

KEVIN COSTNER

WHITNEY HOUSTON

Never let her  
out of your sight.

Never let  
your guard down.

Never fall in love.

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# THE BODYGUARD

WARNER BROS. PRESENTS

A TIG PRODUCTION IN ASSOCIATION WITH KASDAN PICTURES A MICK JACKSON FILM KEVIN COSTNER WHITNEY HOUSTON

"THE BODYGUARD" GARY KEMP BILL COBBS RALPH WEALE WITH RICHARD A. HARRIS THOMAS JEFFREY BEECHROFT ANDREW DUNN AND ALAN SILVESTRI



WRITTEN BY LAWRENCE KASDAN DIRECTED BY LAWRENCE KASDAN, JIM WILSON AND KEVIN COSTNER STARRING KEVIN COSTNER WHITNEY HOUSTON

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## DISC 1 • COOL DOWN

- 5 YOU GIVE GOOD LOVE
- 14 SAVING ALL MY LOVE FOR YOU
- 10 GREATEST LOVE OF ALL
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- 29 DIDN'T WE ALMOST HAVE IT ALL
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- 39 ALL THE MAN THAT I NEED
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- 54 I WILL ALWAYS LOVE YOU
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- 75 HEARTBREAK HOTEL
- 82 MY LOVE IS YOUR LOVE
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- 88 COULD I HAVE THIS KISS FOREVER

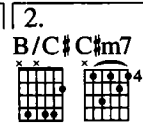
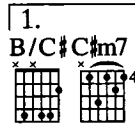
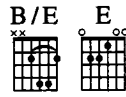
## DISC 2 • THROW DOWN

- 112 FINE
- 118 IF I TOLD YOU THAT
- 101 IT'S NOT RIGHT BUT IT'S OKAY
- 124 MY LOVE IS YOUR LOVE
- 130 HEARTBREAK HOTEL
- 138 I LEARNED FROM THE BEST
- 146 STEP BY STEP
- 154 I'M EVERY WOMAN
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- 168 I WILL ALWAYS LOVE YOU
- 177 LOVE WILL SAVE THE DAY
- 184 I'M YOUR BABY TONIGHT
- 200 SO EMOTIONAL
- 191 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)
- 206 HOW WILL I KNOW
- 214 GREATEST LOVE OF ALL
- 221 ONE MOMENT IN TIME
- 226 THE STAR SPANGLED BANNER

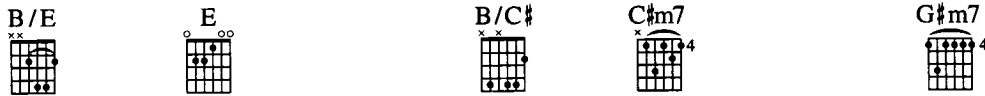
# YOU GIVE GOOD LOVE

Words and Music by  
LA FORREST "LA LA" COPE

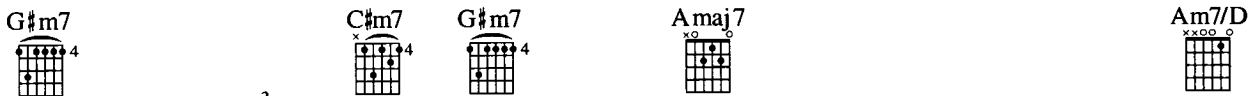
Moderately, with a beat ♩ = 76



### Verse 1:



1. I found out what I've been miss - ing al - ways on the run...



I've been look - ing for some - one...

Gmaj7 Em7 Bm7

Now you're here like you've been before and you know just what I need.

Em Bm7 Cmaj7 C/D

It took some time for me to see. That

Chorus 1:

Gmaj7 Em7 Bm7

you give good love to me, ba - by; so good. Take this heart of mine

*mf*

Am7 D/G G D/E Em7

in - to your hands. You give good love to me. It's nev - er too much.

You give good love to me.

Fmaj7

C/D

G

D/E

Em7

C/D



Musical staff with treble clef and key signature of one sharp (F#). Lyrics: Ba - by, you give good love.

Musical staff with piano accompaniment (treble and bass clefs).

Verse 2:

Gmaj7

D/E

Em7

Bm7



Musical staff with treble clef and key signature of one sharp (F#). Lyrics: 2. Nev - er stop - ping, I was al - ways search - ing for that per - fect love,

Musical staff with piano accompaniment (treble and bass clefs). Dynamics: mp

Em

Bm7

Cmaj7

Cm7/F



Musical staff with treble clef and key signature of one sharp (F#). Lyrics: the kind that girls like me dream of.

Musical staff with piano accompaniment (treble and bass clefs).

F/Bb

Bb

Gm7

Dm7



Musical staff with treble clef and key signature of two flats (Bb). Lyrics: Now you're here like you've been be - fore, and you know just what I need.

Musical staff with piano accompaniment (treble and bass clefs).

Dm7  
xx0
Gm  
11113
Dm7  
xx0
Ebmaj7  
xx
Eb/F  
xx

It took some time for me to see...

**Chorus 2:**  
Bbmaj7  
x
Gm7  
11113

You give good love to me. Ba by so good. Nev-er too much, we'll nev-er be.

*mf*

Dm7  
xx0
Cm7  
x1113

Take this heart of mine in - to your hands. You give good love

Bbmaj7  
x
F/G  
x111
Gm7  
11113
Abmaj7  
x1114

You give good love to me. It's nev-er too much.

1.  
Eb/F

Bb2

Ab/Bb

Bb

Ba - by, you give good love. \_\_\_\_\_ Now I, \_\_\_\_\_

2.3.  
Eb/F

Repeat ad lib. and fade

Bridge:

Gm

F/Eb

Ba - by, you give good love. \_\_\_\_\_ I can stop \_\_\_\_\_ look - ing a - round. \_\_\_\_\_

*mf*

Gm

F/Eb

C/D

D

\_\_\_\_\_ It's not \_\_\_\_\_ what this love's all a - bout. \_\_\_\_\_

Gm

F/G

Eb/F

D.S. %

\_\_\_\_\_ Our love is here to stay, \_\_\_\_\_ to stay. \_\_\_\_\_ Ba-by, you give good love. \_\_\_\_\_

*f*

# THE GREATEST LOVE OF ALL

Words by LINDA CREED  
Music by MICHAEL MASSER

Slowly



Verse:



1. I be - lieve the chil - dren are our fu - ture;  
be. 2. Ev - 'ry - bod - y's search - ing for a he - ro;

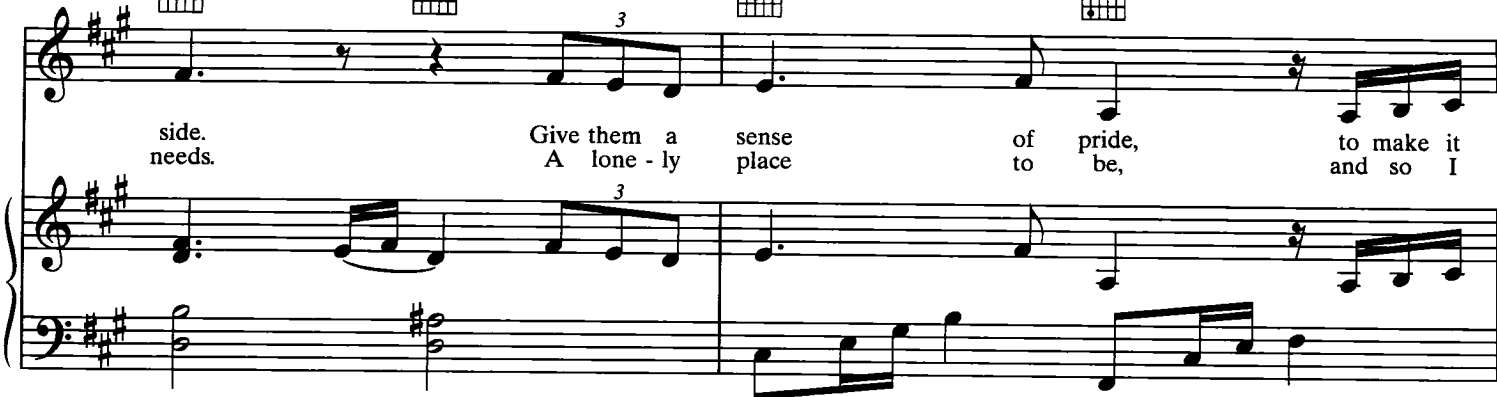


teach them well and let them lead the way.  
peo - ple need some - one to look up to. Show them all the beau - ty they pos - sess in -  
I nev - er found an - y - one who ful - filled my










D6  D+  C#m7  F#m7 

side. needs. Give them a sense of pride, to make it  
A lone - ly place to be, and so I



1.3.

1st time: D.S.   
2nd time: To Next Strain

Bm7  E7  C#m7  F#m7  Bm7  D/E 

eas - i - er; let the chil-dren's laugh - ter re - mind us how we used to




2. Bm7  D/E  D(9)  A/C#  Bm7  Bm7/E 

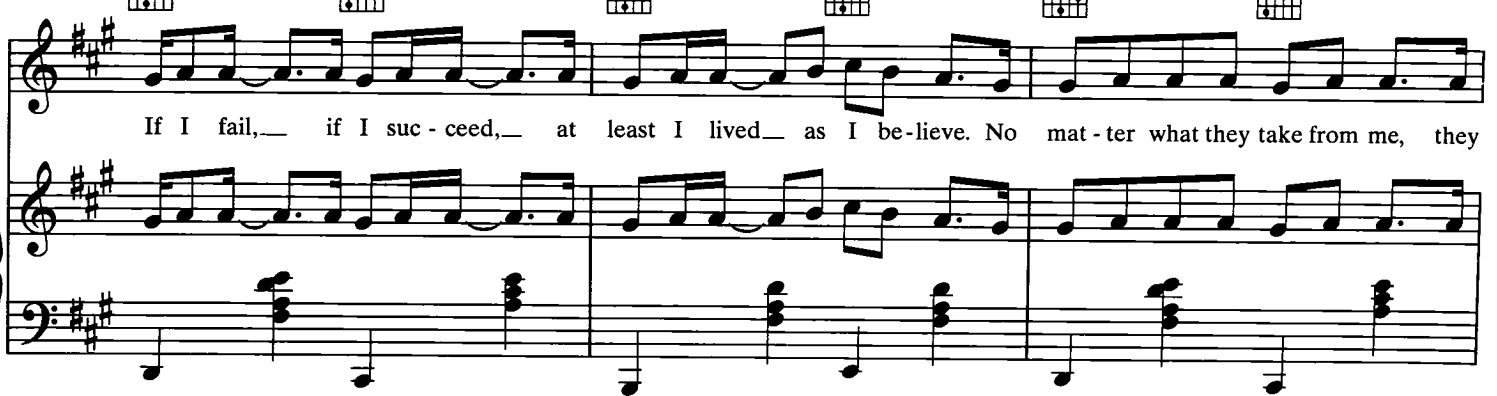
learned to de - pend on be. } I de - cid - ed long a - go nev - er to walk in an - y - one's shad - ow.

*mf*



D(9)  A/C#  Bm7  Bm7/E  D(9)  A/C# 

If I fail, if I suc - ceed, at least I lived as I be - lieve. No mat - ter what they take from me, they



Bm7



Bm7/E



C#m7



F#m7



can't take a-way my dig - ni - ty.

Be - cause the great - est

Bm7



E7



E7/D



C#m7



F#m7



Bm7



E7



love of all is hap - pen - ing to me.

I found the

C#m7



F#m7



Bm7



D/E



A7



F#m7



Bm7



great - est love of all in - side of me.

The great - est love of all

Em7



A7



F#m7



Bm7



Em7



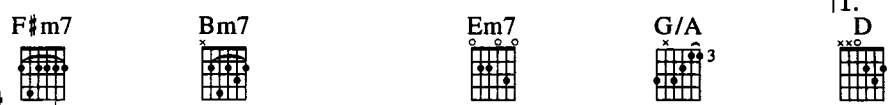
A7



is eas - y to a - chieve.

Learn - ing to

F#m7      Bm7      Em7      G/A      1. D

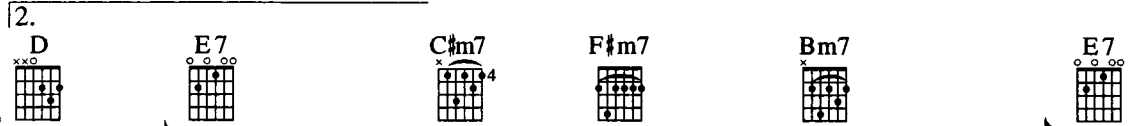


love your - self, — it is the great - est love of all.



*dim.*

2. D      E7      C#m7      F#m7      Bm7      E7



all. And if by chance that spe - cial place that you've been dream - ing



*dim.*      *mf*

C#m7      F#m7      Bm7      E7      C#m7      F#m7



of leads you to a lone - ly\_ place,



Bm7      D/E      D(9)      A/C#      Bm7



find your strength in love.



*rit. e dim.*

# SAVING ALL MY LOVE FOR YOU

Words by GERRY GOFFIN  
Music by MICHAEL MASSER

Slowly



*mf*



A few sto-len mo-ments is all that we share.  
not ver-y eas-y liv-ing all a-lone. My



You've got your fam-ly and they need you there. Though I  
friends try and tell me find a man of my own. But

F#m7

B/F#

F#m7

B/F#



try \_\_\_\_\_ to re - sist, \_\_\_\_\_ be - ing last \_\_\_\_\_ on your list, \_\_\_\_\_ but  
 each \_\_\_\_\_ time I try, \_\_\_\_\_ I just break \_\_\_\_\_ break and cry. 'Cause I'd

A

F#m7

G#m7

C#7



no oth - er man's \_\_\_\_\_ gon - na do, \_\_\_\_\_ } so I'm  
 rath - er be home \_\_\_\_\_ feel - in' blue, \_\_\_\_\_ }

1.

Dmaj7

C#m7

Bm7

D/E

Amaj7

F#m7

Bm9

D/E



sav - ing all my love for you. \_\_\_\_\_ It's

2. **A** **G#m7** **C#7** **F#m9**

You used to tell me we'd run a-way to-gether;

**Bm7** **E7** **Amaj7** **Eb7sus** **Ab7**

love gives you the right to be free. You said: "Be pa-tient, just

**D#maj7** **F#m7** **B7** **Bm7/E**

wait a lit-tle long-er," but that's just an old fan-ta-sy. I've

*cresc.* *mf*

**Amaj7** **F#m7** **Bm9** **D/E** **Amaj7** **F#m7**

got to get read-y, just a few min-utes more. Gon-na get that old feel-ing when you

Bm9

D/E

F#m7

B/F#

F#m7

B/F#

walk through that door. "Cause to - night is the night for feel - ing all right. We'll be

A

F#m7

G#m7

C#7

Dmaj7

C#m7

Bm7

mak - ing love the whole night through, so I'm sav - ing all my love, yes I'm

Dmaj7

C#m7

Bm7

Dmaj7

C#m7

Bm7

D/E

Amaj7

F#m7

sav - ing all my love, yes I'm sav - ing all my love for you.

Bm9

D/E

Amaj7

F#m7

Bm9

D/E

No oth - er wom-an is gon - na love you more. 'Cause to -

F#m7 B/F# F#m7 B/F#

night is the night that I'm feel - ing all right. We'll be

*ff*

A F#m7 G#m7 C#7

mak - ing love the whole night through; so I'm

Dmaj7 C#m7 Bm7 Dmaj7 C#m7 Bm7

sav - ing all my love, yes I'm sav - ing all my lov - ing, yes I'm

Dmaj7 C#m7 Bm7 D/E Amaj7 F#m7 Bm9 D/E

sav - ing all my love for you. For

*mf*

*Repeat ad lib. and fade*



# ALL AT ONCE

Music by MICHAEL MASSER  
Words by JEFFREY OSBORNE and  
MICHAEL MASSER

Slow and expressively ♩ = 66



*mp*

(with pedal)



*mf*



1. All at once \_\_\_\_\_ I

*dim.* *mp*



fi - n'ly took a mo - ment and I'm re - al - iz - ing that



you're not com - ing back. And it fi - n'ly hit me all at once.



All at once I



start - ed count - ing tear - drops and at least a mil - lion fell. My

Dm7



Gm7



Cm7



Eb/F



eyes be - gan to swell, and all my dreams were shat - tered all at once.

Bridge:

Bb



Eb



Bb/D



Ev - er since I met you, you're the

*mf*

D7(b9)



D/F#



Gm



F



Eb



Bb/D



Gm7



on - ly love I've known, and I can't for - get you, though I must

Cm7



Cm7/F



Gb/Ab



Ab7



face it all a - lone. All at once

*cresc.*

22 Chorus:



I'm drift - ing on a lone - ly sea, wish - ing you'd come back



to me. And that's all that mat - ters now. All at once



I'm drift - ing on a lone - ly sea, hold - ing on to mem -



o - ries. And it hurts me more than you know so much more

1.  
Gb(9)/Ab

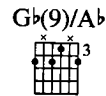


than it shows\_ all at once\_



D.S.  $\text{‰}$

2.3.



