

# It's Easy To Play Whitney Houston.



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London / New York / Paris / Sydney / Copenhagen / Madrid / Tokyo

# How Will I Know

Words & Music by George Merrill, Shannon Rubicam & Narada Michael Walden

Moderately

1. There's a boy  
*mf* (Verse 3 see block lyric)

I know,  
con - trol;

he's the one I  
can't seem to

Chords: G, D

Key signature: one sharp (F#)

Time signature: 4/4

Tempo: Moderately

First ending: 2

Second ending: 2, 1

Third ending: 1, 2

Fourth ending: 3, 5

dream\_ of.  
get\_ e-nough.

Looks in - to  
When I wake

my eyes;  
from dream

takes me to the  
- in'; tell me, is it

Chords: G, C, D, G, D

clouds a - bove.  
real - ly love?

1. Oh, I lose

2, 3.

Chords: G, C, D, D

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

Chords: G, Am<sup>7</sup>

C G

How will I know? (Love can be de - cei -

Am<sup>7</sup> C G C

- vin'.) How will I know? How will I know if he

D Em G C D

— real - ly loves — me? I say a prayer with ev - ery heart - beat.

G C D Em G C

I fall in love when ev - er we meet... I'm ask - in' you, 'cause you

D G C D Em

know a - bout these things. How will I know if he's — think - in' of — me?

G C D G C

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

To Coda  $\oplus$  D Em G C D D.S. al coda

— bit - ter sweet.— This love is strong. Why do I feel weak? 3. Oh,— wake

$\oplus$  CODA G C D G C

This love is strong. Why do I feel weak? If he loves— me; if he loves—

D G D N.C. C G

— me not. If he loves— me.

Verse 3:

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

# Didn't We Almost Have It All

Words & Music by Michael Masser & Will Jennings

Moderately

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

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

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

gain. }  
 gain. }

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

The musical score is written for piano in 4/4 time, featuring a melody line and a bass line. The key signature has two flats (Bb and Eb). The score is divided into four systems, each with a treble and bass staff. Chord symbols are placed above the treble staff, and fingering numbers (1-5) are placed above or below notes. The lyrics are written below the treble staff, with two verses provided for the first system. The piece concludes with a final chord of Em.

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Am D7 G C D G C

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

1 2 5 1 2

Bm7 Em Am D7 G Cm7 F7

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

3 5 1 2 4

B<sup>b</sup> 4 E<sup>b</sup> Dm7 Gm7 Cm7 F7

Did - n't we al - most have it all, the nights we held on 'til the

B<sup>b</sup> 3 5 E<sup>b</sup> F B<sup>b</sup> E<sup>b</sup>

morn - ing?— You know you'll nev - er love that

3 5 4 5

Dm7 Gm7 1. Cm7 4 F7 B<sup>b</sup> E<sup>b</sup> F

way— a - gain,— did - n't we al - most have it all?

2.

Cm<sup>7</sup> D<sup>7</sup>aug E<sup>b</sup>maj<sup>7</sup>

4 3 2 1

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

Dm<sup>7</sup> Gm<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

2 3 4 3

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

Dm<sup>7</sup> Gm<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> Gm

2 3 2 1

find a world of me and you? We'll ne - ver lose it a - gain, — 'cause

Cm<sup>7</sup> B<sup>b</sup>/D E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>/F F

3

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

B<sup>b</sup> E<sup>b</sup> Dm<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

4 2

Did - n't we al - most have it all, the nights we held on 'til the

B<sup>b</sup> E<sup>b</sup> F B<sup>b</sup> E<sup>b</sup>

morn - ing. You know you'll nev - er love that

2 1 5

Dm<sup>7</sup> Gm Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup> E<sup>b</sup>

4

way - a - gain, - did - n't we al - most have it all,

Dm<sup>7</sup> Gm Cm F<sup>7</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

5 3 4

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



# I Will Always Love You

Words & Music by Dolly Parton

Slow

G<sup>7</sup>

C

N.C.

