

THE BEST OF

WHITNEY HOUSTON

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Edited by Peter Foss

First Published 1989

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International Music Publications
Southend Road, Woodford Green,
Essex IG8 8HN, England

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215-2-609

ALL AT ONCE

Words by JEFFREY OSBORNE & MICHAEL MASSER
Music by MICHAEL MASSER

Slowly and expressively ♩ = 66

Chords: Bb, F/A, G(9), G/B, Cm, F, F/Eb

mp

(with pedal)

Chords: Dm7, Gbm7, Eb(9), F11

mf

Chords: Bb, Eb/Bb, Bb, F/A

dim. 1. All at once *mp*

Chords: Gm7, Bb/F, Ebmaj7, F/Eb

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 — 1

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

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

Bridge:

 Ev - er since I met — you, you're the on - ly love — I've known. —

E_b B \flat /D Gm7 Cm7

and I can't for - get you, though I must face it all a -

Cm7/F G \flat /A \flat A \flat 7 Chorus: D \flat Fm7/B \flat B \flat /D

lone. All at once. I'm drift - ing on a lone -

cresc. 3 3 *f*

E \flat m7 A \flat A \flat /G \flat Fm7 B \flat m7

ly sea, wish - ing you'd come back to me. And that's all that mat -

G \flat maj9 G \flat /A \flat D \flat Fm7/B \flat B \flat /D

ters now. All at once I'm drift - ing on a lone -

E \flat m7 A \flat A \flat /G \flat Fm7 B \flat m7

ly sea, hold - ing on to mem - o - ries. And it hurts me more -

1.

Gbmaj9

Gb(9)/Ab

than you know, so much more than it shows all at once.

D \flat

Cm7

E \flat (9)/F

F7

D.S.

2.3. etc.

Gb(9)/Ab

Ab7

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:)

DIDN'T WE ALMOST HAVE IT ALL

Words and Music by
MICHAEL MASSER and WILL JENNINGS

Slowly ♩ = 60

p

with pedal

F/E \flat E \flat Dm7(4) Gm7

Cm7 B \flat /D E \flat F7sus B \flat F7sus

Verse:

mp

B \flat Fm/A \flat G7sus G

1. Re - mem - ber when we held on in the rain, the nights we al - most
2. The way you used to touch me felt so fine; we kept our hearts to -

Cm G/B Cm F B \flat /A Gm

lost it; once a gain we night in - to to -
geth - er; down the line, a mo - ment in the soul can last for -

Ebmaj7 F/Eb Dm7 Gm7 Cm7 Eb/ F

mor-row ev - er, liv - ing on com-fort and feel-ings. keep us. Touch-ing you, I feel it all a - Help me bring the feel-ing back a -

mf

Bb C/D D G D/C C Bm7 Em7

gain.} gain.} Did-n't we al-most have it all,

f

Am7 D7sus G C D/F# G D/C C

when love was all we had worth giv-ing?— The ride with you was worth the

Bm7 Em7 Am7 Dsus G Eb/ F F

fall, my friend;— lov-ing you makes life worth liv-ing.—

§§ Bb F/Eb Eb Dm7 Gm7 Cm7 Eb/F

1. 2. 4. Did-n't we al-most have it all,
 3. Did-n't we al-most have it all,
 the nights we held on till the
 when love was all we had worth

Bb Eb/Bb F/Bb Bb F/Eb Eb Dm7 Gm7 To Coda

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

1. Cm7 Eb/F Bb Eb/Bb F/Bb D.S. 2. Cm7 To next strain D7(#5) D7

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

3. Cm7 Eb/F Bb Eb/Bb F Ebmaj7 D.S.S. al Coda Bridge:

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

Dm7 F/G Gm/F Ebmaj7 Dm7 F/G Gm/F

times, when love was young and new? Could-n't we reach in-side and find the world of me and

Ebmaj7 F(9)/Eb Ebmaj7 Dm7 Gm7 Cm7 Bb/D

you? We'll nev-er lose it a - gain, — 'cause once you know what love is, you

Ebmaj7 F7sus D.S.S. ✂✂

nev-er let it end.

Coda Cm7 Eb/F

did-n't we al-most have it

Bb F/Eb Eb Dm7 Gm7 Cm7 F7sus F7 Bb(9)

all? Did-n't we al-most have it all? *molto rit. & dim.* *p*

gva

Ped.

THE GREATEST LOVE OF ALL

Words by LINDA CREED
Music by MICHAEL MASSER

Slowly



p




mp

Verse:

1. 3. 1 be - lieve the chil - dren are our fu - ture;
 be. 2. Ev - ery - 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 lone-ly sense place of pride, to make it and so I

1.3. Bm7 E7 (E7/D) C#m7 F#m7 Bm7

1st time: D.S. 2nd time: to next strain

ea - si - 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 me. } I de-cid - ed long - a - go - nev - er to walk in an - y - one's shad - ow.

be. *mf*

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

If I fail, — if I suc - ceed, — at least I lived — as I be - lieve. No

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

mat - ter what they take from me, they can't take a - way my dig - ni - ty. Be - cause the

2/4 4/4

Ad *

Chorus:

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

great - est love of all — is hap - pen - ing to

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

me. I found the great - est

Bm7 D/E A7 F#m7 Bm7

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

cresc. *f*

Em7 A7 (A7/G) F#m7 Bm7 Em7 A7 (A7/G)

is ea - sy to a - chieve. Learn - ing — to

F#m7 Bm7 Em7 G/A 1. D D.S.

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

dim.

2. D E7 (E7/D) C#m7 F#m7 Bm7 E7 (E7/D)

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

dim. *mf*

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

of leads you to a lone - ly place,

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

find your strength in love. *rit. e dim.*

HOW WILL I KNOW

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

Moderate rock ♩ = 120

G Bm7 Cmaj7 D Em G Bm7 Cmaj7

1. D G/D D G 2. D G/D D G C(9)

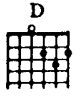
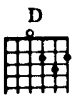
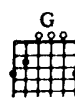
1. There's a boy I know,
con - trol;

D G C(9) D

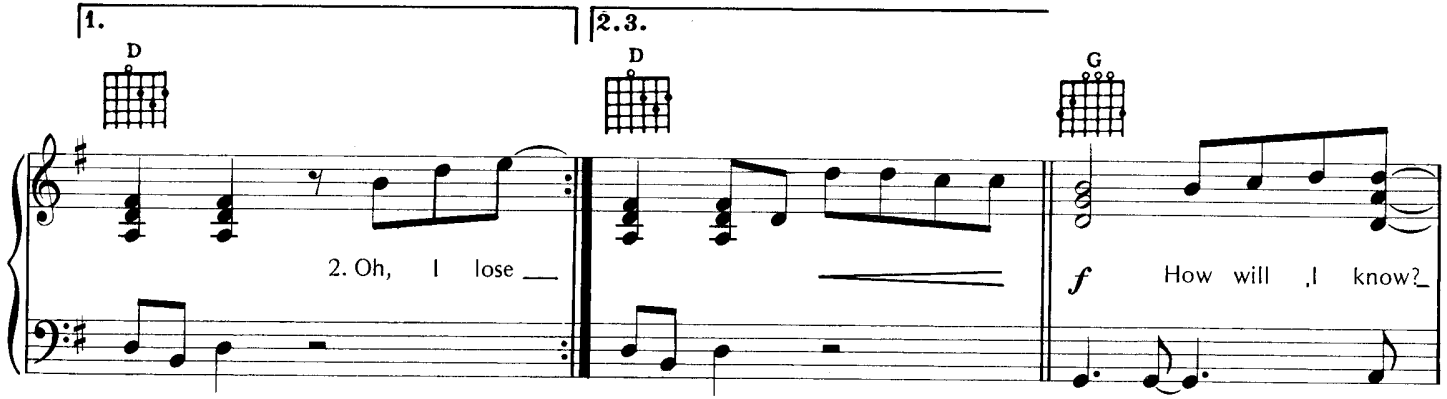
he's the one I dream of. Looks in - to
can't seem to get e - nough. When I wake

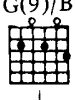
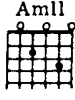
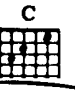
G C(9) D G C(9)

my eyes; from dream - in'; takes me to the clouds a - bove.
tell me, is it real - ly love?