Repeat ad lib. and fade



2. All at once\_ than it shows\_ All at once\_

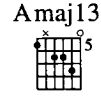
*dim.*

Verse 2:  
 All at once  
 I looked around and found  
 That you were with another love,  
 In someone else's arms,  
 And all my dreams were shattered  
 All at once.  
 All at once  
 The smile that used to greet me  
 Brightens someone else's day.  
 She took your smile away,  
 And left me with just mem'ries  
 All at once.  
 (To Bridge:)

# IF YOU SAY MY EYES ARE BEAUTIFUL

Words and Music by  
ELLIOT WILLENSKY

Slowly and expressively ♩ = 63



Musical notation for the first system, including piano accompaniment and guitar chords. The piano part starts with a mezzo-piano (*mp*) dynamic. The guitar chords are E(9), G#m7, Amaj13, and B9sus.



Musical notation for the second system, including vocal melody and piano accompaniment. The piano part features a piano (*p*) dynamic. The guitar chords are E(9), G#m7, Amaj13, B9sus, E, and Emaj7. The lyrics are: "1. If you say my eyes are won - der why I'm"



Musical notation for the third system, including vocal melody and piano accompaniment. The guitar chords are Amaj7, F#m7, and B9sus. The lyrics are: "beau - ti - ful, smil - ing, it's be - cause it's be - cause they're look - ing at you. I'm hap - py with you. And if and the"

F#m7



B9sus



B



Emaj9



you could on - ly see your - self you'd feel the same way  
warm sen - sa - tions touch my heart and fill me through and

D/E



E



A



B/A



C#m7



B/C#



C#m



too. You could say that I am a dream - er who's  
through. I could hold you close for - ev - er and

*mp*

D#m7(b5)



G#7sus



C#m7



A



B



had a dream come true. If you say my eyes are  
nev - er let you go. If you say my eyes are

G#m7



C#m11



F#m7



B7sus



B7



1.

E(9)



G#m7



beau - ti - ful, it's be - cause they're look - ing at you.  
beau - ti - ful, it's be - cause I just love you

*p*

*mp*

Bridge:

A maj13

B9sus

2.  
E

C#m7

F#

2. If you so. Oh. Now my heart is an

*p* *mf*

F#/B

B

C#

D#m

G#

o - pen door. Won't you come in -

G#/C#

C#

D#

Fm7

Bb

side for more? You give love to

\*

Bb/Eb

Eb

D#m

G#sus

sweet - ly now. Take my love, take me com -

3 3

\*cue size notes indicate vocal harmony



B/C#



C#



C#/B



C#/A#



C#/G#



Gb



Gbmaj7



plete - ly now. Oh. 3. If you say my eyes are

Cbmaj9



Abm7



Db9sus



beau - ti - ful, it's be - cause they're look - ing at you. And my

Abm7



Db9sus



Db



Gbmaj7



eyes are just the win - dows for my feel - ings to come through.

Gb7



Gb7(b9)



Cb



Db



Ebm7



And by far you are more beau - ti - ful than an - y -

Fm7(b5)

Bb7

Ebm

Ebm/Db

Cb

Db



thing I ev - er knew. If you say my eyes are

*cresc. poco a poco*

Bbm7

Ebm7

Cb

Db

Bbm7

Ebm7



beau - ti - ful, if you say my eyes are beau - ti - ful, if you

Cb

Db

Bbm7

Ebm7



say my eyes, my eyes are beau - ti - ful, it's be -

*f*

Abm11

Cb/Db

Db7(b9)

D/F#

E/F#

B



cause, (It's be - cause,) they're look - ing at you.

*mf rall.* *mp* *p*

# DIDN'T WE ALMOST HAVE IT ALL

Words and Music by  
MICHAEL MASSER and  
WILL JENNINGS

Slowly ♩ = 60



(with pedal)

♩ Verse:



1. Re-mem-ber when we held on in the  
2. The way you used to touch me felt so



rain, the nights we al - most lost it; once a -  
fine, we kept our hearts to - geth - er; down the



gain line, a we can take the night in to to  
 line, a mo - ment in the soul can last for -



mor - row liv - ing on feel - ings.  
 ev - er, com - fort and keep us.

*mf*

Chorus:



Touch - ing you, I feel it all a - gain. } Did - n't we al - most have it  
 Help me bring the feel - ing back a - gain. }



all, when love was all we had worth giv - ing?

G D/C C Bm7 Em7

The ride with you was worth the fall, my friend;—

Am7 Dsus G Eb/F F

lov - ing you makes life worth liv - ing.——

Chorus:

Bb F/Eb Eb Dm7 Gm7

1.2.4. Did - n't we al - most have it all,  
3. Did - n't we al - most have it all,

Cm7 Eb/F Bb Eb/Bb F/Bb

the nights we held on till the morn - ing? —  
when love was all we had worth giv - ing? —

B $\flat$  F/E $\flat$  E $\flat$  Dm7 Gm7

To Coda  $\oplus$

You know you'll nev - er love that way a - gain;  
The ride with you was worth the way fall, my friend;

1. Cm7 Eb/F B $\flat$  Eb/B $\flat$  F/B $\flat$  Cm7 D7(#5) D/B

2. To Next Strain

did-n't we al - most have it all? Did-n't we al - most have it

*dim.*

3. D.S.S.  $\% \%$  al Coda Bridge:

Cm7 Eb/F B $\flat$  Eb/B $\flat$  F Ebmaj7

lov - ing you makes life worth liv - ing. all? Did-n't we have the best of

Dm7 F/G Gm/F Ebmaj7

times, when love was young and new? Could - n't we reach in - side and

Dm7 
 F/G 
 Gm/F 
 Ebmaj7 
 Ebmaj7 
 Dm7 
 Gm7 

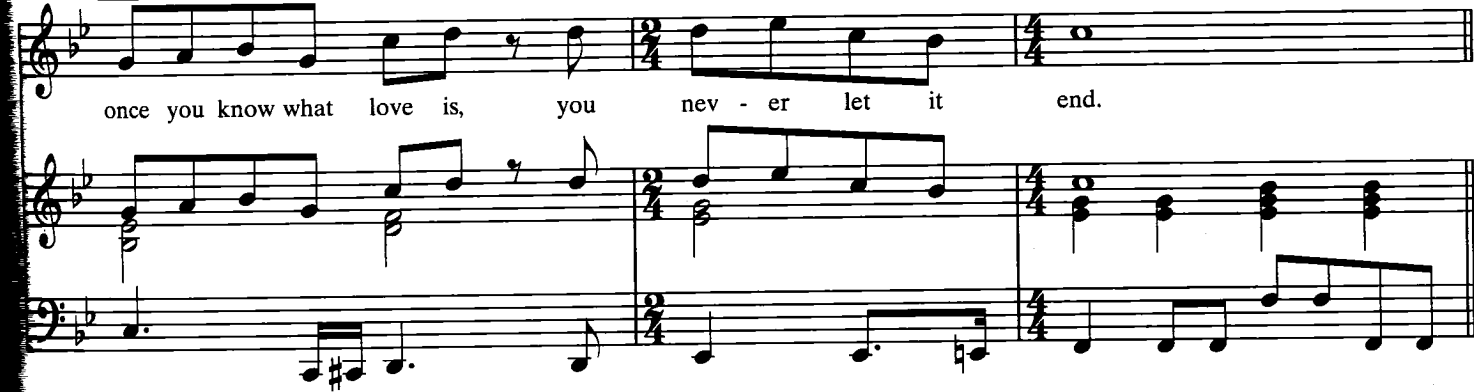
find the world of me and you? We'll nev - er lose it a - gain, — 'cause



Cm7 
 Bb/D 
 Ebmaj7 
 F7sus 

D.S.S. %%

once you know what love is, you nev - er let it end.



Coda Cm7 
 Eb/F 
 Bb 
 F/Eb 
 Eb 
 Dm7 
 Gm7 

did-n't we al - most have it all?

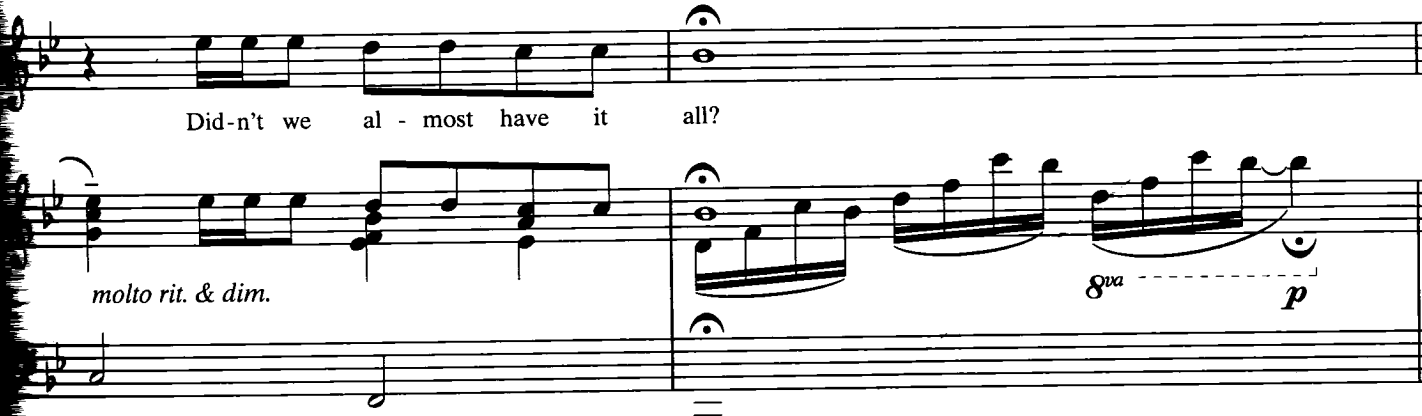


Cm7 
 F7sus 
 F7 
 Bb(9) 

Did-n't we al - most have it all?

*molto rit. & dim.*








*8va* *p*



# WHERE DO BROKEN HEARTS GO

Words and Music by  
FRANK WILDHORN and  
CHUCK JACKSON

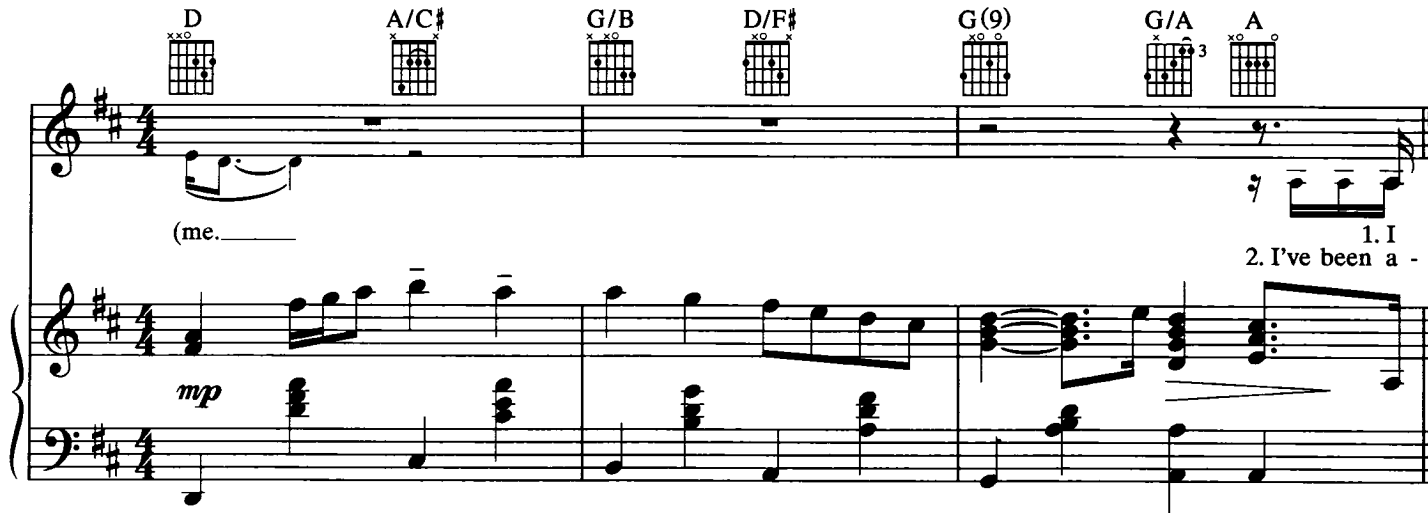
Slowly ♩ = 63

D  A/C#  G/B  D/F#  G(9)  G/A  A 

(me. \_\_\_\_\_)

1. I  
2. I've been a -

*mp*



Verse:



know it's been some time, but there's some - thing on my mind, You see, I  
round e - nough to know that dreams don't turn to gold, and that there

*mp*

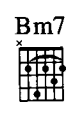
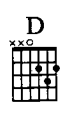



have - n't been the same since that cold No - vem - ber day. We  
is no eas - y way; no, you just can't run a - way. And what we

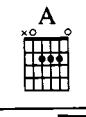
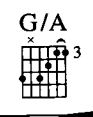
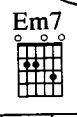
*mp*



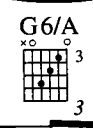
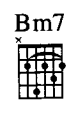
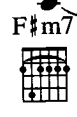




said we need - ed space, but all we found was an emp - ty place. And the  
 had was so much more. than we ev - er had be - fore. And no

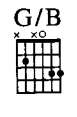
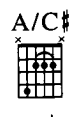
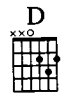


on - ly things I learned is that I need you des - p'rate - ly. } So  
 mat - ter now I try, you're al - ways on my mind. }



here I am, and can you please tell me: oh

Chorus:



Where do bro - ken hearts go; can they find their way home

*mf*

G(9)



D/F#



Em7



G/A



A



back to the o - pen arms of a love that's wait - ing there? \_\_\_\_\_ And

D



A/C#



G/B



D/F#



if some - bod - y loves you, won't they al - ways \_\_\_\_\_ love \_\_\_\_\_ you?

1.

G(9)



D/F#



Em7



G/A



D.C.



I look in your eyes, \_\_\_\_\_ and I know that you \_\_\_\_\_ still care \_\_\_\_\_ for

2.

Em7



G/A



A



D



Am/E



D/F#



know that you \_\_\_\_\_ still care \_\_\_\_\_ for me. \_\_\_\_\_ And

Bridge:



now that I \_\_\_\_\_ am here with you, \_\_\_\_\_ I'll nev-er let you go. I



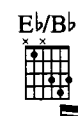
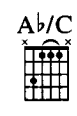
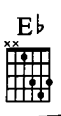
look in-to your eyes, and now I know, now I know.



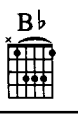
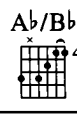
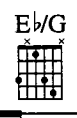
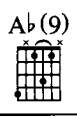
Where do bro - ken hearts go; can they find their way home



back to the o - pen arms of a love that's wait - ing there? And



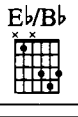
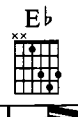
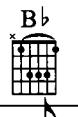
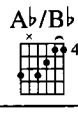
if some - bod - y loves you, won't they al - ways \_\_\_\_\_ love \_\_\_\_\_ you?



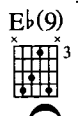
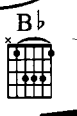
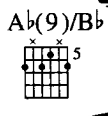
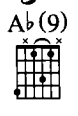
I look in your eyes, \_\_\_\_\_ and I know that you \_\_\_\_\_ still care \_\_\_\_\_

1.

2.



know that you \_\_\_\_\_ still care \_\_\_\_\_ for me, \_\_\_\_\_ for me;



you still care \_\_\_\_\_ for me.

*p*

# ALL THE MAN THAT I NEED

Words by DEAN PITCHFORD  
Music by MICHAEL GORE

Slowly

Fm
Dbmaj9
Cm7
Bbm7

*mf*

Verse:

Bbm7/Eb
Eb
Bbm7/Eb
Eb
Bbm
Fm

1. I used to cry my-self to sleep at night, but  
 2. And in the morn-ing when I kiss his eyes, he  
 3. Instrumental

Eb
Eb/Db
Db
Cm7
Bbm

that was all be - fore he came. I thought love had to hurt to  
 takes me down, he rocks me slow. And in the eve-ning when the

Fm Eb To Coda Eb/Db Db

turn out right. But now he's here, it's not the same, it's  
moon is high, he holds me close and won't let go. He

C7sus C Bb/C C N.C. Chorus: Fm

not the same. He fills me up. He gives me  
won't let go. }

Bb/F Bbm7/Eb Ab Eb/G

love, more love than I've ever seen. He's all I've got.

Fm Bb/F Bbm7/Eb Eb7

He's all I've got in this world, but he's all the man that I

1. **Fm** **E $\flat$ /D $\flat$**  **D $\flat$**  **Cm7** 2. **Fm** *D.S.  $\text{‰}$  al Coda*

need. \_\_\_\_\_ need. \_\_\_\_\_

**Coda** **E $\flat$ sus** **F $\sharp$ m** **F $\sharp$ m** **B/F $\sharp$**

He fills me up. He gives me love,

**Bm7/E** **A** **E/G $\sharp$**  **F $\sharp$ m**

more love than I've ever seen. He's all I've got. He's all I've

*Repeat ad lib. and fade*

**B/F $\sharp$**  **Bm7/E** **A** **C $\sharp$ 7sus** **C $\sharp$ 7**

got in this world, but he's all the man that I need. He fills me

# RUN TO YOU

Words and Music by  
JUD FRIEDMAN and ALLAN RICH

Moderately slow, tenderly

Db(9)

Bbm7

Bbm7/Eb

(with pedal)

Ab(9)

F7(#5)(b9)

F7(b9)

Bbm9

Ooh,

*rit.* *a tempo*

Eb sus

Eb

Ab(9)

Eb/Ab

1. I know day, — that when you look at me there's  
each day I play the role of

*rit.*

Db/Ab

Dbm/Ab

so much one that you just don't see. — But —  
some - one al - ways in con - trol. — But at



A $\flat$ (9)/E $\flat$



B $\flat$ (9)/D



if night you would on - ly take the time, I  
I come home and turn the key. There's

B $\flat$ m 7 (b5)/F $\flat$



E $\flat$ 7sus



C7/E



know in my heart you'd find, oh,  
no - bod - y there, no one cares for me, oh.

