

MOTOWN ANTHOLOGY

44 GREAT MOTOWN HITS, INCLUDING

ABC Don't You Throw Me Away I'm Enough Ain't Nothing Like
 the Real Thing Ain't You Proud to Sing Baby I Need Your
 Lovin' Baby Love Don't Stop Me from Dancin' in the Street
 Easy for You to Be True Gonna Be a Go-Go Girl to Be
 There Gotta Get to You I Can't Help Myself (Sugar Pie,
 Honey Bunch) I Hear a Symphony I Heard It Through the
 Grapevine I Second That Emotion I Want You Back (I'll Be
 There) I'm Losing You (I) Where You'll Find Me It's the Same
 Old Song (I've) Got a New Meaning Let's Stay Together
 Look Through the Windows Love Is Like an Itching in My Heart
 The Love You Save (Mabley) Tomorrow Henry, My Heart
 Henry (I) Love My Girl My Guy My Woman (I) Empty
 without You Never Can Say Goodbye Nowhere to Run
 Papa Was a Rollin' Stone (I) Place in the
 Sun Reach Out and Touch (I) Set On Fire (I) Water (I)
 Stop (I) Ahead (I) Smiling Faces Sometimes (I) Somebody's
 Watching Me (I) Whatever We'll Be Together (I) Standing in the
 Darkness of Love (I) Tell (I) Tell It to the Marine (I) Love Train (I)
 Look Around (I) These Times (I) Crazy Times (I) I'll Follow You
 (I) In the Morning (I) The Tracks of My Tears (I) Your Way Over
 There (I) You've Got the Things (I) You've Got the Things (I) You've Got
 On Where (I) You've Got the Things (I) You've Got the Things (I) You've Got
 Keep Me (I) On You're All I Need (I) You're All I Need (I) You're
 Made (I) (I) Very Happy You've Really Got a Hold on Me

A Place In the Sun

Words and Music by RONALD MILLER
and BRYAN WELLS

Moderately

mf

Dm7 **G7** **C**

Like a long lone - ly stream, I keep
old dust - y road, I get

Dm7 **G7**

run - nin' towards a dream, }
wear - y from the load, } mov - in' on,

C **Am** **G7**

mov - in' on. }
Like a
Like this

Dm7 G7 C

branch _____ on a tree, I keep reach - in' to _____ be
tired _____ trou - bled earth, I've been roll - in' since _____ my

Am G7

free, }
birth, } mov - in' on, _____ mov -

C Dm7

in' on. _____ 'Cause there's a place in the

G7 C Am

sun where there's hope for ev - 'ry - one, where my

G7 C

poor rest - less heart's got - ta run. _____ There's a

Dm7 G7 C

place in the sun and be - fore my life is

Am G7

done, got to find me a place in the

C

sun. _____ Like an _____ *Spoken: You know, when*

Dm7 G7 C

times are bad and you're feeling sad, I want you to always remember.

Dm7 G7

Yes, there's a place in the sun where there's

C Am G7

hope for ev - 'ry - one where my poor rest - less

C

heart's got - ta run. Yes, there's a place

Repeat and Fade

With drive

G Cmaj7 G C

Buh, buh, buh, buh, buh, boo, buh, buh, buh, buh, buh, buh. You

G C G C

went to school to learn _ girl, things you nev - er, nev - er knew be - fore, like _
 Read - ing and writ - ing, 'rith-me - tic are the branch-es of the learn - ing tree. With -

G C G C

"I" be - fore "E" ex - cept af - ter "C" and why two plus two makes four. Now, now, now _
 out the roots of a love ev - 'ry day girl, your ed - u - ca - tion ain't com - plete.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems. Each system includes a vocal line with lyrics, a piano accompaniment with a mezzo-forte (mf) dynamic, and guitar chord diagrams for G, Cmaj7, and C. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The guitar part provides harmonic support with the specified chords.

I'm gon - na teach you all a - bout love, dear.
 Teach - er's gon - na show you how to get an "A?"

Sit your-self down; take a seat; all you got - ta do is re - peat af - ter met: }
 Spell me you add the two, lis - ten to me ba - by, that's all you got - ta do. }

A B C eas - y as 1 2 3 ah sim - ple as

Do, Re, Mi; A B C; 1 2 3; ba - by, you and me girl;

G Cmaj7 G Cmaj7

A B C eas - y as 1 2 3 ah sim - ple as

G C G C

Do Re Mi; A — B C; 1 2 3; *ba-by*, you and me girl.

C G C G C G

Come on, let me love you just a lit - tle bit; I'm gon - na teach you how to sing it out.

G C Cmaj7

Com - a, com - a, come on let me show you what it's all a - bout.

Yah sit down girl

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Yah" followed by a two-measure rest, then "sit down girl" with a triplet of eighth notes marked with an 'x' over each note. The piano accompaniment is in bass clef, consisting of a steady eighth-note bass line.

I think I love you. No get up girl

The second system continues the vocal line with the lyrics "I think I love you." followed by a two-measure rest, then "No get up girl" with a triplet of eighth notes marked with an 'x' over each note. The piano accompaniment remains consistent with the first system.

show me what you can do. Shake it, shake it ba - by come on now

The third system features the lyrics "show me what you can do." followed by a two-measure rest, then "Shake it, shake it ba - by come on now" with a triplet of eighth notes marked with an 'x' over each note. Above the vocal line, guitar chord diagrams for G and C are provided. The piano accompaniment continues with the same bass line.

shake it, shake it ba - by. Oo, _____ shake it, shake it ba - by hey.



D.S. and Fade

The fourth system contains the lyrics "shake it, shake it ba - by. Oo, _____ shake it, shake it ba - by hey." with a long horizontal line under "Oo," indicating a sustained note. Above the vocal line, guitar chord diagrams for G and C are shown. The piano accompaniment continues with the same bass line. The instruction "D.S. and Fade" is written at the end of the system.

Ain't No Mountain High Enough

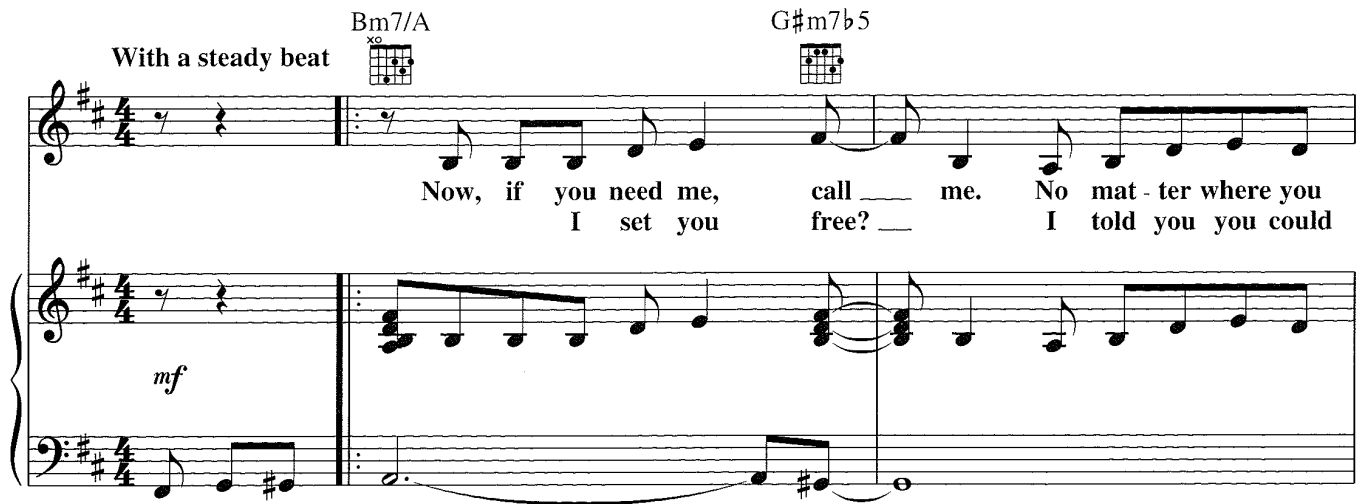
Words and Music by NICKOLAS ASHFORD
and VALERIE SIMPSON









With a steady beat

Bm7/A  G#m7b5 

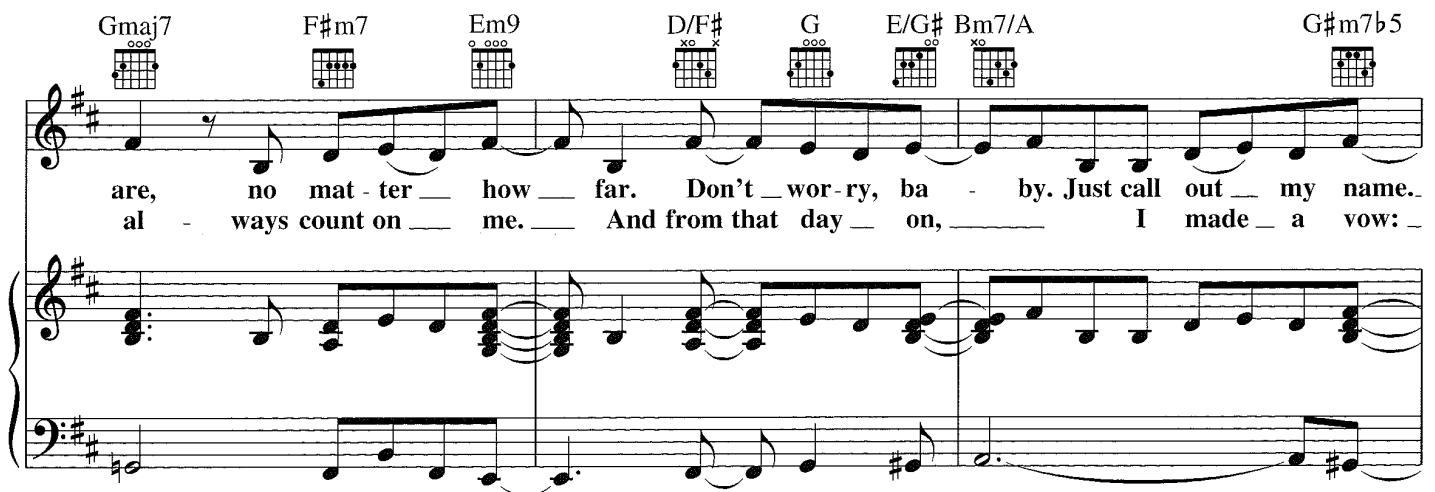
Now, if you need me, call me. No mat - ter where you
I set you free? I told you you could





mf



Gmaj7  F#m7  Em9  D/F#  G  E/G#  Bm7/A  G#m7b5 

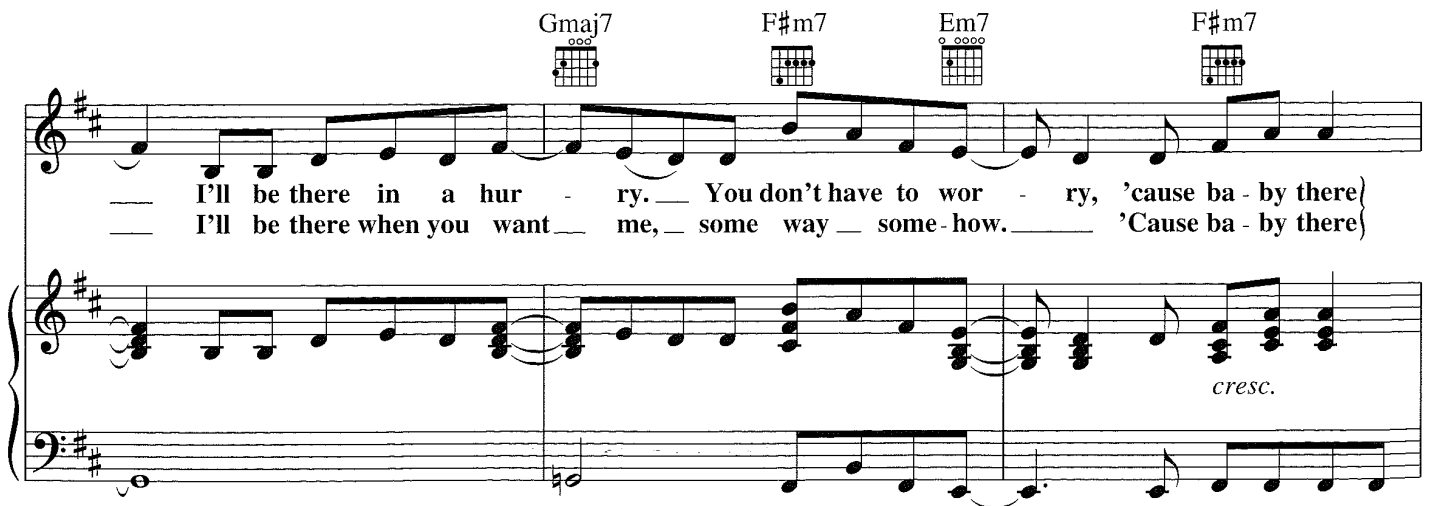
are, no mat - ter how far. Don't wor - ry, ba - by. Just call out my name.
al - ways count on me. And from that day on, I made a vow:



Gmaj7  F#m7  Em7  F#m7 

I'll be there in a hur - ry. You don't have to wor - ry, 'cause ba - by there
I'll be there when you want me, some way some - how. 'Cause ba - by there

cresc.



Gmaj7 Em9 F#m7 Bm Gmaj7 Em9 F#m7

ain't no moun - tain high — e - nough, — ain't no val - ley low —

Bm Gmaj7 Em9 F#m7 Bm

— e - nough, — ain't no riv - er wide — e - nough — to

Esus E D/F# G 1 2

keep me from get - ting to you, — babe. Re - mem - ber the day — babe. And no wind,

A7sus A/G F#sus F#

— and no rain — or — win - ter's cold —

B7sus



B7



Gmaj7



A/G



can stop me, ba - by.

Oh, ba - by if you are my
(If you're

Bm/A



A



Bm/A



A



Bm/A



Cm/Bb



Bb



Fm



goal.

ev - er in trou - ble, I'll be there on the dou - ble. Just send for me ba - by! Oh,

Eb/G



Fm7b5/Cb



Cm7/Bb



Am7b5



ba - by! _)

My love is a - live _ deep down in my heart, _

Abmaj7



Gm7



Fm9



Eb/G



Ab



F7/A Cm7/Bb



Am7b5



_ al - though we are miles _ a - part. If you ev - er need a help - ing _ hand, _

Abmaj7



Gm7



Fm7



Gm7



I'll be there on the dou - ble — just as fast as I can. — Don't you know that there

Abmaj7



Fm9



Gm7



Cm



Abmaj7



Fm9



Gm7



ain't no moun - tain high — e - nough, — ain't no val - ley low —

Cm



Abmaj7



Fm9



Gm7



Cm



e - nough, — ain't no riv - er wide — e - nough — to

Fsus



F



Db9



Bbm7



A7b5




Abmaj7




no chord

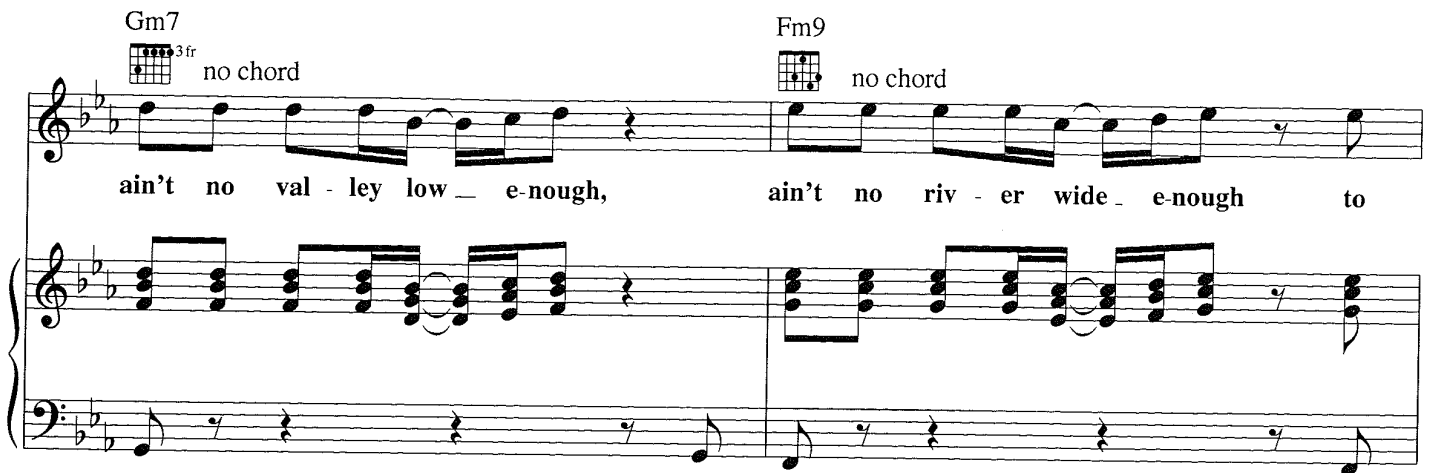
keep me from get - ting to you, — babe.




Ain't no moun - tain high. e - nough,




Gm7  3fr no chord

Fm9  no chord

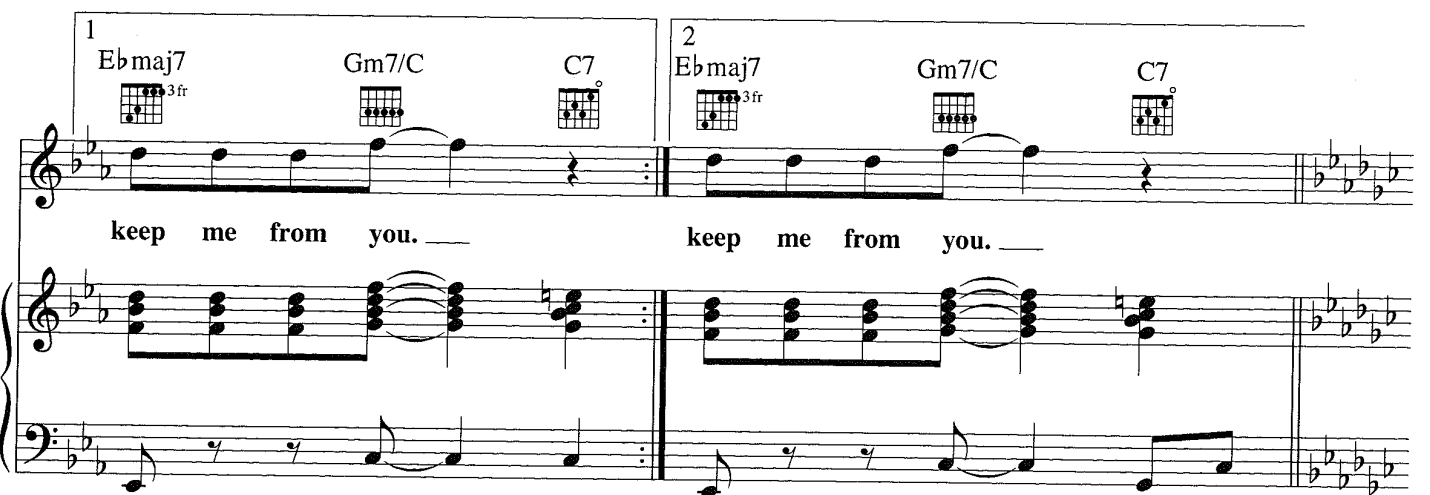
ain't no val - ley low _ e-nough, ain't no riv - er wide _ e-nough to





1 Ebmaj7  3fr Gm7/C  C7 

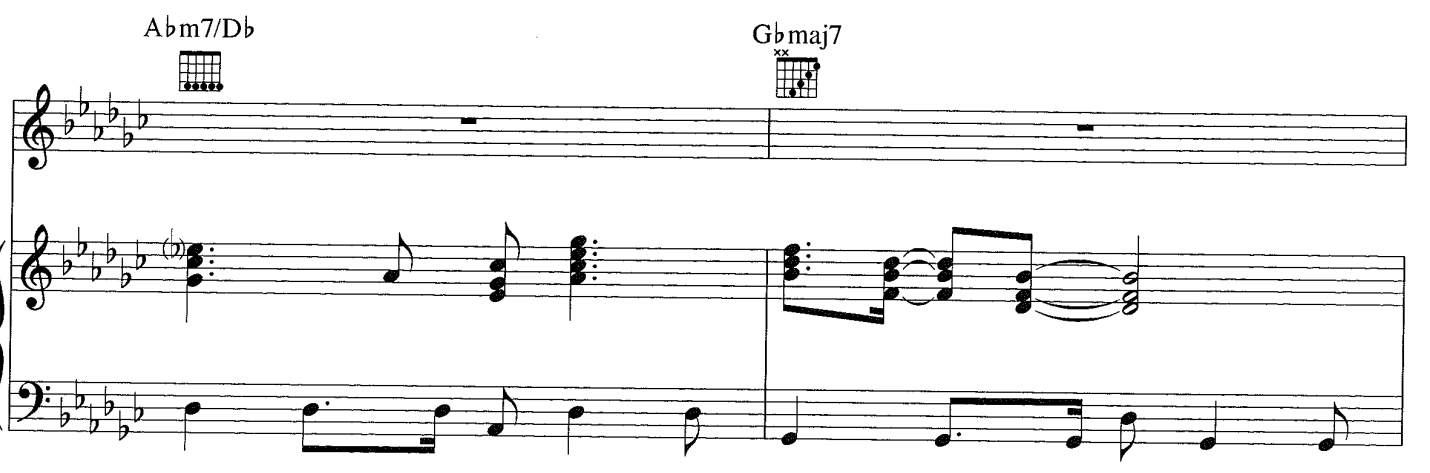
2 Ebmaj7  3fr Gm7/C  C7 


keep me from you. _ keep me from you. _






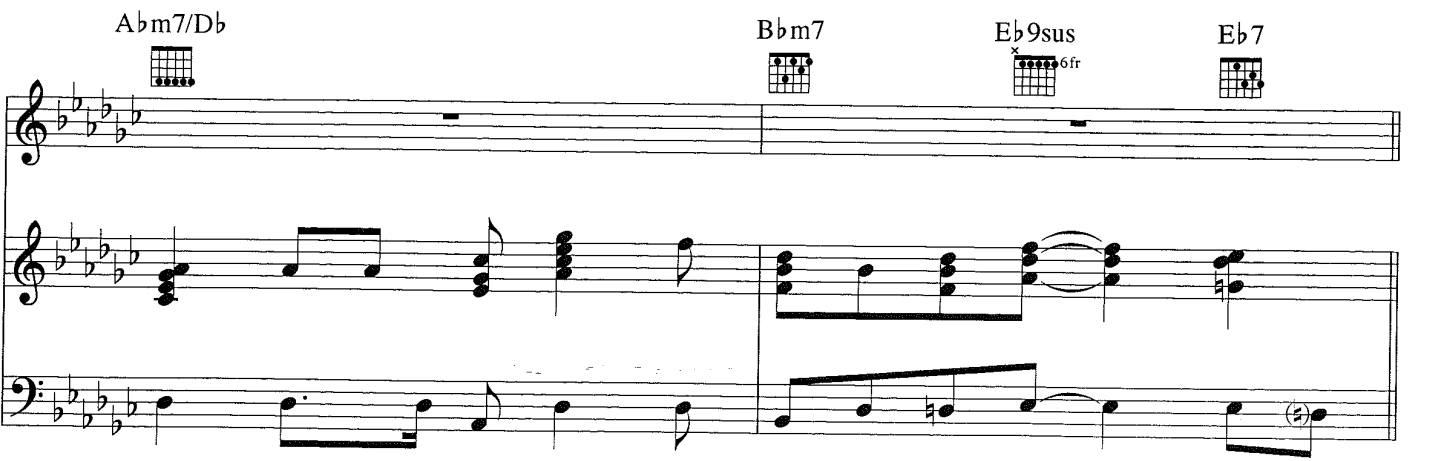
Abm7/Db 

Gbmaj7 



Abm7/Db 

Bbm7  Eb9sus  6fr Eb7 



Abm7/Db



Gbmaj7



Ah. _____

Abm7/Db



Gbmaj7



Eb9sus



Eb7



Noth - ing can keep _____ me, keep me from you. _____

Abm7/Db



Gbmaj7



Ain't no moun - tain high _____ e - nough. _____

Abm7/Db



Bbm7



Eb9sus



Eb7



Repeat and Fade

Noth - ing can keep _____ me, keep me from you. _____

Ain't Nothing Like the Real Thing

Words and Music by NICKOLAS ASHFORD
and VALERIE SIMPSON

Moderately

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

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

mf

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

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

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

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

Eb
3fr
Fm
Eb/G
3fr
A♭maj7
G
Cm7
3fr

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

B♭m
E♭7
A♭
4fr
E♭/G
3fr
E♭
3fr

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

E♭
3fr
Fm
E♭/G
3fr
A♭maj7
G

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

Cm7
3fr
B♭m7
E♭7
A♭
4fr
E♭/G
3fr

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

E \flat Ebmaj7

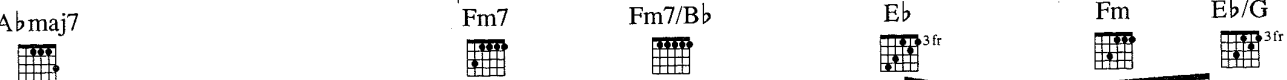


in my ear. — Don't you know, — ain't noth-ing like the real thing, ba - by.
 be-ing there. — So glad we got the real thing, ba - by.




To Coda ⊕


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



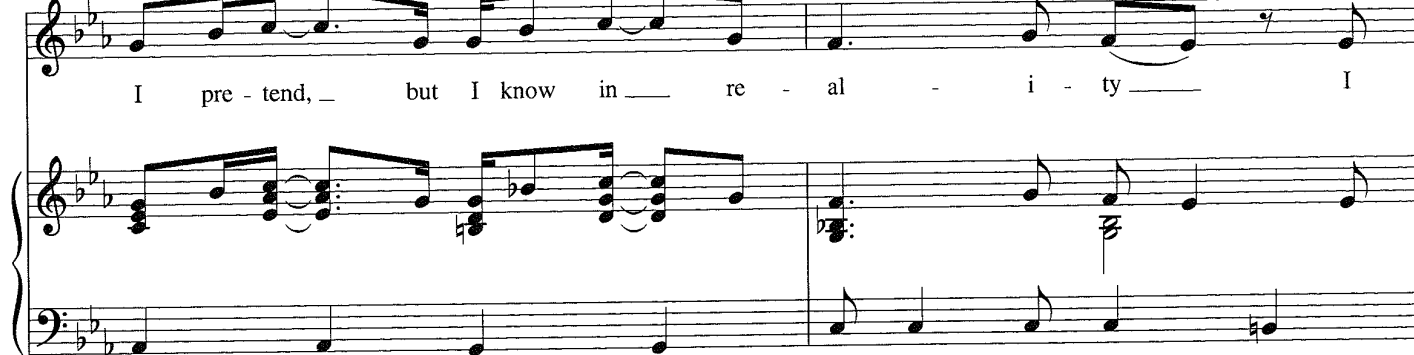
Ain't noth-ing like the real thing. — I play my game, — a fan - ta - sy. —
 So glad we got the



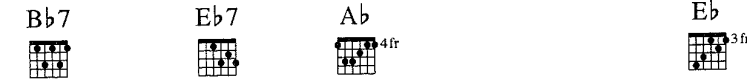
Abmaj7 G Cm7



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



B \flat 7 Eb7 Ab Eb



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



Gm7 G7 Cm Eb7/Bb Eb7

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

Ab Eb/Bb C#dim Fm7

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

Fm7/Bb D.S. al Coda

geth - er. I've got some

CODA Fm7 Fm7/Bb

real thing. -

Repeat and Fade

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

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

Ain't Too Proud to Beg

Words and Music by EDWARD HOLLAND
and NORMAN WHITFIELD

Moderately, with a beat

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

Verse

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

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

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

G C G C G C

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

G C G C G C

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

1. G C G D 2. G C G

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

sfz

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

Baby I Need Your Lovin'

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

Moderately Slow

p

Ba - by, I need your lov - in'; Ba - by, I

need — your — lov - in'; Al - though you're — nev - er near, — your voice I —

— of - ten hear. — An - oth - er day, — 'noth - er night, —

The score consists of piano accompaniment and vocal lines. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Moderately Slow'. The piano part begins with a piano (*p*) dynamic. The vocal line is written in a single treble clef staff. The lyrics are: 'Ba - by, I need your lov - in'; Ba - by, I need — your — lov - in'; Al - though you're — nev - er near, — your voice I — of - ten hear. — An - oth - er day, — 'noth - er night, —'. There are guitar chord diagrams above the vocal line, indicating chords F, Bb, and F.

F **Bb** **F** **Bb**

I long _____ to hold you tight, _____ 'Cause I'm _____ so lone-ly.

Bb **Cm** **Bb** **Gm** Chorus:


Ba - by, I need _____ your lov - in'; Got _____ to have all _____ your lov - in';

Bb **Cm** **Bb** **Gm**

Ba - by, I need _____ your lov - in'; Got _____ to have all _____ your lov - in'.




F **Bb** **F**

Some say _____ it's a sign of weak - ness _____ For a man _____ to

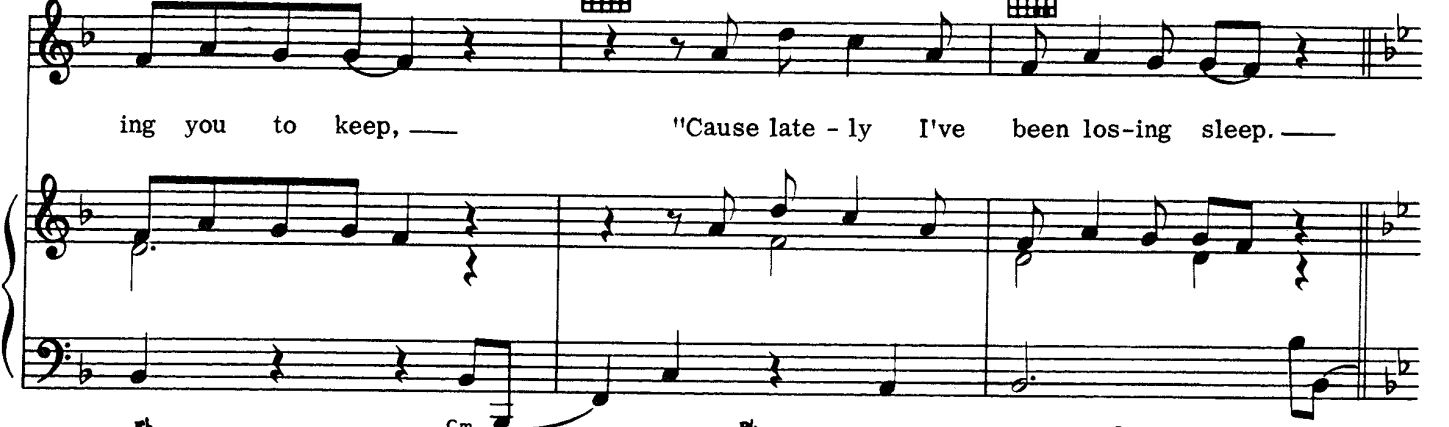
   




beg. — Then weak I'd — rath-er be, — If it means hav-



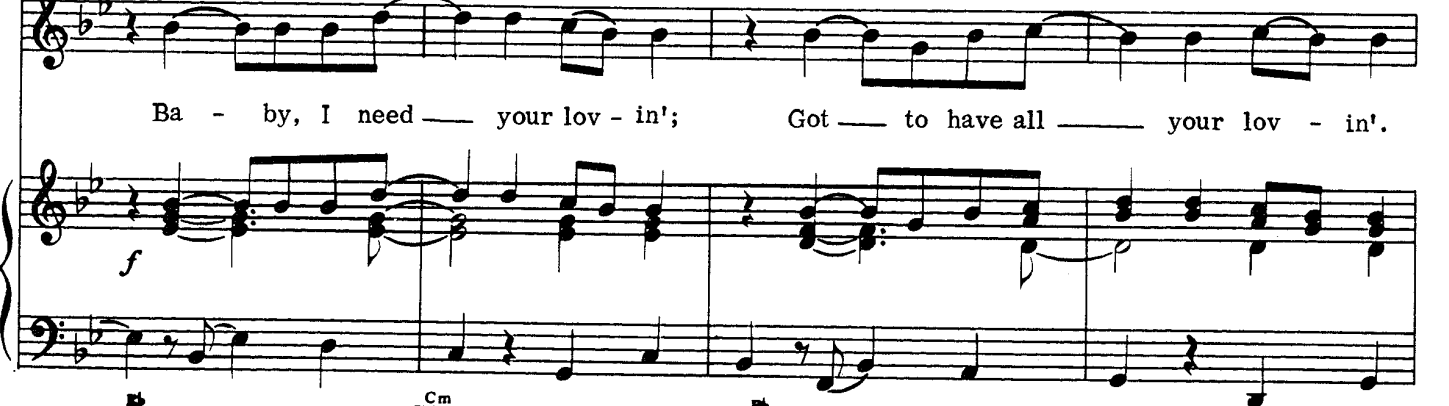
ing you to keep, — "Cause late - ly I've been los-ing sleep. —



 **Chorus:**   

Ba - by, I need — your lov - in'; Got — to have all — your lov - in'.

f



Ba - by I need — your lov - in'; Got — to have all — your lov - in'.



Lonely nights — echo your name, — Oh, — some-times I

won-der — will I ev-er be the same? — Oh yeah!

When you see me smil-ing, you know — things — have got-ten worse. —

An-y smile — you might see — has all — been re-hearsed. —

F Bb F Bb

Dar-ling, I — can't go on with-out you. This emp-ti-ness won't let me live with-out you;

F Bb F Bb

This lone-li-ness in - side me, dar-ling, makes - me feel half a - live. —

Bb Cm Bb Gm

Chorus: Ba - by, I need — your lov-in'; — got — to have all — your lov - in';

Bb Cm Bb Gm *repeat and fade*

Ba - by, I need — your lov - in'; got — to have all — your lov - in'.

Baby Love

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

Moderately

F F7 D7 Gm

Ba - by love, my ba - by love, I need you oh how I need _ you.
Ba - by love, my ba - by love, why must we sep - a - rate my love?
me my love, my ba - by love, I need ya, oh how I need _ ya.

Bb6 F Bb6 F

But all you do is treat me bad, _____ break my heart and leave me sad. _____
All of my whole life through, _____ I nev - er love no one but you. _____
Why you do me like you do, _____ af - ter I've been true to you. _____

Bb6 F Bb Am Gm7 C7 To Coda ⊕

Wan-na know what did I do wrong _____ to make you stay a - way so long. 'Cause
Why - you do me like you do, _____ I guess it's me _____ ooh. _____ Need to
So deep in love with you. _____ Ba - by, ba - by ooh. _____ 'Til it

F F7 D7 Gm

Ba-by love, my ba-by love, been miss-ing ya, miss — kiss-ing ya. In - stead of
hold you once a - gain my love, feel your warm — em - brace my love. Don't throw our

F Bb6 F Bb6

break-ing up, — let's start some kiss-ing and mak-ing up. — Don't throw our
love a - way, — please don't do me this way. — Not hap-py like I

F Bb Am 1 Gm7 C9 2 Gm7 C9 D.C. al Coda

love a - way — in my arms why don't you stay? got the best of
used to be — lone - li - ness has

CODA F F7 D7 Gm Bb6 F Repeat and Fade

hurt me, 'til it hurt me. Ooh — ba-by love, don't throw our love a-way.

Ben

Words by DON BLACK
 Music by WALTER SCHARF

Moderately

F
Bb/F
F
Bb/F

mp

The first system of the piano introduction consists of two measures. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5. The left hand plays a single bass note: C3. The tempo is marked 'Moderately' and the dynamics are 'mp'.