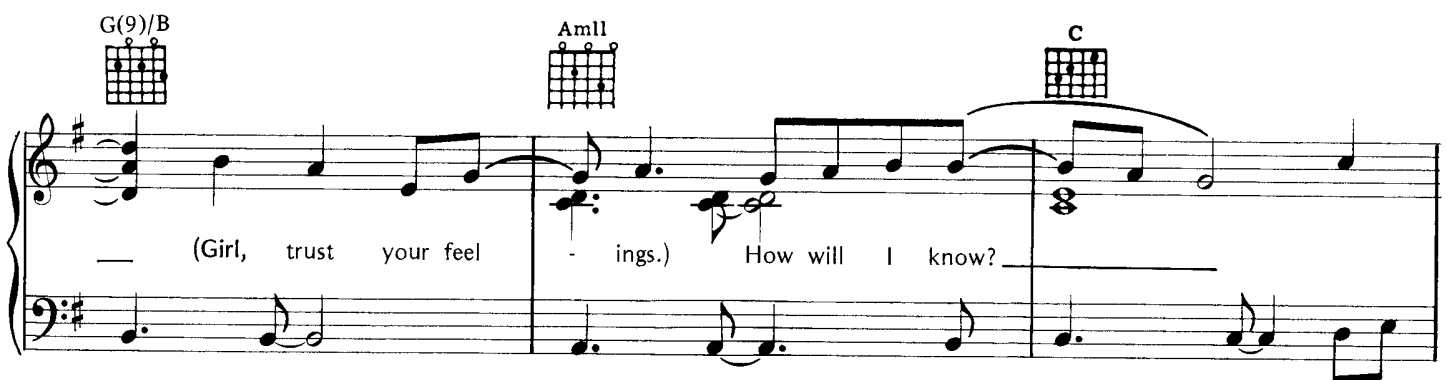
1.   

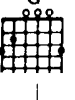
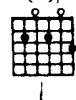
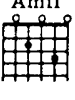
2. Oh, I lose — *f* How will I know?




  

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


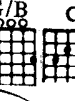

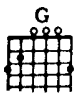

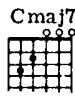
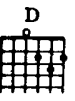
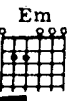


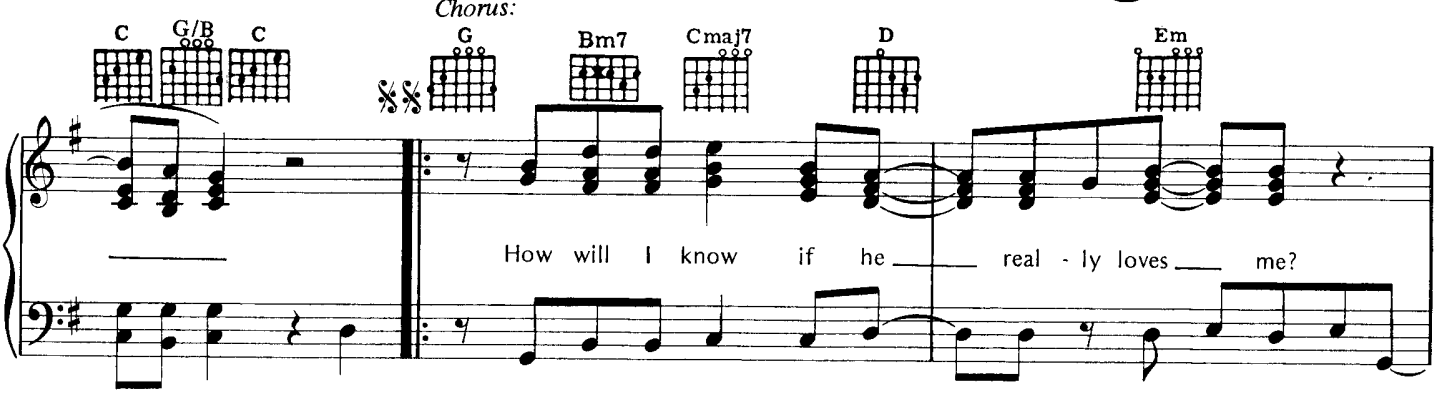
How will I know? (Love can be de - ceiv - in'.) How will I know?


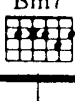
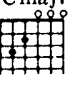
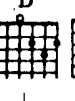
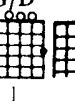



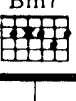

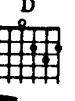


Chorus:

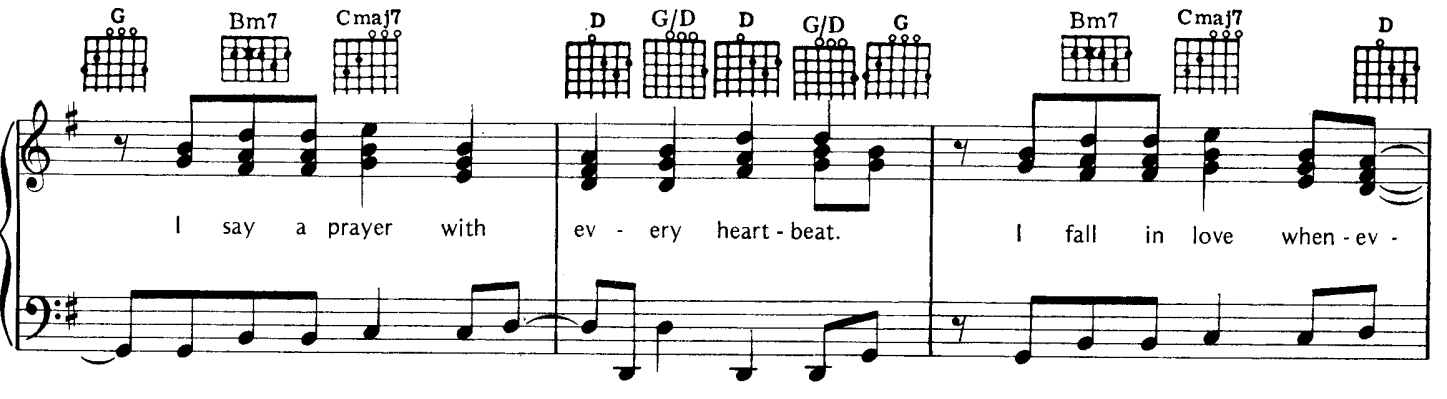
       

How will I know if he real - ly loves me?



I say a prayer with ev - ery heart - beat. I fall in love when - ev -



Em7 G Bm7 Cmaj7 D G/D D G/D G

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

G Bm7 Cmaj7 D Em G Bm7 Cmaj7

How will I know if he's think - in' of me? I try to phone, but I'm

D G/D D G/D G Bm7 Cmaj7 D Em

too shy. (Can't speak.) Fall - ing in love is so bit - ter - sweet.

