

DREAMGIRLS

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

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MOVE

(You're Stepping on My Heart)

Music by HENRY KRIEGER
Lyric by TOM EYEN

Moderately bright
N.C.

Bb7



LORRELL
& DEENA:

Move! Move! _

mf

Eb7



Bb13



Bb7



Move right out of my life! _____ Move! Move! _

Eb7



Bb13



Eb/F



Bb7



LORRELL
& DEENA:

EFFIE:

EFFIE:

Move right out of my life! _____ You'd bet - ter move, _ (Move!) you're

Eb7 Eb/F Bb7

L & D: EFFIE:

step - pin' on my heart. I said move! (Move!) You're

Eb7 Eb/F Bb7

L & D: EFFIE:

tear - in' it a - part. Please move! (Please move!) Oh,

Eb7 Eb/F Bb7

L & D: EFFIE:

what am I gon - na do? My heart (My heart!) is

Eb7 Eb/F Bb

L & D:

break - in', break - in' up o - ver you. (Break - in', break - in' up o - ver you.)

D \flat maj7



G \flat maj7



B \flat /F



E \flat /F



EFFIE:

You've got a such mag - net - ic pow - er that you keep hold - in' me down. _

D \flat maj7



G \flat maj7



I feel just like a flow - er that

B \flat /F



E \flat /F



B \flat 7



L & D:

you're keep - in' stuck in the ground, _ ground, ground. Oh! _ Move! Move! _

E \flat 7



B \flat 7



E \flat 7



Move right out of my life! _ Move it, move it out of my life! _

Bb7

Eb7

Move! Move! — Move right out of my life! —

Bb7

Dbmaj7

Gbmaj7

EFFIE:

You are so hor - ri - bly sa - tan - ic, the

Bb/F

Eb/F

Dbmaj7

Gbmaj7

way you lead — me a - round. — I feel just —

N.C.

— like the Ti - tan - ic: I'm al - ways go - in' down, — down, down. —

Bb7



Eb7



Bb7



Eb/Bb



Bb7



LORRELL & DEENA:

EFFIE: (ad lib. over Lorrell & Deena)

Move! Move! You're step - pin' on my style. _____

Eb7



Bb7



Eb7



L & D:

Move! Move! I wan - na breathe for a while. _

Bb7



Eb/Bb



Bb7



Eb7



Bb7



EFFIE: (ad lib. over Lorrell & Deena)

L & D:

Move! Move! _

Eb7



Bb7



Move right out of my life! _____ Move it, move it

Eb7 Bb7

out of my life! _____ Move! Move! _____

Eb7 Bb7

Move right out of my life! _____ Move it, move it

Eb7 Db/Eb

EFFIE:

out of my life! _____ So why don't you pack _____ it up and move it, take the

Eb/F

kit _____ and ca - boo - dle, take your bro - ken down car, your

smell - y ci - gar, _____ and just move right out of my,

Db/Eb Eb/F

ALL: move right out of my life. _____ **NC.**

LORRELL & DEENA: Please move, move,

Bb7

move, move! _____ Please move!

Optional Ending
Bb7

Repeat and Fade

Eb7

FAKE YOUR WAY TO THE TOP

Music by HENRY KRIEGER
Lyric by TOM EYEN

Slowly and freely

F Fmaj7 Cm7 F13

JIMMY:

Thir - teen years of sol-id gold plat-ters,

mp

With pedal

8vb

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, then a quarter note 'Thir', a quarter note 'teen', a quarter note 'years', a quarter note 'of', a quarter note 'sol-id', a quarter note 'gold', and a quarter note 'plat-ters'. The piano accompaniment features a melody with triplets and chords. Chord diagrams for F, Fmaj7, Cm7 (3fr), and F13 are shown above the staff. The piano part includes a 'With pedal' instruction and an 8vb marking.

Bbmaj7 Bbm6

ris - ing costs and cock - tail chat - ter; well,

Detailed description: This system contains the next two measures. The vocal line continues with 'ris - ing costs', 'and', 'cock - tail', 'chat - ter;', and 'well,'. The piano accompaniment continues with chords and melodic lines. Chord diagrams for Bbmaj7 and Bbm6 (6fr) are shown above the staff.

F Fmaj7 Cm7 F13

fat dee - jays; ster - e - o - phon - ic sound; aw, - ba - by,

8vb

Detailed description: This system contains the final two measures. The vocal line continues with 'fat dee - jays;', 'ster - e - o - phon - ic', 'sound;', and 'aw, - ba - by,'. The piano accompaniment concludes with a sixteenth-note triplet and a sixteenth-note triplet. Chord diagrams for F, Fmaj7, Cm7 (3fr), and F13 are shown above the staff. An 8vb marking is present at the bottom.

Bbmaj7 Db Fast R&B Eb

the game of hits goes 'round and a - round. But you can

F Fmaj7 F9 Bbmaj7

fake your way to the top, 'round and a - round. (Spoken:) Try that part right there, baby.

mf

LORRELL: JIMMY: DEENA:

(Round and a - round.) Fake your way to the top. (Round and a - round.)

Bbmaj7 F Fmaj7

Yeah, you fit right in there, didn't ya sweetheart? You can fake your way to

F9 **Bbmaj7**

EFFIE:

the top. *Shit, I knew you'd have it!* But it's al -
 ('Round _____ and a - round.) _____

Gm7 **F/A** **F/Bb**

DREAMETTES:

- ways real, — so — real, — (Al - ways so real.) —

8va

N.C. **Ab/Bb** **Bb/C** **F**

when you're com - in' down. _____

N.C. **Ab/Bb** **Bb/C** **F** **Ab/Bb**

JIMMY: **DREAMETTES:**


I — know what's hap - p' nin'; (Doo —

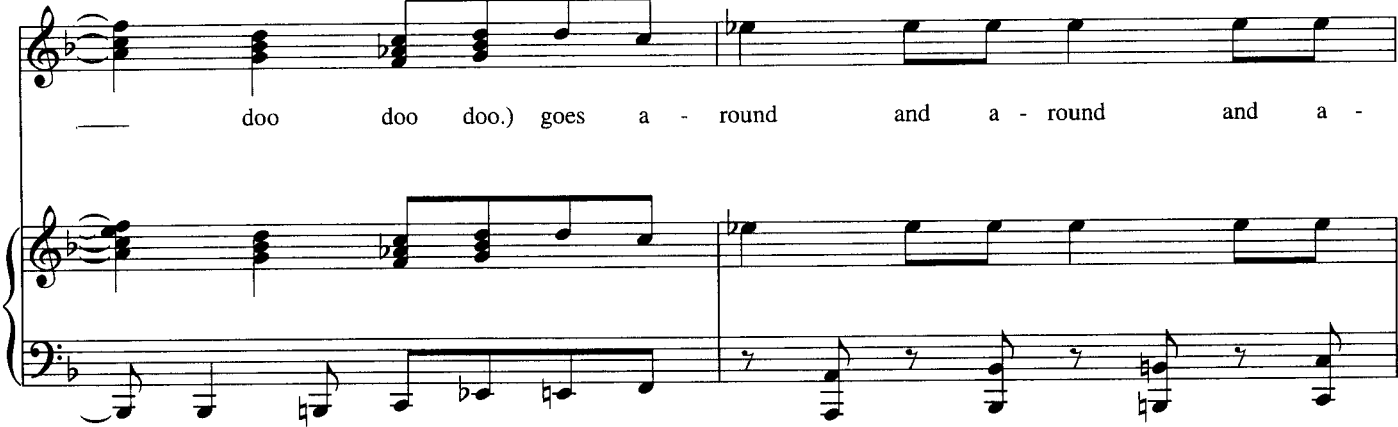
doo doo doo.) I been a - round, (Doo doo doo doo.) fak -

- in' my way through ev - er - y town. (Doo doo doo doo.) (Doo -

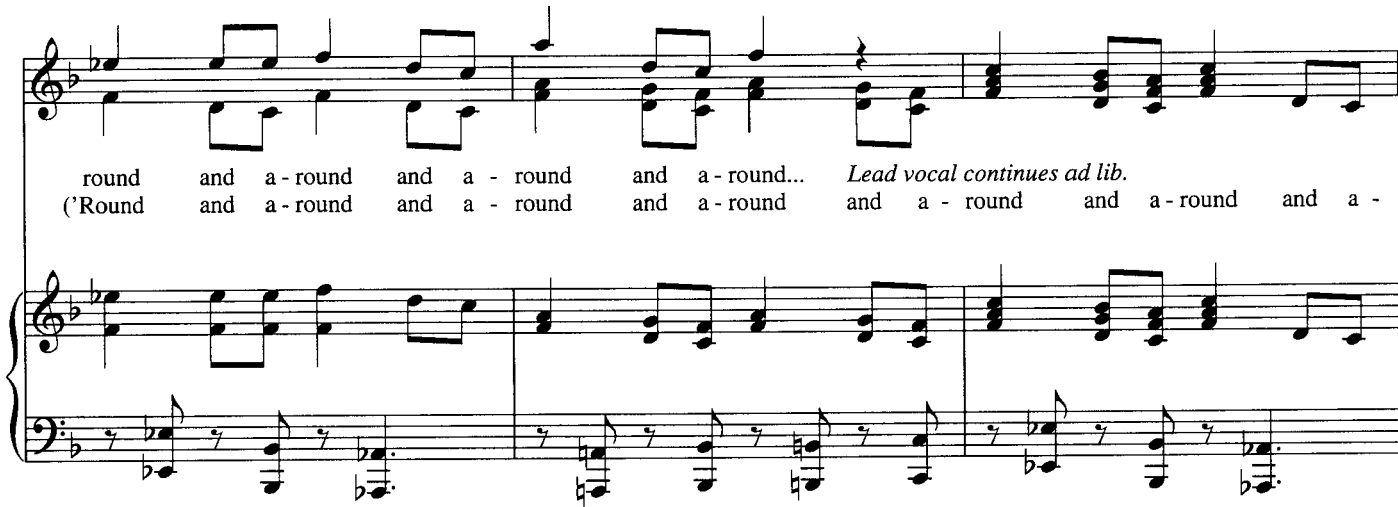
doo doo doo.) I make my liv - ing (Doo doo doo doo.) off -

of my sound, and the game of hits (Doo doo doo doo.) (Doo -

Bb/C  F  N.C.



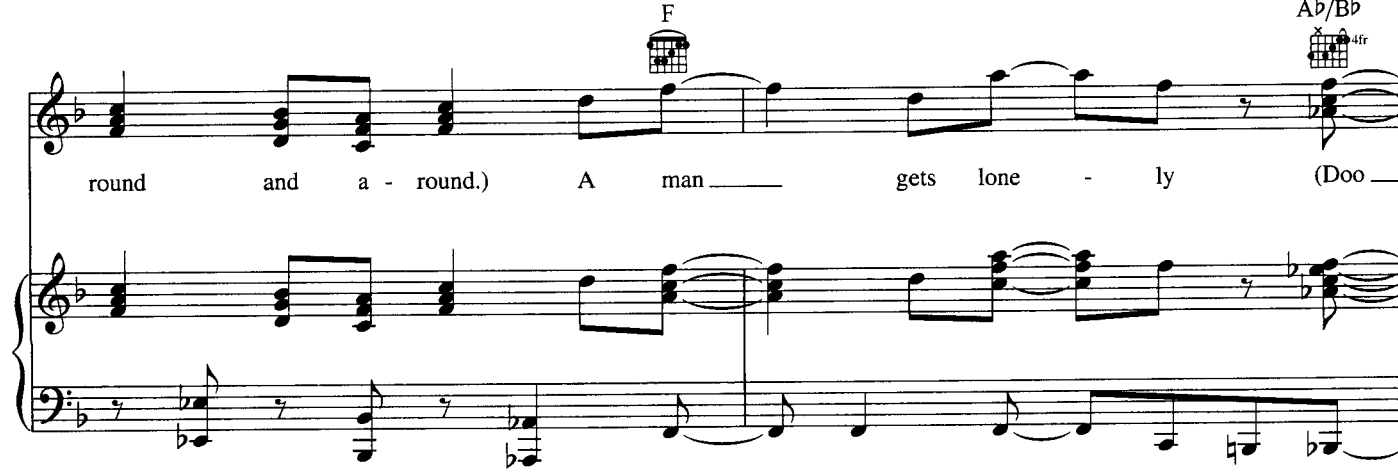
doo doo doo.) goes a - round and a - round and a -





round and a - round and a - round and a - round... *Lead vocal continues ad lib.*
 ('Round and a - round and a - round and a - round and a - round and a - round and a -



round and a - round and a - round and a - round and a - round and a - round and a -



round and a - round.) A man _____ gets lone - ly (Doo —

F  Ab/Bb 

Bb/C F Ab/Bb Bb/C F

doo doo doo.) work-in' hard on the road. (Doo doo doo doo.) He's a - way -

Detailed description: This system contains the first two lines of music. The top staff is a vocal line with lyrics. The lyrics are "doo doo doo.) work-in' hard on the road. (Doo doo doo doo.) He's a - way -". Above the vocal line are guitar chord diagrams for Bb/C, F, Ab/Bb, Bb/C, and F. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a bass line. The key signature has one flat (Bb).

Ab/Bb Bb/C F

from his wom - an; (Doo doo doo doo.) it's a heav -

Detailed description: This system contains the second two lines of music. The top staff is a vocal line with lyrics. The lyrics are "from his wom - an; (Doo doo doo doo.) it's a heav -". Above the vocal line are guitar chord diagrams for Ab/Bb, Bb/C, and F. The piano accompaniment continues with chords and a bass line.

Ab/Bb Bb/C F Ab/Bb

y load. (Doo doo doo doo.) (Doo -

Detailed description: This system contains the third two lines of music. The top staff is a vocal line with lyrics. The lyrics are "y load. (Doo doo doo doo.) (Doo -". Above the vocal line are guitar chord diagrams for Ab/Bb, Bb/C, F, and Ab/Bb. The piano accompaniment continues with chords and a bass line.

Bb/C F N.C.

doo doo doo.)

Detailed description: This system contains the final two lines of music. The top staff is a vocal line with lyrics. The lyrics are "doo doo doo.)". Above the vocal line are guitar chord diagrams for Bb/C, F, and N.C. (No Chords). The piano accompaniment concludes with chords and a bass line.

F7



Bb7



F7



Lead vocal ad lib.

