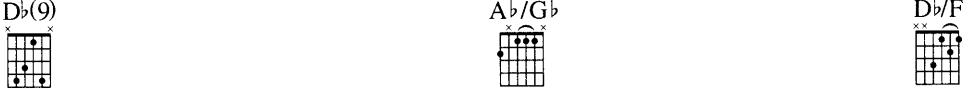

 A[♭]sus A[♭] 2. D[♭] E[♭]m7 D[♭]/F

I ny.

Bridge:


 A[♭]/G[♭] D[♭]/F E[♭]m7 G[♭]/A[♭]

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


 D[♭](9) A[♭]/G[♭] D[♭]/F

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


 A[♭]sus A[♭]

love will find the way.

Hey.

E♭ B♭/D B♭/D C7

Fm7 E♭ B♭/D E♭ B♭/D A♭/C B♭

E♭ B♭/D B♭m/D♭⁴

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

C7sus C7 Fm7 E♭ B♭/D

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



love to have__ and hold.____ (Both:) And as far as I__ can see,__

3



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



al - ways meant_ to be__ (Female:) my des - ti - ny.



rit.

WHAT WE BELIEVE IN

Words and Music by
JIM BRICKMAN and TOM DOUGLAS

Moderately slow ♩ = 72



(with pedal)



Verse:



1. Fun - ny, just the oth - er day I was walk-ing down the street,
2. Look-ing through some pho - to-graphs of not so long a - go,



stopped in - to that place, you know, — the one
right now, I'd give an - y - thing

where we used to meet.
if I had on - ly known,



Thought I heard you call — my name — in a
I will nev - er touch — you, hold — you —
whis-per on the wind,
or kiss your face,



and I re - mem - bered you — were gone — and nev - er
feel your arms — a - round. me or
com-ing back a - gain. } But if
fall in your em - brace. }

Chorus:



love is what we be - lieve —

in, —

I






 see _____ you _____ in Heav-en's first bright star.






 If see - ing is be - liev - ing, I





 look in - to the skies, and there you are. You're not





 that far, 'cause love is what we be - lieve

$E\flat$ sus

Cm

 $A\flat$ 

E/B

 $B\flat$ 7sus

in.

2.
 $B\flat$ 7sus

love is what we be - lieve

in.

Fm/E \flat E \flat Bridge:
 $A\flat(9)$ 

Now, love will break your heart

 $E\flat$ maj7/G

Cm9



Fm9

 $A\flat/E\flat$ 

when you say good-bye,

but love is worth the pain and all

Chorus:



the tears you cry.

(Instrumental)



And if see - ing is be - liev -



ing,

I look in - to the skies,

and there



you are...

You're not that far,

'cause love is what we believe



in.

And



you are in my heart,

and our love

is what I believe



Freely



in.

Hmm.

rit.

LOVE OF MY LIFE

Words and Music by
JIM BRICKMAN and TOM DOUGLAS

Moderately slow $\text{♩} = 92$

The intro section of the sheet music features three guitar chords at the top: C, C/F, and G7sus. The vocal part begins with a single note on the first beat of the first measure, followed by a melodic line consisting of eighth and sixteenth notes. The piano part provides harmonic support with sustained notes and eighth-note patterns. The bass line is simple, primarily consisting of quarter notes. The tempo is marked as moderately slow ($\text{♩} = 92$). A dynamic marking "mf" is present in the piano part. The lyrics "(with pedal)" are written below the piano staff.

The verse section begins with a guitar chord (C) and a piano introduction. The vocal line starts with a sustained note followed by eighth and sixteenth-note patterns. The piano part continues to provide harmonic support with eighth-note chords. The bass line is rhythmic, featuring eighth and sixteenth notes. The lyrics "I am a - mazed." are written in the piano part. The tempo remains moderately slow.

Verse:

The verse continues with a guitar chord (C) and a piano introduction. The vocal line consists of eighth and sixteenth-note patterns. The piano part provides harmonic support with eighth-note chords. The bass line is rhythmic, featuring eighth and sixteenth notes. The lyrics "When I look at you, I You" are written in the piano part. The tempo remains moderately slow.

Gsus G/B Csus C

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

F2 F

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

Gsus G/B Csus C G/B

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

Am C/G

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

Love of My Life - 5 - 2



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

S Chorus:



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



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



this is how it feels — when you fin - 'lly find some - thing real. — My



To Coda ♪ G7sus



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

3

(b) 3

3

1. C C/F G7sus 2. C

life. Now, here you life.

3

E♭ B♭ D♭ A♭

D.S. al Coda

E♭ B♭ Csus C/E

2 You are the love—

2

(b)

2

(b)

Coda

Dm9



my an - gel in the night, you are my

4/4 time signature. Treble and bass staves. Chords: G7sus, Dm9. Key signature: C major.

