

from **Q**, with love
QUINCY JONES



BABY, COME TO ME

Words and Music by
ROD TEMPERTON

Moderately ♩ = 92

Am7 D/A Am7 D/A Am7 D/A

This system shows the first three measures of the piece. It includes guitar chord diagrams for Am7 and D/A, and piano accompaniment for the right and left hands.

Verse:

Am7 D/A Am7 D/A Am7 D/A

1. Think - in' back in time, — when love was on - ly in the mind, — I re - al -
2. Spend - in' ev - 'ry dime — to keep you talk - in' on the line; — that's how it

This system contains the first two lines of the verse. It features guitar chords (Am7, D/A) and piano accompaniment. The lyrics are written below the vocal line.

F/G G F/G G Am7 D/A

ize — was. — ain't no sec - ond chance; — you've got to
And all those walks to - geth - er, out in

This system continues the verse with guitar chords (F/G, G, Am7, D/A) and piano accompaniment. The lyrics continue below the vocal line.

Am7

D/A

F/G

G

F/G

G

hold on to ro - mance... Don't let it slide...
an - y kind of weath - er... just be - cause...

There's a
There's a

Bb maj7

Am7

Ab maj9

spe - cial kind of mag - ic in the air when you find an - oth - er heart that needs to
brand new way of look - ing at your life, when you know that love is stand - ing by your

Chorus:

Dm7/G

G

Cm7

Fm7

Fm7/Bb

share. } Ba - by, come to me... Let me put my arms a - round you. This was
side. }

Gm7

Ebmaj9

G7(b9)

Cm7

meant to be... And I'm oh, so glad I found you. Need you ev - 'ry day... Got to

1.

Fm7 Fm7/B \flat Gm7 Dm7 G7(b9)

have your love a - round me. Ba - by, al - ways stay, 'cause I can't go back to liv - in' with-out

2.

Cm Cm7/B \flat Dm7 G7(b9)

you. can't go back to liv - in' with - out

Bridge:

C7sus C7 A \flat maj9

you. The night can get

Cm7 A \flat /B \flat E \flat maj9

cold. There's a chill to ev - 'ry eve - ning when you're all a - lone. Don't

B♭m7

Fm7

D♭maj9

talk an - y - more, 'cause you know that I'll be here to keep you warm

Chorus:

Dm7/G

G

Cm7

Fm7

Fm7/B♭

Ba - by, come to me. Let me put my arms a - round you. This was

Gm7

E♭maj9

G7(b9)

Cm7

meant to be. And I'm oh, so glad I found you. Need you ev - 'ry day. Got to

Repeat ad lib. and fade

Fm7

Fm7/B♭

Gm7

Dm7

G7(b9)

have your love a - round me. Ba - by, al - ways stay, 'cause I can't go back to liv - in' with - out

EVERYTHING

Words and Music by
ANTONINA ARMATO and ANDY HILL

Slowly $\text{♩} = 63$



(Sax solo)

mp

(with pedal)



Verse 1:



1. What would I give to hold you once a - gain?

A(9)



A(9)/C#



What would I give to make_ this lone - li - ness end?_ If I_ could



bring you back, _ back where this love once lived, _ what would I

Dmaj9



give?_

Ev -



'ry - thing._

2 Verses 2 - 4



2. What would I do for one more precious moment with you? —
 3.4. See additional lyrics



What would it take to make your heart hear the truth, to ease the



pain I've caused, to make up for the time I've lost with you? —

To Coda



What would I do? — An - y-thing.

Bridge:



Are you do-ing all right? Have you found a life a - part from me?



Does it bring you hap - pi - ness? Well, I don't want to know a - bout it.



'Cause night af - ter night I try to fight the emp - ti - ness. { In this In this



1.



2.



D.S. al Coda

qui - et room si - lent room life goes on with-out you. peace with-out you.

Coda    

'ry - thing. What would I do? An -

y - thing. What would I give? Ev - 'ry - thing.

rit.

Verse 3:

Where would I go
 If only you would ask me to?
 No road is too long if it would
 Lead me back to you.
 Somehow I'd find a way
 If you called to say that you needed me there.
 Where would I go?
 Anywhere.
 (To Bridge:)

Verse 4:

What would I give
 To hear you say you love me again?
 What would it take to make
 This loneliness end?
 If I could bring you back,
 Back where this love once lived,
 What would I give?
 Everything.
 (To Coda)

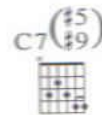
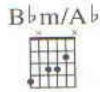
EVERYTHING MUST CHANGE

Words and Music by
BERNARD IGHNER

Slowly ♩ = 66



8^{va} (with pedal)



1. Ev - 'ry - thing — must

loco



change; _____
spring; _____

noth - ing stays the same.
a wound - ed heart will heal

D7(b5)



D♭maj9



Cm7



B♭m7



B♭m7



Ev - 'ry - one will change; but nev - er much too soon. Yes, no one stays the same; no ev - 'ry - thing must.

Gm7(b5)



C7(#5)



Fm



same. } change. } The young be - come the old.

C7/E



Fm/E♭



D7(b5)



and mys - t'ries do un - fold, 'cause that's the way of

D♭maj9



Cm7



B♭m7



B♭m/A♭



G♭maj9



time; noth - in' and no one goes un - changed.

E^b11



E^b13(♭9)



A^bmaj9



G7(♭5)



C7(♯5)



There are not man - y things in life you can be

Fm9



1. B^b13(♯11)



D^bmaj13



sure of ex - cept: Rain comes from the clouds,

rit.

a tempo

A^b/C



B^bm7



C7(♯5)



sun lights up the sky and hum - ming-birds do fly.

G^bmaj13



2. B^b13(♯11)



2. Win - ter turns to of ex - cept.

rit.

With a funky groove

N.C.

Inst. solo ad lib.

a tempo

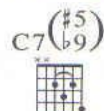
Dm7(b5) D♭maj9 B♭m9

1. Gm7(b5) C7(#5) 2. G♭maj9

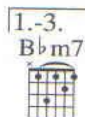
E♭11 E♭13(b9) A♭maj9 Gm7(b5) C7(#5)



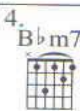
Ex - cept: Rain comes from the clouds, —



sun lights up the sky — and hum - ming - birds do fly. —



Rain comes from the clouds, — sun lights up the sky — and hum - ming - birds do



fly. — mu - sic makes me cry. —

(AT THE END OF THE DAY)
GRACE

By
 QUINCY JONES and JEREMY LUBBOCK

Rubato

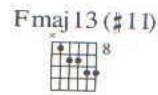


Harmonica:

(with pedal)



Slowly ♩ = 63



B♭maj9



Dm7/G



Cmaj13



Musical notation for the first system, including treble and bass staves with notes and rests.

poco rit.

a tempo

Fmaj9/C



Cmaj13 F(9)/C Cmaj13



D/C



Musical notation for the second system, including treble and bass staves with notes and rests.

Fm/C



B♭/C



Cmaj7



Am11



Dm13



B♭(9)



Musical notation for the third system, including treble and bass staves with notes and rests.

G11



N.C.

G7(#5/9)



C(9)



E7(#5/9)



Musical notation for the fourth system, including treble and bass staves with notes and rests.

Do do do do

F#m7(♭5) **B13(♭9)** **B7(♭13)** **Em9(maj7)/G** **Em9** **Gmaj7/A** **A13(♭9)**

do. Do do do do do do do do do.

Cmaj7/D **D13** **F(9)/G** **Cmaj7/G** **Em7/G** **Gm7(♭5)**

Harmonica:

Do do do do do do do do do. Do do do do do do do

Dm7/G **Fmaj7/G** **Cmaj13** **Dm7/C** **Fmaj9** **E/G**

do.

Cmaj13 **F(9)/C** **Cmaj13** **Gm9** **B♭maj9/C** **Fmaj9** **Dm11** **G/F**

Fmaj9/G



Harmonica:

Cmaj7/G



Cmaj13



Do do do do.

Fmaj9/G



Cmaj13/G



F(9)/G



Cmaj13/G



6

3

Gm9



C9(#5)



Fmaj9



Dm7



G/F



3

Cmaj7/E



Aml1



Dml1



C(2)/E



Fmaj13



A>13(#11)



Musical notation for the first system, including treble and bass staves with chords and triplets.

Fmaj9/G



Em9(maj7)/G



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

Do do do do do. Do do do do.

Cmaj13/G



Gm11(b5)



Repeat ad lib. and fade

Musical notation for the third system, including treble and bass staves with chords and triplets.

HEAVEN'S GIRL

Music and Lyrics by
R. KELLY

Moderately slow $\text{♩} = 86$

Cm11



Dm7



G7($\sharp 5$)



Sax solo

mp

The first system of music features a saxophone solo in the upper staff and piano accompaniment in the lower staff. The tempo is moderately slow at 86 beats per minute. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piano part starts with a mezzo-piano (*mp*) dynamic. The saxophone part begins with a melodic line over a Cm11 chord.

Cm11



Dm7



G7($\sharp 5$)



Cm11



The second system continues the musical piece. The saxophone part has a melodic line, and the piano part provides accompaniment. The dynamics remain mezzo-piano. The chord progression includes Cm11, Dm7, G7(#5), and Cm11.

Dm7



G7($\sharp 5$)



Cm11



Dm7



G7($\sharp 5$)



The third system concludes the musical piece. The saxophone part has a melodic line, and the piano part provides accompaniment. The dynamics remain mezzo-piano. The chord progression includes Dm7, G7(#5), Cm11, Dm7, and G7(#5).

Cm11

Dm7

G7 ^(#5) _(#9)

Don't wor-ry, ba-by, just hold on, — La da da da. Don't wor-ry, ba-by, just hold on, — ba-by.

Cm11

Dm7

G7 ^(#5) _(#9)

Don't wor-ry, ba-by, just hold on, — Oh ba-by. Hold on, — ba-by, hold on, —

Cm11

Dm7

G7 ^(#5) _(#9)

Don't wor-ry, ba-by, just hold on, — Heav-en, — heav-en. Don't wor-ry, ba-by, just hold on, — Yea. — ba-by.

Cm11

Dm7

G7 ^(#5) _(#9)

Heav-en's girl is what you are to me. — I can
Don't wor-ry, ba-by, just hold on, — ba-by. Hold on, — ba-by, hold on, —

Verse

NC

see your eyes star- ing in - to dark - ness, try'ng to find

2. See additional lyrics

the light, girl. And you're all

a - lone, the man has gone and break - in' up your

hap - py home. Don't you wor - ry, pret - ty ba - by. You take

Fm9



Dm7(4)



a chance, hop - ing that you'll find your luck - y

G7(#5)



G7(#5)



star. Do you know who you are, oh? Heav - en's girl.

Chorus:
Cm11



Dm7



G7(#5)



Don't wor-ry, ba-by, just hold on, Heav - en. Don't wor-ry, ba-by, just hold on, Hold ba-by.

Cm11



Dm7



G7(#5)



on. Sug-ar, hold out. Girl, hold on, yea, yea. Heav - en's girl.
Don't wor-ry, ba-by, just hold on, ba-by. Hold on, ba-by, hold on.

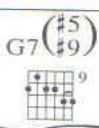


To Coda

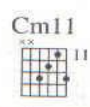
Don't wor-ry, ba-by, just hold on, — ba-by. Don't you be a - fraid to just hold
 Don't wor-ry, ba-by, just hold on, — ba-by.



on, — my ba - by. He said
 Don't wor-ry, ba-by, just hold on, — ba-by. Hold on, — ba-by, hold on. —



— Hold on for me. Sax solo
 Hold on, — ba-by, hold on. —



Heaven's Girl - 8 - 5
 F9909

So you take.

Coda

on. — Oh, — hold on. — on. — I'm talk - in' -

Don't wor-ry, ba-by, just hold on, — ba-by. Hold on. — ba-by, hold on. —

to the world, to the world. — Got-ta hold on. — Yea. —

Don't wor-ry, ba-by, just hold on, — ba-by. Don't wor-ry, ba-by, just hold on, — ba-by.

Ba-by, ba-by, just hold on, — ba-by. hold on. — When the sun —

Don't wor-ry, ba-by, just hold on, — ba-by. Hold on, — ba-by, hold on. —



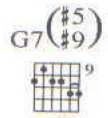
comes up, I'll tell ya I love you. And when the sun



goes down, I'll say a prayer for you. You don't have



to ques - tion Heav - en's love for you. Ba - by, reach



for me, I'll hold out my hand for you.

Cm11  Dm7  G7($\sharp 5$) 

You got me, don't you do me wrong, ba-by. You got me, don't you do me wrong, ba-by.

(See additional lyrics)



Cm11  Dm7  G7($\sharp 5$)  Repeat and fade

You got me, don't you do me wrong, ba-by. Hold on, ba-by, hold on.



Verse 2:
 He said cast your fears,
 Hold me, and I'll take away your
 Painful tears, girl.
 'Cause I know your heart,
 I'll be there to mend it
 When it's torn apart, yeah, my baby.

Just believe in me
 And I will show you things
 You've never seen.
 Do you know what I mean?

Chorus 2:
 (Bkgd.) Don't worry, baby, just hold on, baby etc. ...
 (Ld.) Heaven's girl
 Ooh-ee,
 I'm askin' you, I'm askin' you
 Hold on,
 Hold on.
 Don't worry, baby, hold on.
 Don't worry, baby, hold on.

Heaven's girl, heaven.
 I'm down on my knees,
 Beggin' you please
 Hold on.
 Don't worry, baby, hold on.
 Hold on,
 Hold on for me.

D.S.:
 So you take a chance,
 Hoping that you find your lucky star.
 Do you know who you are?

Chorus 3:
 (Bkgd.) Don't worry, baby, just hold on, baby etc. ...
 (Ld.) Heaven.
 Heaven's girl, babe.
 Heaven's girl, babe.
 Hold on.
 Don't worry, baby, baby, hold on.
 Don't worry, baby, hold on.

Heaven's girl,
 Heaven's girl is what you are to me.
 Hold on,
 Oh, hold on.

Repeat and fade section:

When you can't find a friend,
 When you can't find a friend,
 When you can't find a friend,
 All you got to do is hold on,
 Hold on,
 Talkin' to the world.
 Oh, yeah,
 Just hold on.
 Baby, keep holdin' on,
 Don't be afraid.