mf If \_\_\_\_\_ I should\_ stay, \_\_\_\_\_ I \_\_\_\_\_ would\_

1 2 5  
1 2 4

Detailed description: This system contains the first four measures of the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The first measure is marked 'mf' and contains a quarter rest in the treble clef and a G4 note in the bass clef. The second measure contains a quarter rest in the treble clef and a C4 chord in the bass clef. The third measure contains a quarter rest in the treble clef and a whole rest in the bass clef. The fourth measure contains a quarter rest in the treble clef and a whole rest in the bass clef. Fingerings are indicated: 4 for the first measure, 3 for the second, 2 and 3 for the third, and 3 for the fourth.

on - ly \_\_\_\_\_ be \_\_\_\_\_ in your way. \_\_\_\_\_ So I'll \_\_\_\_\_

4 2 4 4

Detailed description: This system contains the fifth and sixth measures. The fifth measure has a quarter rest in the bass clef and a half note in the treble clef. The sixth measure has a quarter rest in the bass clef and a half note in the treble clef. A 4-measure rest is indicated above the sixth measure. The system ends with a 4-measure rest in the bass clef and a 4-measure rest in the treble clef.

go, \_\_\_\_\_ but I \_\_\_\_\_ know \_\_\_\_\_ I'll \_\_\_\_\_

3

Detailed description: This system contains the seventh and eighth measures. The seventh measure has a quarter rest in the bass clef and a half note in the treble clef. The eighth measure has a quarter rest in the bass clef and a half note in the treble clef. A 3-measure rest is indicated above the eighth measure. The system ends with a 4-measure rest in the bass clef and a 4-measure rest in the treble clef.

think of you ev-'ry step \_\_\_\_\_ of the \_\_\_\_\_ way. \_\_\_\_\_ And

Detailed description: This system contains the ninth and tenth measures. The ninth measure has a quarter rest in the bass clef and a half note in the treble clef. The tenth measure has a quarter rest in the bass clef and a half note in the treble clef. The system ends with a 4-measure rest in the bass clef and a 4-measure rest in the treble clef.

C Am F G C Am

I will always love you, I

2  
3  
5

F G C

will always love you,

4

F C/E Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

you, my darling you, mm. Bit-ter

3 3 3

C G C Am C

-sweet me - mo-ries, that is all I'm tak-ing with

(Verse 2 see block lyric)

3

F G7 C G C

me. So good - bye, please don't cry; we both

Am C F G

know I'm not what you, you need. And

C Am F G C Am

I will al - ways love you, I

F G C Am F G7

will al - ways love you. (I)

C Am F G C Am

I will al - ways love\_ you,

F G 1. C Am F G<sup>7sus4</sup>

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

2. C Am F G<sup>7sus4</sup> C

you.

*Verse 2:*

I hope life treats you kind,  
 And I hope you have all that you ever dreamed of,  
 And I wish you joy and happiness,  
 But above all this, I wish you love.

# I'm Every Woman

Words & Music by Nickolas Ashford & Valerie Simpson

Freely

Musical notation for the first system. The treble clef staff contains the melody with lyrics: "What - ev - er you want — What - ev - er you need —". Fingerings 1, 3, 1, 2, 1, 3 are indicated above the notes. The bass clef staff shows the piano accompaniment. Chords  $A^b\text{maj}7$ ,  $E^b/G$ , and  $Cm$  are written above the staff. The dynamic marking *mf* is present.

Musical notation for the second system. The treble clef staff contains the melody with lyrics: "— An - y - thing you want done ba - by I'll do it na - tur -". Fingerings 2 and 2 are indicated above the notes. The bass clef staff shows the piano accompaniment. Chords  $Fm7$ ,  $B^b7\text{sus}4$ , and  $E^b7$  are written above the staff. The dynamic marking *r.h.* is present.

Musical notation for the third system. The treble clef staff contains the melody with lyrics: "- 'lly 'cos I'm ev - 'ry wo - man — It's all in me —". Fingerings 4 and 2 are indicated above the notes. The bass clef staff shows the piano accompaniment. Chords  $A^b\text{maj}7$ ,  $E^b/G$ , and  $Fm7$  are written above the staff.