*cresc.*

Fm



B $\flat$ m 7 (b5)/F $\flat$



a girl who's scared some - times, who is - n't al - ways strong.  
What's the sense of try - ing hard to find your dreams? With -

*mf*

A $\flat$ (9)/E $\flat$



B $\flat$ m7/E $\flat$



E $\flat$



Can't you see the hurt in me? I feel so all a - lone. I wan-na }  
out some-one to share it with, tell me, what does it all mean? I wan-na }

*rall. e cresc.*



run to you, hoo hoo. I wan-na run to you, hoo,

*f a tempo*



hoo. Won't you hold me in your arms and



keep me safe from harm? I wan-na run to you, hoo,



hoo. But if I come to you, hoo,

F7(#5)



F7(b9)



Dbmaj7



Bbm 7(b5)/Fb



Eb7sus



Eb7



hoo, tell me, will you stay, or will you run a -

*poco rit. e dim. mp a tempo*

1.



2.



way? 2. Each way,

*cresc.*

Bbm 7(b5)/Fb



Ab/Eb



run a - way?

*mf*

Bb/D



Bbm7



No, I need you here, I need you here to

A $\flat$ /C



B $\flat$ (9)/D



wipe a - way my tears, — to kiss a - way my fears, — if you

B $\flat$ m7/E $\flat$



Cm7/F



F



on - ly knew how much I wan - na

*poco rit. e cresc.*

E $\flat$



Cm9



Cm7



Cm7/F



F



run to you. Now I wan - na

*f a tempo*

B $\flat$ (9)



B $\flat$



G7(#5)



G7(b9)



run — to you, ooh. Oh, won't you

Cm7

Cm7/F

F7

hold me in your arms and keep me safe from harm? I'll

E♭

E♭m(maj7)/G♭

E♭m 6/G♭

B♭(9)

B♭

run to you. But if I come to you, you,

G7(#5)

G7

E♭maj7

tell me, will you stay, or

*rit. e dim.* *mp slower*

E♭m(maj7)/G♭

F7sus

F7

B♭

E♭m/B♭

B♭

will you run a way?

*rit.* *a tempo*

# I WILL ALWAYS LOVE YOU

Words and Music by  
DOLLY PARTON

Freely

N.C.

Verse 1:

1. If I should stay, I would  
on - ly be in your way. So I'll go, but I  
know I'll think of you ev-'ry step of the way. And

Tempo ♩ = 60

Chorus:



I will al - ways love you.

(with pedal)



I will al - ways love you.

cresc.

mf

Chord diagrams: D, A/C#, Bm7, A/E Bm/E

3

You, \_\_\_\_\_ my dar-ling, you. \_\_\_\_\_ Hmm. \_\_\_\_\_ 2. Bit - ter -

Verses 2, 3, & 4:

Chord diagrams: A, Bm/A, A, E/G#, F#m, C#m/E

sweet mem - o - ries that is all I'm tak - ing with

3. Instrumental solo  
4. See additional lyrics

*mf*

Chord diagrams: D, E, A, E/A, A, E/G#

3

me. \_\_\_\_\_ So, good - bye. \_\_\_\_\_ Please, don't cry. We both \_\_\_\_\_

To Coda  $\oplus$  1. To Next Strain 2. D.S.  $\%$  al Coda

Chord diagrams: F#m, C#m/E, Dmaj7, E, Dmaj7, E

know I'm not what you, you need. \_\_\_\_\_ And I \_\_\_\_\_ ... end solo) 4. I \_\_\_\_\_

Chorus:

A F#m D E A F#m Bm/E

will\_ al - ways\_ love\_ you. I

D.S. %

D E A D/A A Cm/E Cm/E Bm/E

will\_ al - ways\_ love\_ you.

Coda Dmaj7 E B G#m

N.C.

love. And I

*molto rit.* *ff* *a tempo*

(Drums)



Emaj7

F#

B

G#m

C#m7

F#



will al - ways love you. I will al - ways love



B

G#m

Emaj7

F#

B

G#m



you. I will al - ways love you. I will al -



C#m7

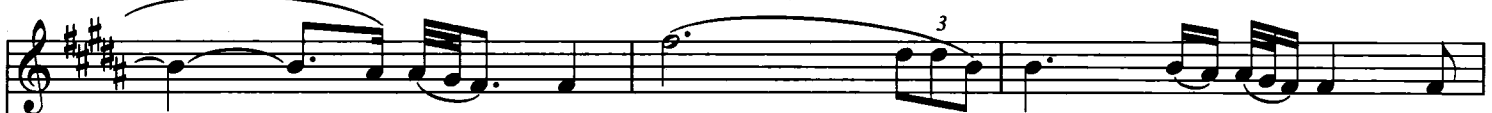
F#

B

G#m



Emaj7

F#




ways love you. I will al - ways love




B  G#m  E maj 7  F# 

you. I, I will al - ways love

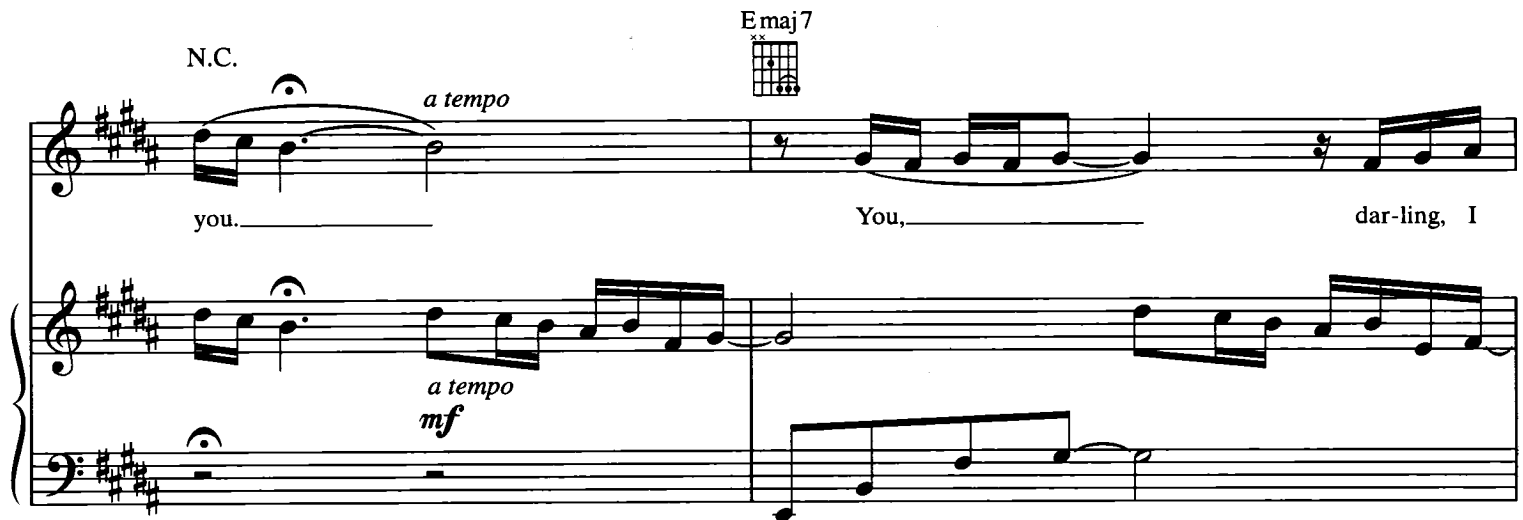
*rit. e dim.* *ad lib.* *ff*







N.C.  E maj 7

you. You, dar-ling, I

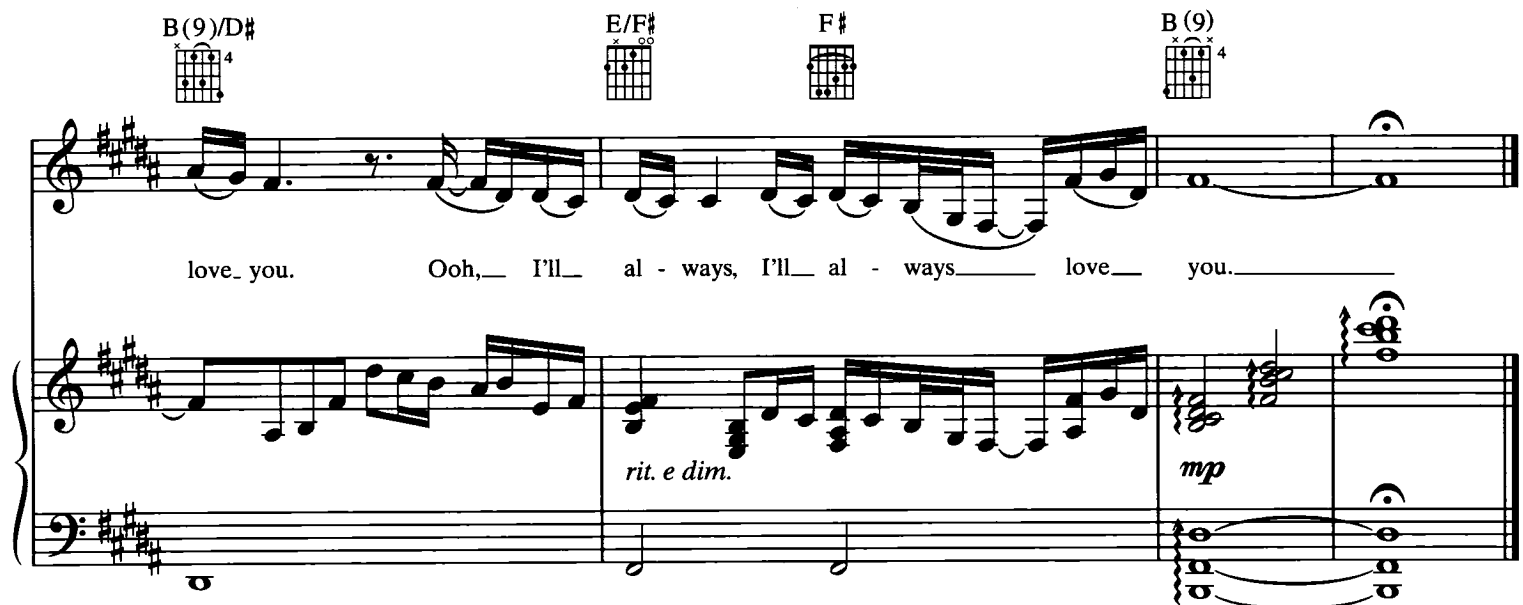
*a tempo* *mf*



B (9)/D#  E/F#  F#  B (9) 

love you. Ooh, I'll al - ways, I'll al - ways love you.

*rit. e dim.* *mp*



Verse 3: Instrumental solo

Verse 4:

I hope life treats you kind  
 And I hope you have all you've dreamed of.  
 And I wish to you, joy and happiness.  
 But above all this, I wish you love.  
 (To Chorus:)

# EXHALE

(Shoop Shoop)

Words and Music by  
BABYFACE

Very slowly ♩ = 69

Verses 1 & 2:



1. Ev - 'ry - one falls in love some - time. Some - times it's  
laugh, some - times you'll cry. Life nev - er

*mp*



wrong, some - times it's right. For ev - 'ry  
tells us the when's or why's. But when you've got



win, some - one must fail. But there comes a  
friends to wish you well, you'll find your



point \_\_\_\_\_ when, \_\_\_\_\_ when we ex - hale, yeah, yeah. } Say, \_\_\_\_\_  
 point \_\_\_\_\_ when \_\_\_\_\_ you will ex - hale, yeah, yeah. }

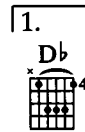
Chorus:



shoop, shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be



{ doop. Shoop, shoop, shoo be } doop. Shoop, shoop, shoo be  
 { All you got - ta do is say \_\_\_\_\_ shoo be }



doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop. 1. 2. Some - times you'll

2.

Bridge:



doop. Hearts are of - ten bro - ken



when there are words un - spo - ken. In your soul there's an - swers to your



prayers. If you're search - ing for a place you know, a fa -



mil - iar face, some - where to go, you should look in - side your - self, you're half - way there.

Verse 3:

Ebm7/A<sup>b</sup>



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



3. Some - times you'll laugh, some - times you'll

D<sup>b</sup>/F



Ebm7



cry. Life nev - er tells us the when's or

D<sup>b</sup>



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



why's. But when you've got friends to wish you

D<sup>b</sup>/F

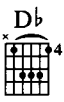


Ebm7

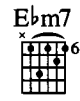
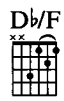


well, you'll find your point when you will ex -

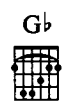
Chorus:



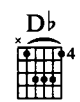
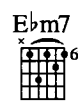
hale, yeah, yeah. Say, \_\_\_\_\_ shoop, shoop, shoop, shoo be



doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be



doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be



doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop.

# WHY DOES IT HURT SO BAD

Words and Music by  
BABYFACE

*Chorus:*

Slowly ♩ = 69



Why does it hurt so bad? — Why do I feel so sad? —

*mf*

(with pedal)



Thought I was o - ver you, — but I keep cry - ing when I don't



love\_ you. — So, why does it hurt so bad? —



F/G

Gm

Ebmaj9

Bb/D



I thought I had let you go, so why does it hurt me so? I



got - ta, get you out of my head. It hurts so bad.



Ah, hurts so bad, ba - by, mmm.

Verse:



1. My life's been bet - ter since the day I left you, boy. I must ad - mit life's been kind -  
 2. Have - n't had much dra - ma since the day that we split, boy. My heart's nev - er been more at ease.

Gm7



Cm7



Gm7



to me.

I went and did the things I said I would do, boy. I  
 And when I think of all the things you put me through, leav - ing

1.

Fm 11



Bb(#5)



Ebmaj7

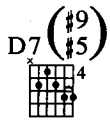


2. Am 11



found some - one who loves me \_\_\_ for me.

you has been the best thing for



N.C.

Chorus:



me... So, why does it hurt so bad? \_\_\_ Why do I

Bbmaj9



Bb



Ebmaj7



D7/F#



D7/A



feel so sad? \_\_\_

Thought I was o - ver you, \_\_\_ but



I keep cry - ing when I don't love\_ you. So, why does it



hurt so bad?\_ I thought I had let you go, so



To Coda

why does it hurt me so? I got - ta get you out of my head. It hurts me so bad.\_



Hurts so, hurts so, hurts so bad. Hurts so, hurts so bad.\_

## Bridge:

E $\flat$ F

Fm7



Oh, "Nev - er a - gain," that's what I said

B $\flat$ 

Fm7



to my self. I nev - er wan - na feel your kind of pain a - gain,

B $\flat$ E $\flat$ maj7

no. Hey, just when I think it's o - ver, just

B $\flat$ (2)/D

Am 1 1

D7  $\begin{pmatrix} 9 \\ 5 \end{pmatrix}$  N.C.D.S.  $\text{al Coda}$ 

when I think it's through, I find my - self right back in love with you. So, why does it

*Coda* Eb Bb/D C7 Eb/F

Hurts so, hurts so, hurts so bad.

Eb Bb/D C7 Eb/F

Hurts so, hurts so, hurts so bad. Ooh,

Eb Bb/D C7 Eb/F

hurts so, hurts so, hurts so bad.

Eb Bb/D Eb/F Bbmaj9

Hurts so, hurts so bad. It hurts so bad.

# I BELIEVE IN YOU AND ME

Words and Music by  
SANDY LINZER and DAVID WOLFERT

Slowly ♩ = 69



mp

Verses 1 & 2:



1. I be-lieve in you \_\_\_\_\_ and me, I be-lieve that  
2. See additional lyrics



we will be in love e - ter - nal - ly. \_\_\_\_\_ Well, as far as I \_\_\_\_\_ can see,

B  Bmaj7  D#m7/G#  G#m7  D#m7 


you will al - ways be the one \_\_\_\_\_ for me. \_\_\_\_\_ Oh, yes, you will. \_\_\_\_\_



C#m7  C#m7/F#  B 

\_\_\_\_\_ And I be-lieve in dreams a - gain. \_\_\_\_\_ I be-lieve that \_\_\_\_\_



B/A  E(9)/G# 

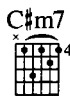
love will nev - er end. \_\_\_\_\_ And like the riv - er finds \_\_\_\_\_ the sea, \_\_\_\_\_



Em7  A9  B/F#  D#m7  G#m7 

\_\_\_\_\_ I \_\_\_\_\_ was lost, \_\_\_\_\_ now I'm \_\_\_\_\_ free, \_\_\_\_\_ 'cause \_\_\_\_\_





N.C.

1.

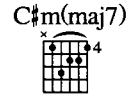
I be - lieve in you and me. 2. I will nev - er leave

2.

