

THE **BIG BOOK** OF

PIANO · VOCAL · GUITAR

DISCO & FUNK

70 GROOVIN' SONGS, INCLUDING

Boogie Oogie Oogie • Brick House • Get Down Tonight • It's Your Thing • Le Freak •
Stayin' Alive • That's the Way (I Like It) • Turn the Beat Around • We Are Family



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BAD GIRLS

Words and Music by JOE "BEANS" ESPOSITO, EDWARD HOKENSON,
BRUCE SUDANO and DONNA SUMMER

Moderately

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

Dm7 Am7 Gm7 Am7 Dm7 Am7 Gm7 Am7 Dm7 Am7

Bad Girls Talk-in' 'bout the sad girls sad girls

The first line of the song features a vocal melody and piano accompaniment. The piano part continues with a similar pattern to the introduction, with chords indicated above the staff.

Gm7 Dm7 Gm7 Am7 VERSE Dm Am7 Gm7 Am7

Talk-in' 'bout Bad Girls yeah See them out on the street at night walk-in' Fri - day night and the strip is hot

The second line of the song includes the start of the verse. The piano accompaniment features a more active eighth-note pattern in the right hand.

Dm Am7 Gm7 Am7 Dm Am7 Gm7 Am7

pick-in' up all kinds of stran - gers if the price is right You can score if your pock-ets nice Sun's gone down and they're a - bout to trot. Spi - rits high and they look so hot

The third line of the song concludes the verse. The piano accompaniment continues with the eighth-note pattern.

Dm N.C. Gm7 Am7 Bbmaj7 Am Bbmaj7 Bbmaj7 Am N.C.

But you want a good time, — You ask your-self —
 Do you want to get down. — Now don't you ask your-self —

Gm7 N.C. Bbmaj7 Am Bbmaj7 Asus A7 Dm N.C.

who they are — Likeeve-ry bo bod-y else they come from near and far —

Am7 Gm7 Dm Am7 Gm7 Am7 Gm7 Am7

Bad - Girls - yeah — Such a

Dm7 Gm7 Dm Am7 Gm Am7 Dm7 Gm7

Bad Girl sad girl you're such a dir-ty bad girl beep beep uh - huh You Bad Girl you sad girl you're

Dm7 Am7 Gm7 Am7 Dm Am7 Gm7 Am7

such a dir-ty bad girl beep beep uh - huh Now you and me we're both — the same —

Dm Am7 Gm7 Am7 Dm Am7 Gm7 Am7 Dm N.C.
 but you call your-self — diff-erent — names Now your moth-er won't like it when she finds out — the girl is out at

Gm7 Am7 Bbmaj7 Am7 N.C. F C Bb
 night. Toot Toot hey — beep beep Toot Toot hey — beep

Dm Gm7 Am7 Dm7 Am7 Gm7 Am7
 beep Toot Toot hey — beep beep Hey mis-ter have you got a dime? —

Dm Am7 Gm7 Am7 Dm Am7 Gm7 Am7 Dm7 Am7
 — Mis-ter do you want — to — spend some — time oh yeah —

Gm7 Am7 Dm7 Gm7 Gm7 Am7 Dm7 Am7
 I got what you want you got what I need — I'll be your ba - by come and

Gm7 A Dm7 Am7 Gm7 Am7 Dm7 Am7 Gm7 Am7

spend it on me— Hey mis-ter I'll spend some time with you With

Dm7 Am7 Gm7 Am7 Dm7 Am7 Gm7 Am7 Dm7 Am7

you— you're fine with you Bad Girls

Gm7 Am7 Dm7 Am7 Gm7 Dm7 Am7 Gm7

they're just— Bad Girls Talk-in' 'bout sad— girls— yeah—

Dm7 Am7 Gm7 Am7 Dm7 Am7 Gm7 Am7 Dm7 Am7

Sad girls hey Hey mis-ter got a dime?—

Gm7 Am7 Dm7 Am7 Gm7 N.C.

Toot Toot hey— beep beep Toot Toot hey— beep beep

BOOGIE NIGHTS

Words and Music by
ROD TEMPERTON

Fast Jazz feel

Em13



Dm13



Introduction for piano, featuring a fast jazz feel. The music is in E major and 4/4 time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The piece begins with a forte (*f*) dynamic.

Em13



Vocal line for the first phrase: "Boo - gie - - - - - nights - - - - -". The melody is in E major and features a mix of eighth and sixteenth notes with some slurs.

Piano accompaniment for the first vocal phrase, continuing the fast jazz feel with a consistent bass line and harmonic support in the right hand.

Dm13



Vocal line for the second phrase: "whoa, - - - - - whoa, - - - - -". The melody is in E major and features a mix of eighth and sixteenth notes with some slurs.

Piano accompaniment for the second vocal phrase, continuing the fast jazz feel with a consistent bass line and harmonic support in the right hand.

Am13



Dm13



Vocal line for the final phrase: "Boo - gie - - - - - nights, - - - - - whoa, - - - - - whoa, - - - - -". The melody is in E major and features a mix of eighth and sixteenth notes with some slurs.

Piano accompaniment for the final vocal phrase, concluding the piece with a consistent bass line and harmonic support in the right hand.

Em7

Boo - gie nights.

Em7

Boo - gie nights.

(Boo - gie night.) { Ain't no doubt
Get that groove;
It's all right

we arc here to par - ty. } (Boo - gie night.) { Come on now, got to get it start - ed. }
let it take you high - er. } { Make it move; set this place on fire. }
when you've got the feel - ing. } { Hold it tight; got to keep on deal - ing. }

Am7 G F#m7

Dance with the boo - gie, get down, (Dance with the boo - gie; get down.) 'cause boo - gie nights are

B7sus



Em7



al - ways the best in town. Got to keep on danc - ing, keep on danc - ing.

To Coda Am7 Em11 Dm13

Am7

Em11

Dm13

Got to keep on danc - ing, keep on danc - ing. (Par - ty night.) Can you

Am

Am7

Em11

Dm13

Am

show that you know how - to do it, do it, do it?

(Boo - gie night.)

Am7

Em11

Dm13

Am

Am7

Em11

Dm13

Am

(Par - ty night.) Get on down with the sound of - the mu - sic, mu - sic, mu - sic.

(Boo - gie night.)

D.S. al Coda

CODA

Em7

Synth solo
(Boo - gie night.)

(Boo - gie night.)
(Got to keep on danc - ing,

Em7

(Boo - gie night.)

keep on danc - ing.)

Am7

(Boo - gie night.)

(Got to keep on danc - ing, keep on danc - ing.)

Dance with the boo - gie; get down,

G

F#m7

B7sus

(Dance with the boo - gie, get down.) —

'cause boo - gie nights are al - ways the best in town.

Em7



Got to keep on danc - ing, keep on danc - ing. Got to keep on danc - ing,

Em13



keep on danc - ing. (Boo - gie night, whoa, boo - gie, boo - gie, boo - gie)

(Do you wan - na boo - gie? Boo - gie, boo - gie, boo - gie)

Dm13



whoa.) night.)

Optional Ending

Em7

Repeat and Fade

BOOGIE ON REGGAE WOMAN

Words and Music by
STEVIE WONDER

Moderate Funk

Ab Gb/Ab Db/Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab Ab

Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab Db Cb/Db Gb/Db

I like to see you boo-gie right a - cross the floor. —
I'd like to see both of us fall deep - ly in love. —
(Instrumental)

Db7 Bb Eb

I like to do it to you till you hol-ler for — more. —
I'd like to see you and me un - der the stars — a - bove. —

Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab

Spoken: Yes, I would.

I'd like to Reg - gae
I'd like to see both of us



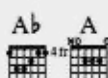
but you dance too fast for me. —
fall — deep - ly in love. —



I'd like to make _ love to you so you can make me scream. _
I'd like to see _ you in the raw un - der the stars a - bove. —
(End instrumental)



(1.) Boo - gie on, Reg - gae wom - an. What is wrong _ with me? _
(2., 3.) So boo - gie on, Reg - gae wom - an. What is wrong _ with you? _



To Coda ⊕

— Boog - ie on, Reg - gae wom - an. Ba - by, can't _ you see? -
— Boog - ie on, Reg - gae wom - an. What you try - 'n to do? -

1 2 D.S. al Coda

Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab Ab Gb/Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab

CODA Ab Gb/Ab Db/Ab Ab Gb/Ab Db/Ab Ab Gb/Ab

Boog-ie on, Reg-gae

Bb7 Db Gb

wom - an. { What is wrong _ with you? _ }
{ Let me do it to you. _ }

Gb Ab A Bb7 Eb Repeat and Fade

Boog - ic on, Reg - gae wom - an. What you try - 'n to do? _

BOOGIE OOGIE OOGIE

Words and Music by JANICE MARIE JOHNSON
and PERRY KIBBLE

Moderate Funk

Am7/D  Dm7/C  Dm7  Gm7 

mf





Play 4 times 



Bbmaj7/C  Dm9 



Gm7/C 



Am7/D Dm7/C Dm7 Gm7/C

This system contains the first four measures of the piece. It features a piano accompaniment in the bass clef and a vocal line in the treble clef. Above the treble clef, four guitar chord diagrams are provided: Am7/D, Dm7/C, Dm7, and Gm7/C. The piano part consists of a steady eighth-note bass line. The vocal line begins with a rest, followed by a melodic phrase.

Am7/D Dm7/C Dm7

If you're think - ing you're too cool to boog -
 There's no time to waste; let's get the show on the road..

This system contains measures 5 through 8. It includes guitar chord diagrams for Am7/D, Dm7/C, and Dm7. The piano accompaniment continues with the same eighth-note bass line. The vocal line continues the melody from the previous system, with lyrics: "If you're think - ing you're too cool to boog - There's no time to waste; let's get the show on the road..".

Gm7/C Am7/D Dm7/C Dm7

- ic, boy oh boy, have I
 Lis - ten to the mu - sic and

This system contains measures 9 through 12. It includes guitar chord diagrams for Gm7/C, Am7/D, Dm7/C, and Dm7. The piano accompaniment continues. The vocal line has lyrics: "- ic, boy oh boy, have I Lis - ten to the mu - sic and".

Gm7/C




— got news for you. — The
 let your bod - y flow. —

This system contains measures 13 through 16. It includes a guitar chord diagram for Gm7/C. The piano accompaniment continues. The vocal line has lyrics: "— got news for you. — The let your bod - y flow. —".

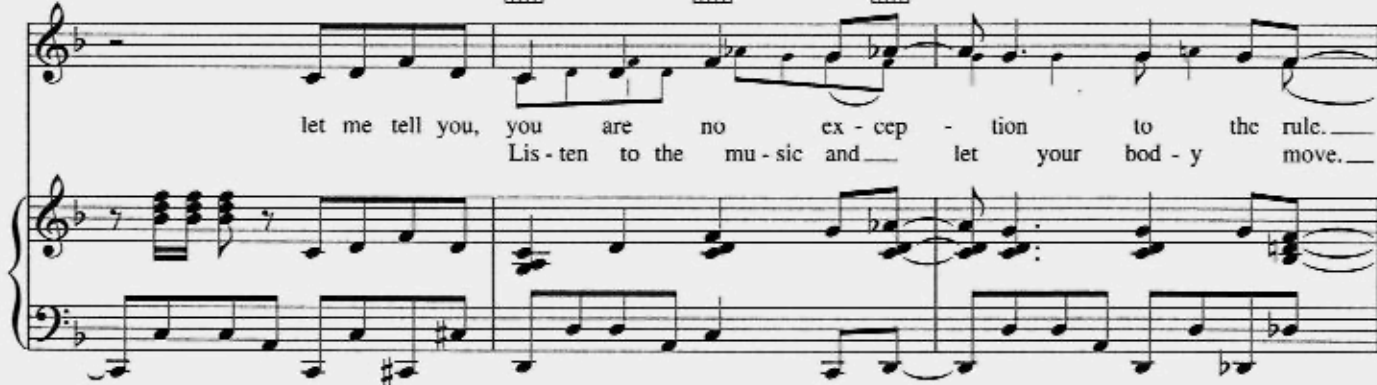
Am7/D  Dm7/C  Dm7  Gm7/C 

Ev - 'ry - bod - y here — to - night — must boog - ie:
soon - er that we dance, — the long - er we've got — to groove. —



Am7/D  Dm7/C  Dm7 






let me tell you, you are no ex - cep - tion to the rule. —
Lis - ten to the mu - sic and — let your bod - y move. —



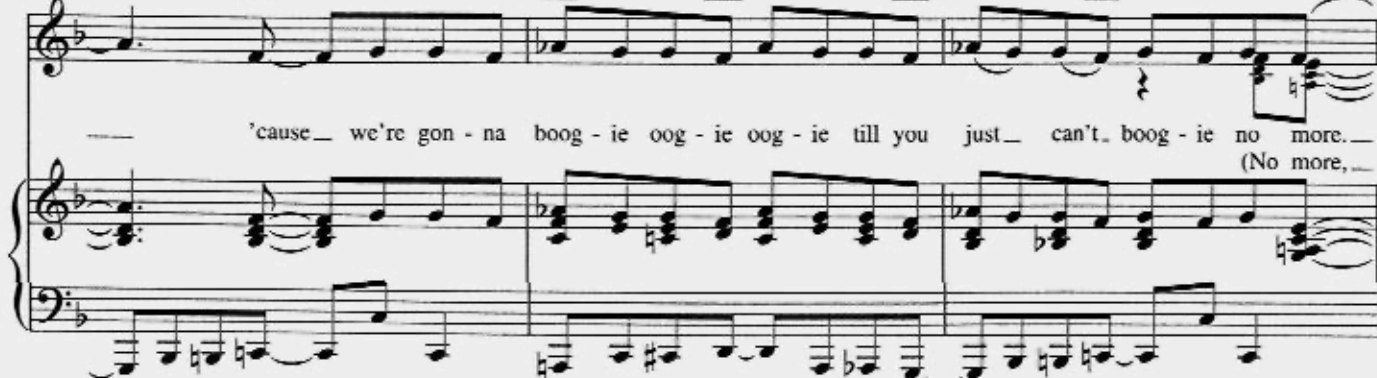
Gm7/C  Am7  Dm7  Gm9 

Get on — up on — the floor, —



Gm7/C  Am7  Dm7  Gm9  Gm7/C 




— 'cause — we're gon - na boog - ie oog - ie oog - ie till you just — can't. boog - ie no more. —
(No more, —




Am7/D  Dm7/C  Dm7  Gm7/C 

boog - ie. Boog - ie no more, you
No more, boog -



Am7/D  Dm7/C  Dm7 


can't boog - ie no more. Boog - ie no more.
- ie. No more, boog - ie. No more,




Gm7/C  1 Am7/D  Dm7/C  Dm7 

Lis - ten to the mu - sic. *Guitar solo ad lib.*
boog - ie.)



Gm7/C 






Am7/D Dm7/C Dm7 Gm7/C

2





N.C.

Solo ends - ten to my bass, yeah.
- ic.)

Am7/D  Dm7/C  Dm7 


Instrumental solos ad lib.



Gm7/C  (Vocal 2nd & 3rd time only) Am7/D  Dm7/C  Dm7 

(Boog - ie!) —



Gm7/C  1-3 (Boog - ie!) —



4 Am7  Dm7  Gm9  C9 

(Boog - ie!) — *Solos end* Get down, — boog - ie oog - ie oog - ie.



Am7 Dm7 Gm9 C9 Am7 Dm7 Gm9

Get down, ... boog - ie oog - ie oog - ie. Get down, ... boog -

C9 Am7 Dm7 Gm9 Gm/C N.C.

- ie oog - ie oog - ie. Get down, ...

Gm/C N.C. Am7/D Dm7/C Dm7

Gm7/C

Repeat and Fade	Optional Ending
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(Boog - ie!) —

BOOGIE WONDERLAND

Words and Music by JON LIND
and ALLEE WILLIS

Medium Funky Tempo

The musical score is written in 4/4 time with a key signature of one flat (Bb). It begins with a piano introduction marked *mf*. The first system shows the piano accompaniment in both treble and bass clefs. The second system introduces the vocal melody in the treble clef, with lyrics "Dance. Boo-gie Won-der-land." and piano accompaniment in the bass clef. The third system continues the vocal melody with lyrics "land. Ha, ha, dance," and piano accompaniment. The fourth system concludes the vocal phrase with lyrics "Boo-gie Won-der-land." and piano accompaniment. Chord diagrams for guitar are provided for the following chords: Dm, Gm, A7(#5)(sus 4), Dm7, Gm7, and A7(#5)(sus 4). The piano accompaniment features a consistent bass line and a rhythmic pattern in the right hand.




Mid - night creeps so — slow — ly in — to — hearts — of men — who need
 Sounds fly through the — night; I chase my vi — nyl dreams — to Boo —


To Coda 

more than they get. Day-light deals — a — bad — hand to — a — wom-
 gie — Won — der-land. —





an who — has laid — too man — y bets. The mir — ror stares —




— you in — the — face — and says, — “Ba - by, uh, uh, it don't work.”






Dm7 **Gm7**

You say your prayers though you don't care; you dance and shake

A7 (#5) (sus 4) *D.S. al Coda*

the hurt.

Coda **Dm7**

I find romance

Gm7 **A7 (#5) (sus 4)**

when I start to dance in Boogie Wonderland.

Gm7 (C bass) **Am7** **Dm7** **Gm7**

All the love in the world can't be gone.

Gm7 (C bass) Am7 Dm7 Gm7

All the need to be loved can't be wrong.

Gm7 (C bass) Am7 Dm7 Gm7 Gm7 (C bass)

All the rec - ords are play - ing and my heart keeps say - ing,


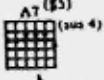
Em7 (b5) Am7 Dm7 Dm7 (C bass)

"Boo - gie Won - der - land, Won - der -


Gm7 A7 (#5) (sus 4) Dm

land." Dance.

mf

Boo-gie Won-der - land. ——— Ha, ha,






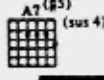

dance, Boo-gie Won-der - land. ———







Ha, ha, I find — ro - mance when I — start to dance —



— in Boo - gie Won - der - land. ———

Repeat and fade



BRICK HOUSE

Words and Music by LIONEL RICHIE, RONALD LaPREAD,
WALTER ORANGE, MILAN WILLIAMS,
THOMAS McCLARY and WILLIAM KING

Moderate Funk
N.C.

Am7 Gmaj7 Am/G# Am D C

Am D

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

Am7 Gmaj7 Am/G# Am D C

brick house. Ah, that

Am7 Gmaj7 Am/G# Am D

la - dy's stacked and that's a fact, ain't hold - in' noth - in' back. Ow, she's a

Am7 Gmaj7 Am/G# Am D C

brick house. Well,



we're to- geth - er, ev - 'ry - bod - y knows — this is how the sto - ry goes: —



She knows she's got ev - 'ry - thing — that a wom - an

needs to get a man, yeah, yeah. How can she lose — with the

stuff she use? Thir - ty - six, twen - ty - four, — thir - ty - six!

Gmaj7 Am/G# Am

Oh, what a win - ning hand, — 'cause she's a brick house. —

D C Am

— She's might - y, might - y, just

D Am7 Gmaj7 Am/G# Am

let - tin' it all — hang out. — Ah, she's a brick house. —

D C Am7 Gmaj7 Am/G# Am

— Ow, — that la - dy's stacked — and that's a fact, —

D Am7 Gmaj7 Am/G# Am

ain't hold - in' noth - in' back. — Oh, she's a brick — house, —

D C Am7

— yeah. — She's the one, — the on - ly one, —

Am D Am7

built like an Am - a - zon. — The clothes she wear, — her

sex - y ways — make an old — man — wish for

young - er days, — yeah, yeah. She knows she's built and

knows how to please. — Sho' nuf can knock a strong —

man to his knees, — 'cause she's a brick house. —

§

Am7 Gmaj7 Am/G# Am

Yeah, — she's might - y, might - y, — just

D C Am7 Gmaj7 Am/G# Am

D Am7 Gmaj7 Am/G# Am

let - tin' it all hang out. Ah, she's a brick house.

D C Am7 Gmaj7 Am/G# Am

{ That la - dy's stacked and that's a fact,
Yeah, she's the one, the on - ly one,

D Em7/A

ain't hold - in' noth - in' back. Ow! } Shook - a dow shook - a dow dow,
built like an Am - a - zon. Yeah! }

1-3 4 D.S. and Fade

shook - a dow shook - a dow dow. shook - a dow shook - a dow.

COPACABANA

(At the Copa)

Music by BARRY MANILOW
Lyric by BRUCE SUSSMAN and JACK FELDMAN

Moderately, with a Latin feel

Gm9 F#m9 Fm9 Gm9 F#m7

Fm7 F#m7 Gm7 Fm7 Ab/Bb Ebmaj7

Her name was Lo - la; she was a show - girl with yel - low
Ri - co; he wore a dia - mond, he was es -
Lo - la; she was a show - girl, but that was

Am7b5 D7 Gm(maj7) Gm7 Gm6

feath - ers in her hair and a dress cut down to there. She would Mer -
cort - ed to his chair, he saw Lo - la danc - ing there. And when she
thir - ty years a - go when they used to have a show. Now it's a

Fm7 Ab/Bb Ebmaj7 Am7b5 D7

en - gue — and do the Cha - Cha, — and while she tried to be a star, To - ny
fin - ished, — he called her o - ver, — But Ri - co went a bit too far, To - ny
Dis - co, — but not for Lo - la. — Still in the dress she used to wear, fad - ed

Gm7 Cdim7 Gm

al - ways tend - ed bar, a - cross the crowd - ed — floor. They worked from
sailed a - cross the bar. And then the punch - es — flew and chairs were
feath - ers in her hair, she sits there so re - fined and drinks her -

Cdim7 D7b9 Gm Cm7 D7

eight to — four. They were young and they had each oth - er, who could
smashed in — two. There was blood and a sin - gle gun - shot, but just
self half — blind. She lost her youth and she lost her To - ny, now she's

Gm D7/F# Bb7/F Fm7 Ab/Bb Ebmaj7

ask for more? } At the Co - pa, - Co - pa - ca - ba - na, - the
 who shot who? }
 lost her mind! }

Fm7 Ab/Bb Ebmaj7 Bb/C C7 Fm7 Ab/Bb

hot - test _ spot north of _ Ha - va - na. _ At the Co - pa, - Co - pa - ca -

Bb/C C7 Fm7 Bb7 Gm7 C9

ba - na, _ mu - sic _ and pas - sion _ were al - ways _ the fash - ion, at the

Fm7 To Coda ⊕ D7b9 Gm9 F#m9

Co - pa _____ } they fell in love. (Love, -
 she lost her love. (Love, -

Fm9 F#m9 Gm9 F#m9 Fm9 F#m9 Gm9

Co - pa - ca - ba - na.) - His name was
Co - pa - ca - ba - na.) -

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Co - pa - ca - ba - na.) -' and 'His name was'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Chord diagrams for Fm9, F#m9, and Gm9 are provided above the staff.

2 Fm9 F#m9 Gm9 A♭m9 Am9

Co - pa, Co - pa - ca -

poco a poco cresc.

The second system continues the musical score. The vocal line has a rest followed by 'Co - pa,' and 'Co - pa - ca -'. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The instruction 'poco a poco cresc.' is written below the piano part. Chord diagrams for Fm9, F#m9, Gm9, A♭m9, and Am9 are provided above the staff.

B♭m9 Bm9 Cm9 D♭m9

ba - na, Co - pa - ca - ba - na,

The third system continues the musical score. The vocal line has a rest followed by 'ba - na,' and 'Co - pa - ca - ba - na,'. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Chord diagrams for B♭m9, Bm9, Cm9, and D♭m9 are provided above the staff.

Ah,

The fourth system continues the musical score. The vocal line has a rest followed by 'Ah,'. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Dm9



Ah, _____ Ah, _____

_____ Ah, _____

Dm



Ah, _____

Eb/Db



_____ Co - pa, _____ Co - pa - ca -

Fm/D



ba - na, _____ like in Ha - va - na,



Em Ebm




_____ have a ba - na - na, _____ mu - sic and



Bbm9 Am9 Abm9 Gm9 Gbm9







pas - sion _____ al - ways in fash - ion.



Fm9 Fm9 F#m9 Gm9 F#m9







N.C.

Instrumental solo ad lib.



COLD SWEAT, PT. 1

Words and Music by JAMES BROWN
and ALFRED JAMES ELLIS

Moderately

D7



mf

I don't care
I don't care

a - bout your past, — I just
a - bout your won'ts, — I just

want ————
wan-na tell you —

our love to last. — I don't care
'bout your do's... and don'ts. I don't care

a - bout your faults, I just want ————
a - bout the way you treat me, dar - ling. I just want ————



to sat - is - fy your thoughts. -
to un - der - stand me al - ways. }



When you kiss me, _____ when you miss me,



hold my hand, _____ make me un - der - stand. _____



N.C.

D.C.
D.C. and Fade



I wake up _____ in a cold sweat!

DA YA THINK I'M SEXY

Words and Music by ROD STEWART
and CARMINE APPICE

Medium Disco beat

Dm7  F 



The first system of the score consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The tempo is marked 'Medium Disco beat'.

Gm7  C/Bb 

She sits a - lone, wait - ing for sug - ges - tions.



The second system continues the piano accompaniment and includes the vocal line for the lyrics 'She sits a - lone, wait - ing for sug - ges - tions.' The piano part includes a triplet of eighth notes in the vocal line.

Gm7  C/Bb 

He's so nerv - ous; a - void - ing all the ques - tions.



The third system continues the piano accompaniment and includes the vocal line for the lyrics 'He's so nerv - ous; a - void - ing all the ques - tions.' The piano part includes a triplet of eighth notes in the vocal line.

Gm7



C/Bb



His lips are dry, her heart is gen - tly pound - ing.

Gm7



C/Bb



Don't you just know ex - act - ly what they're think - ing? If

Dm7



F



— you want my bod - y and — you think I'm sex - y, come — on, sug - ar, let me know. —

Dm7




— If — you real - ly need me, just — reach out and touch me. Come —

F  Gm7 

on, hon - ey, tell me so. — He's act - ing shy,
They wake at dawn, 'cause



C/Bb  Gm7 

look - ing for an an - swer,
all the birds are sing - ing. "Come on, — hon - ey, let's
Two to - tal stran-gers. But



C/Bb  Gm7 

spend the night to - geth - er." "Now, hold on — a min - ute be -
that ain't what they're think - ing! Out - side — it's cold;



C/Bb  Gm7  C/Bb 

fore we go much fur - ther. Give me a dime, so I can phone my moth - er."
mist - y and it's rain - ing. They got each oth - er. Nei - ther one's com - plain - ing.



Gm7  

They catch a cab to his high-rise apartment. At
He says, "I'm sorry, but I'm out of milk and coffee."



Gm7  C/Bb  Dm7 

last—he can tell her ex-act-ly what his heart meant }
"Nev-er mind,— sug-ar. We can watch the ear-ly mov-ie." } If— you want my bod-y and—



F 

— you think I'm sex-y, come— on, sug-ar, let me know.— If—



Dm7  F  To Coda 

— you real-ly need me, just— reach out and touch me. Come— on, hon-ey, tell me so.—



Am7
x0000Dm7
x0200

His heart's beat-ing like a drum, ___ 'cause at

Am7
x0000Dm7
x0200Gm7
30

last he's got this girl home. ___ Re - lax, ___ ba - by.

Bbm6
x3000Bb/C
x3000

D.S. al Coda

CODA
⊕

Now we're all a-lone. ___

Dm7
x0200F
x0232

Repeat and Fade

DANCE WITH ME

Words and Music by PETER BROWN
and ROBERT RANS

Moderately

Abmaj7 F7 Bb7sus N.C.

Cm7

F/C

Cm7  3r

F/C 




Cm7  3r

F/C 

(Got - ta keep on mak - in' me high; — you got - ta keep on mak - in' me high. —



Cm7  3r

F/C 

Got - ta keep on mak - in' me high; — you got - ta keep on mak - in' me high.) —



Cm7  3r

F/C 

1.,3. If you're feel - ing sad and blue, — come on — and
2. La - dies, get up off your seats; — come on — and



Cm7  F/C 

dance with me.
dance with me.



Cm7  F/C 



I can make your dreams come true;
Gen - tle - men, get on your feet; } come on and



Cm7  F/C 

dance with me.



2, 3 F/C  Eb6  F  Abmaj7  F7  Bb7sus 






Say the word and I'll sum - mon the band



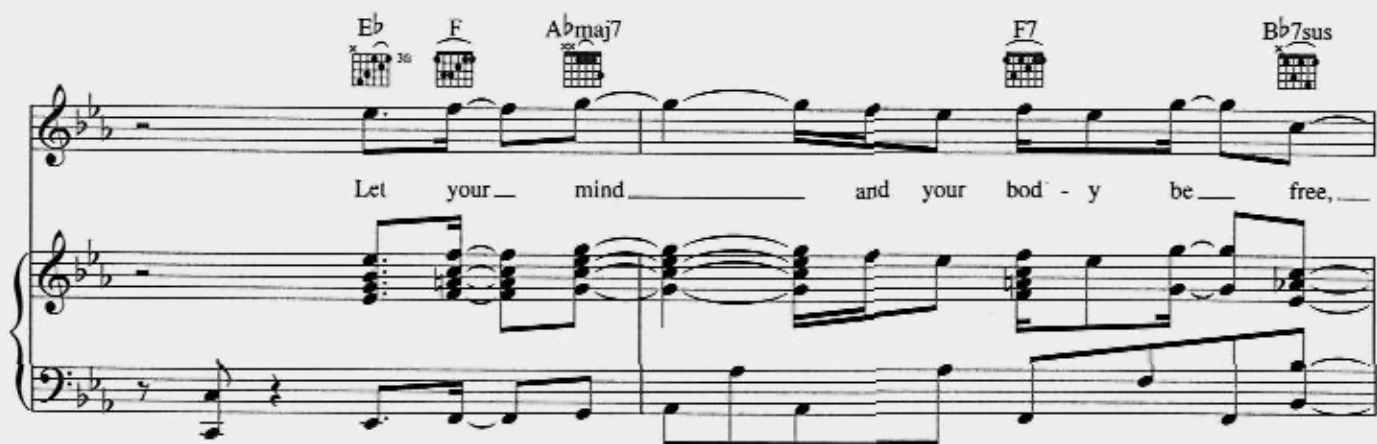
N.C. Cm  36


with my hand.



Eb  36 F  36 Abmaj7  36 F7  36 Bb7sus  36

Let your mind and your body be free,



N.C. To Coda 

dance with me.



Cm7  36 F/C  36



Cm7  F/C 

(Got - ta keep on mak - in' me high, — you got - ta keep on mak - in' me high.) —



Cm7  F/C 

Piano solo



Cm7  F/C 

8va---



Cm7  F/C  Eb  F  Abmaj7 

If you're — free —



Musical score for the first system. The vocal line is in the treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "and you like what you see, dance with me." Above the vocal line, there are two guitar chord diagrams: F7 and Bb7sus. The piano accompaniment consists of a right-hand part with a triplet of eighth notes and a left-hand part with a steady eighth-note bass line.

Piano accompaniment for the second system, showing the right and left hand parts. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth notes.

Piano accompaniment for the third system. It includes a first ending bracket labeled "1" that spans the right-hand part of the system. The left hand continues with the eighth-note bass line.

Musical score for the fourth system. The vocal line is in the treble clef with the lyrics: "Female: You got to keep danc - in', 'cause it's mak - in' me high; you got - ta". Above the vocal line, there is a guitar chord diagram for Cm7. The piano accompaniment features a right-hand part with a melodic line and a left-hand part with the eighth-note bass line. A second ending bracket labeled "2" is positioned above the vocal line.

keep, keep danc - in', You (You got - ta keep on mak - in' me high;_ you got - ta
got to keep danc - in' 'cause it's mak - in' me high;_ you got - ta

keep on mak - in' me high;_ (You got - ta keep on mak - in' me high;_ you got - ta
keep, keep danc - in'. You got to keep danc - in' 'cause it's mak - in' me high;_ you got - ta

1-3 4 Eb F Abmaj7
keep on mak - in' me high;_ keep on mak - in' me high;_
keep, keep danc - in'. You keep, keep danc - in',

F7 Bb7sus N.C.
yeah...

Cm7  F/C 

D.S. al Coda

(Got - ta keep on mak - in' me high; — you got - ta keep on mak - in' me high.) —

CODA

Cm7  3fr

F7/C  3fr

(Got - ta keep on mak - in' me high; — you got - ta keep on.)



Cm7  3fr

F7/C  3fr

Eb  3fr

F7  3fr

A^bmaj7  3fr

(Got - ta keep on mak - in' me high; — you got - ta keep on.) Let your mind —



F7  3fr

B^b7sus  3fr

N.C.

and your bod - y be free; — dance with me.



Cm  3fr

Ha!



Dm7 Em7 Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7

1 Dm7 Em7 Fmaj7 Em7 2 Dm7 Em7 Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7

Come on — and get down while you can...

