

I NEVER LOVED A MAN

(THE WAY I LOVED YOU)

Words and Music by
RONNIE SHANNON

Slow Blues Feeling

musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.

You're a

musical notation for the second system, including a guitar chord diagram for F and vocal line with lyrics. The piano accompaniment continues with the same melodic and bass lines.

no good heart break - er , a li - ar out and a cheat And
time ago I thought _____ you'd run out of _____ fools. But

musical notation for the third system, including a guitar chord diagram for C7 and vocal line with lyrics. The piano accompaniment continues with the same melodic and bass lines.

I don't know why _____ I let you do these things to me. My
I was so wrong, _____ you got _____ one you'll nev - er lose. The



friends keep tell - ing me you ain't no good But oh, they don't know I'd
 way you treat me you hurt me so bad. Ba - by, you know I'm the



leave you if I could. I guess I'm up tight and I'm stuck like glue 'cause I ain't
 best you ev - er had. Kiss me once a - gain and don't say we're through 'cause I ain't



nev - er, nev - er, nev - er, no, no, loved a
 nev - er, nev - er, nev - er, no, no, loved a



man the way that I love you. Some
 man the way that I love you.

RESPECT

Words and Music by
OTIS REDDING

Solid 4 beat

The musical score is written in 4/4 time with a common key signature. It consists of a piano accompaniment and a vocal line. The piano part features a steady bass line and chords in the right hand. The vocal line includes lyrics and dynamic markings such as *mf* and *f*. Chord diagrams for C, F, G, and C7 are provided above the staff.

Chord Diagrams:

- C: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 2 & 3 & 0 \\ \hline \end{array}$
- F: $\begin{array}{|c|c|c|c|c|c|} \hline 1 & 1 & 3 & 2 & 1 & 0 \\ \hline \end{array}$
- G: $\begin{array}{|c|c|c|c|c|c|} \hline 3 & 2 & 0 & 0 & 3 & 2 \\ \hline \end{array}$
- C7: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 2 & 1 & 0 \\ \hline \end{array}$

Lyrics:

mf

What you want ba-by I got.
I ain't gon-na do you wrong while you gone.

f

What you need you know I got it.
I ain't gon - na do you wrong 'cause I don't wan - na.)

All I ask - in' is for a lit - tle re - spect, when you come home. Ba -

F C7 F

- by, when you come home, — re - spect.

G F G

I'm out — to give you all my mon - ey, but all I'm ask - in'
 Ooh, — your kiss - es, sweeter than hon - ey, but guess — what, —

F G

in re - turn, hon - ey, is to give me
 so here's my mon - ey, all I want you to do for me

F C

my pro - per re - spect when you get home. Yeah,
 is give me some here when you get home. Yeah,

F C7 F

ba-by, when you get home.
ba-by, when you get home.

C7 F

R - E - S - P - E - C - T, find out what it means to me,

C7 F

R - E - S - P - E - C - T, take out T C P,

C7 F

a lit - tle re - spect.

Repeat and Fade

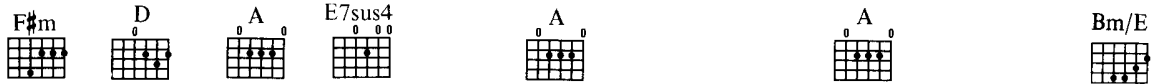
DO RIGHT WOMAN DO RIGHT MAN

Words and Music by
CHIPS MOMAN & DAN PENN

Slowly ♩ = 46

VERSE


F#m D A E7sus4 A A Bm/E



Take me to heart, _____


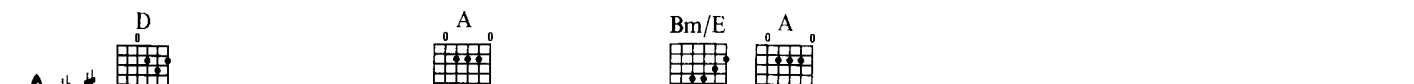
p *mp*

A E F#m/B E D G/A



and I'll al-ways love you, _____ and no - bo - dy _____

D A Bm/E A



can make me do wrong. _____ Take me for grant - ed, _____

E F#m/B E D

leav - in' love un - shown, makes will pow-er weak

A Bm/E A

and temp-ta - tion strong.

B7 E/F# B7

A wo-man's on-ly hu - man; you should un - der -

mp

B6/D# F#m E7 E7sus4 E7 E7sus4 E7 E7sus4

stand. She's not just a play - thing; she's flesh and blood, just like her *cresc.*

E7 Bm/A A/E D6 A/C# B7 E/F#

man. If you want a do right, all day's wo - man, _____

mf

B7 D/E E D/E E A Bm/E

To Coda ☺

you've got-ta be a do right, all night _____ man. _____

A F#m

Yeah, yeah. Well, they say it's a man's_ world; _____

cresc. *ff*

C#m F#m

oh, but you can't prove that by me, _____ no. _____ And as long as we're to -

B6/F# F#m D/E E7

ge - ther, ba - by, show some re - spect for me. If you want a

mf

Bm/A A/E D6 A/C# B7 E/F# B7

do right, all day's wo - man, you've got-ta be a

D/E E D/E E A Bm/E A A7 Bb7

D.S. al Coda

do right, all night man.

mp

⊕ CODA A D/E E7 D/E E7 A rit. Bm A

You got - ta be a do right, all night man.

DR. FEELGOOD

Slow Blues

Words and Music by
GERRY GOFFIN & CAROLE KING



Musical staff with treble clef and 12/8 time signature. Lyrics: I don't want no - bod - y, _____ al - ways _____ sit - tin' a - round

I don't want no - bod - y, _____ al - ways _____ sit - tin' a - round

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



Musical staff with treble clef and 12/8 time signature. Lyrics: me and my man. I don't want no - bod - y, _____ al - ways

me and my man. I don't want no - bod - y, _____ al - ways

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



Musical staff with treble clef and 12/8 time signature. Lyrics: sit - ting right there, _____ look - ing at me and that man, _____ Be it my moth - er, my broth - er, or my

sit - ting right there, _____ look - ing at me and that man, _____ Be it my moth - er, my broth - er, or my

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



Musical staff with treble clef and 12/8 time signature. Lyrics: sis - ter. Would you be - lieve, I get up, put on some clothes _____ go out and help me find some - bod - y for this self if I can?

sis - ter. Would you be - lieve, I get up, put on some clothes _____ go out and help me find some - bod - y for this self if I can?