Bridge:



me. May - be I'm a fool to



feel the way I do. I would play the fool for - ev - er



N.C.



just to be with you for - ev - er. 3. I be - lieve in



Verse 3:



mir - a - cles, and love's a mir - a - cle. And yes,



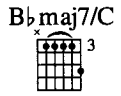
ba - by, you're my dream come true. I was



lost, now I'm free, oh ba - by, 'cause



N.C.



I be - lieve, I do be - lieve in you and me. See I'm

Fmaj9



Em7



Am7



lost, \_\_\_\_\_ now I'm free, \_\_\_\_\_ 'cause

Dm7



Dm7/G



N.C.

C



I be - lieve\_\_ in you\_\_ and\_\_ me,

*a tempo*C/B $\flat$ 

Fmaj9



Dm7



Dm7/G



C



be - lieve\_\_ in you\_\_ and me\_\_

*rit.**Verse 2:*

I will never leave your side,  
 I will never hurt your pride.  
 When all the chips are down,  
 I will always be around,  
 Just to be right where you are, my love.  
 Oh, I love you, boy.  
 I will never leave you out,  
 I will always let you in  
 To places no one has ever been.  
 Deep inside, can't you see?  
 I believe in you and me.  
 (To Bridge:)

# HEARTBREAK HOTEL

Words and Music by  
TAMARA SAVAGE, CARSTEN SCHACK  
and KENNETH KARLIN

Slowly ♩ = 66



This is the Heart-break Ho - tel. — This is the Heart-break Ho - tel. — This is the



Heart-break Ho - tel. — This is the Heart-break Ho - tel. — This is the



Heart-break Ho - tel. — This is the Heart-break Ho - tel. — This is the



Heart-break Ho - tel. This is the Heart-break Ho - tel. 1. You

Verse:



— said — you'd — be here — by nine. In - stead you took — your  
2. See additional lyrics



time; you did - n't think to call — me, — boy. Here I



sit, — try - ing not — to cry, — ask - ing my - self

Ebm7



Abm7



why \_\_\_\_\_ you do this to \_\_\_\_\_ me.

Fm7(b5)



Bb7



Ebm7



Since you're not a-round for me to tell you, ba - by, face \_\_\_\_\_ to face, I'm

Fm7(b5)



Bb7



Cbmaj7



writ-ing you this let-ter, and this is what \_\_\_\_\_ I have \_\_\_\_\_ to say: \_\_\_\_\_

Chorus:

Ebm7



All I real - ly want - ed was some of your time. \_\_\_\_\_ In - stead you

Abm7



told me lies when some - one else was on your mind. — What you do —

Eb7m



Abm7



— to me, look what you did — to me. I

Eb7m



thought that you were some - one who would do me right — un - til you

Abm7



Eb7m



played with my e - mo - tions and you made me cry. — What you do — to me, can't take what you did —

1. Abm7

2. Abm7



to me.

2. Now I see to me.

Ebm7

Abm7



Heart-break Ho - tel. This is the

Heart-break Ho - tel. This is the

Ebm7

Abm7



Heart-break Ho - tel. This is the

Heart-break Ho - tel. This is the

Ebm7

Abm7



Heart-break Ho - tel. This is the

Heart-break Ho - tel. This is the



Heart - break Ho - tel. — This is the Heart - break Ho - tel.



All I real - ly want - ed was some of your time. — In - stead you



told me lies when some - one else was on your mind. — What you do —



— to me, look what you did — to me. I



E $\flat$ m7

thought that you were some - one who would do me right — un - til you

A $\flat$ m7

played with my e - mo - tions and you made me cry. — What you do —

E $\flat$ m7A $\flat$ m7*Repeat ad lib. and fade*

— to me, can't take what you did — to me.


**Verse 2:**

Now I see that you've been doing wrong.  
 Playing me all along, and made a fool of me, baby.  
 You got it all wrong to think that I wouldn't find out  
 That you were cheating on me, baby.  
 How could you do it to me?  
 Since you're not around for me to tell you, baby, face to face,  
 I'm writing you this letter, and this is what I have to say:  
 (To Chorus:)


# MY LOVE IS YOUR LOVE


Words and Music by  
WYCLEF JEAN and JERRY DUPLESSIS

Moderately ♩ = 84




(Clap your hands, y'all, it's al - right. —) (Clap your hands, y'all, it's al - right. —)

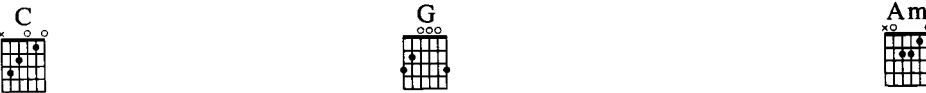




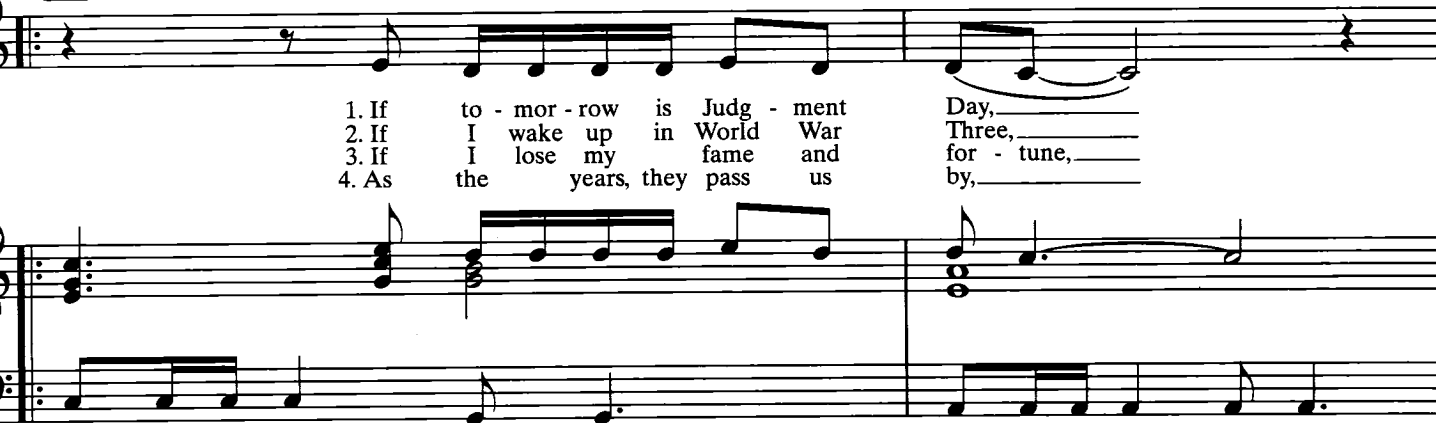
(Clap your hands, y'all, it's al - right. —) (Clap your hands, y'all, it's al - right. —)







♩ Verse:

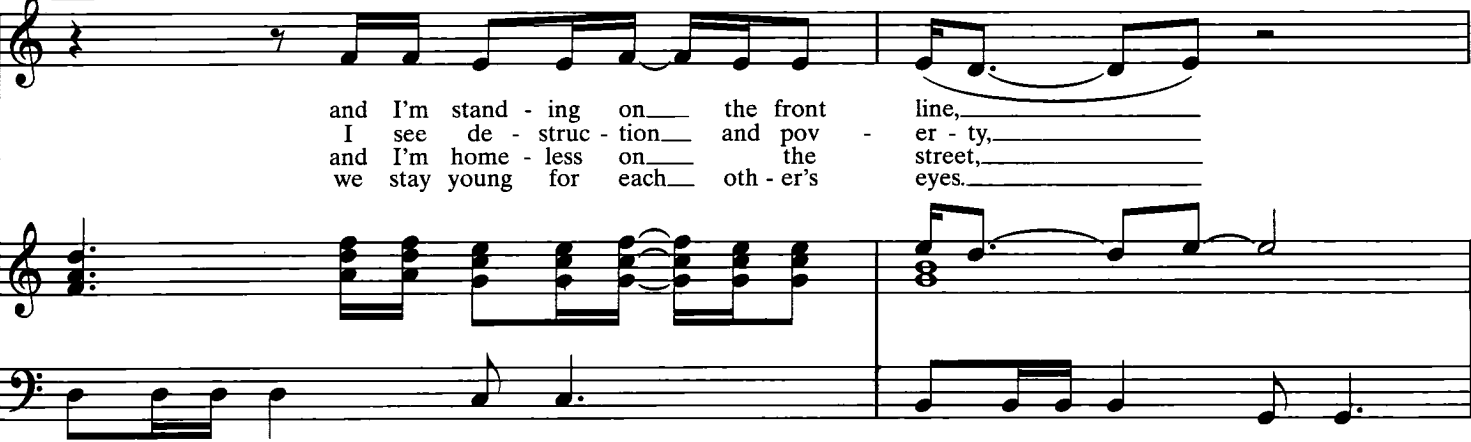






1. If to - mor - row is Judg - ment Day, \_\_\_\_\_  
 2. If I wake up in World War Three, \_\_\_\_\_  
 3. If I lose my fame and for - tune, \_\_\_\_\_  
 4. As the years, they pass us by, \_\_\_\_\_













and I'm stand - ing on the front line,  
 I see de - struc - tion and pov - er - ty,  
 and I'm home - less on the street,  
 we stay young for each oth - er's eyes.



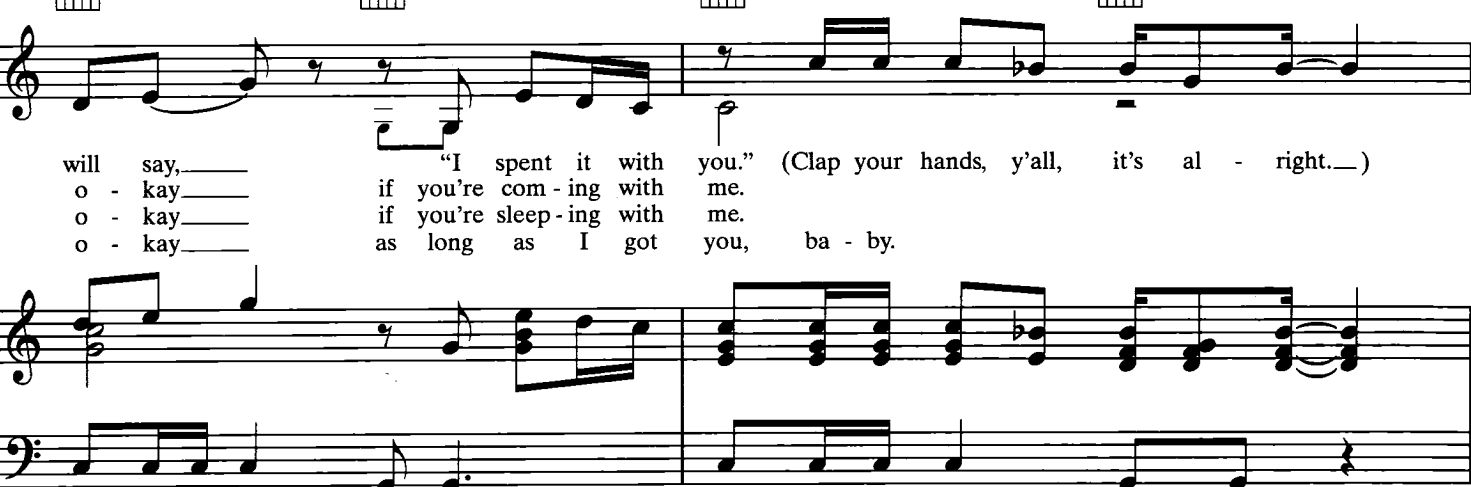





and the Lord asks me what I did with my life, I'll  
 and I feel like I want to go home, it's  
 and I'm sleep - ing in Grand Cen - tral Sta - tion, it's  
 And no mat - ter how old we get, it's



will say, "I spent it with you." (Clap your hands, y'all, it's al - right.)  
 o - kay if you're com - ing with me.  
 o - kay if you're sleep - ing with me.  
 o - kay as long as I got you, ba - by.



1.3.



Gm7



2.4.



Gm7



(Clap your hands, y'all, it's al - right...)

(Clap your hands, y'all, it's al - right...)

Chorus:



(Clap your hands, y'all, it's al - right...)

Your love\_\_ is my love\_\_ and



my love\_\_ is your love\_\_

It would take an e - ter - ni - ty to break us,



and a chain of all the stars could-n't hold us.

Your love\_\_ is my love\_\_ and

Am F C G

my love is your love. It would take an e - ter - ni - ty to break us,

1. Am F C Gm7

and a chain of all the stars could-n't hold us. (Clap your hands, y'all, it's al - right...)

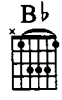
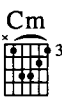
C Gm7 C Gm7 D.S.

(Clap your hands, y'all, it's al - right...) (Clap your hands, y'all, it's al - right...)

2. Am F Ab Bb

*Bridge:*

and a chain of all the stars could-n't hold us. If I should die this ver - y



day, don't cry, 'cause on earth we was-n't meant to stay.



And no mat - ter what the peo -



ple say, I'll be wait-ing for you at the, the Judg-ment Day.

Chorus:



Your love is my love and

Am



F



C



G



my love is your love. It would take an e - ter - ni - ty to break us,

1.2.



3.



and a chain of all the stars could-n't hold us. and a chain of all the stars could-n't hold us.

*Repeat ad lib. and fade*



(Clap your hands, y'all, it's al - right.) (Clap your hands, y'all, it's al - right.)

# COULD I HAVE THIS KISS FOREVER

Words and Music by  
DIANE WARREN

Moderately slow ♩ = 82




Verse:



1. O - ver\_\_\_ and o - ver,\_\_\_ I look in\_\_\_ your eyes. You are  
2. O - ver\_\_\_ and o - ver,\_\_\_ I've dreamed of\_\_\_ this night. Now you're





all here I de - sire. You have cap - tured me.  
by my side, you are next to me.



I want to hold you, I want to be close to you.  
I want to hold you, and touch you, and taste you, and



I nev - er want to let go. I wish that this  
make you want no one but me. I wish that this



night would nev - er end. I need to know... } Could I  
kiss could nev - er end. Oh, ba - by, please... }

**Chorus:**



hold you for\_\_ a life - time? Could I look in - to\_\_ your eyes?\_\_ Could I



have this night\_\_ to share\_\_ this night\_\_ to - geth - er? Could I



hold you close\_\_ be - side\_\_ me? Could I hold you for\_\_ all time?\_\_ Could I,



could I have this kiss\_\_ for - ev - er? Could I,



could I have this kiss for - ev - er, for - ev -

1. | 2.

er? er?

Bridge:



I don't want an - y night to go by with -



out you by my side. I just

E7(#5)



E7



Am



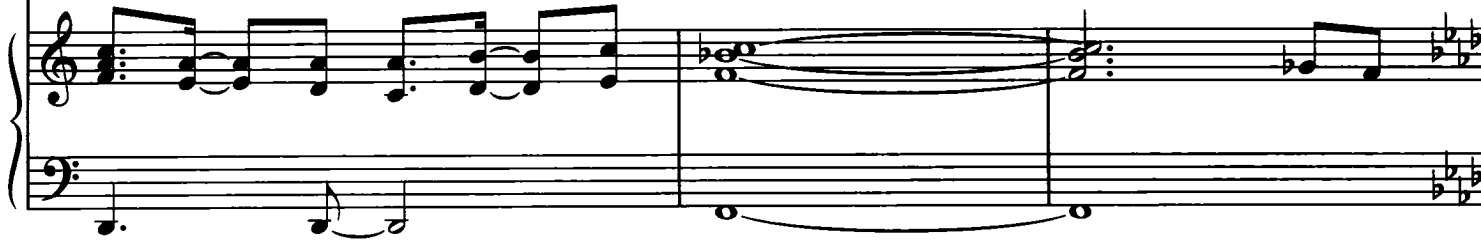
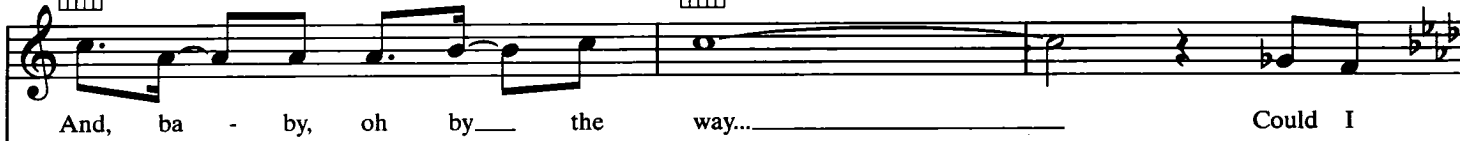
Em7



Dm



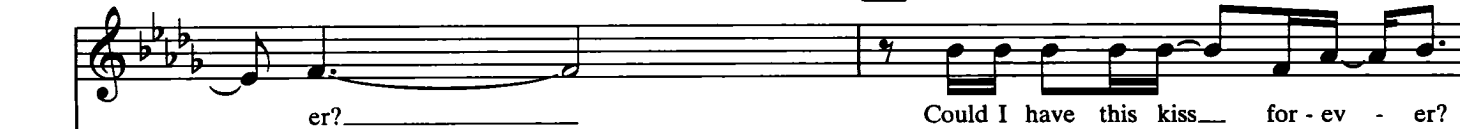
Fsus

*D.S. al Co*

Coda

N.C.

Bbm



Bbm/Ab



Gbmaj7



Bbm/F

F

Bbm

Could I have this kiss\_\_\_ for - ev - er?

