

THE MOTOWN ERA  
published by Jobete Music Co., Inc.  
and Stein & Van Stock, Inc.

112 songs arranged for voice, piano, guitar

THE  
MOTOWN  
ERA

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Stein & Van Stock, Inc.

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# THE MOTOWN ERA

If you happened to be passing a two-story house on West Grand Boulevard in Detroit twelve years ago, you may have heard the tinkling of a piano in the basement.

Seated at that piano, playing by ear, was a young man with incredible creative vision.

And that was how it all began. It was the birth of a sound destined to be heard 'round the world—the Motown Sound—and the architect of this most significant and influential development in the history of the modern music industry was the young man at the piano, Berry Gordy, founder and owner of Jobete Music Company, Inc., and its affiliated companies.

In an amazingly short time, with ever-increasing emphasis on creativity, Jobete has climbed into the charmed circle of the top ten music publishing companies in the world today. Indeed, no publisher can match Jobete's unprecedented record of creating more than 345 new hit songs since 1958.

Playing major roles in Jobete's tremendous influence on the development of popular music under the leadership and inspiration that has made Berry Gordy, a legend in his own time, are the writer producers whose remarkable songs appear in this book. This creative group includes such noted composers as William (Smokey) Robinson, Nick Ashford, Valerie Simpson, Norman Whitfield, Barrett Strong, Stevie Wonder, Ron Miller, Tom Baird, Eddie Holland, Lamont Dozier, Brian Holland, Hank Cosby, Sylvia Moy and many others. It is not surprising that Jobete has become known in the trade as a "writers' company".

Other young people who have found Jobete willing to invest heavily in their talent are being stimulated to fantastic creative plateaus under the guidance of Robert L. Gordy, Vice-President and General Manager. New top-of-the-charts writers and producers developed this way include Deke Richards, R. Dean Taylor, Johnny Bristol and Hal Davis.

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In commenting on the many hits of these writers and producers, mention must also be made of the performances by some of the greatest stars to explode on the entertainment scene in recent history. I mean the Motown artists whose discographies appear in this book. These artists, Diana Ross, The Jackson 5, The Supremes, The Temptations, Four Tops, Smokey Robinson and The Miracles, Marvin Gaye, Stevie Wonder, Tammi Terrell, Gladys Knight and The Pips, Mary Wells, R. Dean Taylor and The Marvelettes, with their interpretations, have made the songs and themselves an integral part of the American scene.

Jobete's influence, along with Motown's has been felt throughout the broad spectrum of the entertainment world. Jobete songs have been recorded by many of the great "names" of show business, such as Frank Sinatra, The Beatles, Tony Bennett, The Rolling Stones, Andy Williams and Credence Clearwater Revival, just to mention a few.

The songs they recorded include "Money", "Do You Love Me", "My World Is Empty Without You", "You Really Got A Hold On Me", "California Soul", "My Cherie Amour", "Honey Come Back", "Uptight", "Place In The Sun", "For Once In My Life", "I Hear A Symphony", "War", "I Heard It Through The Grapevine", and others.

It thus becomes obvious that this book is not just another publication in the music industry; it is an historical document earmarked for the Library of Congress in Washington, D.C., as well as the shelves of every important music library across this nation and around the world.

It is without question a treasured chronicle of the driving force of our musical soul. It is the culmination of the greatest creative effort our industry has ever known. It is a most significant musical contribution to today's culture. It is the Motown Sound.

It is Jobete.\*

\* Jobete is a publisher-affiliate of Broadcast Music, Inc. (BMI); one of Jobete's affiliated companies is Stein & Van Stock, Inc. a member of American Society of Composers, Authors and Publishers (ASCAP).

# THE MOTOWN ERA *editor's note*

By any standard the songs in this book represent a most unique collection. In the last twelve years all have been listed in the Top Ten on the charts of the weekly magazines — BILLBOARD and CASH BOX. (These charts list the Top 100 songs in the country.)

Because of the necessity of going to press, no song included was published later than early 1971. As this is written, such songs as "MERCY, MERCY ME", "SMILING FACES SOMETIMES" and "I JUST WANT TO CELEBRATE" seem assured of a place in the Top Ten, and let there be no doubt but that the list will continue to grow.

The photographs are a pictorial review of the Motown era and the performers who helped to make its history. Some of the groups have changed over the years. We have included, for example, pictures of the Supremes as they originally appeared and as they are now.

The discography should prove an invaluable aid to the placing in perspective of this collection in the history of pop music of the Sixties.

In sum, it can be said that no other publishing companies in the world have had such a succession of hits in such a short time as has had Jobete and its affiliate, Stein & Van Stock.

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146	Ain't No Mountain High Enough	Nickolas Ashford, Valerie Simpson	Diana Ross
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46	Ain't That Peculiar	William Robinson, Warren Moore, Marv Tarplin, Robert Rogers	Marvin Gaye
162	Ain't Too Proud To Beg	Eddie Holland, Norman Whitfield	The Temptations
125	All I Need	Eddie Holland, Frank Wilson, R. Dean Taylor	The Temptations
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48	Ball of Confusion (That's What The World Is Today)	Norman Whitfield, Barrett Strong	The Temptations
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102	Heaven Help Us All	Ronald Miller	Stevie Wonder
279	Here Comes The Judge	Billie Jean Brown, Suzanne de Passe, Frederick Long	Shorty Long
264	How Sweet It Is (To Be Loved By You)	Eddie Holland, Lamont Dozier, Brian Holland	Marvin Gaye
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60	I Can't Help Myself (Sugar Pie, Honey Bunch)	Eddie Holland, Lamont Dozier, Brian Holland	The Four Tops
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108	I Heard It Through The Grapevine	Barrett Strong, Norman Whitfield	Gladys Knight & The Pips Marvin Gaye
136	(I Know) I'm Losing You	Norman Whitfield, Eddie Holland, Cornelius Grant	The Temptations Rare Earth
78	I Love The Way You Love	Berry Gordy, Jr., Mikol Jon	Marv Johnson
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99	I Want You Back	The Corporation <sup>TM</sup>	The Jackson 5
292	I Was Made To Love Her	Stevie Wonder, Lula Hardaway, Henry Cosby, Sylvia Moy	Stevie Wonder
207	I Wish It Would Rain	Barrett Strong, Roger Penzabene, Norman Whitfield	The Temptations

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159	If I Could Build My Whole World Around You	Johnny Bristol, Vernon Bullock, Harvey Fuqua	Marvin Gaye & Tammi Terrell
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144	I'll Be Doggone	William Robinson, Warren Moore, Marv Tarplin	Marvin Gaye
66	I'll Be There	Berry Gordy, Jr., Bob West, Willie Hutch, Hal Davis	The Jackson 5
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287	Indiana Wants Me	R. Dean Taylor	R. Dean Taylor
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154	Jimmy Mack	Eddie Holland, Lamont Dozier, Brian Holland	Martha & The Vandellas
72	(Just Like) Romeo And Juliet	Bob Hamilton, Freddy Gorman	The Reflections
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119	Love Child	Pam Sawyer, R. Dean Taylor, Frank Wilson, Deke Richards	The Supremes
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76	Love Is Like A Heat Wave	Eddie Holland, Lamont Dozier, Brian Holland	Martha & The Vandellas
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302	My Girl	William Robinson, Ronald White	The Temptations
296	My Guy	William Robinson	Mary Wells
141	My Whole World Ended (The Moment You Left Me)	Pam Sawyer, Jimmy Roach, Harvey Fuqua, Johnny Bristol	David Ruffin
298	My World Is Empty Without You	Eddie Holland, Lamont Dozier, Brian Holland	The Supremes
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70	Playboy	Brian Holland, Robert Bateman, William Stevenson, Gladys Morton	The Marvelettes
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243	Pride And Joy	Norman Whitfield, Marvin Gaye, William Stevenson	Marvin Gaye
131	Psychedelic Shack	Norman Whitfield, Barrett Strong	The Temptations
87	Quicksand	Eddie Holland, Lamont Dozier, Brian Holland	Martha & The Vandellas
186	Reach Out And Touch (Somebody's Hand)	Nickolas Ashford, Valerie Simpson	Diana Ross
96	Reach Out I'll Be There	Eddie Holland, Lamont Dozier, Brian Holland	The Four Tops
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93	Shoo-Be-Doo-Be-Doo-Da-Day	Henry Cosby, Sylvia Moy, Stevie Wonder	Stevie Wonder
261	Shop Around	Berry Gordy, Jr., William Robinson	The Miracles
315	Shotgun	Autry DeWalt	Jr. Walker & The All Stars
286	Signed, Sealed, Delivered I'm Yours	Lula Hardaway, Lee Garrett, Stevie Wonder, Syretta Wright	Stevie Wonder
114	Someday We'll Be Together	Jackey Beavers, Johnny Bristol, Harvey Fuqua	The Supremes
233	Standing In The Shadows Of Love	Eddie Holland, Lamont Dozier, Brian Holland	The Four Tops
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128	Stop! In The Name Of Love	Eddie Holland, Lamont Dozier, Brian Holland	The Supremes
192	That's The Way Love Is	Norman Whitfield, Barrett Strong	Marvin Gaye
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272	The Love You Save	The Corporation™	The Jackson 5
74	The One Who Really Loves You	William Robinson	Mary Wells
274	The Tears Of A Clown	Henry Cosby, William Robinson, Stevie Wonder	Smokey Robinson & The Miracles
90	The Tracks Of My Tears	Marv Tarplin, Warren Moore, William Robinson	Johnny Rivers
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134	What Does It Take (To Win Your Love)	Johnny Bristol, Harvey Fuqua, Vernon Bullock	Jr. Walker & The All Stars
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248	Where Did Our Love Go	Eddie Holland, Lamont Dozier, Brian Holland	The Supremes
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258	You Beat Me To The Punch	Ronald White, William Robinson	Mary Wells
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282	You Keep Me Hangin' On	Eddie Holland, Lamont Dozier, Brian Holland	The Supremes
116	Your Precious Love	Nickolas Ashford, Valerie Simpson	Marvin Gaye & Tammi Terrell
236	You're All I Need To Get By	Nickolas Ashford, Valerie Simpson	Marvin Gaye & Tammi Terrell
253	You're My Everything	Norman Whitfield, Roger Penzabene, Cornelius Grant	The Temptations
80	You've Got What It Takes	Berry Gordy, Jr., Gwen Gordy, Tryan Carlo	Marv Johnson
190	You've Made Me So Very Happy	Berry Gordy, Jr., Brenda Holloway Frank Wilson, Patrice Holloway	Blood, Sweat And Tears
202	You've Really Got A Hold On Me	William Robinson	Smokey Robinson & The Miracles

# Dancing In The Street

Words and Music by  
WILLIAM STEVENSON  
MARVIN GAYE  
IVY HUNTER

Moderately, with a beat

The piano introduction consists of four measures. The right hand plays chords in a G major key signature, starting with a mezzo-forte (mf) dynamic. The left hand plays a rhythmic pattern of eighth notes.

G

Call-ing out — a-round — the world, — are you read-y for a brand new beat? —

The vocal line begins with a G chord and features a melodic line with eighth notes. The piano accompaniment continues with the same rhythmic pattern as the introduction.

Sum-mer's here — and the time is right — for danc - ing in the street. — They're danc-ing in Chi-

The vocal line continues with a melodic line. The piano accompaniment remains consistent.

ca - go, — down in New Or - leans — In New York — Ci-

The vocal line concludes with a melodic line. The piano accompaniment remains consistent.

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

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

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, they're danc-ing in the street.

This is an in - vi - ta - tion a - cross the na - tion, a

chance for folks to meet — There'll be laugh-ing, sing - ing and mu-sic swing-ing,

Danc - ing in the street — Phil-a-del-phia P. A. — Bal - ti-more and D. C

— now, — Can't for-get the Mo - tor Ci - ty. All —

*D. S. al ♦ Coda*

danc-ing, they're danc-ing in the street. — They'll be

*Coda* ♦ *G* *Repeat and fade* *Repeat and fade*

# Ain't That Peculiar

Words and Music by  
 WILLIAM ROBINSON  
 WARREN MOORE  
 MARV TARPLIN  
 ROBERT ROGERS

Moderato

The piano introduction consists of two staves. The right hand starts with a series of chords in G major, including a whole note chord and a half note chord, followed by a long sustained chord. The left hand plays a rhythmic pattern of eighth notes.

*mf*

Hon-ey-e-e

You do me wrong— but still I'm cra - zy 'bout you, —  
 You tell me lies— that you'll be hon - est to me, —  
 I've cried so much— just like a child that's lost his toy, —

G Gm7 G6

G Gm7 G6

Stay a-way too long— and I can't do with-out you. —  
 But I'm so much in love— 'till I don't— want to see. —  
 May-be, ba - by, you think these tears I cry are tears of joy. — A child can— cry so

G

get you seem to hurt me more and more, — But each hurt just makes.  
 do and say are de - signed to make me blue, — It's a dog - gone shame my love—  
 much un - til you do ev - 'ry - thing that he say, — Well, I'm like a child my tears—

Gm7 G6 D7

— my love strong-er than be-fore. — I know flow - ers grow to rain, — But how can —  
 — for you make all your lies seem true. — If the truth makes love last long - er Why do lies —  
 — don't help me — to get my way. — I know love can last through years, — But how can —

C G

— love — grow to pain? —  
 — make — my love strong - er? —  
 — love — last through tears? —

Now Ain't That Pe-cu - liar,  
 Now Ain't That Pe-cu - liar,  
 Now Ain't That Pe-cu - liar,

A Pe - cu - li-a - ri - ty. — Ain't That Pe-cu - liar, Ba - by! Pe - cu - liar as —  
 Pe - cu - liar as — can — be. — Ain't That Pe-cu - liar, Ba - by! A Pe - cu - li - a -  
 A Pe - cu - li-a - ri - ty. — Ain't it pe-cu - liar, hon - ey! Pe - cu - liar as —

1. 2. D7 3. D7 G

— can be. — Oh —  
 — ri - ty. — Oh —  
 — can be. — Oh —

Said I don't un-der-stand — it, ba - by, It's so

— 3 —

strange some - times A Ain't it pe-cu - liar, dar-ling, Oh, — ba - by!

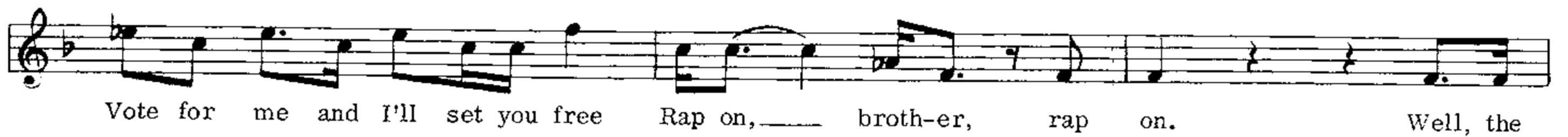
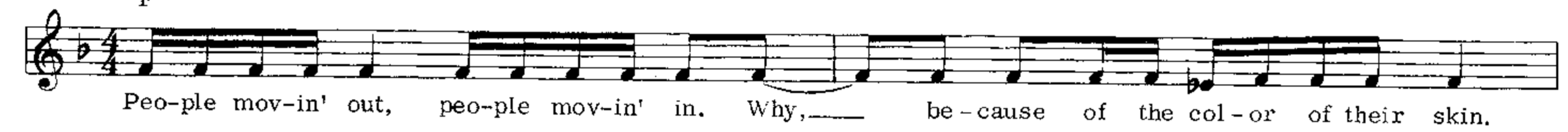


# Ball Of Confusion

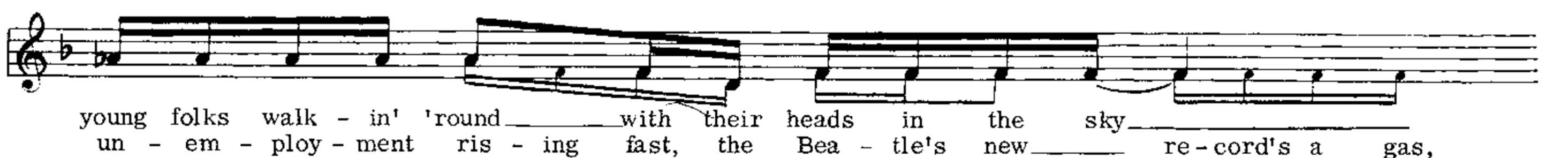
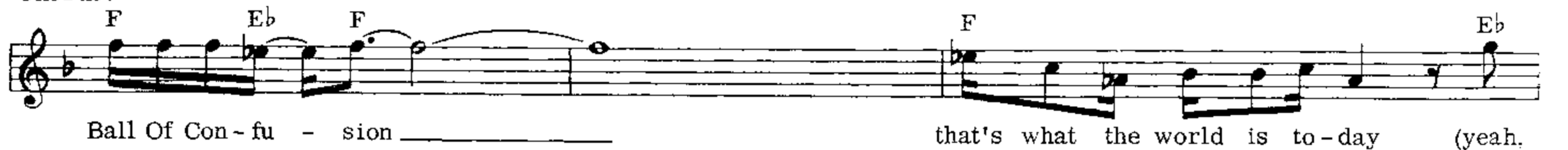
(That's What The World Is Today)

Words and Music by  
NORMAN WHITFIELD  
BARRETT STRONG

Moderately, with a heavy beat



Chorus:





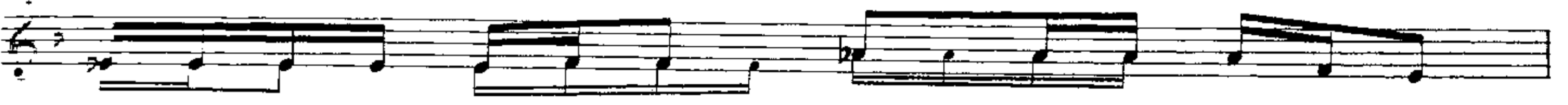
Dances a - flame in the sum-mer time, and oh the beat goes  
and the on-ly safe place to live is on an In-di-an res-er-va-tion, and the band played



Eve of de-struc-tion, tax de - duc - tion, Ci - ty in-spec - tors, bill col - lec - tors,



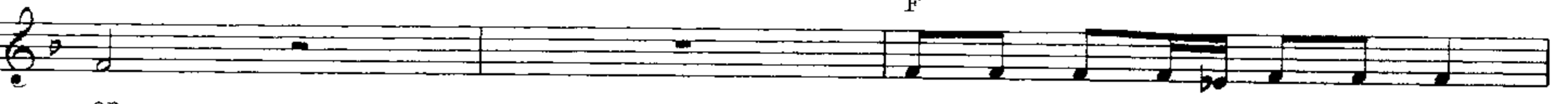
Ev - o - lu - tion, rev - o - lu - tion, gun con - trol, the sound of soul,  
clothes in . de - mand, pop - pu - la - tion out of hand,



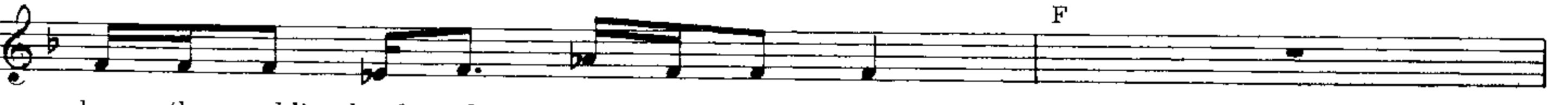
Shoot - in' rock - ets to the moon, kids grow - in' up too soon  
su - i - cide too man - y bills, hip - pies mov - in' to the hills



Pol - i - ti - cians say more tax - es will solve ev - 'ry - thing, and the band played  
Peo - ple all o - ver the world are shout - ing end the war and the band played



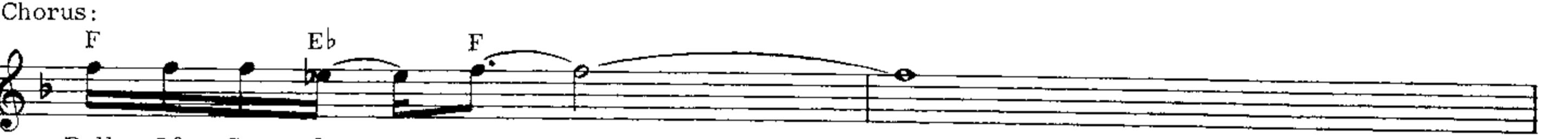
on. Round and round and a-round we go,  
on.



where the world's head - ed no - bod - y knows.



Great goo - ga moo - ga, can't you hear me talk - in' to you, just a



Chorus:

Ball Of Con - fu - sion



that's what the world is to - day. (yeah, yeah)

*D.S. al Coda*



Chorus:

Ball Of Con - fu - sion



that's what the world is to - day Let me hear you, let me hear you, let me hear you

# I Could Never Love Another

(After Loving You)

Words and Music by  
 BARRETT STRONG  
 NORMAN WHITFIELD  
 ROGER PENZABENE

Moderately

$\text{C}$

*mf*

1. Girl I can't be - lieve my ears, are you  
 2. on - ly yes - ter - day, your

real - ly tell - in' me good - bye? Say you're  
 words are still fresh in my mind. You said:

$\text{C}$

tak - in' a - way my rea - son for liv - in' and you  
 "Long as riv - ers flow, each day you'd love me more."

$\text{F}$   $\text{C}$

won't e - ven tell me why. Be - fore you walk out the door.  
 Now you wan - na leave me be - hind. I don't know what it's gon - na take to

F

make you stay, there's some-thing I just know that I want you to know. I got to find a way.

Chorus

Tacet

C

That I could nev - er ev - er love an - oth - er af - ter

F C

lov - ing you. No oth - er love would I share 'cause

F

none could com - pare af - ter lov - ing you. So 2. It was ba - by please

C

*D. S. Lyric 2 and fade*

stay be - side me, I need your love to guide me. It was

# I Second That Emotion

Words and Music by  
WILLIAN ROBINSON  
ALFRED CLEVELAND

Moderately slow

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, starting with a forte (*f*) dynamic. The left hand provides a steady bass line with quarter notes.

D

*mf*

May - be you'll wan - na give\_ me kiss - es sweet\_ But  
May - be you'll think that love\_ will tie you down\_ And

The first vocal line is written on a single staff. It begins with a D chord and a mezzo-forte (*mf*) dynamic. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the staff.

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

The second vocal line continues the melody from the first line. It includes the lyrics "on - ly for one night\_ with no re - peat\_ And" 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'll think that love\_ will make us fools\_ And

The third vocal line continues the melody. It includes the lyrics "may - be you'll go a - way\_ and nev - er call\_ And a" and "may - be you'll think that love\_ will make us fools\_ And".

G A7 D

taste of hon - ey is worse\_ than none at all\_ Oh\_ lit - tle girl!  
so it makes you wise\_ to break the rules\_ Oh\_ lit - tle girl!

The fourth vocal line concludes the piece. It includes the lyrics "taste of hon - ey is worse\_ than none at all\_ Oh\_ lit - tle girl!" and "so it makes you wise\_ to break the rules\_ Oh\_ lit - tle girl!". Above the staff, the chords G, A7, and D are indicated.

Chorus

♩ G D

In that case I don't want no - bod - y I do be - lieve\_ that

G D

that would on - ly break\_ my heart\_ Oh, but if you feel like lov - in' me\_

A G D

If you got the no - tion, I Sec - ond That E - mo - tion. So,

A G

if you feel like giv - ing me\_ a life - time of de - vo - tion\_ I Sec - ond That E -

D 1. A G 2. A G *D.S. and fade* ♩

mo - tion. In

# Get Ready

Words and Music by  
WILLIAM ROBINSON

Moderately, with a beat

*mf*

The piano introduction consists of two staves. The right hand starts with a whole rest, followed by a quarter note chord (F#4, A4, C5) and a quarter note chord (F#4, A4, C5). The left hand plays a steady eighth-note bass line: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, 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B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D3

A G Em A

fo — fum —  
 fid - dle - lee - dum —  
 twid - dle - dee - dum —

Look out Ba - by 'cause here I come, —

G C Am7 D7 D11

*mf*

And I'm bring - ing you a love that's true\_ so get read - y So get read - y

G C Am7 D7 D11

I'm gon - na try to make love to you so get read - y So get read - y here\_ I come, —

Em 1. 2. A G Em *mp*

I'm on my way. —

2. If you  
 3. —

3. A G Em Fade till finish Em A

I'm on my way. —

Get read - y 'cause here I come, — boy.



# Fingertips Part 2

Words and Music by  
HENRY COSBY  
CLARENCE PAUL

Moderately, with a beat

Cm

*p*  
Clap your hands just a lit-tle bit loud-er, Clap your hands just a lit-tle bit loud-er.

This system shows a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line consists of a series of eighth and quarter notes. The piano accompaniment is mostly rests, with some notes in the first and last measures.

*f*  
Cm

This system shows piano accompaniment in both treble and bass clefs. The treble clef features a series of chords, while the bass clef features a rhythmic pattern of eighth notes.

This system continues the piano accompaniment from the second system, with similar chordal and rhythmic patterns in both staves.

Dm7 G7(b5) Em7 A7

This system shows piano accompaniment with specific chord changes indicated above the treble staff: Dm7, G7(b5), Em7, and A7. The bass staff continues with a rhythmic pattern.

Dm7 G7(b5) Cm

*Repeat and fade*

This system shows piano accompaniment with triplets indicated by the number '3' over groups of notes in both staves. A repeat sign is present, followed by the instruction 'Repeat and fade'. The treble staff ends with a Cm chord.

# What's Going On

Words and Music by  
ALFRED CLEVELAND  
MARVIN GAYE  
RENAULDO BENSON

Moderately  
Cmaj7

*mp*

Moth - er, moth - er, there's\_ too man-y of you cry - ing.

Am

Cmaj7

Broth - er, broth - er, broth - er, there's far\_ too man-y

Am

Dm7

of you dy - ing. You know we've got to find a way

G9

3

to bring some lov - ing here\_ to - day,\_ yeah.\_\_\_\_\_

Cmaj7

Am

Fa - ther, fa - ther, we\_ don't need to es - ca - late, You see,  
Moth - er, moth - er, ev - 'ry - bod - y thinks we're wrong, Oh, but,

Cmaj7 Am

war is not the an-swer, who may judge us. for on-ly love can sim-ply 'cause our con-quer hate. hair is long. You know we've Oh, you know we've

Dm7 G9

got to find a way to bring some lov-ing here to-day, Oh,

Cmaj7 Fmaj7 Dm7 G9

Pick-et lines and pick-et signs, don't pun-ish me with bru-tal-i-ty.

Dm7 G9 fade Cmaj7

Talk to me so you can see What's go-ing on, what's

Am Cmaj7 Am D.S. till fade

go-ing on, what's go-ing on, what's go-ing on.

# I Can't Help Myself

(Sugar Pie, Honey Bunch)

Words and Music by  
EDDIE HOLLAND  
LAMONT DOZIER  
BRIAN HOLLAND

Solid four

§ G

*mf*

1. Sug-ar Pie, Hon-ey Bunch,  
2. Sug-ar Pie, Hon-ey Bunch,  
3. Sug-ar Pie, Hon-ey Bunch,

D Am

you know that I love you;  
I'm weak-er than a man should be;  
You know that I'm weak for you;

I Can't Help My - self,  
I Can't Help My - self,  
I Can't Help My - self,

Gmaj7 C D To Coda ⊕ G

I love you and I'm a fool in I love you and  
no-bod - y else love with you no-bod - y else  
Wan-na In and out my life tell you I don't love you,

D Am

come and you go,  
Tell you that we're through and I've tried,

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

Gmaj7 C D G

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

When you snap your fin-ger or  
When I call your name,

1. D

wink your eye, I come a - run-ning to you. I'm tied\_ to your  
girl, it starts the flamea

Am G C D

a-pron strings, And there's noth-ing\_ that I can do. Can't

Am Gmaj7 C D

Help My - self, No, I Can't Help My-self. 'Cause

2. D.S. al Coda

burn-ing in my heart, Tears\_ it all a-part. No mat - ter how I try, My love\_ I can-not hide. 'Cause

Coda Repeat for fade

Sug-ar Pie, Hon-ey Bunch, do an - y-thing you ask me to; Can't  
Sug-ar Pie, Hon-ey Bunch, you know that I love you; Can't

Am Gmaj7 C D

Help My - self, I want you and no-bod - y\_ else.  
Help My - self, No, I Can't Help My-self.

# My Baby Must Be A Magician

Words and Music by  
WILLIAM ROBINSON

Moderately

*Spoken:* You are under my power. It is the power of love.

*Sing:* 1. Eyes that hyp - no - tize, and all it takes - is just - one glance -  
2. Oh, my mo - rale was low, then he ap - peared just like - a ge - nie.

