

PIANO VOCAL CHORDS

THE

DISCO

COLLECTION

The Greatest Hits From The Disco Era



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I WILL SURVIVE

Words and Music by
DINO FEKARIS and FREDDIE PERREN

Rubato
Bm7b5



E7



Am



Dm



At first I was a - fraid, I was pet - ri - fied, _ kept think-in'

G



Cmaj7



I could nev - er live _ with - out you by my side. But then I

Fmaj7



Bm7b5



spent so man - y nights _ think - in' how you did me wrong, and I grew

I Will Survive - 5 - 1

Esus E Am

strong, and I learned how to get a - long. - And so you're back me, from out-er space; - some-bod-y new, -

Dm G

I just walked in to find you here with that sad I'm not that chained up lit - tle per - son still in

Cmaj7 Fmaj7

look up - on your face. I should have changed that stu - pid lock, I should have made love with you. - And so you feel like drop-pin' in and you ex - pect -

Bm7b5 Esus

you leave your key if I'd - 've known for just one sec - ond you'd be me to be free. - Now I'm sav - in' all my lov - in' for some -

E Am

back to both - er me. — } Go on now go, walk out the door! —
 one who's lov - in' me. — }

Dm G Cmaj7

— Just turn a-round — now, ('cause) you're not wel-come an - y - more. —

Fmaj7 Bm7b5

Weren't you the one — who tried to hurt — me with good - bye? — Did I crum -

Esus E Am

- ble? — Did you think I'd lay down and die? Oh no, not I. I will sur-vive. —

6

Dm



G



Cmaj7



Oh — as long as I know how to love — I know I'll stay a-live; I've got

Fmaj7



Bm7b5



all my life to live, — I've got all my love to give — and I'll sur-vive, —

Esus



To Coda ⊕

E



I will sur - vive. — Hey hey.

Am



Dm



1st time instrumental
all the strength I had — not to fall a - part; — kept try - in'

G Cmaj7

hard to mend the pie - ces of my bro - ken heart. And I spent,

Fmaj7 Bm7b5

oh, so man - y nights just feel - in' sor - ry for my - self. I used to cry,

E4 1 E7 2 E D.S. al Coda

but now I *Instrumental ends* It took hold my head up high and you see

CODA E Am Dm Am

I'll sur-vive.

BOOGIE FEVER

Words and Music by
FREDERICK PERREN and
KENNETH ST. LEWIS

Moderately

mf

The piano introduction consists of two staves in 4/4 time. The right hand starts with a whole rest, while the left hand plays a rhythmic pattern of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. This pattern repeats with various accidentals and rests, creating a driving boogie-woogie feel.

F Eb

This system contains the first vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Boo - gie fev - er, got to". The piano accompaniment continues with the same rhythmic pattern as the introduction, with the right hand playing chords and the left hand playing the bass line.

F Eb F

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "boo - gie down, Boo - gie fev - er,". The piano accompaniment continues with the same rhythmic pattern.

Eb F Eb To Coda

This system contains the final vocal line and piano accompaniment. The vocal line concludes with the lyrics "I think it's go - in' a - round..". The piano accompaniment continues with the same rhythmic pattern, ending with a Coda symbol.

Boogie Fever - 4 - 1

1,2 F

E \flat /F

B \flat /F

I took my ba - by to the drive - in' show,
I took my ba by to the piz - za par - lor

F

E \flat /F

B \flat /F

F

she turned the speak - er down. _____ Then she turned on the
to get a bit to eat. _____ I put some mon - ey in the

E \flat /F

B \flat /F

B \flat

ra - di - o; _____ I watched the si - lent mov - ie dig - gin'
juke - box for _____ her; you know she ate her piz - za danc -

Gm7/C

3,4 G

C/G

funk - y sounds. _____ She's got the All night _____ long _____
- in' to the beat. She's got the

we did the bump, bump, bump. - Yes we did, - yes we did, - yeah!

We kept it go - in' strong; - do - in' the bump, bump, bump, - do - in' the bump, bump, yeah! -

I called the doc - tor on the tel - e - phone -

say, doc - tor, doc - tor please; - I got this feel - in' rock -

C/G **B♭** **C**

G **C** **G**

Gm7/C **F** **E♭/F**

F **E♭/F** **B♭/F** **F**

2nd time
D.S. al Coda

E \flat /F

B \flat /F

B \flat

Gm7/C

D.S.

- in' and a - reel - in'; tell me what can it be? Is it some new dis - ease? He called it

CODA

E \flat

F

I got the boo - gie fev - er.

You got the boo - gie fev - er. She's got the boo - gie fev - er.

Repeat and Fade

Ev - er - y - bod - y's got the boo - gie fev - er.

BOOGIE NIGHTS

Words and Music by
ROD TEMPERTON

Moderately fast $\text{♩} = 124$

mf

Fm11



Ebm11



Boo - gie - nights, whoa.

Fm11



Boo - gie - nights, whoa.



(Boo - gie nights.)
2. (Inst. solo ad lib....)

(Boo - gie nights.)

Verse:

1. (Boo - gie nights.) Ain't no doubt, we are here to par - ty.
2. (Boo - gie nights.) Get that groove, let it take you high - er.
3. (Boo - gie nights.) It's al - right when you've got the feel - ing.

(Boo - gie nights.) Come on out, got to get it start - ed.
(Boo - gie nights.) Make it move, set this place on fi - re.
(Boo - gie nights.) Hold it tight, got to keep on deal - ing.
...end solo)



Dance with the boo - gie, get down. (Dance with the boo - gie, get 'Cause down.



boo - gie nights are al - ways the best in town. Got to keep on danc - ing.

Chorus:

1.

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

2.

Bridge:

keep on danc - ing. (Par - ty right.) Can you show that you know how to

B♭m7 Fm9 B♭m7/E♭ Fm7 B♭m7 Fm9 B♭m7/E♭

do it. do it to it. (Par - ty right.) Get on
(Boo - gie nights.)

Fm7 B♭m7 Fm9 B♭m7/E♭ Fm7

down with the sounds of the mu - sic, mu - sic, mu - sic.
(Boo - gie nights.)

[3. *D.S.* 4.]

Fm11

keep on danc - ing. keep on danc - ing. Boo - gie nights,

E♭m11

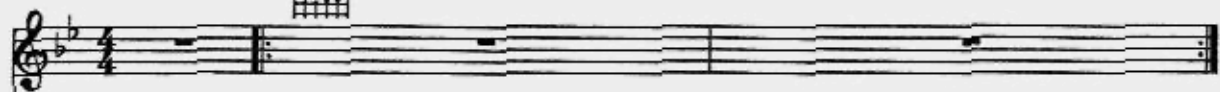
Repeat ad lib. and fade

whoa.

BOOGIE SHOES

Words and Music by
HARRY CASEY and RICHARD FINCH

Moderate



1. Girl, to be with you is my fav - 'rite thing:—
2. I want to do it 'till the sun comes up,—
3. (Instrumental:..)



Eb



uh — huh, and I can't wait — 'til I
uh — huh, and I want to do it 'til



Boogie Shoes - 3 - 1

Bb



see — you a - gain, yeah, yeah.
I can't — get e - nough, yeah, yeah.




F E7




I want to put on my my my my my boo - gie



Bb F




shoes — just to boo-gie with you, yeah. — I want to put on



E \flat 7 B \flat 1. 2.

my my my my my boo-gie shoes— just to boo-gie with you, uh huh.

Detailed description: This system contains the first two measures of music. The vocal line starts with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The first measure has an E \flat 7 chord diagram above it. The second measure has a B \flat chord diagram above it. A box labeled '1. 2.' spans the final two notes of the second measure. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

3. F E \flat 7

you, yeah. I want to put on my my my my my boo - gie

Detailed description: This system contains the next two measures. The vocal line continues with 'you, yeah. I want to put on my my my my my boo - gie'. The first measure has an F chord diagram above it, and the second measure has an E \flat 7 chord diagram above it. A box labeled '3.' is positioned above the first measure. The piano accompaniment continues with the same rhythmic pattern.

B \flat 1. 2. 3. FINE

shoes— just to boo-gie with you, yeah. you, yeah.

Detailed description: This system contains the final two measures. The vocal line ends with 'shoes— just to boo-gie with you, yeah. you, yeah.'. The first measure has a B \flat chord diagram above it. A box labeled '1. 2.' spans the first two measures, and a box labeled '3. FINE' spans the final two notes of the second measure. The piano accompaniment concludes with a final chord in the right hand.

BOOGIE WONDERLAND

Words and Music by
JOHN LIND and ALLEE WILLIS

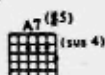
Medium Funky Tempo

The piano introduction consists of two staves in 4/4 time. The right hand features a rhythmic pattern of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The dynamic marking is *mf*.



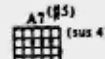
Dance. Boogie Won-der-

The first vocal line begins with the lyrics "Dance. Boogie Won-der-". The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking is *mf*.



land. Ha, ha, dance,

The second vocal line begins with the lyrics "land. Ha, ha, dance,". The piano accompaniment continues with a similar rhythmic pattern.



Boogie Won-der-land.

The third vocal line begins with the lyrics "Boogie Won-der-land." and concludes the phrase. The piano accompaniment continues with a similar rhythmic pattern.

Boogie Wonderland - 5 - 1




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


To Coda 

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





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




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






Dm7 **Gm7**

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

A7 (5) (sus 4) *D.S. $\frac{3}{4}$ al Coda*

the hurt.

Coda **Dm7**

I find— ro - mance

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

when I— start to dance— in Boo - gie Won - der - land.

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

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

Gm7 (C bass) Am7 Dm7 Gm7

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

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

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

Em7 (b5) Am7 Dm7 Dm7 (C bass)

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

Gm7 A7 (#5) (sus 4) Dm

land." Dance.

mf

Boo-gie Won-der-land. Ha, ha,

dance, Boo-gie Won-der-land.

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

in Boo-gie Won-der-land.

Repeat and fade

THAT'S THE WAY (I LIKE IT)

Words and Music by
HARRY CASEY and RICHARD FINCH

The musical score is arranged in three 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 piano accompaniment features a steady eighth-note bass line and chords in the right hand.

System 1: The vocal line consists of a series of "doo" notes with varying durations. The piano accompaniment provides a rhythmic and harmonic foundation.

System 2: Similar to the first system, it continues the "doo" vocal line and piano accompaniment.

System 3: The vocal line begins with the lyrics "that's the way (uh - huh, uh - huh) I like it, (uh - huh, uh - huh)". A guitar chord diagram for C minor (Cm) is shown above the first measure. The piano accompaniment continues with the same rhythmic pattern.

System 4: This system repeats the lyrics and piano accompaniment from the third system.

That's the Way (I Like It) - 3 - 1

Cm



that's the way (uh - huh, uh - huh) I like it (uh - huh, uh - huh)



Cm



that's the way (uh - huh, uh - huh) I like it (uh - huh, uh - huh)

To Coda



Fm7



When you take me — by the hand — tell me I'm — your lov-in'
when I get to — be in your arms — when were all — all a -



Fm7



man
lone when you give me — all your love and
when you whis - per — sweet in my ear



1 2 *D.S. al Coda*

do it babe... the ve-ry best you can Oh On Oh
when you turn — turn me

CODA Fm7

say — O. K. (uh-huh) that's the way uh-huh

Fm7 Cm

that's the way uh-huh that's the way (uh-huh, uh-huh) I like it (uh-huh uh-huh)

Cm *Repeat and fade ad-lib*

that's the way (uh-huh uh-huh) I like it (uh-huh uh-huh)

ROCK YOUR BABY

Words and Music by
HARRY CASEY and RICHARD FINCH

Moderately

The piano introduction consists of two staves in 4/4 time, marked 'Moderately' and 'mf'. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note bass line.

Ab



Wom - an, take me in your arms, —

The piano accompaniment for the first vocal line, featuring a melodic line in the right hand and a bass line in the left hand, corresponding to the lyrics 'Wom - an, take me in your arms, —'.

Eb



rock your ba - by. —


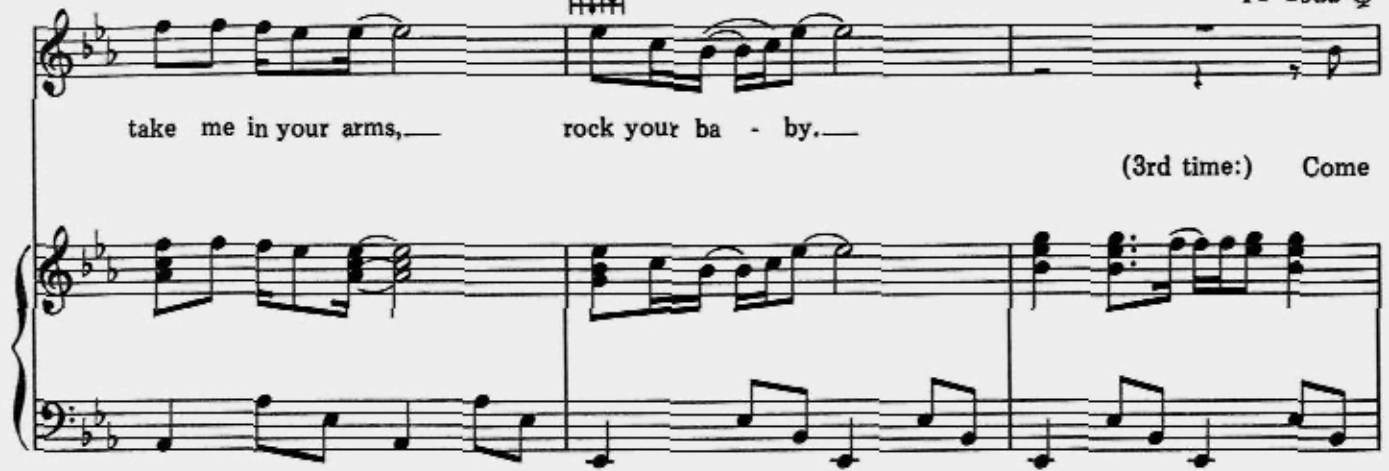
Ab



Wom - an,

The piano accompaniment for the second vocal line, featuring a melodic line in the right hand and a bass line in the left hand, corresponding to the lyrics 'rock your ba - by. —' and 'Wom - an,'.

Rock Your Baby - 3 - 1

E \flat To Coda 


take me in your arms,— rock your ba - by.—

(3rd time:) Come

C m

F



There's noth - in' to ___ it; just say ___ you wan - na do _
Yeah, hold me tight. ___ with ___ all your ___

A \flat


___ it. O - pen up your heart
___ might, now let your lov - in' flow



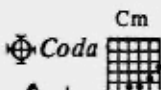
1.

2.

D.S. & al Coda

and let the lov - in' start.
real sweet and slow.

The first system of the score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The vocal line includes lyrics: "and let the lov - in' start." and "real sweet and slow." The piano accompaniment consists of chords and moving lines in both hands. The system is divided into two measures, with the second measure containing a first ending bracket labeled "1." and a second ending bracket labeled "2." with the instruction "D.S. & al Coda".



Coda

Cm

on.

The second system of the score continues the piano accompaniment from the first system. It features a grand staff with treble and bass clefs. The key signature remains two flats. The system is divided into two measures. The first measure contains the word "on." written below the treble clef staff.



The third system of the score continues the piano accompaniment. It features a grand staff with treble and bass clefs. The key signature remains two flats. The system is divided into two measures. The first measure contains a guitar chord diagram for F above the treble clef staff. The second measure contains a guitar chord diagram for Ab above the treble clef staff.



