

I NEVER LOVED A MAN

(THE WAY I LOVED YOU)

Words and Music by
RONNIE SHANNON

Slow Blues Feeling

You're a

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

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

F

C7



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 key signature of one flat (Bb). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. Chord diagrams are provided above the vocal line for each system.

System 1: Chords: C, F, C. Dynamics: *mf*. The piano accompaniment starts with a steady bass line and chords in the right hand.

System 2: Chords: F, G, F. Dynamics: *f*. Lyrics: "What you want ba-by I got. I ain't gon-na do you wrong while you gone."

System 3: Chords: G, F. Lyrics: "What you need you know I got it. I ain't gon-na do you wrong 'cause I don't wan-na."

System 4: Chords: G, F, C7. Lyrics: "All I ask-in' is for a lit-tle re-spect, when you come home. Ba -"



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



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



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



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

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.*



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

mf



To Coda ◊

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



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

cresc. *ff*

4 4 4 4 2



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

4

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

do right, all night man.

mp

D. al Coda

⊕ 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

G C G

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

G7 C7

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

G C7 G Am7

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

D7 G C C#dim G Dbdim D7

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?

The musical score is written in 12/8 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and a melodic line in the right hand. Chord diagrams for guitar are provided above the vocal line for each measure.

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!

Chords: C, G, G7, C7, G, Am7, Bm7, Em7, Am7, D7, G, Am7, Gdim, G7

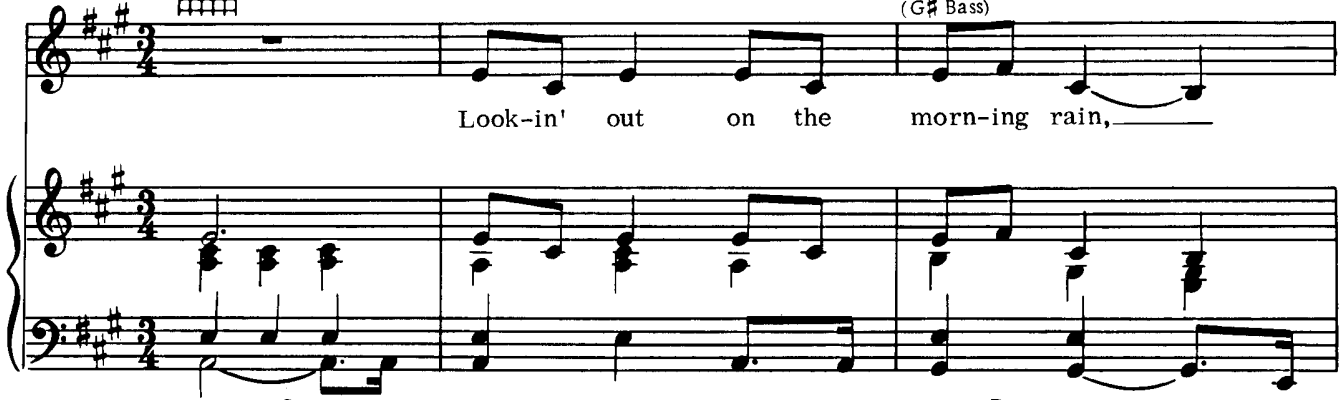
(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN

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

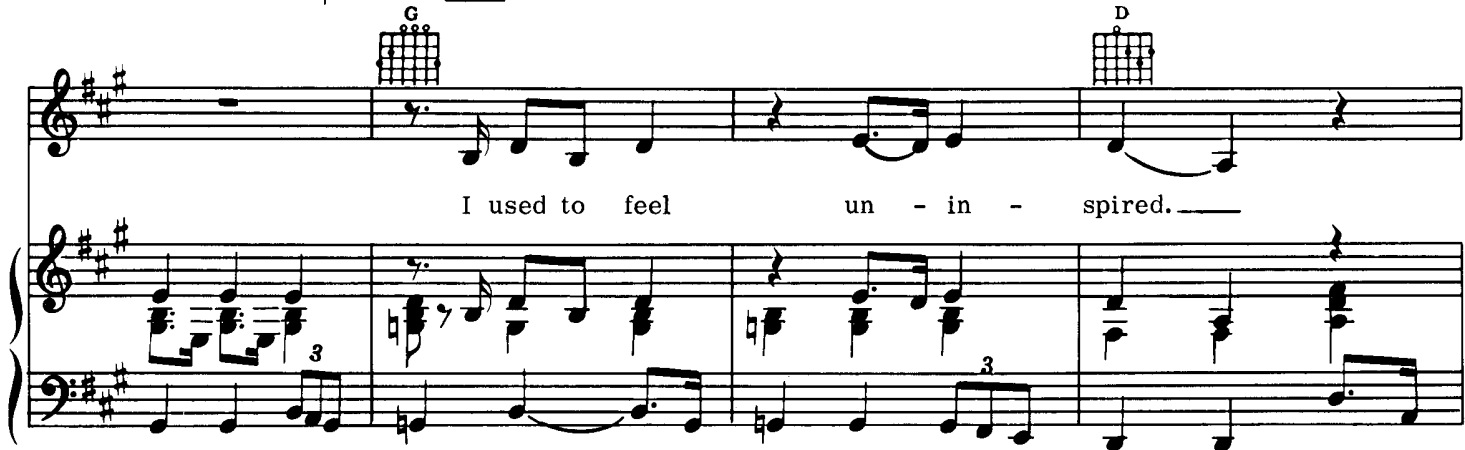
Moderately 


(G# Bass)