Just one look at him \_\_\_\_\_ puts me in - a lov - er's trance... Now lis - ten, No  
His love has the pow - er \_\_\_\_\_ he's my pri - vate great Hou - di - ni. No

rab - bits in his hat, \_\_\_\_\_ No pi - geons up his sleeve, - But you bet - ter be - lieve,  
read - ing decks of cards, \_\_\_\_\_ No coins that dis - ap - pear, - No spe - cial gear,  
mys - tic crys - tal ball, \_\_\_\_\_ No long black flow - ing cape, - But I can't es - cape -

\_\_\_\_\_ when I'm 'blue, he can do so much. - My Ba - by Must Be A Ma - gi -  
\_\_\_\_\_ like A - lad - din's lamp and such. - But My Ba - by Must Be A Ma - gi -  
\_\_\_\_\_ from this ten - der lov - ing clutch. - Oh, My Ba - by Must Be A Ma - gi -

Gm Bb Gm To Coda ⊕ F

- cian 'cause he sure got the mag-ic touch, —  
 - cian 'cause he sure got the mag-ic touch. —  
 - cian 'cause he sure got the mag-ic touch. —

When -

Am Am7 Gm7

ev-er I'm feel-ing bad, — My ba-by sim-ply kiss - es me, — and then,

Am Dm7 Gm Dm7 Am F Gm Bb Gm7 Dm7 D.S. al Coda C7

Pres-to chang-o, al-la-ka-zam, — I'm all right a-gain, oh yes I am, — yes I am, — No

Coda ⊕ F Bb Am

Say, My Ba-by Must Be A Ma-gi-

Gm Bb Gm F

- cian, 'cause he sure got the mag-ic touch. — rit.



# Don't Mess With Bill

Words and Music by  
WILLIAM ROBINSON

Moderately, with a beat

*mf*

Introduction: A piano introduction in G major, 4/4 time, marked *mf*. It consists of two staves of music. The right hand plays chords and the left hand plays a rhythmic bass line.

*mf*

Don't Mess With Bill. Don't Mess With Bill.

Chords: G, C, D, G, C, D

Don't Mess With Bill. Don't Mess With Bill. Now I

Chords: G, C, D, G, C

know he's the guy who put tears in my eyes a thousand times or  
John - ny, there's Joe and there's Frank - and Jim, - just to name a

Chords: Bm, Am, Bm

more, Oh, but ev - 'ry - time he would a - pol - o - gize, I  
few, Now Bill's got me - and I've got him, - I'm

Chords: Am, Bm, Am

loved him more - than be - fore - Hear what I say - ay, girls, keep a -  
sure there's one for you. -

Chords: Bm, Am, Bm, Am

C D G C D G

way, uh huh, - Don't Mess With Bill. No, no, no, no. *Don't Mess With*

C D G C D G

*Bill.* 1.3. Leave my Bil - ly a - lone. - *Don't Mess With* *Bill.* 1.3. Get a guy of your own. - *Don't Mess With*  
 2. He is mine all mine. - 2. I'll say it one more time. -

1. C 2. C Bm

*Bill.* Now there's *Bill.* Though I tell my - self - he wants

Am Bm Am

no one else - 'cause he keeps com - ing back to me, Now I'm in

Bm Am Bm Am D.S. al Coda

no pos - i - tion to want com - pe - ti - tion, I want to be sure - as can be. - Hear what I

⊕ Coda C D G C D G

*Bill.* 'Cause he's mine all mine. - *Don't Mess With* *Bill.* I'll say it one more time. - *Don't Mess With*  
*Repeat and gradually fade out*

## I'll Be There

BOB WEST  
 HAL DAVIS  
 WILLIE HUTCH  
 BERRY GORDY, JR.

Moderately

mf

The piano introduction consists of four measures in 4/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

Chorus

*mp* F C Dm Am  
 You and I must make a pact, We must bring sal - va - tion back,

The first line of the chorus is set in 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (Bb).

Bb Gm7 C7 F  
 Where there is love, I'll be there.

The second line of the chorus continues the melody and bass line. It includes a triplet of eighth notes in the right hand.

F C Dm  
 1. I'll reach out my hand to you, I'll have faith in  
 2. I'll be there to pro - tect you, With an un - sel - fish love that re -

The third line of the chorus features two vocal lines. The melody continues in the right hand, and the bass line provides accompaniment.

Am Bb Gm7 C7 F  
 all you do, Just call my name and I'll be there.  
 spect - s you,

The fourth line of the chorus continues the vocal lines and piano accompaniment.

Ab Eb Bb  
 I'll be there to com - fort you, Build my world of dreams a - round you, I'm so

The fifth line of the chorus concludes the vocal lines and piano accompaniment.

F Ab Eb

glad that I found you; I'll be there when love has flown, — I'll be your

Bb F F

strength, I'll keep hold - ing on. — Let me fill your heart with  
If you should ev - er find —

C Dm Am

joy and laugh - ter, To - geth - er - ness is all I'm aft - er,  
some - one new, — I know he'd bet - ter be — good to you, —

Bb Gm7 C7 F

When - ev - er you need — me, I'll be there. —  
'Cause, if he does - n't, I'll be there. —

Tag F C Dm Am

I'll be there, — I'll be there, —

Bb Gm7 C7 F

Just call my name, — I'll be there. — *repeat till fade*  
(Don't you know, ba - by,)

## Do You Love Me

Words and Music by  
BERRY GORDY JR.Moderately  
Spoken (*ad lib.*)

You broke my heart 'cause I could-n't dance, You did -n't e - ven  
 want me a - round. And now I'm back to let you know I can real - ly shake 'em down.  
 Moderately  
 Do you love me? (I can real - ly move,) Do you love me? (I'm in the groove.) Now do you  
 love me? (Do you love me now that I can  
 dance? ) Watch me, now. (Work, work) Ah,

B $\flat$  C F B $\flat$  C F

work it out ba-by. Well, you're driv-in' me cra-zy. With just a

(work, work) (work, work)

B $\flat$  C F C7

lit-tle bit of soul, now Now I can

(work!)

F B $\flat$  C F B $\flat$  C

mash po-ta-toes, I can do the twist,

F B $\flat$  C F B $\flat$  C

Tell me, ba-by, do you like it like this?

C7

Tell me, (Tell me, \_\_\_\_\_) Tell me. Do you

*D.S. and fade*

# Playboy

Words and Music by  
 BRIAN HOLLAND  
 ROBERT BATEMAN  
 WILLIAM STEVENSON  
 GLADYS MORTON

Moderately

Oh, *mp* girls, you know we've got to watch out, You

know, you know, you know we've got to watch out. He, he, he's a play -

boy, (watch out) He, he, he's a play - boy.

1. Play - boy get a - way from my door, I heard a - bout the lov - ers  
 2. Play - boy I see your \_\_\_\_\_ kind, win - ning ev - 'ry girl \_\_\_\_\_ with \_\_\_\_\_

you had be - fore. \_\_\_\_\_ You took their love \_\_\_\_\_ for a game of joy, \_\_\_\_\_  
 the same old line. \_\_\_\_\_ So play - boy stay a - way from my door, \_\_\_\_\_

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked 'Moderately'. The score includes lyrics and musical notation such as notes, rests, and chords. The lyrics are: 'Oh, girls, you know we've got to watch out, You know, you know, you know we've got to watch out. He, he, he's a play - boy, (watch out) He, he, he's a play - boy. 1. Play - boy get a - way from my door, I heard a - bout the lov - ers 2. Play - boy I see your \_\_\_\_\_ kind, win - ning ev - 'ry girl \_\_\_\_\_ with \_\_\_\_\_ you had be - fore. \_\_\_\_\_ the same old line. \_\_\_\_\_ You took their love \_\_\_\_\_ for a game of joy, \_\_\_\_\_ So play - boy stay a - way from my door, \_\_\_\_\_'. The piano accompaniment includes chords like Dm, F, Bb, and C.

3

C

You tossed their hearts a - round as though it was a toy, — Play - boy. —  
 I know a - bout the lov - ers you had be - fore, — Play - boy. —

To Coda

Dm

You was - n't say - in' noth - in', in my book, —

Dm

'Cause this is one fish you'll nev - er ev - er hook. You left the oth - ers stand - in'

*D.S. Lyric 2 al Coda*

with their hearts in pain, Now you're com - in' 'round try - in' to do me the same.

Coda

F Bb F Bb

Watch out, He, he, he's a play - boy. (Watch out) Please, please.



(Just Like)  
Romeo And Juliet

Words and Music by  
BOB HAMILTON  
FREDDY GORMAN

Moderate rock

**C**

Find - ing a job to - mor - row morn - ing, Got a lit - tle  
I'm gon - na buy her pret - ty pre - sents, Just like the  
Right now I'm spec - u - lat - ing, Won - der what to -

*mp*

**C7** **F**

some - thing I want to do. Gon - na buy some - thing I can ride in  
ones in the cat - a - log. Gon - na show her how much I love her  
mor - row's gon - na real - ly bring. If I don't find work to - mor - row

**C** **F**

— Take my girl dat - ing at the drive - in, Our love's gon - na  
— Let her know that one way or the oth - er, Our love's gon - na  
It's gon - na be heart - aches and sor - row, Our love's gon - na

**C** **F** **G7**

be writ - ten down in — hist - o - ry Just like Ro - me - o and  
be writ - ten down in — hist - o - ry Just like Ro - me - o and  
be des - troyed by a trag - e - dy Just like Ro - me - o and

C

Jul - i - et.  
Jul - i - et.  
Jul - i - et.

*Fine* F

Talk a - bout love and ro - mance,

C D7

Just wait till I get my - self straight. I'm a gon - na put

G7 G7+5 *D.C. al Fine*

Ro - me - o's fame right smack dab out - ta date.

# The One Who Really Loves You

Words and Music by  
WILLIAM ROBINSON, JR.

Moderately

*mp*

Some oth - er girls are fill - ing your head with jive,  
Su - sie on - ly wants you un - til the day

So, now you're act - ing like you don't know that I'm a - live.  
That she'll a - gain have her true love far, far a - way.

So, Love, you bet - ter wake up, Yeah, be - fore we break up and you

lose me, lit - tle me, the one who real - ly loves you.

1. Ebmaj7 Cm Fine  
2. Eb Cm

Jen - ny on - ly wants you 'cause she

thinks she has to have ev - - 'ry - one.

*E $\flat$ 6* *Cm*

Min - nie on - ly wants you, for she thinks that hurt - ing me would be fun.

*Gm*

Oh, Sil - ly Lil - ly, you know she does - n't real - ly want

*Cm*

you with a love that's true, In fact there's no oth - er girl in this

*F7* *B $\flat$ 7*

whole wide world who can love you like I do. And,

*E $\flat$*  *Cm* *E $\flat$*  *Cm* *E $\flat$*  *Cm* *E $\flat$*  *Cm* *E $\flat$*  *D.S. al Fine*

they ain't gon - na want you hang - ing a - round.

# Love Is Like A Heat Wave

Words and Music by  
EDDIE HOLLAND  
LAMONT DOZIER  
BRIAN HOLLAND

Moderately  
Verse:

1. When-ev - er I'm with him. — Some - thing in - side —

*mp*

starts — to burn - ing — and — I'm filled with de -

si - re. — Could it be the dev - il in me — or is

Chorus: (last time, Fade)

this the way — love's sup - posed to be? — It's like a heat wave —

B $\flat$  C F

The musical score is written for piano and voice. It features a key signature of one flat (Bb) and a common time signature (C). The tempo is marked 'Moderately'. The score is divided into a Verse and a Chorus. The Verse consists of four lines of music, each with a specific chord indicated above it: Gm7, Am7, and Dm. The Chorus consists of three lines of music, with chords Bb, C, and F indicated above it. The lyrics are written below the vocal line. The score includes various musical notations such as rests, notes, and accidentals. A dynamic marking of 'mp' (mezzo-piano) is present in the first line. The Chorus is marked '(last time, Fade)'. The score ends with a triplet of notes in the final measure.

burn - ing in my heart, \_\_\_\_\_ I can't keep from

F C7  
cry - ing, \_\_\_\_\_ it's tear - ing me a - part. \_\_\_\_\_ 2. (Some-times\_ I)

EXTRA Verses (*Freely*)

2. Sometimes I stare in space  
Tears all over my face.  
I can't explain it, don't understand it  
I never felt like this before  
Now this funny feeling has me amazed,  
Don't know what to do,  
My head's in a haze.  
It's like a . . . (*To Chorus*)
3. Whenever he calls my name  
Soft, low and sweet and plain  
Right then, right there,  
I feel the burning flame.  
Has high blood pressure  
Got a hold on me  
Or is this the way love's supposed to be?  
It's like a . . . (*To Chorus*)
4. Yeah, yeah, yeah, yeah, oh yeah.  
Yeah, yeah, yeah, yeah, oh yeah.  
I feel it burning right here in my heart.  
It's like a . . . (*To Chorus and fade*)

# I Love The Way You Love

Words and Music by  
BERRY GORDY, JR.  
MIKOL JON

Moderately

The sweet things you do to me like hold - ing my

hand when I'm low, You let me know you

al - ways un - der - stand. And I love the

way you love, It makes me feel so fine,

I love the way you love be - cause I know you're mine, all mine. —

To Coda

F C

1. F B $\flat$

I'll nev - er do you wrong, -

F C7 F

I'll nev - er make you cry. If you stopped

B $\flat$  F C7 F C F

lov - ing me, - I know that I'll - just die. Be - cause I love - the

2. F B $\flat$  F C7+ C7

Folks tell me now and then; - "Find some - bod - y new."

F B $\flat$  F C7

I don't care what the peo - ple may say, I'm stick - ing right here - with you. -

F C F D.S. al Coda

Be - cause I love - the

Coda



# You've Got What It Takes

Words and Music by  
BERRY GORDY, JR.  
GWEN GORDY  
TRYAN CARLO

Moderately

D

1. You don't drive a big black car, No,  
2. You don't live in a beau - ti - ful place, and

*mp*

A7

you don't look like a mov - ie star, And  
you don't dress in the best of taste.

D

E7

on your mon - ey we won't get far, but, }  
Na - ture did - n't give you such a beau - ti - ful face, - but, } ba - by,

To Coda

A11

D

You got what it takes to sat - is - fy, You

G

E7

D

got what it takes to set my soul on fire, But whoa, oh, oh,

Bm7 E7 A7 A11 1. D

yeah, you got what it takes for me.

2. D G

me. Now, when you're near me Oo oo ee, my

D G

head goes a-round and a-round, And when you kiss me,

E7 A7 A11 A7 A9

look out, my love comes tum-ble-in' down. You send me.

*D.C. Lyric 2 at Coda*

♩ Coda D Bm E7 A7 A11 D

takes. Yeah! Yeah! Yeah, yeah, you got what it takes.  
takes. Ba - by, I'm tell in' you, you got what it takes.

## A Million To One

Words and Music by  
PHIL MEDLEY

Moderately

A mil - lion to one, that's what our folks think a -  
mil - lion to one, they feel we're too young to

bout this love of ours. A mil - lion to one  
know the mean - ing of love. A mil - lion to one

— they're say - ing our love will fade like yes - ter - day's  
— that they've for - got - ten the dreams that we're dream - ing

flow - ers. They're } bet - ting ev - 'ry - thing that our  
of. But }

To Coda

F G9

love won't sur - vive, They're hop - ing in

G7 Gm7 C7 Gm7 Bbm *D.S. al Coda*  
C7

time we'll for - get each oth - er's a - live. A

Coda  
Bb Bbm

we'll for - give them be - cause we love them,

F G7 F Dm

Af - ter all is said and done, they're one in a mil - lion,

Fm7 C7 F Bb9 F

a mil - lion to one.

## Two Lovers

Words and Music by  
WILLIAM ROBINSON, JR.

Moderately

Gm F Bb7

Well, I've got — two lov - ers, and I ain't a - shamed, —

F C7

.Two lov - ers and I love them both the same. Let me tell you 'bout my

F Gm7

{ first lov - er. — He's sweet and kind — and he's  
oth - er lov - er. — He treats me bad, —

Am7

mine all mine. — He treats me good — like a lov - er should — and makes me  
makes me sad, — Makes me cry but still I can't de - ny — that I

Gm7 Bb7

love him,  
love him,

I real - ly, real - ly love —

him, Oh, I love him so, And I'll do

ev - 'ry - thing I can to let him know.

can to let him know. Dar - ling,

Well, Don't - cha know that I can tell

when - ev - er I look at you, That you think that

F Dm

I'm un - true, — 'Cause I said that I love two, —

F

But I real - ly, real - ly do. 'Cause you're a

Gm7 Bbm7

split per - son - al - i - ty. — And in re - al - i - ty, —

F

— both of them are you. —

Gm7 F Gm7 F

Well, I've got two lov - ers, and

Bb7 F C7 *Repeat and fade*

I ain't a - shamed, — Two lov - ers and I love them both the same.

# Quicksand

Words and Music by  
 EDDIE HOLLAND  
 LAMONT DOZIER  
 BRIAN HOLLAND

Moderately

*mp*

You're like quick - sand, quick - sand, pull - ing me  
 quick - sand, quick - sand, pull - ing me

*Chords: Bb, Dm7, Cm*

clos - er, clos - er, in my arms.  
 clos - er, clos - er, mak - ing me

*Chords: F7, Bb, Dm7*

Can't you see, it's your lov - ing charms, It's like quick - sand  
 love you, need you It's like sink - ing me  
 (Voice) you're deep - er,

*Chords: Cm, F7, Bb*

sink - ing me deep - er, in love with you.  
 deep - er, deep - er, in love with you.  
 deep - er, deep - er, in love with you.

*Chords: Dm, Cm7, Cm, Dm7, Bb To Coda*

The more I find it, the deep - er in

*Chords: Bb, Dm7, Cm7*



F7 Bb Dm7

love I get. — Each time — you call — me, —

Cm7 F7 Bb

I feel noth - ing but hap - pi - ness. — It's not sane, lov - ing

Dm7 Cm7 Dm7

you this way, — But from your heart — I can't stay. You're like

*After repeat, make D.S. (Instr. only) till "Voice" entrance, then to Coda*

Coda Bb Dm7 Cm7

My heart — is a pri - son - er — of your warm em -

F7 Bb Dm7

brace, I can't help it, I can't help my - self.

Cm7 F7 Bb

Noth - ing can take your place. — Ah, when you say sweet

Dm7 Cm7 F7

things to me, — I start trem - bling from head — to feet. You're like

Bb Dm7 Cm F7

quick - sand, — quick - sand, Yea, — pull - ing me clos - er, —

Bb Dm7 Cm7 F11

clos - er. — I just can't re - sist you, — I just want to

Bb Dm7 Cm7 Cm Dm7 Bb

kiss you, — You're like — quick - sand, — yea. —

# The Tracks Of My Tears

Words and Music by  
 MARV TARPLIN  
 WARREN MOORE  
 WILLIAM ROBINSON

Moderately, with a beat

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately, with a beat' and the dynamic is 'mf'.

D Em7(A bass) A7 G

mf

Peo-ple say I'm the life of the par - ty 'cause I tell a joke or  
 If you see me with an - oth - er girl, act - in' like I'm hav - in'

Bm A D D

two; Al-though I might be laugh - ing loud and heart - y,  
 fun; Al-though she may be cute she's just a sub - sti - tute,

G Bm A D D G

deep in - side I'm blue. So take a good look at my face, you'll see my  
 you're the per - ma - nent one. \_\_\_\_\_

D G D G Em7(A bass)

smile looks out of place; If you look clos - er it's eas - y to trace The Tracks Of My

D G Bm A D | 1. G D

Tears. I need you, need you.

Em7-5 Dmaj7 | 2. To next strain Fine

Out-

G D G

side I'm mas-quer- ad - ing, In - side my hope is

D G D

fad - ing. I'm just a clown since you put me down, My

Em7 F#m7 G C A7 (Tacet) D.S. al Fine

smile is my make-up I wear since my break-up with you. Ba-by, ba-by take a

# Going To A Go-Go

Words and Music by  
WILLIAM ROBINSON  
WARREN MOORE  
ROBERT ROGERS  
MARV TARPLIN

Moderately, with a beat

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It begins with a series of eighth notes (Bb, A, G, F, E, D) followed by a series of chords: Bb7, F7, C7, and Bb7. The left hand starts with a bass clef and a series of eighth notes (C, Bb, A, G, F, E) followed by a series of chords: C, Bb, F, and C.

Verse 1.

The first line of the verse features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Well, there's a brand-new place I've found - a, where peo - ple". The piano accompaniment starts with a bass clef and a series of eighth notes (C, Bb, A, G, F, E) followed by a series of chords: C7, Bb7, F7, and C7.

The second line of the verse features a vocal line and a piano accompaniment. The vocal line continues with the lyrics: "go - from miles a - round - a, They come from ev - 'ry - where - and if you". The piano accompaniment continues with a bass clef and a series of eighth notes (C, Bb, A, G, F, E) followed by a series of chords: C7, Bb7, F7, and C7.

The third line of the verse features a vocal line and a piano accompaniment. The vocal line concludes with the lyrics: "drop in there, - you might see an - y - one in town - a. Go - ing To A". The piano accompaniment continues with a bass clef and a series of eighth notes (C, Bb, A, G, F, E) followed by a series of chords: C7, Bb7, F7, and C7.

Chorus

The first line of the chorus features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Go - Go. Go - ing To A Go - Go.". The piano accompaniment starts with a bass clef and a series of eighth notes (C, Bb, A, G, F, E) followed by a series of chords: C7, Bb7, F7, and C7.

The second line of the chorus features a vocal line and a piano accompaniment. The vocal line continues with the lyrics: "Dont - you want to go. (Shout: A-one more time ..... yeah!)". The piano accompaniment continues with a bass clef and a series of eighth notes (C, Bb, A, G, F, E) followed by a series of chords: C, Bb, F, G7, C, Bb, and C.

F G7 C Bb C (Tacet)

time.....yeah!

I'm Go - ing To A

1. 2.

C7 C9

Go - Go.

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# Shoo-Be-Doo-Be-Doo-Da-Day

Words and Music by  
 STEVIE WONDER  
 HENRY COSBY  
 SYLVIA MOY

Verse  
 Moderate, with a beat

G C C7 G

*f*

1. Your pre-cious sweet-heart, she's so faith-ful,— She's so true oh yeah..

Her dreams are tum-blin', Her world is crum-blin'— be-cause of

G C7 C

you. Uh huh,— One day you'll hurt her just once too

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(Tacet)

C7

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

Verse 2-3

C7

*mf*

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 -

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

people from our block and dont — 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

*f*

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

Go - Go. Dont — you want to go. (Shout: A-one more

A7-9                      D11                      G                      D11

much,                      And when you    fin - 'lly lose\_\_ your    ten - der    touch\_\_ hey\_\_ hey.

Chorus

G11                      G                      G11                      G

Shoo- Be - Doo - Be - Doo - Be - Doo - Da - Day\_\_                      Her feet may wan-der,    her

C  
(G Bass)                      G11

heart    may    stray,\_\_    oh    yeah                      Shoo - Be - Doo - Be - Doo - Be -

G                      G11

Doo - Da - Day\_\_                      You    gon - na    send    your    ba - by

1. 2. G                      3. G                      D. S. and fade

straight to    me\_\_    2. (I'm    gon - na)                      straight to    me\_\_    Hey,    hey!  
3. (Hey    Yeah!)

2. (I'm gonna)  
Give her all the lovin' within my heart, oh yeah,  
I'm gonna patch up every single little dream you tore apart.  
Understand me?  
And when she tells you she's cried her last tear,  
Heaven knows, I'm gonna be somewhere near, oh yeah.  
(Chorus)
3. (Hey, yeah)  
Heartaches are callin', tears are fallin' because of you, Hey yeah.  
And when you're gone, she'll know I'm the one to go to her rescue  
Baby, you didn't know that thing.  
You're gonna leave her once too many times,  
And when you come back that girl's gonna be mine, all mine, Hey!  
(Chorus)



# Reach Out I'll Be There

Words and Music by  
 BRIAN HOLLAND  
 LAMONT DOZIER  
 EDDIE HOLLAND

Moderately

mf

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The key signature is one sharp (F#).

Am7 D Am7

mp

If you feel that you can't go on 'cause all your hope is gone,  
 tell the way you hang your head, you're with - out love, now you're a-

This system contains the first line of lyrics. The piano accompaniment continues with chords Am7, D, and Am7. The melody is in the right hand, and the bass line is in the left hand.

D Am7 D

fraid, And your life is filled with con - fu - sion, And hap - pi -  
 and through your tears you look a - round, but there's

This system contains the second line of lyrics. The piano accompaniment continues with chords D, Am7, and D. The melody is in the right hand, and the bass line is in the left hand.

Am7 D Am7

ness is just an il - lu - sion, and your world a - round is tum - bl - in' down,  
 no peace of mind to be found. (Spoken:) I know what you're thinking, You're alone now, no love of your

This system contains the third line of lyrics. The piano accompaniment continues with chords Am7, D, and Am7. The melody is in the right hand, and the bass line is in the left hand.

D Am7/D D G B7sus4 Em 1. D

— Dar - lin' reach out, — } reach out, — reach out, —  
 own, Dar - lin' (Sing:) reach out, — }

This system contains the final line of lyrics. The piano accompaniment continues with chords D, Am7/D, D, G, B7sus4, Em, and a first ending marked '1.' with a D chord. The melody is in the right hand, and the bass line is in the left hand.

Am7 D Am7 D

I can

<sup>2</sup>.D Em Am7 B7sus4 B7

I'll give you all the love you need

Am7 C Am7 D Am7

I'm gon-na be right there, you can al-ways de-pend on me, you can al-ways de-

D Em Bbm Eb Fm Bbm7

pend on me, You can al-ways fol-low me, You can al-ways de-

Eb Fm Bbm7 Eb Fm

pend on me, When you're lost and a-bout to give up 'cause your best ain't good e-nough

Bbm7 Eb Fm Bbm7

and you feel the world has grown cold, and you're drift-in' on your own, when you need a hand to hold,

Eb Bbm7 Eb7 Ab C7sus4 Fm F7sus4 F7

I will be a-round. Reach out, I'll be there, Reach out I'll be there, Reach out I'll be there- to

Bbm7 Eb

give you all the love you need, I'm gon-na give you all the love you need.

Bbm7 Eb Bbm7 Eb7

I'll be there to love and shel-ter you,

Ab C7sus4 C Fm7 F7sus4 F7 Repeat and fade

I'll be there to al-ways see you through, To

# I Want You Back

Words and Music by  
THE CORPORATION (TM)

Moderately slow, with a beat

Piano introduction in G major, 4/4 time. The right hand plays a simple melody, and the left hand plays a rhythmic accompaniment. The tempo is moderately slow with a steady beat.

G C

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.

*mf*

Em G (B Bass) Cmaj7 G Am7 D11 G

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.

C

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

Em G (B Bass) Cmaj7 G Am7 D9 G

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.



D G

in his arms. Oh, oh.

C Am7 D11 Em (B Bass) C G

Oh, just give me one more chance to show you that I love you, ba - by, ba - by,

Am D11 G D11 G C7

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

G C6 Am7 D11 Em (B Bass) Cmaj7 G

gain, oh, ba - by, I was blind to let you go, 'cause now since I see

Am7 D11 G D11 G C7 G *D. S. and Fade*

you in his arms spare me of this cost. Give back what I lost.

# Heaven Help Us All

Words and Music by  
RONALD MILLER

Moderately

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is placed at the beginning.

Ab Ab7 Db Ab Ab7 Db

Heav-en help the child who nev-er had a home, Heav-en help the girl who walks the streets a-lone

The first vocal line is written on a single staff. It begins with a rest, followed by the lyrics. The piano accompaniment continues with chords and eighth notes.

Ab Ab7 Db Eb7 Db Ab

Heav-en help the ros-es if the bombs be-gin to fall, Heav-en help us all.

The second vocal line continues the melody. The piano accompaniment features a change in chord structure, including an Eb7 chord.

Ab7 Db Ab Ab7

Heav-en help the black man if he strug-gles one more day, Heav-en help the white man if he

The third vocal line continues the melody. The piano accompaniment features a change in chord structure, including an Ab7 chord.

Db Ab Ab7 Db Eb7 Db

turns his back a-way. Heav-en help the man who kicks the man who has to crawl, Heav-en help us

The fourth and final vocal line concludes the piece. The piano accompaniment features a change in chord structure, including an Eb7 chord.

Ab Bbm7 Ab7 Db Ab Bbm7 Ab7 Db Eb7

all. Heav - en help us all — Heav - en help us all, — help us all. —

Ab Bbm Ab Bbm C7 Fm Fm7 Bb7

— Heav - en help us, Lord, — hear our call — when we call —

Eb7 E7 A A7 D A A7

— Oh, — yeah! Heav-en help the boy — who won't reach twen-ty one, — Heav-en help the man who

D A A7 D E7 D

gave that boy a gun. Heav-en help the peo - ple with their backs a - gainst the wall, Lord, - Heav-en help us

A D/A bass A D/A bass A Bm7 A7 D

all. Heav-en help us all, — Heav - en help us all, —



E7 A Bm7 A7 D E7 A Bm A Bm

Heav - en help us all, help us all. Heav - en help us, Lord,

C#7 F#m F#m7 B7 E7

hear our call when we call, help us

A D A D A (Almost spoken) D

all. Now I lay me down be - fore I go to sleep.

A D A

In a trou-bled world, I pray the Lord to keep, keep hat - red from the might - y, And the

D E7 D A Bm7 A7 D

might - y. from the small, Heav - en help us all. Oh, oh, oh, yeah! Heav - en help us all.

*D.S. and Fade*

# I'm Livin' In Shame

Words and Music by  
 PAM SAWYER  
 R. DEAN TAYLOR  
 FRANK WILSON  
 HENRY COSBY  
 BERRY GORDY, JR.

Bright-2 beat feeling

Bbm Gb

*mf*

Mom was cook-ing bread, she wore a dirt - y rag - ge - ty  
 Came the tel - e - gram, mom passed a - way while mak - ing

Db Fm7

scarf a - round her head Al - ways had her stock - ings low, rolled to  
 home - made jam. Be - fore she died, she cried.