D.S. & and fade

The fourth system of the score continues the piano accompaniment. It features a grand staff with treble and bass clefs. The key signature remains two flats. The system is divided into two measures. The first measure contains a guitar chord diagram for Bb above the treble clef staff. The second measure contains the instruction "D.S. & and fade".

CAR WASH

Words and Music by
NORMAN WHITFIELD

Moderately slow (with a double time feel)

Clap Hands

Car Wash - 5 - 1

There ain't no tell-in' who ya might meet. A mov-

The first system of the musical score for 'Car Wash' consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'There ain't no tell-in' who ya might meet. A mov-'. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

ie star or may-be ev-en an In-di-an chief.
Group (work-in' at the) car wash.

The second system continues the song. The vocal line has lyrics 'ie star or may-be ev-en an In-di-an chief. Group (work-in' at the) car wash.'. A guitar chord diagram for C7 is shown above the vocal staff. The piano accompaniment continues with similar rhythmic patterns.

work-in' at the car wash yeah! Come on and sing it with me
talk-in' a-bout the

The third system features the lyrics 'work-in' at the car wash yeah! Come on and sing it with me talk-in' a-bout the'. The piano accompaniment includes a double bar line and repeat signs, indicating a musical phrase.

car wash. Get with the feel-in' y'all car wash yeah.

The fourth system concludes with the lyrics 'car wash. Get with the feel-in' y'all car wash yeah.'. The piano accompaniment ends with a final chord and a double bar line. A 'To Coda' symbol is present at the end of the system.

Guitar Tacet

1

Come sum-mer the work gets kind - a hard

This ain't no place to be if ya planned on be-ing a star. Let me tell you it's al - ways

cool, and the boss don't mind some-times if ya act a fool. At the

2

(Work and work) well those cars nev - er seem to stop com-in'. (Work and work) Keep

— those rags and ma-chines hum-min' (Work and work) my fin-gers to the bone—

F Em Dm

(work) at five I can't wait 'til it's time to go home. Hey, get your

F Em Dm

car washed to-day. Fill up and you don't have to pay.

F Em Dm

F G

D.S. al Coda

Come on and give us a play Get a wash right a-way.

Whoa _____ Those cars nev - er seem to stop com-in'

Keep those rags and ma - chines, hum - min', Let me tell you it's al - ways

cool, And the boss don't mind some - times if you act a fool at the

car wash_ { work - in' at the talk-in' a - bout the } car wash_ yeah!_

Repeat and Fade

CELEBRATION

Words and Music by
 RONALD BELL, CLAYDES SMITH, GEORGE BROWN,
 JAMES TAYLOR, ROBERT MICKENS, EARL TOON,
 DENNIS THOMAS, ROBERT BELL and EUMIR DEODATO

Moderately $\text{♩} = 116$

1. - 7.

C/E F C/E F C/E G

(1. - 4.; 6. 8. Instr. only)

5. 7. Cel - e - brate good times, come on!

mf

8.

F C/E G F/G C/G G

There's a par - ty go - ing on right here; a cel - e -

F/G C/G G F/G

bra - tion to last through-out the years; so bring your good times, and your

Celebration - 3 - 1

C/G G F/G C/G G

laugh-ter — too. — We gon' cel - e - brate your par - ty with you... Come on now;

F/G C/G G F/G

cel - e - bra - tion. — Let's all cel - e - brate. — and

C/G G F/G C/G G

have a good time; — cel - e - bra - tion. —

F/G C/G G G/C

We gon' cel - e - brate. — and have a good time. — It's time to

Bm7 D/E E Am7

come to - geth - er; it's up to you;_ what's your pleas - ure?_ Ev - 'ry - one a -

Am7/D C/E F C/E

1. - 7.9.10.11. etc. (fade)
F C/E G

*(see footnote)

round the world, come on! Cel - e - brate good times, come on!

8. F C/E G F/G C/G G

We're gon - na have a good time to-night! Let's cel - e - brate;

F/G

1.2.3. C/G G

4. D.S. repeat ad lib and fade (vocal ad lib)
C/G G

it's all right.

DANCING QUEEN

Words and Music by
BENNY ANDERSON, STIG ANDERSON
and BJÖRN ULVAEUS

Strong rock

The first system shows the piano introduction in 4/4 time, marked 'Strong rock'. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

The second system continues the piano introduction, maintaining the same rhythmic and harmonic structure as the first system.

The vocal line begins with the lyrics: "You can dance, you can jive hav - ing the time of your life. Oh". Above the staff are guitar chord diagrams for E, C#7, F#m, and B (D# bass).

The piano accompaniment for the first part of the lyrics, marked 'mf'. The right hand plays chords and moving lines, while the left hand continues the bass line.

The vocal line continues with the lyrics: "see that girl, watch that scene dig in the Danc-ing Queen...". Above the staff are guitar chord diagrams for D, Bm7, E7 (B bass), A, and D (A bass).

The piano accompaniment for the second part of the lyrics, continuing the musical texture established in the previous systems.

Dancing Queen - 4 - 1

A D (A bass) A D (A bass) A D (A bass)

Fri - day night_ and the lights are low_

A F#m E A (E bass)

look - ing out_ for a place to go, Oh_ where they play_ the right mu - sic

E A (E bass) E F#m E F#m

get - ting in_ the swing_ you come to look for a king_

A D (A bass) A F#m

An - y - bod - y could be that guy_ You're a teas - er, you turn 'em on_ Night is young_ and the mu - sic's high gone Leave 'em burn - ing and then you're gone

E (E bass) E (E bass) E (E bass) F#m E F#m

With a bit of rock mu-sic ev-'ry-thing is fine, } You're in the mood for a dance... and when you
 Look-ing out for an-oth-er an-y-one will do, }

Bm7 E7 A D (A bass)

get the chance. You are the Danc-ing Queen, young and sweet on-ly

A D (A bass) A D (A bass)

sev-en-teen. Danc-ing Queen, feel the beat from the

A (E bass) F#m (E bass) E C#7

tam-bou-rine. You can dance, you can jive,







hav - ing... the time of... your life... Oh... see that girl... watch that... scene... dig in the








Danc - ing... Queen...












Dig in the







Danc - ing... Queen...



DISCO DUCK (PART 1)

Words and Music by
RICK DEES

Medium Disco beat

Tacet

E7
0 0

Went to a par - ty the oth - er night; —
All of a sud - den, I be - gin to change; —

I was all the la - dies were treat - in' me right. —
on the dance — floor act - in' strange. —

Mov-in' my feet to the Dis-co beat,
Flap-pin' my arms, I be-gin to cluck..

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part consists of a steady eighth-note bass line and a more active treble line with chords and eighth-note patterns.

1.
how in the world could I keep my seat?—


The second system continues the piece with a first ending bracket. The vocal line has a melodic line with a slight dip at the end. The piano accompaniment maintains the same rhythmic pattern.

2.
Look at me! I'm the Dis - co Duck! — (recite like Donald Duck) Oh,

The third system includes a second ending bracket. The vocal line features a playful, quacking melody. The piano accompaniment provides a consistent harmonic and rhythmic foundation.

get down, mama. I got to have me a woman.

The final system on the page shows the vocal line concluding with a simple, declarative phrase. The piano accompaniment continues with the established eighth-note bass line and treble accompaniment.








Dis - co, Dis - co Duck. Dis - co, Dis - co








Duck. Try your luck; don't be a cluck. Dis - co,

Dis - co, Dis - co, Dis - co. Dis - co, Dis - co Duck.

Dis - co, Dis - co Duck. (*recite like Donald Duck*) Oh, get down, mama.



Oh, mama, shake your tail feathers.



When the mu-sic stopped I re-turned to my seat, but

there's no stop-pin' a duck and his beat, — So I got back up to try my luck.

D. S. $\frac{3}{4}$ (vocal ad lib) and fade

Why, look! (recite like Donald Duck) Everybody's doin' the

YOU MAKE ME FEEL LIKE DANCING

Words and Music by
LEO SAYER and VINCENT PONCIA

Moderate Disco beat

Tacet

F Dm7 Gm7 C11
0 3 fr.

You've got a cute way of talk - ing;
Quar - ter to four in the morn - ing,

(mf)

F Dm7 Gm7 C11 F Dm7
0 0 3 fr.

you got the bet - ter of me. — Just snap your fin - gers and I'm
 I ain't feel - ing tired, no, no, no. — Just hold me tight and leave on

You Make Me Feel Like Dancing - 4 - 1

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Gm7 3fr. C11 F Dm7 Gm7 3fr. C11

walk - ing like a dog hang - ing on your lead.
the - light, 'cause I don't wan - na go home.

Eb F

I'm in a spin, you know; shak - ing on a string, you know.
You put a spell on me; I'm right where you want me to be.

cresc.

G 3fr. G/F# G/E G/D Am7 D11

You make me feel like danc - ing; I wan - na dance the night a - way.

f

G 3fr. G/F# G/E G/D Am7 D11

You make me feel like danc - ing; I'm gon - na dance the night a - way.

G G/F# G/E G/D Am7 D11

You make me feel like_ danc - ing. I feel_ like

Gm7 C11

danc - ing, _ danc - ing, _ dance the night_ a-way. I feel like danc - ing, _ danc - ing, _ ah_

C11

danc - ing, _ danc - ing, _ dance the night_ a-way. I feel like

Gm7 C11

danc - ing, _ danc - ing, _ dance the night_ a-way. I feel like danc - ing, _ danc - ing, _ ah_

1. 2.
Gm7 3 fr. C11

F Dm7

mf

3. Gm7 3 fr. C11 Eb F

And if you'll let me stay, we'll dance our lives a - way.

cresc.

Repeat and fade

G 3 fr. G/F# G/E G/D Am7 D11

You make me feel like_ danc - ing; I wan-na dance my life_ a-way.

Repeat and fade
f

G 3 fr. G/F# G/E G/D Am7 D11

You make me feel like_ danc - ing; I wan-na dance my life_ a-way.

DISCO LADY

Words and Music by
HARVEY SCALES, AL VANCE
and DON DAVIS

Moderate Disco beat

G6

mp

G6

Shake it up, shake it down; move it in, move it 'round, dis - co

mf

la - dy. _____ Move it in, move it out; move it

Disco Lady - 6 - 1

in and a - bout, dis - co la - dy. _____ Shake it

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "in and a - bout, dis - co la - dy. _____ Shake it". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a steady bass line and chords in the right hand.

up, shake it down; move it in, move it out, dis - co la - dy. _____

The second system continues the vocal line with the lyrics "up, shake it down; move it in, move it out, dis - co la - dy. _____". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Hey, sex - y la - dy, _____ said I like the way you move your

The third system begins with the lyrics "Hey, sex - y la - dy, _____ said I like the way you move your". The piano accompaniment continues with the same accompaniment pattern.

thang. _____ Lord, have mer - cy, girl. _____ You dance so fine, and you're right on

The fourth system concludes the vocal line with the lyrics "thang. _____ Lord, have mer - cy, girl. _____ You dance so fine, and you're right on". The piano accompaniment continues with the same accompaniment pattern.

time. Girl, you ought to be on T. V. on Soul Train. When you get the

groove, it ain't no stop-pin'. Just can't help it; I'm fin-ger

pop-pin'. Shake it up, shake it down; move it in, move it 'round, dis-co

G6

la-dy. Move it in, move it 'round; move it

To Coda ◊



in, 'round a - bout, dis - co la - dy. _____

Shake it, ba - by, shake it. Ba - by, shake your thang. Shake it, ba - by, shake it.

Ba - by, shake your thang. You got me groov - in', _____ I feel like mov - in'.

You got me mov - in', _____

F7

D.S.  al Coda 

(Sung)

can't sit still I'm groov - in'. _____ I like that funk - y stuff! Shake it

 Coda

Hey, sex - y la - dy! _____

Girl, you drive me cra - zy. _____ You dance so

fine, and you're right on time. Girl, you drive me right your of my mind.

If it was - n't for the girl sit - tin' next to me, I'd jump right

up and out-ta my safe - ty seat, You got me hyp - no - tized; soul

mes - mor - ized. Girl, you're mov - in' me. Girl, you're groov - in' me.

Repeat and fade



DON'T LEAVE ME THIS WAY

Words and Music by
KENNETH GAMBLE, LEON HUFF
and CARY GILBERT

Slowly and freely

(long gliss.)

p

(wordless vocalizing)

Moderate disco feel

Ah

Ah

* Bass figure may be simplified by playing $\frac{1}{4}$ notes throughout

Don't Leave Me This Way - G - 1

Guitar → *Am*
(Capo up 3 frets)

Fiano → *Cm*

D *G* *G7*

F *Bb* *Bb7*

Don't *mp* leave me this way; I can't sur-

C *G* *Am* *Dm7*

Eb *Bb* *Cm* *Fm7*

vive, I can't stay a - live with-out your love.

Dm7/G *Am* *D* *G*

Fm7/Bb *Cm* *F* *Bb*

Oh ba - by, don't leave me this way;

G7 *C* *G* *Am*


Bb7 *Eb* *Bb* *Cm*

I can't ex - ist, I'll sure - ly miss_



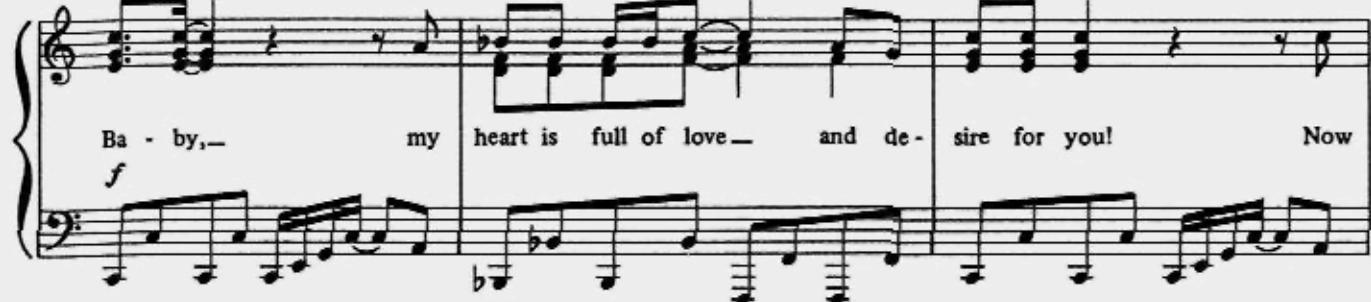
your ten - der kiss... Don't leave me this way.





Ba - by, - my heart is full of love - and de - sire for you! Now

f





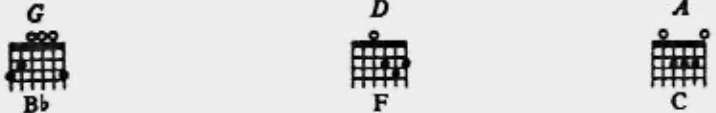
come on down - and do what cha got - ta do! - You





start - ed this fire - down in my soul! Now





 can't you see— it's burn - in'— out - ta con - trol?



 Come on sat - is - fy— the need in me, 'cause



 on - ly your good lov - in' can set me free!



 Don't, don't you leave— me this way, no.

G7
Bb7

C
Eb

Don't _____ you un - der - stand? _____ I'm

G
Bb

Am
Cm

Dm7
Fm7

at your com - mand. Oh ba - by, please, _____

G7
Bb7

Am
Cm

Dm7
Fm7

G
Bb

please don't leave me this way. No _____ ba - by,

Am
Cm

D
F

G
Bb

G7
Bb7

don't leave me this way, _____ no; I can't sur-

C

 Eb

G

 Bb

Am

 Cm

Dm7

 Fm7



vive, — I can't stay a - live — with - out your love. —

Dm7/G

 Fm7/Bb

A

 C

D.S. al Coda 



Ba - by, don't leave me this way Oh now

A

 Coda 

G


 Bb


D


 F





set me free!