F
Bb/F
F
Bb/F

The second system of the piano introduction consists of two measures. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5. The left hand plays a single bass note: C3.

F
C7/E
F

Ben, the two of us need look no more. We both found what we were

C7/E
F
A7sus
A7/C#

look-ing for. With a friend to call my own, I'll nev-er be a -

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Ben, the two of us need look no more. We both found what we were". The piano accompaniment consists of eighth notes in the right hand and a bass line in the left hand.

Eb7b5 D7 Gm7b5/Db C7

lone, and you, my friend, will see, you've got a friend in

F Bb/F F Bb/F Fm

me. — Ben, you're al-ways run-ning

C7/E Fm C7/E

here and there. You feel you're not want-ed an - y - where.

F A7sus A7/C# Eb7b5 D7

If you ev - er look be - hind and don't like what you find, there's some-thing you should

Gm7b5/D \flat

C7

F

B \flat /F

F

B \flat /F

know. You've got a place to go. — I

Gm7

C7

Fmaj7

F6

Gm7

C7

used to say I and me. Now it's us,

F

Gm7

C7

Fmaj7

F6

now it's we. — I used to say I and me.

Gm7

C7

F

B \flat

C

F

Now it's us, now it's we. Ben, most people would turn

C7/E F C7/E

you a - way. I don't lis - ten to a word they say.

F C7/E Eb7 D7

They don't see you as I do; I wish they would try to. I'm sure they'd think a -

Db+ C7 F Gm7/F F Gm7/F

gain if they had a friend like Ben, (a friend) like _

F Gm7/F F Gm7/F F

Ben, _____ (like Ben,) like Ben. _____

Bernadette

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

Medium Rock



mf



Ber - na-dette,
Ber - na-dette,

peo - ple are search - in' for
they want you be - cause

the kind of love _ that
of the pride - that it



we pos-sess. _____
gives.

But Some go on
Ber - na-dette,

search-in' their whole life through
I want you be - cause



and nev - er find the love I've found in you. _____
I need you to live.

G/D Em Am7 Am7/D G/D Em

And when I speak of you, I see en-vy in oth-er men's _ eyes. And I'm well a - ware _ of what's
 But while I live on - ly to hold _ you. Some oth - er men _ they long

Am7 Am7/D Am7 G/B Am7/D D7

on their minds. _ They pre-tend to be my friend _ when all the time
 to con - trol you. But how can they con - trol _ you, Ber - na-dette, when

Am7 G/B Am7/D D7 1 Am7 G/B

they long to _ per-suade you from _ my side. They'd give the world _ and all _ they own for
 they can - not con - trol them-selves, Ber - na-dette, from

Am7/D D7 2 Am7 Bm Am7/D D7

just one mo - ment we have known. _ want - ing you, need - ing you, but dar - ling, you be-long _

E D C

— to me. I'll tell the world _ you be-long — to me. _ I'll

B D E D

tell the world _ you're the soul of me. I'll tell the world _ you're a part of

C Am B G

me, Ber-na-dette. In your arms I

C Em B

find the kind of peace of mind _ the world is search-ing for. But

G C Em

you, you give me the joy this heart of mine has al - ways — been long - ing

B G/D Em Am7 Am7/D

for. In you I have — what oth-er men — long for.

G/D Em Am7 Am7/D Am7 G/B

All men need some-one to wor - ship — and a-dore. That's why I treas-ure you — and

Am7/D D7 Am7 G/B Am7 D7

place you high a - bove. — For the on-ly joy in life is to be loved.

Am7 Bm Am7/D D7 E

So what-ev-er you do, — Ber - na-dette, — keep on lov - ing me.

D C B

Ber - na - dette, — keep on need - ing me. — Ber - na - dette. —

N.C. E

Ber-na-dette. Ber-na-dette, you're the
Ber-na-dette, Ber-na-dette, you mean

D C B D

Repeat and Fade

soul of me, — more than a dream. — You're a prayer to me. —
more to me — than a wom - an — was ever meant to be. —

Dancing in the Street

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

Steady rock
no chord

mf R.H.

The first system of the piano introduction consists of two staves. The right hand (R.H.) is marked *mf* and contains a melodic line starting with a quarter rest followed by eighth notes. The left hand contains a bass line with eighth notes and chords. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

The second system continues the piano introduction with similar melodic and bass lines in the right and left hands respectively.

The third system of the piano introduction features a guitar chord diagram for E7 above the first measure of the right hand. The notation shows a series of chords in the right hand and a corresponding bass line in the left hand.

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

The vocal entry begins with a treble clef staff containing the melody. The piano accompaniment continues in the right and left hands. A section symbol (§) is placed above the first measure of the vocal line. The lyrics are written below the vocal staff.

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

time is right for danc - ing in the streets.
 mu - sic swing - ing and danc - ing in the streets.

They're danc - ing in Chi - ca - go,
 Phil - a - del - phia P. A.,

Balt - i - more and down in New Or - leans,
 D. C., now,

up in New York Cit - y. All -
and if we get to Mo - tor Cit - y, All -

A7



we need is mu - sic, sweet mu - sic. There'll be
we need is mu - sic, sweet mu - sic. There'll be

E7



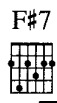
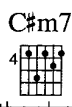
mu - sic ev - 'ry - where. } There'll be swing-ing, - sway-ing, and
mu - sic ev - 'ry - where. }

To Coda ⊕

re-cords play - ing and danc - ing in the street. Oh,



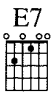
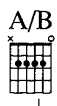
it does - n't mat - ter _____ what you wear _____ just as



long as you are _____ there. _____ So come on, _____ ev - 'ry guy _____



grab a girl. _____ Ev - 'ry - where _____ a - round _____



_____ the world _____ they'll be _____ danc - ing. _____

D.S. al Coda

They're danc-ing in the — street. — Oo. This is an

CODA

danc - ing — in the street. Yeah. —

E7



1-3

4

G#



Ah. Oh, it does-n't mat-ter

C#m



what you wear — just — as long as you are there. — So come on, — ev -

F#7



A7



- 'ry guy — grasp a girl. — Ev - 'ry - where — a - round -

A/B



Amaj7/B



the world — they'll be

E7



danc - ing. They're danc - ing in the — street. —

Phil - a - del-phia P. A., —
Instrumental - Spoken ad lib. names of cities

Balt - i - more and D. C. — now, —

And if we get — to that Mo - tor Cit - y, Ah, —

Repeat and Fade
 — way down — in L. A., Cal - i - for - ni - a.

Easy

Words and Music by
LIONEL RICHIE

Very slow

Ab Cm7 Bbm7 Db/Eb Ab Cm7 Bbm7

mf

Ab Cm Bbm7 Db/Eb




Know it sounds fun-ny, but I just can't stand the pain.

Ab Cm Bbm7 Bbm7/Eb Ab

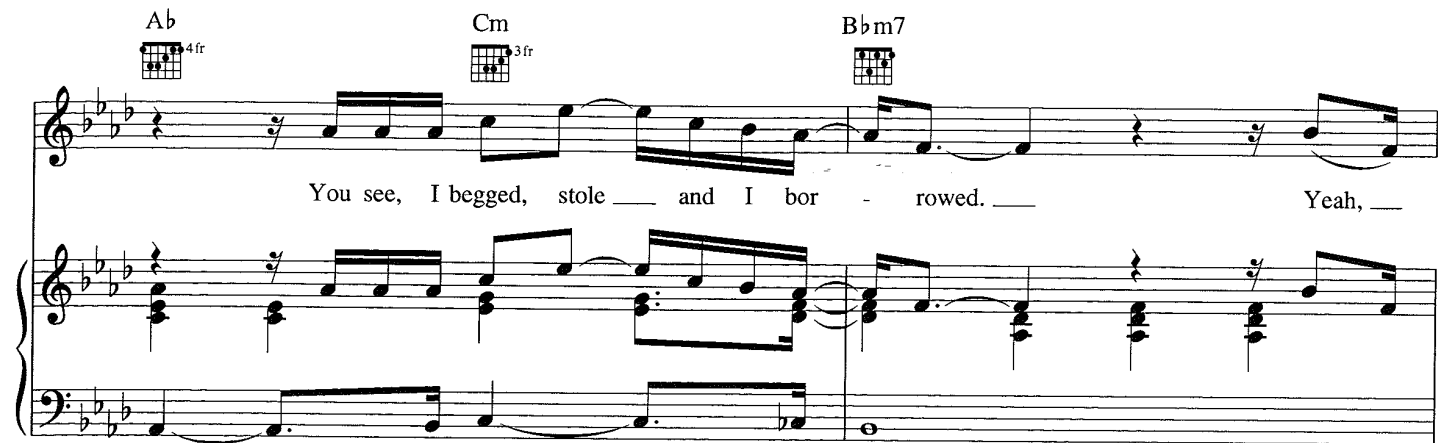
Girl, I'm leav - ing you ___ to-mor - row.

Cm Bbm7 Db/Eb

Seems to me, ___ girl, you know I've done all ___ I can.

Ab  Cm  Bbm7 





You see, I begged, stole — and I bor - rowed. — Yeah, —



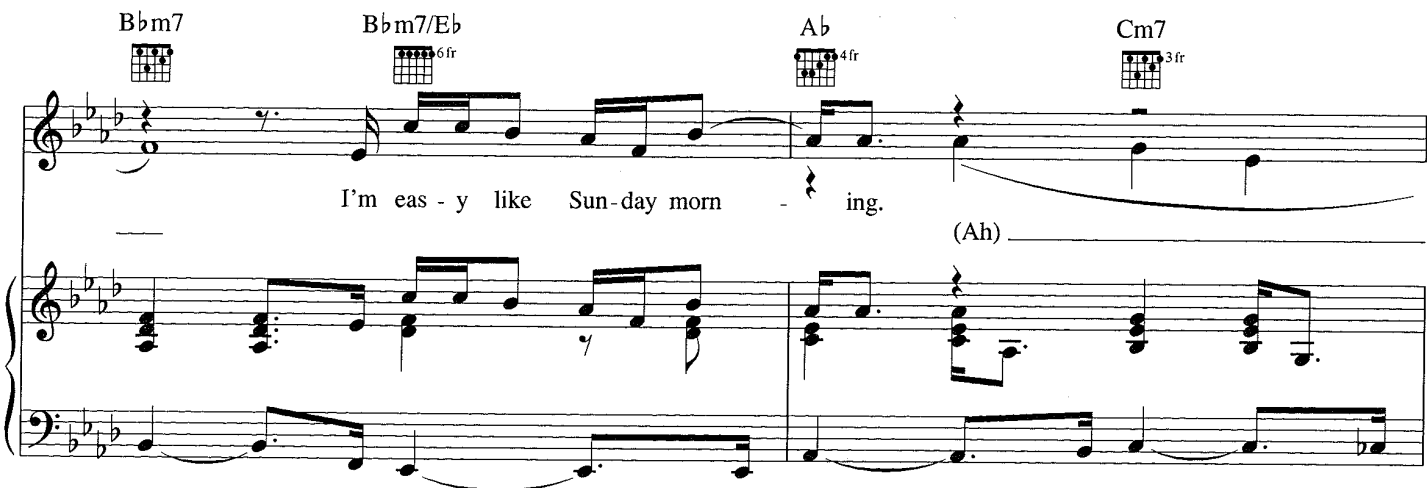
Db/Eb  Ab  Cm7 





ooh. That's why I'm eas - y, — (Ah) —



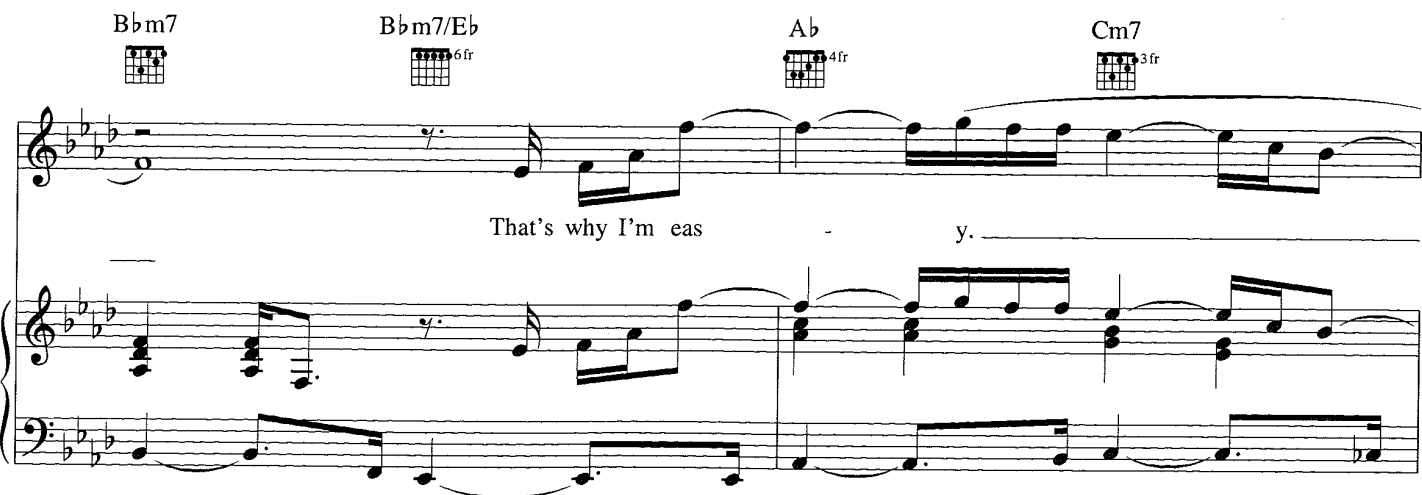
Bbm7  Bbm7/Eb  Ab  Cm7 

I'm eas - y like Sun-day morn - ing. — (Ah) —



Bbm7  Bbm7/Eb  Ab  Cm7 

That's why I'm eas - y. —



Bbm7



Bbm7/Eb



Gb



Db/F



Db/Eb



To Coda ⊕

I'm eas - y like Sun - day morn

Ab
4fr



Cm
3fr



ing.

Why in the world — would an - y - bod - y put chains —

Bbm7



Bbm7/Eb



Ab
4fr



Cm7
3fr



— on me? —

I've paid — my dues — to make it. —

Bbm7



Db/Eb



Ab
4fr



Cm
3fr



Ev - 'ry - bod - y wants — me to be — what they want —

Bbm7 Bbm7/Eb Ab Cm

me to be. I'm not hap - py when I try to fake -

Bbm7 Bbm7/Eb D.S. al Coda

it, no. Ooh, that's why I'm eas -

CODA Ab Gbmaj7 Fm7

ing I wan-na be high, so

Ebm7 Gb/Ab Db/F Gbmaj7 Fm7

high. I wan-na be free to know the things I do are right.

Ebm7 Gb/Ab Db/F Gbmaj7 Db/F

3 I wan-na be free, — just —

Ebm7 Bbm/Ab Cb/Gb Gb/Db Cb/Eb Db





me, oh, — babe.

Ab Cm7 Bbm7 Db/Eb

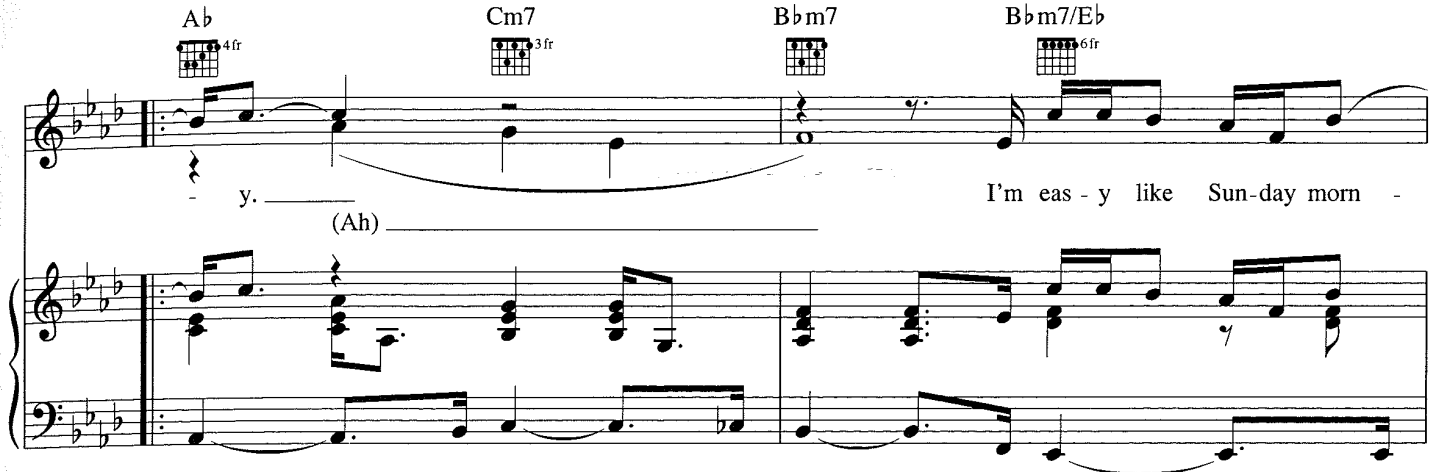
Instrumental solo





Ab Cm7 Bbm7 Bbm7/Eb Bbm7

Solo ends That's why I'm eas -

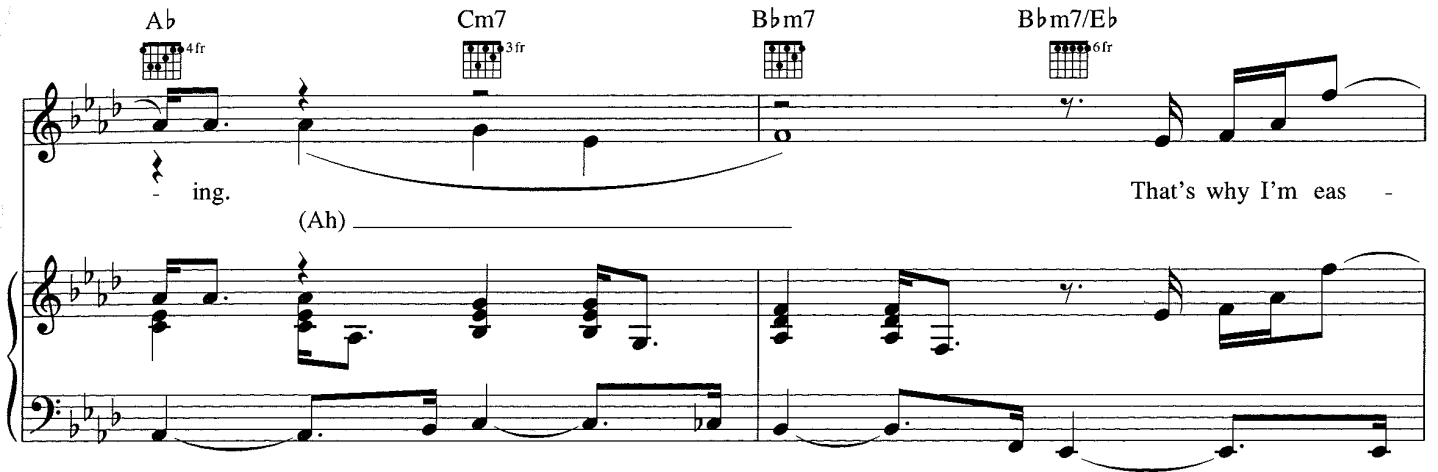
Ab  Cm7  Bbm7  Bbm7/Eb 





y. (Ah) I'm eas - y like Sun-day morn -



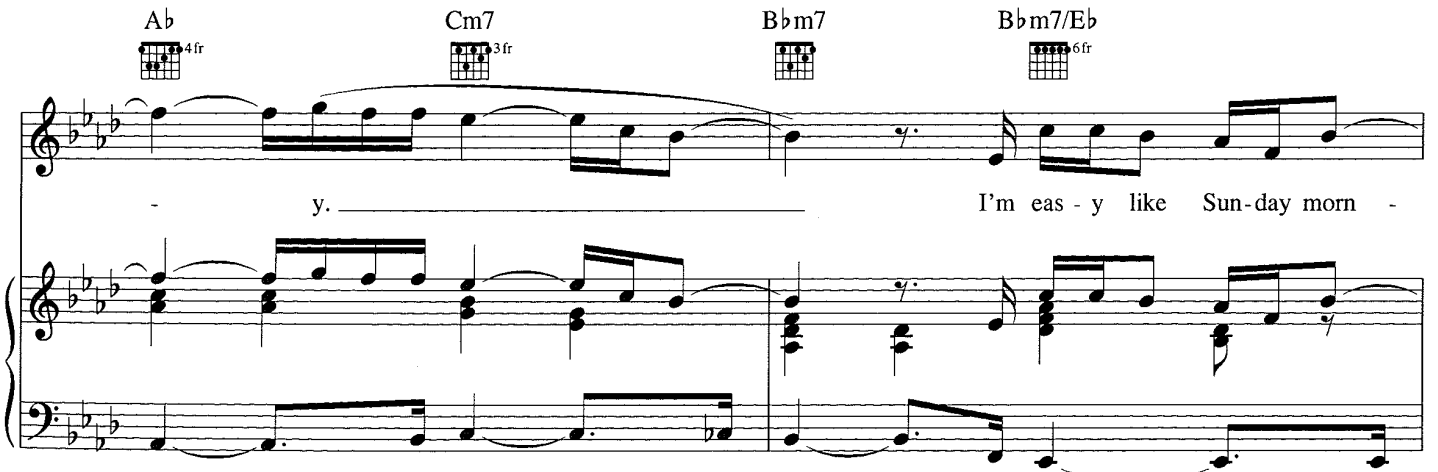
Ab  Cm7  Bbm7  Bbm7/Eb 





ing. (Ah) That's why I'm eas -



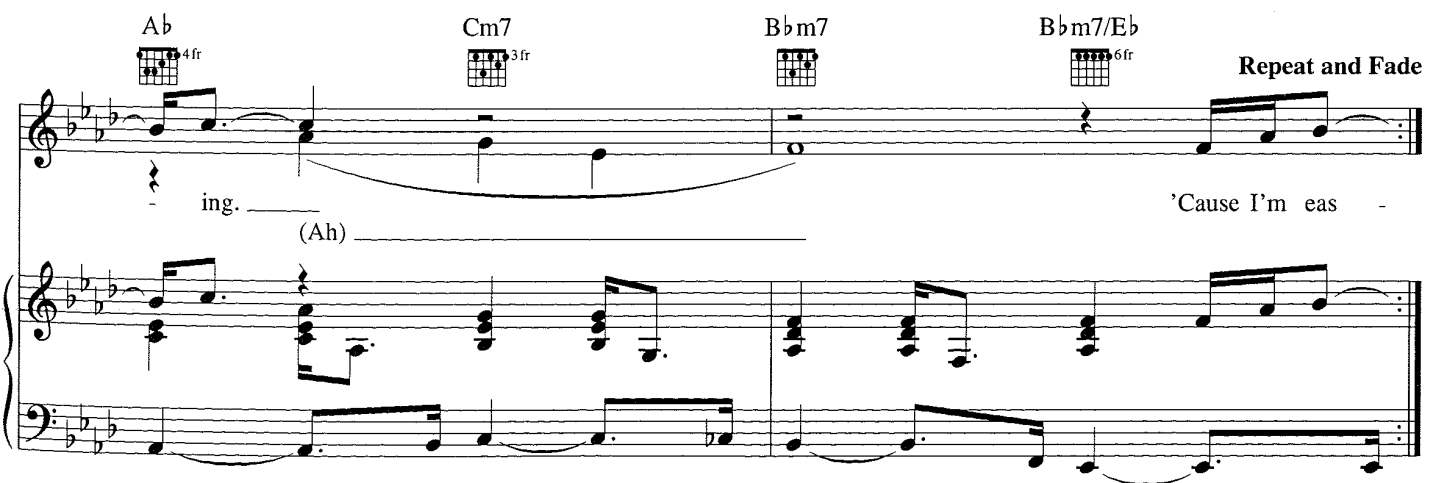
Ab  Cm7  Bbm7  Bbm7/Eb 

y. I'm eas - y like Sun-day morn -



Ab  Cm7  Bbm7  Bbm7/Eb  **Repeat and Fade**

ing. (Ah) 'Cause I'm eas -



For Once in My Life

Words by RONALD MILLER
 Music by ORLANDO MURDEN

Slowly *mf*

B \flat B \flat + Cm7 3fr F7 B \flat

C7 F7 *Freely* B \flat Bdim7 Cm7 3fr A/C \sharp

Good - bye, old friend, this is the end of the

B \flat /D B \flat Adim7 D7 Gm Gm(maj7) 3fr 3fr

{ man girl } I used to be, 'cause there's been a strange and

Gm7 3fr C7 Cm7 3fr F7

wel - come change in me. For

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is on a single staff with lyrics. Above the vocal line, guitar chord diagrams are provided for various chords. The tempo is marked 'Slowly' and the dynamic is 'mf'. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The score is divided into four systems, each with a set of guitar chord diagrams above the vocal line. The lyrics are: 'Good - bye, old friend, this is the end of the { man girl } I used to be, 'cause there's been a strange and wel - come change in me. For'. The piano accompaniment features a steady bass line and a more melodic treble line.

Slowly, with feeling

B \flat B \flat + B \flat 6 Bdim7 Cm A \flat /C

once in my life I have some - one who needs me, some - one I've need - ed so

F7 G7 Cm A \flat /C F7 F7#5

long. For once, un - a - fraid I can go where life leads me and

B \flat F7/C B \flat /D B \flat B \flat 6

some - how I know I'll be strong. For once I can touch what my

D+ E \flat Cm Fm7 F7 B \flat maj7 Dm

heart used to dream of long be - fore I knew some - one warm like

Gm Gm7 C7 Cm7 F7

you would make my dream come true. For

Bb Bb+ Bb6 Bdim7 Cm Ab/C

once in my life I won't let sor-row hurt me, not like it's hurt me be -

F7 G7 Cm Ab/C F7 F7#5

fore. For once I have some - thing I know won't de - sert me,

Bb F7/C Bb/D Bb Bb6

I'm not a - lone an - y - more. For once I can say this is

D+ Eb C9/E

mine, you can't take it, long as I know I have love, I can make it. For

1 Bb/F Bb+ Eb/Bb Cm7/F F7 Bb C9 F7

once in my life I have some - one who needs me. For

2 Bb/F Bb+ Cm7 F7 F#dim7 Gm C9

once I can feel that some - bod - y's heard my plea. For

Bb Bb+ Eb/Bb Cm7/F F7 Bb Gb/Bb Bb6/9

once in my life I have some - one who needs me.

poco a poco rit.

Going to a Go-Go

Words and Music by WILLIAM "SMOKEY" ROBINSON, MARVIN TARPLIN,
WARREN MOORE and ROBERT ROGERS

Moderately, with a beat

The piano introduction consists of two staves. The right hand starts with a series of eighth notes in the treble clef, while the left hand provides a steady bass line with eighth notes. The music is in a 4/4 time signature and features a key signature of one flat (Bb).

Verse 1.

C7

The first line of the verse includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "Well, there's a brand-new place I've found - a, where peo - ple". The piano accompaniment features a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present. A C7 chord symbol is placed above the second measure of the piano accompaniment.

The second line of the verse continues the vocal and piano parts. The vocal line has the lyrics "go - from miles a - round - a, They come from ev - 'ry - where - and if you". The piano accompaniment continues with the same melodic and harmonic structure.

The third line of the verse concludes the vocal and piano parts. The vocal line has the lyrics "drop in there, - you might see an - y - one in town - a. Go - ing To A". The piano accompaniment ends with a final chord and a double bar line.

Chorus

C7

Go - Go. Go - ing To A Go - Go.

C Bb F G7 C Bb C

Don't - you want to go. (*Shout: A-one more time yeah!*)

(Tacet) C7

I'm Go - ing To A Go - Go.

Verse 2-3

C7

Ba - by, come on now, — It does - n't mat - ter where you are —
 Oh, come on now, — It does - n't mat - ter if a - you go stag -

mf

— a, It does - n't mat - ter if a - you go drag - a, You'll see the
 You're sure to

peo-ple from our block and don't be shocked if you see your fav - o - rite star -
 have some fun, I'm tell - ing ev - 'ry - one most ev - 'ry tax - i that you flag -

Chorus
C7

is } Go - ing To A Go - Go. Go - ing To A

Go - Go. Don't you want to go. (Shout: A-one more

F G7 C Bb C (Tacet)
 time yeah!) I'm Go - ing To A

C7 1. 2. C9
 Go - Go.

Got to Be There

Words and Music by
ELLIOTT WILLENSKY

Moderately $\text{B}\flat$

Got to be there, got to be there in the morn ing when
Got to be there, got to be there when she needs some-one to

mp

$\text{E}\flat\text{maj}7$ (Add $\text{A}\flat$) (No $\text{B}\flat$) $\text{E}\flat 7$ ($\text{A}\flat$ Bass) $\text{E}\flat$ (G Bass) $\text{E}\flat$





{she he} says hel - lo to the world. Got to be there, got to
keep {her him} thru the night. Got to be there, got to

$\text{E}\flat\text{maj}7$ $\text{E}\flat\text{maj}7$ $\text{E}\flat$ $\text{E}\flat\text{maj}7$ (Add $\text{A}\flat$) (No $\text{B}\flat$) $\text{E}\flat 7$ ($\text{A}\flat$ Bass) $\text{E}\flat$ (G Bass)

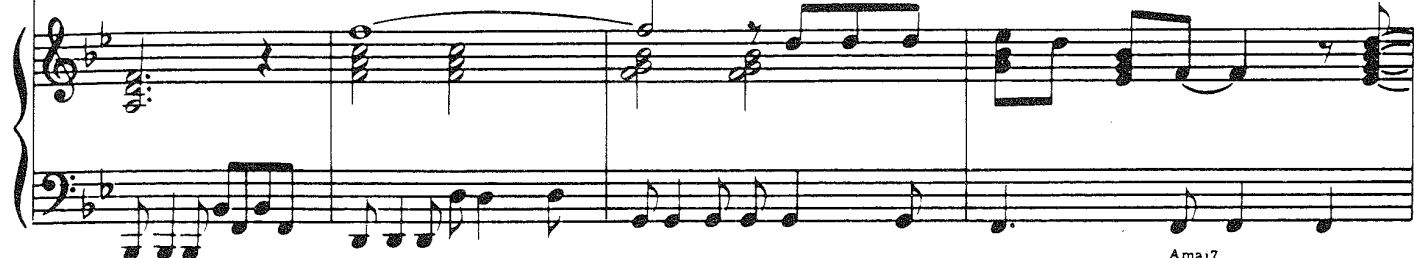
be there, bring {her him} good times and show {her him} that {she's my} girl.
be there, to take her hand and lead {her him} in - to my life.


$\text{E}\flat$ (C Bass) $\text{E}\flat$ (F Bass) $\text{E}\flat\text{maj}7$ $\text{E}\flat$ (F Bass)

Oh, what a feel - ing there'll be the mo - ment I know {she he}




 (G Bass)
 (F Bass)




loves me. _____ 'Cause when I look in {her} eyes, _____ I _____











_____ re - al - ize I need {her} shar - ing the world _____ be - side



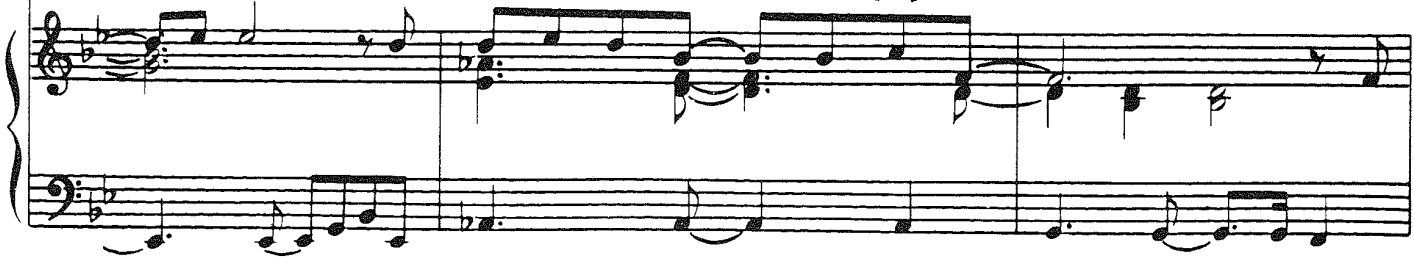
 (F Bass)



me. _____ { So, I've got to be there, _____ got to be there _____ in the morn -
That's why I've got to be there, _____ got to be there _____ where love _____





 (Add Ab) (No Bb)
 (Ab Bass)
 (G Bass)

_____ ing, and wel - come {her} in - to my world, _____ and
_____ be - gins and that's ev - 'ry - where {she} goes; _____ I've



E♭maj7 (Add A♭) (No B♭) B♭7 (A♭ Bass) B♭ (G Bass) E♭maj7 (Add A♭) (No B♭) B♭7 (A♭ Bass)

show ^{her}him that ^{she's}I'm — my girl. — When ^{she}he says hel - lo —
 got to be there — so ^{she}he knows — that when ^{she's}he's with me —

1. E♭ (F Bass) B♭maj7 (F Bass) E♭ (F Bass)

world! — Got to be there. —

2. E♭ (F Bass) B♭maj7 (F Bass) Cm7 (B♭ Bass)

— ^{she's}he's home. —

B♭maj7 Cm7 (B♭ Bass) B♭maj7 E♭

— Got to be there, got to be there, — got to be there.

Repeat and fade

Got to Give It Up

Words and Music by
MARVIN GAYE

Moderate

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a major key with two sharps (F# and C#). The left hand plays a bass line with eighth notes and rests.

A7

I used to go out to par - ties
stand - in'

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. An A7 chord diagram is shown above the first measure. The lyrics are written below the vocal line.

and stand a - round; 'cause I was too ner -
up - side the wall. I have got

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

- vous to real - ly get down.
my-self to - geth - er, ba - by, now I'm hav - in' a ball.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

But my bod - y _____ yearned _____ to be _____
 Long as you're groov - in' there's al - ways _____ a chance -

D7 E7

_____ free. _____ I got up _____ on the floor, _____ boy, _____
 some - bod - y watch - in' _____

A7 B7 D7

so some - bod - y could choose _____ me. No ³ more
 might wan - na make ro - mance. _____ Move your

(Repeat Twice)

E7 A7 B7

Move it up, _____
 Turn it round, _____

A7

ooh, — shake it down, — Ooh, —



— you can bump me when you want to, babe. —



This is such a groov - y par - ty, ba - by. Danc - in'

face to face — and — ev - ery - bod - y's scream-in'

this is such a groov - y place.

All the young la - dies are so fine.

You're mov - in' your bod - y

leaves me with no doubt; know what you're think -

Am7
 (Guitar chord diagram: 022020)

A7
 (Guitar chord diagram: 020220)

D7
 (Guitar chord diagram: 020702)

E7
 (Guitar chord diagram: 020192)

A7
 (Guitar chord diagram: 020220)

B7
 (Guitar chord diagram: 021632)

D7 E7

in', ba - by, you want to turn me out. —

A7 B7 A7

— Think I'm gon - na let you do it? — Keep on danc - in', — oh, —

Repeat and Fade

Keep on

3. Move your body, move baby, and dance all night,
 To the groovin', I feel all right.
 Havin' a party, ooh, invite all your friends;
 But if you see me stop by, let me in.
 Baby, just party all night long.
 Let me slip into your erotic zone.
 (We heard that!)

