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FRANKL

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THE BEST OF

RETHA FRANKLIN

Eleven classic songs arranged for piano, voice and guitar. Complete with lyrics and chord boxes or symbols.



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Respect

WORDS & MUSIC BY OTIS REDDING

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Solid 4 Beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a steady 4/4 rhythm, while the left hand plays a simple eighth-note bass line.

G F

What you want ba-by I got.
I ain't gon-na do you wrong while you gone.

f

The first vocal line is set in a 4/4 time signature. The melody is in the treble clef, and the piano accompaniment is in the bass clef. Chord diagrams for G and F are provided above the vocal line.

G F

What you need You know I got it.
I ain't gon-na do you wrong 'Cause I don't wan-na.

The second vocal line continues the melody and accompaniment. Chord diagrams for G and F are provided above the vocal line.

G F C7

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

F C7 F

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

G F G

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

F G

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

F C

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

F C7 F

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

C7 F C7

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

F C7 F

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

Repeat and fade out

Spanish Harlem

WORDS & MUSIC BY JERRY LEIBER & PHIL SPECTOR

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Baion moderato

Piano introduction in B-flat major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line. Dynamics range from *mf* to *mp*.

E_b

A fingerboard diagram for the Eb chord, showing the following notes: Eb (1st fret, 3rd string), Gb (1st fret, 4th string), Ab (1st fret, 5th string), and Bb (1st fret, 6th string).

First line of lyrics: "There is a rose in Span-ish Har - lem, _____". The vocal line includes a triplet of eighth notes. The piano accompaniment features a steady bass line and chords in the right hand, with a triplet of eighth notes in the right hand.

Second line of lyrics: "A rare rose up in Span-ish Har - lem, _____". The vocal line includes a triplet of eighth notes. The piano accompaniment features a steady bass line and chords in the right hand, with a triplet of eighth notes in the right hand.

Ab



It is a spe-cial one, — it's nev-er seen the sun, — It on - ly
 With eyes as black as coal — that look down in my soul — And start a

Eb



comes up when the moon is on the run and all the stars are glea-ming, _____
 fire — there and then I lose con - trol, I have to beg your par-don, _____

1

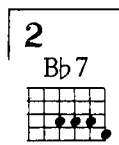
Bb



It's grow-ing in the street right up thro' the con - crete, But

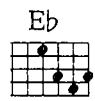


soft and sound_ in pale moon. _____



I'm going to pick that rose_ and watch her as she grows _____ in my

mf



gar-den. _____

mp *p* *pp*

(You Make Me Feel Like) A Natural Woman

WORDS & MUSIC BY CAROLE KING, JERRY WEXLER & GERRY GOFFIN

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Moderately

I used to feel un - in - spired _____ And when I
 knew I'd have to face an - oth - er day, _____ Lord, _____ it made me feel so
 tired. _____ Be - fore the day I met you _____ life was so un -
 kind. Your love was the key to my _____ peace of mind _____ 'Cause

Bm7 (E bass) A D A D

you make me feel, you make me feel, You make me

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Bm7 (E bass), A, D, A, and D. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. There are triplets marked with a '3' in the piano part.

A D A D A Bm Bm A

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

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for A, D, A, D, A, Bm, Bm, and A. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand.

E (G# bass) G

soul was in the lost and found You came a - long to

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for E (G# bass) and G. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand.

D A Bm7 A E (G# bass)

claim it. I did - n't know just what was wrong with me

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for D, A (C# bass), Bm7, A, and E (G# bass). The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand.

G D A

Till your kiss helped me name it.

Detailed description: This system contains the ninth and tenth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for G, D, and A. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand.

Bm7 E6 Bm7 E6

Now I'm no long - er doubt - ful _____ of what I'm liv - in' for, 'Cause

Bm7 C#m7 Dmaj7 Bm7 (F bass)

if I make you hap-py I don't need to do _____ more. _____ You make me _____

A D A D

feel, _____ you make me _____ feel, _____ You make me _____

A D A D A Bm Bm A

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

G (A bass) D A

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

G (A bass) Dmaj7

feel so good in-side. (Good in-side.) And I just

Am7 (D bass) D A (C bass)

want to be (Want to be) close to you. You make me feel so a -

Bm7 (E bass) Bm7 A D A

live! You make me feel, you make me feel,

D A D A 1-2 Bm7 Bm7 (F bass)

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

3 Bm7 (E bass) A

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

rall.

