



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. The key signature is F major (one flat) and the time signature is 4/4. The tempo is Moderate Rock at 104 beats per minute. The score is divided into two sections, A and B. Section A consists of four measures of music. Section B consists of two measures of music. The lyrics 'I call you when I need you my' are written under the notes in section B. The piano part features a steady bass line and chords in the right hand.

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 F major (one flat) 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, with a 'F' marking above the treble line at measure 1 and measure 9. A large 'DEMO' watermark is visible across the score.

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. —

P.S.I. F F

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

P.S.I. Dm

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.

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 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



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

DEMO

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.

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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.