G Bm7 Cmaj7 1. D G/D D G D.S. 2. D G/D D G/B C/D To next strain

This love is strong. Why do I feel weak? 3. Oh, wake I feel weak? If he loves

3. 4. etc. Repeat ad lib. and fade D G/D D G/D G G/D G/B C/D

I feel weak? me; if he loves

1. 2.

G/D

G/D C/D

G Am

— me not.

If he loves —

If he loves —

G/A

G/B C G/C D

* D.S.S.

— me;

if he loves — me not.

Oh.

Verse 3:

Oh, wake me, I'm shakin'; wish I had you near me now.
 Said there's no mistakin'; what I feel is really love.
 How will I know? (Girl, trust your feelings.)
 How will I know?
 How will I know? (Love can be deceiving.)
 How will I know?

**Repeat Chorus in key of "E"*

HOLD ME

Words and Music by
MICHAEL MASSER and LINDA CREED

Slowly and Expressively (♩ = 60)

pp mp

Verse:

(Boy:) I'll hold you, and touch you and make you my wom-an.

p

I'll give you my love with sweet sur - ren - der.

F#m

Bm

G

A

To - night our hearts will beat as one. And I will

D

F#m/D

G/D

A/D

hold you, touch you and make you my wom - an to -

D

F#m

G

G/A

night.
(Girl:) There's — some - thing in — your eyes, — I see;

cresc. poco a poco

D

F#m

G

G/A

A

a pure — and sim - ple hon - est - y. (Both:) Hold me in your

Chorus:



arms to - night, _ fill _ my life _

mf



with plea - sure. Let's not waste this



pre - cious time, _ this mo - ment's ours to



trea - sure. Hold me in your arms to - night, _

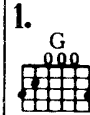
f



and make it last — for - ev - er. —







When the morn - ing sun ap - pears -



D.S.

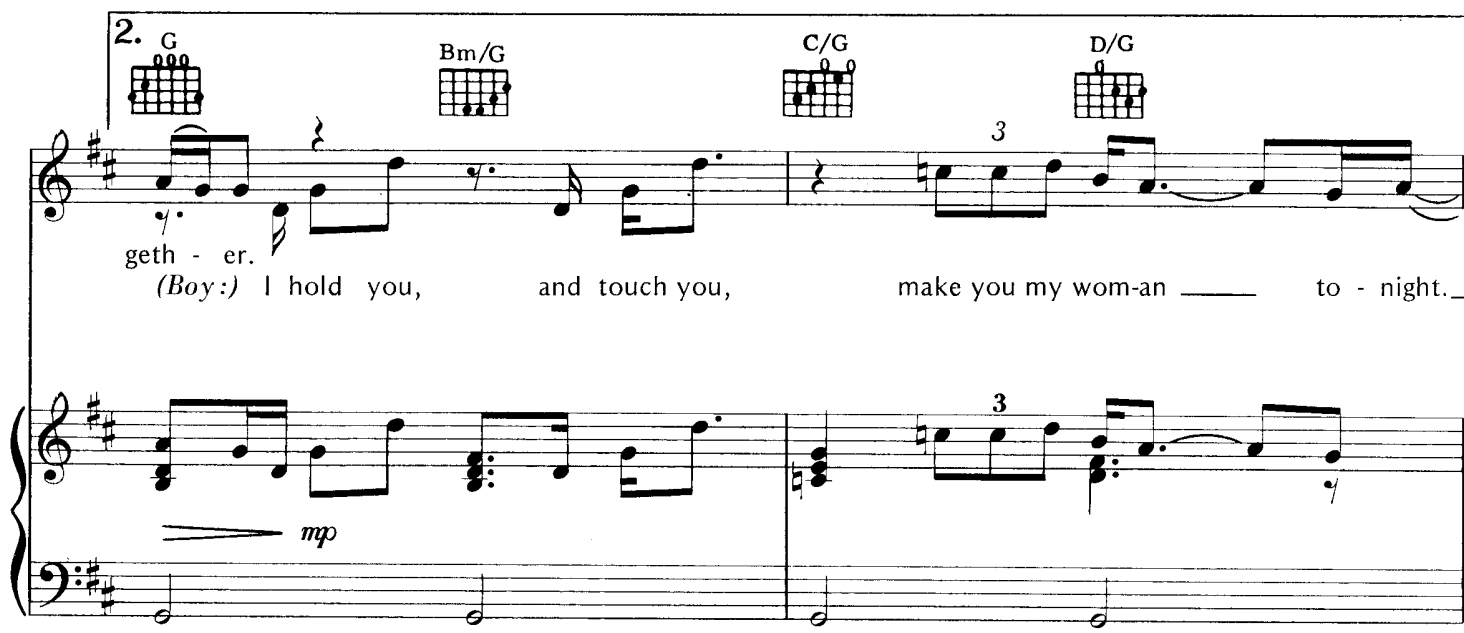
we'll find our — way to - geth - er. —









2.    

geth - er.
 (Boy:) I hold you, and touch you, make you my wom-an _____ to - night.