Dm7 Em7 Fmaj7 Em7 Am7 Gm9 Gm7

Close your eyes — and feel the fires — of the

Dm7 Bbmaj7/C Gm/C# Dm7 Em7 Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7

mu - sic. Don't hold back; let it go. — Don't

Am7 Gm9 Gm7 Dm7 Bbmaj7/C N.C.

be a - fraid, — 'cause it's o - kay to let it flow. — Hey, —

The first system of music features a vocal line and piano accompaniment. The guitar chords are Am7, Gm9, Gm7, Dm7, and Bbmaj7/C. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

Gm7 C7#9 Am7/D Dm7

do it, do it, do it good. — Get up and

The second system continues the musical piece. The guitar chords are Gm7, C7#9, Am7/D, and Dm7. The piano accompaniment maintains the same rhythmic pattern as the first system.

Gm7 C7#9 Am7/D Dm7

do it, do it, do it good. — Come on and

The third system continues the musical piece. The guitar chords are Gm7, C7#9, Am7/D, and Dm7. The piano accompaniment maintains the same rhythmic pattern as the first system.

Gm7 C7#9 Am7/D Dm7

do it, do it, do it good. — Get up and

The fourth system continues the musical piece. The guitar chords are Gm7, C7#9, Am7/D, and Dm7. The piano accompaniment maintains the same rhythmic pattern as the first system.

Gm7 C7#9 Am7/D Dm7

do it, do it, do it good, — yeah.

This system contains the first two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: Gm7, C7#9, Am7/D, and Dm7. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

N.C.

Hmm, — hmm.

This system contains the third and fourth systems of music. The third system features a vocal line with lyrics and a piano accompaniment. The fourth system continues the piano accompaniment. The vocal line in the third system includes a triplet of eighth notes.

Clap your hands, stomp your feet, move your bod-y to the dis - co beat.

This system contains the fifth and sixth systems of music. The fifth system features a vocal line with lyrics and a piano accompaniment. The sixth system continues the piano accompaniment.

Dm7 Em7 Fmaj7 Em7

This system contains the seventh and eighth systems of music. The seventh system features a piano accompaniment with guitar chord diagrams for Dm7, Em7, Fmaj7, and Em7. The eighth system continues the piano accompaniment.

Dm7 Em7 Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7

1

Dm7 Em7 Fmaj7 Em7

2

Dm7 Em7 Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7

The stage — is set now; the light's — on — you. —

Am7 Gm9 Gm7 Dm7 B♭maj7/C Gm/C#

You can do — it; get in - to — it, feel it through and through. —

Dm7 Em7 Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7

Don't be shy, get it on; — and put your

Am7 Gm9 Gm7 Dm7 Bbmaj7/C N.C.

hand on your hips, let your back - bone slip, now, get it on. — Hey, —

Gm7 C7#9 Am7/D Dm7 Gm7 C7#9

do it, do it, do it good. — Get up and do it,

Am7/D Dm7 Gm7 C7#9

do it, do it good. — Come on and do it,

Am7/D Dm7 Gm7 C7#9

do it, do it good. — Get up and do it,

1 Am7/D Dm7 2 Am7/D Dm7

do it, do it, ev - 'ry - bod - y, do it, do it good. —

N.C. 3

Hmm, _____ hmm.

Clap your hands, stomp your feet, move your bod - y to the freak - y beat.

Dm7 Em7 Fmaj7 Em7

Shake it on down.

Dm7 Em7 Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7
 Get up: you can do it. Shake it on down.

Detailed description: This system contains the first two lines of music. The top line is a guitar part with a treble clef and a key signature of one flat. It features a series of chords: Dm7, Em7, Fmaj7, Em7, Dm7, Em7, Fmaj7, and Em7. The lyrics 'Get up: you can do it. Shake it on down.' are written below the notes. The second line is a piano accompaniment with a grand staff (treble and bass clefs). The bass line consists of a steady eighth-note pattern, while the treble line has chords and some melodic movement.

Dm7 Em7 Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7
 Get up.

Detailed description: This system contains the third and fourth lines of music. The top line is a guitar part with a treble clef and a key signature of one flat. It features a series of chords: Dm7, Em7, Fmaj7, Em7, Dm7, Em7, Fmaj7, and Em7. The lyrics 'Get up.' are written below the notes. The second line is a piano accompaniment with a grand staff. The bass line continues with eighth notes, and the treble line has chords and some melodic movement.

Dm7 Em7 Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7
 Ah, you can do it.

Detailed description: This system contains the fifth and sixth lines of music. The top line is a guitar part with a treble clef and a key signature of one flat. It features a series of chords: Dm7, Em7, Fmaj7, Em7, Dm7, Em7, Fmaj7, Em7, Dm7, Em7, Fmaj7, and Em7. The lyrics 'Ah, you can do it.' are written below the notes. The second line is a piano accompaniment with a grand staff. The bass line continues with eighth notes, and the treble line has chords and some melodic movement.

Emaj7/F# Gmaj7 Ebmaj7/F
 Ah, you can do it.

Detailed description: This system contains the seventh and eighth lines of music. The top line is a guitar part with a treble clef and a key signature of one flat. It features a series of chords: Emaj7/F# (with a 4tr), Gmaj7, and Ebmaj7/F. The lyrics 'Ah, you can do it.' are written below the notes. The second line is a piano accompaniment with a grand staff. The bass line continues with eighth notes, and the treble line has chords and some melodic movement.

NC. Dm7 Em7 Fmaj7 Em7

Shake it on down.

Dm7 Em7 Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7

Get up; you can do it. Shake it on down. Get up.

Dm7 Em7 Fmaj7 Em7 Dm7 Em7 Fmaj7 Em7

Clap your hands, stomp your feet, move your body to the disco beat.

Dm7 Em7 Fmaj7 Em7 Dm7 Em7 NC. Optional Ending

Repeat ad lib. and Fade

Dm9

DO YOU WANNA GET FUNKY WITH ME

67

Words and Music by PETER BROWN
and ROBERT RANS

Moderately fast

N.C.

f

Cm

The first system of music features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part starts with a forte (*f*) dynamic and includes a 'N.C.' (No Chords) instruction. A guitar chord diagram for Cm is shown above the staff. The tempo is marked 'Moderately fast'.

Spoken: (Do you wan-na get funk - y with

The second system continues the piano accompaniment and includes a vocal line with spoken lyrics: "(Do you wan-na get funk - y with". The piano part features a steady eighth-note bass line.

me?)

The third system continues the piano accompaniment and includes a vocal line with lyrics: "me?". The piano part features a steady eighth-note bass line with a triplet of eighth notes in the second measure.

This edition has been transposed up one half-step to be more playable.

The la - dy smiled — at me when she asked a - bout — the pos - si - bil - i - ty

that we might spend some time a - lone. And

oh, the thought that filled my head when she looked in my eyes and slow - ly said, "Do you

wan - na get funk - y with me? Do you wan - na?" Whoa!


The i - dle mind is a play - ground for the dev - il. Do you

Bb7 **A7** **Ab7** **G7sus** **G7**
 x00000 200000 212010 300000 300000

Cm  G  Cm 

wan-na get funk-y with me? Do you wan-na?

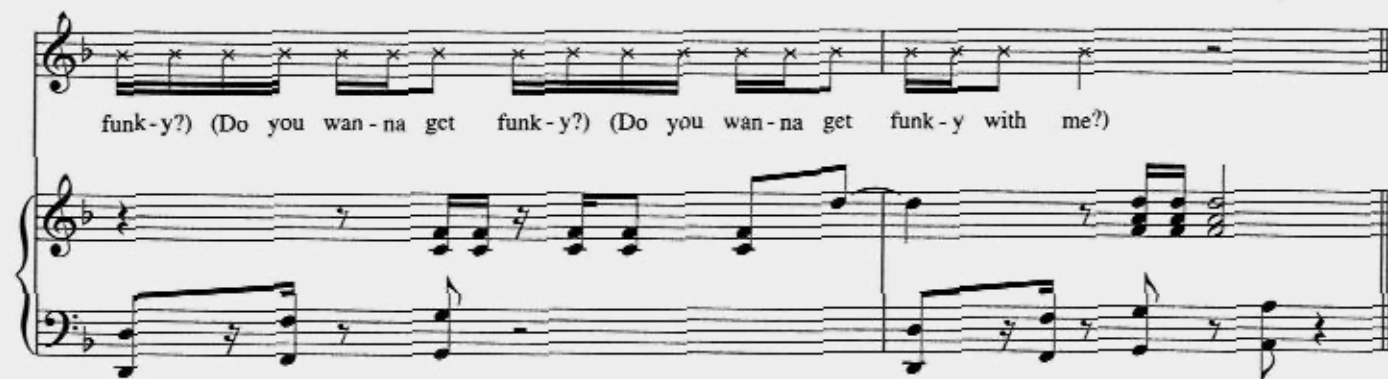


Dm 

(Do you wan-na get funk-y?) (Do you wan-na get funk-y?) (Do you wan-na get




funk-y?) (Do you wan-na get funk-y?) (Do you wan-na get funk-y with me?)



Dm 

The way he spoke — to me told me I had the op - por - tu - ni - ty
The la - dy tempt - ed me. I closed my eyes; — it was plain to see



to see how funk - y she could be. And
 she was the dev - il in dis - guise. And

when I looked in - to her eyes, — the fire they held made me re - al - ize —
 oh, the mes - sage she'd re - lay — when she would take my — hand and say, — "Do you

1

the flame was burn - ing just for me.

2

wan - na get funk - y with me?" (Do you wan - na?)

C7 B7 Bb7 A7sus A7

The i - die mind — is a play - ground for the dev - il. Do you

Dm Am Dm

wan - na get funk - y with me? Do you wan - na?

Em

Oh, no no — no no — no no — no

no — no — no — no —

(I wan - na set you on fire, _____ 'cause it's hot

'cause it's hot _____ 'cause it's hot.)

Em

I felt that heat _____ with - in, _____ the lust of love, _____ and the urge _____ to sin. _____

I felt her reach - in' for my soul. _____ And

then I knew I had no choice but to heed the command of the devil's voice: "Do you

wan-na get funk-y with me? (Do you wan-na? Do you wan-na? Do you wan-na?)
Do you wan-na? Do you wan-na? Do you wan-na?"

The idle mind is a playground for the devil. Do you

D7 C#7 C7 B7sus B7

wan-na get funk-y with me? Do you wan-na get funk-y? Mm... Do you

Em

wan - na get funk - y with me? Do you wan - na?



The i - dle mind is a play - ground for the dev - il.



Oh, do you wan - na get funk - y with me? Do you wan - na?

8vb. -----]



Do you wan - na get funk - y with me?

First system of musical notation, featuring piano accompaniment in G major. The right hand plays chords and the left hand plays a bass line.

Second system of musical notation, continuing the piano accompaniment from the first system.

N.C.

Third system of musical notation, labeled "N.C." (No Chords). The right hand is silent, and the left hand plays a bass line.

B7

Fourth system of musical notation, including a guitar chord diagram for B7 and the lyrics "You put your".

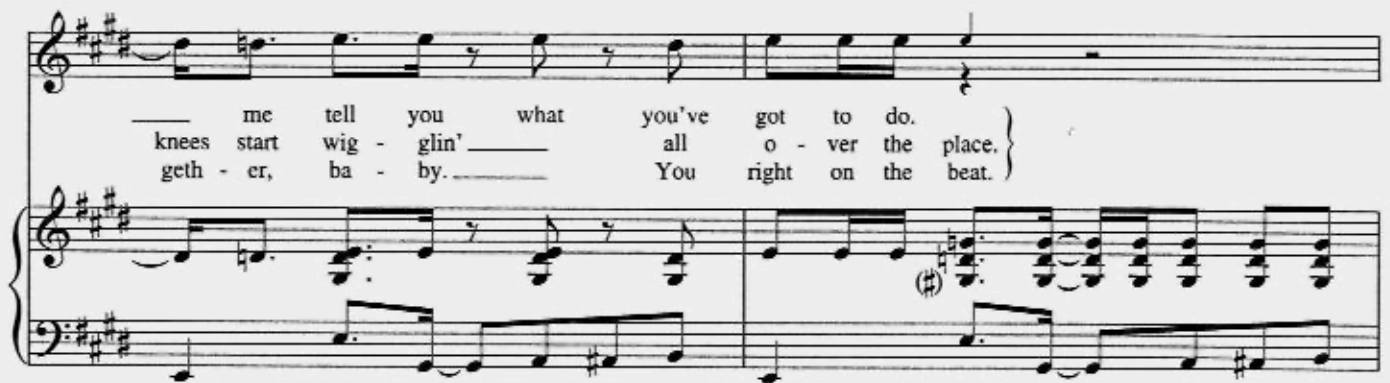
E7#9



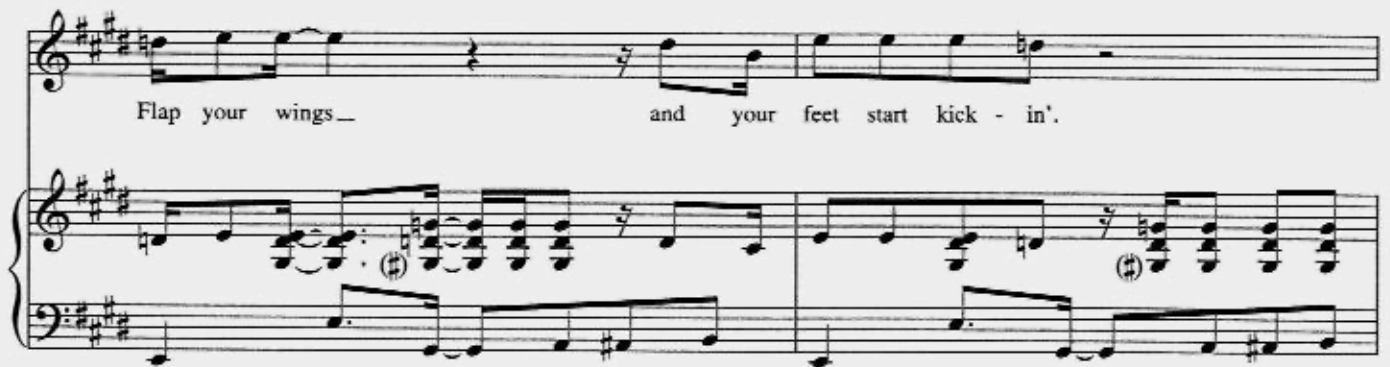
left arm up, right arm too. Let
both arms up a - bove your face and your
work both arms and you work both feet. We to -



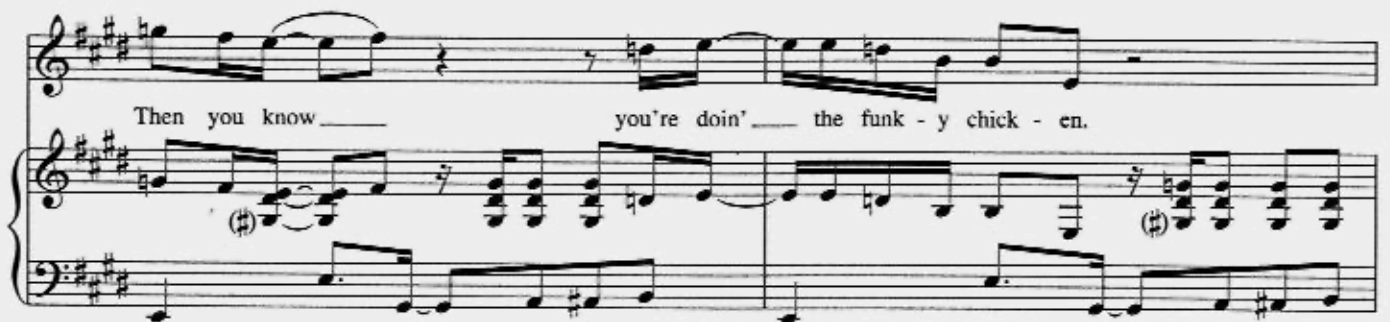
me tell you what you've got to do.
knees start wig - glin' all o - ver the place.
geth - er, ba - by. You right on the beat.



Flap your wings_ and your feet start kick - in'.



Then you know_ you're doin' the funk - y chick - en.



The first system of music consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex, flowing melody in the right hand with many sixteenth and thirty-second notes, and a steady bass line in the left hand with eighth notes and chords.

(Come on and do the funk - y chick - en.)

The second system of music includes a vocal line in the treble clef with the lyrics "(Come on and do the funk - y chick - en.)". Below the vocal line is the piano accompaniment, which continues the complex melodic and harmonic patterns from the first system.

The third system of music is a continuation of the piano accompaniment, maintaining the intricate melodic and harmonic structure established in the previous systems.

To Coda ⊕

(Come on and do the funk - y chick - en.)

The fourth system of music includes a vocal line with the lyrics "(Come on and do the funk - y chick - en.)" and the piano accompaniment. The system concludes with a Coda symbol (a circle with a cross inside) at the end of the vocal line.

1

B7

You put

2


(Come on and do the funk - y chick - en.)

Piano accompaniment for the first system of music, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#).

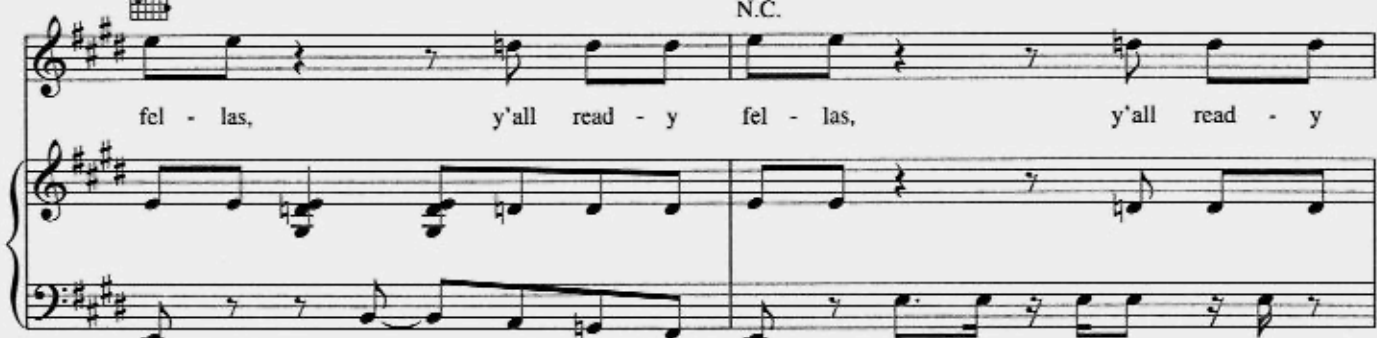
Piano accompaniment and vocal line for the second system of music. The vocal line includes the lyrics "Y'all read - y".

Piano accompaniment and vocal line for the third system of music. The vocal line includes the lyrics "fel - las, y'all read - y fel - las, y'all read - y". Above the second measure of the vocal line is the instruction "N.C.".

Piano accompaniment and vocal line for the fourth system of music. The vocal line includes the lyrics "fel - las, y'all read - y fel - las, y'all read - y". Above the first measure of the vocal line is a guitar chord diagram for E7#9, and above the second measure is the instruction "N.C.".

E7#9  N.C.

fel - las, y'all read - y fel - las, y'all read - y



E7#9  N.C.

fel - las, y'all read - y fel - las?



1



2

Do—



— the funk - y chick - en now. Do — the funk - y chick - en now.

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "the funk - y chick - en now." followed by "Do — the funk - y chick - en now." The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and chords in the right hand, with some chords marked with a circled sharp symbol (#).

Do the funk - y chick - en now all o - ver the place. —

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "Do the funk - y chick - en now all o - ver the place. —". The piano accompaniment continues with similar harmonic support, including chords marked with a circled sharp symbol (#).

The third system shows the piano accompaniment continuing. The right hand features a series of chords, some marked with a circled sharp symbol (#), while the left hand maintains a consistent bass line.

N.C.

The fourth system shows the piano accompaniment continuing. The right hand has a few notes and rests, with a circled sharp symbol (#) under a chord. The left hand continues with a rhythmic bass line. The marking "N.C." (No Chords) is placed above the right-hand staff.



D.S. al Coda

You

The first system of music shows a vocal line with a single note 'You' and a piano accompaniment. The piano part consists of a rhythmic bass line in the left hand and chords in the right hand. The key signature has three sharps (F#, C#, G#).

CODA



Do the funk - y chick - en now. Do — the funk - y chick - en now. Do —

The second system of music is the beginning of the Coda section. It features a vocal line with the lyrics 'Do the funk - y chick - en now.' and a piano accompaniment. The piano part has a consistent rhythmic pattern in the left hand and chords in the right hand.

1

— the funk - y chick - en now. Do — the funk - y chick - en now.

The third system of music continues the Coda section. It features a vocal line with the lyrics '— the funk - y chick - en now. Do — the funk - y chick - en now.' and a piano accompaniment. A first ending bracket labeled '1' spans the end of the system.

2

— the funk - y chick - en now. Do — the funk - y chick - en now.

The fourth system of music continues the Coda section. It features a vocal line with the lyrics '— the funk - y chick - en now. Do — the funk - y chick - en now.' and a piano accompaniment. A second ending bracket labeled '2' spans the end of the system.

E7#9

Play 4 times

N.C.

(Drum break)

E7#9

DOCTOR'S ORDERS

Words and Music by KIERAN KANE,
RORY MICHAEL BOURKE and BRUCE CHANNEL

Moderately fast



1. (Phone ringing)
2. I've had a pain deep down inside.

f



(Spoken) Male: Hello? Female: Hi, honey. Its me. I went to see the doctor today,
He says there's nothing really wrong with me. 'h just missing my man. So, honey, please,




come on home as soon as you can. 'cause ever since you've been gone Doc - tor's - or -
Won't get - bet -

- ders say there's on ly - one - thing for me.
- ter till you're back a - gain he told me.

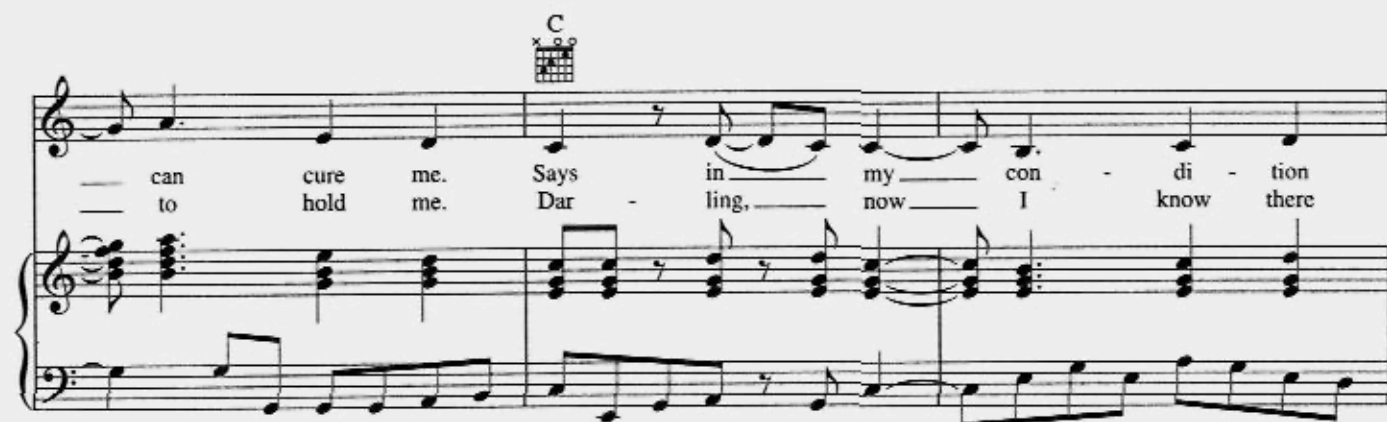
Fmaj7  G7 

Noth - ing — he — can do, 'cause on ly — you —
 Doc - tor's — or - ders; I need your lov - ing — arms —



C 

— can cure me. Says in my con - di - tion
 — to hold me. Dar - ling, now I know there



Fmaj7 

love's the — best phy - si - cian. He's pre - scribed —
 ain't no — doubt a - bout it. I'm so — hooked —



G7 

— a po - tion full of — warm — e - mo - tion.
 — on your love, I can't — live — with - out it.



Am Dm7

Ev - 'ry day _____ a lov - ing spoon - ful to be tak -
 You're a - way, _____ but please don't treat me like a stran -

G7 C G/B Am

- en. It's the on - ly way to stop this emp -
 - ger. Doc - tor's or - ders say one kiss from you -

Dm7 G7 C

- ty heart of mine from break - ing.
 - and I am out of dan - ger.

Fmaj7 G7

Am

Dm7 G C G6/B Am

Dm G7



Spoken: Please say you understand how I feel, honey. I know you've got a lot of things on your mind.



Oh, but I'm missing you so bad. Please, oh,



please, come on home. Doc - tor's or -
(Hey, hey, hey, hey.)

- ders say there's on - ly one thing for me.

Gmaj7  A7 

Noth - ing — he — can do 'cause on - ly — you



D 


can — cure — me. Says in — my — con - di - tion



Gmaj7 

love's the — best phy - si - cian. He's pre - scribed —



A7  **Optional Ending** 

a po - tion full of — warm — e - mo - tion.

Repeat ad lib. and Fade



FIRE

Words and Music by RALPH MIDDLEBROOKS, MARSHALL JONES,
LEROY BONNER, CLARENCE SATCHELL,
WILLIE BECK and MARVIN PIERCE

Moderately

C7



mf

Fire _____ unh, huh,

fire _____ say, it's cold out. Fire _____

woo, woo, woo, woo, - woo. _____ Fire _____ The way you

walk and talk real-ly sets me off to a full a - larm,

— child. Yes it does. — The way you squeeze an' tease

knocks me to my knees, 'cause I'm smok - in', ba - by, — ba - by. — The way you

swerve an' curve real-ly wrecks — my nerves and I'm so ex -

cit - ed, child. The way you push, push,

lets me know — that you're gon-na get your wish, oh Lord. —

Fire, _____ what I say, — child. — Fire. _____

Got me burn-in', got me burn - in',

got me burn-in', got me burn - in', got me burn-in', got me burn -

in'. Ooh ooh _____ ba - by,

a - burn - in', burn - in', ba - by. Ooh, _____

ooh, - ooh, - ooh, - burn - in', burn - in', ba - by.



Oh ba - by. — Throw some wa -

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a half note 'Oh', a quarter note 'ba', and a quarter note 'by.' with a long dash. The piano accompaniment consists of eighth and quarter notes in both hands. A key signature change to C# major occurs at the end of the system.

ter on me. When you shake what you got, and girl, you got a lot, — you're real - ly

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'ter', a quarter note 'on', a quarter note 'me.', a quarter note 'When', a quarter note 'you', a quarter note 'shake', a quarter note 'what', a quarter note 'you', a quarter note 'got,', a quarter note 'and', a quarter note 'girl,', a quarter note 'you', a quarter note 'got', a quarter note 'a', a quarter note 'lot,', a long dash, a quarter note 'you're', a quarter note 'real -', and a quarter note 'ly'.

some-thin', child, yes, you are. When you're hot you're hot, you

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'some-thin'', a quarter note 'child,', a quarter note 'yes,', a quarter note 'you', a quarter note 'are.', a quarter note 'When', a quarter note 'you're', a quarter note 'hot', a quarter note 'you're', a quarter note 'hot,', and a quarter note 'you'.

real - ly shoot - your shot. You're dy - na - mite, child, yeah. Well, — I can

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'real - ly', a quarter note 'shoot -', a quarter note 'your', a quarter note 'shot.', a quarter note 'You're', a quarter note 'dy -', a quarter note 'na -', a quarter note 'mite,', a quarter note 'child,', a quarter note 'yeah.', a long dash, a quarter note 'Well,', a long dash, and a quarter note 'I can'.

tell by your game you're gon-na start a flame in my

heart, ba - by, ba - by. I'm 'bout to choke from your smoke, let me

tight - en up my stroke. Can you feel it, girl? Yeah.

Repeat and Fade

FLASHDANCE...WHAT A FEELING

from the Paramount Picture FLASHDANCE

Lyrics by KEITH FORSEY and IRENE CARA

Music by GIORGIO MORODER

Steadily

mf

Bb **F** **Cm**

First, when there's noth·ing but a slow glow·ing

Gm **Eb** **Bb**

dream, that your fear seems to hide deep in·

Ab **Eb/F** **F** **Bb** **F**

side your mind, All a - lone I have cried si - lent

Cm **Gm** **Eb** **Bb**

tears full of pride in a world made of steel, made of

Faster, with a driving beat

Ab **Eb** **Ab** **Eb/F** **F** **Eb/F** **F**

stone. Well,

Bb **F** **Cm**

I hear the music, close my eyes, feel the
hear the music, close my eyes, I am

Gm **Eb** **Bb**

rhyth. Wrap a round, take a hold hold of my
rhyth. In a flash it takes hold of my

Ab Eb/F F Gm F Eb F
 heart. heart. What a feel - ing. Be - in's be -

Gm F Eb F Bb Cm7 F7 Bb/D Eb
 - liev - in', I can have it all now I'm danc - ing for my life.

Eb/F F7 Eb/F F7 Gm F Eb F
 Take your pas - sion and make it hap -







Gm F Eb F Bb Cm7 F7 Bb/D Eb To Coda
 - pen. Pic - tures come a - live you can dance right through your life. -
 Now I'm danc - ing through my life. -

Eb/F  F7  F  Bb  F  Bb 

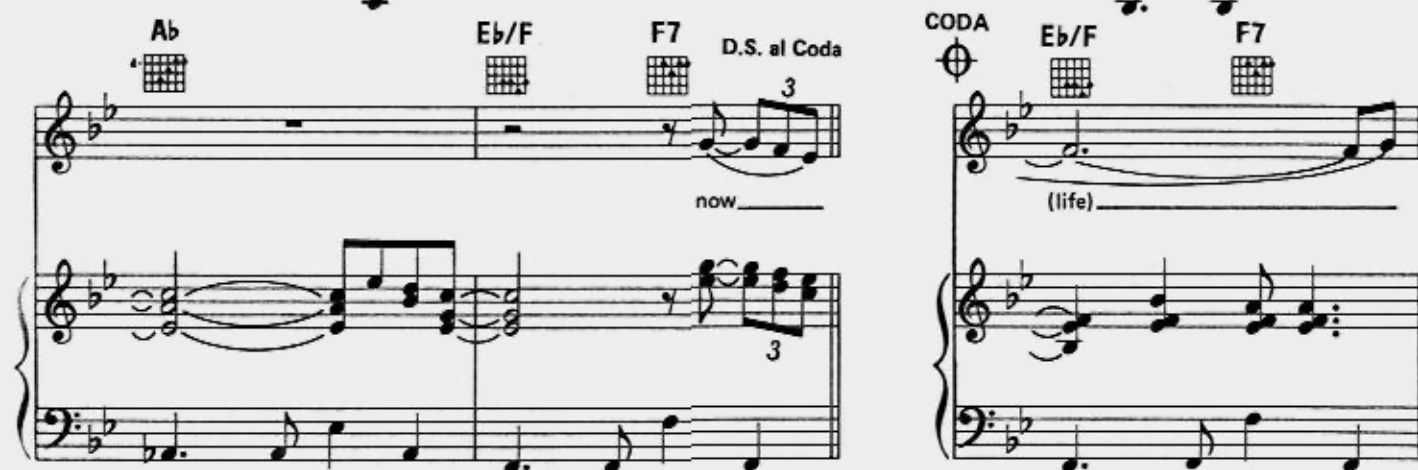




Cm  Gm  Eb  Bb 




Ab  Eb/F  F7  D.S. al Coda  Eb/F  F7 

now _____ (life) _____



Eb/F  F  Ab  Gb  Ab  Gb  Ab  F7 

What a feel - ing. _____



E \flat F E \flat F A \flat G \flat A \flat G \flat A \flat F7

This system shows the first four measures of the piece. It includes guitar chord diagrams for E \flat , F, E \flat , F, A \flat , G \flat , A \flat , G \flat , A \flat , and F7. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

E \flat F Gm F E \flat F Gm F

What a feel - ing. (I am mus-ic now.) Be - in's be - liev - in', (I am

This system contains the second four measures. The guitar chords are E \flat , F, Gm, F, E \flat , F, Gm, and F. The vocal line continues with the lyrics "What a feel - ing. (I am mus-ic now.) Be - in's be - liev - in', (I am". The piano accompaniment continues with the same rhythmic pattern.

E \flat F B \flat Cm7 B \flat /D E \flat

rhy - thm now.) Pic - tures come a - live, you can dance right through your life,

This system contains the third four measures. The guitar chords are E \flat , F, B \flat , Cm7, B \flat /D, and E \flat . The vocal line continues with "rhy - thm now.) Pic - tures come a - live, you can dance right through your life,". The piano accompaniment continues with the same rhythmic pattern.

E \flat /F F Gm F E \flat F

What a feel - ing. (I can real - ly have it all.) What a feel -

Repeat and Fade

This system contains the final four measures. The guitar chords are E \flat /F, F, Gm, F, E \flat , and F. The vocal line concludes with "What a feel - ing. (I can real - ly have it all.) What a feel -". The piano accompaniment concludes with a final chord and a repeat sign. The instruction "Repeat and Fade" is written above the final measure.

