



Carole King

CLASSICS

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(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN

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

Moderately

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately'. The piano part includes a dynamic marking of 'mf' (mezzo-forte) at the beginning.

System 1: The vocal line begins with the lyrics "I used to feel un - in - spired ____ And when I". Above the staff are guitar chord diagrams for G, D, A (with C bass), Bm7, and A.

System 2: The vocal line continues with "knew I'd have to face an-oth-er day, ____ Lord, ____ it made me feel so". Above the staff are guitar chord diagrams for E (with C bass) and G.

System 3: The vocal line continues with "tired, ____ Be-fore the day I met you ____ life was so un -". Above the staff are guitar chord diagrams for D, A (with C bass), Bm7, C#m7, and Bm7.

System 4: The vocal line concludes with "kind. Your love was the key to my ____ peace of mind ____ 'Cause". Above the staff are guitar chord diagrams for C#m7, Bm7, C#m7, and Dm7.

Bm7 (E bass) A D A D

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

3 3

A D A D A 3 Bm (E bass) Bm (E bass) A

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

E (G# bass) G

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

D A Bm7 A E (G# bass)

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

G D A

Till your kiss helped me name it.






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






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






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











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





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

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

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

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

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

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

rall.

BEAUTIFUL

Words and Music by
CAROLE KING

Moderately Slow (In Two)

Cm Eb7 (B Bass) Ab 4th fret

You've got to get up ev - 'ry morn - in' with a

mf

Fm7 Eb (Bb Bass) Cm

smile on your face and show the world all the love in your

F7 Ab 4th fret

heart. Then peo - ple gon - na treat you bet -

E (B♭ Bass)

ter. — You're gon-na find, yes, — you will, — that you're beau-

E (B♭ Bass)

To Coda

- ti - ful as you feel. —

E♭(dim) (B♭ Bass)

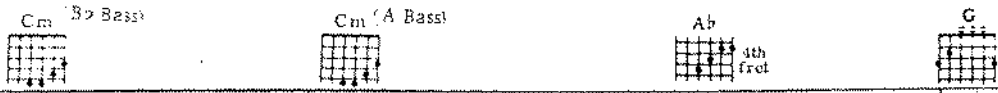
A♭ (B♭ Bass)

4th fret

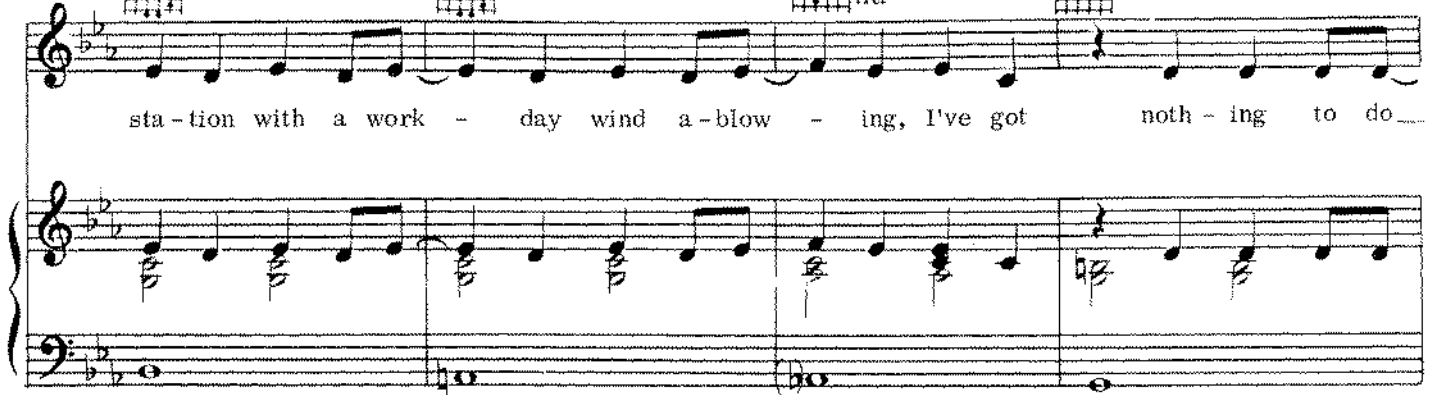
Cm


Wait - ing at the

mp





 sta - tion with a work - day wind a - blow - ing, I've got noth - ing to do...







 but watch the pass - ers by.






 Mir - rored in their fac - es I see frus - tra - tion grow - ing, and they





 don't see it show - ing. Why do I?

D.C. al Coda



E \flat (B \flat Bass)

A \flat (B \flat Bass)



Musical staff with treble clef, key signature of two flats, and a melodic line.

Coda section with grand staff (treble and bass clefs) and piano accompaniment. Includes a 'Coda' symbol and a 'Ped.' (pedal) marking.

Ped.



D \flat 6

Musical staff with treble clef, key signature of two flats, and a melodic line.

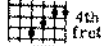
Musical staff with grand staff (treble and bass clefs) and piano accompaniment.

A \flat (C Bass)

A \flat

E \flat (G Bass)

Fm7



Musical staff with treble clef, key signature of two flats, and a melodic line.

Musical staff with grand staff (treble and bass clefs) and piano accompaniment.

E \flat (G Bass)

B7



Musical staff with treble clef, key signature of two flats, and a melodic line.

Musical staff with grand staff (treble and bass clefs) and piano accompaniment.

C5m 'B Bass' C5m A5 Bass

I have of - ten asked _____ my - self the rea - son for the sad -

mp

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and quarter notes, including a long note with a horizontal line above it indicating a sustained sound. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of two sharps. The piano part consists of chords and moving lines. Chord diagrams for C5m and A5 are shown above the vocal staff. The dynamic marking 'mp' is placed at the beginning of the piano accompaniment.

A G# Eb7-9

- ness in a world _____ where tears are just _____ a lul -

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with similar melodic patterns. The piano accompaniment continues with chords and moving lines. Chord diagrams for A, G#, and Eb7-9 are shown above the vocal staff.

G# F#m7

- la - by, _____ If there's an - y an -

Detailed description: This system contains the third two staves of music. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. Chord diagrams for G# and F#m7 are shown above the vocal staff.

E (G# Bass)

- swer, may - be love _____ can end _____ the mad - ness. May - be

Detailed description: This system contains the final two staves of music. The vocal line concludes the phrase. The piano accompaniment ends with sustained chords. A chord diagram for E (G# Bass) is shown above the vocal staff.

Gdim G

not, oh, but we _____ can on - ly try!

Cdim E7 (B Bass) A

You've got to get up ev - 'ry morn - in' with a

p *mf*

F#m E (B Bass) C#m

smile on your face _____ and show the world _____ all _____ the love _____ in your

F#7 E (G# Bass) (add F#) Am (A# Bass) F#7 A

heart. _____ Then peo - ple gon - na treat you bet -

E (B Bass)



ter. — You're gon- na find, yes, — you will, — that you're beau-



- ti - ful, you're beau - ti - ful, —

Gdim



— you're beau - ti - ful — as you feel.

E (B Bass)



A (B Bass)



Red. — — — — — *

Red. — — — — — *

System 1: Treble and bass staves. Treble clef has notes G4, A4, B4, C5, B4, A4, G4. Bass clef has notes G2, A2, B2, C3, B2, A2, G2. Chord diagrams: E (x02210), E7 (Bass) (x02210), A (x02220), A (G# Bass) (x02220), F#m7 (x23210).

System 2: Treble and bass staves. Treble clef has notes G4, A4, B4, C5, B4, A4, G4. Bass clef has notes G2, A2, B2, C3, B2, A2, G2. Chord diagrams: E (B Bass) (x02210), C#m7 (x23210), F#7 (x23210), E (G# Bass) (x02220), (add F#) Am (x23210), F#7 (A# Bass) (x23210).

System 3: Treble and bass staves. Treble clef has notes G4, A4, B4, C5, B4, A4, G4. Bass clef has notes G2, A2, B2, C3, B2, A2, G2. Chord diagrams: A (x02220), E (B Bass) (x02210).

System 4: Treble and bass staves. Treble clef has notes G4, A4, B4, C5, B4, A4, G4. Bass clef has notes G2, A2, B2, C3, B2, A2, G2. Chord diagrams: C7 (x37320), F#m7 (x23210).

System 5: Treble and bass staves. Treble clef has notes G4, A4, B4, C5, B4, A4, G4. Bass clef has notes G2, A2, B2, C3, B2, A2, G2. Chord diagrams: Cdim (x37320), E (B Bass) (x02210). Text: "Repeat and fade out".

BEEN TO CANAAN

Words and Music by
CAROLE KING

Moderate Four

Piano introduction in F minor, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a piano (*p*) dynamic.

Fm7 (Bb Bass) **Ebmaj7** **Ab** (Eb Bass) **Ebmaj7**

Vocal line for the first measure of the first system, corresponding to the first two chords above.

1. Green fields and roll - ing hills, _____
 2. Though I'm con - tent with my - self _____

Piano accompaniment for the first system, corresponding to the vocal line above.

Fm7 (Bb Bass) **Ebmaj7**

Vocal line for the second measure of the first system, corresponding to the second two chords above.

room e - nough _____ to do what we will. _____
 some - times I long to be some - where _____ else. _____

Piano accompaniment for the second system, corresponding to the vocal line above.

Abmaj7 **Gm7**

Vocal line for the third measure of the first system, corresponding to the last two chords above.

Sweet dreams of yes - ter - time _____ are
 I try to do what I can, _____ but with our

Piano accompaniment for the third system, corresponding to the vocal line above.

Cm7 F7 Ab (Bb Bass) Eb

run - ning through my mind of a place I left be - hind.
 day to day de - mands we all need a prom - ised land.

Abmaj7 Ebmaj7

Been so long I can't re - mem - ber when,

Ab (Bb Bass) Ebmaj7

I've been to Ca - naan and I want to go back a - gain,

Abmaj7 Ebmaj7

Been so long, I'm liv - ing till then,

Ab (Bb Bass) Gm7 (Bb Bass)

'cause I've been to Ca - naan and I won't rest un - til

to Coda

1. 2.

I go — back — a — gain.

Oh — I want to be there in the win-ter-time. — With a fire - place burn-ing to

D.S. at Coda

warm me, and you to hold me when it's storm-y. —

Coda

gain. I've been to Ca - naan and I won't rest — un - til I go — back —

a gain.

BELIEVE IN HUMANITY

Words and Music by
CAROLE KING

Medium soul beat

mf

Dm

If you read the pa - pers _____ you may see _____

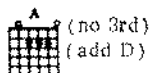
his - to - ry _____ in the mak - ing; _____ you'll read what they say life is

G (no 3rd) (add C) **G** **G** (no 3rd) (add C)

all a - bout; _____ they say it's there _____ for the tak - ing; _____ yeah, but



you should real-ly check it out if you want to know_ what's shak -



ing. But, don't tell me a - bout the things you've heard, -



may - be I'm wrong but I want to be-lieve in hu - man -



To Coda

i - ty. I



know it's of-ten true, sad to say,— we have been un-kind to one an-oth-



(no 3rd)
(add C)

— er; tell me how man-y times— has the gold-en rule— been ap-



plied by man— to his broth-er. I be-lieve if I real-ly looked at

what's go-ing on— I would lose faith I nev-er could re-cov-er, so



ad lib vamp



♠

Coda

May - be I'm liv -

ing

with my head in the sand,



(A Bass)

I just want to see peo-ple giv - ing;

I want to be-lieve in my fel-



ad lib vamp



low man; yes, I want to be-lieve.

