



Simply the best - SSAA

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SSAA Combo C

Simply the Best

- Tina Turner -

Words and Music by Holly Knight and Mike Chapman
Arranged by Hans Reintjes
Original Key F major

Moderate Rock ♩ = 104

A

B

mp

Soprano 1: Doo oo, doo oo.

Soprano 2: I call you when I need you my heart's on fire. You come to me come to me

Alto 1: I call you when I need you my heart's on fire. You come to me come to me

Alto 2: Doo oo, doo oo.

C Instr. F F F

Piano Combo

Synthesizer: Brightness Polysynth El. Guitar Muted

Guitar

Bass Guitar

Drum Set

Percussion: Maracas 2 2 2

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Simply the Best 3
SSAA Combo C

D

27

S2: take your heart and make it strong. sim-ply the best. Be-ter than all the rest. Be-ter than a-ny-one. A-ny-one I

S1: strong, babe. You're sim-ply the best. You are the best. Be-ter than all the rest. Be-ter than a-ny-one. A-ny-one I

A1: strong, babe. You're Sim-ply the best. You are the best. Be-ter than all the rest. Be-ter than a-ny-one. A-ny-one I

A2: take your heart and make it strong. Sim-ply the best. Be-ter than all the rest. Be-ter than a-ny-one. A-ny-one I

C: B^b C F F^{sus2} F^{sus4} F F F^{sus2} F^{sus4} F D^m D^m^{sus2} D^m^{b13} D^m

P.C., Synth, Gr., Bass, D.S., Perc. (Tambourine)

35

S2: e-ver met. I'm stuck on your heart. I hang on ev-ry word you say. Tear us a-part. Ba-by I would

S1: e-ver met. I'm stuck on your heart. Stuck on your heart. I hang on ev-ry word you say. Tear us a-part. Ne-ver tear us a-part, ba-by I would

A1: e-ver met. I'm stuck on your heart. Stuck on your heart. I hang on ev-ry word you say. Tear us a-part. Ba-by I would

A2: e-ver met. I'm stuck on your heart. I hang on ev-ry word you say. Tear us a-part. Ba-by I would

C: C^{sus4} C F F^{sus2} F^{sus4} F F F^{sus2} F^{sus4} F D^m D^m^{sus2} D^m^{b13} D^m

P.C., Synth, Gr., Bass, D.S., Perc. (Tambourine)

Simply the Best 5

SSAA Combo C

58

S2: Be-tter than all the rest. Be-tter than a - ny-one. A - ny-one I e - ver met. I'm stuck on your heart.

S1: — Be-tter than all the rest. Be-tter than a - ny-one. A - ny-one I e - ver met. I'm stuck on your heart. Stuck on your heart.

A1: Be-tter than all the rest. Be-tter than a - ny-one. A - ny-one I e - ver met. I'm stuck on your heart. Stuck on your heart.

A2: Be-tter than all the rest. Be-tter than a - ny-one. A - ny-one I e - ver met. I'm stuck on your heart.

C: F sus4 F F F sus2 F sus4 F Dm Dm sus2 Dm^{b13} Dm C sus4 C F F sus2

P.C., Synth, Gtr., Bass, D.S., Perc. (2)

66

S2: I hang on ev-'ry word you say. Don't tear us a-part. Ba-by I would ra-ther be dead. Each time you leave me I start

S1: — I hang on ev-'ry word you say. Don't tear us a-part. No, no no, ba-by I would ra-ther be dead. Each time you leave me I start

A1: — I hang on ev-'ry word you say. Don't tear us a-part. Ba-by I would ra-ther be dead. Doo,

A2: I hang on ev-'ry word you say. Don't tear us a-part. Ba-by I would ra-ther be dead. Doo,

C: F sus4 F F F sus2 F sus4 F Dm Dm sus2 Dm^{b13} Dm C sus4 C B^b

P.C., Synth, Gtr., Bass, D.S., Perc. (2)

Simply the Best 7

SSAA Combo C

92

S2: Be-tter than a - ny-one. A-ny-one I e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say... Don't tear us a-part.

S1: Be-tter than a - ny-one. A-ny-one I e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say... Don't tear us a-part.

A1: Be-tter than a - ny-one. A-ny-one I e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say... Don't tear us a-part.

A2: Be-tter than a - ny-one. A-ny-one I e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say... Don't tear us a-part.

C: Be-tter than a - ny-one. A-ny-one I e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say... Don't tear us a-part.

P.C. Chords: G^{sus4} G Em Em^{sus2} Em^{b13} Em D^{sus4} D G G^{sus2} G^{sus4} G G G^{sus2} G^{sus4} G

Synth, Grt., Bass, D.S., Perc. (2)

101

S2: Ba-by I would ra - ther be __ dead. You're the best. you are the best. _

S1: No, no no. Ba-by I would ra - ther be __ dead. You're the best. you are the,

A1: Ba-by I would ra - ther be __ dead. You're the best. You are the,

A2: Ba-by I would ra - ther be __ dead. You. You.

C: Ba-by I would ra - ther be __ dead. You. You.

P.C. Chords: Em Em^{sus2} Em^{b13} Em D^{sus4} D G

Synth, Grt. (E1. Guitar Muted), Bass, D.S., Perc. (2)

Simply the Best 9
SSAA Combo C

L

126

S2 Don't tear us a - part. Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest. Be-tter than

S1 Don't tear us a - part. No, no no. Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest. Be-tter than

A1 Don't tear us a - part. Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest. Be-tter than

A2 Don't tear us a - part. Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest. Be-tter than

C

P.C. G^{sus4} G Em Em^{sus2} Em^{b13} Em D^{sus4} D G G^{sus2} G^{sus4} G G G^{sus2} G^{sus4} G

Synth

Gr.

Bass

D.S.

Perc. 2

135

S2 a - ny - one. A - ny - one I e - ver met. Ooh, you're the best.

S1 a - ny - one. A - ny - one I e - ver met. Ooh, you're the best.

A1 a - ny - one. A - ny - one I e - ver met. Ooh, you're the best.

A2 a - ny - one. A - ny - one I e - ver met. Ooh, you're the best.

C

P.C. Em Em^{sus2} Em^{b13} Em D^{sus4} D G

Synth

Gr.

Bass

D.S.

Perc. 2



SSAA Combo Bb

Simply the Best

- Tina Turner -

Words and Music by Holly Knight and Mike Chapman
Arranged by Hans Reintjes
Original Key F major

Moderate Rock ♩ = 104

A

B

mp

Soprano 1: Doo oo, doo oo.

Soprano 2: I call you when I need you my heart's on fire. You come to me come to me

Alto 1: I call you when I need you my heart's on fire. You come to me come to me

Alto 2: Doo oo, doo oo.

Bb Instr. F F F

Piano Combo

Synthesizer: Brightness Polysynth

Guitar: El. Guitar Muted

Bass Guitar

Drum Set

Percussion: Maracas 2 2 2

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Simply the Best 3

SSAA Combo Bb

D

27

S2 take your heart and make it strong. sim- ply the best. Be- ter than all the rest. Be- ter than a - ny-one. A- ny- one I

S1 strong, babe. You're sim- ply the best. You are the best. Be- ter than all the rest. Be- ter than a - ny-one. A- ny- one I

A1 strong, babe. You're Sim- ply the best. You are the best. Be- ter than all the rest. Be- ter than a - ny-one. A- ny- one I

A2 take your heart and make it strong. Sim- ply the best. Be- ter than all the rest. Be- ter than a - ny-one. A- ny- one I

Bb

P.C. B \flat C F F^{sus2} F^{sus4} F F F^{sus2} F^{sus4} F Dm Dm^{sus2} Dm^{b13} Dm

Synth

Gr. Bass D. S. Perc. 2 Tambourine 2 2

35

S2 e - ver met. I'm stuck on your heart. I hang on ev-ry word you say. Tear us a - part. Ba - by I would

S1 e - ver met. I'm stuck on your heart. Stuck on your heart. I hang on ev-ry word you say. Tear us a - part. Ne - ver tear us a - part, ba - by I would

A1 e - ver met. I'm stuck on your heart. Stuck on your heart. I hang on ev-ry word you say. Tear us a - part. Ba - by I would

A2 e - ver met. I'm stuck on your heart. I hang on ev-ry word you say. Tear us a - part. Ba - by I would

Bb

P.C. C^{sus4} C F F^{sus2} F^{sus4} F F F^{sus2} F^{sus4} F Dm Dm^{sus2} Dm^{b13} Dm

Synth

Gr. Bass D. S. Perc. 2 2 2 2

Simply the Best 5
SSAA Combo Bb

58

S2: Be-tter than all the rest. Be-tter than a - ny-one. A - ny-one I e - ver met. I'm stuck on your heart.