Repeat ad lib.

Bb7



Last time

Bb7



C7#5



F

N.C.

Ab/Bb



Bb/C



F



F7



I faked my way to the top. Oh yeah, —
 (Ooh.) ('Round and a - round.)

Bb7



1, 2

oh yes, I did. I faked —
 ('Round and a - round.)

3

Gm7



F/A



I did. And it's al - ways real, so real, —
 and a - round.) (Al - ways so real.)

F/Bb



N.C.

Ab/Bb



when you're com - in' down. —
 (Vocal 1st time only)

1-3

Bb/C

F

4

Bb/C

F

Help me, Je -

Ab/Bb

Bb/C

F

Ab/Bb

N.C.

N.C.

- sus. (Help me, Je - sus. Help help help help help help help, help me Je - sus.

Bb/C

F

Ab/Bb

Bb/C

F

Help help help help help help help, help me Je - sus. Help help help help help help

F7#9

fake my way to the top.
fake my way to the top.)



CADILLAC CAR

Music by HENRY KRIEGER
Lyric by TOM EYEN

Moderately fast

JIMMY:

Gm

I { got } me a Cad - il - lac; — **DREAMETTES:** (Cad - il - lac, — Cad - il - lac.) —

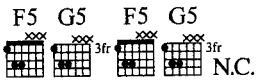
mf

E \flat /F Gm Am/G Gm C/G Gm

got me a Cad - il - lac car. — (Ooh, ooh.) Got me a Cad - il - lac; —

E \flat /F Am/G Gm

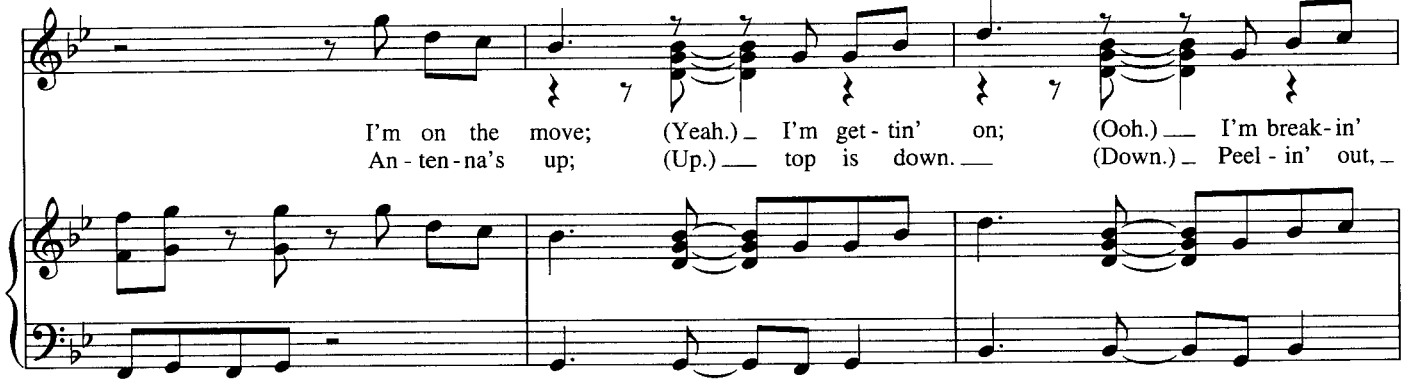
(Cad - il - lac, — Cad - il - lac.) — look at me, Mis - ter, I'm a star. — (Ooh, ooh.)

F5 G5 F5 G5


Gm


Bb7


I'm on the move; (Yeah.) I'm get - tin' on; (Ooh.) I'm break - in'
 An - ten - na's up; (Up.) top is down. (Down.) Peel - in' out,



C


Eb


F


Gm


out, (Out.) and it won't take long. Be - hind the wheel; (Yeah.) got a song.
 (Ooh.) don't care where I'm bound. Got these four wheels (Yeah.) spin - nin' 'round.



1 Bb7


C


Gm/D


(Ooh.) Ped - al's down, (Ah.) and I'm gone, (Gone.)



D+


N.C.

2 Bb7


C


yeah. (Ooh.) Me and my two - toned Cad - dy gon - na





N.C.



blow this town. _____ (Yeah.) _____ Mov - in' out, _____ (Out.) _____ mov - in' up, -



1



N.C.

_____ (Up.) _____ mov - in' on. _____ (Move me, move me, move me right to the top.) Mov - in'

2



right to the top.) Oh yeah, _____ (Move me, move me, move me

right to the top.) oh _____ yeah, _____ (Move me, move me, move me

right to the top.) yeah, ——— yeah. ——— (Move me, move me, move me

F5 G5 F5 G5

 N.C.

right to the top.) (Move me, move me, move me Right to the top.
 right to the top.)

Slower, half-time feel

Bb

Cm/F

SWEETHEARTS:

(Ooh ee ooh.)

mp

Bb


Bb

DAVE: Got me a Cad - il - lac, Cad - il - lac, Cad - il - lac,


Eb/Bb  Bb 




got me a Cad - il - lac car. _____ Oh, I've got me a Cad - il - lac, Cad -



Eb/Bb  Bb 


- il - lac, Cad - il - lac; look at me, Mis - ter, I'm a star.




Eb/Bb  Bb  Eb/Bb 

Look at me, Mis - ter, I'm a star. Look at me, Mis - ter,

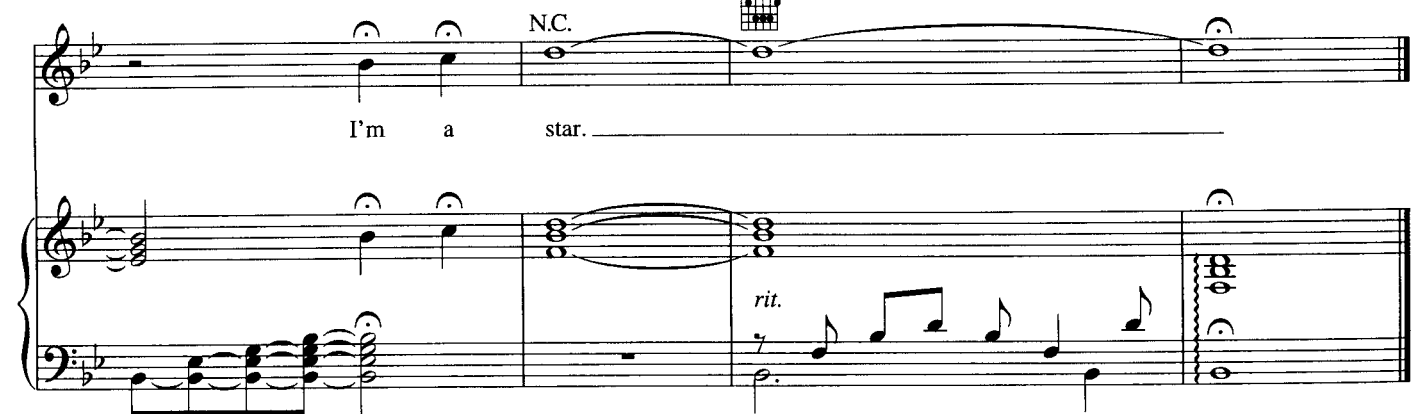
rit.



Bb 

I'm a star. _____

rit.



STEPPIN' TO THE BAD SIDE

Music by HENRY KRIEGER
Lyric by TOM EYEN

Slowly
N.C.

p
With pedal

The piano introduction is in 4/4 time, starting with a piano (*p*) dynamic. It features a melodic line in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece is marked 'Slowly' and 'N.C.' (No Chords). A 'With pedal' instruction is placed below the bass line.

C.C.:

CURTIS:

They stole our hit! I never thought...

You've got me to

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a C.C. (Curtis) section, followed by the lyrics 'They stole our hit! I never thought...'. The piano accompaniment provides a steady accompaniment. The time signature changes from 4/4 to 2/4.

C.C.:

think for you now. —

I've tried to make good, — with -

The second system continues the vocal and piano accompaniment. The vocal line includes a C.C. section and the lyrics 'think for you now. — I've tried to make good, — with -'. The piano accompaniment continues with a steady accompaniment.

CURTIS:

out much suc - cess. —

You've got me to

The third system concludes the vocal and piano accompaniment. The vocal line includes a CURTIS section and the lyrics 'out much suc - cess. — You've got me to'. The piano accompaniment continues with a steady accompaniment.

C.C.:

think for you now. — Ev - 'ry time I try for more, — I wind

This block contains the first system of music. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The vocal line includes a triplet of eighth notes at the end of the phrase "I wind".

CURTIS:

up with less. — You got - ta put your soul on a

This block contains the second system of music. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The vocal line includes a triplet of eighth notes at the end of the phrase "on a".

mor - al break. — Get to the point, you just got - ta —

This block contains the third system of music. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The vocal line includes a triplet of eighth notes at the end of the phrase "got - ta".

ALL: **WAYNE:** **C.C.:**

take. Step - pin' to the bad side. — Ooh, ooh,

This block contains the fourth system of music. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The piano part includes dynamic markings: *pp* (pianissimo) and *mp* (mezzo-piano). The vocal line includes a triplet of eighth notes at the end of the phrase "Ooh, ooh,".

ooh.
 WAYNE: Step - pin' to the bad side. _____ Gon - na take a mean

WAYNE: ride. Mean ride. _____ Mean ride. _____ C.C.: The

smile I had is gone - a - way. _____ WAYNE: Those _____ that steal are gon - na pay.

ALL: Step - pin' to the bad side _____ to -

Moderately

Gm



day. _____ Step - pin' to the bad side.

mf

Bb F#dim/A



Gm



Ooh, ooh, ooh. _____ Gon - na take a mean ride.

Bb F#dim/A



Gm



Bb7



C.C.:

Ooh, ooh, ooh. _____ **WAYNE:** Those -
The smile I had is gone a - way. _____

C



D7



Eb



ALL:

_____ that steal are gon - na pay. Step - pin' to the bad side _____



CURTIS:

to - day. I'm



N.C.



N.C.



tell-ing you now, — it's got — to end; — no more trust - ing them, — my friend. —
get you — all — the breaks — you need; — in just two years, — we'll be in the lead. —



N.C.



N.C.



N.C.

Change our style, — change our tone, — and make the songs — we sing — our own. —
Can't sit back; — it's plain to see. — O - pen your eyes — and trust — in me. —



C.C., WAYNE:

Step - pin' to the bad — side. }
ALL: Step - pin' to the bad side. }

ALL: Ooh, ooh, — ooh. —

1

Bb F#dim/A Gm

CURTIS:

Gon - na take a mean ride. Ooh, ooh, ooh. I'll

2

Bb F#dim/A Gm Gm Dm7

C.C.: N.C.

Ooh, ooh, ooh. I was a man who tried to be good.

Gm Dm7 Gm Dm7 Gm Dm7

N.C. N.C. N.C.

WAYNE: CURTIS:





I was al - ways mis-un - der - stood. Can't play fair or be too meek; you got - ta

Gm Ebmaj7

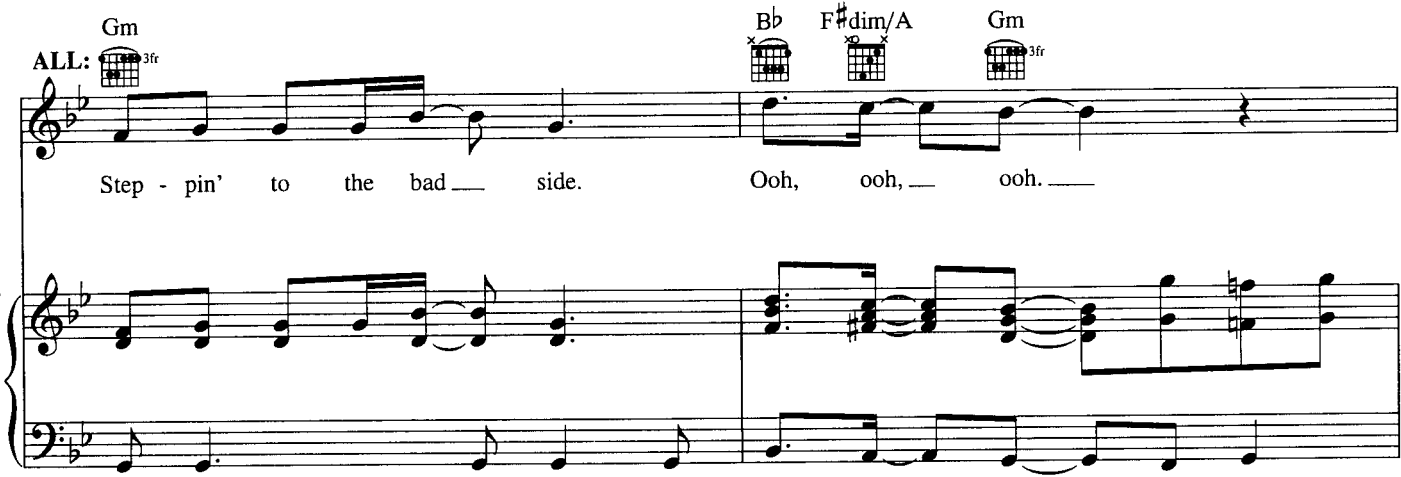
N.C. C.C. & WAYNE: (Streak.)

get way down and show your dan - ger streak. (Streak.) (Streak.)




