

BIGGEST PART OF ME

Words and Music by
DAVID PACK

Moderately, in 2

Eb6/Bb Bbmaj9 Bb6 Eb6/Bb

Ebm6/Bb Bb Em7b5/Bb Eb6/F

Eb6/Bb Bbmaj9 Bb13b9 Bb6 Eb6/Bb

Lead vocal:

There's a new sun a - ris - in'. I can see
 Ris - in' o - ver my shoul - der, get - tin' bet -
Instrumental
 Need your lov - in' here be - side me. Keep it close -

Background vocal:

Sun - rise in your eyes.
 Rain - bow, Love flows.
Instrumental
 side me to guide me,

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Ebm6/Bb

Bb

— a new ho - ri - zon — that will keep — me re - al - iz - in'

- ter as we're old - er. — All I wan - na do is hold her.

— e-nough to guide me — from the fears — that are in - side of me.

Re - al - ize. —

All I know. —

in - side of me. —

Em7b5/Bb

Eb6/F

Eb6/Bb

Bbmaj9

you're the big - gest part — of me. — Need your lov -

She's the life — that breathes — in me. — Got a feel -

You're the big - gest part — of me. — Got a feel -

Stay the night. —

For - ev - er. —

For - ev - er. —

Bb13b9

Bb6

Eb6/Bb

Ebm6/Bb

- in' here be - side me. — Need you close — e-nough to guide me. —

- in' that for - ev - er — we are gon - na stay to - geth - er. —

- in' that for - ev - er — we are gon - na stay to - geth - er. —

Shine the light —

To - geth - er. — For

To - geth - er. — For -

B \flat Em7 \flat 5/B \flat E \flat 6/F

I've been hop - in' you would find me.
 For me, there's noth - in' bet - ter.
 from now un - til for - ev - er.) You're the big - gest part -

all my life.
 bet - ter.
 ev - er.

To Coda C

1st time only
 E \flat 6/B \flat B \flat 9

2nd and 3rd times
 B \flat 9

of me. Make a

A \flat /B \flat B \flat 9#11 B \flat 9 E \flat maj7

(3. Instrumental ends) Make a wish, ba - by,

well, and — I will — make it come true. — Make a

Dm7 **Gm7** **Bb9**

list, ba - by, of the things — I'll do for you. —

Ebmaj7 **Dm7** **Gm7**

Ain't no — risk now — in let - tin' my

Fm6 **Ebmaj7**

love rain — down on you, — so we could wash a - way — the past —

Dm7 **Gm7** **C7sus** **C7**

$E\flat\text{maj}7/F$
 $F13$
 $E\flat\text{maj}7/F$
 $F13$

so that we may start a new.

1, 3 2

$Dm7$ $Gm9$ F

Be -

Instrumental

$E\flat\text{maj}7$ $Dm7$ $Gm9$ $E\flat 6/F$

$F13$ $E\flat\text{maj}7$ $F/B\flat$ $E\flat\text{maj}7$ $Dm7$

E♭maj7 Dm7 E♭maj7 Dm7

More than an easy feel - in', she brings joy -
 Flow like a lazy riv - er for an e - ter -

Gm9 E♭/F 1 F13

to me. How can I tell you what it means -
 ni - ty. I've fi - n'ly found -

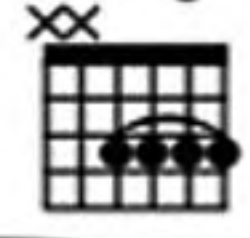
E♭maj7 F/B♭ E♭maj7 Dm7 2 F13

to me? some - one who be - lieves -

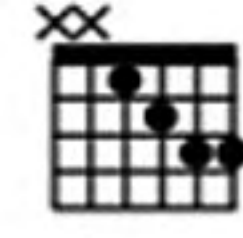
B♭/C C9 E♭maj7/F F13

in me, and I'll nev - er leave.

Ebmaj7/F



F13



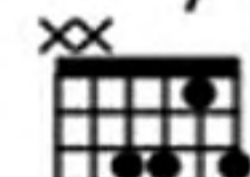
D.S. al Coda
(take repeat)

The first system of music features a vocal line with a long melisma over the words "You're the life that breathes in me." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

CODA Em7b5/Bb



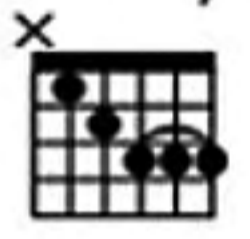
Eb6/F



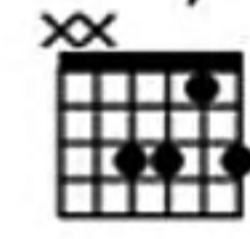
You're the life that breathes in me.

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Em7b5/Bb



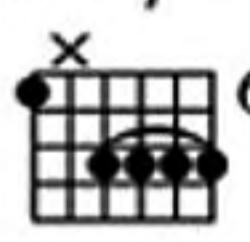
Eb6/F



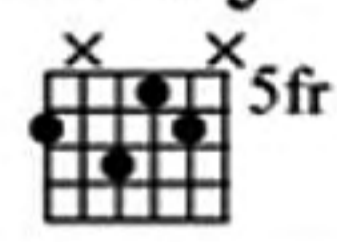
You're the biggest part of me.

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

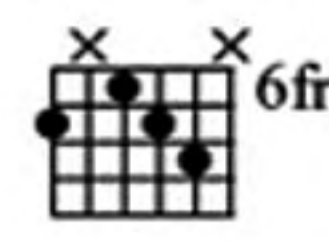
Cm7/Bb



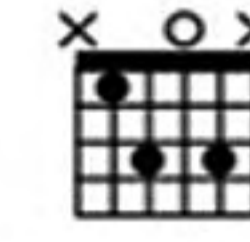
Bbmaj9



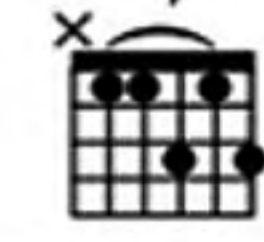
Bb13b9



Bb6



Eb6/Bb



The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Ebm6/Bb **Bb**

Vocal ad lib. to end

The first system features a vocal line with a fermata and the instruction "Vocal ad lib. to end". The piano accompaniment consists of a treble and bass clef. The bass line has a steady eighth-note pattern. The treble line has chords and melodic fragments, with a fermata over the final chord.

Em7b5/Bb **Eb6/F** **Eb6/Bb** **Bbmaj9**

The second system continues the piano accompaniment with various chords and melodic lines. The bass line maintains its eighth-note pattern. The treble line features chords and melodic fragments, with a fermata over the final chord.

Bb13b9 **Bb6** **Eb6/Bb** **Ebm6/Bb**

The third system continues the piano accompaniment with various chords and melodic lines. The bass line maintains its eighth-note pattern. The treble line features chords and melodic fragments, with a fermata over the final chord.

Bb **Em7b5/Bb** **Eb6/F**

The fourth system continues the piano accompaniment with various chords and melodic lines. The bass line maintains its eighth-note pattern. The treble line features chords and melodic fragments, with a fermata over the final chord.

Repeat and Fade **Optional Ending** **Eb6/Bb** **Bbmaj9**

The fifth system is divided into two sections: "Repeat and Fade" and "Optional Ending". The piano accompaniment continues with various chords and melodic lines. The bass line maintains its eighth-note pattern. The treble line features chords and melodic fragments, with a fermata over the final chord.