You gotta keep on,
 Keep a-lookin', baby.
 You gotta keep on,
 Keep searchin', baby.
 Holdin' on,
 Baby, keep holdin' on,
 Keep holdin' on.

Heaven's girl,
 Talkin' to the world.
 Don't you hear me, baby?
 Every man, woman, boy and girl,
 Please don't let go.
 You've got to hold on,
 You gotta keep holdin' on.

Hold on, my brother,
 Hold on, my baby.
 You've gotta be strong now, my baby.
 Hold on, my sister,
 You just hold on, my baby.
 Don't be afraid, no, baby.

HOW DO YOU KEEP THE MUSIC PLAYING?

Lyrics by ALAN and MARILYN BERGMAN
Music by MICHEL LEGRAND

Moderately slow ♩ = 72

C (9)



D7/F#



mp

(with pedal)

D7/G



Gmaj7



Em7



Am7



C/D



D7



D7/G



Gmaj7



Male: How do you keep the music play-ing? How do you make it

D/E



Em7



C(9)



D/F#



last? How do you keep the song from fading

Gmaj7



B7(#5)



Em7



fast? Female: How do you lose your

A7sus



A7



Dmaj7



Bm7



self to some-one and nev-er lose your way?

simile

C#m7(b5)



E/F#



F#7(b9)



How do you not run out of new things

Bm

Bm(maj7)

Bm7

Bm7/E

E7(b9)



say?

Am7

Am7/D

D7

Gmaj7



(M:) And since we know we're al - ways chang-ing, how can it be the

Em7

Cmaj7

Bm7

Am7



same?

(F:) And tell me how, year af - ter year, you're sure your heart will

Am7/D




D7



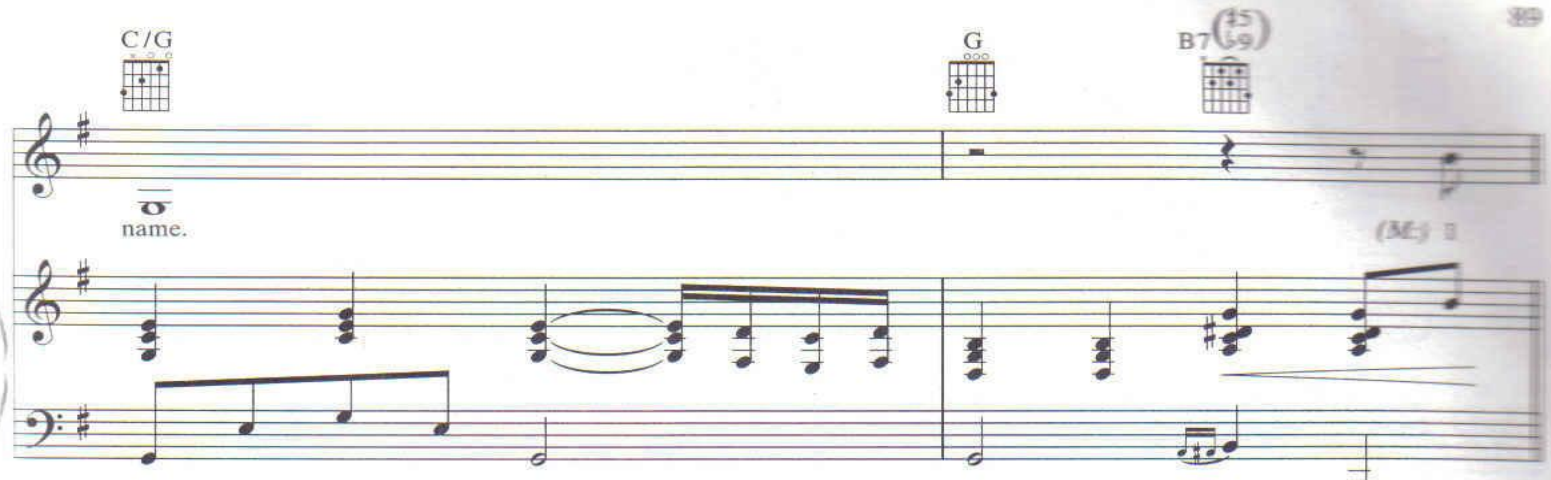
fall a - part






each time you hear

{ his
her }

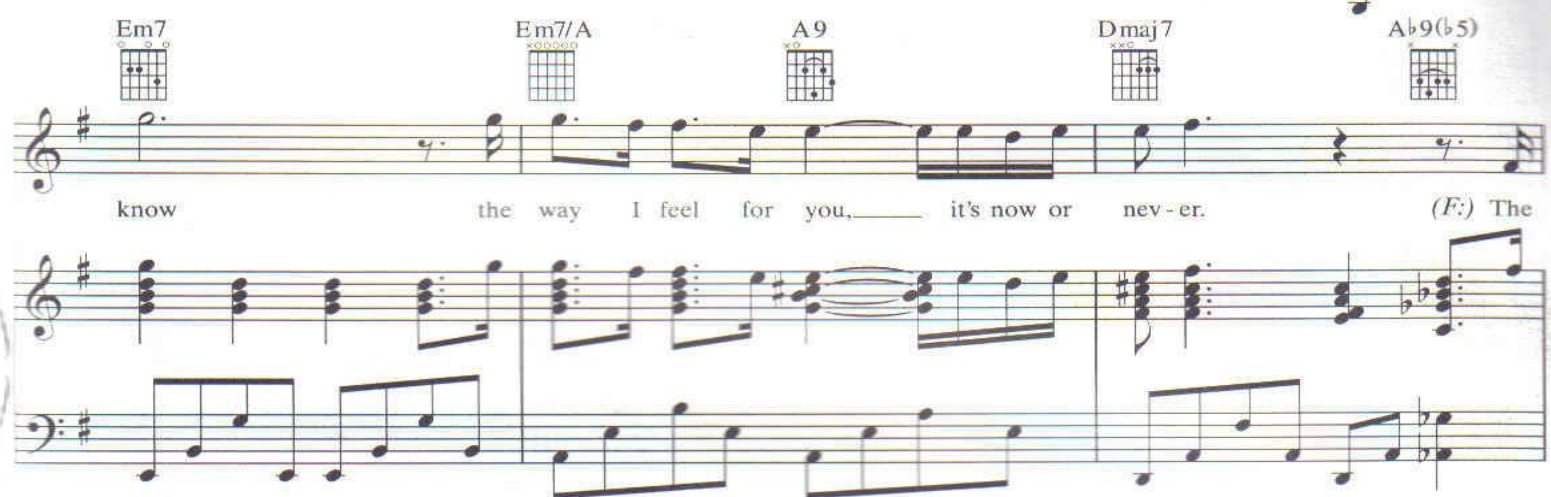
C/G  G  B7 ^(#5) _(#9) 


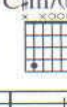

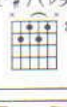
name. (M:)



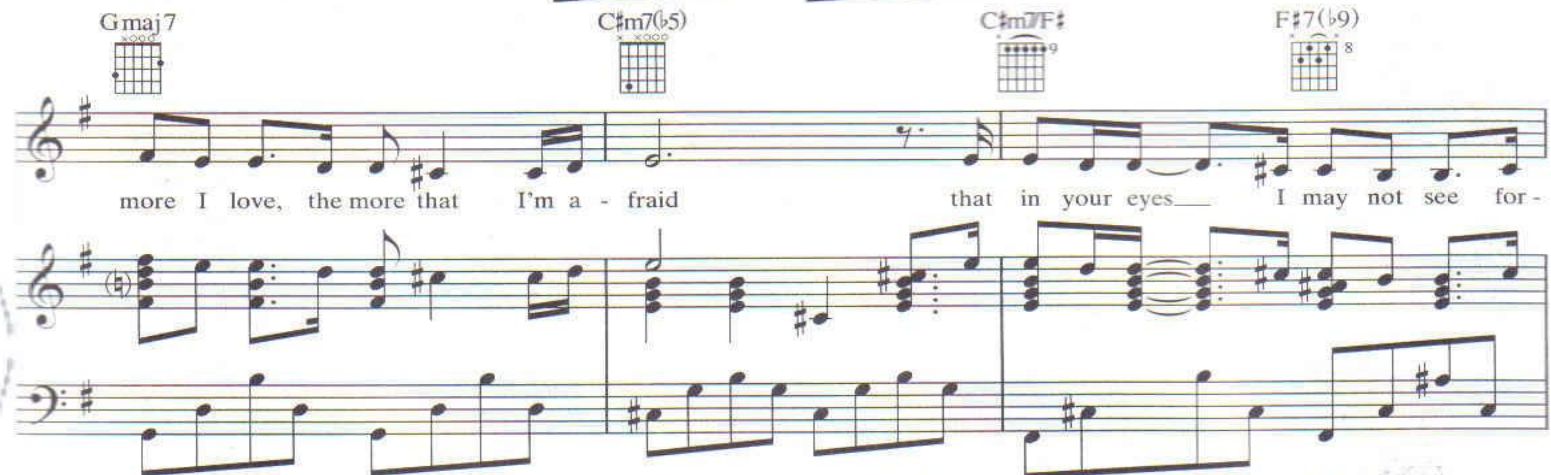
Em7  Em7/A  A9  Dmaj7  Ab9(b5) 

know the way I feel for you, it's now or nev-er. (F:) The



Gmaj7  C#m7(b5)  C#m7/F#  F#7(b9) 

more I love, the more that I'm a - fraid that in your eyes I may not see for-



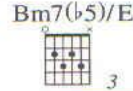
Bm7  Bm7(b5)/E  E7(b9) 

ev - er (M:) (F:) for - ev - er.



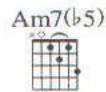


(M:) If we can be the best of lov - ers, — yet — be the best of

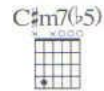


friends,

(M:) if we can try with ev-'ry day — to — make it bet - ter —
(F:) if we can try with ev-'ry day — to — make it bet - ter —



as it grows, with an - y luck, then I sup - pose — the mu - sic



(Both:) nev - er ends.

(F:) I

F#m7



F#m7/B



B9



(F:) know the way I feel for you, it's now

(M:) How do you keep the music play - ing?

f

E maj7



Bb9(b5)



A maj7



nev - er. The more I love, the more that I'm a -

How do you make it last?

D#m7(b5)



F#m/G#

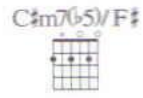


G#7



fraid that in your eyes I may not see for -

How do you keep the song from fad - ing,



ev - er for - ev - er.

keep the song from fad - ing too fast?



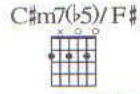
(M:) If we can be the best of lov - ers,

(F:) If we can be the best of lov - ers,

mp



yet be the best of friends,



if we can try with ev - 'ry day to make it bet - ter

Bm7

Bm7(b5)



as it grows, with an - y luck, then I say -

Bm7/E

E7



pose the mu - sic nev - er

Dmaj7

E/D



ends.

Repeat ad lib. and fade

Amaj7

C#m7/F#

F#m7



HUMAN NATURE

Words and Music by
JOHN BETTIS and STEVE PORCARO

Moderately (♩ = 76)

G(9) A Fmaj7 Em7

G(9) A Fmaj7 Em7

Verse 1:

G A G A

1. Look - ing out a - cross the night -



time, the cit - y winks a sleep - less eye.



Hear her voice




shake my win - dow



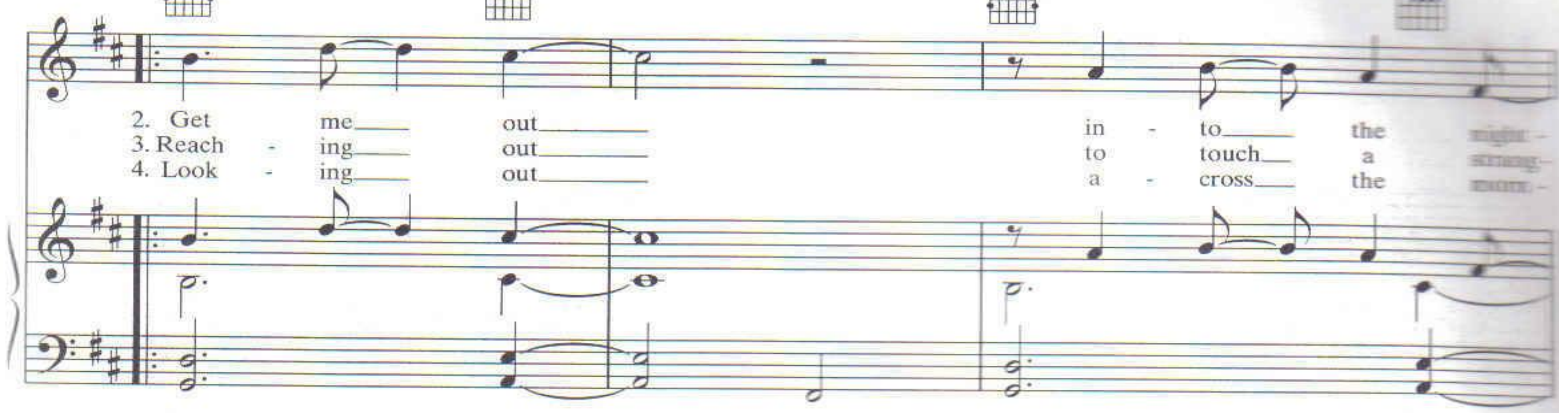
sweet, se - duc - ing sighs.

♩ Verses 2, 3 & 4:

G A G A



2. Get me out in to the
 3. Reach - ing out to touch a
 4. Look - ing out a cross the



G A

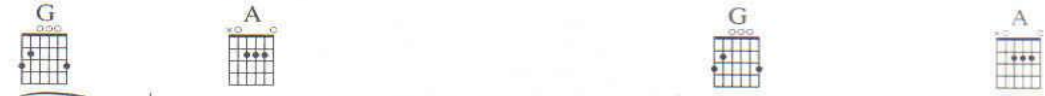


time.
 er,
 ing.


Four walls won't hold me to - night
 e - lec tric eyes are ev - 'ry - where
 the cit - y's heart be - gins to beat.