A

 C

G

 Bb


D

 F

A

 C

G

 Bb

D

 F

Repeat and fade



(with vocal ad libs)

ELECTRIC SLIDE

a/k/a ELECTRIC BOOGIE

Words and Music by
NEVILLE LIVINGSTON

Moderately ♩ = 92



Introductory musical notation for the first system, including guitar chords and piano accompaniment.

Chorus:



Chorus musical notation with lyrics: 1.3. You can't see it. (It's e - lec-tric.) 2. See additional lyrics



Chorus musical notation with lyrics: You've got to feel it. (It's e - lec-tric.) Oo, it's shock - ing. (It's e -



lec - tric.) Rap: Dig Miss Kelly with electric belly. She's moving with electric, she sure got the boogie.



You got - ta know__ it, *(It's e - lec - tric,* boog-ie woog-ie, woog - ic.) that



you can't__ hold__ it. *(It's e - lec - tric,* boog-ie woog-ie, woog - ie.) But you



To Coda ☉

know it's there,__ here, there, and ev - 'ry - where__

Verse:

G \flat 6 D \flat G \flat 6

1. I've got to move. — I'm go - ing on a
2.3.4. See additional lyrics

D \flat G \flat 6 D \flat

par - ty ride. I've got to groove, — groove, — groove, —

G \flat 6 D \flat

and from this mu - sic I — just can't hide.

1.3.

2.

D.S. §

4.

D.C. al Coda

G \flat 6 G \flat 6 G \flat 6

2. Are you com - ing
4. I've got to
2. Some

♣ *Coda* G \flat 6 D \flat G \flat 6

D \flat G \flat 6 D \flat

G \flat 6 D \flat G \flat 6 *Repeat ad lib. and fade*

Verse 2:
 Are you coming with me?
 Come, let me take you on a party ride,
 And I'll teach you, teach you, teach you,
 I'll teach you the electric slide.

Chorus 2:
 Some say it's a mystic.
 It's electric, boogie woogie, woogie.
 You can't resist it.
 It's electric, boogie woogie, woogie.
 You can't do without it.
 It's electric, boogie woogie, woogie.

Rap:
 Say to dig Miss Molly.
 She's feeling jolly.
 She's moving with electric.
 She sure got to boogie.
 Don't want to lose it.
 It's electric, boogie woogie, woogie.
 You got to use it.
 It's electric, boogie woogie, woogie.
 But you know it's there,
 Here, there, and ev'rywhere.

Verse 3:
Instrumental

Verse 4:
 I've got to move.
 Come, let me take you on a party ride,
 And I'll teach you, teach you, teach you,
 I'll teach you the electric slide.

GET DOWN TONIGHT

Words and Music by
HARRY CASEY and
RICHARD FINCH

Moderate, with a strong beat

The musical score is arranged in four systems, each with a piano accompaniment (left and right hands) and a vocal line. The piano accompaniment features a consistent rhythmic pattern of eighth notes. The vocal line includes lyrics and guitar chord diagrams (F11, F, Bb) placed above the staff.

System 1: The piano accompaniment starts with a series of chords. The vocal line begins with the lyrics: "Ba - by, babe let's get to - geth - er hon - ey, hon - ey me and".

System 2: The vocal line continues with: "Ba - by, babe I'll meet you same place, same time".

System 3: The vocal line continues with: "you and do the things oh do the things where we can oh get to - geth - er and".

System 4: The vocal line concludes with: "ease up that we like to do, Oh do a lit - tle dance, make a lit - tle love, get our mind. }".

Get Down Tonight - 3 - 1

F11 F F11

down to-night, get down to-night. Do a lit-tle dance,

Bb F11 1. F 2. F

make a lit-tle love, get down to-night, get down to-night. down to-night ba-by

F11 Bb F11

Do a lit-tle dance, make a lit-tle love, get down to-night, get

1. F 2. F F11 F

down to-night. down to-night ba-by

F11

F

F

Get down, get down, get down,

F

get down, get down to - night — ba - by wo wo wo wo wo wo wo wo wo

F

Get down, get down, get down, get down, get down to - night — ba - by na na na

1.

2. F

na na na na na na na — ba - by this ve - ry min - ute child oh

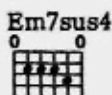
D.S. and fade

GOOD TIMES

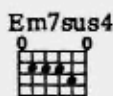
a/k/a RAPPER'S DELIGHT

Words and Music by
BERNARD EDWARDS and NILE ROGERS

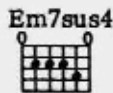
Moderately



Good times, _



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



These are the good times. _ Good times, _

Good Times a/k/a Rapper's Delight - 3 - 1

Em7 Em7sus4 A7sus4 A13

these are the good times. — Our new state of mind. —

Em7 Em7sus4 A7sus4 A13

These are the good times. —

Em7 A7sus4

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

A13 Em7

mak - in' friends, Let's get to - geth - er, How 'bout a quar - ter to ten?
just can't wait. The clock keeps turn - in', Why hes - i - tate?



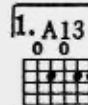
Come to-mor-row, let's all do it a-gain. Boys will be boys, Bet-ter
You sil-ly fool, you can't change your fate. Let's cut the rug; lit-tle



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



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



D. S.^{mf} and fade

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

HEAVEN MUST BE MISSING AN ANGEL

Words and Music by
FREDERICK PERREN and KENNETH ST. LEWIS

Moderately

C


Dm7


Dm7/G


C


Dm7


Dm7/G


mf

Heav-en must be miss-ing an an-gel, —

C


Dm7


Dm7/G


C


miss-ing an an-gel, child, — 'cause you're here with me right —

Dm7


Dm7/G


C


Dm7


Dm7/G


now, Your love is heav-en - ly, ba - by,

C


Dm7


Dm7/G


C


f

Heaven Must Be Missing an Angel - 5 - 1

Dm7 Dm7/G C Dm7 Dm7/G C
 heav-en-ly to me, ba-by, Your kiss,

Dm7 Dm7/G C Dm7 Dm7/G
 filled with ten-der-ness; I want all I can

C Dm7 Dm7/G C
 get of your sex-i-ness.

Dm7 Dm7/G C Dm7 Dm7/G
 Show-ers, your love comes in

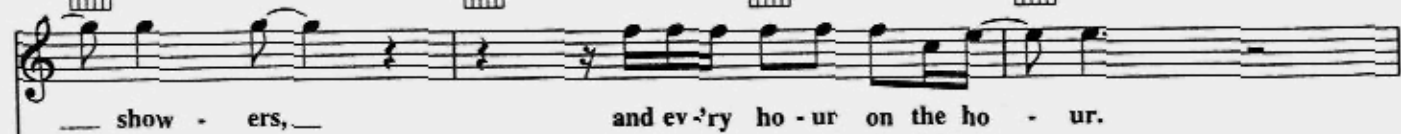
The musical score is arranged in four systems. Each system consists of a vocal line and a piano accompaniment. The piano accompaniment is written in a 3/4 time signature. The guitar chords are indicated above the vocal line. The lyrics are written below the vocal line. The piano accompaniment features a steady bass line and a melodic line in the right hand. The score includes various musical notations such as slurs, ties, and accents.

C

Dm7

Dm7/G

C



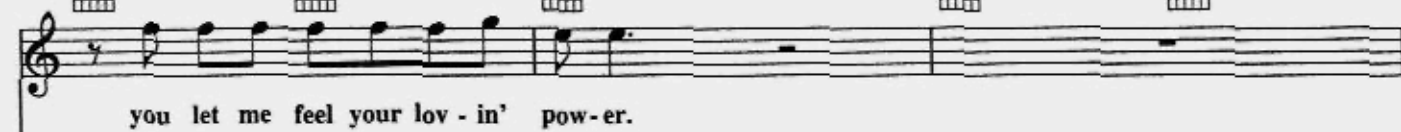
Dm7

Dm7/G

C

Dm7

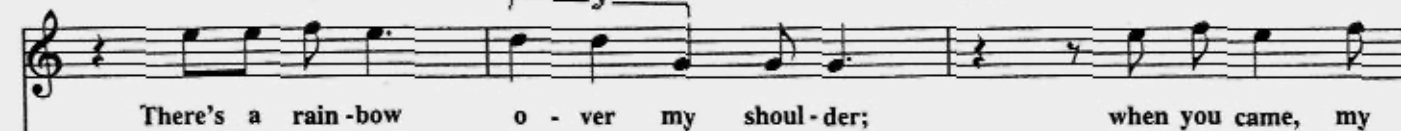
Dm7/G



Dm7

G

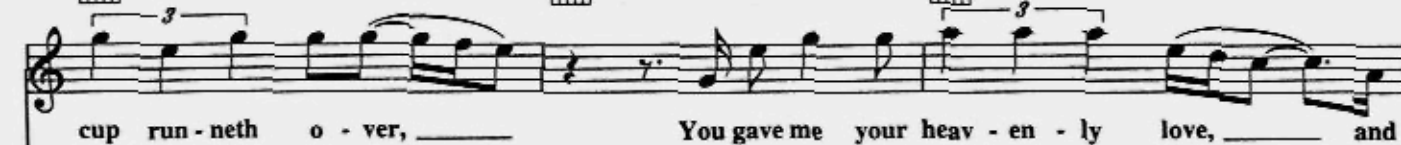
Dm7



G

Em7

Am



Dm7



G



F



Em7



Dm7



C



if one night you hear cry - in' from a - bove, it's ___ 'cause heav - en

Dm7



Dm7/G



C



Dm7



Dm7/G



must be miss - ing an an - gel, ___ miss - ing an

C



Dm7



Dm7/G



C



an - gel, child, ___ 'cause you're here with me right ___ now.

Dm7



Dm7/G



C



Dm7



Dm7/G



Your love is heav - en - ly, ba - by, ___ heav - en - ly to



Heav - en

me, ba - by, Heav - en



Play 4 times

I'm cap - tured by your spell,



you're dif-f'rent, girl, I can tell. When you're lay-in' on my



D.S. and Fade

pil-low ba - by, a - bove your pret-ty head there's a ha - lo. That's why I know

(Your Love Has Lifted Me)
HIGHER AND HIGHER

Words and Music by
 GARY JACKSON, CARL SMITH
 and RAYNARD MINER

Slowly and freely

D D7 E/D 4 fr.

Your love — is lift - in' me high - er than I've

mp

Em7/D 3fr. Em7-5/D 3fr. D

ev - er — been lift - ed be - fore. —

Moderately, with a beat

Your love—



mf

Higher and Higher - 3 - 1

D  Em7/D  3fr.

is lift - in' me high - er than I've ev -
I was down - heart - ed; dis - ap - point-



Em7-5/D  3fr. D 

er been lift - ed be - fore. So keep it
ment was my clos - est friend. But you



Em7/D  3fr.

up, - quench my - de - sire, and I'll be
came; - he soon - de - part - ed, and he



Em7-5/D  3fr. D 

at your side - for - ev - er - more. Now once -
nev - er showed his face - a - gain.



2.

D

E/D

4 fr.

I'm so glad I fi - nal - ly found you;

Em7/D

Em7-5/D

D

3fr.

3fr.

you're that "one in a mil - lion" man.

E/D

4 fr.

When you wrap your lov - in' arms a - round me,

Em7/D

Em7-5/D

D

3fr.

3fr.

D.S. (lyric 1) and fade

I can stand up and face the world a - gain. Your love

HOT LINE

Words and Music by
**FREDERICK PERREN and
 KENNETH ST. LEWIS**

Moderately

Dmaj7

Em7/A

mf

D

Dmaj7

Em7

Em7/A

Hot line, hot line, call - ing on the

D

Dmaj7

Em7

Em7/A

D

Dmaj7

hot line — for your love — for your love. — Hot line, hot line,

Em7

Em7/A

D

Dmaj7

Em7

Em7/A

call - ing on the hot line, — on the hot — line. —

D Em7 Em7/A

I'm call-ing on the hot line — for your love. — Ba -

D Dmaj7 Em7 Em7/A D Dmaj7 Em7

- by 'cause I'm burn-in' up — like a house on fire, — my de - sire —

Em7/A D Dmaj7 Em7 Em7/A D

— is climb-in' high - er, ba - by, woo. — Girl, -

Dmaj7 Em7 Em7/A D

— the way you move your lips — I can tell —
Op - er - a - tor, ex - cuse me. — Please, this is more —

Dmaj7



Em7



Em7/A



D



— you got fire in your kiss. _____
 — than an e - mer - gen - cy. _____

Dmaj7



Em7



Em7/A



D



The way you flash your eyes _____ looks like light -
 Take those phones _____ off of your ears, this is on -

Dmaj7



Em7



Em7/A



- nin' light - ing up the sky. _____
 - ly for my ba - by to hear. _____

D



Em



F#m



G



F#m



Em



D



Em7



Em7/A



Stop all the calls in the world — till I get you, girl, — catch you at home..

D Em F#m G F#m Em D

I asked the C. I. A. if it was o - kay.

Em7 Em7/A

to use their pri - vate phone. Woo, Oh, ba - by, ba - by,

D Dmaj7 Em7 Em7/A D Em7

Hot line, hot line, call - ing on the hot line for your love,

Em7/A D Dmaj7 Em7 Em7/A

for your love. Hot line, hot line, call - ing on the

D Em7 1 Em7/A D 2 Em7/A

hot line — on the hot — line. — line, — ba - by.

D Dmaj7 Em7 Em7/A

Where are you? — Here am I. —
Don't keep it bus - y, don't make me diz - zy. —

D Dmaj7 Em7 Em7/A D Dmaj7

Should I get in touch with the F. B. I.? I know my call —
Your love makes me want to shout, "You're my lov - er, —

Em7 Em7/A D Dmaj7 Em7 Em7/A

will be ac - cept - ed; there's no chance of be - ing dis - con - nect - ed on the
un - der cov - er," — you know what — I'm talk - ing a - bout.

1st time - D.S.
2nd time - D.S. and Fade

THE HUSTLE

By
VAN McCOY

Moderately

mf

Gm7/C

F6/C

Gm7/C

F6/C

Gm7/C

F6/C

Gm7/C

B \flat /C

Do the Hustle!

The Hustle - 3 - 1

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System 1 (Measures 1-3):
 Treble clef, key signature of one flat (Bb).
 Measure 1: Chord F (F major).
 Measure 2: Chord Gm7 (G minor 7), marked 3fr.
 Measure 3: Chord F (F major).

System 2 (Measures 4-6):
 Treble clef, key signature of one flat (Bb).
 Measure 4: Chord Gm7 (G minor 7), marked 3fr.
 Measure 5: Chord Bb maj7 (Bb major 7).
 Measure 6: Chord F/A (F major with A in the bass).

System 3 (Measures 7-9):
 Treble clef, key signature of one flat (Bb).
 Measure 7: Chord Gm7 (G minor 7), marked 3fr.
 Measure 8: Chord Bb/C (Bb major with C in the bass).
 Measure 9: Chord F (F major), marked 3fr.

System 4 (Measures 10-12):
 Treble clef, key signature of one flat (Bb).
 Measure 10: Chord F (F major).
 Measure 11: Chord Gm7 (G minor 7), marked 3fr.
 Measure 12: Chord Bb maj7 (Bb major 7).
 Measure 13: Chord F/A (F major with A in the bass).

