

PIANO • VOCAL • GUITAR

DREAMGIRLS

MUSIC FROM THE MOTION PICTURE SOUNDTRACK



HAL • LEONARD®

DREAMGIRLS

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

- 2 MOVE
- 9 FAKE YOUR WAY TO THE TOP
- 18 CADILLAC CAR
- 23 STEPPIN' TO THE BAD SIDE
- 36 LOVE YOU I DO
- 44 I WANT YOU, BABY
- 48 FAMILY
- 54 DREAMGIRLS
- 61 AND I AM TELLING YOU I'M NOT GOING
- 71 WHEN I FIRST SAW YOU
- 78 PATIENCE
- 87 I AM CHANGING
- 93 PERFECT WORLD
- 97 ONE NIGHT ONLY
- 102 LISTEN
- 107 HARD TO SAY GOODBYE, MY LOVE

ISBN-13: 978-1-4234-2577-9

ISBN-10: 1-4234-2577-4



For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Visit Hal Leonard Online at
www.halleonard.com

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:

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.) —

Dbmaj7



Gbmaj7



Bb/F



Eb/F



EFFIE:

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

Dbmaj7



Gbmaj7



I feel just like a flow - er that

Bb/F



Eb/F



Bb7



L & D:

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

Eb7



Bb7



Eb7



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 Eb7

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. — **N.C.**

LORRELL & DEENA: Please move, move,

Bb7

move, move! — Please move!

Optional Ending
Bb7

Repeat and Fade

FAKE YOUR WAY TO THE TOP

Music by HENRY KRIEGER
Lyric by TOM EYEN

Slowly and freely

JIMMY:



Thir - teen ³ years — of sol - id gold — plat - ters,

mp

With pedal

8vb

Bb major 7

Bb minor 6

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

8vb

F

F major 7

C minor 7

F major 13

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

8vb

Bbmaj7

Db

Fast R&B

Eb

3fr

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

8vb

F

Fmaj7

F9

Bbmaj7

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

mf

LORRELL:

JIMMY:

F

Fmaj7

F9

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.) —

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 (Doo — doo doo doo.) through ev - er - y town. — (Doo —

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

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

F Ab/Bb

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



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



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



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



N.C.

— doo doo doo.)

F7



Bb7



F7



Lead vocal ad lib.

Repeat ad lib.



Last time



C7#5



F



Ab/Bb



Bb/C



F



N.C.

F7

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

Bb7

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

1, 2

3

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

Gm7 F/A

F/Bb

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

N.C. Ab/Bb 4fr

1-3



4



Help me, Je -



N.C.

N.C.

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



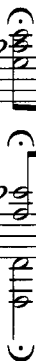
N.C.



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



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



CADILLAC CAR

Music by HENRY KRIEGER
Lyric by TOM EYEN

Moderately fast

Gm

JIMMY:



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





mf



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



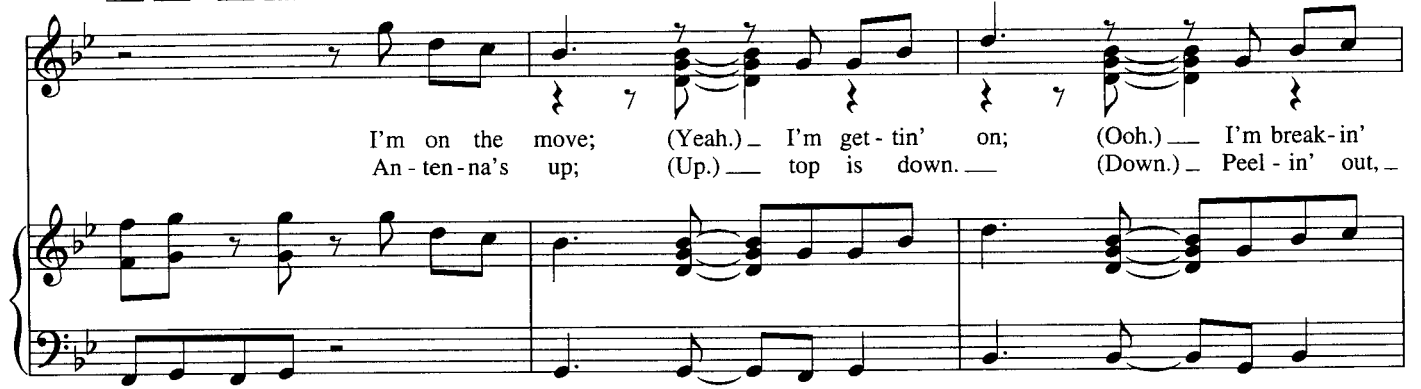
(Cad - il - lac, — Cad - il - lac.) — look at me, Mis - ter, I'm a star. — (Ooh, ooh.)

F5 G5 F5 G5

 3fr
 
 3fr N.C.

Gm
 3fr

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
 3fr

F


Gm
 3fr

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, -

Bb7



1 Eb F 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,

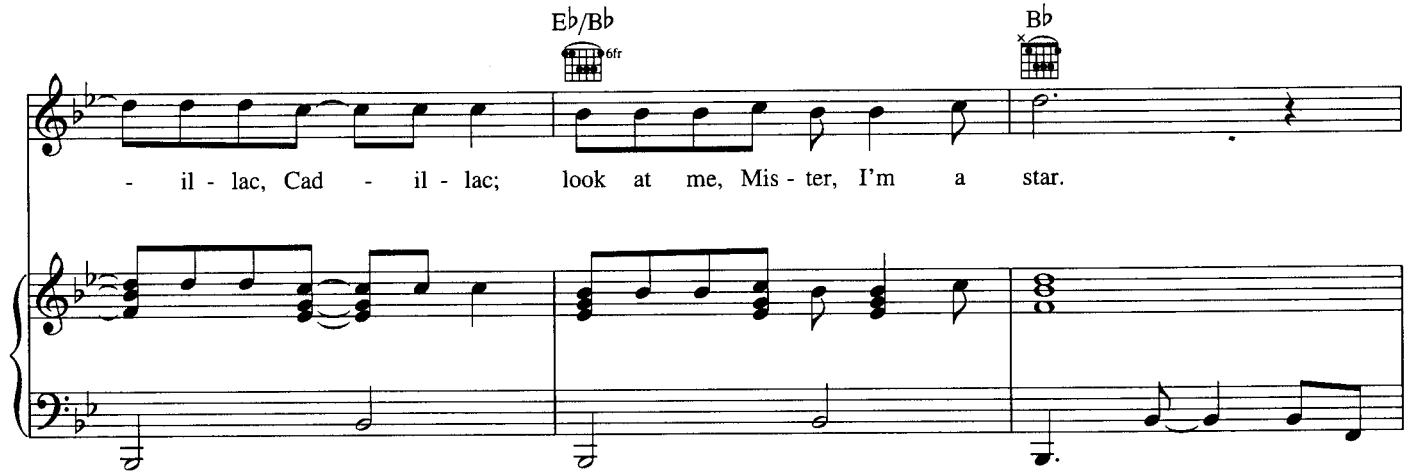
E♭/B♭  B♭ 

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



E♭/B♭  B♭ 

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




E♭/B♭  B♭  E♭/B♭ 

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

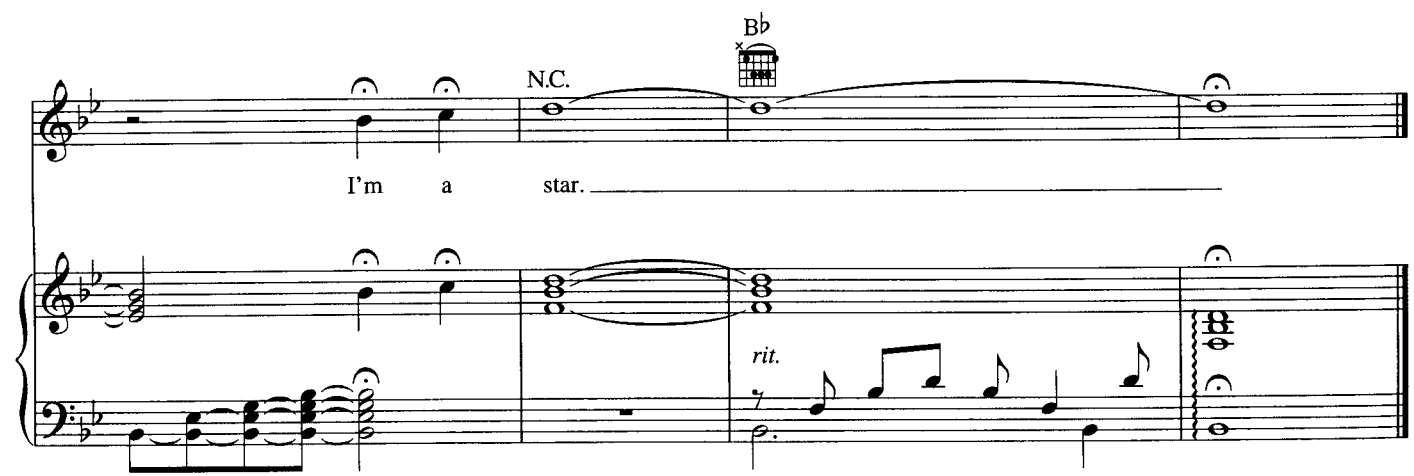
rit.



B♭ 

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 melody begins with a half rest, followed by quarter notes G4, A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes F3, E3, and D3. A fermata is placed over the C5 note in the melody. The piece concludes with a final chord of G3, Bb4, and C5.

C.C.:

CURTIS:

They stole our hit! I never thought...

You've got me to

The first line of the song features a vocal line and piano accompaniment. The vocal line starts with a half rest, then a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand plays quarter notes G4, A4, Bb4, and C5. The left hand plays a bass line of quarter notes G3, F3, E3, and D3. The time signature changes from 4/4 to 2/4 after the first measure.

C.C.:

think for you now. —

I've tried to make good, — with -

The second line of the song continues the vocal and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same right-hand melody and left-hand bass line as in the previous section.

CURTIS:

out much suc - cess. —

You've got me to

The third line of the song features the final vocal and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same right-hand melody and left-hand bass line.

C.C.:

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

CURTIS:

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

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

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

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

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

ride. Mean ride. _____ Mean ride. _____ The

WAYNE: CURTIS: C.C.:

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.

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

Bb F#dim/A Gm

Ooh, ooh, _ ooh. _

C.C.:

The smile I had is gone a - way. _

WAYNE: Those _

Bb7

ALL: C D7 Eb

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

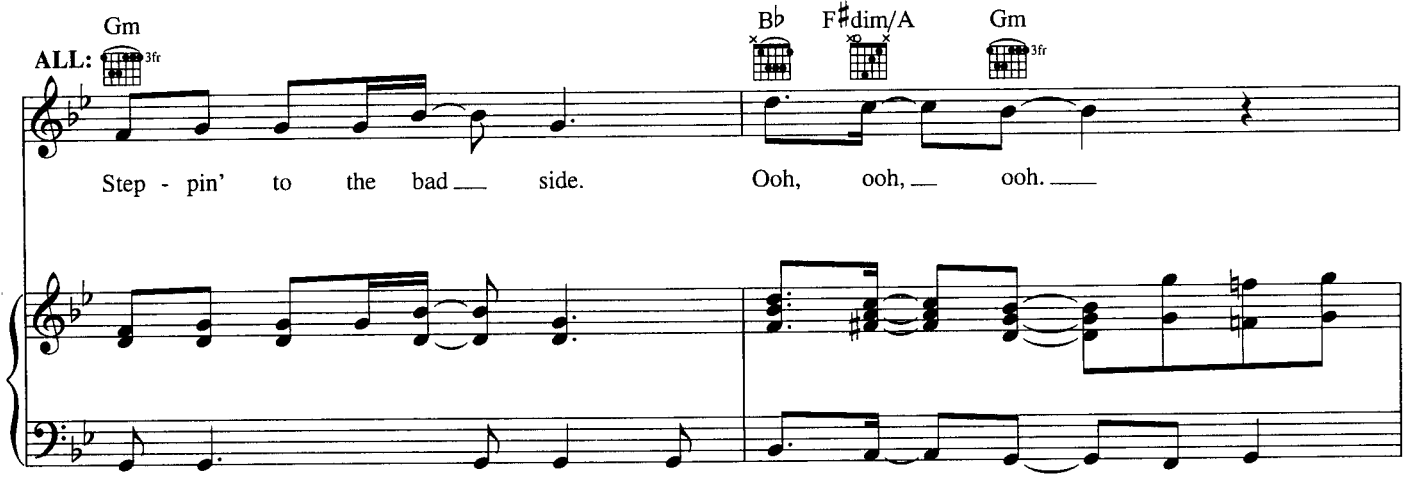
Gm Ebmaj7




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

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

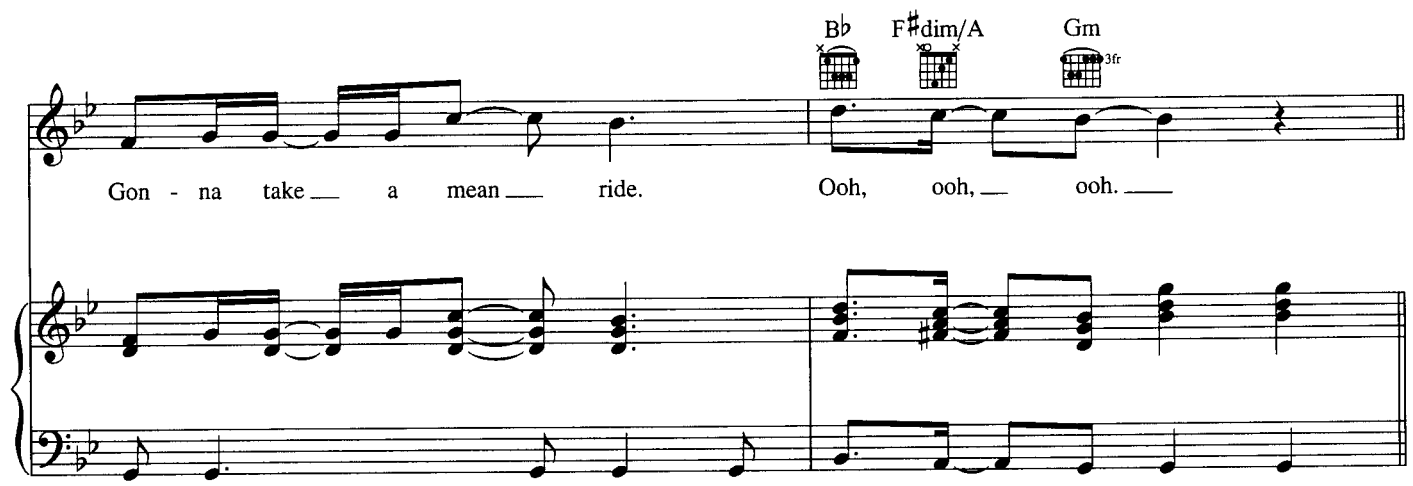
ALL:    

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




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



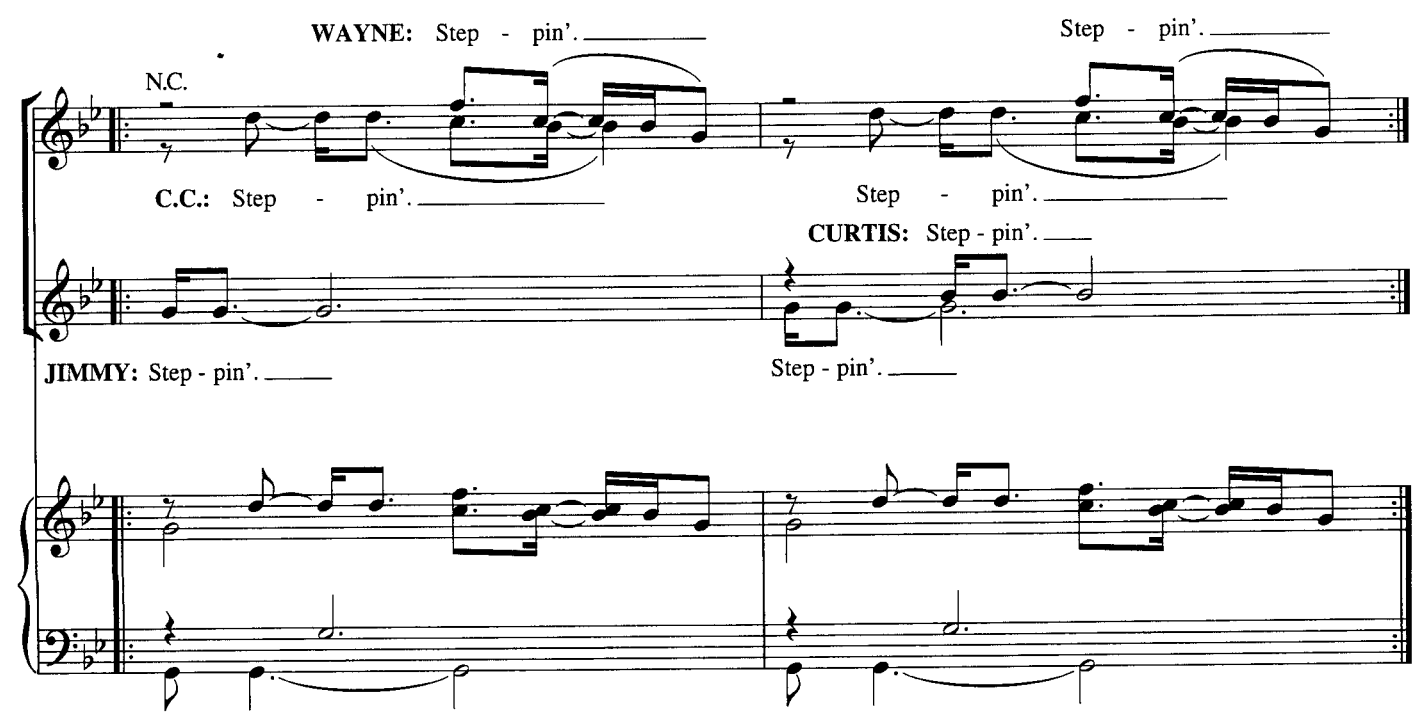
WAYNE: Step - pin'. Step - pin'.

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**

Step - pin'. Step - pin'.

(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

Dm7

Gm

Dm7

Gm

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

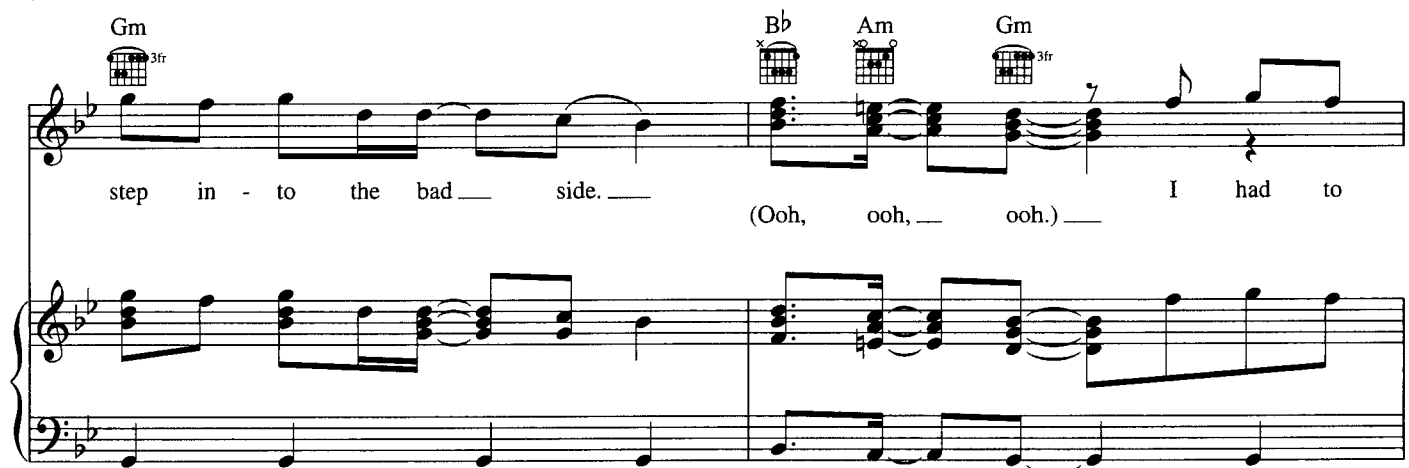
JIMMY:
N.C.