FUNKYTOWN

Words and Music by
STEVEN GREENBERG

Moderately, with a beat

The first system of musical notation is in 4/4 time and B-flat major. The treble clef staff begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The bass clef staff starts with a half note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. A dynamic marking of *f* is placed above the first measure.

The second system continues the piece. The treble clef staff has a guitar chord diagram for E-flat major (3-2-1-0-2-2) above the first measure. The melody in the treble clef includes a half note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bass clef staff continues with a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

The third system features a guitar chord diagram for F major (2-1-3-2-1-1) above the first measure. The treble clef staff has a half note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bass clef staff continues with a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

The fourth system concludes the piece. The treble clef staff has a half note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bass clef staff continues with a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The word "Got -" is written at the end of the system.



- ta make a move to a town that's right for me.



Town



to keep me mov - in', keep me groo - vin' with some en - er - gy.



Well, I

C7

Bb/C

C

Bb/C



talk a - bout it, talk a - bout it, talk a - bout it, talk a - bout it.

C

C7



Talk

Bb

Am

Am/G

a - bout, talk a - bout, talk a - bout mov - in'.

F

To Coda



Got - ta move on. — Got - ta move on. —

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (Bb). It contains two phrases of the lyrics "Got - ta move on." with a long dash indicating a breath or continuation. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a steady bass line and a more active treble line with chords and melodic fragments.

no chord

The second system continues the piano accompaniment. The vocal line is empty. The piano part continues with a consistent bass line and treble accompaniment. The label "no chord" is placed above the first measure of the piano part.

The third system continues the piano accompaniment. The vocal line is empty. The piano part continues with a consistent bass line and treble accompaniment. A chord symbol "Fm7" is placed below the piano part in the second measure.

Won't you take me to

The fourth system continues the piano accompaniment and introduces a new vocal phrase. The vocal line is in a single staff with a treble clef and a key signature of one flat. It contains the lyrics "Won't you take me to". The piano accompaniment continues with a consistent bass line and treble accompaniment. A chord symbol "Fm7" is placed above the piano part in the second measure.

(uh) funk - y - town. Won't you take me to

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line has a melodic phrase with a slur over the notes. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and eighth notes.

(uh) funk - y - town. Won't you take me to

The second system of music is identical to the first, showing the same vocal and piano parts.

(uh) funk - y - town. Won't you take me to

The third system of music is identical to the first, showing the same vocal and piano parts.

(uh) funk - y - town.

F

The fourth system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The key signature has one flat. A guitar chord diagram for the F major chord is shown above the vocal line. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

Got -

This system contains a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (Bb). The vocal line begins with a whole rest followed by a quarter note G4. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

2

B \flat

A \flat B \flat

funk - y - town.

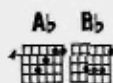
This system includes a second vocal line starting with a measure marked '2'. Below the vocal line are two guitar chord diagrams: one for Bb (x2 4 4 3 3 3) and one for Ab Bb (x2 4 4 3 3 3). The piano accompaniment continues with similar rhythmic patterns.

A \flat B \flat

This system shows piano accompaniment in two staves. A guitar chord diagram for Ab Bb (x2 4 4 3 3 3) is positioned above the first staff. The piano part continues with complex chordal textures and rhythmic accompaniment.

A \flat B \flat

This system shows piano accompaniment in two staves. A guitar chord diagram for Ab Bb (x2 4 4 3 3 3) is positioned above the first staff. The piano part continues with complex chordal textures and rhythmic accompaniment.



F



D.S. al Coda

Well, I

CODA

F



Got - ta move on. _____

Repeat and Fade

Got - ta move on. _____ Oo. _____

GET DOWN TONIGHT

Words and Music by HARRY WAYNE CASEY
and RICHARD FINCH

Moderate Funk

F7sus **F7** **F7sus** **F7**

mf

F7sus **F7** **F7sus**



Ba - by, babe, let's get to - geth - er Hon - ey, hon - ey, me and
Ba - by, babe, I'll meet you; - same place, - same time. -

F7 **F7sus** **F7**

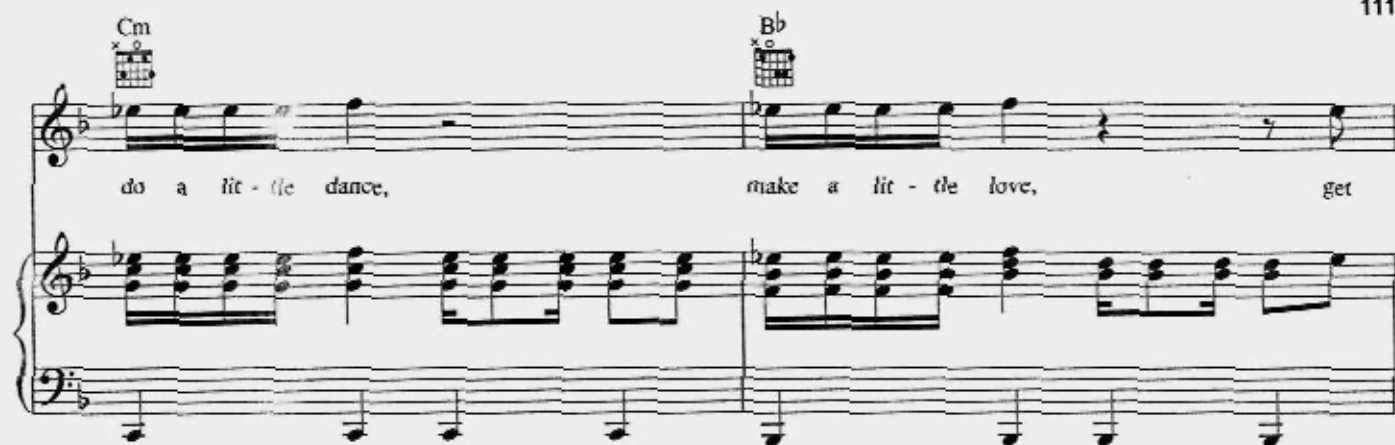
you. And do the things, oh, do the things...
Where we can, oh, get to - geth - er and

F7sus **F7**

case up that we like to do. } Oh,
up our mind. }

Cm  Bb 

do a lit - tle dance, make a lit - tle love, get



F7sus  F7 

down to - night, get down to - night.



Cm  Bb 

Do a lit - tle dance, make a lit - tle love, get



F7sus  1  2 

down to - night, get down to - night. down to - night, ba - by.



F7sus



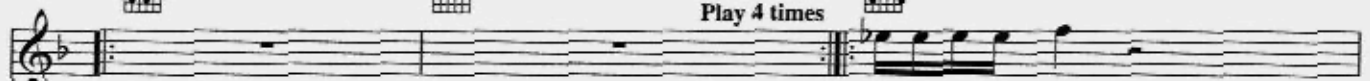
F7



Cm



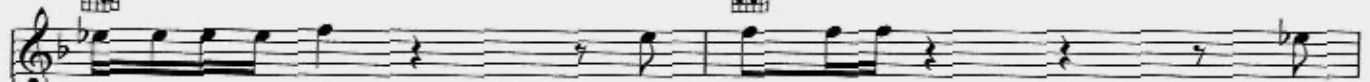
Play 4 times

*Guitar solo - ad lib.*

Do a lit - tle dance,

B \flat 

F7sus



make a lit - tle love,

get down to - night,

get



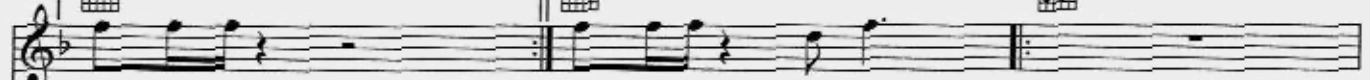
1



2



F7sus

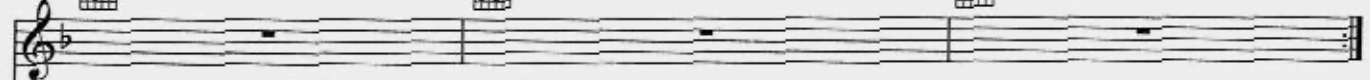


down to - night.

down to - night, ba - by.





F7sus



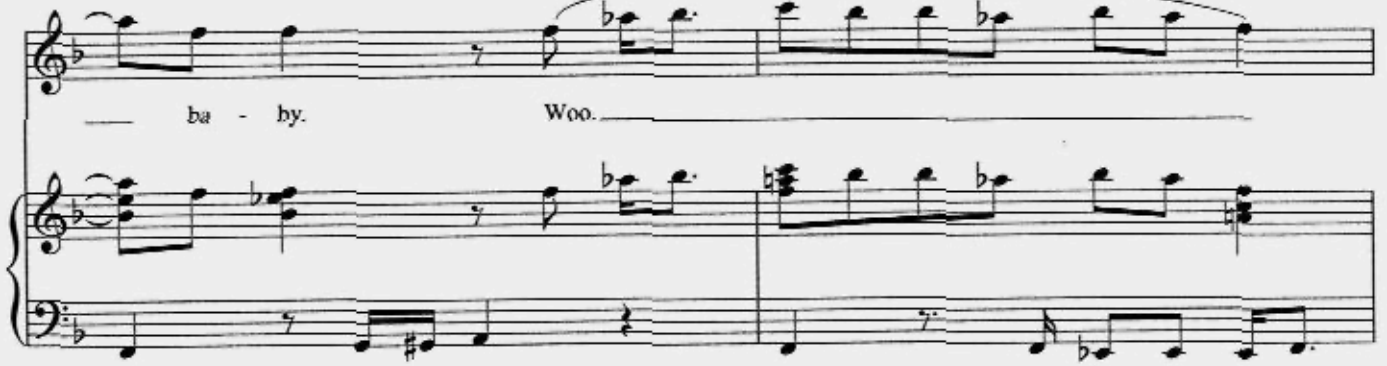
F7sus  F 

Get down, get down, get down, — get down, get down to - night, —



F7sus  F 

— ba - by. Woo. —



F7sus  F 

Get down, get down, get down, — get down, get down to - night, —



<p>Repeat ad lib. and Fade</p> <p>F7sus  F </p>	<p>Optional Ending</p> <p>F7sus  F </p>
--	--

— ba - by. Na na na na na na na na na. — ba - by.



8vb

GET UP (I FEEL LIKE BEING) A SEX MACHINE

Words and Music by JAMES BROWN, BOBBY BYRD
and RONALD LENHOFF

Shout: Fellas, I'm ready to get up and do my thing.
I wanta get into it, man, you know ...
Like a, like a sex machine, man,
Movin' ... doin' it, you know
Can I count it off? (Go ahead)

Bright (in 2)

f *eb7*

Spoken: One, two, three, four! Get up, _

get on up, _ Get up, _ get on up, _ Stay on the

scene, get on up, _ like a sex ma-chine. _ Get on up, _ Get up, _

E \flat 7 (sus4) E \flat 7

— get on up, — Get up, — get on up, — Stay on the

scene, get on up, — like a sex ma-chine, — get on up. — get up, —

— get on up, — Stay on the scene, get on up, — like a sex ma-chine, —

— get on up. — Wait a min-ute! Shake your arm then

(Eb7)

use your form... Stay on the scene like a

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note 'u' followed by quarter notes 'se', 'your', 'form', a half note rest, a whole note rest, quarter notes 'Stay', 'on', 'the', 'scene', a half note rest, quarter notes 'like', 'a', and a half note rest. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand.

sex ma - chine... You got to have the feel - ing

The second system continues the vocal line and piano accompaniment. The vocal line has quarter notes 'sex', 'ma', 'chine', a half note rest, quarter notes 'You', 'got', 'to', 'have', 'the', 'feel', 'ing', and a half note rest. The piano accompaniment continues with similar harmonic support.

sure as you're born...

The third system shows the vocal line with a whole note rest, quarter notes 'sure', 'as', 'you're', 'born', a half note rest, and a whole note rest. The piano accompaniment provides harmonic accompaniment for the vocal line.

Get it to - geth - er right on, — right on, —

The fourth system features the vocal line with quarter notes 'Get', 'it', 'to', 'geth', 'er', a half note rest, quarter notes 'right', 'on', a half note rest, quarter notes 'right', 'on', a half note rest, and a whole note rest. The piano accompaniment continues with chords and a bass line.

(Eb7) $\frac{3}{4}$
Get up, — get on up, — Get up, — get on up, —

Eb7 sus4 Eb7
Get up, — get on up, —
mf

3

1. 2. After additional words
D. S. $\frac{3}{4}$ and fade
Get up_
f(b7)

ADDITIONAL WORDS

I said the feeling you got to get,
Give me the fever in a cold sweat.
The way I like it is the way it is;
I got mine and don't worry 'bout his.

Get on up and then shake your money maker,
Shake your money maker, etc.

GOOD TIMES

Words and Music by NILE RODGERS
and BERNARD EDWARDS

Moderately



mf

1






Good times, —




these are the good times. — Leave your cares be - hind. —



These are the good times. —

A13  str  Em7  Em7sus

Good times, — these are the good times. —



A7sus  A13  str  Em7

Our new state of mind. —



Em7sus  A7sus  A13  str To Coda 



These are the good times. —



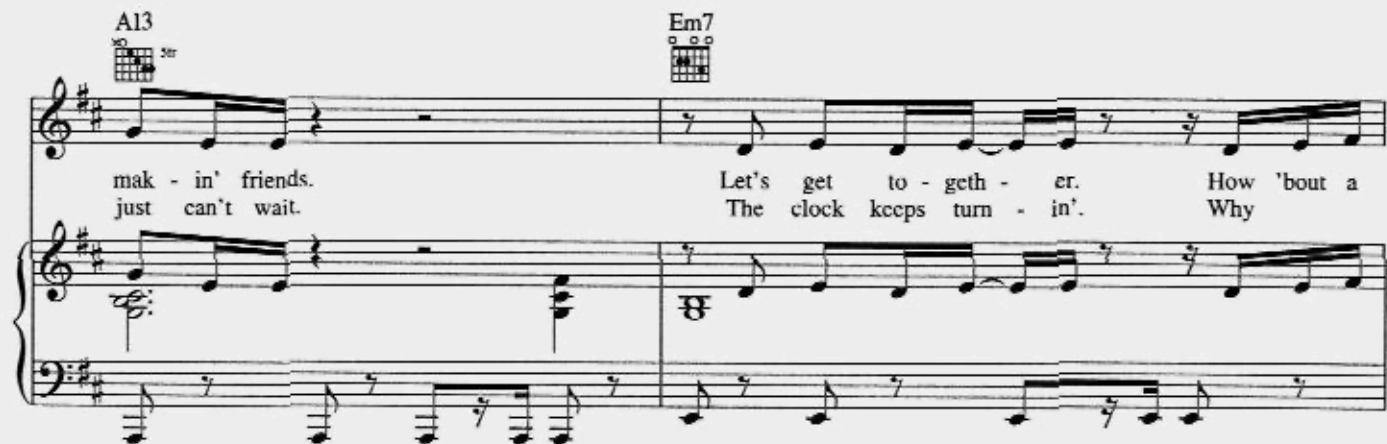
Em7  A7sus 

{ Hap - py days are here a - gain. The time is right for
A ru - mor has — it that it's get - ting late. Time march - es on;



A13  Em7 



mak - in' friends. Let's get to - geth - er. How 'bout a
just can't wait. The clock keeps turn - in'. Why



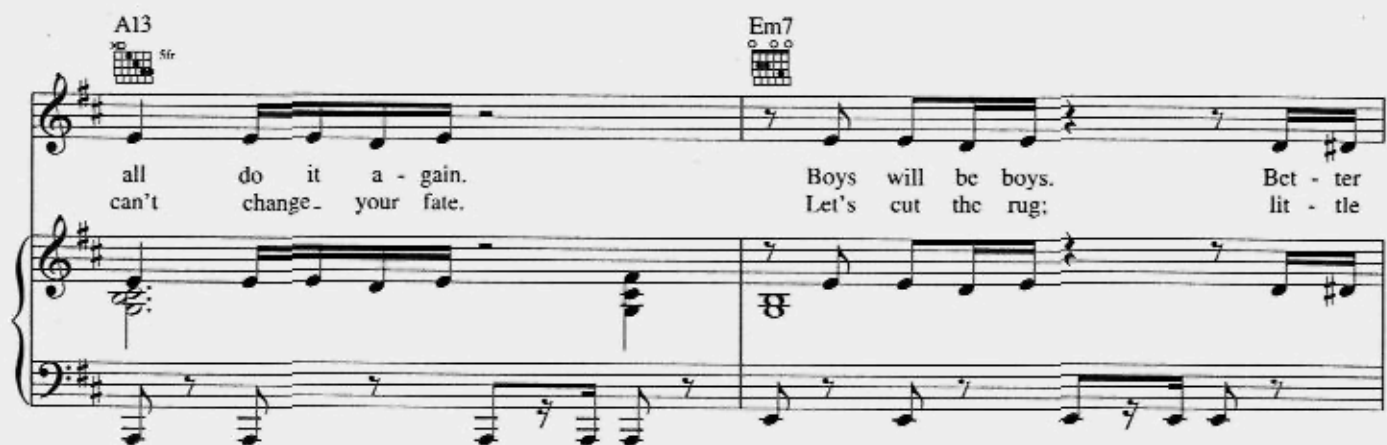
A7sus 



quar - ter to ten? Come to - mor - row, let's
hes - i - tate? You sil - ly fool, you



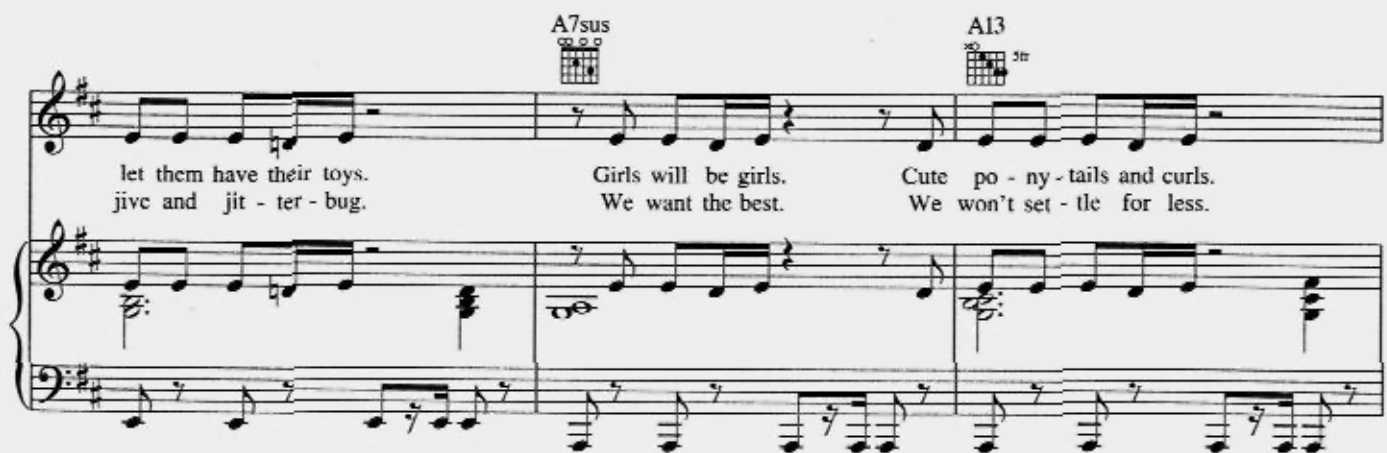
A13  Em7 

all do it a - gain. Boys will be boys. Bet - ter
can't change - your fate. Let's cut the rug; lit - tle



A7sus  A13 

let them have their toys. Girls will be girls. Cute po - ny - tails and curls.
jive and jit - ter - bug. We want the best. We won't set - tle for less.



Em7 A7sus

Must put an end to this stress and strife. I think I want to live the
 Don't be a drag. Par - tic - i - pate. Clams on the half - shell — and

1 2

A13 A13 D.S. al Coda

sport - ing life. — Good times, — roll - er skates, roll - er skates. Good times, —

CODA

Em7 Em7sus A7sus

A13 Optional Ending

Repeat and Fade Em7

THE GROOVELINE

Words and Music by
ROD TEMPERTON

Moderately fast

N.C.

mf

E7#9

E7#9



Pack your grip; tak - ing you on a trip. Ain't no seats;
Get this train, know you'll be glad you came. Hit the track;



Cmaj7 **B7sus**




all we got's danc - in' feet. } Leave your wor - ries be - hind, - 'cause
par - ty hard there and back. } (Leave your wor - ries be - hind.) -



Gmaj7 **F#m7** **Fmaj7** **Em11** **Dmaj7** **Cmaj7**








rain, shine, - won't mind, - We're rid - ing on the



B7sus **E7#9**




groove line to - night.



1 2

Check out, the

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in measure 1 and a quarter note in measure 2. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A first ending bracket spans measures 1 and 2, with a second ending starting in measure 2.

Am D/A Am

wheels are burn - in'. _____ 'Ya know we won't stop.

Detailed description: This system covers measures 3 and 4. The vocal line has a half note in measure 3 and a quarter note in measure 4. The piano accompaniment continues with the established rhythmic pattern. Chord diagrams for Am and D/A are provided above the vocal line.

D/A Am D/A

We've got this boil - er burn - in'; _____

Detailed description: This system covers measures 5 and 6. The vocal line has a quarter note in measure 5 and a half note in measure 6. The piano accompaniment maintains the same rhythmic structure. Chord diagrams for D/A and Am are shown above the vocal line.

Am D/A E7#9

we're keep - ing it hot. 1.,3. So, grab your_ friends.
2. *Piano solo ad lib.*

Detailed description: This system covers measures 7 and 8. The vocal line has a quarter note in measure 7 and a half note in measure 8. The piano accompaniment continues. Chord diagrams for Am, D/A, and E7#9 are provided. The system concludes with a double bar line and a first ending bracket. The second ending is marked as a piano solo.

Get the train com - ing through. Climb on _ board; where you leave's up to you. } *Solo ends*

Leave your wor - ries be - hind, — 'cause rain, shine, —
(Leave your wor - ries be - hind.) —

won't mind. — We're rid - ing on the groove line to - night. —

To Coda

E7#9

1 2

D.S. al Coda

Check out, the

CODA

B7sus

Keep it hot. 'Cause

Gmaj7 F#m7 Fmaj7 Em11 Dmaj7 Cmaj7

rain, shine, — won't mind. — We're rid - ing on the

Repeat and Fade

B7sus

Optional Ending

B7sus E7#9

groove line to - night. — groove line to - night. —

HARD TO HANDLE

127

Words and Music by ALLEN JONES,
ALVERTIS BELL and OTIS REDDING

Moderate Funk

N.C.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. A dynamic marking of *f* (forte) is placed at the beginning of the first staff.

§

Bb7



1.,3. Ba - by, here I am — I'm a man on the scene. —
2. (See additional lyrics)

The first vocal line is written on a single staff. It begins with a repeat sign and contains the lyrics: "1.,3. Ba - by, here I am — I'm a man on the scene. —". Below the staff, there is a piano accompaniment consisting of two staves.

The second vocal line is written on a single staff. It contains the lyrics: "I can give you what you want, — but you got to go home — with me." Below the staff, there is a piano accompaniment consisting of two staves.

The third vocal line is written on a single staff. It contains the lyrics: "I've got some good — old lov - in' and I've got some in store. —". Below the staff, there is a piano accompaniment consisting of two staves.

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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 the can - dle, 'cause ma-ma I'm sure - hard to han-dle now, yes I am.

1

E \flat F A \flat E \flat B \flat

2,3

A \flat E \flat B \flat

Ab Eb Bb

Ab Eb Bb

1 Ab Eb Bb

2 Ab Eb Bb

D.S.
(take 3rd ending)

Repeat and Fade
(Vocal ad lib.)

Optional Ending

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 that I said.
 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 kiss and look.
 Pretty little thing, let me light the candle, 'cause mama, I'm sure hard to handle, now.

HEY POCKY WAY

Written by LEO NOCENTELLI, GEORGE PORTER,
JOSEPH MODELISTE and ARTHUR NEVILLE

Funky Groove (♩ = $\frac{3}{4}$)

D7(no3rd)

D7(no3rd)

Dm/F

G

D7(no3rd)

— can't boog - ie now, but his sis - ter sure will, yeah. Feel -

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line has lyrics: "— can't boog - ie now, but his sis - ter sure will, yeah. Feel -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

§
- good mu - sic, I've — been told, — is good —

The second system begins with a section symbol (§). It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The key signature has two sharps. The vocal line has lyrics: "- good mu - sic, I've — been told, — is good —". The piano accompaniment continues with a similar rhythmic pattern.

— for your bod - y and it's good — for your soul. — { Move it to it, now. }
{ Come and get it, now. }

The third system features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The key signature has two sharps. The vocal line has lyrics: "— for your bod - y and it's good — for your soul. — { Move it to it, now. }
{ Come and get it, now. }". The piano accompaniment continues with a similar rhythmic pattern.

Hey, hey, hey, hey, hey pock - y way. —

Hey, hey, — hey, — hey, — hey pock - y way. —

Bm G D7

D7/C G D7 D7/C G

To Coda ⊕

D C G D C G

Lyin' —

D7 

— back groov - in', rid - ing in your car. — Don't make —



— no dif - frence where — you are. — Feel -



- good mu - sic in — your soul — makes —



— your bod - y do a slow — boog - ie roll. — Let me hear you say:



Hey, hey, hey, hey, hey pock - y way. —

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and one flat (Bb). The vocal line begins with a rest, followed by the lyrics 'Hey, hey, hey, hey, hey pock - y way.' with a long dash indicating a sustained note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a similar pattern in the left hand.

Bm G D7

Hey, hey, — hey, — hey, — hey pock - y way. —

The second system includes guitar chord diagrams for Bm, G, and D7. The vocal line continues with the lyrics 'Hey, hey, — hey, — hey, — hey pock - y way.' The piano accompaniment continues with the same rhythmic pattern as the first system.

D C G D C G

The third system includes guitar chord diagrams for D, C, and G. The piano accompaniment continues with the same rhythmic pattern as the first system.

D C G D C G

The fourth system includes guitar chord diagrams for D, C, and G. The piano accompaniment continues with the same rhythmic pattern as the first system.

NC.

NC.

(Percussion)

1, 2

Hey, hey, hey, hey, hey pock - y way. —

3

Bm

G

hey pock - y way. — Hey, hey, — hey, — hey, —

D7

hey pock - y way. —

Piano accompaniment for the first system, featuring a rhythmic pattern in the right hand and a steady bass line in the left hand.

Keep on groov - in', y'all. Keep on get - tin' down. Keep —

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics "Keep on groov - in', y'all. Keep on get - tin' down. Keep —". The piano accompaniment continues with the same rhythmic pattern.

— on get - tin' on — and down. —

Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics "— on get - tin' on — and down. —". The piano accompaniment continues with the same rhythmic pattern.

Piano accompaniment for the fourth system, featuring a more complex rhythmic pattern in the right hand, including a triplet, and a steady bass line in the left hand.

Musical notation for the first system, featuring a treble and bass staff. A guitar chord diagram for G major is shown in the upper right corner.

Musical notation for the second system, including guitar chord diagrams for D7, C, and G.

Musical notation for the third system, including guitar chord diagrams for D7, C, and G, and the start of the vocal line.

Lyin' —

Musical notation for the fourth system, including guitar chord diagrams for D7 and the continuation of the vocal line.

— back groov - in', rid - ing in your car. — Don't make —

D.S. al Coda

no dif - ference where you are. Feel -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are "no dif - ference where you are. Feel -". The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

CODA

D

C

G

D7

The Coda section begins with a treble clef line containing a Coda symbol (a circle with a cross) and four guitar chord diagrams: D, C, G, and D7. Below this is the piano accompaniment for the Coda, which continues the rhythmic pattern from the previous system. The lyrics "Hey pock - y way." are written under the vocal line in the following system.

Hey pock - y way.

The second system of music continues the vocal line and piano accompaniment. The lyrics "Hey pock - y way." are written under the vocal line. The piano accompaniment maintains the same rhythmic structure.

Optional Ending

Repeat and Fade

G

F

D

Hey pock - y way.

The optional ending section features a treble clef line with the lyrics "Hey pock - y way." and a piano accompaniment. Above the treble clef line, there is a box containing the text "Optional Ending" and three guitar chord diagrams: G, F, and D. The piano accompaniment concludes with a final chord and a fermata over the last note.

HOT STUFF

Words and Music by PETE BELLOTTE,
HAROLD FALTERMEYER and KEITH FORSEY

Moderate Disco

mf

Gm (*Bass simile throughout*) **F** **Gm**

Sit - tin' here_ eat - in' my heart_ out wait - in', wait - in' for some lov - er to call._
 Look - in' for a lov - er who needs_ an - oth - er; don't want an - oth - er night on my own._

mf

F

Dialed a - bout a thou - sand num - bers late - ly. al - most rang the phone off the wall._
 Wan - na share my love with a warm - blood - ed lov - er; wan - na bring a wild man back._

Gm **Cm** **D** **Gm** **Cm** **D**

home. Look - in' for some hot stuff, } ba - by, this eve - nin';_ I need some hot stuff, ba - by, to - night._
 Got - ta have some hot love, }

Gm Cm D Gm Cm Dm

I want some hot stuff, ba-by, this eve - nin'.
 Got - ta have some hot stuff, got -
 Got - ta have some lov - in', got -

Gm Bb C D Gm Bb C

to have some love to - night.
 to have love to - night.
 I need hot stuff,
 I need hot stuff,

To Coda

D Gm Bb C D Gm Bb C D

I want some hot stuff,
 hot love,
 I need hot stuff.

D.C. al Coda

CODA

D Gm Bb C D

look - in' for hot love.

Gm Gbm Gm F 1 Gm 2 Gm

Hot, hot_hot, hot_ stuff. Hot, hot_hot. How's a-bout some

Cm D Gm Cm D Gm

hot stuff, ba-by, this eve - nin'? I need some hot stuff, ba-by, to-night. Look-in' for my

Cm D Gm Cm D Gm

hot stuff, ba-by, this eve - nin'. I need some hot stuff, ba-by, to-night. Yeah, yeah, I want some

Cm D Gm Cm D Gm

hot stuff, ba-by, this eve - nin'. I want some hot stuff, ba-by, to-night. Yeah, yeah, yeah, yeah, now, **Repeat and Fade**

HIGHER GROUND

Words and Music by
STEVIE WONDER

Moderate Shuffle (♩ - ♩ - ♩)

Eb7(no 3rd) Gb Ab Eb7(no 3rd)

Eb7(no 3rd)

Gb Ab Eb7(no 3rd)

Gb Ab Eb7(no 3rd)

§

Gb Ab

Peo - ple, —
Pow - ers, —
Lov - ers, —

Eb7(no 3rd)

Gb Ab Eb7(no 3rd)

keep on learn - in' —
keep on ly - in' —
keep on lov - in' —

while your
Be -

Gb Ab Eb7(no 3rd)

Gb Ab

Sol - diers, — keep on war - rin'.
 peo - ple — keep on dy - in'.
 liev - ers, — keep on be - liev - in'.

The piano accompaniment features a steady bass line in the left hand and a more melodic line in the right hand, with some triplets and grace notes.

Eb7(no 3rd)

F7

Ab

Bb

F7

G7

World, — keep on
 World, — keep on
 Sleep - ers, just stop

The piano accompaniment continues with a consistent bass line and melodic accompaniment, including a triplet in the right hand.

Ab7

Db7

Eb7(no 3rd)

Gb

Ab

turn - in', }
 turn - in', }
 sleep - in', } 'cause it won't — be too long.

The piano accompaniment features a bass line with a triplet in the left hand and a melodic line in the right hand.

Eb7(no 3rd) Gb Ab Eb7(no 3rd)

1
Eb7(no 3rd)

2, 3
Eb7(no 3rd) Ab7 Eb7

I'm so { darn glad } { glad that } he let me try it a - gain, - 'cause my

Ab7 Eb7 Ab7

last time on earth I lived a whole world of sin. — I'm so glad that I know — more

Eb7 F7 Eb7sus/Bb

than I knew then. — Gon-na keep — on try - in', till — I reach — { the } { my } high-est

Eb7(no 3rd) Gb Ab Eb7(no 3rd)

To Coda ⊕

Gb Ab

ground.

Eb7(no 3rd)

D.S. al Coda
(take 3rd ending)

CODA ⊕

Gb Ab

Till _

Eb7(no 3rd)

Gb Ab Eb7(no 3rd)

— I reach _ the high-est ground.
down.

Gb Ab Eb7(no 3rd)

Repeat and Fade

Optional Ending

N.C.

No _ one's gon - na bring me
Till _ I reach _ the high - est ground.