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

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

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

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

BROTHER, BROTHER

Words and Music by
CAROLE KING






Medium Rock Beat

The first system shows the piano introduction. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes.


The second system continues the piano introduction with the same rhythmic patterns in both hands.





This system contains the first line of lyrics: "Oh, _____ broth - er, broth - er. broth - er. _____". Above the vocal line, guitar chord diagrams for E \flat and A \flat are shown. The piano accompaniment includes a bass line and a right-hand part with chords and melodic lines.

This system contains the second line of lyrics: "I know you've been lay - in' back _____ a long _____ time. _____ But, I love _____ you, love_ you like _____ no". Above the vocal line, guitar chord diagrams for A \flat (B \flat Bass) and E \flat are shown. The piano accompaniment continues with the same style as the previous system.


 (Bb Bass)
 
 (G Bass)
 
 (Bb Bass)

oth - er. Oh, broth - er, broth-er, broth - er.




 (Bb Bass)
 







I've been watch - in' ev - 'ry-thing you do, and I've been wish-ing on - ly
 You have al - ways been so good to me, and tho' you did-n't al - ways





 (Bb Bass)
 

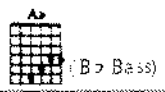
good for you. All you've got to do is just to want it too, and it's
 talk to me; there was - n't much my lov - in' eyes could not see, and I




 (G Bass)
 
 (Bb Bass)
 

gon - na come, it's gon - na come to you. Oh, broth - er, broth-er,
 don't be - lieve you need all your mis - er - y.





broth - er. I know you've been hang-in' on a long time. But, I



love you, love you, love you like no oth - er. Oh, broth-er, broth-er,



broth-er of mine. Oh, broth-er, broth-er, broth-er.



Repeat to fade

Na na na na na na na na na na na na na na na na.

CORAZÓN

Words and Music by
CAROLE KING

Medium latin beat

Sung 8va until loco



(E Bass)

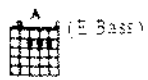
Co - ra - zón

mi co - ra - zón, co - ra - zón

mi co - ra - zón, yo te quie - ro

loco

mi co - ra - zón. Co - ra - zón



Musical staff with treble clef and notes.

mi co - ra - zón, yo te quie - ro

Piano accompaniment for the first system, including grand staff and bass clef.

Musical staff with treble clef and notes.

mi co - ra - zón. Co - ra - zón

Piano accompaniment for the second system, including grand staff and bass clef.

Musical staff with treble clef and notes.

mi co - ra - zón, yo te quie - ro

Piano accompaniment for the third system, including grand staff and bass clef.



Musical staff with treble clef and notes, including time signature changes.

mi co - ra - zón es - pe - ro que tu me quie - ras tam-

Piano accompaniment for the fourth system, including grand staff and bass clef.

bien. Co-ra-zón,

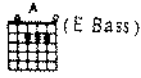
Sva till loco (E Bass)

co-ra-zón mi co-ra-zón,

co-ra-zón mi co-ra-zón

a-yú-da-me mi co-ra-zón.

(Loco)



Yo te quie - ro _____ mi co - ra - zón

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



a - yú - da - me te quie - re quie - ro _____

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



_____ co - ra - zón. _____

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

segue

Musical notation for the fourth system, including piano accompaniment.

CRYING IN THE RAIN

Words and Music by
CAROLE KING and
HOWARD GREENFIELD

Moderato

mp

1. I'll nev - er let you see the way my bro - ken heart is
 2. If I wait for cloud - y skies You won't know the rain from the

hurt - in' me. I've got my pride and I know how to hide all my
 tears in my eyes. You'll nev - er know that I still love you. So, though the

sor - row and pain, I'll do my CRY - ING IN THE RAIN.
 heart - aches re - main, I'll do my CRY - ING IN THE RAIN.

Rain - drops fall - in' from heav - en could

Chord diagrams: C, F, G, C, F, G, C, F, E7, Am, F, G7, Am, G, Am, F, Dm

G7 C Am

nev - er wash a - way my mis - er - y. But since we're not to - geth - er I

F G7 F G7 F G7

look for storm-y weath-er to hide the tears I hope you'll nev - er see.

C F G C F

Some - day when my cry - in's done I'm gon - na wear a smile and

G C F E7 Am

walk in the sun. I may be a fool, but till then, dar - ling you'll nev - er

F G7 Am G Am

see me com - plain. I'll do my CRY - ING IN THE RAIN.

Repeat 3 times FADE ON REPEAT

DON'T BRING ME DOWN

Words and Music by
GERRY GOFFIN and
CAROLE KING

Moderate rock tempo

8va lower

loco

1. 3. When you com-plain and crit-i - cize... I feel I'm noth-ing in your eyes, -
 2. Sac-ri - fi - ces I will make, - I'm read-y to give as well as take, -

It makes me feel like giv - in' up - be - cause my best just ain't good e - nough, -
 One thing I need is your re - spect, - One thing I can't take is your ne - glect, -

Girl, I want to pro-vide for you — and do the things you want me to! — But
 More than an - y - thing I need your love — then trou - ble's ea - sy to rise a - bove —

CHORUS

Oh, — oh, no, — don't bring me down! — Oh, ba - by you know! — Oh, — oh,

no, — don't bring me down! — down! —

down! — Oh, — oh, no, — don't bring me
 down! — Oh, no, — don't bring me

GO AWAY, LITTLE GIRL

Words and Music by
GERRY GOFFIN and
CAROLE KING

Moderately slow

mp



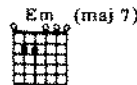
Go A - way, Lit - tle Girl, Go A - way, Lit - tle Girl.

mf p mf p



I'm not sup - posed to be a - lone with you.

mf



I know that your lips are sweet, But our lips must nev - er



meet. I be - long to some - one else and I must be true.

cresc. f

Oh, Go A - way, Lit - tle Girl, Go A - way, Lit - tle Girl.

mf *p* *mf* *p*

It's hurt-ing me more each min - ute that you de - lay.

mf *f*

When you are near me like this, You're much too hard to re - sist,

So, Go A way, Lit - tle Girl, be - fore I beg you to

stay. Go A - stay.

mf



HARD ROCK CAFE

Words and Music by
CAROLE KING

Latin Cha-Cha Beat

mp *cresc.*

f *giass.* *mf*

Down - town an - y where U. S. A.
Af - ter a hard - day's work I guar - an - tee

You can find your - self a hard rock ca
there just is n't an - y - where bet - ter to be

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C F G F C F

fe.

Put your mo - ney on a
If you're un - ab - le to find

G F C F G E7

num - ber an - y - one can play.
good com - pa - ny

Come on and tell us -
you can al -

Am7 Gm Gm (C bass)

all a - bout what hap - pened to you to - day
ways sit down and watch the col - or T. V.

cresc.

F G C F

at the hard rock ca - fe
at the hard rock ca - fe

G F C F G F F(Gbass)

Come to the hard rock ca - fe. I
 Come to the hard rock ca - fe. The

C F C F 1. C

hope you can find your way to the hard rock ca - fe.
 reg - u - lars can't keep a way from the hard rock ca -

G F (G bass) 2. C F G F F(Gbass)

- fe. *Vamp - ad lib*

C F (G bass) G E7 Am7 *half-time feeling Bluesy*

And if you're feel-in' just a lit-tle bit

lone - ly don't sit at home just

The first system of the musical score consists of two staves. The top staff is a guitar part with a treble clef and a key signature of one sharp (F#). It features a melodic line with a triplet of eighth notes. Above the staff are three guitar chord diagrams: a G4 chord, an E chord with a note in the bass (G#), and an Am chord with a note in the bass (G). The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. It provides harmonic support for the vocal line, with chords corresponding to the guitar part.

mop - in'. Come on down to where the

The second system continues the musical score. The guitar part (top staff) has a melodic line with a triplet. Above the staff are two guitar chord diagrams: a D7 chord and an F chord. The piano accompaniment (bottom staff) continues with harmonic support, including a triplet of eighth notes in the vocal line.

spir - its flow so free - ly. You know the door

The third system of the musical score. The guitar part (top staff) has a melodic line with a triplet. Above the staff are two guitar chord diagrams: a C chord with a note in the bass (G) and an Am7 chord with a note in the bass (G). The piano accompaniment (bottom staff) continues with harmonic support, including a triplet of eighth notes in the vocal line.

is al - ways o - pen at the hard rock ea -

Tempo I

The fourth system of the musical score. The guitar part (top staff) has a melodic line with a triplet. Above the staff are three guitar chord diagrams: a D7 chord, a Dm7 chord with a note in the bass (G), and a G chord. The piano accompaniment (bottom staff) continues with harmonic support, including a triplet of eighth notes in the vocal line. The tempo marking "Tempo I" is placed above the piano staff.

C F G F C F

fe. Come to the hard rock ca - fe.

G F C F G F

They will help keep your blues at bay at the hard rock ca-

C F G F C F G F

fe.

Vamp
ad lib

C F G F G F C F G C C

HEY, GIRL

Words and Music by
GERRY GOFFIN and
CAROLE KING

Slowly, with a beat

mf *mp* *8va* *8va*

Hey, Girl! I want you to know, I'm gon - na miss you so much if you
Hey, Girl! This can't be true, How am I sup - posed to ex - ist with - out

go. And, Hey, Girl! I tell you no lie,
you. And, Hey, Girl! Now don't put me on,
Hey, Girl! Now sit your - self down,

Some - thing deep in - side of me's go - ing to die,
What's gon - na hap - pen to me when you're gone.
I'm not a - shamed to get down on the ground,

F **G7** **F** **G7** **F** **G7** **Dm7** **G6**

C **Bb** **C7** **Bb** **C7**

Bb **C7** **Gm7** **C6** **F**

Fm7 Cmaj7 To Coda

if you say so long, if this is good - bye
 How will I live. How can I go on.
 And then beg you to stay.

C Ebdim C

Oh! _____ How can I go

F (G Bass) C D.S. al Coda

on, _____ Hey, Girl! _____

Coda C F C

Don't go a - way. _____ Hey, Girl! _____ Don't go a -

f *poco a poco dim.*

HI-DE-HO (THAT OLD SWEET ROLL)

Words and Music by
GERRY GOFFIN and
CAROLE KING

Slowly

Piano introduction in G major, 4/4 time, marked 'Slowly'. The piece features a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *f* to *p*.

Hi - de-ho, ——— Hi - de-hi, ——— Gon - na get me a piece of the sky, ———

The vocal line is written in treble clef with lyrics. The piano accompaniment is in the right hand, featuring a rhythmic pattern of eighth notes and quarter notes. Chord diagrams for G and C9 are provided above the staff. Dynamics include *f* and *p*.

Gon-na find me some o' that old ——— sweet roll, ——— Sing-in' Hi-de-hi-de-hi - de-hi-de - ho. ———

The vocal line continues with lyrics. The piano accompaniment maintains the rhythmic pattern. Chord diagrams for G and C9 are shown. Dynamics include *f* and *p*.