Bbm/Ab

Gbmaj7

Could I have this kiss\_\_\_ for - ev - er?

Bbm/F

F

Bbm

Could I have this kiss\_\_\_ for - ev - er?

F7sus

Bbm

Could I\_\_\_ have this kiss\_\_\_ for - ev - er?\_\_\_

*rit.*

# SAME SCRIPT, DIFFERENT CAST

Words and Music by  
SHEP CRAWFORD, SHAE JONES,  
STACEY "DOVE" DANIELS and MONTELL JORDAN

Slowly ♩ = 60



(Spoken:) Hey, Deb, thank you for being woman enough to come.

*mf*

Verse:



Whitney:



Whitney, what's this about?

1. I know he's leav - ing me for —  
2. See additional lyrics



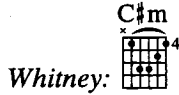
Deborah:

Whitney:

you. Who said that? Who told you that is true? What is he tell - ing you? Could it be the same things that he told



Deborah:



Whitney:



Deborah:

Both:

me? He told me that he loved me. I've heard that. He told me I was beau - ti -

F#m9

Deborah:



Whitney:



ful. How did you know? How did you know? 'Cause I played that scene be -

Chorus:



fore. This is a re - take of my life. I was his star for man - y nights.

F#m7



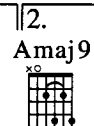
Now the roles have changed and you're the lead - ing la - dy in his life.



— Lights, cam - 'ra, now\_ you're\_ on. — Just re - mem - ber, you've\_ been\_ warned.



— En - joy it now, 'cause it won't last. Same script, dif - f'rent



cast. Same script, dif - fer - ent

Bridge:



Deborah:

Whitney:

cast. It's your fault, you did - n't love him e - nough. That's the prob - lem, I loved him too much. And when you



F#m7



G#7 (5 9)



C#maj7



Deborah:

love\_ him, he be-comes un - at-tract-ed to you.

He's

F#m7



G#m7



F#m7



G#m7



C#m7



changed and I will prove\_ you wrong\_ So, go a - way, leave us the hell a - lone, 'cause he

F#m7



F#m7/B



Gm7/C



loves me. He'll stay\_ with me, for sure, \_\_\_\_\_ for sure.  
 Whitney: He'll hurt you. He'll leave you, for sure, \_\_\_\_\_ for sure.

Chorus:



Whitney:

This is a re - take of\_ my\_ life. I was his star for man - y\_ nights.



— Now the roles\_ have changed and you're the lead - ing la - dy in\_\_ his life\_



— Lights, cam - 'ra, now\_\_ you're\_ on\_\_\_\_ Just re - mem - ber, you've\_ been\_\_ warned\_



N.C.

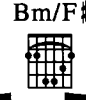
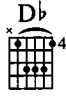
— En-joy it now, 'cause it won't last. Same script, dif-frent

*Deborah:*

cast. This is a re - take of\_\_ your\_ life\_\_\_\_ You were his star for man - y\_\_ nights\_



— Now the roles\_ have changed and I'm the lead - ing la - dy in\_\_ his life..



*Background:*

— Lights, cam - 'ra, now\_\_ you're\_ on.\_\_\_\_ Just re - mem - ber, you've\_ been\_\_ warned..



N.C.

*Deborah:*

— En - joy it now, 'cause this will last. I'm the fu - ture. You're his



*Whitney:*

past. This is a re - take of\_\_ my\_\_ life.\_\_\_\_ I was his star for man - y\_\_ nights..



Now the roles have changed and you're the lead - ing la - dy in his life. Lights, cam-'ra, now you're on.



Just re - mem - ber, you've been warned. En - joy it now, 'cause it won't last.



N.C.

*Both:*

Same script, dif-frent cast.

*rit.*

*Verse 2:*

- Deborah:** What you're saying could be true,  
But how can I take advise from you?  
**Whitney:** I'm not hating, but I wish the one before me  
Would have warned me too.  
**Deborah:** Don't say no more, la, la, la, la, la...  
**Whitney:** Uncover your ears, girl.  
**Deborah:** I'm not listening, la, la, la, la, la...  
**Whitney:** But I know you hear me.  
Maybe my reasons are wrong,  
But I know that you believe me.  
(To Chorus:)

# IT'S NOT RIGHT BUT IT'S OKAY

(Thunderpuss Mix)

Words and Music by  
RODNEY JERKINS, FRED JERKINS III,  
LaSHAWN DANIELS, ISAAC PHILLIPS and TYE-V TURMAN

Dance beat ♩ = 132

N.C.

The musical score is written for piano and bass in 4/4 time. The piano part starts with a *mf* dynamic and features a melodic line with a *simile* marking. The bass part provides a rhythmic accompaniment with eighth and sixteenth notes. The score includes first and second endings for both instruments. The piano part has a melodic line with a long note in the first ending and a more active line in the second ending. The bass part continues with a consistent rhythmic pattern.

1. Fri-day

Verse:

Cm



Bb



night you and your boys went out to eat, week, yes, I  
bags so you can leave town for a

Gm7



Ab



oh. am. Then The

Cm



Bb



they phone hung out, rings but you came home a - round  
and then you look at me.

Gm7



Ab



three, yes, you did. If six You said



— of y'all\_ went out, then  
 it was one of your friends —



four of you were real - ly cheap, yeah. 'Cause on - ly  
 down on Fif - ty-Fourth Street, boy. So why do



two of you had din - ner. I found your cred - it card re - ceipt.  
 2 1 3 show up on your call - er I. D.?



It's not



right, but it's o - kay. I'm gon - na



make it an - y - way. Pack your



bags, up and leave. Don't you



think of run - ning back to me. It's not





right, but it's o - kay. I'm gon - na



make it an - y - way. Close the door be -



To Coda ☐

hind you, leave your key. I'd rath - er be a -



1.

lone than un - hap - py, yeah.

N.C.

First system of musical notation. The vocal line consists of two measures of rests. The piano accompaniment is in G minor and features a steady eighth-note bass line and a treble line with eighth-note chords.

Second system of musical notation. The vocal line begins with the lyrics "2. I'll pack your". The piano accompaniment continues with the same rhythmic pattern as the first system.

Third system of musical notation. It includes a bridge section. Above the vocal line, there are guitar chord diagrams for Gm7 and Fm7. The lyrics are: "py, yeah. I have been through all of this before,". The piano accompaniment features a more complex melodic line in the treble clef.

Fourth system of musical notation. It includes a guitar chord diagram for Cm7. The lyrics are: "no mat - ter what you think." The piano accompaniment continues with a melodic line in the treble clef.

Fm7



I won't stand a - round and take some more,

Cm7



things are gon - na change.

Fm7



'Cause I won't be a fool an - y - more,

Cm7



'cause now you ought to leave.

Fm7



So don't turn a round to see my face.

A<sup>b</sup>



There's no more tears left

Gm7



Fm7



here for you to see. Was it

G



real - ly worth you go - in' out like that? Tell me,

N.C.

boy. Was it

real - ly worth you go - in' out like that?

*simile*

See, I'm mov - in' on

and I re - fuse to turn back, yeah.

See, all of this time,

I thought I had some-bod - y down for a man.

It turns out,

you were mak - ing a fool of me, yeah,

Fm7



Ab5



G5



Musical notation for the first system, including treble and bass staves.

C5



Ab5



G5



Musical notation for the second system, including treble and bass staves. Includes the lyric "oh." in the vocal line.

N.C.

*D.S. % al Coda*

Musical notation for the third system, including treble and bass staves. Includes the lyrics "It's not" in the vocal line.

**Coda**

Ab5



G5



C5



Musical notation for the fourth system, including treble and bass staves. Includes the lyrics "lone than un - hap - py." in the vocal line.

# FINE

Words and Music by  
R. SAADIQ and K. FAREED

Moderately ♩ = 96

Bm7



It's

*mf*

G#m7



Bm7



fine, fine, fine, fine. 'sal -

Verse:

G#m7



Bm7



right. 1. I got in last night, thought the world stopped  
right, and I wish I



G#m7



Bm7



turn - ing, but your mad - ness, it kept on.  
 knew it. I just could not see your games.

G#m7



Bm7



Guess I wasn't too bright, and I real - ly was - n't  
 I got re - spect for you, and your put - in' me

G#m7



Bm7



learn - ing. Should have seen it all a long -  
 through it. Why would you bring me so much pain?

G#m7



Bm7



All those sweet, sweet kiss - es and those  
 I would steal love for you 'cause I

G#m7



Bm7



sweet red roses, they convinced me it was you...  
 did a - dore you, but my dolls would chew you out.

G#m7



Bm7



I made you ex - clu - sive, now it's  
 Tried to be so nice on those

G#m7



Bm7



so lone - ly - clu - sive that you was - n't do - in' it too...  
 nights, but I should have fig - ured you out.

Chorus:

G#m7



Bm7



If you told me from the start that you played a - round, it would have been

G#m7



Bm7



fine,

then I would have been, too, and I guess— I would have had a good

8

G#m7



Bm7



time.

If you told me from the start that you played— a-round, it would have been

G#m7



Bm7



fine,

then I would have been, too, and I guess— I would have had a good

8

1.

G#m7



2.

G#m7



time.

2. Some-thing did - n't feel

time.

Ba - by, you're so

Bm7



G#m7



fine. You are the one\_\_ that I love. You're not the saint\_\_ from a - bove, you're

Bm7



G#m7



fine, fine, fine, fine, fine, fine.

Bm7



G#m7



You are the one\_\_ that I love. You're not the saint\_\_ from a - bove, you're

Bm7



G#m7



fine, fine, fine, fine, fine, fine. If you

Bm7



G#m7



told me from the start that you played\_ a-round, it would have been fine, then I

Bm7



G#m7



would have been, too, and I guess\_ I would have had a good time. If you

Bm7



G#m7



told me from the start that you played\_ a-round, it would have been fine, then I

Bm7



G#m7



*Repeat ad lib. and fade*

would have been, too, and I guess\_ I would have had a good time. If you

# IF I TOLD YOU THAT

Moderate dance beat ♩ = 100

Words and Music by  
LaSHAWN DANIELS, RODNEY JERKINS,  
FRED JERKINS and TONI ESTES

♩ Chorus:



(If I told you that I want - ed to see you and



if I told you that I'd beg to please you, if I told you that



To Coda ◊

I'd al - ways keep you, what would you say, if I told you that?)

1. Now,  
2. I

Verse:

Fm7



Cm7



tell me how you'd feel if I told you that I have feel - ings for you,  
 know that we're just friends, but what if I de - cide to bring some-thing in,

Fm7



ba - by. And would it be so wrong to say what's on my mind?  
 oh yeah. I hope it won't of - fend the trust we've had, 'cause I

Cm7



Fm7



I'm sor - ry, I have to, ba - by, ba - by.  
 don't want this to end, no. (I'm a - fraid o - ver time what I feel  
 (Do you think we will lose what we have,

Cm7



deep in - side for you has changed. (But I'd give  
 than I'd just rath - er stay the same. ('Cause I don't

Fm7

Cm7



up the love if I thought that it was un - true for you...  
want to choose be - tween two of the most pre - cious things to me...

1.

2.

*D.S. al Coda*

*Bridge:*

Fm7



*Coda*

If we take this chance

Cm7



and ex - tend to each oth - er ro - mance,



Fm7



and I hope it would be the right

Chorus:

Cm7



Fm7



thing for you and me, oh yeah. (If I told you that I

Cm7



want - ed to see you and if I told you that I'd beg to please you,

Fm7



Cm7



if I told you that I'd al - ways keep you, what would you say, if I told you that?)

1.2.

3.

Fm7



(Would you\_\_\_

Cm7



be there, ba - by?\_\_\_ Could you\_\_\_ dare to\_\_\_ hold me?\_\_\_)

Fm7



(Will\_\_\_ my\_\_\_ feel - ings\_\_\_ leave me\_\_\_

Cm7



lone - ly\_\_\_ if I\_\_\_ told you?\_\_\_)

Chorus:

Fm7



(If I told you that I want - ed to see you and

Cm7



if I told you that I'd beg to please you,

Fm7



if I told you that I'd al - ways keep you, what

Cm7



would you say, if I told you that?)

Repeat ad lib. and fade

# MY LOVE IS YOUR LOVE

(Jonathan Peters Mix)

Words and Music by  
WYCLEF JEAN and  
JERRY DUPLESSIS

Dance beat ♩ = 138



Ooh, \_\_\_\_\_ ooh. \_\_\_\_\_

*mp*



Ooh, \_\_\_\_\_ ooh. \_\_\_\_\_

Verse:

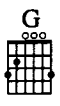
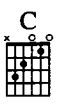


1. If to mor row is Judg  
2. If I wake up in World  
3. If I lose my fame and  
4. As the years, they pass us

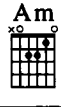
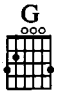
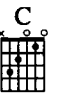
*mp-mf*



ment Day, \_\_\_\_\_ and I'm  
 War Three, \_\_\_\_\_ see de -  
 for - tune, \_\_\_\_\_ I and  
 by, \_\_\_\_\_ we stay



stand - ing on the front line.  
 struc - tion and pov - er - ty.  
 I'm home - less on the street,  
 young for each oth - er's eyes.

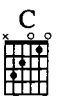


And the Lord asks me what I did with my life,  
 And I feel like I want to go home,  
 and I'm sleep ing in Grand Cen - tral Sta - tion,  
 And no mat ter how old we get,



I will say, "I spent it with  
 it's o - kay if you're com - ing with  
 it's o - kay if you're sleep - ing with  
 it's o - kay as long as I got you, ba -

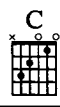
1.3.



you." }  
 me. }

It's al - right.

2.4.



me. }  
 by. }

It's al - right. Can't hold us.

Chorus:

C G Am

Your love is my love and my love is

F C G

your love. It would take an e - ter - ni - ty to break us,

Am F C

and a chain of all the stars could - n't hold us. Your love is

G Am F

my love and my love is your love.



To Coda ♪

It would take an e - ter - ni - ty to break us, — and a chain of all the

1. *D.S. al Fine* 2. *Bridge:*



N.C.



N.C.



stars could - n't hold us. stars could - n't hold us. If I should

*mp*

Bb



Cm



die this ver - y day, don't cry,

Ab



Bb



Eb



— don't cry, 'cause on earth we was - n't meant to stay.





And no mat - ter what the peo -

*cresc.*



ple say, I'll be wait - ing for you



*D.S.S. al Coda*

at the, the Judg - ment Day.

*f*

**⊕ Coda**



N.C.

stars could - n't hold us.

# I LEARNED FROM THE BEST

(HQ2 Mix)

Words and Music by  
DIANE WARREN

Dance beat ♩ = 132



Verse:



D#



G#m



one more time? No, no. Did you think I'd  
 your good - bye, your good - bye. Would've sold my

D#/G



G#m/F#



C#/E#



still care that there'd be one feel - ing there?  
 soul then, just to have you back a - gain.

E



D#



Did you think you could walk back in my life?  
 Now you are the last thing on my mind,

C#m7



Oh. So you found you missed the love you  
 mm. Now you say you're sor - ry and you've



threw  
changed

a  
your

way.  
ways.

Ba - by, but you  
Sor - ry, but you



found  
changed

it out  
your ways

too  
too

late,  
late,

too  
too

late.  
late.

Chorus:

N.C.



And so you know

the way



it feels

to cry,

the way



that I cried when you broke my world in two. And,

N.C.



ba - by, I've learned the way to break



a heart. I learned from the best.



I learned from you. (Ah, ba - by.) (Ah, ba -

1.  N.C.  2. 

(Ah, by.) ba - by. I learned from I learned from you,



*Bridge:*

 G#m N.C.  A#m7

oh, oh, oh. So when all



 D#

you've got are sleep - less nights,



 F#  C#m7

when those tears are cloud - ing up your eyes,



D#m



just re - mem - ber it \_\_\_\_\_ was

D



C#



you \_\_\_\_\_ who said good - bye, \_\_\_\_\_

D#



\_\_\_\_\_ who said good - bye. \_\_\_\_\_

N.C.

And so you know \_\_\_\_\_



the way it feels to cry, the way



that I cried when you broke my world in two. And,

N.C.



ba - by, I've learned the way to break



a heart. I learned from the best.



E Am E/B

I learned from you. I've learned the way to break

C D F

a heart. I learned from the best.

E G D/F#

I learned from you. I learned

F E N.C. Am

from the best. I learned from you.