(Extra Lyrics for Ad Lib Ending)
 Keep on dancin', oh keep on dancin'.
 Ooh, look so good, yeah, keep on dancin'.
 Oh, now sugar, got to give it up.
 Keep on dancin', gotta give it up.
 Keep on dancin'

Heatwave

(Love Is Like a Heatwave)

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

Moderately fast (♩ = $\frac{3}{4}$ ♩)
Tacet

Musical notation for the first system, including a treble clef staff with a 'Tacet' instruction and a grand staff with piano accompaniment marked 'mf'.

Em7
0 0000

F#m7

When-ev - er I'm with him some - thing in -
calls my name, soft, -
stare in - to space, tears all
yeah, yeah. yeah, - whoa

Bm7

Em7
0 0000

side _____ starts_ to burn - in' -
low, sweet and plain, - I feel, - yeah
o - ver my face; I can't ex - plain it, - don't un-der-
ho. Yeah, yeah, yeah,

F#m7



Bm7



yeah, and I'm filled with de - sire. Has
stand well, I feel that burn-in' flame. Now
yeah, it, I ain't nev - er felt like this be-fore.

Em7
0 0000



F#m7



high Could it be a dev - il in me or is
that blood pres - sure got a hold on me or is
Don't fun - ny feel - in' has a me a - mazed; I don't
pass up this chance,

G6



A7



this the way love's sup - posed to be? } It's like a
this the way love's sup - posed to be? }
know what to do, my head's in a haze. }
this time it's a true ro - mance.

D 0 G x000 D 0 G x000 D 0 G x000 D 0 G x000 D 0 G x000

heat wave burn - in' in my heart;—

D 0 G x000 D 0 G x000 D 0 G x000 D 0 G x000 D 0 G x000

I can't keep from cry - in',— it's tear-in' me a - part..

1. 2. 3. 4.

D 0 G x000 D 0 G x000 D 0 G x000 D 0 G x000 D 0 G x000 D 0 G x000

Tacet Tacet

When - ev - er he
Some-times I
Yeah, yeah, yeah,

Em7 0 0000 F#m7 Bm7

How Sweet It Is

(To Be Loved by You)

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

Moderate, with a shuffle

The musical score is written in 4/4 time with a key signature of one sharp (F#). It includes guitar chord diagrams, piano accompaniment, and vocal lines. The tempo is 'Moderate, with a shuffle'. The lyrics are: 'How sweet it is to be loved by you. How sweet it is to be loved by you. 1. I need-ed the shel-ter of 2. I close my eyes at night, 3. Instrumental . . . some-one's arms, there you were. won-der-in' where would I be with-out you, in my life.'

Guitar Chords:

- C: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{0} & \text{2} & \text{3} & \text{2} & \text{1} \\ \hline \end{array}$
- Am7: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{0} & \text{2} & \text{4} & \text{2} & \text{1} \\ \hline \end{array}$
- (D Bass) Am: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{0} & \text{2} & \text{4} & \text{2} & \text{1} \\ \hline \end{array}$
- G: $\begin{array}{|c|c|c|c|c|c|} \hline \text{0} & \text{3} & \text{2} & \text{3} & \text{2} & \text{1} \\ \hline \end{array}$
- Am7: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{0} & \text{2} & \text{4} & \text{2} & \text{1} \\ \hline \end{array}$
- (D Bass) Am: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{0} & \text{2} & \text{4} & \text{2} & \text{1} \\ \hline \end{array}$
- G: $\begin{array}{|c|c|c|c|c|c|} \hline \text{0} & \text{3} & \text{2} & \text{3} & \text{2} & \text{1} \\ \hline \end{array}$
- Em: $\begin{array}{|c|c|c|c|c|c|} \hline \text{0} & \text{2} & \text{2} & \text{4} & \text{3} & \text{1} \\ \hline \end{array}$
- D7: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{2} & \text{2} & \text{3} & \text{2} & \text{1} \\ \hline \end{array}$
- C: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{0} & \text{2} & \text{3} & \text{2} & \text{1} \\ \hline \end{array}$

G 3 Em D7

I need-ed some-one to un-der - stand my ups and downs, — there — you — were, —
 Ev - 'ry - thing I did was just a bore; — ev - 'ry - where I went, seems I've —

C To Coda ⊕ G C

been there be-fore, with sweet — love and de - vo - tion, —
 but you bright-en up for me all — of my days —

Em D C G

deep-ly touch-ing my e - mo - tion. — I want to stop and thank you,
 with a love so sweet in so man - y ways

C G C 12. C D.C. al Coda (after 2nd ending)

ba - by; — I want to stop and thank you ba - by, yes, I do;

Coda



Musical staff with treble clef, key signature of one sharp (F#), and a triplet of eighth notes. Lyrics: "You were bet-ter to me than I was to my-self, ___ for"

Piano accompaniment for the first system, including treble and bass clefs.



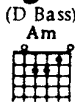
Musical staff with treble clef, key signature of one sharp (F#). Lyrics: "me there's you and there ain't no - bo - dy else. ___ I want to stop and thank you"

Piano accompaniment for the second system, including treble and bass clefs.



Musical staff with treble clef, key signature of one sharp (F#). Lyrics: "ba - by; ___ I want to stop and thank you ba - by, yes I do,"

Piano accompaniment for the third system, including treble and bass clefs.



Musical staff with treble clef, key signature of one sharp (F#). Lyrics: "How sweet it is ___ to be loved by you." *repeat and fade*

Piano accompaniment for the fourth system, including treble and bass clefs.

I Can't Get Next to You

Words and Music by BARRETT STRONG
and NORMAN WHITFIELD

♩=108

Chord diagrams: Cm7 (fr3^x), A^badd9 (fr4^x), Cm7 (fr3^x)

Chord diagrams: A^badd9 (fr4^x), Cm7 (fr3^x), A^badd9 (fr4^x)



Guitar solo

Chord diagrams: Cm7 (fr3^x), A^badd9 (fr4^x), B^b, Cm7 (fr3^x)


1. I can turn the
(Verses 2 & 3 see block lyric)





Chord diagrams: A^badd9 (fr4^x), Cm7 (fr3^x), A^badd9 (fr4^x), B^b

grey sky blue— and I can make it rain— when-ev-er I want it to.— And


Cm7  **A^badd9** 

I can build a cas - tle from a sin - gle grain of sand and




Cm7  **A^badd9**  **B^b/D**  **Fm** 

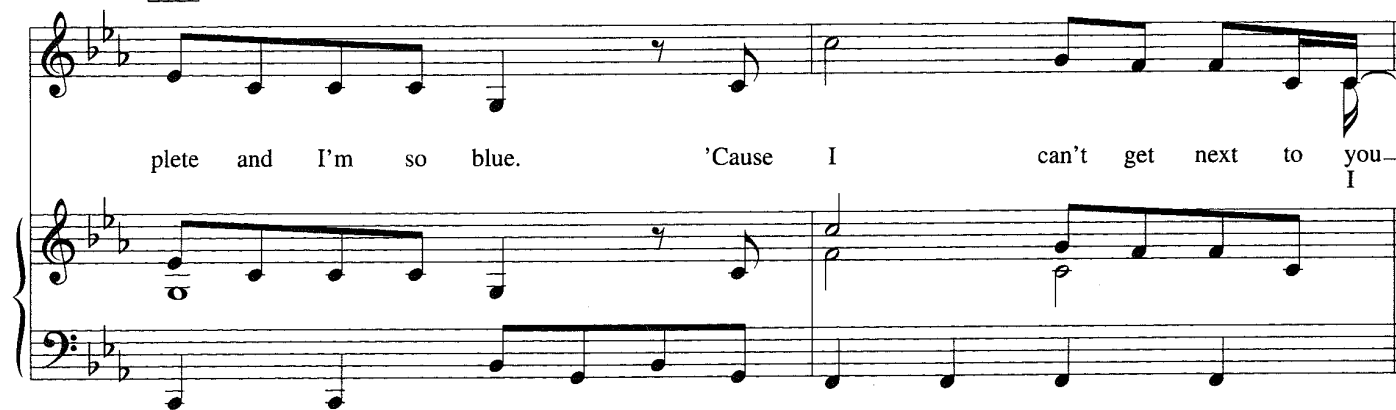
I can make a ship sail on dry land, but my life is in-com-





To Coda ⊕

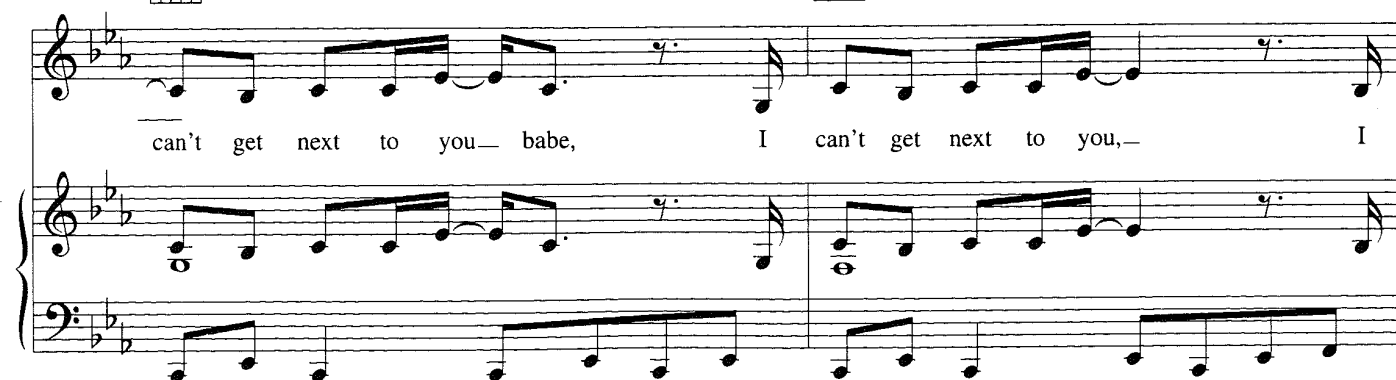
Cm  **Fm** 

plete and I'm so blue. 'Cause I can't get next to you—
I



Cm  **Fsus4** 

can't get next to you— babe, I can't get next to you,— I



fr³

can't get next to you— babe, I can't get next to you—

Cm7

fr³

Abadd9

Cm7

2.

Abadd9

B^b/D

Fsus4

can't get next to you,— I

Cm7

fr³

Fsus4

Guitar solo
(at pitch)

can't get next to you— babe, I can't get next to you—

Cm7 A^badd9 B^b

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand. The vocal line contains a melodic phrase with eighth and quarter notes.

Cm7 A^badd9 B^b

The second system continues the musical piece. The piano accompaniment includes a triplet of eighth notes in the right hand. The vocal line features a melodic line with a triplet of eighth notes.

Cm7 A^badd9 B^b

The third system shows the continuation of the piano accompaniment and vocal line. The piano accompaniment has a triplet of eighth notes in the right hand. The vocal line includes a triplet of eighth notes.

Cm7 A^badd9 B^b

D.%. al Coda

The fourth system concludes the piece. The piano accompaniment and vocal line continue. The system ends with the instruction "D.%. al Coda".

Fm Cm

man, — you're the key to my hap - pi - ness, 'cause

F B^b/F Fm7 F A^bmaj7




I —


Cm7

— can't get — next to you, — you're blow - ing that my mind —
 you, — it's you that I need —



Fsus4 F Cm7

— 'cause I can't get next next to } you. Can't you see these tears I'm cry -
 — I got - ta get next to }

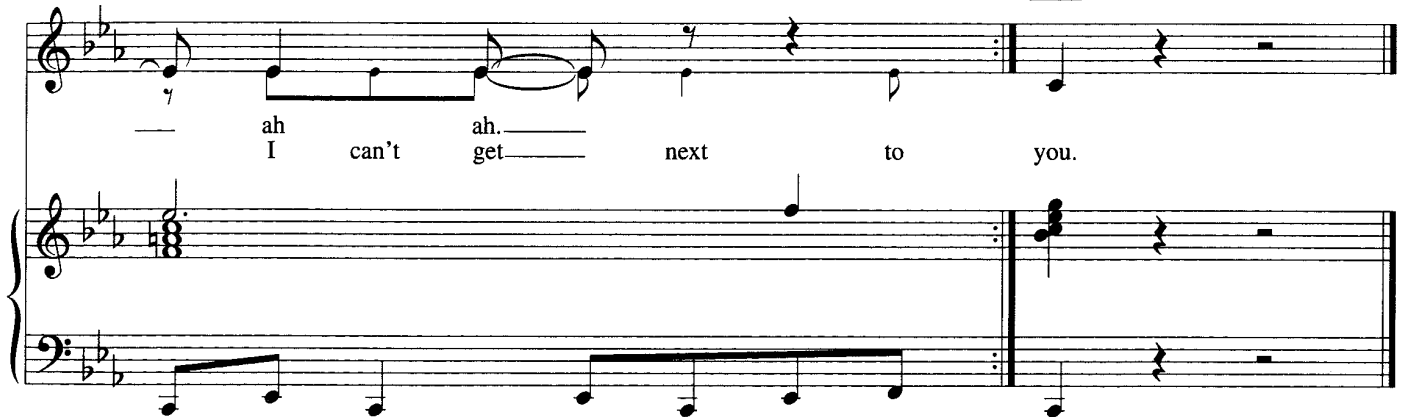






ing, can't get next to you. Ah ah ah ah

Play 4 times



ah I can't get next to you.

Verse 2:

I can fly like a bird in the sky
 And I can buy anything that money can buy.
 I can turn a river into a raging fire
 I can live forever if I so desire.
 I don't want it, all these things I can do
 'Cause I can't get next to you.

Verse 3:

I can turn back the hands of time - you better believe I can
 I can make the seasons change just by waving my hand.
 I can change anything from old to new
 The thing I want to do the most I'm unable to do.
 I'm an unhappy woman with all the powers I possess
 'Cause man, you're the key to my happiness.

I Can't Help Myself

(Sugar Pie, Honey Bunch)

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

Moderately fast
no chord

C

Su - gar - pie hon - ey bunch,
Su - gar - pie hon - ey bunch, you know that I
I'm weak - er than a

G

love you. — I can't help my - self,
man should be. I can't help my - self,

Dm

Em F G

I love — you and no - bod - y else. —
I'm a — fool in love you see. — Wan - na

C

In and out my life you come and you go, —
tell you I don't love you, tell — you that we're through, and I've tried. —

G Dm

leav - ing just your pic - ture be - hind —
But ev - 'ry time I see your — face —



Em F

and I get kissed it a thou - sand times. —
I get all — choked up — in - side. —

G  To Coda  ⊕



When — you snap your fin - ger or wink your eye — I come a -
When —



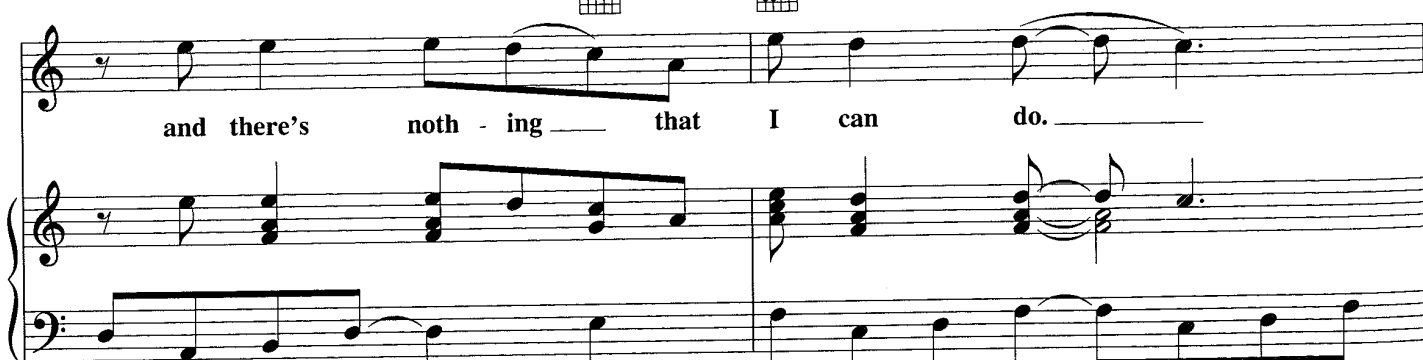
G  Dm 


run - ning to you. — I'm tied — to your a - pron strings —




Em  F 

and there's noth - ing — that I can do. —



G  C 



G  Dm 

Can't help my - self,



Em  F  G  D.S. al Coda

no I can't help my - self.



CODA 

I call your name, girl, it starts the flame burn -



ing in my heart, tear - ing it all a - part. No mat -



ter how I try, my love I can - not hide. 'Cause

C

Su - gar - pie hon - ey bunch, you know that I'm
 Su - gar - pie hon - ey bunch, do an - y - thing you

G Dm

weak for you. Can't help my - self,
 ask me to. Can't help my - self,

F G


I love - you and no - bod - y else.
 I want - you and no - bod - y else.


Repeat and Fade


I Hear a Symphony


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


Moderately

Cm7  3fr


Bb 


Gm  3fr

F#+/D 




mf

G 

D/F# 

You've giv-en me a true love, and ev-'ry day I thank - you, love,



Dm/F 


Am7 


C 

D7 

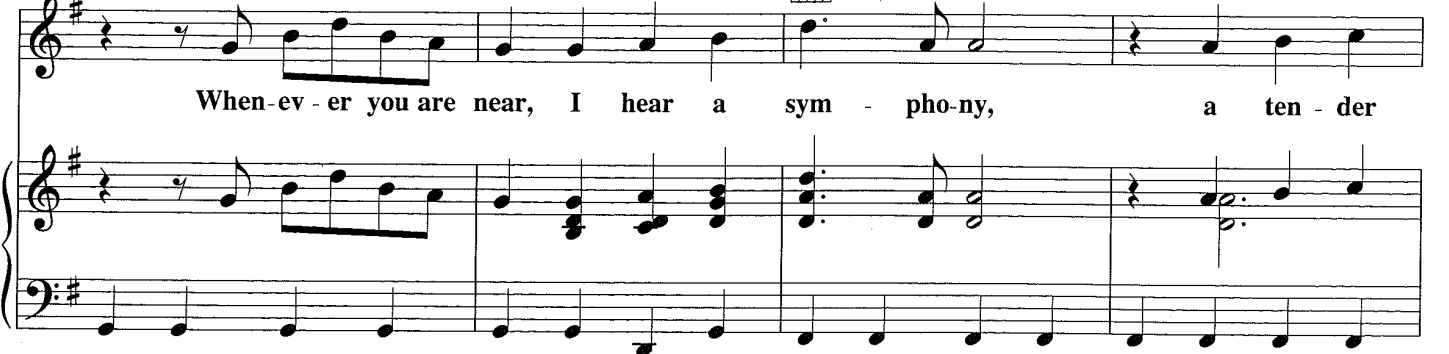
for a feel-ing that's - so new, - so in-vit - ing, so ex - cit - ing.



G 

D/F# 



When-ev - er you are near, I hear a sym - pho-ny, a ten - der



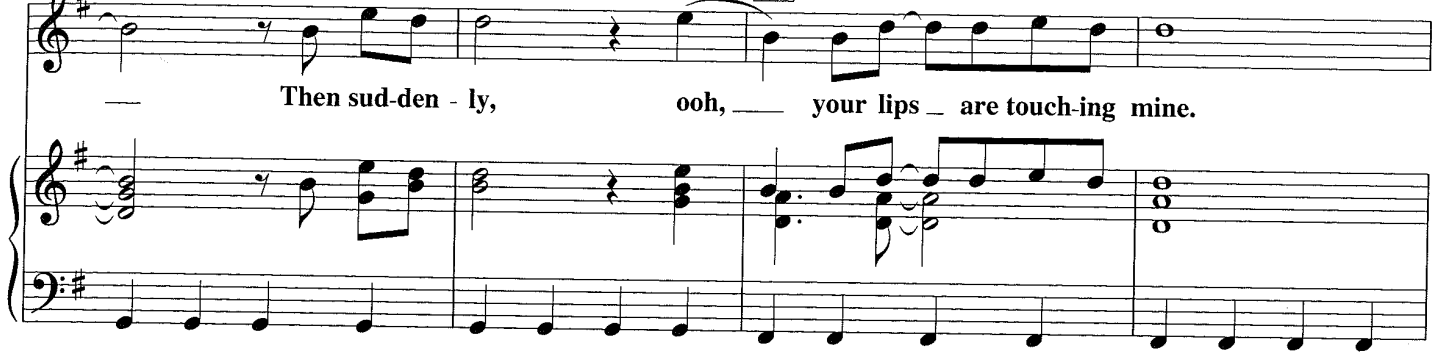
Dm/F  Am7  C  D7 





mel - o - dy — pull - ing me clos - er, clos - er to your arms. —




G  D/F# 





— Then sud - den - ly, ooh, — your lips — are touch - ing mine.




Dm/F  Am7  Cmaj7  D7 

A feel - ing so — di - vine — 'til I leave — the past — be - hind. —



Cm  3fr Bb  Gm  3fr Am7 



I'm lost — in a world — made — for you and me. Ooh,



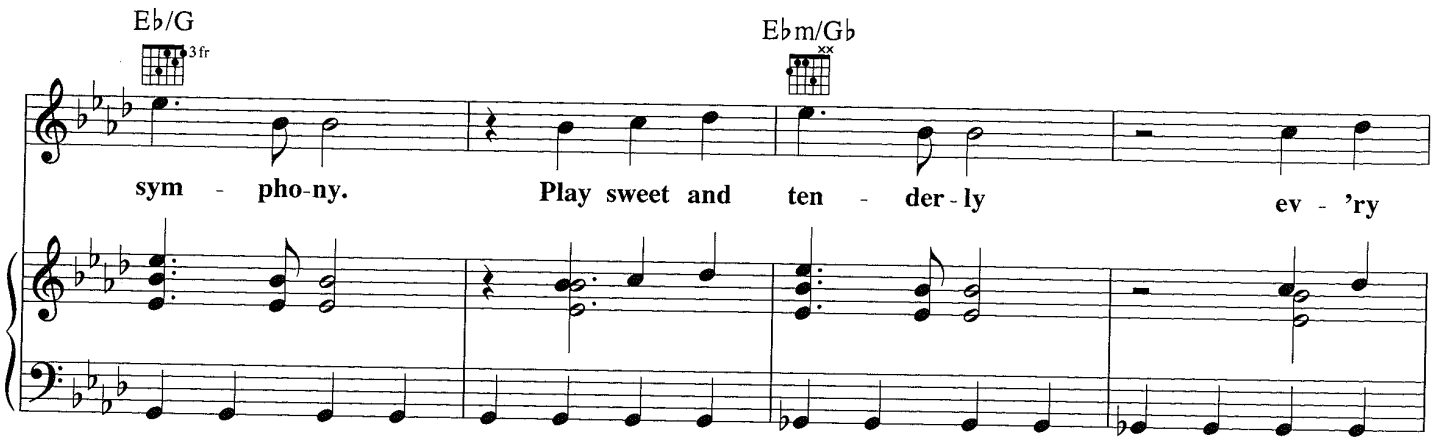
G  Bbm7 Eb7   N.C. Ab  4fr

love me. — When-ev - er you are near, — I hear a



Eb/G  3fr Ebm/Gb 



sym - pho-ny. Play sweet and ten - der - ly ev - 'ry



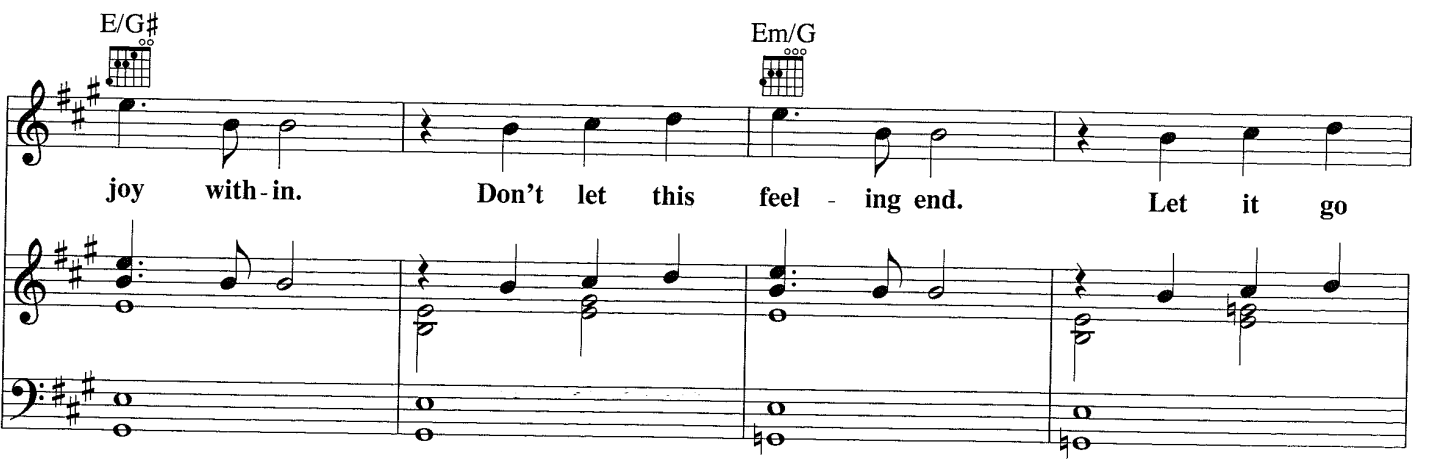
Bbm  Db  E7  A 

time your lips meet mine, my ba - by. Ba - by, ba - by, I feel a



E/G#  Em/G 

joy with-in. Don't let this feel - ing end. Let it go



Bm D F7 Bb

on and on and on now, ba - by. 1. Ba - by, ba - by,
 2. When - ev - er you are
 3. Ba - by, ba - by,
 4. Ba - by, ba - by,
 (D.S.) 5. Ba - by, ba - by,

F/A Fm/Ab To Coda ⊕

those tears that fill my eyes, I cry not for my - self
 near, I hear a sym - pho - ny. Each time you speak to me,
 as you stand up hold - ing me, whis - per - ing how much you care,
 don't let this mo - ment end, keep stand - ing close to me.
 I hear a sym - pho - ny, a ten - der mel - o - dy.

Cm 1-3 F F7 4 F D.S. al Coda F7

but for those who've nev - er felt the joy we've felt. —
 I hear a ten - der rhap - so - dy of love, love.
 a thou - sand vi - o - lins fill the air now.
 Ooh, — so close to me, — ba - by, ba - by.

CODA ⊕ Fm/Ab Cm 3fr F F7 Repeat and Fade

Ah, — it goes on and on and on and on and

I Heard It I through the Grapevine

Words and Music by NORMAN WHITFIELD
and BARRETT STRONG

Moderately
N.C.

Mm. I bet you're won-derin' how I knew
ain't sup-posed to cry,
of what you see,

'bout your plans to make me blue, with some oth-er guy
but these tears I can't hold in-side. Los-in' you
son, and none of what you hear. But I can't help



— you knew be - fore. Be - tween the two of us guys — you know I loved you more. —
 — would end my life you see, 'cause you mean — that much to me. —
 — but be con - fused. If it's true, — please tell me dear. —



— It took me by sur - prise — I must say — when I
 — You could have told — me your - self — that you
 — Do you plan — to let me go — for the o - ther



found out yes - ter - day. — Don't you know that I heard — it through the grape - vine,
 loved — some - one else. — In - stead I heard — it through the grape - vine,
 guy you loved be - fore? — Don't you know that I heard — it through the grape - vine,



not much — lon - ger would you be — mine. Oh, I heard —
 not much — lon - ger would you be — mine. Oh, I heard —
 not much — lon - ger would you be — mine. Oh, I heard —



it through the grape - vine. Oh, I'm just
 it through the grape - vine. And I'm just
 it through the grape - vine. Oh, I'm just



a - bout to lose my mind. } Hon - ey, hon - ey, oh
 a - bout to lose my mind. } (I
 a - bout to lose my mind. }



yeah.
 heard it through the grape - vine, not much lon - ger would you be mine, ba -

To Coda \oplus

1

2

- by.) { Ooh. I know a man - Ooh.
 Ooh. Yeah, -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one sharp (F#). The vocal line begins with a whole rest, followed by a half note G4, and then a whole rest. The piano accompaniment starts with a half note G2, followed by a half note A2, and then a half note B2. The piano accompaniment continues with a half note C3, a half note D3, and a half note E3. The piano accompaniment concludes with a half note F#3, a half note G3, and a half note A3.

D.S. al Coda

The second system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one sharp (F#). The vocal line begins with a whole rest, followed by a half note G4, and then a whole rest. The piano accompaniment starts with a half note G2, followed by a half note A2, and then a half note B2. The piano accompaniment continues with a half note C3, a half note D3, and a half note E3. The piano accompaniment concludes with a half note F#3, a half note G3, and a half note A3.

Peo - ple say be - lieve half _

CODA,

The CODA section features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one sharp (F#). The vocal line begins with a whole rest, followed by a half note G4, and then a whole rest. The piano accompaniment starts with a half note G2, followed by a half note A2, and then a half note B2. The piano accompaniment continues with a half note C3, a half note D3, and a half note E3. The piano accompaniment concludes with a half note F#3, a half note G3, and a half note A3.

— yeah, yeah, — yeah. I heard it through the grape-vine, not much

Repeat and Fade

The final system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one sharp (F#). The vocal line begins with a whole rest, followed by a half note G4, and then a whole rest. The piano accompaniment starts with a half note G2, followed by a half note A2, and then a half note B2. The piano accompaniment continues with a half note C3, a half note D3, and a half note E3. The piano accompaniment concludes with a half note F#3, a half note G3, and a half note A3.

lon - ger would you be mine, ba - by. Yeah, _

I Second That Emotion

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

Moderately (♩ = $\frac{3}{4}$)



- be you'll wan - na give - me kiss - es sweet, - but
- be you think that love - will tie you down - and

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

may - be you'll go a - way — and nev - er call, — and a
 may - be you think that love — will make us fools, — and

G A D

taste of hon - ey's worse — than none at all. — } Oh, — lit - tle girl, in
 so it makes you wise — to break the rules. — }

G D

that case I don't want no part. — I do be - lieve — that

G D

that would on - ly break — my heart. — Oh, — but

A G

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

D

I sec - ond that e - mo - tion. So

A G

if you feel like giv-ing me — a life - time of de - vo - tion, —

D

To Coda ⊕

I sec - ond that e - mo - tion.

1 A G 2 A G

May -

This system contains the first two measures of the piece. The guitar part has two first endings: the first ending consists of an A major chord followed by a G major chord, and the second ending consists of an A major chord followed by a G major chord. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. The lyrics "May -" are written below the vocal line.

D A G

This system contains the next two measures. The guitar part has three chords: D major, A major, and G major. The piano accompaniment continues with the same rhythmic pattern. The lyrics "May -" from the previous system continue into this system.

D.S. al Coda

Oh lit - tle girl in

This system contains the next two measures. The guitar part has three chords: D major, A major, and G major. The piano accompaniment continues. The lyrics "Oh lit - tle girl in" are written below the vocal line. The instruction "D.S. al Coda" is placed above the system.

CODA A G D

Repeat ad lib. and Fade

This system contains the final two measures of the piece. The guitar part has three chords: A major, G major, and D major. The piano accompaniment concludes with a final chord. The instruction "Repeat ad lib. and Fade" is placed above the system.

I Want You Back

Words and Music by FREDDIE PERREN, ALPHONSO MIZELL,
BERRY GORDY and DEKE RICHARDS

Moderately slow, with a beat

N.C.

Ab



Db



When I had you to my self, I did-n't want you a round. Those
Try-ing to live with-out your love is one long sleep-less night.

Fm



Ab/C



Db



Ab



Bbm7



Eb7



Ab



pret-ty fac-es al-ways made you stand out in a crowd. Then
Let me show you, girl, that I know wrong from right.

Db



some-one picked you from the bunch, one glance was all it took.
Ev-'ry street you walk on, I leave tear-stains on the ground,

Fm Ab/C Db Ab Bbm7 Eb7 Ab

Now it's much too late — for me — to take a sec-ond look.
fol - low - ing the girl — I did - n't e - ven want a - round. Let me tell you now.

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

Db6 Bbm7 Eb9

Oh, ba - by, give me one — more chance — to show you that I love you.
Oh, ba - by, all I need — is one — more chance — to show you that I love you.

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

Fm Ab/C Dbmaj7 Ab Bbm9 Eb7 Ab

Won't you please let me back — in your heart. Oh, dar-ling, I — was blind — to
Won't you please let me back — in your heart. Oh, dar-ling, I — was blind — to

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

Db Bbm7 Eb 1 Fm Ab/C Dbmaj7 Ab Bbm9 Eb7 Ab

let you go, — but now since I see you in his arms, I want you back.
let you go, — but

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

Oh, I do now. I want you back, ooh, ooh, ba - by, I want you back.

Yeah, yeah, yeah, — I want you back. Hey, hey, now, now.

2 Fm Ab/C 3fr Dbmaj7 Ab 4fr Eb 3fr

now since I see you in his arms. — Oh, oh. —

Ab 4fr

lost. Oh, — just one more chance to show you that I love you, ba - by, ba - by,

Db Abm7 Eb11 Fm Ab/C Db Ab

ba - by. — For - get what hap-pened then. — Let me live a - gain. —

Bbm Eb11 Ab

— Oh, ba-by, I was blind _ to let _ you go, — 'cause now since I see

Ab Db6 Bbm7 Eb7 Fm Ab/C Dbmaj7 Ab

you in his arms, — spare me of _ this cost. — Give back what I



Bbm7 Eb11 Ab


D.S. and Fade

If I Were Your Woman






Words and Music by LAVERNE WARE,
PAM SAWYER and CLAY McMURRAY


Moderate ballad, with a beat

G  Cm/G 



mp




G  Cm/G  Cm(maj7)/G  Cm/G  Cm6/G 



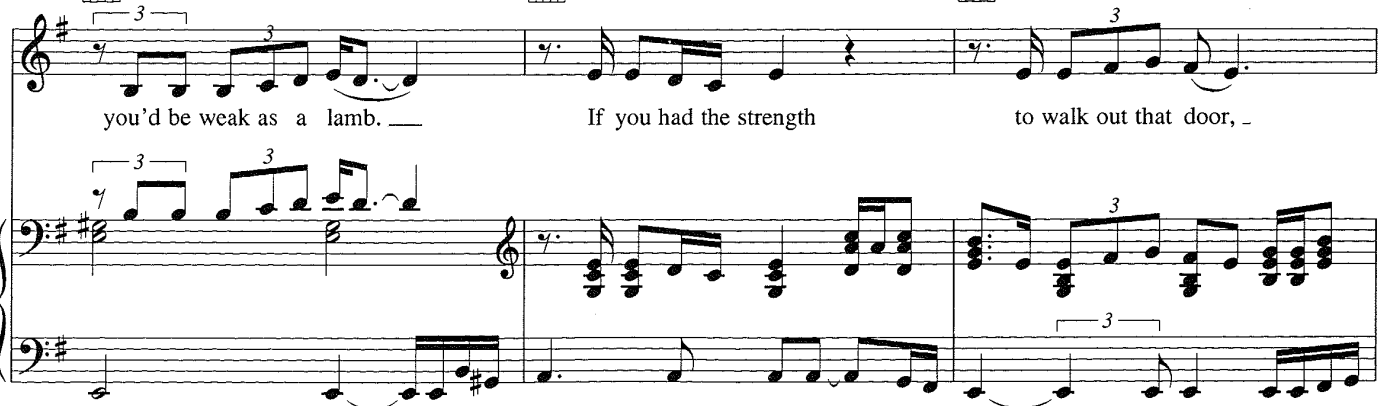
Em  C#dim  G/D 

If I were your wom - an — and you were my man, you'd have no oth - er wom - an, —



E7  Am7  Em 

you'd be weak as a lamb. — If you had the strength to walk out that door, —



Am7

Em

my love would o-ver-rule my sense and I'd call you back for more. If I were your

C

Em

G

wom-an, if I were your wom-an, and you were my man.