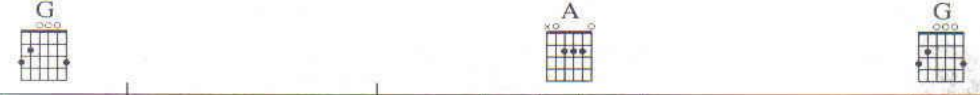
G A G A



If this town
 See that girl?
 Reach - ing out,

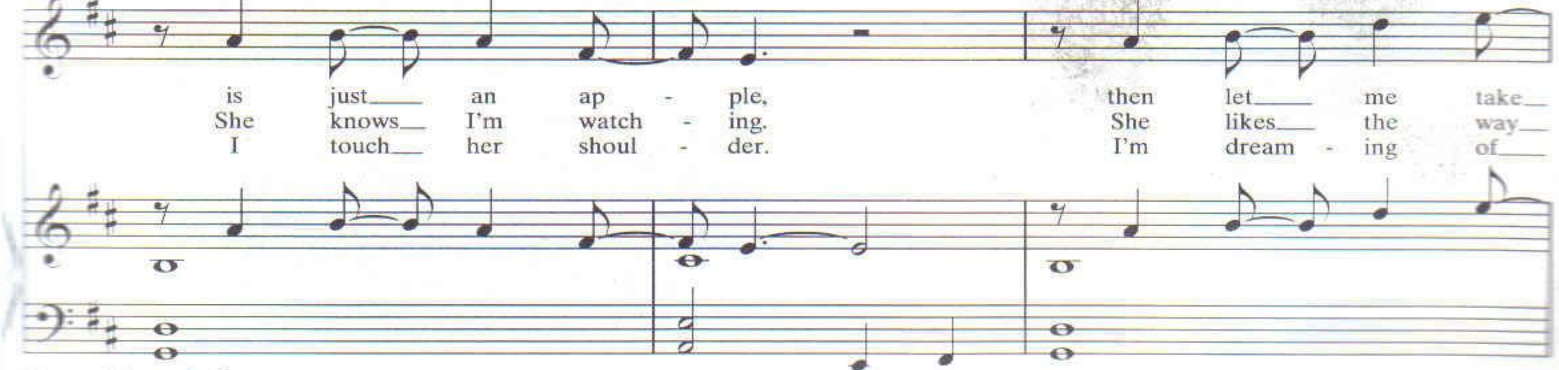


G A G



is just an ap - ple,
 She knows I'm watch - ing,
 I touch her shoul - der.

then let me take
 She likes the way
 I'm dream - ing of



F#m7 Em7 A

a bite. }
I stare.
the street. }

If they say,

Chorus:

G A D D/C# Bm7 A

"Why, why?" tell 'em that it's hu - man na - ture.

G F#m7 Em7 Bm

Why, why does he do me that way? If they say,

G A D D/C# Bm7 A

"Why, why?" tell 'em that it's hu - man na - ture.

To Coda ♪ 1.

G



F#m7



Em7



A



Why, why does he do me that way?

2.

Em7



Bm



Em7



Bm



do me that way? I like liv-in' this way. I like

Em7



Bm



Em9



lov-in' this way.

Gmaj7/A



G(9)



A



Fmaj7

Em7

G(9)

First system of musical notation. It includes a guitar part with three measures of chords: Fmaj7, Em7, and G(9). Below it is a piano accompaniment with a treble and bass clef. The treble clef has a melodic line with eighth and quarter notes. The bass clef has a bass line with chords and moving lines.

D.S. al Coda

A

Fmaj7

Em7

Second system of musical notation. It includes a guitar part with three measures of chords: A, Fmaj7, and Em7. Below it is a piano accompaniment with a treble and bass clef. The treble clef has a melodic line with eighth and quarter notes. The bass clef has a bass line with chords and moving lines.

Coda Em9

Gmaj7/A

Third system of musical notation. It includes a guitar part with two measures of chords: Em9 and Gmaj7/A. Below it is a vocal melody with lyrics: "do me that way? I like liv - in' this way...". The piano accompaniment continues with a treble and bass clef.

G(9)

A

Fourth system of musical notation. It includes a guitar part with two measures of chords: G(9) and A. Below it is a piano accompaniment with a treble and bass clef. The treble clef has a melodic line with eighth and quarter notes. The bass clef has a bass line with chords and moving lines.

Fmaj7 Em7 G(9)

The first system of music features three measures. The top staff shows guitar chord diagrams for Fmaj7, Em7, and G(9). The middle staff contains a melodic line with eighth notes and quarter notes. The bottom staff shows a bass line with sustained chords and some melodic movement.

A Fmaj7 Em7

The second system consists of three measures. The top staff displays guitar chord diagrams for A, Fmaj7, and Em7. The middle staff continues the melodic line. The bottom staff features a bass line with sustained chords and melodic fragments.

B♭maj7 Am7 Fmaj7 Em7

The third system spans four measures. The top staff shows guitar chord diagrams for B♭maj7, Am7, Fmaj7, and Em7. The middle staff has a melodic line with eighth notes. The bottom staff shows a bass line with sustained chords and melodic movement.

B♭maj7

Repeat ad lib. and fa...

The fourth system consists of four measures. The top staff shows a guitar chord diagram for B♭maj7. The middle staff has a melodic line with eighth notes. The bottom staff shows a bass line with sustained chords. A repeat sign is present at the end of the system.

IF THIS TIME IS THE LAST TIME

(a/k/a IF THIS IS THE LAST TIME)

Words and Music by
DIANE WARREN,
LINDA THOMPSON and DAVID FOSTER

Slowly ♩ = 63



Introductory musical notation for the first system, including guitar chords and piano accompaniment. The piano part is marked *mp* and includes the instruction *(with pedal)*.

Verse:



1. Here we are, at the last turn in the road. The
2. Let - ting go of a love that's come and gone.

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



two of us both go on, there's a heart past that's break - ing.
Some - how life goes on, we get past the sor - row.

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

If This Time Is the Last Time - 6 - 1
PF9909

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A(9) Amaj7 Dmaj7 D6

But that's o - kay, 'cause you nev - er said_ you'd stay.
 But when you leave, don't look back at me_ too long.

C#m7 F#m7 E7sus E7

knew I'd face this day;_ you'd have to say_ good - bye.
 try - ing to be strong;_ I can't let you see_ my pain.

C#m7 F#m7 Bm7 D/E E/D

I won't plead,_ I won't cry, I won't bleed and I_ won't die.
 I won't plead,_ I won't cry, I won't bleed, I will_ not die.

C#m7 F#m7 Em7 Em7/A

I'll just hold my head_ up high_ as I watch you walk_ a - way.
 I won't ask the rea - son why_ as you turn and walk_ a - way.

Chorus

D G6/D Gm6/D D A6/C#

this time is the last time, if this night is our last night, then

mf

Bm7 Dmaj7/E E6 G/A A7

let's not waste a heart-beat, let's hold this moment tight. If

F Gm7/F A7 A7/C# Dsus Dm

this time is the last time, then hold me like the first time. Ba-by,

G7sus G7 F/C Gm/C

that will be enough, if this time is the last time, we make

1.
Fsus

F

love.

2.
Fsus

F

love.

Bridge:
Bbmaj7

Bb6

F/A

Dm7

Some oth - er day, — some_ oth - er time, — when you speak my name, — would you_ be kind?_

Gm7

Am7

Bbm7

D/Eb

Db6/Eb

I'll hold on_ to your mem-o-ry, 'cause you'll al-ways be a part of me. —

A^b D^b6/A^b D^bm6/A^b A^b

(Sax solo ad lib.)

Fm7 B^b7sus B^b7 D^b/E^b E^b7

If

Chorus:

F[#] B6/F[#] Bm6/F[#] F[#] C[#]/E[#]

this time is the last__ time, if this night is our last__ night,

D[#]m7 G[#]7sus G[#]7 G[#]m7/C[#] C[#]7

let's not waste__ a heart - beat, let's hold this__ mo-ment tight._____ If

F# B6/F# A#7 D#sus E#m/F#

this time is the last time, hold me like the first time.

G#7sus G#7 F#/C# G#m/C# C#7

That will be e-nough, if this time is the last time, if

F#/C# G#m/C# F#/C# G#m/C#

this time is the last time, if this time is the last time

F#sus F#

we make love.

I'M GONNA MISS YOU IN THE MORNING

Words and Music by
QUINCY JONES, TOM BAHLER,
RALPH MACDONALD and WILLIAM SAITTE

Moderately slow ♩ = 92



Musical notation for the first system, including treble and bass staves with piano accompaniment. The piano part is marked *mf*.



Musical notation for the second system, including treble and bass staves with piano accompaniment. The lyrics "1. Here we" are written below the treble staff.

1. Here we

§ Verse:



Musical notation for the third system, including treble and bass staves with piano accompaniment. The lyrics "are, 2.3. See additional lyrics" are written below the treble staff.

are,
2.3. See additional lyrics

I'm Gonna Miss You in the Morning - 5 - 1
259409

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Am7

D9

Gmaj9

Am B7m

nei-ther one of us car-ing why. A love so strong

Bm7

Bm7/E

Bbm7/Eb

Dm9

can't be all wrong,

Dm7/G

G13

Cmaj9

1.
Am7/D

Bm7

Eb/Bb

'cause now we're to - geth - er, and I'm so glad. 2. Here we

2.3.

Chorus:

Am7/D

Bm7

Eb/Bb

Am9

night. I'm gon - na miss you in the morn

D9 Am9 D9



ing. I'm gon-na miss_you in the morn - ing.

Am9 D9



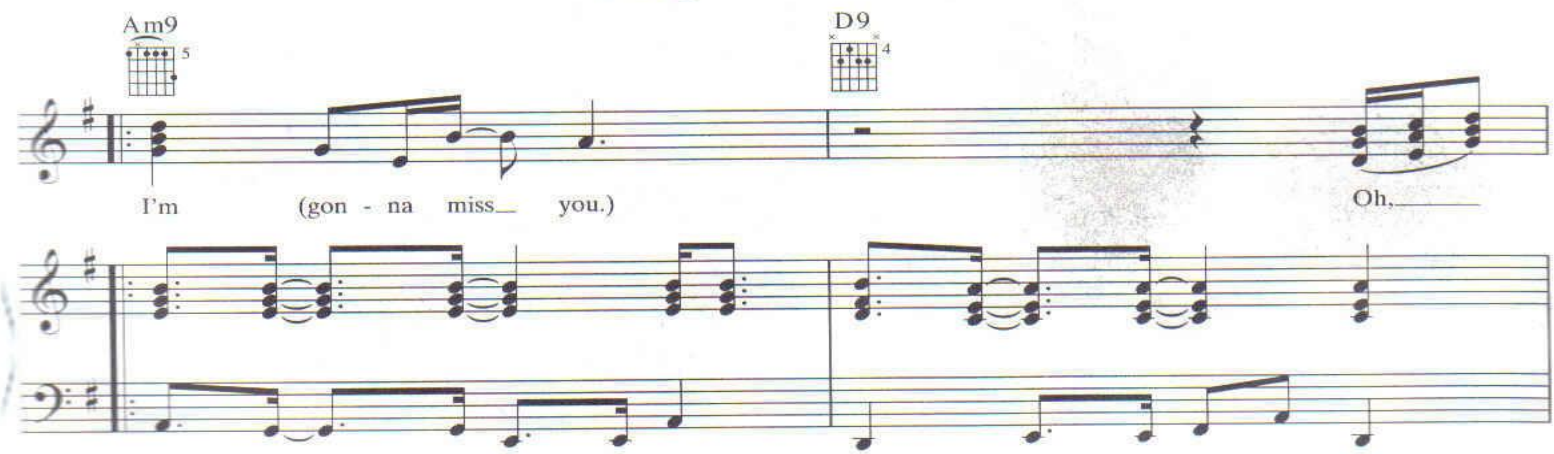
I'm gon - na miss_you in the morn - ing.

Am9 D9 Bm7 E7/Bb



So, ba - by, love me to - night. Oh,

Am9 D9



I'm (gon - na miss_you.) Oh,



I'm (gon - na miss_ you.) Oh, _____



I'm (gon-na miss_ you.) Oh, _____ I'm (gon-na miss_ you.)

1.2.3.



4.



Oh, _____



I'm gon - na miss_ you in the morn - ing.

Am9  5 D9  4







I'm gon - na miss you in the morn - ing.

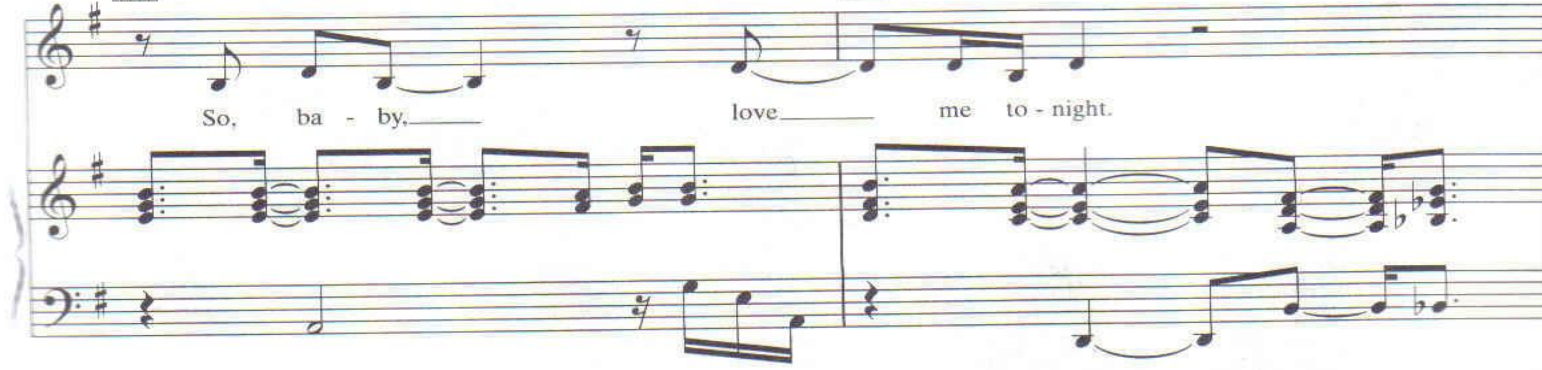
Am9  5 D9  4



I'm gon - na miss you in the morn - ing.