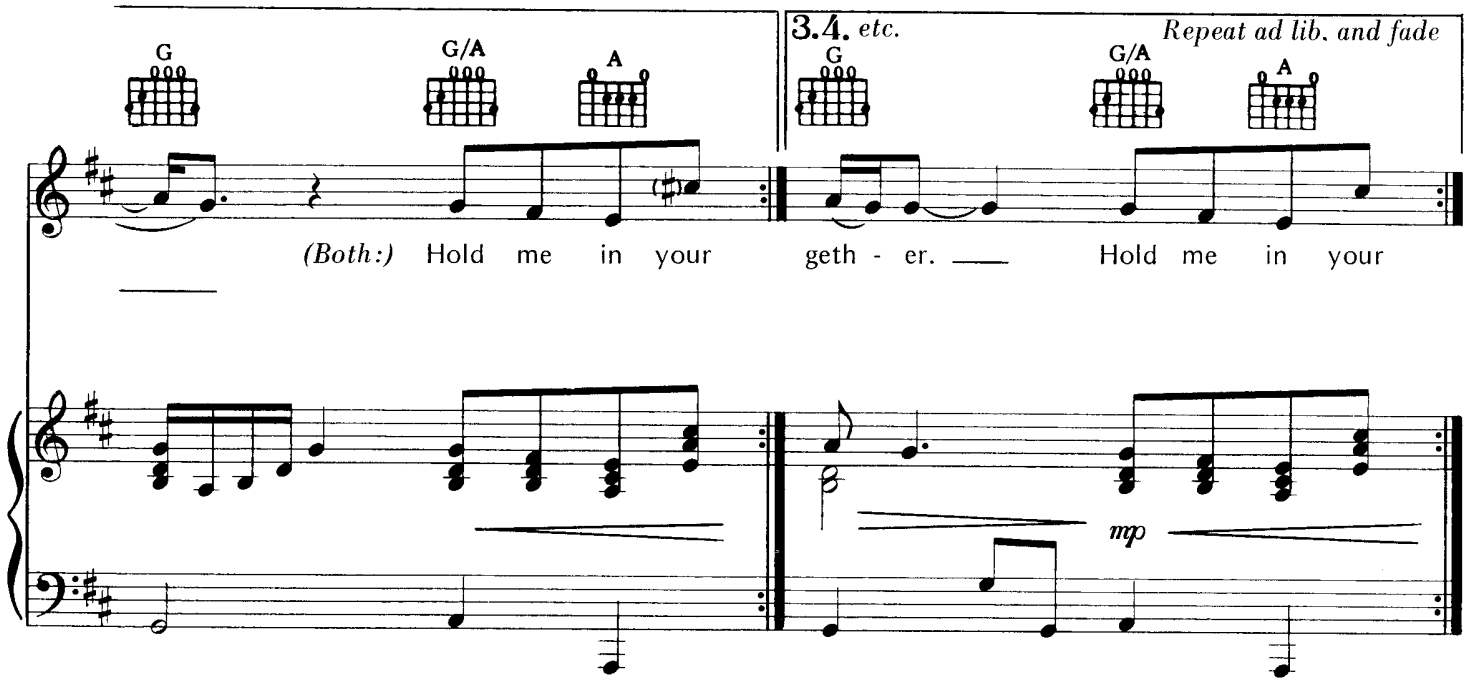
mp



   | 3.4. etc.    Repeat ad lib. and fade

 (Both:) Hold me in your geth - er. _____ Hold me in your

mp



Verse 2:
 (Girl:) I believe you, when you say that you love me;
 Know that I won't take you for granted.
 Tonight the magic has begun.
 So won't you hold me, touch me,
 Make me your woman tonight?

(Boy:) There's something in your eyes I see
 I won't betray your trust in me.

I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)

Words and Music by
GEORGE MERRILL and SHANNON RUBICAM

Moderate rock $\text{♩} = 112$

The musical score is written for piano in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system is an instrumental introduction starting with a forte (f) dynamic. The second system continues the instrumental with a mezzo-forte (mf) dynamic. The third system begins the vocal entry with the lyrics: "1. The clock strikes up - on the hour ___ when the sun be-gins ___ to fade. There's still e-nough time to". The fourth system continues the vocal line with the lyrics: "fig - ure out ___ how to chase my blues ___ a - way. I've done al-right ___ up". Chord symbols are placed above the notes, and dynamic markings (f, mf) are placed below the notes. A double bar line with repeat dots indicates the end of a section.

C F/A C/Bb F/Bb Bb Gm7 F/A C/D

till now; it's the light of day that shows me how. But when the night falls

Bb F/A Bb C Chorus: F

lone - li - ness calls. *f* Oh, I wan-na dance with some-bod - y.

Dm7

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

Bb maj7 C7sus

with some-bod - y, with some - bod - y who loves me.

F

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

Dm7

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

1.

Bbmaj7 Gm7 Am Bb6 C7sus F

with some - bod - y who loves me.

D.S. 2. To next strain 3.4. etc. Repeat ad lib. and fade

Gm7 Am Bb6 C7sus Gm7 Am Bb6 C7sus

bod - y who loves me. Some- bod - y who loves me.

Bridge:

1.

Dm9 C

- bod-y, ooo, some - bod-y, ooo; some-bod - y who loves

2. D.S.S.

Gm Am C Bb Am7

me. to hold me in his arms.


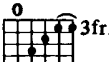
Verse 2:
 I've been in love and lost my senses
 Spinning through the town.
 Sooner or later the fever ends,
 And I wind up feeling down,
 I need a man who'll take a chance
 On a love that burns hot enough to last.
 So when the night falls,
 My lonely heart calls.
 (To Chorus:)


Verse 3:
 I need a man who'll take a chance
 On a love that burns hot enough to last.
 So when the night falls,
 My lonely heart calls.
 (To Chorus:)

IT ISN'T, IT WASN'T, IT AINT NEVER GONNA BE

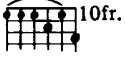

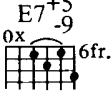


Words and Music by
ALBERT HAMMOND and DIANE WARREN

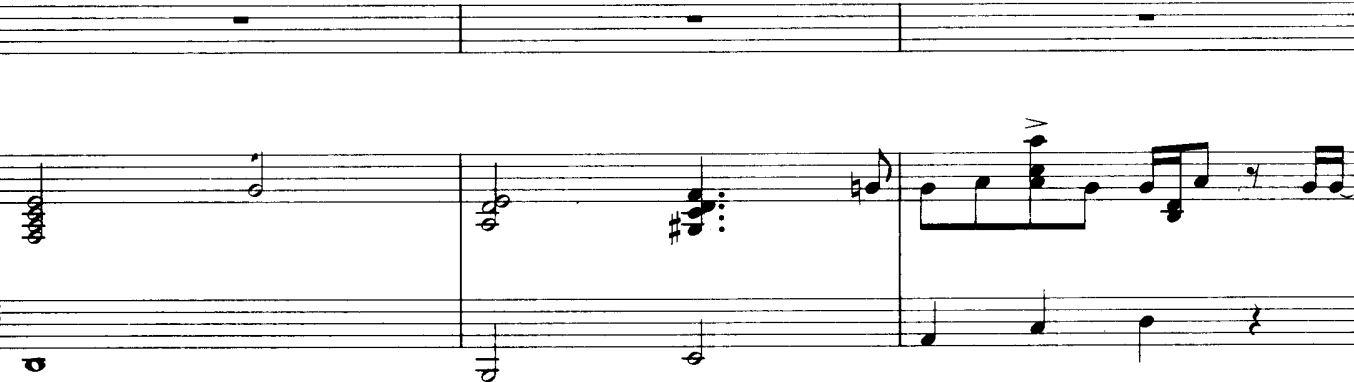
Moderately fast dance tempo

Am  G/A 




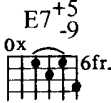



The first system of music features a guitar part with two measures. The first measure is a whole rest, and the second measure is a whole rest. The piano part consists of two measures. The first measure has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. The second measure has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. The piano part is marked *mf*.

Dm 11  Bm7(addE)  E7⁺⁵₋₉  Am7  G(addA) 



The second system of music features a guitar part with five measures. The first measure is a whole rest. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure is a whole rest. The piano part consists of five measures. The first measure has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. The second measure has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. The third measure has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. The fourth measure has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. The fifth measure has a treble clef with a quarter note G4 and a bass clef with a quarter note G2.

E7⁺⁵₋₉  Am7  G(addA)/D  E7⁺⁵₋₉ 



The third system of music features a guitar part with four measures. The first measure is a whole rest. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest. The piano part consists of four measures. The first measure has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. The second measure has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. The third measure has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. The fourth measure has a treble clef with a quarter note G4 and a bass clef with a quarter note G2.

It

Am7
0 0 0

G(addA)/D
0 0

E7+5
0x 0 0 0 6fr.

Am7
0 0 0

G(addA)/D
0 0

is - n't, it was - n't, it ain't nev - er gon - na be. — It is - n't, it was - n't, it

E7+5
0x 0 0 0 6fr.

Am
0 0 0

Am7
0 0 0

G(addA)/D
0 0

ain't nev - er gon - na be. — Yeah. — You've been hang - ing 'round my
Well, I just ain't the kind of

E7+5
0x 0 0 0 6fr.

Am7
0 0 0

G(addA)/D
0 0

E7+5
0x 0 0 0 6fr.

boy - friend, you've been say - ing that he's — sweet.
wom - an to pick the fruit off of your — tree.

Am7
0 0 0

G(addA)/D
0 0

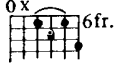
E7+5
0x 0 0 0 6fr.

