

How much love, sex, fun and friendship can a person take?

The story of eight old friends searching for something they lost, and finding that all they needed was each other.



THE **BIG CHILL**

In a cold world you need your friends
to keep you warm.

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"THE BIG CHILL"

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PRODUCED BY MICHAEL SHAMBERG DIRECTED BY LAWRENCE KASDAN

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I HEARD IT THROUGH THE GRAPEVINE

Words and Music by
NORMAN WHITFIELD and BARRETT STRONG

Moderate

The musical score is written for guitar and piano. It consists of six systems of music. Each system includes a guitar part with chord diagrams and a piano part with lyrics. The tempo is marked 'Moderate' and the piano part starts with a dynamic marking of 'mf'. The key signature has one sharp (F#) and the time signature is 4/4. The score includes a repeat sign at the beginning of the second system.

Chord diagrams shown: Em, B, A7, C#m, A, Em, A7, Em, A7, Em, A7, Em.

Lyrics:

Mm ——— I bet you're won-der - in' how I knew 'bout your plans
ain't sup-posed to cry but these tears

I to make me blue, with some oth - er guy you knew be - fore
I can't hold in - side, lo - sin' you would end my life you see

be - tween the two of us guys you know I loved you more. It took me by sur -
'cause you mean that much to me. You could have told

prise ——— I must say when I found out yes - ter - day
me your - self that you loved some - one else.

don't you know that I heard it through the grape - vine, not much — long -
In - stead I heard it through the grape - vine, not much — long -

er would you be — mine. Heard it through the grape - vine.
er would you be — mine. Oh, I heard it through the grape - vine.

A7

Oh — I'm just a - bout to lose — my mind. — } Hon - ey, hon - ey Oh
 And I'm just a - bout to lose — my mind. — } I

Em

yeah. ooh —
 heard it through the grape-vine not much long - er would you be mine ba - by ooh —
 yeah —

To Coda

1 2

I know a man — oo —

D.S. al Coda

Peo - ple say be - lieve half

CODA

— hon-ey, hon-ey, I know — that you're let-ting me go. —
 — yeah, yeah, yeah (I heard it through the grape-vine, not much long-er would you be mine, ba - by yeah)

3. People say believe half of what you see
 Son, and none of what you hear;
 But I can't help but be confused
 If it's true please tell me dear,
 Do you plan to let me go
 For the other guy you loved before?

MY GIRL

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

Moderate rock $\text{♩} = 108$

N.C.

Piano introduction in 4/4 time. The right hand is mostly whole rests, while the left hand plays a rhythmic pattern of eighth notes. Dynamics range from *mp* to *mf*.

Verse:

First system of the verse. Chords: C, F. Lyrics: 1. I've got sun - shine on a cloud - y

Second system of the verse. Chords: C, F, C, F. Lyrics: day. When it's cold out - side, I've got the

Chorus:

Chorus section. Chords: C, F, C, Dm, F, G. Lyrics: month of May. I guess you say,

C Dm F G C

what can make me feel this way? My girl. (My girl, my girl.) Talk-ing 'bout

To Coda ⊕ Verse:

Dm C/G G7 N.C. Dm G7 C F

my girl. My Girl! 2. I've got so much hon - ey the bees en-vy

C F C

me. I've got a sweet-er song

F C F D.S. al Coda

than the birds in the tree. Well,

⊕ Coda

C/D G7/D N.C. Dm7 G7 N.C.

My girl!

C

F C F

Dm G G/F Em

A D G

3. I don't need no money, for tune or

D G D

fame... I got all the rich - es, ba - by

G D G

one man can claim... Well,...

D Em G A D Em

I guess you say, what can make me

G A D

feel this way? My girl. (My girl, my girl.) Talk-ing 'bout

Em D/A A7 G F#m A/E Dmaj7

my girl. My girl! Talk-ing 'bout my girl.

Em7 A G F#m A/E

Talk - ing 'bout

Repeat ad lib. and fade

GOOD LOVIN'

Words and Music by RUDY CLARK
and ART RESNICK

Brightly

Chord diagrams: D, G, A, G

One two three! Good love. Good

mf

Chord diagrams: D, G, A, G, D, G

love. Good love.

Chord diagrams: A, G, D, G, A, G, A, G

Good love.

D G A G A G D G

Well, I was feel - ing
So come on ba - by,

A G D G A G

So squeeze me bad. tight. (squeeze me tight) I

D G A G D G

asked my fam - 'ly doc - tor just what I had.
Don't you want your Bob - by to be all right? (be all right)

A G D G A G

I said, "Doc - tor, (doc - tor) Mis - ter M.
I said, "Ba - by (ba - by) it's for

D G A G D G

D., (doc - tor) could you please tell me
 sure, (ba - by) I got the fe - ver, yeah,

A G D G A G

what's ail - ing me?" (doc - tor) He said,
 and you've got the cure." (got the cure) She said,

D Em D Em D Em D

"Yeah yeah — yeah — yeah yeah yeah — yeah —

Em D E
 yeah

— yeah. All you need, all you

A7 D G

real - ly need _____ good love," { 'Cause you
Come on,

A G D G A G To Coda ⊕

got - ta have love. Good love, all you need _____ is love. Good
give me that love. Good love, all I need _____ is love. Good

D G A G D G A

love. } Good good lov - in', ba - by, good love.

G A G 1 D G A G A G

So come on

2 D G A G A G D G

(scat on "doo's")

A G D G A G

D G A G D G

A G D G A G

D G A G D G

This system contains the first two systems of music. The first system features guitar chords for D, G, A, G, D, and G above a vocal line and piano accompaniment. The second system continues the piano accompaniment.

A G D E

This system contains the third and fourth systems of music. The third system features guitar chords for A, G, D, and E above a vocal line and piano accompaniment. The fourth system continues the piano accompaniment.

A

D.S. al Coda

Good

This system contains the fifth and sixth systems of music. The fifth system features a guitar chord for A above a vocal line with a trill and piano accompaniment. The sixth system continues the piano accompaniment. The instruction "D.S. al Coda" is placed above the sixth system, and "Good" is placed below the vocal line.

CODA

D G A G

Repeat ad lib. and Fade

love. Good good lov - in', ba - by, Good

This system contains the seventh and eighth systems of music. The seventh system features guitar chords for D, G, A, and G above a vocal line and piano accompaniment. The eighth system continues the piano accompaniment. The instruction "CODA" is placed above the seventh system, and "Repeat ad lib. and Fade" is placed above the eighth system. The lyrics "love. Good good lov - in', ba - by, Good" are placed below the vocal line.

THE TRACKS OF MY TEARS

Words and Music by
WILLIAM "SMOKEY" ROBINSON, WARREN MOORE
and MARV TARPLIN

Moderate

The musical score is written in G major and 4/4 time. It includes guitar chord diagrams for G, C, D7, Bm, Am, and D. The piano accompaniment is marked *mf*. The lyrics are as follows:

Peo - ple say I'm the life of the par - ty 'cause I tell a joke or two,
 Since you left me if you see me with an - oth - er girl seem - ing like I'm having fun

al - though I might be a - laugh - ing loud and heart - y
 al - though she may be cute she's just a sub - sti - tute be - cause -

deep in - side I'm blue. So take a 1.3. good look at my
 you're the per - ma - nent one. So take a 2. good look at my

face you'll see my smile looks out of place. If you look
 face, oh, you'll see my smile looks out of place. A - look a lit - tle bit

G C D G C C Bm Am G

clo - ser, it's ea - sy to trace the tracks of my tears. I need
 clo - ser, it's ea - sy to trace the tracks of my tears. Oh _____ (fade) _____

C G C G G C G

you _____ need _____ you.
 _____ need _____ you. Hey _____

C G G/C G C G G/C G

hey yeah — (Out - side) I'm mas-que - ra - ding — (In - side) my _____ hope_ is

C G G/C G C G

fad - ing; a (Just a clown) oo yeah — a since you put me down, _____ my

G F#m Em G F#m Em G F#m Em G Em G D

smile is my make-up I wear since my break-up with you. Ba - by take a

D.S. al fade

JOY TO THE WORLD

Words and Music by
HOYT AXTON

Moderate Gospel Rock

The musical score is written for guitar, voice, and piano. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderate Gospel Rock'. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for the guitar part, and the piano part includes a right-hand (R.H.) section in the final system.

System 1: Chords: P, C, G, Bb, F, C, D#, P. N.C. (No Chords).
 1. Je - re - mi - ah was a bull -
 (2.) If I were the
 (3.) know I love the la -

System 2: Chords: C, D#, P. N.C. Chords: C, D#, P.
 - frog, Was a good friend of mine.
 king of the world, Tell you what I'd do.
 - dies, Love to have my fun. I'm a

System 3: Chords: G7, G, Bb, P, Km7 (A bass).
 Nev - er un - der - stood a sin - gle word he said, But I helped him a - drink - in' his wine, -
 Throw a - way the cars and the bars and the wars, And make sweet love to you, -
 high night fly - er and a rain - bow ri - der, A straight shoot - in' son - of - a - gun, -

System 4: Chords: P, G7, Km7 (A bass), P.
 Yes he al - ways had some might - y fine wine.
 Yes I'd make sweet love to you, Sing - ing
 Yes a straight shoot - in' son - of - a - gun.

System 5: R.H. (Right Hand) section.

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JOY TO THE WORLD. All the boys and girls now, Joy to the fish-es in the deep blue sea, Joy to you and me.

To Coda

D. S. al Coda

You

The score is written in G major and 2/4 time. It consists of a vocal line with guitar chords and a piano accompaniment. The lyrics are: "JOY TO THE WORLD. All the boys and girls now, Joy to the fish-es in the deep blue sea, Joy to you and me." The score includes a "To Coda" section and a "D. S. al Coda" section. The guitar chords are indicated by diagrams above the vocal line. The piano accompaniment is written in treble and bass clefs.

CODA

JOY TO THE WORLD,

All the boys and girls. JOY TO THE WORLD,

Joy to you and me. JOY TO THE

WORLD. All the boys and girls, Joy to the fish-es in the

deep blue sea. Joy to you and me. *Repeat and Fade*

Ain't Too Proud to Beg

Words and Music by EDWARD HOLLAND
and NORMAN WHITFIELD

Moderately, with a beat

The piano introduction consists of two staves. The right hand plays a series of chords in a rhythmic pattern, while the left hand plays a simple bass line. The tempo is marked 'Moderately, with a beat' and the dynamic is 'f'.

Verse

The first system of the verse features a vocal line and piano accompaniment. The vocal line begins with the lyrics '1. I know you want to leave me, But I re-'. The piano accompaniment is marked 'mf'. Chords G and C are indicated above the vocal line.

The second system of the verse continues the vocal line with the lyrics 'fuse to let you go, If I have to beg, plead for your'. The piano accompaniment continues. Chords G, C, and G are indicated above the vocal line.

The chorus section begins with the lyrics 'sym-pa- thy, I don't mind 'cause you mean that much to me. Ain't Too Proud To'. The piano accompaniment continues. Chords C and G are indicated above the vocal line. The section is labeled 'Chorus D11'.