A7 Bbm

her feet, she just did - n't know. She wore a slop - py dress,  
 to see me by her side. She al - ways did her best,

Gb Db

No mat - ter how she tried, she al - ways looked a mess,  
 Ah! cook - in', clean - in', al - ways in the same old dress...

Fm7 Ab To Coda

Out of the pot she used a fork or a din - ner plate,  
 she used a fork or a din - ner plate, try'n to please.

Cm Bb7 Bb Eb

I was al - ways so a - shamed\_ for my up - town friends to see — her, A -

Cm Bb7 Bb Eb

fraid one day when I was grown — that I would be her.

G7 Cm Ab

In a col - lege town, a - way from home, a

Eb Gm7

new i - den - ti - ty — I found. Said I was born e - lite, — with

Bb Cm

maids and ser - vants at my feet. I must have been in - sane,

Ab Eb

I lied and said my mom died on a week - end trip to Spain.

Gm7 Bb

She nev-er got out of the house, nev-er e-ven board-ed a train. I

Bb7 Bb Eb

mar-ried a guy, was liv-in' high, I did-n't want him to know her, She

Cm Bb7 Bb Eb

had a grand-son, two years old, I nev-er e-ven showed her.

Eb Gm7

I'm Liv - in' In Shame, Mom - ma, I  
I'm Liv - in' In Shame, Mom - ma, I

Bbm6 C7 Bb7

miss you. miss you.

Eb Gm7

I'm Liv - in' In Shame, Mom - ma, I  
I know you've done your best, Mom - ma, I

Bbm6 C7 Cm7 F7 D.C. *al Coda*

miss you.  
miss you.

Coda  $\oplus$  Cm Bb Bb7 Eb D.S. *and fade*  $\times$

Mom - ma! Mom - ma! Do you hear me, Mom - ma!

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# I Heard It Through The Grapevine

Words and Music by  
NORMAN WHITFIELD  
BARRETT STRONG

Medium beat

Dm7

*mf*  
I bet you're won-d'ring how I knew a - bout your plans  
ain't sup-posed to cry but these tears

A7 G Dm7

to make me blue with some oth - er guy you knew be - fore.  
I can't hold in - side, Los - ing you would end my life, you see

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A7 G Gmaj7

Be-tween the two of us guys you know I love you more. It took me by sur-  
'cause you mean that much to me. You could have

Bm7 G Dm7 G

prise I must say when I found out yes-ter-day.  
told me your-self that you loved some-one else.

§ G7 D6

Don't you know that I Heard  
In- stead I Heard } It Through The Grape - vine not much long.  
Don't you know that I Heard

G7 D6

- er will you be mine, Don't you know that I Heard It Through The Grape - vine

G7 To Coda

and ba - by I'm just a - bout to lose my mind.

1. 2. G

I know a man Peo - ple say be - lieve half

Dm7 A7

of what you see, Son, and none of what you hear.

Dm7

So I'm asking you myself if it's true.

A7 G Gmaj7 Bm7

please tell me, dear, Do you plan to let me go.

G Dm7 G D. S. al Coda

for the other guy you loved before.

Coda

G7 Dm7 G7

Hon - ey, hon - ey, yeah. And I Heard

Repeat and fade

Dm7 G

Through The Grape - vine And I Heard

# Come See About Me

Words and Music by  
BRIAN HOLLAND  
LAMONT DOZIER  
EDDIE HOLLAND

Moderately with a beat

F Bb F Bb F Bb F Bb F Bb

*mf*  
I've been cry - ing 'Cause I'm lone - ly,

F Bb F Bb F Bb F C7 F

Smiles have all\_ turned to tears, but tears won't wash\_ a-way the fears that you're

§ Bb Dm Bb

nev - er, ev - er gon - na turn\_ to ease the fire\_ that with - in me burns\_  
mat - ter what you do or say I'm gon - na love you an - y - way\_

Dm Gm7 Am7 Bb F

It keeps me on cry - ing ba - by for\_ you, Keeps me  
Keep on cry - ing ba - by for\_ you, I'm gon - na keep



Gm7 Am7 Bb F Bb F

sigh - ing ba - by for you. So won't you hur - ry, come on  
 sigh - ing ba - by for you. So come on hur - ry, come on

Bb C11 F Bb F C7 F Bb

*Last time to Coda*

— boy see a - bout me, See a - bout your ba - by.  
 — and see a - bout me, See a - bout your ba - by.


F Bb F Bb F Bb F Bb

I've giv - en up my friends just for you, My friends have gone and you have

F Bb F Bb F Bb F C7 F

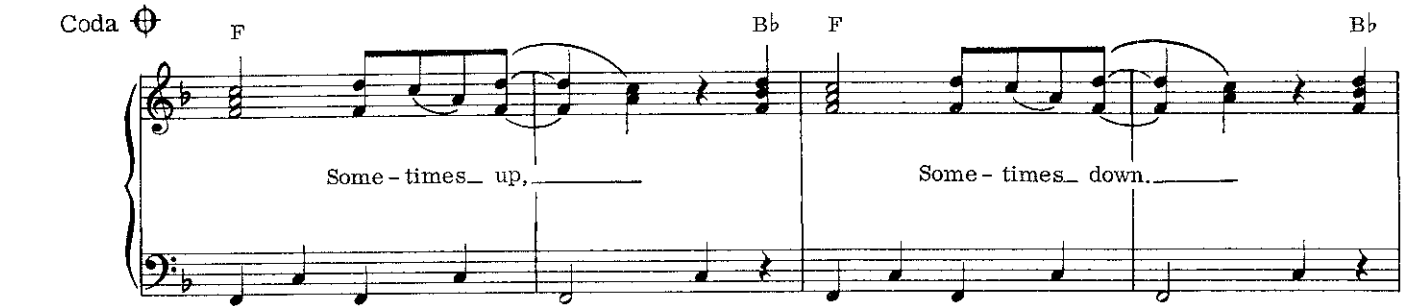
*D. S. al Coda*

too. No peace shall I find un - til you come back and be mine. No

Coda 

F Bb F Bb

Some - times\_ up, \_\_\_\_\_ Some - times\_ down. \_\_\_\_\_



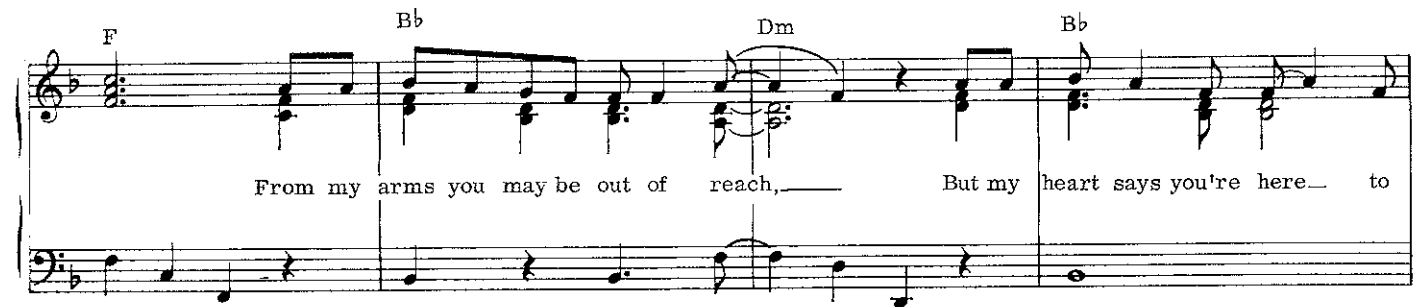
F Bb F Bb

My life so un - cer - tain, \_\_\_\_\_ with you not a - round. \_\_\_\_\_



F Bb Dm Bb

From my arms you may be out of reach, \_\_\_\_\_ But my heart says you're here... to



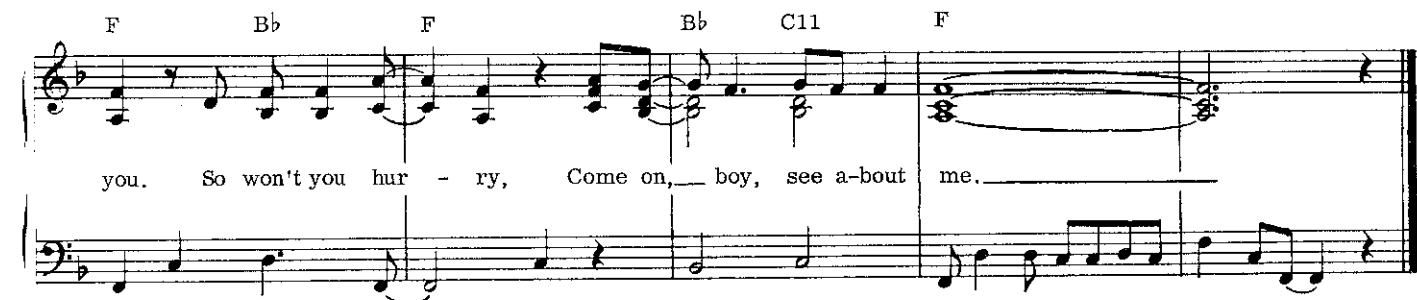
Dm Gm7 Am7 Bb F Gm7 Am7 Bb

keep, \_\_\_\_\_ Keeps me cry - ing ba-by for... you. Keep on, keep on cry - ing ba-by for \_\_\_\_\_



F Bb F Bb C11 F

you. So won't you hur - ry, Come on, \_\_\_\_\_ boy, see a-bout me. \_\_\_\_\_



# Someday We'll Be Together

Words and Music by  
 JACKEY BEAVERS  
 JOHNNY BRISTOL  
 HARVEY FUQUA

Moderately

*mf*

Introduction: A piano introduction in F major, 4/4 time, marked 'Moderately' and 'mf'. It features a treble clef with a key signature of one flat and a common time signature. The bass line is a simple eighth-note accompaniment. The melody in the treble clef starts with a whole note chord, followed by a quarter note, and then a triplet of eighth notes.

*mp*

F

You're far a - way  
 My love is yours, ba - by, from me, my love...  
 right from the start...

First vocal line: The melody begins with a whole note chord (F major), followed by a quarter note, and then a triplet of eighth notes. The lyrics are: "You're far a - way / My love is yours, ba - by, from me, my love... / right from the start..."

F7 Bb

And just as  
 You, you, you sure — my, my ba - by —  
 pos-sess my soul now, hon - ey,

Second vocal line: The melody continues with a quarter note, followed by a half note, and then a quarter note. The lyrics are: "And just as / You, you, you sure — my, my ba - by — / pos-sess my soul now, hon - ey,"

Bdim F (C Bass)

as there are stars a - bove, and I wan - na say;  
 and I know you own my heart and I wan - na say; } Some -

Third vocal line: The melody continues with a quarter note, followed by a half note, and then a quarter note. The lyrics are: "as there are stars a - bove, and I wan - na say; / and I know you own my heart and I wan - na say; } Some -"

C Bb7 F

day We'll Be To - geth - er, say, Some -  
 Yes we will, yes we will —

Fourth vocal line: The melody continues with a quarter note, followed by a half note, and then a quarter note. The lyrics are: "day We'll Be To - geth - er, say, Some - / Yes we will, yes we will —"

C Bb7 F

day We'll Be To - geth er.

Bb Bb9

Long time a - go, my, my sweet thing I made a big mis - take, hon - ey.

F F7

I say, I said good - bye, Oh, Oh, ba -

Bb Bbm 3

- by, ev - er, ev - er, ev - er since that day, now, now,

G7 C 3

all I, all I wan - na do is cry, cry, cry.

Bb F

Hey, hey, hey, I long for you, ev - 'ry, ev - 'ry

F7 Bb

night just to kiss your sweet, sweet lips, ba-by,

Bdim7 F (C Bass)

Hold you ev-er, ev-er so tight and I wan-na say; Some-

Repeat and fade C Bb7 F

day, We'll Be To- geth- er, Yes we will... Some-

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# Your Precious Love

Words and Music by  
 VALERIE SIMPSON  
 NICKOLAS ASHFORD

Moderately slow

*mf*

C Dm7 G11

*mf* (Boy) Ev - 'ry - day, there's some - thing new

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C Dm7 G11 C

hon - ey, to keep me lov - ing you. And with ev - 'ry pass - ing

Dm7 Dm7 (EBass) F9 G7 C Dm7 G7

min - ute, so much joy wrapped up in it. (Both) Oh!

12/8 Eb6 Cm Ab Ab (GBass) F7 Bb7

Heav - en must have sent you from a - bove, Oh,

Eb6 Cm Ab D7 G7 To Coda

Heav - en must have sent Your Pre - cious Love.

C Dm7 G11

And now, I've got a song to sing, tell - in' the

C Dm7 G11 C

world a - bout the joy you bring, And you gave me a

Dm7 Dm7 (E Bass) F9 G7 C Dm7 G7 *D. S. al Coda* ✂

rea - son for liv - ing and oo\_ you taught me the mean - ing of giv - ing, Oh,

Coda ⊕ Cmaj7 Eb (Bb Bass) Abmaj9 Fm9 G11 Dm7 G7 G11

(Boy)  
To find a love like yours is rare these days, 'cause you've shown me what hap - pi - ness is in so man - y

Cmaj7 Eb (Bb Bass) Abmaj9 Fm9 G7 Dm7

(Girl)  
ways\_ I look in the mir - ror\_ and I'm glad to see laugh - ter in the eyes where

G11 C Dm7 G11

tears\_ used to be. (Boy) What you've giv - en me\_ I could nev - er\_ re - turn,

C Dm7 G11 C

'cause there's so much girl\_ I've yet to learn\_ (Girl) And I want to show\_ my ap -

Dm7 Dm7 (E Bass) F9 G11 C Dm7 G7 *D. S. and fade* ✂

pre - ci - a - tion, 'cause when I found you, I found a new in - spi - ra - tion\_ (Both) Oh,

# Love Child

Words and Music by  
 PAM SAWYER  
 R. DEAN TAYLOR  
 FRANK WILSON  
 DEKE RICHARDS

Bright, in 2  
 A $\flat$

D $\flat$

*mf*

1. You think that I don't feel love, What I feel for you is real love.  
 2. This love we're con-tem-plat-ing, is worth the pain of wait-ing.

B $\flat$ m7

G $\flat$

F

In oth-er's eyes I see re-flect-ed a hurt, scorned, re-ject-ed.  
 We'll on-ly end up hat-ing the child we may be cre-at-ing.

B $\flat$ m7

A $\flat$

Love Child, nev-er meant\_ to be,  
 Love Child, nev-er meant\_ to be,

G $\flat$

(Scorned)

F

Love Child, born in pov-er-ty,  
 Love Child, by so-ci-e-ty,

B $\flat$ m7

A $\flat$

Love Child, nev-er meant\_ to be,  
 Love Child, nev-er meant\_ to be,



Chords: Gb, F

Love Child, take a look at me. I  
 Love Child, dif - f'rent from the rest.

Section 1. Chords: Bb, Bb7, Eb

start-ed my life in an old, cold, run - down  
 3. I start-ed school in a worn, torn, dress that some-

Chords: Bb, Bb7

ten - e - ment slum. My fa - ther left, he  
 bod - y threw out. I knew the way it

Chords: Eb, Bb, Dm (A Bass), Bb7

nev - er e - ven mar-ried Mom. I shared the guilt my ma - ma knew,  
 was to al - ways live in doubt, To be with - out the sim - ple things,

Chords: Eb, Gb, Bb (F Bass), To Coda

So a - fraid that oth - ers knew I had no name.  
 So a - fraid my friends could see the guilt in me.

2. *Bbm* *D.S. al Coda*

Hold on, Who - a.

*Coda*  $\oplus$  *Ab* *Db*

Don't think I don't need you, Don't think I don't want to please you.

*Bbm7* *Gb* *F*

No child of mine - 'll be bear - ing the name of shame I've been wear - in'.

*Repeat for fade*  
*Bbm7* *Ab*

Love Child, (I'll al - ways nev - er quite as good, love you)

*Gb* *F*

Love Child, (I'll al - ways mis - un - der - stood, love you)

# I Can't Get Next To You

Words and Music by  
**BARRETT STRONG**  
**NORMAN WHITFIELD**

Slow and funky

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two flats (Bb). It features a prominent triplet of eighth notes in the right hand, marked with a forte (f) dynamic. The bass line consists of a steady eighth-note accompaniment.

F Ab F Ab

*mf*

I can turn the gray sky blu - er, And I can make it rain when  
 I can fly like a bird in the sky, And I can buy an - y - thing that

The first system of the vocal line is in 4/4 time. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature remains two flats. The lyrics are written below the vocal line.

F Ab F

ev - er I want it to. I can build a cas - tle from a sin - gle grain of sand,  
 mon - ey can buy. I can turn a riv - er in - to a rag - ing fire,

The second system of the vocal line continues the melody in 4/4 time. The piano accompaniment provides harmonic support. The lyrics are written below the vocal line.

Ab F Bb Bbm

I can make a ship sail, yeah on dry land. But my life is in - com -  
 I can live for - ev - er if I so de - sire. Un - im - port - ant are

The third system of the vocal line concludes the piece in 4/4 time. The piano accompaniment features a triplet of eighth notes in the right hand. The lyrics are written below the vocal line.

F Bb Bbm F Ab

plete and I'm so blue \_ 'cause I Can't Get Next To You. (I Can't Get Next To You, \_ babe, I  
 all these things I can do I Can't Get Next To You.

1. F Ab | 2. F Ab

Can't Get Next To You. \_ ) I Can't Get Next To You. \_ )

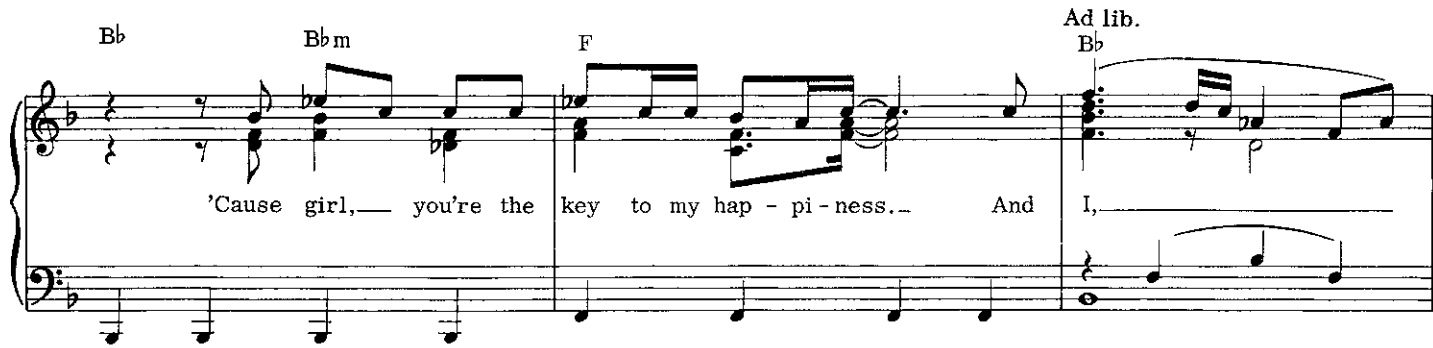
Vamp (repeat 4 times)  
Tacet

I can turn back the hands of time, You better believe I can.  
 I can take the season's change just by waving my hand.  
 I can change anything from old to new. The  
 things I want to do the most I'm unable to do.

Bb Bbm F

Un - hap - py am I with all the pow - ers I pos - sess.

B $\flat$  B $\flat$ m F Ad lib. B $\flat$



'Cause girl,— you're the key to my hap - pi - ness... And I,—

Tempo I  
B $\flat$ m Cm7 F



I,— I — Can't Get Next To You, Girl, you're blow - in' my mind.

*Repeat and fade*  
F A $\flat$  F



I Can't Get Next To You. Can't you see these tears I'm

A $\flat$  F A $\flat$



cry - in'? I Can't Get Next To You. Girl,— it's you that I need.

# All I Need

Words and Music by  
 EDDIE HOLLAND  
 FRANK WILSON  
 R. DEAN TAYLOR

Fast Rock

Piano introduction in D major, 4/4 time, marked 'Fast Rock' and 'f'. The right hand features a rhythmic pattern of chords and eighth notes, while the left hand plays a steady eighth-note bass line.

Verse D

G#m7-5

First system of the verse, marked 'mf'. The right hand melody is accompanied by the G#m7-5 chord. The lyrics are: "1. This heart of mine carries a heavy load but I".

G

E7

A7

D

Second system of the verse, marked 'mf'. The right hand melody is accompanied by the G, E7, A7, and D chords. The lyrics are: "think a - bout how I've hurt you so. Af - ter you been,".

G#m7-5

G

Third system of the verse, marked 'mf'. The right hand melody is accompanied by the G#m7-5 and G chords. The lyrics are: "been so good to me, I've been un - faith - ful. Dar - ling, I've caused you".

E7

A7

D

G#m7-5

Fourth system of the verse, marked 'mf'. The right hand melody is accompanied by the E7, A7, D, and G#m7-5 chords. The lyrics are: "mis - e - ry. A feel - ing of guilt, oh it tor - tures me;".

G

E11 E9

3rd time  
A11 To Coda

and on - ly you my dar - ling can set me free.

Chorus

D

G#m7-5

And dar - ling; All, All I Need is just to

G

E7

A7

D

hear you say you for - give me, for - give me ba - by.

G#m7-5

All, All I Need to have you

G

E7

A7

touch my hand, Say you un - der - stand.

C G D

A mo-ment of weak - ness dar - ling, caused me to stray.

C G D

Your trust in me dear, I threw a - way.

2. When I look, look into your eyes,  
I can see the hurt baby that I feel inside.  
Although I've hurt you, you never once complain,  
It makes me feel sweet darling, that much more ashamed.  
Tears of guilt, tears of guilt running down my face,  
Tears only you, only you can erase.  
*To Chorus*

3. I know I made a big mistake  
When all your love darling, yes, I did forsake.  
It's on my mind, it's in my heart,  
This guilty feeling tearing me apart.  
With ev'ry step I make, with ev'ry breath I take,  
I'll make it up to you, I'll make it up to you.  
*To Coda*

Coda

D G#m7-5

Un - do the wrong I've done, un - do the wrong I've done I've been un-

G E7 A7 D.S. and fade

faith - ful I know it's true, but I'll make it up to you ba - by.



# Stop! In The Name Of Love

Words and Music by  
 BRIAN HOLLAND  
 LAMONT DOZIER  
 EDDIE HOLLAND

Moving and steady

Am G F

gliss

Stop! In The Name Of Love be - fore you

(con 8va bassa ad lib.)

G7 C F C F G C

break my heart.

C Em Gm A7

*mf*

Ba-by, ba-by, I'm a - ware— of where you go each time you leave my door—

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  $\text{\textcircled{X}}$  Am G F

sweet\_ to you?\_ Stop! In The Name Of Love be - fore you

G7 Am G F *To Coda*  $\text{\textcircled{X}}$

break my heart, Stop! In The Name Of Love be - fore you

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.

D.S. al Coda

Coda ⊕ Repeat and fade G7 Am G F

break my heart, Stop! In The Name Of Love be - fore you

# Psychedelic Shack

Words and Music by  
**BARRETT STRONG**  
**NORMAN WHITFIELD**

Moderately, with a beat

Cm

*f*  
 Yeah!

(spoken) Psy-che-del-ic Shack, that's... where it's at.      Psy-che-del-ic Shack, that's... where it's at.

Cm G7  
 Yeah! Peo - ple,

Verse

*mf*      C      F9      C      C7  
 1. Let me tell you 'bout a place I know, — to get in — it don't take much dough.

F7      Bb7      F7  
 Where you — can real - ly do — your thing.

C F7 C C7

It's got a ne-on sign\_ out - side\_ that says, "Come in\_ and take a look at your mind,

G7 Cm7 G7

You'll be\_ sur - prised\_ what\_ you might find."

C F9 C

Strobe lights flash - ing from sun up to sun - down,

F7 Bb7 F7

Peo - ple gath - er there\_ from all\_ parts of town.\_

## Chorus

C F9 C7

Right\_ a-round the cor - ner, you know it's just\_ a-cross the track.

G7 C7 G7

Peo-ple I'm talk-ing a - bout \_ the Psy - che - del - ic Shack.\_

Cm

(spoken) Psy-che-del-ic Shack, that's\_where it's at. Psy-che-del-ic Shack, that's\_where it's at.

Psy-che-del-ic Shack, that's\_ where it's at. Yeah!

*D. S. and Fade  
on 4th Chorus* ✂

### Additional Lyrics

2. You can have your fortune told, you can learn the meaning of soul.  
There ain't no such thing as time.  
Incense in the air, peace signs painted everywhere,  
I guarantee you this place will blow your mind.  
They got music so high you can't get over it,  
So low you can't get under it.  
(Chorus)
3. Millionaires, kings and queens go there to do their thing,  
You might see anybody there, yeah,  
Bearskin rugs, tails and minks  
It don't really matter what you wear.  
Take off your shoes, sit on the floor,  
Join in and be what you wanna be, don't you know it's  
(Chorus)
4. They got a cat there shoutin' the blues, talkin' 'bout payin' some dues.  
People walkin' round reciting poetry, yeah.  
Screaming guitars and a thousand colored lights,  
People, I'm telling you this place is really out of sight.  
You can have your fortune told, you can learn the meaning of soul,  
I can tell you the place will blow your mind, don't you know it's  
(Chorus and Fade)

# What Does It Take

(To Win Your Love)

Words and Music by  
JOHNNY BRISTOL  
HARVEY FUQUA  
VERNON BULLOCK

Moderately


The piano introduction consists of two staves. The right hand starts with a whole rest, followed by a series of chords and melodic lines. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the first measure.


This system shows the piano accompaniment for the first line of the song. The right hand features chords labeled Cm7, Cm6, Bbmaj7, Bb, and Bb6. The left hand continues with the eighth-note accompaniment.

This system shows the piano accompaniment for the second line of the song. The right hand features chords labeled Cm7, Cm6, Bbmaj7, and Bb. The system concludes with a *To Coda* marking.

This system contains the vocal line for the first line of the song. The lyrics are: "What Does It Take\_ to win your love\_ for me? How". The dynamic marking is *mf* (mezzo-forte). The piano accompaniment is shown below the vocal line.

This system contains the vocal line for the second line of the song. The lyrics are: "can I make\_ this dream come true for me?\_ Oh. I". The piano accompaniment is shown below the vocal line.

Cm7(sus4) F7 Cm7 B♭maj7 B♭6 F7 *D. S. al Coda* 



just got to know,— Oh! Ba-by, 'cause I love— you so,— Gon-na blow for you.

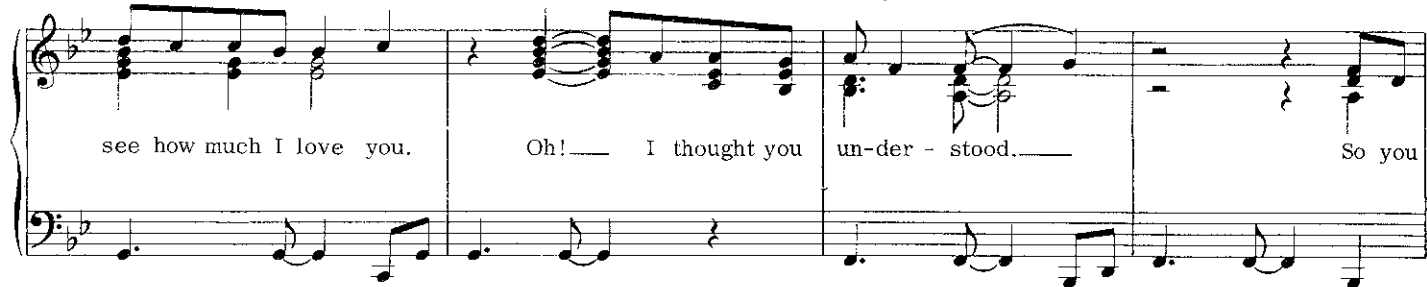
*D. S. al Coda*

*Coda* Cm7 Cm6 B♭maj7




I've tried,— I've tried,— I've tried,— I've tried— in ev-'ry way I could— to make you

Cm7 B♭maj7




see how much I love you. Oh! — I thought you un-der - stood. — So you

Cm7(sus4) B♭ F7



got-ta make me see,— What Does It Take to win your love for me?— Gon-na blow a-gain for ya!

*Repeat and fade* Cm7 Cm6 B♭maj7 B♭ B♭6





## (I Know) I'm Losing You

Words and Music by  
 CORNELIUS GRANT  
 NORMAN WHITFIELD  
 EDDIE HOLLAND

Moderately slow

C

Solo &amp; Vocal

Rhythm

Bass

The first system of music shows the beginning of the piece. It features a Solo & Vocal line with a treble clef and a 4/4 time signature. The Rhythm part is in the right hand of a piano, and the Bass part is in the left hand. The tempo is marked 'Moderately slow' and the key signature is C major.

The second system of music continues the piece. It features a Solo & Vocal line with a treble clef and a 4/4 time signature. The Rhythm part is in the right hand of a piano, and the Bass part is in the left hand. The tempo is marked 'Moderately slow' and the key signature is C major. The lyrics are: "Your love is fading I can feel your love fading."

