

C INSTRUMENTS

**THE  
REAL  
R&B  
BOOK**

(MED. FUNK)

# ABC

-ALPHONSO MIZELL, FREDERICK PERREN/  
DEKE RICHARDS/BERRY GORDY

## INTRO

Buh, buh, buh, buh, \_buh, boo.

Buh, buh, buh, buh, \_buh, boo. \_1. You

## VERSE

went to school to learn, \_ girl, \_ things you never, nev-er knew be-fore, \_ like\_\_\_\_\_

2. See additional lyrics

\*CHORD SYMBOLS REFLECT BASIC HARMONY

I be-fore E ex-cept\_ af - ter C and why two plus two\_ makes four.\_ Now, now, now

I'm gon-na teach you\_\_\_\_\_ all\_\_\_\_\_ a-bout love, dear.\_

Sit your-self down, \_ take\_ a seat; all\_\_\_\_\_ you got-ta do is re-peat\_ after me.\_

## CHORUS

A, B, C, eas - y as one, two, three, ah, sim-ple as do, re, mi, A, \_ B, C,

one, two, three, ba-by, you and me, \_ girl. A, B, C, eas - y as one, two, three, ah, sim-ple as

## INTERLUDE

do, re, mi, A, \_ B, C, one, two, three, ba-by, you and me, \_ girl. \_ Come\_



on let me love you just a lit-tle bit. I'm a gon-na teach you how to sing it out;



come a, come a, come on, let me show you what it's all a-bout. A, B, C, it's eas - y, it's like count-

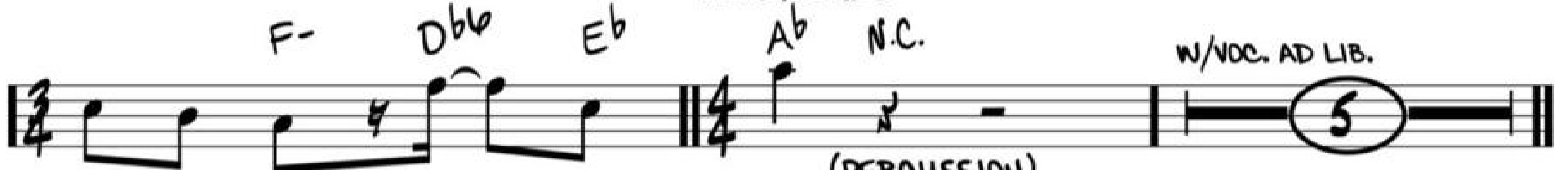


- ing up to three. Sing a sim - ple mel - o - dy.



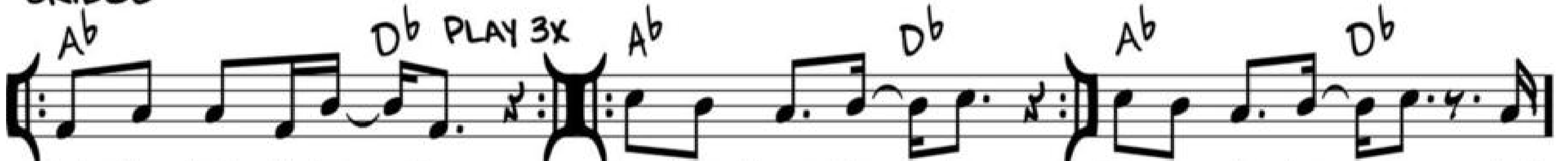
That's how eas-y love\_ can be. And that's how eas-y love\_ can be. Sing\_ a sim-ple mel - o - dy.

### INTERLUDE



One, two, three, you\_ and me. (PERCUSSION)

### BRIDGE



Shake it, shake it ba - by. One, two, three, ba - by. Do, re, mi, ba - by. And

### OUTRO-CHORUS



that's how eas - y love\_ can be. A, B, C, it's eas - y, it's like count-



- ing up to three. Sing a sim - ple mel-o-dy. That's how eas - y love\_ can



be.

I'm a gon-na teach you how to sing it out; come a, come a, come on, let me show you what it's all a-bout.

### Additional Lyrics

2. Reading and writing, 'rithmetic are the branches of the learning tree.  
But livin' without the roots of love ev'ry day, girl, your education ain't complete.  
Tee, tee, tee, Teacher's gonna show you how to get an A.  
Spell me, you add the two, listen to me baby, that's all you gotta do. Oh,...

(MED.)

# ACROSS 110TH STREET

-BOBBY WOMACK

F#7/A#

## INTRO

Musical notation for the Intro section. It consists of two staves. The first staff is in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a bass line starting with a B- chord. The second staff is in treble clef and contains a guitar line with chords B-, E-7, and F#-7. There are two first endings for the F#-7 chord, each marked with a '1.' and '2.' and a '4' indicating a four-measure phrase.

## VERSE

Musical notation for the first line of the verse. It is in treble clef with a 4/4 time signature. The melody is accompanied by chords E-7, B-7, and a triplet of eighth notes.

1. I was the third brother of five, do-ing\_ what-ev-er I had to do to sur-vive..  
 2. See additional lyrics

Musical notation for the second line of the verse. It continues the melody with a triplet of eighth notes and an E-7 chord.

I'm not say-ing what I did\_\_\_ was al-right,

Musical notation for the third line of the verse. It features a B-7 chord, a melodic phrase, and a final A B- chord.

try-in' to break out\_ of the ghet-to was a day to day\_ fight.

Musical notation for the fourth line of the verse. It starts with an E-7 chord and continues the melody.

Been down so long, get-tin' up did-n't cross my mind.

Musical notation for the fifth line of the verse. It starts with a B-7 chord and continues the melody.

But I knew there was a bet-ter way of life that I was just try'n' to find.

Musical notation for the sixth line of the verse. It starts with an E-7 chord and continues the melody.

You don't know what you'll do un - til you're put un-der pres-sure;

Musical notation for the seventh line of the verse. It starts with a B-7 chord and ends with an A chord.

'cross a hun-dred and tenth street is a hell of a test - er.

CHORUS

G A F#-7 B-7 A

A-cross a hun-dred and tenth\_ street, pimps try'n' to catch a wom-an that's weak.

G A F#-7 B-7 A

A-cross a hun-dred and tenth\_ street, push-ers won't let the junk-ie go free.

G A F#-7

A-cross a hun-dred and tenth\_ street, wom-an try'n' to catch a trick on

B-7 A G A

the street, oo, ba - by. A - cross a hun - dred and tenth\_ street,

F#-7 F#7 A#07

you can find it all\_\_\_\_\_ in the street.

(STRINGS)

INTERLUDE BASS W/INTRO PATTERN  
2<sup>nd</sup> X, W/VOC. AD LIB.

B-7 E-7

Woo, \_\_\_\_\_ oh. \_\_\_\_\_

F#-7 B-7

I got one more thing I'd like to

E-7 1. F#-7 2. F#-7 A-7

talk to you all a-bout right now.\_\_\_\_\_ 2. Hey,

Additional Lyrics

- Hey, brother, there's a better way out.  
Snorting that coke, shooting that dope, man you're copping out.  
Take my advice, it's either live or die.  
You've got to be strong if you want to survive.  
The family on the other side of town  
Would catch hell without a ghetto around.  
In ev'ry city you find the same thing goin' down.  
Harlem is the capital of ev'ry ghetto town.

(SLOW)

# ADORE

-PRINCE NELSON

INTRO  
W/LEAD VOC. AD LIB.

G Cmaj7 B-7 G

\* AFTER D.S., SUBSTITUTE E-

1., 3. A-7 C/D 2., 4. A-7 C/D CHORUS G Cmaj7

Un - til\_ the end of time, I'll be there for you.

B-7 G A-7 C/D G

You own\_ my heart and mind; I tru - ly a - dore you.\_ If God one\_ day

Cmaj7 B-7 G A-7 C/D

struck me blind, your beau - ty I'd still see. Love's too\_ weak to de - fine just what you mean\_ to me.

## VERSE

G Cmaj7 B-7 G

From the first mo - ment I saw you, oo, I knew you were the one.\_\_\_\_ That night I had\_ to call  
When we be mak - in' love, I on - ly hear the sounds: heav - en - ly an - gels

1. A-7 C/D G

you, I was rap - ping till the sun\_ came up, telling you just how\_

Cmaj7 B-7 G

fine\_ you look; in a word, you were sex.\_ All of my

A-7 C/D G 3 3

cool at - ti - tude you took. My bod - y was next: you made love to me

*Cmaj7* *B-7* *G*

like you were a - fraid. Was you a-fraid of me? Was I the

*A-7* *C/D* *A<sup>b</sup>* *A-7* *C/D*

first? Was I your ev-'ry fan-ta-sy? cry - in' a-bove, tears of joy pour-in' down

**BRIDGE**

*G* *F* *C7*

on us. They know we need each oth-er; they know you are my fix.

*G* *F* *C7*

I know that you know\_ I ain't cheat-in' ba-by. They know this is se-ri-ous, I ain't funk-in' just for

*G* *F* *C7*

kicks. No, this con-di-tion I've got is cru-cial, cru-cial, ba-by.

*G* *F* *C7*

You could say that I'm a ter-mi-nal case; you could burn up my clothes, smash up my ride.

*G* *F* *C7*

But I got to have your face all up in the place. I'd like to think that I'm a man of ex-qui-site taste.

*G* *F* *C7*

Hun-dred per-cent I-tal-ian silk, im-port-ed 'Gyp-tian lace, noth-ing, ba-by, I said noth-ing, ba-by, could com-pare

*G* *F* *C7*

to your love - ly face. Do you know what I'm say-ing to you this eve-ning? Try'n', try'n' to

*A7* *D7* *N.C.* **D.S. (FADE ON CHORUS)**

say, just try'n' to say that un - til, till the end of time, I'll be there...

(SLOW)

# AFTER THE LOVE HAS GONE

-DAVID FOSTER/JAY GRAYDON/BILL CHAMPLIN

## INTRO

Fadd9 F/A Bbmaj7 Bb/C Fadd9 G-7

(PIANO)

F/A Bbmaj7 G-7 C7sus4

VERSE  
Fadd9

For a while\_\_\_\_\_ to  
to

Bb-1/F Fadd9 Faus2/A

love was all\_\_ we could do.\_\_\_ We were young and we knew,\_\_ and our eyes\_  
love each oth - er with all\_\_\_ we would ev - er\_\_\_ need... Love

D-7 Bbmaj7 Eb6/9

\_\_\_\_\_ were a - live,\_\_\_ deep in - side\_\_\_ we knew\_\_\_ our love\_\_\_  
was strong for so\_\_\_ long, nev - er knew that what\_\_\_ was wrong,.

C7sus4 C7 Fadd9 Bb-1/F

\_\_\_\_\_ was true.\_\_\_\_\_ For a while\_\_\_\_\_ we paid no mind\_\_\_ to the past,\_  
oh, ba - by,\_\_\_ was-n't right.\_\_\_\_\_ We tried to find\_\_\_ what we had\_\_\_

Fadd9 G-7 G#-7 Faus2/A D-7

\_\_\_\_\_ we knew love would last.\_\_\_\_\_ Ev - 'ry night\_\_\_\_\_ some - thin'  
\_\_\_\_\_ 'til\_\_\_\_\_ sad - ness was all we shared.\_\_\_\_\_ We were

Bbmaj7 C7sus4 C7

right would in - vite us to\_\_\_ be - gin\_\_\_ the dance.\_\_\_\_\_  
scared this af - fair would lead\_\_\_ our love\_\_\_ in - to...\_\_\_\_\_



PRE-CHORUS

Bbmaj7 F/A D-7 G-7 PLAY 2<sup>ND</sup> X ONLY  
Fadd9 B7#11

Some-thin' hap-pened a - long\_\_\_ the way; what used to be\_\_\_ hap-py was sad. -  
Some-thin' hap-pened a - long\_\_\_ the way; yes-ter-day was all\_\_\_ we had. -

Bbmaj7 F/A D-7 G-7 Fadd9 B13sus4

Some-thin' hap-pened a - long\_\_\_ the way; what used to be hap - py is sad. -

Emaj7 B/D# G#-7 C#-7 Bbmaj7

Some-thin' hap-pened a - long\_\_\_ the way, and yes-ter-day was all\_\_\_ we had. -

CHORUS

C-7 F-7 Bb-7 Eb7sus4 Eb7

And oh, af-ter the love\_ has gone, how could you lead\_ me on\_

Ab-7 Db7sus4 Db7 Gbmaj7 Ab-7 Bb-7 C-7

and not let me stay\_ a - round? Oh, -

F-7 Bb-7 Eb7sus4 Eb7 Ab-7 Db7sus4 Db7

af-ter the love\_ has gone\_ what used to be right\_ is wrong.\_ Can love that's lost\_ be found?\_

1. Gbmaj7 Gb7sus4 C7sus4 C7b9 2. Gbmaj7 Ab-7 Bb-7 Cbmaj7 Db-7 Eb-7

For a while\_ Oh. -

OUTRO-SAX SOLO

F-7 Bb-7 Eb-7 Ab7sus4 Ab7

Oh, af-ter the love\_ has gone, what used to be right\_ is wrong. -

C#-7 F#7sus4 F#7 Bbmaj7 C#-7 D#-7

Can love that's lost\_ be found? Oh. -

REPEAT AND FADE

# (MED.) AIN'T NO MOUNTAIN HIGH ENOUGH

-NICKOLAS ASHFORD/VALERIE SIMPSON

## INTRO

B-/A G#-7b5 G/maj7 B-/F# E-7 G/F# G7

Lis - ten, - ba - by.

B-/A G#-7b5 G/maj7 B-/F# E-7

Ain't no moun-tain high, - ain't no val - ley low, ain't no riv - er wide -

## VERSE

G/F# G7 B-/A G#-7b5 G/maj7 B-/F# E-7

- e - nough, - ba - by. 1. If you need me, call - me no mat - ter where you are, no mat - ter - how -  
2. See additional lyrics

G/F# G7 B-/A G#-7b5 G/maj7 B-/F# E-7

- far. Just call my name, - I'll be there in a hur - ry. - You don't have to wor -

## CHORUS

F#-7 G/maj7 E-7 F#-7 B-

- ry, 'cause ba - by, there ain't no moun - tain high - e - nough, -

G/maj7 E-7 F#-7 B- G/maj7 E-7 F#-7 B-

ain't no val - ley low - e - nough, - ain't no riv - er wide - e - nough - to

E F# G 1. 2.

keep me from get - tin' to you, - babe. 2. Re - mem - ber the day - ba - by.

## BRIDGE

A7sus4 A7

Oh, no - dar - lin'. No wind, no rain, - or

F#sus4 F# B7sus4 B-7 G/maj7 E-7

win-ter's cold\_\_\_\_\_ can stop me, ba - by, no, no ba - by. If you're

A7sus4 A7 Bb/maj4 Bb7

ev-er in trou-ble, I'll be there on the dou-ble. Just send for me, oh ba - by.---

VERSE C-/Bb A-7b5 Ab/maj7 C-/G F-7

3. My love is a - live\_\_\_\_\_ way down in my heart, al-though we are miles\_

Ab/G Ab7 C-/Bb A-7b5

\_\_\_\_\_ a - part. If you ev - er need a help - ing\_ hand, I'll be there on the dou -

Ab/maj7 C-/G F-7 G-7

ble\_\_\_\_\_ just as fast as I\_\_\_\_\_ can. Don't you know that there

CHORUS Ab/maj7 F-7 G-7 C- Ab/maj7 F-7 G-7 C-

ain't no moun - tain high\_\_\_\_\_ e - nough, ain't no val - ley low\_\_\_\_\_ e - nough, -

Ab/maj7 F-7 G-7 C- F G Ab

ain't no riv - er wide\_\_\_\_\_ e - nough\_ to keep me from get - tin' to you, -

OUTRO-CHORUS Ab/maj7 F-7 G-7 C-

\_\_\_\_\_ babe. Don't you know that there ain't no moun - tain high\_\_\_\_\_ e - nough, -

Ab/maj7 F-7 G-7 C- Ab/maj7 F-7 G-7 C- REPEAT AND FADE

ain't no val - ley low\_\_\_\_\_ e - nough, - ain't no riv - er wide\_\_\_\_\_ e - nough, -

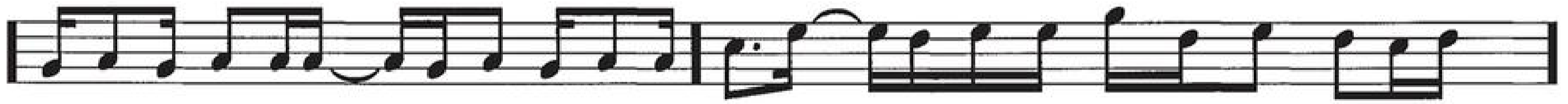
Additional Lyrics

2. Remember the day I set you free,  
 I told you you could always count on me, darlin'.  
 From that day on, I made a vow.  
 I'll be there when you want me, some way, somehow.  
 Oh, baby, there...





know, I know, I know, I know, I know, I know, I know, I know, I know, I know, I know,



I know, I know, I know, I know, I know, I know, hey, I ought to leave the young thing a-lone,



but ain't no sun - shine when she's gone, whoa, whoa, whoa, whoa.



Ain't no sun - shine when she's gone,



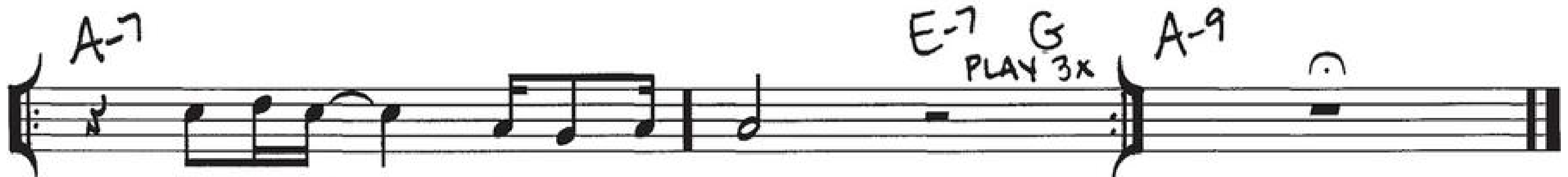
on - ly dark - ness ev - 'ry day.



Ain't no sun - shine when she's gone, and this house just ain't no



home, any time she goes a - way.



An - y time she goes a - way.

(MED. DISCO)

# AIN'T NOBODY

-DAVID WOLINSKI

## INTRO

1. Cap-tured ef - fort - less-ly, -  
2.,3. See additional lyrics

W/INTRO RIFF

D.S. AL  $\text{\textcircled{A}}$

Chord progression: Eb- Db/Eb Eb- Db/Eb Eb- Db/Eb Eb- Db/Eb

Chord progression:  $\text{\textcircled{A}}$  Db/Ab Cb Eb- Db/Gb Db/Ab Cb

lyrics: loves me bet-ter, ain't no-bod - y loves me bet - ter\_ than you.\_

Chord progression: Eb- Db/Eb BRIDGE Ab-7 Db Eb- Db/Eb

lyrics: And first you put\_ your arms\_ a - round me, then\_ stare in - to\_ each oth - er's eyes,\_ and

Chord progression: Ab-7 Db Eb- Db/Eb

lyrics: what we see\_ your charms a - round me. I can't\_ Got\_ is no sur-prise.

Chord progression: Ab-7 Db Eb- Db/Eb

lyrics: re - sist\_ this sweet\_ sur - ren - der, all\_ a feel - ing most\_ would treas - ure, and our

Chord progression: 1. Ab-7 Db Eb- Db/Eb Ab-7 Db

lyrics: my nights are warm\_ and ten-der. We love's so deep we can-not meas-ure!

OUTRO-CHORUS W/VOC. AD LIB.

Chord progression: Eb- Db/Gb Db/Ab Cb Eb- Db/Gb Db/Ab Cb

lyrics: Ain't no-bod-y loves me bet-ter, makes me hap-py, makes me feel this\_ way.\_

Chord progression: Eb- Db/Gb Db/Ab Cb Eb- Db/Gb Db/Ab Cb

lyrics: Ain't no-bod-y loves me bet-ter, ain't no-bod-y loves me bet-ter.

REPEAT AND FADE

Additional Lyrics

- |  |  |
|--|--|
| <p>2. I've been waiting for you, it's been so long.<br/>I knew just what I would do when I heard your song.<br/>Filled my heart with bliss, gave me freedom.<br/>You knew I could not resist, I needed someone.<br/>And now we're flying through the stars,<br/>I hope this night lasts forever.</p> | <p>3. I wait for night time to come and bring you to me.<br/>Can't believe I'm the one, I was so lonely.<br/>I feel like no one could feel, I must be dreaming.<br/>I want this dream to be real, I need this feeling.<br/>I make my wish upon a star<br/>And hope this night will last forever.</p> |
|--|--|

# (MED.) AIN'T NOTHING LIKE THE REAL THING

-NICKOLAS ASHFORD/VALERIE SIMPSON

## INTRO

## CHORUS

N.C. Eb Eb/maj7 Ab/Eb Eb F-/Eb Eb

(GUITAR/BASS) Ain't noth-in' like the real thing, ba - by.

Ab/maj7 TO ⊕ F-7 Bb9sus4 Eb Eb/D C-7 Bb9sus4

Ain't noth-in' like the real thing... I've got your

## VERSE

Eb F-7 Eb/G Ab/maj7 G7#5

pic-ture hang-in' on the wall, - but it can't see or come to me - when I let-ters when you're not near, - but they don't move - me and they don't groove - me like

C- Bb-7 Eb7 Ab/maj7 C-/G

call your name, - I re - al - ize - it's just a pic - ture when I hear - your - sweet voice - whis - per - ing -

1. Ab/Eb Eb Bb7sus4 2. Ab/Eb Eb D.S. AL ⊕ Bb9sus4

in a frame. - I read your in my ear. - Don't you know... -

## VERSE

⊕ F-7 Bb9sus4 Eb F-7 Eb/G

real thing. - I play my game - of fan - ta - sy. -

Ab/maj7 G7#5 C-

I pre - tend, - but I know in - re - al - i - ty - I



Bb-7 Eb7 Ab/maj7 C-/G Ab/Eb Eb Bb9sus4

need the shel - ter of your arms\_ to com-fort me. No oth-er

BRIDGE

G-7 G7#5 C-7 Bb- Eb7

sound is quite the same\_ as your name. No touch can do\_ half as

Ab6 Eb/Bb Db07 F-7

much\_ to make\_ me feel bet - ter. So, let's stay to -

Bb9sus4 VERSE Eb F-7 Eb/G

geth - er. I've got some mem - 'ries to look back on.

Ab/maj7 G7#5 C-

Though they help\_ me when you've gone, I'm well a - ware\_

Bb-7 Eb7 Ab/maj7 C-/G Ab/Eb Eb Bb9sus4

noth - ing can\_ take the place\_ of your be-in' there. Oo.

OUTRO-CHORUS

Eb Eb/maj7 Ab/Eb Eb F-/Eb Eb

So glad we got the real thing, ba - by.

Ab/maj7 F-7 Bb9sus4 Eb Eb/maj7

So glad we got the real thing. Ain't noth - in' like the

REPEAT AND FADE

Ab/Eb Eb F-/Eb Eb Ab/maj7 F-7 Bb9sus4

real thing, ba - by. Ain't noth-in' like the real thing.

(MED. SLOW)

# AIN'T THAT A BITCH

-JOHNNY WATSON

## INTRO

Ab/F G/F Gb/F

(HORNS)

Oo, Lord, have mercy. I  
Ev'rything is out of pocket. Somebody do somethin'. The present situation is abstract.

1. F 2. F N.C. F-7 PLAY 3X

can't get ahead and no way I'll try.

Listen.

Listen.

## VERSE

F7 (NO3rd)

I'm work-in' for - ty ho - urs, six \_\_\_\_\_ long days,  
I pro - gram com - pu - ters, I know ac - count - ing and psy - chol - o - gy,  
Stopped at the su - per - mar - ket to get my - self some - thin' to eat,

and I'm high - ly em - bar - rased ev - 'ry time I get my pay. \_\_\_\_\_  
I took a course in busi - ness and I can speak a lit - tle Jap - an - ese. \_\_\_\_\_ Fox on!  
and when I looked at the pric - es, it knocked me off o' my feet.

And they work-in' ev - 'ry - bod - y, Lord, they work-in' poor folks to death. \_\_\_\_\_  
Got to work two years to get one week off with pay, \_\_\_\_\_  
I was in the bologna section. and I had to take my - self a close look. Now, Ab -

N.C.

And when you pay your rent\_ and your car note you ain't got a damn thing left. }  
and when I'm on my job, \_\_\_\_\_ I bet - ter watch ev - 'ry word I say. } Ain't that a  
dul Jab - bar\_ could - n't a made these pric - es with a sky hook. }

## CHORUS

Bb7 (NO3rd) F7 (NO3rd)

bitch? Yes it is. Some - bod - y do - in' some - thin' slick, { 1., 3. yeah, they  
2. down -

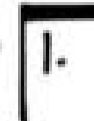
Ab13

(HNS.)

are. } It's got me won - d'rin', which is which?  
- town. }

**Bb13** **N.C.** **F7 (NO3rd)**

Might as well go up-town a, and dig a ditch. Ain't that a bitch? (HNS.)

3rd X, TO  1.

Now, ain't that a bitch? Let me tell you 'bout my qualifications.

2.

Make me wan-na hol-ler. Oh,

**INTERLUDE W/INTRO PATTERN**

**Ab/F** **G/F** **Gb/F** **F**

Lord, Lord, Lord have mercy to see. Won't some-

**Ab/F** **G/F** **Gb/F** **F** **N.C.**


bod-y please help me to see, then, Lord, I wanna play the...ah, come here, guitar!

**GUITAR SOLO**

**F7 (NO3rd)** **PLAY 8X** **Bb7 (NO3rd)** **PLAY 4X** **F7 (NO3rd)** **PLAY 3X**

(HNS.) **Ab13** **Bb13** **N.C.**

(HNS.) Ain't that a...

**F7 (NO3rd)** **PLAY 3X** **D.S. AL** 

(HNS.)

**OUTRO W/INTRO PATTERN**

**Ab/F** **G/F**

Sure is some-thing slick go-in' on, sure is some-thing slick.

**Gb/F** **F** **REPEAT AND FADE (W/VOC. AD LIB.)**

Sure is some-thing slick go-in' on, sure is some-thing slick. Ain't that a...

(UP TEMPO)

# AIN'T THAT PECULIAR

-ROBERT ROGERS, WILLIAM ROBINSON, JR./  
MARVIN TARPLIN/WARREN MOORE

## INTRO

N.C. (BASS) E7 (PIANO)

N.C.(E) D/E E A/E E D/E A/E E D/E

CONT. SIM.

1. Hon - ey, \_\_\_\_\_

N.C.(E) D/E E A/E E D/E N.C.(E) D/E E A/E E D/E

you do me wrong\_ but still\_ I'm cra - zy 'bout\_ you,

2., 3. See additional lyrics

N.C.(E) D/E E A/E E D/E N.C.(E) D/E E A/E E D/E

stay a - way too long\_ and I\_ can't do\_ with - out\_ you.

A

Ev - 'ry chance you get\_ you seem\_ to hurt me more and more, \_\_\_\_\_

N.C.(E) D/E E A/E E D/E N.C.(E) D/E E

but each hurt just makes\_ my love\_ strong - er than be - fore.\_

A/E E D/E B

I know flow - ers grow through rain, \_\_\_\_\_ but how can\_

A

\_\_\_\_\_ love\_ grow through pain? \_\_\_\_\_ A, ain't that pe - cul -

(Pain, \_ pain, \_ pain, \_ pain.) \_\_\_\_\_


## CHORUS

N.C.(E) D/E E A/E E D/E N.C.(E) D/E E A/E E D/E

- iar, \_ { 1., 3. a pe - cu - li - ar - i - ty? \_\_\_\_\_ } Ain't that pe - cul -

2. pe - cu - liar as \_\_\_\_\_ can be? \_\_\_\_\_ }

N.C.(E) D/E E A/E E D/E N.C.(E) D/E E <sup>3rd X, TO ⊕</sup>



- iar, { ba - by, a pe - cu - liar as can be?  
 hon - ey, pe - cu - li - ar i - ty?  
 pe - cu - liar as can be?

1. A/E E D/E 2. A/E E D/E E<sup>7</sup> INTERLUDE W/INTRO RIFF



2. Oh, Hey, hey. Ah, ah, ah.

N.C.(E) D/E E A/E E D/E N.C.(E) D/E E A/E E D/E



(Ah, ah, ah.) Hey, hey. (Hey, hay.) Ah, ah, ah.

B A



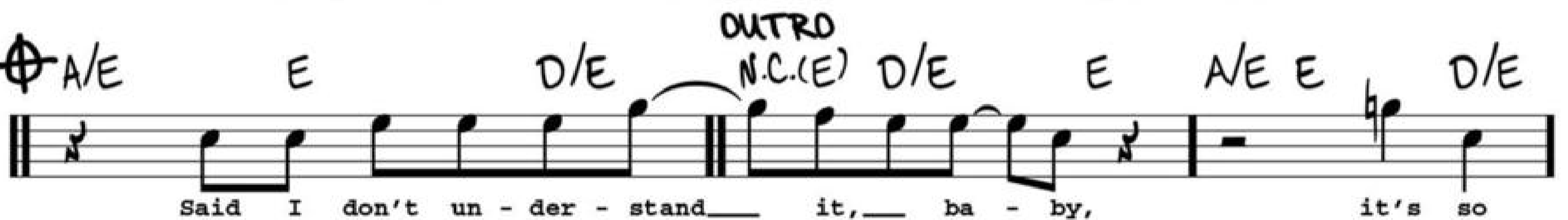
(Ah, ah, ah.) Hey, hey. (Hey, hey.) Ah, ah, ah.

N.C.(E) D/E E A/E E D/E N.C.(E) D/E E A/E E D/E <sup>D.S. AL ⊕</sup>



(Ah, ah, ah.) Ah, ah, ah. (Ah, ah, ah.)

⊕ A/E E D/E N.C.(E) D/E E A/E E D/E OUTRO



Said I don't un - der - stand it, ba - by, it's so

N.C.(E) D/E E A/E E D/E N.C.(E) D/E E REPEAT AND FADE (W/LEAD VOC. AD LIB.)



strange some - times. Ain't it pe - cu - liar, dar - ling?

Additional Lyrics

2. Oh, you tell me lies that should be obvious to me.  
 But I'm so much in love with you, baby, 'til I don't want to see.  
 About the things you do and say are designed to make me blue.  
 It's a doggone shame my love for you makes all your lies seem true.  
 If the truth makes love last longer, why do lies make my love stronger?  
 (Stronger, stronger, stronger, stronger.)
3. I've cried so much just like a child that's a lost his toy.  
 Maybe, baby, you think these tears I cry are tears of joy.  
 A child can cry so much until you do everything they say,  
 But unlike a child, my tears don't help me to get my way.  
 I know love can last through years, but how can love last through tears?  
 (Tears, tears, tears, tears.)

(MED.)

# AIN'T TOO PROUD TO BEG

-EDWARD HOLLAND/NORMAN WHITFIELD

## VERSE

N.C. F C

(DRUMS) 1. I know\_ you wan-na leave me, but I re - fuse to let you go\_

F C F

If I have to beg, plead\_ for your sym - pa - thy, I don't mind\_

## CHORUS

C N.C.(G7) C F

'cause you mean that much to me. Ain't too proud to beg, sweet dar -

C F C F C F

- lin', please don't leave\_ me, girl, - don't you go. - Ain't too proud to

C F C F C F

plead, - ba - by, ba - by. Please don't leave\_ me girl, don't you go\_

## VERSE

C F C N.C.

2. Now, I've heard\_ a cry-in' man\_ is half\_ a man\_ with

3., 4. See additional lyrics

C N.C. C N.C.

no sense of pride. - But if I have to cry to keep\_ you, I

don't mind weep-in' if it-'ll keep you by my\_\_ side.\_\_\_\_ Ain't too proud to

**CHORUS**

beg, \_ sweet dar - lin', please don't leave\_\_ me, girl, \_ don't you go.\_

\_ Ain't too proud to plead, \_ ba - by, ba - by. Please don't leave\_

\_ me, girl, \_ don't you go.\_\_\_\_ 3. If I have to

\_ 4. Now, I've got a

\_ Ba - by, ba - by, ba - by. Ba - by, ba - by,

*Additional Lyrics*

3. If I have to sleep on your doorstep all night and day  
 Just to keep you from walking away,  
 Let your friends laugh, even this I can stand,  
 'Cause I wanna keep you any way I can.
4. Now, I've got a love so deep in the pit of my heart,  
 And each day it grows more and more.  
 I'm not ashamed to call and plead to you, baby,  
 If pleading keeps you from walking out that door.

(BALLAD)

# ALWAYS AND FOREVER

- ROD TEMPERTON

## INTRO

## VERSE

Al - ways and for - ev - er, \_\_\_\_\_ each mo - ment with you  
 There'll al - ways be sun - shine \_\_\_\_\_ when I look at you. \_

is just like a dream to me \_\_\_\_\_ that some - how came \_\_\_\_\_ true. \_  
 It's some - thing I can't ex - plain, \_ just the things that you do. \_

And I know to - mor - row \_\_\_\_\_ will still be the same, \_\_\_\_\_  
 And if you get lone - ly \_\_\_\_\_ phone me and take \_\_\_\_\_

'cause we've got a life of love \_\_\_\_\_ that won't ev - er change. }  
 a sec - ond to give to me \_\_\_\_\_ that mag - ic you make. } And

## CHORUS

ev - 'ry day, \_\_\_\_\_ love me your own spe - cial way, melt all my



E-7/A D/maj7 F#-7

heart a - way with a smile.

G/maj7 D/maj7 E-7 F#-7

Take time to tell me you real - ly

G/maj7 D/maj7 E-7 E-7/A

care and we'll share to - mor - row to -

D/maj7 F#-7 G/maj7 D/maj7

geth - er. I'll al - ways you.)

(Al - ways for - ev - er love you.)

1. E-7 E-7/A N.C. D/maj7

love you for - ev - er. For -

(Al - ways for - ev - er love

D-7/G E-7/A 2. E-7 E-7/A N.C.

ev - er. love you.)

**OUTRO**  
(W/LEAD VOC. AD LIB.)

REPEAT AND FADE

D/maj7 D-7/G E-7/A

3rd X, (Al - ways, for - ev - er love you.)

(MED. SLOW)

# ALWAYS BE MY BABY

-MARIAH CAREY/JERMAINE DUPRI/MANUEL SEAL

## INTRO

E G#-7 A B C#-7 G#-7 A A/B

E G#-7 A A/B C°7 C#-7 G#-7 A A/B

(Do, do, doot. Do, do, doot, do, doot, do, dum. Do, do, doot, dum. Do, do, doot, do, doot, do, dum.)

## VERSE

E B/D# C#-7 G#-7 A maj7

We were as one, babe, for a moment in time.. And it seemed ev - er - last - ing,  
I ain't gon - na cry, no, and I won't beg you to stay.. If you're de - ter - mined to leave, boy,

F#-7 A/B B E B/D# C#-7

that you would al - ways be mine. Now you wan - na be free,  
I will not stand in your way. But in - ev - i - ta - bly

G#-7 A maj7 F#-7 A/B B

so I'll let a you fly, 'cause I know in my heart, babe, our love will nev - er die..  
you'll be back a - gain, 'cause you know in your heart, babe, our love will nev - er end..

## CHORUS

E G#-7 A A/B C°7

You'll al - ways be a part of me. I'm part of you in - def - i - nite - ly.

C#-7 G#-7 A A/B

Boy, don't you know you can't es - cape me. Oo, dar - ling, 'cause you'll al - ways be my ba -

E G#-7 A A/B C°7

- by. And we'll lin - ger on. Time can't e - rase a feel - ing this strong.

C#-7 G#-7 A A/B TO ♯

No way, you're nev - er gon - na shake me. Oo, dar - ling, 'cause you'll al - ways be my ba -

INTERLUDE

E G#-7 A/maj7 A/B E G#-7 A/maj7 A/B D.S. AL

- by. (Do, do, doot. Do, do, doot, do, doot, do, dum. Do, do, doot, dum. Do, do, doot, do, doot, do, dum.)

BRIDGE

C#-7 F# G# A G#-7

- by. I know that you'll be back, boy, when your days and your nights get a lit-tle bit

cold - er. I know that\_ you'll be right back, ba-by.

A 3 B C

Ba - by, be-lieve me it's on - ly a mat-ter of time, time.

CHORUS

F A-7 Bb Bb/c C#o7

{ - You'll } al - ways be a part of me. I'm part of you in-def-i-nite-ly.

D-7 A-7 Bb Bb/c

Boy, don't you know you can't es-cape\_ me. Oo, dar-ling, 'cause you'll al - ways be\_ my ba -

F A-7 Bb Bb/c C#o7

- by. And we'll lin - ger on. Time can't e-rase a feeling this strong.

D-7 A-7 Bb Bb/c

No way, you're nev-er gon - na shake\_ me. Oo, dar-ling 'cause you'll al - ways be\_ my ba -

OUTRO

2. Bb Bb/c F A-7 Bb Bb/c C#o7

\_ Oo, dar-ling, 'cause you'll al - ways be\_ my ba - by. (Do, do, doot.) (Do, do, doot, do, doot, do, dum.)

D-7 A-7 Bb Bb/c F A-7

Do, do, doot, dum. Do, do doot, do, doot, do, dum. Do, do, doot.)

REPEAT AND FADE

(MED.)

# ANOTHER SAD LOVE SONG

-BABYFACE/DARYL SIMMONS

## INTRO

Whoa, \_\_\_\_\_ whoa, \_\_\_\_\_ oh, whoa. \_\_\_\_\_ Whoa, \_\_\_\_\_

Since you've been gone I've been  
Since you've been gone I keep

hang - ing a - round\_ here, late - ly, with my mind messed up.  
think - ing a - bout\_ you, ba - by, gets me all choked up.

Jumped in my car, tried to clear my mind. Did-n't help\_ me. I guess I'm  
This heart of mine\_ keeps dream-in' of you\_ and it's cra - zy, babe. D'ya think I'd

all messed up now, ba - by. As soon as I jumped\_ in-to my ride,\_ those  
had e - nough, yeah? As soon as I get\_ you out my head,\_ I'm

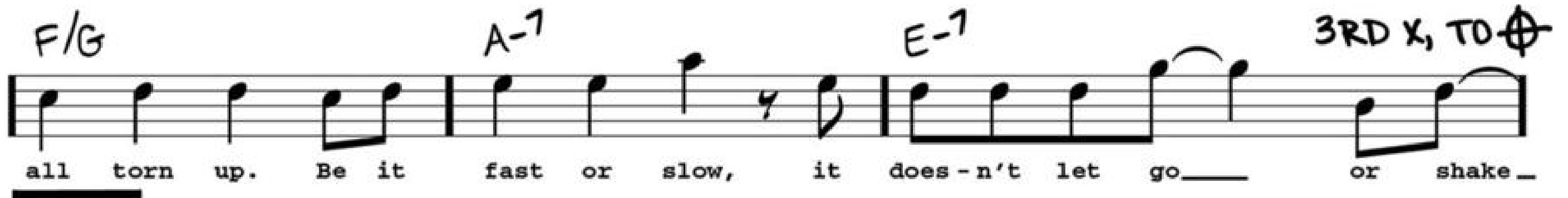
mem - 'ries start to blend. \_\_\_\_\_ A song comes on, on\_  
in my car a - gain, \_\_\_\_\_ whoa\_ dar - ling. Just one re - quest from\_

the ra-di-o and there you are, ba-by, once a-gain.)  
the ra-di-o, I'm back in love, su-gar, once a-gain.) It's just an -

## CHORUS

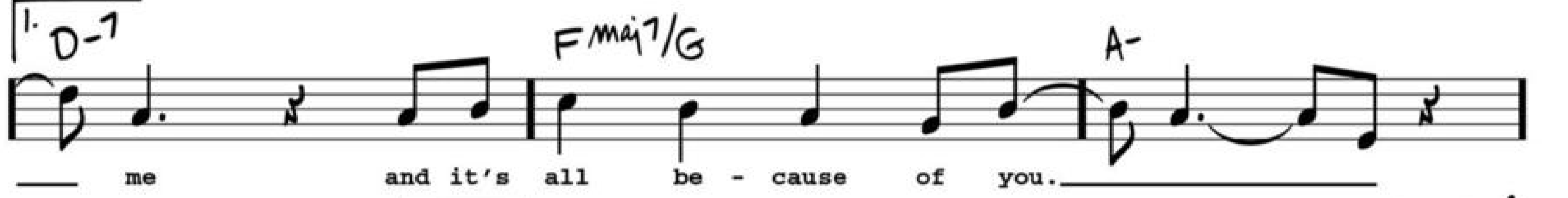
oth - er sad love song rack-ing my brain\_ like cra - zy. Guess I'm

F/G A-7 E-7 3RD X, TO ⊕



all torn up. Be it fast or slow, it does-n't let go or shake

1. D-7 F/maj7/G A-



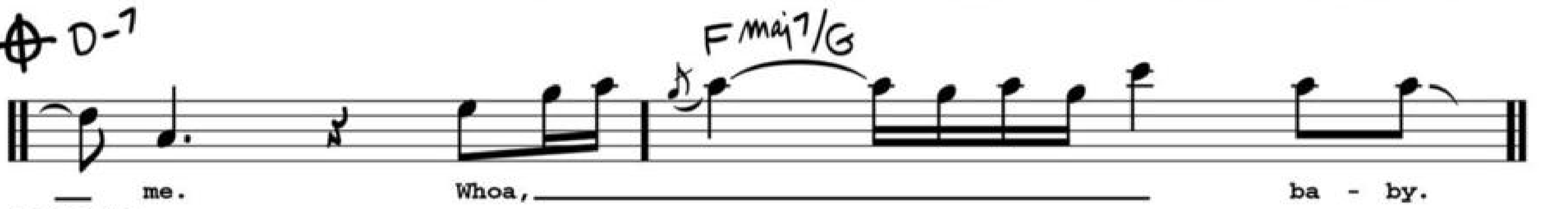
me and it's all be-cause of you.

2. D-7 F/maj7/G D.S. AL ⊕



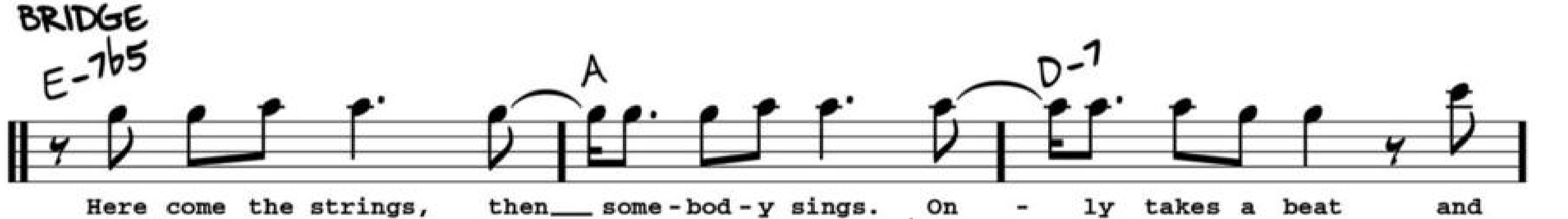
me and it's all be-cause... It's just an

⊕ D-7 F/maj7/G



me. Whoa, ba-by.

BRIDGE E-7b5 A D-7



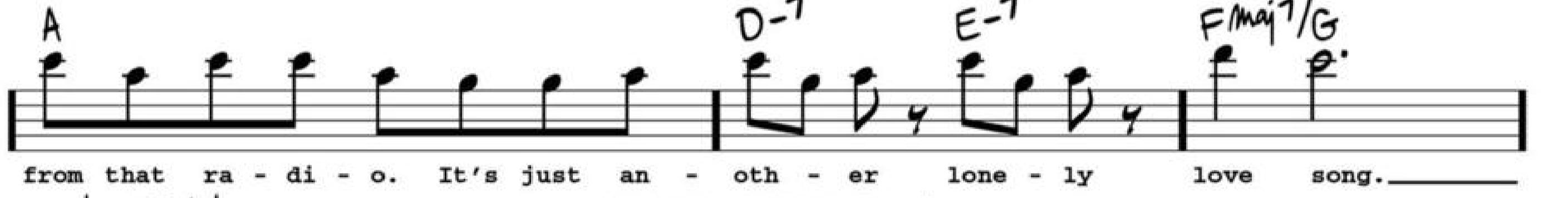
Here come the strings, then some-bod-y sings. On-ly takes a beat and

F/maj7/G E-7b5



then it starts kill-in' me, dar-lin'. On-ly takes one note, I tell you,

A D-7 E-7 F/maj7/G



from that ra-di-o. It's just an-oth-er lone-ly love song.

Gbmaj7/Ab Bb-7 F-7 OUTRO-CHORUS W/LEAD VOC. AD LIB.



It's just an oth-er sad love song rack-ing my brain like cra-

Eb-7 Gb/Ab Bb-7



zy. Guess I'm all torn up. Be it fast or slow, it

F-7 Eb-7 Gb/Ab REPEAT AND FADE



does-n't let go or shake me. It's just an-

# ASCENSION

## (DON'T EVER WONDER)

(MED.)

### INTRO

W/INSTR. AD LIB.

-MUSZE/ITAAL SHUR

D-7 SIM. ON REPEATS (BASS) G7 PLAY 7X G-4/D CONT. SIM.

W/VOC. AD LIB. D-7 1., 2., 3. G7 4. G7

It hap - pened the mo -

### VERSE

D-7 G7 D-7

- ment when you were re - vealed. -  
- ing, ba - by, this rhy - thm in - side high.

G7 D-7 G7

'Cause you were a dream that you should not have been, a fan - ta - sy  
Well, you made me feel good, 'n' feel nice, 'n' feel love - ly, gave me par-a-dise..

D-7 1. G7 2. A7#5/G

real.

You gave me this beat - So

### CHORUS

D-7 G7 D-7

should-n't } I re - al - ize you're the high - est of the high.  
Should-n't }

G7 D-7 G7

(And) if you don't know, then I'll say it, so don't ev - er

D-7 1. G7 2.

won - der. Don't ev - er won - der. So tell me, how

VERSE

long, \_\_\_\_\_ how long it's gon' take un - til you

speak, babe, 'cause I \_\_\_\_\_ can't \_\_\_\_\_ live my \_\_\_\_\_

life \_\_\_\_\_ with - out you here by my

GUITAR SOLO PLAY 3X

side. \_\_\_\_\_ You gave me the feel -

PRE-CHORUS

- in', feel - in' in my life. \_\_\_\_\_ So \_\_\_\_\_

CHORUS

should-n't } I re - al - ize you're\_ the high - est of the high.
   
 Should-n't }

(And) if you don't know, then I'll say it, so don't ev - er

won - der. Don't ev - er won - der.

OUTRO W/INSTR. AD LIB.

REPEAT AND FADE

Don't ev - er won - der.

# AT MIDNIGHT

(MY LOVE WILL LIFT YOU UP)

(MED.)

-TONY MAIDEN/LALOMIE WASHBURN

## INTRO

C#5 (SYNTH HORNS)  
 (PIANO)  
 F#7 G#-7 C#-7  
 (PNO.) PLAY 4X

## VERSE

C#-7 CONT. SIM.

You said you won't; I bet my neck, I bet you will... I'm gon-na check my love,  
 you I'm gon-na thrill. You can't i-mag-ine what you've missed, can't go on...

## CHORUS F#

Meet me at mid-night in the light that starts the love. Since there was you,  
 I changed my mind a-bout it all. In-stead of go -  
 in' on, I'm gon-na set - tle for a fall...

N.C.(B) (E) (F#) (G#-) C#-7  
 (PNO.)

My love, my love will lift you up, up, up...



PNO. W/INTRO. RIFF



BRIDGE

*A<sup>ma</sup>7 G<sup>#</sup>-7 C<sup>#</sup>-7*

You came\_



*A<sup>ma</sup>7 G<sup>#</sup>-7 C<sup>#</sup>-7*

in-to my life and now I re - al - ize to-day\_



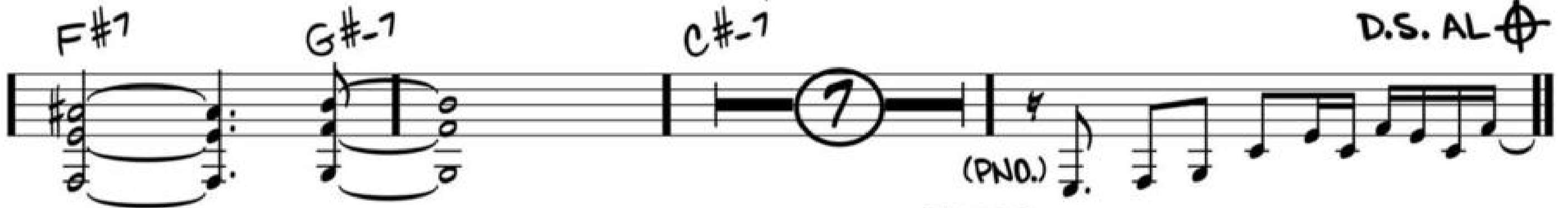
*A<sup>ma</sup>7 G<sup>#</sup>-7 C<sup>#</sup>-7*

we love, we might, but it is for sure at mid-night.

INTERLUDE  
(SYNTH HORNS)



PNO. W/INTRO RIFF



*F<sup>#</sup>7 G<sup>#</sup>-7 C<sup>#</sup>-7*

mid - night. Mid-night, at mid - night, at mid - night.

D.S. AL  $\text{\textcircled{D}}$



*A<sup>ma</sup>7 G<sup>#</sup>-7 C<sup>#</sup>-7*

Mid - night, at mid - night, at mid - night. Mid-night,



*A<sup>ma</sup>7 G<sup>#</sup>-7 C<sup>#</sup>-7*

at mid - night, at mid - night. Mid - night,



*A<sup>ma</sup>7 G<sup>#</sup>-7 C<sup>#</sup>-7*

at mid - night, mid - night! Mid-night,

REPEAT AND FADE



Mid-night,

(MED. ROCK)

# B-A-B-Y

-DAVID PORTER/ISAAC HAYES

## INTRO

1. Ba -

## VERSE

CONT. SIM.

(3.) - by, oh, ba - by, { I love to call you ba -  
 2. See additional lyrics { you look so good to me, ba -

- by, } Ba - by, oh, ba - by, I love\_

\_ for you to call me ba - by. When you squeeze\_ me real\_ tight, \_

\_ you make\_ wrong\_ things\_ right. \_

Bb-

3rd X, TO  $\Phi$  1. B-7

And I can't stop lov - ing\_ you, \_ and I won't stop call -

- ing you... 2. Ba - You know I real-ly don't want to help it. \_

CHORUS

*E<sub>b</sub>* *A<sub>b</sub> D<sub>b</sub> D E<sub>b</sub>* *A<sub>b</sub> D<sub>b</sub>*

(B - A - B - Y, ba - by, B - A - B - Y, ba - by.)

BRIDGE

*C-7* *F* *G-*

When - ev - er the sun don't shine, you throw out the

*F* *C-7* *3*

life - line. Then I get real close to you, and

INTERLUDE

*F* *G-* *B<sub>b</sub>* *E<sub>b</sub>* *A<sub>b</sub>7*

your sweet kiss - es see me through. (HORNS)

*E<sub>b</sub>* *A<sub>b</sub>7* *D<sub>b</sub> (GUITAR)* *N.C. D.S. AL*

3. I said, ba -

*B-7*

and I won't stop call - ing you... Ba -

OUTRO

*E* *A<sub>b</sub>* *E* *A<sub>b</sub>* *D* *D#*

- by, oh, ba - by. He's so sweet. He's my...

W/LEAD VOC. AD LIB.

REPEAT AND FADE

*E* *A<sub>b</sub>* *E* *A<sub>b</sub>* *D* *D#*

(B - A - B - Y, ba - by.)

Additional Lyrics

- 2. Baby, oh, baby, you look so good to me, baby.
- Baby, oh, baby, you are so good to me, baby.
- Just one look in your eyes and my temperature goes sky high.
- I'm weak for you and can't a help it.
- You know I really don't want to help it.

# BABY, I'M DOING IT

(BABY, DON'T DO IT)

-LOWMAN PAULING

(MED. SLOW)

## INTRO

Handwritten chords: F<sup>6</sup>, B<sup>0</sup>7, G-7, C<sup>b</sup>/G<sup>b</sup>, B<sup>b</sup>/F, G<sup>b</sup>7

(PIANO)

If what\_

## VERSE

Handwritten chord: F<sup>7</sup>

you say\_ is true, that you and I are through,

Handwritten chords: F<sup>6</sup>, D-7, G<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, F+, F<sup>6</sup>

if you leave me, pret-ty ba-by, I'll have bread with-out\_ no meat.

Handwritten chord: F<sup>7</sup>

I've giv-en you all of me.\_ You are all that I have, you see.

Handwritten chords: F<sup>6</sup>, D-7, G<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, F+

And if you leave\_ me, pret-ty ba - by, I'll have bread with-out\_ no meat.

## BRIDGE

Handwritten chords: F<sup>6</sup>, F N.C., F<sup>6</sup>, F N.C., F<sup>6</sup>

You told me that you love me, how good you made it sound,\_ and

Handwritten chords: F N.C., F<sup>6</sup>, F N.C.

now you're try'n' to tell me you're goin' to put me down.\_ Oh, ba-by, don't

Musical staff with notes and triplets. Chord: F<sup>b</sup>

do it, don't do it.\_ Don't do it, don't do it.\_ Don't do it, don't do it.\_ Don't

Musical staff with notes and triplets. Chords: D-7, G7, C7

do it, don't do it.\_ If you leave me, pret-ty ba-by, I'll have\_ bread\_ with-out no

Musical staff with notes and triplets. Chords: F<sup>b</sup>, F+, TO ⊕, F<sup>b</sup>, F7, VERSE

meat. Ba - by, I love you, I love you, I

Musical staff with notes and triplets.

love you, love you so.\_ Please\_ don't say you'll leave me an-y-more.\_

Musical staff with notes and triplets. Chords: F<sup>b</sup>, D-7, G7, C7, F<sup>b</sup>, F+

If you leave me, pret-ty ba-by, I'll have bread with-out\_ no meat.

Musical staff with notes and triplets. Chords: F<sup>b</sup>, F7

Please say\_ that you'll\_ change, change\_ your mind\_

Musical staff with notes and triplets.

and stop\_ my poor\_ lit-tle heart from cry'n';

Musical staff with notes and triplets. Chords: F<sup>b</sup>, D-7, G7, C7

If you leave me, pret-ty ba-by, I'll have bread with-out\_

Musical staff with notes and triplets. Chords: F<sup>b</sup>, F+, F<sup>b</sup>, D.S. AL ⊕, ⊕, F<sup>b</sup>, G<sup>b</sup>7, F7

\_ no meat. You

(BALLAD)

# BABY I'M FOR REAL

-ANNA GORDY GAYE/MARVIN GAYE

## INTRO

Fmaj7 G-7 C7b9

## VERSE

Fmaj7 G-7

1. Ba - by, ba - by, you don't  
2. See additional lyrics

C7sus4 C7

un - der - stand how much I love you, ba - by,

C7sus4 C7 Fmaj7

and how much I wan - na be your on - ly man.

1. G-7 C7b9 2. F7

Oh, ba - by.

## BRIDGE

Bbmaj7 C7 Fmaj7

I see the lit - tle tears in your eyes a - bout to

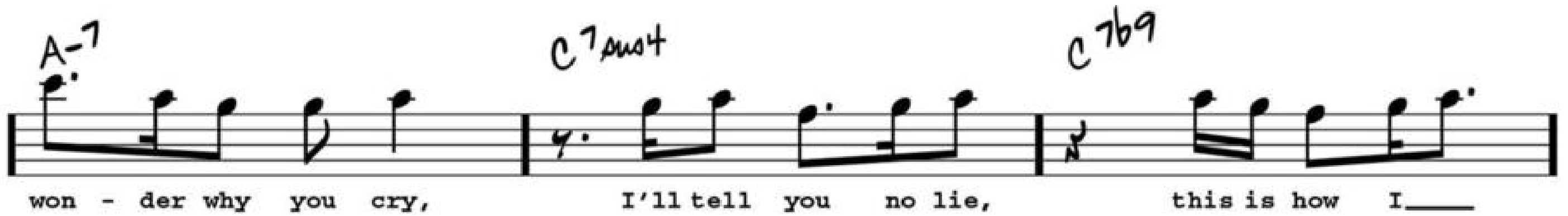
D-7 G-7 C7sus4 C7

fall. You are won - der - ing if I'm

Fmaj7 F7 Bbmaj7

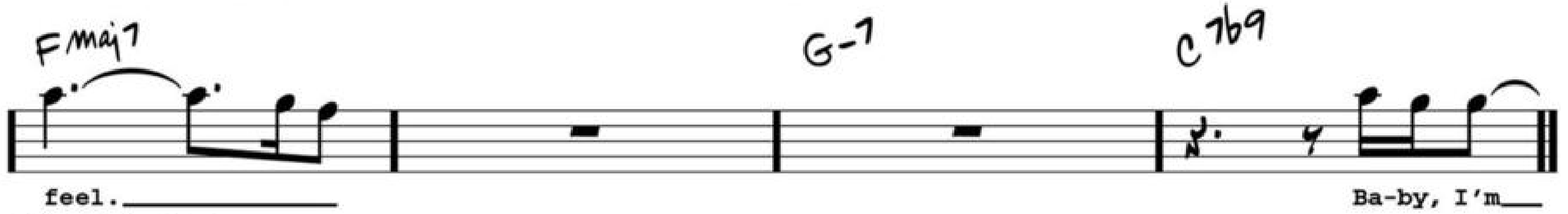
for real. But if you cry, I

A-7 C7sus4 C7b9



won - der why you cry, I'll tell you no lie, this is how I

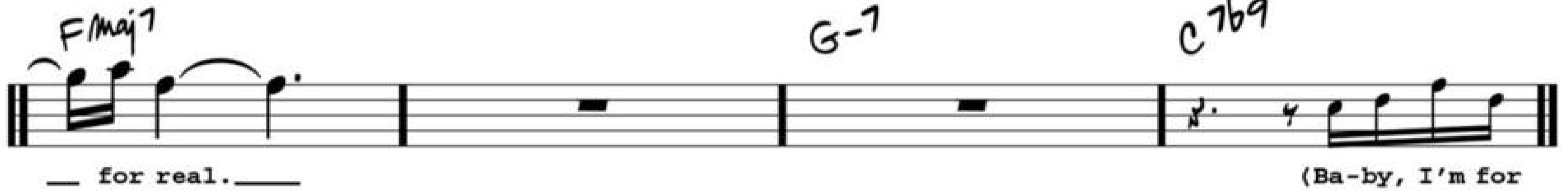
F/maj7 G-7 C7b9



feel. Ba-by, I'm

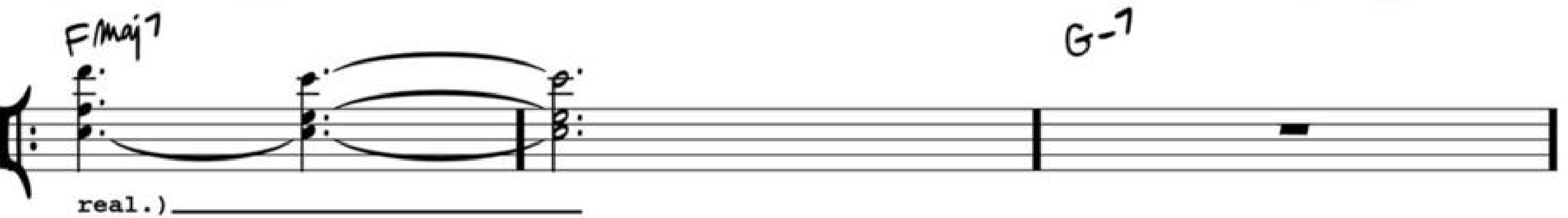
INTERLUDE

F/maj7 G-7 C7b9



for real. (Ba-by, I'm for

F/maj7 G-7



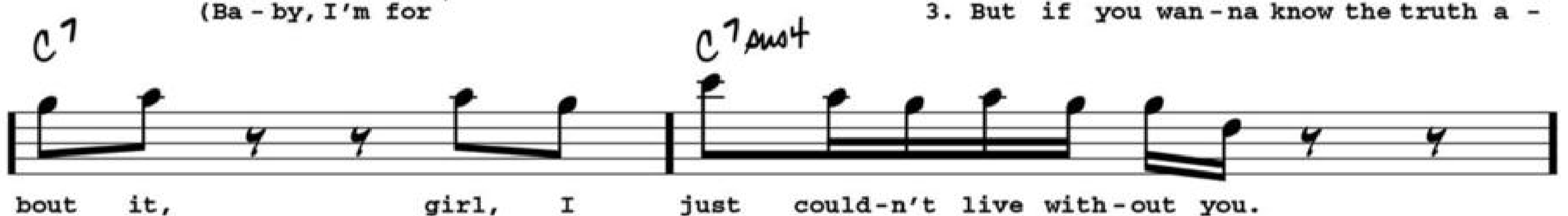
real.)

1. 2. VERSE C7sus4



(Ba-by, I'm for 3. But if you wan-na know the truth a -

C7 C7sus4



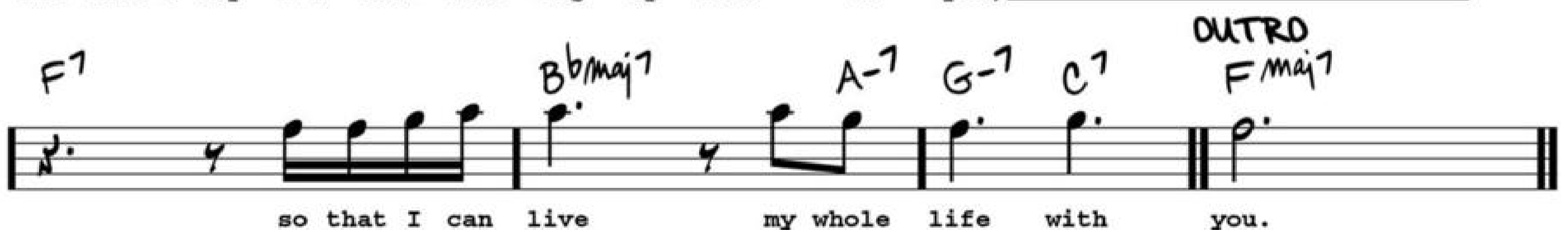
bout it, girl, I just could-n't live with-out you.

C7 F/maj7




And that's why I'm con-fess-ing my love to you,

F7 Bb/maj7 A-7 G-7 C7 OUTRO F/maj7



so that I can live my whole life with you.

W/LEAD VOC. AD LIB. G-7 C7b9 REPEAT AND FADE F/maj7



(My whole life with you.)

Additional Lyrics

2. Baby, baby, baby, you don't have to go.  
Stay a little while longer, baby,  
I wanna talk to you just a little more.





F C/E D-7 G7

make you stay a way so long? 'Cause ba -  
 In my arms why don't you stay? Need -  
 get this need. Instrumental ends Ba -

Db

oo, oo. Need to

VERSE Db Db/Cb

hold you, a, once a gain my love, feel your  
 my love, ba by love, I need  
 hurt - in' me 'til it's hurt - in' me, oo,

Bb7 Eb-7

warm you, em oh, how brace, my love.  
 I need you.  
 ba - by love.

Db

Don't throw our love a way.  
 Why you do me like you do.  
 Don't throw our love a way.

Gb6 Db

Please don't do me this way.  
 af - ter I've been true to you?  
 Don't throw our love a way. Fade out

Gb6 Db

I'm not hap - py like I used to be.  
 So deep in love with you,

Gb Db/F Eb-7 Ab7 REPEAT AND FADE

Lone - li - ness has got the best of me.  
 ba - by, ba - by, oo, 'til it's

(BALLAD)

# BACK AT ONE

-BRIAN MCKNIGHT

## VERSE

B G#-7

It's un - de - ni - a - ble that we should be\_\_ to - geth - er.  
 It's so in - cred - i - ble, the way things work\_ them - selves out.\_

Eadd9 C#-7 D#-7 E F#

It's un - be - liev - a - ble how I used to say\_\_ that I'd\_\_ fall nev - er.  
 And all e - mo - tion - al once you know\_\_ what\_ it's all\_\_ a - bout,\_ hey.

B G#-7

The ba - sis is need to know. If you don't know just how\_\_ I feel,\_\_ then  
 And un - de - sir - a - ble for us\_\_ to be\_\_ a - part.\_\_\_\_

E/A E/G# C#/E#

let me show\_\_ you now\_\_ that I'm\_\_ for real.\_\_\_\_ If  
 Nev - er would\_ have made\_ it ver - y far,\_\_\_\_ 'cause you

E/A E/G# F#7sus2 N.C.

all things\_ in time,\_ time will\_ re - veal.\_\_\_\_ Yeah,\_\_\_\_  
 know you've got\_\_ the keys\_\_\_\_ to\_\_ my heart.\_\_\_\_ 'Cause

## CHORUS

B G#-7 Eadd9

one, you're like a dream come true. Two, just wan-na be with you. Three, girl, it's plain to see that

C#-7 D#-7 E F# B

you're the on - ly one\_\_ for me\_\_ and four, re - peat steps one through three.

G#-7 Eadd9

Five, make you fall in love with me. If ev - er I\_\_ be - lieve\_ my work\_ is done,\_

1. C#-7 F#7sus4 B C#-7 F#7sus4 E

then I'll start back at one. Yeah, yeah. then I'll start... Say

BRIDGE

B/D# Eadd9

fare-well to the dark of night; I see the coming of the sun. I

B/D# G#sus4 G#7#5

feel like a little child whose life has just begun. You

C#-7 D#-7 G#-7

came and breathed new life in to this lonely heart of mine. You

C#-7 F#7sus4 G7sus4 G7 8VA N.C.

threw out the life-line just in the nick of time.

OUTRO-CHORUS

LOCO C

A-7

One, you're like a dream come true. Two, just wan-na be with you.

Fadd9 D-7 E-7 F G

Three, girl, it's plain to see that you're the only one for me and

C A-7

four, re-peat steps one through three. Five, make you fall in love with me. If

Fadd9 D-7 G7sus4

ev - er I be - lieve my work is done, then I'll start back at one.

C FREELY Fmaj7 A-11 D-11 G7sus4 A/maj9

(STRINGS)

(MED.)

# BACK TO LIFE

-SIMON LAW, CARON WHEELER/  
BERESFORD ROMEO/PAUL HOOPER

## INTRO

N.C. VERSE \*D-7 A-7

Back to life, back to re-al-i-ty. Back to life, back to re-al-i-ty.  
 Back to life, back to the pres-ent time.  
 Back to life, back to the day we had.

D-7 A-7 \*1st X, N.C. (NEXT 8 MEAS.) D-7

Back to the here and now, \_\_\_ yeah. \_\_\_ Show me how you de -  
 Back from a fan - ta - sy, \_\_\_ yes. \_\_\_ Tell me now, \_\_\_  
 Let's end this fool - ish game. \_\_\_ Hear me out, \_\_\_

A-7 D-7 3rd X, TO ⊕ A-7

cide what you want from me. Tell me, may - be I could be there\_ for you. \_\_\_  
 take the in - i - tia-tive. I'll leave it in your hands un - til you're read - y. \_\_\_  
 don't let it waste a - way. Make up \_\_\_ your mind so I

## CHORUS

D-7 A-7

(How - ev - er do you want me? How - ev - er do you

D-7 A-7

need me? How, how - ev - er do you want me? How - ev - er do you

D-7 A-7

need me? How - ev - er do you want me? How - ev - er do you

D-7 1. A-7

need me? How, how - ev - er do you want me? How - ev - er do you

D-7 A-7 D-7 A-7 2. A-7

need me?) want me? How - ev - er do you

INTERLUDE

Musical notation for interlude with chords D-7 (STRINGS), A-7, and D-7. Includes a 'PLAY 4X' instruction.

need me?)

(How-ev-er do you need me?)

BRIDGE

N.C.

Musical notation for the first line of the bridge.

I live at\_ the top of the block.\_ No more room\_ for

Musical notation for the second line of the bridge.

trou-ble and fuss.\_ Need a change,\_ a pos-i-tive change.\_

Musical notation for the third line of the bridge.

Look, ha,\_ how ev-er do\_ you want (How-ev-er do you

CHORUS, W/STRING FIG.

Musical notation for the first line of the chorus with chords D-7 and A-7.

\* me? want me? How - ev-er do you need me? How, how - ev - er do you

\* 1st X ONLY

Musical notation for the second line of the chorus with chords D-7 and A-7.

want me? How-ev-er do you need me?) (How-ev-er do you need me?)

INTERLUDE

Musical notation for interlude with chords D-7, A-7, D-7, A-7, and D.S. AL.

(PIANO)

OUTRO-CHORUS

Musical notation for the first line of the outro-chorus with chords A-7 and D-7.

know where\_ I stand. (How - ev-er do you want me? How-ev-er do you

Musical notation for the second line of the outro-chorus with chords A-7, D-7, and A-7.

need me? How, how-ev - er do you want me? How-ev-er do you need me?) (How-ev-er do you

REPEAT AND FADE

(MED.)

# BAND OF GOLD

-EDYTHE WAYNE/RONALD DUNBAR

## INTRO

N.C. (BASS) PLAY 3X

CHORUS G

Now that you're gone all\_

D

that's left\_ is a band\_ of gold. All\_ that's left\_ of the dreams\_

C G/B C

I hold\_ is a band\_ of gold\_ and the mem - o - ries\_ of what love\_

G/B A-7 G/B C/D

could be, if you were\_ still here\_ with me. 1. You

## VERSE

G

took me\_ from the shel - ter of a moth - er. I had  
2., 3. I wait\_ in the dark - ness of\_ my lone -

D

nev - er known\_ or loved\_ an - y oth - er.  
- ly room\_ filled\_ with sad - ness, filled\_

C

We kissed\_ af - ter tak - ing vows, but  
with gloom\_ hop - ing ing soon\_ that

G/B C G/B A-7

that night\_ on our hon - ey - moon\_  
you'd walk\_ back\_ through\_ that - door\_ and

G/B

C/D

we love stayed in sep 'rate rooms.  
me like you tried be fore.

CHORUS

G

Since you've been gone all that's left is a band

D

of gold. All that's left of the dreams

C

I hold is a band of gold and the

G/B

C

G/B

A-7

dream of what love could be if

G/B

C/D TO ⊕

you were still here, here with me.

SOLO

G

D

C

INTERLUDE W/INTRO RIFF N.C.

D.S. AL (NO REPEAT)

3. Oh, don't you know that

⊕

D.S.S. (FADE ON CHORUS)

with me.

(BALLAD)

# BE WITHOUT YOU

-MARY J. BLIGE/JOHNTA AUSTIN,  
BRYAN MICHAEL COX/JASON PERRY

INTRO  $Bb/maj7$   $D$   $E-7b5$   $C7/E$   $D-$  2<sup>nd</sup> X, W/VOC. AD LIB.

$Bb/maj7$

(STRINGS)

(I wan-na be with you, got-ta be with you, need to be with you.)

$C$   $A-7$   $D-$

Oh, Oh, (I wan - na be with you, got-ta be

$G-7$   $C$   $A7$   $A7$

with you, need to be with you.) Oh, oh. 1. Chem-is-try was

## VERSE

$D-$   $Bb/maj7$   $C$

cra - zy from the get go, nei - ther one of us knew why.

2., 3. See additional lyrics

$A-7$   $D-$   $G-7$

We did-n't build noth-in' o-ver night, 'cause a love like this\_ takes some time.\_

$C$   $A7$   $D-$   $Bb/maj7$

Peo-ple swore it off as a phase, \_ said, \_ "We can't see that." Now

$C$   $A-7$   $D-$

from top to bot-tom, they\_ see that we did that. (Yes.) It's so true that

$G-7$   $C$   $A7$

(Yes.) we been through it, (Yes.) 'cause we got real sh'. (Yes.) See, ba-by, we've been



**CHORUS**

D- *Bb/maj7* C

too strong for too long. (And I can't be with-out you, ba-by.)

A-7 D- G-7

And I'll be wait-in' up un-til you get home. ('Cause I can't sleep with-out

C A7 D-

you, ba-by.) An-y-bod-y who's ev-er loved ya knows

*Bb/maj7* C A-7

just what I feel. Too hard to fake it. Noth-ing can re-place it.

D- G-7 C 3rd X, TO A7

Call the ra-di-o if you just can't be with-out your ba-by.

**BRIDGE**

G-7 A-7 *Bb/maj7* A-7

See this is real talk, I'm 'a al-ways stay. (No mat-ter what.) Good or

G-7 A-7 *Bb/maj7* A7 D.S. AL

bad, (Thick and thin.) right or wrong. (All day ev-'ry-day.) 3. Now, if you're

OUTRO W/LEAD VOC. AD LIB.

REPEAT AND FADE (W/INTRO BKGD. VOC.)

A7 D- *Bb/maj7* C A-7 D- G-7 C A7

Hey, hey. Hey.

**Additional Lyrics**

2. I got a question for you,  
 (See I already know the answer.)  
 But still I wanna ask you,  
 Would you lie? (No.) Make me cry? (No.)  
 Do something behind my back  
 And then try to cover it up?  
 Well, neither would I, baby.  
 My love is on the up and up.  
 (Yes.) I'll be faithful, (Yes.) I'm for real,  
 (Yes.) and with us you'll always know the deal.  
 We've been...

3. Now, if you're down on love  
 Or don't believe, this ain't for you.  
 (No, this ain't for you.)  
 And if you got it deep in your heart,  
 And deep down you know that it's true,  
 Well, let me see you put your hands up.  
 (Hands up, fellas, tell your lady she's the one.)  
 Fellas, tell your lady she's the one. Oh, put your hands up.  
 (Hands up, ladies, let him know he's got your love.)  
 Look him right in his eyes and tell him.  
 We've been...

(MED. ROCK)

# BERNADETTE

- BRIAN HOLLAND LAMONT DOZIER / EDWARD HOLLAND

## INTRO

## CHORUS

Ber - na - dette,  
 Ber - na - dette,  
 to me. I'll

peo - ple are search - ing for the kind of love that  
 they want you be - cause of the pride that it  
 tell the world. you be - long to me. I'll

we pos - sessed. Some go on search - ing their whole life through  
 gives. But Ber - na - dette, I want you be - cause  
 tell the world. you're the soul of me. I'll tell the world. you're a part of

and nev - er find the love I've found in you. (Oo.)  
 I need you to live. (Oo.)  
 me, Ber - na - dette. (Oo.)

## VERSE

And when I speak of you, I see en - vy in oth - er men's eyes.  
 But while I live on - ly to hold you,  
 In you I have what oth - er men a, long for.

And I'm well a - ware of what's on their minds.  
 some oth - er men, they long to con - trol you.  
 All men need some - one to wor - ship and a - dore.

They pre - tend to be my friend when all the time  
 But how can they con - trol you, Ber - na - dette, when  
 That's why I treas - ure you and place you high a - bove,

they long to per - suade you from my side. They'd  
 they can - not con - trol them - selves. Ber - na - dette, from  
 For the on - ly joy in life is to be loved.

1.  $Ab-7$   $Gb/Bb$   $Db7_{sus4}$   $Db7$

give the world\_ and all\_ they own for just one mo - ment we have known.

2.  $Ab-7$   $Bb-7$   $Db7_{sus4}$   $Db7$  **D.S. AL  $\text{\textcircled{A}}$  1**

want - ing you, need - ing you. But dar - ling, - you be - long\_

**\text{\textcircled{A}}** 1 BRIDGE  $Gb$   $Cb/maj7$

In your arms I find the kind of peace of

$Eb-$   $Bb$   $B^o$   $Gb$

mind\_ the world is search - ing for. But you, you give me the

$Cb/maj7$   $Eb-$   $Bb$  **D.S.S. AL  $\text{\textcircled{A}}$  2**

joy this heart of mine has al - ways\_ been long - ing for.

**\text{\textcircled{A}}** 2  $Ab-7$   $Bb-7$   $Db7_{sus4}$   $Db7$

So, what - ev - er you do, - Ber - na - dette, - keep on

**OUTRO-CHORUS**  $Eb$   $Db$   $Cb$   $Ab-$

lov - ing me. Ber - na - dette, - keep on need - ing me, -

$Bb$  **N.C.**

Ber - na - dette. - (Oo.) - Ber - na - dette,

**REPEAT AND FADE**  $Eb$   $Db$   $Cb$   $Bb$   $Db$

you're the soul of me, - more than a dream. - You're a prayer to me. - And  
Ber-na-dette, - you mean more to me - than a wo - man was ev - er meant to be. -

(MED. SLOW)  
FUNK

# BETWEEN THE SHEETS

-O'KELLY ISLEY, RONALD ISLEY, RUDOLPH ISLEY/  
ERNIE ISLEY, MARVIN ISLEY/CHRIS JASPER

**INTRO** Fmaj7 E7b9 A-7 G-7 G-7/C B-7b5 E7b9

(SYNTH)

(BASS)

N.C.

(SYNTH)

**VERSE** Fmaj7 E7b9 A-7 G-7 G-7/C

1. Hey, girl, ain't no mys - ter - y, at least

3. See additional lyrics

Fmaj7 E7b9 A-7 G-7 G-7/C B-7b5 E7b9

as far as I can see. I wan-na keep you here lay-ing next

A-7 G-7 G-7/C B-7b5 E7b9 W/INTRO RIFF N.C.

to me, shar-ing our love be - tween the sheets.

**CHORUS** D-9 G|| Cmaj7 A-7 B-7b5 E7b9

Ooh, ba-by, (Ba-by.) I feel your love sur-round-

A-7 D-9 G|| Cmaj7 A-7

- ing me. Oh, ooh, ooh, ba-by, (Ba-by.)

B-7b5 E7b9

mak-ing love be - tween the sheets.

TO ♯1 W/INTRO RIFF  
TO ♯2 N.C.

VERSE

Fmaj7 E7b9 A-7 G-7 G-7/C Fmaj7 E7b9

2. Ooh, girl let me hold you tight, and you know I'll make you feel.

4. See additional lyrics

A-7 G-7 G-7/C B-7b5 E7b9

al-right. Oh, ba-by girl, just cling to me and let your mind

A-7 G-7 G-7/C B-7b5 E7b9

be free while making love between the sheets.

W/INTRO RIFF  
N.C. 2<sup>nd</sup> X, D.S. AL

A-7 D.S. AL 2

the sheets. (SYNTH) the sheets. Spoken: Enough of this singing. Let's make...

SOLO Fmaj7 G/A Fmaj7 G/A D/E

love.

2. Fmaj7 E-7 A-7 W/INTRO RIFF

Oh, I like the way you receive me.

Fmaj7 G/A D/E

Girl, I love the way you relieve me. I'm

Fmaj7 G/A Fmaj7 E-7 A-7 REPEAT AND FADE W/INTRO RIFF

com-in', com-in' on strong. In between the sheets. Oh, I

Additional Lyrics

- 3. Ooh, girl, I'll love you all night long.  
And I know you felt it comin' on.  
Ooh, darling, just taste my love.  
Oh, you taste so sweet,  
Sharing our love between the sheets.
- 4. Hey, girl, what's your fantasy?  
I'll take you there to that ecstasy.  
Ooh, girl, you blow my mind;  
I'll always be your freak.  
Let's make sweet love between the sheets.

(MED. ROCK)

# BIG BIRD

-EDDIE FLOYD/BOOKER T. JONES, JR.

## INTRO

E Dadd9

C A

VERSE  
E G A7 E G A7 E G A7

1., 3. O - pen up the sky,  
me down here

E G A7 E G A7 E G A7

'cause I'm com - in' up to you. So  
and you up there, now,

E G A7 E G A7 E G A7

send down your wings and let 'em bring me to you.  
all we know is it ain't no fair.

3RD X, TO

## PRE-CHORUS

E G A7 C G

You know I'm stand - ing at the sta - tion read - y to go. A  
'Cause I got love packed in my bag - gage, hold - ing my claim - check,

## CHORUS

C F#7 B E

big old aer - o - plane I'm trust - ing you so. } Get on up, big bird, to my  
gon - na be with my ba - by and nev - er com - in' back. }



(MED. HIPHOP)

# THE BOY IS MINE

-LASHAWN DANIELS, JAPHE TEJEDA/  
RODNEY JERKINS, FRED JERKINS/BRANDY NORWOOD

## CHORUS

F#-9 C#-9

You need to give it up, had a-bout e - nough. It's not hard to

F#-9 C#-9

see, the boy is mine. I'm sor-ry that you seem to be con - fused. He be-ongs to

## VERSE

F#-9 C#-9

me, the boy is mine. { Think it's time we got this straight, we'll sit and talk face to face. Must you do the things you do? You keep on act-ing like a fool.

C#-9

There is no way you could mis - take him for your man. Are you in - sane? You need to know it's me, not you, and if you did-n't know it, girl, it's true.

F#-9 C#-9

You see I know that you may be just a bit jeal - ous of me, I think that you should re - a - lize and try to un - der - stand why

F#-9

but you're blind if you can't see that his love is all in me. he is a part of my life. I know it's kill - ing you in - side.

F#-9 C#-9

See, I tried to hes - i - tate, I did-n't want to say what he told me, You can say what you wan - na say, what we have a, you can't take.

C#-9

he said with-out me he could - n't make it through the day. Ain't that a shame? From the truth you can't es - cape. I can tell there - al from the fake.

© 1998 EMI APRIL MUSIC INC., LASHAWN DANIELS PRODUCTIONS, HENCHI MUSIC, EMI BLACKWOOD MUSIC INC., RODNEY JERKINS PRODUCTIONS, FRED JERKINS PUBLISHING, SONY/ATV MUSIC PUBLISHING LLC and BRAN-BRAN MUSIC' All Rights for LASHAWN DANIELS PRODUCTIONS and HENCHI MUSIC Controlled and Administered by EMI APRIL MUSIC INC. All Rights for RODNEY JERKINS PRODUCTIONS Controlled and Administered by EMI BLACKWOOD MUSIC INC. All Rights for SONY/ATV MUSIC PUBLISHING LLC Controlled and Administered by SONY/ATV MUSIC PUBLISHING LLC, 424 Church Street, Suite 1200, Nashville, TN 37219



F#-9



But may-be you mis - un - der - stood 'cause I can't see how he could  
When will you get the pic - ture? You're the past and I'm fu - ture.

C#-9



want to tell you some-thing that's so good for my love is all it took.  
Get a-way, it's my time to shine. If you did-n't know, the boy is mine.

CHORUS

F#-9



You need to give it up, had a-bout e - nough. It's not hard to see, the boy is

F#-9



mine. I'm sor-ry that you seem to be con - fused. He be-longs to

C#-9

4th X, TO

1. F#-9

2. BRIDGE F#-9



me, the boy is mine. You need to give it mine. You can't de-stroy this love I've found,

C#-9



your sil - ly games I won't al - low. The boy is mine with-out a doubt.

F#-9



You might as well throw in the towel. What makes you think that he wants you

C#-9



when I'm the one that brought him to the spe - cial place that's in my heart?

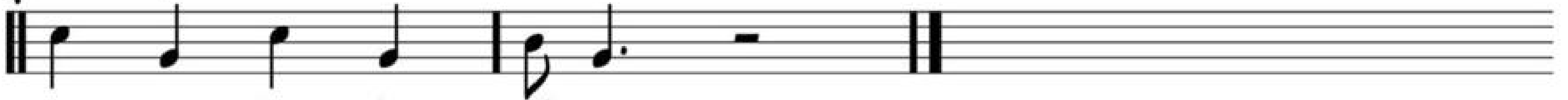
CHORUS F#-9

D.S. AL (TAKE REPEAT)



He was my lov - er from the start. You need to give it

N.C.