Look-in' out on the morn-ing rain, —



I used to feel un - in - spired. —



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



Lord, — it made me feel so tired. —



A (C# Bass) Bm7 C#m7

Be - fore the day I met you, —

life was so un - kind. Your love was the key to my — peace of

mind, — 'cause you make me — feel, —

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

A D A Bm7 Bm7 A
 (C# Bass) (E Bass) to Coda ⊕

nat - u - ral wo - man. — When my

E G
 (G# Bass)




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

D A Bm7 A
 (C# Bass)


long — to claim it. I did - n't




E G
 (G# Bass)

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

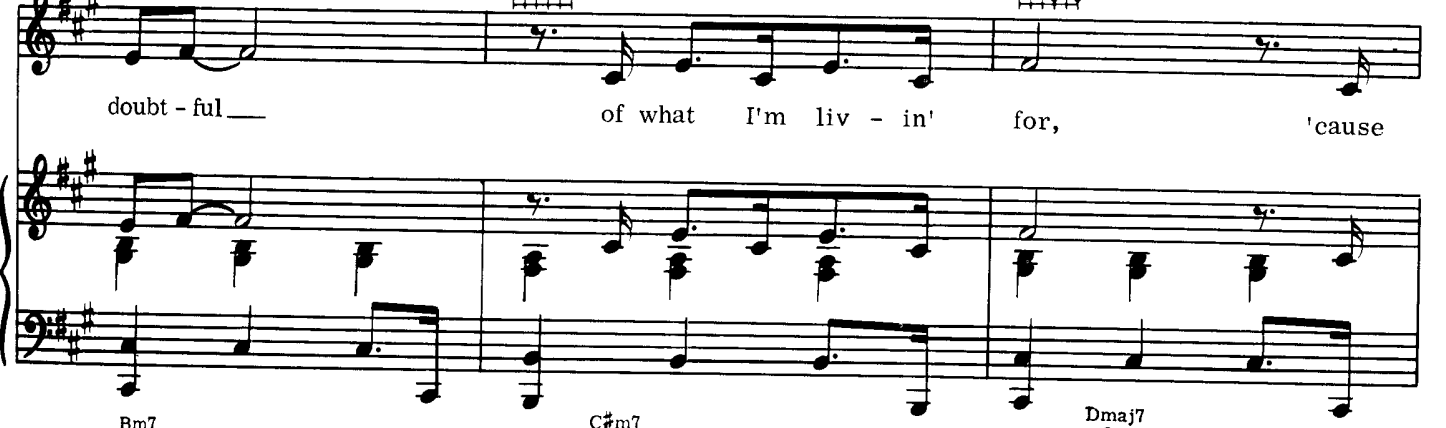
D  A  Bm7 
 (C# Bass)

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

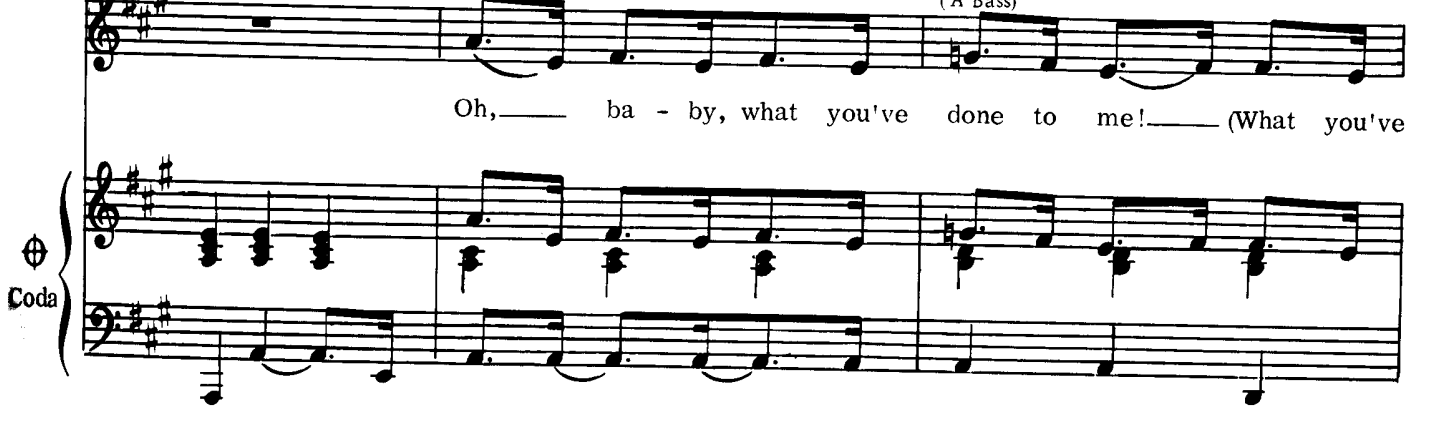
if I make you hap - py I don't need to do ___ more. ___