Musical notation for the fourth system. The treble clef staff contains the melody with lyrics: "It's all in me —". Fingerings 3 and 1 are indicated above the notes. The bass clef staff shows the piano accompaniment. Chords  $G7$  and  $Cm$  are written above the staff. Fingerings 2, 5 and 1, 2 are indicated below the bass staff.

With a beat

Fm<sup>9</sup>

**S** Fm<sup>7</sup>

I'm ev - 'ry wo -

- man It's all in me  
A - ny-thing you want done ba - by

I'll do it na - tur - 'lly

I'm ev - 'ry wo - man It's all in me  
I can read your thoughts right now—

Ev - 'ry word from A to Z— Boom, boom, boom Boom, boom, boom

Cm Gm<sup>7</sup> Fm<sup>7</sup> Cm Gm<sup>7</sup> Fm<sup>7</sup> To Coda **⊕**

Cm<sup>7</sup> Fm<sup>7</sup> Cm<sup>7</sup>

I can cast a spell Se - crets you can't tell Mix a spe - cial groove—

Fm<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7

Put fire in - side of you A - ny - time you feel dan - ger or fear Then

E<sup>b</sup> C<sup>7</sup>aug C<sup>7</sup> C<sup>7</sup>aug Fm<sup>7</sup>

in - stant - ly I will ap - pear I'm ev - 'ry wo -

- man It's all in me A - ny - thing you want done ba - by

Cm Gm<sup>7</sup> Fm<sup>7</sup> Cm Gm<sup>7</sup> Fm<sup>7</sup>

I'll do it na-tur-'lly Boom, boom, boom Boom, boom, boom

Cm Fm Cm

I can sense your needs— Like rain un - to the seeds— I can make a rhyme

Fm Cm

Of con - fus - ion in your mind— And when it comes down to some

Fm E<sup>b</sup> C<sup>7</sup>aug *D.S. to Coda*

good old - fash - ioned love— I got it, I got it, I got it, got it ba - by

**♩ CODA**  
Cm

Fm Cm

I ain't brag - gin' 'cos I'm the one— Just ask me

Fm Cm Fm

Ooh— it shall be done— Don't bo - ther to— com -



Cm Fm

- pare I've got it

Cm Gm<sup>7</sup> Fm<sup>7</sup> Cm Gm<sup>7</sup> Fm<sup>7</sup>

Boom, boom, boom Boom, boom, boom

Cm Gm<sup>7</sup> Fm<sup>7</sup> E<sup>b</sup> C<sup>7</sup>aug

Boom, boom, boom Ah

Fm<sup>7</sup> Fm<sup>7</sup>

I'm ev - 'ry wo - man I'm ev - 'ry wo - man

A<sup>b</sup>m<sup>7</sup> A<sup>b</sup>m<sup>7</sup> Repeat to fade

I'm ev - 'ry wo - man I'm ev - 'ry wo - man

# My Love Is Your Love

Words & Music by Wyclef Jean & Jerry Duplessis

Moderately slow with a beat

C

*mf* Clap your hands y'all it's al-right Turn me up Clap your hands y'all it's al-right

C

Clap your hands y'all it's al-right Turn me up Clap your hands y'all it's al-right

C Am

If to - mor - row is judge - ment day \_\_\_\_\_ (sing mommy)  
If I lose my \_\_\_\_\_ fame and for - tune \_\_\_\_\_

Dm C G

And I'm stand - ing on the front line \_\_\_\_\_  
And I'm home - less on the street \_\_\_\_\_

C G Am F

And the Lord asks me what I did wth my life I will  
 And I'm sleep - ing in Grand Cen - tral sta - tion It's O -

C G C

say I spent it with you.  
 - kay if you're sleep - ing with me.

