

# YOU'LL BE IN MY HEART

(Pop Version)

as performed by Phil Collins  
from Walt Disney Pictures' TARZAN™

Words and Music by  
PHIL COLLINS

Moderately

F#5



mf

Come stop your cry - ing; - it will be all right.

Just take my hand, hold it tight. I will pro - tect you from

all a - round\_ you. I will be here; don't you\_ cry.

**F#** **C#/F#** **F#**

For one so small you seem so strong.  
Why can't they un - der - stand the way we feel?

**C#/F#** **F#**

My arms will hold you, — keep you safe and — warm. —  
They just don't trust — what they can't ex - plain. —

**B(add2)**

This bond be - tween us can't be bro - ken.  
I know we're dif - f'rent, but deep in - side — us

**G#m** **C#** **Bb**

I will be here; don't you — cry. 'Cause }  
we're not that dif - fer - ent at all. — And }

**E $\flat$**  **A $\flat$ /E $\flat$**  **B $\flat$**  **B $\flat$ /A $\flat$**

you'll be in my heart, yes, you'll be in my

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a half note G $\flat$  (B $\flat$ ), followed by a quarter note A $\flat$  (C $\flat$ ), a quarter note B $\flat$  (D $\flat$ ), and a half note C $\flat$  (E $\flat$ ). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some triplets.

**Gm7** **Cm** **A $\flat$**

heart from this day on now and for - ev - er -

The second system continues the vocal line with a half note D $\flat$  (F $\flat$ ), a quarter note E $\flat$  (G $\flat$ ), a quarter note F $\flat$  (A $\flat$ ), and a half note G $\flat$  (B $\flat$ ). The piano accompaniment continues with similar rhythmic patterns, including triplets and chords.

**D $\flat$**  **To Coda** **B $\flat$**  **E $\flat$**

more. You'll be in my

The third system begins with a half rest, followed by a quarter rest, and then a half note G $\flat$  (B $\flat$ ). The piano accompaniment features a prominent bass line with eighth notes and chords. A 'To Coda' symbol is present above the piano part.

**A $\flat$ /E $\flat$**  **B $\flat$**  **B $\flat$ /A $\flat$**  **Gm7**

heart no mat - ter what they say. You'll

The fourth system continues the vocal line with a half note A $\flat$  (C $\flat$ ), a quarter note B $\flat$  (D $\flat$ ), a quarter note C $\flat$  (E $\flat$ ), and a half note D $\flat$  (F $\flat$ ). The piano accompaniment concludes with a final chord and a steady bass line.

Cm  3<sup>tr</sup>      A<sup>b</sup>(add2)  4<sup>tr</sup>      D<sup>b</sup> 

be here in my heart al - ways.



B<sup>b</sup>7sus       A<sup>b</sup>  4<sup>tr</sup>      B<sup>b</sup>       D.S. al Coda



CODA       B<sup>b</sup>       A<sup>b</sup>sus       A<sup>b</sup>  4<sup>tr</sup>

Don't lis - ten to them, 'cause  
des - ti - ny calls you you



A<sup>b</sup>sus2  4<sup>tr</sup>      A<sup>b</sup>  4<sup>tr</sup>      A<sup>b</sup>sus/F       Fm7 

What do they know? —  
Got - ta be strong. —

what do they know? — We need each oth - er to  
must be strong. — It may not be with you, but you've



A<sup>b</sup>sus2/F

Fm7

Cm7

have, to hold. } They'll see in time,  
got to hold on. }

1  
D<sup>b</sup>

I know. When

2

D<sup>b</sup>

E<sup>b</sup>

B<sup>b</sup>

know. We'll show them to - geth - er, 'cause

F

B<sup>b</sup>/F

you'll be in my heart. Be - lieve me,





you'll be in \_\_\_\_\_ my \_\_\_\_\_ heart. I'll be there from










this day on, \_\_\_\_\_ now \_\_\_\_\_ and for - ev - er - more. \_\_\_\_\_







You'll be in \_\_\_\_\_ my \_\_\_\_\_



heart (You'll be here \_\_\_\_\_ in my heart.) \_\_\_\_\_ no mat - ter what \_\_\_\_\_ they \_\_\_\_\_



Am  Dm 

say. (I'll be with you.) You'll be here in my



Bb (add2)  Eb  C 

heart (I'll be there.) al - ways. Al -



Bbmaj9  F (add2) 

ways I'll be with you.



Bbmaj9 

I'll be there for you al - ways,



