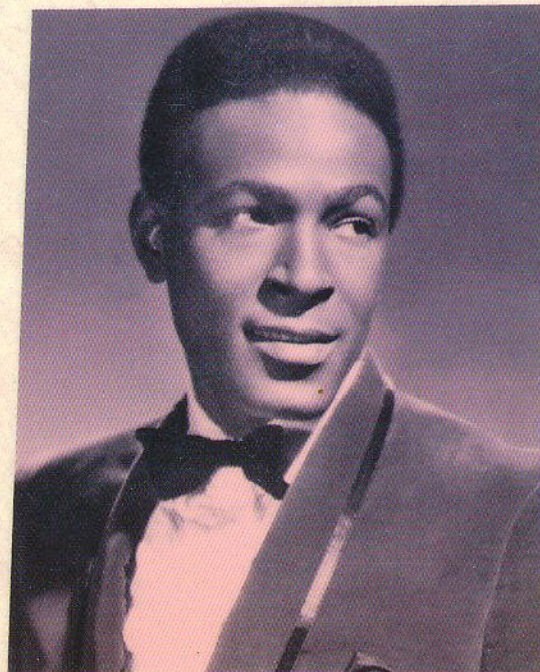
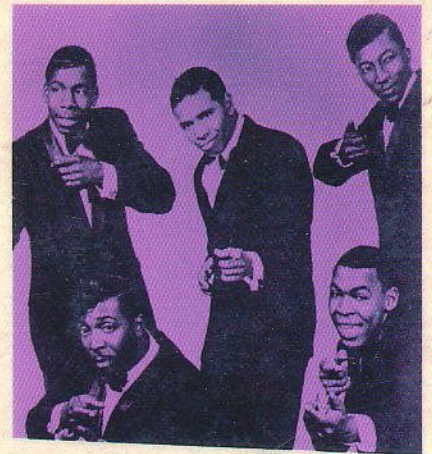




MOTOWN'S FIRST

The ultimate selection of Soul

Marvin Gaye, The Jackson Five, Diana Ross & The Supremes, Michael Jackson, The Temptations, The Four Tops, Martha & The Vandellas, Tammi Terrell, The Commodores, Labelle, Barrett Strong, Mary Wells, The Marvelettes, Jr. Walker & The All Stars, Rockwell, Rick James, Edwin Starr, Gladys Knight & The Pips



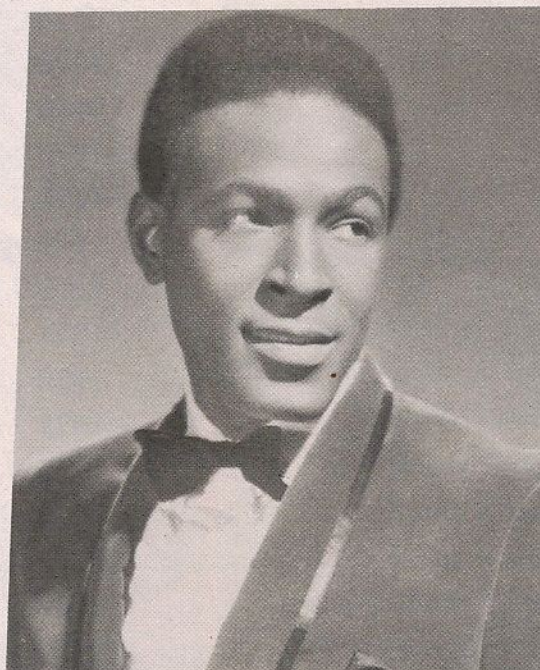
Transcriptions from original recordings of **36 HITS OF SOUL** especially arranged for Piano, Vocal, Guitar plus Complete Lyrics & Chord Boxes



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With the spirit of:

Berry Gordy,

Brian & Eddie Holland,

Lamont Dozier,

Marvin Gaye,

The Temptations,

The Four Tops,

Martha Reeves,

Gladys Knight,

The Jackson Five,

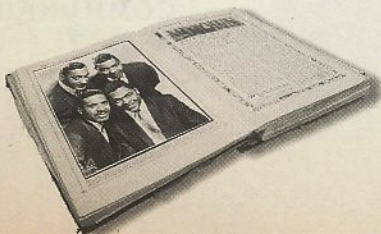
Lionel Richie,

Diana Ross,

The Supremes

...

[www.motown.com]



C H R O N O L O G I C A L

- 1960** Money (That's What I Want)
- 1961** Please Mr. Postman
- 1963** Heat Wave (Love Is Like A Heat Wave)
- 1964** Baby I Need Your Loving
- 1964** Baby Love
- 1964** Dancing In The Street
- 1964** My Guy
- 1964** Where Did Our Love Go
- 1965** I Can't Help Myself (Sugar Pie, Honey Bun)
- 1965** I Hear A Symphony
- 1965** My Girl
- 1965** Shotgun
- 1965** Stop! In The Name Of Love
- 1966** Ain't Too Proud To Beg
- 1966** Get Ready
- 1966** Reach Out I'll Be There
- 1966** You Can't Hurry Love
- 1966** You Keep Me Hangin' On
- 1967** Ain't No Mountain High Enough
- 1967** I Heard It Through The Grapevine
- 1968** Ain't Nothing Like The Real Thing
- 1968** You're All I Need To Get By
- 1970** ABC
- 1970** I Want You Back
- 1970** I'll Be There
- 1970** War
- 1971** If I Were Your Woman
- 1971** Never Can Say Goodbye
- 1971** What's Going On
- 1972** Ben
- 1972** Papa Was A Rollin' Stone
- 1975** Lady Marmalade
- 1976** Sweet Love
- 1977** Easy
- 1981** Super Freak
- 1984** Somebody's Watching Me

T

S

Just Soul!

A L P H A B E T I C A L

A R T I S T S

04	-	09	ABC	The Jackson Five
10	-	13	Ain't No Mountain High Enough	Marvin Gaye & Tammi Terrell
14	-	17	Ain't Nothing Like The Real Thing	Marvin Gaye & Tammi Terrell
18	-	19	Ain't Too Proud To Beg	The Temptations
20	-	23	Baby I Need Your Loving	The Four Tops
24	-	29	Baby Love	Diana Ross & The Supremes ✓
30	-	34	Ben	Michael Jackson ✓
36	-	40	Dancing In The Street	Martha & The Vandellas
41	-	45	Easy	The Commodores
46	-	49	Get Ready	The Temptations
50	-	53	Heat Wave (Love Is Like A Heat Wave)	Martha Reeves & The Vandellas
54	-	56	I Can't Help Myself (Sugar Pie, Honey Bunch) ..	The Four Tops
58	-	63	I Hear A Symphony	Diana Ross & The Supremes
64	-	68	I Heard It Through The Grapevine	Marvin Gaye ✓
70	-	75	I Want You Back	The Jackson Five ✓
76	-	81	I'll Be There	The Jackson Five ✓
82	-	86	If I Were Your Woman	Gladys Knight & The Pips
88	-	92	Lady Marmalade	Labelle
93	-	95	Money (That's What I Want)	Barrett Strong
96	-	99	My Girl	The Temptations
100	-	104	My Guy	Mary Wells
106	-	109	Never Can Say Goodbye	The Jackson Five
110	-	114	Papa Was A Rollin' Stone	The Temptations ✓
116	-	117	Please Mr. Postman	The Marvelettes
118	-	121	Reach Out I'll Be There	The Four Tops ✓
122	-	125	Shotgun	Jr. Walker & The All Stars
126	-	130	Somebody's Watching Me	Rockwell
132	-	135	Stop! In The Name Of Love	Diana Ross & The Supremes
136	-	140	Super Freak	Rick James
142	-	145	Sweet Love	The Commodores
146	-	148	War	Edwin Starr ✓
149	-	153	What's Going On	Marvin Gaye ✓
154	-	157	Where Did Our Love Go	Diana Ross & The Supremes
158	-	162	You Can't Hurry Love	Diana Ross & The Supremes
164	-	168	You Keep Me Hangin' On	Diana Ross & The Supremes
170	-	173	You're All I Need To Get By	Marvin Gaye & Tammi Terrell ✓





ABC

(Berry Gordy/Freddie Perren/Fonce Mizell/Deke Richards)

1970 - The Jackson 5

$\text{♩} = 94$

1

A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b

Poo poo poo poo — poo poo — Poo poo poo poo — poo poo — You

4

A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b

went to school to learn — girl Things you ne - ver ne - ver knew be - fore — Like — "I —

6

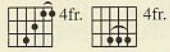
A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b

— be - fore "E" ex - cept — af - ter "C" And why 2 plus 2 — makes 4 — now now — now I'm —



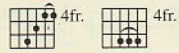
CHART SINGLES
 The Jackson 5
 (Motown: 1970)
 US #1 Pop, #1 R&B,
 UK #8

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8 A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b

gon - na teach you teach you teach you All a - bout love girl All a - bout love Seat



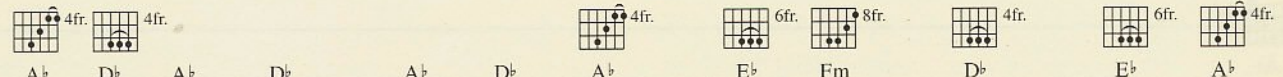
10 A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b

your - self down, take a seat Oh all you got - ta do is re - peat af - ter me A



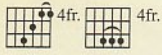
12 A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b

B C Eas - y as 1 2 3 As sim - ple as Do



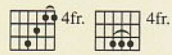
14 A^b D^b A^b D^b A^b D^b A^b E^b F^m D^b E^b A^b

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



16 A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b A^b

Eas - y as 1 2 3 As sim - ple as Do



18 A^b D^b A^b D^b A^b D^b A^b 1. E^b Fm D^b E^b 6fr. 8fr. 4fr. 6fr.

Re Mi A B C 1 2 3 ba - by you and me



20 A^b

girl Come on love me love me just a lit - tle bit I'm



22 A^b

I'm gon - na teach you how to sing it out Come on come on come on let me show you what it's all a - bout

24

6fr. 8fr. 4fr. 6fr. 4fr. E^b Fm D^b E^b A^b E^b Fm D^b E^b A^b E^b Fm D^b E^b A^b

— how eas - y love — can be But that's how eas - y love can be Sing - ing sim - ple me - lo - dies 1 —

27

4fr. 6fr. 8fr. 4fr. 6fr. 4fr. A^b E^b Fm D^b E^b A^b

— 2 3 you — and me

[Break perc.]

30

33

Shake it shake it ba - by Come on now Shake it shake it ba - by ooh — ooh

36

Shake it shake it ba - by ho 1 2 3 ba - by ooh ooh A B C ba - by ah ah

A^b D^b A^b D^b A^b D^b A^b

39

Do Re Mi ba - by That's how eas - y love can be A B C is eas - y It's like count -

A^b D^b A^b D^b A^b D^b A^b D^b A^b D^b

A^b D^b A^b E^b Fm D^b E^b

42

ing up to 3 Sing - ing sim - ple me - lo - dies That's how eas - y love can

A^b

45

be I'm gon-na teach you how to sing it out Come on come on come on let me show you what it's all a - bout A

Repeat ad lib.

ABC

(complete lyrics)

You went to school to learn girl
Things you never never knew before
Like "I" before "E" except after "C"
And why 2 plus 2 makes 4, now, now, now
I'm gonna teach you, (teach you, teach you)
About love girl, (all about love)
Sit yourself down, take a seat
All you gotta do is repeat after me

Chorus (x2)

A B C,
It's easy as 1 2 3,
As simple as Do re mi,
A B C, 1 2 3
Baby you and me girl

Come on and love me just a little bit
I'm gonna teach you how to sing it out
Come on, come on, come on
Let me show you what it's all about

Reading and writing, arithmetic
Are the branches of the learning tree
But without the roots of love everyday girl
Your education ain't complete
Teacher's gonna show you (she's gonna show you)
How to get an "A" (na, na, na, na, na, na)
How to spell "me", "you", add the two
Listen to me baby that's all you got to do Oh,

Chorus

A B C
It's easy, it's like counting up to 3
Singing simple melodies
That's how easy love can be
That's how easy love can be
Singing simple melodies
1 2 3 baby you and me

Sit down girl, I think I love ya'
Now, get up girl, show me what you can do
Shake it, shake it baby, come on now
Shake it, shake it baby, oooh, oooh
Shake it, shake it baby, yeah
1 2 3 baby, oooh, oooh
A B C baby, ah, ah
do re mi baby, wow
that's how easy love can be

ABC

It's easy, it's like counting up to 3
Singing simple melodies
That's how easy love can be

I'm gonna teach you how to sing it out
Come on, come on, come on
Let me show you what it's all about

Ain't No Mountain High Enough

(Nickolas Ashford/Valerie Simpson)

1967 - Marvin Gaye & Tammi Terrell

♩ = 126

1

Bm⁷ 2fr. E⁷ G GM⁷ Em⁷ F[♯]m⁷ 2fr. GM⁷ 3fr.

Lis - ten ba - by

5

Bm⁷ 2fr. E⁷ G GM⁷ Em⁷ F[♯]m⁷ 2fr. GM⁷ 3fr.

Ain't no moun-tain high Ain't no val - ley low Ain't no riv - er wide e - nough ba - by

9

Bm⁷ 2fr. E⁷ G GM⁷ Em⁷ F[♯]m⁷ 2fr. GM⁷ 3fr.

If you need me call me No mat - ter where you are No mat - ter how far Don't wor - ry ba -



CHART SINGLES

- Marvin Gaye & Tammi Terrell (Tamla: 1967) US #3 R&B, #19 Pop
- Diana Ross (Motown: 1970) US #1 R&B, #1 Pop, #6AC, UK #6
- The Boystown Gang (in a medley with REMEMBER ME) *(WEA: 1981) UK #46
- Joscelyn Brown (Incredible: 1998) UK #35
- Whitehouse (Beautiful Noise: 1998) UK #60

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13

Bm7 2fr. E7 G GM7 Em7 F#m7 2fr.

— by Just call my name — I'll be there in a hur - ry — You don't have to wor - ry 'Cause ba-by there

Chorus

17

GM7 3fr. Em7 F#m7 2fr. Bm7 2fr. GM7 F#m7 2fr. Bm7 2fr.

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

21

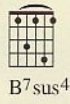
GM7 3fr. Em7 F#m7 2fr. Bm7 2fr. E7 GM7 al Coda

Ain't no riv - er wide — e - nough — To keep me from get - ting to you — babe Re - mem - ber the day

25

GM7 Em7

— babe — Oh no — dar - ling — No wind No rain —



29

Or win - ters cold _____ Can't stop me ba - by No___ no___ ba -



33

'Cause you are my goal _____ Oh ba -
by If you're e - ver in trou - ble I'll be there on the dou - ble Just send for me Oh ba -



37

by___
by___

*D.S. al Coda
(modulate in key of Cm)*

38

___ babe Don't you know that there Ain't no moun - tain high___

Coda



40

e - nough _____ Ain't no val - ley low _____ e - nough _____ Ain't no riv - er wide___
Fade

Ain't No Mountain High Enough

(complete lyrics)

Listen, baby
Ain't no mountain high
Ain't no valley low
Ain't no river wide enough, baby

If you need me, call me
No matter where you are
No matter how far,
Dont worry baby
Just call my name
I'll be there in a hurry
You don't have to worry
'Cause baby, there

Chorus

**Ain't no mountain high enough
Ain't no valley low enough
Ain't no river wide enough
To keep me from getting to you, babe**

Remember the day
I set you free
I told you you could always count on me darlin'
From that day on I made a vow
I'll be there when you want me
Someway, somehow
'Cause baby, there

Chorus

Oh no darlin'
No wind, no rain
Or winters cold
Can't stop me baby (no no baby)
'Cause you are my goal
If your ever in trouble
I'll be there on the double
Just send for me oh baby

My love is alive
Way down in my heart
Although we are miles apart
If you ever need a helping hand
I'll be there on the double
Just as fast as I can

Don't you know that there

**Ain't no valley low enough
Ain't no river wide enough
To keep me from getting to you, babe**

Don't you know that there

**Ain't no mountain high enough
Ain't no valley low enough
Ain't no river wide enough**

(Ad lib. to fade)

Marvin Gaye Tammi Terrell

67



Ain't Nothing Like The Real Thing

(Nickolas Ashford/Valerie Simpson)

1968 - Marvin Gaye & Tammi Terrell



♩ = 94

Capo 3rd fret



E^b



E^bM⁷

1

Ain't noth - ing like the

4

Fm⁷ E^b A^bM⁷ Fm⁷ B^b7

real thing ba - by Ain't noth - ing like the real thing — No

7

E^b E^bM⁷ Fm⁷ E^b A^bM⁷

no Ain't noth - ing like the real thing ba - by Ain't noth - ing like the

CHART SINGLES

Marvin Gaye & Tammi Terrell (Tamla: 1968) US #1 R&B, #8 Pop
 Aretha Franklin (Atlantic/WSM: 1974) US #6 R&B, #47 Pop
 Donny & Marie Osmond (Polydor/UMG: 1977) US #21 Pop, #17 AC (in '76)
 Chris Christian with Amy Holland (in a medley with YOU'RE ALL I NEED TO GET BY*
 (Boardwalk: 1982) US #21 AC, #88 Pop
 Marcella Detroit & Elton John (London: 1994) UK #24



