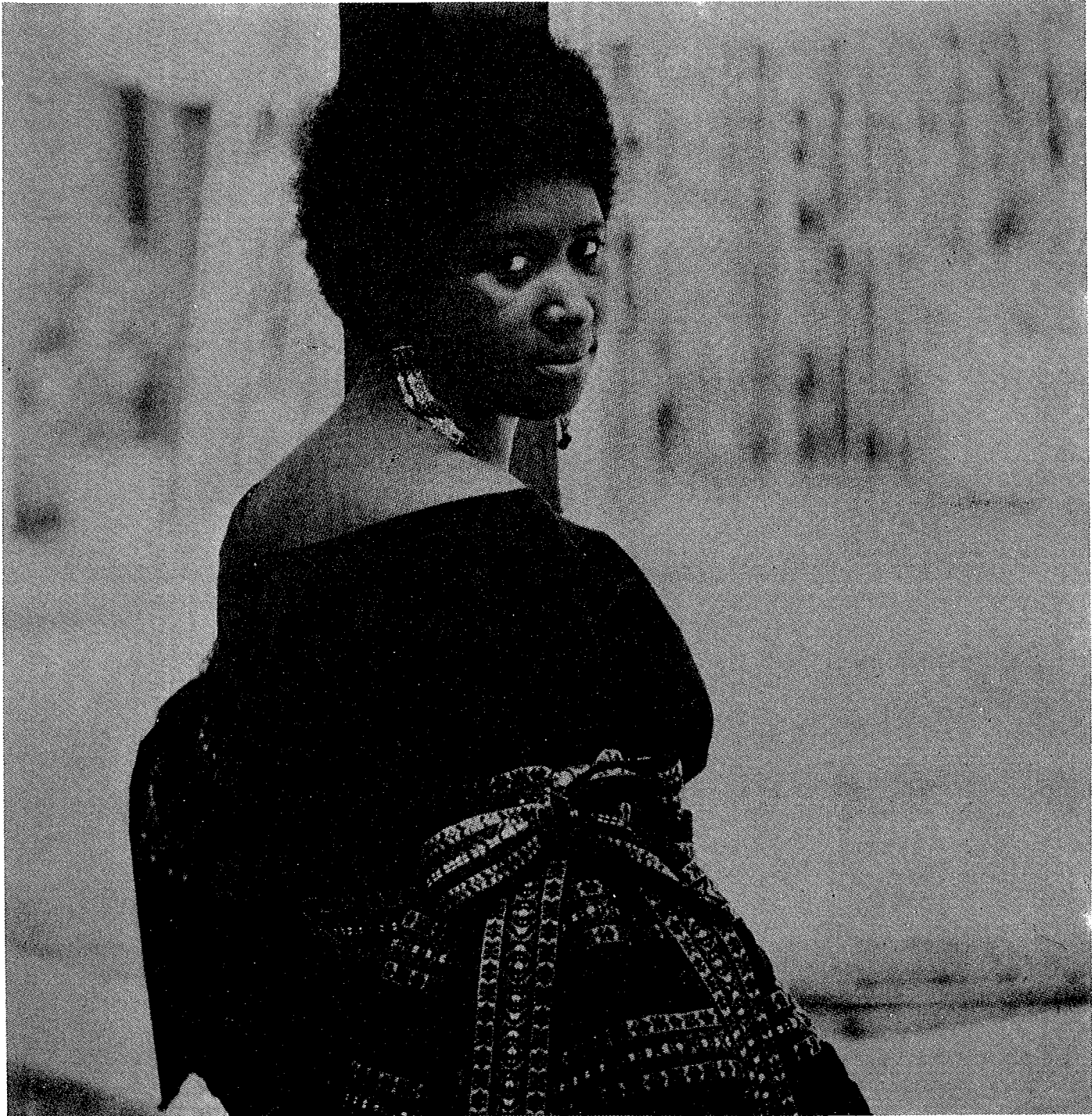


aretha  
Franklin



CORDIAL-MUSIKVERLAG ROLF BUDDE, BERLIN

# aretha Franklin

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# SPIRIT IN THE DARK

Originaltext und Musik: Aretha Franklin

ad. lib. Gospel beat

I'm \_\_\_\_\_ gettin' the spir - it \_\_\_\_\_ in the dark \_\_\_\_\_

*mf*

C

I'm gettin' the spir . . . . . it \_\_\_\_\_ in the dark \_\_\_\_\_ People movin' \_\_\_\_\_

F C

\_\_\_\_\_ ah \_\_\_\_\_ in - ward groov . . . . in; \_\_\_\_\_ just get-tin' the spir - it hm \_\_\_\_\_

F C

\_\_\_\_\_ in the dark \_\_\_\_\_ Tell me, sis - ters \_\_\_\_\_ how do you feel.

