

**ARTIST
TRANSCRIPTIONS**

KENNY G THE MOMENT

Transcribed Score
Plus Special 40-Page
Note-For-Note
Saxophone Part



HAL LEONARD®

ALWAYS

By KENNY G

Moderately slow

C

F Fmaj7 G7sus

With pedal

C

F Fmaj7 G7sus

C

F Dm7 G7sus

F C/E Dm Dm/C

mf

1

B,
B,
B,
G7sus
G7
C
G/C

This section shows four measures of music. The top staff features a piano bass line with eighth-note patterns. The bottom staff shows a guitar playing chords. Measure 1: B, (two inversions). Measure 2: B, (two inversions). Measure 3: G7sus. Measure 4: G7. Measure 5: C. Measure 6: G/C. Measure 7: dynamic f.

F/A
F/G
C
Dm9
F/G
G7
F/G
G7

This section shows four measures of music. The top staff features a piano bass line with eighth-note patterns. The bottom staff shows a guitar playing chords. Measure 8: F/A. Measure 9: F/G. Measure 10: C. Measure 11: Dm9. Measure 12: F/G. Measure 13: G7. Measure 14: F/G. Measure 15: G7.

C
G/B
F/A
F/G
C/G
F/G
G7sus

This section shows four measures of music. The top staff features a piano bass line with eighth-note patterns. The bottom staff shows a guitar playing chords. Measure 16: C. Measure 17: G/B. Measure 18: F/A. Measure 19: F/G. Measure 20: C/G. Measure 21: F/G. Measure 22: G7sus.

C
F
Fmaj7
G7sus

mp

This section shows four measures of music. The top staff features a piano bass line with eighth-note patterns. The bottom staff shows a guitar playing chords. Measure 23: C. Measure 24: F. Measure 25: Fmaj7. Measure 26: G7sus.

C

I-3

F Fmaj7 G7sus G7

Sax solo - ad lib.

4

F Dm9 G7sus F C/E

Dm7 Dm7/C F/G G7 F/G G7 C G/C F/A F/G

Solo ends

f

C Dm9 F/G G7 F/G G7 C G/B

F/A **B/G**

I **C/G** **F/G**

G7sus

G7

2

C/G **F/G**

G7sus

C

mp

F

Fmaj7

G7sus

G7

C

F

Fmaj7

G7sus

G7

Repeat and Fade

Sax solo - ad lib.

EASTSIDE JAM

By KENNY G

Easy, relaxed groove ($\text{BPM} = \frac{1}{16}$ = $\frac{1}{8}$ = $\frac{1}{4}$)

F

mf

p

$\frac{1}{8}$

F

D.S. Sax solo - ad lib.

F

E \flat /F

F

E>F

F

Cm7

Dm7

To Coda ⊕

Eb(add9)

Fsus

F

Eb/F

Bb

Fm/Bb

F

E \flat /F

B \flat

This section consists of three measures. The first measure is in F major, featuring a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The second measure is in E-flat/F major, with a bass line consisting of eighth-note pairs and a treble line with sixteenth-note patterns. The third measure is in B-flat major, with a bass line featuring eighth-note pairs and a treble line with sixteenth-note patterns.

1 Fsus

2 Fsus

D.S. al Coda

This section starts with a measure labeled '1 Fsus' followed by another labeled '2 Fsus'. Both measures show a bass line with eighth-note pairs and a treble line with sixteenth-note patterns. After the second measure, the instruction 'D.S. al Coda' is given, indicating a return to a previous section.

CODA Fsus

Solo ends

This section is labeled 'CODA' and 'Fsus'. It features a bass line with eighth-note pairs and a treble line with sixteenth-note patterns. The instruction 'Solo ends' is placed at the end of this section.

F

E \flat /F

B \flat

This section is identical to the top one, consisting of three measures in F major, E-flat/F major, and B-flat major, with similar bass and treble line patterns.

F

E, F

B,

This section consists of three measures. The first measure is in F major, featuring a treble clef and a key signature of one sharp. The second measure is in E/F, indicated by a double bar line with two different chord boxes above it. The third measure is in Bb major, indicated by a single bar line and a key signature of one flat.

1 Fsus

2 Fsus

D.S. al Coda

This section shows two measures of Fsus chords. Measure 1 is in G major (two sharps) and measure 2 is in A minor (one sharp). A repeat sign is placed after measure 2, leading to a section labeled "D.S. al Coda".

CODA Fsus

Solo ends

The "CODA" section begins with a treble clef and a key signature of one sharp. It features a sustained note over a harmonic progression. The section concludes with the instruction "Solo ends".

F

E \flat /F

B \flat

This section consists of three measures. The first measure is in F major. The second measure is in E \flat /F, indicated by a double bar line with two different chord boxes above it. The third measure is in B \flat major, indicated by a single bar line and a key signature of one flat.

EVERYTIME I CLOSE MY EYES

Words and Music by
BABYFACE

Moderately slow

The sheet music consists of six staves of musical notation for voice and piano/guitar. Chords are indicated above the staves, and lyrics are written below them. The key signature is B-flat major throughout.