Am7
0 0 0

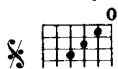
G(addA)/D
0 0

Girl, I know that you been talk - in' —
And, you keep say - in' that he's your man, — be - 'cause the talk is on the
but that ain't what he said to

E7+5
9

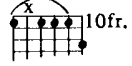


Fmaj7



street. me. 1. You say that you _ are gon - na take his heart, _ but He
 2.3. He blows me kiss-es _ as he drives a - way. _ He

Dm9

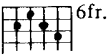


hon - ey, you _ ain't gon - na get that far. _ You're af - ter some - thing that don't be -
 sends me flow-ers in the mid - dle of the day. You think it's you _ that he's

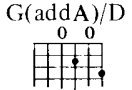
E7sus4



E7+5



long to you. _ Well, girl - friend I've got news _ for you: _
 think - ing of _ but, I'm the one that he real - ly loves. _



3
 What're you try - in' to say, Miss Thing?
 2. Spoken: So, what am I tryin' to say? Don't dis me, girl. } It is - n't, it was - n't, it
 3. Spoken: What am I tryin' to say Miss It? What are you tryin' to say? }

E7+5 0x .9 6fr. Am7 0 0 0 G(addA)/D 0 0 E7+5 0x .9 6fr.

ain't nev - er gon - na be. — It is - n't it was - n't, it ain't nev - er gon - na be.

Dm11 10fr. 1. E7+9

He ain't nev - er, ev - er, ev - er, nev - er, nev - er, nev - er, nev - er, nev - er,

E7+5 0x .9 6fr. Am9 0 5fr. No chord Dm7 0

nev - er, nev - er, gon - na be — your man. —

Am9 0 5fr. N.C. Dm 0 N.C.

2. E7  E7⁺⁵₉  6fr. N.C.

er, nev - er, nev - er gon - na be, you'll see. It



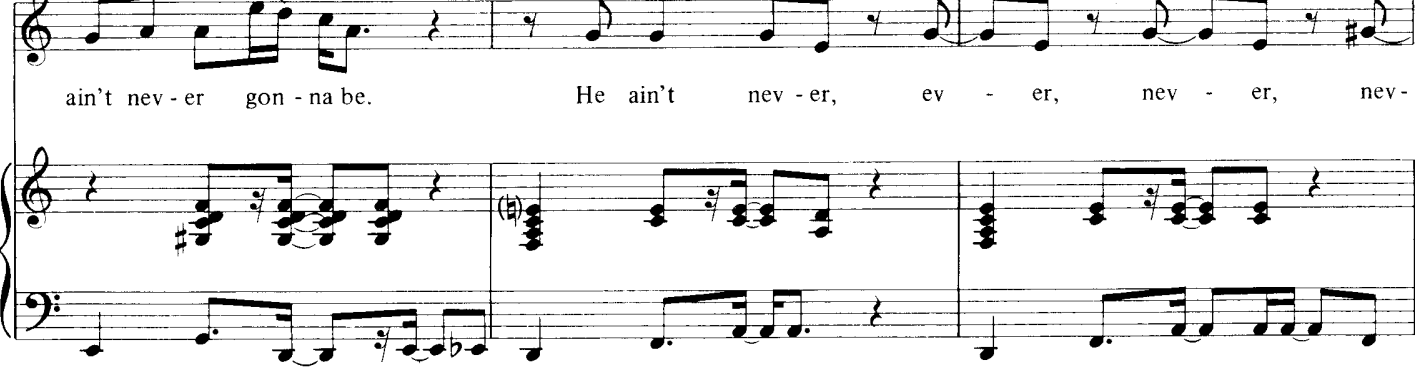
Am7  G(addA)/D  E7⁺⁵₉  6fr. Am7  G(addA)/D 


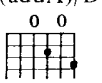
is - n't, it was - n't, it ain't nev - er gon - na be. No, it is - n't, it was - n't, it




E7⁺⁵₉  6fr. Dm11  10fr.

ain't nev - er gon - na be. He ain't nev - er, ev - er, nev - er, nev -



E7  E7⁺⁵₉  6fr. Am7  To Coda ϕ G(addA)/D 

er, nev - er, nev - er gon - na be — your man, — girl. *Spoken:* What're you doin' layin'



E7⁺⁵₉ 0x 6fr. Am7 0 0 0 G(addA)/D 0 0 E7⁺⁵₉ 0x 6fr.

and hangin' back? Don't you know, girl. — Spoken: Just as I suspected. You been talk - in' that

Am7 0 0 0 G(addA)/D 0 0 E7⁺⁵₉ 0x 6fr.

"la - la" — and that "ya - ya" and that Yin — and — that Yang — but the man — is mine. —

Am7 0 0 0 G(addA)/D 0 0 N.C.

D.S. al Coda (take 2nd ending)

Hey!

He

Repeat and fade

Coda Am7 0 0 0 G(addA)/D 0 0 E7⁺⁵₉ 0x 6fr.

Vocal Duet - Ad lib

LOVE WILL SAVE THE DAY

Words and Music
by TONI C

Driving beat ♩ = 116
Dm7

♩ Verse:
Dm7

mf

1. Some-times life_ can make you cra-
2. Man - y things in this_ world bring.

Gm7

E♭maj7

Dm7

- zy; ___ it can real - ly put_ a bod - y to ___ the test. ___
___ you down; it's a won - der you can make it through the day. ___

Gm7

You try so hard_ to make_ sure ev - ery 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_ -

It's a com-monsit - u - a -
And when you turn_ on the eve-

Gm7 Ebmaj7 Dm7

tion, — e - ven though you feel a - ban - doned and a - lone. —
 ning news, mass con - fu - sion is the on - ly thing you'll 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 Bb

ic when you hit — the dan - ger zone — } What you need's a lit - tle change —
 — could use some peace and har - mo - ny. — }

F/A Fm/Ab G7sus

— of heart, (change of heart) — for - get this fear — and frus - tra - tion. —

Bb F/A Fm/Ab

Love will al - ways play the great - er part, (great - er part) — when your bat - tles wear you down. —

G7sus

Bb/C

Here's my ad-vice:

✂

Dm7 Chorus:

Gm7

Ebmaj7

When you're feel-ing down and out, and you've got trou-bles on your mind, love will save the day.

Dm7

Gm7

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

Ebmaj7

Dm7

a bind, love will save the day.

When your world's fall-ing a-part,

Gm7

Ebmaj7

Dm7

all you have to do is say 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.
Dm7

To next strain

2. D. S. $\text{\textcircled{S}}$ al Coda
Dm7

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

Gm7/C

Dm7

To Coda $\text{\textcircled{S}}$

Gm7/C

— love — will save — the day. — Love — will save — the day, — love — will save — the day.

Dm7

D. S. $\text{\textcircled{S}}$

$\text{\textcircled{S}}$
Coda
Gm7/C

Dm

— love — will save — the day!

ONE MOMENT IN TIME

Words and Music by
ALBERT HAMMOND and JOHN BETTIS

Moderately slow

Chords: C, Am, F#m7-5, Dm7, F/G, G

Chords: C, C, G

(1.) Each day I live heart be I want to for ev'-ry the ve-ry be gain, best, a day to taste the I want it give sweet all, the best of I faced the no time for

Chords: C, F, G

me. I'm on-ly one but not a-lone, my fin-est day is yet un-
pain. I rise and fall yet through it all chance this much re-
less. I've laid the plans, now lay the here in my

Chords: G, F/G, G, C

known. (2.) I broke my mains. I want } one mo-ment__ in
hands. Give me }

Am Dm G Gsus4 G

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 ans-wers are all up to

G F/G G C Am Dm7

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

G F G C Am

ny, then in that one mo-ment in time, I will

3^o Segue * Dm7 Gsus4 G C

feel, I will feel e-ter-ni-ty.