Cm/G

Em

C#dim

She tears you down dar-lin' says you're noth-ing at all. Life is so cra-zy, and love is un-kind.

G/D

E7

Am7

But I'll pick you up dar-lin' when she let's you fall. You're like a dia-mond. Be-cause she came first dar-lin', will she hang on your mind? You're a part of me.

Em Am7 To Coda

but she treats you like glass. Yet you beg her to love you, _____
and you don't e - ven know it. I'm what you need _____ but I'm

Cm/Eb G







but me — you don't ask. If I were your wom - an, if I were your


Cm/G G/D

wom - an, if I were your wom - an, here's — what I'd

E7 Cm G

do; _____ I'd nev - er, no, no, stop lov - ing you.



Cm/G  G  Cm/G  Cm(maj7)/G  Cm/G  Cm6/G 



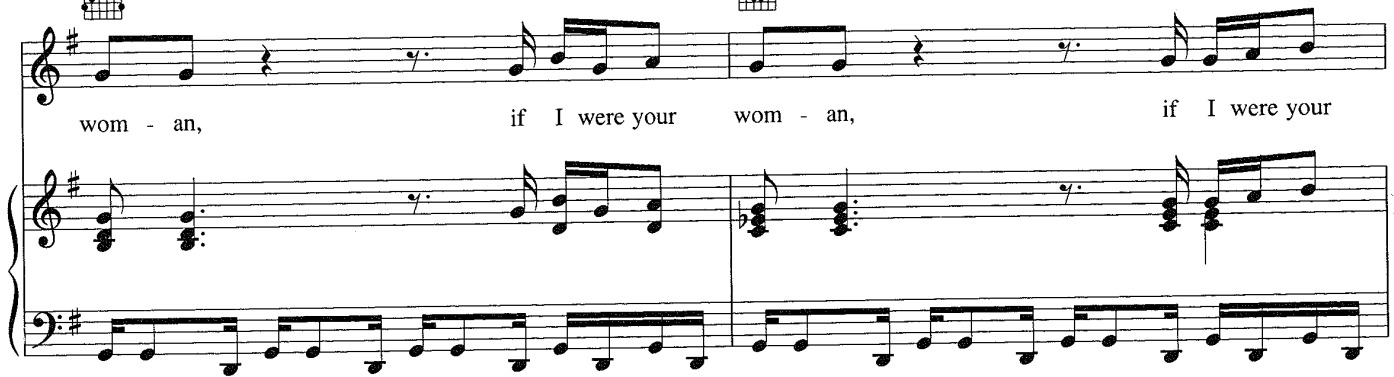
CODA Em 

too a - fraid to show it. If I were your



G  Cm/G 

wom - an, if I were your wom - an, if I were your



G  E7 

wom - an, here's what I'd do; I'd



Cm  3fr G  Cm/G  3fr



nev - er, no, _ no, no, stop lov - ing you. If I were your




G  E7 



wom - an, here's _ what I'd do; I'd



Cm  3fr G 

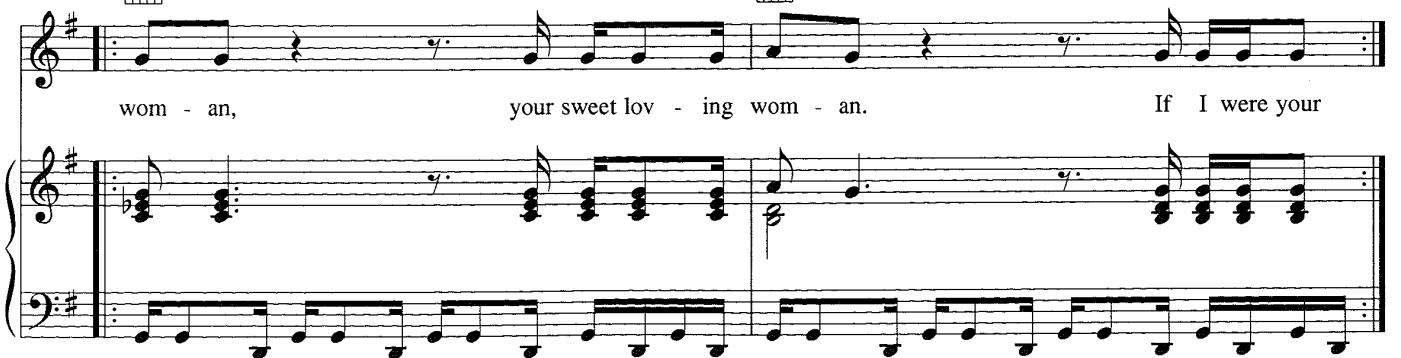
nev - er nev - er nev - er stop lov - ing you. If I were your



Cm/G  3fr G 

Repeat ad lib. and Fade

wom - an, your sweet lov - ing wom - an. If I were your



I'll Be There

Words and Music by BERRY GORDY, HAL DAVIS,
WILLIE HUTCH and BOB WEST

Moderately

F



E \flat



B \flat



F



Fsus



mf



You and I must make a pact. We must bring sal - va - tion back.



Where there is love, I'll be there. (I'll be there.)



I'll reach out my hand to you, I'll have faith in
I'll be there to pro - tect you with an un - sel - fish love



all you do. }
 that re-spects you. } Just call my name and I'll



be there. (I'll be there.) I'll be there to com-



- fort you, build my world of dreams a-round you. I'm so glad I found you.



To Coda ⊕

I'll be there with a love so strong. I'll be your strength, you know I'll keep

Bb/C

F

C/E



hold - ing on. —

Let me fill your heart — with joy and laugh - ter.

Dm

Dm/C

Am7

Bb

Gm7



To - geth - er - ness,

well it's all I'm af - ter. —

Just call my

Bb/C

F

C7sus



D.S. al Coda

name —

and I'll — be there. —
(I'll be there.) —

CODA

Bb/C



hold - ing on. —

F

C/E

Dm

Dm/C

If you should ev - er find some - one — new, —

I know she'd bet - ter be —

Am7

Bb

Gm7

Bb/C

good — to you, —

'cause if she — does - n't, then I'll —

F

C7sus

F

be there. —

(I'll be there.) —

Don't you know, ba - by.

I'll be there, —

C/E

Dm

Dm/C

Am7

I'll be there. —

Bb

Gm7

Bb/C

F



Just call my name _____ and I'll _____ be there. _____

1 C7sus

2

Freely

Bb

Gm7



Just call my name _____

Bb/C

F



and I'll _____ be there. _____

a tempo

Eb

Bb

F

Eb

Bb



molto rit.

I'm Losing You

(I Know)

Words and Music by CORNELIUS GRANT,
NORMAN WHITFIELD and EDWARD HOLLAND

Moderately bright

mf

Dm7 G/D Dm7

1,2

Dm7 G/D D7sus

3

Dm7 D F/D

G/D F/D D

Your love — is fad - in', I can

F/D



G/D



feel your love fad - in'.

Wo-man, it's fad - in' a -

way from me.

'Cause your bash - ful touch _ has grown

cold,

as if _ some-one else con-trolled your ver-

- y soul. _

I fooled my-self _

long as I can. _

I can

F



feel the pres - ence of an - oth - er man. It's

D



F/D



there when you speak my name, it's just not the same

G/D



F/D



oh hon - ey, I'm los - ing you. I can



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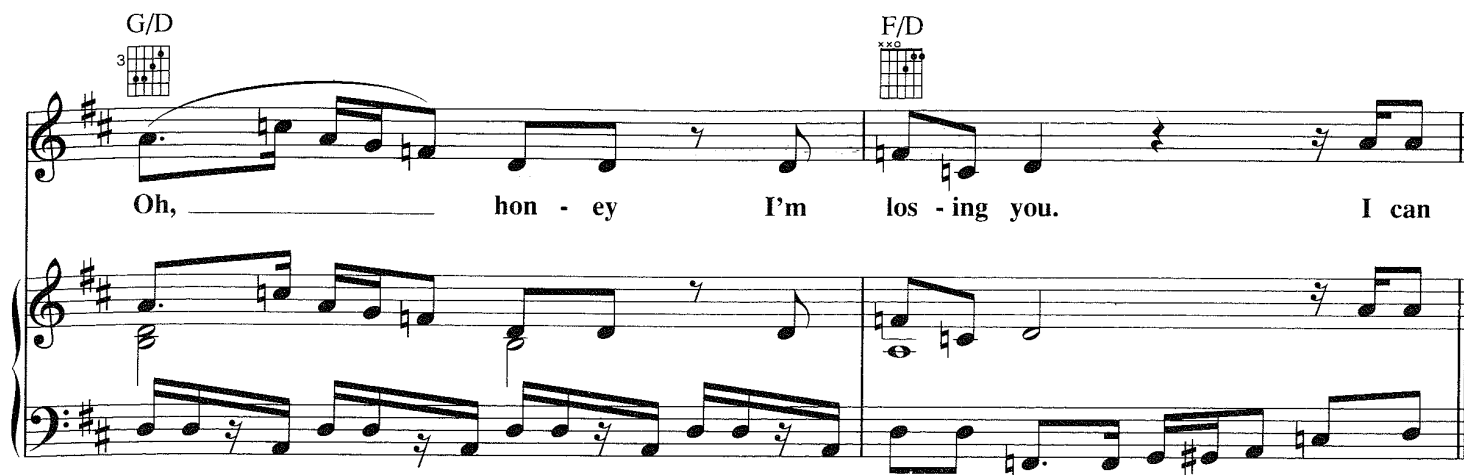
F/D



feel it in the air, it's there ev - 'ry-where,

G/D  F/D 

Oh, hon - ey I'm los - ing you. I can



D  F/D 



feel it in my bones, an - y day you'll be up and gone.
look in-to your eyes, a re - flec-tion of a face I see.



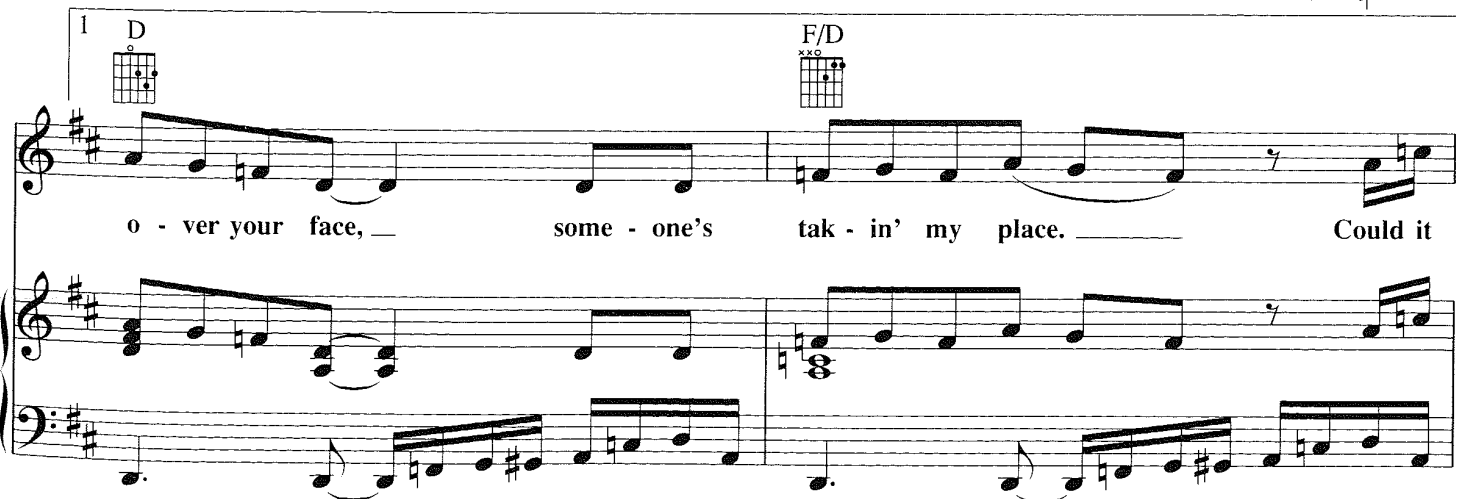
G/D  F/D 



Ooh, I'm los - ing you. It's all
Oh, Lord, I'm los - ing you. I'm



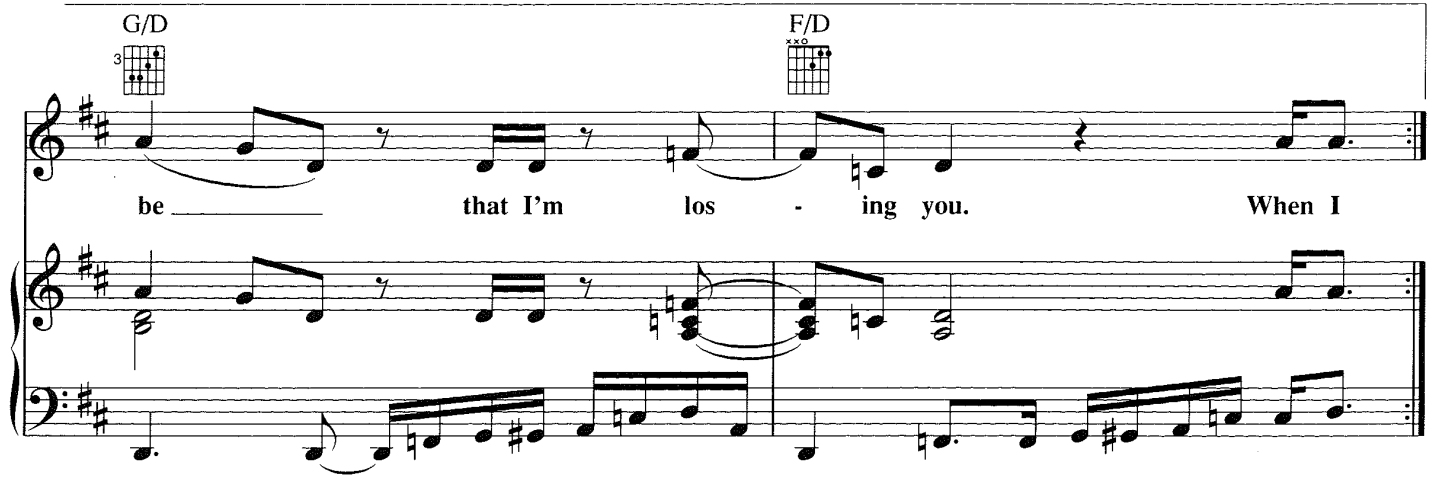
I D  F/D 


o - ver your face, some - one's tak - in' my place. Could it



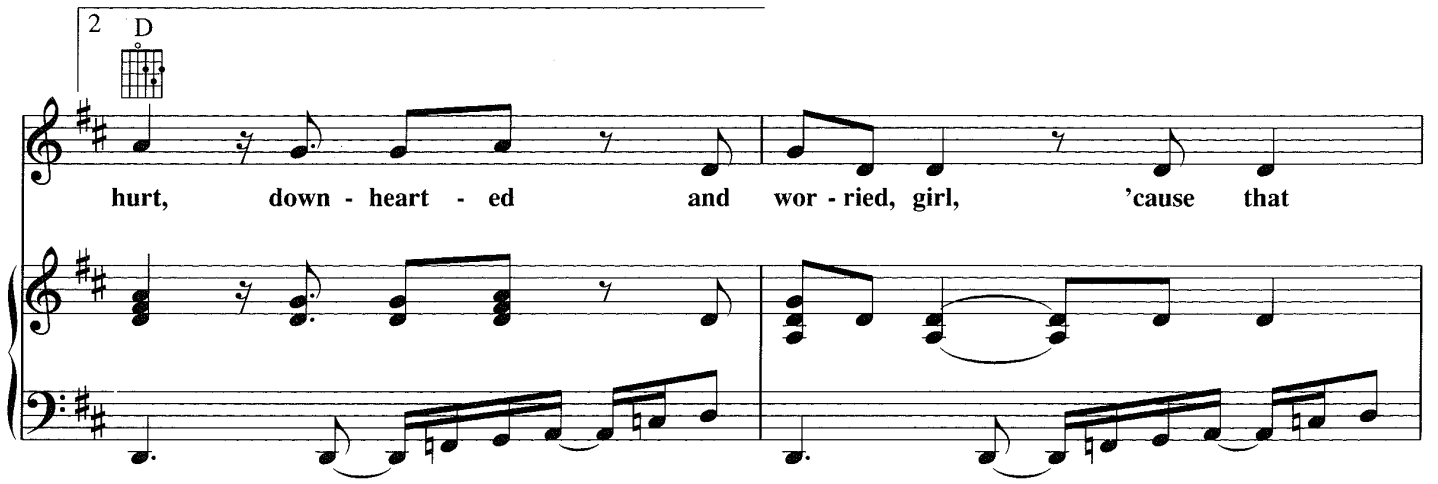
G/D  F/D 

be _____ that I'm _____ los - ing you. _____ When I



2 D 

hurt, _____ down - heart - ed _____ and wor - ried, girl, _____ 'cause that



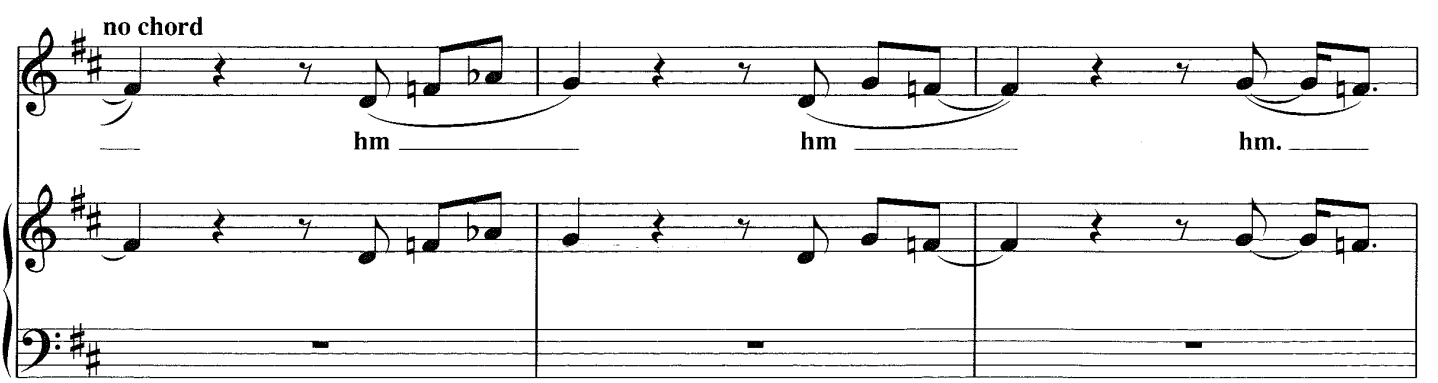
D  (Background vocal)

face _____ does-n't be-long to me. _____ Ooh _____ Hm _____ hm _____



no chord

_____ hm _____ hm _____ hm. _____



(Continue background vocal line through this section)

D F

your love is fad - in', I can feel it fad - in',

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, starting with a D chord and an F chord. The lyrics are "your love is fad - in', I can feel it fad - in'". The piano accompaniment is in the bottom two staves, featuring a steady eighth-note bass line and chords in the right hand.

G/D F/D

Oh a - way from me. I can

Detailed description: This system contains the third and fourth lines of music. The top staff is the vocal line, with lyrics "Oh a - way from me. I can". The piano accompaniment continues in the bottom two staves, with a G/D chord and an F/D chord indicated above the staff.

D F/D


feel it in the air, it's there ev - 'ry - where,
I don't wan - na lose you, but I know I'm gon - na groove you.

Detailed description: This system contains the fifth and sixth lines of music. The top staff is the vocal line, with lyrics "feel it in the air, it's there ev - 'ry - where, I don't wan - na lose you, but I know I'm gon - na groove you.". The piano accompaniment continues in the bottom two staves, with a D chord and an F/D chord indicated above the staff.

G/D F/D



ooh, I'm los - ing you.
Oh, Lord I'm los - ing you.


Detailed description: This system contains the seventh and eighth lines of music. The top staff is the vocal line, with lyrics "ooh, I'm los - ing you. Oh, Lord I'm los - ing you.". The piano accompaniment continues in the bottom two staves, with a G/D chord and an F/D chord indicated above the staff.

D  F 

Instrumental solo ad lib.



G  F  *Play 16 times*



D  F/D 

Your love — is fad - in', I can feel it fad - in'



G/D  D  F 

Oh — Lord, I'm los - ing you.



It's the Same Old Song

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

Moderately
N.C.

The piano introduction is in 4/4 time, marked *mf* (mezzo-forte). It consists of three measures of music in the right hand and three corresponding measures in the left hand, featuring a simple, rhythmic melody.

C

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

This system contains the first two lines of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). A guitar chord diagram for C major is shown above the first measure of the vocal line.

Dm F G C

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

This system contains the next two lines of the song. It includes guitar chord diagrams for Dm, F, G, and C above the vocal line.

Dm F G

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

This system contains the final two lines of the song. It includes guitar chord diagrams for Dm, F, and G above the vocal line.

C Dm

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

F G C G

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

Dm G F C

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

G Dm G F To Coda ⊕

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

1 N.C. 2 N.C.

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

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note 'I', a quarter rest, a quarter note 'oh', a quarter rest, a quarter note 'I', a quarter rest, and a quarter note 'sen - ti - men - tal'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

C G Dm

Instrumental solo

This section is an instrumental solo. It begins with a double bar line. The piano accompaniment continues with the same eighth-note bass line and right-hand melody. Above the staff, guitar chord diagrams for C, G, and Dm are provided. The vocal line is silent during this section.

1 G F 2 G F C

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

The second system features a vocal line and piano accompaniment. The vocal line has a double bar line, followed by the lyrics 'Pre - cious mem - o - ries keep - a lin - ger - ing on, —'. The piano accompaniment continues with the same rhythmic pattern. Above the staff, guitar chord diagrams for G, F, G, F, and C are shown. The label 'Solo ends' is placed below the vocal line.

Dm F G C

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

The third system continues the vocal line and piano accompaniment. The vocal line has a double bar line, followed by the lyrics 'ev - 'ry - time I hear — our fa - vo - rite song. — Now you're gone, left this'. The piano accompaniment remains consistent. Above the staff, guitar chord diagrams for Dm, F, G, and C are provided.

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

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

D.S. al Coda

CODA

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

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

Repeat and Fade

Just My Imagination

(Running Away with Me)

Words and Music by NORMAN WHITFIELD
and BARRETT STRONG

Smoothly

mp

C Dm7 C Dm7

Each day through my win - dow I be
Soon we'll I be

watch her as she pass - es by. I
mar - ried and raise a fam - i - ly. A

say to my - self, "You're such a luck - y guy.
coz - y lit - tle home out in the coun - try with two chil - dren, may - be three.

C Dm7 C Dm7

C Dm7

I tell you, To have a girl like her _____ is tru - ly
I _____ can vis - ual -

C Dm7 C Dm7

a dream come true. _____ Out of all the fel - lows in the
ize it all. _____ This could-n't be a dream, far too

C Dm7

world, she be - longs to you." _____ But it was
real it all seems. _____ But it was

C Dm7 C Dm7

just my i-mag - i - na - tion run-nin' a - way with me.
just my i-mag - i - na - tion once a - gain, run-nin' a - way with me.

It was } just my i-mag - i - na - tion — run-nin' — a -
Tell-in' you it was

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "It was just my i-mag - i - na - tion — run-nin' — a -". A bracket groups "It was" and "Tell-in' you it was". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Above the staff, guitar chord diagrams are provided for C major and Dm7.

1 C Dm7 2 C
way with me. — way with me. —

The second system contains two endings. The first ending is marked with a "1" and includes chords for C major and Dm7. The second ending is marked with a "2" and includes a C major chord. The vocal line repeats the phrase "way with me. —" for both endings. The piano accompaniment provides harmonic support for both endings.

Ev - 'ry night — on my

cresc.

The third system continues the vocal line with the lyrics "Ev - 'ry night — on my". The piano accompaniment features a *cresc.* (crescendo) marking. The system concludes with a fermata over the final chord.

knees I pray, — ("Dear Lord,) — hear my plea. —

The fourth system continues the vocal line with the lyrics "knees I pray, — ("Dear Lord,) — hear my plea. —". The piano accompaniment provides accompaniment for the vocal line.

Don't ev - er let an - oth - er take her love from me, or I would

sure - ly die." Her love is heav - en - ly.

When her arms en - fold me, I hear a ten - der rhap - so -

dy. But in re - al - i - ty, she does - n't e - ven know me. ...

C Dm7

just my i - mag - i - na - tion, once a - gain,

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef, starting with a C major chord and moving to a Dm7 chord. The lyrics are "just my i - mag - i - na - tion, once a - gain,". The bottom two lines are piano accompaniment in grand staff, featuring a steady eighth-note bass line and chords in the right hand.

C Dm7

run - nin' a - way with me. Oh, tell you it was

Detailed description: This system contains the second two lines of music. The vocal melody continues with the lyrics "run - nin' a - way with me. Oh, tell you it was". The piano accompaniment continues with similar rhythmic patterns and chord changes.

C Dm7

just my i - mag - i - na - tion run - nin' a -

Detailed description: This system contains the third two lines of music. The vocal melody has the lyrics "just my i - mag - i - na - tion run - nin' a -". The piano accompaniment continues to support the melody.

C Dm7 Repeat and Fade

way with me. It was

Detailed description: This system contains the final two lines of music. The vocal melody concludes with the lyrics "way with me. It was". The piano accompaniment ends with a final chord. The instruction "Repeat and Fade" is written above the final vocal notes.

Let's Get It On

Words and Music by MARVIN GAYE
and ED TOWNSEND

Slow Soul beat

Eb  3fr
Gm  3fr
Ab  4fr
Bb7 
Eb  3fr
Gm  3fr



I've been real-ly try - in', ba - by, try-in' to hold _ back this feel-

Ab  4fr
Bb7 
Eb  3fr
Gm  3fr
Ab  4fr
Bb7 



in' for so ___ long. And if you feel like _ I feel, _ ba-by,

Eb  3fr
Gm  3fr
Ab  4fr
Bb7 
Eb  3fr
Gm  3fr



then come on, _ on, _ come on. Ooh, _ let's get it on. Ow, _____

Ab 4fr Bb7 Eb 3fr Gm 3fr Ab 4fr Bb7

— ba - by, Let's — get it on. Let's — love, — ba - by, let's get it

Eb 3fr Gm 3fr Ab 4fr Bb7 Eb 3fr Gm 3fr

on. ———— Su - gar, let's get it on. ————

Ab 4fr Bb7 Eb 3fr Ab 4fr Bb7

Ooh. ———— We're all — sen - si-tive peo - ple with so much —

Eb 3fr Gm 3fr Ab 4fr Bb7 Eb 3fr Gm 3fr

— to give. — Un - der-stand - ing — Sug-ar, since we got — to be —

Ab 4fr Bb7 Eb 3fr Gm 3fr Ab 4fr Bb7 Eb 3fr Gm 3fr

let's _ live. I love _ you. There's noth - in' wrong.

Ab 4fr Bb7 Eb 3fr Gm 3fr Ab 4fr Bb7

with me _ lov-in' you, Ba-by, no, _ no. And _

Eb 3fr Gm 3fr Ab 4fr Bb7 Eb 3fr Gm 3fr

giv-in' your-self to me _ can nev-er be wrong _ if the love is _ true. Oh, ba - by, _

Ab 4fr Bb7 Ab 4fr Eb 3fr Gm 3fr

ooh. Don't _ you know _ how sweet and won-der-ful _ life can be. _ Ooh, _

Ab Eb7 Ab

ooh. I'm ask - in' you, ba - by, to get it on with me.

Eb Gm Ab Bb7 Ab

Ooh, ooh, ooh. I ain't goin' to wor -

Eb Gm Ab Bb

ry. I ain't goin' to push. I won't push you, ba - by. Just

Ab Fm Bb7

come on, come on, come on, come on, come on ba - by, stop beat-in' 'round the bush. Hey,

E \flat 3fr Gm 3fr A \flat 4fr B \flat 7

let's get it on. Ooh, — ooh. — — — — — Let's get it

E \flat 3fr Gm 3fr A \flat 4fr B \flat 7 E \flat 3fr Gm 3fr

on. — You — know — what I'm talk-in' a - bout. — Come on, — ba - by. Hey, — — — hey, —

A \flat 4fr B \flat 7 E \flat 3fr Gm 3fr A \flat 4fr B \flat 7

let your love come — out. If you be-lieve — in love, — let's get it on. —

E \flat 3fr Gm 3fr A \flat 4fr B \flat 7 E \flat 3fr Gm 3fr

— Ooh. — — — — — Let's get it on, — ba - by, this min - ute.

Ab 4fr Bb7 Eb 3fr Gm 3fr Ab 4fr Bb7

Oh, _ yeah, let's get it on. _ Ee, _____ please

Eb 3fr Gm 3fr Ab 4fr Bb7 Ab 4fr

get it on. _ Hey, _____ hey. _____ Come on, come on, come on, _ come on, come on, dar -

Fm Bb7

- lin', _ stop beat-in' 'round _ the bush. _____ Oh, gon-na get it on..

Eb 3fr Gm 3fr Ab 4fr Bb7 Eb 3fr Gm 3fr

Right with you, _ ba - by, I _ want to get it on. _ You don't have to wor-

Ab 4fr Bb7 Eb 3fr Gm 3fr Ab 4fr Bb7

ry that it's wrong... If the spi-rit moves you, let me groove you. Good, let your love come

Eb 3fr Gm 3fr Ab 4fr Bb7 Eb 3fr Gm 3fr

down, oh. Get it on, come on, ba - by. Do you know I

Ab 4fr Bb7 Eb 3fr Gm 3fr Ab 4fr Bb

mean it? I've been sanc - ti - fied. (fade) Hey, hey. Girl, you give me good

Eb 3fr Gm 3fr Ab 4fr Bb7 Eb 3fr

feel - ings, so good, some-thin' like sum-mer - time.

Lookin' through the Windows

Words and Music by
CLIFTON DAVIS

Moderate



Look - in' through the win - dows, the
Look - in' through the win - dows, it

mp



win - dow to your heart, Oh,
seems I caused your fears



ba - by, yeah! — { I can see it's
and a can lit - tle

cloud - y _____ and the rain's a - bout to
 doubt girl _____ and now it's bring - ing



1.

start. _____
 tears. _____



2.

Just re - mem - ber what - ev - er makes you feel that way, -



(C# Bass)



(B Bass)

Don't you wor - ry 'cause I'm _____ gon - na stay _____ right by -

E A Am

your side To keep on

Fmaj7 F (G Bass)

look-in' through the win-dows,

C

look-in' in your eyes,

Fmaj7

Look-in' through the win-dows,



seems like _____ the on - ly way _____



I can't know your



feel - ings _____ if you still love me to - day. _____



1. _____ 2. D. C. and fade quickly

Just re -

Love Is Like an Itching in My Heart

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

Moderately, with a beat

mf

The piano introduction consists of two staves. The right hand has a treble clef and a key signature of one flat (Bb). The left hand has a bass clef and the same key signature. The music is in 4/4 time and begins with a series of eighth and quarter notes, creating a steady, rhythmic accompaniment.

F Bb C7

The love — bug done bit me, Did-n't mean for him to get me, Woo, get

This system contains the first line of the song. The vocal line is on a single staff with a treble clef and one flat. The piano accompaniment is on two staves (treble and bass clefs) with one flat. The lyrics are: "The love — bug done bit me, Did-n't mean for him to get me, Woo, get". The piano part features a consistent eighth-note accompaniment in the left hand and chords in the right hand.

F Ab F Ab

up in the morn - ing, — And I'm filled with de - sire, — No, no, I
nag - ging ir - ri - ta - tion, — Caus - ing my heart com - pli - ca - tion, Love is a

This system contains the second line of the song. The vocal line is on a single staff with a treble clef and one flat. The piano accompaniment is on two staves (treble and bass clefs) with one flat. The lyrics are: "up in the morn - ing, — And I'm filled with de - sire, — No, no, I nag - ging ir - ri - ta - tion, — Caus - ing my heart com - pli - ca - tion, Love is a". The piano part continues with the same rhythmic accompaniment.

F Ab F Ab

can't stop the fire, — Love is a real — live wire, — Oo, it's a
grow - ing in - fec - tion, And I don't know — the cor - rec - tion, Got me —

This system contains the third line of the song. The vocal line is on a single staff with a treble clef and one flat. The piano accompaniment is on two staves (treble and bass clefs) with one flat. The lyrics are: "can't stop the fire, — Love is a real — live wire, — Oo, it's a grow - ing in - fec - tion, And I don't know — the cor - rec - tion, Got me —". The piano part concludes with a final chord in the right hand.

F Ab F C7

burn - ing sen - sa - tion, Far be - yond im - ag - i - na - tion. } Love Is Like An
 rock - ing and a - reel - ing, And I can't shake the feel - ing. }

Dm Bb F

Itch - ing In My Heart, tear - ing it all a - part, Just an itch - ing in my heart, And,

C7 Bb

ba - by, I can't scratch it. Keeps me

To next strain
F

Fine
F Ab F

F

sigh - ing, oo Keeps me yearn - ing, No ma - ma can't help me,

No dad - dy can't help me I've been bit - ten by the love bug,

Ab F Ab F

And I need some in - for - ma - tion to help me out this sit - u - a - tion,

Ab F Ab F

Now, when you're ill ___ you take a pill, ___ When you're thirst-y, drink your fill, ___

Ab F C7 Dm

What you gon-na do, ___ oh yeah, ___ when love gets a hold, ___ a hold on

Bb F C7 Bb

you, Love_ Is Like A Itch-ing In My Heart, And, ba - by, ___ I can't scratch it.

F Ab F Ab D. S. al Fine

Love is a

D. S. al Fine

Maybe Tomorrow

Words and Music by BERRY GORDY, ALPHONSO J. MIZELL, FREDERICK J. PERREN and DENNIS LUSSIER

Moderately slow funk rock

The musical score is written in 4/4 time and consists of several systems. The first system shows the piano introduction with a *mf* dynamic. The second system begins the first vocal line. The third system contains the lyrics: "I don't know how man - y stars___ there are up in the heav - en - ly sky.---". The fourth system continues the piano accompaniment. The fifth system contains the lyrics: "___ I on - ly know my heav - en is here___ on earth each". The sixth system concludes the piano accompaniment. Chord diagrams are provided for various chords: C, G/B, Am, Em, G, Am, Dsus, D, E, A, Dsus, D, A/C#, Bm, C, Bm, A, Dsus, D, and A/C#.

Bm C C6 Cmaj7 C

time you look in - to my eyes, — the way you do, ba - by.

G/B Am Bb C D

Thank you, thank you, ba - by. — My

⌘ A Dsus D A/C# Bm C

beau - ti - ful bird, — you have flown — a - way. I held you too tight, — I can see. —
 —) (*Inst. solo ad lib. . . .*)

Bm A Dsus D A/C# Bm C

— You're all — I need — to get by. — No one else could make me cry, —
 . . . *end solo*)

C6 Cmaj7 C

the way you do, ba - by. 'Cause,

Chorus:
Eb Bb/D F C

you are the book that I read each day. — You are the song — that I sing. —

Dsus D Eb Bb/D

— Gon-na sing it to — you. You are the four sea-sons of my life. — But

Cm7 Bb/D Eb F Cm7

may - be to - mor - row — you'll change your — mind, — girl. May - be to - mor - row, you'll come

1. D.S. 2.

B♭/D E♭ F C G/B A B♭/D E♭ F

back to my arms, _ girl. (May - be she won't._) back to my arms, _ girl.