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10

Fm7 B^b7 E^b Gm/D Cm7 B^b7sus4 E^b Fm E^b

real thing — I've got your pic - ture hang - in' on the wall — But

13

A^bM7 G+(#9) Cm7 B^bm7 E^b7 A^bM7

it can't see or come to me — when I call your name — I re - a - lize — it's just a pic - ture

16

E^b E^b Fm E^b A^bM7 G+(#9)

in a frame — I read your let - ters when you're not near — But they don't move — me And they don't groove — me like

19

A^bM7 B^bm7 E^b7 A^bM7 E^b

when I hear — Your — sweet voice — whis - per - ing — in my ear — Don't you know —

22



E^b



E^bM7



Fm7



E^b



A^bM7

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

25



Fm7



B^b7



E^b



Fm



E^b



A^bM7



G⁺(#9)

real thing I play my game a fan - ta - sy I pre - tend but I'm not in re -

28



Cm7



B^bm7



E^b7



A^bM7



E^b

a - li - ty I need the shel - ter of your arms to com - fort me No oth - er

31



Gm7



G7



Cm7



E^b



A^bM7

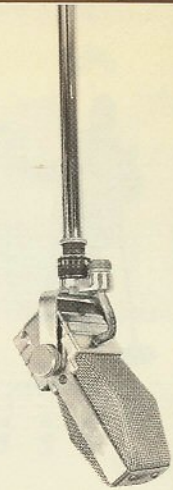


E^b

sound is quite the same as your name No touch can do half as much to make me feel

34  G⁷  Fm⁷  B^b7sus⁴  B^b7 *D.S. al Coda*

bet - ter So let's stay to - ge - ther Or got some









36  Fm⁷  B^b7  E^b  E^bM⁷

real thing Ain't noth - ing like the

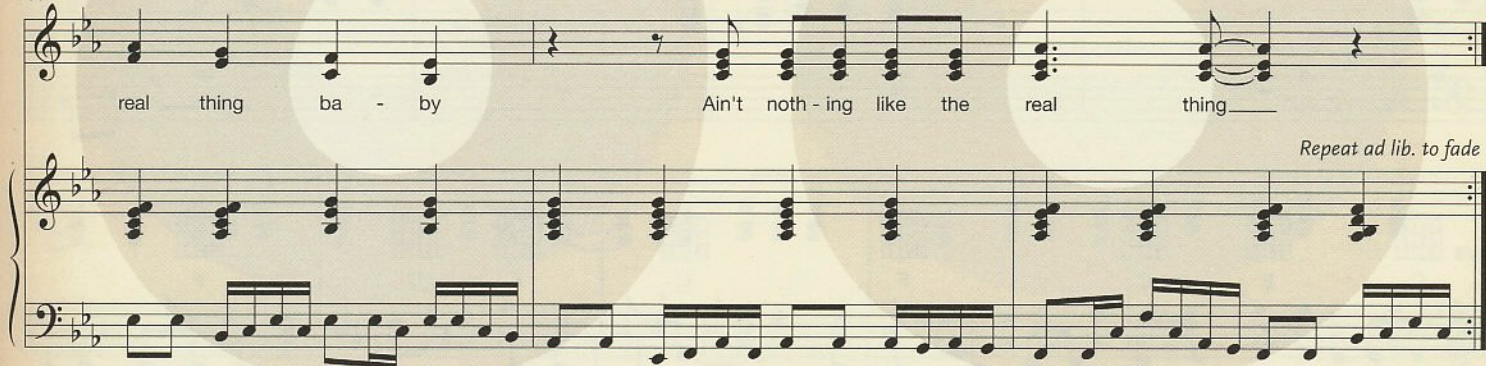
Coda 



38  Fm⁷  E^b  A^bM⁷  Fm⁷  B^b7

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

Repeat ad lib. to fade



Chorus (x2) Ain't nothing like the real thing, baby
Ain't nothing like the real thing

I got your picture hangin' on the wall
But it can't see or come to me when I call your name
I realize it's just a picture in a frame

I read your letters when you're not near
But they don't move me
And they don't groove me like when I hear
Your sweet voice whispering in my ear
Don't you know

Chorus

I play my game, a fantasy
I pretend but I'm not in reality
I need the shelter of your arms to comfort me

No other sound is quite the same as your name
No touch can do half as much to make me feel better
So let's stay together

I got some memories to look back on
And though they help me when you phone
I'm well aware nothing can take the place of your being there

So let me get the real thing (x2) Chorus (x2)

(Ad lib. to fade)

Ain't Too Proud To Beg

(Norman Whitfield/Eddie Holland)

1966 - The Temptations



♩ = 120



1

I know___ you wan - na leave me But I re - fuse to let you go___ If I have to



5

beg and plead___ for your sym - pa - thy I don't mind___ coz' you mean that much to me Ain't too proud to

Chorus



9

beg___ sweet darl - in'___ Please don't leave___ me girl___ Ain't to proud___ to



CHART SINGLES
The Temptations (Gordy: 1966)
US #1 R&B, #13 Pop, UK #21
The Rolling Stones (Rolling Stone/Virgin: 1974)
US #17 Pop
Rick Astley (RCA/BMG: 1989)
US #16 AC, #89 Pop

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13

C F C F C F C

1. 2. 4. (fade) F

plead — Ba - by ba - by — Please don't leave — me girl Don't you go — Now I heard

17

G C F C F C F C

[Instrumental]

21

C F C F C F C G

Da Capo

Now I've got - ta

I know you wanna leave me,
 But I refuse to let you go
 If I have to beg and plead for your sympathy,
 I don't mind coz' you mean that much to me

Chorus Ain't too proud to beg, (sweet darlin')
 Please don't leave me girl, (don't you go)
 Ain't to proud to plead, (baby, baby,)
 Please don't leave me girl, (don't you go)

Now I 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

If I have to sleep on your doorstep all night and day
 Just to keep you from walkin' away
 Let your friends laugh, even this I can stand
 'Cause I want to keep you anyway I can

Chorus [instrumental]

Now I've gotta love so deep in the pit of my heart
 And each day it grows more and more
 I'm not ashamed to come and plead to you baby
 If pleadin' keeps you from walkin' out that door

Chorus
 Baby, baby, baby, baby (sweet darling)... (ad lib. to fade)

Baby I Need Your Loving

(Brian Holland/Lamont Dozier/Eddie Holland)

1964 - The Four Tops



Capo 1st fret

♩ = 122



B^b



A^b



E^b



A^bM7



B^b



A^b



E^b



A^bM7

1

Oo oo oo oo oo _____ oo oo oo _____ Oo oo oo oo oo _____ oo oo oo _____

5



B^b



A^b



E^b



A^bM7



B^b



E^b

Ou ou ou ou ou _____ ou ou ou _____ Ba - by I _____ need your _____ lov - in'

9



B^b



E^b



B^b



E^b

Ba - by I need your _____ lov - in' Al - though you're nev - er near _____

CHART SINGLES

- The Four Tops (Motown: 1964) US #11 R&B, #11 Pop
- The Fourmost (Parlophone/EMI: 1964) UK #24
- O.C. Smith (Columbia/Sony: 1970) US #21 AC: #30 R&B: #62 Pop
- Johnny Rivers (Imperial/Capitol: 1967) US #3 Pop
- E.D. Wofford (MC/Curb: 1978) US #77 Country
- Eric Carmen (Arista/BMG: 1979) US #62 Pop
- Carl Carlton (RCA/BMG: 1982) US #17 R&B



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13

B^b E^b B^b E^b

Your voice I of - ten hear An - o - ther day an - o - ther night

17

B^b E^b B^b E^b

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

Chorus

21

A^bM7 Fm7 E^b Cm7 2fr.

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

25

A^bM7 Fm7 E^b Cm7 2fr. A^bM7

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

1. 3. (fade)
Cm7

29 Cm7 Ab Eb/G Bb Ab Eb AbM7 Bb

— your lov - in' Oo oo oo oo oo — Oo oo oo — Oo oo oo oo oo —

33 Ab Eb AbM7 Bb Ab Eb AbM7 Bb

— oo oo oo — Oo oo oo oo oo — oo oo oo — Oo oo oo oo oo —

37 Ab Eb AbM7

— oo oo oo —

D.S. to fade



The Four Tops

Baby I Need Your Loving

(complete lyrics)



Baby I need your lovin'
Baby I need your lovin'
Although you're never near
Your voice I often hear
Another day, another night
I long to hold you tight
'Cause I'm so lonely

Baby, I need your lovin'
'Got to have all your lovin'
Baby, I need your lovin'
'Got to have all your lovin'



Some say it's a sign of weakness
For a man to beg
Then weak I'd rather be
If it means havin' you to keep
'Cause lately I've been losin' sleep

Baby, I need your lovin'
'Got to have all your lovin'
Baby, I need your lovin'
'Got to have all your lovin'



Empty nights echo your name
Sometimes I wonder
Will I ever be the same oh yeah,
When you see me smile you know
Things have gotten worse
Any smile you might see
Has all been rehearsed
Darlin', I can't go on without you
This emptiness won't let me live without you
This loneliness inside me darlin'
Makes me feel not alive, honey



Baby, I need your lovin'
'Got to have all your lovin'
Baby, I need your lovin'
Got to have all your lovin'
Baby, I need your lovin'
'Got to have all your lovin'

(Ad lib. to fade)



Baby Love

(Brian Holland/Lamont Dozier/Eddie Holland)

1964 - Diana Ross & The Supremes

Ternary feel

♩ = 134



Dm



B^b



G



F



C

1

Oo oo oo oo Ba -



C



C7



A7



Dm

6

by love my ba - by love I need you Oh how I need you
 by love my ba - by love Why must we se - pe - rate my love



Dm



C



F



C

10

But all you do is treat me bad Break my heart and leave me sad
 All of my whole life through I nev - er love no - one but you



CHART SINGLES

The Supremes (Motown: 1964) US #1 Pop, #1 R&B, UK #1
 (Motown: 1974) UK #12
 Joni Lee (MCA/UMG: 1976) US #62 Country
 Honey Blane (Zonophone: 1981) UK #68

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14

F C F C/E *al Coda* Dm7 G7

Tell me what did I do wrong To make you stay a - way so long 'Cause ba -
 Why you do me like you do I get this need

18

C C7 A7 Dm

by love my ba - by love Been miss - ing ya miss kiss - ing ya

22

Dm C F C

Ins - tead of break - ing up Let's do some kiss - ing and mak - ing up

26

F C F C/E Dm7 G7

Don't throw our love a - way In my arms why don't you stay Need

30 C C7 A7 Dm

ya — Need — ya — Ba - by love ooh ooh ba - by love

34 Dm C F C

Instrumental

38 F C F C/E Dm7 G7 D.S. al Coda

Ba -

42 Dm7 G7 D^b 4fr.

Ooh ooh Ooh — ooh Need to hold you — Once a -

Coda

46

4fr. D^b7 3 3 6fr. B^b7 6fr. E^bm

gain my love Feel your warm — em - brace my love — Don't throw our love —

50

4fr. D^b 2fr. G^b 4fr. D^b 2fr. G^b

— a - way — Please don't do me — this way — Not hap - py like I

54

4fr. D^b 2fr. G^b 4fr. D^b/F 6fr. E^bm7 3 A^b7 4fr. D^b





used to be Lone - li - ness has got the best of me — my love My ba -

58

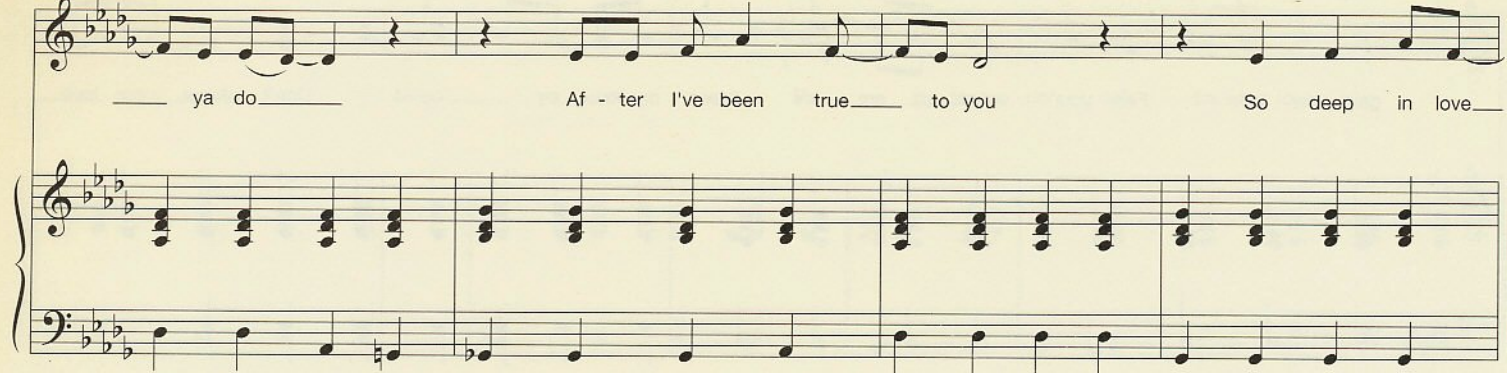
4fr. D^b7 6fr. B^b7 6fr. E^bm

by love I need — ya Oh — how I — need ya — Why ya do me like —



62

 4fr. D^b  2fr. G^b  4fr. D^b  2fr. G^b


— ya do — Af - ter I've been true — to you So deep in love —






66

 4fr. D^b  2fr. G^b  4fr. D^b/F  6fr. $E^b m7$  4fr. A^b7  4fr. D^b


— with you — Ba - by, ba - by Ooh till it hurts me, till it



70

 4fr. D^b7  6fr. B^b7  6fr. $E^b m$

hurts me Ooh — Ba - by love Don't throw our love —



74

 4fr. D^b  2fr. G^b  4fr. D^b  2fr. G^b

— a - way Don't throw our love — a - way

Fade



The Supremes

Baby Love

(complete lyrics)

Ooh baby love, my baby love
I need you, oh how I need you
But all you do is treat me bad
Break my heart and leave me sad
Tell me, what did I do wrong
To make you stay away so long

'Cause baby love, my baby love
Been missing ya, miss kissing ya
Instead of breaking up
Let's do some kissing and making up
Don't throw our love away
In my arms why don't you stay

Need ya, need ya
Baby love, ooh, ooh, baby love

Baby love, my baby love
Why must we separate, my love
All of my whole life through
I never loved no one but you
Why you do me like you do
I get this need

Ooh, ooh, need to hold you
Once again, my love
Feel your warm embrace, my love
Don't throw our love away
Please don't do me this way
Not happy like I used to be
Loneliness has got the best of me

My love, my baby love
I need you, oh how I need you
Why you do me like you do
After I've been true to you
So deep in love with you
Baby, baby, ooh 'til it's hurtin' me
'Til it's hurtin' me
Ooh, baby love
Don't throw our love away
Don't throw our love away

(Ad lib. to fade)



Ben

(Walter Scharf/Don Black)

1972 - Michael Jackson

♩ = 68



F



B^b/F



F



B^b/F



F



B^b/F

Musical notation for the first system, including a treble clef, a key signature of one flat (Bb), and a common time signature (C). The staff contains a whole rest for the first measure, followed by two measures of whole notes.

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays a steady eighth-note melody, while the left hand provides a simple harmonic accompaniment.

4 F

B^b/F

F

C7/E

Musical notation for the second system, including a treble clef, a key signature of one flat (Bb), and a common time signature (C). The staff contains a whole rest for the first measure, followed by a vocal line starting with the lyrics 'Ben the two of us need look no more'.

Ben _____ the two of us need look no more _____

Piano accompaniment for the second system, continuing the melody and accompaniment from the first system.

7 F

C7/E

FM7

Musical notation for the third system, including a treble clef, a key signature of one flat (Bb), and a common time signature (C). The staff contains a vocal line with the lyrics 'We both find what we were look-ing for With a friend to call my'.

We _____ both find what we were look-ing for _____ With a friend to call my _____

Piano accompaniment for the third system, continuing the melody and accompaniment from the previous systems.








CHART SINGLES
 Michael Jackson
 (Motown: 1972)
 US #1 Pop, #5 R&B,
 UK #7


10      

own I'll nev - er be a - lone And you my friend will see You've got a friend in



13     




me You've got a friend in me Ben, you're al - ways run - ning



16   

here and there You feel you're not wanted an - y - where



19     

If you ev - er look be - hind And don't like what you find There's some - thing you should



22

D^b7 C7 F B^b/F F B^b/F

know You've got a place to _____ go _____ You've got a place to go _____

25

Gm Gm/E F Gm Gm/E

used to say _____ "I" and "me" _____ Now it's "us" _____

28

F Gm Gm/E F

now it's "we" _____ I used to say _____ "I" and "me" _____

31

Gm Gm/E F B^b/F F

Now it's "us" _____ now it's "we" _____ Ben _____ most peo - ple would turn

34 C7/E F C7/E

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

37 F C7/E E^b D

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

40 D^b C F B^b/F F B^b/F

gain If they had a friend like Ben _____ A friend Like _____ Ben _____

rit. *a Tempo*

43 F B^b/F F B^b/F F

Like Ben _____ Like Ben _____

rall.