D.S. al fine and fade out

Am9  5 D9  4 Bm7  E7/Bb 



So, ba - by, love me to - night.

Verse 2:
 Here we are with so little time to share.
 Soon you'll be going back to her
 And I'll be going back to him.
 So hold me closer tonight.
 (To Chorus:)

Verse 3:
 Here we are, feeling too good for words.
 I wanna hold back the time,
 'Cause living a lie will soon get me down
 'Cause you're not around.
 (To Chorus:)

I'M YOURS

Words and Music by
RORY BENNETT,

DAMON TERRELL CARTER and ERIC DAWKINS

Moderately slow ♩ = 80



(Synth.)

mp

(with pedal)




I'm Yours - 6 - 1
PF9909

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Verse:



Musical staff with treble clef and piano accompaniment.

1. Has-n't al-ways been a sun-ny day,
2. See additional lyrics

now and then there's been a lit - tle rain.

Musical staff with piano accompaniment.



Musical staff with treble clef and piano accompaniment.

But to-gether we re - main,

noth-ing to lose. ev-'ry-thing to gain. And I

Musical staff with piano accompaniment.



Musical staff with treble clef and piano accompaniment.

— can't i-mag-ine what a day would be

if there nev-er was a you and me.

Musical staff with piano accompaniment.



Musical staff with treble clef and piano accompaniment.

Just know I'll be here al - ways.

Through the

Musical staff with piano accompaniment.

Fm



E+



years, I have come to know, rain makes a flow - er grow. And

Ab/Eb



Bb7



if it must rain, let it pour. 'Cause



Db(9)/Eb



I'll be your strength and much more, I'm

Chorus:



yours. It does - n't mat - ter what to - mor - row brings, I'm



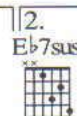
yours. — If we were rich and we — lost ev - 'ry - thing, — I'm



yours. We'll be a love for all the world, — to see, — I'm



yours. — Just know that you are mine, — just know — that I'm



yours. — you are mine, — just know — that I — am ...

Bridge:

A \flat /G \flat D \flat /FB \flat m7(b5)/F \flat 

I'll be yours_ un-til_ the end_ of time_ Then we'll start

ver in_ an-oth - er life_ Noth-ing means more_ to me_ For

ev - er I_ will be_ just be - lieve... I'm

Chorus:



yours_ It does - n't mat - ter what_ to - mor - row brings_ I'm



yours. If we were rich and we lost ev - 'ry - thing, I'm



yours. We'll be a love for all the world, to see, I'm



Repeat ad lib. and fade

yours. Just know that you are mine, just know that I am

Verse 2:
 Like the sun on the morning dew,
 Everyday I feel renewed.
 Still room in my heart to fall more in love with you.
 If ever there was a bond between two,
 Even closer than the stars and the moon.
 I don't even have to say a word,
 My heart can talk to you.

You give me pleasure and
 Nothing's better than
 Showing you love in return.
 You are the one I adore,
 That's why I am yours.
 (To Chorus:)

JUST ONCE

Words and Music by
BARRY MANN and CYNTHIA WEIL

Moderately slow $\text{♩} = 72$

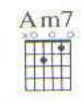


Introduction musical notation with piano accompaniment. The piano part includes a *mp* dynamic marking and a *(with pedal)* instruction. The guitar part shows the first five measures with their respective chords.

Verse:



Verse musical notation with lyrics. The piano accompaniment features triplets in the right hand. The lyrics are: "1. I did my best, but I guess my best was - n't good e - nough 'cause 2. I gave my all, but I guess my all may have been too much 'cause".



Continuation of the verse musical notation with lyrics. The lyrics are: "here we are back where we were be - fore. Seems Lord knows, we're not get - ting an - y - where. It".

Dm7



Gsus



G/F



E7sus



E7/G#



Am7



noth - ing ev - er chang - es, we're back to be - ing strang - ers.
seems we're al - ways blow - in' what - ev - er we've got go - ing.

And

Dm7



C/E



Fmaj9



F/G



G



F/G



G



Won - d'ring if we ought to stay or head on out the door.
seems at times with all we've got we have - n't got a prayer.

Chorus:

C



G/C



Gm7/C



C7/E



Just once can't we fig - ure out what we keep do - ing

Fmaj7



C/E



Dm7



G/F



wrong?

{ Why we nev - er last for ver - y lon
Why the good times nev - er last for lon



What are we do - ing wrong?
Where are we go - ing wrong? }



Just once_ can't we find a way_ to fin - ily make_ it_



right?

To make the mag - ic last_ for more_ than



just one_ night?_

{ If we could just_ get to_ it, I
I know we could_ break through_ it if

1.
 F/G C F/C

know we could break through it.

Cmaj7/E F(9) F/G G7 2. F/G

we could just get to it. Just

Bridge:

Ab Fm7 Bbm7 Db/Eb Eb9

once I want to understand why it always comes back to good

Ab B Bmaj7 G#m7

bye. Why can't we get ourselves in hand?



And ad - mit to one an - oth - er, we're no good with-out_ each oth - er.



Take the best and make_ it bet - ter. Find a way_ to stay_ to - geth - er.

Chorus:



Just once_ can't we find a way_ to fin - lly make_ it_



right? Oh, to make the mag - ic last_ for more_ than_

F#m7

Bm7

Em7

just one night? I know we could break through it

G/A

D

A/D

G/D

A/D

we could just get to it, just once.

D

A/D

Gm/Bb

G/A

D

Whoa, we can get to it, just once.

mp
a tempo

G/D

Dmaj7/F#

G(9)

G/A

B(9)

rit.

LIBERIAN GIRL

Written and Composed by
MICHAEL JACKSON

Very freely

(Na-ku pen-da pi-ya - na-ku ta-ka pi-ya - mpen-zi-we.)
(I love you too. I want you, too, my love.)

Moderately



Li - ber - i - an girl,
ber - i - an girl,

C#m9



Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. The melody begins with a quarter rest followed by a quarter note G#4, then eighth notes A4-B4, and a quarter note C#5.

you came and you changed my world,
more pre - cious than an y pearl,

Musical staff with treble clef, continuing the melody from the previous staff. It features a quarter note G#4, eighth notes A4-B4, and a quarter note C#5.

Musical staff with bass clef, providing a harmonic accompaniment with a quarter note G#2, eighth notes A2-B2, and a quarter note C#3.

D#m7



G#m7



Musical staff with treble clef, continuing the melody. It features a quarter note G#4, eighth notes A4-B4, and a quarter note C#5.

love so brand - new. Li - ber - i - an girl,
love so com - plete. Li - ber - i - an girl,

Musical staff with treble clef, continuing the melody. It features a quarter note G#4, eighth notes A4-B4, and a quarter note C#5.

Musical staff with bass clef, providing a harmonic accompaniment with a quarter note G#2, eighth notes A2-B2, and a quarter note C#3.

C#m9



Musical staff with treble clef, continuing the melody. It features a quarter note G#4, eighth notes A4-B4, and a quarter note C#5.

you came and you changed me, girl, a
you kiss me then, ooh, the world, you

Musical staff with treble clef, continuing the melody. It features a quarter note G#4, eighth notes A4-B4, and a quarter note C#5.

Musical staff with bass clef, providing a harmonic accompaniment with a quarter note G#2, eighth notes A2-B2, and a quarter note C#3.

D#m7



E



Musical staff with treble clef, continuing the melody. It features a quarter note G#4, eighth notes A4-B4, and a quarter note C#5.

feel - ing so true. } Li - ber - i - an girl, you
do this to me. }

Musical staff with treble clef, continuing the melody. It features a quarter note G#4, eighth notes A4-B4, and a quarter note C#5.

Musical staff with bass clef, providing a harmonic accompaniment with a quarter note G#2, eighth notes A2-B2, and a quarter note C#3.

G#m7



know that you came and you changed my world. Just

A#m7(b5)



like in the movies, with two lovers in a scene, and she

D#sus



says: "Do you love me?" And he says so end - less - ly: "I

D#



G#m7



love you, Li - ber - i - an girl." (Na ku (I

C#m9

Oooh, ooh, babe,

pen-da pi - ya - na - ku ta - ka - pi - ya - mpen - zi - we. -
 love you too. - I want you too, - my love. -)

1.

D#m7 G#m7

Ooh, ooh,

C#m9 D#m7

2. D#m7 D#7

- babe, al - right. Li -

E/G# F#m7 E/G#

F#/G# E

Li - ber - i - an girl, — you know that — you came — and — you

G#m7

changed my world. — I wait for — the day when — you

A#m7(b5)

have to say: — "I do," — and I'll smile and say — it too, — and for -

D#sus D#

ev - er we'll be true. — I — love you, Li - ber - i - an



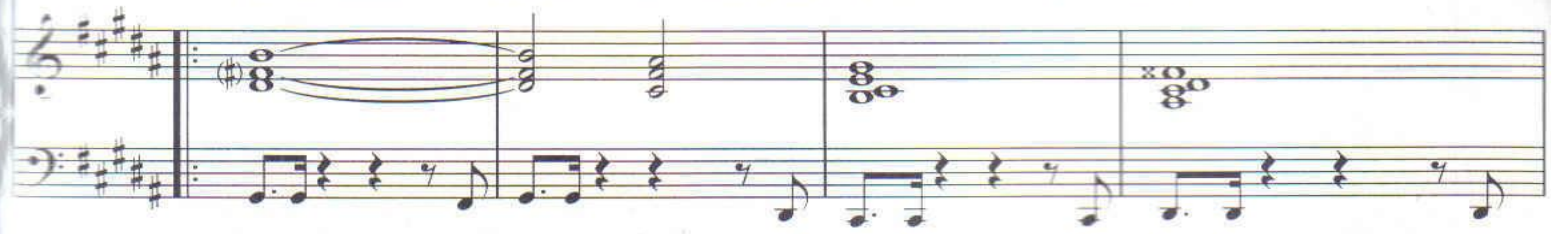
Michael:



Chorus: girl, all the time. I love you, Li-ber-i-an girl.



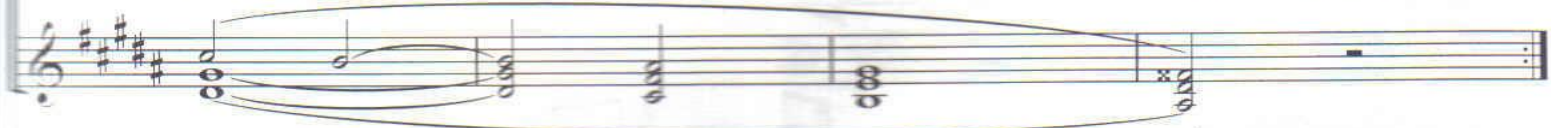
(Girl.)



Repeat ad lib. and fade



all the time. I love you, Li-ber-i-an



(Girl.)



(Girl.)
 I love you, Liberian girl,
 all the time.
 (Girl.)
 I love you, Liberian girl,
 all the time.
 (Girl.)
 I love you, Liberian girl,
 all the time.
 (Girl.)
 I love you.
 I love you, baby.
 (Girl.)
 I want you.
 I love you, baby.
 (Girl.)
 Ooh! I love you, baby.
 I want you, baby, ooh!

LOVE DANCE

Words and Music by
IVAN LINS, GILSON PERANZZETTA,
PAUL WILLIAMS and VITOR MARTINS

Slowly $\text{♩} = 63$

Gmaj7



Cm6/G



Gmaj7



Cm6/G



mp

(with pedal)

Gmaj9



Am9



Bm11



Cmaj7



Ebmaj7/F



F13



1. From too much talk to si - lent touch - es, sweet
2. We loved, we slept, we left the lights on. The

Bm7



Em11



Gmaj7/A



A13(#11)



touch - es, We turned our hearts to love, then tried,
night's gone and morn - ing finds us caught in life's

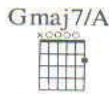
simile

Love Dance - 4 - 1
PF9909

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it. most First time ro - mance, sen - si - ble trance.



there in the qui et, Turn up the the qui et,



love learns to dance. love wants to



2.

A/G Cm6/G G(9)

dance.

F#m7(b5) B9(#5) Em11(maj7) Em7/D C#m7(b5) F7(#5)

Old souls find new life in hearts that are list - 'ning like

Bmaj9 Bbm7(b5) Eb7(#5) Abm11 Abm7/Gb

ours. And old dreams find young wings in si -

Am11 Cm/D D7(b9) Gmaj9 Am11 Bm11 Cmaj7

lence, in si - lence. 3. From too much talk to lov - ing

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a guitar chord chart. The key signature is one sharp (F#). The guitar chords are: A/G, Cm6/G, G(9), F#m7(b5), B9(#5), Em11(maj7), Em7/D, C#m7(b5), F7(#5), Bmaj9, Bbm7(b5), Eb7(#5), Abm11, Abm7/Gb, Am11, Cm/D, D7(b9), Gmaj9, Am11, Bm11, and Cmaj7. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The vocal line is simple and follows the lyrics. The score includes a second ending marked '3.' and a repeat sign.

Ebmaj7/F



F13



Bm7



Em11



Gmaj7/A



A13(11)



touch - es, love touch - es. When pure e - mo - tion takes the mo -



ment, we take the chance,

E7(#9)



E9



E7(b9)



Gmaj7/A



A13



C/D



Cm/D



Turn up the qui - et, love wants to



dance. Love wants to dance.

rit.

MOODY'S MOOD FOR LOVE

Words and Music by
JAMES MOODY,
JIMMY McHUGH and DOROTHY FIELDS

Slowly ♩ = 60

Tenor Sax: James Moody

C#m7/B

Cm7/Bb

Em7(b5)



Ebmaj13

Cm9

Fm7

Cm7(4)



There I go, there I go, — there I go, — there — I go. —

Fm9



Bb13(b9)



Ebmaj9



Ab13(b9)



Pret - ty ba - by, you are the soul who snaps my con-trol.