Bridge Over Troubled Water

WORDS & MUSIC BY PAUL SIMON

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Moderate, not too fast, like a spiritual

The piano introduction consists of two systems of music. The first system is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The right hand features a complex chordal texture with many accidentals, while the left hand plays a steady eighth-note bass line. The second system continues the piece, ending with a piano (p) dynamic. The right hand has a more melodic line with some grace notes, and the left hand continues with eighth notes. A fermata is placed over the final chord of the second system.

Rubato

When you're wea - ry, - down and out, - feel - in - small, When you're on the street,

The vocal line is marked 'Rubato' and features a melodic line with a fermata over the first measure. The piano accompaniment is in 4/4 time, with a dynamic of piano (p). It features a steady eighth-note bass line and a right hand with chords and some melodic movement. Chord diagrams for Eb, Ab, and Eb are provided above the vocal line.

When tears are in your eyes, - I'll dry them - all; When eve - ning falls so hard - I will com - fort - you.

The vocal line continues with a melodic line and a fermata. The piano accompaniment continues with a steady eighth-note bass line and a right hand with chords and melodic movement. Chord diagrams for Ab, Db, Ab, Eb, Ab, Eb, and Ab are provided above the vocal line. The piece concludes with a mezzo-piano (mp) dynamic.

Eb Ab Eb Bb Cm Bb

I'm on your side. Oh, -
 I'll take your part. Oh, -

mp

Bb9 Eb Eb (D bass) In tempo Eb9 Ab F

when times get rough — And friends just can't be found, -
 when dark - ness comes — And pain is all a - round, -

f

Bb Eb7 Eb9 Ab F#dim (A bass) Eb (Bb bass) C7sus C7

Like a Bridge O - ver Trou-bled Wa - ter

mp

Ab G7 Cm Eb7 Eb9 Ab F#dim (A bass) 1. Eb (Bb bass) C7sus C7

I will lay me down. Like a Bridge O - ver Trou-bled Wa-ter

mf *mp*

Ab Bb9 (sus) Bb7 Eb Ab

I will lay me down.

The first system of the score features a vocal line with the lyrics "I will lay me down." and a piano accompaniment. Above the vocal line, guitar chords are indicated: Ab, Bb9 (sus), Bb7, Eb, and Ab. The piano accompaniment includes dynamic markings of *mf* and *f*. The bass line has a *ca* marking and an asterisk.

Eb Ab Eb Ab Rubato

When you're

The second system continues the piano accompaniment with dynamic markings of *mf*, *mp*, and *p*. The word "Rubato" is written above the system. The guitar chords Eb, Ab, Eb, and Ab are shown above the vocal line.

2 Eb (Bb bass) Cm Ab Cm (G bass) G Cm F7

Trou-bled Wa-ter I will lay me down.

The third system features the lyrics "Trou-bled Wa-ter I will lay me down." and a piano accompaniment. The guitar chords are 2 Eb (Bb bass), Cm, Ab, Cm (G bass), G, Cm, and F7. Dynamic markings include *mf* and *f*.

Eb Ab Cm Ab Abm Eb

The fourth system shows the piano accompaniment with dynamic markings of *mf* and *f*. The guitar chords Eb, Ab, Cm, Ab, Abm, and Eb are indicated above the system.

Ab Eb Ab Eb Ab

Sail on

Eb Ab Db Ab

sil-ver girl, Sail on by. Your time has

Eb Ab Eb Ab Eb Ab

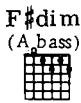
come to shine.— All your dreams are on their way.