G C G C G C

Beg — and you know it, Please don't — leave — me, girl, Don't you go, —

G C G C G C

Ain't too proud to plead, — ba - by, ba - by, Please don't leave —

1. G C G D 2. G C G

— me, girl, Don't you go. — — me, girl, Don't you go. —

sfz

2. Now I've heard a cryin' man
Is half a man with no sense of pride,
But if I have to cry to keep you,
I don't mind weepin' if it'll keep you by my side.
(Chorus)
3. If I have to sleep on your doorstep all night and day
Just to keep you from walking away,
Let your friends laugh, even this I can stand,
'Cause I wanna keep you any way I can.
(Chorus)
4. Now I've got a love so deep in the pit of my heart,
And each day it grows more and more,
I'm not ashamed to call and plead to you, baby,
If pleading keeps you from walking out that door.
(Chorus)

(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN

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

Moderately

A

E
(G# Bass)

Look-in' out on the morn-ing rain, —

G

D

I used to feel un - in - spired. —

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

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

G **D**

Lord, — it made me feel so tired. —

The musical score is written in 3/4 time with a key signature of two sharps (F# and C#). It consists of five systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes triplets in the bass line. Chord diagrams for guitar are provided above the vocal line for each system. The tempo is marked 'Moderately'.

A (C# Bass) Bm7 C#m7

Be - fore the day I met you, —

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

mind, — 'cause you make me — feel, —

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

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

nat - u - ral wo - man. — When my

E G
 (G# Bass)




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

D A Bm7 A
 (C# Bass)


long — to claim it. I did - n't



E G
 (G# Bass)

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

D  A  Bm7 
 (C# Bass)

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



C#m7  Bm7  C#m7 



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




Bm7  C#m7  Dmaj7 
 D.S.  al  Coda


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



A  G 
 (A Bass)

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

Coda 



D A

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

G (A Bass) Dmaj7

_____ in - side. (Good in - side. _____)

Am7 (D Bass)

And I just _____ want to be _____ (want to be _____)

D A (C# Bass) Bm7

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

Bm7 (E Bass) A Dmaj7

make me feel, You make me

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

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

Bm7 1.2. Bm7 (E Bass) Bm7 3.

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

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

nat - u - ral wo - man.

I SECOND THAT EMOTION

Words and Music by
WILLIAM "SMOKEY" ROBINSON
and ALFRED CLEVELAND

Moderately slow

f

D

mf

May-be you'll wan-na give me kiss-es sweet But
May-be you'll think that love will tie you down And

on - ly for one night with no re-peat. And
you don't have the time to hang a-round. Or

may-be you'll go a - way_ and nev - er call, And a
 may-be you'll think that love_ will make us fools, And

G A7 D
 taste of hon - ey is worse_ than none at all. Oh lit - tle girl!
 so it makes you wise_ to break the rules. Oh lit - tle girl!

G D
 In that case I don't want no - bod - y I do be - lieve_ that

G D
 that would on - ly break_ my heart_ Oh, but

A G

if you feel like lov - in' me ——— If you got the no - tion, ———

D

I se - cond that e - mo - tion. So, if you feel like giv - ing me — a

A7 G7

life - time of de - vo - tion ——— I se - cond that e -

1. 2.

D A G A G

mo - tion. In

D. % and fade

A WHITER SHADE OF PALE

Words and Music by KEITH REID
and GARY BROOKER

In a slow 4

Chords: C, C/B, C/A, C/G, F, F/E, Dm, Dm/C, G, G/F, Em, G7, C, F, G, F, G7

The piano introduction consists of two systems of music. The first system has a treble clef with a melody starting on a whole note C4, followed by quarter notes G4, F4, E4, D4, C4. The bass clef has a steady eighth-note accompaniment. The second system continues the melody with quarter notes B3, A3, G3, F3, E3, D3, C3. The bass clef continues with eighth notes.

Chords: C, C/B, Am, C/G, F, F/E

We skipped the light fan - dan - go, turned cart - wheels 'cross the
 She said, "I'm home on shore leave," though in truth we were at
 She said, "There is no rea - son, and the truth is plain to

The vocal line begins with a half note C4, followed by quarter notes G4, F4, E4, D4, C4. The piano accompaniment features a treble clef with chords and a bass clef with eighth-note accompaniment.

Chords: Dm7, G, G/F, Em, G7

floor; I was feel - ing kind of sea - sick,
 sea; So I took her by the look - ing glass,
 see;" But I wan - dered through my play - ing cards

The vocal line continues with quarter notes B3, A3, G3, F3, E3, D3, C3. The piano accompaniment continues with chords and eighth-note accompaniment.

C C/B Am Em F Dm/E

the crowd called out for more
and forced her to a-gree
and would not let her be

The room was hum-ming hard-
Say-ing, "You must be the mer-
one of six-teen ves-tal vir-

Dm7 G G/F Em G7

- er
- maid as the ceil-ing flew a-way
- gins who took Nep-tune for a ride
who were leav-ing for the coast

C C/B Am Em

When we called out for all-oth-er drink
but she smiled at me so sad-ly
And al-though my eyes were o-pen

F Dm/E Dm7 Em/G

the wait-er brought a tray
that my an-ger straight-way died
they might just as well been closed

And so it

C6



C/B



Am



C



F



F/E



was that la - ter as the mill - er told his

Dm7



C



G/F



Em



G7



tale, That her face at first just ghost - ly turned a

C



F



To Coda

1 C



G7



whit - er shade of pale.

2 C



G7



D.C. al Coda

pale.

CODA

C

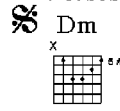


pale.

TELL HIM

Words and Music by
BERT BERNS

Verses 1, 2 & 3:



1. I know some - thing a - bout
 2. I know some - thing a - bout
 3. I know some - thing a - bout



love, you've got - ta want it bad. If that
 love, you've got - ta show it and make him
 love, you've got - ta take it and show him



guy's got in - to your blood, go out and get him.
 see the moon up a - bove, reach out and get it.
 what the world is made of, one kiss will prove it.



If you want him to be the ve - ry part of _ you _
 If you want him to, _ to make _ your heart sing _ out, _
 If you want him to be al - ways by your _ side, _



that makes _ you want to breath, _ here's _ the thing to _ do...
 and if _ you want him to _ on - ly think of _ you...
 take _ his hand to - night, _ swal - low your fool - ish _ pride.

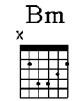


Tell him that you're ne - ver gon - na leave him, tell him that you're al - ways gon - na love him,



To Coda ⊕ 1.

tell him, tell him, tell him, tell him right now.



2.

Ev - er since the world be - gan, it's been that



way, for man and wo - man were cre - a - ted, oh,



to make love their des - ti - ny. Then why should



true love be so com - pli - ca - ted? Oh

D.S. al Coda

Musical notation for the first system, featuring a vocal line and piano accompaniment in D major.

Coda

D

Tell him that you're

G

ne - ver gon - na leave him, tell him that you're al - ways gon - na love him,

D

A

D5

Vocal ad lib.

1. 2.

tell him, tell him, tell him, tell him right now.

3.

D

Bad Moon Rising

By
J. C. FOGERTY

Moderately

mf

F C B \flat F

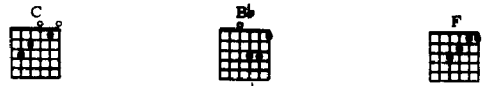
I see a bad moon a - ris - ing.
I hear hur - ri - canes a - blow - ing.
Hope you got your things to - geth - er.

C B \flat F

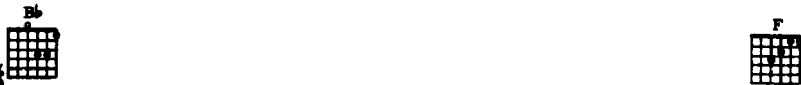
I see trou - ble on the way.
I know the end is com - ing soon.
Hope you are quite pre - pared to die.

C B \flat F

I see earth - quakes and light - nin'.
I fear riv - ers ov - er flow - ing.
Looks like we're in for nas - ty weath - er.



I see the bad times to day.
 I hear the voice of rage and ruin.
 One eye is tak - en for an eye.



Don't go 'round to - night, — it's bound to take your life, —



There's a bad moon on the rise. —

To Coda

1. 2.

3. D.S. al Coda

Coda

rise.

When A Man Loves A Woman

Words and Music by
Calvin Lewis & Andrew Wright

Easy feel, in 2

Db 4fr. Ab/C Bbm7

mf

Db/Ab 4fr. Gb Gb/Ab Db 4fr.

Gb/Ab Db 4fr. Ab/C Bbm7 Db/Ab 4fr.

When a man ___ loves a wom - an, can't keep his mind on noth - in' else.
man ___ loves a wom - an, spend his ver - y last dime

Gb Gb/Ab Db 4fr. Gb/Ab Db 4fr.

He'd trade the world for a good thing he's found. If she is bad, ___ he can't
try - ing to hold on to what he needs. He'd give up all ___ his

The musical score is written for piano and voice. It features a 6/8 time signature and a key signature of three flats (B-flat major/D-flat minor). The piano accompaniment is in 2/4 time. The score includes guitar chord diagrams for various chords: Db (4fr.), Ab/C, Bbm7, Db/Ab (4fr.), Gb, Gb/Ab, and Db (4fr.). The lyrics are: 'When a man ___ loves a wom - an, can't keep his mind on noth - in' else. man ___ loves a wom - an, spend his ver - y last dime. He'd trade the world for a good thing he's found. If she is bad, ___ he can't try - ing to hold on to what he needs. He'd give up all ___ his'.

Ab/C

Bbm7

Db/Ab

Gb

1-Gb/Ab



see it.
com - forts,

She can do... no wrong...
and sleep out in the rain, —

Turn his back on his best friend if he
if she said that's the



Db

Gb/Ab

2-Gb/Ab

Db

Db9

Gb



puts her down...

When a way... it ought to be.

When a



Db

Db9

Gb

Db



man loves... a wom-an, —

I give you ev - ery-thing I've got. —



Db9

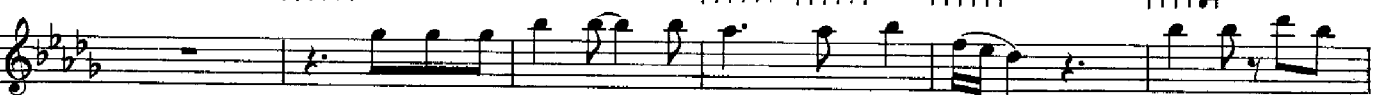
Gb

Db

Ab/C

Bbm7

Eb



Try - ing to hold on... to your pre - cious love... —

Ba - by, ba - by,



E \flat 7



E \flat m7/A \flat



11fr.

D



N.C.

please don't treat me bad.

When a man loves a



A/C \sharp

Bm7



D/A

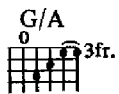


G

wom - an,

deep down in his soul,

she can

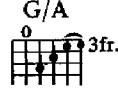


G/A

3fr.



D



G/A

3fr.



D

bring him such mis - e - ry.