Gsus



love, the love of my life.

4/4 time signature. Treble and bass staves. Chords: Gsus, C. Key signature: C major.

C/F



G7sus



C



4/4 time signature. Treble and bass staves. Chords: C/F, G7sus, C. Key signature: C major.

C/F



G7sus



C (9)



4/4 time signature. Treble and bass staves. Chords: C/F, G7sus, C (9). Key signature: C major. Dynamic: rit.

YOUR LOVE

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

Slowly ♩ = 64



(with pedal)

Verse:



1. It's not the flow'rs,
2. See additional lyrics
wrapped in fan - cy foil.



It's not the ring
I wear a - round_my fin - ger.
There's noth-ing in all__ the world_ I need__

Your Love - 5 - 1



— when I have you near — be - side — me, — here be - side me. —

Chorus:



So you could give — me wings — to fly, — and catch me if — I fall. —



— Or pull the stars — down from — the sky, — so I can wish on them all. —



— But I could-n't ask — for more, — 'cause your love is the great - est gift — of — all. —

1.

C C/E F(9) 2.

Bridge:

Gm7

You could of - fer me__ the sun,__ the__ moon, and I__ would still__ be - lieve..

Fm7 Eb/G Fm7/Bb

— You gave me ev - 'ry - thing_ when you gave your heart_ to me.

Eb Eb/G Ab(9) Ab/C Bb/D



Sheet music for piano/vocal/guitar. Treble and bass staves. Chords above the staff: E♭, E♭/G, A♭(9), A♭/C, B♭/D.



But I could-n't ask for more, _____ 'cause your love is the great - est gift of all.

Treble and bass staves. Chords above the staff: E♭, E♭/G, A♭(9), A♭/C, B♭/D.

Chorus:



So you could give me wings to fly, _____ and catch me if I fall.

Treble and bass staves. Chords above the staff: E♭, E♭/G, A♭(9), A♭/C, B♭/D.



Or pull the stars down from the sky, _____ so I can wish on them all.

Treble and bass staves. Chords above the staff: E♭, E♭/G, A♭(9), A♭/C, B♭/D.



Cm7 Fm7 A♭(9) Fm7/B♭ B♭

— But I could- n't ask_ for more, — 'cause your love is the great - est gift_ of_ all_



E♭ E♭/G A♭(9) A♭/C B♭/D

— Your love is the great - est gift_ of_ all_



E♭ E♭/G A♭(9) Fm7/B♭ B♭ E♭(9)

The great-est gift_ of_ all.

rit.

Verse 2:
In your arms, I found a strength inside me.
And in your eyes, there's a light to guide me.
I would be lost without you.
And all that my heart could ever want has come true.
(To Chorus:)

FRÈRE JACQUES

TRADITIONAL
Arranged by JIM BRICKMAN

Slowly ($\text{♩} = 76$)

C(9)

8va

Dm7 C/E F(9) G

Ped. Ped. Ped. Ped.

C(9)

mf

Ped. Ped. Ped. Ped.

Ped.

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

Ped. Ped. Ped. Ped. Ped. Ped.

Dm7 C/E F(9) G

Ped. Ped. Ped. Ped.

C

Em7 F(9) Dm7 Dm/G

C(9) Em7 Bm7

F(9) E/C Dm7 Fmaj7/G

F(9) C/E Dm7 Fmaj7/G

C

F(9) C/E Dm7 C/E

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

G Rubato C(9) 8va

F(9) C/E

Dm C/E F(9) C/E C/D C/E Fsus2 G(no3) C(no3)

LITTLE STAR

Composed by
JIM BRICKMAN

Flowing $\text{♩} = 66$

legato

mp

(with pedal)

Dm7 G7sus C C/F Gsus G F

C(9) C/E F(9) C/E Dm7 G7sus

C G F G7sus

cresc.

C F(9) C G F G7sus

mf

C F(9) C G F G7sus

cresc.

C C/E F(9) C/E

f *mp*

Dm7 G7sus C C/F Em7 Dm7

cresc. *f*

Dm9 C/E F Fmaj9 Gsus

mp *cresc.*

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

Dm7 G7sus C G7 F

F(9) Gsus G F(9) G

C C/E Fmaj7 C/E Dm7 G7sus

C Gsus F Fmaj7 G

C C/E F(9) C/E

Dm7 G7sus C C/F /B Em7 Dm7

cresc.

mp

Dm9 C/E Fmaj7 G

f

C F C G F G

mf

C F C G F(9) Gsus

120

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

mf

Dm7 G7sus C Gsus G F

dim. *p*

C(9) F C G C

mp

F(9) C G Fmaj7 Gsus

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

Dm7 G7sus C Gsus G F /G

dim.

p

C F(9) C G

gva

mp

rit.

C F(9) C G Fmaj7 Gsus

p

pp

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

poco a poco dim.

rit.