HOW DEEP IS YOUR LOVE

from the Motion Picture SATURDAY NIGHT FEVER

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderately

mf

E_b **E_b maj7** **A_b maj7**

A_b/B_b **E_b** **Gm7** **Fm7** **C7**

Fm7 **G7** **A_b/B_b** **E_b** **Gm7**

Cm7 **Fm7** **A_b/B_b**

I know your eyes in the morn - ing sun. — I feel you touch —
I be - lieve in you. — You know the door —

— me in the pour - ing rain. — And the mo - ment that you wan - der far —
— to my ver - y soul. — You're the light — in my deep - est, dark —

— from me, — I wan - na feel you in my arms a - gain. — And you come —
— est hour, — you're my sav - ior when I fall. — And you may —

Abmaj7  **Gm7** 



to me on a sum - mer breeze, keep me warm
not think I care for you when you know



Fm7  **Db9** 

in your love, then you soft - ly leave. } And it's
down in - side that I real - ly do. }



Gm7  **Ab/Bb**  **Eb**  **Eb** 

me you need to show; how deep is your love? How deep



Ebmaj7  **Abmaj7**  **Abm6** 

is your love? I real - ly mean to learn. 'Cause we're



E_b **B_bm/D_b** **C7**

liv - ing in a world of fools, — break - ing us down when they all —

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Chord diagrams for E_b, B_bm/D_b, and C7 are provided above the staff.

Fm7 **A_bm6**

— should let us be. — We be - long — to you — and me.

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment continues with chords and a bass line. Chord diagrams for Fm7 and A_bm6 are provided above the staff.

E_b **Gm7** **A_b/B_b** **D.S. and Fade**

How deep —

The third system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment continues with chords and a bass line. Chord diagrams for E_b, Gm7, and A_b/B_b are provided above the staff. The system ends with the instruction "D.S. and Fade".

Optional Ending

E_b **E_b maj7** **E_b**

— is your love? — How deep — is your — love?

The optional ending section features a vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment continues with chords and a bass line. Chord diagrams for E_b, E_b maj7, and E_b are provided above the staff.

I GOT THE FEELIN'

Words and Music by
JAMES BROWN

Moderately



mf



I got the feel-in'. Ba-by, ba-by, I got the



feel-in'. You don't know



what you do to me. Peo-ple are

A/E Em7 A/E Em7

heav - y, down in mis - er - y. —

A7


Hey, yeah, — (Spoken:) al - right, ow!

Em7 A/E Em7

Hey, hey, (Sung:) ah. —

A/E Em7

I got the feel-in', al - right.

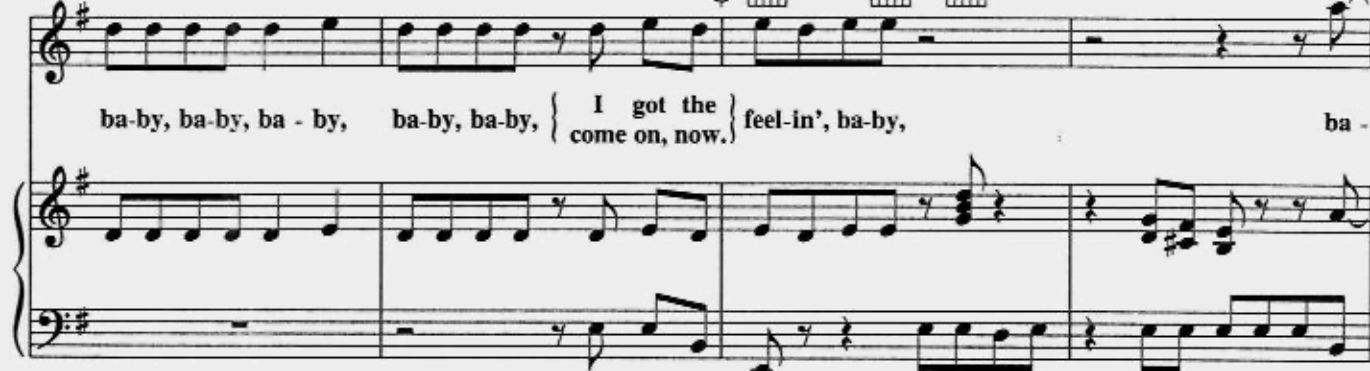
N.C.  N.C.





Ba-by, ba-by, ba - by, ba-by, ba-by, ba - by,



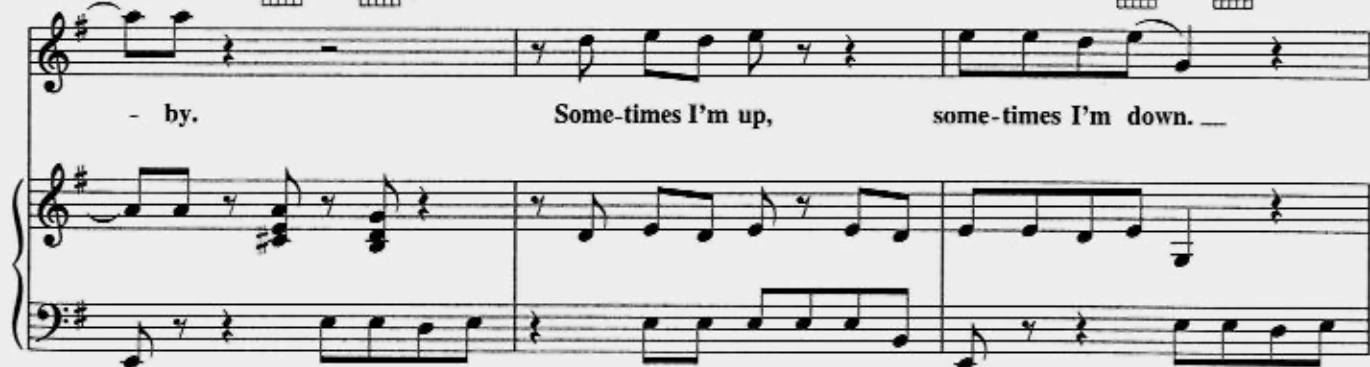
To Coda    

ba-by, ba-by, ba - by, ba-by, ba-by, { I got the } feel-in', ba-by, ba -
 come on, now.



- by. Some-times I'm up, some-times I'm down. —



My heart, I'm a-round the



A/E Em7 A/E Em7

town. I'm lev - el with the ground ba - by

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with a key signature of one sharp (F#). It starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The lyrics 'town. I'm lev - el with the ground ba - by' are written below. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. Chord diagrams for A/E and Em7 are shown above the vocal line.

A/E Em7

I say lev - el with the ground, oh. _____

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with quarter notes D5, E5, and F#5, followed by a half note G5. The lyrics 'I say lev - el with the ground, oh. _____' are written below. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A/E and Em7 are shown above the vocal line.

A7

Detailed description: This system contains the fifth and sixth lines of music. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues with the same rhythmic pattern. A chord diagram for A7 is shown above the first measure of the vocal line.

A/E Em7

No, I know, no, you don't

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The lyrics 'No, I know, no, you don't' are written below. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A/E and Em7 are shown above the vocal line.

A/E Em7 A/E Em7

mean it now. Some-times I roam, —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics 'mean it now. Some-times I roam, —'. Above the staff are guitar chord diagrams for A/E and Em7. The piano accompaniment consists of two staves (treble and bass clef) with chords and a rhythmic bass line.

A/E Em7

but I'll be com-in' back home. — Some-times I

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics 'but I'll be com-in' back home. — Some-times I'. Above the staff are guitar chord diagrams for A/E and Em7. The piano accompaniment continues with two staves.

A/E Em7 A/E Em7

seem to be fly; — I just don't know when to say bye-bye,

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics 'seem to be fly; — I just don't know when to say bye-bye,'. Above the staff are guitar chord diagrams for A/E and Em7. The piano accompaniment continues with two staves.

D.S. al Coda

hey. —

CODA Em7 A/E Em7 Repeat and Fade

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in treble clef with lyrics 'hey. —'. Above the staff is the instruction 'D.S. al Coda'. The piano accompaniment continues with two staves. The bottom right section is a coda, marked 'CODA' with a circled cross symbol, and includes guitar chord diagrams for Em7, A/E, and Em7, followed by the instruction 'Repeat and Fade'.

I JUST WANT TO BE YOUR EVERYTHING

Words and Music by
BARRY GIBB

Slowly, with a beat

mf

Bm7

For so long, ——— you and me been find - ing each oth - er

Amaj7 Bm7

for so long. ——— And the feel - ing that I feel ——— for you is

Dmaj7 A F#m

more ——— than strong, girl. Take it from me. If you

Bm7



E9



give a lit - tle more than you're ask - ing for, your love — will turn the key. Dar - ling

Bm7



mine, — I would wait for ev - er for those

Amaj7



Bm7



lips of wine. — Build my world a - round — you, dar - ling.

Dmaj7



A



F#m



This love will shine, — girl. Watch it and see. If you

Bm7



E9



give a lit - tle more than you're ask - ing for, your love — will turn the key.

Dmaj7



E7



I — just want to be — your ev - 'ry -

Amaj7



F#7



thing. — O - pen up the heav - en in your

Bm7



E7sus



E7



heart, and let me be the things you are to me and not some

Amaj7



A+



pup - pet on a string.

Dmaj7



E7



Oh,

if I — stay here with - out — you, dar - ling,

Amaj7



F#



I will die. —

I want you lay - ing in the love —

Bm7



E7sus



E7



— I have to bring.

I'd — do an - y - thing to be your

A A+ Bm7

ev - 'ry - thing.

F#7 G E7

Fmaj7 Bm7-5/F Fmaj7 G9 G11 A11

Guitar Tacet

Dar - ling, for so

Bm7



long, — you and me been find - ing each oth - er

Amaj7



Bm7



for so long. — And the feel - ing that I feel — for you is

Dmaj7



A



F#m



more — than strong, girl. Watch it and see. If you

Bm7



E9



D.S. and Fade

give a lit - tle more than you're ask - ing for, your love — will turn the key.

I JUST WANT TO CELEBRATE

Words and Music by NICK ZESSES
and DINO FEKARIS

Moderately

N.C.

One, two, three, four!

f

G D

N.C.

G D

N.C.

I just want_ to cel - e - brate_ an - oth - er day_ of liv - ing.

G D

N.C.



I just want to cel - e - brate an - oth - er day of life!

D7

G D

D7

G D

Put my faith in the peo - ple and the peo - ple let me down, so I

E

F

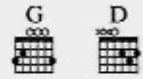
C

G

D

turned the oth - er way and I car - ry on an - y - how, That's why I'm tell - ing you, I

N.C.



— just want to cel - e - brate, yeah, yeah, an - oth - er day of liv - ing, yeah.



N.C.

I just want to cel - e - brate an - oth - er day of life!

D7



D7



Had my hand on a dol - lar bill, and the dol - lar bill blew a - way; but the

E

F

C

G

D

sun is shin - ing down on me, and it's here to stay. That's why I'm tell - ing you, I

N.C.



— just want to cel - e - brate, yeah, yeah, an - oth - er day of liv - ing, yeah.

N.C. G D

I just want to cel - e - brate an - oth - er day of liv - ing.

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of a right-hand melody in treble clef and a left-hand bass line in bass clef. The lyrics are written below the vocal line.

N.C.

I just want to cel - e - brate an - oth - er day of

Detailed description: This system contains the next two measures. The time signature changes to 2/4 for the first measure and back to 4/4 for the second. The piano accompaniment continues with the same melodic and harmonic structure.

G D G D G D G D





life!

Detailed description: This system contains the next two measures. The time signature is 4/4. The vocal line features a long note for the word 'life!' with a slur over it. The piano accompaniment provides harmonic support with chords indicated by the G and D chord diagrams above the staff.

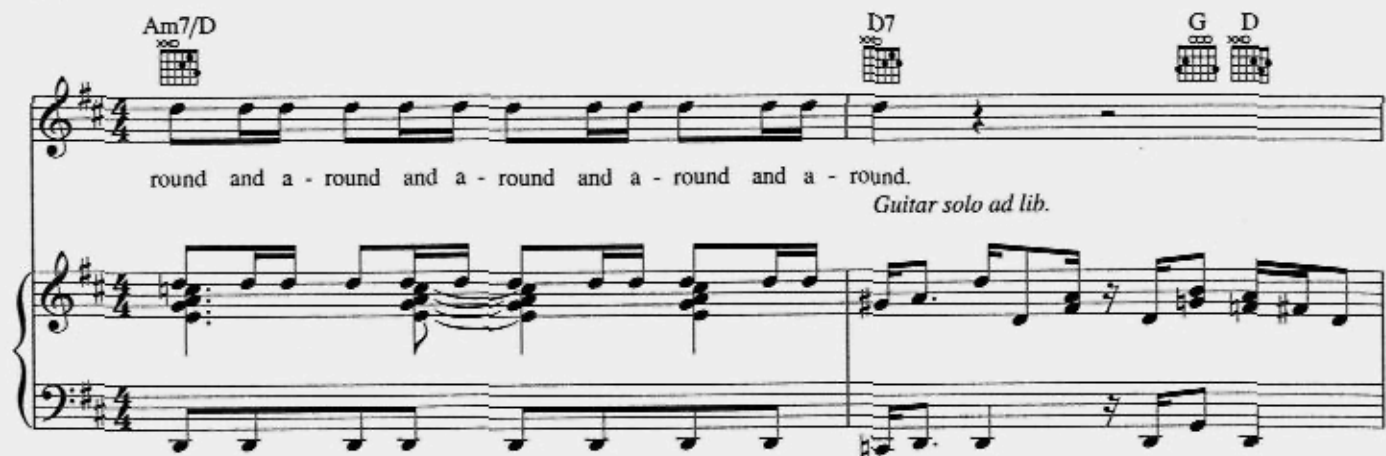
Dm7 Em/D D N.C.

Don't let it all get you down no, no. Don't let it turn you a -

Detailed description: This system contains the final two measures. The time signature is 4/4. The piano accompaniment features a prominent left-hand bass line with chords Dm7, Em/D, and D. The vocal line continues with the lyrics 'Don't let it turn you a -'. The piece concludes with a 'N.C.' (No Chords) instruction.

Am7/D  D7  G  D 

round and a - round and a - round and a - round and a - round. *Guitar solo ad lib.*



D7  G  D  D7  G  D 



Well, I can't be both - ered with sor - row, and I



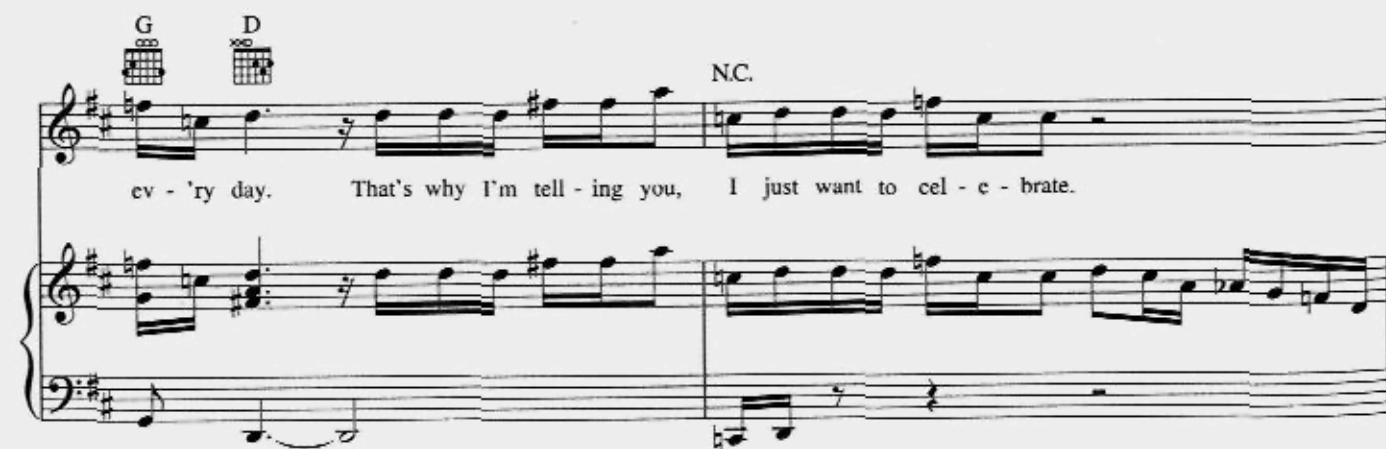
D7  G  D  E  F  C 

can't be both - ered with hate. I'm us - ing up my time by feel - ing fine



G  D  N.C.

ev - 'ry day. That's why I'm tell - ing you, I just want to cel - e - brate.



G D NC.

I just want to cel - e - brate an - oth - er day.

G D NC.

I just want to cel - e - brate an -

G D NC.

oth - er day of liv - ing. I just want to cel - e - brate an -

G D G D

oth - er day of life!



Don't let it all get you down no, no.

N.C.



Don't let it turn you a - round and a - round and a - round and a - round and a - round,
(Round, round, round, round, round,

round, a - round, a - round, round, round, round, round, round,

round, round, round, round, round, round,

round, round, round.)

N.C.

(Drums only)

I just want to

cel - e - brate. I just want to

<p>Repeat and Fade</p>	<p>Optional Ending</p>
<p>cel - e - brate.</p>	<p>cel - e - brate.</p>

I LOVE THE NIGHT LIFE

Words and Music by ALICIA BRIDGES
and SUSAN HUTCHESON

Moderate Disco

The musical score is written in 4/4 time with a moderate disco tempo. It consists of a piano introduction and four systems of vocal and piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line is in the treble clef. Chord diagrams are provided above the piano part for each system.

System 1: Chords: C, Cmaj7, C7. Dynamics: *mf*. Lyrics: Please don't talk a - bout / Please don't talk a - bout

System 2: Chords: F, Fm6, C, C/G. Lyrics: love_ to - night_ / love_ to - night_ / Please don't talk a - bout sweet / Your sweet talk won't make it right_

System 3: Chords: C, C/G, Cmaj7, Cmaj7/G, C7, C7/G. Lyrics: Please don't talk a - bout be - ing true, and all the_ trou - ble we_ / Lov - in' lies_ just bring_ me down, when you've got_ wom - en all_

System 4: Chords: Fmaj7, Fmaj7/C, Fmaj7, Fm. Lyrics: (None)

G

— been through. — Please don't talk a - bout all the plans — we
 o - ver town. — You can love them all and when you're through, — may - be

F Ab

had — for fix - in' this bro - ken ro - mance. — } I want to go where the
 that - 'll make a man out of you. — }

G

peo - ple dance; — I want some ac - tion. I want to live —

F Ab

ac - tion. I've got so much to give. — I want to give it,

G7sus G

I want to get some too.

C Cmaj7 C7

I love the night life. I've got to boog - ie on the dis - co 'round, —

F Fm6 C

— yeah. — I love the night life.

Cmaj7 C7 F

I've got to boog - ie on the dis - co 'round, —

1 **Fm6** **Fm7** **Fm6** **Fm** 2 **Fm6**

yeah. yeah.

Detailed description: This system contains the first two measures of the piece. It features a guitar part with chords Fm6, Fm7, Fm6, Fm, and Fm6. The piano accompaniment includes a vocal line with the lyrics 'yeah.' and 'yeah.' and a piano accompaniment with bass and treble clefs.

D **Dmaj7** **D7** **G**

Instrumental solo ad lib.

Detailed description: This system is an instrumental solo section. It features guitar chords D, Dmaj7, D7, and G. The piano accompaniment consists of a continuous bass line and a treble line with various chords and melodic fragments.

Gm6 **D** **Dmaj7**

I love the night life. I've got to boog - ic

Detailed description: This system contains the second system of the piece. It features guitar chords Gm6, D, and Dmaj7. The piano accompaniment includes a vocal line with the lyrics 'I love the night life.' and 'I've got to boog - ic' and a piano accompaniment with bass and treble clefs.

D7 **G** **Gm6**

Optional Ending
D

Repeat and Fade

on the dis - co 'round, yeah.

Detailed description: This system contains the final system of the piece. It features guitar chords D7, G, and Gm6. The piano accompaniment includes a vocal line with the lyrics 'on the dis - co 'round, yeah.' and an 'Optional Ending' section with a D chord. The section is marked 'Repeat and Fade'.

I WANT YOU BACK

Words and Music by FREDDIE PERREN, ALPHONSO MIZELL,
BERRY GORDY and DEKE RICHARDS

Moderately slow, with a beat

N.C.

Introduction for piano, marked *f* (forte). The music is in 4/4 time and begins with a series of chords and melodic lines in the right and left hands.

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.

Fm

Ab/C

Db

Ab

Bbm7

Eb7

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.

Fm Ab/C Db Ab Bbm7 Eb7 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.

Db6 Bbm7 Eb9

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.

Fm Ab/C Dbmaj7 Ab Bbm9 Eb7 Ab

Won't you please let me back — in your heart. Oh, dar-ling, I — was blind — to
Won't you please let me back — in your heart. Oh, dar-ling, I — was blind — to

Db Bbm7 Eb

1 Fm Ab/C Dbmaj7 Ab Bbm9 Eb7 Ab

let you go, — but now since I see you in his arms, I want you back.
let you go, — but

Oh, I do now. I want you back, ooh, ooh, ba - by, I want you back.

Yeah, yeah, yeah, — I want you back. Hey, hey, now, now.

now since I see you in his arms. — Oh, oh. —

Ab

lost. Oh, — just one more chance to show you that I love you, ba - by, ba - by,

Chords: D \flat , A \flat m7, E \flat 11, Fm, A \flat /C, D \flat , A \flat

ba - by. — For - get what hap-pened then. — Let me live a - gain. —

Chords: B \flat m, E \flat 11, A \flat

— Oh, ba-by, I was blind — to let — you go, — 'cause now since I see

Chords: A \flat , D \flat 6, B \flat m7, E \flat 7, Fm, A \flat /C, D \flat maj7, A \flat

you in his arms, — spare me of — this cost. — Give back what I

Chords: B \flat m7, E \flat 11, A \flat

D.S. and Fade

IF I CAN'T HAVE YOU

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Medium Rock Beat

The musical score is written in 4/4 time with a key signature of one flat (Bb). It begins with a piano introduction marked 'mf' and 'Medium Rock Beat'. The piano part features a steady bass line and a treble part with triplets and chords. The vocal line starts with the lyrics: "Don't know why I'm sur-". The piano accompaniment includes chord diagrams for F, Bbm/F, C/F, and Bb/F. The lyrics continue: "viv-ing ev-'ry lone-ly day, when there's got to be no chance for me. My life would end." The piano part continues with chords F, Bbm/F, F, C/F, and Bb/F. The lyrics conclude: "And it just don't mat-ter how I cry, my tears of love a waste."

mf

Don't know why I'm sur-

viv-ing ev-'ry lone-ly day, when there's got to be no chance for me. My life would end.

And it just don't mat-ter how I cry, my tears of love a waste.

F

Bbm/F

F

C/F

Bb/F

F

Bbm/F

F





C/F

Bb/F

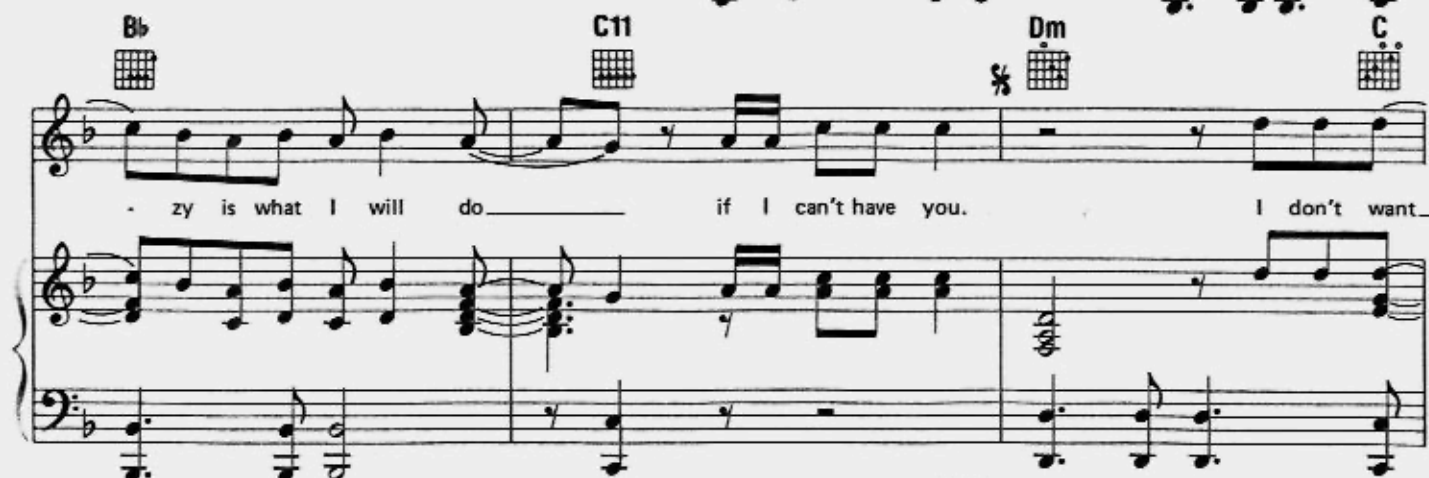
C/F  Bb  Gm7 

___ of time. If I turn ___ a - way, am I strong ___ e - nough to see it through? Go cra -



Bb  C11  Dm  C 

- zy is what I will do _____ if I can't have you. I don't want



Am  Dm 

no - bod - y ba - by, if I can't have you, ah, ah, if I



C  Am  Dm 

can't have you. I don't want no - bod - y ba - by, if I can't have you, ah,



ah. Can't let go, and it does - n't mat - ter how I try.

I gave it all so eas - i - ly to you my love, to dreams

that nev - er will come true. Am I strong e - nough to see it through?

Go cra - zy is what I will do if I can't have you.

D.S. and Fade

F
 [X23211]

Bbm/F
 [X23211]

F
 [X23211]

C/F
 [X32011]

Bb/F
 [X23211]

C/F
 [X32011]

Bb
 [X23211]

Gm7
 [X23211]

Bb
 [X23211]

Gm7
 [X23211]

Bb
 [X23211]

C11
 [X32011]

LADY MARMALADE

Words and Music by BOB CREWE
and KENNY NOLAN

Moderate groove

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). 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 guitar chord diagrams above the staff.

Chord Diagrams:

- Gm7: $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$
- C: $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$
- C13: $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$

Lyrics:

(Hey sis - ter, go sis - ter,
soul sis - ter, go sis - ter. Hey sis - ter, go sis - ter, soul sis - ter, go sis - ter.) He
met Mar - ma - lade _ down in old _ New Or - leans, _ strut - tin' her stuff _ on the street. _

C Cm7

She said, — "Hel-lo, hey Joe, you wan-na

Detailed description: This system contains the first two lines of music. The top staff is the vocal line in G major, with lyrics "She said, — 'Hel-lo, hey Joe, you wan-na". The piano accompaniment is in the right hand, featuring a rhythmic pattern of eighth notes and chords. The left hand provides a simple bass line. Chord diagrams for C and Cm7 are shown above the vocal staff.

Dm7 Gm7 C

give it a go?" — Mm hmm. Get - cha get - cha ya ya da —

Detailed description: This system contains the next two lines of music. The vocal line continues with "give it a go?" — "Mm hmm. Get - cha get - cha ya ya da —". The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Dm7, Gm7, and C are shown above the vocal staff.

Gm7 C

— da. Get-cha get-cha ya ya here. —

Detailed description: This system contains the next two lines of music. The vocal line continues with "— da. Get-cha get-cha ya ya here. —". The piano accompaniment continues. Chord diagrams for Gm7 and C are shown above the vocal staff.

Gm7 C

Mo - cha choc - o - la - ta ya — ya.

Detailed description: This system contains the final two lines of music. The vocal line concludes with "Mo - cha choc - o - la - ta ya — ya.". The piano accompaniment concludes with a final chord. Chord diagrams for Gm7 and C are shown above the vocal staff.

Cm7



cues 1st time only

G5



To Coda

Cre - ole La - dy Mar - ma - lade. —

Gm7



C



Gm7



C



Vou - lez vous cou - cher a - vec moi — ce soir? Vou - lez vous cou - cher a - vec moi? —

1

Gm7



C



Stayed in her bou - doir while she — fresh - ened up; —
 (Hey sis - ter, go sis - ter, soul sis - ter, go sis - ter.)

Gm7



C



Hey that boy drank all that mag - no - lia wine. On her
 sis - ter, go sis - ter, soul sis - ter, go sis - ter.)

Cm7 ^{3fr} Dm7 ²

black sat - in sheets, I swear — he start-ed to freak. —

G5 ^{3fr} F Gm/D ^{3fr} F/C ^{3fr} Gm/Bb ^{3fr} Ebmaj7 ^{3fr}

G ^{3fr}

Ebmaj7 ^{3fr} D ^{3fr}

Hey, — hey, — hey —

Gm7 C

hey - ey - ey. — Seein' her skin, — feel - ing sifk - y smooth,

Gm7 C Cm7

col - or of ca - fé au lait, — made the — sav - age beast in - side roar
liv - ing his gray — flan - nel life. — But when — he turns off to sleep, old —

Dm7 D

un - til it cried, — "More, — more, — more!" —
— mem - 'ries keep... — more, — more, — more!" —

1 Gm7 C

Now he's at home — do - ing nine - to - five,

2

D.S. al Coda

CODA

Gm7 C

Vou - lez vous cou - cher a - vec moi _

1

Gm7 C

ce soir? Vou - lez vous cou - cher a - vec moi? _

2

Cm7 G5 Gm7

Cre - ole La - dy Mar - nia - lade, _

Gm7 C

Vou - lez vous cou - cher a - vec moi _ ce soir?

Gm7 C Gm7 C

Play 4 times

Vou - lez vous cou - cher a - vec moi? — Get - cha get - cha ya ya da —

Gm7 C

da. Get - cha get - cha ya ya here. —

Gm7 C

Mo - cha choc - o - la - ta ya — ya.

Gm7 C

Get - cha get - cha ya ya here. —

Optional Ending
G5

Repeat and Fade

IN THE NAVY

Words and Music by JACQUES MORALI,
HENRI BELOLO and VICTOR WILLIS

Steady Disco beat

Gm  3fr
 Gm/F 
 Ebmaj7  3fr
 D7sus 
 D7 



mf

Gm  3fr
 Bb/F 
 Ebmaj7  3fr
 D 



Gm  3fr



1. Where can you find pleas - ure, search — the world for treas - ure,
 2. Where can you learn to fly, play — in sports or skin dive,
 3. (See additional lyrics)

Bb 



learn sci - ence tech - nol - o - gy? —
 stud - y o - cean - og - ra - phy? —


Cm  3fr

Bb 


Where can you be - gin to make your dreams all come true
Sign up for the big band, or sit in the grand - stand





Cm7  3fr

1 D 

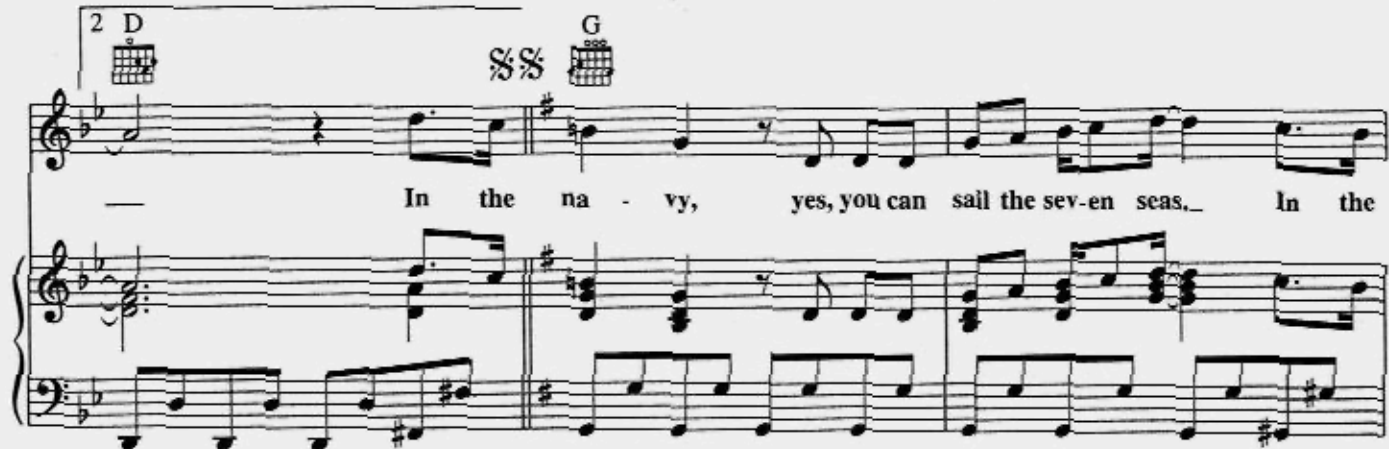
on the land or on the sea? —
when your team and oth - ers meet. —





2 D  2fr


G 

— In the na - vy, yes, you can sail the sev-en seas, — In the

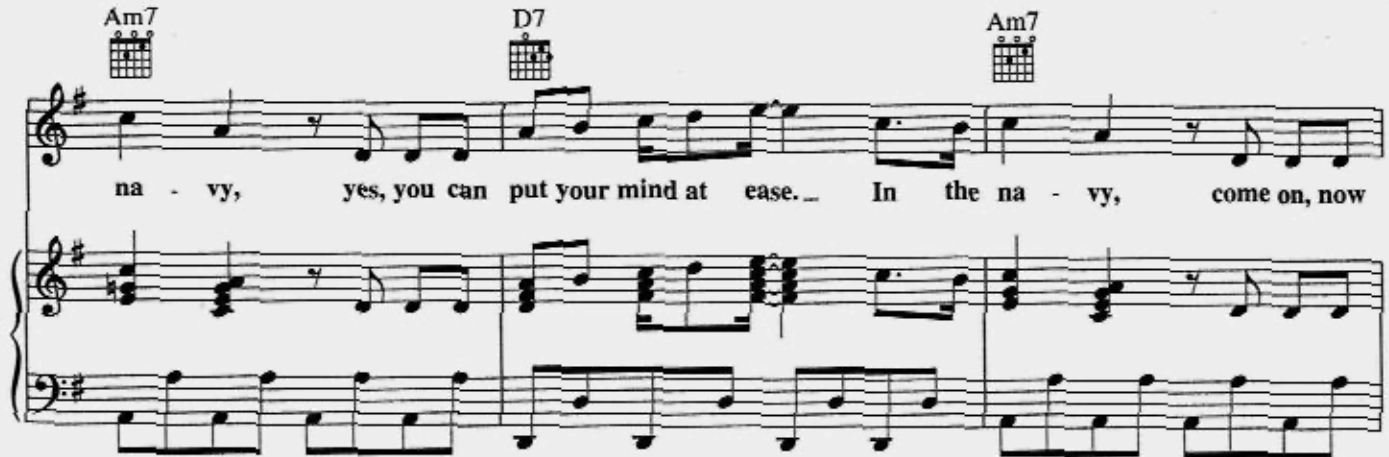


Am7  2fr

D7 

Am7 

na - vy, yes, you can put your mind at ease. — In the na - vy, come on, now



D7  G 

peo - ple make a stand, ... in the na - vy, } (Lead:) Can't you
(Bkgd:) In the



G/D  C/D  G 

see we need a hand. — } In the na - vy, come on, pro -
na - vy.