I been down so low ——— bot-tom looked like up, ——— Once I thought that sec- ond saves_ was e-
Once I met the dev-il_ and he was might-y slick, ——— Temp-ted me_ with world- ly goods_ and said,

The vocal line concludes with lyrics. The piano accompaniment features a more complex rhythmic pattern with triplets. Chord diagrams for G, C9, D7, and G are provided. Dynamics include *mf*.

3 G C9 G C9 G C9

ough to fill my cup. Now I prof-ered all I had, But it ain't no way to live, Be-in'
 "You can have your pick." But when he laid that pa-per on me and showed me where to sign, I said,

3 G C9 G C9 G C9

3 G C9 G C9 G C9

tak - en by the ones who got the least a-mount to give. Hi - de - ho,
 "Thank you ver - y kind - ly, but I'm in too great a need of mine."

3 G C9 G C9 G C9

3 G C9 G C9 G C9

hi - de - hi, Gon - na get me a piece of the sky, Gon - na find me some o' that

3 G C9 G C9 G C9

3 G C9 G C9 G C9

old sweet roll, Sing-in' Hi - de - hi - de - hi - de - ho, ho.

3 G C9 G C9 G C9

HOME AGAIN

Words and Music by
CAROLE KING

Slowly (In Two)

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a few notes and rests. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of two sharps and a common time signature. The middle staff begins with a dynamic marking of *mf* and contains a melodic line with several slurs. The bottom staff contains a bass line with various rhythmic patterns and slurs.

The second system of the musical score consists of three staves. The top staff is a single treble clef line with a key signature of two sharps and a common time signature. It contains a few notes and rests, with guitar chord diagrams for A and E (A Bass) above it. The middle staff is a vocal line with the lyrics "Some - times I won - der if I'm". The bottom staff is a grand staff with a key signature of two sharps and a common time signature, containing piano accompaniment with a dynamic marking of *mp*.

The third system of the musical score consists of three staves. The top staff is a single treble clef line with a key signature of two sharps and a common time signature. It contains a melodic line with slurs, with guitar chord diagrams for D (A Bass), A, and D above it. The middle staff is a vocal line with the lyrics "ev - er gon - na make it home a - gain. It's so far". The bottom staff is a grand staff with a key signature of two sharps and a common time signature, containing piano accompaniment with a dynamic marking of *p* and a bracket labeled "R. H." pointing to the right hand part.

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

and out of sight. I real - ly

E (A Bass) D (A Bass) A

need some - one to talk to, and no - bod - y else

D A (C# Bass) Bm7 A

knows how to com - fort me to - night.

R.H.

F#m A7

Snow is cold, rain is wet;

D A (C# Bass) B7sus B7 E Bass Bm7 F7

chills _____ my _____ soul right to the mar - row. _____

R.H.

A (A Bass) E

I won't be hap - py till I _____ see _____ you _____ a - lone _____

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

_____ a - gain, _____ till I'm home _____ a - gain _____ and feel - - in'

R.H.

A NC G (A Bass) D (A Bass) A NC G (A Bass) D (A Bass)

right.

A

E A Bass

D (A Bass)

Bm7

A

This system contains five measures of music. The first measure has a guitar chord diagram for A. The second measure has a diagram for E A Bass. The third measure has a diagram for D (A Bass). The fourth measure has a diagram for Bm7. The fifth measure has a diagram for A. The music is written in treble and bass clefs with a key signature of one sharp (F#).

D

G

D

A

D (A Bass)

R.H

This system contains five measures of music. The first measure has a guitar chord diagram for D. The second measure has a diagram for G. The third measure has a diagram for D. The fourth measure has a diagram for A. The fifth measure has a diagram for D (A Bass). The right hand is labeled 'R.H'. The music is written in treble and bass clefs with a key signature of one sharp (F#).

A

(A Bass)
E

(A Bass)
D

A

This system contains five measures of music. The first measure has a guitar chord diagram for A. The second measure has a diagram for (A Bass) E. The third measure has a diagram for (A Bass) D. The fourth measure has a diagram for A. The music is written in treble and bass clefs with a key signature of one sharp (F#).


D

G


D

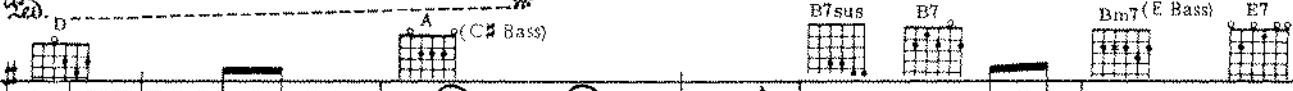
A

This system contains five measures of music. The first measure has a guitar chord diagram for D. The second measure has a diagram for G. The third measure has a diagram for D. The fourth measure has a diagram for A. The music is written in treble and bass clefs with a key signature of one sharp (F#).




 Snow is cold, rain is wet;





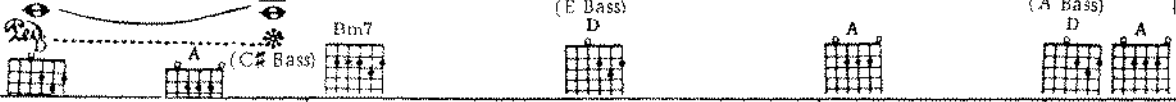
 chills my soul right to the marrow.



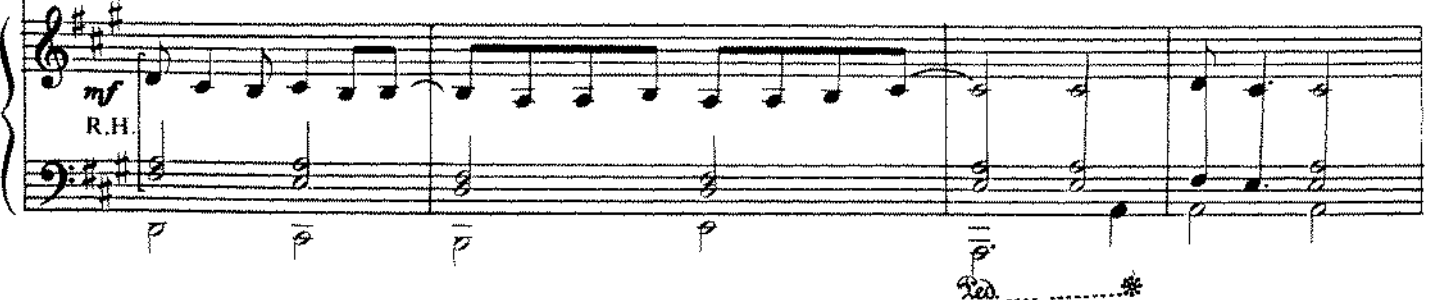


 I won't be hap - py till I see you a - lone a - gain,





 till I'm home a - gain and feel in' right;



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

till I'm home a - gain and feel - in' right.

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

I wan - na be home a - gain and feel - in'

A (A Bass) G (A Bass) D (A Bass) A (A Bass) G (A Bass)

right.

D (A Bass) A (A Bass) NC D (A Bass) A (A Bass)

I CAN'T STOP TALKIN' ABOUT YOU

Words and Music by
GERRY GOFFIN and
CAROLE KING

Moderately Fast

Piano introduction in F major, 4/4 time, moderately fast. The melody is in the right hand, and the bass line is in the left hand. The piece consists of 8 measures.

Chorus

F Dm Gm7 C7 Gm7

My friends think I'm an aw - ful bore, Ev - er since I
I give lectures on your smile, Go on for hours

p-mf

Musical notation for the first part of the chorus, including vocal line and piano accompaniment.

C7 F C7 F Dm Gm7

fell in love with you, I'm not well - round - ed an - y -
on the way we met; I talk pa - ges on your
I guess there's no re - lief in

Musical notation for the second part of the chorus, including vocal line and piano accompaniment.

C7 Gm7 C7 F FMaj7 F7

more. And There's just one thing I like to do: I just
'smile. still I have - n't scratched the sur - face yet. Some - how I
sight, Ev - 'ry - one had bet - ter be re - signed. 'Cause I just

Musical notation for the third part of the chorus, including vocal line and piano accompaniment.

Bb C7 Am Dm7 Gm C7

CAN'T STOP TALK-IN' A-BOUT YOU, Can't stop say-in' "I love you," Can't stop tell-in' the world you're

mf

Musical notation for the end of the chorus, including vocal line and piano accompaniment.

1 F F6 F F6 C7 C9 C7 C9 2 F F6 F F6

mine. mine.

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line has two measures, each with a whole note. The piano accompaniment is in a 4/4 time signature and features a steady eighth-note bass line in the left hand and chords in the right hand. The first measure of the piano accompaniment is marked with a forte (*f*) dynamic.

B♭Maj7 Gm7 Am Dm Gm7 C9 sus C7

I can't stop all this crow - ing, There's noth - ing I can

The second system continues the vocal and piano parts. The vocal line has two measures with a whole note and a half note. The piano accompaniment continues with the same rhythmic pattern. The second measure of the piano accompaniment is marked with a mezzo-forte (*mf*) dynamic.

F B♭Maj7 Gm7 Am

do; My heart just keeps o - ver -

The third system continues the vocal and piano parts. The vocal line has two measures with a whole note and a half note. The piano accompaniment continues with the same rhythmic pattern. The second measure of the piano accompaniment is marked with an accent (>).

Dm Gm7 C7 D.S. al

flow - ing, With new things to say a - bout you.

The fourth system continues the vocal and piano parts. The vocal line has two measures with a whole note and a half note. The piano accompaniment continues with the same rhythmic pattern. The second measure of the piano accompaniment is marked with an accent (>).

CODA F F6 F F6 C7 C9 F

mine.

f *cresc.* *ff*

The fifth system is the coda, consisting of a vocal line and a piano accompaniment. The vocal line has two measures with a whole note and a half note. The piano accompaniment continues with the same rhythmic pattern. The first measure of the piano accompaniment is marked with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The second measure is marked with a fortissimo (*ff*) dynamic.

I FEEL THE EARTH MOVE

Words and Music by
CAROLE KING

Moderato

mp

Cm7 F Cm7

I feel the earth move un - der my feet; I feel the sky tum - bl - ing down;

mf

F Cm7

I feel my heart start to trem - bl - in' when - ev - er — you're a - round.

F (C bass) Bb Ebmaj7 Eb6 Abmaj7 A>6 Fm7

— Ooh, — ba - by, when I see — your face — mel - low as the month of — May, —

Ab (Bb bass) Ebmaj7 Eb6 A9maj7 Fm7

Oh, dar - lin', I can't stand it when you look at me that way.

Ab (Bb bass) F (G bass) Cm7 F Cm7


I feel the earth move un-der my feet; I feel the sky tum-bl-ing down;

F Cm7


I feel my heart start to trem-bl-in' when-ev-er you're a-round.