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

Gm  3fr

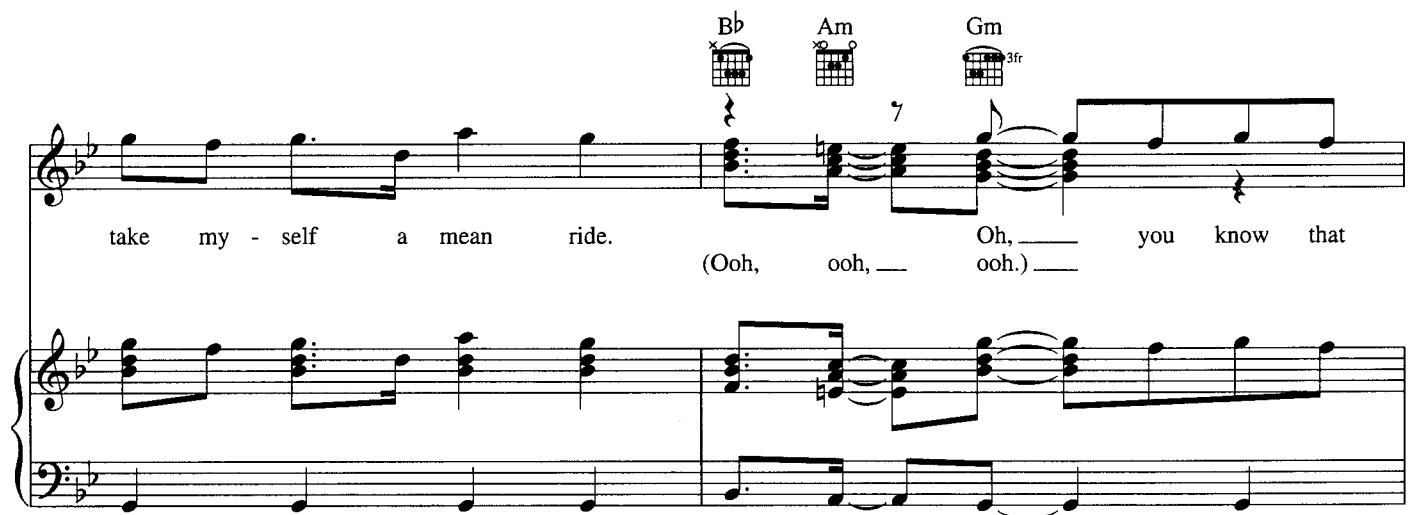
Bb  Am  Gm  3fr





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



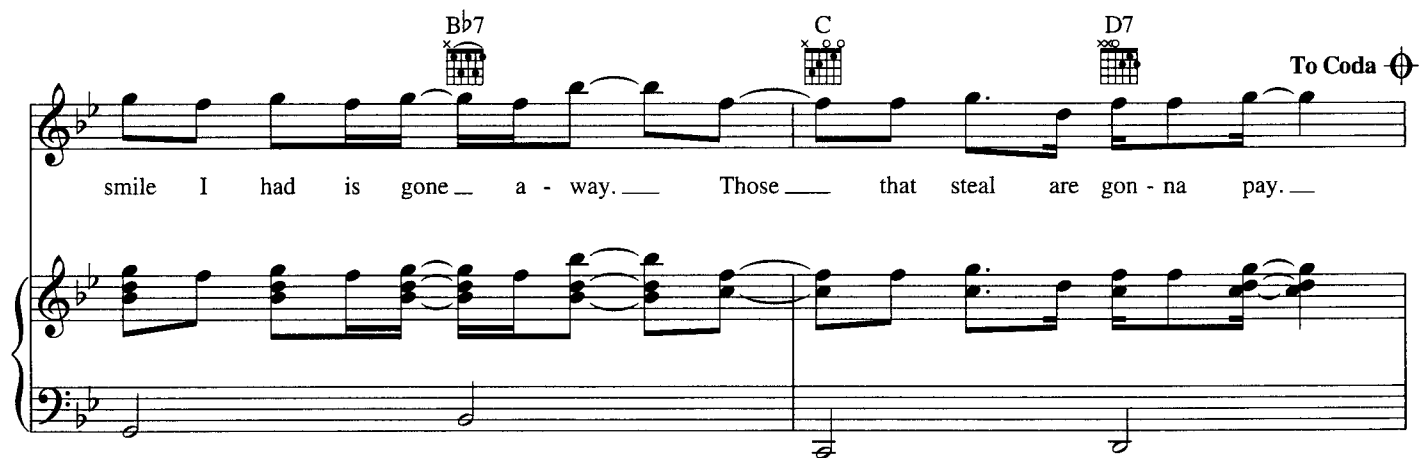
Bb  Am  Gm  3fr




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



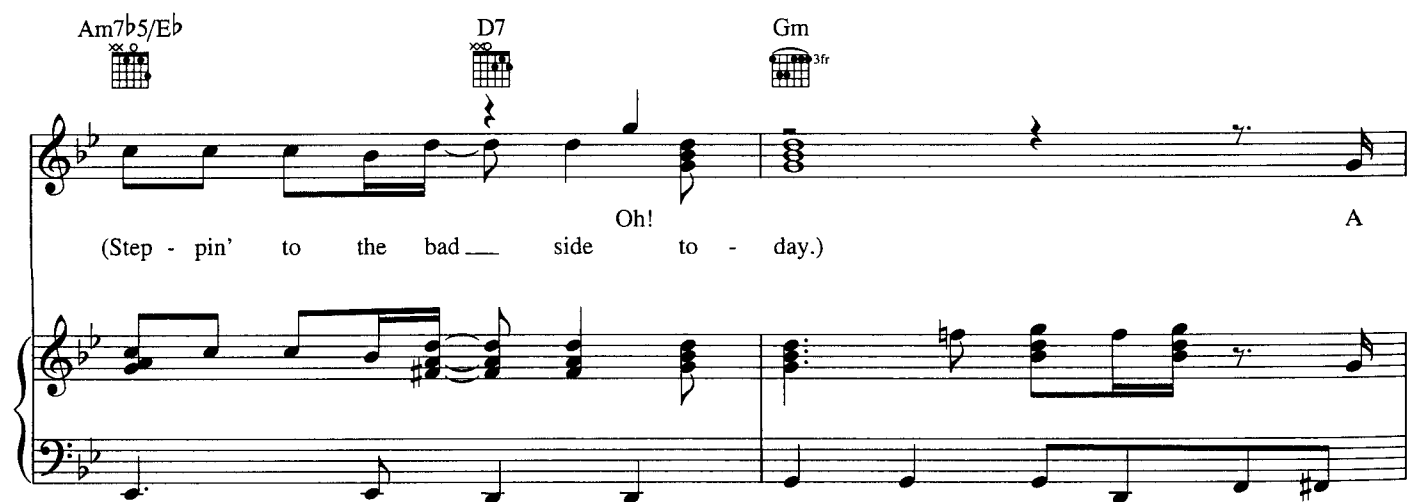
Bb7  C  D7  To Coda 

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



Am7b5/Eb  D7  Gm  3fr

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



Gm N.C. Dm7 Gm N.C. Dm7

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

Gm N.C. Dm7 Gm N.C. 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 N.C. 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

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

Gm

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

Bb Am Gm

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

Bb Am Gm

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

C Eb7 D7

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)

First system of musical notation. The treble clef staff begins with a forte (*f*) dynamic marking. Above the staff, guitar chord diagrams are provided for Bb, Dm7, and Eb (3fr). The bass clef staff provides a rhythmic accompaniment.

Second system of musical notation. Above the staff, guitar chord diagrams are provided for Bb/D, F7sus, Bb, Dm7, and Eb (3fr). The treble clef staff features a melodic line with a long note held across the system.

Third system of musical notation. Above the staff, guitar chord diagrams are provided for C7sus, F7sus, Bb, Dm7, and Eb (3fr). The lyrics "I nev - er met a man" are written below the treble clef staff. The system concludes with a double bar line.



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.

C7sus F7sus 2 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



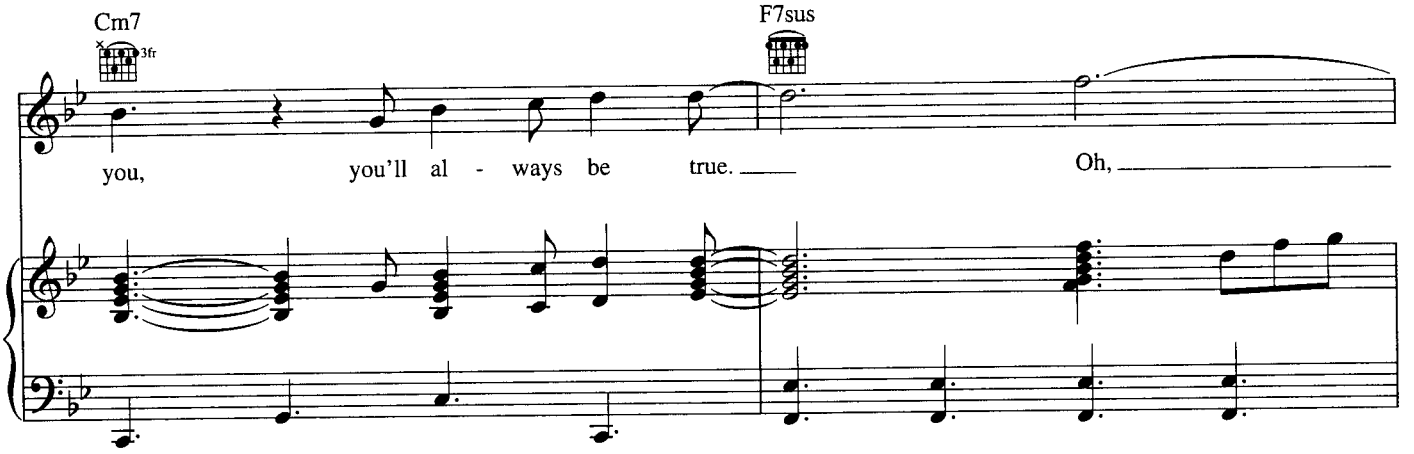
Gm






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

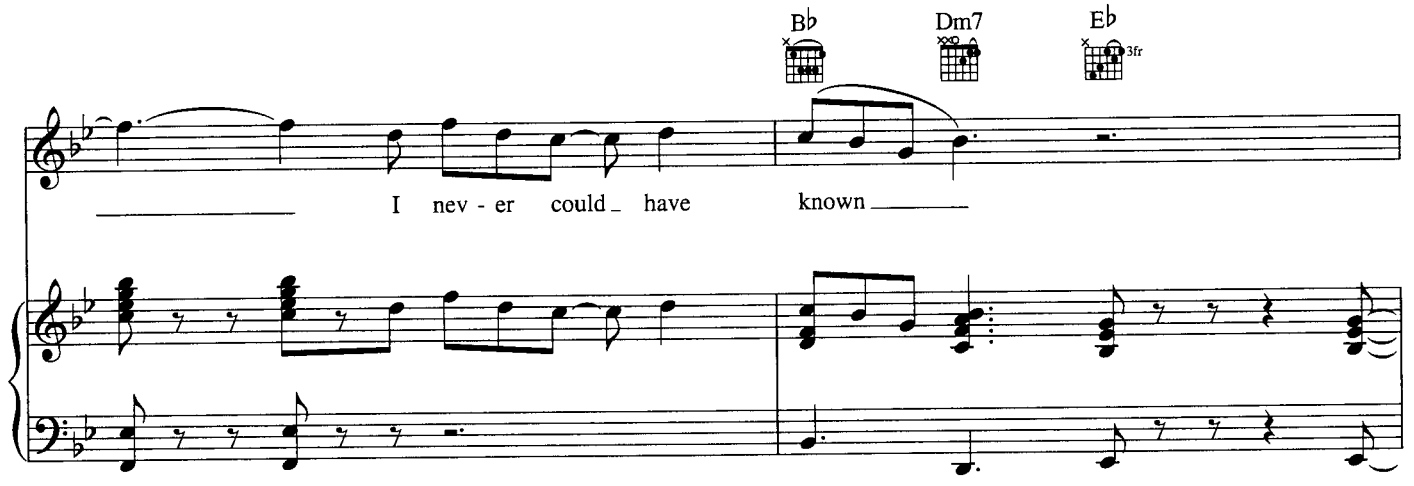
Cm7  3fr F7sus 






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



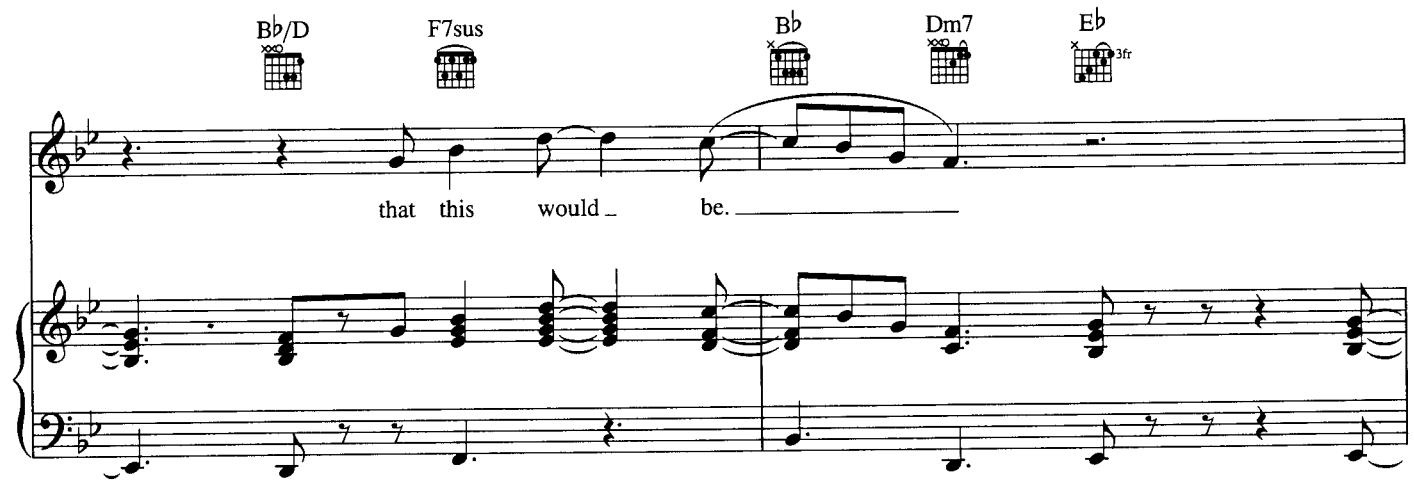
Bb  Dm7  Eb  3fr







I nev - er could have known



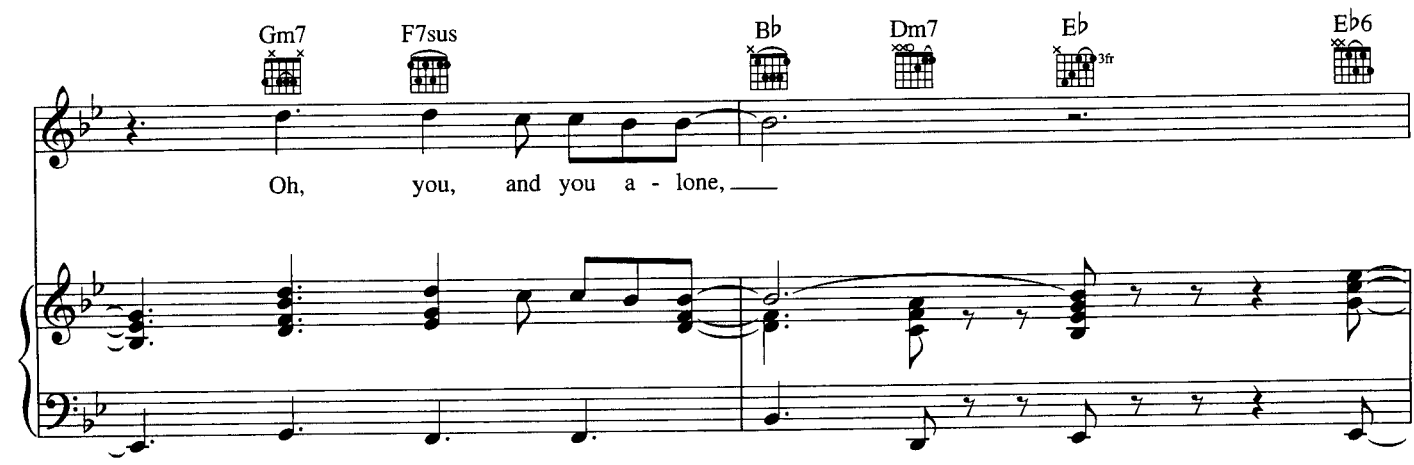
Bb/D  F7sus  Bb  Dm7  Eb  3fr

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. —

I love you, I do.

Bb Dm7 Eb

Detailed description: This system contains the first line of the song. The vocal line is in treble clef with a key signature of two flats (Bb and Eb). The lyrics are "I love you, I do." The piano accompaniment consists of two staves (treble and bass clef). Above the piano part, three guitar chord diagrams are shown: Bb (x2 0 1 3 3 0), Dm7 (x2 0 1 3 2 0), and Eb (x1 0 2 3 3 0). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

You're the perfect man for

Bb/D F7sus Cm9 Dm7 Eb Edim

rit.

