

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 MICK JACKSON



DISC 1 • COOL DOWN

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YOU GIVE GOOD LOVE

Words and Music by
LA FORREST "LA LA" COPE

Moderately, with a beat ♩ = 76

B/E E

1. B/C# C#m7

2. B/C# C#m7

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_

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.

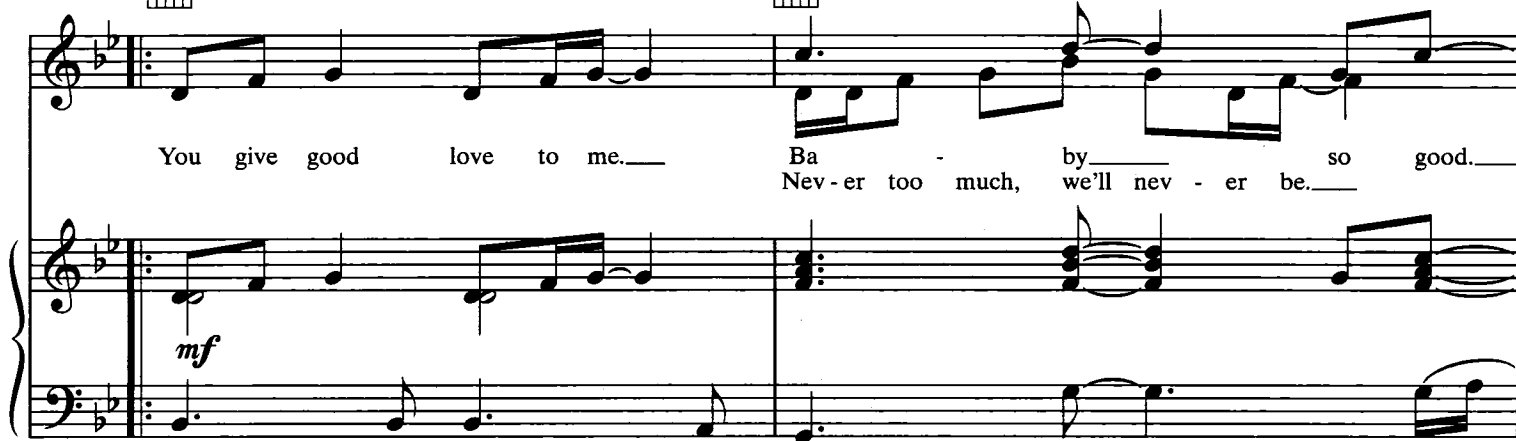
Musical staff with piano accompaniment (treble and bass clefs).

Dm7

Gm

Dm7

Ebmaj7

Eb/F




It took some time for me to see...

Chorus 2:
Bbmaj7

Gm7




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





mf


Dm7

Cm7




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

Bbmaj7

F/G

Gm7

Abmaj7




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;

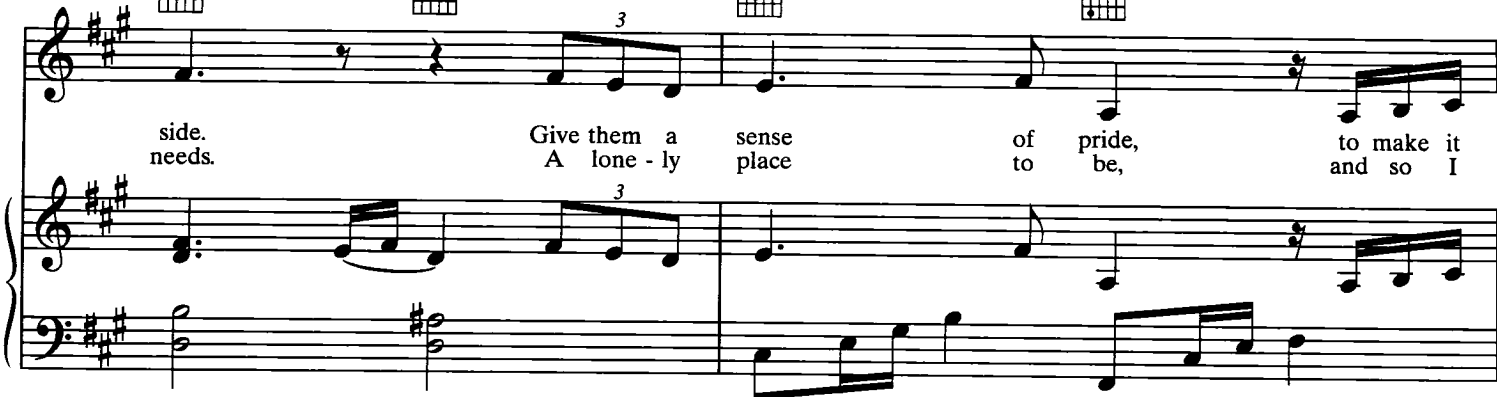


teach them well and let them lead the way.
peo - ple need some - one to look up to. Show them all the beau - ty they pos - sess in -
I nev - er found an - y - one who ful - filled my


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

3





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 

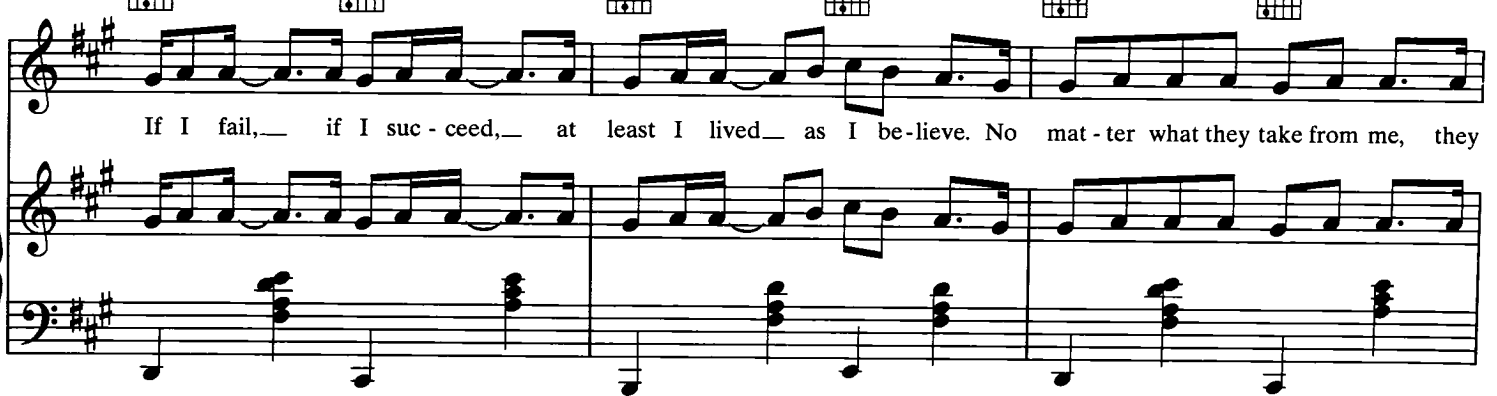
learned to de - pend on be. } I de - cid - ed long a - go nev - er to walk in an - y - one's shad - ow.

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



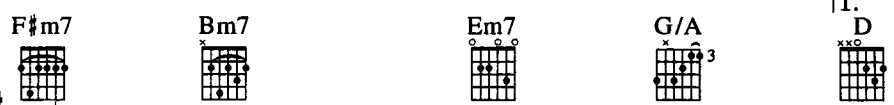
A7



is eas - y to a - chieve.

Learn - ing to

F#m7 Bm7 Em7 G/A 1. D

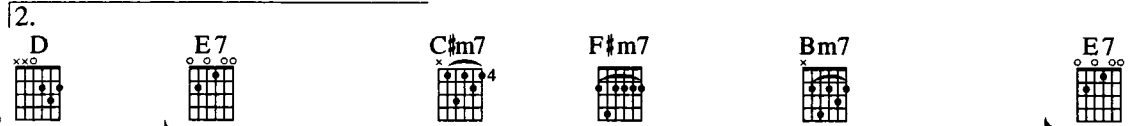


love your - self, — it is the great - est love of all.



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, _____
 each _____ time I try, _____ I just break _____ break and cry. 'Cause but 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** **Ama7** **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*

Ama7 **F#m7** **Bm9** **D/E** **Ama7** **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 -



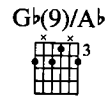
o - ries. And it hurts me more than you know so much more

1.
Gb(9)/Ab

than it shows_ all at once_

D.S. ‰

2.3.



