

THE **BIG BOOK** OF

PIANO · VOCAL · GUITAR

# SOUL



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# BORN UNDER A BAD SIGN

Words and Music by BOOKER T. JONES  
and WILLIAM BELL

Moderately



*mf*



When I was just a little boy, my daddy left home. He



left me and my mama to go it all alone. You know, the times were hard, but somehow we survived.



N.C.

Lord knows, it's a mystery to me how she managed to keep us alive.



Musical staff with lyrics: Born un - der a bad sign; been down \_ since I be - gan to crawl.

Born un - der a bad sign;

been down \_ since I be - gan to crawl.

Piano accompaniment for the first system.



Musical staff with lyrics: Oh, if it was - n't for bad \_ luck, \_ I would - n't have no luck at all. (Let \_ me tell you.)

Oh, if it was - n't for bad \_ luck, \_

I would - n't have no luck at all.

(Let \_ me tell you.)

Piano accompaniment for the second system.



Musical staff with lyrics: Hard luck and trou - ble I can't read; I nev - er Wine and wom - en is

Hard luck and trou - ble

I can't read; I nev - er

Wine and wom - en is

Piano accompaniment for the third system.

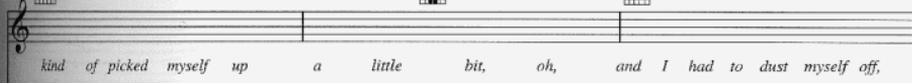
Musical staff with lyrics: is my on - ly friend; learned how to write. all I \_ \_ \_ \_ \_ crave;

is my on - ly friend;  
learned how to write.  
all I \_ \_ \_ \_ \_ crave;

Been on my own ev - er since I was ten.  
My whole life has been one big fight.  
A big head wom - an will \_ \_ \_ \_ \_ car - ry me to my grave. }

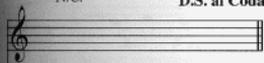
Piano accompaniment for the fourth system.





N.C.

D.S. al Coda



Repeat and Fade

Optional Ending



(Spoken ad lib.)

I'm gonna get myself together now,  
I'm gonna keep on pushing.

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# CHAINS OF LOVE

Words and Music by A. NUGETRE  
and HARRY VANWALLS

## Slow Blues

*mp*

**Bb** **Eb7** **Bb** **Cm** **F7**

**Bb** **Eb7** **Bb**

**Eb7** **Bb**

**F7**

Chains of love \_ have tied my heart \_ to you.

Chains of love \_ have made me feel so blue.

Well, now I'm your pris - on - er; tell me what you're \_ gon - na

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of a piano accompaniment and a vocal line. The piano part features a steady bass line and a more active treble line with chords. The vocal line is in a blues style with a slow tempo. Chord diagrams for guitar are provided above the piano part and below the vocal line. The lyrics are: 'Chains of love \_ have tied my heart \_ to you. Chains of love \_ have made me feel so blue. Well, now I'm your pris - on - er; tell me what you're \_ gon - na'. There are three measures of music without lyrics at the end of the page.

**Bb** **Eb7**

do. Are you gon - na leave me, are you gon - na make me  
if you're gon - na leave me, please won't you set me

**Bb** **Eb7**

cry? Are you gon - na leave me, are you gon - na make me  
free? If you're gon - na leave me, please won't you set me

**Bb** **F7**

cry? These chains are gon - na haunt me  
free? I can't bear these chains that bind me

**Bb**

un - til the day I die. Well,  
un - less you're here with me.

2

Well, it's three o'clock in the morn - in'; the moon is shin - in'

*Eb7*

bright.

Yes, it's three o'clock in the morn - in';

*Bb* *Eb7*

the moon is shin - in' bright.

I just sit and won - der

*Bb* *F7*

where can you be to - night?

*Bb*

*rit.*

# GEE WHIZ

Words and Music by  
CARLA THOMAS

Slow triplet feel (♩ =  $\overset{\frown}{\underset{\frown}{\text{♩}}}$ )

C13 F F+ Bb Bbm

Gee whiz, whiz, look at his eyes; gee gee  
 he's all the joy; gee

F F+ Bb C7 F Dm

whiz, whiz, how they hyp-no-tize. He's got ev-'ry-thing a girl could want.  
 I could find in a boy. He's aw-ful nice, it's par-a-dise.

Gm C7 F Dm Gm C7

Man, oh man, what a prize! Gee  
 I hope I'm not his, be-'

2

F Bb F F7 Gm C7

cause: \_\_\_\_\_ Heav - en up a - bove

F Dm Gm C7 F F7

knows how much I love that fel - low so.

Bb C7 F Dm

An - gels sing of the love I bring; I

G9 C7 F F+

hope our love will grow and grow. Oh, gee whiz, I love that

guy; gee whiz, my, my, oh my. There are

things we could do, I could

say I love you; but all I could say is \_\_\_\_\_

gee whiz. \_\_\_\_\_

# COLD SWEAT, PT. 1

Words and Music by JAMES BROWN  
and ALFRED JAMES ELLIS

Moderately

D7



*mf*

D7



I don't care  
I don't care

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

I just  
I just

want —  
wan-na tell you —

our love to last, —  
'bout your do's — and don'ts.

I don't care  
I don't care

a - bout your faults,  
a - bout the way you treat me dar - ling

I just want —  
I just want —

# WALKING CHICKEN



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. \_\_\_\_\_

D.C.

D.C. and Fade



N.C.



I wake up \_\_\_\_\_ in a cold sweat!

# DO THE FUNKY CHICKEN

Words and Music by  
RUFUS THOMAS

Moderately fast

N.C.

First system of musical notation. The treble clef part consists of a series of chords, primarily triads and dyads, with some notes beamed together. The bass clef part features a steady eighth-note accompaniment pattern.

Second system of musical notation. The treble clef part continues with chords, including some with accidentals. The bass clef part maintains the eighth-note accompaniment.

N.C.

Third system of musical notation. The treble clef part is marked "N.C." and contains whole rests. The bass clef part continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble clef part has a whole rest followed by a quarter note and an eighth note. A guitar chord diagram for B7 is shown above the staff. The bass clef part continues with the eighth-note accompaniment.

B7

You put your

Fifth system of musical notation. The treble clef part has a whole rest followed by a quarter note and an eighth note. The bass clef part continues with the eighth-note accompaniment.

♩  $E7^{\#9}$

left arm up, right arm too. Let.  
both arms up and 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 features a piano accompaniment. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

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

The second system includes a vocal line with the lyrics "(Come on and do the funk - y chick - en.)". The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system continues the piano accompaniment, maintaining the same harmonic and rhythmic structure as the previous systems.

To Coda

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

The fourth system features a vocal line with the lyrics "(Come on and do the funk - y chick - en.)" and a piano accompaniment. The system concludes with a Coda symbol (a diamond with a cross inside).

1

B7

You put

2

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

First system of musical notation, featuring a vocal line and piano accompaniment in G major.

Second system of musical notation, including the vocal line with the lyrics "Y'all read - y,".

Third system of musical notation, including the vocal line with the lyrics "fel - las, y'all read - y fel - las, y'all read - y" and the instruction "N.C.".

Fourth system of musical notation, including the vocal line with the lyrics "fel - las, y'all read - y fel - las, y'all read - y" and 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 a piano accompaniment. The vocal line has two phrases: "— the funk - y chick - en now." and "Do — the funk - y chick - en now." The piano accompaniment features a steady eighth-note bass line and chords in the right hand, including some triplets and a sharp sign (#) indicating a specific chord.

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

The second system continues the vocal and piano parts. The vocal line has the phrase "Do the funk - y chick - en now all o - ver the place. —". The piano accompaniment maintains the same rhythmic pattern with chords and a sharp sign (#).

The third system is primarily piano accompaniment. It features a consistent eighth-note bass line and chords in the right hand, including a sharp sign (#).

N.C.

The fourth system includes a "N.C." marking above the vocal line. The piano accompaniment continues with the same rhythmic pattern, featuring a sharp sign (#) in the right hand.

Musical score for the first system. It consists of three staves: a vocal line, a piano accompaniment, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has a rest followed by the word "You". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A B7 chord diagram is shown above the vocal staff.

## CODA

Musical score for the CODA section, first system. It features a vocal line with the lyrics "Do the funk - y chick - en now." and a piano accompaniment. The piano part includes a double bar line and a repeat sign. The bass line continues the rhythmic pattern.

Musical score for the CODA section, second system. It features a vocal line with the lyrics "the funk - y chick - en now." and "Do the funk - y chick - en now." and a piano accompaniment. A first ending bracket labeled "1" spans the end of the system.

Musical score for the CODA section, third system. It features a vocal line with the lyrics "the funk - y chick - en now." and "Do the funk - y chick - en now." and a piano accompaniment. A second ending bracket labeled "2" spans the end of the system.

First system of musical notation, featuring a treble and bass staff in G major (one sharp) and 3/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation, including a guitar chord diagram for E7(9) in the treble staff. The system is marked "Play 4 times" and shows a sequence of chords in the treble and a bass line in the bass staff.

Third system of musical notation, labeled "(Drum break)". The treble staff is empty, and the bass staff contains a rhythmic pattern of eighth notes marked with "x" to indicate drum hits.

Fourth system of musical notation, continuing the drum break. The treble staff is empty, and the bass staff shows a rhythmic pattern of eighth notes with "x" marks, ending with a final chord in the treble staff.

## DO YOUR THING

Words and Music by  
ISAAC HAYES

Moderately slow

Fm<sup>7</sup>

mf

If the

Fm<sup>7</sup>

mu - sic makes you move, — 'cause you can dig the groove, — then groove  
feel like you wan - na scream, — 'cause that's your way of let - tin' off steam, — scream

on. — groove on. — If you  
 on. — scream on. — If you

feel like you wan - na make love un - der the stars \_ a - bove, \_ love  
 feel like you wan - na sing, \_ 'cause sing - in' is \_ your thing, \_ sing

on, love on. If it's  
 on, sing on. If you

some - thin' you wan - na say \_ and talk - in' is the on - ly way, \_ rap  
 wan - na make love all night, \_ and you feel it's right, \_ right

on, oh, rap on. } 'Cause what - ev -  
on, on. right on. }

er, oh, you do, oh, you got — to do your

1 thing, — yeah, —

If you

2

Fm<sup>7</sup>

N.C.

thing\_ now\_ Do your thing\_

Repeat with ad lib.  
solos and Fade

Fm<sup>7</sup>

Optional Ending

Fm<sup>7</sup>

# 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* *E♭7*

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

(E<sup>b</sup>7)

use your form \_ Stay on the scene like a

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

sure as you're born \_

Get it to - geth - er right on, \_ right on, \_

(Eb7)  $\frac{5}{8}$

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.  $\frac{5}{8}$  and fade

Get up —

*f*

#### 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.

# GREEN ONIONS

Written by AL JACKSON, JR., LEWIS STEINBERG  
BOOKER T. JONES and STEVE CROPPER

Moderate Jazzy beat (♩ = ♪♪)

Gm B♭ Am Gm B♭ Am Gm B♭ Am Gm B♭ Am

⌘ Gm

Cm Gm

D7 Cm Gm To Coda

Gm

First system of musical notation, measures 1-4. Treble clef, Gm chord, 3/4 time signature. Bass clef accompaniment.

Cm Gm

Second system of musical notation, measures 5-8. Treble clef, Cm and Gm chords, 3/4 time signature. Bass clef accompaniment. Measure 7 contains a triplet.

D7 Cm Gm

Third system of musical notation, measures 9-12. Treble clef, D7, Cm, and Gm chords, 3/4 time signature. Bass clef accompaniment.

Gm

Fourth system of musical notation, measures 13-16. Treble clef, Gm chord, 3/4 time signature. Bass clef accompaniment.

Cm Gm

Fifth system of musical notation, measures 17-20. Treble clef, Cm and Gm chords, 3/4 time signature. Bass clef accompaniment.

Musical notation for the first system, featuring a piano accompaniment with chords D7, Cm, and Gm.

Musical notation for the second system, continuing the piano accompaniment.

Musical notation for the third system, featuring a piano accompaniment with chords Cm and Gm.

Musical notation for the fourth system, featuring a piano accompaniment with chords D7, Cm, and Gm, ending with "D.S. al Coda".

CODA

Musical notation for the Coda section, featuring a piano accompaniment with chords Gm, B $\flat$ , Am, and Gm, ending with "poco a poco dim." and "p".

# GROOVIN'

Words and Music by FELIX CAVALIERE  
and EDWARD BRIGATI, JR.

Moderately slow

Bb



Cm7



Cm7/F



Bb



Groov - in' \_\_\_\_\_ on a Sun - day af - ter - noon.  
 Groov - in' \_\_\_\_\_ down a crowd - ed a - ve - nue.  
 Groov - in' \_\_\_\_\_ on a Sun - day af - ter - noon.



Cm7



Cm7/F



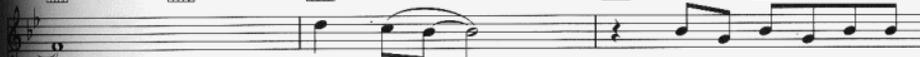
Bb



Cm7



Cm7/F



Real - ly \_\_\_\_\_ could - n't get a - way too  
 Do - in' \_\_\_\_\_ an - y - thing we'd like to  
 Real - ly \_\_\_\_\_ could - n't get a - way too



1.2

Bb



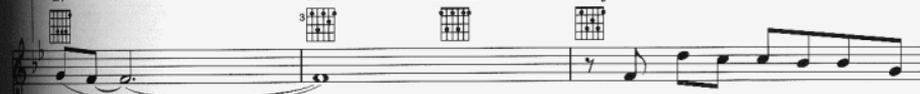
Cm7



Cm7/F



Bbmaj7



soon. \_\_\_\_\_  
 do. \_\_\_\_\_

I can't im - ag - ine an - y -  
 There's al - ways lots of things that



Cm7 B♭maj7 Cm7

thing that's bet - ter, The world is ours when - ev - er we're to - geth - er. —  
we could see, — We could be an - y - one we'd like to be. —

B♭maj7 Cm7 E♭maj7 F9 3 B♭

There ain't a place I'd like to be in - stead — of soon, no, no, no,  
And all those hap - py peo - ple we could meet — just

Cm7 Cm7/F B♭maj7 Cm7 Cm7/F

no. We'll keep on spend - in' sun - ny days this way. —

B♭maj7 Cm7 Cm7/F B♭maj7

We're gon - na talk and laugh our time a - way. — I feel it com - in' clos - er

Cm7 Cm7/F Eb Dm Cm7 Cm7/F

day by day. — Life would be ec - sta - sy you and me end - less - ly

Bb Cm7 Cm7/F Bb

Groo - in' — on a Sun - day af - ter - noon,

Cm7 Cm7/F Bb Cm7 Cm7/F

Real - ly — could - n't get a - way too

Bb Cm7 Cm7/F Bb Cm7 Cm7/F

soon, no, no, no, no. Groo - in' ah ha ah ha. — **Repeat and Fade**

# HALLELUJAH I LOVE HIM (HER) SO

Words and Music by  
RAY CHARLES

Moderately



Let me tell you 'bout a {boy} I know... {He} is my ba - by and {he}   
 When I'm in trou - ble and I have no friends... {She} I know {he'll} go with me un -

lives next door. \_\_\_\_\_ Ev - 'ry morn - ing 'fore the sun comes up, \_\_\_\_\_   
 til the end. \_\_\_\_\_ Ev - 'ry - bod - y asks me how I know. \_\_\_\_\_

{he} brings my cof - fee in my fav - 'rite cup. — That's why I know, — } yes, I   
 {she} I smile at them and say {he} told me so. — That's why I know, — }


 1 N.C. 2 F7#5

know, \_ hal - le - lu - jah, I just love <sup>{him}</sup>so. —

*(Musical notation: Treble and Bass clefs with lyrics and chord diagrams)*


 N.C. Bdim7 N.C.

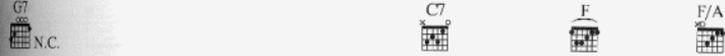
Now if I call <sup>{him}</sup> on the tel - e - phone, and tell <sup>{him}</sup> that I'm

*(Musical notation: Treble and Bass clefs with lyrics and chord diagrams)*


 N.C. N.C. N.C.

all a - lone, \_ by the time I count from one to four, \_

*(Musical notation: Treble and Bass clefs with lyrics and chord diagrams)*


 N.C.

I hear <sup>{him}</sup> (knocking sound) on my door. \_ In the eve - ning when the

*(Musical notation: Treble and Bass clefs with lyrics and chord diagrams)*

sun goes down, \_ when there is no - bod - y else a - round, \_

{he/she} kiss - es me \_ and {he/she} holds me tight. \_ {He/She} tells me {"Ba - by, / "Dad - dy,} ev - ry.

thing's all right." \_ That's why I know, \_ yes, I know, \_ hal - le -

lu - jah, I just love {him/her} so.

# HARD TO HANDLE

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

Moderate Funk

N.C.

*f*

The piano introduction consists of two staves in 4/4 time, key of Bb. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a similar pattern an octave lower. The music is marked with a forte (*f*) dynamic.

§

Bb7

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

The first line of lyrics is accompanied by piano accompaniment. The right hand has a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with chords and eighth notes.

I can give you what you want, — but you got to go home — with me.

The second line of lyrics is accompanied by piano accompaniment. The right hand has a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with chords and eighth notes.

I've got some good — old lov - in' and I've got some in store. —

The third line of lyrics is accompanied by piano accompaniment. The right hand has a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with chords and eighth notes.

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 $\flat$   $\text{3fr}$  F A $\flat$   $\text{4fr}$  E $\flat$   $\text{3fr}$  B $\flat$

2,3

A $\flat$   $\text{4fr}$  E $\flat$   $\text{3fr}$  B $\flat$

Ab Eb Bb Ab Eb Bb

4fr 3fr 4fr 3fr

1 Ab Eb Bb D.S. (take 3rd ending)

2 Ab Eb Bb

4fr 3fr 4fr 3fr

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.

# THE HAPPY SONG

Words and Music by OTIS REDDING  
and STEVE CROPPER

Moderately

E7

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, starting with an E7 chord. The left hand plays a steady eighth-note bass line. The tempo is marked 'Moderately' and the dynamics are 'mf'.

F#

E

D

F#

E

The vocal melody for the first line of lyrics is shown on a single staff. It begins with a rest, followed by the notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. The dynamics are 'mp'.

1. We're sing'n' - this song, - y'all,  
2,3. (See additional lyrics)

sing-in' it for my

The piano accompaniment for the first line of lyrics consists of two staves. The right hand plays chords and the left hand plays a bass line. The dynamics are 'mp'.

D

F#

E

D

The vocal melody for the second line of lyrics is shown on a single staff. It begins with a rest, followed by the notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. The lyrics are 'ba - by. She's the on - ly one can bring me joy;'.

ba - by. \_\_\_\_\_

She's the on - ly one can bring me joy;

The piano accompaniment for the second line of lyrics consists of two staves. The right hand plays chords and the left hand plays a bass line.

Chorus:

A

D

The vocal melody for the chorus is shown on a single staff. It begins with a rest, followed by the notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. The lyrics are 'that's why I sing these hap-py songs. They go: Dum - dum, di - di - di, dum - dum,\_'.

that's why I sing these hap-py songs. They go: Dum - dum, di - di - di, dum - dum, \_

The piano accompaniment for the chorus consists of two staves. The right hand plays chords and the left hand plays a bass line.

## To Coda ⊕

A D A D  
 dum - dum, di - di - di, dum - dum. \_ Dum - dum, di - di - di, dum - dum, \_ come on now.

C/D D 1 C/D D 2 C/D D D.C. al Coda  
 Hap - py song, hap - py song, \_ now. hap - py, hap - py song.

CODA ⊕ A D7 Repeat and Fade (Vocal ad lib.) Optional Ending A

## Additional Lyrics

2. On a cold, windy, rainy night,  
 She shut all my doors, she cut off the light.  
 She hold me and squeeze me tight,  
 She tell me: "Big O, everything's all right," and I go  
*To Chorus*
3. Bring my breakfast to the table;  
 When I go to work she know I'm able.  
 Do my job, when I come back in,  
 You oughta' see my baby's face, she just grin, grin, grin.  
*To Chorus*

# HOLD ON I'M COMIN'

Words and Music by ISAAC HAYES  
and DAVID PORTER

Moderately, with a strong beat

G Bb C

The first system of music is in 4/4 time, marked 'Moderately, with a strong beat'. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody starts on a G4 note and moves stepwise. Chord diagrams for G, Bb, and C are shown above the staff. The dynamic marking 'mf' is present in the bass line.

G G7

Don't you ev - er feel sad; \_\_\_\_\_ lean

The second system continues the piano introduction and includes the first line of lyrics. The melody is in the right hand, and the bass line is in the left hand. Chord diagrams for G and G7 are shown above the staff.

on me when times \_\_\_\_\_ are bad. \_\_\_\_\_ When the day \_\_\_\_\_

The third system continues the piano introduction and includes the second line of lyrics. The melody is in the right hand, and the bass line is in the left hand.

C7

\_\_\_\_\_ comes and you're down \_\_\_\_\_ in a riv - er of trou - ble and I got to

The fourth system continues the piano introduction and includes the third line of lyrics. The melody is in the right hand, and the bass line is in the left hand. A chord diagram for C7 is shown above the staff.

G  
 Bb

drown, just hold on, I'm com - in'. Hold

C To Coda G G7

on, I'm com - in'. I'm goin' my way, your

lov - er. If you get cold\_ I'll be your cov - er. Don't have to wor -

C7

- ry 'cause I'm here. No need to suf - fer, 'cause I'm

G Bb

here. 'Cause hold on, — I'm com - in'. Hold

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note 'here.', a quarter rest, a quarter note 'Cause', a quarter note 'hold', a quarter rest, a quarter note 'on,', a quarter rest, a quarter note 'I'm', a quarter note 'com - in'', a quarter rest, and a quarter note 'Hold'. The piano accompaniment features a bass line with a quarter note 'here.', a quarter note 'Cause', a quarter note 'hold', a quarter note 'on,', a quarter note 'I'm', a quarter note 'com - in'', and a quarter note 'Hold'. The right hand plays a rhythmic pattern of eighth notes.

C 1G 2G

on, — I'm com - in'. Hold com - in'. (Look here.)

Detailed description: This system contains the next three measures. The vocal line continues with a quarter note 'on,', a quarter rest, a quarter note 'I'm', a quarter note 'com - in'', a quarter rest, a quarter note 'Hold', a quarter note 'com - in'', and a quarter note '(Look here.)'. The piano accompaniment continues with the same rhythmic pattern in the right hand and a steady bass line.

C7

Reach out to me for sat - is - fac - tion, yeah.

Detailed description: This system contains the next three measures. The vocal line starts with a quarter rest, followed by a quarter note 'Reach', a quarter note 'out', a quarter note 'to', a quarter note 'me', a quarter rest, a quarter note 'for', a quarter note 'sat - is - fac - tion,', a quarter note 'yeah.', and a quarter rest. The piano accompaniment continues with the same rhythmic pattern in the right hand and a steady bass line.

Bb

Call my name, — now, for quick re - ac -

Detailed description: This system contains the final two measures shown. The vocal line starts with a quarter rest, followed by a quarter note 'Call', a quarter note 'my', a quarter note 'name,', a quarter rest, a quarter note 'now,', a quarter rest, a quarter note 'for', a quarter note 'quick', a quarter note 're - ac -', and a quarter rest. The piano accompaniment continues with the same rhythmic pattern in the right hand and a steady bass line.

C D7 G

tion, ch. ch, eh, yeah.

F Bb C

D.C. al Coda

CODA G G Bb

com - in'. *Vocal ad lib.*

C 1 2

N.C.

# I CAN'T GET NEXT TO YOU

Words and Music by BARRETT STRONG  
and NORMAN WHITFIELD

$\text{♩} = 108$




*Guitar solo*



1. I can turn the  
(Verses 2 & 3 see block lyric)



grey sky blue— and I can make it rain— when-ev-er I want it to.— And

**Cm7** **A<sup>7</sup>add9**

I can build a cas - tle from a sin - gle grain of sand and

**Cm7** **A<sup>7</sup>add9** **B<sup>7</sup>/D** **Fm**

I can make a ship sail on dry land, but my life is in-com-

*To Coda* ◊

**Cm** **Fm**

plete and I'm so blue. 'Cause I can't get next to you—

**Cm** **Fsus4**

can't get next to you— babe, I can't get next to you,— I

1.

Cm  F#sus4 

can't get next to you— babe, I can't get next to you—



Cm7  A<sup>7</sup>add9  Cm7 



2.

A<sup>7</sup>add9  B<sup>b</sup>/D  F#sus4 

can't get next to you,— 1



Cm7  F#sus4  *Guitar solo (at pitch)*

can't get next to you— babe, I can't get next to you—



*D.%. al Coda*

## ⊕ Coda

Fm Cm

man, — you're the key to my hap - pi - ness, 'cause

F B $\flat$ /F Fm $^7$  F A $\flat$ maj $^7$

I

Cm $^7$

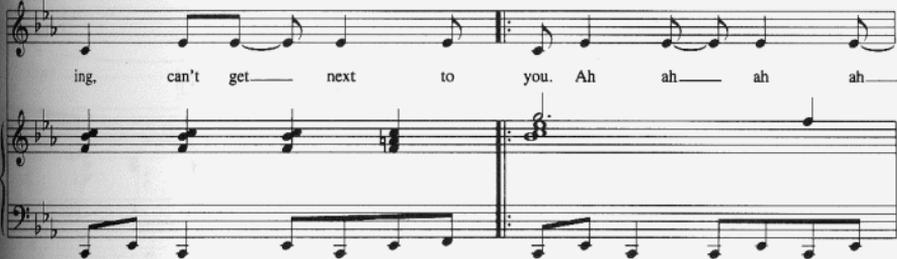
— can't get — next to you, — you're blow - ing my mind —  
you, — it's you that I need —

Fsus $^4$  F Cm $^7$

— 'cause I can't get next next to } you. Can't you see these tears I'm cry -  
I got - ta get next to }







ing, can't get next to you. Ah ah ah ah




*Play 4 times*



ah I can't get next to you.

*Verse 2:*

I can fly like a bird in the sky  
 And I can buy anything that money can buy.  
 I can turn a river into a raging fire  
 I can live forever if I so desire.  
 I don't want it, all these things I can do  
 'Cause I can't get next to you.

*Verse 3:*

I can turn back the hands of time - you better believe I can  
 I can make the seasons change just by waving my hand.  
 I can change anything from old to new  
 The thing I want to do the most I'm unable to do.  
 I'm an unhappy woman with all the powers I possess  
 'Cause man, you're the key to my happiness.

# I CAN'T STOP LOVING YOU

Words and Music by  
DON GIBSON

Slowly *mf*

G7 C

Those hap - py hours that we once

F C

knew, though long a - go,

D7 G7

still make me blue. They say that

C C7 F

time \_\_\_\_\_ heals \_\_\_\_\_ a bro - ken heart, \_\_\_\_\_

C G7

\_\_\_\_\_ but time has stood still \_\_\_\_\_ since we've been a -

C F/G C C7 F

part. \_\_\_\_\_ { I can't stop lov - ing you, \_\_\_\_\_  
I can't stop lov - ing you, \_\_\_\_\_

C

\_\_\_\_\_ so I've made up my mind \_\_\_\_\_ to live in  
there's no use to try. \_\_\_\_\_ Pre - tend there's

G7 C

mem - o - ry of old lone - some times.  
some - one new; I can't live a lie.