The third system of music continues the piece. It features a Solo & Vocal line with a treble clef and a 4/4 time signature. The Rhythm part is in the right hand of a piano, and the Bass part is in the left hand. The tempo is marked 'Moderately slow' and the key signature is C major. The lyrics are: "girl it's fading a way from me, 'Cause your touch, your touch has grown When I look in to your"

The fourth system of music continues the piece. It features a Solo & Vocal line with a treble clef and a 4/4 time signature. The Rhythm part is in the right hand of a piano, and the Bass part is in the left hand. The tempo is marked 'Moderately slow' and the key signature is C major. The lyrics are: "cold, as if some-one else con-trols your ver-y soul, I've eyes a re-flec-tion of a face I see, I'm"

The fifth system of music continues the piece. It features a Solo & Vocal line with a treble clef and a 4/4 time signature. The Rhythm part is in the right hand of a piano, and the Bass part is in the left hand. The tempo is marked 'Moderately slow' and the key signature is C major. The lyrics are: "fooled my-self long as I can I can feel the pre-sence of an hurt-in', down-heart-ed and wor-ried girl, 'Cause that face does-n't be-long to"

E<sub>b</sub> C E<sub>b</sub>

oth-er man. It's there— when you speak my name, it's just not the same  
me. It's all— o-ver your face— some-one's tak-en my place

F C E<sub>b</sub>

Ooh ba-by I'm los-ing you it's in the air,— it's ev-'ry-where,  
Ooh ba-by I'm los-ing you you try hard to hide,— your emp-ti-ness in-side,

F C

Ooh— ba-by I'm los-ing you. (Los-ing you) (Los-ing you) I can

1. 2.

E<sub>b</sub> F C

tell when we kiss— from the ten-der-ness I miss Ooh ba-by I'm los-ing you, Girl I

*Repeat for fade with various improvisations*

C E<sub>b</sub> F C

feel it in my bones an-y day— you'll be gone. Oh ba-by I'm los-ing you.

# You Can't Hurry Love

Words and Music by  
EDDIE HOLLAND  
LAMONT DOZIER  
BRIAN HOLLAND

Piano

Slow Rock

*mf*

*sfz*

The piano introduction is in 4/4 time with a key signature of two flats (Bb and Eb). It begins with a *mf* dynamic and features a steady eighth-note bass line. The melody in the right hand consists of quarter notes. The piece concludes with a *sfz* dynamic and a final chord marked with an accent (^).

*mf*

E $\flat$  A $\flat$ 6 E $\flat$  G $\flat$  Cm7

I need love, love \_\_\_\_\_ to ease my mind. I need to find, find \_\_\_\_\_ some-one to

The first line of the vocal melody is in 4/4 time. The lyrics are: "I need love, love \_\_\_\_\_ to ease my mind. I need to find, find \_\_\_\_\_ some-one to". The melody is written in a treble clef with a key signature of two flats. The accompaniment in the bass clef continues the eighth-note pattern from the introduction.

F $\flat$  B $\flat$ 7sus B $\flat$ 9 B $\flat$ 7 E $\flat$ 7sus E $\flat$  E $\flat$ 6 A $\flat$  E $\flat$

call mine; But ma - ma said, You Can't Hur - ry Love, no, you just have to wait, She said,

The second line of the vocal melody continues the lyrics: "call mine; But ma - ma said, You Can't Hur - ry Love, no, you just have to wait, She said,". The melody is in a treble clef with a key signature of two flats. The accompaniment in the bass clef continues the eighth-note pattern.

G $\flat$  Cm F $\flat$  B $\flat$ 7 E $\flat$ 7sus E $\flat$  E $\flat$ 6 E $\flat$

love don't come eas - y, It's a game of give and take, You Can't Hur - ry Love, no, you

The third line of the vocal melody continues the lyrics: "love don't come eas - y, It's a game of give and take, You Can't Hur - ry Love, no, you". The melody is in a treble clef with a key signature of two flats. The accompaniment in the bass clef continues the eighth-note pattern.

A $\flat$  E $\flat$  G $\flat$  Cm F $\flat$  B $\flat$ 9 B $\flat$ 7

just have to wait, You got - ta trust \_\_\_\_\_ give it time, no mat - ter how long it takes, But

The fourth line of the vocal melody continues the lyrics: "just have to wait, You got - ta trust \_\_\_\_\_ give it time, no mat - ter how long it takes, But". The melody is in a treble clef with a key signature of two flats. The accompaniment in the bass clef continues the eighth-note pattern.

*f* Gm Cm

how man-y heart- aches must I stand be-fore I find the love to let me  
I can't bear\_ to live my life a - lone.\_ I grow im - pa - tient for a love to

Ab

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\_ can't go on,\_ These

Bb7 Ab Bb7sus Bb9

feel my strength is al - most gone, I re - mem - ber ma - ma said, You  
pre - cious words keeps me hang - ing on,

Ebsus Eb Ab Eb Gm Cm *to Coda*  $\diamond$

*mf* Can't Hur - ry Love, you just have to wait.\_ She said, love don't come eas - y.\_

Fm Bb7 Ebsus Eb Eb6 Eb

It's a game of give and take,\_ How long must I wait,\_ how much

Ab Eb Gm Cm7 Fm Bb9 Bb7 *D.S. al Coda*  $\mathcal{C}$

more can I take\_ be - fore lone - li - ness\_ will cause my heart\_ to break? No,

♩ Coda

Fm Bb7 Ebsus Eb Ab Eb

It's a game of give and take... You Can't Hur-ry Love, — you just have to wait... She said,

Gm Cm Fm Bb9 Bb7 Eb

Trust — give it time, no mat-ter how long it takes, wait. *mp* No,

Eb6 Eb Ab6 Eb Gm Cm7 Cm

love, love — don't come eas - y, But I keep on wait - ing, an-

Fm Bb9 Bb7 Eb6 Eb Ab6 Eb

tic - i - pat - ing for that soft voice to talk to me at night, — For some

Gm Cm Fm Bb7 Fm7 Bb7 Eb6 Eb

ten-der arms — to hold me tight, — *mf* I keep wait-ing I keep on

Ab6 Ab Eb Gm Cm Ab6 Ab Bb7sus Bb9 Bb7

wait - ing, — But it ain't eas - y, — It ain't eas - y, — when ma - ma said, You

*2nd Time fade out*

Ebsus Eb Eb6 Eb Ab Eb

Can't Hur - ry Love, — no, you just have to wait. — She said,

Gm Cm Fm Bb9 Bb7

Trust, — give it time, — no mat - ter how long it takes. You  
Love won't come eas - y, — It's a game of give and take. You

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# My Whole World Ended

(The Moment You Left Me)

Words and Music by  
PAM SAWYER  
JIMMY ROACH  
HARVEY FUQUA  
JOHNNY BRISTOL

Moderately

D C

*mf*

1. Last week — my life — had — mean - ing, —  
2. Did you ev - er mean — those — sweet — things, —

G D (A Bass) D

it was beau - ti - ful and so sweet. — But now it's — noth -  
Ah, — that you used to say? (*Spoken*) (Did you mean it baby?) Of a house with a love -

C G D

- ing, noth - ing with - out you, ba - by, My whole world is in - com - plete. — 'Cause —  
- ly, love - ly gar - den, And a lit - tle ba - by some - day. — Ah! —

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G D G

hon-ey, I can't see you no more. That was all that you said,  
 Tell me, where did I go wrong, hon-ey? What-ev-er changed your mind,

D G 3 D

ba - by, But you just might as well placed a  
 ba - by? I've asked my-self these ques - tions o -

G D

— gun to my head, ba - by, ba - by. (Oh! How could you do it!)  
 - ver a mil - lion times, ba - by, ba - by.

♩ Chorus

D C G (A Bass) D

My Whole World End - ed the mo - ment you left me, Yeah, ba - by. Hon-ey,

D C G 3

My Whole World End - ed the mo-moment you left me. It tum-bled down to the ground, ba-

1. D G A7 2. D

- by. - by, ba - by, ba-

- by. Now my bod - y is numb, I

feel so sense - less to the touch, My life is so wast -

- ed with - out you, I guess I loved you much too much,

How can I face to - mor - row, When yes - ter - day is all I

see? I just don't wan - na face to - mor - row, if

you're not shar - ing it with me. Ba - by, ba - by, (Tell me why.)

*D.S. and fade*



# I'll Be Doggone

Words and Music by  
WILLIAM ROBINSON  
WARREN MOORE  
MARVIN TARPLIN

Moderate and very steady

*mf*

The piano introduction consists of two staves of music in C major, 4/4 time. The melody is in the right hand, starting with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The bass line is in the left hand, starting with a quarter note G2, then a quarter note F2, and a quarter note E2. The music continues with similar rhythmic patterns.

Well, I'll Be Dog-gone if I would-n't work all day  
Dog-gone if you ain't a pret-ty thing  
Dog-gone if love ain't a man's best friend Oh,

*f*

The vocal entry begins with a quarter rest, followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G2, then a quarter note F2, and a quarter note E2. The music continues with similar rhythmic patterns.

And I'll Be Dog-gone if I would-n't bring you my pay  
And I'll Be Dog-gone if you ain't warm as a breath of spring  
ba-by, And I'll Be Dog-gone if you ain't the lov-ing end

The vocal entry begins with a quarter rest, followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G2, then a quarter note F2, and a quarter note E2. The music continues with similar rhythmic patterns.

But if I ev-er caught you run-ning a-round,  
And if we live to be a hun-dred year old, if  
Though I know you make me feel like no-bod-y could, if I

F7

The vocal entry begins with a quarter rest, followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G2, then a quarter note F2, and a quarter note E2. The music continues with similar rhythmic patterns.

blow-ing my mon-ey all o-ver this town Then I would-n't be dog-gone  
you ev-er let that spring turn cold Then I would-n't be dog-gone  
ev-er found out that you're no good Then I would-n't be dog-gone

Am Dm7 G7 C

The vocal entry begins with a quarter rest, followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G2, then a quarter note F2, and a quarter note E2. The music continues with similar rhythmic patterns.

Hey, Hey! I'd be long gone.  
Hey, Hey, Hey! }  
Then I would- n't be dog - gone  
Oh, I }  
Well, I }

to Coda

(Ba - by!) I'd be long gone. mm mm

1. Now, hey, hey, hey! I'll Be  
2. Now, did you hear me?

Well, now, what I say  
Oh, be - lieve me.

*mf*  
Well, ev - 'ry wom - an should try to be what - ev - er her man  
Am D7 Am D7

Am D7 Am D7 Am D7 Am D7

— wants her to be. — And I don't want much, all I want from you is for

G7 *Coda*  
C

*f* you to be true to me. — I'll be I — would - n't be dog - gone

(gon-na catch me a { train — plane — Naw, ba-by, I would - n't be dog - gone

*Repeat and fade*

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# Ain't No Mountain High Enough

Words and Music by  
NICKOLAS ASHFORD  
VALERIE SIMPSON

Moderately

Bbmaj7 Bb6 Am7 Dm Bbmaj7 Bb6 Am7 Dm Gm7(9)

*f* Ah, — Ah, — *p* Oo —

C7 Bbmaj7 Bb6 Am7

*pp* (spoken) If you need me, Call me, No matter where you are,  
just call my name. I'll be there in a hurry, On that you can depend

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1. Am7(Dbass) Am(Dbass) 2. Am7(Dbass) Am(Dbass) Bbmaj7

No matter how far. and never worry. (sing) No *mp* wind, (no wind) No

C Am D7 Bbmaj7

rain, (no rain) Nor win-ter's— cold Can stop me, babe, (oh babe.)—

C Am D7 Bbmaj7

ba-by, (ba-by)if you're my— goal. Ah, — No wind, (no wind) No

C Am7 D7 Bbmaj7 Bb6

rain, can stop you, babe, — if you wan-na go. — Ah, — *f*

Am7 Dm Bbmaj7 Bb6 Am7 Dm Bbmaj7 Bb6 Am7 Dm

Ah, — Ah, —

Bbmaj7 Bb6 Am7 Dm Gm7(9) C7

Ah, — *p* Oo

Bb

G7(Bbass)

*p* *cresc.*

(spoken) I know, I know you must follow the sun wherever it leads. But remember, if you should  
And if you should miss my lovin' one of these old days,— if you should ever miss the arms that used

F(Cbass)

F+(C#bass)

Dm

fall short of your desires, remember life holds for you one guarantee.  
to hold you so close, or the lips that used to touch yours so tenderly, just remember what I told

1.

F7

2.

D

Bb

You'll always have me. you the day I set you free. (sing) Ain't no moun-tain high e-nough,

Am

Gm

Fmaj7

D7

Ain't no val-ley low e-nough, Ain't no riv-er wide e-nough, Keep me from you.---

Bbmaj7

Gm7

Bb6

Am7

Dm

Bbmaj7

Bb6

Am7

repeat and fade  
D

Ain't no moun-tain high e-nough,--- Noth-ing can keep me, keep me from you.---

# Twenty-Five Miles

Words and Music by  
EDWIN STARR  
JOHNNY BRISTOL  
HARVEY FUQUA

Moderately

*Spoken* "Come on feet, start movin', Got to get me

there, Wow!" It's Twen - ty - Five Miles from home, — girl, and I my  
fif - teen miles to go — now, and I can

feet are hurt - ing might - y bad. — Now I've been walk - ing a - three days and two  
hear my ba - by call - ing my name — It's as if, as though I'm stand - ing

— lone - ly nights, you know that I'm might - y — mad, — But.  
at her front door, I can hear her that dog - gone — plain, — Now I'll be

I got a wom - an wait - ing for me, That's gon - na make this trip — worth -  
so glad to see — my — ba - by, And hold her in my arms — one more

F7 G7 C7

while. time. You see, And when I she's got kiss her the kind lips I'll turn a back-o-ver flip and I'll for-

C Dm7 G7

make a man go stone wild. So I got to keep on }  
get a - bout these feet of mine. I got to keep on }

C F7 C

walk - in', I got to walk on!

F7 C7

(Let me tell you, ya'll) Ah ah ah ah I'm so tired

F7 To Coda 1. C7 2. C

but I just can't lose my stride. I got my stride.

Tacet

Come on feet, don't fail me now, I got ten more miles to go. I got

nine! eight! sev-en! six! eight! six! I got a-

C7

five more miles to go now, O-ver the hill, just a-round the bend.

F7 G7 C7

Al-though my feet are tired I can't lose my stride, I got to

C G7

*D. S. al Coda*

get to my ba-by a-gain. I got to keep on

Coda

C7

my stride.



# Up The Ladder To The Roof

VINCENT DIMIRCO

With a beat

*mf*

**D** **D7** **G** **Gm**

**D** **D7/C** **G/B** **Gm/B $\flat$**  **D/A**

**E7/G $\sharp$**  **G** **G6** **G** **G**

**A** **A** **D6** **G** **A7**

**G** **F $\sharp$ m7** **A/E** **D7** **(CHORUS)** **G** **A** **Bm**

Come with me  
Stay with me

And we shall run a - cross the sky  
And we shall let ex - pres - sions sing

And il - lum - in - ate the night  
Hear free - dom vir - tues ring - ing

Oh I  
Oh mem - o - ries

will try and  
of yes - ter - days

guide you  
bro - ken dreams

To bet - ter times  
Don't you know

and bright - er days  
they'll all fade a - way

Don't be a - fraid Go  
If you'll come up

up the lad - der to the roof where we can  
the lad - der to the roof where we can

G A7 Bm G A Bm Bbmaj.7

see heav - en much bet - ter. Go up the lad - der to the roof where we can be  
 see heav - en much bet - ter. Go up the lad - der to the roof where we can be

A7 G#° G Fine

oh clos - er to heav - en.  
 oh clos - er to heav - en.

1 G7 2 A7 D D7/C

We'll laugh and I'll tell you the stor - y of love  
 I will nev - er ev - er ev - er leave

G/B (spoken) Gm/Bb<sub>3</sub> D D7/C 3

(How it is) and the hap - pi - ness in it ba - by We'll com - bine our thoughts and to - geth - er we'll  
 you a - lone to won - der As we go on Our love, it will

G/B 3 Gm/Bb 3 D/A D. S. to Fine

trav - el to the foun - tain of love - li - ness. er strong - er. Don't you wan - na go  
 grow much strong -

# Jimmy Mack

Words and Music by  
BRIAN HOLLAND  
LAMONT DOZIER  
EDDIE HOLLAND

Moderately steady 4

*mf* Jim-my Mack Jim - my, Oh Jim-my Mack when are you com-in' back.

*mf* My arms are miss-ing you, My lips feel the same way too. He calls me on the phone a-bout three times a day.

I tried so hard to be true, like I prom-ised to do. Now my heart's just lis-ten-ing to, what he has to say. But this

But this boy keeps com-in' a-round, try-in' to wear my re-sist-ance down lone-li-ness I have with-in, Keeps reach-ing out to be his friend Hey

G Em7 Dmaj7 G

Jim-my, Jim - my, Oh — Jim-my Mack, when are you com-in' back.

Em7 Dmaj7 1. G A

Jim-my, Jim - my, Oh — Jim-my Mack, you bet-ter hur-ry back.

2. G A D G D G A

hur-ry back. Need your lov - ing, need your lov - ing. I wan-na say

D G D G D G D G

I'm not get - ting an - y strong-er, — I can't hold out ver-y much long - er

D G D G D G D.S. to 2nd ending and fade D

Try - ing hard, to be true, — But, Jim-my he — talks just as sweet as — you. — Hey

# Baby, I Need Your Loving

Words and Music by  
 BRIAN HOLLAND  
 LAMONT DOZIER  
 EDDIE HOLLAND

Moderately Slow

*p*

F B $\flat$  F B $\flat$  F

Ba - by, I need your lov - ing; Ba - by, I need your lov - ing. Al - though you're

B $\flat$  F B $\flat$  F B $\flat$

nev - er near. Your voice I oft - en hear. An - oth - er day, 'noth - er night,

F B $\flat$  F B $\flat$  CHORUS E $\flat$  Cm

I long to hold you tight, 'Cause I'm so lone - ly. *f* Ba - by, I need your lov - ing;

B $\flat$  Gm E $\flat$  Cm B $\flat$  Gm

Got to have all your lov - ing; Ba - by, I need your lov - ing; Got to have all your lov - ing.

F B $\flat$  F B $\flat$  F

*mf*

Some say — it's a sign of weak-ness — For a man — to beg. — Then weak I'd

B $\flat$  F B $\flat$  F B $\flat$

— rath-er be — If it means hav-ing you to keep, — 'Cause late-ly I've been los-ing sleep. —

## CHORUS

E $\flat$  Cm B $\flat$  Gm E $\flat$

*f*

Ba - by, I need — your lov - ing; Got — to have all — your lov - ing; Ba - by, I need —

Cm B $\flat$  Gm F B $\flat$

— your lov - ing; Got — to have all — your lov - ing. *mf* If at night — I call your name, —

F B $\flat$  F B $\flat$  F

Oh, — some-times I won-der — Will I ev-er be the same. —

B $\flat$  F B $\flat$  F B $\flat$

Oh yeah! When you see me smil-ing, you know Things have got-ten worse.

F B $\flat$  F B $\flat$  F

An-y smile you might see Has all been re-hearsed. Dar-ling, I

B $\flat$  F B $\flat$  F B $\flat$

can't go on with-out you. This emp-ti-ness won't let me live without you; This lone-li-ness in-side me, dar-ling,

## CHORUS

F B $\flat$  E $\flat$  Cm B $\flat$

Makes me feel half a-live. Ba-by, I need your lov-ing; Got to have all

Gm E $\flat$  Cm B $\flat$  Gm

*Repeat and fade out*

your lov-ing; Ba-by, I need your lov-ing; Got to have all your lov-ing.

# If I Could Build My Whole World Around You

Words and Music by  
 JOHNNY BRISTOL  
 VERNON BULLOCK  
 HARVEY FUQUA

Moderately

Piano introduction in D major, 4/4 time. The right hand features a melody of eighth notes and quarter notes, while the left hand provides a steady bass line. The piece begins with a forte (*f*) dynamic.

*mf*  
 (Boy) If I Could Build My Whole World A - round You, Dar - ling, first I'd put  
 Build My Whole World A - round You, I'd make your

Chords: D G D G

Vocal line with lyrics and piano accompaniment. The melody is in D major, 4/4 time. The piano accompaniment consists of chords and a bass line.

heav - en by your side. Pret - ty flow - ers would grow wher - ev - er you  
 eyes the morn - ing sun. I'd put so much love where there is

Chords: D G D G D G

Vocal line with lyrics and piano accompaniment. The melody is in D major, 4/4 time. The piano accompaniment consists of chords and a bass line. A triplet of eighth notes is marked with a '3' above the notes.

walk, hon - ey, and o - ver your head would be the blu - est sky...  
 sor - row, I'd put joy where there's nev - er been...

Chords: D G D G

Vocal line with lyrics and piano accompaniment. The melody is in D major, 4/4 time. The piano accompaniment consists of chords and a bass line. A triplet of eighth notes is marked with a '3' above the notes.



D G F#m Bm

— none. Then I'd take ev - 'ry drop of rain, — and wash  
 — Then I'd give my love to you, — for you to

F#m Bm Em (F# Bass) D

all your trou-bles a - way. — I'd have the whole world wrapped up in you,  
 keep for the rest of your life. — And hap - pi - ness would sure - ly be

Em7 (A Bass) D G F#m Em D

dar-ling, and that would be — all right. — (Girl) If I Could  
 ours, and that would be — all right. — (Boy) If I Could

D G D G

Build My Whole World A - round — You, I'd give you the

D G D G

great - est gift an - y wo - man could pos - sess. — (Girl) And I'd

D G D G D G

step in - to this world you cre - at - ed, — And give you a true love — and ten - der -

D G Em

ness. — And there'd be some - thing new with ev - 'ry to - mor -

Bm Em Bm

- row to make this world bet - ter as days go by. (Boy) That is If

*Repeat for fade*  
Em F#m Em7 (A Bass) Em 3 F#m

I Could Build My Whole World A - round - You. If — I Could Build My Whole World - A - round

(Girl)

Em7 (A Bass) D G F#m Em D

— You, That would be (Both) all — right. — Oh yeah. (Boy) That is If

# Ain't Too Proud To Beg

Words and Music by  
EDDIE HOLLAND  
NORMAN WHITFIELD

Moderately, with a beat

Piano introduction in G major, 4/4 time. The piece starts with a forte (*f*) dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line.

Verse

First line of the verse. Chords: G, C. Dynamics: *mf*. Lyrics: 1. I know — you wan - na leave me, But I re -

Second line of the verse. Chords: G, C, G. Lyrics: fuse to let you go, If I have to beg, plead — for your

Chorus  
D11

Chorus line. Chords: C, G. Lyrics: sym - pa - thy, I don't mind — 'cause you mean that much to me. Ain't Too Proud To

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 C

— 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)

# Yester-Me, Yester-You, Yesterday

Lyrics by  
RONALD MILLER

Music by  
BRYAN WELLS

Moderately

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords and dynamics. The tempo is marked 'Moderately'.

**System 1:** Chords: Dm7, G7. Dynamics: *mf*. Lyrics: "What hap-pened to the world we Where did it go that yes-ter -"

**System 2:** Chords: C, Dm7, G7. Lyrics: "knew? glow? When we would dream and scheme and When we could feel the wheel of"

**System 3:** Chords: C, E7, Am, D7. Lyrics: "while the time a - way, Yes - ter - Me, Yes - ter - life the turn our way, Yes - ter - Me, Yes - ter -"

**System 4:** Chords: G7, C, F, C. Lyrics: "You, Yes-ter - day. You, Yes-ter - day. I had a"

Dm G7 C E7 Am D7

dream, so did you, Life was warm, love was true, Two kids who  
call what we had, I feel lost, I feel sad, With noth - ing

G7 G F Em Ebm Dm7

fol - lowed all the rules, yes - ter - fools, } And now, it  
but the mem - 'ry of yes - ter - love. }

G7 C Dm7

seems \_\_\_\_\_ those yes - ter - dreams \_\_\_\_\_ were just a

G7 C E7 Am D7

cruel and fool - ish game we { had } to play, Yes - ter - Me, Yes - ter -

G7 1. C F C 2. C F C6

You, Yes - ter - day, When I re - day. rit.

# It's The Same Old Song

Words and Music by  
 BRIAN HOLLAND  
 LAMONT DOZIER  
 EDDIE HOLLAND

Moderate and very steady

The musical score is written in G major and 4/4 time. It consists of four systems of music, each with a piano accompaniment on the left and a vocal line on the right. The piano part includes chord markings above the staff and a dynamic marking of *f* at the beginning. The vocal line includes lyrics and a dynamic marking of *f* for the first line. The lyrics are: "You're sweet as a fool as I am I mem-o-ries keep a - hon-ey bee, lin-ger-ing But like a To hear an on- hon-cy bee old love Ev - 'ry time I hear our stings\_ you've gone and song\_ and left my heart in pain All you wan-na cry. But the fav - o - rite song. Now you've gone is our fav - o - rite song, The one\_ we danced to all mel - o - dy keeps left this haunt-ing me, Re - mind-ing me how in love - on - ly re-mi - nisce- the - night long. It used to bring - sweet mem-o-ries Of a - we used to be, Keep - hear-ing the part that used to touch our heart, - Saying to - - hap-pi - ness we spent. We used to dance to the mu - sic, Make ro -

Am Bm D C D G Am

ten-der love— that used to be. Now It's The }  
 geth-er for - ev - er Break-ing up nev - er— It's The } Same Old  
 mance to the mus-ic— Now It's The }

D Am Em D C G Am

Song... But with a dif - f'rent mean-ing since a you been gone, Now It's The Same Old

D Am Em D C 1.G

Song, But with a dif-f'rent mean-ing since a you been gone... I, oh, I sen-ti-men-tal

2.G D.S. (to 3rd set of lyrics) at Coda G

Pre - cious I, oh, I can't bear to hear it! It's The

G Am D Am Em D C

Same Old Song... But with a dif - f'rent mean-ing since a you been gone, Now, It's The  
 Repeat and fade



# Baby Love

Words and Music by  
 BRIAN HOLLAND  
 LAMONT DOZIER  
 EDDIE HOLLAND

Moderately

*mf*

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, ———  
 All — of my whole life through, ———  
 Why you do me like you do, ———

Break my heart and leave me sad, ———  
 I nev - er love no one but you, ———  
 Af - ter I've been true to you, ———

Bb6 F Bb Am Gm7 C7 To Coda

3

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.  
 hold you once a - gain my love, feel your warm — em - brace my love.

Bb6 F Bb6 F

In - stead of 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, —

Bb6 F Bb Am 1. Gm7 C9 2. Gm7 C9 D. S. al Coda

Don't throw our love a - way. — In my arms why don't you stay? got the best of  
 Not hap - py like I used to be. — Lone - li - ness has

Coda

F F7 D7

hurt me, 'til it hurt me. Ooh —

Repeat and fade

Gm Bb6 F

Ba - by Love, Don't throw our love a - way.

## Bernadette

Words and Music by  
 BRIAN HOLLAND  
 LAMONT DOZIER  
 EDDIE HOLLAND

Moderately

Lead

Rhythm

Bass

*mf*

E D9 C

Ber - na - dette, — peo - ple are search - in' for the kind of love that  
 Ber - na - dette, — they want you be - cause of the pride that

B D E D9 3

we pos - sess. Some go on search - in' their whole life through  
 gives, But Ber - na - dette, I want you be - cause

C B

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

The musical score is written for voice, piano, and guitar. It begins with a tempo marking of 'Moderately'. The piano part features a rhythmic accompaniment of eighth notes with accents, starting with a mezzo-forte (*mf*) dynamic. The guitar part provides harmonic support with chords E, D9, C, B, D, and B. The vocal line consists of two verses of lyrics. The first verse ends with a fermata over the final note. The second verse includes a triplet of eighth notes. The score concludes with a final chord of B.

G Em Am7 Am7 (D Bass) D9 G 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

Am7 Am7 (D Bass) D7 Am7 Bm

on their minds. They pre-tend to be my friend, when  
 long to con - trol you But how can they con - trol you

Am7 (D Bass) D9 D7 Am7 Bm 3 Am7 (D Bass) D9

all the time they long to per-suade you from my side. They'd  
 Ber - na dette, when they can not con-trol them - selves. Ber - na - dette, from

1. Am7 Bm D7 3

give the world and all they own for just one mo - ment we have known.

2. Am7 Bm Am7 (D Bass) D9 E

want - ing you, need - ing you but dar - ling, you be - long to me. I'll

D9 C B

tell the world— you be-long— to me, I'll tell the world— you're the soul of  
(Ber-na-dine)

E D9

me, I'll tell the world— you're a part of —.

B G

In your arms I find the kind of peace of

Em B G

mind— the world is search-ing for, But you, you give me the

C Em B

joy this heart of mine has al - ways— been long - ing for.