Repeat ad lib. and fade



2. All at once_ than it shows_ All at once_

dim.

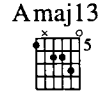
Verse 2:

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



mp



1. If you say my eyes are
won - der why I'm

p



beau - ti - ful, it's be - cause they're look - ing at you. And if
smil - ing, it's be - cause I'm hap - py with you, 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. }

f



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 

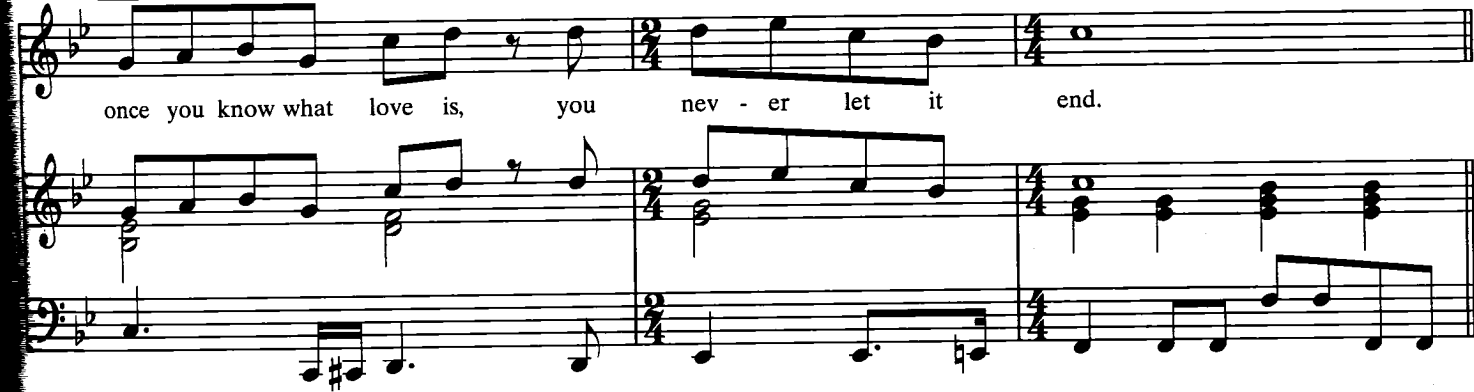
find the world of me and you? We'll nev - er lose it a - gain, — 'cause




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?

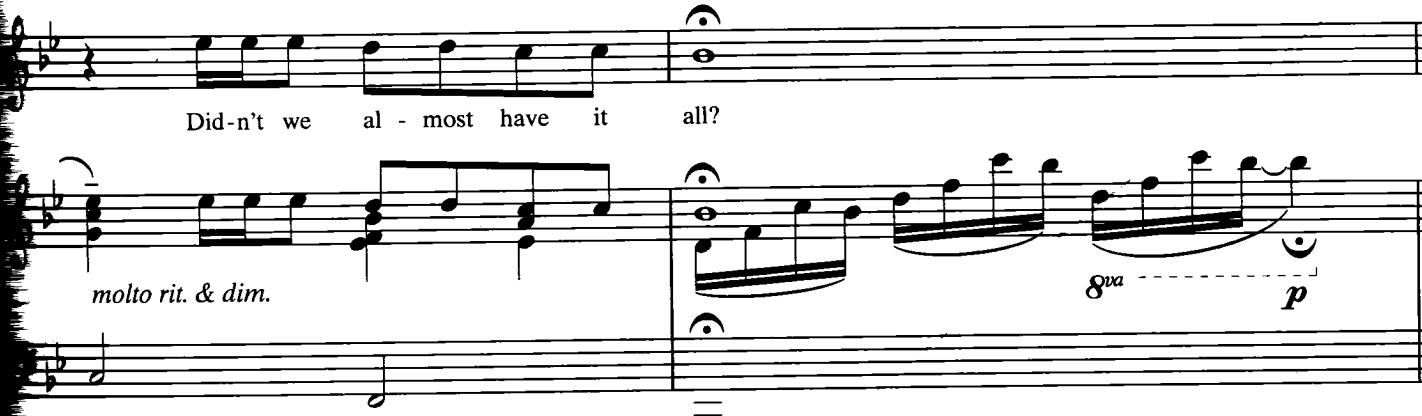


Cm7 
 F7sus 
 F7 
 Bb(9) 

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

(me. _____)

1. I
2. I've been a -

mp

Verse:



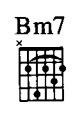
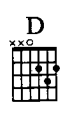
know it's been some time, but there's some - thing on my mind, You see, I
 round e - nough to know that dreams don't turn to gold, and that there

mp

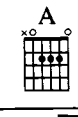


have - n't been the same since that cold No - vem - ber day. We
 is no eas - y way; no, you just can't run a - way. And what we

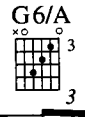
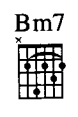
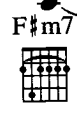
mp



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

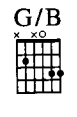
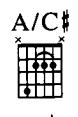
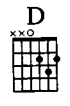


on - ly things I learned is that I need you des - p'rate - ly. } So
 mat - ter now I try, you're al - ways on my mind. }



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:

G(9)



F#m7



Em7



G/A



D(9)



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



Bb maj7



F/A



G(9)



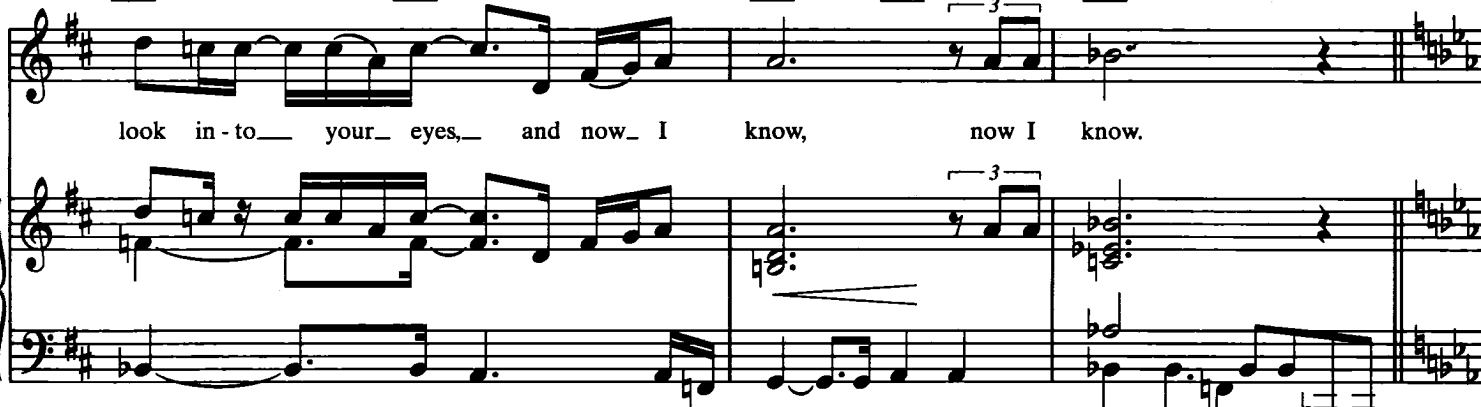
G(9)/A



Ab/Bb



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



Eb



Bb/D



Ab/C



Eb/Bb



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



Ab(9)



Eb/G



Fm7



Ab/Bb

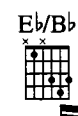
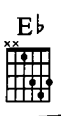


Bb

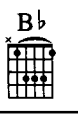
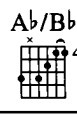
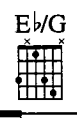
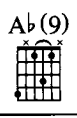


back to the o - pen arms of a love that's wait - ing there? _____ And





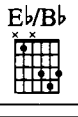
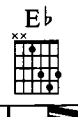
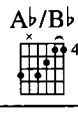
if some - bod - y loves you, won't they al - ways _____ love _____ you?