C7 F

I can't stop want - ing you, it's use - less to  
I can't stop want - ing you the way that I

C G7

say, so I'll just live my life in dreams of yes - ter -  
do. There's on - ly been one love for me, that one love is

1 C F/G C G7 2 C F C

day. Those hap - py you.

# I GOT YOU

(I Feel Good)

Words and Music by  
JAMES BROWN

Moderately

D7

Woh! I feel good. \_\_\_\_\_

The first system of music features a vocal line in treble clef and piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#) and the time signature is 4/4. The tempo is marked 'Moderately'. A D7 chord diagram is shown above the vocal line. The lyrics 'Woh! I feel good.' are written below the vocal line with a blank line for a note.

I knew that I would \_\_\_\_\_ now.  
Ah, sug - ar and spice. \_\_\_\_\_

The second system continues the vocal and piano parts. The lyrics 'I knew that I would \_\_\_\_\_ now.' and 'Ah, sug - ar and spice. \_\_\_\_\_' are written below the vocal line with blank lines for notes.

I feel \_\_\_\_\_ good.  
I feel \_\_\_\_\_ nice.

The third system continues the vocal and piano parts. The lyrics 'I feel \_\_\_\_\_ good.' and 'I feel \_\_\_\_\_ nice.' are written below the vocal line with blank lines for notes. A G7 chord diagram is shown above the vocal line.

D7

I knew that I would now.  
Ah, sug - ar and spice.

So good,  
So nice,

A7

G7

To Coda

<sup>1</sup> D9

so good,  
so nice,

I got - you.  
I got - you.

Woh!

<sup>2</sup> D9

I feel nice...

no chord

good,  
nice.

G7



When I hold you \_\_\_\_\_ in my arms I

8

D7



know that I can do no wrong. \_\_\_\_\_ and

8

G7



A7



when I hold \_\_\_\_\_ you in \_\_\_\_\_ my arms my { love won't do you no harm. \_\_\_\_\_  
love can't do me no harm. \_\_\_\_\_

8

D7



And I feel \_\_\_\_\_ nice. \_\_\_\_\_ Ah, sug - ar and spice.

8

G7



I feel *sf* nice.



D7



Ah, sug - ar and spice. — So nice,



A7



so nice, I got — you.

G7




1 D9



Woh! I feel good.

D.S. al Coda

2 D9




CODA

D9

A7

So good, so good,

'cause I got — you. So good,

so good, 'cause I got — you.

Hey!

*rit.*

# I HEARD IT THROUGH THE GRAPEVINE

Words and Music by NORMAN J. WHITFIELD  
and BARRETT STRONG

Moderately  
N.C.

Mm. \_\_\_\_\_ I bet you're won-derin' how I knew  
ain't sup-posed to cry,  
of what you see,

'bout your plans \_\_\_\_\_ to make me blue, \_\_\_\_\_ with some oth - er guy -  
but these tears \_\_\_\_\_ I can't hold in - side. \_\_\_\_\_ Los - in' you -  
son, and none \_\_\_\_\_ of what you hear. \_\_\_\_\_ But I can't help.

Em



B



A7



— you knew be - fore. Be - tween the two of us guys — you know I loved you more. —  
 — would end my life you see, 'cause you mean — that much to me. —  
 — but be con - fused. If it's true, — please tell me dear. —

C#m



A7



— It took me by sur - prise — I must say — when I  
 — You could have told — me your - self — that you  
 — Do you plan — to let me go — for the o - ther

Em



A7



Em



A7



Em



found out yes - ter - day. — Don't you know that I heard — it through the grape - vine,  
 loved — some - one else. — In - stead I heard — it through the grape - vine,  
 guy you loved be - fore? — Don't you know that I heard — it through the grape - vine,

A



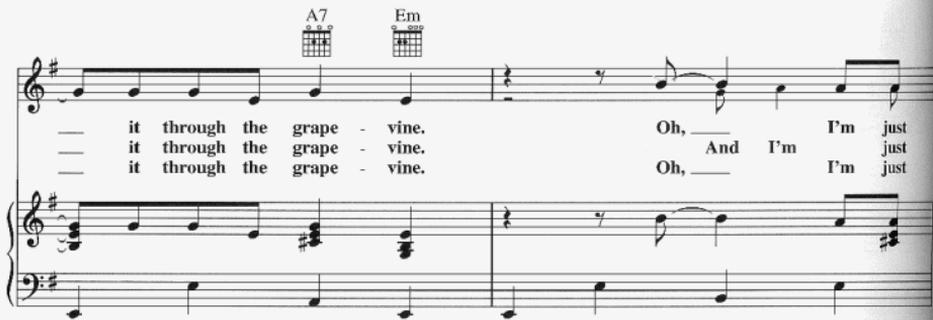
Em



not much — lon - ger would you be — mine. Oh, I heard —  
 not much — lon - ger would you be — mine. Oh, I heard —  
 not much — lon - ger would you be — mine. Oh, I heard —

A7  Em 

— it through the grape - vine. Oh, — I'm just  
 — it through the grape - vine. And I'm just  
 — it through the grape - vine. Oh, — I'm just



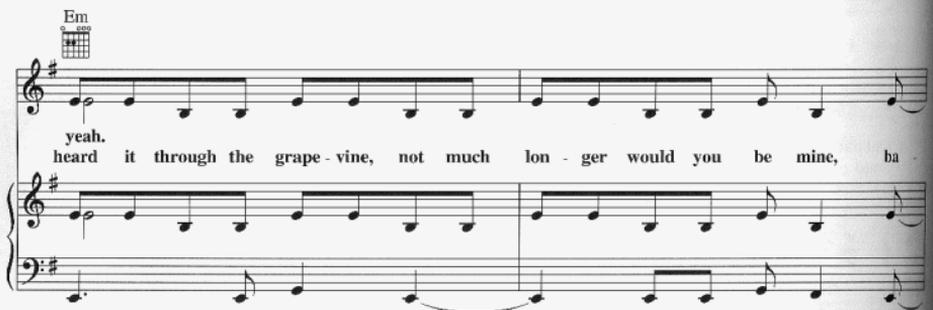
A7 

a - bout to lose — my mind. — } Hon - ey, hon - ey, oh  
 a - bout to lose — my mind. — } (I  
 a - bout to lose — my mind. — }



Em 

yeah.  
 heard it through the grape - vine, not much lon - ger would you be mine, ba



To Coda ⊕ 1 2

- by.) { Ooh. — I know a man — Ooh. —  
 Ooh. —  
 Yeah, —



First system of the musical score, consisting of a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a whole note rest, followed by a half note G4, and then a series of quarter notes: A4, B4, C5, D5, E5, F#5, G5. The piano accompaniment starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F#3, G3, and ends with a half note G3.

D.S. al Coda

Second system of the musical score. The vocal line continues with the lyrics "Peo - ple say be - lieve half \_". The piano accompaniment continues with quarter notes: A2, B2, C3, D3, E3, F#3, G3, and ends with a half note G3.

CODA

CODA section of the musical score. The vocal line begins with a Coda symbol (⊕) and the lyrics "— yeah, yeah, — yeah. I heard it through the grape-vine, not much". The piano accompaniment continues with quarter notes: A2, B2, C3, D3, E3, F#3, G3, and ends with a half note G3.

Repeat and Fade

Final section of the musical score. The vocal line includes the lyrics "lon - ger would you be mine, ha - by. Yeah, \_". The piano accompaniment continues with quarter notes: A2, B2, C3, D3, E3, F#3, G3, and ends with a half note G3.

# I THANK YOU

Words and Music by ISAAC HAYES  
and DAVID PORTER

Medium Rock

N.C.

Piano introduction in 4/4 time, marked *f*. The right hand plays a melody of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The left hand plays a steady eighth-note bass line: G2, A2, B2, C3, G2, A2, B2, C3.

Am7 D/A Am7 D/A

You did-n't have to love me like you did, but you did, but you  
did-n't have to squeeze, but you did, but you did, but you  
did-n't have to shake it, but you did, but you did, but you

Vocal line with lyrics and guitar chord diagrams (Am7, D/A). Piano accompaniment in 4/4 time, featuring a steady eighth-note bass line and chords in the right hand.

Am7 E D Am7 D/A Am7 D/A

did, and I thank you. You did - n't have to love me like you  
did, and I thank you. You did - n't have to hold me, but you  
did, and I thank you. You did - n't have to make it like you

Vocal line with lyrics and guitar chord diagrams (Am7, E, D, Am7, D/A). Piano accompaniment continues with the same eighth-note bass line and chords.

Am7

D/A

Am7

E

D

Am7

D/A

did, but you did, but you did, and I thank you.  
 did, but you did, but you did, and I thank you.  
 did, but you did, but you did, and I thank you.

Am7

D/A

Am7

D/A

Am7

D/A

Then you took your love\_ to some - one else. I would - n't know what it meant to be\_  
 Ev - 'ry day\_ was some - thing new. You put on your bag and your\_  
 All my life, I been short changed. With - out your love, ba - by, it's a

Am7

D/A

Am7

D/A

Am7

D/A

loved to death. You made me feel like I've nev - er felt.  
 fine to - do. You got me try - in' new things too,  
 cry - in' shame. But now I know what the fel - lows talk - in' a - bout

Em7

To Coda

1

2

Kiss - es so good I had to hol - ler for help. You  
 just so I can keep up with you.  
 when they say that they

Am7 G D Am7

G D Am7 G D

E7

D.S. al Coda

You

## CODA

Am7 G D

Repeat and Fade

been turned out. \_ I wan - na thank you. I wan - na

# I WISH

Words and Music by  
STEVIE WONDER

## Bright Funk

N.C.

mp

First system of piano introduction in 4/4 time, key of E-flat major. The right hand is mostly rests, while the left hand plays a rhythmic bass line.

Second system of piano introduction. The right hand begins with a melodic line. Chord diagrams for Ebm7, Ab7, and Ebm7 are shown above the staff.

Third system of piano introduction. Chord diagrams for Ebm7, Ab7, Ebm7, and Ab7 are shown above the staff.

Fourth system of piano introduction. Chord diagrams for Ebm7, Ab7, Ebm7, and Ab7 are shown above the staff.

Look - ing back on when I was a lit - tle nap - py head - ed boy...  
Broth - er says he's tell - in' 'bout you play - in' doc - tor with - that girl...

mf

mf

System showing the vocal melody and piano accompaniment for the first line of lyrics. The piano part features a steady bass line and chords.

Eb7



Ab7



Eb7



Ab7



Eb7



Ab7



Then my on - ly wor - ry  
Just don't tell, I'll give \_\_\_ you

Eb7



Ab7



Eb7



Ab7



was for Christ - mas what would be \_\_\_ my toy. \_\_\_  
an - y - thing \_\_\_ you want in this whole wide \_\_\_ world.

Eb7



Ab7



Bb7



C7



Ev - en though we some - times -  
Ma - ma gives you mon - ey -

Fm7



Abm7



Bb7



C7



would not get a thing, \_\_\_ we were hap - py with the \_\_\_  
for Sun - day school, \_\_\_ You tradc yours for can - dy \_\_\_

Fm7                      Bb7#5                      Ebm7                      Ab7

joy the day — would bring. — Sneak - in' out — the back — door — to  
 af - ter church\_ is through. — Smok - in' cig - a - rettes \_ and

Ebm7                      Ab7                      Ebm7                      Ab7

hang out with those hood - lum friends of mine. — Ooh. \_\_\_\_\_  
 writ - in' some - thing nas - ty on the wall. — Spoken: You nasty

Ebm7                      Ab7                      Ebm7                      Ab7

boy. Greet - ed at — the back — door - with, "Boy, I  
 Teach - er sends\_ you to — the

Ebm7                      Ab7                      Ebm7                      Ab7

thought I told\_ you not\_ to go\_ out - side." —  
 prin - ci - pal's\_ of\_ fice\_ down\_ the hall. —

Eb m7



Ab m



Bb7



C7



Fm7



Ab m7



Tryin' your best to bring the wa-ter to your eyes. -  
 You grow up and learn that - kind-a thing ain't right. -

Bb7



C7



Fm7



Bb7#5



think - in' it might stop her — from whoop-in' your be - hind. — } I wish those  
 but while you were do - in' it — it sure felt out - a sight. — }

Eb m7



Ab7



Eb m7



Ab7



Eb m7



Ab7



days could come back . once more . Why did those days ev

Eb m7



Ab7



Eb m7



Ab7



Eb m7



Ab7



er have . to go? — I wish those days could — come back . once more . Why did those

## To Coda ⊕

Ebm7      Ab7      Ebm7      Ab7      Ebm7  
 days      cv      er      have . to go, 'cause I loved them so. —      Do do — do do — do

## D.S. al Coda

do do do do do do do, —      do do — do do — do      do do do do do, —

## CODA ⊕

Ebm7      Ab7      Ebm7      Ab7      Ebm7      Ab7  
 er      have . to go.

<p>           Ebm7      Ab7  </p>	<p> <b>Repeat and Fade</b>            Ebm7      Ab7  </p>	<p> <b>Optional Ending</b>            Ebm7      Ab7      Ebm7  </p>
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# I'LL BE YOUR SHELTER

(In Time of Storm)

Words and Music by CARL HAMPTON,  
HOMER BANKS and RAYMOND JACKSON

Moderately

**C**

*mf*

**C** **G**

Some - times dreams when your trou - bles \_\_\_\_\_ seems -  
are scat - tered \_\_\_\_\_

**C** **F** **G**

\_\_\_\_\_ more \_\_\_\_\_ than you can af - ford, \_\_\_\_\_ and you feel \_\_\_\_\_ you  
just like the wind - blown sand, \_\_\_\_\_ and you feel, \_\_\_\_\_ you feel you

**C** **F** **G**

need a friend, some - one to share the load; When your  
need a friend, I'll be there; reach out your hands. And when the

Am G F Am G

sky \_\_\_\_\_ grow cloud - y, I want you to know \_\_\_\_\_ you got a friend that's  
rain \_\_\_\_\_ starts to fall \_\_\_\_\_ I'll be there \_\_\_\_\_ just to hold on

F C F/C C

true, } Just like the shel - ter in the time of storm, I'll see you through, \_ that's what I'll  
to, }

1 F/C 2 F/C C F/C

do. Your \_ do. I will see you through. \_ I will see you through. \_

C F/C C

I will see you through. \_ I will see you through. \_ I'll see you through your

G C F G

hang - ups. — I'll see you through your fears. I'll see you — through

C F G Am G

sad times. Hon - ey, I'll dry all your tears. — And when the tem - pest is - n't

F Am G F C

rag - ing, — I want you to know — you got a friend that's true. Just like the shel - ter in the time of

F/C C F/C

storm, I'll see you through, — that's what I'll do. Just like the shel - ter.

**Optional Ending**  
C

**Repeat and Fade**

# I'VE BEEN LOVING YOU TOO LONG

Words and Music by OTIS REDDING  
and JERRY BUTLER

Slowly

A

1. I've been lov - ing you  
2. (See additional lyrics)

*mp*

Detailed description: This system contains the first two lines of the song. The top staff is the vocal line in G major, 8/8 time, with a tempo marking of 'Slowly'. It features a guitar chord diagram for the A chord above the first measure. The lyrics are '1. I've been lov - ing you' and '2. (See additional lyrics)'. The bottom two staves are the piano accompaniment, starting with a mezzo-piano (*mp*) dynamic. The piano part consists of a steady eighth-note bass line and a treble line with chords and moving lines.

E

A

too long — to stop now. —

Detailed description: This system contains the third and fourth lines of the song. The top staff is the vocal line, with guitar chord diagrams for E and A chords above the first and third measures respectively. The lyrics are 'too long — to stop now. —'. The piano accompaniment continues with the same rhythmic pattern as the first system.

E

A

You are tired — and you

Detailed description: This system contains the fifth and sixth lines of the song. The top staff is the vocal line, with guitar chord diagrams for E and A chords above the first and third measures respectively. The lyrics are 'You are tired — and you'. The piano accompaniment continues with the same rhythmic pattern as the first system.

C# D

want to be free. My love is grow-ing strong - er, \_\_\_\_\_ as

F A

you be-come a ha-bit \_ to me. \_\_\_\_\_ Ooh, I'm lov-ing you \_\_\_\_\_

E A

a lit-tle too long. \_ I don't wan-na stop now. \_\_\_\_\_

1 2

E F

2. With you, my Oh, oh, I've been

Bb F

as lov-ing you. a lit-tle too long.

Bb Gb

I don't wan-na stop now. Oh,

Bb

oh, and don't make me stop now.

Repeat and Fade (Vocal ad lib.)

Optional Ending

*Additional Lyrics*

2. With you, my life has been so wonderful;  
 I can't stop now.  
 You are tired,  
 And your love is growing cold;  
 My love is growing stronger,  
 As our affair grows old.  
 I've been loving you, a little too long;  
 I don't wanna stop now.

# I'LL COME RUNNING BACK TO YOU

Words and Music by  
WILLIAM COOK

Moderately (♩ =  $\frac{3}{4}$ )



*mf*



Folks say that you found some - one new



to do the things I used to do for you.



Just call my name; I'm not a - shamed.

Words and Music  
WILLIAM C.



I'll come run - nin' back to you.



Can't sleep at night, I can't eat a bite.



When you were mine, I didn't treat you right.



Just call my name, I know, I know I'm not a - shamed.

**A<sup>b</sup>** **E<sup>b</sup>**

I'll come <sup>3</sup>run - nin' back to you.

**A<sup>b9</sup>** **D<sup>b</sup>**

Just like a king, I've lost ev - 'ry - thing. I sit all a - lone on my

**C** **B** **B<sup>b</sup>**

throne. I've got my pride, but deep down in - side

**E<sup>b7</sup>**

I'm yours and yours <sup>3</sup>a - lone, whoa.

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

I try \_\_\_\_\_ to for - get; have no re - grets, \_ This love of ours \_ could al - ways

**A<sup>b</sup>** **C<sup>7</sup>** **B<sup>b</sup>7**

my start \_\_\_\_\_ a - new. Just call my name, whoa, \_\_\_\_\_ I know I'm not a shamed. \_

**A<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>**

I'll come run - nin' back \_\_\_\_\_ to you.

**A<sup>b</sup>** **G<sup>6/9</sup>** **A<sup>b</sup>6/9**

you.

# I'LL PLAY THE BLUES FOR YOU

Words and Music by  
JERRY BEACH

Moderately

Gm



*mf*

Gm



If you're down and out  
fraid  
got no big names.

Oh, Lord and I ain't no big star  
and you feel real hurt  
come on in  
big star

Cm



You come on o - ver  
I'll might run a - cross, - - - - - yeah,  
play the blues for you



to the place where I work. \_\_\_\_\_ }  
 some of your old friends \_\_\_\_\_ }  
 on my gui - tar \_\_\_\_\_ }

And all your



lone - li - ness \_\_\_\_\_

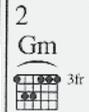
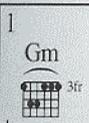
I'll try to



To Coda

soothe. \_\_\_\_\_

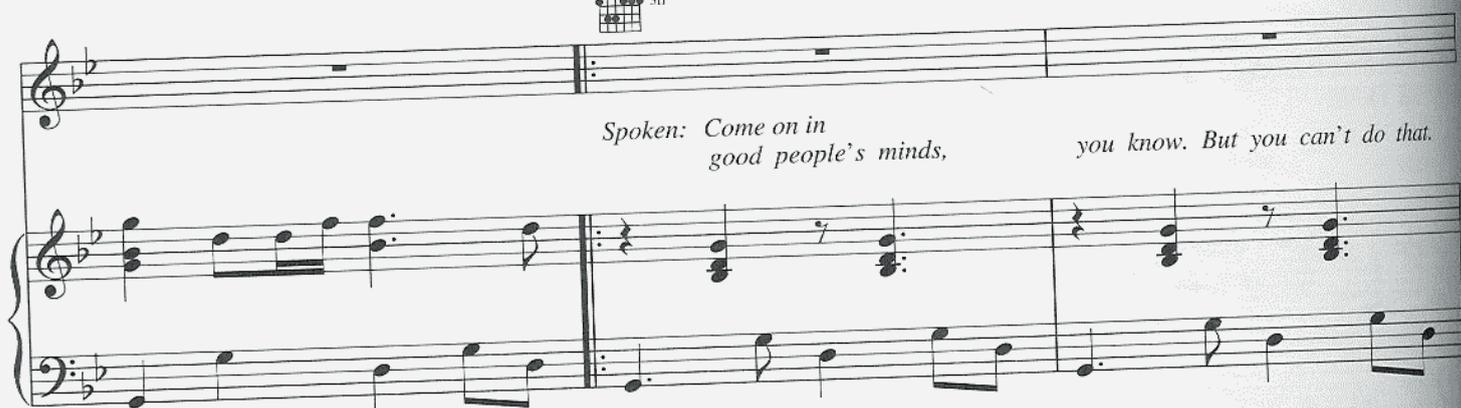
I'll play the blues for



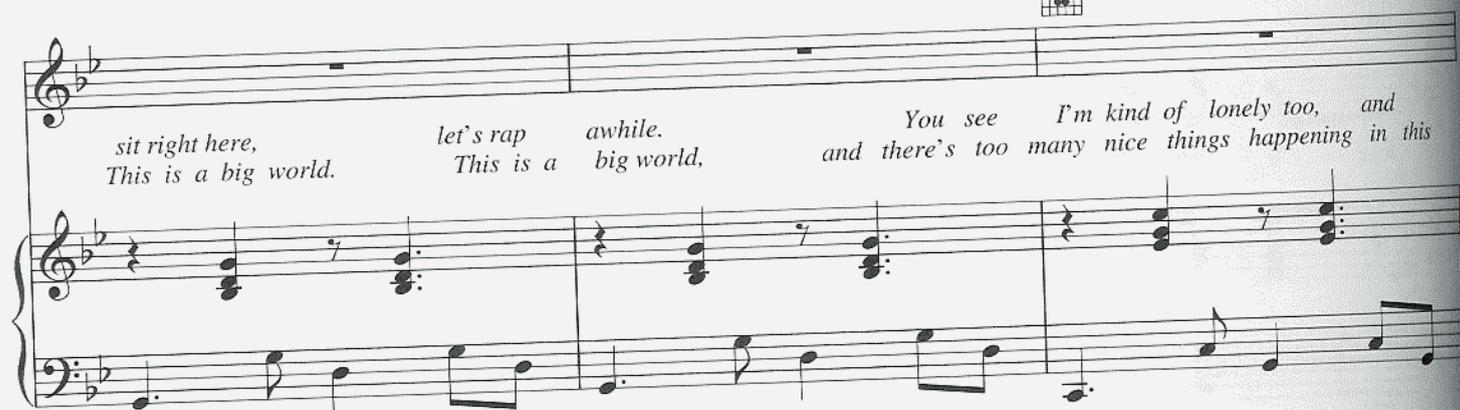
you. Don't be a - you.

Gm  

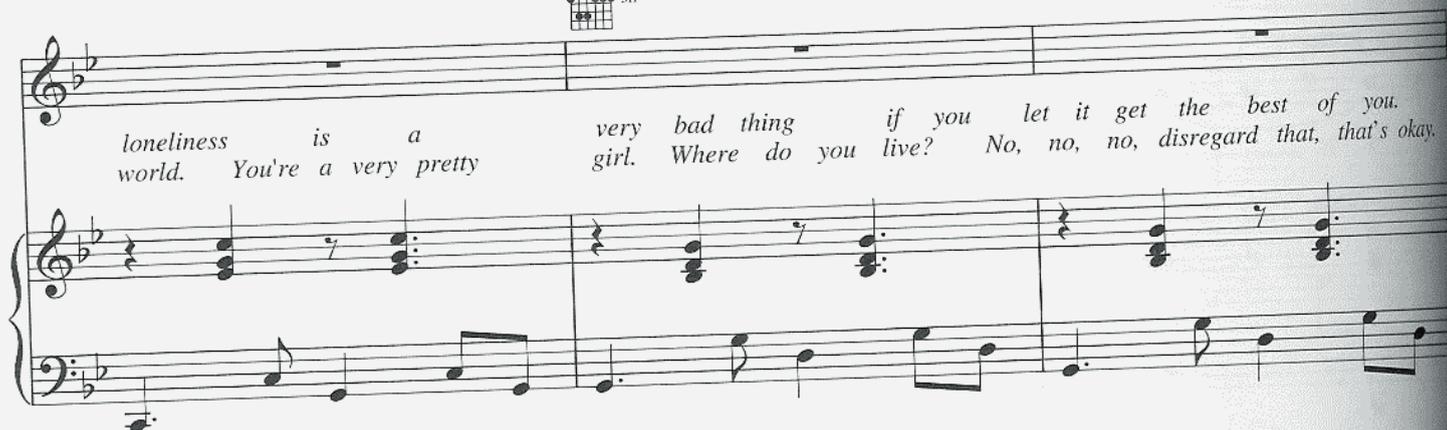

Spoken: Come on in  
good people's minds, you know. But you can't do that.


Cm  

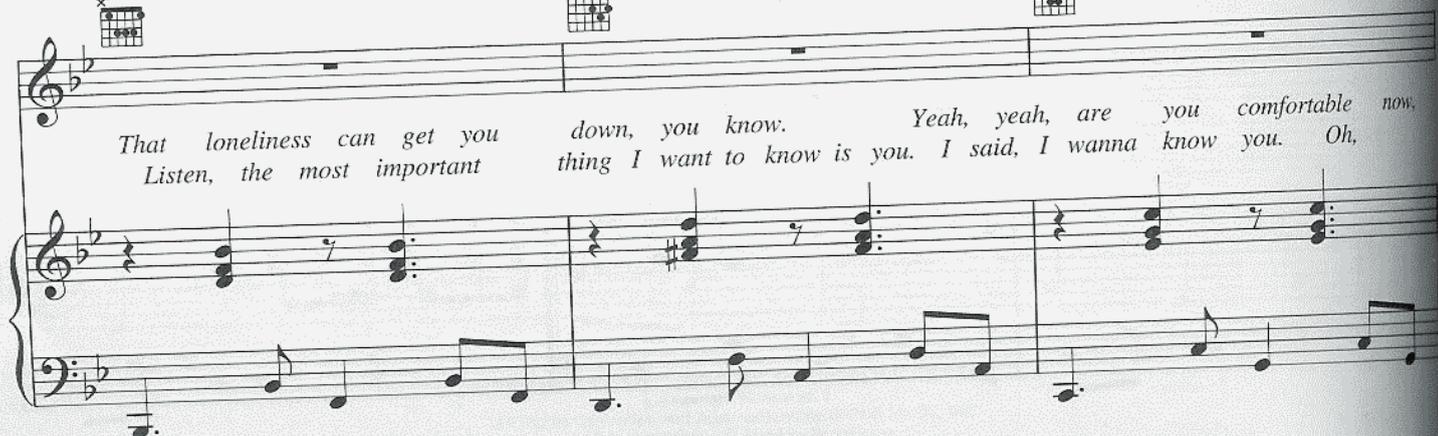

sit right here, This is a big world. let's rap awhile. This is a big world, You see I'm kind of lonely too, and there's too many nice things happening in this


Gm  


loneliness is a very bad thing if you let it get the best of you. world. You're a very pretty girl. Where do you live? No, no, no, disregard that, that's okay.