Am

If I wake up in world war three  
 As the years they pass us by

Dm F/C G C G

I see des-truc-tion and pov - er - ty  
 We stay young through each oth - er's eyes

And I feel like I  
 And no mat - ter

Am F C G

wan - na go home It's O - kay  
 how old we get It's O - kay

If you're com - in' with  
 as long as I got you

C

me. \_\_\_\_\_  
babe. \_\_\_\_\_

3

G Am F

3

Your love is my love And my love is your love

C G Am F

It would take an e-ter - ni-ty to break us And the chains of A-mi-stad could - n't hold us

C G Am F

Your love is my love And my love is your love

C G Am F

It would take an e-ter - ni-ty to break us And the chains of A-mi-stad could - n't hold us

1. C

5/3 5/2

2. A<sup>b</sup> B<sup>b</sup> C A<sup>b</sup> B<sup>b</sup>

2 3 4 3

If I should die this ve-ry day Don't cry, 'cause on earth we was-n't meant to

C A<sup>b</sup> B<sup>b</sup> C

3

stay And no mat-ter what the peo-ple say

A<sup>b</sup> G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup>

3 7

I'll be wait-ing for you af-ter the judge-ment day 'Cause

C G Am F

Your love is my love And my love is your love

C G Am F

It would take an e - ter - ni - ty to break us And the chains of A - mi - stad could - n't hold us

C G Am F

Your love is my love And my love is your love

C G Am F *Repeat to fade*

It would take an e - ter - ni - ty to break us (Clap your hands) And the chains of A - mi - stad could - n't hold us I said the record is not over yet)

# One Moment In Time

Words & Music by Albert Hammond & John Bettis

Moderately

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

*mf*

Chords: 1, 5, 4, D, 3, 4, A

The first system of musical notation for the song. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "1. Each day I live I want to be a day to give the best of". The dynamic marking is *mf*. Chord symbols are placed above the staff: 1, 5, 4, D, 3, 4, A.

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

Chords: D, G, A

The second system of musical notation. The lyrics continue: "me. I'm on - ly one but not a - lone, my fin - est day is yet un -". Chord symbols D, G, and A are placed above the staff.

known. 2. I broke my heart be for ev - 'ry gain, to taste the the ve - ry best, I want it

Chords: D

The third system of musical notation. The lyrics continue: "known. 2. I broke my heart be for ev - 'ry gain, to taste the the ve - ry best, I want it". A chord symbol D is placed above the staff.

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

Chords: A, D

The fourth system of musical notation. The lyrics continue: "sweet all, I faced the pain. I rise and fall, yet through it no time for less. I've laid the plans, now lay the". Chord symbols A and D are placed above the staff.

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G A G/A D Bm

all this much re - mains. I want } one mo - ment in time when I'm  
 chance here in my hands. Give me }

Em A G A

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

D Bm Em A D

heart - beat a - way and the ans - wers are all up to me. Give me — one mo - ment in

Bm Em A G A

time, when I'm rac - ing with des - ti - ny, then in that one

D Bm<sup>7</sup> Em 1. Asus<sup>4</sup> A

mo - ment in — time, I will feel, I will feel e - ter - ni -



D 1 5 4 5 2 5 2 3 Bm 5 Gmaj7/A 4

ty. 3. I've lived to

2. Asus4 A 3 D Bb 5

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

D 4 Bb 5 2

for a life - time, if you seize that one mo - ment in

A Bb Ab/Bb 1 2 3 Eb

time, make it shine. Give me one mo - ment in

Cm 1 Fm7 Bb 1

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

$A^b$  5      2 3       $B^b$  2      1 3       $E^b$       2 1 3       $Cm$       1       $Fm$

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

$B^b$ sus4       $B^b$  5       $E^b$        $Cm$

me. Give me one mo - ment in time, when I'm

$Fm^7$        $B^b$        $A^b$        $B^b$  3

rac - ing with des - ti - ny. Then in that one

$E^b$  4 3      2       $Cm$       1       $Fm$        $B^b$ sus4       $B^b7$  2 3 4

mo - ment in time I will be, I will be, I will be

$E^b$  5       $Cm$        $A^b$   $E^b$        $B^b7$        $E^b$

free. I will be, I will be free.

