



Simply the best - SSAA

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The index numbers above are based on the original (complete) PDF-file.
In this smaller DEMO-version, the numbers above do NOT match this file !



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

Simply the Best 3

SSAA Combo C

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

C B⁺ C F F^{sus2} F^{sus4} F F F^{sus2} F^{sus4} F Dm Dm^{sus2} Dm^{b13} Dm

P.C.

Synth

Gr.

Bass

D. S.

Perc. 2 Tambourine 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

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

P.C.

Synth

Gr.

Bass

D. S.

Perc. 2 2 2 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.

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

Gr.

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,

C: F^{sus4} F F F^{sus2} F^{sus4} F Dm Dm^{sus2} Dm^{b13} Dm C^{sus4} C B[>]

P.C.

Synth

Gr.

Bass

D. S.

Perc.

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: 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

Gtr.

Bass

D. S.

Perc.

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

P.C.

Synth

Gtr. El. Guitar Muted

Bass

D. S.

Perc.

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

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

Gtr.

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.

C

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

P.C.

Synth

Gtr.

Bass

D. S.

Perc.



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

Score for SSAA Combo Bb, Piano, Synthesizer, Guitar, Bass Guitar, Drum Set, and Percussion. The score includes lyrics and musical notation for the song "Simply the Best" by Tina Turner, arranged by Hans Reintjes. The tempo is Moderate Rock (♩ = 104). The key signature is F major. The score is marked with a large "DEMO" watermark.

Lyrics:

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.

Piano Combo: F F F

Synthesizer: Brightness Polysynth El. Guitar Muted

Guitar: F F F

Bass Guitar: F F F

Drum Set: F F F

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^b 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-ter than all the rest. Be-ter than a - ny-one. A-ny-one I e - ver met. I'm stuck on your heart.

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

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

A2: Be-ter than all the rest. Be-ter 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

Gr.

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,

Bb: F^{sus4} F F F^{sus2} F^{sus4} F Dm Dm^{sus2} Dm^{b13} Dm C^{sus4} C B⁷

P.C.

Synth

Gr.

Bass

D. S.

Perc.

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.

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.

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

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 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.

E♭ Instr. F F F

Piano Combo

Synthesizer Brightness Polysynth El. Guitar Muted

Guitar

Bass Guitar

Drum Set

Percussion Maracas 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^b 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

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. Bass

D. S.

Perc. 2 2 2 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

Gr.

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 B⁷

P.C.

Synth

Gr.

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.

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.

Bass

D. S.

Perc.

El. Guitar Muted

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

Gtr.

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

Synth

Gtr.

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

Score for Soprano 1, Soprano 2, Alto 1, Alto 2, Piano Combo, Synthesizer, Guitar, Bass Guitar, Drum Set, and Percussion.

Soprano 1
 mp
 Do 00. — do 00. —
 mp
 Do 00. — do 00. — When I come to you.

Soprano 2
 I call you when I need you my hearts on fire. —
 You come to me come to me wild en wired. —
 When you come to me.

Alto 1
 I call you when I need you my hearts on fire. —
 You come to me come to me wild en wired. —
 When you come to me.

Alto 2
 I call you when I need you my hearts on fire. —
 You come to me come to me wild en wired. —
 When you come to me.

Piano Combo
 F F F Dm

Synthesizer
 Brightness
 Polysynth

Guitar
 El. Guitar Muted

Bass Guitar

Drum Set

Percussion
 Maracas

Crystal
 Disortion (PC)

Simply the Best 3

SSAA 4 extra staves

D

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. — 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

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

Synth Crystal Distortion (P.C.)

Gtr. 8

Bass

D. S. 2

Perc. 2

Tambourine

E

43

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

S1 *mp* ra - ther be dead. *mp* Doo oo, — doo oo, —

A1 *mp* In your heart I see the start — of ev'ry night — and ev'ry day. — *mp* In your eyes — I get lost I get washed a-way. — Just — as

A2 *mp* In your heart I see the start — of ev'ry night — and ev'ry day. — *mp* In your eyes — I get lost I get washed a-way. — Just — as

1 *mp* ra - ther be dead. *mp* Doo oo, — doo oo, —

2 *mp* ra - ther be dead. *mp* Doo oo, — doo oo, —

3 *mp* ra - ther be dead. *mp* Doo oo, — doo oo, —

4 *mp* ra - ther be dead. *mp* Doo oo, — doo oo, —

P.C. *mp* C sus4 C F F *mp* C sus4 C F F

Synth *mp* Brightness *mp* Crystal

Gtr. *mp* E/Guitar Muted *mp* Distortion (P.C.)