Chords:

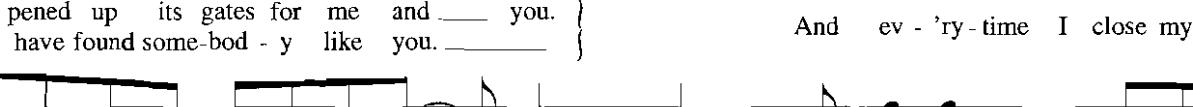
- F (Guitar Chord)
- B_bmaj9 (Guitar Chord)
- B_b6 (Guitar Chord)
- F (Guitar Chord)
- D_bmaj9 Gm7/C (Guitar Chords)
- B_bmaj9 B_b6 (Guitar Chords)
- F (Guitar Chord)
- B_bmaj9 B_b6 (Guitar Chords)
- F (Guitar Chord)
- B_bmaj9 B_b6 (Guitar Chords)
- F (Guitar Chord)
- B_bmaj9 B_b6 (Guitar Chords)
- Gm7 (Guitar Chord)
- B_b/C Am/C (Guitar Chords)

Lyrics:

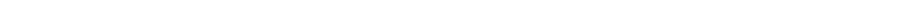
It's been a long, long time
I think that you're truly
Girl, Girl,
it's been a long, long time
I think that you're truly
com - in', some-thin',
but I, and you're, I know that it's been worth the
you're ev - 'ry bit of a dream come
wait. true. Yeah. With you, babe, It feels like spring - time in
it nev - er rains, and it's no

A musical score for 'Winter Wonder' featuring two staves. The top staff uses a treble clef and includes lyrics: 'win-ter. It feels like Christ - mas _ in June. It feels like heav - en _ has o - won-der the sun al - ways shines when I'm near you. It's just a bless - ing _ that I _'. The bottom staff uses a bass clef. Chords indicated above the staves are G7, Bb/C, Am/C, C/B, Am7, and A/Bb/Bb/C.

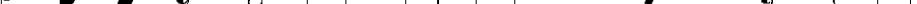
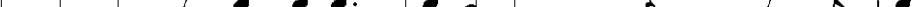
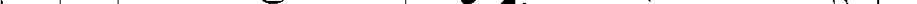
Gm7 Am7 Bb/C F Am/E

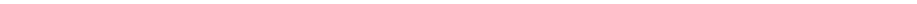
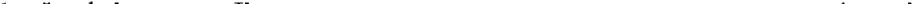

 - pened up its gates for me and ____ you. } And ev - 'ry - time I close my eyes, I
 have found some bod - y like you. {




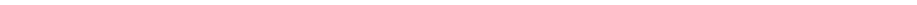
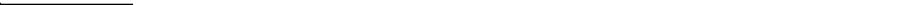
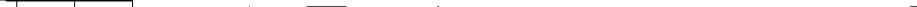


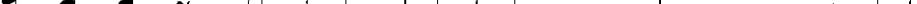


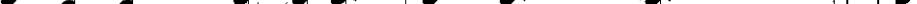
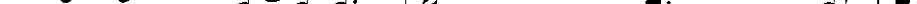




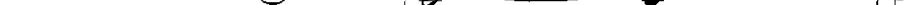




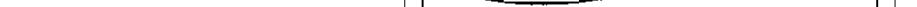
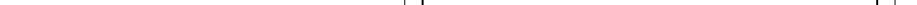


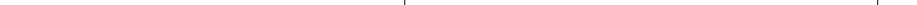




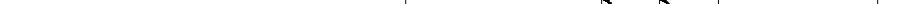
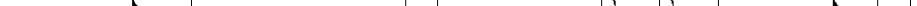
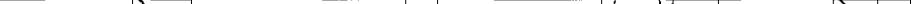




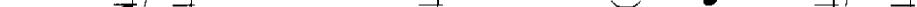
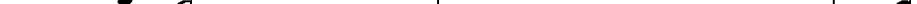
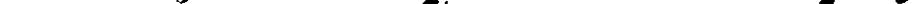
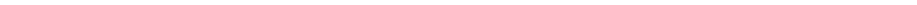
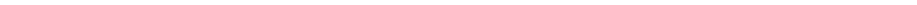
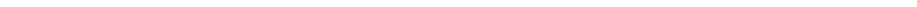
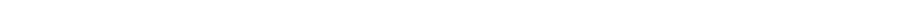
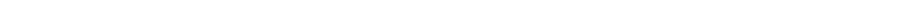


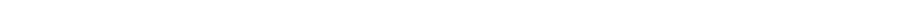
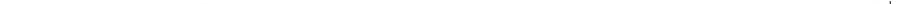
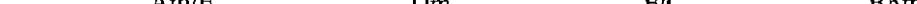
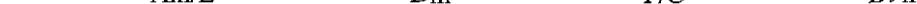
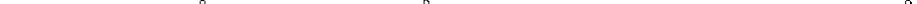
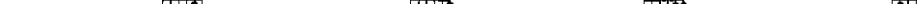
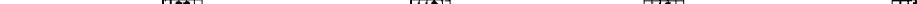



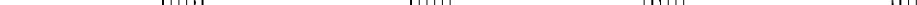
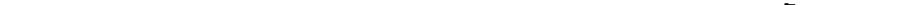


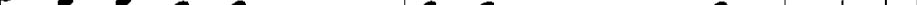
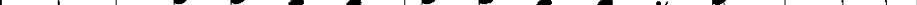
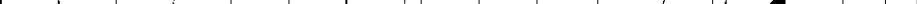


