

as recorded by 'NSYNC and Gloria Estefan

# MUSIC OF MY HEART

From the Motion Picture "Music of the Heart"

SATB, accompanied, with optional guitar, bass and drums\*

Music and Lyrics by  
DIANE WARREN  
Arranged by JERRY RAY

Slowly (♩ = 58-60)

S  
A

T  
B

Piano  
(Guitar)

Slowly (♩ = 58-60)

Gm F/C Ebmaj9

*mf*

4 *unison mf*

1. You'll nev-er know \_\_\_ what you've done for me, \_ what your faith in me \_ has

*unison*

4 F Bbmaj9 F/A

*mp*

\* Guitar: Play ad lib. using chord symbols in piano part as a guide.  
Bass: See page 10.  
Drums: See page 11.

7

done for my \_ soul. \_ You'll nev-er know \_ the gift \_ you've giv-en me. \_ I'll car-ry it

7 C9 Bb/C Gm9/CGm/C F F/A Dm7 Bb

10


*(Altos only)* with \_ me. *(All Girls)* Through the days \_ a - head, \_ I think \_ of days \_ be-fore, \_ when you made me  
*(Tenors only)*


10 F/A Gm7 F/A

13


hope for some-thing bet - ter and made me reach for some - thing more. \_ You taught me to run, \_  
*(All boys)* *(You)mf*

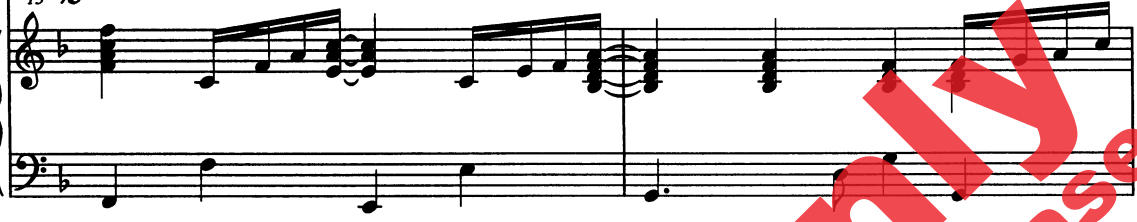
13 Ebmaj9 Bb/C mf

15 

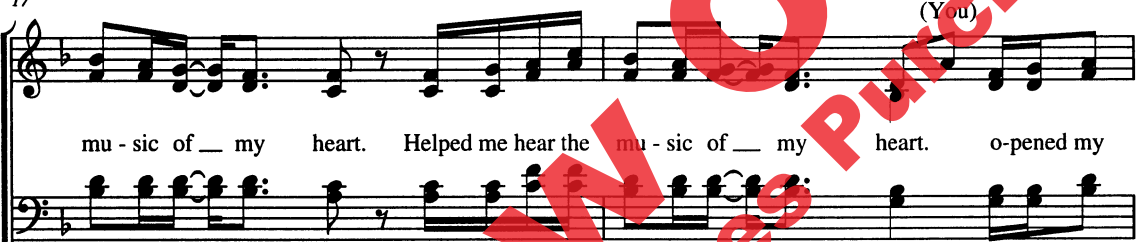


— you taught me to fly, — helped me to free — the me — in - side. — Helped me hear the

15  F Am/E Gm9



17 (You)



mu - sic of — my heart. Helped me hear the mu - sic of — my heart. o-pened my

17 Bb F/A Gm7 Bb/C



19 *unis.*



eyes, you o-pened the door — to some-thing I've nev - er known — be - fore. — And your

*unis.* *unis.*

19 F Am/E F/Eb Ebmaj9



21

To Coda ⊕

*unis. mf*

love is the mu - sic of \_ my heart. 2. You were the one \_ al-ways

Measures 21-22 of the vocal line. The melody starts with a quarter note 'love', followed by eighth notes 'is the mu - sic of', a quarter note 'my', and a quarter note 'heart.' There is a breath mark after 'heart.'. The second line starts with a quarter note '2.', followed by eighth notes 'You were the one', a quarter note 'al-', and a quarter note 'ways'.

21 Gm9 Bb/C To Coda ⊕ Eb(add9) F

*decresc. mp*

Piano accompaniment for measures 21-22. Measure 21 has chords Gm9 and Bb/C. Measure 22 has chords Eb(add9) and F. The bass line has a descending eighth-note pattern. Dynamics include *decresc.* and *mp*.

24

on my side, \_ al - ways stand-ing by, \_

*mp*

Al - ways on my side, \_ al - ways stand-ing by. \_

Measures 24-25 of the vocal line. Measure 24: 'on my side, \_' with a breath mark. Measure 25: 'al - ways stand-ing by, \_' with a breath mark. The second line continues: 'Al - ways on my side, \_' and 'al - ways stand-ing by. \_'.

24 Bbmaj9 F/A

Piano accompaniment for measures 24-25. Measure 24 has chord Bbmaj9. Measure 25 has chord F/A. The bass line has a descending eighth-note pattern.

26

see-ing me through. \_ You were the song \_ that al - ways made me sing. \_ I'm sing-ing this for \_

*mf*

Measures 26-27 of the vocal line. Measure 26: 'see-ing me through. \_' with a breath mark. Measure 27: 'You were the song \_ that al - ways made me sing. \_ I'm sing-ing this for \_' with a breath mark.

26 C7 F F/A Dm7 Bbmaj9 Bb

Piano accompaniment for measures 26-27. Measure 26 has chord C7. Measure 27 has chords F, F/A, Dm7, Bbmaj9, and Bb. The bass line has a descending eighth-note pattern.