If she is play - ing him for a



A/C \sharp

Bm7



D/A

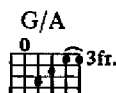
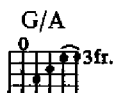


G

fool,

he's the last one to know.

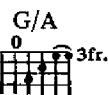
Lov - ing



eyes can nev - er see. Yes, when a man _____ loves a

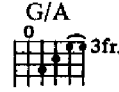


wom-an, I know ex - act - ly how he feels, - *freely* 'cause



ba - by, ba - by... When a

Repeat and fade



man _____ loves a wom - an. When a

IN THE MIDNIGHT HOUR

Words and Music by STEVE CROPPER
and WILSON PICKETT

Steady Rock

Chord Diagrams:

- $D\flat$ (4th fret)
- $B\flat$ (4th fret)
- $A\flat$ (4th fret)
- $G\flat$
- $E\flat$ (4th fret)
- $A\flat$ (4th fret)
- $E\flat$ (4th fret)
- $A\flat$ (4th fret)
- $E\flat$ (4th fret)
- $A\flat$ (4th fret)
- $E\flat$ (4th fret)
- $A\flat$ (4th fret)
- $E\flat$ (4th fret)
- $A\flat$ (4th fret)
- $E\flat$ (4th fret)
- $A\flat$ (4th fret)
- $E\flat$ (4th fret)
- $A\flat$ (4th fret)
- $B\flat$ (4th fret)

Lyrics:

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

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

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

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

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

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

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

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

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

Optional Ending

 Repeat and Fade

GIMME SOME LOVIN'

Words and Music by STEVE WINWOOD,
MUFF WINWOOD and SPENCER DAVIS

Moderato

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system includes a piano introduction with a bass line of eighth notes and a treble line of chords. The second system continues the piano accompaniment. The third system introduces a vocal line with lyrics, accompanied by piano chords. The fourth system continues the piano accompaniment and includes the final line of lyrics. Chord diagrams for D7, G, and D are provided above the treble clef staff. A '3' indicates a triplet in the piano accompaniment. A dynamic marking of 'mf' is present in the third system.

Well, my tem - pera - ture's ris - ing and my feet left the floor, ...
Well, my head's ex - plod - ing and I'm float - ing to sound,

D G D G

cra - zy peo - ple knock - in' 'cos they're want - ing some more. —
 too much is hap - pen - ing 'cos you're — a - round. — It's

D G D G

Let me in Ba - by, I don't know what you've got — but you'd
 been a hard day and no - thing went too good — I'm

D G D G

bet - ter take it ea - sy, this — place is hot; — and I'm
 gon - na re - lax — like ev' - ry - bo - dy should, and I'm

D F G

so glad — we made — it, so glad — we made

B \flat D G

— it. I want you, gim-me some a - lov - in',

D G D G

gim-me some a - lov-in', gim-me some a - lov-in', ev - er - y

D D

day. _____

Well, I feel so good everything is getting hot,
 You'd better take some time off 'cos the place is on fire.
 Better start baby, 'cos I have so much to do,
 We made it baby, and it happened to you,
 And I'm so glad we made it.
 I want you, gimme some alov-in', gimme some alov-in',
 Gimme some alov-in', every day.

THE WEIGHT

By J.R. ROBERTSON

$\text{♩} = 72$

NC. A Asus4

1. I pulled in - to Na - za - reth, was feel - in' 'bout half - past dead.
(Verses 2-5. see block lyrics)

I just need some place _ where I can lay _ my head. _ _ _ _

A C#m D A Asus4

A C#m D A Asus4

"Hey, mis - ter can you tell me — where a man might find a bed?"

A C#m D A

He just grinned and shook my hand, "No" was all — he said.

E D A E D

Take a load off Fan - ny, take a load for free.

A E D Dmaj7 D

Take a load off Fan - ny and and and you

The musical score is written in 3/4 time with a key signature of two sharps (F# and C#). It consists of a vocal line and a piano accompaniment. The score is divided into several sections:

- Section 1:** Features the lyrics "you put the load right on me." and "put the load right on me." The guitar part includes a "To Coda" symbol and a chord progression: A, A/G#, F#m7, A/E, D.
- Section 2:** Continues the piano accompaniment with a chord progression: A, A/G#, F#m7, A/E, D, D/E, A, A/G#, F#m7, A/E, D.
- Section 3:** Labeled "D.S. al Coda", it features a piano accompaniment with a chord progression: A, A/G#, F#m7, A/E, D.
- Section 4:** Labeled "Coda", it features a piano accompaniment with a chord progression: A, A/G#, F#m7, A/E, D.

Verse 2:

I picked up my bag, I went looking for a place to hide
 When I saw Carmen and the Devil walking side by side
 I said "Hey, Carmen, come on, let's go down town."
 She said, "I gotta go but my friend can stick around."

Take a load off Fanny etc.

Verse 3:

Go down, Miss Moses, there's nothing you can say
 It's just ol' Luke and Luke's waiting on the judgement day
 "Well, Luke my friend, what about young Anna Lee?"
 He said "Do me a favour son, won't you stay
 and keep Anna Lee Company?"

Take a load off Fanny etc.

Verse 4:

Crazy Chester followed me and he caught me in the fog
 He said "I will fix your rack if you'll take Jack, my dog."
 I said "Wait a minute Chester, you know a peaceful man."
 He said "That's O.K. boy, won't you feed him when you can."

Take a load off Fanny etc.

Verse 5:

Catch a cannonball now, to take me down the line
 My bag is sinking low and I do believe it's time
 To get back to Miss Fanny, you know she's the only one
 Who sent me here with her regards for everyone.

Take a load off Fanny etc.

WOULDN'T IT BE NICE?

Words by
BRIAN WILSON
and TONY ASHER

Music by
BRIAN WILSON

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided above the vocal line for guitar reference.

System 1: Chords: G9, C, F6, Am7. Lyrics: "Would-n't it be nice if we were old - er. Then we would-n't have to wait - so - nice if we could wake - up - In - the morn-ing when the day - is -"

System 2: Chords: Dm, G9, C. Lyrics: "long - And would-n't it be nice to live to - ge - ther In - the kind of new - And af - ter that to spend the day to - ge - ther Hold - each oth - er"

System 3: Chords: F6, Am7, Dm, G9, Am7, C11. Lyrics: "world where we'd - be - long - close the whole - night - through - Though it's gon-na make it that much bet - ter - The hap - py times to-geth-er we'd been spend-ing -"

System 4: Chords: Am, Em, Dm7, 1 G9. Lyrics: "When we can say good-night and stay to - geth - er - Would-n't it be I wish that ev - 'ry kiss was nev - er end - ing -"

2 G9 G11 C A

Oh would-n't it be nice. Well may-be if we
Ba-by then there

D C#m 1 F#m7 2 F#m7

think and wish and hope and pray it might come true
would-n't be a sin-gle thing we could-n't do We could be mar-

C#m7 F#m7 C#m7 G9 G11

- ried and then we'd be hap - py Oh would-n't it be

C

nice.

STRANGERS IN THE NIGHT

Muziek: BERT KAEMPFERT
Tekst: CHARLES SINGLETON & EDDIE SNYDER

MODERATO SLOW

Piano *mf*

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and a half note, while the left hand provides a steady bass line with quarter notes. The music is marked *mf* (mezzo-forte).

Refrain * F

STRAN- GERS IN THE NIGHT — ex - chang - ing glanc - es, won - d'ring in the night —

The first system of the refrain shows the vocal line and piano accompaniment. The vocal line begins with a guitar chord diagram for F major. The piano accompaniment is marked *mp-mf* (mezzo-piano to mezzo-forte).

— what were the chanc - es we'd be shar - ing love — be - fore the night was

The second system continues the vocal line and piano accompaniment. It includes guitar chord diagrams for F major and Abdim (Ab major with a diminished fifth).

through. — Some - thing in your eyes — was so in - vit - ing,

The third system concludes the vocal line and piano accompaniment. It includes a guitar chord diagram for Gm (G minor).

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Voor Nederland 1966: LEEDS MUZIEK HOLLAND B.V., Flevolaan 41 - Naarden - Holland.
By arrangement with LEEDS MUSIC LTD. - London. L.H. 1624

Julien VERHAMME
P.G. - Lic. Crim.
Hoogleedsesteenweg, 2

Gm7  C9 

some - thing in your smile — was so ex - cit - ing, some - thing in my heart —



C9  F 

— told me I must have you. —



Cm  D7b9 

STRAN - GERS IN THE NIGHT — two lone - ly peo - ple we were. STRAN - GERS IN THE NIGHT —



D7b9  Cm  Bbm 

— up to the mo - ment when we said our first hel - lo. Lit - tle did we know



F Dm7 Gm7 C7° F

love was just a glance a-way, a warm em-brac-ing dance a-way and ev-er since that night —

F

— we've been to-geth-er, lov-ers at first sight — in love for-ev-er.

C7° Gm7 C7°

It turned out so right — for STRAN-GERS IN THE

1. F Fdim Gm7 C7° | 2. F Eb9 Gb7 F6

NIGHT. NIGHT.

It's the Same Old Song

Words and Music by EDWARD HOLLAND,
LAMONT DOZIER and BRIAN HOLLAND

Moderately
N.C.

mf

The piano introduction consists of two staves in 4/4 time. The melody is in the right hand, starting with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter rest. This pattern repeats. The bass line in the left hand consists of quarter notes G2, A2, B2, and C3, also repeating.

C

You're sweet as a hon - ey - bee, but like a fool am I to hear an

The first system of the vocal melody is on a single staff. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues from the introduction, with the right hand playing chords and the left hand playing a bass line.

Dm F G C

hon - ey - bee stings, you've gone and left my heart in pain. All you left is our old love song - and wan - na cry, but the mel - o - dy keeps

The second system of the vocal melody is on a single staff. It begins with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter rest. The piano accompaniment continues with chords and a bass line.

Dm F G

fa - vor - ite song, the one we danced to all night long. It used to haunt - ing me, re - mind - ing me how in love we used to be. Keep

The third system of the vocal melody is on a single staff. It begins with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter rest. The piano accompaniment continues with chords and a bass line.