System 5 (Measures 14-16):
 Treble clef, key signature of one flat (Bb).
 Measure 14: Chord Gm7 (G minor 7), marked 3fr.
 Measure 15: Chord Bb/C (Bb major with C in the bass).
 Measure 16: Chord Db maj7 (Db major 7), marked 4fr.
 Measure 17: Chord Bbm9 (Bb minor 9).

Ab maj7 4fr Cm7 3fr Db maj7 4fr Bb m9

The first system of music features a piano accompaniment with a treble and bass clef. The treble clef contains a melodic line with various chords and intervals, while the bass clef provides a steady bass line. Above the staff, four guitar chord diagrams are provided: Ab maj7 (4th fret), Cm7 (3rd fret), Db maj7 (4th fret), and Bb m9.

Gm7/C 8va 7 Bb/C

Do the Hus-tle!

The second system continues the piano accompaniment. It includes three guitar chord diagrams: Gm7/C, 8va 7, and Bb/C. The lyrics "Do the Hus-tle!" are written below the treble clef staff.

F Gm7 3fr F

The third system of music features a piano accompaniment with a treble and bass clef. The treble clef contains a melodic line with various chords and intervals, while the bass clef provides a steady bass line. Above the staff, three guitar chord diagrams are provided: F, Gm7 (3rd fret), and F.

Gm7 3fr Bb maj7 F/A 1. Gm7 3fr

The fourth system of music features a piano accompaniment with a treble and bass clef. The treble clef contains a melodic line with various chords and intervals, while the bass clef provides a steady bass line. Above the staff, four guitar chord diagrams are provided: Gm7 (3rd fret), Bb maj7, F/A, and 1. Gm7 (3rd fret).

Db/Eb 4fr 2. Gm7 3fr Bb/C

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

The fifth system of music features a piano accompaniment with a treble and bass clef. The treble clef contains a melodic line with various chords and intervals, while the bass clef provides a steady bass line. Above the staff, three guitar chord diagrams are provided: Db/Eb (4th fret), 2. Gm7 (3rd fret), and Bb/C. The lyrics "D. S. $\frac{5}{8}$ and fade" are written below the treble clef staff.

MORE, MORE, MORE (PART 1)

Words and Music by
GREGG DIAMOND

Chord diagrams: D, F

Chord diagrams: G, D, Fmaj7

Chord diagram: Gm7

Ooo, _____ How do you like— your

Chord diagrams: Fmaj7, Gm7

love? Ooo, _____

More, More, More (Part 1) - 4 - 1

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Fmaj7



— How do you like— your love?

But if you want— to know— how I real - ly feel,—

get the cam - 'ras roll - in'; get the ac - tion go - in'.

Ba - by, you know— my love for you— is real,— so








take me where you want to. Man, my heart you steal. More, more, more.






How do you like it? How do you like it? More, more, more.

to Coda ⊕






How do you like it? How do you like it? More, more, more.



How do you like it? How do you like it?

D.S. al Coda ⊕

I'M YOUR BOOGIE MAN

Words and Music by
HARRY CASEY and RICHARD FINCH

Steady Disco Beat

mp

The piano introduction consists of two staves in 4/4 time. The right hand features a steady disco beat with a sequence of chords: Gm, Fm, Gm, Fm, Gm, Fm, Gm, Fm. The left hand plays a simple bass line with eighth notes: G, F, G, F, G, F, G, F.

Gm



I'm your boogie man, — that's what I am, — I'm

mf

The first system of the vocal melody is on a single staff. The piano accompaniment consists of two staves. The right hand plays chords: Gm, Fm, Gm, Fm, Gm, Fm, Gm, Fm. The left hand plays a bass line with eighth notes: G, F, G, F, G, F, G, F.

here to do — what - ev - er I can. Be it ear - ly morn - ing, late

The second system of the vocal melody is on a single staff. The piano accompaniment consists of two staves. The right hand plays chords: Gm, Fm, Gm, Fm, Gm, Fm, Gm, Fm. The left hand plays a bass line with eighth notes: G, F, G, F, G, F, G, F.

I'm Your Boogie Man - 4 - 1


aft-er-noon, — or at mid - night, it's nev-er too soon } to want to
to want to

Gm C7 Gm7/D Gm C7 Gm7/D Gm C7 Gm7/D


please you, to want to keep you; I want to do it all, — all — for —
take you, to want to hold you; I want to give my all, — all — to —

Gm C7 Gm7/D Gm C7 Gm7/D Gm C7 Gm7/D

— you. I want to be your, be your rub-ber ball. — I want to
— you. And I want you to com-plete-ly un-der-stand — just

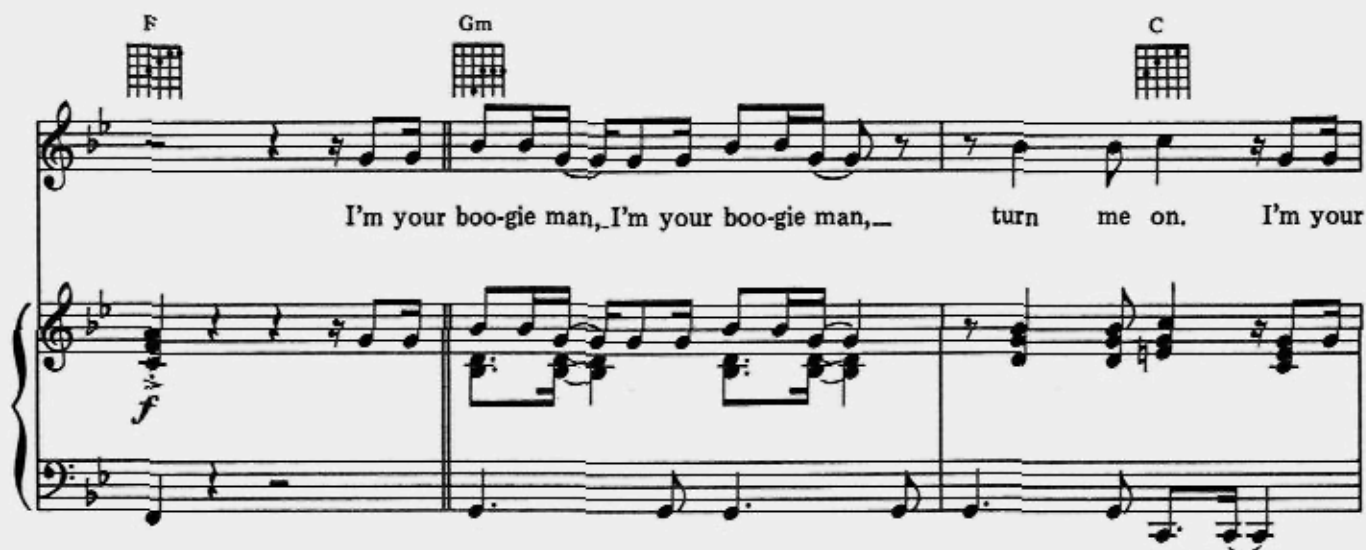
To Coda 

Gm C7 Gm7/D Gm C7 Gm7/D Eb



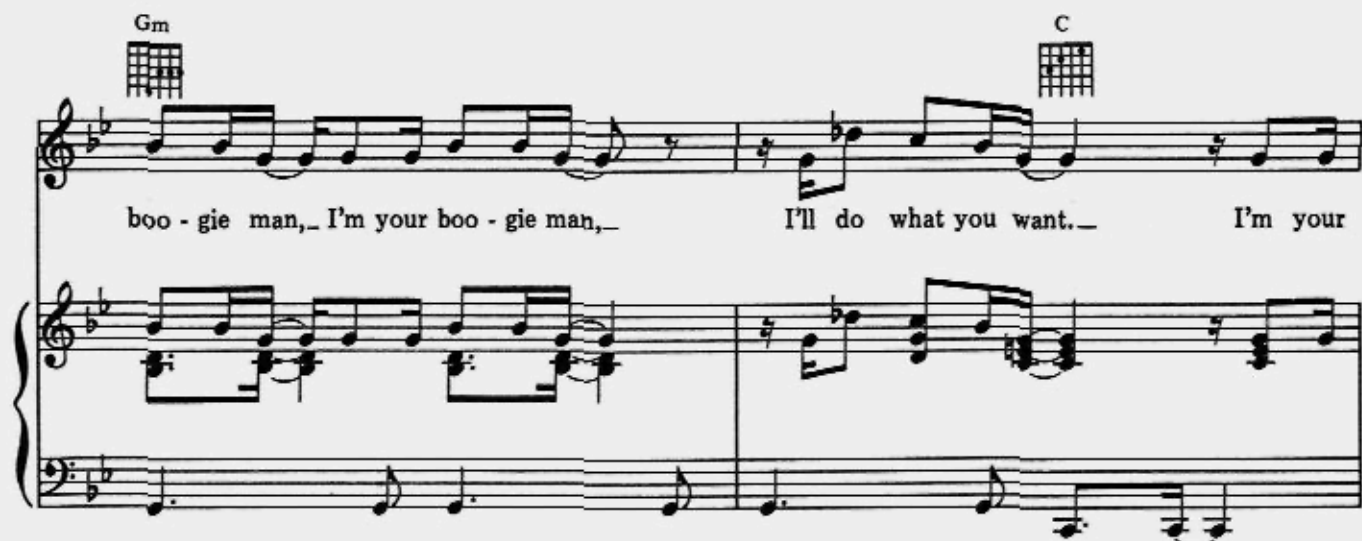
be the one_ you love most of all. } Oh, yeah._
 where I'm at_ and where I am. }

F Gm C



I'm your boogie man, I'm your boogie man, _ turn me on. I'm your

Gm C



boo - gie man, _ I'm your boo - gie man, _ I'll do what you want. _ I'm your

Gm C

boo - gie man, I'm your boo - gie man, — turn me on. I'm your

Gm C

1. 2.

boo - gie man, I'm your boo - gie man, — I'll do what you want. — I'm your

3. D.S. & al Coda

Eb Coda

I'll do what you want. — I'm your Oh, yeah..

F Gm C7

Play 4 times

D.S. & fade

I'm your
(Last time only)

3. I want to be with you, I want to be with you.
Yeah, we'll be together, you and me.
I want to see you; ah, get near you.
I want to love you, ah, from sundown - sun up.
Oh, yeah.

IT ONLY TAKES A MINUTE

Words and Music by
DENNIS LAMBERT and
BRIAN POTTER

Moderate

Piano introduction in C minor, 4/4 time, marked 'Moderate'. The music features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Cm **A**

Ah ha yeah, yeah

The first line of the song features a vocal melody starting with a long note on 'Ah' followed by 'ha' and 'yeah, yeah'. The piano accompaniment continues with a similar rhythmic pattern.

Cm Eb (Bb Bass) G7+ G7

What's an ho - ur of the day? We throw at least one a - way.
In the un - em - ploy - ment lines you can spend your life read - in' signs.

The second line of the song contains the first two lines of lyrics. The piano accompaniment includes guitar chord diagrams for Cm, Eb (Bb Bass), G7+, and G7.

Fm Fm (Eb Bass)

Walk the streets half a year,
Wait - in' for your in - ter - view, they can

The third line of the song contains the final two lines of lyrics. The piano accompaniment includes guitar chord diagrams for Fm and Fm (Eb Bass).

It Only Takes a Minute - 3 - 1

 Fm (G Bass)
  G7+
  G7
  Cm

try - in' to find a new car - eer. _____ Now if you, get a flu at - tack, _____
 shoot the whole day for you. _____ Now win - ters gon - na turn to spring, _____

 Eb (Bb Bass)
  G7+
  G7

for thir - ty days your on your back. _____
 and you have - n't ac - com - plished a thing. _____ So

 Fm
  Fm (Eb Bass)

Through the night I've seen you dance, _____
 ba - by leave a lit - tle time _____ 'cause you

 Fm (G Bass)
  G7+
  G7
  Fm7
  Gm7

ba - by give me half a chance. _____ It on - ly takes a min - ute, girl, _____
 nev - er know what's on my mind. _____

Abmaj7 (Bb Bass)

to fall in love, to fall in love. It

Fm7 G7 Abmaj7 (Bb Bass)

on - ly takes a min - ute, girl, to fall in love, let's fall -

Cm 1. Ab (Bb Bass)

in love. Boo boo
Boo boo now

1st time back to [A]

2. Play 6 times then DS and fade

Bum bum bum bum fall in love. (It)

KNOCK ON WOOD

Words and Music by
EDDIE FLOYD and
STEVE CROPPER

Fast shuffle $\text{♩} = 138 (\text{♩} = \overset{\sim}{\underset{\sim}{\text{J}}})$

Chord diagrams: A, C, D, E, G5

Chord diagrams: E5, D5, C5, A, C, D, E, G5

Chord diagrams: E5, D5, C5, A5

1. I... don't wan - na

 Verse:



lose you, this good thing that I got...

2,3. See additional lyrics



'Cause if I do, I would surely,



surely lose a lot. 'Cause your love is bet-

ter than any love I know. It's like thun-

A D A

der, light - ning. The way you love me is fright -

Detailed description: This system contains the first three measures of the piece. The key signature has two sharps (F# and C#). The guitar chord diagrams are A major (x02232), D major (xx0232), and A major (x02232). The vocal line starts with a quarter note 'der', followed by a quarter rest, then a quarter note 'light', an eighth note 'ning', and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand.

D N.C.

'ning. You bet - ter knock, knock, knock on wood, -

Detailed description: This system contains the next three measures. The guitar chord diagram is D major (xx0232), followed by 'N.C.' (Natural Chords). The vocal line continues with a quarter note ''ning', a quarter rest, then a quarter note 'You', an eighth note 'bet -', an eighth note 'ter', a quarter note 'knock,', a quarter rest, a quarter note 'knock,', a quarter rest, a quarter note 'knock', and a quarter rest. The piano accompaniment continues with the eighth-note bass line and includes triplets in the right hand.

Chorus:

A C D E G5

ba - by. Ooh, -

Detailed description: This system contains the first two measures of the chorus. The guitar chord diagrams are A major (x02232), C major (x32311), D major (xx0232), E major (x22111), and G5 (320332). The vocal line has a quarter note 'ba -', a quarter note 'by.', a quarter rest, and a quarter note 'Ooh,'. The piano accompaniment features sustained chords in the right hand and a moving bass line in the left hand.

E5 D5 C5 A C D

ba - by.

Detailed description: This system contains the final two measures of the chorus. The guitar chord diagrams are E5 (320332), D5 (xx0232), C5 (x32311), A major (x02232), C major (x32311), and D major (xx0232). The vocal line has a quarter note 'ba -', a quarter note 'by.', and a quarter rest. The piano accompaniment continues with sustained chords and a moving bass line.

1.

E G5 E5 D5 C5 A5

Ooh, whoa

2.3. E5 D5 C5 A D

To Coda

2. I'm not su - per - Babe, you bet - ter knock, knock, knock on wood... whoa.

A D

Babe, you bet - ter knock, knock, knock on wood... Babe, you bet - ter

A N.C. Bm C

knock.

