



# Mark Steven Dickerson

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## A propos de l'artiste

A lifelong musician playing classical piano when young, then jazz and rock saxophones during teens through retirement. A degree in music and performance time in Army and Air Force bands. Directed big band jazz groups and combos, performed in many concert and wind ensembles during these years. Love melodic music, but also love my ears to be stretched some. With my wife Anna, we started composing choral music as an enjoyable outlet for our composition desires, as well as wind groups. If you like and perform our music, please let me know where and who performed it. Perhaps you could include a Youtube link so we could hear your performance. Please let me know if you perform any of the works via [msdickerson@yahoo.com](mailto:msdickerson@yahoo.com). Thanks. You are always free to perform our music.

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## A propos de la pièce



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**Compositeur :** Dickerson, Mark Steven  
**Arrangeur :** Dickerson, Mark Steven  
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**Style :** Latin

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# You only have just one

YOUONLYH-AGV1.mid

Lyrics ,music and arrangement by Steve Dickerson

♩ = 120 Samba

The musical score is arranged in six systems, each with a different staff. The first five systems are in treble clef, and the sixth is in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as 120 Samba. The score includes guitar chords and a bass line.

**System 1 (Treble Clef):** Chords: Gmaj9, A<sup>o</sup>7, Gmaj9, D7(b9), Gmaj9, A<sup>o</sup>7.

**System 2 (Treble Clef):** Chords: Amaj9, B<sup>o</sup>7, Amaj9, E7(b9), Amaj9, B<sup>o</sup>7.

**System 3 (Treble Clef):** Chords: Gmaj9, A<sup>o</sup>7, Gmaj9, D7(b9), Gmaj9, A<sup>o</sup>7. Includes guitar chord diagrams for Gmaj9, A<sup>o</sup>7, D7(b9), and A<sup>o</sup>7.

**System 4 (Treble Clef):** Chords: Emaj9, F#<sup>o</sup>7, Emaj9, B7(b9), Emaj9, F#<sup>o</sup>7.

**System 5 (Bass Clef):** Chords: Gmaj9, A<sup>o</sup>7, Gmaj9, D7(b9), Gmaj9, A<sup>o</sup>7.

**System 6 (Bass Clef):** Includes a bass line with a tempo marking: ♩ = 120 Samba.

2

4

A

Gmaj9

D7(b9) Gmaj9

Cm

G7

You on - ly have just one love to

A maj9

E7(b9) A maj9

Dm

A7

Gmaj9

D7(b9) Gmaj9

Cm

G7

E maj9

B7(b9) E maj9

Am

E7

Gmaj9

D7(b9) Gmaj9

Cm

G7

A

7 C<sup>6</sup> C<sup>6</sup>(b9) Am<sup>7</sup> A<sup>ø7</sup>

call your own. It hap - pens once, a

D<sup>6</sup> D<sup>6</sup>(b9) Bm<sup>7</sup> B<sup>ø7</sup>

C<sup>6</sup> C<sup>6</sup>(b9) Am<sup>7</sup> A<sup>ø7</sup>

A<sup>6</sup> A<sup>6</sup>(b9) F#m<sup>7</sup> F#<sup>ø7</sup>

C<sup>6</sup> C<sup>6</sup>(b9) Am<sup>7</sup> A<sup>ø7</sup>

The musical score consists of six staves. The first staff is the vocal line with lyrics: "call your own. It hap - pens once, a". The second staff is a guitar line with a key signature of three sharps (F#, C#, G#) and a common time signature. The third staff shows four chord diagrams for C<sup>6</sup>, C<sup>6</sup>(b9), Am<sup>7</sup>, and A<sup>ø7</sup>. The fourth staff is a guitar line with a key signature of three sharps. The fifth staff is a bass line with a key signature of two sharps (F#, C#). The sixth staff is a guitar line with a key signature of two sharps (F#, C#).

C#7

G°7

E°7

G7

life - time

for \_\_\_\_\_

every \_\_\_\_\_

one. \_\_\_\_\_

D#7

A°7

F#°7

A7/G

A7

C#7

G°7

E°7

G7/F

G7

A#7

E°7

C#°7

E7/D

E7

C#7

G°7

E°7

G7

B

13

Cmaj7

G#°7

Am9

re-mem - ber this

you on-ly have

a short life to find

Dmaj7

A#°7

Bm9

Cmaj7

G#°7

Am9

A maj7

E#°7

F#m9

Cmaj7

G#°7

Am9

B

6

16

Bm<sup>7</sup> Am<sup>7</sup>/B G<sup>9</sup>(add4)

re - al love for you and your true love to be one with each for

C<sup>#</sup>m<sup>7</sup> Bm<sup>7</sup>/C<sup>#</sup> A<sup>9</sup>(add4)

Bm<sup>7</sup> Am<sup>7</sup>/B G<sup>9</sup>(add4)

G<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup>/G<sup>#</sup> E<sup>9</sup>(add4)

Bm<sup>7</sup> Am<sup>7</sup>/B G<sup>9</sup>(add4) Gmaj<sup>9</sup>

The musical score consists of six staves. The first two staves are vocal lines in treble clef with lyrics. The third staff shows guitar chord diagrams for Bm<sup>7</sup>, Am<sup>7</sup>/B, and G<sup>9</sup>(add4). The fourth staff is a guitar line in treble clef. The fifth staff is a bass line in bass clef. The sixth staff is a guitar line in bass clef. Chord changes are indicated above the staves.

19

C

7

Gmaj9 C7/D Am7 A°7

ever more; hold your love and

A maj9 A maj7(add4) A maj7 D7/E Bm7 B°7

Gmaj9 Gmaj7(add4) Gmaj7 C7/D Am7 A°7

E maj9 E maj7(add4) E maj7 A7/B F#m7 F#°7

C7/D Am7 A°7 Am7

C



Am<sup>7</sup> A<sup>o7</sup> Gmaj<sup>7</sup>

keep her\_ by you, kiss your love to be with her al- ways.