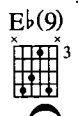
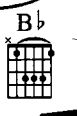
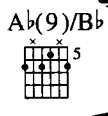
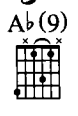
I look in your eyes, _____ and I know that you _____ still care _____

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 D♭maj9 Cm7 B♭m7

mf

Verse:

B♭m7/E♭ E♭ B♭m7/E♭ E♭

B♭m

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

E♭

E♭/D♭

D♭

Cm7

B♭m

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 E7

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

1. Fm Eb/Db Db Cm7 2. Fm D.S. $\text{\textcircled{S}}$ al Coda

need. _____ need. _____

$\text{\textcircled{C}}$ Coda Eb sus F#m F#m B/F#

He fills me up. He gives me love,

Bm7/E A E/G# F#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# Bm7/E A C#7sus C#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 that when you look at me there's
day, — each day I play the role of

rit.

Db/Ab

Dbm/Ab

so much 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

Bbm7/Eb



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^b/C



B^b(9)/D



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

B^bm7/E^b



Cm7/F



F



on - ly knew how much I wan - na

poco rit. e cresc.

E^b



Cm9



Cm7



Cm7/F



F



run to you. Now I wan - na

f a tempo

B^b(9)



B^b



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

Eb

Ebm(maj7)/Gb

Ebm 6/Gb

Bb(9)

Bb

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

G7(#5)

G7

Ebmaj7

tell me, will you stay, or

rit. e dim. *mp slower*

Ebm(maj7)/Gb

F7sus

F7

Bb

Ebm/Bb

Bb

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.

mp

(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

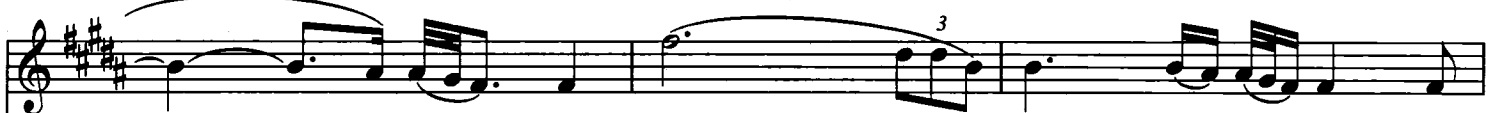
F#

B

G#m




Emaj7

F#




ways love you. I will al - ways love




B  G#m  Emaj7  F# 

you. I, I will al - ways love

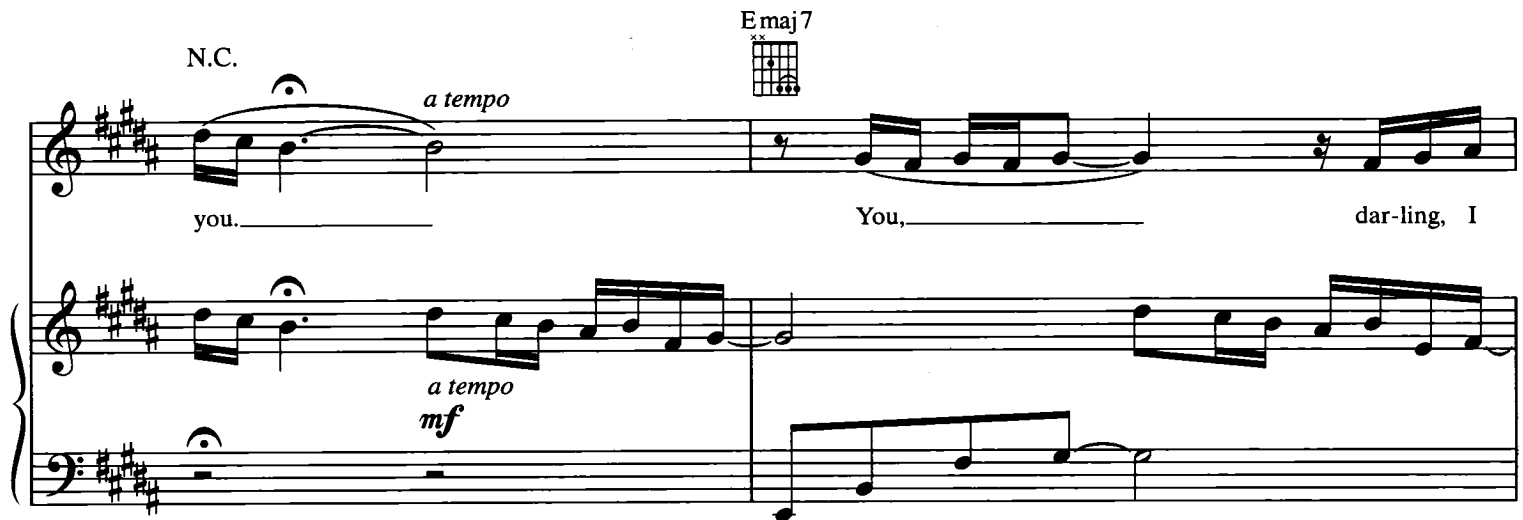
rit. e dim. *ad lib.* *ff*







N.C.  Emaj7

you. You, dar-ling, I

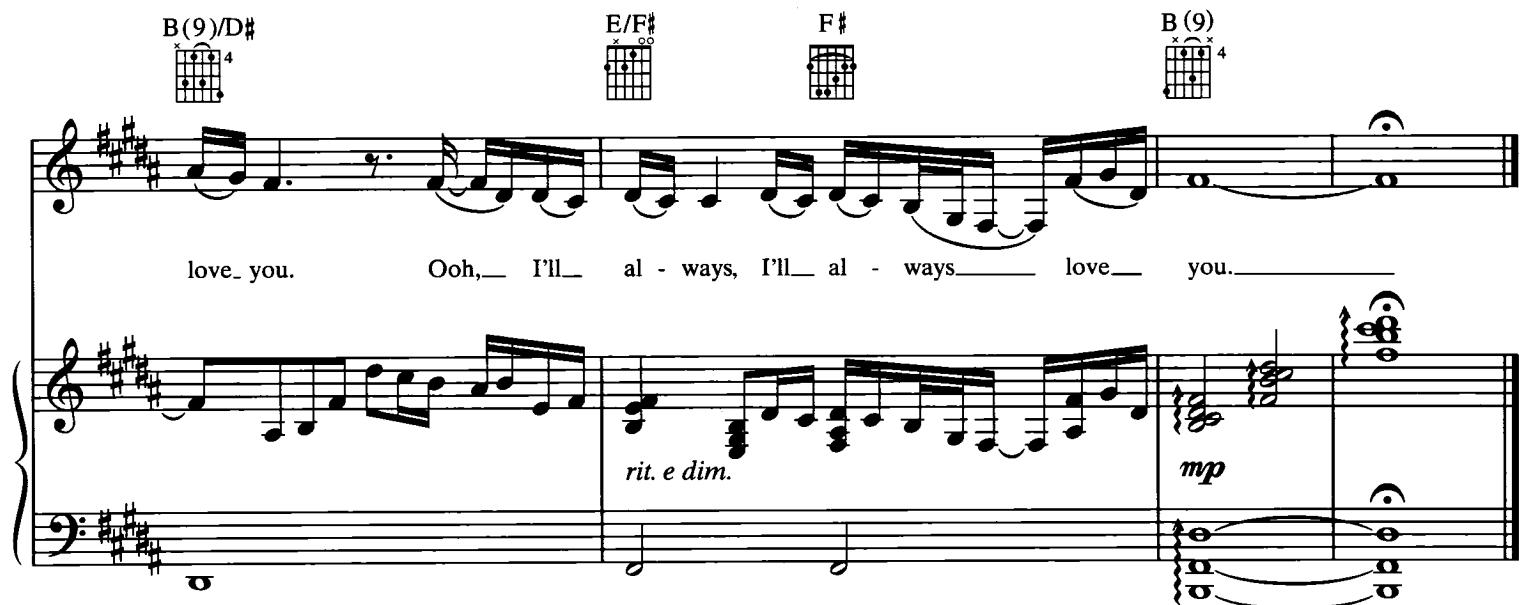
a tempo *mf*



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. }

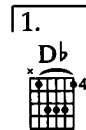
Chorus:



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^b



G^b(9)



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

D^b/F



Ebm7



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

D^b



G^b(9)



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

D^b/F

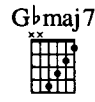
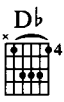


Ebm7

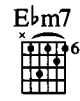


well, you'll find your point _____ when _____ you will ex -

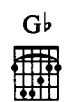
Chorus:



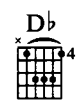
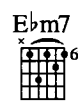
hale, yeah, yeah. Say, _____ shoop, shoop, shoop, shoo be



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

E♭maj9

B♭/D



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

Cm7

E♭/F

E♭

B♭/D



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

C7

E♭/F

E♭

B♭/D

E♭/F



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

Verse:

Cm7

Gm7

Cm7



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

Chorus:

D7 (#9/5)

N.C.