Bb  
D  
Cm  


That loneliness can get you down, you know. Yeah, yeah, are you comfortable now, Listen, the most important thing I want to know is you. I said, I wanna know you. Oh,



D7



Cm



Yeah, that is out of sight.      Yeah, as I was sayin' before, loneliness can get you  
 huh.      Ooh whee,      That's groovy, ain't it?

Gm



1 2

D.S. al Coda

down and I have heard of loneliness blowing some  
 I'll play the blues      for you.      I ain't

CODA

Gm



you.

Optional Ending

Repeat and Fade

Guitar solo

# I'LL TAKE YOU THERE

Words and Music by  
ALVERTIS ISBELL

**Moderately**  
N.C.

*mf*

F C N.C.

F C N.C.

F C F

C F C

I know a place

ain't no - bod - y cry - in', ain't no - bod - y

wor - ried, ain't no smil - in' fac - es

F C F

ly - in' to the rac - es.

C F C

Help me, come on, come on, some - bod - y help me. (I'll take you

F C F

there.) Help me y'all. (I'll take you there.)

C F C

Help me now. (I'll take you there.) (I'll take you

F C F

there.) Mer - cy, (I'll take you there.)

C F C

Let me take you there. (I'll take you there.) Let me take you. (I'll take you

F C F

there.) Play yo', play yo' pi - an -

C F C

o now.

F C F

Come on now. Play on it, play on it.

Detailed description: This system contains the first three measures of the piece. The guitar part is shown in the top staff with chords F, C, and F. The vocal line is in the middle staff, with lyrics 'Come on now. Play on it, play on it.' The piano accompaniment is in the bottom staff, featuring a steady eighth-note bass line and chords in the right hand.

C F C

Detailed description: This system contains measures 4-6. The guitar part has chords C, F, and C. The piano accompaniment continues with a consistent eighth-note bass line and chords in the right hand.

F C F

Detailed description: This system contains measures 7-9. The guitar part has chords F, C, and F. The piano accompaniment continues with a consistent eighth-note bass line and chords in the right hand.

C F C

Ba - by, lit - tle ba - by,

Detailed description: This system contains the final three measures of the piece. The guitar part has chords C, F, and C. The vocal line is in the middle staff, with lyrics 'Ba - by, lit - tle ba - by,'. The piano accompaniment is in the bottom staff, ending with a final chord in the right hand.

F C F

I need you here. Help me out, come on, lit - tle ba - by, al - right.

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: F (first measure), C (second measure), and F (third measure). The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

C F C

Detailed description: This system contains the second line of music. It features a vocal line with a whole rest in the first measure and a piano accompaniment. Above the vocal line are three guitar chord diagrams: C (first measure), F (second measure), and C (third measure). The piano accompaniment continues with chords and moving lines.

F C F

I, oh, I, I know a

Detailed description: This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: F (first measure), C (second measure), and F (third measure). The piano accompaniment continues with chords and moving lines.

C F C

place, y'all, (I'll take you there.) ain't no - bod - y cry - in', (I'll take you

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: C (first measure), F (second measure), and C (third measure). The piano accompaniment continues with chords and moving lines.

there.) ain't no - bod - y wor - ried, (I'll take you there.) no smil - in'

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics: "there.) ain't no - bod - y wor - ried, (I'll take you there.) no smil - in'". Above the staff are guitar chord diagrams for F major (first measure), C major (second measure), and F major (third measure). The piano accompaniment consists of two staves: the right hand plays chords and the left hand plays a rhythmic bass line.

fac - es, (I'll take you there.) ly - in' to the

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics: "fac - es, (I'll take you there.) ly - in' to the". Above the staff are guitar chord diagrams for C major (first measure) and F major (second measure). The piano accompaniment continues with chords and a bass line.

rac - es. (I'll take you there.)

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics: "rac - es. (I'll take you there.)". Above the staff are guitar chord diagrams for C major (first measure) and F major (second measure). The piano accompaniment continues with chords and a bass line.

(I'll take you there.)

Optional Ending  
Repeat and Fade (Vocal ad lib.)

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics: "(I'll take you there.)". Above the staff are guitar chord diagrams for C major (first measure) and F major (second measure). The piano accompaniment continues with chords and a bass line. The system concludes with an "Optional Ending" section, which is a short musical phrase in C major, marked "Repeat and Fade (Vocal ad lib.)".

# I'M STILL IN LOVE WITH YOU

Words and Music by AL GREEN,  
WILLIE MITCHELL and AL JACKSON, JR.

Moderately




Spend - ing my days \_



think - ing a - bout you, girl; \_



be - ing here with you, be - ing



here with you I can't ex - plain my - self — why



I \_\_\_\_\_ feel like I do \_\_\_\_\_ 'Tho it



hurt me so to let you know — And I look in your eyes —  
look in your eyes



\_\_\_\_\_ and you let me know \_ how you feel \_\_\_\_\_  
\_\_\_\_\_ all the years. \_ How I see \_\_\_\_\_



let me know \_\_\_\_\_ that love is real - ly real \_\_\_\_\_ and it  
 me lov - ing you and you lov - ing me \_\_\_\_\_ it



3  
 seems to me \_\_\_\_\_ that I'm \_\_\_\_\_



\_\_\_\_\_ wrapped up in your love. \_\_\_\_\_ Don't you know that I'm still in love sho -



To Coda

nuff in love with you.



Musical staff with treble clef and key signature of one sharp (F#). The melody begins with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4.

Well, I know that I'm still in love sho -

Piano accompaniment for the first system, featuring a steady eighth-note bass line and a treble line with chords and melodic fragments.

D.S. al Coda



Musical staff with treble clef. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest.

nuff in love with you.

When I

Piano accompaniment for the second system, continuing the bass line and chordal accompaniment.

CODA



Musical staff with treble clef. The melody features a long, sustained note on G4, followed by a descending eighth-note line: F#4, E4, D4, C4.

I,

Piano accompaniment for the third system, featuring a steady eighth-note bass line and a treble line with chords.



Musical staff with treble clef. The melody consists of a long, sustained note on G4, followed by a descending eighth-note line: F#4, E4, D4, C4.

I, don't you know that I'm

Piano accompaniment for the fourth system, continuing the bass line and chordal accompaniment.

Repeat and Fade

Optional Ending



Musical staff with treble clef. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest.

still in love sho - nuff in love with you.

Piano accompaniment for the fifth system, ending with a *rit.* (ritardando) marking and a final chord.

# IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT

Words and Music by HOMER BANKS,  
CARL HAMPTON and RAYMOND JACKSON

Moderately

Em  Em/D  Cmaj7  Am9 



C  B7  Em  G/D 

If lov - in' you is wrong, I don't want to be right. If  
Am I wrong to fall so deep - ly in love with you,



Cmaj7  Am7  G/B  Cmaj7  Bm 

be - ing right\_ means be - ing with - out\_ you, I'd rath - er live a wrong - do - ing life. Your  
know-ing I got a wife and two lit - tle chil - dren de - pend - ing on me, too? But





ma - ma and dad - dy say it's a shame, - it's a down - right dis - grace. - But  
 am I wrong - to hun - ger - for the gen - tle - ness of your touch, - know -



long as I got you by my side - I don't care what your peo - ple say. - Your  
 ing I got some - one else at home - who needs me just as much. - And



friends tell you it's - no fu - ture in lov - ing a mar - ried man. - If  
 are you wrong to give your love to a mar - ried man? - And



I can't see you when I want - to I'll see you when - I can. - }  
 am I wrong for try - ing to hold on to the best thing I ev - er had? - } If

Cmaj7  Em 

lov - in' you is wrong \_\_\_\_\_ I don't want to be right. If



Cmaj7  Em7 

lov - in' you \_\_\_ is wrong \_\_\_\_\_ I don't want to be right.

3rd time to Coda 



D.S. al Coda  
(2nd verse)

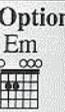
Em  G/D  Cmaj7  Am7  G/B  Cmaj7  G/B 

And



CODA 

Em  Cmaj7 

Optional Ending 

Repeat and Fade 

I don't want\_ to be right if it means be - ing with - out\_ you.



# IN THE MIDNIGHT HOUR

Words and Music by STEVE CROPPER  
and WILSON PICKETT

## Steady Rock

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Steady Rock'. The piano part features a consistent bass line and chordal accompaniment. The vocal line includes lyrics and is supported by guitar chords indicated above the staff. The lyrics are: 'I'm gon - na wait 'til the mid - night hour, that's when my love comes tum - bl - ing down. I'm gon - na wait 'til the mid - night hour, when there's no one else a - round. I'm gon - na take you, girl, and'.

**Chord Progression:**

- System 1: Db (4fr), Bb (6fr), Ab (4fr), Gb
- System 2: Eb (6fr), Ab (4fr), Eb (6fr), Ab (4fr), Eb (6fr), Ab (4fr), Eb (6fr), Ab (4fr)
- System 3: Eb (6fr), Ab (4fr), Eb (6fr), Ab (4fr), Eb (6fr), Ab (4fr), Eb (6fr), Ab (4fr)
- System 4: Eb (6fr), Ab (4fr), Eb (6fr), Ab (4fr), Bb (6fr)

Ab 4fr      Bb 6fr      Ab 4fr

hold you, and do all the things I told you in the mid-night

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The vocal line begins with a half note 'hold you,' followed by a quarter rest, then a half note 'and', a quarter rest, a half note 'do', a quarter rest, a half note 'all the things I', a quarter rest, a half note 'told you in the mid-night', and a quarter rest. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Ab (4fr), Bb (6fr), and Ab (4fr) are shown above the vocal line.

Eb 6fr      Ab 4fr      Eb 6fr      Ab 4fr      Eb 6fr      Ab 4fr      Db 4fr      Bb 6fr

hour. Yes, I am, oh yes, I am.

The second system continues the musical score. The vocal line starts with a half note 'hour.', followed by a quarter rest, a half note 'Yes, I am,', a quarter rest, a half note 'oh yes, I', a quarter rest, and a half note 'am.'. The piano accompaniment continues with the same eighth-note bass line and chords. Chord diagrams for Eb (6fr), Ab (4fr), Eb (6fr), Ab (4fr), Eb (6fr), Ab (4fr), Db (4fr), and Bb (6fr) are shown above the vocal line.

Eb 6fr      Ab 4fr      Eb 6fr      Ab 4fr

I'm gon - na wait 'til stars come out \_\_\_\_\_ and see that

The third system of the musical score. The vocal line begins with a quarter rest, followed by a half note 'I'm gon - na wait', a quarter rest, a half note ''til stars come out', a quarter rest, and a half note 'and see that'. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Eb (6fr), Ab (4fr), Eb (6fr), and Ab (4fr) are shown above the vocal line.

Eb 6fr      Ab 4fr      Eb 6fr      Ab 4fr      Eb 6fr      Ab 4fr      Eb 6fr      Ab 4fr

twin - kle in your eyes. I'm gon - na wait 'til the mid-night hour, that's when my

The fourth and final system of the musical score. The vocal line starts with a half note 'twin - kle in your eyes.', a quarter rest, a half note 'I'm gon - na wait', a quarter rest, a half note ''til the mid-night hour,', a quarter rest, and a half note 'that's when my'. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Eb (6fr), Ab (4fr), Eb (6fr), Ab (4fr), Eb (6fr), Ab (4fr), Eb (6fr), and Ab (4fr) are shown above the vocal line.

E<sup>b</sup> 6fr    A<sup>b</sup> 4fr    E<sup>b</sup> 6fr    A<sup>b</sup> 4fr    B<sup>b</sup> 6fr    A<sup>b</sup> 4fr

love be - gins to shine. — You'll be the on - ly girl I'll love, — and

B<sup>b</sup>7 6fr    A<sup>b</sup> 4fr    E<sup>b</sup> 6fr    A<sup>b</sup> 4fr    E<sup>b</sup> 6fr    A<sup>b</sup> 4fr

real - ly love you so in the mid - night hour, oh yeah, in the midnight

1 E<sup>b</sup> 6fr    A<sup>b</sup> 4fr    E<sup>b</sup> 6fr    A<sup>b</sup> 4fr    2 E<sup>b</sup> 6fr    A<sup>b</sup> 4fr    E<sup>b</sup> 6fr    A<sup>b</sup> 4fr

hour. I'm gon - na hour. I'm gon - na

E<sup>b</sup> 6fr    A<sup>b</sup> 4fr    E<sup>b</sup> 6fr    A<sup>b</sup> 4fr    **Optional Ending** E<sup>b</sup> 6fr    A<sup>b</sup> 4fr    E<sup>b</sup> 6fr

wait 'til the mid - night hour. I'm gon - na wait 'til the mid - night hour.

*rit.*

# IF YOU'RE READY

(Come Go with Me)

Words and Music by HOMER BANKS,  
CARL HAMPTON and RAYMOND JACKSON

Moderately

Chord diagrams: F, Bb, F, Bb

If you're

Chord diagrams: F, Bb, F

read - y }  
If you } (come go with me.)  
If you }

{ If you're read - y  
get read - y now, } (come go with  
get read - y now, }

Chord diagrams: Bb, F, Bb

me.) { If you're read - y  
feel no hate now. } (come go with me.) { come  
if you're hate - ful, } No  
come on



go with me. } hate, no. } (Come go with me.) No ha - tred } No di - sas - ter } (Come go with me.)

*Instrumental and fade (vocal ad lib.)*



me.) { will be tol - er - a - ted; } (Come go with me.) { Peace and love } No wars } (Come go with me.)



me.) { go be - tween the rac - es. } (Come go with me.) { Love is the on - ly } (will ev - er be de - clared.) } No ec - o - nom - i - cal



2nd time D.S. and Fade

trans - por - ta - tion } to where there's to - tal } com - mun - i - ca - tion. } ex - ploi - ta - tion: } No po - lit - i - cal } dom - i - na - tion.

# IT'S GONNA WORK OUT FINE

Words and Music by  
IKE TURNER

Moderately

Chord progression: C, Eb, C, F, C, Eb, C, F, G

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It features a steady bass line in the left hand and a more active melody in the right hand. The chords are: C (x0232), Eb (x0212), C (x0232), F (x0232), C (x0232), Eb (x0212), C (x0232), F (x0232), and G (x0232).

Chord progression: C, F

Dar - ling, \_\_\_\_\_ it's time to get \_\_\_\_\_ next to me. \_\_\_\_\_  
 I - kie, \_\_\_\_\_ I been to see the preach - er man. \_\_\_\_\_  
 mem - ber \_\_\_\_\_ I used to call you Dap - per Dan. \_\_\_\_\_

The first system shows the vocal line and piano accompaniment for the first verse. The piano accompaniment continues the bass line from the introduction. The vocal line has a melodic contour that rises and then falls.

Chord progression: C, Eb, C, F, C, Eb, C, F, G

I \_\_\_\_\_  
 The \_\_\_\_\_

The second system shows the vocal line and piano accompaniment for the second verse. The piano accompaniment continues the bass line. The vocal line has a melodic contour that rises and then falls.

Chord progression: C, F

Dar - ling, \_\_\_\_\_ I nev - er thought that this could be, \_\_\_\_\_  
 start - ed, \_\_\_\_\_ start - ed mak - in' wed - ding plans, \_\_\_\_\_  
 thrill - er, \_\_\_\_\_ the ev - er read - y, lov - ing man, \_\_\_\_\_

The third system shows the vocal line and piano accompaniment for the third verse. The piano accompaniment continues the bass line. The vocal line has a melodic contour that rises and then falls.

G F#

oh, yeah. oh, yeah. oh, yeah. a

F Eb

Yours lips set my soul on fire. If your lot of love girls used to feel your true speed, but

C

You could be my one de - sire. } Oh, dar - as the love I have for you, you, need. }  
now pret - ty dad - dy, I'm all you need.

F G

lin', (yes, yes,) I {think think know} it's gon - na work out fine.

F

To Coda

1 C

(It's gon - na work out fine.)

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a 7-measure rest, followed by the lyrics "(It's gon - na work out fine.)". Above the vocal line are two guitar chord diagrams: an F major chord and a C major chord. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. A "To Coda" symbol is placed above the piano part. A first ending bracket labeled "1" spans the final two measures of the piano part.

2 C

F

I keep a - tell - in' ya I think it's gon - na work out fine.

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody starting with a 7-measure rest, followed by the lyrics "I keep a - tell - in' ya I think it's gon - na work out fine.". Above the vocal line are two guitar chord diagrams: a C major chord and an F major chord. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. A second ending bracket labeled "2" spans the first two measures of the piano part.

C

I feel it's gon - na work out. I

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody starting with a 7-measure rest, followed by the lyrics "I feel it's gon - na work out. I". Above the vocal line is a guitar chord diagram for a C major chord. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand.

F

G

know it's gon - na work out fine. I'm so glad that you're

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody starting with a 7-measure rest, followed by the lyrics "know it's gon - na work out fine. I'm so glad that you're". Above the vocal line are two guitar chord diagrams: an F major chord and a G major chord. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand.

D.S. al Coda

CODA

mine, all mine. Re -

I keep a - tell - in' ya I

think it's gon - na work out fine. I feel it's gon - na work out.

I know it's gon - na work out fine. I

know it's gon - na work out fine. I

Repeat and Fade

Optional Ending

# KISS AND SAY GOODBYE

Words and Music by  
WINFRED LOVETT

*Recitation (Spoken over intro)*

This has got to be the saddest day of my life  
I called you here today for a bit of bad news  
I won't be able to see you any more  
Because of my obligations  
And the ties that you have  
We've been meeting here every day

And since this is our last date together  
I want to hold you just one more time  
When you turn and walk away don't look back  
I want to remember you just like this  
Let's just kiss and say goodbye.

Moderately slow

The musical score is written for piano and guitar. It consists of three systems of music. Each system has a treble clef staff and a bass clef staff. The time signature is 4/4. The tempo is marked 'Moderately slow'. The first system starts with a C major chord diagram and a dynamic marking of 'mp'. The second system features G major and C major chord diagrams. The third system features a G major chord diagram. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

no chord

I had to meet you here to -

*mf*



day,

there's just so man - y things to



say,

Pleas don't stop me till I'm



through,

this is some - thing I hate to

3



no chord



do. \_\_\_\_\_

We've been meet - ting here so long, \_\_\_\_\_



I guess what we done was wrong. \_\_\_\_\_

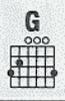


Please, dar - ling, don't you cry, \_\_\_\_\_



Let's just kiss and say \_\_\_\_\_ good - bye. \_\_\_\_\_

no chord



Musical staff with treble clef and lyrics: Man - y months have passed us by,

Man - y months have passed us by,

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



Musical staff with treble clef and lyrics: I'm gon - na miss you I can't lie.

I'm gon - na miss you I can't lie.

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



Musical staff with treble clef and lyrics: I've got ties and so do you,

I've got ties and so do you,

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



Musical staff with treble clef and lyrics: I just think this is the thing\_ to do.

I just think this is the thing\_ to do.

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

no chord

F



It's gon-na hurt me I can't lie,

may-be you'll meet an-oth-er guy.

C



Un-der-stand me won't you try, try, try,

G



Let's just kiss and say good-bye.

rit.

# KNOCK ON WOOD

Words and Music by EDDIE FLOYD  
and STEVE CROPPER

Moderately fast

E G A B D

B A G A

1. I don't wan - na lose this good — thing, — ba - by,  
 2. sti - tious a - bout — you, —  
 3. (See additional lyrics)

E7

but I can't take no chance. — that I've got. — If I do — now, I will sure -  
 You got me spin - ning, spin -

- ly, I got to, I got to lose a lot. — } 'Cause your love -  
 - ning; ba - by; ba - by, I'm in a trance. — }



is bet - ter than an - y love I know.

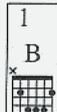


It's like thun - der, light - ning;



the way you love me is fright - 'ning I think I bet - ter knock knock knock knock on wood.

To Coda ⊕



I'm not su-per-

2

B A G F# G#

D.S. al Coda

A C B

Ain't no

CODA

B A G E A7

Optional Ending E

Repeat and Fade (Vocal ad lib.)

Additional Lyrics

3. Ain't no secret that a woman can feel my love come up.  
 You got me seeing, she really sees that, that I get enough.  
 Just one touch from you, baby, you know it means so much.  
 It's like thunder, lightning;  
 The way you love me is frightening,  
 I think I better knock-knock-knock-knock on wood.

# LAND OF A THOUSAND DANCES

Words and Music by  
CHRIS KENNER

Moderately Bright Rock

Bm

D



One! Two! Three!

One! Two! Three! ..

*mf*

D

C

D

C



Oh,

Uh,

al .

D

C

D

C

D

C



right,

uh!

You got - ta know how to po - ny

Dance with me hon - ey

*p*

D

C

D

C

D

C



like Bo - ny Mar - o - nie, —  
like Long Tall Sal - ly, —

Music by  
NNER

D C D C D C

Mashed Po - ta - to, — Do the Al - li - ga - tor.  
Twist - in' with Lu - cy, — Do - in' the Wa - tu - si.

D C D C D C

Put your hands on your hips, Let your  
Got - ta hold of your back, I

D C D C D C D C

back - bone slip, Do the Wa - tu - si Like  
like it like that, Do the Jerk, —

D C D

To Coda ⊕

my lit - tle Lu - cy. Uh!  
Watch me work. —



Na, na na na na, na na na na, na na na, na na

*mf*



no chord

na, na na na na. (Spoken) "Need some-bod-y to help me say it one time."

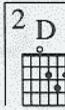


Na, na na na na, na na na na, na na na, na na



no chord

na, na na na na. (Spoken) "You know I feel al - right."



na

"feel pret - ty good y' - all." —

na.

D.S. al Coda

CODA

Ah,

do it!

D

C

D

C

D

C

na

Ah,

do it!

D

C

D

C

D

C

D

C

Repeat and Fade

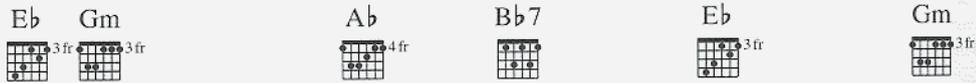
Ah, do it!

Ah, help me!

# LET'S GET IT ON

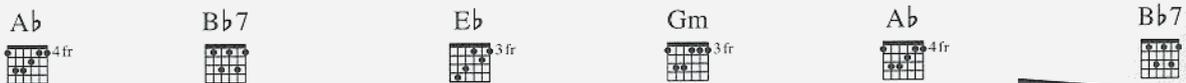
Words and Music by MARVIN GAYE  
and ED TOWNSEND

Slow Soul beat

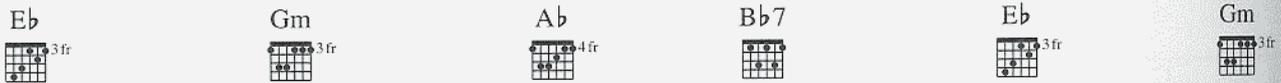


I've been real-ly try - in', ba - by, try-in' to hold \_ back this feel-

*mf*



in' for so \_ long. And if you feel like \_ I feel, \_ ba-by,



then come on, \_ on, \_ come on. Ooh, \_ let's get it on. Ow, \_

Ab Bb7 Eb Gm Ab Bb7

ba - by, Let's get it on. Let's love, ba - by, let's get it

Eb Gm Ab Bb7 Eb Gm

on. Su - gar, let's get it on.

Ab Bb7 Eb Ab Bb7

Ooh. We're all sen - si-tive peo - ple with so much

Eb Gm Ab Bb7 Eb Gm

to give. Un - der-stand - ing Sug-ar, since we got to be

Ab Bb7 Eb Gm Ab Bb7 Eb Gm

let's — live. I love — you. There's noth - in' wrong

Detailed description: This system contains the first two lines of the musical score. The top line features a vocal melody with lyrics: "let's — live. I love — you. There's noth - in' wrong". Above the staff are eight guitar chord diagrams: Ab (4fr), Bb7, Eb (3fr), Gm (3fr), Ab (4fr), Bb7, Eb (3fr), and Gm (3fr). The bottom two staves show the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Ab Bb7 Eb Gm Ab Bb7

with me — lov-in' you, Ba-by, no, — no. — And —

Detailed description: This system contains the third and fourth lines of the musical score. The top line features a vocal melody with lyrics: "with me — lov-in' you, Ba-by, no, — no. — And —". Above the staff are six guitar chord diagrams: Ab (4fr), Bb7, Eb (3fr), Gm (3fr), Ab (4fr), and Bb7. The bottom two staves show the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Eb Gm Ab Bb7 Eb Gm

giv-in' your-self to me — can nev-er be wrong — if the love is — true. Oh, ba - by.

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line features a vocal melody with lyrics: "giv-in' your-self to me — can nev-er be wrong — if the love is — true. Oh, ba - by.". Above the staff are six guitar chord diagrams: Eb (3fr), Gm (3fr), Ab (4fr), Bb7, Eb (3fr), and Gm (3fr). The bottom two staves show the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Ab Bb7 Ab Eb Gm

ooh. — Don't — you know — how sweet and won-der-ful — life can be. — Ooh.

Detailed description: This system contains the seventh and eighth lines of the musical score. The top line features a vocal melody with lyrics: "ooh. — Don't — you know — how sweet and won-der-ful — life can be. — Ooh.". Above the staff are six guitar chord diagrams: Ab (4fr), Bb7, Ab (4fr), Eb (3fr), and Gm (3fr). The bottom two staves show the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Ab



Eb7



Ab



ooh. I'm ask - in' you, ba - by, to get it on with me.

Eb



Gm



Ab



Bb7



Ab



Ooh, ooh, ooh. I ain't goin' to wor-

Eb



Gm



Ab



Bb



ry. I ain't goin' to push. I won't push you, ba - by. Just

Ab



Fm



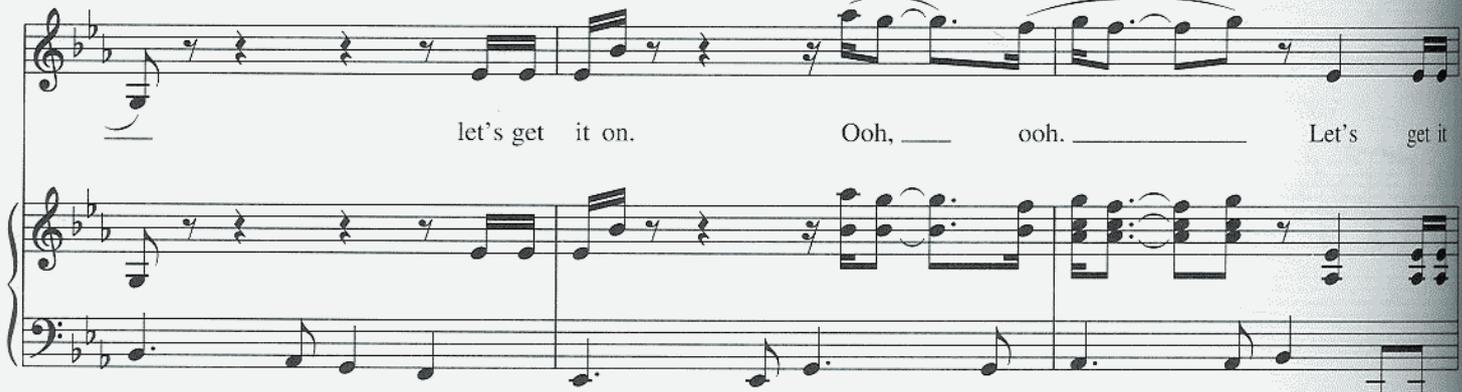
Bb7



come on, come on, come on, - come on, come on ba - by, - stop beat-in' 'round - the - bush. Hey..