F (C bass) Cm7 F Bb Ebmaj7 Eb6

Ooh, dar - lin', when I'm near

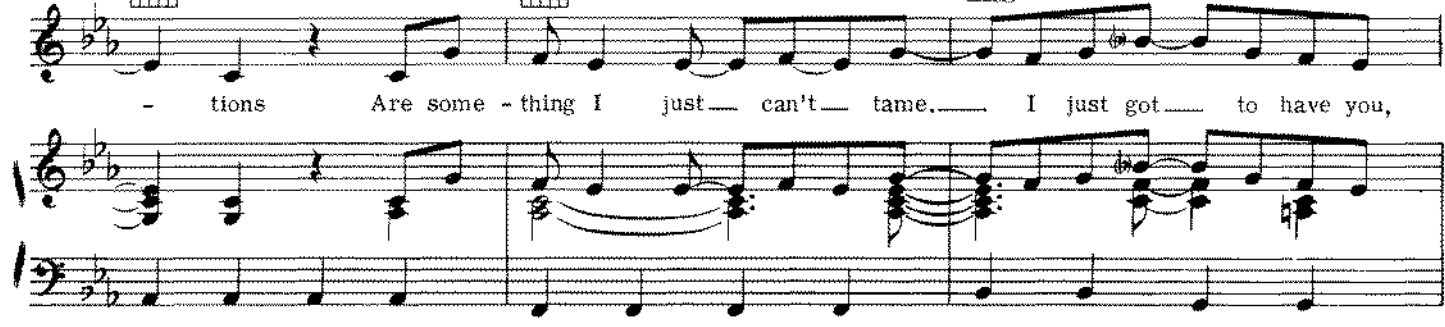


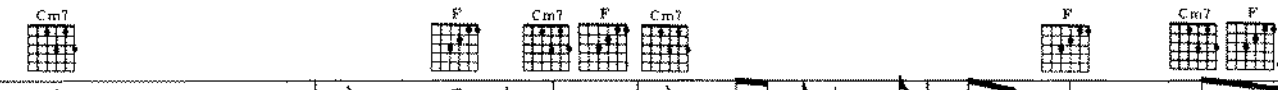
 you — And you ten - der - ly call my name, I know that my e - mo -







 - tions Are some - thing I just can't tame. I just got to have you,






 ba - by. Aah! Aah! Yeah, I feel the





 earth move un - der my feet; I feel the sky tum - bl - in' down, tum - bl - in' down. I feel the



IT'S TOO LATE

Words by
TONI STERN

Music by
CAROLE KING

Slowly

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady bass line. The tempo is marked 'Slowly' and the dynamics are 'mp'.



The first vocal line is written on a single staff in treble clef. It contains three lines of lyrics, each corresponding to a measure of music.

1. Stayed in bed all morn-in' just to pass the time. — There's some-thin' wrong here, there can
 2. used to be so eas-y liv-ing here with you; — You were light and breez-y and I
 3. There'll be good times a-gain for me and you; — But we just can't stay to-gether

The piano accompaniment for the first part of the song, consisting of two staves. The right hand continues the melody from the vocal line, and the left hand provides harmonic support.



The second vocal line is written on a single staff in treble clef. It contains three lines of lyrics, each corresponding to a measure of music.

be no de-ny - in'. One of us — is chang-in' or may-be we've just — stopped — try-
 knew just what to do. Now you look so — un-hap-py and I feel — like — a — fool. —
 Don't you feel it, too? Still I'm glad — for what we had and how I — once — loved — you. —

The piano accompaniment for the second part of the song, consisting of two staves. The right hand continues the melody, and the left hand provides harmonic support.



The third vocal line is written on a single staff in treble clef. It contains three lines of lyrics, each corresponding to a measure of music.

in'. — And it's too — late, ba - by now, — it's too late, — Though we

The piano accompaniment for the third part of the song, consisting of two staves. The right hand continues the melody, and the left hand provides harmonic support.

Bbma7 Fma7 Bbma7 Fma7

real-ly did — try to make — it. Some- thin' in-side — has died — and I — can't hide —

1. 2. Dm7 Fma7 E7sus Em7 Am7 D6 Am7

— And I just — can't fake — it. —

3. D6 Dm7 Fma7 G7sus G7 Cmaj7

2. If — And I just — can't fake — it. It's too late, — ba-
3. —

Fma7 Cmaj7 Fma7 Cmaj7

- by, It's too — late — now, — dar - lin', It's too — late. —

JAZZMAN

Words and Music by
DAVID PALMER and
CAROLE KING

Moderate

Gm Am7 Bb (Eb Bass)

Lift me, won't you lift me a -

Ebmaj7 Gm Abmaj7

bove the old rou - tine; Make it nice, ———

Ab (Bb Bass) F (G Bass)

play it clean, ——— jazz - man. ———

Bb (C Bass) C Bb (C Bass)

Alto solo (clap)

3 times

C (C Bass) Bb (C Bass) Am7 (C Bass)

When the jazz - man's tes - ti - fy - in' a faith -
 gos - pel kind of feel - in', a touch
 When the jazz - man's sig - ni - fy - in', and the
 fill a room with sad - ness as he fills

Bb (C Bass) Fmaj9 Bb (C Bass)

less man be - lieves he can sing you in - to par -
 of Geor - gia slide, a song of pure re - vi -
 band is wind - in' low. It's the late night side of morn -
 his horn with tears. He can cry like a fal - len an -

Am7 (C Bass) 1. Bb (C Bass) G (A Bass)

a - dise or bring you to your knees. It's a
 val and a style - ness of his soul. He can
 ing in the dark
 gel when ris -

2.  (C Bass)  (C Bass)    (C Bass)

— that's sanc - ti - fied. — } Jazz —
 — in' time — is near. — }

  (G Bass)  (C Bass)  (C Bass)

man take my blues — a - way; — make my pain — the same -

  (C Bass) to Coda  (Add G)

— as yours — with ev - er - y change — you play. —

 (Bb Bass)  (G Bass) *D.S. al Coda*

Jazz - man, — oh — jazz - man. —






Fmaj7 (G Bass)

Gm

Am7

oh lift me, won't you

Coda

mp

Bb

F

Ebmaj7

Gm

lift me with ev - 'ry turn a - round;

Abmaj7

Ab (B Bass)

F (G Bass)

play it sweet - ly, take me down, oh jazz - man.

Bb (C Bass)

C

(clap)

Alto solo

Repeat and fade

KEEP YOUR HANDS OFF MY BABY

Words and Music by
GERRY GOFFIN and
CAROLE KING

Slowly

Piano introduction in G major, 4/4 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand. The piece begins with a series of chords and a melodic line that sets the slow, intimate mood of the song.

G7 C

We've been friends for oh, so long; — I let you share what's
I don't mind when you lend my clothes, — My jew - el - ry and

mf

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The tempo remains slow. The lyrics are: "We've been friends for oh, so long; — I let you share what's I don't mind when you lend my clothes, — My jew - el - ry and". The piano accompaniment consists of chords and a simple bass line.

G7

mine, such, But when you mess with the boy I love, — It's
But hon - ey, let's get some-thing straight: — There's

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "mine, such, But when you mess with the boy I love, — It's But hon - ey, let's get some-thing straight: — There's". The piano accompaniment provides harmonic support for the vocal line.

C G7 C

time to draw the line. Keep Your Hands — Off My
one thing you don't touch.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "time to draw the line. Keep Your Hands — Off My one thing you don't touch.". The piano accompaniment features a final chord and a melodic flourish.

Am F

Ba - by. I ain't gon- na tell you but one more

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'Ba' followed by a quarter note 'by.' and then a series of eighth notes: 'I', 'ain't', 'gon-', 'na', 'tell', 'you', 'but', 'one', 'more'. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar eighth-note pattern. Chords are indicated as Am and F.

G7 (Tacet) C

time. Woh, Keep Your Hands Off My

The second system of music features a vocal line and piano accompaniment. The vocal line has a half note 'time.', followed by a (Tacet) instruction, then a series of eighth notes: 'Woh', 'Keep', 'Your', 'Hands', and finally a half note 'Off' followed by a quarter note 'My'. The piano accompaniment continues with eighth-note patterns. Chords are indicated as G7, (Tacet), and C.

Am F G7

Ba - by. Girl, you get it through your head - That boy is

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'Ba' followed by a quarter note 'by.', then eighth notes: 'Girl', 'you', 'get', 'it', 'through', 'your', 'head -', and finally a half note 'That' followed by a quarter note 'boy' and a half note 'is'. The piano accompaniment continues with eighth-note patterns. Chords are indicated as Am, F, and G7.

1. C F C 2. C

mine. mine.

The fourth system of music features a vocal line and piano accompaniment. The vocal line has a half note 'mine.' followed by a first ending bracket containing two measures of eighth notes, then a double bar line, and a second ending bracket containing two measures of eighth notes, ending with a half note 'mine.'. The piano accompaniment continues with eighth-note patterns. Chords are indicated as C, F, and C.

NIGHTINGALE

Words and Music by
DAVID PALMER and
CAROLE KING

Moderately Bright

First system of piano introduction, featuring a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of a series of chords and melodic lines.

Second system of piano introduction, continuing the melodic and harmonic development from the first system.

Vocal line, first system. The melody is written on a treble staff. The lyrics are: "Like some night bird strong,". A guitar chord diagram for Gmaj9 is shown above the staff.

Piano accompaniment, first system, corresponding to the first vocal line. It features a treble and bass staff with a key signature of one sharp and a 4/4 time signature.

Vocal line, second system. The melody is written on a treble staff. The lyrics are: "home - ward wing - in', but he was tak - en by the thought...". A guitar chord diagram for Dmaj9 is shown above the staff.

Piano accompaniment, second system, corresponding to the second vocal line. It features a treble and bass staff with a key signature of one sharp and a 4/4 time signature.



seeks _____ the shel - tered nest;
 _____ of his suc - cess;



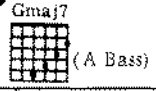
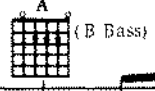
like the sail - or's _____ lost hor - i -
 those spot - light sha - dows, how they lured.



zon, _____ he needs _____
 _____ him _____ and took him



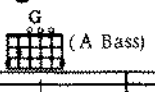
_____ some place _____ to rest. The
_____ like all _____ the rest; But



songs that he's _____ been _____ sing - in' _____ no _____ long - er _____ make much sense.
that old _____ dream _____ don't _____ look _____ good _____ now, no it don't seem _____ quite the same.



_____ and those stran - ger's cold _____ per - cep - tions, they've
_____ He needs to hear _____ a ten - der word, _____ won't you



killed his con - fi - dence. _____ Night - in - gale, she sails
sing him home _____ a - gain. _____ Night - in - gale, she sails

Gmaj9



— a - way — up — on a sea of song; — night - in - gale, -
 — a - way up — on a sea of song; — night - in - gale, -

Dmaj7



Gmaj9



— she ser - e - nades — his lone - ly, — lone - ly — life — a - long..
 — she ser - e - nades — his lone - ly, — lone - ly — life — a - long..

Em



Bm



— When his tired — voice — is bro - ken, his gold -
 — When his strength — is slow - ly go - in', his pride.

Em



Bm



Em



— en hope — is gone; — she makes a lost — soul's — sim - ple long -
 — is all — but gone; — she makes a fool - ish — dream - er lis -



(A Bass)

ing some - how not so wrong. Night - in -
ten to one last song. Night - in -



gale _____
gale _____ ooh _____ sing -



night - in - gale. _____
sweet night - in - gale, _____ oh _____



1.