Bass *mp* *mp*

D. S. *mp* *mp*

Perc. *mp* *mp*

Simply the Best 7

SSAA 4 extra slaves

62

S2 A-my-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-my-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-my-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-my-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. D^m^b13 D^m C^{sus}4 C F F^{sus}2 F^{sus}4 F F^{sus}2 F^{sus}4 F D^m D^m^{sus}2 D^m^b13 D^m C^{sus}4 C

Synth

Gtr.

Bass

D. S.

Perc.

SSAA 4 extra staves

I

82

S2 Oh, — you're the Best. — Be-ter than all the rest. Be-ter than a - my-one.

S1 you're the Best. — Be-ter than all the rest. Be-ter than a - my-one.

A1 you're the Best. — Be-ter than all the rest. Be-ter than a - my-one.

A2 you're the Best. — Be-ter than all the rest. Be-ter than a - my-one.

1

2

3

4

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

P.C.

Synth

Gtr.

Bass

D.S.

Perc.

SSAA 4 extra staves

104

p

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

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

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

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

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

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

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

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

G G D

P.C.

Synth

E! Guitar Mired

Bass

D.S.

Perc.

Distortion (P.C.)

Simply the Best 13

SSAA 4 extra slaves

124

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 - ter than

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

1

2

3

4

P.C. G sus4 G G G sus2 G sus4 G Em Em sus2 Em b13 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

F Dm

P.C.

Gtr. 2 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

B^b C F F^{sus2} F^{sus4} F F F^{sus2} F^{sus4} F

P.C.

Gtr. 8

Bass

D. S.

Perc. 2 Tambourine 2

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 Dm Dm^{sus2} Dm^{b13} Dm 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 Dm 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 E^m E^m^{sus2}

Gtr.

Bass

D. S.

Perc. 2

102

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

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. E^m^{b13} E^m D^{sus4} D G

Gtr. *El. Guitar Muted*

Bass

D. S.

Perc. 2

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.

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

Gtr.

Bass

D. S.

Perc. 2

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.

P.C. E^m E^m^{sus2} E^m^{b13} E^m D^{sus4} D G G^{sus2} G^{sus4} G G G^{sus2}

Gtr.

Bass

D. S.

Perc. 2

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, featuring vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2) and instrumental parts (Piano Combo, Guitar, Bass Guitar, Drum Set, Percussion). The music is in F major, 4/4 time, and includes lyrics: "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 en wired, When you come to me come to me wild en wired." The score includes dynamic markings (mp, f) and performance instructions (e.g., "El Guitar Mixed", "Disortion (P.C.)", "Marcas").

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 B_b

P.C. 8

Gtr. 2

Bass 2

D. S. 2

Perc. 2

Distortion (P.C.)

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

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

Gtr. 8

Bass

D. S.

Perc. 2 2 2

F

51 *mp*

S2 Doo oo, — doo Come here in — my arms, — There is no, — be - tier place. You're sim - ply the best, —

S1 Just — as long as — I'm here in — your arms I — could be in no — be - tier 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 - tier place. You're sim - ply the best, — You are the best.

A2 Doo oo, — doo Come here in — my arms, — There is no, — be - tier place. Sim - ply the best, —

1

2

Gtr. 8 *Distortion (P.C.)*

Bass

D. S.

Perc. 2 2 2 *Tambourine*

Dm B $\flat$ C F F sus^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,—

1

2

P.C. 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. 2 2 2

Simply the Best

SSAA small Comm.

I

Oh, ——— you're the best. ———
Be-ter than all

you're the best. ———
Be-ter than all

you're the best. ———
Be-ter than all

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

Bonus

82

S2
S1
A1
A2

Oh, ——— you're the best. ———
you're the best. ———
you're the best. ———
you're the best. ———

Be-ter than all the rest.
Be-ter than all the rest.
Be-ter than all the rest.
Be-ter than all the rest.

G sus4 G G G sus2 G sus4 G 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.

J

101

p

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. —

1

2

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

P.C.

Gtr. *El Guitar Muted*

Bass

D. S.

Perc.

[illegible]

117

S2 all the rest. Be-tter 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-tter 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-tter 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-tter 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

P.C.

Gtr.

Bass

D. S.

Perc.