Eb Bb Cm Bb Eb Eb (1) bass

See how they shine. — Oh, — if you need a friend

mp

In tempo



I'm sail - ing right be - hind. — Like a Bridge O - ver

f



Trou-bled Wa-ter I will ease your mind. — Like a Bridge O - ver

mf *f* *ff*



Trou - bled Wa-ter I will ease your mind. —



rall. *fff*

Let It Be

WORDS & MUSIC BY JOHN LENNON & PAUL McCARTNEY

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Slowly

mf

When I find my - self in times of trou - ble

Instrumental

Moth - er Mar - y comes to me Speak - ing words of wis - dom, Let it

be and in my hour of dark - ness She is

Chord diagrams: C, G, Am, G, F, C, G, F, C/E, Dm7, C, G

Am G F C G

stand-ing right in front_ of me_ Speak-ing words of wis - dom, Let it

F C/E Dm7 C Am G

be. Let it be, let it be, let it be,
Let it be, let it be, let it be,

F C G

let it be, Whis-per words of wis - dom, Let it be.
let it be, Whis-per words of wis - dom, Let it be.

F C/E Dm7 C G

And when_ the bro - ken - heart - ed peo - ple
And when_ the night_ is cloud - y there is

Am G F C G

liv - ing in the world a - gree There will be an an - swer, Let it
 still a light that shines on me Shine un - til to - mor - row. Let it

F C/E Dm7 C G

be. For though they may be part - ed there is
 be. I wake up to the sound of mu - sic

Am G F C G

still a chance that they will see There will be an an - swer, Let it
 Moth - er Mar - y comes to me Speak - ing words of wis - dom, Let it

F C/E Dm7 C Am G

be. Let it be, let it be, let it be,

F C G

let it be, There will be an answer, Let it be.

F C/E Dm7 C G Am G

Let it be, let it be, let it be.

F C G

let it be, } Whis - per words of wis - dom, let it be.
 } There will be an an - swer, let it be.

F C/E Dm7 C F Em Dm7 C Bb F/A

To Coda



D.S. al Coda

Musical notation for the first system, including treble and bass clefs and piano accompaniment.

CODA

F C/E Dm7 C Am G

Let it be, — let it be, — let it be, —

Musical notation for the second system, including treble and bass clefs and piano accompaniment.

F C G

let it be. — Whis- per words — of wis - dom, let it be. —

Musical notation for the third system, including treble and bass clefs and piano accompaniment.

F C/E Dm7 C F Em Dm7 C Bb F/A G F C

Musical notation for the fourth system, including treble and bass clefs and piano accompaniment.

I Say A Little Prayer

WORDS BY HAL DAVID. MUSIC BY BURT BACHARACH

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Not too fast, smoothly

The musical score is written in G minor, 4/4 time, with a tempo marking of "Not too fast, smoothly". It consists of a piano introduction, a vocal entry, and a piano accompaniment section. The piano introduction features a steady bass line and a melodic line in the right hand. The vocal entry begins with the lyrics "The mo - ment I - I run - for the". The piano accompaniment continues with a similar texture. The lyrics "wake up, dear, be - fore - I put on my make - up - bus, dear, while rid - ing I think of us, dear." are followed by the piano accompaniment. The score concludes with the lyrics "I say a lit - tle prayer for you." and "I say a lit - tle prayer for you." repeated. Chord diagrams are provided for Gm7, Cm7, F, Bb, Am7(no5), and D7.

The mo - ment I
- I run - for the

wake up, dear, be - fore - I put on my make - up -
bus, dear, while rid - ing I think of us, dear.

I say a lit - tle prayer for you.
I say a lit - tle prayer for you.

Gm7 Cm7

While comb - ing my hair now
 At work - I just take time and won - d'ring what
 and all — through my

R.H.

F Bb Am7(no 5)

dress to wear now I say a lit - tle prayer for you —
 cof - fee break time I say a lit - tle prayer for you —

D7 Eb F/Eb Dm7

Excitedly

For - ev - er, for - ev - er you'll stay in my heart — and

Bb Ab/Bb Bb Bb 9 Eb Dm7

I will love you for - ev - er and ev - er. We nev - er will part. — Oh,

gva

how I'll love you. To - geth - er, to - geth - er, that's how it must be. To

1. Smoothly

live with - out you would on - ly mean heart - break for me.

(Tacet)

2. Smoothly

me. My dar - ling, be - lieve me,

(Tacet)

p R.H.

for me there is no one but

mp

B^b maj7 **F9(sus)** **B^b maj7**

you. Please love me too.