Ben

(complete lyrics)

Ben, the two of us need look no more
We both found what we were looking for
With a friend to call my own
I'll never be alone
And you my friend will see
You've got a friend in me
(You've got a friend in me)

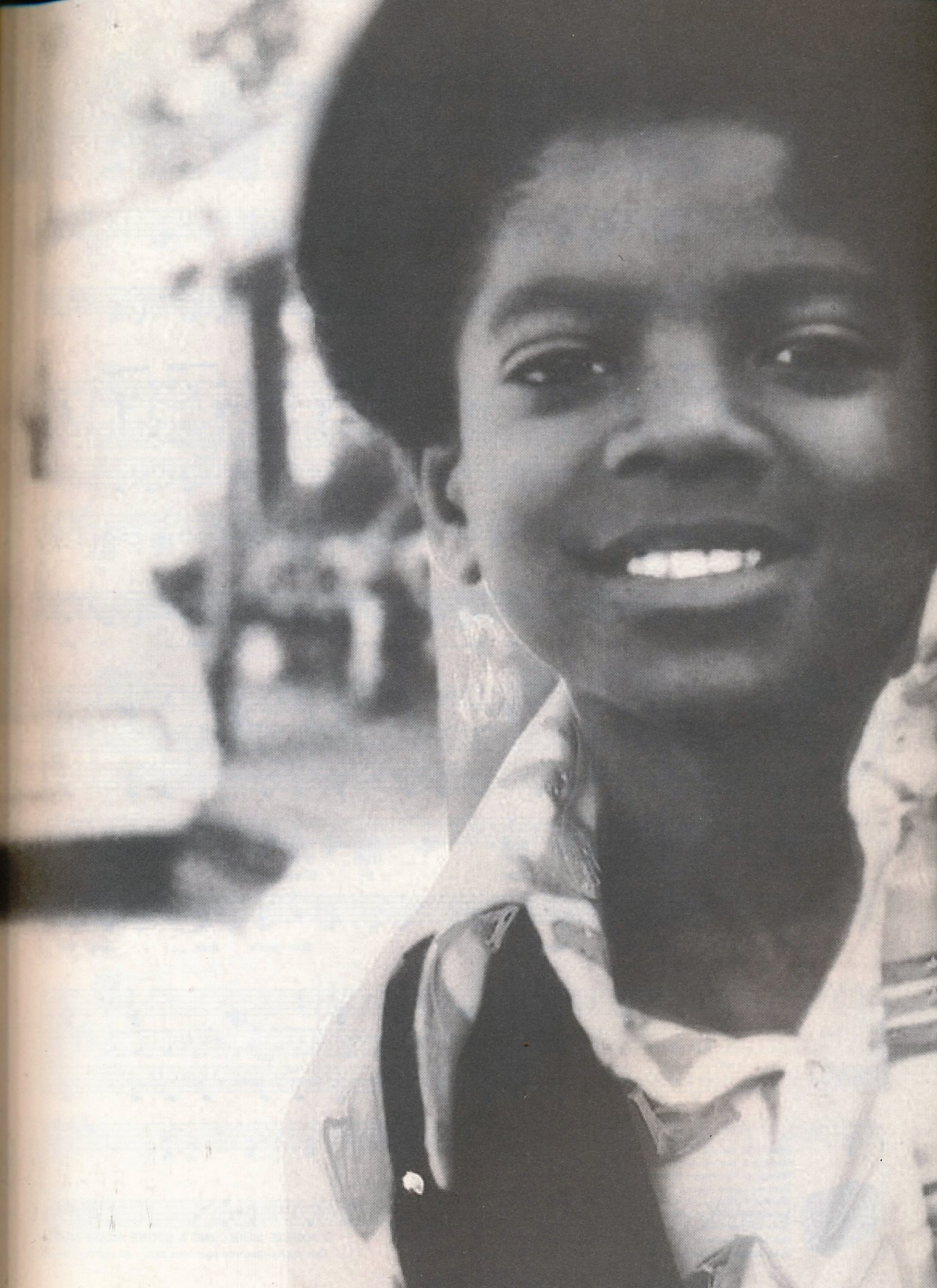
Ben, you're always running here and there
(Here and there)
You feel you're not wanted anywhere
(Anywhere)

If you ever look behind
And don't like what you find
There's something you should know
You've got a place to go
(You've got a place to go)

I used to say, "I" and "me"
Now it's "us", now it's "we"
(I used to say, "I" and "me")
(Now it's "us", now it's "we")

Ben, most people would turn you away
(Turn you away)
I don't listen to a word they say
(A word they say)
They don't see you as I do
I wish they would try to
I'm sure they'd think again
If they had a friend like Ben
(A friend)
Like Ben
(Like Ben)
Like Ben







Dancing In The Street

(Marvin Gaye/Ivy Jo Hunter/William Stevenson)

1964 - Martha & The Vandellas

♩ = 124



1

E7sus2 E7 E7sus2 E7 E7sus2 E7



4

E7sus2 E7 E7sus2 E7 E7sus2 E7

Cal - - - lin' out a - round the world Are you



7

E7sus2 E7 E7sus2 E7 E7sus2 E7

rea - dy for a brand new beat Sum - mer's here and the

CHART SINGLES

- Martha & The Vandellas (Gordy: 1964) US #2 R&B, #2 Pop, UK #28
- Mamas & The Papas (Dunhill/BMG: 1967) US #73 Pop
- Ramsey Lewis (Cadet/UMG: 1967) US #36 AC, #84 Pop
- Martha & The Vandellas (Gordy: 1969 re-issue) UK #4
- Donald Byrd (Blue Note: 1977) US #95 R&B
- Terio DeSario with K.C. (Casablanca/UMG: 1980) US #66 Pop
- Van Halen (Warner Bros/WSM: 1982) US #32 Pop, #3 MR
- Mick Jagger & David Bowie (EMI America: 1985) US #7 Pop, #3 MR, UK #1



10

E7sus2 2fr. E7 2fr. E7sus2 2fr. E7 2fr. E7sus2 2fr. E7 2fr.

time is right For danc - in' in the street They're danc - in' in Chi - ca -

13

E7sus2 2fr. E7 2fr. E7sus2 2fr. E7 2fr. E7sus2 2fr. E7 2fr.

- go Down in New Or - leans

16

E7sus2 2fr. E7 2fr. E7sus2 2fr. E7 2fr. E7sus2 2fr. E7 2fr.

In New York Ci - ty All we need is mu -

19

A

sic sweet mu - sic There'll be mu - sic ev' - - - ry - where

22

A

E7sus2

E7

E7sus2

E7

There'll be swing - in' and sway - ing and re - cords play - in'

25

E7sus2

E7

E7sus2

E7

G#7

Danc - in' in the street oh, It does - n't mat - ter what

28

G#7

C#m7

you wear Just as long as you are there So come on

31

F#m7

B7sus4

ev' - ry guy grab a girl Ev' - ry - where a - round

34

B7 E7sus2 E7 E7sus2 E7

the world They'll be danc - in' They're danc - in' in the street

37

E7sus2 E7 1. E7sus2 E7 2. E7sus2 E7

This is an Way down in L. A.

40

E7sus2 E7 E7sus2 E7 E7sus2 E7

ev' - ry day They're danc - in' in the street

43

E7sus2 E7

Let's form a big strong man

Repeat ad lib.

Dancing In The Street

(complete lyrics)

Callin' out around the world,
are you ready for a brand new beat?
Summer's here and the time is right
for dancin' in the street.

They're dancin' in Chicago (dancin' in the street)
Down in New Orleans (dancin' in the street)
In New York City (dancin' in the street)

All we need is music, sweet music,
There'll be music everywhere
There'll be swingin' and swayin',
And records playin',
Dancin' in the street

Oh, it doesn't matter what you wear,
Just as long as you are there.
So come on every guy, grab a girl,
Everywhere, around the world

There'll be dancin',
They're dancin' in the street

This is an invitation, across the nation,
A chance for folks to meet.
There'll be laughin' and singin',
And music swingin'
Dancin' in the street
Philadelphia P.A., (dancin' in the street)
Baltimore and D.C. now, (dancin' in the street)
Can't forget the motor city, (dancin' in the street)

All we need is music, sweet music
There'll be music everywhere
There'll be swingin' swayin',
And records playin',
Dancin' in the street

Oh it doesn't matter what you wear,
Just as long as you are there.
So come on every guy, grab a girl,
Everywhere, around the world

They're dancin', they're dancin' in the street (dancin'...)
Way down in L.A., (dancin'...)
Every day they're dancin' in the street (dancin'...)
Let's form a big strong line, (dancin'...) and get in time
We're dancin' in the street (dancin'...)
Across the ocean blue, me and you (dancin'...)
We're dancin' in the street (dancin'...)

Easy

(Lionel Richie)

1977 - The Temptations



♩ = 68

Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

Musical notation for the second system, including guitar chord diagrams (A^b 4fr., Cm⁷ 3fr., B^bm⁷, E^b9sus⁴ 6fr.) and the lyrics: "Know it sounds fun - ny But I just can't stand the pain___".





Musical notation for the third system, including guitar chord diagrams (A^b 4fr., Cm⁷ 8fr., B^bm⁷ 6fr., E^b9sus⁴ 6fr.) and the lyrics: "Girl I'm leav - ing you_____ to - mor - row_____".




CHART SINGLES
The Commodores (Motown: 1977) US #1 R&B, #4 Pop, #14 AC, UK #9
*Faith No More (Slash/WSM: 1993) UK #3, US #58 Pop

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9  A^b  Cm7  B^bm7  E^b9sus4


Seems to me — girl You know I've done all — I can —



11  A^b  Cm7  B^bm7







You see I begged, stole — And I borro - wed, — yeah —




13  E^b9sus4 **Chorus**  A^b  Cm7  B^bm7  E^b9sus4

— Ooh, — that's why I'm ea - sy — I'm ea - sy like sun-day morn -



16  A^b  Cm7  B^bm7  E^b9sus4  A^b  Cm7

ing — That's why I'm ea - - - sy —



19

6fr. B^bm7 6fr. E^b9sus4 2fr. G^b 4fr. D^b 6fr. E^b9sus4 1. 4fr. A^b

I'm ea - sy like sun - day morn - - - - - ing

6

22

2. 4fr. A^b 6fr. G^bM7 8fr. Fm7 6fr. E^bm7 11fr. A^b9sus4

ing I wan - na be high, so high I wan - na be

25

6fr. G^bM7 8fr. Fm7 6fr. E^bm7₃ 11fr. A^b9sus4

free to know The things I do are right I wan - na be free

27

6fr. G^bM7 8fr. Fm7 6fr. E^bm7 11fr. A^b9sus4 4fr. A^b 3fr. Cm7

Just me, oh babel

30



B^bm7



E^b9sus4



A^b



Cm7



1. B^bm7



E^b9sus4

2. B^bm7

E^b9sus4

Chorus

Musical staff with treble clef and key signature of two flats. Lyrics: That's why I'm ea -

That's why I'm ea -

Piano accompaniment for the first system, showing treble and bass staves with chords and a melodic line.

34



A^b



Cm7



B^bm7



E^b9sus4



A^b



Cm7

Musical staff with treble clef and key signature of two flats. Lyrics: sy I'm ea - sy like sun - day morn - ing

sy

I'm ea - sy like sun - day morn - ing

Piano accompaniment for the second system, showing treble and bass staves with chords and a melodic line.

37



B^bm7



E^b9sus4



A^b



Cm7



B^bm7



E^b9sus4

Musical staff with treble clef and key signature of two flats. Lyrics: That's why I'm ea - - - sy I'm ea - sy like sun - day morn -

That's why I'm ea - - - sy

I'm ea - sy like sun - day morn -

Piano accompaniment for the third system, showing treble and bass staves with chords and a melodic line.

40



A^b



Cm7



B^bm7



Bm7



E9sus4



A



C[#]m7

Musical staff with treble clef and key signature of two flats. Lyrics: ing That's why I'm ea - - - sy

ing

That's why I'm ea - - - sy

Piano accompaniment for the fourth system, showing treble and bass staves with chords and a melodic line.

43

Bm7 2fr. E⁹sus⁴ 7fr. A 5fr. C[#]m7 4fr. Bm7 2fr. E⁹sus⁴ 7fr.

I'm ea - sy like sun - day morn - ing _____ That's why I'm ea -

Easy

(complete lyrics)

Know it sounds funny
 But I just can't stand the pain
 Girl I'm leaving you tomorrow
 Seems to me girl
 You know I've done all I can
 You see I begged, stole
 And I borrowed, yeah

**Ooh, that's why I'm easy
 I'm easy like sunday morning
 That's why I'm easy
 I'm easy like sunday morning**

Why in the world
 Would anybody put chains on me?
 I've paid my dues to make it
 Everybody wants me to be
 What they want me to be
 I'm not happy when I try to fake it!
 No!

**Ooh, that's why I'm easy
 I'm easy like sunday morning
 That's why I'm easy
 I'm easy like sunday morning**

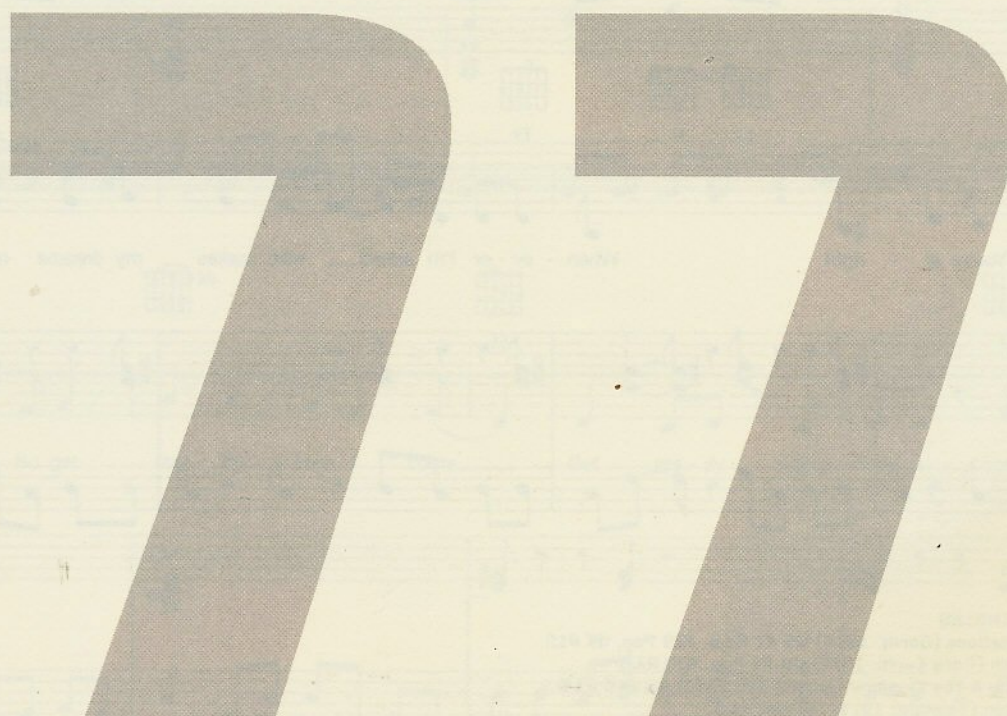
I wanna be high, so high
 I wanna be free to know
 The things I do are right
 I wanna be free
 Just me, ooh babe!

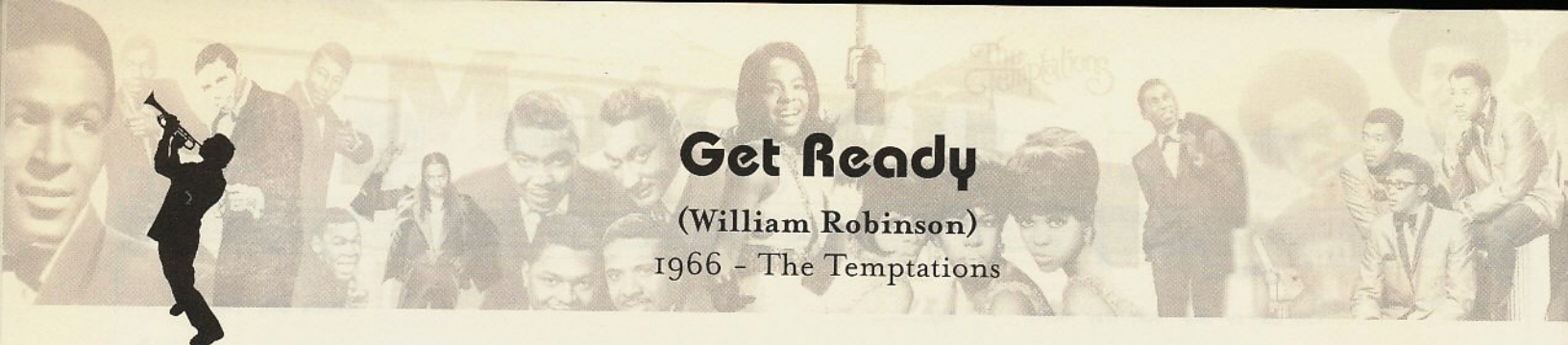
[Instrumental]

**That's why I'm easy
 I'm easy like sunday morning
 That's why I'm easy
 I'm easy like sunday morning**

**Because I'm easy
 Easy like sunday morning
 Because I'm easy
 Easy like sunday morning**

(Ad lib. to fade)





Get Ready

(William Robinson)
1966 - The Temptations

Gimmick

♩ = 134

Chord diagrams for guitar: D, D, D, D, D, D, D, D, D, D, D, D, D, G, F

Musical notation for the first system, including piano accompaniment and guitar part.