E B/D# F#sus F# C#

You are the book that I read each day. You are the song_ that I sing._

D# E B/D# C#m7


— You are the four_ sea-sons of my life. But may-be to-mor-row, you'll

B/D# E F# C#m7 B/D# E F#

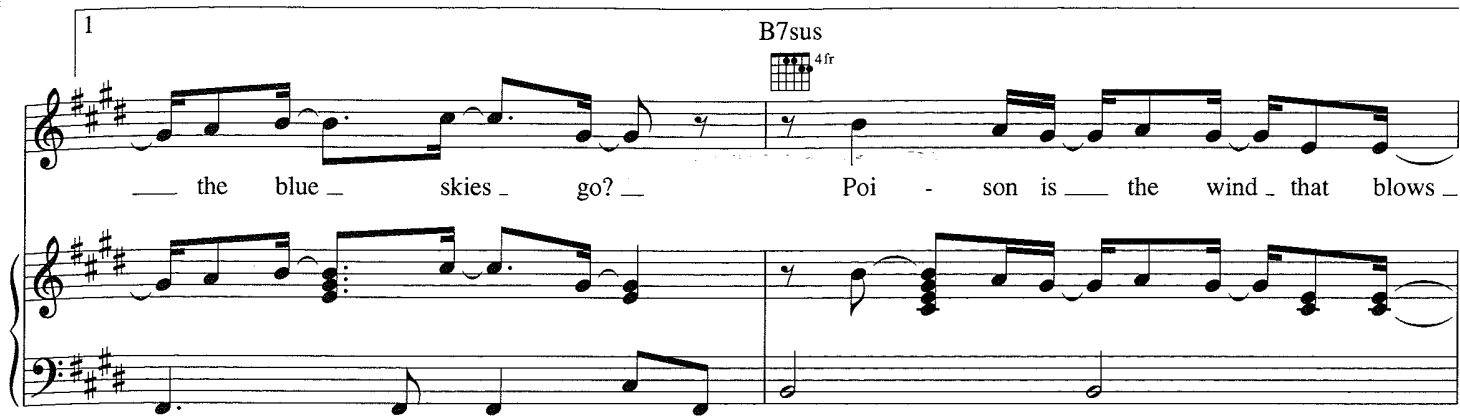
Repeat ad lib. and fade


change your mind, _ girl. May - be to - mor - row, you'll come back to my arms, _ girl.

1

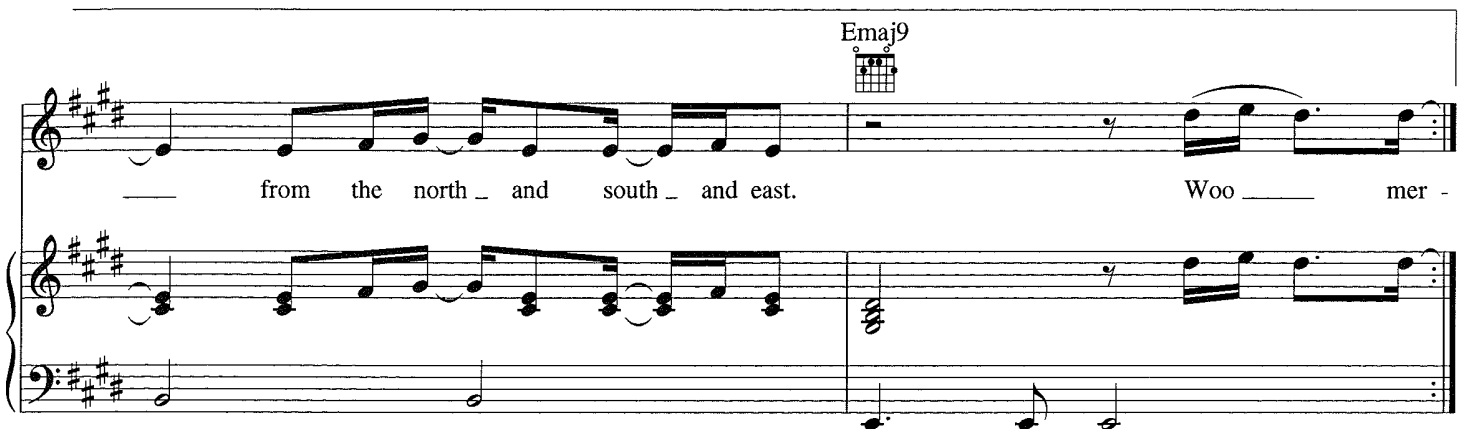
B7sus  4fr

the blue skies go? Poi - son is the wind that blows





Emaj9 

from the north and south and east. Woo mer -

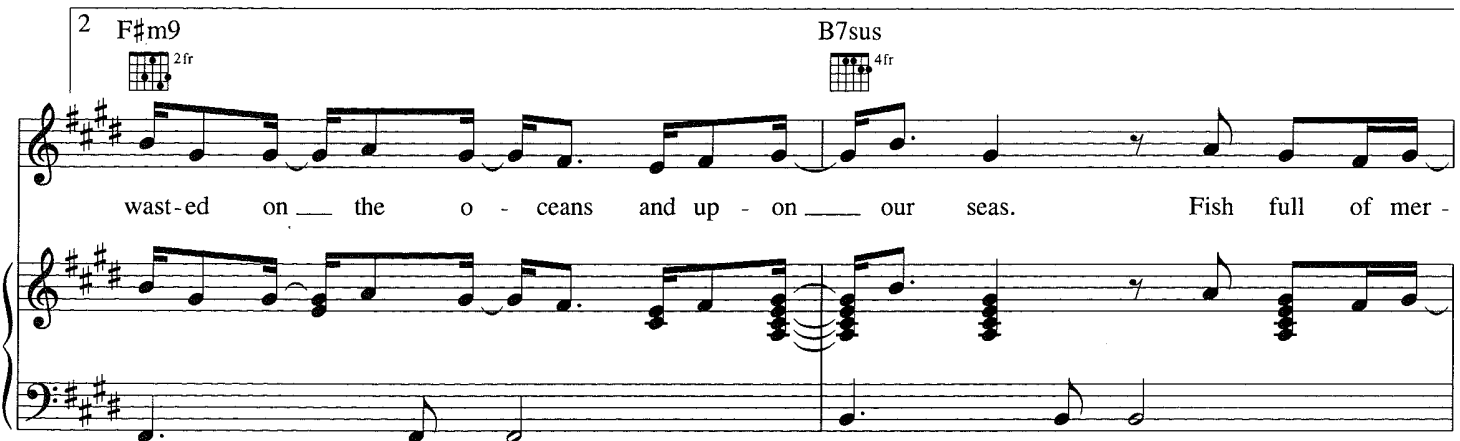



2

F#m9  2fr

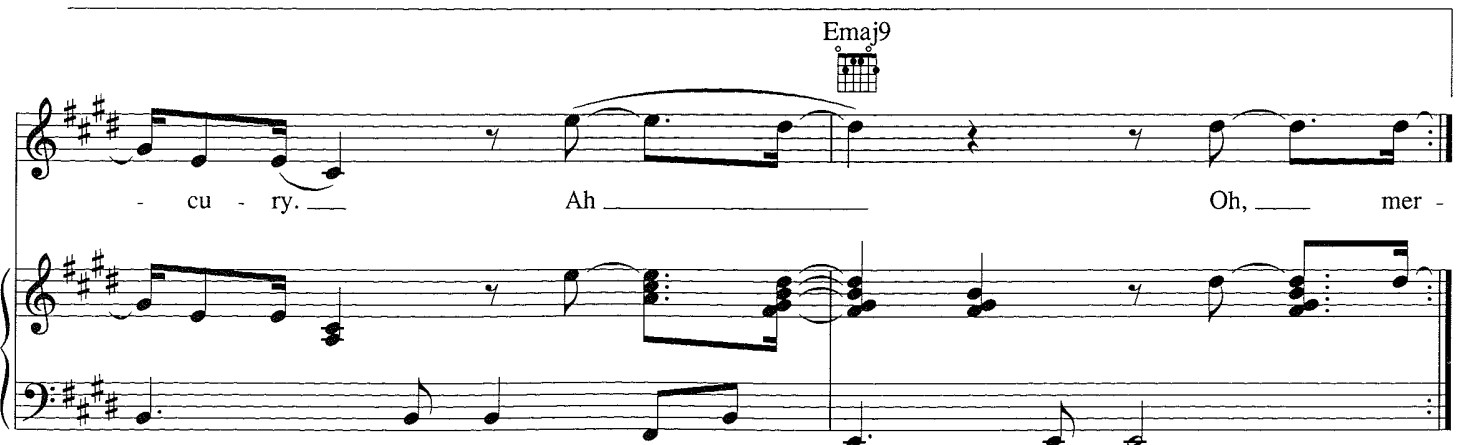
B7sus  4fr

wast-ed on the o - ceans and up - on our seas. Fish full of mer -



Emaj9 

cu - ry. Ah Oh, mer -



1

- tion un - der ground _ and in _ the sky. An - i - mals _ and birds _

Emaj9

who live _ near - by _ are dy - ing. Oh _ mer -

4

F#m9 2fr B7sus 4fr

_ a - bout _ this o - ver - crow - ed land? _ How _ much more _ a - buse _ from man _

Emaj9

can she _ stand? _ *Vocal ad lib.*

C#m9  F#m9 



B7sus 



Fmaj9  Dm9 

Instrumental Solo



Gm9  C7sus 



Multimedia software

The computer includes preinstalled multimedia software. Some models may be shipped with additional multimedia software on an optical disc.

Depending on the hardware and software included with the computer, the following multimedia tasks may be supported:

- Playing digital media including audio and video CDs, audio and video DVDs, and Internet radio
- Creating or copying data CDs
- Creating, editing, and burning audio CDs
- Creating, editing, and burning a video or movie to a DVD or video CD



For details about using software included with the computer, refer to the software user guides. These guides may be provided on CD, in print, or as online Help files within the specific application. User guides may also be found on the software manufacturer's Web site.

The musical score consists of two systems. Each system has a grand staff with a treble clef on top and a bass clef on the bottom. The guitar part is written in the treble clef and includes chord diagrams for Bbm9, Eb/Bb, and Bbm9. The piano part is written in the bass clef and includes a triplet in the right hand and a triplet in the left hand. The score is divided into two systems, each with a grand staff (treble and bass clefs).

Mercy, Mercy Me

(The Ecology)

Words and Music by
MARVIN GAYE

Moderately

B \flat 7sus



mf

B7sus



Emaj9



Woo —

Ah, — mer —

C#m9



- cy mer - cy me. —

Ah, — things —

F#m9



— ain't what — they used — to be, — no, — no, —

Where did all —
Oil —
Ra - di - a -
What —

Em



but you can keep 'em for the birds and bees; — Now give me }
 but your lov - in' don't pay and my can't bills; — Now give me }
 what it don't get | — use; — Now give me }

A

(Backing):
That's

Em

A

mon - ey, what I want. — That's

that's what I want,

Em

B7

A7

what I want. — That's what I want. —

that's what I want. — yeah, —

Em A To Coda 1,2 Em B7 3 Em B7 D.C. al Coda

That's what I want. _____
 that's what I want. _____

CODA Em B7 Em A

_____ 1,2. Well, _____ now give me mon - ey, _____

That's

Em A Em A Em A

what I want. _____ That's what I want. _____
 A lot - ta mon - ey, _____ (1.) Oh. yeah. _____ I wan -
 (2.) Wo. yeah. _____ You need



That's

what

want.

na be free.
mon - ey.

(Oh now) Oh,
Gim - me



That's

what

I want.

That's

lot - ta mon - ey.
mon - ey.

That's what I want



what

I want.

yeah,

that's what I want.

More Love

Words and Music by
WILLIAM "SMOKEY" ROBINSON

Moderately ♩ = 92

The first system of musical notation for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The tempo is marked 'Moderately' with a quarter note equal to 92 beats per minute. The music is in 3/4 time and B-flat major. The first measure has a dynamic marking of *mp*. The melody in the treble clef features a series of eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system of musical notation. It continues the piano accompaniment from the first system. The melody in the treble clef continues with eighth notes, and the bass clef accompaniment remains consistent. The dynamic marking *mp* is maintained.

The third system of musical notation. The treble clef melody becomes more active with sixteenth notes. The bass clef accompaniment features a prominent bass line with a dynamic marking of *mp*. The overall texture is more complex due to the increased activity in both hands.

The fourth system of musical notation. The tempo is marked *rit.* (ritardando). The treble clef melody continues with eighth notes, and the bass clef accompaniment features a more spacious feel. The system concludes with a double bar line and a 4/4 time signature change.

The fifth system of musical notation, which includes vocal lines and guitar accompaniment. It starts with a tempo marking of ♩ = 104 and a 4/4 time signature. The top staff is a vocal line with the lyrics "Ooh, _____ ooh,". The middle staff shows guitar chords with diagrams for E-flat and A-flat/E-flat. The bottom staff is the piano accompaniment, starting with a dynamic marking of *mp* in the treble clef and *p* in the bass clef. The piano part features a steady eighth-note accompaniment.

Ebmaj7



Ab



Gm



Fm7



ooh. _____

1. Let it be soon, _____

2.3. (see additional lyrics)

Ebmaj7



Fm7



Ab



don't hes-i-tate, _ make love, don't wait. _____

O-pen your heart _ and let my

Bb



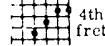
C



Fm7



Ab



Bb



love come in. I want the mo-ment to start when I can fill your heart _ with

Chorus:

Fm9



Fm7



Fm9



Fm7



Fm9



Fm7



more _ love _ and more _ joy _ than age or time _ could ev - er

3. (Instr. solo)

Ebmaj7 Eb6 Fm9 Fm7 Fm9 Fm7

de - stroy... Oh hon-ey now, my love will be so sound, gon - na take a - bout a

Fm9 Fm7 To Coda II Ebmaj7 Eb6 C To Coda I

hun - dred life - times to live it down, wear it down, tear it down.

2. Csus C D.S. al Coda I

tear it down...

Coda I Csus C D.S.S. al Coda II

tear it down... (Instr. solo

Coda II Ebmaj7 Eb6 D.S.S. al Coda II repeat ad lib and fade

...end solo) Oh, I'm gon - na give you live it down... I'm gon - na give you

Verse 2:
 This is no fiction, this no act,
 This is real, it's a fact.
 I'll always belong only to you,
 And each day I'll be living to
 Make sure I'm giving you ... (To Chorus:)

Verse 3:
 As we grow older, no need to fear,
 'Cause when you need me I'll be here.
 I'll be beside you every step of the way.
 A heart that's truthful, and is keeping it youthful
 With ... (To Chorus:)

My Girl

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

Slowly

F

I've got sun - shine

mf

Bb

F

Bb

on a cloud - y day; When it's

F

Bb

F

cold out - side, I've got the month of May.

B \flat F Gm B \flat C F Gm

I guess you say, What can make me

B \flat C F B \flat

feel this way? My girl, _____ talk-ing 'bout my _____ girl. _____

C7 F B \flat

I've got so much hon - ey, the bees en - vy

F B \flat F

me; I've got a sweet - er song _____

B \flat F B \flat

than the birds in the tree. Well,

F Gm B \flat C F Gm B \flat C

I guess you say, What can make me feel this way?

F B \flat

My girl, talk - ing 'bout my girl.

C7 F B \flat

I don't need no mon - ey, for - tune or

F B \flat F

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

B \flat F B \flat F Gm

one man can claim. Well, I guess

B \flat C F Gm B \flat C F

you say, What can make me feel this way? My girl,

B \flat C7

talk - ing 'bout my girl.

F Gm

I've got sun-shine on a cloud - y day — with my girl; — I've

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 one flat (Bb). It begins with a whole rest, followed by a series of eighth and quarter notes. The lyrics are "I've got sun-shine on a cloud - y day — with my girl; — I've". Above the staff, guitar chord diagrams are provided for F (first measure) and Gm (third measure). The bottom two staves are piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

C7 F

e - ven got the month of May with my girl. — Talk - ing 'bout, —

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics "e - ven got the month of May with my girl. — Talk - ing 'bout, —". Chord diagrams for C7 and F are shown above the staff. The piano accompaniment continues with similar rhythmic patterns.

Gm C7 F

talk - ing 'bout, — talk - ing 'bout — my girl. — Woo! — my girl. —

Detailed description: This system contains the third two staves of music. The top staff has lyrics "talk - ing 'bout, — talk - ing 'bout — my girl. — Woo! — my girl. —". Chord diagrams for Gm, C7, and F are shown above the staff. The piano accompaniment features some melodic flourishes in the right hand.

Gm C7 F

That's all — I can talk a - bout, is my girl.

Detailed description: This system contains the final two staves of music. The top staff has lyrics "That's all — I can talk a - bout, is my girl." Chord diagrams for Gm, C7, and F are shown above the staff. The piano accompaniment concludes with a final chord in the right hand.

My Guy

Words and Music by
WILLIAM "SMOKEY" ROBINSON

Moderate

Bb maj7 Bb6 Bb maj7 Bb6 Bb maj7 Bb6

No - thing you could say could tear me a - way from my guy,
no - thing you could do could make me un - true to my guy,

mf

Bb maj7 Bb6 Bb maj7 Bb6 Bb maj7 Bb6 Dm

(My guy) no - thing you could do 'cause I'm stuck like glue to my guy.
no - thing you could buy could make me tell a lie to my guy.

D7 Cm F Cm F Cm F

(My guy) I'm stick - ing to my guy like a stamp to a let - ter, like birds of a feath - er we
I gave my guy my word of hon - or to be faith - ful,

stick to - geth - er, I'm tell - in' you from the start I can't be torn a - part from my guy.
and I'm gon - na, you best be be - liev - ing I won't be de - ceiv - ing my guy.

1. *Cm Dm* **2.** *Cm Dm Cm7 F Cm F*

As a mat - ter of o - pin - ion I think he's tops.

Cm F Bb Gm (F Bass) Dm Gm (F Bass) Dm

my o - pin - ion is he's the cream of the crop; as a mat - ter of taste to be ex - act

C7 F7 Bb maj7 Bb6 Bb maj7 Bb6

he's my i-deal as a mat-ter of fact. — No mus - cle-bound man could take my hand — from my—

Bb maj7 Bb6 Bb maj7 Bb6 Bb maj7 Bb6 Bb maj7 Bb6

— guy. — (My guy) — No hand - some face — could ev - er take the place — of my—

Dm D7 Cm F Cm F Cm F

— guy. — (My guy) — He may not be a mov-ie star, but when it comes to be - in' hap - py

To Coda

Cm Gm C7 F7 Bb maj7 Bb6

we are... There's not a man to-day — who could take me a - way from my — guy. —

Cm Dm Bb

D.S. al Coda

No

Coda

Bb Gm C7 F7 Bb maj7 Bb6 Cm Dm

man to-day who could take me a - way from my — guy. — (What you say, Tell me more) there's not a

repeat and fade

My World Is Empty Without You

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

Moderately bright, with a beat

Bm  **G** 

mf

Bm 

My world is emp - ty with - out
My world is emp - ty with - out

G  **Bm** 

you, — babe. — My world is emp -
you, — babe. — My world is emp -

G 

- ty with - out you, — babe. —
- ty with - out you, — babe. —



F#m

D

And as I go my way a lone,
From this old world I try to hide.

A/C#

Em

my face, I find it hard
but from this lone -

Bm/D

A7b9

A

for me to car - ry on.
li - ness there's no hid - ing place.

D

A/C#

I need your strength, I need your ten - der touch,
In - side this cold and emp - ty house I dwell,

Em

I need the love, — my dear, — I —
 in dark-ness with mem - o - ries — I —

Bm

A7

— miss so ———— much. ————
 — know so ———— well. ————

Bm

G

A/C#

I — need love — now — more

Am/C

F

than be - fore, _____ I _____ can hard -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. There is a full bar rest, followed by quarter notes G4 and F#4, and another quarter note G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Dm

A

- ly car - ry on _____ an - y - more. _____

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. There is a full bar rest, followed by quarter notes G4 and F#4, and another quarter note G4. The piano accompaniment continues with chords and a bass line.

Bm

G



My world is emp - ty with - out you, — babe, —

The third system features a vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. There is a full bar rest, followed by quarter notes G4 and F#4, and another quarter note G4. The piano accompaniment consists of chords and a bass line.

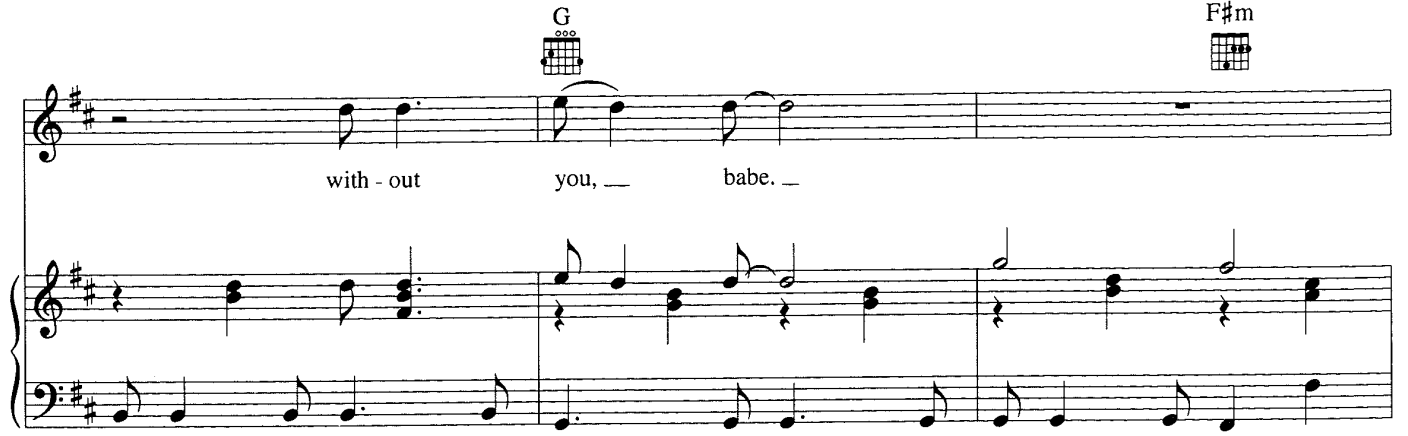
Bm

with - out you, babe, —

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. There is a full bar rest, followed by quarter notes G4 and F#4, and another quarter note G4. The piano accompaniment continues with chords and a bass line.

G  F#m 


with - out you, — babe. —



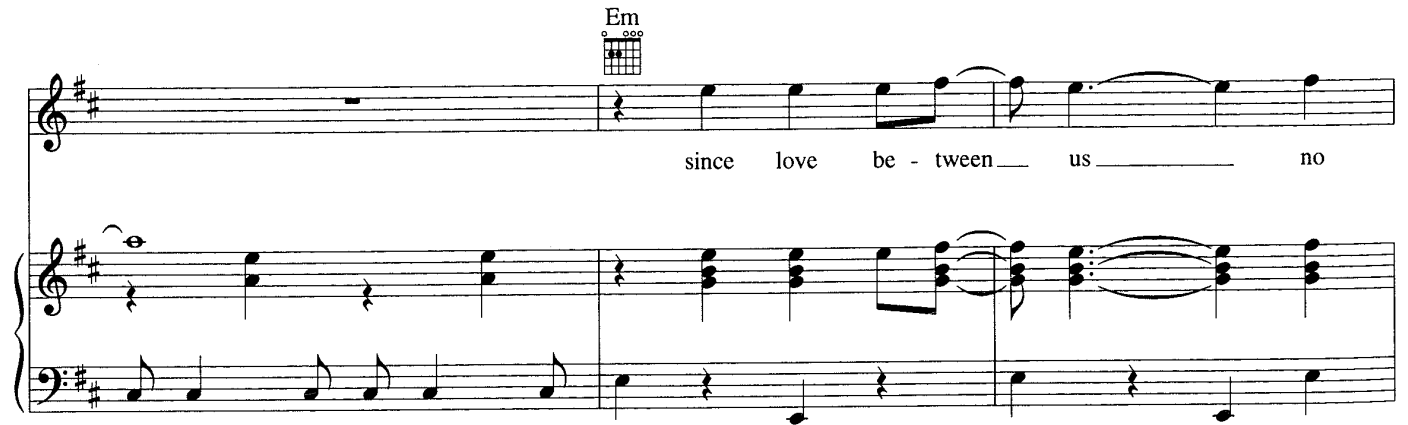
D  A/C# 

My mind and soul — have felt — like this —



Em 



since love be - tween — us — — — — no



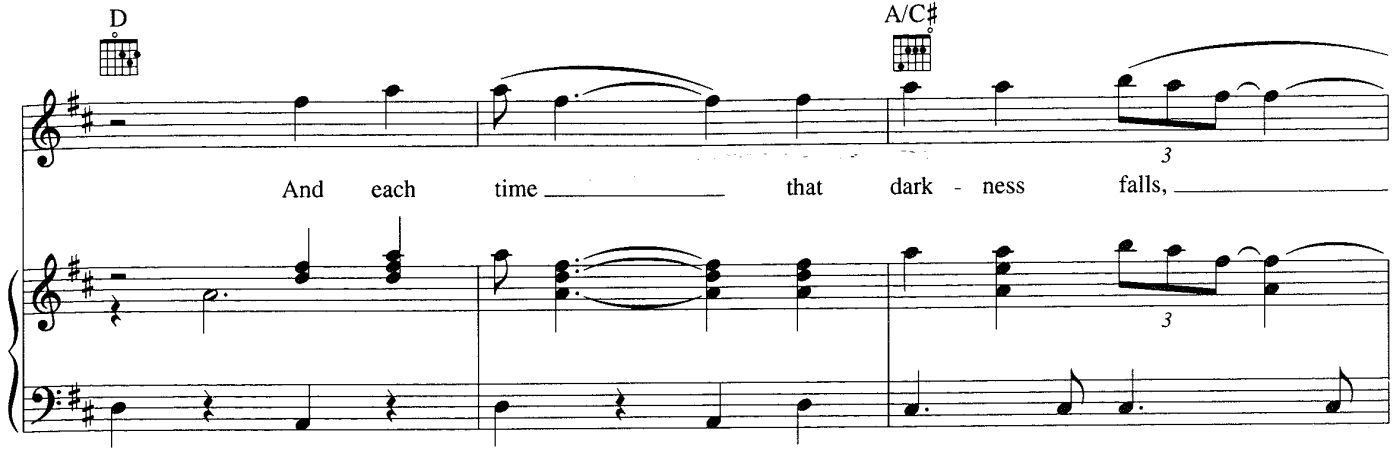
Bm/D  A7b9  A 


more ex - ist. — — — — —



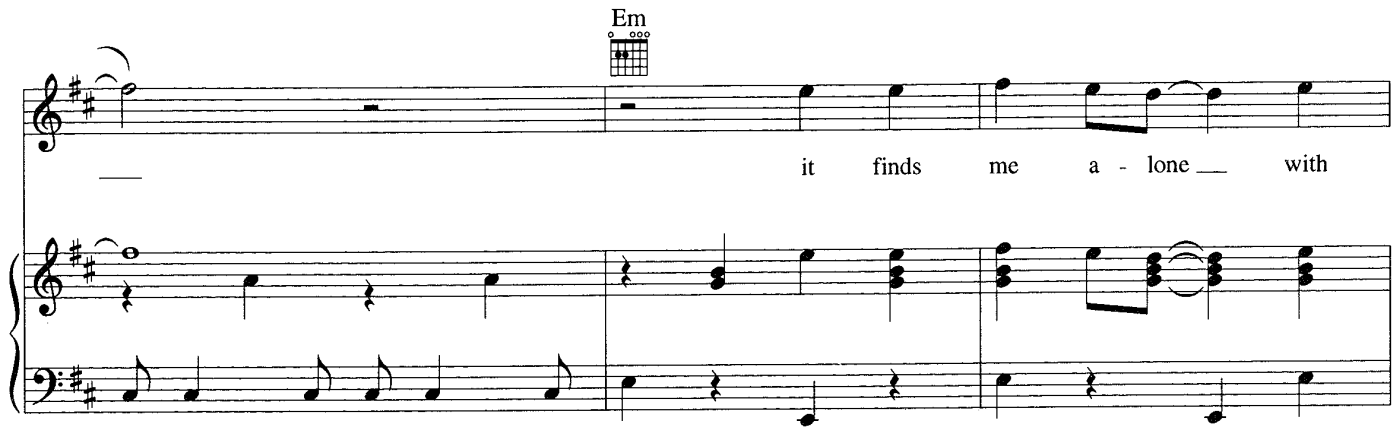
D  A/C# 

And each time _____ that dark - ness falls, _____



Em 


_____ it finds me a - lone _____ with



Bm  A7  Bm 

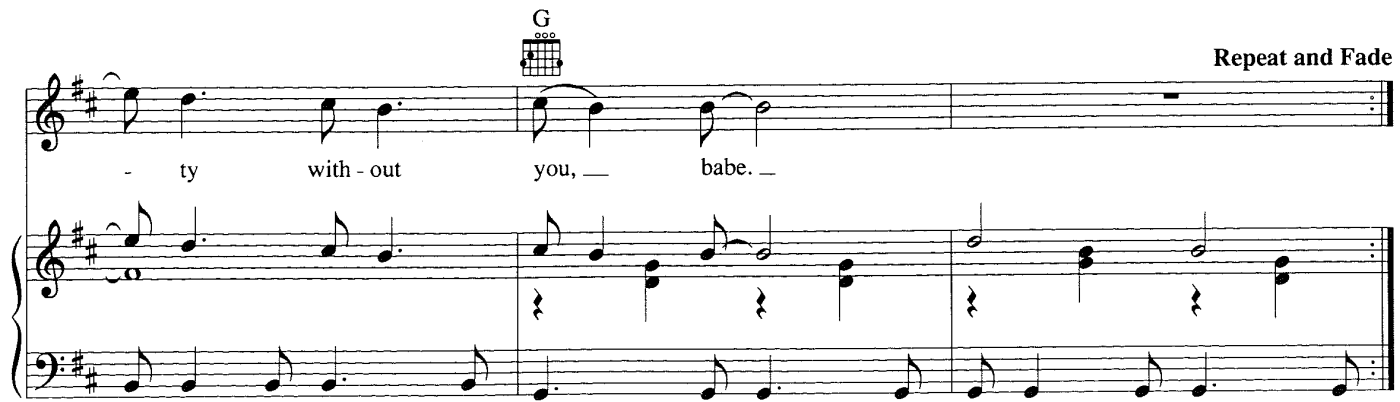
these four walls. _____ My world is emp -



G 

ty with - out you, _____ babe. _____

Repeat and Fade



Never Can Say Goodbye

Words and Music by
CLIFTON DAVIS

Moderately

Em7

mf

Em7

Em7/A

Nev - er can _____ say good - bye, _____ no, _____ no, no, no. I

Em7

Em7/A

nev - er can _____ say good - bye. _____

{ E - ven
Ev - 'ry
I keep

Dmaj7

Am7/D

though the pain and heart - ache _____ seem to fol - low me wher - ev - er I go, _____ though I
time I think I've had _____ e - nough and start head - ing for the door, _____ there's a
think - in' that our prob - lems _____ soon are all gon - na work out, _____ but there's that

Dmaj7

Am7/D

tried and tried to hide — my feel - ings, they al - ways seem to show. — Then you
 ver - y strange vi - bra - tion pierc - ing me right to the core. — It says,
 same un - hap - py feel - ing that — there's that an - guish, there's that doubt. — It's the

Dmaj7

Am7/D

try to say — you're leav - ing me, — and I al - ways have — to say, "No, — tell me
 "Turn a - round, — you fool. — You know you love her more — and more." — Tell me
 same old diz - zy hang - up; can't — do with you or — with-out. — Tell me

Gmaj7

1
Em7 Em7/A

2
Em7 Em7/A

To Coda

why — is it so?" — But I — Don't wan-na let you go..
 why — is it so? —
 why — is it so? —

Dmaj7

Dm7

E7/D

Ebmaj7/D

D5 5fr

I nev-er can say good-bye, — girl. I nev-er can say good-bye,

Dmaj7 Dm7

no, no, no, no, no, no, no, no, no, no. Oh, I nev-er can say good-bye,— girl. —

E7/D Eb maj7/D D D.S. al Coda

I nev-er can say good-bye, no, no, no, no, no, no, no, no, no.

CODA Em7 Em7/A Dmaj7 Dm7

— Don't wan-na let you go. — I nev-er can say good-bye,— girl. —

E7/D Eb maj7/D D Dmaj7 Repeat and Fade

I nev-er can say good-bye, no, no, no, no, no, no, no, no, no. I nev-er can say good-bye,—

Nowhere to Run

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

Steady Rock

N.C.

Piano introduction in 4/4 time, marked *f*. The bass line features a steady rock rhythm with eighth notes and rests. The treble clef has whole rests.

Ab Ebm/Ab Db/Ab Ab

No-where to run — to, ba - by, no-where to hide..

Ab Ebm/Ab Db/Ab Ab

Got no-where to run — to, ba - by,

Ab Ebm/Ab Db/Ab Ab

no-where to hide. — It's not love I'm a -

Ebm/Ab

Db/Ab

Ab

Ebm/Ab

Db/Ab

run - ning from, _____ it's the heart - break I know will _____ come.

Ab

Ebm/Ab

Db/Ab

Ab

'Cause I know you're no good for me, _____ but you've be - come a

Ebm/Ab

Db/Ab

Ab

part of me. _____ Ev' - ry - where I go, _____ your

face I see. _____ Ev' - ry step I take, _____ you take with me.

Ab Ebm/Ab Db/Ab Ab Ebm/Ab Db/Ab

No-where to run — to, ba - by, No-where to hide. —
 No-where to run, — no-where to hide — from you, — ba - by.

Ab Ebm/Ab Db/Ab Ab






Got no-where to run — to, ba - by, no-where to hide..
 Got no-where to run — to, ba - by, no-where to hide..

Ebm/Ab Db/Ab Bb7

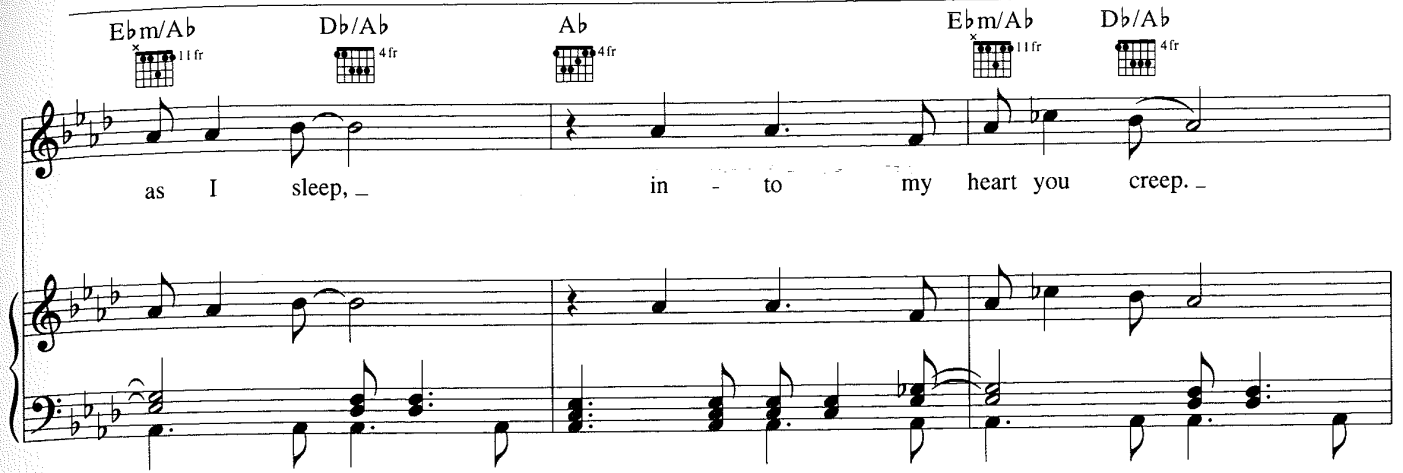
(1,3.) I know — you're no good for me, —
 (2.) I know — you're no good for me, —





To Coda ⊕ Eb7 Ab

but free of you I'll nev - er be, no. — Each night
 but you've be - come a part of me.