Dm /G C G F C

pp

f

STARBRIGHT

Words and Music by
JIM BRICKMAN and
ELLEN WOHL

C G/B A7 Dm

p

8 8 ♫8 8

(with pedal)

G7sus G7 C G/C

Star - light,____

star - bright,____

poco rit.

mp

a tempo

Gm/Bb A7 Dm Dm7/C

wish - ing on the first star of the night,

Starbright - 4 - 1

G7/B G7 C B7 Em A/C♯

Dm Dm7/C B♭(9) G7sus G7 C

dreams come true to - night. As you drift off to

poco rit. *a tempo*

G/B A7 Dm

sleep. the an - gels guard. the mem - o - ries you keep.

Dm7/C G7/B G7 C B7

Now, close your eyes. and dream a - way.

Em A/C♯ Dm G7sus G7 C

and you'll a - wak - en on Christ - mas_ Day.

poco rit. *a tempo*

G/B Gm/B♭ A7 Dm Dm7/C

G7/B G7 C B7 Em A/C♯ Dm Dm7/C

B♭(9) G7sus G7 C

Star - light, _____
(Star - light, _____ star - bright...)

poco rit. *a tempo*

G/B Gm/B♭ A7 Dm

Dm7/C G7/B G7 C B7

I wish I may, I wish I might

Em A/C♯ Dm G7sus G7 C G/B

make all your dreams come true for you to - night.

poco rit. a tempo

A7 Dm G G7 C(9)

rit. e dim. pp

HUSH LI'L BABY

TRADITIONAL
Arranged by
JIM BRICKMAN

Slowly ♩ = 76



(with pedal)

rit.

Hush, - my lit - tle ba - by,
don't___ say a word,_

a tempo

Ma-ma's gon-na buy you a mock - ing - bird.
And if that mock-ing - bird_

Ma-ma's gon-na buy you a mock - ing - bird.
And if that mock-ing - bird_

 G7  G  G/B

don't sing, Ma-ma's gon-na buy you a

 F2  C  C/E

dia - mond ring.

 F  G  G/B  F2  G

And

 C  C/E  C/G  G

if that dia cart and ring bull turns brass, o - ver?

What if that cart and ring bull turns brass, o - ver?

G(9) G/B C

Ma-ma's gon - na buy you, a lit - tle look - ing glass. And And
Ma-ma's gon - na buy you, she'll buy you a dog - gie named Ro-ver.

To Coda ♫

if that look - ing named glass gets broke,
if that dog - gie named Ro - ver won't bark,

Ma-ma's gon - na buy you a bil - ly goat.
And it that bil - ly goat won't pull, Ma -

G(9) G/B F(9)

ma's gon - na buy you, she'll buy you a cart and a bull.

C C/E F(9)

Hush, lit - tle ba - by, hush, lit - tle ba - by. Hush, lit - tle

G F(9) G D.S.% al Coda

ba - by, don't you cry.

\oplus Coda Gsus G/B F(9)

Ma-ma's gon - na buy you a horse, a horse and a cart. And

C C/E F(9)

if that horse__ and that cart____ fall down,__ you'll

G G/B F(9)

still be that sweet - est lit - tle ba - by in town.

C C/E F(9)

Hush,____ lit - tle ba - by, hush, lit - tle ba - by. Hush, lit - tle

G G/B F(9) C5

ba - by,____ don't you____ cry.

rit.

8va-

rit.

ROCK-A-BYE BABY

Composed by
JIM BRICKMAN

Freely, with expression

132

F C G/D F(9)

This measure consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The first measure contains four measures of music. The first measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff. The second measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff. The third measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff. The fourth measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff.

C/E C/G Dm7

This measure consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The first measure contains three measures of music. The first measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff. The second measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff. The third measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff.

Gsus Gsus2 G mf C(9)

This measure consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The first measure contains four measures of music. The first measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff. The second measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff. The third measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff. The fourth measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff.

Dm/C C/G C G G9

This measure consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The first measure contains five measures of music. The first measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff. The second measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff. The third measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff. The fourth measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff. The fifth measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff.

Dm/C C F C

This measure consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The first measure contains four measures of music. The first measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff. The second measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff. The third measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff. The fourth measure starts with a half note in the bass clef staff followed by a dotted half note in the treble clef staff.

C(9)/E C G F(9)

C G F

C/E C/G Dm11

G7sus G7 G7sus G7 C Am

poco rit. p a tempo

C Am Fmaj9 Dm7

cresc.

Dm11/G G C/E G/F F/A

mf

C/E G/F F/A Dm11

Gsus G C C(9)/E

C G G9

Dm/C C F C C(9)/E

C

G

F(9)

C/E

135

Treble staff: Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 starts with a dotted half note followed by eighth notes. Measure 3 starts with a dotted half note followed by eighth notes. Measure 4 starts with a dotted half note followed by eighth notes.