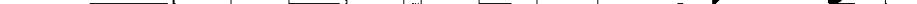
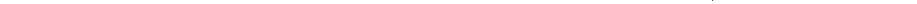
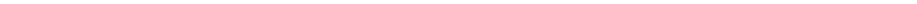
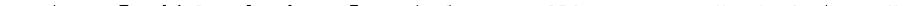




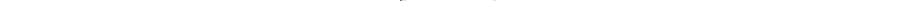
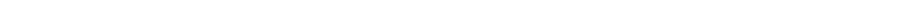
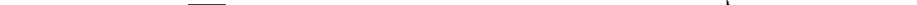









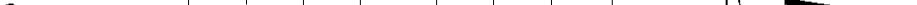








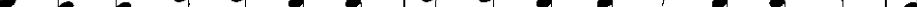
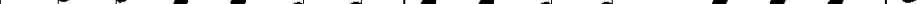




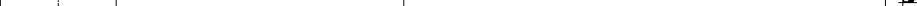
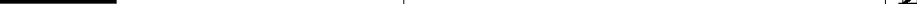
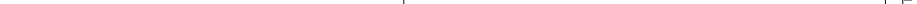
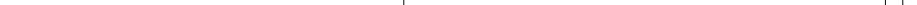
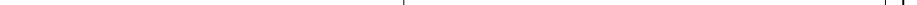
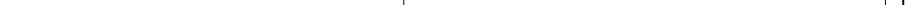
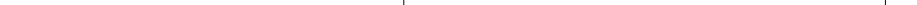
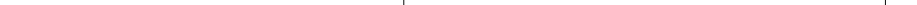





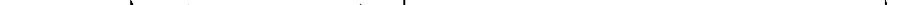





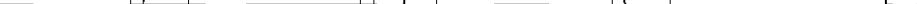
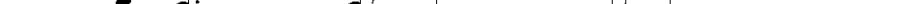
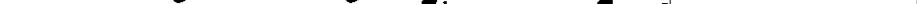
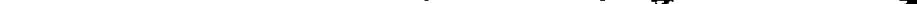
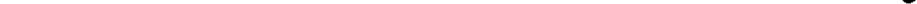
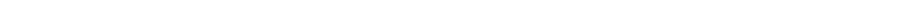
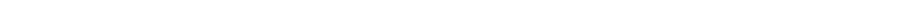
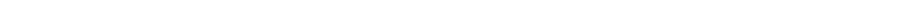
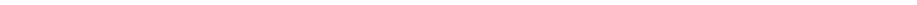
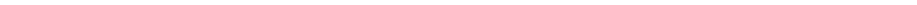
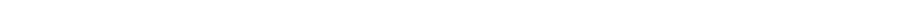
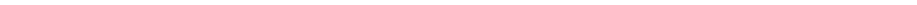
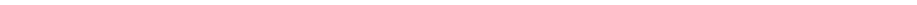
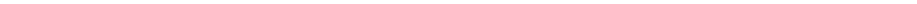
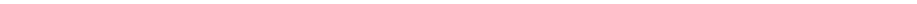
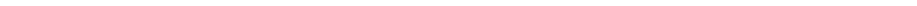
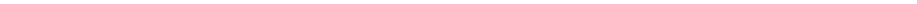






<img alt="Guitar chord diagrams for Dm, F/C, B

F Am/E Dm F/C B♭maj9 To Coda C

ev - 'ry - time I think of it, I pinch my - self 'cause I don't be - lieve it's true that

1 C7sus

F

B⁹maj9 B⁹6

F

some-one like you — loves me too.

D⁹b maj9

Gm7/C

2 Gm7/C

C7

Dm

some-one like you — loves me too.

To

A7/C[#]

F/C

G7/B

think of all the nights I've cried my-self to sleep.

You real-ly ought-a know how much you mean to me.

Gm7

C/F

F/E^bB^b/C

It's on-ly right that you be in my life right here with me. Oh, ba - by, ba - by,

F Am7/E Dm Fmaj7/C B_bmaj9
 B_bmaj7/C C7

yeah. *Sax solo ad lib.*

2 B_bmaj7 C7
 D.S. al Coda

And

CODA
 Gm7(add4)

some - one like you —

C7sus F B_bmaj9 B_b6 F

loves — me — too,

D_bmaj9 Gm7/C F

loves — me — too.

GETTIN' ON THE STEP

By KENNY G
and WALTER AFANASIEV

Easy swing (♩ = 120)

Musical score for piano and guitar. The piano part consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The guitar part is shown above the piano staves. Chords indicated are Fm, C7, Fm, Gm7b5, and C7. Measure 1 starts with Fm. Measure 2 starts with C7. Measure 3 starts with Fm. Measure 4 starts with Gm7b5, followed by a 5th fret position on the C7 chord.

Musical score for piano and guitar. The piano part consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The guitar part is shown above the piano staves. Chords indicated are Fm, C7, Fm, and C7. Measures 5 and 6 start with Fm. Measures 7 and 8 start with C7.

Musical score for piano and guitar. The piano part consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The guitar part is shown above the piano staves. Chords indicated are Fm, C7, Fm, Gm7b5, and C7. Measures 9 and 10 start with Fm. Measures 11 and 12 start with Gm7b5, followed by a 5th fret position on the C7 chord.