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a whole note 'you.' followed by a half note rest, then a quarter note 'Please', a quarter note 'love', a quarter note 'me', and a half note 'too.' with a long horizontal line extending to the right. The piano accompaniment consists of a right-hand part with a series of chords and a left-hand part with a steady eighth-note bass line. Chord diagrams for B^b maj7, F9(sus), and B^b maj7 are shown above the staff.

F9(sus) **B^b maj7** **F9(sus)**

I'm in love with you. An - swer my

The second system continues the vocal line and piano accompaniment. The vocal line has a half note rest, then a quarter note 'I'm', a quarter note 'in', a quarter note 'love', a quarter note 'with', and a half note 'you.' with a long horizontal line. This is followed by a quarter note 'An', a quarter note 'swer', and a half note 'my' with a long horizontal line. The piano accompaniment features a right-hand part with chords and a left-hand part with eighth notes. Chord diagrams for F9(sus), B^b maj7, and F9(sus) are shown above the staff. A triplet of eighth notes is marked with a '3' above it.

B^b maj7 **F9(sus)** **B^b maj7**

prayer. Say you love me too.

The third system continues the vocal line and piano accompaniment. The vocal line has a half note rest, then a quarter note 'prayer.' with a long horizontal line, followed by a quarter note 'Say', a quarter note 'you', a quarter note 'love', a quarter note 'me', and a half note 'too.' with a long horizontal line. The piano accompaniment features a right-hand part with chords and a left-hand part with eighth notes. Chord diagrams for B^b maj7, F9(sus), and B^b maj7 are shown above the staff. The word 'dim.' is written below the piano part, and 'poco a' is written below the right-hand part.

F9(sus) **B^b maj7**

poco *rall.* *pp*

The fourth system shows the final part of the piano accompaniment. The right-hand part features a series of chords, and the left-hand part continues with eighth notes. The tempo markings 'poco', 'rall.', and 'pp' are indicated. Chord diagrams for F9(sus) and B^b maj7 are shown above the staff.

Jumpin' Jack Flash

WORDS & MUSIC BY MICK JAGGER & KEITH RICHARDS

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Bright rock ♩ = 132

The musical score is written for piano in 4/4 time, with a tempo of 132 beats per minute. It is in the key of B-flat major (three flats). The score is divided into four systems, each with a treble and bass clef staff. The first system begins with a dynamic marking of *f* (forte). The second system continues the rhythmic pattern. The third system includes a section labeled "Shouted" with a fermata over a chord. The fourth system includes a section labeled "Watch it!". Chord symbols are placed above the treble staff: Bb, Eb, Ab, Bb, Eb, Ab, Bb, Bb, Ab/Bb.

Verse:

B \flat A \flat /B \flat B \flat A \flat sus/B \flat

1. I was born _____ in a cross -
 2. I was raised _____ by a tooth -

B \flat A \flat sus/B \flat

- fire hur - ri - cane. And I howled_
 - less, beard-ed_ hag. I was schooled_

B \flat A \flat sus/B \flat B \flat A \flat sus/B \flat

_____ at my ma _____ in the driv - ing rain. _____ }
 _____ with a strap _____ right a - cross_ my back. _____ }

Chorus:

§ D_b

A_b

But it's all _____ right.

E_b

B_b

D_b

now. In fact, it's a gas! _____ But it's all _____

A_b

E_b

B_b

To Coda ⊕

right. I'm Jump-in' Jack Flash. It's a gas! Gas! Gas!_

* Guitar
B_b

(2.) Ooh. _____

* 8va if played by Guitar.

Chord progression: Eb, Ab, Bb, Eb, Ab

Chord progression: Bb, Eb, Ab, Bb

Chord progression: Eb, Ab, Bb

Chord progression: Bb, Ab/Bb

Verse:

B \flat Ab/B \flat B \flat Absus/B \flat

(3.) I was drowned. I was washed.

B \flat Absus/B \flat

up and left for dead. I fell down

B \flat Absus/B \flat B \flat

to my feet and I saw they bled.

B \flat *Absus/B \flat*

I frowned at the crumbs of a crust of bread.