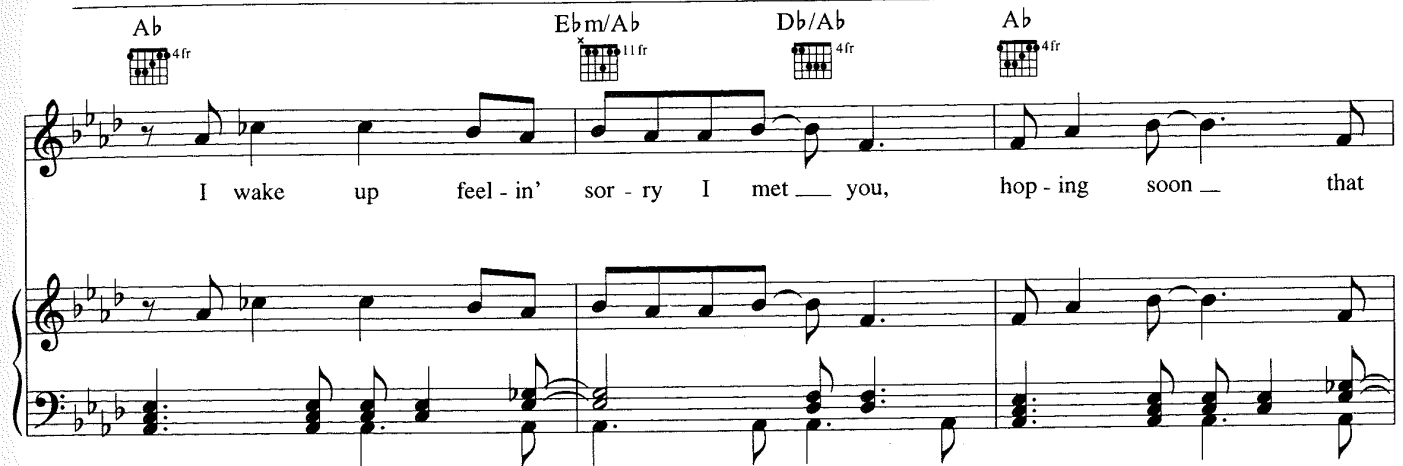
Ebm/Ab  11fr Db/Ab  4fr Ab  4fr Ebm/Ab  11fr Db/Ab  4fr

as I sleep, — in — to my heart you creep. —



Ab  4fr Ebm/Ab  11fr Db/Ab  4fr Ab  4fr

I wake up feel - in' sor - ry I met — you, hop - ing soon — that

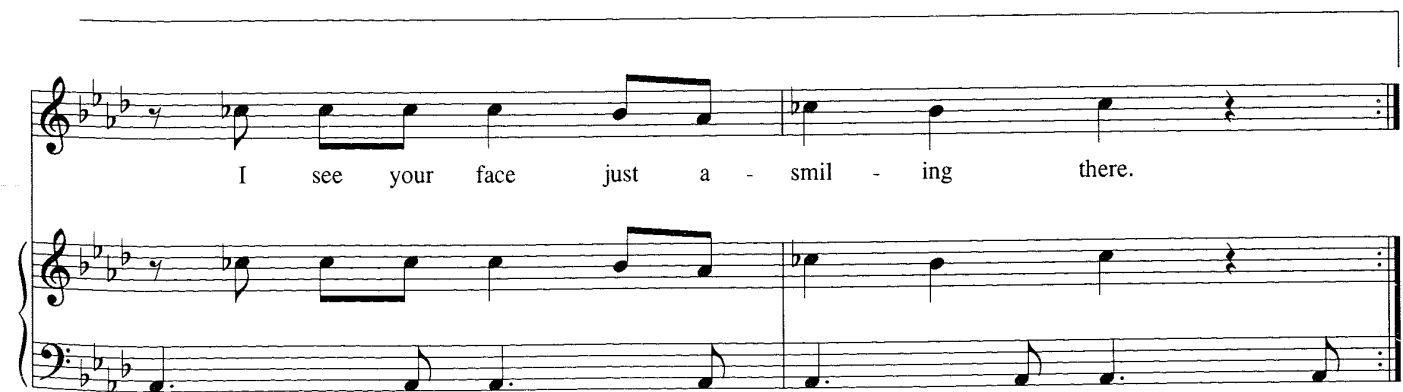


Ebm/Ab  11fr Db/Ab  4fr Ab  4fr

I'll for - get you. When I look in the mir - ror to comb my hair, —



I see your face just a - smil - ing there.



2

Ab Ebm/Ab Db/Ab Ab Ebm/Ab Db/Ab

How can I fight — a lov - er that should-n't be — when it's

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics. The second line is a piano accompaniment in grand staff (treble and bass clefs). Above the vocal line, guitar chords are indicated with fret numbers: Ab (4fr), Ebm/Ab (11fr), Db/Ab (4fr), Ab (4fr), Ebm/Ab (11fr), and Db/Ab (4fr). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Ab Ebm/Ab Db/Ab Ab

so deep, so — deep, — deep in - side of me? —

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line with lyrics. The second line is a piano accompaniment. Above the vocal line, guitar chords are indicated: Ab (4fr), Ebm/Ab (11fr), Db/Ab (4fr), and Ab (4fr). The key signature and time signature remain the same as in the first system.

Ebm/Ab Db/Ab Ab

My love reach-es so high — I can't get o - ver it.

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal line with lyrics. The second line is a piano accompaniment. Above the vocal line, guitar chords are indicated: Ebm/Ab (11fr), Db/Ab (4fr), and Ab (4fr). The key signature and time signature remain the same.

Ab

It's so wide I can't get a - round it, no. — No-where to run, —

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal line with lyrics. The second line is a piano accompaniment. Above the vocal line, a guitar chord is indicated: Ab (4fr). The key signature and time signature remain the same.

E♭m/Ab 11fr D♭/Ab 4fr A♭ 4fr E♭m/Ab 11fr D♭/Ab 4fr

no - where to hide — from you, ba - by.

A♭ 4fr E♭m/Ab 11fr D♭/Ab 4fr A♭ 4fr

Just can't get a - way from you, ba - by, no mat - ter how I try. —

D.S. al Coda

E♭m/Ab 11fr D♭/Ab 4fr

CODA

A♭ 4fr E♭m/Ab 11fr D♭/Ab 4fr

No - where to run — to, ba - by,

Repeat and Fade

A♭ 4fr E♭m/Ab 11fr D♭/Ab 4fr A♭ 4fr E♭m/Ab 11fr D♭/Ab 4fr

no - where to hide. — Got no - where to run — to, ba - by,

Ooo Baby Baby

Words and Music by WILLIAM "SMOKEY" ROBINSON
and WARREN MOORE

Slowly

Bm7



f

8vb

Bm7



C/D



Gmaj7



Ooo, la, la, la, la, I did you wrong; my heart went out to
takes, I know I've made a

Am7



Bm7



play, few, and in the game, I lost you. What a price to
but I'm on - ly hu - man; you've made mis - takes

Am7



D7



Gmaj7



pay! too! } I'm cry - in'. Ooo, ba - by

Am7 Gmaj7 Am7

ba - by. — Ooo, — ba - by ba - by. — Mis -

Am7 Gmaj7

ba - by. — { Ooo, — Ooo, — ba - by
ba - by

Am7 Gmaj7 To Coda ⊕

ba - by. — Ooo, — ooo, — ba - by } ba - by, — I'm just a -
ba - by. — Ooo, — ba - by }

Bm7 D11

bout — at — the end of my rope. — But I can't stop

Bm7

D11

try - in', I can't give up hope 'cause I feel

G

Am7

some-day I'll hold you near. Whis - per I still

Bm7

Am7

D.S. al Coda

love you un - til that day is here. Ooo, I'm

CODA

Am7

Gmaj9

ba - by. Ooo.

rit.

Papa Was a Rollin' Stone

Words and Music by NORMAN WHITFIELD
and BARRETT STRONG

Moderately fast

Am7

mf

1 2

It was the third of Sep - tem - ber.
nev - er got a chance to see _

That day I'll al - ways re - mem - ber, yes I will, _ 'cause
_ him. Nev - er heard noth - in' but bad things a - bout him.

1

that was the day — that my dad - dy died. —
 Ma - ma, I'm de - pend - ing on you to tell me the truth. —

2

I — *Spoken: Mama just hung her head and said, "Son,*

Pa - pa was a roll - in' stone." — Wher - ev - er he laid his hat

was his home. — And when he died, — all — he — left us was a —

1,3

2,4

lone. _____ Hey Ma - ma,

is it true what they say, that Pa - pa nev - er worked a day in
 Heard some talk a - bout Pa - pa do - in' some store-front preach-in'.
 I heard Pa - pa call him - self a Jack - of - all - trades. Tell
 Folks say Pa - pa nev - er was much on think - in'.

his life? And Ma - ma,
 Talk - in' 'bout sav - in' souls and all the time preach - ing,
 me, is that what sent Pa - pa to an ear - ly grave?
 Spent most of his time chas - in' wom - en and drink - ing.

bad talk goin' a-round town say that Pa - pa had three out - side chil - dren
 heal - ing and then steal - ing in the name of the Lord.
 folks say Pa - pa would beg, bor - row, steal to tell me the
 Ma - ma, I'm de - pend - ing on you

1,3

2

and an - oth - er wife. - And that ain't right. *Spoken:*
 pay his bills. - Hey, Ma - ma, *Mama just hung her head and said,*
 truth.

4

Mama looked up with a tear in her eye and said, "Pa - pa was a roll - in' stone. —

wher - ev - er he laid his hat was his home. - And when he died, - all -

Repeat and Fade

he left - us was a - lone.

Reach Out and Touch (Somebody's Hand)

Words and Music by NICKOLAS ASHFORD
and VALERIE SIMPSON

Moderately (♩ = $\frac{3}{4}$)

Gm7/C F/C C

Gm7/C F/C C Bb

Am7 F/G C/G

Reach out and touch some-bod - y's hand. Make this world a

F/G C Am7 F/G

bet - ter place if you can. Reach out and touch

C Am7 F/G

some - bod - y's hand. Make this world a bet - ter place if you

Musical notation for the first system, including a vocal line and a piano accompaniment with treble and bass staves.

Em7 Am7 C/G F

can. Just try. Take a lit - tle time out of your bus - y day to
If you see an old friend on the street and he's

Musical notation for the second system, including a vocal line and a piano accompaniment with treble and bass staves. A triplet of eighth notes is marked with a '3' above it.

F+ F6 G9 Em7

give en - cour - age - ment to some - one who's lost the way. _____
down, re - mem - ber his shoes could fit your feet. _____

Musical notation for the third system, including a vocal line and a piano accompaniment with treble and bass staves.

Am7 C/G F F+ F6

Or would I be talk - ing to a stone if I asked you to share a
Try a lit - tle kind - ness; you will see it's some - thing that comes

Musical notation for the fourth system, including a vocal line and a piano accompaniment with treble and bass staves.

G9 Gm7 A7 C

prob - lem that's not your own? We can
 ver - y nat - 'ral ly.

F Am/E Dm7 1 2
 N.C. N.C.

change things if we start giv - ing. Why don't you reach out and Why don't you,

Am7 F/G C

why don't you reach out and touch some - bod - y's hand?

Bb Eb Gm/D
 3fr xx0

Ba ba ba ba

Cm7 3fr Fm7 Cm7 3fr

ba ba ba ba ba, oh. Ba ba ba

Gm/D Cm7 3fr Fm7 Cmaj7 C°

ba ba oh. Ba

Am7 F/G C°

oh. Reach out and touch some - bod - y's hand.

Am7 F/G C° Am7 Repeat and Fade

Make this world a bet - ter place if you can. Reach out and

Sail On

Words and Music by
LIONEL RICHIE

Moderately ♩ = 76

Db Ebm

Db

Ebm

Sail on down the line 'bout a half a mile or so, and a
Sail on down the line, ain't it fun-ny how the time can go on - a

Db

don't real - ly wan - na know - a where you're go - in'.
friends say they told me so, but it does - n't mat - ter.

Ebm



May-be once_ or twice,-you see,- time af - ter time_ I tried - a to,
 It was plain_ to see_ that a small town boy like me just-a

Db



to hold on to what_ we got,_ but a now you're go - in';
 was-n't your cup_ of tea,_ It was wish-ful think - in'.

Gb (Bb Bass) Db (Ab Bass) Gbmaj7

Ab7



and I don't_ mind a-bout the
 2.3. I gave you my heart and I

Db (C Bass) Bbm7

Gbmaj7

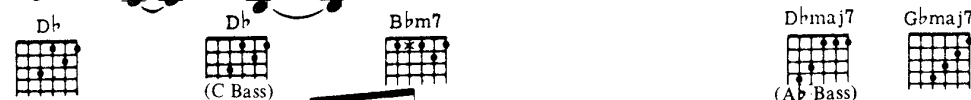
Ab7



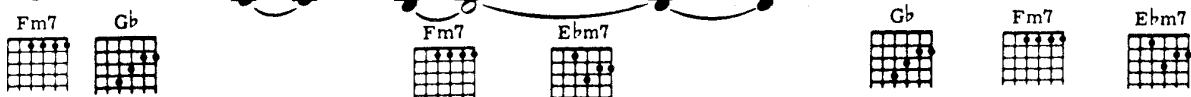
things you're gon - na say, Lord,_ I gave all my mon-ey, and_ my time._
 tried to make_ you hap - py, and you gave me noth-in' in re-turn..



I know it's a shame, - but I'm
 You know, it ain't so hard to say, "Would you



giv - in' you back - your name, yeah, yeah. _____
 please just go a - way, " yeah, yeah. _____



Yes, I'll be on my way, _____ I won't be back to stay, -
 { I've thrown a-way the blues, _____ 2.3. I'm tired of be - in' used, -
 { Got noth - in' else to lose, _____



I guess I'll move a-long, _____ I'm look-in' for a good _____ time. _____
 I want ev-er - y-one _____ to know _____ I'm look-in' for a good _____ time, _____

1. **D#**

2.3. **Cb** **Gb To Coda** **Ab** 4th fret

good time,

D# **Ebm**

yeah.

D# **Gb** **D#** **(Bb Bass) (Ab Bass)**

D.S. al Coda

Coda **Ab** 4th fret

whoa, oh,

Chord diagrams: Gbmaj7, Fm7, Gbmaj7

sail on hon - ey, good times nev-er
Sail on su - gar, good times nev-er

The first system of the score features a vocal line and piano accompaniment. The vocal line starts with a double bar line and a repeat sign. The piano accompaniment begins with a forte (f) dynamic. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

Chord diagrams: Fm7, Ebm7 (Ab Bass), Ebm7, Gbmaj7, Fm7

felt so good...
felt so good...

The second system continues the vocal and piano parts. The piano accompaniment features a piano (p) dynamic and includes a section with a tremolo effect. The key signature and time signature remain consistent with the first system.

Chord diagrams: Gbmaj7, Fm7

Sail on.

The third system shows the vocal line with the lyrics "Sail on." and the piano accompaniment. The piano part continues with a steady accompaniment pattern. The key signature and time signature are maintained.

Chord diagrams: Gbmaj7, Fm7

Repeat and Fade

The final system consists of piano accompaniment for the "Repeat and Fade" section. It features a consistent accompaniment pattern across the system. The key signature and time signature are consistent with the rest of the piece.

Shake Me, Wake Me

(When It's Over)

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

Gospel Rock

A7

A


mf

All through this long — and sleep -

less night, I hear my neigh - bors talk - ing, — Say - ing that

out of my life — in - to an - oth - er's arms — you'll soon be walk - ing. —

A



Some-bod - y shake me, wake me



Gmaj7



when it's o - ver. _____


A



Some-bod - y tell me that I'm dream -

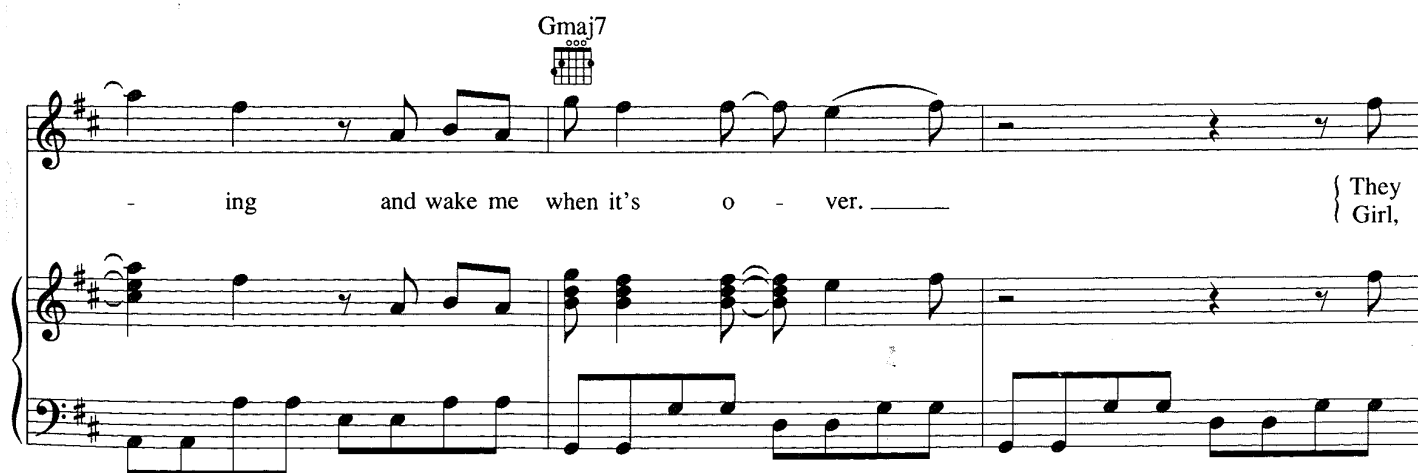


Gmaj7




- ing and wake me when it's o - ver. _____

} They
} Girl,




Dmaj7


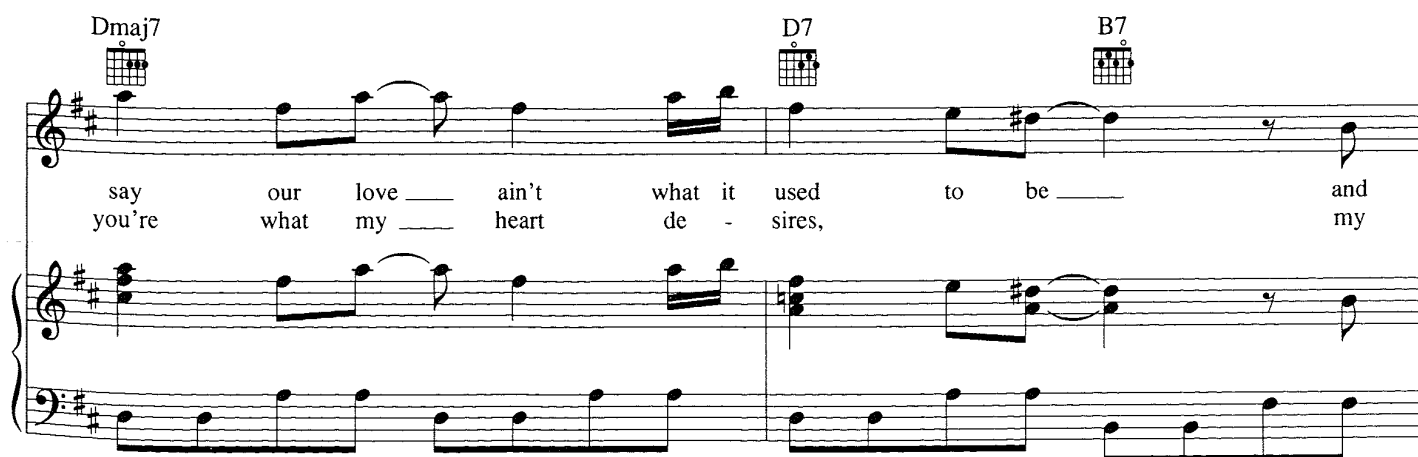




say our love _____ ain't what it used to be _____ and
you're what my _____ heart de - sires, my

D7

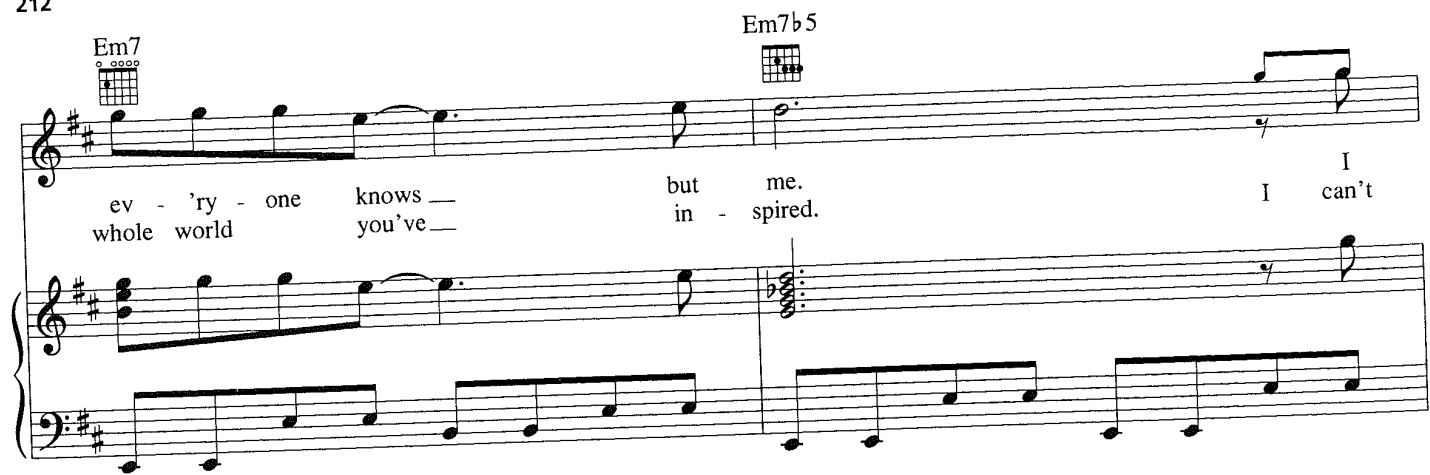




B7

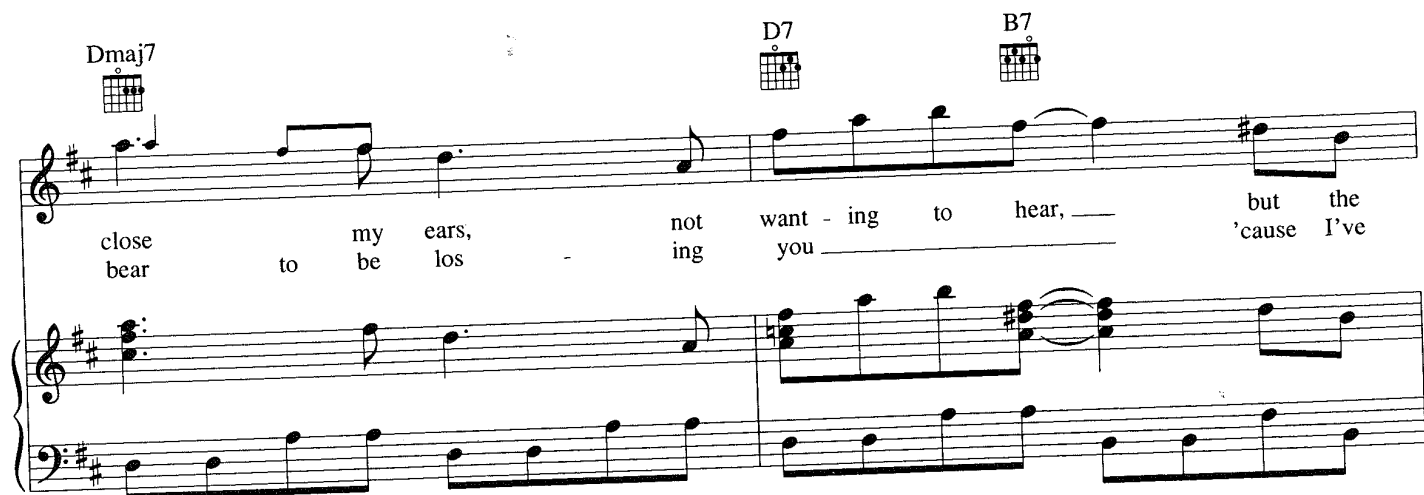
Em7  Em7b5 

ev - 'ry - one knows — but me. I
whole world you've — in - spired. I can't





Dmaj7  D7  B7 

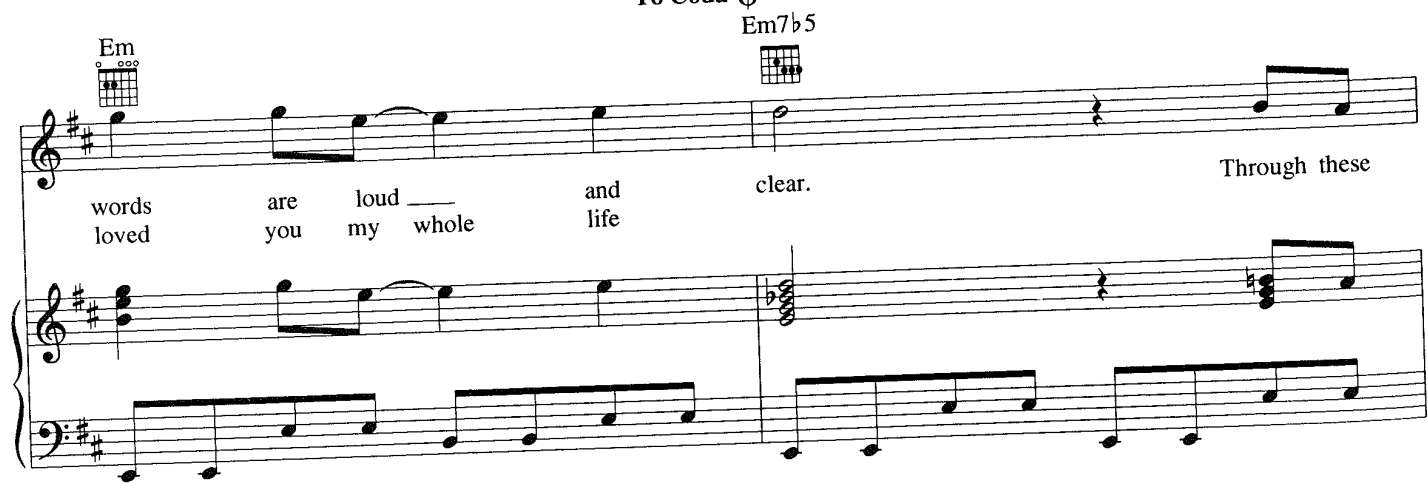
close to my ears, not want - ing to hear, — but the
bear to be los - ing you — 'cause I've



To Coda ⊕

Em  Em7b5 

words are loud — and Through these
loved you my whole life clear.



A7 

walls so thin, — I — hear my neigh - bors when they say, —



“She don’t love — him.” — (She don’t love him.) They say my

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "She don't love — him." followed by a repeat sign and "(She don't love him.)". The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

heart's — in dan - ger 'cause you're leav - in' me for the love —

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "heart's — in dan - ger 'cause you're leav - in' me for the love —". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

— of a strang - er. Some - bod - y

D.S. al Coda

The third system concludes the vocal line with the lyrics "— of a strang - er. Some - bod - y". The piano accompaniment continues. The instruction "D.S. al Coda" is placed at the end of the system.

CODA Em7b5

A

through. *Instrumental Solo*

The Coda section begins with a guitar chord diagram for Em7b5 (E5, G, Bb, D) and a guitar chord diagram for A (A, C#, E). The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The section is labeled "Instrumental Solo".

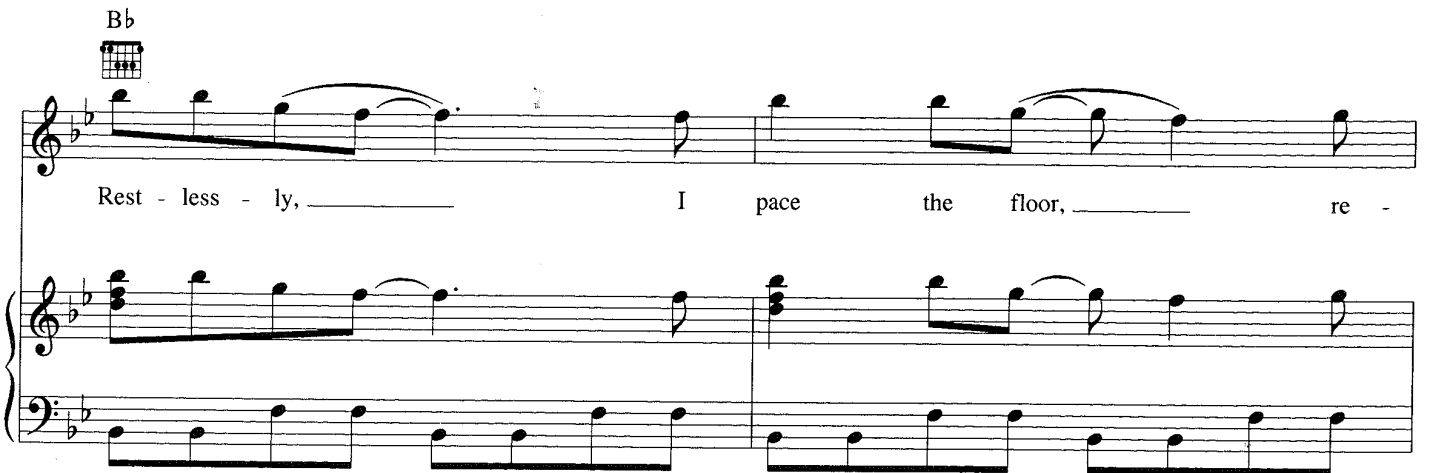
G  1  2 F7

Solo ends



Bb 


Rest - less - ly, _____ I pace the floor, _____ re -



Ab  4fr Bb 

spect to my neigh-bors' cri - ti - cize, _____ what a fool I am _____ not to



Ab  4fr

re - a - lize _____ you don't want me by _____ your side. _____ Wipe the



3fr

tears free — from my face. I can't be - lieve — I've been re -

Fm7b5 Ebmaj7 Eb C7

placed. If I've ev - er, ev - er dreamed be - fore, some-bod - y

Fm Fm7b5 Bb

tell me I'm dream-ing now, — and then shake me, Tell me that I'm dream -

Ab

Repeat and Fade

wake me ing and wake me when it's o - ver. Some-bod - y when it's o - ver. Some-bod - y

Shop Around

Words and Music by BERRY GORDY
and WILLIAM "SMOKEY" ROBINSON

Freely

Musical notation for the first system of "Shop Around". It features a vocal line and a piano accompaniment in 4/4 time. The key signature has one sharp (F#). The tempo is marked "Freely". Above the vocal line, there are two guitar chord diagrams: G (x00032) and C (x32010). The lyrics are: "When I be - came of age, my moth - er called me to her side. She said,". The piano part includes a dynamic marking of *mf* and a bass line with a dotted quarter note.

Moderately fast

Musical notation for the second system of "Shop Around". It features a vocal line and a piano accompaniment in 4/4 time. The key signature has one sharp (F#). The tempo is marked "Moderately fast". Above the vocal line, there are three guitar chord diagrams: A7 (x02020), D7 (xx0232), and G7 (x0233x). The lyrics are: "Son, you're grow - ing up now. Pret - ty soon you'll take a bride." And then she said, just be - cause you've be - There's some things that I". The piano part includes a dynamic marking of *mf* and a bass line with a dotted quarter note.

Musical notation for the third system of "Shop Around". It features a vocal line and a piano accompaniment in 4/4 time. The key signature has one sharp (F#). Above the vocal line, there are two guitar chord diagrams: C7 (x32010) and G7 (x0233x). The lyrics are: "come a young man now, there's still some things that you want you to know now. Just as sure as the". The piano part includes a dynamic marking of *mf* and a bass line with a dotted quarter note.

C7 G7 C7

don't un - der - stand now. Be - fore you ask some girl for her hand now,
wind's gon - na blow now, the wom - en come and the wom - en gon - na go now.

G7 C7 A7

keep your free - dom for as long as you can now. } My ma - ma told
Be - fore you tell 'em that you love 'em — so now, }

D7 N.C. G7 C7

me you bet - ter shop a - round, oh yeah, — you bet - ter shop a -

G7 1 D7

round. Ah —

2

D7

C7

Try to get your - self a

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a quarter note G4 in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for D7 and C7 are provided above the staff.

G7

bar - gain, son. — Don't — be sold — on the ver - y first one.

Detailed description: This system contains measures 3 and 4. The vocal line has a quarter note G4 in measure 3 and a quarter note F#4 in measure 4. The piano accompaniment continues with similar rhythmic patterns. A G7 chord diagram is shown above the staff.

C7

A7

N.C.

Pret - ty girls come a dime a doz - en. A - try to find one who's gon - na

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note G4 in measure 5 and a quarter note F#4 in measure 6. The piano accompaniment features a more active right hand with chords. Chord diagrams for C7 and A7 are shown above the staff.

D7





G7

C7

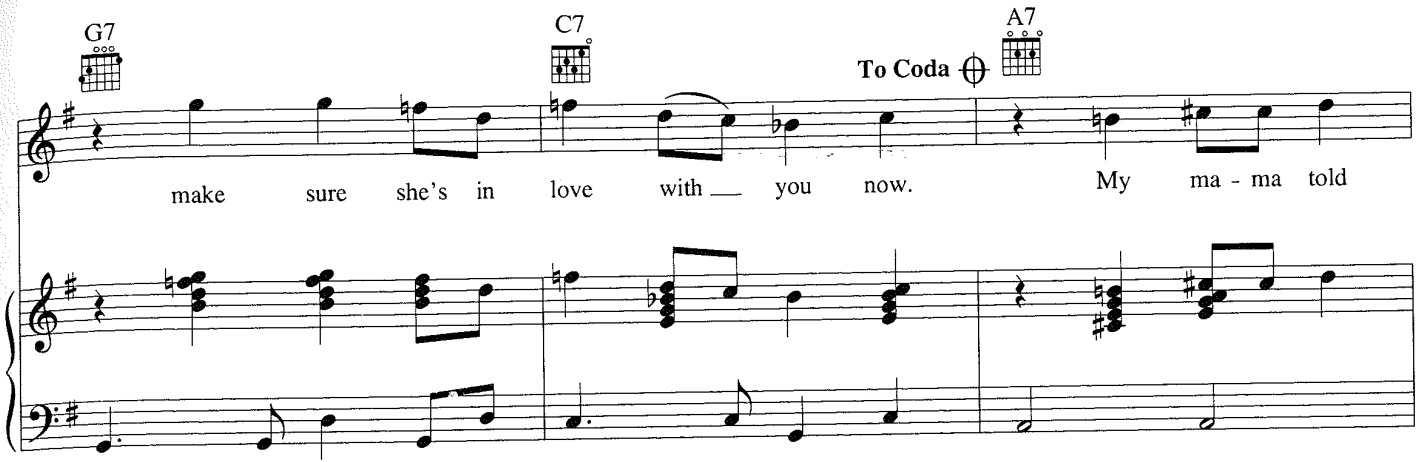
N.C.




give you true — lov - in'. Be - fore you take a girl and say I do — now,

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter note G4 in measure 7 and a quarter note F#4 in measure 8. The piano accompaniment concludes with sustained chords. Chord diagrams for D7, G7, and C7 are shown above the staff.