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

G C G

Now I don't mind com-pa - ny be-cause com-pan-y's all right with me ev-'ry once in a - while. —

G7 C7

Yes, it is. Now I don't mind com-pan-y be-cause com - pan - y's all

G Am7 Bm7 Em7 Am7

right with me ev - 'ry once in a - while. — Yeah! Ooooh! — When

D7 G C C#dim

me and that man get to lov - in', — I tell ya girl I dig ya, but I don't have time —

G D#dim D7 G G

to sit and chit and sit and chit chat and smile. Don't send me no Doc - tor, —

fill me up with all a those pills. — I got me a man name Doc - tor Feel - good.

Yeah! Yeah! That man takes care of all my pains and my ills. His name is Doc - tor Feel - good — in the morn - ing


To take care of bus' - ness, — is real - ly this man's game. —


And af - ter one vi - sit to Doc - tor Feel - good, You — un - der - stand why I feel good — in this

pain. — Oh! Yeah! Oooh! (Spoken) Good God Almighty the man sure makes me feel real goo-oo-ood!

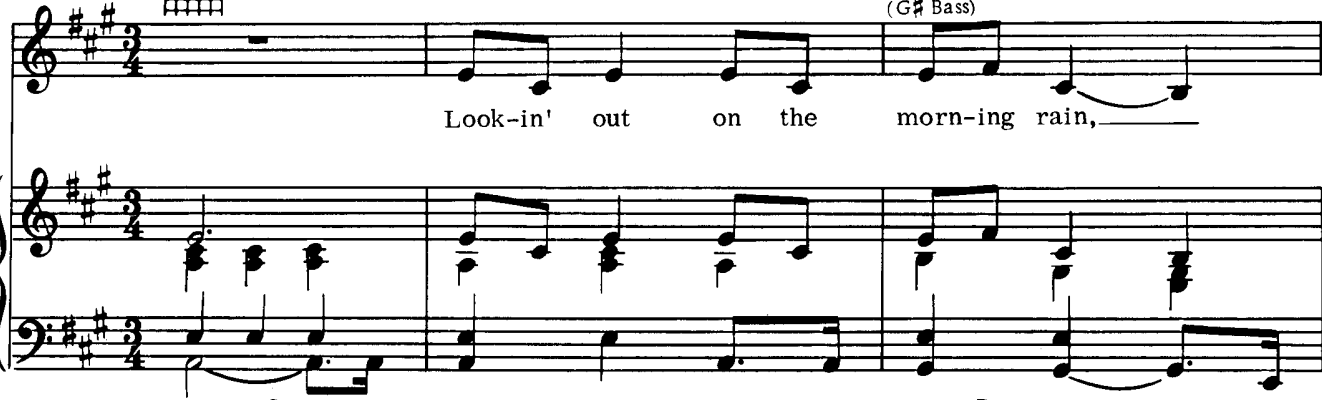
(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN

Words and Music by
CAROLE KING, GERRY GOFFIN &
JERRY WEXLER

Moderately 


(G# Bass)

Look-in' out on the morn-ing rain, _____










I used to feel un - in - spired. _____





(C# Bass)








(G# Bass)

And when I knew I'd have to face an - oth - er day, _____







Lord, _____ it made me feel so tired. _____





Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. It contains the first line of the vocal melody.

Be - fore the day I met you, —

Piano accompaniment for the first system, featuring a treble and bass clef. It includes triplet markings (3) in the treble clef.

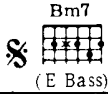


Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains the second line of the vocal melody.

life was so un - kind.

Your love was the key to my — peace of

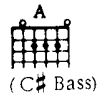
Piano accompaniment for the second system, featuring a treble and bass clef. It includes triplet markings (3) in the bass clef.



Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains the third line of the vocal melody.

mind, — 'cause you make me — feel, —

Piano accompaniment for the third system, featuring a treble and bass clef. It includes triplet markings (3) in both clefs.



Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains the fourth line of the vocal melody.

you make me — feel, — you make me — feel like a —

Piano accompaniment for the fourth system, featuring a treble and bass clef. It includes triplet markings (3) in both clefs.



nat - u - ral wo - man. — When my



soul was in the lost and found, — you came a -



long — to claim it. I did - n't






know just what was wrong with me, — 'til your

This musical score is for a song in the key of D major (two sharps). It features a vocal line and a piano accompaniment. The piano part includes several triplet figures. The lyrics are: "nat - u - ral wo - man. — When my soul was in the lost and found, — you came a - long — to claim it. I did - n't know just what was wrong with me, — 'til your".

D  A  Bm7 
 (C# Bass)




kiss helped me name it. Now I'm no long - er



C#m7  Bm7  C#m7 



doubt - ful of what I'm liv - in' for, 'cause



Bm7  C#m7  Dmaj7 
D.S. al Coda

if I make you hap - py I don't need to do _____ more. _____



A  G 
 (A Bass)

Oh, ba - by, what you've done to me! (What you've

Coda





done to me! _____)

You _____ make me

feel _____

so _____

good _____



_____ in - side.

(Good in - side. _____)



And I just _____ want to be _____

(want to be _____)



close to you. You make me feel _____ so a - live! _____

You _____

Bm7 (E Bass) A Dmaj7

make me feel, You make me

A Dmaj7 A D A (C# Bass) A D6 A6 (C# Bass)

feel, You make me feel like a nat - u - ral,

Bm7 1.2. Bm7 (E Bass) Bm7 3.

nat - u - ral wo - man. You make me wo - man, a

Bm7 (E Bass) A D A Bm7 A (C# Bass)

nat - u - ral wo - man.

CHAIN OF FOOLS

Words and Music by
DON COVAY

Moderate rock beat



Chain, chain, chain, _____

p 3 *mf*

_____ chain, chain, chain, _____ chain, chain, chain,

_____ chain of fools. _____



— For five long years — I thought you — were my

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (Bb) and a 7/8 time signature. The lyrics are: "— For five long years — I thought you — were my". The piano accompaniment is written in grand staff (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. There are some rests and dynamic markings like 'z' (zest) in the piano part.

man, — But I found out, love, —

The second system continues the musical score. The vocal line has the lyrics: "man, — But I found out, love, —". The piano accompaniment continues with similar harmonic and rhythmic patterns, including some sustained chords and moving bass lines.