B \flat *Absus/B \flat* *B \flat* *Absus/B \flat*

I was crowned with a spike

B \flat *Absus/B \flat* *D.S. al Coda*

right through my head. But it's all

\oplus
Coda *B \flat*

Coda

Play 4 times

B \flat E \flat 7/B \flat B \flat

Jump-in' Jack Flash, it's a gas! — Jump-in' Jack Flash,

The first system of music features a vocal line and piano accompaniment. The key signature is B-flat major (three flats). The vocal line consists of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. The piano accompaniment has a bass line of eighth notes: G3, A3, B3, A3, G3, F3, E3, D3, and a treble line of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. There are repeat signs at the beginning and end of the system.

E \flat 7/B \flat Organ B \flat E \flat 7/B \flat A \flat /B \flat

it's a gas! —

The second system continues the music. The vocal line has eighth notes: D4, C4, B3, A3, G3, F3, E3, D3. The piano accompaniment features a more complex treble line with chords and moving lines, while the bass line remains simple eighth notes: G3, A3, B3, A3, G3, F3, E3, D3. There are repeat signs at the beginning and end of the system.

B \flat E \flat 7/B \flat A \flat /B \flat B \flat

The third system continues the vocal and piano parts. The vocal line has eighth notes: B3, A3, G3, F3, E3, D3, C3, B2. The piano accompaniment continues with its complex treble line and simple bass line. There are repeat signs at the beginning and end of the system.

E \flat 7/B \flat A \flat /B \flat B \flat E \flat 7/B \flat

The fourth system concludes the piece. The vocal line has eighth notes: A3, G3, F3, E3, D3, C3, B2, A2. The piano accompaniment continues with its complex treble line and simple bass line. There are repeat signs at the beginning and end of the system.

B \flat Eb7/B \flat B \flat

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is three flats (B-flat major/C minor). The system consists of three measures. The piano accompaniment includes chords and a bass line with eighth notes.

Eb7/B \flat *Fade to end* B \flat Eb/B \flat

Musical score for the second system, featuring a vocal line and piano accompaniment. The key signature is three flats. The system consists of three measures. The piano accompaniment includes chords and a bass line with eighth notes.

B \flat Eb7/B \flat B \flat

Musical score for the third system, featuring a vocal line and piano accompaniment. The key signature is three flats. The system consists of three measures. The piano accompaniment includes chords and a bass line with eighth notes.

Eb7/B \flat B \flat Eb7/B \flat

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The key signature is three flats. The system consists of three measures. The piano accompaniment includes chords and a bass line with eighth notes.

Walk On By

WORDS & MUSIC BY BURT BACHARACH & HAL DAVID

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With a beat

Am7

D

Am7

D

1. If you see me walk-in' down the street and I start to cry— each time we meet,
 2. I just can't get o-ver los-in' you and so if I seem— bro-ken and blue,—

Am7

D

Gm7

Am7

Gm7

Walk on by,— Walk on by.—

Am7

Dm

Am7

Make be-lieve— that you don't see the tears. Just let me grieve— in
 Fool-ish pride,— that's all that I have left. So let me hide— the

B^b **C** **Fmaj7**

pri - vate, 'Cause each time I see you, I break down and cry.
 tears and the sad - ness you gave me when you said good - bye.

B^b **Fmaj7** **B^b**

Walk on by, — Don't stop, Walk on by. —

Fmaj7 **B^b** **1. Fmaj7**

— Don't stop, Walk on by. —

B^b **2. Fmaj7**

Sisters Are Doing It For Themselves

WORDS & MUSIC BY A. LENNOX & D. A. STEWART

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Medium tempo



mf
R.H.

1. 2.

Fm

Now, there was a time

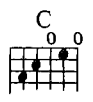
when they used to say that be-hind ev-ry

"great man" there had to be a "great wom-an."