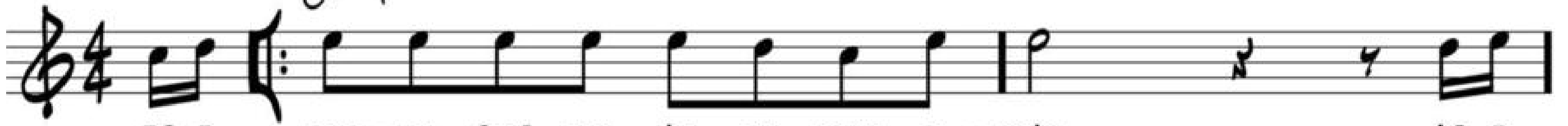
me, the boy is mine.

(MED. SLOW)

# BREATHE AGAIN

-BABYFACE

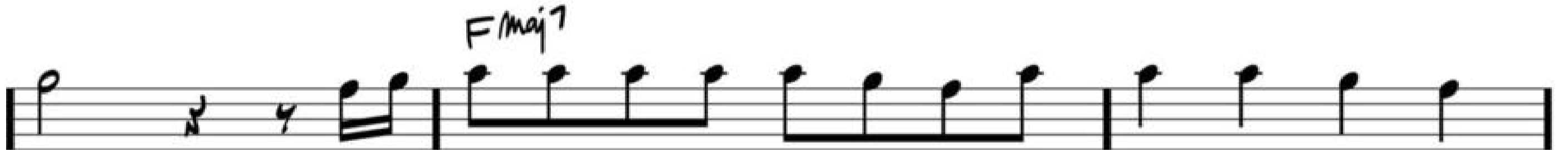
CHORUS  
C/maj7



If I nev - er feel you in my arms a - gain, if I



nev - er feel your ten - der kiss a - gain, if I nev - er hear, "I love you," now and



then, will I nev - er make love to you once a - gain? Please un - der -



stand if love\_ ends, then I prom - ise you, I prom - ise you that,



that I shall nev - er breathe a - gain, (Breathe\_ a - gain, breathe\_ a - gain.\_



that I shall nev - er breathe a - gain. Breathe\_ a - gain.)

VERSE



{ And I can't stop think - ing a - bout, a - bout the  
And I can't stop think - ing a - bout, a - bout the



way things used to be. And I can't stop think - ing a - bout, a - bout the  
way my life would be. No, I can't stop think - ing a - bout, how could you

E-7 A-7 Fadd9 D-9

love that you made to me. And I can't get you out of my head; how in the  
love me then leave? And I can't get you out of my mind, God

E-7 A-7 G-7 C7

world will I be - gin to let you walk right out my life and throw  
knows how hard I've tried, and if you walk right out my life, God knows

Fmaj7 Fadd9 D-9

my heart a-way? And I can't stop car-ing a - bout, a - bout the  
I'm sure to die. And I can't stop do-ing with-out, with-out the

E-7 A-7 Fadd9 D-9

ap - ple of my eye, and I can't stop do-ing with-out, with-out the  
rhy - thm of my heart. No, I can't stop do-ing with-out, for I will

E-7 A-7 Fadd9 D-9

cen - ter of my life. And I can't get you out of my head, and I know  
sure - ly fall a - part. And I can't get you out of my mind, and I know

E-7 A-7 Bbmaj7

I can't pre - tend that I won't die if you de - cide you won't.  
I can't de - ny, and I would die if you de - cide you won't.

1. F/G 2. F/G D.S. AL

see me a - gain. If I see me a - gain. If I

F

That I shall nev - er breathe a - gain. (Breathe a - gain, breathe a - gain.)

F-6 C

that I shall nev - er breathe a - gain. Breathe a - gain.)

# BRICK HOUSE

(MED. FUNK)

- LIONEL RICHIE / RONALD LAPREAD / WALTER ORANGE / MILAN WILLIAMS / THOMAS MC CLARY / WILLIAM KING

INTRO

N.C. (BASS) BASS CONT. SIM. (HORNS)

CHORUS

A-7 B-7 A-7 B-7 A-7

Ow, she's a brick house...

CONT. SIM.

B-7 A-7 B-7 A-7

She's might - y, might - y, just let - tin' it all hang out. Ah, she's a

B-7 A-7 B-7 A-7 B-7 A-7

brick house. Ah, that la - dy's stacked and that's a fact,

B-7 A-7 B-7 A-7 B-7 A-7

ain't hold - in' noth - in' back. Ow, she's a brick house. { Well, Yeah,

B-7 A-7 B-7 A-7

we're to - geth - er, ev - 'ry - bod - y knows this is how the sto - ry goes: she's the one the on - ly one, built like an Am - a - zon.

VERSE

A-6

She knows she's got ev - 'ry - thing that a wom - an needs to get a man, The clothes she wear, her sex - y ways make an old man wish for

yeah, yeah. How can she lose with the stuff she use? Thir - ty - six, young - er days, yeah, yeah. She knows she's built and knows how to please.

twen - ty - four, thir - ty - six! Ow, what a win - ning hand,  
 Sure nuff can knock a strong man to his knees, 'cause she's a

**CHORUS**

A-7 B-7 A-7 B-7 A-7

brick house. Yeah,

B-7 A-7 B-7 A-7

she's might - y, might - y, just let - tin' it all hang out, hey.

B-7 A-7 B-7 A-7

Brick house. { Ah, that Yeah,

B-7 A-7 B-7 A-7 TO END

la - dy's stacked and that's a fact, ain't hold - in' noth - in' back, ow.  
 she's the one, the on - ly one, built like an A - ma - zon, yeah.

**BRIDGE**

A-11

Shake it down, shake it down now. Shake it down, shake it down now.

1. 2. D.S. AL

Shake it down, shake it down now. Shake it down, shake it down, down, down. Shake it down say, "Ow!"

**OUTRO**

A-7 B-7 A-7 B-7 A-7

1., 2. Shake it down, shake it down, shake it down now. Shake it down, shake it down, shake it down now.

3. Elec. piano (4.) brick house.

B-7 A-7 B-7 A-7 REPEAT AND FADE

Shake it down, shake it down, shake it down now. Shake it down, shake it down, shake it, shake it. 4. Oh, a

(MED.)

# BUT IT'S ALRIGHT

-JEROME L. JACKSON/PIERRE TUBBS

## INTRO

A C#-B- PLAY 5X A C#-B- A C#-B-

## VERSE

You don't know how  
one day, oh,

I feel. You'll nev-er know how I feel. A,  
you will see, you'll nev-er find a guy like me who'll

when I need-ed you to come a-round, you  
love you right both day and night. You'll

al-ways tried to bring me down. Oh, but I  
nev-er have to wor-ry, fuss or fight. Oh, but I'm

## PRE-CHORUS

C#- B-

know, girl, be-lieve me when I say that  
tell-in' you girl, and I know that it's true that

## CHORUS

C#- B- E A C#-B-

you are sure-ly, sure-ly gon-na pay, girl. } But it's al-right, al-  
I was a, made to love on-ly you, girl. }

A C#-B- A C#-B- A C#-B- A C#-B-

right, girl. You can hurt me, but it's al-right. Hey, now, it's al-right.

## SOLO W/VOC. AD LIB.

## INTERLUDE W/VOC. AD LIB.

A C#-B- PLAY 8X C#- B- C#-

(HORNS)

CHORUS

B- E A C#-B- A C#-B-

I said, it's al-right, al-right, girl. They say,

B D#-C#- B D#-C#-

VERSE "It's al-right, al-right, girl." Now,

B D#-C#- B D#-C#- B D#-C#-

there's one thing\_ I wan-na say. You'll meet a guy who'll

B D#-C#- B D#-C#- B D#-C#-

make you pay. He'll treat you bad, he'll make you sad, then

B D#-C#- B D#-C#-

you will ru-in the love you had. Oh, but I

PRE-CHORUS

D#- C#-

hate to say I told you so, but,

D#- C#- F#

ba-by, you got to, got to reap what you sow, girl. But

OUTRO-CHORUS

3RD X, W/VOC. AD LIB.

B D#-C#- B D#- C#-

it's al-right, bye now, al-right, good-bye, girl. girl. You are You're

REPEAT AND FADE

B D#-C#- B D#- C#-

pay-ing now, pay-ing now, but so, it's bye, al-right. bye. So good-

(BALLAD)

# BY YOUR SIDE

-SADE ADU/STUART MATTHEWMAN/  
ANDREW HALE/PAUL SPENCER DENMAN

## INTRO

B B/A# B/G# B/F# E<sup>ma</sup>9 F#

(GUITAR)

## VERSE

B B/A# B/G# B/F#

You think I'd leave your side, ba-by?

E<sup>ma</sup>9 F#

You know me bet-ter than that.

B B/A# B/G# B/F# E<sup>ma</sup>9

Think I'd leave you down when you're down on your knees? I would-n't do

F# B B/A# B/G# B/F#

that. I'll tell you you're right when you want.

E<sup>ma</sup>9 F# B B/A#

Ha, ha, ha, ha, mm. But if on-ly

B/G# B/F# E<sup>ma</sup>9 F# TO G#-

you could see in-to me. Oh, when you're

F# E E-

cold, I'll be there, hold you tight to me.



VERSE

B B/A# B/G# B/F#

When you're on the out - side, ba - by, and you can't get in, I will show

E/maj9 F#

you you're so much bet - ter than you know.

B B/A# B/G# B/F#

When you're lost and you're a - lone and you can't get back a - gain, I will find

E/maj9 F#

you, dar - ling, and I'll bring you home.

BRIDGE

E F# B B/A#

And if you want to cry, I am here to dry your eyes,

B/G# B/F# E E- D.S. AL

and in no time you'll be fine.

VERSE

B B/A# B/G# B/F# E/maj9

Oh, when you're cold, I'll be there, hold you

F# B B/A# B/G# B/F#

tight to me. Oh, when you're low, I'll be

E/maj9 F#

there by your side, ba - by.

OUTRO

B B/A# B/G# B/F# E/maj9 F# REPEAT AND FADE

(GTR.)

(MED. ROCK)

# CALL ME (COME BACK HOME)

-WILLIE MITCHELL/AL GREEN/AL JACKSON, JR.

## INTRO

G-9 A7 D-7 G9

Call me, call me, call me. What a

## VERSE

F C

beau - ti - ful time The best thing I can do we had to - geth -

D-7 A-7 F

er. Now it's get - ting late and we Let you go your way is give you your love.

Cb D-7 A-7

must leave each oth - er. Yeah. Just re - feeling as free as a dove. And if you

Bb Eb

mem - ber the time we had, and how find you're a long ways from home, and some -

Ab Gb C G9 TO

right I tried to be. It's all in a day's work. bod - y's do - in' you wrong, just call me, ba - by.

Eb9 VERSE F Abmaj7

Call me. Us - ing your love, act - ing fool - ish -

D-7 A-7 F

ly, yeah. Go on and take your time

F-9 D-7 A-7

'cause you're on - ly los - in' me.

Bb/maj7 Eb/maj7 Ab/maj7

Love is a long\_ ways from here,\_\_\_ tell you, it's all\_\_\_ in the way\_ you\_ feel.\_

Gb/maj7 C G9 Eb9

If your love is real, \_ come\_ to

CHORUS  
F A+ Bb- Eb9

me. Call\_ me, call\_ me, call\_ me, come back home.\_

SOLO  
F/maj7 Ab07 G- Bb-b D.S. AL

OUTRO  
Eb9 G-9 A7 D-7

Come\_ back home.\_\_\_\_\_ Call me  
Come\_\_\_\_\_ back home,\_\_\_\_\_ come back\_ when you're lone-ly. You can call me

G9 Bb Eb Ab

home when you're wor-ried. Ain't things go-in' right?\_ }  
when you're feel-in' sad, ba - by. Whoa,\_\_\_\_\_

Gb C Eb9 G9 Eb9 D.S.S. AND FADE (W/LEAD VOC. AD LIB.)

Yeah, \_ it's all in a day's\_ work. all in a day's\_ work. Come\_ back

(MED. FAST)

# CANDY

- ISAAC HAYES / STEVE CROPPER

## INTRO

(PIANO)  $Bb9$

(GUITAR)

$Eb$  (PNO./GTR.)

(HORNS)

(PNO./GTR. CONT. SIM.)

$Bb7$

## VERSE W/INTRO RIFF

1. Gee

$Eb$

whiz, a, have you seen my girl?\_\_

2., 3. See additional lyrics

Gee whiz, she's a, out - ta this

$F-7$

world.\_ She's got a, lips so sweet, \_

$G-7$

can - dy red, \_

$Ab$   $Bb$  N.C.

hon - ey bees, \_ fly'n' all a-round her head. \_ Can -

CHORUS

Handwritten notes: Eb, Eb7, 1., 2. Oo

dy, \_\_\_\_\_ Can - dy. 2. Oo

INTERLUDE

Handwritten notes: Eb, (HORNS), TO

(HORNS) TO

BRIDGE

Handwritten notes: Ab7

She's just a lump of sug - ar, sweet - ens my

CONT. SIM.

tea. \_\_\_\_\_ And one of these days\_

Handwritten notes: Bb-7, Eb7, Bb-7

she's gon - na mar - ry me.

SOLO

Handwritten notes: Eb7, Eb, 1., 2., 3., 4., Bb7, D.S. AL, (TAKE 2nd ENDING)

3. Gee

OUTRO-CHORUS

Handwritten notes: Eb, REPEAT AND FADE

Can - dy, Can - dy, Can -

Additional Lyrics

2. Oo wee, she's got a hug so warm.  
 Oo wee, she's like a lucky charm.  
 She's got eyes so bright, sky blue,  
 A voice so soft, just like the morning dew.

3. Gee whiz, she's got a, ev'rything.  
 Gee whiz, she should be a queen.  
 She's got a loving heart, gold pure,  
 One of these days I'll make her mine I'm sure.

# CHAIN GANG

(MED.)  
(FAST)

-SAM COOKE

## INTRO

(KEYS) G E- E- CONT. SIM.

(BASS) G B D G

I hear some-thing say-ing...

Spoken: Huh! Ha!

G E- C D

Huh! Ha! Huh! Ha!

G E- C D

Huh! Ha! Huh! Ha! Well, don't you

## CHORUS

G C G

know that's the sound of the men work-ing on the chain

E- G C

gang. That's the sound of the men work-ing on the

D<sup>b</sup> G G

chain gang. All day long, they're sing-ing...

## VERSE

G E- C

All day long, they work so hard 'til the sun is go-ing

D G E- E-

down. Work-ing on the high-ways and by - ways and

C D G

wear - ing, wear - ing a frown. You hear them moan - ing their

E- C D

lives a - way, - then you - hear - some - bod - y say: -

**CHORUS**

G C G

That's the sound of the men work - ing on the chain

E- G C

gang. - That's the sound of the men work - ing on the

D<sup>b</sup> G

chain gang. - { Can't you hear them sing - ing,  
All day long they're sing - ing,

**VERSE**

G E- C

"Hmm, "Hmm, I'm - go - ing home - one of these days, - I'm -  
my, my, my, my, my, my, my, my

D G E-

- go - ing home. - See my wom - an, whom I love - so dear, - but mean -  
work is so hard. - Give me wa - ter, I'm thirs - ty, my, -

C 1. D 2. D

- while, - I've got to work right here. - work is so hard. -  
my

**OUTRO**  
W/VOC. AD LIB.

G E- C D

**REPEAT AND FADE**

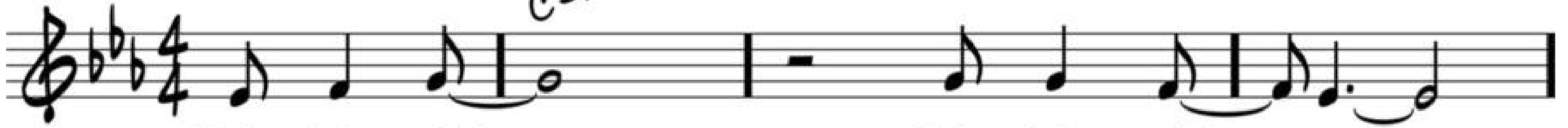
(MED.)

# CHAIN OF FOOLS

-DON COVAY

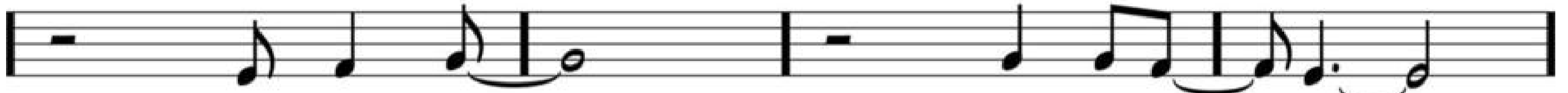
## CHORUS

C-7



Chain, chain, chain, \_

chain, chain, chain. \_

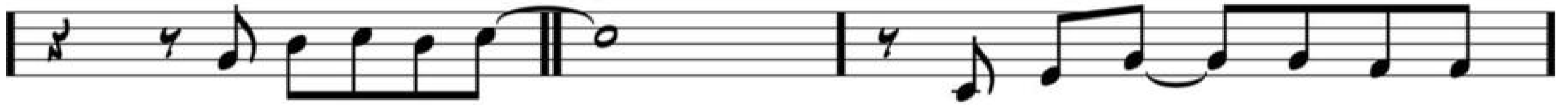


Chain, chain, chain, \_

chain of fools. \_

## VERSE

C-7



{ For five long\_ years\_ \_  
One of these\_ morn - ings, \_

I thought you\_ were my man, \_  
the chain is gon - na



break. \_

but I found\_ out,  
But up un - til then, \_

love, \_  
yeah, \_ I'm \_

TO ⊕



I'm just a link in your chain. \_  
gon - na take all I can take. \_

You got me where you



want\_ me.

I ain't noth-in' but your fool. \_

You treat-ed me mean, \_



oh, \_ you treat-ed me cruel. \_

Chain, chain, chain, \_

## CHORUS

C-7



chain of fools. \_

Ev - er - y chain\_



VERSE

C-7

has got a weak link.

I might be weak, child, but I'll give you strength,

BRIDGE

C-7 N.C.

(HAND CLAPS)

oh, yeah. You told

me to leave you alone. My father said come on home.

CONT. SIM.

My doctor said take it easy, oh, but your

D.S. AL

lov-in' is a much too strong. I'm add-ed to your chain, chain, chain,

OUTRO-CHORUS

C-7

Chain, chain, chain, chain, chain, chain.

Chain, chain, chain,

REPEAT AND FADE (W/LEAD VOC. AD LIB.)

chain of fools. Chain, chain, chain,

(MED. SWING)

# CHEAPER TO KEEP HER

- MACK RICE

## INTRO

C9 Db9 C9 Db9 C9 Db9 C9 Db9

cheap-er to keep her. — It's cheap-er to keep her. —

## VERSE

C7

1. When your lit-tle girl, — make you mad,  
2., 3. See additional lyrics

F7 G7

and you get an at-ti-tude and pack your bags. — Five lit-tle chil-dren that you're

F7

leav-in' be-hind, — son, you're gon' pay some al-i-mo-ny or

## To CHORUS

C7

do some time. That's why it's cheap-er to keep her. — It's

F7 G7

cheap-er to keep her. — (It's cheap-er to keep her.) — When you get through star-in' that

F7

judge in the face, — you're gon-na wan-na cuss — the

whole hu-man race... That's why it's cheap-er to keep her. (It's

cheap-er to keep her. It's cheap-er to keep her. It's

cheap-er, it's cheap-er, it's cheap-er, it's cheap-er, it's

cheap-er to keep her.)

**OUTRO - CHORUS**  
W/ LEAD VOC. AD LIB. (TILL FADE)

cheap-er to keep her. (It's cheap-er to keep her. It's

cheap-er to keep her. It's cheap-er to keep her.

It's cheap-er to keep her.) (It's cheap-er, it's cheap-er, it's

cheap-er, it's cheap-er, it's cheap-er to keep her.) (It's

**REPEAT AND FADE**

**Additional Lyrics**

2. You didn't pay but two dollars to bring the little girl home.  
Now, you're about to pay two thousand to leave her alone.  
You see another woman out there, and you wanna make a change.  
But, she ain't gonna want you 'cause you won't have a damn thing.  
That's why it's...
3. I know you think the grass is greener  
Way over on the other side.  
When that judge give you that dirty look,  
You may as well put your money in mama's pocket book.  
That's why it's...

(MED.)

# THE CHOKIN' KIND

-HARLAN HOWARD

## INTRO

N.C.

(BASS)

Ab

Db/Ab

Ab

Db/Ab

## VERSE

Ab

BS. CONT. SIM.

I on - ly meant to  
kill a man

Bb-7

love you. Did-n't you know it, ba - by? Did-n't you  
with a bot - tle of poi - son or a knife, I know you

Db

know it? Why could-n't you be con -  
can. It-'ll hurt him more to take his

Eb7

Ab

3

tent with the love I gave? Oh yeah. I gave you my  
pride and ru-in his life. Oh, it's a shame, \_ girl. What-ev-er it

Bb-7

heart, but you want-ed my mind, oh  
is girl, \_ I sure - ly hope you'll find, oh

Db

Eb7

yeah. \_ Your \_ love \_ scares \_ me to death, girl. Oh, \_ it's the  
yeah. \_ I tell you that hat \_ don't fit my head. Oh, \_ it's the

Ab

1.

2.

chok-ing kind, that's all it is. You can yeah. It makes me wan - na  
chok-ing kind, oh

INTERLUDE

Ab Bb Eb/Bb

hm, hm, oh yeah. Oh, lis-ten

VERSE

Bb Eb/Bb Bb

to me. When you fall in love\_ a-gain, girl, take a

C-7 Eb

tip from me, oh yeah. If you don't like the

F7 Bb

peach, walk on by the tree. That's what you bet-ter

do, hon-ey. Find what you want, girl. Keep it, treat it sweet and

C-7 Eb

kind all right. Oh, let it breathe.

F7 Bb

Don't make it the chok-ing kind, oh no. Don't break your

OUTRO

3rd X, W/VOC. AD LIB.

Bb Eb/Bb Bb Eb/Bb

heart, ba-by, scares me to death, girl. I know you It's the

REPEAT AND FADE

Bb Eb/Bb Bb Eb/Bb

love me, chok-in' kind, real-ly, I do, hon-ey. that's all it is. I got to say it a-gain.

(MED. FUNK)

# CISSY STRUT

-ARTHUR NEVILLE, LEO NOCENTELLI/  
GEORGE PORTER/JOSEPH MODELISTE, JR.

C7 Bb F PLAY 4X

C7 PLAY 4X

C7 Bb F PLAY 4X

C7 PLAY 4X

SOLO C9 PLAY 4X

C7 PLAY 4X

C7 Bb F PLAY 4X

C7 PLAY 4X

C7 Bb F REPEAT AS DESIRED

(MED.)  
♩ = 1 2 3 4

# GREEN ONIONS

- AL JACKSON, JR./LEWIS STEINBERG/BOOKER T. JONES/STEVE CROPPER

## INTRO

F- Ab Bb F- Ab Bb F- Ab Bb F- Ab Bb

## HEAD

(ORGAN)

F- Ab Bb F- Ab Bb F- Ab Bb F- Ab Bb

Db Eb Bb Db Eb F- Ab Bb F- Ab Bb

C Eb F Bb Db Eb F- Ab Bb F- Ab Bb

## SOLOS

(BASS)

F- Ab Bb F- Ab Bb F- Ab Bb F- Ab Bb Db Eb Bb Db Eb

F- Ab Bb F- Ab Bb C Eb F Bb Db Eb F- Ab Bb F- Ab Bb F- Ab Bb

OPEN LAST X

## OUTRO - SOLO

REPEAT AND FADE

F- Ab Bb F- Ab Bb F- Ab Bb F- Ab Bb

(ORGAN W/ INTRO PATTERN)

(MED.)

# COME TO MAMA

-EARL RANDLE/WILLIE MITCHELL

## INTRO

C D C D F <sup>1.</sup> C D C D F G <sup>2.</sup> C D C D F G

If the sun\_

## VERSE CONT. SIM.

C D C D F C D C D F G C D C D F

need,\_

if you need\_ goes\_ be-hind the clouds\_ a sat-is-fi-er,

C D C D F G C D C D F C D C D F G

and you fear\_ it's gon-na rain.\_

let me be,\_ let me be your, let me be your\_ pac - i -

C D C D F C D C D F G C D C D F

fi - er.

And if the moon,\_ And if you feel,\_ you feel,\_

C D C D F G C D C D F C D C D F G

it ain't\_ shin - ing bright,\_ and the stars,\_

like a horse chomp-ing at the bit,\_ call my num -

C D C D F C D C D F G C D C D F

ber, sev-en, sev-en, sev-en, the stars\_ they won't shine for you to - night.

six, nine\_ six, nine, I'll give you a fix.



PRE-CHORUS

C D C D F G E-7

If your life gets hard\_ to un-der -  
'Cause I've got your\_ fa - vor - ite  
soul is on

F#-7

stand, \_ is  
toy\_ to  
fire, \_ my

let guar - an - teed  
me take you to\_

your love life\_

E-7 F#-7 G F#-7 E-7 N.C. TO

out of hand, \_ just }  
bring you joy. \_ Just } come to  
cor - ner of\_ the sky. \_ Just }

CHORUS

C D C D F C D C D F G

ma - ma, come on to ma -

C D C D F 1. C D C D F G 2. C D C D F G

- ma. \_ If you

SOLO C D C D F 1., 2., 3. C D C D F G 4. C D C D F G D.S. AL

If your

OUTRO-CHORUS

C D C D F CD CD FG CD CD F CDCD FG REPEAT AND FADE

ma - ma, come on to ma - ma. \_ Just come to

# COOL JERK

-DONALD STORBALL

(UPTEMPO)  
ROCK

INTRO E<sup>b</sup>7

CHORUS E<sup>b</sup>7

PLAY 4X CONT. SIM. PLAY 4X

(PIANO/BASS) Cool jerk.

VERSE E<sup>b</sup>7

We know a cat who can real - ly do the cool jerk.

2.

A<sup>b</sup>7

Well, \_\_\_\_\_ this cat they're talk - ing a - bout, - I won -

E<sup>b</sup>7

- der who\_ could it be?\_ 'Cause I know I'm the

heav - i - est cat, the heav - i - est cat\_ you ev - er did see.\_

BRIDGE

G- C-

When you see me walk - ing down the street, -

G- 3 C-

{ none of the fel - las want\_ to speak.\_  
they think twice and then\_ they speak.\_

A<sup>b</sup>

On their fac - es they wear a sil - ly smirk } 'cause they know\_  
On their fac - es they don't\_ wear a smirk }

B<sup>b</sup> N.C. (A<sup>b</sup>) B<sup>b</sup> TO ⊕

I'm the king of the cool jerk. Woo!

**CHORUS** E<sup>b</sup>7 **BREAKDOWN** E<sup>b</sup>7

Cool jerk. See additional lyrics (Cool jerk, uh huh.)

**PIANO SOLO W/VOC. AD LIB.**

PLAY 7X N.C. PLAY 4X E<sup>b</sup>7 PLAY 7X

(DRUMS)

Spoken: Now ev'rybody, I wanna hear you all. Ah... Can you

**INTERLUDE** E<sup>b</sup>7 A<sup>b</sup>7

do it, can you do it, can you do it, can you do it, can you

E<sup>b</sup>7 A<sup>b</sup>7

do it, can you do it, can you do it, can you do the

**CHORUS** E<sup>b</sup>7 D.S. AL ⊕

cool jerk? Come on, peo - ple. Cool jerk. Hey, hey.

⊕ **OUTRO-CHORUS W/VOC. AD LIB.** E<sup>b</sup>7 REPEAT AND FADE

Cool jerk.

**Additional Lyrics**

Spoken: Ha, ha.  
 Look at them guys lookin' at me like I'm a fool.  
 Ah, deep down inside  
 They know I'm cool.  
 I said now, I said now, the moment of truth has finally come  
 When I'm a, show you some, some of that cool jerk.  
 Now, gimme a little bit of drums by himself there.  
 (Solo drums)  
 Now gimme a little bit of bass with those eighty-eights.

(MED. HIP HOP)

# CRAZY IN LOVE

- RICH HARRISON / SHAWN CARTER / BEYONCE KNOWLES

## INTRO

**B<sup>b</sup>** **G** **PLAY 3X** **F<sup>b</sup> N.C.**

(HORNS)

Uh - oh, uh - oh, uh - oh, oh, no - no.

**B<sup>b</sup> W/HORN RIFF.** **G**

## VERSE

**F<sup>b</sup> N.C.**

I love\_ to stare so deep in your eyes. I touch\_ on you more and more ev-'ry-time.  
 When I talk to my friends so qui - et - ly, who he think he is? Look at what you did to me.

**F<sup>b</sup> N.C.**

When you leave, I'm beg-gin' you not to go. Call your name two or three times in a row.  
 Ten-nis shoes, don't e-ven need to buy a new\_ dress. If you ain't there, ain't no-bod-y else to im - press.

**F<sup>b</sup> N.C.**

Such a fun-ny thing for me to try to ex - plain how I'm feel-in', and my pride is the one to blame.  
 It's just the way that you know what I thought I knew. It's the beat that my heart skips when I'm with you.

**F<sup>b</sup> N.C.**

'Cause I know I don't un - der-stand } just how\_ your love can do what no one else can.  
 But I still don't un - der-stand }

## CHORUS

**B<sup>b</sup>** **G**

Got me look-in' so cra - zy right now, { your love's\_ } got me look-in' so cra - zy right now.  
 { your touch\_ }

**B<sup>b</sup>** **G**

Got me hop-in' you'll page\_ me right now. Your kiss\_ got me hop-in' you'll save\_ me right now.

**B<sup>b</sup>** **G** **TO ♯**

Look-in' so cra - zy, your love's\_ got me look-in', got me look-in' so cra - zy in love.\_

© 2003 EMI BLACKWOOD MUSIC INC., DAM RICH MUSIC, EMI APRIL MUSIC INC., CARTER BOYS PUBLISHING, MUSIC OF WINDSWEPT, BEYONCE PUBLISHING, HITCO SOUTH, UNICHAPPELL MUSIC INC. and ANGELHELL MUSIC  
 All Rights for DAM RICH MUSIC Controlled and Administered by EMI BLACKWOOD MUSIC INC.  
 All Rights for CARTER BOYS PUBLISHING Controlled and Administered by EMI APRIL MUSIC INC.  
 All Rights for MUSIC OF WINDSWEPT, BEYONCE PUBLISHING and HITCO SOUTH  
 Controlled and Administered by BUG MUSIC, INC., A BMG CHRYSALIS COMPANY  
 - contains elements of "Are You My Woman?" (Eugene Record)

INTERLUDE

X, D.S. AL (TAKE REPEAT)

F# N.C.

Uh - oh, uh - oh, uh - oh, oh, no-no. Uh - oh, uh - oh, uh - oh, oh, no-no.

Bb

Look-in' so cra-zy, your love's\_ got me look-in', got me look-in' so cra-zy in love.\_

RAP F# N.C. PLAY 4X Bb W/INTRO RIFF. G F# N.C.

F# N.C.

Uh - oh, uh - oh, uh - oh, oh, no-no. Uh - oh, uh - oh, uh - oh, oh, no-no.

BRIDGE Bb G Bb

Got me look - in'\_\_ so cra - zy,\_\_ my ba - by.\_\_ I'm not my - self\_\_ late - ly. I'm

G Bb G

fool-ish,\_\_ I don't do this.\_\_ I've been play-in' my - self.\_\_ Ba-by I don't\_\_ care.\_\_ 'Cause your\_love's\_

F# N.C.

\_\_ got the best of me. And ba - by you're mak - in' a fool of me. You got\_\_ me sprung\_

F# N.C. D.S.S. AND FADE ON CHORUS (TAKE REPEAT)

\_\_ and I don't care who sees 'cause ba-by you got\_\_ me, you got\_\_ me, you got\_\_ me so cra - zy, ba-by.

Additional Lyrics

*Rap* Young Hov, y'all know when the flow is loco.  
 Young B and the R-O-C, uh-oh.  
 Ol' G, big homey, the one and only.  
 Stick bony, but the pocket is fat like Tony Soprano.  
 The ROC handle like Van Axel.  
 I shake phonies, man, you can't get next to the genuine article, I do not sing low.  
 I sling though, if anything I bling yo'.  
 A star like Ringo, roar like a gringo.  
 Bret if you're crazy, bring your whole set.  
 Jay-Z in the range, crazy and deranged.  
 They can't figure him out, they like "Hey, is he insane?"  
 Yes sir, I'm cut from a different cloth.  
 My texture is the best fur chinchilla.  
 I been healin' the chain smokers.  
 How you think I got the name Hova?  
 I been realer, the game's over.  
 Fall back young, ever since the label changed over to platinum the game's been a wrap, one.

(MED. SLOW)  
FUNK

# CREEP

-DALLAS AUSTIN

## INTRO

C-7 F-7 C-7 F-7

(HORN)

C-7 F-7 C-7 F-7

CONT. SIM.

Oh, oh, oh, yeah. Oh, oh, oh, yeah.

## VERSE

C-7 F-7

The twen - ty - sec - ond of lone - li - ness and we've been  
creep. The twen - ty - third of lone - li - ness and we don't talk

C-7 F-7

through so man - y things.  
like we used to do.

C-7 F-7

I love my man with all hon - es - ty, but I know  
Now this is pret - ty strange, but I'm not bug - gin' 'cause I

C-7 F-7

he's cheat - ing on me.  
still feel the same.

C-7 F-7

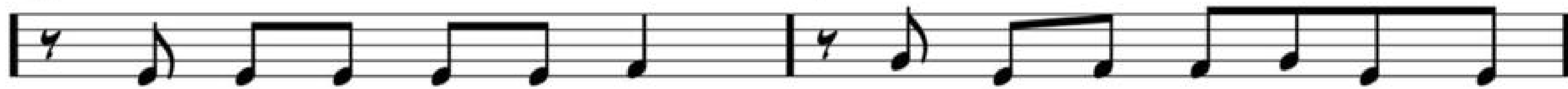
I look him in his eyes, but all he tells me is lies  
I keep giv - ing lov - ing 'til the day he push - es me a - way.

C-7 F-7

to keep me near.  
Nev - er go a - stray.

C-7

F-7



I'll nev - er leave him down,  
If he knew the things I did,

though I might mess a - round. It's  
he could - n't han - dle me.

C-7

F-7



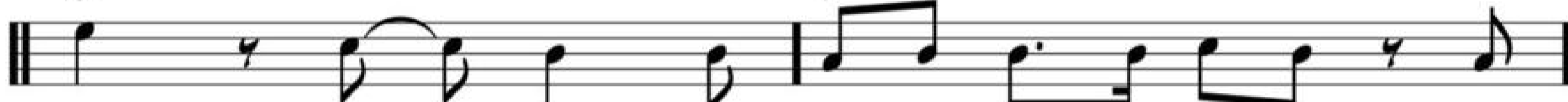
on - ly 'cause I need some af - fec - tion.  
And I choose to keep him pro - tect - ed,

oh. \_\_\_\_\_ } So I  
oh. \_\_\_\_\_ }

CHORUS

C-7

F-7



creep, yeah, \_\_\_\_\_ just keep it on the down low, said

C-7

F-7



no - bod - y is sup - posed\_ to know. \_\_\_\_\_ So I

C-7

F-7



creep, yeah, \_\_\_\_\_ 'cause he does - n't know what I do and

C-7

3<sup>rd</sup> X, TO ⊕ F-7

2<sup>nd</sup> X, D.S. AL ⊕

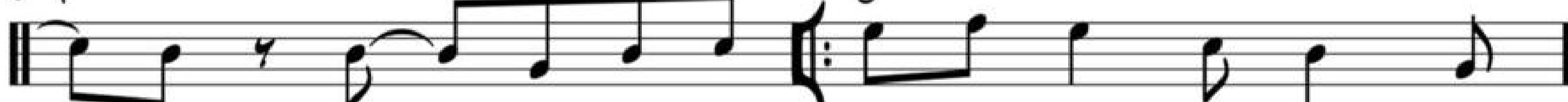


no at - ten - tion goes\_ to show, \_\_\_\_\_ oh. \_\_\_\_\_ So I

⊕ F-7

OUTRO

C-7



oh. \_\_\_\_\_ So I creep. Oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh, \_\_\_\_\_

F-7

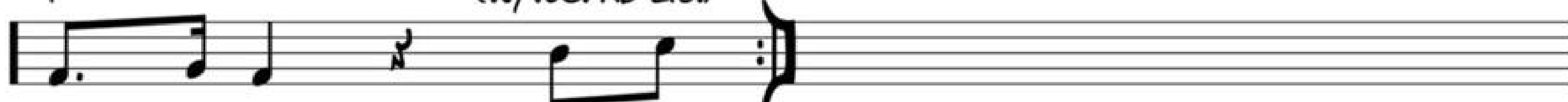
C-7



So I creep. Oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh, \_\_\_\_\_

REPEAT AND FADE  
(W/VOC. AD LIB.)

F-7



So I

(BALLAD)

# CRY BABY

-NORMAN MEADE/BERT RUSSELL

INTRO

B $\flat$  F $^7$  F $\#^o7$  G $^-7$  F $\flat$  N.C.

Musical notation for the intro, featuring a treble clef, a key signature of two flats (B $\flat$ ), and a 6/8 time signature. The melody consists of a series of eighth and quarter notes, with several measures containing a whole note chord. The chords are labeled as B $\flat$ , F $^7$ , F $\#^o7$ , G $^-7$ , and F $\flat$  N.C.

CHORUS

F $^7$  B $\flat$  E $\flat$  B $\flat$

Musical notation for the first line of the chorus. It starts with a bass clef and a 6/8 time signature. The melody is written on a single staff. The lyrics are: "Cry, cry ba - by. Cry, ba - by." Chords are labeled as F $^7$ , B $\flat$ , E $\flat$ , and B $\flat$ .

E $\flat$  B $\flat$  F $^7$  F $\#^o7$  G $^-$  3<sup>rd</sup> X, TO  $\text{\textcircled{D}}$

Musical notation for the second line of the chorus. The melody continues on the bass clef staff. The lyrics are: "Cry, ba - by. 1., 3. Wel - come back home. 2. Like you al - ways do." Chords are labeled as E $\flat$ , B $\flat$ , F $^7$ , F $\#^o7$ , and G $^-$ . A circled 'D' symbol is at the end of the line.

VERSE

F $^7$  B $\flat$  E $\flat$

Musical notation for the first line of the verse. It starts with a bass clef and a 4/4 time signature. The melody is written on a single staff. The lyrics are: "Now he told you that he'd Don't you know I do no-bod-y can". Chords are labeled as F $^7$ , B $\flat$ , and E $\flat$ .

F $^7$  B $\flat$  D $^-7$  E $\flat$

Musical notation for the second line of the verse. The melody continues on the bass clef staff. The lyrics are: "love you much more than I. love you the way I do, But he take the". Chords are labeled as F $^7$ , B $\flat$ , D $^-7$ , and E $\flat$ .

F $^7$  B $\flat$  D $^-7$

Musical notation for the third line of the verse. The melody continues on the bass clef staff. The lyrics are: "left you, and you don't, you just don't know why. pain and the heart - ache, too?". Chords are labeled as F $^7$ , B $\flat$ , and D $^-7$ .

G $^-$  C $^-7$

Musical notation for the fourth line of the verse. The melody continues on the bass clef staff. The lyrics are: "And when you don't know what to do Oh, hon-ey, you know I'd be a - round". Chords are labeled as G $^-$  and C $^-7$ .

© 1963 (Renewed 1991) SCREEN GEMS-EMI MUSIC INC., UNICHAPPELL MUSIC INC., SLOOPY II INC. and SONY/ATV MUSIC PUBLISHING LLC  
 All Rights for UNICHAPPELL MUSIC INC. in the U.S. and Canada Controlled and Administered by SCREEN GEMS-EMI MUSIC INC.  
 All Rights for SLOOPY II INC. Administered by WREN MUSIC CO., A Division of MPL MUSIC PUBLISHING, INC.  
 All Rights for SONY/ATV MUSIC PUBLISHING LLC Administered by SONY/ATV MUSIC PUBLISHING LLC, 424 Church Street, Suite 1200, Nashville, TN 37219  
 All Rights for the world ex. U.S. and Canada Controlled and Administered by SCREEN GEMS-EMI MUSIC INC.



2<sup>nd</sup> X, D.S. AL  $\text{\textcircled{A}}$

you come run - nin' when you need me. So go on and and start to cry, cry,

BRIDGE

B $\flat$

$\text{\textcircled{A}}$  F7

Spoken: I've spent so many nights just waiting for you to come me so many times before, I know that

E $\flat$

1. F7

2. F7

F#o7

walking through that door. And even though you've made a fool of all it takes is just the sight of your face to make me

G-

E $\flat$

realize that I'll always love you darlin'. And I can see that you have got some more tears to shed.

C7

I can see it, baby, because your eyes, your eyes are getting red. So,

F7

come on, come on, come on. Go on and

OUTRO-CHORUS

REPEAT AND FADE

B $\flat$

E $\flat$

cry, cry, ba - by. Cry,

(MED.)  
(♩=♩)

# CUPID'S BOOGIE

-JOHNNY OTIS

## VERSE

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

Female:

1. Hey, mis-ter Cu-pid, step in-to my life. I met a fine\_ cat and I just

F

got to be his wife.\_ Cu-pid, don't a let a me down\_\_\_ this morn - in'.

C G

Things-'ll be o - kay\_\_\_ if you'll just help me get\_\_\_ this fine\_

F C

\_\_\_ mel - low man\_\_\_ to - day.

## VERSE

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

2. Pull down the shade, turn down the light, make him sit here by my side\_ and hold\_

F

\_\_\_ me\_ tight.\_ Cu-pid, don't a let me down\_\_\_ this morn - in'.

C G

Things-'ll be o - kay\_\_\_ if you'll just help me get\_\_\_ this fine\_

F C

\_\_\_ mel - low man\_\_\_ to - day.

VERSE

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

Male:

3. Well, pret-ty ba-by, I might as well con-fess, with-out\_ you I can't find\_ 4., 5., 6. See additional lyrics

F

\_\_\_ my hap-pi-ness. Ba-by, don't\_ let me\_\_\_ down\_\_\_ this morn - in'.

C

Things will\_\_\_ be\_\_\_ o - kay. Let's get\_\_\_

G F C

\_\_\_ the ring\_ and tie\_\_\_ the knot\_\_\_ to - day. \_\_\_

1, 2, 3. 4.

Female: 4. I want a Female: Are you kiddin'? Both: Let's

D Db C Db7 C7

get the ring\_ and tie\_\_\_ the knot\_ to-day. \_\_\_

Additional Lyrics

- Female: 4. I want a diamond ring,  
Fine-feathered cling,  
A chicken shack and a Cadillac.  
Male: Oo, wee! Take it easy, baby!  
Things will be okay.  
Female: Well, let's get the ring and tie the knot today.
- Male: 5. Real early ev'ry mornin'  
I watch you on the spot,  
Breakfast on the table and coffee in the pot.  
Female: Uh oh, I knew there was a catch to it.  
But ev'rything will be okay.  
Male: Well, let's get the ring and tie the knot today.
- Male: 6. One thing baby, I've gotta be the boss,  
And don't you ever pull no doublecross.  
Female: There won't be no days a like that.  
I've got news for you:  
I'm the captain of this ship  
And you're just a member of the crew.  
Male: Oh, baby, don't be like that.  
Female: Are you kiddin?  
Both: Let's get the ring and tie the knot today.

(MED.)

# DANCE TO THE MUSIC

-SYLVESTER STEWART

## INTRO W/INSTR. AD LIB.

INTRO W/INSTR. AD LIB.

(HORNS) *G<sup>7</sup>* *1. C/G* *2. C/G*

Shouted: Say, get up } and dance to the music!  
Get on up }

## PRE-CHORUS

PRE-CHORUS

*N.C. (G) (G<sup>7</sup>) (C) (G) (G<sup>7</sup>) (C)*

Bum, bum, bum, bum, bum, bum, bum, bum, bum, bum, bum, bum.

## CHORUS

CHORUS

*G C/G* *G C/G*

Dance to the mu - sic. (GUITAR) Dance to the mu - sic.

## VERSE

VERSE

*G C/G* *G C/G*

All we need\_ is a drum - mer for peo-ple who on-ly need a beat, \_ yeah.\_

## VERSE

VERSE

*G N.C. (DRUMS)* *N.C.*

I'm gon-na add a lit-tle gui - tar and make it

## W/GTR. AD LIB.

W/GTR. AD LIB.

*(G<sup>7</sup>)*

eas - y to move your feet.\_

## VERSE

VERSE

*N.C.*

I'm gon-na add some\_ bot - tom so that the danc - ers, they just won't hide.\_

(BASS) *(G<sup>7</sup>)* *1.* *2.*

You

Copyright © 1968 Mijac Music  
Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219

VERSE

N.C.(G<sup>7</sup>)

might like to hear\_ my or - gan. I said a ride, Sal-ly, ride now.\_

W/ORGAN AD LIB.

D-7/G C/G G<sup>7</sup> G<sup>7</sup>aug4

VERSE

G<sup>7</sup> G<sup>7</sup>aug4 G<sup>7</sup> G<sup>7</sup>aug4 G<sup>7</sup> G<sup>7</sup>aug4

I could a hear\_ the horns blow, Cyn-thi - a\_ on the throne.\_

If

G<sup>7</sup> E<sup>b</sup>7

(HORNS)

VERSE

G<sup>7</sup> G<sup>7</sup>aug4 G<sup>7</sup> G<sup>7</sup>aug4 G<sup>7</sup> G<sup>7</sup>aug4 G<sup>7</sup> G<sup>7</sup>aug4

Cyn-thi-a and Jer - ry got a mes-sage, they're say - ing: All the squares go home!

INTERLUDE

W/GTR. RIFF

G<sup>7</sup> G<sup>7</sup>aug4 G<sup>7</sup> G<sup>7</sup>aug4 G<sup>7</sup> G<sup>7</sup>aug4

(HORNS)

PRE-CHORUS

3. G<sup>7</sup>/C G<sup>7</sup> G<sup>7</sup>aug4 N.C.(G) (G<sup>7</sup>) (C)

SIM. ON REPEAT

Lis-ten to the voic - es: Bum, bum, bum, bum, bum, bum, bum, bum, bum,

(G) (G<sup>7</sup>) (C) 3 2 (C)

bum, bum, bum, bum, bum, bum, bum, bum. bum, bum.

CHORUS

W/GTR. RIFF

REPEAT AND FADE

G<sup>7</sup> G<sup>7</sup>aug4 G<sup>7</sup> G<sup>7</sup>aug4 G<sup>7</sup> G<sup>7</sup>aug4 G<sup>7</sup> G<sup>7</sup>aug4

Dance to the mu - sic. Dance to the mu - sic.

# DANCE WITH ME HENRY

(THE WALLFLOWER)

-HANK BALLARD/ETTA JAMES/JOHNNY OTIS

**FAST**  
(♩=♩♩)

## INTRO

F N.C. F N.C.

Hey, ba - by, this is what you'll have to do to

(C7) (HORNS) F

make me love you too. 1. You got to dance with me, Hen - ry.  
2. See additional lyrics

A dance with me, Hen - ry.

Bb7 F

Rock with me, Hen - ry. Talk to me, Hen - ry.

Bbb Bb7

Dance with me, Hen - ry. You bet-ter

F

dance while the mu - sic goes on. Roll on, roll on, roll on. 2. While the

BRIDGE F

on, roll on. A woo, a woo, woo, wee.

**Bb7** **F**

Hen-ry, you ain't mov - in' me. You bet-ter feel\_ that

**C7 N.C.**

boog - ie beat and get the lead out of your feet. 3., 4. You got to

**VERSE**

**F**

dance with me, Hen - ry. ( 3.) Swing with me, Hen - ry.  
 5. Dance with me, Hen - ry. ( 4., 5.) Rock with me, Hen - ry.

**Bb7**

Rock with me, Hen - ry. }  
 Swing with me, Hen - ry. }

**F** **Bbb** **Bb7** **TO ⊕**

Cling to me, Hen - ry. Dance with me, Hen - ry. You bet-ter

**F**

dance while the mu - sic goes on. Roll on, roll on.

**SOLO** **D.S. AL CODA**

BLUES IN F A on, roll on.

**F N.C.** **(DRUM CUE)** **F**

dance while the mu-sic goes on. Roll on.

**Additional Lyrics**

2. While the cats are ballin', you better stop your stallin'.  
 It's intermission in a minute, so you better get with it.  
 Dance with me, Henry.  
 You better dance while the music goes on.  
 Roll on, roll on, roll on.

# DANCING IN THE STREET

(MED.)

- MARVIN GAYE / IVY HUNTER / WILLIAM STEVENSON

## INTRO

D/E E D/E E D/E E D/E E

(DRUMS) (HORNS)

## VERSE

Call -

D/E E D/E E D/E E D/E E

- ing out\_ a-round\_ the world,\_ are you read - y for a brand - new beat?\_  
in - vi - ta - tiona - cross the na - tion, a chance for folks to meet.\_ There'll be

D/E E D/E E D/E E

Sum - mer's here\_ and the time is right\_ for danc - ing in the street.\_  
laugh - ing, sing - ing, and mu - sic swing - ing, danc - ing in the street.\_  
(Danc - ing in the street..)

D/E E D/E E D/E E

They're danc - ing in Chi - ca go, down in  
Phil - a - del - phia, P. A., Bal - ti - more and D. C.,  
Danc - ing in the street..

D/E E D/E E D/E E

New Or - leans, in New York Cit - y. } All  
now. Can't for - get the Mo - tor Cit - y. }  
Danc - ing in the street.. Danc - ing in the street.)

D/E E A

we need\_ is mu - sic, sweet\_ mu - sic. There'll be

D/E E D/E E

mu - sic ev - 'ry - where.\_ There'll be swing - ing, sway - ing, and rec - ords play - ing,



D/E E D/E E CHORUS G#7

danc - ing\_ in the street, oh. It does - n't mat - ter\_ what you wear, just as

C#- F#-

long\_ as you are there. So come on, ev - 'ry guy\_ grab a girl..

B7sus4 B7 D/E E

Ev - 'ry - where\_ a - round\_ the world\_ they'll be danc - ing. (Danc - ing in the street..)

D/E E D/E E D/E E

They're danc - ing in the street. This is an

Danc - ing in the street.)\_

2 D/E E D/E E D/E E

Way down in L. A., ev - 'ry day\_ they're danc - ing in the street..

Danc - ing in the street..

OUTRO

D/E E D/E E D/E E

Danc - ing in the street.)\_ Let's form a big, strong\_ line, get in time, (Danc - ing in the street..)

D/E E D/E E D/E E

we're danc - ing in the street. A - cross the o - cean\_ blue,

Danc - ing in the street..

D/E E D/E E D/E E FADE OUT

Danc - ing in the me and you, we're danc - ing in the street. Danc - ing in the street.)\_

(MED.) **DEVIL WITH THE BLUE DRESS**  
 - WILLIAM STEVENSON/FREDERICK LONG

INTRO

Handwritten: **B<sup>b</sup>** **E<sup>b</sup>** **PLAY 4X SIM.** **CHORUS** **B<sup>b</sup>** **E<sup>b</sup>**

(GUITAR)

Handwritten: **B<sup>b</sup>** **E<sup>b</sup>** **B<sup>b</sup>** **E<sup>b</sup>** **B<sup>b</sup>** **E<sup>b</sup>** **B<sup>b</sup>** **E<sup>b</sup>** **3rd X, TO 1** **4th X, TO 2** **B<sup>b</sup>** **E<sup>b</sup>**

Dev - il with the blue dress,  
 blue dress, blue dress, dev - il with the blue dress on.\_\_\_\_\_

VERSE

Handwritten: **B<sup>b</sup>** **E<sup>b</sup>** **B<sup>b</sup>** **E<sup>b</sup>**

Fee, fee, fi, fi, fo, fo, fum.  
 Per - fume smell - in' like Cha - nel Num - ber Five.

Handwritten: **B<sup>b</sup>** **E<sup>b</sup>** **B<sup>b</sup>** **E<sup>b</sup>**

Look - ing down the street 'cause here she comes  
 Got to be the fin - est thing a - live.

Handwritten: **B<sup>b</sup>** **E<sup>b</sup>** **B<sup>b</sup>** **E<sup>b</sup>**

wear - in' a wig and shades to match,  
 Walks real cool, catch - es ev - 'ry - bod - y's eye, the

Handwritten: **B<sup>b</sup>** **E<sup>b</sup>** **B<sup>b</sup>** **E<sup>b</sup>**

high-heeled shoes and a al - li - ga - tor hat.  
 cats are too nerv - ous to e - ven say hi.

Handwritten: **E<sup>b</sup>7**

Wear - in' pearls and a dia - mond ring, got brace -  
 Not too skin - ny and she's not too fat, she's a built -

Handwritten: **B<sup>b</sup>** **E<sup>b</sup>** **B<sup>b</sup>**

- lets on her arms and a, ev - 'ry - thing. } She's the  
 a, hum - ding - er and I like 'em like that. }

F7

dev - il with the blue dress, blue dress on. She's the

Eb7 N.C. 2<sup>nd</sup> X, D.S. AL

dev - il with the blue dress on. A, here she comes, now.

SOLO

Bb Eb Bb Eb Bb Eb Bb

Eb7 Bb Eb Bb

F7 Eb7 D.S. AL

2 REPRISÉ

Bb Eb Bb Eb

Fee, fee, fi, fi, fo, fo, fum.

Bb Eb Bb Eb

Watch out fel - las 'cause here she comes. And she's the

OUTRO-CHORUS

Bb Eb Bb Eb

dev - il with the blue dress, blue dress, blue dress,

Bb Eb Bb Eb

dev - il with the blue dress on.

Bb Eb Bb Eb REPEAT AND FADE

Dev - il with the blue dress on.

(MED.)

# DJ GOT US FALLIN' IN LOVE

-SAVAN KOTECHA, ARMANDO PEREZ/  
MAX MARTIN/JOHAN SCHUSTER

## INTRO

Musical notation for the Intro section, featuring a bass line in 4/4 time with chords G-, F, and Eb.

## VERSE (SYNTH) CONT. SIM.

Musical notation for the Verse section, featuring a treble line in 4/4 time with chords G- and Eb.

So we back in the club\_\_\_withour bod-ies rock - in' from side to side, side,\_  
Keep down-in' drinks like there's\_ no to-mor-row; there's just right now, now, now, now,\_

Musical notation for the Verse section, featuring a treble line in 4/4 time with chords G- and F.

\_\_\_side to side. Thank God, the week is done.\_ I feel like a zom-bie go - in'  
\_\_\_now, now, now. Gon' set the roof on fire,\_ gon - na burn this moth - er f\*\*\* - er

Musical notation for the Verse section, featuring a treble line in 4/4 time with chords Eb and G-.

back to life, back,\_\_\_ back to life. Hands up,\_\_\_ yeah,  
down, down, down, down,\_\_\_ down, down, down, down. Hands up,\_\_\_ When the

Musical notation for the Verse section, featuring a treble line in 4/4 time with chords F and Eb.

sud - den - ly we all got our hands up. \_\_\_ No con - trol of my bod - y.  
mu - sic drops, we both put our hands up. \_\_\_ Put your hands on my bod - y.

Musical notation for the Verse section, featuring a treble line in 4/4 time with chords G-, F, and Eb.

Ain't I seen you be - fore?\_ I think I re - mem - ber those eyes, eyes, eyes, eyes, \_\_\_  
Swear I seen you be - fore.\_ I think I re - mem - ber those eyes, eyes, eyes, eyes, \_\_\_

## CHORUS

Musical notation for the Chorus section, featuring a treble line in 4/4 time with chords G- and F.

\_\_\_ eye, eye. } 'Cause, ba - by, to - night\_\_\_ the D\_\_\_ J got us fall - ing in love\_  
\_\_\_ eye, eye. }

Musical notation for the Chorus section, featuring a treble line in 4/4 time with chords Eb and G-.

\_\_\_ a - gain. Yeah, ba - by, to - night\_\_\_ the D\_\_\_

*F Eb*

— J got us fall-ing in love a - gain. So

*G- F Eb*

dance, dance like it's the last, last night of your life, life. Gon' get you

*G- F*

right. 'Cause, ba-by, to - night the D J got us fall-ing in love.

*Eb G- F Eb*

3<sup>rd</sup> X, TO  $\text{♩}$  1

4<sup>th</sup> X, TO  $\text{♩}$  2

RAP

PLAY 8X

— a - gain. Rap: See additional lyrics

*F Eb*

CHORUS

*G- F*

'Cause, ba-by, to - night the D J got us fall-ing in love.

*Eb G-*

a - gain. Yeah, ba-by, to - night D.

*F Eb*

D.S. AL  $\text{♩}$  1

— J got us fall-ing in love. Let go, fall-in' in love. So

$\text{♩}$  1

D.S.S. AL  $\text{♩}$  2

Yeah, ba-by, to-night

$\text{♩}$  2

*G-*

Spoken Yeah!

Additional Lyrics

Rap: Hear no evil or speak no evil or see no evil. Get it, baby, hope you catch that like T.O. That's how we roll. My life is a movie and you just Tivo. Call me Army Swiss, I like a dreadlock. She don't wrestle but I got her in a head lock. Yabba dabba doo, make a bed rock. Mommie on fire, psst, red hot. Bada bing, bada boom, Mister Worldwide as I step in the room. I'm a hustla', baby, but that you knew. And tonight is just me and you, darling.

(MED. FUNK)

# DO IT ('TIL YOU'RE SATISFIED)

-BILLY NICHOLS

## INTRO

(BASS)

(BS. 8VB)

Go on and

## CHORUS

do it, do it, do it 'til you're sat-is - fied, - what - ev - er it is. Do it,

4th, 5th & 6th X, Instrumental

do it 'til you're sat - is - fied, - Go on and do it, do it,

do it 'til you're sat - is - fied, - what - ev - er it is. Do it,

do it 'til you're sat-is - fied. - 1. Peo - ple know \_\_\_\_\_ just what they'd like to do. -

2. See additional lyrics

3rd and 4th X, Instrumental

\_\_\_\_\_ What - ev - er it is, \_\_\_\_\_ you've got it,

long as it pleas - es you. - Make it last \_\_\_\_\_ as long as you can, \_\_\_\_\_ when you're through. -

\_\_\_\_\_ it's up to you \_\_\_\_\_ to try it a - gain. \_\_\_\_\_ Go on and

**BRIDGE**  
C-7

3.

do it 'til you're sat-is - fied... 2nd X, Instrumental 1.,3. Ba - by hol-ler

oh, oh, oh, oh, I'm sat-is - fied,

E<sup>b</sup> F C-7

I'm sat-is - fied... Ba-by, hol-ler oh, oo, oo...

E<sup>b</sup> F

TO 1 TO 2 D.S. AL 1 (TAKE REPEATS)

INTERLUDE

SOLO C-7 D.S.S. AL 2

12

oo... (GTR.) Go on and

OUTRO-CHORUS W/ LEAD VOC. AD LIB

do it, do it, do it 'til you're sat-is - fied, what - ev - er it

is. Do it, do it 'til you're sat-is - fied... Go on and do it,

REPEAT AND FADE

do it 'til you're sat-is-fied, what-ever it is. Do it, do it 'til you're sat-is-fied...

**Additional Lyrics**

Spoken: 2. Ev'rybody knows what they'd like to do.  
 Whatever it is, do it, long as it pleases you.  
 Just take some time and relax your mind.  
 Then do it, do it, do it 'til you're satisfied.

(SLOW BALLAD)

# DO RIGHT WOMAN DO RIGHT MAN

-DAN PENN/CHIPS MOMAN

## INTRO

F#-7 E A D/A A N.C.

(ORGAN)

Take me to heart\_

## VERSE

A E

and I'll al-ways love you, and no -

D A

bod - y can make me do wrong. Take me for

E7

grant-ed; leav - ing love un - shown makes will - pow - er

D A N.C.

weak and temp - ta - tion strong.

## PRE-CHORUS

B7

A wom-an's on - ly hu - man, you should un - der - stand.



E7

She's not just a play-thing, she's flesh and blood just like her man. If you want a

CHORUS

A B7

do right, home days wom-an, you've got to be a

A/E E7 A/E E7 A C#-

do right, home nights man. Yeah,

BRIDGE

F#- C#-

yeah. They say that it's a man's world, but you can't prove that by me.

F#- E7 D/E D.S. AL 1

And as long as we're to-gether, ba-by, show some re-spect for me. If you want a

A D.S.S. AL 2

man.

A A/E E7 A/E E7

man. You've got-ta be a do right, home nights

A

man.

# DO YOU LOVE ME

-BERRY GORDY

(UP TEMPO)  
ROCK

INTRO

FREELY

Musical notation for the intro, showing three measures with chords F, Bb, and C.

Spoken: You broke my heart 'cause I couldn't dance. You didn't even want me

Musical notation for the first line of the verse, showing chords D-, C, and N.C.

around. And now I'm back to let you know I can really shake'em down.

A TEMPO

CHORUS

Musical notation for the start of the chorus, showing chords C7, N.C., F, Bb, C7, and F.

Do you love me? (I can real-ly move.) Do you love me? (I'm

Musical notation for the second line of the chorus, showing chords Bb, C7, F, Bb, and C7.

in the groove.) Now, do you love me (Do you love me?)

Musical notation for the third line of the chorus, showing chords Bb, Bb-, C7, N.C., and C7.

now that I can dance? (Dance.) Watch me now! Hey!

VERSE

Musical notation for the start of the verse, showing chords F, Bb, C7, F, Bb, and C7.

1. (Work, work.) Ah, work it out, ba-by. (Work, work.) Well, you're driv-ing me cra-zy.

Musical notation for the second line of the verse, showing chords F, Bb, C7, F N.C., C7, and N.C.

(Work, work.) With just a lit-tle bit of soul now. (Work.) I can

BRIDGE

Musical notation for the start of the bridge, showing chords F, Bb, C7, and F.

mash po-ta-to. (I can mash po-ta-to.) Do the twist. (I can

B<sup>b</sup> C<sup>7</sup> F B<sup>b</sup> C<sup>7</sup>

do the twist.) Now, tell me, ba-by. (Tell me, ba-by.) Do you

F B<sup>b</sup> C<sup>7</sup>

like it like this? (Do you like it like this?) Tell me.

N.C. C<sup>7</sup> N.C.

(Tell me.) Tell me. Do you

**CHORUS**  
F B<sup>b</sup> C<sup>7</sup> F

love me? (Do you love me?) Now, do you love me?

B<sup>b</sup> C<sup>7</sup> F B<sup>b</sup> C<sup>7</sup>

(Do you love me?) Now, do you love me (Do you love me?)

B<sup>b</sup> B<sup>b</sup> C<sup>7</sup>

now that I can dance, (Dance.) dance?

N.C. C<sup>7</sup> **VERSE** F B<sup>b</sup> C<sup>7</sup>

Watch me now! Hey! 2. (Work, work.) Oh, shake it up, shake it.  
3., 4., 5. See additional lyrics

F B<sup>b</sup> C<sup>7</sup> F

(Work, work.) Ah, shake it, shake it, dar-lin'. (Work, work.) A

B<sup>b</sup> C<sup>7</sup> F N.C. C<sup>7</sup> N.C. C<sup>7</sup> C<sup>7</sup> N.C. C<sup>7</sup>

lit-tle bit of soul now. (Work.) Additional Lyrics I can

3. (Work, work.) Oh, get it pretty baby.  
(Work, work.) Oh, you're drivin' me crazy.  
(Work, work.) Oh, don't get lazy.  
(Work.)
4. (Work, work.) Oh, work it out, baby.  
(Work, work.) Well, you're drivin' me crazy.  
(Work, work.) Oh, now don't you get lazy.  
(Work.)
5. (Work, work.) Oh, hey, hey, baby.  
(Work, work.) Well, you're drivin' me crazy.  
(Work, work.) Oh, don't you get lazy.  
(Work.)  
(fade out)

1. 2. D.S. AND FADE ON VERSE (TAKE REPEAT)

(FAST)

# DON'T LET GO

-JESSE STONE

## INTRO

(GUITAR & BASS)

## VERSE

1. Hear that whis-tle it's ten o' - clock, - (Don't let go. Don't\_

2.,3.,4. See additional lyrics

— let go.) come on, ba-by, it's time to rock. - (Don't\_

— let go. Don't\_ let go.) I'm so hap-py I

got you here, - (Don't\_ let go. Don't\_ let go.)

keeps me grin-nin' from ear to ear. - (Don't\_

— let go. Don't\_ let go.)

keeps me grin-nin' from ear to ear. - (Don't\_

— let go. Don't\_ let go.)

— let go. Don't\_ let go.)

# CHORUS

N.C. *Db* *Ab* N.C. *Ab*

Oo, wee. Mm, this feel - in's

N.C. *Db* *Ab* N.C.

kill - in' me. Aw, shucks. Well,

*Ab*

I would - n't stop it for a mil - lion bucks.

N.C. *Db* *Ab* N.C.

I love you so. A, just

1, 2, 3. *Ab*

hold me tight and don't let go.

4. *Ab*

hold me tight. (Don't let go.) Just

**OUTRO** *Ab*

hold me tight. (Don't let go.) Just

**REPEAT AND FADE (W/LEAD VOC. AD LIB.)**

## Additional Lyrics

2. Thunder, lightin', wind and rain, (Don't let go. Don't let go.)  
 Love is hummin' inside my brain. (Don't let go. Don't let go.)  
 I'm so eager I'm nearly dying, (Don't let go. Don't let go.)  
 You've been keepin' your lips from mine. (Don't let go. Don't let go.)
3. Hound dog barkin' upside the hill, (Don't let go. Don't let go.)  
 Love is draggin' him through the mill. (Don't let go. Don't let go.)  
 If it wasn't for havin' you (Don't let go. Don't let go.)  
 I'd be barkin' and holl'rin', too. (Don't let go. Don't let go.)
4. One day, baby, you'll quit me yet, (Don't let go. Don't let go.)  
 I'll be crying and soaking wet. (Don't let go. Don't let go.)  
 One thing, baby, I'll never stand, (Don't let go. Don't let go.)  
 Your lips kiss some other man. (Don't let go. Don't let go.)

# DOO WOP (THAT THING)

(MED.)

-LAURYN HILL

INTRO

A- (PIANO R.H.) G- A- (PIANO CONT. SIM.) G- (PIANO L.H.)

See additional lyrics (Woo, woo, woo.)

A- (BKGD. VOC. CONT. SIM.) G- A- G-

PRE-CHORUS

B $\flat$  A- G- 1. B $\flat$  A- G- 2. B $\flat$  A- $\flat$  G- $\flat$

(Yeah, yeah... Yeah, yeah... Yeah, yeah...)

RAP

A- (PNO. - L.H. & R.H. W/INTRO PATTERNS) G- A-

(BASS) 1., 2. See additional lyrics

OPEN G- LAST X G- PRE-CHORUS B $\flat$  A- G-

When, when, } come a  
Yo, yo, }  
(Yeah, yeah. )

B $\flat$  A- G- B $\flat$  A- G- B $\flat$  A- $\flat$  G- $\flat$  TO

gain. Freight train, come a - gain. { My friend, } come a-gain. Yeah, yeah. } Yeah, yeah. Yeah, yeah.)

CHORUS

A- G- A-

Guys, you know you bet - ter watch out. Some

A- G- A-

girls, some girls are on - ly a - bout that thing, that thing, that

G- A- G- D.S. AL (TAKE REPEATS)

thing, that thing, that thing, that thing.

**BRIDGE**

A- G- A-

Watch out, watch out, look out, look out, Watch out, watch out,

**OUTRO-CHORUS**

G- PLAY 3X A- G- A-

look out, look out, Girls, Guys, you know you bet - ter watch out. Some Those

A- G- A-

guy, some guys are on - ly a - bout that thing, that thing, that

G- A- G- REPEAT AND FADE

thing, that thing, that thing, that thing.

**Additional Lyrics**

**Intro**  
 Spoken: Yo, remember back on the bully when  
 Cats used to harmonize like  
 (Woo, woo, woo, woo.)  
 The Sirat al-Mustageem.  
 Yo, it's about a thing, uh.  
 If you feel real good, wave your hands in the air  
 And lick two shots in the atmosphere.  
 Yeah, a yeah, yeah, yeah, yeah.  
 Yeah, a yeah, yeah, yeah, yeah.  
 A yeah, yeah, yeah, yeah.

**Rap 1.**  
 It's been three weeks since you've been  
 Lookin' for your friend.  
 The one you let hit it and never called you again.  
 'Member when he told you he was 'bout the Benjamins? Uh, uh. Come again.  
 You act like you ain't hear him,  
 Then give 'em a little trim.  
 To begin, how you think you really gon' pretend?  
 Like you wasn't down, then you called him again.  
 Plus when, you give it up so easy you ain't even foolin' him.  
 If you did it then, then you probably fuck again.  
 Talkin' out your neck sayin' you're a Christian.  
 A Muslim sleepin' wit' the gin.  
 Now that was the sin that did Jezebel in.  
 Who you gon' tell when repercussions spin?  
 Showin' off your ass 'cause you're thinkin' it's a trend.  
 Girlfriend, let me break it down for you again.  
 You know I only say it 'cause I'm truly genuine.  
 Don't be a hard rock when you really are a gem.  
 Baby girl, respect is just the minimum.  
 Niggas fucked up and you still defendin' 'em.  
 Now, Lauryn is only human.  
 Don't think I haven't been through the same predicament?  
 Let it sit inside your head  
 Like a million women in Philly Penn.  
 It's silly when girls sell their souls because it's in.  
 Look at where you bein'. Hair weaves like Europeans.  
 Fake nails done by Koreans. Come again.

**Rap 2.**  
 The second verse is dedicated to the men  
 More concerned wit' his rims and his timbs than his women.  
 Him and his men come in the club like hooligans.  
 Don't care who they offend, popping yang like you got yen.  
 Let's not pretend. They wanna pack pistol by they waist men.  
 Cristal by the case men, still they in they mother's basement.  
 The pretty face men claimin' that they did a bid men.  
 Need to take care of their three and four kids.  
 Then they facin' court case when the child support's late.  
 Money takin', heart breakin'. Now you wonder why women hate men.  
 And the sneaky, silent men, the punk domestic violence men.  
 The quick to shoot the semen. Stop actin' like boys and be men.  
 How you gon' win when you ain't right within?  
 How you gon' win when you ain't right within?  
 How you gon' win when you ain't right within?

(SLOW BALLAD)

# EASY

-LIONEL RICHIE

## INTRO

Ab C-7 Bb-7 Db/Eb Ab C-7 Bb-7

## VERSE

Ab C-7 Bb-7 Db/Eb

I know it sounds fun-ny, but I just can't stand the pain.\_  
 Why in the world\_ would an - y - bod - y put chains\_ on me?\_

Ab C-7 Bb-7 Db/Eb Ab

Girl, I'm leav - ing you\_ to - mor - row.\_  
 I've paid\_ my dues\_ to make it.\_

C-7 Bb-7 Db/Eb

Seems to me,\_ girl, you know I've done all\_ I can.  
 Ev-'ry-bod - y wants\_ me to be\_ what they want\_ me to be.\_

Ab C-7 Bb-7

You see, I've begged, stole,\_ and I've bor - rowed,\_ yeah.\_  
 I'm not hap - py when I try to fake\_ it,\_ no.\_

## CHORUS

Db/Eb Ab C-7 Bb-7 Db/Eb

Ooh,\_ that's why I'm eas - y, I'm eas - y like Sun - day morn -

Ab C-7 Bb-7 Db/Eb Ab C-7

- ing.\_ That's why I'm eas - y, \_\_\_\_\_

Bb-7 Db/Eb 3rd X, TO Gb Db/F Db/Eb | 1. Ab

I'm eas - y like Sun - day morn - ing.



2.  
Ab BRIDGE Gbmaj7 F-7 Eb-7 Gb/Ab F-7

Gbmaj7 F-7 Eb-7 Gb/Ab F-7

INTERLUDE  
Gbmaj7 F-7 Eb-7 Gb/Ab Cb Gb Eb-7 Ab/Db Db

SOLO  
Ab C-7 Bb-7 Db/Eb Ab C-7 Bb-7 Db/Eb Ab

C-7 Bb-7 Db/Eb Ab C-7 Bb-7 D.S. AL

Ab C-7 Bb-7 B-7 N.C. D/E

OUTRO-CHORUS  
A C#-7 B-7 D/E A C#-7

B-7 D/E A C#-7 B-7 D/E

A C#-7 B-7 D/E REPEAT AND FADE

(BALLAD)

# END OF THE ROAD

-BABYFACE/L.A. REID/DARYL SIMMONS

## INTRO

Eb      Ebmaj7 Eb      Bb/C      C-

(PIANO)

Spoken: Girl, you know we belong together.

Ab      G-7      F-7      Abmaj7/Bb

I don't have no time for you to be playing with my heart like this. You'll be mine forever, baby, you just see.

## VERSE

Eb      Ebmaj7 Eb      Bb/C      C-

CONT. SIM.

1. We be-long to-geth-er and you know that I'm right...  
2.,3. See additional lyrics

Ab      G-7      F-7      Bb9maj7

Why do you play with my heart? Why do you play with my mind?\_\_\_\_\_

Eb      Ebmaj7 Eb      Bb/C      C-

You said we'd be for-ev - er, said it'd nev - er die.\_\_\_\_\_

Ab      G-7      F-7      Bb9maj7

How could you love me and leave me and nev - er say good-bye? Well, I

C-      G7/B      Eb/Bb      A-7b5

can't sleep at night with-out hold-ing you tight. Girl, each time I try I just break down and cry.\_\_\_\_\_

Abmaj7      G-7      F-7      Bb9maj7

Pain in my head, oh, I'd rath-er be dead, spin-nin' a-round and a - round. Al-though we've

♩ CHORUS

Eb Ebmaj7 Eb Bb/C C-7

come to the end of the road, \_ still I can't let \_ you

Ab G-7 F-7 Abmaj7/Bb

go. \_ It's un-nat-u-ral. You be-long to me, I be-long to you. \_

Eb Ebmaj7 Eb Bb/C C-7

Come to the end of the road, \_ still I can't let \_ you

Ab G-7 4th X, TO ⊕ 1., 2. F-7 Abmaj7/Bb

go. \_ It's un-nat-u-ral. You be-long to me, I be-long to you. \_

3. F-7 Abmaj7/Bb D.S. AL ⊕

long to me, I be-long to you. Al-though we've

⊕ F-7 Abmaj7/Bb

long to me, I be-long to you. \_

Additional Lyrics

2. Girl, I know you really love me, you just don't realize. You've never been there before, it's only your first time. Maybe I'll forgive you, maybe you'll try. We should be happy together, forever, you and I. Could you love me again like you loved me before? This time, I want you to love me much more. This time, instead just come to my bed And, baby, just don't let me down.
3. Spoken: Girl, I'm here for you. All those times at night when you just hurt me, And just ran out with that other fellow, Baby, I knew about it. I just didn't care. You just don't understand how much I love you, do you? I'm here for you. I'm not out to go out there and cheat All night just like you did, baby. But that's alright, huh, I love you anyway. And I'm still gonna be here for you 'til my dyin' day, baby. Right now, I'm just in so much pain, baby. 'Cause you just won't come back to me, will you? Just come back to me. Yes, baby, my heart is lonely. My heart hurts, baby, yes, I feel pain too. Baby, please.. This time, instead just come to my bed And, baby, just don't let me down.

(BALLAD)

# ENDLESS LOVE

-LIONEL RICHIE

## INTRO

*Bb*  
  
 (PIANO)

## VERSE

- 1. My love, \_\_\_
- 2. Two hearts, \_\_\_

*Eb* *C-7/F* *F*

there's on - ly you \_\_\_ in my life; \_\_\_ the on - ly  
 two hearts that beat \_\_\_ as \_\_\_ one; \_\_\_ our lives have

*Bb*

thing that's right. \_\_\_ My first love, \_\_\_ you're ev - 'ry  
 just be - gun. \_\_\_ For - ev - er, \_\_\_ I'll hold you

*Eb* *C-7/F* *F* *Bb* *F/A*

breath\_ that I take, \_\_\_ you're ev - 'ry step I make. \_\_\_ 1. And  
 close\_ in my arms, I can't re - sist your charms. \_\_\_ 2. And

## CHORUS

*Eb/maj7* *C-7/F* *F* *Bb* *F/A* *G-* *Fv*

(3.) I love, \_\_\_ oh, love, \_\_\_ I want to share all my love \_\_\_  
 I'll be a fool for \_\_\_ you, \_\_\_ I'm \_\_\_

*Eb/maj7* *C-7/F* *F* *Bb* *Bb7*

\_\_\_ with you, no one else \_\_\_ will do. \_\_\_ And your eyes, \_\_\_  
 \_\_\_ sure; \_\_\_ you \_\_\_ know I don't mind. \_\_\_ 'Cause

*Eb/maj7* *C-7/F* *F* *Bb* *F/A* *G-* *Fv*

\_\_\_ they tell me how much you \_\_\_ care. \_\_\_ Oh, \_\_\_  
 you, you mean the world to \_\_\_ me. \_\_\_ Oh, \_\_\_

*Ebmaj7* *D-7* *C-7*

yes, I know you will all I've found ways be in you

*C-7/F* *Bb*

my end-less love. my end-less love.

(PIANO W/INTRO PATTERN)

2. INTERLUDE *Bb* (GUITAR)

love.

*Bb* *Eb* *C-7/F* *F* D.S. AL  $\text{\textcircled{A}}$

3. Oh, and

$\text{\textcircled{A}}$  *Bb* *Bb7* *Ebmaj7* *C-7/F* *F*

don't mind, you know I don't mind. And yes, you'll be the

*Bb* *F/A* *G-* *Fb* *Ebmaj7*

on - ly one. 'Cause no one can de -

*D-7* *Ebmaj7* *D-7* *Ebmaj7*

ny this love I have in - side. And I'll give it all to

*D-7* *C-7* *C-7/F* OUTRO (OBOE) *Bb*

you, my love, my end-less love.

*Eb* *C-7/F* *F* *Eb/Bb* *Bb*

RIT.

(MED. SHUFFLE)  
GOSPEL FEEL

# EVERYBODY NEEDS SOMEBODY TO LOVE

- BERT BERNS/SOLOMAN BURKE/GERRY WEXLER

## INTRO

W/VOC. AD LIB.

E A D A E A OPEN  
D A ON CUE:  
D A

See additional lyrics

## VERSE

E A D A E A

CONT. SIM.

Ev - er - y - bod - y - needs - some -

D A E A D A

bod - y - Ev - er - y - bod - y -

E A D A E A

wants - some - bod - y - to love -

D A E A D A

Hon - ey to hug, - sug - ar to kiss, -

E A D A E A

- ba - by to miss, - now,

D A E A D A

ba - by to tease, - some - times to

E A D A E A

please. - And I need.. (You, you, you. - and I need..

Copyright © 1964 Sony/ATV Music Publishing LLC, Sloopy II Music and Franco London Music Publishing Corp.  
Copyright Renewed

All Rights on behalf of Sony/ATV Music Publishing LLC Administered by Sony/ATV Music Publishing LLC,  
424 Church Street, Suite 1200, Nashville, TN 37219

All Rights on behalf of Sloopy II Music Administered by Wren Music Co., A Division of MPL Music Publishing, Inc.

E A D A E A

In the morn - in', ba-by.

You, you, you. You, you, you.

D A E A D A

When the sun goes down. Ain't no-bod-y a - round, sug-ar.

You, you, you. You, you, you.

E A E B/D# BRIDGE C#-

Whoa, lis-ten to me. Some-times I feel

You, you, you.)

B A B/D# C#-

like, I feel a lit-tle sad in-side. My ba - by mis -

B7

treat me, and I nev-er, nev-er have a placeto hide. But I need

OUTRO W/ LEAD VOC. AD LIB. E A D A E A D A

you, and I need... And I need  
(You, you, you. You, you, you.)

Additional Lyrics

Spoken:

I'm so happy to be here tonight. So glad to be in your wonderful city.  
 And I have a little message for you. And I'm gonna tell every woman and every man tonight  
 That's ever needed someone to love you, that's ever had somebody to love you,  
 That's ever had somebody to understand you, that's ever had someone that needs your love all the time.  
 Someone that's with 'em when they're up, somebody that's with 'em when they're down.  
 If you had yourself somebody like this, you better hold on to 'em.  
 'Cause let me tell you something.  
 Sometimes you get what you want and you lose what you have.  
 But there's a song I sing, and I believe if everybody was to sing this song.  
 It'd save the whole world. Listen to me.

(MED.)

# EVERYDAY PEOPLE

-SYLVESTER STEWART

INTRO (PIANO) (BASS)

G C/G G

## VERSE

G C/G G

Some-times I'm right, and I can be wrong.\_  
I am no bet-ter and nei-ther are you.\_

C/G G

My own be - liefs\_ are in my song.\_ The  
We all the same\_ what - ev - er we do.\_ You

C/G G

butch - er, the bank - er, the drum - mer, and then\_  
love me, you hate me, you know me, and then\_

C/G G C/G

makes no dif-f'rence what group I'm in.\_ } I \_\_\_\_\_  
you can't fig - ure out the bag I'm in.\_ }

G C/G G

am ev - 'ry - day peo-ple,\_ yeah, yeah.\_



VERSE

G C/G G

There is a blue one who can't ac - cept the green one for  
 There is a long hair that does - n't like the short hair for  
 There is a yel - low one that won't ac - cept the black one that

C/G G

liv - ing with the fat one that try'n' to be a skin - ny one.  
 be - ing such a rich one that will not help the poor one.  
 won't ac - cept the red one that won't ac - cept the white one.

C/G G

Dif - f'rent strokes\_ for dif - f'rent folks,\_ and

C/G G C/G

so on and so on and scoo - by doo - by doo - by. Ooh, sha

G 3<sup>rd</sup> X, TO ⊕ C/G G 2<sup>nd</sup> X, D.S. AL ⊕

sha. We've got to live\_ to - geth - er.

⊕ C/G G

I am ev - 'ry - day

peo - ple.

(BALLAD) **EVERY TIME I CLOSE MY EYES**

-BABYFACE

INTRO

Handwritten chords: F, Bb/maj9 Bbb, F, Db/maj9 G-7/c

(SYNTH)

VERSE

Handwritten chords: F, Bb/maj9 Bbb, F

Girl, it's been a long, long time coming,  
 Girl, I think that you're truly something,

Handwritten chords: Bb/maj9 Bbb, F, Bb/maj9 Bbb

but I, I know that it's been worth the  
 and you're, you're ev-'ry bit of a dream come

Handwritten chords: F, Bb/maj9 Bbb, G-11, Bb/c Cb

wait. Yeah. It feels like spring-time in  
 true. With you babe, it nev-er rains, and it's no

Handwritten chords: G-11, Bb/c Cb, C/Bb, A-7

winter. It feels like Christ-mas in June. It feels like  
 won-der the sun al-ways shines when I'm near you. It's just a

Handwritten chords: A-7/D, Ab7(b5), G-7, A-7, F/c

Heav-en has o-pened up its gates for me and you.  
 bless-ing that I have found some-bod-y like you. } And

CHORUS

Handwritten chords: F, C/E, D-7, C, Bb/maj9

ev-'ry time I close my eyes, I thank the Lord that I've got you and

C<sup>9</sup> F C/E D-7 C

you've got me, too. And ev-'ry time I think of it, I pinch my-self 'cause I don't be -

B<sup>b</sup>maj<sup>9</sup> 3<sup>rd</sup> X, TO ⊕ C<sup>7</sup> sus<sup>4</sup> C<sup>7</sup> INTERLUDE W/INTRO RIFF F

lieve it's true that some-one like you loves me too.