S1: — Be-tter than all the rest. Be-tter than a - ny-one. A - ny-one I e - ver met. I'm stuck on your heart. Stuck on your heart.

A1: Be-tter than all the rest. Be-tter than a - ny-one. A - ny-one I e - ver met. I'm stuck on your heart. Stuck on your heart.

A2: Be-tter than all the rest. Be-tter than a - ny-one. A - ny-one I e - ver met. I'm stuck on your heart.

Bb: F sus4 F F F sus2 F sus4 F Dm Dm sus2 Dm^{b13} Dm C sus4 C F F sus2

P.C. Synth. Grt. Bass. D. S. Perc. 2 2 2 3

66

S2: I hang on ev-'ry word you say. Don't tear us a-part. Ba-by I would ra-ther be dead. Each time you leave me I start

S1: — I hang on ev-'ry word you say. Don't tear us a-part. No, no no, ba-by I would ra-ther be dead. Each time you leave me I start

A1: — I hang on ev-'ry word you say. Don't tear us a-part. Ba-by I would ra-ther be dead. Doo,

A2: I hang on ev-'ry word you say. Don't tear us a-part. Ba-by I would ra-ther be dead. Doo,

Bb: F sus4 F F F sus2 F sus4 F Dm Dm sus2 Dm^{b13} Dm C sus4 C B^b

P.C. Synth. Grt. Bass. D. S. Perc. 2 2 2 3

[G]

Simply the Best 7

SSAA Combo Bb

92

S2: Be-tter than a - ny-one. A - ny-one I e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say. Don't tear us a-part.

S1: Be-tter than a - ny-one. A - ny-one I e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say. Don't tear us a-part.

A1: Be-tter than a - ny-one. A - ny-one I e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say. Don't tear us a-part.

A2: Be-tter than a - ny-one. A - ny-one I e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say. Don't tear us a-part.

Bb: G^{sus4} G Em Em^{sus2} Em^{b13} Em D^{sus4} D G G^{sus2} G^{sus4} G G G^{sus2} G^{sus4} G

P.C., Synth, Gr., Bass, D.S., Perc. (2)

101

S2: Ba-by I would ra - ther be dead. You're the best. you are the best. —

S1: No, no no. — Ba-by I would ra - ther be dead. You're the best. you are the,

A1: Ba-by I would ra - ther be dead. You're the best. You are the,

A2: Ba-by I would ra - ther be dead. You. You.

Bb: Em Em^{sus2} Em^{b13} Em D^{sus4} D G

P.C., Synth, Gr. (El. Guitar Muted), Bass, D.S., Perc. (2)

Simply the Best 9
SSAA Combo Bb

L

126

S2 Don't tear us a - part. Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest. Be-tter than

S1 Don't tear us a - part. No, no no. Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest. Be-tter than

A1 Don't tear us a - part. Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest. Be-tter than

A2 Don't tear us a - part. Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest. Be-tter than

Bb G^{sus4} G Em Em^{sus2} Em^{b13} Em D^{sus4} D G G^{sus2} G^{sus4} G G G^{sus2} G^{sus4} G

P.C.

Synth

Gr.

Bass

D. S.

Perc.

135

S2 a - ny - one. A - ny - one I e - ver met. Ooh, you're the best.

S1 a - ny - one. A - ny - one I e - ver met. Ooh, you're the best.

A1 a - ny - one. A - ny - one I e - ver met. Ooh, you're the best.

A2 a - ny - one. A - ny - one I e - ver met. Ooh, you're the best.

Bb Em Em^{sus2} Em^{b13} Em D^{sus4} D G

P.C.

Synth

Gr.

Bass

D. S.

Perc.



SSAA Combo Eb

Simply the Best

- Tina Turner -

Words and Music by Holly Knight and Mike Chapman
Arranged by Hans Reintjes
Original Key F major

Moderate Rock ♩ = 104

A

B

mp

Soprano 1
Soprano 2
Alto 1
Alto 2
Eb Instr.
Piano Combo
Synthesizer
Guitar
Bass Guitar
Drum Set
Percussion

I call you when I need you my heart's on fire. You come to me come to me

Doo oo, doo oo.

Brightness
Polysynth
El. Guitar Muted
Maracas

F F F

2 2 2 2

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Simply the Best 3
SSAA Combo Eb

D

27

S2 take your heart and make it strong. sim- ply the best. Be- tter than all... the rest. Be- tter than a - ny-one. A- ny-one I

S1 strong, babe. You're sim- ply the best. You are the best. Be- tter than all the rest. Be- tter than a - ny-one. A- ny-one I

A1 strong, babe. You're Sim- ply the best. You are the best. Be- tter than all the rest. Be- tter than a - ny-one. A- ny-one I

A2 take your heart and make it strong. Sim- ply the best. Be- tter than all... the rest. Be- tter than a - ny-one. A- ny-one I

Eb

P.C. B \flat C F F^{sus2} F^{sus4} F F F^{sus2} F^{sus4} F Dm Dm^{sus2} Dm^{b13} Dm

Synth

Gr. *Tambourine*

Bass

D. S.

Perc. 2

35

S2 e - ver met. I'm stuck on your heart. I hang on ev-'ry word you say. Tear us a-part. Ba-by I would

S1 e - ver met. I'm stuck on your heart. Stuck on your heart. I hang on ev-'ry word you say. Tear us a-part. Ne-ver tear us a-part, ba-by I would

A1 e - ver met. I'm stuck on your heart. Stuck on your heart. I hang on ev-'ry word you say. Tear us a-part. Ba-by I would

A2 e - ver met. I'm stuck on your heart. I hang on ev-'ry word you say. Tear us a-part. Ba-by I would

Eb

P.C. C^{sus4} C F F^{sus2} F^{sus4} F F F^{sus2} F^{sus4} F Dm Dm^{sus2} Dm^{b13} Dm

Synth

Gr. *Tambourine*

Bass

D. S.

Perc. 2

58

S2: Be-tter than all the rest. Be-tter than a-ny-one. A-ny-one I e-ver met. I'm stuck on your heart.

S1: — Be-tter than all the rest. Be-tter than a-ny-one. A-ny-one I e-ver met. I'm stuck on your heart. Stuck on your heart.

A1: — Be-tter than all the rest. Be-tter than a-ny-one. A-ny-one I e-ver met. I'm stuck on your heart. Stuck on your heart.

A2: — Be-tter than all the rest. Be-tter than a-ny-one. A-ny-one I e-ver met. I'm stuck on your heart.

Eb: F sus4 F F F sus2 F sus4 F Dm Dm sus2 Dm b13 Dm C sus4 C F F sus2

P.C.

Synth

Gtr.

Bass

D. S.

Perc.

66

S2: I hang on ev-ry word you say. — Don't tear us a-part. — Ba-by I would ra-ther be dead. Each time you leave me I start

S1: — I hang on ev-ry word you say. — Don't tear us a-part. — No, no no, — ba-by I would ra-ther be dead. Each time you leave me I start

A1: — I hang on ev-ry word you say. — Don't tear us a-part. — Ba-by I would ra-ther be dead. Doo, —

A2: — I hang on ev-ry word you say. — Don't tear us a-part. — Ba-by I would ra-ther be dead. Doo, —

Eb: F sus4 F F F sus2 F sus4 F Dm Dm sus2 Dm b13 Dm C sus4 C Bb

P.C.