Eb  3fr      Gm  3fr      Ab  4fr      Bb7 

let's get it on. Ooh, — ooh. — Let's get it



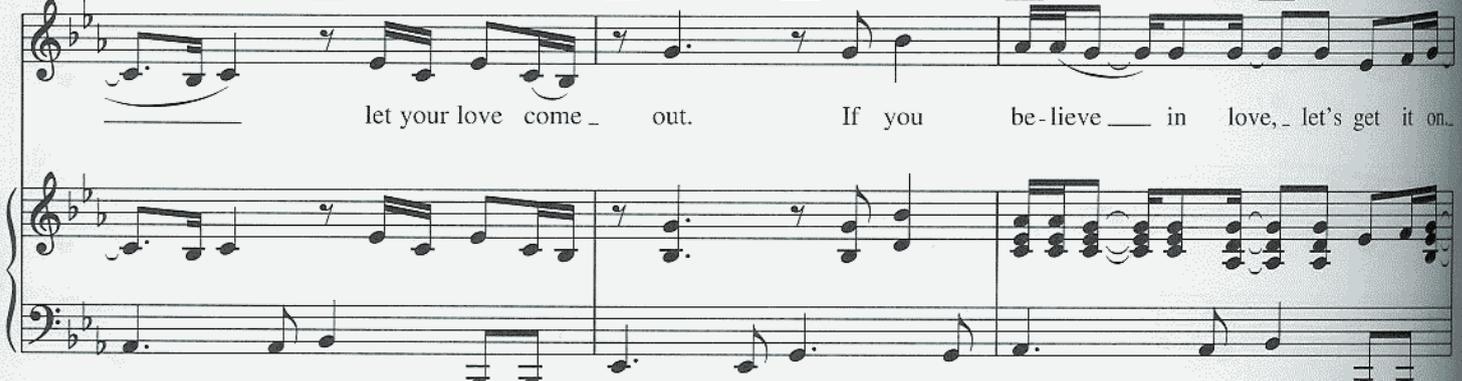
Eb  3fr      Gm  3fr      Ab  4fr      Bb7       Eb  3fr      Gm  3fr

on. — You — know — what I'm talk-in' a - bout. — Come on, — ba - by. Hey, — hey.



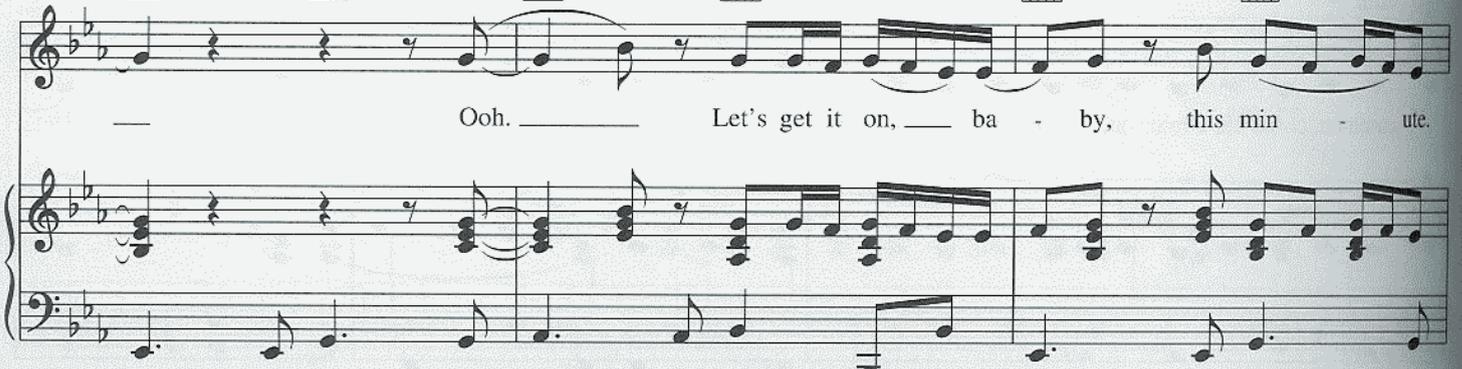
Ab  4fr      Bb7       Eb  3fr      Gm  3fr      Ab  4fr      Bb7 

let your love come — out. If you be-lieve — in love, — let's get it on.



Eb  3fr      Gm  3fr      Ab  4fr      Bb7       Eb  3fr      Gm  3fr

Ooh. — Let's get it on, — ba - by, this min - ute.



Ab



Bb7



Eb



Gm



Ab



Bb7



Oh, \_ yeah, let's get it on. \_ Ee, \_ please

Eb



Gm



Ab



Bb7



Ab



get it on. \_ Hey, \_ hey. \_ Come on, come on, come on, \_ come on, come on, dar -

Fm



Bb7



- lin', \_ stop beat-in' 'round \_ the bush. \_ Oh, gon-na get it on..

Eb



Gm



Ab



Bb7



Eb



Gm



Right with you, \_ ba - by, I \_ want to get it on. \_ You don't have to wor-

Ab



Bb7



Eb



Gm



Ab



Bb7



- ry that it's wrong... If the spi-rit moves you, let me groove you. Good, let your love come.

Eb



Gm



Ab



Bb7



Eb



Gm



down, oh. Get it on, — come on, — ba - by. Do you know I

Ab



Bb7



Eb



Gm



Ab



Bb



mean it? — I've been sanc - ti - fied. — Hey, — hey. — Girl, you give me good

*(fade)*

Eb



Gm



Ab



Bb7



Eb



feel - ings, — so good, — some-thin' like sum-mer - time. —

# MUSTANG SALLY

Moderate Blues Rock

Words and Music by  
BONNY RICE

Chord diagrams: C, Bb/C, C, Bb/C, C, Bb/C

Chord diagrams: C, C7

Mus - tang Sal - ly.

Think you bet - ter slow your mus - tang down.

Mus - tang

F7



Sal - ly. Think you bet - ter

C7



slow your mus - tang down.

G7



You been run - ing all o - ver the town now.

F7



N.C.

C7



Oh! I guess I'll have to put your flat feet on the ground.

To Coda

G7



C7



All you want to do is ride a-round, Sal-ly. Ride, Sal-ly ride. —

F7



All you want to do is ride a-round, Sal-ly. Ride, Sal-ly ride. —

C7



— All you want to do is ride a-round, Sal-ly.

G7

Ride, Sal-ly ride — One of these ear - ly morn - ings,

F7      N.C.      C7

Oh, you gon - na be wip - ing your weep - ing — eyes.

I bought you a brand new

mus-tang 'bout nine - teen six - ty - six. — Now you come a-round

sig - ni - fy - ing a wom - an, you don't wan - na let me ride. — Mus - tang

## CODA

⊕ <sup>C7</sup>

All you want to do is ride a - round, Sal - ly.

## Optional Ending

Repeat and Fade

<sup>C7</sup>

Ride, Sal - ly ride. — All you want to do is

ride a - round, Sal - ly. Ride, Sal - ly ride. —

# LITTLE RED ROOSTER

Written by  
WILLIE DIXON

Medium beat (♩ = ♪ = ♩)

G C7 G

I got a lit-tle red roost-er, too la-zy to crow to-day, \_\_\_  
dogs be-gin to bark, \_\_\_ the hounds be-gin to-howl, \_\_\_

G7 C7 G

I got a lit-tle red roost-er, too la-zy to crow to-day. \_\_\_  
The dogs be-gin to bark, \_\_\_ the hounds be-gin to howl. \_\_\_

D7 C7

He keeps ev-'ry-thing in the barn-yard up-set \_\_\_ in ev-'ry  
Watch out all you kin-folk, my lit-tle red roost-er's on the

1. | 2.

G  

way. The he keeps all the hens —  
prowl. I tell you that see my red — roost-er,



C7  

fight-ing a-mong them-selves, — Tell you that he keeps all the hens —  
please send him home, — Said if you see my red — roost-er,



G  

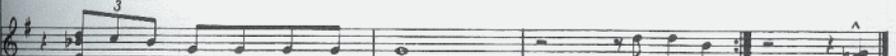
D7  

fight-ing a-mong them-selves. — He don't want no hens in the barn - yard  
please send him home. — I had no peace in the barn - yard



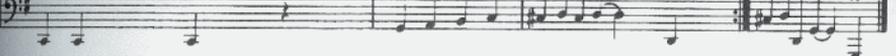
C7  

lay - ing eggs for no - bod - y else. Now if you  
since — the red roost-er's been gone.



1. | 2. 





# LONELY TEARDROPS

Words and Music by BERRY GORDY,  
GWEN GORDY FUQUA and TYRAN CARLO

Moderato, Not Too Fast, With A Beat

*mf*

*mp*

E<sub>b</sub>



LONE - LY TEAR-DROPS,

My pil - low's nev - er dry.

E<sub>b</sub>m



*mp*

B<sub>b</sub>



LONE - LY TEAR-DROPS,

Come home - come -

*mp*

F<sub>7</sub>



home.

*Tacet...*

Just say - you will, Say - you

Bb Gm

will, Say you will. Hey.

*mf* *mp*

Eb Bb Cm7 Bb

hey My heart is cry-in', cry-in',

Eb Ebm

LONE - LY TEAR-DROPS, My pil - low's nev - er dry,-

Bb F7

LONE - LY TEAR-DROPS, Come home - come - home

*R.H.*

Bb

*Tacet* ... Just say you will, Say you will,

Gm

Eb

Say— you will,

Hey— hey.

*mf*

*mp*

Bb

Bb9

Bb7

Eb

Ebm

Just give me— an - oth - er chance for our— ro -

*mf*

Bb

D7

mance, Come on and tell— me that one day you'll re - turn,

Eb

Ebm

'cause ev - 'ry day that you've been gone a - way, you'll know how my

F7

Cm7

F7

Bb

Bb9

Eb

heart does noth - ing but burn. Cry - in' LONE - LY

*mp*

TEAR-DROPS, My pil - low's nev - er dry, - LONE - LY

Ebm Bb

TEAR-DROPS, Come home — come — home.

R.H. F7

*Tacet* — Just say — you will, Say — you will,

Bb

Say — you — will. Hey — hey,

Gm Bb

*mf mp dim. poco a poco*

Say it right now, ba - by. Come on, come on.

Gm Bb

*ppp*

# MR. PITIFUL

Words and Music by OTIS REDDING  
and STEVE CROPPER

Fast Rock

The musical score is written in 4/4 time and consists of several systems. The piano accompaniment is marked *ff* (fortissimo) in the first system and *f* (forte) in the second system. The vocal line includes the following lyrics: "They call me Mis - ter -", "Pit - i - ful; ba - by, that's my name.", and "They call me Mis - ter Pit - i - ful;". Above the vocal line, guitar chord diagrams are provided for C, C7, and F/C. A repeat sign with a first ending bracket is used for the final line of lyrics. The score concludes with a final piano accompaniment system.

NG  
PER

that's how I got my fame. — But no - bod - y seems

G G7 C/G G G7 C/G C

to un - der - stand — now, what makes a man — feel —

C7 F/C C

— so blue. — Oh, they call me Mis - ter — Pit - i - ful —

F F7 Bb/F F F7 Bb/F C C7 F/C G

To Coda ⊕

'cause I lost — some-one just — like you. — 2. They call — me Mis - ter —

G7 C/G C C7 F/C N.C.

2

C N.C. C

This system contains the first two measures of music. It features a guitar part with a treble clef and a piano accompaniment with grand staff notation. Above the guitar staff, there are two chord diagrams: a C major chord (x02321) and an N.C. (Natural Chord) diagram. The piano accompaniment includes a treble and bass clef. The first measure has a piano dynamic marking 'p'.

This system contains the next two measures of music, continuing the piano accompaniment from the first system. It consists of grand staff notation with treble and bass clefs.

G/B Am7 G

How can I ex -

This system contains the third and fourth measures. It includes guitar chord diagrams for G/B (x02332), Am7 (x02020), and G (03213). The vocal melody is written in a treble clef, and the piano accompaniment is in grand staff notation.

Am7 G/B C

- plain to you \_\_\_\_\_ some - bod - y act -

This system contains the fifth and sixth measures. It includes guitar chord diagrams for Am7 (x02020), G/B (x02332), and C (x02321). The vocal melody continues across the two measures, with a long line indicating a sustained note in the fifth measure. The piano accompaniment continues in grand staff notation.

G/B Am7 G

- ing so ver - y blue? How can I tell

Am7 G/B C N.C. D.S. al Coda (verse 1)

you 'bout my fame? Oh, \_\_\_\_\_ don't think t'will do. Yeah, Mis - ter \_

CODA C N.C. C7 F/C C C7 F/C C Repeat and Fade Optional Ending

Vocal ad lib.

Additional Lyrics

2. They call me Mr. Pitiful; yes, everybody knows, now.  
 They call me Mr. Pitiful most every place I go.  
 But nobody seems to understand, now, what makes a man sing such a sad song,  
 When he lost everything, when he lost everything he had.

# MY GIRL

Words and Music by WILLIAM "SMOKEY" ROBINSON  
and RONALD WHITE

Moderately

**C**

*mf*

I've got sun - shine

**F** **C** **F**

on a cloud - y day.. When it's

**C** **F** **C**

cold out - side, I've got the month of May..

SON  
WHITE

F C Dm7 F G

I guess you'll say,

C Dm7 F G Cmaj9

what can make me feel this way? — My girl, (my girl.)

Dm7

(my girl.) talk - in' 'bout — my <sup>3</sup> girl. —

To Coda ⊕

C/D G7 Dm7 G C

(My girl.) I've got so — — — — — much

F C

hon - ey, the bees - en - vy me.

F C

I've got a <sup>3</sup> sweet - er song

F C F D.S. al Coda

than the birds in the trees. Well...

CODA C/D G7 Dm7 G C

(My girl.) Ooh, hoo.

The first system of music features a vocal line in the upper staff with a long, sustained note. The piano accompaniment in the lower staff consists of a rhythmic pattern of eighth notes in the bass clef and a melodic line in the treble clef.

F C

(Hey, hey, hey.)

The second system includes guitar chord diagrams for F and C. The vocal line has the lyrics "(Hey, hey, hey.)". The piano accompaniment continues with a similar rhythmic and melodic structure.

F Dm7

(Hey, hey, hey.)

The third system features guitar chord diagrams for F and Dm7. The vocal line repeats the lyrics "(Hey, hey, hey.)". The piano accompaniment continues with a similar rhythmic and melodic structure.

G Em

Ooh, \_\_\_\_\_ hoo, \_\_\_\_\_ yeah. \_\_\_\_\_

The fourth system includes guitar chord diagrams for G and Em. The vocal line has the lyrics "Ooh, hoo, yeah." with long horizontal lines indicating sustained notes. The piano accompaniment continues with a similar rhythmic and melodic structure.

Coda

A  D 

I don't need no mon - ey,



G  D 

for - tune, or fame.



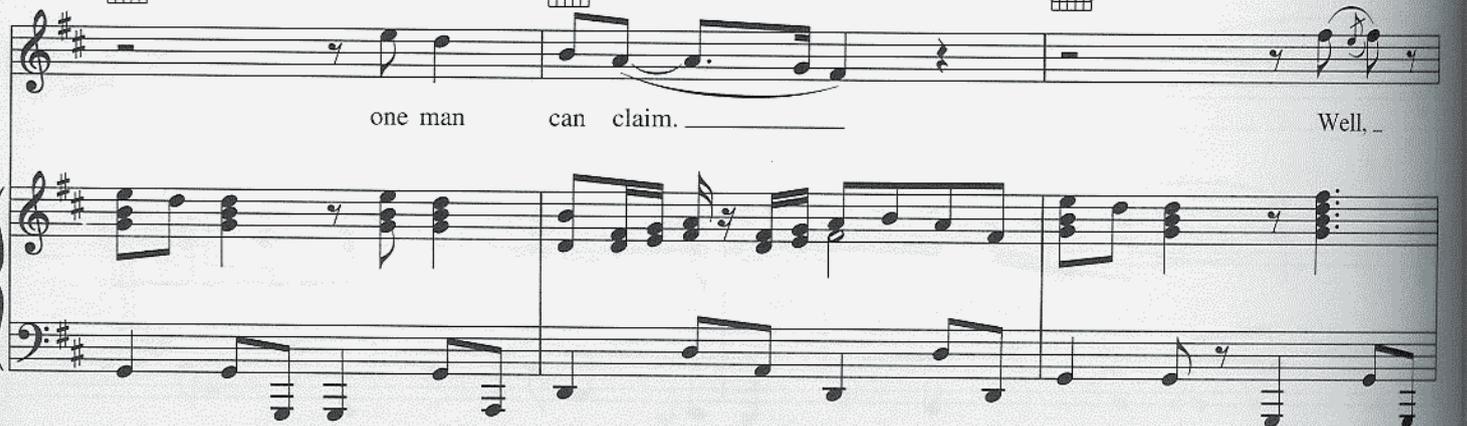
G  D 

I've got all the rich - es, ba - by,



G  D  G 

one man can claim. Well,



D Em7 G A D Em7

I guess you'll say, what can make me

G A Dmaj9

feel this way? My girl, (my girl,)

Em7

(my girl,) talk - in' 'bout my girl.

A G Dmaj7/F# Em Dmaj9

(My girl.) (Talk - in' 'bout my girl, I've got sun - shine on a

Em7

cloud - y day whoa with whoa.) my girl; I've

A G Dmaj7/F# Em Dmaj9

e - ven got the month of May with my girl, my girl,

(Talk - in' 'bout my girl, my girl,

girl, girl.

Em7

my girl, whoa whoa.) Talk - in' 'bout, talk - in' 'bout, talk-in' 'bout my girl.

**Repeat and Fade**

A G Dmaj7/F# Em

(Talk - in' 'bout

**Optional Ending**

A G Dmaj7/F# Em Dmaj9

# ONE MINT JULEP

Words and Music by  
RUDOLPH TOOMBS

Slow Rock

The musical score is written for piano and guitar. It consists of seven systems of music, each with a treble and bass clef staff. The tempo is marked 'Slow Rock' and the initial dynamic is 'mf'. The score includes various musical notations such as rests, eighth notes, and chords. Chord diagrams for guitar are provided for several chords: C major, F9, Dm7, and G9. A dynamic change to 'mf - f' is indicated in the second system. The piece concludes with a double bar line.

C F9 C F9

First system of musical notation, measures 1-4. The treble clef contains chords and melodic lines, while the bass clef contains a steady eighth-note accompaniment. Chord diagrams for C and F9 are shown above the staff.

Dm7 G9 Dm7 G9 C F9 C

Second system of musical notation, measures 5-8. The treble clef contains chords and melodic lines, while the bass clef contains a steady eighth-note accompaniment. Chord diagrams for Dm7, G9, C, and F9 are shown above the staff.

E7 Eb7

Third system of musical notation, measures 9-12. The treble clef contains chords and melodic lines, while the bass clef contains a steady eighth-note accompaniment. Chord diagrams for E7 and Eb7 are shown above the staff.

D7

Fourth system of musical notation, measures 13-16. The treble clef contains chords and melodic lines, while the bass clef contains a steady eighth-note accompaniment. A chord diagram for D7 is shown above the staff.

G7 G9 F#7 G7 G9+5 C

Fifth system of musical notation, measures 17-20. The treble clef contains chords and melodic lines, while the bass clef contains a steady eighth-note accompaniment. Chord diagrams for G7, G9, F#7, G7, G9+5, and C are shown above the staff.

F9 C F9 C

Sixth system of musical notation, measures 21-24. The treble clef contains chords and melodic lines, while the bass clef contains a steady eighth-note accompaniment. Chord diagrams for F9 and C are shown above the staff.

F9 C F9 G9 Ab9 G7

Dm7 G7

1. C F9

2. C F9 C *To Optional Interlude* F9 3. *Fine* C F9 Dm7 Db9 C9

*Optional Interlude* C F9 C F9

C F9 C F9

C G7 C F9 C F9 *D. S. al Fine*

# (You Make Me Feel Like) A NATURAL WOMAN

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

Moderately (♩ = 120)

**A** **E/G#**

Look-in' out on the morn-ing rain, —  
When my soul was in the lost and found, —

**G** **D** **A/C#** **Bm7**

I used to feel un - in - spired. —  
you came a-long to claim it.

**A** **E/G#**

And when I knew I'd have to face an-oth-er day, —  
I did-n't know just what was wrong with me, —

**G** **D**

Lord, — it made me feel so tired. —  
'til — your kiss — helped me name it.



Be - fore the day I met you,  
Now I'm no long - er doubt - ful



life was so un - kind.  
of what I'm liv - ing for,

Your love was the  
'cause if I make you hap - py



key to my — peace of mind, ——— } 'cause you make me —  
I don't need to do ——— more, ——— }



feel, ——— you make me — feel, ——— you make me —

A D A/C# A D A/C# Bm7 2fr Bm7/E

feel like a nat - u - ral wom-an.

A G/A D

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

A G/A

You make me feel so good in-side. (Good in-side...)

Dmaj7 Am7/D

And I just want to be (want to be)

D A/C# Bm7 Bm7/E

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

A Dmaj7 A Dmaj7

feel, \_\_\_\_\_ you make me \_\_\_\_\_ feel, \_\_\_\_\_ you make me \_\_\_\_\_

A D A/C# A D A/C# 1,2 Bm7 Bm7/E

feel like a \_\_\_\_\_ nat - u - ral, nat - u - ral wom-an. You make me

<sup>3</sup> Bm7 Bm7/E A D A/C# Bm7 A

wom-an, a nat - u - ral \_\_\_\_\_ wom-an. \_\_\_\_\_

# PAIN IN MY HEART

Words and Music by  
NAOMI NEVILLE

Moderate Blues Ballad

B $\flat$  F7 B $\flat$  F7

*mf*

B $\flat$  F7 B $\flat$  F7

Pain in my heart, it's treat-in' me cold.

E $\flat$  B $\flat$

Where can my ba - by be? Lord, no one know.

F7 B $\flat$  F7

Pain in my heart, just won't let me sleep.

Music by NEVILLE

**E<sub>b</sub>** **B<sub>b</sub>**

Where can my ba - by be? — Lord, — where can she be?

**G<sub>m</sub>**

And now the days —

has be-gan to get tough. Said I want you to  
has be-gan to get rough. Said I want you to

**B<sub>b</sub>** **F7** **To Coda** ⊕

**N.C.**

come back, come back, come back, ba - by. — I had e - nough. —  
love me, love me, love me, ba - by. — Did not get e-nough. —

**B<sub>b</sub>** **F7** **B<sub>b</sub>** **F7**

A lil' pain in my heart just won't let me be. —

E $\flat$



B $\flat$



F7



Wake up rest-less nights, —

Lord, — and I can't e-ven sleep. —

B $\flat$



F7



B $\flat$



F7



B $\flat$



F7



B $\flat$



D.S. al Coda

CODA



B $\flat$



F7



B $\flat$



F7



Repeat and Fade

Optional Ending

B $\flat$



B $\flat$ 7#9



Pain in my heart.  
(Vocal ad lib.)

A lil' pain in my heart.

rit.

# PAPA'S GOT A BRAND NEW BAG

Words and Music by  
JAMES BROWN

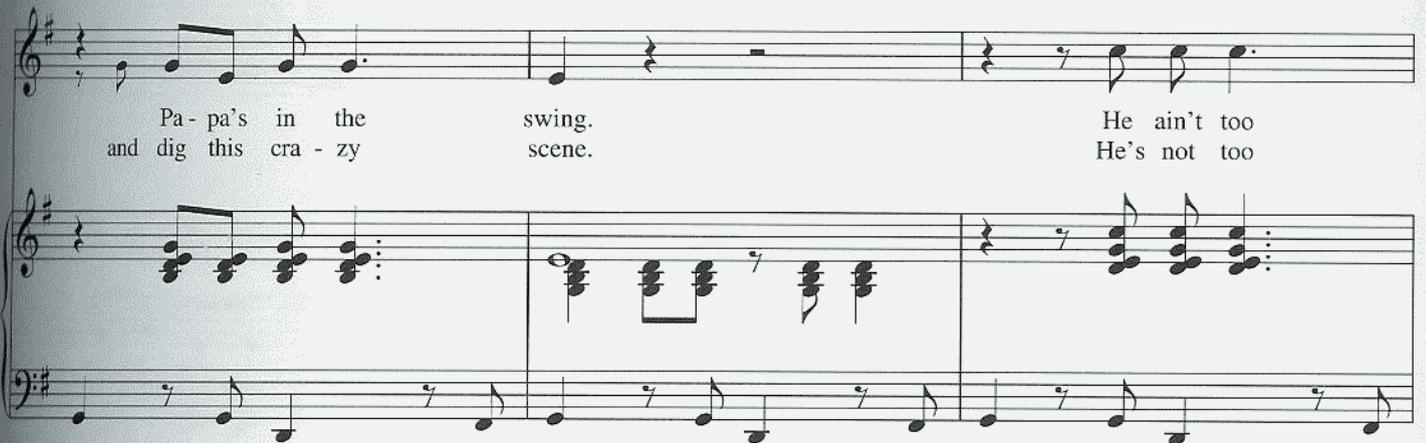
Moderate Funk

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

Coda

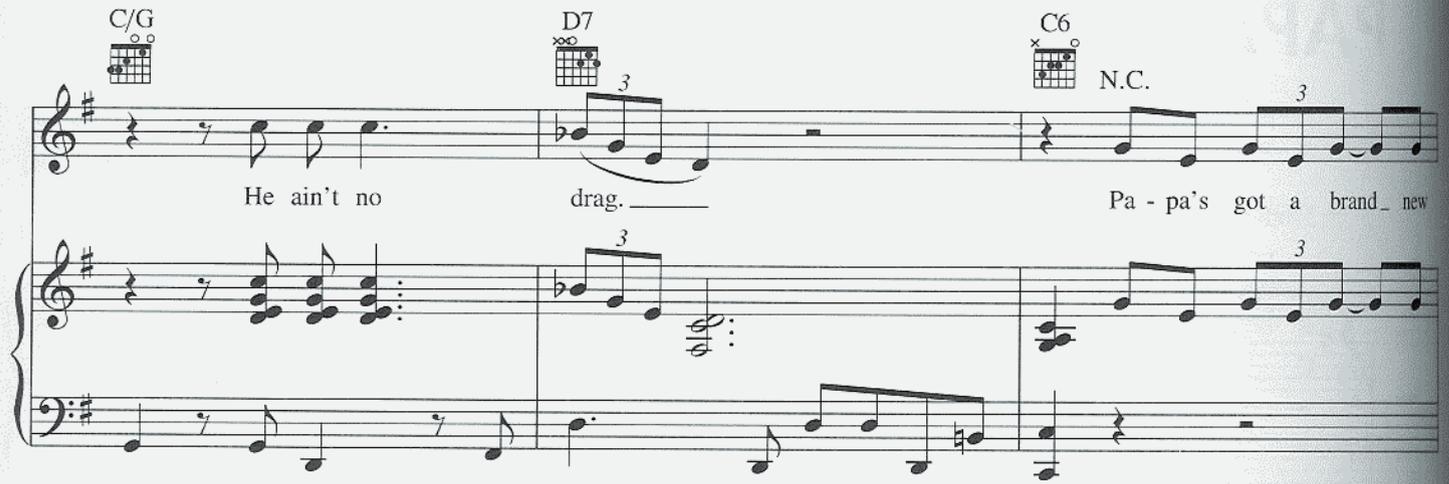
C9/G  G6 



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

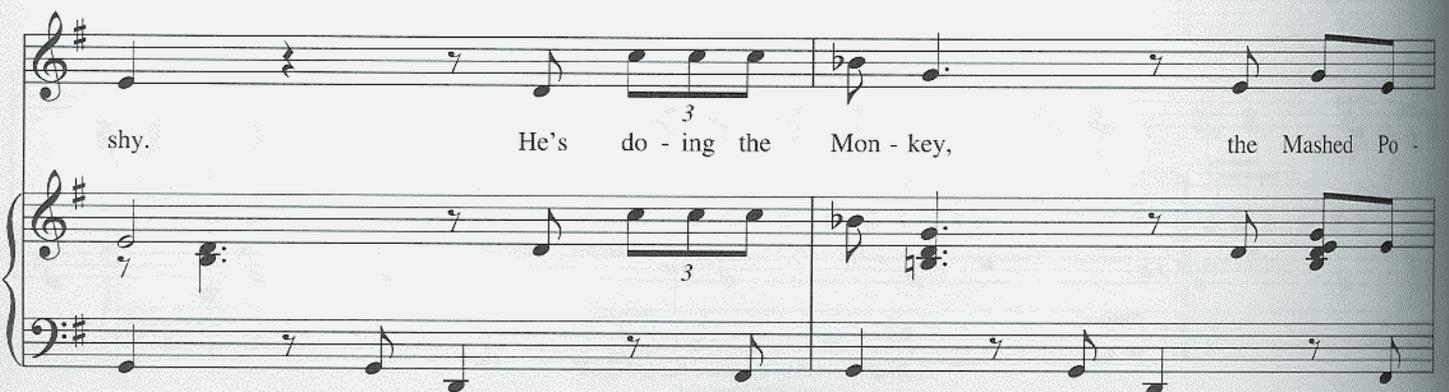


G6 

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 la - ter al - li - ga - tor. Come here,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "ta - toes. Jump back, Jack, see you la - ter al - li - ga - tor. Come here,". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. A triplet of eighth notes is marked above the vocal line and the right-hand piano part.

sis - ter, Pa - pa's in the swing.