2.

D.S. ad lib and fade

na na na 2. He was na na. Night - in - gale.

OH NO, NOT MY BABY

Words and Music by
GERRY GOFFIN and
CAROLE KING

Moderate



When my friends told me you had some-one new,
My ma-ma told me, "Son, when ru - mors spread that there is



I did-n't be-lieve a sin-gle word was true. I told them all I had
truth some - where and you should use your head. But I sure did-n't lis-ten to



faith in you. I kept right on say - in';
what she said; don't you know I kept right on say - in';



G Am7 Bm7 Em7 Am7 Bm7 Cmaj7 C (D Bass)

Oh, no, — not my ba - by. Oh, no, — not my sweet ba - by.

G Am7 Bm Em7 Am7 Bm7 Cmaj7 C (D Bass)

You're not like all those oth-er girls... who play with man's hearts... like they were toys...
You're not like all those oth-er girls... who lead you on and

Am7 Bm7 Cmaj7 C (D Bass) G Am7 Bm7 Em7

2. tell you lies, — no, — not — my ba - by.

Am7 Bm7 Cmaj7 C (D Bass) G C7 Bm7

Tell me, — ba - by, — don't be - lieve what they're say-in',

Am7 Bm7 Em7 C (D Bass) G Am7

no. Oh, no, — not my ba - by.

Bm7 Em7 Am7 Bm7 Em7 C (D Bass) G

Oh no, — not my sweet ba - by. Not my ba - by, not my ba - by

Am7 G Am7 Bm7 Emaj7 C (D Bass)

not my ba - by, not my ba - by, not my ba-by not my, not my sweet, sweet ba - by.

G Am7 G Am7 Bm7 Emaj7 C (D Bass)

Not my ba-by, not my ba-by, not my ba-by, not my sweet, sweet ba - by.

D. S. repeat and fade

ONE FINE DAY

Words and Music by
GERRY GOFFIN and
CAROLE KING

Briskly $\text{♩} = 176$

F **Dm** **Bb** **Gm7 C**

F **C**

1. One fine day you'll look at me,
2,3. (see additional lyrics)

mf

Dm **Bb**

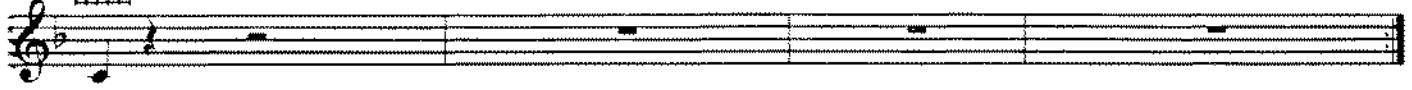
and you will know our love was meant to be.

F **Dm11** **Dm7** **Bb** **C7**


One fine day you're gon - na want me for your




To Coda

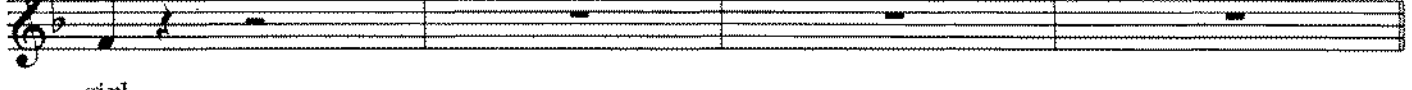
1.    



girl.












2.   



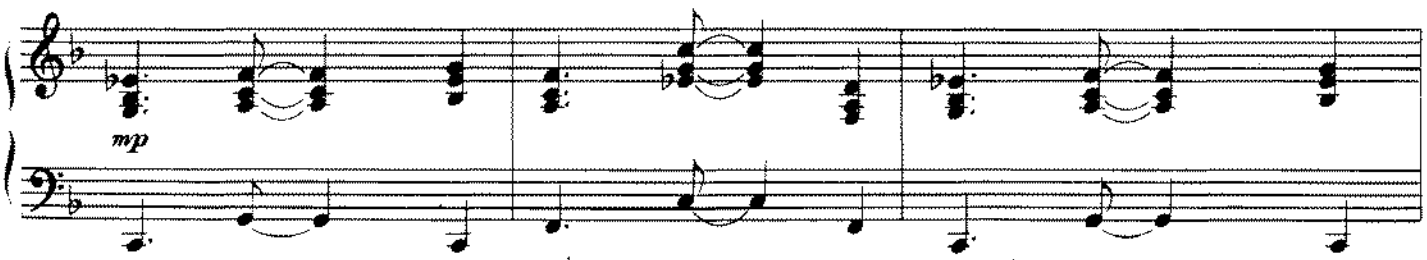
girl.



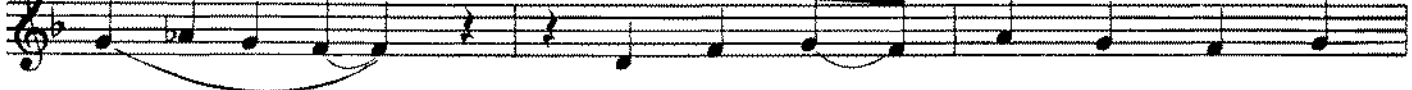
Bridge:         



Though I know you're the kind of

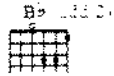


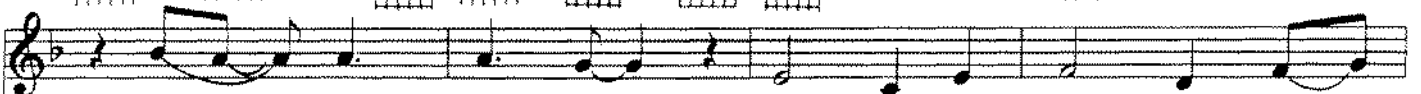


boy who only wants to run a -





round, I'll _____ keep wait - ing, _____ and



some - day dar - ling, _____ you'll come to me when you _____

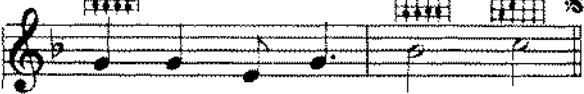


cresc.

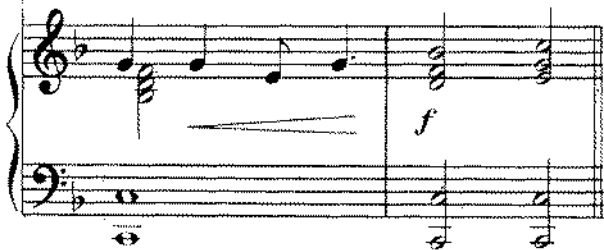


D.S. al Coda

Coda



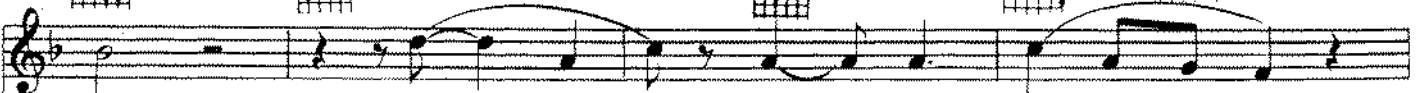
want to set - tle down, oh.



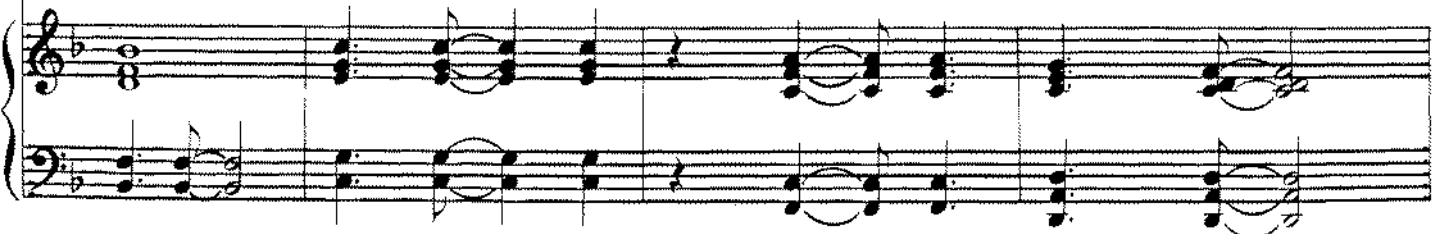
f



girl. One _____ fine day, _____



oh, oh, _____ one _____ fine day _____



B7 C F

you're gon - na want me for your girl. Shoo - be - do - be - do - be -

Dm7 Bb Gm7/C

do - be - do wah, wah, shoo - be - do - be - do - be - do - be - do wah, wah.

F Dm7 Bb Bb/C

Repeat ad lib and fade

Instr. solo ad lib

Verse 2:
 The arms I long for will open wide,
 And you'll be proud to have me walking right by your side.
 One fine day you're gonna want me for your girl. (To Bridge:)

Verse 3:
 One fine day we'll meet once more,
 And then you'll want the love you threw away before.
 One fine day you're gonna want me for your girl. (To Coda:)

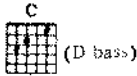
ONLY LOVE IS REAL

Words and Music by
CAROLE KING

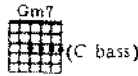
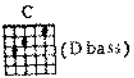
Moderate



As I



bask in the glow of a just-lit fire, _____ feel - ing the warmth as the flame



_____ grows high - er, I think it's true that no - thing is real - ly new

Fmaj7  Dm7 






un - der the sun. _____ Watch - ing a new love grow from




G9  Dm7  G7 





old love's em - bers; Yes - ter - day's gone but to - day re - mem - bers.




Gm7  Gm7  (C bass) Fmaj7  Fmaj7  Bb  (C Bass)

Does -n't it seem to come down the same for ev - ry - one? On - ly love -



Fmaj7  Gm7  (C bass) Fmaj7  Gm7  (C bass)

is real. _____ Ev - 'ry - thing else il - lu - sion.



Fmaj7 Em7 A7 Dm7 G7

Ad - ding to the con - fus - ion of the way — { we con - nive at be -
con - trive to just —

Cmaj7 Fmaj7 Bbmaj7 Am7

- ing a live. — Trac - ing a line — till we — can de - fine — that thing —
— stay a - live. —

Dm7 G7sus G7 Gm7 (C bass) Fmaj7

— that al - lows — us to feel. — On - ly love — is real. —

Gm7 (C bass) Fmaj7 Gm7 (C bass) To Coda

— On - ly love — is real. — On - ly love
(2x only)












Child - hood dreams__ like mud - dy wa - ters flow - ing through me__to my sons__







__ and daugh - ters. Ev - ry-thing I __ ev - er thought __ is con - firmed__ as






truth to me.__ E - ven as I see the way__ that I want __



Dm(2 7)



Dm7



G9



— to go — now. Still I wish — I had known — what I know — now.