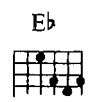
But oh, in these times of change you know that it's

no-long-er true. So we're com-in' out of the kitch-

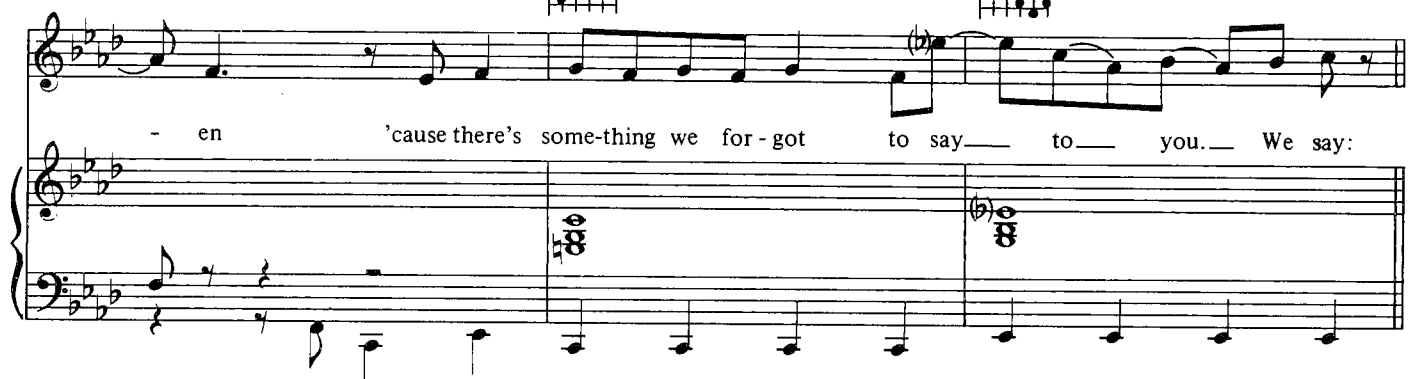
C
0 0



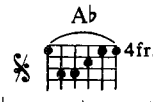
E_b



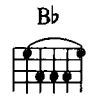
- en 'cause there's some-thing we for-got to say — to — you. — We say:



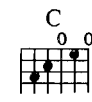
A_b 4fr.



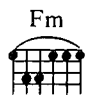
B_b



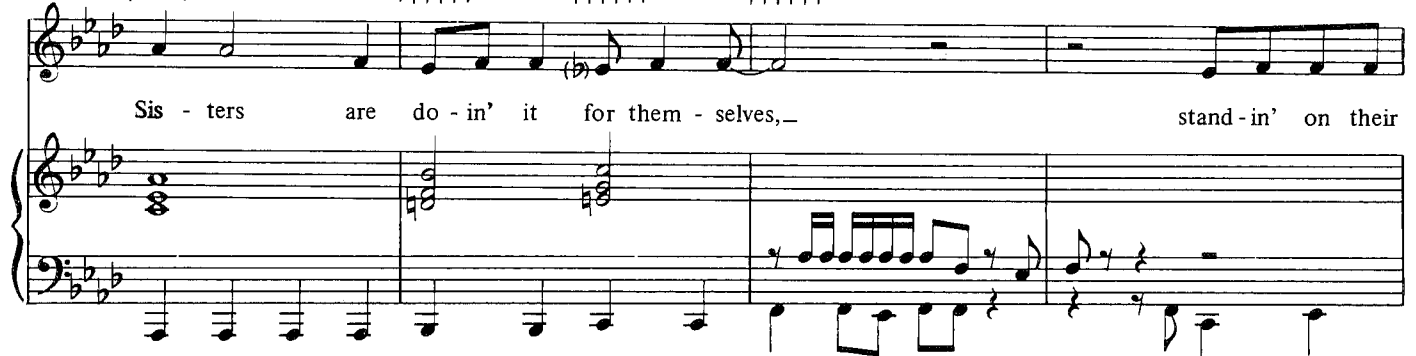
C 0 0



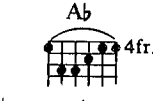
F_m



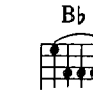
Sis - ters are do - in' it for them - selves, — stand - in' on their



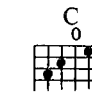
A_b 4fr.