F C

—? Tell me, my bro —, brother, broth · er —, how — do you

F

feel —? Do you feel like danc · in' ? Then get out there and let's start danc ·

C

· · · · in' . And start gettin' the spir · it —, spir · it in the dark —

F C F

1. 2.

Gettin the spir ·

C C

# FIRST SNOW IN KOKOMO

Originaltext und Musik: Aretha Franklin

SLOWLY

SOLO

*mf*

First snow in  
Kokomo... The first snow in Kokomo on an in-di-a-nahighway  
I was on my way... to Ko-ko-mo... A funny friend named Chuck  
slipped and bumped his head and as we picked him up asked us had his nose turned red.

Bb Bb7 Eb7 F7 Bb Bb+

Eb F7 Bb Bb+ Eb Bb Eb Bb Cm7 Bb

Eb7 Dm7 Cm7 Bb Bb C7 Eb F7 Bb Bb+

Eb Ab7 Bb7 Eb D7 Gm Bb

It was the first snow in Koko-mo. Kenny learning to blow his horn.

Chords: Gm6, Eb7, Eb, F7, Bb, Bb+, Bb6, Bb7

I was feeling righ-ton to it. could it be done, yes, I could do it. That first snow.

Chords: Eb, Bb, Cm7, Bb, Eb7, Bb, Cm7, Bb, Gm7, C7

in Ko-ko-mo. Jimmy Dee playing our bass, he was learning to play.

Chords: Cm7, Eb, F7, Bb, Bb+, Bb6, Bb7

Applegated discovered a clar-i-net almost ran a-way. Reggie expecting a ba-by, and was freddeykinda

Chords: Eb, D7, Gm, C9, Bb, Gb, Gb, Eb

blue. It was the first snow in Kokomo...

*mf*

Cm7 Bb Eb Cm7 Bb Bb+

Jimmy Dees put his bass away and I wonder if apple gate ever learned to play

Eb17 F7 Bb D7 Gm Bb7 Bb7 D7 Gm Eb

Kenny is really, really bloww his horn and a baby named Moheeshay has been born. Freddy's getting ready to make things right on...

Bb D7 Gm Eb Bb D7 Gm Eb Gb Eb17

CHOR

since that first snow, that first snow in Koko - mo. snow in Ko - ko - mo... Ah

C9 C9 F7 Bb Bb+ Eb17 F7

REPEAT - FADE

# THE OTHER SIDE OF THE SKY

(HEY NOW HEY)

Originaltext und Musik: Aretha Franklin

Lento

mf

rit.

a tempo

Bb Bb Eb Gb

ff

3

Detailed description: This block contains the piano introduction. It features a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The melody is a descending eighth-note line: Bb4, Ab4, Gb4, F4, Eb4, D4, C4. The bass line consists of sustained chords: Bb2, Bb3, Eb3, Gb3. Dynamics include mezzo-forte (mf), a ritardando (rit.) section, and a fortissimo (ff) section ending with a triplet of eighth notes (Bb4, Ab4, Gb4).

Moderato

Hey now, hey —, hey now —, hey hey —. We can groove

Bbm Ab Bbm Ab Bbm

Bass ad lib.

Detailed description: This block contains the first verse of the song. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "Hey now, hey —, hey now —, hey hey —. We can groove". The piano accompaniment is in a grand staff with a key signature of two flats. Chords in the right hand are Bbm, Ab, Bbm, Ab, Bbm. The bass line is marked "Bass ad lib." and consists of a steady eighth-note pattern: Bb2, Bb3, Eb3, Gb3.

on the air and space of where we are go - in', go - in'. Hey now, hey!

Bbm Ab Bbm Ab Bbm Ab

Detailed description: This block contains the second verse of the song. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "on the air and space of where we are go - in', go - in'. Hey now, hey!". The piano accompaniment is in a grand staff with a key signature of two flats. Chords in the right hand are Bbm, Ab, Bbm, Ab, Bbm, Ab. The bass line continues with the eighth-note pattern: Bb2, Bb3, Eb3, Gb3.

Hey now, ba-by, hey! There's a cer - - - tain some - thing in the back of

Bb Ab Eb Bb

Detailed description: This block contains the third verse of the song. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "Hey now, ba-by, hey! There's a cer - - - tain some - thing in the back of". The piano accompaniment is in a grand staff with a key signature of two flats. Chords in the right hand are Bb, Ab, Eb, Bb. The bass line continues with the eighth-note pattern: Bb2, Bb3, Eb3, Gb3.



my mind that I know. Here's what it says. Hey now, ba-by, hey!

B $\flat$  A $\flat$  E $\flat$

We're gon - - na be to - geth - - er for a life-time and if we fall short\_ of that\_ We

F

got ev - ry thing, we could\_ when we\_ were wed and we can throw it in the hat\_ now

F

SLOW WALTZ Tempo

all you got to do is dig that\_! Dig that!