The second system continues the vocal line with the lyrics "sis - ter, Pa - pa's in the swing." The piano accompaniment continues with similar rhythmic patterns. A triplet of eighth notes is also present in this system.

C9/G

He ain't too hip now, but I can dig that new breed,

The third system begins with a guitar chord diagram for C9/G, showing the fretboard with the 2nd, 3rd, 4th, 5th, and 6th strings fretted at the 2nd, 3rd, 4th, 5th, and 6th frets respectively. The vocal line lyrics are "He ain't too hip now, but I can dig that new breed,". The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

G6 D7

babe. He ain't no drag.

The fourth system starts with guitar chord diagrams for G6 and D7. The G6 diagram shows the 2nd, 3rd, 4th, 5th, and 6th strings fretted at the 2nd, 3rd, 4th, 5th, and 6th frets. The D7 diagram shows the 2nd, 3rd, 4th, 5th, and 6th strings fretted at the 2nd, 3rd, 4th, 5th, and 6th frets. The vocal line lyrics are "babe. He ain't no drag." The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A triplet of eighth notes is marked above the vocal line and the right-hand piano part.

C6 N.C. D7

He's got a brand new bag. — Oh,

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. Chord diagrams for C6 and D7 are shown above the staff. The key signature has one sharp (F#).

G6

Pa - pa, he's do - ing the Jerk. Pa - pa, he's do - ing the

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. A chord diagram for G6 is shown above the staff. The key signature has one sharp (F#).

C9/G

Jerk. He's do - ing the Twist just like this. He's do - ing the

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. A chord diagram for C9/G is shown above the staff. The key signature has one sharp (F#).

G6 D7

Fly ev - 'ry day and ev - 'ry night. The thing's —

This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. Chord diagrams for G6 and D7 are shown above the staff. The key signature has one sharp (F#).

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

**Funk**  
Bbsus/C



*mf*

The first system of musical notation for 'Pick Up the Pieces'. It features a grand staff with a treble clef and a bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music consists of a series of chords in the right hand and a single bass note in the left hand. A dynamic marking of *mf* is present.

The second system of musical notation, continuing the chordal progression from the first system.

**Fm7**



The third system of musical notation, featuring a more active melodic line in the right hand and a rhythmic bass line in the left hand.

The fourth system of musical notation, continuing the melodic and rhythmic development.

The fifth system of musical notation, concluding the piece with a final melodic flourish.

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a sequence of chords and eighth notes, while the bass staff has a rhythmic accompaniment of eighth notes.

Bb7

Second system of musical notation, including a guitar chord diagram for Bb7. The treble staff shows a melodic line with eighth notes and chords, and the bass staff continues the rhythmic accompaniment.

Fm7

Third system of musical notation, including a guitar chord diagram for Fm7. The treble staff features a melodic line with eighth notes and chords, and the bass staff has a rhythmic accompaniment.

1

First part of the fourth system, marked with a '1' in a box. It shows a continuation of the melodic and rhythmic patterns from the previous systems.

2

Bb7sus

Second part of the fourth system, marked with a '2' in a box. It includes a guitar chord diagram for Bb7sus and shows a change in the bass line.

Fifth system of musical notation, showing the final melodic and rhythmic phrases of the piece.

C7#5(#9)



First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many beamed notes. The bass clef contains a bass line with rests and notes.

Fm7



Second system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many beamed notes. The bass clef contains a bass line with rests and notes.

§

Third system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many beamed notes. The bass clef contains a bass line with rests and notes.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many beamed notes. The bass clef contains a bass line with rests and notes.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many beamed notes. The bass clef contains a bass line with rests and notes.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many beamed notes. The bass clef contains a bass line with rests and notes.

Bb7

This system shows the beginning of a piece with a Bb7 chord diagram. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth notes.

Fm7

To Coda

The second system features an Fm7 chord diagram. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a 'To Coda' instruction and a Coda symbol.

Bb7sus

The third system features a Bb7sus chord diagram. The piano accompaniment continues with similar rhythmic patterns.

C7#5(#9)

The fourth system features a C7#5(#9) chord diagram. The piano accompaniment continues with similar rhythmic patterns.

Pick up the piec - es, uh huh, pick up the piec - es, oh, yeah.

The vocal line consists of two measures of music with lyrics: "Pick up the piec - es, uh huh, pick up the piec - es, oh, yeah." The notes are simple, matching the rhythm of the piano accompaniment.

The final system shows the piano accompaniment for the vocal line. The treble staff has sustained chords, and the bass staff has a melodic line with eighth notes.

Pick up the piec - es, yeah, pick up the piec - es.

This system contains the vocal line and the first two staves of the piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The lyrics are "Pick up the piec - es, yeah, pick up the piec - es." The piano accompaniment consists of a grand staff with a treble and bass clef. The right hand has a long, sustained chord in the first measure, while the left hand plays a rhythmic pattern of eighth notes.

Bb7sus  
Sax solo

This system continues the piano accompaniment. It features a guitar chord diagram for Bb7sus in the treble clef. The text "Sax solo" is written below the first staff. The piano accompaniment continues with a steady eighth-note rhythm in the left hand and a melodic line in the right hand.

This system shows the piano accompaniment continuing with a consistent eighth-note bass line and a melodic right-hand part.

This system continues the piano accompaniment with similar rhythmic and melodic patterns.

This system continues the piano accompaniment with similar rhythmic and melodic patterns.

This system continues the piano accompaniment with similar rhythmic and melodic patterns.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings.

Fm7



Second system of musical notation, continuing the piece with treble and bass clefs.

D.S. al Coda

Third system of musical notation, leading to the Coda section.

CODA

Bb7sus



Coda section of musical notation, featuring a double bar line and repeat signs.

Fourth system of musical notation, showing a repeat sign.

C7#5(#9)



Fifth system of musical notation, including the lyrics "Pick up the".

Pick up the

Sixth system of musical notation, concluding the piece.

Fm7



piec - es, pick up the

1

piec - es, pick up the

2

# A RAINY NIGHT IN GEORGIA

Words and Music by  
TONY JOE WHITE

Moderately

E♭maj7



D♭maj7



E♭maj7



*mf*

E♭maj7



A♭



1. Hov - erin' by my suit - case, — tryin' to find a warm place to
2. Ne - on signs a - flash - in', — tax - i cabs and busses pass - in'
3. (See additional lyrics)

E♭maj7



spend the night;  
through the night;

A heav - y rain a fall - in';  
The dis - tant moan - in' of a train

A♭



E♭maj7



Seems I hear your voice call - in' "It's all right."  
Seems to play a sad re - frain to the night;

## Chorus

Cm  3fr

Gm  3fr

Cm  3fr

A rain - y night in Geor - gia, a rain - y night in



Gm  3fr

Fm 

Ab  4fr

Geor - gia; I be - lieve it's rain - in' all o - ver the



Eb  3fr

1  
Dbmaj7 

2,3  
Dbmaj7 

world;

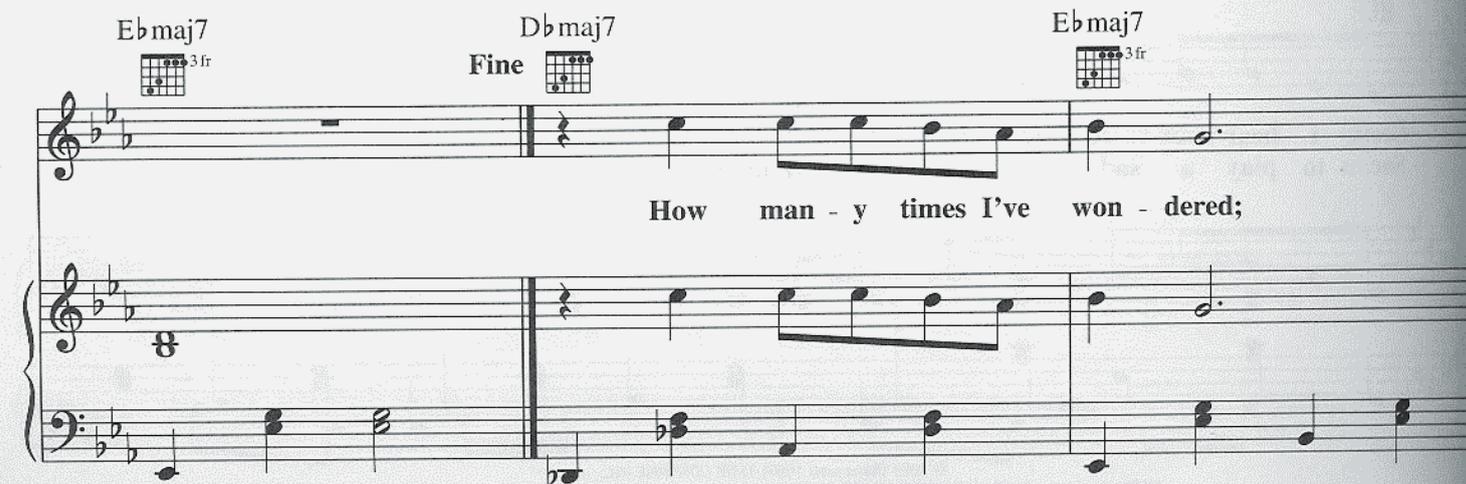


Ebmaj7  3fr

Fine Dbmaj7 

Ebmaj7  3fr

How man - y times I've won - dered;



**Dbmaj7**  **Ebmaj7** 

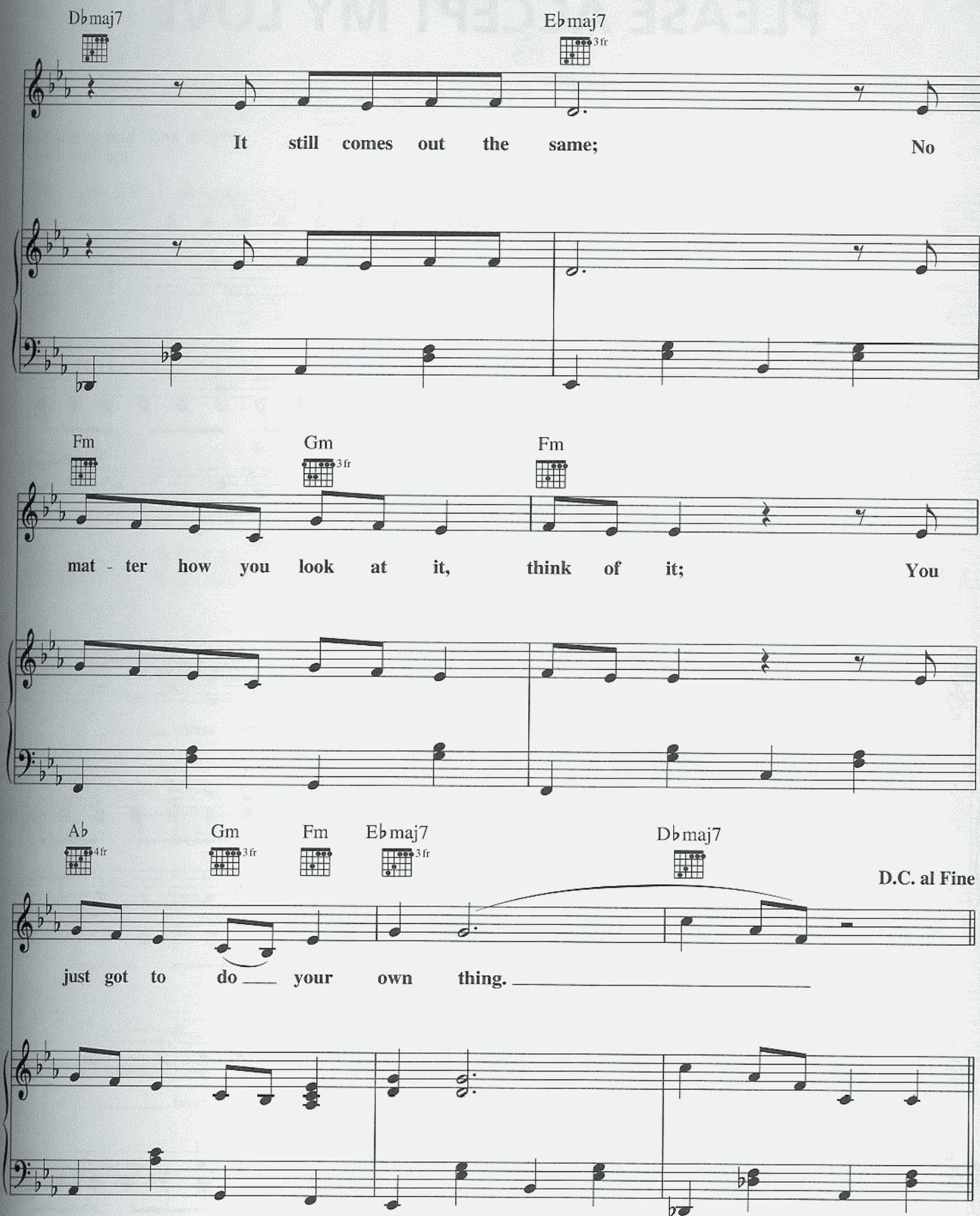
It still comes out the same; No

**Fm**  **Gm**  **Fm** 

mat - ter how you look at it, think of it; You

**Ab**  **Gm**  **Fm**  **Ebmaj7**  **Dbmaj7** 

just got to do your own thing. **D.C. al Fine**



*Additional Lyrics*

3. I find me a place in a box car,  
 So I take out my guitar to pass some time;  
 Late at night when it's hard to rest,  
 I hold your picture to my chest, and I'm all right;  
 (To Chorus)

# PLEASE ACCEPT MY LOVE

Words and Music by B.B. KING  
and SAUL BIHARI

Moderately

N.C. G

I don't e - ven know \_\_\_ your name, \_\_\_\_\_

*mf*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, starting with a whole note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line. A guitar chord diagram for G major is shown above the staff.

D7

but I love you \_\_\_\_\_ just the same. \_\_\_\_\_

Detailed description: This system contains the second two lines of music. The vocal melody continues with quarter notes D5, E5, F5, and G5, then a half note G5. The piano accompaniment continues with the same rhythmic pattern. A guitar chord diagram for D7 major is shown above the staff.

Dar - ling, \_\_\_ let me hold \_\_\_\_\_ your hand \_\_\_\_\_

Detailed description: This system contains the third two lines of music. The vocal melody continues with quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment continues with the same rhythmic pattern.



till I make you un - der - stand.



N.C.

If you on - ly, on - ly knew just how much I

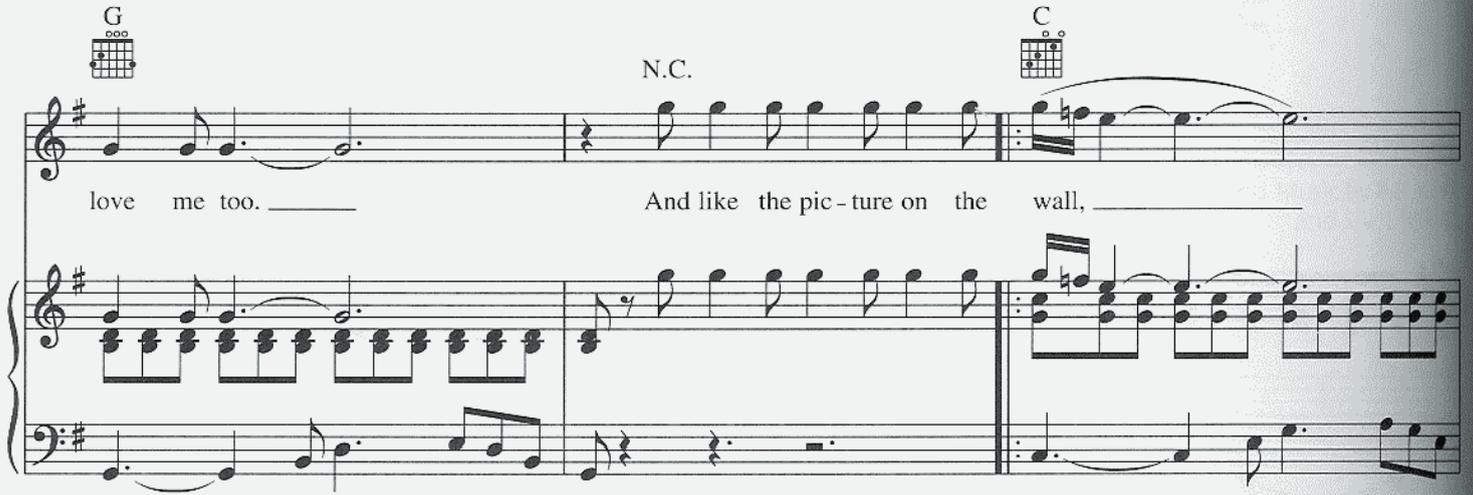


love you. Lov - ing you the way

that I do, you'd take to - night to

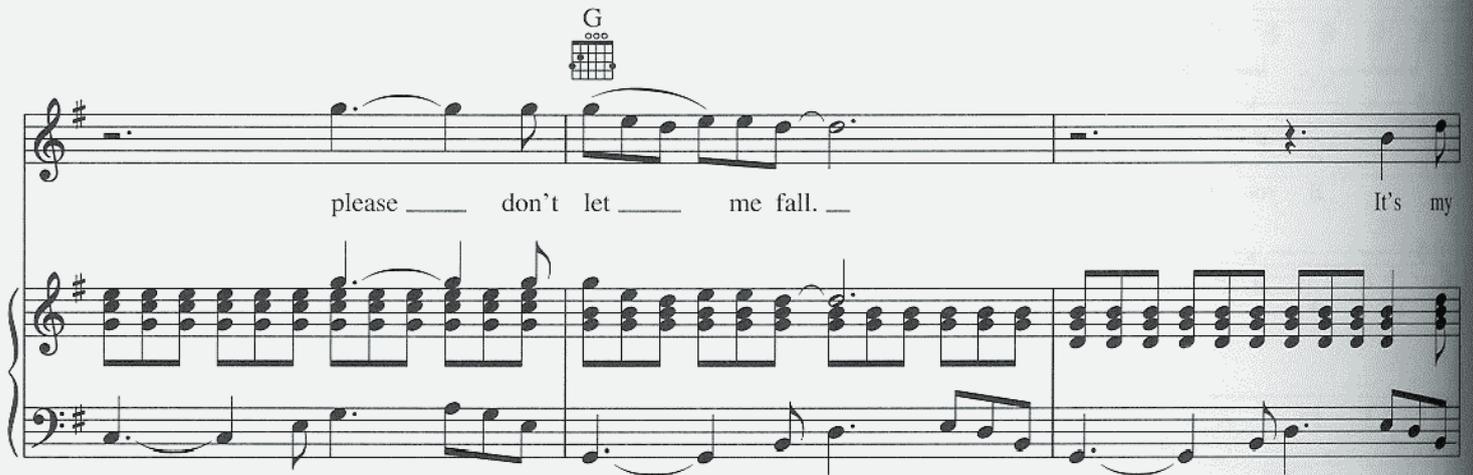
G  N.C. 

love me too. \_\_\_\_\_ And like the pic - ture on the wall, \_\_\_\_\_



G 

please \_\_\_\_\_ don't let \_\_\_\_\_ me fall. \_\_\_\_\_ It's my



A7 

heart I'm think-in' of, \_\_\_\_\_ so won't you



D7  N.C.  N.C. 

please, please \_ ac - cept \_\_\_\_\_ my love. If you let me be \_ your slave, \_\_\_\_\_



D7



your love — I'll cher-ish to my grave.

And if you die — be - fore I do,

1

G



N.C.

I'd end my life — to be — with you. — And like the pic - ture on the

2

N.C.

G



G7/B



C



C#dim



D7



F#7



G7



N.C.

I'll end my life to be with you.

# RESPECT

Words and Music by  
OTIS REDDING

Solid 4 Beat

mf

The piano introduction consists of a four-measure phrase in C major, 4/4 time. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line.



What you want  
I ain't gon-na do you wrong

ba-by I got.  
while you gone.

f



What you need  
I ain't gon-na do you wrong

You know I got it,  
'Cause I don't wan-na.



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



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



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



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

F C

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

F C7 F

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

C7 F C7

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

F C7 F

take out T - C - P, a lit-tle re - spect.

*Repeat and fade out*



You get me out right be - fore your

friends, - then you kiss on me, ba - by, un -

til we're a - lone a - gain. Your love is like a

♩ (2nd time, 8va)

see - saw, your love is like a see - saw, ba - by.

Your love — is like a see - saw, go - in' up, down

To Coda ⊕

all a - round — like a see - saw. Some - times you

tell me you're gon - na be — my sweet can - dy man; —

Then, uh, some - times ba - by, don't know where I

stand. lift me up

when I'm on the ground, But soon as I

get up, you send me tumb - lin' down. Now!

**D.S. al Coda**

Your love is like a

**CODA**

When I kiss you, and I



like it and I ask you to kiss me a - gain. When

D7



G7



I reach for you — you jump c(uh) - lean out - a sight — you change just like the wind! —

C7



Now! — Your love — is like a see - saw, your love — is like a

**Optional Ending**

**Repeat and Fade**

I see - saw, ba - by. Your love — is like a see - saw.

# RESPECT YOURSELF

Words and Music by MACK RICE  
and LUTHER INGRAM

Moderately

Cm7



*mf*

Cm



If you dis - re - spect ev - 'ry - bod - y that you run in - to,  
walk - in' a - round think - in' that the world owes yuh some - thing 'cause you're

here, how in the world do you think ev - 'ry -  
you go - in' out the world back - wards like you

bod - y s'posed to re - spect you? If you  
did when you first come here. Keep

don't give a heck a - bout the man with the Bi - ble in his hand,  
talk - in' 'bout the pres - i - dent won't stop air pol - lu - tion.

just get out the way and let the gen - tle - man do his thing.  
Put your hand o'er your mouth when you cough that 'll help the so - lu -

tion.  
Oh, — you cuss a - round wom - en folk,  
You the kind of gen - tle - man

want ev - 'ry - thing your way. — Take the  
don't e - ven know their name. — Then you're

sheet off your face, boy. It's a brand new day. \_\_\_\_\_ }  
 dumb e - nough to think it - 'll make\_ you a big ol' man. }

Re - spect your - self. \_\_\_\_\_ Re - spect your - self. \_\_\_\_\_

Re - spect your - self. \_\_\_\_\_ Re - spect your - self. \_\_\_\_\_



If you don't re - spect your - self, ain't no - bod - y gon - na give a good, good

G+ Cm

hoot! Re - spect your - self. Re -

spect your - self. Re - spect your - self.

1

Re - spect your - self. If you're

2

Repeat and Fade Optional Ending

spect your - self. Re - spect your - self.

# SEND ME SOME LOVIN'

Words and Music by JOHN MARASCALCO  
and LEO PRICE

Moderately slow

Chord diagrams: E7 (020120), A (x02220). *mf*

Chord diagrams: D (x02220), A (x02220). *tr*

Chord diagrams: E (022100), A (x02220).

Send me some lov - in',  
pic - ture,

Chord diagram: E (022100).

ooh, \_\_\_\_\_ send it I pray.  
oh, \_\_\_\_\_ send it, my dear,

CO  
CE

How can I love you  
so I can hold it

when you're so far away?  
and pretend you are near.

A

D

1

E<sup>9</sup>

N.C.

Oh, hon - ey, send me your

2

Can you send me your

D

D<sup>7</sup>

kiss - es?

I still feel



your touch. And oh, I need

The first system of music consists of a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady bass line and chords in the right hand.



you so bad - ly. I want you so

The second system continues the vocal line with a half note D5, a quarter note E5, and a quarter note F#5. The piano accompaniment provides harmonic support with chords and a consistent bass line.



much. My days are so

The third system features a vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a section marked 'N.C.' (No Chords) for the bass line.



lone - ly. Oh, my nights are so

The fourth system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains the harmonic structure with chords and a steady bass line.

# THEME FROM "SHAFT"

E



blue. I'm here and I'm long -

E7



in' and I'm a - wait - in' for

A D E





you. I want you to send me some

A



lov - in', send it I  
pic - ture, send it, my

E



prayer. \_\_\_\_\_  
 dear. \_\_\_\_\_

How can I  
 so I can

love you \_\_\_\_\_  
 hold it \_\_\_\_\_

when and you're so far a -  
 and pre - tend you are

A



1

E7



way? \_\_\_\_\_  
 near. \_\_\_\_\_

Send me your

2

E7



Repeat and Fade  
(Verse 1)

Optional Ending

Send me your

# THEME FROM "SHAFT"

Words and Music by  
ISAAC HAYES

Moderately

Fmaj7



The first system of piano accompaniment consists of two staves. The treble clef staff contains a continuous eighth-note melody in 4/4 time, starting on G4 and moving up stepwise to D5. The bass clef staff features a simple harmonic accompaniment with a bass line of G2, B2, D3, and G2, and a treble line of G4, B4, D5, and G5. The dynamic marking *mp* is placed in the first measure.