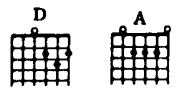


A  G 
 (A Bass)

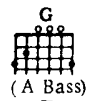
Oh, ___ ba - by, what you've done to me! ___ (What you've

Coda 

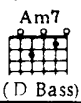




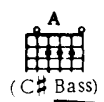
done to me! _____) You _____ make me feel _____ so _____ good _____



_____ 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

man, — But I found out, love, —

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

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

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

cruel. — Chain, chain, chain, —

chain of fools. — E - ve - ry chain

has got a weak link. —

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (Bb) and a 7/8 time signature. The lyrics are "I may be weak, yeah, — but I'll bear the". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

strain... You

The second system continues the musical score. The vocal line has a rest for the first measure, then the lyrics "strain..." and "You". Above the vocal line, a guitar chord diagram for C major is shown: a 6-string guitar with frets 0, 0, 2, 0, 0, 0. The piano accompaniment continues with the same rhythmic pattern.

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

The third system of the musical score features the lyrics "told me to leave you a - lone, My fa - ther said come on". The vocal line and piano accompaniment continue with the established musical style.

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

The fourth system of the musical score features the lyrics "home. My doc - tor said take it ea - sy, oh, but your". The vocal line includes triplet markings (the number 3) over the notes for "home.", "ea -", and "sy,". The piano accompaniment also includes triplet markings in the right hand.

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

chain, chain, chain,—

chain, chain, chain,— chain of

fools.— One of these morn - ings —

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

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

C
chain, chain, chain, chain, chain, chain,

Repeat and Fade
chain of fools. — Chain, chain, chain, —

SAVE ME

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

♩ = 120

The musical score is presented in a standard format with a vocal line and piano accompaniment. The piano part consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as quarter note = 120. The score is divided into four systems, each containing a vocal line and piano accompaniment. Above the piano accompaniment, guitar chord diagrams are provided for the chords E, D, and A. The lyrics are: "Save me, some-bo - dy save me. Save me, some-bo - dy save me." The lyrics are placed below the vocal 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

E D A E D A E D A

To Coda ♪ after repeat

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. —

Chord diagrams for the first system: E, D, E, E, D, E, E, D, E.

(3.) You're

⊕ CODA *Ad lib. rpt. to Fade*

Chord diagrams for the second system: 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



The musical score is arranged in three systems. Each system includes a guitar part with chord diagrams, a piano accompaniment with treble and bass staves, and a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately slow'. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line is written in a single staff with lyrics underneath. The lyrics are: 'This was the land that he worked by hand, It was the dream of an up-right man, There was a fence that held our love, There was a gate that he walked out of, There was a room that was filled with love, It was the love that I walked out of, This is a heart and it turned to stone, This is a house, it ain't no home,'. The guitar part features chords G and C7. The piano part includes dynamics *mf* and *p*.

Guitar Chords:

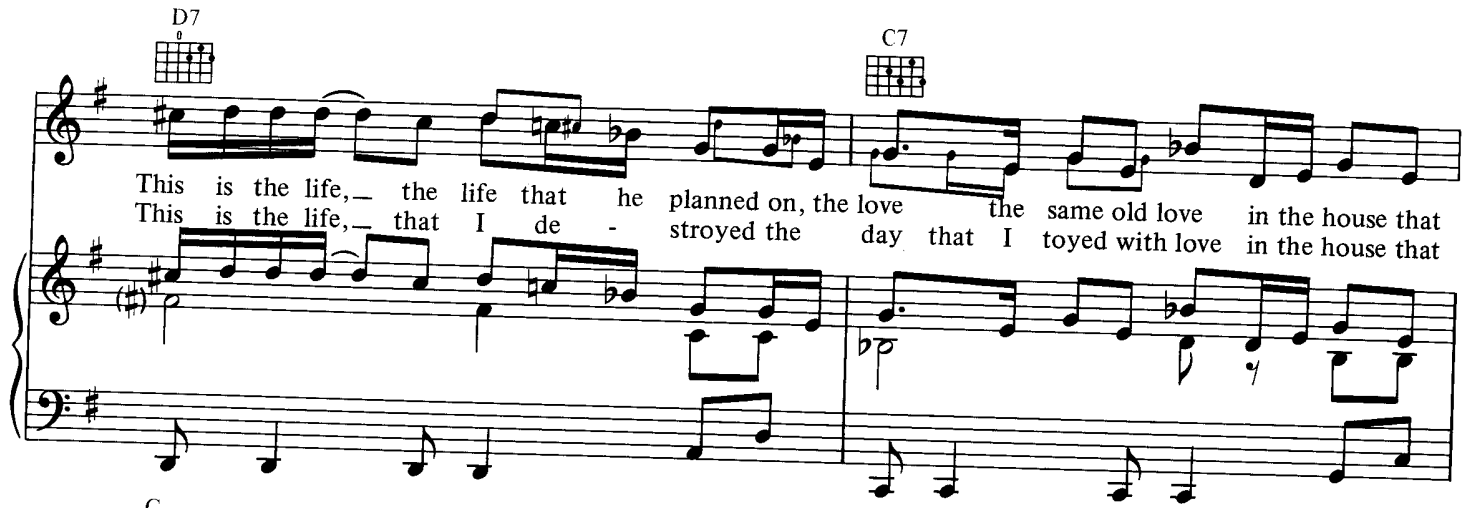
- G:
- C7:


Vocal Lyrics:

This was the land that he worked by hand, It was the dream of an up-right man,
 There was a fence that held our love, There was a gate that he walked out of,
 There was a room that was filled with love, It was the love that I walked out of,
 This is a heart and it turned to stone, This is a house, it ain't no home,

D7  C7 

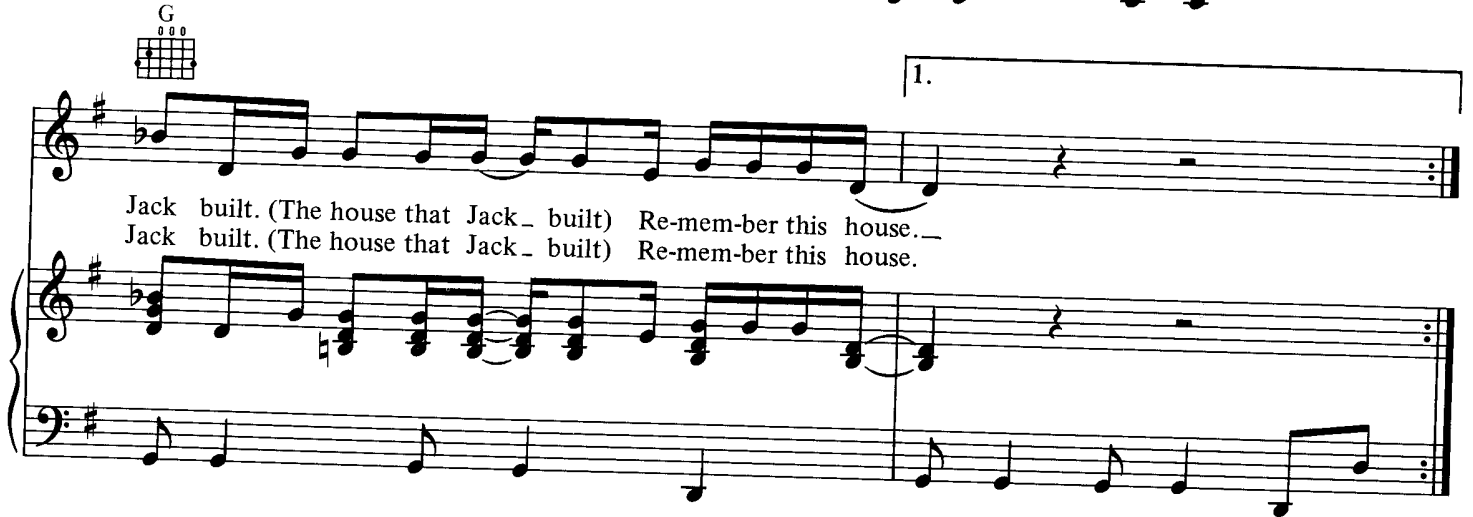
This is the life, — the life that he planned on, the love the same old love in the house that
 This is the life, — that I de - stroyed the day that I toyed with love in the house that





G 

1.

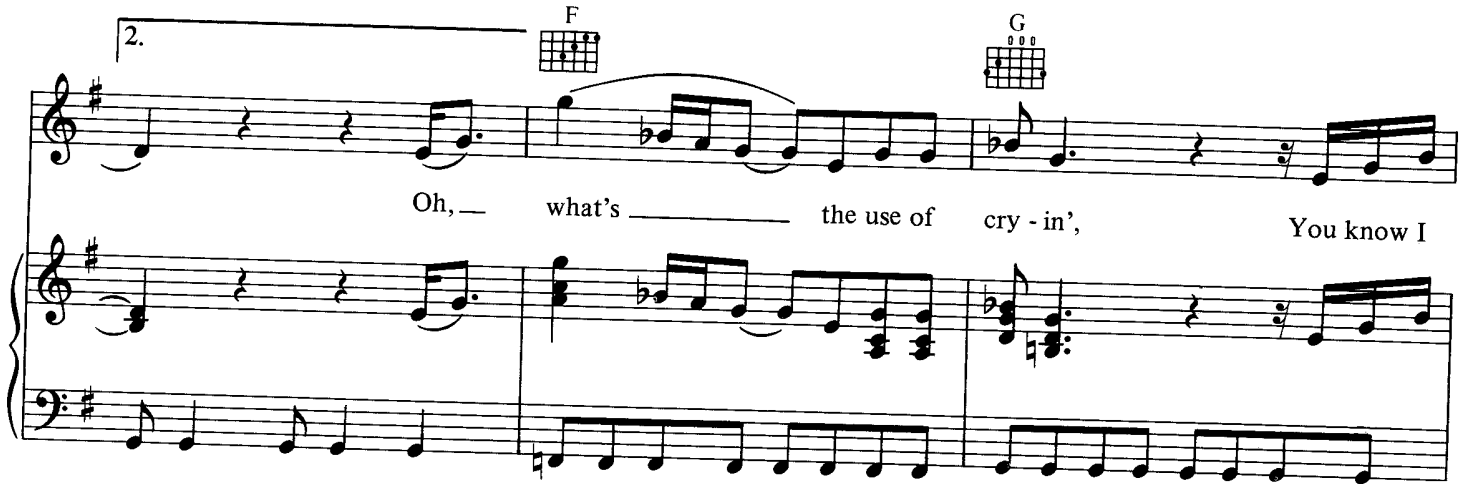
Jack built. (The house that Jack - built) Re-mem-ber this house. —
 Jack built. (The house that Jack - built) Re-mem-ber this house.