Bm<sup>7</sup> B<sup>o7</sup> Amaj<sup>7</sup> Amaj<sup>7</sup>/C#

Am<sup>7</sup> A<sup>o7</sup> Gmaj<sup>7</sup> Gmaj<sup>7</sup>/B

F#m<sup>7</sup> F#<sup>o7</sup> Emaj<sup>7</sup> Emaj<sup>7</sup>/G#

A<sup>o7</sup> Gmaj<sup>7</sup> Am<sup>7</sup>

The musical score consists of five staves. The top staff is the vocal line with lyrics. The second staff is the guitar melody. The third staff shows guitar chord diagrams for Am<sup>7</sup>, A<sup>o7</sup>, Gmaj<sup>7</sup>, and Gmaj<sup>7</sup>/B. The fourth staff is the bass line. The fifth staff is the guitar accompaniment. The key signature has one sharp (F#) and the time signature is 7/8.

25 Am<sup>7</sup> A<sup>o7</sup> Am<sup>7</sup> A<sup>o7</sup> Gmaj<sup>7</sup> G<sup>7</sup>

Don't let go, from love for her un-til ne - ver.

Bm<sup>7</sup> B<sup>o7</sup> Bm<sup>7</sup> B<sup>o7</sup> Amaj<sup>7</sup> A<sup>7</sup>/C#

Am<sup>7</sup> A<sup>o7</sup> Am<sup>7</sup> A<sup>o7</sup> Gmaj<sup>7</sup> G<sup>7</sup>/B

F#m<sup>7</sup> F#<sup>o7</sup> F#m<sup>7</sup> F#<sup>o7</sup> Emaj<sup>7</sup> E<sup>7</sup>/G#

Am<sup>7</sup> A<sup>o7</sup> Am<sup>7</sup> A<sup>o7</sup> Gmaj<sup>7</sup> G<sup>7</sup>

The musical score consists of six staves. The first staff is the vocal line with lyrics. The second staff is a guitar line with a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. It includes chord diagrams for Am<sup>7</sup>, A<sup>o7</sup>, Bm<sup>7</sup>, B<sup>o7</sup>, Amaj<sup>7</sup>, and A<sup>7</sup>/C#. The third staff shows guitar chords for Am<sup>7</sup>, A<sup>o7</sup>, Am<sup>7</sup>, A<sup>o7</sup>, Gmaj<sup>7</sup>, and G<sup>7</sup>/B. The fourth staff is a guitar line with a key signature of four sharps (F#, C#, G#, D#) and a time signature of 4/4, with chords F#m<sup>7</sup>, F#<sup>o7</sup>, F#m<sup>7</sup>, F#<sup>o7</sup>, Emaj<sup>7</sup>, and E<sup>7</sup>/G#. The fifth staff is a bass line with a key signature of one sharp (F#) and a time signature of 4/4, with chords Am<sup>7</sup>, A<sup>o7</sup>, Am<sup>7</sup>, A<sup>o7</sup>, Gmaj<sup>7</sup>, and G<sup>7</sup>. The sixth staff is a guitar line with a key signature of one sharp (F#) and a time signature of 4/4, featuring a complex rhythmic pattern with many 'x' marks indicating muted notes.

D

28

Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup>

hold your love and keep her by you,

Dm<sup>6</sup> B<sup>o7</sup> Dm<sup>6</sup> B<sup>o7</sup>

Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup>

Am<sup>6</sup> F#<sup>o7</sup> Am<sup>6</sup> F#<sup>o7</sup>

Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup>

D

kiss your love to be with her al-ways. Don't let go, from

12  
34

Cm<sup>6</sup> A<sup>o7</sup> B<sup>b6</sup> Gm(maj7) Gm Eb<sup>6</sup>

love for her un-til ne - ver.

Dm<sup>6</sup> B<sup>o7</sup> C<sup>6</sup> Am(maj7) Am F<sup>6</sup>

Cm<sup>6</sup> A<sup>o7</sup> B<sup>b6</sup> Gm(maj7) Gm Eb<sup>6</sup>

Am<sup>6</sup> F<sup>#o7</sup> G<sup>6</sup> Em(maj7) Em C<sup>6</sup>

Cm<sup>6</sup> A<sup>o7</sup> B<sup>b6</sup> Gm(maj7) Gm Eb<sup>6</sup>

The image shows a musical score for guitar, consisting of six staves. The first staff is the vocal line with lyrics: "love for her un-til ne - ver." The second staff is a guitar line with a key signature of three sharps (F#, C#, G#) and a common time signature. The third staff contains guitar chord diagrams for Cm6, Ao7, Bb6, Gm(maj7), Gm, and Eb6. The fourth staff is another guitar line with a key signature of three sharps and a common time signature, with lyrics "Am6 F#o7 G6 Em(maj7) Em C6" written below it. The fifth staff is the bass line with a key signature of one sharp (F#) and a common time signature. The sixth staff is a guitar line with a key signature of one sharp and a common time signature, featuring a rhythmic pattern of eighth notes and chords. Chord diagrams are provided for Cm6, Ao7, Bb6, Gm(maj7), Gm, and Eb6.

Some - times when the love grows old and gets a way. \_\_\_\_\_

Am

A7(b13)

F6(b5)

F7(b5)

Gm

G7(b13)

E $\flat$ 6(b5)

E $\flat$ 7(b5)

Em

E7(b13)

C6(b5)

C7(b5)

Gm

G7(b13)

E $\flat$ 6(b5)

E $\flat$ 7(b5)

A°

C#7

E°7

Gm

You must be bold and try to keep the love a- live.