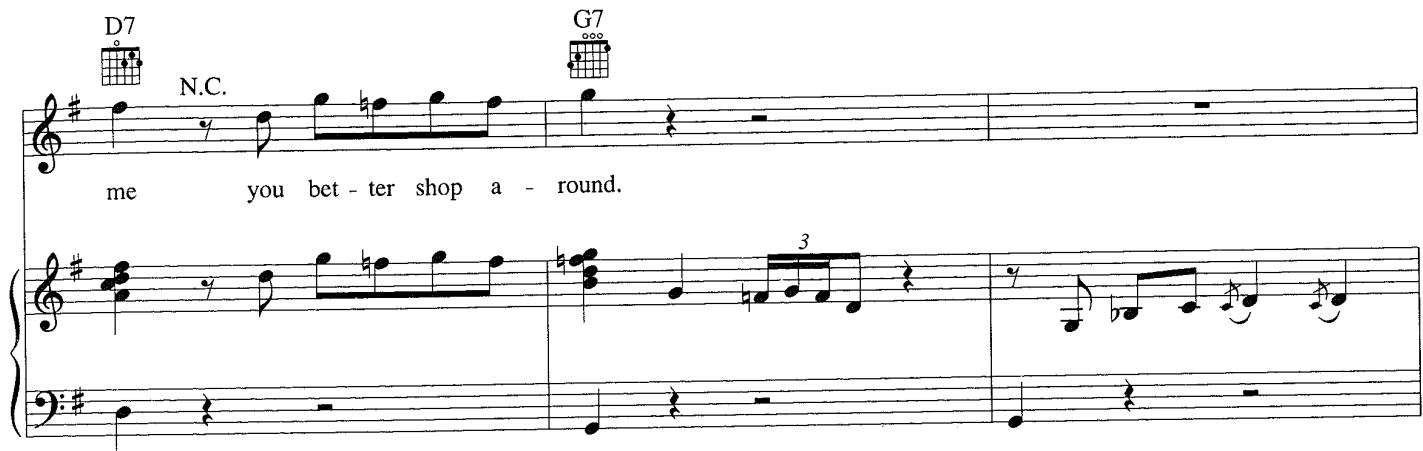
G7  C7  To Coda  A7 


make sure she's in love with — you now. My ma - ma told



D7  N.C.  G7 

me you bet - ter shop a - round.



C7  G7 



C7  G7  C7 



G7

This system shows the beginning of the piece. It features a treble clef with a key signature of one sharp (F#). A guitar chord diagram for G7 is shown above the staff. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

CODA

G7 C7 G7

Make sure that her love is true__ now. I hate to see you feel - in'

This system contains the first line of lyrics. The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment supports the melody with chords. Chord diagrams for G7, C7, and G7 are provided above the staff.

C7 A7 D7 N.C.

sad__ and blue now. __ My ma - ma told me you bet - ter shop a -

This system contains the second line of lyrics. The vocal line continues with a melodic line. The piano accompaniment includes chords and rests. Chord diagrams for C7, A7, and D7 are shown above the staff, followed by the instruction "N.C." (No Chords).

G7 C7

round. __

Repeat and Fade

This system contains the final line of lyrics and the end of the piece. The vocal line ends with a long note. The piano accompaniment concludes with a final chord. Chord diagrams for G7 and C7 are shown above the staff. The instruction "Repeat and Fade" is written at the end of the system.

Somebody's Watching Me

Words and Music by
ROCKWELL

Moderate dance beat (♩ = 120)

N.C.

(Synthesized voice:) Who's watch - ing?

mp

Tell me who's watch - ing. Who's watch - ing me?

cresc.

1. Cm Fm9/Ab Cm Ab 4th fret

This system contains the first two measures of the piece. It features a guitar staff with chord diagrams for Cm, Fm9/Ab, Cm, and Ab (4th fret). Below it is a piano accompaniment with a treble and bass clef. The piano part starts with a mezzo-forte (*mf*) dynamic. The melody in the treble clef consists of quarter and eighth notes.

2. Ab 4th fret Bb

This system contains the next two measures. The guitar staff shows chord diagrams for Ab (4th fret) and Bb. The piano accompaniment continues with similar rhythmic patterns. The melody in the treble clef features some longer note values and rests.

Cm Fm/Ab Cm

(Spoken:) I'm just an av - erage man, with an av - erage life. I work from nine to five; —
2.3. (See additional lyric)

mf

This system contains the next two measures, which include the spoken lyrics. The guitar staff has chord diagrams for Cm, Fm/Ab, and Cm. The piano accompaniment is marked *mf*. The melody in the treble clef is written in a rhythmic pattern with 'x' marks above some notes, indicating muted strings.

Ab 4th fret Bb Cm

hey hell, I pay the price. — All I want is to be left a - lone —

This system contains the final two measures. The guitar staff has chord diagrams for Ab (4th fret), Bb, and Cm. The piano accompaniment continues. The melody in the treble clef includes the lyrics "hey hell, I pay the price. — All I want is to be left a - lone —".

Fm/Ab



Cm



in my av - erage home; but why do I al - ways feel

1. 3. Ab



Bb



To next strain

2. Ab



Bb



D.S.

like I'm in the Twi - light Zone, and.. (2.) I just par - a - noid? —
(3.) "Psy - cho" too much. That's why...

Chorus: Cm



Fm/Ab

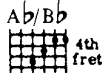
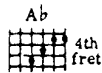


Cm



I al - ways feel like some - bod - y's watch - ing me. — And I have no

mf



pri - va - cy. Woh — I al - ways feel like some - bod - y's watch - ing me. —

1. Cm Ab 4th fret Bb D.S. 2. To next strain Ab 4th fret Bb 3. 4. 5. 6. Ab 4th fret Repeat ad lib Bb and fade D.S. 8%

1. 3. Tell me, is it just a dream? tricks on me? 3. just a dream?
 2. 4. 6. Who's play-ing 4. 6. tricks on me?
 5. Tell me who 5. can it be?

Musical notation for the first system, featuring a vocal line with lyrics and a piano accompaniment. The piano part includes a bass line and a treble line with chords.

Musical notation for the second system, including guitar chords (Cm, Ab 4th fret, Bb) and piano accompaniment. The piano part features a dynamic marking of *f*.

Musical notation for the third system, including guitar chords (Ab 4th fret, Bb, Cm, Ab 4th fret, Bb) and piano accompaniment.

Musical notation for the fourth system, including guitar chords (Cm, Ab 4th fret, Bb, Cm) and piano accompaniment.

Musical notation for the fifth system, including guitar chords (Csus, Cm, Ab 4th fret) and piano accompaniment.

2.

Ab 4th fret Bb Cm Bb

Who's watch-ing me? Who's watch-ing?

(Spoken:) I don't know anymore. . . are the neighbors watching.

Cm Ab 4th fret Bb Cm

Tell me who's watch - ing. and I don't feel safe anymore.

Well, it's the mailman watching me;

Fm9/Ab Cm Ab 4th fret Ab/Bb 4th fret D.S.S. %%

Oh, what a mess. I won-der who's watch-ing me now, (WHO?) the I. R. S.?

Verse 2:

When I come home at night,
I bolt the door real tight.
People call me on the phone I'm trying to avoid.
Well, can the people on T.V. see me,
Or am I just paranoid?

Verse 3:

When I'm in the shower,
I'm afraid to wash my hair,
'Cause I might open my eyes
And find someone standing there.
People say I'm crazy,
Just a little touched.
But maybe showers remind me of
"Psycho" too much.
That's why. . .
(To Chorus:)

Someday We'll Be Together

Words and Music by JACKEY BEAVERS,
JOHNNY BRISTOL and HARVEY FUQUA

Moderate Rock

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system begins with a D major chord diagram and a mezzo-forte (mf) dynamic marking. The second system includes a fermata over the final measure of the right hand. The third system features a D9 4fr chord diagram and dynamic markings of mezzo-moderato (Mm) and mezzo-molto (mm.). The fourth system includes a G major chord diagram and a G#dim7 chord diagram. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and fermatas.

D/A

A

Mm mm mm mm. Some day we'll be to -

G

D

geth er. Say it, say it, say it, say it a - gain. You tell 'em. Some -

A

G

D

day we'll be to - geth - er. Oh yeah, oh yeah.

D

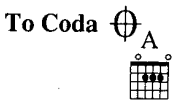
know. You're far a - way from me, my love. -
 My love is yours, ba - by, oh, right from the start. -
 I long for you ev - 'ry ev - 'ry night.



And just as sure, my my ba - by,
 You you you pos - sess my soul now, hon -
 Just to kiss your sweet sweet lips, ba - by.






ey. as there are stars a - bove. I wan-na say, I wan-na say, I wan-na
 And I know I know you own my heart. And I wan-na
 Hold you ev - er ev - er so tight. And I wan-na



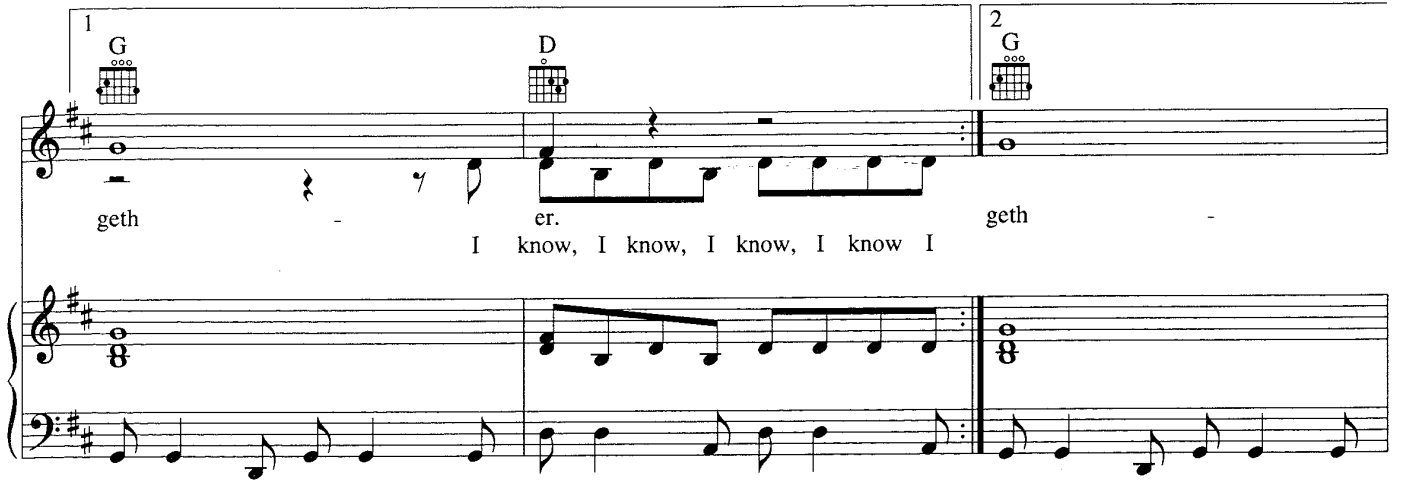
say it. } Some - day we'll be to - geth
 say it. }
 say it. }





er. Say some - day we'll be to -
 Yes, we will. Yes, we will.

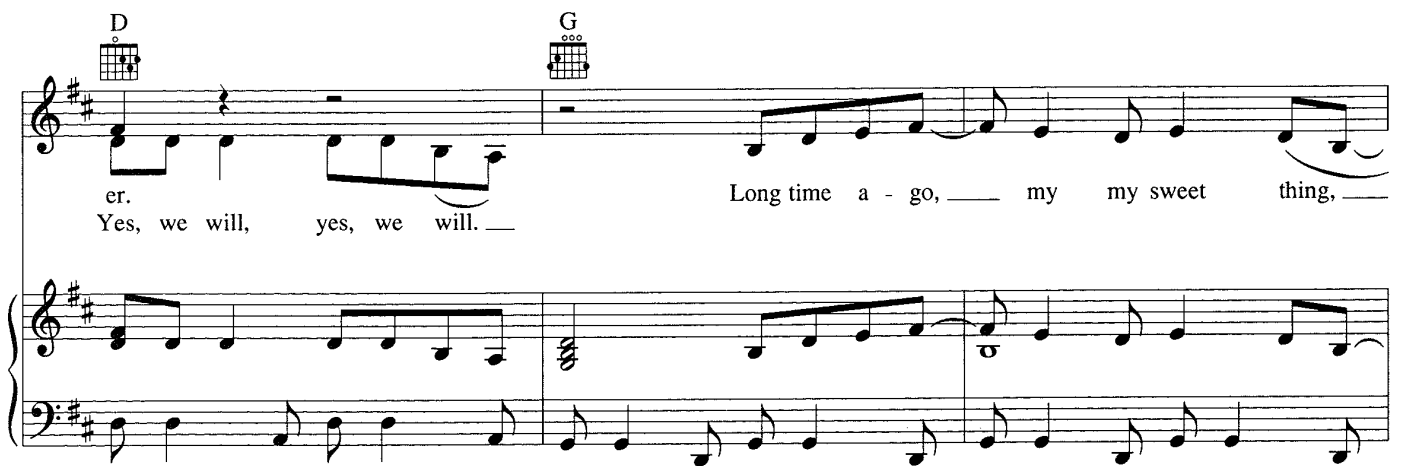
1   2 

geth er. I know, I know, I know, I know I geth



er. Long time a - go, — my my sweet thing, —
Yes, we will, yes, we will. —







I made a big — mis - take, — hon - ey. I —



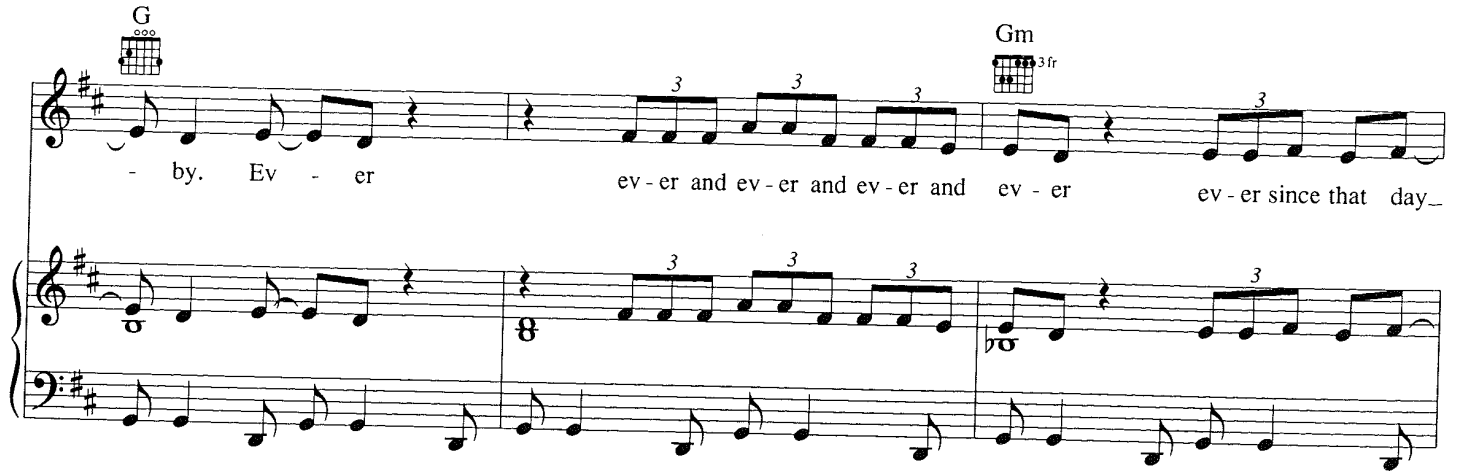


say I — said — good-bye. Oh — oh, — ba -



G  Gm  3fr

- by. Ev - er ev - er and ev - er and ev - er and ev - er ev - er since that day.



E7 

now all I all I wan-na do oh is cry.



A  N.C. D.S. al Coda

cry, oh. Hey hey hey.



CODA A 

day we'll be to -



G  D  Repeat and Fade

geth - er. Ah, yes, we will, yes, we will. Some



Standing in the Shadows of Love

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

Steady Rock



Stand - ing in the shad - ows of love, — I'm get - ting
Stand - ing in the shad - ows of love, — I'm get - ting

Fmaj7



E



E7



read - y for the heart - aches to come. — Can't you see me
read - y for the heart - aches to come. — Don't you see me

Am



Am/G



stand - ing in the shad - ows of love? — I'm get - ting
stand - ing in the shad - ows of love? — Try my best — to get

Fmaj7



E



read - y for the heart - aches to come. — I want to
read - y for the heart - aches to come. — All a -

F Gm C

run lone, but there's no - where to go _____ 'cause _____
I'm des - tined to be with mis -

F Gm C

heart - aches will fol - low me I know. _____ With - out your love, _____
er - y my on - ly com - pan - y. _____ It may come to -

F Gm C

_____ the love _____ I need, _____ it's the be - gin -
day, _____ it might come to - mor - row. But it's for sure,

F Gm C

ning of the end _____ for me. _____
I ain't got noth - ing but sor - row.

Dsus

Dm

'Cause you're tak - ing a - way all my rea - sons for liv - ing when you
 Now don't your con-science kind of both-er you? How can you

A

Bbdim7

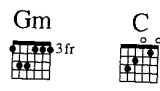
pushed a - side all the love I've been giv - ing. Now wait a min-ute.
 watch me cry af - ter all I've done for you? Now hold on a min-ute.

N.C.

Did - n't I treat you right - now, ba - by, did - n't I?
 Gave you all the love - I had now did - n't I?

1

Did - n't I do the best - I could, now did - n't I? So don't you leave - me.
 When you needed me I was al - ways there now



was - n't I?

Stand - ing in the shad - ows of love, _____

get - ting read -



- y for the heart - aches to come. _____

I'm try - ing not to cry out loud. _____



You know cry - ing, it ain't gon - na help me now. _____

What did I



do to cause all this grief?

Now what'd I say

to make - you wan - na

Bb dim7



N.C.

leave? Now wait a min-ute. Gave my heart and soul _ to you _ now

did-n't I? And did-n't I al-ways treat you good, _ now did-n't I? I'm

Am



Am/G



stand - ing in the shad - ows of love. _____ } I'm get - ting
Try'n' my best _ to get

Fmaj7



E



E7



Repeat and Fade

read - y for the heart - aches to come. _____ } Don't you see _ me
read - y for the heart - aches to come. _____ }

Still

Words and Music by
LIONEL RICHIE

Slowly (♩ = 66)

Csus2 Csus2(add4) Csus2 Csus2(add4)

p

The piano introduction consists of four measures in 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a melodic line in the bass clef. The chords are Csus2, Csus2(add4), Csus2, and Csus2(add4). The melody in the left hand starts on a whole note, followed by quarter notes, and then eighth notes.

Csus2 C C C Fmaj7

La - dy, morn - ing's just a mo - ment a - way and

The first system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are "La - dy, morn - ing's just a mo - ment a - way and". The piano accompaniment includes triplets in the right hand and a steady eighth-note bass line in the left hand.

G7 Csus 3fr C




I'm with - out you once a - gain.

The second system continues the vocal and piano accompaniment. The lyrics are "I'm with - out you once a - gain.". The piano accompaniment features a G7 chord in the right hand and a bass line in the left hand.

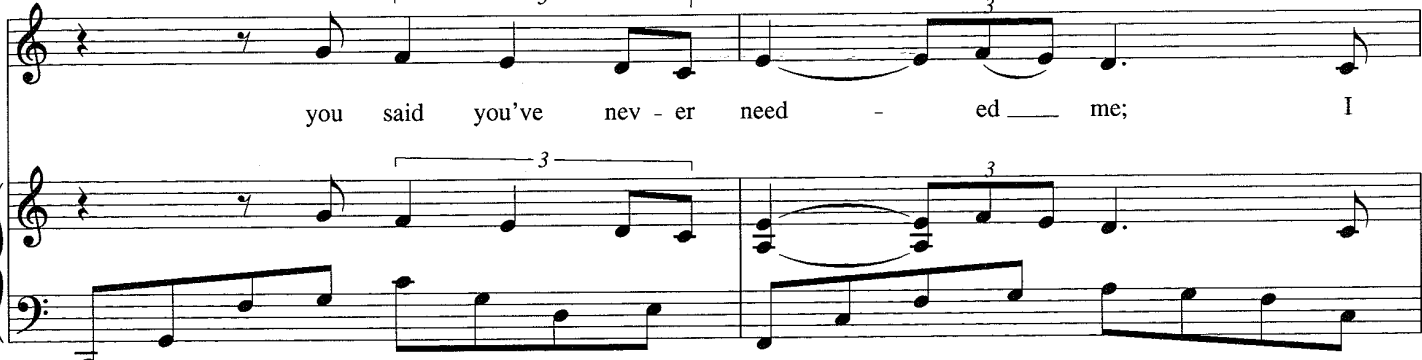
Csus 3fr C

You laughed at me,

The third system continues the vocal and piano accompaniment. The lyrics are "You laughed at me,.". The piano accompaniment features a Csus 3fr chord in the right hand and a bass line in the left hand.

Csus  3fr C  Fmaj7 





you said you've nev - er need - ed ___ me; I




G7  Csus  3fr Bb/A  C7/G 

won - der if you need me now. So man - y ___



Fmaj7  Dm7  G7  Cmaj7 

dreams _ that flew a-way, so man-y words ___ we did-n't say.



C9  Bb/A  C7/G  Fmaj7  Dm7  G7 

Two ___ peo - ple lost in a storm, where did we



Cmaj7

C9

Bb/A

C7/G

Fmaj7

go, _____ where'd we go? _____ Lost _____ what we both had found,

Dm7

G7

Cmaj7

you know we let _____ each oth - er down.

C9

Bb/A

C7/G

Fmaj7

F

Dm7

But then _____ most of all I do love _____ you

G

Csus

C

(whisper) still.

Fmaj7




We played the

Fmaj7



Dm7



G7



Cmaj7



games — that peo-ple play, we made — our mis - takes — a-long the way.



Some - how I know deep in my heart you need - ed

Cmaj7 C9 Bb/A C7/G Fmaj7

me, 'cause I need - ed you — so — des - p'rate - ly, —

Dm7 G7 Cmaj7

We were too blind — to see.

C9 Bb/A C7/G Fmaj7 F Dm7

But then most of all, I do love — you.

G Csus C

still.

Stop! In the Name of Love

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

Moving and steady

Am G F

Stop! In The Name Of Love be - fore you

gliss
f

(con 8va bassa ad lib.)



G7 C F C F G C

break my heart.

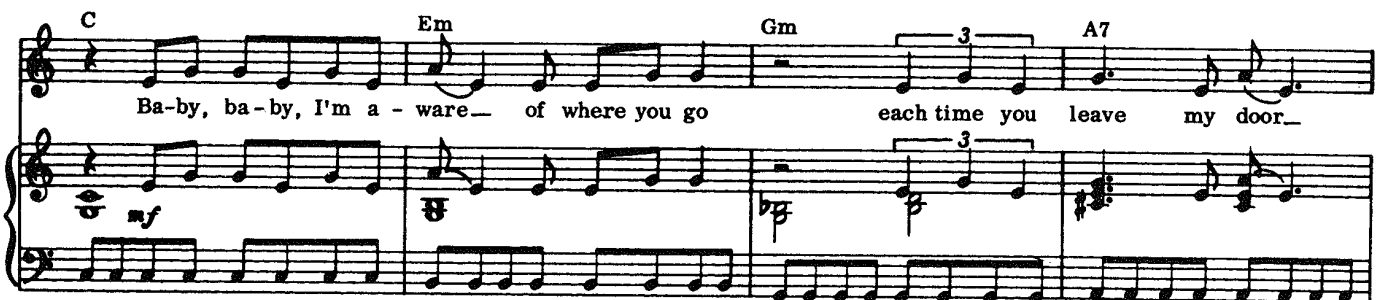


C Em Gm A7

Ba-by, ba-by, I'm a - ware - of where you go each time you leave my door.

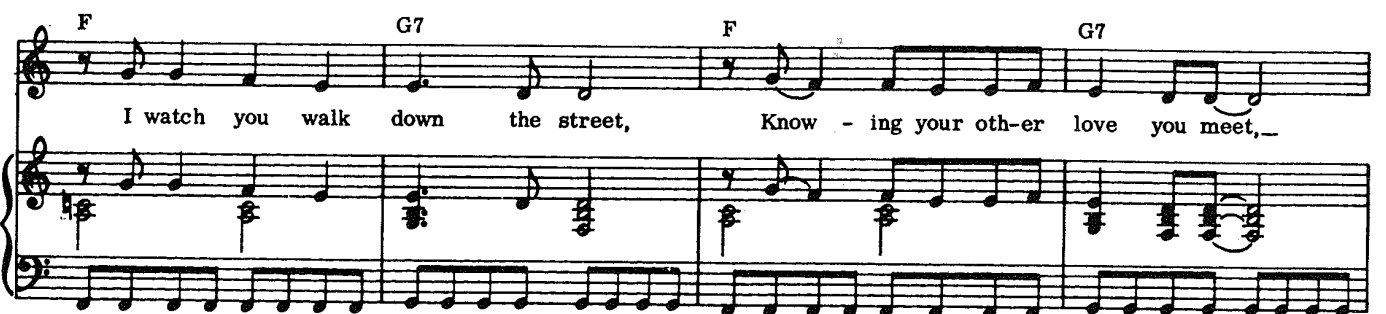
mf

3



F G7 F G7

I watch you walk down the street, Know - ing your oth - er love you meet,



C G F

But this time - be - fore you run to her leav - ing me a - lone - to cry.



C F C F

Have-n't I been good to you? — Have-n't I been

C Am Am G F

sweet_ to you?_ Stop! In The Name Of Love be - fore you

G7 Am G F To Coda

break my heart, Stop! In The Name Of Love be - fore you

To Coda

G7 C F C C F G C

break my heart. Think it o - ver, Think it o - ver.

1. C Em Gm A7

I've known of your, your se-clud-ed nights, I've e-ven seen her may-be once or twice.

F G7 F G7

But is— her— sweet ex-pres - sion worth— more— than my love and af - fec - tion?

C G F

This time— be - fore you leave my arms— and rush off to— her charms—

2. C Em Gm A7

I've tried so hard, hard to be pa - tient Hop - ing you'd stop this in - fat - u - a - tion,

F G7 F G7 D.S. al Coda

But each— time— you are to - geth - er I'm so a - fraid— I'm los - ing you for - ev - er.

Coda ⊕ Repeat and fade G7 Am G F

break my heart, Stop! In The Name Of Love be - fore you

Coda ⊕ Repeat and fade

Take a Look Around

Words and Music by BARRETT STRONG
and NORMAN WHITFIELD

Moderately

The musical score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of a vocal line and a piano accompaniment. The piano part includes a bass line and a treble line with chords. The tempo is marked 'Moderately'.

Chord Progression:

- System 1: F, Dm, Db
- System 2: Eb, F, Bb/C, F
- System 3: Db, F, Db
- System 4: F, Dm, Db

Vocal Lyrics:

Feath - er in your cap if you catch a rob - ber, Dirt in your
face if your scheme falls through. — Pay close at - ten - tion to my sto - ry
You'll find ev - e - ry word is true.
Junk man stand - ing on the cor - ner Sell - ing

Piano Dynamics: *mp*

death, no con-science has he. In the name of God, won't

some - bod - y stop him (stop him, think a-bout the chil-dren) It's a mat-ter of life and death, you see.

Ain't no time — to stand back and point your fin - ger,

We've got to face re - al - i - ty. — No, no, no, no, no.

Don't turn your back on this pro - blem peo - ple, too much de - pends on you and

E_b **F** **B_b/C**

F **D_b** **F**

B_b/C **F**

B_b/C **F** **B_b/C**

F **D_b**



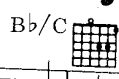
me.

Des-p'rate with no sense of



val - ue,

just an e - vil mind lurk - ing through the night.



Be-cause of you, the streets ain't safe no more for walk - ing, *opt.*

'cause you're

feel - ing so up - tight.



Take a look a - round

(Are you afraid?)
(Don't be afraid.)

Take a

The Love You Save

Words and Music by BERRY GORDY, ALPHONSO MIZELL, FREDDIE PERREN and DENNIS LUSSIER

Moderately

A/E E A/E E A/E E A/E

Stop, you bet - ter save me dear.

mf

E A/E E G

Stop, stop, - stop, you bet - ter save me - dear. - Do do do do - do do

Am7 D7 Bm7 Em

do do do do do do - do do do do do do - do do

do do do do do do do do do. When we played tag in grade school. you
 I - saac said he kissed you be

want - ed to be it, but chas - in' boys was just a fad you
 neath the ap - ple tree, when Ben - jie held your hand he felt

crossed your heart, you'd quit. When we grew up you trad - ed your
 e - lec - tri - ci - ty. When Al - ex - an - der called you he

prom - ise for my ring: now just like back in grade school you're
 said he rang your chimes. Chris - to - pher dis - cov - ered you're

C Bm G C

do - in' that same old thing. — } Stop, the love you save may be your
 way a - head of your time. — }

Am Bm C D7sus Bm7 Em

own dar - lin' take it slow — or some - day you'll be

C Bm Am D G C

all a - lone. — You bet - ter stop, the love you save may be your

Am Bm C D7 Bm D Em

own, dar - lin' look both ways be - fore you cross me you're

C Am/B Bm/A G To Coda E A/E E

head - ed for a dan - ger zone. I'm the one — who loves you.

A/E E A/E

I'm the one — you need. — Those — oth - er guys — will put you down — as

soon as they suc - ceed. They'll — ru - in your re - pu - ta - tion. They'll —

E A/E E D.S. al Coda A/E E

la - bel you — a flirt. — The way they talk a - bout — you they'll turn your name to dirt. — Oh

CODA



Play 4 times



Musical notation for the first line of the CODA section, including a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter and eighth notes.

Hold on "S" is for save — it.

Piano accompaniment for the first line of the CODA section, featuring a treble and bass clef with chords and a melodic line.



Musical notation for the second line of the CODA section, continuing the melody from the first line.

"T" is for take — it slow, "O" is for oh — no,

Piano accompaniment for the second line of the CODA section.



Musical notation for the third line of the CODA section, including a treble clef and a key signature of one sharp.

"P" is for please, — please don't go; the love you save may be — your

Piano accompaniment for the third line of the CODA section.



Musical notation for the fourth line of the CODA section, including a treble clef and a key signature of one sharp.

own some day you may be all — a - lone. — Stop it ba - by,

Piano accompaniment for the fourth line of the CODA section.

C Bm Am D7sus G C

oo, you'd bet - ter stop, the love you save may be your

Am Bm C D7 Bm D Em

own please, please oh, stop you, stop you ba - by you'll be

C Bm Am7 G E A/E E

head - ing for a dan - ger zone. I'm the one — who loves you.

A/E E A/E E

I'm the one — you need. — Those — oth - er guys will put you down — as



soon as they suc - ceed. Stop, the love you save may be your
 Stop, the love you save may be your



own, don't you know you bet - ter Stop it, stop it, stop it, girl, — or
 own, don't you know don't you know Stop it ba - by _____ or



N.C.

some-day you'll be all a - lone. — The
 some-day you'll be all a - lone. — Those

Repeat and Fade

way they talk — a - bout — you they'll turn your name — to, turn your name to
 oth - er guys — will put — you down as soon as they — suc - ceed.

The Tracks of My Tears

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

Moderately

G C D G C

mp

Bm Am G C D

Do, do, do, — doot. Do, do, do, — doot. Do, do, do, —

G C Bm Am G C

— doot. Do, do, do, do, do, do. — Peo - ple say I'm the
Since you left me, if you

D G C G Am7 G

life of the par - ty 'cause — I tell a joke or two. — Al-though I
see me with an - oth - er girl, seem-in' like I'm hav - in' fun. — Al-though she

C D

might be laugh in' loud and heart y,
 may be cute, she's just a sub - sti - tute be - cause

G C G Am7 G C

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

D G C

face. You'll see my smile looks out of place. { Look a lit - tle bit

G C D G C

clos - er } it's eas - y to trace the tracks of my tears.
 clos - er, }

G Am7 G C G I C G

I need you, — need — you.

2

N.C. C G

you. — Hey, — hey, —

C G C G C G

— yeah. — (Out - side.) I'm mas-quer - ad - ing. — (In -

C G C G C G

side,) my — hope — is fad - ing. (Just a clown,) ooh yeah, — since you

C G F#m Em G F#m Em G F#m Em G F#m7 Em

put me down. My smile is my make-up I wear since my break-up with

D G C D

you. Ba-by, take a good look at my face. You'll see my

G C D G C

smile looks out of place. Yeah, just look closer, it's easy to

D G C G Am7 G Repeat and Fade

trace the tracks of my tears, ba-by, ba-by, ba-by, ba-by. Take a

G C G C G C G C G C G C G C

broom. The way you smell so sweet, you know you could - 've been some
cool crook. And Ba - by you're so smart; you know you could - 've been a

G C G C D

per - fume... } Well, — you could - 've been an - y - thing that you
school book. — }

C D C G C G C

want-ed to and I can tell. — The Way You Do The Things You Do. — Ah, Ba-

1. G C G C G 2. G C G C G

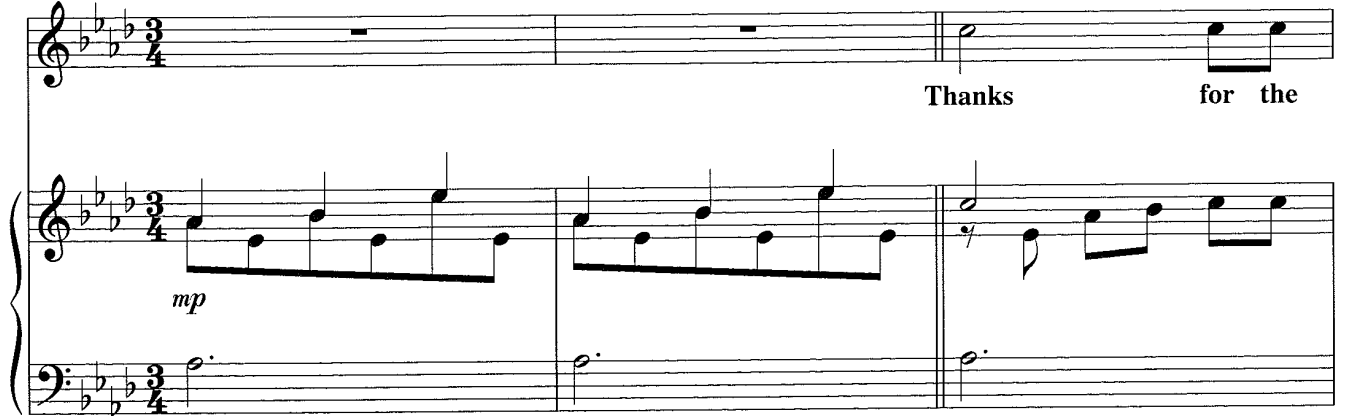
by. As pret - ty as you by. Yes! —

Three Times a Lady

Words and Music by
LIONEL RICHIE

Slowly

Ab

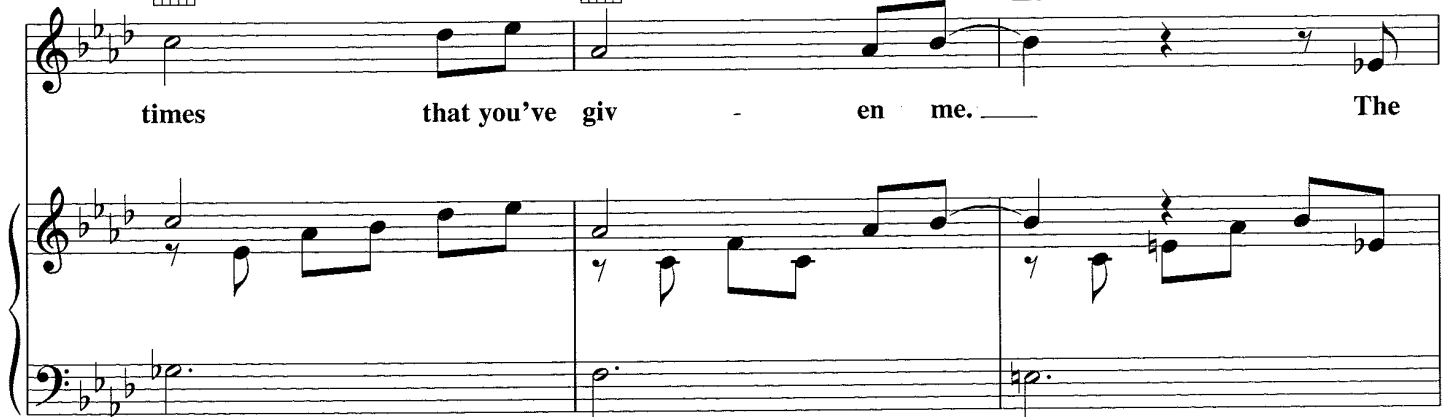



Thanks for the

Ab/Gb


Fm


C7#5/E

times that you've giv en me. The

Ab


Ab/Gb


Fm




mem - 'ries are all in my mind.