Synth

Gtr.

Bass

D. S.

Perc.

Simply the Best 7

SSAA Combo Eb

92

S2: Be-tter than a - ny-one. A - ny-one I e - ver met. Ooh, I'm stuck on your heart. I hang on ev-ry word you say... Don't tear us a-part.

S1: Be-tter than a - ny-one. A - ny-one I e - ver met. Ooh, I'm stuck on your heart. I hang on ev-ry word you say... Don't tear us a-part.

A1: Be-tter than a - ny-one. A - ny-one I e - ver met. Ooh, I'm stuck on your heart. I hang on ev-ry word you say... Don't tear us a-part.

A2: Be-tter than a - ny-one. A - ny-one I e - ver met. Ooh, I'm stuck on your heart. I hang on ev-ry word you say... Don't tear us a-part.

Eb: G^{sus4} G Em Em^{sus2} Em^{b13} Em D^{sus4} D G G^{sus2} G^{sus4} G G G^{sus2} G^{sus4} G

P.C., Synth, Gr., Bass, D.S., Perc. (2)

101

S2: Ba-by I would ra - ther be dead. You're the best. you are the best. —

S1: No, no no. Ba-by I would ra - ther be dead. You're the best. you are the,

A1: Ba-by I would ra - ther be dead. You're the best. You are the,

A2: Ba-by I would ra - ther be dead. You. You.

Eb: Em Em^{sus2} Em^{b13} Em D^{sus4} D G

P.C., Synth, Gr. (El. Guitar Muted), Bass, D.S., Perc. (2)

Simply the Best 9
SSAA Combo Eb

L

126

S2 Don't tear us a - part. Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest. Be-tter than

S1 Don't tear us a - part. No, no no. Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest. Be-tter than

A1 Don't tear us a - part. Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest. Be-tter than

A2 Don't tear us a - part. Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest. Be-tter than

Eb

P.C. G^{sus4} G Em Em^{sus2} Em^{b13} Em D^{sus4} D G G^{sus2} G^{sus4} G G G^{sus2} G^{sus4} G

Synth

Gr.

Bass

D. S.

Perc. 2

135

S2 a - ny - one. A - ny - one I e - ver met. Ooh, you're the best.

S1 a - ny - one. A - ny - one I e - ver met. Ooh, you're the best.

A1 a - ny - one. A - ny - one I e - ver met. Ooh, you're the best.

A2 a - ny - one. A - ny - one I e - ver met. Ooh, you're the best.

Eb

P.C. Em Em^{sus2} Em^{b13} Em D^{sus4} D G

Synth

Gr.

Bass

D. S.

Perc. 2

SSAA 4 extra staves

Simply the Best

- Tina Turner -

Words and Music by Holly Knight and Mike Chapman

Arranged by Hans Reintjes

Original Key F major

Moderate Rock $\text{♩} = 104$

A

B

The musical score is arranged for a four-part vocal ensemble (SSAA) and a full band. The vocal parts are Soprano 1, Soprano 2, Alto 1, and Alto 2. The instrumental parts include Piano Combo, Synthesizer (with sub-parts for Brightness and Polysynth), Guitar (with sub-parts for El. Guitar and Muted), Bass Guitar, Drum Set, and Percussion. The score is divided into two systems, A and B. System A contains the first two lines of the vocal melody, and System B contains the next two lines. The lyrics are: "I call you when I need you my heart's on fire. I call you when I need you my heart's on fire. You come to me come to me wild an' wired. You come to me come to me wild an' wired. When you come to me. When you come to me. When I come to you. When I come to you." The score includes dynamic markings such as *mp* and *f*, and includes a *Dixerium (PC)* section at the end.

24

S2 doo Mmm, and it can't be wrong. No, it can't be wrong. — I take your heart and make it strong. You're sin - ply the best. — Be - tier than all — the rest. Be - tier than

S1 Mmm, and it can't be wrong. Take my heart and make it strong. — babe. You're sin - ply the best. — You are the best. — Be - tier than all the rest. Be - tier than

A1 Mmm, and it can't be wrong. Take my heart and make it strong. — babe. You're sin - ply the best. — You are the best. — Be - tier than all the rest. Be - tier than

A2 doo, Mmm, and it can't be wrong. No, it can't be wrong. — I take your heart and make it strong. Sin - ply the best. — Be - tier than all the rest. Be - tier than

1

2

3

4

PC. Dm Bb C F F sus2 F sus4 F F F sus2 F sus4 F

Synth *Crystal*

Gtr. *Distortion (PC)*

Bass

D. S.

Perc. *Tambourine*

E

4/3

S2 ra-ther be dead *mp* Doo oo, doo oo, doo *mp* Doo oo, doo

S1 ra-ther be dead In your heart I see the start of ev'ry night and ev'ry day In your eyes I get lost I get washed a-way Just as

A1 ra-ther be dead In your heart I see the start of ev'ry night and ev'ry day In your eyes I get lost I get washed a-way Just as

A2 ra-ther be dead Doo oo, doo oo, doo In your eyes I get lost I get washed a-way Doo oo, doo oo, doo

1

2

3

4

C sus4 C F F

PC. *Brightness*

Synth *Brightness* *Cresc.*

Gtr. *El. Guitar Mand.* *Distortion (PC)*

Bass

D. S. *Morosa*

Perc.

Simply the Best 7

SSAA 4 extra staves

2/4

S2
A-ny-one | e - ver met. I'm stuck on your heart. I hang on ev-'ry word you say - Don't tear us a-part - Ba-by I would ra -ther be dead.

S1
A-ny-one | e - ver met. I'm stuck on your heart. Stuck on your heart. I hang on ev-'ry word you say - Don't tear us a-part - No - no - ba-by I would ra -ther be dead.

A1
A-ny-one | e - ver met. I'm stuck on your heart. Stuck on your heart. I hang on ev-'ry word you say - Don't tear us a-part - Ba-by I would ra -ther be dead.

A2
A-ny-one | e - ver met. I'm stuck on your heart. I hang on ev-'ry word you say - Don't tear us a-part - Ba-by I would ra -ther be dead.

1
2
3
4

P.C.
Dm^{h13} Dm C^{sus4} C F F^{sus2} F^{sus4} F F F^{sus2} F^{sus4} F Dm Dm^{sus2} Dm^{h13} Dm C^{sus4} C

Synth
8

Gtr.
8

Bass
8

D. S.
2

Perc.
2

Simply the Best 9

SSAA 4 extra staves

1

S2 Oh, _____ you're the best. _____
 Be-lier than all the rest.
 Be-lier than a - ny-one.

S1 you're the best. _____
 Be-lier than all the rest.
 Be-lier than a - ny-one.

A1 you're the best. _____
 Be-lier than all the rest.
 Be-lier than a - ny-one.

A2 you're the best. _____
 Be-lier than all the rest.
 Be-lier than a - ny-one.

1
 2
 3
 4

P.C. G sus4 G G G sus2 G sus4 G Em Em sus2 Em^{h13} Em D sus4 D
 G G sus2 G sus4 G G G sus2 G sus4 G Em Em sus2

Synth
 Crystal

Ctr.

Bass

D. S.

Perc.

104

S2 *p* — you're the best. — you are the best. — you are the best. — you are the, you are the, you are the best. Ooh.

S1 — You're the best. — you are the, — you are the, — you are the, — you are the, you are the best. Ooh.

A1 — You're the best. — You are the, — You are the, — You are the, — You are the, you are the best. Ooh.

A2 — You're the best. — You're the best. — You are the, — You are the, — You are the, — You are the, you are the best. Ooh.