135

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

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

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

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

1

2

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

P.C.

Gtr. 8

Bass

D. S.

Perc. 2



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 written for four voices (Soprano 1, Soprano 2, Alto 1, Alto 2) and Piano Solo Advanced. It is in 4/4 time and F major. The score is divided into two sections, A and B. Section A consists of four measures of music, and Section B consists of two measures. The lyrics 'I call you when I need you my' are written under the vocal staves in section B. 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.

B $\flat$ B $\flat$ /c Dm

P.S.A.

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.

B $\flat$ C D G G^{sus2}
Solo (opt.)

P.S.A.

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



SSAA Piano Solo Intermediate

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

The musical score is for the song 'Simply the Best' by Tina Turner, arranged for SSAA Piano Solo Intermediate. It features four vocal staves (Soprano 1, Soprano 2, Alto 1, Alto 2) and a piano solo staff. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Moderate Rock' with a quarter note equal to 104 beats per minute. The score is divided into two sections, A and B. Section A starts at measure 1 and ends at measure 8. Section B starts at measure 9 and ends at measure 16. The lyrics 'I call you when I need you my' are written under the vocal staves in section B. The piano solo staff has a bass line and a treble line. The treble line has a chord symbol 'F' above it at measure 1 and measure 9. The bass line has a chord symbol 'F' above it at measure 1 and measure 9. The piano solo staff is marked 'Piano Solo Intermediate'.

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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 $\flat$ 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 $\flat$ ¹³ 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.

B^b B^b/c Dm

P.S.I.

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.

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

P.S.I.

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 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.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

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. Be-tter than all the rest.

S1 You're simply 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 make it strong. Sim-ply the best. Be-tter 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 __ be - tter place.

A1 long as __ I'm here in __ your arms I __ could be in no __ be - tter 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.

Simply the Best

- Tina Turner -

Moderate Rock ♩ = 104

Words and Music by Holly Knight and Mike Chapman

Arranged by Hans Reintjes

Original Key F major

A **B**

C Instr. 4 2 2

C

13 2 2

D

23

E

31 2

39

F

48 2

57

G

65

73 Solo (opt.)

- Tina Turner -

Original Key F major

Moderate Rock ♩ = 104

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E♭ 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

E♭ Instr.

Sheet music for E♭ Instrument, featuring measures 1 through 73, divided into sections A through G. The music is in F major (one sharp) and 4/4 time. Section A (measures 1-4) includes a 4-measure rest. Section B (measures 5-8) includes a 2-measure rest. Section C (measures 13-16) includes a 2-measure rest. Section D (measures 23-30) includes a 2-measure rest. Section E (measures 39-47) includes a 2-measure rest. Section F (measures 57-64) includes a 2-measure rest. Section G (measures 73-76) includes a 2-measure rest. The music concludes with a key signature change to E major (two sharps) in measure 76.

A **B** **C** **D** **E** **F** **G**

13 23 31 39 48 57 65 73

Solo (opt.)

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 **F** **B** **F**

7 **F**

13 **Dm** **B $\flat$** **C** **F**

19 **F**

25 **Dm** **B $\flat$** **C** **F** **F sus2** **F sus4** **F**

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 **F** **B** **F**

7 **F**

13 **Dm** **B $\flat$** **F**

19 **F**

25 **Dm** **B $\flat$** **C** **F** **F sus2** **F sus4** **F**

Simply the Best

- Tina Turner -

Words and Music by Holly Knight and Mike Chapman

Original Key F major

Moderate Rock ♩ = 104

A **B**

F F

7

F

13 **C**

Dm B $\flat$ F

19

F

25 **D**

Dm B $\flat$ C F F^{sus2} F^{sus4} F

Simply the Best

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Words and Music by Holly Knight and Mike Chapman

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Original Key F major

Moderate Rock ♩ = 104

A

B

Brightness

Polysynth

7

Crystal

C

13

Brightness

19

C7

D

25

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Original Key F major

Moderate Rock ♩ = 104

A

F

El. Guitar Muted

Guitar

B

11

Dm

Distortion (P.C.)

B^b

C

F

El. Guitar Muted

17

Dm

Distortion (P.C.)