C Dm

bring — sweet mem - o - ries of a — ten - der love — that
 hear - ing the part — that used to touch our heart say - ing, "To - geth - er for - ev - er, —

F G C G

used to be. — Now it's the } same old — song, — but with a
 break - ing up, nev - er. It's the }

Dm G F C

dif - f'rent mean - ing since - a you been gone. — Now it's the same, same old —

G Dm G F To Coda ⊕

song, but with a dif - f'rent mean - ing since you been gone. —

1 N.C. 2 N.C.

I, oh I, sen - ti - men - tal

C G Dm

Instrumental solo

1 G F 2 G F C

Solo ends Pre - cious mem - o - ries keep - a lin - ger - ing on, —

Dm F G C

ev - 'ry - time I hear — our fa - vo - rite song. — Now you're gone, left this

emp - ti - ness, I on - ly rem - i - nisce. - The hap - pi - ness we spent, we used to

Dm F G

dance to the mu - sic, make ro - mance to the mu - sic. Now it's the

C Dm F D.S. al Coda

CODA
 I, oh, I can't bear to hear it, it's the same old

C

song, - but with a dif - f'rent mean - ing since you been gone. - It's the

G Dm G F Repeat and Fade

DANCING IN THE STREET

Words and Music by MARVIN GAYE,
IVY HUNTER and WILLIAM STEVENSON

Moderately, with a steady beat

E7

mf

Call - ing out — a - round — the world, — are you
in - vi - ta - tion a - cross the na - tion, a

read - y for a brand new beat? — Sum - mer's here — and the
chance for folks to meet. — There'll be laugh - ing, sing - ing — and

time is right — for danc - ing in the street. — They're danc - ing in Chi -
mu - sic swing - ing, danc - ing in the street. — Phil - a - del - phia, P. A.,

ca - go, — down in New Or - leans, —
Bal - ti - more and D. C., now.

in New York - Cit - y. } All — we need — is mu -
Can't for - get the Mo - tor - Cit - y. }

A

- sic, sweet - mu - sic. There'll be mu - sic ev - 'ry - where...

E7

— There'il be swing-ing and sway - ing and re - cords play - ing,

G#7



danc - ing in the street — oh. — It does - n't mat - ter — what

C#m



you wear, just as long as you are there, —

F#m



— so come on, ev - 'ry guy — grab a girl. —

B7sus



B7



Ev - 'ry - where — a - round — the world they'll be

E7



(Danc - ing in the street.) —

danc - ing,

they're danc - ing in the street. —

1

2

— (Danc-ing in the street.) —

This is an — way down in L. A., —

—	ev - 'ry day	—	they're danc - ing	in the	street. —
—	get in time,	—	we're danc - ing	in the	street. —
—	me and you,	—	we're danc - ing	in the	street. —

Repeat and Fade

—	(Danc - ing in the street.)	—	Let's form a big, strong	line, —
—	(Danc - ing in the street.)	—	A - cross the o - cean	blue, —
—	(Danc - ing in the street.)	—		

What's Going On

Words and Music by MARVIN GAYE,
AL CLEVELAND and RENALDO BENSON

Moderately

Emaj7



The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Moderately' and the dynamics are 'mf'. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady bass line with eighth notes.

Emaj7



The first verse of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Moth - er, moth - er, there's _ too _ man - y / Fa - ther, fa - ther, we _ don't need to / Moth - er, moth - er, ev - 'ry - bod - y". The piano accompaniment features a steady bass line and a right hand with chords and moving lines.

C#m7



Emaj7



The second verse of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "of you cry - ing. / es - ca - late. _ / thinks we're wrong. _ / You see, _ / Ah, but _ / Broth - er, broth - er, broth - er, / war is not the an - swer, / who are they to judge _ us". The piano accompaniment continues with a steady bass line and a right hand with chords and moving lines.

C#m7



there's far too man - y of you dy - ing.
 for on - ly love can con - quer hate.
 sim - ply 'cause our hair is long.

F#m7



You know we've got to find a way to bring some
 You know we've got to find a way to bring some
 Ah, you know we've got to find a way to bring some un - der -

1 F#m7/B



B7(add13)



2,3

F#m7/B



lov-in' here to - day, yeah. lov - in' here to - day, oh.
 stand - ing here to - day, oh.

B7(add13)



F#m7



F#m7/B



Pick - et lines and pick - et signs don't

F#m7

F#m7/B

pun - ish me with bru - tal - i - ty.

F#m7

F#m7/B

Talk to me so you can see, oh, what's

Emaj7

C#m7

go - ing on, what's go - ing on, yeah, what's

To Coda ⊕

Emaj7

C#m7

go - ing on, oh, what's go - ing on. Ah, ah, ah,



Be, doot, de — doot; Be, — be, be, — doot; Be — be, be, — doot;

D.S. al Coda

Bu, doot, be, — be, be, — doot; Be — be, be, — be, be, — doot.



CODA

go - ing on, — ooh, — ooh.

I, — yi, yi, yi, — yi, yi, — yi, ya, —

— ya, ya, — ya.

I, — yi, yi, — yi, yi, — yi, ya, — ya, ya, — ya, ya.

A/B

Be, doot, de, — doot; Be, — be, be, — doot; Be — be, be, — doot;

Repeat and Fade

Bu, doot, be, — be, be, — doot; Be — be, be, — be, be, — doot. Ooh, —

TOO MANY FISH IN THE SEA

Words and Music by NORMAN WHITFIELD JR.
and EDWARD HOLLAND JR.

Bright Tempo



Spoken: Look here, girls, take this advice and remember always in life,

in - to — each heart —

some tears — must fall,

— though you love — and lose, — you must — stand tall;

— 'cause — we all — got to cry — some - time,

I — said sigh — some - time, pull your - self to - geth - er,

no use cry - ing for - ev - er, be - cause there's too man - y fish in the sea,

C F C F C

too man - y fish in the sea, I said short ones, tall ones,

F C F C

fine ones, kind ones, too man - y fish in the sea, ooh.

To Coda ◆

C F C F C

My moth - er once told me some - thing, and ev - 'ry word is true:

F C F C

Don't waste your time on a fel - low who does - n't love you.

F

He'll on - ly mis - lead you, on - ly grieve you,

G7

don't wor - ry a - bout him, let him know you can do with - out him, be - cause there's

D.S. al Coda ◆

Coda

(Sax solo)

Well, if the

fish is - n't on your line, bait your hook and keep on try - in',

don't let him get you down, there's oth - er boys a - round, there's

too man - y fish in the sea, too man - y fish in the sea, I said, short ones, tall ones,

fine ones, kind ones; too man - y fish in the sea. I don't

want no - bod - y that don't want me, there's too man - y fish in the sea, Ain't gon - na
love no - bod - y that don't love me, there's too man - y fish in the sea, I don't
repeat and fade

Ain't Nothing Like the Real Thing

Words and Music by NICKOLAS ASHFORD
and VALERIE SIMPSON

Moderately

E \flat Ebmaj7 Fm/E \flat E \flat Fm/E \flat E \flat Abmaj7

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

mf

Fm7 Fm7/B \flat E \flat Ebmaj7 Fm/E \flat E \flat Fm/E \flat E \flat

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

Abmaj7 Fm7 Fm7/B \flat E \flat B \flat /D Cm Fm7/B \flat

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

Eb
Fm
Eb/G
Abmaj7
G
Cm7

pic - ture hang - in' on the wall, _ but it can't see or come to me_ when I call your name. _ I

Bbm
Eb7
Ab
Eb/G
Eb

re - al - ize _ it's just a pic - ture in a frame. _ I read your

Eb
Fm
Eb/G
Abmaj7
G

let - ters when you're not near, _ but they don't move _ me and they don't groove _ me like
mem - 'ries to look back on. _ Though they help _ me when you phone, _ I'm

Cm7
Bbm7
Eb7
Ab
Eb/G

when I hear _ your _ sweet voice _ whis - per - ing _
well a - ware _ noth - ing can _ take the place of your

E \flat Ebmaj7

in my ear. — Don't you know, — ain't noth-ing like the real thing, ba - by.
 be-ing there. — So glad we got the real thing, ba - by.

To Coda ⊕

Abmaj7 Fm7 Fm7/B \flat Eb Fm Eb/G

Ain't noth-ing like the real thing. — I play my game, — a fan - ta - sy. —
 So glad we got the

Abmaj7 G Cm7

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

B \flat 7 Eb7 Ab Eb

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

Gm7 G7 Cm Eb7/Bb Eb7

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

Ab Eb/Bb C#dim Fm7

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

Fm7/Bb D.S. al Coda

geth - er. I've got some

CODA Fm7 Fm7/Bb

real thing. -

Repeat and Fade

Eb Ebmaj7 Fm/Eb Eb Fm/Eb Eb Abmaj7 Fm7 Fm7/Bb

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

WHAT BECOMES OF THE BROKENHEARTED

Words and Music by
JAMES DEAN, PAUL RISER,
WILLIAM WEATHERSPOON

Moderately slow

F/C  Am/C  Dm 

mf

Bb  C11  C7  F/C  Am/C 

As I walk this land with bro - ken dreams, _____

mf

Dm  Bb  F 

I have vi - sions of man - y things, _____ But hap - pi - ness is





But for me they come a - tum - blin' down, Ev - 'ry day heart - aches
For some-one's love there's a grow - ing need, All is lost, there's a

Bm7(-5)



To Coda ♦



grow a lit - tle strong - er, I can't stand this pain much long - er.
place for a be - gin - ning, All that's left is an un - hap - py end - ing.



I walk in sha-dows search-ing for lights, Cold and a - lone no



com-fort in sight, Hop - ing and pray - in' in' for some-one to care,

Chord diagrams: Dm, A7, Eb7(-5), F/C

Al - ways mov-in' and go - in' no-where. ——— Now What's be-come of the

Chord diagrams: Am/C, Dm, Bb/D

bro - ken heart - ed ——— who had love ——— that's now de - part - ed,

Chord diagrams: F/C, Am/C, Dm

I know I've got to find some kind of peace of mind, I'll be search-ing ev - 'ry - where
Noth-ing's gon - na stop me now,

Repeat and gradually fade out.

Chord diagrams: Bb/D, Bb6, F/C, Am/C

just to find some-one to care, I'll be look-ing ev - 'ry day, I know I'm gon - na find a way.
I'll find a way some-how, I'll be search-ing ev - 'ry-where, look-ing for some-one to share.

Shotgun

Words and Music by
AUTRY DE WALT

Moderately (with a strong beat)

Chorus

D7

D G D7 G

mf Shot - gun,

D7

D G D7 G D7



shoot 'em 'fore he run, now.

Do the Jerk, ba - by,

D G D7 G D7

D G D7 G

Do the Jerk, now. Hey!

Verse

D7

1. Put on your red dress, And then you go down yon - der.

I said: Buy your - self a shot-gun, now. We're gon - na

break it down, ba - by, now. We're gon - na load it up, ba - by, now.

'A then you shoot 'em 'fore he run, now.

Twine_time. Twine_time.

D. S. and fade

Chords: D7, D G D7 G D7, 1. D G D7 G, 2. D G D7 G

2. Put on your highheel shoes
 We're goin' down here and listen to 'em play the blues.
 We're gonna dig potatoes,
 We're gonna pick tomatoes.

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Mickey's Monkey

Words and Music by
 LAMONT DOZIER
 BRIAN HOLLAND
 EDDIE HOLLAND

Moderate rock

This cat named Mick - ey came from out of town, yea!

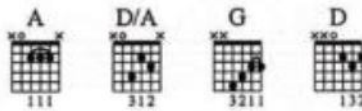
He was

Chords: G, C, G, C, G

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TAKE ME IN YOUR ARMS

Words and Music by
EDDIE HOLLAND, LAMONT DOZIER
 and **BRIAN HOLLAND**



Fast ♩ = 170

Intro:

Em7 Rhy. Fig. 1 Bm7/E

Gtr. 1

Em7 F#7 F#sus F#7 end Rhy. Fig. 1

Verse:

w/Fill 1 (Gtr. 2) 8 times

A D/A A D/A A D/A A

Gtr. 1

1. I know you're leav - in', _____ leav - in' me be -
 2. 3. See additional lyrics

G D A D/A A D/A A

hind. _____ I feel _____ used, _____ dar - lin', for _

Fill 1
 Gtr. 2

D/A A G D A D/A A

the ver - y last time. Show a lit - tle

D/A A D/A A G D

ten - der - ness, ma - ma, be - fore you go.