SOLO B $\flat$



*a tempo*

Hey now, hey \_\_\_\_\_, hey, hey now, hey now, hey now, hey, hey! Let's play I love

and hope to gether that it lasts for - ev - er. Hear what I say: Hey now, hey, hey \_\_\_\_\_!

Hey now, ba-by, hey. We'll take a shower in the stars from the hea-ven's go through love 'tween se -

F

- ven and e - le - ven on the oth - er side of the sky. On the

**Repeat  
improvise  
and fade**

F

# SISTER FROM TEXAS

Originaltext und Musik: Aretha Franklin

MODERATO

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with a long note on the first beat of the second measure, followed by a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. Chords are indicated as Ab, Bb, and Ab.

Vocal and piano accompaniment for the first line of lyrics. The vocal line starts with a quarter rest, followed by a melodic phrase. The piano accompaniment continues with the eighth-note accompaniment. Chords are indicated as Bb, Ab, and Eb.

The sis - ter from Tex - - - as who's been ma - ny pla - - ces that's who I

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues with a melodic phrase. The piano accompaniment continues with the eighth-note accompaniment. Chords are indicated as Bb, Ab, Eb, Bb, Ab, and Eb.

am. Don't get your-self up — just try - in' to please me I'm down with that

Vocal and piano accompaniment for the third line of lyrics. The vocal line continues with a melodic phrase. The piano accompaniment continues with the eighth-note accompaniment. Chords are indicated as Bb, F, and F#.

thing. Here for the moment gone for - ev - er. Here for the moment

gone for - ev - er . Here for the moment gone for - ev - er said the sis - ter from Tex . . . . . as

F Ab Bb

Ar - thur lied just like a sai - lor , I don't try to

Ab Eb Bb Ab

co - ver in old I wouldn't know. Do you know cry - in' can

Eb Bb Ab Eb Bb

kill you. I don't try to spite my face with my nose. People are

Ab Eb Bb

D.S. at ⊕ - ⊕  
CODA

CODA

I've seen come \_\_\_\_\_ and go \_\_\_\_\_ for as long \_\_\_\_\_ as I've been \_\_\_\_\_

Db Gb Db

\_\_\_\_\_ here \_\_\_\_\_ There just ain't ev - er much more \_\_\_\_\_ now that can make me feel

Gb Db Gb

right \_\_\_\_\_ Yeah! Yeah! Wo-man was born to love \_\_\_\_\_

Db Gb Db

\_\_\_\_\_ and to \_\_\_\_\_ lose man \_\_\_\_\_ and vice ver - - sus \_\_\_\_\_ There's

Gb Db Gb

just one more thing\_ I got · ta got · ta do \_\_\_\_\_ and thats too real, that I was born\_ to die\_

*D<sup>b</sup>* *G<sup>b</sup>* *C<sup>m</sup>7/4*

Yeah \_\_\_\_\_ . But I'm in there fight · in' ev'rydaybecauseIgot a

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

few more dreams in me \_\_\_\_\_ I won · der when the day will

*E<sup>b</sup>* *B<sup>b</sup>* *B<sup>b</sup>*

come, when ev · ry man will look up and he'll know that he's free \_\_\_\_\_.

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

**D.S. and Fade**





## CHORUS

You're so swell ba - by when you're well. You're so swell ba - by

Ab Eb<sup>7</sup>

when you're well \_\_\_\_\_ You're so swell ba - by when you're well, but you

Ab<sup>7</sup> Ab Eb<sup>7</sup>

just can't stay that way \_\_\_\_\_

Ab

## 2. VERS:

Keep on connivin' and you'r jivin too  
 true love ain't never gonna smile on you.  
 You'll pace the floor, honey, you'll sit and cry.  
 You'll put out your hand and then you'll wonder why cause.

To Chorus

## 3. VERS:

You build me up and then you let me down.  
 First you have a smile an then you change it to a frown.  
 Well if you love me like you say you do,  
 how could you love me after you've been through.

To Chorus

## 4. VERS:

Fool that I am not to put you down,  
 you give me a little smile and then you change it to frown.  
 Well, if you love me like you say you do,  
 how could you love me and be untrue.

To Chorus and Fade

# ROCK STEADY

Originaltext und Musik · Aretha Franklin

Moderate

The first system of music is a piano introduction in 4/4 time, key of A major. It features a steady bass line in the left hand and a melodic line in the right hand.

The second system shows the piano accompaniment for the first vocal line. The bass line continues with a steady eighth-note pattern, while the right hand provides harmonic support with chords and moving lines.