Bb/C

Cm7

F7sus

F7

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

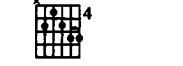
no. Hey, just when I think it's o - ver, just

B \flat (2)/D

Am 1 1



D7 (9) (5) N.C.

D.S. 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 $\text{♩} = 69$



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# 

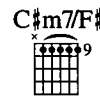
love will nev - er end. _____ And like the riv - er finds _____ the sea, _____



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

_____ I _____ was lost, _____ now I'm free, _____ 'cause _____





N.C.

1.

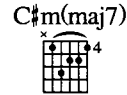
I be - lieve in you and me. 2. I will nev - er leave

2.

Bridge:



me. May - be I'm a fool to



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

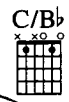


N.C.



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,



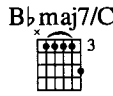
ba - by, you're my dream come true. I was



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

Ebm7



Abm7



Heart-break

Ho - tel. This is the

Heart-break

Ho - tel.

1. You

Verse:

Ebm7



Abm7



said you'd be here by nine.

2. See additional lyrics

In - stead you took your

Ebm7



Abm7



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

Here I

Ebm7



Abm7



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. —)

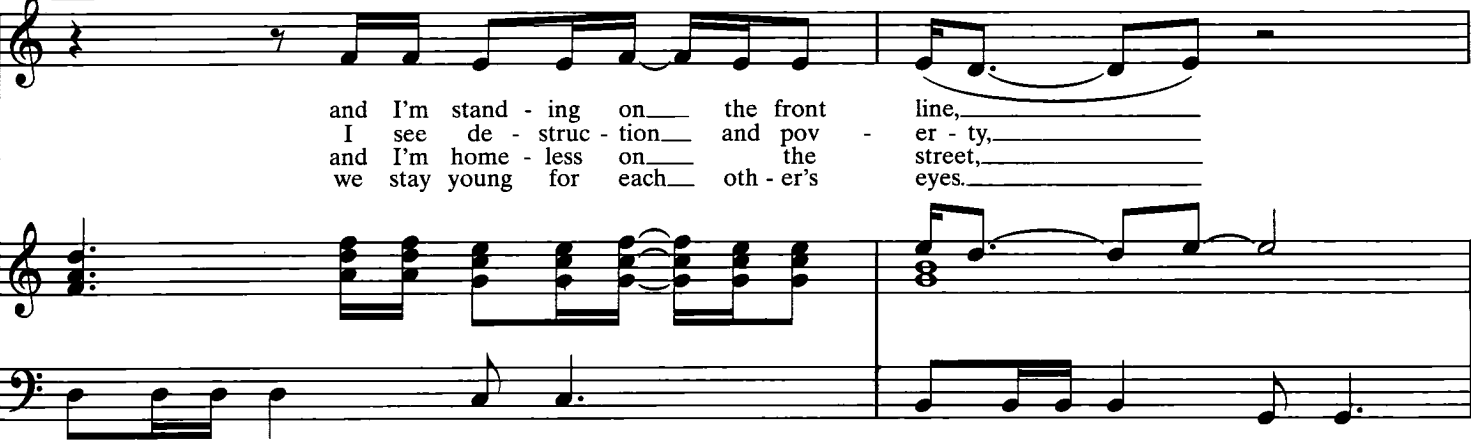
(Clap your hands, y'all, it's al - right. —) (Clap your hands, y'all, it's al - right. —)





♩ 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.



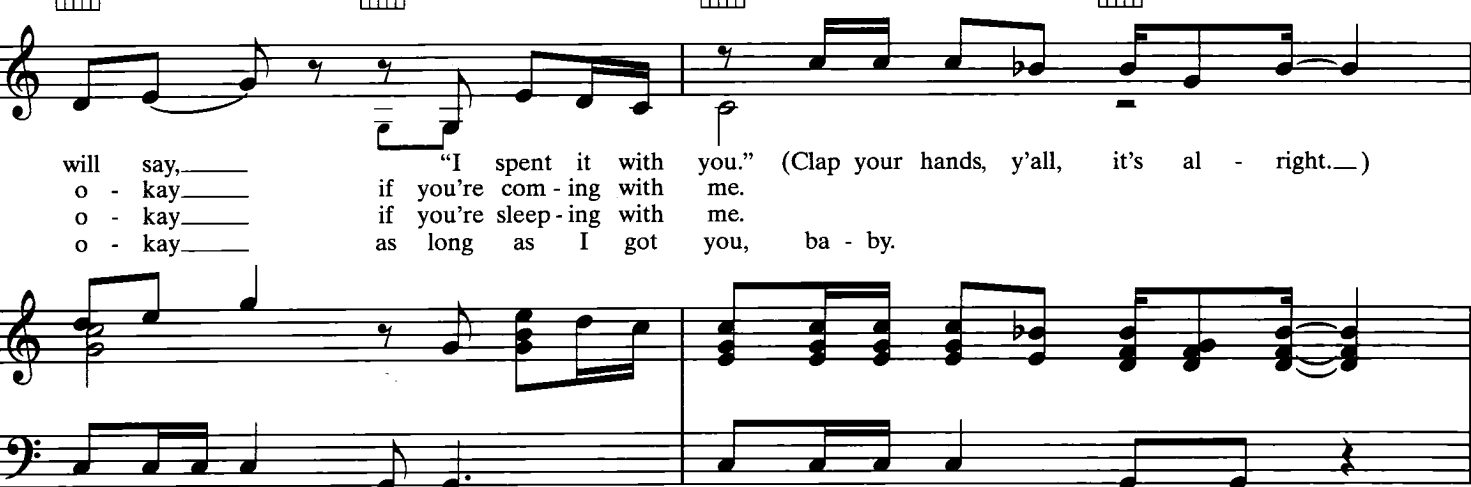





and the Lord asks me what I did with my life, I'll
 and I feel like I want to go home, it's
 and I'm sleep - ing in Grand Cen - tral Sta - tion, it's
 And no mat - ter how old we get, it's



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.



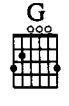
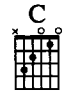
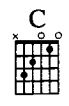
Gm7



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

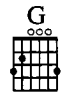
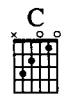
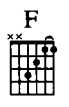
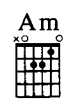
(Clap your hands, y'all, it's al - right...)

Chorus:



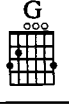
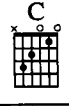
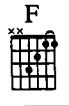
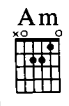
(Clap your hands, y'all, it's al - right...)

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...)

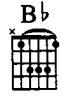
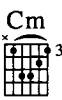
C Gm7 C Gm7 D.S.

(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)