I'm just a link in your chain. — You got me where you

The third system of the score features the lyrics: "I'm just a link in your chain. — You got me where you". The piano accompaniment includes some chords marked with a circled 'b' (basso continuo or similar), indicating specific harmonic choices.

want me I ain't no - thin' but your fool. —

The final system on the page contains the lyrics: "want me I ain't no - thin' but your fool. —". The piano accompaniment concludes with sustained chords and a final bass line.

You treat - ed me mean, — You treat - ed me

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "You treat - ed me mean, — You treat - ed me".

cruel. — Chain, chain, chain, —

C

This system contains the second and third lines of music. The vocal line continues with the lyrics: "cruel. — Chain, chain, chain, —". A guitar chord diagram for a C major chord is shown above the vocal staff. The piano accompaniment continues on two staves.

chain of fools. — E - ve - ry chain

This system contains the fourth and fifth lines of music. The vocal line continues with the lyrics: "chain of fools. — E - ve - ry chain". The piano accompaniment continues on two staves.

has got a weak link. —

This system contains the sixth and seventh lines of music. The vocal line continues with the lyrics: "has got a weak link. —". The piano accompaniment continues on two staves.

I may be weak, yeah, — but I'll bear the



strain... You

told me to leave you a - lone, My fa - ther said come on

home. My doc - tor said take it ea - sy, oh, but your

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a common time signature (C). The piano accompaniment is written in grand staff notation (treble and bass clefs) with a common time signature (C). The lyrics are: "lov - in' is — much too strong, — I'm add - ed to your chain, chain, chain, —". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

— chain, chain, chain, —

The second system continues the musical score. The vocal line has a rest for the first measure, followed by the lyrics "chain, chain, chain, —". The piano accompaniment continues with the same rhythmic pattern as the first system.

chain, chain, chain, — chain of

The third system continues the musical score. The vocal line has a rest for the first measure, followed by the lyrics "chain, chain, chain, — chain of". The piano accompaniment continues with the same rhythmic pattern.

fools. — One of these morn - ings —

The fourth system concludes the musical score. The vocal line has a rest for the first measure, followed by the lyrics "fools. — One of these morn - ings —". The piano accompaniment continues with the same rhythmic pattern.

the chain is gon - na break, — But up un - til then, —

yeah, — I'm gon-na take all I can take. — Chain, chain, chain, —

chain, chain, chain, chain, chain, chain,

chain of fools. — Chain, chain, chain, —

Repeat and Fade

SAVE ME

Words and Music by
CURTIS OUSLEY, ARETHA FRANKLIN &
CAROLYN FRANKLIN

♩ = 120



The first system of piano accompaniment consists of two staves. The right hand plays a series of chords: E, D, A, E, D, A. The left hand plays a steady eighth-note bass line.



Save me, some-bo - dy save me.

The second system of piano accompaniment continues the chord progression and bass line from the first system.



Save me,

The third system of piano accompaniment continues the chord progression and bass line.



some-bo - dy save me.

The fourth system of piano accompaniment concludes the piece with the final chord progression and bass line.

E D A E D A E D A

(1.) Pro - mised my-self that was the first ro - mance, — I would-n't give-you a

(2.3.4. — See block lyric)

E D A E D A E D A

sec - ond chance. It's safe to say, you're sure to find bro - ther the

To Coda ♠
after repeat

E D A E D A E D A

clo - ser I get to you ba - by, you drive me stone out of my mind. Save me,

E D A E D A E D A

oh — yeah, save — me, yeah — yeah. —

E D E E D E E D E

(3.) You're

Ad lib. rpt. to Fade

⊕ CODA E D E E D E

VERSE 2:

Those who love always give the most,
 We're crying together from coast to coast.
 Love leaves us cold and hurt inside,
 These tears of ours aren't justified.

Beggin' you to save me
 Yeah, I need somebody to save me.

VERSE 3:

You're always sayin' you needed me,
 You abused my love, set me free.
 You didn't need me, you didn't want me,
 Somebody help me, this man wants to torment me.

I'm beggin' you to save me
 Oh oh, save me.

VERSE 4:

Call in the caped crusader, Green Hornet they know
 I'm in so much trouble I don't know what to do.
 You can think anything about me, save me,
 Oh yeah.

Save me . . .

THE HOUSE THAT JACK BUILT

Words and Music by
BOB LANCE & FRAN ROBBINS

Moderately slow



4/4

mf



p
mf

This was the land_ that he worked by hand,
There was a fence_ that held our love,

It was the dream_ of an up - right man,
There was a gate_ that he walked out of,



p

There was a room_ that was filled with love,
This is a heart_ and it turned to stone,

It was the love_ that I walked out of,
This is a house_ - it ain't no home,

D7

C7

This is the life,— the life that he planned on, the love the same old love in the house that
 This is the life,— that I de - stroyed the day that I toyed with love in the house that

G

1.

Jack built. (The house that Jack_ built) Re-mem-ber this house.—
 Jack built. (The house that Jack_ built) Re-mem-ber this house.

F

G




2.