Musical notation for the second system, including piano accompaniment and guitar part. Chord diagrams: D, G, F, D, G, F.

I nev - er met a girl who makes _____ me feel _____ the way that

Musical notation for the third system, including piano accompaniment and guitar part. Chord diagrams: D, G, F, D, G, F.

you do You're al - right When - ev - er I'm asked _____ who makes my dreams real _____ I say that

CHART SINGLES

- The Temptations (Gordy: 1966) US #1 R&B, #29 Pop, UK #10
- Rare Earth (Rare Earth: 1970) US #4 Pop, #20 R&B
- King Curtis & The Kingpins (Atco/WSM: 1970) US #46 R&B
- Syl Johnson (Twilight: 1971) US #34 R&B
- Smokey Robinson (Tamla: 1979) US #82 R&B
- Carol Hitchcock (A&M/UMG: 1987) UK #56



13

D G F D G F

you do You're out - ta sight So fee - fi - - - fo - fum

17

D G F F B^b

Look at ba - by 'cause here I come And I'm bring - ing you a love that's true So get

21


Gm⁷ C⁷ F B^b


rea - dy So get rea - dy I'm gon - na try to make you love me too So get

25

Gm⁷ C⁷ D G F

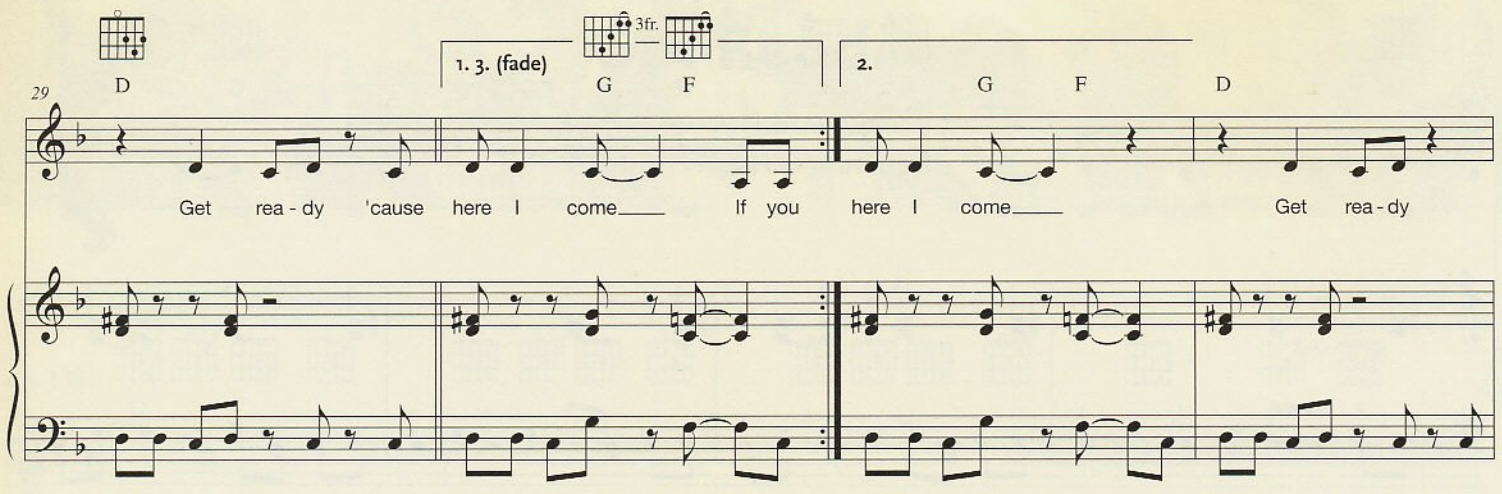
rea - dy So get rea - dy here I come Get rea - dy 'cause here I come now

29  D

1. 3. (fade)  G  F

2. G F D









Get rea - dy 'cause here I come — If you here I come — Get rea - dy



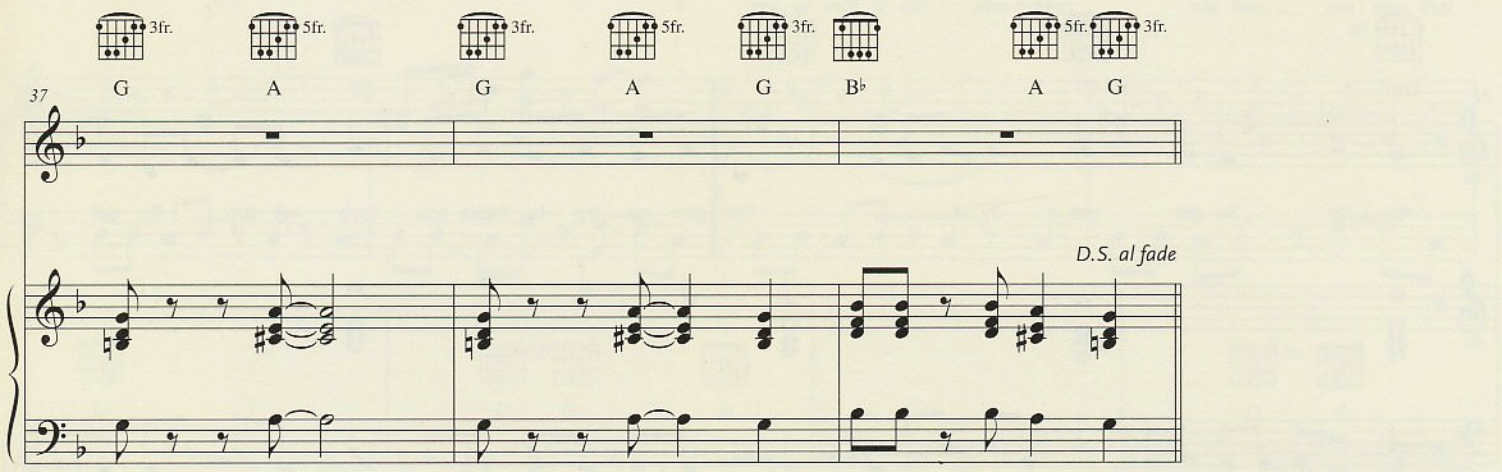
33  D  G  F  D

 G  F  G  A



37  G  A  G  A  G  B^b  A  G

D.S. al fade



Get Ready

(complete lyrics)

I never met a girl who makes me feel the way that you do
(You're alright)

Whenever I'm asked who makes my dreams real, I say that you do
(You're outta sight)

So, fee-fi-fo-fum
Look out baby, 'cause here I come

And I'm bringing you a love that's true
So get ready, so get ready
I'm gonna try to make you love me too
So get ready, so get ready 'cause here I come

(Get ready 'cause here I come)
I'm on my way
(Get ready 'cause here I come)

If you wanna play hide and seek with love, let me remind you
(It's alright)
But the lovin' you're gonna miss and the time it takes to find you
(It's outta sight)

So, fiddle-dee, fiddle-dum
Look out baby, 'cause here I come

And I'm bringing you a love that's true
So get ready, so get ready
I'm gonna try to make you love me too
So get ready, so get ready 'cause here I come

(Get ready 'cause here I come)
I'm on my way
(Get ready 'cause here I come)
(Get ready)

[Instrumental]

If all my friends should want you too, I'll understand it
(Be alright)
I hope I get to you before they do, the way I planned it
(Be outta sight)

So tiddle-dee, tiddle-dum
Look out baby, 'cause here I come

And I'm bringing you a love that's true
So get ready, so get ready
I'm gonna try to make you love me too
So get ready, so get ready 'cause here I come

(Get ready 'cause here I come)
I'm on my way
(Get ready 'cause here I come)
(Get ready 'cause here I come-a)
(Get ready)

(fade)



Heat Wave (Love Is Like A Heat Wave)

(Brian Holland/Lamont Dozier/Eddie Holland)

1963 - Martha & The Vandellas

Capo 1st fret

♩ = 166



B^b E^b B^b E^b B^b E^b B^b E^b B^b E^b B^b E^b B^b E^b B^b

1

5

9

13



CHART SINGLES

Martha & The Vandellas

(Gordy: 1963) US #1 R&B, #4 Pop

Linda Ronstadt

(Asylum/WSM: 1975) US #5 Pop, #19 AC

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E^b2

17

When - ev - er I'm



Fm



Gm



Cm

21

with him _____ Some - thing in - side _____ Starts _____ to



Fm7



Gm



Cm

25

burn - in' _____ And _____ I'm filled with de - sire _____



Fm



Gm



A^b



B^b

29

Could it be the de - vil in me Or is this the way _____ love's sup - posed to be Just like a



E^b2

33

heat - wave _____ Burn - ing in my heart _____ I can't keep from



E^b2

37

cry - in' _____ It's tear-ing me ap - art _____ When-ev - er he

1. 2. 3.



E^b2

41

4. _____ D.S. to fade



Heat Wave (Love Is Like A Heat Wave)

(complete lyrics)

Whenever I'm with him
Something inside
Starts to burnin'
And I'm filled with desire
Could it be the devil in me
Or is this the way love's supposed to be

**It's like a heat wave
Burning in my heart
I can't keep from cryin'
It's tearing me apart**

Whenever he calls my name
So slow, sweet and plain
Right then, right there,
I feel that burnin' flame
Has my blood pressure got a hold on me
Or is this the way love's supposed to be

**It's like a heat wave
Burning in my heart
I can't keep from cryin'
It's tearing me apart**

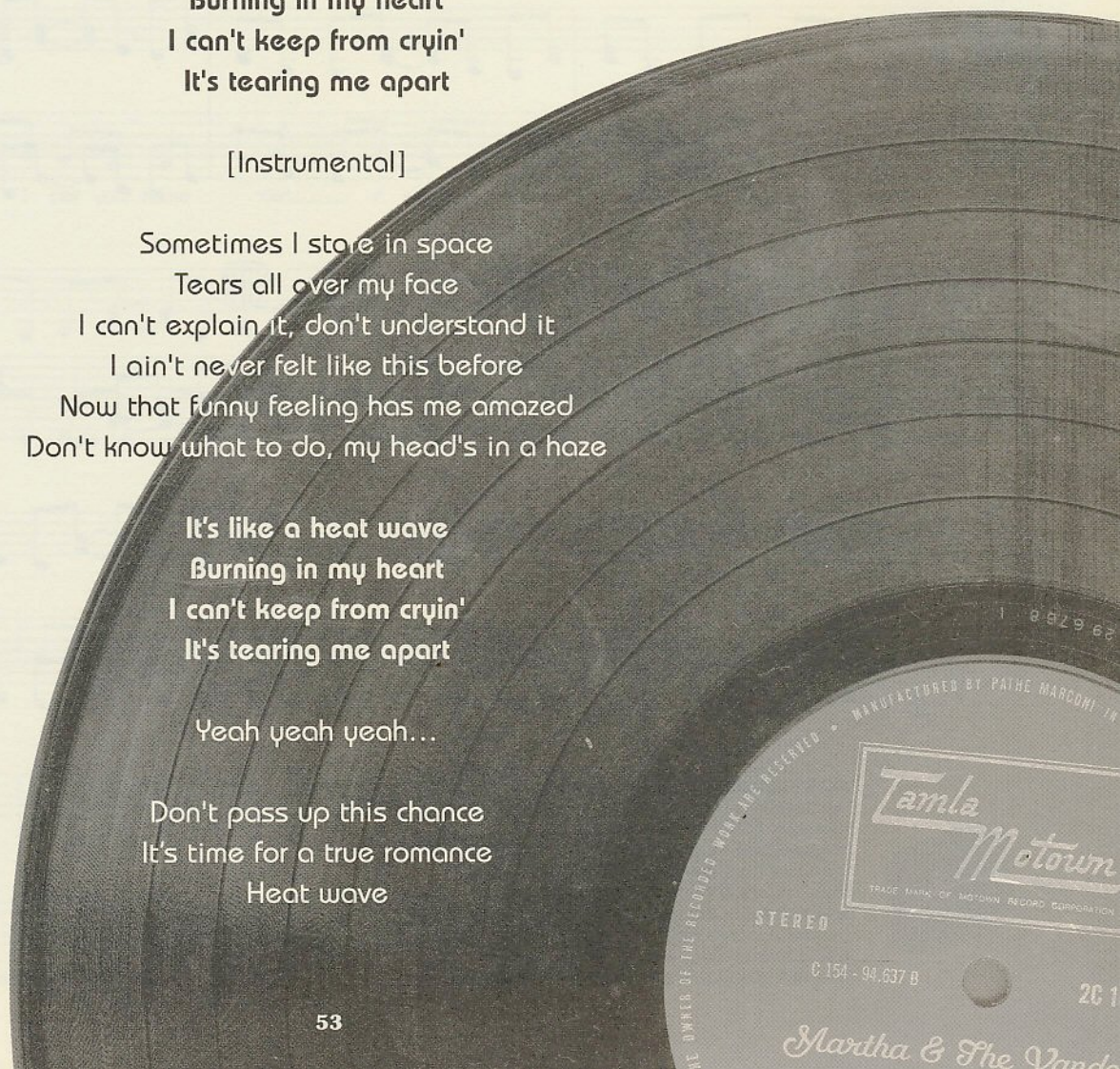
[Instrumental]

Sometimes I stare in space
Tears all over my face
I can't explain it, don't understand it
I ain't never felt like this before
Now that funny feeling has me amazed
Don't know what to do, my head's in a haze

**It's like a heat wave
Burning in my heart
I can't keep from cryin'
It's tearing me apart**

Yeah yeah yeah...

Don't pass up this chance
It's time for a true romance
Heat wave



I Can't Help Myself (Sugar Pie, Honey Bunch)

(Brian Holland/Lamont Dozier/Eddie Holland)

1965 - The Four Tops



♩ = 128

C C

5

C G

Su - gar - pie ho - ney bunch You know that I love you I can't

9

Dm7 Em F G F G

help my - self I love you and no - bo - dy else In

CHART SINGLES

- The Four Tops (Motown: 1965) US #1 R&B, #1 Pop, UK #23
(Motown: 1970 re-issue) UK #10
- Donnie Elbert (Avco: 1972) US #14 R&B, #22 Pop, UK #11
- Shalamar (in their "Uptown Festival" medley)
(Soul Train: 1977) US #10 R&B, #25 Pop
- Bonnie Pointer (Motown: 1980)
US #40 Pop, #42 R&B
- Trisha Lynn (Oak: 1989) US #65 Country
- Billy Hill (Reprise/WSM: 1990) US #58 Country



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13 C G

and out my life You come and you go Leav - ing just your

17 Dm⁷ Em F G 1. 2. 4. (ad lib.) F G

pic - ture be - hind And I've kissed it a thou - sand time When

21 G F G C

When I call your name Girl it starts the flame Burn - ing in my heart Tear -

25 C D.S.

in' all ap - art No mat - ter how I try My love I can - not hide 'cause

Sugar pie, honey bunch
You know that I love you
I can't help myself
I love you and nobody else
In and out my life
You come and you go
Leaving just your picture behind
And I've kissed it a thousand times

When you snap your fingers
Or wink your eye
I come a running to you
I'm tied to your apron strings
And there's nothing that I can do
Oooh
Can't help myself
No I can't help myself

Sugar pie, honey bunch
I'm weaker than a man should be
I can't help myself
I'm a fool in love you see
Wanna tell you I don't love you
Tell you that we're through
And I've tried
But everytime I see your face
I get up all choked up inside

When I call your name,
Girl it starts the flame
Burning in my heart
Tearin' it all apart
No matter how I try
My love I cannot hide

Sugar pie, honey bunch
You know that I'm weak for you
I can't help myself
I love you and nobody else

Sugar pie, honey bunch
I'll do anything you ask me to
I can't help myself
I want you and nobody else

Sugar pie, honey bunch
You know that I love you
I can't help myself
No I can't help myself

(Ad lib. to fade)

I Can't Help Myself

(Sugar Pie, Honey Bunch)

(complete lyrics)

The Four Tops






I Hear A Symphony

(Brian Holland/Lamont Dozier/Eddie Holland)

1965 - Diana Ross & The Supremes

Ternary feel

♩ = 140  8fr.
1 Fm

 6fr.
Eb

 8fr.
Cm

 7fr.
G

Musical notation for the first system, including piano accompaniment and guitar chords.