Am7 

tect the moth-er - land. ... In the na - vy, come on and



D7  Am7 

join your fel - low man. ... In the na - vy, come on peo -



C/D G G/D D7sus

ple and make a stand, in the na - vy, in the na - vy.

Gm N.C.

(hand claps) (Shout:) They want you! They want you!

1 D.S. 2 D.S.S. and Fade 3 (Optional Ending)

They want you as a new re - cruit! They want you as a new re-cruit! They want you as a new re-cruit!

Additional Lyrics

3. If you like adventure,
 Don't you wait to enter
 The recruiting office fast.
 Don't you hesitate,
 There is no need to wait;
 They're signing up new seamen fast.
 Maybe you are too young to join up today,
 But don't you worry 'bout a thing,
 For I'm sure there will be always
 The good navy protecting the land and sea.
 To Chorus:

IT'S RAINING MEN

Words and Music by PAUL JABARA
and PAUL SHAFFER

Moderate Dance

Fm  **Ab/Eb**  **Db6** 

Csus  **C** 

Fm  **Fm7** 

Fm6  **Dbmaj7/F**  **N.C.**

Hu -



The musical score is written for piano and voice. It consists of four systems of music. The first system shows the beginning of the piece with a piano (p) dynamic marking. The second system features a more active piano accompaniment. The third system continues the piano accompaniment with a change in chord voicing. The fourth system includes a vocal line with a 'Hu' syllable and a final chord of N.C. (Natural Chord).

Fm  **Bb** 

mid - i - ty's ris - ing. Ba -



Fm  **Bb** 

rom - e - ter's get - ting low. Ac -



Fm  **Bb**  **C7sus** 

cond - ing to all sour - es the street's the place to go -



C7  **Fm** 

'Cause to - night for the first time at



Bbm C7sus

just a - bout half — past — ten, for the first time — in his -

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (Bb and Eb). The time signature is 4/4. The first line of music ends with a measure of rest. The second line of music begins with a C7sus chord.

To Coda ⊕ C7 N.C.

- to - ry — it's gon-na start rain - ing men. — It's rain - ing men..

Detailed description: This system contains the third and fourth lines of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The first line of music ends with a Coda symbol (a circle with a cross) and a C7 chord. The second line of music begins with an N.C. (No Chord) instruction.

Db Eb C7sus C7

— hal - le - lu - jah, it's rain - ing men. — A - men!..

Detailed description: This system contains the fifth and sixth lines of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The first line of music begins with a Db chord, followed by an Eb chord (marked with a 3rd finger), then a C7sus chord, and finally a C7 chord.

Fm Db Eb

— It's rain - ing men, — hal - le - lu - jah, it's rain - ing men..

Detailed description: This system contains the seventh and eighth lines of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The first line of music begins with an Fm chord, followed by a Db chord, and then an Eb chord (marked with a 3rd finger).

C7sus C7 Fm Fm7

A - men!

Fm6 Db maj7/F N.C. D.S. al Coda

Hu -

CODA



C N.C. Db

It's rain - ing men, — hal - le - lu -

Eb C7sus C7 Fm

- jah, it's rain - ing men. — A - men! — I'm gon - na

Db Bbm C7sus

go — out. I'm gon - na let my - self get ab - so - lute - ly soak -

C7 N.C. Db

- ing wet. — It's rain - ing men, — hal - le - lu -

Eb C7sus C7 Fm

- jah, it's rain - ing men. — Ev - 'ry spec - i - men! —

Db Ab/C Bbm C7sus

Tall, — blond, — dark and mean. — Rough and tough — and strong —

C7 Db

and lean. God bless Moth-er Na -

Eb C7sus Fm

ture. — She's a sin - gle wom - an too. —

Db Eb C7sus

She took — on a heav - en — and she did what she

Fm Db Eb

had to do. She taught — ev - 'ry an - gel —

C7sus C Fm Bbm Ab/C Db

to re - ar - range the sky — so that each and ev - 'ry wom -

Bb/D C/E Fm C/G Fm/Ab

- an — could find the per - fect guy.

C7sus C7 N.C. Fm

It's rain - ing men. *Spoken: Go get yourself wet,*

Fm7 Fm6

girl! I know you want to.

Db maj7/F



N.C.

Fm



I

feel*

The first system of music features a vocal line starting with a whole note chord in the key of D-flat major. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand. The system concludes with a 'N.C.' (No Chord) instruction and a 'feel*' marking.

Ab/Eb



The second system continues the vocal melody with the lyrics 'storm - y weath - er mov - ing'. The piano accompaniment maintains the eighth-note bass line while the right hand provides harmonic support with chords and moving lines.

Db



C7sus



The third system features a vocal line with a long note followed by the lyrics 'in, a - bout to be - gin.'. The piano accompaniment includes a triplet of eighth notes in the right hand. The bass line continues with eighth notes.

C7



Fm



The fourth system begins with a vocal line and the lyrics 'Hear the thun - der,'. The piano accompaniment features a consistent eighth-note bass line and a right hand with chords and melodic fragments.

Ab/Eb Db

don't you lose your head.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a treble clef, with lyrics 'don't you lose your head.' The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Chord diagrams for Ab/Eb and Db are shown above the vocal line.

C7sus C7

Rip off the roof and stay in bed.

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the lyrics 'Rip off the roof and stay in bed.' The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for C7sus and C7 are shown above the vocal line.

C7sus C7 N.C. Db

It's rain - ing men, hal - le - lu -

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has a long note on 'It's' followed by 'rain - ing men, hal - le - lu -'. The piano accompaniment features a repeat sign. Chord diagrams for C7sus, C7, N.C. (No Chords), and Db are shown above the vocal line.

Eb C7sus C7

jah, it's rain - ing men. A - men!

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody concludes with 'jah, it's rain - ing men. A - men!'. The piano accompaniment continues. Chord diagrams for Eb, C7sus, and C7 are shown above the vocal line.

Fm Db

It's rain - ing men, hal - le - lu -

Eb C7sus C7 1 Fm

- jah, it's rain - ing men. A - men! It's rain - ing men, -

2 Fm Db Eb

It's rain - ing men. It's rain - ing men. It's rain - ing men...

C7sus C7 Fm Optional Ending Fm

Repeat and Fade

It's rain - ing men. It's rain - ing men.

IT'S YOUR THING

Words and Music by RUDOLPH ISLEY, RONALD ISLEY
and O'KELLY ISLEY

Moderate Funk

F

F7

Bb

F

F7

Bb

mf

F

F7

Bb

F

F7

Bb

It's - your

F

F7

Bb

F

F7

Bb

thing, do what - you wan-na do.

F

F7

Bb

F

F7

Bb

I can't tell you, who to sock it to... It's - your

F F7 Bb F F7 Bb F F7 Bb

thing, do what you wan-na do. I can't tell you, who to

F F7 Bb F7

sock it to. *If you want me to love ya', I'm not try - in' may-be I will to run your life.*

8vb

Be - lieve me wom - an, it ain't no big deal. I know you wan - na do what's right.

(8vb)

Oh, you need love now just as bad as I Oh, give your love girl, do what - ev - er you

(8vb)

do, makes me no dif - ference now_ who you give your thing to. Oh, it's your }
 choose. How can you lose_ with the stuff you use now? It's your }

(8vb)

F F7 Bb F F7 Bb

thing, (it's your thing) do what_ you wan-na do...

loco

F F7 Bb F F7 Bb

I can't tell you who to sock it to. It's_ your

F F7 Bb F F7 Bb

thing, (it's your thing) do what_ you wan-na do now.

F F7 Bb F F7 Bb F

I can't tell you who to sock it to. Ah

8vb

1

2

D.S. al Coda

It's your

CODA

F F7 Bb

thing, do what you wan - na do..

Repeat and Fade

F F7 Bb F F7 Bb F F7 Bb

I can't tell you who to sock it to. It's your

JIVE TALKIN'

from SATURDAY NIGHT FEVER

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderately, with a strong beat

Tacet

It's just your jive talk - in', you're

tell - in' me lies, — yeah; jive talk - in', you wear a dis - guise...

Jive talk - in', so mis - un - der - stood, — yeah; jive talk - in', you're

mp *mf*

C

F

C

B \flat C G F

real - ly no good. — Oh, my child, — you'll nev - er know —
Oh, my love, — you are so good, —

E A m G F

just what you mean to me. — Oh, my child, —
treat - ing me so cruel. — There you go — with your

C B \flat F G

you got so much; — you're gon - na take a - way — my en - er - gy with all your
fan - cy lies, — leav - in' me, look - in' like — a dumb - struck fool with all your

C

jive talk - in', you're tell - in' me lies, — yeah. Good lov - in', still
jive talk - in', you're tell - in' me lies, — yeah. Jive talk - in', you




 gets in my eyes. — No - bod - y be - lieves what you say; — it's just your
 wear a dis - guise. — Jive talk - in', so mis - un - der - stood, — yeah;





 jive talk - in' that gets in the way. — Love talk - in' is
 jive talk - in'; you just ain't no good. —




 all ver - y fine, — yeah; jive talk - in' just is - n't a crime. — And if there's

some - bod - y you'll love till you die, — then all that jive talk - in' just



The musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment is written in treble and bass clefs. The vocal line is in treble clef. The lyrics are written below the vocal line. Chord diagrams are provided above the vocal line for the F, C, Bb, and C chords.

Bb  C  No chord

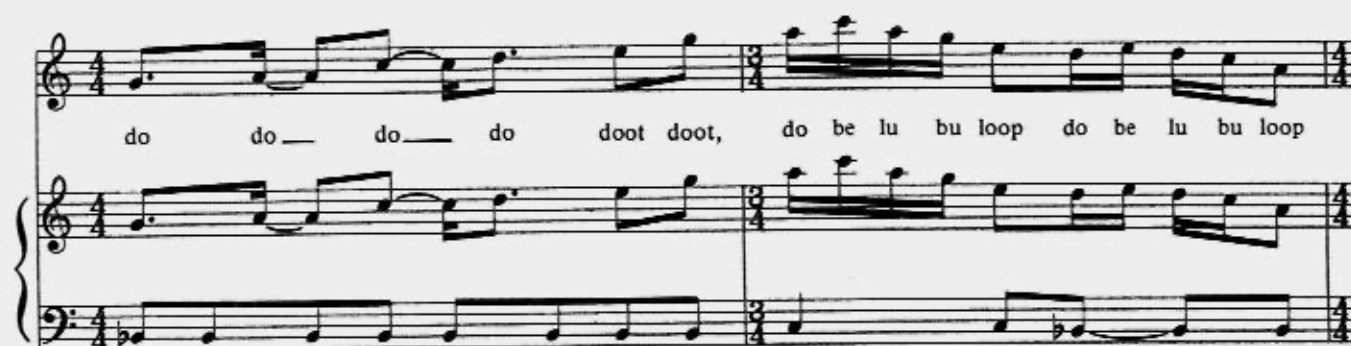
gets in your eye.



Do be lu bu loop do be lu bu loop



do do do do doot doot, do be lu bu loop do be lu bu loop



Repeat and fade

C 

do doot. do. Jive talk - in'.

Repeat and fade



LE FREAK

Words and Music by NILE RODGERS
and BERNARD EDWARDS

Medium Disco beat

Am7 5fr. D 5fr. C 3fr. Am7 5fr.

Freak out! *Le Freak, c'est chic.* Freak out!

mf

1. D 5fr. C 3fr. 2. D 5fr. C 3fr. Am7 5fr.

Freak Have you heard a -
All that pres-sure

D 5fr. C6 3fr. Am7 5fr. D 5fr. C6 3fr.

bout the new... dance craze? Lis - ten to us... I'm sure you'll be a - mazed...
got... you down; has your head... spin - ning all a - round...

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a guitar part with chord diagrams and fret numbers, a vocal line with lyrics, and a piano accompaniment. The piano part features a steady disco beat with eighth-note patterns in the right hand and a bass line in the left hand. The guitar part provides harmonic support with specific chord voicings and fretting instructions.

Am7 5fr. D 5fr. C6 3fr. Am7 5fr.

Big fun... to be had by ev-'ry-one... It's up to you... It
 Feel the rhy-thm. Chant the rhyme... Come on a-long- and

D 5fr. C6 3fr. Am7 5fr.

sure-ly can be done... Young and old days are
 have a real good time... Like the days of

D 5fr. C6 3fr. Am7 5fr.

do-in' it, I'm told. Just one try and
 stomp-in' at the Sa-voy, now we Freak.

D 5fr. C6 3fr. Am7 5fr.

you, too, will be sold... It's called "Le Freak." They're
 Oh, what a joy... Just come on down

do-in' it night and day...
 to the Fif-ty-four...

Al-low us, we'll show you the way.—
 Find a spot out on the floor.— } Freak

out! Le Freak, c'est chic. Freak out!

1. D (5fr) C (3fr) | 2. D (5fr) C (3fr) Am7 (5fr)

Freak out! Le

Repeat and fade

Freak, c'est chic. Freak out! Freak

LOVE IS THICKER THAN WATER

211

Words and Music by BARRY GIBB
and ANDY GIBB

Moderately, with a beat

Dmaj7 C#m7 4 fr.

Love is — high-er than a moun-tain... Love is thick-er than

mf

Detailed description: This system contains the first two measures of the song. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. Above the vocal line, two guitar chord diagrams are provided: Dmaj7 and C#m7 4 fr. The piano part starts with a mezzo-forte (*mf*) dynamic. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

F#m E F#m Dmaj7



wa - ter. You are — this dream - er's

Detailed description: This system contains the next two measures. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. Above the vocal line, four guitar chord diagrams are provided: F#m, E, F#m, and Dmaj7. The piano accompaniment continues with chords corresponding to the guitar chords. The key signature and time signature remain the same as in the first system.

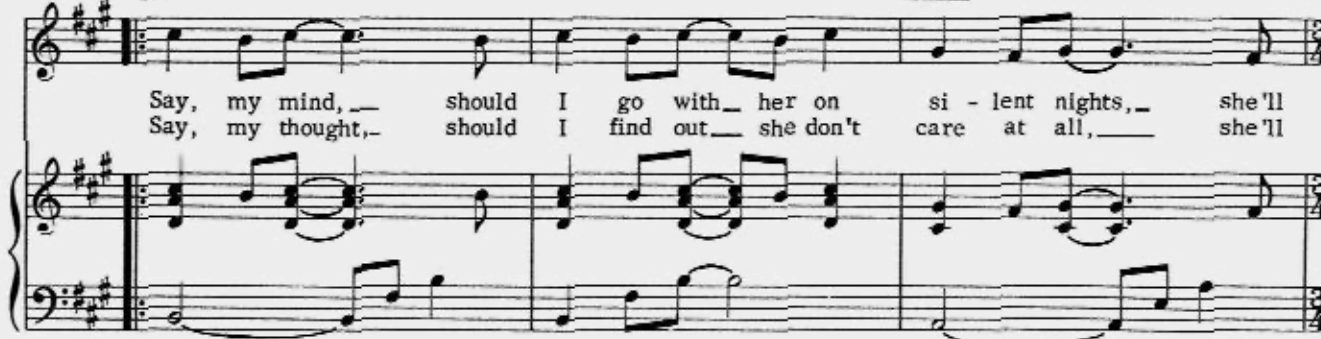
C#m7 4 fr. F#m E F#m E F#m

on - ly dream; heav-en's an-gel; dev-il's daugh - ter,

Detailed description: This system contains the final two measures of the page. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. Above the vocal line, six guitar chord diagrams are provided: C#m7 4 fr., F#m, E, F#m, E, and F#m. The piano accompaniment continues with chords corresponding to the guitar chords. The key signature and time signature remain the same as in the first system.

Bm7  Amaj7 


Say, my mind, — should I go with her on si - lent nights, — she'll
Say, my thought, — should I find out she don't care at all, — she'll



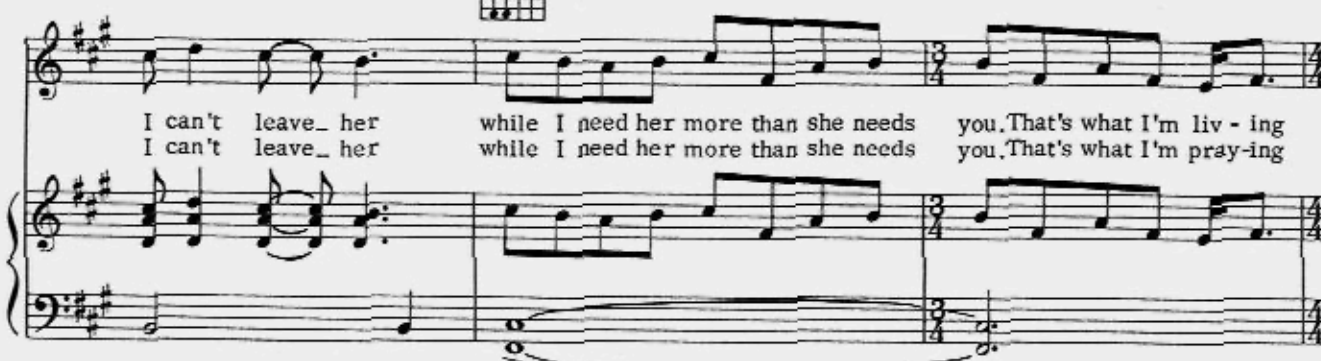
Dmaj7  Bm7 

drive me cra - zy in the end, — And I should leave — this par - a - dise, — But
leave me cry - ing in the end, — wan - der - ing through the af - ter - glow, — But



F#m 





I can't leave her while I need her more than she needs you. That's what I'm liv - ing
I can't leave her while I need her more than she needs you. That's what I'm pray - ing



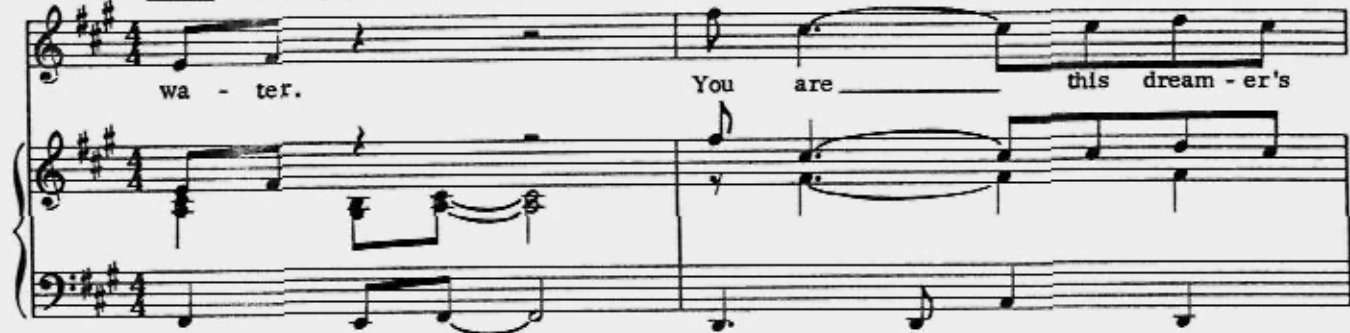
Dmaj7  C#m7  4 ft.







for. } Love is — high - er than a moun - tain. Love is thick - er than
for. }




F#m E F#m Dmaj7





wa - ter. You are _____ this dream - er's



C#m7 F#m E F#m E F#m







on - ly dream; heav-en's an - gel; dev-il's daugh - ter.



Repeat and fade
 Bm7 Amaj7



Repeat and fade



Bm7 E7 Amaj7 F#7sus4 F#7








LET'S GROOVE

Words and Music by MAURICE WHITE
and WAYNE VAUGHN

Moderately
no chord

1-3 4

Let's

Em7 Em7/A F#m7 Bm7 Em7 Em7/A

groove to - night, share the spice of life. —

F#m7 Bm7 Em7 Em7/A F#m7 Bm7

Ba - by, slice it right, we're gon - na

Em7 Em7/A F#m7 Bm7 Em7 Em7/A

groove to - night. Let this groove

F#m7 Bm7 Em7 Em7/A F#m7 Bm7

{ get you to move, - } it's all right, all right, all right. -
light up your fuse, -

Em7 Em7/A F#m7 Bm7 Em7 Em7/A

Let this groove set in your shoes, - so stand up, all right, To Coda ⊕

F#m7 Bm7 Em7 F#m7 Bm7

all right. - { Gon - na tell you } what you can do with my
Let me tell you

Em7 F#m7 Bm7 Em7

love, all right. Let you know girl, (Gon-na let you know girl,)

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "love, all right. Let you know girl, (Gon-na let you know girl,)". The bottom two lines are the piano accompaniment, with a bass line in bass clef and a treble line in treble clef. Chord diagrams for Em7, F#m7, Bm7, and Em7 are shown above the vocal line.

F#m7 Bm7 Em7 F#m7 Bm7

you're look - ing good; you're out of sight, all right. Just

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the lyrics "you're look - ing good; you're out of sight, all right. Just". The piano accompaniment continues with the same instrumental texture. Chord diagrams for F#m7, Bm7, Em7, F#m7, and Bm7 are shown above the vocal line.

Em7 F#m7 Bm7 Em7

{ move tell your - self and to glide like a
tell the D. J. and to play your

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has a bracketed phrase: "{ move tell your - self and to glide like a" on the first line and "tell the D. J. and to play your" on the second line. The piano accompaniment continues. Chord diagrams for Em7, F#m7, Bm7, and Em7 are shown above the vocal line.

F#m7 Bm7 Em7 F#m7 Bm7

sev - en for - ty sev - en; and lose your - self in the
fa - vor - ite tune; then you know it's O. K. What you

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with the lyrics "sev - en for - ty sev - en; and lose your - self in the" on the first line and "fa - vor - ite tune; then you know it's O. K. What you" on the second line. The piano accompaniment continues. Chord diagrams for F#m7, Bm7, Em7, F#m7, and Bm7 are shown above the vocal line.

Em7

1 F#m7 Bm7

2 F#m7 Bm7

D.S. al Coda

sky found a - mong the clouds in the heav - en, 'cause hap - pen - ing now, oh.

Detailed description: This system contains the first two measures of the piece. It features a guitar part with chords Em7, F#m7, Bm7, F#m7, and Bm7. The piano accompaniment is in treble and bass clefs. The lyrics are: "sky found a - mong the clouds in the heav - en, 'cause hap - pen - ing now, oh." The first measure ends with a repeat sign, and the second measure begins with a first ending bracket.

CODA

F#m7 Bm7 Am7

all right. You will find peace of mind.

Detailed description: This system contains the third and fourth measures. It features a guitar part with chords F#m7, Bm7, and Am7. The piano accompaniment continues. The lyrics are: "all right. You will find peace of mind." The first measure ends with a repeat sign, and the second measure begins with a first ending bracket.

Bm7 Em7 Am7

on the floor; take a lit - tle time, come and see, groove me.

Detailed description: This system contains the fifth and sixth measures. It features a guitar part with chords Bm7, Em7, and Am7. The piano accompaniment continues. The lyrics are: "on the floor; take a lit - tle time, come and see, groove me." The first measure ends with a repeat sign, and the second measure begins with a first ending bracket.

Bm7 Em7 Cm7

Give a lit - tle sign, I'll be there af - ter a - while.

Detailed description: This system contains the seventh and eighth measures. It features a guitar part with chords Bm7, Em7, and Cm7. The piano accompaniment continues. The lyrics are: "Give a lit - tle sign, I'll be there af - ter a - while." The first measure ends with a repeat sign, and the second measure begins with a first ending bracket.

Dm7 Gm7 F#m7b5 B7#9

if you want my love we can boogie on

no chord (Play 3 times)

down, down. Boogie on down, on

Em7 Em7/A F#m7 Bm7

down, boogie. Let's groove to-night, share the

Em7 Em7/A F#m7 Bm7 Em7 Em7/A

spice of life. Ba-by, slice it right;

F#m7



Bm7



Em7



Em7/A



F#m7



Bm7



we're gon - na groove to - night.

Em7



Em7/A



F#m7



Bm7



Let this groove

{ get you to move; — } it's all
light up your fuse; — }

Em7



Em7/A



F#m7



Bm7



Em7



Em7/A



right, all right,

all right.

Let this groove

F#m7



Bm7



Em7



Em7/A



F#m7



Bm7



Repeat and Fade

set in your shoes; — so stand up, all right,

all right.

LOVE AND HAPPINESS

Words and Music by AL GREEN
and MABON HODGES

Moderate Groove

Eb7 **D7** **Gm** 3tr

Love... and hap - pi -

mf

Eb7 **D7** **Gm** 3tr **Bb**

ness. Wait a min - ute! Some - thing's go - ing — wrong, — some - one's

Bb7 **Gm** 3tr **F** **Gm** 3tr **F**

on the phone, — three o' - clock in the morn - ing, — yeah. — Talk - in'

Original key: G# minor. This edition has been transposed down one half-step to be more playable.

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Gm 3tr F Db Cm 3tr Bb Db Cm Bb

'bout how she can make it right, yeah. Well,

Bb7

hap - pi - ness is when you real - ly


Gm 3tr F Gm 3tr F Gm 3tr F

feel good a - bout some - bod - y, with noth - ing wrong. Be - ing in

Db Cm Bb Db Cm Bb Db Cm Bb

love with some - one, yeah, yeah. Oh, ba - by,





love_ and hap - pi - ness. Love — and hap - pi -

(Love and hap - pi - ness.)





ness.

(Love and hap - pi - ness.)




Help me sing. —

E^b7 **D7** **Gm** **E^b7** **D7** **Gm**

Love_ and hap - pi - ness. (Love and hap - pi - ness.) Love_ and hap - pi -

B^b **B^b7**

ness. (Love and hap - pi - ness.) You got to be good to me, — and I'll be good to you. — We'll —

Gm **F** **Gm** **F** **Gm** **F**

be to - geth - er, yeah; — to see each oth - er walk a -

D^b **Cm** **B^b** **D^b** **Cm** **B^b** **D^b** **Cm** **B^b**

way with vic - to - ry, yeah, — yeah. Oh, ba - by.



Love and hap - pi - ness. (Love and hap - pi - ness.) Love and hap - pi -

ness. (Love and hap - pi - ness.) Hey, hey, -

hey. - Make you do right, yeah. -
car - ly, oh. -

Love - 'll make you do wrong, - yeah. Make you come home
Make you stay out all night - long.

2

Pow - er of love. *Lead vocal ad lib.*

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the piano accompaniment from the first system, with the same rhythmic and harmonic patterns.

Play 3 times

(Love and hap - pi -

The third system includes a vocal line and piano accompaniment. The vocal line has a whole rest followed by a chordal phrase. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

ness.) (Love and hap - pi - ness.)

The fourth system continues the vocal and piano parts. The vocal line has a whole rest followed by a chordal phrase. The piano accompaniment maintains the same rhythmic and harmonic structure.

(Love and hap - pi - ness.) (Love and hap - pi -

ness.) Make you wan - na dance.

Eb7 D7 Gm

Love... and hap - pi - ness.

Eb7 D7 Gm

Lead vocal ad lib.
(See additional lyrics)

Repeat and Fade

Optional Ending

Eb7



D7



Gm


Additional Lyrics

Love is... wait a minute.
Love is...

Walkin' together,
Talkin' together,

Singin' together,
Playin' together.

Playin', wanna moan, say,
Mmm...

Moan for love.
Mmm...

Let me moan for love.
Mmm...

LOVE MACHINE

Words and Music by WARREN MOORE
and WILLIAM GRIFFIN

Moderately fast

N.C.



I'm just a

love ma - chine, — and I won't work for no - bod - y but you. —

I'm just a love ma - chine, — a hug - gin',

Bm/E G/A F#m7

kiss - in' fiend. — { I think it's high time you knew — when - ev - er I think of you —
I'm gen - tle as — a lamb, — I'm not that hard to pro - gram. —

B7 Bm7/E G/A



— my mind blows a fuse. — When I look in your eyes, —
There's no way that you can lose. — My chas - sis fits like a glove, —

F#m7 B7

— my mo - tor starts — to rise, — and I be - come con - fused.
— I've got a but - ton for love — that you have got to use.

Emaj7 C6/A Bm7/F# Bm7

My vol - tage reg - u - la - tor coos — when I'm sit - ting
If you look in - to my file, — I am sure you can

C6/A  Emaj7  C6/A 

next to you. — E - lec - tric - i - ty starts to flow, —
find out how — to turn me on. — Just set my dial —



B7  Em7 

and my in - di - ca - tor starts to glow, — ooh! } I'm just a
and let me love you for a lit - tle while, — ooh! }



love ma - chine, — and I won't work for no - bod - y but you. —



I'm just a love ma - chine, — a hug - gin'.



F#m7 F#m7/B

kiss - in' fiend. — La la la la la — la la la la —

Emaj7 C#m7 F#m7

la la. — La la la la la —

F#m7/B Emaj7 B7

la la la la — la la. —

Em7

I'm just a love ma - chine, —

and I won't work for no - bod - y but you. —

I'm just a love ma - chine, —

Repeat and Fade

a hug - gin', kiss - in' fiend. —

Optional Ending

Optional ending piano accompaniment.

LOVE TO LOVE YOU, BABY

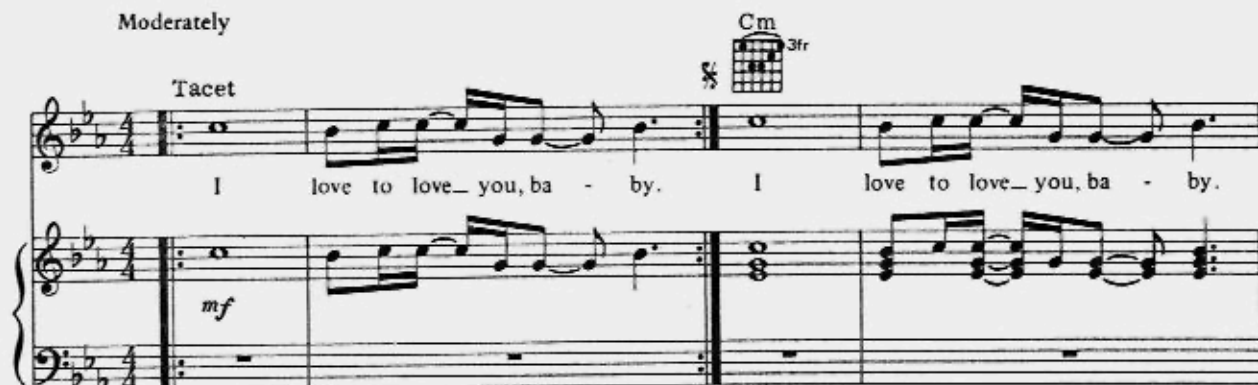
Words and Music by DONNA SUMMER,
GIORGIO MORODER and PETER BELLOTTE

Moderately

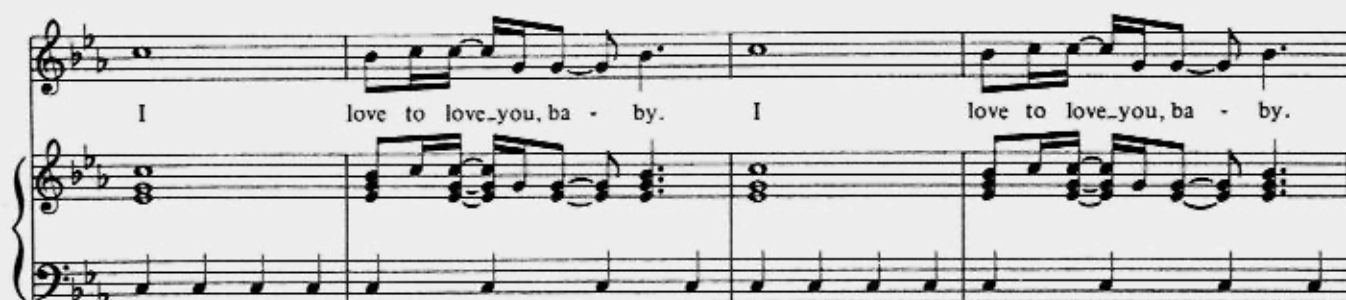
Tacet

mf

Cm 3fr



I love to love you, ba - by. I love to love you, ba - by.