Oh,— what's _____ the use of cry - in', You know I

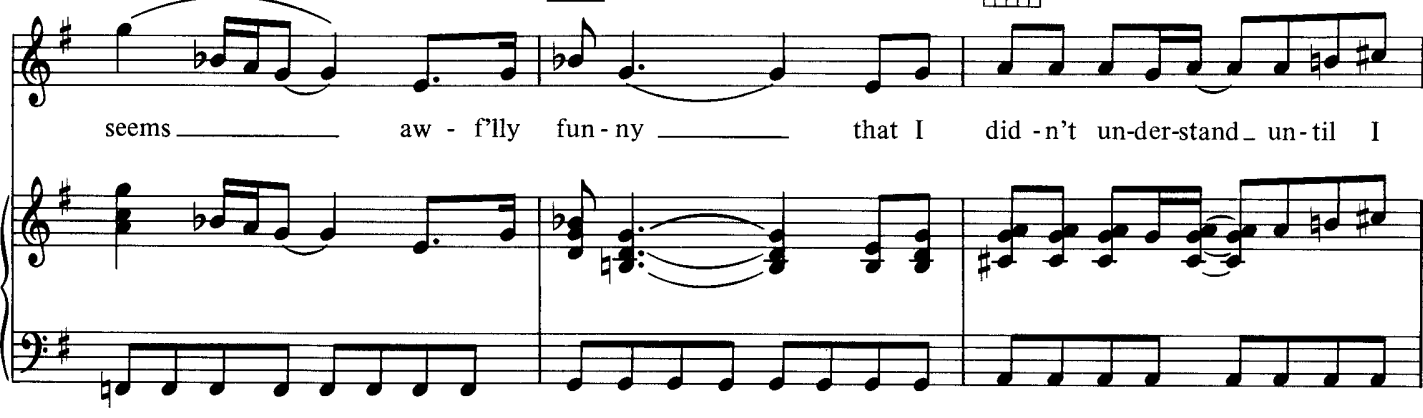
F



G

brought it on my - self, there's no de - ny - in', But it


F  G  A7 

seems _____ aw - f'ly fun - ny _____ that I did - n't un - der - stand _ un - til I



D7  G 


lost my up - right man. Up on the hill ___ ev - 'ry - thing stands



C7  G 

still in the house that Jack built. (The house that Jack _ built) Re - mem - ber this house _



C7  G 



— (The house that Jack ___ built) Lis - ten; I got the house, _ I got the car, _



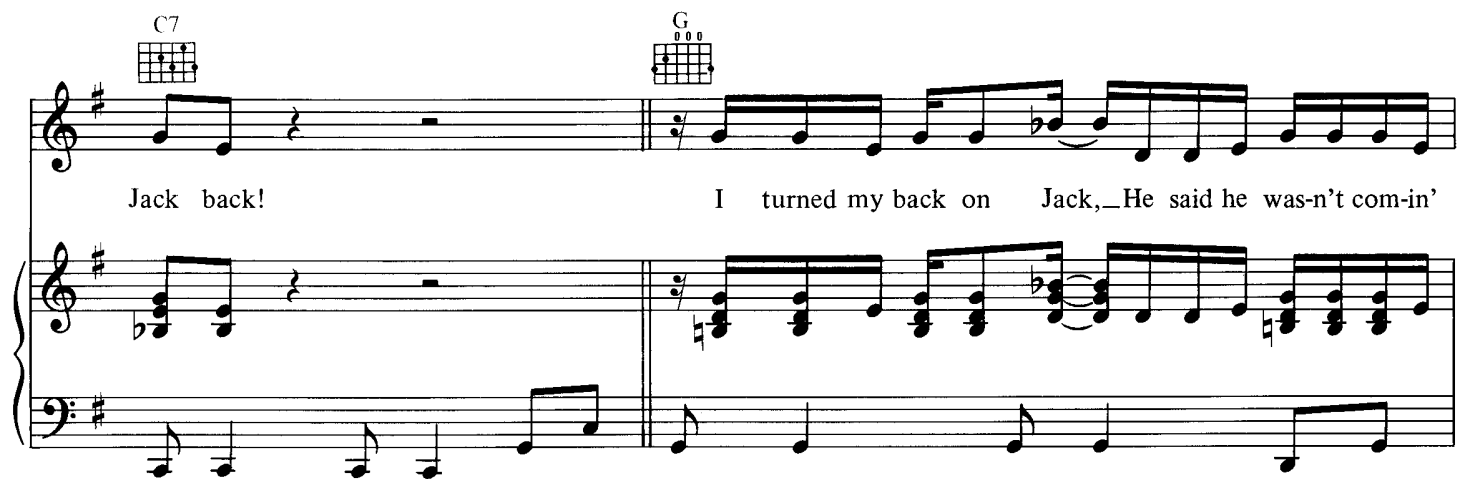
C7  G 



I got the rug,— I got the rock, But I ain't got Jack, and I want my



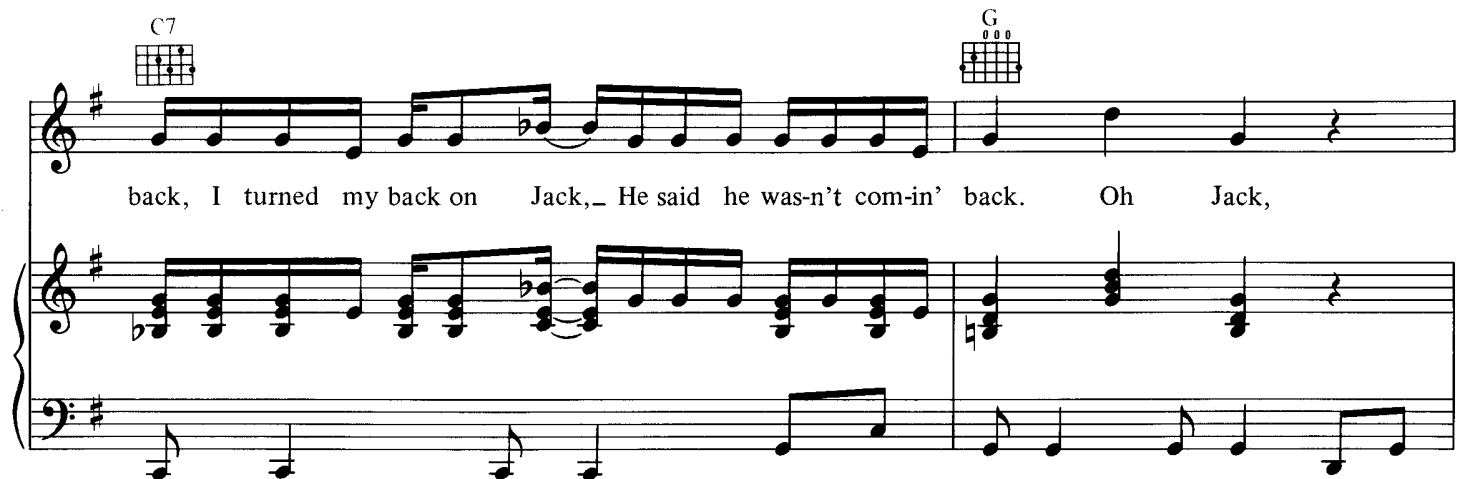
C7  G 




Jack back! I turned my back on Jack,—He said he was-n't com-in'