8vb

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics "You're the perfect man for". The piano accompaniment continues with similar accompaniment. Above the piano part, six guitar chord diagrams are shown: Bb/D (x2 0 1 3 3 0), F7sus (x2 0 1 3 2 0), Cm9 (x2 0 1 3 2 3), Dm7 (x2 0 1 3 2 0), Eb (x1 0 2 3 3 0), and Edim (x2 0 1 3 2 0). A "rit." (ritardando) marking is placed above the piano part, and "8vb" is indicated below it. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

me. I love you, I

F7sus

Freely

Detailed description: This system contains the third line of the song. The vocal line continues with the lyrics "me. I love you, I". The piano accompaniment continues with similar accompaniment. Above the piano part, one guitar chord diagram is shown: F7sus (x2 0 1 3 2 0). The word "Freely" is written above the piano part. A "me." marking is placed above the vocal line. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

do, do.

Gbmaj9 C/Bb

(8vb)

Ped.

Detailed description: This system contains the fourth line of the song. The vocal line continues with the lyrics "do, do.". The piano accompaniment continues with similar accompaniment. Above the piano part, two guitar chord diagrams are shown: Gbmaj9 (x2 0 1 3 2 3) and C/Bb (x2 0 1 3 2 3). A "do," marking is placed above the vocal line. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A "Ped." (pedal) marking is placed below the piano part.

I WANT YOU, BABY

Music by HENRY KRIEGER

Lyric by TOM EYEN

Slow R&B Ballad

Am7 Eb13 D7b5(b9) D7 Gm7

mp

Eb9 C7#9(#11) C7b9(#11) F C/E Dm7

JIMMY: LORRELL, DEENA & EFFIE: JIMMY:

I want you, ba - by. (I want_ you.)_ And I

F Am7/E Dm7 Bbmaj7

LORRELL, DEENA & EFFIE: JIMMY:

need you, ba - by. (I need_ you.)_ Oh, ba - by, ba - by, you

Am7 Dm Bbmaj7 Gm7

got me on_ my knees. _ You got me beg- gin', oh, ba - by, ba - by,

Copyright © 1981, 1982 UNIVERSAL - GEFEN MUSIC, MIROKU MUSIC, UNIVERSAL - GEFEN AGAIN MUSIC and AUGUST DREAM MUSIC LTD.

All Rights for MIROKU MUSIC Controlled and Administered by UNIVERSAL - GEFEN MUSIC

All Rights for AUGUST DREAM MUSIC LTD. Controlled and Administered by UNIVERSAL - GEFEN AGAIN MUSIC

All Rights Reserved Used by Permission

F/A Bbmaj7 Bb/C

ba - by, ba - by, ba - by, ba - by, please.

This system features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (Bb). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and a bass line with eighth notes.

F C/E Dm7 F

I know you don't trust the way I'm feel - ing. That's why you're stand - ing o - ver there. _

This system continues the musical piece with a vocal line and piano accompaniment. The vocal line has a 7/8 time signature. The piano accompaniment features chords and a bass line.

Am7/E Dm F F/A Bbmaj7

But, don't hold back from me, ba - by. Be -

This system continues the musical piece with a vocal line and piano accompaniment. The vocal line has a 7/8 time signature. The piano accompaniment features chords and a bass line.

Bb/C

lieve me, be - lieve me 'cause I real - ly care. _ 'Cause I

This system concludes the musical piece with a vocal line and piano accompaniment. The vocal line has a 7/8 time signature. The piano accompaniment features chords and a bass line, ending with a triplet.

**LORRELL,
DEENA & EFFIE:**

F C/E Dm7 F

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

JIMMY:

L, D & E: 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

Gb



LORRELL,
DEENA & EFFIE:

Db/F



Ebm7



Gb



want. _____

(I want_ you.)_

Db/F



Ebm7



Gb



Db/F



Ebm7



L, D & E:

(I need_ you.)_

Ba - by, ba - by,

Gb



Db/F



Ebm7



Optional Ending

Gb



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:

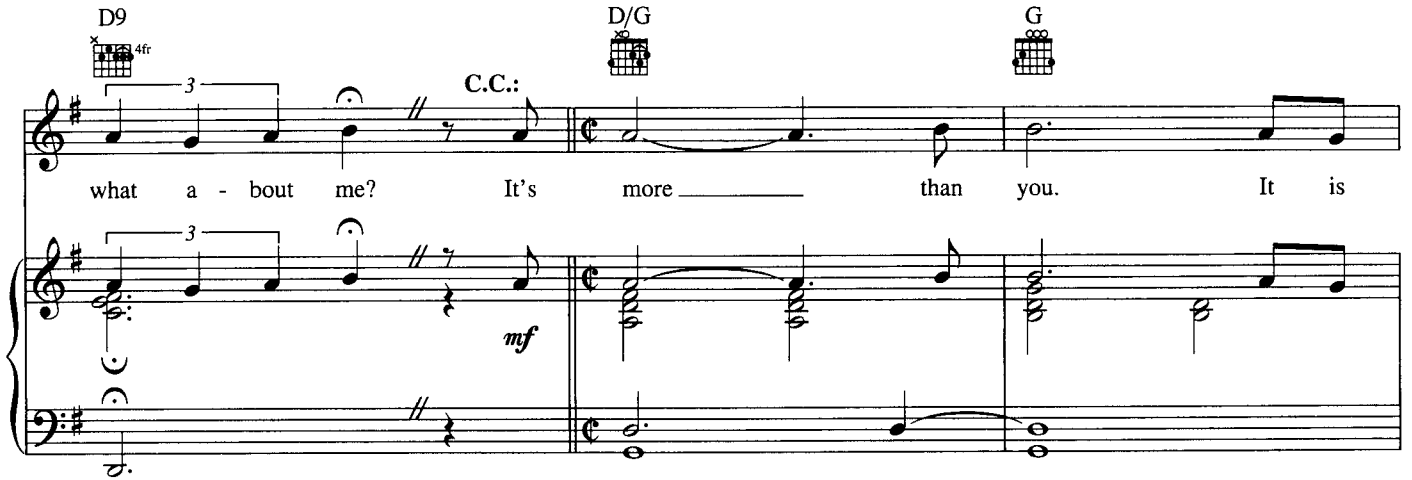
C.C.: But when we're famous, I'll write great things for you. Effie, do it for me. What a - bout me, _____




Slowly, in 2

D9  4fr 3 C.C.: D/G  G 

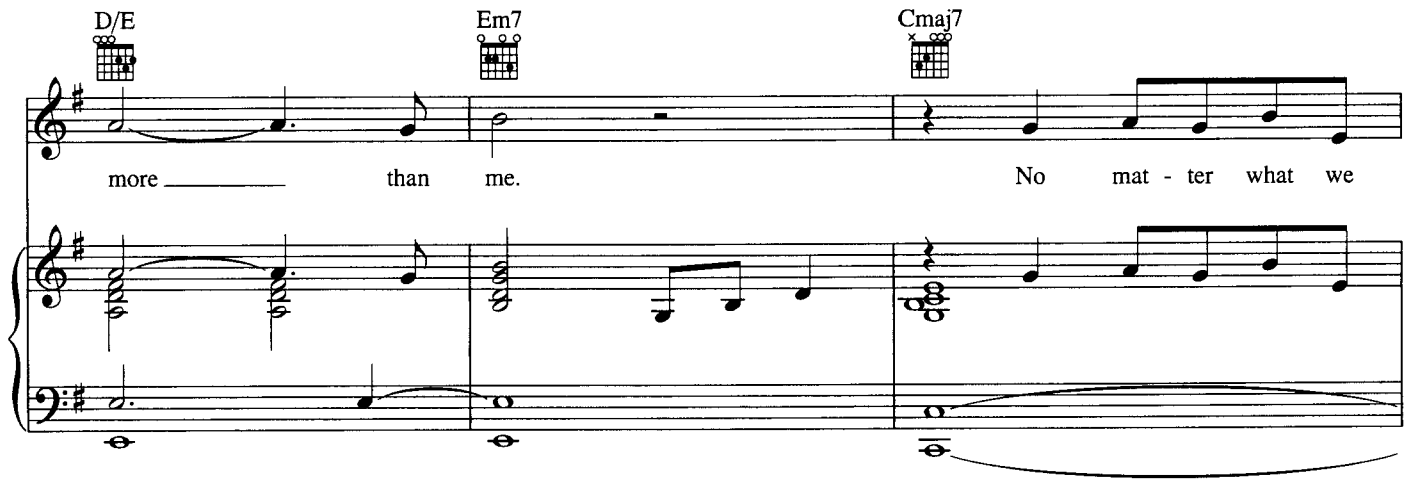
what a - bout me? It's more _____ than you. It is





mf



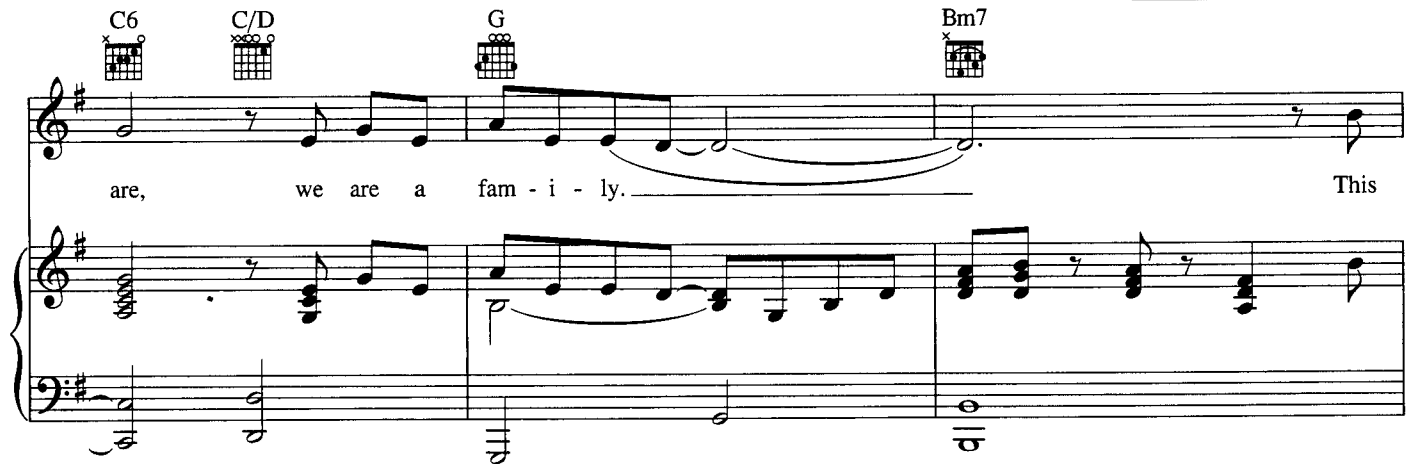
D/E  Em7  Cmaj7 

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 -

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff has a guitar chord diagram for Gmaj7 (x02333) and Cmaj7 (x02345). The lyrics are "And you can't stop us now _____ be -".

C/D D D/G

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

This system contains the next two staves of music. The top staff has guitar chord diagrams for C/D (x02345), D (x0232), and D/G (x02345). The lyrics are "cause of how you feel. It's more _____ than".

G D/E Em7

you. It is more _____ than me.

This system contains the next two staves of music. The top staff has guitar chord diagrams for G (x02333), D/E (x02345), and Em7 (x02043). The lyrics are "you. It is more _____ than me.". There are triplets indicated by a '3' over the notes.

Cmaj7 C/D G

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

This system contains the final two staves of music. The top staff has guitar chord diagrams for Cmaj7 (x02345), C/D (x02345), and G (x02333). The lyrics are "What - ev - er dreams we have, _ they're for the fam - i - ly. _____".

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

C.C. & LORRELL:

I'll be there. — We are a fam -

Cmaj7 G/B G/A A7

Add JIMMY & CURTIS:

- i - ly, like a gi - ant tree. — branch - ing out toward the sky. —

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

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

we are grow - ing free. _____ We need you.