D.S. § *al Coda*

3. There's no se -

Repeat ad lib. and fade

Coda

Babe, you bet - ter knock, knock, knock on wood. Babe, you bet - ter

Verse 2:
 I'm not superstitious about you
 But I can't take no chance.
 You got me spinnin', baby.
 You know that I'm in a trance.
 'Cause your love is better
 Than any love I know.
 It's like thunder, lightning.
 The way you love me is frightening.
 You better knock, knock, knock on wood.
 (To Chorus:)

Verse 3:
 There's no secret about it,
 'Cause with his loving touch
 He sees to it,
 And I get enough.
 Feel his touch all over.
 You know it means so much.
 It's like thunder, fast as lightning.
 The way you love me is frightening.
 You better knock, knock, knock on wood.
 (To Chorus:)

JUNGLE BOOGIE

Words and Music by
 RONALD BELL, CLAYDES SMITH,
 ROBERT MICKENS, DONALD BOYCE,
 RICHARD WESTERFIELD, DENNIS THOMAS,
 ROBERT BELL and GEORGE BROWN

Moderate Rock

Get down, get down, get down, get down,

get down, get down, get down, get down.

NC

Jungle Boogie - 2 - 1

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

Second system of musical notation, featuring a vocal line and piano accompaniment in B-flat major.

Third system of musical notation, including a guitar chord diagram for Gm and lyrics: "Jun - gle boo - gie, jun - gle boo - gie (get it up)".

Fourth system of musical notation, including lyrics: "jun - gle boo - gie, jun - gle boo - gie. (growl)" and a "D.S. to fade 2nd time" instruction.

IT'S RAINING MEN

Words and Music by
PAUL SHAFFER
and PAUL JABARA

Fast $\text{♩} = 138$








(Spoken:) *Hi, we're your weather girls.* *And have we got news for you.*




You'd better listen. *Get ready, all you lonely girls, and leave those umbrellas at home.*

Verse 1:

B \flat /F  D \flat /F  Fm 

1. The hu - mid - i - ty's ris - ing,



the ba - rom - e - ter's get - ting low. — Ac -



Csus 

cord - ing to all sour - es, — the street's the place to go. —



C  Fm 

'Cause to - night for the first time,





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



N.C.

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

Chorus:



Hal - le - lu - jah! It's rain - ing men. A - men!



I'm gon - na go out, I'm gon - na let my - self get

N.C.

Csus C

ab - so - lute - ly soak - ing wet. It's rain - ing men.

D^b E^b Csus C Fm





Hal - le - lu - jah! It's rain - ing men, cv - 'ry spec -

D^b B^bm7

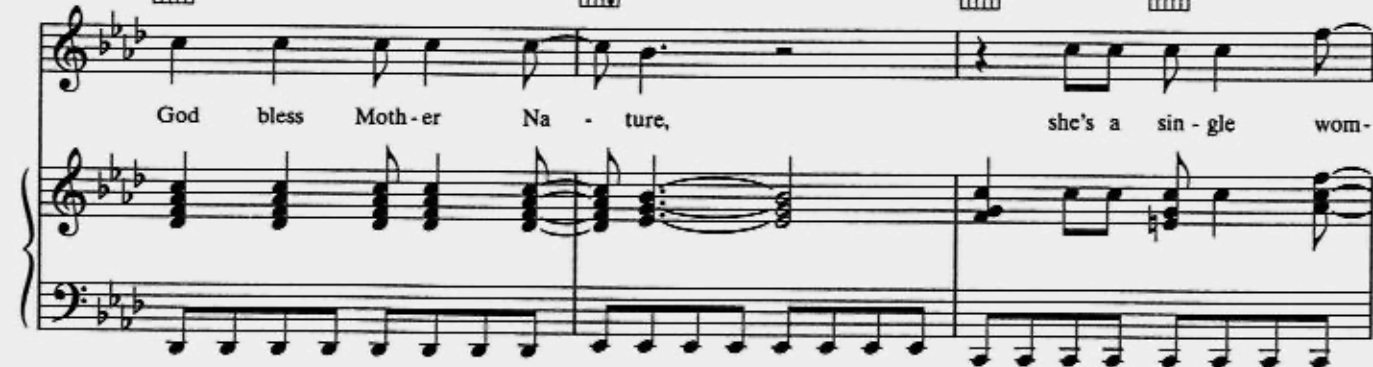
i - men: tall, blond, dark and lean,




Csus C

rough and tough and strong and mean.

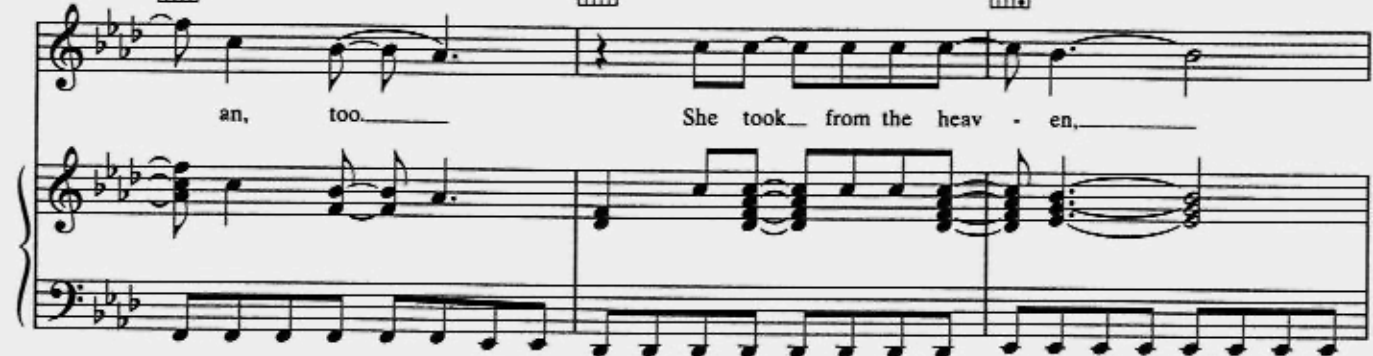









God bless Moth - er Na - ture, she's a sin - gle wom -



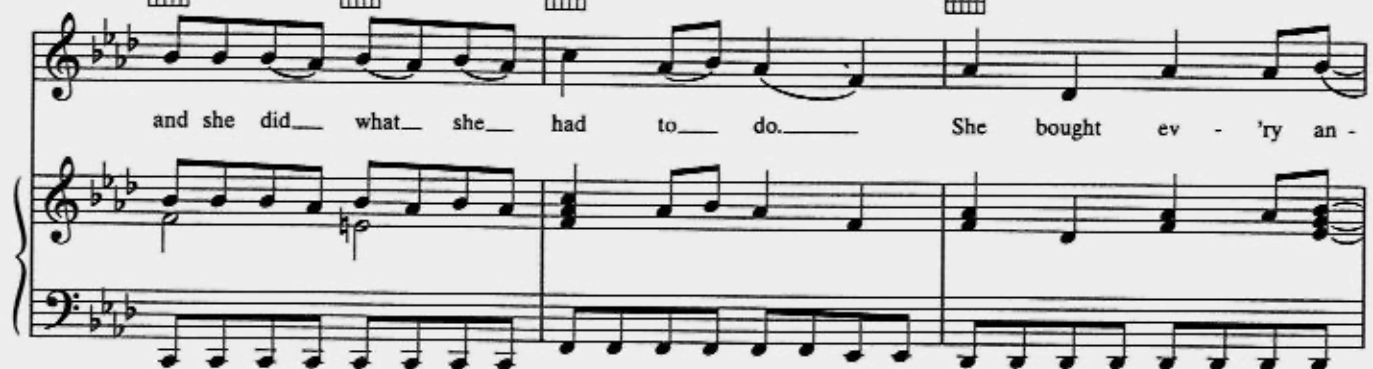




an, too. She took from the heav - en,



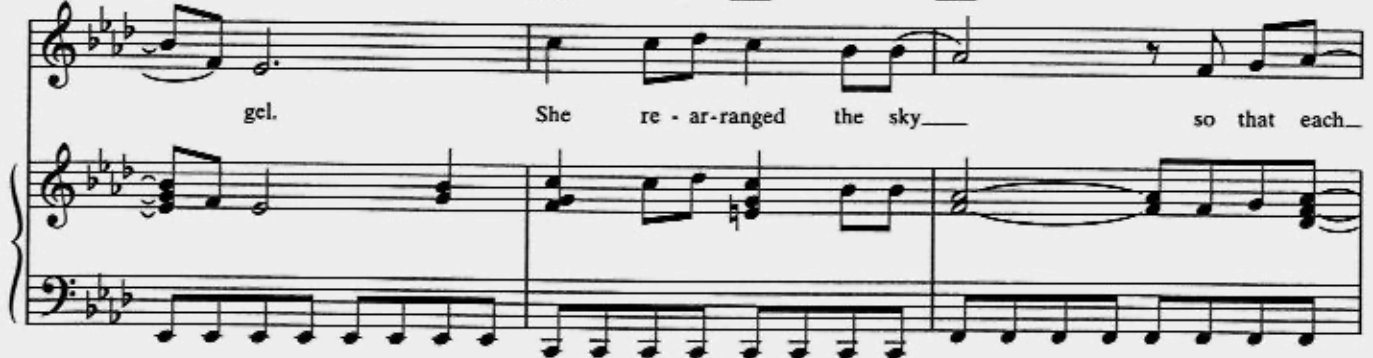
and she did what she had to do. She bought ev - 'ry an -








gel. She re - ar - ranged the sky so that each





and ev - 'ry wom - an could find the per - fect guy.



N.C.

Ooh, it's rain-ing men,

Verse 2:



yeah! 2. The hu - mid - i - ty's ris - ing,

the ba -

rom - e - ter's get - ting low. —

Ac - cord - ing to all — sourc - es. —

the street's the place — to go. —

'Cause to - night for the first — time,

Bbm7



Csus



C



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

Csus



C



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

Chorus:

Csus



C



N.C.

Db



It's rain - ing men. Hal - le - lu -

Eb



Csus



C



Fm



Repeat ad lib. and fade


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

KEEP IT COMIN' LOVE


Words and Music by
HARRY CASEY and RICHARD FINCH

Disco Tempo


A^b



B^b



mf



A^b maj7



2.

Keep it com - in', love, keep it com - in', love. Don't



B^b6



stop it now, don't stop_ it, no_ Don't stop it now, don't stop_ it. Keep_ it



Keep It Comin' Love - 4 - 1

Abmaj7



Bb6



To Coda

com - in', love, keep it com - in', love. Don't stop it now, don't stop it, no. - Don't

Abmaj7



stop it now, don't stop it. Don't let your
 Don't build me up just to
 Don't tell me there

Bb6



— well run dry, }
 — let me drop, } don't stop it now. — { Don't
 — ain't no more, } { Don't

A♭maj7



Don't give me no reasons why, }
 turn me on just to turn me off, } don't
 turn me down and just close your door,

B♭6



1. 2. 3.
 — stop it now. — Keep it Ooh, — keep it

A♭maj7



B♭6



com - in', love. Oh, — yeah.

Ab maj7



(Instrumental Solo)

Bb6



1.2.

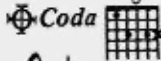
3.

D.S. & al Coda

Keep it

Repeat and fade

Bb6



Ab maj7



Coda

stop it now, don't stop_ it. Keep it com - in', love, keep it

Bb6



com - in', love. Keep it com - in', love, keep it com - in', love. Keep it

LADIES NIGHT

Words and Music by
 GEORGE BROWN, ROBERT BELL,
 RONALD BELL, JAMES TAYLOR,
 EARL TOON, DENNIS THOMAS,
 CLAYDES SMITH and MEEKAAEEL MUHAMMED

Moderate Disco beat

The piano introduction consists of two staves. The right hand plays a steady eighth-note accompaniment in the treble clef, while the left hand plays a similar eighth-note accompaniment in the bass clef. The music is in the key of D major and 4/4 time. The dynamic marking is *mf*.

C#m7

C#m6

C#m7

C#m6

Oh yes, it's la - dies - night and the feel - ing's right, oh yes, it's la - dies - night, oh what a night. Oh yes, it's

The piano accompaniment continues with the same eighth-note accompaniment pattern as the introduction, supporting the vocal line. The dynamic marking is *mf*.

C#m7

C#m6

C#m7

C#m6

la - dies - night and the feel - ing's right, oh yes, it's la - dies - night, oh what a night.

The piano accompaniment continues with the same eighth-note accompaniment pattern, supporting the vocal line.

C#m7

C#m6

C#m7

C#m6

Girl, y' all got one, — a night that's spe - cial ev - 'ry - where... From

The piano accompaniment continues with the same eighth-note accompaniment pattern, supporting the vocal line.

Ladies Night - 4 - 1

C#m7 C#m6 C#m7 C#m6

New York to Hol-ly-wood_ it's la-dies night_ and girl the feel-ing's good. Oh yes, it's

C#m7 C#m6 C#m7 C#m6

la - dies_ night and the feel - ing's_ right, oh yes, it's la - dies_ night, oh what a night. Oh yes, it's

C#m7 C#m6 C#m7

la - dies_ night and the feel - ing's_ right, oh yes, it's la - dies_ night, oh what a night. *To Coda*

C#m6 C#m7 C#m6 C#m7 C#m6

Ro-man-tic la - dy, _ sin-gle ba-by, _ mm, _ so-phis-ti-cat-ed ma-

C#m7 C#m6 C#m7 C#m6

ma. Come on, you dis - co la - dy, yeah, — stay with me to-night, ma - ma. If you

C#m7 C#m6 C#m7

hear an - y noise, — it ain't the boys, — it's la - dies night, — uh

C#m6 C#m7 C#m6

huh. Gon - na step out la - dies night, — step - pin' out la - dies night, —

C#m7 C#m6

Gon - na step out la - dies night, — step - pin' out la - dies night. Oh yes, it's

D. S. al Coda $\frac{3}{4}$

Coda **C#m6** **Am7** **Bm7** **Em7** **Am7**

On dis-co lights your name will be seen, you can ful-fill all —

— your dreams. Par-ty here, par-ty there, ev-'ry-where, this is your night, ba-by, you've

Bm7 **Em7** **Am7** **Bm7** **Em7** **Am7**

got to be there... This is your night to-night, ev-'ry-thing's gon-na be all right.

Repeat and fade **Bm7** **Em7** **Cm7** **Dm7** **Gm7**

Cm7 **Dm7** **Gm7**

This is your night to-night, ev-'ry-thing's gon-na be all right.

The musical score is written in treble and bass clefs. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line includes lyrics and is accompanied by guitar chord diagrams for various chords: C#m6, Am7, Bm7, Em7, Cm7, Dm7, and Gm7. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system includes a 'Coda' section. The second system includes a 'Repeat and fade' section. The third system includes a 'Repeat and fade' section. The fourth system includes a 'Repeat and fade' section.

MacARTHUR PARK

Words and Music by
JIMMY WEBB

Moderately

Dm



Dm/C



Eb/Bb



mp legato

Cm



3 fr.

Gm



3 fr.

Bb/F



Ab



Bb/Eb



Gm



Ab/Eb



4 fr.

(♩=♩)

Db/Eb



Eb/F



(♩=♩)

Dm



7

Spring was nev - er wait - ing — for us,
I re - call the yel - low cot - ton

m.f. *mp*

Dm/C



Eb/Bb



girl, it ran — one — step a — head
dress foam - ing like a wave as we fol - lowed in — the
on the ground a - round · your

Gm 3 fr. Bb/F

Ab Bb/Eb Gm Ab/Eb Db/Eb Eb/F

dance. knees. Be - The

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'dance. knees.' and 'Be - The'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for Gm (3 fr.), Bb/F, and a sequence of chords (Ab, Bb/Eb, Gm, Ab/Eb, Db/Eb, Eb/F) are provided above the staff.