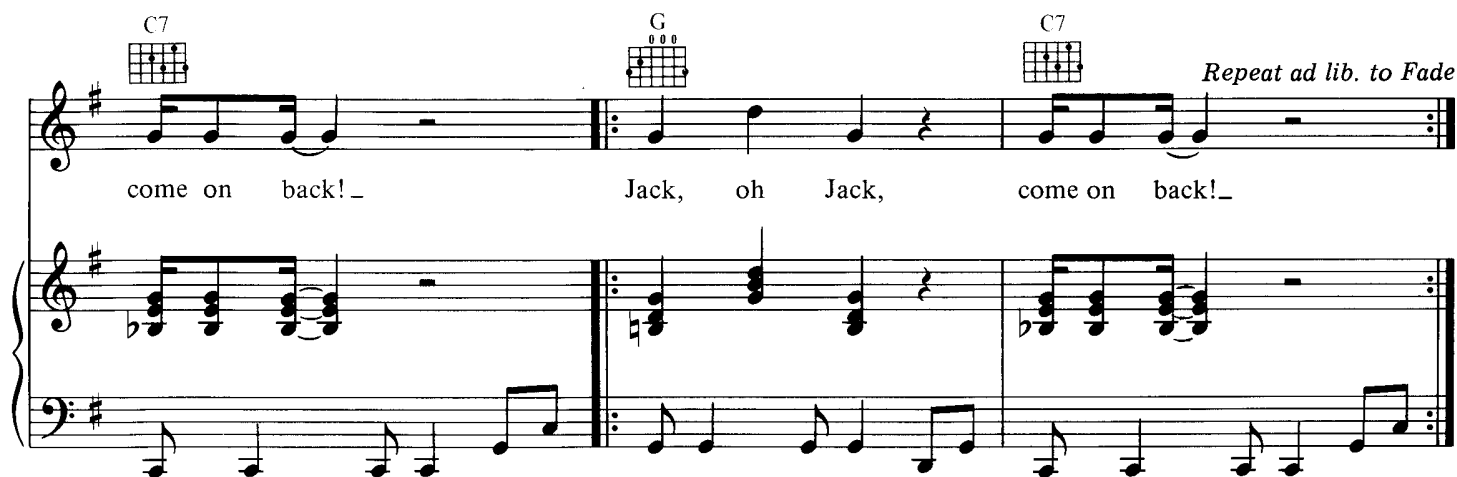
C7  G 

back, I turned my back on Jack,— He said he was-n't com-in' back. Oh Jack,



C7  G  C7  *Repeat ad lib. to Fade*

come on back!— Jack, oh Jack, come on back!—



THINK

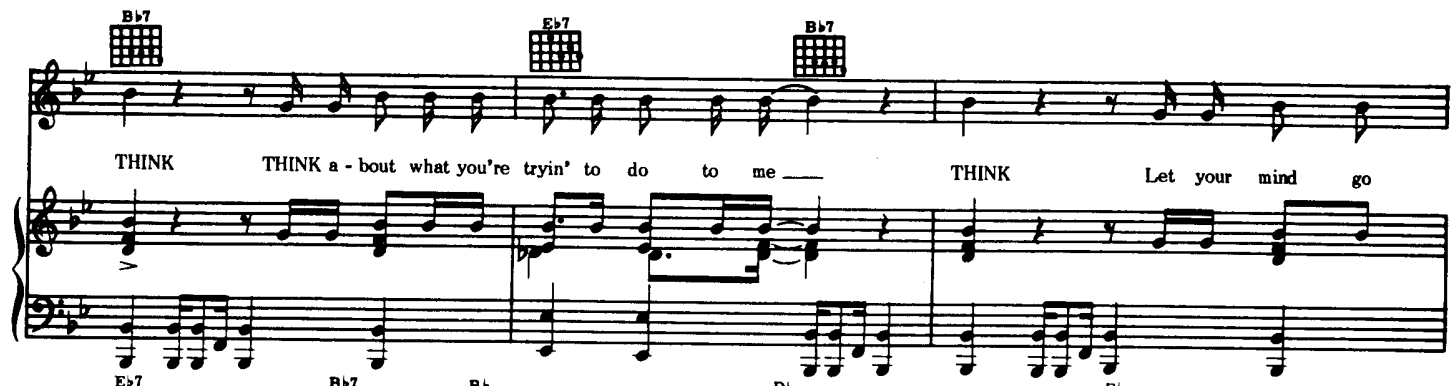
Words and Music by
TED WHITE & ARETHA FRANKLIN

Moderately

The musical score is written for piano and voice. It begins with a piano introduction in the key of B-flat major, marked 'Moderately'. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line enters with the lyrics 'You bet-ter THINK THINK a-bout what you're tryin' to do to me THINK Let your mind go'. The score includes several guitar chord diagrams for Bb7, Eb7, and E7. A 'To Coda' symbol is placed above the piano part. The lyrics continue: 'Let your-self be free 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-a-trist, I ain't no doc-tor with de-grees But it don't take too much high I. Q. See what you're do-in' to me You bet-ter'. The score concludes with a final piano cadence.

B7 E7 B7

THINK THINK a - bout what you're tryin' to do to me — THINK Let your mind go



Eb7 Bb7 Bb Db Eb

Let your - self be free — Oh, Free - dom — (free - dom —) Free - dom — (free - dom) Oh, Free - dom — Yeah — Free -