2.

F  G 

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





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



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



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



— (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

come on back! — Jack, oh Jack, come on back! — *Repeat ad lib. to Fade*

THINK

Words and Music by
TED WHITE & ARETHA FRANKLIN

Moderately

You bet-ter THINK THINK a-bout what you're tryin' to do to me THINK Let your mind go
 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 - rist, 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

System 1: **B \flat 7** THINK THINK a - bout what you're tryin' to do to me — **E \flat 7** THINK Let your mind go **B \flat 7**

System 2: **E \flat 7** Let your - self be free — Oh, Free-dom — (free-dom —) **B \flat 7** Free-dom — (free-dom) Oh, **B \flat** Free - dom — Yeah — **D \flat** Free - **E \flat**

System 3: **B \flat 7** - dom Right now **E \flat** Free-dom — (free-dom —) **E \flat 7** Oh, **B \flat** Free-dom — (free-dom) **B \flat 7** Gim - me some **D \flat** Free-dom — **E \flat** Oh, — **E \flat 7**

System 4: **B \flat 7** Free-dom — **B \flat** Right — now Hey! THINK a - bout You! THINK a - bout

System 5: **B \flat 7** There ain't noth-in' you could ask **E \flat 7** I could ans- wer you — with **B \flat** I want — but **B \flat 7** 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

◆ 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




The mo - ment I
I run for the



wake up,
bus, dear,

be - fore - I put
while rid - ing I

on my make - up
think of us, dear.

Am7(no5)



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

Gm7 Cm7

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

8^{va}

Ab Bb Bb9 Bb Eb F9 F Dm7

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

Bb Ab Bb Bb9 Eb F/Eb

1. Smoothly
D tacet

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

2. Smoothly
D tacet

Gm7 Ed Cm7 *

me. — My dar - ling be - lieve me,

Eb/F *

for me — there is no one — but

Bbmaj7 Cm7/F Bbmaj7

you. Please love me too.

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (Bb and Eb). The vocal line begins with a whole note 'you.' followed by a half note rest, then a quarter note 'Please', a quarter note 'love', a quarter note 'me', and a quarter note 'too.' with a long horizontal line extending to the right. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand, some with accents. Chord diagrams for Bbmaj7 and Cm7/F are provided above the staff.

Cm7/F Bbmaj7 Cm7/F

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

The second system continues the vocal and piano parts. The vocal line has a half note rest before 'I'm', followed by 'in love with you.' and a half note rest, then 'Ans-wer my' with a triplet of eighth notes. The piano accompaniment features a similar eighth-note bass line and chords in the right hand, including a triplet of eighth notes. Chord diagrams for Cm7/F and Bbmaj7 are shown above the staff.

Bbmaj7 Cm7/F Bbmaj7

prayer. Say you love me too.

dim. poco a poco

The third system shows the vocal line with a half note rest before 'prayer.', followed by 'Say you love me too.' and a half note rest. The piano accompaniment continues with eighth-note bass and chords in the right hand. A dynamic marking '*dim. poco a poco*' is placed below the piano part. Chord diagrams for Bbmaj7 and Cm7/F are provided above the staff.

Cm/F Bbmaj7

rall. pp

The fourth system contains only the piano accompaniment. The right hand plays a series of chords, some with accents, while the left hand continues with eighth notes. The system concludes with a double bar line, a *rall.* marking, and a *pp* (pianissimo) dynamic marking. Chord diagrams for Cm/F and Bbmaj7 are shown above the staff.

SEE SAW

Words and Music by
STEVE CROPPER & DON COVAY

A

A D A7

Some - times you love me
tell me

D A D A7 D

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

some - times you hurt me so
then some times

A D A7 D A D A7

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..

A

0 2 2 2 0

V

A

0 2 2 2 0

A

0 2 2 2 0

A

0 2 2 2 0

Your love — is like a see - saw

Ad lib to Fade

your love — is like a see - saw 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.

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

Ab Gm Eb sus2 Bb Ab Gm Eb Gb

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. **A^b** **E^b/G** **E^bsus2** **B^b** **A^b** **G^m** **E^b** **G^b**

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

♩ = 108, Swing (♩ = ♩³)

The piano introduction consists of two systems of music. The first system has a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. Both staves feature triplets. Above the first system are guitar chord diagrams for Am, G, Am, G/B, and C. The second system continues the melody and bass line with triplets. Above the second system are guitar 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 is in a treble clef with lyrics: "(1.) Don't play that song for me, 'cause — it brings back". The piano accompaniment is in a grand staff (treble and bass clefs) with a bass line of eighth notes and chords. Above the vocal line are guitar chord diagrams for C and Am.