 8fr.
5 C

 7fr.
G/B

Musical notation for the second system, including lyrics: "You've giv - en me a true love And ev' - ry day I thank you love".

 6fr.
9 Gm/Bb

 5fr.
Dm

 7fr.
Em

 7fr.
G

Musical notation for the third system, including lyrics: "For a feel - ing that's so new - So in - vit - ing so ex - cit - ing".



CHART SINGLES
The Supremes
(Motown: 1965)
US #2 R&B, #1 Pop.
UK #39

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13 C G/B

When - ev - er you're near I hear a sym - pho - ny A ten - der



17 Gm/B^b Dm Em G

mel - o - dy Pull - ing me clo - ser clo - ser to your arms



21 C G/B

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



25 Gm/B^b Dm Em G

A feel - ing so di - vine Till I leave the past be - hind



Fm



E^b



Cm



G

29

I'm lost in a world made for you and me



C



G/B

33

Instrumental



Gm/B^b



Dm



Em



A^b

37

When - ev - er you're






D^b




A^b/C


41

near I hear a sym - pho - ny Play sweet and


45  $A^{\flat}m/C^{\flat}$ 3  $E^{\flat}m$  Fm  A

ten - der - ly Ev' - ry time your lips meet mine now ba - by



49  D  A/C^{\sharp}



Ba - by ba - by You bring a joy with me Don't let this



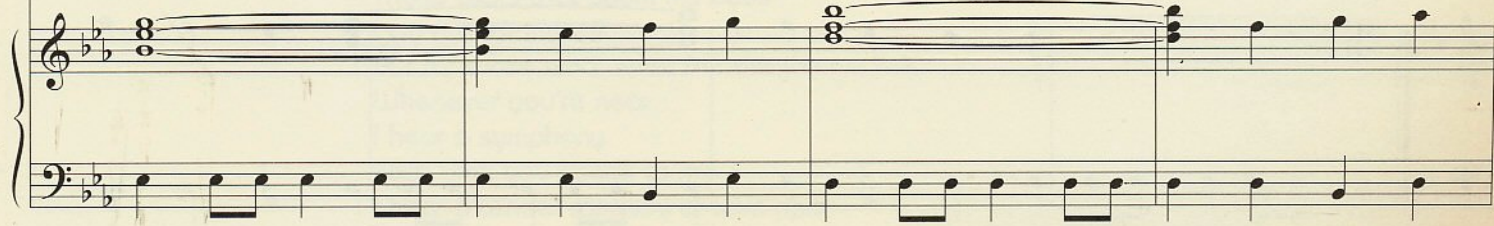
53  $A m/C$ 3  $E m$  $F^{\sharp} m$  B^{\flat}

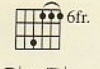

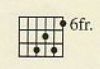

feel - ing end Let it go on and on and on now ba - by



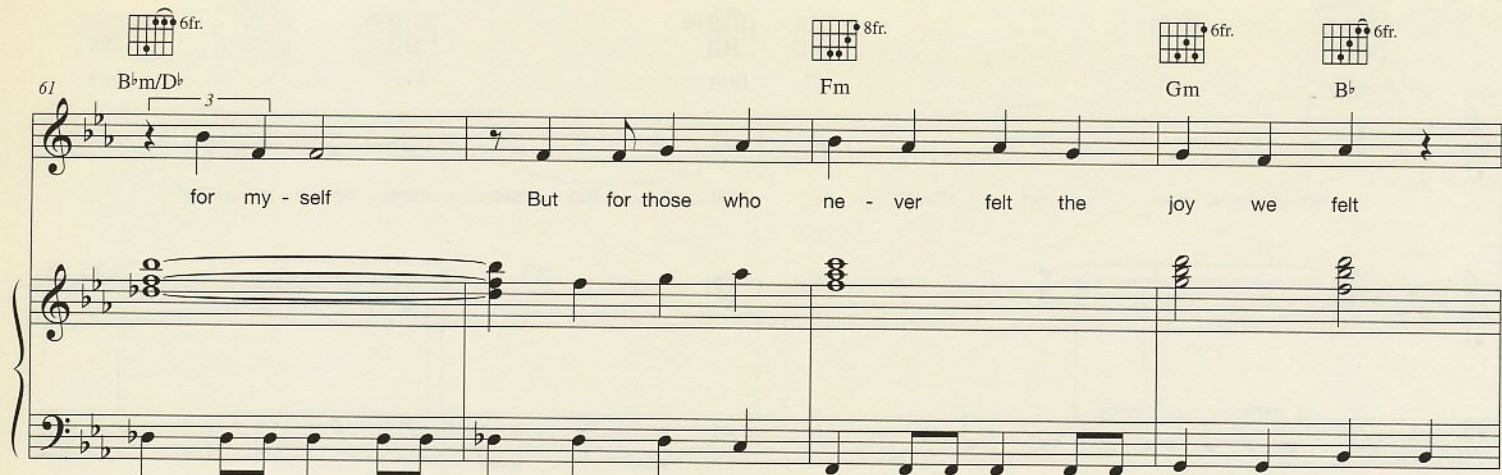
57  E^{\flat}  B^{\flat}/D

Ba - by ba - by those tears that fill my eyes I cry not



61  $B^b m/D^b$  Fm  Gm  B^b

for my - self But for those who ne - ver felt the joy we felt



65  E^b  B^b/D

When - ev - er you're — near I hear a sym - pho - ny Each time you



69  $B^b m/D^b$  Fm  Gm  B^b

speak to me I hear a ten - der rhap - so - dy of love now



73  E^b  B^b/D

Ba - by ba - by as you stand hold - ing me Whis - per - ing how
 Ba - by ba - by don't let this mo - ment end Keep stand - ing
 Ba - by ba - by I hear a sym - pho - ny A ten - der



77

B^bm/D^b 6fr. Fm 8fr. Gm 6fr. B^b 6fr.

much you care
close to me
me - lo - dy

A thou - sand vi - o - lins
Ooh thou so close to me

fill the air now
ba - by ba - by

Fade

Repeat ad lib. to fade

The image shows a musical score for the song 'I Hear A Symphony'. It includes a guitar part with four chord diagrams at the top: B^bm/D^b (6fr.), Fm (8fr.), Gm (6fr.), and B^b (6fr.). The score is written in G major with a key signature of one flat (F major). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line. The score ends with a 'Repeat ad lib. to fade' instruction.

I Hear A Symphony

(complete lyrics)

You've given me a true love
And everyday I thank you love
For a feeling that's so new
So inviting, so exciting
Whenever you're near
I hear a symphony
A tender melody
Pulling me closer
Closer to your arms
Then suddenly (I hear a symphony)
Ooh, your lips are touching mine
A feeling so divine
'till I leave the past behind

I'm lost in a world
Made for you and me

[Instrumental]

Whenever you're near
I hear a symphony
Play sweet and tenderly
Every time your lips meet mine now baby
Baby, baby
You bring much joy within
Don't let this feeling end
Let it go on and on and on
Now baby, baby, baby
Those tears that seem my eyes
I cry not for myself
But for those who never felt the joy we felt
Whenever you're near
I hear a symphony
Each time you speak to me
I hear a tender rhapsody of love now

Baby, baby
As you stand holding me
Whispering how much you care
A thousand violins fill the air
Now baby, baby
Don't let this moment end
Keep standing close to me
Ooh, so close to me, baby, baby
Baby, baby
I hear a symphony
A tender melody

(Ad lib. to fade)

I Heard It Through The Grapevine

(Norman Whitfield/Barrett Strong)

1968 - Marvin Gaye



Capo 1st fret

♩ = 116



1



4



7



10

Ooh___ ooh I bet you're wond' - rin' how I knew___ 'bout your plans___

CHART SINGLES

Gladys Knight & The Pips (Soul: 1967) US #1 R&B, #2 Pop, UK #47

Marvin Gaye (Tamla: 1968) US #1 R&B, #1 Pop, UK #1 (in '69)

King Curtis & The Kingpins (Atco/WSM: 1968) US #83 Pop

Creedence Clearwater Revival (Fantasy: 1976) UK #43 Pop

The Slits (Island: 1979) UK #60

Roger (WB/WSM: 1981) US #1 R&B, #79 Pop

Marvin Gaye (Tamla: 1986 re-release) UK #8

The California Raisins (Priority/Capitol: 1988) US #84 Pop



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B^b



A^b7



E^bm



A^b



E^bm

13

to make me blue With some o - ther guy you knew be - fore



E^bm



A^b



E^bm



B^b



A^b7



Cm 2fr.

16

Bet - ween the two of us guys you know I love you more It took me by sur -



Cm 2fr.



A^b7



E^bm



A^b7

19

prise I must say When I found out yes - ter - day



A^b7



E^bm



A^b7



E^bm



A^b7

22

Dont - cha know that I heard it through the grape - vine Not much long -

25

A^b7 E^bm A^b7 E^bm

er would you be mine_____ Oh I heard_____ it through the grape - vine_____

28

E^bm A^b7

_____ Oh_____ I'm just a - bout to lose_____ My mind Hon - ey hon - ey /

31

E^bm G^b E^bm G^b Fm E^bm G^b E^bm *al Coda*

heard it through the grape - vine not much long - er would you be my ba - by_____ Ooh_____

34

1. E^bm G^b Fm E^bm 2. E^bm G^b Fm E^bm A^b E^bm

_____ ooh ooh I know a man_____ ooh ooh Ooh ooh ooh_____



E^bm



A^b



E^bm



A^b



E^bm



A^b



E^bm

37

Peo - ple say be - lieve half _____



E^bm



G^b

A^b



E^bm



A^b



E^bm



A^b



E^bm

Hon - ey hon - ey I know _____ That you're let me go _____

Coda



E^bm



A^b



E^bm



A^b



E^bm

43

ad lib. to fade



I Heard It Through The Grapevine

(complete lyrics)

Ooh, I bet you're wond'rin' how I knew
'bout your plans to make me blue
With some other guy you knew before
Between the two of us guys you know I love you more
It took me by surprise I must say
When I found out yesterday
Dontcha know that I

**Heard it through the grapevine
Not much longer would you be mine
Oh I heard it through the grapevine
Oh I'm just about to lose my mind
Honey, honey yeah
(I Heard it through the grapevine
Not much longer would you be my baby, ooh, ooh, ooh)**

I know a man ain't supposed to cry
But these tears I can't hold inside
Losin' you would end my life you see
'cause you mean that much to me
You could have told me yourself
That you love someone else
Instead I

**Heard it through the grapevine
Not much longer would you be mine
Oh I heard it through the grapevine
And I'm just about to lose my mind
Honey, honey yeah
(I Heard it through the grapevine
Not much longer would you be my baby, ooh, ooh, ooh, ooh, ooh)**

People say believe half of what you see
Son, and none of what you hear
But I can't help bein' confused
If it's true please tell me dear
Do you plan to let me go
For the other guy you loved before?
Dontcha know I

**Heard it through the grapevine
Not much longer would you be mine
Baby I heard it through the grapevine
Ooh I'm just about to lose my mind
Honey, honey yeah
(I Heard it through the grapevine
Not much longer would you be my baby, yeah, yeah, yeah, yeah)**

Honey, honey, I know
That you're lettin' me go
Said I heard it through the grapevine

Heard it through the grapevine

(fade)



Marvin Gaye



I Want You Back

(Berry Gordy/Freddie Perren/Fonce Mizell/Deke Richards)

1970 - The Jackson 5



Capo 1st fret

♩ = 100



A♭



D♭



Fm



Cm



D♭



A♭

1



B♭m



E♭



A♭

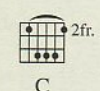


D♭

4



Fm



C



D♭



A♭



B♭m



E♭



A♭

7

Oo oo oo



CHART SINGLES

The Jackson 5 (Motown: 1970) US #1 Pop, #1 R&B, UK #2
 The Jackson 5 (Motown: 1988 re-mix) UK #8
 Cleopatra (WEA/WSM: 1998) UK #4

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10

D^b Fm Cm D^b A^b B^bm E^b A^b

Just let me tell you now Oo oo

13

A^b D^b Fm Cm D^b A^b

When I had you to my-self I did-n't want you a-round Those pret-ty fa - ces al - ways made you

16

B^bm E^b A^b D^b

Stand out in a crowd Then some-one picked you from the bunch One glance was all it took

19

Fm Cm D^b A^b B^bm E^b A^b

Now it's much too late for me To take a se-cond look Oh ba-by give me one more chance

22

D^b Fm Cm D^b A^b B^m E^b A^b

To show you that I love you Won't you please let me Back in your heart

25

A^b D^b Fm Cm D^b A^b

Oh dar-ling I was blind to let you go But now since I see

28

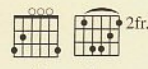
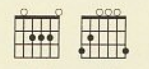
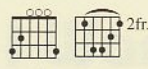
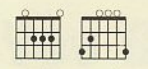
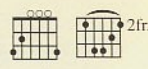
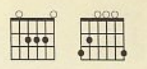
1. B^m E^b A^b

you in his arms I want you back Yes I do now I want you back Oo oo ba - by

31

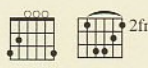
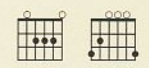
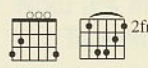
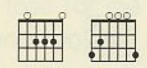
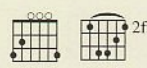
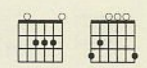
A^b 2. A^b Cm B^b A^b

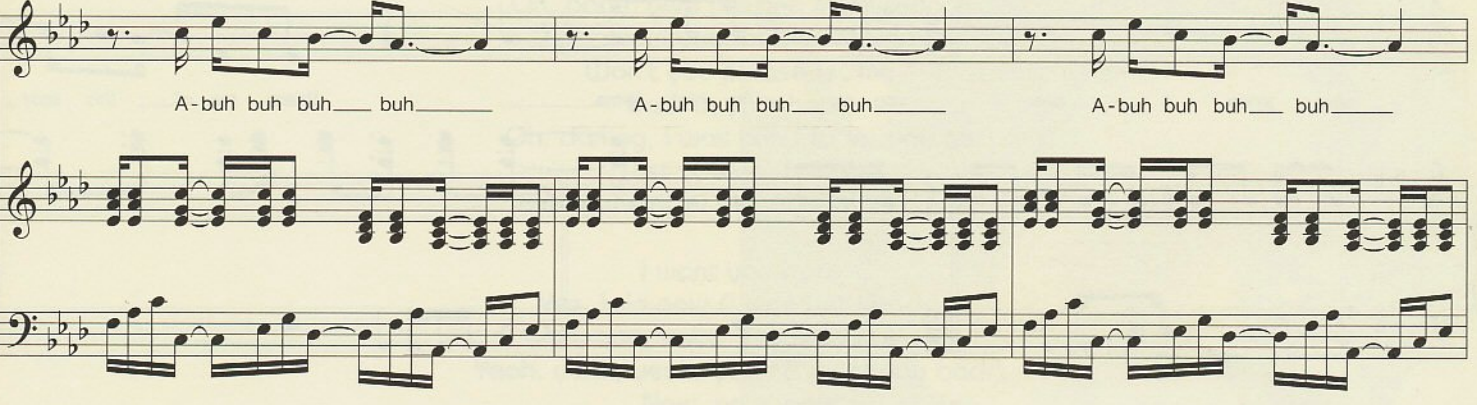
I want you back yeah yeah yeah I want you back Now now now in his arms

34  A^b Cm  B^b A^b  A^b Cm  B^b A^b  A^b Cm  B^b A^b

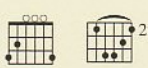
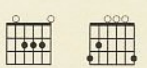