# STEP BY STEP

## (Junior Vasquez Mix)

Words and Music by  
ANNIE LENNOX

Moderately fast ♩ = 128

Verse 1:



1. Well, there's a bridge and there's a riv - er



that I still must cross as I'm go - ing on my



jour - ney, though I might be lost. And there's a

Em7

D

Em7



road

I have to fol - low, \_\_\_\_\_

a place I have to go. \_\_\_\_\_

D

Em7

D



Well, no one told me

just how to get there, \_\_\_\_\_

Em7

D



but when I get there I'll know. \_\_\_\_\_

'Cause I'm tak - ing it... \_\_\_\_\_

**Chorus:**

Em

C

B

Em

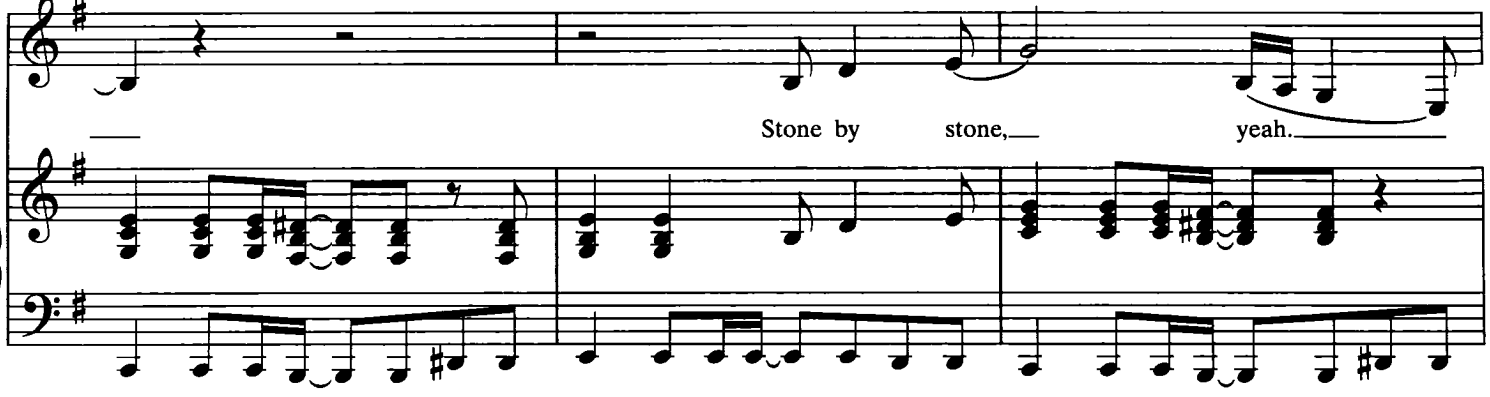


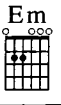
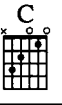
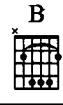

Step by step. \_\_\_\_\_

Bit by bit. \_\_\_\_\_

C  B  Em  C  B 

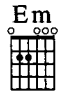
Stone by stone, — yeah.



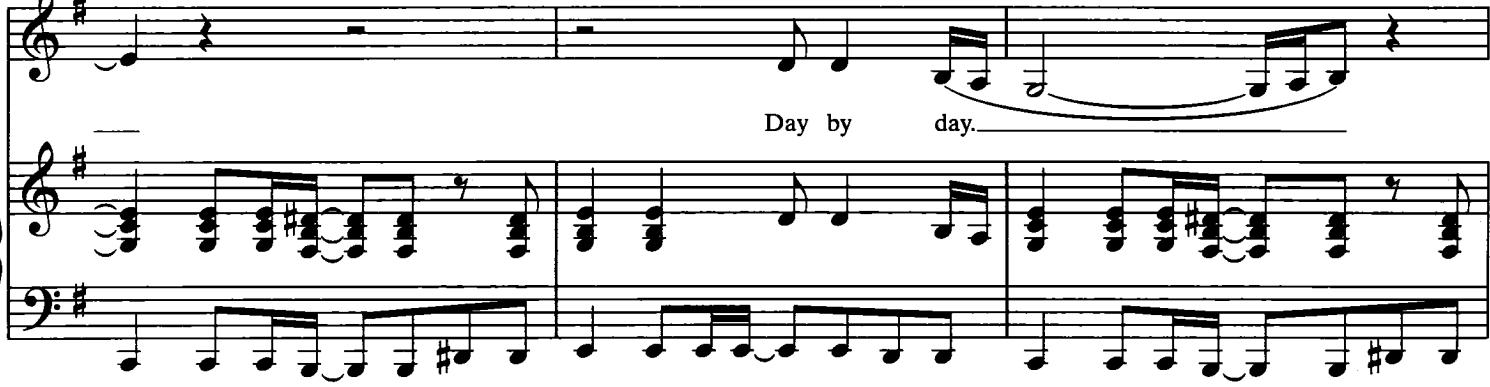
Em  C  B  Em 

Brick by brick, — oh yeah. Step by step.

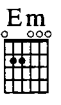

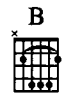



C  B  Em  C  B 

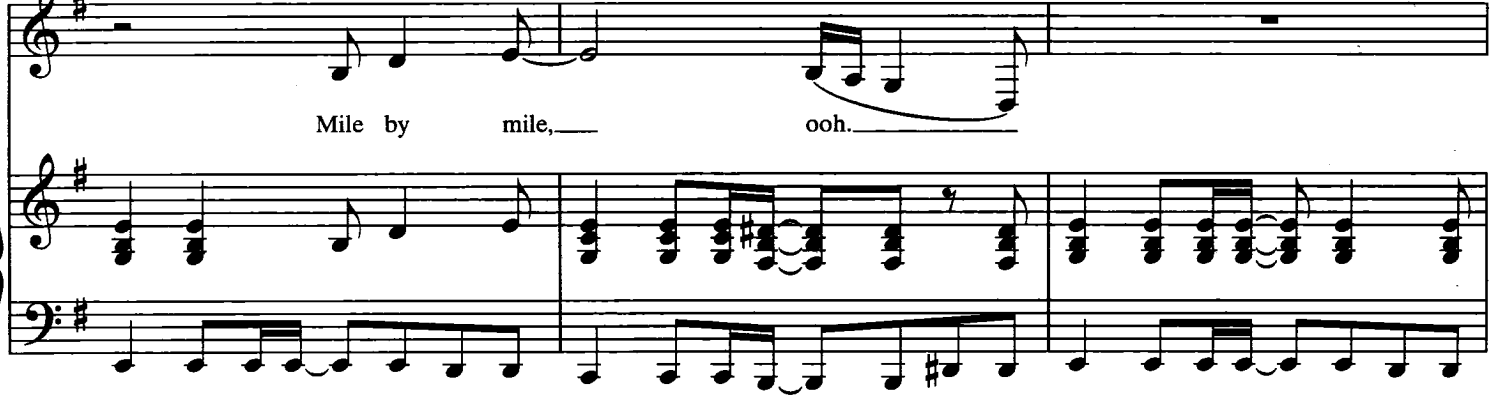
Day by day.



To Coda ⊕

Em  C  B  Em 

Mile by mile, — ooh.



Verse 2:



N.C.

2. And this old road is rough in ru -

in, so man - y dan - gers a - long the way.

So man - y bur - dens might fall up - on

me, so man - y trou - bles that I have to face.

Oh, but I won't let my spir-it fail me. Mm, I won't let

Em C B

my spir - it go un - til I get

Em C B

to my des - ti - na - tion.

Em C B

I'm gon - na take it slow be - cause I'm mak - ing it up...

Em C B

*D.S. % al Coda*

Coda



Go your own way. \_\_\_\_\_ Go your own way. \_\_\_\_\_



N.C.



Come on, come on.



Come on, come on.

Bridge:



Don't give up. Don't give up. You've got to hold on to what you've got. You've got to keep on mov - ing, don't

1.



2.



N.C.

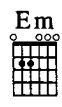
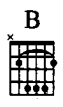
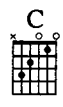
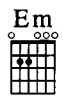
stop. I know you're hurt-

ing, and I know you're blue. I know you're hurt-

ing, but don't let the bad things get to you. I'm tak-ing it...



Chorus:

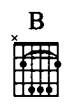
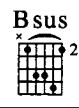


Step by step. Bit by bit.  
Step by step. Day by day.



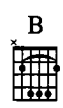
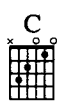
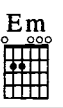
Stone by stone, yeah.  
Mile by mile, yeah.

1.



Brick by brick, yeah.

2. etc.



Repeat ad lib. and fade

Go your own way.

# I'M EVERY WOMAN

(Clivilles & Cole Mix)

Words and Music by  
NICKOLAS ASHFORD and  
VALERIE SIMPSON

Slowly ♩ = 60

A<sup>b</sup>maj9



E<sup>b</sup>/G



Cm7



mf

(with pedal)

Fm9



Fm7/B<sup>b</sup>



B<sup>b</sup>m7/E<sup>b</sup>



E<sup>b</sup>



B<sup>b</sup>m7/E<sup>b</sup>



A7(<sup>#</sup>5)



A<sup>b</sup>maj9



What - ev - er you want, — what-ev - er you

E<sup>b</sup>/G



Cm7



Fm7



Fm7/B<sup>b</sup>



need, — an - y - thing you want done, ba - by,

Bbm7/Eb

Eb

Bbm7/Eb

Eb

Abmaj9



I'll do it nat - 'ral - ly. 'Cause I'm ev - 'ry

Eb/G

Fm7

G7(#5)



wom - an, it's all in me, it's all in

Dance beat J = 120

Fm7



me, yeah...

N.C.

Fm9



Chorus:

Fm11



Fm9



I'm ev - 'ry wom - an, it's all in me.

An - y - thing you want done, ba - by, I'll do it nat - 'ral - ly.

Cm7

Fm11

I'm ev - 'ry wom-

Fm9

an, it's all in me. I

can read your thoughts right now, ev - 'ry one from A to Z.

Cm7

Gm7

Fm7

Cm7

Gm7

Verse:



1. I \_\_\_\_\_ can cast a spell \_\_\_\_\_  
 2. See additional lyrics

of sec - rets you can tell, \_\_\_\_\_ mix a spe - cial brew,

put fire in - side of you. \_\_\_\_\_ An - y - time you feel dan -



ger or fear, \_\_\_\_\_ then in - stant - ly I will ap -

Chorus:



pear, yeah. 'Cause I'm ev - 'ry wom - an, it's all in



me. An - y - thing you want done, ba - by,



I'll do it nat - 'ral - ly.



1. 2.

Fm11



Fm9



I'm ev - 'ry wom - an, it's all in me. I

can read your thoughts right now, ev - 'ry one from A to Z.

Cm7



Gm7



Fm7



Cm7



Gm7



Bridge:

Fm7



Cm



Db






Cm






(I ain't brag - gin' ) 'cause I'm the one.



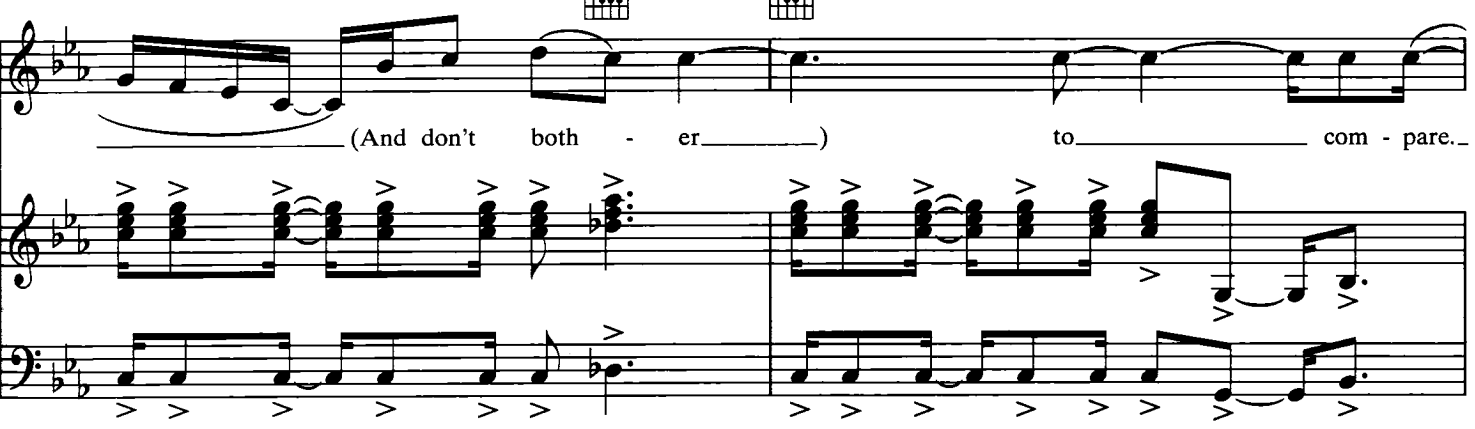
Cm  3      D $\flat$   4      Cm  3




(You just ask me, \_\_\_\_\_) ooh, it shall be done.




D $\flat$   4      Cm  3

(And don't both - er \_\_\_\_\_) to \_\_\_\_\_ com - pare.



D $\flat$   4      Cm  3      Gm7  3

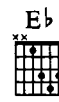
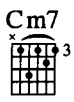
(I've got it. \_\_\_\_\_) I've \_\_\_\_\_ got it. I've \_\_\_\_\_



Fm7       Cm7  3      Gm7  3      Fm7 

got it, got it, got it, yeah. \_\_\_\_\_ Ay, \_\_\_\_\_





ay. \_\_\_\_\_ ay. \_\_\_\_\_



I'm ev - 'ry wom - an,



I'm ev - 'ry wom - an. I'm ev - 'ry wom -

*Repeat ad lib. and fade*

an, I'm ev - 'ry wom - an.

**Verse 2:**

I can sense your needs like rain unto the seeds.  
 I can make a rhyme of confusion in your mind.  
 And when it comes down to some good old-fashioned love,  
 I've got it, I've got it, I've got it, got it, baby, baby.  
 (To Chorus:)

# QUEEN OF THE NIGHT

(CJ Mackintosh Mix)

Words and Music by  
WHITNEY HOUSTON, L.A. REID,  
BABYFACE and DARYL SIMMONS

Dance beat ♩ = 120

A<sup>major</sup>7

D<sup>minor</sup>7

E<sup>minor</sup>7

I've got the stuff that you want... I've got the thing that you need... I've got

*mf*

A<sup>major</sup>7

D<sup>minor</sup>7

E<sup>minor</sup>7

more than e - nough... to make you drop to your knees... 'Cause I'm the

D<sup>minor</sup>7

E<sup>minor</sup>7

A<sup>major</sup>7

D<sup>minor</sup>9/G

queen of the night, queen of the night, oh, yeah, oh, yeah, oh, yeah...

1.

Amaj7

Dm7

Oh, yeah, boy. Oh, yeah, boy.

2.

Amaj7

Dm7

Oh, yeah, boy. Oh, yeah, boy. I've got the

Verse:

Amaj7

Dm7

1. Don't make no dif - frence if I'm wrong or I'm right.  
2. You got a prob - lem with the way that I am?

Amaj7

Dm7

Dm7/G

I've got the feel - ing and I'm will - ing to - night. Well, I  
They say I'm trou - ble and I don't give a damn. But when I'm

Amaj7



Dm7



ain't no - bod know - y's an bet - gel. What can I  
bad, I know I'm bet - ter. I just wan - na get

Amaj7



Dm7



Dm7/G



say? Well, I'm just that way, — yeah. — } I've got the  
loose and turn it up for you. —

§§ Chorus:

Amaj7



Dm7



Em7



stuff that you want. — I've got the thing that you need. — I've got

Amaj7



Dm7



G



Dm7



Em7



more than e - nough — to make you drop to your knees. — 'Cause I'm the queen of the night, —

Amaj7



Dm9/G



queen of the night, oh, yeah.

'Cause I'm the

Dm7



Em7



Amaj7



queen of the night,

queen of the night,

oh, yeah,

oh, yeah,

oh, yeah.

1.



*D.S.*  $\text{\%}$

2.



*To Next Strain*

3.



*Repeat ad lib. and fade*

I've got the

Amaj7



Dm7



Em7



Amaj7



Dm7



G



Amaj7



Dm7



Em7



Oh, yeah, boy. Oh, yeah, boy.

Amaj7



Dm7



G



Oh, yeah, boy. Oh, yeah, boy.

Amaj7



Dm7



Em7



(Stuff that you want.) Oh, yeah, boy. (Thing that you need.) Oh, yeah, boy.

Amaj7



Dm7



G



D.S.S. %%

(More than e - nough.) Oh, yeah, boy. (Drop to your knees.) Oh, yeah, boy. I've got the

# I WILL ALWAYS LOVE YOU

(Hex Hector Mix)

Words and Music by  
DOLLY PARTON

Freely



N.C. Verse 1:

1. If I should stay I would



on - ly be in your way. So I'll go, but I



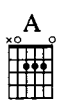
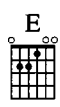
know I'll think of you ev-'ry step of the way. And



Chorus:



I \_\_\_\_\_ will al - ways love you, \_\_\_\_\_

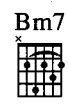
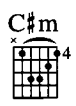


Dance beat ♩ = 132

will al - ways love you, \_\_\_\_\_



\_\_\_\_\_ you, \_\_\_\_\_ my



dar-ling, you, \_\_\_\_\_ hmm. \_\_\_\_\_

§ Verses 2 & 3:

N.C.

2. Bit - ter - sweet - mem -  
3. See additional lyrics

o - ries, that is all I'm

tak - ing with me. So,

good - bye. Please, don't cry.

A E/A A

F#m E

We both know I'm not what you, you

Detailed description: This system contains the first two measures of the piece. The vocal line features two triplet eighth notes in each measure. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. Chord diagrams for F#m and E are provided above the staff.

To Coda ⊕ Chorus:

Dmaj7 E A

need. And I

Detailed description: This system contains measures 3-5. Measure 3 is marked 'To Coda' and measure 4 is marked 'Chorus:'. The vocal line continues with the lyrics 'need. And I'. The piano accompaniment features a consistent eighth-note bass line and a treble line with sustained chords and moving lines. Chord diagrams for Dmaj7, E, and A are provided above the staff.