Em7



The second system of piano accompaniment continues the melody from the first system. The treble clef staff continues the eighth-note line. The bass clef staff maintains the harmonic accompaniment, with the bass line moving to G2, B2, D3, and G2 in the second measure.

Fmaj7



The third system of piano accompaniment features a change in the treble clef staff. The melody now consists of quarter notes: G4, B4, D5, and G5. The bass clef staff continues with the harmonic accompaniment.

Em7



The fourth system of piano accompaniment continues with the quarter-note melody in the treble clef staff. The bass clef staff maintains the harmonic accompaniment.

Fmaj7



The fifth system of piano accompaniment concludes the piece. The treble clef staff features a more complex melody with eighth and sixteenth notes, including a trill on D5. The bass clef staff continues with the harmonic accompaniment.

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



Em



Spoken: Can you dig it?

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

Fmaj9



Em



Sung: Who's the cat that won't cop out when there's dan - ger all a - bout?

(Shaft!)

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with the same accompaniment style.

Fmaj9



Spoken: Right on —

They say this cat Shaft is a bad moth - er, (Shut your mouth!)

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

Em



Fmaj9



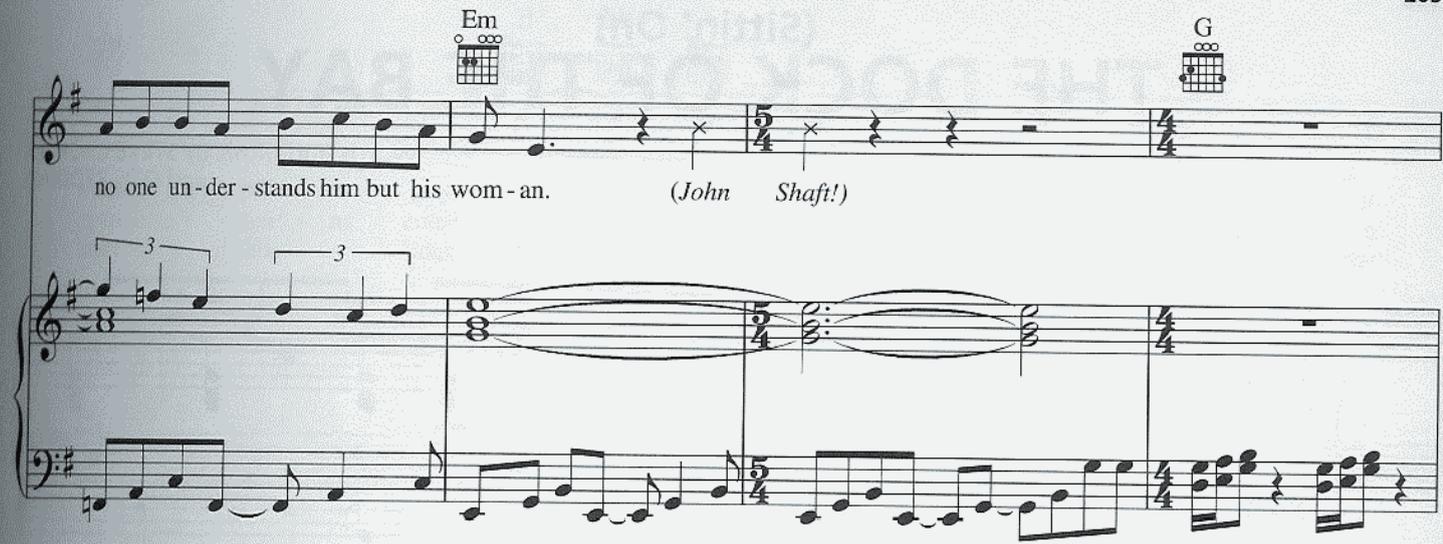
But I'm talk-in' a - bout Shaft.

Sung: He's a com - pli - cat - ed man, But

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

Em  G 

no one un - der - stands him but his wom - an. (John Shaft!)



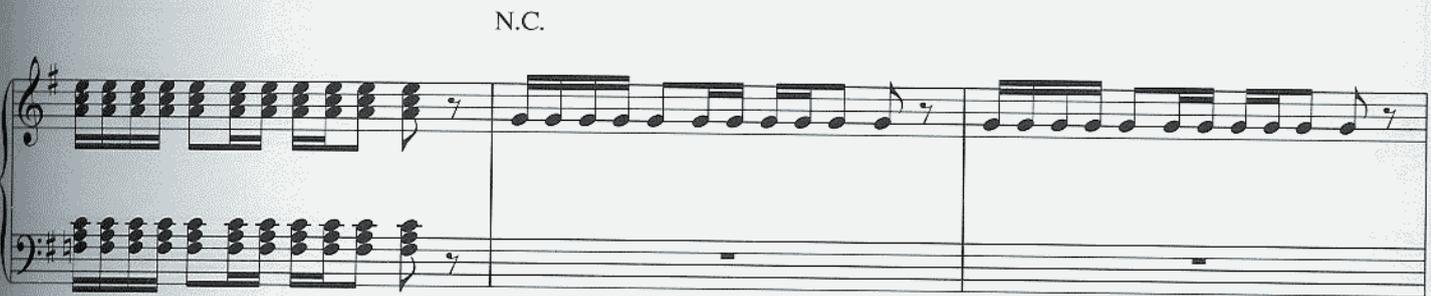
The first system of music features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a melodic phrase: "no one un - der - stands him but his wom - an." The piano accompaniment is in bass clef and includes a bass line and a right-hand part with triplets and sustained chords. Chord diagrams for Em and G are provided above the staff.

Fmaj7 



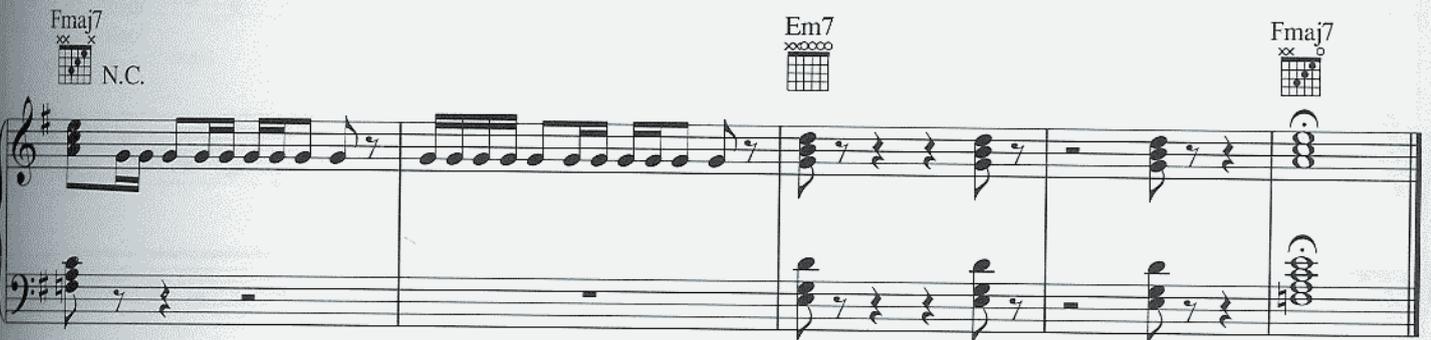
The second system of music is a piano accompaniment. It features a bass line and a right-hand part with a steady eighth-note accompaniment. A chord diagram for Fmaj7 is shown above the staff.

N.C.



The third system of music is a piano accompaniment. It features a bass line and a right-hand part with a steady eighth-note accompaniment. The label "N.C." (No Chords) is centered above the staff.

Fmaj7  N.C. Em7  Fmaj7 



The fourth system of music is a piano accompaniment. It features a bass line and a right-hand part with a steady eighth-note accompaniment. Chord diagrams for Fmaj7, Em7, and Fmaj7 are shown above the staff.

(Sittin' On)  
**THE DOCK OF THE BAY**

Words and Music by STEVE CROPPER  
 and OTIS REDDING

Moderate beat

**G**

*mp*

**G** **B**

Sit - tin' in the morn - ing sun, I'll be  
 left my home in Geor - gia  
 Sit - tin' here rest - in' my bones, and this

**C** **B** **Bb** **A**

sit - tin' when the eve - nin' come.  
 head - ed for the Fris - co bay.  
 lone - li - ness won't leave my a - lone.

**G** **B**

Watch - in' the ships roll in, then I  
 I have noth - in' to live for, look like  
 Two thou - sand miles I roam just to

C  B  Bb  A 

watch 'em roll a - way a - gain. \_\_\_\_\_ Yeah, \_\_\_\_\_ I'm  
 noth - in's gon - na come my way. \_\_\_\_\_ So \_\_\_\_\_ I'm just gon'  
 make this dock my home. \_\_\_\_\_ Now \_\_\_\_\_ I'm just gon'



G  Esus2  E 

sit - tin' on the dock of the bay, \_\_\_\_\_ }  
 sit on the dock of the bay, \_\_\_\_\_ } watch - in' the tide \_\_\_\_\_  
 sit at the dock of the bay, \_\_\_\_\_ }



G  Esus2  E  G 

roll a - way. \_\_\_\_\_ Ooh, \_\_\_\_\_ I'm just sit - tin' on the dock of the bay, \_\_\_\_\_



A  G  To Coda  1 E  2 E 

wast - in' time. \_\_\_\_\_ I \_\_\_\_\_



G D C G D C

Looks like noth-in's gon - na change; — ev - 'ry - thing

G D C

still \_ re-mains the same. — I can't do what ten peo-ple tell me — to do, —

F D D.S. al Coda

so I guess I'll re - main — the same. —

CODA E G

E Repeat ad lib. Optional Ending E

# 634-5789

Words and Music by EDDIE FLOYD  
and STEVE CROPPER

Moderate Shuffle (♩ = ♪♪)

D Em D Em D Em D Em D Em D Em D Em

D Em D D G

If you need \_\_\_\_\_ a lit - tle lov - in', \_\_\_\_\_ call on \_\_\_\_\_  
 \_\_\_\_\_ a lit - tle hug - gin', \_\_\_\_\_ call on \_\_\_\_\_  
 \_\_\_\_\_ a lit - tle lov - in', \_\_\_\_\_ call on \_\_\_\_\_

D

\_\_\_\_\_ me, \_\_\_\_\_ al - right. And if you want \_\_\_\_\_ a lit - tle hug -  
 \_\_\_\_\_ me, \_\_\_\_\_ that's all you got to do now. And if you want \_\_\_\_\_ some kiss -  
 \_\_\_\_\_ me, \_\_\_\_\_ Lord have mer - cy. And if you want \_\_\_\_\_ some kiss -

G D

\_\_\_\_\_ gin', \_\_\_\_\_ call on me, \_\_\_\_\_ ba - by, \_\_\_\_\_ mm. \_\_\_\_\_ Oh, \_\_\_\_\_ I'll  
 \_\_\_\_\_ in', \_\_\_\_\_ call on me, \_\_\_\_\_ ba - by, \_\_\_\_\_ all right. \_\_\_\_\_ No \_\_\_\_\_ more  
 \_\_\_\_\_ in', \_\_\_\_\_ call on me, \_\_\_\_\_ ba - by, \_\_\_\_\_ that's all you got to do now. \_\_\_\_\_ No \_\_\_\_\_ more

A G A

be right here at home.  
 lone - ly nights will you be a - lone. } All you got to do is pick up your  
 lone - ly nights will you be a - lone. }

To Coda

G D Em D Em D Em D Em D Em D Em

tel - e - phone and dial now, (six - three - four - five - sev - en - eight - nine,) What's my num - ber?  
 (six - three - four - five -

1 2

D Em D Em D Em D Em Bm

sev - en - eight - nine.) If you need sev - en - eight - nine. Oh, I'll be right there,

A G

just as soon as I can, oh. And if I'll be a

# SON OF SHAFK



lit - tle bit late now, I hope that you'll un - der - stand, whoa,

D Em D

D.S. al Coda

yeah. And if you need -

CODA D Em D Em Eb Fm Eb Fm

sev - en - eight - nine.) (Six - three - four - five -

Repeat and Fade

Eb Fm Eb Fm Eb Fm Eb Fm Eb Fm Eb Fm

sev - en - eight - nine,) Call me on the tel - e - phone.  
(Six - three - four - five - sev - en - eight - nine.)

# SON OF SHAFT

Words and Music by ALLEN JONES,  
HOMER BANKS and WILLIAM BROWN

Moderately

Gm Eb

*mf*

Dm Fm Gm

Eb

Dm Fm Gm

Spoken: *Son of Shaft.*

E $\flat$



Gon - na be like my dad. \_ *Son of Shaft.*

Dm



Fm



Gm



*Spoken: Son of Shaft*

Gm



First system of musical notation. The treble clef contains a melodic line with eighth and sixteenth notes, including a fermata. The bass clef contains a bass line with a long note and a fermata.

Second system of musical notation. The treble clef continues the melodic line with eighth notes. The bass clef continues the bass line with eighth notes.

Third system of musical notation. The treble clef continues the melodic line. The bass clef features a long note with a fermata.

Fourth system of musical notation. The treble clef continues the melodic line. The bass clef continues the bass line with eighth notes.

Ebmaj7 Gm

Oh, oh, — oh, — oh, oh, — oh, oh, oh, oh, oh.

Fifth system of musical notation. The top staff is a vocal line with lyrics: "Oh, oh, — oh, — oh, oh, — oh, oh, oh, oh, oh." Above the first two measures are chord diagrams for Ebmaj7 and Gm 3fr. The bottom two staves are piano accompaniment.

I was born \_ and raised \_ on

For - ty - fifth Street. \_ Had the prob - lems of a man \_ at the age \_ of three. \_ My

dad - dy was bad \_ I've been told, \_ So my fam - i - ly's name \_ I

must up - hold. \_ I love \_ by the clock and live \_ by the gun. \_ If you

Eb

ev - er met the fa - ther, you've met the sun. \_

Detailed description: This system contains the first two measures of the piece. The vocal line is in a treble clef with a key signature of two flats (Bb, Eb). The lyrics are "ev - er met the fa - ther, you've met the sun. \_". The piano accompaniment consists of two staves (treble and bass clef) with a consistent eighth-note accompaniment pattern. A guitar chord diagram for Eb is shown in the top right corner.

Gm7

Eb

Yeah, \_\_\_\_\_

Detailed description: This system contains the third and fourth measures. The vocal line has a Gm7 chord diagram above the first measure and an Eb chord diagram above the second measure. The lyrics are "Yeah, \_\_\_\_\_". The piano accompaniment continues with the eighth-note pattern.

Gm7

Eb

yeah, yeah. \_\_\_\_\_

Detailed description: This system contains the fifth and sixth measures. The vocal line has a Gm7 chord diagram above the first measure and an Eb chord diagram above the second measure. The lyrics are "yeah, yeah. \_\_\_\_\_". The piano accompaniment continues with the eighth-note pattern.

Gm

3fr

*Spoken: Check me out.*

Detailed description: This system contains the seventh and eighth measures. The piano accompaniment continues with the eighth-note pattern. The lyrics "Spoken: Check me out." are written in italics in the right-hand measure. A Gm chord diagram with "3fr" (3rd fret) is shown in the top left corner.

Chord diagrams: Eb, Gm7, Eb

Chord diagram: Gm (3tr)

Spoken: I'm the son of Shaft, (now you can believe that)

Chord diagram: Eb

and I feel so good.

Chord diagrams: Dm, Fm

Chord diagram: Gm7

Optional Ending

Repeat and Fade

Spoken: Son of Shaft

# SOUL FINGER

Words and Music by BEN CAULEY,  
CARL CUNNINGHAM, JAMES ALEXANDER,  
JIMMY KING, PHALON JONES  
and RONNIE CALDWELL

Moderately

N.C.

C#m F#

B F#m B F#m B F#m

B F#m B F#m

B F#m

F# E F F# G G# A

Spoken: Soul fin - ger! Soul fin - ger! Soul fin - ger!

Play 3 times

B F#m B F#m

This system contains the first two measures of music. The first measure features a B major chord in the treble clef and a bass line with eighth notes. The second measure is a repeat sign. The third measure features an F#m chord in the treble clef and a bass line with eighth notes. The fourth measure features a B major chord in the treble clef and a bass line with eighth notes, including a grace note (7).

B F#m B F#m N.C.

This system contains the next two measures. The first measure features a B major chord in the treble clef and a bass line with eighth notes, including a grace note (7). The second measure features an F#m chord in the treble clef and a bass line with eighth notes, including a grace note (7). The third measure features a B major chord in the treble clef and a bass line with eighth notes, including a grace note (7). The fourth measure features an F#m chord in the treble clef and a bass line with eighth notes, including a grace note (7). The system ends with a double bar line and the instruction 'N.C.' (No Chords).

This system contains the next two measures of music, continuing the piano accompaniment from the previous system. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef contains a steady eighth-note bass line.

This system contains the next two measures of music, continuing the piano accompaniment. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef contains a steady eighth-note bass line.

F# F E F

Spoken: Soul fin - ger! Soul fin - ger!

This system contains the final two measures. The first measure features an F# major chord in the treble clef and a bass line with eighth notes. The second measure features an F major chord in the treble clef and a bass line with eighth notes. The third measure features an E major chord in the treble clef and a bass line with eighth notes. The fourth measure features an F major chord in the treble clef and a bass line with eighth notes. The system includes the spoken lyrics 'Soul fin - ger!' and 'Soul fin - ger!' written below the piano accompaniment.

N.C.

Soul fin - ger!

C#m F# B F#m

This system contains the first two measures of music. The first measure is marked 'N.C.' and features a vocal line with the lyrics 'Soul fin - ger!' and a piano accompaniment. The second measure contains guitar chords for C#m, F#, B, and F#m, with a piano accompaniment.

B F#m B F#m B F#m

This system contains the next two measures of music. The first measure has guitar chords for B, F#m, B, and F#m. The second measure has guitar chords for B, F#m, B, and F#m. Both measures include piano accompaniment.

N.C.

B F#m

This system contains the next two measures of music. The first measure is marked 'N.C.' and features a piano accompaniment. The second measure has guitar chords for B and F#m, with a piano accompaniment.

B F#m B F#m B F#m

This system contains the next two measures of music. The first measure has guitar chords for B, F#m, B, and F#m. The second measure has guitar chords for B, F#m, B, and F#m. Both measures include piano accompaniment.

Repeat and Fade

Optional Ending

B F#m B F#m B

This system contains the final two measures of music. The first measure is marked 'Repeat and Fade' and has guitar chords for B, F#m, B, and F#m. The second measure is marked 'Optional Ending' and has a guitar chord for B. Both measures include piano accompaniment.

# SOUL MAN

Words and Music by ISAAC HAYES  
and DAVID PORTER

Moderate Rock



mp

3

A

mf

E

E7

Com - in' to you on a  
What I got the  
brought up on a

dust - y road, good lov - in' I got a truck - load. And  
hard way and I'll make it bet - ter each and ev' - ry day.  
side street. I learned how to love be - fore I could eat. I was

when you get it you got some - thin', so don't wor - ry 'cause  
 So — hon - ey, don't you fret, 'cause you ain't seen —  
 ed - u - cat - ed at Wood - stock. When I start lov - in' I

E D

I'm com - in'. } I'm a soul man, \_ I'm a  
 noth - in' yet. \_ }  
 just can't stop. \_ }

E D

soul man, \_ I'm a soul man. \_ I'm a

E A B A B

soul man. \_ { Got Well,  
 I was

C G A

grab your rope \_ and I'll pull you in, \_ give you hope \_ and

A/B Bb/C F Eb

be your on - ly boy - friend.

Ab Bb C F

I'm a soul man, \_ I'm a

1 2 F

soul man, \_ I'm a

# SOUL LIMBO

Words and Music by BOOKER T. JONES,  
DUCK DUNN, STEVE CROPPER  
and AL JACKSON, JR.

Moderately fast

N.C.

Cowbell *mp* *mf*

G F C F G F

C F G F C F

G F C F G F

JONES,  
ROPPER  
ON, JR.

C F G F C F

This system contains the first six measures of the piece. The guitar part consists of chords: C (x02023), F (x23213), G (x02033), F (x23213), C (x02023), and F (x23213). The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth and sixteenth notes in the right hand.

G F C N.C. 1 F

Cowbell

This system contains measures 7 through 12. Measures 7-9 feature guitar chords G (x02033), F (x23213), and C (x02023). Measure 10 is marked 'N.C.' (No Chords) and includes a 'Cowbell' part with a rhythmic pattern of eighth notes marked with 'x'. Measure 11 is the start of a first ending, indicated by a bracket labeled '1'. Measure 12 concludes with an F chord (x23213).

2 G5 3 2 x

This system contains measures 13 through 15. Measure 13 is the start of a second ending, indicated by a bracket labeled '2', with a rhythmic pattern of eighth notes marked with 'x'. Measure 14 features a G5 chord (x02033) with a '3 2 x' marking. Measure 15 continues the piano accompaniment.

C F

This system contains measures 16 through 18. The guitar part features C (x02023) and F (x23213) chords. The piano accompaniment continues with a steady bass line and a melodic line in the right hand.

G F C F G F

This system contains the final three measures (19-21). The guitar part features G (x02033), F (x23213), C (x02023), F (x23213), G (x02033), and F (x23213) chords. The piano accompaniment concludes with a final chord in the right hand.

C F G F C F

The first system of music consists of two staves. The treble staff contains a melody line with eighth and quarter notes, and the bass staff contains a bass line with quarter notes. Above the treble staff, six guitar chord diagrams are shown, labeled C, F, G, F, C, and F from left to right. The C chord diagrams have an 'x' on the 4th string, and the F chord diagrams have an accent (^) on the 1st string.

G F C F G F

The second system of music consists of two staves. The treble staff contains a melody line with eighth and quarter notes, and the bass staff contains a bass line with quarter notes. Above the treble staff, six guitar chord diagrams are shown, labeled G, F, C, F, G, and F from left to right. The C chord diagram has an 'x' on the 4th string, and the F chord diagrams have an accent (^) on the 1st string.

C F G F C F

The third system of music consists of two staves. The treble staff contains a melody line with eighth and quarter notes, and the bass staff contains a bass line with quarter notes. Above the treble staff, six guitar chord diagrams are shown, labeled C, F, G, F, C, and F from left to right. The C chord diagrams have an 'x' on the 4th string, and the F chord diagrams have an accent (^) on the 1st string.

G F C F G F

The fourth system of music consists of two staves. The treble staff contains a melody line with eighth and quarter notes, and the bass staff contains a bass line with quarter notes. Above the treble staff, six guitar chord diagrams are shown, labeled G, F, C, F, G, and F from left to right. The C chord diagram has an 'x' on the 4th string, and the F chord diagrams have an accent (^) on the 1st string.

C F G F C F

The fifth system of music consists of two staves. The treble staff contains a melody line with eighth and quarter notes, and the bass staff contains a bass line with quarter notes. Above the treble staff, six guitar chord diagrams are shown, labeled C, F, G, F, C, and F from left to right. The C chord diagrams have an 'x' on the 4th string, and the F chord diagrams have an accent (^) on the 1st string.

System 1: Musical notation for the first system. The guitar part features chords G, F, C, F, G, and F. The bass line consists of a simple rhythmic pattern of quarter notes.

System 2: Musical notation for the second system. The guitar part features chords C, F, G, F, C, and F. The bass line continues with a simple rhythmic pattern.

System 3: Musical notation for the third system. The guitar part features chords G, F, C, F, G, and F. The bass line continues with a simple rhythmic pattern.

System 4: Musical notation for the fourth system. The guitar part features chords C, F, G, F, C, and F. The bass line continues with a simple rhythmic pattern.

System 5: Musical notation for the fifth system. The guitar part features chords G, F, C, F, G, and F. The system concludes with an "Optional Ending" section featuring a C chord. The text "Repeat and Fade" is positioned above the final measure of the main section.

# STAND BY ME

Words and Music by BEN E. KING,  
JERRY LEIBER and MIKE STOLLER

Moderately, with a beat

*mp*

F Dm C Dm

Bb C F

F Dm C

Dm Bb C

night sky has come — and the land is  
that we look up-on — should tum - ble and

dark fall and the moon — is the on - ly light we  
and the moun - tains — should crum - ble in - to the

The musical score is presented in a standard format with a grand staff (treble and bass clefs) for the piano accompaniment and a single treble clef for the vocal line. The tempo is marked 'Moderately, with a beat' and the dynamics are 'mp'. The key signature has one flat (Bb). The score is divided into four systems. The first system shows the piano introduction with chords F, Dm, C, and Dm. The second system begins the vocal entry with the lyrics 'When the'. The third system continues the vocal line with lyrics 'night sky has come — and the land is that we look up-on — should tum - ble and'. The fourth system concludes the vocal line with lyrics 'dark fall and the moon — is the on - ly light we and the moun - tains — should crum - ble in - to the'. Guitar chord diagrams are provided above the piano staff for the chords F, Dm, C, and Bb.

F



see, oh I won't be a - fraid -  
 sea, I won't cry, I won't cry -

Dm



C



Dm



no I won't be a - fraid }  
 no I won't shed a tear } just as

Bb



C



F



long as you stand, stand by me. So

F



dar - ling, dar - ling, stand by me

Dm C Dm Bb

stand \_ by me oh stand \_\_\_\_\_

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole rest, followed by quarter notes for 'stand', 'by', and 'me', then a half note for 'oh', and finally a half note for 'stand' with a long horizontal line underneath. The piano accompaniment features a steady bass line and chords in the right hand.

C F

stand by \_ me stand by \_ me. 1 2

If the Dar-ling,

Detailed description: This system contains measures 5-8. Measures 5-6 are marked with 'C' and 'F' chords. The vocal line has 'stand by \_ me' in measure 5 and 'stand by \_ me.' in measure 6. Measures 7-8 are marked with '1' and '2' above the staff, indicating a first and second ending. The vocal line in measure 7 says 'If the' and in measure 8 'Dar-ling,'. The piano accompaniment continues with a consistent rhythmic pattern.

F Dm C Dm

stand \_ by me \_ stand \_ by me oh

Detailed description: This system contains measures 9-12. The vocal line has 'stand \_ by me \_' in measure 9, a whole rest in measure 10, and 'stand \_ by me oh' in measure 11. Measure 12 has a whole rest. The piano accompaniment continues with the same accompaniment style.

Bb C F

stand \_\_\_\_\_ stand by \_ me stand by \_ me. When - ev - er I'm in trou-ble won't you

Repeat and Fade

Detailed description: This system contains the final four measures (13-16). The vocal line has 'stand \_\_\_\_\_' in measure 13, 'stand by \_ me' in measure 14, 'stand by \_ me.' in measure 15, and 'When - ev - er I'm in trou-ble won't you' in measure 16. The piano accompaniment concludes with a final chord and a repeat sign with a 'fade' instruction.

# THE TEARS OF A CLOWN

Words and Music by STEVIE WONDER,  
WILLIAM "SMOKEY" ROBINSON and HENRY COSBY

Moderately bright

N.C.

mf

The piano introduction consists of two staves. The right hand starts with a series of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a similar pattern an octave lower: G3, A3, Bb3, C4, Bb3, A3, G3. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

Db Gb Cb Gb Db Gb

Chord diagrams for Db, Gb, Cb, Gb, Db, Gb.