I love to love you, ba - by. I love to love you, ba - by.

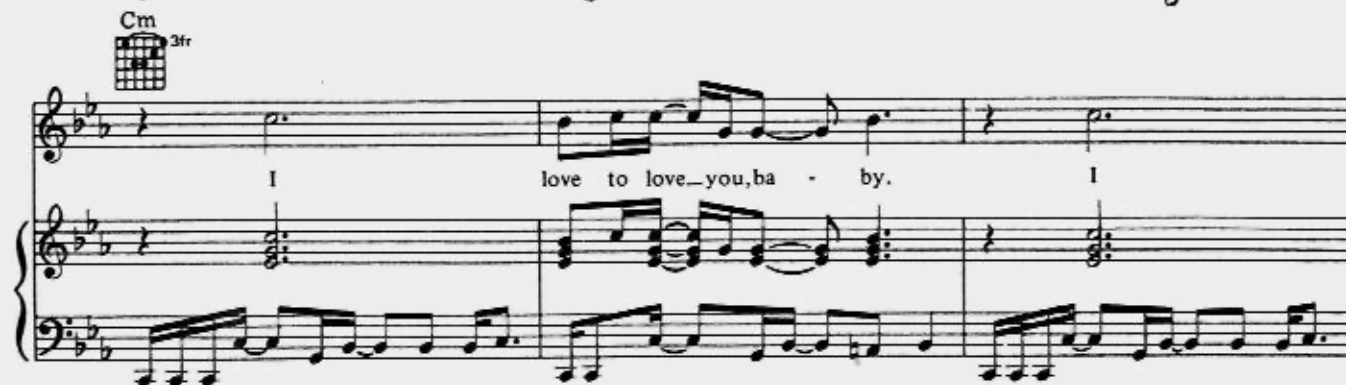
F7-9 Bbm Eb7-9 Abmaj7 Dm7-5 G7

4 fr. 3



When you're lay - ing so close to me, there's no place I'd rath - er you be than with me.

Cm 3fr



I love to love you, ba - by. I love to love you, ba - by.

love to love_you, ba - by. I love to love_you, ba - by.

Do it to me a - gain and a - gain, you put me in such an aw - ful spin, in a spin.

F7-9 **Bbm** **Eb7-9** **Abmaj7** **Dm7-5** **G7** To Code

Cm 3fr

F7-9 **Bbm** **Eb7-9** **Abmaj7**

Dm7-5 G7 Cm 3fr

I love to love you, ba - by.

I love to love you, ba - by. I love to love you, ba - by.

D.S. al Coda

F7-9 Bbm Eb7-9 Abmaj7 4fr 3 Dm7-5 G7

Lay your head down real close to me, soothe my mind and set me free... set me free.

Coda

Repeat and fade

Cm 3fr

I love to love you, ba - by.

Repeat and fade

LOVE ROLLERCOASTER

Words and Music by RALPH MIDDLEBROOKS,
JAMES WILLIAMS, MARSHALL JONES,
LEROY BONNER, CLARENCE SATCHELL,
WILLIE BECK and MARVIN R. PIERCE

Moderate Funk

mf

The score is written in 4/4 time with a key signature of one flat (Bb). It consists of five systems, each with a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the bass and chords in the treble. Chord diagrams for C, Bb, and A are provided above the piano staves. The vocal line includes the lyrics: "Roll - er - coast - er of love, roll - er - coast - er, ooh, ooh, ooh, ooh! Roll - er - coast - er of love, roll - er - coast - er, ooh, ooh, ooh, ooh! Roll - er -".

Chord diagrams: C, Bb, A, Bb, C, Bb, A, Bb, C, Bb, A, Bb, C, Bb, C.

Lyrics:
 Roll - er - coast - er of love, roll - er -
 coast - er, ooh, ooh, ooh, ooh! Roll - er - coast - er of love, -
 roll - er - coast - er, ooh, ooh, ooh, ooh! Roll - er -

B \flat A B \flat C B \flat A

coast - er of love, roll - er - coast - er, ooh,

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a half note 'coast - er', followed by a quarter note 'of' and a half note 'love,'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for B \flat and A are shown above the vocal line.

B \flat C B \flat A B \flat C

ooh, ooh, ooh! Roll - er - coast - er of love, roll - er -

The second system continues the vocal line with 'ooh, ooh, ooh!' followed by 'Roll - er - coast - er of love,' and 'roll - er -'. The piano accompaniment remains consistent with the first system. Chord diagrams for B \flat , C, B \flat , and A are shown above the vocal line.

B \flat A B \flat C To Coda G7

coast - er, ooh, ooh, ooh, ooh! Your love is like a

The third system begins with 'coast - er,' followed by 'ooh, ooh, ooh, ooh!' and 'Your love is like a'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for B \flat , A, B \flat , C, and G7 are shown above the vocal line. A 'To Coda' symbol is placed above the G7 chord.

roll - er - coast - er, ba - by, ba - by. All you do is ride. — Why don't you ride, child? —

The fourth system contains the final vocal line: 'roll - er - coast - er, ba - by, ba - by. All you do is ride. — Why don't you ride, child? —'. The piano accompaniment concludes with a final chord. The key signature changes to one flat (B \flat).

Your love is like a roll - er - coast - er, ba - by, ba - by.

All you do is ride, ride!

G Ab A

C Bb A

Bb A

1 Bb C

Roll - er -

2

B \flat C

D.S. al Coda

Roll - er -

CODA G7

Your love is like a

roll - er - coast - er, ba - by, ba - by, All you do is ride.

Optional Ending

Repeat and Fade

MACHO MAN

Words and Music by JACQUES MORALI, HENRI BELOLO,
VICTOR WILLIS and PETER WHITEHEAD

Fast Disco

Dm



1. Bod - y, wan - na feel — my bod - y?
2. Bod - y, wan - na touch — my bod - y?
D.C. (See additional lyrics)

Dm



Bod - y, such a thrill, — my bod - y. Bod - y, check it out, —
Bod - y, it's too much, — my bod - y. Bod - y, talk - in' 'bout —

— my bod - y. Bod - y, don't you doubt — my bod - y.
— my bod - y. Bod - y, check it out, — my bod - y.

Gm7  3fr

G#m7  4fr

Gm7  3fr

1. Ev - 'ry man wants to be a ma - cho ma - cho man, to
 2. You can tell a ma - cho he has a funk - y walk his
 3. (See additional lyrics)

have the kind of bod - y al - ways in de - mand. —
 west - ern shirts and leath - er al - ways look so boss. —

C7  5fr

C#7  5fr

C7  5fr

Jog - ging in the morn - ing go man go
 Funk - y with his bod - y he's a king

C#7  5fr

C7  5fr

work - outs in the health - spa mus - cles glow.
 call him Mis - ter Ea - gle dig his chains.



Gm7



G#m7



Gm7



You can best be - lieve - that he's a ma - cho man -
 You can best be - lieve - that he's a ma - cho man - he

G#m7



read - y to get down - with he an - y - one he can -
 likes to be the lead - er he nev - er dress - es grand -

C7



Chorus

F



Bb



Hey, hey, hey, hey, hey. Ma - cho, ma - cho man -

F



C7



F



I've got to be a ma - cho - man - Ma - cho, ma - cho man -

B \flat F C7 F

I've got to be a ma - cho. —

1 D.C. 2 Dm

Bod - y,

Percussion

mf

(Last time) D.S. and
Fade on Chorus

bod - y, bod - y, $\left\{ \begin{array}{l} \text{wan - na feel} \\ \text{gon - na thrill} \\ \text{don't cha stop} \\ \text{it's so hot,} \end{array} \right\}$ my bod - y.

(Repeat 4 times)

Additional Lyrics

D.C. Body, it's so hot, my body,
Body, love to pop my body.
Body, love to please my body.
Body, don't you tease my body.
Body, you'll adore my body.
Body, come explore my body.
Body, made by God, my body.
Body, it's so good, my body.

3. Ev'ry man ought to be a macho man.
To live a life of freedom machos make a stand.
Have their own life style and ideals.
Possess the strength and confidence life's a steal.
You can best believe that he's a macho man.
He's a special person in anybody's land.
To Chorus:

MAKE IT FUNKY, PT. 1

Words and Music by JAMES BROWN
and CHARLES FRED BOBBITT

Slow Funk

Dm7



Make it funk-y! Make it funk-y! Make it

mf

funk-y! I got - ta make it funk-y! Make it funk-y! (Make it

funk-y!) Tell me, (Make it funk-y!) So it is. (Make it funk-y!) Got to do it, now. (Make it

funk-y!) Got to do it, now. (Make it funk-y!) Got to do it, now. (Make it funk-y!) Oh, yes. (Make it

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a 7/8 time signature and contains the lyrics: "funk-y!) Got to do it, now. (Make it funk-y!) Got to do it, now. (Make it funk-y!) Oh, yes. (Make it". The piano accompaniment is in a 7/8 time signature and features a rhythmic pattern of eighth and sixteenth notes.

1,2 | 3

funk-y!) (Make it funk-y!) (Make it funk-y!) Take me home, (Make it

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "funk-y!) (Make it funk-y!) (Make it funk-y!) Take me home, (Make it". Above the first two measures of the vocal line are the markings "1,2" and "3". The piano accompaniment continues with the same rhythmic pattern.

funk-y!) to the bridge, (Make it funk-y!) to the bridge. (Make it funk-y!) (Make it

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "funk-y!) to the bridge, (Make it funk-y!) to the bridge. (Make it funk-y!) (Make it". The piano accompaniment continues with the same rhythmic pattern.

G9

funk-y!) Repeat and Fade

The fourth system of music concludes the piece. The vocal line includes the lyrics: "funk-y!) Repeat and Fade". Above the first measure of the vocal line is the chord symbol "G9". The piano accompaniment continues with the same rhythmic pattern.

NIGHTS ON BROADWAY

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderately slow, with a strong beat

Dm  G/D  Dm7 G/D   N.C. Dm 



mf

G/D  Dm7 G/D   N.C.



Here _____

Dm 



_____ in we are _____ in a room full of
_____ my place, _____ there are so man - y

Am



strang - ers,
oth - ers

Dm



stand - ing in the dark
stand - ing in the line;

where your eyes could - n't
how long will they stand be -

Am



see me. } Well, I have to
tween us? }

Bb



Bbm



fol - low you, though you did not

F

want me to. But that won't stop... my

Gm

lov - in' you; I can't stay a -

A F


way. Blam-in' it all on the nights on

cresc. *f*

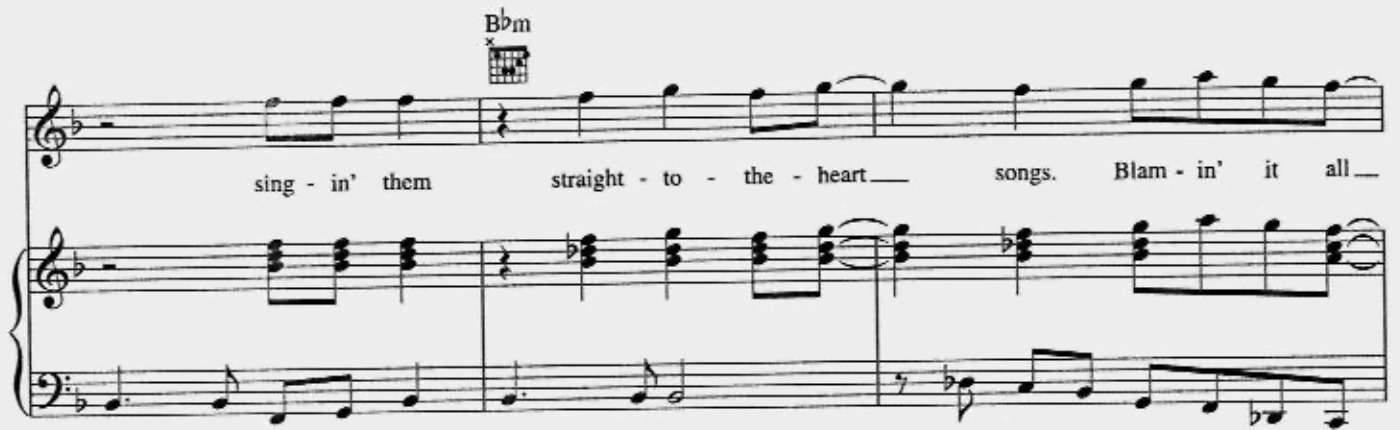
Am Bb

Broad way, sing-in' them love songs, -

Bbm



sing - in' them straight - to - the - heart — songs. Blam - in' it all —



F



Am



— on the nights — on Broad - way, — sing - in' them



Bb



1 Bbm



sweet sounds — to that cra - zy, cra - zy town. —



2 Bbm



Now, — cra - zy, cra - zy town. —

mf



Dm  G/D  Dm7  G/D  N.C. Dm  G/D 

mf



Dm7  G/D  N.C. Am 

I will wait, —



(♩ = ♩) Dm  F 

e - ven if it takes for -



G  Em 

ev - er. I will wait, —



Am G F

e - ven if it takes a life - time. Some - how I feel in - side.

Em D5 C

you nev - er ev - er left my side. Make it like it

F Am

was be - fore e - ven if it takes a life -

Am/G Am/D D.S. and Fade

- time, takes a life - time. Blam - in' it all

cresc. *f*

NO MORE TEARS

(Enough Is Enough)

Words and Music by PAUL JABARA
and BRUCE ROBERTS

Slowly

p legato

The piano introduction consists of two staves in 4/4 time. The right hand plays a melodic line with chords, and the left hand plays a bass line. The tempo is marked 'Slowly' and the dynamics are 'p legato'.

NO MORE TEARS

C(add9)

B7+5

Bb13

A7

Dm7

Em7



It's rain-ing, it's pour-ing, my love life is bor-ing me to tears af-ter all these

mp

Fmaj9

G7-9

C(add9)

B7+5

Bb13

A7



years. No sun-shine, no moon-light, no star-dust, no sign of ro-

Dm7

Em7

Fmaj9

Bm7-5

E7+5(b9)

Am9



mance, we don't stand a chance. I al-ways dreamed I'd find the

mf

E11 Em7 Am9 E11 Em Em7/D

per - fect lov - er but he turned out to be like ev - 'ry oth - er man I

Fmaj9 E7sus E7 C(add9) B7+5

loved, I loved ... Rain - ing, pour - ing,

mp a tempo

Bb13 A7 Dm7 Em7 Fm7/Bb

there's noth - ing left for us here and we won't waste an -

rit. e dim.

Medium Disco beat

Dm7 G7-9 Am Am7

No chord

oth - er tear.

p *mf gradual cresc.*

Dm7



Am



Am7



A7+5



A7



ENOUGH IS ENOUGH

Dm



Gm7



you've had e - nough don't put up with his stuff, don't you do — it. —

Dm



If you've had your fill get the check, — pay the bill, — you can

Gm7  **C** 

do it. — Tell him to just —



A/C#  **Dm** 

— get out, — noth - ing left to talk — a - bout. —



C  **A/C#**  **Dm** 

Pack his rain - coat, show him out, — just look him in the eye and sim -



D7  **Gm7** 

ply shout: — E - nough is e - nough, is e - nough.



Cm7  **D7** 



I can't go on, I can't go on no more, no. E -




Gm7  **Cm7** 




nough is e-nough, is e-nough, I want him out, I want him out.




D7  **Gm** 

— that door now.



Cm7  **D7**  **Gm7** 



Gm7  **A7**  **Dm** 

If you've reached the end don't pre-tend



Gm7 



that it's right when it's o - ver. — If the feel -




Dm  **Gm7** 

ing is gone, — don't think twice — just move on, get it o - ver. —



C  **A/C#** 

Tell him to just — get out, —



Dm **D7**

say it clear - ly, spell it out. E -

Gm7 **Cm7**

nough is e - nough, is e - nough. I can't go on, I can't go on -

D7 **Gm7**

— no more, — no. E - nough is e - nough, is e - nough. I want — him out,

Cm7 **D7** **Gm7**

I want — him out — that door — now.

Cm7



D7



Musical notation for the first system, including piano accompaniment and guitar chord diagrams.

Gm7



Cm7



D7



Musical notation for the second system, including piano accompaniment and guitar chord diagrams.

Ebmaj7



Dm7



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

I al - ways dreamed I'd find the per - fect

Ebmaj7



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

lov - er. — But he turned out to be like

Dm7



Ebmaj7



ev - 'ry oth - er man I loved, I had no

Dm7



choice from the start.

Ebmaj7



Dm7



I've got to lis - ten to my heart

D7



tear - ing us a - part.

Gm7

E - nough is e - nough, is e - nough.

3

Cm7

D7

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor, starting with a whole note G4 and a half note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A triplet of eighth notes is marked with a '3' and a bracket. Chord diagrams for Gm7, Cm7, and D7 are provided above the staff.

I can't go on, I can't go on no more, no. E -

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'I can't go on, I can't go on no more, no. E -'. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for Gm7, Cm7, and D7 are shown above the staff.

Gm7 Cm7 D7 To Coda

nough is e-nough, is e-nough. I want him out, I want him out that door now.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with 'nough is e-nough, is e-nough. I want him out, I want him out that door now.' The piano accompaniment ends with a Coda symbol. Chord diagrams for Gm7, Cm7, and D7 are provided above the staff.

Gm7 Cm7 D7

Detailed description: This system contains the seventh and eighth lines of music, which are instrumental. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Chord diagrams for Gm7, Cm7, and D7 are shown above the staff. A dynamic marking of 'f' (forte) is present at the beginning of the system.

2 **D7** **Gm7** **Cm7**

No more tears. —

Gm7 **Cm7**

E - nough is e-nough is e-nough is e-nough is e-nough is e-nough is e-nough is e-nough.

1, 2 **Gm7** 3

E . I've had — it, you've had — it,
 We've had — it, he's had — it,
 I've had — it, you've had — it,

mf gradual cresc.

Cm7 1, 2 3 **D.S. al Coda**

he's had — it, e - nough is e - nough.
 I've had — it, e - nough is e - nough.
 we've had — it, e - nough is e - nough.

ff

⊕ CODA **Gm7** **Cm7** ¹**D7**

2 **D7** **Bb(add9)** **A7+5**

It's rain - ing, it's pour - ing

Ab13 **G7** **Cm7**

there's noth - ing left for us here.

Dm7 **Ab11**

And we won't waste

Cm7



an . oth

mf gradual cresc.

F7-9



Gm7



er tear

Cm7



Gm7



E - nough is e-nough is e-nough is e-nough is e-nough
is e-nough is e-nough is e-nough is e-nough is e-nough

Cm7



1, 2

3

Gm7



is e-nough is e-nough is e-nough is e-nough is e-nough is e-nough!
is e-nough is e-nough is e-nough is e-nough is e-nough is e-nough!

ON THE RADIO

Words and Music by GIORGIO MORODER
and DONNA SUMMER

Slowly

Em7 Am7 Dmaj7 Gmaj9 C Am7

mp

With pedal

D B7 Em7 Em7/A Dmaj7

Some-one found a let - ter you wrote me on the ra - di - o,
Send - in' in a let - ter to tell them that I love you, too;

and they told the world just how you felt. It
if you hear it, may - be you will know. When you

Gmaj7 Cmaj7

must have fall - en out of a hole in your old brown o - ver - coat; they
hear them read the line a - bout love's re - turn on the ra - di - o, you'll

Am7 D

nev-er said your name but I knew just who they meant. — Wo,
 think a-bout the two of us_ and_ you'll come home. — Wo,

Em7 Em7/A Dmaj7

— I was so sur- prised_ and shocked_ and I won-dered, too_ —
 — if you knew just how_ I felt_ why'd you make me wait?_

Em7 Em7/A Dmaj7

if by chance you heard_ it for_ your-self?_ — I
 Life goes on and on_ while you play with my heart. Don't

Gmaj7 Cmaj7

nev-er told a soul just how_ I've_ been feel-in' o-ver you_ but they
 hold out an- y long-er 'cause now_ I know_ how you real-ly feel_ 'cause I

Double time Disco (♩ = ♪)

Am7 Bm7 Em

said it real-ly loud, they said _ it on the air on the } ra - di - o, Wo _____
 heard it real-ly loud, they said _ it on the air on the }

A/E C/E D/E Em

on the ra - di - o, Wo _____

A/E C/E D/E Em A/E C/E D/E

on the ra - di - o, Wo _____ on the

Em A/E C/E D/E Em7

ra - di - o, Wo _____ { Now, now don't it kind of strike _
 Now Now if you think that love

The musical score is written in G major (one sharp) and 4/4 time. It features a double-time disco feel. The guitar part consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The piano accompaniment provides harmonic support with chords and a rhythmic pattern. The vocal line is a simple melody with lyrics. Chord diagrams are provided for the guitar part, and the piano part is written in grand staff notation.

Em7/A Dmaj7 B7/D#

— you sad — when you hear — our song?
is - n't found — on the ra - di - o then

Em7 Em7/A Dmaj7

Things are not the same — since we broke up last June.
tune right in you may find — the love — you lost.

Gmaj7

The on - ly thing that I wan - na hear — is that you
'Cause now I'm sit - tin' here with the man I sent — a - way

Cmaj7 To Coda Am7

love me still, — and that you think you'll be
long a - go. — He

com-in' home real soon. Wo

D B7

Yeah, it kind - a made me feel proud when I heard him say

Em7 Em7/A Dmaj7

you could-n't find the words to say it your-self.

B7/D# Em7 Em7/A

And now in my heart I know.

Dmaj7 Gmaj7

Cmaj7

I can say — what I real - ly feel — 'cause they

Am7 Bm7 Em

said it real - ly loud, they said — it on the air, on the ra - di - o. Wo

Am Bm7 Em Am Bm7

on the ra - di - o, Wo on the

Em Am Bm7 Em

ra - di - o, Wo on the ra - di - o, Wo

Am Bm7 Em no chord

on the ra-di-o.

D.S. al Coda

CODA

Am7 Bm7 Em

fi-n'ly re-al-ized, he said it real-ly loud on the ra-di-o, wo

Am Bm7 Em Am Bm7 Repeat and Fade

on the ra-di-o, wo on the

PAPA'S GOT A BRAND NEW BAG

Words and Music by
JAMES BROWN

Moderate Funk

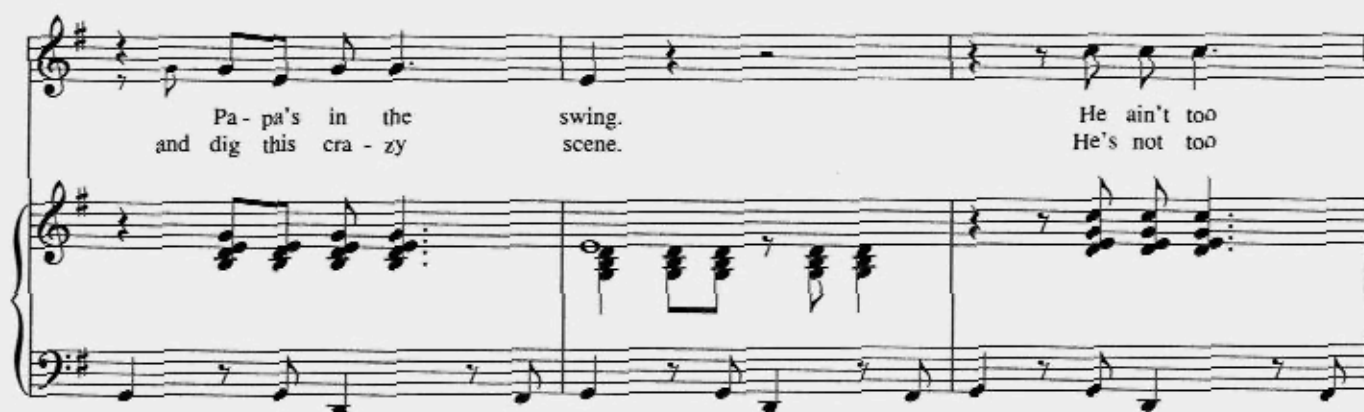
D7  G6 

Come here, sis - ter,
ma - ma,

mf



Pa - pa's in the swing. He ain't too
and dig this cra - zy scene. He's not too



C9/G  G6 

hip a - bout that new breed, babe.
fan - cy but this line is pret - ty clean.



C/G  D7  C6  N.C.

He ain't no drag. Pa - pa's got a brand - new



D7 

bag. — Come here, He's do - ing the

1 2

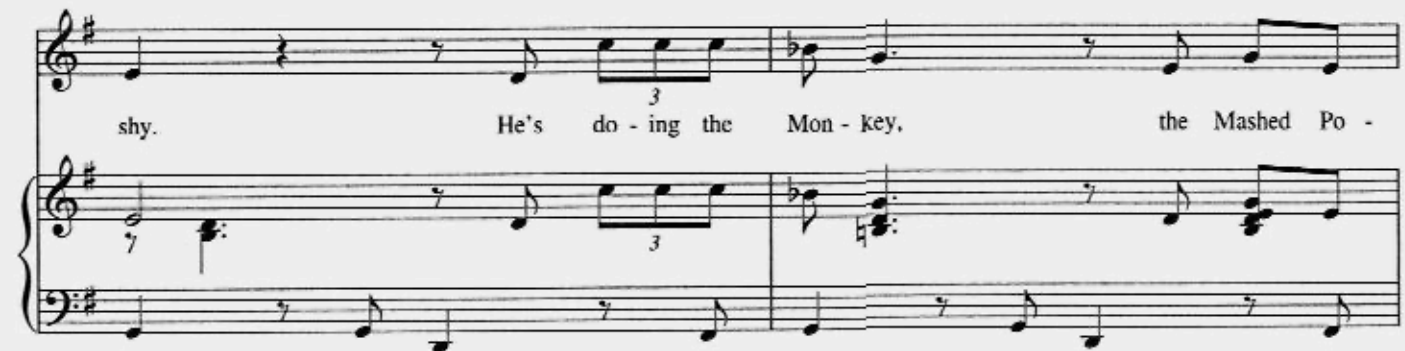


G6 

Jerk. He's do - ing the Fly. Don't play him cheap 'cause you know he ain't



shy. He's do - ing the Mon - key, the Mashed Po -



ta - toes. Jump back, Jack, see you lat - er al - li - ga - tor. Come here,

sis - ter, Pa - pa's in the swing.

He ain't too hip now, but I can dig that new breed,

C9/G

babe. He ain't no drag.

G6

D7

C6 N.C. D7

He's got a brand new bag. — Oh,

G6

Pa - pa, he's do - ing the Jerk. Pa - pa, he's do - ing the

C9/G

Jerk. He's do - ing the Twist just like this. He's do - ing the

G6 D7

Fly ev - 'ry day and ev - 'ry night. The thing's —

C6  N.C.  D7

like the Boom - er - ang. — Hey, come



G6 


on. Hey hey, come on. Hey



hey, he's up - tight, out of sight. Come



on. Hey! Hey!



PICK UP THE PIECES

Words and Music by JAMES HAMISH STUART,
ALAN GORRIE, ROGER BALL, ROBBIE McINTOSH,
OWEN McINTYRE and MALCOLM DUNCAN

unk
B \flat sus/C



Fm7



Bb7

Fm7

1

2

Bb7sus

C7#5(#9)



The first system of music shows a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. The system concludes with a sustained C7#5(#9) chord.

Fm7



The second system of music continues the piano accompaniment. The right hand features a steady eighth-note melody, and the left hand plays a consistent eighth-note bass line. The system ends with a sustained Fm7 chord.

§

The third system of music continues the piano accompaniment. The right hand features a steady eighth-note melody, and the left hand plays a consistent eighth-note bass line. The system ends with a sustained Fm7 chord.

The fourth system of music continues the piano accompaniment. The right hand features a steady eighth-note melody, and the left hand plays a consistent eighth-note bass line. The system ends with a sustained Fm7 chord.

The fifth system of music continues the piano accompaniment. The right hand features a steady eighth-note melody, and the left hand plays a consistent eighth-note bass line. The system ends with a sustained Fm7 chord.

The sixth system of music continues the piano accompaniment. The right hand features a steady eighth-note melody, and the left hand plays a consistent eighth-note bass line. The system ends with a sustained Fm7 chord.

Bb7

Musical notation for the first system, featuring a Bb7 chord diagram and piano accompaniment in the treble and bass staves.

Fm7

To Coda

Musical notation for the second system, featuring an Fm7 chord diagram and piano accompaniment. The system ends with a Coda symbol.

Bb7sus

Musical notation for the third system, featuring a Bb7sus chord diagram and piano accompaniment in the treble and bass staves.

C7#5(#9)

Musical notation for the fourth system, featuring a C7#5(#9) chord diagram and piano accompaniment in the treble and bass staves.

Pick up the piec - es, uh huh, pick up the piec - es, oh, yeah.

Musical notation for the fifth system, including a vocal line with lyrics and piano accompaniment in the treble and bass staves.

Pick up the piec - es, yeah, pick up the piec - es.

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes a guitar-style strumming pattern in the right hand and a bass line in the left hand. A large oval graphic is drawn over the piano accompaniment in the first measure.

Bb7sus

Sax solo

The second system shows a piano accompaniment with a guitar chord diagram for Bb7sus in the right hand. The left hand continues with a bass line. The text "Sax solo" is written below the right hand.

The third system continues the piano accompaniment with a steady bass line and a melodic line in the right hand.

The fourth system continues the piano accompaniment with a steady bass line and a melodic line in the right hand.

The fifth system continues the piano accompaniment with a steady bass line and a melodic line in the right hand.

The sixth system continues the piano accompaniment with a steady bass line and a melodic line in the right hand.

Fm7



D.S. al Coda

CODA

Bb7sus



C7#5(#9)



Pick up the

Fm7



piec - es. pick up the

 The first system of the musical score. The vocal line (top staff) begins with the lyrics "piec - es." followed by a measure of rest, and then "pick up the". The piano accompaniment (bottom two staves) features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

1

piec - es. Pick up the

 The second system of the musical score. The vocal line (top staff) begins with the lyrics "piec - es." followed by a measure of rest, and then "Pick up the". A first ending bracket labeled "1" spans the final two measures of the system. The piano accompaniment (bottom two staves) continues with the same rhythmic pattern as the first system.

2

 The third system of the musical score, which is a piano accompaniment system. It begins with a second ending bracket labeled "2" spanning the first two measures. The piano accompaniment (bottom two staves) continues with the same rhythmic pattern as the previous systems.

The fourth system of the musical score, which is a piano accompaniment system. It continues the piano accompaniment from the previous systems, featuring the same rhythmic and harmonic structure.

ROCKIN' CHAIR

Words and Music by WILLIE JAMES CLARKE
and CLARENCE HENRY REID

Moderately

The musical score is written in 4/4 time and consists of three systems. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The tempo is marked 'Moderately' and the dynamic is 'mf'.

System 1: The piano part starts with a bass line of eighth notes. The vocal line begins with a whole note chord. Chord diagrams for F and Dm are provided above the staff.

System 2: The piano part continues with a similar bass line. The vocal line has a first ending bracket. Chord diagrams for C and Am are shown. The lyrics are: "Sex - y ha - by, good lov - in' dad -".

System 3: The piano part continues. The vocal line has a second ending bracket. Chord diagrams for F, Dm, C, and Am are shown. The lyrics are: "dy, ooh, let me be your rock - in' chair. Just a -".

C Am F Dm

rock me 'way — from here. Let's get it on. — Come to me,

To Coda

F Dm C Am

ba - by. Ooh, — let me be your rock - in' — chair. Just a -

C Am Em

rock me 'way — from here. { Let your arms —
Rock me gent - ly; make me

Am G F Em Dm

shel - ter me from all hurt and pain. —
feel — like a cloud in the sky. —


Em7




Light my heart —
Whis - per soft - ly; let my



Am G F Em Dm



with your ev - er - last in' flame.
heart take wings and fly.