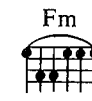
B_b



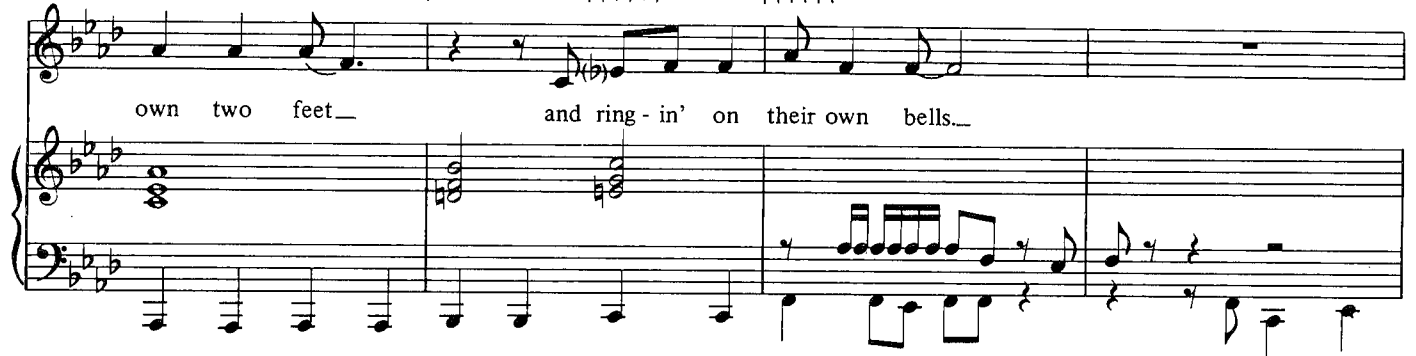
C 0 0



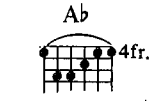
F_m



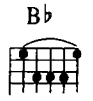
own two feet — and ring - in' on their own bells. —



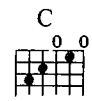
A_b 4fr.



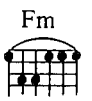
B_b



C 0 0

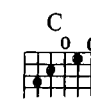


F_m

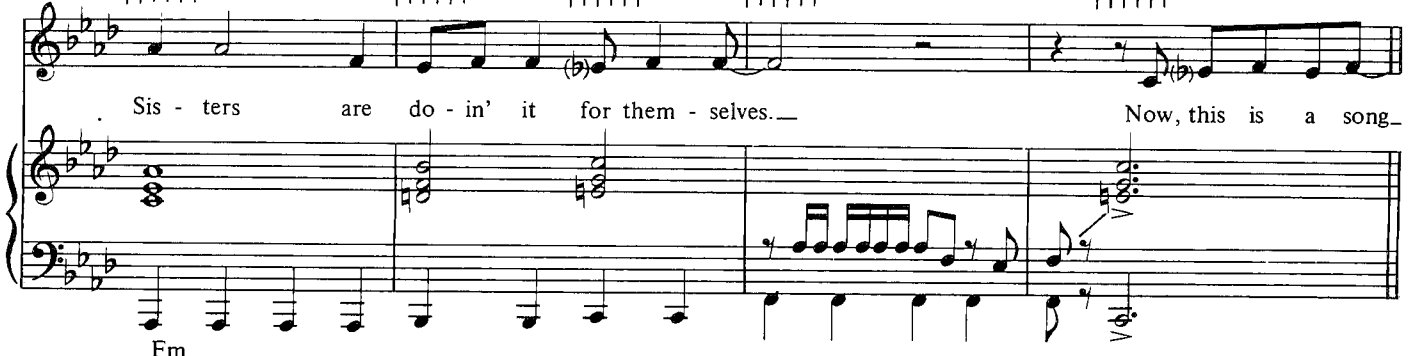


To Coda


C 0 0



Sis - ters are do - in' it for them - selves. — Now, this is a song —



F_m



to cel - e - brate



the con - scious lib - er - a - tion of the fe-

- male state. Moth - ers, daugh - ters, and

— their daugh - ters, too, yeah, —

wom - an — to wom - an, we're sing - ing with you. —

The "in - fe - ri - or sex" — has got a new ex -

- te - ri - or. — We got doc - tors, law - yers, pol -

- i - ti - cians, too. — Ev -

- 'ry - bod - y — take — a look a - round.