The second line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with lyrics: "me-mo - ries — of days that I — once knew, — the days that I —". The piano accompaniment is in a grand staff with a bass line of eighth notes and chords. Above the vocal line are guitar chord diagrams for F and G7.



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



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



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

CHORUS



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

Am G Am G/B C

lied. lied.

Am G Am G/B C D9 F/G C G G7

D.S. Rpt. Chorus to Fade

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

Chord diagrams: A, B7 (A Bass), Dm6 (A Bass)

You're all I need to get by.

Chord diagrams: A, B7 (A Bass)

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

Chord diagrams: Dm6 (A Bass), A

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

Chord diagrams: B7 (A Bass), Dm6 (A Bass)

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

Chord diagram: A

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 —

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

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

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

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

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, E, B/D#, C#m

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

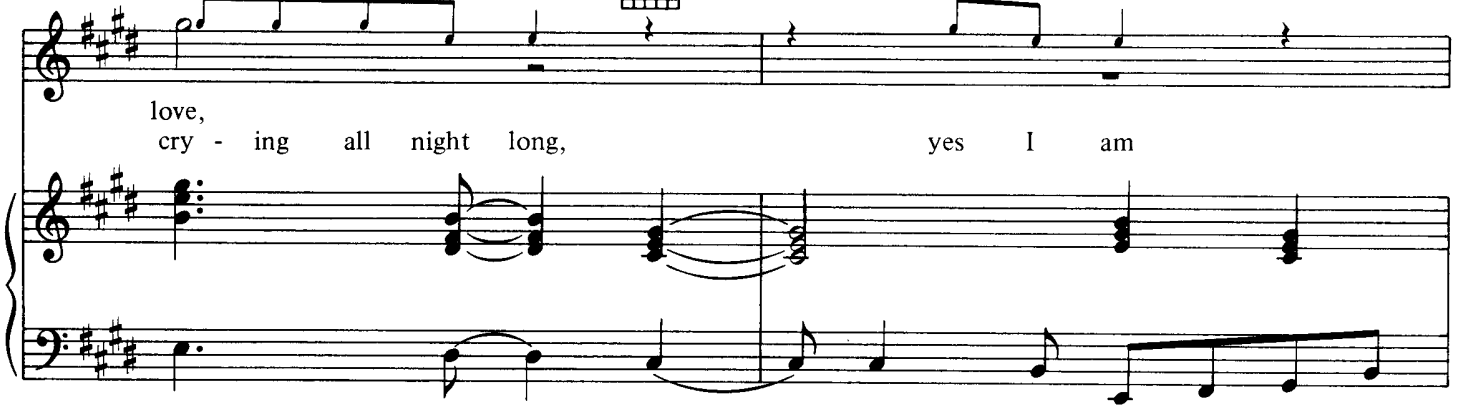
Lyrics: I'm in love love love


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

Lyrics: yes I am, I'm so glad I can tell the world I'm in I'm through

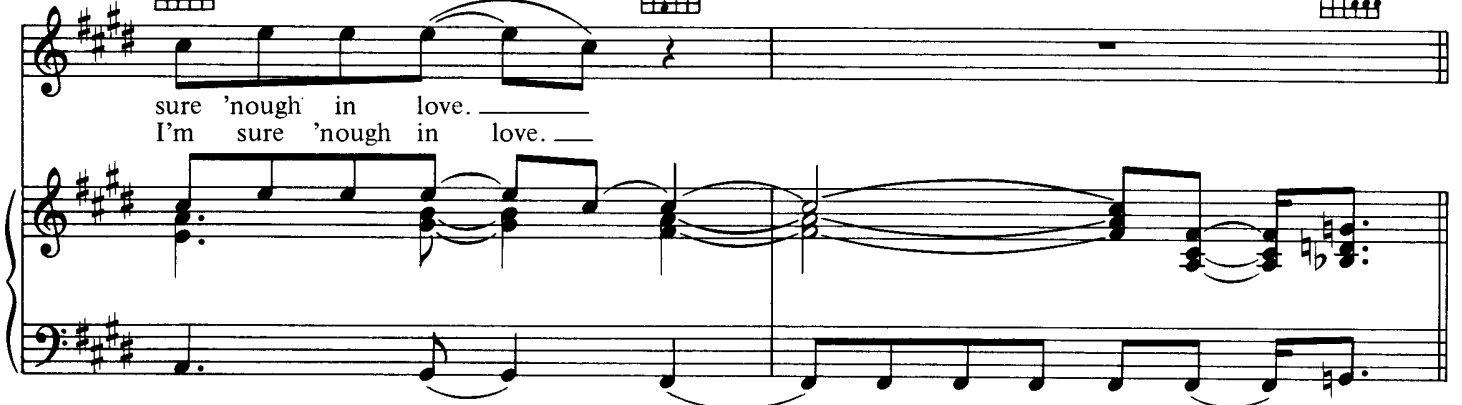
E  B/D#  C#m 

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





A  G#m  F#m  Gm 

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



(Instr. on %.)