Musical score for piano and guitar. The piano part consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The guitar part is shown above the piano staves. Chords indicated are B♭m7, C7sus, C7, Fm, and Fm/E♭. Measures 13 and 14 start with B♭m7. Measures 15 and 16 start with C7sus, followed by a 3rd position on the C7 chord. Measures 15 and 16 also include a bass line below the piano staves.

Dm7⁵

B⁷m7

G

C7

D^b7

C7 N.C.

Fm

(D.S. Solo ends)

C7

Fm

C7

To Coda ⊕

Fm

C7

Fm

Gm7^b5 C7

Musical score for piano and saxophone. The score consists of two staves. The top staff is for the piano, featuring a treble clef, a bass clef, and a key signature of one sharp. It includes four measures of chords: F major (F-A-C), C7 (C-E-G-B), F major (F-A-C), and C7 (C-E-G-B). The bottom staff is for the saxophone, showing eighth-note patterns. A bracket groups the first three measures, with the label "Sax solo - ad lib." centered below it. The fourth measure is also grouped by a bracket, with the label "1-5" centered above it.

The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. It includes a dynamic marking of \oplus and a tempo marking of $C7$. The bottom staff is for the guitar, showing a standard tuning diagram and a key signature of one flat. The score concludes with a section labeled "CODA" and a final chord symbol "Fm". The music ends with a fermata over the final note.

Musical score for piano and saxophone. The piano part shows chords Gm7b5, C7, Fm, and C7. The saxophone part has a section labeled "Sax solo ad lib.".

A musical score for piano and guitar. The piano part is in treble and bass staves, featuring eighth-note chords and rests. The guitar part is in standard notation with four strings. Chords indicated are C7, Fm (repeated 8 times), C7, and Fm6. The score includes a dynamic marking 'Play 8 times' above the first Fm chord.

HAVANA

By KENNY
and WALTER AFANASIEV

Slowly, somewhat freely

With pedal

Am7b5 D7/A Gm Cm Gm/Bb

Am7b5 D7/A Gm Cm Fm7 Ab/Bb

Ebmaj9 Abmaj9 D7#9 G7#5(b9) Cm

Fm F#m7 A⁹ maj9 Dm7b5 G7⁹

Fm Fdim7 E♭ maj9 A7b5 A♭ maj9

Moderate Latin tempo

E7#9 B♭7b9 Am7 D7 G7#5(b9) Cm6
N.C.

Gm/B♭ Am7b5 D7b9

G

Cm7

Fm

Aflat**B**flat****

This section shows four measures of music. The first measure is in G major, featuring a bass line and a treble line with eighth-note patterns. The second measure is in C minor 7, with a bass line and a treble line. The third measure is in F major, with a bass line and a treble line. The fourth measure is in A-flat major/B-flat major, with a bass line and a treble line.

Eb** maj9**

Ab** maj9**

D7#**9**

G7#**5(**b**9)**

This section shows four measures of music. The first measure is in E-flat major 9, with a bass line and a treble line. The second measure is in A-flat major 9, with a bass line and a treble line. The third measure is in D7#9, with a bass line and a treble line. The fourth measure is in G7#5(b9), with a bass line and a treble line.

Cm7

Fm7

Fdim7

This section shows three measures of music. The first measure is in C minor 7, with a bass line and a treble line. The second measure is in F major 7, with a bass line and a treble line. The third measure is in F diminished 7, with a bass line and a treble line.

Eb** maj9**

Ab** maj9**

Dm7b**5**

G7#**5(**b**9)**

This section shows four measures of music. The first measure is in E-flat major 9, with a bass line and a treble line. The second measure is in A-flat major 9, with a bass line and a treble line. The third measure is in D minor 7 b5, with a bass line and a treble line. The fourth measure is in G7#5(b9), with a bass line and a treble line.

Cm7

Fm7

F#m7

E♭maj9

A7♭5

A♭maj9

E7♯9

B♭7♭9

To Coda ⊕

Am7

D7

G7♯5(b9)

N.C.

Cm6

Gm/B♭

Am7♭5

D7♭9

Gm Cm7 Fm7 A₂, B₂

E♭ maj9 A♭ maj9 D7♯9 G7♯5(b9)

Cm9 D7♯5(#9) G7♯5(b9) Cm9 D7♯5(#9) G7♯5(b9)

Sax solo - ad lib. *Play 3 times*

Cm9 Fm9 G7♯5(b9) Cm9 D7♯5(#9) G7♯5(b9)

Play 4 times *Play 5 times*

Cm9 Fm9 G7 \sharp 5(\flat 9) Cm9

Play 3 times

Solo ends

D.S. al Coda

CODA

Am7 D7 G7 \sharp 5(\flat 9)

Tempo I

Cm

rit.

Gm/B \flat Am7 \flat 5 D7/A Gm Cm Fm7 Ab/B \flat

E \flat maj9 A \flat maj9 D7 \sharp 9 Fm7/G Cm9 D7 \sharp 5(\sharp 9) G7 \sharp 5(\flat 9)

Moderate Latin tempo

molto rit.

Sax solo - ad lib.