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

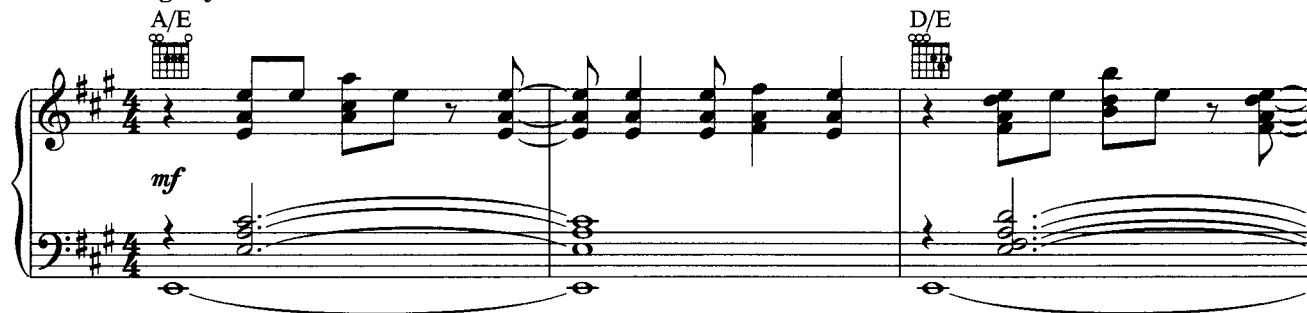
We are a fam - i - ly. _____

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. -



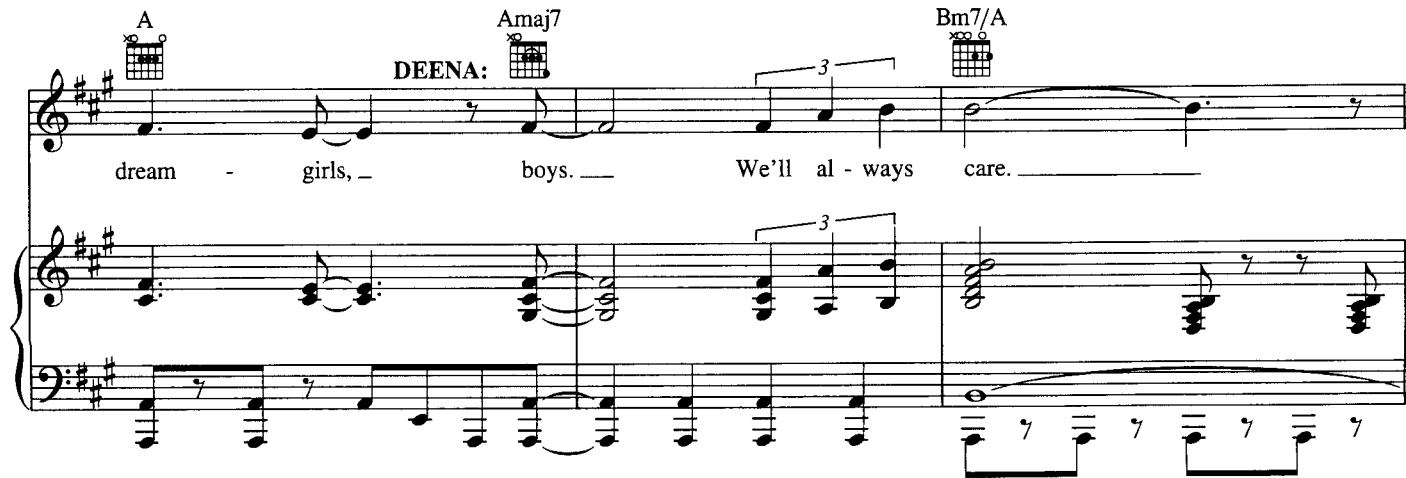
Bm7/A  **DREAMS:**



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



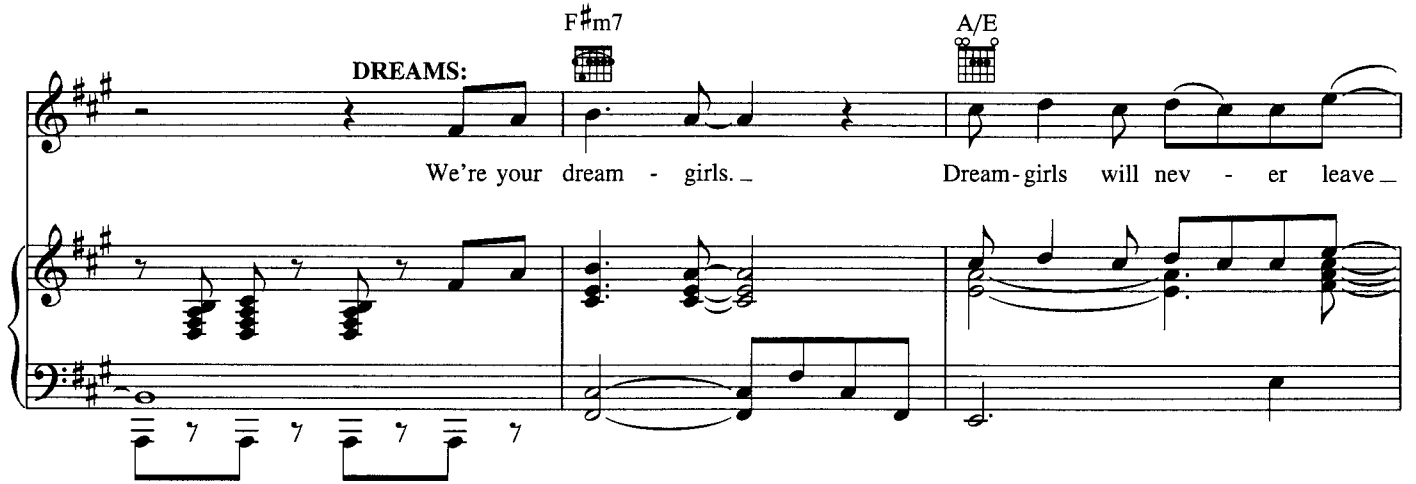
A  **DEENA:**  **Bm7/A** 




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



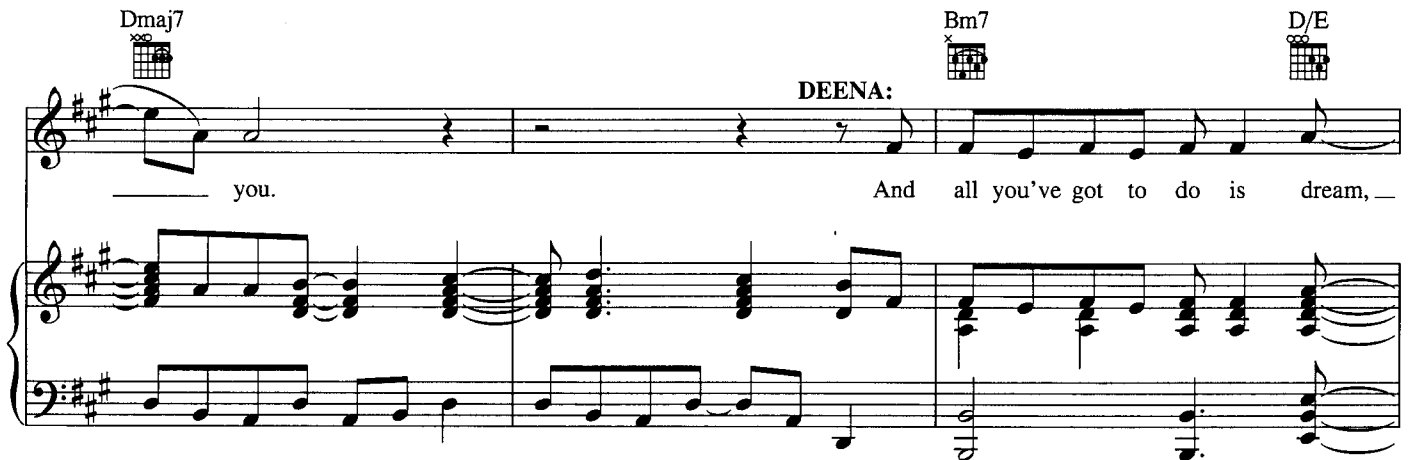
DREAMS:  


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. _



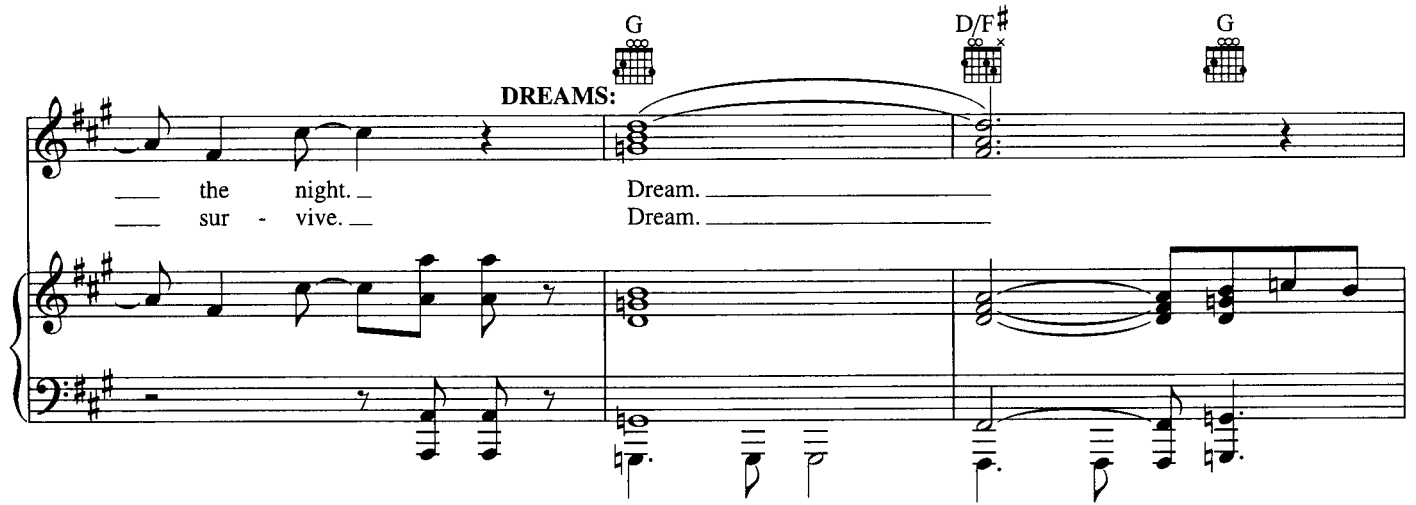
    **DEENA:** N.C.



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



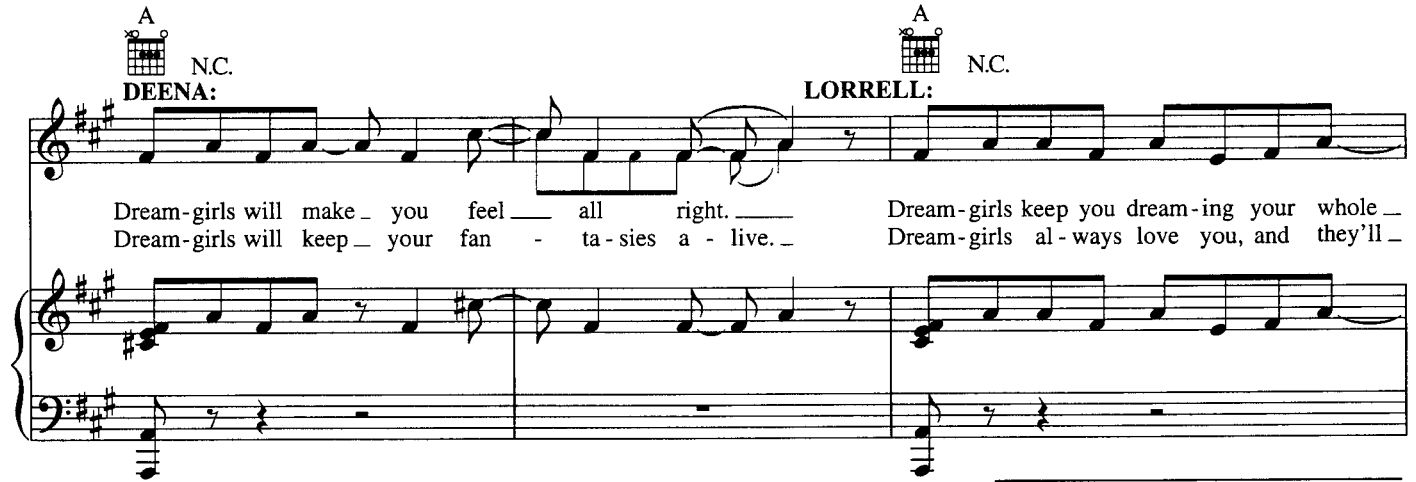
DREAMS:   

the night. — Dream. —
sur - vive. — Dream. —



DEENA:  N.C. **LORRELL:**  N.C.