Am Fmaj7/G Gsus4 G

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

C Ab C

ty. You're a win - ner for a life - time,

Ab G

if you seize that_ one mo - ment_ in time, make_ it

Ab Db Bbm

rall. *a tempo*

shine. Give me one mo - ment_ in time when I'm

Ebm Ab/C Gb Ab

more than_ I thought I_ could be. When all of my dreams are a

Db Bbm Ebm Absus4 Ab

heart - beat a-way and the ans - wers are all up to me. Give me

Db Bbm Ebm

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

Ab/C Gb Ab Db Bbm

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

Ebm Absus4 Ab Db

rall. be, I will be, I will be free.

Bbm Gb Db/Ab Ab Db

I will be, I will be free.

NOBODY LOVES ME LIKE YOU DO

Words by PAMELA PHILLIPS
Music by JAMES P. DUNNE

Slowly with expression ♩ = 60

Guitar Capo
3rd Fret:
Keyboard:



F



Am7



Bb



Bb/C



C

mp

D(add2) with pedal



F(2)



Am7



Bb



Bb/C



C7



F



Fmaj7



Bb



F/A



Gm7



C7

Girl: Like a can - dle burn - ing bright love is glow - ing in_ your eyes_



Am7



Dm



Bb



C/Bb

A flame to light our way, _ that burns

F#m



Am

Bm



Dm

G



Bb

F#7



A7

F#7/A#



A7/C#

bright - er eve - ry day;

now I

have

Bm



Dm

Esus



Gsus

E



G

Em7



Gm7

D/F#



F/A

G



Bb

A7



C7

D



F

F#m7



Am7

you;

no - bod - y loves_ me like you do.

G



Bb

G/A



Bb/C

A7



C7

D



F

A/D



C/F

G



Bb

D/F#



F/A

Boy: Like a leaf up - on the wind_

mf

Em7



Gm7

A7



C7

F#m7



Am7

Bm



Dm

G



Bb

A/G



C/Bb

I could find no place to land.

I dreamed the hours a - way, and

F#m
Am

Bm
Dm

G
Bb

F#7
A7

F#7/A#
A7/C#

Bm
Dm

Esus
Gsus

E
G

won - dered eve - ry day, do dreams come true?

Em7
Gm7

D/F#
F/A

G
Bb

A7
C7

D
F

A/C#
C/E

D
F

A/C#
C/E

No - bod - y loves me like you do.

G
Bb

F#m7
Am7

G
Bb

F#m7
Am7

Chorus: Both: What if I nev - er met you? Where would I be right now?

G
Bb

F#7
A7

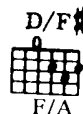
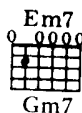
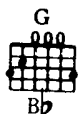
F#7/A#
A7/C#

Bm
Dm

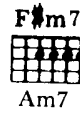
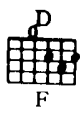
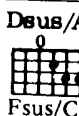
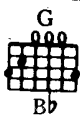
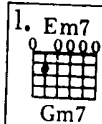
Esus
Gsus

E7
G7

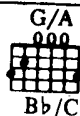
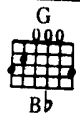
Fun - ny how life just falls in place some - how. Boy: You



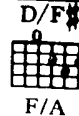
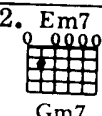
touched my heart_ in plac - es *Girl:* that I nev - er e - ven knew.



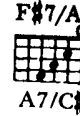
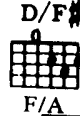
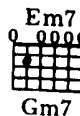
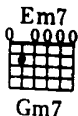
Both: No - bod - y loves_ me like you do.



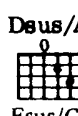
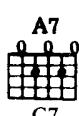
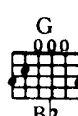
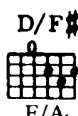
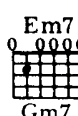
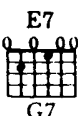
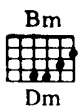
D.S.



Both: No - bod - y loves_ me,



no - bod - y loves_ me, no - bod - y loves_ me like you



Dm

Gsus

G7

Gm7

F/A

Bb

C7

Fsus/C

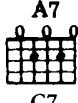
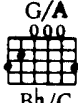
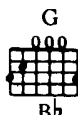
Freely

do.

No - bod - y loves - me like you

rit. e dim.

mp



F

Am7

Bb

Bb/C

C7

F

do.

a tempo

rit.

3rd Verse:

Boy: I was words without a tune,

Girl: I was a song still unsung.

Boy: A poem with no rhyme;

Girl: A dancer out of time;

Both: But now there's you.

Nobody loves me like you do.

(To Chorus:)

SAVING ALL MY LOVE FOR YOU

Words by GERRY GOFFIN
Music by MICHAEL MASSER

Slowly

Amaj7

F#m7

Bm9

D/E

Amaj7

F#m7

Musical notation for the first system, including guitar chords and piano accompaniment. The piano part is marked *mf*.

Bm9

D/E

Amaj7

F#m7

Bm9

D/E

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

Musical notation for the second system, including guitar chords and piano accompaniment.

Amaj7

F#m7

Bm9

D/E

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

Musical notation for the third system, including guitar chords and piano accompaniment.

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 _____ down and cry. 'Cause I'd

A

F#m7

G#m7

C#7 4fr.



4

4

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

Dmaj7

C#m7

Bm7

D/E

1.

Amaj7

F#m7

Bm9

D/E

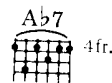
sav - ing all my love for you. _____

It's

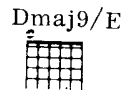
2.



You used to tell me we'd run a-way to - geth - er; _



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



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

cresc.

mf



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 -

mf

f

F#m7

B/F#

F#m

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

Repeat and fade

Dmaj7

C#m7

Bm7

D/E

Amaj7

F#m7

Bm9

D/E

sav - ing all my love for you. For

mf

SO EMOTIONAL

Words and Music by
BILLY STEINBERG and TOM KELLY

Fast dance beat ♩ = 116

Em7 A/E Em7

G A C D Em7

§ Verse:
Em7

1. I've been hearing your heart - beat in-side of me; I keep your pho-to-graph be-

mf

G A Em7

side my bed. - Liv-ing in a world of fan-ta-sies, - I can't get you out of my head.

I've been wait-ing for the phone to ring all night.

why you wan-na make me feel so good. I got a love of my own,

ba-by; I should-n't get so hung up on you. I re-

mem-ber the way that we touch; I wish I did n't like it so

much. **Chorus:** I get so e-mo-tion-al, ba-by,

Am7 /D Em7 Bm7 C D Bm7 Em7

ev-ery time_ I think_ of you. I get so e-mo - tion-al, ba - by; ain't it

Am7 G/B 1. Dsus D Em7

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

A/E Em7 D.S. al. 2.3. etc. Repeat ad lib. and fade

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

Verse 2:
 I gotta watch you walk in the room, baby;
 I gotta watch you walk out.
 I like the animal way you move,
 And when you talk I just watch your mouth.
 Oh, I remember the way that we touch;
 I wish I didn't like it so much.

SOMEONE FOR ME

Medium Fast (♩ = 120)

Words and Music by
RAYMOND JONES and FREDDIE WASHINGTON

(Vocal tacet after D.C.)

A7

Some - one for me.

mf

1. 3.

G/A

2. 4.

F#m7

Cmaj7

A7

Verse:

1. I'm here a - lone on a Fri - day night, —
2. I wish that I could fly a - way, —
3. Now, there's a par - ty down at An - dy's house, — with

G

A7

wait - ing here be - side — the phone.
par - ty 'til the break — of day, —
peo - ple packed a - gainst — the wall;

The T. V., ra - di -
and there I'll be
and I'm sit - ting in a



1.



o ___ with me; ___
 sure ___ to meet ___ the
 cor - ner here, ___ just

real - ly ain't been get - tin' a - long.
 guy that will be spe - cial to me. ___
 try'n to make some sense of it all. ___

2.3.