Oh yeah,

Cb Gb Db Gb Cb Gb

Chord diagrams for Cb, Gb, Db, Gb, Cb, Gb.

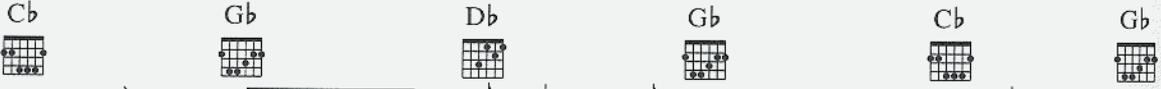
Now, if there's a smile — up - on my face — it's on - ly there —  
to be care - free, — it's on - ly to cam -

D.S. (See additional lyrics)

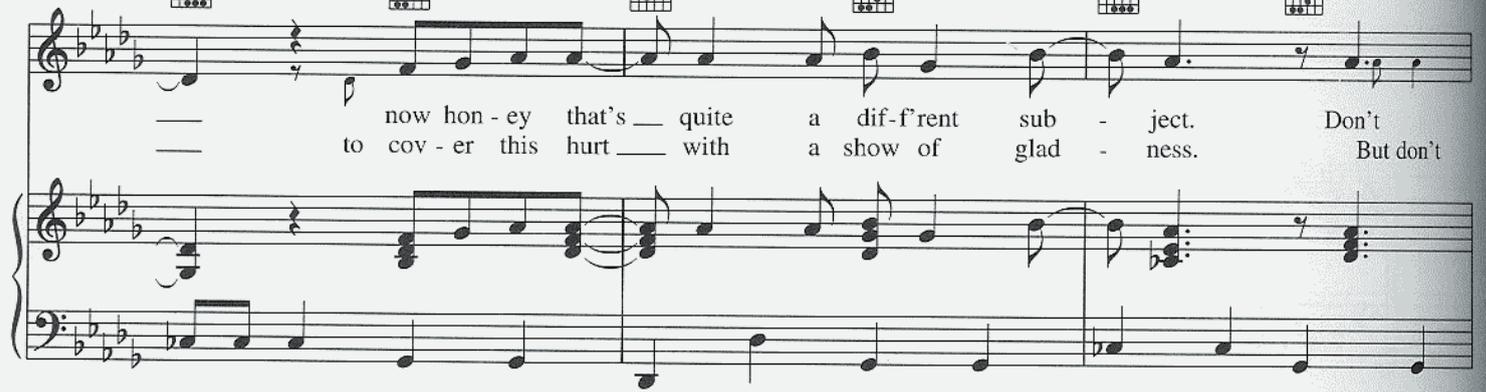
Db Gb Cb Gb Db Gb

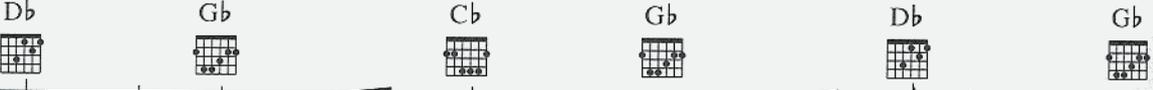
Chord diagrams for Db, Gb, Cb, Gb, Db, Gb.

— try - ing to fool — the pub - lic; but when it comes — down to fool - ing you, —  
- ou - flage — my sad - ness in or - der to shield — my — pride I try —

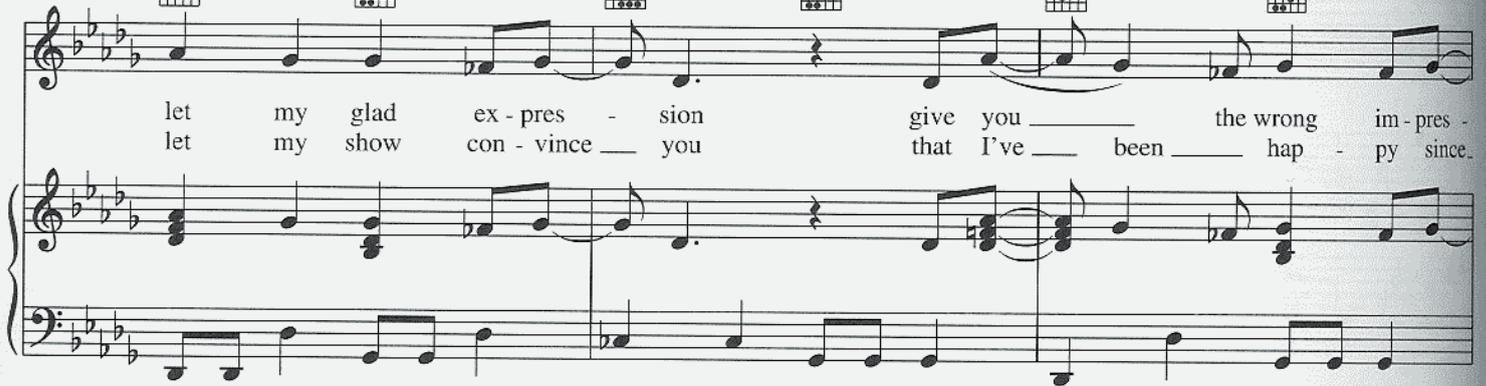


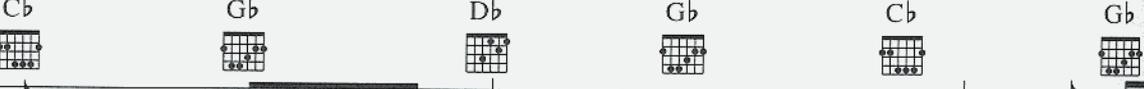
— now hon - ey that's — quite a dif - f'rent sub - ject. Don't  
 — to cov - er this hurt — with a show of glad - ness. But don't



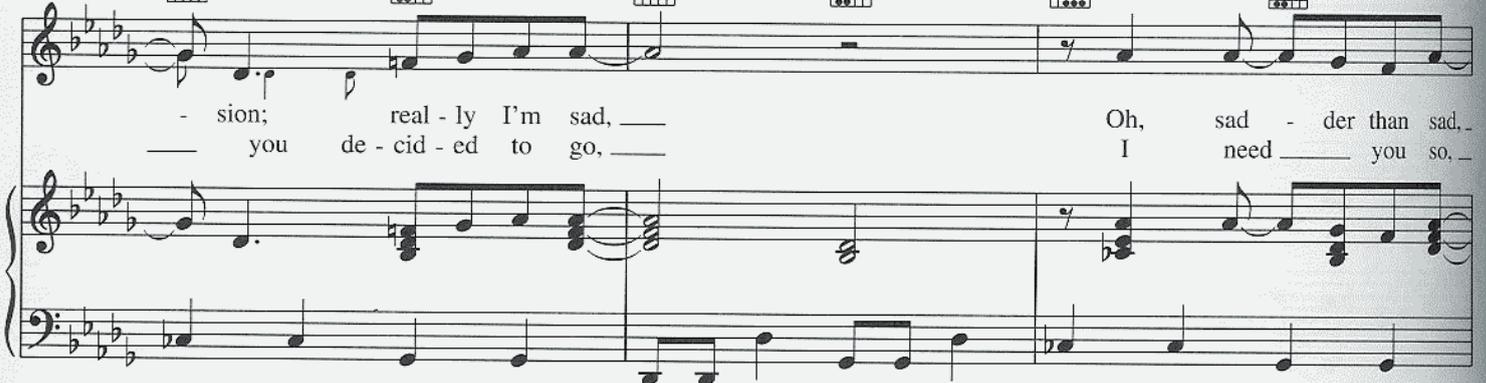


let my glad ex - pres - sion give you — the wrong im - pres -  
 let my show con - vince — you that I've — been — hap - py since.



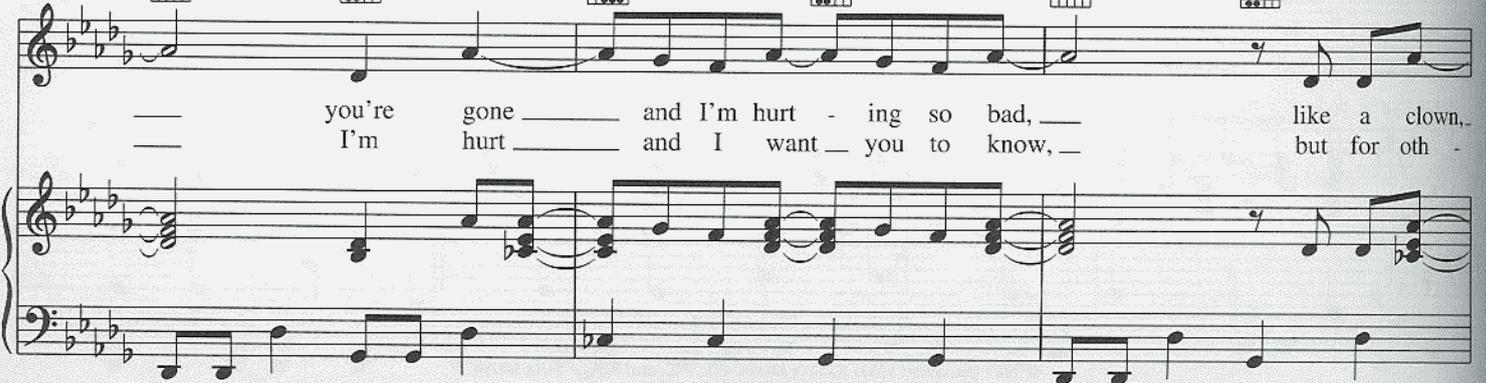


— sion; real - ly I'm sad, — Oh, sad - der than sad, —  
 — you de - cid - ed to go, — I need — you so, —





— you're gone — and I'm hurt - ing so bad, — like a clown, —  
 — I'm hurt — and I want — you to know, — but for oth -



Chords: Cb, Gb, Db, Gb, Cb, Gb

I pre - tend to be glad. }  
 - ers I put on a show. }

Now there's some

Chords: Ab, F/A, Bbm

sad things known to man but ain't too much sad - der than

Chords: Gbmaj7, Db, N.C.

the tears of a clown, when there's no one a -

Chords: Db, Gb

round.



REPRODUCTION

when there's no one a - round.

Db Gb

Oh yeah, ba - by!

Cb Gb Db Gb

<b>D.S. and Fade</b>		<b>Optional Ending</b>		
Cb	Gb	Cb	Gb	Db

Now, if there's a smile .

*Additional Lyrics*

Now, if there's a smile on my face  
 Don't let my glad expression  
 Give you a wrong impression  
 Don't let this smile I wear  
 Make you think that I don't care (Fade)

# 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 ba -  
 (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

To Coda ⊕

in things that you don't un - der - stand \_ then you suf - fer.

N.C.

Su - per - sti - tion ain't the way. —

Ebm

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

# TAKE ME TO THE RIVER

Words and Music by AL GREEN  
and MABON HODGES

Moderately

Chord diagrams: A, E7, A, E7

Chord diagrams: E, A/E, E7, A/E, E7

1 2

Chord diagrams: D, A, E7

(1,3.) I don't know why I  
(2.) I don't know why you

Chord diagrams: D, A, E7, D, A

love you like I do, af - ter all these chang - es that you put me through.  
treat - ed me so bad. Look at all these things that we could have had.



You stole my mon - ey and my cig - a - rettes, \_\_\_\_\_ and I have - n't seen hide nor  
 Love is a no - tion that I won't for - get, \_\_\_\_\_ my sweet six - teen, now I



hair of you yet. \_\_\_\_\_ I wan - na know. \_\_\_\_\_ Won't you tell \_\_\_\_\_ me, am I \_\_\_\_\_  
 nev - er re - gret. \_\_\_\_\_ I wan - na know. \_\_\_\_\_ Won't you tell \_\_\_\_\_ me, am I \_\_\_\_\_



\_\_\_\_\_ in love \_\_\_\_\_ to stay? \_\_\_\_\_ (Take me, take me.)  
 \_\_\_\_\_ in love \_\_\_\_\_ to stay? \_\_\_\_\_ Instrumental



Take me to the riv - er, \_\_\_\_\_ and wash me down. \_\_\_\_\_

E7 D A E7

Won't you cleanse my soul, —

To Coda  $\text{C}$  1 D A 2 To Next Strain

get my feet on the ground?  
*Instrumental ends*

3 D.S.S. al Coda

Hold — me, love — me,

C#m A7 G/D

squeeze — me, — tease — me till I die, —

B7



D.S.  
(Take 3rd ending)

till I die. Take me, ba - by, take me to the

CODA

Yeah, yeah, yeah, yeah,

yeah. Dip me in the wa - ter, dip me in the

1,2 3  
wa - ter, ba - by. Dip me in the

*rit.*

# TELL IT LIKE IT IS

Words and Music by GEORGE DAVIS  
and LEE DIAMOND

Slow four

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for various chords: Gm, C7, F, Fmaj7, F6, D7, Am, Dm, Bb, and Gm7. The lyrics are: "If you want some-thing to play with go and find your-self a toy. Ba-by my time is too ex-pen-sive, and I'm not a lit-tle boy. If you are se-ri-ous, don't play with my heart it makes me fu-ri-ous, But if you want me to love you ba-by, I will Girl, you know I will. Tell It Like It". The score includes triplets and a 'Ped.' (pedal) marking in the piano part.

Gm

C7

F

Fmaj7

Is — don't be a - shamed — Let your con - science be your guide. — But

F6

D7

Gm

C7

know deep down in - side of me. I be - lieve you love me. for - get your fool - ish

F

Fmaj7

F6

F

Am

pride, — Life is too short — to have

Dm

Am

Dm

sor - row — you may be here to - day — and gone to - mor - row.

Am

Bb

C7

Gm7

C7

*D. S. and fade*

You might as well get what you want — so go on and live, — ba - by go on and live. Tell It Like It

*D. S. and fade*

# THE THRILL IS GONE

Words and Music by ROY HAWKINS  
and RICK DARNELL

Moderate Blues (played as )



*mf*



The thrill is gone. —  
The thrill is gone. —

The thrill has gone a -  
It's gone a - way for



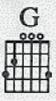
way.  
good.

The thrill is gone, — ba - by.  
The thrill is gone, — ba - by.

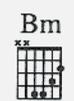
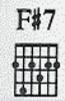


The thrill has gone — a - way. —  
It's gone a - way for good. —

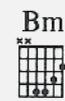
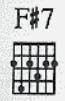
AWKINS  
ARNELL



You know you done me wrong, \_\_\_\_\_ ba -  
Some-day I know I'll be o - pen armed, ba -



by. And you'll be sor ry some day. \_\_\_\_\_  
by, just like I know a good man



by. should. The thrill is gone.  
by. You know I'm free free now, \_\_\_\_\_

ba - by. It's gone a - way from me.  
I'm free from your spell.



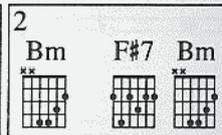
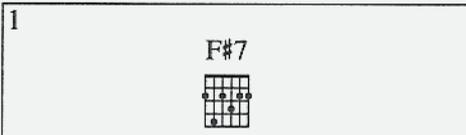
The thrill is gone, ba - by.  
Oh I'm free free free now.



The thrill has gone a - way\_ from me.  
I'm free\_ from your\_ spell.



Al - though I'll\_ still live on, but so\_  
And now that\_ it's all o - ver, all I can



lone - ly\_ I'll\_ be.  
do\_ is\_ wish you well.

# TOUCH A HAND, MAKE A FRIEND

Words and Music by CARL HAMPTON,  
HOMER BANKS and RAYMOND JACKSON

Moderately

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano introduction marked 'Moderately' and 'p' (piano). The introduction features a guitar chord progression of A, D, E, and A. The vocal melody starts with the lyrics 'Can't you feel it in your bones? you my friend? at-ti-tude'. The piano accompaniment provides harmonic support with chords such as A7 and D. The lyrics continue: 'A change is com-in' on Ain't it time to come on in? of oth-er peo-ple just like you. from ev-er-y walk of life, We can find a bet-ter way. Reach out and touch a hand. peo-ple see-in' the light. Why don't you join us to-day? Make a friend if you can.' The score concludes with a final piano accompaniment section.

A7

Can't you feel it in your heart now?\_ A new thing is

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 three sharps (F#, C#, G#). It begins with a quarter rest, followed by a quarter note G#4, an eighth note A4, a quarter note B4, and a quarter note C5. The lyrics "Can't you feel it in your heart now?\_" are written below. After a quarter rest, there is a quarter note D5, an eighth note C5, and a quarter note B4. The lyrics "A new thing is" are written below. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of three sharps. The piano part features chords and moving lines that support the vocal melody.

D

E

tak - in' shape; reach out\_ and touch a hand,

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef. It starts with a quarter note D5, a quarter note C5, and a quarter note B4. The lyrics "tak - in' shape;" are written below. After a quarter rest, there is a quarter note A4, an eighth note G#4, a quarter note F#4, and a quarter note E4. The lyrics "reach out\_ and touch a hand," are written below. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of three sharps. The piano part continues with chords and moving lines.

A

make a friend\_ if you can. Reach out\_ and touch a

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef. It starts with a quarter note D5, a quarter note C5, and a quarter note B4. The lyrics "make a friend\_ if you can." are written below. After a quarter rest, there is a quarter note A4, an eighth note G#4, a quarter note F#4, and a quarter note E4. The lyrics "Reach out\_ and touch a" are written below. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of three sharps. The piano part continues with chords and moving lines.

A7

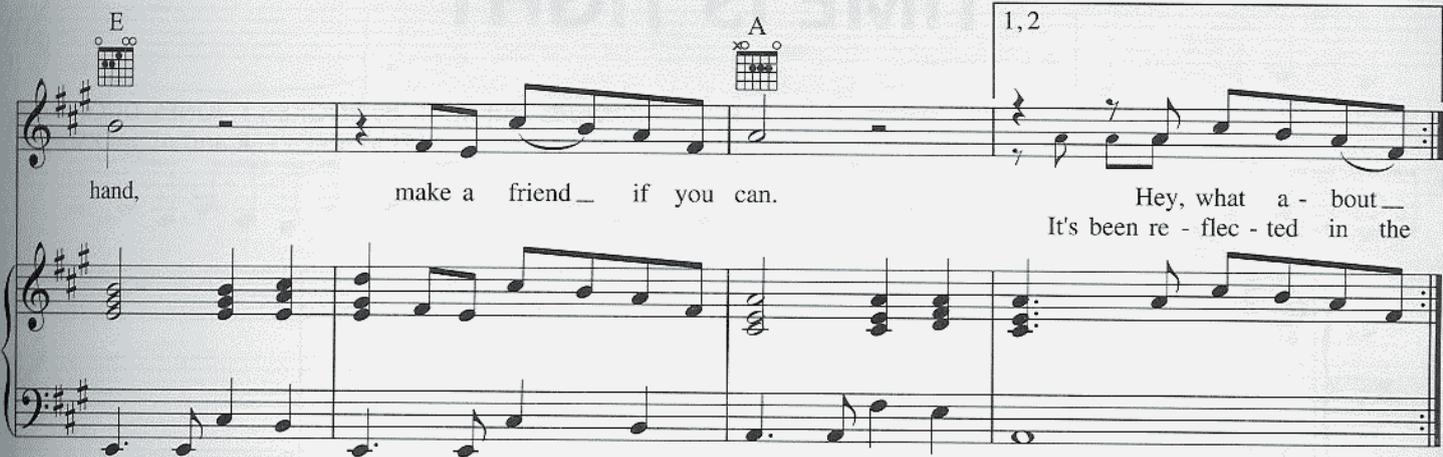
D

hand, make a friend\_ if you can.\_ Reach out\_ and touch a

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef. It starts with a quarter rest, followed by a quarter note D5, a quarter note C5, and a quarter note B4. The lyrics "hand," are written below. After a quarter rest, there is a quarter note A4, an eighth note G#4, a quarter note F#4, and a quarter note E4. The lyrics "make a friend\_ if you can.\_" are written below. After a quarter rest, there is a quarter note D5, an eighth note C5, and a quarter note B4. The lyrics "Reach out\_ and touch a" are written below. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of three sharps. The piano part continues with chords and moving lines.

E  A  1,2

hand, make a friend\_ if you can. Hey, what a - bout\_ It's been re - flec - ted in the



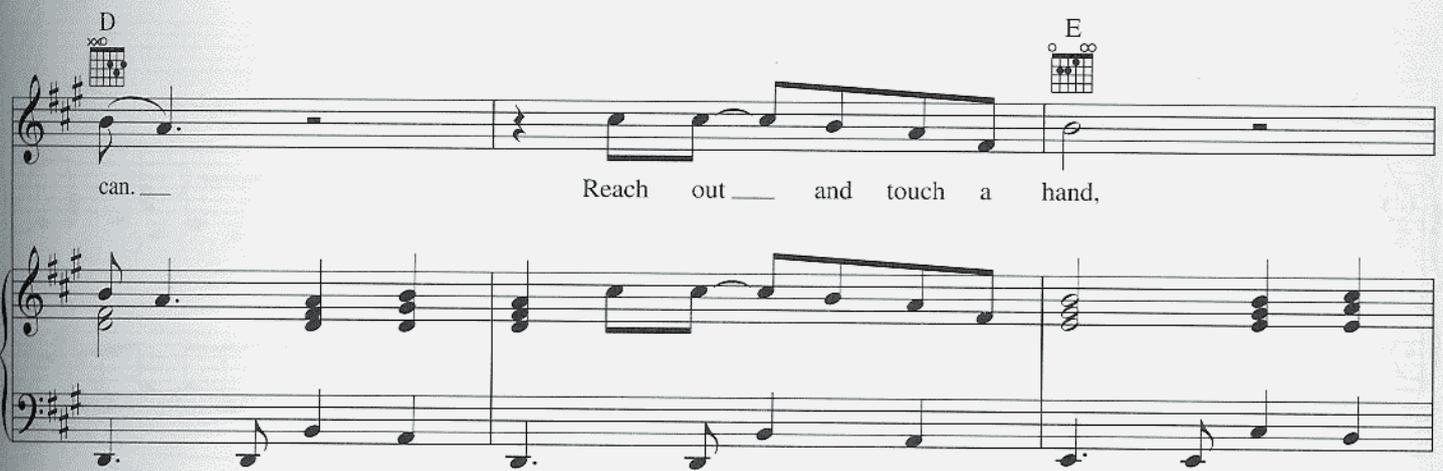
3 A7 

Reach out\_ and touch a hand, make a friend\_ if you



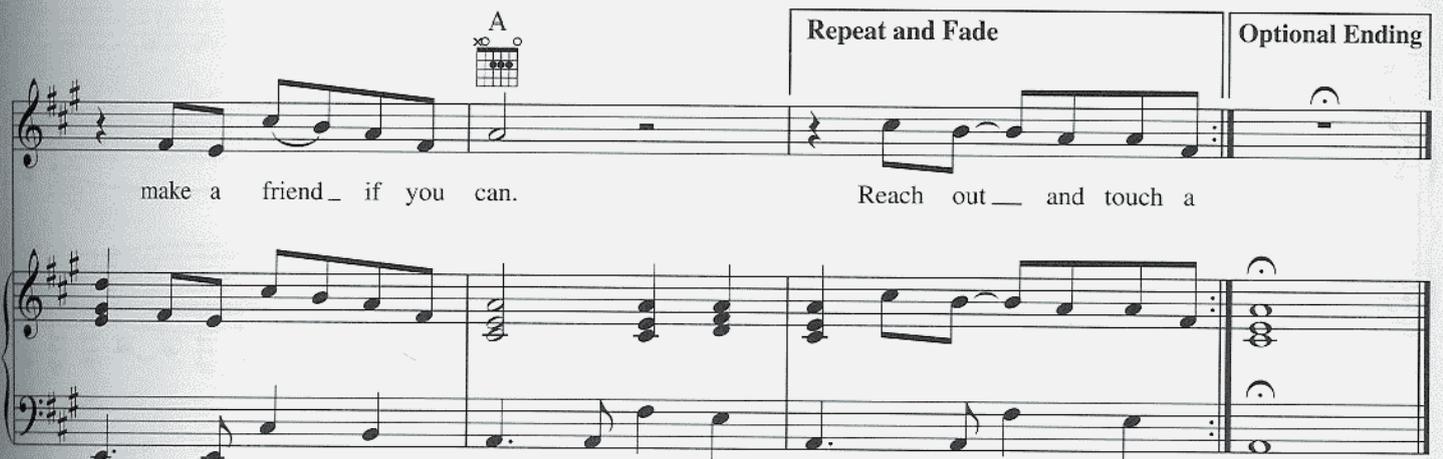
D  E 

can.\_ Reach out\_ and touch a hand,



A  Repeat and Fade Optional Ending

make a friend\_ if you can. Reach out\_ and touch a



# TIME IS TIGHT

Words and Music by BOOKER T. JONES, DUCK DUNN,  
STEVE CROPPER and AL JACKSON, JR.

Moderately



First system of music, featuring a treble and bass clef. The treble clef has a long note with a slur, and the bass clef has a continuous eighth-note accompaniment.

Second system of music. Includes guitar chord diagrams for F and C. The treble clef has a slur and a triplet of eighth notes marked *mf*. The bass clef continues the eighth-note accompaniment.

Third system of music. Starts with a guitar chord diagram for F and a dynamic marking of *p*. The treble clef has a slur and a dotted note. The bass clef continues the eighth-note accompaniment.

Fourth system of music. Starts with a guitar chord diagram for C. The treble clef has a slur and a long note. The bass clef continues the eighth-note accompaniment.

Fifth system of music. Starts with a guitar chord diagram for G and a dynamic marking of *f*. The treble clef has a slur and a long note. The bass clef continues the eighth-note accompaniment.

Sixth system of music. Includes guitar chord diagrams for G, D, G, and G7. The treble clef has a slur and a long note. The bass clef continues the eighth-note accompaniment, ending with a dynamic marking of *p*.

Chord diagrams: C (x02231) and F (133211)

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff is in bass clef and contains a piano accompaniment of eighth notes, starting with G2 and moving up stepwise to C5. Chord diagrams for C and F are shown above the staff.

Chord diagrams: C (x02231) and F (133211)

*mp* *p*

The second system continues the piece. The upper staff has a half note G4, followed by a measure with a *mp* dynamic marking containing a quarter note A4 and a quarter note B4. The lower staff continues the eighth-note accompaniment. A *p* dynamic marking appears in the third measure of the upper staff. Chord diagrams for C and F are shown above the staff.

To Coda

Chord diagram: C (x02231)

The third system is marked "To Coda". The upper staff features a melodic line with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff continues the eighth-note accompaniment. A chord diagram for C is shown above the staff.

*mf*

The fourth system continues the melodic and accompaniment lines. The upper staff has a half note G4, followed by quarter notes A4, B4, and C5. The lower staff continues the eighth-note accompaniment. A *mf* dynamic marking is present in the second measure of the upper staff.

The fifth system continues the melodic and accompaniment lines. The upper staff has a half note G4, followed by quarter notes A4, B4, and C5. The lower staff continues the eighth-note accompaniment.

The sixth system concludes the piece. The upper staff has a half note G4, followed by quarter notes A4, B4, and C5. The lower staff continues the eighth-note accompaniment.