B<sup>b</sup>maj<sup>9</sup> B<sup>b</sup> F D<sup>b</sup>maj<sup>9</sup> G-7/C C<sup>7</sup> sus<sup>4</sup> C<sup>7</sup>

some-one like you loves me too.

BRIDGE D- A<sup>7</sup>/C<sup>#</sup> F/C

To think of all the nights I've cried my - self to sleep. You

G<sup>7</sup>/B G-7 C/F

real-ly ought-a know how much you mean to me. It's on - ly right that

E<sup>b</sup>maj<sup>9</sup> B<sup>b</sup>/C

you be in my life right here with me. Oh, ba - by, ba - by,

SOLO F C/E D-7 C B<sup>b</sup>maj<sup>9</sup> C<sup>9</sup> C<sup>9</sup> D.S. AL ⊕

yeah. I'll tell you, girl, that

\* 1<sup>st</sup> X ONLY

⊕ G-11 C<sup>7</sup> F B<sup>b</sup>maj<sup>9</sup> B<sup>b</sup>

some-one like you loves me too,

F D<sup>b</sup>maj<sup>9</sup> G-7/C F

loves me too.

# EXHALE (SHOOP SHOOP)

(BALLAD)

-BABYFACE

## VERSE

Chords:  $G^b_{add9}$ ,  $D^b/F$

1. Ev-'ry-one falls in love some - times. Some-times it's  
 (2.,3.) laugh, some-times you'll cry. Life nev - er

Chords:  $E^b-7$ ,  $D^b$ ,  $G^b_{add9}$

wrong and some-times it's right. For ev - 'ry win, some - one must  
 tells us the whens or whys. When you've got friends to wish you

Chords:  $D^b/F$ ,  $E^b-7$ ,  $D^b$

fail, but there comes a point when, when we ex - hale, yeah, yeah.  
 well, you'll find a point when you will ex - hale, yeah, yeah. } Say, —

## CHORUS

Chords:  $G^b_{add9}$ ,  $D^b/F$ ,  $E^b-7$

shoop, shoop, shoop, shoo be doo. Shoop, shoop, shoo be doo. Shoop, shoop, shoo be

Chords:  $D^b$ ,  $G^b_{add9}$ ,  $D^b/F$

doo. Shoop, shoop, shoo be doo. Shoop, shoop, shoo be doo. Shoop, shoop, shoo be

Chords:  $E^b-7$ ,  $D^b$  (1st ending),  $D^b$  (2nd ending)

3<sup>rd</sup> X, TO  $\oplus$

doo. Shoop, shoop, shoo be doo. 2. Some-times you'll doo.

## BRIDGE

Chords:  $B^b-/F$ ,  $F^7/A$

Hearts are of - ten bro - ken when there are words un - spo - ken.

*Bb-* *Bb-/Ab*



In your soul there's answers to your prayers. If you're

*Eb-7* *Db/F*



search-ing for a place\_ you know, a fa - mil-iar face, some-where to go, you should

*Gb* *Gb/Ab* **D.S. AL**

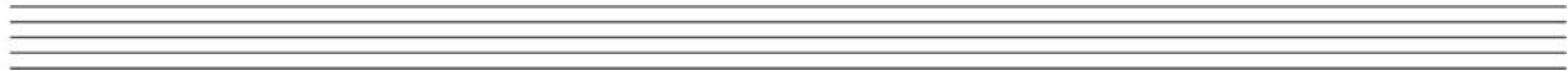
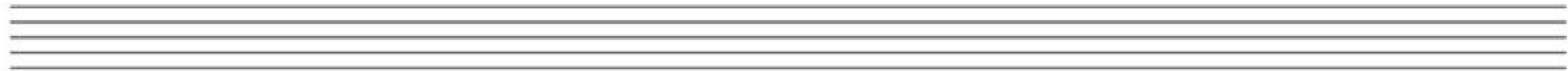


look in-side your soul, you're half-way there. 3. Some - times you'll

**Db**



doo.



(MED.)  
(SLOW)

# EXPRESS YOURSELF

-CHARLES W. WRIGHT

INTRO

N.C. (Eb) | 1. (Ab) (Bb) | 2. (Ab) (Bb) CONT. SIM.

(BASS)

Ex - press your -

CHORUS

Ebb Ab Bbb Eb

self. - Ex - press your - self. -

Ab Bbb Eb Ab Bbb

You don't ev - er need help - from no - bod - y else. -

Ebb Ab Bbb Eb

All you've got to do, - now, ex - press your - self. -

VERSE

Ab Bbb Eb7 Ab7 Bbb Eb7

What - ev - er you do, - do it good. -  
moon, y'all, in the jun - gle too. -

Ab7 Bbb Eb7

What - ev - er you do, do, do, - Lord, Lord, -  
Ev - 'ry - bod - y on the floor now. -

Ab7 Bbb TO ⊕ Eb7 Ab7 Bbb

— jump - in' like - a kan - ga - good, - oh yeah. It's

PRE-CHORUS

Ab7 N.C. Ab7

not what you look - like when you're do - in' what your do - in'. It's what you're

N.C. Bb7#9 N.C.

do-in' when you're do - in' what you look like you're do - in'. Ex-press your -

**CHORUS**  
W/INTRO RIFF

Ebb Ab Bbb Ebb Ab Bbb D.S. AL  $\text{\textcircled{A}}$

self. Ex-press your - self. They're do-in' it on the

$\text{\textcircled{A}}$  Ebb7 Ab7 Bbb

roo. So let the horns do the thing they do, y'all, uh.

**BRIDGE**

N.C. (HORNS)

Some

1. 2.

Some

**PRE-CHORUS**

Ab7 N.C. Ab7

peo - ple have ev - 'ry-thing\_ that oth - er peo - ple don't, but

N.C. Bb7#9 N.C.

ev - 'ry-thing\_ don't mean a thing\_ if it ain't the thing you want. Ex-press your -

**OUTRO-CHORUS**  
W/INTRO RIFF

REPEAT AND FADE  
(W/VOC. AD LIB.)

Ebb Ab Bbb Ebb Ab Bbb

self. Ex-press your - self.

# FA-FA-FA-FA-FA

(SAD SONG)

(MED.)

-OTIS REDDING/STEVE CROPPER

## INTRO

(HORNS)

## CHORUS

fa, fa, fa, fa, fa, fa, fa, fa, fa, fa, fa, fa, fa, fa, fa, fa,

fa, fa, fa. I keep sing-ing them sad, sad songs, y'all;

sad songs is a, all I know. I keep sing-ing them sad,

sad songs, y'all; sad songs is a, all I know. 1. It has a

## VERSE

sweet mel-o-dy, true lines. An-y-bod-y can sing it

an-y old time. It cap-tures your heart,

puts you in a groove, and when you sing this song it-'ll make your



CHORUS

*Bb*

whole bod - y move. - It goes: Fa, fa, fa, fa, fa, fa, fa, fa, fa, - fa. Your

TO  $\text{Ebb}$  *Bb*

turn. (HORNS) Our turn. Fa, fa, fa, fa, fa,

*Ebb Bb D.S. AL*

fa, fa, fa. - fa. Your turn, now. (HORNS)

BRIDGE

*Ebb Bb*

It's a love-ly song, y'all. - Sweet mu-sic, hon-ey.

*Bb F Bb Eb*

It's just a line - o - ver, it tells a sto - ry, ba - by.

*Bb F Bb Eb*

You got to get your mes - sage, a strong - mes - sage, hon - ey.

*Bb F Bb Eb*

A love-ly line, - ba - by. I'm a word-in' the line, watch me.

INTERLUDE W/ INTRO HORN RIFF

OUTRO-CHORUS

*Bb G Bb*

Fa, fa, fa, fa, fa,

W/CHORUS HORN RIFF *Ebb Bb* REPEAT AND FADE (W/LEAD VOC. AD LIB.)

fa, fa, fa - fa. Your turn. Ev - 'ry-bod-y's turn.

Additional Lyrics

2. All my life I been singing them sad songs,  
 Trying to get my message to you, honey.  
 But this the only song y'all, I can sing,  
 And when I get through singing, my message will be to you.  
 It goes:

(SLOW)

# FALLIN'

-ALICIA KEYS

## INTRO

FREELY

N.C.

I keep on fall-in' in and

## VERSE

A TEMPO

E-

B-7

E-

B-7

out of love with a you. Some-times I

E-

B-7

E-

B-7

love you some-times you make me blue. Some-times I feel

E-

B-7

E-

B-7

good. At times I feel used. Lov-ing you

E-

B-7

E-

B-7

dar-ling makes me so con-fused. I keep on

## CHORUS

E-

B-7

E-

B-7

fall-in' in and out of love with a you. I

E-

B-7

E-

B-7 N.C.

TO

nev-er loved some-one the way that I love a you. { Oh, oh, Oh, ba-by,

VERSE

E- B-7 E- B-7

I \_\_\_\_\_ nev-er felt this a way. \_\_\_\_\_ How do you give me so much

E- B-7 E- B-7

pleas - ure and cause me so much pain? \_\_\_ Yeah, \_\_\_ yeah. \_\_\_ Just when I

E- B-7 E- B-7

think \_\_\_\_\_ I'm tak-ing more than would a fool, \_\_\_\_\_ I \_\_\_ start

E- B-7 E- B-7 D.S. AL  $\text{\textcircled{A}}$

fall - in' \_\_\_ back in love with you. \_\_\_\_\_ I \_\_\_ keep \_\_\_ on

$\text{\textcircled{A}}$  BRIDGE

E- B-7 E- B-7 E- B-7

I, I, I, I'm fall - in' \_\_\_ Fall. \_\_\_\_\_

E- B-7 E- B-7

Fall. \_\_\_\_\_ I \_\_\_ keep \_\_\_ on

CHORUS

E- B-7 E- B-7

fall - in' in and out \_\_\_ of love with a you. I \_\_\_\_\_

E- B-7 E- B-7

nev - er loved some - one \_\_\_ the way that I love a you. I'm \_\_\_\_\_

OUTRO  
W/INSTRUMENTAL AD LIB.

E- B-7 N.C. E- B-7 PLAY BX E-

I love a you. What? \_\_\_\_\_

(MED.)  
(♩=♩)

# FANNIE MAE

-CLARENCE L. LEWIS/MORRIS LEVY/WAYMON GLASCO

## INTRO

N.C.(F)  
(HARMONICA)

(GTR. 1)  
F

(GTR. 2)

Bb7

F

C7

Bb7

F

1. Well, I

## VERSE

F

want some - bod - y

tell me what's wrong with me.

Bb7

I want some - bod - y

tell me what's

Copyright © 1960 EMI Longitude Music  
Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219



wrong with me. No, I ain't in trou-ble;

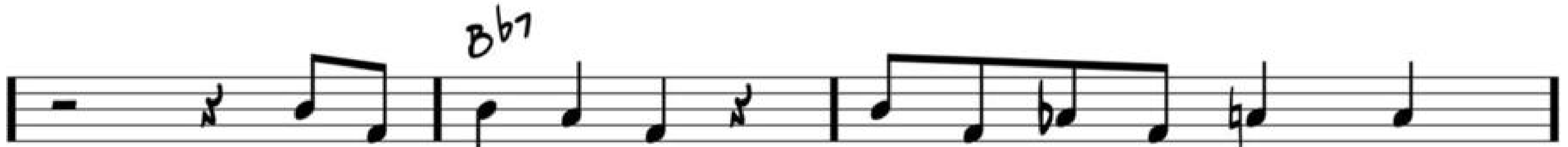


in so much a, mis - er - y. 2. Now, Fan-nie

VERSE



Mae, - ba - by, won't you please come home?  
3., 6. See additional lyrics  
4., 5. Instrumental solo



Fan-nie Mae, - ba - by, won't you please come



home? No, I ain't been my - self



ev - er since you've been gone. 3. I can



so much a, mis - er - y. -

Additional Lyrics

- 3. I can hear your name a ringin' all down the line.  
I can hear your name a ringin' all down the line.  
I wanna know do you love me, am or I just wastin' my time?
- 6. Cryin' oh, oh, oh, oh, poor me!  
Cryin' oh, oh, oh, oh, poor me!  
Well, I ain't in trouble; so much a, misery.

(MED. FUNK)

# FIGHT THE POWER 'PART 1'

-O'KELLY ISLEY, RONALD ISLEY, MARVIN ISLEY/  
RUDOLPH ISLEY, ERNIE ISLEY/CHRISTOPHER JASPER

## INTRO

(GUITAR)

## VERSE

(CONT. SIM.)

1. Time is tru - ly wast - ing.  
2., 4., 5. See additional lyrics

There's no guar-an - tee, \_\_ yeah. \_\_ Smile's in \_\_ the mak - ing.

You got to fight the pow - ers that be.

## CHORUS

I try to play my \_\_ mu - sic, they say my

mu - sic's too loud. I try talk - ing a - bout it, I got the

big run a - round. And when I rolled with the punch - es I got

knocked on the ground\_ by all this bull - shit go - ing down, -

hey. - 3., 6. Time is tru - ly wast - ing.

There's no guar-an - tee, - yeah. - Smile's in\_ the mak - ing.

We got to fight the pow - ers that be.

Fight it ba - by, - yeah.

E - ven

you and I can fight the pow - er.

Fight it, }  
- by, }

fight the pow -  
REPEAT AND FADE  
(W/LEAD VOC. AD LIB.)

- er. Fight it, fight the... Ba-by, ba-by, ba-by, ba -

*Additional Lyrics*

- 2. Got so many voices staying on the scene.  
Giving up all around me, faces full of pain.
- 4. I don't understand it; people want a say, yeah.  
Those that got the answers, red tape in the way.
- 5. I could take to it easy. That's just half the fun, no, no.  
Seeking my satisfaction keeps me on the run.

(MED. FUNK)

# FIRE

-RALPH MIDDLEBROOKS, MARSHALL JONES/  
LEROY BONNER, CLARENCE SATCHELL/  
WILLIE BECK/MARVIN PIERCE

## INTRO

(GUITAR) C7  
PLAY 4X

## CHORUS

C7 1., 2., 3.  
Fi - re.

## VERSE

4. C7  
The way you walk and talk real-ly sets me off to a full a-larm,

child. Yes, it does. The way you squeeze and tease

knocks me to my knees 'cause I'm smok-in', ba-by, ba-by. The way you

swerve and curve real-ly wrecks my nerves, and I'm so ex-cit-ed, child. Yeah.

The way you push, push lets me know that you're

## CHORUS

C7  
gon - na, you're gon - na get your wish. Well, fi - re.

## BRIDGE

C7 PLAY 3X  
Fi - re. Got me burn-ing got me burn-ing.



INTERLUDE

VAMP  
W/VOC. AD LIB.

C7

(GUITAR)

PLAY 6X

C7

(GTR. CONT. SIM.)

Some-thing's burn-ing, burn-ing, ba-by.

Oh, ba-by. Pour some wa-

VERSE

ter on me. When you shake what you got, and girl, you've got a lot, you're real-ly some-

-thing, child. Yes, you are. When you're hot, you're hot, you

real-ly shoot your shot. You're dy-na-mite child, yeah. Well, I can

tell by your game, you're gon-na start a flame in a log, ba-by, ba-

by. I'm 'bout to choke from the smoke, let me tight-en up my stroke. Can

OUTRO-PERCUSSION SOLO  
W/INSTRUMENTAL AD LIB.

you feel it, girl? Yeah.

LOCO

DB7

(GTR.)

REPEAT AND FADE

PLAY 5X

Got me burn-ing, got me burn-ing.

(MED.)  
(SLOW)

# FREDDIE'S DEAD

-CURTIS MAYFIELD

## INTRO

## REFRAIN

hey. Lord. yeah. huh.

Lord. Yeah. Uh.

Fred-die's dead, that's what I said.

Let the man rap a plan, said he'd send him home,  
but his hope was a rope and he should have known. 1. It's

## VERSE

hard to un-der-stand there was love in this man; I'm sure all would a-gree that  
5. See additional lyrics

his mis-er-y was his wom-an and things. Now Fred-die's dead, that's what I said.

## VERSE

2., 6. Ev-ry-bod-y's mis-used him, ripped him off and a-bused him. An-

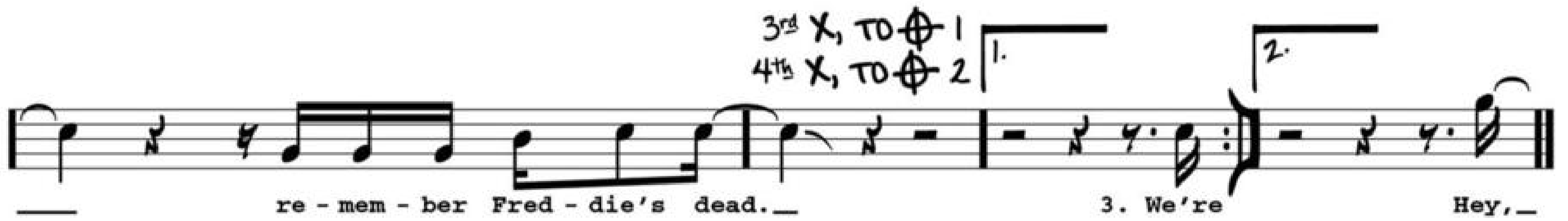
oth-er junk-ie plan, push-ing dope for the man. A ter-ri-ble blow, but that's how it goes.  
3., 4. See additional lyrics

C#-7 W/VAMP



Fred-die's on the cor-ner now. If you want to be a junk-ie, wow, \_

3rd X, TO  $\oplus$  1  
4th X, TO  $\oplus$  2



re-mem-ber Fred-die's dead. 3. We're Hey, \_

**REFRAIN**  
C#-7



hey. Lord, Huh, huh. Lord, \_

INTERLUDE D.S. AL  $\oplus$  1  
N.C. (C#-7)  
8



Huh, huh. Yeah, Fred-die's dead. BS. W/VAMP

**REFRAIN**  
W/VOC. AD LIB. ON REPEATS  
C#-7 W/VAMP



Hey, hey. Lord, 5. Why \_

D.S.S. AL  $\oplus$  2



Huh, huh, huh, huh, Fred-die's dead.

**OUTRO-REFRAIN**  
C#-7 W/VAMP



Hey, hey. Huh, \_

Additional lyrics

**REPEAT AND FADE**  
(W/VOC. AD LIB.)

3. We're all built up with progress.  
But sometimes I must confess,  
We can deal with rockets and dreams,  
But reality, what does it mean?  
Ain't nothin' said,  
'Cause Freddie's dead.

5. Why can't we brothers  
Protect one another?  
No one's serious  
And it makes me furious.  
Don't be misled  
Just think of Fred.

4. All I want is some peace of mind  
With a little love I'm try'n' to find.  
This could be such a beautiful world,  
With a wonderful girl, oo, I need a woman, child.  
Don't wanna be like Freddie, now,  
'Cause Freddie's dead.

(SLOW)

# GABBIN' BLUES

- LEROY KIRKLAND / ROSE MARIE MCCOY

## INTRO

N.C.

Female 1: (Here come ol' evil chick always tellin' ev'rybody she come from Chicago. Got Mississippi written all over.)

Female 2: 1. You bet-ter stop

## VERSE

Ab7 Db7

try - ing to run my busi-ness (Ha, ha, ha, look or who's got business!)

Ab7

I'll have to do what I hate to do. (Go ahead 'n' do it. You bet-ter stop Ain't nobody scared o' you.)

Db7

try - ing to run my busi-ness (Somebody need to run it or 'fore they run you out o' town.)

Ab7

I'll have to do what I hate to do. (Nothin' you can do. 'Cause I'll Never could do nothin'.)

Eb7 Db7

talk a-bout you low down and dir-ty (Blabber mouth.) and ev-'ry-thing I'll say-'ll be

Ab7 TO ⊕

true. (I better not never let the cat out the bag on you, child, or you'll be ruined.)

2. You

## VERSE

Ab7 Db7

know I know I know, (You don't know nothin'. I e - ven know when you were Know nothin' 'bout nobody.)

Copyright © 1952 Tideland Music Corp. and Elvis Presley Music

Copyright Renewed

All Rights on behalf of Tideland Music Corp.

Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219

All Rights on behalf of Elvis Presley Music Administered by Songs Of Iagem Music

*Ab7*

born. — (Ha, ha! When I was born, you were sufferin' from old age, arthritis and loss of memory.) You

*Db7*

know I know I know you, (Ol' Miss Know-all, ha, ha! Yes, 'n' I e-ven know when you were You don't know nothin'.)

*Ab7*

born. — (In school, she was so thick-headed they put her out. And if you don't She's takin' up too much space.)

*Eb7* *Db7*

keep cool, — hon-ey, (Keep cool, ha! That's a threat?) it-'ll be so hot you can't — go

*Ab7* *Eb-* *Ab7* *Db7*

on. (It's so hot now, child, you can't go back home. Police lookin' for you, ha, ha!) Ha!

**BRIDGE**

*Ab* *Db7*

You gotta have nerve to stand on ev'ry corner. (Stand anywhere I please.)  
You laugh at ev'ry passer-by. (I laughs at 'em as I see 'em.)

*Ab* *Db7* *Ab* *Db7* *Ab7* *D.S. AL*

Your face is laugh material. I — bet your mir - ror make you cry. — (Bet your face Well, now will stop any clock.)

*G7* *Ab7*

**Additional Lyrics**

3. Well, now stop tryin', tryin' to run my business  
(I'll run yours and mine anytime I feel like.)  
Or I'll have to do what I hate to do.  
(Came up here, it's just gone to your head,  
that's what's the matter with you.)  
'Cause I'll talk about you low down and dirty  
(I expect that of you, dirty anyway.)  
And ev'rything I'll say'll be true. Hey, watchout!

(BALLAD)

# GEE WHIZ

-CARLA THOMAS

## VERSE

1. Gee \_\_\_\_\_ whiz, \_\_\_\_\_ look at his \_\_\_\_\_ eyes. \_\_\_\_\_ Gee\_

2. See additional lyrics

\_\_\_\_\_ whiz, \_\_\_\_\_ how they \_\_\_\_\_ hyp - no - tize. \_\_\_\_\_ He's got

ev - 'ry - thing \_\_\_\_\_ a girl could want. . Man, \_\_\_\_\_ oh \_\_\_\_\_ man, \_\_\_\_\_ what a

prize, \_\_\_\_\_ oo, \_\_\_\_\_ oo. \_\_\_\_\_ 2. Gee

de - coy. \_\_\_\_\_ Heav - en up \_\_\_\_\_ a - bove \_\_\_\_\_

knows \_\_\_\_\_ how much \_\_\_\_\_ I love \_\_\_\_\_ that \_\_\_\_\_ fel -

la so. \_\_\_\_\_ An - gels sing \_\_\_\_\_ of the

F D- G-7

love I bring. I hope our love will grow

C7 N.C. VERSE F A+

and grow. 3. 'Cause, gee whiz, I love

Bb Bb-6 F A+

that guy. Gee whiz, my, my, oh

Bbb Bb-6 F D-

my. There are things we could do, I could

F D- Bbb C7

say, "I love you." But all I can say is

N.C. F Bb-6 F

gee whiz.

*Additional Lyrics*

2. Gee whiz, he's all the joy,  
Gee whiz, I could find in a boy.  
He's awful nice; it's paradise.  
I hope I'm not his decoy.

(MED. FAST)

# GIMME SOME LOVIN'

-STEVE WINWOOD/MUFF WINWOOD/SPENCER DAVIS

## INTRO

N.C. (BASS) PLAY 4x G7 (ORGAN) (BS. CONT. SIM.) C/G G7 C/G

G 1. 2. Hey! Well, my tem -

## VERSE

G C/G G

- p'ra-ture's ris - ing and my feet on the floor.  
 - so good, ev - 'ry - thing is kind - a high. You  
 - so good, ev - 'ry - thing is get - tin' high. You

C/G G

Cra - zy peo - ple knock - in' 'cause they want it some more.  
 bet - ter take it eas - y 'cause the place is on fire.  
 bet - ter take it eas - y 'cause the place is on fire.

C/G G

Let me in, ba - by, I don't know what you've got. But you'd  
 Been a hard day, and I had so much to do.  
 Been a hard day, noth - in' went too good. Now I'm

C/G G

bet - ter take it eas - y. This place is hot.  
 We made it, ba - by, and it hap - pened to you. } And I'm  
 gon - na re - lax like ev - 'ry - bod - y should. }

## PRE-CHORUS

G Bb C

so glad we made it, so glad we made

Copyright © 1966 F.S. MUSIC LTD. and UNIVERSAL/ISLAND MUSIC LTD.  
Copyright Renewed

All Rights for UNIVERSAL/ISLAND MUSIC LTD. Controlled and Administered by UNIVERSAL - SONGS OF POLYGRAM INTERNATIONAL, INC.

All Rights for F.S. MUSIC LTD. Controlled and Administered by WARNER-TAMERLANE PUBLISHING CORP.



CHORUS

*E<sub>b</sub>* *G* *C/G*

it. You got-ta gim-me some\_ a lov - in'. (Gim-me, gim-me some

*G* *C/G* *To*

lov - in'.) Gim-me some\_ a lov - in'. (Gim-me, gim-me some

*G* *C/G*

lov - in'.) Gim-me some\_ a lov - in' ev - 'ry - day.

INTERLUDE  
N.C.

1st X ONLY

(BASS) *G7* *C/G* *G7* *C/G* *G*

(ORGAN)  
(BS. CONT. SIM.)

*G7* *C/G* *G7* *C/G* *G*

Hey!

*C/G* *G* 1. *C/G* 2. *C/G* *D.S. AL*

Well, I feel\_ Well, I feel\_

OUTRO

LEAD VOC. AD. LIB. *G* *C/G* REPEAT AND FADE

lov - in'.) (Gim-me, gim-me some

# (MED.) GIVING YOU THE BEST THAT I GOT

-RANDY HOLLAND/ANITA BAKER/SKIP SCARBOROUGH

## INTRO

D/maj9 Aadd2/C# C/maj7 B-7 A-7 D/G F#-7

(PIANO)

## VERSE

E/A A E/A A C#-7

Ain't there some-thing I \_\_\_\_\_ can give you \_\_\_\_\_ in ex-change\_ for ev-'ry-thing\_ you gave\_

D/maj9

\_\_\_\_\_ to me? \_\_\_\_\_ You read\_ my mind. You make me feel\_ just fine

C/maj7 B-7 B-7/E

when I think\_ my peace of mind\_ is out of reach.

## VERSE

E/A A E/A A

The scales are some - times \_\_\_\_\_ un - bal - anced, -  
Ev - 'ry - bod - y's got o - pin - ions \_\_\_\_\_  
And my wear - y mind \_\_\_\_\_ is rest - ed, \_\_\_\_\_ and

C#-7

and you bear the weight of all \_\_\_\_\_ that has to be.  
'bout the way they think our sto - ry's gon - na end.  
I feel as if my home is \_\_\_\_\_ in your arms. \_\_\_\_\_

D/maj9

I hope \_\_\_\_\_ you see that you \_\_\_\_\_ can lean\_ on me,  
Some \_\_\_\_\_ folks feel it's just a su - per-fi-cial thrill  
My fears are all gone, I like the sound\_ of your song

*Cmaj7* *B-7* *B-7/E*

and to - geth - er we can calm the storm - y sea.  
 ev - 'ry - bod - y's gon - na have to think a - gain.  
 and I think I wan - na sing it for - ev - er.

**CHORUS**  
*Dmaj9* *Aadd2/C#* *Cmaj7* *B-7* *B-7/E*

We love so strong and so un - self - ish - ly.

*Dmaj9* *Aadd2/C#*

{ And I tell you now that I made a vow. I'm  
 They don't both - er me so I'm gon - na keep on  
 And I made a vow so I tell you now, I'm }

*Cmaj7* *B-7* *Aadd2/C#* *Dmaj9* *Aadd2/C#*

giv - ing you the best that I got, ba - by. { Yes, I tell you now  
 They don't both - er me,  
 I bet ev - 'ry - thing }

*Cmaj7* *B-7 TO ⊕*

{ that I made a vow. I'm  
 said I'm gon - na keep on  
 on my wed - ding ring. I'm } giv - ing you the best that I got,

**BRIDGE**  
*B-7/E* *B-7/E* *A/E* *D/E*

hon - ey. lis - ten, ba - by. Some - bod - y un - der - stands me;

*A/E* *D/E* *A/C* *B-7* *C#-7*

some - bod - y gave his heart to me. I stum - bled my whole -

*Dmaj9* *E9sus4* **D.S. AL ⊕**

life long, al - ways on my own, now I'm home..

**OUTRO** **REPEAT AND FADE**  
*B-7/E* *Dmaj9* *Aadd2/C#* *Cmaj7* *B-7* *B-7/E*

giv - in' it to you, ba - by. Giv - ing you the best that I got.

(MED. FUNK)

# GROOVE ME

-KING FLOYD

INTRO  
W/VOCAL AD LIB.

(BASS)

VERSE

Hey there, sug - ar dump - lings, let me tell you some - thing,  
Hey there, — sug - ar dump - lings, come on, give me some - thing,

girl, I've been try - ing to say, — now.  
girl, I've been need - ing for days. —

You look so sweet and you're so dog - gone fine, I  
Yes I'm good, good lov - in' with plen - ty, — plen - ty, hug - gin! Oo, —

just can't get you out of my mind. — You've be - come a  
— you cute lit - tle thing, — you. Girl, —

F#

sweet taste in my mouth, — now, and I want  
— be - tween you and me, — now, now, — we — don't

B

need you to be — my spouse — so — that —  
no com - pa - ny. — No oth - er

F#

we can live no hap - pi - ly, now, now, in a  
man, no oth - er girl can

great big old room - y house. And I know you're gon - na groove\_  
en - ter in - to our world, not as long as you

CHORUS

me, ba - by. Make me feel good in - side..  
groove\_ me, ba - by.

— Come on, and groove\_ me, ba - by. { I need you, groove\_  
Move me, ba -

me. Come on, come on. Spoken: Hey, uh!

OUTRO-CHORUS

- by. Oh, sock it to me, ma - ma. Oh, I like

it like that, ba - by. Groove\_ me, ba - by, groove\_ me, ba -

REPEAT AND FADE (W/LEAD VOC. AD LIB.)

(MED. ROCK)

# HARD TO HANDLE

-ALLEN JONES/ALVERTIS BELL/OTIS REDDING

## INTRO

N.C.  
(PIANO)

## VERSE

Bb7 Eb/Bb

1. Ba - by, here I am, I'm a man on the scene.  
2., 3. See additional lyrics

Bb7 Eb/Bb

I can give you what you want, but you got to go home with me.

Bb7 Eb/Bb

I've a got some good old lov - in' and I got some in store.

Bb7 Eb/Bb

When I get through throw - in' it on you, you got to come back for more.

F7

Boys and things will come by the doz-en, but that ain't noth - in' but drug-store lov-in'.

N.C.

Pret - ty lit - tle thing, let me light your can - dle, 'cause

ma - ma, I'm sure hard to han - dle now, yes I am.

TO

1. INTERLUDE

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

(GUITAR)

2. INTERLUDE

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

(GUITAR)

2ND X, D.S. AL

INTERLUDE

A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> PLAY 4X

OUTRO B<sup>b</sup>7

(GUITAR)

Give it to me! I got to have it!

REPEAT AND FADE (W/LEAD VOC. AD LIB.)

*Additional Lyrics*

2. Action speaks louder than words and I'm a man with a great experience.  
 I know you got you another man, but I can love you better than him.  
 Take my hand, don't be afraid. I want to prove every word I say.  
 I'm advertising love for free, so won't you place your ad with me?  
 Boys will come a dime by the dozen, but that ain't nothin' but ten cent love.  
 Pretty little thing, let me light your candle, 'cause mama, I'm sure hard to handle now, yes I am.
3. Baby, here I am, I'm a man on the scene.  
 I can give you what you want, just come and go home with me.  
 I've a got some good old lovin' and I got it there in store.  
 When I get through throwin' it on you, you got to come back for more.  
 Boys will come a dime by the dozen, but that ain't nothin' but drugstore love.  
 Pretty little thing, let me light your candle, 'cause mama, I'm sure hard to handle now, yes I am.

(MED.)

# THE HARLEM SHUFFLE

-BOB RELF/EARL NELSON

## INTRO

C N.C. C F A-

(HORNS) (RHYTHM SECTION) PLAY 3X

## VERSE

CONT. SIM. A-

You move \_\_\_\_\_ it to the left, yeah, -  
 scratch \_\_\_\_\_ just like a mon - key, yeah you

do then you go for your - self. You move \_\_\_\_\_ it to the  
 real... yeah. You slide \_\_\_\_\_ it to the

right, yeah, - if it takes all night.  
 lim - bo, yeah. - How low can you go?

Bb7

Now, - take it kind of slow, - with a whole  
 Now come on, ba - by, - I don't want you to - scuf - fle,

lot o' soul. - Don't move \_\_\_\_\_ it too fast, and make it  
 now. - So, just groove \_\_\_\_\_ it right here to the Har - lem shuf -

last. You know you Yeah, yeah, - yeah,  
 fle.

CHORUS A-

do the Har - lem shuf - fle. Do the mon - key shine, - now.



Yeah, yeah, - yeah, do the Har-lem shuf - fle.

**INTERLUDE**

Whoa. \_\_\_\_\_ Whoa, \_\_\_\_\_ oh, oh, oh, oh,

oh. \_\_\_\_\_ Whoa, - ah, \_\_\_\_\_ ah.

**VERSE**

Hitch, hitch-hike, ba - by, a-cross the floor. -

Whoa, whoa, - whoa, I can't stand it no more.

Now, come on ba - by.

Now, get in - to your slide. \_\_\_\_\_ We're gon - na ride, ride, - ride,

lit - tle po - ny ride. \_\_\_\_\_

**OUTRO**

Shake, shake, - shake, shake a tail\_ feath - er, ba - by.

REPEAT AND FADE  
(W/LEAD VOC. AD LIB.)

(MED. FAST) **HE WAS REALLY SAYIN' SOMETHIN'**

-NORMAN J. WHITFIELD/WILLIAM STEVENSON/EDWARD HOLLAND, JR.

INTRO

Musical notation for the Intro section. The bass line starts with a C7 chord, followed by an F/C chord, and then a C chord. The guitar line features a similar sequence of chords. The tempo is marked as (MED. FAST).

1. Hey, — hey, yeah, — I was

VERSE

Musical notation for the first line of the verse. The chords are C, F, and C7. The melody is in a 4/4 time signature.

walk - in' down the street — when this boy — start - ed fol - low - in' me. —  
2., 3. See additional lyrics

Musical notation for the second line of the verse. The chords are C, F, and C7.

— Though I ig - nored — all the things — he said, —

Musical notation for the third line of the verse. The chords are C, F, and C7.

— he moved — me in ev - 'ry way, —

Musical notation for the fourth line of the verse. The chords are Eb and Eb.

— with his col - lar un - but - toned, by my

Musical notation for the fifth line of the verse. The chords are Db and Db.

side he was strut - tin'. Girls, — he was

**CHORUS**

real - ly say - in' some - thin', do, wad - da, wad - da.

Real - ly say - in' some - thin'. Woo! Bop, bop, sook-y, do, wad -

- da. Bop, bop, sook-y, do, wop. 2. Girls, he

wop. Woo!

3. Hey, hey, yeah, as he

OUTRO-CHORUS REPEAT AND FADE

wop. Woo! Real - ly } say - in' some - thin'. Woo! He was real - ly }

*Additional Lyrics*

2. Girls, he flirted every step of the way,  
I could feel ev'ry word he said.  
My resistance was getting low,  
Then my feelings started to show.  
My heart started pumpin', blood pressure jumpin'.
3. Hey, hey, yeah, as he walked me to my door,  
I agreed to see him once more.  
Lady like it may not be, no,  
But he moved to me in the street.  
Though he was bold, my heart he stole.

# HEATWAVE

(LOVE IS LIKE A HEATWAVE)

-EDWARD HOLLAND/LAMONT DOZIER/BRIAN HOLLAND

(UPTEMPO)

INTRO

B $\flat$  Eb/B $\flat$  B $\flat$  Eb/B $\flat$  B $\flat$  N.C. F-7

(GUITAR) (SAX)

G-7

1., 2.  
C-

3.  
A $\flat$

B $\flat$  Eb $\flat$ 9

PLAY 3X

B $\flat$  and N.C.

VERSE

F-7

CONT. SIM.

G-7

1. When - ev - er I'm with him, some - thing in -  
 2., 4., 5. See additional lyrics  
 3. Instrumental

C-

F-7

side starts to burn - ing

G-7

C-

and I'm filled with de - sire.

F-7 G-7

Could it be a dev - il in me, or is

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

this the way love's sup - posed to be? It's like a

**CHORUS**

E<sup>b</sup>9

heat wave burn - in' in my

heart. I can't keep from cry - ing,

1., 2., 3.  
B<sup>b</sup>mus<sup>4</sup> N.C.

it's tear-in' me a - part. 2. When - ev - er he

4.  
B<sup>b</sup>mus<sup>4</sup> N.C. **D.S. AND FADE**

5. Yeah, yeah, yeah,

*Additional Lyrics*

2. Whenever he calls my name, soft, low, sweet and plain,  
Right then, right then I feel that burning flame.  
Has high blood pressure got a hold on me,  
Or is this the way love's supposed to be?

4. Sometimes I stare in space, tears all over my face.  
I can't explain it; don't understand it. I ain't never felt like this before.  
Now, that funny feeling has me amazed,  
Don't know what to do, my head's in a haze.

5. Yeah, yeah, yeah, yeah..  
(w/ Lead Voc. ad lib.)

(MED. SLOW)  
BALLAD

# HERE AND NOW

-TERRY STEELE/DAVID ELLIOT

## INTRO

Cadd9 C/D Gadd9 G/B Cadd9 C/D

(KEYBOARD)

## VERSE

Gadd9 F#-7b5 B7b9 E-7 D

1. One look in your eyes, and there I see

2., 3. See additional lyrics

Cadd9 C/D Gadd9 F#-7b5 B7b9

just what you mean to me. Here in my heart I believe

Cmaj7 G/B E-7 C-b/Eb G/D Cadd9

your love is all I'll ever need.

G/B D#07 E-7 Gadd9/B Cadd9

Hold-ing you close through the night, I need you.

1. C/D 2. F#-7b5 A/B CHORUS Cmaj7

Yeah. Here and now, I

D/C D/F# G B-7 Cmaj7

prom-ise to love faith-ful-ly. You're all I need.

F#-7b5 A/B Cmaj7 D/C D/F# G

Here and now, I vow to be one with thee.

B-7 C/maj7 TO  $\text{\textcircled{A}}$  1  
 TO  $\text{\textcircled{A}}$  2 Cadd9 C/D Gadd9  
 Your love\_ is all\_ I need.\_  
 D.S. AL  $\text{\textcircled{A}}$  1  
 (TAKE 2ND ENDING)  
 Cadd9 C/D Gadd9 Cadd9 C/D  
 Stay. 3. When  
 $\text{\textcircled{A}}$  1 BRIDGE  
 Cadd9 C/D E-7  
 Your love is all\_ I need.\_ Start-ing here.\_ Ooh, and I'm start - ing\_  
 D G/maj9 E-7  
 now.\_ I be-lieve.\_ Start-ing here.\_ I'm start-ing right here. Start-ing now.\_  
 C/D  
 Right\_ now, be-cause I be - lieve\_ in your love, so\_ I'm  
 CHORUS  
 F/G G/B C/maj7 D.S.S. AL  $\text{\textcircled{A}}$  2  
 glad to take\_ the vow.\_ Here and\_ now, oh, I  
 OUTRO W/VOC. AD LIB.  
 $\text{\textcircled{A}}$  2 Cadd9 C/D Gadd9  
 Your love is all\_ I, need. I, yeah,  
 G/B C/maj7  $\frac{1}{2}$   $\frac{2}{2}$  Bbadd9 C F/maj7  
 yeah.\_ Uh, yeah.\_ Ay, ah, love is all\_ I  
 3. Bb/maj9 RIT. Cadd9 Gadd9  
 Yeah.

Additional Lyrics

2. I look in your eyes, and there I see  
 What happiness really means.  
 The love that we share makes life so sweet.  
 Together we'll always be.  
 This pledge of love feels so right,  
 And, ooh, I need you.

3. When I look in your eyes, there I see  
 All that a love should really be.  
 And I need you more and more each day.  
 Nothing can take your love away.  
 More than I dare to dream,  
 I need you.

(MED.)  
ROCK

# HERE I AM, COME AND TAKE ME

-AL GREEN/MABON HODGES

## INTRO

F#- E F#-

## VERSE

(HORN(S)) I can't be - lieve that it's real, -

F#- E F#- E F#-

the way that you make me feel. -  
me beg - ging you ev - 'ry day. -

E F#-

A burn - ing deep down in - side, -  
A love that I can - not have, -

E F#-

a love that I can - not hide. -  
you broke my heart in - to half. -

## PRE-CHORUS

A B7 F#-

I know it's you and me, ba - by, hey, hey, hey, that

B7 F#- B7

make the world\_ go round. - And it's keeping you in love\_ with me. -

F#- B7 F#-

Lay-in' all my trou - bles down. - Ah, ha, here I

## CHORUS

A E A E A E

{ 1., 2. am, ba - by, } come and take me. Here I am, - ba - by, won't you come and  
3. ba-by,



A E 3rd X, TO A A E A E

ba - by. Hey. It al - ways ends up this way, When I'm

**BRIDGE**

A<sup>b</sup> A D<sup>b</sup>

a - lone, I can al - ways call you  
to me, oh ba - by, I did-n't do her right, hey, hey, hey, but

B-7 B7

for a help-in' hand. I know you'll do the best you  
tell me all your trou - bles, yeah, and you won't ev - er have to

F#- E F#- A<sup>b</sup>

can. But it don't take much for me  
wor - ry no. One more thing, you, you just can't trust ev-'ry-bod - y,

A D<sup>b</sup>

be - fore my cup runs o - ver.  
ev - 'ry - bod - y you see. No,

B-7 B7

All this love in - side me,  
no. You'll find your-self I be-lieve there's going to be,  
lost and a - lone on a dark-

F#- E F#- 1. 2. D.S. AL

ex - plo-sion. Yeah, you can talk Oh, here I am  
- ened street. And I... REPEAT AND FADE  
(W/VOC. AD LIB.)

A E A E A E

hand, ah, show me. Hey, hey, take me. Hey, hey,

(MED.)  
(ROCK)

# HOLD ON I'M COMIN'

-ISAAC HAYES/DAVID PORTER

## INTRO

Ab                                  Cb                                  Db

(HORNS)

## VERSE

Ab (W/HORN RIFF)                                  Ab7

1., 3. Don't you                                  ev - er                                  be                                  sad.                                  Lean  
2. See additional lyrics

on me                                  when times                                  are bad.                                  When the day

Db7

comes                                  and you are                                  down                                  in a riv - er of

3rd X, TO ⊕

trou - ble,                                  and a - bout                                  to down...                                  Just hold

## CHORUS

Ab                                  Cb                                  Db

on,                                  I'm                                  com - in',                                  hold                                  on,                                  I'm

1. Ab                                  2. Ab

com - in'.                                  2. I'm                                  on my                                  com - in'.                                  Hold                                  on,                                  I'm

*Cb* *Db* *Ab*

com - in', hold on, — I'm com - in'. Look a here.

**BRIDGE**  
*Db7*

Reach out to me for — sat - is - fac - tion, yeah. —

*Cb*

Call my name, — yeah, for a quick re - ac -

*Db* *Eb*

- tion, yeah, yeah, yeah, yeah. —

**SOLO**  
*Ab*

*Gb* *Cb* *Db* **D.C. AL**

**OUTRO-CHORUS**

*Ab* *Cb*

on, I'm com - in', hold

*Db* *Ab* **REPEAT AND FADE (W/VOC. AD LIB.)**

on, — I'm com - in'. Hold

*Additional Lyrics*

2. I'm on my way, your lover.  
If you get cold, yeah, I will be your cover.  
Don't have to worry 'cause I'm here.  
Don't need to suffer, baby, 'cause I'm here.

# HOUND DOG

-JERRY LEIBER/MIKE STOLLER

(MED. FAST  
BLUES)

INTRO

CHORUS

E<sup>b</sup>7

N.C.

You ain't noth-in' but a hound dog.

Quit snoop - in''round my

door.

You ain't noth-in' but a hound dog.

Quit snoop - in''round my door.

You can wag\_\_\_

your tail,\_\_\_

but I ain't gon'

feed you

no\_\_\_

more.

VERSE

E<sup>b</sup>7

You

told\_\_\_

me

you

was

high

class,

me

feel

so

blue,

but  
you

I  
made

can  
me

see  
weep

through  
and

that.  
moan.

Yes,  
You

you  
made\_\_\_

told

me

you

was

high

class,

me

feel

so

blue,

Eb7

but I can see through that. And, Dad -  
yeah, you made me weep and moan... 'Cause you ain't

Bb7

- dy, I know you ain't no real  
look-in' for a woman, all you look-in' is for

Eb7

cool a cat. } You ain't noth-in' but a  
a home. }

**CHORUS**

Eb7

hound dog. Quit snoop-in' round my door.

Ab7

{You just a ol' hound dog. Quit snoop-in' round my  
{You ain't noth-in' but a }

Eb7

Bb7

door. You can wag your tail,

Eb7

FINE

but I ain't gon' feed you no more.

**SOLO**  
12-BAR BLUES IN Eb  
W/LEAD VOC. AD LIB.

OPEN

LAST X

D.S. AL FINE

You made

(MED.)  
♩ = 3/4

# HOW SWEET IT IS (TO BE LOVED BY YOU)

-EDWARD HOLLAND/LAMONT DOZIER/BRIAN HOLLAND

## CHORUS

F6 C/G D/G C/G D/G C

How sweet it is to be loved by you, - { yes, ba -  
oh, ba -  
oh, yes

F6 C/G D/G C/G D/G

- by, oo. } How sweet it is to be loved by  
it is, ba - by.

## VERSE

C

you, - { yes, it is. I need-ed the shel - ter  
yes, it is, ba - by. Close my eyes  
Instrumental

A- G F TO

of some-one's arms, and there you were. I  
at night and won-der what would I be with-out you in my life.  
Instrumental ends

C A- G

need - ed some-one to un-der-stand my ups and downs, and there you  
Ev-'ry-thing was just a bore. All the things I did,

F C F

were with sweet love and de-vo - tion,  
seems I'd done 'em be-fore. But you bright-en up all my days

© 1964 (Renewed 1992) JOBETE MUSIC CO., INC.

All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC. on behalf of STONE AGATE MUSIC  
(A Division of JOBETE MUSIC CO., INC.)

C F

deep - ly touch - ing \_\_\_\_\_ my \_\_\_\_\_ e - mo - tions.  
with a love so sweet \_\_\_\_\_ in so man - y ways. } I wan - na stop -

PRE-CHORUS

C F

\_\_\_\_\_ and thank you, ba - by. I wan - na stop -

C 1. F 2. F D.C. AL♩

\_\_\_\_\_ and thank you, ba - by, hey, now. ba - by, - hey. -

♩ C F C

You were bet - ter to me \_\_\_\_\_ than I've been to my - self. For me \_\_\_\_\_ there's you \_\_\_\_\_

PRE-CHORUS

F C F

and no - bod - y else. Stop and thank you, ba - by. I wan - na stop -

OUTRO-CHORUS  
W/ VOCAL AD LIB.

C F F♭

\_\_\_\_\_ and thank you, ba - by, oh. \_\_\_\_\_ How sweet it is \_\_\_\_\_

C/G D/G C/G D/G C REPEAT AND FADE

\_\_\_\_\_ to be loved by you.. { Tell \_\_\_\_\_ the truth, ba - by.  
Well, it's like sug - ar to my soul.  
Oh, \_\_\_\_\_ yes it is, \_\_\_\_\_ ba - by.

(MED. ROCK)

# HOW WILL I KNOW

-GEORGE MERRILL/SHANNON RUBICAM/NARADA MICHAEL WALDEN

## INTRO

Chords: Gb Bb-7 Cbmaj7 Db Eb Gb Bb-7 Cbmaj7

1., 2., 3. Db Gb/D Db Db Gb 4. Db Gb/D Db Db Gb

CONT. SIM. VERSE

There's a boy — I know; — he's the one I  
 — me; con - trol; — can't seem to  
 I'm shak - in'. Wish I had you

Chords: Gb Cbmaj7 Db Gb Cbmaj7 Db

dream of. Looks in - to — my eyes; — takes me to the  
 get e-nough. When I wake — from dream - in', tell me, is it  
 near me now. Said there's no — mis - tak - in'; what I feel is

Chords: Gb Cbmaj7 Db PRE-CHORUS Gb

clouds a - bove. Oh, I lose — Ooh, Ooh, — me; } how will I know? —  
 real - ly love? Ooh, tell — me; }  
 real - ly love.

Chords: Bb-7 Ab-7 Cb

Chords: Gb Bb-7 Ab-7 Gb/Bb Cb Gb/Bb Cb N.C.

How will I know? (Love can be de-ceiv - in'.) How will I know?

## CHORUS

Chords: Gb Bb-7 Cbmaj7 Db Eb-7 Gb Bb-7 Cbmaj7 Db Gb/D Db Db Gb

How will I know if he — real-ly loves me? I say a prayer with — ev - 'ry heart-beat.

Chords: Bb-7 Cbmaj7 Db Eb-7 Gb Bb-7 Cbmaj7

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

Chords: Db Gb/D Db Gb Bb-7 Cbmaj7 Db Eb-7

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



G<sup>b</sup> B<sup>b-7</sup> C<sup>b/maj7</sup> D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup> G<sup>b</sup> B<sup>b-7</sup> C<sup>b/maj7</sup> D<sup>b</sup>



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

E<sup>b-7</sup> G<sup>b</sup> B<sup>b-7</sup> C<sup>b/maj7</sup> TO ⊕ D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup>



bit-ter-sweet. This love is strong; why do I feel weak? Oh, wake\_

D.S. AL ⊕  
(TAKE 2ND ENDING)

BRIDGE  
⊕ D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> C<sup>b</sup>/D<sup>b</sup> C<sup>b</sup>/D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> N.C. G<sup>b</sup>/C<sup>b</sup> C<sup>b</sup>/D<sup>b</sup>



I feel weak? If he loves me, (GUITAR) if he loves\_

G<sup>b</sup>/D<sup>b</sup> N.C. 1. G<sup>b</sup>/C<sup>b</sup> C<sup>b</sup>/D<sup>b</sup> 2. G<sup>b</sup> A<sup>b-7</sup>



me, not. If he loves\_ If he loves\_

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



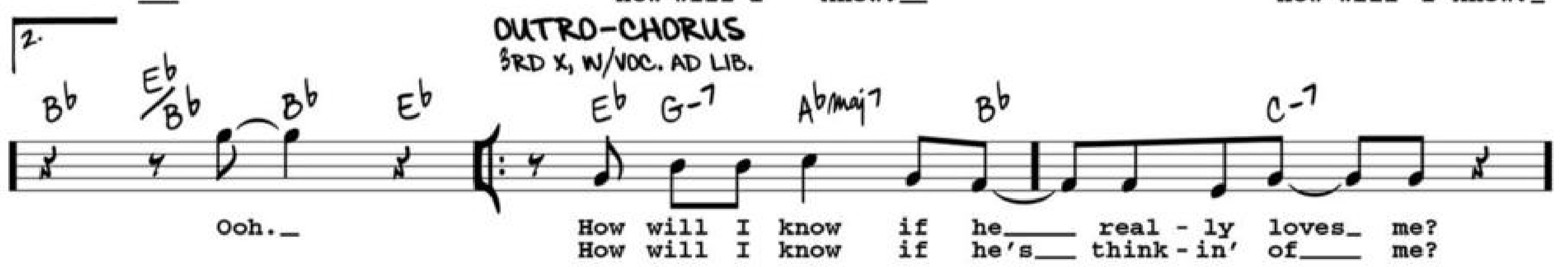
me, if he loves me not, oh, how will I know?\_

SOLO  
W/INTRO RHYTHM  
E<sup>b</sup> G-7 A<sup>b</sup>/maj7 B<sup>b</sup> C-7 E<sup>b</sup> G-7 A<sup>b</sup>/maj7 1. B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>



How will I know?\_ How will I know?\_

2. B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> OUTRO-CHORUS  
3RD X, W/VOC. AD LIB. E<sup>b</sup> G-7 A<sup>b</sup>/maj7 B<sup>b</sup> C-7



Ooh.\_ How will I know if he real-ly loves me?  
How will I know if he's think-in' of me?

E<sup>b</sup> G-7 A<sup>b</sup>/maj7 B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> G-7 A<sup>b</sup>/maj7 B<sup>b</sup>



I say a prayer with ev-er-y heart-beat. I fall in love when-ev-  
I try to phone, but I'm too shy. (Can't speak.) Fall-ing in love is so\_

C-7 E<sup>b</sup> G-7 A<sup>b</sup>/maj7 B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> REPEAT AND FADE



er we meet. bit-ter-sweet. I'm ask-in' you 'cause you know a-bout these things.  
This love is strong; why do I feel weak?

(MED.)

# HUMAN NATURE

-JOHN BETTIS/STEVE PORCARO

## INTRO

G A F/maj7 E-7 G A F/maj7 E-7

## VERSE

G A F#- G A G A F#-

1. Look-ing out\_ 'cross\_ the night-time, the cit-y winks a sleep - less eye.\_  
2.,3.,4. See additional lyrics

G A G A F#- G A

Hear her voice\_ shake\_ my win-dow,

G F#-7 E-7 A E-7 A

sweet\_ se - duc - ing sighs. bite. If they\_ say,

## CHORUS

G A D D/c# D/B D/A

"Why, why?"\_ Tell 'em that\_ is hu - man na - ture.

G F#- N.C. E-7 B-7 3RD X, TO 2

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

G A D D/c# D/B D/A

"Why, why?"\_ Tell 'em that\_ is hu - man na - ture.

G F#- N.C. E-7

Why, why\_ does he do me that way?

D.S. AL 1 (TAKE 2ND ENDING)  
Aadd4

♩ 1  
G F#- N.C. E-7 B-7

Why, why, does he do me that way? I'm like

BRIDGE  
N.C. E-7 B-7 N.C. E-7 B-7 E-9

liv-ing this way, I'm like lov-ing this way.

INTERLUDE  
E-9/A G A F/maj7 E-7 G A F/maj7 E-7

D.S. AL 2  
(TAKE 2ND ENDING)

♩ 2  
G A D D/C# D/B D/A G A

That way, why, why. That way, why, why.

"Why, why?" Oo, tell 'em. Why, why does he

1., 2.  
N.C. E-7 A G A D D/C# D/B D/A

do me that way? If they say, "Why, why?" Da, da da, da, da, da.

G F#- N.C. E-7 B-7 3. E-9

Why, why does he do me that way? If they say, do me that way? I'm like

OUTRO  
E-9/A G A F/maj7 E-7 G A

liv-ing this way. Why? Why?

F/maj7 E-7 Bb/maj7 A-7 F/maj7 E-7 Bb/maj7

Why?

FADE OUT

Additional Lyrics

2. Get me out into the nighttime,  
Four walls won't hold me tonight.  
If this town is just an apple,  
Then let me take a bite.
3. Reaching out to touch a stranger,  
Electric eyes are everywhere.  
See that girl, she knows I'm watching,  
She likes the way I stare.
4. Looking out across the morning,  
The city's heart begins to beat.  
Reaching out, I touch her shoulder,  
I'm dreaming of the street.

(SLOW BALLAD)

# I BELIEVE I CAN FLY

- ROBERT KELLY

## INTRO

Cadd9/G D-7b5/G PLAY 4X N.C.

## VERSE

C D-7b5/C

used to think that I could not go on and  
I was on the verge of break - ing down. Some -

C D-7b5/C

life was noth - ing but an aw - ful song. But  
times si - lence can seem so loud. There are

C D-7b5/C

now I know the mean - ing of true love. I'm  
mir - a - cles in life I must a - chieve, but

C D-7b5/C E7#5

lean - ing on the ev - er - last - ing arms. } If I can  
first I know it starts in - side of me. }

## PRE-CHORUS

A-7 D-7b5/Ab C/G

see it, then I can { do be } it, if I just be - lieve it, there's noth - ing

D-7/G N.C. CHORUS C A-7

to it. I be - lieve I can fly, I be - lieve I can touch the sky. I think a - bout it ev - 'ry

D-7 D-7/G G#07

night and day, spread my wings and fly a - way. I be - lieve I can

A-7 D-7b5/Ab

soar, I see me run - ning through that o - pen door. I be - lieve I can

C/G D-7b5/Ab A-7  
fly, I be-lieve I can fly, I be-lieve I can fly. —

1. Fmaj7/G 2. D-7 C/E  
See, Hey, — 'cause I be-lieve in me, — oh. —

Fmaj7/G N.C. Bb-7  
If I can see it, then I can

Eb-7b5/A Db/Ab Eb-7/Ab N.C.  
do it, if I just be-lieve it, there's noth-ing to it. — I be-lieve I can

CHORUS Db Bb-7  
fly, I be-lieve I can touch the sky. — I think a-bout it ev-'ry

Eb-7 Eb-7/Ab A07  
night and day, — spread my wings and fly a-way. — I be-lieve I can

Bb-7 Eb-7b5/A  
soar, I see me run-ning through that o-pen door. — I be-lieve I can

Db/Ab Eb-7b5/A Db/Ab  
fly, I be-lieve I can fly, I be-lieve I can fly, — hey, if I just

Eb-7b5/A Db/Ab Eb-7b5/A  
spread my wings. — I can fly, I can fly, — I can

Db/Ab 1. Eb-7b5/A 2. Eb-7b5/A Db  
fly, hey if I just spread my wings. — I can  
(PIANO)

PRE-CHORUS

CHORUS

OUTRO  
2ND X, W/VOC. AD LIB.

(MED. FUNK)

# I CAN'T GET NEXT TO YOU

- BARRETT STRONG/NORMAN WHITFIELD

INTRO

FREELY, W/PNO. AD LIB.

A TEMPO

C7 D7b9 G7 C F F- C N.C. PNO. FILL

VERSE

I can turn the gray - est sky blue. Hey, and  
I can fly like a bird in the sky. Hey, and  
I can turn back the hands of time, you bet-ter be-lieve I can.

Chords: Eb, C5

I can make it rain when - ev - er I want it to. Oh,  
I can buy an - y - thing that mon - ey can buy. Oh,  
I can make the sea - sons change just by wav - ing my hand. Oh,

Chords: Eb, C5

I can build a cas - tle from a sin - gle grain of sand.  
I can turn a riv - er in - to a rag - ing fire.  
I can change an - y - thing from old to new. The

Chords: Eb, C5

I can make a ship sail on dry land.  
I can live for - ev - er if I so de - sire.  
things I want to do the most, I'm un - a - ble to do.

Chords: Eb, C5

But my life is in - com - plete and I'm so blue 'cause  
Un - im - por - tant, all these things I can do,  
Un - hap - py am I with all the pow - ers I pos - sess,

Chords: F, F-, C

CHORUS  
N.C. (C7)

I can't get next, I can't get next to you, babe, I  
'cause I can't get next, I can't get next to you, babe, I

Chords: F, F-

I can't get next to you. I can't get next to you, babe, I can't get next to you.

3rd X, TO

2.

INTERLUDE

N.C.

C5

can't get next to you. Uh, yah! (DRUMS) (PNO.)

(1ST X ONLY)

BRIDGE

Ooh, ooh.

E<sup>b</sup> C<sup>5</sup> E<sup>b</sup>

Chick-a boom, chick-a boom, chick - a boom, boom, boom.

C<sup>5</sup> N.C. E<sup>b</sup> C<sup>5</sup> E<sup>b</sup> C<sup>5</sup> N.C. D.S. AL  $\text{\textcircled{A}}$

'cause girl, you're the key to my hap - pi - ness. And I,

F F- C

whoa,

\* F

\* LET CHORDS RING, NEXT 4 MEAS.

I, I can't get next to

F-

OUTRO

you. Girl, you're blow - ing my mind, 'cause I can't get next to

C E<sup>b</sup> C<sup>5</sup> E<sup>b</sup>

you. Can't you see these tears I'm cry - ing? I can't get a next to

C E<sup>b</sup> C<sup>5</sup> E<sup>b</sup>

REPEAT AND FADE (W/LEAD VOC. AD LIB.)

you. Girl, it's you that I need, I got - ta get next to

C E<sup>b</sup> C<sup>5</sup> E<sup>b</sup>

# I CAN'T HELP MYSELF

## (SUGAR PIE, HONEY BUNCH)

- BRIAN HOLLAND/LAMONT DOZIER/EDWARD HOLLAND

(MED. R&B)

### INTRO

### VERSE

(BASS + PIANO)  
3rd - 6th x ADDITIONAL  
INSTRUMENTS DOUBLE

Sug-ar pie, hon-ey bunch,  
- ar pie, hon-ey bunch,  
Sug-ar pie, hon-ey bunch,

you know that I \_\_\_\_\_ love you.\_\_\_\_  
I'm weak-er than a man should be.\_\_\_\_  
you know that I'm wait-in' for you.\_\_\_\_

I can't  
I can't  
Can't

help my - self.  
help my - self.  
help my - self.

I love\_ you and  
I'm a fool\_\_\_\_\_ in\_\_\_\_  
I love\_ you and

no-bod - y else.\_  
love\_ you see.\_\_\_\_  
no-bod - y else.\_

In\_\_\_\_\_ and out my life, you come and you go\_\_\_\_  
Wan-na tell\_\_\_\_\_ you I don't love you tell\_\_\_\_\_ you that we're through.  
Sug - ar pie, hon - ey bunch, do an - y - thing you

And I've tried, -  
ask me to.

leav - ing\_\_\_\_\_ just\_ your  
but ev - 'ry time I

pic - ture be - hind.\_\_\_\_\_  
see your face\_\_\_\_\_

Can't help my - self.

To 1

To 2

And I kissed it a thou - sand times.\_  
I get all\_\_\_\_\_ choked up in - side.\_  
I want you\_\_\_\_\_ and no - bod - y else.

When -

### VERSE

\_\_\_\_\_ you snap your fin - ger or wink your eye, - I come a run - nin' to you. -

© 1965, 1972 (Renewed 1993, 2000) JOBETE MUSIC CO., INC.

All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC. on behalf of STONE AGATE MUSIC (A Division of JOBETE MUSIC CO., INC.)



Musical staff with notes and chords D- and E-.

I'm tied\_ to your a-pron string\_ and there's noth-ing\_ that

Musical staff with notes and chords F, G, and A-.

I can\_ do.\_ Oo.\_

SAX SOLO

Musical staff with notes and chords C, G, and D-.

Can't help my - self,

D.S. AL  $\oplus$  1

Musical staff with notes and chords E-, F, G, and A-.

no\_ I can't\_ help my - self. 'Cause sug -

INTERLUDE  
W/INTRO RIFF

Musical staff with notes and chords G, A-, and C.

When\_ I call your name, girl, -

Musical staff with notes.

\_ it starts to flame. (Burn - in' in my heart, tear - in' it all a - part.) No mat -

D.S. AL  $\oplus$  2

Musical staff with notes.

ter how I try, my love\_ I can - not hide. 'Cause

Musical staff with notes and chords G, A-, and C. Includes the word 'OUTRO'.

Oo.\_ Sug-ar pie, hon - ey bunch, you know that I\_

Musical staff with notes and chords G and D-.

\_ love you.\_ Can't help my - self.

REPEAT AND FADE

Musical staff with notes and chords E-, F, G, and A-.

No, can't help my - self.\_ Oo.\_

(MED. SLOW) **I CAN'T STAND THE RAIN**

-DON BRYANT/ANN PEEBLES/BERNARD MILLER

INTRO

N.C. CONT. SIM.

I can't stand the rain

CHORUS

N.C. (GUITAR)

a - gainst my win - dow,

bring-in' back sweet mem - o - ries. Hey, win - dow -

Ab7

pane, do you re - mem - ber

Db7 Ab7 Gb

how sweet it used to be? 1. When we was to-gether -  
2. See additional lyrics

Ab

er. ev - 'ry-thing was so grand.

Cb7

Now that we've part - ed, there's just

Bb- TO Eb7

one sound that I just can't stand. I can't stand the rain

CHORUS

Ab7

a - gainst my win - dow, oh,

*Db7* *Ab7*

bring-in' back sweet mem - o - ries. I can't stand the rain\_

a - gainst my win - dow, oh,

*Db7* *Ab7* **D.S. AL**

'cause he's not here with me.

**INTERLUDE**

*Eb7* *Ab*

noth - in' to say, hey. (HORNS)

*Gb* *Ab* *Cb*

I can't stand the rain\_

**OUTRO-CHORUS**

*Ab7* *Db7*

a - gainst my win - dow, bring-in' back sweet mem - o - ries.\_

*Ab7*

I can't stand the rain\_ a - gainst my win - dow,\_

*Db7* *Ab7* **REPEAT AND FADE (W/VOC. AD LIB.)**

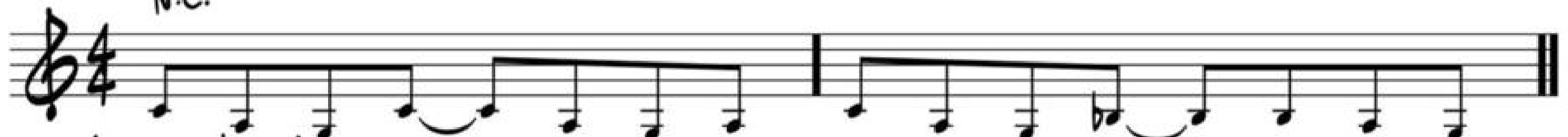
it just keeps on haunt - ing me. Hey,

*Additional Lyrics*

2. Whoa, empty pillow, where his head used to lay,  
 I know you've got some sweet memories,  
 But like the window, you ain't got nothing to say, hey.

(MED. FAST) ROCK **I CAN'T TURN YOU LOOSE** - OTIS REDDING

INTRO

N.C.  
  
 (GUITAR/BASS)

2<sup>nd</sup> & 3<sup>rd</sup> X, W/VOC. AD LIB.


(HORNS)  
  
 (GTR./BS. CONT. SIM.)

N.C. 3<sup>RD</sup> X, TO  $\text{\textcircled{F}}$   



VERSE

C  

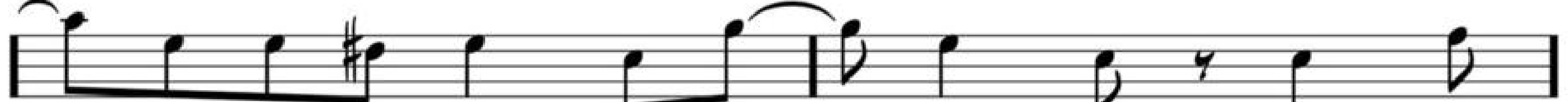

1. I can't turn you a loose; \_\_\_\_\_ if I do, \_\_\_\_\_  
 2. See additional lyrics



\_\_\_\_\_ I'm gon - na lose my pride. \_\_\_\_\_ I can't \_\_\_\_\_



\_\_\_\_\_ nev - er turn you a loose; \_\_\_\_\_ if I do, \_\_\_\_\_



\_\_\_\_\_ I'm gon - na lose my life, \_\_\_\_\_ life, life. I can't \_\_\_\_\_

**F7**



a turn you loose to no - bod - y, 'cause I love



you, ba - by, yes I do.

**C**

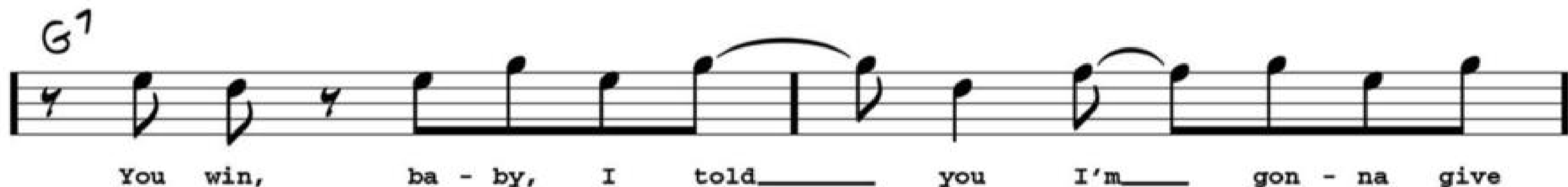


Hip shak - in' ma - ma, I told you, my love



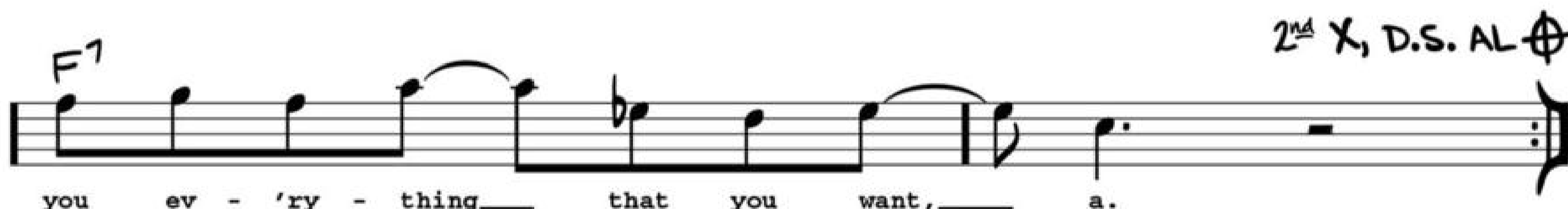
will be for on - ly you.

**G7**



You win, ba - by, I told you I'm gon - na give

**F7**



you ev - 'ry - thing that you want, a.

2<sup>nd</sup> X, D.S. AL

**OUTRO**  
W/VOC. AD LIB.

REPEAT AND FADE

**C/E F F# G C F/C**



(HORNS)

*Additional Lyrics*

- I can't turn you a loose, I'm in love, now, with the pretty thing.  
I never, never turn you loose, but, Lord, the sweet love she brings me.  
I said, I ain't gonna lose her to nobody. Baby, I love you, baby, yes I do.  
Hip shakin' mama, I love you. I'm in love with a only you.  
You win, baby, I told you, and I'm gonna give you ev'rything that you want, a.

(SLOW BALLAD)

# I FORGOT TO BE YOUR LOVER

-WILLIAM BELL/BOOKER T. JONES, JR.

## INTRO

E- D E- C/maj7 D

(GUITAR)

G A- B- E- C/maj7 G

## VERSE

E- G

1. Have I told you late - ly that I love\_ you?  
 2. See additional lyrics

C A-

Well, if I didn't, dar - ling, I'm sor - ry. \_

E- G

Did I reach out and hold\_ you in my lov - ing arms, \_

C A-

oh, \_ when you need - ed me? Now, I

E-7 G

re - al - ize that you need love, too, and I'll spend my life mak - ing up to you. \_

## CHORUS

G A- B- E-



(STRINGS) Oh, I for - got to be your lov - er.

1. C D E- D



And I'm sor - ry, I'm so sor - ry.

2. C D E- D



And I'm sor - ry, I'll make it up to you some - how, ba - by.

## OUTRO

E- D E- C/maj7 D E- D



(STRINGS) I for - got to be your lov - er.

## W/VOC. AD LIB.

G A- B- E- C/maj7 D E- D REPEAT AND FADE



(STRINGS)

### Additional Lyrics

2. Have I taken the time to share with you  
All the burdens that lovers bear?  
And have I done all the little simple things  
To show you just how much I care?  
Oh, I've been working for you doing all I can,  
But work all the time didn't make me a man.

(MED. FUNK)

# I GOT THE FEELIN'

-JAMES BROWN

## INTRO

(GUITAR)  $F^7$

(HORNS)

(BASS)

## CONT. SIM.

Ah, ha, ha, ha. \_\_\_\_\_

1. I got the feel-in'.  
2., 3. See additional lyrics

Ba - by, ba - by, I got the feel-in'. You don't know

what you do to me. \_\_\_\_\_ Leave my heart\_ heav-y,

down in mis - er - y. \_\_\_\_\_ Hey, \_\_\_\_\_ oh!\_

## BRIDGE W/LEAD VOC. AD LIB.

(GTR.)  $B^b7$

(HORNS)

CONT. SIM.

TO  $\Phi$  1



CHORUS  
W/INTRO PATTERN

F7

I got the feel-in', a. Al - right!

Bb B C C7 sus4 N.C.

(HORNS) Ba - by, ba - by, ba - by,

TO 2

ba - by, ba - by, ba - by, ba - by, ba - by, ba - by. I got the

F7 D.S. AL 1

feel-in' ba - by. 2. Ba -

1 D.S. AL 2

feel-in' ba - by. 2. Ba -

2 OUTRO-SOLO W/LEAD VOC. AD LIB. REPEAT AND FADE F7

ba - by, ba - by, come on now.

Additional Lyrics

2. Baby, sometimes I'm up, sometimes I'm down.  
My heart, I'm a, I'm around the town.  
A, level with the ground,  
Baby, I say level with the ground. Whoa!
3. No, no, I know, know you don't mean it now.  
Sometimes I roam, but I'll be comin' back home.  
Sometimes I seem to be fly.  
I just don't want you to say, "Bye, bye." Hey, baby!

(MED. FUNK)

# I GOT YOU (I FEEL GOOD)

- JAMES BROWN

## VERSE

N.C. D7

Whoa! I feel good. I knew that I would like sug-ar and spice.

G7

now. I feel good. I feel nice,

D7

I knew that I would now. So good, So nice, like sug-ar and spice.

A G 3rd x, To N.C. (D9)

so good, so nice, I got you. I got you. Whoa!

(HORNS)

2. N.C. (D9)

I feel good.

(HORNS)

## INTERLUDE

N.C. (D7)

(SAX)

## BRIDGE

G

When I hold you in my arms, I

D G

know that I can do no wrong. And when I hold you in my arms, { my my

A N.C. VERSE D7

love won't do you no harm. } love can't do me no harm. } And I feel nice, like sug-ar and spice.

G7

I feel nice, like sug-ar and spice..

D7 A G

So nice, so nice, I got you.

1. N.C. (D9) 2. N.C. (D9) D.S. AL (1st LYRICS)

(HORNS) Whoa! I feel good..

N.C. (D9) OUTRO A

(HORNS) So good, so good,

G N.C. (D9)

'cause I got you. (HORNS) So good,

A G N.C. (D9)

so good, 'cause I got you. (HORNS)

D9

Hey! \_\_\_\_\_

(MED.) **I HEARD IT THROUGH THE GRAPEVINE**

- NORMAN J. WHITFIELD / BARRETT STRONG

INTRO

(ORGAN) Eb- 1., 2. 3. (GUITAR)  
 (ORGAN CONT. SIM) 1. 2. \*TIE INTO BEAT 1  
 Oo, I bet

VERSE

you won-der how I knew 'bout your plans to make me blue  
 ain't sup-posed to cry, but these tears I can't hold in-side.  
 of what you see, son, and none of what you hear."

with some oth-er guy you knew be-fore. Be-tween the two of us guys,  
 Los-in' a you would end my life you see, 'cause you mean  
 But I can't a help be-in' con-fused. If it's true,

you know I love you more. It took me by sur-prise, I must say  
 that much to me. You could have told me your-self-  
 please tell me, dear. Do you plan to let me go

when I found out yes-ter-day. Don't you know that  
 that you love some-one else. In-stead } I heard  
 for the oth-er guy you loved be-fore? Don't you know

CHORUS

it through the grape-vine, not much long-er would you be mine.

Oh, I heard <sup>E<sub>b</sub>7</sup> it through the grape - vine.

Oh, I'm just a-bout to lose <sup>A<sub>b</sub>7</sup> my mind, hon-ey, hon-ey, well...  
(Well, I

<sup>E<sub>b</sub></sup> heard it through the grape-vine, not much long - er would you be mine, ba -

<sup>To ⊕</sup> I know a man <sup>2.</sup> Oo.) Oo.) Yeah, -

<sup>E<sub>b</sub></sup> INTERLUDE (STRINGS)

<sup>D.S. AL ⊕</sup> (HORNS) Peo - ple say, "Be - lieve half -

<sup>⊕</sup> OUTRO <sup>E<sub>b</sub></sup> W/ LEAD VOC. AD LIB TILL FADE  
yeah, yeah, yeah.) (I heard it through the grape-vine, not much

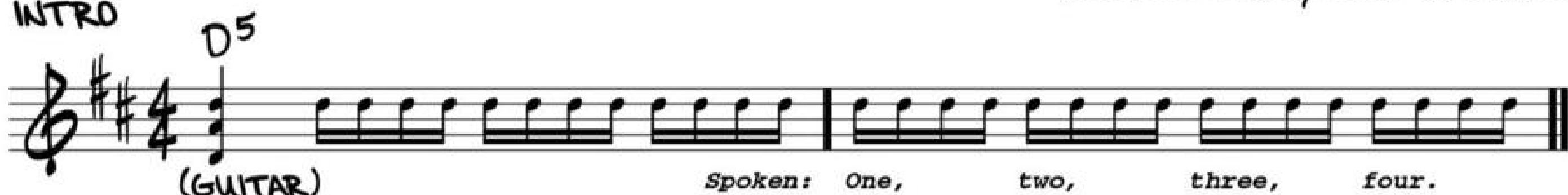
REPEAT AND FADE  
long - er would you be mine, ba - by. Yeah, yeah, yeah, yeah.) (I heard -

# (MED. FUNK) I JUST WANT TO CELEBRATE

-NICK ZESSES/DINO FEKARIS

## INTRO

D5  
(GUITAR)



Spoken: One, two, three, four.

D7



## CHORUS

D7 CONT. SIM. G D



I just want\_ to cel - e - brate an - oth - er day\_ of liv - in'.

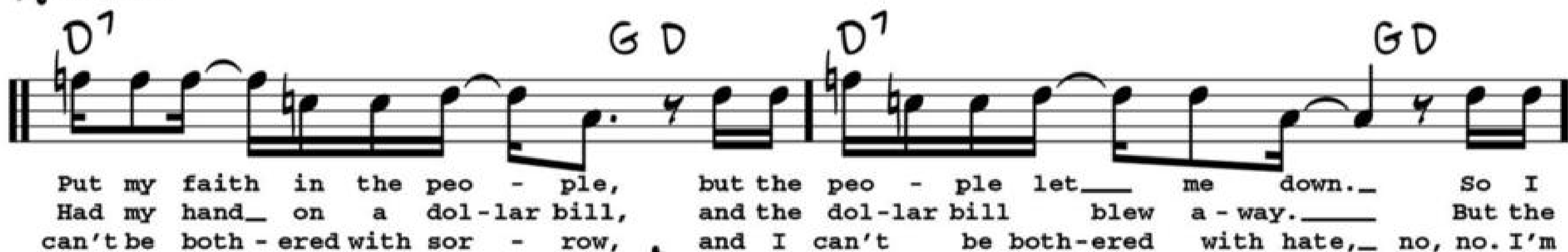
D7 G D



I just want\_ to cel - e - brate\_ an - oth - er day\_ of life.\_\_\_\_\_

## VERSE

D7 G D D7 G D



Put my faith in the peo - ple, but the peo - ple let\_\_\_ me down\_\_\_ So I  
Had my hand\_ on a dol - lar bill, and the dol - lar bill blew a - way.\_\_\_\_ But the  
can't be both - ered with sor - row, and I can't be both - ered with hate, no, no. I'm

E 3RD C, TO 1 G D



turned the oth - er way and I car - ry on\_\_\_\_\_ any - y - how. } That's why I'm tell - in' you, I\_\_\_\_  
sun is shin - in' down on me, and it's here to stay. }  
us - ing up my time by feel - ing fine\_

## PRE-CHORUS

D7 N.C. G D



\_\_\_ just want to cel - e - brate, yeah, yeah,\_\_\_ an - oth - er day of liv - in', yeah.\_\_\_\_\_

## CHORUS

D7 G D



I just want\_ to cel - e - brate an - oth - er day\_ of liv - in'.

D7

G D

I just want to cel-e-brate an-oth-er day of life.

BRIDGE

GD GD

G D

D N.C.

D N.C.

Don't let it all get you down, no, no.

D N.C.

C/D

TO 2

Don't let it turn you a - round and a-round and a-round and a-round and a -

SOLO

D.S. AL 1

D

G D

G D

round. Well, I

INTERLUDE

D7 N.C.

W/INSTR. AD LIB.-----

ev-'ry-day. That's why I'm tell-in' you I just want to cel-e-brate.

W/INTRO RIFF

D.S.S. AL 2

D7 GD D7

W/INSTR. AD LIB.----- G D

I just want to cel-e-brate another day.

FREELY, W/LEAD VOC. AD LIB.

2

round, a - round, a - round. ('Round, 'round, 'round, 'round, 'round, 'round, 'round, 'round, 'round, 'round, 'round, 'round.)

'round, 'round, 'round, 'round, 'round, 'round.)

OUTRO IN TIME

N.C.

N.C. (D7)

REPEAT AND FADE

I just wan-na cel-e-brate.

(DRUMS)

# (MED. SLOW) I LIKE WHAT YOU'RE DOING TO ME

-HOMER BANKS/BETTIE JEAN BARNES CRUTCHER/RAYMOND JACKSON

## INTRO

(GUITAR) E 8VA LOCO

## CHORUS

E A E

Ba - by, I like what you're do - ing to me. I'm  
all messed up now. Ba - by, I like what you're do - ing to me.

## VERSE

E E

1. Your ma - ma called you no - just like your old dad -  
good and like most oth - er men I see, you  
- dy. They say he did - n't treat your ma - ma right. I'm not  
can't be true, it ain't in you and it's no se - cret to me.  
down - ing you for what you do, but the truth show it's a lie.

## PRE-CHORUS

A E F#-7

1. But when you hold me in your arms,  
2. You're like (3.) Jek - yll and Mis - ter Hyde,  
you're like ten good men wrapped in one.  
but oh, how you keep me sat - is - fied.



CHORUS

E A E

Ba - by, I like what you're do - ing to me.

A E A 3RD X, TO

Ba - by, I like what you're do - ing to me.

1. 2. E

2. You're You make me feel al - right, now.

INTERLUDE  
W/INTRO RIFF

E D.S. AL

La, la, la, la, la, la, la, la, la. 3. You're like

E A E

Oh, I like what you're do - ing.

OUTRO

E A E

You make me feel so good.

A E

You make me feel so good. I like, I like, I

REPEAT AND FADE

A E A E

like what you're do - ing. I like, I like, I like what you're do - ing.

# I NEVER LOVED A MAN

(THE WAY I LOVE YOU)

(MED. SLOW)

-RONNIE SHANNON

## INTRO

## VERSE

Chords: F7 (KEYBOARD), Bb PLAY 3X, F7 CONT. SIM., Bb, F7, Bb

1. You're no good, heart -  
2. See additional lyrics

Chords: F7, Bb, F7, Bb, F7, Bb

- break-er. You're a li - ar and you're a cheat.

Chords: F7, Bb, F7, Bb, C7

And I don't know why \_\_\_\_\_ I let you do these things\_ to

Chords: F7, Bb, F7, Bb

me. \_\_\_\_\_ My friends keep tell-ing me

Chords: F7, Bb, F7, Bb, F7, Bb

that you ain't\_ no good, \_\_\_\_\_ whoa, \_\_\_\_\_ but they don't know\_

Chords: F7, Bb, C7

\_\_\_\_\_ a, that I'd \_\_\_\_\_ leave you if I could. \_\_\_\_\_

Chords: F7, Bb, C7

I guess I'm up - tight and I'm stuck like\_ glue.

CHORUS

Musical notation for the first line of the chorus, including notes, rests, and chord symbols (F7, Bb, F7, Bb).

'Cause I ain't nev'r,

I ain't nev - er

Musical notation for the second line of the chorus, including notes, rests, and chord symbols (F7, Bb, C7, N.C.).