Gm Bb F#dim/A Gm

ALL:    

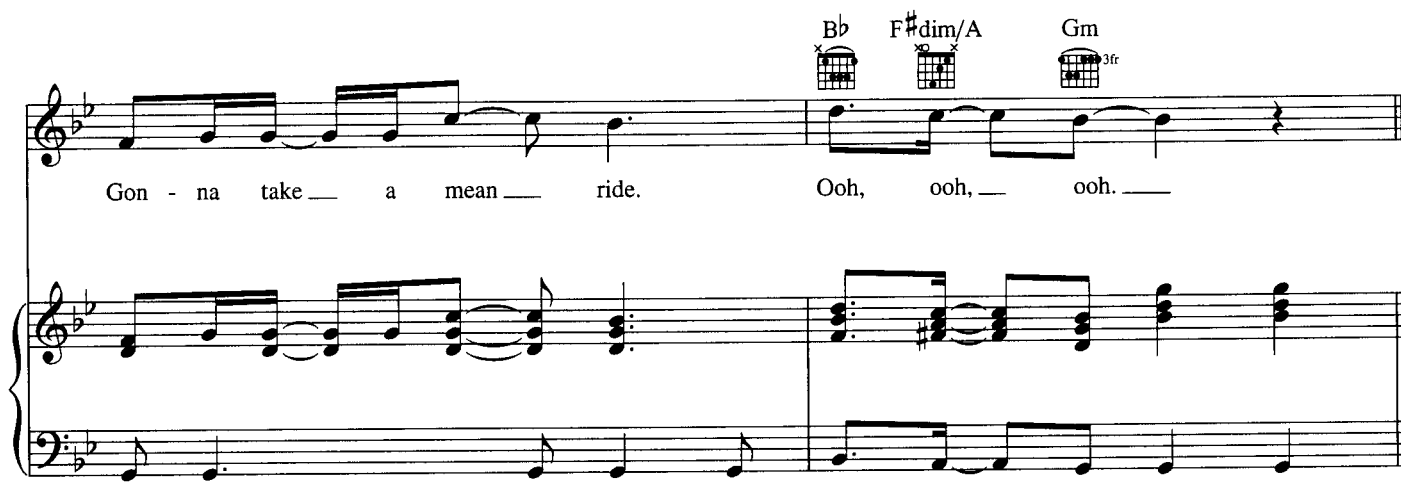
Step - pin' to the bad side. Ooh, ooh, ooh.




Bb F#dim/A Gm

Gon - na take a mean ride. Ooh, ooh, ooh.



WAYNE: Step - pin'.

N.C. 

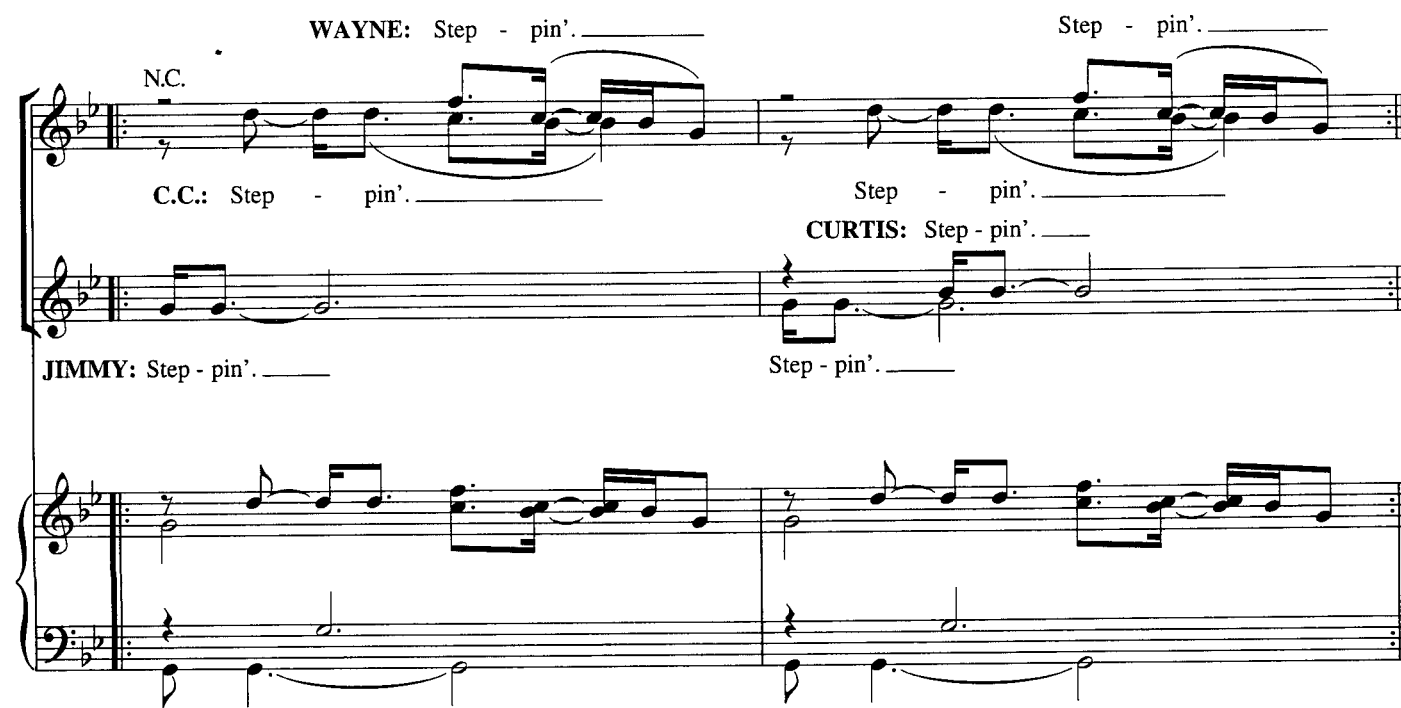
C.C.: Step - pin'.

Step - pin'.

CURTIS: Step - pin'.

JIMMY: Step - pin'.

Step - pin'.



Step - pin'. Step - pin'.

Step - pin'. Step - pin'.

Step - pin'. Step - pin'.

Step - pin' to the bad side, - step - step - pin' to the bad side. -

Step - pin'.

Step - pin'.

Step - pin'.

Step - in' to the bad side. -

Step - pin'. Step - pin'. **Play 3 times**

(Spoken:) Radio station announcements ...

Step - pin'. Step - pin'.

Step - pin' to the bad side, - step - step - pin' to the bad side. -

(Spoken:) Ladies and gentlemen:

Please welcome to the Apollo Theater's legendary stage,

Gm 3fr Dm7 Gm 3fr Dm7 Gm 3fr N.C.

Jimmy Early and the Dreamettes, singing their number one hit, "Steppin' to the Bad Side."

A little faster

Gm7

DREAMETTES:

(Step-pin' to the bad side.) — (Step-pin' to the bad side; — step-pin' to the

1-3

C

N.C.

4

C

JIMMY:
N.C.

bad side. — Step-pin' to the bad side.) — I had to

Gm Bb Am Gm

step in - to the bad side. (Ooh, ooh, ooh.) I had to

Bb Am Gm

take my - self a mean ride. (Ooh, ooh, Oh, you know that ooh.)

Bb7 C D7 To Coda

smile I had is gone a - way. Those that steal are gon - na pay.

Am7b5/Eb D7 Gm

(Step - pin' to the bad side Oh! to - day.) A

Gm N.C. Dm7 Gm Dm7

man just stole my wom-an from me; — he took her down — to Ten-nes - see. —

Gm N.C. Dm7 Gm Dm7

She was the best — girl I ev - er knew. — If it was-n't for him, — she'd still — be true. I've

Gm N.C. Dm7 Gm Dm7

al-ways been a good man, it's been said. — When I catch the man, — he'll wish — he were dead.

Gm N.C. Dm7 Gm N.C.

Men like him — make good — men mad. — Start-in' to - day, — I'm gon - na be

Gm

 3fr



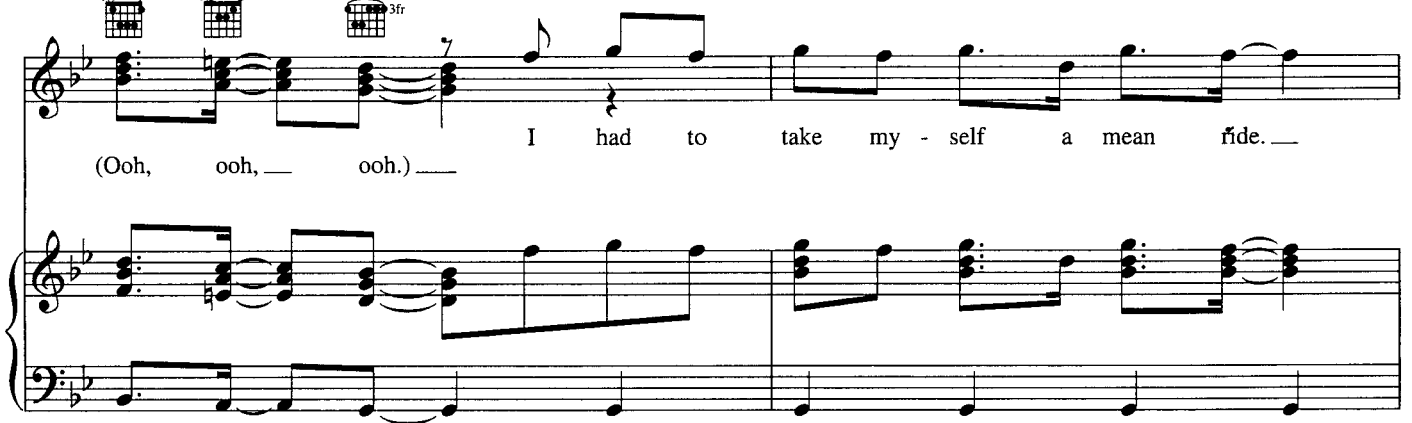
bad. Y - yeah, — yeah; — yeah, yeah. — Step - pin' to the bad — side.
 (Yeah, — yeah.) —

Bb

Am

Gm

 3fr



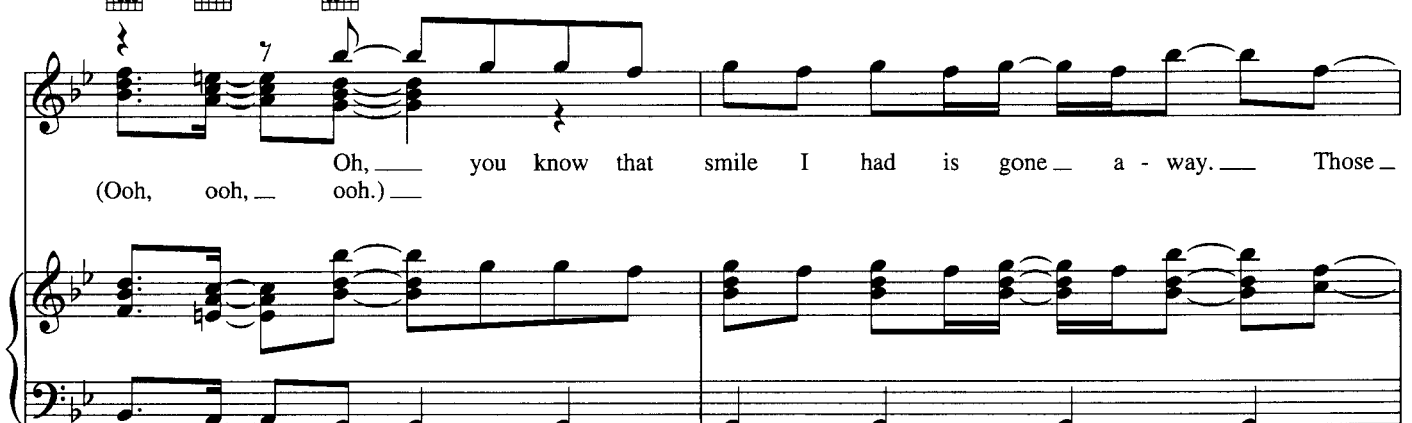
(Ooh, ooh, — ooh.) — I had to take my - self a mean fide. —

Bb

Am

Gm

 3fr



(Ooh, ooh, — ooh.) — Oh, — you know that smile I had is gone — a - way. — Those —

C

Eb7

D7



— that steal are gon - na pay. (Step - pin' to the bad — side, Oh.

Eb7

D7

Eb7

D7

step-pin' to the bad side,

step-pin' to the bad side

to -

Gm

Gm7

day.)

Yeah, yeah, yeah, yeah.

(Step, step to the

1-4

5

Eb7

D7

Gm

Eb7

D7

Gm

bad side.

bad side.

Step, step.)

Eb7

D7

Gm

D7

Gm

Got - ta step to the bad side.

LOVE YOU I DO

Music by HENRY KRIEGER
Lyrics by SIEDAH GARRETT

Moderately fast, in 4 (♩ = 128)

I nev - er met a man



quite like — you. —
quite like — this, —



Do - in' all he can —
good a - bout my - self —



mak - ing my dreams — come — true. —
from my — ver - y first kiss. —



You're strong and you're smart. — You've
I'm here when you call. — You've —

Gm/F

Ebmaj7

tak - en my heart, — and I'll give you the rest — of me too. —
 — got it all, — and — con - fi - dence like I nev - er knew. —

Em7b5

Cm9

Bb/D

Eb

F7sus

— } You're the per - fect — man — for — me. —

Bb

Dm7

Eb

— I love you, I do. —

1

Bb/D

F7sus

Dm7

Eb

Mm, — I — love — you.

2

C7sus

F7sus

Bb

Ebmaj7

Eb6

I nev - er felt _

D

G/D

You've got the charm, you sim - ply dis - arm me

Dmaj7

G/D

ev - 'ry time. As

D

G/D

long as you drive, I'm a - long for the ride, your

Dmaj7

D

way. _____ You

F#/C#

B/C#

said it be - fore: — "There won't be a door — .that's

F#maj7/C#



B/C#

closed _____ to us."