Gm9



Gm9/C



C7(#9)



Fm9



Such a fun-ny thing, but ev - 'ry time I'm near you, I nev-er can be - have. You give me a

Fm7



Fm9



Bb13



Ab13



Gm9



C7(#9)



Fm9



Bb7(#9)



si. re. ff.

smile and then I'm wrapped up in your mag-ic, mu - sic all a-round me, cra - zy mu-sic, mu-sic that keeps

Ebmaj9



Cm7



Gm7/C



Fm7



call - ing me so ver - y close to you, turns me your slave.

Fm9

Bb13(#11)

Ebmaj9

Abm7/Eb Ab13(#11)

Come and do with me an - y lit - tle thing that you want to, an - y - thing, *ba - by*, just let me get next to you.

Dm7/G

Dm7/C

Cm

Fm7

Am I in - sane or do I real - ly see heav - en in your eyes,

Bb13(#11)

Bb13(b9)

Ebmaj9

Cm7

bright as stars that shine up a - bove you in the clear blue skies? How I wor - ry 'bout you,

Fm9

Bb13(#11)

Ebmaj9

Cm9

just can't live my life with - out you. Ba - by, come here, don't have no fear, Oh, is there

Fm11 Bb13(b9) Bb7(#5) Ebmaj13

Sol# si re Sol

won-der why — I'm real-ly feel-ing in the mood for love? — So... tell me:

Am7(b5) D7(#5) Gm9

re re F# sib

why, stop to think a - bout this weath - er. my dear, this

Cm9 F9(#11) F9 Fm11 Bb7(b9)

si re F# sib

lit-tle dream might fade a-way. There I go talk-in' out of my head a-gain. So ba-by, won't you

Ebmaj9 Cm7 Gb9 Fm9

come and put our two hearts to-ge-th-er, that would make me strong and brave

B \flat 13(\sharp 11)

E \flat maj13

Oh, when we are one, I'm not a - fraid, I'm not a - fraid. —

re - se - do

Gm11

G \flat dim7

Fm11

If there's a cloud up a - bove us, go on and let it rain; I'm sure our love to-gether would en-

E9

E \flat maj13

Gm7

C7(\sharp 9)

dure a hur-ri-cane. Oh my ba - by, won't you please let me love you and get a re-lease from this aw-ful mis - er -

Fm7

B \flat 7

B \flat 7(\flat 9)

E \flat maj9

Cm7

y. What is all this talk a-bout lov - ing me, my sweet? I'm not a - fraid,

Fm9



Bb13(b9)



Ebmaj9



Abm7



Gm7



not an - y - more, not like be - fore. Don't you un - der - stand me,

Am7(b5)



D7(b9)



Gm9



C13



oh, ba - by, please pull your-self to - geth-er, got - ta do it ver - y soon. My

Cm9



F9(b5)



F9



Fm9



Bb13



Bb dim7



heart's on fire, come on and take me. I'll be what you make me, my dar - lin'. Oh, pret-ty

Fm9



Bb7(b9)



ba - by, you make me feel so good, ooh, let me take you by the hand

E♭maj9

A♭9

E♭maj13

Gm7

D7(♭9)F#

Come, let us vis-it out there in that new-prom-ised land. Oh, may-be there we can find a good

Fm7

E♭m11/A♭

E♭m11/F

Fm9

E9

place to keep a lov-in' state of mind. I'm so cra-zy, ma-ma, nev-er knew what love was all a-bout.

E♭maj9

Rubato
N.C.

James Mood-y, will you come on in, man. You can blow now if you want to, we're through.

(Tenor Sax: James Moody)

ONE HUNDRED WAYS

Words and Music by
KATHY WAKEFIELD, BENJAMIN WRIGHT
and TONY COLEMAN

Moderately slow ♩ = 84

E \flat A7(\flat 5)

mp

A \flat maj7 Fm7(\flat 5) Cm9

sim.

F13(\sharp 11) B \flat 7sus B \flat 6 B \flat 7sus B \flat 7(\flat 9)

1. Com - pli - ment..

Verses 1 & 2:

E \flat A7(\flat 5) A \flat maj7

mp-mf

what she does. Send her ros - es just be-cause..

2. See additional lyrics

Fm7(b5)



Cm9



F13(#11)



Musical staff with treble clef, key signature of two flats, and a 3-measure triplet.

If it's vi - o - lins she loves, let them play...

Accompanying piano and bass staves for the first system.

Bb7sus



Bb6



Bb7sus



Bb7(b9)



Eb



A7(b5)



Musical staff with treble clef and lyrics.

Ded-i - cate her fa-v'rite song, and hold her

Accompanying piano and bass staves for the second system.

Abmaj7



D#9



Abm6/C#



Ebmaj7/Bb



C7sus C7(#5)



Musical staff with treble clef and lyrics.

clo - se all night long Love her to - day;

Accompanying piano and bass staves for the third system.

Fm7



Gm7



Abmaj7



Bb7sus



1. Ab(9)



Eb(9)



Bb7sus



Musical staff with treble clef and lyrics.

find one hun - dred ways.

2. Don't for - get

Accompanying piano and bass staves for the fourth system.

Bridge:

2.
A \flat (9)E \flat (9)C \flat maj7

Be - in' cool_ won't

B \flat m7A \flat m7

help you keep a love warm... You'll just blow your on - ly

G \flat maj7D \flat /FE \flat m7

chance. Take the time_ to o - pen up_ your heart. That's the

A \flat m7B \flat 7sus

se - cret of_ ro - mance.

Verses 3 & 4:



* optional falsetto

3. Sac - ri - fice, if you care. Buy her some moon-light

4. (Inst. solo ad lib. . . .)



to wear. If there's one more star she wants, go all



the way. In your arms to - night she'll re - flect.

... end solo)

A7(b5) A \flat maj7 D \flat 9 A \flat m6/C \flat

that she owes you the sweet-est of debts. If

E \flat maj7/B \flat C7sus C7(#5) Fm7 Gm7 A \flat maj7 B \flat 7sus A \flat (9)

she wants to pay, find one hundred ways.

1.

E \flat (9) B \flat 7sus A \flat (9) E \flat (9) Cm9 C \flat 7

You bet-ter be-lieve it, whoa;

2.

love her to - day; find one hun - dred ways.

Repeat ad lib. and fade

I'm tell - in' you to

Verse 2:
 Don't forget,
 There could be
 An old lover
 In her memory.
 If you need her so much more,
 Why don't you say?
 Maybe she has it
 In her mind
 That she's just wasting her time.
 Ask her to stay;
 Find one hundred ways.
(To Bridge:)

ROCK WITH YOU

Rap by
HEAVY D

Words and Music by
ROD TEMPERTON

Dance rock ♩ = 120

HEAVY D: Uh,
BRANDY: Oh

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melodic phrase starting with a quarter rest, followed by eighth notes. The piano accompaniment is in the same time signature and features a steady bass line with eighth notes and chords.

yeah. bring the funk, Q. Big Heav' in the house, I'm say - in' -

The second system continues the musical notation. The vocal line includes the lyrics "yeah. bring the funk, Q. Big Heav' in the house, I'm say - in' -". The piano accompaniment maintains the same rhythmic pattern.

— for the nine_ pound. Yeah, get down. Talk a- bout it, uh,

The third system concludes the musical notation on this page. The vocal line includes the lyrics "— for the nine_ pound. Yeah, get down. Talk a- bout it, uh,". The piano accompaniment continues with the same rhythmic pattern.

Mmm. *uh,* check this out, _____ o - rig - i - nal. Oh.

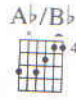
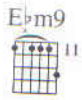
Keep it go-in' and you don't stop. Love the way we do the hip hop.

Oh yeah, like this. Check it, yo. Oh.

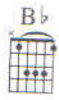
mf

E \flat m9 11 A \flat /B \flat 4 B \flat

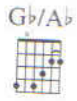
Rock you, I got you. True dat, now who dat, where Q at? I knew dat. The jook joint, the QUINCY: Right here.



Musical staff with guitar accompaniment and lyrics: new point for funk, fel-las, cel-la dwell-ers, R & B & rap— fa-nat-i-cals, ac-ro-bat-i-cals, in-di-

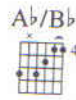


Musical staff with guitar accompaniment and lyrics: vid-u-als, smooth crim-i-nals, o-ver-weight, lov-a-ble, hug-ga-ble, snug-ga-ble D, that's me.



Musical staff with guitar accompaniment and lyrics: H to the E to the A to the V to the Y. Bran-dy, sweet like can-dy, get

Verse:



Musical staff with guitar accompaniment and lyrics: fly. Boy, close your eyes, (2.) out on the floor, there let that ain't rhy-thm get in but

Musical staff with guitar accompaniment and lyrics: no-bod-y there

Ebm9



Gb/Ab



to_ you_ us_

Boy, Don't try to fight it, there ain't
boy, boy, when you dance, when you dance there ain't

Ab/Bb



Gbmaj7



noth-in' that you can do. Oh, re-lax your mind,
mag-ic that must be love. Oh, just take it slow,

Db(9)/F



Cmaj7



Gb/Ab



lay back and groove with mine. You got-
we've got so far to go. When you

E \flat m7 Fm7 G \flat maj7 N.C.

E \flat m7 Fm7 G \flat maj7 E \flat m7/A \flat

feel the heat and we can } ride the boo - gie, share the beat of love...
 feel that heat and we're gon - na

Chorus:

E \flat m9 A \flat /B \flat B \flat

I wan - na rock with you — (All the night.)

E \flat m9 A \flat /B \flat C \sharp /D \flat E \flat m9

dance you — in - to day. (Til the sun I wan - na rock light. —) with you, — ba - by, ba -

A \flat /B \flat B \flat G \flat /A \flat A \flat 1. G \flat /A \flat A \flat

by, ba - by, ba - by... We're gon - na rock the night. a - way. — 2. Oh,

(All the night.)

12

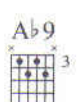
Bridge:



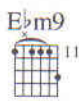
And when the groove is dead and



— dead and gone, you know that love sur-viv



so we can rock for - ev - er,



on.
O-ver-seas fash-ion, my pas-sion for hip hop flop fol-low-ers, I clock dol-lars and I rip spots



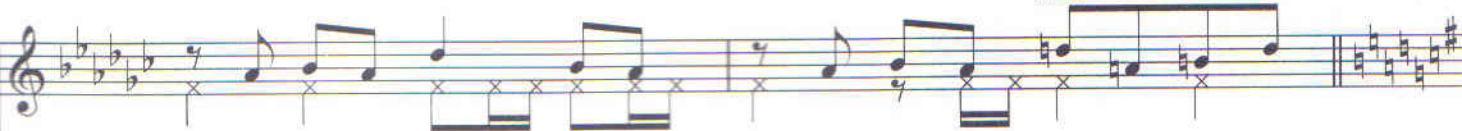
3



Make moves with smooth_dudes like Q, at - tract fly hon-ey's with ex - ot - ic doo-bies and mon-ies.



I can make ya hot-ter, ask Ki - da - ta. I stay_dipped fresh - ly so don't test me. You go



one, I wan - na rock with you. I wan - na groove. I wan - na
two, three.Heav-y D's in the house and I'm out. Peace!



Chorus:



rock with you, (All the night.) ooh, ooh... Danc-in' 'til the day,



A/B C/D Em9 A/B B

(Til the sun I wan - na rock light...) with you, oh, (All the night.)

G/A A G/A A

rock the night a - way oh, oh.

Chorus:

Em9 A/B B

All the night. (All the night.)

Em9 A/B C/D

Danc - in' 'til the day. (Til the sun I wan - na

Em9



A/B



B



rock
light.____)

with you.____

(All the night.)

I wan - na

G/A



A



G/A



A



rock the night____ a - way.____

Chorus:

Em9



A/B



B



It's____ the

B to the R to the A to the N to the
(All the night.)

Em9



A/B



C/D



D to the Y. Oh yeah, (Til the sun

Em9



A/B



B



light.) the heat. Oh, (All the night.)

G/A



A



G/A



A



Repeat ad lib. and fa

rock the night a - way.

SETEMBRO

(BRAZILIAN WEDDING SONG)

By
IVAN LINS and GILSON PERANZZETTI

Moderately $\text{♩} = 66$



Wordlessly (Doo and ooh)

mp
smoothly




1.3.

2.4.

Fm11



Bb13(#11)



Ebmaj9



Dm11



G9



To Coda

Cm9



Fm7



Bbm11



Eb9(#11)



(Cm(maj9))

(Cm9)

(Fm(maj7))

(Fm7)

Ebm7/Ab



Ab7(b9)



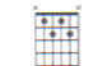
C#m(maj7)



C#m7/B



Bbm7(b5)



E7(45)



Am9



D13



1. Dm7/G



G7



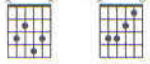
2. Dm7/G



G7



Cmaj9 Fmaj7/C



Cmaj9 Fmaj7/C



Cmaj9



F#maj7/C#



Cmaj9



F#maj7/C#



Musical notation for the first system, including treble and bass staves with piano accompaniment and a bass solo section.

F#m7/C#



G#m7/B



F#m7/C#



G#m7/B



Musical notation for the second system, including treble and bass staves with piano accompaniment.

F#m9



G#m9



A#maj7



A#m7/D#



G#7(#5)



1.

G#m7/C#



C#m7



A/B



G#m7/C#



Musical notation for the third system, including treble and bass staves with piano accompaniment.

2.

G#m7/C#



C#m7



A/B



G#m7/C#



Musical notation for the fourth system, including treble and bass staves with piano accompaniment and a sax solo section.

F#m9

G#m9

Amaj9

A#m7/D# G#7(5)

C#m(maj7)



F#9(5)

F#9(5)

F#m9

G#m7

G#7/B#

D#m7

E/D

A/B



D.S. (with repeats) al Coda

B/C#

E/D

A/B

C/D

C(9)/D

Cmaj7/D

Bm/D

Am9/G

Am/G

G7



Vocal (Doo and ooh)

Red.

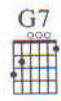
Coda



Fmaj9



Fmaj7(no3)/G



SOMETHING I CANNOT HAVE

Words and Music by
RORY BENNETT and ANTONINA ARMATO

Moderately ♩ = 80



The first system of music features a guitar part with a treble clef and a key signature of two flats (Bb major). The tempo is marked 'Moderately' with a quarter note equal to 80 beats per minute. The piano accompaniment is in 4/4 time and starts with a mezzo-piano (*mp*) dynamic. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.