Bass staff: Measure 1 starts with a quarter note followed by a half note. Measure 2 starts with a quarter note followed by a half note. Measure 3 starts with a quarter note followed by a half note. Measure 4 starts with a quarter note followed by a half note.

Dynamics: *dim.* (Measure 2), *mp* (Measure 3).

G

F(9)

Treble staff: Measure 5 starts with a dotted half note followed by eighth notes. Measure 6 starts with a dotted half note followed by eighth notes. Measure 7 starts with a dotted half note followed by eighth notes. Measure 8 starts with a dotted half note followed by eighth notes.

Bass staff: Measure 5 starts with a quarter note followed by a half note. Measure 6 starts with a quarter note followed by a half note. Measure 7 starts with a quarter note followed by a half note. Measure 8 starts with a quarter note followed by a half note.

C

Dm/G C/G

G

Treble staff: Measure 9 starts with a dotted half note followed by eighth notes. Measure 10 starts with a dotted half note followed by eighth notes. Measure 11 starts with a dotted half note followed by eighth notes. Measure 12 starts with a dotted half note followed by eighth notes.

Bass staff: Measure 9 starts with a quarter note followed by a half note. Measure 10 starts with a quarter note followed by a half note. Measure 11 starts with a quarter note followed by a half note. Measure 12 starts with a quarter note followed by a half note.

F(9)

C/E

G7

C

Treble staff: Measure 13 starts with a dotted half note followed by eighth notes. Measure 14 starts with a dotted half note followed by eighth notes. Measure 15 starts with a dotted half note followed by eighth notes. Measure 16 starts with a dotted half note followed by eighth notes.

Bass staff: Measure 13 starts with a quarter note followed by a half note. Measure 14 starts with a quarter note followed by a half note. Measure 15 starts with a quarter note followed by a half note. Measure 16 starts with a quarter note followed by a half note.

F(9)

C/E

G7

C

pp

Treble staff: Measure 17 starts with a dotted half note followed by eighth notes. Measure 18 starts with a dotted half note followed by eighth notes. Measure 19 starts with a dotted half note followed by eighth notes. Measure 20 starts with a dotted half note followed by eighth notes.

Bass staff: Measure 17 starts with a quarter note followed by a half note. Measure 18 starts with a quarter note followed by a half note. Measure 19 starts with a quarter note followed by a half note. Measure 20 starts with a quarter note followed by a half note.

Dynamics: *molto rit. e dim.*, *pp*.

THREE BLIND MICE

TRADITIONAL
Arranged by
JIM BRICKMAN

Moderately slow $\text{♩} = 72$

The sheet music consists of four staves of musical notation:

- Top Staff:** Treble clef, 4/4 time. Key signature: C major (no sharps or flats). Dynamics: *mp*, *ped.*, *sim.*. Chords: C, G/B, Am7, C, G/B, Am7.
- Second Staff:** Treble clef, 4/4 time. Key signature: C major. Dynamics: *p*. Chords: F, G, C.
- Third Staff:** Treble clef, 4/4 time. Key signature: C major. Dynamics: *p*. Chords: G7sus, C.
- Bottom Staff:** Bass clef, 4/4 time. Key signature: C major. Dynamics: *p*. Chords: G7sus, C, G/B, Am, Am7/G, F.

Am Am7/G F Am Am7/G F

C/G G7sus C G/B Am

C G/B Am7 F G

C F/G C F/G C

G7sus C G7sus C

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

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

mp

mf

C/G G7sus G/A A

Dmaj7 A7 D A7 D

f

mf

A7sus D G/A D A/C \sharp

f

mf

Bm A G(9)

Bm A G(9)

*f**mp*

Bm D/A G(9)

D/A

A7sus

mf

B♭

F/A

G7

C7sus

F

C7sus

C7sus G7

C G7sus C

G7sus C

*f**mp*

G7sus C G7sus C G/B

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

Am Em/G F(9) C/G G7

C Am Em7/G F

Am Em/G F(9) C/G G7 C

mf

rit. e dim.

mp
a tempo

p

rit. e dim.

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ANGEL EYES • BY HEART
IF YOU BELIEVE • IN A LOVER'S EYES

BORDERS • HEARTLAND
ROCKET TO THE MOON

WE MET TODAY

HERO'S DREAM • PICTURE THIS
VALENTINE • YOU NEVER KNOW

DREAMS COME TRUE • THE GIFT
WINTER PEACE

DESTINY • LOVE OF MY LIFE
WHAT WE BELIEVE IN • YOUR LOVE

FRÈRE JACQUES • HUSH LI'L BABY
LITTLE STAR • ROCK-A-BYE BABY
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