A D/A A D/A A D/A A

Please, let me feel lov - in' face once more.

Chorus:
w/Fill 1 (Gtr. 2) 4 times
A
Rhy. Fig. 2

G D D/A

Take me in your arms, rock me, rock me a

A G D A end Rhy. Fig. 2

lit - tle while. Oh, would you, dar - lin',

D/A A D/A To Coda

rock me, rock me a lit - tle while. (3rd time:) Oh,

Bridge:

w/Rhy. Fig. 1 (Gtr. 1)

Em7 Bm7/E

1. We all _____ must feel _____ heart - ache
 2. See additional lyrics

Em7

some - time. _____ Right now, right now _____

D.S. al Coda

F#7

1. F#sus F#7 F#7

2. F#sus F#7

I'm feel - ing mine. _____ - fess. _____

Coda

w/Rhy. Fig. 1 (Gtr. 1) 1st 4 bars only, 2 times

Em7 Bm7/E

yeah, yeah. _____

Em7 Bm7/E

Guitar Solo:

w/Rhy. Fig. 1 (Gtr. 1) 1st 4 bars only, 2 times

Em7 Bm7/E

f 1/4

TAB

Em7 Bm7/E

T
A
B

w/Rhy. Fig. 1 (Gtr. 1)
Em7

T
A
B

Bm7/E Em7

T
A
B

F#7 F#sus F#7

I'm beg-ging you

T
A
B

Outro: (w/ ad lib. vocal)
w/Rhy. Fig. 2 (Gtr. 1) & w/Fill 1 (Gtr. 2) 2 times

A D/A A

ba - by. Take me. Oh, ba - by, please, yeah.

1. 2. 3.

Take me, c' - mon take me. please, please, please. —
Yeah. _____

Chorus: (w/ ad lib. vocal)

w/Rhy. Fig. 2 (Gtr. 1) 2 times & w/Fill 1 (Gtr. 2) 4 times

Take me in your arms, rock me, rock me a

lit - tle while. _____
Take me, Oh, would you, dar - lin', —
take me, take me.

Repeat and fade

rock me, rock me a lit - tle while, _____
yeah. _____
C' - mon,

Verse 2:

I tried my best to be strong;
I'm not able.
I'm like the helpless child
Left in the cradle.
Before you leave me
I'm a leavin' far behind.
Please let me feel
Happy one more time.

(To Chorus:)

Bridge 2:

I'm losin' you and my happiness.
My life it is so dark, I must confess.
(To Verse 3:)

Verse 3:

I'll never, never see your
Smiling face no more.
I'll never, ever hear your
Knock upon my door.
Before you leave me,
Leavin' behind.
Please let me feel
Happy one more time.

(To Chorus:)

YOU DON'T OWN ME

Words and Music by John Madara and Dave White

Moderately Bright Waltz

Piano introduction in 3/4 time, starting with a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The melody is in the right hand, and the accompaniment is in the left hand.

Chord diagrams: E7m, F7, E7m

You Don't Own Me, I'm not just one of your
 Own Me, Don't say I can't go with
 Own Me, Don't try to change me in
 Own Me, Don't tie me down 'cause I'll

Vocal line with piano accompaniment. The piano part features chords E7m, F7, and E7m. The vocal line includes the lyrics: "You Don't Own Me, I'm not just one of your Own Me, Don't say I can't go with Own Me, Don't try to change me in Own Me, Don't tie me down 'cause I'll".

Chord diagrams: F7, E7, Ebm, Bb

1. man - y toys. You Don't And
 oth - er boys. I
 an - y way. You Don't stay.
 nev - er

Second verse with piano accompaniment. The piano part features chords F7, E7, Ebm, and Bb. The vocal line includes the lyrics: "man - y toys. You Don't And oth - er boys. I an - y way. You Don't stay. nev - er".

Chord diagrams: Bb, Gm

don't tell me what to do Don't tell me
 don't tell you what to say, I don't tell you

Final line of the song with piano accompaniment. The piano part features chords Bb and Gm. The vocal line includes the lyrics: "don't tell me what to do Don't tell me don't tell you what to say, I don't tell you".

E_b

what to say; _____ And please when I go out with you, _____
 what to do; _____ So just _____ let me be my-self, _____

F7 *To Coda* **B_{bm}** *D. S. al Coda*

Don't put me on dis-play, _____ 'Cause _____ You Don't
 That's all I ask of you, _____

f *p*

Coda **B_b** **G_m**

I'm young and I love to be young, _____ I'm free

mf

E_b

and I love to be free; _____ To live my life the way that I want, _____ To

F7 **B_{bm}** **E_{bm}** **F7**

say and do what - ev - er I please, _____ You Don't Own Me, _____

p
Repeat and fade

LIKE TO GET TO KNOW YOU

Words and Music by Stuart Scharf

The musical score is written in 4/4 time and consists of five systems. Each system includes a vocal line and a piano accompaniment line. The piano part features a steady bass line and chords that support the melody. The vocal line includes lyrics and musical notation for notes and rests. Chord symbols are placed above the piano part, and some lyrics are enclosed in parentheses to indicate breath marks or phrasing.

System 1: Piano introduction. Chords: Em7, Fmaj7, Em7, Fmaj7. Lyrics: *Sva* (Yes I would)

System 2: Vocal entry. Chords: Fmaj7, Dm7/G, Em, Dm7, Dm7/G. Lyrics: But I'd Like To Get To Know You (Yes I would) But I'd Like To Get To

System 3: Continuation of the previous system. Chords: Em7, Dm7, Dm7/G, Em7, Gm6, Fmaj7. Lyrics: Know You (if I could) 1. Fi - nal - ly I found search - ing 2. Hard - ly need to say she went

System 4: Continuation of the previous system. Chords: Bb+11, Am, Am7/G, Fmaj7, Dm7/G, Em7, Gm6, Fmaj7. Lyrics: all a-round just was not the an - swer One I thought was true look'd a on her way said it was all o - ver Well it's been some time and I

System 5: Final system. Chords: Bb+11, Am, Am7/G, Fmaj7, Dm7/G. Lyrics: bit like you I fig - ur'd I might chance her But I'd Like To Get To guess that I'm just meant to be a ro - ver

Em7 Dm7 Dm7/G Em7 Dm7 Dm7/G
 Know You (Yes I would) But I'd Like To Get To Know You (If I could) Now

Bb Cm7/Bb Dm7/Bb Cm7/Bb Bb Cm7/Bb Dm7/Bb Cm7/Bb
 I can't prom-ise that I'll spend a day with you Can't prom-ise that I'll find a way with you

Bb Cm7/Bb Dm7/Bb Cm7/Bb Dm7 Dm7/G
 Can't prom-ise no I can't prom-ise that I'll love you But I'd Like To Get To

Em7 Dm7 Dm7/G Em7 Dm7 Dm7/G
 Know You (Yes I would) But I'd Like To Get To Know You (If I could) I'd Like To Get To

Em7 Gm6 Fmaj7 Bb⁹ Am Am7/G⁹ Fmaj7 Dm7/G
 Know You Know You Know - Oh - o Yes I'd Like To Get To

Detailed description: This is a musical score for piano and voice. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The first system has lyrics: 'Know You (Yes I would) But I'd Like To Get To Know You (If I could) Now'. The second system has lyrics: 'I can't prom-ise that I'll spend a day with you Can't prom-ise that I'll find a way with you'. The third system has lyrics: 'Can't prom-ise no I can't prom-ise that I'll love you But I'd Like To Get To'. The fourth system has lyrics: 'Know You (Yes I would) But I'd Like To Get To Know You (If I could) I'd Like To Get To'. The fifth system has lyrics: 'Know You Know You Know - Oh - o Yes I'd Like To Get To'. The piano accompaniment features various chords and melodic lines. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

Monday, Monday

Text und Musik: John Phillips
Arrangement: Carsten Gerlitz

$\text{♩} = \text{ca. } 112$

G C G C G G C G

mf Mon - day, Mon -

5 C/G G C/G G C/G G C/G G

- day, so good to me, Mon-day, Mon - day, it was all

10 F Bb

I hope it would be. Oh Mon-day morn - ing, Mon-day morn-

14 D/A G/D D G/D D G

- ing could-n't guar - an - tee that Mon - day eve - ning you would still

Detailed description: This is a piano accompaniment score for the song 'Monday, Monday'. The score is written in G major and 4/4 time. It consists of four systems of music. The first system (measures 1-4) features a piano introduction with a melody in the right hand and a bass line in the left hand. The second system (measures 5-8) contains the first vocal line: '- day, so good to me, Mon-day, Mon - day, it was all'. The third system (measures 9-12) contains the second vocal line: 'I hope it would be. Oh Mon-day morn - ing, Mon-day morn-'. The fourth system (measures 13-16) contains the third vocal line: '- ing could-n't guar - an - tee that Mon - day eve - ning you would still'. Chord symbols are placed above the staff to indicate the harmonic structure. The piano part includes dynamics like *mf* and accents.

18 C/G G C/G G C/G

be here with me. Mon - day, Mon - day

(with pedal)

22 G C/G G C/G G

can't trust that day, Mon - day, Mon - day, some - times it

26 F Bb

just turns out that way. Oh Mon - day morn - ing, you gave me no warn -

30 D G F/G

- ing of what was to be. Oh Mon - day. Mon - day, how could you leave

G C/G G Ab

34

and not take me. *f* Ev'-ry oth-er day, ev'-ry

F

38

oth-er day, ev'-ry oth-er day of the week is fine, yeah,

Ab

41

but when-ev-er Mon-day comes, but when-ve-er Mon-day comes you can find me

G E A D/A A D/A

43

cry'n all of the time. Mon - day, Mon - - - day, so good to me,

A D/A A D/A A D/A A

47

Mon - day, Mon - day, it was all I hope it would be.