The second system continues the musical notation from the first system, maintaining the same instrumental parts and dynamics.

Verses 1 & 2:



The verses are written in a single melodic line with lyrics underneath. The piano accompaniment continues as in the previous systems.

1. I saw you at a par-ty the oth-er night. It was the last place I thought you'd be.
 2. Drive a-round the cit - y late at night, I can nev - er get no sleep.

B \flat A \flat G \flat (9) A \flat

He was hold-ing on to you so tight, I felt like he was chok-ing me
 Just can't shake you from my mind. How did it ev - er get so deep?

B \flat A \flat G \flat (9) A \flat

See, I nev - er want-ed noth - ing that be - longed to some - one else, um. But I
 All I real-ly want now, all I ev - er think a - bout is the

B \flat A \flat G \flat (9) A \flat

want you so bad, I want you all for my - self } I
 love that I am liv - ing with - out }

G \flat maj7 A \flat sus2 sus4 A \flat

want to be your lov - er, wish I could tell you so. But I'll

A⁷/G⁷

G^b

A^b



Musical staff with treble clef, key signature of two flats, and a melody line.

keep it close to my heart { un - til he lets you go. }
un - til you let him go. }

Piano accompaniment for the first system, including treble and bass staves.

Chorus:

B^b

B^b/A^b

G^bmaj7

A^b



Musical staff with treble clef, key signature of two flats, and a melody line.

I want some - thing that I, some - thing I can - not have.

Piano accompaniment for the second system, including treble and bass staves.

B^b

A^b

G^bmaj7

A^b



Musical staff with treble clef, key signature of two flats, and a melody line.

Some - thing beau - ti - ful, some - thing just out of my grasp.

Piano accompaniment for the third system, including treble and bass staves.

B^b

B^b/A^b

G^bmaj7

A^b



Musical staff with treble clef, key signature of two flats, and a melody line.

I want some - thing that I, some - thing I can - not have.

Piano accompaniment for the fourth system, including treble and bass staves.

To Coda

1.

2.

Bb

A^b

G^bmaj7

A^b

A^b



Oh, I want you, babe, I want you, babe, so bad. — you, babe, so bad. —

Verses 3:

Bb

A^b

G^b(9)

A^b



3. It lives for-ev-er in the back of my mind, think-ing how I'm gon-na love you, ba-by, all the time. —

Bb

A^b

G^b(9)

A^b



I think a-bout it, ba-by. — You know it drives me cra-zy. —

Bb

A^b

G^b(9)

A^b



— An-oth-er heart has been lost. The cards have been dealt, yeah, the dice have been tossed. —



I know I'll find a way, I got to make you mine some - day. I

Coda



— you, babe. I want some-thing that I,



some-thing beau - ti - ful, some-thing just out of my grasp. I want some-thing that I,



N.C.

— some-thing I can't have. Oh, I want you, babe. I want you, babe.

THE LADY IN MY LIFE

Words and Music by
ROD TEMPERTON

Moderately slow, in 2

Amaj9



Dm9



The first system of music features a guitar part with a treble clef and a piano part with a grand staff (treble and bass clefs). The piano part begins with a mezzo-forte (*mf*) dynamic. The guitar part has a whole rest in the first measure, followed by a series of notes in the subsequent measures. The piano part consists of a melody in the right hand and a bass line in the left hand, with some chords marked with a circled 'h'.

Amaj9



Dm9



The second system of music continues the guitar and piano parts. The guitar part has a whole rest in the first measure, followed by notes. The piano part continues with the melody and bass line, maintaining the *mf* dynamic.

Am7



D6/A



Am7



D6/A



The third system of music shows the final measures of the guitar and piano parts. The guitar part has whole rests in the first three measures, followed by notes. The piano part concludes the melody and bass line.

Verse:



There'll be no dark - ness to - night. _____ La - dy, our _____



_____ will shine. _____ (light - ing the light. _____)



Just put your trust in my heart _____ and meet me in par -



a - dise. _____ (Now is the time. _____)

Fmaj7



You're ev - 'ry won - der in this world to me,

D/E



a trea - sure time won't steal a - way.

Chorus:
Amaj9



So lis - ten to my heart.
And I will keep you warm

Lay your bod - y close to mine.
through the shad - ows of the night.

Dm7



F/G



Cmaj7



Fmaj9



Bm7



Let me fill you with my dreams.
Let me touch you with my love.

I can
I can

D/E Amaj7 Dm7 Amaj9 Dm7

make you feel so right. And ba - by, through the years,
 make you feel so right. And ba - by, through the years,

F/G Cmaj7 Fmaj9

love you more each day. So I prom - ise you more to - night
 when we're old and gray. I will love you more each day,

Bm7 D/E

that you will al - ways be the la - dy in my
 'cause you will al - ways be the la - dy in my

Amaj9 Dm9

To Coda ⊕

life.
 life.

84 *Bridge:*

Dm9



Em7



Dm9



Lay back in my ten - der - ness.

Let's make this a

night we won't for - get.

Girl, I need

your sweet ca - res.

Reach out to a

fan - ta - sy.

two hearts in the beat of ec - sta - sy.

Am7

D/E

E

Come to me.

♢
Coda

Em7

Amaj9

Dm9

Em7

Amaj9

Dm9

Em7

Repeat ad lib. and fade

THE SECRET GARDEN

Words and Music by
 QUINCY JONES, SIDNEY GARRETT,
 ROD TEMPERTON and BILL DAWSON

Slowly ♩ = 66



(Spoken:) Tell me a secret.



wanna know about any secret of yours, I wanna know about one special secret. Oh!



Because tonight I want to learn all about the secrets...

B♭m11



E♭m11



Fm7(11)



G♭maj9



in your garden.

1. I wan-na

cresc.

B♭m11



E♭m11



read your mind, know you're deep - est feel - ings. I wan - na
 be with you. Let me lay be - side you, do what you

mp

B♭m11



E♭m11



make it right for you Ba - by,
 want me to all night Gon - na

B♭m11



E♭m11



show hold me, you. Ooh, let me share the mys - t'ry. Oh,
 hold you. Ooh, ba - by, can I touch you there?

B♭m11



E♭m11



Musical staff with notes and rests.

(Come on, come on, come on, come on.)

Lis - ten to your heart
I can keep you sat

Musical staff with notes and rests.

Musical staff with notes and rests.

B♭m11



E♭m11



Musical staff with notes and rests.

ba - by,

(Come on, come on, come on.)

Make it all
whoo-ie, whoo-ie.

Musical staff with notes and rests.

Musical staff with notes and rests.

B♭m11



E♭m11



Fm7(11)



G♭maj9



Musical staff with notes and rests.

right, yeah, yeah, yeah.
ba - by, please, ba - by, all night.



(Come on, come on, come on.)

I know a
I'll take good

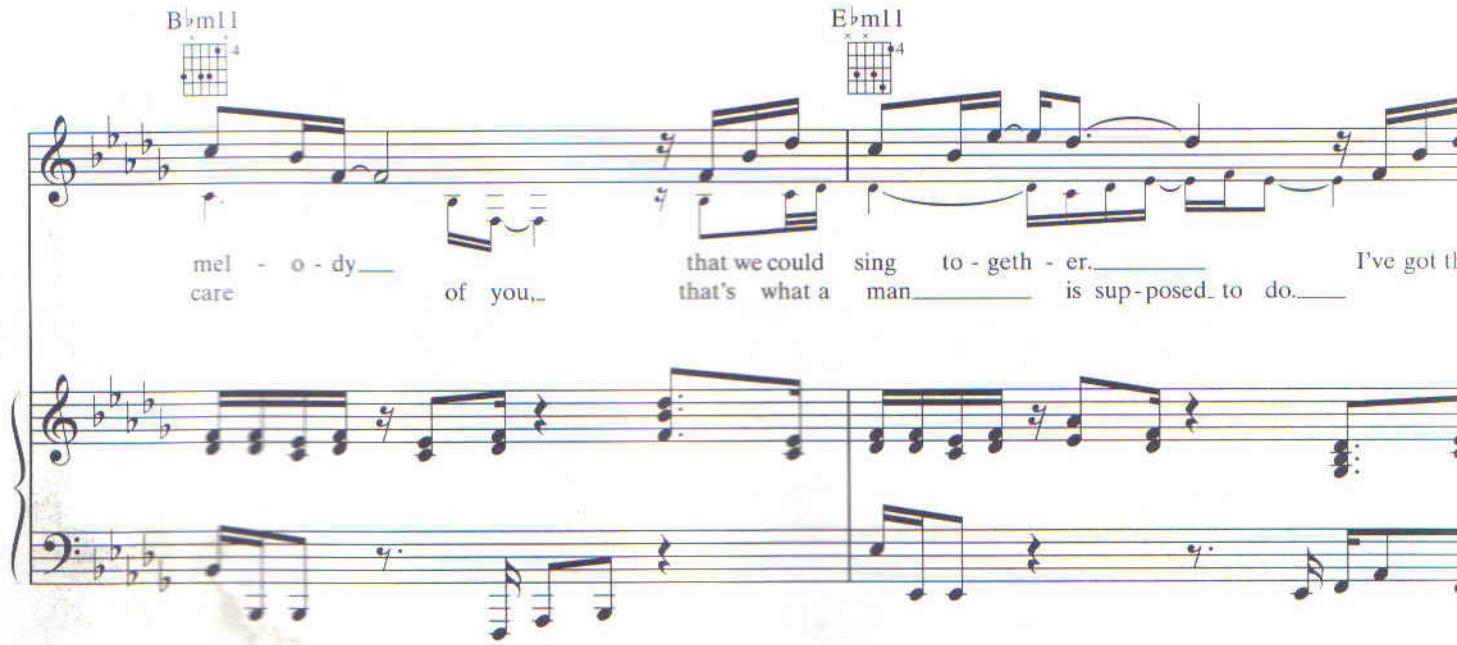
Musical staff with notes and rests.

cresc.

Musical staff with notes and rests.

B♭m11  E♭m11 

mel - o - dy care of you, that we could sing to - geth - er. I've got the
 care of you, that's what a man is sup-posed to do.



B♭m11  E♭m11 

se - cret key And I'll be there for you, all the time. to you, ba - by. Let's make
 And I'll be there for you, all the time. Let yo



B♭m11  E♭m11 

mu - sic, har-mo-niz-ing ec - sta - sy. hair down, let me get you in the mood.



B♭m11

E♭m11

Come on and sing it to me. Here it is: }
(Spoken:) Come on, take me, take me with you in - to the }
(Come on, come on, come on, come on.)

Chorus:

G♭maj7

A♭/G♭

Fm7

B♭m7

gar - den where temp - ta - tion feels so right, pas - sion can

E♭m9

E♭m7/A♭

D♭maj9

B♭sus

B♭9

{ make you fall for what you feel. } In the
{ make you fall for what you feel. }

G♭maj7

A♭/G♭

Fm7

B♭m7

A♭

Fm

gar - den we can make it come a - live ev - 'ry

E \flat m7 Fm7

1. G \flat m7 E \flat m7/A \flat N.C.

night. Oh, wom - an! Your

B \flat m11 G \flat maj7/B \flat

se-cret gar - den. Who.

mp

B \flat m11 G \flat maj7/B \flat Fm11 G \flat maj9 D.S.

(Spoken:) Oh, baby. I need t

2. G \flat m7 E \flat m7/A \flat N.C. B \flat m11

Oh, wom-an! Ah, here in the gar - den.

mp



Musical staff with notes and a slur over a sequence of notes.

Woo.

(Spoken) You know, I've never wanted anyone...

...I've never wanted anyone as much as I...

Musical staff with accompaniment chords and notes.



Musical staff with notes.

... as much as I want you.

I want you to

Musical staff with accompaniment chords and notes.



Musical staff with notes.

show me. I want you to tell me. I want to feel...

... all the secrets.

If you

Musical staff with accompaniment chords and notes. Includes a 'cresc.' marking.



Musical staff with notes.

think I, I'm gon-na take care of you,
think I, I'm gon-na be good to you,

if you think I, I got what-cha need,
if you think I, I like what-cha do,

} sho ya right.

Musical staff with accompaniment chords and notes. Includes a 'mf' marking.

B♭m11



1.

E♭m11



(Spoken:) I want us to take our time because... ... we have all night. If you

(Spoken:) I want us to take our time because...

... we have all night.

If you

2.

E♭m11



Fm11



G♭maj9



B♭m11



If you think I, I'm gon-na take care of you, if you
 think I, I'm gon-na be good to you, if you

If you think I, I'm gon-na take care of you, if you
 think I, I'm gon-na be good to you, if you

E♭m11



B♭m11



think I, I got what-cha need, } sho ya right. (Spoken:) Let me find the secrets. Sho ya right.
 think I, I like what-cha do, }

think I, I got what-cha need, } sho ya right. (Spoken:) Let me find the secrets. Sho ya right.
 think I, I like what-cha do, }

1. E♭m11  4

2. E♭m11  4


If you
Baby, you know you're right.