1 —

2 —

3 —

4 —

P.C. — G — G — D

Synth —

Gtr. *El Guitarr Muted* — *Distortion (P.C.)*

Bass —

D. S. —

Perc. —

12/4

S2 I hang on ev-'ry word you say. Don't tear us a - part. — Ba-by I would ra - ther be — dead. Oh, you're the best. Be-tter than

S1 I hang on ev-'ry word you say. Don't tear us a - part. — No, — no — no. — Ba-by I would ra - ther be — dead. Oh, you're the best. Be-tter than

A1 I hang on ev-'ry word you say. Don't tear us a - part. — Ba-by I would ra - ther be — dead. Oh, you're the best. Be-tter than

A2 I hang on ev-'ry word you say. Don't tear us a - part. — Ba-by I would ra - ther be — dead. Oh, you're the best. Be-tter than

1

2

3

4

P.C. G sus4 G G G sus2 G sus4 G Em Em sus2 Em h13 Em D sus4 D G G sus2 G sus4 G

Synth

Gtr.

Bass

D. S.

Perc.



SSAA small Combo

Simply the Best

- Tina Turner -

Words and Music by Holly Knight and Mike Chapman Arranged
by Hans Reintjes
Original Key F major

Moderate Rock ♩ = 104

A

B

Soprano 1 *mp*
Doo oo, —

Soprano 2
I call you when I need you my heart's on fire. —

Alto 1
I call you when I need you my heart's on fire. —

Alto 2
Doo oo, —

Piano Combo
F F

Guitar
El. Guitar Muted

Bass Guitar

Drum Set

Percussion
Maracas 2 2 2

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Simply the Best 3

SSAA small Combo

21 *mp*

S2
Doo oo, — doo Mmm, and it can't be wrong. No, it can't be wrong. — I

S1
- guage of love like you know what it means. — Mmm, and it can't be wrong. Take my heart and make it

A1
- guage of love like you know what it means. — Mmm, and it can't be wrong. Take my heart and make it

A2
Doo oo, — doo, Mmm, and it can't be wrong. No, it can't be wrong. — I

P.C.
F Dm

Gtr.
Distortion (P.C.)

Bass

D. S.

Perc.
2 2 2

D

27

S2
take your heart and make it strong. sim- ply the best. — Be- tter than all_ the rest. Be- tter than

S1
strong, — babe. You're sim- ply the best. — You are the best. — Be- tter than all the rest. Be- tter than

A1
strong, — babe. You're Sim- ply the best. — You are the best. — Be- tter than all the rest. Be- tter than

A2
take your heart and make it strong. Sim- ply the best. — Be- tter than all_ the rest. Be- tter than

P.C.
B \flat C F F sus2 F sus4 F F F sus2 F sus4 F

Gtr.

Bass

D. S.

Perc.
2 Tambourine 2

Simply the Best 5
SSAA small Combo

E

45 *mp*

S2 Doo oo, doo oo.

S1 I see the start of ev'ry night and ev'ry day. In your eyes I get lost I get washed a-way.

A1 I see the start of ev'ry night and ev'ry day. In your eyes I get lost I get washed a-way.

A2 Doo oo, doo oo.

F F

P.C.

Gtr. *El. Guitar Muted*

Bass

D. S.

Perc. *Maracas*

51 *mp*

S2 Doo oo, doo Come here in my arms. There is no,

S1 Just as long as I'm here in your arms I could be in no better place.

A1 Just as long as I'm here in your arms I could be in no better place.

A2 Doo oo, doo oo. Come here in my arms. There is no,

Dm Bb

P.C.

Gtr. *Distortion (P.C.)*

Bass

D. S.

Perc.

Simply the Best 7

SSAA small Combo

G

68

S2 Don't tear us a - part. Ba-by I would ra - ther be dead. Each time you leave me I start

S1 Don't tear us a - part. No, no no, ba-by I would ra - ther be dead. Each time you leave me I start

A1 Don't tear us a - part. Ba-by I would ra - ther be dead. Doo,

A2 Don't tear us a - part. Ba-by I would ra - ther be dead. Doo,

P.C. F^{sus4} F D^m D^m^{sus2} D^m^{b13} D^m C^{sus4} C B^b

Gtr.

Bass

D. S.

Perc. 2 2 2

74

S2 lo - sing con - trol. You're walk - ing a - way with my heart and my soul. I can feel you e - ven when I'm a - lone. Oh, ba - by,

S1 lo - sing con - trol. You're walk - ing a - way with my heart and my soul. I can feel you e - ven when I'm a - lone. Oh, ba - by,

A1 doo doo. Doo. Oh, ba - by,

A2 doo doo. Doo. Oh, ba - by,

P.C. B^b/c D^m B^b C

Gtr.

Bass

D. S.

Perc. 2 2 2

Simply the Best 9

SSAA small Combo

95

S2
e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say. — Don't tear us a-part. —

S1
e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say. — Don't tear us a-part. — No, no no.

A1
e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say. — Don't tear us a-part. —

A2
e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say. — Don't tear us a-part. —

P.C.
D^{sus4} D G G^{sus2} G^{sus4} G G G^{sus2} G^{sus4} G Em Em^{sus2}

Gtr.
Bass
D. S.
Perc. $\frac{2}{4}$

102

S2
Ba-by I would ra - ther be — dead. — You're the best.

S1
Ba-by I would ra - ther be — dead. — You're the best. you are the,

A1
Ba-by I would ra - ther be — dead. — You're the best. You are the,

A2
Ba-by I would ra - ther be dead. — You.

P.C.
Em^{b13} Em D^{sus4} D G

Gtr. *El. Guitar Muted*

Bass
D. S.
Perc. $\frac{2}{4}$

121

S2 e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say. Don't tear us a - part.

S1 e - ver met. Ooh, I'm stuck on your heart. Stuck on your heart. I hang on ev-'ry word you say. Don't tear us a - part.

A1 e - ver met. Ooh, I'm stuck on your heart. Stuck on your heart. I hang on ev-'ry word you say. Don't tear us a - part.

A2 e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say. Don't tear us a - part.

D^{sus4} D G G^{sus2} G^{sus4} G G G^{sus2} G^{sus4} G

P.C.

Gtr.

Bass

D. S.

Perc. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

L

127

S2 — Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest.

S1 — No, no no. Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest.

A1 — Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest.

A2 — Ba-by I would ra - ther be dead. Oh, you're the best. Be-tter than all the rest.

Em Em^{sus2} Em^{b13} Em D^{sus4} D G G^{sus2} G^{sus4} G G G^{sus2}

P.C.

Gtr.

Bass

D. S.

Perc. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

SSAA small Combo extra staves

Simply the Best

- Tina Turner -

Words and Music by Holly Knight and Mike Chapman
Arranged by Hans Reintjes
Original Key F major

Moderate Rock $\text{♩} = 104$

A

B

Sheet music for SSAA small Combo extra staves, including vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2) and instrumental parts (Piano Combo, Guitar, Bass Guitar, Drum Set, Percussion). The score includes lyrics and musical notation for the song "Simply the Best" by Tina Turner, arranged by Hans Reintjes. The key signature is F major and the tempo is Moderate Rock (♩ = 104). The score is divided into two systems, A and B.

Vocal Parts:

- Soprano 1:** *mp* I call you when I need you my heart's on fire. — You come to me come to me wild en wired. — When you come to
- Soprano 2:** *mp* I call you when I need you my heart's on fire. — You come to me come to me wild en wired. — When you come to
- Alto 1:** I call you when I need you my heart's on fire. — You come to me come to me wild en wired. — When you come to
- Alto 2:** I call you when I need you my heart's on fire. — You come to me come to me wild en wired. — When you come to

Instrumental Parts:

- Piano Combo:** *F* (Chorus) *F* (Chorus) *F* (Chorus)
- Guitar:** *Dist. Guitar Blend* *Distortion (P.C.)*
- Bass Guitar:** *Marcus*
- Drum Set:** *Marcus*
- Percussion:** *Marcus*

21 *mp*

S2 Doo oo... doo Mmm, and it can't be wrong. No, it can't be wrong. I take your heart and

S1 - guage of love like you know what it means. Mmm, and it can't be wrong. Take my heart and make it strong, babe.