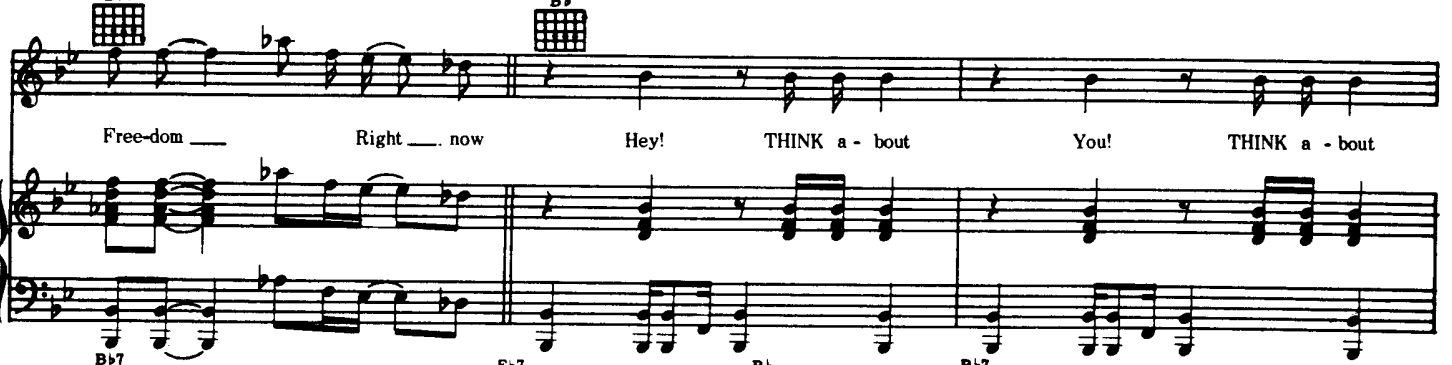
Bb7 Eb Eb7 Bb B7 Db Eb Eb7

- dom Right now Free - dom — (free - dom —) Oh, Free - dom — (free - dom) Gim - me some Free - dom — Oh, —



Bb7 Bb

Free - dom — Right — now Hey! THINK a - bout You! THINK a - bout



Bb7 Eb7 Bb Bb7

There ain't noth - in' you could ask I could ans - wer you — with I want — but I want gon - na change — to I'm not (if you



keep do - in' things I don't) _____ THINK THINK a - bout what you're tryin' to do to me _____

THINK Let your mind go Let your-self be free _____ Peo - ple walk - in' 'round ev - 'ry day, play - in'

games and tak-ing scores Tryin' _____ to make oth-er peo - ple lose their minds _____ Well, be care - ful you don't lose yours, Oh

D.S. al Coda

◆ CODA You need me _____ and I need you _____ We out each oth - er, There ain't noth -

- in' ei - ther can do. Oh, _____ Hey THINK a - bout me. (To the bone for deepness)

Repeat till Fadeout

I SAY A LITTLE PRAYER

Not too fast, smoothly

Music by BURT BACHARACH
Words by HAL DAVID

Bbmaj7



F9



D



Gm7



The mo - ment I
I run for the

R.H.



Cm7



F



Bb

wake up,
bus, dear,

be - fore I put
while rid - ing I

on my make - up
think of us, dear.

Am7(no5)



D7



I say a lit - tle prayer for you.
I say a lit - tle prayer for you.

Gm7 Cm7

While comb - ing my hair now
 At work — I just take time and won - d'ring what
 and all — through my

R.H.

F Bb Am7(no5)

dress to wear now I say a lit - tle prayer for you..
 cof - fee break time I say a lit - tle prayer for you..

D7 Excitedly Eb F/Eb Dm7

For - ev - er, for - ev - er you'll stay in my heart — and

Bb Ab/Bb Bb Bb9 Eb F9 F Dm7

I will love you for - ev - er and ev - er. We ne - ver will part. — Oh,

g^{ua}

Ab Bb Bb9 Eb F9 F Dm7

how I'll love you. To - ge - ther, to - ge - ther, that's how it must be. — To

1. Smoothly

Bb Ab Bb Bb9 Eb F/Eb D

live with-out you would on-ly be heart-break for me. —

mf *p* *p*

2. Smoothly

D Gm7 Eb Cm7

me. — My dar - ling be - lieve me,

mf *p* *R.H.*

Eb/F *

for me — there is no one — but

mp

Bbmaj7 Cm7/F Bbmaj7

you. Please love me too.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole note 'you.' followed by a half note 'Please' and a quarter note 'love', then a half note 'me' and a quarter note 'too.' The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex chordal texture in the right hand, including some triplets.

Cm7/F Bbmaj7 Cm7/F

I'm in love with you. Ans-wer my

Detailed description: This system contains measures 4-6. The vocal line continues with 'I'm in love with you.' and then 'Ans-wer my' with a triplet of eighth notes. The piano accompaniment continues with similar patterns, featuring a consistent eighth-note bass line and chordal accompaniment in the right hand.

Bbmaj7 Cm7/F Bbmaj7

prayer. Say you love me too.

dim. poco a poco

Detailed description: This system contains measures 7-9. The vocal line has 'prayer.' followed by 'Say you love me too.' The piano accompaniment continues with the same rhythmic and harmonic patterns. A dynamic marking of *dim. poco a poco* is placed above the piano part in the final measure of this system.

Cm/F Bbmaj7

rall. *pp*

Detailed description: This system contains measures 10-12. It features only the piano accompaniment. The right hand plays a series of chords, and the left hand continues with the eighth-note bass line. The tempo marking *rall.* and dynamic marking *pp* (pianissimo) are present in the final measure.

SEE SAW

Words and Music by
STEVE CROPPER & DON COVAY



Some - times you love me
tell me



like a good wo - man ought - a,
I'm your sweet can - dy man, —

some - times you hurt me so
then some times



bad, —
ba - by

my tears run like wat - er,
I just never know where I stand.

some-times you get me out, — right be-fore your friends —
 You lift me up, — when I'm on the ground —

— now, then you kiss on me ba - by
 — soon as I get up, child

tell me you love me a - gain. — } Your love — is like a see - saw
 you send me tum - bl - ing down. — }

your love — is like a see - saw your love — is like a

see - saw babe, go up, down, all a - round — like a

1. C
2. C C#7

see - saw. Some - times you When I'm kiss - ing you and I

F#m

like it and ask you to kiss me a - gain, — I

B7 E7

reach at you, — you jump out of sight, — you change just like the wind..



Musical notation for the first system, including treble and bass staves with a guitar chord diagram above.



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



Musical notation for the third system, including treble and bass staves with lyrics: "Your love ... is like a see - saw"

Ad lib to Fade

Musical notation for the fourth system, including treble and bass staves with lyrics: "your love ... is like a see - saw" and "your love ... is like a"

DAY DREAMING

Words and Music by
ARETHA FRANKLIN

Slowly

Cm7

Day - dream - ing and I'm think - ing of you, — day -

dreaming and I'm think - ing of you, day - dreaming and I'm think - ing of you, day - dreaming and I'm think - ing of you.