If you


B♭m11  4


E♭m11  4


think I, I'm gon-na take care of you, if you think I, I got what-cha need, } sho ya right...
 think I, I'm gon-na be good to you, if you think I, I like what-cha do, }

1.3. (fade) B♭m11  4

E♭m11  4

Fm11  6

G♭maj9  4

2. E♭m11  4

If you

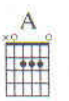
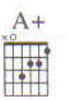
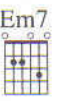

If you

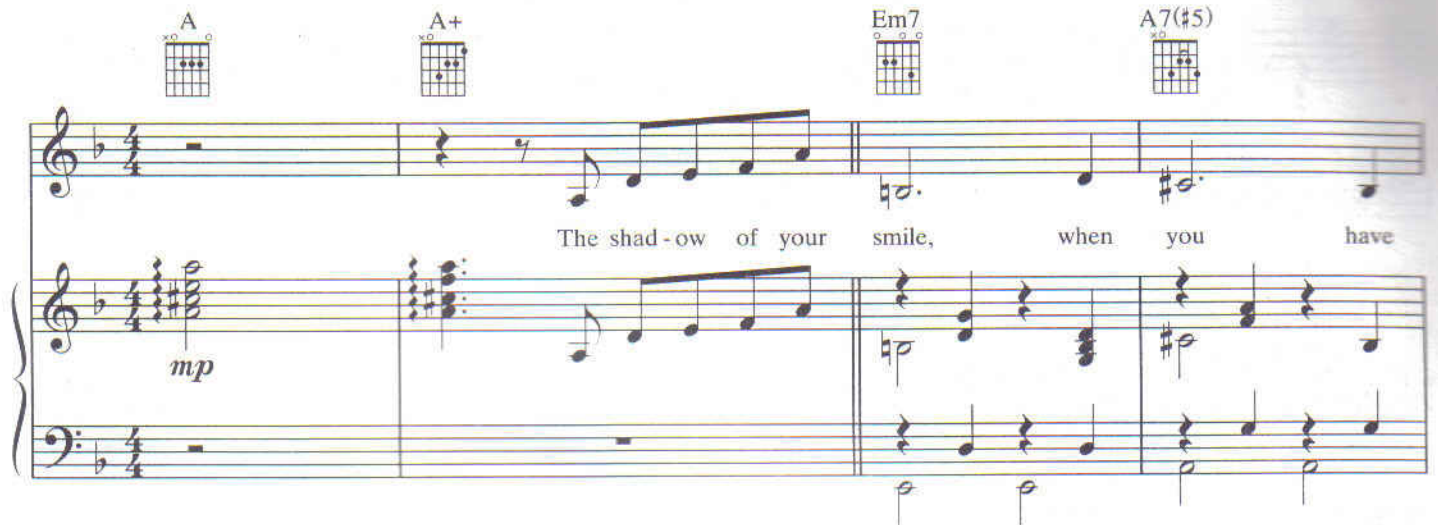
THE SHADOW OF YOUR SMILE

LOVE THEME FROM "THE SANDPIPER"



Music by JOHNNY MANDEL
Lyrics by PAUL FRANCIS WEBSTER

Slow jazz ballad ♩ = 66

A  A+  Em7  A7(#5) 







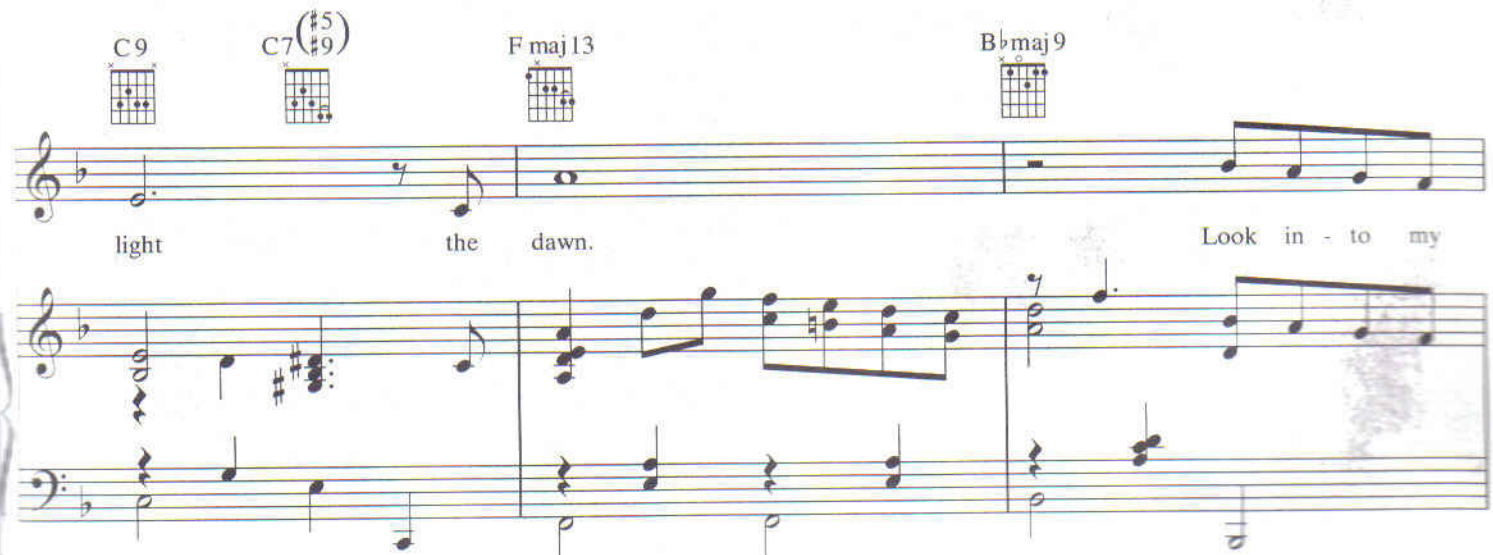
The shad - ow of your smile, when you have

Dm7  G9  Gm  Gm9 



gone, will col - or all my dreams and

C9  C7(#9)  F maj 13  Bbmaj9 



light the dawn. Look in - to my

Em7(b5) A7(#5) Dm(maj7)

eyes, my love, and see

Dm/C C7(b9) Bm7(b5) E7(#5) Bb7

all the love - ly things you are to

A13 A7(#5) Em7

me. Our wist - ful lit - tle star, it was

A7(b5) Dm7 G13

far too high. A tear - drop kissed your

The score consists of five systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and guitar chord diagrams. The chords are: Em7(b5), A7(#5), Dm(maj7), Dm/C, C7(b9), Bm7(b5), E7(#5), Bb7, A13, A7(#5), Em7, A7(b5), Dm7, and G13. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. The vocal line is in a simple, lyrical style.

Gm7

C9

Bb dim7

Am7(b5)

lips and so, so did I.

D7(b9)

Gm7

Bbm7

Now when I re-mem-ber spring and ev-'ry lit-tle

Am7

Eb9(b5)

Am7/D

D7(#9)

G13

Db9(b5)

C11

love-ly thing, I will be re-mem-ber-ing the shad-ow of your

F13

Db9(b5)

F6

F6

smile. Your love-ly smile.

a tempo


rit.


smile. Your love-ly smile.


VELAS


Music by
IVAN LINS and VITOR MARTINS


Moderately slow ♩ = 84


Cm9  8


Whistle: 

Cm9  8

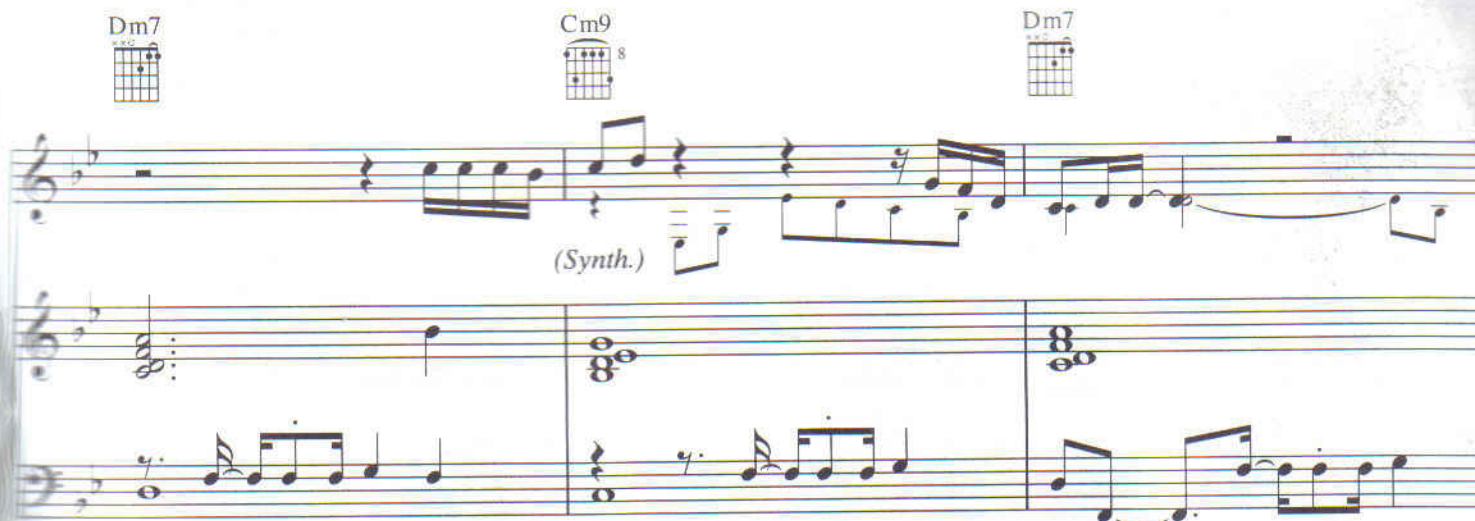


Dm7 

Cm9  8

Dm7 


(Synth.)



Cm9  8

Dm7 

G9(#5) 



First system of musical notation, featuring a vocal line and a guitar accompaniment line.

Second system of musical notation, including a guitar chord diagram and chord labels: G13, Dmaj7/Ab, Abm9, and Em9/Ab.

Third system of musical notation, featuring a vocal line and a guitar accompaniment line.

Fourth system of musical notation, including a guitar chord diagram and chord labels: Em9, Bb7, Bbm7, Bb7, Bb7sus, and D/Cb.

Fifth system of musical notation, featuring a vocal line and a guitar accompaniment line.

Sixth system of musical notation, including a guitar chord diagram and chord labels: F9, Eb/F, Cm9, G13, and Fmaj7/G.

Seventh system of musical notation, featuring a vocal line with lyrics "fu-du" and a guitar accompaniment line.

Eighth system of musical notation, including a guitar chord diagram and chord labels: Bbmaj7/D, Dmaj7/Eb, and Eb/F.

1.

Gm7/C C13 Ebmaj9/F F13 Bbmaj9

2.

Dm7/G G9 G7(#5) Bbmaj9 Am7(b5) D7(#5)

Whistle:

Gm9 Gm7/F Em9(b5) A7(#5) Dmaj9

C#m9(#5) F#7(#5) Bm(maj7) Bm7 Dmaj7/E E9(#5)

G maj9/A



Am9



Dmaj9/A



Harmonica:

First system of musical notation. It includes a treble clef staff with a harmonica line, a grand staff (treble and bass clefs) for piano accompaniment, and guitar chord diagrams for G maj9/A, Am9, and Dmaj9/A. The piano part features a bass line with eighth notes and chords in the right hand. The harmonica line has eighth notes with triplets and a final quarter note.

To Coda ☐

A maj9/B



B7 (#5)



D/E



E 9(b5)



Gmaj9/A



Am11



Second system of musical notation. It includes a treble clef staff with a harmonica line, a grand staff for piano accompaniment, and guitar chord diagrams for A maj9/B, B7 (#5), D/E, E 9(b5), Gmaj9/A, and Am11. The piano part continues with eighth notes and chords. The harmonica line features eighth notes with triplets and a final quarter note.

Dmaj7/A



Am11



Dmaj7/A



Third system of musical notation. It includes a treble clef staff with a harmonica line, a grand staff for piano accompaniment, and guitar chord diagrams for Dmaj7/A, Am11, and Dmaj7/A. The piano part continues with eighth notes and chords. The harmonica line features eighth notes with triplets and a final quarter note.

Am11



Ebmaj7/F



Fm9



Whistle:

Fourth system of musical notation. It includes a treble clef staff with a whistle line, a grand staff for piano accompaniment, and guitar chord diagrams for Am11, Ebmaj7/F, and Fm9. The piano part continues with eighth notes and chords. The whistle line starts with a rest, followed by eighth notes and a glissando marked '8va'.

G♭maj7/A♭



A♭m9



Gm7



C9



Harmonica:



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

D.S. al Coda

E♭/F



F9



B♭maj9



Am11



D7(♯5)



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

♠ Coda

Gmaj9/A



Am11



Dmaj9/A



(ad lib. solo)

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

Gmaj9/A



Dmaj9/A



Am11



Repeat ad lib. and fade

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

YOU PUT A MOVE ON MY HEART

Words and Music by
ROD TEMPERTON

Slowly $\text{♩} = 58$

mp

C maj7 Gm7 F (9) A \flat maj7/B \flat F/G

C maj7 Gm7 F (9) A \flat maj7/B \flat F/G

C maj7 Gm9 F (9) A \flat maj7/B \flat Dm/G

(Synth.)

C maj7 Gm9 F (9) A \flat maj7/B \flat F (9)/G

Time af - ter

Verse:
Cmaj7



time love's when like I'm a feel - in' low, some - thin' in - side of me play - in' for us in the



lets me know it's all right. love's sweet - est key, you could find the mu



on my side. When the world seems a lone - ly place, sic of life. And when we touch, there's the warm - est glow.



I've got a dream that won't leave a trace of the blues. Heat - in' the pas - sion that heav - en knows is a dream

Verse:



time love's when I'm feel - in' low, some - thin' in - side of me
like a mel - o - dy, play - in' for us in the



lets me know it's all right, love's
sweet - est key, you could find the mu



on my side. When the world seems a lone - ly place,
sic of life. And when we touch, there's the warm - est glow.



I've got a dream that won't leave a trace of the blues.
Heat - in' the pas - sion that heav - en knows is a dream

C(9)/E



Dm7



Dm/G



I just think of you and ba - by, I know
just for you, you and me. and ba - by, I know

Chorus:

Cmaj7

Fm⁶₉A^bmaj7

Dm7



Dm7/G



I've got a real thing here by my side.
I've got a real thing. love of my life.