G



1 2

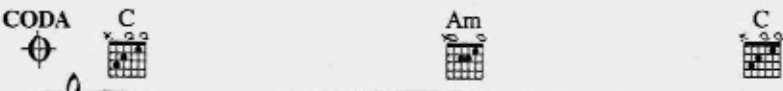
Sex - y ba - Sex - y ba -

D.S. al Coda




CODA

C Am C



rock me 'way - from here. Mm,



just a - rock me, ba - by, —

ooh, in my rock - in' chair. — Ba -

by, — ooh, — all night long 'til the morn - in' comes, just a -

you, ba - by. Ooh, —

— just rock, hon - ey, mm,

rock me, ba - by, — in the mid - night hour, — hey, in my

rock - in' chair — all night long. Come on ba - by, sex - y ba -

- by, ooh, — let me be your rock - in' — chair. Just a -

C Am F Dm

rock me 'way from here. Come on, ba - by, sex - y hon -

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are piano accompaniment. Above the staff are guitar chord diagrams for C, Am, F, and Dm.

F Dm C Am

- cy, ooh, let me be your rock - in' chair. Just a -

This system contains the next two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are piano accompaniment. Above the staff are guitar chord diagrams for F, Dm, C, and Am.

C Am

Optional Ending

Repeat and Fade

rock me 'way from here.

This system contains the final two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are piano accompaniment. Above the staff are guitar chord diagrams for C and Am. A box labeled 'Optional Ending' contains diagrams for F and Dm. A double bar line with repeat dots is present before the optional ending.

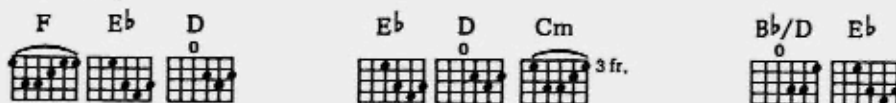
F Dm C Am C

This system contains the final two lines of music. The top line is the piano accompaniment. The bottom two lines are piano accompaniment. Above the staff are guitar chord diagrams for F, Dm, C, Am, and C.

SHADOW DANCING

Words and Music by BARRY GIBB, ROBIN GIBB,
MAURICE GIBB and ANDY GIBB

Moderately



The first system of music features a guitar part with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The tempo is marked 'Moderately'. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The guitar part consists of a series of chords: F, Eb, D, Eb, D, Cm, Bb/D, and Eb. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a dynamic marking of 'mf'.

F Gm7 F

You got me look - ing at that heav-en in - your eyes. I was
All that I need - is just one mo-ment in - your arms. I was

The second system continues the guitar and piano accompaniment. The guitar part has chords F, Gm7, and F. The piano accompaniment continues the melody and bass line from the first system.

Ebmaj7 D

chas - ing your - di - rec - tion. I was tell - ing you - no lies - and I was
chas - ing your - af - fec - tion. I was do - ing you - no harm. and I was

The third system continues the guitar and piano accompaniment. The guitar part has chords Ebmaj7 and D. The piano accompaniment continues the melody and bass line.

E^bma⁷ **F** **Gm⁷** 3 fr.



lov-ing you, — When the words are said, ba - by, I lose my head.
lov-ing you, — Make it shine.. Make it rain. Ba - by, I know my way.



Cm⁷ 3 fr. **F** **B^bma⁷** **Gm⁷** 3 fr.



And in a world of peo - ple, there's on - ly you and I. — There ain't
I need that sweet sen - sa - tion of liv - ing in — your love.. I can't



Cm⁷ 3 fr. **D** **Gm⁷** 3 fr. **Cm⁷** 3 fr. **F**



noth - ing come — be - tween us in the end. How can I hold — you when you
breathe when you're — a - way. It pulls me down. You are the ques - tion, and the



B^bma⁷ **Gm⁷** 3 fr. **Cm⁷** 3 fr. **D**



ain't e - ven mine? — On - ly you can see me through. — I leave it up — to you. — }
an - swer am I. — On - ly you can see me through. — I leave it up — to you. — }



Gm7 3 fr.

Do it light, tak - ing me through the night. Shad - ow danc - ing: ba - by, you

do it right. Give me more. Drag - me a - cross the floor. Shad - ow danc -

1. F Eb D Eb D Cm 3 fr.

ing. All - this, and noth - ing more.

B \flat /D Eb F 2. D. S. $\frac{3}{4}$ and fade

noth - ing more.

THEME FROM SHAFT

Words and Music by
ISAAC HAYES

Moderately

Fmaj7



mp

Em7



Fmaj7



Em7



Fmaj7



Em7



Fmaj9



Em



Spoken: Who's the black pri - vate dick — that's a sex ma - chine to all the chicks? (Shaft!)

Fmaj9



Em





You're damn right!

Fmaj9





Sung: Who is the man that would risk his life for his broth - er man? — (Shaft!)


Fmaj9  2tr

Em 

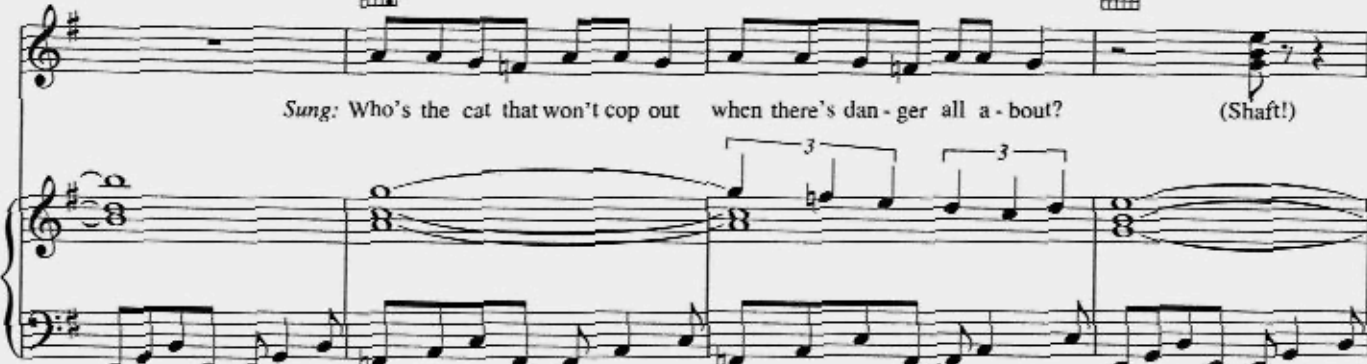
Spoken: Can you dig it?



Fmaj9  2tr

Em 

Sung: Who's the cat that won't cop out when there's dan - ger all a - bout? (Shaft!)



Fmaj9  2tr

Spoken: Right on — They say this cat Shaft is a bad moth - er, (Shut your mouth!)





Em 

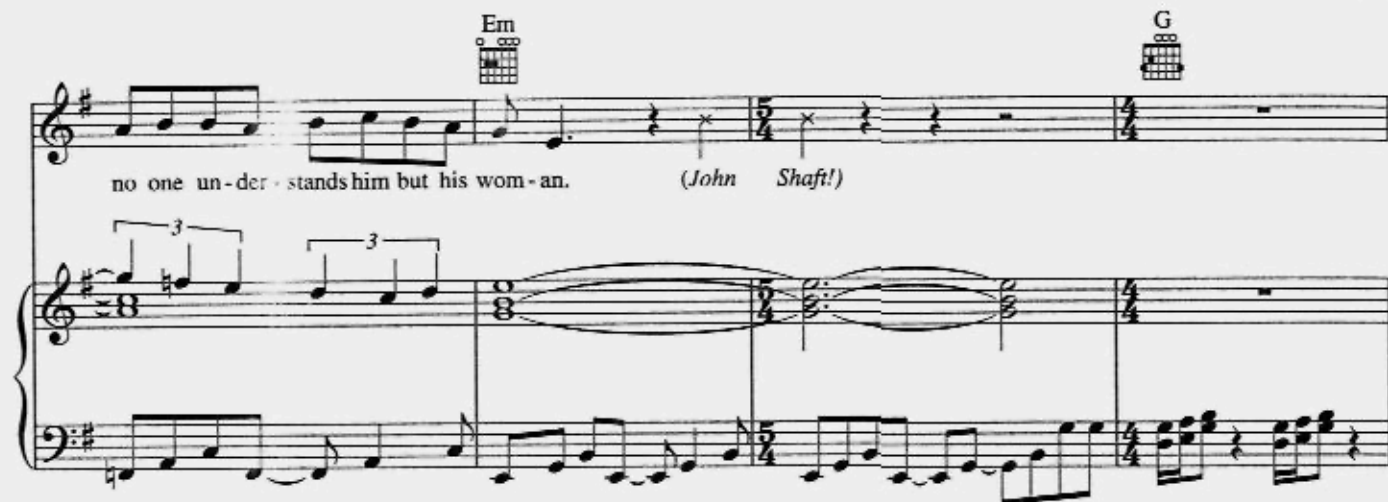
Fmaj9  2tr

But I'm talk-in' a-bout Shaft. Sung: He's a com - pli - cat - ed man, But



no one un-der-stands him but his wom-an. (John Shaft!)

Em  G 



The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has lyrics: "no one un-der-stands him but his wom-an. (John Shaft!)". The piano accompaniment includes triplets in the right hand and a steady eighth-note bass line in the left hand. Chord diagrams for Em and G are provided above the staff.

Fmaj7 



The second system continues the piano accompaniment. It features a treble clef staff with chords and a bass clef staff with a rhythmic pattern. A chord diagram for Fmaj7 is shown above the staff.

N.C.



The third system shows the piano accompaniment with a treble clef staff containing chords and a bass clef staff with a rhythmic pattern. The text "N.C." is centered above the system.

Fmaj7  N.C. Em7  Fmaj7 



The fourth system continues the piano accompaniment. It features a treble clef staff with chords and a bass clef staff with a rhythmic pattern. Chord diagrams for Fmaj7, Em7, and Fmaj7 are shown above the staff.

SHAME

Words and Music by JOHN FITCH
and REUBEN CROSS

Disco

Bm7



A



Gmaj7



mf

A



Bm7



A



Gmaj7



F#sus



F#



Bm7



A



Gmaj7



A  Bm7 

(Shame,)



A  Gmaj7 



burn - in', you keep my whole - bod - y yearn -
 ooh, my moth - er thinks you're play - in' a game -
 On - ly love can be the blame.



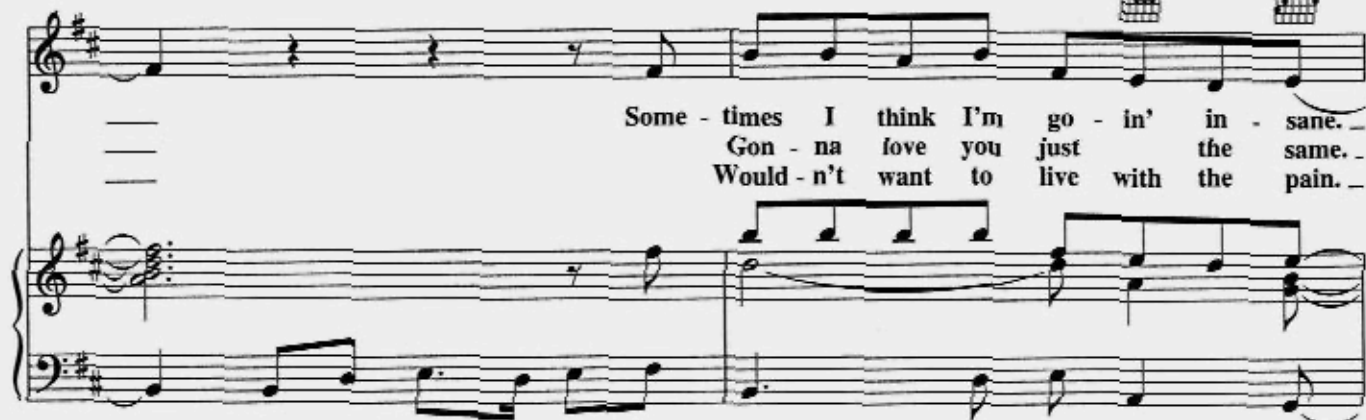
A  Bm7 

ing. You got me so con - fused, it's a shame. -
 and what you do to me is a shame. -
 If we lose our love it's a shame. -



A  Gmaj7 


Some - times I think I'm go - in' in - sane. -
 Gon - na love you just the same. -
 Would - n't want to live with the pain. -





Still I wan - na stay.
 Mom - ma just don't un - der - stand.
 Gon - na stay for - ev - er.

F#m7  Bm7  2fr

(Wrapped in your arms — is where I wan -



Bm7/A 


na be,) I wan - na be.

Gmaj7  F#m7 

(Wrapped in your arms, — that's my

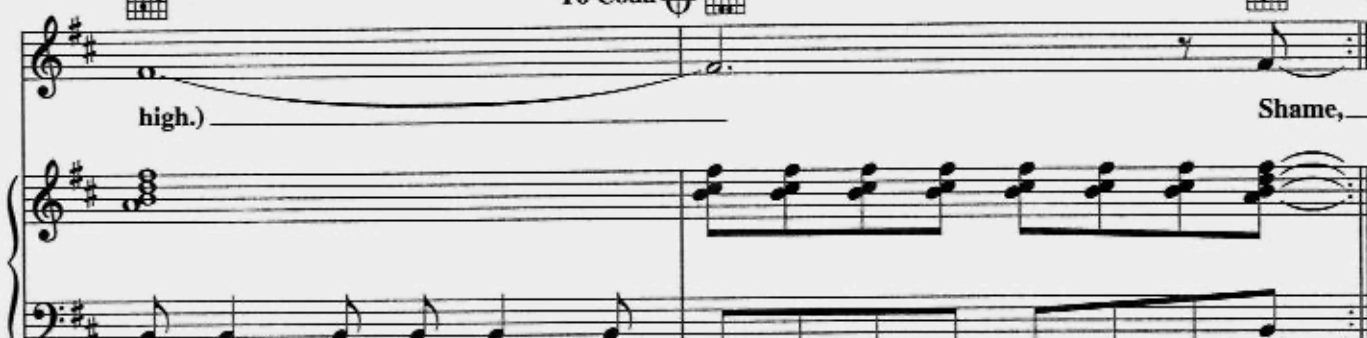
Bm7  2fr


To Coda  1 F#sus  2fr


Bm7  2fr


high.)

Shame, —




2 F#sus  2fr

F#  2fr

Gmaj7  2fr


I can't get e - nough, —




C#m7b5  2fr


oooh — ba - by, e - nough of that



F#7  2fr

Gmaj7  2fr

mag - ic touch. — Love is in my heart, —



C#m7b5

tear - ing the

F#7

Em7

rules a - part. So why should

D.S. al Coda

F#7

Bm7

I be a - shamed.

CODA

F#sus

Bm7

Shame,

A

Gmaj7

on - ly love can be the blame.

A

Bm7



If we lose our love it's a shame.

A

Gmaj7



I would - n't want to live with the pain.

A

Bm7



Love is a shame.

Repeat and Fade

A

Gmaj7



A

Bm7



SHINING STAR

Words and Music by MAURICE WHITE,
PHILIP BAILEY and LARRY DUNN

Slowly and Strong

Piano introduction in E major, 4/4 time. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand plays a steady bass line of quarter notes.

E7(#9)



When you wish up-on a star, - your

First line of lyrics with musical notation. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part continues with the same rhythmic pattern as the introduction.

dreams will take you ver-y far. — But, when you wish up-on a dream, -

Second line of lyrics with musical notation. The vocal line continues in the treble clef, and the piano accompaniment remains in the grand staff.

life — ain't al - ways what - it seems, — What -

Third line of lyrics with musical notation. The vocal line continues in the treble clef, and the piano accompaniment remains in the grand staff.

- d'you see — on night so clear, — in — the sky so ver - y dear. —

You're a shin - ing star, — no mat - ter who you are, — shin - ing

bright to see, — what you could tru - ly be. —

NC E7(#9) NC E7(#9)

E7 G#13 A13 Bb13 B13 C13 C#13

The first system of the musical score features a guitar part with seven chord diagrams: E7, G#13, A13, Bb13, B13, C13, and C#13. Below the guitar part is a piano accompaniment consisting of two staves (treble and bass clef) with various notes and rests.

D13 Eb13 E7(#9) E7(#9)

Shin - ing star_ come in - to view, —
 Found' I had - to stand - a - lone, —

The second system continues the musical score with four guitar chord diagrams: D13, Eb13, E7(#9), and E7(#9). The piano accompaniment continues with the same two-staff format. The lyrics are written below the vocal line.

shine - its watch - ful light - on you. —
 Bless - it, now, - I've got - my own. —

Give -
 So, if —

The third system shows the piano accompaniment for the lyrics. It consists of two staves (treble and bass clef) with notes and rests. The lyrics are written below the vocal line.

— you strength_ to car - ry on, —
 — you find_ your - self_ in need, —

make —
 why don't you lis -

The fourth system shows the piano accompaniment for the lyrics. It consists of two staves (treble and bass clef) with notes and rests. The lyrics are written below the vocal line.

— your bod - y big - and strong —
— ten to these words of heed: —

Born — a man - child of the sun, —
Be — you giant — or grain of sand, —

1.

saw — my work had just — be - gun. —
words — of wis - dom are, "Yes I can." —

2.

A7 D9 G13 C9

You're a shin - ing star, — no mat - ter who you are; — shin - ing

A7 D9 G13

Repeat ad lib. and fade out

bright to see, — what you could tru - ly be. — You're a

STAYIN' ALIVE

from the Motion Picture SATURDAY NIGHT FEVER

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Medium Rock beat

Well, you can tell...

Fm7 **Eb** **Fm**

by the way I use my walk, I'm a woman's man; no time to talk...
get low and I get high, and if I can't get either, I really try. Got the

Fm7 **Eb** **Fm**

Mu-sic loud and wom-en warm, I've been kicked a-round since I was born. And now it's
wings of heav-en on my shoes. I'm a danc-in' man and I just can't lose. You know it's

Bb7



all right.— It's O K.— And you may look—the oth—er way.—
 all right.— It's O K.— I'll live to see—an oth—er day.—

We can try— to un—der—stand—the New York Times' ef—fect— on man.—

Fm7



Wheth—er you're a broth—er or wheth—er you're a moth—er, you're stay—in' a—live,— stay—in' a—live.—

Feel the cit—y break—in' and ev—'ry-bod—y shak—in', and we're stay—in' a—live,— stay—in' a—live.—

Ah, ha, ha, ha, stay-in' a - live, stay-in' a - live... Ah, ha, ha, ha,

Fm

Eb/F

Fm

stay-in' a - live.

Cm7

To Coda

1. Fm7

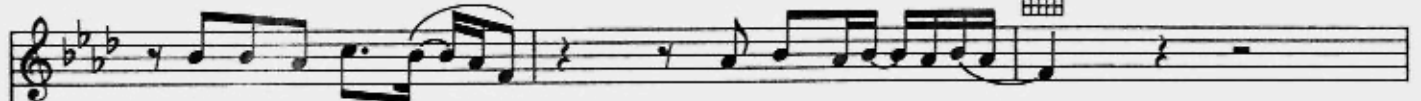
Well now, I

2. Fm7

Bb7

Life go - in' no - where.

Fm7



Some-bod - y help me. —

Some-bod - y help-me, yeah. —



Bb7

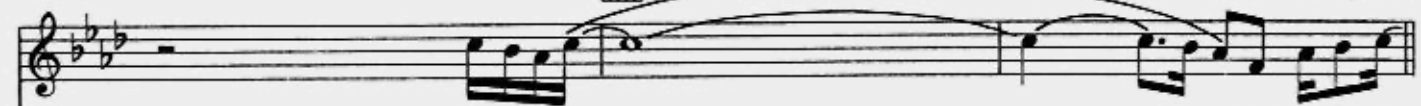


Life go - in' no where. —

Some-bod - y help-me, yeah. —




Fm7



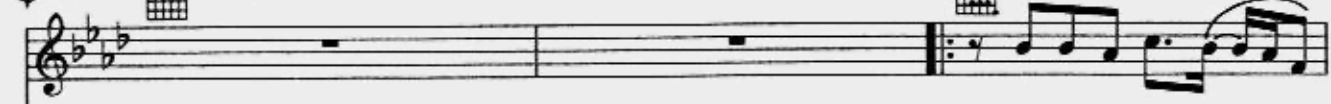
Stay-in' a-live. —

Well, you can tell. —

D.S. al Coda (lyric 1)


 CODA  Fm7


Bb7



Life go - in' no - where. —



Some - bod - y help me. ————— Some - bod - y help me, yeah. —

Life go - in' no - where. —

Some - bod - y help me, yeah. ————— I'm stay - in' a - live. —

Repeat and Fade

Fm7

Bb7

Fm7

The musical score is written in F major (one flat) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line of chords in the left hand and a more active melody in the right hand. The lyrics are: "Some - bod - y help me. ————— Some - bod - y help me, yeah. —", "Life go - in' no - where. —", "Some - bod - y help me, yeah. ————— I'm stay - in' a - live. —". The score includes guitar chord diagrams for Fm7 and Bb7. The piece concludes with a "Repeat and Fade" instruction.

SUPER FREAK

Words and Music by RICK JAMES
and ALONZO MILLER

Moderately fast

NC. Am G Am NC. Am

mf

1 G Am 2 G Am % NC. Am

She's a ver - y kink - y girl,
boys in the band,
ver - y spe - cial girl,
crowd to her, she says.

G Am N.C. G Am

the kind you don't take home to Moth - er. She will
she says that I'm her all - time fa - v'rite. When I
from her head down to her toe - nails. And she'll
"Room sev - en four - teen; I'll be wait - ing." When I

N.C. Am7 G Am7 N.C. Am

nev - er let your spir - its down, once you get her off the street.
 make my move to her room, it's the right time; she's nev - er hard to please.
 wait for me at back-stage with her girl - friends in a lim - ou - sine.
 get there she's got in - cense, wine and can - dles; it's such a freak - y scene.

1,3 G Am 2,4 G Am N.C. Am

She likes the Three's not a That girl is pret - ty wild now. (The
 girl is pret - ty kink - y. (The

G/F Am N.C. Am

girl's a su - per freak.) The kind of girl you read a - bout (in
 girl's a su - per freak.) I real - ly love to taste her

1,3   2,4     

new wave mag - a - zines.) That (ev - 'ry time we meet.) She's all right, —

she's all right, that girl's all right — with me,

  N.C. 

yeah. —

  N.C.   

She's a su - per freak, su - per freak, she's su - per freak - y.



NC. Am To Coda G Am NC. Am

(Spoken:) Everybody sing. Su - per freak, su - per freak.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, then a quarter note G4, and a quarter note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Am and G are provided above the staff.

G Am D.S. al Coda (with repeats) CODA G Am NC. Am7

She's a Temp - ta - tions sing: Oh.

Detailed description: This system contains measures 3 and 4. Measure 3 has a vocal line with a quarter note G4 and a quarter note A4, with the instruction 'D.S. al Coda (with repeats)'. Measure 4 has a vocal line with a quarter note G4, a quarter note A4, and a half note B4, with the instruction 'CODA'. The piano accompaniment continues with similar patterns. Chord diagrams for G, Am, and Am7 are provided.

G Am7 NC. Am G Am

Su - per freak, su - per freak, the girl's a su - per freak.

Detailed description: This system contains measures 5 and 6. The vocal line in measure 5 has a quarter note G4, a quarter note A4, and a half note B4. In measure 6, it has a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment provides harmonic support. Chord diagrams for G, Am7, and Am are provided.

NC. Am7 G Am7 NC. Am

Oh. She's a ver - y kink - y girl,

Detailed description: This system contains measures 7 and 8. The vocal line in measure 7 has a quarter note G4, a quarter note A4, and a half note B4. In measure 8, it has a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues. Chord diagrams for Am7, G, and Am are provided.

G Am N.C. Am G Am7

the kind you won't take home to Mother. And she will

Detailed description: This system contains the first two lines of music. The top line is a guitar part with chords G, Am, N.C., Am, G, and Am7. The lyrics 'the kind you won't take home to Mother. And she will' are written below the staff. The bottom two staves are a piano accompaniment with a 7/8 time signature.

N.C. Am G Am Am7

nev - er let your spir - its down, — once you get her off — the street.

Detailed description: This system contains the next two lines of music. The guitar part has chords N.C., Am, G, Am, and Am7. The lyrics 'nev - er let your spir - its down, — once you get her off — the street.' are written below the staff. The piano accompaniment continues with the same 7/8 time signature.

G Am7 N.C. G/F Am

Sax solo ad lib.

Detailed description: This system contains the third line of music. The guitar part has chords G, Am7, N.C., G/F, and Am. The instruction '*Sax solo ad lib.*' is written below the staff. The piano accompaniment continues.

N.C. Am

Repeat and Fade
G/F Am

Optional Ending
G/F Am

Detailed description: This system contains the final line of music. It features a guitar part with chords N.C., Am, G/F, and Am. The piano accompaniment concludes the piece.

SUPERSTITION

Words and Music by
STEVIE WONDER

Moderate Funk

E♭m

mf

1

2

Ver - y su - per - sti -

§

- tious, _
- tious, _
- tious. _

writ - ings on the wall. _
Wash your face and hands. _
Noth - ing more to say. _

Ver - y su - per - sti - tious, _
Rid me of the prob - lems. _
Ver - y su - per - sti - tious. _

lad - der's 'bout - to fall. _
Do all that you can. _
The dev - il's on his way. _

(1., 3.) Thir-teen month - old ha -
 (2.) Keep me in a day -

- by _____
 - dream. _____

broke - the look - ing glass. -
 Keep - me go - in' strong. -

Sev - en years - of bad -
 You don't wan - na save -

_____ luck. _____
 _____ me. _____

The good things in your past. -
 Sad _____ is my song. -

When you be - lieve -

Bb7 Cb7b5 Bb7 A7b5 Ab7^{1fr}

To Coda ⊕

in things that you don't un - der - stand - then you suf - fer.

N.C. Ebm

Su - per - sti - tion ain't the way.

1 2

Ooh, - ver - y su - per - sti -

Bb7 Cb7b5 Bb7 A7b5 Ab7

N.C. Ebm

D.S. al Coda

Ver - y su - per - sti -

CODA

N.C. Ebm

Su - per - sti - tion ain't the way. ———
(vocal 1st time only)

Repeat and Fade Optional Ending

That's the way (uh - huh, uh - huh) I like it. (uh - huh, uh - huh)

That's the way (uh - huh, uh - huh) I like it. (uh - huh, uh - huh)

To Coda

Fm7

{ When you take me _____ by the hand, _____
 When I get to _____ be in your arms, _____

tell me I'm _____ your lov - in' man.
 when we're all, _____ all a - lone.

When you give me all your love and
When you whisper sweet in my ear,

do it, babe, the ver - y best you can. Oh.
when you turn, turn me on. Oh.

1 2 D.S. al Coda

CODA

Say O. K. (Uh - huh. That's the way, uh - huh,

Fm7

that's the way, uh - huh.) That's the way (uh - huh, uh - huh) I

Cm

like it. (uh - huh, uh - huh) That's the way (uh - huh, uh - huh) I like it. (uh - huh, uh - huh)

Fm7

Do do__ do__ do do do do do__ do__ Do do__ do__ do do do

Cm

do do__ do__ That's the way (uh - huh, uh - huh) I like it. (uh - huh, uh - huh)

Repeat and Fade	Optional Ending
<p>That's the way (uh - huh, uh - huh) I like it. (uh - huh, uh - huh) like it.</p>	

THIS WILL BE

(An Everlasting Love)

Words and Music by MARVIN YANCY
and CHUCK JACKSON

Moderately bright rock

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It features a piano accompaniment and a vocal line. The piano part includes triplets and chords, while the vocal line includes lyrics and guitar chord diagrams. The score is divided into four systems, each with a vocal line and a piano accompaniment.

System 1: The piano accompaniment starts with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The tempo is marked "Moderately bright rock".

System 2: The vocal line begins with the lyrics: "This will be glad an ev-er-last-ing love, I'm so glad he found me in time,". The piano accompaniment continues with triplets.

System 3: The vocal line continues with: "This will be the one I've wait-ed for. This will be the I'm so glad that he rec-ti-fied my mind. This will be".

System 4: The vocal line concludes with: "first time an-y-one has loved me, Oh! an ev-er-last-ing love for". The piano accompaniment ends with a final triplet.

Chord Diagrams:

- A: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- F#m: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Bm7: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- E7: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C#m: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- F: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

2 **C/m** **C** **F** **G** **C** **Am**

me, Oh! Lov - ing you

is some kind of won - der - ful, be - cause you've shown me just - how much you care.

You've giv - en me the thrill of a life - time and made me be - lieve you've got

more thrills to spare, oh! This will be an - ev - er - la - a - ast -

Dm7 **G7** **C** **Am** **Dm7** **G7**

C **Am** **Dm7** **G7** **Dm7**

G7 **C** **Am** **Dm7** **G7**



ing love, - Oh, yes it will, now. -



You've brought a lot of sun-shine - in - to my life,



You've filled me with hap-pi - ness - I - nev - er knew. You gave me more joy than I



ev - er dreamed of and no one, no one can take the place of you. -

C Am Dm7 G7 C Am Dm7 G7

This will be you and me, Yes - sir - ree, e - ter - nal - ly

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for C, Am, Dm7, and G7, each with a '3' indicating a triplet. The piano accompaniment consists of a treble and bass clef with chords and a melodic line. The lyrics are: 'This will be you and me, Yes - sir - ree, e - ter - nal - ly'.

C Am Dm7 G7

Hug - ging and squeez - ing and kiss - ing and pleas - ing to - geth - er for - ev - er thru rain or what - ev - er.

Detailed description: This system contains the next four measures. It continues the vocal line and piano accompaniment. Above the vocal line are guitar chord diagrams for C, Am, Dm7, and G7, each with a '3' indicating a triplet. The lyrics are: 'Hug - ging and squeez - ing and kiss - ing and pleas - ing to - geth - er for - ev - er thru rain or what - ev - er.'.

C Am Dm7 G7

This will be you and me. So

Detailed description: This system contains the next four measures. It continues the vocal line and piano accompaniment. Above the vocal line are guitar chord diagrams for C, Am, Dm7, and G7, each with a '3' indicating a triplet. The lyrics are: 'This will be you and me. So'.

C Am Dm7 G7 Repeat and Fade

long as I'm liv - ing my love I'll be giv - ing to you. I'll be serv - ing 'cause you're so de - serv - ing.

Detailed description: This system contains the final four measures of the piece. It continues the vocal line and piano accompaniment. Above the vocal line are guitar chord diagrams for C, Am, Dm7, and G7, each with a '3' indicating a triplet. The lyrics are: 'long as I'm liv - ing my love I'll be giv - ing to you. I'll be serv - ing 'cause you're so de - serv - ing.' The system ends with a double bar line and the instruction 'Repeat and Fade'.

TURN THE BEAT AROUND

Words and Music by PETER JACKSON JR.
and GERALD JACKSON


Bright dance beat
no chord

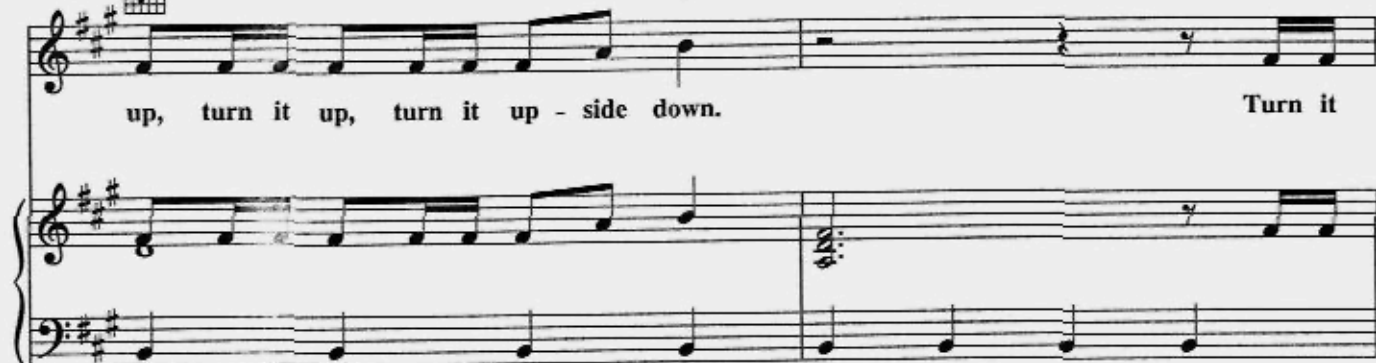
The piano introduction consists of two staves. The right hand plays a rhythmic melody of eighth notes in a 4/4 time signature, starting with a treble clef and a key signature of two sharps (F# and C#). The left hand plays a simple bass line of quarter notes.

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics "Turn it". The piano accompaniment continues the rhythmic pattern from the introduction.


The second system includes a guitar chord diagram for F#m (F# on the 1st fret, m for muted strings) above the vocal line. The vocal line contains the lyrics "up, turn it up, turn it up - side down. Turn it". The piano accompaniment continues.