Repeat and Fade

INNOCENCE

By KENNY G
and WALTER AFANASIEFF

Slowly, sentimentally

G(add9)

G(add9)/F

C/E

mp

With pedal

Cm6/Eb

D7

G(add9)

D/F#

rall.

a tempo

Em

Em/D

C(add9)

Em

Am

B7

Em

Am7

D7sus

D7

poco rall.

G(add9)

D/F#

Em

Em/D

a tempo
mf

C(add9)

Em

Am7

B7

Em

Am7

D7sus

D7

B7#5(#9)

Em

Em(maj7)

Em

Am9

Am7/D

D9

Gmaj9

4fr

F#m7sus

B7sus

Em

D

C

G/B

Am7

Piano and guitar parts. Measures 1-6. The piano part consists of eighth-note chords. The guitar part shows a bass line and a treble line with sixteenth-note patterns. Measure 6 includes a 'rit.' instruction.

D7sus

D7

G(add9)

D/F#

Em

Em/D

Piano and guitar parts. Measures 7-12. The piano part consists of eighth-note chords. The guitar part shows a bass line and a treble line with sixteenth-note patterns. Measure 8 includes a dynamic instruction 'a tempo mp'.

C(add9)

Em

Am7

B7

Em7

Am7

D7

Piano and guitar parts. Measures 13-18. The piano part consists of eighth-note chords. The guitar part shows a bass line and a treble line with sixteenth-note patterns. Measure 16 includes a dynamic instruction 'poco rit.'

G(add9)

G(add9)/F

C/E

Cm6/Eb

D7sus D7

G

Piano and guitar parts. Measures 19-24. The piano part consists of eighth-note chords. The guitar part shows a bass line and a treble line with sixteenth-note patterns. Measures 20-21 include a dynamic instruction 'a tempo'. Measures 23-24 include a 'rit.'

MOONLIGHT

By KENNY G
and WALTER AFANASIEFF

Slow Ballad tempo ($\text{C} = \frac{3}{8}$)

Fmaj7



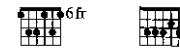
B♭m6



Fmaj9



B♭m6 B♭m6/C



Fmaj7



B♭m6/F



Fmaj7



Csus2/E



Dm7



Am7



Am7♭5/D



D7♯5



Gm9



C13sus C13 1 F C9sus C7,9

3 3 3 3 3

2 F A♭/B♭ B♭7

3

E♭maj9 Cm7 Fm7

3 3

A♭maj7/B♭ B♭7b9 E♭maj9 Fm7 Gm7 Gm7b5

3 3 3 3 3 5

C7sus4

Fm7

A9m7/D9

D9

Musical score for piano and bass. The score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one flat, and a common time signature. It includes four chords: E♭maj9 (with a guitar chord diagram), A♭/B♭ (with a guitar chord diagram), E♭maj7 (with a guitar chord diagram and a '3fr' instruction), and Edim7 (with a guitar chord diagram). The bottom staff is for the bass, featuring a bass clef and a common time signature. The score includes various performance markings such as slurs, grace notes, dynamic changes (e.g., p , f), and measure numbers (e.g., 3).

Fmaj7

Bbm6/F

Musical score for piano and guitar. The piano part (left) starts in F major (Fmaj7) and transitions to Csus2/E. The guitar part (right) starts in F major (Fmaj7) and transitions to Csus2/E. The piano part uses a treble clef and the guitar part uses a bass clef. The score includes a key signature change from one flat to no sharps/flats. Measures 1-2 show the Fmaj7 chord. Measures 3-4 show the transition to Csus2/E. Measures 5-6 show the Csus2/E chord. Measures 7-8 show the transition back to Fmaj7. Measures 9-10 show the Fmaj7 chord.

Dm7

Am7

Am7 5/D 3fr

Gm9

C13sus

C9#5

Fmaj9

B♭m6/F

To Coda ⊕

Fmaj9

B♭m6/F

Fmaj9

B♭m6/F

Fmaj9

B♭m6/F

Fmaj9

Sax solo - ad lib.

1-5

B_bm6/F

6

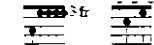
B_bm6/F

D.S. al Coda

Fmaj7



Gm7 Am7



Solo ends

Fmaj9

CODA

D9

Gm9



poco rit.

C7#5(b9)

Fmaj9



N.C.

a tempo

Sax solo - ad lib.

B_bm6/F

Repeat and Fade

NORTHERN LIGHTS

By KENNY G
and WALTER AFANASIEFF

Moderately

B♭maj9



Treble clef, B-flat key signature, 4/4 time.

mf

B♭maj9

Guitar chord diagram: B-flat major 9 (B, D, F#, A).

Bass line: eighth notes.

Am7

C/D

B♭maj9



Treble clef, B-flat key signature, 4/4 time.

Am7

C/D

B♭maj9

Guitar chord diagrams: Am7 (A, C, E), C/D (C, D), B-flat major 9 (B, D, F#, A).

Bass line: eighth notes.

Am7

Am7/D

Dm7

Treble clef, B-flat key signature, 4/4 time.

Am7

Am7/D

Dm7

Guitar chord diagrams: Am7 (A, C, E), Am7/D (A, C, D), Dm7 (D, F#, A).

Bass line: eighth notes.