A1 - guage of love like you know what it means. Mmm, and it can't be wrong. Take my heart and make it strong, babe.

A2 Doo oo... doo Mmm, and it can't be wrong. No, it can't be wrong. I take your heart and

1 2

F Dm Bb

PC: 8 Distortion (P.C.)

Gtr. 2

Bass

D. S.

Perc. 2

36

S2 I'm stuck on your heart. I hang on ev-'ry word you say. Tear us a-part. — Ba-by I would ra-ther be dead.

S1 I'm stuck on your heart. Stuck on your heart. — I hang on ev-'ry word you say. Tear us a-part. — Ne-ver tear us a-part. — ba-by I would ra-ther be dead.

A1 I'm stuck on your heart. Stuck on your heart. — I hang on ev-'ry word you say. Tear us a-part. — Ba-by I would ra-ther be dead.

A2 I'm stuck on your heart. I hang on ev-'ry word you say. Tear us a-part. — Ba-by I would ra-ther be dead.

1

2

F F sus2 F sus4 F F F sus2 F sus4 F Dm Dm sus2 Dm^b13 Dm C sus4 C

PC:

Gtr:

Bass

D. S.

Perc:

F

51 *mp*

S2 Doo oo_ Come here in_ my arms_ There is no_ be-ter place. You're sim - ply the best_

S1 Just_ as long as_ I'm here in_ your arms I_ could be in no_ be-ter place. You're sim - ply the best_ You are the best.

A1 Just_ as long as_ I'm here in_ your arms I_ could be in no_ be-ter place. You're Sim - ply the best_ You are the best.

A2 Doo oo_ Come here in_ my arms_ There is no_ be-ter place. Sim - ply the best_

1

2

Dm B \flat C F F sus2

PC: 8 *Distortion (P.C.)*

Gtr.

Bass

D. S.

Perc. 2 2 2 *Tambourine*



66

S2 I hang on ev-'ry word you say; Don't tear us a-part. — Ba-by I would ra-ther be dead. Each time you leave me I start

S1 I hang on ev-'ry word you say; Don't tear us a-part. — No, — no no, — ba-by I would ra-ther be dead. Each time you leave me I start

A1 I hang on ev-'ry word you say; Don't tear us a-part. — Ba-by I would ra-ther be dead. Doo, —

A2 I hang on ev-'ry word you say; Don't tear us a-part. — Ba-by I would ra-ther be dead. Doo, —

1

2

F sus4 F F F sus2 F sus4 F Dm Dm sus2 Dm^{b13} Dm C sus4 C B_b

Gtr. 8

Bass

D. S.

Perc.

1

101

S2 *p* Ba-by I would ra - ther be ___ dead ___ You're the best you are the best ___

S1 No, no, no, no, ___ Ba-by I would ra - ther be ___ dead ___ You're the best you are the, ___

A1 Ba-by I would ra - ther be ___ dead ___ You're the best You are the, ___

A2 Ba-by I would ra - ther be ___ dead ___ You ___ You are the, ___ You.

1
2

PC: Em Em^msus2 Em^b13 Em D sus4 D G

El Guitar Mixed

Gtr. *8*

Bass

D. S.

Perc.

117

S2 all the rest: Be-ter than a - ny - one. A - ny - one | e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say.

S1 all the rest: Be-ter than a - ny - one. A - ny - one | e - ver met. Ooh, I'm stuck on your heart. Stuck on your heart. I hang on ev-'ry word you say.

A1 all the rest: Be-ter than a - ny - one. A - ny - one | e - ver met. Ooh, I'm stuck on your heart. Stuck on your heart. I hang on ev-'ry word you say.

A2 all the rest: Be-ter than a - ny - one. A - ny - one | e - ver met. Ooh, I'm stuck on your heart. I hang on ev-'ry word you say.

1

2

G G sus2 G sus4 G Em Em sus2 Em^{b13} Em D sus4 D G G sus2 G sus4 G G G sus2

PC.

Gtr.

Bass

D. S.

Perc.

135

S2 a - ry - one. — A - ry - one | e - ver met. — Ooh, — you're the best.

S1 a - ry - one. — A - ry - one | e - ver met. — Ooh, — you're the best.

A1 a - ry - one. — A - ry - one | e - ver met. — Ooh, — you're the best.

A2 a - ry - one. — A - ry - one | e - ver met. — Ooh, — you're the best.

1

2

Em Em^{sus2} Em^{h13} Em D^{sus4} D

Gtr. 8

Bass

D. S.

Perc. 2

G

The musical score is arranged for a four-part vocal ensemble (SSAA) and a small combo. It features four vocal staves (S2, S1, A1, A2) with lyrics and melodic lines. The instrumental parts include guitar (Gtr.), bass, drums (D.S.), and percussion (Perc.). Chord progressions are indicated below the vocal staves: Em, Em^{sus2}, Em^{h13}, Em, D^{sus4}, and D. The guitar part includes a capo at the 8th fret. The percussion part features a 2/4 time signature. The score is marked with a rehearsal sign '135' at the beginning of the vocal parts.



SSAA Piano Solo Advanced

Simply the Best

- Tina Turner -

*Words and Music by Holly Knight and Mike Chapman
Arranged by Hans Reintjes
Original Key F major*

Moderate Rock ♩ = 104

A

B

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano Solo
Advanced

The musical score is arranged for Soprano 1, Soprano 2, Alto 1, Alto 2, and Piano Solo. It is in 4/4 time with a key signature of one flat (F major). The tempo is marked 'Moderate Rock' at 104 beats per minute. The score is divided into two sections, A and B. Section A consists of four measures, and Section B consists of four measures. The lyrics 'I call you when I need you my' are written under the vocal staves. The piano part features a steady bass line and chords in the right hand.

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C

17 *mp*

S2 Doo oo, — doo oo. —

S1 life-time of pro-mi-ses and a world of dreams. — Speak a lan - guage of love like you

A1 life-time of pro-mi-ses and a world of dreams. — Speak a lan - guage of love like you

A2 Doo oo, — doo oo. —

F F

P.S.A.

22 *mp*

S2 Doo oo, — doo Mmm, and it can't be wrong. No, it can't be wrong. — I

S1 know what it means. — Mmm, and it can't be wrong. Take my heart and make it

A1 know what it means. — Mmm, and it can't be wrong. Take my heart and make it

A2 Doo oo, — doo, Mmm, and it can't be wrong. No, it can't be wrong. — I

Dm

P.S.A.

36

S2 I'm stuck on your heart. I hang on ev-'ry word you say. Tear us a-part.

S1 I'm stuck on your heart. Stuck on your heart. I hang on ev-'ry word you say. Tear us a-part.

A1 I'm stuck on your heart. Stuck on your heart. I hang on ev-'ry word you say. Tear us a-part.

A2 I'm stuck on your heart. I hang on ev-'ry word you say. Tear us a-part.

P.S.A. F F^{sus2} F^{sus4} F F F^{sus2} F^{sus4} F

41

S2 — Ba-by I would ra-ther be dead.

S1 — Ne-ver tear us a-part, ba-by I would ra-ther be dead. In your heart

A1 — Ba-by I would ra-ther be dead. In your heart

A2 — Ba-by I would ra-ther be dead.

P.S.A. Dm Dm^{sus2} Dm^{b13} Dm C^{sus4} C

F

54

S2 — There is no, — be tter place. sim- ply the best. —

S1 arms I — could be in no — be- tter place. You're sim- ply the best. — You are the best.

A1 arms I — could be in no — be- tter place. You're Sim- ply the best. — You are the best.