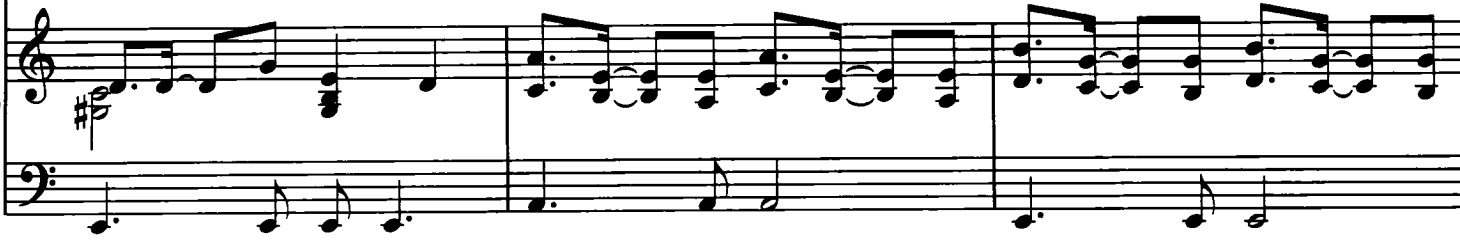
E7



Am



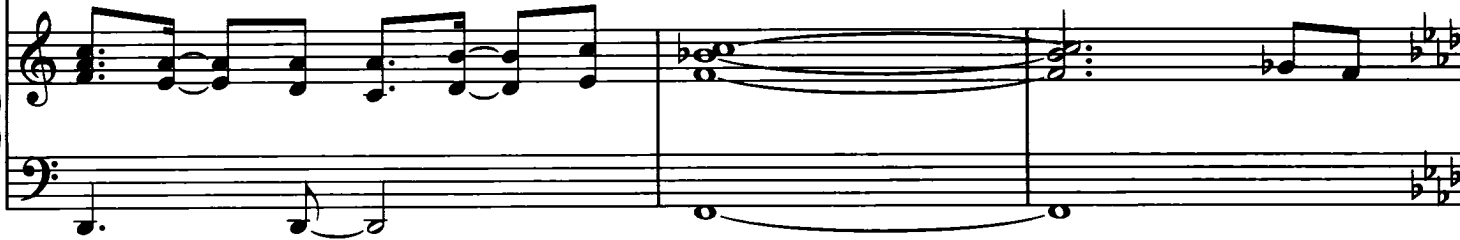
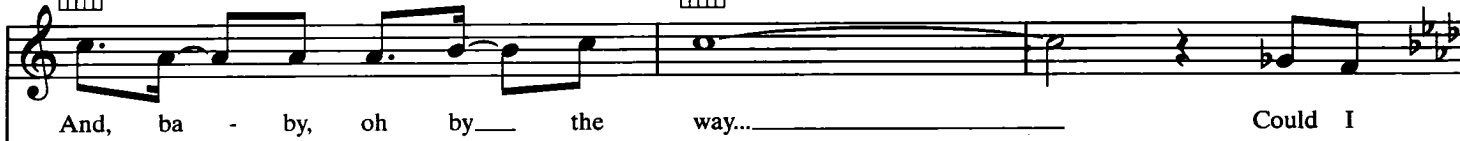
Em7



Dm



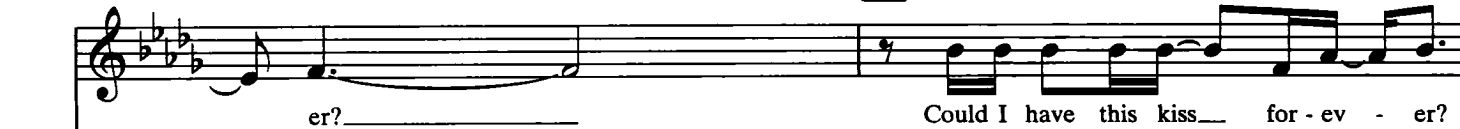
Fsus

*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



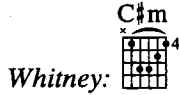
Deborah:

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 -



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.



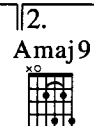
Now the roles have changed and you're the lead - ing la - dy in his life.



— 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:



cast. *Deborah:* It's your fault, you did - n't love him e - nough. *Whitney:* 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**

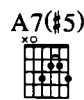
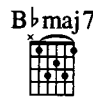
loves me. He'll stay_ with me, for sure, _____ for sure.
Whitney: He'll hurt you. He'll leave you, for sure, _____ for sure.

Chorus:

Dm **Gm7** **C** **Bbm/F** **F**

Whitney:

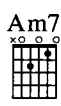
This is a re - take of_ my_ life. I was his star for man - y_ nights_



— Now the roles_ have changed and you're the lead - ing la - dy in__ his life_

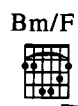
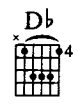
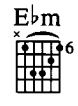


— Lights, cam - 'ra, now__ you're_ on____ Just re - mem - ber, you've_ been__ warned_



N.C.

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

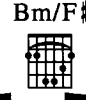
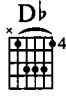


Deborah:

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 consists of a simple harmonic accompaniment with a *mf* dynamic marking. The bass part features a rhythmic groove with eighth and sixteenth notes, including accents and a *simile* marking. The score includes first and second endings for both instruments. The key signature has two flats (Bb and Eb).

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.?



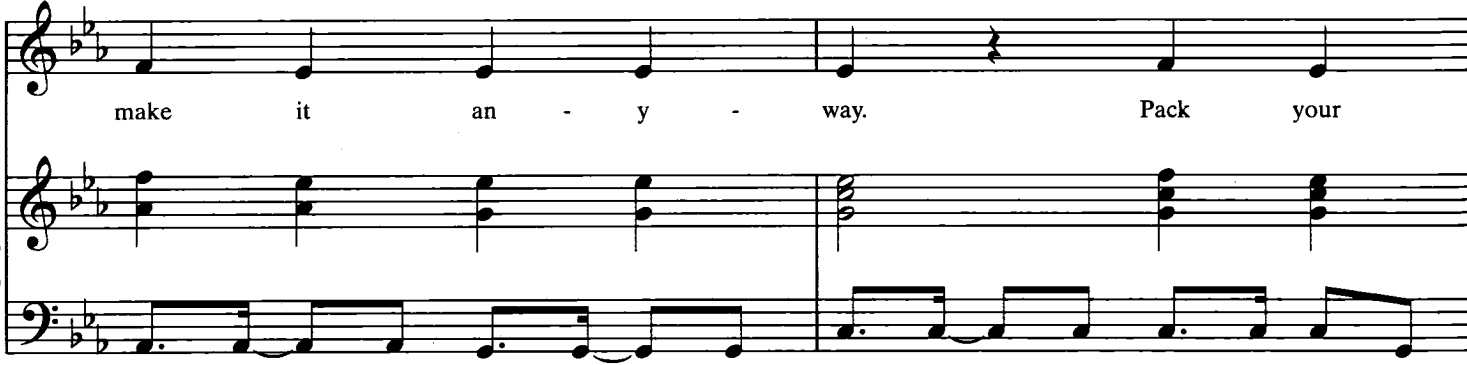
It's not



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



A \flat 5



G5



C5



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

A \flat 5



G5



C5



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

A \flat 5



G5



C5



To Coda \oplus

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

A \flat 5



G5



C5



1.

lone than un - hap - py, yeah.

N.C.

2. I'll pack your

2.

Gm7

Bridge: Fm7

py, _____ yeah. I have been _____ through _____ all of this be - fore,

Cm7

no mat - ter what you think. _____

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^b



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." under 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" under 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." under 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 did red a - ros - es, they con - vinced 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 - con - ly - clu - sive that you was - n't do - in' it too...
 lone - ly 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

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

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



Repeat ad lib. and fade

would you say, if I told you that?)

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:

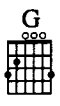
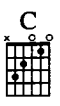


1. If to - mor - row is _____ Judg
 2. If I wake up in _____ World
 3. If I lose my fame _____ and
 4. As the years, they pass _____ us

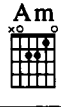
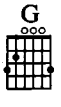
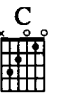
mp-mf



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.

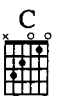


And the Lord asks me what I did with my life,
 And I feel like I want to go home,
 and I'm sleep - ing in Grand Cen - tral Sta - tion,
 And no mat - ter how old we get,



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 -

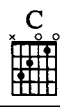
1.3.



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.* 2. *Bridge:*



N.C.



N.C.



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

mp

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



— 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

F



N.C.

stars could - n't hold us.

I LEARNED FROM THE BEST

(HQ2 Mix)

Words and Music by
DIANE WARREN

Dance beat ♩ = 132



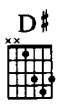
Verse:



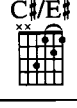
1. Did you real - ly think that I would real - ly
you. 2. I re-mem-ber cold nights, tears I thought would



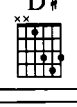
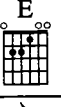
take you back, nev - er dry. let you back in my heart
How you shat-tered my world with



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



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



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



Oh. mm. So you found you missed the love - you
 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 _____

Am

E/G#

C/G

D/F#



the way it feels to cry, the way

F

E



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

N.C.

Am

E/B



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

C

D

F



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.

Detailed description: This system contains the first two measures of the piece. It features a vocal line in treble clef with lyrics 'Stone by stone, — yeah.' and a piano accompaniment in G major with a treble and bass clef. Above the staff are five guitar chord diagrams: C, B, Em, C, and B.

Em C B Em

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

Detailed description: This system contains the next two measures. The vocal line continues with 'Brick by brick, — oh yeah. Step by step.' The piano accompaniment continues. Above the staff are four guitar chord diagrams: Em, C, B, and Em.