# TIRED OF BEING ALONE

**F**

**C**

D.S. al Coda

**CODA**

**C**

<b>Repeat and Fade</b>	<b>Optional Ending</b>
------------------------	------------------------

# TIRED OF BEING ALONE

Words and Music by  
AL GREEN

Moderately

**C**  
**Cmaj7**  
**C7**

*mf*

**C6**  
**C**  
**Cmaj7**

I'm so tired of be - ing a - lone, I'm so tired of on my own, won't you

**C7**  
**Am**  
**A7**

help me, girl, just as soon as you can?

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

{ Peo - ple say that I found a way to make you say that you  
 I guess you know that I love you so e - ven though you don't

Bm7

B7

G

A

F#

love \_\_\_\_\_ me. \_\_\_\_\_  
 want me \_ no more. \_\_\_\_\_

You did - n't go for that,  
 Now I'm cry - in' tears,

G

A

G

A

F#

G7

it's a nat - 'ral fact,  
 all through the years,

that I wan - na come back;  
 I'll tell you like it is;

show me where it's at. \_\_\_\_\_  
 love me if you

Ba - by. I'm so tired \_\_\_\_\_

D

Dmaj7

D7

Bm

Repeat and Fade

# WALKING THE DOG

Words and Music by  
RUFUS THOMAS

Moderate Rock

Em7



*f*

N.C.

Em7



Mar - y Mack, dressed in black,  
Asked her mom - ma for fif - teen cents

sil - ver but - tons up and down her back. How'd I know?  
to see an el - e - phant jump the fence. It jumped so high,

E5



N.C.

Yes, she told, She broke a nee - dle; now she can't sew. } Walk - in' the dog.  
touched the sky, did - n't come back till the Fourth of Ju - ly. }



I'm just a - walk - in' your dog. —



Well, if you don't know how to do it, I'll show ya how to walk the dog.

1 2



N.C. Mar - y, Mar - y, quite —

con - trar - y, how does your gar - den grow? — (Ver - y well.)



N.C.

Sil - ver bells and lit - tle bit - ty bit - ty bob - tails; pret - ty maids all in a



row. Walk - in' your dog.

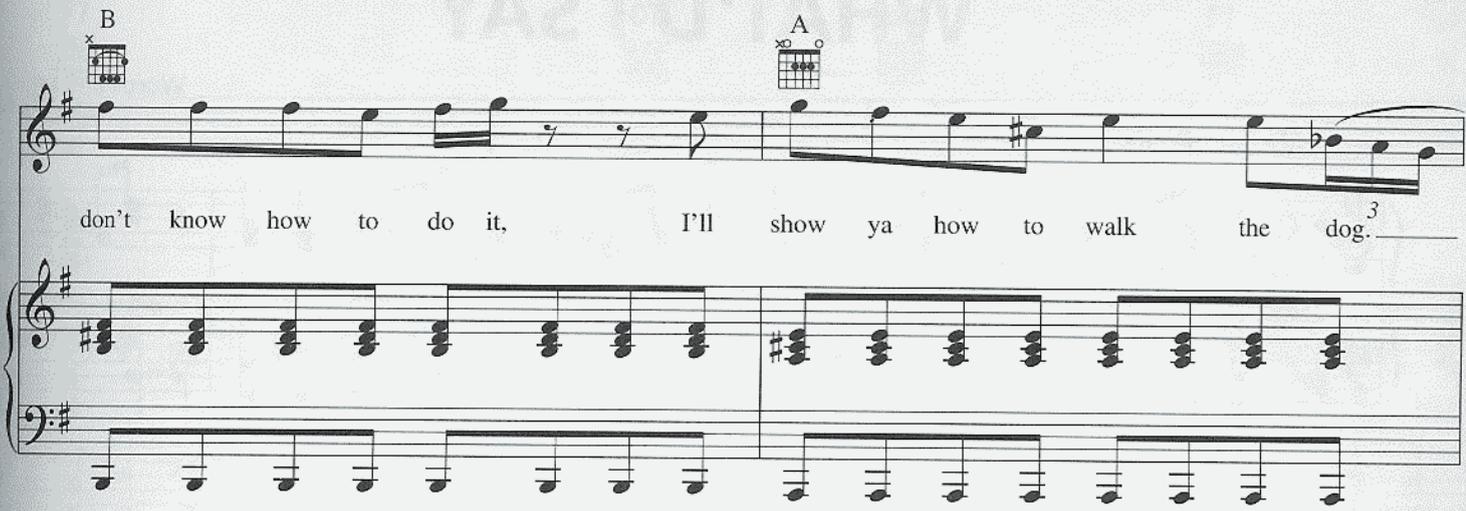


I'm just a - walk - in' your dog. (Whoa whoa

whoa whoa whoa whoa.) Well, if you

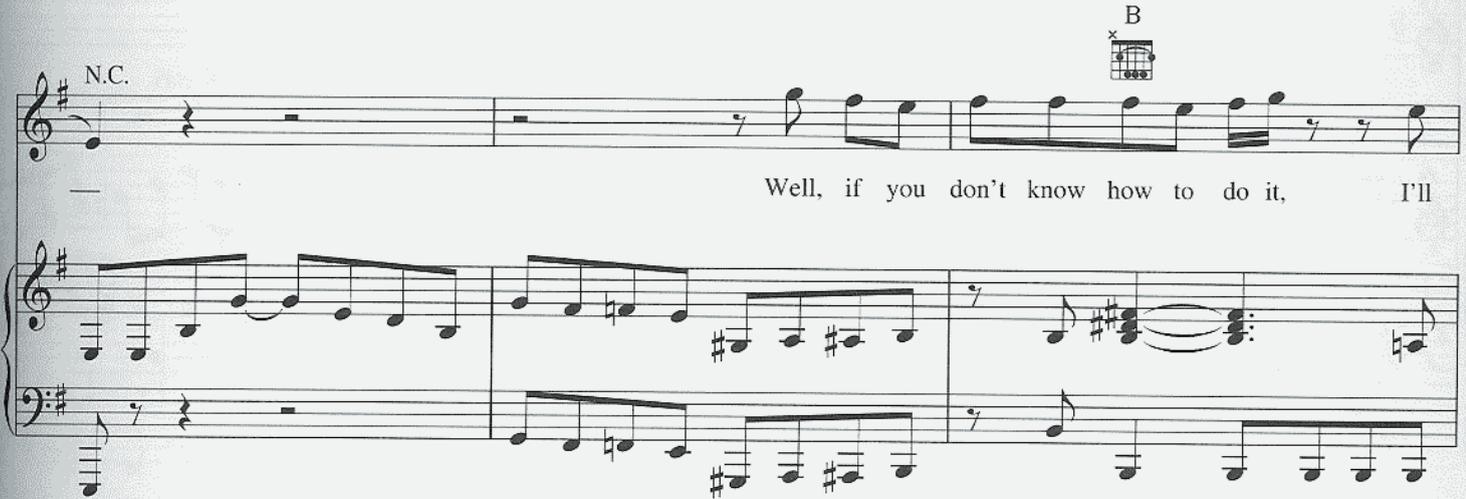
B  A 

don't know how to do it, I'll show ya how to walk the dog.<sup>3</sup>



N.C.  B

Well, if you don't know how to do it, I'll



A  N.C.

show ya how to walk the dog. Well, if you



B  A  Em7 

don't know how to do it, I'll show ya how to walk the dog.

*rit.*



# WHAT'D I SAY

Words and Music by  
RAY CHARLES

Medium Bounce

*mf*

F



Hey, Ma - ma don't you treat me wrong, -  
See the girl with the dia - mond ring, -  
Tell your Ma - ma tell your Pa, -

Bb7



Come and love me all night long. Oh, oh, Hey,  
She knows how to twist that thing. Oh, oh, Hey,  
I'm gon - na ship you back to Ar - kan - sas. Oh, yes You don't do

F7



C7



Bb7



F7



hey,  
hey,  
right

All  
All  
You don't do

right, now.  
right, now.  
right.

F



Play 3 times

Tell me what I'd  
say?  
know,

Tell me what I'd  
say right now?  
I wan-na know.

Bb7



F



Tell me what'd I  
Ba-by, I wan-na know right now.

Tell me what'd I  
Yes, I wan-na know.

C7



Bb7



F



Tell me what'd I  
Hon-ey I wan-na know.

Tell me what'd I  
Yes, I wan-na know.

1 2

Yes, I wan - na

Hey, Hey, Huh,

(hey) (hey) (huh)

Ho, Ho, Ho,

(ho) Hey, (hey) Ho, (ho) Hey, (hey) Ho, (ho) Hey, Sing me one more  
 (ho) Hey, (hey) Ho, (ho) Hey, (hey) Ho, (ho) Hey, Make me feel so  
 (ho) Huh, (huh) Ho, (ho) Huh, (huh) Ho, (ho) Huh, Ba - by it's all

time, good, right, Sing me one more Make me feel so Ba - by, it's all time, good, right, right now, Sing me one more Make me feel so Ba - by it's all time, good right now. right.

**Bb7**

**F** **C7**

Sing me one more Make me feel so Ba - by it's all time, good, right, Sing me one more Make me feel so Ba - by it's all time, good, right,

Bb7



F



1, 2

3

Sing me one more time.  
Make me feel so good.  
Ba - by it's all right.

Come on twist that thing,  
right,

Bb7



Come on, twist that thing,  
Well, I feel all right,

Keep a twist - in' that thing,  
Well, I feel all right,

F



C7



Keep a twist - in' that thing,  
Well, I feel all right,

Keep a twist - in' that thing,  
Well I feel all right,

Bb7



F



1

2

F9



Keep a twist - in' that thing.  
Well I feel all right.

Make me feel all

# WHERE DID OUR LOVE GO

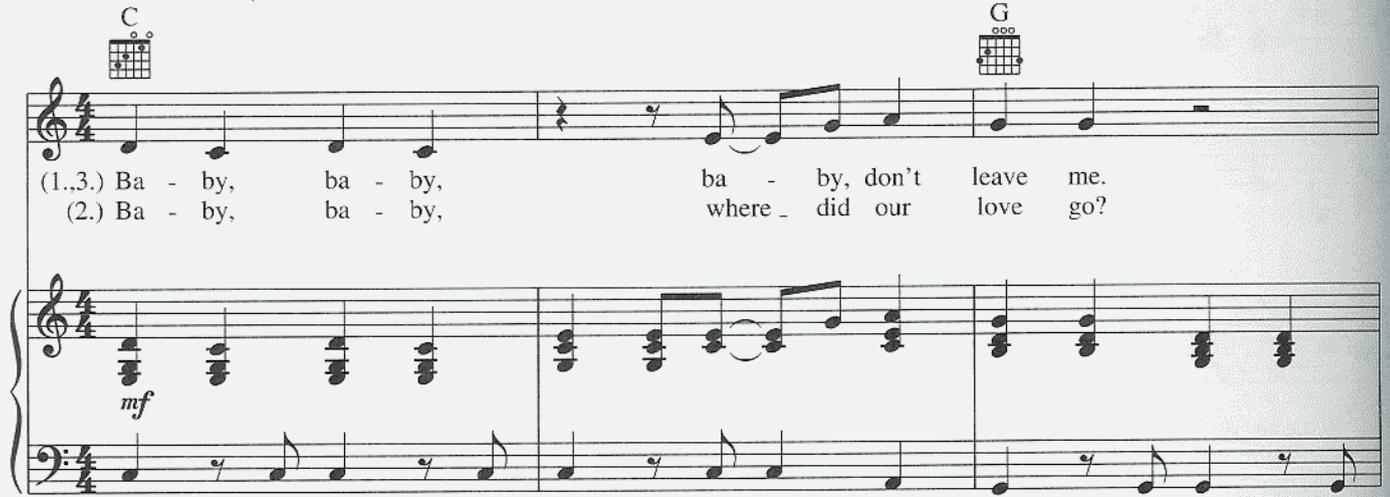
Words and Music by BRIAN HOLLAND,  
LAMONT DOZIER and EDWARD HOLLAND

Rock Shuffle (♩ = ♩♩)

C  G 

(1.,3.) Ba - by, ba - by, ba - by, don't leave me.  
(2.) Ba - by, ba - by, where did our love go?

*mf*



Dm7 

Ooh, please don't leave me all by my - self.  
And all of your prom - is - es of a love for - ev - er -



G  F(add9)  C 

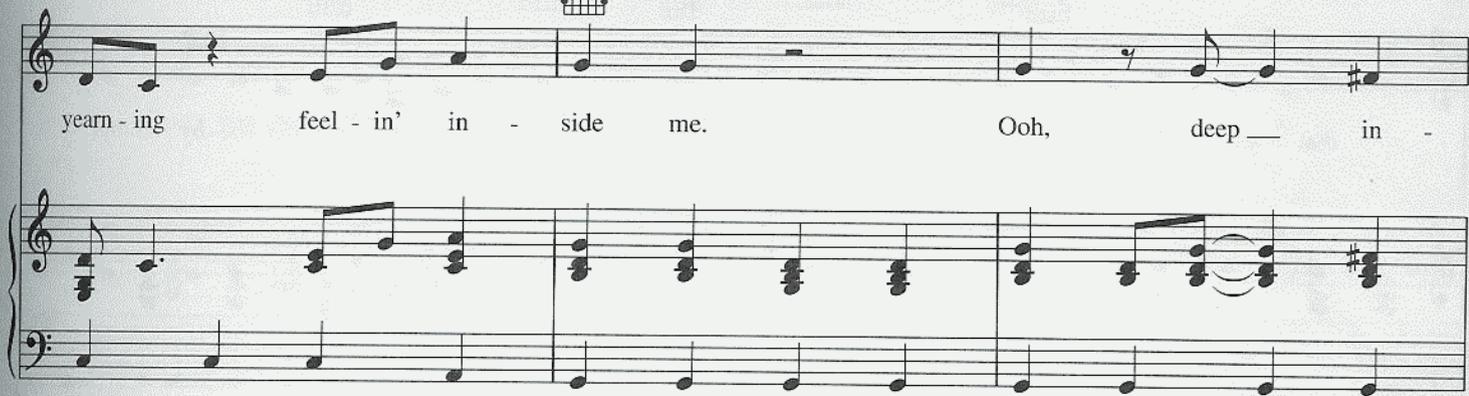
more! } I've got this burn - ing, burn - ing,



G



yearn - ing      feel - in'   in - side   me.      Ooh,      deep — in -



Dm

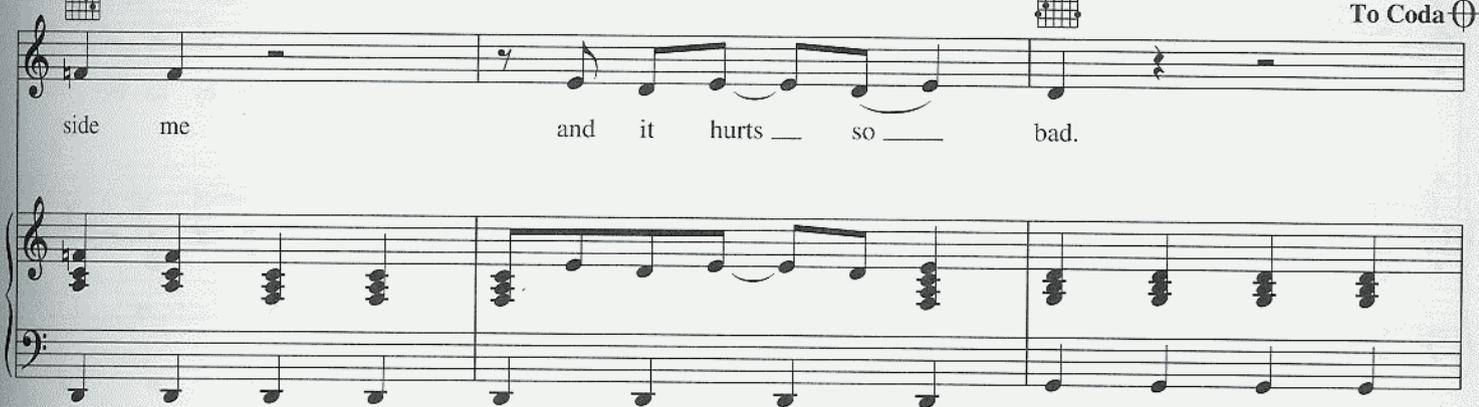


G



To Coda ⊕

side   me      and it   hurts — so —   bad.



F(add9)



C



You came — in - to my heart (ba - by ba - by)      so ten - der -



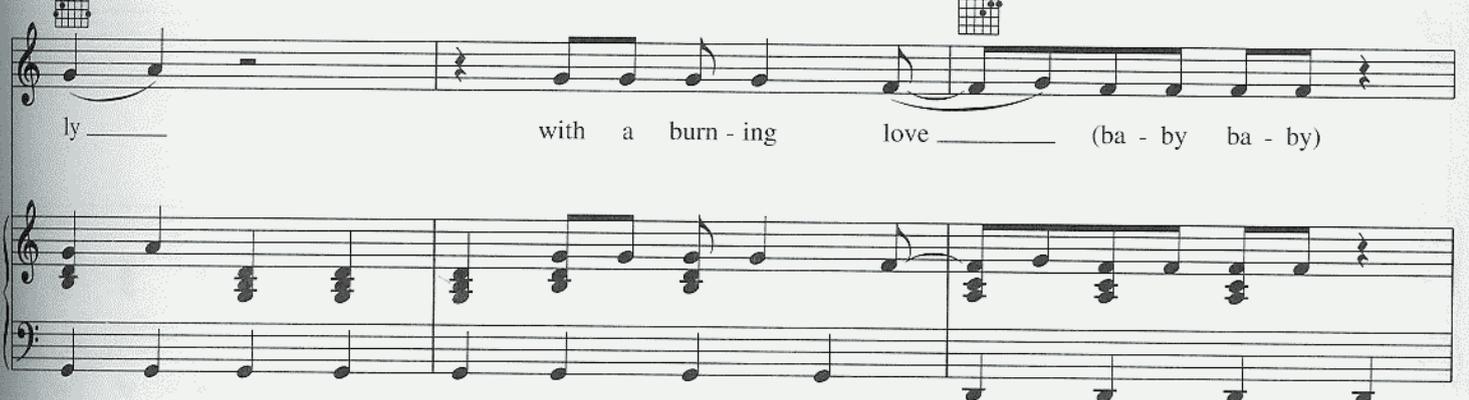
G



Dm7



ly —      with a burn - ing   love —      (ba - by ba - by)





that stings\_ like a bee.\_ (ba-by ba-by) Now that I sur - ren-der (ba-by ba-by)



so help-less - ly, — you now want to leave. (ba-by ba-by)



Ooh, you wan-na leave me. (ba-by ba-by) Ooh. (ba-by ba-by) Ba - by, ba - by,



where\_ did our love go? Ooh, don't you want me?

G7 F(add9)

Don't you want me no more? (ba - by ba - by) Ooh, ba - by.

C G

Dm7 G

F(add9) D.C. al Coda

CODA F(add9)

Be - fore — you won my

C G

heart, (ba-by ba-by) you were a per-fect guy. But now that you

Dm7 G N.C.

got me, you wan-na leave me be-hind. (ba-by ba-by) Ooh, ba-by.

C G

Ba-by, ba-by, ba-by, don't leave me. Ooh, please don't

Dm7 G N.C. Repeat and Fade

leave me all by my-self. (ba-by ba-by) Ooh.

# WRAP IT UP

Words and Music by ISAAC HAYES  
and DAVID PORTER

Moderately fast



I've been watch - in' you — for days now, ba - by.

I just love your sex - y ways\_ now, ba - by. You know\_

\_ my love will nev - er stop\_ now, ba - by. Just

put your lov - in' in my box,\_ ba - by. Wrap it up,\_

I'll take\_ it. Wrap it up.\_

D<sup>b</sup>5

G<sup>b</sup>



A<sup>b</sup>



To Coda



I'll take \_\_\_\_\_ it.

E<sup>b5</sup>



No more will I shop\_ a - round, ba - by. I

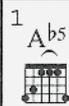
know I got\_ the best thing in town, ba - by. I've

seen all\_ I wan - na see, ba - by.

Bring your lov - in' straight to me, — now ba - by. Wrap it up, —



I'll take — it. Wrap it up, —



I'll take — it. Wrap it up, —

2



it. Good —

God al - might - y, come on.

Ooh, I'm gon - na treat you

like the queen you are; bring you sweet things from my

can - dy jar, 'cause you've got treats you ain't

nev - er used. — Give it, give it to me. You

B<sup>b</sup>

D.S. al Coda

won't get a - bused. —

CODA

A<sup>b5</sup>

— it. Wrap it up, —

E<sup>b5</sup>

I'll take — it. Wrap it up, —

Db<sup>5</sup>

G<sup>b5</sup>

A<sup>b5</sup>

ooh, —

HIGHER AND HIGHER

**E<sup>b5</sup>**



— wrap it up, — I'll take —



**D<sup>b5</sup>**



**G<sup>b5</sup>**



— it. Wrap it up, — I'll take —



**A<sup>b5</sup>**



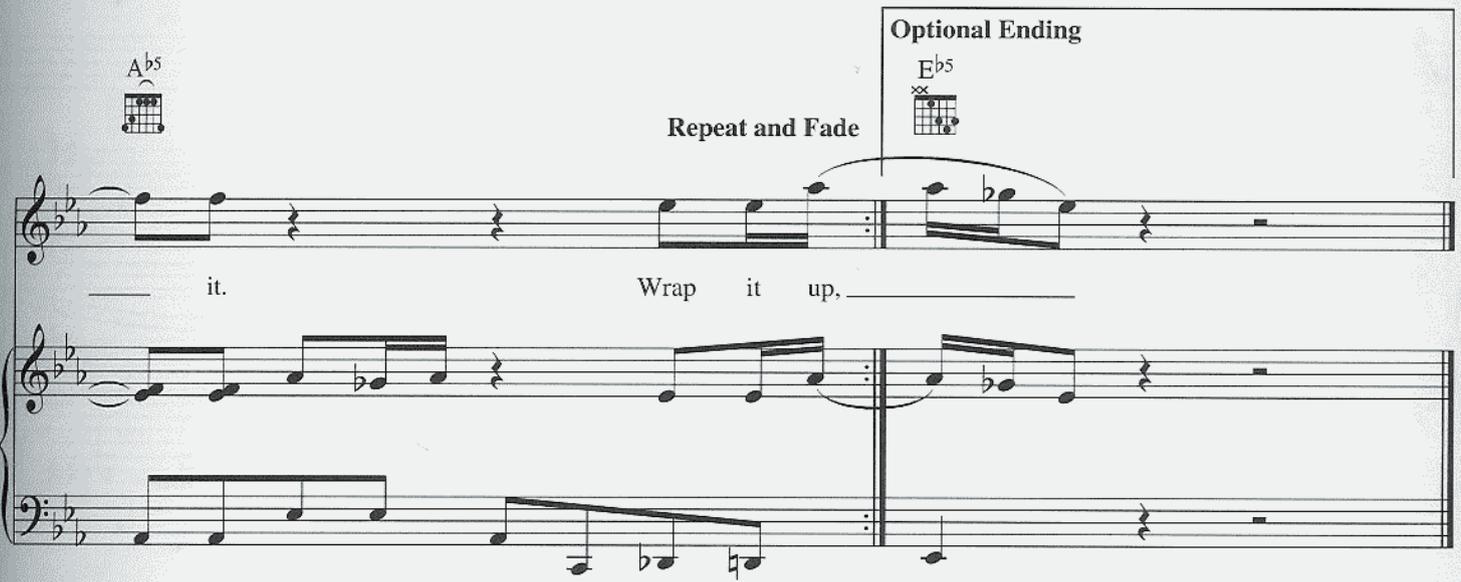
**Optional Ending**

**E<sup>b5</sup>**



**Repeat and Fade**

— it. Wrap it up, —



(Your Love Keeps Lifting Me)  
**HIGHER AND HIGHER**

Words and Music by GARY JACKSON,  
 CARL SMITH and RAYNARD MINER

Slowly and freely

D D7 E/D

Your love \_\_\_\_\_ is lift - in' me high - er

*mp*

Em7/D Em7<sup>b</sup>5/D

than I've ev - er \_\_\_\_\_ been lift - ed be -

D

Moderately, with a beat

fore. \_\_\_\_\_

*mf*

Your love.

D Em7/D

(1.,3.) \_\_\_\_\_ is lift - in' me high - er  
 (2.,4.) \_\_\_\_\_ I was down - heart - ed;

Em7b5/D

than I've ev - er been lift - ed be - fore.  
 dis - ap-point - ment was my \_\_\_\_\_ clos - est friend.

D

So keep it up, \_\_\_\_\_  
 But you came;

Em7/D



quench my de - sire,  
he soon de - part - ed,

and I'll be  
and he

Em7 $\flat$ 5/D

D



at your side  
nev - er showed for - ev - er - more.  
his face a - gain.

1 Now once I'm so glad I

E/D



fi - nal - ly found you;

you're that "one"

Em7/D



Em7b5/D



D



in a mil - lion" man.

When you wrap your lov - in' arms a - round

E/D



Em7/D



me, I can stand up and face

Em7b5/D



D



D.S. and Fade

the world a - gain. Your love

# YOU DON'T KNOW LIKE I KNOW

Words and Music by ISAAC HAYES  
and DAVID PORTER

Moderately



*mf*




You don't know \_ like I \_\_\_\_ know what that wom - an has done for me...



— In the morn - ing she's my wa - ter, in the

To Coda

E<sup>b</sup>

A<sup>b</sup>

E<sup>b</sup>

A<sup>b</sup>

G<sup>m</sup>



eve - ning she's my cup of tea. — Man a - lone has not lived, —

C<sup>b</sup>

— yeah, — now. When - ev - er trou - ble rise, —

B<sup>b</sup>

B<sup>b</sup>7

go to her — and like a mir - a - cle, ev - 'ry - thing just is al - right. —

E<sup>b</sup>

A<sup>b</sup>

E<sup>b</sup>

A<sup>b</sup>

— You don't know — like I — know what that

wom - an has done for me. — She brings her lov - in' home —

— now, just the way it's sup - posed to be. —

What she wants, — she can get. —

Too much lov - in'. — Is she read - y,

is she read - y, is she read - y to quit? —

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line contains the lyrics "is she read - y, is she read - y to quit? —". The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

E $\flat$  E $\flat$ 7

The second system includes guitar chord diagrams for E $\flat$  and E $\flat$ 7. The piano accompaniment continues with the same bass line and chordal accompaniment in the right hand.

F G $\flat$  G $\flat$ 7

The third system includes guitar chord diagrams for F, G $\flat$ , and G $\flat$ 7. The piano accompaniment continues with the same bass line and chordal accompaniment in the right hand.

A $\flat$  Gm

Just as long as I live, — yeah, — when -

The fourth system includes guitar chord diagrams for A $\flat$  (marked 4fr) and Gm (marked 3fr). The piano accompaniment continues with the same bass line and chordal accompaniment in the right hand.

cb  

ev - er trou - ble rise, I go to her, and like a



Bb7 

mir - a - cle ev - 'ry - thing is just al - right. \_\_\_\_\_

D.S. al Coda



CODA 

— No - bod - y knows, — no - bod - y knows, — no - bod - y knows like I —



<b>Repeat and Fade</b>		<b>Optional Ending</b>	
			

— know. — You don't know, — you don't know. — like I know. —