Dm Dm/C

(♩ = ♩) (♩ = ♩)

tween the part-ed pag - es and were pressed in love's hot fe - vered i -
birds like ten - der ba - bies in your hands and the old man play - ing cheq -

The second system continues the musical score. The vocal line has lyrics 'tween the part-ed pag - es and were pressed in love's hot fe - vered i -' and 'birds like ten - der ba - bies in your hands and the old man play - ing cheq -'. The piano accompaniment features a right-hand melody with a 'b' marking and a left-hand bass line. Chord diagrams for Dm and Dm/C are shown above the staff.

Eb/Bb Gm 3 fr. Bb/F

ron - like a strip - ed pair of pants. }
uers by the trees. }

The third system of the musical score includes the vocal line and piano accompaniment. The vocal line has lyrics 'ron - like a strip - ed pair of pants. }' and 'uers by the trees. }'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for Eb/Bb, Gm (3 fr.), and Bb/F are provided above the staff.

Ab 4 fr. Bb C

Mac - Ar - thur's Park is melt - ing in the dark, -

mf

The fourth system of the musical score features the vocal line and piano accompaniment. The vocal line has the lyrics 'Mac - Ar - thur's Park is melt - ing in the dark, -'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for Ab (4 fr.), Bb, and C are shown above the staff. A dynamic marking of *mf* is present.

Cmaj7 Gm7/C F

all the sweet green ic - ing flow - ing down. — Some - one left the cake out in the rain; —

Fmaj7 C/E Dm7

I don't think that I can take it 'cause it took so long to bake it and I'll

C/E Fmaj7 Eb

nev - er have that rec - i - pe a - gain, oh, no. —

1. Cm 3 fr. Db Ab maj7 Cm/F Db 4 fr. 4 fr. 3 fr. 4 fr. 2. Cm 3 fr.

Ab Ebmaj9 Dm7 Cmaj7 Am7 Fmaj9 Bm7 Fmaj7 Bbmaj7 Eb Ab 4fr.

Abmaj7 4fr. Ab7 4fr. Db 4fr. Eb/Bb F

F Fmaj7 Bbmaj7 Bb6

There will be an - oth - er song_ for me for I will sing ——— it, —

Bb07
xo0

Fsus9/A **F** **Fmaj7** **Bbmaj7**


bring it. I will drink the wine while it is warm

Em7-5 **Am7** **D7sus4** **D7** **C** **D7**


and nev-er let you catch me look-ing at the sun, and

Gm7 **Gm7/C** **C7-9** **Fmaj7** **F**


af-ter all the loves of my life, af-ter all the loves of my

Bbmaj7 **Ebmaj7** **Gm7/C** **C7**


life you'll still be the one. I will



take my life — in - to my hands — and I will use — it, —

I will win the wor - ship — in their eyes — and I — will lose — it: —

I will have the things that I de - sire — and my pas - sion flow like

riv - ers to the sky, — and af - ter all the loves — of my

MacArthur Park - 10 - 6

Gm7/C C7-9 Fmaj7 Ebmaj7

life, oh, af - ter all the loves — of my life I'll be think - ing of

Ebmaj7 Csus4 Dm

you and won - der - ing why.

Dm/C Eb/Bb Gm 3 fr.

Bb/F Ab Bb/Eb Gm Ab/Eb Db/Eb Eb/F Am/D C/F

cresc.

Double tempo (♩ = d)

Gm Am/G Gm7 C/D 3 fr. Gm Am/G Gm7 C/D 3 fr.

The first system of music features a piano accompaniment in the left hand and a guitar part in the right hand. The guitar part consists of chords: Gm, Am/G, Gm7, C/D (3 fr.), Gm, Am/G, Gm7, and C/D (3 fr.). The piano accompaniment provides a rhythmic foundation with eighth and sixteenth notes.

Gm Am/G Gm7 C/D 3 fr. Gm Am/G Gm7 Am7

The second system continues the musical piece with guitar chords: Gm, Am/G, Gm7, C/D (3 fr.), Gm, Am/G, Gm7, and Am7. The piano accompaniment maintains the same rhythmic pattern.

Dm7 5 fr. G/D 7 fr. Dm7 8 fr. G/D 7 fr. Dm7 5 fr. G/D 7 fr. Dm7 8 fr. G/D 7 fr.

The third system introduces a variety of guitar chords: Dm7 (5 fr.), G/D (7 fr.), Dm7 (8 fr.), G/D (7 fr.), Dm7 (5 fr.), G/D (7 fr.), Dm7 (8 fr.), and G/D (7 fr.). The piano accompaniment continues with eighth and sixteenth notes.

E♭maj9 Am7 E♭maj9

The fourth system features guitar chords: E♭maj9, Am7, and E♭maj9. The piano accompaniment includes some grace notes and continues with eighth and sixteenth notes.

B♭maj7 5 fr. Am7 E♭maj9 F

The fifth system concludes with guitar chords: B♭maj7 (5 fr.), Am7, E♭maj9, and F. The piano accompaniment features grace notes and continues with eighth and sixteenth notes.

G 3 fr. A/G Gm7 C/D 3 fr. G 3 fr. A/G Gm7 Am7

Eb/Bb Bb Ebsus4/Bb Eb/Bb G/B G7/B G7-9/B G7 3 fr.

Cm 3 fr. B+ Eb/Bb Am7-5 Fm 8 fr. E+ 8 fr. Ab/Eb 8 fr. Dm7-5 7 fr.

1. Ebm7 6 fr. Ebm7/Ab 6 fr. 2. Tempo 10 Tacet mp cresc.

F Fmaj7

Mac - Ar-thur's Park is melt-ing in the dark, all the sweet green ic-ing

Chord diagrams: Cm7 3 fr., Cm7/F, F7-9 Bb, Bbmaj7, C6

flow - ing down. — Some - one left the cake out in the rain; I don't -

Chord diagrams: Dm, F/C, Bm7-5

think that I — can take - it 'cause it took so long to bake it and I'll nev - er have that rec - i - pe a -

Chord diagrams: Bbm, F, Ab 4 fr.

gain, oh, no. — Oh, — no, —

Chord diagrams: Fm, Gb, Bbsus4, Bb, Bbsus4, Fsus4, Bb

No, no, no, oh, no.

cresc. *rit.* *ff*

LADY LOVE

Words and Music by
YVONNE GRAY and
SHERMAN MARSHALL

Bright bossa feeling

Piano introduction for 'Lady Love'. The music is in 4/4 time with a bright bossa nova feel. It features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady bass accompaniment. The piece begins with a dynamic marking of *f* (forte).

Continuation of the piano introduction. The right hand features a melodic line with a long note held over several measures, while the left hand continues with a rhythmic bass line.

Vocal entry with guitar chord diagram. The guitar chord diagram for C major is shown above the staff. The vocal line enters with the lyrics "La - dy Love, La - dy Love,". The piano accompaniment continues with a steady bass line.

Vocal entry with guitar chord diagrams. The guitar chord diagrams for Cmaj7, C7, and Fmaj7 are shown above the staff. The vocal line enters with the lyrics "your love is sooth in' like the sum-mer's breeze... your love is cool - in' like the wint-er's snow...". The piano accompaniment continues with a steady bass line.

Lady Love - 7 - 1

Dm7 G7 C

My
My

La - dy Love,
La - dy Love,

Cmaj7 C7 Fmaj7

your love is ten - der as a ba - by's touch,
your love is coz - y as a fire's glow,

Dm7-5 G7

And you give me all of the things that I
And I keep on need - ing you, girl, a lit - tle

Am Am/G F Am7/E Dm7 Dm7/G

need so much;
more and more;

You're my world,
And I thank you, My La - dy Love,
La - dy Love.

1.

G7



love. _____

2.



(love) _____ You know

F



Em7



F



it's not eas - y to keep love go - in' smooth;

Em7



F



Em7



Peo - ple are peo - ple and they

Am Am/G F

all — have — their moods. — But it's so

Em7 F Em7 Dm7/G

nice to have some - one like you, Who wants a

smooth and an eas - y thing —

and all the good times and the that joy it that it brings. My
and all the good times and the that joy it that it brings. My

C Cmaj7

La - dy Love, -
La - dy Love, -

you've been with with
you've been with with

C7 F Dm7

me through all - of my ups and downs.
me through all - of my ups and downs

and my cra - zy tum a - rounds. My -

Dm7/G C Cmaj7

you're my La - dy Love, -
La - dy Love, -

I once was

C7 F

lost but now with you - I'm found: -

F Am7/E Dm7 Dm7/G Am

To Coda

You got the love I need and I want to stay a - round,

Am/G F F/E Dm7 Dm7/G C

Nev - er set you - down, My La - dy Love.

C7

D.S. al Coda

Now let me tell you that

Coda Dm7 Dm7/G C

need my La - dy Love feel to me (Vocal ad libs)

Cmaj7
C7
F
Am7/E
Dm7
Dm7/G

(La - dy Love,) - I'm glad I found_ my

C
Cmaj7

La - dy Love_ - (La - dy Love)-

1.

C7
F
Am7/E
Dm7
Dm7/G

I said like a warm sum-mer breeze_ that's how you

2.

F
Am7/E
Dm7
Dm7/G
C

love your ten - der touch, my_ La - dy_ Love_

rall

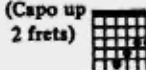
WHEN WILL I SEE YOU AGAIN

Words and Music by
KENNETH GAMBLE and LEON HUFF

Moderate

mp

Guitar → G
(Capo up
2 frets)



Piano → A

G/F♯



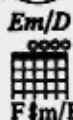
A/G♯

Hoo ——— Ha ———



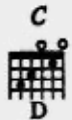
Em

F♯m



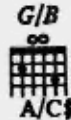
Em/D

F♯m/E



C

D



G/B

A/C♯

Ha ——— Hoo ———

*Vocal line at actual pitch

When Will I See You Again - 5 - 1


pre - cious mo - ments ...


When will I see

you a - gain?


When will we share pre - cious mo - ments?


Will I have to wait for -


Em

F#m

Am7

Bm7

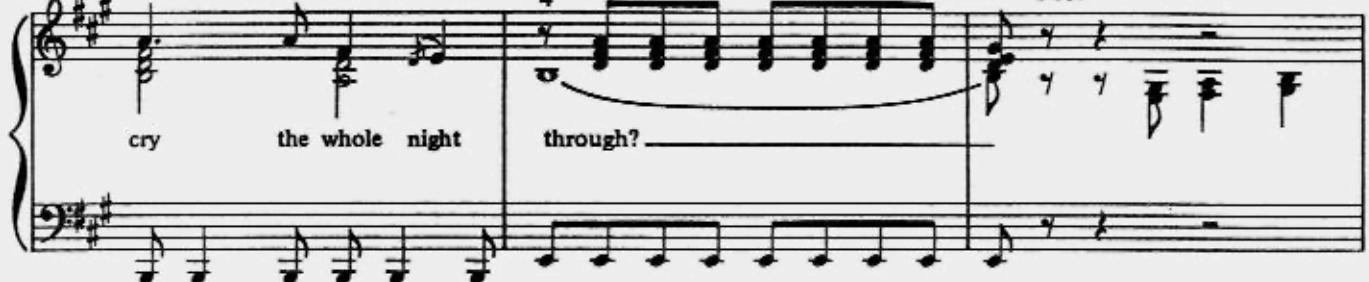
ev - er? Will I have to suf - fer and





D⁷₄

E⁷₄


D7

E7 N.C.


cry the whole night through?



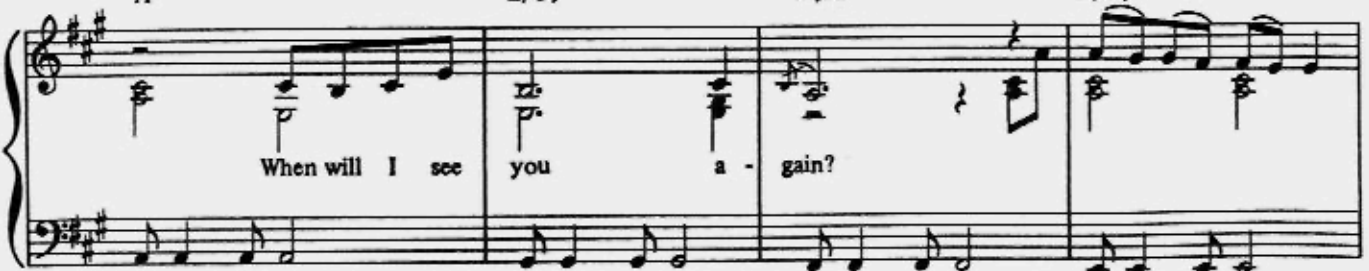
G

A

D/F#

E/G#

Em

F#m


Em/D

F#m/E

When will I see you a - gain?



C

D

G/B

A/C#

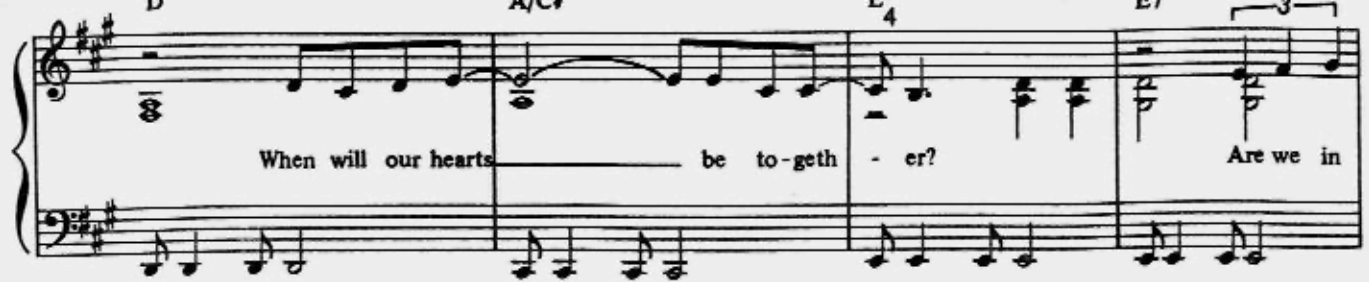
D⁷₄

E⁷₄

D7

E7

When will our hearts be to - geth - er? Are we in



Bm
C#m

Em7
F#m7

love _____ or just friends? _____

Am7
Bm7

Is this my be - gin - ning _____

D⁷₄
E⁷₄

N.C.

or is this _____ the end? _____ When will I see you a -

G
A

C
D

D
E

G
A

To Coda ♪

gain? (When will I see you a - gain?)

C D G D

D E A E

(harmony in small notes)

(When will I see you a - gain?)

Detailed description: This system shows the first line of music. Above the staff are guitar chords: C (x32010), D (xx0232), G (320033), and D (xx0232). Below these are the bass line chords: D (x32010), E (xx0232), A (320033), and E (xx0232). The piano accompaniment features a melody in the right hand and a bass line in the left hand. The lyrics "(When will I see you a - gain?)" are written below the staff.

Em F#m C

F#m7 F#m7 D

Ha

Detailed description: This system shows the second line of music. Above the staff are guitar chords: Em (022100), F#m (232100), and C (x32010). Below these are the bass line chords: F#m7 (232100), F#m7 (232100), and D (x32010). The piano accompaniment continues with the melody and bass line. The lyrics "Ha" are written below the staff.

G/D Am7 D7

A/E Bm7 E7

Hoo pre - cious mo - ments ... Are we in

D.S. al Coda

3

Detailed description: This system shows the third line of music. Above the staff are guitar chords: G/D (320033), Am7 (020133), and D7 (xx0232). Below these are the bass line chords: A/E (020133), Bm7 (210133), and E7 (020133). The piano accompaniment includes a triplet of eighth notes. The lyrics "Hoo pre - cious mo - ments ... Are we in" are written below the staff. The instruction "D.S. al Coda" is written above the staff.