B°

D#7

F#°7

Am

A°

C#7

E°7

Gm

F#°

A#7

C#°7

Em

A°

C#7

E°7

Gm





47 Eb6 D Cm7 Aø7

which you had spent to - ge-ther and had time which you both could call your

F6 E Dm7 Bø7

Eb6 D Cm7 Aø7

C6 B Am7 F#ø7

Eb6 D Cm7 Aø7

50

G(sus4) Gm G7(sus4) Gm Eb6

best, be-cause you loved her.

A(sus4) Am A7(sus4) Am F6

G(sus4) Gm G7(sus4) Gm(add2) Eb6

E(sus4) Em E7(sus4) Em C6

G(sus4) Gm G7(sus4) Gm Eb6

F

53

Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup>

Its still there, so just re-mem mem-ber

Dm<sup>6</sup> B<sup>o7</sup> Dm<sup>6</sup> B<sup>o7</sup>

Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup>

Am<sup>6</sup> F#<sup>o7</sup> Am<sup>6</sup> F#<sup>o7</sup>

Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup>

F

55

Cm<sup>6</sup>

A<sup>o7</sup>

Cm<sup>6</sup>

A<sup>o7</sup>

Cm<sup>6</sup>

A<sup>o7</sup> 19

so much love it was so true back then. if it was for

Dm<sup>6</sup>

B<sup>o7</sup>

Dm<sup>6</sup>

B<sup>o7</sup>

Dm<sup>6</sup>

B<sup>o7</sup>

Cm<sup>6</sup>

A<sup>o7</sup>

Cm<sup>6</sup>

A<sup>o7</sup>

Cm<sup>6</sup>

A<sup>o7</sup>

Am<sup>6</sup>

F#<sup>o7</sup>

Am<sup>6</sup>

F#<sup>o7</sup>

Am<sup>6</sup>

F#<sup>o7</sup>

Cm<sup>6</sup>

A<sup>o7</sup>

Cm<sup>6</sup>

A<sup>o7</sup>

Cm<sup>6</sup>

A<sup>o7</sup>

20  
58

Cm<sup>6</sup> A<sup>o7</sup> Gm(maj7) Cm<sup>7</sup>/G Gmaj<sup>7</sup> Cmaj<sup>7</sup>

real then its to good.

Dm<sup>6</sup> B<sup>o7</sup> Am(maj7) Dm<sup>7</sup>/A Amaj<sup>7</sup> Dmaj<sup>7</sup>

Cm<sup>6</sup> A<sup>o7</sup> Gm(maj7) Cm<sup>7</sup>/G Gmaj<sup>7</sup> Cmaj<sup>7</sup>

Am<sup>6</sup> F<sup>#o7</sup> Em(maj7) Am<sup>7</sup>/E Emaj<sup>7</sup> Amaj<sup>7</sup>

Cm<sup>6</sup> A<sup>o7</sup> Gm(maj7) Cm<sup>7</sup>/G Gmaj<sup>7</sup> Cmaj<sup>7</sup>

The image shows a musical score for guitar, consisting of six staves. The first staff is the vocal line with lyrics: "real then its to good." The second staff is the guitar melody line. The third staff shows guitar chord diagrams for Cm<sup>6</sup>, A<sup>o7</sup>, Gm(maj7), Cm<sup>7</sup>/G, Gmaj<sup>7</sup>, and Cmaj<sup>7</sup>. The fourth staff is the guitar accompaniment line with lyrics: "Am<sup>6</sup> F<sup>#o7</sup> Em(maj7) Am<sup>7</sup>/E Emaj<sup>7</sup> Amaj<sup>7</sup>". The fifth staff is the bass line. The sixth staff is the guitar accompaniment line. The score is in the key of C major and 4/4 time. The page number is 20, and the measure number is 58.

Now that you know that this was tru - ly re - al love.\_\_\_\_\_



C6(b9)

Am7

Aø7

C#7

Gø7

You now know that, it al-ways will be

D6(b9)

Bm7

Bø7

D#7

Aø7

C6(b9)

Am7

Aø7

C#7

Gø7

A6(b9)

F#m7

F#ø7

A#7

Eø7

C6(b9)

Am7

Aø7

C#7

Gø7

67

E<sup>o7</sup> G G<sup>7</sup>/F G<sup>7</sup> Cmaj<sup>7</sup>

there for you. re-mem - ber this

F#<sup>o7</sup> A A<sup>7</sup>/G A<sup>7</sup> Dmaj<sup>7</sup>

E<sup>o7</sup> G G<sup>7</sup>/F G<sup>7</sup> Cmaj<sup>7</sup>

C#<sup>o7</sup> E E<sup>7</sup>/D E<sup>7</sup> Amaj<sup>7</sup>

E<sup>o7</sup> G G<sup>7</sup>/F G<sup>7</sup> Cmaj<sup>7</sup>



24  
70

G#°7 Am<sup>9</sup> Bm<sup>7</sup>

you on-ly have short life to find real love for you

A#°7 Bm<sup>9</sup> C#m<sup>7</sup>

G#°7 Am<sup>9</sup> Bm<sup>7</sup>

E#°7 F#m<sup>9</sup> G#m<sup>7</sup>

G#°7 Am<sup>9</sup> Bm<sup>7</sup>

The musical score consists of six staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a melodic line with lyrics: "you on-ly have short life to find real love for you". Above this staff are three chords: G#°7, Am<sup>9</sup>, and Bm<sup>7</sup>. The second staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It contains a melodic line with lyrics: "you on-ly have short life to find real love for you". Above this staff are three chords: A#°7, Bm<sup>9</sup>, and C#m<sup>7</sup>. The third staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a chordal accompaniment line. Above this staff are three chord diagrams: G#°7, Am<sup>9</sup>, and Bm<sup>7</sup>. The fourth staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It contains a melodic line. Above this staff are three chords: E#°7, F#m<sup>9</sup>, and G#m<sup>7</sup>. The fifth staff is a bass clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a bass line. Above this staff are three chords: G#°7, Am<sup>9</sup>, and Bm<sup>7</sup>. The sixth staff is a guitar tablature line with a key signature of one sharp (F#) and a 7/8 time signature. It contains a guitar accompaniment line.