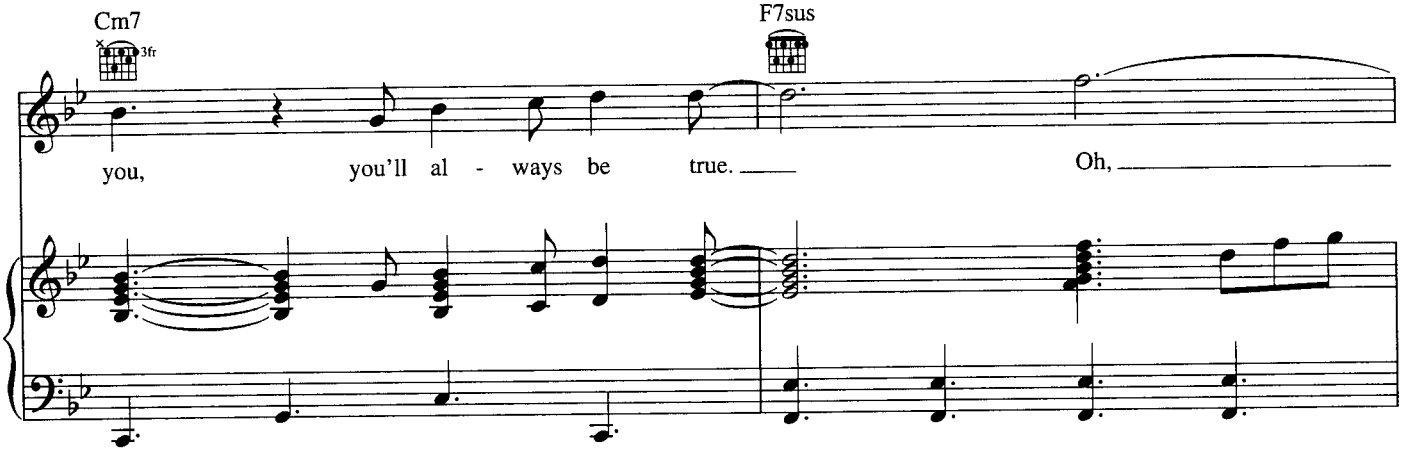
Bb/F




Gm

Put - tin' all my trust in _____ you, 'cause

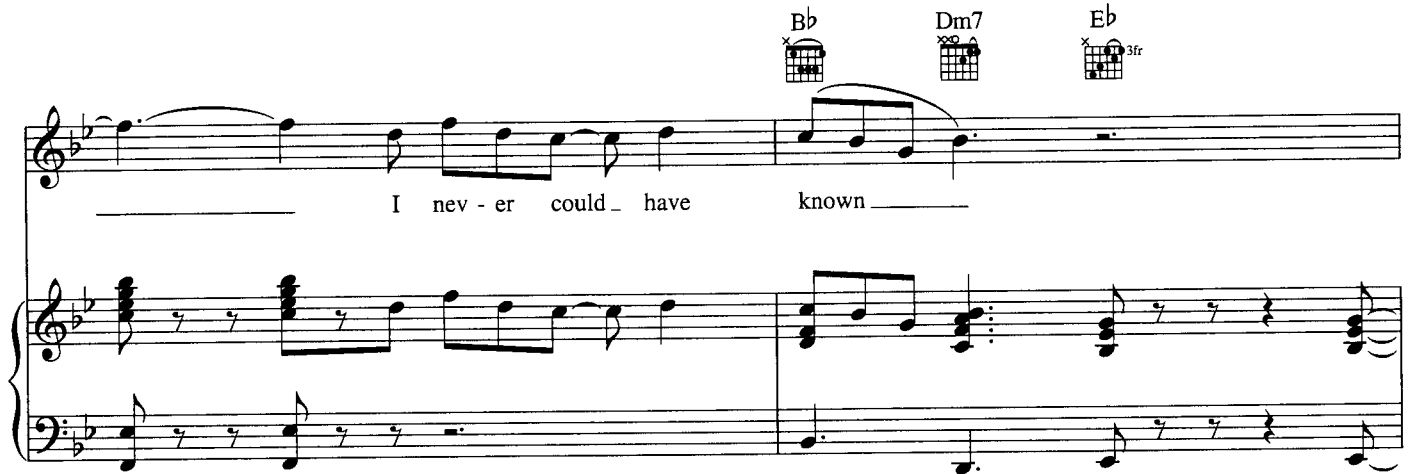
Cm7  3fr F7sus 






you, you'll al - ways be true. — Oh, —



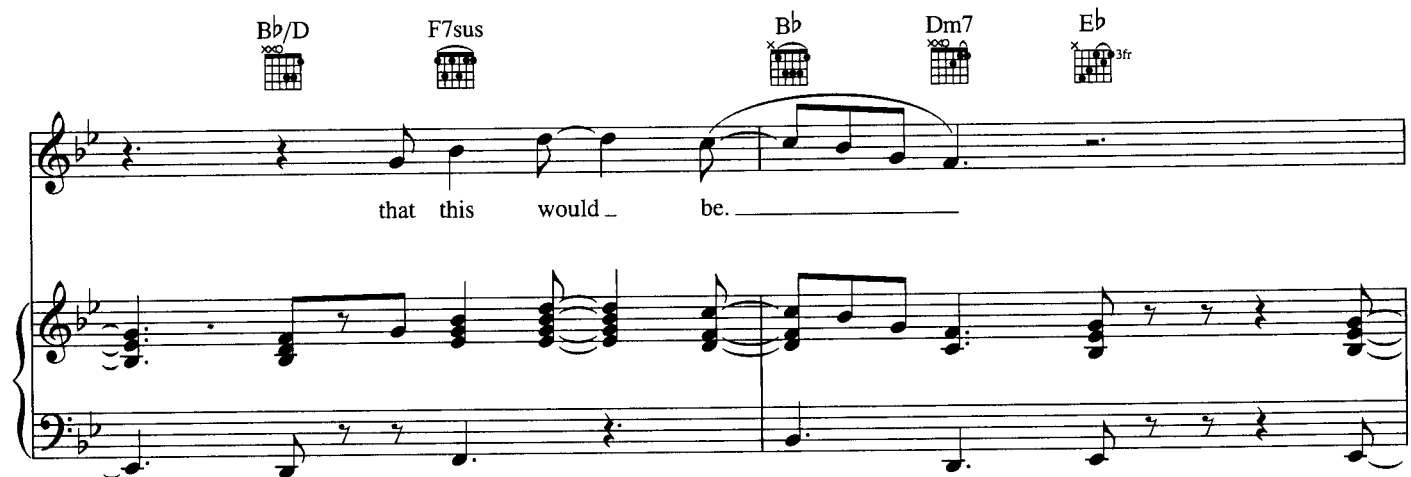
Bb  Dm7  Eb  3fr







I nev - er could _ have known —



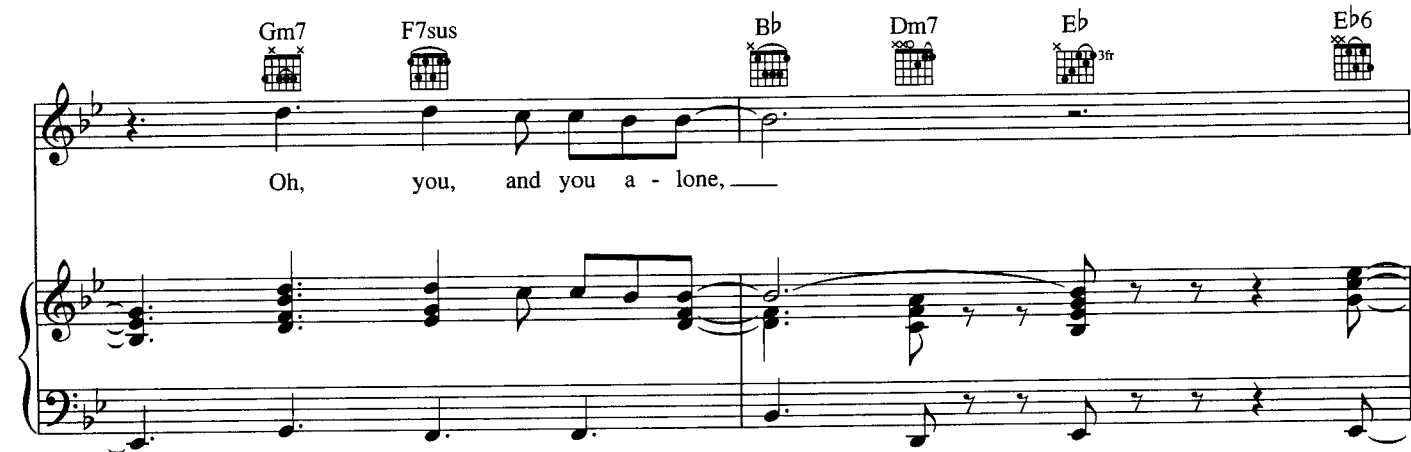
Bb/D  F7sus  Bb  Dm7  Eb  3fr

that this would _ be. —



Gm7  F7sus  Bb  Dm7  Eb  3fr Eb6 

Oh, you, and you a - lone, —



B \flat /D F7sus B \flat Dm7 E \flat

all for me.

Gm7 F7sus Gm

I know you're the best; you

Gm/F E \flat maj7

passed ev - 'ry test; it's al - most too good to be

Em7b5 Cm9 B \flat /D E \flat F7sus

true. You're the per - fect man for me.

B \flat Dm7 E \flat

I love you, I do.

B \flat /D F7sus Cm9 Dm7 E \flat Edim

You're the per - fect man for

rit.

8vb

F7sus

Freely

me. I love you, I

G \flat maj9 C/B \flat

do, do.

8vb

Red.

**LORRELL,
DEENA & EFFIE:**

F C/E Dm7 F

want you, ba - by. (I want - you.) And I need - you, ba - by.

L, D & E:

JIMMY:

Am7/E Dm7 Bbmaj7 Am7 Dm

(I need - you.) Oh, ba - by, ba - by, you got me on - my knees.

Bbmaj7 Gm7 F/A

You got me beg - gin', oh, ba - by, ba - by, ba - by, ba - by,

Bbmaj7 Bb/C Cb/Db

ba - by, ba - by, please. I



LORRELL,
DEENA & EFFIE:



want. _____
(I want_ you.)_



L, D & E:

(I need_ you.)_ Ba - by, ba - by,



Optional Ending



Repeat and Fade

ba - by. Ba - by, ba - by, ba - by.

FAMILY

Music by HENRY KRIEGER
Lyric by TOM EYEN

Slowly and freely



EFFIE:

EFFIE:

What a - bout what I need? _____ What a - bout what's best for me? _____

C.C.: Curtis says it's the best thing for the group.



EFFIE:

_____ What a - bout what I feel? _____


C.C.: He feels the Dreams can cross over.





EFFIE:

C.C.: But when we're famous, I'll write great things for you. Effie, do it for me. What a - bout me, _____

Slowly, in 2

D9  4fr

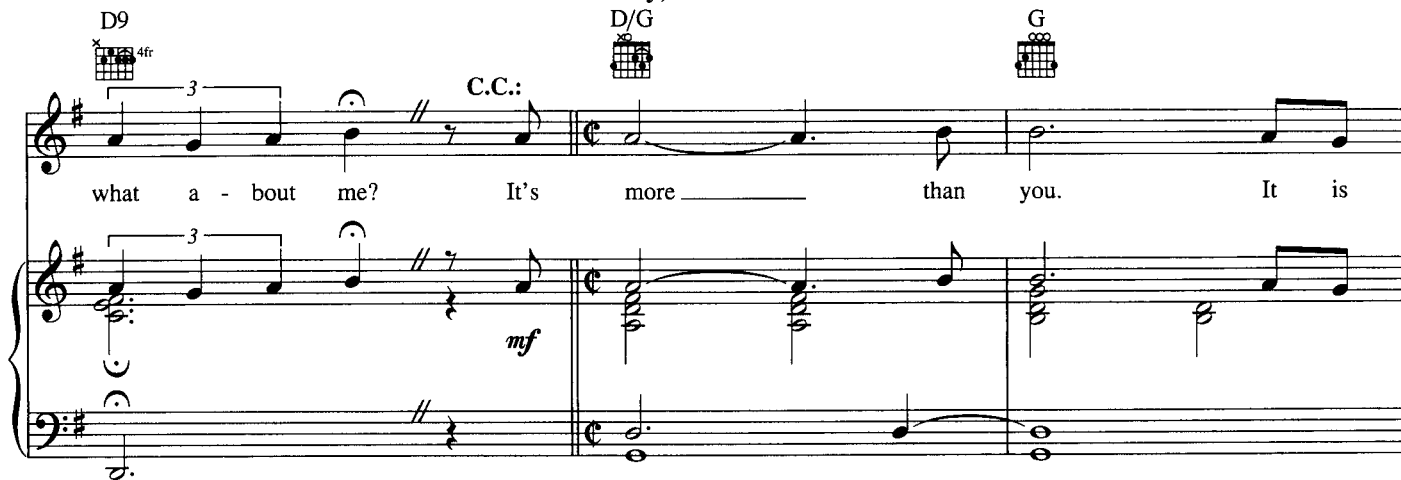
D/G 


G 


C.C.:


what a - bout me? It's more _____ than you. It is

mf

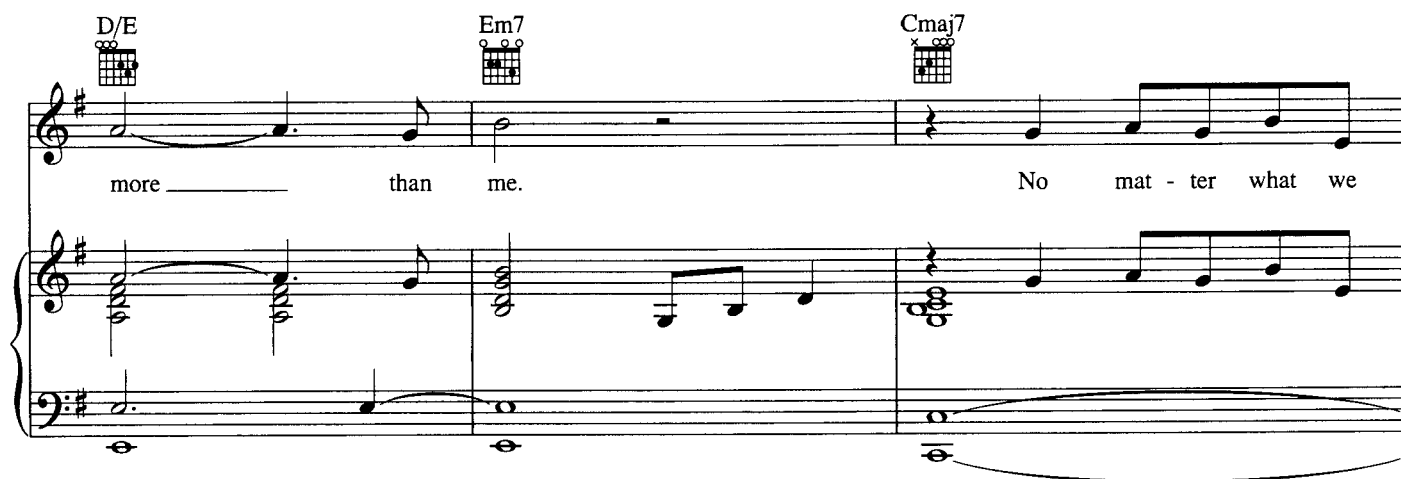



D/E 


Em7 


Cmaj7 


more _____ than me. No mat - ter what we



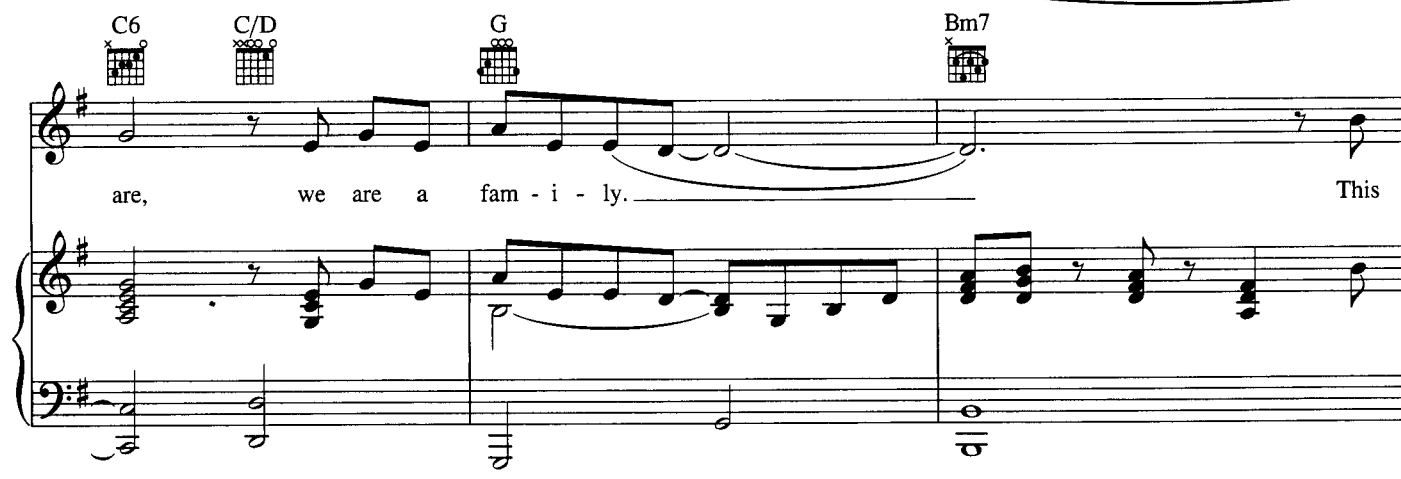
C6 


C/D 


G 


Bm7 

are, we are a fam - i - ly. _____ This

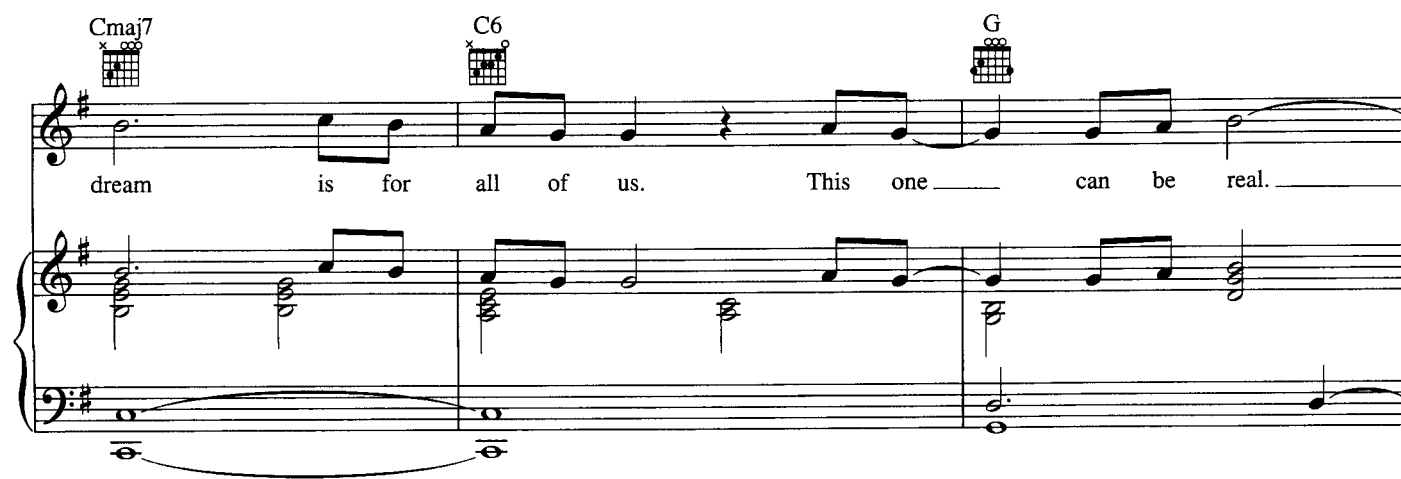


Cmaj7 

C6 

G 

dream is for all of us. This one _____ can be real. _____



Gmaj7 Cmaj7

And you can't stop us now _____ be -

Detailed description: This system contains the first two measures of music. The vocal line starts with a whole rest, followed by the lyrics 'And you can't stop us now' and a long horizontal line indicating a sustained note. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

C/D D D/G

cause of how you feel. It's more _____ than

Detailed description: This system contains the next two measures. The vocal line continues with 'cause of how you feel.' followed by 'It's more' and a long horizontal line, and then 'than'. The piano accompaniment continues with similar rhythmic patterns.

G D/E Em7

you. It is more _____ than me.

Detailed description: This system contains the next two measures. The vocal line starts with 'you.' followed by 'It is more' and a long horizontal line, and then 'than me.'. The piano accompaniment includes a triplet of eighth notes in the vocal line and corresponding chords in the piano.

Cmaj7 C/D G

What - ev - er dreams we have, - they're for the fam - i - ly.

Detailed description: This system contains the final two measures. The vocal line begins with 'What - ev - er dreams we have, - they're for the fam - i - ly.' The piano accompaniment concludes with sustained chords in the right hand and a simple bass line in the left hand.

G7sus Cmaj7 C6

We're not a - lone - an - y - more. Now there are oth - ers

G D/G G D/G Cmaj7

there. And that dream's big e -

C6 C/D D9

nough for all of us to share. So

Cmaj7 G/B C/D G G/B

don't think you're go - in'. You're not go - in' an - y - where. You're'

Cmaj7 G/D Cmaj7 C6

stay - ing and tak - ing your share. And if you get a - fraid a - gain,

C/D G Gmaj7 G6 G

I'll be there. We are a fam -

C.C. & LORRELL:

Cmaj7 G/B G/A A7

i - ly, like a gi - ant tree. branching out toward the sky.

Add JIMMY & CURTIS:

C/D D7 Cmaj7 G/B

We are a fam - i - ly. We are so much more

G/A A7 C/D D7 Cmaj7

than just you and I. We are a fam - i - ly, like a gi -

G/B G/A A7 C/D D

- ant tree, — grow - ing strong - er, grow - ing wis - er. And

Slower

C/G G/F# G/D D7sus G G/B Cmaj7

we are grow - ing free. We need you.



C/D Am/E G/D Am/E G

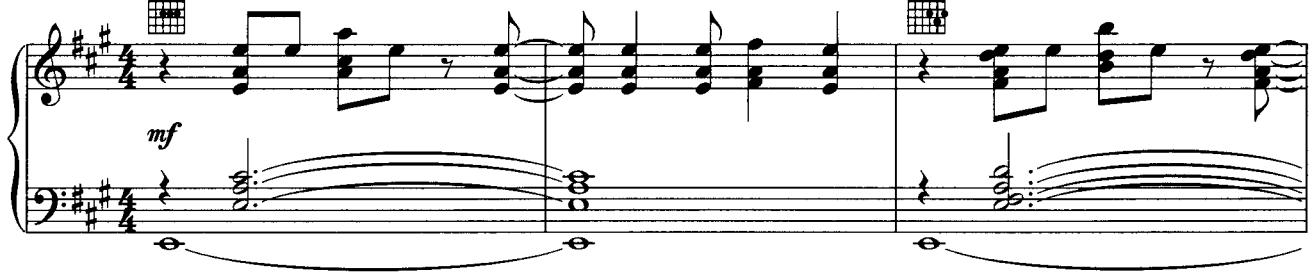
We are a fam - i - ly.


DREAMGIRLS


Music by HENRY KRIEGER
Lyric by TOM EYEN





Brightly

A/E  D/E 




C#m/E 



D/E  E  A  A/G 

DEENA:



Ev - 'ry man — has his own —



D/F#  D/E  A 

— spe - cial dream, — and your dream's — just a - bout — to come true. —



A/G  D/F# 

Life's not as bad ___ as it may seem if you o - pen your eyes ___ to what's in



D/E  **DREAMS:**  **DEENA:** 




front of you. _____ We're your dream - girls, - boys. -



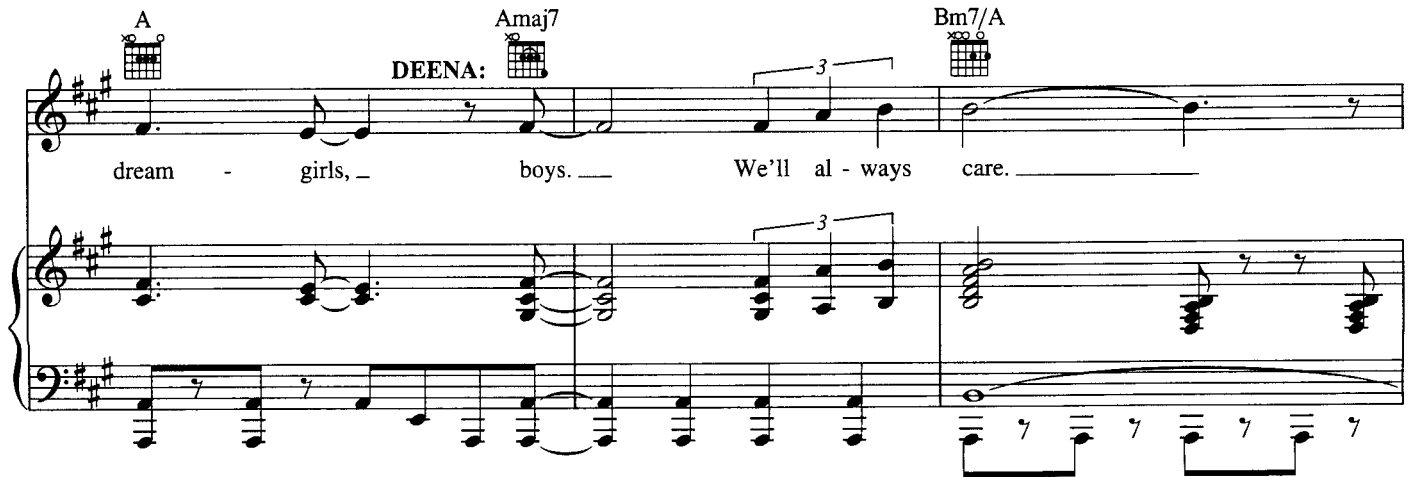
 **DREAMS:**



_____ We'll make you hap - py. _____ We're your




 **DEENA:**  




dream - girls, - boys. _____ We'll al - ways care. _____




DREAMS:  

We're your dream - girls. _ Dream-girls will nev - er leave _



 **DEENA:**  



_ you. And all you've got to do is dream, _



DREAMS:    

_ ba - by. We'll _ be there. _



    **DEENA:** N.C.

{ Dream. _ Dream-girls will help _ you through _
 Dream. _ Dream-girls will help _ you to _



A/E D/E

be - fore. I'm the dream that will give you more and more.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with lyrics: "be - fore. I'm the dream that will give you more and more." Above the staff, guitar chord diagrams for A/E and D/E are shown. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support with chords and moving lines.

DREAMS: A Amaj7

We're your dream - girls, boys. We'll make you

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics: "We're your dream - girls, boys. We'll make you". Above the staff, guitar chord diagrams for A and Amaj7 are shown. The word "DREAMS:" is written above the first measure. The bottom two staves are a piano accompaniment in grand staff.

Bm7/A A Amaj7

hap - py. We're your dream - girls, boys.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics: "hap - py. We're your dream - girls, boys.". Above the staff, guitar chord diagrams for Bm7/A, A, and Amaj7 are shown. The bottom two staves are a piano accompaniment in grand staff, featuring a rhythmic pattern of eighth notes in the bass line.

DEENA: Bm7/A DREAMS:

We'll al - ways care. We're your

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics: "We'll al - ways care. We're your". Above the staff, guitar chord diagrams for Bm7/A and DREAMS: are shown. The word "DEENA:" is written above the first measure. The bottom two staves are a piano accompaniment in grand staff, continuing the rhythmic pattern from the previous system.

F#m7 A/E Dmaj7

dream - girls, _ dream - girls. _ Dream-girls will nev - er leave _ you. And

Bm7 A/C# Dmaj7

all you've got to do is dream, _ all _ you've got to do is dream. _

C#m7(add4) F#7 Bm7 D/E N.C.

All _ you've got to do is dream, _ ba-by. We'll _ be

D/A A D/A A D/A A D/A A

there. _ We're your dream - girls, _

D/A A D/A A Bm7

dream - girls. _ All ___ you've got to do is dream. _

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for D/A, A, and Bm7 are shown above the staff.

A/C# Dmaj7 C#m7(add4) F#7 Bm7

___ All ___ you've got to do is dream, _ just dream, and ba - by,

This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for A/C#, Dmaj7, C#m7(add4), F#7, and Bm7 are shown above the staff.

D/E D/A A D/A A D/A A D/A

we'll be there. _____

This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for D/E, D/A, and A are shown above the staff.

A D/A A D/A A

We'll be there. _

This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for A, D/A, and A are shown above the staff.

AND I AM TELLING YOU I'M NOT GOING

Music by HENRY KRIEGER
Lyric by TOM EYEN

Moderately

N.C. **EFFIE:** *3* *E_b* *3fr*

And I am tell - ing you

p *mp*

F/E_b *Dm7* *Gm7*

I'm not go - ing. — You're the

E_b *3fr* *B_b/D* *Cm7* *3fr* *E_b/F* *3*

best man — I'll ev - er know. There's no way I can ev - er

F Bb/F Ebmaj9 Eb6 Ebmaj7

3 3 3

go, no, no, no, no way, no, no, no, no way I'm

mf

Dm7 Gm7 Gm7/F Eb Bb/D

liv - in' with - out — you. I'm not liv - in' with - out — you.