G C

51

Oh Mon - day morn - ing, Mon - day morn -

E/B A/E E A/E E A

54

- ing could-n't guar - an - tee that Mon - day eve - ning you would still

D/A A D/A A D/A A D/A A D/A A

58

be here with me. *rit.*

Nights In White Satin

Words and Music by
JUSTIN HAYWARD

Slowly

mp

$\text{♩} = \text{♩}$ (Same tempo)

Em D Em

Nights in white sat-in, _____
Gaz - ing at peo-ple, _____

Nev - er reach - ing the
Some hand in

mf

D C G

end, hand, Let - ters I've writ - ten, _____
Just what I'm go - ing through,

F

Em

Nev - er mean - ing to send. Beau - ty I'd
They can't un - der stand. Some try to

D

Em

D

al - ways missed With these eyes be - fore,
tell me Thoughts they can not de - fend,

C

G



F

Just what the truth is. I can't say an - y -
Just what you want to be You'll be in the

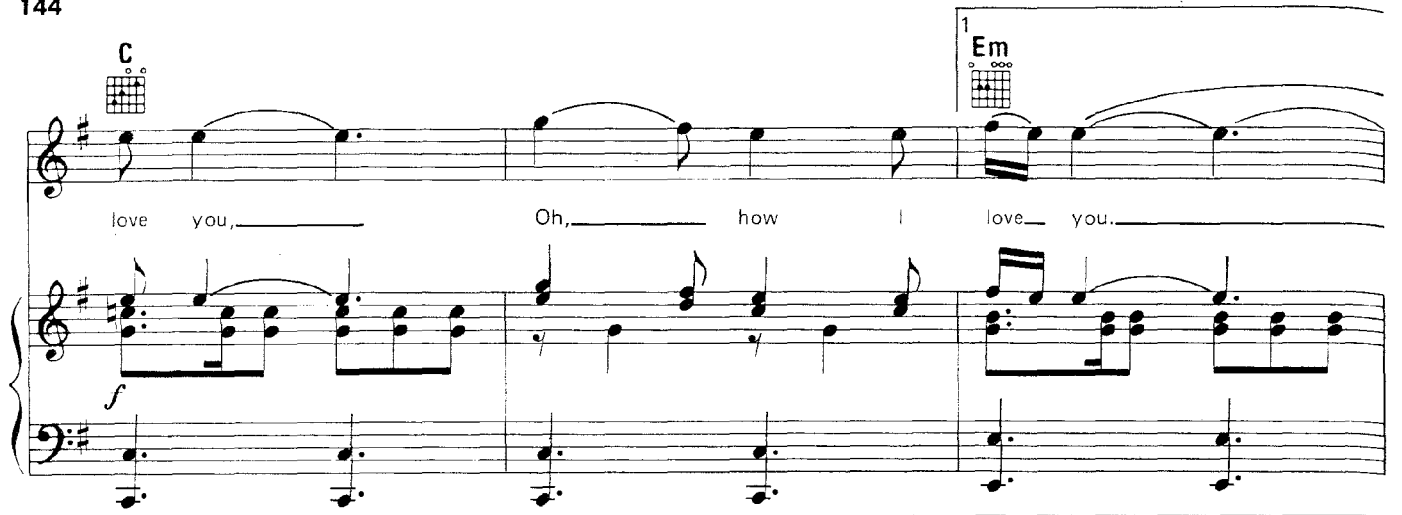
Em




A

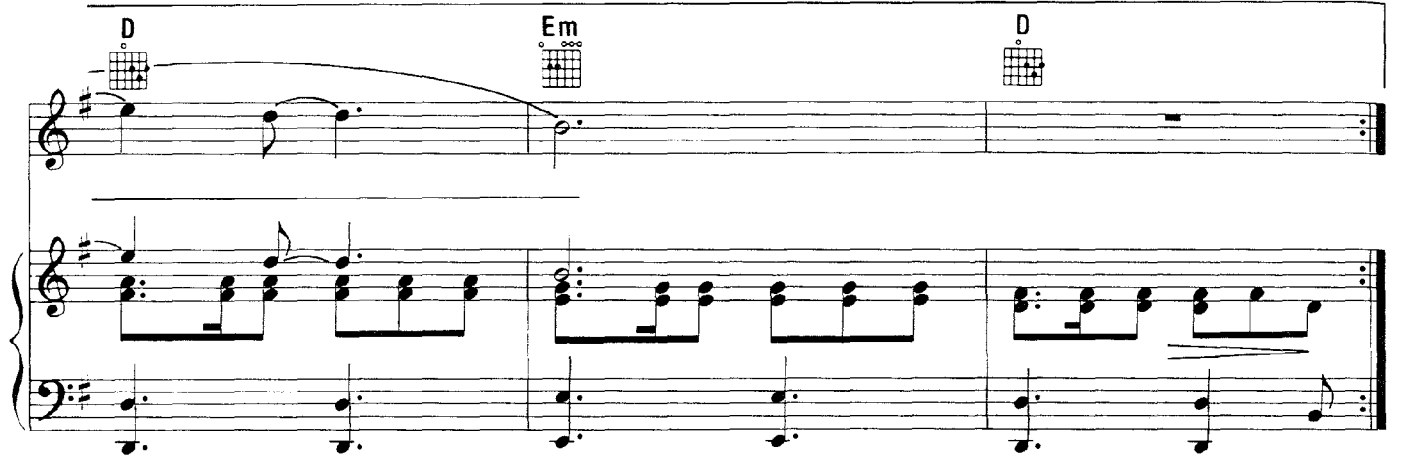
more. 'Cause } love you, Yes, I
end. And




C  **Em** 

love you, _____ Oh, _____ how I love you.

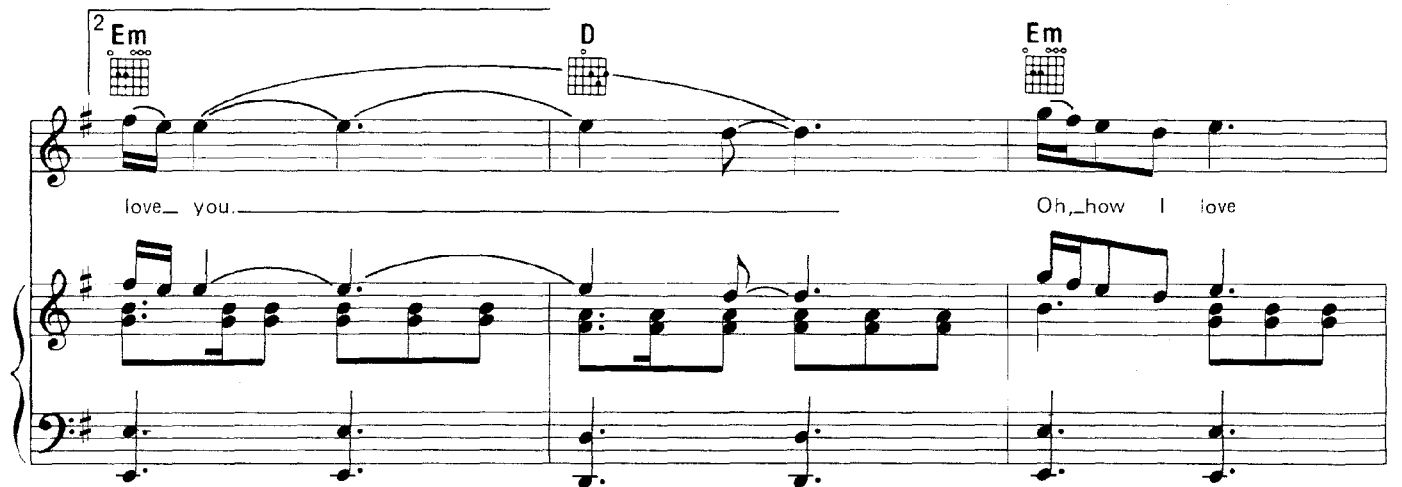





D  **Em**  **D** 



Em  **D**  **Em** 

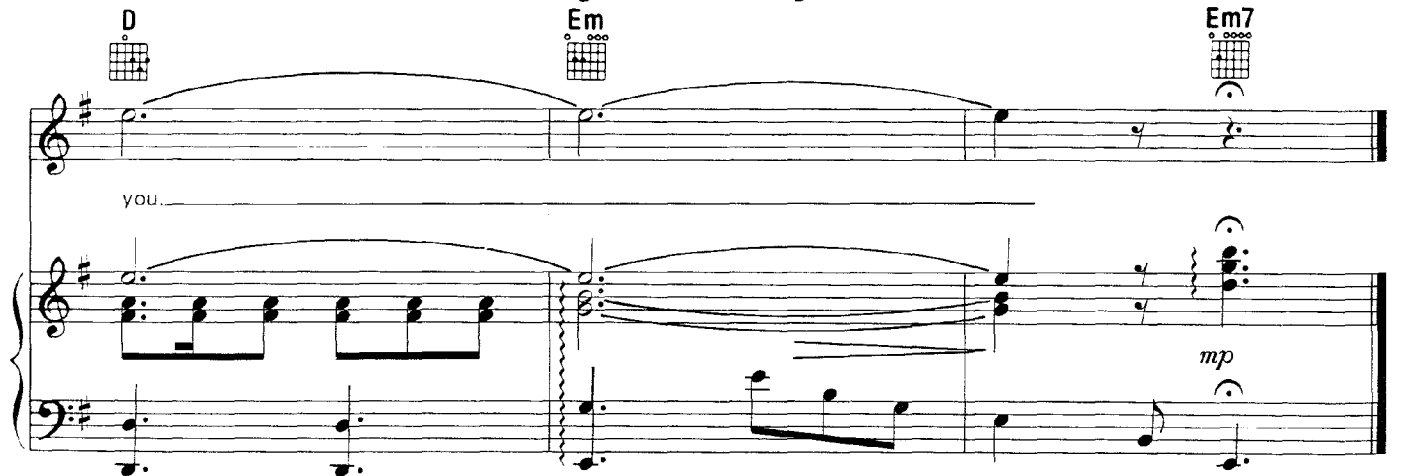
love_ you. _____ Oh, how I love



D  **Em**  **Em7** 

you. _____

mp



Feelin' Alright

Words and Music by
Dave Mason

Moderately

C9 F



The musical score is written in 4/4 time and features a piano accompaniment with a melody line in the right hand and a bass line in the left hand. The tempo is marked 'Moderately'. The key signature has one flat (Bb). The score is divided into four systems. The first system includes a piano introduction with a dynamic marking of 'mf'. The second system begins the vocal entry. The third system contains the main vocal melody with lyrics. The fourth system concludes the piece with a final piano accompaniment. Chord diagrams for C9 and F are provided at the beginning of each system. The lyrics are: 'Seems I've got to have a change of scene, Well, boy, you sure took me for one big ride, Don't you get too lost in all I say. 'cause ev'ry night I have the strangest dream. and even now I sit and I wonder why Yeah, but at the time you know I real-ly felt that way.'