Then Mom - ma comes ___ and asks ___ me why ___
 And when I least ___ ex - pect ___ it, meet -
 And so I'm find - ing out ___ that dreams ___



___ am I dream - ing, sit - ing a - lone. ___
 ___ ing the guy ___ I see ___ in my dreams. ___
 ___ you be - lieve ___ in can ___ come to be. ___

Why not go out ___
 Here he is walk -
 And now I'm look -



___ and have ___ some fun; ___ it's been lone - ly. Will ___ I ev - er
 ___ ing up ___ to me ___ and ask - ing if ___ I'd like ___ to
 ___ ing up ___ to find ___ that joy ___ and hap - I'd like ___ to
 pi - ness ___ can

Em7 A Cmaj7 Bm7 A

N.C.

mp

find some - one for me?
 come and dance with him.
 come to you and me.

While I am young and sev - en - teen.
 I think I found some - one for me.
 At last I found some - one for me.

A7

Chorus:

Some - one for me. *f* Some - one for me.

I'd try die to find some - one.

Some - one for me. I've got to find some - one.

F#m7

1. Cmaj7 D.C. A7 2.4.5. Cmaj7 Repeat ad lib and fade A7 3. Cmaj7 D.S. Fmaj7

THINKING ABOUT YOU

Words and Music by
KASHIF & LA FORREST COPE

Medium funk (♩ = 120)

C#m7

A/B B A/B

mf

Play four times

C#m7

A/B B

mf

1. I can't get you off my mind, no mat-ter what I do.
2. Make - be - liev - in' is a game that's hard for me to play.

A/B C#m7 A/B B

I'm wish - ing you were here with me.
Don't you need me just like I need you?

A/B C#m7 A/B B

It makes no dif - f'rence, when it is I on-ly think of you.
There's no rea - son, it's just my heart that makes me feel this way.

A/B C#m7 A/B B

And I'm hope liv-ing out my fan - ta - sy.
And I hope you feel the same way too.

A/B G#m7

Late at night I run to you, - be - ing such a love-sick fool.
p

F#m7 G#m7 F#m7

It might be pour - ing rain. (It could be pour - ing.) I'm still the same, - noth - ing's changed, -

G#m7 F#m7 B

all in all, - I feel a-shamed. - I'm just a fool (it seems. -) I'm just a fool. -

Chorus: C#m7 F#m7

mf I keep think - ing a - bout you, ba - by. Oh, - so tell me

C#m7



A/B



what-cha gon- na do. —

Got me

think - ing a-bout you.

B/C#



All I want to do is
(It's like a

riv - er of wine, — in - tox-i-

cate my mind. — I'm think-ing 'bout.

F#m7



— you.)

That's what I want — to do. —

(Pick me — up, —

let's go — down; — I'm think-ing 'bout — it — too.) —

Yeah, yeah, yeah, yeah, yeah, — yeah,

A/B



B/C#



yeah! —

I'm think - ing 'bout — you. —

F#m11



B/C#

Got me think-ing 'bout — you. — I'm think- ing 'bout.

F#m11

— it too. —

1. A/B B D.S. 2. A/B B To next strain 3. A/B B Repeat and fade

Bridge:

F#m7

p

Spoken: It might be pour - ing rain, we're like a fool, in - sune. I run, I run, I run,
I'm just a love - sick fool, I've got this thing for you.

1. A/B 3 3

B

I run to you. I'm just a, I'm just a love - sick fool.

2. N.C. 3

F#m7

cresc.

A/B D.S.S.

I'm just a fool. —

TAKE GOOD CARE OF MY HEART

Words and Music by
PETER McCANN & STEVE DORFF

(No repeat after D.S.)

Medium Fast (♩ = 112)

Bm7 Gmaj9 Em9 F#+

mp

Bm7

Gmaj9

1. Time can pass — so slow — ly when you feel so all — a — lone.
2. Come and make — your mag — ic till you have me hyp — no — tized.

G/A

F#m7

Bm7

Love can strike — like light clos — ing when you
(If) we get an — y clos — er, I'll be

Gmaj7

Em9

F#+

Em7

find your heart — a home. —
drown — ing in — your eyes. —

I've seen it in the mov —
You're the one I need



ies, ed most, when my love was on that line. about it in a book.



I nev - er thought I'd feel it, but your touch was all it took. I'm so glad you gave me yours, when I gave you mine.

Chorus:



(Gm9/A)

Take good care of my heart;



take good care of my heart. Ba - by, you're the first

F#m7 G F#sus/C# F#m7

to take it; you're the on - ly one who can break it. I

Bm7 Gmaj9 Bm7

love you more than I should, but it keeps me feel - ing so good...

F#m7 D9 G F#m7

I've wait - ed for your love for - ev - er;

G 1. A Bm7 D.S.

you're the one to take good care of my heart.

2. 3. etc. Bm7 Repeat ad lib and fade

good care of my heart. Take good care of my heart;

YOU GIVE GOOD LOVE

Words and Music
by LA FORREST COPE

Moderately, with a beat ($\text{♩} = 76$)

B/E E

1. B/C# C#m7 4 fr.

2. B/C# C#m7 4 fr.

Verse 1:

B/E

E

B/C#

C#m7

G#m7

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

G#m7

C#m7

G#m7

Amaj7

Am7/D

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

Gmaj7



Em7



Bm7



Now you're here — like you've been — be - fore — and you know — just what — I need. —

Bm7



Em



Bm7



Cmaj7



C/D



It took some time for me — to see. — That

Chorus:

Gmaj7



Em7



Bm7



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

mf

Bm7



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

Fmaj7/E

C/D

G

Em

C/D



Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and a common time signature. The melody is written on a single treble staff.

Ba-by, you give good love. —

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in a 4/4 time signature.

Verse 2:

Gmaj7

Em7

Bm7



Musical notation for the second system, including treble and bass clefs, a key signature of one sharp (F#), and a common time signature. The melody is written on a single treble staff.

Nev - er stop - ping, — I was al - ways search - ing — for that per - fect love, —

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music is in a 4/4 time signature.

Bm7

Em

Bm7

Cmaj7

Cm7/F



Musical notation for the third system, including treble and bass clefs, a key signature of one sharp (F#), and a common time signature. The melody is written on a single treble staff.

the kind that girls like me — dream of. —

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. The music is in a 4/4 time signature.

F/Bb

Bb

Gm7

Dm7



Musical notation for the fourth system, including treble and bass clefs, a key signature of two flats (Bb), and a common time signature. The melody is written on a single treble staff.

Now you're here — like you've been — be - fore, — and you know — just what — I need. —

Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs. The music is in a 4/4 time signature.

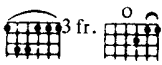
Dm7

Gm

Dm7

E♭maj7

E♭/F

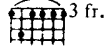


It took some time for me — to see... —

Chorus II:

B♭maj7

Gm7



You give good love to me. —

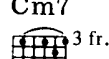
Ba - by, — so good. —

Never too much, we'll nev - er be. —

mf

Dm7

Cm7



— Take this heart — of mine —

in - to your hands. — You give good love. —

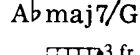
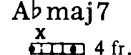
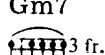
B♭maj7

F/G

Gm7

A♭maj7

A♭maj7/G



to me. —
You give good love to me. —

It's nev - er too much. —

1. Eb/F

Fsus/Bb

Fsus/Ab

3 fr.