Ab Gm Ebsus2 Bb Ab Gm Eb Gb

Look in my mind, — flow - ing a - way. — He's the kind of

Cm9



guy who would say hey ba - by let's get a - way, let's go some place huh, where I don't

Bbmaj7



Bb6



Bbmaj7



Bb6



care. He's the kind of

Cm7/F



guy that you give your ev - 'ry-thing, and trust your heart, share all of your love - till death do you

Bbmaj7



Bb6



Bbmaj7



Bb6



part.

Cm7/F



Bb/F



(1.2.) I want to be what he wants_ when he wants it and when- ev - er he needs_ it.

Cm7/F



Bb/F



And when he's lonesome and feel - ing love starved, I'll be there to feed him. I'm lov-ing him a

Dm



Gm



Ebm

C^o

lit - tle bit more each day_ it turns me right on _ when I hear him say._

Cm7/F



Hey ba - by let's get _ a - way, let's go where -

dream-ing and I'm thinking of you, day-dreaming and I'm thinking of you, day-dreaming and I'm thinking of you.

rall.

Ab Eb/G Ebsus2 Bb Ab Gm Eb Gb

Look at my heart moan - ing a - way.

Day - dream - ing. (Think-ing of you. _____) Day - dream -

Ad lib. to Fade

ing. (Think-ing of you. _____) Day - dream - ing.

DON'T PLAY THAT SONG

(YOU LIED)

Words and Music by
BETTY NELSON & AHMET ERTEGUN


$\text{♩} = 108, \text{Swing}$ ($\text{♩} = \text{♩}^3$)

The piano introduction consists of two systems of music. The first system has a treble clef staff with a key signature of one flat (B-flat major) and a common time signature. It features a melody of eighth notes with triplet markings (3) and a bass line of eighth notes. Chord diagrams for Am, G, Am, G/B, and C are shown above the staff. The second system continues the melody and bass line with similar triplet markings and chord diagrams for Am, G, Am, G/B, C, D9, F/G, C, and G7.


The first line of the song features a vocal line and piano accompaniment. The vocal line starts with a C chord diagram above the first measure. The lyrics are: "(1.) Don't play that song for me, 'cause it brings back". The piano accompaniment consists of a treble clef staff with a melody of eighth notes and a bass line of eighth notes. Chord diagrams for C and Am are shown above the staff.

The second line of the song features a vocal line and piano accompaniment. The lyrics are: "me-mo - ries of days that I once knew, the days that I". The piano accompaniment continues with a treble clef staff melody and a bass line. Chord diagrams for F and G7 are shown above the staff.


C



— spent with you. — Oh no, don't let them play it,





Am



it fills my heart — with pain, please stop it —

F

G7




— right a - way, — 'cause I re - mem - ber just a' what he said. — He said —




CHORUS

C




dar - ling, (Dar - ling I and I know that he lied, dar - ling I

Am



love you;



F G7

you know that you lied,
need you dar - ling I you know that you lied, —
love you.) lied, — you

1. 2.

lied. lied.

Am G Am G/B C

Am G Am G/B C D.S. Rpt. Chorus to Fade

D9 F/G C G G7

VERSE 2:

Hey Mister, don't play it no more,
 Don't play it no more,
 I can't stand it,
 Don't play it no more, no more, no more.
 I remember on our first date,
 He kissed me and he walked away.
 I was only seventeen,
 I never dreamed he could be so mean.
 He told me . . . *to Chorus*

YOU'RE ALL I NEED TO GET BY

Words and Music by
NICKOLAS ASHFORD &
VALERIE SIMPSON

Moderate

The musical score is written for piano and voice. It features a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Moderate'. The score is divided into five systems, each with a vocal line and a piano accompaniment line. Chord diagrams are provided above the piano line for various chords: A, B7 (A Bass), Dm6 (A Bass), and A. The lyrics are written below the vocal line, with some words underlined to indicate phrasing. The piano accompaniment consists of a steady eighth-note bass line and a more melodic treble line.

You're all I need to get by. _____

Like the sweet morn-ing dew — I took one look — at you

and it was plain — to see you were my des - ti - ny. With arms o-pen wide —

I threw a - way — my pride. — I'll sac - ri - fice — for you

ded - i - cate — my life to you. — I will go — where you lead —

al-ways there — in time of need, — and when I — lose my will —

Bm7 A B7

you'll be there — to push me up the hill. There's no, no look - ing back —

Dm6 A D

— for us, — we got love — sure 'nough, that's e - nough. — You're all —

A B7 Dm6 A

— you're all I need — to get by. 2. ter - min - a - tion you're,

Dm6 A B7 Dm6

all you're all I want to strive for and do — A lit - tle more,

A D

All, all the joys un - der the sun wrapped up in - to one. You're
 all, you're all I need you're all I need
 you're all I need to get by.
 All I need to get by. repeat to fade

2. Like an eagle protects his nest, for you I'll do my best.
Stand by you like a tree, and dare anybody to try and move me.
Darling in you I found strength where I was torn down.
Don't know what's in store, but together we can open any door.

3. Just to do what's good for you, and inspire you a little higher.
I know you can make a man out of a soul that didn't have a goal
'Cause we, we got the right foundation, and with love and
Determination, you're all, you're all I want to strive for;
And do a little more all, all the joys under the sun,
Wrapped up into one, you're all, you're all I need,
You're all I need, You're all I need To get by
All I need to get by.

I'M IN LOVE

Words and Music by
BOBBY WOMACK

Medium soul beat

Chords: E, B/D#, C#m, A, G#m, F#m

1. Chords: B

2. Chords: B, E, B/D#, C#m

I'm in love
love

Chords: A, G#m, F#m, B

yes I am, I'm so love, glad I can tell love, love, love, I'm in I'm through



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melody line.

love, cry - ing all night long, yes I am

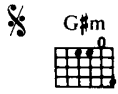
Musical staff with treble clef, accompaniment consisting of chords and moving lines.

Musical staff with treble clef, key signature of three sharps, and a melody line.

sure 'nough in love. I'm sure 'nough in love.

Musical staff with treble clef, accompaniment consisting of chords and moving lines.

(Instr. on %.)



Musical staff with treble clef, key signature of three sharps, and a melody line.

My friends all won - der what's come o - ver me, I feel just like a ba - by boy,

Musical staff with treble clef, accompaniment consisting of chords and moving lines.