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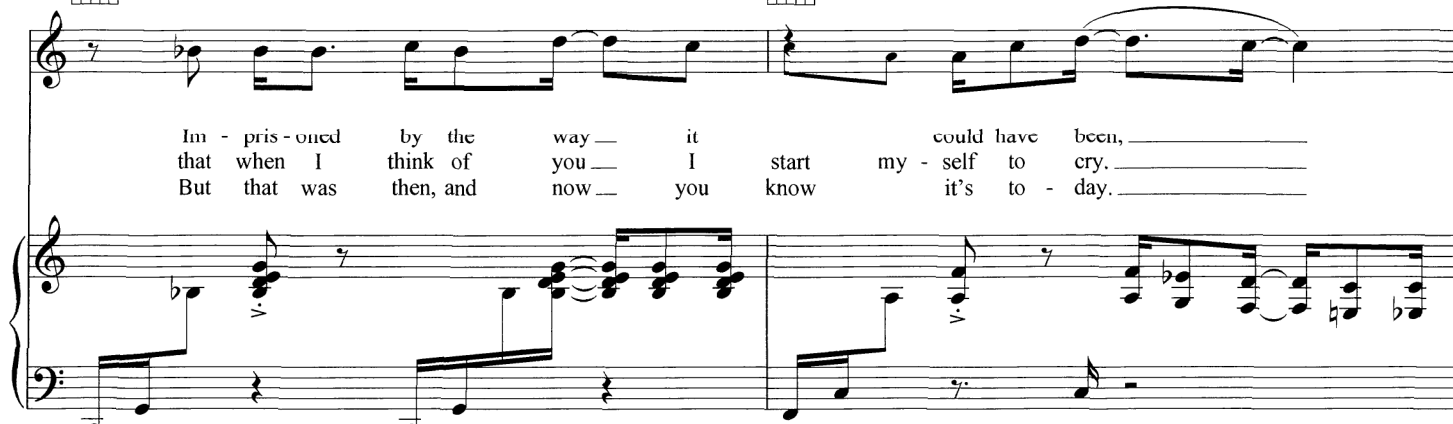
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C9  F 



Im - pris - oned by the way — it could have been, _____
 that when I think of you — I start my - self to cry. _____
 But that was then, and now — you know it's to - day. _____



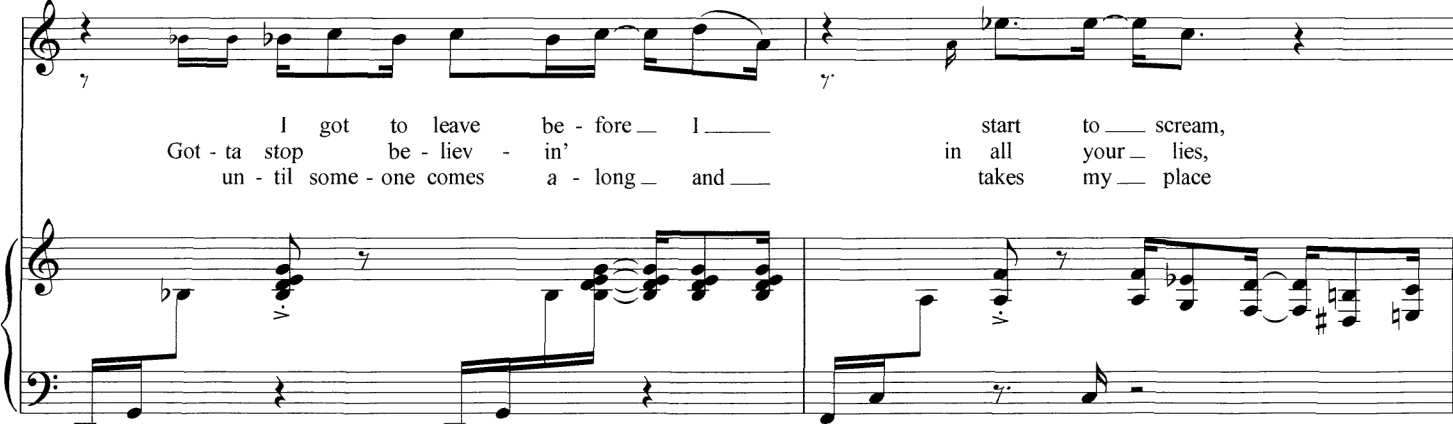
C9  F 

left here on my own, — or _____ so it seems. _____
 I just can't waste my time; — I must keep dry. _____
 I can't get set — so I guess I'm here to stay —



C9  F 

Got - ta stop be - liev - in' — I — start to — scream,
 un - til some - one comes a - long — and — in all your — lies,
 takes my — place



C9 F

'cause_ some - one's locked the door and _____ took the key. _ }
 'cause_ there's too much to do be _____ fore I die. _ } You're feel - in'
 with a dif - f'rent name, _____ woh, and a dif - f'rent face. _ }

Chorus
C9 F7

al - right? (Oh, oh.) I'm not feel - in' too good _

C9 F7

_____ my - self. (Oh, oh.) { Yes, _ sir. } You feel - in'
 { Oh, _ no. }
 { Mm. _____ }

C9 F7

al - right? (Oh, oh.) { 1. I'm not feel - in' that good _ }
 { 2. I'm not feel - in' too good, _ }

1.

C9

F7

— my - self. — (Oh, oh.)

2.

C9

F7

— lit - tle girl. — (Oh, oh.)

C9

F7

C9

F7

D.S. and fade on Chorus

THE GAME OF LOVE

Words and Music by Clint Ballard Jr.

Moderately in 4

The

mf

mp

pur-
pose of a man is to love a wo-man, The pur-
pose of a wo-man is to love a man. So

come on ba-by it's here to stay, Come on ba - by let's play The Game of Love (Love) Love (Love)

La la la la love It start-ed long a - go in the gar-den of E - den When

G C D G G C D7 G

G C A7 D7 G C

A7 D7 G C D G

A-dam said to Eve "Ba-by you're for me." So come on hon-ey it's still the same,

G C D7 G G C

Come on ba - by let's play The Game of Love (Love) Love (Love) La la la la Love. Hey

A7 D7 G C A7 D7

(Shout) OH NO! OH YEAH!
 come on ba - by the time is right, Love your dad - dy with all your might

D C D D C D

Put your arms a - round, hold me tight Let's Play The Game of love. The

D C D C D

pur-pose of a man is to love a wo-man The pur-pose of a wo-man is to love a man. So

G C D G G C D7 G

com on ba - by it's here to stay, Come on ba - by let's play The Game of Love (Love) (Love)
Love Love

G C A7 D7 G C

1 Interlude OH NO
La la la la la Love. Oh yeah!

A7 D7 D7 C D D7 C D

OH NO OH NO 2
Oh yeah! Oh yeah! La la la la la Love, The Game of

D7 C D D7 C D A7 D7

Repeat and fade
Love (The Game Of Love) The Game Of Love (The Game Of Love) The Game Of

G C Am7 D7 G C Am7 D7

dim.

I GOT YOU

(I FEEL GOOD)

Words and Music by
JAMES BROWN

Moderately

D7



Woh! I feel good. _____

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked 'Moderately'. The vocal line begins with a fermata over the first measure, followed by the lyrics 'Woh! I feel good.' with a line for the melody. The piano accompaniment starts with a whole rest in the first measure, then enters with a rhythmic pattern of eighth and quarter notes. A D7 chord diagram is shown above the piano part.

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

The second system continues the vocal and piano parts. The vocal line has a fermata over the first measure of the second phrase, followed by the lyrics 'I knew that I would _____ now.' and 'Ah, sug - ar and spice.' with a line for the melody. The piano accompaniment continues with a similar rhythmic pattern, featuring some chord changes indicated by sharp signs (#).

G7



I feel _____ good.
I feel _____ nice.

The third system concludes the vocal and piano parts. The vocal line has a fermata over the first measure of the second phrase, followed by the lyrics 'I feel _____ good.' and 'I feel _____ nice.' with a line for the melody. The piano accompaniment continues with a similar rhythmic pattern, featuring some chord changes indicated by sharp signs (#). A G7 chord diagram is shown above the piano part.



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



so good, I got you. Woh!
 so nice, I got you.


To Coda



I feel nice...

no chord

G7



When I hold you _____ in my arms I



D7



know that I can do no wrong. _____ and



G7




when I hold _____ you in _____ my arms

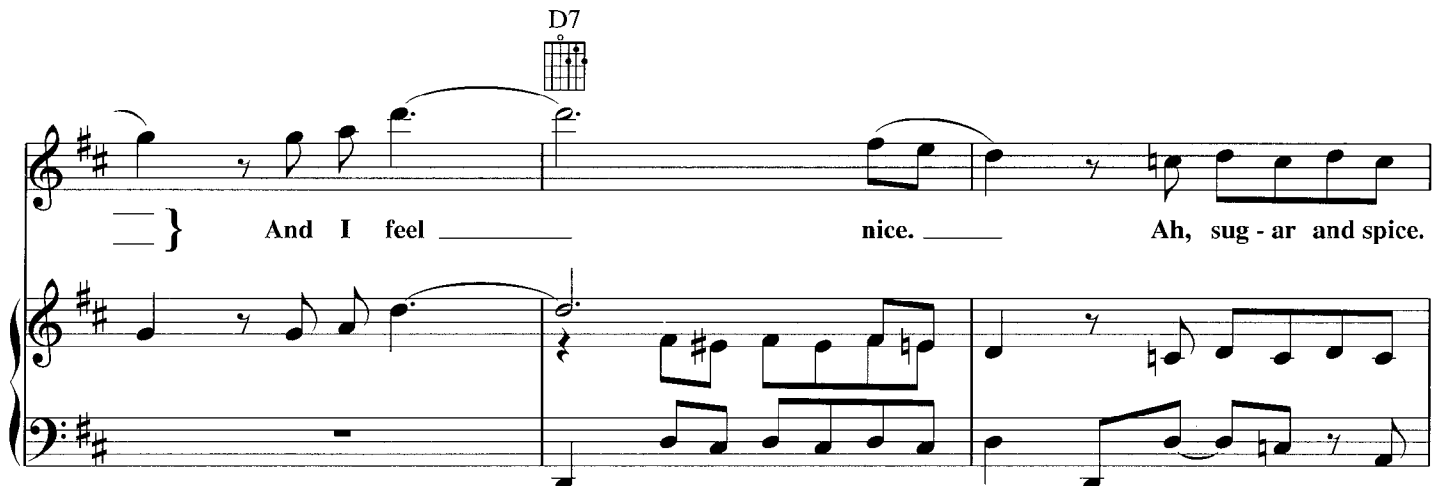
my { love won't do you no harm. _____
love can't do me no harm. _____



D7



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



G7



I feel ³ nice.

Piano accompaniment for the first system.

D7



Ah, sug - ar and spice. So nice,

Piano accompaniment for the second system.

A7



G7



1 D9



so nice, I got you.

Piano accompaniment for the third system.

2 D9



D.S. al Coda

Woh! I feel good.

Piano accompaniment for the fourth system.

CODA

D9

A7

So good, so good,

G7

D9

'cause I got you. So good,

A7

G7

D9

so good, 'cause I got you.

Hey!

rit.

Time of the Season

Zombies

Em⁷ Bm⁷ Em⁷ Bm⁷ Em⁷ Bm⁷ Em⁷ Bm⁷

It's the time

Em C Em

of the sea-son, when your love runs high In this time

C Em

give it to me ea-sy, And let me try with pleasur'd hands

G Em G Em

to take you in the sun, To promised lands to show you ev'ery one. It's the Time

C G/B Am⁷ E

of the sea-son for lov-ing.

Em⁷ Bm⁷ Em⁷ Bm⁷ Em⁷ Bm⁷ Em⁷ Bm⁷

What's your name?

Em C Em

Who's your dad-dy? Is he rich like me Has he tak-

29 C Em

en an- y time to show you what you need to live?

33 G Em G Em

Tell it to me slow-ly, tell you why, I real-ly want to know, It's the Time

37 C G/B Am⁷ E

of the sea- son for lov- ing.