G Em Am7 Am7 (D Bass) D7 G Em 3

In you I have— what oth-er men— long for. All men need some-one to

Am7 Am7 (D Bass) D7 Am7 G Am7 (D Bass) D7

wor-ship and a-dore, that's why I treas-ure you— and place you high a-bove,

Am7 G Am7 (D Bass) D7 Am7 G 3

for the on - ly joy in life is to be loved. So what-ev-er you do,

Am7 (D Bass) D7 E D9

Ber - na-dette,— keep on lov - ing me, Ber - na-dette,— keep on

C Am B

need-ing me— Ber - na-dette,—

*D. S. and fade* %

*D. S. and fade* %

# Nowhere To Run

Words and Music by  
 EDDIE HOLLAND  
 LAMONT DOZIER  
 BRIAN HOLLAND

Moving and steady

*f* drums

Ab Eb m Db Ab Eb m Db Ab

No-where To Run\_ to, ba - by, no-where to hide\_ Got No-where To Run\_

Eb m Db Ab Eb m Db Ab Eb m Db

\_ to, ba - by, No-where to hide.\_ It's not love I'm a - run-ning from, \_

Ab Eb m Db Ab Eb m Db Ab

It's the heart-break I know will come. 'Cause I know you're no good for me, \_ but you've be-come a

Eb m Db Ab

part of me\_ Ev'-rywhere I go\_ your face I see\_ ev'-rystep I take\_ you take with me.\_

Ab Ebm Db Ab Ebm Db Ab

No-where To Run\_ to ba - by, No-where to hide.\_ Got No-where To Run\_

No-where To Run\_ No-where to hide\_ from you ba - by, Got No-where To Run\_

Ebm Db Ab Ebm Db Bb7

— to, ba - by, No-where to hide.\_ 1. 3. I know you're no good for me, —

— to, ba - by, No-where to hide.\_ 2. I know you're no good for me, —

Eb7

1

Ab Ebm Db Ab

but free of you I'll nev-er be, no.\_ Each night as I sleep, — in - to my

but you've be-come a part of me,

Ebm Db Ab Ebm Db Ab Ebm Db

heart you creep.\_ I wake up feel-in' sor-ry I met you, hop-ing soon\_ that I'll for-get you. When I

Ab

look in the mir-ror to comb my hair\_ I see your face just a-smil-ing there.



2

Ab Ebm Db Ab Ebm Db Ab

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

Ebm Db Ab Ebm Db Ab

so deep, deep in-side of me My love reach-es so high I can't get ov-er it.

Ab Ebm Db Ab

It's so wide I can't get a-round it, no No-where To Run, No-where to hide from you ba-

Ebm Db Ab Ebm Db Ab Ebm Db

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

*D. S. al Coda*

⊕ Ab Ebm Db Ab Ebm Db Ab Ebm Db

No-where To Run, No-where to hide, Got No-where To Run to ba-by.

# Never Can Say Goodbye

Words and Music by  
CLIFTON DAVIS

Moderately

Chorus: Gmaj7 A11 Gmaj7 A11

*mp* Nev-er can say good - bye, No, no, no, no, I nev-er can say good - bye.

Verse: Dmaj7 Am7

1. E - ven tho' the pain and heart - ache seem — to fol - low me where - ev - er I go, — Tho' I  
2. Ev - 'ry time I think I've had e - nough and start head - ing for the door, — There's  
3. I keep think - in' that our prob - lems soon — are all — gon - na work out but there's that

Dmaj7 Am7

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

Dmaj7 Am7

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, — }  
same old diz - zy hang up, can't do with you or with - out, — }

1. Gmaj7 F#m7 Em7 A11 2. Gmaj7 F#m7

why is it so. But I — why is it

Em7 A11 D

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

(fade with this phrase)

Dm7 E7/D Eb/D

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

D A11

bye, no, no, no, — no, no, no, —

I. D

I nev - er can say good -

2. Gmaj7 A11 Gmaj7 A11

nev - er can say good - bye, No, no, no, no, I nev - er can say good - bye I keep

D.S. 2nd ending till fade

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# Uptight (Everything's Alright)

Words and Music by  
 HENRY COSBY,  
 SYLVIA MOY, STEVIE WONDER

Moderately, with a beat

*f*

F Eb Cm F Eb Cm F 3

*mf*

Ba-by ev - 'ry-thing is al - right Up-tight out - of sight Ba- by — ev -

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*To next strain*

*Fine*

*Eb Cm F Eb Cm Eb Cm7 F*

- 'ry-thing is al - right Up-tight out of sight. Up-tight it's clean out of sight.

*F Eb Cm F*

I'm a poor man's son from a-cross the rail-road tracks The on-ly suit I own — is hang-ing

*Eb Cm F Eb Cm*

on my back — But I'm the en-vy of ev-'ry sin - gle guy — Since I'm

*F Eb Cm F Eb Cm*

— the ap-ple of my girl's eye — When we go out step-ping on the town for a while My

*F Eb Cm F*

mon - ey is low and my suit's all out of style — But it's al - right — if my

*Eb Cm F Eb Cm*

clothes are -n't new — Out of sight be - cause my heart is true. — She says

*D.S. al Fine*

# I Hear A Symphony

Words and Music by  
EDDIE HOLLAND  
LAMONT DOZIER  
BRIAN HOLLAND

Moderately

*mf*

The piano introduction consists of two staves. The right hand features a series of chords and arpeggios, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Moderately' and the dynamic is 'mf'.

G D (F# Bass)

*mp*

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

The first system of the vocal melody is shown above the piano accompaniment. The right hand has a treble clef and the left hand has a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic is 'mp'. The lyrics are: "You've giv - en me a true love and ev - 'ry day I thank - you love,"

Dm (F Bass) Am7 C D7

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

The second system of the vocal melody continues. The right hand has a treble clef and the left hand has a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic is 'mp'. The lyrics are: "for a feel - ing that's - so new, - so in - vit - ing, so ex - cit - ing."

G D (F# Bass) Dm (F Bass)

When - ev - er you are near, I Hear A Sym - pho - ny, a ten - der mel - o - dy -

The third system of the vocal melody continues. The right hand has a treble clef and the left hand has a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic is 'mp'. The lyrics are: "When - ev - er you are near, I Hear A Sym - pho - ny, a ten - der mel - o - dy -"

Am7 C D7 G

pull - ing me clos - er, clos - er to your arms, - Then sud - den - ly, oo, -

The fourth system of the vocal melody continues. The right hand has a treble clef and the left hand has a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic is 'mp'. The lyrics are: "pull - ing me clos - er, clos - er to your arms, - Then sud - den - ly, oo, -"

D (F# Bass)                      Dm (F Bass)

your lips are touch-ing mine.                      A feel - ing so di - vine

Am7                      Cmaj7                      D7                      Cm

'Til I leave the past be-hind.                      I'm lost in a world

Bb                      Gm                      Am7                      G                      Bbm7 Eb7 (Tacet)

made for you and me.                      Oo love me...                      When - ev - er you are

A<sup>b</sup>                      Eb (G Bass)

near                      I Hear A Sym - pho - ny play sweet and

Ebm (C Bass)                      Bbm                      Db                      E7

ten - der - ly                      ev - 'ry time your lips meet mine my ba - by.

A E  
(G# Bass)

Ba - by, ba - by, I feel a joy with - in, Don't let this

Em (G Bass) Bm D F7

feel - ing end Let it go on and on and on now ba - by.

Bb F (A Bass)

1. Ba - by, ba - by, those tears that fill my eyes, I cry not  
 2. When - ev - er you are near, I Hear A Sym - pho - ny each time you  
 3. Ba - by, ba - by, as you stand up hold - ing me whis - per - ing how  
 4. Ba - by, ba - by, don't let this mo - ment end, keep stand - ing  
 5. Ba - by, ba - by, I Hear A Sym - pho - ny, a ten - der

Fm (A# Bass) Cm 1. 2. 3. 4. D.S. al Coda

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

Coda Fm (A# Bass) Repeat and fade Cm F F7

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

# I'm Ready For Love

Words and Music by  
EDDIE HOLLAND  
LAMONT DOZIER  
BRIAN HOLLAND

Moderately bright

The piano introduction consists of two staves. The right hand features a series of chords in the left hand, with a melody in the right hand. The tempo is marked 'Moderately bright' and the dynamic is 'mf'.

*mf*

**E $\flat$**  **G** **Cm**

As I stand a-lone— shield my heart— on this moon-ful night, from love's ten-der touch, For the first— time 'Cause to lose in love

**B $\flat$**  **Cm** **B $\flat$**

I feel a-lone— in life, could hurt— so much, As I watched—the moon kiss the star-lit sky, But as I soft-ly walk in my sol-i-tude,

**Fm7** **B $\flat$ 7**

I feel the need— for your lips— to press close to mine,— For so I searched my heart— and found there's a need for you,— And for the

**Gm** **C7** **Fm**

long first time I've been a - fraid to love, I feel a - lone— But right now I feel the to 'cause I need a love



A<sup>7</sup> B<sup>7</sup> A<sup>7</sup> B<sup>7</sup> Gm C7

need for love, call my own, And on-ly I you, you have the love, the love I

Fm A<sup>b</sup> B<sup>7</sup> A<sup>b</sup> B<sup>b7</sup> G7

need — to com-fort me, 1. Oo, — And I'm Read-y For Love, I'm tru-ly  
2. 3. Oo, — And I'm Read-y For Love, I'm tru-ly

E<sup>b</sup> A<sup>b</sup> G7 A<sup>b</sup>

read-y for love, Your won-der-ful sweet, sweet love, Right now I'm Read-y For Love.  
read-y for love, You know I'm Read-y For Love, Your won-der-ful sweet, sweet love.

1. B<sup>b7</sup> Tacet 2. To next strain Fine B<sup>b7</sup> A<sup>b</sup> B<sup>7</sup> E<sup>b</sup>

I've tried to Some-thing Yes, I'm Read-y For Love.

E<sup>b</sup> G Cm

won-der-ful has come o-ver me and filled this heart of mine

B $\flat$  Cm

with ec - sta - sy, I'm glad I fi - nal - ly o - pened up -

B $\flat$  Fm Fm7 B $\flat$ 7

my eyes And pushed the fear of love, the fear of love a - side,

Gm C7

And for the first time — I feel a - live, I have the

Fm A $\flat$  B $\flat$ 7 A $\flat$  B $\flat$ 7 Gm

touch of love deep down in - side, And just as soon — as I see your

C7 Fm A $\flat$  B $\flat$ 7 A $\flat$  B $\flat$ 7 *D.S. al Fine*

smil - ing face, I'll rush in - to your warm em - brace. On - ly

# Reach Out And Touch (Somebody's Hand)

Words and Music by  
NICKOLAS ASHIFORD  
VALERIE SIMPSON

Moderate Waltz (Easy flowing)

Am7 G7 Cmaj.7 Am7

*mp*  
Reach out and touch, some - bod - y's hand Make this world a

Dm7 G7 C Am7 G7 Cmaj.7

bet - ter place if you can. Reach out and touch, some - bod - y's hand

Am7 Dm7 G7 Em7 Am7

Make this world a bet - ter place if you can. (Just (try) Take a If you

Cmaj.7 F F+ F6

lit - tle time out of your bus - y day. To give en - cour - age - ment to his  
see an old friend on the street, and he's down, Re - mem - ber his

Dm7 (G bass) Em 3 Em7 Am7 Cmaj.7

some - one who's lost the way. (Just Try) O: would I be talk - ing  
shoes could fit your feet. A lit - tle kind - ness and

F F+ F6 Dm7 (G bass) Gm7 A7

to a stone, If I asked you to share a prob - lem that's not your own.  
you'll see It's some - thing that comes ver - y nat - ur - al - ly.

The musical score is written for piano in 3/4 time. It consists of seven systems of music, each with a vocal line and a piano accompaniment. The key signature has one flat (Bb), and the tempo is 'Moderate Waltz (Easy flowing)'. The score includes various musical notations such as dynamics (mp), articulation (accents), and performance directions like '(Just)' and '(Try)'. The lyrics are written below the vocal line, and the piano accompaniment includes chord symbols above the staff and a bass line below.

C7 F Am Dm7 1 G9 Am7

We \_\_\_ can change... things if we start giv - ing  
 We \_\_\_ can change... things if we start giv - ing Why don't you Reach Out And

2 G9 Am7 Dm7 (G bass) C maj.7

why don't you (why don't you) reach out and touch some - bod - y's hand.

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# Mama's Pearl

Moderately, with a beat

Words and Music by  
 THE CORPORATION <sup>TM</sup>

Verse:

F Bb F

*mp*  
 1. You send cold chills up and down my spine, we

kiss for thrills... then you draw the line, — oh ba - by. 'Cause your

Bb F

ma - ma told you that love ain't right, But don't you

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know good lov - in' is the spice of life? Yeah!

Chorus:  $A\flat$   $D\flat$   $E\flat$

Ma - ma's pearl, — let down those curls, won't you give my

$A\flat$   $D\flat$   $E\flat$

love a whirl? — Find what you been miss - in' oo, — oo, now, ba - by.

$A\flat$   $D\flat$   $E\flat$

Good - y girl, — let down those curls, — let me give your

$A\flat$   $D\flat$   $E\flat$  *2nd time*  
*E $\flat$  D. C. al Last Chorus*

heart a twirl, — Don't keep — me wish - in'. (You)  
2. (Let it all hang out)

2. You want my lovin', yes you do, do, do.  
You know my lovin' is true, true, now, baby.  
But your conscience tells you that love is wrong  
But just a little bit of lovin' never hurt no one.  
Oh,

To Chorus

(Interlude over F and Fm)

3. Girl don't be afraid, oh, we've got the first step made.  
Oo, the rest is up to you, here is what to do  
Let yourself go, go, go, go, go, go  
Girl give in to me 'cause I got what you need.

Last Chorus (after 3rd Verse):

$\text{Ab}$   $\text{Db}$   $\text{Eb}$   $\text{A}$   
 Let's fall in love, — let's fall in love, — find — out what you're miss-  
 (freely) let your — self —

$\text{Db}$   $\text{Ab}$   $\text{Db}$   $\text{Eb}$   
 in' — — — — —  
 go — — — — —  
 Good-y — girl — let down your curls, — — — — —  
 Give in — — — — — to me, 'cause I got what you need, I got

$\text{Ab}$   $\text{Db}$   $\text{Eb}$   
 Let me give your heart — a twirl — — — — — Why don't you give my love a whirl? —  
 what you need. Mama's pearl don't be afraid, daddy's girl, we got it made.

(Interlude)  
F

Girl, don't be a - afraid, — oh, we've got the first — step made. — Oh, just

*D.S. and fade*  $\text{F}$

give in, just give in — to me — — — — — 'cause I got what you need. —

# You've Made Me So Very Happy

Words and Music by  
 BERRY GORDY, Jr.  
 PATRICE HOLLOWAY  
 FRANK WILSON  
 BRENDA HOLLOWAY

Moderately slow

Piano introduction in G major, 4/4 time, marked 'Moderately slow' and 'f' (forte). The melody is in the right hand, and the bass line is in the left hand.

Am7 Gmaj7 Am7

*mf*

I lost at love be - fore, Got mad and  
 The oth - ers were un - true, But when it

Musical notation for the first line of lyrics, including piano accompaniment and chord changes from Am7 to Gmaj7 and back to Am7.

Gmaj7 Am7 Gmaj7

closed the door, But you said try just once more -  
 came to you, I'd spend my whole life with you.

Musical notation for the second line of lyrics, including piano accompaniment and chord changes from Gmaj7 to Am7 and back to Gmaj7.

Am7 Bm7 Am7 Bm7 Am7 Bm7

I chose you for the one, Now I'm hav - ing so much fun. You treat - ed me so kind,  
 'Cause you came and took con - trol, You touch - ed my ver - y soul. You al - ways showed me that

Musical notation for the third line of lyrics, including piano accompaniment and chord changes from Am7 to Bm7 and back to Am7.

Am7 (D Bass)

I'm a - bout to lose my mind, You Made Me So Ver - y Hap - py,  
 lov - ing you was where it's at.

Musical notation for the fourth line of lyrics, including piano accompaniment and the Am7 (D Bass) chord.

Gmaj7 Bm7 (E Bass)

I'm so glad you came in - to my life.

F C

I love you so much, it seems that you're e - ven in my dreams. I hear

G F

you call - ing me. I'm so in love with you, All I ev - er want to do is

Em7 (A Bass) Tacet Am7 (D Bass)

*Repeat and fade*

thank you, ba - by, thank you, ba - by. You Made Me - So Ver - y Hap - py,

Gmaj7 Bm7 (E Bass)

I'm so glad you came in - to my life.



## That's The Way Love Is

Words and Music by  
NORMAN WHITFIELD  
BARRETT STRONG

Moderately

Piano introduction in E major, 4/4 time, marked Moderately. The piece begins with a piano (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

E7 A7 E7 A7 E7 A7

*mf* *mp*

1. As the bit-ter tears fall from your eyes... a thou-sand times you ask your-self  
walk-in' down a lone - some road... and your heart is car-ry-in' a heav - y  
road of love gets rough... some times... don't let it get the best... of

The first line of the song begins with a vocal entry on the first staff. The piano accompaniment starts on the second staff. The key signature is E major and the time signature is 4/4. The dynamics are marked *mf* and *mp*. The lyrics are written below the vocal line, with some words underlined. The piano accompaniment includes a triplet of eighth notes in the right hand.

E7 A7 E7 A7 E7 A7

why the one guy you love... has de - part - ed... and  
load. I know you feel like you ain't got a friend... and your  
you. Said I've been hurt by love so... man - y times, ... so I

The second line of the song continues the vocal entry and piano accompaniment. The lyrics are written below the vocal line, with some words underlined. The piano accompaniment includes a triplet of eighth notes in the right hand.

B7 E7 A7

you're left a - lone... and bro - ken heart-ed. Love just comes... and it goes...  
whole... world is... cav - in' in... Now's the time... to be strong,  
know... just what... you're go - in' through... You wish that you were nev - er... born,

The third line of the song continues the vocal entry and piano accompaniment. The lyrics are written below the vocal line, with some words underlined. The piano accompaniment includes a triplet of eighth notes in the right hand.

E7 A7 E7 A7 E7 A7

How long... it's gon - na last, say, no - bod - y knows...  
you got-ta for - get him now... that he's gone, and re - mem - ber.  
you got-ta for - get him now... that he's gone, just re - mem - ber.

The fourth line of the song continues the vocal entry and piano accompaniment. The lyrics are written below the vocal line, with some words underlined. The piano accompaniment includes a triplet of eighth notes in the right hand.

Chorus

E7

A7

*mf*  
That's The Way— Love Is, ba - by, (That's The Way Love Is, sure c -

E7

nough how it is.)— That's The Way— Love Is, sug - ar,

A7

Em

(That's The Way Love Is, sure e-nough how it is.)—

1. 2.

2. I know you're  
3. The

Repeat and fade

3.

E7

Love is here to - day— and gone to - mor - row,  
of your joys— and turn to sor - row,  
glad - ness— next day sad - ness,

A7

(That's The Way Love Is, sure e - nough how it is.)— All  
(That's The Way Love Is, sure e - nough how it is.)— One day  
(That's The Way Love Is, sure e - nough how it is.)— Love is

# Stoned Love

Words and Music by  
YENNIK SAMOHT  
FRANK WILSON

Rubato

Moderately

Bm

Stoned Love

Stoned

Em

D

D

Bm

Love. — Oh, yeah. — A love for each oth - er will bring fight-  
Life — is so short — Put the pre-

Em

D

Bm

ing to an end —  
sent time — at hand — (Oh, yeah) For-giv-ing one an - oth - er. Time af-ter time,  
And if you're young at heart, — rise — up —

Em

D

doubt creeps in — But like the sun — lights up the sky, —  
and take your stand — And to the man — on whose shoul-

Bm

Em

D

der — with a mes - sage from a - bove. — Oh, — yeah, —  
the — world — must be learned —

Bm Em

I find no oth-er great-er sym-bol of this love,  
I pray for peace and love, A-men.

D

Yeah. Don't you hear the wind - blow - in' Mmh,  
Can't ya hear it'

Bm Em D

mmh, Stoned Love, Oh, yeah, I tell you I ain't got no

Bm

oth-er. Stoned Love, Oh, Oh,

D F#m

yeah, yeah, if a war 'tween our na-tions past-

Em7 F#m7

Oh, yeah, — will the love — 'tween our broth-

Em7 *D.S. and fade* ✂

thers and sis - ters last — on — and on and on and on and

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# Love Is Like An Itching In My Heart

Words and Music by  
 EDDIE HOLLAND  
 LAMONT DOZIER  
 BRIAN HOLLAND

Moderately, with a beat

*mf*

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

F Bb C7

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

F Ab F Ab

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can't stop the fire, —  
grow - ing in - fec - tion,

Love is a real — live wire, —  
And I don't know — the cor - rec - tion,

Oo, it's a  
Got me —

burn - ing sen - sa - tion,  
rock - ing and a - reel - ing,

Far be - yond — im - ag - i - na - tion. }  
And I — can't — shake the feel - ing. }

Love Is Like An

Itch - ing In My Heart,

3  
tear - ing it all a - part, — Just an

itch - ing in my heart, And,

ba - by, — I can't scratch it.

Keeps me

To next strain  
F

Fine  
F Ab 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

# The Happening

Lyrics by  
EDDIE HOLLAND  
LAMONT DOZIER  
BRIAN HOLLAND

Music by  
FRANK DEVOL

Swing in Four

**G C D7 G**

*mf* Hey! Life, look at me, I can see the re - al - i - ty, 'Cause when you  
 sure, I felt se - cure, un - til love took a de - tour. Yeah! \_\_\_\_\_  
 real? Is it fake? Is this game of life a mis - take? 'Cause when I

**G B C Am Bb Eb**

shook me, took me out - ta my world, I woke up. Sud - den - ly I just  
 Rid - ing high on top of the world, it hap - pened. Sud - den - ly it just  
 lost the love I thought was mine for cer - tain, Sud - den - ly it starts

**Ab D D7 G**

woke up. to The Hap - pen - ing. When you find that you  
 hap - pened, I saw my dreams torn a - part when love  
 hurt - in'. I saw the light too late when that

**D7 G B C Am**

left the fu - ture be - hind. 'Cause when you got a ten - der love you don't take  
 walked a - way from my heart. And when you lose a pre - cious love you need to  
 flick - le fin - ger of fate. Yeah! It came and broke my pret - ty bal - loon, I



2. G C Gm C To Coda

care of, then you bet - ter be - ware of,  
 guide you some - thing hap - pens in - side you,  
 woke up. sud - den - ly I just woke up.

D D7 G F F# G D7

The Hap - pen - ing. One day you're up,  
 The Hap - pen - ing. Now I see life

G

when you turn a - round, You find your  
 for what it is, It's not of

B Em Em

world dreams, is tum - bl - ing down. It hap - pened  
 it's not of bliss. It hap - pened

D D7 1. G D7

to me and it can hap - pen to you. I was  
 to me and it can hap - pen to

2. G C Gm C

you. And then it hap - pened.

Gm C Gm

Oo. and then it hap - pened.

1. 2. G C G

3. D.S. al Coda C G

Is it

D.S. al Coda

⊕ Coda

D D7 G C D7

so sure, I felt se - cure un - til love took a de -

G B Bb

tour. 'Cause when you got a ten - der love you don't take care of,

Eb Ab D7 G

then you bet - ter be - ware of,

Repeat for fade

The Hap - pen - ing.

# You've Really Got A Hold On Me

Words and Music by  
WILLIAM ROBINSON

Slowly, with a beat

The piano introduction consists of two staves. The right hand features a series of triplet chords, each marked with a '3' above it. The left hand plays a steady eighth-note bass line, also marked with '3' above it. The dynamic marking *mf* is placed in the first measure.

**F** **Dm**  
*mp*  
 I don't like you, but I love you, Seems that I'm al - ways think-ing of you.

**F** **Bb** **G7** **C7** **Gm7** **F**  
 Oh, oh, oh, you treat me bad - ly, I love you mad - ly, you real-ly got a hold on me.

**Dm** **F**  
 You real-ly got a hold on me, Ba-by, I don't want you,

**Dm** **F**  
 — but I need you, Don't want to kiss you, but I need you. Oh, oh, oh, you do me

B $\flat$  G7 C7 Gm7 F

wrong now, My love is strong now you real-ly got a hold on me. ————— You real-ly got a

Dm F B $\flat$ 7

hold on me, ————— Ba-by, ————— I love you and all I want you to do is just

F C7 F Dm

hold me, hold me, hold me, hold me. ————— *mf*

F Dm F

I want to leave you, ————— don't want to stay here

Dm F B $\flat$

Don't want to spend ————— an-oth-er day here. Oh, oh, oh, I want to split now, I can't

G7 C7 Gm7 F Dm

quit now, you real-ly got a hold on me. ————— You real-ly got a hold on me, —————

F B $\flat$ 7 F

Ba-by, I love you and all I want you to do is just hold me, hold me,

C7 F

hold me, hold me. You real-ly got a hold on me. You

real-ly got a hold on me. You real-ly got a hold on me. You

*Repeat and fade*

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## For Once In My Life

Lyrics by  
 RONALD MILLER

Music by  
 ORLANDO MURDEN

Slowly

*mf*

Verse-Freely, with expression

B $\flat$  Bdim Cm7 A B $\flat$  D7

*mp* *legato*

Good - bye, old friend, This is the end of the {man} I used to be, 'Cause there's {girl}

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Gm Gm(maj7) Gm7 C7 Cm7 F7

been a strange and wel - come change in me.

## Chorus-Slowly, with feeling

Bb Bb+ Bb6 Bdim Cm Ab

*mp* *legato*

For Once In My Life I have some - one who needs me, some - one I've need - ed so

F7 G7 Cm Ab F7 F7+5 Bb F7

long, For once, un - a - fraid I can go where life leads me and some - how I know I'll be

Bb Bb6 D+ Eb

strong. For once I can touch what my heart used to dream of long be - fore I

Cm Fm7 F7 Bbmaj7 Dm Gm Gm7 C7

knew Some - one warm like you would make my dream come

Cm7 F7 Bb Bb+ Bb6 Bdim Cm Ab

true. For Once In My Life I won't let sor - row hurt me, not like it's hurt me be -

F7 G7 Cm Ab F7 F7+5

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

Bb F7 Bb Bb6

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

D+ Ebadd9 Eb C9

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

*poco a poco cresc.*

1. Bb Bb+ Eb Cm7 F7 Bb C9 F7

*f* Once In My Life I have some - one who needs me. For

*mp*

2. Bb Bb+ Cm7 F7 F#dim Gm C9

*f* once I can feel that some - bod - y's heard my plea, For

Bb Bb+ Eb Cm7 F7 Bb Gb Bb6/9

Once In My Life I have *poco a poco rit.* some - one who needs me. *p*

# I Wish It Would Rain

Words and Music by  
 BARRETT STRONG  
 ROGER PENZABENE  
 NORMAN WHITFIELD

Moderately slow

Bb

*mf*  
 Sun - shine, blue skies, - Please go a - way — The girl has found an - oth - er and

Eb

gone a - way. With her went my fu - ture, my life is filled with gloom, - So

Bb F

day — af - ter day — I stay locked up in my room. — I know to you it might sound

Eb Bb Eb Bb

strange, But I Wish It Would Rain. — 'Cause so bad - ly I



wan-na go out-side — But ev - 'ry-one knows that a man ain't sup-posed to cry, Lis-ten

E<sub>b</sub> B<sub>b</sub>

I got-ta cry, 'cause cry-ing — eas - es the pain, oh yeah... Peo-ple, this

F E<sub>b</sub> B<sub>b</sub> E<sub>b</sub>

hurt I feel in-side, words could nev-er ex-plain, I just wish it would rain. —

B<sub>b</sub> E<sub>b</sub> B<sub>b</sub>

Day in, day out, my tear-stained face pressed a-gainst the win-dow pane, My

E<sub>b</sub>

eyes search the skies — des-p'rate-ly for rain, — 'cause rain-drops will hide my tear-drops, And

Bb

no one will ev - er know that I'm cry - ing, cry - ing when I go out - side. — To the

F Eb Bb Eb

world out - side, my tears I re - fuse to ex - plain. Oh, I Wish It Would Rain. —

Bb Eb Bb

Let it rain, — let it rain, I need rain to dis - guise the tears in my eyes. —

Eb Bb Eb Bb

Oh — let it rain, — I'm a man and I got my pride. — 'Til it

Repeat for fade  
Bb

rains, I'm gon - na stay in - side — and let it rain. — Let it rain. — Let it

# Devil With The Blue Dress On

Words and Music by  
WILLIAM STEVENSON  
FREDERICK LONG

Moderately slow with a beat

G C(D bass) G C(D bass) G C(D bass)

*mf*  
Dev - il in the blue dress, blue dress, blue dress, Dev - il with the blue dress on.

G G C(D bass) G C(D bass)

re fe — fi fi fo fo fum. — All

G C(D bass) G D7(sus) G C(D bass)

look - in' down the street 'cause here — she comes, Wear - ing a wig — and

G C(D bass) G C(D bass) G

shades to match, — High heel shoes — and an al - li - ga - tor hat, —

C7 G C(D bass)

Wear - ing pearls — and a dia - mond ring. — Got brace - lets on her arm and

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is 'Moderately slow with a beat'. The score is divided into five systems, each with a treble and bass clef staff. Chord symbols are placed above the treble staff. The lyrics are written below the bass staff. The first system includes a dynamic marking of 'mf'. The second system has a double bar line in the middle. The third system includes a 'D7(sus)' chord. The fourth system has a double bar line in the middle. The fifth system includes a 'C7' chord.

G D9

ev - 'ry - thing — she's the dev - il with the blue dress, blue dress, She's the

C9 C7 G C(D bass) G C(D bass)

dev - il, Here she comes now.