B♭maj9

Am7



Treble clef, B-flat key signature, 4/4 time.

B♭maj9

Am7

Guitar chord diagrams: B-flat major 9 (B, D, F#, A), Am7 (A, C, E).

Bass line: eighth notes.

Am7/D D7 Gm7 Am7

Gm7 Am7 Gm7

Am7 B♭maj7 A7sus To Coda

1 A7 2 A7 B♭maj9

Am7

G

B♭maj9

Fmaj9

Sax solo - ad lib.

1-3

B9♭5

4

Cm7

Cm7/F B9♯5

B♭maj9

Fmaj9

B9♯5 B♭maj9

Am7
Dm7
Gm7

Am7
Bbmaj9
A7sus
A7
D.S. al Coda

CODA

A7

Bbmaj9

Sax solo - ad lib

Repeat and Fade

Am7
Am7/D
B9b5

PASSAGES

By KENNY G

Moderately



A musical score for a guitar and piano. The top staff shows a piano part in 4/4 time with a dynamic of *mf*. The bottom staff shows a guitar part. Chords shown are F, Gm, Am, Gm, Dm, and Bb. The music consists of eighth-note patterns.

Csus



C



F



Gm7(add4)



C7sus



F



A continuation of the musical score. The piano part continues with chords Csus, C, F, Gm7(add4), C7sus, and F. The guitar part follows the piano chords.

Gm7(add4)



C7sus



F



Bb maj7



F/A



A continuation of the musical score. The piano part continues with chords Gm7(add4), C7sus, F, Bb maj7, and F/A. The guitar part follows the piano chords.

Bb maj7



F/A



Bb maj7



F/A



1 Csus



A continuation of the musical score. The piano part continues with chords Bb maj7, F/A, Bb maj7, F/A, and 1 Csus. The guitar part follows the piano chords.

23

Csus

F

Gm7(add4)

Am

Gm

f

Dm

B♭

C7sus

C7

F

Gm7(add4)

To Coda \oplus

D.S. al Coda
(take 3rd ending)

Am

Gm

Dm

B♭

C7sus

C7

mf

The musical score for the Coda section begins with a C7sus chord (G-B-D-E) indicated by a guitar tab with 'x' and 'o' markers. The melody continues with a C7 chord (G-B-D-G) featuring eighth-note patterns. This leads into a F chord (F-A-C-F) and a Gm7(add4) chord (B-D-E-G). The section concludes with a dynamic instruction 'Sax solo - ad lib.' followed by 'mf' (mezzo-forte).

A musical score for piano and guitar. The piano part is in the left hand, featuring a bass line with sustained notes and eighth-note patterns. The right hand plays chords. The guitar part is in the right hand, with a treble clef and a key signature of one sharp. Chords shown include C7sus, F, and G. Measure 1-3 consists of three measures of music.

4

B♭ maj7 F/A B♭ maj7 F/A

Musical score for piano and guitar. The score includes six chords: Bbmaj7, F/A, C7sus, C7, F, and Gm7(add4). The piano part features a bass line and a treble line. The guitar part shows chord diagrams above the staff. A bracket groups the first four chords. The fifth chord, F, is preceded by a fermata over the piano's eighth-note bass line. The sixth chord, Gm7(add4), is preceded by a 3/4 time signature and a dynamic of *f*. The text "Solo ends" is written below the piano staff.

A musical score for 'Hotel California' featuring a bass line and six chords: Am, Gm, Dm, Bb, C7sus, and C7. The score includes a bass staff with a bass clef and a treble staff with a treble clef. Above the staff, the chords are labeled with their names and symbols. The bass line consists of eighth and sixteenth notes, while the chords are represented by vertical stems with dots indicating note heads.

F Gm7add4 A^m G Dm B^m

f

String and Bass parts shown.

1 C7sus C7 2 C7sus C7 F Gm7(add4) C7sus

mf

String and Bass parts shown.

F Gm7(add4) C7sus F

String and Bass parts shown.

F Gm7(add4) C7sus F Repeat and Fade

Sax solo-ad lib.

String and Bass parts shown. Includes a note 'Sax solo-ad lib.' in measure 18."/>

String and Bass parts shown.

THAT SOMEBODY WAS YOU

Words and Music by KENNY G,
WALTER AFANASIEFF and BABYFACE

Slowly

Gm7



Dm7



Cm9



Gm7



Dm7



Cm9



Dm7



Gm7



There's been so man - y times
I told you night af - ter night

Dm7



Cm9



Dm7



my heart has been broke — in two. —
I prayed for some - one like you. —

G7

Dm7

C7

I kept them wait-ing in line _____
 But no one ev - er was right; _____

'cause no - bod - y's heart _____ was true. _____
 they could not com - pare _____ to you. _____

E♭

F/E♭

For ev - 'ry time I gave in - to love, _____
 I was - n't sure if I could en - dure _____

I would if _____

Dm7

F♯dim7

Gm7

E♭

al - ways end up blue. _____ And just when I was 'bout to give up, _____
 things would stay the same. _____ I did - n't know what God had in store, _____

F/E♭

D7sus

Dm7

I found my - self an an - gel called you. _____
 and then He brought your love my way. _____

G7 Dm7 Cm9

Dm7 Gm7 Dm7

I was think-ing that I'd al - ways be lone - ly, but God...