To Next Strain

Ba - by, you give good love. —

Now I, —

2. 3.

Eb/F

Bridge:

Gm

F/Eb

Repeat ad lib. and fade

3 fr.

3 fr.

Ba - by, you give good love. —

I can stop —

look - ing a - round. —

mf

Gm

F/Eb

C

D

— It's not —

what this love's all a - bout. —

Gm

F/G

Eb/F

3 fr.

x

D. S. %

— Our love is here to stay, — to stay.

Ba - by, you give good love. —

f

WHERE DO BROKEN HEARTS GO?

Words and Music by
FRANK WILDHORN & CHUCK JACKSON

Slowly ♩ = 63

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

(me. —)

mp

1. I
2. I've been a-

The first system of the musical score is for the piano accompaniment. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Slowly' with a metronome marking of ♩ = 63. The music consists of a series of chords and melodic lines. Above the staff, the following chords are indicated: D, A/C#, G/B, D/F#, G(9), G/A, and A. The bass line starts with a half note D, followed by quarter notes F# and C#, and then a half note D. The treble line has a quarter note D, followed by eighth notes E, F#, and G, and then a quarter note A. The system ends with a fermata over the final chord, A.

Verse:

D Bm7

mp

know it's been some time, but there's
round e-nough to know that

some - thing on my mind. — You see, I
dreams don't turn to gold, — and that there

The second system of the musical score is for the piano accompaniment. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music consists of a series of chords and melodic lines. Above the staff, the following chords are indicated: D and Bm7. The bass line starts with a half note D, followed by quarter notes F# and C#, and then a half note D. The treble line has a quarter note D, followed by eighth notes E, F#, and G, and then a quarter note A. The system ends with a fermata over the final chord, Bm7.

Em7 G/A A

mp

have - n't been the same — since that
is no eas - y way; — no, you

cold No - vem - ber day. — We
just can't run a - way. — And what we

The third system of the musical score is for the piano accompaniment. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music consists of a series of chords and melodic lines. Above the staff, the following chords are indicated: Em7, G/A, and A. The bass line starts with a half note D, followed by quarter notes F# and C#, and then a half note D. The treble line has a quarter note D, followed by eighth notes E, F#, and G, and then a quarter note A. The system ends with a fermata over the final chord, A.

D Bm7

mp

said we need - ed space, — but all we
had was so much more — than we

found was an emp - ty place. — And the
ev - er had be - fore. — And no

The fourth system of the musical score is for the piano accompaniment. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music consists of a series of chords and melodic lines. Above the staff, the following chords are indicated: D and Bm7. The bass line starts with a half note D, followed by quarter notes F# and C#, and then a half note D. The treble line has a quarter note D, followed by eighth notes E, F#, and G, and then a quarter note A. The system ends with a fermata over the final chord, Bm7.

Em7

G/A

A

on - ly things I learned
mat - ter now I try,

is that I
you're

need you des - p'rate - ly.
al - ways on my mind.

So

F#m7

Bm7

Em9

G6/A

here I am, and

can you please tell me:

oh

Chorus:

D

A/C#

G/B

D/A

G(9)

D/F#

Where do bro-ken hearts go;

can they find their way home

back to the o - pen arms of a

Em7

G/A

A

D

A/C#

love that's wait - ing there?

And

if some - bod - y loves you,

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

won't they al-ways ___ love___ you? I look in your eyes,___ and I

1. Em7 D.C. G/A A 2. Em7 G/A A D Am/E D/F#

know that you still care ___ for know that you still care ___ for me. ___ And

Bridge: G(9) F#m7 Em7 G/A D(9)

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

mf

Bbmaj7 F/A G(9) /A 3 Ab/Bb

look in-to_ your_ eyes, _and now_ I know, now I know.

E \flat *B \flat /D* *A \flat /C* *E \flat /B \flat*

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

f

A \flat (9) *E \flat /G* *Fm7* *A \flat /B \flat B \flat*

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

E \flat *B \flat /D* *A \flat /C* *E \flat /B \flat* *A \flat (9)* *E \flat /G*

if some bod-y loves you, won't they al-ways love-you? I look in your eyes, and I

1. *Fm7* *A \flat /B \flat B \flat* 2. *Fm7* *A \flat /B \flat B \flat* *E \flat* *B \flat /D*

know that you still care. know that you still care for me, for

A \flat /C *E \flat /B \flat* *A \flat (9)* */B \flat* *B \flat* *E \flat (9)*

me; you still care for me. *p*

YOU'RE STILL MY MAN

Words and Music by
MICHAEL MASSER and GERRY GOFFIN

Moderately slow $\text{♩} = 69$

p

$B\flat(9)$ $B\flat$ Gm

Cm G/C $Cm7$ $E\flat/F$ *Verse:* $B\flat(9)$

1. On the day that you left me — you said you had

mp

$Gm9$ Cm $Cm(\sharp 7)$ $Cm7$ $E\flat/F$ F

no re-grets; — there's a bond be-tween — that has-n't been bro-ken yet. — And the

$B\flat sus(9)$ $B\flat(9)$ $Gm9$ Cm $Cm(\sharp 7)$ $Cm7$

feel-ings be-tween us — will nev-er dis-ap-pear; — how can you be far a-way — when your

Chorus:
 Eb/F Bb Dm7b5/Ab G7sus G7
 spir - it's near? *mf* You're still my man; noth - ing can change it.

Cm /Bb Eb/F F Eb/F F Bb Dm7b5/Ab
 We still be - long to - geth - er. You're still my

G7sus G7 Cm /Bb 1. Eb/F F Eb/F F D.S. %
 man; noth - ing can change it. Our love will last for - ev - er. 2. And the

2. Bridge: Eb/F F Eb/F F Eb(9) C/D D Gm C13(#11) C9
 last for - ev - er. *mf* I'll wait for you; the thought that keeps me go - ing each day is

Chorus:
 Eb/F F Eb/F F Eb/F Dm/F Eb/F F Eb/F F C Em7b5/Bb
 I be - lieve you still love me. I love you more than words can say. (You're) You're still my

A7sus A7 Dm /C

man; } noth-ing's gon-na } change it. Don't you know, you ought-a know, we be -
 { and noth-ing can }

F/G G F/G G C Em7 \flat 5/B \flat

long to - geth - er. — (You're) You're still my

A7sus A7 Dm Dm/C

man, and noth-ing can change it. oh — ba - by, oh dar-ling, you're in my

1. F/G G F/G G C Em7 \flat 5/B \flat A7sus A7

heart for - ev - er'. 'Cause you're my man; with

Dm /C 3 F/G G F/G G 2,3. etc. Repeat ad lib. and fade

out you there'd be no love at all. heart for - ev - er.

The musical score is written for piano and voice. It consists of five systems of music. Each system includes a piano accompaniment (treble and bass clefs) and a vocal line (treble clef). Chords are indicated above the piano part. The lyrics are written below the vocal line. The first system covers the first two lines of the score, the second system covers the next two lines, and the third system covers the final line. The fourth and fifth systems are for the chorus, with the first system of the chorus being the first line and the second system being the second line. The chorus is marked with a first ending and a second ending, with the second ending being a repeat of the first ending.

Verse 2:

And the seasons of our love will always change, I know;
 Maybe that's the reason you felt you had to go.
 But soon you'll be missing me; darling, I know you well;
 There's a magic we share together, and no one can break that spell.
 (To Chorus:)