Gm7



Gm7



(C bass)

Fmaj7



Bb



D.S. al Coda

(C bass)

May-be I could — have spared — you giv - ing your youth to me. — On - ly love

Fmaj7



Gm7



(C bass)

Fmaj7



Gm7



(C bass)

Coda

— is real. — On - ly love — is real. —

Gm7



C6/9



Gm7



C6/9



Repeat and Fade

SIMPLE THINGS

Words and Music by
CAROLE KING and RICK EVERS

Moderately

E7sus

E7

E7sus

A

D (A Bass)

A

D (A Bass)

mf

A

E7sus

E7

D (add 9)

Sim - ple things mean a lot to me,
Sim - ple things nev - er com - promise,

some things on - ly chil - dren can see. Sim - ple things like
all things have a rhy - thm I can re - al - ize. I feel con - tent in my

A (C Bass) D (D Bass) E (C Bass) (B Bass) D A E7sus E

hors-es run- ing free and eas - y ac - cep - tance of life,
 free - dom and I feel my free - dom is right,

D (add 9) A (C Bass) D (add 9)



I nev - er want to stop be - ing a child, I want to see the flow - ers grow - ing

A (C Bass) A (add 9) G (add 9)

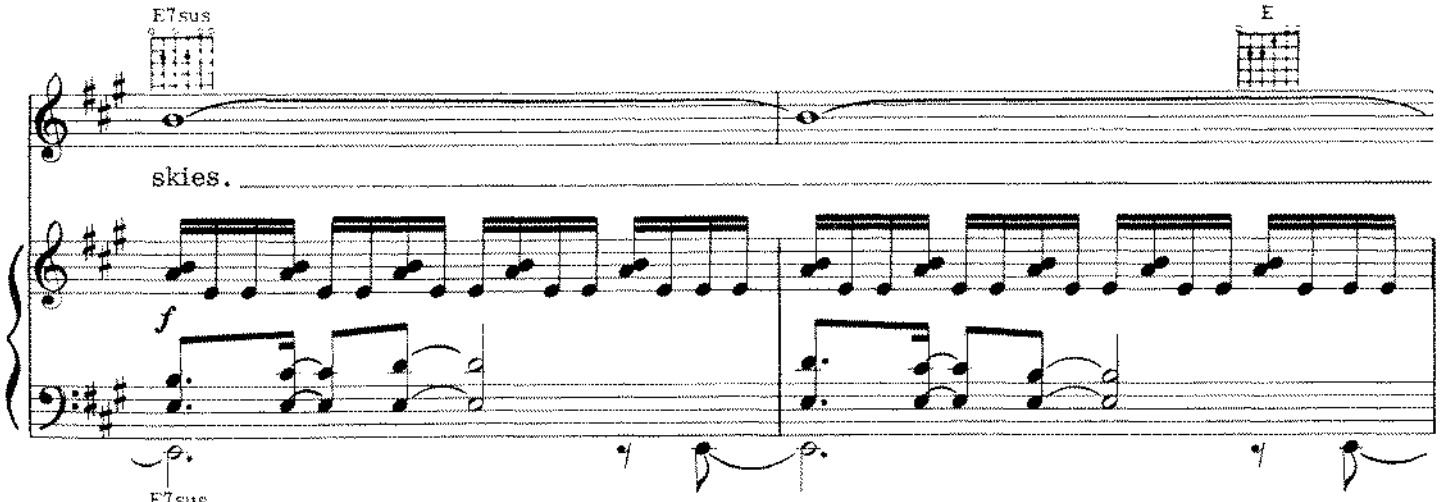
wild on the hill side, to see the sun - rise in the

F7b9 A (F Bass)

morn - ing, sun - light grow - ing, fill - ing the

E7sus  




skies.



f

E7sus 






A  D  A  D  A 
(A Bass) (A Bass)

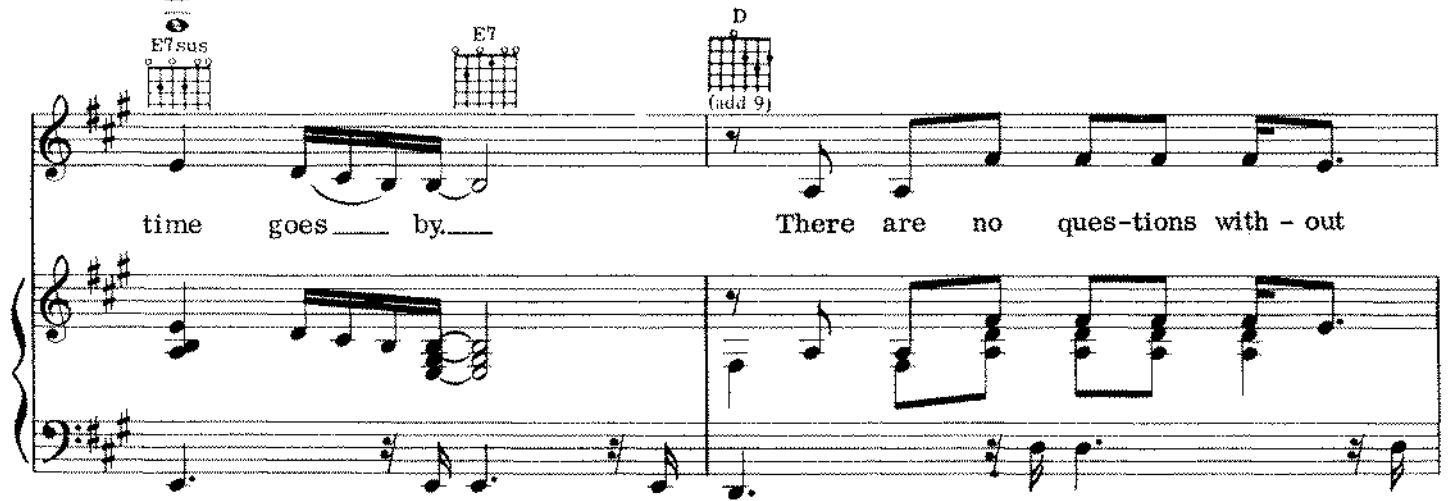
Sim-ple ___ things ___ of the earth don't die ___ they just grow ___ and change as



mf

E7sus  E7  D 
(add 9)

time goes ___ by. ___ There are no ques-tions with - out



A (C# Bass) D (add 9) A (C# Bass)

an - swers. I've found my an - swer to life is liv - ing, the

cresc.

D (F# Bass) E D (C# Bass) A (B Bass) D A E7sus E7

se - cret of liv - ing is life.

f *mf*

8va lower *loco*

E7sus

f

A (A Bass) D (A Bass) A (A Bass) D (A Bass)

Sim - ple things mean a lot to me

mf

A D (A Bass) A D (A Bass)

sim - ple things mean a lot to me

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics underneath. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for A, D, and A Bass are shown above the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

A D (A Bass) A D (A Bass) A D (A Bass)

sim - ple things mean a lot to me.

This system contains the next two lines of music. It follows the same format as the first system, with a vocal line and piano accompaniment. Chord diagrams for A, D, and A Bass are provided above the vocal line.

A D (A Bass) A E/sus

This system contains the third and fourth lines of music. The vocal line has a long rest in the first measure, followed by a single note. The piano accompaniment continues with a rhythmic pattern. Chord diagrams for A, D, A, and E/sus are shown above the vocal line.

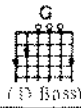
A

This system contains the final two lines of music on the page. The piano accompaniment concludes with a series of chords and a final cadence. A chord diagram for A is shown above the vocal line.

SMACKWATER JACK

Words and Music by
**GERRY GOFFIN and
 CAROLE KING**

Moderately Fast




1. Now Smack - wa - ter Jack, he bought a shot -
 2. Now Big Jim, the chief, stood for law and ord -
 3. The ac - count of the cap - ture was-n't in the pa -



gun, — 'cause he — was in the
 er. — He called — for — the
 pers. — But you know they hanged old

D G D G D

mood for a lit - tle con - fron - ta - tion. He just - a'
 guard to come and sur - round the bor - der,
 Smack right there in - stead of lat - er. You know the

G7

let it all hang loose, he did - n't think a - bout the noose;
 From his bull - dog mouth, as he led the pos - se south,
 peo - ple were quite pleased, 'cause the out - law had been seized.

A G

To Coda

he could - n't take no more a - buse, so he shot down the
 came the cry, "We've got to ride to clean up the streets.
 and on the whole it was a ver - y good year.

D G D

I. (D Bass)

con - gre - ga - tion. You can't

A Bm A Bm7

talk to a man with a shot-gun in his

G 2. G7

hand. for our wives and our daugh-

D G (D Bass) D A Bm

ters." You can't talk to a man

A Bm7 G D.C. at Coda

with a shot-gun in his hand.

G D G (D Bass) D

For the un - der - tak - er. You can't

Coda

A Bm A Bm7 G

talk to a man with a shot - gun in his hand, a

G7 D G D

shot-gun in his hand. Smack-wa-ter Jack bought a shot -

Repeat and fade

G D G

gun. Yeah! Smack-wa-ter Jack bought a shot - gun.

SO FAR AWAY

Words and Music by
CAROLE KING

Very Slow

Piano introduction in D major, 4/4 time, marked 'Very Slow' and 'mp'. The right hand features a melodic line with grace notes, while the left hand plays a steady bass line.

Dmaj9

D6

Dmaj9

D6

Gmaj7

G6

So far a-way! Does -n't an - y - bod - y stay in one place... an - y - more?...

Piano accompaniment for the first vocal line, marked 'mf'. It features a melodic line in the right hand and a bass line in the left hand.

Em7

A11

Dmaj7

(D bass)
G

Dmaj7

Gmaj7

F#m7

Em7

A11

Dmaj9

D6

It would be so fine to see your face at my door... Does -n't help... to know you're just time a - way.

Piano accompaniment for the second vocal line, marked 'mf'. It features a melodic line in the right hand and a bass line in the left hand.

Dmaj9

D6

Gmaj7

G6

Em7

A11

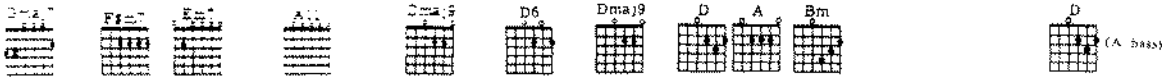
Dmaj7

G

Dmaj7

Long a - go... I reached for you and there you stood... Hold - ing you a - gain - could on - ly... do me - good...

Piano accompaniment for the third vocal line, marked 'mf'. It features a melodic line in the right hand and a bass line in the left hand.




 How I wish - I could, but you're so far a-way! One more song a-bout mov-in' a-long... the






 high-way; - Can't say much of an -y-thing - that's new. If I could on - ly work this life out -



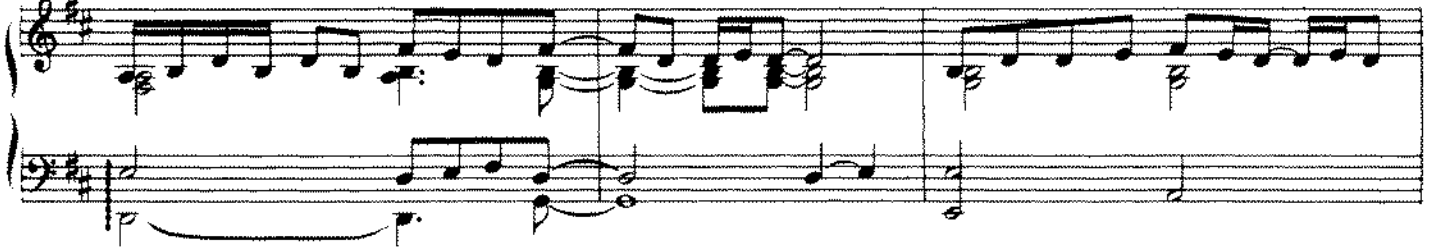


 - my - way, - I'd rath-er spend-it - be-in' close to you, - But you're so far a-way!