# Run To You

Words & Music by Jud Friedman and Allan Rich

Moderately

1. I know that when you look at me there's so much

2. (see block lyric)

*mf*

Chords: B<sup>b</sup>, F/B<sup>b</sup>, E<sup>b</sup>

Time signature: 4/4

Tempo: Moderately

First system of musical notation for the piano accompaniment and vocal line. The piano part is in 4/4 time, moderately. The key signature has two flats (B-flat major). The first system covers the first four measures of the piece. The vocal line starts with a first ending bracket over the first measure. The lyrics are: "1. I know that when you look at me there's so much". The piano part includes fingerings (1, 2, 5, 2, 4) and dynamics (*mf*).

that you just don't see, — but if — you would on - ly take the time, — I

Chords: E<sup>b</sup>m, B<sup>b</sup>, C

Second system of musical notation. The piano part continues with the vocal line. The lyrics are: "that you just don't see, — but if — you would on - ly take the time, — I". The piano part includes fingerings (1, 2, 3, 1) and dynamics (*mf*).

know in my heart you'd find, — oh, — a girl who's scared some-times, who

Chords: E<sup>b</sup>m, F<sup>sus</sup>4, D, G<sup>m</sup>

Third system of musical notation. The piano part continues with the vocal line. The lyrics are: "know in my heart you'd find, — oh, — a girl who's scared some-times, who". The piano part includes fingerings (2, 1, 2, 4) and dynamics (*mf*).

is - n't al-ways strong, — can't you see the hurt in me? I feel so all a-lone. I wan-na

Chords: E<sup>b</sup>m, B<sup>b</sup>, F<sup>sus</sup>4, F<sup>7</sup>

Fourth system of musical notation. The piano part continues with the vocal line. The lyrics are: "is - n't al-ways strong, — can't you see the hurt in me? I feel so all a-lone. I wan-na". The piano part includes fingerings (4, 5, 5, 4, 1, 2, 1, 3, 1, 2) and dynamics (*mf*).

Eb Cm7 F Bb  
 run to you, ooh, I wan-na run to you, ooh,

G7+5 G7 Cm7 Fsus4 F  
 won't you hold me in your arms and keep me safe from harm? I wan-na

Eb Cm7 F Bb  
 run to you, ooh, but if I come to you, ooh,

G7+5 G7 Eb Ebm F7  
 tell me will you stay or will you run a -

1. Bb Eb Ab Ebm 2. Gm Ebm  
 way? 2. Each way? Run a -

Musical notation for the first system. The treble clef staff contains the melody with lyrics: "way?— I need you here, I need you here to". The bass clef staff provides accompaniment. Chords are indicated as B<sup>b</sup>, C, and Cm<sup>7</sup>. Fingerings 2, 1, 2 are shown above the final notes.

Musical notation for the second system. The treble clef staff contains the melody with lyrics: "wipe a-way my tears,— to kiss a - way my fears,— if you on - ly knew how". The bass clef staff provides accompaniment. Chords are indicated as B<sup>b</sup>, C, and F<sup>7</sup>. Fingerings 2, 3 are shown above the notes.

Musical notation for the third system. The treble clef staff contains the melody with lyrics: "much I wan - na run to you, ooh,— I wan - na". The bass clef staff provides accompaniment. Chords are indicated as G, F, Dm<sup>7</sup>, and G.

Musical notation for the fourth system. The treble clef staff contains the melody with lyrics: "run to you, ooh,— won't you hold me in your arms and". The bass clef staff provides accompaniment. Chords are indicated as C, A<sup>7</sup>, and Dm<sup>7</sup>. Fingerings 1, 3, 2, 1, 2 are shown above the notes.

keep me safe from harm? I wan-na run to you, ooh, but if I

run to you, ooh, tell me will you stay— or

will— you run a - way?

*Verse 2:*

Each day, each day I play the role of someone  
 Always in control,  
 But at night I come home and turn the key,  
 There's nobody there,  
 No one cares for me.  
 Oh, what's the sense of trying hard to find your dreams  
 Without someone to share them with?  
 Tell me, what does it mean?