I ain't nev - er, no no,

loved a man

the way that

Musical notation for the third line of the chorus, including notes, rests, and chord symbols (F7, Bb, F7, Bb, F7).

I,

I love a,

you.

(BS.)

BRIDGE

Musical notation for the first line of the bridge, including notes, rests, and chord symbols (Bb7).

I can't sleep at night

and I can't eat a bite.

Musical notation for the second line of the bridge, including notes, rests, and chord symbols (F7).

I guess I'll nev - er

be free

since you

Musical notation for the third line of the bridge, including notes, rests, and chord symbols (C7).

got

your hooks

in me.

Musical notation for the fourth line of the bridge, including notes, rests, and chord symbols (Bb, Ab).

Whoa, whoa, whoa,

yeah,

yeah!

OUTRO

Musical notation for the first line of the outro, including notes, rests, and chord symbols (F7, Bb, F7, Bb, F7, Bb).

I ain't nev - er loved a man.

I ain't nev - er loved a man.

REPEAT AND FADE (W/VOC. AD LIB.)

Additional Lyrics

- 2. Sometime ago I had thought you had run out of fools, But I was so wrong, you got one that you'll never lose. The way you treat me it's a shame. How could you hurt me so bad? Baby, you know that I'm the best thing that you ever had. Kiss me once again, don't you never, never say that we're through.

(MED. SLOW)  
SHUFFLE

# I PITY THE FOOL

-DON ROBEY

## INTRO

F

CONT. SIM.

1. I\_\_\_ pit - y

## VERSE

F7

the fool. \_\_\_ I say, I pit - y the fool. \_\_\_

2. See additional lyrics

Bb9

Well, \_\_\_ I pit - y the fool, \_\_\_ yeah. \_\_\_

F7

I said, \_\_\_ I pit - y the fool. \_\_\_

C9

that falls in love \_\_\_ with you \_\_\_ and ex -

Bb9

F

pect you \_\_\_ to be true. \_\_\_ Oh, I pit - y the fool. \_\_\_

## BRIDGE

F

Bb/F F7 Bb/F F

Look at the peo - ple, \_\_\_ I know you're

Handwritten musical notation on a single staff. The melody consists of quarter and eighth notes. Chords are written above the staff:  $Bb/F$ ,  $F7$ ,  $Bb/F$ ,  $F$ . The word "CONT. SIM." is written above the staff. A second set of chords  $Bb/F$ ,  $F7$ ,  $Bb/F$ ,  $F$  appears at the end of the staff.

wond-'rin' what they're do-in'. They're just stand-in' there\_ watch-in'

Handwritten musical notation on a single staff. Chords are  $Bb/F$ ,  $F7$ ,  $Bb/F$ ,  $F$ . A bracket with the number "4" is placed over a group of four notes.

you make a fool of me. Look at the peo - ple, I know you're

Handwritten musical notation on a single staff. Chords are  $Bb/F$ ,  $F7$ ,  $Bb/F$ ,  $F$ .

wond-'rin' what they're do - in'. They're just stand-in' there\_ watch-in'

Handwritten musical notation on a single staff. It features a first ending (marked "1.") and a second ending (marked "2."). Chords are  $Bb/F$ ,  $F7$ ,  $Bb/F$ ,  $F$ .

you make a fool of me. 2. Oh, I pit-y you make a fool of me. Oh, I pit-y

**OUTRO-SOLO**  
W/VOC. AD LIB.

**REPEAT AND FADE**

Handwritten musical notation on a single staff. The chord  $F7$  is written above the staff. The staff contains a few notes followed by a long rest.

the fool.\_\_\_\_

*Additional Lyrics*

2. Oh, I pity the fool.  
 I pity the fool that falls in love with you.  
 Oh, I pity the fool.  
 I pity the fool that falls in love with you.  
 She'll break your heart a one day,  
 And then she'll laugh and walk away.  
 Oh, I pity the fool.

(SLOW)  
(IN 2)

# I PUT A SPELL ON YOU

-JAY HAWKINS

## INTRO

(BASS)

1. SIM.

2.

I put a

## VERSE

E-

A-

spell on you  
Instrumental solo

E-

be - cause you're mine.

A-

You bet-ter stop the thing that you're

do - ing. I said a, watch out, I ain't

B7

ly - in'. Yeah!

p. E-

I ain't gon-na take none of your

A-

fool - ing a - round. I ain't gon - na

C

take none of your put - ting me down. I put a

E- B7

spell on you

E- A-

be - cause you're mine. Whoa, whoa, al - right!

B7 LAST X, TO 1. 2. C F/maj7

D G A

D.S. FOR MORE SOLOS (TAKE 2<sup>nd</sup> ENDING)  
AFTER SOLOS, D.S. AL

Solo ends I put a

C F/maj7 D G

A E-

(MED.)

# I SECOND THAT EMOTION

-WILLIAM "SMOKEY" ROBINSON/ALFRED CLEVELAND

## INTRO

(HORNS)

1. May -

## VERSE

(GUITAR)

but

- be you'll wan-na give me kiss-es sweet, -  
2. See additional lyrics

(GTR.)

And

on - ly for one night\_ with no re - peat. -

W/GTR. RIFF

and a

may-be you'll go a - way\_ and nev - er call, -

G A D W/GTR. RIFF

Oh, \_ lit - tle girl, in

taste of hon-ey's worse\_ than none at all. -

## PRE-CHORUS

G D

I do be - lieve that

that case I don't want no part. -

G D

but

that would on - ly break\_ my heart. -



CHORUS

D A G

if you feel like lovin' me, \_\_\_\_\_ if you got the no - tion, \_\_\_\_\_

D

I sec - ond that e - mo - tion. Said

A G

if you feel like giv-in' me \_\_\_\_\_ a life-time of de-vo - tion, \_\_\_\_\_

D 3RD X, TO A G

I sec-ond that e - mo - tion. (HORNS) 2. May -

2. A G D INTERLUDE

(HORNS)

A G D W/GTR. RIFF D.S. AL

Oh, lit-tle girl, in

A G D REPEAT AND FADE

I sec-ond that e - mo - tion.

Additional Lyrics

- Maybe you think that love would tie you down  
And you don't have the time to hang around.  
Or maybe you think that love will make us fools,  
And so it makes you wise to break the rules.

# I THANK YOU

-ISAAC HAYES/DAVID PORTER

(MED.)  
(ROCK)

## INTRO

N.C.

(DRUMS)

Spoken: I want everybody to get up off your seat

and get your

arms together and your hands together and give me some of that old

soul clappin'.

You

## CHORUS

E<sup>b</sup>7

did-n't have to { love\_ squeeze\_ shake\_ love\_ } me like you did, but you did, but you

E<sup>b</sup>11#9

did, and I thank you.

You

E<sup>b</sup>7

did-n't have to { squeeze\_ hold\_ make\_ hold\_ } me like you did, but you did, but you

4TH X, TO ⊕

E<sup>b</sup>11#9

did, and I thank you.

1. If

## VERSE

E<sup>b</sup>7 E<sup>b</sup>11#9 E<sup>b</sup>7

you took your love\_ some - where else, I  
2., 3. See additional lyrics

E<sup>b</sup>11#9 A<sup>b</sup>7/E<sup>b</sup> E<sup>b</sup>7

would-n't know what it meant to be loved to death.\_

Musical staff with lyrics: You make me feel like I've never felt, a. Chords: Eb11#9, Eb7.

Musical staff with lyrics: Kiss - es so good I have to hol - ler for help, a. You Chords: Eb11#9, Bb, Bb7.

Musical staff with lyrics: been turned out. I wan - na thank you, thank\_ Chords: Bb, Bb7, Eb7, Ab7.

Musical staff with lyrics: you. Thank you, ba - by. Chords: Eb7, Ab7.

**INTERLUDE**  

 Musical staff for interlude with lyrics: (HORNS) Chords: C-, Db, C-, Db.

Musical staff with lyrics: You Chords: Ab7, Eb7 (SYNTH), Eb11#9, Eb7.

Musical staff with lyrics: thank you. Thank you, ba - by. Thank\_ Chords: Eb7, Ab7, Db.

Musical staff with lyrics: you, thank, I've got, I've got-ta... Chords: Bb7, Bb7#9#5.

**Additional Lyrics**

2. Everyday with something new,  
 You pull out your bag and your fine to do.  
 You got me trying new things, too,  
 Just so I can keep up with you.
3. All my life I've been short changed.  
 Without your love, baby, it's a crying shame.  
 And now I know what the fellas are talking about  
 When they say that they been turned out.

(MED. FUNK)

# I WANNA TESTIFY

-GEORGE CLINTON/DERON TAYLOR

## INTRO

(GUITAR)

## CHORUS

C Eb F Eb

Friends, in-quis-i-tive friends\_ are ask-ing me what's\_ come o-ver me..

C Eb

A change,\_ there's been a change,\_ and it's, oh,\_

F Eb C C7

so plain to see. Love just walked in on\_

Once I was a hol -

me\_ and it's tak-en me by sur-prise.\_

low man\_ in which a lone-ly heart did\_ dwell.\_ Then love\_

Hap - pi - ness a - round\_ me.\_ You can see\_ it in my eye.\_

came sneak - in' up on\_ me,\_ bring - in' a life\_ to an emp - ty shell.\_

C9 B9 C9 B9 C9

(GTR.)

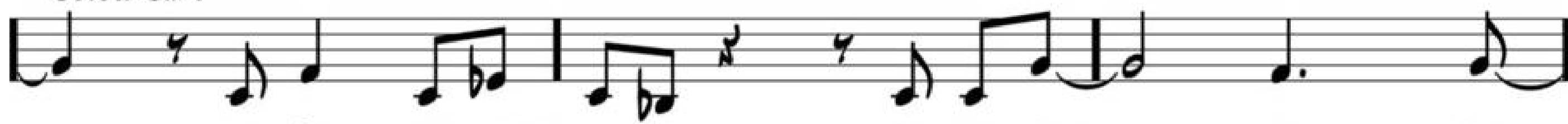
Now, it was just a lit - tle while a - go,\_ my life\_

Now, I heard\_ so man - y times\_ be - fore that your love\_

B<sup>9</sup> C<sup>9</sup>  
CONT. SIM.

B<sup>9</sup> C<sup>9</sup>

B<sup>9</sup> C<sup>9</sup>



was in - com - plete.\_\_\_\_  
can be so\_\_ bad.\_\_\_\_

I was down\_\_ so dog -  
But a, I\_\_\_\_ just wan - na tell\_\_

B<sup>9</sup> C<sup>9</sup>

B<sup>9</sup> C<sup>9</sup>



- gone low\_\_ I had to look up at my feet\_\_  
you peo - ple it's the best love I ev - er had.\_\_\_\_

CHORUS

B<sup>9</sup> C<sup>9</sup>

C

E<sup>b</sup>



And don't you know that } I just wan - na tes - ti - fy what your love\_  
And talk - in' 'bout a, }

F

E<sup>b</sup>

C



has done for me.\_\_\_\_ Ev - 'ry - bod - y sing, oh girl,\_\_\_\_ wan - na tes -

E<sup>b</sup>

F

E<sup>b</sup>

C



ti - fy what your love\_\_ { has done for me.\_\_\_\_ Hear me now.\_\_\_\_  
has done for me.\_\_\_\_ Bring it down,\_\_\_\_ now.\_\_\_\_

BRIDGE

C

F

E<sup>b</sup>

F

E<sup>b</sup>

C



Hoo, oo.\_\_\_\_ lus - cious,\_\_\_\_ sure\_\_\_\_ been de - li - cious to me.\_\_\_\_  
I just wan - na test - i - fy\_\_\_\_ what your love\_\_\_\_ has done for me.\_\_\_\_

CONT. SIM.

F E<sup>b</sup>

F E<sup>b</sup>



Hear me now.\_\_\_\_ Hoo, oo,\_\_\_\_ lus - cious,\_\_\_\_ sure\_\_\_\_

C

D.S. AND FADE ON CHORUS



been de - li - cious to me.\_\_\_\_ \_ Bring it home,\_\_\_\_ now.\_\_\_\_

(SLOW BALLAD)

# I WANT SOMEONE

-ESTELLE AXTON/WILLIA PARKER

## INTRO

Ab Eb7

(ELECTRIC PIANO)

## VERSE

Ab A°7 Bb-7

I want some - one to hold me.

Eb7 Ab A°7 Bb-7

I want some - one to ca-ress,

Eb7 D Db Eb7

some - one to con - fess that she

Db/Ab Ab Db/Ab Ab Db/Ab Ab Db/Ab Ab

loves me.

(GUITAR)

## BRIDGE

Db

I know there must be some - one some -

Ab Ab/maj7

where, - some - one that's got to feel the same

Eb7 TO ⊕

and will lay all claim to this

Ab

love of mine.

(ELECTRIC PIANO)

VERSE

Ab N.C. Ab A°7 Bb-7

I want some - one to love me.

Eb7 Ab A°7

I want some - one to

Bb-7 Eb7 A°7

care for, for, for me, now.

D.S. AL D

Db/Ab Ab G Ab

love of mine. I got to have her, you know I need a girl like...

OUTRO  
W/LEAD VOC. AD LIB.

Ab A°7 Bb-7 Eb7

(Ba-by, ba-by, ba-by, my love.)

REPEAT AND FADE

(MED. SLOW)  
FUNK

# I WANT YOU BACK

-FREDDIE PERREN, ALPHONSO MIZELL/  
BERRY GORDY/DEKE RICHARDS

## INTRO

Ab (BASS/PNO.) Db F- Ab/C Db Ab

1. Bb-7 Bb-7/Eb Ab 2. Bb-7 Bb-7/Eb Ab Eb/G F-7 Ab/Eb

ooh, ooh, ooh, ooh,

Db Db/C Bb-7 Bb-7/Eb F-7 Ab/C Db Ab Bb-7 Bb-7/Eb Ab

ooh, Let me tell you now, ooh, ooh, ooh, ooh.

## VERSE

Ab Db

When I had you to my-self, I did-n't want you a-round. Those  
Try-ing to live with-out your love is one long sleep-less night.

F-7 Ab/C Db Ab Bb-7 Bb-7/Eb Ab

pret-ty fac-es al-ways made you stand out in a crowd. Then  
Let me show you, girl that I know wrong from right.

Db

some-one picked you from the bunch, one glance was all it took.  
Ev-'ry street you walk on, I leave tear-stains on the ground,

F-7 Ab/C Db Ab Bb-7 Bb-7/Eb Ab

Now it's much too late for me to take a sec-ond look.  
fol-low-ing the girl I did-n't e-ven want a-round. Let me tell you now,

## CHORUS

Ab Eb/G F-7 Ab/Eb Db Db/C Bb-7 Bb-7/Eb

Oh, ba-by, give me one more chance to show you that I love you.  
Oh, ba-by, all I need is one more chance to show you that I love you.

F-7 Ab/C Db Ab Bb-7 Bb-7/Eb Ab

Won't you please let me back in your heart?



*E<sup>b</sup>/G* *F-7* *A<sup>b</sup>/E<sup>b</sup>* *D<sup>b</sup>* *D<sup>b</sup>/C* *B<sup>b</sup>-7* *B<sup>b</sup>-7/E<sup>b</sup>* *TO ⊕*

Oh, dar-ling, I was blind to let you go, but

*F-7* *A<sup>b</sup>/C* *D<sup>b</sup>* *A<sup>b</sup>* *B<sup>b</sup>-7* *B<sup>b</sup>-7/E<sup>b</sup>* *A<sup>b</sup>*

now since I see you in his arms. (I want you back.) Oh, I do now. (I want you back.)

**D.S. AL ⊕**

Ooh, ooh, ba-by. (I want you back.) Yeah, yeah, yeah. (I want you back.) Hey, hey, now, now.

**⊕** **BRIDGE**

*F-7* *A<sup>b</sup>/C* *D<sup>b</sup>* *A<sup>b</sup>* *A<sup>b</sup>* *C-* *B<sup>b</sup>-* *A<sup>b</sup>* *C-* *B<sup>b</sup>-* *A<sup>b</sup>*

now since I see you in his arms...

**2. CONT. SIM.** *C-* *B<sup>b</sup>-* *A<sup>b</sup>* *C-* *B<sup>b</sup>-* *A<sup>b</sup>*

Uh, buh, buh, buh, buh. Uh, buh, buh, buh, buh, all I want...

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

Uh, buh, buh, buh, buh, all I need, Uh, buh, buh, buh, buh, all I want...

**OUTRO**

*C-* *B<sup>b</sup>-* *A<sup>b</sup>* *A<sup>b</sup>* *E<sup>b</sup>/G* *F-7* *A<sup>b</sup>/E<sup>b</sup>*

Uh, buh, buh, buh, buh, all I need, oh, just one more

*D<sup>b</sup>* *D<sup>b</sup>/C* *B<sup>b</sup>-7* *B-7/E<sup>b</sup>* *F-7* *A<sup>b</sup>/C* *D<sup>b</sup>* *A<sup>b</sup>*

chance to show you that I love you ba-by, ba-by, ba-by

*B<sup>b</sup>-7* *B<sup>b</sup>-7/E<sup>b</sup>* *A<sup>b</sup>* **REPEAT AND FADE (W/LEAD VOC. AD LIB.)**

by. For-get what hap-pened then. Let me live a-gain.

(MED. FUNK)

# I WISH

- STEVIE WONDER

## INTRO

N.C.  
(BASS)

Handwritten chords above the staff: Eb-7, Ab7, Eb-7, Ab7.

## VERSE

Handwritten chords above the staff: Eb-7, Ab7, Eb-7, Ab7, Eb-7, Ab7, Eb-7, Ab7.

Look-ing back on when I was a lit-tle nap - py head - ed boy.\_  
Broth-er says he's tell-in' 'bout you play-in' doc - tor with\_ that girl.\_

Handwritten chords above the staff: Eb-7, Ab7, Eb-7, Ab7, Eb-7, Ab7, Eb-7, Ab7.

Then my on - ly wor - ry was for Christ-mas what\_would be\_\_ my toy.\_  
Just don't tell and I'll give\_you an - y - thing you want\_in this whole wide\_world.

Handwritten chords above the staff: Bb7, C7, F-7, Ab-6, Bb7, C7.

E - ven though we some - times\_would not get a thing,\_ we were hap - py with the\_\_  
Ma - ma gives you mon - ey\_\_ for Sun-day school.\_ You trade yours for can - dy\_\_

Handwritten chords above the staff: F-7, Bb7#5, Eb-7, Ab7.

joy the day\_would bring.\_ Sneak - in' out\_ the back\_\_ door\_\_ to  
af - ter church\_ is through.\_ Smok - in' cig - a - rettes\_ and

Handwritten chords above the staff: Eb-7, Ab7, Eb-7, Ab7, Eb-7, Ab7.

hang out with those hood-lum friends of mine.\_ Ooh.\_  
writ-in' some-thing nas - ty on the wall.\_ (You nas - ty boy.)

Handwritten chords above the staff: Eb-7, Ab7, Eb-7, Ab7, Eb-7, Ab7.

Greet - ed at\_ the back\_\_ door\_with, "Boy, I thought I told\_ you not\_ to go\_out - side."\_  
Teach - er sends you to the prin-ci - pal's\_of - fice\_\_ down\_ the hall.\_

Handwritten chords above the staff: Eb-7, Ab7, Bb7, C7, F-7, Ab-6.

Try'n' your best to bring the\_\_ wa - ter to your eyes,\_  
You grow up and learn that\_\_ kind - a thing ain't right,\_

B $\flat$ 7 C7 F-7 B $\flat$ 7#5

think - in' it might stop her from whoop - in' your be - hind. I wish those  
but while you were do - in' it, it sure felt out - ta sight.

CHORUS

E $\flat$ -7 A $\flat$ 7 E $\flat$ -7 A $\flat$ 7

days could\_ come back\_ once more.. Why did those

E $\flat$ -7 A $\flat$ 7 E $\flat$ -7 A $\flat$ 7

days ev - er have\_ to go?\_ I wish those

E $\flat$ -7 A $\flat$ 7 E $\flat$ -7 A $\flat$ 7

days\_ could\_ come back\_ once more.. Why did those

E $\flat$ -7 A $\flat$ 7 To  $\oplus$  E $\flat$ -7 A $\flat$ 7

days\_ ev - er have\_ to go\_ 'cause I loved them so..

E $\flat$ -7

(Do, do, \_ do, do, \_ do, do, do, do, do, do, do, do, do..)

D.S. AL  $\oplus$

Do, do, \_ do, do, \_ do, do, do, do, do, do, do, do, do.)\_

er\_ have\_ to go.. (BASS) OUTRO E $\flat$ -7 A $\flat$ 7 E $\flat$ -7 A $\flat$ 7

E $\flat$ 7 A $\flat$ 7 E $\flat$ 7 A $\flat$ 7 E $\flat$ 7 A $\flat$ 7 REPEAT AND FADE E $\flat$ 7 A $\flat$ 7 (HORNS)

(SLOW BALLAD) **I'LL BE THE OTHER WOMAN** - HOMER BANKS/CARL HAMPTON

**INTRO**  
 G B- E- G/D

C/maj7 B-7 A-7 B-7 C/maj7 C/D

**VERSE**  
 G D/F#

1. I'll be the oth-er wom - an, oh, in your life,  
 2. See additional lyrics

E- G/D C/maj7 D

just as long as I'm the on - ly one\_ oth-er than your wife.

G D/F#

Your wife,\_ how would she feel\_ if she caught us to-geth - er?

E- G/D C/maj7 C/D D#o7

The same way I would feel\_ if I caught you with an-oth-er.\_

E- B-7

Home, I know,\_ comes first,\_ and sec-ond to that I'll be.\_

E- C/D

But when you're not there with her,\_ I want you right here with me.\_

# CHORUS

G B-7 E- G/D

I'll be the oth-er wom - an\_ just as long as I know

C G/B A-7 B-7 C/maj7 C/D

I'm the on-ly oth-er wom - an you make love\_\_ to.\_\_

G B-7 E- G/D

I'll be the oth-er wom - an\_ { but I've got to know  
long as\_\_ I know\_\_ }

C G/B A-7 B-7 C/maj7 C/D

I'm the on-ly oth-er wom - an you're gon - na make love to.

# OUTRO-CHORUS

G B-7 E- G/D 3

I'll o-pen doors\_ for you ba - by, long\_ as I know

C G/B A-7 B-7 C/maj7 C/D

I'm the on-ly oth-er wom - an that you'll make love\_\_ to.

G B-7 E- G/D

I'll be your part - time love,\_\_ but I've\_\_ got to know\_

REPEAT AND FADE (W/LEAD VOC. AD LIB.)

C G/B A-7 B-7 C/maj7 C/D

I'm the on-ly oth-er wom-an that you're gon - na do\_\_ it to.\_\_

## Additional Lyrics

- The neighbors are whispering, saying you don't care.  
If you cheat on your wife for me, you'll cheat on me for someone else.  
I'll be your part-time love, but that's as far as I'll go.  
To be your part-time fool would be stooping a little too low.  
Loving a married man, this I really don't mind.  
But a married Casanova is a little out of my line.

(MED.)

# I'LL BE THERE

- BERRY GORDY/HAL DAVIS/WILLIE HUTCH/BOB WEST

## INTRO

Handwritten chords: F, Eb, Bb, F, Fmaj7

(HARPSICHORD)

## VERSE

Handwritten chords: F, C/E, D-7, F/c

You and I must make a pact; we must bring sal-  
 Let me fill your heart with joy and laugh - ter. To-geth-er-ness, well, it's

Handwritten chords: A-7, Bb, G-7, Bb/c

va - tion back. I'll  
 all I'm af - ter. When - ev - er you need me, I'll

Handwritten chord: F

be there. I'll reach out my  
 be there. I'll be there to pro-ect

Handwritten chords: C/E, D-7, F/c, A-7

hand to you; I'll have faith in all you do.  
 you with an un - self-ish love that re - spects you. }

Handwritten chords: Bb, G-7, Bb/c, F

Just call my name and I'll be there.

BRIDGE

Ab Eb Bb

I'll be there to com - fort you, build my world\_ of dreams a-round\_you; I'm so glad -

F Ab Eb

\_ that I found\_ you. I'll be there with a love\_that's strong.\_ I'll be your strength.

Bb F F#no 4

I'll keep hold - ing on.\_

VERSE

F C/E

If you should ev - er find some - one new, \_

D-7 F/C A-7 Bb G-7

I know he'd bet - ter be\_ good to you, \_ 'cause if he

Bb/C F

does - n't, I'll\_ be there. Don't you know, ba - by,

OUTRO - CHORUS

F C/E D-7 F/C A-7

I'll be there.\_ I'll be there.\_

Bb G-7 Bb/C F

REPEAT AND FADE (w/ VOC. AD LIB.)

Just call my name;\_ I'll\_ be there.\_

(SLOW BALLAD,  
IN 2

# I'LL MAKE LOVE TO YOU

-BABYFACE

## INTRO

Chords: D, B-7, E-7, G/A, A, E-, D, C, G/A, G/maj7/A, G/A, N.C.

(SYNTH. HORN)

## VERSE

Chords: D, B-7, A/G, F#-7, D/F#, A/G, F#-7, F#

eyes, lax, make a wish, and blow out the can - dle -  
let's go slow, I ain't got no - where to

light, - for to - night is just your night. - We're gon - na  
go. - I'm just gon' con - cen - trate on you. - Girl, are you

E-7

G/maj7/A

cel - e - brate all through the night. Pour the  
read - y? It's gon' be a long night. Throw your

D

B-7

A/G

wine, light the fire. - Girl, your wish is my com -  
clothes on the floor; - I'm gon-na take my clothes off

F#-7

D/F#

A/G

F#-7

F#

mand. I sub - mit to your de - mands. - I will do  
too. I made plans to be with you. - Girl, what -

E-7

G/maj7/A

an - y - thing. - Girl, you need on - ly ask. } I'll make  
ev - er you ask me, you know I could do. }



♩ CHORUS

D B-7 E-7

love to you like you want me to and I'll hold you tight, ba-by,

G/A A D B-7

all through the night. I'll make love to you when you want me to and I

E- D 3rd X, TO ⊕ 1 | 1. C G/maj7/A TO ⊕ 2 N.C.

will not let go till you tell me to. Girl, re -

BRIDGE 2. C F#-7 B/D# E-7

tell me to. Ba-by, to - night is your night, and I will do you

E-7/A A/G F#-7 B/D# E-7 D

right. Just make a wish on your night, an-y - thing that you ask I will

C G/maj7/A D.S. AL ⊕ 1

give you, the love of your life, your life, your life. I'll make

⊕ 1 C D.S. AL ⊕ 2 (TAKE 1st ENDING) Ams4

tell me to. I'll make

⊕ 2 W/VOC. AD LIB. OUTRO D B-7 E-7 REPEAT AND FADE G/A A

REPEAT AND FADE

(MED. FUNK)

# I'LL TAKE YOU THERE

- ALWERTIS ISBELL

## INTRO

N.C. F C N.C. F C N.C.

(GUITAR) (HORNS) (GTR.) (HORNS)

## VERSE

C F G C F G

place ain't no-bod-y cry - in', ain't no-bod-y

(BASS)

C (BASS CONT. SIM) F G C F G

wor - ried, ain't no smil - in' fac - es ly - in' to the

C F G C F G

rac - es. Help me, come on, come on, some - bod - y

## CHORUS

C F G C F G

help me now. (I'll take you there.) Help me, y'all. (I'll take you there.)

C F G C F G

Help me now. (I'll take you there.) Oh, oh. (I'll take you there.) Oh, oh.

C F G C F G

Mer - cy. (I'll take you there.) Oh, - oh. Let me take you there. (I'll take you there.) Oh, - oh, - oh.

## PIANO SOLO

C F G C F G

Let me take you there, - ah. Play it, Bar - ry, play yo', play yo' pi - an -

(I'll take you there.)

C F G C F G

o now. Al - right. Oh, yeah. Do it, do it.

GUITAR SOLO

C F G C F G

Come on now. Play on it, play on it. Big Dad-dy now, dad-dy, dad-dy,

C F G C F G

dad - dy. Play yo',

BRIDGE

C F G C F G

Oo, lord. Al - right\_ now Da-vid, lit-tle Da - vid, I need you here. Help me out...

C F G C F G

Come on, lit - tle Da - vid, al - right. Buh, dum, bum, bum, dum, dum,

C F G C F G

bum, bum, dum. Watch ya do-in' some-thin'. So, oh, I oh, I, I know a

OUTRO - CHORUS

C F G C F G

place, y'all, (I'll take you there.) ain't no-bod - y cry - in', (I'll take you there.) ain't no -

C F G C F G

bod - y wor - ried. (I'll take you there.) No smil - in' fac - es, (I'll take you there.) uh, huh, ly - in' to the

REPEAT AND FADE  
W/ LEAD VOC. AD LIB.

C F G C F G

rac - es. (I'll take you there.) Oh! (I'll take you there.)

(MED. SLOW)  
FUNK

# I'M GONNA TEAR YOUR PLAYHOUSE DOWN

-EARL RANDLE

## INTRO

(E. PIANO) (HORNS)

## VERSE

1. You think you got it all \_\_\_\_\_ set up,  
 2. See additional lyrics

you think you got the per - fect plan \_\_\_\_\_

to charm ev - 'ry girl you see \_\_\_\_\_

and play with ev - 'ry - one that you can. \_\_\_\_\_

But I've got news \_\_\_\_\_ for you, \_\_\_\_\_

I hope it won't hit you too hard. \_\_\_\_\_

One of these days while you're\_ at play, \_\_\_\_\_

I'm gon - na catch you off guard. \_\_\_\_\_ I'm gon - na tear \_\_\_\_\_

**CHORUS**

*C-7* your play - house *G-7* down. \_\_\_\_\_

*C-7* pret - ty soon. \_\_\_\_\_

*C-7* I'm gon - na tear your play - house down. \_\_\_\_\_

*C-7* room \_\_\_\_\_ by room. \_\_\_\_\_ *G-7* TO ⊕

**SOLO**  
*C-9*

*Ab* *C-9* *D-7* D.S. AL ⊕

⊕ **OUTRO**

*C-7* I'm gon - na tear your play - house down. \_\_\_\_\_ *G-7*

*C-7* room \_\_\_\_\_ by room. \_\_\_\_\_ *G-7*

REPEAT AND FADE  
(w/VOC. AD LIB.)

*Additional Lyrics*

2. You think love is just fun and games, trying to be a playboy.  
All you do is run around using hearts for play toys.  
You've been playing daddy with ev'ry mama around.  
What you gonna say when you look up one day  
And see your playhouse tumblin' down?

(MED. SLOW)

# I'VE BEEN LONELY (FOR SO LONG)

-POSIE KNIGHT/JERRY WEAVER

## INTRO

G A-B-<sup>1.</sup>C/E <sup>2.</sup>C/E

\*8VA (SLIDE GTR.)

(ACOUS. GTR.)

I've been

## CHORUS

\*APPLIES TO BOTH GUITARS.

G C G

W/GTR. RIFF

(GTR.)

long. I've been lone - ly for so long. Don't seem like hap-pi-ness will come a -

long. I've been lone - ly for so long. Don't seem like

3<sup>rd</sup> X, TO ⊕ | VERSE

G C W/GTR. RIFF D<sup>b</sup> D

hap-pi-ness will come a - long.

1. These ain't rain clouds  
2., 3. See additional lyrics

D<sup>b</sup> D C<sup>b</sup> C

o - ver my head. Ev - 'ry - bod - y's throw - ing rocks

C<sup>b</sup> C D<sup>b</sup> D

in my bed. Just can't seem to get a - head in life. Ooh, noth-

C<sup>b</sup> C

- ing I do ev - er turns out right.

PRE-CHORUS

N.C. (G)

3<sup>rd</sup> X, TO  $\text{♩}$  2 | 1. (D)

2. (D)

D.S. AL  $\text{♩}$  1

Won't some - bod - y help me, please? 'Cause I've been 'Cause I've been

$\text{♩}$  1 BRIDGE

W/ACOUS. GTR. INTRO PATTERN

G

A- B-

C/E

G

A- B-

Spoken: Yes, I know what it feels like to be lonely, to have your friends turn their

C/E

G W/SLIDE GTR. INTRO RIFF

A- B-

backs on you. Yes, I've been lonely.

To never know the real

C/E

G

A- B- C/E

D.S.S. AL  $\text{♩}$  2

meaning of peace of mind.

Yes...

OUTRO-CHORUS

$\text{♩}$  2 (D)

G

C

W/GTR. RIFF

'Cause I've been lone - ly for so long. Don't seem like

G

C

W/GTR. RIFF

REPEAT AND FADE

hap - pi - ness will come a - long. I've been

Additional Lyrics

2., 3. I lay awake every night  
Try'n' to figure out how to make things right.  
There's got to be a better way, I know,  
To shake this monkey off 'cause he's makin' me so...

**(SLOW BALLAD)** **I'VE BEEN LOVING YOU TOO LONG** -OTIS REDDING/JERRY BUTLER

**VERSE**

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and 6/8 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line with repeat dots follows. The first ending is marked with a chord 'A' and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second ending is marked with a chord 'E' and contains a quarter note G4, a quarter note A4, and a quarter note B4. Lyrics: 1. I've been lov-ing you too long. 2. See additional lyrics

Musical staff with treble clef. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line with repeat dots follows. The first ending is marked with a chord 'A' and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second ending is marked with a chord 'E' and contains a quarter note G4, a quarter note A4, and a quarter note B4. A horn part is indicated with '(HORNS)' and contains a quarter note G4, a quarter note A4, and a quarter note B4. Lyrics: to stop now.

Musical staff with treble clef. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line with repeat dots follows. The first ending is marked with a chord 'A' and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second ending is marked with a chord 'C#7' and contains a quarter note G4, a quarter note A4, and a quarter note B4. Lyrics: You are tired and you want to be free.

Musical staff with treble clef. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line with repeat dots follows. The first ending is marked with a chord 'D' and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second ending is marked with a chord 'D' and contains a quarter note G4, a quarter note A4, and a quarter note B4. Lyrics: My love is grow-ing strong - er as you

Musical staff with treble clef. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line with repeat dots follows. The first ending is marked with a chord 'F' and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second ending is marked with a chord 'A' and contains a quarter note G4, a quarter note A4, and a quarter note B4. Lyrics: be-come a hab-it to me. Ooh, I've been lov-ing you

Musical staff with treble clef. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line with repeat dots follows. The first ending is marked with a chord 'E' and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second ending is marked with a chord 'E' and contains a quarter note G4, a quarter note A4, and a quarter note B4. Lyrics: too long. I

Musical staff with treble clef. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line with repeat dots follows. The first ending is marked with a chord 'A' and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second ending is marked with a chord 'E' and contains a quarter note G4, a quarter note A4, and a quarter note B4. Lyrics: don't wan-na stop now.

Musical staff with treble clef. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line with repeat dots follows. The first ending is marked with 'N.C.' and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second ending is marked with a chord 'F' and contains a quarter note G4, a quarter note A4, and a quarter note B4. The third ending is marked with a chord 'F7' and contains a quarter note G4, a quarter note A4, and a quarter note B4. Lyrics: 2. With you, my Oh, oh, I've



OUTRO

been lov - ing you \_\_\_\_\_ a lit - tle too long. \_\_\_\_\_

\_\_\_\_\_ I don't wan - na \_\_\_\_\_ stop now. \_\_\_\_\_

Oh, oh, don't make me stop now.

REPEAT AND FADE  
(W/VOC. AD LIB.)

*Additional Lyrics*

2. With you, my life has been so wonderful; I can't stop now.  
 You are tired, and your love is growing cold.  
 My love is growing stronger, as our affair, affair grows old.  
 I've been loving you, oh, too long to stop now.

(MED.)

# IN THE MIDNIGHT HOUR

-STEVE CROPPER/WILSON PICKETT

INTRO

(HORNS) (GUITAR)

I'm gon-na

VERSE

wait 'til the mid-night hour, — that's when my love comes tum-bl-ing down. —  
 wait 'til the stars come out and see that twin-kle in your eyes. —

I'm gon-na wait 'til the mid-night hour, — when there's  
 I'm gon-na wait 'til the mid-night hour, — that's when my

no one else a-round. — I'm gon-na take you, girl, — and hold —  
 love be-gins to shine. — You're the on-ly girl I know, —

— you and do all the things. I told — you in the mid-night hour.  
 — that real-ly loves — me so — in the mid-night hour.

Yes, I am, oh yes, I am. One more thing  
 Oh, yeah, in the mid-night hour. Yeah.

1.  
D B

I just wan - na say right here. I'm gon - na

2.  
D B

All right. Play it for me one time, now.

INTERLUDE

E A E A E D

(HORNS)

B E A E A E A

B E A

OUTRO

I'm gon - na wait 'til the mid - night hour,

E A E A E A

that's when my love comes tum - bling down. I'm gon - na wait,

E A E A E A

wait in the mid - night hour. That's when my love be - gins to shine.

E A E A

Just you and I. Oh, ba - by, ha!

REPEAT AND FADE (W/ LEAD VOC. AD LIB.)

(SLOW BALLAD)

# IN THE RAIN

-ANTHONY HESTER

## INTRO

Musical notation for the intro, starting with a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody begins with a quarter note G#4, followed by quarter notes A4 and B4, then a half note C#5. A piano dynamic marking '(PIANO)' is written below the first measure. Chords C#-7 and D#-7 are indicated above the notes. The piece concludes with a repeat sign and a first ending bracket.

## CHORUS

Musical notation for the first line of the chorus. It begins with a second ending bracket. The melody consists of quarter notes G#4, A4, B4, and C#5. A C#-7 chord is written above the first measure.

I wan-na go out - side\_ in the  
go out - side\_ in the

Musical notation for the second line of the chorus. The melody continues with quarter notes D#5, C#5, B4, and A4. Chords D#-7, D#-7/G#, G#-7, and D#-7/G# are indicated above the notes.

rain. It may sound cra - zy, but I wan-na  
rain. It may sound cra - zy, but I

Musical notation for the third line of the chorus. The melody consists of quarter notes G#4, A4, B4, and C#5. Chords C#-7, D#-7, and D#-7/G# are indicated above the notes. A 'TO' symbol is written above the final measure.

go out - side\_ in the rain. }  
wan-na go out - side\_ in the rain. } 'Cause

Musical notation for the bridge section. It begins with a treble clef and a C#-9 chord. The melody consists of quarter notes G#4, A4, B4, and C#5, followed by quarter notes D#5, C#5, B4, and A4.

I, I, { think I'm gon - na cry.\_  
don't want you to see me\_

Musical notation for the end of the bridge. The melody consists of quarter notes G#4, A4, B4, and C#5. Chords D#-7, G#-7, and G#-7 are indicated above the notes. The piece concludes with a 'D.S. AL' symbol.

cry.\_ And I wan-na

## VERSE

Musical notation for the first line of the verse. It begins with a treble clef and an E major 7 chord. The melody consists of quarter notes G#4, A4, B4, and C#5, followed by quarter notes D#5, C#5, B4, and A4. A D#-7 chord is indicated above the final measure.

Once the rain\_ starts fall - ing on my face,  
Once the sun\_ comes out and the rain is gone\_ a - way,

E/maj7 D#-7

you won't see a sin-gle trace  
I know I'm gon-na see a bet-ter day.

E/maj7 D#-7

of the tears\_ I'm cry-ing.  
Right now I think\_ I'm cry-ing. }  
Be-cause of you\_ I'm cry-ing.

E/maj7 D#-7

Don't want you to see me cry.\_  
Let me go, let me go, let me go

1. CHORUS  
C#-7 D#-7 G#-7

in the rain.\_

INTERLUDE  
W/PIANO INTRO SIM.  
C#-7

2. CHORUS  
C#-7 D#-7

out - side\_  
in the rain. It

G#-7 C#-7

OUTRO-CHORUS

may sound cra - zy, but it may sound cra - zy, but I wan-na go out - side\_

D#-7 G#-7

REPEAT AND FADE  
(W/VOC. AD LIB.)

in the rain. I wan-na

# INNER CITY BLUES

(MAKES ME WANNA HOLLER)

(MED. SLOW)  
FUNK

-MARVIN GAYE/JAMES NYX

## INTRO

*E<sup>b</sup>-7*  
*(PIANO)*

PLAY II X CONT. SIM.

Dah, dah, dah, dah, —

— dah, dah, — dah, dah, dah, dah, dah. — Dah, dah, dah, dah, —

## VERSE

*E<sup>b</sup>-7*

— Dah, dah, dah. 1. Rock - ets, — moon - shots, —  
— — — — — - tion, — — — — — no — — — — — chance to —  
3., 4. See additional lyrics

— spend it on — — — — — the have nots. Mon - ey, — — — — — we make —  
— in-crease — — — — — fi - nance. Bills — — — — — pile up — — — — — sky —

— it; 'fore — — — — — we see — — — — — it, you take —  
— high; send — — — — — that boy — — — — — off to —

## CHORUS

*A<sup>b</sup>7 sus4*

— it. } 1., 2. Oh, make me wan-na hol - ler the way they\_ do my\_  
— die. } 3., 4. See additional lyrics

*A<sup>b</sup>7* *A<sup>b</sup>7 sus4* *3<sup>rd</sup> X, TO ♯ 1*

— life. — Yeah, make me wan-na hol - ler the way they\_ do my\_

1.  $A_{b7}$   $E_{b-7}$

life. This ain't liv - in', this ain't liv - in'. No,

no, ba - by, this ain't liv - in', no, no, no, no.

2.  $TO \oplus 2$

2. In - fla - life. Ah.

INTERLUDE  $E_{b-7}$  1. - 6.

Dah, dah, dah, dah, dah, dah, dah, dah, dah, dah, dah, dah, dah, dah.

7. D.S. AL  $\oplus 1$

dah, dah, dah, dah, dah, dah, dah, dah.

$\oplus 1$   $A_{b7}$  D.S. AL  $\oplus 2$  (TAKE 2<sup>nd</sup> ENDING)

hands.. 4. Crime

$\oplus 2$  OUTRO  $E_{b-7}$  REPEAT AND FADE (W/VOC. AD LIB.)

Dah, dah, dah, dah, dah, dah, dah, dah, dah, dah, dah, dah, dah, dah.

*Additional Lyrics*

- 3. Hang ups, let downs, bad breaks, set backs.  
Natural fact is, oh honey, that I can't pay my taxes.
- Chorus 3 Oh, make me wanna holler, throw up both my hands.  
Yeah, make me wanna holler, throw up both my hands.
- 4. Crime is increasing, trigger happy policing.  
Panic is spreading, God knows where we're headed.
- Chorus 4 Oh, make me wanna holler, they don't understand.  
Yeah, make me wanna holler, they don't understand.

(MED.)

# INSIDE MY LOVE

-MINNIE RIPERTON/LEON WARE/DICK RUDOLPH

## INTRO

Chords:  $G^b/maj7$ ,  $B^b-$ ,  $A^b/B^b$ ,  $G^b/maj7$

(ELEC. PIANO)

PLAY 4X

## VERSE

Chords:  $G^b/maj7$ ,  $B^b-$ ,  $A^b/B^b$ ,  $G^b/maj7$ ,  $B^b-$

CONT. SIM.

\*TIE INTO BEAT 1.

Two\_ peo - ple\_ just\_ meet - ing, bare - ly touch - ing each  
Two\_ stran - gers, not\_ stran - gers, on - ly lack - ing the

Chords:  $A^b/B^b$ ,  $G^b/maj7$ ,  $B^b-$ ,  $A^b/B^b$ ,  $G^b/maj7$

oth - er, two\_ spir - its\_ greet - ing,  
know - ing, so\_ will - ing, feel - ing,

Chords:  $B^b-$ ,  $A^b$ ,  $G^b/maj7$ ,  $B^b-$

try'n' to car - ry fur - ther. You  
in - fi - nite grow - ing. While we're

Chords:  $B^b7\#5$ ,  $G^b/maj7$ ,  $B^b-$ ,  $B^b7\#5$

are one, and I am an - oth - er.  
here, the whole world\_ is turn - ing.

Chords:  $G^b/maj7$ ,  $B^b-$ ,  $B^b7\#5$ ,  $G^b/maj7$

We should be one  
We should be one

## CHORUS

Chords:  $F^7/maj7$ ,  $E^b$ ,  $E^b/maj7$

in - side each oth - er. You can see\_ in - side\_ me.  
ful - fill - ing our yearn - ing.

Chords:  $G^b/A^b$ ,  $D^b/maj7$ ,  $F^7/maj7$ ,  $E^b$

Will you come in - side\_ me? Do you wan - na ride in - side\_ my love?\_



$E_b/maj7$   $G_b/Ab$   $D_b/maj7$  3<sup>rd</sup> X, TO  $\text{C}$

You can see in-side\_ me. Will you come\_ in-side\_ me? Do you wan-na ride in -

INTERLUDE  
 W/INTRO PATTERN

$F7_{sus4}$   $F7$   $G_b/maj7$   $Bb-$   $Ab/Bb$   $G_b/maj7$   $Bb-$

- side\_ my love?

$Ab/Bb$   $G_b/maj7$   $Bb-$   $Ab/Bb$   $G_b/maj7$   $Bb-$   $Ab/Bb$   $G_b/maj7$

$F7_{sus4}$   $E_b$   $E_b/maj7$   $G_b/Ab$   $D_b/maj7$   $F7_{sus4}$   $F7$

- side\_ my love?

PIANO SOLO

$G_b/maj7$   $F7_{sus4}$   $Bb-7$   $E_b-7$   $G_b-7$   $C7_{sus4}$   $Bb7_{sus4}$   $E_b-7$   $F7_{sus4}$   $F$

$G_b/maj7$   $E_b-7$   $F7$   $Bb-7$   $E_b-7$   $F-7$   $Ab-7$   $E-/Ab$   $E/G$   $C7\#9$   $F-7$   $E_b$  D.S. AL  $\text{C}$

$F7_{sus4}$   $E_b$   $E_b/maj7$   $G_b/Ab$

OUTRO-CHORUS

- side\_ my love?

$D_b/maj7$   $F7_{sus4}$   $E_b$   $E_b/maj7$   $G_b/Ab$

REPEAT AND FADE

Will you come in-side\_ me? You can come in-side\_ me.

(MED.)  
(SLOW)

# IT HURTS SO GOOD

-PHILLIP MITCHELL

## INTRO

(ELEC. PNO.)

B $\flat$  B $\flat$ 7/D E $\flat$  B $\flat$

## VERSE

(BASS)

B $\flat$  B $\flat$ 7/D E $\flat$  B $\flat$

1. First you take my heart\_ in the palm of your hands\_ and you squeeze it tight,\_  
2., 3. See additional lyrics

B $\flat$ 7/D E $\flat$  B $\flat$

then you take my mind\_\_\_\_\_ and play with it\_\_\_ all night.\_

B $\flat$ 7/D E $\flat$  B $\flat$

You take my pride\_ and you throw it up a-gainst the wall.\_

B $\flat$ 7/D E $\flat$  B $\flat$

You take me in your arms, ba - by, and bounce me like a rub - ber ball.\_

## PRE-CHORUS

B $\flat$  C-7

1. I'm not com-plain - in' what you're do-in', you see,\_  
2., 3. See additional lyrics

E $\flat$  F

'cause this hurt-in' feel - in' is, oo,\_\_\_ so good to me.\_ Don't you know that it

**CHORUS**

B $\flat$  Eb B $\flat$ /F Eb/G

(Hurts so good.)\_ hurts so good.\_ Don't you know that it

B $\flat$  C-7 3<sup>rd</sup> X, TO  $\oplus$  B $\flat$ /F Eb/F BRIDGE W/LEAD VOC. AD LIB. Ab Db/Ab

Hurts so good.)\_ hurts so good.\_ Oo, hoo.

B $\flat$  Db Ab Eb F D.S. AL  $\oplus$   $\oplus$  B $\flat$ /F Eb/F

(Ba - by, hold\_ me.) (So go a-head and hurt me.)\_

**OUTRO-CHORUS**

B $\flat$  Eb B $\flat$ /F Eb/G

It hurts so good. Don't you ev-er, don't you ev - er stop (So go a - head and hurt me.)\_

B $\flat$  C-7 B $\flat$ /F Eb/F REPEAT AND FADE (W/LEAD VOC. AD LIB.)

Hurts so good.\_ now, - ba - by.\_ Don't stop, - ba - by. So go a-head and hurt me.)\_

*Additional Lyrics*

2. You take my name, scandalize it in the streets.  
 Anything you wanna do or say is alright with me.  
 Turn right around and make sweet a love to me.  
 Oo, wee, baby, sure 'nough good to me.

Pre-Chorus 2 'Cause baby, (Baby.) these things you are doing to me,  
 It hurts so bad, but it's worth all the misery 'cause it...

3. Oo, boy, please don't ever take the hurt off me  
 'Cause it would hurt even worse if you'd ever, ever leave. (Oh yes, it would.)  
 Even though sometimes it's hard for me to bear, (This hurt is killin' me.)  
 I make myself hold out, 'cause if it kills me, I don't care.

Pre-Chorus 3 'Cause baby, (Baby.) I don't want you to ever quit.  
 It ain't no good till it hurts a little bit, 'cause it...

(MED.)  
(ROCK)

# IT'S GONNA WORK OUT FINE

-IKE TURNER

## INTRO

C Eb C F C Eb C F C G

## VERSE

C F W/INTRO PATTERN C Eb C F C Eb C

1. Dar-ling, it's time to get next to me.  
 2., 3. See additional lyrics

F C G C F

Dar-ling, I nev-er thought that this could be,

G Gb F C Eb

Oh, yeah. Your lips set my soul on fire.

C Cb F

You could be my one de-sire. Oh, dar-ling, I

G C F

think it's gon-na work out fine. It's gon-na work out fine.

1. C 2. C

I keep a tell-in' ya, I

# CHORUS

**F**

think it's gon - na work out fine. I can feel it's gon - na,

**C** **W/INTRO PATTERN** **C Eb C F C Eb C** **TO**

feel it's gon - na work out. I keep a tell-in' ya, I

**F**

think it's gon - na work out fine. Now,

**G** **D.S. AL (TAKE 2<sup>nd</sup> ENDING)**

I'm so glad that you're mine all mine. 3. Re -

## OUTRO-CHORUS

**F**

know it's gon - na work out fine. I

**C** **W/INTRO PATTERN** **C Eb C F C Eb C** **REPEAT AND FADE (W/LEAD VOC. AD LIB.)**

know it's gon - na work out fine. I

### Additional Lyrics

2. Ikey, I've been to see the preacher man.  
I've started, I've started making wedding plans, oh, yeah.  
If your love is half as true as the love I offer you,  
Oh, darling, I think it's gonna work out fine.  
It's gonna work out fine.
3. Remember, they used to call you Dapper Dan,  
The thriller, ever ready loving man, oh yeah.  
A whole lot of girls used to be your speed,  
But now, pretty daddy, I'm all you need.  
Oh, darling, I know it's gonna work out fine.  
It's gonna work out fine.

(MED. SLOW)  
FUNK

# IT'S YOUR THING

-RUDOLPH ISLEY/RONALD ISLEY/O'KELLY ISLEY

## INTRO

(GUITAR) (PIANO) (GTR.) (PNO.)

## CHORUS

W/GTR. INTRO RIFF

F Bb F Bb

F Bb F Bb

F Bb F Bb

F Bb F Bb

## VERSE

F7

2. Instrumental  
 3. See additional lyrics



— Ah, you need love now, just the same as I



do. Makes me do dif - f'rence now, who you give your thing



— to. Oh, it's your. It's your. D.S. AL (TAKE REPEAT)



do. Don't let me tell you who to sock it to.



— Let me hear you say it's my thing. I do what I wan - na do.



— I can't tell you who to sock it to. FADE OUT

*Additional Lyrics*

3. I'm not trying to run your life.  
I know you wanna do what's right.  
Oh, give your love, girl, to whomever you choose.  
How can you lose with the stuff you use, now?

(MED.)  
(FUNK)

# JUNGLE BOOGIE

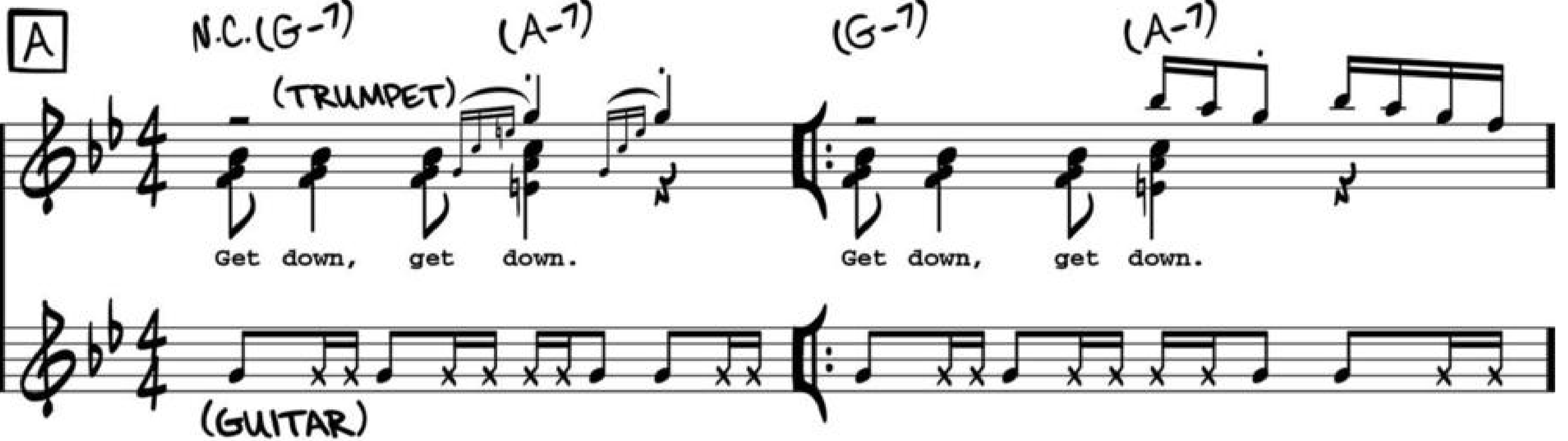
- RONALD BELL/CLAYDES SMITH/ROBERT MICKENS/DONALD BOYCE/  
RICHARD WESTERFIELD/DENNIS THOMAS/ROBERT BELL/GEORGE BROWN

**A** N.C.(G-7) (A-7) (G-7) (A-7)

(TRUMPET)

Get down, get down. Get down, get down.

(GUITAR)

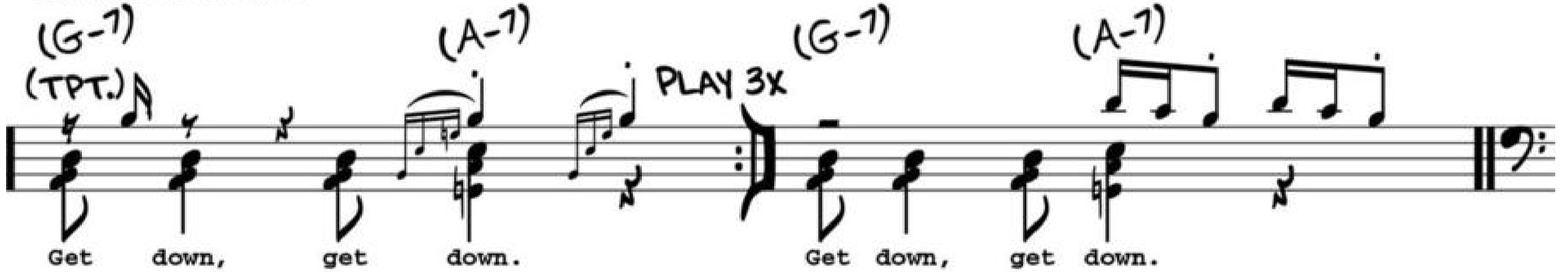


GTR. CONT. SIM.

(G-7) (A-7) (G-7) (A-7)

(TPT.) PLAY 3X

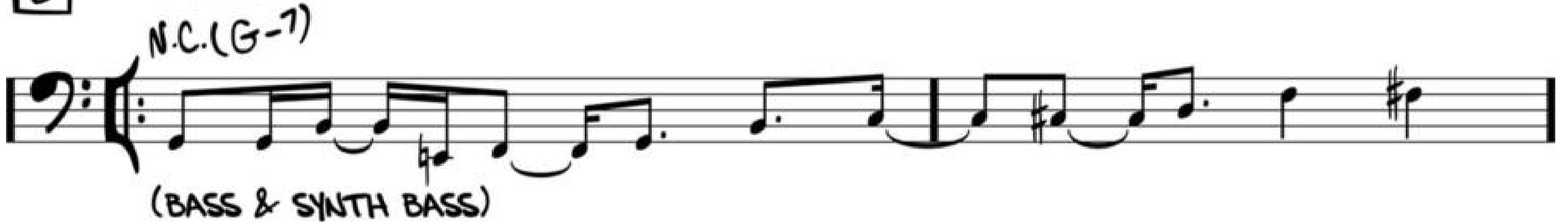
Get down, get down. Get down, get down.



**B** GTR. W/ **A** RIFF

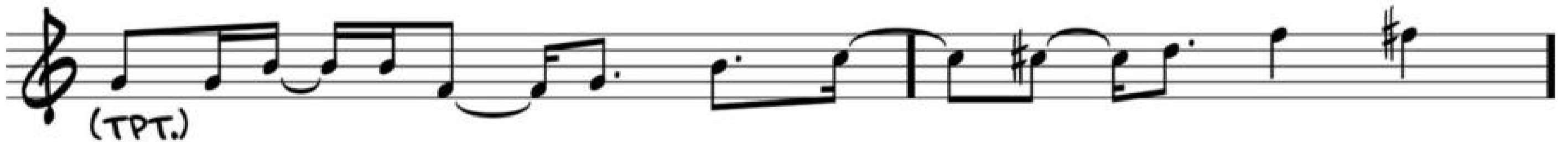
N.C.(G-7)

(BASS & SYNTH BASS)



BS. & SYNTH CONT. SIM.

(TPT.)



3rd X, TO  $\text{C}\sharp$





**C** GTR. W/ **A** RIFF

G-7 (TPT.) 6 6

1. Jun - gle boog - ie. (Get down with the boogie.) Jun - gle boog - ie. A get it on.  
 2. See additional lyrics

TPT. CONT. SIM.

Jun - gle boog - ie. Jun - gle boog - ie. Jun - gle boog - ie.  
 Get down with the boogie. Come on, a get it on. Get up a with the boogie.

Jun - gle boog - ie. Jun - gle boog - ie. Jun - gle boog - ie.  
 Get up a with the get - down. Get down with the boogie. Get to shake it around.)

**D** GTR. & TPT. W/ **A** RIFFS

G-7

Get down, get down. Get down, get down. (Get the boogie.)

W/VOC. AD LIB. ON REPEATS

1. - 4. 5. D.S. AL

Get down, get down. (Down with the boogie.) Get down, get down. (Get the boogie.) Get down, get down.

**E**

G-7

(SYNTH BASS) (Uh, get it. Feel the funk, y'all.)

W/VOC. & INSTR. AD LIB. ON REPEATS  
 SYNTH CONT. SIM.

PLAY IIX N.C.

(BASS) Let it flow, huh!)

Additional Lyrics

- 2. Jungle Boogie. (Get up with the get-down.) Jungle boogie. (A boogie boogie.)
- Jungle Boogie. (Get the boogie.) Jungle boogie. (Brrr.)
- Jungle Boogie. (Get up a with the get-down.) Jungle boogie. (A get the boogie.)
- Jungle Boogie. (A, wanna chicka.) Jungle boogie. (Get down with the boogie.)

(MED. SLOW)

# JUST MY IMAGINATION

(RUNNING AWAY WITH ME)

- NORMAN J. WHITFIELD / BARRETT STRONG

## INTRO

N.C. C F/C C F/C C<sup>7</sup> F/C

(GUITAR)

C F/C C D-7 C D-7

(BASS) (BASS CONT. SIM.)

## VERSE

C D-7 C D-7

day through my win - dow I watch her as she pass - es by. \_\_\_\_\_  
 Soon we'll be mar - ried and raise a fam - i - ly. -

C D-7 C D-7

I say to my - self, "You're such a luck - y guy. \_\_\_\_\_  
 A co - zy lit - tle home out in the coun - try with two chil - dren, may - be three.

C D-7

I tell you, I \_\_\_\_\_ To have a girl like her \_\_\_\_\_ is tru - ly  
 can vis - ual -

C D-7 C D-7

a dream come true. \_\_\_\_\_ Out of all the fel - lows in the  
 ize it all. \_\_\_\_\_ This could - n't be a dream, far

C D-7

world, she be - longs to you." \_\_\_\_\_ But it was  
 too real it all \_\_\_\_\_ seems. \_\_\_\_\_ But it was

## CHORUS

C D-7 C D-7

just my im - ag - i - na - tion run - nin' a - way with me.  
 just my im - ag - i - na - tion once a - gain, run - nin' a - way with me.

© 1970 (Renewed 1998) JOBETE MUSIC CO., INC.

All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC. on behalf of STONE AGATE MUSIC (A Division of JOBETE MUSIC CO., INC.)



It was just my im-ag-i - na - tion\_ run - nin' a -  
Tell-in'you it was }




way with me.

BRIDGE



Ev - 'ry night\_ on my knees I pray,



"Dear Lord,\_ hear my plea.\_ Don't ev - er let an - oth - er



take her love from me, or I would sure - ly die." Her love is



heav - en - ly. When her arms en - fold me, I hear a ten - der rhap - so -



dy. But in re - al - i - ty, she does - n't e - ven know me.

OUTRO - CHORUS



{Just just} my im-ag-i-na-tion, once\_ a-gain, run-nin' a-way\_ with me. Oh,\_ tell you it was

REPEAT AND FADE  
(W/ LEAD VOC. AD LIB.)



just my im-ag-i-na - tion\_ run-nin'\_ a - way with me. It was

(MED.)

# JUST ONE LOOK

-DORIS PAYNE/GREGORY CARROLL

## INTRO

(PIANO)

## VERSE

Just one look\_ and I fell so ha - ar - ard\_  
 Say you will, - will be mi - i - ine\_  
 So you see\_ I real - ly care - are - are.\_

in\_ love\_  
 for - ev - er and al -  
 With - out you I'm

you. \_\_\_\_\_ Oh, \_\_\_\_\_ oh. \_\_\_\_\_ I found out\_  
 ways. \_\_\_\_\_ Oh, \_\_\_\_\_ oh. \_\_\_\_\_ Just one look\_  
 noth - in'. \_\_\_\_\_ Oh, \_\_\_\_\_ oh. \_\_\_\_\_ Just one look\_

how good it fe - ee - eels \_\_\_\_\_ to\_ have\_  
 and I knew - ew - ew \_\_\_\_\_ that\_ you\_  
 and I know - ow - ow \_\_\_\_\_ I'll\_ get you

your love. \_\_\_\_\_ Oh, \_\_\_\_\_ oh. \_\_\_\_\_ were my on - ly\_  
 some - day. \_\_\_\_\_ Oh, \_\_\_\_\_ oh. \_\_\_\_\_

BRIDGE

F F7

one. — Oh, — oh. I thought I was dream -

F

in', but I was wrong. — Yeah, yeah, yeah. — A but a

G7

I'm gon - na keep on schem - in' 'til I can

C7

make you, make you my own. —

D.S. AL  $\text{\textcircled{A}}$   
(TAKE 1<sup>st</sup> ENDING)

$\text{\textcircled{A}}$  OUTRO

F Bb C7

Just one look, — that's all it took.

F Bb C7

Just one look, — that's all it took.

REPEAT AND FADE

(MED. ROCK/LATIN)  
♩ = 96

# JUST THE TWO OF US

- RALPH MACDONALD  
WILLIAM SALTER  
BILL WITHERS

## INTRO

Dbmaj7 C7 F-7 Eb-7 Ab7 Dbmaj7 C7 F-7

Dbmaj7 (ELEC. PIANO) C7#5 F-7 Eb-7 Ab7 Dbmaj7 C7#5 F-7

## VERSE

Dbmaj7 C7 F-7 Eb-7 Ab7

I see the crys-tal rain-drops fall, and the beau-ty of it  
 We look for love; no time for tears. Wast-ed wa-ter's all that  
 I hear the crys-tal rain-drops fall on the win-dow down the

Dbmaj7 C7 F-7 Dbmaj7 C7

all is when the sun comes shin-ing through\_ to make those rain-bows in my  
 is, and it don't make no flow-ers grow. Good things might come to those who  
 hall, and it be-comes the morn-ing dew. And dar-ling, when the morn-ing

F-7 Eb-7 Ab7 Dbmaj7 C7 F-7

mind, when I think of you some-time, and I want to spend some timewith you. } Just the  
 wait, not for those who wait too late. We've got to go\_ for all we know. }  
 comes and I see the morn-ing sun, I want to be\_ the one with you. }

Dbmaj7 C7 F-7 E-7 Eb-7 Ab7 Dbmaj7 C7 F-7

two of us, we can make it if\_ we try. Just the two of us. (Just the two\_ of us.) Just\_ the

Dbmaj7 C7 F-7 E-7 Eb-7 Ab7 Dbmaj7 C7 F-7

two of us build-ing cas-tles in\_ the sky. Just the two of us, you and I.

INTERLUDE

Dbmaj7 C7sus4 C7 Cbmaj7 Bb7sus4 Bb7

(Instrumental)

Amaj7 Ab7sus4 Ab7 1. Dbmaj7 Gb13

2. Dbmaj7 Gb13 Dbmaj7 C7

F-7 Eb-7 Ab7 Dbmaj7 C7 F-7 D.S. AL

OUTRO-CHORUS

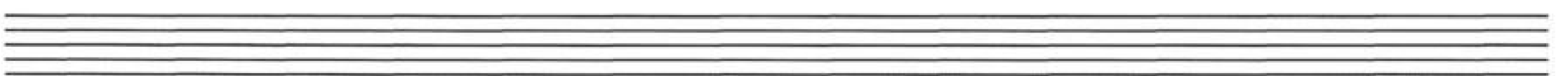
F-7 Dbmaj7 C7 F-7 E-7 Eb-7 Ab7

Just the two of us, we can make it if we try. Just the

Dbmaj7 C7 F-7 Dbmaj7 C7

F-7 E-7 Eb-7 Ab7 Dbmaj7 C7 F-7 REPEAT AND FADE

cas-tles in the sky. Just the two of us, you and I. Just the



# KEEP ON TRUCKIN'

-LEONARD CASTON/ANITA POREE/FRANK WILSON

(MED. SLOW)  
♩ = ♩♩

## INTRO

(TRUMPET)  $D^{\flat}9$   $A^7$   $B^{\flat}7$   $A^7$   $B^{\flat}7$

(GUITAR)

Keep on

## CHORUS

$A^{\flat}add9$

truck-in', ba - by, — I got to keep on — truck-in'.

$A^7$   $B^{\flat}7$   $C$   $B^{\flat}/F$  TO  $\text{C}$

SYNTH FILL - - 7

Got to get to your good lov - in'.

$F$  N.C.

(BASS)

## VERSE

$F - A^{\flat} B^{\flat} B^{\flat}/C$   $F - A^{\flat} B^{\flat}$   $B^{\flat}/C$   $F - A^{\flat} B^{\flat} B^{\flat}/C$

BS. CONT. SIM.

Shame, a dou - ble — shame on — me, yeah. —

$F - A^{\flat} B^{\flat} B^{\flat}/C$   $F - A^{\flat} B^{\flat} B^{\flat}/C$   $F - A^{\flat} B^{\flat} B^{\flat}/C$   $F - A^{\flat} B^{\flat} B^{\flat}/C$

Love, — love I've let con - trol — me, yeah. —

## PRE-CHORUS

$F - A^{\flat} B^{\flat} B^{\flat}/C_3$   $D^{\flat}9$  GTR. W/INTRO PATTERN  $A^7$   $B^{\flat}7$   $A^7$   $B^{\flat}7$

I've — got a fe - ver ris - in' with de - si - re, it's — my

$D^{\flat}9$   $A^7$   $B^{\flat}7$   $A^7$   $B^{\flat}7$  D.S. AL  $\text{C}$

love jones — and I feel like I'm on fi - re. And I'll — keep on



BRIDGE  
N.C. (F-7)

F

SYNTH FILL - - - - -

(STRINGS) d.

(SYNTH & GTR.)

SYNTH & GTR. CONT. SIM.

(HORNS) F5

Feel - in'

good, no you can't stop the feel - in', no!

BS. W/CHORUS PATTERN

(VIBES)

VIBES SOLO

F5 SYNTH, GTR. & BS. CONT. SIM. N.C. (CRASH CYMBAL)

I'm the red

OUTRO

W/PERCUSSION & HAND CLAPS

N.C. (F-7)

ball ex - press of lov - in'. Die - sel pow -  
ta - tion's rain, I'm duck - in'. For your love\_

W/INSTR.  
AD LIB.

- ered straight to you, I'm truck - in'.  
through sleet and snow, I'm truck - in'.

1. 2.

In all temp - Ain't noth-in' hold-in' me back,

REPEAT AND FADE  
(W/LEAD VOC. AD LIB.)

noth-in'. I keep right on, right on truck-in'. Ain't noth-in'

(MED. FUNK)

# KISS

- PRINCE

INTRO

E9

A

(GUITAR)

N.C.

\*

VERSE (KEYS)

A7

U don't have 2 be beau - ti - ful\_ 2 turn me on.\_  
 \* Sung one octave higher dirt - y, ba - by, if U wan - na impress me.\_  
 girls, \_ rule my world, I said they rule my

I just need your bod - y, ba - by, I  
 U can't be 2 flirt - y, ma - ma, not your  
 world.\_ Act your age,

from dusk till dawn.\_ U don't need ex -  
 know how 2 un - dress me, \_ yeah.\_ I want 2 be your  
 shoe size. May - be we could do the twirl.\_ U don't have 2 watch

pe - ri - ence\_ 2 turn me out.\_  
 fan - ta - sy.\_ May - be U could be mine.\_  
 Dy - nas - ty.\_ 2 have an at - ti - tude.\_

A

U just\_ leave it all\_ up 2 me.\_ I'm gon - na show U what it's  
 U\_ just leave it all\_ up 2 me.\_ We could have a good  
 U just\_ leave it all\_ up 2 me.\_ My love\_ will be your\_

CHORUS

E

all a - bout.\_ } U don't have 2 be\_ rich 2 be my girl.  
 time.\_  
 food.\_

D

U don't have 2 be cool\_ 2 rule my world.

Ain't no par - tic - u - lar sign\_\_\_\_\_ I'm more com - pat - i - ble with.

To

I just want your\_\_\_\_\_ ex - tra time\_\_\_\_\_ and your

(GUITAR) kiss.\_\_\_\_\_ (KEYS)

1. N.C. U got to not talk

2. N.C. I think I wan-na dance..

INTERLUDE

(GUITAR)

(GUITAR)

GUITAR SOLO

N.C. D.S. AL

(GUITAR) kiss.\_\_\_\_\_ Wom - en, not\_\_\_\_\_

(MED.)

# KNOCK ON WOOD

- EDDIE FLOYD / STEVE CRAPPER

## INTRO

E G A B D B

(HORNS) I don't wan-na

## VERSE

Al

lose\_ this good\_ thing that I got,\_  
sti - tious a - bout\_ you, but I can't take no chance.\_  
- cret, that wom - an is my lov - in' cup.\_

E

'cause if I do I will sure - ly,  
Yes, she sees\_ You got me spin - nin', ba - by.  
to it,

Al

sure - ly lose a\_ lot. 'Cause your love\_ is bet -  
Ba - by, I'm in a trance.\_ 'Cause your love\_ is bet -  
that I get e - nough. Just one touch\_ from her,\_

E

- ter than an - y love I\_ know.\_ } It's like thun -  
- ter than an - y love I\_ know.\_ }  
you know it means so\_ much.\_ }

## CHORUS

A E A

- der, light - nin'. The way you love me, it's fright -

E N.C. TO  $\oplus$  E G

- nin'. I bet-ter knock on wood, \_\_\_\_\_ ba -

A B D <sup>1.</sup>B 2. B A G N.C.

- by. I'm not su - per -

INTERLUDE

F#7

G#7

(HORNS)

A7 C N.C. B N.C. D.S. AL  $\oplus$

Ain't no se -

$\oplus$  E G A

ba - by. I bet - ter

B D B A G N.C.

knock. (Knock, knock.)

OUTRO

E

A

Oh, \_\_\_\_\_ yeah. Think I bet - ter

E A REPEAT AND FADE

knock (Knock, knock.) on wood. \_\_\_\_\_ Think I bet - ter

(MED.)

# LADY MARMALADE

- BOB CREWE/KENNY NOLAN

## INTRO

G-7 C

(BASS & GUITAR)

G-7 CONT. SIM. C

1. 2.

VERSE G-7

Hey sis-ter, go sis-ter, soul sis-ter, go sis-ter. soul sis-ter, go. 1. He met Mar-ma-lade\_ down in old\_ 2. See additional lyrics

C G-7 C

New Or-leans, strut-tin' her stuff\_ on the street.. She said,\_

C-7 D-7

"Hel-lo, hey Joe, you wan-na give it a go?"\_ Mm, hmm.

## CHORUS

G-7 C G-7

Get-cha, get-cha ya, ya, da, da. Get-cha, get-cha ya, ya here.\_

C G-7 C

Mo-cha choc-o-la-ta ya, ya.

C-7 N.C. (BS./GTR.) G5

Cre-ole La-dy Mar-ma-lade.\_

G-7 C

Vou-lez vous cou-cher a-vec moi ce soir?

G-7 C

Vou-lez vous cou-chez a-vec moi?

3rd X, TO ♯

INTERLUDE

G<sup>5</sup> F G-D F/C B<sup>b</sup><sub>2</sub> Eb/maj7 G

(HORNS)

3. Hey, \_\_\_\_\_ hey, \_\_\_\_\_ hey,

VERSE

4. See additional lyrics

col-or of ca - fé au lait, \_\_\_\_\_ made the \_\_\_\_\_ sav-age beast in-side roar

un-til it cried, \_\_\_\_\_ "More, \_\_\_\_\_ more, \_\_\_\_\_ more." \_\_\_\_\_

2<sup>nd</sup> X, D.S. AL

Vou-lez vous cou-cher a - vec moi ce soir? Cre-ole la - dy Mar - ma - lade..

Vou - lez vous cou-cher a - vec moi

ce soir? Vou - lez vous cou-cher a - vec moi?

1, 2, 3. N.C. 4. N.C. FADE ON CHORUS D.S.,

Additional Lyrics

2. Stayed in her boudoire while she freshened up;  
That boy drank all that magnolia wine  
On her black satin sheets, where he started to freak.
4. Now he's at home doing nine to five,  
Living his gray flannel life,  
But when he turns off to sleep, old memories keep...  
More, more, more.

SLOW / MED.  
BALLAD / DISCO

# LAST DANCE

-PAUL JABARA

INTRO

SLOW BALLAD

VERSE

Handwritten chord: Ebmaj7

Hoo, \_ hoo, \_ oo. \_

Last dance, \_  
Last dance, \_

Handwritten chords: F-7/Eb, Ebmaj7, Bb+, Ebmaj7

last chance\_ for\_ love.\_  
let's dance\_ for\_ love.\_

Yes, it's my last chance\_ for  
Yes, it's my last chance\_ for

Handwritten chords: F-7/Eb, Db/Eb, Eb7, Abmaj7

ro-mance\_ to - night.\_  
ro-mance\_ to - night.\_

Oh, \_ I need you  
I need you by\_

Handwritten chords: Bb/Ab, G-7, C-7, Abmaj7

by me, be - side me to guide\_ me; to hold me; to  
me, be - side me to guide\_ me; to hold\_ me; to scold\_

Handwritten chords: Bb/Ab, G7, G7, TO ⊕, C-11, F9

scold me, 'cause when I'm bad I'm so, so bad. So  
me, 'cause when I'm bad, I'm so, so bad.\_

BRIDGE  
MED. DISCO

Handwritten chords: Eb/Bb, Ab/Bb, Eb/Bb, Ab/Bb

let's dance\_ the last dance.\_ Let's dance\_ the last dance.\_

Handwritten chords: Eb/Bb, Ab/Bb, A-7b5, Ab/Bb, D.S. AL ⊕

Let's dance\_ this last dance\_ to - night.\_



**BRIDGE**

C-11 F9 Eb/Bb Ab/Bb Eb/Bb Ab/Bb

So, let's dance the last dance. Let's dance the last dance.

F/C Bb/C B-7b5 Bb/maj7 F/A G-11 Bb/C

Let's dance the last dance to - night.

**VERSE**

F/maj7 G-7/F F/maj7 C+

Hoo, hoo. Yeah, ee.

F/maj7 G-7/F Eb/F F7

Hoo, hoo, woo, hoo, hoo, woo. Oh, ho, I

Bb/maj7 C/Bb A-7 D-7

need you by me, be - side me, to guide me. To hold

Bb/maj7 C/Bb A7/maj4 A7 D-9 G9

me, to scold me, 'cause when I'm bad, I'm so, so bad. So,

**OUTRO**

F/C Bb/C F/C Bb/C

come on, ba - by, dance that dance. Come on, ba - by, dance that dance.

F/C Bb/C B-7b5 Bb/maj7

Come on, ba - by, let's dance to - night,

F/A G-11 Bb/C C7/maj4 F N.C.

hey, hey, yeah.

(MED.)

# LAST NIGHT

-CHARLES AXTON/GILBERT CAPLE/CHIPS MOMAN/FLOYD NEWMAN

3rd X, W/HORN SOLO

N.C.

(HORNS)

G<sup>7</sup> (HORNS)

(KEYS)

C<sup>7</sup>

G<sup>7</sup>

D<sup>7</sup>

C<sup>7</sup>

G<sup>7</sup> N.C.

D<sup>7</sup>

C<sup>7</sup>

G<sup>7</sup> N.C. (G<sup>7</sup>)

B

G<sup>7</sup>

C<sup>7</sup>

G<sup>7</sup>

D<sup>7</sup>

C<sup>7</sup> TO  $\oplus$  G<sup>7</sup> N.C.

D.S. AL  $\oplus$  (TAKE REPEATS)

$\oplus$  G<sup>7</sup> N.C.

Oh, \_\_\_\_\_ last night!

The musical score is written for a horn section and keys. It begins with a 'N.C.' (No Chord) section for the horns, followed by a key part in G7. The score includes several systems of music with various chords such as G7, C7, D7, and B. There are also dynamic markings like 'D.S. AL' (Da Capo Al Fine) and 'TAKE REPEATS'. The piece concludes with the lyrics 'Oh, \_\_\_\_\_ last night!'.

(MED.)

# LAWDY MISS CLAWDY

- LLOYD PRICE

## INTRO

*Bb Eb*

(PIANO)

## VERSE

1. Well, - now,

*Bb Eb*

Law-dy, Law-dy, Law-dy, Miss Claw - dy, girl, - you sure look good to me. -  
 2., 3., 5., 6. See additional lyrics  
 4. Instrumental

*Bb F7 6th X, TO C*

Well, please don't ex - cite, - me ba-by, no it can't be me. -

*Bb F7 D.S. AL (TAKE REPEATS)*

(PNO.)

2. Be - cause I

*Bb Bb7/D Eb Eo7 F7 Bb Bb13*

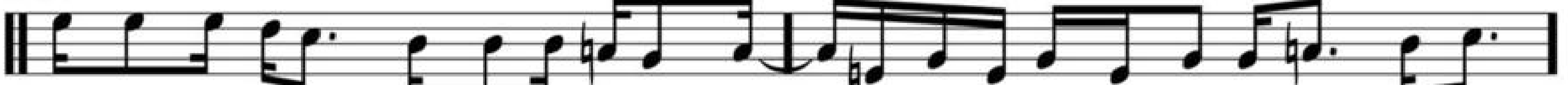
(PNO.)

### Additional Lyrics

- |   |   |
|---|---|
| 2. Because I give you all of my money,<br>Girl, but you just won't treat me right.<br>You like to ball in the morning, don't come<br>Back till late at night. | 5. Well, now, Lawdy, Lawdy, Lawdy, Miss Clawdy,<br>Girl, you sure look good to me.<br>You just a reelin', rockin', baby, just as<br>Fine as you can be. |
| 3. I'm gonna tell, tell my mama,<br>Girl, I'm gonna tell her what you're doing to me.<br>I'm gonna tell everybody that I'm<br>Down in misery.                 | 6. Well, so, bye, bye, bye, baby,<br>Girl, I won't be troubled no more.<br>Bye, Clawdy, oh darling,<br>Down the road I go.                              |

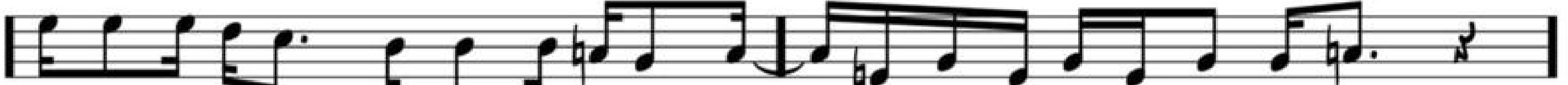
CHORUS

C-7  
8VA



tell the sto - ry, morn - ing glo - ry, all a - bout the ser - pen - tine fire. Gon - na  
tell the sto - ry, morn - ing glo - ry, all a - bout the ser - pen - tine fire. Sure - ly

8VA



tell the sto - ry, morn - ing glo - ry, all a - bout the ser - pen - tine fire.  
as life be - gun, you will as one, bat - tle with the ser - pen - tine fire.

C D-/C C D-/A C/G D-/G C D-C TO  $\Phi$



Oh, yeah, oh, yeah, oh, yeah, Oh, yeah,

D-/A C/G D-/G C C-7 D.S. AL  $\Phi$



$\Phi$  oh, yeah, oh, yeah. Yi - eh, yi - eh, yi - eh, yi, yi. I need to

D-/A C/G D-/G C



oh, yeah, oh, yeah.

C-7



Yeah. Yi - eh, yi - eh, yi - eh, yi, yi.

8VA TILL END



Ah, ah, ow. Sure - ly

OUTRO - CHORUS

C-7



as life be - gun, you will as one, bat - tle with the ser - pen - tine fire. Sure - ly  
Gon - na

3RD X, VOC. TACET; INSTRUMENTAL TILL FADE

REPEAT AND FADE



tell the sto - ry, morn - ing glo - ry, all a - bout the ser - pen - tine fire. Gon - na

# LEAN ON ME

- BILL WITHERS

(MED. SLOW)

INTRO

C D-E-F E-D-C | D-E-G<sup>b</sup> G<sup>9</sup>

(PIANO)

2. D-C G<sup>7</sup> C

~~S~~ VERSE \* C

D-E-F

Some - times in our lives -  
Please - swal-low your pride -

\* 2<sup>nd</sup> X, SING BVA, NEXT 7 MEAS.

E-D-C D-E-G<sup>b</sup> G<sup>9</sup>

C D-E-F E-D-C D-C G<sup>7</sup>  $\text{\textcircled{1}}$

we all have pain, - we all have sor - row, -  
if I have things - you need to bor - row, -

but if we are wise - we know that there's - al-ways to - mor -  
for no one can fill - those of your needs - that you won't let -

C CHORUS C D-E-F E-D-C

- row. - Lean on me - when you're not strong, - and I'll be your friend; -

D-E-G<sup>b</sup> G<sup>9</sup> C D-E-F

I'll help you car - ry - on, - for it won't be long -

E-D-C D-C G<sup>7</sup> C D.S. AL  $\text{\textcircled{1}}$

'til I'm gon - na need - some - bod - y to lean - on. -

$\text{\textcircled{1}}$  C ~~S~~ BRIDGE N.C. (C)

show. - You just call on me, broth - er, when you need a - hand. - We all -

Copyright © 1972 INTERIOR MUSIC CORP.