Coda C D G

D E A

When will I see you a - gain?

Repeat and fade

Detailed description: This system shows the fourth line of music, which is a Coda. Above the staff are guitar chords: C (x32010), D (xx0232), and G (320033). Below these are the bass line chords: D (x32010), E (xx0232), and A (320033). The piano accompaniment repeats the melody and bass line. The lyrics "When will I see you a - gain?" are written below the staff. The instruction "Repeat and fade" is written above the staff.

LE FREAK

Words and Music by
NILE RODGERS and BERNARD EDWARDS

Medium Disco beat



5fr.



5fr.



3fr.



5fr.



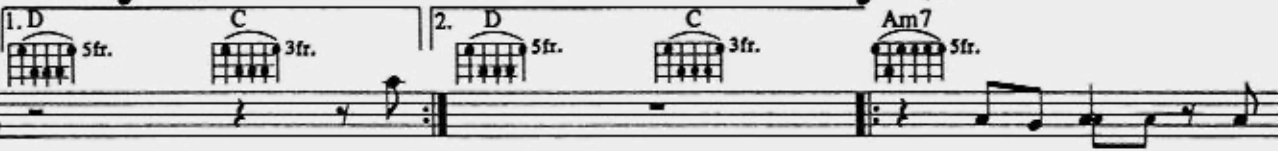
Freak out!

Le Freak, c'est chic.

Freak out!



mf



Freak

Have you heard a -
All that pres -sure



bout the new... dance craze?
got — you down;

Lis - ten to us...
has your head —

I'm sure you'll be a - mazed...
spin - ning all a - round...



Le Freak - 3 - 1

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

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

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

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

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

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

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

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

do-in' it night and day...
to the Fif - ty - four... Al - low us, we'll show you the way. — } Freak
Find a spot out on the floor. — }

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

1. D (5fr) C (3fr) 2. D (5fr) C (3fr) Am7 (5fr) Repeat and fade

Freak out! Le

Repeat and fade

Freak, c'est chic. Freak out! Freak

RING MY BELL

Words and Music by
FREDERICK KNIGHT

Moderately

Cm 3fr. Fm Cm 3fr.

mf

G 3fr. Cm 3fr. Fm

I'm glad — you're home. — Now, —
— is young — and —

Cm 3fr. G 3fr.

did you real - ly miss — me? I guess —
full of pos - si - bil - i - ties. Well, come on —

The musical score is arranged in three systems. Each system includes a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature is C minor (three flats) and the time signature is 4/4. The tempo is marked 'Moderately'. The first system shows the beginning of the piece with guitar chords Cm 3fr., Fm, and Cm 3fr. The second system contains the first line of lyrics: 'I'm glad — you're home. — Now, — is young — and —'. The third system contains the second line of lyrics: 'did you real - ly miss — me? I guess — full of pos - si - bil - i - ties. Well, come on —'. The piano accompaniment features a steady bass line and chords that support the vocal melody.

Ring My Bell - 3 - 1

Cm 3fr. Fm Cm 3fr.

you did — by that look in your eye.
and let — your - self — be free.

G 3fr. Cm 3fr. Fm

Well, lay back — and re - lax — while I
My love — for you, — so —

Cm 3fr. G 3fr. Cm 3fr.

put a way the dish - es. Then you — and me —
long I've been sav - ing. To - night — was made —

Fm Cm 3fr. G 3fr.

can rock - a - bye. — } You can ring my
for me and — you. — }

Cm 3fr. Bb/C Fm Cm 3fr.

bell, _____ ring my bell. —

G 3fr. Cm 3fr. Bb/C Fm

You can ring my bell, _____ ring my bell. —

Cm 3fr. 1. G 3fr. 2. G 3fr. D. S. $\frac{3}{4}$ and fade

The night. You can ring my

ROCK THE BOAT

Words and Music by
WALLY HOLMES

Moderately, with a strong beat

Guitar → G
(Capo
1st fret) x000

A6
0

G
x000

Piano → Ab

Bb6

Ab

The first system of music features a guitar part on a single staff with a capo on the first fret, and a piano accompaniment on two staves. The piano part begins with a mezzo-forte (*mf*) dynamic. The guitar part consists of three measures of chords: G (x000), A6 (0), and G (x000).

A6
0

G
x000

Bb6

Ab

The second system includes a vocal line on a single staff and piano accompaniment on two staves. The vocal line contains the lyrics: "So I'd like to know_ where you got the". The piano accompaniment continues with the same rhythmic pattern as the first system.

A6
0



G
x000

Bb6


Ab

The third system includes a vocal line on a single staff and piano accompaniment on two staves. The vocal line contains the lyrics: "no - tion, _ said I'd like to know_ where you got the". The piano accompaniment continues with the same rhythmic pattern.

Rock the Boat - 5 - 1



 A6 Bb6 D Eb

no - tion_ to rock the boat, don't rock_ the boat, ba - by,





 G Ab D Eb

rock the boat, don't tip_ the boat o - ver, rock the boat, don't rock_ the boat, ba - by,







 G Ab D Eb F#sus4 G#sus4 C Db

rock the boat. _____

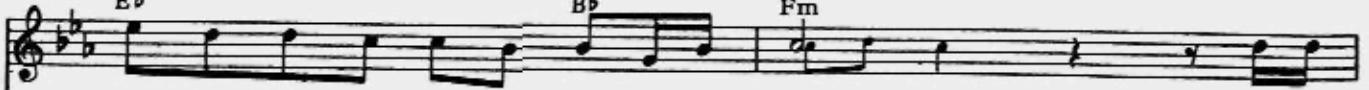




 D Eb Bm Cm

Ev - er since_ our voy - age of love be - gan, _____ your
 up to now_ we've sailed_ through ev - 'ry storm_ and I've

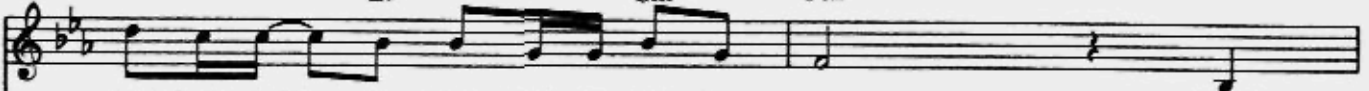


E \flat B \flat F \sharp m

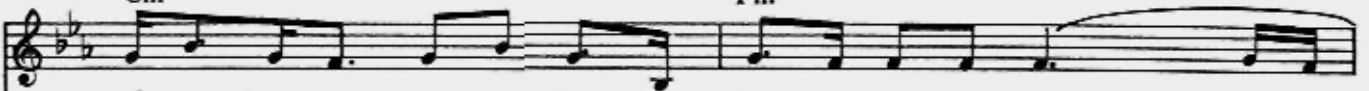
touch has thrilled me like the rush of the wind. And your
al - ways had your ten - der lips to keep me warm. Oh, I

F \sharp mG \sharp m

D

E \flat F \sharp mG \sharp mE \flat mF \sharp m

arms have held_ me safe from a roll - ing sea; there's
need to have_ the strength that flows from you; don't

F \sharp mG \sharp mE \flat mF \sharp m

al - ways been a qui - et place to har - bor you and me.
let me drift a - way, my dear, when love can see me through.



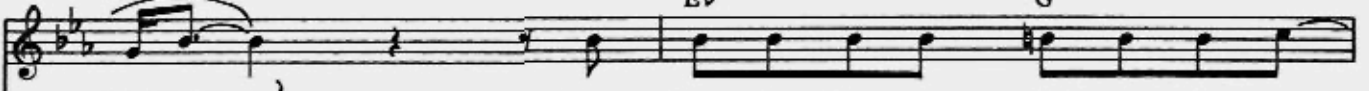
A

B \flat

D

E \flat F \sharp 

G



Our love is like a ship on the o -

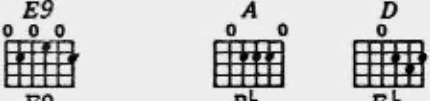


Bm **F#7** **G** **D**


Cm **G7** **A♭** **E♭**

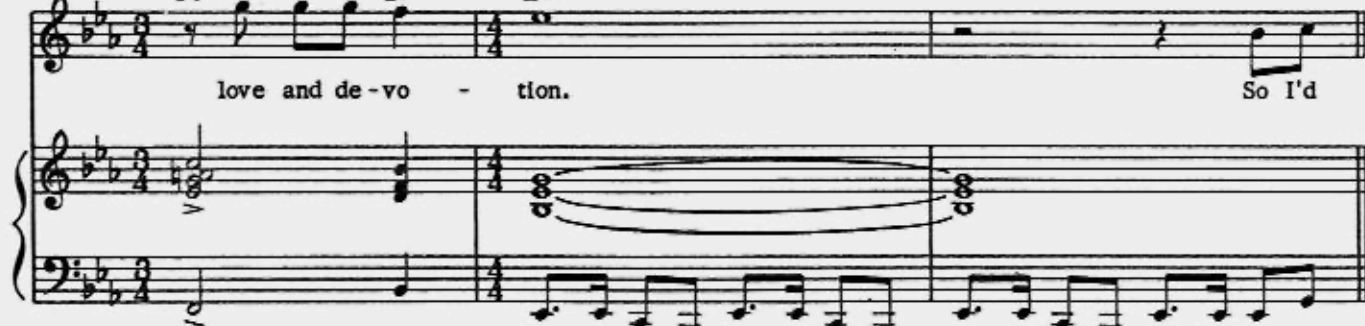
cean. we've been sail - ing with a car - go full of

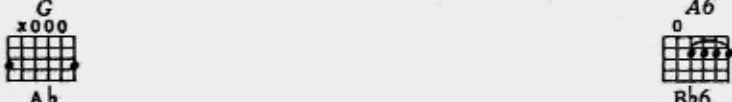


E9 **A** **D**


F9 **B♭** **E♭**

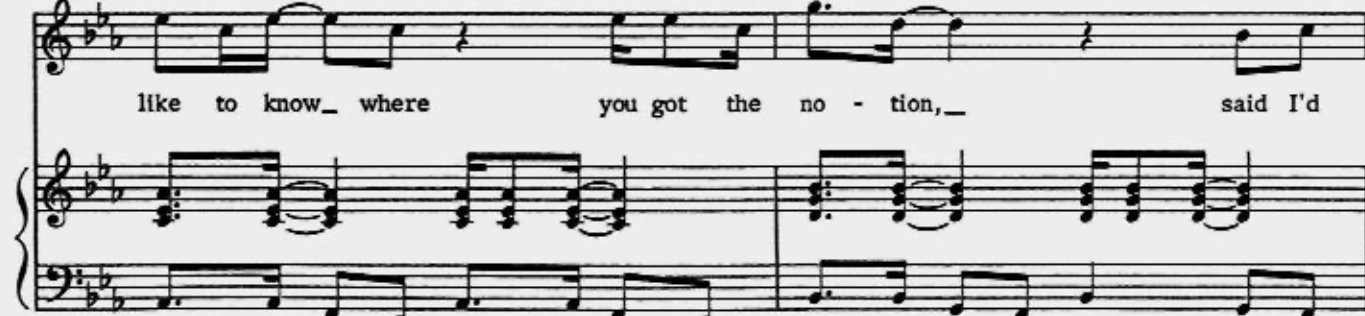
love and de - vo - tion. So I'd

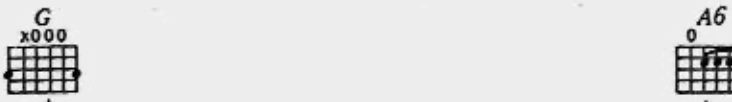


G **A6**


A♭ **B♭6**

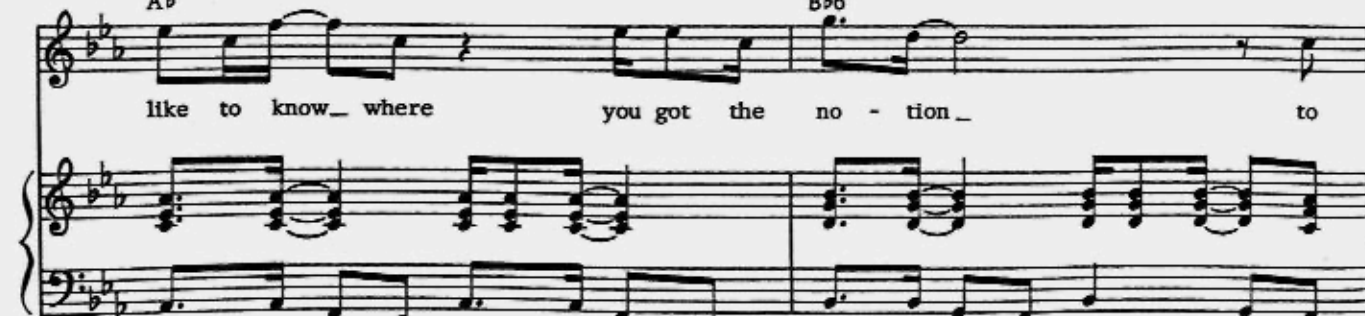
like to know_ where you got the no - tion, said I'd

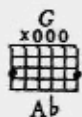
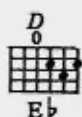


G **A6**


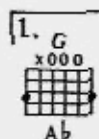
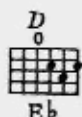
A♭ **B♭6**

like to know_ where you got the no - tion_ to

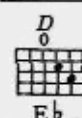
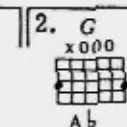
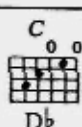




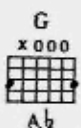
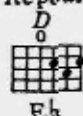
rock the boat, don't rock_ the boat, ba - by, rock the boat, don't tip_ the boat o - ver,



rock the boat, don't rock_ the boat, ba - by, rock the boat.

F $\text{sus}4$ 

rock the boat, don't tip_ the boat o - ver.

Repeat and fade

Rock the boat, rock the boat.

Repeat and fade

(Shake, Shake, Shake)
SHAKE YOUR BOOTY

Moderate Disco Beat

Words and Music by
 HARRY WAYNE CASEY
 and RICHARD FINCH

Cm7 F7 Cm7

Aw, 1. Ev-'ry-bo - dy get on the floor, — let's
 2. You can, — you can do it — ver - y

dance. well. Don't fight the feel -
 You're the — best

in', — give your-self a chance. — }
 in the world, — I can tell. }

F7 Cm7 F7

(Shake, Shake, Shake) Shake Your Booty - 5 - 1

Ab 4th fret

Bb

Shake, shake, shake, shake, shake, shake, shake your

Cm

Ab 4th fret

boo - ty Shake your boo - ty. Shake, shake, shake,

Bb Cm

Shake, shake, shake, shake your boo - ty. Shake your boo - ty. Aw, to Coda

Cm F7

1.

Shake, shake shake, shake,

2. D.S. al Coda

shake, shake. Aw,

Shake, shake,

Coda

Cm

shake, shake, shake your boo - ty. — Aw, don't fight the feel - ing.

F7

Shake, shake, shake, shake, shake your

Cm

boo - ty. — Aw, give your-self a chance. — Shake, shake,

F7

Cm

F7



shake, shake, shake your boo - ty. — You can do it, do it.