Cm9 Dm7 Dm7**b5/A**flat****

came up with some-one like you. Just to think I had made...

G7 Cm9 E**flat** maj7

up my mind love was o - ver.

C9

Dm7

E⁷ maj7

F

1
Gm-

Some-bod - y gave _ me their love; that some-bod - y was you.

Dm7

Cm9

Dm7

you, — you, — you. — Sax solo - ad lib.

Em7

Gsus2/B

Cmaj7

N.C. G[#]m7
Solo ends I've been wait - ing a life -
4fr

D[#]m7 C[#]m9 D[#]m7
 time for some-bod - y to love me like you do.
4fr

G[#]m7 D[#]m7 C[#]m9
 I was think-ing that I'd al - ways be lone-ly, but God came up with some-one like you.
4fr

D[#]m7 D[#]m7**b5/A** G[#]7
 Just to think I had made up my mind love was o -
4fr

C#m

Emaj7



ver.

C#m9



D#m7



Emaj9



C#m9



D#m7



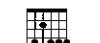
Emaj9



Some-bod - y gave _ me their love,

Some-bod - y gave _ me their love,

C#m9



D#m7



Emaj7



N.C.

Some-bod-y gave _ me it, some - bod-y gave _ me.

That some-bod-y was

a tempo

Repeat and Fade

G#m7



D#m7



C#m9



D#m7



you.

That some-bod - y was

THE CHAMPION'S THEME

By KENNY G
and WALTER AFANASIEFF

Slowly, majestically

N.C.
mp

D♭/F A♭/E♭ Fm A♭/E♭ E♭ A♭

D♭ A♭ E♭

D♭ A♭ Fm A♭/E♭ E♭ A♭ Eb/G

Fm E₇, D₇, D₇ E₇, A₇ E₇/G Fm E₇/G A₇ A₇7

D_b E_b/D_b Cm7 Fm7 B_bm7 E_b7sus E_b7

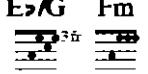
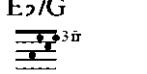
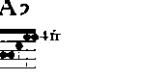
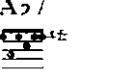
1 A_b

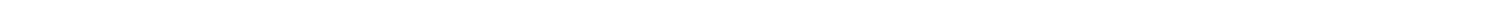
2 A_b A_b/G_b F_b G_b A_b Fm7 B_b9

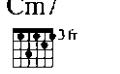
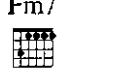
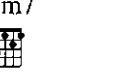
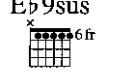
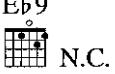
E_bsus E_b Fm E_b/D_b D_b

poco rall.

a tempo

E_{flat}  **A_{flat}** 
E_{flat/G}  **Fm** 
E_{flat/G}  **A_{flat}** 
A_{flat}7 



D_{flat}  **E_{flat/D_{flat}}** 
Cm7  **Fm7** 
B_{flat}m7 
E_{flat}9sus  **E_{flat}9**  **N.C.**

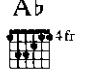
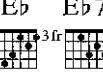
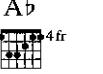
rall.



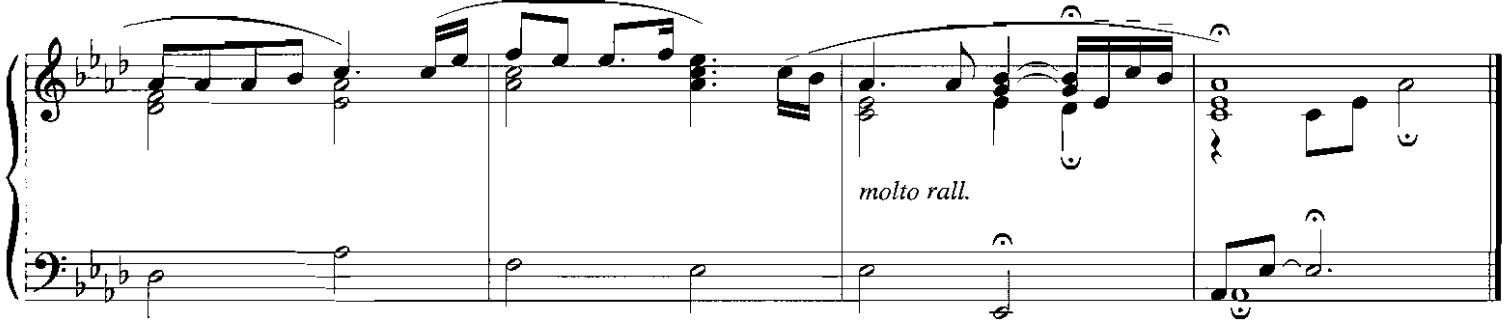
A_{flat}  **D_{flat/A_{flat}}**  **A_{flat}** 
Ebsus  **E_{flat}** 

a tempo



D_{flat}  **A_{flat}**  **Fm** 
A_{flat/E_{flat}}  **E_{flat}**  **E_{flat}7** 
A_{flat} 

molto rall.



THE MOMENT

By KENNY G

Slowly, tenderly

Piano part: Treble clef, B-flat major (B-flat), 4/4 time. Dynamics: B-flat (p), G-flat (mp). Instruction: With pedal.