73

Am<sup>7</sup>/B

G<sup>9</sup>(add4)

Gmaj<sup>9</sup>

Gmaj<sup>7</sup>(add4)<sup>25</sup>

and your true love is the one you will spend for ev - er.

Bm<sup>7</sup>/C#

A<sup>9</sup>(add4)

Amaj<sup>9</sup>

Amaj<sup>7</sup>(add4)

Am<sup>7</sup>/B

G<sup>9</sup>(add4)

Gmaj<sup>9</sup>

Gmaj<sup>7</sup>(add4)

F#m<sup>7</sup>/G#

E<sup>9</sup>(add4)

Emaj<sup>9</sup>

Emaj<sup>7</sup>(add4)

Am<sup>7</sup>/B

G<sup>9</sup>(add4)

Gmaj<sup>9</sup>

Gmaj<sup>7</sup>(add4)

26  
76

Gmaj7 C7/D Cmaj7 G#o7

re-mem - ber this you on-ly have

Amaj7 D7/E Dmaj7 A#o7

Gmaj7 C7/D Cmaj7 G#o7

Emaj7 A7/B Amaj7 E#o7

Gmaj7 C7/D Cmaj7 G#o7

The image shows a musical score for guitar, starting at measure 76. It consists of six staves. The first staff is the treble clef with a key signature of one sharp (F#). The second staff is the treble clef with a key signature of three sharps (F#, C#, G#). The third staff shows guitar chord diagrams for Gmaj7, C7/D, Cmaj7, and G#o7. The fourth staff is the treble clef with a key signature of three sharps. The fifth staff is the bass clef with a key signature of one sharp. The sixth staff is the guitar fretboard with a key signature of one sharp. The lyrics are: "re-mem - ber this you on-ly have".

79

Am<sup>9</sup>

Bm<sup>7</sup>

Am<sup>7</sup>/B

short life to find

real love for you

and your true love is the one

Bm<sup>9</sup>

C#m<sup>7</sup>

Bm<sup>7</sup>/C#

Am<sup>9</sup>

Bm<sup>7</sup>

Am<sup>7</sup>/B

F#m<sup>9</sup>

G#m<sup>7</sup>

F#m<sup>7</sup>/G#

Am<sup>9</sup>

Bm<sup>7</sup>

Am<sup>7</sup>/B

G<sup>9</sup>(add4)

Gmaj<sup>9</sup>

Gmaj<sup>7</sup>(add4)

Gmaj<sup>7</sup>

C<sup>7</sup>/D

you will spend for ev - er.

A<sup>9</sup>(add4)

Amaj<sup>9</sup>

Amaj<sup>7</sup>(add4)

Amaj<sup>7</sup>

D<sup>7</sup>/E

G<sup>9</sup>(add4)

Gmaj<sup>9</sup>

Gmaj<sup>7</sup>(add4)

Gmaj<sup>7</sup>

C<sup>7</sup>/D



E<sup>9</sup>(add4)

E<sup>9</sup>maj

E<sup>9</sup>maj<sup>7</sup>(add4)

E<sup>9</sup>maj<sup>7</sup>

A<sup>7</sup>/B

G<sup>9</sup>(add4)

Gmaj<sup>9</sup>

Gmaj<sup>7</sup>(add4)

Gmaj<sup>7</sup>

C<sup>7</sup>/D

85

rit. Gmaj9 Gmaj7(add4) Gmaj7 C7/D Gmaj9 Gmaj7(add4) Gmaj7 29

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line with notes G4, A4, B4, C5, B4, A4, G4.

ev - er. ev - er.

Amaj9 Amaj7(add4) Amaj7 D7/E Amaj9 Amaj7(add4) Amaj7

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melodic line with notes A4, B4, C5, B4, A4, G4.

Gmaj9 Gmaj7(add4) Gmaj7 C7/D Gmaj9 Gmaj7(add4) Gmaj7

Chord diagrams for Gmaj9, Gmaj7(add4), Gmaj7, C7/D, Gmaj9, Gmaj7(add4), and Gmaj7.

Musical staff with treble clef, key signature of one sharp (F#), and a chordal accompaniment line.

Emaj9 Emaj7(add4) Emaj7 A7/B Emaj9 Emaj7(add4) Emaj7

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melodic line with notes E4, F#4, G#4, A4, G#4, F#4, E4.

Gmaj9 Gmaj7(add4) Gmaj7 C7/D Gmaj9 Gmaj7(add4) Gmaj7

Musical staff with bass clef, key signature of one sharp (F#), and a bass line with notes G3, A3, B3, C4, B3, A3, G3.

rit.

Musical staff with a double bar line and a complex rhythmic pattern in the bass line, including eighth and sixteenth notes.

Piano

# You only have just one

Lyrics ,music and arrangement by Steve Dickerson

YOUONLLYH-AGV1.mid

♩ = 120 Samba

Gmaj9 A<sup>o7</sup> Gmaj9 D7(b9) Gmaj9 A<sup>o7</sup> Gmaj9 D7(b9)



**A**

5 Gmaj9 Cm G<sup>7</sup> C<sup>6</sup> C<sup>6</sup>(b9) Am<sup>7</sup>



You on-ly have just one love to call your own.

9 A<sup>o7</sup> C<sup>#7</sup> G<sup>o7</sup> E<sup>o7</sup> G<sup>7</sup>



It hap-pens once, a life-time for every one.