Cm



Shake, shake, shake, shake, shake your



F7



Cm



boo - ty. — Come on ma-ma, Shake, shake,



F7



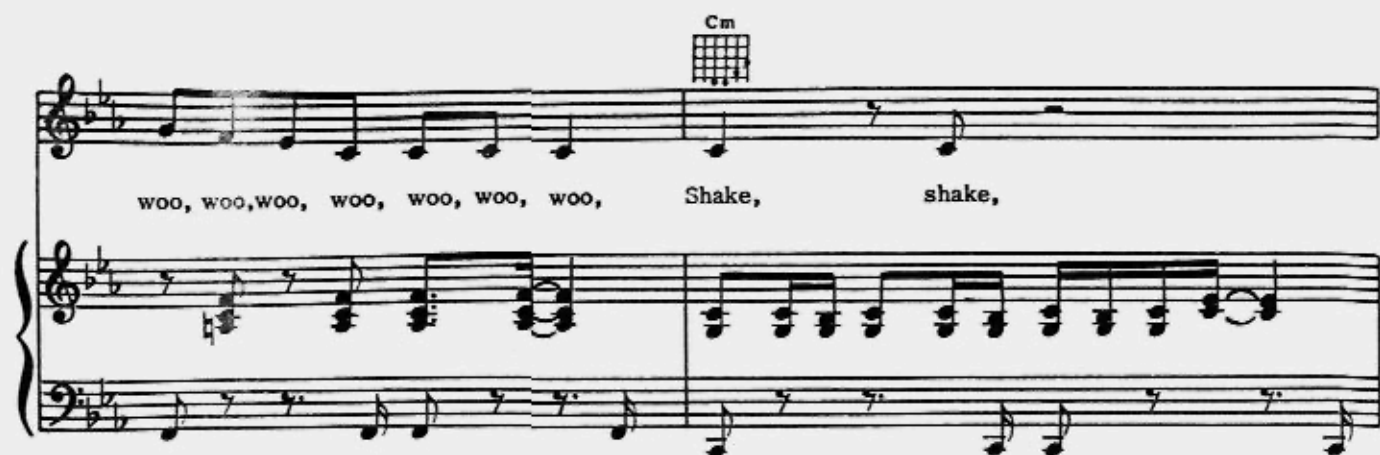
shake, shake, shake your boo - ty. — Woo, woo, woo,



Cm



woo, woo, woo, woo, woo, woo, woo, Shake, shake,




F7



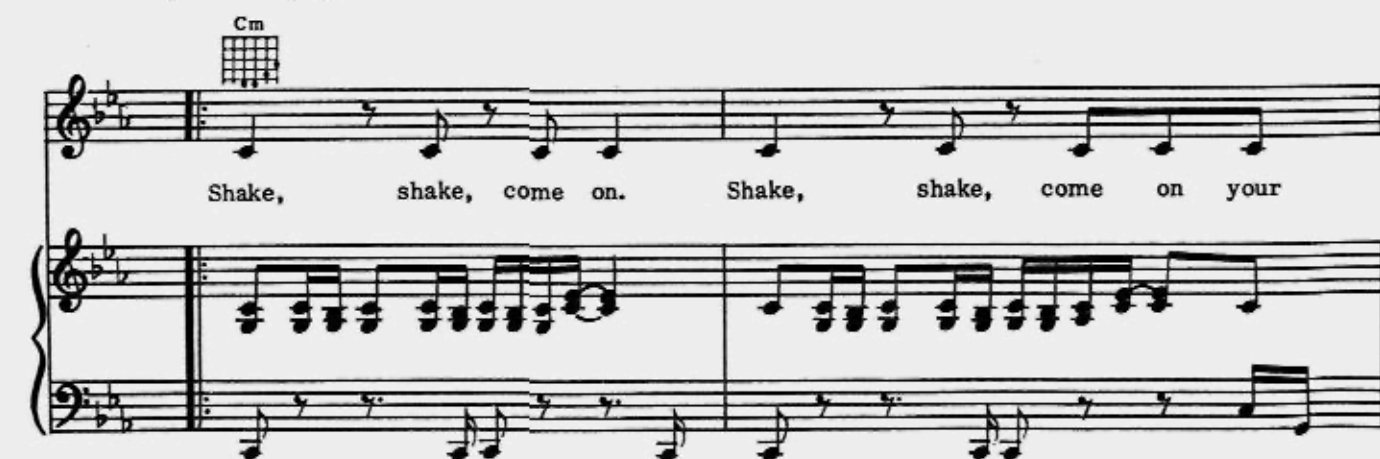
shake, shake, shake your boo - ty.— Aw, drop down, sis - ter.



Cm



Shake, shake, come on. Shake, shake, come on your



F7



Repeat and fade

boo - ty.— Aw, your boo - ty.—



SHAKE YOUR GROOVE THING

Words and Music by
DINO FEKARIS and FREDDIE PERREN

Bright, with a steady beat
no chord

mf

Opt. 8va bassa throughout

A C/A

Bm7/A Bm7/E A C/A

Bm7/A Bm7/E

Shake _ it! Shake it!

Shake Your Groove Thing - 7 - 1



Shake your groove thing, — shake your groove thing, — yeah, yeah!



Show 'em how you do it now.



Shake your groove thing, — shake your groove thing, — yeah, yeah!

no chord

Show 'em how you do it now, show 'em how you do it now.

A



C/A



Bm7/A



Let's show the world we can dance, — bad e - nough — ta
 We've got the rhy - thm to - night, — all the rest — know

Bm7/E



A



C/A



strut — our stuff. The mu - sic gives us a chance, —
 we're the best. Our shad - ows flash in the light, —

Bm7/A



F#m



we do more — out on the floor. — Groov - in' loose
 twist - in' turn - in', we keep burn-in'. — Shake it high

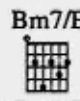
G



Bm7/E



or heart to heart, — we put in mo - tion ev - 'ry sin - gle part. —
 or shake it low, — we take our bod - ies where they want to go. —



Funk - y sounds
Feel _ the beat,

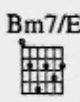
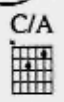
wall to wall, _
nev - er stop, _

we're bump-in' boot-ies hav -
oh, hold me tight, spin



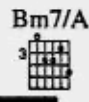
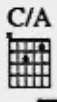
in' us a ball, _ y'all. _ }
me like a top! _

Shake your groove thing, _



shake your groove thing, _ yeah, yeah!

Show 'em how you do it now.



Shake your groove thing, _ shake your groove thing, _ yeah, yeah!

C# C B

I'd like to do than take the floor and dance with you. Keep

Bm7/E

danc - in', let's keep danc -

A C/A

in' _____

Bm7/A Bm7/E F#m

Shake_ it! Shake it! Groov - in' loose

G Bm7/E

or heart to heart, we put in mo - tion ev - 'ry sin - gle part.

F#m G Bm7/E

Funk - y sounds wall - to wall, we're bump-in' boot-ies hav -

A

in' us a ball, y'all. Shake your groove thing, -

C/A Bm7/A Bm7/E

shake your groove thing, - yeah, yeah! Show 'em how you do it now.

Repeat and Fade

TURN THE BEAT AROUND

Words and Music by
 PETER JR. JACKSON
 and GERALD JACKSON

Fast $\text{♩} = 132$



The first system of musical notation consists of three staves. The top staff is a single treble clef line with a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs) containing the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



The second system of musical notation consists of three staves. The top staff is a single treble clef line with a whole rest. The middle and bottom staves are a grand staff containing the piano accompaniment. The piano part continues with the same eighth-note bass line and chords in the right hand.



The third system of musical notation consists of three staves. The top staff is a single treble clef line with a whole rest. The middle and bottom staves are a grand staff containing the piano accompaniment. The piano part concludes with the same eighth-note bass line and chords in the right hand.

Turn the Beat Around - 5 - 1

Chorus:

F#m E D E F#m

Turn the beat a - round. Love to hear per - cus -

E D

sion. Turn it up - side down.

E F#m D E


Love to hear per - cus - sion. Love to hear it.

To Coda ⊕


Verse:

F#m E F#m

1. Blow horn, you sure sound pret - ty. Your vi - o - lins keep mov - ing to the nit - ty grit -
 2. Flute play - er, play your flute 'cause I know you wan - na get your thing

E  F#m 



ty. off. And when you hear the scratch of the gui - tar scratch -
But, you see, I've made my mind up 'bout



E  F#m 

in', then you know that rhy - thm car - ries all the ac -
it. Got to be the rhy - thm, no doubt a - bout



1.  E 

tion. Oh, yeah. it. Oh.



Bridge:
F#m  E 

'Cause when the gui - tar play - er stars play - in' with the syn - co - pa - ted rhy - thm, with the scratch, scratch, scratch



F#m E

makes me wan-na move my bod - y, yeah, yeah, yeah.

F#m E

And when the drum-mer starts beat-in' that beat, beat-in' out that beat with the syn-co - pa-ted rhy-thm with a

F#m E

rat - tat - tat - ta - tat - tat on the drums. Hey!

D.S. al Coda

⊕ Coda

D E D E D E

Love to hear_ it. Love to hear_ it. Love to hear_ it.

F#m



N.C.

Am7/D



Play 5 times

(Percussion Solo)

Chorus:

Gm



F



E♭



F



Turn the beat a - round. Love to hear per - cus -

Gm



F



E♭



sion. Turn it up - side down.

F



Gm



Repeat ad lib. and fade

Love to hear per - cus - sion.

WE ARE FAMILY

Words and Music by
NILE RODGERS and BERNARD EDWARDS

Moderately

A7 G(addA) D F/G

We are fam - i - ly. I got all my sis - ters with me.

A7 G(addA) D F/G

We are fam - i - ly. Get up, ev - 'ry - bod - y, and sing.

A Em7 D9 4fr. A Em7

Ev - 'ry - one can see we're to - geth - er as we walk

We Are Family - 4 - 1

D9

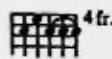
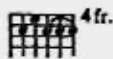
A

Em7

D9

A

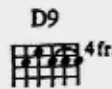
Em7 173



on by...

And we flock just like birds of a feath - er.

I won't tell



no lie...

All of the peo - ple a - round us, they say,

"Can they be



— that close?"

Just let me state for the rec - ord:

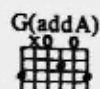
We're giv - ing love in a fam -



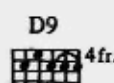
'ly dose.

We are fam - i - ly.

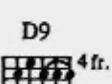
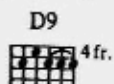
I got all my sis - ters with me.



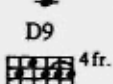
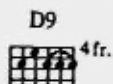
We are fam - i - ly. Get up, ev - 'ry - bod - y, and sing.



Liv - ing life is fun, and we've just be - gun to get our share _ of this world's



de - lights. _ High hopes we have _ for the fu - ture. And our



goal's in sight. No, we don't get de - pressed. _ Here's what we call _

A Em7 D9 4fr. A Em7

our_ gold - en rule: Have faith in you and the

D9 4fr. A Em7 D9 4fr. A7

things you do. You won't go wrong. This is our fam - 'ly jewel. _____

Repeat and fade G(addA) D F/G A7

We are fam - i - ly. I got all my sis - ters with me.

Repeat and fade

G(addA) D F/G A7

We are fam - i - ly. Get up, ev - 'ry-bod - y, and sing.

TSOP (THE SOUND OF PHILADELPHIA)

Moderate, straight ahead 4

Words and Music by
KENNETH GAMBLE
and LEON HUFF

Guitar → A
(Capo up
3 frets)

Piano → C

F#m

Dmaj7/E

A

F#m

Dmaj7/E



C

Am

Fmaj7/G

A

F#m

Dmaj7/E



C

Am

Fmaj7/G

A

F#m

Dmaj7/E



C

Am

Fmaj7/G

N.C.

TSOP - 4 - 1

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Am Cm C Eb Cm C Eb Cm C Eb Cm C Eb Cm C Eb Cm

Am Cm C Eb Cm C Eb Cm C Eb Cm C Eb Cm C Eb Cm

Am Cm C Eb Cm C Eb Cm C Eb Cm C Eb Cm C Eb Cm

Am Cm C Eb D F E G

C
Eb
To Coda **D**
F
E
G
A
C
F#m
Am

Dmaj7/E
Fmaj7/G
A
C

F#m
Am
Dmaj7/E
Fmaj7/G
D.S. al Coda **C**
Eb

Coda **D**
F
E
G
Am
Cm
Play 2 times

Am Cm *Play 2 times* Am Cm *Play 4 times* D F

opt.

Am Cm *Play 2 times* D F *Play 2 times* Am Cm *Play 2 times* D F A

Doot doot doot-n doo doo_ Doo doot

Am Cm *Play 2 times* D F *Play 2 times* Am Cm *Play 2 times* D F

Doot doot doot-n - doo doo_ doo-doo - doo_ etc. What's go - in'

Am Cm *Play 2 times* D F *Play 2 times* Am Cm *Play 2 times* D F *Repeat and fade*

on? It's time to get down. What's go - in'

I LOVE MUSIC

Words and Music by
KENNETH GAMBLE
and LEON HUFF

Moderate *

Fm7



Gm7



Fm7



Gm7



Fm7



Gm7



Fm7



Gm7



mf Ah

Fm7



Gm7



Fm7



Gm7



Fm7



Gm7



Fm7



Gm7



Oh wo wo wo

Fm7



Gm7



Fm7



Gm7



Fm7



Gm7



Oh

Fm7



Gm7



Fm7



Gm7



Fm7



Gm7



wo wo wo

* 4 bar percussion intro, omitted.

I Love Music - 7 - 1

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Fm7 Gm7 Fm7 Gm7 Fm7 Gm7

I love mu - sic, — an - y kind of mu - sic,

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7

I love mu - sic, — just as long—

Fm7 Gm7 Fm7 Gm7 Abmaj7 Gm7

— as it's groov - y. Makes me laugh makes me smile all the

Fm7 Gm/Bb Fm7 Gm7 Fm7 Gm7

while when - ev - er I'm with you, — girl. — I will

Ab maj7 4fr. Gm7 Fm7 Gm/Bb 8fr.

dance, make ro - mance, I'm en - chant - ed by the things that you

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7

do. Oh

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7

wo - wo wo - wo

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7

I love mu - sic, sweet, sweet mu - sic,

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7

All that's swing - ing, — all the joy —

Fm7 Gm7 Fm7 Gm7 Abmaj7 Gm7

— that it's bring - ing. — I'm so hap - py to be in com -

Fm7 Gm/Bb Fm7 Gm7 Fm7 Gm7

plete har - mo - ny, I love you, girl. As I

Abmaj7 Gm7 Fm7 Gm/Bb Fm7 Gm7

hold you so close in my arms I'm so glad that you're mine all — mine —

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7
 Noth - ing can be bet - ter than a sweet love song (So
 Fm7 Gm7 Fm7 Gm7 Fm7 Gm7
 sweet, so sweet, so mel - low, — mel - low) When you got the girl that you
 Fm7 Gm7 Fm7 Gm7 Fm7 Gm7
 love in your arms. *Honey, I love you, I love you, yeah!*
 Fm7 Gm7 Fm7 Gm7 Fm7 Gm7
 Mu - sic is the heal - ing force — of the world —

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7

It's un - der - stood by ev - 'ry man, wom - an, boy and girl.

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7

— And that's why I say: I love mu - sic,

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7

— an - y kind of mu - sic.

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7

I love mu - sic, just as long as it's groov - y.

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7

To Coda

Mu - sic makes the an - kles feel so fine, -

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7

(Lights down low just near you, ba - by, you know) Spec - ly when we got a full

Fm7 Gm7 Fm7 Gm7 Fm7 Gm7 *D.S. al Coda*

glass of wine. I know, glass of wine, that's all.

Coda 4fr. Gm7 Fm7 Gm/Bb Fm7 Gm7 Fm7 *Repeat and fade*
Gm7

(Pianist: omit vocal melody)
I love, I love, I love, - I love, I love mu - sic ...