Copyright Renewed

All Rights Controlled and Administered by SONGS OF UNIVERSAL, INC.

need somebod-y to lean on. I just might have a prob-lem that

you'llun-der-stand. We all need somebod-y to lean on. Lean on me

CHORUS

when you're not strong, and I'll be your friend; I'll help you car-ry on, for it won't be long 'til I'm gon-na need

some-bod-y to lean on. You just

VERSE

on. If there is a load you have to bear that you can't

car-ry, I'm right up the road, I'll share your load if you just call me.

OUTRO  
W/ LEAD VDC. AD LIB.

(Call me, call me.)

REPEAT AND FADE

(Call me, call me.)

(MED. SHUFFLE) **LET THE GOOD TIMES ROLL**

-SAM THEARD/FLEECIE MOORE

VERSE

G7

1. Hey, ev - 'ry - bod - y, let's have some fun.  
2., 3. See additional lyrics

You on - ly live but once, and when you're dead you're done. — Let the

C9

good times roll, — let the

G7

good times roll. — Don't

A-7 D9

care if you're young or old. — Get to - geth - er and let the good times roll. —

G7 C9 To G7 D9 G7 D9

VERSE

G7 N.C. G7 N.C.

4. Hey, ya'll, tell ev - 'ry - bod - y, Mis - ter Jor - dan's in — town.

G7 N.C. G7 N.C.

I got a dol-lar and a quar-ter, and I'm just 'rar-in' to clown. But,

G7 N.C. G N.C.

don't let no - bod - y play me cheap. I got

G7 N.C. Db9 D.S. AL ⊕

fif - ty cents more than I'm gon - na keep. So, let the

⊕ G7 D9 OUTRO Gb G7/B

Yeah, no mat - ter wheth - er

C6 C#o7 G/D F7

it's rain - y weath - er, birds of a feath-er got-ta stick to -

A-7 D7 Gb F7 E7 (Bb7)

geth - er. So, get your - self un-der con - trol, go out,

A7 (Eb7) D7 (Ab7) G7 C7 G7 F#13 G13

get to-geth-er and let the good times roll.\_\_\_\_\_

*Additional Lyrics*

2. Don't sit there mumblin' and talkin' trash.  
If you wanna have a ball you gotta go out and spend some cash.  
Let the good times roll, let the good times roll.  
Don't care if you're young or old.  
Get together and let the good times roll.
3. Hey, mister landlord, lock up all the doors.  
When the police comes around tell him the joint is closed.  
Let the good times roll, let the good times roll.  
Don't care if you're young or old.  
Get together and let the good times roll.



(MED.)  
(SLOW)

# LET'S GET IT ON

-MARVIN GAYE/ED TOWNSEND

## VERSE

1. I've been real-ly try'n', - ba - by, try'n' to hold back this  
 2., 3., 4. See additional lyrics

feel-in' for so\_\_ long. And if you feel like I feel, - ba-by,

then come on, oh, come on, woo!\_ Let's get it on, ah, -

\_\_ ba - by, let's get it on. Let's love, - ba-by. Let's get it

on, \_\_ sug-ar, let's get it on. \_\_ Woo, hoo. \_\_

## BRIDGE

Don't you know\_\_ how sweet and won-der-ful\_\_ life can be?\_\_ Hoo!\_  
 See additional lyrics

I'm\_\_ ask-in' you, ba - by, to get it on with me, -

*Additional Lyrics*

2. We're all sensitive people with so much to give. Understand me, sugar, Since we got to be here, let's live. I love you. There's nothin' wrong with me lovin' you, baby, no, no. And givin' yourself to me can never be wrong if the love is true. Oh, baby, oo!
3. Hey, let's get it on, oo. Let's get it on. You know what I'm talkin' about. Come on, baby, hey, hey, let your love come out! If you believe in love let's get it on. Oo, let's get it on, baby, this minute, oh yeah. Let's get it on. Ee, please get it on. Ay, hey!

**Bridge** I know a, you know what I been dreamin' of. Don't ya, baby? My whole body wants that feelin' of love, ah help me! Woo! I ain't gonna worry, no, I ain't gonna push. I won't push you, baby, woo! Come on, come on, come on, come on, come on, darlin', stop beatin' 'round the bush.

4. Oh, gonna get it on. Beggin' you, baby, I wanna get it on. You don't have to worry that it's wrong. If the spirit moves ya, let me groove ya good. Let your love come down, oh! Get it on. Come on, baby, do you know the meaning of bein' sanctified? Ay, hey! Girl, ya give me good feelin', so good. Some like sanctifyin'. Ah, do right, baby, nothin' wrong with love. If ya want to love me, just let yourself go. Ah, baby, let's get it on.

(MED.)

# LET'S STAY TOGETHER

- AL GREEN / WILHE MITCHELL / AL JACKSON, JR.

## INTRO

G-9 A-7 G-7 A-7 G-9 A-7 G-7 C7

(HORNS)

## VERSE

F D-9

I'm since, ba-by, I'm so in love with you... What-ev-er you  
 Why, some-bod-y since we've been to-geth-er, oo, lov-in' you for-  
 oh, and turn a-round and

Bb Db6

want to do... is al-right with me... 'Cause  
 ev-er is what I need.  
 make up, I just can't see.

A-7 G-7 F E- D-9

you make me feel so brand-new, and  
 Let me be the one you come run-ning to.  
 You'd nev-er do that to me, so

A-7 G-7 F A-7 D-9 To 1.

now I want to spend my life with you. Let me say  
 I'll nev-er be un-true.  
 be-ing a-round you is all I see.

## CHORUS

2. G-9 A-7

Oh, ba-by, let's, let's stay to-geth-er,

Copyright © 1971, 1972 JEC PUBLISHING CORP., AL GREEN MUSIC, INC. and AL JACKSON, JR. MUSIC  
Copyright Renewed

All Rights for JEC PUBLISHING CORP. and AL GREEN MUSIC, INC. Administered by IRVING MUSIC, INC.  
All Rights for AL JACKSON, JR. MUSIC Administered by BUG MUSIC, INC., A BMG CHRYSALIS COMPANY

G-7

lov-ing you wheth - er, wheth - er times are

Bbmaj7 A-7 D- C

INTERLUDE  
G-9

good or bad, hap - py or sad. (STRINGS)

Abmaj7 G-9 Abmaj7

Wheth - er times are good or bad, hap - py or sad.

Bbmaj7 A-7 D- C

D.S. AL

Wheth - er times are good or bad, hap - py or sad.

OUTRO - CHORUS

G-9

It's why I want us to: Let's, we ought to stay to -

A-7 G-7

geth - er, lov-ing you wheth - er, wheth -

G-9 A-7 G-7 C

REPEAT AND FADE

- er times are good or bad, hap - py or sad.

(MED. SLOW)  
FUNK

# LIVING FOR THE CITY

-STEVIE WONDER

## INTRO

(PIANO) G<sup>b</sup>7

(BASS/PNO.)

## VERSE

G<sup>b</sup>7

Ab-/G<sup>b</sup> G<sup>b</sup>-7

Ab-/G<sup>b</sup> G<sup>b</sup>7

1. A boy is born\_ in hard-time Mis - sis - sip - pi,  
 2. His fa-ther works\_ some-days for four-teen hours,\_  
 3., 4. See additional lyrics

Ab-/G<sup>b</sup> G<sup>b</sup>-7

Ab-/G<sup>b</sup> G<sup>b</sup>7

sur-round-ed by\_ and you can bet\_  
 four walls that ain't so pret - ty.  
 he bare-ly makes a dol - lar.

Ab-/G<sup>b</sup> G<sup>b</sup>-7

Ab-/G<sup>b</sup> G<sup>b</sup>7

His par-ents give\_ him love\_ and af - fec - tion  
 His moth-er goes\_ to scrub the floors for man - y,

Ab-/G<sup>b</sup> G<sup>b</sup>-7

to keep him strong,\_ and you best\_ be-lieve\_  
 mov-in' in the right\_ di-rec-tion.} Liv-in'  
 she\_ hard-ly gets\_ a pen - ny. }

## CHORUS

C<sup>b</sup>6

D<sup>b</sup>6

Ab-/D<sup>b</sup>

4th X, TO ⊕ 1

G<sup>b</sup>7

Ab-/G<sup>b</sup> G<sup>b</sup>-7

just e-nough, just\_ e - nough\_ for the cit - y.

Ab-/Gb <sup>2.</sup>Gb7 Ab-/Gb Gb-7 Ab-/Gb

- y. \_\_\_\_\_

(W/SYNTH.)  
Da, ba, da,

INTERLUDE

Gb/Fb Eb-7b5 G/D D C

da, da, da, da, da, da, da, da,

C/Bb A TO 2 G Gb D.S. AL 1 (TAKE REPEAT)

da, da, da, da, da, da, da, da,

1 Gb7 Ab-/Gb Gb-7 Ab-/Gb Gb-7 Ab-/G Gb-7 D.S.S. AL 2

- y. \_\_\_\_\_

Yeah! Da, ba, da,

2 G Gb OUTRO Gb Ab-/Gb Gb-7

da, da, da, da, da. \_\_\_\_\_

REPEAT AND FADE Ab-/Gb Gb7 Ab-/Gb Gb-7 Ab-/Gb

Liv - in' just e - nough\_ for the cit - y, whoa.\_

Additional Lyrics

3. His sister's black, but she is sure 'nough pretty.  
Her skirt is short, but, Lord, her legs are sturdy.  
To walk to school, she's got to get up early.  
Her clothes are old, but never are they dirty.
4. Her brother's smart, he's got more sense than many.  
His patience long, but soon he won't have any.  
To find a job is like a haystack needle  
'Cause where he lives, they don't use colored people.

(MED.)  
(FAST)

# LONELY TEARDROPS

-BERRY GORDY/GWEN GORDY FUGUA/TYRAN CARLO

## INTRO

(Shoo-by, doo, bop, bop, bow.\_ Shoo-by, doo, bop, bop, bow.\_

Shoo-by, doo, bop, bop, bow, - bop.) My heart is cry-ing. Cry-ing

## CHORUS (RHUMBA FEEL)

lone - ly tear - drops, my pil-low's

nev-er dry\_ of lone - ly tear - drops. Come

home, \_ come\_ home. \_\_\_\_\_

Just say you will, \_ say\_ you will, \_

say\_ you\_ will. Hey, \_ hey.

1. D7 N.C. 2. D7 N.C.

My heart is cry-ing. Cry-ing. Just give me a\_\_\_\_\_

**BRIDGE**

C C-6

'noth-er chance\_\_\_\_\_ for our\_\_\_\_\_ ro - mance\_

G

\_\_\_\_\_ to come on and tell\_\_\_\_\_ me\_\_\_\_\_ that one day you'll re -

B7 C

turn,\_\_\_\_\_ 'cause ev-er-y day\_\_\_\_\_ that

A7 D7 N.C.

you've been gone\_\_\_\_\_ a - way,\_\_\_\_\_ you'll know how my heart does

D7 N.C. G N.C. D.S. AL

noth - ing but burn.\_\_\_\_\_ Cry - ing

G E-

hey. Say it right now, ba-by. Come on,\_\_\_\_\_ come on.

**OUTRO**  
W/VOC. AD LIB.

G E- REPEAT AND FADE



(FAST)  
(ROCK)

# LONG TALL SALLY

-ENOTRIS JOHNSON/RICHARD PENNIMAN/ROBERT BLACKWELL

## VERSE

Musical notation for the first line of the verse, including a repeat sign and handwritten chord symbols F and N.C.

1. Gon-na tell Aunt Mar - y 'bout Un-cle John; he claims he has the mis-'ry but he  
 2.,3.,6.,7. See additional lyrics  
 4.,5. Instrumental

Musical notation for the second line of the verse, including handwritten chord symbols Bb and F.

has a lot of fun. Oh, ba - by, yes, ba - by.

Musical notation for the third line of the verse, including handwritten chord symbols C and Bb.

Woo, ba - by, hav - in' me some fun to -

Musical notation for the fourth line of the verse, including handwritten chord symbols F and first/second endings.

night. Yeah! 2. Well, Yeah! We're gon - na

## OUTRO

Musical notation for the first line of the outro, including handwritten chord symbol F.

have some fun to - night, We're gon - na have some fun to - night, woo,

Musical notation for the second line of the outro, including handwritten chord symbols Bb and F.

have some fun to - night. Ev - 'ry thing's all right.

Musical notation for the third line of the outro, including handwritten chord symbols C, Bb, F, and F13.

Have some fun, have some fun to - night.

### Additional Lyrics

2.,6. Well, Long Tall Sally she's built for speed; 3.,7. Well, I saw Uncle John with bald head Sally;  
 She got everything that Uncle John need. He saw Aunt Mary comin'  
 Oh, baby, yes, baby, And he ducked back in the alley.  
 Havin' some fun tonight. Yeah! Oh, baby, yes, baby, Woo, baby,  
 Havin' some fun tonight. Yeah!

(MEX LATEIN ROCK)  
EVEN 8/16

# THIS MASQUERADE

-LEON RUSSELL

## INTRO

(SOLO) F-7

Bb7

VERSE  
F-

F-(maj7)

REPEAT AS DESIRED

Are we real-ly hap - py here, with this  
Thoughts of leav-ing dis - ap-pear. ev-'ry

lone - ly game\_ we play, \_  
time I see\_ your eyes. \_

look-ing for words\_ to say?\_ I try\_  
No mat - ter how hard\_

Search-ing but not find - ing un - der - stand -  
to un - der - stand the rea - sons that\_ we\_ car -

- ing an - y - way. \_  
- ry on\_ this way. \_

We're lost in a mas - quer - ade. \_  
We're lost in a mas -

Both a - fraid to say\_ we're just\_ too far.

a - way\_

from being close to - geth - er from the start. \_

We tried to talk\_ it o - ver, but the words.

got in\_ the\_ way. \_ We're lost\_ in - side\_ this lone -

ly game\_ we play. \_

quer - ade. \_

[SOLO ON INTRO]

(MED. FUNK)

# LOVE AND HAPPINESS

- AL GREEN/MABON HODGES

## INTRO

N.C. CHORUS E<sup>7</sup> D<sup>#7</sup> G<sup>#-</sup>

(GUITAR)

E<sup>7</sup> D<sup>#7</sup> G<sup>#-</sup>

## VERSE

Love\_ and hap - pi - ness.

Wait a min - ute. 1. Some - thing's

B B<sup>7/A</sup> G<sup>#-3</sup> F<sup>#</sup>

go - ing\_ wrong, \_ some - one's on the phone, \_ three o' - clock in the morn - ing, \_ yeah. \_

G<sup>#-</sup> F<sup>#</sup> G<sup>#-</sup> F<sup>#</sup> D C<sup>#-</sup> B D C<sup>#-</sup> B

\_ Talk - in' 'bout how she can make it\_ right, \_ yeah. \_ 2. Well, \_

## VERSE

B B<sup>7/A</sup> G<sup>#-</sup> F<sup>#</sup>

\_ hap - pi - ness is when you real - ly feel good\_ a - bout some - bod - y. \_  
3. See additional lyrics

G<sup>#-</sup> F<sup>#</sup> G<sup>#-</sup> F<sup>#</sup> D C<sup>#-</sup> B

\_ There's noth - ing wrong, be - ing in love with\_ some - one, yeah, \_

## CHORUS

D C<sup>#-</sup> B D C<sup>#-</sup> B E<sup>7</sup> D<sup>#7</sup> G<sup>#-</sup>

yeah. Oh, ba - by. Love\_ and hap - pi -

E<sup>7</sup> D<sup>#7</sup> G<sup>#-</sup> TO ♩ 1

ness. Love\_ and hap - pi - ness.

INTERLUDE

G#- (HORNS)

1. 2.

Help me sing.

CHORUS

E7 D#7 G#- E7 D#7 G#- D.S. AL  $\text{\textcircled{1}}$

Love\_ and hap-pi - ness. Love\_ and hap-pi - ness. 3. Got to be

$\text{\textcircled{1}}$  BRIDGE

G#- PLAY 3X

Make you do right, hey. Love-'ll make you

do wrong, hey. Make you come home ear-ly, oh. Make you stay out all

night long. Pow - er of love.

$\text{\textcircled{2}}$  INTERLUDE W/VOC. AD LIB.

G#- (HORNS)

6th X, TO  $\text{\textcircled{2}}$  PLAY 3X

PLAY 4X CHORUS W/VOC. AD LIB. E7 D#7 G#-

Love and hap - pi - ness. Make you wan - na dance.

INTERLUDE W/VOC. AD LIB.

G#- D.S.S. AL  $\text{\textcircled{2}}$  (TAKE REPEATS)

$\text{\textcircled{2}}$  OUTRO W/VOC. AD LIB. & HORN RIFF REPEAT AND FADE G#-

Additional Lyrics

3. Got to be good to me, and I'll be good to you.  
 We'll be together, yeah, to see each other.  
 Walk away with victory, yeah, yeah. Oh, baby.

(MED.)  
(FUNK)

# LOVE ROLLERCOASTER

-RALPH MIDDLEBROOKS, JAMES WILLIAMS/MARSHALL JONES/LEROY BONNER/  
CLARENCE SATCHELL/WILLIAM BECK/MARVIN PIERCE

## INTRO

(GUITAR)

Chords: C, Bb, A, Bb, C

Handwritten notation: 1.-5.

6. CONT. SIM. Bb C

CHORUS W/LEAD VOC. AD LIB. C Bb A Bb C

Roll-er coast-er of love. Roll-er

Bb A 1, 2, 3. Bb C 4. Bb C TO 2

coast-er, oo, oo, oo, oo. Roll-er oo, oo, oo.

## VERSE W/LEAD VOC. AD LIB.

G9

Your love is like a roll-er coast-er, ba-by, ba-by.

1. 2. G7 Ab7 A7 4th X, TO 1

All I do is ride. Ride.

INTERLUDE  
W/LEAD VOC. AD LIB.

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

HORNS CONT. SIM.

(HORNS)

CHORUS  
W/LEAD VOC. AD LIB.

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

Roll-er coast-er of love. Roll-er

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

1, 2, 3.

D.S. AL  $\text{\textcircled{1}}$  (TAKE REPEAT)

coast-er, oo, oo, oo, oo. Roll-er oo, oo, oo.

$\text{\textcircled{1}}$  INTERLUDE  
W/HORN RIFF, LEAD VOC. AD LIB.

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

HORNS TACET

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

1, 2, 3. 4.

D.S.S. AL  $\text{\textcircled{2}}$  (TAKE REPEATS)

Roll-er

$\text{\textcircled{2}}$  OUTRO  
W/VOC. AD LIB.

G<sup>9</sup>

Your love is like a roll-er coast-er, ba-by, ba-by.

REPEAT AND FADE

All I do is ride.

(MED.)

# LOVE TRAIN

-KENNETH GAMBLE/LEON HUFF

## INTRO

(GUITAR)

## CHORUS W/LEAD VOC. AD LIB.

(Peo-ple all o-ver the world, join hands,

start a love train, love train. Peo-ple all o-ver the world,

join hands, start a love train, love train.) 1. The

## VERSE

next stop that we make will be Eng - land,  
2. All of your broth - ers o-ver in Af - ri - ca,

tell all the folks in Rus - sia, in Chi - na, too.  
tell all the folks in E - gypt and Is - rael, too.

F G 3 3

Don't you know that it's  
Please don't miss this train

A-

time to get on board and let this train  
at the sta tion, 'cause if you miss

2<sup>nd</sup> X, D.S. AL  $\text{\textcircled{A}}$

D-7 G G/F G/E G/D

it, keep on rid - in', rid - in' on through.  
I'll feel sor - ry, sor - ry for you.

BRIDGE  
W/LEAD VOC. AD LIB.

$\text{\textcircled{A}}$  F/G E<sup>b</sup> E<sup>b</sup>/maj7 E<sup>b</sup> E<sup>b</sup>

love train.) (Ride, let it

C C<sup>b</sup> C/maj7 C<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/maj7

ride! Let it ride,

E<sup>b</sup> E<sup>b</sup>7 D-7/G G7

let it ride!)

OUTRO-CHORUS  
W/LEAD VOC. AD LIB.

REPEAT AND FADE  
F/G

C D7 F F/G

(Peo-ple all o-ver the world, join hands, start a love train, love train.)



(MED.)

# LOWDOWN

-BOZ SCAGGS/DAVID PAICH

## INTRO

Musical notation for the Intro section. It consists of two staves. The first staff has a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It starts with a double bar line and a repeat sign. The first measure is a whole rest with an E-9 chord above it. The second measure is also a whole rest with an A13 chord above it. The third measure is a double bar line. The fourth measure starts with a double bar line and a repeat sign, followed by a series of eighth and quarter notes with an E-9 chord above. A bracket under the notes from the fourth to the sixth measure is labeled (FLUTE). The second staff continues the melody with eighth and quarter notes, with A13 and E-9 chords above.

## VERSE

Musical notation for the Verse section, consisting of seven staves. Each staff begins with an E-9 chord and ends with an A13 chord. The lyrics are written below the notes. The first staff has two lines of lyrics: "1. Ba - by's in-to run - nin' 'round, hang-in' with the crowd,\_" and "2., 3. See additional lyrics". The second staff lyrics are "put - tin' your busi - ness in the street, talk-in' out loud, \_". The third staff lyrics are "say - in' \_ you bought her \_ this and that, and how much you done spent.". The fourth staff lyrics are "I swear, \_ she must be - lieve, \_ it's all \_ heav-en \_ sent.". The fifth staff lyrics are "Hey, boy, \_ you bet-ter bring the chick \_ a-round". The sixth staff lyrics are "to the sad, sad truth, the dirt - y low - down. \_".

Copyright © 1976 Scaggs Boz Music and Hudmar Publishing

Copyright Renewed

All Rights Controlled and Administered by Spirit Two Music, Inc.

CHORUS  
W/ LEAD VOC. AD LIB.

E-9 A13 E-9

(oo, oo, I won-der, won-der, won-der, won-der,

A13 E-9 A13 E-9

I won-der, won-der, won-der, won-der,

A13 E-9 A13 E-9

I won-der, won-der, won-der, won-der,

BRIDGE  
Dmaj7 C#+ A-1c B7

(HORNS)

E-9 A13 E-9

\* See additional lyrics  
\* SUNG 2<sup>nd</sup> X ONLY

A13 3<sup>rd</sup> x, TO GUITAR SOLO F#-7 B7

4<sup>th</sup> x, D.S. AL (NO REPEAT) PLAY 4x

OUTRO  
W/ LEAD VOC. AD LIB.

E-9 A13

(oo, oo, I

E-9 A13

won-der, won-der, won-der, won-der, oo. REPEAT AND FADE

Additional Lyrics

- Nothing you can't handle, nothing you ain't got.  
Put your money on the table and drive it off the lot.  
Turn on that ol' lovelight and turn a maybe to a yes.  
Same old schoolboy game got you into this mess.  
Hey son, better get on back to town,  
Face the sad old truth, the dirty lowdown.

Bridge Come on back down earth, son.  
Dig the low, low, low, low lowdown.

- You ain't got to be so bad, got to be so cold.  
This dog eat dog existence sure is getting old.  
Got to have a Jones for this, Jones for that.  
This running with the Joneses, boy,  
Just ain't where it's at.  
You gonna come back around  
To the sad, sad truth, the dirty lowdown.

(MED.)  
(♩ = ♩)

# MAMA HE TREATS YOUR DAUGHTER MEAN

-JOHNNY WALLACE/HERB LANCE/CHARLIE SINGLETON

## INTRO

Musical notation for the Intro section, featuring a treble clef, key signature of three flats, and 4/4 time signature. It includes a drum solo marked "N.C. (DRUMS)" and a horn solo marked "Ab7 (HORNS)".

## CHORUS

Musical notation for the first line of the chorus, starting with a bass clef and a key signature of three flats. The melody is accompanied by a bass line.

Ma-ma, he treats your daugh - ter mean. —

Musical notation for the second line of the chorus, continuing the melody and bass line from the first line.

Ma-ma, he treats your daugh - ter mean. —

Musical notation for the third line of the chorus, including a 3rd ending marked "3rd X, TO" and a double bar line.

Ma-ma, he treats your daugh - ter mean. —

He's the

Musical notation for the fourth line of the chorus, continuing the melody and bass line.

mean - est man — I've\_ ev-er seen. —

{ Ma - ma, he\_ —  
Ma - ma, this

## VERSE

Musical notation for the first line of the verse, featuring a treble clef and a key signature of three flats.

treats me\_ bad - ly, makes\_ me love\_ him\_ mad - ly.  
man is\_ la - zy, al - most drives me\_ cra - zy.

Db9 Ab7 Ab13 Db9

Ma - ma, he takes my mon - ey, makes me call -  
 Ma - ma, he makes me squeeze him, still my

Ab7 Ab13 Db9 Ab7 Ab13

him, "Hon - ey." Ma - ma, he can't be trust - ed,  
 squeeze don't please him. Ma - ma, my heart is ach - in',

Db9 Ab7 Ab13 Db9

makes me so dis - gust - ed. All of my  
 I be - lieve it's break - in'. Ma - ma, I've

1. Ab7 Ab13 Db9 Bb7

friends say they don't un - der - stand what's the mat - ter with this man.

Eb7 2. Bb7 Eb7

I'll tell you, stood for all that I can stand. What's the

Ab7

D.S. AL

mat - ter with this man? I'll tell you,

F7 Bb7 Eb7#5

He's the mean, mean - est man I've ev -

Ab Ab7 Db D07 Eb7 Ab9 N.C. Ab7

er seen.

(MED.)

# MAN IN THE MIRROR

- GLEN BALLARD/SIEDAH GARRETT

## INTRO

N.C.  
(ELECTRIC PIANO)

## VERSE

N.C. CONT. SIM.

I'm gon-na make a change for once in my life. It's gon-na feel

real good, gon-na make a dif-f'rence, gon-na make it right.

## VERSE

G D/F# E-7 D Cadd9

As I turn up the col-ar on my fav'-rite win-ter coat,  
I've been a vic-tim of a self-ish kind of love.

G D/F# E-7

this wind is blow-in' my mind. I see the kids in the street with not e-  
It's time that I re-al-ize that there are some withno home, not a

D Cadd9

nough to eat. Who am I to be blind? Pre-tend-ing not to see their need.  
nick-el de-an. Could it be real-ly me, pre-tend-ing that they're not a lone?

## PRE-CHORUS

A-7add4

G/B

A sum-mer's dis-re-gard, a bro-ken bot-tle top,  
A wil-low deep-ly scarred, some-bod-y's bro-ken heart,

Cadd9 G/B A-7add4

and a one man's soul. They fol-low each oth-er on the wind,  
and a washed-out dream. They fol-low the pat-tern of the wind,

G/B Cadd9 C/D

you know, 'cause they got no-where to go, that's why I want you to know.  
you see, 'cause they got no place to be, that's why I'm start-ing with me.

**CHORUS**

G G/B C C/D G G/B

I'm start-ing with the man\_ in the mir-ror, I'm ask-ing him to

C C/D G Gadd9/B C A/C#

change\_ his ways.\_ And no\_ mes-sage could have been an - y clear-er: If you

D7#9 3rd X, TO ⊕ | 1.

wan-na make the world a bet-ter place, \_ take a look at your-self and then make a change. \_

**INTERLUDE**

G D/F# E-7 D Cadd9 D E-7 D/F#

Na, na, na, na, na, na, \_ na, \_ na, \_ na. \_

2. D.S. AL ⊕ ⊕ N.C.

look at your-self and then make a change. \_ look at your-self and then make that

**CHORUS (IN Ab)**

1. 7

change. } mind. } look at your-self and then make a change. \_ You got - ta

N.C.

get it right\_ while you got the time. 'Cause when you close your heart\_ then you close your

**OUTRO**

2. Ab Eb/G F-7 Eb

look at your-self and then make a change. } yeah. } Na, na, na, na, na, na, \_ na,

Dbadd9 1. 2.

na, \_ na, na. \_ Oh,

# MERCY, MERCY ME

(THE ECOLOGY)

(MED.)  
(SLOW)

-MARVIN GAYE

## INTRO

Ab/Bb A/B

(GUITAR)

VERSE  
3<sup>rd</sup> X, W/VOC. AD LIB.

CONT. SIM.

E/maj7

1. Whoa, \_\_\_\_\_ ah, \_\_\_ mer - cy, mer - cy me. \_  
3. See additional lyrics  
5. Instrumental

C#-7

Ah, \_\_\_ things \_\_\_ ain't what\_ they used\_ to be, \_ no, \_

F#-7

\_\_\_ no. \_ Where did all \_\_\_ the blue\_ skies\_ go? \_

F#-7/B

Poi - son is \_\_\_ the wind\_ that blows\_ from the north\_ and south\_ and east.

3<sup>rd</sup> X, TO ⊕

## VERSE

E/maj7

2. Whoa, \_\_\_\_\_ mer - cy, mer - cy me. \_\_\_\_\_  
4. See additional lyrics

C#-7

Oh, things ain't what they used to be, no,

F#-7

no. Oil wast-ed on the oceans and up on

F#-7/B

our seas, fish full of mer-cu-ry. 3. Ah, can she stand.

D.S. AL

OUTRO-SOLO  
F Maj7

D-7

G-7 G-7/C G-9/C

Bb-9

REPEAT AND FADE

Additional Lyrics

3. Ah, oh, mercy, mercy me.  
Ah, things ain't what they used to be, no, no.  
Radiation underground and in the sky.  
Animals and birds who live nearby are dying.
4. Oh, mercy, mercy me.  
Ah, things ain't what they used to be.  
What about this overcrowded land?  
How much more abuse from man can she stand?



(MED.)

# MIDNIGHT TRAIN TO GEORGIA

-JIM WEATHERLY

## INTRO

## VERSE

Db Ab/C Gb/Bb Gb/Ab

(HORNS)

Gb/Bb Ab Db F- Gb/Bb Eb9

proved too much for the man, (Too much for the man, he could-n't make it.) so he's leav-in' the life, mm, he's

Gb/Ab Db F-

come to know, oo. (He said he's go-in',) He said he's go-in' back to find,

Gb/Bb Ab Db F- Gb/Bb Ab Db F-

(go-in' back to find.) oo, what's left of his world, the world he left be-hind

Gb/Bb Eb9 Gb/Ab

not so long a-go. 1. He's leav-in' (Leav-in'.) (2., 3.) he's leav-in'

## CHORUS

Eb-7 Ab7 Db F- Eb-7 Ab7

on that mid-night train to Geor-gia, (Leav-in' on the mid-night train.) mm, yeah,

Db F- Bb-7 Eb9 Gb/Ab

said he's go-in' back (Go-in' back to find.) to a simpler place and time. Oh, (When-ever he takes that ride,)

Db F- Eb-7 Ab7

yes he is. And I'll be with him (I know you will.) on that mid-night train to Geor-guess who's gon-na be right by his side.)

Bb7 Eb9 Gbmaj7

-gia. (Leav-in' on that mid - night train\_ to Geor-gia, woo,woo!) I'd rath-er live in his world\_

Gb/Ab Db Ab/C To 1 Gb/Bb Gb/Ab VERSE Db F-

than live with-out him in mine. 2.He kept dream - in' (Live in his world.\_ Her world is his, his and hers\_ a-lone.)\_

Gb/Bb Ab Db F- Gb/Bb Ab

(Dream - in'.) oo, that\_ some-day\_ he'd be the star, (A su-per star, but he did-n't get far.)

Db F- Gb/Bb Eb9

but he sure\_ found out\_ the hard\_ way that dreams\_ don't\_ al -

Gb/Ab Db F-

ways come true, oh no, ah, ah. So he pawned all his hopes (Dreams don't al - ways - come true, ah, ah, no, ah, ah.)

Gb/Bb Ab Db F-

Woo, woo, and he e woo, - ven sold\_ his\_ old car;

Gb/Bb Ab Db F- Gb/Bb Eb9

mm, woo, woo, bought a one-way tick-et back\_ to the life he

Gb/Ab D.S. AL 1 Gb/Bb Gb/Ab D.S. AL 2

once knew.\_ Oh, yes he did. He said\_ he would. 2.Oh, his, his and hers\_ a-lone.)

Gb/Bb Gb/Ab Db Ab/C Gb/Bb Gb/Ab REPEAT AND FADE (w/ LEAD VOC. AD LIB.)

Oh, hey. For love, gon - na board the mid - night train and ride.\_ his, his and hers\_ a - lone.)\_ (For love, gon - na board the mid - night train and go.)\_

(MED.)  
(SLOW)

# MISS INDEPENDENT

- SHAFER SMITH/TOR ERIK HERMANSEN/MIKKEL ERIKSEN

## INTRO

Yeah, \_ yeah, \_ yeah. Yeah, \_ yeah, \_ yeah. Yeah, \_ yeah, \_ yeah. \_

## VERSE

Oo, it's some-thing a-bout, \_ just some-thing a-bout \_ the way \_ she move. \_  
Oo, there's some-thing a-bout \_ kind of wom - an that \_ can do for her - self. \_ I look at

I can't fig-ure it out, \_ it's some-thing a-bout \_ her. \_ Say, \_  
her and it makes \_ me proud, \_ there's some-thing a-bout \_ her. \_ Some-thing

oo, it's some-thing a-bout \_ kind of wom-an that want \_ you but don't \_ need you. \_ Hey, \_  
oh, so sex - y a-bout \_ kind of wom-an that don't e - ven need \_ my help. \_ She said she

\_ I can't fig-ure it out, \_ it's some-thing a-bout \_ her. \_ 'Cause she walk \_  
got it, she got it no \_ doubt, \_ there's some-thing a-bout \_ her. \_ 'Cause she work \_

\_ like a boss, talk \_ like a boss, man - i-cure her nails \_ to set the ped - i - cure off.  
\_ like a boss, play \_ like a boss, car \_ and a crib, \_ she 'bout to pay 'em both off.

She's fly \_ ef - fort - less - ly. \_ And she move. \_  
And her bills. are paid \_ on \_ time. \_ She made. \_

Copyright © 2008 by Universal Music - Z Tunes LLC, Pen In The Ground Publishing, EMI Music Publishing Ltd. and Sony/ATV Music Publishing UK Ltd.

All Rights for Pen In The Ground Publishing Administered by Universal Music - Z Tunes LLC  
All Rights for EMI Music Publishing Ltd. in the U.S. and Canada Controlled and Administered by EMI April Music Inc.  
All Rights for Sony/ATV Music Publishing UK Ltd.

Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219

E<sup>b</sup>-7 B<sup>b</sup>- G<sup>b</sup> A<sup>b</sup>

— like a boss, do what a boss do, she got me think-ing a-bout get-ting in-volved.  
 — for a boss, sole - ly a boss, an - y - thing\_ less\_ she tell-in' them to get lost.

E<sup>b</sup>-7 B<sup>b</sup>- G<sup>b</sup> A<sup>b</sup> **CHORUS** E<sup>b</sup>-7 B<sup>b</sup>-

That's the kind\_ of girl\_ I\_ need,\_ oh. } She got her own thing,\_ that's why I  
 That's the girl\_ that's on\_ my\_ mind.\_

G<sup>b</sup> A<sup>b</sup> E<sup>b</sup>-7 B<sup>b</sup>- G<sup>b</sup> A<sup>b</sup>

love her. Miss In-de - pen - dent, won't you come\_ and spend a lit - tle time?\_ She got her

E<sup>b</sup>-7 B<sup>b</sup>- G<sup>b</sup> A<sup>b</sup> E<sup>b</sup>-7 B<sup>b</sup>- 3<sup>rd</sup> X, TO  $\Phi$

own thing,\_ that's why I love her. Miss In-de - pen - dent, oo, the way\_ you shine, -

**BRIDGE**

G<sup>b</sup> A<sup>b</sup> G<sup>b</sup> A<sup>b</sup>

— Miss In - de-pen-dent. Mm, her fav-'rite thing to say, "Don't wor - ry I got it."

D<sup>b</sup> A<sup>b</sup>/C G<sup>b</sup>

Mm, and ev-'ry-thing she got, best be-lieve she bought it. Mm, she gon' steal.

A<sup>b</sup> B

— my heart, ain't no doubt a-bout it. Girl, you're ev-'ry-thing\_ I\_ need, -

**INTERLUDE**

E<sup>b</sup>-7 B<sup>b</sup>-

— said you're ev - 'ry - thing\_ I\_ need, yeah. -

G<sup>b</sup> A<sup>b</sup> E<sup>b</sup>-7 B<sup>b</sup>- G<sup>b</sup> A<sup>b</sup> D.S. AL  $\Phi$

Yeah, - yeah, yeah. - Yeah, - yeah, yeah, - yeah. - She got her

$\Phi$  G<sup>b</sup> A<sup>b</sup> N.C. (E<sup>b</sup>-7) (B<sup>b</sup>-) (G<sup>b</sup>)

— Miss In-de - pen - dent, - that's why I love her. -

(MED. SLOW)  
FRANK

# MR. BIG STUFF

- RALPH WILLIAMS / JOSEPH BROUSSARD / CARROL WASHINGTON

## INTRO

(GUITAR)

## CHORUS

CONT. SIM.

Mis-ter Big Stuff, who do you think you are?\_ Mis-ter

Big Stuff, you're nev-er gon-na get my love.\_

## VERSE

1. Now be-cause you wear\_ all those fan - cy clothes,\_  
2., 3. See additional lyrics

and have a big, fine car, oh yes you do,\_ now, do you

think I can't af - ford\_ to give you my love?\_ You

think you're high - er than ev - er - y star a - bove.\_ Mis - ter

**♩ 1 INTERLUDE**

C- F

(HORNS)

Ab Bb N.C. Bb Ab D.S.S. AL 2

**♩ 2 OUTRO-CHORUS**

Eb Ab Bb Ab

Big Stuff, tell me, who do you think you are?\_ Mis - ter

Eb Ab Bb Ab

Big Stuff, you're nev-er gon-na get my love.\_ Mis - ter

Eb Ab Bb Ab

Big Stuff, you're nev-er gon-na break my heart.\_ Mis - ter

REPEAT AND FADE

Eb Bb Ab

Big Stuff, you're nev-er gon-na make me cry.\_ Mis - ter

*Additional Lyrics*

2. Now, I know all the girls I've seen you with,  
I know you broke their hearts one after another, now, bit by bit.  
You made 'em cry, many poor girls cried.  
When they tried to keep you happy, they just tried to keep you satisfied.
3. I'd rather give my love to a broke guy that has a love that's true  
Than to be fooled around and get hurt by you.  
'Cause when I give my love, I want love in return.  
Now, I know this is a lesson, Mr. Big Stuff, you haven't learned.

(MED.)  
(ROCK)

# MR. PITIFUL

- OTIS REDDING/STEVE CROPPER

## INTRO

C<sup>7</sup> C<sup>7</sup> A<sup>us</sup>4 C<sup>7</sup> C<sup>7</sup> A<sup>us</sup>4 C<sup>7</sup> C<sup>7</sup> A<sup>us</sup>4 C<sup>7</sup> N.C.

(HORNS)

1. Call me Mis-ter

## VERSE

Pit-i - ful, \_ ba-by, that's my \_\_\_\_\_ name, \_ now.  
2., 3. See additional lyrics

They call me Mis - ter Pit - i - ful, \_ that's how I got my

fame. \_ But peo-ple just don't a, un - der - stand, now

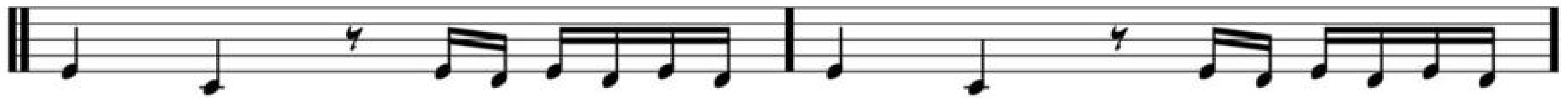
what makes a man \_ feel \_ so \_ blue. \_ Oo, \_ they call me

Mis-ter Pit-i-ful, \_ 'cause I lost some-one just like you, \_ now.

2. They call me Mis - ter (HORNS)

INTERLUDE

C<sup>7</sup>

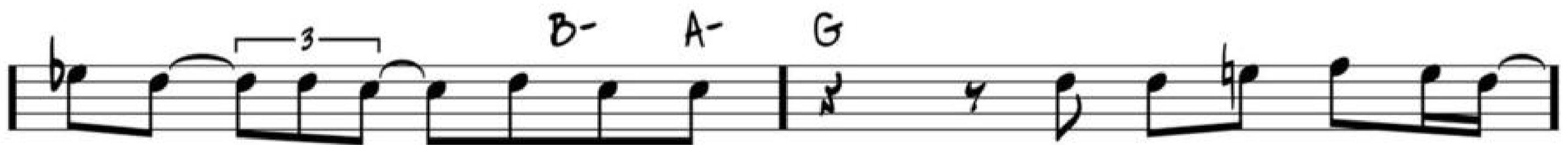


BRIDGE

G



How can I ex - plain\_ to you when some-bod-y has



been so\_ ver-y\_ blue,\_ now? How can I tell you\_

D.S. AL  $\oplus$

N.C.



\_ 'bout my past\_ when all\_ things\_ won't end?

OUTRO  
W/VOC. AD LIB.



Can I ex-plain to you?

REPEAT AND FADE

Additional Lyrics

2. They tell me Mister Pitiful, this everybody knows, now.  
They call me Mister Pitiful most every place I go.  
But nobody seems to understand, now.  
How can a man sing such a sad song, now?  
Oo, when he lost everything, when he lost everything that he had.
3. Mister Pitiful, that's my name, now.  
They call me Mister Pitiful, that's how I got my fame.  
But nobody seems to understand, now,  
Oo, what make a man feel so blue, now.  
They call me Mister Pitiful 'cause I'm in love with you, yeah.



(MED.)

# MORE

-USHER RAYMOND/CHARLES HINSHAW/NADIR KHAYAT/BILAL HAJJI

## INTRO

E- D C PLAY 3X G B7b9

Watch me as I dance\_

## VERSE

E- CONT. SIM. D C

un - der the spot - light. Lis - ten to the peo - ple scream - ing out  
I'm in the zone, tight! Put 'em in the air if you want\_

E- D C

more and more, 'cause I cre - ate the feel - ing that keep 'em  
more and more, 'cause I can't wait to feel it. I go\_

E- D C

com - ing back. Yeah, I cre - ate the feel - ing that keep 'em  
hard, can't stop. But if I stop it, just know that I'm 'a

G B7b9

com - ing back. So cap - ti - vat - ing when I get it on the floor.- } Know y'all been  
bring it back. Nev - er quit - in', don't be - lieve in that.

## PRE-CHORUS

E- D C

pa - tient - ly wait - ing. I know you need me, I can feel it. I'm a

E- D C

beast, I'm an an - i - mal. I'm that mon - ster in the mir - ror, the head -

E- D C

lin - er, fin - ish - er. I'm the clos - er, win - ner. Best

G B7b9

when un - der pres - sure; with sec - onds left, I show up. — If you real - ly want

**CHORUS**

E- D C E- D C

more, scream it out loud - er. Keep it on the floor, bring out the fire.\_

E- D C

And light it up, take it up high - er. Gon - na push

4th X, TO 1  
6th X, TO 2

G B7b9 1. 2. D.S. AL 1 (TAKE REPEAT)

it to the lim - it, give you more. — If you real - ly want — Get up both your hands, —

**INTERLUDE** 1

E- D C E- D C

Oh, oh, oh. Oh, oh,

E- D C

oh. Oh, oh, oh. Gon - na push

G B7b9 1. 2. D.S.S. AL 2 (TAKE REPEAT)

it to the lim - it, give it more. — If you real - ly want

**OUTRO** 2

E- D C 1, 2

Oh, oh, oh.

3. G B7b9

oh. Gon - na push it to the lim - it, give it more. —

(MED. FUNK)

# MUSTANG SALLY

- BONNY RICE

## INTRO

C7

(GUITAR)

Mus - tang Sal -

## VERSE

C7

ly, guess you bet - ter slow your Mus - tang down.

Mus - tang

S.

F7

Sal - ly, now ba - by, guess you bet - ter

C7

slow your Mus - tang down.

G7 F7 N.C.

You've been run - nin' all o - ver town now. Oh, I guess I'll have to

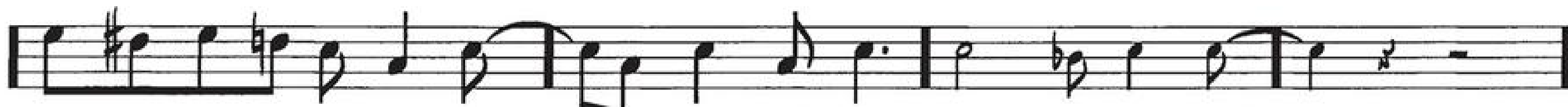
C7

put your flat feet on the ground.

## CHORUS

C7

All you wan-na do is ride a - round Sal - ly. (Ride, Sal - ly, ride.)



All you wan-na do is ride a-round, Sal-ly. (Ride, Sal-ly, ride.)



All you wan-na do is ride a-round, Sal-ly. (Ride, Sal-ly, ride.)



All you wan-na do is ride a-round, Sal-ly. (Ride, Sal-ly, ride.)



One of these ear-ly morn-ings, you gon-na be

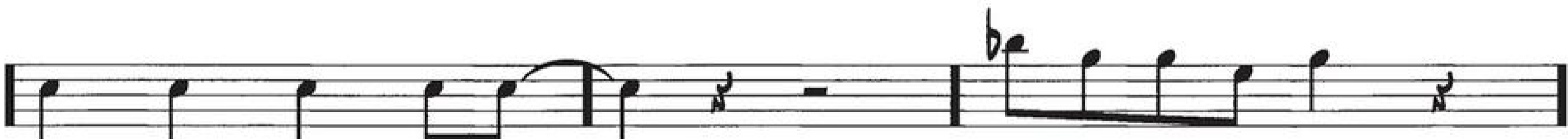


wip-ing your weep-in' eyes.

VERSE



I bought you a brand new Mus-tang, a



nine-teen six-ty five. Now you come a-round



sig-ni-fy-in', wom-an, you don't wan-na let me ride. Mus-tang

D.S.  
(FADE ON CHORUS)

(MED.)

# MY GIRL

- WILLIAM "SMOKEY" ROBINSON / RONALD WHITE

## INTRO

N.C. (BASS) (GUITAR) (BS. CONT. SIM.) I've got

## VERSE

C F C

sun - shine on a cloud - y day..

so much hon - ey, the bees en - vy me.

F C F

When it's cold out - side, I've got the

I've got a sweet - er song than the birds in the

## CHORUS

C F C D- F G

month of May. Well, I guess you'd say,

trees. } I guess you'd say,

C D- F G C(maj7)

what can make me feel this way? My girl, (My girl,

1. N.C. D- G

my girl.) talk-in' 'bout my girl. (My girl.) I've got

## INTERLUDE

2. N.C. D- G N.C.

BS. W/ INTRO PATTERN

(My girl.) Ooh, hoo.

## BRIDGE

(STRINGS) (GUITAR)

C F

(Hey, hey, hey.)

C F D-

Hey, hey, hey.)

G E- A

I don't

VERSE

D G D

need no\_\_ mon - ey, - for - tune, or fame.\_\_\_\_

G D G

I've got all\_\_ the rich-es, ba - by, one man

D G D

can claim.\_\_\_\_ Well, I guess

OUTRO - CHORUS

G A D E- G A

you'd say, what can make me feel\_\_ this way?\_\_

Dmaj7 E-

My girl, (My girl, my girl.) talk - in' 'bout\_\_ my\_\_ girl.\_\_\_\_

REPEAT AND FADE  
(W/ LEAD VOC. AD LIB.)

A G F# E-

My girl. Talk-in' 'bout...

(MED.)

# MY GUY

-WILLIAM "SMOKEY" ROBINSON

## INTRO

1.   
 2. N.C. C-7 D-7

## VERSE

(GUITAR)   
 Bbmaj7 Bbb Bbmaj7 Bbb Bbmaj7 Bbb Bbmaj7

Noth - ing you could say can tear \_\_\_ me a - way from my \_\_\_ guy. \_\_\_  
 Noth - ing you could do could make \_\_\_ me un - true to my \_\_\_ guy. \_\_\_

Bbb Bbmaj7 Bbb Bbmaj7 Bbb Bbmaj7

Noth - ing you could do, 'cause I'm \_\_\_ stuck like glue to my \_\_\_  
 Noth - ing you could buy could make \_\_\_ me tell a lie to my \_\_\_

D7 C-7 Fb

guy. \_\_\_ I'm stick - ing to my guy like a  
 guy. \_\_\_ I gave to my guy my

C-7 Fb C-7 Fb

stamp to a let - ter, like birds of a feath - er we  
 word of hon - or to be a faith - ful,

C-7 N.C. Bb G7

stick to - geth - er. I'm \_\_\_ tell - ing you from the start I can't \_\_\_  
 and I'm gon - na. You \_\_\_ best be be - liev - ing I won't \_\_\_

C7 F7 Bbmaj7 Bbb Bbmaj7 1. N.C. C-7 D-7 2. N.C. C-7 D-7

\_\_\_ be torn a - part from my \_\_\_ guy. \_\_\_ As a  
 \_\_\_ be de - ceiv - ing my \_\_\_ guy. \_\_\_

BRIDGE

C-7 F7 C-7 F7 C-7 F7

mat-ter of o-pin-ion I think he's tops. My o-pin-ion is he's the

Bb G- D- G- D-

cream of the crop. As a mat-ter of taste, to be ex-act,

VERSE

C7 F7 N.C. Bbmaj7 Bbb Bbmaj7

he's my i-deal as a mat-ter of fact. No mus-cle bound man could

Bbb Bbmaj7 Bbb Bbmaj7 Bbb Bbmaj7

take my hand from my guy. No

Bbb Bbmaj7 Bbb Bbmaj7 D7

hand-some face could ev-er take the place of my guy. He

C-7 F7 C-7 F7 C-7 F7

may not be a mov-ie star, but when it comes to be-ing hap-py,

C-7 N.C. TO ⊕ Bb G7 C7 F7

we are. There's not a man to-day who could take me a-way from my

Bbmaj7 Bbb Bbmaj7 N.C. C-7 D-7

INTERLUDE W/INTRO RIFF 1. 2. D.S. AL ⊕ N.C. C-7 D-7

guy. No

OUTRO

Bb G7 C7 F7 Bbmaj7 Bbb Bbmaj7 N.C. C-7 D-7

REPEAT AND FADE

man to-day who could take me a-way from my guy. There's not a



(MED. SLOW)  
FRANK

# MY LOVIN'

-THOMAS MCELROY/DENZIL FOSTER

## INTRO

N.C. (Bb-)

Bb-6

(Ooh, bop.)

(GUITAR)

## CHORUS

Bb-6

CONT. SIM.

1., 2. Ow! \_\_\_\_\_ No, not\_

3.-6. Not \_\_\_\_\_ this time. My

(No, you're nev-er gon-na get it, nev-er, ev-er gon-na get it.)

\_\_\_\_\_ this time. \_\_\_\_\_ My love.

lov - in'. Had your chance to make a change.

(No, you're nev-er gon-na get it nev-er, ev-er gon-na get it.)

## VERSE

Bb-6

(Ooh, bop.) 1. I \_\_\_\_\_ re - mem - ber how\_ it used\_ to be. \_\_\_\_\_ You

2., 3. See additional lyrics

nev - er was\_ this nice;\_ you can't\_ fool me. (Ooh, bop.) Now\_

\_\_\_\_\_ you're talk - in' like\_ you made\_ a change, \_\_\_\_\_ the

Bb-6/Eb Bb-6/C Bb-6/F

more you talk\_ the more\_ things sound\_ the same. \_\_\_\_\_ What makes\_ you think\_

Bb-6 Bb-6/Eb Bb-6/C Bb-6/F

\_\_\_\_\_ you can\_ just walk\_ back in - to her life\_ \_\_\_\_\_ with - out a

*Bb-6* *Bb-6/Eb* *Bb-6/C* *Bb-6/F*

good \_\_\_\_\_ fight? \_\_\_\_\_ Oh. \_\_\_\_\_ I just sit back \_\_\_\_\_

*Bb-6* *Bb-6/Eb* *Bb-6/C* *Bb-6/F*

\_\_\_\_\_ and watch you make a fool of your - self, \_\_\_\_\_ 'cause you're just \_\_\_\_\_

1., 2. *D.S. (TAKE REPEAT)* 3. *Bb-* *N.C.*

wast-ing your time. \_\_\_\_\_ Oh. \_\_\_\_\_ hear-ing her say, \_\_\_\_\_ "No way." \_\_\_\_\_ *Spoken: And now it's time for a breakdown.*

**BREAKDOWN** (♩ = ♪<sup>3</sup>)

*N.C. (Bb-)* *(F+/C)* *(Db)* *(Bb/D)* *(Eb)* *(G°/Db)* *(Ab/C)* *(Ab-/Cb)* *(Bb-)*

(Nev-er gon-na get it, nev-er gon-na get it. Nev - er gon-na get it, nev-er gon-na get it. Nev -

*(A+)* *(Db/Ab)* *(G-7b5)* *(F7/C)* 1. *(Bb-)\**

- er gon-na get it, nev-er gon-na get it. Nev - er gon-na get it.) Whoa, whoa, whoa, whoa. (Nev -

**INTERLUDE** (♩ = ♪)

2. *Bb-6* *PLAY 4X*

- er gon-na get it, nev-er get it.) You bet. (Bop.)

**OUTRO-CHORUS**

*Bb-6* **REPEAT AND FADE**

(No, you're nev-er gon-na get it.) Sweet lov - in'. (nev-er, ev-er gon-na get it.) Sweet...

**Additional Lyrics**

2. Now you promise me the moon and stars.  
Save your breath; you won't get very far.  
Gave you many chances to make change;  
The only thing you changed was love to hate.  
It doesn't matter what you do or what you say;  
She doesn't love you, no way.  
Maybe next time you'll give  
Your woman a little respect.  
So you won't be hearing her say, "No way."

*Spoken:* 3. Woo! Yes, sir.  
I give to the needy and not the greedy,  
Mm, hmm, that's right.  
'Cause you see, baby, when you're lockin', your losin',  
And I'm out the door!  
It doesn't matter what you do or what you say;  
She don't love you, no way.  
Maybe next time you'll give your woman a little respect  
So you won't be hearing her say, "No way."

(MED.)  
(ROCK)

# MY PREROGATIVE

- BOBBY BROWN/GENE GRIFFIN/EDWARD RILEY

## INTRO

A- (BASS) CONT. SIM. B-/A A-7 G/A

## CHORUS

A- E7 A-

Ev-'ry-bod-y's talk-in' all this stuff a-bout me. Why don't they just let me live?\_

E7 A- E7

I don't need per-mis-sion, make my own de-ci-sions,

A- E7 N.C. A- VERSE

that's my pre-rog-a-tive. 1. They say I'm cra-zy. Why am I  
-tions. 4. See additional lyrics

E7 A-

real-ly don't care. But they don't un-der-stand me, or  
so real?\_

E7 A-

real-ly don't know the deal. They say I'm nas-ty, but I don't  
a-bout a broth-er\_ try-ing hard\_

E7 A- E7

give a damn. Get-ting girls is how I live. 2. Some ask me ques-  
to make it right. Not long a-go, be-

E7 A- E7

fore I win this fight. Sing! Ev-'ry-bod-y's talk-in' all this stuff a-bout me. Why\_

A- E7 A-

— don't they just let me live? — I — don't need per-mis-sion, make\_

E7 A- E7

— my own de-ci-sions, that's my pre-rog - a - tive. — It's my pre -

VERSE

A- E7

rog-a-tive. 3. It's the way that I wan-na live, — it's my pre -  
5. I can do what I wan-na do, — it's my pre -

A- E7 A-

rog-a-tive. I can do just what I feel, it's my pre - rog-a-tive. No one  
rog-a-tive. I can live my life, — it's my pre - rog-a-tive. And I'm

E7 A- TO ⊕ E7 D.S. AL ⊕ (TAKE 2<sup>nd</sup> ENDING)

can tell me what to do, — it's my pre-rog-a-tive. Spoken: 'Cause what I'm doin', I'm doing for you.  
doing it just for you, — it's my pre-rog-a-tive.

⊕ BRIDGE E7 D-7 E7 A-7 E7

Tell me, tell me why — can't\_ I live my life — with-out

D-7 E7 A- E7

all — of the things — that peo-ple say? — Oh. —

SOLO W/LEAD VOC. AD LIB.

A- E7 A- 1, 2 E7 3. E7 AFTER SOLO, REPEAT AND FADE ON CHORUS TO END

Additional Lyrics

4. Don't get me wrong, I'm really not souped,  
Ego trips is not my thing.  
All these strange relationships really gets me down.  
I see nothing wrong with spreading myself around. Sing!

(MED: 3/4) (YOU MAKE ME FEEL LIKE) A NATURAL WOMAN

- GERRY GOFFIN / CAROLE KING / JERRY WEXLER

INTRO

VERSE

Musical notation for the first line of the verse. Chords: F/C, G-7, F/A, C. Lyrics: Look - in' out on / When my soul was in

Musical notation for the second line of the verse. Chords: G/B, Bb. Lyrics: the morn - ing rain, / the lost and found, / I used to feel so / you came a - long to

Musical notation for the third line of the verse. Chords: F, C/E, D-7, C. Lyrics: un - in - spired. / claim it. / And when I knew I'd have to / I did - n't know just what was

Musical notation for the fourth line of the verse. Chords: G/B, Bb. Lyrics: face an - oth - er day, / wrong with me, / Lord, it / 'til your kiss

Musical notation for the fifth line of the verse. Chords: F, C/E, D-7. Lyrics: made me feel so tired. / helped me so name it.

PRE-CHORUS

Musical notation for the pre-chorus. Chords: D-9, E-7, D-9. Lyrics: Be - fore the day I met you, / Now I'm no long - er doubt - ful / life was so un - / of what I'm liv - ing

Musical notation for the final line of the pre-chorus. Chords: E-7, D-9. Lyrics: kind. / for, and You're the key to / if I make you hap - py

E-7 D-9 G7sus4

my piece of mind, }  
I don't need to do more, } 'cause you make me

CHORUS

C 3 F C 3 F

feel, you make me feel, you make me

C N.C. G7sus4

feel like a nat - u - ral wom - an. (Wom - an.)

BRIDGE

C G-7

Oh, ba - by, what you've done to me. (What you've done to me.)

C G-7

You make me feel so good in - side. (Good in - side.)

Fmaj9 C-7

And I just want to be. (Want to be.)

Fmaj9 A-7/E D-7 G7sus4

close to you. You make me feel so a - live! You make me

OUTRO - CHORUS

C 3 F C 3 F

feel, you make me feel, you make me

C N.C. G7sus4 REPEAT AND FADE

feel like a nat - u - ral wom - an. You make me (Wom - an.)

(MED.)  
(SLOW)

# NEVER CAN SAY GOODBYE

- CLIFTON DAVIS

## INTRO

N.C.  
(HARPSICHORD)  
E-9  
(FLUTE)

## REFRAIN

E-9 E-7/A E-9

Nev-er can\_ say good-bye,\_\_\_ no,\_\_\_ no, no, no. I nev-er can\_ say good-bye..

## VERSE

E-7/A D/maj7

1. E - ven though the pain and heart - ache\_\_\_ seem to  
2.,3. See additional lyrics

A-7/D D/maj7

fol-low me wher-ev-er I go,\_\_\_ though I tried, tried to hide\_ my feel - ings, they

A-7/D D/maj7

al - ways seem to show.\_\_\_ Then you try to say\_ you'releav - ing me,\_\_\_ and I

A-7/D G/maj7

al - ways have\_ to say no. \_\_\_ Tell me why\_\_\_ is it so?\_\_\_

1. E-7 E-7/A 2. E-7 E-7/A

But I... \_\_\_ Don't wan - na let you go. \_\_\_

# CHORUS

*D/maj7*

I nev-er can say good-bye, \_\_\_ girl. \_\_\_

*D-7*

*E/D* *Eb/D* *D* *D/F#* *G* *G/A*

I nev-er can say good-bye, no, no, no, no, no, no, no, no, no, no, no.

*D/maj7*

Oh, I nev-er can say good-bye, \_\_\_ girl. \_\_\_

*D-7*

*E/D* *Eb/D* *TOT* *D* *D/F#* *G* *G/A* *D.S. AL (TAKE 2nd ENDING)*

I nev-er can say good-bye, no, no, no, no, no, no, no, no, no, no, no.

*D* *OUTRO-CHORUS* *D/maj7* *D-7*

no, no, no, no, no, no, no, no, no. I nev-er can say good-bye, \_\_\_ girl. \_\_\_

*E/D* *Eb/D* *D* *D/F#* *G* *G/A* *REPEAT AND FADE*

I nev-er can say good-bye, no, no, no, no, no, no, no, no, no, no, no.

## Additional Lyrics

2. Every time I think I've had enough and start heading for the door,  
There's a very strange vibration that pierces me right to the core.  
It says, "Turn around, you fool. You know you love her more and more."  
Tell me why is it so? Don't wanna let you go.
3. I keep thinking that our problems soon are all gonna work out,  
But there's that same unhappy feeling that there's that anguish, there's that doubt.  
It's the same old dizzy hangup; can't do with you or without.  
Tell me why is it so? Don't wanna let you go.



(MED. DISCO)

# NEVER KNEW LOVE LIKE THIS BEFORE

- JAMES MTUME/REGGIE LUCAS

## INTRO

B (VIBES) B/E E F#/A# D#7 and 4 D#-7

G#-7 C#-7 E/F# E E/F#

## VERSE

B E

1., 6. I nev - er knew love like this be - fore.  
 2. You are my love - light, this I know,  
 3. Once I was lost and now I'm found,  
 4., 5. See additional lyrics

F#/A# D#-7

Now and I'm lone - ly nev - er more  
 and I'll nev - er let you go.  
 and you turned my world a - round.

G#-7 C#-7

since you came in - to my life.  
 You're my all, you're part of me.  
 When I need you, I call your name.

C#-7/F# 1, 2. 3. D#-7

'Cause I nev -

**CHORUS**

*E*maj7                      *D*#-7                      *G*#-7                      *C*#-7

er                      knew\_                      love                      like                      this                      be - fore.\_\_\_\_\_

*D*#-7                      *E*maj7                      *D*#-7                      *G*#-7

O-pened my                      eyes\_ 'cause I                      nev - er                      knew\_                      love like                      this                      be - fore.\_\_\_\_\_

*C*#-7                      *D*#-7                      *E*maj7

What                      a                      sur - prise\_ 'cause I                      nev - er                      knew\_

*D*#-7                      *G*#-7                      *TD* ⊕ *C*#7 *aug*4 *C*#7                      *F*#9 *aug*4 (TAKE REPEATS) *D.S. AL* ⊕

love                      like                      this                      be - fore.\_\_\_\_\_

⊕ *C*#-7                      *D*#-7                      *E*maj7

In - side of me,\_\_\_\_\_                      I                      nev - er,                      nev - er\_\_\_\_\_                      knew\_

*D*#-7                      *G*#-7                      *C*#-7                      *D*#-7

love                      like                      this                      be - fore.\_\_\_\_\_                      O - pened my                      eyes.\_\_\_\_\_

**OUTRO**

W/LEAD VOC. AD LIB.

REPEAT AND FADE

*E*maj7                      *D*#-7                      *G*#-7                      *C*#-7                      *D*#-7

(Nev - er                      nev - er,                      nev - er knew                      love like this.)

**Additional Lyrics**

4. This feeling so deep inside of me,  
Such a tender fantasy.  
You're the one I'm living for.

5. You are my sunlight and my rain,  
And time could never change  
What we share forevermore.

(MED.)  
(FLANK)

# NEVER TOO MUCH

-LUTHER VANDROSS

## INTRO

(GUITAR)

G/A G<sup>b</sup>/A<sup>b</sup> G/A A<sup>b</sup>/B<sup>b</sup> A/B

G<sup>ma</sup>7 E-7 G/A A/B

E-7 G/A A/B A/B A/B E-7 G/A A/B

## VERSE

A/B G<sup>ma</sup>7

I can't fool my-self, I don't want no-bod - y else to ev - er love me.  
Woke up to-day, looked at your pic - ture just to get me start - ed.

E-7 G/A A/B

You are my shin - ing star, my guid - ing light, my love fan - ta - sy.  
I called you up, but you weren't there, and I was bro - ken-heart - ed.

G<sup>ma</sup>7

There's not a min - ute, ho - ur, day or night, that I don't love you.  
Hung up the phone. Can't be too late; the boss is so de - mand - in'.

E-7 G/A A/B

You're at the top of my list 'cause I'm al - ways think - ing of ya.  
O - pened the door up and, to my sur - prise, there you were stand - in'.

G<sup>ma</sup>7

I still re - mem - ber, in the days when I was scared to touch you,  
Who needs to go to work to hus - tle for an - oth - er dol - lar?

E-7 G/A A/B

how I spent my day dream-in', plan-nin' how to say, "I love you."  
I'd rath-er be-with you, 'cause you make my heart scream and hol-ler.

G/maj7

You must have known that I had feel-ings deep-e-nough to swim in.  
Love is a gam-ble, and I'm so glad that I am win-nin'.

G/A

That's when you o-pened up your heart and you told me to come in.  
We've come a long way, and yet this is on-ly the be-gin-ning.

CHORUS

F#-/B E-7 G

Oh, my love, a thou-sand kiss-es from

A<sup>b</sup> F#-/B E-7 G

you is nev-er too much. I just don't wan-na

A<sup>b</sup> F#-/B E-7 G

stop. Oh, my love, a mil-lion days in your

A<sup>b</sup> F#-/B E-7 G TO ⊕

arms is nev-er too much. I just don't wan-na

A<sup>b</sup> N.C. G/A

stop. Too much, nev-er too much, nev-er too much, nev-er too much. (GTR.)

G<sup>b</sup>/A<sup>b</sup> G/A A<sup>b</sup>/B<sup>b</sup> A/B D.S. AL ⊕

G<sup>b</sup>/A<sup>b</sup> G/A A<sup>b</sup>/B<sup>b</sup> A/B D.S. AL ⊕

⊕ A<sup>b</sup> F#-/B D.S.S. (FADE ON CHORUS)

stop. Oh, my love.

(MED.)  
(ROCK)

# NINETY-NINE AND A HALF (WON'T DO)

-EDDIE FLOYD/STEVE CROPPER/WILSON PICKETT

## INTRO

(GUITAR) (BASS)

E07 CONT. SIM. G A D7 D#7

## VERSE

1. I got\_ to have all your love,\_ both night and\_  
 2. See additional lyrics

— day, oh, yeah. Not just a lit-tle part,—

— but all\_ your heart. Oh, yes I do, — child. Nine-ty-nine\_

— and a half\_ just won't\_ do. No, —

— ain't no kid-din', no, no.

INTERLUDE

VERSE

A<sup>7</sup> A<sup>7</sup> A<sup>7</sup> E<sup>7</sup> A<sup>7</sup> A<sup>7</sup> E<sup>7</sup> E<sup>7</sup> G#<sup>7</sup>

(GTR.) GTR. CONT. SIM.

3. We got to bring it on down\_

A<sup>7</sup> D<sup>7</sup> D#<sup>7</sup> E<sup>7</sup> G#<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D#<sup>7</sup>

and start liv-in'\_\_\_ right. Spoken: Oh, yes we do now, child.

E<sup>7</sup> G#<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D#<sup>7</sup> E<sup>7</sup> G#<sup>7</sup>

Stop mes-sin' a - round\_\_\_ and keep things up - tight.

A<sup>7</sup> G A<sup>7</sup> D<sup>7</sup> D#<sup>7</sup>

We got to real-ize that nine-ty - nine and a half\_\_\_ just won't\_

E<sup>7</sup> G#<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D#<sup>7</sup> E<sup>7</sup> G#<sup>7</sup> A<sup>7</sup>

\_\_\_ do. No,\_\_\_ got to have a hun-dred, oh, yeah.

INTERLUDE

OUTRO

E<sup>7</sup> E<sup>7</sup> G#<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D#<sup>7</sup>

(GTR.)

Got to have a

E<sup>7</sup> G#<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D#<sup>7</sup> E<sup>7</sup> G#<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D#<sup>7</sup>

W/LEAD VOC. AD LIB. REPEAT AND FADE

hun - dred.

Additional Lyrics

- 2. Don't be left in the wrong direction, oh no.  
Stop and think, a man needs a little love and affection.  
Oh, yes he do, child.  
Ninety-nine and a half just won't do.  
Just won't get it, no, no.

(MED. SLOW)  
BALLAD

# NO ONE

-ALICIA KEYS/KERRY BROTHERS, JR./GEORGE HARRY

## INTRO

(PIANO)

## VERSE

1. I just want you close where you can  
 2. See additional lyrics

stay for-ev - er. You can be sure

## PRE-CHORUS

that it will on - ly get bet-ter. You and me to-gether

through the days and nights. I don't wor - ry 'cause

ev-'ry-thing's gon-na be al - right. Peo - ple keep talk - ing,

they can say what they'd like. But all I know is ev-'ry-thing's gon-na be al - right.

## CHORUS

And no one, no one, no one can get in the way

A E B<sup>b</sup>

of what I'm feel - in'. No one, no one, no one

C#-7 A 3<sup>rd</sup> X, TO ⊕

can get in the way of what I feel for you,

E B<sup>b</sup> C#-7

you, you, can get in the way

1. A 2. A

of what I feel for you. of what I feel. I

BRIDGE F#- E/G# A

know some peo-ple search the world to find some-thing like

C#-7 F#- E/G#

what we have. I know peo-ple will try, try to di-vide some-thing so

A E/B B

real. So 'til the end of time, I'm tell-ing you there ain't no

CHORUS E D.S. AL ⊕ OUTRO E B

one, no oh, oh, oh, oh, oh, oh, oh, oh, oh,

C#- A E REPEAT AND FADE \*

oh, oh, oh, oh, oh, oh, oh, Oh, oh, oh, oh,

Additional Lyrics

2. When the rain is pourin' down  
And my heart is hurtin'  
You will always be around.  
This I know for certain.

\* 2<sup>ND</sup> X, VOC. TACET



(MED. SLOW)  
HIP HOP

# NO SCRUBS

-KANDI L. BURRUSS/TAMEKA COTTLE/KEVIN BRIGGS

## INTRO

## VERSE

1. A scrub is a guy that thinks he's fly and is  
2. See additional lyrics

al - so known as a bust - er, al - ways talk - in' 'bout what he wants and just

## PRE-CHORUS

sits on his broke ass. So, no, I don't want your num - ber.

No, I don't wan - na give you mine and no, I don't wan - na meet you no - where.

## CHORUS

No, don't want none of your time and no, I don't want no scrub. A

scrub is a guy that can't get no love from me, hang - in' out the pas - sen - ger side of his

E7#9 A- D-7 A-

best friend's ride, try-in' to hol-ler at me. I don't want no scrub. A

E7 A- D-7 A-

scrub is a guy that can't get no love from me, hang-in' out the pas-sen-ger side of his

1. E7#9 A- 2. E7#9 A-

best friend's ride, try-in' to hol-ler. 2. A best friend's ride try-in' to hol-ler. You don't

BRIDGE F/maj9 F/maj7 E7b9

have a car\_ and you're walk-in', oh yes\_ son, I'm talk-in' to you. If you

E-7/A Ab7 G-7 Gb7

live at home\_ with your ma - ma, oh yes\_ son, I'm talk-in' to you. If you

F/maj9 E7/G#

have a shor - ty that you don't show love, oh, yes son, I'm talk-in' to you. Wan-na

A-7 D7 D-7/G E7/G#

get with me\_ with no\_ mon-ey, oh no, I don't want\_ no\_

INTERLUDE D-7 A- E7 A-

scrub.

D-7 A- 1, 2 E7#9 A- 3. E7#9 A-

No\_ scrub, no, no. scrub, no, no,

REPEAT AND FADE ON CHORUS TO END

Additional Lyrics

2. A scrub's checkin' me, but his game is kinda weak  
 And I know that he cannot approach me,  
 'Cause I'm lookin' like class and he's lookin' like trash.  
 Can't get with a deadbeat ass.

# NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

(MED.)  
(SLOW)

-JIMMIE COX

N.C. (B-7) PLAY 4X B-7 CONT. SIM. A/B B-7

(BASS & GUITAR) VAMP W/FILLS

## VERSE

B-7 A/B

1. Once I lived a life of a mil - lion - aire, -  
2. 3. See additional lyrics

B-7

spend - ing my mon - ey, hon - ey. Oh, I did - n't care.

G/maj7 A

Tak - in' my friends out for a might - y good time, -

G/maj7 A A#07

drink - ing that good gin, cham - pagne and wine. -

3rd X, TO ⊕

## CHORUS

B-7 D E B-7 E

No - bod - y wants ya when you're down and out. -

B-7 D E

No - bod - y wants ya when you're down and out, - down and out. -

D.S. AL  $\text{\textcircled{A}}$   
(NO REPEAT)

INTERLUDE - SOLO

B-7                      A/B                      B-7

$\text{\textcircled{A}}$  CHORUS

B-7                      D                      E                      B-7 E

No - bod - y wants ya when you're down and out.\_

B-7                      D                      E                      B-7 E

No-bod-y wants ya. Ah! No-bod-y wants you now. Down and

B-7                      D                      E                      B-7 E                      B-7                      D

out. Down and out. No-bod-y wants ya.

E $\text{\textcircled{m}}\text{\textcircled{4}}$  E                      E $\text{\textcircled{m}}\text{\textcircled{4}}$  E                      N.C.                      3

OUTRO  
W/VOC. AD LIB.

B-7                      A/B                      B-7

REPEAT AND FADE

Additional Lyrics

2. Oh, just as soon as my money got low,  
 Couldn't find my friends and I had no place to go.  
 But if I ever get my hands on a dollar again,  
 I believe I'll hold till that eagle grins.  
 'Cause I found out...
  
3. When in your pocket there's not one penny,  
 Oh man, them good friends, I'm tellin' ya to find out  
 If they haven't got any.  
 But just let ya get up on your feet again,  
 Here they are, come tellin' you, boy, you're their long lost friend.

(MED.)

# NOTHING FROM NOTHING

- BILLY PRESTON / BRUCE FISHER

## INTRO

G7 (HORNS & PIANO) C7 (PIANO)

CHORUS C6 B7 E7

Noth - ing from noth - ing leaves noth - ing..

A-7 G-7 C7 F E7 D-7 G7

— You got-ta have some - thing\_ if you wan-na be with me.

A-7 G-7 C7 F E7 A7

Noth - ing from noth - ing leaves noth - ing. You got - ta have some -

TO ♪ PIANO: W/ INTRO RIFF

D7 G7 C7

- thing\_ if you wan-na be\_ with me.

## VERSE

C6 B7 E7 A-7 G-7 C7

I'm not try'n' to be your he - ro, 'cause that ze -  
Noth - ing from noth-ingleaves noth - ing, and I'm\_ not stuff-  
Piano solo

F E7 D7 G7 A7 G7 C7

ro is too cold for me. \_\_\_\_\_ I'm not try'n' to be your high -  
 -ing, be - lieve\_ you me. \_\_\_\_\_ Don't you re - mem - ber I told

F E7 A7 D7 G7 C7 (HORNS)

ness, 'cause that mi - nus is too low to see, \_\_\_\_\_ yeah.  
 you I'm a sol - dier in the war on pov - erty? \_\_\_\_\_ Yeah.

1., 2. 3. D.S. AL  $\text{\textcircled{f}}$

PIANO: W/ INTRO RIFF  
 HORNS: W/ VERSE RIFF  
 C7

That's right, \_ babe. Oh, \_ yeah.

Got - ta have some - thing if you wan - na be \_

\_ with me. You got - ta bring a lit - tle some - thing, girl, \_ if you wan - na be \_

REPEAT AND FADE

\_ with me.

# ON AND ON

-ERICA WRIGHT/JAMAL CANTERO

(MED. SLOW)  
(Musical notation)

## INTRO

N.C.

## VERSE

B7#5 E-9

1. Oh, my, my, my, — I'm feel - ing high. —

3. See Additional Lyrics

B7#5 E-9

My mon-ey's gone, — I'm alla - lone.. — Toomuch to — see.

B7#5 E-9

The world\_ keeps turn - ing. — Oh, what a day, — what a day, what a day.

## VERSE

B7#5 E-9

2. Peace and bless - in's man - i - fest\_ with ev - 'ry les - son learned. —

B7#5 E-9

4., 5. See Additional Lyrics

B7#5 E-9

If your know - ledge were\_ your wealth, \_then it\_ would be\_ well earned. — If

B7#5 E-9

we were made\_ in His\_ im - age, \_then call\_ us by\_ our names. — Most in - tel -

B7#5 E-9

lects do not\_ be - lieve\_ in God, \_but they fear us just\_ the same. — Oh,

B7#5 E-9

on and on\_ and on and on. — My ci - pher keeps mov - in' like a roll - in' stone. — Oo,

Copyright © 1997 by Universal Music - MGB Songs, Tribes Of Kedar, Divine Pimp Publishing, Songs Of Universal, Inc. and McNooter Music. All Rights for Tribes Of Kedar and Divine Pimp Publishing Administered by Universal Music - MGB Songs. All Rights for McNooter Music Controlled and Administered by Songs Of Universal, Inc.

B7#5 E-9 B7#5 E-9

on and on and on and on. { All night un-til the break of dawn. All night un-til the vul-tures swarm. You can't fuck me so just leave me a-lone. } Go

B7#5 E-9 B7#5 E-9

on and on and on and on. My ci-pher keeps mov-ing like a roll-ing stone. Oo,

B7#5 E-9 3rd X, TO 1. B7#5 E-9

on and on and on and on. God damn it, I'm a sing my song.

VERSE B7#5 E-9 B7#5 E-9

3. I was born un-der-wat-er with three dol-lars and six

2. N.C. BRIDGE E- E-1/D

Mad props to the god Jah Born. Are you feel-ing kind of hun-gry?

C/maj9 B7 E- E-1/D C/maj9 B7

'Cause my high is com-in' down. Don't feed me yours 'cause your food does not en-dure..

E- E-1/D C/maj9 B7 E- E-1/D

I think I need a cup of tea. The world keeps burn-in'. Oh, what a day..

C/maj9 B7 D.S. AL 1. B7#5 E-9

What a day, what a day. 5. You On and on.

Additional Lyrics

3. I was born under water with three dollars and six dimes. Yeah, you may laugh 'cause you did not do your math. Like one, two three. Spoken: Damn, ya'll feel that? Like one, two, three, the world keeps turning. Oh, what a day. What a day, what a day.
4. The man that knows something knows that he knows nothing at all. Does it seem colder in your summertime and hotter in your fall? If we were made in His image, then call us by our names. Most intellects do not believe in God, but they fear us just the same.
5. You rush into destruction 'cause you don't have nothing left. The mother ship can't save you, so your ass in gon' get left. If we were made in His image, then call us by our names. Mose intellects do not believe in God, but fear us just the same.



(MED.)

# ONE MINT JULEP

-RUDOLPH TOOMBS

## INTRO

Handwritten annotations: Eb7, 8VA, Ab7, LOCO

Handwritten annotations: Eb7, 8VA, Bb7 LOCO

## VERSE

Handwritten annotations: Eb7 SIM., Ab7

One ear - ly morn - in' just as I was walk - in',  
 I don't re - mem - ber just how it start - ed,  
 I did - n't know just what I was do - in'.

Handwritten annotation: Eb7

I met a wom - an and start - ed talk - in'.  
 but all I know is we should have part - ed.  
 I had to mar - ry, or \_\_\_\_\_ face ru - in.

Handwritten annotation: Ab7

I took her home to and get a few nips,  
 I stole a kiss \_\_\_\_\_ and then an - oth - er.  
 A mint ju - lep, a mint ju - lep,

Handwritten annotations: Eb7, F-7

but all I had was a mint ju - lep. } One mint ju - lep  
 I did - n't mean to take\_ it fur - ther. }  
 a mint ju - lep, a mint ju - lep. }

B<sup>b</sup>7 Eb7 F-7 B<sup>b</sup>7

was the cause of it all. \_\_\_\_\_

{ The  
I

BRIDGE

G<sup>7</sup>

lights were burn - ing low there in the par - lor when  
don't want to bore you with my trou - bles, but from

G<sup>b</sup>7

through the kitch - en door up popped her fa - ther. He  
now on I'll be think - ing dou - ble. I'm

F<sup>7</sup> TO ⊕

said, "I saw you when you kissed my daugh - ter. Got to  
through with flirt - in' and mak - in' whis - key. I got

B<sup>b</sup>7 N.C. D.S. AL ⊕  
(TAKE 2<sup>nd</sup> ENDING)

wed her right now, or \_\_\_\_\_ face a slaugh - ter."

⊕ B<sup>b</sup>7 N.C.

six ex - tra chil - dren from \_\_\_\_\_ a get - tin' frisk - y.

OUTRO-VERSE

E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>7

A mint ju - lep, a mint ju - lep, a mint ju - lep, a mint ju - lep.

F-7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7 B<sup>b</sup>7 E<sup>7</sup> E<sup>b</sup>7

One mint\_ ju - lep was the cause of it all. \_\_\_\_\_

(MED.)

# PAPA WAS A ROLLIN' STONE

- NORMAN WHITFIELD/BARRETT STRONG

INTRO  
w/ INSTRUMENTAL AD LIB.

N.C. (B $\flat$ -7) OPEN

(BASS)

LAST X (BASS CONT. SIM. THROUGHOUT) VERSE  
N.C. (B $\flat$ -7)

1. It was the third of Sep - tem - ber.  
2., 3. See additional lyrics

That day I'll al - ways re - mem - ber, yes, I will, 'cause

that was the day that my dad - dy died.

I nev - er got a chance to see him. Nev -

er heard noth - in' but bad things a - bout him. Ma - ma, I'm de - pend - ing on you

3<sup>rd</sup> X, TO

to tell me the truth. Spoken: Mama just hung her head and said, "Son,

CHORUS

N.C. (Bb-7)

Pa - pa was a roll - in' stone. —

Wher - ev - er he laid his hat

was his home. —

(And when he died,) —

all — he — left — us was a -

lone." —

2. Hey - Ma - ma,  
3. Hey - Ma - ma,

OUTRO - CHORUS  
N.C. (Bb-7)

Pa - pa was a roll - in' stone. —

Wher - ev - er he laid his hat

was his home. —

(And when he died,) —

all —

— he — left — us was a - lone." —

Additional Lyrics

2. Hey Mama, is it true what they say, that Papa never worked a day in his life?  
And Mama, there's some bad talk go'n' around say'n' Papa had three outside children  
And another wife, and that ain't right.  
Heard some talk about Papa doin' some store-front preachin', talkin' about savin' souls,  
And all the time leachin'.  
Dealin' in dirt and stealin' the name of the Lord.  
*Spoken: Mama just hung her head and said, "Pop;*
3. Hey Mama, I heard Papa call himself a jack of all trades.  
Tell me, is that what sent Papa to an early grave?  
Folks say Papa would beg, borrow, steal to pay his bills.  
Hey Mama, folks say Papa never was much on thinkin',  
Spent most of his time chasin' women and drinkin'.  
Mama, I'm dependin' on you to tell me the truth.  
*Spoken: Mama looked up with a tear in her and and said, "Son...*

(MED. SLOW)  
BALLAD

# PATCHES

-GENERAL JOHNSON/RONALD DUNBAR

## INTRO

B

I was born and raised down in Alabama  
 \*Spoken: Then one day, a strong rain  
 \*Lyrics in italics are spoken throughout.