**B**

13 Cmaj7 G<sup>#o7</sup> Am<sup>9</sup> Bm<sup>7</sup>



re-mem-ber this you on-ly have a short life to find re - al love for

17 Am<sup>7</sup>/B G<sup>9</sup>(add4) Gmaj9 C<sup>7</sup>/D



you and your true love to be one with each for ever more.

**C**

21 Am<sup>7</sup> A<sup>o7</sup> Am<sup>7</sup> A<sup>o7</sup> Gmaj7



hold your love andkeep her. by you, kiss your love to be with her al-ways.

25 Am<sup>7</sup> A<sup>o7</sup> Am<sup>7</sup> A<sup>o7</sup> Gmaj7 G<sup>7</sup>



Don't let go, fromlove for her un-til ne - ver.

2 D

29 Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> Piano A<sup>o7</sup> B<sup>b6</sup>

hold your love and keep her by you, kiss your love to be with her al-ways.

33 Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup> B<sup>b6</sup> Gm(maj7) Gm Eb<sup>6</sup>

Don't let go, from love for her un-til ne - ver.

37 E Gm G<sup>7(b13)</sup> Eb<sup>6(b5)</sup> Eb<sup>7(b5)</sup>

Some-times when the love grows old and gets a way.

41 A<sup>o</sup> C<sup>#7</sup> E<sup>o7</sup> Gm B<sup>b6</sup> Eb<sup>6</sup>

You must be bold and try to keep the love a- live. Just try to think,

46 G<sup>#o7</sup> Eb<sup>6</sup> D Cm<sup>7</sup>

of bet-ter days, which you had spent to - ge - ther and had

49 A<sup>o7</sup> G(sus4) Gm G<sup>7(sus4)</sup> Gm Eb<sup>6</sup>

time which you both could call your best, be-cause you loved her.

53 F Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup>

Its still there, so just re-mem mem-ber so much love it was so true back then.

57 Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup> Gm(maj7) Cm<sup>7/G</sup> Gmaj<sup>7</sup> Cmaj<sup>7</sup>

if it was for real then its to good.



61 G Gmaj9 Cm Piano G7 C6 C6(b9) Am7 3

Now that you know that this was tru - ly re - al love.\_\_\_\_\_

65 A<sup>ø</sup>7 C#7 G<sup>o</sup>7 E<sup>o</sup>7 G G7/F G7

You now know that, it al - ways will be there for you.\_\_\_\_\_

69 Cmaj7 G#<sup>o</sup>7 Am<sup>9</sup> Bm7

re-mem-ber this you on-ly have short life to find real love for you

73 Am7/B G<sup>9</sup>(add4) Gmaj9 Gmaj7(add4) Gmaj7 C7/D

and your true love is the one you will spend for ev - er.\_\_\_\_\_

77 Cmaj7 G#<sup>o</sup>7 Am<sup>9</sup> Bm7

re-mem-ber this you on-ly have short life to find real love for you

81 Am7/B G<sup>9</sup>(add4) Gmaj9 Gmaj7(add4)

and your true love is the one you will spend for ev - er.\_\_\_\_\_

84 C7/D Gmaj7 Gmaj9 Gmaj7 Gmaj9 Gmaj7

ev - er.\_\_\_\_\_ ev - er.\_\_\_\_\_

rit. . . . .

# You only have just one

Soprano Saxophone

♩ = 120 Samba

Lyrics ,music and arrangement by Steve Dickerson

A maj9 B<sup>o7</sup> A maj9 E7(b9) A maj9 B<sup>o7</sup> A maj9 E7(b9)

5 **A** A maj9 Dm A<sup>7</sup> D<sup>6</sup> D<sup>6</sup>(b9) Bm<sup>7</sup>

9 B<sup>o7</sup> D#<sup>7</sup> A<sup>o7</sup> F#<sup>o7</sup> A<sup>7</sup>/G A<sup>7</sup>

13 **B** Dmaj<sup>7</sup> A#<sup>o7</sup> Bm<sup>9</sup> C#m<sup>7</sup> Bm<sup>7</sup>/C#

18 A<sup>9</sup>(add4) A maj9 A maj7 **C** Bm<sup>7</sup> B<sup>o7</sup> Bm<sup>7</sup> B<sup>o7</sup>

23 A maj7 A maj7/C# Bm<sup>7</sup> B<sup>o7</sup>

26 Bm<sup>7</sup> B<sup>o7</sup> A maj7 A<sup>7</sup>/C#

2

## Soprano Saxophone

29 **D** Dm<sup>6</sup> B<sup>o7</sup> Dm<sup>6</sup> B<sup>o7</sup> C<sup>6</sup>

33 Dm<sup>6</sup> B<sup>o7</sup> Dm<sup>6</sup> B<sup>o7</sup> C<sup>6</sup> Am(maj7) Am F<sup>6</sup>

37 **E** Am A<sup>7(b13)</sup> F<sup>6(b5)</sup> F<sup>7(b5)</sup> B<sup>o</sup>

42 D<sup>#7</sup> F<sup>#o7</sup> Am C<sup>6</sup> F<sup>6</sup> A<sup>#o7</sup>

47 F<sup>6</sup> E Dm<sup>7</sup> B<sup>o7</sup> A(sus4) Am A<sup>7(sus4)</sup>

52 **F** Am F<sup>6</sup> Dm<sup>6</sup> B<sup>o7</sup> Dm<sup>6</sup> B<sup>o7</sup> Dm<sup>6</sup> B<sup>o7</sup>