# Step By Step

Words & Music by Annie Lennox

Moderately

The musical score is written for piano and voice. It consists of four systems of music. Each system has a treble clef staff for the melody and a bass clef staff for the accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Moderately'. The dynamics are marked 'mf' (mezzo-forte). The lyrics are: 'Well there's a bridge and there's a river, that I still must cross, as I'm go-ing on my jour - ney, though I might be lost. And there's a road I have to fol - low, a place I have to go, well no - one'. Chord symbols are placed above the treble staff: Bb, F, Gm7, Dm7, Gm, Ebmaj9, F7, Gm. Fingerings are indicated by numbers 1-5. A '3' indicates a triplet. The bass staff contains chords and some melodic lines, with a '2' under a note in the third system.

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 road I have to

fol - low, \_\_\_\_\_ a place I have to go, \_\_\_\_\_ well no - one

E<sup>b</sup>maj<sup>9</sup> F<sup>7</sup> Gm<sup>7</sup>

told me just how to get there,— but when I get there I'll know.—

Fsus<sup>4</sup> N.C. B<sup>b</sup>

'Cause I'm tak-ing it— step by step,—

F Gm<sup>7</sup>

bit by bit,— stone by stone,— yeah,—

Dm<sup>7</sup> E<sup>b</sup>

brick by brick,— step by step,—

Gm E<sup>b</sup>

day by day,— bye bye Mars,—



1. Gm Gm<sup>7</sup> B<sup>b</sup>

and this old road is rough and

Dm<sup>7</sup> B<sup>b</sup>

ru - ined, so ma - ny dan - gers a - long the way, — so ma - ny

Gm<sup>7</sup> Dm<sup>7</sup>

bur - dens, might fall up - on me, so ma - ny trou - bles that I have to

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

face. Oh, — but I won't let — my spi - rits fail me, I won't let —

Gm<sup>7</sup> E<sup>b</sup>

— my spi - rit go un - til I get to my des - ti -

- na - tion, —  
 I'm gon - na take — it slow — be - cause I'm mak - in' it a

Gm<sup>7</sup> 4 B<sup>b</sup>

2.  
 Go your way, — go your way, — don't give up, —

Gm Fsus<sup>4</sup> B<sup>b</sup>

— you've got to hold on to what you've — got, — oh — babe —

F

— don't give up, — you've got to keep on — mov - in', don't

Gm<sup>7</sup> Dm<sup>7</sup>

stop. Yeah, — yeah, — yeah, — I know you're

Gm E<sup>b</sup>

F/G Gm 1

hurt - in' — and I know you're blue, —

E<sup>b</sup> Gm<sup>7</sup> 2

I know you're hurt - in' — but don't let the bad things

B<sup>b</sup> N.C. B<sup>b</sup> 3

get to you. — I'm tak - in' ( ) it step by step, —

F Gm<sup>7</sup>

bit by bit, — stone by stone, —

Dm<sup>7</sup> Gm

yeah, — brick by brick, —

E<sup>b</sup> Gm

step by step, — day by day, —

E<sup>b</sup>

bye bye Mars. —

F/G Gm<sup>7</sup> Fsus<sup>4</sup> B<sup>b</sup>

Go your own — way. —

# Where Do Broken Hearts Go

Words & Music by Frank Wildhorn & Chuck Jackson

Moderately

1. I 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

Chords: D (5), Bm (4)

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

Chords: Em (4), A7

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

Chords: D (5), Bm (4)

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

Chords: Em (4), A7 (1, 2, 3)

F#m7 3 Bm Em 1 2 1 A7sus4 3 1 5 4 2

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

D 2 A G 1 D

where do broken hearts go; can they find their way home,

G 2 D Em A 1 D 2 A

back to the open arms of a love that's waiting there? And if some body loves you,

G D G D

won't they always love you? I look in your eyes, and I

1. Em A D Bm Em A

know that you still care for me. 2. I've been a -

2.

Em A D D7

know that you still care for me. And

G D Em D

now that I am here with you, I'll never let you go. I

Bb F G Ab Bb

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

Eb Bb Cm Eb

Where do broken hearts go; can they find their way home,

Ab Eb Fm7 Bb7

back to the open arms of a love that's waiting there? And

$E^b$   $B^b$  Cm  $E^b$   
 if some - bo - dy loves you, won't they al - ways — love\_ you?