 Does-n't an-y - bod-y stay in one place - an - y - more? - It would be so fine to see - your -



Dmaj7 (D bass) G Dmaj7 Gmaj7 F#m7 Em7 A11 Dmaj9 D6 Dmaj8 D6

face at my door. — Does -n't help — to know you're just time a -way. Yeah, — you're so —

Gmaj7 G6 Em7 A11 G Dmaj7 Em7 G

— far — a -way! — Trav-el -in' a -round sure gets me down.. and lone -ly. —

Em7 A11 Dmaj7 F#m7

Noth-in' else to do — but close my mind. I sure — hope the road — don't come to —

Em7 A11 Bm Em7 A11 *D. S. and fade*

— own — me. — There's so man-y dreams — I've yet to find. — But you're so

SOME KIND OF WONDERFUL

Words and Music by
GERRY GOFFIN and
CAROLE KING

Medium Soft Rock Beat

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams and fingering instructions. The first system starts with a 'C' chord diagram. The second system includes 'Am', 'F', and 'Dm7' chord diagrams. The third system includes 'G7sus', 'G', and 'C' chord diagrams. The fourth system includes 'Am', 'F', 'Dm7', and 'G7sus' chord diagrams. The piano accompaniment features a steady bass line and chords that support the vocal melody. The vocal line is in 4/4 time and includes lyrics such as 'All you have to do is touch my hand to show me you understand, and something happens to me, that's some kind of wonderful! Any-time my lit-tle world is blue I just have to look at you, and ev-'ry-thing seems to be, some kind of won-der-ful!'.

All you have to do is touch my hand to show me you
un-der-stand, and some-thing hap-pens to me, that's some kind of
won-der-ful! An-y-time my lit-tle world is blue I just have to
look at you, and ev-'ry-thing seems to be, some kind of won-der-ful!

G F (G Bass) C F (G Bass)

I know I can't ex-press this feel - ing of ten - der - ness.

C C7

There's so much I want to say, but, the right words just don't

F Em7 G7sus C Am

come my way. I just know when I'm in your em-brace this world is a hap- py place,

F Dm7 G7sus G

and some-thing hap-pens to me, that's some kind of won-der-ful! Some kind of

C Am

won-der-ful! (Sweet lips) Some kind of won-der-ful, won-der-ful,

Fmaj7 G7sus

won-der-ful, won-der-ful! (Warm eyes) (Soft sighs) Some kind of won-der-ful!

G G7sus C G7sus

Oo

C Dm7 G7sus

Some kind of

Repeat and fade

SWEET SEASONS

Words and Music by
CAROLE KING and
TONI STERN

Medium Rock Beat

Piano introduction in 4/4 time, key of Bb. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

Chord diagram for Bb: x2 4 2 1 3 3

Some-times you win, some-times you lose, and some-times the blues get a
Some-times you win, some-times you lose, and most times you choose be -

Musical notation for the first vocal line, including treble and bass staves with lyrics.

Chord diagram for Cm7 (F Bass): x3 3 3 2 1 3

hold of you (ah) just when you thought you had
tween the two (ah) won - der - in', won - der - in' if you have

Musical notation for the second vocal line, including treble and bass staves with lyrics.

Chord diagram for Bb: x2 4 2 1 3 3

made it. All a - round the block peo - ple will talk, but
made it. But I'll have some kids and make my plans, and

Musical notation for the third vocal line, including treble and bass staves with lyrics.

I want to give it all that I've got I just don't want,
I'll watch the sea-sons run - ning a - way, and I'll build me a life in the

Chord diagrams: Bb, Cm7 (F Bass)

I don't want to waste it. Talk - in' 'bout
o - pen, a life in the coun - try.

Chord diagrams: Bb

sweet sea - sons on my mind. Sure does ap - peal to me!

Chord diagrams: F, Eb (F Bass), Bb, Eb (Bb Bass), Bb, Dm

You know we can get there ea - si - ly, just like a sail - boat

Chord diagrams: Ebmaj7, F6, Gm, Cm7



1.

sail - in' on the sea.

(F Bass)

Bb

2.

sail - in' on the sea. Talk - in' 'bout

sweet sea - sons, talk-in' 'bout

Bb

sweet, sweet, sweet sea - sons. Talk -in' 'bout

Repeat to fade

Repeat to fade

TAKE GOOD CARE OF MY BABY

Words and Music by
GERRY GOFFIN and
CAROLE KING

Slowly (*ad lib.*)



My tears are fall - in' 'Cause you're tak - in' her a - way, — And

mp *colle voce*



though it real - ly hurts me so, There's some - thin' that I got - ta say.

Moderately, with a beat



Take good care of my ba - by,

mf



Please don't ev - er make her blue.

F F7 Bb Bbm F

Just tell her that you love her, Make sure you're think-in' of her In ev-'ry-

Dm Gm C9 F Dm

thing you say and do. Take good care of my

Gm7 C7 F Dm Gm7

ba-by, Don't you ev-er make her cry.

C9 F F7 Bb Bbm

Just let your love sur-round her, Paint a rain-bow all a-round her,

F Gm7 C7 F Gm7

Don't let her see a cloud-y sky. Once up-on a

time that lit-tle girl was mine. If I had been true, I

know she'd nev - er be with you. So Take good care of my ba -

by, Be just as kind as you can be.

And if you should dis - cov - er that you don't real-ly love her, Just send my

ba - by back home to me.

Chord diagrams shown above the vocal lines:

- System 1: C7, F, Dm7, Gm7, C7
- System 2: F, Dm7, Gm7, C7, F, Dm, Gm7
- System 3: C7, F, Dm, Gm7, C9
- System 4: F, F7, Bb, Bbm, F
- System 5: Dm, Gm7, C7, F

TAPESTRY

Words and Music by
CAROLE KING

Slowly (In Two)

mf

Red.....*

My_____

mp

Red.....*

life has_____been a tap - es - try of rich and roy - al hue, an

Red.....*

F C7sus (no 5) F C7sus (no 5) Bb6

ev - er - last - ing vis - ion_____ of the ev - er - chang - ing

Red.....*

F C7sus (no 5) Bb F Bb6 (F Bass)

F Gm7 C Gm7 (D Bass) Gm7

view, a wond - 'rous wov - en mag - ic in bits of blue and gold, —

C Bb Am7 Gm7

— a tap - es - try to feel and see im - pos - si - ble to hold —

C Fmaj7 (C Bass) Bb

— { Once, a - mid the soft, — sil - ver
Soon, with - in my — tap - es - try, a -

Fmaj7 (C Bass) Bb Fmaj7

sad - ness in the sky, — there came — a man — of for -
long — the rut - ted road, — he sat — a down — on a —

(C Bass)

Bb Fmaj7 Bb (F Bass) F

tune, a — drift — er pass — ing — by. He
riv-er rock and — turned in — to a toad. — It

Gm7 C Gm7

wore — a torn and tat - tered — cloth a - round his leath-ered hide,
seemed — that he had fal - len in - to some - one's wick - ed spell,

C Bbmaj7 Am7

— and a coat — of man - y col - ors, yel-low
and I wept — to see him suf - er, though I

Gm7 C Gm7 C

To Coda ⊕

green — on eith - er side. — He
did-n't — know him —

A7 (A7 Bass) (Ab Bass) (Ab Bass)

moved with some un - cer - tain - ty, as if he did - n't know

Ab (Ab Bass) (Ab Bass) (Ab Bass) Red...*

just what he was there — for, — or — where he ought to go. —

C (C Bass) (C Bass) Red...*

Once he reached for some-thing — gold - en, hang - ing from a tree, —

C (F Bass) (Bb Bass) Bbmaj7 Bb F Cm7 D.S. al Coda

— and his hand came down emp - ty.

well. As I watched in sor - row, there

sud - den - ly ap - peared a fig - ure, grey and

ghost - ly, be - neath a flow - ing beard. In

times of deep - est dark - ness, I've seen him dressed in

mp

C F# B (F# Bass) (add 9)

F# B (F# Bass) F#

(add 9) B (F# Bass) (F# Bass) B F#

G#m7 C# G#m7

Coda

C# Bmaj7 Bbm7 G#m7

black. Now my tap - es-try's un - rav - el - ing; he's come ——— to take me

Slower Tempo
(D# Bass)

C# G#m7 C#

back. He's come ——— to take me back.

(C# Bass)

(add 9)

B (F# Bass)

B F# B (F# Bass)

Tempo I

F# B (F# Bass) F# (C# Bass) (C# Bass) B C#7 F#

rall.

THE LOCO-MOTION

Words and Music by
GERRY GOFFIN and
CAROLE KING

Moderately

mf

Ev-'ry-bod-y's do - in' a brand new dance__now.

mf

The Lo-co - Mo - tion.

I know you'll get to like it if you give it a chance__now.

mf

C'm on, ba-by, do The Lo-co - Mo - tion.

My lit - tle ba - by sis - ter can

Chord diagrams: Eb, Cm, Ab

Fm Ab 4th Fret F7 Eb Bb9

do it with ease, — It's eas-i-er than learn-in' your A B C's, — So come on, come on, do —

Eb Ab 4th Fret

— The Lo-co-Mo-tion with me. You got-ta swing your hips now. Come on

Eb Eb7

ba-by, jump up, — jump back. — Oh, well, I think you got the knack.

Eb Cm Eb Cm

C'm on, ba by, do — The Lo-co-Mo-tion.

Now that you can do — it, Let's make a chain now.
Move a-round the floor, in a Lo-co-Mo-tion.

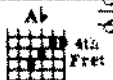


C'm on, ba-by, do-

chug-a-chug-a mo-tion like a rail-road train now.
Do it hold-in' hands if you get the no-tion.



The Lo-co-Mo-tion.



Do it nice and eas-y now, don't lose con-trol, A
There's nev-er been a dance that's so eas-y to do. It



lit-tle bit of rhy-thm and a lot of soul. Come on, come on, do The Lo-co-mo-tion with
ev-en makes you hap-py when you're feel-in' blue. So, come on, come on, do The Lo-co-mo-tion with



C'm on, ba-by, do The Lo-co-Mo-tion



C'm on, ba-by do The Lo-co-Motion.

me.
me.

Repeat and fade out

UP ON THE ROOF

Words and Music by
GERRY GOFFIN and
CAROLE KING

Slowly
G

Em

When this old world starts a-get-ting me down And
I come home feel-ing tired- and beat, I'll

C

Am7

G

peo-ple are just too much for me to face, I'll
go up where the air is fresh and sweet. I'll

Em

C

Am7

climb 'way up to the top of the stairs And all my cares just drift right in - to
get far a - way from the hust - ling crowd And all that rat - race noise down in the

G

C

C6

space. On the roof it's peace - ful as can
street. On the roof that's the on - ly place I

Cmaj7 C6 G Em

be know And Where there you the world just have be to low wish don't to both make er it

C 1. D9 Tacet 2. D9 D7 Am7 G

me. so, So, when UP ON THE ROOF.