D#-/A#

came and washed all the crops away. on a farm way back up in the woods. And

B7/A

at the age of thirteen I was so ragged that folks used to call me Patches. I thought I was carryin'

E maj7

B/D#

C#-9

B

Papa used to tease me about it. 'Course, deep down inside he was the weight of the whole world on my shoulders. You know,

G#

C#-

hurt, 'cause he'd done all he could. 'cause...  
 mama knew what I was going through,

## VERSE

F#6

E6

1. My pa - pa was a great old man. I can see him with a shov-el in his hand. See,  
 2. Two days later, Papa passed away, and I became a man that day.  
 3. See additional lyrics

F#6

E6

ed - u - ca - tion, he nev - er had. He did won - ders when the times got bad.  
 So, I told Mama I was gonna quit school, but she said that was Daddy's strictest rule.

F#6 E6

The lit-tle mon - ey from the crops he raised\_ bare-ly paid the bills\_ we made.\_ Oh,  
 So, ev - 'ry morn-ing 'fore I went to school,\_ I fed the chick-ens and I chopped wood, too. Some -

B D E9 B

life had kicked him down to the ground; when he tried to get up,\_ life would kick him back down. One day,\_  
 times I felt that I could-n't go on.\_\_\_\_\_ I want-ed to leave,\_ just run a-way from home. But I\_\_\_\_\_

D E9 B 3rd X, TO

Pa - pa called me to his dy-in' bed,\_ put his hands on my shoul-ders and in tears he said,\_ he said,  
 would re - mem - ber what my dad-dy said\_ with tears in his eyes on his dy - in' bed,\_ he said,

**CHORUS**

B D#-

"Patch-es, I'm de-pend - in' on you, son,\_\_\_\_\_ to pull\_ the fam - 'ly through.\_  
 "Patch-es, I'm de-pend - in' on you, son,\_\_\_\_\_ I tried\_ to do my best,\_\_\_\_\_

B7/A E 1. G#7 C#- 2. G#7 C#- F#7 D.C. AL

My son, it's all\_\_\_\_\_ left up\_ to\_ you."  
 it's up to you\_\_\_\_\_ to do\_ the\_ rest."

**OUTRO-CHORUS**

B D#-

"Patch-es, I'm de - pend - in' on you, son,\_\_\_\_\_ { to pull\_ the fam - 'ly through.\_  
 I've tried\_\_\_\_\_ to do my best,\_\_\_\_\_

B7/A E G#7 C#- F#7 REPEAT AND FADE

My son, it's all\_\_\_\_\_ left up\_ to\_ you." Oh, I can still hear Papa's voice say,  
 it's up to you\_\_\_\_\_ to do\_ the\_ rest." I can still hear Papa when he said,

**Additional Lyrics**

- Everyday I had to work the fields, 'cause that's the only way we got our meals.  
 See, I was the oldest of the family and everybody else depended on me.  
 Every night I heard my mama pray, "Lord, give him strength to make another day."  
 Though years have passed and all the kids are grown, the angels took Mama to a brand new home.  
 Lord knows, people, I've shedded tears, but my daddy's voice kept me through the years. Sing,...

(MED. FUNK) **PICK UP THE PIECES**

- JAMES HAMISH STUART / ALAN GORRIE / ROGER BALL /  
ROBBIE MCINTOSH / OWEN MCINTYRE / MALCOLM DUNCAN

**A**

**B** F-7 (SAXES)

C11#9 (GUITAR)

(GTR.)

(GTR. CONT. SIM.)

Ab/Bb

F-7

To 1

To 2

**C** Ab/Bb

(GTR.)

CONT. RHY. SIM.

C7#9

F-7

D.S. AL 1

**D** Ab/Bb

CONT. RHY. SIM.

C7#9

Shouted: Pick up the pie-c-es, uh huh,

C7#9

pick up the piec-es, al-right. Pick up the piec-es, uh huh, pick up the piec-es.

**E** SAX SOLO

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

(GTR.) (SAXES)  
(GTR. CONT. RHY. SIM.)

PLAY 4X

F-7

2<sup>nd</sup> X, D.S. AL

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

CONT. RHY. SIM. PLAY 3X

C7#9

**G** GTR. W/ **B** RIFF

F-7

1, 2.

Pick up the piec-es,

Pick up the piec-es.

Pick up the

3.

Ow!

(SAXES)



(MED.)

# PLEASE MR. POSTMAN

- ROBERT BATEMAN/GEORGIA DOBBINS/WILLIAM GARRETT/  
FREDDIE GORMAN/BRIAN HOLLAND

## INTRO

Wait! Oh yes, wait a min-ute, Mis-ter Post - man. Wait! Wait, \_\_\_\_\_

## CHORUS

— Mis-ter Post - man. — (Please, Mis-ter Post - man, } look and see,  
(2nd X) Post - man. — (1st & 2nd X) Whoa, yeah, —

is there a let-ter in your bag for me? 'Cause it's been a  
Please, please, — Mis-ter Post —

might-y long time since I heard from this boy-friend of mine.)  
man. Whoa, — yeah. —

## VERSE

1. There must be some word to-day — from my boy-friend so —  
3. See additional lyrics

— far a - way. — Please, Mis - ter Post - man, look and see; —

is there a let - ter, a let - ter for me?

VERSE

D B-

2. I've been stand-ing here wait-ing, Mis-ter Post - man, - so, - so  
4. See additional lyrics

G

pa-tient - ly \_\_\_\_\_ for just a card or just a let - ter

A

saying he's re-turn-ing home to me. Please, Mis-ter of mine. You'd bet-ter

OUTRO

D

1., 2. wait } a min - ute, wait a min - ute. Oh, - you'd bet - ter  
3. Wait }

B- G

wait a min-ute. Please, - please - Mis-ter Post - man,

A

please check and - see - just one more time for me. - You'd bet-ter

2. D.S. AND FADE

de - liv - er de let - ter, the soon - er de bet - ter.

Additional Lyrics

3. So many days you've passed me by;  
You saw the tears standing in my eyes.  
You wouldn't stop to make me feel better  
By leaving me a card or a letter.

4. Please, Mister Postman, look and see;  
Is there a letter, oh yeah,  
In your bag for me?  
You know, it's been so long, yeah,  
Since I heard from this boyfriend of mine.

(MED. SLOW)  
FUNK

# POWER OF LOVE/LOVE POWER

-LUTHER VANDROSS/MARCUS MILLER

-TEDDY VANN

INTRO  
FREELY

Fadd9 G/F Fadd9 A-7 3 G

When I say good - bye, it is nev - er for long 'cause I

Bb/c C F/maj9 D-7

know our love still lives on, and it - 'll be a - gain, ex -

A-7 3 D-7/G G7 N.C.

act - ly like it was, 'cause I be - lieve in the pow - er

C A TEMPO (KEYBOARD)

of love.

Fadd9 CONT. SIM. \*(D-7) A-7 G

\*2nd X ONLY

VERSE

C A-7

When you're close, I can feel the pow - er. Did you know that your feel - ings show?

Fadd9 A-7 G

When it's love, I can al - ways tell. You thought your love was locked up in - side,

C G/A A-7

Love, for me, is the best thing now.  
but when your senses start to overload,

Fadd9 D-7/G G

It's something that I know so well.  
love is something you should never hide. 2. You've got to be -

**CHORUS**

Fb F

1. Hold me closer and every minute of  
(2.-4.) lieve in love. It's a feel-in' that's next to none. Can't stop until

D-7 C

ev 'ry hour feel the power of love, yeah.  
we are one with the power of love. { 2., 4. Tell ev-er-y -  
3. Tell ev-er-y -

Fb F

Hold me tighter and take me higher and  
one to try. I promise you'll reach the sky. One thing that we  
one you see, how much better the world could be for them and for

D-7

3rd X, TO 1  
4th X, TO 2

feel the fire of the power of love.  
can't deny is the  
you, for me, with the

8VA

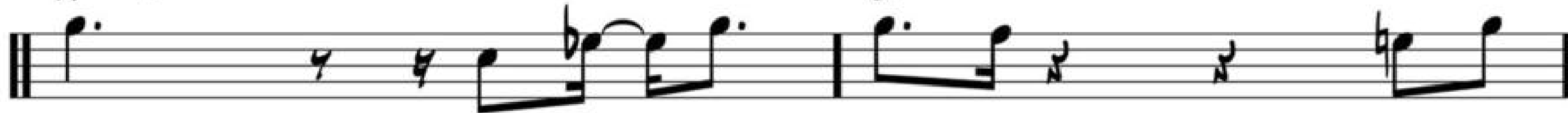
(GUITAR)

2. C

pow - er of love. So, close your

BRIDGE

Ab/maj9



eyes up and you can feel it a com - in'  
and you will hear it, sym - pho -

Bb



straight from a - bove; it's the pow - er of love. You can't de -  
ny from a - bove; it's the pow - er of love. So, glad we've

Ab/maj9

Eb/G



ny it, so, don't e - ven try it. Let the  
found it, now there's no way a - round it. Just let the

G-/Bb F/Bb C/Bb Bb F/G G

1st X, D.S. AL 1  
2nd X, D.S. AL 2



feel - ing sweep you off your feet. 3., 4. You've got to be -

1  
C

SOLO  
2nd X, W/VOC. AD LIB.  
Fb F



pow - er of love.

D-7

1. C

2. C

D.S.S.



So, lis - ten

2  
C

INTERLUDE



pow - er of love.

(GTR. W/RIFF)

E7 sus4

When we

# LOVE POWER

## VERSE

walk\_ down the street, we\_\_\_ don't care who\_ we see\_ or who\_ we meet. \_\_\_

\_\_\_ Don't need to run, \_\_\_ don't need to hide\_

\_\_\_ 'cause we've got some-thin'\_\_\_ burn-in' in-side, hey. \_\_\_ We've\_ got

## CHORUS

love\_ pow - er. \_\_\_ It's the

great-est pow-er of them\_ all. \_\_\_ We've\_ got love\_ pow -

- er, and to - geth - er we can't\_ fall. \_\_\_ We've\_ got

**REPEAT AND FADE**  
(W/LEAD VOC. AD LIB.)

(SLOW)

# PRETTY WINGS

-MUSZE/HOD DAVID

## INTRO

N.C.

8VA

## VERSE

(CHIMES)

1. Time will bring the real end of our trial. One  
Your face will be the rea-son I smile, but

day there'll be no rem-nants, no trace, no re-sid-u-al. The feel-  
I will not see what I can-not have for-ev-er. I'll

ings with-in ya. One day you won't re-mem-ber me.  
al-way love ya; I hope you feel the same.

2. Whoa, you played me dirt-y, your game was so bad. You  
3. See additional lyrics

toyed with my af-flic-tion, had to fill out my pre-scrip-tion. Found the

rem-e-dy: I had to set you free, a-way from

me to see clear-ly the way that love can be when you are not with

E A/maj9 Eadd2/G# A/maj9

me. I had to leave, I had to live. I had to leave, I had to (If

CHORUS

A/maj9 F#-11 TO

live. I can't have you, let love set you free to flap your pret-ty wings\_a -

Eadd2 A/maj9 Eadd2/G# A/maj9

Pret-ty wings, your pret-ty wings, your pret-ty wings, pret-ty wings round.)

Eadd2 A/maj9 Eadd2/G# A/maj9 D.S. AL

a - round. 3. I came wrong,

OUTRO-CHORUS

Eadd2 A/maj9 Eadd2/G# A/maj9

Pret-ty } wings, your pret-ty wings, your pret-ty wings, your pret-ty wings. { So }  
 pret-ty } round.) { Sing }

Eadd2 A/maj9 Eadd2/G# A/maj9

pret - ty wings, oh, pret - ty wings, yeah, a -

Eadd2 RIT. Baus4/D# Aaus2/C# B7aus4 A/maj9

round.

Additional Lyrics

3. I came wrong, you were right; transformed your love into lie.  
 Baby, believe me, I'm sorry I told you lies.  
 I turned day into night; sleep till I die a thousand times.  
 I should have showed you better nights, better times, better days.  
 And I miss you more and more.



(MED.)

# PRIVATE NUMBER

- BOOKER T. JONES/WILLIAM BELL

## INTRO

A5 B5 C5 C#- B A | 1. A5 B5 C5 | 2.

(GUITAR)

## VERSE

E B/E A/E E

Male: 1. Since I've been gone\_\_\_ you've had\_\_\_ your num - ber changed..  
 2. See additional lyrics

B/E A/E E B/E A/E

But my love for you,\_\_\_ girl, still\_\_\_ re -

E B/E A/E A F# B

mains the same.\_\_\_ Now I've been lov - ing you\_\_\_

B/A G#-7 C#-7

and you've been lov - ing me\_\_\_ so\_\_\_

D B9, sus4 B13, sus4

long.\_\_\_ Ba - by, what's wrong?\_\_\_ So I'm beg - gin'

**CHORUS**

Both:  
ba - by, ba - by, ba - by,

{ Male: please let me have\_ your num -  
Female: you can have my pri - vate num -

- ber. }  
- ber. }

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

**INTERLUDE**

{ please let me have\_ your num - ber.  
you can have my pri - vate num - ber.

Ooh, ooh,

**OUTRO-CHORUS**

ooh.

ooh.

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

Female:  
you can have my pri - vate num - ber.

Ba-by, ba - by, ba -

Male: (Thank you, ba - by,)

- by,

Male: for giv - ing me your pri - vate num - ber.

**REPEAT AND FADE**

**Additional Lyrics**

Female: 2. I'm sorry you couldn't call me when you got home.  
But other fellas kept on calling while you were gone.  
So, I had the number changed. But I'm not acting strange.  
Welcome home. Nothing's wrong. So, I'm saying...

(MED.)  
(FUNK)

# PSYCHEDELIC SHACK

- NORMAN J. WHITFIELD/BARRETT STRONG

## INTRO

*C7(N03rd)*

(KEYBOARD/BASS)

CONT. SIM.

(GUITAR)

CONT. SIM.

Yeah. \_\_\_\_\_

(Psy-che-del-ic shack, that's where it's at. Psy-che-del-ic shack, that's where it's at.)

*C7#9*

(GTR.)

1. Peo - ple \_\_\_\_\_

*C7(N03rd)*

VERSE

let me tell you 'bout a place I know. To get in, it don't take much dough.

2.,3.,4. See additional lyrics

*F*

Where you can real - ly do your thing.

*C7(N03rd)*

It's got a ne-on sign out - side that says, "Come in and take a look at your mind.

*G7*

You'll be sur - prised what you might find," yeah.

*C7(N03rd)*

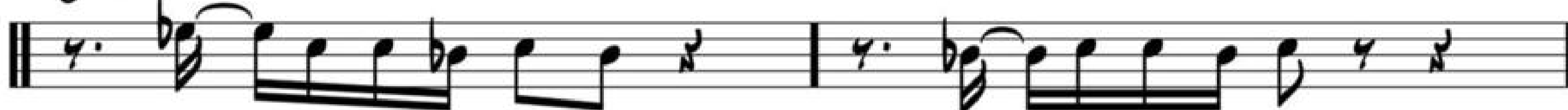
Strobe lights flash - ing from sun - up to sun - down,



peo-ple gath - er there\_ from all\_ parts of town.\_

**CHORUS**

C7(N03rd)



Right\_ a-round the cor - ner, just\_ a-cross the track,



peo-ple, I'm talk-ing a - bout\_ the psy - che-del - ic shack.\_ A, get

C7#9

4th X, TO ⊕



there. Get on in there. Mm, hm.  
(Psy-che-del-ic shack, that's where it's at. Psy-che-del-ic shack, that's where it's at.)



Psy-che-del-ic shack, that's where it's at.)

Yeah.

Yeah.

**SOLO**  
Eb

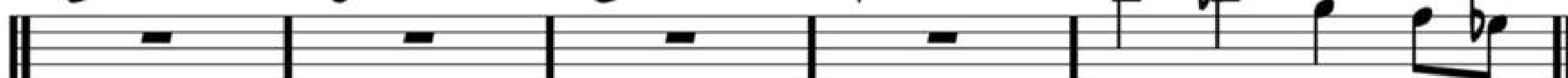
C

Eb

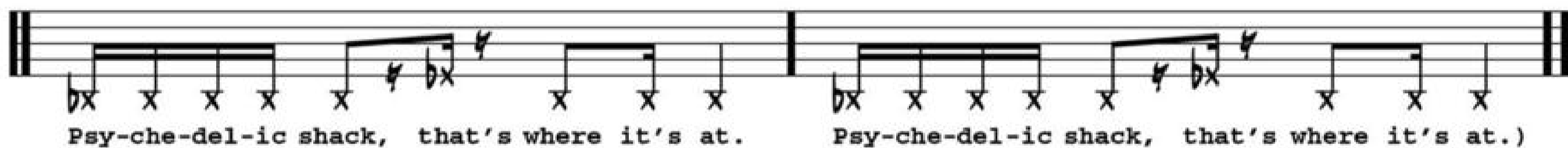
F

G

D.S. AL ⊕  
(TAKE REPEAT)



Yeah, yeah, yeah, yeah.\_



Psy-che-del-ic shack, that's where it's at. Psy-che-del-ic shack, that's where it's at.)

**Additional Lyrics**

- 2. You can have your fortune told.  
You can learn the meaning of soul.  
There ain't no such a thing as time.  
Incense in the air,  
Peace signs painted ev'rywhere.  
I guarantee you this place will blow your mind.  
They got music so high you can't get over it,  
So low you can't get under it.
- 3. Millionaires, kings and queens  
Go there to do their thing.  
You might see anybody there, yeah, yeah.  
Bearskin rugs, tails and minks,  
Oo, it don't really matter what you wear.  
You can take off your shoes, sit on the floor,  
Join in and be what you wanna be.
- 4. They got a cat there shouting the blues,  
Talkin' 'bout paying some dues.  
People walkin' around reciting poetry.  
Screaming guitars and a thousand colored lights,  
People I'm tellin' you this place is really out of sight.  
You can have your fortune told,  
You can learn the meaning of soul.  
I can tell you this place will blow your mind.

SLOW  
(ROCK BALLAD)

# PURPLE RAIN

-PRINCE

## INTRO

Bb add9 G-11 F Eb add9

## VERSE

Bb add9

1. I nev - er meant to cause you an - y sor - row.

F Eb add9

I nev - er meant to cause you an - y pain.

Bb add9 G-11

I on - ly want to one time see you laugh - ing. I

F Bb N.C.

on - ly want to see you laugh - ing in the pur - ple rain. Pur - ple rain, pur - ple rain..

## CHORUS

Eb add9 Bb add9

Pur - ple rain, pur - ple rain.

G-11 F 3rd X, TO

Pur - ple rain, pur - ple rain. I

on - ly want to see you { bath - ing un - der in neath } the pur - ple

**B<sup>b</sup> N.C.** **VERSE** **B<sup>b</sup>add9**

rain. 2. I nev-er want-ed to be your week-end\_ lov - er.\_  
3. See additional lyrics

**G-11** **F** **E<sup>b</sup>add9**

I on-ly want-ed to be somekind of friend.\_

**B<sup>b</sup>add9** **G-11**

Ba-by, I could nev-er steal you\_ from an-oth - er.

**F** **B<sup>b</sup> N.C.** **2<sup>nd</sup> X, D.S. AL ⊕**

It's such a shame our friend-ship had to end. Pur-ple\_ rain, pur - ple rain.\_

**⊕**

on-ly wan-na see you, - on-ly wan-na see you\_\_\_\_\_ in the pur-ple rain.\_

**OUTRO-SOLO** **B<sup>b</sup> N.C.** **B<sup>b</sup>add9** **G-11** **F** **OPEN E<sup>b</sup>add9**

**LAST X** **E<sup>b</sup>add9** **E<sup>b</sup>/F** **B<sup>b</sup>add9** **N.C.**

**Additional Lyrics**

3. Honey, I know, I know, I know times are changing.  
It's time we all reach out for somethin' new; that means you, too.  
You say you want a leader, but you can't seem to make up your mind.  
I think you better close it and let me guide you to the purple rain.

(MED. FUNK)

# PUSH AND PULL

-RUFUS THOMAS

## INTRO

(GUITAR)

N.C.

8vb

(PIANO)

E $\flat$ 7#9 Ab7 PLAY 4x

## VERSE

E $\flat$ 7#9 Ab7 E $\flat$ 7#9 Ab7

LOCO

1. Hey, — ev - 'ry - bod - y. Mis - ter Ru - fus in town.  
 2., 3. See additional lyrics

E $\flat$ 7#9 Ab7 E $\flat$ 7#9 Ab7

Come here to take care of busi - ness, ain't gon - na mess a - round.

E $\flat$ 7#9 Ab7 E $\flat$ 7#9 Ab7

I got a brand - new dance, — there ain't - no bull -

E $\flat$ 7#9 Ab7 E $\flat$ 7#9 Ab7

Ev - 'ry - bod - y's do - ing it, talk - ing 'bout push and pull. — I said

## CHORUS

E $\flat$ 7#9 Ab7 E $\flat$ 7#9 Ab7 E $\flat$ 7#9 Ab7

push, pull, — push, — pull. —

E $\flat$ 7#9 Ab7 E $\flat$ 7#9 Ab7 E $\flat$ 7#9 Ab7

3rd X, TO  $\text{\textcircled{A}}$

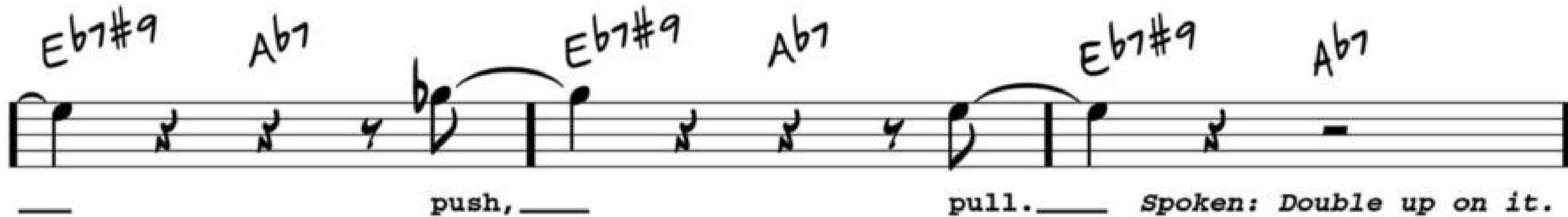
Get on up, get on down.

*E<sup>b</sup>7#9* *A<sup>b</sup>7* *E<sup>b</sup>7#9* *A<sup>b</sup>7* *E<sup>b</sup>7#9* *A<sup>b</sup>7*



Get on up, take it 'round and 'round. I said push, pull, \_

*E<sup>b</sup>7#9* *A<sup>b</sup>7* *E<sup>b</sup>7#9* *A<sup>b</sup>7* *E<sup>b</sup>7#9* *A<sup>b</sup>7*



push, pull. Spoken: Double up on it.

*E<sup>b</sup>7#9* *A<sup>b</sup>7* *E<sup>b</sup>7#9* *A<sup>b</sup>7* *E<sup>b</sup>7#9* *A<sup>b</sup>7* *E<sup>b</sup>7#9* *A<sup>b</sup>7*



Push it, pull it, push it, pull it. Spoken: Look a here.

*E<sup>b</sup>7#9* *A<sup>b</sup>7* *E<sup>b</sup>7#9* *A<sup>b</sup>7* *E<sup>b</sup>7#9* *A<sup>b</sup>7* *E<sup>b</sup>7#9* *A<sup>b</sup>7*



Push it, pull it, push it, pull it. Push it, pull it, push it, pull it.

*E<sup>b</sup>7#9* *A<sup>b</sup>7* *E<sup>b</sup>7#9* *A<sup>b</sup>7*



Push it, pull it, push it, pull it. Push it, pull it, push it, pull it.

*E<sup>b</sup>7#9* *A<sup>b</sup>7* *E<sup>b</sup>7#9* *A<sup>b</sup>7* *E<sup>b</sup>7#9* *A<sup>b</sup>7* *E<sup>b</sup>7#9* *A<sup>b</sup>7*

**INTERLUDE**  
W/INTRO RIFF  
N.C.

**D.S. AL**

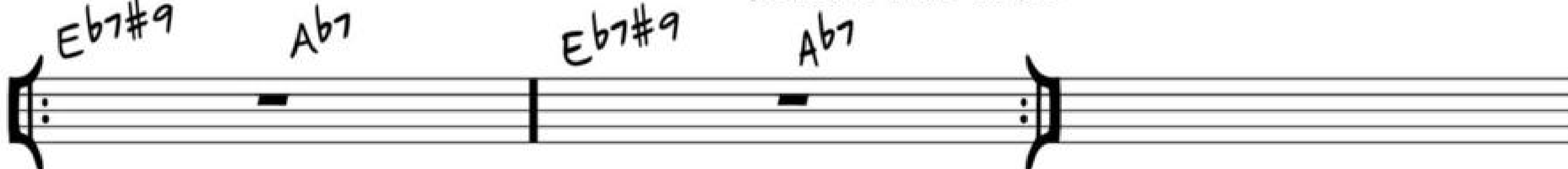


Ow! (GTR.) (PNO.) 3. Oh,

**OUTRO**  
W/VOC. AD LIB.

**REPEAT AND FADE**

*E<sup>b</sup>7#9* *A<sup>b</sup>7* *E<sup>b</sup>7#9* *A<sup>b</sup>7*



**Additional Lyrics**

2. Get out on the floor, you're gonna get a lift.  
You're on your own, pretty baby, now go yourself.  
It's easy taking candy from a baby, don't hand me no bull.  
Now, you got it, baby, you got that push and pull.
3. Oh, Mr. Clean and James Brown,  
Everybody a, been messing around.  
I'm doing a hundred, I'm laying on full.  
I got this thing, talking 'bout push and pull.



(MED. SLOW)

# A RAINY NIGHT IN GEORGIA

- TONY JOE WHITE

## INTRO

Handwritten guitar chords: Dmaj7, Cmaj7, Dmaj7, Cmaj7

(GUITAR)

## VERSE

Handwritten guitar chords: Dmaj7, G

Hov - er - ing by my suit - case, try - ing to find a warm place  
 Ne - on signs a - flash - ing, tax - i cabs and bus - es pass - ing  
 find me a place in a box - car so I take my gui - tar to

Handwritten guitar chord: Dmaj7

to spend the night. Heav - y rain fall - ing,  
 through the night. A dis - tant moan - ing of a train  
 pass some time. Late at night when it's hard to rest, I

Handwritten guitar chords: G, Dmaj7

seems I hear your voice call - ing it's all right.  
 seems to play a sad re - refrain to the night.  
 hold your pic - ture to my chest, and I feel fine.

## CHORUS

Handwritten guitar chords: B-, F#-

{ 1., 2. A rain - y night in Geor - gia.  
 3. But it's a rain - y night in Geor - gia. }

Handwritten guitar chords: B-, F#-

{ 1. A rain - y night in Geor - gia. It seems  
 2. Such a rain - y night in Geor - gia. }

Handwritten guitar chords: E-, G, Dmaj7

— like it's rain - ing all o - ver the world.  
 Lord, I be - lieve it's rain - ing all o - ver the world. }

**Cmaj7** **Dmaj7** **BRIDGE Cmaj7**

feel like it's rain-ing all o-ver the world. How man-y times

**Dmaj7** **Cmaj7** **Dmaj7**

I won-dered. It still comes out the same.

**G** **F#-** **E-**

No mat-ter how you look at it or think of it, it's

**G** **F#-** **E-** **G/A**

life and you've just got to play the game.

**INTERLUDE** **Cmaj7** **Dmaj7** **Cmaj7** **Dmaj7** **D.S. AL**

(STRINGS)

**B-** **F#-**

Ba-by, it's a rain-y night in Geor-gia.

**OUTRO** **E-** **G** **D** **B-**

I feel it's rain-ing all o-ver the world.

**E-** **G** **D** **B-**

ly now and it's rain-ing all o-ver the world.

Kind-a lone - REPEAT AND FADE (w/ LEAD VOC. AD LIB.)

# (MED.) REACH OUT, I'LL BE THERE

-BRIAN HOLLAND, LAMONT DOZIER/EDWARD HOLLAND

## INTRO

Handwritten notes: Eb-8VA, Bb, 8VA, (FLUTE), LOCO

## VERSE

Handwritten notes: Ab-7, Gb/Bb, Db

feel that you can't go on be-cause  
lost and a-bout to give up 'cause your  
tell the way you hang your head, you're with-out love\_

Handwritten notes: Ab-7, Gb/Bb, Db

all of your hope is gone, and your life  
best just ain't good e-nough and you feel  
\_ now, now you're a-fraid, and through your

Handwritten notes: Ab-7, Gb/Bb, Db

is filled with much con-fu-sion un-til  
the world has grown cold, and you're  
tears you look a-round, but there's no

Handwritten notes: Ab-7, Gb/Bb, Db

hap-pi-ness is just an il-lu-sion, and your world  
drift-ing out all on your own, and you need  
peace of mind to be found. Spoken: I know what you're thinkin';

Handwritten notes: Ab-7, Gb/Bb, Db

a-round is crum-bl-in' down, dar-ling...  
a hand to hold;  
you're alone now, no love of your own, but

**PRE-CHORUS**

$G^b/B^b$ 
 $G^b$ 
 $B^b7^b9/D$ 
 $B^b7/F$

Spoken: Come on, girl, reach on out for me. (Reach out, \_\_\_\_\_ reach out.) \_\_\_\_\_ Reach out for me.

**CHORUS**

N.C.  $B^b$   $B^b\text{maj}4$

BASS FILL -----

I'll be there \_\_\_\_\_ with a  
 I'll be there \_\_\_\_\_ to  
 I'll be there \_\_\_\_\_ to

$E^b$   $B^b$  3

love\_\_ that will shel-ter you. \_\_\_\_\_  
 love\_\_ and com-fort you, \_\_\_\_\_ and  
 give you all the love\_\_ you need, \_\_\_\_\_ and

$B^b\text{maj}4$

I'll be there \_\_\_\_\_ with a  
 I'll be there \_\_\_\_\_ to  
 I'll be there, \_\_\_\_\_ you can

$E^b$   $B^b$  3

love\_\_ that will see you through. \_\_\_\_\_  
 cher - ish and care\_\_ for you. \_\_\_\_\_  
 al - ways de - pend on me. \_\_\_\_\_ (FADE)

**CHORUS**

1. 2.  $B^b$   $B^b\text{maj}4$

When you feel I'll be there \_\_\_\_\_ to  
 I'll be there \_\_\_\_\_ to

$E^b$  1.  $B^b$  2.  $B^b$  **D.S. AND FADE ON CHORUS**

al - ways see you through. \_\_\_\_\_ you. \_\_\_\_\_ I can  
 love and com-fort

(MED.)  
(SLOW)

# REAL LOVE

-MARK C. ROONEY, MARK MORALES/KIRK ROBINSON

## INTRO

(D.C.) (PIANO) real love. (PN. SIM.)

1. We are lov -  
3. So, I've tried

## VERSE W/INTRO PATTERN

- ers through\_ and through\_ and though\_ we made\_ it through\_ the storm, \_ I \_ real-ly want\_  
\_ you I \_ just knew\_ that you\_ would take\_ my heart\_ and run. \_ Un-til you told\_  
\_ my best\_ and prayed\_ to God\_ He'd send\_ me some - one real\_ who will ca-ress\_

\_ you to re - al - ize\_ I real-ly want\_ to put\_ you on.\_ I've\_ been search-  
\_ me how\_ you fell\_ for me, \_ you said\_ I'm not\_ the one.\_ So, I slow-  
\_ me in, to guide\_ me t'wards\_ a love\_ my heart\_ can feel. Now, I know\_

- in' for\_ some-one\_ to sat - is - fy\_ my ev - 'ry need.\_ Won't\_ you be\_  
- ly came\_ to see\_ all of the things\_ that you\_ were made\_ of, and now I hold\_  
\_ I can\_ be faith-ful. I can be\_ your all\_ and all.\_ I'll give you good lov -

\_ my in - spi - ra - tion, be the real\_ love that\_ I need?\_ Yeah\_  
\_ my dreams\_ and in - spi - ra - tion, lead\_ me to want some real...  
- in' through\_ the sum - mer - time, \_ win - ter, spring\_ and fall.\_

## CHORUS

Real love. I'm search-ing for a

D-7 E-7 A-7

real love, some - one to set my heart free.

D-7 E-7 A-7 3rd X, TO

Real love, I'm searching for a

1. D-7 E-7 A-7 2. D-7 E-7

real love. 2. Ooh, when I met real love. I've

BRIDGE  
N.C. D-7 B7#9 E7#9

got to have a real love, love so true and oh, ba -

A-7

- by, I thought that love was you. I thought -

D-7 B7#9 E7#9

you were the answer to the ques - tion in my mind, but it seems -

N.C. D-7 E7#9 D.C. AL CODA (TAKE REPEATS)

that I was wrong, if I stand strong, may - be I'll find our

D-7 E-7 A-7 N.C. DRUM FILL

real love. Real love.

(MED.)  
(SLOW)

# A REAL MOTHER FOR YA

- JOHNNY WATSON

## INTRO

W/GTR. AD LIB. (BASS) Ab/F (HORNS) G/F Gb/F 1. F N.C. (BASS)

## INTERLUDE

2. F N.C. (SYNTH) F7 (GTR.) Ab Bb Ab (BASS 8VB & SYNTH 8VB)

F7 Ab Bb N.C. F7 Ab Gb Ab F7 Ab Bb N.C.  
CONT. SIM.

1. Wan - na buy a new  
2. See additional lyrics

## VERSE

F7 Ab Bb Ab F7 Ab Bb N.C. F7 Ab Bb Ab

car, but the price ain't right. Ha, ha, ain't that cold?

3. Guitar solo

F7 Ab Bb N.C. F7 Ab Bb Ab F7 Ab Bb N.C.

Be a down-side cheap car, yes, it would. Start rid-in' a bike.

F7 Ab Bb Ab F7 Ab Bb N.C. F7 Ab Bb Ab

Huh. Listen. They mak-in' milk out of pow - der, yeah, they are.

F7 Ab Bb N.C. F7 Ab Bb Ab F7 Ab Bb N.C.

Got the ba-bies cry'n'. Poor baby, they know what that stuff is. Rent's gone up

F7 Ab Bb Ab F7 Ab Bb N.C. F7 Ab Bb Ab

high - er, yes, it did. Got the par - ents ly'n'. "I'll pay you tomorrow."

Copyright © 1977 VRIJON MUSIC  
Copyright Renewed

All Rights Controlled and Administered by SONGS OF UNIVERSAL, INC.

PRE-CHORUS

F7 Ab N.C. B13 Bb13

Solo ends } Lord, it's a real moth-er for\_ ya, yeah,\_ make you

F7 B13 Bb13

wan-na run for cov - er, yes it will. And if you look, you will dis-cov - er, yeah,\_

Ab13 N.C.(F7) F7#9

Lord, it's a real moth-er for\_ ya, yeah.\_\_\_\_ Ow!\_\_\_\_

3rd X, TO ⊕

INTERLUDE  
BS. & SYNTH W/INTERLUDE RIFF

BRIDGE  
HNS. W/ INTRO PATTERN  
GTR. AD LIB.

F7 Ab Bb Ab F7 Ab Bb N.C. Ab/F G/F Gb/F F

(GTR.) It's a

Ab/F G/F Gb/F F N.C.

real moth-er for\_ you. It's a real moth-er for\_ you.

N.C.(F7) F7#9

Say - in' it's a real moth-er for\_ ya, yeah.\_\_\_\_ Ow!\_\_\_\_ Get out o' here!

OUTRO  
BS. & SYNTH W/INTERLUDE RIFF

REPEAT AND FADE  
(W/LEAD VOC. AD LIB.)

F7 Ab Bb Ab F7 Ab Bb N.C.

(GTR.) My goodness. Too cold.

Additional Lyrics

- Got to go to a disco.  
Throw your troubles away.  
Dance to the music, yeah,  
That the DJ play. Doin' alright.  
And then the lights come on, yeah,  
Like you knew they would. Ha, ha, ain't that cold?  
Goin' home and face the music,  
That don't sound too good. Ha, ha, ha, ain't that cold? Listen.



(MED.)  
(FAST)

# REHAB

-AMY WINEHOUSE

## CHORUS

C7

They tried to make me go to re - hab, I said,

"No, no, no." Yes, I been black, but when

I come back, you won't know, know, know.

G7 F7

I ain't got the time, and if my dad-dy thinks I'm fine,

C7

he's try'n' to make me go to re -

F7 C7 3rd X, TO ⊕

- hab, I won't go, go, go.

## VERSE

E- A-

1. I'd rath-er be at home with Ray,  
2.,3. See additional lyrics

F Ab

I ain't got sev-en-ty days. 'Cause there's

E- A-

noth - ing, there's noth - ing you can teach me

F

that I can't learn from Mis - ter

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

Hath - a - way. I did-n't

get a lot in class, but I know it

don't come in a shot glass. They rest." They

**CHORUS**

C<sup>7</sup>

tried to make me go to re - hab, I said, "No, no, no."

Yes, I been black, but when I come back, you won't

D.S. AL  $\oplus$   
(TAKE REPEAT)

$\oplus$  N.C.

know, know, know.

*Additional Lyrics*

- The man said, "Why do you think you're here?"  
I said, "I got no idea.  
I'm gonna, I'm gonna lose my baby,  
So I always keep a bottle near."  
Said, "I just think you're depressed; kiss me, yeah baby, and go rest."  
I don't ever want to drink again.  
I just, oo, just need a friend.  
I'm not gonna spend ten weeks,  
Have everyone think I'm on the mend.  
It's not just my pride, it's just 'til theses tears have dried.

(MED.)

# RESPECT

- OTIS REDDING

INTRO

(SAXES)

(GUITAR)

VERSE

Musical notation for the first line, featuring saxophone and guitar parts. Chords C7 and F7 are indicated above the staff.

(Oo, What you want, oo. ba - by, I got.

Musical notation for the second line, featuring saxophone and guitar parts. Chords G7 and F7 are indicated above the staff.

Oo, What you need, oo. do you know I got it? Oo, All I'm ask-in'

Musical notation for the third line, featuring saxophone and guitar parts. Chords F7 and C7 are indicated above the staff.

oo. is for a lit-tle re-spect when you come home, hey, - ba-by, when you get home, Just a lit-tle bit, just a lit-tle bit.

Musical notation for the fourth line, featuring saxophone and guitar parts. Chords C7 and F7 are indicated above the staff.

Just a lit-tle bit, mis - ter. just a lit - tle bit.) I ain't go'n' do you wrong\_

Musical notation for the fifth line, featuring saxophone and guitar parts. Chords F7 and G7 are indicated above the staff.

while\_ you're gone. Ain't go'n' do you wrong 'cause I\_ don't wan - na.

Musical notation for the sixth line, featuring saxophone and guitar parts. Chords G7, F7, and C7 are indicated above the staff.

Oo, All I'm ask-in' oo. is for a lit-tle re-spect when you come home, Just a lit - tle bit, ba -

Musical notation for the seventh line, featuring saxophone and guitar parts. Chords F7 and C7 are indicated above the staff.

by, when you come home, yeah. Just a lit - tle bit, just a lit - tle bit.)

Musical notation for the eighth line, featuring saxophone and guitar parts. Chords G7, F7, and G7 are indicated above the staff.

I'm a-bout to give you all\_ of my mon - ey and all I'm ask-in'

F7 G7 F7 C7

in re-turn, hon-ey, is to giveme my prop-ers when you get home, yeah,  
(Just a, just a, just a, just a,

F7 C7 F7

ba-by, when you get home, yeah.  
just a, just a, just a, just a. Just a lit-tle bit, just a lit-tle bit.)

SAX SOLO F#- B G7

VERSE G7 F7 G7 F7

Oo, your kiss-es, sweet-er than hon-ey. And guess what? So is my mon-ey.  
(Oo. Oo, oo.)

G7 F7 C7

Oo, All I want you to do for me is give it to me when you get home, yeah,  
oo. oo. Re - re - re - re -

F7 C7 F7

ba-by, whip it to me when you get home.  
re - re - re - re - re - respect. Just a lit-tle bit, just a lit-tle bit.)

OUTRO C7 F7 C7 F7

R-E-S-P-E - C-T, find out what it means to me. R-E-S-P-E - C-T, take care of T - C-B.

C7 F7

A lit-tle re - spect.  
(Sock it to me, sock it to me, sock it to me, sock it to me, sock it to me, sock it to me, sock it to me, sock it to me.)

C7 F7

Whoa, yeah, a lit-tle re - spect.  
Just a lit-tle bit, just a lit-tle bit.)

REPEAT AND FADE  
W/ LEAD VOC. AD LIB.

(MED.)

# RESPECT YOURSELF

-MACK RICE/LUTHER INGRAM

## INTRO

B-7

1. CONT. SIM.

(ELECTRIC PIANO)

1. If you

## VERSE

B-7

dis - re - spect\_ ev-'ry - bod - y that you run in - to,\_\_\_

4. See additional lyrics

how in the world do you think ev-'ry - bod - y s'posed to re-spect you?\_

## VERSE

B-7

2. If you don't give a heck a - bout the

3. You the kind of gen - tle - man that

5., 6. See additional lyrics

man with the Bi - ble in his hand,\_\_\_ just

want ev - 'ry - thing your\_\_\_ way. \_\_\_ Take the

get out the way and let the gen - tle - man do his thing. \_\_\_

sheet off your face, boy, it's a brand new day. \_\_\_

## CHORUS

B-7

1. Re - spect your - self. \_\_\_

2.

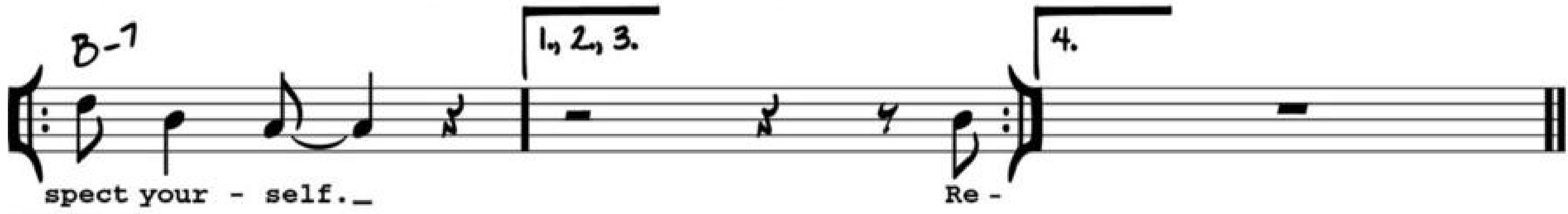
1, 2, 3. Re - spect your - self. \_\_\_

4. F# If you don't re - spect your -

TO ⊕



self, ain't no - bod - y gon-na give a good, good hoot!\_



spect your - self. Re -

BRIDGE



Da, da, da, da, da, da, da, da, da, da.



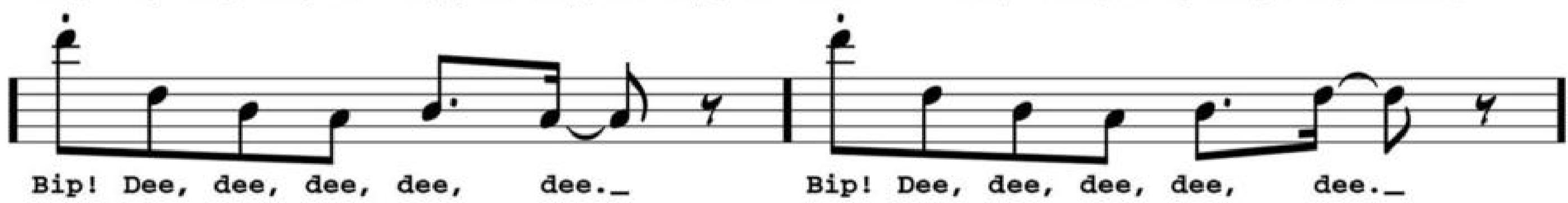
da, da, da, da, da, do, do, do, do.



Do, do, do, do, do, do, do, do, girl. Spoken: Everybody.



Da, da, da, da, do wop, do wop, do wop, do wop. Bip! Dee, dee, dee, dee, dee.



Bip! Dee, dee, dee, dee, dee. Bip! Dee, dee, dee, dee, dee.



Bip! Dee, dee, dee, dee. 4. If you're



spect your - self. Re -

Additional Lyrics

4. If you're walkin' around thinking that  
The world owe you something 'cause you're here,  
You going out the world backwards like  
You did when first come here.

5. Keep talking 'bout the president  
Won't stop air pollution.  
Put your hand o'er your mouth  
When you cough, that'll help the solution.

6. Oh, you curse around women folk  
And don't even their name,  
Then you're dumb enough to think  
It'll make you big, old man.

D.S. AL ⊕ (TAKE REPEATS)

⊕ OUTRO-CHORUS B-7

REPEAT AND FADE

(MED.)

# RIGHT PLACE, WRONG TIME

- MAC REBENNACK

## INTRO

N.C. (Eb-7)

Eb-7

8 CONT. SIM.

(SYNTH) (HORNS)

Ab7

Eb-7

(SYNTH)

## VERSE

Eb-7 CONT. SIM.

Ab7

I been in the right place, but it must have been the  
 right trip, but I must have used the

Ab7 Eb-7

wrong time. I'd have said the right thing, but I must have used the  
 wrong car. Head is in a bad place, and I won-der what it's

1. Ab7 2. Ab7

wrong line. I been do'n' the good for. I been in the

## CHORUS

Eb-7 1. Ab7

right place, but it must have been the wrong time. My head is in a  
 bad place, but I'm hav-in' such a

## PRE-CHORUS

2. Ab7 Eb-7 N.C.

good time. I \_\_\_\_\_ been run-nin', try'n' to catch hung up in my mind. (Oo.)  
 See additional lyrics

*E<sub>b</sub>-7* *N.C.*

Just got to give my - self a good talk - in' to this time.

*E<sub>b</sub>-7* *N.C.*

Def-'n'ly need a lit-tle brain sal - ad sur-ger - y. (Oo.)

*E<sub>b</sub>-7* *N.C.* *TO ⊕*

Got to kill a my in - se - cu - ri - ty. — But I been in the

**CHORUS**

*E<sub>b</sub>-7* *Ab7*

wrong place, right vein, but it must have been the right time. — I been in the  
right world, but it seems like the wrong arm, — I been in the

*E<sub>b</sub>-7* *1. Ab7*

right place, right world, but it must have been the wrong song. — I been in the

*2. Ab7* **GUITAR SOLO** *E<sub>b</sub>-7* *3* *F7* *B<sub>b</sub>7* *4th X, D.S. AL ⊕*

wrong, wrong, wrong, — wrong, wrong. —

*E<sub>b</sub>-7* *Ab7*  
**PLAY 4X**

**⊕ OUTRO-CHORUS**

*E<sub>b</sub>-7* *Ab7* **REPEAT AND FADE**

right place, but it must have been the wrong time. — And I done said the

*See additional lyrics*

*Additional Lyrics*

**Pre-Chorus** Slippin', dodgin', sneakin', peepin', hidin' out down the street, (Oo.)  
See my life shakin' with a ev'ry who I meet.  
Refried confusion is a makin' itself clear. (Oo.)  
Wonder which way do I go to get on outta here.

**Outro-Chorus** 'Cause I been in the right place, but it must have been the wrong time.  
And I done said the right thing, but I must have used the wrong line.  
I took the right road, but I must have took a wrong turn.  
I took the right move, but I made it at the wrong time.  
I been in the right trip, but I made it the wrong car.  
Head is in a good place, and I wonder what it's bad for. (Fade)

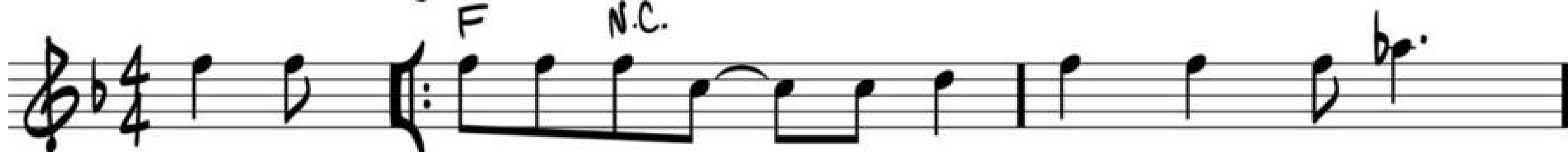


(FAST)

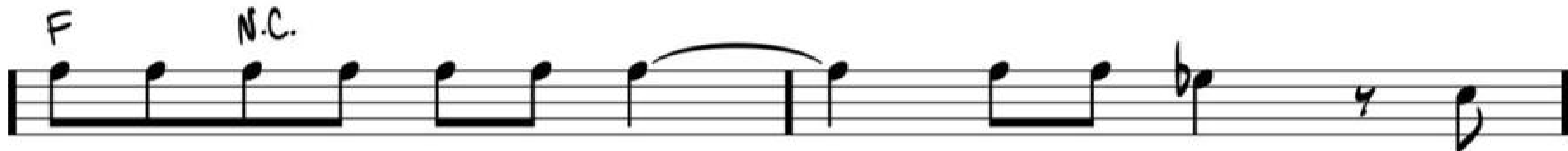
# RIP IT UP

-ROBERT A. BLACKWELL/JOHN S. MARASCALCO

VERSE



1. Well, it's (4.) Sat - ur - day night\_ and I just got paid,\_  
2., 3., 5. See additional lyrics



fool a - bout my mon - ey, don't\_\_\_\_\_ try to save. My



heart says, go, go\_\_\_\_\_ have a time, 'cause it's



Sat - ur - day night\_ and I'm\_\_\_\_\_ feel - in' fine. I'm gon - na

CHORUS

Bb7



rock it up. I'm gon - na rip it up.



I'm gon - na shake it up.\_\_\_\_\_ Gon - na



ball it up.\_\_\_\_\_ I'm gon - na rock it up

3rd X, TO 1  
5th X, TO 2

N.C. F 1. 2. D.S. AL  $\text{\textcircled{1}}$

and ball it to - night. 2. I 5. A - 3. A -

$\text{\textcircled{1}}$  N.C. *b.e.* *e.*

and ball to-night. Ow! \_\_\_\_\_

SOLO F PLAY 4X *Bb7*

F C7

F D.S. AL  $\text{\textcircled{2}}$  (TAKE REPEAT)

4. Well, it's

$\text{\textcircled{2}}$  N.C. F *b.e.* *e.*

and ball to-night. \_\_\_\_\_

*Additional Lyrics*

2. I got me a date and I won't be late,  
 Pick her up in my Eighty-Eight.  
 Shag on down by the Union Hall,  
 When the joint starts jumpin', I have a ball.

3., 5. Along about ten I'll be flyin' high,  
 Walk on out unto the sky.  
 But I don't care if I spend my dough,  
 'Cause tonight I'm gonna be one happy soul.

(MED.)

# ROCK WITH YOU

- ROD TEMPERTON

## INTRO

E<sup>b</sup>-9

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

E<sup>b</sup>-9

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

(GUITAR)

(KEYBOARD)

E<sup>b</sup>-9

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

G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>

G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>

(STRINGS)

## VERSE

E<sup>b</sup>-9

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

Girl, close your eyes; let that rhy-thm get in - to you.  
 Out on the floor there ain't no-bod-y there but us.

E<sup>b</sup>-9

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

Don't try to fight it; there ain't noth-ing that you can do.  
 Girl, when you dance there's a mag-ic that must be love.

## PRE-CHORUS

G<sup>b</sup>ma<sup>7</sup>

D<sup>b</sup>/F

C<sup>b</sup>ma<sup>7</sup>

G<sup>b</sup>/A<sup>b</sup>

Re-lax your mind, lay back and groove with mine. You've got-ta  
 Just take it slow, 'cause we've got so far to go. When you

E<sup>b</sup>-7 F-7 G<sup>b</sup>ma<sup>7</sup> N.C.

E<sup>b</sup>-7 F-7 G<sup>b</sup>ma<sup>7</sup> A<sup>b</sup>

feel that heat, and a we can ride the boog-ie, } share that beat of love. I wan-na  
 feel that heat and a we're gon-na ride the boog-ie, }

## CHORUS

E<sup>b</sup>-9

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

E<sup>b</sup>-9

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

rock with you. (All night.) Dance you in - to day. (Sun - light.) I wan-na

$E_b-9$   $A_b/B_b$   $B_b$   $G_b/A_b$   $A_b$   $G_b/A_b$   $A_b$

rock with you.. (All night.)\_ We're gon-na rock the night\_ a - way.\_\_\_\_\_

**BRIDGE**

$B_b-7$   $E_b9$

And when the groove is dead and gone\_\_\_\_\_ you know that

$G_b/maj7$   $D_b/F$   $C_b/maj7$   $A_b$

love sur - vives, \_\_\_\_\_ so we can rock for-ev - er\_\_\_\_\_ (KEYBOARD)

**INTERLUDE**

$E_b-9$   $A_b/B_b$   $B_b$   $E_b-9$   $A_b/B_b$   $C_b/D_b$

on.

$E_b-9$   $A_b/B_b$   $B_b/C$   $C_b/D_b$

$E_b-9$   $A_b/B_b$   $B_b$   $E_b-9$   $A_b/B_b$   $C_b/D_b$

(I wan - na rock with you, I wan-na groove with you.\_\_\_\_\_

$E_b-9$   $A_b/B_b$   $B_b/C$   $C_b/D_b$   $C/D$

**OUTRO-CHORUS**

$E-9$   $A/B$   $B$   $E-9$   $A/B$   $C/D$

rock with you.. (All night.)\_ Dance you in - to day. (Sun - light.)\_ I wan-na

$E-9$   $A/B$   $B$   $G/A$   $A$   $G/A$   $A$

rock with you.. (All night.)\_ We're gon-na rock the night\_ a - way.\_\_\_\_\_ I wan-na

**REPEAT AND FADE**

# ROCKIN' CHAIR

- WILLIE JAMES CLARKE / CLARENCE HENRY REID

(MED.)  
(SLOW)

## INTRO (DRUMS)

(HORNS)

Sex - y ba -

## CHORUS

- by, good lov - in' dad - dy, ooh, let me be your

rock - in' chair. Just a rock me 'way from here. Let's get it

on. Come to me, ba - by. Ooh, let me be your

rock - in' chair. Just a rock me 'way from here. 1. Let your arms -

## VERSE

shel - ter me from all hurt and pain. -

2. See additional lyrics

Light my heart - with your ev - er last - in' flame. -

D-7 G 2<sup>nd</sup> X, D.S. AL  $\text{\textcircled{A}}$

Sex - y ba -

$\text{\textcircled{A}}$  C A-7 INTERLUDE W/VOC., INSTR. AD LIB. C

rock me 'way from here. (GUITAR)

1.-6. 7. CHORUS F D-7

Come on ba - by, sex - y hon -

F D-7 C A-7

- ey, ooh, let me be your rock - in' chair. Just a

1. C A-7 2. C A-7

rock me 'way from here. Come on ba - rock me 'way from here.

OUTRO W/LEAD VOC. AD LIB.

F D-7 F D-7 C A-7 C A-7 PLAY 5X

(Rock, rock, rock, rock. Rock, rock, rock, rock.)

GTR.: W/INTERLUDE PATTERN

F<sup>v</sup> C REPEAT AND FADE

(Rock, rock, rock, rock. Rock, rock, rock, rock.)

Additional Lyrics

2. Rock me gently;  
Make me feel like a cloud in the sky.  
Whisper softly;  
Let my heart take wings and fly.

(SLOW)  
(IN 2)

# SAY MY NAME

-RODNEY JERKINS, LASHAWN DANIELS, FRED JERKINS,  
BEYONCE KNOWLES, KELENDRIA ROWLAND,  
LATAVIA ROBERSON/LETOYA LUCKETT

## CHORUS

(GUITAR)

Say my name, say my name. If no one is a -

round you, say, "Ba-by, I love you." If you ain't run-ning game, say my name, say my

name. You're act-ing kind-a shad-y, ain't call-ing me "Ba-by." Why the sud-den

change? Say my name, say my "Ba-by." Bet-ter say my...

1. An-y oth-er day I would
2. If you took it there, first of
- 3.,4. See additional lyrics

call, you would say, "Ba-by, how's your day?" But to -  
all, let me say, I am not the one to sit a -

day it ain't the same. Ev-'ry oth-er word is uh  
round and be played. So prove your-self to me: If I'm the

huh, yeah, o-kay. Could it be that you are at the  
girl that you claim, why don't you say the things that you

1. F-7/Bb B07 2. F-7/Bb B07

crib with an-oth-er la - dy? said to me yes - ter - day? I

PRE-CHORUS C- Ab

know you say that I am as-sum-ing things. Some-thing's go-ing down, that's the way it seems.

F- F-7/Bb B07

Should-n't be no rea-son why you're act-ing strange, no - bod-y's hold-ing you back from me. 'Cause

C- Ab

I know how you u-sua'ly do, where you're say-ing ev-'ry-thing to me times two.

F- 3rd X, TO 2 F-7/Bb D.S., TAKE REPEATS 2nd X, D.S. AL 1 B07 (TAKE REPEATS)

Why can't you just tell the truth? If some - bod-y's there, then tell me who.

BRIDGE C- W/VOC. AD LIB. ON REPEATS Ab F- F-7/Bb B07 PLAY 3X

name. Yeah, yeah, ye, yeah, yeah. Yeah,

C- Ab N.C. F- F-7/Bb B07 D.S.S. AL 2

Oh, ooh, oh. I

2 F-7/Bb B07 OUTRO-CHORUS W/LEAD VOC. AD LIB. F-7/Bb G/B N.C.

some-bod-y's there, then tell me who. Additional Lyrics "Ba - by." Bet - ter say my name.

3. What's up with this? Tell the truth, who're you with?  
 How would you like it if I came over with my clique?  
 Don't try to change it now, say you gotta bounce,  
 When two seconds ago, said you just got in the house.

4. It's hard to believe that you are at home by yourself  
 When I just heard the voice, heard the voice of someone else.  
 Just this question: Why do you feel you gotta lie?  
 Getting caught up in your game, when you cannot say my name.



# SERPENTINE FIRE

(MED. FUNK)

-MAURICE WHITE/VERDINE WHITE/REGINALD BURKE

## INTRO

D-E- G13<sup>no4</sup> D-E- A7#5b9 D-E- G13<sup>no4</sup>

Yeah, yeah. Na, na, na, na, oh, yeah. When I

## VERSE

see your face, like the morn-ing sun, you spark me to shine. Tell all the world

my need is ful-filled, and that's a new de-sign. Ow. As long as you're near

there is no fear of a vic - to-ry. But when I'm a-way  
see your face, like the morn - ing sun, ig - nite my en - er - gy. The cause and ef - fect

in - flu - enc - es stray my mind to dis - a - gree. Oh. Wan - na  
of you has brought new mean - ing in my life to me. The mo - ments I find

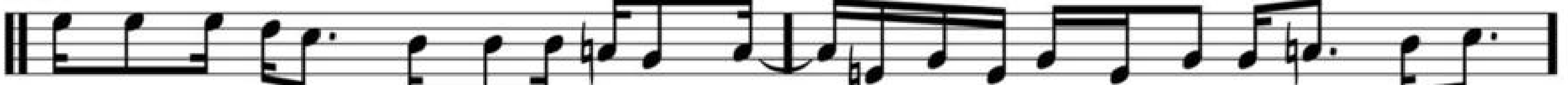
see your face in the morn - ing sun, ig - nite my en - er - gy. Ow. The cause and ef - fect  
when I'm in - clined to do my best. The neg - a - tive wins

of you has brought new mean - ing in my life to me. Gon - na  
when I give in, then I lose the test. Not man - y times. Gon - na

8VA-----

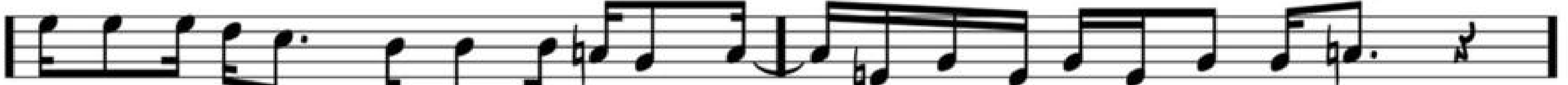
CHORUS

C-7  
8VA



tell the sto - ry, morn - ing glo - ry, all \_\_\_ a - bout the ser - pen - tine fire. \_ Gon - na  
tell the sto - ry, morn - ing glo - ry, all \_\_\_ a - bout the ser - pen - tine fire. \_ Sure - ly

8VA



tell the sto - ry, morn - ing glo - ry, all \_\_\_ a - bout the ser - pen - tine fire. \_  
as life be - gun, you will as \_\_\_ one, bat - tle with the ser - pen - tine fire. \_

C D-/C C D-/A C/G D-/G C D-C TO  $\Phi$



Oh, yeah, \_\_\_ oh, yeah, \_\_\_ oh, \_\_\_ yeah. \_ Oh, yeah, \_

D-/A C/G D-/G C C-7 D.S. AL  $\Phi$



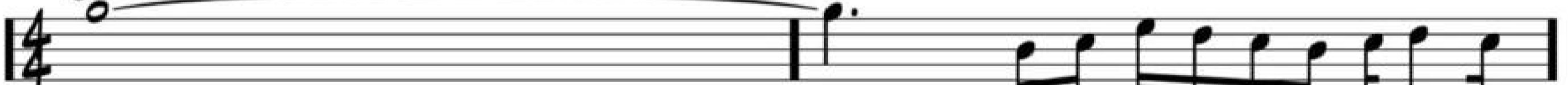
$\Phi$  oh, yeah, \_ oh, \_\_\_ yeah. \_ Yi - eh, yi - eh, yi - eh, yi, yi. I \_\_\_ need to

D-/A C/G D-/G C



oh, yeah, \_ oh, \_\_\_ yeah. \_

C-7



Yeah. \_ Yi - eh, yi - eh, yi - eh, yi, \_ yi. \_

8VA TILL END



Ah, \_\_\_ ah, \_ ow. \_ Sure - ly

OUTRO - CHORUS

C-7



as life be - gun, you will as \_\_\_ one, bat - tle with the ser - pen - tine fire. \_ Sure - ly  
Gon - na

3RD X, VOC. TACET; INSTRUMENTAL TILL FADE

REPEAT AND FADE



tell the sto - ry, morn - ing glo - ry, all \_\_\_ a - bout the ser - pen - tine fire. \_ Gon - na

(MED.)  
(SLOW)

# SEXUAL HEALING

-MARVIN GAYE, ODELL BROWN/DAVID RITZ

## INTRO

(GUITAR)  $B^b$   $C-7$   $G-$   $A^b$   $E^b$

(SYNTH)

## VERSE

$B^b$   $C-7$   $G-$   $A^b$   $E^b$   $B^b$   $C-7$   $G-$

CONT. SIM.

Ba - by, - I'm hot just like an ov - en; I need some lov -  
 Ba - by, - I got sick this morn - in', a sea was storm -

$A^b$   $E^b$   $B^b$   $C-7$   $G-$   $A^b$   $E^b$

- in', and, ba - by, - I can't hold\_ it much  
 - in' in-side of me. Ba - by, - I think I'm\_ cap -

$B^b$   $C-7$   $G-$   $A^b$   $E^b$

long - er;\_ it's get - tin' strong - er and strong - er.  
 siz - in';\_ the waves are ris - in' and ris - in'.

## CHORUS

$B^b$   $C-7$   $G-$   $A^b$   $E^b$   $B^b$   $C-7$   $G-$

when I get\_ that feel-in', I want sex - u-al heal-in',\_ sex-u-al\_ heal-in'..

$A^b$   $E^b$   $B^b$   $C-7$   $G-$   $A^b$   $E^b$

{ Oh, ba-by, makes me feel so fine,\_ it's such a rush,  
 { It's good for me.\_ Makes me feel so fine,\_

$B^b$   $C-7$   $G-$   $A^b$   $E^b$

helps\_ to re - lieve my mind.\_  
 helps\_ to re - lieve the mind\_ and it's good for us. }

B $\flat$  C-7 G- A $\flat$  E $\flat$  B $\flat$  C-7 G-

Sex-u-al heal-in' ba-by, is good for me. Sex-u-al heal-in' is

F-7 G- A $\flat$  maj7 B $\flat$ 7 E $\flat$  BRIDGE G7

some-thing that's good for me. When-ev - er blue tear - drops are fall-in' And it's good for me, and it's so good to me,

A $\flat$  maj7 G-7 F-7 G-7 A $\flat$  maj7 B $\flat$ 7

and my e - mo - tion - al sta - bil - i - ty is leav - in' my ba - by. Oh, oh.

E $\flat$  G7

me, there is some - thin' I can do: I can Come take con - trol, just grab a hold of my

A $\flat$  maj7 G-7 F-7 G-7 A $\flat$  maj7 B $\flat$ 7

get on the tel - e - phone and call you up, ba - by, and, bod - y and mind. Soon we'll be mak-in' it, hon - ey. I'll be feel-in'

E $\flat$  G7 A $\flat$  maj7 TO  $\Phi$  G-7

hon-ey, I know you'll be there to re-lieve me. The love you give to me fine. You're my med - i - cine; o - pen up and let me in. Dar - lin', you're so great.

F-7 G-7 A $\flat$  maj7 B $\flat$ 7 E $\flat$  G7

will free me. If you don't know the thing you're deal-in', oh,

A $\flat$  maj7 G-7 F-7 G-7 A $\flat$  maj7 B $\flat$ 7

I can tell you, dar - lin', that it's sex - u - al heal - in'.

$\Phi$  F-7 G-7 A $\flat$  maj7 B $\flat$ 7 OUTRO W/LEAD VOC. AD LIB. REPEAT AND FADE B $\flat$ 7 C-7 G- A $\flat$  E $\flat$

I can't wait for you to op - er - ate. (Heal me, my dar - lin'.)

(MED.)  
(FUNK)

# THEME FROM SHAFT

-ISAAC HAYES

## INTRO

N.C. (HI-HAT) (GTR. W/NAH-NAH) \*CONT. SIM. GTR. CONT. SIM.

\* KEY SIGNATURE DENOTES G MIXOLYDIAN

(2<sup>nd</sup> X, ORGAN) F<sup>Maj7</sup> (BASS/PIANO) E-7 ORG. CONT. SIM.

F<sup>Maj7</sup> BS./PNO. CONT. SIM. (TROMBONE) E-7

F<sup>Maj7</sup> TBN. CONT. SIM. (FLUTE) E-7

F<sup>Maj7</sup> (FLUTE) (HORNS)

E-7 (STRINGS) F<sup>Maj7</sup> (HNS./STR.)

E-7 (TBNS.)

G<sup>9/9</sup> 1.-5. 6. (GTR./BS.) (TBNS.)

GTR./BS. CONT. SIM.

8VB ----- 1. ----- 2. ----- 8VB -----

(TBNS.)

VERSE

F/maj<sup>9</sup> LOCO E-7

Spoken: Who's the black pri-vate dick that's the sex ma-chine to all the chicks? (Shaft!)

F/maj<sup>9</sup> E-7 F/maj<sup>9</sup>

You're damn\_ right.

Who is the man that would risk\_ Who's the cat that won't cop out

E-7

his neck for his broth-er man?\_ (Shaft!) when there's dan - ger\_ all a - bout?\_ (Shaft!)

Can you dig it? Right on.

F/maj<sup>9</sup>

They say this cat,\_ Shaft, is a bad\_ moth - er... (Shut your mouth!)

E-7 F/maj<sup>9</sup>

But I'm talk-in' a-bout Shaft.(And we can dig it.) He's a com-pli-cat-ed man, but

E-7

no one un-der-stands him but his wom-an.\_ (John Shaft.)

OUTRO G v/9 1.-4. 5.

(GTR./BS.)

F/maj<sup>7</sup> N.C. (GTR. W/WAH-WAH)

F/maj<sup>7</sup> 1. E-7 2. E-7 F/maj<sup>7</sup>

F/maj<sup>7</sup> GTR. CONT. SIM.

(UP TEMPO)  
ROCK

# SHAKE A TAIL FEATHER

-OTHA HAYES, VERLIE RICE/ANDRE WILLIAMS

## INTRO

N.C. E7 A7 E7  
(PIANO)

## VERSE

B7 E7

1. Well, I heard a - bout this fel - low you've been  
2. See additional lyrics

A7 E7 A7

danc-in' with all o - ver the neigh - bor - hood. But why -

E7 C# A7

— did-n't you ask me, — ba - by? Or did-n't you think I could? -

1. B7 2. B7

— 2. I know — do it right, — do it right, —

GLISS GLISS

— do it right, — do it right. — Ah, —

## CHORUS

E7 A7 E7 B7

twist it! Shake it, shake it, shake it, shake it, ba - by.

**BRIDGE**

Here we go loop - de - loop, \_\_\_\_\_ shake it up,

ba - by. Here we go loop - de - li. \_\_\_\_\_

Bend o - ver, let me see you shake a tail feath-er, \_\_\_\_\_ bend o - ver, let me

see you shake a tail feath-er, \_\_\_\_\_ bend o - ver, let me see you shake a tail feath-er. \_

Wow! \_\_\_\_\_ Ah, \_\_\_\_\_

**OUTRO-CHORUS**

twist it! Shake it, shake it, shake it, shake it, shake it, shake it,

shake it, shake it, shake it. Come on, \_\_\_\_\_ come on, ba - by. \_\_\_\_\_ Come on, \_

*Additional Lyrics*

2. I know everybody loves to jump and shout,  
I've seen 'em do the bird all night.  
But if that was you and me out there, baby,  
I would've shown you how to do it right,  
Do it right, do it right, do it right, do it right.



(MED. FAST) **SHAKE, RATTLE AND ROLL** - CHARLES CALHOUN

INTRO

F

(SAXOPHONE) Get

VERSE

F

out from that kitch-en and rat-tle those pots and pans... Get  
Wear-in' those dress-es, your hair done up so nice...

Bb7 F

out from that kitch-en and rat-tle those pots and pans... Well,  
Wear-in' those dress-es, your hair done up so nice... You

G-7 C7 F

roll my break-fast 'cause I'm a hun - gry\_ man... } I said  
look so warm, but your heart is cold as ice.\_\_\_\_\_ }

CHORUS

F

shake, rat-tle and roll... I said shake, rat-tle and roll... I said

Bb7 F

shake, rat-tle and roll... I said shake, rat-tle and roll... Well, - you

G-7 C7 F

nev-er do noth-in' to save your dog - gone\_ soul... 1.

2. INTERLUDE

(Go!)

(Go!)

(Go!)

(Go!)

(Go!)

VERSE

I'm like a one-eyed cat\_ peep - in' in a sea-food store..  
 lieve you're do-in'me wrong, and now I know.

I'm like a one-eyed cat\_ peep - in' in a sea-food store..  
 I be - lieve you're do-in'me wrong, and now I know.

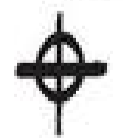
I can look at you, \_ tell you don't love me no  
 The more I work, \_ the fast-er my mon - ey goes. \_

D.S. AL ⊕

more. \_

I be -

I said



Shake, rat-tle and roll. \_

(SLOW)  
(BALLAD)

# SHINE

-JOHN STEPHENS

## INTRO

C (SYNTH) A-7 (PIANO) G-7

## VERSE

A-7 C7/G F/maj7 D-7

They wait to plead their case, un-known, cast a-side.  
So dark, but I see sparks, if we don't snuff 'em out. We've got-ta

A-7 C7/G F/maj7 D-7

I love to see their face. Can we spare the light?  
let 'em flame, let 'em speak their name. Let 'em reach up to the clouds.

C/Bb F/A C/Bb F/A

Are we a-fraid to see them, pris-'ners of his-to-ry? These  
They can't eat if we don't feed 'em. They can't read if we don't teach 'em.

C/Bb F/A F-6/Ab

beau-ti-ful minds, trapped in-side, bring them back to life.  
There's no light if we just hide 'em. Don't just let 'em die. } Let 'em shine,

## CHORUS

C/maj7 C7 F/maj7 Bb9

let 'em shine on. { 1., 2. Let 'em shine,  
3. Let 'em live;

C/maj7 C7 F/maj7 Bb9 D.S. F/maj7 Bb9

let 'em shine on. on. Oh, let 'em shine  
let 'em shine on. Let 'em read

C/maj7 C7 F/maj7 Bb9

on. Let 'em shine on. Let 'em shine. Let 'em grow.

C/maj7 C7 2<sup>nd</sup> X, TO ⊕ F/maj7 Bb9

on. Let 'em shine on. Oh,

**BRIDGE**

C/Bb F/A F-7/Ab C/G

stars flick-er in the dis - tance, lone - ly out\_ in space.\_ They\_

C/Bb F/A F-7/Ab C/G

sing out when we're not lis - t'ning 'cause we don't see\_ their\_ face.\_ We can't\_

C/Bb F/A F-7/Ab C/G

let 'em die;\_ we can make 'em high.\_ All the lit-tle mir-a-cles that live in-side,\_ let 'em shine\_

D/F# (D.S.S. AL ⊕ (TAKE 2<sup>nd</sup> ENDING) ⊕ F/maj7 Bb9)

on. Let 'em shine, on. Come on, let 'em love..

**SOLO**  
W/VOC. AD LIB.

C/maj7 C7 F/maj7 Bb9 PLAY 4X BRIDGE C/Bb F/A C/Bb F/A

Hold 'em close;\_ let 'em know\_ they'll get through the night.

C/Bb F/A F-7/Ab

Or-di-nar-y peo-ple could be a he - ro. Don't put out\_ the light.\_ Let 'em

**CHORUS**  
W/UPPER LYRICS

A-7 G-7 A-7 Bb/maj13

Let 'em shine on.

(MED. FUNK)

# SHINING STAR

-MAURICE WHITE, PHILIP BAILEY/LARRY DUNN

## INTRO

1.

(GUITAR)

E7#9

PLAY 4X

2.

## VERSE

E7#9

1. When you wish\_ up - on\_ a star, \_ your

2.,3. See additional lyrics

dreams will take\_ you ver - y far, \_ yeah. \_

When you wish\_ up - on\_ a dream, \_ life\_

\_ ain't al - ways what\_ it seems, \_ oh, yeah. \_ Once\_

\_ you see\_ your light\_ so clear, \_ hey, \_ in\_

2<sup>nd</sup> X, TO 1

3<sup>rd</sup> X, TO 2

\_ the sky\_ so ver - y dear, \_ yeah... \_ You're a

## CHORUS

A7

D7

G7

C7

B7

shin - ing star, \_ no mat - ter who you are, \_ shin - ing

A7 D7 G7 C7 \*B7#9#5

bright to see\_\_\_\_\_ what you could tru-ly be, \_ what you could tru-ly be. \_\_\_\_\_

INTERLUDE

\*OMIT ON RECALL

E7#9  
8vb

7 LOCO

(ELECTRIC PIANO)

SOLO

G13 G#13 A13

A#13 B13

C13 C#13

D.S. AL  $\oplus$  1  
E7#9

$\oplus$  1

D.S. AL  $\oplus$  2

D13 D#13

3. Yeah, \_ found\_

$\oplus$  2 CHORUS (3X)

OUTRO  
N.C. (A7)

G7 C7 (D7)

tru-ly be.\_ Shin - ing star\_ for you\_ to see\_\_\_\_\_ what

(G7) (C7) (B7) 3.

\_\_ your life\_ can tru - ly be.\_ Shin - \_\_ your life\_ can tru - ly be.\_

Additional Lyrics

2. Shining star comes into view,  
Shine his watchful light on you.  
Yeah, give you strength to carry on, yeah.  
Yeah, make your body big and strong, yeah.  
Born a man-child of the sun, yeah,  
Yeah, saw my work had just begun.
3. Yeah, found I had to stand alone, yeah.  
Yeah, bless it now, I've got my own, oh, yeah.  
Oh, yeah, so if you find yourself in need,  
Why don't you listen to these words of heed?  
Be a giant grain of sand.  
Words of wisdom, yes I can.

(MED.)

# SHOT GUN

-AUTRY DEWALT

## INTRO-SOLO

N.C.

(BASS)

A<sup>b</sup>7

PLAY 4X

## CHORUS

A<sup>b</sup>7

CONT. SIM.

I said shot - gun.\_\_\_\_\_

Shoot him 'fore he run now. Do the jerk, ba - by.\_\_\_\_\_

3<sup>rd</sup> X, TO ⊕

Do the jerk now.\_\_\_\_\_

## VERSE

A<sup>b</sup>7

Put on\_ your red dress and then you go down - town now,  
*Instrumental solo*

I said buy your-self a shot-gun now. We're gon-na

break it down, ba - by now. We're gon-na load it up, ba-by, now.\_\_\_\_\_

How can you shoot him 'fore he run now? I said

CHORUS

Ab7

Shot - gun.\_\_\_\_\_

Shoot him 'fore he run now. Do the jerk, ba - by.\_\_\_\_\_

Do the jerk now.\_\_\_\_\_

VERSE

Ab7

Put on\_\_\_\_\_ your high - heeled shoes.\_\_\_\_\_ I said we're

go - in' - down here, lis - ten to 'em play\_\_\_\_\_ the blues. We're gon - na

D.S. AL  $\text{\textcircled{A}}$

dig po - ta - toes.\_\_\_\_\_ We're gon - na pick to - ma - toes,\_\_\_\_\_ I said

INTERLUDE

Ab7

1, 2

I said it's cry - in' time. I said it's

OUTRO-SOLO

Ab7

REPEAT AND FADE

3.



(MED.)  
(FAST)

# SHOW ME

-JOE TEX

## INTRO

N.C.(E) (A) (G)(E) (D) (E) (E7)

(GUITAR)

(BASS)

(PIANO)

## CHORUS

E7

Show me a man that's got a good wom - an, show\_

Show me a wom - an that's got a good man, show\_

Show me two peo - ple that's in love with each oth - er, yo, show\_

A7 E7

me. I wan - na see a wom - an out there that's

me. I want you to show me two peo - ple that's in love\_

me.

A7

got a good wom - an, show\_ me.

got a good man, show\_ me.

with each oth - er, show\_ me.

And if you A,

A, you

B7

show me a man that's got a good wom - an,

show me a wom - an that's got a good man,

show me two peo - ple that's in love with each oth - er,

show me a man that's got a good wom - an,

show me a wom - an that's got a good man,

show me two peo - ple in love with each oth - er,

show me a man that's got a good wom - an,

show me a wom - an that's got a good man,

show me two peo - ple in love with each oth - er,

Copyright © 1967 Sony/ATV Music Publishing LLC and Trio Music Company

Copyright Renewed

All Rights on behalf of Sony/ATV Music Publishing LLC

Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219

All Rights on behalf of Trio Music Company Controlled and Administered by BUG Music, Inc., a BMG Chrysalis company

show me a man that's got a good wom - an. (TROMBONES)  
 show me a wom - an that's got a good man. -  
 show me two peo - ple in love with each - oth - er.

VERSE

E N.C. E7

Show me a man that's got  
 Show me a wom - an that's got  
 Show me two peo - ple that's in love \_

B7

a good wom - an, and I'll show you a man that goes  
 a good man, I'll show you a wom - an do - in' all  
 with each oth - er, I'll show you two peo - ple that ain't go -

A7

to work hum - min'. He knows he's got some  
 she can to make life worth liv - in' for her  
 in' no fur - ther than they're arms can reach to

G E 3rd X, TO C

sweet love com - in' at the end of his work - in' day,  
 good man so his trou - bles don't cross his mind,  
 hold one an - oth - er. Let them lov - ers a - lone,

(DRUMS) (BASS)

yeah. \_\_\_\_\_  
 yeah. \_\_\_\_\_

(BS. CONT. SIM.) (TBN. 2) 2nd X, D.S. AL C

(TBN. 1) (TBN. 1 & 2)

FREELY

yeah. \_\_\_\_\_ They do - in' al - right. \_\_\_\_\_

(MED.)

# SIGNED, SEALED, DELIVERED I'M YOURS

- STEVIE WONDER/SYREETA WRIGHT/LEE GARRETT/LULA MAE HARDAWAY

## INTRO

F / Eb / D / C / Bb / A / F

(SITAR)

## VERSE

F

Like a fool, I went and stayed  
Then that time I went and said  
Seen a lot of things in this  
Oo, wee babe, you set my soul

D-7 F

too long.  
good - bye.  
old world.  
on fire.

That's why I

When I touched them they did

Now I'm won - d'rin' if your love's  
Now I'm back and not a - shamed

know you're my one and on -

D-7 F Bb

still strong.  
to cry.  
noth - in', girl.  
ly de - sire.

Oo, ba - by, here I am,

Bb/C

1., 3. F / Eb / D / C / Bb / A / F

signed, sealed, de-liv-ered, I'm yours.

2., 4. F

CHORUS

F Eb/G

Here I am, ba - by,  
(Here I am, ba - by,

Bb Bb/C F Eb/G

signed, sealed, de-liv-ered, I'm yours, yeah.

you got my fu - ture in your hands.

B $\flat$  B $\flat$ /C F E $\flat$ /G

Here I am, ba - by,  
Here I am, ba - by,

B $\flat$  B $\flat$ /C F E $\flat$ /G

signed, sealed, you got my fu - ture in your hands.  
de - liv - ered, I'm yours, yeah.)

B $\flat$  B $\flat$ /C F /E $\flat$  /D /C To  $\oplus$

I've done a lot of fool - ish things, a that I real - ly did - n't mean.

/B $\flat$  /A F /E $\flat$  /D /C /B $\flat$  /A F D.S. AL  $\oplus$

Hey, hey, yeah, yeah, did - n't I, oh, ba - by.

$\oplus$  /B $\flat$  /A F /E $\flat$  /D /C

I could be a bro - ken man, but here I am

/B $\flat$  /A F OUTRO F E $\flat$ /G

with your fu - ture, got your fu - ture, babe.  
(Here I am, ba - by,

B $\flat$  B $\flat$ /C F E $\flat$ /G B $\flat$  B $\flat$ /C REPEAT AND FADE W/ LEAD VOC. ADU

signed, sealed, de - liv - ered, I'm yours, Here I am, ba - by.  
Here I am, (Here I am,

(MED. SLOW)  
HIP HOP

# SINGLE LADIES (PUT A RING ON IT)

-BEYONCE KNOWLES, THADDIS HARRELL,  
CHRISTOPHER STEWART/TERIUS NASH

## INTRO

N.C.(E5) PLAY 3X

(PERCUSSION) All the sin-gle la-dies, all the sin-gle la-dies. All the

## VERSE

N.C.(E5)

sin-gle la-dies, now put your hands up. Up in the club, we just broke up. I'm gloss for my lips, a man on my hips, hold me

do-in' my own lit-tle thing. You de-cid-ed to dip and now you wan-na trip 'cause an-tight-er than my De-re-on jeans. Act-in' up, drink in my cup,

oth-erbroth-er no-ticed me. I'm up on him, he up on me. Don't I can care less what you think. I need no per-mis-sion. Did I men-tion? Don't

pay him an-y at-ten-tion. Just cried my tears for three good years, you pay him an-y at-ten-tion. 'Cause you had your turn and now you gon' learn what it

## CHORUS I N.C.(E5)

can't be mad at me. } 'Cause if you like it then you should have put a ring on it. If you real-ly feels like to miss me. }

like it then you should have put a ring on it. Don't be mad once you see that he want it. If you

## INTERLUDE

N.C. (E5)

like it then you should have put a ring on it. Oh, oh, oh, oh, oh, oh, oh, oh,

oh, oh, oh, oh. Oh, oh, oh, oh, oh, oh, oh, oh. If you

CHORUS 2

Bm5 4 C+ Bm5 4 A5

like it then you should have put a ring on it. If you like it then you should have put a ring on it. Don't be

Bm5 4 C+ B5 A5 E5

mad once you see that he want it. If you like it then you should have put a ring on it. I got

B5 A5 E5 INTERLUDE A5 B5

like it then you should have put a ring on it. Oh, oh, Don't treat me to these things.

E5 A5 B5 E5

of the world. I'm not that kind of girl. Your love is what I prefer, what I deserve.