Dream-girls will make you feel all right. — Dream-girls keep you dream-ing your whole —
Dream-girls will keep your fan - ta - sies a - live. — Dream-girls al - ways love you, and they'll —



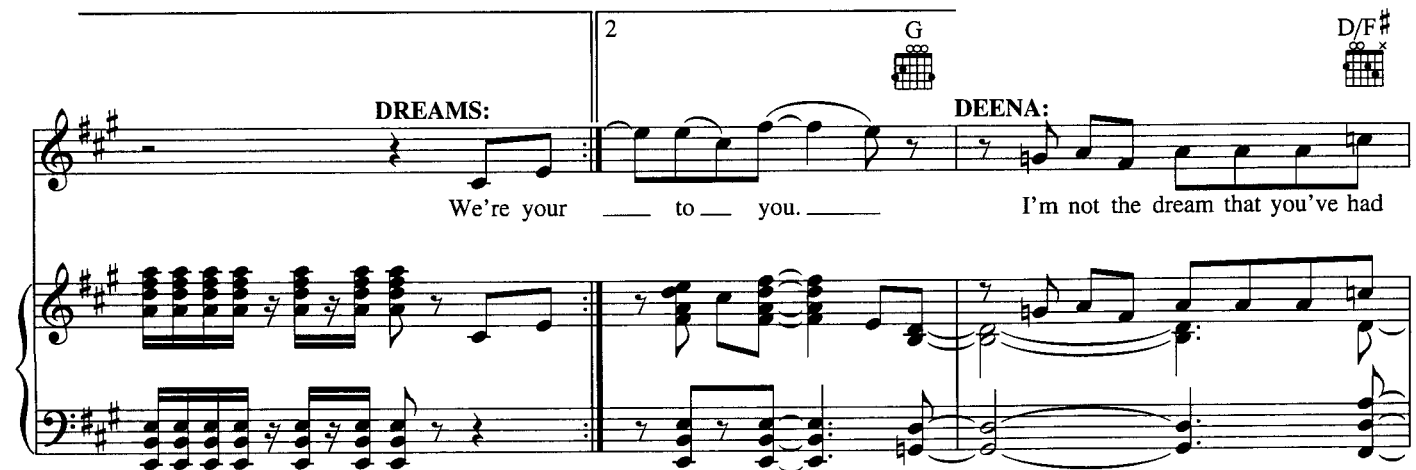
EFFIE:  N.C. 

life through. — Your dream-girl can make your dreams come true. —
be true. — Your dream-girl can on - ly be - long —



DREAMS:  **DEENA:** 

We're your — to — you. — I'm not the dream that you've had





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

DREAMS:



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



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



DEENA:

DREAMS:

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

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 features guitar chords D/A, A, D/A, A, and Bm7. The vocal line begins with the lyrics "dream - girls. _" and "All ___ you've got to do is dream. _". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

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

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

This system features guitar chords A/C#, Dmaj7, C#m7(add4), F#7, and Bm7. The vocal line continues with the lyrics "___ All ___ you've got to do is dream, _ just dream, and ba - by,". The piano accompaniment continues with the same rhythmic pattern.

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

we'll be there. _

This system features guitar chords D/E, D/A, A, D/A, A, D/A, A, and D/A. The vocal line concludes with the lyrics "we'll be there. _". The piano accompaniment continues with the same rhythmic pattern.

A D/A A D/A A

We'll be there. _

This system features guitar chords A, D/A, A, D/A, and A. The vocal line concludes with the lyrics "We'll be there. _". The piano accompaniment continues with the same rhythmic pattern.

AND I AM TELLING YOU I'M NOT GOING

Music by HENRY KRIEGER
Lyric by TOM EYEN

Moderately

N.C. **EFFIE:**

And I am tell - ing you

p *mp*

I'm not go - ing. ——— You're the

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

F B \flat /F E \flat maj9 E \flat 6 E \flat maj7

3 3

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

mf

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

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

Cm7 G \flat G \flat 6

I don't want to be ___ free. I'm

B \flat /C C9 B \flat /C C9 E \flat /F

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

Bb Bb7/Db

you're gon - na love me. Ooh,

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a B-flat major key signature, starting with a whole rest followed by quarter notes G4, A4, Bb4, and C5, then a half note Bb4 and a whole note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Bb and Bb7/Db are shown above the staff.

Eb Gb/Ab Bb Bb7/Db

you're gon - na love me.

Detailed description: This system contains the next two lines of music. The vocal melody continues with quarter notes Bb4, A4, G4, and F4, followed by a half note E4 and a whole note D4. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Eb, Gb/Ab, Bb, and Bb7/Db are shown above the staff.

Eb Gb/Ab

And I am

Detailed description: This system contains the third and fourth lines of music. The vocal melody has a whole rest, followed by a triplet of quarter notes G4, F4, and E4. The piano accompaniment includes a triplet of eighth notes in the right hand. Chord diagrams for Eb and Gb/Ab are shown above the staff.

Eb F/Eb Dm7

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

Detailed description: This system contains the final two lines of music. The vocal melody has a whole rest, followed by quarter notes D4, C4, and Bb4, then a half note A4 and a whole note G4. The piano accompaniment continues with eighth-note patterns. Chord diagrams for Eb, F/Eb, and Dm7 are shown above the staff.

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

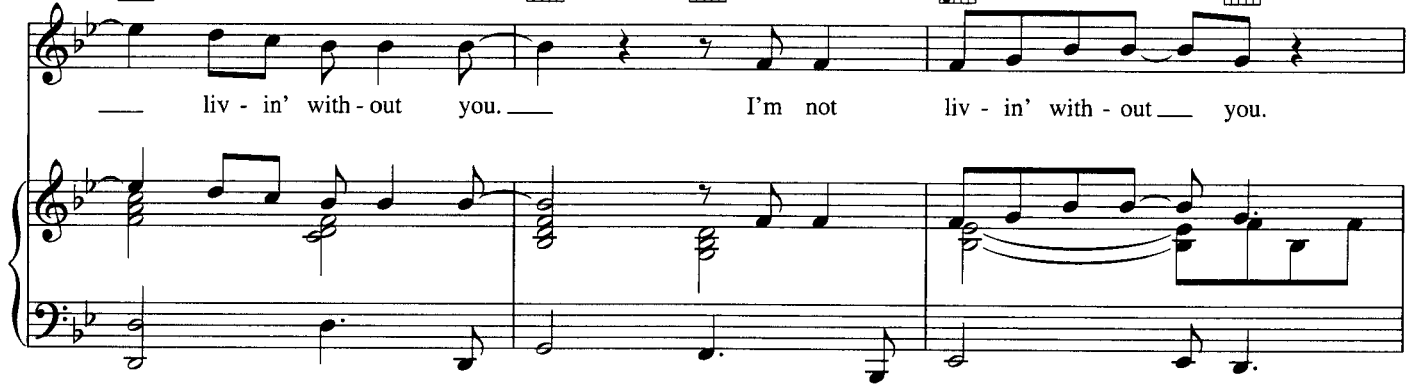
mor - row morn - in' and find - in' that there's no - bod - y there.

F Bb/D Ebmaj9 Eb6 Ebmaj7

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

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






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



Funky


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






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 —

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 B \flat /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 B \flat /D

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

Cm7 G \flat G \flat 6

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

B \flat /C C9 B \flat /C C9

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

E \flat /F B \flat B \flat 7/D \flat

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

E \flat G \flat /A \flat

Oh, hey, you're gon - na love

B \flat B \flat 7/D \flat E \flat G \flat /A \flat

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

B \flat 5 B \flat 7/D \flat B \flat 5 B \flat 7/D \flat

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

Bb5 Eb(add2) Bb5 Ebm7

love me, love me.

Freely
N.C.

You're gon - na love

Ab6/9 Cbmaj9 Eb/F Bb

me.

WHEN I FIRST SAW YOU

Music by HENRY KRIEGER
Lyric by TOM EYEN

Slow half-time feel

CURTIS:

Csus2



When I first saw you, — I said,

mp

With pedal

Gsus2/B



G/A



D



“Oh — my, that’s my dream;

Am7



D



that’s my — dream.” Oh, I

Gmaj9 G/A A[#]dim7 Bm7

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

Detailed description: This system contains the first two measures of the song. The guitar part features chords Gmaj9, G/A, A#dim7, and Bm7. The piano accompaniment includes triplets in the right hand and a steady bass line in the left hand.

A/C[#] D

Then, I find — you,

Detailed description: This system contains the third and fourth measures. The guitar part features chords A/C# and D. The piano accompaniment continues with triplets and a bass line.

Em7 D/F[#]

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

Detailed description: This system contains the fifth and sixth measures. The guitar part features chords Em7 and D/F#. The piano accompaniment continues with triplets and a bass line.

G(add2) E7/G[#] A Bm7 A/C[#] DEENA:

an - y man's ev - er had. — When I first

Detailed description: This system contains the seventh and eighth measures. The guitar part features chords G(add2), E7/G#, A, Bm7, and A/C#. The piano accompaniment continues with triplets and a bass line. The word 'DEENA:' is written above the final measure.

Csus2

Gsus2/B

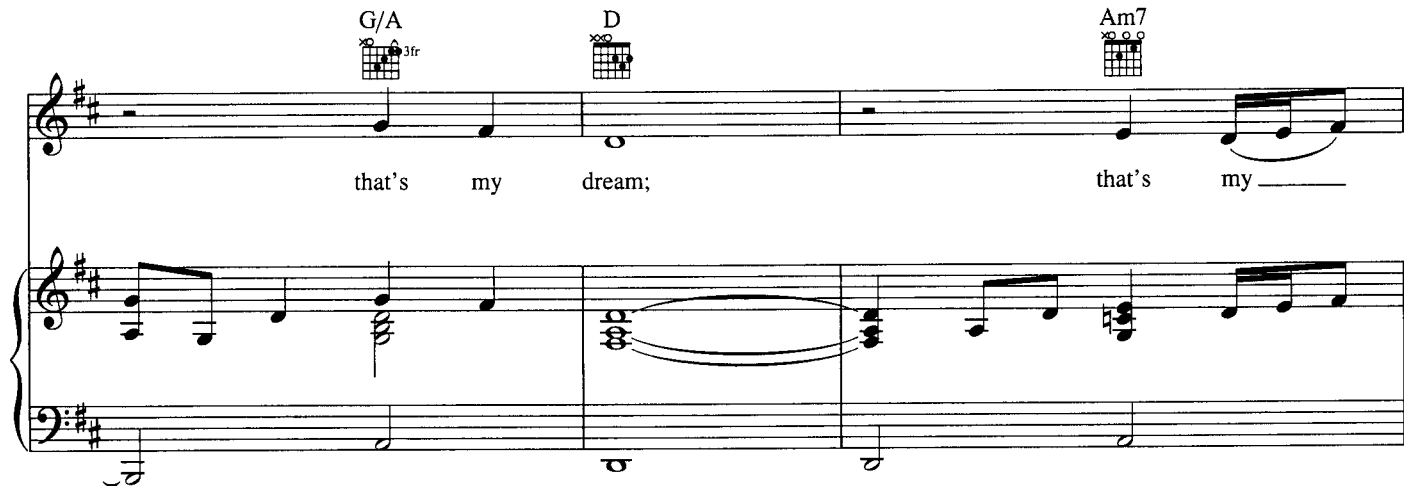


saw you, — I said, "Oh — my,

G/A

D

Am7



that's my dream; that's my —

D

Gmaj9



dream." I need - ed a dream — to

F#m7

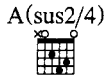
A

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 -

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#). The guitar chords are D/F#, A, Bm7, Asus2/C#, D, and C. The vocal line has a triplet of eighth notes on 'world' and another triplet on 'dreams'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Bb A7 Ebmaj9

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

Detailed description: This system contains the third and fourth staves of music. The guitar chords are Bb, A7, and Ebmaj9. The vocal line continues with the lyrics 'fore you ap - peared, life was on - ly a game, -'. The piano accompaniment continues with a steady bass line and chords in the right hand.

E7 Gm/Bb D/A Bm7 Em7

and day in and day out were the

Detailed description: This system contains the fifth and sixth staves of music. The guitar chords are E7, Gm/Bb, D/A, Bm7, and Em7. The vocal line has the lyrics 'and day in and day out were the'. There are triplets of eighth notes in the vocal line. The piano accompaniment features triplets of eighth notes in the right hand.

G/A A D C Bb

DEENA:

same. Now the dream's com - ing

Detailed description: This system contains the seventh and eighth staves of music. The guitar chords are G/A, A, D, C, and Bb. The vocal line has the lyrics 'same. Now the dream's com - ing'. The name 'DEENA:' is written above the vocal line. The piano accompaniment features a 7th fret barre in the left hand and chords in the right hand.

A7 Ebmaj9 E7 Gm/Bb

true; like a star, see it shine. A

D/A Bm7 G/A

dream that is yours, that is mine.

A Gmaj7

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

F#m7 Am7 D7 Gmaj7

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

Em7



A



Bm7



Asus2/C#



CURTIS:

3

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

Csus2



DEENA:

Gsus2/B



saw you, I said, "Oh my,"

CURTIS:

Bbmaj9



I said, "Oh, my,"

BOTH:

D



"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; —



take each oth - er by the hand.