To Coda (Vocal on %.)

Musical staff with treble clef, key signature of three sharps, and a melody line.

I'm as hap - py as a man can be I'm in on a Christ - mas morn - ing with a brand new toy. I'm in

Musical staff with treble clef, accompaniment consisting of chords and moving lines.



love, — love, — love, — I'm in love, love, — love. —

1.

2.

D.S. al Coda



(2.) I'm in

♣ CODA



love, — love, — love, —



Ad lib. to Fade

sure 'nough in love. — I'm in

SPANISH HARLEM

Baion moderato

Words and Music by
JERRY LEIBER &
PHIL SPECTOR

E \flat

mf *mp*

E \flat

mf

There is a rose in Spa - nish Har - lem, _____

E \flat

a rare rose up in Spa - nish

E \flat

Har - lem, _____

It is a
With eyes as

f

spe - cial one, it's ne - ver seen the sun, it on - ly
 black as coal that look down in my soul and start a

comes up when the moon is on the run and all the stars are
 fire there and then I lose con - trol, I have to beg your

E_b

gleam - ing, It's grow - ing
 par - don,

1. B_b

mf

in the street right up through the con - crete But soft and sound in

E \flat

pale moon.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The vocal line begins with a half note 'pale' followed by a half note 'moon.' The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

2.

B \flat 7

I'm going to pick that rose and watch her as she grows

mf

The second system continues the piece with a second ending bracket labeled '2.'. The key signature changes to B-flat major. The vocal line has a half rest followed by the lyrics 'I'm going to pick that rose and watch her as she grows'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

E \flat

in my gar - den.

The third system continues the vocal line with the lyrics 'in my gar - den.' The piano accompaniment continues with similar patterns, including a dynamic marking of *mf*.

mp *p* *pp*

The fourth system shows the piano accompaniment concluding the piece. It features dynamic markings of *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo) across the system.

ROCK STEADY

♩ = 104

Words and Music by
ARETHA FRANKLIN



The first system of music features a vocal line on a single treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The vocal line contains two whole rests. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.



The second system continues the music. The vocal line has a whole rest followed by the lyrics "Rock stea - dy ba - by, that's what I". The piano accompaniment continues with the same rhythmic pattern.

The third system continues the music. The vocal line has the lyrics "feel now, - let's call this song - ex - act - ly what it is." The piano accompaniment continues with the same rhythmic pattern.

Am

Step and move your hips_ with a feel - ing from side to side, _

sit your-self down in your car_ and take a ride._ While you're groovin' rock steady, rock

stea - dy ba - by, let's call this song ex - act - ly what it is.

Am

It's so fun - ky and lord, _ I'm feel - ing, swing my hips from left to right._

Am



Musical staff with melody and accompaniment.

What it is 'cause I might _ be do - in' this fun - ky dance _ all night.

Piano accompaniment for the first system.

Vocals ad lib.

Am



Musical staff with melody and accompaniment.

Piano accompaniment for the second system.

Musical staff with melody and accompaniment.

Rock stea - dy, rock stea - dy babe, _ rock

Piano accompaniment for the third system.

D7





Musical staff with melody and accompaniment.



_ stea - dy, _ rock stea - dy babe.

Piano accompaniment for the fourth system.

First system of musical notation. The vocal line consists of two measures of whole notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Am  Bm/C  Am7 

Second system of musical notation. The vocal line continues with two measures of whole notes. The piano accompaniment includes a double bar line and continues with eighth notes in the right hand and quarter notes in the left hand.

Bm/C  Am 

Third system of musical notation. The vocal line has two measures of whole notes, with the second measure marked "N.C." and "Rock". The piano accompaniment includes a double bar line and a section marked "Rhythm:" with eighth notes in the right hand and quarter notes in the left hand.

D.S. ad lib. to Fade

Fourth system of musical notation. The vocal line has three measures of whole notes with lyrics: "stea - dy, rock stea - dy." The piano accompaniment is marked "sim." and consists of eighth notes in the right hand and quarter notes in the left hand.

UNTIL YOU COME BACK TO ME

(THAT'S WHAT I'M GONNA DO)

Words and Music by
STEVIE WONDER, MORRIS BROADNAX &
CLARENCE PAUL

Moderate shuffle (♩ = 88)

Amaj7



C/D



Gmaj7



mf

VERSE

Amaj7



C/D



1. Though you don't call a - ny-more, I sit and wait —

Gmaj7



Amaj7



in vain. I guess I'll rap on your door, (your door)

C/D



Gmaj7



tap on your win - dow _____ pane. _____ (Tap on your win-dow pane...)

Em7



A7



F#m7(b5)



I want to tell you ba - by, the chan-ges I've been go-ing through _____ miss-ing you.

B7(b9)



To Coda

Em7



A11



_____ Lis-ten you... Til you come back to me, that's what I'm gon - na

Dmaj7



1.



2.



do. (2.) Why did you

BRIDGE Dm7

G7

Cmaj7

Liv - ing for you my dear — is like liv - ing in — a world — of con - stant fear..

Em7

E7

— Hear my plea; — I've got to make you see — that our —

A7

D.S. al Coda

⊕ CODA

Em7

— love — is dy - ing. 3. Al - though your
(Our love is dy - ing.)

Till you come back to me,

A11

Dmaj7

Dm7/G

G13

that's what I'm gon - na do.

Em7



A11



Dmaj7



Til you come back to me, that's what I'm gon - na do.

Dm7/G



G13



Amaj7



C/D



I'm gon-na rap on your door, (your door) tap on your win-dow

Gmaj7



Repeat ad lib. and Fade

pane. (Tap on your win - dow pane.) I'm gon - na

VERSE 2:

Why did you have to decide
 You had to set me free?
 I'm going to swallow my pride, (my pride)
 And beg you to please see me.
 (Baby won't you see me?)
 I'm going to walk by myself
 Just to prove that my love is true;
 All for you baby.
 (To Chorus:)

VERSE 3:

Although your phone you ignore,
 Somehow I must, somehow I must,
 How I must explain.
 I'm gonna rap on your door,
 Tap on your window pane.
 (Tap on your window pane.)
 I'm gonna camp on your steps
 Until I get through to you;
 I've got to change your view, baby.
 (To Chorus:)