Cm7 Gb Gb6

I don't want to be — free. — I'm

Bb/C C9 Bb/C C9 Eb/F

stay - in', — I'm stay - in', and you, and you,

Bb

Bb7/Db



you're gon - na love me. Ooh,

Eb

Gb/Ab

Bb

Bb7/Db



you're gon - na love me.

Eb

Gb/Ab



And I am

Eb

F/Eb

Dm7



tell - ing you I'm not go - ing,

Gm7 Gm7/F Ebmaj7 Cm7

e - ven though the rough times — are show - ing. There's — just

Eb/F F Gb

no way, there's no — way. — We're part of the same — place. —

Gb6 Gbmaj7 Gb6

We're part of the same — time. — We

Bb(add2) Bb6 Bbmaj7

both share the same — blood. We both have the same — mind.

Bb6 Gm7 Gm7/F

And time and time we have so much to

Bb/C C9 Cm7

share, no, no, no, no, no, no. I'm not wak - in' up to -

Bb/D Eb Eb/F

mor - row morn - in' and find - in' that there's no - bod - y there.

F Bb/D Ebmaj9 Eb6 Ebmaj7

Dar - ling, there's no way, no, no, no, no way I'm

Dm7 Gm7 Gm7/F Eb Bb/D

liv - in' with - out you. I'm not liv - in' with - out you.

Cm7 Eb/F

You see, there's just no way, there's no way.

Funky
Eb9

Tear down the moun - tains, yell, scream and shout. You can

Gm7 Eb9

say what you want, I'm not walk - in' out. Stop all the riv - ers, push,

Cm7 Eb/F Cm7/F Ebmaj7/F

— strike and kill. — I'm not gon - na leave _ you, there's no way I will. —

Freely F Tempo I Eb

And I am — tell - ing you —

mf

F/Eb Dm7 Gm7 Gm7/F

I'm — not go - ing. You're the

Eb Bb/D Cm7 Eb/F

best man I'll ev - er know. — There's no way I can ev - er,

F Bb/F Ebmaj9 Eb6 Ebmaj7

ev - er go, no, no, no, no way, no, no, no, no way I'm

f

Dm7 Gm7 Gm7/F Eb Bb/D

liv - in' with - out — you. Oh, I'm not liv - in' with - out — you, I'm not

Cm7 Gb Gb6

liv - in' with - out — you, I don't wan - na be free. I'm

Bb/C C9 Bb/C C9

stay - in', I'm stay in', and

E_b/F **B_b** **B_b7/D_b**

you, and you, and you, you're gon - na love me.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "you, and you, and you, you're gon - na love me." The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for E_b/F, B_b, and B_b7/D_b are shown above the vocal staff.

E_b **G_b/A_b**

Oh, hey, you're gon - na love

The second system continues the musical score. The vocal line includes the lyrics "Oh, hey, you're gon - na love". The piano accompaniment features a triplet of eighth notes in the right hand. Chord diagrams for E_b and G_b/A_b are shown above the vocal staff.

B_b **B_b7/D_b** **E_b** **G_b/A_b**

me. Yes, ah, ooh, ooh, love me,

The third system of the score includes the lyrics "me. Yes, ah, ooh, ooh, love me,". The piano accompaniment continues with triplet figures. Chord diagrams for B_b, B_b7/D_b, E_b, and G_b/A_b are provided above the vocal staff.

B_b5 **B_b7/D_b** **B_b5** **B_b7/D_b**

ooh, ooh, ooh, love me, love me, love me,

The final system on the page contains the lyrics "ooh, ooh, ooh, love me, love me, love me,". The piano accompaniment features a steady eighth-note bass line and triplet figures in the right hand. Chord diagrams for B_b5, B_b7/D_b, B_b5, and B_b7/D_b are shown above the vocal staff.

Bb5 Eb(add2) Bb5 Ebm7

love me, love me.

Detailed description: This system contains a vocal line and piano accompaniment. Above the vocal staff are four guitar chord diagrams: Bb5, Eb(add2) with a 6fr extension, Bb5, and Ebm7 with a 6fr extension. The vocal line has lyrics 'love me, love me.' with a long note on 'love' in the second phrase. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Freely
N.C.

You're gon - na love

Detailed description: This system features a vocal line and piano accompaniment. The vocal line is marked 'Freely' and 'N.C.' (No Chords). The lyrics are 'You're gon - na love'. The piano accompaniment consists of a single melodic line in the right hand with triplet markings (3) and a bass line in the left hand.

Ab6/9 Cbmaj9 Eb/F Bb

me.

Detailed description: This system contains a vocal line and piano accompaniment. Above the vocal staff are four guitar chord diagrams: Ab6/9, Cbmaj9 with a 6fr extension, Eb/F, and Bb. The vocal line has the lyric 'me.' with a long note. The piano accompaniment features a bass line in the left hand and chords in the right hand.

WHEN I FIRST SAW YOU

Music by HENRY KRIEGER
Lyric by TOM EYEN

Slow half-time feel

CURTIS:

When I first saw you, — I said,

mp
With pedal

“Oh — my, that’s my dream;

that’s my — dream.” Oh, I

Gmaj9

G/A

A#dim7

Bm7

need - ed a dream — when it all seemed — to go bad.

A/C#

D

Then, I find — you,

Em7

D/F#

and I have had the most beau - ti - ful dreams —

G(add2)

E7/G#

A

Bm7

A/C#

DEENA:

an - y man's

ev - er

had. —

When I first

Csus2

Gsus2/B

saw you, — I said, "Oh — my,

G/A

D

Am7

that's my dream; that's my —

D

Gmaj9

 I need - ed a dream — to"/>

dream." I need - ed a dream — to

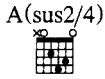
F#m7

A

Bm9

Em7

make me strong. — You were the on - ly



rea - son I had ___ to go on. ___



BOTH:

You were my dream, ___ all the things ___ that I nev - er knew.



You were my dream; ___ who could be - lieve ___ they would ev -



- er come true? ___ And who would be - lieve ___ the

D/F# A Bm7 Asus2/C# D C

CURTIS:

world ³ would be- lieve in my dreams ³ too? Be -

Bb A7 Ebmaj9

fore you ap - peared, life was on - ly a game, -

E7 Gm/Bb D/A Bm7 Em7

and day in and day out were the

G/A A D C Bb

DEENA:

same. Now the dream's com - ing

A7 Ebmaj9 E7 Gm/Bb

true; like a star, see it shine. A

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a series of eighth and quarter notes, with a triplet of eighth notes over the words 'like a star'. The bottom staff is a piano accompaniment in treble and bass clefs, providing harmonic support with chords and moving lines.

D/A Bm7 G/A

dream that is yours, that is mine.

Detailed description: This system contains the second two staves of music. The vocal line continues with a triplet of eighth notes over the words 'dream that is yours'. The piano accompaniment features a prominent triplet of eighth notes in the right hand, mirroring the vocal melody.

A Gmaj7

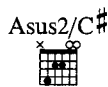
CURTIS: You were my dream, DEENA: Now I've got dreams all the things I could of my own;

Detailed description: This system contains the third two staves of music. It features a duet between two vocalists. The top staff is for Curtis, and the bottom staff is for Deena. Both lines have triplet markings. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

F#m7 Am7 D7 Gmaj7

nev - er be. dreams you'll Oh, whoa, whoa. nev - er know.

Detailed description: This system contains the final two staves of music. The vocal line concludes with the words 'nev - er know.' and includes a melodic flourish 'Oh, whoa, whoa.' The piano accompaniment provides a final harmonic resolution with sustained chords.



CURTIS:

You won't take my dream _____ from _____ me. _____ When I first



DEENA:

saw you, _____ I said, "Oh _____ my,"



CURTIS:

I said, "Oh, _____ my,"

BOTH:



"that's my _____ dream."

PATIENCE

Music by HENRY KRIEGER
Lyrics by WILLIE REALE

Moderately (♩ = $\overset{\frown}{\text{3}}$)

C6/9



mp

C6/9



C.C.: I

F/C



C



F/C



C



know you have ques - tions, same ones as me. _____

F/C



C



F/C



C



How long has it been? _____ How long _____ will it be? _____

Fmaj7

Dm7

When will come the morn - ing to drive the night - a - way? ___ Tell me,

G7sus

when will come the morn - ing of a bright - er day? ___

C

Oh, ___ pa - tience, - lit - tle

Am7

C

sis - ter. ___ Pa - tience, - lit - tle



broth - er. _____ Pa - tience, - pa - tience; _____

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'broth - er.' followed by a quarter rest, then a half note 'Pa - tience,' and another quarter rest, ending with a half note 'pa - tience;' and a quarter rest. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.



take each oth - er by the hand.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note 'take each oth - er by the hand.' and a quarter rest. The piano accompaniment features a right hand with chords and a left hand with a simple bass line.



Oh, _____ pa - tience, - lit - tle

The third system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note 'Oh,' and a quarter rest, then a half note 'pa - tience,' and a quarter rest, ending with a half note 'lit - tle' and a quarter rest. The piano accompaniment features a right hand with chords and a left hand with a simple bass line.



sis - ters, _____ pa - tience, - lit - tle

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note 'sis - ters,' and a quarter rest, then a half note 'pa - tience,' and a quarter rest, ending with a half note 'lit - tle' and a quarter rest. The piano accompaniment features a right hand with chords and a left hand with a simple bass line, including a triplet in the right hand.

D7sus D7 Dm7

broth - ers. — Let us walk to - geth - er

G7sus C

to the prom - ised land. —

Abmaj7 Bb

JIMMY: There's a riv - er to cross —

C Abmaj7 Bb

and a moun - tain to climb. —



Pa - tience, - pa - tience;



it's gon-na take some time.



LORRELL: We must walk in



peace. It's the on - ly, on -

Am Dm7

ly way, — yes, **JIMMY:** if we wan - na see — that morn - ing

C/E G7sus

of a bright - er day. —

G7(add4) C

LORRELL: Pa - tience, **JIMMY:** lit - tle

Am7 C

sis - ter. Pa - tience, — lit - tle



broth - er. Pa - tience, - pa - tience. —



BOTH: We're gon - na find a way. —



LORRELL: Pa - tience, - **JIMMY:** lit - tle



sis - ters. Pa - tience, - lit - tle

D7sus

D7

Dm7

broth - ers, — un - til that morn, — yeah, yeah, —

G7sus

C

Em7

BOTH: of a bright - er day. —

Am7

Fmaj7

JIMMY: Pa - tience, — pa - tience, —

Dm7

G7sus

C

Em7

BOTH: 'til that bright - er day. —

Am7 Fmaj7 Am7

LORRELL: Oh, pa - tience

The first system of music features a vocal line and piano accompaniment. The vocal line is in treble clef and contains the lyrics "LORRELL: Oh, pa - tience". Above the vocal line, three guitar chord diagrams are provided: Am7, Fmaj7, and Am7. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.

Dm7 G7sus C

BOTH: 'til that bright - er day. — *Lead vocals ad lib. to end*

The second system of music continues the vocal line and piano accompaniment. The vocal line is in treble clef and contains the lyrics "BOTH: 'til that bright - er day. —" followed by the instruction "Lead vocals ad lib. to end". Above the vocal line, three guitar chord diagrams are provided: Dm7, G7sus, and C. The piano accompaniment continues with the same right and left hand parts as in the first system.

C6/9

The third system of music shows the piano accompaniment continuing. A guitar chord diagram for C6/9 is placed above the right-hand part of the piano. The right hand plays chords and moving lines, while the left hand continues with the eighth-note bass line.

C

The fourth system of music shows the piano accompaniment continuing. A guitar chord diagram for C is placed above the right-hand part of the piano. The right hand plays chords and moving lines, while the left hand continues with the eighth-note bass line.

I AM CHANGING

Music by HENRY KRIEGER
Lyric by TOM EYEN

Freely

F/G

EFFIE: N.C.

Look at me. Look at me. I am

Slowly

Cmaj7

C6/G

Dm7/C

Dm7

G6

Cmaj7

C6/G

chang - ing, try - in' ev-'ry way I can. I am chang - ing,

Dm7/C

Fmaj9

I'll be bet - ter than I am. I'm try - ing

Em7(add4) G/A A13 Dm7 F

to find a way to un - der - stand. But I need you. — I need you, -

Dm7/G G13 Cmaj7 C6/G

I need a hand. — I am chang - ing,

Dm7/C Dm7 G13 Cmaj7 C6/G

see - in' ev - 'ry-thing so clear. I am chang - ing. —

Dm7/C G6 Fmaj9

I'm gon-na start right now, right here. — I'm hop - ing —

Em7(add4) 5fr Em7 G/A A7

to work it out, and I know — that I can. But I

Dm7 F Dm7/G G13 3fr

need — you. I need a hand.

A7sus A13sus G6/A A7sus Adim A13 5fr

All of my life I've been a fool who said I could do it all a-lone. —

G6/A A7sus A13sus G6/A A7sus Adim A13 5fr

How man-y good friends have I al-read-y lost? How man-y dark nights have I known? —

Am7/D D13 Am7/D D13

Walk - in' down that wrong road _____ there was noth - in' I could find.

F/G

All those years of dark - ness _____ could make a per - son bli - i - i - i - ind, but

Cmaj7 C6/G Dm7/C Dm7 G6

now I can see I am chang - ing, _____ try - in' ev-'ry way I can.

p

Cmaj7 C6/G Dm7/C Dm7/G Fmaj9

I am chang - ing. - I'll _____ be bet - ter than I am. But I need _____ a friend _____

Em7 G/A F#m/A A9 Dm7 Em7

to help me start all o - ver a - gain. Oh, that would be just fine. _____

Fmaj7 E7#5(#9) A7#5(#9) Dm7 Em7

I know it's gon-na work out this time, - 'cause this time I am, _____

F F#m7b5 Dm7/G F/G N.C.

this time I am, I am

Dbmaj7 Db6/Ab Ebm/Db Ebm Gb/Ab

chang - ing. _____ I'll get my life to- geth - er now. I _____

Dbmaj7 Db6/Ab Ebm/Db Ebm Ab

am chang - ing. Yes, I know how. I'm gon-na

Gb Fm7 Bb13 Bb7b9(b13)

start a - gain. I'm gon-na leave my past be - hind. I'll

Slower Ebm7 Ebm7b5/A Ebm7/Ab

change my life. I'll make a vow and noth - in's gon - na

Gb/Ab Ebm7/Ab D/Db Db

N.C. N.C. N.C. stop me now!

molto rit.