B^b

C

24

D

F

F^{sus2}

F^{sus4}

F

Dm

Dm^{sus2}

Dm^{b13}

Dm

C^{sus4}

C

29

F

F^{sus2}

F^{sus4}

F

Dm

Dm^{sus2}

Dm^{b13}

Dm

C^{sus4}

C

37

E

F

El. Guitar Muted

45

Bass Guitar



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Arranged by Hans Reintjes

Original Key F major

Moderate Rock ♩ = 104

A

F

Bass Guitar

B

F

F

11

Dm

B^b

C

F

F

23

Dm

B^b

C

D

F

Dm

35

C

F

Drumkit/Percussion

The image displays two staves of musical notation for a drumkit and percussion ensemble. The notation uses various note heads and stems to represent different sounds, with labels pointing to specific notes.

Staff 1 (Drumkit):

- Hi-Hat closed:** Represented by a note with a cross (x) on the stem.
- Hi-Hat open:** Represented by a note with an open circle (o) on the stem.
- Shareclick:** Represented by a note with a cross (x) on the stem.
- Bassdrum (Kick):** Represented by a solid black note head.
- Snaredrum:** Represented by a solid black note head.
- Hi-Hat Foot:** Represented by a note with a cross (x) on the stem.
- High Tom:** Represented by a solid black note head.
- Mid Tom:** Represented by a solid black note head.
- Low Tom:** Represented by a solid black note head.
- Floor Tom:** Represented by a solid black note head.
- Ride Cymbal:** Represented by a note with a cross (x) on the stem.
- Ride Bell/Cup:** Represented by a note with a cross (x) on the stem.
- Crash Cymbal:** Represented by a note with a cross (x) on the stem.
- Splash Cymbal:** Represented by a note with a cross (x) on the stem.
- Triangle mute:** Represented by a note with an open circle (o) on the stem.
- Tambourine Beating:** Represented by a note with a cross (x) on the stem.
- Triangle open:** Represented by a note with an open circle (o) on the stem.

Staff 2 (Percussion):

- Shaker (eggs):** Represented by a note with a cross (x) on the stem.
- Claves:** Represented by a note with a cross (x) on the stem.
- High Timbale:** Represented by a note with a cross (x) on the stem.
- Sleigh Bells:** Represented by a note with a cross (x) on the stem.
- Bell Tree:** Represented by a note with a cross (x) on the stem.
- Maracas:** Represented by a note with a cross (x) on the stem.
- Wind Chimes:** Represented by a note with a cross (x) on the stem.
- Cowbell:** Represented by a note with a cross (x) on the stem.
- Conga Cabasa:** Represented by a note with a cross (x) on the stem.
- Handclap:** Represented by a note with a cross (x) on the stem.
- Guiro:** Represented by a note with a cross (x) on the stem.
- Woodblock High:** Represented by a note with a cross (x) on the stem.
- Woodblock Low:** Represented by a note with a cross (x) on the stem.
- Timbale Low:** Represented by a note with a cross (x) on the stem.
- Agogo High:** Represented by a note with a cross (x) on the stem.
- Agogo Low:** Represented by a note with a cross (x) on the stem.

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**

Drum Set

9

C

17 2 2

D

27

33

39

E

45 2 2 2

Drumkit/Percussion

The image displays two staves of musical notation for a drumkit and percussion ensemble. The notation uses various note heads and stems to represent different sounds, with labels pointing to specific notes.

Staff 1 (Drumkit):

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- Hi-Hat open:** Represented by a note with an open circle (o) on the stem.
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- Bassdrum (Kick):** Represented by a solid black note head.
- Snaredrum:** Represented by a solid black note head.
- Hi-Hat Foot:** Represented by a note with a cross (x) on the stem.
- High Tom:** Represented by a solid black note head.
- Mid Tom:** Represented by a solid black note head.
- Low Tom:** Represented by a solid black note head.
- Floor Tom:** Represented by a solid black note head.
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- Maracas:** Represented by a note with a cross (x) on the stem.
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- Woodblock High:** Represented by a note with a cross (x) on the stem.
- Woodblock Low:** Represented by a note with a cross (x) on the stem.
- Timbale Low:** Represented by a note with a cross (x) on the stem.
- Agogo High:** Represented by a note with a cross (x) on the stem.
- Agogo Low:** Represented by a note with a cross (x) on the stem.

Simply the Best

- Tina Turner -

Words and Music by Holly Knight and Mike Chapman

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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*

Maracas

L

127

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

F



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

B

F

7

F



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

When you come to

C

13

Dm

Bb

F



me.

Give me ev-'ry-thing I ____ need.

Give me a life-time of pro-mi-ses and a

18

F



world of dreams. ____

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

23

Dm

Bb



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