G C(D bass) G G C(D bass) G C(D bass)

Per-fume smell-ing like Cha - nel\_ Num - ber Five\_

G C(D bass) G D7(sus) G C(D bass)

Got to be — the fin - est thing a - live — Walks real cool, — catch - es

G C(D bass) G C(D bass) G

ev - 'ry - bod - y's eye — The cats are too ner - vous to e - ven say hi —

C7 G C(D bass)

Not too skin - ny and she's not too fat — she's a real ah hum - ding - er and I

G D9

like 'em like that. — She's a dev - il with the blue dress, blue dress She's a

C9 C7 Fade till finish G C (D bass)

dev - il with the blue dress, here she comes now. Dev - il in the blue dress,

G C(D bass) G C(D bass) G

blue dress, blue dress, Dev - il with the blue dress on. —

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# What Becomes Of The Brokenhearted

Words and Music by  
 JAMES DEAN, PAUL RISER,  
 WILLIAM WEATHERSPOON

Moderately slow

*mf*

F Am Dm Bb

*mf*

As I walk this land with bro - ken dreams, — I have vi - sions of man - y things, —

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F Am Dm Bb

Love's hap-pi-ness is just an il-lu - sion filled with sad - ness\_ and con - fu - sion.\_

§ G Bm Em C

What Be-comes Of The Bro - ken-heart - ed\_ who had love\_ that's now de - part - ed,  
What Be-comes Of The Bro - ken-heart - ed\_ who had love\_ that's now de - part - ed,

G Bm Em G B7 C6 Dm6 Bb6

I know I've got to find some kind of peace of mind, May - be,  
I know I've got to find some kind of peace of mind, Help me,

F Am Dm Bb

The fruits of love grow all a - round,\_ But for me they come a - tum-blin' down, \_  
I'm search-ing though I don't suc-ceed,\_ But some-one thought there's a grow-ing need, \_

F Bm7(-5) Bbm7 Bdim A7 *to Coda* ⊕

Ev-'ry day heart-aches grow a lit - tle strong - er, I can't stand this pain much long-er.  
All is lost, there's no place for a be-gin - ning, All that's left is an un- hap-py end-ing.

F Am Dm Bb

I walk in shad-ows search-ing for light, Cold and a - lone, no com-fort in sight,

F Am Dm A7 *D. S. al Coda*  
Eb7(-5) %

Hop-ing and pray-in' for some-one to care, Al - ways mov-in' and go-in' no - where.

*Coda*  
⊕ F Am Dm Bb

Now What's Be-come Of The Bro - ken - heart - ed who had love that's now de - part - ed,

F Am Dm *Repeat and gradually fade out*

I know I've got to find some kind of peace of mind, I'll be search-ing ev-'ry-where  
Noth-ing's gon- na stop me now,

Bb F Am

just to find some-one to care, I'll be look-ing ev-'ry day, I know I'm gon-na find a way.  
I'll find a way some-how, I'll be search-ing ev-'ry-where, look-ing for some-one to share.

# 7-Rooms Of Gloom

Words and Music by  
BRIAN HOLLAND  
LAMONT DOZIER  
EDDIE HOLLAND

Moderately fast  
Chorus

Bm G

*mf*  
Sev - en rooms filled

F#m Am

with gloom, Just Sev - en Rooms Of

Fmaj7 F6 Bbmaj7 Eb G To Coda

Gloom filled with emp - ti - ness with-out your ten - der - ness.

Verse

Em

You took the dreams I had for us you turned my  
Don't make me live from day to day watch - ing a



Am7 Em

dreams in - to dust. I watch the phone that nev - er  
clock that ticks a - way. An - oth - er day, an - oth - er

Am7 Em

rings, I watch the door that nev - er brings, Brings you  
way, an - oth - er rea - son for me to say I need you

Em Am7 Em

back in - to my life, Turn this dark - ness in - to light, I'm all a - lone,  
here, here with me, I need you dar - ling - des - p'rate - ly. I'm all a - lone,

Am7 Em

in this house, turn this house to a home.  
all a - lone in this house that's not a home.

Am C6 G B

I need your touch to com - fort me,  
I miss your love I once had known,

Am C G

1. 2. After 2nd time  
B D.C. al Coda

Your ten-der, ten-der arms that once held me.  
I miss your kiss that was my ver-y own. (With-out your)

Coda

Em Am7

All the win-dows are paint-ed black and wait right here 'til you come back,

Em Am7

I'll keep wait - ing, wait - ing 'til your face a - gain I

Em Am7 Em

Repeat for fade

see. Ah [Improvise]

SPOKEN ABOVE CHORUSES

1. I see a house, a house of stone  
A lonely house 'cause now you're gone.  
Seven rooms, that's all it is, Seven Rooms Of Gloom;  
I live with emptiness without your tenderness.  
To Verse: (You took the)

2. Without your love, your love inside,  
This house is just a place to run and hide;  
Seven rooms, that's all it is, Seven Rooms Of Gloom;  
Rooms of emptiness without your tenderness.  
To Verse: (Don't make me)

3. Empty silence surrounding me  
Lonely walls they stare at me,  
Seven rooms, that's all it is, Seven Rooms Of Gloom;  
I live with emptiness without your tenderness.  
To Coda:

# Baby, Baby, Don't Cry

Words and Music by  
 ALFRED CLEVELAND  
 TERRY JOHNSON  
 WILLIAM ROBINSON

Recitative (*ad lib.*)

Fmaj7 Gm7 Bbmaj7 Fmaj7 Gm7 C7

Noth-ing so blue as a heart in pain, Noth-ing so sad as a tear in vain.

*p*

Moderately

F Gm7 F

Let him walk on out if he wants to, he real-ly  
 Too bad it was him that you trust-ed, too bad but you

*mf*

Gm7 F Gm7 Bb

does - n't de - serve you. His loss is our gain so don't be blue 'cause  
 can't be dis - gust - ed. It's time that you got re - ad - just - ed and

Fmaj7 F6 Eb Ebmaj7 Bb Bb6 Bb7 Bb6

stone blind and out of his mind is what he has to be. Yeah!  
 re-al-ized that tear-filled eyes can nev-er stop him now. Yeah! So ba-by,  
 That man is

Fmaj7 F6 Eb Ebmaj7 Bb Bb6 Bb7 Bb6 C11

straight-en up, come on and fly right, it's no ca - tas - tro - phe. Yeah!  
 on his way I think he's gone to stay, you'd bet-ter drop him now. Yeah! And say now  
 Oo wee now

## Chorus

F Gm7 F

Ba - by, Ba - by, Don't\_ Cry, Ba - by, Ba - by Don't\_

Gm7 Bbmaj7 Fmaj7 Gm7

cry, Ba - by, ba - by, here's why,

Bb Am7 Dm Am7 Bbmaj7 Am7 Dm7

Love is here stand - ing by, Love is here

1. Am7 Bbmaj7 Gm9 (C Bass) Recitative Fmaj7 Gm7 Bbmaj7

stand - ing by. You trust - ed him and gave him your love,

Fmaj7 C7 2. Am7 Bbmaj7

A love he proved un - wor - thy of. stand - ing by,

Dm

All you've got - ta do is dry your eyes long e - nough to see, that you have

got the love you thought you had in him, Here in me, love is

hope, girl, love is strength. Here's some-one stand-in' right be - side you who would

go to an - y length to give you love, true and deep, And hope you

Bbmaj7 Dm7 Am

*D. S. and fade*  
Gm7 C7-9

re - al - ize at last you've found a love that you can keep, and on - ly los - ers weep. So,

# In And Out Of Love

Words and Music by  
 BRIAN HOLLAND  
 LAMONT DOZIER  
 EDDIE HOLLAND

Moderately

$\text{♩}$  c

*f* *mf*

Keep fall - ing In And Out Of Love,  
 Keep fall - ing In And Out Of Love,

In search for what I'm dream - ing of,  
 Keep fall - ing In And Out Of Love,

F Dm

I long to find a love I'm sure a - bout,  
 I keep reach - ing out for ten - der - ness,

Bbm Gm Gm (Bb Bass) To Coda

That cer - tain kind of love that moves all doubts.  
 Touch - ing a hand that holds emp - ty - ness.

c

Keep fall - ing In And Out Of Love,  
 Still search - ing for

— that spe - cial one, \_\_\_\_\_ To whom I can give my love com-

plete - ly, \_\_\_\_\_ And feel a last - ing love so sweet - ly. \_\_\_\_\_

Dm Bbm Gm Gm (B♭ Bass) G

Just when I feel sure love's here to stay, \_\_\_\_\_  
 Can't seem to find that ev - er - last - ing love, \_\_\_\_\_

Bb C

It seems to sud - den - ly just fade a - way. \_\_\_\_\_  
 That this heart of mine needs so much of. \_\_\_\_\_

F Dm Eb G

Keep fall - ing In \_\_\_\_\_ And Out \_\_\_\_\_ Of Love, \_\_\_\_\_

C

Can't seem\_ to find\_ the last - ing\_ kind, \_\_\_\_\_ It seems\_

I\_ can't find\_ the joy\_ I\_ need,

Love al - ways some - how all\_ goes wrong\_ with\_ me. \_\_\_\_\_

*D.S. al Coda* §

Well I'm look - ing for\_ a love\_ that lin - gers\_ on, \_\_\_\_\_  
That kind of love\_ that keeps\_ burn - ing\_ bright, \_\_\_\_\_

Long\_ af - ter that\_ first kiss\_ is gone. \_\_\_\_\_  
Long\_ af - ter we've\_ said\_ good - night. \_\_\_\_\_

*2nd time D.S. and Fade* §

*2nd time D.S. and Fade*



# Ain't Nothing Like The Real Thing

Words and Music by  
NICKOLAS ASHFORD  
VALERIE SIMPSON

Moderately

Chorus

*f* *mf*

Ain't Noth-ing Like The Real Thing ba - by,

*Abmaj7* *Fm7* *Eb* *Ebmaj7*

Ain't Noth - ing Like The Real Thing.— Ain't Noth - ing Like The

*Fm (Eb Bass)* *Eb* *Fm (Eb Bass)* *Eb* *Abmaj7* *Fm7*

Real Thing ba - by, Ain't Noth - ing Like The Real Thing.—

Verse

*Eb* *Ebmaj7* *Eb6* *Eb* *Ab* *Eb* *Fm7* *Gm*

1. I got your pic - ture hang - ing on the wall, but  
2. I read your let - ters when you're not near but

*Ab* *G7 (sus 4)* *Cm*

it can't see or come to me when I call— your name,— I  
they don't move me and they don't groove me like when I hear—

Eb Eb7 Ab Eb 1. 2.

re - al - ize it's just a pic - ture in a frame.  
 your sweet voice whis - per - ing in my ear. No oth - er

Tag Gm G7 Cm Eb7 Ab Fm Eb7

sound is quite the same, as your name, No touch can do half as much to make me feel bet-

Gdim Ab Eb Ebmaj7

- ter, so let's stay to - geth - er. So glad we've got the

Fm (Eb Bass) Eb Fm (Eb Bass) Eb Abmaj7 Fm7 Eb Ebmaj7

real thing ba - by, so glad we've got the real thing. Ain't Noth - ing Like The

*Repeat for fade*  
 Fm (Eb Bass) Eb Fm (Eb Bass) Eb Abmaj7 Fm7 Eb Ebmaj7

Real Thing ba - by, Ain't Noth - ing Like The Real Thing. Ain't Noth - ing Like The

#### Extra Verses

3. I play the game of fantasy,  
 I pretend that I'm not in reality,  
 I need the shelter of your arms to comfort me. (To Chorus)
4. I've got some memories to look back on  
 Though they help,  
 When you phone, I'm well aware  
 Nothing can take the place of you being there. (To Tag)

# " A B C "

"THE CORPORATION" <sup>TM</sup>

*Intro.*  
With Drive

*mf*  
Buh, buh, buh, buh, boo— buh, buh, buh, buh, buh, You

went to school to learn— girl, Things you nev - er, nev - er knew be - fore Like—  
Reading and writ - ing 'rith-me - tic Are you the branch - es of the learn - ing tree With—

"I" be-fore "E" ex - cept— af-ter "C" And why two plus two makes four Now, now, now I'm gon-na teach you all—  
out the roots of a love— ev-'ry day girl Your ed - u - ca - tion ain't com - plete. Teach - er's gon-na show you how

— a - bout— love dear Sit your-self down take a seat— All you got-ta do is re - peat af - ter me—  
to get an "A"— Spell me "you" Add the two— Lis - ten to me ba-by, thats all you got-ta do.

CHORUS

A B C eas - y as 1 2 3 As sim - ple as Do, Re, Mi A B C 1 2 3 ba - by, You and me girl

G Cmaj.7 G Cmaj.7 G C G C

A B C Eas - y as 1 2 3 As sim - ple as Do Re Mi A B C 1 2 3 ha - by. You and me girl

1 C G C A 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 Cmaj.7 | 2

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

Bass vamp *mp*

3

sit down girl I think I love you No get up girl show me what you can do

G C G C G C To Chorus and fade

Shake it, shake it ba - by come on now shake it, shake it ba - by Oo — Shake it, shake it ba - by hey

# Remember Me

Words and Music by  
NICKOLAS ASHFORD  
VALERIE SIMPSON

Moderately, with a beat

mf

The piano introduction consists of two staves. The right hand starts with a chord of Bb major (F2, Ab2, Bb2) and then plays a sequence of chords: Bb major, Bb major, Bb major, Bb major, Bb major, Bb major, Bb major, Bb major. The left hand plays a simple bass line of eighth notes: Bb1, Ab1, Gb1, F1, Eb1, D1, C1, Bb0.

Bb                      Bb maj7                      Bb7

mp

Bye, ba - by,                      see you a - round,                      Did - n't I tell you I would - n't  
Bye, ba - by,                      see you a - round,                      I al - read - y know a - bout the

The vocal line is in Bb major. It features three measures with triplets. The first measure has a Bb chord. The second measure has a Bb major 7 chord. The third measure has a Bb 7 chord. The piano accompaniment continues with the same bass line as the introduction.

Eb                      Bb                      Bb maj7

hold you down. —                      Take good care of your - self, you hear, —  
new love you found.                      What can I do but wish you well, —

The vocal line continues with three measures. The first measure has an Eb chord. The second measure has a Bb chord. The third measure has a Bb major 7 chord. The piano accompaniment continues with the same bass line.

Bb7                      Ebsus4 Eb                      Ebm

Don't let me here a - bout you shed - ding a tear. —                      You're gon - na make —  
What we had was real - ly swell. —                      I won't for - get —

The vocal line continues with three measures. The first measure has a Bb 7 chord. The second measure has an Eb sus4 Eb chord. The third measure has an Eb minor chord. The piano accompaniment continues with the same bass line.

Ebm6/Gb                      Bb                      Ebm

— it, —                      You're gon - na make — it, —  
— it, —                      I have no re - grets. —

The vocal line concludes with three measures. The first measure has an Eb minor 6/Gb chord. The second measure has a Bb chord. The third measure has an Eb minor chord. The piano accompaniment continues with the same bass line.

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

Re - mem - ber me as a sun - ny day that you once had  
 Re - mem - ber me as a sound of laugh - ter and my face -

E $\flat$  B $\flat$ 7 E $\flat$  B $\flat$  E $\flat$  B $\flat$ 7 E $\flat$  B $\flat$

a - long the way. Did - n't I in - spire you a lit - tle high -  
 the morn - ing af - ter. Did - n't the sky beck - on us to fly? -

Dm E $\flat$ 6 Cm7 Dm

er? Re - mem - ber me as a fun - ny clown - that made you laugh when  
 Yes, you'll re - mem - ber the time we fought, - but don't for - get me in your

Cm7 F7sus4 B $\flat$  E $\flat$  B $\flat$ 7 E $\flat$  B $\flat$

you were down. - Did - n't I boy, - did - n't I boy? -  
 ten - der thoughts. - Please, dar - ling, - oh, I yeah, -

E $\flat$  B $\flat$ 7/A $\flat$  E $\flat$  B $\flat$  E $\flat$  F9 G $\flat$

Re - mem - ber me as a big bal - loon at a car - ni - val -  
 Re - mem - ber me when you drink the wine of sweet suc - cess, -

Ab7 Bb Eb Bb7/Ab Eb Bb Eb

— that end - ed to soon, — Re - mem - ber me — as a breath of spring,  
 — I gave you my best. — Re - mem - ber me — with ev - 'ry song you sing, —

F9 Gb Bb Bb7 Eb

Re - mem - ber me — as a good thing. —  
 Re - mem - ber me — as a good thing. —

Bb7 Eb Bb Bb7 Eb After 2nd time D.S. and fade

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# Just My Imagination

(Running Away With Me)

Words and Music by  
 NORMAN WHITFIELD  
 BARRETT STRONG

Moderately G Am7

*mp*

1. Each day through my win - dow I watch her as she pass - es  
 2. (Freely) Soon, soon we'll be mar - ried and raise a

G Am7 G Am7

by — fam-i - ly. — I say to my - self; "You are such — a luck - y  
 A co - zy lit - tle home out in the coun - try with two

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G Am7 G

guy." chil - dren, maybe three. I tell you I To have a girl like her

Am7 G Am7

is tru - ly a dream come true. Out of  
can vis - ual - ize it all. This

G Am7 G Am7

all the fel-lows in the world, she be-longs to me.  
could-n't be a dream, for too real it all seems.

Chorus:

G Am7 G

But it was just my i-mag-in-a - tion run-nin' a-way with me,

Am7 G Am7

It was just my i-mag - in - a - tion run - nin' a -

G Am7 G D

way with me.



C G

Ev - 'ry - night — on my knees — I pray, —

dear Lord, — hear my plea, — Don't ev - er let an - oth - er

D7

take her love from me or I would sure - ly die. — Her love is

G

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

*D.S. and fade*  $\frac{3}{4}$

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

# Standing In The Shadows Of Love

Words and Music by  
BRIAN HOLLAND  
LAMONT DOZIER  
EDDIE HOLLAND

Medium Rock

Lead

Am G

Stand - ing in the shad - ows of love, — I'm get - ting  
Stand - ing in the shad - ows of love, — I'm get - ting

Rhythm

Bass

*mf*

F E E7 Am

read - y for the heart - aches to come. — Can't you see me, Stand - ing in the shad - ows of love, —  
read - y for the heart - aches to come. — Don't you see me, Stand - ing in the shad - ows of love, —

G F E E7

— I'm get - ting read - y for the heart - aches to come. — I want to  
Try my best to get read - y for the heart - aches to come. —

F C F

run, but there's no place to go, 'cause heart - aches will fol - low me I know. —  
All a - lone I'm des - tined to be, with mis - er - y my on - ly com - pa - ny. —

C F C

With-out your love, the love I need, it's the be-  
 May come to - day, it might come to - mor - row, but it's for

F C Dm 3

gin-ning of the end of me. 'Cause you're tak-ing a - way all my rea-sons for  
 sure I ain't got noth-ing but sor-row. Now don't your con-science kind of both - er

A 3 Bødim

liv-ing, you. When you pushed a-side all the love I been giv-ing, now wait a min-ute.  
 How can you watch me cry af-ter all I done for you, Hold on a min-ute.

Am

Did-n't I treat you right now ba-by did-n't I. Did - n't I do the best I could now  
 Gave you all the love I had now did-n't I. When you need-ed me I was al-ways there now

1. 2. F

did-n't I so don't you leave me; was-n't I? I'm stand-ing here watch-ing you go.

C F C

Girl you know\_ that I'm gon - na need\_ you so. I'm try - ing

F C F

hard not to cry out loud\_ you know cry-ing, it ain't gon-na help me

C Dm

now. What did I do to cause all this grief, now what did I

A Bbdim Am

say to make you want to 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.

*D.S. and fade*  
*(Lyric 2)* §

*D.S. and fade*  
*(Lyric 2)* §

# You're All I Need To Get By

Words and Music by  
NICKOLAS ASHFORD  
VALERIE SIMPSON

Moderately

C6 D7 Fm6 C6

*mf* You're All I Need To Get By - y - y.

C D7 (C Bass) Fm (C Bass) 3

*mf* Like the sweet morn-ing dew, I took one look at you, And it was plain to see  
Like an ea-gle pro-TECTS his nest for you I'll do my best, Stand by you like a tree,

C D7 (C Bass)

you were my des - ti - ny. With my arms o-pen wide, I threw a-way my pride.  
dare an-y bod-y to try and move me. Dar-lin' in you I found strength where I was torn down

Fm (C Bass) 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

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

Chorus

C F C F C F6 C D7 Fm

no, no look-ing back for us, we got love sure 'nough that's e-nough. You're  
 we, we got the right found-a-tion and with love and de-ter-mi-na-tion. You're

1. C F C Fm C Fm G7+5 2. C

all, You're All I Need To Get By. all, you're all I

F C F

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

C Bb7 A7 Fm6 G9 G7-9 (Sus 4) C D7 Fm6 C6

all, You're All I Need To Get By. rit.

# Too Busy Thinking About My Baby

Words and Music by  
 NORMAN WHITFIELD  
 JANIE BRADFORD  
 BARRETT STRONG

Moderate beat

*mf*

The piano introduction consists of two staves in 4/4 time. The right hand plays a simple melody, and the left hand provides a steady bass line with eighth notes.

*mf*

F Gm7 (F Bass) F Gm7 (F Bass)

1. I ain't got time— to think a-bout mon-ey or what it can  
 2. I ain't got time— to dis-cuss the weath-er, or how long it's gon-na

The first system of the song features two vocal lines and piano accompaniment. The piano part includes chords for F and Gm7 (F Bass). The lyrics are: "1. I ain't got time— to think a-bout mon-ey or what it can / 2. I ain't got time— to dis-cuss the weath-er, or how long it's gon-na".

F Gm7 (F Bass)

buy. And I ain't got time— to sit down and won-der  
 last. And I ain't got time— to do no stud-y-ing

The second system continues the vocal and piano accompaniment. The piano part includes chords for F and Gm7 (F Bass). The lyrics are: "buy. And I ain't got time— to sit down and won-der / last. And I ain't got time— to do no stud-y-ing".

F Gm7 (F Bass) F

what makes the bird-ies fly. And I don't have time—  
 once I get out of class. And I'm just a fel-low, and I

The third system continues the vocal and piano accompaniment. The piano part includes chords for F and Gm7 (F Bass). The lyrics are: "what makes the bird-ies fly. And I don't have time— / once I get out of class. And I'm just a fel-low, and I".

Gm7 (F Bass) F Gm7 (F Bass) F

to think a-bout what makes the flow-ers grow, And I nev-er give it a  
 got a one-track mind. And when it comes to think-ing— a-bout an-y-thing—

The fourth system concludes the vocal and piano accompaniment. The piano part includes chords for Gm7 (F Bass), F, Gm7 (F Bass), and F. The lyrics are: "to think a-bout what makes the flow-ers grow, And I nev-er give it a / got a one-track mind. And when it comes to think-ing— a-bout an-y-thing—".





## Please Mr. Postman

By  
B. HOLLAND  
F. C. GORMAN

Moderately, with a beat

**First System:**  
 Chords: Eb, Cm  
 Dynamics: *mf*  
 Lyrics: (Wait) Oh yes wait a min-ute Mis-ter Post-man, (Wait) Wait Mis-ter Post-man.

**Second System:**  
 Chords: Eb, Cm  
 Dynamics: *f*  
 Lyrics: Sing 2nd time only (Post-man) Mis-ter Post-man look and see — Oh yeah — Sing Both times Oh Is there a let-ter in your bag for me, —

**Third System:**  
 Chords: Ab, F#D, Bb7  
 Lyrics: Please — Mis-ter Post — man — Oh — yeah — I've been wait-ing a long long time — Since I heard from that girl of mine. —

**Fourth System:**  
 Chords: Eb, Cm  
 Lyrics:  
 1. There must — be some mail to-day — From my girl friend  
 2. So ma-ny days — you passed me by — See the tears stand-ing

so far a - way. \_\_\_\_\_  
in my eyes. \_\_\_\_\_

Please Mis - ter Post - man look and see \_\_\_\_\_  
You did - n't stop to make me feel bet - ter

*Ab*  
*D7*

If there's a let - ter, a let - ter for me. \_\_\_\_\_  
By leav - ing me a card or a let - ter, Mis - ter I've been stand - ing here

*Bb7*  
*F*  
*To Coda* *Eb*

wait - ing Mis - ter Post - man so - o - o pa - tient - ly, \_\_\_\_\_ For just a card

*Cm*  
*D7M* *Ab*  
*F*

or just a let - ter, Say - ing she's re - turn - ing home \_\_\_\_\_ to me. \_\_\_\_\_ Please Mis - ter

*Bb7*

Post - man Oh yeah \_\_\_\_\_  
Mis - ter Post - man look and see \_\_\_\_\_ Is there a let - ter in your bag for me, \_\_\_\_\_

*Eb*  
*Cm*  
*D7M*

A<sub>7</sub> B<sub>7</sub>

Please Mis-ter Post - man Oh yeah -  
 I've been wait-ing a long long time - Since I heard from that girl of mine...You got-ta

E<sub>b</sub> Cm

wait a min-ute, wait a min-ute, Oh yeah - Wait a min-ute, wait a min-ute,

A<sub>b</sub> 1. B<sub>b</sub>7

Oh yeah - { You got-ta wait a min-ute, wait a min-ute, Oh yeah Check it and see - one more  
 Mis-ter Post - man Oh yeah De-

2. B<sub>b</sub>7

time for me. - You got-ta liv-er the let-ter, the soon-er the bet-ter. Got-ta

3. B<sub>b</sub>7 E<sub>b</sub> A<sub>b</sub> E<sub>b</sub>

Wait a min-ute, wait a min-ute, Oh yeah! -

R. H.

# Pride And Joy

Words and Music by  
 NORMAN WHITFIELD  
 MARVIN GAYE  
 WILLIAM STEVENSON

Easy Rock

mf

4/4

Introductory piano accompaniment in Bb major, 4/4 time, marked *mf*. The right hand features a steady eighth-note accompaniment, while the left hand plays a rhythmic bass line.

Bb

Bb7

Eb

mf

You  
You

arc \_\_\_\_\_  
arc \_\_\_\_\_

my  
my

Pride And  
Pride And

Joy,  
Joy,

4/4

Vocal entry and piano accompaniment. The vocal line begins with "You You" and continues with "arc \_\_\_\_\_", "my my", and "Pride And Joy, Joy,". The piano accompaniment continues with the same rhythmic pattern as the intro.

Eb7

Bb

And I just love you, love you, dar-ling, like a  
 And love like mine, yea — ba - by, is some-thing

4/4

Vocal line and piano accompaniment. The vocal line continues with "And I just love you, love you, dar-ling, like a" and "And love like mine, yea — ba - by, is some-thing". The piano accompaniment continues with the same rhythmic pattern.

Cm7  
(F Bass)

F7

lit - tle ba - by loves his toy, You've got  
 that no - bod - y can de - stroy. You pick

4/4

Vocal line and piano accompaniment. The vocal line continues with "lit - tle ba - by loves his toy, You've got" and "that no - bod - y can de - stroy. You pick". The piano accompaniment continues with the same rhythmic pattern.

Bb

Bb7

kiss - es \_\_\_\_\_ sweet - er than hon - ey, And I work  
 me up \_\_\_\_\_ when I'm down, And when we

4/4

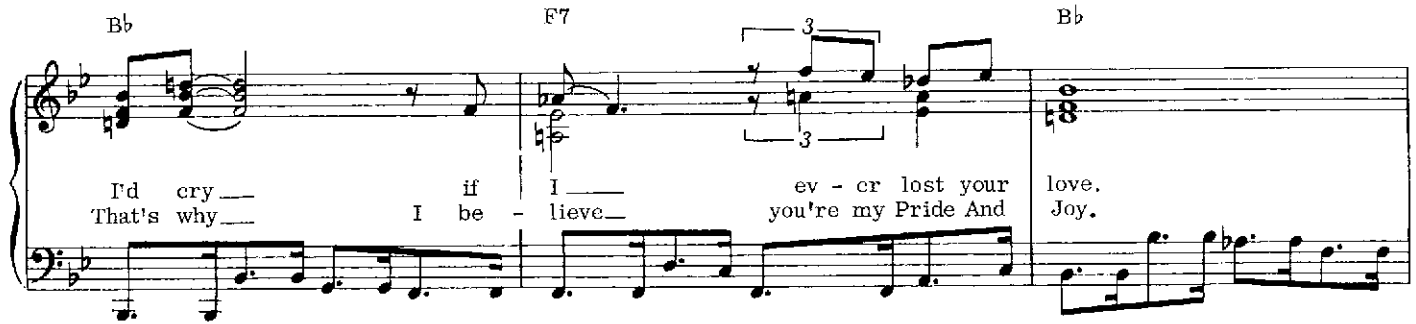
Vocal line and piano accompaniment. The vocal line continues with "kiss - es \_\_\_\_\_ sweet - er than hon - ey, And I work" and "me up \_\_\_\_\_ when I'm down, And when we". The piano accompaniment continues with the same rhythmic pattern.

E $\flat$



sev - en days a week to give you all my mon - ey, And  
go out, pret - ty ma - ma, you shake up the whole darn town.

B $\flat$  F7 B $\flat$



I'd cry - That's why I if I be - lieve - ev - er lost your love.  
you're my Pride And Joy.