Rock stead - y ba - by that's what I feel now

This system contains the first vocal line and its piano accompaniment. Chord diagrams for A9# and A7 are provided above the vocal staff. The piano accompaniment includes a bass line and a right-hand part with chords and moving lines.

let's call the song ex - act - ly what it is.

This system contains the second vocal line and its piano accompaniment. Chord diagrams for A9# and A7 are provided above the vocal staff. The piano accompaniment continues with a bass line and a right-hand part with chords and moving lines.

Just move your hips to the feel - ing from side to side  
 Got to move your hips with the feel - ing from side to side

A9+ [A7(-10)]

Sit your - self down in your car and take a ride, and while you're mov - in'  
 Sit your - self down in your car and take a ride while you're

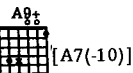
A7

Rock stead - y, rock stead - y ba - by.  
 mov - in' rock stead - y, rock stead - y

A9+ [A7(-10)]

Let's call this song ex - act - ly what it is  
 Chorus: What it is, what it is, what it is

A7



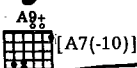
is It's a fun - ky and low\_ down feel - in' what it is It's the hips from left to right\_ what it



is what it is is a might' big do - in' what it is Just come and dance\_ all night\_ oh\_



what it is what it is what it is yeah, oh, oh, what a feel - in' ain't\_ got a care



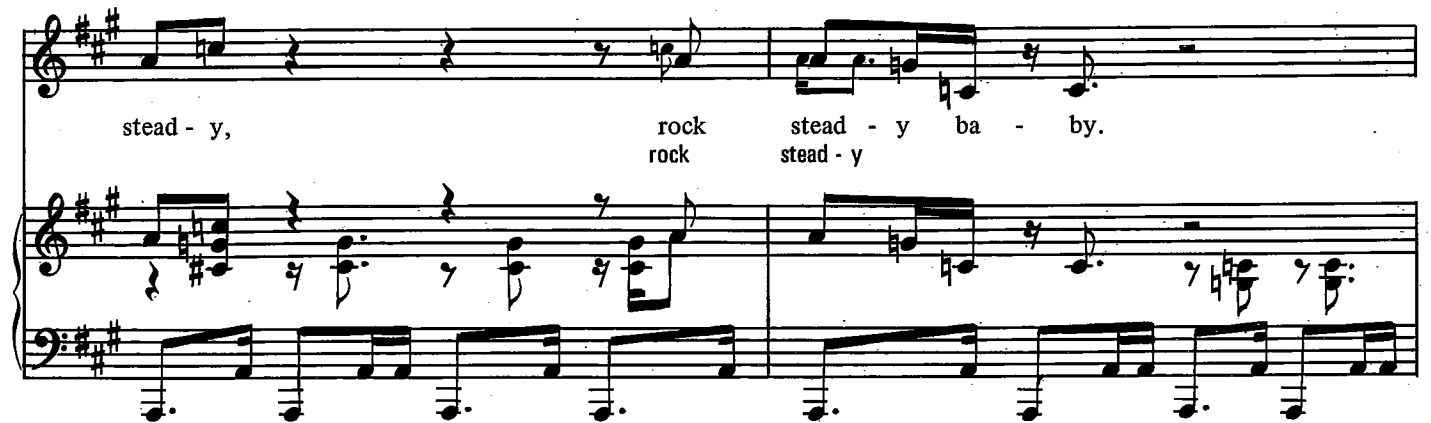
To Coda

but you got - ta take\_ this guy\_ got the dev - il deep\_ in - side\_ Rock  
 but you got - ta take\_ this guy\_ got the dev - il on\_ his side\_

stead - y rock stead - y ba - by rock



stead - y, rock rock stead - y ba - by. stead - y



D7



A7 A9 [A7(-10)] 1.



2.

Am

D (A Bass)

Am7

D (A Bass)

Am7

NC

*D.S. al Coda*

Coda

A9# [A7(-10)]

Rock steady Rock steady what it

got the dev - il deep in-side

Rock

A9# [A7(-10)]

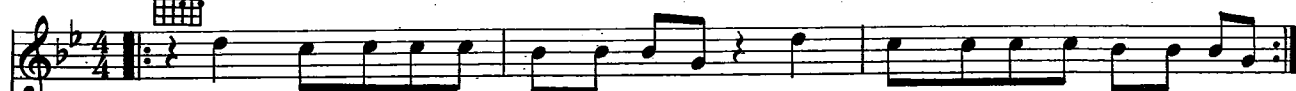
stead - y,                      stead - y    ba - by                      Rock

