

You






Words and Music by
RANDY EDELMAN

Slowly, with much feeling

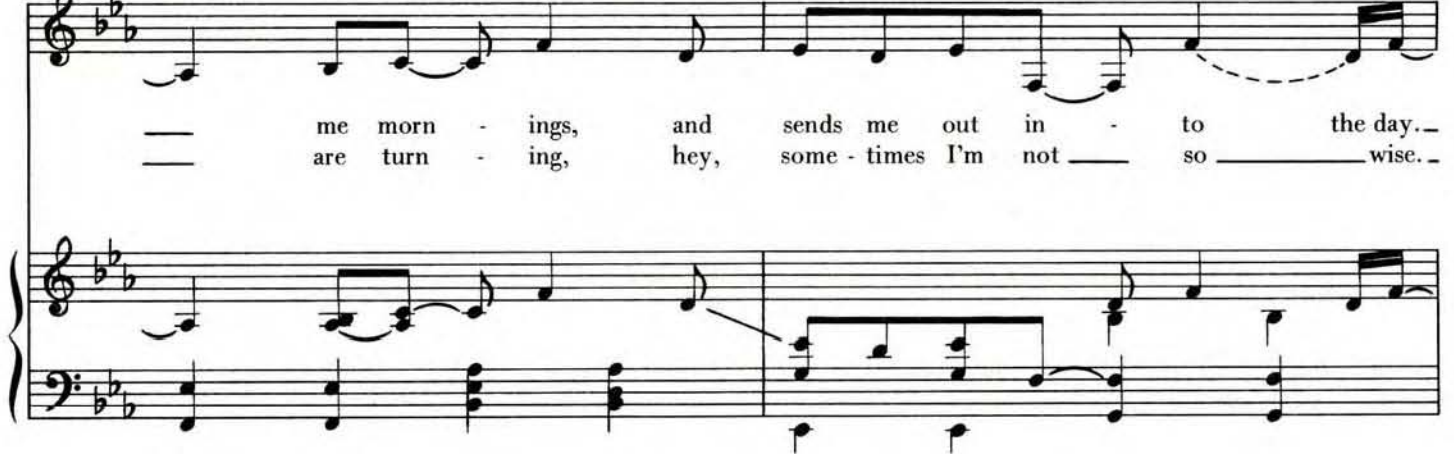
The first system of the piano introduction consists of six measures. The right hand plays a melodic line with eighth notes, while the left hand provides a steady accompaniment. Chord diagrams are placed above the staff: Eb, Ebmaj7, Eb, Ebmaj7, Bb7(sus 4), and Bb7. The dynamic marking *mf* is placed below the first measure.


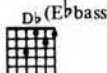

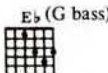

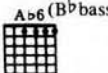
The second system features the vocal melody in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a double bar line and contains the lyrics: "You are the one who makes me hap - py, when Sor - ry if some - times I look past you, there's". Chord diagrams are placed above the vocal staff: Bb7(sus 4), Bb7, Eb, Gm7, Fm7, Bb7(sus 4), and Bb7. The piano accompaniment starts with a double bar line and includes the dynamic marking *mf*.

The third system continues the vocal and piano accompaniment. The vocal line contains the lyrics: "ev - 'ry-thing else turns to grey. Yours is the voice that wakes. no - one be-yond your eyes. In - side my head the wheels.". Chord diagrams are placed above the vocal staff: Eb, Gm7, Fm7, Bb7, Eb, and Gm7. The piano accompaniment continues with a consistent accompaniment pattern.

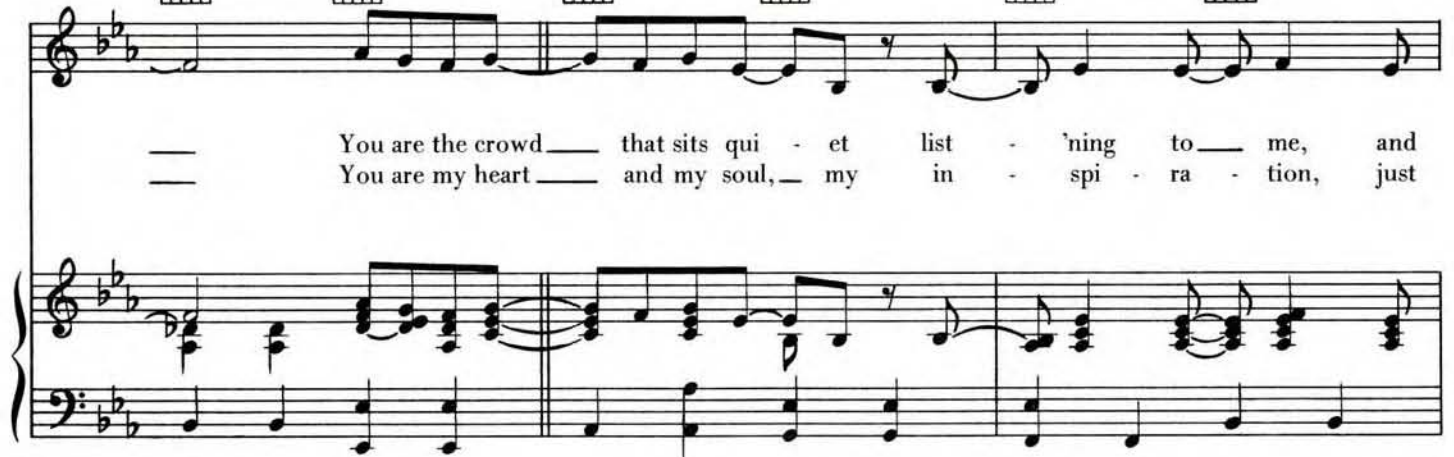







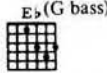




me morn - ings, and sends me out in - to the day.
 are turn - ing, hey, some - times I'm not so wise.











You are the crowd that sits quiet list - ning to me, and
 You are my heart and my soul, my in - spi - ra - tion, just



all the mad sense I make. } You are one of the few things
 like the old love song goes. }



A \flat m \flat 6 (C \flat bass)

worth re - mem - ber - ing. ————— And —

Fm7 (B \flat bass)

since it's all true, ————— how could an - y - one ————— mean more to me —



than You. —————

B \flat 7 (sus 4)B \flat 7B \flat 7 (sus 4)B \flat 7E \flat 

Gm7



You. —————

Fm7
(B \flat bass) A \flat
B \flat 7
E \flat
Gm7
Fm7
B \flat 7

E \flat
Gm7
Fm7
(B \flat bass) A \flat
B \flat 7
E \flat
Gm7

B \flat m7
D \flat (E \flat bass)
A \flat maj7
E \flat (G bass)

You are my heart — and my soul, — my in -

Fm7
A \flat (B \flat bass)
A \flat
E \flat (G bass)
Fm7
B \flat

- spi - ra - tion, just like the old love — song goes. — You are

Db Ab(C bass) A^bm6 (C^bbass)

one of the few things worth remembering. And

E^b Gm7 Fm7 A^b(B^bbass)

since it's all true, how could anyone mean more to me

B^b7 E^b Gm7 Fm7 A^b(B^bbass) B^b7

than You.

E^b Gm7 Fm7 B^b7 E^b

ritard