F#m D E

will al - ways love

Detailed description: This system contains measures 6-8. The vocal line continues with the lyrics 'will al - ways love'. The piano accompaniment maintains the eighth-note bass line and treble line accompaniment. Chord diagrams for F#m, D, and E are provided above the staff.

A F#m D

you. I will

Detailed description: This system contains measures 9-11. The vocal line continues with the lyrics 'you. I will'. The piano accompaniment continues with the eighth-note bass line and treble line accompaniment. Chord diagrams for A, F#m, and D are provided above the staff.



al - ways love you.



1. | 2. *D.S. al Coda*

3. I.

**Coda**

N.C.



And I,

*p*

*cresc. poco a poco*

and I, and I, and

I, and I, and I, and I, and I. And

*f*

I will

B G#m E

al - ways love you. I will al -

F# B G#m



ways — love — you. — I —



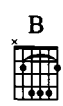
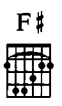
will al — ways — love —



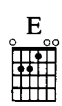
you. — I — will al —



ways — love — you. —



I will al - ways love you.



Freely



I, I will al - ways love

N.C.

Dance beat ♩ = 132

you.

Percussion:

You,

dar-ling, I love\_ you.\_\_\_\_\_ Oh, I'll\_ al - ways,

B 5



I'll\_ al - ways love\_ you\_

*Verse 3:*  
 I hope life treats you kind  
 And I hope you have all you've dreamed of.  
 And I wish to you joy and happiness.  
 But above all this, I wish you love.  
 (To Chorus:)



# LOVE WILL SAVE THE DAY

(Jellybean & David Morales Mix)

Words and Music by  
TONI C.

Moderately ♩ = 116

N.C.

*mf*

Dm7



♩ Verse:

Dm7



Gm7



1. Some-times life can make you cra - zy; it can real -  
2. Man - y things in this world bring you down. It's a won -  
3. (Inst. solo ad lib...)

E♭maj7



Dm7



ly put a bod - y to the test.  
der you can make it through the day.

Gm7



You try so hard to make sure ev - 'ry - thing goes right, and you find.  
You can't sleep, 'cause your prob - lems are too deep, and there's al -

E♭maj7



Dm7



— you've on - ly wound up with a mess.  
ways some - thing get - ting in the way.

Gm7



It's a com - mon sit - u - a - tion, e - ven though  
And when you turn on the eve - ning news, mass con - fu -

Ebmaj7



Dm7



— you feel a - ban - doned and a - lone.  
 sion is the on - ly thing you see.

Gm7



You ain't the first to ex - per - i - ence a hurt, so don't pan -  
 Well, there's no ques - tion that we need a new di - rec - tion, 'cause we all

Ebmaj7



Dm7



ic when you hit the dan - ger zone.  
 could use some peace and har - mo - ny. } ...end solo)

Bb



F/A



What you need's a lit - tle change of heart. (Change of heart.)

Fm/Ab



G7sus



—) For - get this fear — and — frus - tra - tion. —

Bb



F/A



Love will al - ways play — the great - er part — (Great - er part. —

Fm/Ab



G7sus



—) when your bat - tles wear — you down. —

Bb/C



Here's my ad - vice: —

Chorus:

Dm7



Gm7



When you're feel - ing down\_ and out, and you've\_ got trou - bles on\_

Ebmaj7



Dm7



\_ your mind, love\_ will save\_ the day.\_

Gm7



When you're feel - ing full\_ of doubt, and fear\_ has got\_ you in\_

Ebmaj7



Dm7



\_ a bind, love\_ will save\_ the day.\_

Gm7



When your world's fall - ing a - part, all you have to do is say

Ebmaj7



Dm7



a prayer and love will save the day.

Gm7



There's an an - swer in your heart, so let your light shine on,

Ebmaj7



1.3.



my dear, and love will save the day. Love will save the day.

Gm7/C

Dm7

To Coda

Love will save the day. Love will save the day.

Gm7/C

Dm7

Love will save the day.

2.

D.S. al Coda

Dm7

Coda

Gm7/C

Dm

Love will save the day.

# I'M YOUR BABY TONIGHT

(Dronez Mix)

Words and Music by  
L.A. REID and BABYFACE

Dance beat ♩ = 126

The musical score is presented in three systems, each consisting of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as 'Dance beat ♩ = 126'. The piano part features a consistent rhythmic pattern of eighth notes in the bass and chords in the treble. Chord diagrams are provided above the vocal line for each measure.

**System 1:**

- Chords: G#m, F#, G#m, F#

**System 2:**

- Chords: G#m, F#, E, F#, G#m, F#

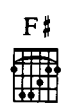
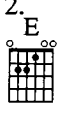
**System 3:**

- Chords: G#m, F#, G#m, F#, E, F#

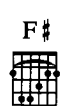
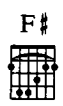
The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the first system. The score concludes with a first ending bracket over the final two measures of the third system.



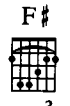
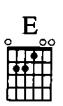
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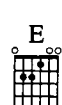
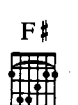
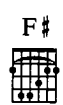
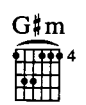
What - ev - er you want from me.



I'm your ba - by to - night.



You've giv - en me ec - sta - sy.



I'm your ba - by to - night.

Verse:

N.C.

1. From the mo - ment I saw you,  
2. From the sec - ond you touched me,

I've been out of my mind.\_\_\_\_  
I was read - y to die.\_\_\_\_

Though I nev - er be - lieved in  
I've nev - er been fa - tal.

love at first sight.\_\_\_\_  
You're my first time.\_\_\_\_

But you got a mag - ic,\_\_\_\_ boy,\_\_\_\_  
I feel like an an - gel.\_\_\_\_

that I just can't ex - plain.\_\_\_\_ } Well,  
who just start - ed to fly.\_\_\_\_ }

you got a, you got a way that you're mak - in' me feel I can do, I can do an - y -

thing for you, ba - by. { I'll be down for you, ba - by.  
I will fly for you, ba - by.

Lay all on my cards out to night. Just  
Hold on and en - joy the ride. I'm

call on me, ba - by. I'll be there in a hur - ry. It's  
not in no hur - ry. We can fly all night, ba - by. It's

your move, so ba - by, ba - by de - cide. } What - ev - er you  
your move now, ba - by. Ba - by, let's fly. }

**Chorus:**



want from me, I'm giv - in' you ev - 'ry - thing. I'm



your ba - by to - night. You've giv - en me







ec - sta - sy. You are my fan - ta - sy.

1.

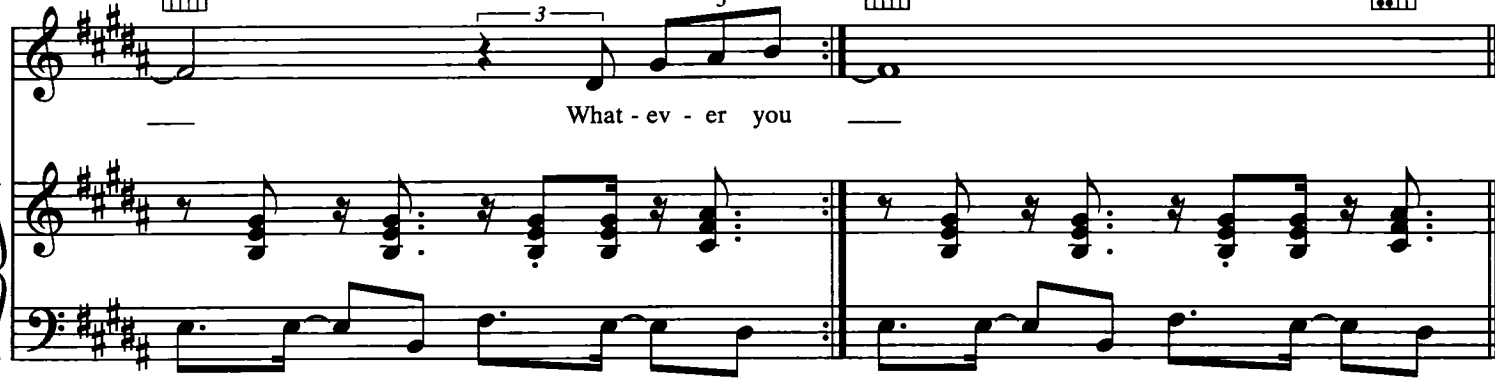
*D.S.*







I'm your ba - by to - night.

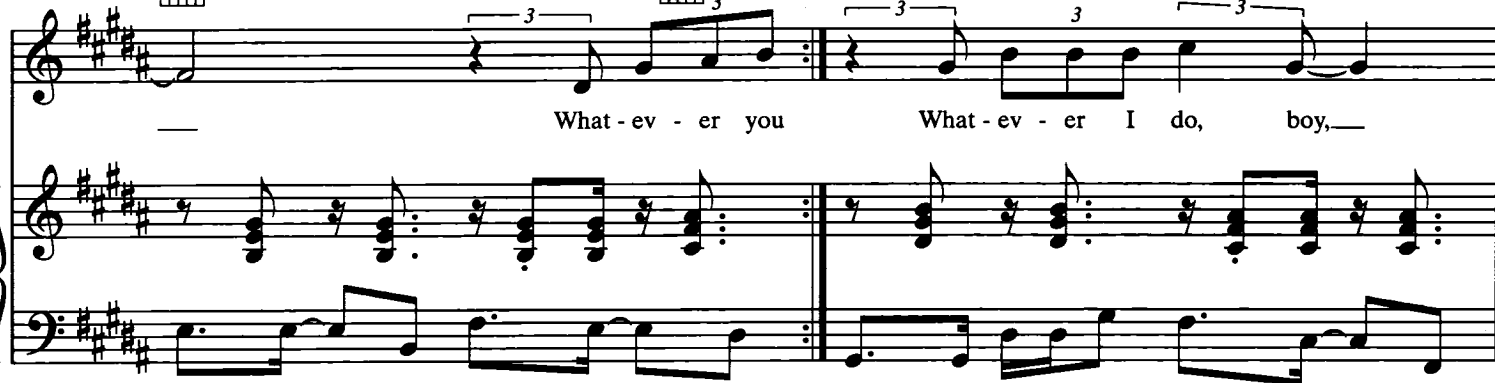
2.  E  F# | 3.  E  F# To Next Strain





What - ev - er you



4.  E *Repeat ad lib. and fade*  F#  G#m  F#





What - ev - er you      What - ev - er I do,      boy,



 G#m  F#  G#m  F#

it's all a - bout you,      ba - by.      And ain't it the truth,      boy.      I'm



 E  F#  G#m  F#

help - less - ly in love with you.      What else can I do,      boy,



G#m



F#



G#m



F#



but be there for you, ba - by? You got a, you got a way that you're mak - in' me



E



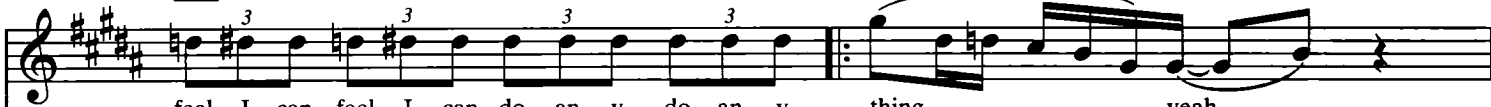
F#



G#m

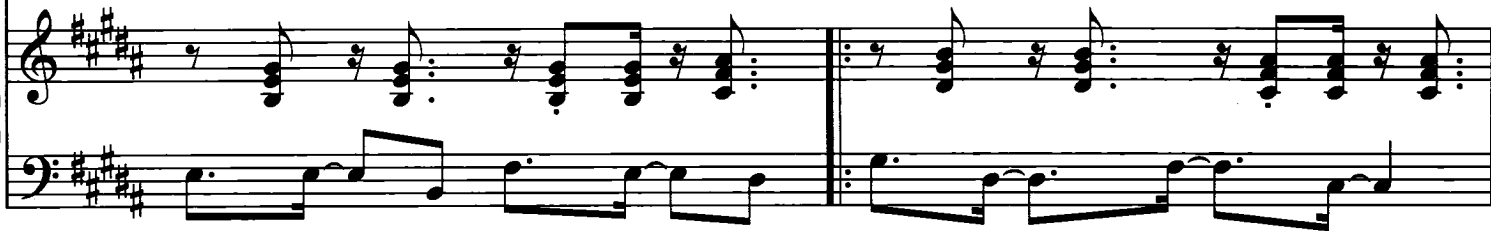


F#



feel I can, feel I can do an - y, do an - y - thing, \_\_\_\_\_ yeah. \_\_\_\_\_

(Vocal 1st time only)



G#m



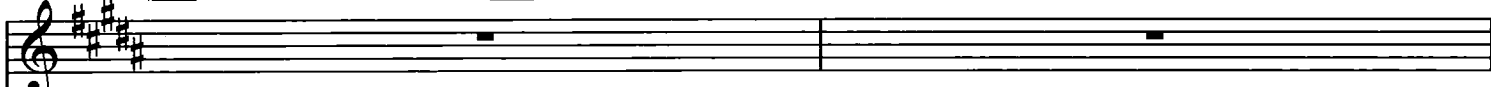
F#



G#m



F#



1.

E



F#



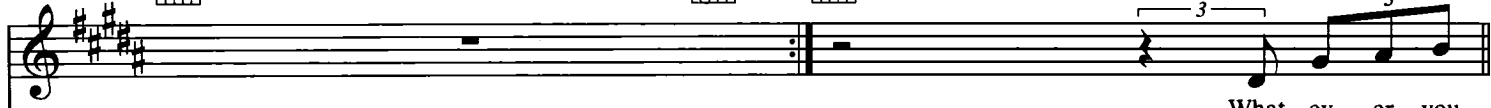
E



2.

D.S.S. %%

F#



What - ev - er you



# I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (Junior Vasquez Mix)

Words and Music by  
GEORGE MERRILL and  
SHANNON RUBICAM

Dance rock ♩ = 120

N.C.

Musical notation for the first system, including treble and bass clefs, a grand staff, and a piano part marked *mp*.

Ebm

Gb/Bb

Cb

Gb/Bb

Musical notation for the second system, including treble and bass clefs, a grand staff, and a piano part marked *mf*.

Ebm

Gb/Bb

1.2.  
Cb

Db

3.

Abm7

Gb/Bb

Cb

Db

Musical notation for the third system, including treble and bass clefs, a grand staff, and a piano part.

## Verses 1 &amp; 2:



1. The clock strikes up - on the hour\_ when the sun be - gins\_ to fade.\_  
 2. I've been in love and lost my sens - es, spin - ning through\_ the town.\_



There's still e - nough time to fig - ure out\_ how to  
 Soon - er or lat - er, the fev - er ends\_ and I

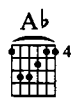
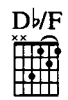
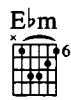
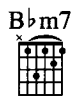
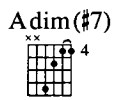
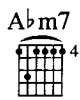


chase my blues\_ a - way.\_ I've done al - right\_ up\_  
 wind up feel - ing down.\_ I need a man\_ who'll take



\_ till now,\_ it's the light of day\_ that shows\_ me how\_ But  
 \_ a chance\_ on a love that burns\_ hot e - nough\_ to last.\_ So





when the night falls, lone - li - ness calls.  
 when the night falls, my lone - ly heart calls.

Chorus:



Oh, I wan - na dance with some - bod - y.



I wan - na feel the heat with some - bod - y.



Yeah, I wan - na dance with some - bod - y,

Ebm

Gb/Bb

Abm7

Gb/Bb

Cb

Db

Ebm

Gb/Bb

with some - bod - y who loves me. Oh, I wan-na dance.

Cb

Gb/Bb

Ebm

Gb/Bb

Cb

Db

with some - bod - y. I wan-na feel the heat with some - bod - y.

Ebm

Gb/Bb

Cb

Gb/Bb

Ebm

Gb/Bb

Yeah, I wan-na dance with some - bod - y, with some -

1.

Abm7

Gb/Bb

Cb

Db

Ebm

N.C.

bod - y who loves me.

*Dance!*

*Dance!* *Dance!* *Dance!*

2.

$A\flat m7$	$G\flat/B\flat$	$C\flat$	$D\flat$	$E\flat m$

bod - y who loves \_\_\_\_\_ me. Some - bod - y who, \_\_\_\_\_ some - bod - y who, \_\_\_\_\_

some - bod - y who loves \_\_\_\_\_ me, \_\_\_\_\_ yeah. \_\_\_\_\_ Some - bod - y who, \_\_\_\_\_ some -

bod - y who, — to hold — me in — his arms. — Oh,

Verse 3:

Abm7

Bbm7

Cbmaj7

3. I need a man — who'll take — a chance — on a love that burns — hot e - nough —

Abm7

A dim(#7)

Bbm7

Ebm

Db/F

Gb

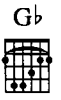
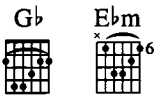
Ab

— to last. — So when the night — falls, — my lone - ly — heart calls.

Ebm

N.C.

Oh, — I wan-na dance — with some - bod - y. — I wan-na feel the heat



with some - bod - y. Oh, I wan-na dance with some - bod - y.

1. | 2.



I wan-na feel the heat with some - bod - y. with some - bod - y.

Chorus:



Oh, I wan-na dance with some - bod - y. I wan-na feel the heat



with some - bod - y. Yeah, I wan-na dance with some - bod - y.



with some - bod - y who loves me. Don't you wan-na dance?