*Repeat and fade*

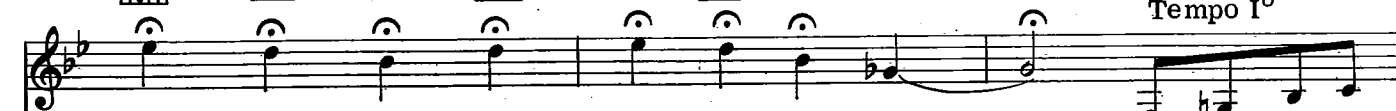
# DAY DREAMING

Originaltext und Musik: Aretha Franklin

Moderately Bright

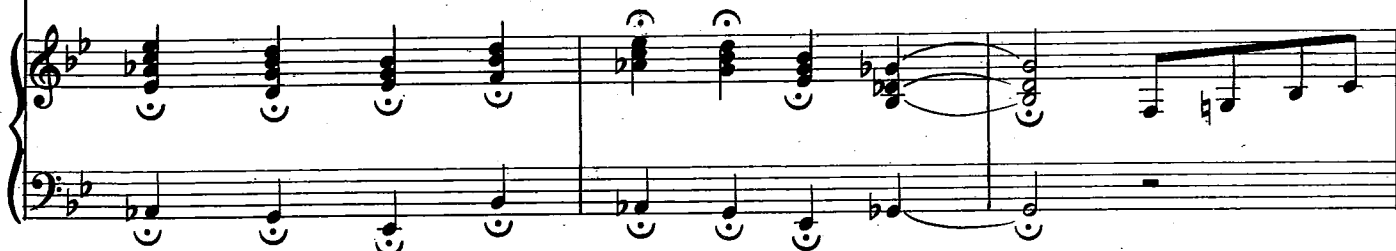


Day dream-in' and I'm think - in' of you Day dream-in' and I'm think-in' of you.  
Day dream-in' and I'm think - in' of you. Day dream-in' and I'm think-in' of you.



Tempo I°

Look at my love blow - ing a - way. He's the kind of



guy that would say "Hey, ba - by let's get a - way, let's go some place, huh." Well, I don't  
guy that you give your ev - ry-thing, you trust your heart, share all of your love, till death do you




**Ebmaj7**



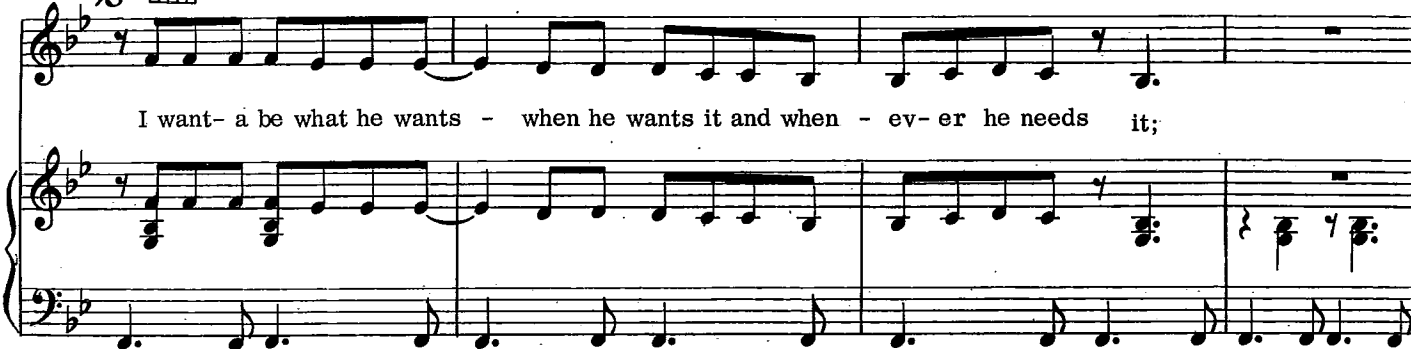
care part. He's the kind of



**Ebmaj9** (F Bass)



I want-a be what he wants - when he wants it and when - ev- er he needs it;



And when he's lone-some and feel in' love starved I'll be there to feed it. I'm lov-in' him a