1. F7 B $\flat$



Tell - ing the world you're my Pride And

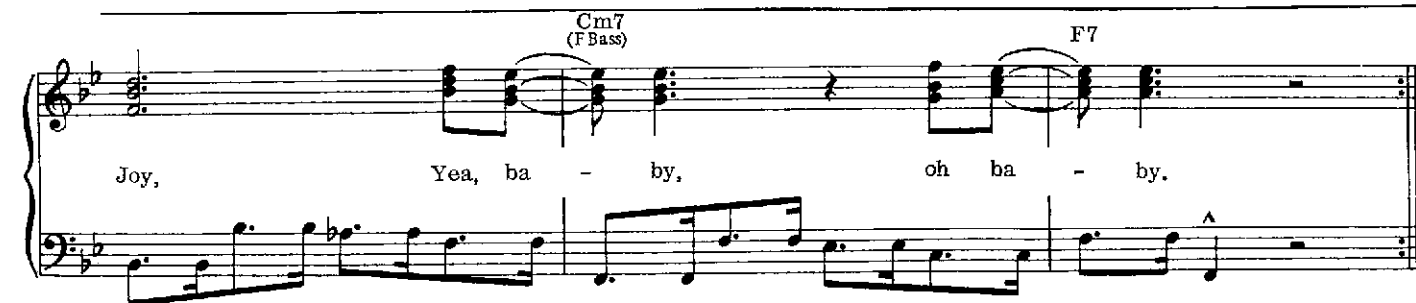


Joy and I'm your ba - by



boy. And I know you're mine, you're my Pride And

Cm7 (F Bass) F7



Joy, Yea, ba - by, oh ba - by.

2. F7 Bb

Tell-ing a-gain and a-gain that she is, she's my

Repeat and fade Bb

pride, she's my Pride And Joy, And I'm her  
my, she's my Pride And Joy, I love her

Eb Cm7 (F Bass) F7

ba - by boy. And I know she's  
like a ba - by loves his toy. She's

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# Beauty Is Only Skin Deep

Words and Music by  
EDDIE HOLLAND  
NORMAN WHITFIELD

Moderately

C Am7 F Dm7 C Am7

So in love, sad as could be 'cause a pret - ty face got the  
speak your words warm and sin - cere and let me know that your

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F Dm7 C Am7 F Dm7

best of me.\_\_\_\_  
love is here.\_\_\_\_

Sud-den-ly\_\_\_\_  
A pret-ty face\_\_\_\_

you came in - to my life\_\_\_\_  
you may not pos- sess\_\_\_\_

C Am7 F G9 C Dm7

and gave it mean-ing and pure de - light,\_\_\_\_  
but what I like a - bout you\_\_\_\_ is your ten-der-ness.

Now, good looks\_\_\_\_ I've learned to\_\_\_\_  
A pret - ty face may be\_\_\_\_

C Dm C Dm C F6 Fmaj7

\_\_\_\_ do with - out,\_\_\_\_ 'cause\_\_\_\_ now I know it's love\_\_\_\_ that real - ly counts I know  
\_\_\_\_ some guys taste\_\_\_\_ but I'll take lov - in' in its place, 'cause I know

C Dm7 F9 C Dm7

beau-ty's on - ly skin deep.\_\_\_\_  
Yeah yeah yeah.\_\_\_\_

*mf* Beau-ty's on - ly skin deep.

1. F9addD C 2. F9addD C Am7

*ff* Yeah yeah yeah.\_\_\_\_ *mf* Now, you  
*ff* Yeah yeah yeah.\_\_\_\_ *mf* Now, friends ask what do I

F G7sus C Am7 F G7sus

see in you.\_\_\_\_

But it goes deep-er than the eye\_\_\_\_ can view.\_\_\_\_

C Am7 F G7sus C Am7

You have a pleas-ing per-son - al-i - ty and that's an ev - er lov - in' rare.

F G9 C Dm7 C Dm7

qual - i - ty. Now, show me a girl, a girl that's fine and

C Dm7 C F6 Fmaj7 C Dm7

I'll choose the one with true lov-in' ev-'ry-time, 'Cause I know beau-ty's on - ly skin deep.

F9 C Dm7 F9add D C

Yeah yeah yeah. Beau-ty's on - ly skin deep. Yeah yeah yeah. So if you're

Dm Cm6 C Dm Cm6 C Fade out

look-in' for a lov - er (Oh, yeah). don't judge a book by its cov - er. (Oh, yeah). She may be

Dm Cm6 C Dm Cm6 C

*poco* fine on the out-side (Oh, yeah) but so un-true on the in-side. (Oh, yeah) *ppp*



# Where Did Our Love Go

Words and Music by  
 EDDIE HOLLAND  
 LAMONT DOZIER  
 BRIAN HOLLAND

Moderato, not too fast, very steady

*f* *mf*  $\text{Eb}$

1. Ba - by, ba - by, ba - by don't  
 2. Ba - by, ba - by, Where Did Our

$Bb$   $A$   $Fm7$   $Fm9$

leave me, Love Go, Ooh! Please\_ don't And all\_ of your leave me prom - is - es all by my - self\_ of a love for - ev - er -

$Bb$   $Abmaj7$   $Eb$

more? I've\_ got this burn - ing, burn - ing, yearn - ing feel - ing in -

*R. H.*

$B\flat$   $A$   $Fm7$   $Fm9$   $Bb$  *To Coda*  $\text{Coda}$

side me. Ooh! Deep\_ in - side me and it hurts so bad.

$Ab$   $E\flat$   $Bb$

You came\_ in - to my heart, ren - der, so tell\_ me, so help me sweet, -

Fm7 1. Fm9 Bb

with a burn-ing love — that stings like a bee, —  
 you now wan-na leave. —

R. H.

Ab 2. Fm9 Bb Ab

Now — that I sur- Ooh! You wan-na leave me. —

R. H. f

Eb Bb A

*mf* Ba - by, ba - by, Where — Did Our Love Go? Ooh! Don't — you

Fm7 Fm9 Bb Ab D. S. al Coda

want me, don't you want me no more? — Ooh! Ba - by,

R. H.

D. S. al Coda

Coda

Ab Eb

Be - fore — you won my heart you were — a per-fect

Bb Fm7

guy... But now that you got me

Fm9 Bb Tacet Eb

you wan-na leave me be-hind... Ooh! Ba-by, ba-by, ba-by,

*R. H.* *dim. poco a poco*

Bb Eb

Where Did Our Love Go?

*R. H.* *pp*

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# Back In My Arms Again

Words and Music by  
EDDIE HOLLAND  
LAMONT DOZIER  
BRIAN HOLLAND

Moderate and very steady

*f*

C

All day long I hear my tel-e- phone ring, Friends  
eas-y for friends to say: "Let him go." But  
How can Ma-ry tell me what to do When she

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call - ing, giv - ing their ad - vice. From the boy I love I should  
I'm the one who needs him so. It's his love that  
lost her love so true? And Flo she don't

break a - way, 'Cause heart - ache he'll bring one day.  
makes me strong, With - out him I can't go on.  
know, 'Cause the boy she loves is a Ro - me - o.

F G7  
I lost him once through friends ad - vi - ce, But it's  
This time I'll live my life at ease Be - in'  
I lis - tened once to my friends ad - vi - ce, But it's

Em Am F  
not gon - na hap - pen twice.  
hap - py lov - in' whom I please.  
not gon - na hap - pen twice.  
'Cause all ad - vice ev - er  
'N' each time we  
'Cause all ad - vice ev - er

G7 Em Am To Coda  
got - ten me Was man - y long and sleep - less nights.  
make ro - mance I'll be thank - ful for a sec - ond chance.  
got - ten me Was man - y long and sleep - less nights.

F C

But now, he's Back In My Arms A - gain,  
'Cause he's

F C F C

right by my side. I've got him Back In My Arms A - gain,

1. G7 C 3 2. G7 C 3 D. S. al Coda

so sat-is - fied. It's so sat-is - fied.

Coda C F C F C

I got him Back In My Arms A - gain, right by my

F C

side. I got him Back In My Arms A - gain,

Repeat and fade

F G7 C 3 G7 C 3

so sat-is - fied. so sat-is - fied.

# You're My Everything

Words and Music by  
 NORMAN WHITFIELD  
 ROGER PENZABENE  
 CORNELIUS GRANT

Moderately slow

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

C

Dm(C bass)

mf

You sure-ly must know mag-ic, girl, 'cause you changed my  
 was dark and trou - bles were near, your love pro-

The first line of the song features a piano accompaniment with a melody line in the right hand and a bass line in the left hand. The lyrics are written below the staff.

C

F

Em

Dm

C

life. It was dull and or - di - nar - y -  
 vid-ed the light - so I could-n't see, - girl Just know - ing your love was near

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

Dm(Cbass)

C

F

Em

Dm

3  
 - But you made it sun-ny and bright.  
 when times were bad kept the world\_ from clos-ing in on me, - girl.

The third line of the song features a piano accompaniment with a melody line in the right hand and a bass line in the left hand. The lyrics are written below the staff.

%

Em

F

Em

Dm

Em

I was blessed the day I found - you, gon - na build my whole

The fourth line of the song features a piano accompaniment with a melody line in the right hand and a bass line in the left hand. The lyrics are written below the staff.

to Coda ⊕

F Em Dm F Em Dm F Em Dm F Em Dm G7

world a - round you, you're ev - 'ry-thing good, girl and you're all that mat-ters to me.

1. 2. C Bm

When my way You're a part of ev - 'ry thought I

C(Abass) G7 C Bm C(Abass) G11

think each day, — Your name is in ev - 'ry phrase my — lips say,

F G7

Ev - 'ry dream I dream is a - bout you. Hon - ey I could - n't live with - out — you,

G G11 C

Ba - by! Ba - by! Ba - by, You're My Ev - 'ry - thing, — You're My

Dm(C bass) Cmaj7 F Em Dm

Ev - 'ry - thing, - Yes, you are, You're My Ev - 'ry - thing, - Girl, you're the

C Dm(C bass) C F Em Dm

girl I sing a - bout in ev - 'ry love song - I sing. You're my

C Dm(C bass) C F Em Dm *D. S. al Coda*

win - ter, ba - by, my sum - mer, my fall, my spring.

G7 *Repeat for fade*  
C

Coda ⊕ me. You're My Ev - 'ry - thing, You're My

Dm(C bass) Cmaj7 F Em Dm

Ev - 'ry - thing, You're My Ev - 'ry - thing, You're My Ev - 'ry - thing, - You're My



# War

NORMAN WHITFIELD  
BARRETT STRONG

With drive

D F F A7sus D F

War! um, \_\_\_\_\_ What is it good\_ for?\_ 1. Ab-so-lute-ly  
2. Ab-so-lute-ly  
3. Ab-so-lute-ly

Verse:

F A7sus D F A7sus D F A7sus

noth-ing. \_\_\_\_\_ 1. War, I de - spise. \_\_\_\_\_ 'Cause it  
noth-ing. Say it a-gain. 2. War is an enemy to all man - kind.  
noth-ing. \_\_\_\_\_ 3. Wars have shattered \_\_\_\_\_ many a young man's dreams.

D F A7sus D F A7sus D F A7sus

means de - struc - tion of an - y - thing a - live. \_\_\_\_\_ War means tears\_ in thou -  
The thought of war blows my mind. \_\_\_\_\_ War has caused unrest within the  
Made him disabled, bitter and mean. Life is much too short and precious to spend

D F A7sus D F A7sus

sands of moth - er's eyes. \_\_\_\_\_ When their sons go out to fight;\_ and  
younger generation. \_\_\_\_\_ In - duc - tion, then destruction. \_\_\_\_\_ Who  
fighting wars each day. \_\_\_\_\_ War can't give life. \_\_\_\_\_ It can on -

D F A7sus D F A7sus

lose\_ their\_ lives. \_\_\_\_\_ I said  
wants to die. \_\_\_\_\_ Ah! War! uh! um, \_\_\_\_\_ What is it  
ly take it away. \_\_\_\_\_ Ah!

D F A7sus D F

good\_ for?\_ Ab - so - lute - ly noth - ing. Say it a - gain. \_\_\_\_\_ War! um, \_\_\_\_\_

F A7sus D F A7sus

\_\_\_\_\_ What is it good\_ for?\_ Ab - so - lute - ly noth - ing.

D F F A7sus

War! It's noth - ing but a heart-break - er.

D F F A7sus

War! Friend on - ly to the un - der - tak - er.

D D F A7sus

Peace, love and un - der - stand - ing, tell me,

D D F A7sus

is there no place — for them — to - day? They

D D F A7sus

say we must fight — to keep our free - dom, But Lord

D D A7sus

knows, it's got - ta be a bet - ter way. — I say

*Back to ♩  
to ♩, then to Coda*  
A7sus

*Repeat till fade*

♩ Coda D F F A7sus

War! Noth - ing but a heart - break - er. What is it  
War! two, three, four. — Hut, two, three, four.

D F F A7sus

good — for? Friend on - ly to the un - der - tak - er, two, three, four.  
War! — two, three, four. Hut, two, three, four.

# You Beat Me To The Punch

Words and Music by  
RONALD WHITE  
WILLIAM ROBINSON

Moderately

Piano introduction in 4/4 time, key of E-flat major. The music consists of a series of chords and melodic lines in both the treble and bass staves.

*mf*

One day Af - ter \_\_\_\_\_ I first saw you \_\_\_\_\_ on \_\_\_\_\_ pass - ing  
I had \_\_\_\_\_ known you for, it seems, \_\_\_\_\_ for a

Chords: Eb, Cm7

by, \_\_\_\_\_ I want - ed \_\_\_\_\_ to know your name \_\_\_\_\_ but  
long, long time, I want - ed \_\_\_\_\_ to ask \_\_\_\_\_ you \_\_\_\_\_ would

Chord: Eb

I \_\_\_\_\_ was much too shy. I was look - ing \_\_\_\_\_ at \_\_\_\_\_ you so  
you \_\_\_\_\_ please be \_\_\_\_\_ mine. When - ev - er you came \_\_\_\_\_ a - round, my

Chords: Cm7, Bb7, Eb

hard un - til you must have had a hunch, \_\_\_\_\_ So you  
heart would pound, \_\_\_\_\_ so you must have had a hunch, \_\_\_\_\_ So you

Chord: Cm7

Ab Abm

came up to me \_\_\_\_\_ and asked me my name.  
 came up to me \_\_\_\_\_ and asked me to be yours. You Beat Me To The

Eb Fm7 Eb

Punch, that time, You Beat Me To The Punch. Oh!

Fm7 Eb Fm7 1. Eb

— You Beat Me To The Punch, Yeah! Oh!

2. Eb Ab Bb Eb

Since I loved you, I thought you would be true and love me

Fm7 Eb Fm7 Eb

ten - der, So I let my heart sur - ren - der to you, yes I

Fm7                      Ab                      Bb                      Eb

did,                      But I found out be - yond a doubt, one day, boy, you were a

Fm7                      Ab                      Bb7

play - boy                      who would go a - way\_ and leave\_ me\_ blue.

Fm7 (Bb bass)                      Eb

— So I ain't gon - na wait a - round\_ for you to put me down\_ This

Cm7                      Ab                      Abm

time I'm gon - na play my hunch, — and walk a - way\_ this ver - y day, —

Eb                      Cm7

And Beat You To The Punch                      this time,                      And Beat You To The

Eb                      Ab                      Eb

*Repeat till fade*

Punch, —                      And Beat You To The Punch, —                      Yeah!

# Shop Around

Words and Music by  
BERRY GORDY, JR.  
BILL "SMOKIE" ROBINSON

Slowly

Verse - Ad lib.

*mf* *mp*

When I be-came of age My moth-er

*F* *D7* *G7*

called me to her side. She said, "Son, you're grow-ing up now; Pret ty soon you'll take a bride."

Chorus-Slow and rhythmic

*mf*

And then she said, "Just be-cause you've be-come a young man now, There's still some things that you

*F* *C* *F* *Cm7* *F9* *C*

don't un-der-stand now. Be-fore you ask some girl for her hand now, Keep your free-dom for as

F D7 Dm7 G7 C

long as you can now." My ma-ma told me, "You'd bet-ter shop a - round." Woh,

F C G7 C

yeah,-you'd bet-ter shop a - round. Ah,- hah,- there's some things that I

F C F C

want\_ you to know now. Just as sure as the wind's gon-na blow now, The wo-men come\_ and the

F C F D7 Dm7

wo-men gon-na go now. Be-fore you tell 'em that you love \_ 'em so now, My ma-ma told

G7 C F C

me, \_ "You'd bet-ter shop a - round." Woh, yeah,-you'd bet-ter shop a - round.\_

C7 F C7

Try to find your-self a bar - gain, son... Don't be sold on the

F F#dim D7

ver - y first one. Pret - ty girls come a dime a doz - en. Try to find one who's gon - na

G7 Gm7 G7 C F C

give you true lov - ing. — Be - fore you take a girl and say 'I do - now,' Make sure she's in

F C F C

love with - you now; Make sure that her love is - true now. I hate to see you feel - ing

F D7 Dm7 G7 1. C D7(b5) G7 2. C

sad and blue now. My ma - ma told me, "You'd bet - ter shop a - round?" And then she round."



# How Sweet It Is

(To Be Loved By You)

Words and Music by  
 BRIAN HOLLAND  
 LAMONT DOZIER  
 EDDIE HOLLAND

Moderately, with a beat  
 CHORUS

C G C G C G

*mf*

How sweet it is — to be loved by you, — yes ba - by, ooh, —

C G C G C G *to Coda*

— How sweet it is — to be loved by you — ooh, ba - by.

Verse

G Em D7

I need-ed the shel - ter of some-one's arms, And there you were. — I

G Em D7

need-ed some-one to un-der-stand my ups and downs, — And there you were —

G C G C

With sweet love — and de - vo - tion, — Deep - ly touch-es my e - mo - tion, — I wan-na

*D. C. al Coda 1*

stop and thank you, ba - by, I wan-na stop and thank you, ba - by, hey now,

♩ *Coda 1*

Verse

Close my eyes — at night, And won-der what would I be with-out you as my wife; —

Ev - 'ry-thing was just a bore, All the things I did seems I'd done it be-fore,

But to bright-en up — all my days — With a love so sweet in so man-y ways, — I wan-na

*D. C. al Coda 2*

stop and thank you, ba - by, I wan-na stop and thank you, ba - by, hey now,

♩ *Coda 2*

You were bet-ter to me than I've been to my - self, For me — there's you and no - bo-dy else,

G C G C

Stop and thank you, ba - by, I wan-na stop and thank you, ba - by, oh - oh

C Repeat and fade G C G C G

How sweet it is to be loved by you, yes ba - by, ooh,

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# Nothing But Heartaches

Words and Music by  
 EDDIE HOLLAND  
 BRIAN HOLLAND  
 LAMONT DOZIER

Moderately. in steady rhythm

G § Dm

Noth-ing But Heart - aches, oo - oo -

E7 Am7

oo Noth-ing But Heart - aches, He brings Noth-ing But Heart - aches.

G C Bm G

Oo, I can't break a-way from his arms, I can't break a-way from his charms, I can't break

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C G

— a-way from his kiss, — 'Cause his kiss — I'll sure-ly miss. — All my life I need-ed  
To him I'm loy-al, — to

G

some-one to need me, — So, I do my ver - y best to please him. But the more and more\_  
him — I'm true, — Why can't he be the same — way — too? — But the more my love\_

— I care — The more of him oth - er girls share. When I need a hand\_  
— has grown — The less — love he — has shown. He makes pro-mi-ses he\_

Am

— to hold — That's the time he leaves — me all a-lone, Just keeps me, keeps me  
— does-n't keep, — Some-times — I don't see — him all week. Just

D G Dm

cry-ing my-self to sleep Noth-ing But Heart - aches, oo - oo - oo Noth-ing But Heart - aches,

E7 Am7 D C G *D. S. and Fade*

But I can't break\_ a-way, Oh, no! — Keep a lov-ing him more\_ each day\_ — Noth-ing But Heart\_

# Cloud Nine

Words and Music by  
**BARRETT STRONG**  
**NORMAN WHITFIELD**

Moderately, with double time feeling

D7(#9)

Child-hood part of my life, it was-n't ver - y pret - ty. You see, I was

born and raised in the slums of the cit - y, It was a one room shack that slept ten oth - er child - ren be -

sides me. We hard - ly had e - nough food or room to sleep. It was hard times,

Need - ed some - thing to ease my trou - bled mind. Lis - ten! My

fath - er did - n't know the mean - ing of work, He dis - re - spect - ed ma - ma, and treat - ed

us like dirt. I left home, seek-in' a job that I nev-er did find, \_\_\_\_\_ De-

pressed and down-heart-ed I took to Cloud Nine, I'm do-in' fine, \_\_\_\_\_ up here on Cloud

D D7(#9)

Nine. Lis-ten one more time I'm do-in' fine, \_\_\_\_\_ up here on Cloud Nine.

Folks down there tell me, They say, "Give your-self a chance son, don't let life pass you by". But the

G

world of re-al-i-ty is a rat race where on-ly the strong-est sur-ive, It's a dog eat dog world, and that ain't no

D7 G D

G7 A7

lie. Lis-ten! It ain't e - ven safe no more to walk the streets at night, I'm do - in'

D7(#9) D D7

fine, on Cloud Nine. Let me tell you a - bout Cloud Nine. Cloud

D7

Nine, you can be what you wan - na be (Cloud Nine) You ain't got no re -

spon-si - bil-i - ty, and ev - 'ry man, ev - 'ry man is free (Cloud Nine) And you're a mil - lion miles

1. D7(#9)

from re-al - i - ty. I wan - na say I love the life I live, -

G D7 G D

And I'm gon-na live the life— I— love up here on Cloud Nine,—

D7

I'm rid-ing high ————— On Cloud Nine, you're as free as a

bird in flight— (Cloud Nine) There's no dif-f'rence be-tween day and night— (Cloud Nine) It's a world of love—

— and har-mo-ny (Cloud Nine) You're a mil-lion miles from re-al-i-ty. Cloud

<sup>2.</sup> D7(#9) D7 *Repeat for fade*

from re-al-i-ty. (Cloud Nine) (Cloud



# The Love You Save

THE CORPORATION <sup>TM</sup>

Moderately fast

G

Stop! You'd bet-ter save — me Stop, stop, — stop — you'd bet-ter save me — When

G B C Am D Bm Em

we played tag in grade school. you want-ed to be it — but chas-in' boys was just — a fad — you  
Is — sac said he kissed you — be-neath the ap-ple tree — When Ben-jie held your hand — he felt —

C Bm Am7 G G B C Am D

crossed your heart. you'd quit — When we grew up you trad-ed — your prom-ise for my ring — Now  
E - lec-tri - ci - ty — When A - lex - an - der called you — he said he rang your chimes —

Bm Em C Bm Am7 G Chorus: G C

just like back in grade school you're do-in' that same old thing — Stop! the love you save may be your  
Chris-to - pher dis - cov - ered you're way a - head — of your time —

Am (Bm) C D7 Bm Em C Bm Am (G)

own Dar - lin, take it slow, — or some-day you'll be all a - lone — Bet - ter

G C Am (Bm) C D7 Bm Em

stop! The love you save may be your own Dar - lin', look both ways be - fore you cross me, you're

C Bm D13/A G E A/E E E A/E E

head - in' for a dan - ger zone I'm the one — who loves you I'm the one — you need — Those

E A/E E A/E E A/E E

o - ther guys\_ will put you down\_ as soon as they suc-ceed They'll ruin your rep - u - ta - tion They'll

E A/E E E A/E E E A/E C/D D.S. al Coda

lab - el you\_ a flirt\_ The way they talk a - bout\_ you, they'll turn your name to dirt\_ Oh,

E E E E

Hold on Hold on Hold on Hold on

E A/E E A/E E A/E

"S" is for "save\_ it" "T" is for "take\_ it slow" "O" is for "Oh\_ no"

E G C Am Bm C D7

"P" is for "please\_ please don't go" The love you save may be\_ your own Some-day you may be all\_ a -

Bm Em C Bm Am. C/D Chorus: G C Am Bm C D7

lone Stop it, ba - by\_ oo You'd .bet-ter Stop! The love you save maybe your own Dar - lin', take it

Bm Em C Bm Am G E A/E E

slow\_ or some-day you'll be all a - lone\_ I'm the one\_ who loves you

E A/E E E A/E E A/E C/D Repeat and fade

I'm the one\_ you need\_ Those o - ther guys\_ will put you down\_ as soon as they suc-ceed Bet-ter

# The Tears Of A Clown

Words and Music by  
HENRY COSBY  
WILLIAM ROBINSON  
STEVIE WONDER

Moderately

C F Bb F C F

*mp*  
Now, if there's a smile — up-on my face, — it's on-ly there — try-in' to fool — the pub-  
(Now, if I ap-pear) — to be care-free — it's on-ly to — cam-ou - flage my sad-

Bb F C F Bb F C F

- lic. But when it comes — down to fool-ing you — Now, hon-ey, that's — quite a dif-f'rent sub -  
- ness in or-der to shield my pride, I try — to cov-er this hurt — as a show of glad-

Bb F C F Bb F C F

- ject Don't let my glad ex - pres - sion give you — the — wrong im - pres-  
- ness. But don't let my show con - fuse — you that I've — been — hap - py since

Bb F C F Bb F C F

- sion. Real - ly, I'm sad, — Oh, sad - der than sad, — You're gone  
you de-cid - ed to go. — Oh, I — need you so, — I'm hurt

Bb F C F Bb F C F

— and I'm hurt - ing so bad, — Like a clown — I pre-tend — to be glad. —  
— and I want - you to know, — But for oth - ers I put — on a show. —

Bb F G E/G# bass Am

Now, there's some sad things known to man, — But ain't too much sad - der than —

Fmaj7 C

the tears — of a clown, When there's no — one a — round. —

1. Bb C F Bb F

Now, if I ap — pear. —

2. C F Bb F C F Bb F

Just like Pa-gli — ac — ci did, — I try to keep my sad — ness hid. — Smil-

C F Bb F C F Bb F

— ing in the pub — lic eye, — But in my lone — ly room — I cry — the tears — of a

C F Bb F

clown when there's no — one a — round. — Oh, — yeah, ba —

C F Bb F C F Bb F

— by. — Now, if there's a smile — up — on my face, — don't let —

C F Bb F C F Bb F

my glad ex-pres - sion give you the wrong im-pres - sion. Don't let -

Repeat and fade  
C F Bb F C F Bb F

this smile I wear make you think I don't care. Don't let -

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# If I Were Your Woman

Words and Music by  
LA VERNE WARE  
PAM SAWYER  
CLAY McMURRAY

Moderately  
Gm

Edim 3 Bb/F

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

G7 3 3 Cm7 Gm

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

Cm7 Gm

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

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**Ebm** **Gm**

wom - an. If I were your wom - an, and you were my

**Bb** **Eb/Bb** **Gm**

man. Um, ba - by. She tears you down dar - lin',  
Life is so cra - zy,

**Edim** **Bb/F**

says you're noth - ing at all.  
a love is un - kind. But, I'll pick you up, dar - ling,  
Be - cause she came first, dar - ling,

**G7** **Cm7**

when she lets you fall.  
will she hang on your mind? You're like a dia - mond  
You're a part of me,

**Gm** **To Coda** **Cm7**

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

**Ebm/Gb** **Bb**

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

*Ebm/Bb* *Bb/F*

wom - an, \_\_\_\_\_ If I were your wom - an, \_\_\_\_\_ here's\_ what I'd

*G7* *Ebm* *Bb*

do, \_\_\_\_\_ I'd nev - er, no, no, stop lov - ing you. \_\_\_\_\_

*Ebm/Bb* *Bb* *Ebm/Bb* *D.S. al Coda*

Yeah, \_\_\_\_\_ yeah, — um \_\_\_\_\_

*Coda* *Cm7* *Gm* *Bb*

I'm \_\_\_\_\_ what you need, — but I'm too a-fraid to show\_ it. If I were your wom-an, \_\_\_\_\_ If I were

*Ebm/Bb* *Bb* *G7* *Repeat and fade*

your wom-an, — If I were your wom - an, — here's\_ what I'd do. \_\_\_\_\_  
wom - an, — here's\_ what I'd do. \_\_\_\_\_

*Ebm* *Bb* *Ebm/Bb*

*(ad lib and fade)* Nev - er, no, — no, no, stop lov - ing — you, ah, — yeah. \_\_\_\_\_ If I were your  
Nev - er, nev - er stop loving you if I were your woman, your sweet loving woman.

# Here Comes The Judge

Words and Music by  
 BILLIE JEAN BROWN  
 SUZANNE de PASSE  
 FREDERICK LONG

*Talk:* Hear ye! Hear ye!  
 The court's in session,  
 The court's in session.  
 Now here comes the judge,  
 Here comes the judge.

Moderately fast blues

1. Here Comes The Judge, Here Comes The Judge, Here Comes The  
 2. (Here Comes The) Judge, Here Comes The Judge, Here Comes The

Judge y'all, Here Comes The Judge. Stop eat - in' that  
 Judge y'all, Here Comes The Judge.

fudge, 'cause Here Comes The Judge, don't no-bod-y budge, 'Cause Here Comes The  
 Spoken above melody | Order, order. What's the first case on the docket? Judge, I got a boy here

Judge. Judge Short-y is pre-sid-ing to-day and he don't take no stuff  
 who can't dance. Can't dance? Ah... Ninety days. Thirty days for



C7 F7 C7 F7

— from no - bod - y, no kind of way. Hey boy, take off that hat,  
Boogaloo. Thirty days to learn how to Shing - a - ling . . .

C7 F7 C7 F7 C7 F7

Where do you think you're at? I know where you gone be if you don't heed my plea.  
And thirty more for the Afro - Twist. Can't dance?

C7 F11 Eb F11 (GBass) C7

What's I'm here to tell you; Court's in ses - sion, or - der in the court now,  
this? Court's in ses - sion, ev - 'ry - bod - y quiet now,

1. Eb F7 C C7 G7

court's in ses - sion, can't no - bod - y smoke now. (Here Comes The Judge, Here Comes The Judge.)  
Here Comes The

2. Eb F G G7 G7

court's in ses - sion. Here Comes The Judge, Here Comes The Judge. (Spoken): Is that the man?