56 Dm<sup>6</sup> B<sup>o7</sup> Dm<sup>6</sup> B<sup>o7</sup> Dm<sup>6</sup> B<sup>o7</sup>

59 Am(maj7) Dm<sup>7/A</sup> Amaj7 Dmaj7

Soprano Saxophone

61 **G** A maj9 Dm A7 D6 D6(b9) Bm7 Bø7

66 D#7 Aø7 F#ø7 A A7/G A7 Dmaj7 A#ø7

71 Bm9 C#m7 Bm7/C# A9(add4) A maj9 A maj7(add4)  
A maj7

76 D7/E Dmaj7 A#ø7 Bm9 C#m7

81 Bm7/C# A9(add4) A maj9 A maj7(add4) A maj7 D7/E

85 *rit.* A maj9 A maj7(add4) A maj7 D7/E A maj9 A maj7(add4) A maj7

Jazz Guitar

# You only have just one

♩ = 120 Samba

Lyrics ,music and arrangement by Steve Dickerson

Gmaj9      A<sup>o7</sup> Gmaj9      D7(b9) Gmaj9      A<sup>o7</sup> Gmaj9      D7(b9)

5      Gmaj9      Cm      G7      C6      C6(b9)      Am7      A<sup>o7</sup>      C#7      G<sup>o7</sup>

11      E<sup>o7</sup>      G7/F      G7      Cmaj7      G#<sup>o7</sup>      Am9

16      Bm7      Am7/B      G9(add4)      Gmaj9      Gmaj7(add4)      Gmaj7      C7/D

21      [C]      Am7      A<sup>o7</sup>      Am7      A<sup>o7</sup>      Gmaj7      Gmaj7/B

25      Am7      A<sup>o7</sup>      Am7      A<sup>o7</sup>      Gmaj7      G7/B

## Jazz Guitar

29 **D** Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup> B<sup>b6</sup>

33 Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup> B<sup>b6</sup> Gm(maj7) Gm Eb<sup>6</sup>

37 **E** Gm G7(b13) Eb6(b5) Eb7(b5) A<sup>o</sup> C#7 E<sup>o7</sup>

43 Gm B<sup>b6</sup> Eb<sup>6</sup> G#<sup>o7</sup> Eb<sup>6</sup>

48 **D** Cm<sup>7</sup> A<sup>o7</sup> G(sus4) Gm G7(sus4) Gm(add2) Eb<sup>6</sup>

53 **F** Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup>

57 Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup> Gm(maj7) Cm<sup>7</sup>/G Gmaj7 Cmaj7

61 G Gmaj9 Cm G7 C6 Jazz Guitar C6(b9) Am7 Aø7 C#7 Gø7 3

67 Eø7 G G7/F G7 Cmaj7 G#ø7 Am9 Bm7

73 Am7/B G9(add4) Gmaj9 Gmaj7 C7/D Cmaj7 G#ø7

79 Am9 Bm7 Am7/B G9(add4) Gmaj9 Gmaj7(add4)

84 Gmaj7 C7/D Gmaj9 Gmaj7 C7/D Gmaj7 Gmaj9 Gmaj7 Gmaj7

rit. . . . .

Alto Saxophone

# You only have just one

♩ = 120 Samba

Lyrics ,music and arrangement by Steve Dickerson

Emaj9
Emaj9
Emaj9
Emaj9
Emaj9
F#o7
B7(b9)
F#o7
B7(b9)
A
Am
E7

7 A6 A6(b9) F#m7 F#o7 A#7 Eo7 C#o7

12 E7/D E7 B Amaj7 E#o7 F#m9

G#m7 F#m7/G# Emaj7 A7/B

16 E9(add4) Emaj9 Emaj7(add4)

21 C F#m7 F#o7 F#m7 F#o7 Emaj7 Emaj7/G#

25 F#m7 F#o7 F#m7 F#o7 Emaj7 E7/G#

29 D Am6 F#o7 Am6 F#o7 G6



## Alto Saxophone

33 Am<sup>6</sup> F#<sup>o7</sup> Am<sup>6</sup> F#<sup>o7</sup> G<sup>6</sup> Em(maj7) C<sup>6</sup>  
Em

37 **E** Em E7(b13) C6(b5) C7(b5) F#<sup>o</sup>

42 A#7 C#<sup>o7</sup> Em G<sup>6</sup> C<sup>6</sup> E#<sup>o7</sup>

47 C<sup>6</sup> B Am<sup>7</sup> F#<sup>o7</sup> E(sus4) Em E7(sus4)

52 Em C<sup>6</sup> Am<sup>6</sup> **F** F#<sup>o7</sup> Am<sup>6</sup> F#<sup>o7</sup> Am<sup>6</sup> F#<sup>o7</sup> Am<sup>6</sup> F#<sup>o7</sup>

57 Am<sup>6</sup> F#<sup>o7</sup> Am<sup>6</sup> F#<sup>o7</sup> Em(maj7) Am<sup>7</sup>/E Emaj7 Amaj7

Alto Saxophone

61 G Emaj9 Am E7 A6 A6(b9) F#m7 F#o7

66 A#7 Eo7 C#o7 E E7/D E7 Amaj7 E#o7

71 F#m9 G#m7 F#m7/G# E9(add4) Emaj9 Emaj7(add4)

76 Emaj7 A7/B Amaj7 E#o7 F#m9 G#m7

81 F#m7/G# E9(add4) Emaj9 Emaj7(add4)

84 Emaj7 Emaj9 Emaj7(add4) Emaj7 Emaj9 Emaj7(add4) Emaj7

# You only have just one

Acoustic Bass

♩ = 120 Samba

Lyrics ,music and arrangement by Steve Dickerson

Gmaj9 A<sup>o7</sup> Gmaj9 D7(b9) Gmaj9 A<sup>o7</sup> Gmaj9 D7(b9)

**A**

5 Gmaj9 Cm G7 C<sup>6</sup> C<sup>6</sup>(b9) Am7 A<sup>o7</sup> C<sup>#7</sup> G<sup>o7</sup>

**B**

11 E<sup>o7</sup> G7 Cmaj7 G<sup>#o7</sup> Am<sup>9</sup>

16 Bm<sup>7</sup> Am<sup>7</sup>/B G<sup>9</sup>(add4) Gmaj9 C<sup>7</sup>/D Am<sup>7</sup>

**C**

21 A<sup>o7</sup> Am<sup>7</sup> A<sup>o7</sup> Gmaj7 Am<sup>7</sup>

25 Am<sup>7</sup> A<sup>o7</sup> Am<sup>7</sup> A<sup>o7</sup> Gmaj7 G<sup>7</sup>

**D**

29 Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup> Bb<sup>6</sup>

33 Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup> Bb<sup>6</sup> Gm(maj7) Gm Eb<sup>6</sup>

**E**

37 Gm G<sup>7</sup>(b13) Eb<sup>6</sup>(b5) Eb<sup>7</sup>(b5) A<sup>o</sup> C<sup>#7</sup> E<sup>o7</sup>

V.S.