Oh, — pa - tience, — lit - tle





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

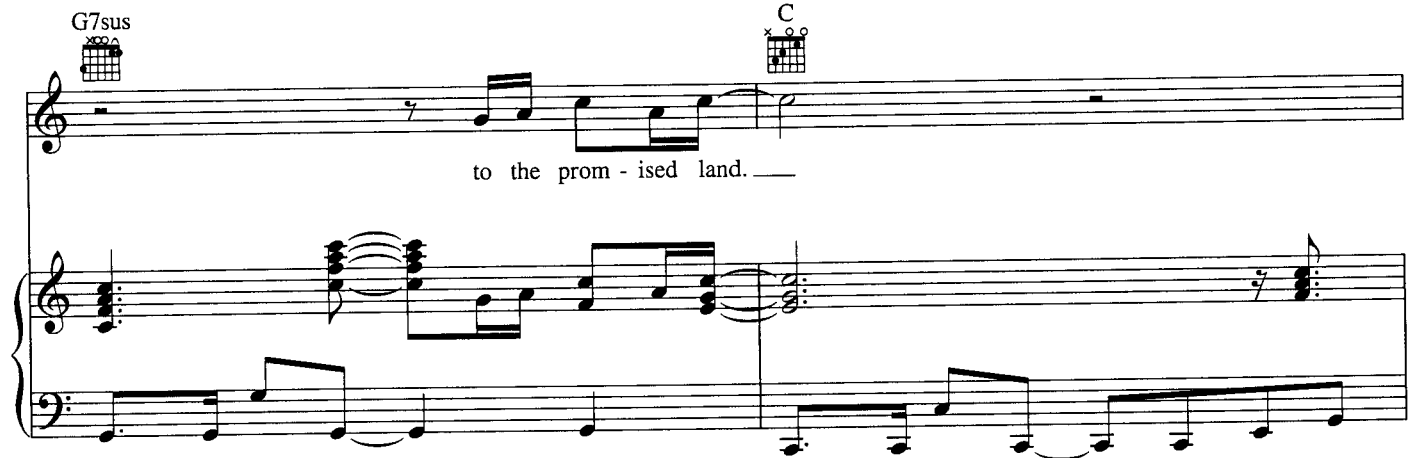
D7sus  D7  Dm7 



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



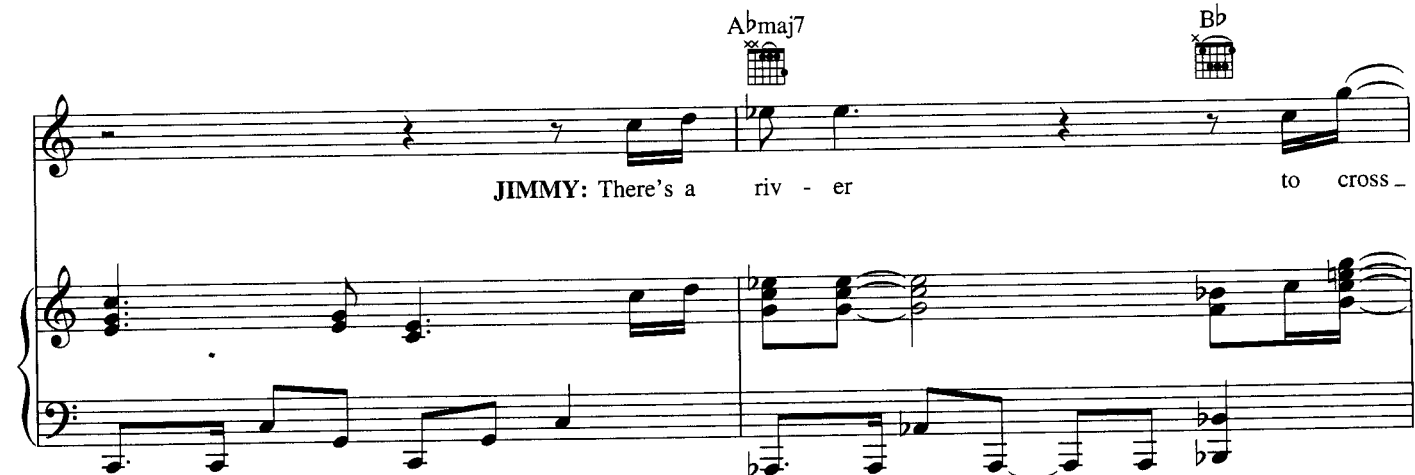
G7sus  C 




to the prom - ised land. —



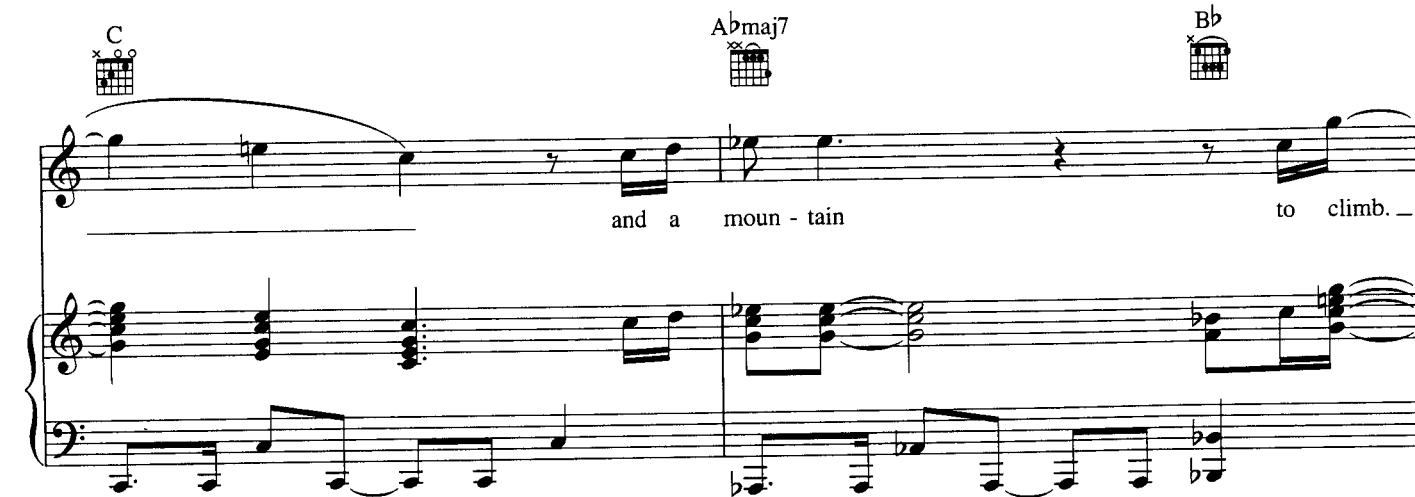
Abmaj7  Bb 

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.