Guitar part: Chords: B-flat, G-flat (3ft), E-flat (3ft).

Piano part: Treble clef, F major (F), 4/4 time.

Guitar part: Chords: F major (F), B-flat major (B-flat).

Piano part: Treble clef, G-flat major (G-flat), 4/4 time.

Guitar part: Chords: G-flat (3ft), E-flat (3ft), F major (F).

Piano part: Treble clef, B-flat major (B-flat), 4/4 time.

Guitar part: Chords: B-flat major (B-flat), G-flat (3ft), E-flat (3ft).

F

B_b

Dm/A

Gm 3fr E_b 3fr F B_b

Dm/A Gm 3fr E_b 3fr Fsus To Coda Ø

B_b Gm 3fr E_b 3fr Fsus

ff

p

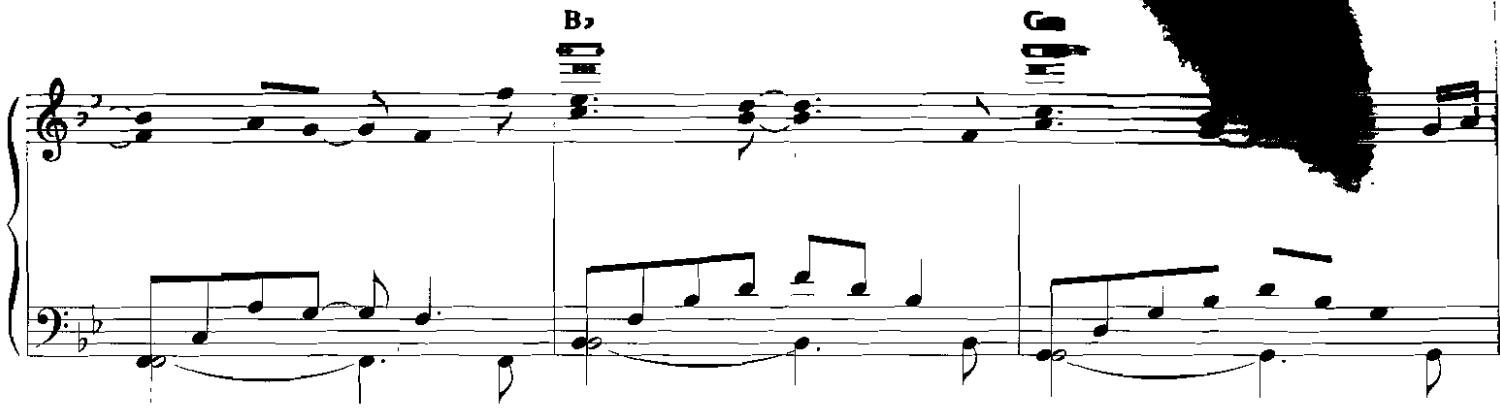
B_b

Dm/A

Gm 3fr E_b 3fr F B_b

Dm/A Gm 3fr E_b 3fr Fsus To Coda Ø

B_b Gm 3fr E_b 3fr Fsus



Piano and guitar score. Measures 5-8 continue the harmonic progression: D major (D-F#-A), B minor (B-D-F#), E major (E-G-B), and A major (A-C-E). The piano part includes dynamic markings: forte (f) in measure 5, piano (p) in measure 6, and mezzo-forte (mp) in measure 7. The guitar part includes tablatures for measures 5-7.

Piano and guitar score. Measures 9-12 continue the harmonic progression: G major (G-B-D), E minor (E-G-B), F major (F-A-C), and B minor (B-D-F#). The piano part includes dynamic markings: forte (f) in measure 9, piano (p) in measure 10, and forte (f) in measure 11. The guitar part includes tablatures for measures 9-11. A vocal instruction "Sax solo - ad lib." is present in measure 12.

Piano and guitar score. Measures 13-16 continue the harmonic progression: G major (G-B-D), E minor (E-G-B), F major (F-A-C), and G major (G-B-D). The piano part includes dynamic markings: forte (f) in measure 13, piano (p) in measure 14, and forte (f) in measure 15. The guitar part includes tablatures for measures 13-15. The vocal instruction "D.S. al Coda" is present in measure 16, and "Solo ends" is written below the piano staff.

CODA

B_b

G_m

E_b

F_{maj}

This section starts with a treble clef and bass clef, followed by a dynamic marking *mf*. The music consists of eighth-note chords and sustained notes. The key changes from B_b to G_m, then to E_b, and finally to F_{maj}.

B_b

G_m

This section continues with a treble clef and bass clef, featuring eighth-note chords and sustained notes. The key changes to B_b and then to G_m.

E_b

1-3

F

4

F

This section includes a treble clef and bass clef, with a dynamic marking *3fr*. It features eighth-note chords and sustained notes. The key changes to E_b, then to F major (labeled 1-3), and back to F major (labeled 4).

B_b

G_m

E_b

F

Repeat and Fade

Sax solo - ad lib.

This section concludes with a treble clef and bass clef, featuring eighth-note chords and sustained notes. The key changes to B_b, then to G_m, then to E_b, and finally to F. A repeat sign and *fade* instruction are present. A note at the bottom left indicates a *sax solo - ad lib.*