PERFECT WORLD

Music by HENRY KRIEGER
Lyrics by SIEDAH GARRETT

Moderately, in 2

F5



The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Moderately, in 2' and the dynamic is 'f' (forte).



(Spoken:) Tonight,

live from the Dorothy Chandler Pavilion in

The first line of lyrics is set to music. The right hand features a melodic line with a 'triss.' (trill) marking. The left hand provides harmonic support with chords and a bass line.



Los Angeles, California,

it's the sound...

The second line of lyrics continues the musical theme. The right hand has a more active melodic line with some triplets. The left hand maintains the harmonic structure.



of tomorrow.

Celebrating ten years of hits...

from

The third line of lyrics concludes the musical phrase. The right hand features a melodic line with some grace notes. The left hand provides a steady bass line.

Rainbow Records.

F F F/A Bb

Ev - 'ry day it's gold, — girl, to
Ev - 'ry night and day, — girl, that

Gm7 Bb/C F F/A Bb

see your smil - ing face. — Teach - er tried to call —
you would no - tice me, — I got a se - cret crush —

Gm7 Bb/C F

— on me, — but I can't con - cen - trate, — hey, hey.
— on you, — but we don't e - ven speak, — no, no.

F/A Bb Gm7 Bb/C F

I'm too bus - y think - ing or if all a - bout you, babe. —
I don't know my stud - ies, or if two plus two is five, —



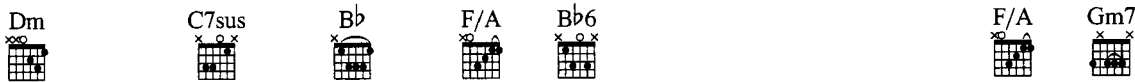
but } I know I'm in love ___ with you, ___ { but you don't
and you don't



e - ven know - my name. ___ } Girl meets boy, boy -
e - ven know - I'm a - live. ___ }



___ meets girl. ___ They could fall ___ in love in a per - fect world, - but if



boy and girl nev - er meet, ___ then a per - fect world can nev -





er be. (Spoken:) Come on, girl! (Come on.)





I love ya! (Come on.) (Spoken:) Hey!



(Come on.) I love you, girl! (Come on.)



Come on, girl!



ONE NIGHT ONLY

Music by HENRY KRIEGER
Lyric by TOM EYEN

Moderately, gently

Piano introduction in B-flat major, 4/4 time. The music is marked *mp* (mezzo-piano). It features a melodic line in the right hand with triplet eighth notes and a bass line in the left hand with sustained chords. Chord diagrams are provided above the staff: Bbm (B-flat minor), Bbm/Ab (B-flat minor over A-flat), and Gm7b5 (G minor 7 flat 5).

Vocal entry and piano accompaniment for the first line. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "You want all my love and my de -". Chord diagrams are provided above the staff: Gb6 (G-flat 6), F7 (F 7), Bbm (B-flat minor), and Bbm/Ab (B-flat minor over A-flat). The piano part includes a triplet of eighth notes in the right hand.

Vocal entry and piano accompaniment for the second line. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "vo - tion. — You want my lov - in' soul —". Chord diagrams are provided above the staff: Gbmaj7 (G-flat major 7) and Ab (A-flat). The piano part includes a triplet of eighth notes in the right hand.

Vocal entry and piano accompaniment for the third line. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "— right on the line. —". Chord diagrams are provided above the staff: Ab#5 (A-flat 5 sharp), Db (D-flat), F7sus (F 7 suspended), and F7 (F 7). The piano part includes a triplet of eighth notes in the right hand.

Bbm Bbm/Ab Gbmaj7 Gb6 Gb

I _____ have no doubt that I could love you for -

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole rest, followed by a triplet of eighth notes (G4, A4, Bb4) and a quarter note (Bb4). The piano accompaniment features a similar triplet in the right hand and a single eighth note (G3) in the left hand. Chord diagrams for Bbm, Bbm/Ab (6fr), Gbmaj7, Gb6, and Gb are provided above the staff.

Gbmaj7 Gb6

ev - er. The on - ly trou - ble is _____ you

Detailed description: This system contains the next two lines of music. The vocal line begins with a quarter note (Bb4), followed by a quarter rest, then a quarter note (A4), and a quarter note (G4). The piano accompaniment continues with chords in the right hand and a single eighth note (G3) in the left hand. Chord diagrams for Gbmaj7 and Gb6 are shown above the staff.

F7 Bbm

real - ly don't have the time. _____ You've got one night on - ly,
One night on - ly,

Detailed description: This system contains the third and fourth lines of music. The vocal line has a quarter note (Bb4), a quarter note (A4), a quarter note (G4), and a quarter rest. The piano accompaniment features a sustained chord in the right hand and a single eighth note (G3) in the left hand. Chord diagrams for F7 and Bbm are positioned above the staff.

Bbm/Ab Gb Db/F Ebm7 Db/F Gb

one night on - ly. That's all you have _____ to spare.
one night on - ly, you'll be the on - ly one.

Detailed description: This system contains the final two lines of music. The vocal line starts with a quarter note (Bb4), a quarter note (A4), a quarter note (G4), and a quarter rest. The piano accompaniment continues with chords in the right hand and a single eighth note (G3) in the left hand. Chord diagrams for Bbm/Ab (6fr), Gb, Db/F, Ebm7 (6fr), Db/F, and Gb are shown above the staff.

Ab F7sus F7 Bbm

One night on - ly; let's not pre - tend to care. —
 One night on - ly, then you'll have to run. —

Gb Ab Bbm Bbm/Ab

One night on - ly, one night on - ly, come
 One night on - ly, one night on - ly, there's

Gb Db/F Ebm7 Db/F Gb Ab

on, big ba - by, come on. One night on - ly: we
 noth - ing more to say. One night on - ly,

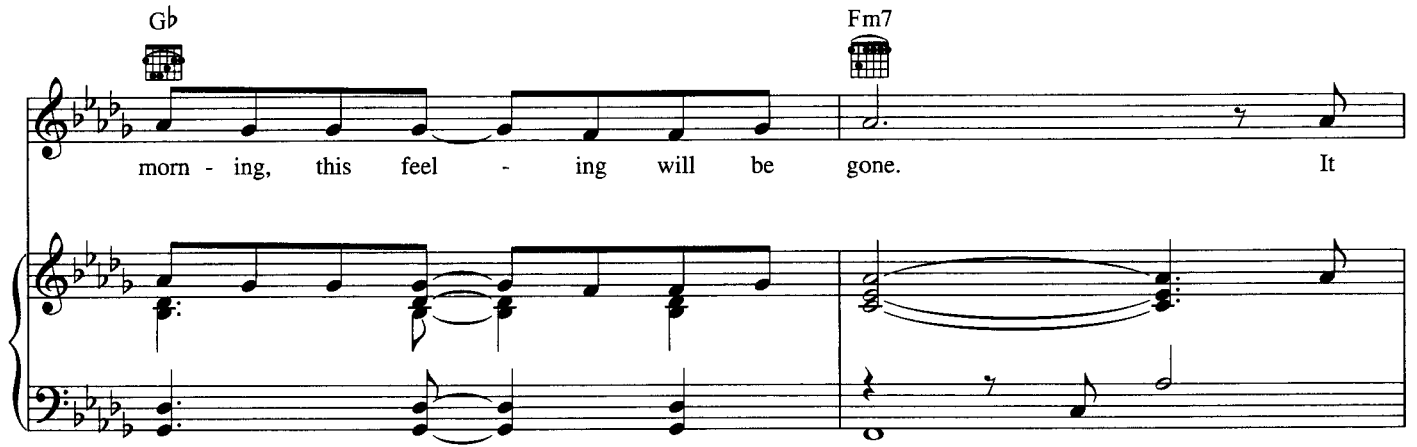
To Coda

F7 Bbm N.C.

on - ly have 'til dawn. — In the
 words get in the way. —

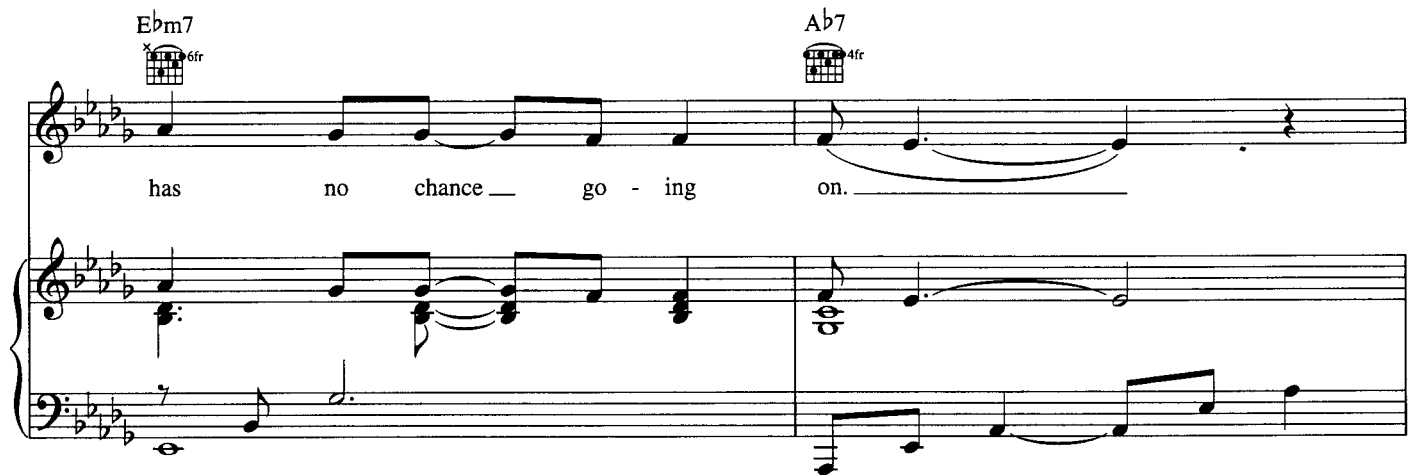
Chords: Gb, Fm7

morn - ing, this feel - ing will be gone. It




Chords: Ebm7, Ab7

has no chance — go - ing on.



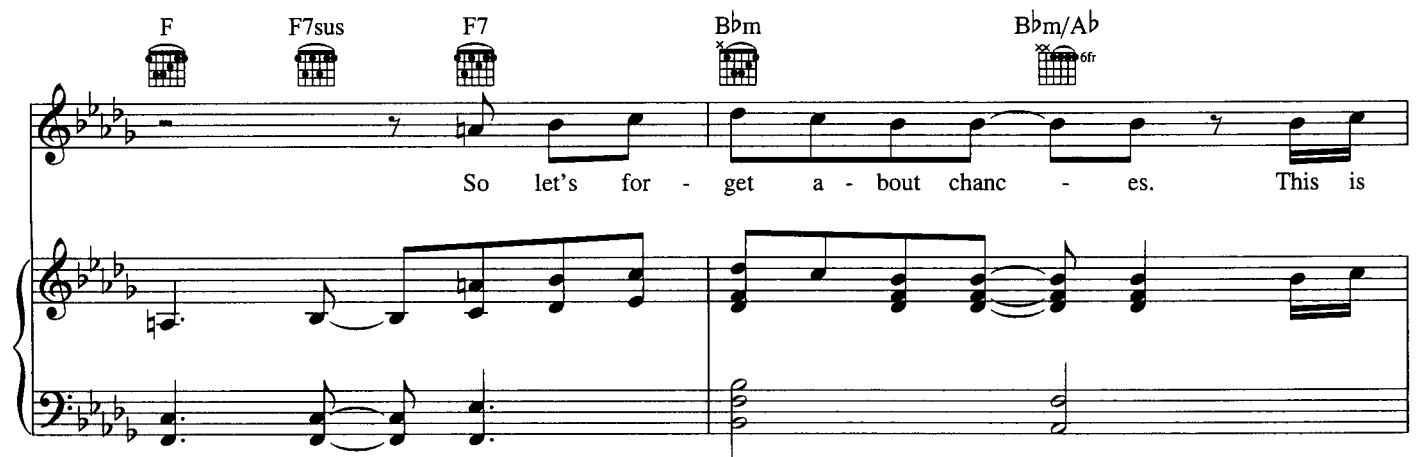
Chords: Gb, F7sus

Some - thing so right — has got no chance to live.



Chords: F, F7sus, F7, Bbm, Bbm/Ab

So let's for - get a - bout chanc - es. This is



Gbmaj7 Fsus F7b9 D.S. al Coda

one night I will give.

CODA Bbm

Gb Ab Bbm

One night on - ly,

Db/Ab Bbm Bbm(add2)





one night on - ly. One night on - ly.