## Acoustic Bass

43 Gm Bb<sup>6</sup> Eb<sup>6</sup> G<sup>#o7</sup> Eb<sup>6</sup>

48 D Cm<sup>7</sup> A<sup>o7</sup> G(sus4) Gm G<sup>7</sup>(sus4) Gm Eb<sup>6</sup>

53 F Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup>

57 Cm<sup>6</sup> A<sup>o7</sup> Cm<sup>6</sup> A<sup>o7</sup> Gm(maj7) Cm<sup>7</sup>/G Gmaj7 Cmaj7

61 G Gmaj9 Cm G<sup>7</sup> C<sup>6</sup> C<sup>6</sup>(b9) Am<sup>7</sup> A<sup>o7</sup> C<sup>#7</sup> G<sup>o7</sup>

67 E<sup>o7</sup> G G<sup>7</sup>/F G<sup>7</sup> Cmaj7 G<sup>#o7</sup> Am<sup>9</sup>

72 Bm<sup>7</sup> Am<sup>7</sup>/B G<sup>9</sup>(add4) Gmaj9 Gmaj7 Cmaj7

Gmaj7(add4) C<sup>7</sup>/D

78 G<sup>#o7</sup> Am<sup>9</sup> Bm<sup>7</sup> Am<sup>7</sup>/B G<sup>9</sup>(add4)

83 Gmaj9 Gmaj7 Gmaj9 Gmaj7 Gmaj9 Gmaj7

rit.

# You only have just one

Drum Set

♩ = 120 Samba

Lyrics ,music and arrangement by Steve Dickerson

The first staff of music shows a 4/4 time signature. It begins with a series of eighth notes on the snare drum, followed by a pattern of eighth notes on the bass drum and snare drum. The notation includes various rhythmic symbols such as eighth notes, sixteenth notes, and rests, with some notes marked with an 'x' to indicate a specific drum sound.

5 **A**

The second staff begins at measure 5 and is marked with a box containing the letter 'A'. It continues the rhythmic pattern from the first staff, featuring a mix of eighth and sixteenth notes on the snare and bass drums.

9

The third staff begins at measure 9 and continues the rhythmic pattern, showing a consistent flow of eighth and sixteenth notes across the snare and bass drums.

13 **B**

The fourth staff begins at measure 13 and is marked with a box containing the letter 'B'. It maintains the established rhythmic structure with eighth and sixteenth notes.

17

The fifth staff begins at measure 17 and continues the rhythmic pattern, showing a consistent flow of eighth and sixteenth notes across the snare and bass drums.

21 **C**

The sixth staff begins at measure 21 and is marked with a box containing the letter 'C'. It maintains the established rhythmic structure with eighth and sixteenth notes.

25

The seventh staff begins at measure 25 and continues the rhythmic pattern, showing a consistent flow of eighth and sixteenth notes across the snare and bass drums.

29 **D**

The eighth staff begins at measure 29 and is marked with a box containing the letter 'D'. It maintains the established rhythmic structure with eighth and sixteenth notes.

33

The ninth staff begins at measure 33 and continues the rhythmic pattern, showing a consistent flow of eighth and sixteenth notes across the snare and bass drums.

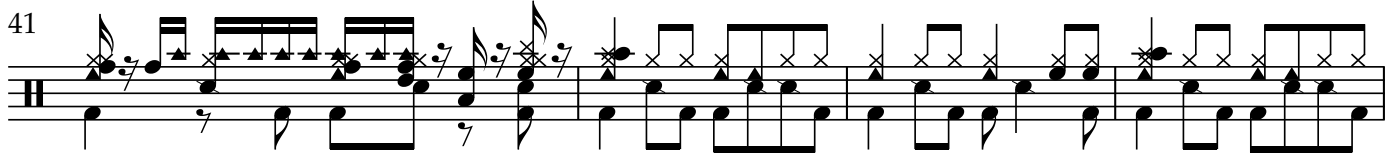
V.S.