**Dm7**      **Gm7**      **Ebm**      **Ebm6** (C Bass)






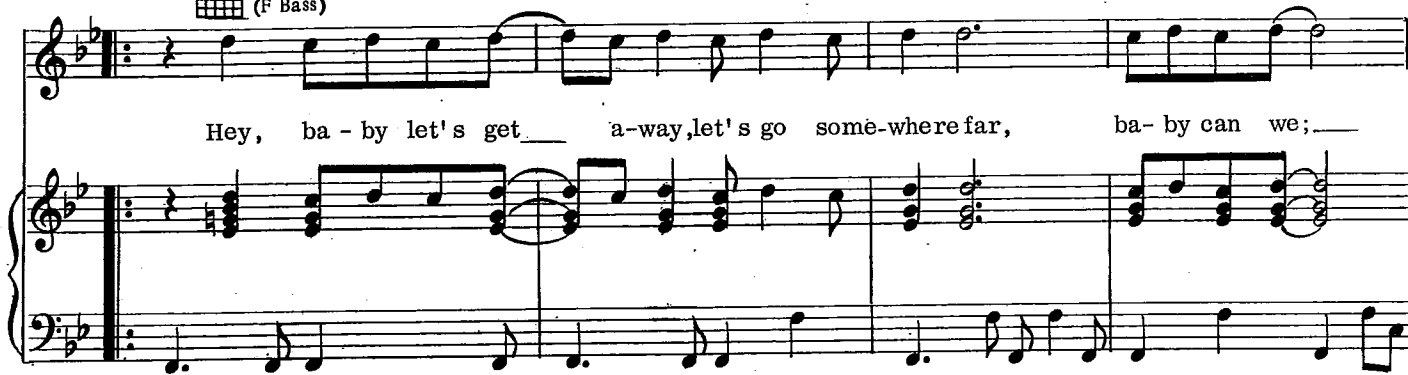

lit - tle bit more each day turns me right on when I hear him say,





Ebmaj7  
  
 (F Bass)

Hey, ba - by let's get a-way, let's go some-where far, ba- by can we; —




Ebmaj7  


to Coda ⊕  
 4th. time. 1. 2. D.S. al Coda

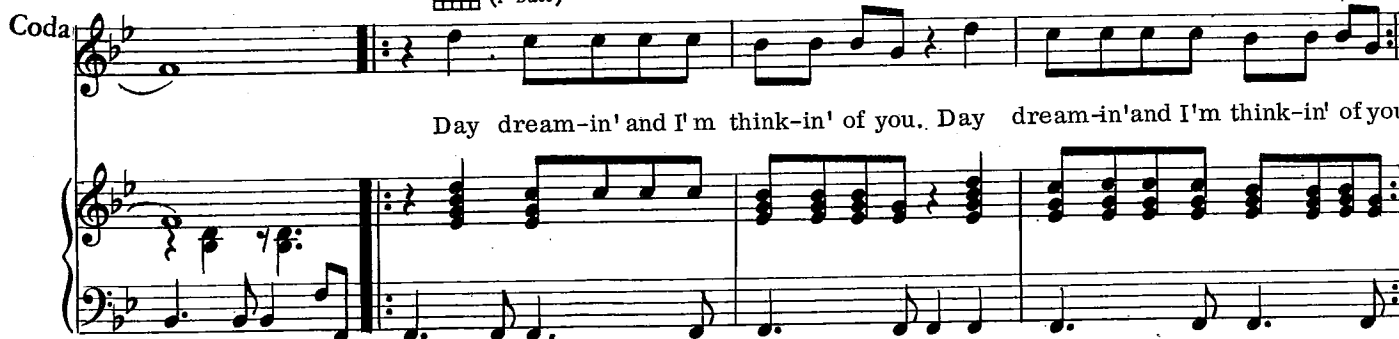
Well, I don't care. —



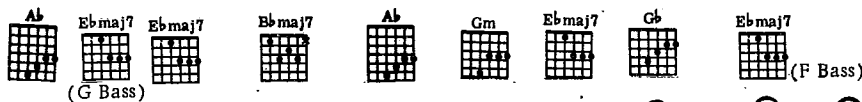
Ebmaj7  
  
 (F Bass)

Coda

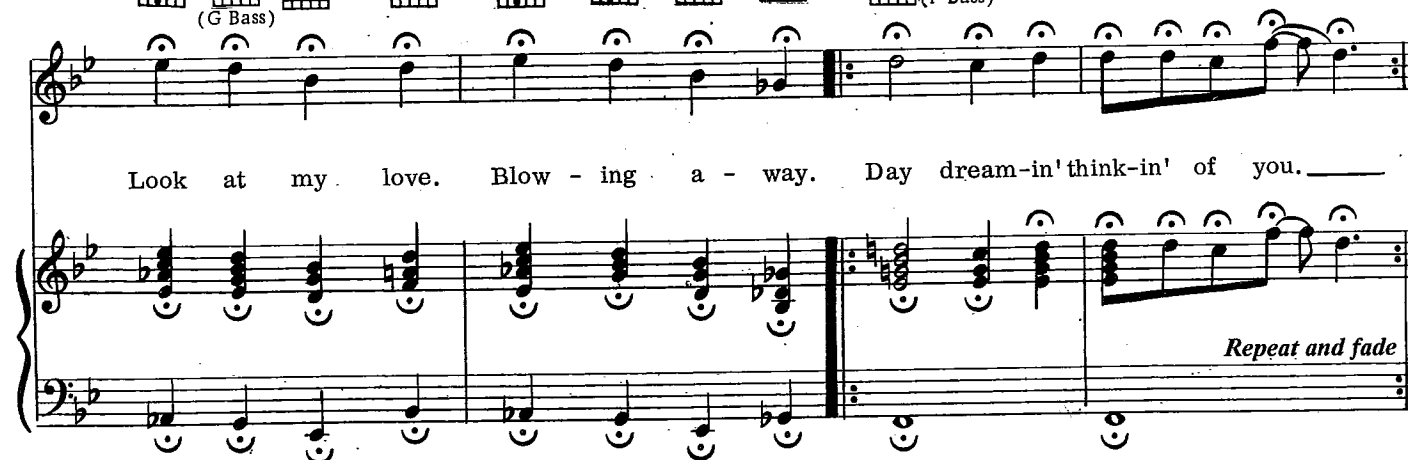
Day dream-in' and I'm think-in' of you. Day dream-in' and I'm think-in' of you.