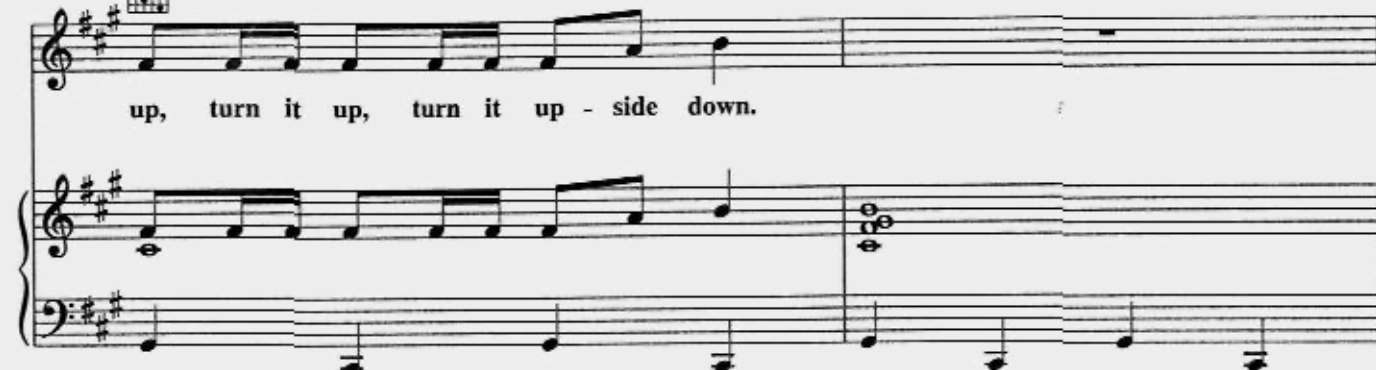
The third system includes a guitar chord diagram for Dmaj7 (D on the 2nd fret, maj7 for major seventh) above the vocal line. The vocal line contains the lyrics "up, turn it up, turn it up - side down. Turn it". The piano accompaniment continues.

Bm7  2fr








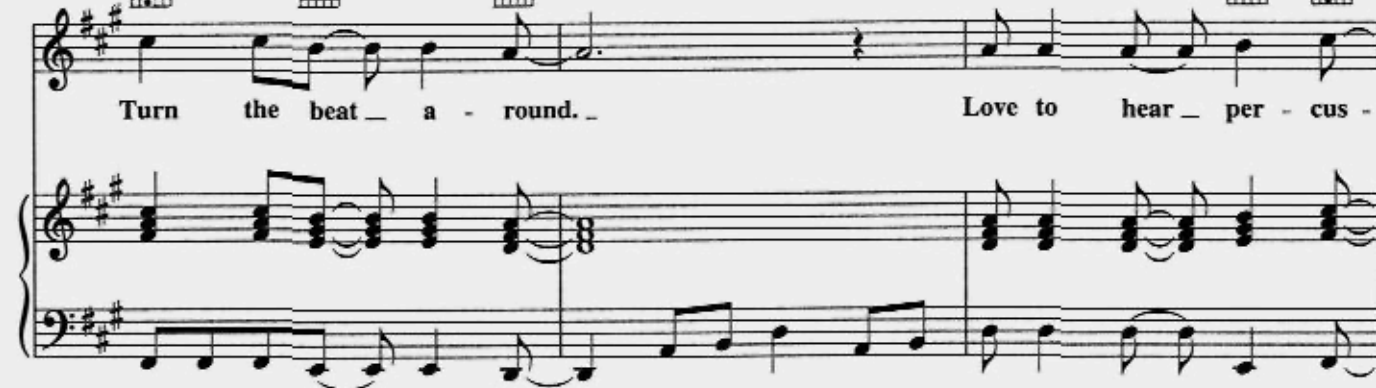
up, turn it up, turn it up - side down. Turn it

C#7sus 




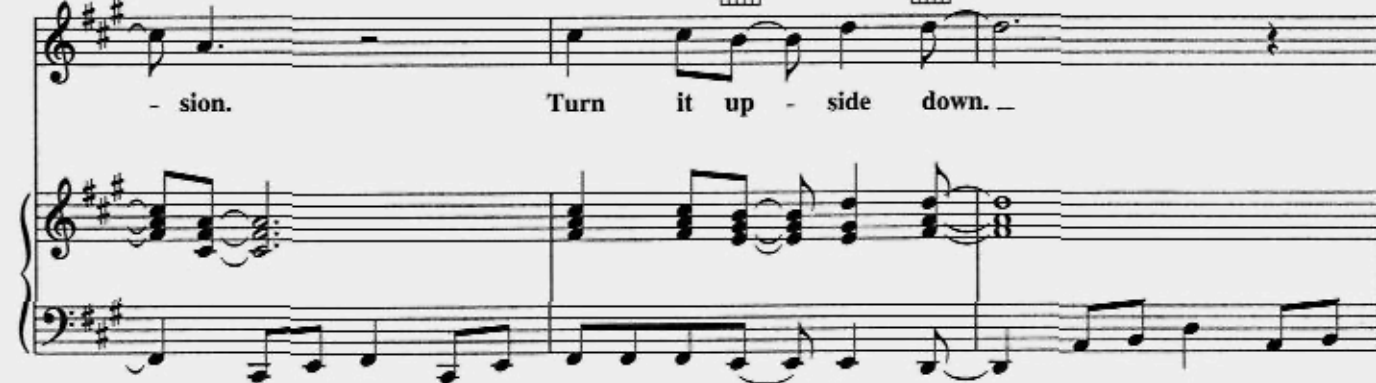
up, turn it up, turn it up - side down.

F#m  E  D  E  F#m 



Turn the beat - a - round. - Love to hear - per - cus -

E  D 



- sion. Turn it up - side down. -

E F#m D E

Love to hear - per - cus - sion, love to hear - it.

F#m E

Blow, horns, you sure sound pret - ty. Your vi - o - lins keep

F#m E

mov - ing to the nit - ty grit - ty. When you hear the

F#m E

scratch of the gui - tar scratch - ing, then you know that

F#m E

rhy - thm car - ries all the ac - tion, whoa, ——— yeah.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The lyrics 'rhy - thm car - ries all the ac - tion, whoa, ——— yeah.' are written below. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays chords and single notes, while the left hand plays a simple bass line. Chord diagrams for F#m and E are shown above the vocal staff.

F#m E D E F#m

Turn the beat - a - round. - Love to hear - per - cus -

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with 'Turn the beat - a - round. - Love to hear - per - cus -'. The piano accompaniment continues with chords and bass line. Chord diagrams for F#m, E, D, E, and F#m are shown above the vocal staff.

E D

- sion. Turn it up - side down. -

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with '- sion. Turn it up - side down. -'. The piano accompaniment continues with chords and bass line. Chord diagrams for E and D are shown above the vocal staff.

E F#m To Coda ⊕ D E

Love to hear - per - cus - sion, love to hear - it.

Detailed description: This system contains the seventh and eighth staves of music. The vocal line concludes with 'Love to hear - per - cus - sion, love to hear - it.'. The piano accompaniment concludes with chords and bass line. Chord diagrams for E, F#m, D, and E are shown above the vocal staff. A 'To Coda' symbol is placed above the piano staff.

F#m E

Flute play - er, play — your flute 'cause — I know that

F#m E

you want to get your thing off. — Can't you see I

F#m E

made up my mind — 'bout it. S'got — to be the

F#m E

rhy - thm, no doubt a - bout — it, whoa. —

F#m E

Well, the gui - tar play - er starts play - ing with the syn - co - pat - ed rhy - thm, scratch, scratch, - scratch

F#m E

makes - me want to move my bod - y, yeah, yeah, - yeah. -

F#m E

And when the drum - mer starts beat - ing that beat he nails that beat with the syn - co - pat - ed rhy - thm and the

F#m no chord D.S. al Coda

rat - tat - tat - tat - tat - tat on the drums, - hey, - - - - - yeah.

CODA

D E D E

love to hear — it, love to hear — it,

D E D E F#m no chord

love to hear — it love to hear — it.

Play 3 times

C/D Gm

Turn it up, turn it up, turn it up - side down.

E \flat maj7

Turn it up, turn it up, turn it up - side down.

Cm7



Turn it up, turn it up, turn it up - side down.

D7sus



Turn it up, turn it up, turn it up - side down.

Gm



F

E \flat 

Turn the beat - a - round.

F Gm

Love to hear — per - cus - sion.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major (one flat) with lyrics 'Love to hear — per - cus - sion.' The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chord diagrams for F and Gm (3fr) are shown above the vocal line.

F Eb

Turn it up - side down. —

Detailed description: This system contains the next two lines of music. The vocal line has lyrics 'Turn it up - side down. —'. The piano accompaniment continues with similar harmonic support. Chord diagrams for F and Eb (3fr) are shown above the vocal line.

F Gm Gm no chord

Love to hear — per - cus - sion.

R.H. 1st time only



Detailed description: This system contains the third and fourth lines of music. The vocal line repeats 'Love to hear — per - cus - sion.' and ends with a double bar line. The piano accompaniment has a repeat sign. Chord diagrams for F, Gm (3fr), and Gm (3fr) are shown above the vocal line, with 'no chord' written below the final Gm diagram. The instruction 'R.H. 1st time only' is written in the right-hand piano part.

Detailed description: This system contains the final two lines of music, which are piano accompaniment only. The right-hand part is silent, and the left-hand part continues with a rhythmic bass line.


Gm  F  Eb 



Turn the beat — a — round. —




F  Gm 

Love to hear — per — cus — sion.



F  Eb 

Turn it up — side down. —



F  Gm 

Love to hear — per — cus — sion.



WE ARE FAMILY

Words and Music by NILE RODGERS
and BERNARD EDWARDS

Moderately

A7 G(add9) D F/G

We are fam - i - ly. I got all my sis - ters with me.

A7 G(add9) D

We are fam - i - ly.

F/G A Em7

Get up, ev - 'ry - bod - y and sing. Ev - 'ry - one

D9 A Em7 D9

can see we're to- geth - er as we walk on by. —

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Above the vocal staff are four guitar chord diagrams: D9, A, Em7, and D9.

A Em7 D9

And we flock just like birds — of a feath -

This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Above the vocal staff are three guitar chord diagrams: A, Em7, and D9.

A Em7 D9 A Em7

- er. I won't tell no lie. — All of the peo -

This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Above the vocal staff are five guitar chord diagrams: A, Em7, D9, A, and Em7.

D9 A Em7 D9

- ple a - round us, they say, — "Can they be — that close?"

This system contains the fourth two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Above the vocal staff are four guitar chord diagrams: D9, A, Em7, and D9.

A  Em7  D9  A  Em7 

Just let me state for the record: We're giving love in a fam-

-ly dose. We are family.

I got all my sisters with me. We are family.

D  F/G  A7  G(add9) 

Get up, everybody and sing.



A Em7 D9 A Em7

Liv - ing life is fun, and we've just be - gun to get our share _ of this world's

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Above the vocal staff are five guitar chord diagrams: A, Em7, D9, A, and Em7.

D9 A Em7 D9

de - lights. _ High hopes we have _ for the fu -

This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Above the vocal staff are four guitar chord diagrams: D9, A, Em7, and D9.

A Em7 D9 A Em7

- ture. And our goal's in sight. No, we don't get de - pressed.

This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Above the vocal staff are five guitar chord diagrams: A, Em7, D9, A, and Em7.

D9 A Em7 D9

Here's what we call _ our - gold - en rule:

This system contains the fourth two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Above the vocal staff are four guitar chord diagrams: D9, A, Em7, and D9.

A Em7 D9 A Em7

Have faith in you and the things you do. You won't go wrong. This is our fam-

D9 A7 G(add9) D

- 'ly jew - el. We are fam - i - ly.

F/G A7 G(add9)

I got all my sis - ters with me. We are fam - i - ly.

Repeat and Fade

D F/G A7

Get up, ev - 'ry - bod - y, and sing.

WHIP IT

Words and Music by MARK MOTHERSBAUGH
and GERALD CASALE

Quickly

E7sus



E7sus



(Spoken:) Crack that whip,

(Sung:) give _____ the past the slip.

Step on a crack, —

break — your mom - ma's back.

E7sus

(1., D.S.) When a prob - lem comes a - long, you -
 (2.) When a good time turns a - round, you -

— must whip it. Be - fore the cream sits out too long, you — must whip it. When
 — must whip it. You — will nev - er live it down un - less you whip it.

To Coda ⊕

some - thing's go - ing wrong, you — must whip it.
 No one gets their way un - til they whip it.

1

C G D

(Spoken:) Now whip it in - to shape, shape it up,

The first system of music features a guitar part with chords C, G, and D. The lyrics are "(Spoken:) Now whip it in - to shape, shape it up,". The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

C G

get straight, go for-ward, move a - head.

The second system continues the guitar part with chords C and G. The lyrics are "get straight, go for-ward, move a - head." The piano accompaniment remains consistent with the first system.

D C

try to de - tect it. It's not too late

The third system features guitar chords D and C. The lyrics are "try to de - tect it. It's not too late". The piano accompaniment continues with the same rhythmic pattern.

to whip it, whip it good.

The fourth system concludes the piece with guitar chords D and C. The lyrics are "to whip it, whip it good." The piano accompaniment ends with a final chord.

2 E5 G5 C5

(Spoken:) I say whip it,

E5 G5 D5 E7sus

D.S. al Coda
Play 8 times

whip it good.


CODA C G

(Spoken:) Now whip it }
to whip it } in - to shape.


D C

shape it up, get straight,

G



go for - ward, move a - head,



D



try to de - tect it. It's not too late



C



to whip it, whip it good.



E7sus




WHAT IS HIP?

Words and Music by STEPHEN KUPKA, EMILIO CASTILLO
and DAVID GARIBALDI

Fast

E9



f

E9



So you want to jump out— your trick— bag and
came a part— of the new— breed, been
went and found— you a gu - ru in an

ease on in - to hip— bag, but you ain't just— ex - act -
smok - ing on - ly the best— weed, hang - ing out— on the so -
ef - fort to find you a new— you, and may - be e - ven man - aged to raise -

E6



ly sure— what's hip.— You
 called hip - pest set.— Be - ing
 — your con - scious lev - el. While you're

E9



start - ed to let— your hair— grow, spend big bucks to cop you a ward -
 seen in all— the right plac - es, seen with— just the right fac -
 striv - ing to find— the right road, there's one thing— you should know:—

robe,
 es, but some - how you know there's much more to the trip.—
 you should be sat - is - fied, but still it ain't quite right.—
 what's hip to - day might be - come pas - sé.—

E6

E

What is hip? — Tell me, tell—

— me if you think— you know.— What is hip?—

E C7 3fr. B B7#5

— If you're real - ly hip,— the pass - ing— years will

E7

show— you in a hip— trip, may - be hip - per than hip.—

The musical score is written in E major (three sharps) and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. Chord diagrams for E6, E, C7 3fr., B, B7#5, and E7 are provided above the corresponding measures. The lyrics are: "What is hip? — Tell me, tell— / — me if you think— you know.— What is hip?— / — If you're real - ly hip,— the pass - ing— years will / show— you in a hip— trip, may - be hip - per than hip.—"

F#7#5

N.C.

but what is hip? —

G9 9fr. N.C. G9 9fr. N.C.

G9 9fr. N.C. To Coda 1. G7 3fr. F#7 F7 2.

You be -

A9 11fr. G9 9fr. A9 11fr. E9 6fr.

Hip - ness is — what it is, —

A9 11fr. G9 9fr. A9 11fr. E9 6fr.

hip - ness is — what it is, —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The middle line is a piano accompaniment in treble clef with chords. The bottom line is a piano accompaniment in bass clef with a walking bass line. Above the first line, four guitar chord diagrams are shown: A9 (11fr.), G9 (9fr.), A9 (11fr.), and E9 (6fr.).

A9 11fr. G9 9fr. A9 11fr. E9 6fr.

hip - ness is — what it is, — and

Detailed description: This system contains the third and fourth lines of music. It follows the same format as the first system, with a vocal melody line, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The guitar chord diagrams above the first line are A9 (11fr.), G9 (9fr.), A9 (11fr.), and E9 (6fr.).

A9 11fr. G9 9fr. A9 11fr. B9 C9

some-times hip - ness is — what it ain't. —

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with the lyrics. The piano accompaniment in the bass clef shows a change in rhythm and melody. The guitar chord diagrams above the first line are A9 (11fr.), G9 (9fr.), A9 (11fr.), B9, and C9.

E9 6fr.

D.S. al Coda
%

You done

Detailed description: This system contains the seventh and eighth lines of music. The top line is mostly empty, with a few notes at the end. The piano accompaniment in both treble and bass clefs continues. A guitar chord diagram for E9 (6fr.) is shown above the first line. The system concludes with the instruction 'D.S. al Coda' and a Coda symbol, followed by the lyrics 'You done'.

Coda



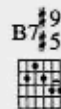
Musical notation for the first system, Coda section. It consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a common time signature. The music features a melodic line in the treble clef and a bass line in the bass clef. The first system ends with a double bar line.



Musical notation for the second system. It consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a common time signature. The music continues from the first system, featuring a melodic line in the treble clef and a bass line in the bass clef. The second system ends with a double bar line.



Musical notation for the third system. It consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a common time signature. The music continues from the second system, featuring a melodic line in the treble clef and a bass line in the bass clef. The third system ends with a double bar line.



Musical notation for the fourth system. It consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a common time signature. The music continues from the third system, featuring a melodic line in the treble clef and a bass line in the bass clef. The fourth system ends with a double bar line.

WILL IT GO ROUND IN CIRCLES

Words and Music by BILLY PRESTON
and BRUCE FISHER

Fast 4
N.C.

Ab

1., D.S. I've got a song —
2. I've got a sto —
3. I've got a dance —
4. *Instrumental*

f

Bb7 **Eb7sus**

I ain't got no mel - o - dy. —
ry, ain't got no mor - al. —
I ain't got no steps. —

Ab

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 - round.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The tempo is marked 'Fast 4'. The first system shows the vocal line and piano accompaniment. The piano part starts with a forte dynamic 'f'. The second system contains the lyrics 'I ain't got no mel - o - dy. — ry, ain't got no mor - al. — I ain't got no steps. —'. The piano accompaniment continues with chords Bb7 and Eb7sus. The third system contains the lyrics 'How'm I gon - na sing it to my friends? — Let the bad guy win ev - 'ry once in a whole. — I'm gon - na let the mu - sic move — me a - round.' The piano accompaniment continues with a chord Ab. The score includes guitar chord diagrams for Ab, Bb7, and Eb7sus.

Bb7 Eb7sus Ab

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 Eb7sus Ab

mel - o - dy. —
 mor - al. —
 steps. —

How'm I gon - na
 Let the bad guy
 I'm gon - na let the

N.C. To Coda

sing it to my friends? —
 win ev - 'ry once in a while. —
 mu - sic move — me a - round. }
Instrumental solo ends

Will it go round in

Ab7#9  5th    Db7

cir - cles? Will it fly high like a



Ab7#9  5th  Db7  Ab7  Db7

bird up in the sky? — Will it go round in



Ab7#9  5th  Db7  Ab7  Db7

cir - cles? Will it fly high like a



Ab7#9  5th  Db7  Abm N.C.

1-3	4
-----	---

 D.S. al Coda

bird up in the sky? _____



CODA

Ab7#9  str   

cir - cles? Will it fly high like a
(Vocal 1st time only)



Ab7#9  str   

bird up in the sky? Will it go round in



Ab7#9  str   

cir - cles? Will it fly high like a



Ab7#9  str   N.C. **Optional Ending**  **Repeat and Fade** 

bird up in the sky? Woo!



Y.M.C.A.

Words and Music by JACQUES MORALI,
HENRI BELOLO and VICTOR WILLIS

Disco

Am7/D



First system of piano accompaniment. Treble clef, key signature of one sharp (F#), 4/4 time. The right hand plays a series of chords with a melodic line, and the left hand plays a bass line. A dynamic marking of *f* is present. A guitar chord diagram for Am7/D is shown above the treble clef.

Second system of piano accompaniment, continuing the musical texture from the first system.

Third system of piano accompaniment, featuring more complex rhythmic patterns in both hands.

Fourth system of music, including vocal lines and piano accompaniment. A guitar chord diagram for G is shown above the first vocal line. The lyrics are: "1. Young man, there's no need to feel down... I said, 2., 3. (See additional lyrics)".

Em



young man, pick your - self off the ground. — I said,

C



young man, 'cause you're in a new town — there's no

D/F#



C/E



D



C



G/B



D/A



need to — be — un - hap - py.

G



Young man, there's a place you can go, — I said,

Em C

young man, when you're short on your dough... You can stay there and I'm

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

sure you will find many ways to have a good time.

D7 Chorus G

N.C.

It's fun to stay at the Y. M. C. A.

Em

It's fun to stay at the Y. M. C. A.

Am

Am(#7)

They have ev - er - y - thing — for young

Am7

Am7/D

men to en - joy. — You can hang out with all — the boys. —

G

— It's fun to stay at the Y. M. C. A.

Em

It's fun to stay at the Y. M. C. A. — { You can

Am Am(#7) Am7

get your - self clean — you can have a good meal. — You can
 Young man, young man, — there's no need to feel down. —
 Young man, young man, — are you list - 'ning to me? —

Am7/D

1 To Coda ⊕ D

2 D7 D.S. al Coda

do what - ev - er — you feel. —
 Young man, young man, pick your- self off the ground. —
 Young man, young man, what do

CODA ⊕

D G

you want to be? — Y. M. C. A.

Em

It's fun to stay at the — Y. M. C. A. — They have

Am Am(#7) Am7

ev - er - y - thing — for young men to en - joy. — You can

Am7/D

hang out with all — the boys. — It's fun to stay at the

f Repeat ad lib. and Fade

Additional Lyrics

2. Young man, are you listening to me?
 I said, young man what do you want to be?
 I said, young man you can make real your dreams
 But you've got to know this one thing.

No man does it all by himself.
 I said young man put your pride on the shelf.
 And just go there to the Y.M.C.A.
 I'm sure they can help you today.
 To Chorus:

3. Young man, I was once in your shoes
 I said, I was down and out and with the blues.
 I felt no man cared if I were alive.
 I felt the whole world was so jive.

That's when someone come up to me
 And said, "Young man, take a walk up the street.
 It's a place there called the Y.M.C.A.
 They can start you back on your way."
 To Chorus:

YOU MAKE ME FEEL LIKE DANCING

Words and Music by VINI PONCIA
and LEO SAYER

Moderate Disco beat

F **Dm7** **Gm7** **Gm7/C** **F** **Dm7**

mf

Gm7 **Gm7/C** **F** **Dm7** **Gm7** **Gm7/C**

You've got a cute way of talk - ing;
Quar - ter to four in the morn - ing,

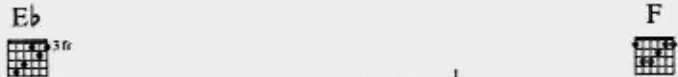
F **Dm7** **Gm7** **Gm7/C** **F** **Dm7**

you got the bet - ter of me. — Just snap your fin - gers and I'm
I ain't feel - ing tired, no, no, no. — Just hold me tight and leave on

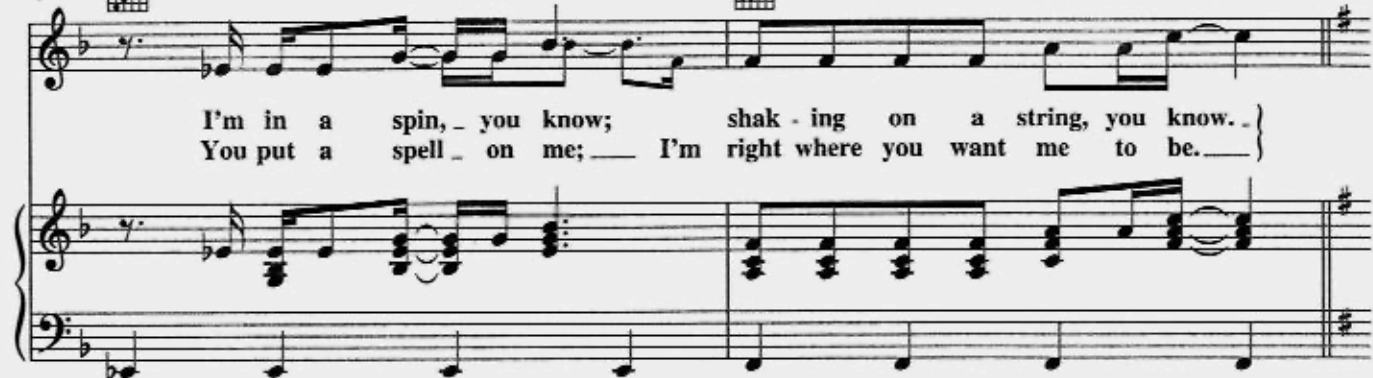
Gm7 **Gm7/C** **F** **Dm7** **Gm7** **Gm7/C**

walk - ing like a dog hang - ing on your lead.
the — light, 'cause I don't wan - na go — home.

E_b **F**



I'm in a spin, _ you know; shak - ing on a string, you know. }
 You put a spell _ on me; ___ I'm right where you want me to be. ___ }



G **G/F#** **G/E** **G/D** **Am7** **C/D**



You make me feel like _ danc - ing; I wan-na dance the night _ a-way.
 You make me feel like _ danc - ing; I wan-na dance my life _ a-way.



G **G/F#** **G/E** **G/D** **Am7** **C/D**



You make me feel like _ danc - ing; I'm gon-na dance the night _ a-way. }
 You make me feel like _ danc - ing; I wan-na dance my life _ a-way. }



G **G/F#** **G/E** **G/D** **Am7** **C/D**



You make me feel like _ danc - ing. I feel _ like



Gm7



danc - ing, — danc - ing, — dance the night a-way. I feel like

Gm7/C



danc - ing, — danc - ing, — ah.

F



Dm7



1,2

Gm7



Gm7/C



3

Gm7



Gm7/C



mf

Eb



F



D. S. and Fade

And if you'll let me stay, we'll dance our lives a - way.

YOU SEXY THING

Words and Music by
E. BROWN

Moderately steady beat

The musical score is written for piano and guitar. It features a 4/4 time signature and a key signature of one flat (Bb). The tempo is marked 'Moderately steady beat'. The score is divided into systems, each with guitar chord diagrams above the treble clef staff. The first system starts with a piano (mf) dynamic. The lyrics are: 'I be-lieve in mir-a-cles. —', 'Where you from, - you sex - y thing. (You sex - y thing, you.)'.

System 1: Chords: F, Bb, F. Dynamics: *mf*.

System 2: Chords: Bb, F, Bb.

System 3: Chords: F, Bb, F. Lyrics: I be-lieve in mir-a-cles. —

System 4: Chords: Bb, F, Bb. Lyrics: Where you from, - you sex - y thing. (You sex - y thing, you.)

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F B \flat



I be - lieve in mir - a - cles — since you came a - long, —

F B \flat F

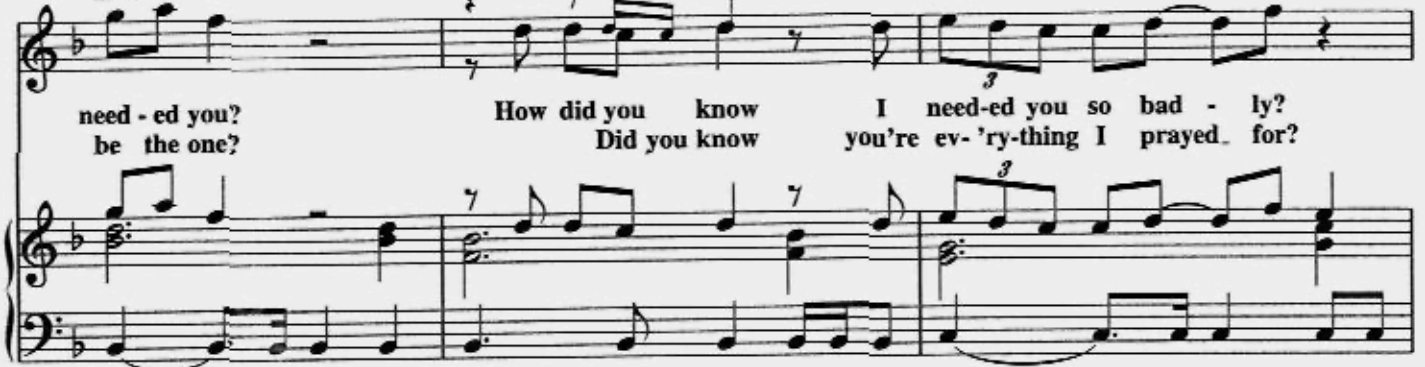
you sex - y thing. —

B \flat F B \flat

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

B \flat  C 


need - ed you? How did you know I need - ed you so bad - ly?
be the one? Did you know you're ev - 'ry - thing I prayed for?



B \flat  C  Am 

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, — giv - in'



Gm  Am 

one of the lone - ly peo - ple. Now you're ly - ing close to me,
love and sat - is - fac - tion. Now you're ly - ing next to me,



C6  F  B \flat 

mak - in' love to me. — } I be - lieve in mir - a - cles. — Where you from, —
giv - in' it to me. — }



F Bb

you sex - y thing. — (You sex - y thing, you.)

F Bb

I be - lieve in mir - a - cles — since you came a - long, —

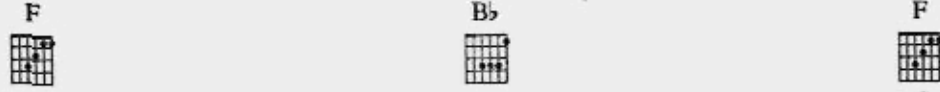
F Bb F

you sex - y thing. — { Kiss me, you sex - y thing. —
Touch me, you sex - y thing. —

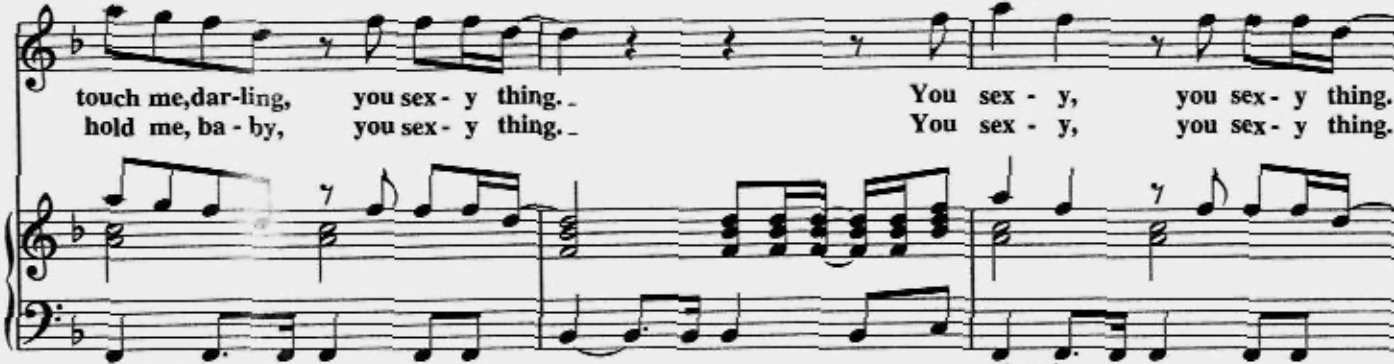
Bb F Bb

Touch me, ba-by, you sex - y thing. — I love the way you
Touch me, ba-by, you sex - y thing. — I love the way you

F B \flat F



touch me, dar-ling, you sex - y thing. - You sex - y, you sex - y thing. -
hold me, ba - by, you sex - y thing. - You sex - y, you sex - y thing. -



B \flat 1 Am Gm




Yes - ter - day — I was one of the lone - ly peo - ple.


You



Am C6



Now you're ly - ing close to me, giv - in' it to me. —



2 F B \flat



sex - y thing. I love the way you
Sex - y ba - by.
kiss me, dar - ling.

Repeat and Fade



YOU SHOULD BE DANCING

from SATURDAY NIGHT FEVER

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderately, with a beat

mf

Gm

Gm7

My ba - by moves at mid - night, goes
juic - y and she's trou - ble, she

right on till the dawn; my wom - an takes me high - er,
gets it to me good; my wom - an gives me pow - er,

Gm

Gm7

my wom - an keeps me warm. What you
goes right down to my blood.

Cm7 **Cm(+7)** **Cm7/Bb** **Cm(+7)** **Cm7** **Cm(+7)**
 do-in' on your back, aah, — what you do-in' on your back,

Cm7/Bb **Cm(+7)** **Gm**
 aah? — You should be danc - in', — yeah, — danc - in', — yeah...

1 **Cm7** **Cm(+7)** **Cm7/Bb** **Cm(+7)**
 — She's — What you do-in' on your back, what you

Cm7 **Cm(+7)** **Cm7/Bb** **Cm(+7)** **Gm**
 do-in' on your back, aah? — You should be danc - in', — yeah, —

To Coda 

Gm 

danc - in', ___ yeah. ___




Am  Gm 



Am  Gm 

D.S. al Coda
(2nd ending - lyric 1)

My



CODA 