Em C Am7 G

C C6 Cmaj7

At night the stars put on a show for free

C6 G Em C

— And, dar - ling, you can share it all with me. —

D9 Tacet G Em C

— I keep a - tell - in' you right smack dab in the mid - die of town I found a par - a -

Am7 G

dise that's trou - ble - proof — And if this world starts

Em C Am7 G

get - ting you down, There's room e - nough for two UP ON THE ROOF. —

WAY OVER YONDER

Words and Music by
CAROLE KING

Moderately Slow

'Way ov - er — yon — der —
mor — row, —

is a place that I — know, —
I'll find my — way —

where I can find — shel - ter —
to the land where the — hon - ey — runs

G Bass' 3 C F F (E Bass) F (D Bass)

from hun - ger and cold.
in riv - ers each day.

C A7sus
(B Bass) (Bb Bass)

And the sweet tast-in' good life is so eas-

Dm7 Dm7
(G Bass)

i - ly found. 'Way ov - er

F F C
(G Bass)

to Coda ☩

yon - der, that's where I'm bound.

F (E Bass) C Dm7 G7 C C (C Bass)

I know _____ when I get there, _____

C (B Bass) C (A Bass) G

the first thing I'll see _____

G7 Dm7 Dm7 (G Bass)

is the sun _____ shin-ing gold - en, _____ shin - in'

C (C Bass) F (C Bass) C

right down on _____ me. _____ Then

C C A7sus

(B Bass) (Bb Bass)

trou - ble's gon-na lose _____ me, _____ wor - ry

Dm7

leave _____ me be - hind, _____ and I'll stand up

C Dm7 F

(G Bass) (G Bass) (C Bass)

proud - ly _____ in true peace of mind.

C Dm7 Dm7

(E Bass) (G Bass) (G Bass)

Talk-in' 'bout a, talk-in' 'bout a - way ov - er yon -



der _____ is a place I have seen. _____

It's a gar - den of wis-dom _____

from _____ some long _____ a - go _____ dream. _____

May - be _____ to -

D.S. al Coda

Fine

WHERE YOU LEAD

Words and Music by
CAROLE KING and
TONI STERN

Moderato

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

G C (G Bass) G C (G Bass)

Want-ing you the way I do, I on - ly want to be with you, And I would
If you're out on the road, feel - ing lone - ly and so cold, All you got - ta

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes guitar chord diagrams for G, C (G Bass), G, and C (G Bass) above the vocal staff. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

G Em Am7 D7 Dm7 G7 (G Bass)

go - to the ends of the earth, 'Cause dar - lin', to me that's what you're worth. } Where you lead -
do - is call my name And I'll be there on the next train, }

The second system continues the vocal and piano accompaniment. The piano part includes guitar chord diagrams for G, Em, Am7, D7, Dm7 (G Bass), and G7 above the vocal staff. The piano accompaniment features more complex chordal textures.

(C Bass) C F (C Bass) F (C Bass) C F (C Bass) C

I will fol - low, An - y - where that you tell me to. If you need,

The third system concludes the vocal and piano accompaniment. The piano part includes guitar chord diagrams for C (C Bass), C, F (C Bass), F (C Bass), F, C, F (C Bass), and C above the vocal staff. The piano accompaniment continues with a steady bass line.

G (B Bass) Am C7 F Em Dm F6 C (G Bass)

need me to be with you, I will fol - low where you lead.

F C F C

I al-ways want-ed a real home with flow - ers on the win-dow sill, But

F C F C

if you want to live in New York Cit - y, Hon-ey, you know I will.

F C F C

I nev-er thought I could get sat-is-fac - tion from just one man, But if

an - y - one — can keep — me hap - py — You're the one who can, — Where you — lead —

— I will fol - low — An - y - where — that you tell — me to, If you need,

1.

— need me to be — with you, — I will fol - low, — Oh, — Where you — lead —

2.

— low, — Where you lead — Where you lead — I will fol - low, — Where you lead —

Repeat and fade

WILL YOU LOVE ME TOMORROW?

Words and Music by
GERRY GOFFIN and
CAROLE KING

Moderate

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of three measures of whole notes: F#4, A4, and C5. Below this, a grand staff (treble and bass clefs) provides piano accompaniment. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line.

The second system continues the musical notation from the first system. The treble clef staff shows the continuation of the melody. The piano accompaniment in the grand staff continues with the same rhythmic and harmonic patterns.

The third system includes the vocal melody and lyrics. Above the treble clef staff, there are two guitar chord diagrams: a G major chord (x02333) and a C major chord (x32311). The lyrics are:

1. To - night you're mine com - plete - ly,

2. Is this a last - ing trea - sure,

3. I'd like to know that your _____ love

The piano accompaniment continues below the lyrics.

C (D Bass) G

you give your love so
 or just a mo - ment's
 is love I can be

C (D Bass) Bsus

sweet - ly; to - night the light
 plea - sure? Can I be - lieve
 sure of. So tell me now

B Em Em Em Em
 (D Bass) (D Bass) (C# Bass)

of love is in your eyes.
 the ma - gic of your sigh?
 and I won't ask a - gain.

C (D Bass) Am (G Bass)

Will you still love me to - mor -

Detailed description: This system contains the first line of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are "Will you still love me to - mor -". Above the staff are three guitar chord diagrams: C (with D Bass), C (with D Bass), and Am (with G Bass). The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays a melody of eighth and quarter notes, while the left hand plays a bass line of quarter notes.

1. 3. G To Coda 2. G C

row? row? To - night with words un -

Detailed description: This system contains the second line of music. The vocal line continues with "row? row? To - night with words un -". Above the staff are guitar chord diagrams: "1. 3. G" (with a circled 3), "To Coda" (with a circled C), "2. G", and "C". The piano accompaniment continues with similar rhythmic patterns. A double bar line with a repeat sign is present after the first "row?".

Bm C

spo - ken, you say that I'm the on - ly

Detailed description: This system contains the third line of music. The vocal line continues with "spo - ken, you say that I'm the on - ly". Above the staff are guitar chord diagrams: Bm and C. The piano accompaniment continues with similar rhythmic patterns.

G C

one, but will my heart be

Detailed description: This system contains the fourth line of music. The vocal line continues with "one, but will my heart be". Above the staff are guitar chord diagrams: G and C. The piano accompaniment continues with similar rhythmic patterns.

Bm Em A

bro - ken ——— when the night ——— meets the morn - ing

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'bro - ken' followed by a long dash, then 'when the night' with a dash, and finally 'meets the morn - ing'. The piano accompaniment features a treble clef with a melody and a bass clef with a bass line. Chord diagrams for Bm, Em, and A are shown above the vocal staff.

Am7 D

sun ?

D.S. al 3rd ending and Coda

Detailed description: This system contains the next two measures. The vocal line has a half note 'sun ?' followed by a long dash. The piano accompaniment continues with a treble and bass clef. Chord diagrams for Am7 and D are shown above the vocal staff. The instruction 'D.S. al 3rd ending and Coda' is written to the right of the system.

C C (D Bass) N. C. Em Em (D# Bass)

Will you still love me to - mor - row ?

Coda

Detailed description: This system contains the next two measures. The vocal line has a half note 'Will you still love me to - mor - row ?'. The piano accompaniment includes a section marked 'Coda' on the left. Chord diagrams for C, C (D Bass), N. C., Em, and Em (D# Bass) are shown above the vocal staff.

Em (D Bass) Em (C# Bass) C D G

Detailed description: This system contains the next three measures of piano accompaniment. Chord diagrams for Em (D Bass), Em (C# Bass), C, D, and G are shown above the staff.

rit.

Detailed description: This system contains the final two measures of the piece. The piano accompaniment is marked with 'rit.' (ritardando). The system ends with a double bar line and repeat signs.

YOU'VE GOT A FRIEND

Words and Music by
CAROLE KING

Slowly

mp

Fm C7 (G Bass) C7 Fm C7 (Ab bass)(G Bass) Fm C7 Fm

When you're down and trou - bled and you need some love and care And
a - bove you grows dark and full of clouds And

Bbm7 Eb Eb6 Eb7 Ab (Ab bass) Bbm Ab Gm7

noth - in', noth - in' is go - in' right, Close your eyes and
that ol' north wind be - gins to blow, Keep your head to -

C7-9 C7 Fm C7+ C7sus (Ab bass) Fm C7sus Fm Bbm7 Cm7

think of me and soon I will be there To bright-en up e - ven your dark - est night...
geth - er and call my name out loud; Soon you'll hear me knock - in' at your door...

(E♭ base)



(E♭Bass)



You just call — out my — name — and you know — wher-ev-er I am—



(E♭Bass)

I'll come run - nin' — to see you a - gain. —



To Coda



Win-ter, spring, sum-mer or fall — All you have to do is call — and I'll be... there. /



(E♭ base)



(A♭Bass)



(C base)



NC

You've got a friend. —

If the sky —

mp

— there,— yes, I will. ————— Now ain't it good to know that you've— got a friend— when

peo-ple can be— so cold?— They'll hurt— you, yes, and de-sert— you and take your soul— if you let

them. Oh, but don't you let— them. You just call—

— there,— yes, I will. —————

— You've got a friend. ————— You've got a friend, — Ain't it good — to know you've got a

Repeat and fade

DISCOGRAPHY

Along with Carole King's own hit recordings, many well known performers have recorded her songs. Here is a list of some of them:

Crying In The Rain	Everly Brothers	1962
Don't Bring Me Down	Animals	1966
Go Away Little Girl	Steve Lawrence	1963
	The Happenings	1966
	Donny Osmond	1971
Hey Girl	Freddie Scott	1963
	Bobby Vee	1968
	Donny Osmond	1972
Hi-De-Ho	Blood Sweat & Tears	1970
I Can't Stop Talkin' About You	Steve & Eydie	1964
Keep Your Hands Off My Baby	Little Eva	1962
The Loco-Motion	Little Eva	1962
	Grand Funk Railroad	1974
(You Make Me Feel Like)		
A Natural Woman	Aretha Franklin	1967
Oh No, Not My Baby	Maxine Brown	1965
	Rod Stewart	1973
	Merry Clayton	1973
One Fine Day	Chiffons	1963
	Julie	1973
	Rita Coolidge	1979
Some Kind Of Wonderful	Soul Brothers Six	1967
	Fantastic Johnny C	1968
	Grand Funk Railroad	1975
Take Good Care Of My Baby	Bobby Vee	1961
	Bobby Vinton	1968
Up On The Roof	Drifters	1963
	Cryan' Shames	1968
	Laura Nyro	1970
	James Taylor	1979
Where You Lead	Barbra Streisand	1971
Will You Love Me Tomorrow	Shirelles	1961
	Four Seasons	1968
	Roberta Flack	1972
	Melanie	1973
	Dana Valery	1976
	Dave Mason	1978
You've Got A Friend	James Taylor	1971
	Roberta Flack & Donny Hathaway	1971