

You Are So Beautiful

(with The winds Beneath My Wings)

Arranged by Greg Gilpin

You Are So Beautiful

Words and Music by
Billy Preston and Bruce Fisher
Arranged by Greg Gilpin

Lovingly, with dynamic freedom ♩ = 60

TENOR 1

TENOR 2

BASS 1

BASS 2

Lovingly, with dynamic freedom ♩ = 60

Klavier

mf

4 *slight rit.* *a tempo*

T.1 *p*
You Are So Beau-ti - ful

T.2 *p*
You Are So Beau-ti - ful

B.1 *p*
You Are So Beau-ti - ful

B.2 *p*
You Are So Beau-ti - ful

Klav.

slight rit. *a tempo*

p

7

T.1
8 to me. You Are So

T.2
8 to me. You Are So

B.1
to me. You Are So

B.2
to me. You Are So

Klav.

10

T.1
8 Beau-ti - ful to me. Can't you

T.2
8 Beau-ti - ful to me. Can't you

B.1
Beau-ti - ful to me. Can't you

B.2
Beau-ti - ful to me. Can't you

Klav.

13

T.1 *mp*
see you're ev - 'ry-thing that I hoped for,

T.2 *mp*
see you're ev - 'ry-thing that I hoped for,

B.1 *mp*
see you're ev - 'ry-thing that I hoped for,

B.2 *mp*
see you're ev - 'ry-thing that I hoped for,

Klav. *mp*

16

T.1 *p*
you're ev - 'ry-thing I need. You Are So

T.2 *p*
you're ev - 'ry-thing I need. You Are So

B.1 *p*
you're ev - 'ry-thing I need. You Are So

B.2 *p*
you're ev - 'ry-thing I need. You Are So

Klav. *p*

poco rit.

19

T.1
8 Beau-ti - ful _____ to me. Such joy and

T.2
8 Beau-ti - ful _____ to me. Such joy and

B.1
Beau-ti - ful _____ to me. Such joy and

B.2
Beau-ti - ful _____ to me. Such joy and

poco rit.

Klav.

22

a tempo

mp

T.1
8 hap - pi - ness _____ you

T.2
8 hap - pi - ness _____ you

B.1
hap - pi - ness _____ you

B.2
hap - pi - ness _____ you

a tempo

mp

Klav.

T.1
8 bring Such joy and

T.2
8 bring Such joy and

B.1
bring Such joy and

B.2
bring Such joy and

Klav.

T.1
8 hap-pi - ness you bring, just like a

T.2
8 hap-pi - ness you bring, just like a

B.1
hap-pi - ness you bring, just like a

B.2
hap-pi - ness you bring, just like a

Klav.

29

T.1 *mf cresc.*
dream. You're like a guid - ing light

T.2 *mf cresc.*
dream. You're like a guid - ing light

B.1 *mf cresc.*
dream. You're like a guid - ing light

B.2 *mf cresc.*
dream. You're like a guid - ing light

Klav. *mf cresc.*

31

T.1 *f*
shin - in' in the night, you're heav - en still to

T.2 *f*
shin - in' in the night, you're heav - en still to

B.1 *f*
shin - in' in the night, you're heav - en still to

B.2 *f*
shin - in' in the night, you're heav - en still to

Klav. *f*

molto rit.

a tempo

33

T.1
8
me. _____ You Are So Beau-ti - ful _____ to

T.2
8
me. _____ You Are So Beau-ti - ful _____ to

B.1
me. _____ You Are So Beau-ti - ful _____ to

B.2
me. _____ You Are So Beau-ti - ful _____ to

p

molto rit.

a tempo

Klav.

p

36

T.1
8
me. Ah _____

T.2
8
me. Ah _____

B.1
me. Ah _____

B.2
me. Ah _____

Klav.

THE WIND BENEATH MY WINGS

Words and Music by
LARRY HENLEY and JEFF SILBAR

38 $\text{♩} = \text{♩}$ $\text{♩} = 60$

T.1 *mf*
Did you ev - er know — that you're my he - ro,

T.2 *mf*
Did you ev - er know — that you're my he - ro,

B.1 *mf*
Did you ev - er know — that you're my he - ro,

B.2 *mf*
Did you ev - er know — that you're my he - ro,

Klav. *mf*

41 *mf*
and ev - 'ry - thing I — would like to

T.2 *mf*
and ev - 'ry - thing I — would like to

B.1 *mf*
and ev - 'ry - thing I — would like to

B.2 *mf*
and ev - 'ry - thing I — would like to

Klav.

Sing 2nd time only

T.1
8
be? Oh, — and I, I can fly

T.2
8
be? Oh, — and I, I can fly

B.1
be? Oh, — and I, I can fly

B.2
be? Oh, — and I, I can fly

Sing 2nd time only

Sing 2nd time only

Sing 2nd time only

Klav.

T.1
8
high - er than an ea - - - gle,

T.2
8
high - er than an ea - - - gle,

B.1
high - er than an ea - - - gle,

B.2
high - er than an ea - - - gle,

Klav.

50

T.1
8 'cause you are the wind be - neath my wings.

T.2
8 'cause you are the wind be - neath my wings.

B.1
'cause you are the wind be - neath my wings.

B.2
'cause you are the wind be - neath my wings.

Klav.

1.

53

T.1
8 be - neath my

T.2
8 be - neath my

B.1
be - neath my

B.2
be - neath my

Klav.

mf

2.

slight rit.

12 **a tempo**

56

T.1 *mp*
wings. You Are Ao Beau - ti - ful.

T.2 *mp*
wings. You Are Ao Beau - ti - ful.

B.1 *mp*
wings. You are the wind

B.2 *mp*
wings. You are the wind

a tempo

Klav. *mp*

59

T.1
— You Are So Beau-ti - ful.

T.2
— You Are So Beau-ti - ful.

B.1
— be - neath my wings. You are the wind

B.2
— be - neath my wings. You are the wind

Klav.

T.1

Musical staff for Tenor 1 (T.1) in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic and a **molto rit.** tempo marking. The melody consists of three quarter notes: F#4, A4, and B4, followed by a long, sustained note (B4) with a slur over it. The lyrics "be - neath my wings." are written below the staff.

T.2

Musical staff for Tenor 2 (T.2) in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic and a **molto rit.** tempo marking. The melody consists of three quarter notes: F#4, A4, and B4, followed by a long, sustained note (B4) with a slur over it. The lyrics "be - neath my wings." are written below the staff.

B.1

Musical staff for Bass 1 (B.1) in bass clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic and a **molto rit.** tempo marking. The melody consists of three quarter notes: F#3, A3, and B3, followed by a long, sustained note (B3) with a slur over it. The lyrics "be - neath my wings." are written below the staff.

B.2

Musical staff for Bass 2 (B.2) in bass clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic and a **molto rit.** tempo marking. The melody consists of three quarter notes: F#3, A3, and B3, followed by a long, sustained note (B3) with a slur over it. The lyrics "be - neath my wings." are written below the staff.

Klav.

Musical staff for Piano (Klav.) in treble and bass clefs with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic and a **molto rit.** tempo marking. The right hand plays a series of chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. The left hand plays a series of notes: F#3, A3, B3, and C4. The tempo marking changes to **slowly** at the beginning of the second measure. The piece concludes with a final chord in the right hand (F#4-A4-C#5) and a final note in the left hand (F#3).