Drum Set

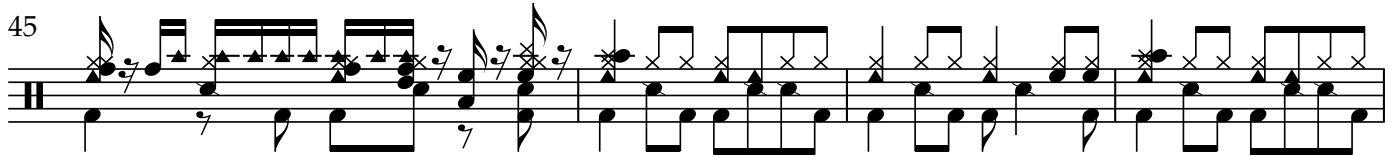
37 **E**



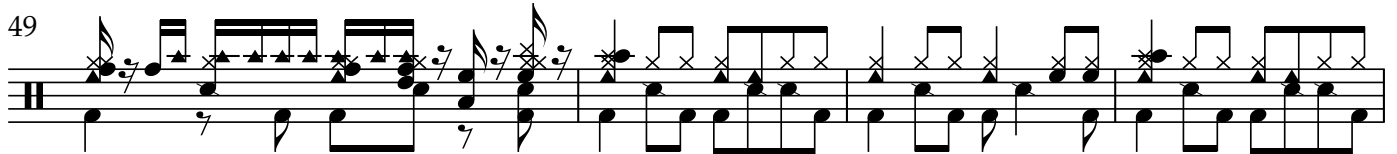
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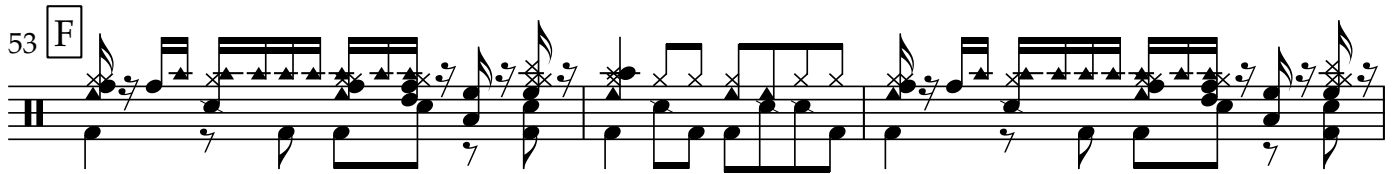
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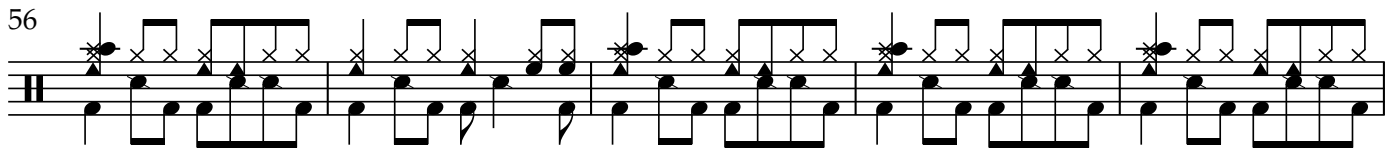
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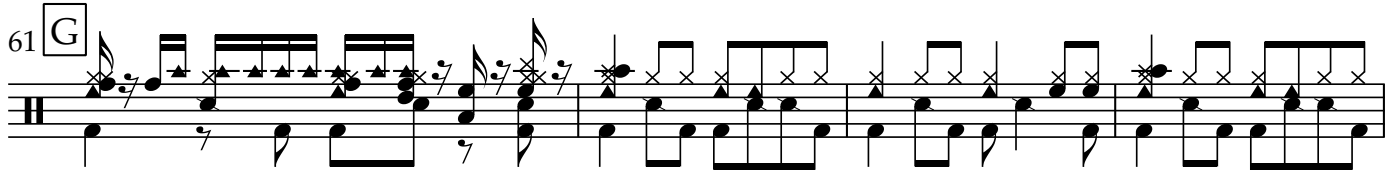
53 **F**



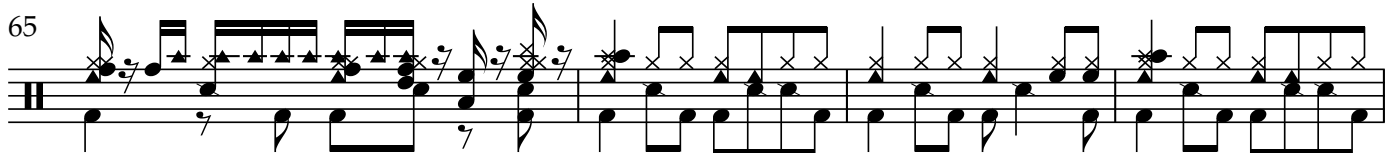
56



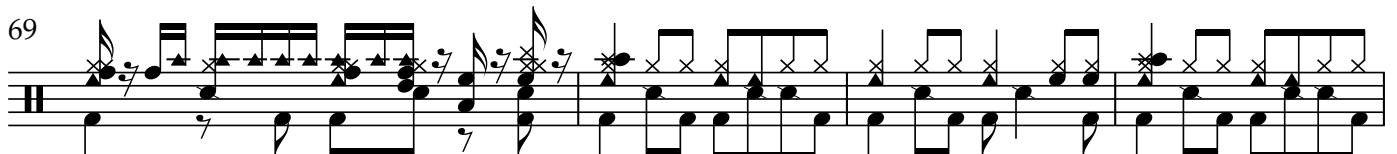
61 **G**



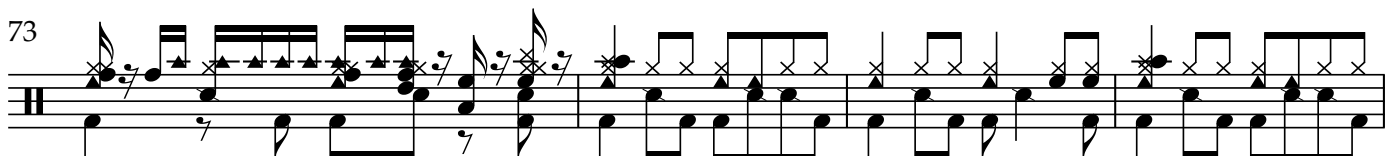
65



69



73



Drum Set

77

Musical notation for measures 77-80. The notation is on a grand staff with a treble clef and a 7/8 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various rests. The bottom staff shows a bass line with eighth and quarter notes.

81

Musical notation for measures 81-84. Similar to the previous system, it contains dense rhythmic notation with many sixteenth and thirty-second notes. The bottom staff continues the bass line.

rit.

85

Musical notation for measures 85-88. The notation continues with complex rhythmic patterns. A double bar line is present at the end of measure 88. The bottom staff shows the bass line.