Can you see, can you see, can you see, there's a wom-an right-next to you.—

We say: Now we ain't mak - in' sto -

- ries and we ain't lay - in' plans.— Don't you know that a man— still— loves a

wom - an and a wom-an still— loves a man.— (Just the same though.)—

Try A Little Tenderness

WORDS & MUSIC BY HARRY WOODS, JIMMY CAMPBELL & REG CONNELLY

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Slowly with expression

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Slowly with expression' and the dynamics are 'mf'.

(Freely)



In the bus - tle of to -
 With a ten - der word of

rall.

mf



day _____ We're all in - clined to miss _____ Lit - tle things that
 love _____ You can make the wrong things right, _____ Charm a - way the



mean so much, A word, a smile, a kiss, _____ When a
 clouds of grey, And make this drab world bright. _____ When your

C Am Em Dm G7

wo - man loves a man, He's a he - ro in her
wor - ries drag you down, It's so ea - sy to for -

C D7 G/B E7

eyes, And a he - ro he can al - ways be, If
get. But make the ef - fort just the same, And

A7 Am7 D7 G F G C

CHORUS Tenderly

he'll just re - al - ize. She may be wea - ry,
see the thrill you'll get.

rall. *p-f a tempo*

Dm7 G7 C Gm A7

Wo - men do get wea - ry, Wear - ing the same shab - by dress,

D7 F G9 G7 C/E G7
 And when she's wea-ry, Try a lit-tle ten-der-ness.

C Dm G7 C Gm/Bb
 You know she's wait-ing, Just an-ti-ci-pat-ing, Things she may nev-er poss-

A7 D7 F G9 G7 C
 ess. While she's with-out them, Try a lit-tle ten-der-ness.

C7 F E7
 It's not just sen-ti-men-tal, She

Am C+ A7 Dm A7

has her grief and care, And a word that's soft and gen - tle, Makes it

Dm G9 G7 C Dm7 G7

ea - si - er to bear. You won't re-gret it, Wo - men don't for- get it,

C Gm/Bb A7 D7 F Dm7 G7

Love is their whole hap - pi - ness. It's all so ea - sy Try a lit - tle ten - der -

1 C G7 Dm7 G7 2 C Fdim C opt: D.S.

ness. ness.

a tempo *rall.*

I Knew You Were Waiting (For Me)

WORDS & MUSIC BY SIMON CLIMIE & DENNIS MORGAN

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First system of musical notation. The treble clef staff shows a series of chords: E (022000) and A/E (022000). The bass clef staff shows a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff shows chords E (022000) and A/E (022000). The bass clef staff shows the vocal line with lyrics: (1.) Like a warrior that fights and wins the battle, I know.

Third system of musical notation. The treble clef staff shows chords E (022000) and E (022000). The bass clef staff shows the vocal line with lyrics: the taste of victory. Though I went through some nights consumed by the.

Fourth system of musical notation. The treble clef staff shows chords A/E (022000), E (022000), and F#m7 (232123). The bass clef staff shows the vocal line with lyrics: shadows, I was crippled emotionally, mm. Somehow I made it through the.

C#m7 F#m7 C#m7 F#m7

heart-ache, yes I did, I es-caped. I found my way out of the

C#m7 A

dark-ness, kept my faith, kept my faith. When the ri - ver was deep

E A/E E

I did-n't fal - ter, when the mountain was high I still be - lieved.

A/E E A/E

When the val - ley was low it did-n't stop me, no no. I

F#m7 C#m7 F#m7 A E A/C#

knew you were wait-ing, I knew you were wait-ing for me. So we were drawn

Am/C E/B Gm7 C#m

to - geth - er through des - ti - ny. Oh boy

A/C# Am/C E/B D

I know this love we share was meant to be

F#m7 C#m7

Knew you were wait - ing,

F#m7 C#m7 F#m7 A D.S. to FADE

knew you were wait - ing, knew you were wait - ing for me

VERSE 2:
 With an endless desire
 I kept on searching
 Sure in time our eyes would meet.

And like the bridge is on fire
 The hurt is over
 One touch and you set me free.

I don't regret a single moment no I don't, looking back
 When I think of all those disappointments, I just laugh, I just laugh.