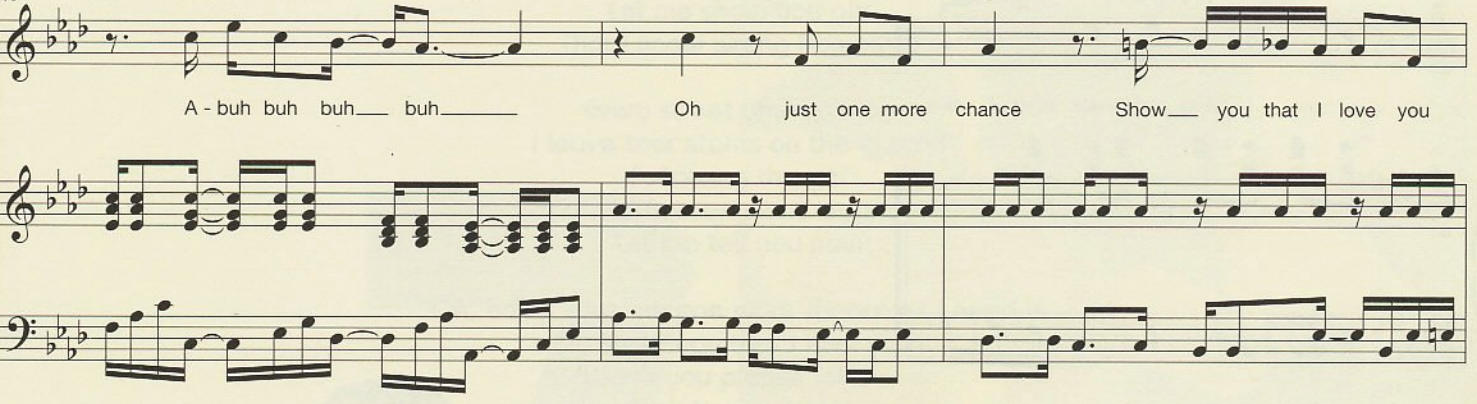
A - buh buh buh___ buh_____

37  A^b Cm  B^b A^b  A^b Cm  B^b A^b  A^b Cm  B^b A^b



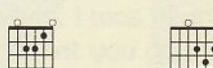



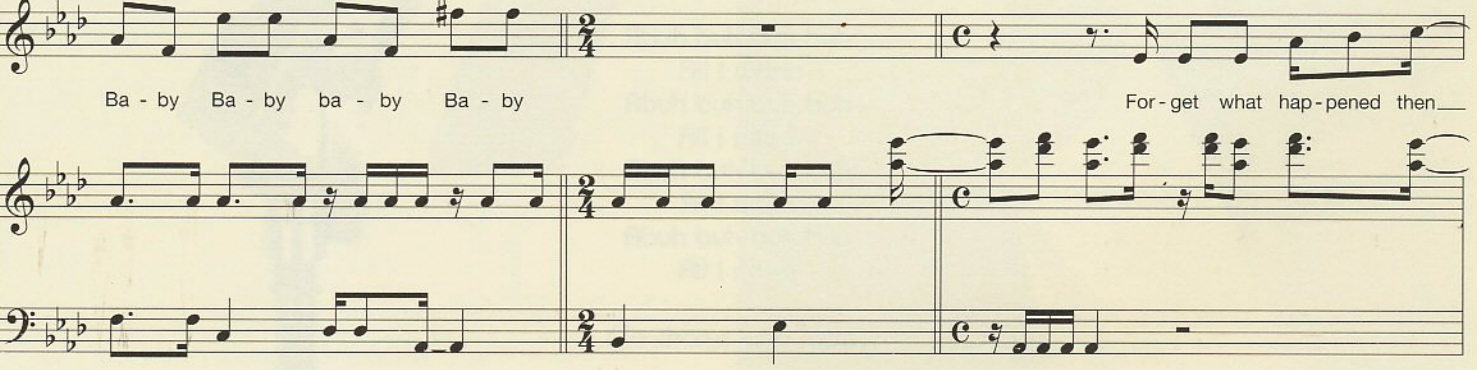
A - buh buh buh___ buh_____ A - buh buh buh___ buh_____ A - buh buh buh___ buh_____

40  A^b Cm  B^b A^b  D^b



A - buh buh buh___ buh_____ Oh just one more chance Show___ you that I love you

43  Fm Cm  D^b A^b  B^bm E^b  A^b










Ba - by Ba - by ba - by Ba - by For - get what hap - pened then___

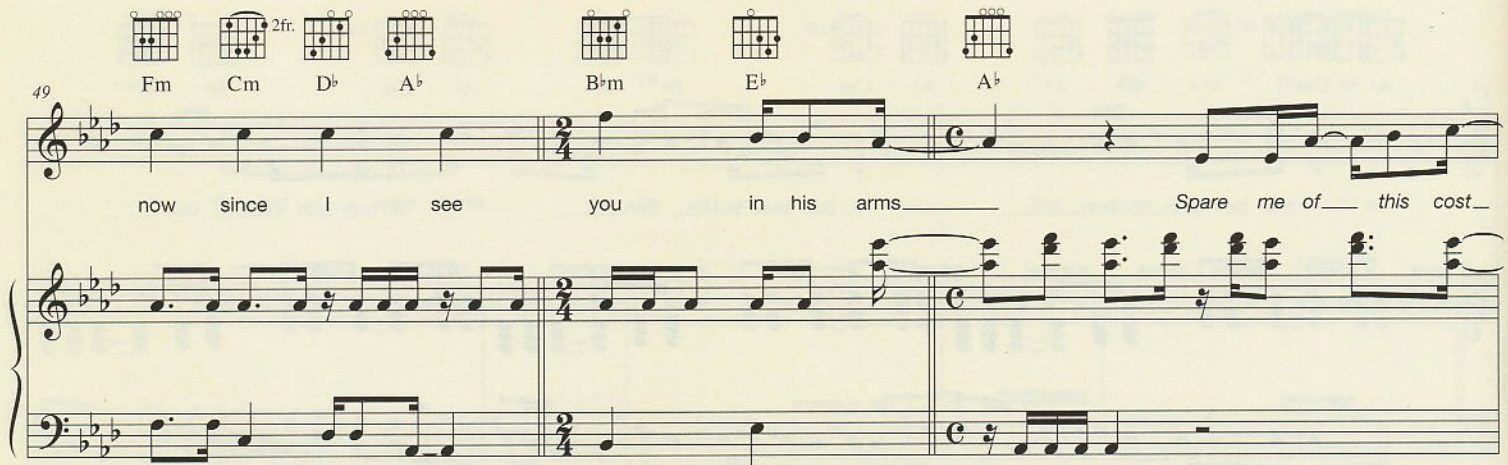
46  A^b  A^b  D^b

Let me live a - gain Oh ba - by I was blind to let you so But



49  F^m  C^m  D^b  A^b  B^bm  E^b  A^b

now since I see you in his arms Spare me of this cost



52  A^b *Repeat to fade*

And give back what I lost




I Want You Back

(complete lyrics)

Ooh
Just let me tell you now ooh

When I had you to myself
I didn't want you around
Those pretty faces always made you
Stand out in a crowd

Then someone picked you from the bunch
One glance was all it took
Now it's much too late for me
To take a second look

Oh, baby, give me one more chance
(To show you that I love you)
Won't you please let me
Back in your heart
Oh, darling, I was blind to let you go
(Let you go, baby)
But now since I see you in his arms

I want you back
Yes, I do now (I want you back)
Ooh, ooh, baby (I want you back)
Yeah, yeah, yeah, yeah (I want you back)
Now, now, now

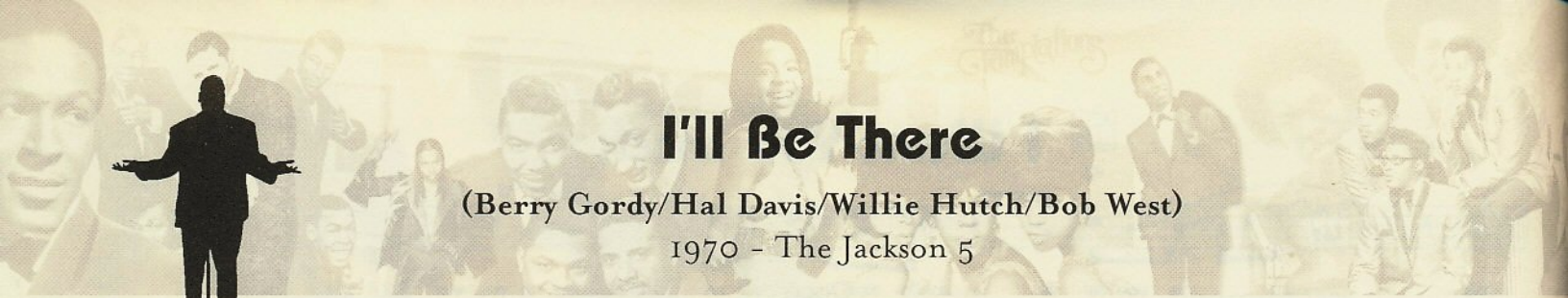
Trying to live without your love
Is one long sleepless night
Let me show you girl
That I know wrong from right

Every street you walk on
I leave tear stains on the ground
Following the girl
I didn't even want around
Let me tell you now

Oh, baby, give me one more chance all I need is
(To show you that I love you)
Won't you please let me
Back in your heart
Oh, darling, I was blind to let you go
(Let you go, baby)
But now since I see you in his arms

Abuh buh buh buh
All I want
Abuh buh buh buh
All I need
Abuh buh buh buh
All I want
Abuh buh buh buh
All I need

(To chorus and fade)



I'll Be There

(Berry Gordy/Hal Davis/Willie Hutch/Bob West)

1970 - The Jackson 5

♩ = 90

1 F

Ebsus4 E^b B^b F Fsus4

5 F C/E Dm7

You and I must make a pact We must bring sal -

8 Am B^b Gm7 B^b/C *al Coda*

va - tion back Where there is love I'll



CHART SINGLES

The Jackson 5 (Motown: 1970) US #1 R&B, #1 Pop, #24 AC, UK #4
 Paul Delicato (Artists of America: 1976) US #46 AC
 Mariah Carey with Trey Lorenz (Columbia/Sony: 1992)
 US #1 Pop, #11 R&B, #1 AC, UK #2

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11  F  F

be there I'll reach out my

14  C/E  Dm7  Am


hand to you I'll have faith in all you do

17  B^b  Gm7  B^b/C  F

Just call my name And I'll be there

20  F  A^b  E^b  E^bsus⁴  E^b


And oh I'll be there to comfort you Build my world

23  B^b  B^bsus⁴  B^b  F  A^b



— of dreams a-round_ you I'm so glad_ that I found_ you I'll be there with a love_

26  E^b  E^bsus⁴  E^b  B^b  B^bsus⁴  F


— that's strong_ I'll be your strength_ I'll keep hold - ing on_

29  F^{sus}⁴ *D.S. al Coda*

Yes I will_

31  F  F

— be there Don't you know ba - by yeah yeah I'll be there_

Coda 

34 C/E Dm7 Am

I'll be there

37 B^b Gm7 B^b/C F

Just call my name I'll be there

40 F Repeat to fade

Just look o - ver your shoul - ders ho - ney

70

I'll Be There

(complete lyrics)

You and I must make a pact,
We must bring salvation back
Where there is love, I'll be there
(I'll be there)

I'll reach out my hand to you,
I'll have faith in all you do
Just call my name and I'll be there
(I'll be there)

Chorus

And oh

I'll be there to comfort you,
Build my world of dreams around you,
I'm so glad that I found you
I'll be there with a love that's strong
I'll be your strength, I'll keep holding on
Yes I will

Let me fill your heart with joy and laughter
Togetherness, well that's all I'm after
Whenever you need me, I'll be there
(I'll be there)
I'll be there to protect you,
With an unselfish love I respect you
Just call my name and I'll be there
(I'll be there)

Chorus

If you should ever find someone new,
I know he'd better be good to you
'Cos if he doesn't, I'll be there
(I'll be there)

Don't you know, baby, yeah yeah
I'll be there, I'll be there,
Just call my name, I'll be there
(I'll be there)

[Just look over your shoulder, honey - ooh]

I'll be there, I'll be there,
Whenever you need me, I'll be there
Don't you know, baby, yeah yeah

I'll be there, I'll be there,
Just call my name, I'll be there
I'll be there, I'll be there,
Just call my name, I'll be there

(To fade)







If I Were Your Woman

(Pam Sawyer/Gloria Jones/Clay McMurray)

1971 - Gladys Knight & The Pips

♩ = 74



F#



Bm

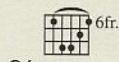


F#

1



Bm



D#m



A⁷

4

If I were your wo - man _____ And you were my man



F#



D#7

7

You'd have no o - ther wo - man _____ You'd be weak as a lamb _____



CHART SINGLES

Gladys Knight & The Pips (Soul: 1971) US #1 R&B, #9 Pop
Stephanie Mills (MCA/UMG: 1988) US #19 R&B

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G#m7



D#m

9

If you had _____ the strenght _____ To walk out that door _____



G#m7

al Coda



D#m

11

My love _____ would o - ver rule my sense _____ And I'd call _____ you back for more If I were your



Bm



D#m

13

wo - man _____ If I were your wo - man _____ And you were my



F#





Bm

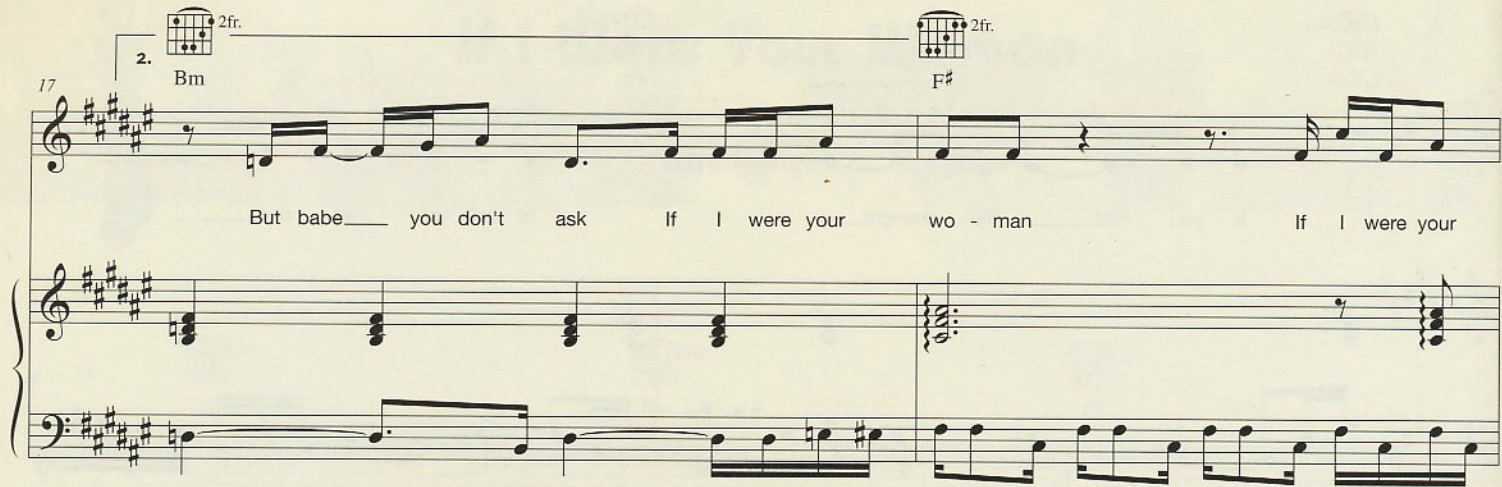
15

man



17

2.  Bm  F#

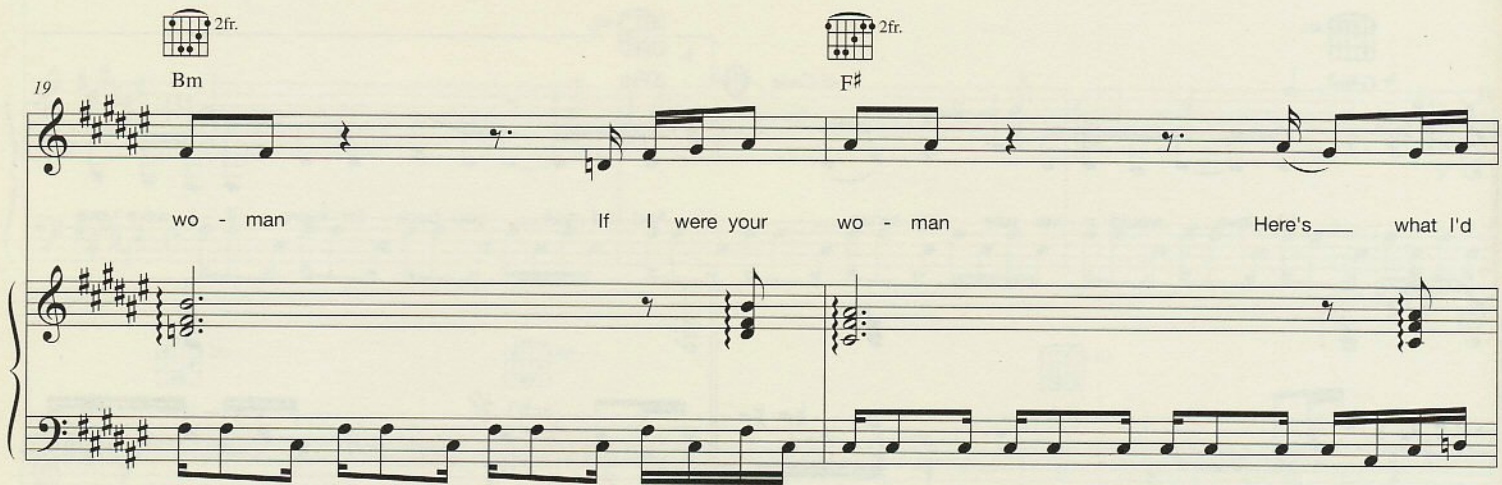
But babe___ you don't ask If I were your wo - man If I were your



19

 Bm  F#

wo - man If I were your wo - man Here's___ what I'd




21

 D#7  Bm  F#

do_____ I'd nev - er No, no stop lov - ing you_____



24

 Bm  F#  Bm

D.S. al Coda





D#m 6fr.