A2 — There is no, — be- tter place. Sim- ply the best. —

P.S.A. B^b C F F^{sus2}

58

S2 Be- tter than all — the rest. Be- tter than a - ny- one. A - ny- one I

S1 — Be- tter than all the rest. Be- tter than a - ny- one. A - ny- one I

A1 Be- tter than all the rest. Be- tter than a - ny- one. A - ny- one I

A2 Be- tter than all — the rest. Be- tter than a - ny- one. A - ny- one I

P.S.A. F^{sus4} F F F^{sus2} F^{sus4} F Dm Dm^{sus2} Dm^{b13} Dm

G

73

S2
Each time you leave me I start lo-sing con-trol. You're walk-ing a-way with my heart and my soul.

S1
Each time you leave me I start lo-sing con-trol. You're walk-ing a-way with my heart and my soul.

A1
Doo, doo doo.

A2
Doo, doo doo.

P.S.A.
B^b B^b/C Dm

H

77

(No instrumental solo skip to letter I)

S2
I can feel you e-ven when I'm a-lone. Oh, ba-by, don't let go.

S1
I can feel you e-ven when I'm a-lone. Oh, ba-by, don't let go.

A1
Doo. Oh, ba-by, don't let go.

A2
Doo. Oh, ba-by, don't let go.

P.S.A.
B^b C D G G^{sus2}
Solo (opt.)

93

S2
a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your heart.

S1
a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your heart.

A1
a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your heart.

A2
a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your heart.

P.S.A.
Em Em^{sus2} Em^{b13} Em D^{sus4} D G G^{sus2}

98

S2
I hang on ev - 'ry word you say. Don't tear us a - part. — Ba - by I would

S1
I hang on ev - 'ry word you say. Don't tear us a - part. — No, no no. — Ba - by I would

A1
I hang on ev - 'ry word you say. Don't tear us a - part. — Ba - by I would

A2
I hang on ev - 'ry word you say. Don't tear us a - part. — Ba - by I would

P.S.A.
G^{sus4} G G G^{sus2} G^{sus4} G Em Em^{sus2} Em^{b13} Em

K

113 (small notes opt.)

S2 Ooh. Ooh, you're sim-ply the best. — Be-tter than all the rest.

S1 Sim-ply the best. — You are the best. — Be-tter than all the rest.

A1 Sim-ply the best. — You are the best. — Be-tter than all the rest.

A2 Sim-ply the best. — Be-tter than all the rest.

P.S.A. D G G^{sus2} G^{sus4} G G G^{sus2}

118

S2 Be-tter than a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your

S1 Be-tter than a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your

A1 Be-tter than a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your

A2 Be-tter than a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your

P.S.A. G^{sus4} G Em Em^{sus2} Em^{b13} Em D^{sus4} D

133

S2
all the rest. Be-tter than a - ny - one. A - ny - one I

S1
all the rest. Be-tter than a - ny - one. A - ny - one I

A1
all the rest. Be-tter than a - ny - one. A - ny - one I

A2
all the rest. Be-tter than a - ny - one. A - ny - one I

P.S.A.
G G^{sus2} G^{sus4} G Em Em^{sus2} Em^{b13} Em

137

S2
e - ver met. Ooh, you're the best.

S1
e - ver met. Ooh, you're the best.

A1
e - ver met. Ooh, you're the best.

A2
e - ver met. Ooh, you're the best.

P.S.A.
D^{sus4} D G

Simply the Best

- Tina Turner -

*Words and Music by Holly Knight and Mike Chapman
Arranged by Hans Reintjes
Original Key F major*



Moderate Rock ♩ = 104

A

B

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano Solo
Intermediate

Musical score for Soprano 1, Soprano 2, Alto 1, Alto 2, and Piano Solo. The score is in 4/4 time with a key signature of one flat (Bb). It features two sections, A and B. Section A consists of four measures, and Section B consists of four measures. The lyrics 'I call you when I need you my' are written under the vocal lines in section B. The piano part includes a bass line and a treble line with chords marked 'F'.

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C

17 *mp*

S2 Doo oo, — doo oo. —

S1 life-time of pro-mi-ses and a world of dreams. — Speak a lan - guage of love like you

A1 life-time of pro-mi-ses and a world of dreams. — Speak a lan - guage of love like you

A2 Doo oo, — doo oo. —

F F

P.S.I.

22 *mp*

S2 Doo oo, — doo Mmm, and it can't be wrong. No, it can't be wrong. — I

S1 know what it means. — Mmm, and it can't be wrong. Take my heart and make it

A1 know what it means. — Mmm, and it can't be wrong. Take my heart and make it

A2 Doo oo, — doo, Mmm, and it can't be wrong. No, it can't be wrong. — I

Dm

P.S.I.

36

S2 I'm stuck on your heart. I hang on ev-'ry word you say. Tear us a-part.

S1 I'm stuck on your heart. Stuck on your heart. I hang on ev-'ry word you say. Tear us a-part.

A1 I'm stuck on your heart. Stuck on your heart. I hang on ev-'ry word you say. Tear us a-part.

A2 I'm stuck on your heart. I hang on ev-'ry word you say. Tear us a-part.

P.S.I. F F^{sus2} F^{sus4} F F F^{sus2} F^{sus4} F

41

S2 — Ba-by I would ra-ther be dead.

S1 — Ne-ver tear us a-part, ba-by I would ra-ther be dead. In your heart

A1 — Ba-by I would ra-ther be dead. In your heart

A2 — Ba-by I would ra-ther be dead.

P.S.I. Dm Dm^{sus2} Dm^{b13} Dm C^{sus4} C

F

54

S2 — There is no, — be tter place. sim- ply the best. —

S1 arms I — could be in no — be- tter place. You're sim- ply the best. — You are the best.

A1 arms I — could be in no — be- tter place. You're Sim- ply the best. — You are the best.

A2 — There is no, — be- tter place. Sim- ply the best. —

P.S.I. B^b C F F^{sus2}

58

S2 Be- tter than all — the rest. Be- tter than a - ny- one. A - ny- one I

S1 — Be- tter than all the rest. Be- tter than a - ny- one. A - ny- one I

A1 Be- tter than all the rest. Be- tter than a - ny- one. A - ny- one I

A2 Be- tter than all — the rest. Be- tter than a - ny- one. A - ny- one I

P.S.I. F^{sus4} F F F^{sus2} F^{sus4} F Dm Dm^{sus2} Dm^{b13} Dm

G

73

S2
Each time you leave me I start lo-sing con-trol. — You're walk-ing a-way_ with my heart_ and my soul. —

S1
Each time you leave me I start lo-sing con-trol. — You're walk-ing a-way_ with my heart_ and my soul.

A1
Doo, doo doo.

A2
Doo, doo doo.

P.S.I.
B^b B^b/c Dm

H

77 (No instrumental solo skip to letter I)

S2
I can feel you e-ven when I'm a-lone. — Oh, ba-by, don't let go. —

S1
I can feel you e-ven when I'm a-lone. — Oh, ba-by, don't let go. —

A1
Doo. Oh, ba-by, don't let go. —

A2
Doo. Oh, ba-by, don't let go. —

P.S.I.
B^b C D G G^{sus2}
Solo (opt.)

93

S2
a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your heart.

S1
a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your heart.

A1
a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your heart.

A2
a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your heart.

P.S.I.
Em Em^{sus2} Em^{b13} Em D^{sus4} D G G^{sus2}

98

S2
I hang on ev - 'ry word you say. Don't tear us a - part. — Ba - by I would

S1
I hang on ev - 'ry word you say. Don't tear us a - part. — No, no no. — Ba - by I would

A1
I hang on ev - 'ry word you say. Don't tear us a - part. — Ba - by I would

A2
I hang on ev - 'ry word you say. Don't tear us a - part. — Ba - by I would

P.S.I.
G^{sus4} G G G^{sus2} G^{sus4} G Em Em^{sus2} Em^{b13} Em

K

113 (small notes opt.)

S2 Ooh. Ooh, you're sim- ply the best. — Be- tter than all the rest.