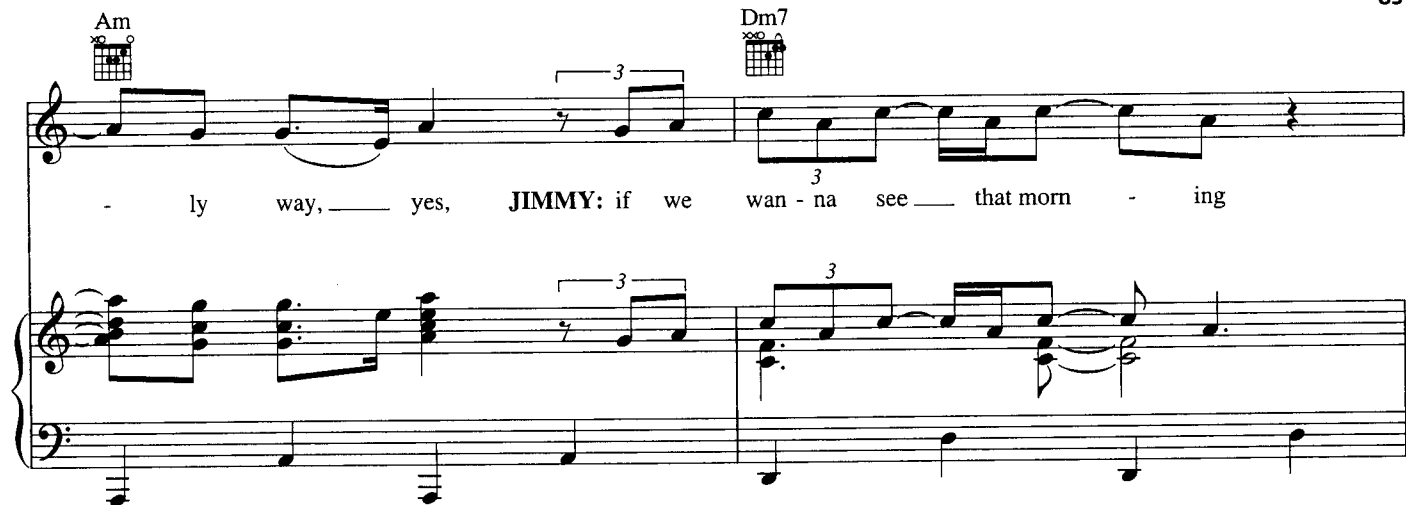
LORRELL: We must walk in





peace. — It's the on - ly, on -

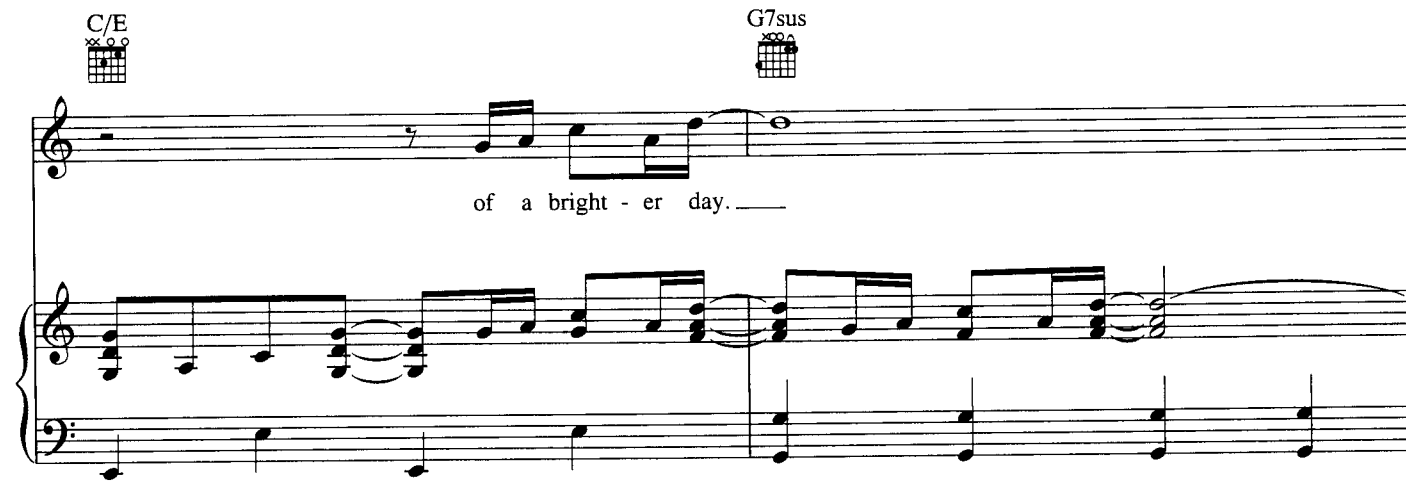
Am  Dm7 



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



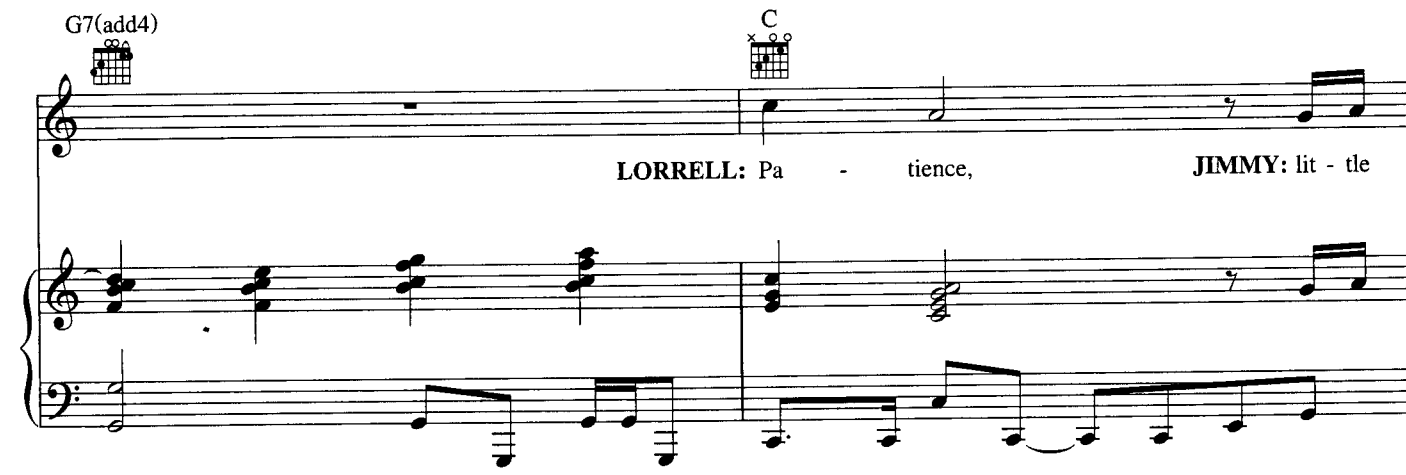
C/E  G7sus 



of a bright - er day. —



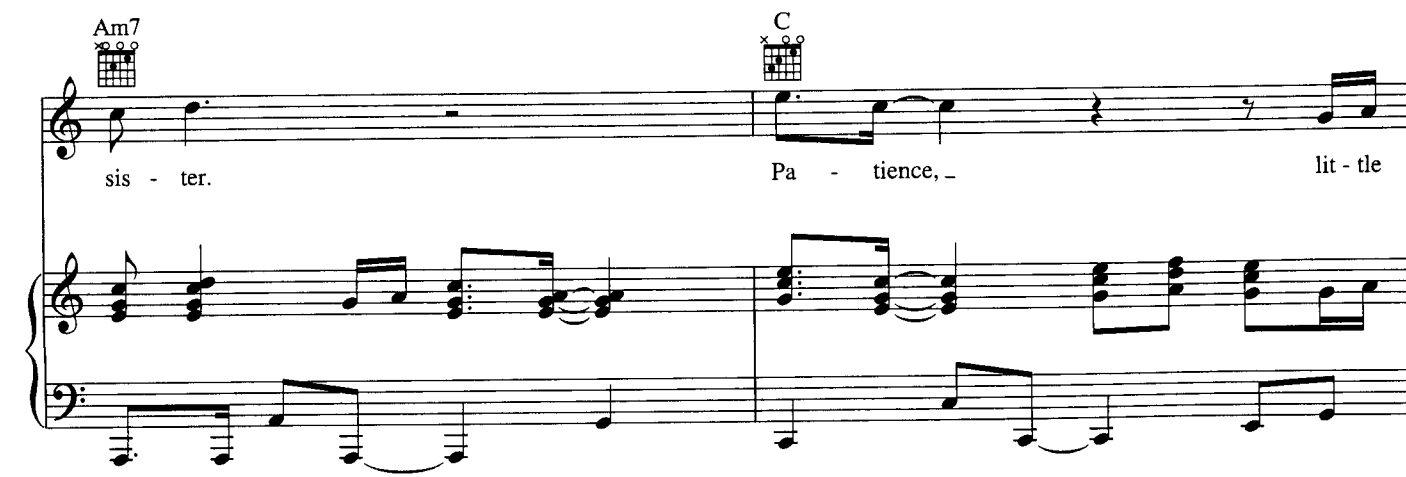
G7(add4)  C 

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



Am7  C 

sis - ter. Pa - tience, — lit - tle



Am7



Fmaj7



broth - er.

Pa - tience, - pa - tience. —

Dm7



G7sus



C



BOTH: We're gon - na find a way. —

Am



LORRELL: Pa - tience, -

JIMMY: lit - tle

Fmaj7



Am



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. —



LORRELL: Oh, pa - tience

Musical notation for the first system, including vocal line and piano accompaniment.



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

Musical notation for the second system, including vocal line and piano accompaniment.



Musical notation for the third system, including piano accompaniment.



Musical notation for the fourth system, including piano accompaniment.

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, -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are five guitar chord diagrams: Em7(add4), G/A, A13, Dm7, and F. The bottom two staves are a piano accompaniment, with a treble clef staff and a bass clef staff. The music is in 7/8 time and features a mix of 6/8 and 12/8 time signatures.

Dm7/G G13 Cmaj7 C6/G

I need — a hand. — I — am chang - ing,

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics. Above it are four guitar chord diagrams: Dm7/G, G13, Cmaj7, and C6/G. The piano accompaniment continues in the bottom two staves.

Dm7/C Dm7 G13 Cmaj7 C6/G

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

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with lyrics. Above it are five guitar chord diagrams: Dm7/C, Dm7, G13, Cmaj7, and C6/G. The piano accompaniment continues in the bottom two staves.

Dm7/C G6 Fmaj9

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

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line with lyrics. Above it are three guitar chord diagrams: Dm7/C, G6, and Fmaj9. The piano accompaniment continues in the bottom two staves. There are '4' markings above the vocal line in the first and second measures of this system, indicating a four-measure rest.

Em7(add4)

Em7

G/A

A7

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

Dm7

F

Dm7/G

G13

need you. I need a hand.

A7sus

A13sus

G6/A

A7sus

Adim

A13

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

How many good friends have I already lost? How many 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

N.C.

Ebm7/Ab

N.C.

N.C.

D/Db



Db



stop me now!

molto rit.

PERFECT WORLD

Music by HENRY KRIEGER
Lyrics by SIEDAH GARRETT

Moderately, in 2

F5



f

F



Bb



(Spoken:) Tonight,

live from the Dorothy Chandler Pavilion in

Bb/C



F



Bb



F



Los Angeles, California,

it's the sound...

Bb



Bb/C



F



Bb



of tomorrow.

Celebrating ten years of hits...

from

F F F/A Bb

Rainbow Records. 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, two plus two is five, —

F/A Bb

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

Gm7 Bb/C F F/A Bb Gm7

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

Csus F F/A Bb Dm7 Bb/C

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

Dm C7sus Bb F/A Bb6 F/A Gm7

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

F/C F 1 F5

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'er be.' followed by '(Spoken:) Come on, girl!' and '(Come on.)'. Above the vocal line, three guitar chord diagrams are shown: F/C, F, and F5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

2 F5

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

The second system continues the musical score. The vocal line includes the lyrics 'I love ya!', '(Come on.)', and '(Spoken:) Hey!'. A second guitar chord diagram, F5, is positioned above the second measure of the vocal line. The piano accompaniment maintains its rhythmic pattern, with a repeat sign appearing at the end of the system.

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

The third system of the score shows the vocal line with lyrics '(Come on.)', 'I love you, girl!', and '(Come on.)'. The piano accompaniment continues with the same rhythmic structure, ending with a final chord in the right hand.

Come on, girl!

The final system of the score features the vocal line with the lyrics 'Come on, girl!'. The piano accompaniment concludes with a final chord in the right hand and a sharp sign in the bass line.

ONE NIGHT ONLY

Music by HENRY KRIEGER
Lyric by TOM EYEN

Moderately, gently

The musical score is written for guitar and piano. It consists of four systems of music. The first system is an instrumental introduction with a tempo marking of 'Moderately, gently' and a dynamic marking of 'mp'. It features three measures of music with guitar chords Bbm, Bbm/Ab, and Gm7b5. The second system begins with the vocal line, starting with the name 'EFFIE:' and the lyrics 'You want all my love and my de-'. The piano accompaniment continues with chords Gb6, F7, Bbm, and Bbm/Ab. The third system continues the vocal line with 'vo - tion. _ You want my lov - in' soul _' and piano accompaniment with chords Gbmaj7 and Ab. The fourth system concludes with the lyrics 'right on the line. _' and piano accompaniment with chords Ab#5, Db, F7sus, and F7.

Chords: Bbm, Bbm/Ab, Gm7b5, Gb6, F7, Bbm, Bbm/Ab, Gbmaj7, Ab, Ab#5, Db, F7sus, F7.

Lyrics:
EFFIE:
You want all my love and my de -
vo - tion. _ You want my lov - in' soul _
right on the line. _

Bbm Bbm/Ab Gbmaj7 Gb6 Gb

I have no doubt that I could love you for -

Gbmaj7 Gb6

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

F7 Bbm

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

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.

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 Eb7 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. —

G \flat **Fm7**

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of two flats (Bb, Eb). It features a melodic line with a dotted quarter note on 'gone.' and a half note on 'It'. The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand. A guitar chord diagram for Gb is shown above the first measure, and an Fm7 diagram is shown above the second measure.

E \flat m7 **A \flat 7**

has no chance — go - ing on.

Detailed description: This system contains the next two staves of music. The vocal line continues with a dotted quarter note on 'has' and a half note on 'on.'. The piano accompaniment continues with similar rhythmic patterns. A guitar chord diagram for Ebm7 (marked '6fr') is shown above the first measure, and an Ab7 diagram (marked '4fr') is shown above the second measure.

G \flat **F7sus**

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

Detailed description: This system contains the next two staves of music. The vocal line has a dotted quarter note on 'Some - thing' and a half note on 'live.'. The piano accompaniment continues. A guitar chord diagram for Gb is shown above the first measure, and an F7sus diagram is shown above the second measure.

F **F7sus** **F7** **B \flat m** **B \flat m/A \flat**

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

Detailed description: This system contains the final two staves of music. The vocal line has a dotted quarter note on 'So' and a half note on 'This is'. The piano accompaniment continues. A series of guitar chord diagrams are shown above the vocal line: F, F7sus, F7, Bbm, and Bbm/Ab (marked '6fr').

Gbmaj7 Fsus F7b9 D.S. al Coda
 one night I will give.

CODA Bbm

Gb Ab^{4fr} Bbm

One night on - ly,

Db/Ab^{4fr} Bbm Bbm(add2)^{6tr}

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

LISTEN

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

Moderately slow

*    

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

mp

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

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



Gm F6 Eb Dm7

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

Bb F/A

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

Ebmaj7 F/Eb D/F# Gm

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

1 Cm7 F7sus

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

Bbm7 Fm7 Gb

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

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. —

F/A Ebmaj7 F/Eb

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

D/F# Gm F6 Cm7

fol - lowed the voice _ you think you gave to me. But now I've got - ta find _____ my

F7sus F Bb

own, my own.

HARD TO SAY GOODBYE, MY LOVE

Music by HENRY KRIEGER
Lyric by TOM EYEN

Moderately bright

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

mf

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

- 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

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

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

MICHELLE:
we nev - er thought it would end. _____

LORRELL: We were al - ways so

(G#m7b5) (Gdim7) ALL:
E7sus E7 G/A
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, —

B7 Em7 G/A A7

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

F#m7 B7 Em7 A D G/D D

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

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

D.S. al Coda

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**

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

D/A **Bm7/A** **G/A**

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

DREAMS: **Em7** **G/A** **A7**

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

F#m7 B7 Em7

hard to see you cry, my love; hard to open up

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'hard to see you cry, my love; hard to open up'. Above the staff are guitar chord diagrams for F#m7, B7, and Em7. The bottom two staves are the piano accompaniment, with a treble clef and a bass clef. The piano part features a steady bass line and chords that support the vocal melody.

G/A A7 F#m7 B7

that door when you're not sure what you're going for. But

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with lyrics 'that door when you're not sure what you're going for. But'. Above the staff are guitar chord diagrams for G/A, A7, F#m7, and B7. The piano accompaniment continues with similar harmonic support, including some triplets in the bass 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 melody has lyrics 'we've got to grow, we've got to try, though it's hard, so hard, we'. Above the staff are guitar chord diagrams for Em7, D/F#, G, D/F#, and Em7. The piano accompaniment features a more active bass line with some triplets.

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 melody concludes with lyrics 'have to say good - bye. We did - n't make for - ev - er;'. Above the staff are guitar chord diagrams for G/A, D, G/D, D, and Em7/D. The piano accompaniment includes a triplet in the vocal line and a final chord in the piano part.

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.

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

DREAMWORKS PICTURES AND PARAMOUNT PICTURES PRESENT A LAURENCE MARK PRODUCTION A BILL CONDON FILM JAMIE FOXX BEYONCÉ KNOWLES AND EDDIE MURPHY "DREAMGIRLS" WITH DANNY GLOVER ANIKA NOW ROSE KEITH ROBINSON
 WIFEER HUDSON CASTING BY DEBRA ZANE, C.S.A. SONGS BY THE UNDERDOGS MUSIC SUPERVISORS RANDY SPENCER & MATT SULLIVAN BASED ON THE ORIGINAL BROADWAY PRODUCTION BOOK AND LYRICS BY TOM EYEN MUSIC BY HENRY KRIEGER COSTUME DESIGNER SHAREN DAVIS EDITED BY VIRGINIA KATZ, A.C.E. PRODUCTION DESIGNER JOHN MYHRE
 PRODUCED BY LAURENCE MARK WRITTEN FOR THE SCREEN AND DIRECTED BY BILL CONDON
 DREAMWORKS PICTURES
 READ THE NOVEL FROM HARVARD ENTERTAINMENT PHOTOGRAPHY BY TOBIAS SCHLIESSLER EXECUTIVE PRODUCER PATRICIA WINTCHER PRODUCED BY LAURENCE MARK
 DREAMGIRLSMOVIE.COM
 SOUNDTRACK AVAILABLE ON MUSIC: WORLD MUSIC / COLUMBIA / SONY MUSIC SOUNDTRACK

U.S. \$16.95



8 84088 14090 8



453-788

Notenversand Kurt Maas
 08157 997950 *** www.alte-noten.de

ISBN-13: 978-1-4234-2577-9
 ISBN-10: 1-4234-2577-4



5 1695