LISTEN

Music and Lyrics by HENRY KRIEGER, ANNE PREVEN,
SCOTT CUTLER and BEYONCE KNOWLES

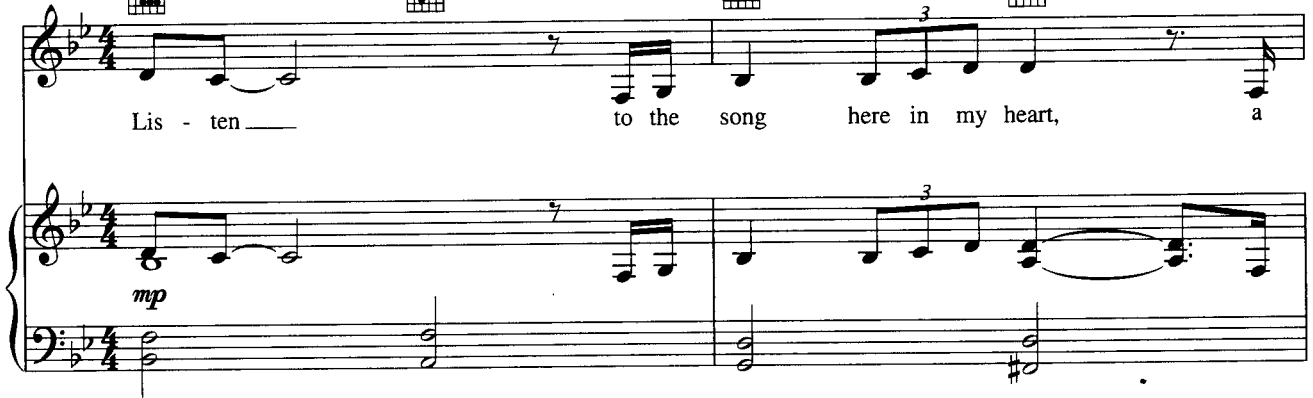
Moderately slow

B \flat F/A Gm D/F \sharp

*    

Lis - ten — to the song here in my heart, a

mp







Cm7 F7sus F

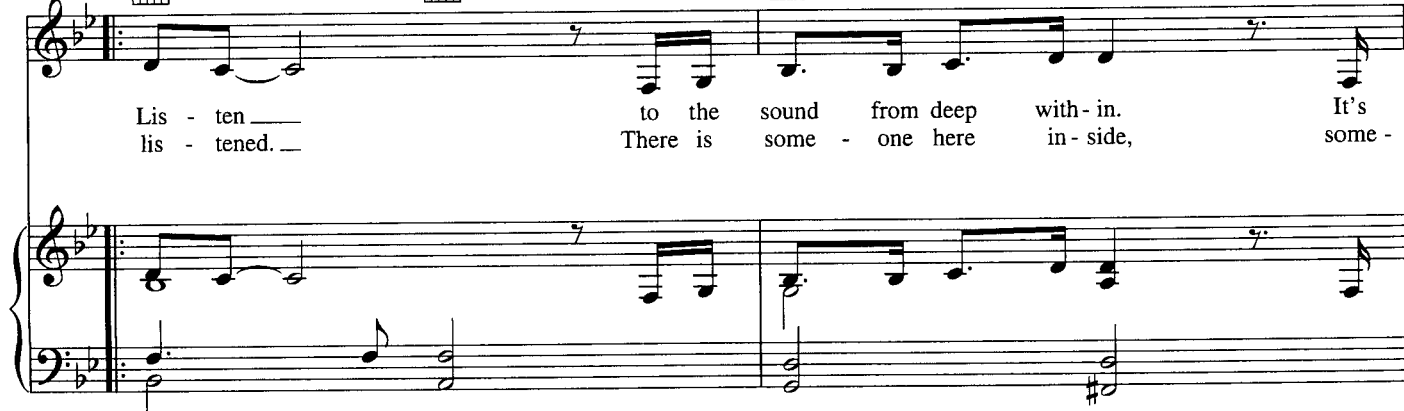
mel - o - dy — I start — but can't com - plete.



B \flat F/A Gm D/F \sharp

Lis - ten — to the sound from deep with - in. It's
lis - tened. — There is some - one here in - side, some -



* Recorded a half step higher.

Cm7  F7sus  F 

on - ly be - gin - ning — to find re - lease. Oh, the
 one I thought had died — so long a - go. Oh, I'm



Db  F7/A  Bbm7  Fm7 



time has come for my dreams to be heard. They will not be pushed a - side and turned }
 scream - ing out, and my dreams will be heard. They will not be pushed a - side, or worse, }




Gb  Gb6  F7sus  F  F7sus 

in - to your own, all 'cause you won't lis - ten. —



Bb  F/A 

Lis - ten: I am a - lone at a cross - roads. I'm not at home in my





own home, and I've tried and tried to say what's on my mind. You should have known.



Oh, now I'm done be-liev - ing you. — You don't know what I'm feel - ing. I'm



more than what — you made of me. — I fol - lowed the voice — you gave to me, —

1



but now I've got - ta find _____ my own. _____ You should have

2 Cm7 F7sus Db F7/A

but now I've got - ta find — my own. I don't — know where I be - long, — but

3

3

Bbm7 Fm7 Gb

I'll be mov - ing on. — If you don't, if you

3

F7sus Bb F/A

won't, — lis - ten — to the

Gm D/F# Cm7

song here in my heart, a mel - o - dy — I start, — but I —

F7sus

Bb

— will com - plete. —

Oh, now I'm done be - liev - ing you. —

Piano accompaniment for the first system, featuring a treble and bass clef with chords and triplets.

F/A

Ebmaj7

F/Eb

You don't know what I'm feel - ing. I'm more than what you made of me. I

Piano accompaniment for the second system, featuring a treble and bass clef with chords and triplets.

D/F#

Gm

F6

Cm7

fol - lowed the voice - you think you gave to me.

But now I've got - ta find _____ my

Piano accompaniment for the third system, featuring a treble and bass clef with chords and triplets.

F7sus

F

Bb

own,

my own.

Piano accompaniment for the fourth system, featuring a treble and bass clef with chords and triplets. Includes a 'Ped.' (pedal) marking at the bottom right.

HARD TO SAY GOODBYE, MY LOVE

Music by HENRY KRIEGER
Lyric by TOM EYEN

Moderately bright

Chord progressions: D, G/D, D, Em7/D, Em7b5/Bb, Bbmaj7#5, Em7b5/Bb, D, D, G/D, D, Em7/D

Chord progressions: Em7b5/Bb, Bbmaj7#5, Em7b5/Bb, G/A, DEENA: D

DEENA:
We did - n't make _ for - ev -
We did - n't want this to hap -

Chord progressions: Em7/D, D, A/C#

- er;
- pen.

we each got to go _ our sep - 'rate way. And
LORRELL: But we should-n't feel _ sad.

Bm7

E7sus

E7

G/A

3fr

3

now, we're stand - ing here help - less, look - ing for some - thing to

MICHELLE:

We had a good life to - geth - er.

ALL: Just, re - mem - ber the good times we've

3

To Coda

D

Em7/D

say. _____ We've been to - geth - er a long _____ time;
had. _____

(Bm)

(G)

(F#)

(B/A)

Em7b5/D

D

A/C#

Bm7

3

3

MICHELLE:

we nev - er thought it would end. _____

LORRELL: We were al - ways so

(G#m7b5)

(Gdim7)

E7sus

E7

G/A

3fr

3

3

ALL:

close _____ to each oth - er; DEENA: you were al - ways _____ my _____ friend. _____ And it's

Em7 G/A A7 F#m7

hard to say — good - bye, — my — love, — hard to see — you cry, —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'hard' on G4, followed by a quarter note 'to' on A4, a quarter note 'say' on B4, a quarter rest, a quarter note 'good -' on G4, a quarter note 'bye,' on F#4, a quarter rest, a quarter note 'my' on G4, a quarter note 'love,' on A4, a quarter rest, a quarter note 'hard' on G4, a quarter note 'to' on A4, a quarter note 'see' on B4, a quarter note 'you' on A4, a quarter note 'cry,' on G4, and a quarter rest. The piano accompaniment features a steady bass line of eighth notes in the left hand and chords in the right hand.

B7 Em7 G/A A7

— my love; — hard to o - pen up that door — when

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, followed by a quarter note 'my' on G4, a quarter note 'love;' on A4, a quarter rest, a quarter note 'hard' on G4, a quarter note 'to' on A4, a quarter note 'o -' on B4, a quarter note 'pen' on G4, a quarter note 'up' on A4, a quarter note 'that' on B4, a quarter note 'door' on A4, a quarter rest, and a quarter note 'when' on G4. The piano accompaniment continues with similar chordal textures.

F#m7 B7 Em7 A D G/D D

you're not sure — what you're go - ing for. —

Detailed description: This system contains the next two measures. The vocal line starts with a quarter note 'you're' on G4, a quarter note 'not' on A4, a quarter rest, a quarter note 'sure' on B4, a quarter rest, a quarter note 'what' on G4, a quarter note 'you're' on A4, a quarter note 'go -' on B4, a quarter note 'ing' on G4, a quarter note 'for.' on A4, and a quarter rest. The piano accompaniment features a more active bass line with eighth notes.

Em7/D Em7b5/Bb Bbmaj7#5 Em7b5/Bb G/A

D.S. al Coda

Detailed description: This system contains the final two measures of the piece. The piano accompaniment features a series of chords: Em7/D, Em7b5/Bb, Bbmaj7#5, Em7b5/Bb, and G/A. The bass line has a few notes, and the right hand plays sustained chords. The instruction 'D.S. al Coda' is written at the end of the system.

CODA

D **Em7/D** **Bm**

DEENA: You know I'll al - ways love you. ——— You know I'll al - ways

G **F#sus** **F#** **Bm** **Bm/A** **G#m7b5** **Gm6**^{3fr}

care. — And no mat - ter how far — I may go, —

D/A **Bm7/A** **G/A**^{3fr}

in my heart, — you'll al - ways be there.

DREAMS: **Em7** **G/A**^{3fr} **A7**

And it's hard to say — good - bye, — my — love, —

F#m7 B7 Em7

hard to see — you cry, — my love; — hard to o - pen up

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with lyrics. The bottom two lines are the piano accompaniment in G major, with a bass line in the left hand and a right-hand line. Chord diagrams for F#m7, B7, and Em7 are shown above the vocal line.

G/A A7 F#m7 B7

that door — when you're not sure — what you're go - ing for. — But

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics. The piano accompaniment continues. Chord diagrams for G/A, A7, F#m7, and B7 are shown above the vocal line.

Em7 D/F# G D/F# Em7

we've got to grow, — we've got to try, — though it's hard, so — hard, we

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with lyrics. The piano accompaniment continues. Chord diagrams for Em7, D/F#, G, D/F#, and Em7 are shown above the vocal line.

G/A D G/D D Em7/D

have to say good - bye. — We did - n't make for - ev - er;

Detailed description: This system contains the seventh and eighth lines of music. The vocal line includes a triplet and ends with a fermata. The piano accompaniment continues. Chord diagrams for G/A, D, G/D, D, and Em7/D are shown above the vocal line.

Em7b5/D D

but I will al - ways love — you.

D G/D D Em7/D Em7b5/D

We did - n't make for - ev - er; but I will al - ways love —

D G/D D Em7/D

— you. It's so hard. — Ba - by, it's

Em7b5/D Bbmaj7#5/D Em7b5/D D

Optional Ending

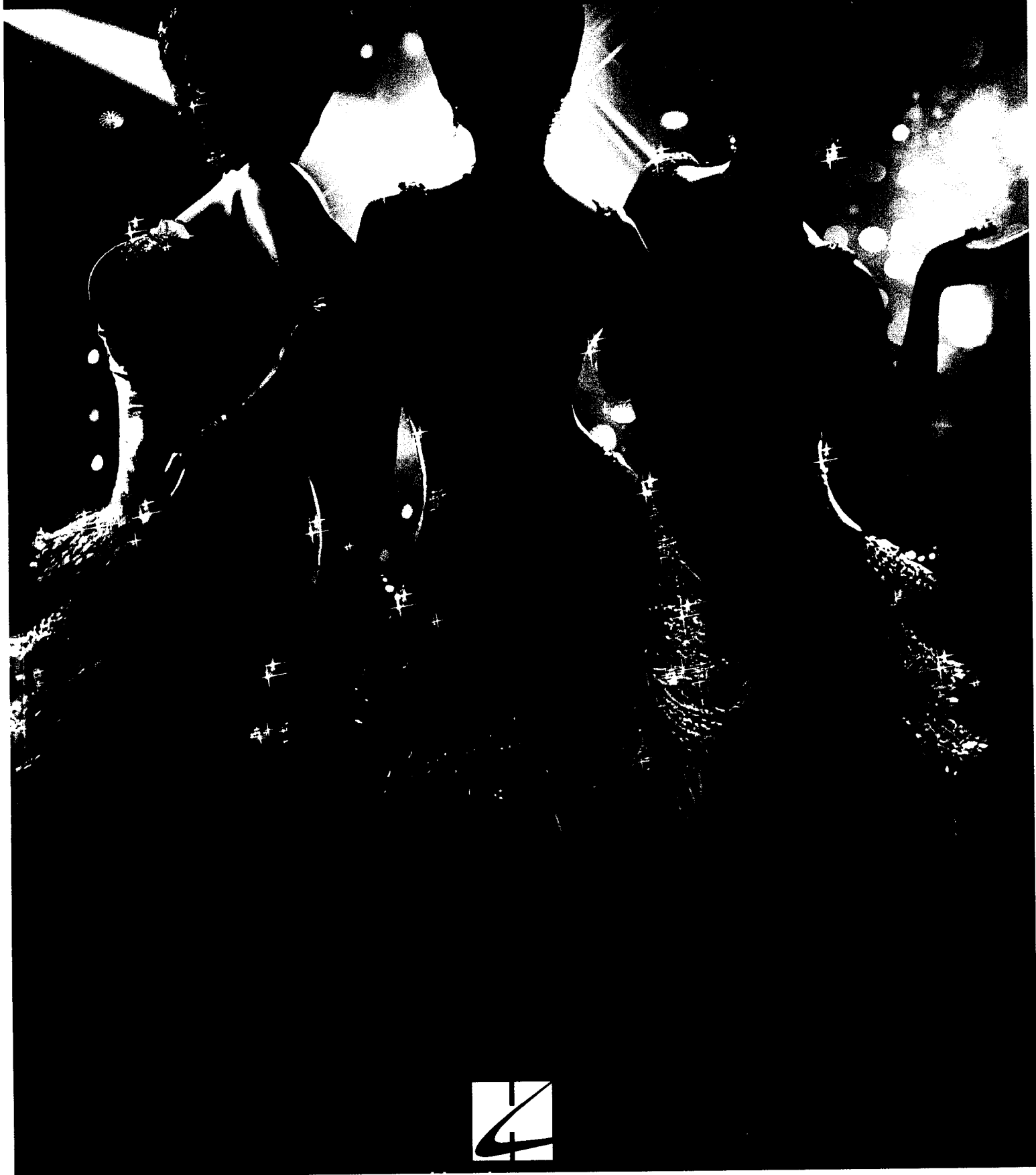
Repeat and Fade

so hard. — It's hard.

PIANO VOCAL GUITAR

DREAMGIRLS

MUSIC FROM THE MOTION PICTURE SOUNDTRACK



MOVE
 FAKE YOUR WAY TO THE TOP
 CADILLAC CAR
 STEPPIN' TO THE BAD SIDE
 LOVE YOU I DO
 I WANT YOU, BABY
 FAMILY
 DREAMGIRLS
 AND I AM TELLING YOU I'M NOT GOING
 WHEN I FIRST SAW YOU
 PATIENCE
 I AM CHANGING
 PERFECT WORLD
 ONE NIGHT ONLY
 LISTEN
 HARD TO SAY GOODBYE, MY LOVE

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