$A^b$   $E^b$   $Fm^7$   $B^b7$   
 I look in your eyes, — and I know that you still care.

1.

$Fm^7$   $B^b7$   $E^b$  Cm  $E^b$   
 know that you still care for me, — for me;

2.

$A^b$   $B^b7sus^4$   $E^b$   
 you still care — for me. —



# You Give Good Love

Words & Music by LaLa

Moderately

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one flat (Bb) for the first two systems and one sharp (F#) for the last two. The time signature is 4/4. The tempo is marked 'Moderately'. The score includes lyrics and musical notation such as notes, rests, and chords. Fingerings and dynamics are also indicated.

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

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

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

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

Chords: F, Dm7, Am, G, Em, Bm7, Bb, D7, Em, Bm, C

Fingerings: 2, 5, 3, 3, 2, 1, 5, 4, 1, 4, 2, 1, 1, 3, 5, 4, 2, 1, 3, 4, 5, 1, 2

Dynamics: *mf*

G 1 2 3 Em 4 Bm<sup>7</sup> 3 2 1 3

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

2 Am G Em 1 4

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

F C/D 3 G Em C/D

Ba - by, you give good love. —

G 3 4 2 1 2 Em 3 5 4 Bm 7

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

Em C F 1

— the kind that girls like me — dream of. —

B<sup>b</sup> 5 2 4 Gm 5 3 2 Dm<sup>7</sup> 4 2 1

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

Gm Eb

It took some time for me— to see...

*S* B<sup>b</sup> 1 2 3 Gm 4

You give good love to me, ba - by,— so good.—

Dm<sup>7</sup> 3 2 4 5 3 2 1 Cm<sup>7</sup> 2 5 2 5

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

B<sup>b</sup> 3 To Coda *C* Gm 1 3 A<sup>b</sup>

— to me.— It's nev - er too much.—



# So Emotional

Words & Music by Billy Steinberg & Tom Kelly

Bright

Em

*mf*

3

Detailed description: This block shows the piano introduction for the song 'So Emotional'. It is written in G major and 4/4 time. The right hand starts with a chord of E minor (Em) and a quarter rest, followed by a quarter note G, a quarter note A, and a quarter note B. This pattern repeats. The left hand plays a steady eighth-note accompaniment starting on G, with a triplet of eighth notes in the first measure.

Em D Em

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

(Verse 2 see block lyric)

Detailed description: This block contains the first line of the vocal melody. The right hand has a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, B4, and then C5. The left hand has a bass clef and plays chords in G major: Em (E3, G3, B3), D (F#, A, C), and Em (E3, G3, B3). There are fingerings 1, 3, and 7 indicated.

G A Em

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

3

Detailed description: This block contains the second line of the vocal melody. The right hand has a treble clef. The melody starts on G4, moves to A4, B4, and then C5. The left hand has a bass clef and plays chords in G major: G (G2, B2, D3), A (C#, E, G), and Em (E3, G3, B3). There are fingerings 3 and 4 indicated.

D

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

4 5

Detailed description: This block contains the third line of the vocal melody. The right hand has a treble clef. The melody starts on G4, moves to A4, B4, and then C5. The left hand has a bass clef and plays chords in G major: D (F#, A, C), G (G2, B2, D3), and Em (E3, G3, B3). There are fingerings 4 and 5 indicated.

Em G

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

A Em7

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

Bm7 Em G A

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

C Em

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

Am D Em C Em To Coda

ev - ery time — I think — of you. — I get so e - mo - tion - al, ba - by, ain't it

1. Am G/D Dsus<sup>4</sup> 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. Am G/D Dsus<sup>4</sup> D || 3. Am G/D Dsus<sup>4</sup> D *D.S. al Coda*

shock - ing what love can do? shock - ing what love can do?

⊕ CODA Am G/B N.C. G(add<sup>9</sup>)

shock - ing what love can do?

Verse 2:

I gotta watch you walk in the room, baby;  
 I gotta watch you walk out.  
 I like the animal way you move,  
 And when you talk I just watch your mouth.

Oh, I remember the way that we touch;  
 I wish I didn't like it so much.