C B Em C B

Day by day.

Detailed description: This system contains the next two measures. The vocal line continues with 'Day by day.' The piano accompaniment continues. Above the staff are five guitar chord diagrams: C, B, Em, C, and B.

To Coda ⊕

Em C B Em

Mile by mile, — ooh.

Detailed description: This system contains the final two measures. The vocal line continues with 'Mile by mile, — ooh.' The piano accompaniment continues. Above the staff are four guitar chord diagrams: Em, C, B, and Em. The system concludes with the instruction 'To Coda' followed by a circled cross symbol.

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

Chord diagrams: Em, C, B

my spir - it go un - til I get

Chord diagrams: Em, C, B

to my des - ti - na - tion.

Chord diagrams: Em, C, B

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

Chord diagrams: 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.



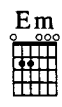
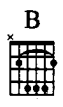
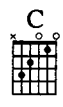
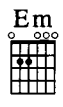
N.C.

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:

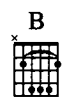
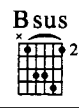


Step by step. Bit by bit.
Step by step. Day by day.



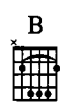
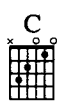
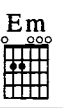
Stone by stone, yeah.
Mile by mile, yeah.

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♭maj9



E♭/G



Cm7



mf

(with pedal)

Fm9



Fm7/B♭



B♭m7/E♭



E♭



B♭m7/E♭



A7(#5)



A♭maj9



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

E♭/G



Cm7



Fm7



Fm7/B♭



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.

First system of musical notation, including treble and bass staves with a grand staff bracket on the left. The key signature is B-flat major (two flats). The notation shows a series of rests in the treble clef and a rhythmic pattern in the bass clef.

Fm9



Second system of musical notation, including treble and bass staves with a grand staff bracket on the left. The treble clef contains a melodic line with a long note and a slur. The bass clef continues the rhythmic pattern from the first system.

Chorus:

Fm11



Fm9



Third system of musical notation, including treble and bass staves with a grand staff bracket on the left. This system contains the first line of lyrics. The treble clef has a vocal line with lyrics, and the bass clef has a piano accompaniment.

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

Fourth system of musical notation, including treble and bass staves with a grand staff bracket on the left. This system contains the second line of lyrics. The treble clef has a vocal line with lyrics, and the bass clef has a piano accompaniment.

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.

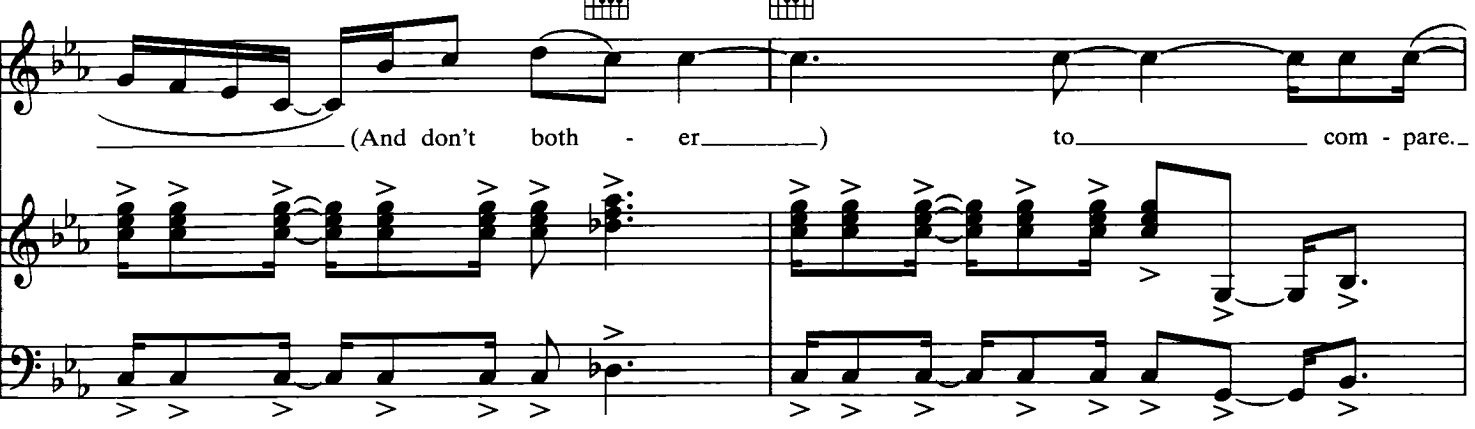
Cm  3 D \flat  4 Cm  3




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




D \flat  4 Cm  3

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



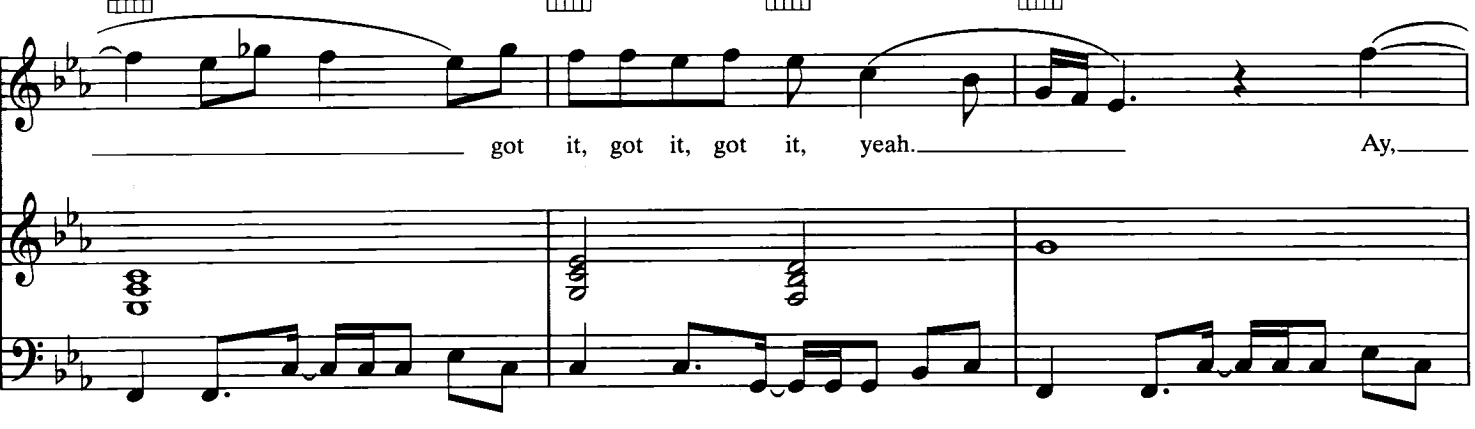
D \flat  4 Cm  3 Gm7  3

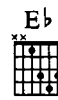
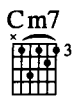
(I've got it. _____) I've _____ got it. I've _____



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^{major}7

D^{minor}7

E^{minor}7

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

A^{major}7

D^{minor}7

E^{minor}7

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

D^{minor}7

E^{minor}7

A^{major}7

D^{minor}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. —

Amaj7



Dm7



2.

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. \%

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

mf



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

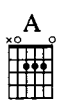
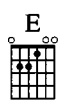


know I'll think of you ev-'ry step of the way. And

Chorus:



I _____ will al - ways love you, _____

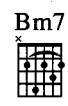
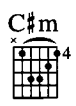


Dance beat ♩ = 132

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 has a long note in measure 3 and a triplet in measure 4. The piano accompaniment continues with the eighth-note bass line. Chord diagrams for Dmaj7, E, and A are provided.

F#m D E

will al - ways love

Detailed description: This system contains measures 6-8. The vocal line has a long note in measure 6 and a triplet in measure 7. The piano accompaniment continues with the eighth-note bass line. Chord diagrams for F#m, D, and E are provided.

A F#m D

you. I will

Detailed description: This system contains measures 9-11. The vocal line has a long note in measure 9 and a triplet in measure 10. The piano accompaniment continues with the eighth-note bass line. Chord diagrams for A, F#m, and D are provided.



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:



When you're feel - ing down_ and out, and you've_ got trou - bles on_



_ your mind, love_ will save_ the day._



When you're feel - ing full_ of doubt, and fear_ has got_ you in_



_ 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 answer in your heart, so let your light shine on,

Ebmaj7



1.3.

Dm7



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.