Ab Ebmaj7 Ebmaj7 Ebmaj7 Ab Gm Ebmaj7 Gb Ebmaj7 (F Bass)



Look at my love. Blow - ing a - way. Day dream-in' think-in' of you. —



Repeat and fade

# ANGEL

Originaltext und Musik: Carolyn Franklin/Sonny Saunders

MODERATELY

TALK: I got a call the other day, it was my sister Carolyn sayin' Aretha, come back when you can. I've got somethin' I wanna say. And when I got there she said: "You know rather than go through a long drawn out thing. I think the melody on the box will help me explain. Gotta find me an

*p* Repeat 7 x over talk

F Em Am F D7 G7

an - gel to fly a - way with me. Gotta find me an

C F C F

an - gel Who will set me free? My

C F C F

heart's without a home. I don't want to be a - lone. I gotta find me an

D7 G7 Em Am7

an - gel \_\_\_\_\_ in my \_\_\_\_\_ life \_\_\_\_\_, in my \_\_\_\_\_

D7 G7 C F

life \_\_\_\_\_ Too long have I loved \_\_\_\_\_ so

C F C F

un - at - tached \_\_\_\_\_ with - in \_\_\_\_\_ so much that I know \_\_\_\_\_ that I \_\_\_\_\_

C F C F

\_\_\_\_\_ need \_\_\_\_\_ somebody so \_\_\_\_\_ So, I'll just go oh \_\_\_\_\_ hop . . . in'

C F D7 G7

— that I'll find me some-one — got to find me an an - gel — in my —

Em Am7 D7 G7

life —, in my life —.

C F C

I know that there's peace — some - - where, somewhere to me —. I have

Db Gb Db Gb

lived too long — with-out the love of — someone —. There's

Db Gb Db

— no mis · e · ry. Oh \_\_\_\_\_ like the misery I feel \_\_\_\_\_ in me \_\_\_\_\_

Chords: Eb7, Ab, Ab7, Db, Bbm

\_\_\_\_\_ Gotta find me an angel \_\_\_\_\_ in my life \_\_\_\_\_, in my

Chords: Ebm, Ab7, Db, Gb

life \_\_\_\_\_, in my life \_\_\_\_\_, in my

Chords: Db, Gb, Db, Gb

life \_\_\_\_\_

Chords: Db, Gb, Db, 'dbj7

# MASTER OF EYES

(THE DEEPNESS OF YOUR EYES)

Originaltext und Musik: Aretha Franklin / Bernice Hart

Moderately Slow Rock

The look in your eyes real - ly just turns me on;

So in - vit - ing to me you know I feel that

they're my home. *Chorus: Darling, reach out just for me* And dar - ling, I

had to sur - ren - der with no sense of pride. Your touch from be - hind on my

Chord diagrams: Dm, Gm (D Bass), Dm, Gm (D Bass), Dm, Gm, C7, F, Bb, F.

shoul - der so ten - der, the deep - ness of your eyes, I can't stop lov - in' you

ba - by. *(The deepness of your eyes.)* I feel your lov - ing all the time. *(The deepness of your eyes.)*

The wheel of fate and for - tune's stand - ing for a long ap - point - ed

date. to Coda Peo - ple say that the

eyes tell stor - ies and they mir - ror the soul; Tell me,

**Dm** **Gm** **Dm**  
 (D Bass)

do we re-lect the same-ness of one, the u-ni-ty to have and to hold.

**Gm** **C7** **F** **Bb**

*Chorus: Darling, reach out just for me.* I tend our love in qui-et se-clu-sion; on-ly you can

**F** **Bb** **Dm** **Gm**

say if this is love or just an il-lu-sion. The deep-ness of your

**Dm** **Gm** **C7** **D.S. al Coda** **Gm** **C7** **F**

eyes; I can't stop lov-in' you I can't stop lov-in' you ba-by.