*Dance!* Don't you wan - na dance?



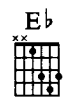
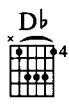
*Dance!* Don't you wan - na dance?



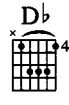
*Dance!* With some - bod - y who loves me. Don't



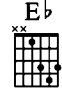
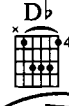
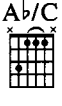
— you wan-na dance? Say— you wan-na dance. Don't— you wan-na dance? *Dance!* Don't—



— you wan-na dance? Say— you wan-na dance. Don't— you wan-na dance? *Dance!* Don't—



— you wan-na dance? Say— you wan-na dance. *Dance!*



With some - bod - y who loves — me. *Dance!*

# SO EMOTIONAL

(David Morales Mix)

Words and Music by  
BILLY STEINBERG  
and TOM KELLY

Dance rock ♩ = 120

N.C.

Musical notation for the introduction, featuring a piano accompaniment in 4/4 time with a key signature of one sharp (F#). The melody is in the bass clef, and the piano part is marked *mf*. The introduction consists of four measures of music.

Verse 1:



Musical notation for the first line of the verse, including the vocal line and piano accompaniment. The lyrics are: "1. I've been hear-ing your heart - beat in - side of me, I keep your pho - to - graph be -".

Musical notation for the second line of the verse, including the vocal line and piano accompaniment. The lyrics are: "side my bed. Liv-ing in a world of fan - ta - sies, I can't".



## Verses 2 &amp; 3:

get you out of my head.

2. I've been wait - ing for the  
3. I got - ta watch you walk in

phone to ring all night.  
the room, ba - by.

Why you wan - na make me feel so good?  
I got - ta watch you walk out.

I got a love of my own, ba - by,  
I like the an - i - mal way you move

I should - n't get so hung up on you.  
and when you talk, I just watch your mouth.

*Bridge:*

C maj7



Bm7



Am7



Oh, I } re - mem - ber the way that we touch, I wish I did -

Bm7



Am7/D



n't like\_\_\_ it so\_\_\_ much.\_\_\_\_\_

*Chorus:*  
N.C.

I get so e - mo - tion - al, ba - by, ev - 'ry time\_\_\_ I

think\_\_\_ of you.\_\_\_\_\_ I get so e - mo - tion - al, ba - by. Ain't it

Cmaj7



[1:

Dsus



D



Em



shock - ing what love\_\_\_ can do?\_\_\_ Ain't it shock - ing what love can do?\_\_\_

Ain't it shock-ing what love can do? —

2. Dsus D | 3. Dsus D Em

— can do? — can do? — Ain't it shock-ing what love can do? —

G F#m Em G F#m Em

Ain't it shock-ing what love\_ can do? —

G F#m C(9) D Em




See, I re - mem - ber the way — that we touch,



— I wish — I did - n't like — it so — much.

*Chorus:*

N.C.

I get so e - mo - tion - al, ba - by, ev - 'ry time — I

think\_ of you. I get so e - mo - tion - al, ba - by. Ain't it

1. 2.

Cmaj7 Dsus D Dsus D

shock - ing what love can do? can do?

N.C.

I get so e - mo - tion - al...

# HOW WILL I KNOW

(Junior Vasquez Mix)

Words and Music by  
GEORGE MERRILL, SHANNON RUBICAM  
and NARADA MICHAEL WALDEN

Dance rock ♩ = 120

Verses 1 & 2:

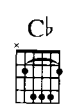
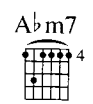
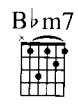
1. There's a boy \_\_\_\_\_ I know, \_\_\_\_\_  
con - trol, \_\_\_\_\_

*mp*

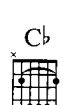
\_\_\_\_\_ he's the one I dream\_ of. Looks in - to \_\_\_\_\_ my eyes, \_\_\_\_\_  
\_\_\_\_\_ can't\_ seem to get e-nough. When I wake \_\_\_\_\_ from dream -

\_\_\_\_\_ in', \_\_\_\_\_ takes me to the clouds a - bove. 2. Oh, I lose \_\_\_\_\_  
\_\_\_\_\_ tell me, is it real - ly love?

Bridge:



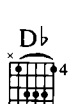
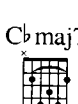
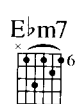
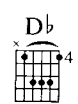
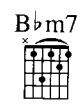
How will I know? \_\_\_\_\_ How will I know? \_\_\_\_\_  
 (Girl, trust your feel - ings.)



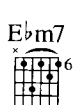
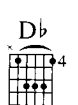
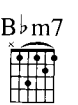
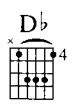
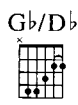
N.C.

How will I know? \_\_\_\_\_ How will I know? \_\_\_\_\_  
 (Love can be de - ceiv - in'.)

Chorus:



How will I know if he \_\_\_\_\_ real - ly loves \_\_\_\_\_ me? I say a prayer with



ev - 'ry heart - beat. I fall in love when - ev - er we meet.

G $\flat$  B $\flat$ m7 C $\flat$ maj7 D $\flat$  G $\flat$ /D $\flat$  D $\flat$  G $\flat$ /D $\flat$  G $\flat$  B $\flat$ m7 C $\flat$ maj7 D $\flat$

I'm ask - in' you, 'cause you know a - bout these things. How will I know if he's\_

E $\flat$ m7 G $\flat$  B $\flat$ m7 C $\flat$ maj7 D $\flat$  G $\flat$ /D $\flat$  D $\flat$  G $\flat$ /D $\flat$

— think - in' of — me? I try to phone, but I'm too shy. (Can't speak.)

To Coda  $\diamond$

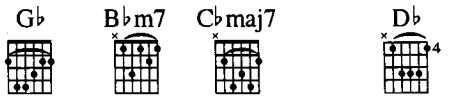
G $\flat$  B $\flat$ m7 C $\flat$ maj7 D $\flat$  E $\flat$ m7 G $\flat$  B $\flat$ m7 C $\flat$ maj7 D $\flat$

Fall - ing in love is so — bit - ter - sweet. — This love is strong. Why do

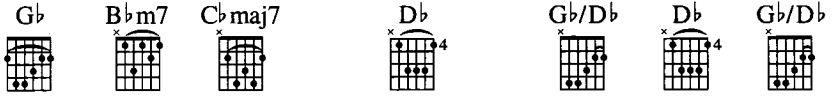
G $\flat$ /D $\flat$  D $\flat$  G $\flat$ /D $\flat$  Verse 3:  
N.C.

I feel weak? 3. Oh, — wake — me, I'm shak - in'. Wish I had you



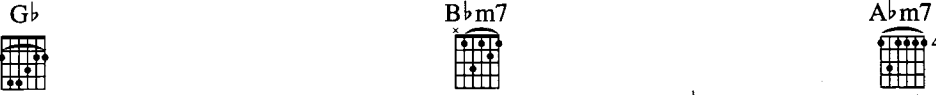


near me now,                    uh - huh.                    Said there's no \_\_\_\_\_                    mis - tak -

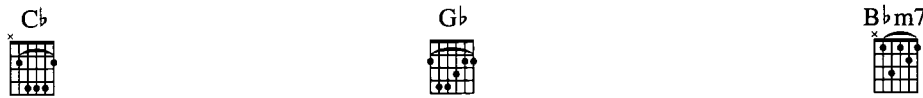


in',                    what I feel is real-ly love.

*Bridge:*



How will I know?\_                    (Girl, trust your feel - ings.)                    How will I know?\_



How will I know?\_                    (Love can be de - ceiv -



D.S.  $\%$  al Coda

in'.)

How will I know?

$\oplus$  Coda



I feel weak? If he loves me, if he loves

me not? If he loves me, if he loves



me not? If he loves me, if he loves

G $\flat$ /C $\flat$

C $\flat$

D $\flat$ sus

D $\flat$

N.C.

me not?

Oh,

how will I know?

E $\flat$

Gm7

A $\flat$ maj7

B $\flat$

Cm7

E $\flat$

Gm7

A $\flat$ maj7

B $\flat$

E $\flat$ /B $\flat$

B $\flat$

E $\flat$ /B $\flat$

E $\flat$

Gm7

A $\flat$ maj7

B $\flat$

Cm7

E $\flat$

Gm7

A $\flat$ maj7

B $\flat$

E $\flat$ /B $\flat$

B $\flat$

E $\flat$ /B $\flat$

## Chorus:



How will I know if he \_\_\_\_\_ real - ly loves \_\_\_\_\_ me?



I say a prayer with ev - 'ry heart - beat.



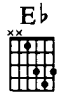
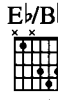
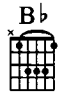
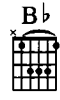
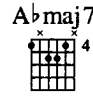
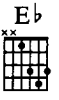
I fall in love when - ev - er we meet. \_\_\_\_\_



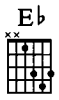
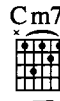
I'm ask - in' you, 'cause you know a - bout these things.



How will I know if he's think - in' of me?

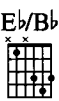


I try to phone, but I'm too shy. (Can't speak.) Fall - ing in love is so

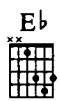


bit - ter - sweet. This love is strong. Why do

1.



2.



N.C.

I feel weak? I feel weak? How will I know?

# THE GREATEST LOVE OF ALL

(Junior Vasquez Mix)

Words by  
LINDA CREED

Music by  
MICHAEL MASSER

Dance rock ♩ = 120

A A+ A6

I be - lieve the chil - dren are our fu - ture, teach them well and let  
be. Ev - 'ry - bod - y's search - ing for a he - ro, peo - ple need some - one

*mp*

A7 D D+

— them lead the way. Show them all the beau - ty they pos - sess in - side,  
— to look up to. I nev - er found an - y - one who ful - filled my needs.

D6 D+ D C#m7 F#m7

— give them a sense of pride — to make it  
— A lone - ly place to be, — and so I

1.

Bm7



E7



E7/D



C#m7



F#m7




eas - i - er. Let the chil - dren's laugh - ter re -

2.

Bm7



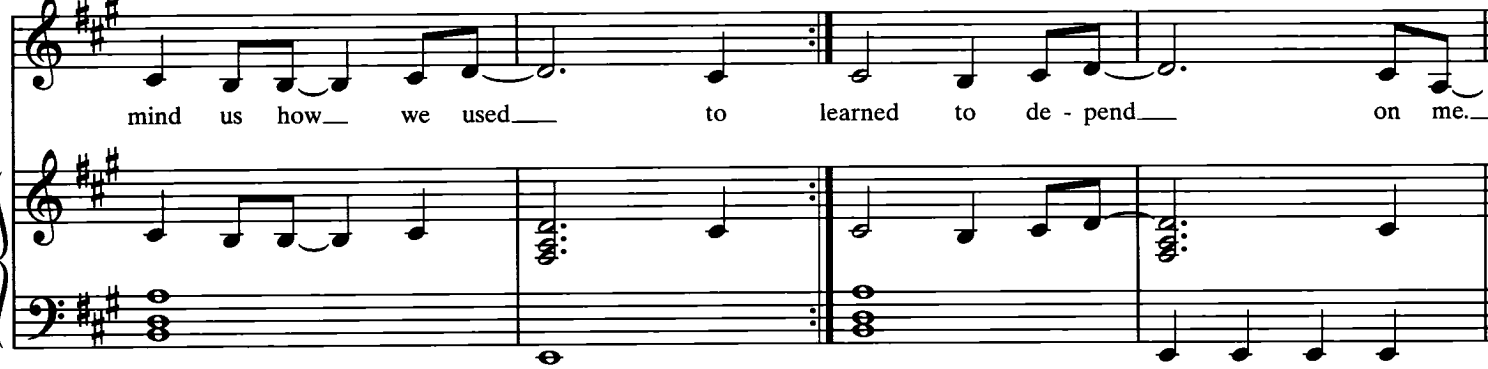
D/E



Bm7

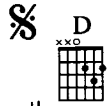


D/E

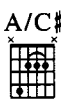



mind us how we used to learned to de - pend on me.

D



A/C#



Bm7

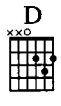



I de - cid - ed long a - go nev - er to walk in an -

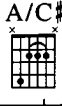
D/E



D



A/C#




y - one's shad - ow. If I fail, if I suc - ceed, at

Bm7



D/E



D



least I lived as I believe. No matter what they

A/C#



Bm7



D/E



take from me, they can't take away my dig - ni - ty. Be - cause the

C#m7



F#m7



Bm7



D/E



great - est love of all is hap - pen - ing to me.

C#m7



F#m7



Bm7



D/E



I found the





great - est love of all in - side



of me. The great - est



love of all is



eas - y to a - chieve.

Em7



G/A



F#m7



Learn - ing to love your - self,

Bm7



Em7



G/A

*To Coda* ☼

it is the great - est love of

D



all.

A



A+



A6



I be - lieve the chil - dren are our fu - ture, teach them well and let

A7



D



D+



— them lead the way. Show them all the beau - ty they pos - sess in - side, —

D6



D+



D



C#m7



F#m7



— give them a sense of pride — to make it

Bm7



E7



C#m7



eas - i - er. — Let the chil - dren's laugh - ter —

F#m7



Bm7



D/E



*D.S. al Coda*

— re - mind us how — we used — to be. —

⊕ Coda

D E7 E7/D C#m7 F#m7

all. And if by chance that spe - cial place\_\_

Bm7 E7 E7/D C#m7 F#m7 Bm7

that you've been dream - ing of\_\_

E7 E7/D C#m7 F#m7 Bm7

leads you to a lone - ly place, find your\_\_

D/E D A/C# Bm7 D/E A

strength in love.

*rit. e dim.*

# ONE MOMENT IN TIME

Words and Music by  
ALBERT HAMMOND and JOHN BETTIS

Medium ballad

Verse 1:



1. Each day I live, I want to be a day to give the best of



me. I'm on - ly one, but not a - lone. My fin - est day is yet un -

## Verses 2 &amp; 3:



known. 2. I broke my heart (3.) be for ev - 'ry gain. To taste the I want it the ver - y best.



sweet, all, I faced the pain. I rise and fall, yet through it all, no time for less. I've laid the plans, now lay the



## Chorus:



all chance this much re - mains: } I want one mo - ment in here in my hands. }



time when I'm more than I thought I could be, when

F G C Am Dm7

all of my dreams are a heart - beat a - way and the an - swers are all up to

G F/G G C Am7 Dm7

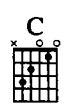
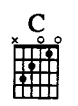
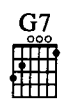
me. Give me one mo - ment in time when I'm rac - ing with des - ti -

G F G C Am7 Dm7

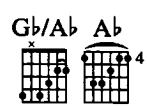
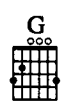
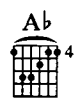
ny. Then, in that one mo - ment in time, I will feel, I will

1. G7sus G C Am Fmaj7/G

feel e - ter - ni - ty. 3. I've lived to

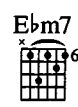
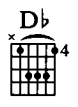


feel e - ter - ni - ty. You're a win - ner for a life - time



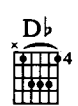
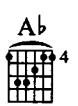
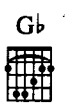
if you seize that one mo - ment in time, make it shine. Give me

*cresc.*



one mo - ment in time, when I'm more than I thought I could

*f meno mosso*



be, when all of my dreams are a heart - beat a - way and the



Ebm7



Ab



Db



an - swers\_ are all up\_ to me. Give\_ me\_ one mo - ment\_ in

Bbm7



Ebm7



Ebm7/Db



Ab/C



time, when I'm rac - ing\_ with des - ti - ny.\_

Gb



Ab



Db



Db/C



Bbm7



Bbm7/Ab



Ebm7



Ab sus



Ab



Then, in that\_ one mo - ment\_ in\_ time\_ I will be, I will be, I will be

rit.

Db



Db/C



Bbm7



Bbm7/Ab



Gb



Db/Ab



Ab



Db




free. I will be free.

# THE STAR-SPANGLED BANNER


Words and Music by  
FRANCIS SCOTT KEY  
Vocal Arrangement by WHITNEY HOUSTON

Slowly and freely  $\text{♩} = 76$




Oh, — say, can you see by the dawn's ear - ly

*mf*



light, what so proud - ly — we hailed — at the



twi - light's last — gleam - ing? Whose broad stripes and bright

*mp*

Fm(maj7)



Fm7



Ebm7/Ab



Fm9/Bb



Bb7



Eb7sus



stars, through the per - il - ous fight, o'er the

Dbmaj9



Gm7



C9



Fm7



D/Eb



Eb



ram - parts we watched, were so gal - lant - ly

Ab



Ab/Eb



Eb/Db



Db



stream - ing. And the rock - et's red glare, the bombs

Dbm6



C7sus(b9)



C7(b9)



Fm(maj7)



Db9(#11)



burst - ing in air, gave proof through the

Gm7/C



B7



Fm7/Bb



Bb7



Eb7sus



Eb



night

that our

flag

was

still

there. —

Oh, —

Ab



C7(#5)



Cm7



Db



F7sus



F7(#5)



Bbm



Bb7(#5)



say,

does

that —

star -

span -

gled

ban -

ner —

yet —

Ab/Eb



Eb7/Db



Ab



C7(#5)



Dbmaj7



Ddim7



Bb7/D



wave —

o'er the

land —

of the

free —

and the

Ab/Eb



D/Eb



Eb7



Fb



Gb



Ab



home

of

the

brave?