Cmaj7

Fm⁶₉A^bmaj7

Dm7/G



To Coda

Some-one who needs me, hold in' me tight. And
Some-one who needs me, fills me with pride. Ba - by,

Cmaj7



Fm7

A^bmaj7

Dm7



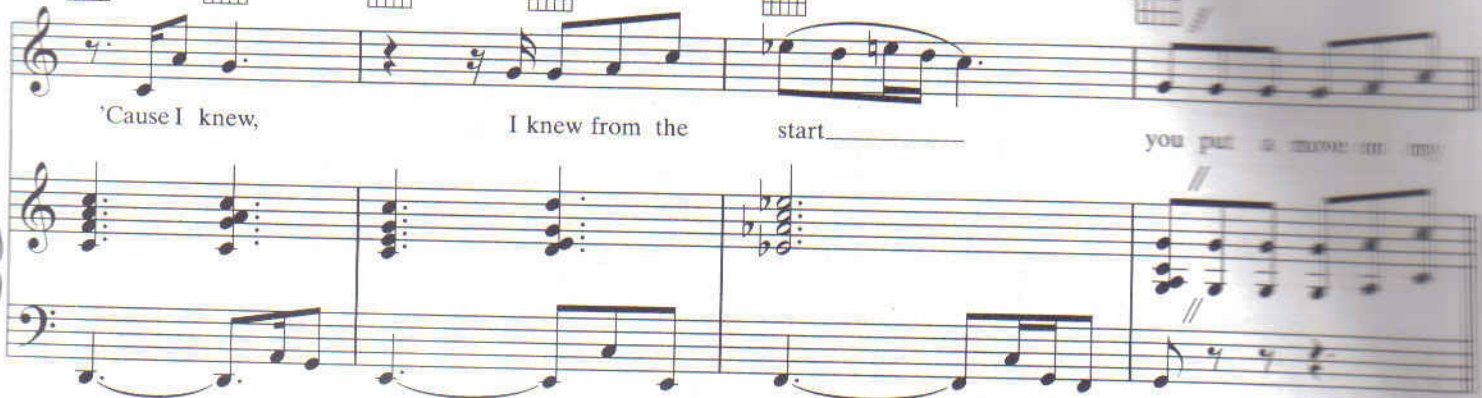
Dm7/G



these spe - cial feel - ings won't ev - er fade.

Dm7 
 D7sus 
 C/E 
 C(9)/E 
 Fm7 

'Cause I knew, I knew from the start _____ you put a move on my






Cmaj9 
 Gm9 
 F(9) 
 Cm7/Bb 
 Dm7/G 

D.S. al Coda

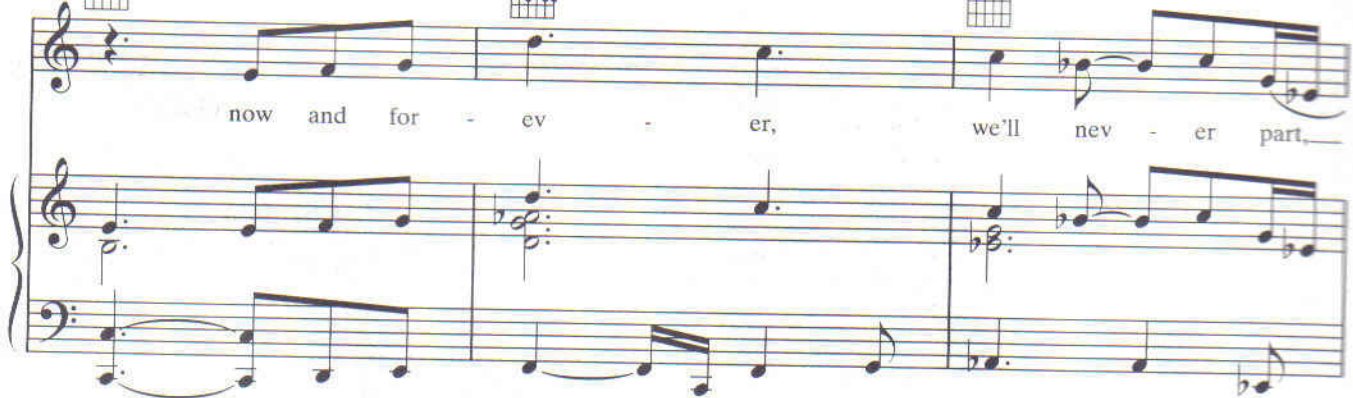
heart. _____ Ba-by, our



♩ Coda

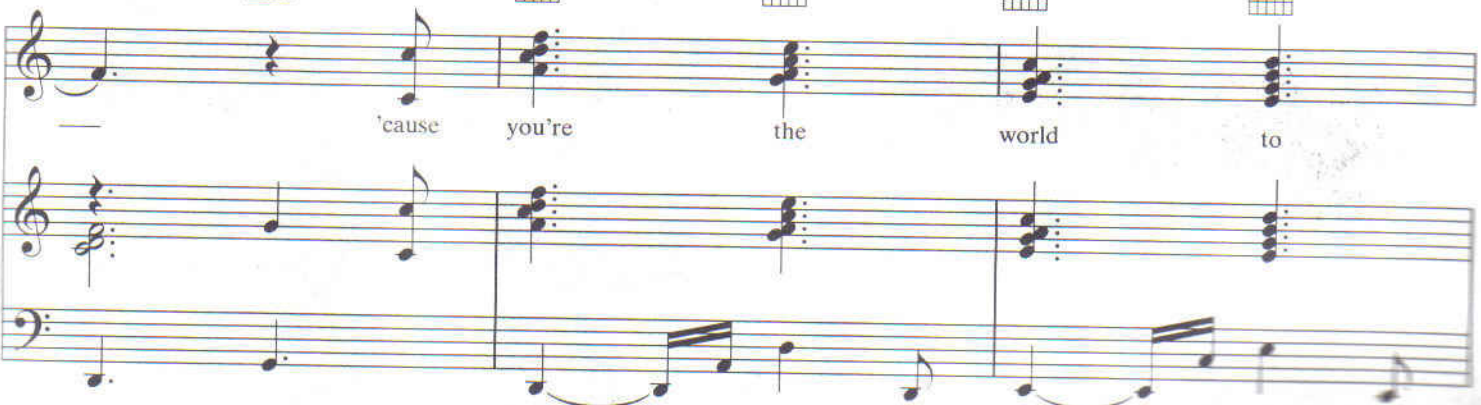
Cmaj7 
 Fm6 
 Abmaj7 

now and for - ev - er, we'll nev - er part, _____



Dm7 
 G7sus 
 Dm7 
 Am7/D 
 Am7/E 
 Em7 

'cause you're the world to



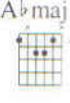





 N.C.
 

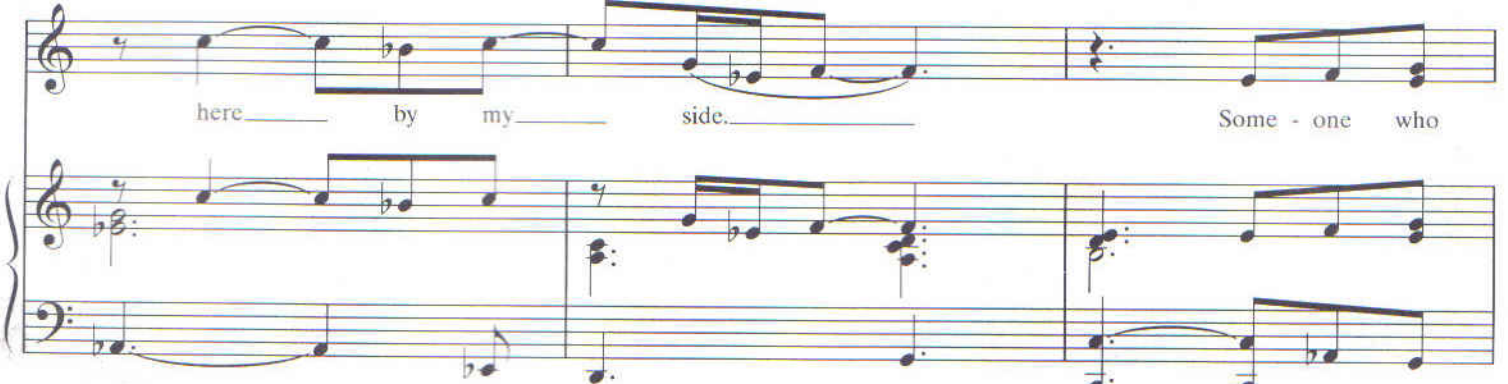






me. You put a move on my heart. I got a real thing













here by my side. Some - one who



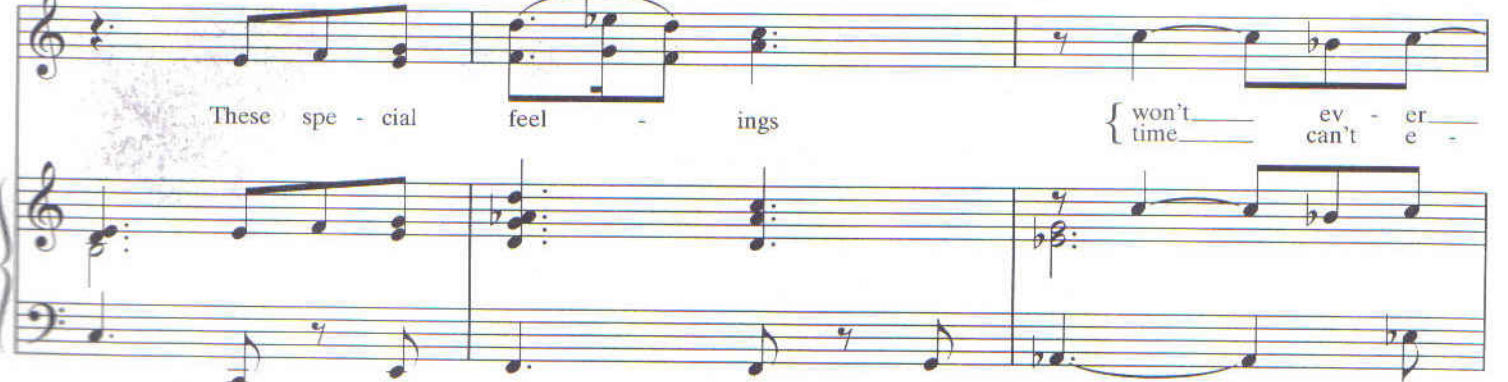





needs me hold - ing me tight.



These spe - cial feel - ings { won't ev - er -
time can't e -



Dm7 G7sus Dm7 Em7

fade. rase. } 'Cause ba - by, be - lieve me,

Fm7 Em7 Dm7 Am7/D

this is - n't dream - in', sug - ar. I knew

Am7/E Cmaj9 Fm7 F(9)/G N.C. F(9)/G N.C.

from the start, you put a move on me. Ooh, you got through to

Cmaj7 Gm9 F(9) Abmaj7/Bb Dm/G

my heart.

C maj7



Gm9



F(9)



Ooh — yeah, you got through to my heart, babe,

A♭maj7/B♭



Dm/G



C maj7



Gm7



oh. Ba-by, can't you see, you and I were meant to be.

F(9)



A♭maj7/B♭



F/G



C maj7



Hold me, love me. Put your hand in mine,

Gm7



F(9)



A♭maj7/B♭



F/G



Repeat ad lib. and fade

love me 'til the end of time. Hold me, love me.

**BABY, COME TO ME**

ALBUM: *Every Home Should Have One*
 FEATURED ARTISTS: Patti Austin & James Ingram

EVERYTHING

ALBUM: *From Q With Love*
 FEATURED ARTIST: Tevin Campbell

EVERYTHING MUST CHANGE

ALBUM: *Body Heat*
 FEATURED ARTIST: Bernard Ighner

(AT THE END OF THE DAY) GRACE

ALBUM: *Q's Jook Joint*
 FEATURED ARTISTS: Toots Thielemans, Barry White & Mervyn Warren

HEAVEN'S GIRL

ALBUM: *Q's Jook Joint*
 FEATURED ARTISTS: R. Kelly, Ron Isley, Aaron Hall & Charlie Wilson with Naomi Campbell

HOW DO YOU KEEP THE MUSIC PLAYING?

ALBUM: *It's Your Night*
 FEATURED ARTISTS: James Ingram & Patti Austin

HUMAN NATURE

ALBUM: *Thriller*
 FEATURED ARTIST: Michael Jackson

IF THIS TIME IS THE LAST TIME

ALBUM: *From Q With Love*
 FEATURED ARTIST: Patti Austin

I'M GONNA MISS YOU IN THE MORNING

ALBUM: *Sounds...And Stuff Like That*
 FEATURED ARTISTS: Luther Vandross & Patti Austin

I'M YOURS

ALBUM: *From Q With Love*
 FEATURED ARTISTS: Sadeh Garrett & El DeBarge

JUST ONCE

ALBUM: *The Dude*
 FEATURED ARTIST: James Ingram

THE LADY IN MY LIFE

ALBUM: *Thriller*
 FEATURED ARTIST: Michael Jackson

LIBERIAN GIRL

ALBUM: *Bad*
 FEATURED ARTIST: Michael Jackson

LOVE DANCE

ALBUM: *Get Me The Night*
 FEATURED ARTIST: George Benson

MOODY'S MOOD FOR LOVE

ALBUM: *Q's Jook Joint*
 FEATURED ARTISTS: James Walsh, Brian McKnight, Take 6 & Rachelle Ferrell

ONE HUNDRED WAYS

ALBUM: *The Dude*
 FEATURED ARTIST: James Ingram

PRELUDE TO THE GARDEN

ALBUM: *Back On The Block*

ROCK WITH YOU

ALBUM: *Q's Jook Joint*
 FEATURED ARTISTS: Stevie Nicks & Harry D

SAX IN THE GARDEN

ALBUM: *Back On The Block*
 FEATURED ARTISTS: Barry White & Kirk Whalum

THE SECRET GARDEN

ALBUM: *Back On The Block*
 FEATURED ARTISTS: Barry White, James Ingram, A.B. Saxe, El DeBarge & Sadeh Garrett

SETEMBRO (BRAZILIAN WEDDING SONG)

ALBUM: *Back On The Block*
 FEATURED ARTISTS: Sarah Vaughan & Take 6

**THE SHADOW OF YOUR SMILE
(LOVE THEME FROM THE SANDPIPER)**

ALBUM: *Sensory As The South*
 FEATURED ARTISTS: Frank Sinatra with Count Basie & His Orchestra

SOMETHING I CANNOT HAVE

ALBUM: *From Q With Love*
 FEATURED ARTIST: Carter

VELAS

ALBUM: *The Dude*
 FEATURED ARTIST: Toots Thielemans

YOU PUT A MOVE ON MY HEART

ALBUM: *Q's Jook Joint*
 FEATURED ARTIST: Take 6



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