A5 B5 E5 C5

Here's a man that makes me then takes me and delivers me to a destiny, to in-fin-

B5 N.C.(B7)

- ity and beyond. Pull me in to your arms, say I'm the one you want. If you don't,

INTRO INTERLUDE

you'll be alone and like a ghost I'll be gone. All the

CHORUS 2 (2 x) B5 A5 E5 N.C.

like it then you should have put a ring on it. Oh, oh, oh.

(MED.)

# SIR DUKE

- STEVIE WONDER

## INTRO

## VERSE

Mu - sic is a world with - in it - self \_\_\_ with a lan - guage we all un - der - stand,  
 Mu - sic knows it is and al - ways will \_\_\_ be one of the things that life just won't quit..

with an e - qual op - por - tu - ni - ty \_\_\_ for all to  
 But there are some of mu - sic's pi - o - neers, \_\_\_ that time will

sing, \_\_\_ dance, and clap their \_\_\_ hands. \_\_\_ But just be -  
 not al - low us to for - get \_\_\_ now. \_\_\_ For there's

cause a rec - ord has a groove \_\_\_ don't make it in the groove. \_\_\_ But you can  
 Ba - sie, Mil - ler, Satch - mo, and the king of all, \_\_\_ Sir Duke. \_\_\_ And with a

tell right a - way at let - ter A \_\_\_ when the peo - ple start to move.  
 voice like El - la's ring - in' out \_\_\_ there's no way the band can lose.

## CHORUS

{They} can feel it all \_\_\_ o - ver. \_\_\_ {They} can feel it all \_\_\_  
 {You} can feel it all \_\_\_ o - ver. \_\_\_

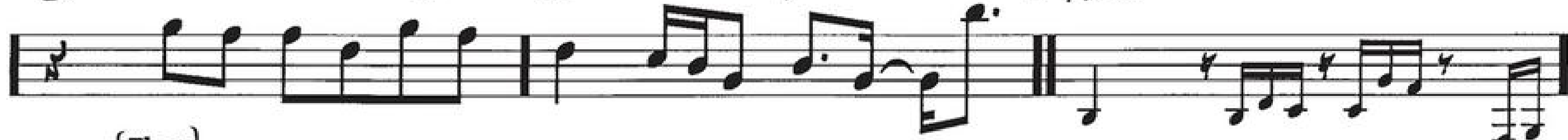
o - ver, \_\_\_ peo - ple. \_\_\_ {They} can feel it all \_\_\_ o - ver. \_\_\_  
 {You} can feel it all \_\_\_ o - ver. \_\_\_

E maj7

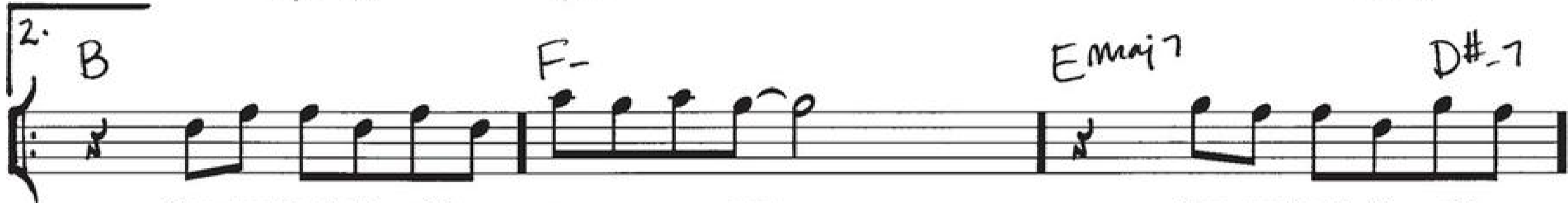
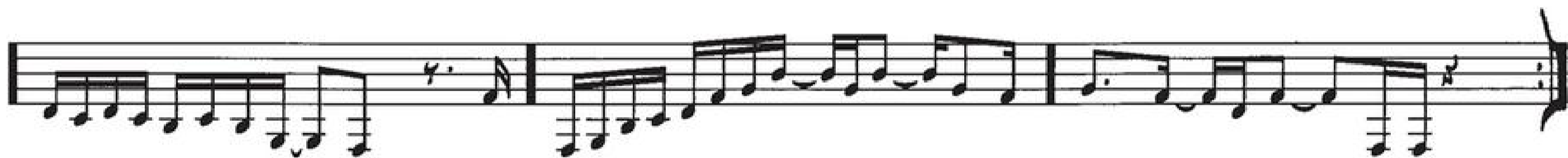
D#-7 C#-7

F#7sus4

1. INTERLUDE  
N.C.

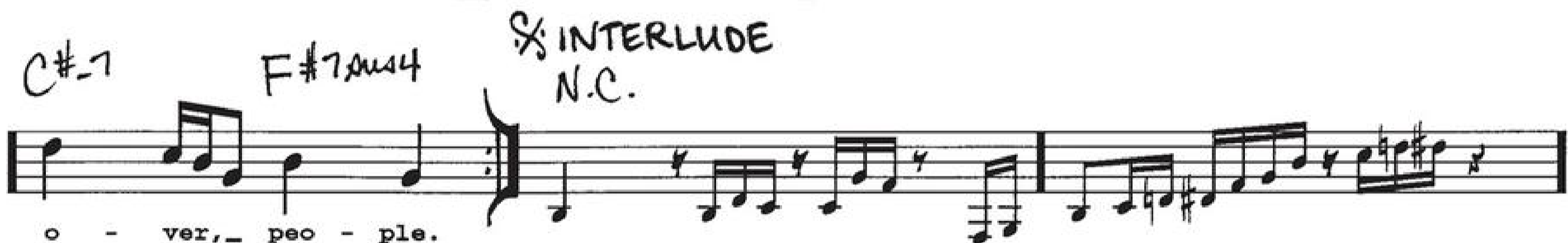


{They  
You} can feel it all\_ o - ver, \_ peo - ple, \_ go!



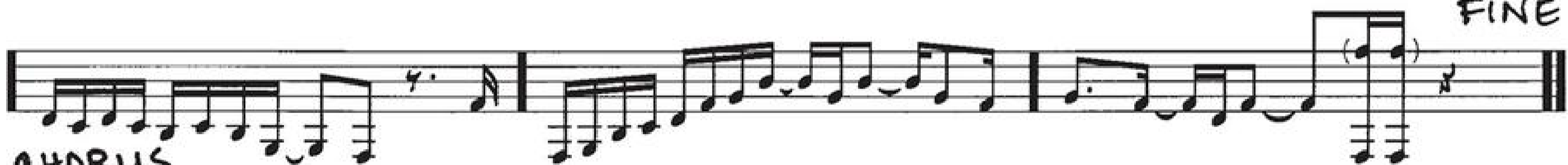
You can feel it all\_ o - ver. \_

You can feel it all\_



o - ver, \_ peo - ple.

2.  
B F- E maj7 D#-7  
INTERLUDE  
N.C.



CHORUS

W/VOC. AD LIB ON REPEATS

FINE



You can feel it all\_ o - ver. \_



You can feel it all\_ o - ver, \_ peo - ple. \_

E maj7

D#-7

C#-7

F#7sus4 6th x, D.S. AL FINE  
PLAY 6x



(MED.) **(SITTIN' ON) THE DOCK OF THE BAY**  
 - STEVE CROPPER / OTIS REDDING

INTRO

G

(BASS)  
 X:VERSE

G B

Sit - tin' in the morn - ing sun, I'll be  
 left my home in Geor - gia head -  
 sit - tin' here rest - in' my bones, and this lone -

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

sit - tin' when the eve - nin' comes. yes.  
 - ed for the Fris - co bay.  
 - li - ness won't leave me a - lone,

G B

Watch - ing the ships roll in, then I  
 I have noth - in' to live for, it look like  
 Two thou - sand miles I roamed just to

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

watch 'em roll a - way a - gain. Yeah, I'm  
 noth - in's gon - na come my way. So I'm just gon'  
 make this dock my home. Now I'm just gon'

CHORUS

G E

sit - tin' on the dock of the bay, } watch - ing the tide\_  
 sit on the dock of the bay, }  
 sit at the dock of the bay, }

G E

roll a - way. Ooh, I'm just

G A

sit - tin' on the dock of the bay, wast - in' time..

G To E

To

BRIDGE G D C

2: E

Looks like noth -

G D C

ing's gon - na change; ev - 'ry - thing

G D C

still re - mains the same. I can't do what

G F

ten peo - ple tell me to do, so I guess I'll re - main

D D.S. AL

the same, yes. I'm

E OUTRO G

WHISTLE

E REPEAT AND FADE

REPEAT AND FADE

MED. FAST SWING

# SIXTY MINUTE MAN

-WILLIAM WARD/ROSE MARKS

**INTRO**

(PIANO) (GUITAR)

(Six - ty min - ute man. Six - ty min - ute man.)

**VERSE**

Look-ee here, girls, I'm tell-in' you now\_ they call\_ me Lov - in' Dan.\_  
 If you don't be-lieve I'm all I say,\_ come up here and take\_ my hand.\_

I'll rock 'em, roll 'em all\_ night long.\_ I'm a  
 When\_ I let you go, you'll cry,\_ "Oh yes,\_ he's a

six - ty min - ute man.\_ There'll be  
 six - ty min - ute man."\_

**BRIDGE**

fif-teen min-utes of kiss - in', then you'll holl - er, "Please don't stop."

There'll be fif - teen min - utes of teas - in' and

fif - teen min-utes of squeez - in' and fif - teen min-utes of blow - in' my top.

VERSE

Bb7 Eb C-7 F-7 Bb7

If your old man ain't treat-in' you right, come

Eb C-7 Bb-7/F Eb7 Ab Ab-b

up here and see ol' Dan. I'll rock em', roll em' all

Eb/G C7 F7 Bb7 TO ⊕ Eb-b Bb7 B7 Bb7

night long. I'm a six - ty min-ute man.

CHORUS

Eb-b F-7 Bb7 F-7 Bb7

(Six - ty) min - ute man. (Call him) the lov - in' Dan. I'll

Eb Eb7 Ab A07 Eb/Bb Bb7 Eb-b

rock, roll all night long. I'm a six - ty min-ute man.

F-7 Bb7 C7/E F-7 Bb7

Six - ty (min - ute man.) They call me (the lov-in' Dan.) I'll

Eb-b Eb7 Ab A07 Bb7 N.C. Eb-b D.S. AL ⊕

rock 'em, roll 'em all night long. I'm a six-ty min-ute man. There'll be

⊕ Eb-b C7 F7 Bb7 Eb-b

Oh, yeah, six - ty min - ute man!

# (MED.) SMILING FACES SOMETIMES

-NORMAN WHITFIELD/BARRETT STRONG

## INTRO

F#- B- N.C. B- C#-7 B- C#-7

(STRINGS) (BASS)

## VERSE

B- C#-7 B- C#-7 B- C#-7 B- C#-7

CONT. SIM.

Smil-ing fac-es some-times pre-tend to be your friend.

B- C#-7 B- C#-7 B- C#-7 B- C#-7

Smil-ing fac-es show no trac-es of the e-vil that lurks with-in.

## CHORUS

B- C#-7 B- C#-7 B- C#-7 B- C#-7

Smil-ing fac-es, smil-ing fac-es, some-times they don't tell the truth.

2<sup>nd</sup> X, TO 1  
3<sup>rd</sup> X, TO 2

B- C#-7 B- C#-7 B- C#-7 B- C#-7

Smil-ing fac-es, smil-ing fac-es tell lies, and I got proof.

SOLO B- C#-7 1.-3. B- C#-7 4. B- C#-7

Let me tell you. The

## VERSE

B- C#-7 B- C#-7 B- C#-7 B- C#-7

truth is in the eyes 'cause the eyes don't lie, a-men.

B- C#-7 B- C#-7 B- C#-7

Re - mem - ber, a smile is just a frown turned up - side down, - my

B- C#-7 B- C#-7 B- C#-7 B- C#-7

D.S. AL  $\text{\textcircled{A}}$  1  $\text{\textcircled{A}}$  1

friend. So, hear me when I'm say-ing: lies, and I got proof.\_

VERSE

B- C#-7 B- C#-7 B- C#-7 B- C#-7

Be-ware of the hand-shake, they hide the snake. I'm a tell - in' you,

B- C#-7 B- C#-7 B- C#-7 B- C#-7

be-ware of the pat on the back. It just might hold you back.

INTERLUDE

B- C#-7 B- C#-7 B- C#-7 B- C#-7

D.S. AL  $\text{\textcircled{A}}$  2

Jeal-ous - y, mis - er - y, en - vy. I tell you you can't see\_ be - hind...

$\text{\textcircled{A}}$  2 B- C#-7 B- C#-7

VERSE B- C#-7 B- C#-7

lies, and I got proof.\_ Your en-e-my won't do you no harm, -

B- C#-7 B- C#-7 B- C#-7

'cause you know where \_ he's com - in' from.\_ Don't let the hand-shake and the

B- C#-7 B- C#-7 B- C#-7

D.S., FADE ON CHORUS

smile fool\_ ya. Take my ad-vice, I'm on - ly try'n'\_to school\_ ya.

SLOW BALLAD

# A SONG FOR YOU

-LEON RUSSELL

(MED.)  
N.C.

INTRO (PIANO) GRAD. RIT.

VERSE  
A TEMPO  
D-LOCO

1. I've been so man-y plac-es in my life and time.\_\_\_\_  
2.,3.,4. See additional lyrics

I've sung\_ a lot of songs, I've made some bad rhymes. I've

act-ed out my love in stag - es with ten thou-sand peo-ple watch - ing,

but we're a-lone now and I'm sing-ing this song to you. this song to you. You

BRIDGE  
D-

taught me pre-cious se-crets of the truth,\_\_\_\_ with-hold - ing noth-ing.

You came out in front and I\_\_\_\_ was hid - ing.\_\_\_\_

D- A+/C# F/C B-7b5

But now I'm so much bet-ter, and if my words\_ don't come\_ to-geth-er, \_

Bb/maj7 A-7 G7 C7sus4/G C7

lis-ten to the mel-o-dy, 'cause my love\_\_\_\_\_ is in there hid - ing.

♩ INTERLUDE

D.S. AL ♩ 1 (TAKE 1ST ENDING)

N.C. (PNO.)

INTERLUDE

D.S. AL ♩ 2 (TAKE 1ST ENDING)

Eb add #4 Eb N.C. SOLO BREAK 7 Bb/D A-7b5 D7b9 G-9 E-7b5 A7#5 A7

♩ 2 OUTRO

Bb/maj7 Cb G-11 C7sus4 F Eb add 2

We were a-lone and I was sing-ing this song for you. my song, \_

Bb Bb/F F C/E

sing-ing this song for you. \_

Additional Lyrics

2. I know your image of me is what I hope to be.  
I've treated you unkindly, but darling, can't you see?  
There's no one more important to me.  
Darling, can't you please see through me?  
'Casue we're alone now and I'm singing this song to you.

3.,4. I love you in a place where there's no space and time.  
I love you for my life; you are a friend of mine.  
And when my life is over, remember when we were together.  
We were alone and I was singing this song { to } you.  
{ for }



(SLOW)  
IN 2

# SOON AS I GET HOME

- FAITH EVANS/SEAN "PUFFY" COMBS/CARL THOMPSON/KERVIN COTTEN

INTRO FREELY

F-7b5 E7 E7b5 D#-7 F#-7 F7#5

Your love is won-der-ful, yeah.

E/maj7 A#-11(NOS#5) A#7b5 D#7(#9)

And I don't wan-na lose you.

CHORUS A TEMPO

E/maj7 D#-7 C#-7 B/maj7 G#sus4/A#

So, ba-by... Soon as I get home,

G#/A# D#7(#9) G#-7 G7#5

I'll make it up to you, ba-by I'll do

VERSE

F#-7 B7 E/maj7 E

what I got-ta do.

1. Sleep - less nights.
- 2., 3. See additional lyrics

F#/G# E/maj7 E

and lone - ly days are all that fill my head

F#/G# G#7

all of the time.

E/maj7 E F#/G#

But all I do is think a - bout the way you make

1<sup>st</sup> X, D.S. (TAKE REPEAT)

3<sup>rd</sup> X, TO  $\text{♩}$

2<sup>nd</sup> X, D.S.S. AL  $\text{♩}$

E/maj7 E $\flat$  F#/G# G#7

me feel, 'cause ba-by, this love is so real.

$\text{♩}$  F#/G# G#7 CHORUS

boy, I real-ly need you in my life.

BRIDGE

E/maj7 G#sus4/A# D#7(#9)

Ba-by, if you give me just an-oth-er chance,

G#-7(add4) C#7 F#-7 B

I can show you love. I prom-ise I'll be true-

B/D# E/maj7

to you. Don't have to wor-ry 'cause I'm gon-

D#7 D#7(#9) G#-7 C#6

-na treat you right. Ba-by, I miss you,

REPEAT AND FADE ON CHORUS TO END

G-7 F#-7 B/D# F7b5

just wan-na kiss you, hold you in my arms to-night.

Additional Lyrics

- If I try to spend some time with you  
To make you happy, would you feel better?  
And if I could, with you I would  
Be forever, forever in love, so in love.
- Making love all though the night, we could hold each other tight.  
I can take away the pain if you would only let me.  
Just forget about the past 'cause I want to make it last.  
Baby, I apologize 'cause boy, I really need you in my life.

(MED.)

# SOUL FINGER

- BEN CAULEY / CARL CUNNINGHAM / JAMES ALEXANDER / JIMMY KING / PHALON JONES / RONNIE CALDWELL

## INTRO

N.C.

(GUITAR) C#-7 F#

(HORNS)

**A** B F#- E B F#- E

(GUITAR)

(BASS)

**B** B CONT. SIM. F#- E B F#- E B F#- E

(HORNS)

1, 2 B F#- E 3. B DRUM FILL F#- E **C** F# F E

(GTR.)

Shouted: Soul fin-ger!

F F# G G# A DRUM FILL

Soul fin-ger! Soul fin-ger!

**D** BS. & GTR. W./ **A** PATTERN B F#- E B F#- E B F#- E B F#- E

(HORNS)

**E** B F#- E B F#- E

(GTR.)

B F#- E 1. B F#- E

2. B DRUM FILL F#-E F F# F E F

Shouted: Soul fin-ger! Soul fin-ger!

F# N.C. (GTR.) C#-7 F#

(HORNS) Soul fin-ger!

G BS. & GTR. W./ A PATTERN B F#- E 1, 2, 3. B F#- E 4. B DRUM FILL F#- E

N.C. (GTR.) (BS.)

H BS. & GTR. W./ A PATTERN B F#- E B F#- E B F#- E

(HORNS)

B F#- E I B F#- E B F#- E REPEAT AND FADE

Shouted: Soul fin-ger! Soul fin-ger!

# SOUL MAN

(MED.)

- ISAAC HAYES / DAVID PORTER

INTRO

G F B $\flat$  C D

(GUITAR) (HORNS)

G A-G A-G A-G A-G

GTR. CONT. SIM.

Com-in'

VERSE

G A-G A-G A-G

to you on a dust - y road, — good lov-in', I got a  
 what I got the hard way and I'll make it bet - ter each and  
 brought up on a side street. I learned how to love be -

A-G A-G A-G

truck-load. — And when you get it you got some, so  
 ev-'ry day. So, — hon-ey, don't you fret, 'cause  
 fore I could eat. I was ed - u - cat - ed at Wood - stock. When

CHORUS

A-G A-G G

don't\_ wor - ry 'cause I'm com - in'. } I'm a soul man, —  
 you ain't seen\_ noth-in' yet. — }  
 I start lov - in', oh, I can't stop. — }

F G BVA - - - - - 7

(HORNS) (GUITAR)

I'm a soul man — I'm a

soul man, — **F** (HORNS) I'm a soul man. — **G**

**BRIDGE**  
**1., 2.** **C** **D** **N.C.** **3.** **C** **D** **N.C.** **E<sup>b</sup>**  
 (HORNS) I Got was (HORNS) Grab a rope — and I'll

**B<sup>b</sup>** **C** **C/D**  
 pull you in. — Give you hope, and be your on-ly boy-friend.

**D<sup>b</sup>/E<sup>b</sup>** **INTERLUDE** **A<sup>b</sup>** **G<sup>b</sup>**  
 Yeah. — (Yeah.) — Yeah. (Yeah.) (GUITAR)

**C<sup>b</sup>** **D<sup>b</sup>** **E<sup>b</sup>** **OUTRO - CHORUS**  
**AD LIB ON REPEATS**  
**A<sup>b</sup>** **B<sup>b</sup>-A<sup>b</sup>**  
 I'm talk-in' a - bout a soul man, I'm a...  
 (Soul man. —)

**REPEAT AND FADE**  
**B<sup>b</sup>-A<sup>b</sup>** **B<sup>b</sup>-A<sup>b</sup>** **B<sup>b</sup>-A<sup>b</sup>**  
 Soul man. — And you... Ah. — Soul man. — Soul man.) Oh, Lord. —

(MED.)  
(♩=♩)

# SOUL SERENADE

-CURTIS OUSLEY/LUTHER DIXON

## INTRO

Ab Ab/C Db Db/Eb

(BASS) (GUITAR)

Detailed description: This block contains the first line of musical notation for the Intro. It is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The bass line (labeled '(BASS)') starts with a quarter note Ab, followed by a quarter note Gb, and a quarter note F. The guitar line (labeled '(GUITAR)') starts with a quarter note Ab, followed by a quarter note Gb, and a quarter note F. Above the staff, the chords Ab, Ab/C, Db, and Db/Eb are indicated for the first four measures.

Ab Ab/C Db Db/Eb PLAY 3X Ab Ab/C

(SOPRANO SAX)

Detailed description: This block contains the second line of musical notation, labeled 'HEAD'. It features a Soprano Saxophone part. The first measure has a quarter note Ab. The second measure has a quarter note Gb. The third measure has a quarter note F. The fourth measure has a quarter note Eb. The fifth measure has a quarter note Ab. The sixth measure has a quarter note Gb. The seventh measure has a quarter note F. The eighth measure has a quarter note Eb. Above the staff, the chords Ab, Ab/C, Db, Db/Eb, Ab, and Ab/C are indicated. The instruction 'PLAY 3X' is written above the fifth measure. A triplet of three eighth notes (Ab, Gb, F) is marked with a '3' and a bracket in the eighth measure.

Db Db/Eb Ab Ab/C Db Db/Eb

Detailed description: This block contains the third line of musical notation. It features a bass line. The first measure has a quarter note Db. The second measure has a quarter note Eb. The third measure has a quarter note Ab. The fourth measure has a quarter note Gb. The fifth measure has a quarter note F. The sixth measure has a quarter note Eb. The seventh measure has a quarter note Db. The eighth measure has a quarter note C. Above the staff, the chords Db, Db/Eb, Ab, Ab/C, Db, and Db/Eb are indicated. A triplet of three eighth notes (Ab, Gb, F) is marked with a '3' and a bracket in the third measure.

Ab Ab/C Db Db/Eb Ab Ab/C

Detailed description: This block contains the fourth line of musical notation. It features a bass line. The first measure has a quarter note Ab. The second measure has a quarter note Gb. The third measure has a quarter note F. The fourth measure has a quarter note Eb. The fifth measure has a quarter note Ab. The sixth measure has a quarter note Gb. Above the staff, the chords Ab, Ab/C, Db, Db/Eb, Ab, and Ab/C are indicated.

Db Db/Eb Ab Ab/C Db Db/Eb

Detailed description: This block contains the fifth line of musical notation. It features a bass line. The first measure has a quarter note Db. The second measure has a quarter note Eb. The third measure has a quarter note Ab. The fourth measure has a quarter note Gb. The fifth measure has a quarter note F. The sixth measure has a quarter note Eb. The seventh measure has a quarter note Db. The eighth measure has a quarter note C. Above the staff, the chords Db, Db/Eb, Ab, Ab/C, Db, and Db/Eb are indicated.

Db Db/F Gb Gb/Ab Db Db/F

Detailed description: This block contains the sixth line of musical notation. It features a bass line. The first measure has a quarter note Db. The second measure has a quarter note Eb. The third measure has a quarter note Ab. The fourth measure has a quarter note Gb. The fifth measure has a quarter note F. The sixth measure has a quarter note Eb. The seventh measure has a quarter note Db. The eighth measure has a quarter note C. Above the staff, the chords Db, Db/F, Gb, Gb/Ab, Db, and Db/F are indicated. A triplet of three eighth notes (Ab, Gb, F) is marked with a '3' and a bracket in the second measure. Another triplet of three eighth notes (Ab, Gb, F) is marked with a '3' and a bracket in the sixth measure.

Gb Gb/Ab Ab Ab/C Db Db/Eb

Detailed description: This block contains the seventh line of musical notation. It features a bass line. The first measure has a quarter note Gb. The second measure has a quarter note F. The third measure has a quarter note Ab. The fourth measure has a quarter note Gb. The fifth measure has a quarter note F. The sixth measure has a quarter note Eb. The seventh measure has a quarter note Db. The eighth measure has a quarter note C. Above the staff, the chords Gb, Gb/Ab, Ab, Ab/C, Db, and Db/Eb are indicated.

Ab Ab/C Db Db/Eb Eb Db

A musical staff with six measures. The first measure contains a whole note G-flat. The second measure contains a whole note G-flat with a C slash. The third measure contains a whole note B-flat. The fourth measure contains a quarter note G-flat, a quarter note F-flat, and a quarter note E-flat. The fifth measure contains a quarter note D-flat, a quarter note C-flat, and a quarter note B-flat. The sixth measure contains a whole note G-flat.

cb Db Ab Ab/C

A musical staff with four measures. The first measure contains a triplet of eighth notes: G-flat, F-flat, and E-flat. The second measure contains a whole note B-flat. The third measure contains a triplet of eighth notes: D-flat, C-flat, and B-flat. The fourth measure contains a quarter note G-flat, a quarter note F-flat, and a whole note G-flat.

Db Db/Eb Ab Ab/C Db Db/Eb

A musical staff with six measures. The first measure contains a quarter note G-flat, a quarter note F-flat, and a quarter note E-flat. The second measure contains a triplet of eighth notes: D-flat, C-flat, and B-flat. The third measure contains a quarter note G-flat, a quarter note F-flat, and a quarter note E-flat. The fourth measure contains a whole note G-flat. The fifth measure contains a whole rest. The sixth measure contains a whole rest.

OUTRO-SOLO

Ab Ab/C Db Db/Eb REPEAT AND FADE

A musical staff with four measures, each containing a guitar chord. The first measure is Ab, the second is Ab/C, the third is Db, and the fourth is Db/Eb. The staff is bracketed at both ends with a double bar line and repeat dots. The text "REPEAT AND FADE" is written above the fourth measure. Below the first measure is the text "(GTR.)".



(MED.)

# STAND BY ME

- JERRY LEIBER / MIKE STOLLER / BEN E. KING

## INTRO

A F#-

(BASS)

D E A

(BASS CONT.) When the night\_

## VERSE

A F#-

\_\_\_\_\_ has come \_\_\_\_\_ and the land is \_\_\_\_\_ dark\_

\_\_\_\_\_ that we look up - on \_\_\_\_\_ should \_\_\_\_\_ tum - ble \_\_\_\_\_ and

Instrumental

D E

\_\_\_\_\_ fall \_\_\_\_\_ and the moon \_\_\_\_\_ is the on - ly \_\_\_\_\_ light\_ we'll

\_\_\_\_\_ or the moun - tain\_ \_\_\_\_\_ should crum - ble\_ \_\_\_\_\_ to the

A

see. \_\_\_\_\_ No I won't \_\_\_\_\_ be a - fraid \_\_\_\_\_ oh, I \_\_\_\_\_

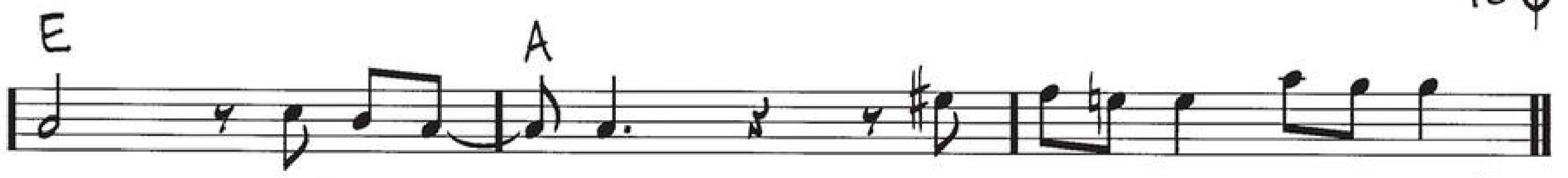
sea, \_\_\_\_\_ I won't cry, \_\_\_\_\_ I won't cry, \_\_\_\_\_ no I \_\_\_\_\_ won't\_

F#- D

won't \_\_\_\_\_ be a - fraid \_\_\_\_\_ just as long \_\_\_\_\_ as you stand, \_

\_\_\_\_\_ shed a \_\_\_\_\_ tear \_\_\_\_\_ just as long \_\_\_\_\_ as you stand, \_

E A



stand by \_\_\_\_\_ me.                      So, dar - ling, dar - ling, }  
 stand by \_\_\_\_\_ me.                      And dar - ling, dar - ling, }  
*Instrumental ends*                      Dar - ling, dar - ling,

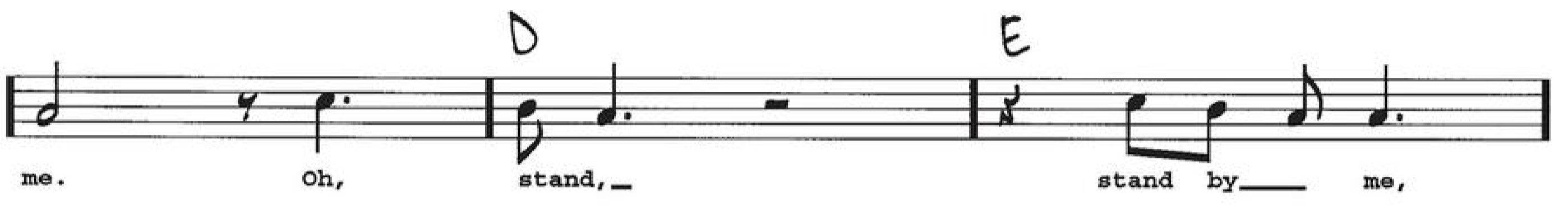
CHORUS

A F#-



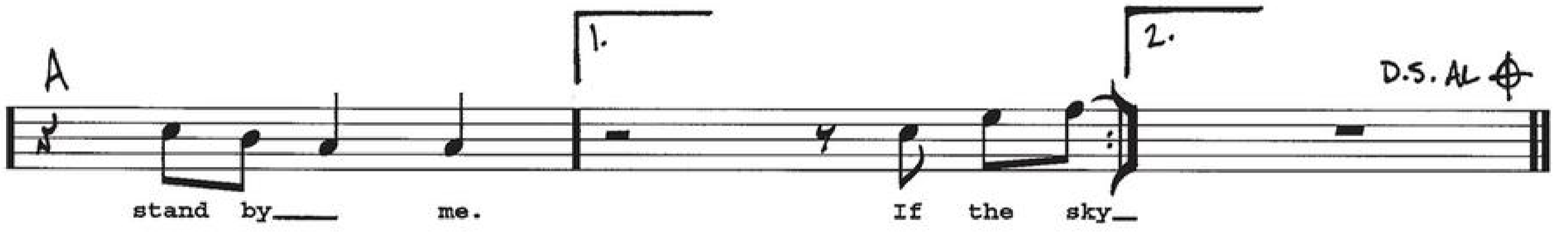
stand \_\_\_\_\_ by me, \_\_\_\_\_ oh, \_\_\_\_\_ stand \_\_\_\_\_ by

D E





me.                      Oh,                      stand, \_\_\_\_\_                      stand by \_\_\_\_\_ me,

A



stand by \_\_\_\_\_ me.                      If the sky \_\_\_\_\_

D.S. AL 

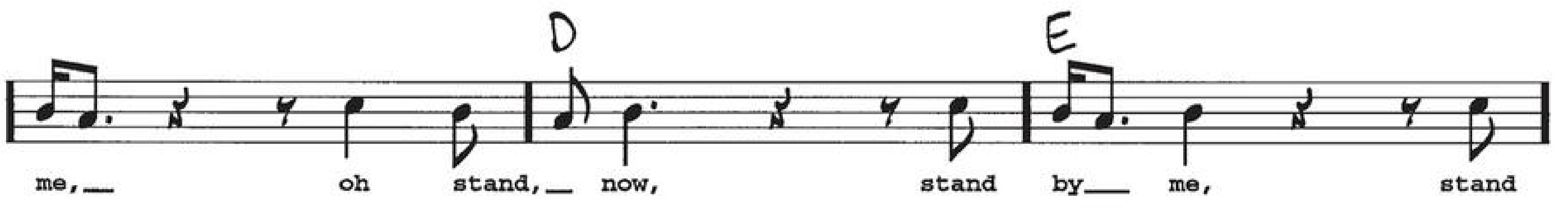
 OUTRO-CHORUS

A F#-



stand \_\_\_\_\_ by me, \_\_\_\_\_ oh, \_\_\_\_\_ stand \_\_\_\_\_ by

D E



me, \_\_\_\_\_ oh stand, \_\_\_\_\_ now,                      stand by \_\_\_\_\_ me,                      stand

A



by \_\_\_\_\_ me.                      When - ev - er you're in trou - ble, won't you

REPEAT AND FADE  
(W/ LEAD VOC. AD LIB.)

(MED.)  
(ROCK)

# STANDING IN THE SHADOWS OF LOVE

-EDWARD HOLLAND/LAMONT DOZIER/BRIAN HOLLAND

## CHORUS

*Bb-*

Stand - ing in the shad - dows of love, — I'm get - ting

*Gbmaj7*

read - y for the heart - aches to come. — { Can't } you see me  
Don't }

*Bb-*

stand - ing in the shad - ows of love? — { Try'n' I'm get - ting }  
my best — to get }

*Gbmaj7*

read - y for the heart - aches to come. — 1. I want to

## VERSE

*Gb*

run, but there's no - where to go, 'cause —  
2. All a - lone I'm des - tined to be — with mis - er -  
3. (Stand - ing in the shad - ows of love, — get - ting read -

*Gb*

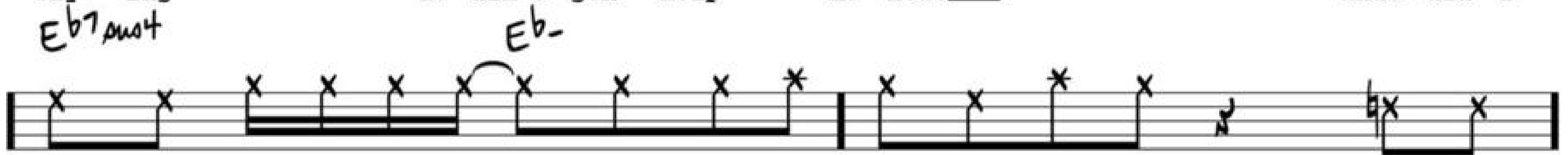
heart - aches will fol - low me, I know. — With - out your love, —  
y y for my on - ly to com - pa - ny. It may come to -  
- y for the heart - aches to come.) — I'm try - ing

*Gb*

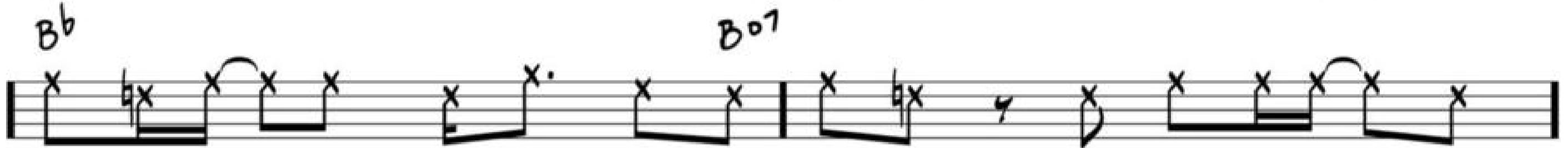
— day, the love — I need, — it's the be -  
not it might — come to - mor - row, but it's for  
to cry out loud. — You know,



gin - ning of the end for me. \_\_\_\_\_  
sure, I ain't got noth - ing but \_\_\_\_\_ sor - row.  
cry - ing it ain't gon' help me now. \_\_\_\_\_ What did I



'Cause you're tak - ing a - way \_\_\_\_\_ all my rea - sons for liv - ing when you  
do Now, don't your con - science kind of both - er you? How can you  
to cause all this grief? Now, what'd I



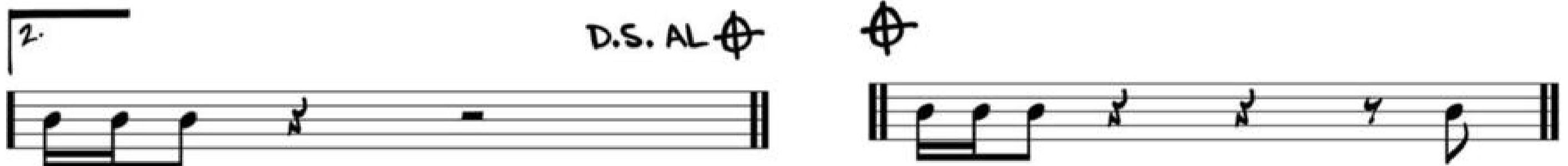
pushed a - side\_ all the love, I've been giv - ing. Now, wait a min - ute.  
watch me cry\_ af - ter all I've done for you? Now, hold on a min - ute.  
say to make you wan - na leave? Now, wait a min - ute.



Did - n't I treat you right, \_ now ba - by, did - n't I? When you  
Gave you all the love\_ I had, now, did - n't I? And  
Gave my heart and soul\_ to you, now, did - n't I?

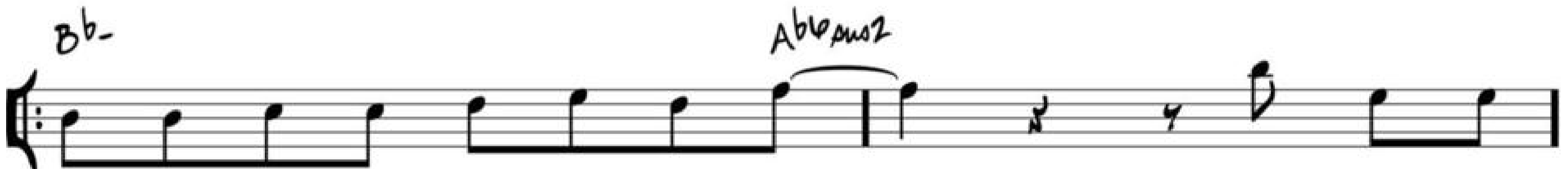


Did - n't I do the best\_ I could, now, did - n't I? So don't you leave\_ me.  
need - ed me, I was al - ways there, now,  
did - n't I al - ways treat you good, now,



was - n't I? did - n't I? I'm

OUTRO-CHORUS



stand - ing in the shad - ows of love. \_\_\_\_\_ { Try'n' I'm get - ting }  
my best\_ to get }



read - y for the heart - aches to come. \_\_\_\_\_ { Don't you see me }  
Oh, I'm \_\_\_\_\_

REPEAT AND FADE

(MED.)

# STONED LOVE

-FRANK E. WILSON/YENNIK SAMOHT

## INTRO

FREELY

N.C.

A TEMPO

(PERC. IN)

CHORUS

Stoned love. Stoned love.

Mm, mm. Oh, yeah.

VERSE

A love for each oth -  
Life is so short,

er will bring fight - ing  
put the pres - ent to an end.  
time at hand.

For-giv-ing one an - oth - er,  
And if you're young at heart,  
time after time,  
rise up and  
doubt creeps in.  
take your stand.

But like the sun lights up the sky  
And to the man on whose shoul - der  
with a mes -  
the world.

- sage from a - bove,  
must de - pend,  
oh, yeah, I find no oth - er great - er sym -  
I pray for peace and love.

- bol of this love,  
A - men. Oo! yeah.  
(To Chorus) Don't you hear the wind

CHORUS

D B- E-

blow - in'?\_ you feel it? } stoned\_ love,\_\_\_\_\_ oh yeah.\_  
 Can't you feel it? }  
 Oo, oo, }  
 Mm, mm, }  
 Mm, mm, }

D B-

I tell you I\_ ain't got\_ no oth - er. Stoned love,\_

E- 1. D 2. D

oh,\_\_\_\_\_ yeah.\_\_\_\_\_ yeah.\_\_\_\_\_

SOLO D B- E- 1. D 2. D

BRIDGE

F#- E-

\_\_\_\_\_ If a\_ war\_

'tween our\_ na - tions\_ passed,\_\_\_\_\_ oh, yeah,\_\_\_\_\_

F#-

\_\_\_\_\_ will the love\_ 'tween our broth - ers and sis - ters last\_

E-

\_\_\_\_\_ on\_\_\_\_\_ and on and on and on and...?

OUTRO-CHORUS

D B- E-

\_\_\_\_\_ it? } stoned love,\_\_\_\_\_ yeah.\_  
 Oo, oo, }  
 Mm, mm, }

D B-

I tell you I\_ ain't got\_ no oth - er. Stoned love,\_

E- D

\_\_\_\_\_ can't ya, can't ya, can't ya, can't ya, can't ya feel\_

REPEAT AND FADE W/LEAD VOC. AD LIB.

(MED.)  
(SLOW)

# STRAWBERRY LETTER 23

-SHUGGIE OTIS

## INTRO

(SYNTH)

(BASS)

## VERSE

1. Hel-lo, my love, I heard a kiss from you, red mag-ic sat-in play-ing near, too. All through the morn-ing rain, I gaze, the sun does-n't shine. Rain-bows and wa-ter-falls run through my mind.

## VERSE

2. In the gar-den I see west pur-ple show-er bells and tea,  
3. Stained win-dow, yel-low can-dy screen. See speak-ers of kite  
or'nge birds and riv-er cous-ins dressed in green.  
with vel-vet ros-es dig-ging free-dom flight.  
Pret-ty mu-sic I hear, so hap-py and loud.  
(3., 4.) A pres-ent from you, Straw-ber-ry let-ter twen-ty-two.

G- C-7 D-7 Ebmaj7 F

Blue flow - ers ech - o from a cher - ry cloud.  
 The mu - sic plays, I sit in for a few.

1. Eb Ab/Eb Eb

Feel sun - shine spar - kle pink\_ and blue, play - grounds will laugh if you

Bb Bb/D Bb7 Eb Ab/Eb

try to ask\_ is it cool?\_ If you ar - rive and don't\_ see me,

Eb C7/E F Eb/F

I'm gon - na be\_ with my ba - by. I'm free.. Fly\_

F Eb/F F Eb

2. INTERLUDE (SYNTH.)

in her arms\_ o - ver\_ the sea.\_\_\_\_\_

FX Eb/G Ab6 Eb/BbAb/C Eb (SYNTH CONT. SIM.) Eb/G Ab6 Eb/BbAb/C Eb

oo. \_\_\_\_\_ oo. \_\_\_\_\_

Eb/GAb6 Eb/BbAb/C Eb TO ⊕ Eb/GAb6 Eb/BbAb/C SOLO G6 F

oo. \_\_\_\_\_ oo. \_\_\_\_\_

D-7 Abmaj7 PLAY 4X INTERLUDE G- D.S. AL ⊕ (TAKE 2nd ENDING)

(Ah. \_\_\_\_\_ Ah.) \_\_\_\_\_

⊕ Eb/G Ab6 Eb/Bb Ab/C Eb D.S.S. AND FADE ON INTERLUDE

oo. \_\_\_\_\_



(MED. FUNK)

# SUPER FREAK

-RICK JAMES/ALONZO MILLER

## INTRO

A- G A- A- G A-

(BASS & GUITAR)

2. G A- VERSE A- G A-

1. She's a (5.) ver-y kink-y girl, the kind you  
 2., 3., 4. See additional lyrics

G A-

{don't take home to Moth-er. She will nev-er let your spir-its down\_

5th X, TO 2. G A- 2. G A-

once you get her off the street. 2. She likes the That

## PRE-CHORUS

A- G/F A-

girl is pret-ty { wild\_ now. } (The girl's a su - per freak.) The  
 { kink - y. }

G/F A-

kind of girl you read a - bout (in new wave mag - a - zines). That

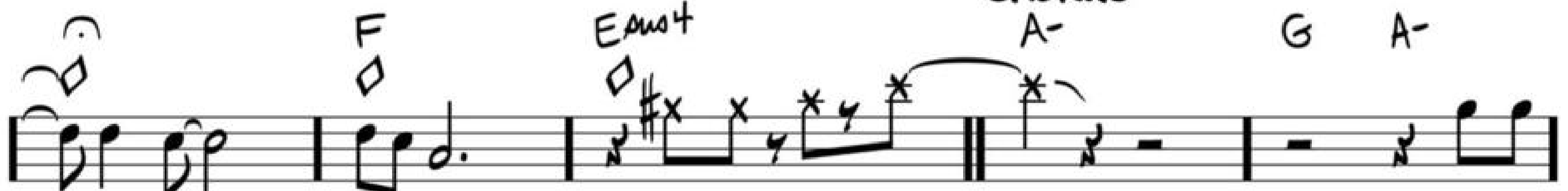
G/F A-

girl is pret-ty { kink - y. } (The girl's a su - per freak.) I  
 { wild, - now. }

G/F A-

real-ly { love } to taste\_ her (ev - 'ry time we meet).  
 { like }

F G A- F G A- F G A-  
  
 She's all right, she's all right. That girl's all right


CHORUS  
 A- G A-  
  
 with me, yeah. Hey, hey, hey, hey! She's a

G A-  
  
 su - per freak, su - per freak, she's su - per freak - y, yow!

G A- G A- D.S. AL 1 (TAKE REPEAT)  
  
 Ev'rybody sing. Su - per freak, su - per freak. 3. She's a

G A- G A-  
  
 Temptations sing. (Oh.) Su - per freak, su - per freak,

G A- G A- D.S. AL 2  
  
 the girl's a su - per freak. (Oh.) 5. She's a

G A- OUTRO-SOLO G/F REPEAT AND FADE  
  
 Blow, Danny!

Additional Lyrics

2. She likes the boys in the band.  
 She says that I'm her all-time fav'rite.  
 When I make my move to her room, it's the right time.  
 She's never hard to please.
3. She's a very special girl (The kind of girl you want around.)  
 From her head down to her toenails. (Down to her feet, yeah!)  
 She'll wait for me backstage with her girlfriends  
 In a limousine. (Long in back and shinin' bright.)
4. Three's not a crowd to her, she says. (Ménage à trois, oo, la, la!)  
 Room seven fourteen, I'll be waiting.  
 When I get there, she's got incense, wine and candles.  
 It's such a freaky scene.

(MED. FUNK)

# SUPERSTITION

- STEVIE WONDER

## INTRO

Musical notation for the intro, featuring a bass line in 4/4 time. The key signature has two flats (Bb and Eb). The notation includes a first ending bracket labeled '1.-3.' and a second ending bracket labeled '4.'. Handwritten annotations include 'Eb7' above the first ending and '(CLAVINET)' below the first few notes. The second ending is marked '(CLAVINET CONT. SIM.)' and 'Ver-y su-per-sti -'.

## VERSE

Musical notation for the first line of the verse, starting with a treble clef and a key signature of two flats. A handwritten 'Eb7' is written above the first few notes.

- tious, \_ writ-ing's on the wall. \_ Ver-y su-per-sti -  
 - tious, \_ wash your face and hands. \_ Rid me of\_ the prob -  
 - tious, \_ noth-ing more to say. \_ Ver-y su - per-sti -

Musical notation for the second line of the verse.

- tious. \_ lad-der's 'bout\_ to fall. \_ } { 1., 3. Thir - teen month\_ old ba -  
 - lem; do all\_ that you can. } 2. Keep me in a day -  
 - tious, \_ the dev-il's on\_ his way. \_ }

Musical notation for the third line of the verse.

- by \_ broke\_ the look - ing glass. \_  
 - dream. \_ Keep me go-ing strong. \_

Musical notation for the fourth line of the verse.

Sev - en years\_ of bad\_ luck, \_ the good things in your past.  
 You don't wan - na save\_ me. \_ Sad\_ is the song. \_

## CHORUS

Musical notation for the first line of the chorus, starting with a treble clef. Handwritten annotations include 'Bb7' above the first few notes and 'B7b5' above the last few notes.

When you\_ be - lieve\_ in\_ things that you don't\_

**Bb7** **A7b5** **Ab7**

un - der - stand, then you suf - fer.

**Bb7#5** **W/ CLAVINET RIFF** **Eb-7 (HORNS)**

Su - per - sti - tion ain't the way.

**TO** **1.** **2.**

Oo, ver - y su - per - sti -

**Bb7** **B7b5** **Bb7** **A7b5** **Ab7** **Bb7#5**

(HORNS)

**INTERLUDE** **W/ CLAVINET RIFF** **Eb-7** **D.S. AL**

Ver - y su - per - sti -

**OUTRO** **Eb-7**

**REPEAT AND FADE**

(MED. SLOW)  
BALLAD

# SWEET LOVE

-GARY BIAS/LOUIS A. JOHNSON/ANITA BAKER

## INTRO

*Bb/maj9* *Gb/maj9* *Eb-9*

(PIANO)

1. *Gb/maj7/Ab* *Eb/F* 2. *Gb/maj7/Ab* *Eb/F*

With

## VERSE

*Bb/maj9* *Eb-7*

all my heart, I love you, ba - by,  
heart has called me clos - er to you.  
sweet this dream, how love - ly, ba - by.

*Gb/maj7* *F-7* *Gb/Ab* *Eb/F*

Stay with me, and you will see my arms  
I will be all that you'll need. Just trust  
Stay right here, nev - er fear. I will be

*Bb/maj9* *Eb-7*

will hold you, ba - by.  
in what we're feel - ing.  
all that you'll need.

*Gb/maj7* *Gb/Ab* *Eb/F*

Nev - er leave, 'cause I be - lieve I'm in love,  
Nev - er leave, 'cause ba - by, I be - lieve in this love,  
Nev - er leave, 'cause ba - by, I be - lieve in this love,

CHORUS

*Bb/maj9 Eb-11 Gb/maj9 Eb-9*

sweet love. Hear me call in' out your name.

*Gb/Ab Eb/F Bb/maj9 Eb-11*

I feel no shame; I'm in love, sweet love. Don't you ev -

*TO ⊕ 1. Gb/Ab Eb/F 2. Gb/Ab Eb/F*

- er go a-way. It-'ll al-ways be this way. Your al-ways be this way. There's no

BRIDGE

*Eb-9 Ab/Bb Bb7*

strong - er love in this world, oh, ba - by, no.

*Eb-9 Ab/Bb Bb7 Eb-9*

You're my man; I'm your girl. I'll nev - er go. Wait and see, can't be wrong..

*Ab/Bb Bb7 Bb/maj7 Bb-7 Eb/F D.S. AL ⊕*

Don't you know this is where you be - long? How

*⊕ OUTRO W/LEAD VOC. AD LIB. Gb/Ab Eb/F Bb/maj9 Eb-11 Gb/maj9 Eb-9*

al-ways be this way. (Sweet love.

*REPEAT AND FADE Gb/Ab Eb/F Bb/maj9 Eb-11 Gb/Ab Eb/F*

Sweet love, oo.)

(MED. SLOW)

# SWEET THING (SWEET THANG)

-CHAKA KHAN/TONY MAIDEN

## INTRO

Amaj9 D/maj13 Amaj9 D/maj13

(GUITAR)

## VERSE

Amaj9 D/maj13 Amaj9 D/maj13

1. I would love you an - y - way, e - ven if you can - not stay.  
2. See additional lyrics

Amaj9 D/maj13 Amaj9 D/maj13

I think you are the one\_ for me, here is where you ought\_ to be.\_\_\_\_

Amaj9 D/maj13 Amaj9 D/maj13

I just\_ want to sat - is - fy\_ you. Though you're not mine, I can't de - ny\_ you.

Amaj9 D/maj13 Amaj9 D/maj13

Don't you hear me talk - in' ba - by? Love me now, - or I'll\_ go cra - zy.

## CHORUS

N.C. (C#-) (A/E) (A) D/A E/A G/A A

Oh, \_\_\_\_\_ sweet thing,

N.C. (C#-) (F#-) (A/C#) Amaj9 N.C. (C#-) (A/E) (A)

oh, - you know\_ you're my ev - 'ry - thing. Oh, \_\_\_\_\_

D/A E/A G/A A N.C. (C#-) (F#-) (A/C#) Amaj9

sweet thing, \_\_\_\_\_ oh, - you know\_ you're my ev - 'ry - thing, -

INTERLUDE  
W/INTRO RIFF SIM.

A/maj9 D/maj13 A/maj9 D/maj13 A/maj9 D/maj13 1. A/maj9 D/maj13 2. A/maj9 D/maj13

yes, you are..  
W/VOC. AD LIB.  
(GTR.)

VERSE

Bb/maj9 Eb/maj13 Bb/maj9 Eb/maj13 Bb/maj9 Eb/maj13 Bb/maj9 Eb/maj13

are my heat, you are my fi - re; you make me weep with strong de-si - re  
to love you child, my whole life\_ long, - be it right or be it wrong.\_  
I just\_ want to sat - is-fy you. Though you're not mine, I can't de - ny\_ you.  
Don't you hear me talk - ing, ba - by? Love me now or...

OUTRO  
W/LEAD VOC. AD LIB.

Bb/maj9 Eb/maj13 Bb/maj13 Eb/maj13 Bb/maj9 Eb/maj13 D-7 Db7 C-7 B7

(You're the heat, you are my fire... You're not mine, I can't de - ny...  
Don't you hear me talk - ing, ba - by? Love me now or I'll go cra - zy.)

Additional Lyrics

2. I wish you were my lover, but you act so undercover,  
To love you, child, my whole life long, be it right, or be it wrong.  
I'm only what you make me, baby. Don't walk away, don't be so shady.  
Don't want your mind, don't want your money.  
These words I say, they might sound funny, but...



(MED.)

# TAKE ME TO THE RIVER

- AL GREEN/MABON HODGES

## INTRO

(DRUMS) (GUITAR) E7 (BASS)

CONT. SIM. (STRINGS)

## VERSE

E7 D A

I don't know why I love you like I do\_\_\_  
 I don't know why she treat-ed me so bad\_\_\_  
 I don't know why I love you like I do\_\_\_

E7 D A

af-ter all the chang-es that you put me through\_\_\_  
 af-ter all the things that we could-'ve had\_\_\_  
 af-ter all the things that you put me through\_\_\_

E7 D A

You stole my mon-ey and my cig-a-rettes,\_\_\_  
 Love is a no-tion that I can't for-get,\_\_\_  
 The six-teen can-dles are burn-in' on my wall,\_\_\_

E7 D A

and I have-n't seen hide nor hair of you yet. } I wan-na know.\_\_\_\_\_  
 my sweet six-teen, I will nev-er re-gret. }  
 tell me who's the big-gest fool of them all. }

## PRE-CHORUS

C G D A7

Won't you tell me, am I in love to stay, -

3<sup>rd</sup> X, TO  $\text{♩}$

yeah?

{ Take me to the Instrumental

CHORUS

E<sup>7</sup>

riv-er (HORNS) and wash me down. (HORNS)

Won't you cleanse my soul, (HORNS)

put my feet on the ground? (HORNS)

BRIDGE

C#-

A<sup>7</sup>

C#-

Hold me, love me, please me,

A<sup>7</sup>

G/D

B<sup>7</sup>

tease me till I can't, till I can't,

can't take no more, oh!

CHORUS

E<sup>7</sup> HORNS W/CHORUS RIFF

(1<sup>st</sup> X ONLY:) Take me to the riv-er.

2<sup>nd</sup> X, D.S. AL  $\text{♩}$



OUTRO-CHORUS

E<sup>7</sup> HORNS W/CHORUS RIFF

I wan-na know. Take me to the...

REPEAT AND FADE W/VOC. AD LIB.

(SLOW)  
(IN 2)

# TAKE TIME TO KNOW HER

-STEPHEN ALLEN DAVIS

D F#-/C# B- A7sus4 A7

## VERSE

D A G D

I found a wom - an I felt I tru - ly loved.

A G D

She was ev - 'ry-thing I'd ev - er been dream - ing of.

A G

But she was bad; I did - n't know it. Her pret - ty smile

D A G

nev - er did show it. All I knew is what I could see, and I knew I

## PRE-CHORUS

D B- G

want - ed her for me. I took her home to ma - ma.

B- G B-

Ma - ma want'd to see my fu - ture bride. Oh, she looked at us both

G A

and then she called me to her side, and she said, "Son,

Copyright © 1968 EMI Al Gallico Music  
Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219

**♩ CHORUS**

D A G D  
 take\_ time to know\_ her. It's not an o - ver - night\_\_\_ thing. \_\_\_

A G D  
 Take\_ time to know\_ her. Please, don't rush in - to this thing."\_

**VERSE**

D A G  
 But I did-n't lis-ten to ma - ma. \_\_\_ I went straight to the  
 Well, it looked like ev'rything was gonna turn out alright, and then I came home a little early

D A  
 church. \_\_\_ I just could-n't wait to have a lit-tle girl of mine  
 one night. And there she was kiss-in' on an-oth - er man,

G D TO ⊕  
 when I got off from work. \_\_\_  
 now I know what mama meant when she took me by the hand and said, "Son,

A  
 The preach - er was there, so was my fu - ture bride.

G D D.S. AL ⊕  
 He looked at us both and then he called me to his side. \_\_\_ He said, "Son,

**⊕ CHORUS**

D A G D  
 {take\_\_\_} time to know\_ her. It's not an o - ver - night\_\_\_ thing. \_\_\_  
 {Take\_\_\_}

A G D REPEAT AND FADE  
 Take\_ time to know\_ her. Please, don't rush in - to this thing."\_

(MED.)

# THE TEARS OF A CLOWN

- STEVIE WONDER / WILLIAM "SMOKEY" ROBINSON / HENRY COSBY

## INTRO

N.C. (Db)  
 (KEYS, PICCOLO)  
 Db Gb

cb Gb Db Gb cb Gb

Oh, yeah, yeah, yeah.  
Oh, yeah, ba - by.

Now, if there's a smile  
Now, if I ap - pear

## VERSE

Db Gb cb Gb Db Gb

on my face,  
to be care - free,  
on my face,

it's on - ly there try'n'  
it's on - ly to cam - ou -  
don't let my

to fool the pub -  
flage my sad -  
glad ex - pres -

cb Gb Db Gb cb Gb

- lic, but when it comes down  
- ness. In or - der to shield my  
- sion give you

to fool - ing you,  
pride, I try  
the wrong im - pres - sion.

now, hon - ey, that's  
to cov - er this hurt  
Don't let

Db Gb cb Gb Db Gb

quite a dif - f'rent sub - ject.  
with a show of glad - ness.  
this smile I wear

But don't let my glad ex - pres -  
But don't let my show con - vince -  
make you think that I don't care

cb Gb Db Gb cb Gb 3rd X, TO

- sion give you the wrong im - pres - sion.  
you a, that I've been hap - py since you  
Real - ly, I'm sad,

Real - ly, I'm sad,  
de - cid - ed to go,  
hurt - in' so bad.

## CHORUS

Db Gb cb Gb Db Gb

oh, oh, sad - der than sad.  
oh, I need you so.

You're gone  
I'm hurt

Chords: Cb, Gb, Db, Gb, Cb, Gb

and I'm hurt - in' so bad.  
and I want you to know,

Like a clown, I pre-tend to be glad.  
but for oth - ers I put on a show.

Chords: Db, Gb, Cb, Gb, Ab

Now there's some sad things known to man,

Chords: F7/A, Bb, Gb/maj7

but ain't too much sad - der than the tears of a

N.C.(Db) W/INTRO RIFF

clown when there's no one a - round.

BRIDGE

Chords: Db, Gb, Cb, Gb, Db, Gb, Cb, Gb

Just like Pag-li - ac - ci did, I try to keep my sad-ness hid, smil -

Chords: Db, Gb, Cb, Gb, Db, Gb, Cb, Gb

- ing in the pub - lic eye, but in my lone-ly room I cry the tears of a

N.C.(Db) W/INTRO RIFF

clown when there's no one a - round.

Chords: Cb, Gb, Db, Gb, Cb, Gb

Oh, yeah, ba - by. Now, if there's a smile

OUTRO  
W/LEAD VOC. AD LIB.

REPEAT AND FADE

Chords: Db, Gb, Cb, Gb, Db, Gb, Cb, Gb

(Do, do, do, do.) Tears of a clown.)

(SLOW)

# TEARS ON MY PILLOW

-SYLVESTER BRADFORD/AL LEWIS

## INTRO

(Do, do, do, do, (Oh, oo, do, do, do, do, oh.) oo, Do, do, do...)

## VERSE

You don't re - mem - ber me, but I re - mem - ber you.  
If we could start a - new, I would - n't hes - i - tate.

'Twas not so long a - go you broke my heart in two.  
I'd glad - ly take you back and tempt the hand of fate.

Tears on my pil - low, pain in my heart caused by

you, oo, hoo. (You.)

you.

BRIDGE

F G/F C F G/F C

Love is not a gad-get, love is not a toy.

F# G F# G

When you find the one you love, { she'll } fill your heart\_with joy.  
 { he'll }

VERSE

D B-7 E-7 A7

If we could start a - new, I would-n't hes - i - tate.

D B-7 E-7 A7

I'd glad-ly take you back and tempt the hand of fate.

E-7 A7 E-7 A7

Tears\_ on my pil-low, pain\_ in my heart\_ caused\_ by

D B-7 E-7 A7

you. (You.)

OUTRO  
W/LEAD VOC. AD LIB.

REPEAT AND FADE

D B-7 E-7 A7

(You, you.)



(SLOW) **THAT'S THE WAY GOD PLANNED IT**

- BILLY PRESTON

INTRO

C G/B A- C/G F C/E F/G

VERSE

C \*G/B A- C7/G C7/E

Why can't we be hum-ble,  
Let not your heart be trou-bled.

like the good Lord said?  
Let mourn-ing, sob-bing cease.

\*2<sup>nd</sup> X, SUBSTITUTE E-

F C/E F/G

He prom-ised to ex-alt us,  
Just learn how to help one an-oth-er

but and low is the way.\_  
live in per-fect peace.

C \*G/B A- C7/G C7/E

How men be so greed-y\_  
If we all would be hum-ble\_

when there's so much left?  
like the good Lord said,

F C/E F/G

All things are God - giv-en,\_  
He said He would ex-alt us all,

and we but all have been blessed..  
low is the way.

CHORUS

C C/D G/B G/A G A- A-/B C C7/E

That's the way\_ God planned it. That's the way\_ God wants it to be.\_

F F/G Bb F/A Bb F/A G- F C/E D-

C C/D G/B G/A G A- A-/B C C<sup>7</sup>/E

That's the way\_ God planned it. That's the way\_ God wants it to be.\_

F F/G B<sup>b</sup> F/A B<sup>b</sup> F/A G- F C/E D- SOLO C E-

A- C<sup>7</sup>/G C<sup>7</sup>/E F C/E F/G

VERSE

C N.C. E- A- C<sup>7</sup>/G C<sup>7</sup>/E

I hope you get the mes-sage.

When you won't, some-bod-y will.

F C/E F/G

You may not un-der-stand\_ me,

but

Bill - y will love you still.

OUTRO-CHORUS

2<sup>nd</sup> & 3<sup>rd</sup> X, W/DOUBLE TIME FEEL

C C/D G/B G/A G A- A-/B C C<sup>7</sup>/E

That's the way\_

- 1. God planned me. That's the way\_ God wants me to be.\_
- 2.,3. God planned it. That's the way\_ God wants it to be.\_

F F/G B<sup>b</sup> F/A B<sup>b</sup> F/A G- F C/E D-

C C/D G/B G/A G A- A-/B C C<sup>7</sup>/E

That's the way\_

God planned it.

That's the way\_

God wants it

to\_ be.

F F/G B<sup>b</sup> F/A B<sup>b</sup> F/A G- F C/E D- C N.C.

PLAY 3X

(MED.)  
(SLOW)

# THAT'S THE WAY LOVE GOES

-JANET JACKSON/JAMES HARRIS III/TERRY LEWIS/JAMES BROWN/  
FRED WESLEY/CHARLES BOBBIT/JOHN STARKS

## INTRO

G- F<sup>b</sup> PLAY 3X G-

N.C. (GUITAR) Ebmaj7 F<sup>b</sup>

Like a moth to a flame, burned by the fire, my

1. G- 2. G-

love is blind, can't you see my desire? Like a love is blind, can't you see my desire?

## CHORUS

Ebmaj7 F<sup>b</sup>

That's the way love goes. { Like a moth to a flame, burned by the fire.  
My love is blind, can't you see my desire?

1. G- 2. G- (GTR.)

That's the way

## VERSE

Ebmaj7 F<sup>b</sup>

Come with me, don't you worry. I'm gon - na make you cra - zy.  
Oh, sug - ar, don't you hur - ry. You've got me here all night. \_

G- Ebmaj7

I'll give you the time of your life. \_ I'm gon - na take you plac - es  
Just close your eyes and hold on tight. \_ Oh, ba - by, don't stop, don't stop,

**F<sup>♭</sup>** **G<sup>-</sup>**

you've nev - er been be - fore and you'll be so hap - py that you came. —  
 go deep - er, ba - by, deep - er. You feel so good, I'm gon - na cry. —

**PRE-CHORUS**

**B<sup>♭</sup>** **F/A** **B<sup>♭</sup>9/A<sup>♭</sup>** **G<sup>7</sup>** **G<sup>-</sup>** **TO ⊕**

Oh, — I'm gon - na take you — there, — oo. — That's the — way

**CHORUS**

**E<sup>♭</sup>ma<sup>7</sup>** **F<sup>♭</sup>** **G<sup>-</sup>**

love goes. — That's the way love goes. That's the — way

**E<sup>♭</sup>ma<sup>7</sup>** **F<sup>♭</sup>** **G<sup>-</sup>** **(GTR.)**

love goes. — That's the way love goes. (GTR.)

**VERSE**

**E<sup>♭</sup>ma<sup>7</sup>** **F<sup>♭</sup>**

Don't mind if I light can - dles, I like to watch us play, and,

**G<sup>-</sup>** **E<sup>♭</sup>ma<sup>7</sup>**

ba - by, I've got on what you like. — Come clos - er, ba - by, clos - er,

**F<sup>♭</sup>** **G<sup>-</sup>** **D.S. AL ⊕**

reach out and feel my bod - y. I'm gon - na give you all my love. —

**⊕ OUTRO-CHORUS**

**E<sup>♭</sup>ma<sup>7</sup>** **F<sup>♭</sup>** **G<sup>-</sup>** **F<sup>♭</sup>** **REPEAT AND FADE (W/VOC. AD LIB.)**

love goes. — That's the way love goes. That's the — way

(MED.)

# THINK

-ARETHA FRANKLIN/TED WHITE

## INTRO

Bb7#9 Eb/Bb Bb7#9 Eb/Bb

PLAY 3X (HORNS) PNO. SIM.

## CHORUS

Bb Eb Bb TO

(PIANO)

think, (Think!) think a-bout what you're try'n' to do to me. Think, (Think, think!) let your mind go, let your-self be free.

## VERSE

Bb Eb Bb Eb Bb D.S. AL

1. Let's go back, let's go back, let's go way on, way back when. I did-n't e-ven know you, you could-na' been too much more than ten. I ain't no psy-chi-'trist, I ain't no doc-tor with de-grees, but it don't take too much I. Q. to see what you're do-in' to me. You bet-ter

## BRIDGE

Bb Db Eb

Free-dom, (Free-dom,) free-dom, (free-dom.) { oh, gim-me some free-dom, yeah, oh, free-dom, free-dom, oh,

1.  $B^b$  HORNS W/INTRO. RIFF

free - dom, \_\_\_\_\_ right now!

2.  $B^b$  HORNS W/INTRO. RIFF

free - dom, oh, right now!

$B^7$

VERSE Hey! Think a - bout it, You! Think a - bout it.

$B^7$   $E^7$   $B^7$

2. There ain't noth - in' you\_ could ask, \_ I could an - swer you, \_ but I won't. But  
3. See additional lyrics

$E^7$   $B^7$

I was gon - na change, \_ but I'm not if you keep do - in' things I don't. You bet - ter

CHORUS

$B^7$   $E^7$   $B^7$

think (Think!) think a - bout what you're try'n' to do to me. \_

$E^7$   $B^7$

Think, (Think!) let your mind go, let your - self\_ be free.

OUTRO

$E^7$

You need me\_ and I need you. \_ With -

out each oth - er, there ain't noth - in' ei - ther can do. Oh, \_\_\_\_\_

$B^7$

hey, think a - bout a, me. \_ (What you're try'n' to do\_ to me, think.)

REPEAT AND FADE W/VOC. AD LIB.

Additional Lyrics

3. People walk around ev'ry day,  
Playin' games and taking scores,  
Try'n' to make other people lose their minds.  
Well, be careful you don't lose yours, oh...

(MED. HIP HOP)

# THIS IS HOW WE DO IT

-RICKY WALTERS/OJI PIERCE/MONTELL JORDAN

INTRO N.C.

(SYNTH) F- Gbb

(BASS 8VB)

This is how we do it. This is how we do it.

F- CONT. SIM. Gbb N.C. (F-)

This is how we do it, it's all

(Gb) (F-)

Fri - day night and I feel al - right. The hands are in the air and wave them from here to there, if you're an

(Gb) (F-)

par - ty's here on the west side, so I reach for my for - ty and I turn it up. O. G. Mack or a wan-na be play - er. You see the hood's been good to me

(Gb) (F-)

Des-ig-nat-ed driv-er take the keys to my truck. Hit the shore 'cause I'm fad-ed, ev-er a, since I was a low-er-case G. But now I'm a big G. The girls see I got the

(Gb) F-9

hon-ey, in the street say, "Mon - ty, yo, we made it!" It feels so good in my mon-ey, hun-dred dol-lar bills, ya'll. If you were from where I'm from

Gbmaj9 F-9

hood to - night, the sum-mer-time skirts and the guys in ka - ni. then you would know that I've got to get mine in a big, black truck,

*Gbmaj9* *F-9*

All the gang bang - ers for - got a - bout the drive - by. — You've got to get your groove on be -  
 you can get yours in a six four. What - ev - er it is, — the

*Gbmaj9* *F-9*

fore you go — get paid. } So tip up your cup and throw your hands up and  
 par - ty's un - der - way. }

**CHORUS**  
 3<sup>rd</sup> - 5<sup>th</sup> X, W/LEAD VOC. AD LIB.

*Gbb9* *F-*

let me hear the par - ty say: I'm kind of buzzed\_ and it's all be - cause\_

*Gbb* *F-*

this is how we do it. South cen - tral does\_ it like no - bod - y does.

*Gbb* *F-*

This is how we do it. To all my neigh - bors, you got much fla - vor?

*Gbb* *F-*

This is how we do it. Let's flip the track, bring the old school\_ back.

3<sup>rd</sup> X, TO  $\text{♩}$  1  
 4<sup>th</sup> X, TO  $\text{♩}$  2

*Gbb* *Gbb* **D.S. AL  $\text{♩}$  1**

This is how we do it. This is how we do it. I'm

$\text{♩}$  1 *Gbb* **RAP N.C. (DRUM LOOP)** 1, 2, 3. 4. **D.S. AL  $\text{♩}$  2**

This is how we do it. See additional lyrics I'm

$\text{♩}$  2 *Gbb* **D.S. AND FADE**

This is how we do it. Additional Lyrics

Rap: Once upon a time in ninety-four, Montell made no money and life sure was slow.  
 And all they said was six eight he stood, and people thought the music that he made was good.  
 There lived a DJ and Paul was his name; he came up to Monty, this is what he said,  
 "You and O.G. are gonna make some cash, sell a million records and we're making a dash."



**(MED. FAST) THIS OLD HEART OF MINE (IS WEAK FOR YOU)**

-BRIAN HOLLAND/LAMONT DOZIER/EDWARD HOLLAND/SYLVA MOY

**INTRO**

(DRUMS) C E- F A-/E D- F/G  
 (PIANO)

C CONT. SIM. E- F A-/E D- F/G  
 (STRINGS)

Oo, this old heart\_

**VERSE**

C E-

of mine been broke a thou - sand times. Each time you break\_  
 to hide my hurt\_ in - side. This old\_ heart\_

F A-/E D- F/G

a - way, I fear you've gone\_ to stay.\_ Lone - ly nights\_  
 of mine\_ al - ways keeps\_ me cry'n'.\_ The way you

C E-

that come, mem - o - ries\_ that flow, bring - ing you back  
 treat\_ me leaves me in - com - plete. You're here\_

**PRE-CHORUS**

F A-/E D- F/G D-

a - gain,\_ hurt - ing me more\_ and more.\_ May - be\_ it's  
 for the day,\_ gone\_ for the week,\_ now. Al - ways\_ with  
 But if you leave\_ me a

G E-

my mis - take\_ to show this love I\_ feel in -  
 half a kiss\_ you re - mind me of what I miss\_  
 hun - dred times,\_ a hun - dred times I'll\_ take you back\_

A- D- G

- side, - 'cause each day that pass - es by, - you  
 Though I try to con - trol my - self, - like a  
 I'm - yours - when - ev - er you want - me. I'm

D- C/E F F/G 3rd X, TO ⊕

got me nev - er know - ing if I'm com - ing or go - ing. But I, }  
 fool, I start grin - ning 'cause my head starts spin - ning 'cause I, }  
 not too proud to shout it. Tell the world a - bout it 'cause I,

**CHORUS**

C E- F A-/E D- F/G

I love you. - This old heart, - dar - ling, - is - weak for - you. -

C E- F A-/E

I love you, - yes, I - do. - (Yes, I do.) -

**VERSE**

D- F/G C E-

These old arms - of mine miss hav - ing you - a - round; makes these tears -  
*Instrumental*

F A-/E 1. D- F/G 2. D- F/G D.S. AL ⊕

in - side - start fall - ing down. - Oo, - I try hard -  
*Instrumental ends*

**⊕ OUTRO-CHORUS**

C E-

I love you. - This old heart, -  
**REPEAT AND FADE**

F A-/E D- F/G

dar - ling, - is - weak for - you. -

(SLOW)

# THREE TIMES A LADY

-LIONEL RICHIE

## INTRO

Ab (PIANO)

Ab Ab/Gb

Thanks for the times that you've

F- C7#5/E Ab Ab/Gb F-

giv - en me. The mem-'ries are all in my mind.

C7#5/E Ab Ab/Gb F- C7#5/E

And now that we've come to the end of our rain - bow,

Ab Ab/Gb F- C7#5/E

there's some - thing I must say out loud:

CHORUS Ab Eb/G Gb Db/F

You're once, twice, three times a la - dy,

Bb-7 Ab Eb Eb/Db

and I love you. Yes, you're once,

Ab Eb/G Gb Db/F

twice, three times a la - dy,

Bb-7 Ab Eb Eb/Db

and I love you,

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

VERSE

A<sup>b</sup>      E<sup>b</sup>/A<sup>b</sup>      D<sup>b</sup>/A<sup>b</sup>      D<sup>b</sup>/E<sup>b</sup>      A<sup>b</sup>

E<sup>b</sup>/A<sup>b</sup>      D<sup>b</sup>/A<sup>b</sup>      D<sup>b</sup>/E<sup>b</sup>      A<sup>b</sup>      E<sup>b</sup>/A<sup>b</sup>      D<sup>b</sup>/A<sup>b</sup>

D<sup>b</sup>/E<sup>b</sup>      A<sup>b</sup>      E<sup>b</sup>/A<sup>b</sup>      D<sup>b</sup>/A<sup>b</sup>      D<sup>b</sup>/E<sup>b</sup>

GUITAR SOLO

A<sup>b</sup>      E<sup>b</sup>/A<sup>b</sup>      D<sup>b</sup>/A<sup>b</sup>      D<sup>b</sup>/E<sup>b</sup>      A<sup>b</sup>      E<sup>b</sup>/A<sup>b</sup>      D<sup>b</sup>/A<sup>b</sup>

INTERLUDE

D<sup>b</sup>/E<sup>b</sup>      A<sup>b</sup>      E<sup>b</sup>/A<sup>b</sup>      D<sup>b</sup>/A<sup>b</sup>      D<sup>b</sup>/E<sup>b</sup>      A<sup>b</sup>

E<sup>b</sup>/A<sup>b</sup>      D<sup>b</sup>/A<sup>b</sup>      (oo, oo, oo, oo, OUTRO - CHORUS

E<sup>b</sup>/G      G<sup>b</sup>      D<sup>b</sup>/F      B<sup>b</sup>-7      A<sup>b</sup>

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

you, I love you.

(MED.)  
(SLOW)

# TIRED OF BEING ALONE

-AL GREEN

INTRO (GUITAR) (HORNS)

C C/maj7 C7

CHORUS (GTR. CONT. SIM.)

C6 C C/maj7

I'm so tired\_ of be-ing a-lone, I'm so tired\_ of on my own. Won't you help\_

C7 A- A7

\_ me, girl, \_ just as soon\_ as you can?\_ Peo -

## VERSE

D D/maj7 D7

- ple say\_ that I found a way to make you say that

B- B7 G7 A G7

you love\_ me. Hey, ba-by, you did-n't go for that, ah,

A G7 A G7

it's a nat - 'ral fact that I wan - na come back.

Show me where it's at, ba - by, yeah. I'm so tired\_

CHORUS

— of be-ing a-lone, I'm so tired — of on my own. Won't you help —

— me, girl, — just as soon — as you can? —

VERSE

I guess you know that I, huh, I love you so, e-ven though you don't

want me no more, — yeah, — hey, — hey, hey, ha. A, now I'm cry-in' tears — all

through the years, — huh, I tell you like it is, — hon-ey.

Love me if you will. —

OUTRO  
W/LEAD VOC. AD LIB.

(GUITAR)

REPEAT AND FADE

(MED.)

# THE TRACKS OF MY TEARS

-WILLIAM "SMOKEY" ROBINSON/WARREN MOORE/MARVIN TARPLIN

G C D G C B-A-G

(GUITAR)

Do, do, do, -

CONT. SIM. C D G C B-A-G

— doot. Do, do, do, — doot. Do, do, do, — doot. Do, do, do, do, do, do, do. —

## VERSE

G C D G C

1. Peo - ple say I'm the life of the par - ty 'cause — I tell a joke or two. —  
2. See additional lyrics

B-A-G C

— Al - though I might be — laugh - in' loud —

D G C B-A-G

— and heart - y, deep in - side — I'm blue. — So take a

## CHORUS

G C D G C D

good look at my face. You'll see my smile\_ looks out of place. If you look

G C D G C

clos - er it's eas - y to trace the tracks of\_ my\_ tears.

B-A-G C G

I need you, — need — you. you. —

BRIDGE

G N.C. C G C G

Hey, — hey, — yeah. — Out -

C G C G C G

side, I'm mas-quer - ad - ing. — In - side, my — hope\_ is

C G C G C G

fad - ing. Just a clown, ooh yeah, — since you put me down. — My

F#-E- G F#-E- G F#-E- G F#-E- D

smile is my make up I wear since my break - up with you. Ba - by, take a

OUTRO-CHORUS

G C D

good — look at my face. You'll see my

G C D

smile looks out of place. Just look clos -

G C D

- er, — it's eas - y to trace the tracks of my tears, —

G C B- A- G

— ba - by, ba - by, ba - by, ba - by. Take a

REPEAT AND FADE

Additional Lyrics

2. Since you left me, if you see me with another girl,  
Seeming like I'm having fun,  
Although she may be cute, she's just a substitute  
Because you're the permanent one.



(FUNK)

# TURN YOUR LOVE AROUND

-JAY GRAYDON/STEVE LUKATHER/BILL CHAMPLIN

INTRO

(BASS)

VERSE

You got the love, you got the pow - er, but you  
 I'm try'n to show how much I love you, still be -  
 With - out the wom - an I can make it, but I

just don't un - der - stand;  
 liev - ing in ro - mance;  
 need the girl to stay.

girl, you've been charg - ing by the hour for your  
 you're tak - ing way too man - y chanc - es with my  
 Ah, don't you let the la - dy take it all a -

love. I re - mem - ber when  
 love. wom - an needs a taste  
 way. When the

PRE-CHORUS

you used to be the talk of the town; all  
 of yes - ter - day, and he stays at home, all

you'd get is lone - ly. } Turn your love a - round;  
 they get is lone - ly. }

CHORUS

A-7 G $\flat$  F/maj $^9$  E $^7\flat^9$  E $^7\sharp^9$  A-7 G $\flat$  F/maj $^9$  E $^7\flat^9$  E $^7\sharp^9$

don't you turn me down. I can show you how;

A-7 G $\flat$  F/maj $^9$  E+ E $^7\flat^9$  F/maj $^7$  E+ E $^7\flat^9$

turn your love a - round.

INTERLUDE  
W/INTRO RIFF

D.S. AL  $\oplus$   
(TAKE 2<sup>nd</sup> ENDING)

D- $^9$  G D- $^9$  A $^7\sharp^5$  A $^7$  D- $^9$

$\oplus$  F/maj $^7$  B- $^7$  E+ E $^7\flat^9$

round. Oh, girl, you know

BRIDGE

A- $^9$  C/D B-/D A-/D B-/D F/maj $^9$

me, I'm a - lone un - til you show me that you're

B- $^7\flat^5$  E $^7\sharp^5\flat^9$  E $^7$  A- $^9$  A- $^7$ /G

still in love with me. We're gon-na make it; we're gon-na take

F/maj $^9$  E $^7\sharp^5$  N.C. A- $^7$

it back where we be - long. Turn your love a - round;

OUTRO-CHORUS

A- $^7$  G $\flat$  F/maj $^9$  E $^7\flat^9$  E $^7\sharp^9$  A- $^7$  G $\flat$  F/maj $^9$  E $^7\flat^9$  E $^7\sharp^9$

don't you turn me down. I can show you how;

A- $^7$  G $\flat$  F/maj $^9$  E+ E $^7\flat^9$  D- $^9$  D- $^7$ /G E+ A- $^7$

turn your love a - round. Turn your love a - round;

REPEAT AND FADE

(MED.)

# TWENTY-FIVE MILES

- JOHNNY WILLIAM BRISTOL/EDWIN STARR/HARVEY FUQUA/GERALD WEXLER/BERT RUSSELL  
INTRO

N.C. W/DRUMS (ORGAN) W/FOOT STOMPS

Come on, feet, start movin'. Got to get me there.

## INTERLUDE

Ab (GUITAR) Ab cb Db cb Db cb

Ow!

GTR. CONT. SIM. (TROMBONE)

Ab TBN. CONT. SIM. (TRUMPET)

## VERSE

Ab cb Db cb Db cb Ab cb Db

1. Twen-ty-five miles from home, girl, my feet are hurt-in' might-y bad.

2. See additional lyrics

cb Db cb Ab cb Db cb Ab cb Db cb

Now, I been walk-in' for three days and two lone-ly nights; you

Ab cb Db cb Db cb Ab cb Db

know that I'm might-y mad. Huh! But I got a wom-an wait-in'

3. See additional lyrics

cb Db cb Ab cb Db cb cb Db cb

for me that's gon-na make this trip worth a while. You see,

Ab cb Db cb Db cb Ab cb Db

she's got the kind of lov-in' and a kiss-in' a make a man go stone wild.

Copyright © 1968 Jobete Music Co., Inc.  
Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing LLC on behalf of Stone Agate Music  
(A Division of Jobete Music Co., Inc.), 424 Church Street, Suite 1200, Nashville, TN 37219

3<sup>rd</sup> X, TO  $\text{CHORUS}$   
 $\text{Cb Db Cb}$   $\text{Ab}$   $\text{Cb Db}$   $\text{Cb Db Cb}$   $\text{Ab}$   $\text{Cb Db}$

So I got to keep on walk-in'. I got to walk on.