Dm7

D.S. al Coda

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

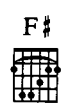
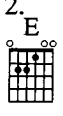
The musical score is presented in three systems, each consisting of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as a dance beat with a quarter note equal to 126 beats per minute. The piano accompaniment features 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, with some diagrams indicating a four-finger grip. The first system includes a dynamic marking of *mf* (mezzo-forte) in the piano part. The second system contains a repeat sign. The third system includes a first ending bracket labeled '1.'.

System 1 Chords: G#m, F#, G#m, F#

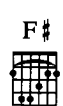
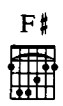
System 2 Chords: G#m, F#, E, F#, G#m, F#

System 3 Chords: G#m, F#, G#m, F#, E, F#

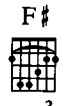
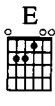
2.



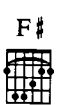
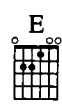
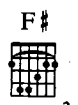
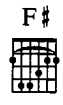
What - ev - er you want from me.



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, I've been out of my mind.
 2. From the sec - ond you touched me, I was read - y to die.

Though I nev - er be - lieved in love at first sight.
 I've nev - er been fa - tal. You're my first time.

But you got a mag - ic, boy, that I just can't ex - plain.
 I feel like an an - gel who just start - ed to fly. } Well,

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:

G#m F# G#m F#

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

G#m F# E F#

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





G#m F# G#m F#

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

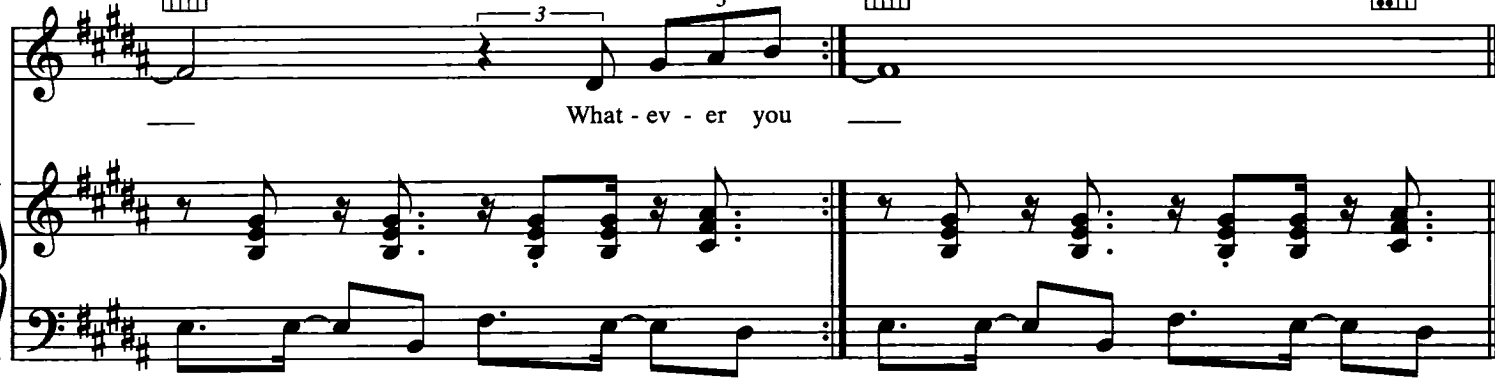
1. D.S.





G#m F# E F#

I'm your ba - by to - night.

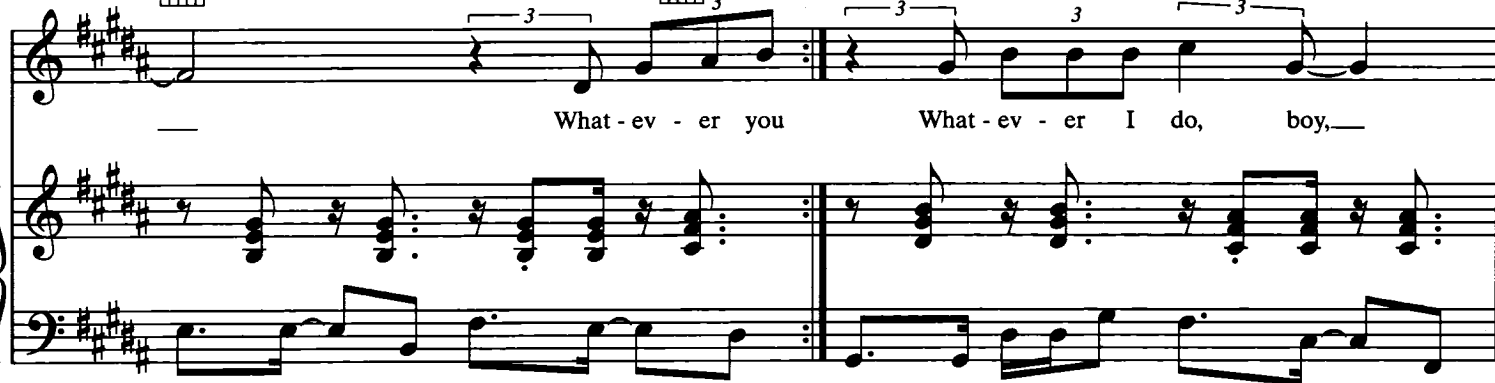
2.  E  F# | 3.  E  F# To Next Strain





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#



Musical staff with triplets and lyrics: but be there for you, ba - by? You got a, you got a way that you're mak - in' me

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

Piano accompaniment for the first system

E



F#



G#m



F#



Musical staff with triplets and lyrics: feel I can, feel I can do an - y, do an - y - thing, yeah.

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

(Vocal 1st time only)

Piano accompaniment for the second system

G#m



F#



G#m



F#



Musical staff with rests

Piano accompaniment for the third system

1.

E



F#



E



2.

D.S.S. %%

F#



Musical staff with triplets and lyrics: What - ev - er you

What - ev - er you

Piano accompaniment for the fourth system

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.




1.2.



3.



Verses 1 & 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._



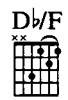
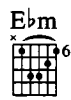
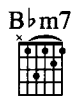
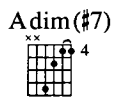
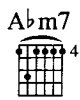
There's still e - nough time to fig - ure out_ how to
 Soon - er or lat - er, the fev - er ends_ and I



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.

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

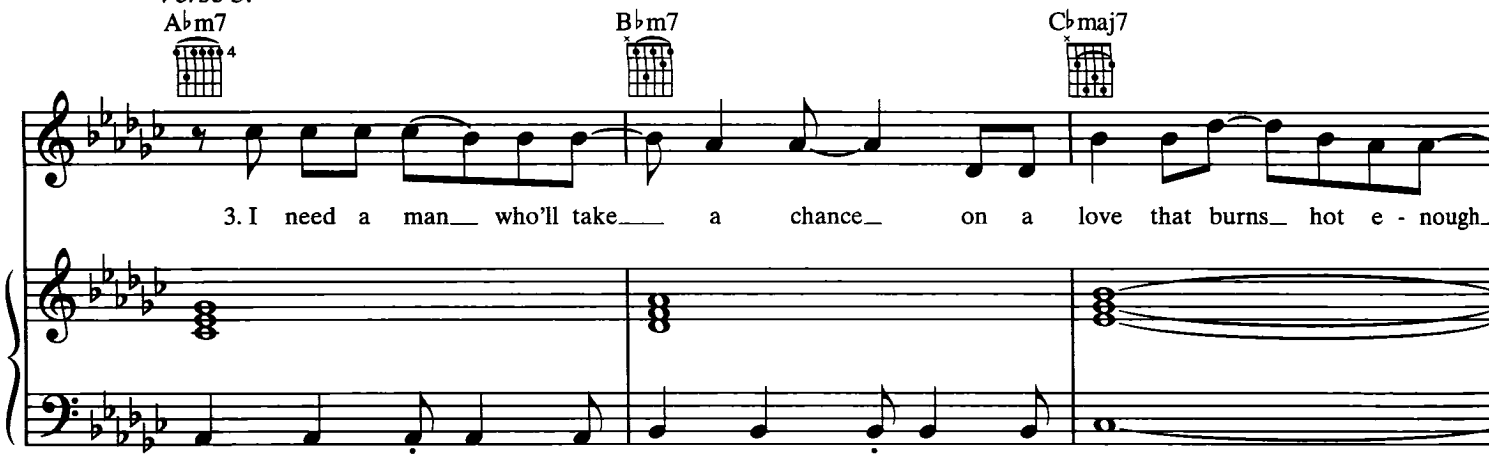
bod - y who loves _____ me. Some - bod - y who, _____ some - bod - y who, _____

some - bod - y who loves _____ me, _____ yeah. _____ Some - bod - y who, _____ some -