 G#m 

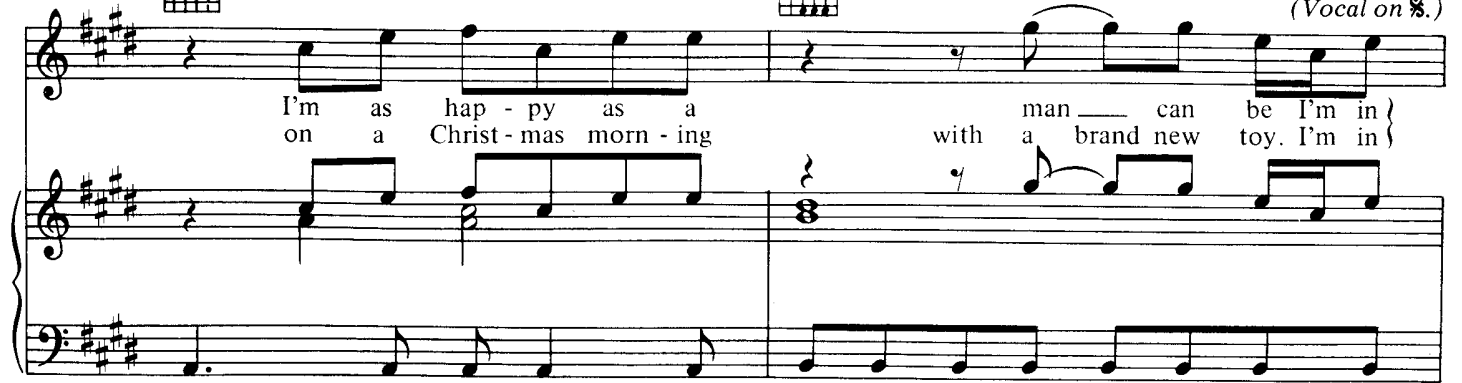
My friends all won - der what's come o - ver me,
I feel just like a ba - by boy,



A  B 

To Coda ♦
(Vocal on %.)

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 }



E G#m A F#m B E

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

1. 2. D.% al Coda

(2.) I'm in —

⊕ CODA E B/D# C#m

love, — love, — love, —

A G#m F#m B Ad lib. to Fade

sure 'nough in love. — I'm in

SPANISH HARLEM

Baion moderato

Words and Music by
JERRY LEIBER &
PHIL SPECTOR

E_b

mf *mp*

E_b

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

mf

E_b

a rare rose up in Spa - nish

A_b

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, —

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 E-flat major (three 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 in the left hand and a more active treble line in the right hand. A guitar chord diagram for E-flat major is shown above the first measure.

2.

B \flat 7

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

mf

The second system continues the piece. It starts with a second ending bracket labeled '2.' and a guitar chord diagram for B-flat dominant seventh (B \flat 7). The vocal line has a melodic line with a long note 'rose' and a phrase 'and watch her as she grows'. The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking *mf* (mezzo-forte) is placed at the beginning of the piano part.

E \flat

— in my gar - den.

The third system features a vocal line with a long note 'in' and a phrase 'my gar - den.' The piano accompaniment continues. A guitar chord diagram for E-flat major is shown above the first measure of the piano part.

mp *p* *pp*

The fourth system concludes the piece. The vocal line has a long note followed by a rest. The piano accompaniment features a dynamic range from *mp* (mezzo-piano) to *pp* (pianissimo), indicated by a hairpin symbol. The piano part ends with a final chord in the right hand.

ROCK STEADY

♩ = 104

Words and Music by
ARETHA FRANKLIN




Rock stea - dy ba - by, that's what I

feel now, - let's call this song - ex - act - ly what it is.

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.—

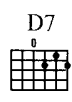


What it is 'cause I might _ be do - in' this fun - ky dance _ all night.

Vocals ad lib.



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





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

The first system of music features a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with piano accompaniment. The piano part consists of eighth-note chords in the right hand and eighth notes in the left hand, with a key signature of one sharp (F#).

Am  Bm/C  Am7 

The second system continues the piano accompaniment from the first system. It includes a treble clef staff with a whole rest and a grand staff with piano accompaniment. The piano part features a repeat sign and a fermata over a chord in the right hand.

Bm/C  Am 

N.C.

Rock

The third system includes a treble clef staff with a whole rest and a grand staff with piano accompaniment. A section labeled "Rhythm:" shows a rhythmic pattern of eighth notes with accents in the right hand.

D.S. ad lib. to Fade

The fourth system features a vocal line in the treble clef staff and piano accompaniment in the grand staff. The vocal line has the lyrics "stea - dy, rock stea - dy." and is marked with a fermata. The piano part is marked "sim." and consists of eighth-note chords in the right hand and eighth 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

The first system of music features a guitar part with three chord diagrams: Amaj7 (0 2 2 0 2 0), C/D (0 0 3 3 3 0), and Gmaj7 (0 0 0 0 2 3). The piano accompaniment is in 4/4 time with a moderate shuffle feel, marked *mf*. The vocal line is a whole rest.