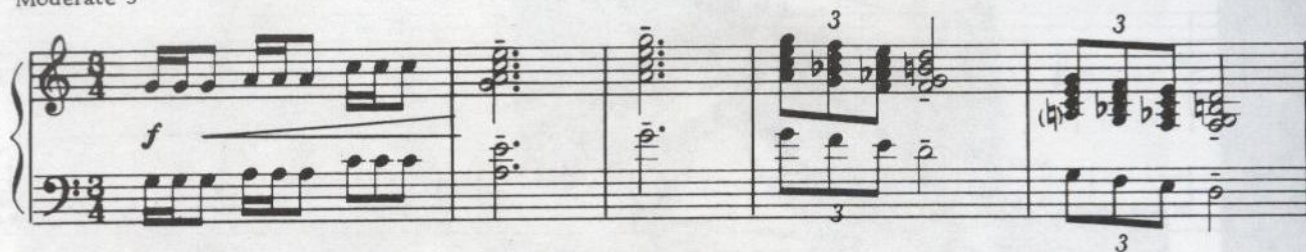
41 Em Bm⁷ Em Bm⁷ Repeat and F

Repeat and F

GET IT WHILE YOU CAN

Words and Music by
JERRY RAGOVOY and MORT SHUMAN

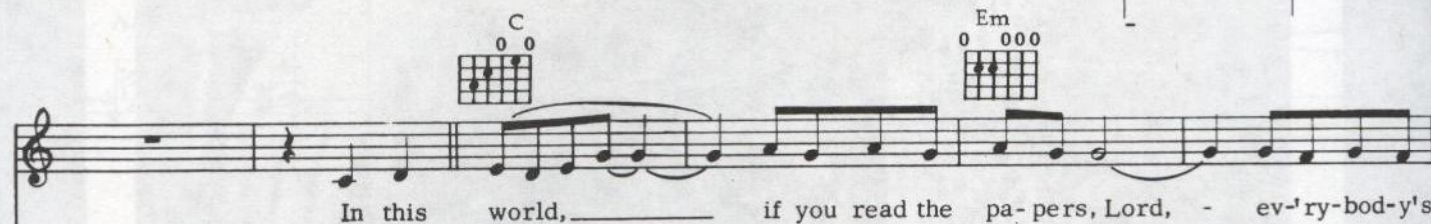
Moderate 3



Piano introduction in 3/4 time, marked *f*. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a triplet of chords in the right hand.



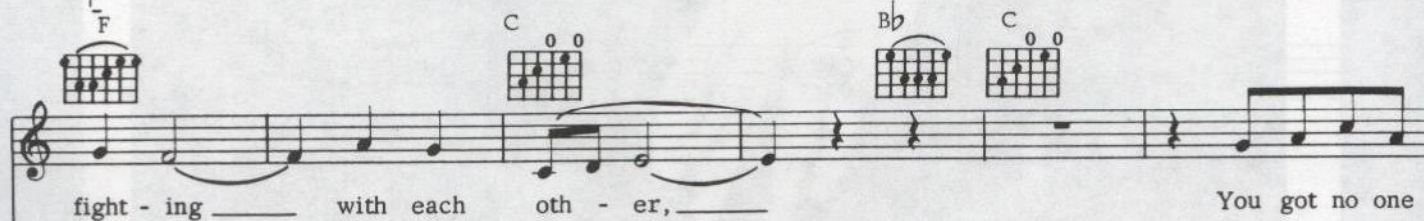
Piano accompaniment for the first system, marked *ff*. The right hand plays chords and melodic fragments, while the left hand continues with a consistent eighth-note accompaniment. The system ends with a triplet of chords in the right hand.



Vocal line with guitar chords. The lyrics are: "In this world, _____ if you read the pa-pers, Lord, - ev-'ry-bod-y's". The guitar chords shown are C (000) and Em (0000).



Piano accompaniment for the second system, marked *p*. The right hand plays chords and melodic fragments, while the left hand continues with a consistent eighth-note accompaniment.



Vocal line with guitar chords. The lyrics are: "fight - ing _____ with each oth - er, _____ You got no one". The guitar chords shown are F, C (000), Bb, and C (000).



Piano accompaniment for the third system, marked *ff*. The right hand plays chords and melodic fragments, while the left hand continues with a consistent eighth-note accompaniment.


C  Bb  F  G7 





you can count on, _____ not e - ven _____ your own broth - er. So



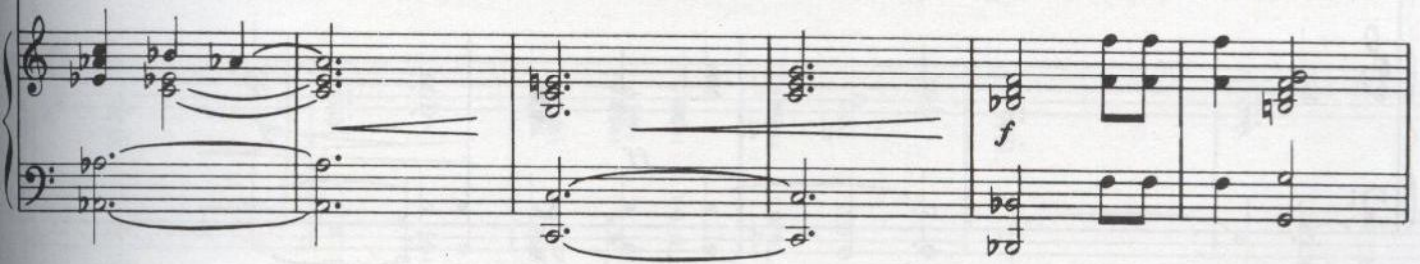
C  E7  F 





some - one _____ comes a - long, _____ he's gon-na give_ you some love and af -




Ab  C  Bb  G7 

fec - tion; _____ I'd say get it while you can, yeah, _____ hon - ey,



C  Bb  G7  C 

get it while you can, _____ hey, hey get it while you can,



G7
000

Am
0 0

G7
000

Don't you turn — your back on love, — no, no! — Don't you

C
0 0 0

Em
0 000

F

know — when you're lov-in' an - y - bod - y, babe, — you're tak-ing a

C
0 0 0

Bb

C
0 0 0

gam-ble — on a lit-tle sor - row. — But then who —

Bb

F

cares, ba - by, — 'cause — we — may not be here to - mor - row. — And if

an-y-bod-y _____ should come a - long _____ he's gon-na give you an-y love and af -

0 0
C
0 0 0 0 0 0
E7
0 0 0 0 0 0
F

fec - tion, _____ I said, get it while you can, hey, hey,

Ab 4 fr.
C
Bb
G7

get it while you can, _____ hey, hey, get it while you can,

C
Bb
G7
C

don't you turn your back on love, _____ no, no, no, no, no, no, no,

G (single note)
C
Am
G7
F

C

E7

F

C

Bb



Voice

Organ no. _____

ff

ff

C

E

F



Organ

A^b

4 fr.



Piano

ff

C

B^b


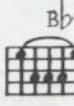
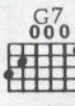

G7



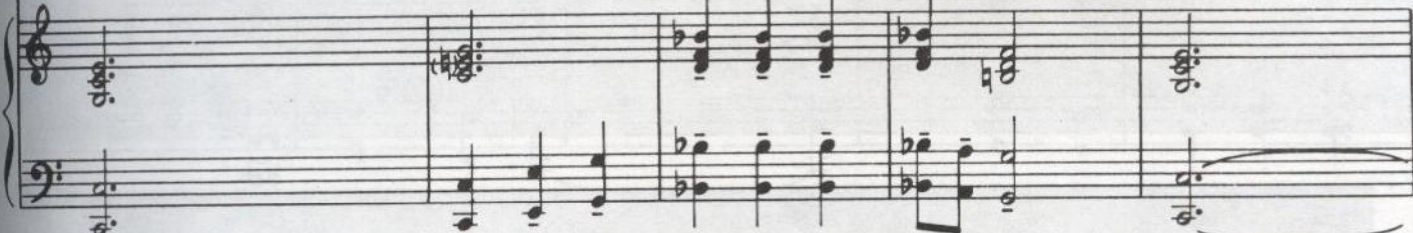
Oh, oh, get it while you can, _____

hon - ey,

f

C    







get it when you're gon-na need it, dear. Hey, hey get it while you



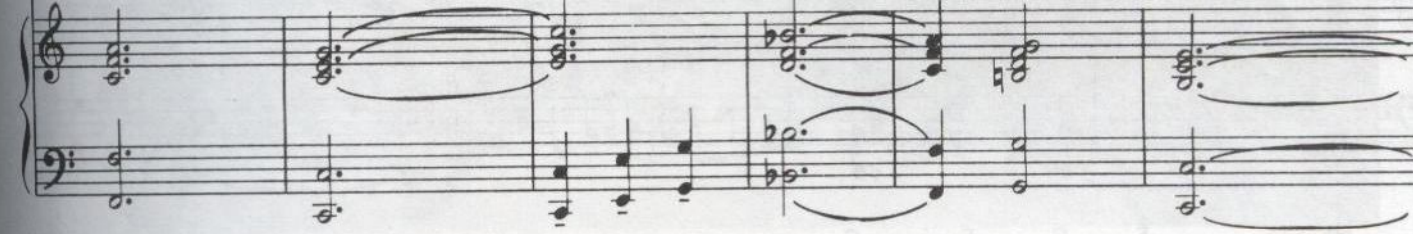
G7  Am  G7 





can, don't you turn your back on love, _____ no, no, no, — no,





F  C  Bb  F  G7  C 

no, no, no. Get it while you can, I said, hold on to some-



Bb  F  G7  C 

8  bod-y when you get a lit-tle lov-in', dear. — Hey, hey oh, — oh, —



hey, hey, get it, want it, hold it,

need it, get it, want it, need it, hold it,

get it while you can, yeah, hon-ey, get it while you can ba-by.

Hey, Hey get it while you can!

ff *pp*

Recorded By BLUES MAGOOS On Mercury Records

(We Ain't Got) NOTHIN' YET

By
RALPH SCALA, RONALD GILBERT
EMIL THIELHELM and MICHAEL ESPOSITO

Ad lib

Rhythm

L.H.

Bass

§ Bright Rock

Lead

Cm B \flat Cm F Cm B \flat

One day you're up and the next day you're down. You can't face the world with your
Noth - ing can hold us and noth - ing can keep us down but some day our name will

Rhythm

Bass

Cm F Cm B \flat Cm F

head to the ground. The grass is al - ways green - er on the oth - er side they say. but
spread all ov - er town. We're get - tin' in while the get - tin is good so

SH 4681

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Cm B \flat Cm F Cm B \flat Cm F Cm B \flat

don't— wor-ryboys life will be sweet some day. — Oh — Oh —
 make it on your own yeh! you know that you could. —

Cm F Cm B \flat

Made e - nough mis - takes but you know we
 Got to make the grade 'cause we got —

Am G Am

got what it takes. — } Ah we ain't got noth-ing yet — No we ain't got noth-ing yet. —
 too much at stake. — }

D Cm G §

D. S. and fade