F# 2fr.

27

I'm to a - fraid to show it if I were your wo - man if I were

Coda



Bm 2fr.



F# 2fr.

29

your wo - man if I were your wo - man Here's what I'd



D#7 4fr.



Bm 2fr.

31

do Nev - er no, no, no, stop lov - ing



F# 2fr.




Bm 2fr.

33

you Oh yeah if I were your

35  F#  D#7

wo - man Here's what I'd do



37  Bm  F#

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



39  Bm  F#  Bm *Repeat to fade*

wo - man Your sweet lov - in' wo - man If I were your wo - man



1971

Gladys Knight & the Pips



GLADYS KNIGHT and the PIPS
Soul Recording

Direction:
International Talent Management, Inc. (ITMI)
2457 Woodward Avenue
Detroit, Michigan 48201

If I Were Your Woman

(complete lyrics)

If I were you woman
And you were my man
You'd have no other woman
You'd be weak as a lamb
If you had the strenght
To walk out that door
My love would over rule my sense
And I'd call you back for more

Chorus 1
If I were your woman
If you were my woman
If I were your woman
If you were my woman
If I were your woman
If you were my woman
And you were my man

Yeah
She tears you down Darling
Says you're nothing at all
But I'll pick you up Darling
When she lets you fall
You're like a diamond
And she treats you like glass
Yet you make it hard to love you
But Babe don't ask

Chorus 2
If I were your woman
If you were my woman
If I were your woman
If you were my woman
If I were your woman
If you were my woman
Here's what I'd do
I'd never no, no, no stop loving you

Yeah
Life is so crazy
And love is unkind
Because she came first
Will she hang on your mind
You're a part of me
And you don't even know it
I'm what you need
But I'm too afraid to show it

Chorus 2
If I were your woman
Here's what I'd do
I'd never, never, never stop loving you
If I were your woman
You're sweet lovin' woman

If I were your woman
If you were my woman
If I were your woman
If you were my woman
If I were your woman
If you were my woman...

...you'd need no other woman

Lady Marmalade

(Bob Crewe/Kenny Nolan)

1975 - Labelle



♩ = 114



Gm6



C7



Gm6



C7



Gm6

1

1

6

Gm7 C7 Gm6 Gm7 C7 Gm6

Hey sis - ter go sis - ter soul sis - ter flow sis - ter Hey sis - ter go sis - ter soul sis - ter flow sis - ter He

10

Gm7 C7 Gm7 C7

met Mar - ma - lade down in old New Or - leans Strut - tin' her stuff on the street She said:



CHART SINGLES

Labelle (Epic/Sony: 1975) US #1 R&B, #1 Pop, UK #17

All Saints (London: 1998) UK #1

Christina Aguilera, Lil' Kim, Maya & Pink

(Interscope: 2001) US #1 Pop, #43 R&B, UK #1

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14 Cm⁷ 3fr. Dm⁷ 5fr. Gm⁷ C⁷

Hel-lo hey Joe You wan-na give it go Mm mm mm Gui-che cui-che ya ya da da

18 Gm⁷ C⁷ Gm⁷ C⁷ Gm

Gui-che gui-che ya ya here Mo-cha cho-co-la-ta ya ya

22 Cm⁷ 3fr. Gm 3fr. Gm⁷

Cre-ole La-dy Mar-ma-lade Vou-lez-vous cou-cher a-vec moi

26 C⁷ Gm⁷ al Coda 1. C⁷ 2. C⁷

ce soir Vou-lez-vous cou-cher a-vec moi He



Gm



E♭M7

30

Musical notation for measures 30-33. Includes vocal line and piano accompaniment.



G



E♭M7

34

Musical notation for measures 34-37. Includes vocal line with the lyric "Hey—" and piano accompaniment.



D7



Gm7



C7

38

Musical notation for measures 38-41. Includes vocal line with lyrics "hey hey Feel her skin feel-in' silky smooth—" and piano accompaniment.



Gm7



C7



Cm7



Dm7

42

Musical notation for measures 42-45. Includes vocal line with lyrics "Co-lor of ca-fé au lait Made the sa-vage beast in-side Roar un-til he cried More—" and piano accompaniment.



D7

46 *Repeat and D.S. al Coda*

More — More —



C7



Gm7



C7

48

Vou - lez - vous cou - cher a - vec moi ce soir

Coda



Cm7



Gm

51

Cre - ole La - dy Mar - ma - lade



Gm7



C7



Gm7



C7

54

Vou - lez - vous cou - cher a - vec moi ce soir Vou - lez - vous cou - cher a - vec moi

Repeat ad lib. to fade

Lady Marmalade

(complete lyrics)

Hey sista, go sista, soul sista, go sista (x2)

He met Marmalade down in old New Orleans,
Struttin' her stuff on the street.
She said: hello hey Joe
You wanna give it a go? mm, mm?

Chorus

**Guiche cuiche ya ya da da,
Guiche guiche ya ya here
Mocha chocalata ya ya,
Creole Lady Marmalade
Voulez-vous coucher avec moi, ce soir
Voulez-vous coucher avec moi**

Sat in her boudoir while she freshened up,
That boy drank all that magnolia wine
On the black satin sheets where he started to freak.

Chorus

[Instrumental]

Hey, hey, hey!

Feel her skin, feelin' silky smooth,
Color of cafe au lait
Made the savage beast inside
roar until he cried:
More, more, more
Now he's back home doin' 9 to 5,
Livin' his grey flannel life,
But when he turns off to sleep,
old memories keep,
More, more, more

Chorus

**Guiche cuiche ya ya da da
Guiche guiche ya ya here
Mocha chocalata ya ya,
Creole Lady Marmalade
Voulez-vous coucher avec moi, ce soir
Voulez-vous coucher avec moi
Voulez-vous coucher avec moi, ce soir
Creole Lady Marmalade!**

Voulez-vous coucher avec moi, ce soir
Voulez-vous coucher avec moi
Voulez-vous coucher avec moi, ce soir
Voulez-vous coucher avec moi
Voulez-vous coucher avec moi, ce soir
Voulez-vous coucher avec moi

Voulez-vous coucher avec moi, mm, mm
Guiche cuiche ya ya da da
Guiche guiche ya ya here
Mocha chocalata ya ya
Guiche cuiche ya ya da da da da... (fade)

Money (That's What I Want)

(Berry Gordy/Janie Bradford)

1960 - Barrett Strong



♩ = 134

1

5

9

13



The best things in life for free But you can get them to the birds and bees I need

CHART SINGLES

- Barrett Strong (Anna: 1960) US #2 R&B, #23 Pop
- Jennell Hawkins (Amazon: 1962) US #17 R&B
- Bern Elliott & The Fenmen (UK Decca/UMG: 1963) UK #14
- The Kingsmen (Wand/Global: 1964) US #16 Pop
- Jr. Walker & The All Stars (Soul: 1966) US #35 R&B, #52 Pop
- The Flying Lizards (Virgin: 1979) UK #5, US #50 Pop (in '80)
- The BackBeat Band (Virgin: 1994) UK #48







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17  That's  what I want That's what I want That's what I want



Mo - - - - ney That's what I want That's what I

B^b7 F7

21  3fr. That's  what I want  That's what I want  3fr. 1.




want That's what I want

C7 B^b7 F7 C7

25  3fr. 2. 3.  %%

That's what I want That's

C7 F7

29  what I want  That's  what I want That's

F7 B^b7 F7

33

what I want That's what I want That's what I want

F7 C7 B^b7 F7

37

1. D.S. 2. D.S.S. et fade

C7 C7

60

Money (That's What I Want)

(complete lyrics)



The best things in life are free
But you can get them to the birds and bees

Chorus
I need money,
(That's what I want)
That's what I want,
(That's what I want)
That's what I want
(That's what I want)
That's what I want.

Your lovin' give me such a thrill,
But your lovin' don't pay my bills,

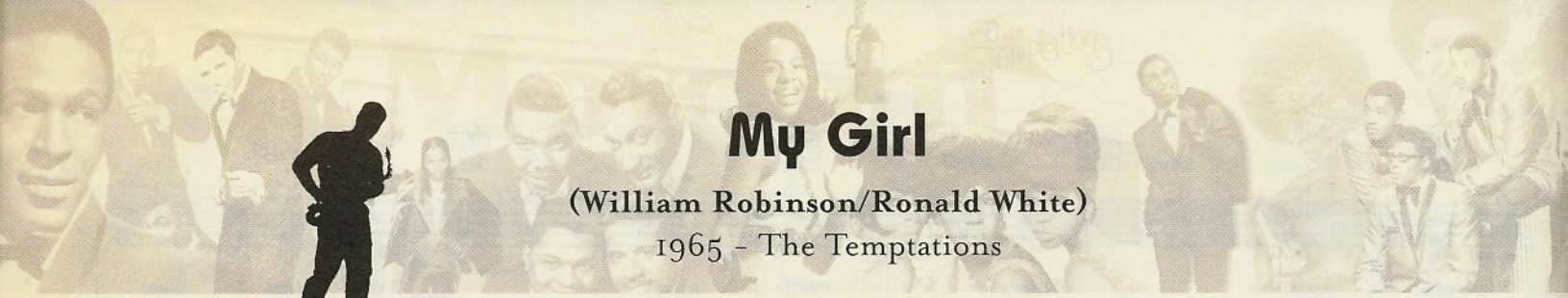
Chorus

[Instrumental]

Money don't get everything it's true,
But what it don't get I can't use;

Chorus

Money,
(That's what I want)
A lotta money,
(That's what I want)
Ooh a lotta money,
(That's what I want)
Oh yeah, I wanna be free,
(That's what I want)
Oh, lotta money,
(That's what I want)
That's what I want
(That's what I want) yeah,
That's what I want.
Well, now give me money,
(That's what I want)
A lotta money,
(That's what I want)
Wo, yeah, You need money
(That's what I want)
Gimme money,
(That's what I want)
That's what I want
Gimme money...



My Girl

(William Robinson/Ronald White)

1965 - The Temptations

♩ = 106

1

5

C F C

I've got sun - shine On a clou - dy day

9

F C F C

When it's cold out - side I've got the month of May

CHART SINGLES

- The Temptations (Gordy: 1965) US #1 R&B, #1 Pop, UK #43
- Otis Redding (Atlantic/WSM: 1965) UK #11
- Bobby Vee (in medley with MY GUY) (Liberty/EMI: 1968) US #35 Pop
- Eddie Floyd (Stax/Fantasy: 1970) US #43 R&B
- Amii Stewart & Johnny Bristol (in a medley with MY GUY) (Handshake: 1980) US #76 R&B, UK #39
- The Whispers (Solar: 1980) UK #26
- Daryl Hall & John Oates with David Ruffin & Eddie Kendricks (in a medley with THE WAY YOU DO THE THINGS YOU DO) (RCA: 1985) US #40 R&B, #12 AC
- Savannah (Mercury/UMG: 1984) US #73 Country
- Suave (Capitol: 1988) US #3 R&B, #20 Pop
- Amii Stewart & Deon Estus (Sedition: 1986) UK #63 (in a medley w/MY GUY)



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13

F C Dm7 F G7 C Dm7

I guess you'll say What can make me

17

F G7 C2 Dm7

feel this way My girl My girl My girl Talk - in' 'bout my girl

21

1. Dm7 G 2. Dm7 G

My girl I've got My girl Oo ooh hoo oo

25

C C F

Hey hey hey

29 C F Dm7 G7

Hey hey hey Ooh

33 Em7 A7 D G

hoo oo oo I don't need no money For - tune

37 D G D G

or fame I've got all the ri-ches ba - by One man

41 D G D Em7 G A7

can claim Well I guess you'll say

45

D Em7 G A7 D²

What can make me feel this way My girl My girl My girl Talk - in' 'bout

49

Em7 A7

my girl My girl

Repeat ad lib. to fade

The Temptations

My Girl

(complete lyrics)

I've got sunshine on a cloudy day
 When it's cold outside, I've got the month of May
 I guess you'll say
 What can make me feel this way

My girl, my girl, (my girl)
Talkin' 'bout my girl (my girl)

I've got so much honey the bees envy me
 I've got a sweeter song than the birds in the trees
 Well, I guess you'll say
 What can make me feel this way

My girl, my girl, (my girl)
Talkin' 'bout my girl (my girl)

Ooooh hoooo

[Instrumental]

Hey, hey, hey
 Hey, hey, hey

Ooooh hoooo

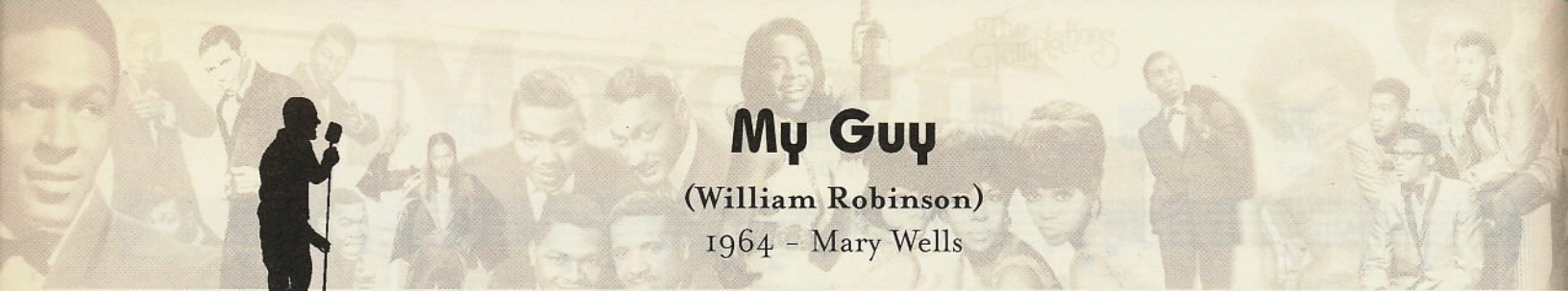
I don't need no money, fortune or fame
 I've got all the riches, baby, one man can claim
 Well, I guess you'll say
 What can make me feel this way

My girl, my girl, (my girl)
Talkin' 'bout my girl (my girl)

I've got sunshine on a cloudy day with my girl
 I've even got the month of May with my girl

Talkin' bout, talkin' bout, talkin' bout my girl

(Ad lib. to fade)



My Guy

(William Robinson)

1964 - Mary Wells

Ternary feel

♩ = 124

 B^b6

3fr. 5fr.
 Cm⁷ Dm⁷

Musical notation for the first system, including a vocal line with a whole rest and piano accompaniment.

5
 B^b6

No - thing you could say could tear me a - way from my guy

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

9
 B^b6

3fr.
 D⁷

No - thing you could do 'cause I'm stuck like glue to my guy I'm

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

CHART SINGLES

- Mary Wells (Motown: 1964) US #1 R&B, #1 Pop, UK #5
- Lynda K. Lance (Royal American: 1971) US #46 Country
- Petula Clark (MGM/UMG: 1972) US #12 AC, #70 Pop
- Mary Wells (Motown: 1972 re-issue) UK #14
- Margo Smith (Warner Bros/WSM: 1980) US # 43 Country
- Amii Stewart & Johnny Bristol (in a medley with MY GIRL) (Handshake: 1980) US #76 R&B, UK #39
- Sister Sledge (Cotillion/WSM: 1982) US #14 R&B, #2 AC, #23 Pop
- Amii Stewart & Deon Estus (Sedition: 1986) UK #63 (in a medley with MY GIRL)



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13 Cm F Cm F Cm F Cm⁷

stick-ing to my guy like a stamp to a let-ter, like birds of a feath-er we Stick to-geth-er I'm—

17 B^b Gm C⁷ F⁷ B^b6 *al Coda* 1. Cm⁷ Dm⁷

tell-in' you from the start I can't— be torn a-part from my— guy—

21 2. Cm⁷ Dm⁷ Cm F Cm F Cm F

As a mat-ter of o - pi-nion I think he's tops,— My o - pi-nion is he's the

25 B^b Gm Dm Gm Dm C⁷ F⁷ *D.S. al Coda*

cream of the crop— As a mat-ter of taste— to be ex-act— He's my i-deal as a mat-ter of fact No

30 Cm7 3fr. Dm7 5fr. Bb6 Cm7 3fr. Dm7 5fr.

Coda

35 Bb6

mus - cle - bound man could take my hand from my ___ guy ___ No

39 Bb6

D7 3fr.

hand - some face ___ could ev - er take the place ___ of my ___ guy ___ He ___

43 Cm 3fr. F Cm 3fr. F Cm 3fr. F Cm 3fr.

may not be a mo - vie star but when it comes to be - in' hap - py we are There's not a

47

B^b Gm C7 F7 B^b6 Cm7 Dm7

man to-day — who could take me a-way from my — guy — *What you say — There's not a*

51

B^b Gm C7 F7 B^b6 Cm7 Dm7

man to take — who could take me a-way from my — guy — *Tell me more — There's not a*

55

B^b Gm C7 F7 B^b6 Cm7 Dm7

man to take — who could take me a-way from my — guy — *Tell me more — There's not a*

59

B^b Gm C7 F7 B^b6 Cm7 Dm7

man to take — who could take me a-way from my — guy — *Tell me more — There's not a*

Fade

My Guy

(complete lyrics)

Nothing you could say
Can tear me away from my guy
Nothing you could do
Cause I'm stuck like glue to my guy
I'm stickin to my guy like a stamp to a letter
Like birds of a feather
We stick together
I'm tellin you from the start
I can't be torn apart from my guy.