*Coda* ⊕

**Dm** **Gm7** **C7** **F** **Gm** **C7**

I feel your lov-ing all the time; I can't stop lov-in' you

*repeat and fade*



# ALL THE KING'S HORSES

Originaltext und Musik Aretha Franklin

Slowly

*mf* All the King's hor- ses — and all the King's men —

*mf*

could - n't put our two hearts — to- geth- er a - gain. —

We sat on the wall of hap- pi- ness. —

*E<sub>b</sub>* (F bass)

We sat on the wall of love. — We sat on the wall of

se - cur - i - ty \_\_\_\_\_ so high a - bove. \_\_\_\_\_ With his

arms all a - round me; \_\_\_\_\_ it was like a fair - y tale. \_\_\_\_\_ Two peo - ple

so in - love \_\_\_\_\_ tell me how \_\_\_\_\_ could it fail. \_\_\_\_\_

The walls start - ed shak - ing; \_\_\_\_\_ I heard love cried out \_\_\_\_\_ hap - pi - ness is giv - ing a - way se -

A7 A7-9 A7 Eb Gb Bb Eb (F bass)

cur-i - ty is com-ing down, He fell, I fell, all there is \_\_\_ left to tell \_\_\_ is all the King's -

Eb (F bass) F Eb (F bass) F Bb Bb6 Bbmaj7 Bb6

hor - ses, \_\_\_ all the King's \_\_\_ men \_\_\_ could- n't put our

to Coda D.S. al Coda

1. 2.

two hearts \_\_\_ to - geth - er a - gain. \_\_\_ all the King's -

Bb Bb6 Bbmaj7 Bb6 Eb (F bass) F Eb (F bass)

CODA Repeat and fade

gain. \_\_\_ could- n't put our two hearts \_\_\_ to - geth - er a -

Repeat and fade

# CALL ME

Originaltext und Musik: Aretha Franklin

Slowly

Piano introduction in G major, 6/8 time. The right hand features a melodic line with triplets, and the left hand provides a steady bass accompaniment.

First system of vocal and piano accompaniment. The vocal line includes the lyrics: "I love you, I love you an' I love you too Ba - by will you". The piano accompaniment includes guitar chord diagrams for C, Bm7, Am7, and Am7 (D Bass).

Second system of vocal and piano accompaniment. The vocal line includes the lyrics: "call me the mo - ment you get there, Hey, -". The piano accompaniment includes guitar chord diagrams for Bm, Em, Am, and Am7.

Third system of vocal and piano accompaniment. The vocal line includes the lyrics: "Ba - by, umm, I love you an' I love". The piano accompaniment includes guitar chord diagrams for D and C.

Bm7 Am7 (D Bass) Bm Em

you too and I love you. — Ba - by will ya call me the mo - ment you

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for Bm7, Am7 (with '(D Bass)' written below), Bm, and Em. Trills are marked with a '3' and a slur. The piano accompaniment is shown in two staves below the vocal line.

Am Am7 D D9 D7

get there, — Yeah — Ba - by. —

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for Am, Am7, D, D9, and D7. Trills are marked with a '3' and a slur. The piano accompaniment is shown in two staves below the vocal line.

G G7 C

My dear - est My dear - est of all — dar - lings

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for G, G7, and C. Trills are marked with a '3' and a slur. The piano accompaniment is shown in two staves below the vocal line.

G G7 C

I know, I know, I know, I know we've got to part. —

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for G, G7, and C. Trills are marked with a '3' and a slur. The piano accompaniment is shown in two staves below the vocal line.

G G7 C

Ba - by, ba-by, ba-by, ba-by, babe, — It real-ly does-n't hurt me that

G G7

bad, — Yeah, — Be-cause you've tak-en me with you An' I'm —

C

keep-in' you right here in my heart, It's all be-cause — I love you, I love

Bm7 Am7 D Bm Em

you, I love you true, Ba-by will ya call me the mo-ment you

Am Am7 D

get there, \_\_\_\_\_ Ba-by \_\_\_\_\_ will ya do that, will ya do that for me— now, \_\_\_\_\_

C Bm7

Oh, \_\_\_\_\_ call me, Call me the hour, \_\_\_\_\_ call me the

Am Bm7 Em Am D

min-ute, sec-ond that you get there, Ba-by, ba-by

Bm Em Am D Bm Em

Call me the hour, \_\_\_\_\_ call me the mo-ment you get there Don't— for -

Am7 D Bbm7 Eb Bm7 Em

get a-bout me ba - by, I love you, *Spoken:* Call - me,

C#m7 F#m Bm E (E Bass) Bm7

the mo-ment you get there, *Sung:* Call - me, ba - by.

C#m7 F#m Bm E

Call me the hour, call me the min-ute, the mo-ment, the

C#m7 F#m7 Bm7 E

sec- ond, Yeah. *Repeat and fade*