G7 G9 G G7 G9 G G7

No, your honor. Does he look like the man? No, your honor. Well, I'm sorry you got

G9 G G7 *D.S. Lyric 2 at Coda*

to go now. Then, ah, ah, You can't recognize the man you got to go. (Stand guilty) Here Comes The

Coda C7 F C7 F C7 F

Yes, Here Comes The Judge, — They've caught 'im stomp-in' down the aisle. — Yes, Here Comes The

C7 F C7 F C7 F

Judge. — I'd rath-er be lost in the jun-gle of Bra-zil — than to face —

*Repeat for fade* C7 F C7 F C7 F

— the judge this morn-ing the way he feels. — Here Comes The Judge. — Here Comes The

# You Keep Me Hangin' On

Words and Music by  
 EDDIE HOLLAND  
 LAMONT DOZIER  
 BRIAN HOLLAND

Moderately

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present at the beginning.

A Em Em7 Am(F Bass) Am(E Bass)

*mf* Set me free why don't\_ cha ba - by get out my life why don't cha\_ ba - by  
 Set me free why don't\_ cha ba - by let me be why don't cha\_ ba - by

This system shows the first line of the song. The vocal line is written in the treble clef, and the piano accompaniment is in the bass clef. Chord symbols A, Em, Em7, Am(F Bass), and Am(E Bass) are placed above the staff. The lyrics are written below the vocal line.

A Em Em7 Am(F Bass) Am (E Bass)

'cause you don't\_real-ly love\_ me You just keep\_ me hang - in' on.  
 'cause you don't\_real-ly love\_ me You just keep\_ me hang - in' on.

This system shows the second line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Chord symbols A, Em, Em7, Am(F Bass), and Am (E Bass) are placed above the staff. The lyrics are written below the vocal line.

A Em Em7 Am(F Bass) Am (E Bass)

You don't\_real-ly need\_ me but You Keep\_ Me Hang - in' On.  
 You don't\_real-ly want\_ me you just keep\_ me hang - in' on.

This system shows the third line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Chord symbols A, Em, Em7, Am(F Bass), and Am (E Bass) are placed above the staff. The lyrics are written below the vocal line.

1.

B $\flat$  (C Bass) F C

Why do you keep a com-in' a - round play - ing with my heart?

B $\flat$  (C Bass) F C Em (B Bass)

Why don't cha get out of my life and let me make a new start?

G E Am (E Bass)

Let me get o - ver you the way you've got - ten o - ver me.

2. B $\flat$  (C Bass) F C

You say al - though we broke up you still wan-na be just friends,

B $\flat$  (C Bass) F A

But how can we still be friends when see-ing you on - ly breaks my heart a - gain.

E A Em

(spoken) And there ain't noth-ing I can do a - bout it. — Set me free why don't cha ba - by,

Em7 Am(F Bass) Am(E Bass) Bb(C Bass)

get out my life\_ why don't\_ cha ba - by. — You claim\_ you still\_

F C Bb(C Bass)

care\_ for me\_ but your heart and soul needs to be free, — Now that\_ you've got\_

F C Em(B Bass)

your free - dom you wan - na still hold on to me. —

G E Am

You don't want me for\_ your-self\_ so let me find some-bod-y else. —

A Em Em7 Am(F Bass) Am(E Bass)

Why don't\_ cha be a man a - bout\_ it and set\_ me free, Now

A Em Em7 Am(F Bass) Am(E Bass)

you don't\_ care a thing a - bout me You're just us - ing me, Boy,

A Em Em7 Am(F Bass) Am(E Bass)

get out, - get out - ta my life and let me sleep at night,

A Em Em7 Am(F Bass) Am(E Bass)

'Cause you don't\_ real-ly love\_\_ me, You just keep\_\_ me hang- ing on.

*fade away*  
A Am(E Bass) Em F Am

'Cause you don't\_ real-ly need\_\_ me, So let me be, set me free.

# Signed, Sealed, Delivered, I'm Yours

Words and Music by  
L. HARDAWAY  
L. GARRETT  
S. WONDER  
S. WRIGHT

Moderate tempo (with a solid beat)

The musical score is written in a single system with a key signature of one flat (Bb) and a common time signature (C). It consists of ten staves of music. The lyrics are written below the notes, with some lines split across two staves. Chord symbols are placed above the notes. The score includes a Coda section at the end.

Like a fool, I went and stayed too long  
Seen a lot of things in this old world

Now I'm won - d'rin' if your love's still strong  
When I touched them they did noth - ing, girl

by, here I am, — signed, sealed, de - liv - ered, I'm yours. —  
by, here I am, — signed, sealed, de - liv - ered, I'm yours. —

Then that time I went and said good - bye, —  
Oo - wee, babe you set my soul on fire —

Now I'm back\_ and not a - shamed to cry, Oo ba - by here I am —  
That's why I know you're my on - ly de - sire Oo ba - by here I am —

signed, sealed, de - liv - ered, I'm yours. — Here I am  
signed, sealed, de - liv - ered, I'm yours. — Here I am

ba - by Oh — you've got the fu - ture in — your hand. —  
ba - by Oh —

Here I am ba - by Oh — you've got the fu - ture in — your hand —

I've done a lot of fool - ish things — that I real - ly did - n't mean —  
*Back to sign §, until*  
*then go to Coda*

Hey, hey, did - n't I oh — ba - by

**CODA**

I could be a bro - ken man — but here I am — with your fu - ture, got your fu - ture, babe

Signed, sealed, de - liv - ered I'm yours — here I am — ba - by  
*(Repeat last four bars until fade)*

# Indiana Wants Me

Words and Music by  
R. DEAN TAYLOR

Moderately

*mf*

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, while the left hand plays a steady eighth-note accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Ab Db Eb7 Ab

*mp*

In - di - an - a Wants Me, Lord, I can't go back there. In - di - an - a Wants Me,

The first system of the vocal melody is set against piano accompaniment. The right hand has a simple harmonic accompaniment, and the left hand continues with the eighth-note pattern. The lyrics are written below the vocal line.

Db Eb7 Db Ab Eb7 Ab

Lord, I can't go back there, I wish I had you to talk to.

The second system of the vocal melody continues the accompaniment and lyrics. The piano accompaniment remains consistent with the previous system.

Fm F7 Bb

If a man ev - er need - ed dy - in', he did,

The third system of the vocal melody continues the accompaniment and lyrics. The piano accompaniment remains consistent with the previous systems.

Ab Db Eb7

No one had the right to say what he said a - bout you, And

The final system of the vocal melody concludes the piece. The piano accompaniment remains consistent with the previous systems.



G $\flat$  Db B $\flat$ m

it's so cold and lone-ly here with - out you. ——— Out there the law's a - com - in',

E $\flat$ 7 A $\flat$  Db E $\flat$ 7

I'm get-tin' so tired of run-nin' In-di-an - a Wants Me, Lord, I can't go back there

A $\flat$  Db E $\flat$ 7 Db A $\flat$  E $\flat$ 7

In-di-an - a Wants Me, Lord, I can't go back there. I wish I — had you — to

A $\flat$  Fm F7

talk to. ——— It hurts to see the man that I hope this let - ter finds its

B $\flat$  A $\flat$  Db E $\flat$ 7

I've be-come, way to you, And to know I'll nev - er see the morn-ing sun - shine on the land, For - give me, love, for the shame I put you through and all the tears,

G<sup>b</sup> Db B<sup>b</sup>m

I'll nev - er see your smil - ing face or touch your hand.  
 Hang on, love, to the mem - ries of those hap - py years.

If just once more I could see  
 Red lights are flash - in' a - round me

E<sup>b</sup>7 A<sup>b</sup> Db E<sup>b</sup>7

you, our home and our lit - tle ba - by.  
 Yeah, love, it looks like - they found me.

In - di - an - a Wants Me, Lord, I can't go back there,

A<sup>b</sup> Db E<sup>b</sup>7

In - di - an - a Wants Me, Lord, I can't go back there.

1. A<sup>b</sup>

Db E<sup>b</sup>7 A<sup>b</sup> Db E<sup>b</sup>7

2. Db A<sup>b</sup> E<sup>b</sup>7

I wish I had you to

Repeat and fade

A<sup>b</sup> A<sup>b</sup> D<sup>b</sup> E<sup>b</sup>7

talk to. \_\_\_\_\_

In - di - an - a Wants Me, Lord, I can't go back there.

# My Cherie Amour

Words and Music by  
 STEVIE WONDER  
 HENRY COSBY  
 SYLVIA MOY

Moderately

*f*

*mf*

D7 Cmaj7 C6 C Fmaj7 F6 Fmaj7 F7-5 F7 Gmaj7

La la la la la La la la la la.

D7 Gmaj7 C11 Fmaj7

My Che - rie A - mour, love - ly as a sum - mer day,  
 ca - fé or some - times on a crowd - ed street,  
 some - day you'll see my face a - mong the crowd,

D11 Gmaj7 C11 Fmaj7

My Che - rie A - mour, dis - tant as the Milk - y Way,  
 I've been near you but you nev - er no - ticed me,  
 May - be some - day I'll share your lit - tle dis - tant cloud.

D11 Cmaj7 D11 F9-5

My Che - rie A - mour, pret - ty lit - tle one that I a - dore,  
 My Che - rie A - mour, won't you tell me how could you ig - nore,  
 Oh, Che - rie A - mour, pret - ty lit - tle one that I a - dore,

E7 Bm7 E7 A7 D7 To Coda

You're the on - ly girl my heart beats for, How I wish that you were mine.  
 That be - hind that lit - tle smile I wore, How I wish that you were mine.  
 You're the on - ly girl my heart beats for, How I wish that you were mine.

1. G6 D11 D7 2. G6 D11 D7

In a La la

Cmaj7 C6 C Fmaj7 F6 Fmaj7 D7-9 D11 Gmaj7 D7 D.S. al Coda

la la la la, La la la la la la. May - be

Coda Repeat and fade Cmaj7 C6 C

La la la la la

Fmaj7 F6 Fmaj7 F7-5 F7 F9 Gmaj7 D7

la, La la la la la la. La la

# I Was Made To Love Her

Words and Music by  
HENRY COSBY, LULA HARDAWAY  
STEVIE WONDER, SYLVIA MOY

Moderately slow

Rhythm *f*

Bass

Lead

F Bb m7 Db (Eb bass) Db Eb F

I was born in Lil' Rock Had a child-hood sweet-heart We were al-ways hand in hand — I wore high-

Rhythm

Bass *mf*

Bb m7 Db (Eb bass) Db Eb F

— top shoes and shirt-tails, — Su-zy was in pig tails I knew I loved her e-ven then. — You know my

Bb m7 Db (Eb bass) Db Eb F

pa-pa dis-ap-proved it, my ma-ma boo-hooed it, But I told them time and time a-gain "Don't you know I —

Bb m7 Db (Eb bass) Db Eb F

— Was Made To Love Her. Built a world — all a - round her, "Yeah! Hey, hey, — hey. — She's been —

Bbm7 Db (Eb bass) Db Eb F

— my in-spi-ra-tion, showed ap-pre-ci-a-tion for the love I gave her through the years. — Like a

Bbm7 Db (Eb bass) Db Eb F

sweet mag-no-lia tree\_ my love blos-somed ten-der-ly; My life grew sweet-er through the years. — I know that

Bbm7 Db (Eb bass) Db Eb F

my ba-by loves me, My \_\_\_ ba-by needs me, that's why we made it through the years. — I Was

Bbm7 Db (Eb bass) Db Eb F

Made To Love Her, wor-ship and a-dore \_\_\_ her. — Hey, hey \_\_\_ hey. — All

through thick and thin\_ our love \_\_\_ just won't end 'cause I love my ba-by, love my ba-by. Ah! \_\_\_

F Bbm7 Db (Eb bass) Db Eb

My ba - by loves me, My ba - by needs me, and I know I ain't go - ing no - where.

F Bbm7 Db (Eb bass)

I was knee high to a chick - en when that love bug bit me,

Db Eb F

I had the fev - er with each pass - ing year. Oh e - ven if the moun - tain tum - bles, If this

Bbm7 Db (Eb bass) Db Eb F

whole world crum - bles by her side I'll still be stand - ing there 'cause I Was

Bbm7 Db (Eb bass) Db Eb F

Made To Love Her, I was made to live for her Yeah! Hey, hey, hey Ah!

B♭m7 Db (Eb bass) Db Eb

I Was Made To Love Her, build my world all a - round her. Hey, hey, hey.

F B♭m7 3 Db (Eb bass)

Oo ba - by I was made to please her, you know Ste - vie ain't gon-na leave her, no.

Db Eb F

Hey, hey, hey. Oo wee ba - by, My ba - by loves me, My

B♭m7 Db (Eb bass) Db Eb F

ba - by needs me. Hey, hey, hey. Oo my ba - by loves me.

Repeat for fade

F B♭m7 Db (Eb bass) Db Eb F

Repeat for fade



## My Guy

By  
WILLIAM ROBINSON

Moderately, with a beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes.

♩ B<sub>5</sub>

Noth - ing you could say can tear me a - way from My Guy. —  
 Noth - ing you could do could make me un - true to My Guy. —  
 mus - cle bound man could take my hand from My Guy. — No

The first system of the vocal melody is shown with piano accompaniment. The lyrics are written below the staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Dm

Noth - ing you could do 'cause I'm stuck like glue to My Guy. — I'm  
 Noth - ing you could buy could make me tell a lie to My Guy. — I  
 hand - some face could ev - er take the place of My Guy. — He

The second system of the vocal melody continues with piano accompaniment. The lyrics are written below the staff. The piano accompaniment maintains the same rhythmic pattern as the first system.

Cm Dm To Coda Cm Dm Cm Dm Cm

stick - ing to My Guy like a stamp to a let - ter. Like birds of a feath - er, we stick to - geth - er. I can  
 gave My Guy my word of hon - or. — To be faith - ful and I'm gon - na You —  
 mav not be a —

The final system of the vocal melody is shown with piano accompaniment. The lyrics are written below the staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

B $\flat$  Dm Cm F7 1. B $\flat$  Gm Cm Dm 2. B $\flat$  Gm

tell you from the start I can't be torn a-part from My Guy.  
 best be be-liev-ing, I won't be de-ceiv-ing My Guy.

Cm B $\flat$  Cm Cm6 Cm Cm6 Cm Cm6

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

B $\flat$  Gm Dm Gm Dm Cm

cream of the crop. As a mat-ter of taste to be ex-act, he's my i-deal as a

F7 D. S. al Coda Coda Cm F7 Cm F7 Cm

mat-ter of fact. No mov-ie star, but when it comes to be-ing hap-py we are. There's not a

B $\flat$  Gm Cm F7 B $\flat$  Gm Cm F7

man to-day who could take me a-way from My Guy. Repeat and fade  
 There's not a

# My World Is Empty Without You

Words and Music by  
 BRIAN HOLLAND  
 LAMONT DOZIER  
 EDDIE HOLLAND

Moderately bright, with a beat

Introduction for piano, marked *mf*. The music is in G major and 4/4 time, featuring a steady eighth-note bass line and chords in the right hand.

Em C

*mf*

My World Is Emp - ty With - out You, - babe..  
 My World Is Emp - ty With - out You, - babe..

First system of the vocal melody and piano accompaniment. The piano part includes chords Em and C. The vocal line is in G major and 4/4 time.

Em C Bm

My World Is Emp - ty With - out You, - babe..  
 My World Is Emp - ty With - out You, - babe..

Second system of the vocal melody and piano accompaniment. The piano part includes chords Em, C, and Bm. The vocal line continues in G major and 4/4 time.

G D

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

Third system of the vocal melody and piano accompaniment. The piano part includes chords G and D. The vocal line concludes in G major and 4/4 time.

Am

I find it hard — for me — to care —  
But from this lone - li - ness — there's —

Em Am7 Bm G

ry no on - hid - ing place. — I need your strength, —  
In - side this cold —

D

— I need your ten - der touch, —  
— and emp - ty house — I dwell, —

Am Em Am7 D7

I need the love, — my dear, — I — miss so — much. —  
in dark - ness with mem - o - ries — I — know so — well. —

Em C

D Dm

I need your love more than before,

Bb Gm D

I can hardly carry on any more.

Em C

My World Is Empty Without You, babe, without

Em C

you, babe, with out you, babe,

Bm G

My mind and soul have felt

D Am

— like this,— Since love be - tween —

Em Am7 Bm G

— us — no more ex - ist. — And each

D

time — that dark - ness falls, —

Am Em Am D7

it finds me a - lone — with these four walls. —

Em C

*Repeat and gradually fade out*  
My World Is Emp - ty With - out You, — babe..

# My Girl

Words and Music by  
WILLIAM ROBINSON  
RONALD WHITE

Slowly

**System 1:** Chords: F, Bb, F. Lyrics: I've got sun-shine on a cloud - y day;

**System 2:** Chords: Bb, F, Bb, F, Bb. Lyrics: When it's cold out - side, I've got the month of May.

**System 3:** Chords: F, Gm, Bb, C, F, Gm, Bb, C, F. Lyrics: I guess you say, What can make me feel this way? My Girl.

**System 4:** Chords: Bb, C7, F, Bb. Lyrics: talk - ing 'bout My Girl. I've got so much hon - ey, the bees en - vy

F Bb F Bb

me; I've got a sweet-er song than the birds in the

F Bb F Gm Bb C F Gm

tree. Well, I guess you say, What can make me

Bb C7 F Bb

feel this way? My Girl, talk - ing 'bout My Girl.

C7 F Bb F Bb

I don't need no mon-ey, for-tune or fame. I've got

F Bb F Bb

all the rich - es, ba - by, one man can claim. Well,



F Gm Bb C F Gm Bb C F

I guess you say, What can make me feel this way? My Girl, \_\_\_\_\_

Bb C7 F

\_\_\_\_\_ talk-ing 'bout My Girl. \_\_\_\_\_ I've got sun-shine on a cloud - y day \_ with

Gm C7 F

My Girl; \_\_\_\_\_ I've ev - en got the month of May with My Girl. \_\_\_\_\_

Gm C7

Talk - ing 'bout, \_\_\_\_\_ talk - ing 'bout, \_\_\_\_\_ talk - ing 'bout \_\_\_\_\_ My Girl. \_\_\_\_\_ Woo!

F Gm C7 F

\_\_\_\_\_ My Girl. \_\_\_\_\_ That's all \_\_\_\_\_ I can talk a - bout, is My Girl.

# The Way You Do The Things You Do

Words and Music by  
WILLIAM ROBINSON  
BOBBY ROGERS

Moderately with a beat

*mf*

G C G C G C G C G C G C

You got a smile so bright,  
are,  
you know you could've been a can-dle.  
you know you could've been a flow-er.

G C G C G C G C G C G C G C

I'm hold - ing you so tight,  
If good looks caused a min-ute,  
you know you could've been a han-dle.  
you know that you could be an hour.

G C G C F C F C F C F C

The way you swept me off my feet,  
The way you stole my heart,  
you know you could - 've been a  
you know you could - 've been a

G C G C G C G C G C G C G C

broom.  
cool crook.  
The way you smell so sweet,  
And Ba - by you're so smart,  
you know you could - 've been some  
you know you could - 've been a

G C G C D

per - fume... }  
school book... }

Well, — you could - 've been an - y - thing that you

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! —

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## A Place In The Sun

Lyrics by  
RONALD MILLER

Music by  
BRYAN WELLS

Moderately Slow

*mf*

Dm7 G7 C Am7

*mp*

1. Like a long lone-ly stream I keep run-nin' towards a dream, mov-in'  
2. (Like an) old dust-y road I get wea-ry from the load, mov-in'

Dm7 G7 C F C F6 Am7 Dm7 G7

on, \_\_\_\_\_ mov-in' on, \_\_\_\_\_ Like a branch on a tree I kee  
on, \_\_\_\_\_ mov-in' on, \_\_\_\_\_ Like this tired trou-bled earth I've bee

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C Am7 Dm7 G7 C F C

reach-in' to be free, mov-in' on, mov-in' on.  
roll-in' since my birth, mov-in' on, mov-in' on.

Chorus

Dm7 G7 C E7 Am Am7

*mf*  
'Cause there's a place in the sun where there's hope for ev-'ry one, where my

Dm G7 C Cmaj7 C6 C Dm7

poor rest-less heart's got-ta run. There's a place in the

G7 C E7 Am Am7 Dm G7

sun and be-fore my life is done, Got to find me a place in the

1. C F C 2. C F C

sun. *mf* 2. Like an sun.

# Reflections

Words and Music by  
 BRIAN HOLLAND  
 LAMONT DOZIER  
 EDDIE HOLLAND

Moderately slow, with a beat

B

Through the mir - ror of my mind,

F#m(sus4)

G

D

time af - ter time I see Re - flec - tions of you and me, Re -

§

G

D

G

D

G

D

flec - tions of \_\_\_\_\_ the way life used to be, \_\_\_\_\_ Re - flec - tions of \_\_\_\_\_ the love you

G

D

Gmaj7

G

Em(B bass)

F#m7 D(F# bass)

took from me. Oh, I'm all a - lone\_ now, No love to shield me,

A G

trapped in a world that's a dis-tort - ed re - al - i - ty.

B F#m(sus4) B

Hap - pi - ness — you took from me and left me — a - lone

F#m(sus4) B F#m(sus4)

with on - ly mem - o - ries\_ Through the mir - ror of my mind, — through these tears that I'm cry - ing

G D G D

re - flects a hurt I can't con - trol. — 'Cause al - though you're gone, — I keep —

G D G D G D

hold - ing on — to the hap - py times — oh, when you were mine. —



F#m(Bbass) B9 B

from the hurt — that — you — have caused; — Ev - 'ry - where I turn \_

F#m(sus4) G D

seems like ev - 'ry - thing I see — re - flects the love that used to be. — In

G D G D G D

you I put all — my faith and trust, — Right be - fore my eyes my world has

G D Gmaj7 G6 Em(Bbass) F#m7 D(F#bass)

turned to dust; — Af - ter all the nights I sat a - lone - and wept, -

A G D. S. and fade %

Just a hand - ful of prom - is - es — are — all that's left of lov - ing you. Re -



# Runaway Child, Running Wild

Words and Music by  
**BARRETT STRONG**  
**NORMAN WHITFIELD**

Moderately slow

*mf* You played

D7 G F D  
 hook-ie from school and you can't go out\_ to play, yeah!\_  
 pun-ish-ment 'cause your moth-er wants to raise you in the right way, yeah!\_

D F D G F D  
 Ma - ma said, "For the  
 But you don't care, 'cause you

D7 D G F D  
 rest of the week, in your room you got - ta stay, yeah!"  
 al - read - y made up your mind you wan - na run\_ a - way, yeah!"

F 1. D7 G F  
 Now you feel\_ like the whole world's pick - in' on

D7 F D F D7 F D F

you, But deep down in - side, — you know — it ain't

D7 G F D F D G F D

true. — You're in

2. D7 F D F D

You're on your — way, — Run - a - way Child, Run-ning Wild, —

D7 D F

Run - a - way Child, — Run-ning Wild, — Bet-ter go back home —

D F Tacet

where you — be - long. —

*Repeat 5 times*

Vamp (bass only till end — no chords)

Roaming through the city going nowhere fast, you're on your own at last,  
 Hey! It's gettin' late. Where will you sleep?  
 You're gettin' kind-a hungry, you forgot to bring something to eat.  
 Oh, lost with no money you start to cry,  
 But remember, you left home wantin' to be grown, so dry your weeping eyes.

Si - rens scream - in' down ne - on light - ed streets. You want your

ma - ma. Run, run, run, run, run, run, run, run. Are they look - ing for you?\_ You're\_  
 ma - ma. Run, run, run, run, run, run, run, run, but she's much too far a - way, \_ she can't

1. frigh - tened and con - fused. I want my 2. hear a word\_ you say. \_ You've

*Repeat 5 times*

heard some frightening news on the radio, about little boys running away from home,  
 And the parents don't see them no more.  
 You wanna stop to hitch a ride, I know,  
 But your mama told you never trust a stranger  
 And you don't know which way to go.

*Last Verse — Sung over Vamp and fade*

Streets are dark and deserted, not a sound nor sign of life.  
 How you long to hear your mother's voice, 'cause you're lost and alone.  
 But remember, you made the choice, Runaway Child, Running Wild.  
 You better go back home where you belong,  
 Oh, Runaway Child, Running Wild,  
 You better go back home where you belong.  
 You're lost in this great big city,  
 Go back home where you belong.  
 Not a familiar face, ain't it a pity,  
 Go back home where you belong.  
 Runaway Child, Running Wild,  
 You better go home where you belong.

# Shotgun

Words and Music by  
AUTRY DE WALT

Moderately (with a strong beat)

Chorus

D7

D G D7 G

*mf* Shot - gun,

D7

D G D7 G

D7

shoot 'em 'fore he run, now. Do the Jerk, ba - by,

D G D7 G

D7

D G D7 G

Do the Jerk, now. Hey!

Verse

D7

1. Put on your red dress, And then you go down yon - der.

I said: Buy your-self a shot-gun, now. We're gon - na

break it down, ba - by, now. We're gon - na load it up, ba - by, now.

'A then you shoot 'em 'fore he run, now.

Twine\_time. Twine\_time.

D. S. and fade

Chords: D7, D G D7 G D7, 1. D G D7 G, 2. D. S. and fade D G D7 G

2. Put on your highheel shoes  
 We're goin' down here and listen to 'em play the blues.  
 We're gonna dig potatoes,  
 We're gonna pick tomatoes.

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# Mickey's Monkey

Words and Music by  
 LAMONT DOZIER  
 BRIAN HOLLAND  
 EDDIE HOLLAND

Moderate rock

This cat named Mick - ey came from out of town, yea!

He was spread-ing a new dance all a - round

Chords: G, C, G, C, G, C, G

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C G C

In just a mat - ter of a few days,

G C G

yea! His dance be - came the new

C G C Repeat till fade

teen - age craze. 2.(When the)

EXTRA Verses: (over chord pattern G-C)

2. When the people see him dancing,  
They begin to see,  
To see this cat do that monkey thing.  
It's really something to see,  
This cat named Mickey  
Doing the monkey.

3. Come on, Let's do Mickey's monkey, children,  
Yea, let's do Mickey's monkey, children  
Lum di lum di lie  
Cho.: Lum di lum di lie  
Lum di lum di lie  
Cho.: Lum di lum di lie  
Lum di lum di lie  
Cho.: Lum di lum di lie  
Lum di lum di lie

4. Oh,  
Monkey see, monkey do,  
Come on, you can do the monkey, children,  
Yea, you're doing Mickey's monkey, children,  
Do the monkey, Mickey's monkey  
Oh, do the monkey, Mickey's monkey  
Mickey's monkey  
Mickey's monkey (Fade)

# Love Is Here And Now You're Gone

Words and Music by  
 EDDIE HOLLAND  
 LAMONT DOZIER  
 BRIAN HOLLAND

With a solid beat

*mf*

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a steady eighth-note bass line in the bass clef. The tempo is marked 'With a solid beat' and the dynamics are 'mf'.

*mf*

1. Love Is Here, — And, oh my dar-ling, Now You're Gone, —  
 2. Love Is Here, — And, oh my dar-ling, Now You're Gone, —

*Gm7*

The first line of the song features two vocal parts. The piano accompaniment continues with the same bass line and adds chords in the right hand. The key signature is G minor (two flats) and the time signature is 4/4. The dynamics are 'mf'. The chord 'Gm7' is indicated above the right-hand staff.

*F*

You made me Love Is Here, — And, oh my dar-ling,  
 love you, love you, And, oh my dar-ling,

*3*

The second line of the song continues the vocal parts. The piano accompaniment includes a triplet of eighth notes in the left hand. The chord 'F' is indicated above the right-hand staff.

*Gm7*

Now You're Gone, — You per - suad - ed me to love you,  
 Now You're Gone, — You said lov - ing you would make life

*Am*

The third line of the song continues the vocal parts. The piano accompaniment includes a triplet of eighth notes in the left hand. The chords 'Gm7' and 'Am' are indicated above the right-hand staff.

*F7*

And I did, — But in - stead of ten - der - ness I found  
 beau - ti - ful — with each pass - ing day,

*Eb*

The fourth line of the song continues the vocal parts. The piano accompaniment includes a triplet of eighth notes in the left hand. The chords 'F7' and 'Eb' are indicated above the right-hand staff.

heart-ache in - stead, In - to your arms I fell, So un - a - ware \_\_\_\_\_ of the  
 But as soon as love came in - to my heart, \_\_\_\_\_ you

*Chords: Gb7, Bb*

lone - li - ness that was wait - ing there, \_\_\_\_\_  
 turned and you walked \_\_\_\_\_ just one way.

*Chords: Em7-5, Eb, F*

*Spoken:* You closed the door of your heart and turned the key, locked your  
*Spoken:* You stripped me of my dreams, you gave me faith, then took my  
 love away from me.  
 hope, look at me now.

*Chords: C, Ab, Eb, F*

Love Is Here, \_\_\_\_\_ And, oh my dar-ling, Now You're Gone. \_\_\_\_\_

*Repeat and gradually fade out*

*Chords: F, Gm7*

### 3rd Chorus:

Look at me  
 See what loving you has done to me  
 Look at my face  
 See how crying has left its trace  
 After you made me all your own  
 And you left me all alone  
 You made your words sound so sweet  
 Knowing that your love I couldn't keep.  
*Spoken:* My heart cries out for your touch  
 But you're not there  
 And my lonely cry fades in the air.