C7#5/E

Ab

Ab/Gb

And now that we've come to the

Fm

C7#5/E

Ab

end of our rain - bow, there's some - thing — I

Ab/Gb

Fm

C7#5/E

must — say out — loud: — You're

Ab

Eb/G

Gb

Db/F

once, twice, three times — a la - dy, —

Bbm7



Ab



Eb



Eb/Db



and I love

you.

Yes you're once,

Ab



Eb/G



Gb



Db/F



twice,

three times a la - dy,

Bbm7



Ab



Eb



Eb/Db



and I love

you,

Eb/C



Eb/Bb



Ab



Eb/Ab



I love

you.

Db/Ab 4fr Db/Eb Ab 4fr Eb/Ab 3fr

When we are to - geth - er, the

Db6/Ab Db/Eb Ab 4fr Eb/Ab 3fr

mo - ments I cher - ish with ev - 'ry beat of my

Db6/Ab Db/Eb Ab 4fr Eb/Ab 3fr

heart; To touch you, to hold you, to

Db6/Ab Db/Eb Ab 4fr Eb/Ab 3fr

feel you, to need you, — there's noth - ing to keep us a -

Db6/Ab



Db/Eb



Ab



Eb/Ab



part.

Db/Ab



Ab



Eb/Ab



Db/Ab



Ab



Eb/Ab



Ooh, ooh,

Db/Ab



Ab



Eb/Ab



ooh, ooh, ooh.

Db/A \flat



A \flat



You're once,

E \flat /G



G \flat



Db/F



B \flat m7



twice, three times a la - dy, and I



love you, I love

rall.

E \flat /B \flat



A \flat



you.

8va

With pedal

Time Will Reveal

Words and Music by BUNNY DeBARGE
and ELDRA DeBARGE

Soulfully

N.C.

Fm6/C



Cmaj9



Time What can I do _____
will show the val - ue _____
I tell you I love _ you, _
(Instrumental)

Fm6



Cmaj9



Fm6/C



Cmaj9



to make you feel _ se - cure? _
of just what you mean _ to me. _
but you won't be - lieve _ it's true. _

Re-move all your doubts, _
More pre - cious than sil - ver, _ more
More pre - cious than sil - ver, _ more

Fm6/C



Bm7b5



E7b5



so that you know _____ for sure _____ that you're _____ the ap -
pre - cious than dia - mond rings _____ or an - y - thing _____
pre - cious than dia - mond rings _____ or an - y - thing _____
(End instrumental) or an - y - thing _____

Am9

D7

G

ple of my eye, girl, ful
 that I could give you. It
 that I could give you. It
 that I could give you. It

1

Am7

D7

D/C

2-4

Am7

D7

G

fill - ment of my dreams. would - n't mean a thing, if

Am7

D7

Gmaj7

Bb/C

Fmaj7

Ab/Bb

Dm7

Em7

you didn't have my love beside you there to guide you through. But ain't it

Fmaj7

F/G

C

Em7

good to know you do? I know just how you feel.

(time.)

Fmaj7

F/G

G#dim7

Am7

Em7

But this time love's for real. In time it will re-veal.

F#m7

B7

B7/D#

1,3

Em7

Am7

Dm7

G7

The special love that's deep inside of us will all re-veal in

Fm6/C

Cmaj7

Fm6/C

Cmaj7

D.S.

time.

2

Em7

Am7

Dm7

G7

4

Em7

Am7

Dm7

G7

Repeat ad lib. and Fade

of us will all re-veal in of us will all re-veal in

Touch Me in the Morning

Words and Music by RONALD MILLER
and MICHAEL MASSER

Moderate Ballad, expressively

Em7 (A Bass) D (Add 9) Dmaj7 G (Add 9) G Em7 (A Bass)

Touch me in the morn - ing, Then just walk a -
morn - ing, Then just close the —

D (Add 9) D G (Add 9) Em7 (A Bass) P (Add 9) D C (D Bass)

way. We don't have to - mor - row,
door. Leave me as you — found me,

G G (Add 9) G C Em7 (A Bass)

but we had yes - ter - day. _____
emp - ty like be - fore. _____

Moderato

Dmaj7

D7

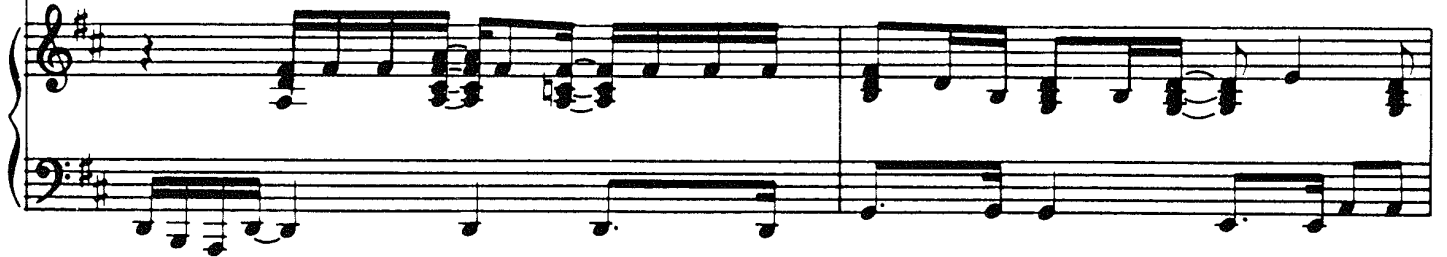
Gmaj7

Em7

(A Bass)



(Hey!) Was-n't it me_who said_that noth - in' good's gon-na last for - ev - er?
 (Hey!) Was-n't it yes - ter - day__ we used to laugh at the wind be - hind____ us?



Dmaj7

D7

Gmaj7

G6



And was-n't it me_who said_let's just be glad for the time to - geth - er?
 Did - n't we run_ a - way_ and hope that time would-n't try to find__ us?



(C# Bass)



Must - 've been hard_to tell me, — that you've giv - en all — you had — to give.
 Did - n't we take each oth - er, to a place — where no — one's ev - er been?





I can un-der-stand your feel - in' that way. Ev - 'ry - bod - y's got ___ their life ___ to live.
Yeah, I real - ly need you near ___ me to - night. 'Cause you'll nev - er take ___ me there ___ a - gain.



Well, I can say ___ good - bye ___ in the cold morn - ing light. ___
Let me watch ___ you go ___ with the sun in my eyes. ___



But I can't watch ___ love die ___ in the warmth of the night. ___
We've seen how love ___ can grow, ___ now we'll see how it dies. ___



G F#7 Bm Bm (A Bass) G F#7 Bm Bm

If I've got to be strong, don't you know I need to have to-night when you're gone? Till you go I need to

1. G A (G Bass) G Em7 (A Bass)

(Spoken or lie here and think a - bout, _____ the last time that you'll) *Sing:* Touch me in the

Sung:)

2. G A (G Bass) G Em7 (A Bass)

hold you un - til the time, your hands reach out and touch me in the

(Add 9) D P Dmaj7 D7 Gmaj7 Em7 Em7 (A Bass)

Duet: { morn - ing. Morn-ings were blue and gold and we could feel one an-oth - er liv - ing. Then just walk a -

(add 9)

D D Dmaj7 D7 Gmaj7 Em7 Em7 (A bass)

way. We don't have to
 We walked with a dream — to hold — and we could take what the world was giv - ing. —

(add 9)

D D Dmaj7 D7 Gmaj7 G6

mor - row. But we had yes - ter -
 There's no to-mor - row here, there's on - ly love and the time to chase — it. —

C Em7 (A bass)

repeat and fade

day. Touch me — in the
 Yes-tér-day's gone my love, there's on - ly now and it's time to face — it. —

War

Words and Music by NORMAN WHITFIELD
and BARRETT STRONG

Slow Rock (with double time feel)

Fm



Ab



Gm7/C



1. War, Uh! What is it
2.,3. (See additional lyrics)

Fm



Ab/Gb



C7b5(b9)



Fm



Ab



good _ for? _ Ab - so - lute - ly noth - ing. War, Uh!

Gm7/C



Fm



Ab



What is it good _ for? _ Ab - so - lute - ly

C7b5(b9)

Fm

Ab



Musical staff with vocal line and piano accompaniment.

noth-ing. Say it a - gain. - War, Uh!

Piano accompaniment for the first system.

Gm7/C

Fm

Ab

C7b5(b9)



Musical staff with vocal line and piano accompaniment.

What is it good - for? Ab - so - lute - ly noth-ing.

Piano accompaniment for the second system.

Fm



Musical staff with vocal line and piano accompaniment.

War, I de - spise - - - 'cause it means -

Piano accompaniment for the third system.

Musical staff with vocal line and piano accompaniment.

- - - de - struc - tion of in - no - cent lives. - - -

Piano accompaniment for the fourth system.

Fm

War means tears — in thou — sands of mo-thers' eyes — when their

Fade on last repeat

sons go out to fight — and lose — their — lives. — I said

Additional Lyrics

2. War, uh! What is it good for? Absolutely nothing; say it again;
 War, uh! What is it good for? Absolutely nothing.
 War, it's nothing but a heartbreaker; War, friend only to the undertaker.
 War is an enemy to all mankind. The thought of war blows my mind.
 War has caused unrest within the younger generation;
 Induction then destruction, who wants to die? Ah
 War, uh um; What is it good for? You tell me nothing, um!
 War, uh! What is it good for? Absolutely nothing.
 Good God, war, it's nothing but a heartbreaker;
 War, friend only to the undertaker;

3. Wars have shattered many a young man's dreams;
 Made him disabled, bitter and mean.
 Life is much too short and precious to spend fighting wars each day.
 War can't give life, it can only take it away. Ah
 War, Uh um! What is it good for? Absolutely nothing, um.
 War, good God almighty, listen, what is it good for? Absolutely nothing, yeah.
 War, it's nothing but a heartbreaker; War, friend only to the undertaker.
 Peace, love and understanding, tell me is there no place for them today?
 They say we must fight to keep our freedom, but Lord knows it's gotta be a better way.
 I say war, uh um, yeah, yeah. What is it good for? Absolutely nothing; say it again;
 War, yea, yea, yea, yea, what is it good for? Absolutely nothing; say it again;
 War, nothing but a heartbreaker; What is it good for? Friend only to the undertaker.....
 (Fade)

Way Over There

Words and Music by WILLIAM "SMOKEY" ROBINSON
and BERRY GORDY

Rock ♩ = 132
N.C.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Rock ♩ = 132' and the style is 'N.C.'. The music begins with a piano (*mf*) dynamic. The right hand starts with a quarter rest followed by eighth-note chords, while the left hand plays a steady eighth-note bass line.

The second system continues the piece. The right hand features a series of chords with a triplet of eighth notes. Chord diagrams are provided above the staff: Ab major (B-flat, D-flat, F) and F minor (A-flat, C, E-flat). The left hand maintains the eighth-note bass line.

The third system continues with a triplet of eighth notes in the right hand. Chord diagrams for F minor (A-flat, C, E-flat) and Ab major (B-flat, D-flat, F) are shown. The left hand continues with the eighth-note bass line.

The fourth system concludes the piece. It features a triplet of eighth notes in the right hand. Chord diagrams for Ab major (B-flat, D-flat, F) and F minor (A-flat, C, E-flat) are provided. The left hand continues with the eighth-note bass line.

Verse:



I've got a lov - er way _____ o - ver there on the moun-tain - side_ and I



know that's where I should be. _____ A - don't you know I've _



_____ got a lov - er way _____ o - ver there a - cross the riv - er wide... I can



hear her call - ing to me. _____ Oh, _____ she's call - ing my



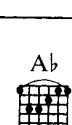
name _____ so sweet and so plain. _____



I can hear her say - ing, *Background:* ("Come to me, ba - by.") I'm on my way. —



_____ ("Come to me, ba - by.") I'm gon - na stay. _____ ("Come to me,



ba - by.") ba - by.")

3.

Fm Ab Fm Fm

ba - by.")

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat major/D-flat minor). It features four measures of music, with the first three measures being rests and the fourth measure containing the lyrics "ba - by.") and a fermata. Above the vocal line, four guitar chord diagrams are provided: Fm, Ab, Fm, and Fm. The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of four measures of music, with the first three measures being a repeated rhythmic pattern and the fourth measure ending with a double bar line and repeat dots.

Repeat ad lib. and fade

Ab Fm Ab Fm

Ad lib. vocals
("Come to me, ba - by.") ("Come to me, ba - by.")

The second system of the musical score continues the piano accompaniment and includes ad lib. vocals. The piano accompaniment consists of four measures of music, with the first three measures being a repeated rhythmic pattern and the fourth measure ending with a double bar line and repeat dots. Above the piano accompaniment, four guitar chord diagrams are provided: Ab, Fm, Ab, and Fm. The ad lib. vocals are written in a treble clef and consist of two phrases: "Ad lib. vocals" followed by "("Come to me, ba - by.")" and "("Come to me, ba - by.")".

Verse 2 & 3:

They tell me that the river's too deep and it's much too wide.
 "Boy, you can't get over to the other side."
 But they don't know I got to get there and hold her in my arms
 Just one more time, like I did before when she was mine, all mine.
 'Cause I can hear her saying, "Come to me, baby."
 I'm on my way.
 "Come to me, baby."
 I'm gonna stay.
 "I'm gonna get to you."
 No matter what I have to do.

What's Going On

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

Moderately

Emaj7



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

Emaj7



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

C#m7



Emaj7



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

C#m7



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

F#m7



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

1 F#m7/B B7(add13) 2,3 F#m7/B

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

B7(add13)



F#m7



F#m7/B



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

F#m7

F#m7/B

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

F#m7

F#m7/B

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

Emaj7

C#m7

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

To Coda ⊕

Emaj7

C#m7

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

Am9



ah, ah.

The first system of music features a vocal line with two notes, 'ah' and 'ah', each with a long horizontal line underneath indicating a sustained note. The piano accompaniment consists of a treble clef with a chordal accompaniment and a bass clef with a melodic line of eighth notes.

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

The second system continues the vocal line with a sequence of notes: 'I', followed by four 'yi's, and four 'ya's. The piano accompaniment features a treble clef with a complex, arpeggiated accompaniment and a bass clef with a melodic line of eighth notes.

The third system shows the piano accompaniment continuing. The vocal line is silent. The piano part consists of a treble clef with a chordal accompaniment and a bass clef with a melodic line of eighth notes.

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

The fourth system continues the vocal line with a sequence of notes: 'I', followed by four 'yi's, and four 'ya's. The piano accompaniment features a treble clef with a complex, arpeggiated accompaniment and a bass clef with a melodic line of eighth notes. The system concludes with a key signature change to three sharps (F#, C#, G#).



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

D.S. al Coda

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



CODA

go - ing on, — ooh, — ooh.

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

— ya, ya, — ya.

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

A/B
Be, doot, de, — doot; Be, — be, be, — doot; Be — be, be, — doot;

Repeat and Fade
Bu, doot, be, — be, be, — doot; Be — be, be, — be, be, — doot. Ooh, —

Where Did Our Love Go

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

Rock Shuffle (♩ = ♩³)

C G

(1.,3.) Ba - by, ba - by, ba - by, don't leave me.
(2.) Ba - by, ba - by, where did our love go?

mf

Dm7

Ooh, please - don't leave me
And all of your prom - is - es all by my - self.
of a love for - ev - er -

G F(add9) C

more! } I've got this burn - ing, burn - ing,

G

year - ing feel - in' in - side me. Ooh, deep — in -

Dm G

side me and it hurts — so — bad. To Coda ⊕

F(add9) C

You came — in - to my heart (ba - by ba - by) so ten - der -

G Dm7

ly — with a burn - ing love — (ba - by ba - by)

G F C

that stings_ like a bee._ (ba-by ba-by) Now that I sur - ren - der (ba-by ba-by)

G Dm7

so help-less - ly, — you now want to leave. (ba-by ba-by)

G F(add9) C

Ooh, you wan-na leave me. (ba-by ba-by) Ooh. (ba-by ba-by) Ba - by, ba - by,

G Dm7

where_ did our love go? Ooh, don't you want me?

Don't you want me no more? (ba - by ba - by) Ooh, ba - by.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "Don't you want me no more? (ba - by ba - by) Ooh, ba - by." There are two guitar chord diagrams above the vocal staff: one for a C major chord and one for a G major chord. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

C G

The second system shows the piano accompaniment for the second measure. It includes guitar chord diagrams for C major and G major. The right hand of the piano part features a triplet of eighth notes. The left hand continues with a steady bass line.

Dm7 G

The third system shows the piano accompaniment for the third measure. It includes guitar chord diagrams for Dm7 and G major. The right hand features a triplet of eighth notes. The left hand continues with a steady bass line.

F(add9) D.C. al Coda

The fourth system shows the piano accompaniment for the fourth measure. It includes a guitar chord diagram for F(add9). The right hand features a triplet of eighth notes. The system ends with a double bar line and repeat dots. The instruction "D.C. al Coda" is written above the staff.

CODA F(add9)

Be - fore — you won my

The coda section begins with a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line contains the lyrics "Be - fore — you won my". There is a guitar chord diagram for F(add9) above the vocal staff. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

C G

heart, (ba-by ba-by) you were a perfect guy. But now that you

Dm7 G N.C.

got me, you wan-na leave me be - hind. (ba-by ba-by) Ooh, ba - by.

C G

Ba - by, ba - by, ba - by, don't leave me. Ooh, please don't

Dm7 G N.C. Repeat and Fade

leave me all by my - self. (ba-by ba-by) Ooh.

You Can't Hurry Love

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

Moderately bright
N.C.

Bb



I need

Eb

Bb

Dm

Gm



love, love _____ to ease my mind. I need to find, find _____ some-one to call.

Eb

F7

Bb

Eb

Bb



_____ mine, but ma - ma said, "You can't hur - ry love. _ No, you just have to wait." _ She said,
"Can't hur - ry love. _ No, you just have to wait." _ She said,

Dm



Gm



Eb



F7



Bb



"Love don't come eas - y. ___ It's a game of give and take. ___ You can't hur - ry love. ___ No, you
 "Love don't come eas - y. ___ It's a game of give and take." How long must I wait, ___ how much

Eb



Bb



Dm



Gm



Eb



F7



just have to wait. ___ You got - ta trust, ___ give it time, no mat - ter how long ___ it takes." But
 more can I take ___ be - fore lone - li - ness ___ will cause my heart, heart ___ to break? No,

Dm



Gm



how man - y heart - aches must I stand ___ be - fore I find ___ a love ___ to let me
 I can't bear to live my life a - lone. I grow im - pa - tient for ___ a love to

Eb6



live a - gain? ___ Right now the on - ly thing ___ that keeps me hang - ing on, ___ when I
 call my own, ___ but when I feel that I, ___ I ___ can't go on, ___ these

F Dm/F Eb/F F7 Bb

feel my strength, yeah, it's al-most gone, I re-mem-ber ma - ma said, "Can't hur - ry love. _ No, you
pre-cious words keeps me hang-ing on; I re-mem-ber ma - ma said, can't hur - ry love. _ No, you

Eb Bb Dm Gm 1 Eb F7

just have to wait." She said, "Love don't come eas - y, _ it's a game of give and take. _ You
just have to wait." She said, "Trust, _ give it time, _ no

2 Eb F7 Bb

mat - ter how long _ it takes." _ No love, love _ don't come

Eb Bb Dm Gm7 Eb F7

eas - y, but I keep on wait - ing, an - tic - i - pat - ing for that

Bb Eb Bb Dm Gm7

soft voice to talk to me at night, — for some ten - der arms _____ to

Eb F7 Bb Eb Bb

hold — me tight. — I keep wait - ing, I keep on wait - ing, — but it ain't

Dm Gm Eb F7 Bb

eas - y, — it ain't eas - y when ma - ma said, "You can't hur - ry love. — No, you

Eb Bb Dm Gm Eb F7

just have to wait." She said, { "Trust, — give it time, no mat - ter how long — it takes." } You
 { "Love don't come eas - y, it's a game of give and take." }

You Keep Me Hangin' On

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

Moderately

Am Em/G Em/D Fmaj7 E

A Em/G Em/D

Set me free why don't cha ba - by; get out my life why
Set me free why don't cha ba - by; let me be why

Fmaj7 Esus A Em/G

don't cha ba - by, 'cause you don't real - ly love me. You just keep -
don't cha ba - by, 'cause you don't real - ly love me. You just keep -

Em/D Fmaj7 Esus A

me hang - in' on. You don't real - ly need -
me hang - in' on. You don't real - ly want -

Em/G Em/D Fmaj7 Esus

me but you keep me hang - in' on.
me you just keep me hang - in' on.

1 Bb/C F

Why do you keep a com - in' a - round play - ing with my heart?

C Bb/C

Why don't cha get out of my life

F C Em/B G

and let me make a new start? Let me get o - ver you the

E 2
Bb/C

way you've got - ten o - ver me. You say __ al - though _

F C

we __ broke up __ you still wan - na be just friends.

Bb/C F

But how can we still __ be friends _ when see - ing you on - ly breaks my

A E

heart a - gain? *(Spoken:) And there ain't nothing I can do about it.*

A Em/G Em/D

Set me free why don't cha ba - by, get out my life — why don't —

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are three guitar chord diagrams: A (open), Em/G (2nd fret), and Em/D (4th fret). The bottom two staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The music starts with a repeat sign and a first ending bracket.

Fmaj7 Esus Bb/C

— cha ba - by. — You claim you still — care — for me — but your

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. Above it are three guitar chord diagrams: Fmaj7 (1st fret), Esus (1st fret), and Bb/C (2nd fret). The bottom two staves are piano accompaniment. The key signature changes to two flats (Bb and Eb), and the time signature remains 4/4. The music continues with a repeat sign and a first ending bracket.

F C Bb/C

heart and soul needs to be free. — Now that — you've got —

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. Above it are three guitar chord diagrams: F (1st fret), C (open), and Bb/C (2nd fret). The bottom two staves are piano accompaniment. The key signature remains two flats (Bb and Eb), and the time signature remains 4/4. The music continues with a repeat sign and a first ending bracket.

F C Em/B

— your free - dom you wan - na still hold on to me. —

Detailed description: This system contains the final two staves of music on the page. The top staff is a vocal line with lyrics. Above it are three guitar chord diagrams: F (1st fret), C (open), and Em/B (2nd fret). The bottom two staves are piano accompaniment. The key signature remains two flats (Bb and Eb), and the time signature remains 4/4. The music continues with a repeat sign and a first ending bracket.

G E

You don't want me for your - self so let me find some - bod - y else.

Am A Em/G

Why don't cha be a man a - bout it

Em/D Fmaj7 Esus A

and set me free. Now you don't care a

Em/G Em/D Fmaj7 Esus

thing a - bout me, you're just us - ing me. Boy,

A Em/G Em/D

get out, — get out — ta my life and let me sleep at night, —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are three guitar chord diagrams: A (x02232), Em/G (022332), and Em/D (022332). The bottom two lines are piano accompaniment for the vocal line, with a treble and bass clef.

Fmaj7 Esus A Em/G

'cause you don't — real - ly love — me, you just keep —

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics. Above it are four guitar chord diagrams: Fmaj7 (x79797), Esus (022332), A (x02232), and Em/G (022332). The bottom two lines are piano accompaniment.

Em/D Fmaj7 Esus A

— me hang - ing on. — 'Cause you don't — real - ly need —

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics. Above it are four guitar chord diagrams: Em/D (022332), Fmaj7 (x79797), Esus (022332), and A (x02232). The bottom two lines are piano accompaniment.

Am/E Em/G F Am

— me, — so let me be, set me free. —

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics. Above it are four guitar chord diagrams: Am/E (022332), Em/G (022332), F (x13321), and Am (x02232). The bottom two lines are piano accompaniment.

You're All I Need to Get By

Words and Music by NICKOLAS ASHFORD
and VALERIE SIMPSON

Moderately

C6 D7 Fm6 C6

You're all I need to get by - y - y.

mf

Detailed description: This system contains the first four measures of the song. It features a vocal line in 4/4 time with lyrics 'You're all I need to get by - y - y.' and a piano accompaniment. Above the vocal line are four guitar chord diagrams: C6, D7, Fm6, and C6. The piano part includes a melody in the right hand and a bass line in the left hand, starting with a mezzo-forte (*mf*) dynamic.

C D7/C Fm/C

{ (Boy) Like the sweet morn-ing dew, I took one look at you, and it was plain _ to see
(Boy) Like an ea-gle pro-TECTS his nest for you I'll do my best, stand by you like _ a tree,

Detailed description: This system contains measures 5-7. The vocal line includes lyrics: '{ (Boy) Like the sweet morn-ing dew, I took one look at you, and it was plain _ to see (Boy) Like an ea-gle pro-TECTS his nest for you I'll do my best, stand by you like _ a tree,'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Above the vocal line are three guitar chord diagrams: C, D7/C, and Fm/C. A triplet of eighth notes is marked with a '3' above it in measure 7.

C D7/C

you were my des - ti - ny. (Girl) With my arms o - pen wide, _ I threw a - way _ my pride.
dare an - y - bod - y to try and move me. (Girl) Dar - lin' in you I found. strength where I was _ torn down.

Detailed description: This system contains measures 8-10. The vocal line includes lyrics: 'you were my des - ti - ny. (Girl) With my arms o - pen wide, _ I threw a - way _ my pride. dare an - y - bod - y to try and move me. (Girl) Dar - lin' in you I found. strength where I was _ torn down.' The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Above the vocal line are two guitar chord diagrams: C and D7/C. A triplet of eighth notes is marked with a '3' above it in measure 10.

Fm/C

C



I'll sac - ri - fice _ for you ded - i - cate my life for you.
 Don't know what's in store _ but to - geth - er we can o - pen an - y door

Cmaj7

Dm7

C/E



I will go _ where you lead _ al - ways there _ in time of need. _
 just to do _ what's good for you _ and in - spire _ you a lit - tle high - er.

D7

Fm



(Boy) And when I _ lose my will _ you'll be there _ to push me up the hill. _ There's
 (Boy) I know you _ can make a man _ out of a soul _ that did - n't have a goal. _ 'Cause

C

F

C

F

C

F6

C

D7



no, no look - ing back _ for us, _ we got love _ sure 'nough,
 we, we got the right _ foun - da - tion and with love _ and de - ter -



1



— that's e - nough. — You're all, you're all I need — to get by. —
 — mi - na - tion. — You're



2



— I all, you're all I want to strive for and do — a lit-tle more.



All, all the joys un-der the sun wrapp'd up — in - to one. You're all, you're all I



Play 3 times



need — to get by. —

You've Made Me So Very Happy

Words and Music by BERRY GORDY, FRANK E. WILSON,
BRENDA HOLLOWAY and PATRICE HOLLOWAY

Moderately

N.C.

mf

The piano introduction consists of two staves. The right hand plays a simple melody in C major, starting with a quarter rest followed by quarter notes G4, A4, B4, and C5. The left hand plays a bass line with a series of chords: C major, F major, C major, and F major, each with a bass note of C2.

Dm7 Cmaj7

I lost at love — be-fore,

The first system of the vocal and piano accompaniment. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Dm7 Cmaj7 Dm7

got mad and closed — the door, — but you said try

The second system of the vocal and piano accompaniment. The vocal line continues with quarter notes G4, A4, B4, and C5. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

Cmaj7 Ebm7 Dm7 Ebm7 Dm7 Ebm7

just once more. I chose you for the one, — now I'm hav-ing so much fun.

The third system of the vocal and piano accompaniment. The vocal line concludes with quarter notes G4, A4, B4, and C5. The piano accompaniment continues with the eighth-note bass line and chords, ending with a final Ebm7 chord.

Dm7 Ebm7 Dm7/G Gsus

You treat-ed me so kind, - I'm a-bout to lose - my mind. - You made me - so -

Detailed description: This system contains the first three measures of the piece. The guitar part is in the treble clef with a key signature of one flat. Chords are Dm7, Ebm7, Dm7/G, and Gsus. The piano accompaniment is in the grand staff (treble and bass clefs). The melody line has lyrics: "You treat-ed me so kind, - I'm a-bout to lose - my mind. - You made me - so -".

G7

ver - y hap-py. I'm so glad you - came in - to my -

Detailed description: This system contains measures 4-6. The guitar part continues with a G7 chord in measure 6. The piano accompaniment features a triplet of eighth notes in measure 5. The melody line has lyrics: "ver - y hap-py. I'm so glad you - came in - to my -".

Cmaj7 A7 Dm7 G7

life. The oth-ers

Detailed description: This system contains measures 7-9. The guitar part has chords Cmaj7, A7, Dm7, and G7. The piano accompaniment has a triplet of eighth notes in measure 8. The melody line has lyrics: "life. The oth-ers".

Cmaj7 Dm7 G7 Cmaj7

were un - true, but when it came - to lov-in' you, -

Detailed description: This system contains measures 10-12. The guitar part has chords Cmaj7, Dm7, G7, and Cmaj7. The piano accompaniment continues with a steady accompaniment. The melody line has lyrics: "were un - true, but when it came - to lov-in' you, -".

Dm7 G7 Cmaj7 Ebm7 Dm7 Ebm7

I'd spend my whole life with you, 'cause you came and you took con-trol.

Dm7 Ebm7 Dm7 Ebm7 Dm7/G

You touched my ver - y soul. You al-ways showed me that lov-ing you is where it's at.

Gsus 3fr

You made me so ver - y hap-py. I'm so glad you

G7 Cmaj7 A7

came in - to my life.



Thank you, ba - by! _



Yeah, yeah.

Bb

I love you so much, it seems _ you're e-ven in my dreams. I can



hear, _ ba-by, I _ can hear you're call - ing me.

Bb

Ebm7 Dm7

Ebm7 Dm7

N.C.

I'm so in love with you — All I ev - er want to do - is thank you ba - by,

Dm(add2)

N.C.

thank you, ba - by!

Em(add2)

Fmaj7

Gb dim

Ebm7

You made me — so — ver - y hap - py.

Ab9

Dbmaj7



I'm so glad you

came in - to my life.

Bb7

Ebm7

B9



You made me so

ver - y hap - py.

Fm7

Bb7

Ebm7



You made me

so,

so ver - y hap - py, ba - by. I'm so glad you

Ab7b5

N.C.

Gb(add2)



came

in - to my life.

rit.

a tempo

Cbmaj7



Gb(add2)



Cbmaj7



Mmm, _____ I wan-na thank you, girl!

Gb(add9)



Cbmaj7



Gb(add2)



Ev-'ry day of my life _____ I wan-na thank you. _

Cbmaj7



Gb(add2)



Cbmaj7



You made me so _____ ver-y hap-py. Oh, I wan-na spend my life _

Gb(add2)



Cbmaj7



Gb(add2)






Repeat and Fade

thank-ing you. _____ Thank you, ba - by! _ Thank you, ba - by! _____ Thank you,

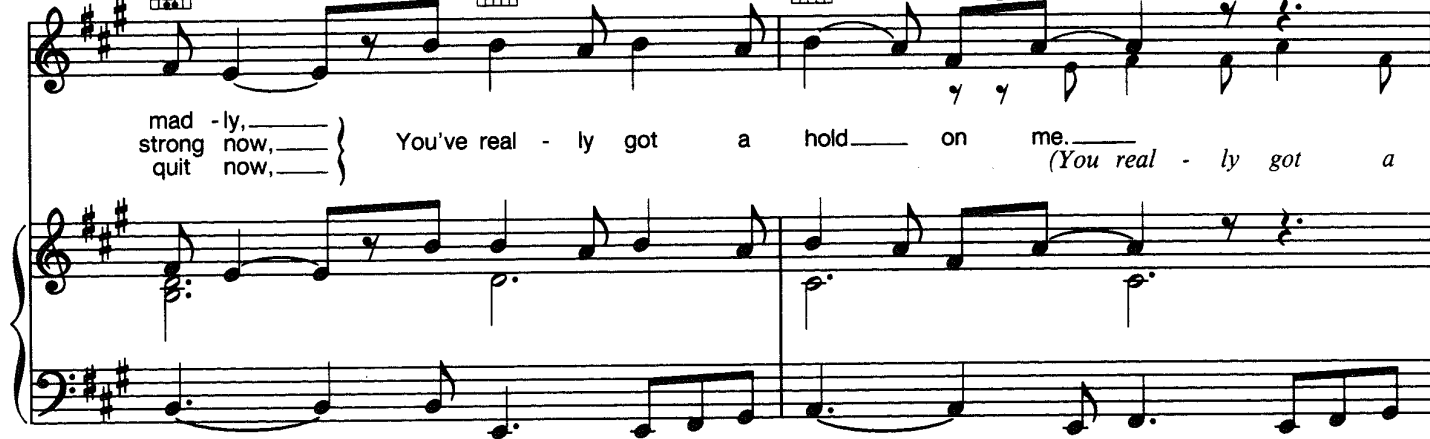
A  **D** 


Oh, oh, oh, you treat me bad - ly, _____ I love you
 Oh, oh, oh, you do me wrong now, _____ my love is
 Oh, oh, oh, I wan - na split now, _____ I just can't




Bm  **E7**  **A**  **2**

mad - ly, _____ } You've real - ly got a hold _____ on me. _____
 strong now, _____ } *(You real - ly got a*
 quit now, _____ }



F#m 

hold on me.) - You real - ly got a hold _____ on me. _____ Ba - by, _____
(You real - ly got a hold on me.)



2,3 **F#m**

hold on me. (You real - ly got a hold on Ba - by, me.)

A **A7** **D**

I love you and all I want you to do is just

A **E7** **To Coda**

1. hold me, hold me, hold me, hold me.
2. hold me, (please) hold me, (squeeze) hold me, hold me.

A **F#m** **E** **A**

Tight - er

F#m

E

A

D.S. al Coda

Tight - er!

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

CODA

A

You real - ly got a hold on me. - (You

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, then eighth notes G4, A4, and B4, followed by a quarter note G4. The piano accompaniment continues with the same rhythmic pattern.

F#m

real - ly got a hold on You real - ly got a hold on me. - (You

The third system continues the vocal line and piano accompaniment. The vocal line has eighth notes G4, A4, and B4, followed by a quarter note G4. The piano accompaniment continues with the same rhythmic pattern.

A

real - ly got a hold on me.)

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a whole rest, followed by eighth notes G4, A4, and B4, and a final quarter note G4. The piano accompaniment concludes with a final chord.