VERSE

Amaj7 C/D

The second system begins the verse. The guitar part has chord diagrams for Amaj7 (0 2 2 0 2 0) and C/D (0 0 3 3 3 0). The piano accompaniment continues with a steady bass line. The vocal line has the lyrics: "1. Though you don't call a - ny-more, I sit and wait —".

Gmaj7 Amaj7

The third system continues the verse. The guitar part has chord diagrams for Gmaj7 (0 0 0 0 2 3) and Amaj7 (0 2 2 0 2 0). The piano accompaniment features a more active bass line. The vocal line has the lyrics: "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.

Dm7



G13



2.


Dm7



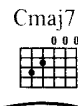
G13



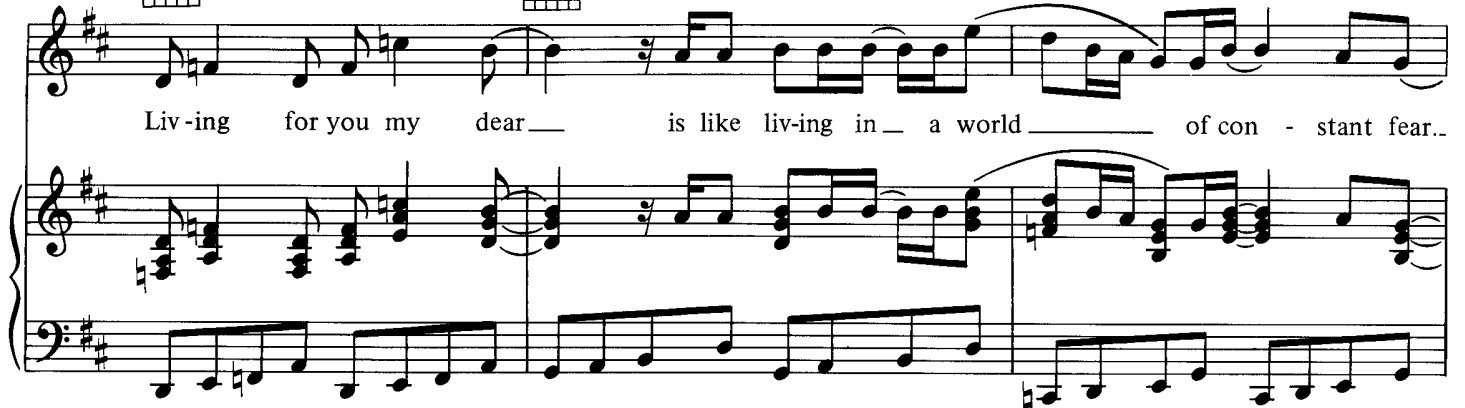
do. (2.) Why did you

BRIDGE 





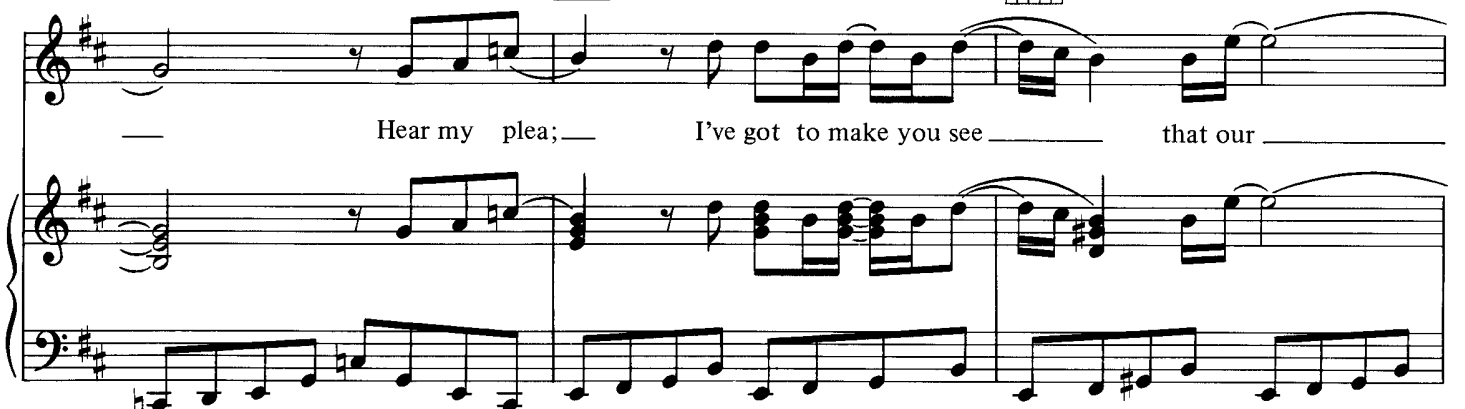
Liv - ing for you my dear — is like liv - ing in — a world — of con - stant fear..





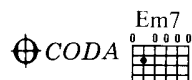


— Hear my plea; — I've got to make you see — that our —





D.%. al Coda

 **CODA**

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



Till you come back to me,











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:)