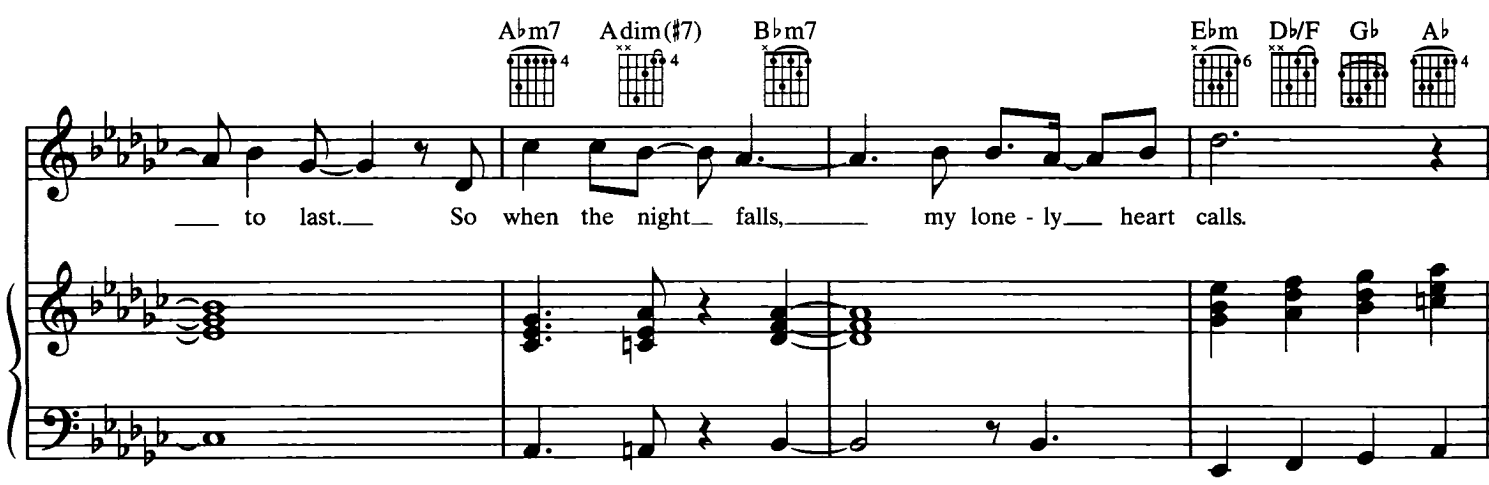
bod - y who, — to hold — me in — his arms. — Oh,

Verse 3:



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

Abm7 Bbm7 Cbmaj7



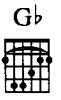
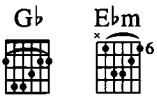
— to last. — So when the night — falls, — my lone - ly — heart calls.

Abm7 Adim(#7) Bbm7 Ebm Db/F Gb Ab



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

Ebm N.C.



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?



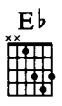
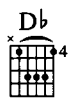
Dance! Don't you wan - na dance?



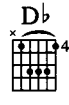
Dance! With some - bod - y who loves me. Don't



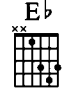
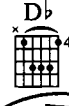
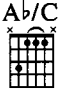
— you wan-na dance? Say— you wan-na dance. Don't— you wan-na dance? *Dance!* Don't—



— 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.


mf

Verse 1:



1. I've been hear - ing your heart - beat in - side of me, I keep your pho - to - graph be -

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


 Verses 2 & 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?_____

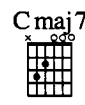
2. Dsus D | 3. Dsus D Em

_____ 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:

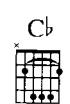
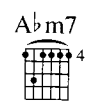
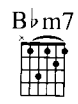
1. There's a boy _____ I know, _____
con - trol, _____

mp

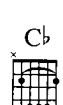
_____ he's the one I dream_ of. Looks in - to _____ my eyes, _____
_____ can't_ seem to get e-nough. When I wake _____ from dream -

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

Bridge:



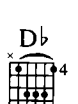
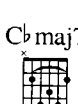
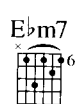
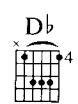
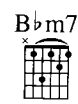
How will I know? _____ How will I know? _____
 (Girl, trust your feel - ings.)



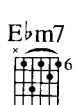
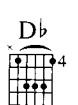
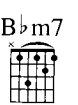
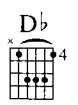
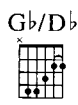
N.C.

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

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

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

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

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

Bridge:

G \flat B \flat m7 A \flat m7

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

C \flat G \flat B \flat m7

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.



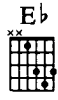
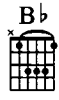
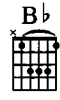
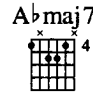
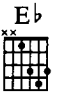
I fall in love when - ev - er we meet. _____



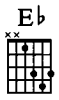
I'm ask - in' you, 'cause you know a - bout these things.



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

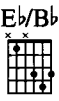


I try to phone, but I'm too shy. (Can't speak.) Fall - ing in love is so

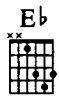


bit - ter - sweet. This love is strong. Why do

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



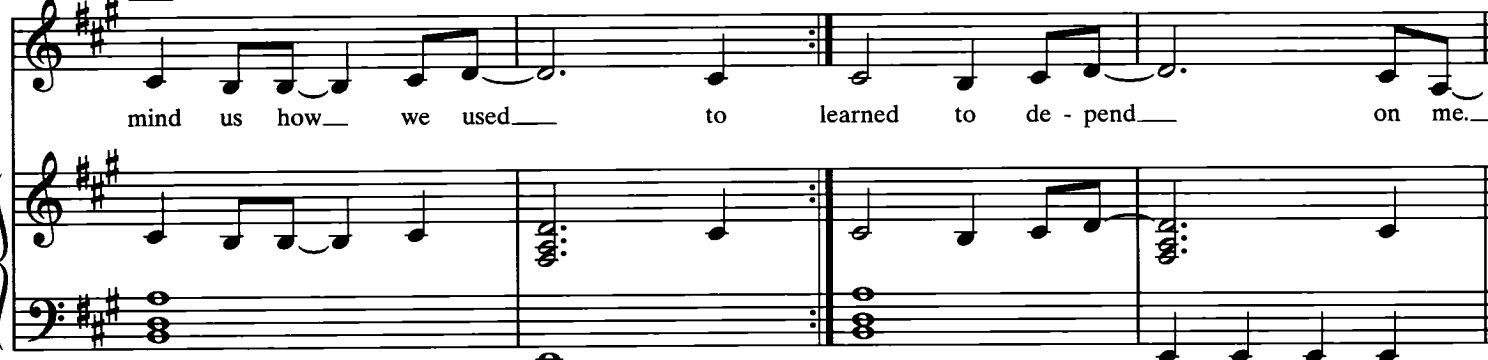
D/E



Bm7

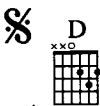


D/E

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.



Learn - ing to love your - self,



To Coda ◊

it is the great - est love of



all.



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 & 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

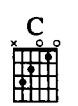
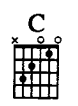
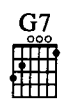
me. Give me one mo - ment in time when I'm rac - ing with des - ti -

G F G C Am7 Dm7

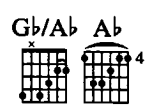
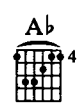
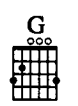
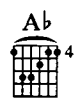
ny. Then, in that one mo - ment in time, I will feel, I will

1. G7sus G C Am Fmaj7/G

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

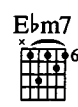
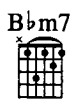
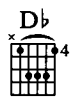


feel e - ter - ni - ty. You're a win - ner for a life - time



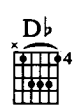
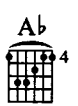
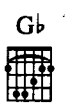
if you seize that one mo - ment in time, make it shine. Give me

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



Absus



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



D7/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, —

say,

does

that —

star -

span - gled

ban -

ner —

yet —

wave —

o'er the

land —

of the

free —

and the

home

of the

brave?