$\text{Cb Db Cb}$   $\text{Ab N.C.}$   $\text{Gb Ab N.C.}$

Ah, ah, ah, ah, I'm so tired, but I just can't lose.

INTERLUDE  
 W/GTR. & TBN.  
 $\text{Ab}$   $\text{Cb Db}$   $\text{Cb Db Cb}$

1. my stride. 2. I got my stride.

2<sup>nd</sup> X, W/TPT.

BRIDGE  
 $\text{Ab N.C.}$

Come on, feet, don't fail me now, I got ten more miles to go.

D.S. AL  $\text{CHORUS}$

I got nine, eight, seven, six, six, six. 3. I got

$\text{CHORUS}$   
 $\text{Ab}$   $\text{Cb Db}$   $\text{Cb Db Cb}$   $\text{Ab}$   $\text{Cb Db}$   $\text{Cb Db Cb}$

walk-in'. I got to walk on.

REPEAT AND FADE  
 (W/LEAD VOC. AD LIB.)

$\text{Ab N.C.}$   $\text{Ab7}$   $\text{Db/Ab}$   $\text{Ab7}$   $\text{Db/Ab}$   $\text{Ab7}$   $\text{Db/Ab}$

Ah, ah, ah, ah, I'm so tired, but I just can't lose my stride.

Additional Lyrics

2. I got fifteen miles to go, now,  
 And I can hear my baby callin' my name.  
 It's as if as though I'm standin' at her front door.  
 I can hear her that doggone plain.  
 Now, I'll be so glad to see my baby  
 And hold her in my arms one more time. Huh!  
 Now, when I kiss her lips,  
 I'll turn a back over flip  
 And I'll forget about these feet of mine.  
 I got to keep on...

3. I got five more miles to go, now,  
 Over the hill just around the bend. Huh!  
 Although my feet are tired,  
 I can't lose my stride.  
 I got to get to my baby again.  
 I got to keep on...

(UP TEMPO)  
RAP

# U CAN'T TOUCH THIS

- RICK JAMES / ALONZO MILLER / MC HAMMER

## INTRO-CHORUS

Rap: 1. My, my, my, my music hits me so hard. Makes me say, "Oh, my Lord!" Thank you for blessing me  
 2., 3., 4. See additional lyrics  
 5. Instrumental

with a mind to rhyme and two hyped feet." It feels good when you know you're down. A

super dope home boy from the Oak-town. And I'm known as such, and this is a beat, uh, you can't

touch. I told you home boy, } you can't touch this. { 1. Yeah, that's how we're  
 Instrumental ends } { 2.-5. See additional lyrics

living and you know you can't touch this. Look in my eyes, man, You can't touch this.

Yo, let me bust the funky lyrics. You can't touch this.

**VERSE**

**OUTRO-CHORUS**

**REPEAT AND FADE**

2. Fresh new kicks, and pants.  
 You gotta like that,  
 Now you know you wanna dance.  
 So move, outta your seat  
 And get a fly girl and catch this beat  
 While it's rollin', hold on  
 Pump a little bit  
 And let them know it's going on  
 Like that, like that  
 Cold on a mission so fall on back.  
 Let 'em know, that you're too much  
 And this is a beat, uh, they can't touch.

Chorus 2 Yo, I told you,  
 You can't touch this.  
 Why you standin' there, man?  
 You can't touch this.  
 Yo, sound the bell, school is in, sucka.  
 You can't touch this.

3. Give me a song, or rhythm  
 Makin' 'em sweat, that's what I'm givin' 'em  
 Now they know you talk about the Hammer,  
 You talkin' 'bout a show  
 That's hyped, and tight.  
 Singers are sweatin' so pass them a wipe  
 Or a tape, to learn  
 What it's gonna take in the nineties to burn  
 The charts? Legit.  
 Either work hard or you might as well quit.

Chorus 3 That's word because you know  
 You can't touch this,  
 You can't touch this.  
 Break it down.

4. Go with the flow, it is said  
 If you can't groove to this  
 Then you probably are dead.  
 So wave your hands in the air.  
 Bust a few moves  
 Run your fingers through your hair.  
 This is it, for a winner,  
 Dance to this  
 And you're gonna get thinner.  
 Move, slide your rump  
 Just for a minute  
 Let's all do the bump, bump, bump.

Chorus 4 Yeah,  
 You can't touch this.  
 Look man,  
 You can't touch this.  
 You better get hype, boy,  
 'Cause you know you can't,  
 You can't touch this.  
 Ring the bell, school's back in.  
 Break it down.

Chorus 5 You can't touch this.  
 You can't touch this.  
 Break it down.

(SLOW)

# UNFAITHFUL

-MIKKEL ERIKSEN/TOR ERIK HERMANSEN/SHAFER SMITH

## INTRO

C-9 F-6/C C-9 F-6/C

(PIANO) Ab Abb Abmaj7 Gsus4 G

## VERSE

C-9 CONT. SIM. F-6/C C-9 F-6/C

1. Sto - ry of my life. Search - ing for the right, but it keeps a - void - ing me. The  
 He's more than a man and this is more than love. There a - son that the sky is blue.

2. See additional lyrics

Ab Abb 1. Abmaj7 G5 Gsus4 G

Sor - row in my soul 'cause it seems that wrong real - ly loves my com - pa - ny. —  
 clouds are roll - in' in be - cause I'm gone a - gain and

2. Abmaj7 G5 Gsus4 G PRE-CHORUS Ab Bb

to him I just can't be true. — And I know that he knows I'm un - faith - ful — and it

C- Bb/D Eb Ab Bb Abadd9

kills him in - side to know that I am hap - py — with some oth - er guy. — I can see him dy - in'.

## CHORUS

C-9 Ab F-6 Bb

I don't wan - na do this an - y - more. I don't wan - na be the rea - son why —

C-9 Ab Bb F-

ev - 'ry time I walk out the door I see him die a lit - tle more in - side. —

C-9 Ab F-6 Bb

I don't wan-na hurt him an-y-more. I don't wan-na take a-way his life.

Ab add9 TO 1 TO 2 Bb W/INTRO RIFF SIM. D.S. AL 1 (TAKE REPEAT)

C-9 F-6/C C-9 F-6/C

I don't wan-na be a mur-der-er. 2. I

1 Bb BRIDGE Ab Bb

a mur-der-er. Our love, his trust.

C- Bb/D Eb Ab Bb

I might as well take a gun and put it to his head. Get it o-ver with.

Ab add9 C-9 Ab F-6 Bb

I don't wan-na do this an-y-more. Whoa,

C-9 Ab Bb D.S.S. AL 2

an-y-more.

2 Bb OUTRO W/INTRO RIFF C-9 F-6/C C-9 F-6/C

a mur-der-er. A mur-der-er,

Ab Ab6 Abmaj7 Gsus4 G C-

no, no, yeah.

Additional Lyrics

2. I feel it in the air as I'm doin' my hair preparin' for another day.  
 A kiss upon my cheek, he's here reluctantly as if I'm gonna be out late.  
 I say I won't be long, just hangin' with the girls. A lie I didn't have to tell  
 Because we both know where I'm about to go and we know it very well.  
 'Cause I know that...



(MED.) **UP THE LADDER TO THE ROOF**

-VINCENT DIMIRCO

VERSE

B $\flat$  B $\flat$ 7/A E $\flat$ /G E $\flat$ -/G $\flat$

1. Come with me \_\_\_\_\_ and we shall run \_\_\_\_\_ a-cross the sky\_  
2. See additional lyrics

B $\flat$ /F C $^7$ /E E $\flat$

\_\_\_\_\_ and il-lum-i-nate the night. \_\_\_\_\_ Oh, \_\_\_\_\_

F

I \_\_\_\_\_ will try \_\_\_\_\_ and guide you \_\_\_\_\_ to bet-ter \_\_\_\_\_ times \_\_\_\_\_

E $\flat$  F F/E $\flat$  D-7 F $^7$ /C

\_\_\_\_\_ and bright-er days. \_\_\_\_\_ Don't \_\_\_\_\_ be a-fraid. \_\_\_\_\_ Go \_\_\_\_\_

CHORUS

E $\flat$  F G-7 F E $\flat$  F G-7

up the lad-der to the roof \_\_\_\_\_ where we can see heav-en much

F E $\flat$  F G-7 E $\flat$ -/G $\flat$

bet-ter. Go up the lad-der to the roof \_\_\_\_\_ where we can be, \_\_\_\_\_

B $\flat$ /F E-7 $\flat$ 5 E $\flat$

\_\_\_\_\_ where we can be \_\_\_\_\_ clos-er \_\_\_\_\_ to heav-en.

INTERLUDE

N.C.(F) (GUITAR)

(BASS)

BRIDGE

We'll laugh\_ and I'll tell\_\_ you the sto - ry of love,\_\_ how it is and the

hap - pi - ness in it, ba - by. We'll com - bine\_\_ our thoughts\_

\_\_ and to - geth - er we'll\_\_ trav - el the roads

to the foun-tain of love-li-ness. I will nev-er, ev - er, ev - er leave\_

\_\_ you, leave\_\_ you a - lone\_\_ to won - der.\_

As we\_\_ go on,\_\_ our love,\_ it wil grow\_\_ much strong-

- er and stron - ger.\_ Don't you wan - na go\_\_

OUTRO-CHORUS

up the lad-der to the roof\_\_ where we can see heav - en much bet-ter? Go

REPEAT AND FADE  
W/LEAD VOC. AD LIB.

up the lad-der to the roof\_\_ where we can be clos - er to heav-en.

Additional Lyrics

2. Stay with me and we shall let expressions sing;  
Hear freedom virtues ringing.  
Oh, memories of yesterday's broken dreams,  
Don't you know they'll all fade away, If you'll come...

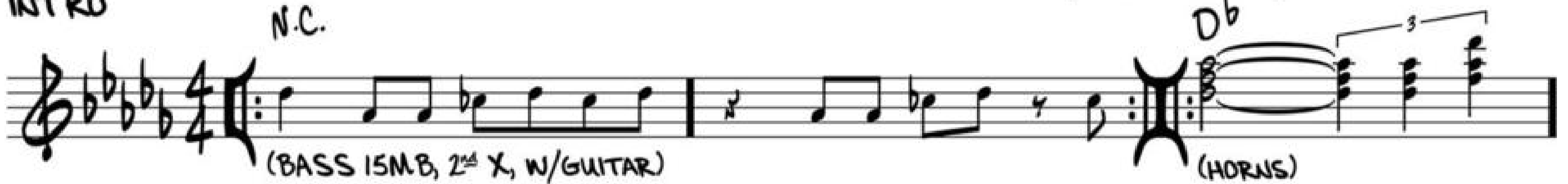
# UPTIGHT (EVERYTHING'S ALRIGHT)

(UP TEMPO)

- STEVIE WONDER / SYLVIA MOY / HENRY COSBY

## INTRO

N.C.  
(BASS 15MB, 2<sup>nd</sup> X, W/GUITAR) (HORNS)



1. 2. Ab-7 3. Ab-7 Db Ab-7



## CHORUS

Db Ab-7 Db

Ba - by, ev - 'ry-thing is all right, up - tight, out -



1. Ab-7 2. Ab-7 VERSE Db

- ta sight. - ta sight. I'm a poor man's son from a-cross the



Ab-7 Db Ab-7

rail-road track. On - ly shirt I own is hang - in' on my back. But I'm



Db Ab-7 Db

the en - vy of ev - 'ry sin - gle guy since I'm the ap - ple of my



Ab-7 Db Ab-7

girl's eye. When we go out step-pin' on the town for a - while, my mon -



Db Ab-7 Db

ey is low and my suits are out of style. But it's all right if my



Ab-7 Db Ab-7

clothes aren't new, out - ta sight be-cause my heart is true. She says,



♩ CHORUS

Db Ab-7 Db Ab-7

"Ba - by, ev - 'ry-thing is all right, up - tight, out - ta sight.\_  
 Ba - by, ev - 'ry-thing is all right, up - tight, clean\_ out-ta sight."\_

TO ⊕

INTERLUDE W/INTRO HORN RIFF

Db Ab-7 PLAY 3X Db Ab-7

She's a

VERSE

Db Ab-7

pearl of a girl, I guess that's what you might say. I  
 foot - ball he - ro or smooth Don Juan, got emp -

guess her folks brought her up that way. The right side of the tracks, she was born.  
 ty pock-ets, you see I'm a poor man's son. Can't give her the things that mon -

Ab-7 Db

and raised in a great big old house full of but -  
 ey can buy, but I'll nev - er, nev - er make my

Ab-7 Db Ab-7

lers and maids.. She says no one is bet-ter that I. And I  
 ba - by cry. And it's all right, what I can't do, out -

Db 1. Ab-7 2. Ab-7 D.S. AL ⊕

know I'm just an av-er-age guy No heart is true. She says,  
 - ta sight, be-cause my

⊕ OUTRO-CHORUS

Db Ab-7 Db Ab-7

Ba - by, ev - 'ry-thing is all right, up-tight, ah, ha, ha, ha, ha, yeah.\_

REPEAT AND FADE (W/LEAD VOC. AD LIB.)

(MED.)  
(ROCK)

# VEHICLE

-JAMES M. PETERIK

## INTRO

N.C. Bb-7 Eb-7 Bb-7

(HORNS)

Eb-7 Bb-7 Eb-7 Bb-7

1. Hey, — well, — I'm the

## VERSE

Eb-7 Bb-7

(3.) friend-ly stran - ger in the black se-dan. — Oh, won't you hop in - side\_ my car? — I've got Well,  
wants to be\_ a mov - ie star, — I've got the tick-et to a, Hol-ly-wood. —

Eb-7 Bb-7 A-7

pic-tures, got can-dy, I'm a lov - a-ble man, — and I can take you to the near-est star. — } I'm your  
if you want to stay just a like you are\_ you know I think you a real-ly should. — }

## CHORUS

Ab-7 Bb-7

ve - hi - cle, ba - by. — I'll take you an - y - where you wan - na go. — I'm your

Cb Bb7 <sup>rust</sup> Bb7

ve - hi - cle, wom - an. — By now — I'm sure you know — that I

Ab-7 Bb-7 3rd X, TO Cb Bb7

love ya, I need ya, I want ya, got — to have\_ you, child. —

Eb- N.C.
W/HORN RIFF  
Eb-7

Great God in heav - en you know\_ I love\_ you.\_

Bb-7
1. Bb-7
2. Bb-7

{ Oh, you know I do. } 2. Well, if you

SOLO  
Eb-7
Bb-7
Ab-7
Bb-7
Cb

Bb7 must Bb7
Ab-7
Bb-7
Cb
Bb7
Eb- N.C.

(BASS)

INTERLUDE
Eb-7
Bb-7
Eb-7
Bb-7
D.S. AL  $\Phi$

(HNS.) 3. Well, I'm the

$\Phi$  Cb
Bb7
Eb- N.C.

want ya, I've got to have\_ ya. Great God in heav - en, you know\_ I

Eb-7
W/HORN RIFF Bb-7
Eb-7
Bb-7

love you.\_ And I'm your ve - hi - cle, babe.\_ You know I love\_

Ab-7
Bb-7
Cb
Bb7
Eb- N.C.  
RIT.

\_ya, I need ya, I want ya, got to have\_ you child.\_ Great God in heav - en, you know I

A TEMPO
Bb-7
Eb-7 N.C.

love\_ you. (HNS.)

(SLOW)

# VISION OF LOVE

-MARIAH CAREY/BEN MARGULIES

## VERSE

C C<sup>9</sup>

Treat - ed me kind. \_\_\_\_\_ Sweet des - ti - ny \_\_\_\_\_ car - ried me  
 nights, \_\_\_\_\_ felt so a - lone. \_\_\_\_\_ Suf - fered from

F E+ E7#5

through des - per - a - tion \_\_\_\_\_ to the one that was wait - ing for me. \_\_\_\_\_  
 al - i - en - a - tion, \_\_\_\_\_ car - ried the weight on my own. \_\_\_\_\_

C C<sup>9</sup>/B<sup>b</sup>

It took so long, \_\_\_\_\_ so still I be - lieved \_\_\_\_\_  
 Had to be strong, \_\_\_\_\_ so I be - lieved, \_\_\_\_\_

F E+ E7#5

some - how the one that I need - ed would find me e - ven - tu - al - ly. \_\_\_\_\_  
 and now I know I've suc - ceed - ed in finding the place I con - ceived. \_\_\_\_\_

## CHORUS

E<sup>b</sup> D<sup>7</sup> F F add<sup>9</sup>/G

I had a vi - sion of love, \_\_\_\_\_ and it was all that you've giv - en to

1. C C+ C B<sup>b</sup>7<sup>b</sup>5 N.C. 2. E<sup>b</sup> D<sup>7</sup>

me. \_\_\_\_\_ Prayed through the me. \_\_\_\_\_ I had a vi - sion of love, \_\_\_\_\_

## BRIDGE

F F/G N.C. A-7 B<sup>b</sup>

and it was all that you've giv - en me. I've re - al - ized \_\_\_\_\_ a

C A-7 B<sup>b</sup>

dream, \_\_\_\_\_ mm, \_\_\_\_\_ and I vis - u - al - ized \_\_\_\_\_ the

C A-7 Bb G-7  
love that came to be. Feel so a - live. I'm so

C A-7 D-7  
thank-ful that I've re - ceived the an - swer that heav - en has

F/G N.C. C  
sent down to me. You treat - ed me kind, s -

C9/Bb F  
weet des - ti - ny, and I'll be e - ter - nal - ly grate - ful

E+ E7#5 C  
hold-ing you so close to me. Prayed through the nights

C9/Bb F  
so faith-ful - ly, know-ing the one that I need - ed

OUTRO-CHORUS

E+ E7#5 Eb D7  
would find me e - ven - tu - al - ly. I had a vi - sion of love,

F F/G Eb D7  
and it was all that you've giv - en to me. I had a vi - sion of love,

F F/G Eb D7 Fadd9 N.C.  
and it was all that you turned out to

C C+ C C+ C Bb9 RIT. C  
be. Yeah, mm.



(MED. BALLAD)

# WALK ON BY

-HAL DAVID/BURT BACHARACH

## INTRO

(PIANO) *A-7*

## VERSE

*A-7* *D*

If you see me walk - ing down the street and I start to cry\_\_  
 I just can't get o - ver los - ing you and so if I seem\_\_

*A-7* *D* *A-7* *D* *G-7*

each time we meet, \_\_\_\_\_ } walk on by, \_\_\_\_\_  
 bro - ken and blue, \_\_\_\_\_ }

*A-7* *G-7* *A-7*

walk on\_\_ by. \_\_\_\_\_ { 1. Make be - lieve \_\_\_\_\_ that  
 2., 3. Fool - ish - pride, \_\_\_\_\_ that's

*D-7* *A-7*

you don't see the tears. Just so let me grieve \_\_\_\_\_ in  
 all that I have left, so let me hide \_\_\_\_\_ the

*Bb,maj7* *C*

pri - vate 'cause each time I see you I break down and  
 tears and the sad - ness you gave me when you said good -

CHORUS

*F/maj7* *Bb/maj7* *F/maj7*

cry. }  
bye. }

Walk\_ on by. Don't

*Bb/maj7* *TO ⊕* *F/maj7* *Bb/maj7*

stop! Walk\_ on by. Don't stop! Walk\_ on by.

1. *F/maj7* 2. *F/maj7* *Bb/maj7*

Don't stop! Walk\_ on,

INTERLUDE

*A-7* *D* *A-7* *D*

walk on by,

*A-7* *D* *A-7* *D* *A-7* *D/A* *D.S. AL ⊕*

walk on by,

⊕ OUTRO-CHORUS

*F/maj7* *Bb/maj7* *F/maj7*

Don't stop! Now you real-ly got-ta go, so walk\_ on by. Don't

*Bb/maj7* *F/maj7* REPEAT AND FADE

stop! Make be-lieve you nev-er see the tears\_ I cry. Don't

(MED. FUNK)

# WALKIN' THE DOG

- RUFUS THOMAS

## INTRO

## VERSE

(GUITAR) D7 D7

1. Mar - y Mac, dressed in black.  
 2., 3. See additional lyrics

Sil-ver but-tons all down her back. High, low,

N.C.

tip-sy toe. She broke the nee-dle, now, she can't sew. Walk-in' the dog,

G7 D7

just - a walk-in' the dog.

A7 G7

If you don't know how to do it, I'll show you how to walk the

D7 1., 2. 3.

dog.

OUTRO

W/ VOC AD LIB.

D7

oh, oh, just - a, just - a, just - a walk - in'.

G7

Just - a, just - a, just - a walk - in'. Just - a, just - a, just - a

D7 A7

walk - in'. If you don't know how to do it, I'll

G7 D7

show you how to walk the dog..

REPEAT AND FADE

*Additional Lyrics*

2. Asked my mama for fifteen cents, see the elephant jump the fence.  
He jumped so high he touched the sky. Never got back 'til the Fourth of July.  
Walkin' the dog, jut walkin' the dog.  
If you don't know how to do it, I'll show you how to walk the dog.
3. Mary, Mary quite contrary, tell me, how does your garden grow.  
You got silver bells, and you got, cockle shells, pretty maids all in a row.  
Walking the dog, just walkin' the dog.  
If you don't know how to do it, I'll show you how to walk the dog.

(MED. DISCO)

# WE ARE FAMILY

- NILE RODGERS / BERNARD EDWARDS

(GUITAR) A7 G7 D

(SNARE) (PIANO)

PLAY 4X

## CHORUS

(A7) G7 D F/G

We are fam - i - ly, I've got all my sis - ters with me.

A7 G7 D

We are fam - i - ly.

F/G A7 G7

Get up ev - 'ry - bod - y and sing! We are fam - i - ly,

D F/G A7

I've got all my sis - ters with me.

G7 To D F/G

We are fam - i - ly. Get up ev - 'ry - bod - y and sing!

VERSE

Musical staff with notes and chords A, E-7, D9.

Ev - 'ry - one can see we're to- geth -  
Liv - ing life is fun and we've just be - gun to get our share -

Musical staff with notes and chords A, E-7, D9, A, E-7.

er as we walk on by. (And!) And we fly -  
of this world's de - lights. (High!) High hopes we have -

Musical staff with notes and chords D9, A, E-7, D9.

just like birds of a feath - er, I won't tell no li - i - ie.  
for the fu - ture and our goal's in sight. -

Musical staff with notes and chords A, E-7, D9, A, E-7.

(All!) All of the peo - ple a - round us, they say, "Can they be  
(We!) No, we don't get de - pressed, here's what we call our gold -

Musical staff with notes and chords D9, A, E-7, D9.

that close?" Just let me state for the rec - ord  
en rule: Have faith in you and the things you do, you won't go wrong. -

2nd x, D.S. AL

Musical staff with notes and chords A, E-7, D9, A7.

we're giv - ing love in a fam - 'ly dose.  
Oh, no. This is our fam - 'ly jewel.

Musical staff with notes and chords D, D#7, E7, F7, G7, G#7, A7. Section: OUTRO-CHORUS (W/ LEAD VOC. AD LIB.) (A7).

Get up ev - 'ry - bod - y and sing! We are fam - i - ly, -

Musical staff with notes and chords D, FIG, A7.

I've got all my sis - ters with me. -

REPEAT AND FADE

Musical staff with notes and chords G, D, FIG, A7.

We are fam - i - ly. Get up ev - 'ry - bod - y and sing! -

(SLOW HIP HOP)  
IN 2

# WE BELONG TOGETHER

-MARIAH CAREY/JERMAINE DUPRI/MANUEL SEAL/JOHNTA AUSTIN/DARNELL BRISTOL/  
KENNETH EDMONDS/SIDNEY JOHNSON/PATRICK MOTEN/BOBBY WOMACK/SANDRA SULLY

## INTRO

F/maj7 E-7 D-7 F N.C. F/maj7 G

(PIANO)

E-7 F F/maj7 G E-7 F

Ah, oh, sweet love. Yeah.

## VERSE

F/maj7 G

1. I did - n't mean it when I said I did - n't love you so.  
I could not fath - om that I would ev - er be with - out your love.

2. See additional lyrics

E-7 F

I should have held on tight, I nev - er should've let you go.  
Nev - er i - mag - ined I'd be sit - ting here be - side my - self.

F/maj7 G

I did - n't know noth - ing. I was stu - pid. I was fool - ish. I was  
Guess I did - n't know you, guess did - n't know me. But I thought I knew ev - 'ry - thing

1. E-7 F 2. E-7 F

lyin' to my - self. I nev - er felt

## PRE-CHORUS

F/maj7 G

the feel - ing that I'm feel - ing now that I don't hear your voice  
See additional lyrics

Copyright © 2005 RYE SONGS, EMI APRIL MUSIC INC., SHANIAH CYMONE MUSIC, UNIVERSAL MUSIC - MGB SONGS,  
SLACK A.D. MUSIC, CHRYSALIS MUSIC, NAKED UNDER MY CLOTHES,  
SONY/ATV MUSIC PUBLISHING LLC, HIP CHIC MUSIC, ECAF MUSIC, MISTER JOHNSON'S JAMS MUSIC, INC.,  
WARNER-TAMERLANE PUBLISHING CORP., ABKCO MUSIC, INC. and BALLADS BY DESIGN  
All Rights for RYE SONGS Controlled and Administered by SONGS OF UNIVERSAL, INC.  
All Rights for SHANIAH CYMONE MUSIC Controlled and Administered by EMI APRIL MUSIC INC.  
All Rights for SLACK A.D. MUSIC Controlled and Administered by UNIVERSAL MUSIC - MGB SONGS  
All Rights for NAKED UNDER MY CLOTHES and CHRYSALIS MUSIC Controlled and  
Administered by CHRYSALIS MUSIC GROUP INC., A BMG CHRYSALIS COMPANY  
All Rights for SONY/ATV MUSIC PUBLISHING LLC, HIP CHIC MUSIC, ECAF MUSIC and MISTER JOHNSON'S JAMS MUSIC, INC.  
Controlled and Administered by SONY/ATV MUSIC PUBLISHING LLC, 424 Church Street, Suite 1200, Nashville, TN 37219  
- contains elements of "Two Occasions" by Darnell Bristol, Kenneth Edmonds and Sidney Johnson  
and "If You Think You're Lonely Now" by Patrick Moten, Bobby Womack and Sandra Sully

E-7 F F/maj7 G

or have your touch and kiss your lips 'cause I don't have a choice. Oh, what I would-n't give to

E-7 F F/maj7 G

**CHORUS - 3<sup>rd</sup> X, SUNG 8VA**

have you ly-ing by my side righthere. 'Cause, ba - by, when you left I lost a part of

E-7 F F/maj7 G E-7 F

me. It's still so hard to be - lieve. Come back, ba - by, please, 'cause we be - long\_ to-geth -

F/maj7 G

er. Who else am I gon - na lean on when times get rough? Who's gon - na talk to

E-7 F F/maj7 G

me on the phone till the sun comes up? Who's gon - na take your place? There ain't no - bod - y bet -

TO ⊕ 1 E-7 TO ⊕ 2 F D.S. AL ⊕ 1 (TAKE REPEAT)

- ter. Oh ba - by, ba - by, we be - long\_ to - geth - er. 2. I can't

⊕ 1 E-7 F D.S.S. AL ⊕ 2 ⊕ 2 OUTRO F/maj7 G REPEAT AND FADE E-7 F

we be - long\_ to - geth - er. Ba - by, \_ er. Oo, yeah. \_ Oo, yeah. \_

*Additional Lyrics*

2. I can't sleep at night when you are on my mind.  
 Bobby Womack's on the radio singing to me,  
 "If you think you're lonely now." Wait a minute,  
 This is too deep, too deep.  
 I gotta change the station.  
 So I turn the dial, tryin' to catch a break.  
 And then I hear Babyface.  
 "I only think of you" and it's breakin' my heart.  
 I'm tryin' to keep it together but I'm falling apart.

*Pre-Chorus 2* I'm feeling all out of my element.  
 Throwing things, crying, tryin' to figure  
 Out where the hell I went wrong.  
 The pain reflected in this song ain't even half of what I'm feeling inside.  
 I need you, need you back in my life. Baby...



(MED.)  
(SLOW)

# WHAT YOU WON'T DO FOR LOVE

-BOBBY CALDWELL/ALFONS KETTNER

## INTRO

Ab6 Ab7b9 Dbmaj7 C7#9 F-7 Ab6 Ab7b9

Db Gb6sus2 F-7 Bb7 N.C. Dbmaj7 C7b9

I guess\_ you won - der where\_ I've been...

F-7 Bb13 Dbmaj7 C7b9 F-9 Bb9

I searched\_ to find\_ a love\_ with - in.

Dbmaj7 C7b9 F-7 Bb13

And I\_ came back\_ to let\_ you know, got a thing\_

Dbmaj7 C7#9 F-7 Bb9

for\_ you\_ and I can't\_ let\_ go.

Dbmaj7 C7b9 F-7 Bb13

My\_ friends won - der what\_ is\_ wrong\_ with me. Well, I'm in\_

Dbmaj7 C7#9 F-7 Bb9

a\_ daze\_ from\_ your love, you see.

Dbmaj7 C7b9 F-7 Bb13

I\_ came back\_ to let\_ you know, got a thing\_

Dbmaj7 C7#9 F-7 Ab6 Ab7b9

for\_ you\_ and I can't\_ let\_ go.

PRE-CHORUS

Dbmaj7 C7#9 F-7 Ab6 Ab7b9

Some peo - ple go a - round the world for love, but they may nev -  
 Al - though I on - ly want the best, it's true, I can't be - lieve

Dbmaj7 Gbb9sus2 F-7 Bb7 N.C.

- er find what they dream of. }  
 the things I do for you. } What you won't do,

CHORUS

Dbmaj7 C7b9 F-9 Bb13

do for love. You tried ev -

Dbmaj7 C7#9 F-7 Bb7

'ry-thing, but you { don't } give up. In my world

Dbmaj7 C7b9 F-9 Bb13

on - ly you make me do

Dbmaj7 C7#9 F-7 Bb9 F-7 Bb9

for love what I would not do. do. Make me do

Dbmaj7 C7b9 F-7 Bb9 F-7 Bb9

for love what I would not do. Make me do do.

OUTRO

HNS. W/INTRO. RIFF SIM.

Dbmaj7 C7b9 F-7 Bb9 REPEAT AND FADE

(MED.)

# WHAT'D I SAY

- RAY CHARLES

INTRO/ELECTRIC PIANO SOLO

N.C. (E7)

(A7) (E7)

(B7) (A7) (E7)

E7 A7

E7 B7 A7 E7 B7

VERSE

E7 N.C. E7 N.C.

Hey, ma-ma, don't you treat me\_\_\_ wrong,\_\_\_ come and love your dad - dy  
 See the girl with the dia-mond ring, she knows\_ how to  
 Tellyour ma-ma, tell your pa. I'm gon-na send you back to

A7 E7

all night long. All right now, hey, hey.  
 shake that thing. All right now, hey, hey.  
 Ar - kan - sas. Oh, yes, ma'am, you don't do right.

B7 A7 E7 B7 PLAY 3X

All right.  
 Hey, hey.  
 Don't do right. —

ELECTRIC PIANO SOLO  
N.C. (E7)

A7

E7 B7 A7 E7 B7

VERSE

E7 N.C. E7 N.C.

When you see me in mis - er - y, come on, ba - by, see a - bout me, now, yeah.  
See the girl with the red dress on, she can do the Bird - land all night long,

— yeah, — yeah. Hey, — hey. — All right.  
What'd I say? — All right.

A7 E7 B7

Well, — tell me, what'd I say, —

VERSE

E7

— yeah? Tell me what'd I say right now?  
and I wan-na know right now.

Tell me what'd I say? — Tell me what'd I say  
And I wan-na know, — and I wan-na know

right now? Tell me what'd I say? —  
right now, yeah. And I wan-na know, —

A7 E7

Tell me what'd I say, — yeah?  
Said, — I wan-na know, — yeah.

And I wan-na know, —

(MED. R&B)

# WHAT'S GOING ON

-RENALDO BENSON/ALFRED CLEVELAND/MARVIN GAYE

*EMaj7*

(SAX)

## VERSE

*EMaj7*

1. Moth - er, moth - er, there's\_ too\_ man - y  
 2. Fa - ther, fa - ther, we\_ don't\_ need to  
 3. Moth - er, moth - er, ev - 'ry - bod - y

*C#-7*

of you cry - ing. You see,  
 es - ca - late. Ah, but  
 thinks we're wrong.

*EMaj7*

Broth - er, broth - er, broth - er, there's far too man - y  
 war is not\_ the an - swer, for on - ly love can  
 who are they\_ to judge\_ us sim - ply 'cause our

*C#-7*

of you\_ dy - ing. You\_ know\_ we've  
 con - quer\_ hate. }  
 hair is\_ long. }

*F#-7*

got to find\_ a way\_ { (3.) to (1.,2.) to bring some  
 bring some un - der -

*B7sus4* *B13*

lov - in' here to - day, yeah.

*B7sus4* *B13*

lov - in' here to - day, oh.  
 stand - ing here to - day, oh.

CHORUS

F#-7 A/B

Pick - et lines\_ and pick - et signs\_ don't

F#-7 A/B

pun - ish me with\_ bru - tal - i - ty.

F#-7 A/B B13

Talk to me so you can see, oh, what's

E Maj7 C#-7

go - ing on, what's go - ing on, yeah, what's

E Maj7 C#-7

go - ing on, oh, what's go - ing on.

To ⊕

INTERLUDE  
W/ LEAD VOC. AD LIB.

A-7

(STRINGS)

A/B B13 D.S. AL ⊕

⊕ OUTRO  
W/ LEAD VOC. AD LIB.

A-7

(STRINGS)

A/B B13 REPEAT AND FADE

(MED.) **WHAT'S LOVE GOT TO DO WITH IT**

-TERRY BRITTEN/GRAHAM LYLE

INTRO

Musical notation for the intro, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody is marked with a G#-11 chord and a F#/G# chord. A '(SYNTH)' label is placed below the first measure.

Musical notation for the first part of the verse, including first and second endings. A G#-11 chord is indicated above the second ending.

1. You must un - der - stand, though the  
may seem to you that I'm

Musical notation for the second part of the verse, featuring an F#/G# chord above the staff.

touch of your hand makes my pulse re - act, that it's  
act - ing con - fused when you're close to me. If I

Musical notation for the third part of the verse, featuring G#-11 and F#/G# chords above the staff.

on - ly the thrill of boy meet - ing girl, op - po - sites at - tract. It's  
tend to look dazed, I read it some - place, I've got cause to be. There's a

Musical notation for the fourth part of the verse, featuring E and F# chords above the staff.

phys - i - cal, on - ly log - i - cal.  
name for it, there's a phrase that fits.

Musical notation for the fifth part of the verse, featuring E and F# chords above the staff.

You must try to ig - nore that it means more than that. } Oh,  
But what - ev - er the rea - son you do it for me. }

CHORUS

Musical notation for the chorus, featuring G#, F#, E, and F# chords above the staff.

oh, whats love got to do, got to do with it? What's love but a

E F# G#- F# E F#

se-cond hand e - mo - tion?\_ What's love\_ got to do,\_\_\_ got to do\_\_\_ with it?

G#- F# 1. E F# 2. E F#

Who needs\_ a heart when\_ a heart can\_ be bro - ken?\_ It heart can\_ be bro - ken?\_

SOLO BRIDGE

Bb- Ab 1, 2, 3. Gb Ab 4. Gb Cb/Db Db

I've been tak-ing on a new di-rec-tion.\_

Cb/Db Db Gb/Db Db Asus2

But I have\_\_\_ to say\_\_\_ I've been think-ing a-bout my

B/A Ab-7 Db

own pro - tec - tion it scares me to feel this way. \_\_\_ Oh, \_

OUTRO-CHORUS

Bb- Ab Gb Ab Bb- Ab

oh, what's love\_ got to do,\_\_\_ got to do\_\_\_ with it? What's love, \_ but a

Gb Ab Bb- Ab Gb Ab

{ sec-ond hand e - mo - tion?\_ } What's love\_ got to do,\_\_\_ got to do\_\_\_ with it?  
 { sweet old-fash-ioned no - tion?\_ }

Bb- Ab Gb Bb- Ab

Who needs\_ a heart when\_ a heart can\_ be \* { bro - ken? } love\_ got to do, \_  
 \* { What's }  
 \*SUNG AT ONCE



(SLOW)  
IN 2

# WHEN A MAN LOVES A WOMAN

- CALVIN LEWIS/ANDREW WRIGHT

(ORGAN) Db Ab/C Bb- F-/Ab

(BASS 8VB) Gb Ab7 Db Ab

When a

## VERSE

Db Ab/C Bb- F-/Ab

man \_\_\_\_\_ loves a wom - an, can't keep his mind on noth-in' else. \_  
 man \_\_\_\_\_ loves a wom - an, he spends his ver-y last a dime \_\_\_\_\_

Gb Ab7 Db Ab

He'd trade the world for a good thing he's found. \_ If she is  
 try'n' to hold \_\_\_\_\_ on to what he needs. \_ He'd give up

Db Ab/C Bb- F-/Ab

bad, \_\_\_\_\_ he can't see it. She can do no \_\_\_\_\_ wrong. \_  
 all \_\_\_\_\_ his com-forts and sleep out in the rain \_\_\_\_\_

Gb Ab7 Db 1. Ab

Turn his back on his best friend if he puts her down. \_ When a  
 if she said that's the way it ought \_\_\_\_\_ to be. \_

## BRIDGE

2. Db7 Gb Db Db7

Well, this man \_\_\_\_\_ loves you, wom - an, \_

Gb Db Db7

I gave you ev - 'ry-thing I had \_\_\_\_\_

$G_b$ 
 $D_b$ 
 $B_b-$

try-ing to hold on\_ to your high-class love.

$E_b7$ 
 $A_b$ 
 $N.C.$

Ba - by, please don't\_ treat me bad. When a

**VERSE**

$D_b$ 
 $A_b/C$ 
 $B_b-$ 
 $F-/A_b$

man\_ loves a wom - an down deep in his soul,  
 man\_ loves a wom - an, he can do her no\_ wrong.

$G_b$ 
 $A_b7$ 
 $D_b$ 
 $A_b$

she can bring\_ him such mis - er - y. If she\_  
 He can nev - er hold some oth - er girl. Yes, when a

$D_b$ 
 $A_b/C$ 
 $B_b-$ 
 $F-/A_b$

plays\_ him for a fool, he's the last one to know.  
 man\_ loves a wom - an, I know ex - act - ly how he feels,

$G_b$ 
 $A_b7$ 
 $D_b$ 
 $1. A_b$ 
 $2. A_b$

Lov - ing eyes\_ can\_ nev - er see. When a  
 'cause ba - by, ba - by, you're my\_ world. When a

**OUTRO-VERSE**

$D_b$ 
 $A_b/C$ 
 $B_b-$ 
 $F-/A_b$

man\_ loves a wom - an, I know ex - act - ly how he feels,

$G_b$ 
 $A_b7$ 
 $D_b$ 
 $A_b$ 
**REPEAT AND FADE**

ba-by, ba-by, ba - by, you're my\_ world. When a

(MED. SLOW)  
BALLAD

# WHEN CAN I SEE YOU

-BABYFACE

## INTRO

Gadd2 E-7 B-7 B-7add11 Gadd2 E-7 B-7add11

(GUITAR)

## VERSE

Gadd2 CONT. SIM. E-7 B-7 B-7add11 Gadd2 E-7 B-7

When can my heartbeat a - gain?\_\_\_  
When does my some-day be - gin?\_\_\_

When does the pain ev - er end?\_\_\_  
when I'll find some-one a - gain?\_\_\_

B-7add11 Gadd2 E-7 B-7 B-7add11

And when do the tears stop from  
And what if I still am not

run-ning o - ver?\_\_\_  
tru - ly o - ver?\_\_\_

Gadd2 E-7 B-7 B-7add11

When does, "You'll get o - ver it" be - gin?\_\_\_  
What am I s'posed to do then, \_\_\_ ba - by?

## PRE-CHORUS

E- B/D# E- C#-7b5

I hear what you're say-in', but I swear \_\_\_ that it's not \_\_\_ mak-ing sense...  
Please hear what I'm say-in', e - ven if, \_\_\_ if it's not \_\_\_ mak-ing sense...

A-7 \*C/D

So, when can I see you?\_\_\_

\*LET CHORD RING

♩ CHORUS

C/maj7 B-7 A-7 C/maj7 B-7 A-7

When can I see you a - gain?\_\_\_\_\_

When can my heart beat a - gain?\_

C/maj7 B-7 A-7

When can I see you a - gain, \_\_\_\_\_ babe? And

F#-7b5 B7 E- G/D C#-7b5

3rd X, TO ⊕

when can I breathe\_ once a - gain?\_\_\_\_\_

And

A-7 \*C/D

1. 2.

INTERLUDE  
GTR. W/INTRO RIFF SIM.  
Gadd2 E-7 B-7 B-7add11

when can I see you?\_\_\_\_\_

a-gain?

PRE-CHORUS

E- B/D# E- C#-7b5

Please, hear what I'm say-ing e - ven if\_\_\_\_\_ it is not\_ mak - ing sense, \_

A-7 \*C/D D.S. AL ⊕

ba - by.

So, when can I see you a - gain?

A-7 \*C/D

And when can I see you, \_\_\_\_\_ ba - by, \_\_\_\_\_ a -

OUTRO

W/VOC. AD LIB.

GTR. W/INTRO RIFF SIM.

Gadd2 E-7 B-7 B-7add11 Gadd2 E-7 B-7 B-7add11 Gmaj9

gain?

(GTR.)

(MED.)

# WHEN DOVES CRY

-PRINCE

## INTRO

F A- G F A- G PLAY 4X A-

D-/A G E7#5/G# E7/G#

ture of you and I en - gaged in a kiss. The

A- D-/A G

sweat of your bod - y cov - ers me. Can you, my dar - ling,

E7#5/G# E7/G# D-/A

can you pic - ture this? 2. Dream if you can\_ a court - yard, an  
 3. See additional lyrics

G E7#5/G# E7/G# A-

o - cean of vi - 'lets in bloom.\_\_\_\_\_ An - i - mals\_ strike

D-/A G E7#5/G# E7/G#

cu - ri - ous pos - es. They feel the heat, the heat be - tween me and you.

## CHORUS

A- D-/A G

How can you just\_ leave me stand - ing a - lone in a world that's so\_

E7#5/G# E7/G# A- D-/A G

cold? May-be I'm just\_ too de-mand - ing. May-be I'm just\_ like my

E7#5/G# E7/G# A- D-/A

fath - er, too bold. May - be you're just\_ like my moth - er.

G E7#5/G# E7/G# A-

She's nev - er sat - is - fied. Why do we scream\_ at each oth -

D-/A G E7#5/G# E7/G# 3rd X, TO ⊕

er? This is what it sounds like when doves\_ cry.

INTERLUDE  
W/INTRO RIFF

F A- G F A- G F A- G F A- G

F A- G F A- G F A- G F A- G 2nd X, D.S. AL ⊕

⊕ INTERLUDE  
W/VOC. AD LIB. GUITAR SOLO  
KBD. W/INTRO RIFF

A- D-/A G E7#5/G# E7/G# A- D-/A G E7#5/G# E7/G# PLAY 10X

INTERLUDE

A- D- G E7#5/G# E7/G#

Huh, \_ huh, \_ huh, \_ hoo, hoo, hoo, oh!

OUTRO - SYNTH SOLO  
W/VOC. AD LIB.

A- D- F/maj7 G#o7 A- D-/A G E7#5/G# E7/G# A- PLAY 4X

Additional Lyrics

3. Touch, if you will, my stomach.  
Feel how it trembles inside.  
You've got the butterflies all tied up.  
Don't make me chase you. Even doves have pride.

# WHEN SOMETHING IS WRONG WITH MY BABY

(SLOW)  
(IN 2)

-ISAAC HAYES/DAVID PORTER

## INTRO

(GUITAR) Eb-7

(PIANO) Db

When Just

## PNO. CONT. SIM.

Bb-

some - thin' is wrong\_ with my ba - by, she means\_ to me, now,  
what

Gb Ab7

oh, some-thin' is wrong\_ with me. just would - n't, you just

Db

would-n't un-der-stand it. And if I know\_ she's  
Peo-ple kind-a say

Bb- Gb

wor - ry - in', she's no good. then I would  
But, oh,

Ab7

feel\_ that same\_ mis-er - y. and I know I'm her man.  
\_ she's my wom - an

## PRE-CHORUS

F- Bb

We've\_ been through so much to -  
And if she's\_ got a

geth - er. \_\_\_\_\_ We  
 prob - lem, \_\_\_\_\_ oh, \_\_\_\_\_ stand as one, \_\_\_\_\_

G<sup>b</sup>7

and that's what makes it bet - ter.  
 I know I got to help her solve 'em.

CHORUS

D<sup>b</sup>/A<sup>b</sup>

When some - thin' is wrong with my ba - by, \_\_\_\_\_

E<sup>b</sup>-7

some - thing is wrong\_ with

D<sup>b</sup>

1. G<sup>b</sup>/A<sup>b</sup>

A<sup>b</sup>

2. N.C.

me. \_\_\_\_\_ Spoken: Now, listen. (BASS)

OUTRO-CHORUS

D<sup>b</sup>/A<sup>b</sup>

When some - thin' is wrong with my ba - by,

E<sup>b</sup>-7

some - thing is wrong\_ with

N.C.

D<sup>b</sup>/A<sup>b</sup>

E<sup>b</sup>-7

N.C.

REPEAT AND FADE

me. \_\_\_\_\_ (BS.)



(MED.)

# WHERE IS THE LOVE?

-RALPH MACDONALD/WILLIAM SALTER

## INTRO

*Eb/maj7* *Bb-/Eb* *Ab6*

Where is the love?\_\_\_ Where is the love?\_\_\_ Where is the love?\_

*1. Db7* *Eb/maj7* *2. Db7*

Where is the love?\_\_\_ Where is the love?\_ \_

## VERSE

*Eb/maj7* *Bb-/Eb*

Where is the love\_\_\_ you said you'd  
Where is the love\_\_\_ you said was

*Ab6* *Db7* *Gb6/9* *Gb7#5*

give to me\_\_\_ soon as you were free?\_ Will it ev - er be?\_\_\_  
mine, all mine,\_ till the end of time?\_ Was it just a lie?\_\_\_

*Cb/maj7* *F-7/Bb*

Where is the love?\_\_\_  
Where is the love?\_\_\_

## BRIDGE

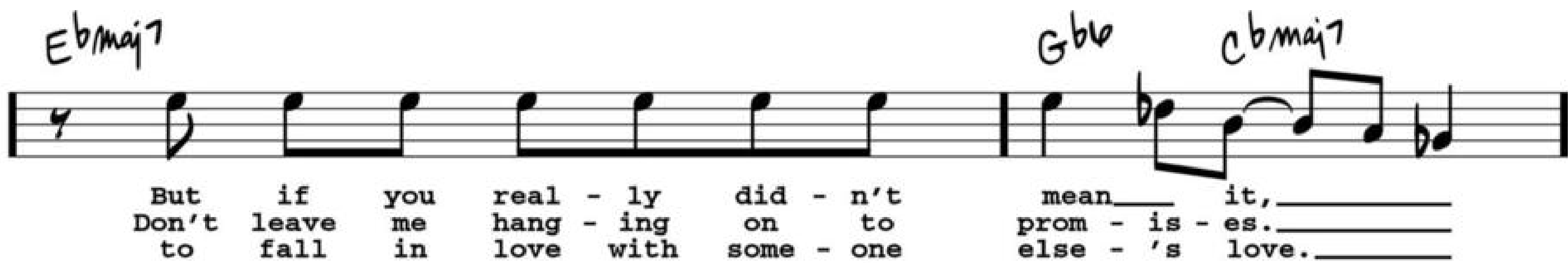
*Eb/maj7* *Gb7*

You told me that you did - n't love\_\_\_ him,\_\_\_  
If you had had a sud - den change of heart,\_  
Oh, how I wish I'd nev - er met\_\_\_ you. \_

*Cb/maj7* *F-7/Bb*

and you were gon - na say good - bye. \_\_\_  
I wish that you would tell me so. \_\_\_  
I guess it must have been my fate. \_\_\_

*Eb/maj7* *Gbb* *Cb/maj7*



But if you real - ly did - n't mean it,  
 Don't leave me hang - ing on to prom - is - es.  
 to fall in love with some - one else - 's love.

*F-7/Bb* *3rd X, TO C* *1.* *2.*



why did you have to lie?  
 You've got to let me know.  
 All I can do is a wait.

**INTERLUDE**  
*Eb/maj7* *Bb-/Eb*



Do, do, do, do, do, do, do, do,

*Abb* *Db7* *Gbb/9* *Gb7#5*



do, do, do, do, do, do, do, do,

*Cb/maj7* *F-7/Bb* **D.S. AL C**



do, do, do, do, do.

**C**



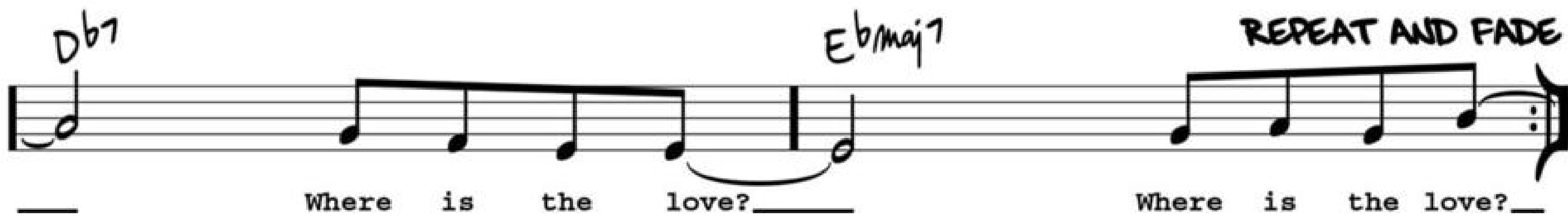
That's all I can do, yeah, yeah, yeah.

**OUTRO**  
*Eb/maj7* *Bb-/Eb* *Abb*



Where is the love? Where is the love? Where is the love?

*Db7* *Eb/maj7* **REPEAT AND FADE**



Where is the love? Where is the love?

(MED.)

# WHO'S MAKING LOVE

- BETTYE CRUTCHER / DON DAVIS / HOMER BANKS / RAYMOND JACKSON

## INTRO

(BASS) CONT. SIM.

## VERSE

fel-las, gath-er 'round me and let me give you some good ad - vice..  
 seen so, so man-y fel-las fall in\_ that same old\_  
 rea-son why I ask this ques-tion: I used to be the same old way.\_

What I'm gon-na, I'm gon-na ask you, now, you'd bet-ter  
 think-in' that a wom-an is made\_ to, to be  
 When I de-cid-ed to straight-en up, I

think a - bout it twice. While you're ly -  
 beat on and treat - ed so bad. Oh,  
 found it was a bit too late. Oh,

## PRE-CHORUS

fel - las, in', let me cheat-in' on your wom - an, there is  
 yeah! That's when it all ask you some-thin' I'm

**CHORUS**

some-thing you nev-er e-ven thought\_ of.} Now, tell me, who's mak-in' love to  
 sure that you nev-er e-ven dreamed\_ of.}  
 some-thing I nev-er, nev-er

your old\_ la-dy while you were out mak-in' love? Now, who's mak-in' love to

Ab Bb Ab F Fb F 1. Ab Bb Ab F

your old la - dy while you were out mak - in' love? I

2. Ab Bb Ab F BRIDGE F7

love? I know there are some wom - en guilt - y of this too.

I'm not try'n' to run your life. The choice is up to you, oh,

INTERLUDE  
W/VOC. AD LIB.

C7 Db Ab Eb C7 D.S. AL

you. (HORNS) The

Bb C7 CHORUS F Fb F Ab Bb Ab F

dreamed of. Some - bod - y was a lov - in' my old la - dy

Fb F Ab Bb Ab F Fb F

while I was out mak - in' love. Some - bod - y was a lov - in'

Ab Bb Ab F Fb F Ab Bb Ab F

my old la - dy while I was out mak - in' love. Now,

F Fb F Ab Bb Ab F Fb F REPEAT AND FADE Ab Bb Ab F

who's mak - in' love to your old la - dy while you were out mak - in' love? Now,

(MED.) **WILL IT GO ROUND IN CIRCLES**  
 - BILLY PRESTON / BRUCE FISHER

**INTRO** N.C. (Ab7) **VERSE** Ab7

(PIANO)

- 1., 5. I've got a song, I ain't got no
2. I've got a sto - ry, ain't got no
3. I've got a dance, I ain't got no
4. Instrumental

Bb7 Eb7 Ab7

mel - o - dy. \_\_\_\_\_  
 mor - al. \_\_\_\_\_  
 steps, no.

How'm I gon - na sing it to my friends?\_  
 Let the bad guy win ev - 'ry once in a while.\_\_\_\_  
 I'm gon - na let the mu - sic move me a -

Bb7 Eb7 Ab7

round.

I've got a song, I ain't got no  
 I've got a sto - ry, ain't got no  
 I've got a dance, I ain't got no

Bb7 Eb7 Ab7

mel - o - dy. \_\_\_\_\_  
 mor - al. \_\_\_\_\_  
 steps.

How'm I gon - na sing it to my friends?\_  
 Let the bad guy win ev - 'ry once in a while.\_\_\_\_  
 I'm gon - na let the mu - sic move me a -

**CHORUS**

Ab7 Db7 Ab7 Db7

round. \_\_\_\_\_  
 Instrumental ends }

Will it go 'round in cir - cles?

Will it fly high like a

Ab7 Db7 Ab7 Db7

bird up in the sky?\_

Will it go 'round in cir - cles?

Ab7 Db7 Ab7 Db7 N.C. (Ab7) PLAY 5x

Will it fly high like a bird up in the sky?\_\_\_\_\_

Ab7 Db7 Ab7 Db7 Ab7 Db7

Will it fly high like a bird up in the sky?\_\_

Ab7 Db7 Ab7 Db7 Ab7 Db7

Will it go round in cir-cles? Will it fly high like a

Ab7 Db7 N.C. (Ab7) Ab7 Db7

bird up in the sky?\_ Go down in cir - cles.\_\_\_\_\_

Ab7 Db7 Ab7 Db7 Ab7 Db7

Will it fly high like a bird up in the sky?\_ Will it go round in

Ab7 Db7 Ab7 Db7 Ab7 Db7

cir-cles? Will it fly high like a bird up in the sky?\_ Oo!

N.C. (Ab7) OUTRO - INSTRUMENTAL SOLO REPEAT AND FADE Ab7 Db7 Ab7 Db7

(SLOW)  
IN 2

# WOMAN TO WOMAN

-EDDIE MARION/JAMES BANKS/HENDERSON THIGPEN, JR.

INTRO

Hello?  
So, woman to woman,  
he's mine,

May I speak to Barbara?  
I don't think it's bein' any more than fair than to call you and  
from the top of his head to the bottom of his feet,

let you know where I'm comin' from.  
the bed he sleeps in,

Barbara, this is Shirley.  
and ev'ry piece of food he eats.

You might not know  
Now, Barbara, I don't know how you're gonna take this,  
You see, I make it possible.

who I am.  
whether you'll be cool or come out of a bag on me.  
The clothes on his back?

I was goin' through my old man's  
You see, it really doesn't make any difference,  
I buy them.  
The car he drives,

pockets this mornin'  
I pay the note ev'ry month.

and I just happened to find your name and number.  
but it's only fair that I let you know  
So I'm tellin' you

that the man you're in love with,

these things to let you know how much I love that man.

And woman to woman, I think you'll understand just

VERSE  
Eb maj7

how much I'll do to keep him.

Wom-an to wom-an,  
to wom-an,  
to wom-an,

if you've  
can't you  
was I

Abmaj7 Ebmaj7

ev - er see where right been in love, I'm com-in' from? or was I wrong? And wom - an to wom - I ain't gon' then you'd know\_

2<sup>nd</sup> x, Abmaj7 C-7 Bb-7 Abmaj7

an, let you ain't that the break up how same my I hap - py you would have done? feel. home.

Ebmaj7 Abmaj7

And wom-an to wom - an, now if you were in my shoes, Wom-an to wom - an, now should I just step a - Now, wom - an to wom - an, now, you see I don't want no trou-ble now.

Ebmaj7

side would-n't you have done the and let her take what's I hope you un - der - stand I

Abmaj7/Bb

same right - ful - ly love thing, that man too? mine? and he's mine. Whoa, Whoa,

1, 2. 3. OUTRO-VERSE Ebmaj7

wom - an I'm talk-in' to you wom - an to wom - an.

Abmaj7

You should be wom - an e - nough to un - der-stand,

Ebmaj7 C-7 Bb-7 Abmaj7 REPEAT AND FADE (W/LEAD VOC. AD LIB.)

that man, I love that man. Wom - an



(MED.)

# WORK WITH ME ANNIE

-HANK BALLARD

## INTRO

N.C.  
(GUITAR)

Oo!

## CHORUS

E7

Work with me, An - nie.      { Work with me, An - nie.  
Work with me, An - nie, don't\_\_

A7

\_\_ Oo, wee.\_\_      Work with me, An - nie.  
be 'shamed.\_\_      Work with me, An - nie, call\_\_ my name.\_\_ }

E7      B7

Work with me, An - nie.      Work with me, An - nie.\_\_

A7      E7      TO ⊕ 1

\_\_ Let's get it while the get-tin' is good. (So\_\_ good, so\_\_

## VERSE

E7

good, so\_\_ good, so\_\_ good.) An - nie, please don't cheat.\_\_  
\_\_ this kiss - ing,

Give me all my meat.  
girl, I've been miss - ing.      A

A<sup>7</sup> E<sup>7</sup>

Oo, hoo, wee. — hug-ging and a teas-ing, I don't want no me. teas-ing. }

B<sup>7</sup> A<sup>7</sup>

Work with me, An - nie. — Let's

E<sup>7</sup> TO 2

get it while the get-tin' is good. (So good, so good, so good, so

BRIDGE E<sup>7</sup>

good.) A, oo, — a, oo, — a, oo, — wee. —

A<sup>7</sup> E<sup>7</sup>

An-nie, a how, a you thrill me. You make my head go a -

B<sup>7</sup> A<sup>7</sup> D.S. 1

round and 'round and all my love come down. —

1 SOLO 12-BAR BLUES IN E D.S.S. AL 2

good, so good, so good!) Oh, — all —

2 OUTRO 12-BAR BLUES IN E W/LEAD VOC. AD LIB. REPEAT AND FADE

good.)

(MED.)  
(FAST)

# WORKING IN THE COAL MINE

-ALLEN TOUSSAINT

## INTRO

N.C. (B $\flat$ )

(BASS)

## CHORUS

B $\flat$

Work-in'} in a coal mine, go-in' down, down, down.  
work-in'}

Work-in' in a coal mine. Whooh! A-bout to slip down. Work-in' in a coal mine,

go-in' down, down, down. Work-in' in a coal mine. Oops! A-bout to slip down...

## VERSE

F $^7$  B $\flat$

— 1., 3. Five o' - clock in the morn - in', I'm  
2., 4. 'Cause I make ear - ly morn - in',

F $^7$  B $\flat$  F $^7$

al - read - y up and gone. — Lord, a, I'm so tired. —  
haul-in' coal\_ by the ton. But when Sat-ur-day rolls\_ a - round, —

**B $\flat$**  **F $\flat$**

I'm too tired How long can this go on? Da, da, }  
 for hav-in' fun. I'm just }

**CHORUS**

**B $\flat$**

work-in' in a coal mine, go-in' down, down, down. Work-in' in a coal mine. Who!

A-bout to slip down. Work-in' in a coal mine, go-in' down, down, down.

Work-in' in a coal mine. Oops! A-bout to slip down. A-bout to slip down.

**INTERLUDE  
 W/INTRO RIFF  
 N.C.(B $\flat$ )**

Lord, I'm so tired!

**D.S. AND FADE ON INTERLUDE  
 (TAKE REPEAT)**

How long can this go on? Da, da,

(MED.)

# YEAH!

-JAMES PHILLIPS/LA MARQUIS JEFFERSON/  
CHRISTOPHER BRIDGES/JONATHAN SMITH/SEAN GARRETT

INTRO

W/VOC. AD LIB.

N.C.(G-)

CONT. SIM.

(SYNTH)

Yeah, \_ yeah, \_ yeah, \_ yeah, \_

yeah, \_ yeah, \_ Yeah, \_ yeah, \_ yeah, \_ yeah, \_ yeah... 1. Up in the

VERSE

N.C.(G-)

club with my hom-ies try'n'to get a lit-tle V. I. Keep it down on the low key,  
all up in my head now, got me think-in'that it might be a good i-dea to take her with me,  
3. See additional lyrics

'cause you know how it feels. \_ I saw this short-y, she was  
'cause she's read - y to leave. \_ But I

check-in' up on me. From the game she was spit-tin' in my ear you would think that she knew me.  
got - ta keep it real now, \_ 'cause on a one to ten, \_ she's a cer-ti-fied twen-ty. \_

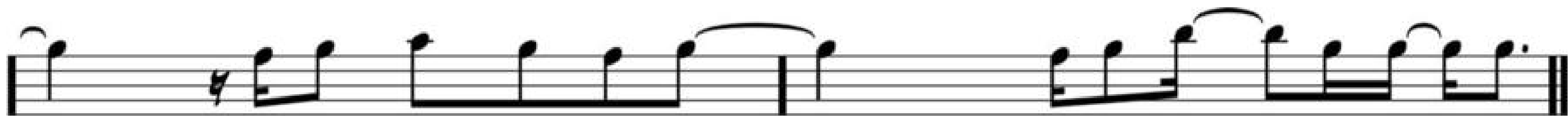
I de - cid - ed to chill. \_ Con-ver-sa - tion got  
But that just ain't me. \_ Hey, \_ 'cause \_ I

heav - y. \_ She had me feel - in' like she's read - y to blow. \_  
don't \_ know if I take that chance \_ just where's it gon - na lead. \_ But what \_ I

Watch out! Watch out! She was say - in' come  
do \_ know is the way she dance \_ makes short-y al - right with me. \_ The way \_ she

get me, \_ so I got up and fol - lowed her to the floor. \_  
get \_ low, I'm like yeah, \_ just work that out for me. \_ She asked \_ for

© 2004 EMI APRIL MUSIC INC., AIR CONTROL MUSIC, BASAJAMBA MUSIC, LUDACRIS MUSIC PUBLISHING INC.,  
ME AND MARQ MUSIC, HITCO SOUTH, CHRISTOPHER GARRETT PUBLISHING, HITCO MUSIC, CHRISTOPHER MATTHEW MUSIC and RESERVOIR 416  
All Rights for AIR CONTROL MUSIC, BASAJAMBA MUSIC and LUDACRIS MUSIC PUBLISHING INC. Controlled and Administered by EMI APRIL MUSIC INC.  
All Rights for HITCO SOUTH and CHRISTOPHER GARRETT PUBLISHING Administered by MUSIC OF WINDSWEPT  
All Rights for HITCO MUSIC and CHRISTOPHER MATTHEW MUSIC Administered by SONGS OF WINDSWEPT PACIFIC  
All Rights for MUSIC OF WINDSWEPT and SONGS OF WINDSWEPT PACIFIC Controlled and Administered by BUG MUSIC, INC., A BMG CHRYSALIS COMPANY  
All Rights for RESERVOIR 416 Administered by RESERVOIR MEDIA MANAGEMENT, INC.



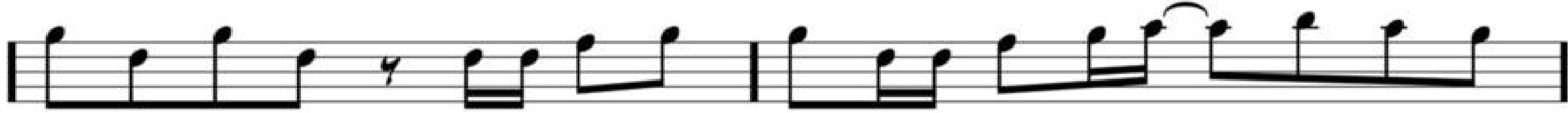
She said ba - by let's go. When I told her } I said  
one more dance, and I'm like yeah, how the hell am I sup-posed to leave? And }

**CHORUS**

N.C.(G-)



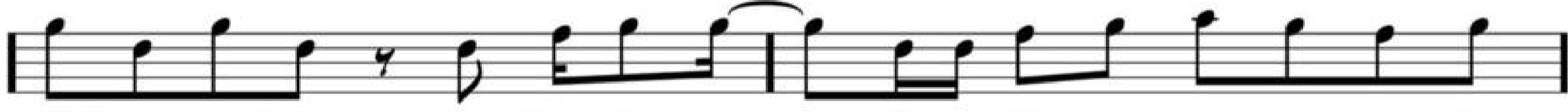
yeah, yeah, Short-y got down low and said come and get me.



Yeah, yeah, I got so caught up, I for-got she told me,



yeah, yeah, her and my girl used to be the best of hom - ies.



Yeah, yeah, next thing I knew, she was all up on me scream-in'

TO ⊕



yeah, yeah, yeah, yeah, yeah, yeah. Yeah, yeah, yeah, yeah,



D.S. AL ⊕ ⊕

yeah... So she's yeah, yeah, yeah, yeah.

**OUTRO**

N.C.(G-)

PLAY 4X



- 1.,4. Take that and re-wind it back. Lil' John got the beat to make your boo-ty go...
- 2. Take that, re-wind it back. Ush - er got the voice to make your boo-ty go...
- 3. Take that, re-wind it back. Lud-a - cris got the flow to make your boo-ty go...

PLAY 4X



(SYNTH)

*Additional Lyrics*

3. Rap:  
 Watch out, my outfit's ridiculous. In the club lookin' so conspicuous.  
 And wow, these women all on the prowl. If you hold their head steady, I'm gon' milk the cow.  
 Just forget about game, I'm gon' spit the truth. I won't stop 'til I get 'em in their birthday suits.  
 So gimme the rhythm and it'll be off with their clothes.  
 Then bend over to the front and touch your toes.  
 I left the Jag and I took the Rolls. If they ain't cuttin' it, I put 'em on foot patrol.  
 Ow, how you like me now? When my piggies die, get over three hundred thousand.  
 Let's drink. You the one to please. Ludacris fill cups like double D's.  
 Me and Usher wants more when we leaves 'em dead.  
 We want a lady in the street but a freak in the bed that say...

# YOU CAN'T HURRY LOVE

(MED.)  
(SLOW)

-EDWARD HOLLAND/LAMONT DOZIER/BRIAN HOLLAND

## INTRO

DOUBLE-TIME FEEL

## VERSE

N.C. (Bb) Bb CONT. SIM. Bb

I need love, love to ease

Eb Bb D- G- Eb F

my mind. I need to find, find some-one to call mine, but Ma - ma said you

## CHORUS

Bb Eb Bb D- G-

can't hur-ry love. No, you just have to wait. She said love don't come eas - y.

Eb F Bb

It's a game of give and take. { 1., 3. You can't hur - ry love. No, you  
2. How long must I wait? How much

Eb Bb D- G- 3rd X, TO

just have to wait. You got - ta trust, give it time, no  
more can I take be - fore lone - li - ness will

## BRIDGE

Eb F D-

mat - ter how long it takes. But how man - y heart - aches must I  
cause my heart, heart to break? No, I can't bear to live my

G-

stand be - fore I find a love to let me live a - gain? Right now the  
life a - lone. I grow im - pa - tient for a love to call my own. But when I

Ebb F Fb

on - ly thing that keeps me hang - ing on, when I feel my strength, yeah, it's  
feel that I, I can't go on, these pre - cious words keeps me

**CHORUS** 2<sup>nd</sup> X, D.S. AL  $\text{\textcircled{A}}$

al - most gone, } I re - mem - ber Ma - ma said no, you  
hang - ing on; } (Can't hur - ry love.) -

**VERSE**

mat - ter how long\_ it takes.\_ No, love, love\_ don't come eas - y, but I

keep on wait - ing, an - tic - i - pat - ing for that soft voice to talk to

me at night, - for some ten - der arms\_ to hold\_ me tight.\_ I keep

wait - ing, I keep on wait - ing, but it ain't eas - y, - it ain't

**OUTRO-CHORUS**

eas - y when Ma - ma said you can't hur - ry love.\_ No, you just have to wait.\_ She said

trust, - give it time, no mat - ter how long\_ it takes. You can't hur - ry love.\_ No, you

**REPEAT AND FADE**

just have to wait.\_ She said love don't come eas - y.\_ It's a game of give and take.\_ You



(MED.)  
(SLOW)

# YOU DON'T KNOW MY NAME

VERSE - ALICIA KEYS/KANYE OMARI WEST/HAROLD SPENCER LILLY/  
J.R. BAILEY/MEL KENT/KEN WILLIAMS

N.C. B-7

(PIANO)

Ba-by, ba-by, ba - by, - from the day I saw you, -  
ba-by, ba-by, ba - by, - I see us on our first date. -

C#-7

I real-ly, real-ly want-ed to catch\_ your eye. -  
You're do - in' ev - 'ry-thing that makes\_ me smile. -

B-7

There's some-thin' spe-cial 'bout you. -  
And when we had our first kiss, -

C#7

I must real-ly like you, -  
it hap-pened on a Thurs - day. -

C#7

'cause not a lot of guys are worth\_ my time. -  
And, oo, it set\_ my soul on fire. -

B-7

B-7

Oo, ba-by, ba-by, ba - by, - it's get-tin' kind-a cra - zy -  
Oh, ba-by, ba-by, ba - by, - I can't\_ wait for the first time. -

C#7 D/E

'cause you are tak - in' o - ver my mind. - And it } feels\_ like  
My i-mag-i - na - tion's run - nin' wild. - It }

CHORUS A/maj7 B-7 C#7

oo, - but you don't know my\_ name. I swear\_ it feels\_ like

A/maj7 B-7 3rd X, TO D

oo, - but you don't know my... 'Round and 'round and 'round we go. -

INTERLUDE 1. C#7 2. C#7 D/E A/maj7 B-7

Will you ev - er know?\_ Oh, - Will you ev - er know?\_ I'm sayin', he don't even know what he's doin' to me. I been feelin' all crazy inside. I'm feelin' like

D/E A/maj7

B-7 D/E

A/maj7

B-7 D/E D.S. AL

INTERLUDE  
C#7 A/maj7 B-7

BRIDGE  
C#7 A/maj7 B-7 OPEN C#7 LAST X C#7

CHORUS  
A/maj7 B-7

1, 2, 3. C#7 4. C#7

Bridge: Additional Lyrics

Well I might have to just go ahead and call this boy. Hello? Can I speak to, to Michael? Oh, hey, how you doin'? Uh, I feel kinda silly doin' this but, uh, this is the waitress from the coffee house on 39th and Lenox. You know, the one with the braids? Yeah. Well, I see you on Wednesdays all the time. You come in ev'ry Wednesday on your lunch break I think, and you always order the special with the hot chocolate. My manager be trippin' and stuff talkin' 'bout we gotta use water, but I always use some milk and cream for you 'cause, I think you're kinda sweet. Anyway, you always got on some fly, blue suit, mm. Your cuff links are shinin' all bright. So what you do? Oh, word. Yeah, that's interestin'. Look, man, I mean I don't wanna waste your time, but I know girls don't usually do this. But I was wonderin' if maybe we could get together outside the restaurant one day? You know, 'cause I do look a lot different outside my work clothes. I mean, we could just go across the street to the park right here. Wait, hold up, my - my cell phone breakin' up, hold up. Can you hear me now? Yeah, so what day did you say? Oh yeah, Thursday's perfect.

(MED.)  
(SLOW)

# YOU GOT THE LOVE

-CHAKA KHAN/RAY PARKER

## INTRO

PLAY 3X

CONT. SIM.

(GUITAR)

(GUITAR & BASS)

## VERSE

G<sup>7</sup> CONT. SIM.

C<sup>7</sup>

G<sup>7</sup>

1.

2.

Love me \_\_\_\_\_ right. \_ What's the mat - ter \_

\_\_\_\_\_ with you? Hold me \_\_\_\_\_ tight. \_ Why must I

tell you\_ what to do?\_ Smil - in', \_\_\_\_\_ smil - in'

comes as no \_\_\_\_\_ sur-prise. Smile ain't \_\_\_\_\_

\_\_\_\_\_ hid-in' what I see\_ in \_\_\_\_\_ your eyes. { The sto-ry goes, \_  
You got the love\_

## CHORUS

G<sup>7</sup>

C<sup>7</sup>

G<sup>7</sup>

oh, much deep-er than the eyes\_ can see, ah, yes it  
to give me the strength\_ to keep on liv-in', \_\_\_\_\_ yeah.\_

G-7 G7

do. Stop run-nin' a game. I can't do with-out.  
 What - ev - er it is, I can't do with-out.

C7 G7 G-7

tell you're a - void - in' me. Uh, huh.  
 what you're giv - in', mm, mm.

G BRIDGE B-7

Oh, ain't noth - in' I would-n't pay.

Cmaj7 C#07

just to hear, hear you say...

INTERLUDE N.C. (GTR. 2 & BS.)

Spoken: I love ya. I need ya.

SOLO G7 C7 G7

I love ya. I need ya.

2. OUTRO-CHORUS G7 C7

You got the love to give me the strength to keep on.

G7 G-7 G7

liv-in', yeah. What-ev-er it is, I can't do with-out.

C7 G7 G-7 REPEAT AND FADE

what you're giv - in', uh, uh. You got the love.





(MED.)  
(SLOW)

# YOU MAKE ME FEEL LIKE DANCING

-VINI PONCIA/LEO SAYER

## INTRO

(GUITAR)

1. F#-7 F#-7/B 2. F#-7 F#-7/B

## VERSE

3. F#-7 F#-7/B E C#- F#-7 F#-7/B

You've got a cute way of talk - in';  
Quar - ter to four in the morn - in',

E C#- F#-7 F#-7/B E C#-

you got the bet - ter of me. —  
I ain't feel-in' tired, no, no, no, no, no.

Just snap your fin - gers and I'm  
Just hold me tight and leave

F#-7 F#-7/B E C#- F#-7 F#-7/B

walk - ing like a dog hang - in' on your lead.  
on the light, 'cause I don't wan - na go home. —

## PRE-CHORUS

D E

I'm in a spin, — you know, shak - in' on a string, you know. —  
You put a spell — on me; I'm right where you want me to be. —

## CHORUS

F# F#/E# F#/D# F#/C# G#-7 B/C#

You make me feel like — danc - in'; I wan-na dance the night — a-way.

F# F#/E# F#/D# F#/C# G#-7 B/C#

You make me feel like — danc - in'; I'm gon-na dance the night — a-way.

F# F#/E# F#/D# F#/C# G#-7 B/C# F#-7



You make me feel like\_ danc - in'. I feel\_like danc - in',\_ danc - in',\_

1. F#-7/B



dance the night\_ a-way. I feel like danc - in',\_ danc - in',\_ ah.\_\_\_\_\_

2. F#-7/B F#-7



danc - in',\_ danc - in',\_ dance the night\_ a-way. I feel like danc - in',\_ danc - in',\_

F#-7/B



dance the night\_ a-way. I feel like danc - in',\_ danc - in',\_ ah.\_\_\_\_\_

INTERLUDE

E C#- F#-7 F#-7/B PLAY 3X



Do, do, do, do, do, do, do, do, do, do, do, do, do, do, do.

PRE-CHORUS

D E



And if you'll let me stay, we'll dance our lives a-way.\_\_\_\_\_

OUTRO-CHORUS

F# F#/E# F#/D# F#/C# G#-7 B/C#



You make me feel like\_ danc - in'; I wan-na dance my life\_ a-way.

F# F#/E# F#/D# F#/C# G#-7 B/C# REPEAT AND FADE



You make me feel like\_ danc - in'; I wan-na dance my life\_ a-way.



(MED.)

# YOU SEXY THING

-ERROL BROWN

## INTRO

(BASS) F Bb F CONT. SIM. Bb (GUITAR)

## CHORUS

I be - lieve in mir - a - cles. Where you from, \_

\_ you sex - y thing, \_ sex - y thing, \_ you? I be - lieve in mir - a - cles

since you came a - long \_ you sex - y thing. \_

Bb 3rd X, TO ⊕ 1  
4th X, TO ⊕ 2

## INTERLUDE

GTR. W/INTRO RIFF

F Bb F Bb

## VERSE

F Bb

Where did you come from, ba - by? How did you know\_ I  
Where did you come from, an - gel? How did you know\_ I'd

Bb C

need-ed you? I need-ed you so bad - ly?  
be the one? Did you know you're ev - ry - thing I prayed\_ for?

## PRE-CHORUS

Bb C A-

How did you know I'd give my heart glad - ly? Yes - ter - day, I was  
Did you know ev - 'ry night and day\_ for? Ev - 'ry day, need - ing love\_

Copyright © 1975 Finchley Music Corp. and RAK Publishing Ltd.  
Copyright Renewed

All Rights Administered in the U.S. and Canada by Kobalt Songs Music Publishing  
Administered for the World excluding the U.S. and Canada by RAK Music Publishing Ltd.

2<sup>nd</sup> X, D.S. AL  $\text{\textcircled{A}}$  1

one of the lone - ly peo-ple. Now you're ly-ing close to me, mak-in' love to me.\_  
and sat-is-fac-tion. Now you're ly-ing next to me, giv-in' it to me.\_

$\text{\textcircled{A}}$  1 VERSE

Kiss me, you sex-y thing.\_ Touch me, ba - by, you sex-y thing.\_

I love the way\_ you touch me, dar - lin', you sex - y thing.\_ It's

PRE-CHORUS

ec - sta - sy, \_ you sex - y thing. \_ Yes - ter - day, \_ I was

D.S. AL  $\text{\textcircled{A}}$  2

one of the lone - ly peo-ple. Now you're ly-ing close to me, giv-in' it to me.\_

$\text{\textcircled{A}}$  2 OUTRO

GTR. W/INTRO RIFF

Touch me. Kiss me, dar - lin'.

I love the way\_ you hold me, ba - by.

It's ec - sta - sy.\_

$Bb$  REPEAT AND FADE  
(W/VOC. AD LIB.)

(MED. SLOW)  
(♩ = ♩)

# YOU'VE REALLY GOT A HOLD ON ME

-WILLIAM "SMOKEY" ROBINSON

## INTRO

N.C.

(PIANO) (GUITAR)

## VERSE

C  
PNO. CONT. SIM.

GTR. W/RIFF

I don't like you, but I love you.  
 I don't want you, but I need you.  
 I wan - na leave you, don't wan - na stay here.

Seems that I'm al - ways think-in' of you. Though, oh, oh, you treat me  
 Don't wan-na kiss you, but I need to. Though, oh, oh, you do me  
 Don't wan-na spend an-oth - er day here. Though, oh, oh, I wan - na

bad - ly, I love you mad - ly. } You real - ly got a  
 wrong now, my love is strong now. }  
 split now, I can't quit now. }

## CHORUS

GTR. W/RIFF

hold on me. You real - ly got a hold on me. You real - ly got a hold

on me. You real - ly got a hold on me. Ba - by, on me.)

**BRIDGE**

C<sup>7</sup> F<sup>7</sup>

I love\_\_ you and all I want\_\_ you to do is just

C N.C. C N.C. C N.C. G TO ⊕

hold\_\_ me, hold\_\_ me, hold\_\_ me, hold me.\_\_\_\_\_

**INTERLUDE**

(PNO.) C 3 (SAXOPHONES)

1. A-7 D-/G C 2. A-7 D-/G A- D.S. AL ⊕ (NO REPEAT)

Tight - er.

Tight - er.



**OUTRO-CHORUS**  
PNO. W/INTRO PATTERN

C GTR. W/RIFF

You

real-ly got a hold on me.

I said you

(You real-ly got a hold\_ on me.)

A-

real - ly got a hold I on me. You said you real - ly got a hold on me.)

**REPEAT AND FADE**

# YOUR GOOD THING (IS ABOUT TO END)

-DAVID PORTER/ISAAC HAYES

(SLOW, IN 2)  
INTRO

PIANO

VERSE

I don't have to beg you to hold me  
All those nights I watched the four walls,  
Get - ting my - self back to - geth - er

'cause some - bod - y else will.  
is gon - na be a big prob - lem, I a - lone.  
I did - n't have to watch 'em all know.

You don't have to love me when I want it  
When oth - er men said they want - ed me,  
But when the right man say he wants me,

'cause some - bod - y else a, will.  
I did - n't have to tell them I was your\_ ver - y own.\_

PRE-CHORUS

Your so - called friends say you don't need it.  
You have all the love I've got. E - ven

D A- N.C.

ice But all melts to the wa-ter time, they're and try'n' to get hot. it. } Look out.

**CHORUS**

E<sup>b</sup>/F F<sup>7</sup> E<sup>b</sup>/F

Your good thing is a-bout to come to an end.

F<sup>7</sup> E<sup>b</sup>/F F<sup>7</sup> C

Your real good thing is a-bout to come to an end.

G<sup>7</sup>#5 C<sup>2</sup> G<sup>7</sup>#5 D.S. AL

end. is a-bout to end.

C A-

you can bet I won't say no. 'Cause your

**CHORUS**

E<sup>b</sup>/F F<sup>7</sup> C

real good thing is a-bout to end.

OUTRO C-7 F<sup>7</sup>

Your real, your good thing, your good thing,

C-7 F<sup>7</sup>

ba-by, your good thing, your good thing...

**REPEAT AND FADE  
(W/VOC. AD LIB.)**

(MED. FAST)

(YOUR LOVE HAS LIFTED ME)

# HIGHER AND HIGHER

- GARY JACKSON / CARL SMITH / RAYNARD MINER

## INTRO

(BASS) \* D PLAY 3x G/D

\* CHORDS ENTER 3<sup>RD</sup> x

E/D D

## VERSE

(BASS CONT. SIM.) D G/D

1. Your love \_\_\_\_\_ keeps lift - ing me high - er  
I was down - heart - ed;  
glad I fi - n'ly found you;

E/D D

than I've ev - er been lift - ed be - fore. \_\_\_\_\_  
dis - ap - point - ment was my clos - est friend. \_\_\_\_\_  
yes, that one \_\_\_\_\_ in a mil - lion girls. \_\_\_\_\_

G/D

So keep it up, \_\_\_\_\_ quench my \_\_\_\_\_ de - si - re,  
But then you \_\_\_\_\_ came and he \_\_\_\_\_ soon de - part - ed.  
And now with \_\_\_\_\_ my lov - in' arms \_\_\_\_\_ a - round you, hon -

E/D D

and I'll be at \_\_\_\_\_ your side \_\_\_\_\_ for - ev - er - more. \_\_\_\_\_  
And you know, he nev - er \_\_\_\_\_ showed his face \_\_\_\_\_ a - gain. \_\_\_\_\_  
ey, I can stand up \_\_\_\_\_ and face the world. \_\_\_\_\_

## CHORUS

D VOC. FIG. 1 G/D

You know your love \_\_\_\_\_ }  
That's why your love \_\_\_\_\_ } (Your love keeps lift - ing me, keep \_\_\_\_\_ on lift - ing me  
Let me tell you, your love \_\_\_\_\_ } love keeps

E/D

high - er, Lift - ing me high - er and high - er. higher and high - er, high -

END VOC. FIG. 1 LD. VOC. 8VA G/D

I said your love keep on love keeps

(Your love keeps lift-ing me, love keeps

E/D

lift - ing me Lift - ing me high - er and high - er. high - er and high - er, high -

INSTRUMENTAL

er.) 2. Now once er.) (HORNS)

G/D E/D

D

1. 2. D.S. AL 3. I'm so

OUTRO-CHORUS  
W/ LEAD VOC. AD LIB  
BKGD. VOC.: W/ VOC. FIG. 1

D G/D

er.)

E/D D REPEAT AND FADE

REPEAT AND FADE