*unis.*

— you . . . Ev-'ry-where I go, I think of where I've been and of the one

29 F/A Gm7 F/A

(You) *D.S. al Coda*

— who knew me bet - ter than an - y-one ev - er will a - gain taught me to run

32 Ebmaj9 Bb/C *D.S. al Coda*

*Coda*

34 *unis. f*

heart. What you taught me, on - ly your love could ev - er teach me. You got

*Coda*

34 Bb C Bb/D *mf*

36

through where no one could reach me before. Coz you al -

Measures 36-37 of the vocal line. The melody starts with a whole rest, followed by a half note 'me', a quarter note 'be', and a quarter note 'fore.' with a fermata. The phrase 'Coz you al -' begins at the end of measure 37.

36 C/E F Bb

Piano accompaniment for measures 36-37. Measure 36 features a C/E chord with a sustained bass note. Measures 37 contain F and Bb chords.

38

- ways saw in me It was you -

*unis.*

Measures 38-39 of the vocal line. Measure 38 contains the lyrics '- ways saw in me' and 'It was you -'. Measure 39 contains 'all the best that I could be.' with a fermata. The instruction '*unis.*' is written above the staff.

38 Gm7 F/A

Piano accompaniment for measures 38-39. Measure 38 features a Gm7 chord, and measure 39 features an F/A chord.

40

*cresc.* *free.* *mf*

(a few Sopranos)

who set me free. You taught me to run, you taught me to fly, -

*(a few Tenors)*

free. helped me to free -

You taught me to run, you taught me to fly, -

Measures 40-41 of the vocal line. Measure 40 contains the lyrics 'who set me free. You taught me to run, you taught me to fly, -' and 'free. helped me to free -'. Measure 41 contains 'You taught me to run, you taught me to fly, -'. Performance instructions include '*cresc.*', '*free.*', '*mf*', and '*mp*'. Partitions for '(a few Sopranos)' and '(a few Tenors)' are indicated.

40 Ebmaj9 Bb/C F Am/E

*cresc.* *f* *mp*

Piano accompaniment for measures 40-41. Measure 40 features Ebmaj9 and Bb/C chords. Measure 41 features F and Am/E chords. Performance instructions include '*cresc.*', '*f*', and '*mp*'.

— the me \_ in - side. \_ Helped me hear the mu - sic of \_ my heart. Helped me hear the

42 Gm9 Bb F/A

mu-sic of \_ my heart. \_ You taught me to run, \_ you taught me to fly, \_ helped me to free \_

44 Gm7 C7 C/D G Bm/F#

*cresc.* *f*

*cresc.* *mf*

— the me \_ in - side. \_ Helped me hear the mu - sic of \_ my heart. Helped me hear the

46 Am9 C G/B

48 (You)

mu - sic of \_ my heart. o - pened my eyes, you o - pened the door \_ to some - thing I've *unis.*

48 Am7 G D/F# C/D G Bm/F#

50 *unis.*

nev - er known \_ be - fore. \_ And your love is the mu - sic of \_ my

50 G/F Fmaj9 Am9 Am/D

52 *decresc.* *mp poco rit.*

heart, is the mu - sic of \_ my heart.

52 F(add9) G(add9)

*decresc.* *p poco rit.*





# MUSIC OF MY HEART

## BASS

Slowly (♩ = 58-60)

Gm F/C Ebmaj9 F 5 F/A Gm7 F/A

*mf* *mp*

13 Ebmaj9 Bb/C F Am/E Gm9 Bb F/A

*mf*

18 Gm7 Bb/C F Am/E F/Eb Ebmaj9 Gm9 Bb/C Eb(add9)

*decresc.*

23 F Bbmaj7 F/A C7 F F/A Dm7 Bbmaj9 Bb

*mp*

29 F/A Gm7 F/A Ebmaj9 Bb/C D.S. al Coda

⊕ Coda

34 Bb C Bb/D C/E F Bb Gm7 F/A

40 Ebmaj9 Bb/C F Am/E Gm9 Bb F/A Gm7 C7 C/D

*cresc.* *f* *mp* *cresc.*

45 G Bm/F# Am9 C G/B Am7 G D/F# C/D G Bm/F#

*mf*

50 G/F Fmaj9 Am9 Am/D F(add9) poco rit. G(add9)

# MUSIC OF MY HEART

## DRUMS

Slowly (♩ = 58-60)

Closed Hi-Hat *mf*

Musical notation for measures 1-8. The staff shows a 4/4 time signature. Measures 1-4 feature a steady eighth-note pattern on the closed hi-hat with a mezzo-forte (*mf*) dynamic. Measures 5-8 feature a pattern on the bass drum with a mezzo-piano (*mp*) dynamic.

9

Musical notation for measures 9-14, continuing the drum patterns from the previous section.

15

Musical notation for measures 15-19, featuring a more complex hi-hat pattern.

20

Musical notation for measures 20-23. Measure 20 is marked 'To Coda'. Measures 21-23 show a decrescendo (*decresc.*) in the hi-hat pattern.

24

Musical notation for measures 24-28, continuing the decrescendo in the hi-hat pattern.

29

Musical notation for measures 29-33. Measure 29 is marked 'D.S. al Coda'. The hi-hat pattern returns to a steady eighth-note pattern.

♩ Coda

Musical notation for measures 34-38, starting the Coda section with a steady eighth-note hi-hat pattern.

39

Musical notation for measures 39-44. Measure 44 is marked 'cresc.' (crescendo). The hi-hat pattern becomes more active.

45

Musical notation for measures 45-48, continuing the crescendo in the hi-hat pattern.

49

Musical notation for measures 49-52. Measure 52 is marked 'poco rit.' (poco ritardando). The piece concludes with a final hi-hat flourish.

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