S1 Sim- ply the best. — You are the best. — Be- tter than all the rest.

A1 Sim- ply the best. — You are the best. — Be- tter than all the rest.

A2 Sim- ply the best. — Be- tter than all the rest.

P.S.I. D G G^{sus2} G^{sus4} G G G^{sus2}

118

S2 Be- tter than a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your

S1 Be- tter than a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your

A1 Be- tter than a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your

A2 Be- tter than a - ny - one. A - ny - one I e - ver met. Ooh, I'm stuck on your

P.S.I. G^{sus4} G Em Em^{sus2} Em^{b13} Em D^{sus4} D

133

S2
all the rest. Be-tter than a - ny - one. A - ny - one |

S1
all the rest. Be-tter than a - ny - one. A - ny - one |

A1
all the rest. Be-tter than a - ny - one. A - ny - one |

A2
all the rest. Be-tter than a - ny - one. A - ny - one |

P.S.I.
G G^{sus2} G^{sus4} G Em Em^{sus2} Em^{b13} Em

137

S2
e - ver met. Ooh, you're the best.

S1
e - ver met. Ooh, you're the best.

A1
e - ver met. Ooh, you're the best.

A2
e - ver met. Ooh, you're the best.

P.S.I.
D^{sus4} D G



SSAA

Simply the Best

- Tina Turner -

Words and Music by Holly Knight and Mike Chapman
Arranged by Hans Reintjes
Original Key F major

Moderate Rock ♩ = 104

A

B

Soprano 1 *mp*
Doo oo, —

Soprano 2
I call you when I need you my heart's on fire. —

Alto 1
I call you when I need you my heart's on fire. —

Alto 2
Doo oo, —

8 *mp*

S2
doo oo. — Doo oo, — doo oo. —

S1
You come to me come to me wild en wired. — When you come to

A1
You come to me come to me wild en wired. — When you come to

A2
doo oo. — Doo oo, — doo oo. —

25

S2 wrong. No, it can't be wrong. I take your heart and

S1 wrong. Take my heart and make it strong, babe.

A1 wrong. Take my heart and make it strong, babe.

A2 wrong. No, it can't be wrong. I take your heart and

D



28

S2 make it strong. simply the best. Better than all the rest.

S1 You're simply the best. You are the best. Better than all the rest.

A1 You're Sim-ply the best. You are the best. Better than all the rest.

A2 make it strong. Sim-ply the best. Better than all the rest.



32

S2 Be-tter than a - ny-one. A-ny-one I e - ver met. I'm stuck on your

S1 Be-tter than a - ny-one. A-ny-one I e - ver met. I'm stuck on your

A1 Be-tter than a - ny-one. A-ny-one I e - ver met. I'm stuck on your

A2 Be-tter than a - ny-one. A-ny-one I e - ver met. I'm stuck on your



49 *mp*

S2
Doo oo, doo

S1
I get lost I get washed a - way. Just as

A1
I get lost I get washed a - way. Just as

A2
Doo oo, doo oo.

53

S2
Come here in my arms. There is no,

S1
long as I'm here in your arms I could be in no better place.

A1
long as I'm here in your arms I could be in no better place.

A2
Come here in my arms. There is no,

F

56

S2
be tter place. sim- ply the best. Be- tter than all the rest.

S1
You're sim- ply the best. You are the best. Be- tter than all the rest.

A1
You're Sim- ply the best. You are the best. Be- tter than all the rest.

A2
be- tter place. Sim- ply the best. Be- tter than all the rest.

G

73

S2 Each time you leave me I start lo-sing con-trol. You're walk-ing a-way with my heart

S1 Each time you leave me I start lo-sing con-trol. You're walk-ing a-way with my heart

A1 Doo, doo doo.

A2 Doo, doo doo.

76

S2 _ and my soul. I can feel you e-ven when I'm a-lone. Oh, ba-by,

S1 _ and my soul. I can feel you e-ven when I'm a-lone. Oh, ba-by,

A1 Doo. Oh, ba-by,

A2 Doo. Oh, ba-by,

H

(No instrumental solo skip to letter I)

I

80

S2 don't let go. Oh, you're the best. Be-tter than

S1 don't let go. you're the best. Be-tter than

A1 don't let go. you're the best. Be-tter than

A2 don't let go. you're the best. Be-tter than

J

104 *p*

S2 — You're the best. you are the best.

S1 — You're the best. you are the,

A1 — You're the best. You are the,

A2 — You. You.

109

S2 — you are the best. You are the, you are the, you are the best.

S1 — you are the, Ooh.

A1 — You are the, Ooh.

A2 — Ooh.

K

113 (small notes opt.)

S2 — Ooh. Ooh, you're sim - ply the best. — Be - tter than

S1 — Sim - ply the best. — You are the best. — Be - tter than

A1 — Sim - ply the best. — You are the best. — Be - tter than

A2 — Sim - ply the best. — Be - tter than

L

130

S2 Oh, you're the best. Be - tter than all the rest.

S1 Oh, you're the best. Be - tter than all the rest.

A1 Oh, you're the best. Be - tter than all the rest.

A2 Oh, you're the best. Be - tter than all the rest.

134

S2 Be - tter than a - ny - one. A - ny - one I

S1 Be - tter than a - ny - one. A - ny - one I

A1 Be - tter than a - ny - one. A - ny - one I

A2 Be - tter than a - ny - one. A - ny - one I

137

S2 e - ver met. Ooh, you're the best.

S1 e - ver met. Ooh, you're the best.

A1 e - ver met. Ooh, you're the best.

A2 e - ver met. Ooh, you're the best.



C Instrument

Simply the Best

- Tina Turner -

Words and Music by Holly Knight and Mike Chapman

Arranged by Hans Reintjes

Original Key F major

Moderate Rock ♩ = 104

C Instr.

A **B**

13 **C**

23 **D**

31

39 **E**

48

F

57

65

G

73 *Solo (opt.)*

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Bb Instrument

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Bb Instr.

A

B

C

D

E

F

G

Solo (opt.)

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E♭ Instrument

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E♭ Instr.

A **B**

Musical notation for measures 1-12. Measure 1 has a '4' above it. Measures 2, 4, 6, and 8 have a '2' above them. The key signature has one sharp (F#) and the time signature is 4/4.

C

Musical notation for measures 13-22. Measure 13 starts with a '13' above it. Measures 18 and 22 have a '2' above them.

D

Musical notation for measures 23-30. Measure 23 starts with a '23' above it.

E

Musical notation for measures 31-38. Measure 31 starts with a '31' above it.

F

Musical notation for measures 39-47. Measure 39 starts with a '39' above it. Measure 47 has a '2' above it.

G

Musical notation for measures 48-56. Measure 48 starts with a '48' above it. Measure 56 has a '2' above it.

F

Musical notation for measures 57-64. Measure 57 starts with a '57' above it.

G

Musical notation for measures 65-72. Measure 65 starts with a '65' above it.

G

Musical notation for measures 73-80. Measure 73 starts with a '73' above it. The final measure (80) is marked 'Solo (opt.)' and has a key signature change to two sharps (F# and C#).

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Piano Combo

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- Tina Turner -

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Original Key F major

Moderate Rock ♩ = 104

A

F

B

F

Musical notation for measures 1-6. The piece is in 4/4 time with a key signature of one flat (Bb). The bass line features a steady eighth-note accompaniment. The treble clef contains rests for the first four measures, followed by a melodic line in measures 5 and 6.

7

F

Musical notation for measures 7-12. The bass line continues with eighth notes. The treble clef features a melodic line with eighth-note patterns and some ties.

13

Dm

Bb

C

F

Musical notation for measures 13-18. Measures 13-14 feature a more complex treble clef melody with sixteenth notes and ties. Measures 15-18 return to a simpler treble clef melody. The bass line remains consistent.

19

F

Musical notation for measures 19-24. The treble clef features a melodic line with eighth-note patterns and ties. The bass line continues with eighth notes.

25

Dm

Bb

C

D

F

F sus2

F sus4

F

Musical notation for measures 25-30. Measures 25-26 feature a complex treble clef melody with sixteenth notes and ties. Measures 27-30 feature a simpler treble clef melody. The bass line continues with eighth notes.



Piano Solo Advanced

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- Tina Turner -

Words and Music by Holly Knight and Mike Chapman

Arranged by Hans Reintjes

Original Key F major

Moderate Rock ♩ = 104

A

F

B

F

Musical notation for measures 1-6. The piece is in F major and 4/4 time. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note bass line. Chords are indicated as F above the staff.

Musical notation for measures 7-12. The right hand continues the melody with some grace notes. The left hand maintains the eighth-note bass line. Chords are indicated as F above the staff.

C

Dm

B \flat

F

Musical notation for measures 13-18. The right hand has a more complex melody with some triplets. The left hand continues the eighth-note bass line. Chords are indicated as Dm, B \flat , and F above the staff.

F

Musical notation for measures 19-24. The right hand continues the melody. The left hand maintains the eighth-note bass line. Chords are indicated as F above the staff.

D

Dm

B \flat

C

F

F sus2

F sus4

F

Musical notation for measures 25-30. The right hand has a more complex melody with some triplets. The left hand continues the eighth-note bass line. Chords are indicated as Dm, B \flat , C, F, F sus2, F sus4, and F above the staff.

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Original Key F major

Moderate Rock ♩ = 104

A

F

B

F

Musical notation for measures 1-6. The piece is in F major and 4/4 time. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note bass line. Measure 1 starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. A large, faint watermark 'www.ChorusOnline.com' is visible across the page.

7

F

Musical notation for measures 7-12. The right hand continues the melody with some chords, and the left hand maintains the eighth-note bass line. Measure 7 starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature.

13

Dm

Bb

C

F

Musical notation for measures 13-18. The right hand features a more complex melody with some chords, and the left hand continues the eighth-note bass line. Measure 13 starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature.

19

F

Musical notation for measures 19-24. The right hand continues the melody, and the left hand maintains the eighth-note bass line. Measure 19 starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature.

25

Dm

Bb

C

F

F sus2

F sus4

F

Musical notation for measures 25-30. The right hand features a final melodic phrase with chords, and the left hand continues the eighth-note bass line. Measure 25 starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature.



Synthesizer

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Original Key F major

Moderate Rock ♩ = 104

A

B

Musical notation for section A and B. Section A (measures 1-6) features a piano introduction with a treble clef staff labeled 'Brightness' and a bass clef staff labeled 'Polysynth'. Section B (measures 7-12) continues the piano introduction with a treble clef staff labeled 'Crystal'.

C

Musical notation for section C (measures 13-18). The treble clef staff is labeled 'Brightness' and features a melodic line with eighth notes and dotted rhythms. The bass clef staff provides a steady accompaniment.

D

Musical notation for section D (measures 19-24). The treble clef staff features a melodic line with eighth notes and dotted rhythms. The bass clef staff provides a steady accompaniment.

Musical notation for section D continuation (measures 25-30). The treble clef staff features a melodic line with eighth notes and dotted rhythms. The bass clef staff provides a steady accompaniment.

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Original Key F major

Moderate Rock ♩ = 104

A

F

El. Guitar Muted

B

Guitar

11

Dm

Distortion (P.C.)

B^b

C

F

El. Guitar Muted

24

Dm

Distortion (P.C.)

B^b

C

D

F

F^{sus2}

F^{sus4}

F

Dm

Dm^{sus2}

Dm^{b13}

Dm

C^{sus4}

C

37

F

F^{sus2}

F^{sus4}

F

Dm

Dm^{sus2}

Dm^{b13}

Dm

C^{sus4}

C

E

F

El. Guitar Muted



Bass Guitar

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Original Key F major

Moderate Rock ♩ = 104

A

F

Bass Guitar



B

F

F

5



11

Dm

B \flat



C

F

F

17



23

Dm

B \flat

C



D

F

Dm

29



35

C

F



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Drumkit/Percussion

High Tom
Hi-Hat closed
Hi-Hat open
Mid Tom
Low Tom
Ride Cymbal
Crash Cymbal
Triangle mute
Shareclick
Floor Tom
Ride Bell/Cup
Splash Cymbal
Triangle open
Bassdrum (Kick)
Hi-Hat Foot
Tambourine Beating
Snaredrum

- Shaker (eggs)
- Claves
- High Timbale
- Sleigh Bells
- Bell Tree
- Maracas
- Wind Chimes

Handclap
Güiro
Woodblock High
Timbale Low
Agogo High
Cowbell
Conga Cabasa
Woodblock Low
Agogo Low



Drum Set

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Drum Set

A **B**

9

C

17 2 2

D

27

33

39

E

45 2 2 2

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Drumkit/Percussion

High Tom
Hi-Hat closed
Hi-Hat open
Mid Tom
Low Tom
Ride Cymbal
Crash Cymbal
Triangle mute
Shareclick
Floor Tom
Ride Bell/Cup
Splash Cymbal
Triangle open
Bassdrum (Kick)
Hi-Hat Foot
Tambourine Beating
Snaredrum

- Shaker (eggs)
- Claves
- High Timbale
- Sleigh Bells
- Bell Tree
- Maracas
- Wind Chimes

Handclap
Güiro
Woodblock High
Timbale Low
Agogo High
Cowbell
Conga Cabasa
Woodblock Low
Agogo Low



Percussion

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Original Key F major

Moderate Rock ♩ = 104

A **B**

Percussion *Maracas*

C **D**

17 *Tambourine*

E

37 *Maracas*

F

57 *Tambourine*

G **H** **I**

73

J **K**

105 **10** *Tambourine*

L

127 *Maracas*

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Leadsheet

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Original Key F major

Moderate Rock ♩ = 104

A

F



I call you when I need your heart's on fire. ____

B

F



You come to me come to me wild and wired. ____ When you come to

C

Dm

B \flat

F



me. Give me ev-'ry-thing I ____ need. Give me a life-time of pro-mi-ses and a

F



world of dreams. ____ Speak a lan - guage of love like you know what it means. ____

Dm

B \flat



Mmm, and it can't be wrong. Take my heart and make it strong, babe.

D

C

F

F^{sus2}

F^{sus4}

F

F

F^{sus2}

F^{sus4}

F



You're sim - ply the best. ____ Be -tter than all _ the rest. Be -tter than

Simply the Best

- Tina Turner -

*Words and Music by Holly Knight and Mike Chapman
Arranged by Hans Reintjes
Original Key F major*

A: Intro

B:

I call you when I need you my heart's on fire.
You come to me come to me wild and wired.
When you come to me. Give me eve-ry-thing I need.

C:

Give me a life-time of pro-mi-ses and a world of dreams.
Speak a lan-guage of love like you know what it means.
Mmm, and it can't be wrong. Take my heart and make it strong babe.

D:

You're sim-ply the best. Be-tter than all the rest.
Be-tter than a-ny-one. A-ny-one I e-ver met.
I'm stuck on your heart. I hang on eve-ry word you say.
Tear us a-part. Ba-by I would ra-ther be dead.

E:

In your heart I see the start of eve-ry night and eve-ry day.
In your eyes I get lost I get washed a-way
Just as long as I'm here in your arms I could be in no be-tter place.

F:

You're sim-ply the best. Be-tter than all the rest.
Be-tter than a-ny-one. A-ny-one I e-ver met.
Ooh, I'm stuck on your heart. I hang on eve-ry word you say.
Don't tear us a-part. No, no, no. Ba-by I would ra-ther be dead.

G:

Each time you leave me I start lo-sing con-trol.
You're walk-ing a-way with my heart and my soul.
I can feel you e-ven when I'm a-lone. Oh, ba-by, don't let go.

H: Instrumental