Nothing you can do
Could make me untrue to my guy (my guy)
Nothing you could buy
Could make me tell a lie to my guy (my guy)
I gave my guy my word of honor
To be faithful and I'm gonna
You best be believing
I won't be deceiving my guy

As a matter of opinion I think he's tops
My opinion is he's the cream of the crop
As a matter of taste to be exact
He's my ideal as a matter of fact

No muscle bound man could take my hand from my guy (my guy)
No handsome face could ever take the place of my guy
He may not be a movie star
But when it comes to being happy we are
There's not a man today
Who could take me away from my guy

No muscle bound man could take my hand from my guy (my guy)
No handsome face could ever take the place of my guy (my guy)
He may not be a movie star
But when it comes to being happy we are
There's not a man today
Who could take me away from my guy
(What you say?)
There's not a man today
Who could take me away from my guy
(Tell me more)
There's not a man today
Who could take me away from my guy

(Ad lib. to fade)



MARY WELLS

Direction:
International Talent Management, Inc. (ITMI)
Detroit 8, Michigan

Never Can Say Goodbye

(Clifton Davis)

1971 - The Jackson 5

♩ = 82



Em7



GM7/E

1

Ne - ver can say good - bye



Em7/A



GM7/E



Em7/A

4

no, no, no, no, no Ne - ver can say good - bye E - ven



DM7



A7/D



DM7

7

tho' the pain and heart - ache seem to fol - low me where - ev - er I go; Tho' I tried and tried to hide my feel - ings they



CHART SINGLES

The Jackson 5 (Motown: 1971) US #1 R&B, #2 Pop, UK #33
Isaac Hayes (Enterprise/Stax/Fantasy: 1971) US #5 R&B, #22 Pop, #19 AC
Gloria Gaynor (MGM/UMG: 1974) US #9 Pop, #34 R&B, #11 AC, UK #2
The Communards (London/UMG: 1988) US #51 Pop UK #4 (in '87)
Yawz (EastWest: 1997) UK #61

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22

Dm7 E7/D E^bM7/D D

D.S. al Coda

— girl Oo oo oo oo I nev-er can say good-bye no, no, no, no, no, no, Oo—

25

DM7 Dm7 E7/D E^bM7/D D

Coda

Oh— I nev-er can— say— good-bye— girl Oo— Oh— I nev-er can— say— good-bye

28

D DM7 Dm7

no, no, no, no, no, no, Oo oo— I nev-er can say good-bye— girl Oo— oo— ba -

31

E7/D E^bM7/D D

Fade

— by I nev-er can say good-bye no, no, no, no, no, no, Oo—



Never Can Say Goodbye

(complete lyrics)

7

Chorus

(That) I never can say (you) goodbye (girl)
(No, no, no, no) I never can say goodbye (girl)

Even though the pain and heartache
Seem to follow me wherever I go
Though I tried, tried to hide my feelings
They always seemed to show
Then you try to say you're leaving me
And I always have to say no
Tell me why is it so

Chorus

Every time I think I've had enough
And start heading for the door
There's a very strange vibration
That's piercing me right to the core
It says turn around you fool
You know you love her more and more
Tell me why is it so?
Don't wanna let you go!
I never can say goodbye girl
Ooh baby I never can say goodbye
I never can say goodbye girl
Ooh baby I never can say goodbye

Chorus

I keep thinking that our problems
Soon are all gonna work out
But there's that same unhappy feeling
And there's that anguish, there's that doubt
It's the same old dizzy hang-up
Can't do with you or without
Tell me why is it so?
Don't wanna let you go!

Chorus (fade)

Papa Was A Rollin' Stone

(Norman Whitfield/Barrett Strong)

1972 - The Temptations



♩ = 120

1



B^bm7

5



B^bm7

9



B^bm7

13



CHART SINGLES

The Temptations (Gordy: 1972) US #1 Pop, #5 R&B, UK #14
The Undisputed Truth (Gordy: 1972) US #24 R&B, #63 Pop
Wolf (Constellation: 1983) US #47 R&B, #55 Pop
Was (Not Was) (Chrysalis/Capitol: 1990) US #60 R&B, UK #12

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B^bm7

17

Musical notation for measures 17-20. The system includes a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with a piano accompaniment, and a bass clef staff with a bass line. The key signature is B-flat major (two flats).



B^bm7

21

Musical notation for measures 21-24. The system includes a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with a piano accompaniment, and a bass clef staff with a bass line. The key signature is B-flat major (two flats).



B^bm7

25

Musical notation for measures 25-28. The system includes a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with a piano accompaniment, and a bass clef staff with a bass line. The key signature is B-flat major (two flats).



B^bm7

29

Musical notation for measures 29-32. The system includes a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with a piano accompaniment, and a bass clef staff with a bass line. The key signature is B-flat major (two flats). A repeat sign is present at the end of the system.

Repeat first time only



B^bm7

49

will — 'Cause — that was the day — That my dad - dy died —

Chorus



B^bm7

53

1. 2. B^bm7 B^bm7

Parlé :
I And Mama just hung her head and said, Pa - pa was a roll - in' stone —



B^bm7

57

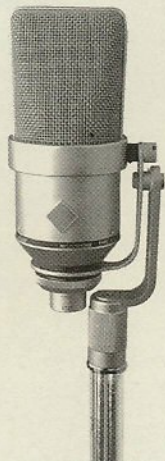
Where - ev - er he left his hat was his home — And when he died — All — he — left us was a -



B^bm7

61

lone — *Repeat and D.S.*



Papa Was A Rollin' Stone

(complete lyrics)

It was the third of September
That day I'll always remember yes I will
'Cause that was the day that my daddy died
I never got a chance to see him
Never heard nothin' but bad things about him
Mama, I'm depending on you to tell me the truth
And Mama just hung her head and said, Son

Chorus

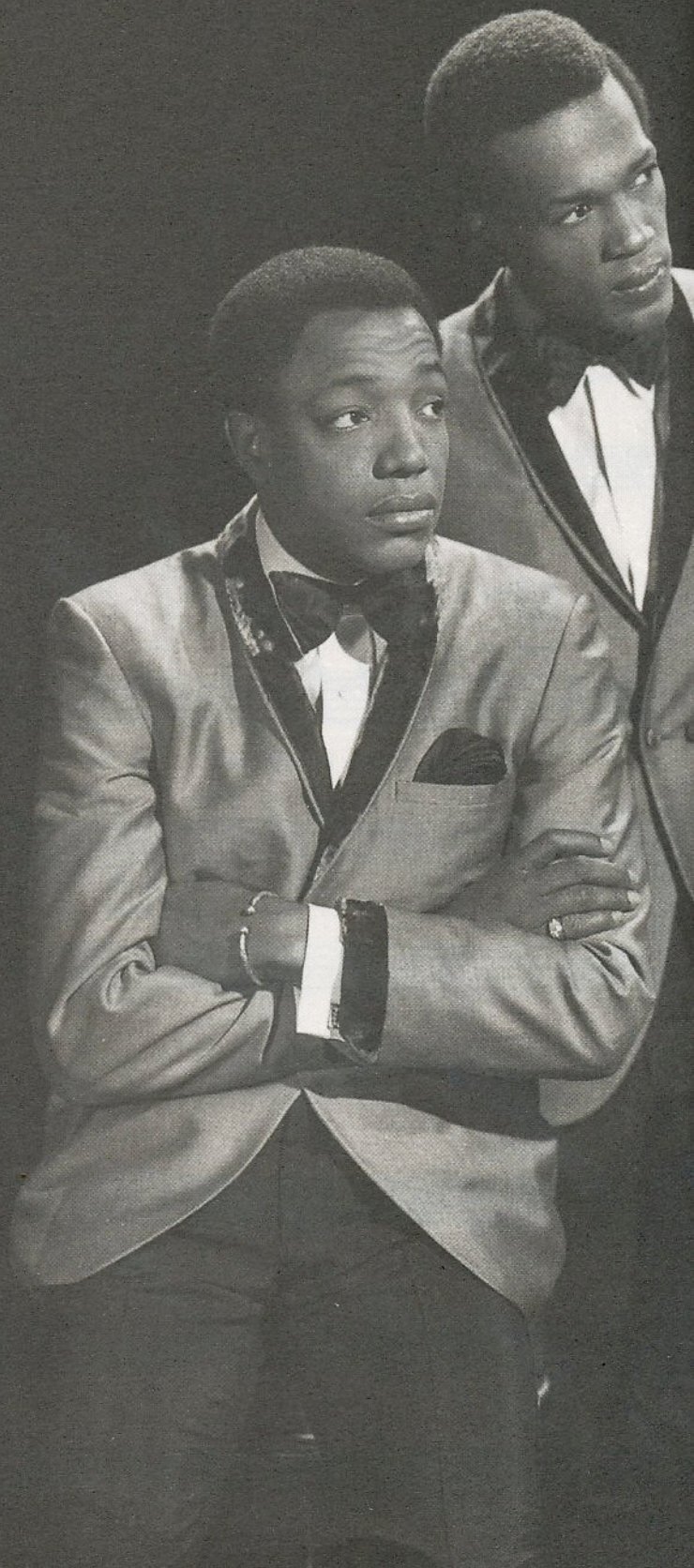
**Papa was a rollin' stone
Wherever he laid his hat was his home
And when he died
All he left us was alone
Papa was a rollin' stone
Wherever he laid his hat was his home
And when he died
All he left us was alone**

Hey, Mama, is it true what they say
That Papa never worked a day in his life?
And Mama, some bad talk goin' around town
Sayin' that Papa had three outside children and another wife
And that ain't right
Hey, talk about Papa doing some storefront preaching
Talking about saving your soul
And all the time leaching
Dealing in debt and stealing in the name of the Lord
And Mama just hung her head and said

**Papa was a rollin' stone my son
Wherever he laid his hat was his home
And when he died
All he left us was alone
Papa was a rollin' stone
Wherever he laid his hat was his home
And when he died
All he left us was alone**

Hey Mama I heard Papa called himself a jack of all trades
Tell me is that what sent Papa to an early grave?
Folks say Papa would beg, borrow, steal to pay his bills
Hey Mama, folks say Papa never was much on thinkin'
Spent most of his time chasin' women and drinking
Mama, I'm depending on you to tell me the truth
And Mama looked up with a tear in her eye and said, Son

**Papa was a rollin' stone
Wherever he laid his hat was his home
And when he died
All he left us was alone
Papa was a rollin' stone
Wherever he laid his hat was his home
And when he died
All he left us was alone**



The Temptations

1972



Please Mr. Postman

(William Garrett/Georgia Dobbins/Freddie Gorman/Robert Bateman/Brian Holland)

1961 - The Marvelettes



♩ = 122

D Bm 2fr.

1

Wait Oh yes wait a mi - nute Mis - ter Post - man Wait Wait _____ Mis - ter Post - man _____

The first system of the musical score. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked as quarter note = 122. Chord diagrams for D and Bm (2fr.) are shown above the staff. The system starts with a first ending bracket.

D Bm 2fr.

5

Please Mis - ter Post - man _____ look and see If there's a let - ter in your bag for me _____

The second system of the musical score. It continues the vocal line and piano accompaniment. Chord diagrams for D and Bm (2fr.) are shown above the staff. The system starts with a section symbol (S).

G A

9

'Cause it's been _____ a ma - ny long time _____ Since I heard from this boy friend of mine _____

The third system of the musical score. It continues the vocal line and piano accompaniment. Chord diagrams for G and A are shown above the staff. The system starts with a section symbol (S).



CHART SINGLES

The Marvelettes (Tamla: 1961) US #1 R&B, #1 Pop
The Carpenters (A&M/UMG: 1975) US #1 Pop, UK #2
The Originals (in a medley with "Waitin' On A Letter")
→ (Phase II: 1981) US #74 R&B
The Backbeat Band (Virgin: 1994) UK #69

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D



Bm



G

13

There's must be some word to-day _____ From my boy friend so far a-way _____ Please Mis-ter Post-man



G



A

18

look and see _____ If there's a let-ter a let-ter for me home to _____ me Please Mis-ter

1. 3. 2. 4. *D.S. ad lib.*

(Wait)

Oh yes, wait a minute Mister Postman (Wait)
Wait Mister Postman

(Please Mister Postman, look and see) Oh yeah
(If there's a letter in your bag for me)
Please, Please Mister Postman
('Cause it's been a many long time) Oh yeah
(Since I heard from this boy friend of mine)

There must be some word today
From my boy friend so far away
Please Mister Postman, look and see
If there's a letter, a letter for me

I've been standin' here waitin' Mister Postman
So patiently
For just a card, or just a letter
Sayin' he's returnin' home to me

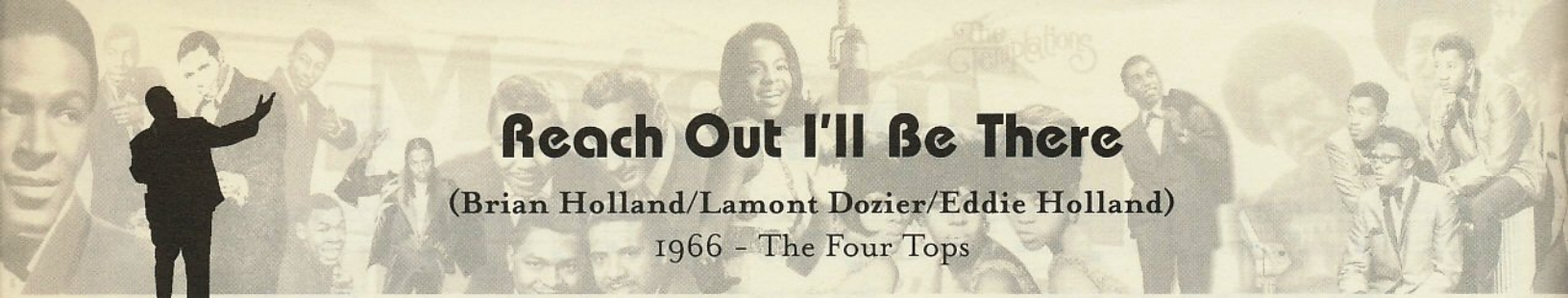
Please Mister Postman
(Mister Postman, look and see) Oh yeah
(If there's a letter in your bag for me)
Please, please Mister Postman
('Cause it's been a many long time) Oh yeah
(Since I heard from this boy friend of mine)

So many days you passed me by
You saw the tears standin' in my eyes
You wouldn't stop to make me feel better
By leavin' me a card or a letter

Please Mister Postman
Look and see
If there's a letter, oh yeah, in your bag for me
You always been so long
Yes since I heard from boy friend of mine

You better wait a minute, wait a minute
Oh you better wait a minute
Please please Mister Postman
Please check it and see
just one more time for me, you gotta
Wait a minute (x4)
Please Mister Postman

C'mon deliver the letter, the sooner the better
Wait a minute, wait a minute
Please Mister Postman
Wait a minute...



Reach Out I'll Be There

(Brian Holland/Lamont Dozier/Eddie Holland)

1966 - The Four Tops

Capo 1st fret

♩ = 120



E^bm



B^b7

1



E^bm



B^b7

5

Now if you



A^bm7



D^b7



A^bm7



D^b7

9

feel that you can't go on _____ Be-cause all of your hope is gone _____ And your life



CHART SINGLES

The Four Tops (Motown: 1966) US #1 R&B, #1 Pop, UK #1

→ (Motown: 1988 re-issue) UK #11

Diana Ross (Motown: 1971) US #17 R&B, #29 Pop, #16 AC

Gloria Gaynor (MGM/UMG: 1975) UK #14, US #60 Pop

Michael Bolton (Columbia/Sony: 1993) US #8 AC, UK #37

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A♭m7



D♭7



A♭m7



D♭7

13



is filled__ with much con-fu - sion__ Un - til hap - pi-ness is just an il - lu - sion__ And your world__



A♭m7



D♭7

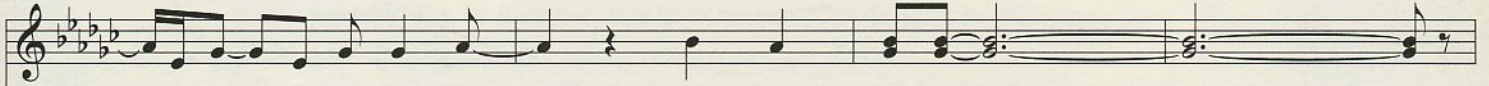


G♭/B♭



G♭

17



__ a-round__ is crum-bling down__ Dar - lin' reach out__

Darling reach out



B♭7/D



B♭7(♭9)



B♭7

21



Reach out__ I'll be there__

Reach out for me



E♭m/B♭



E♭m






B♭7

25



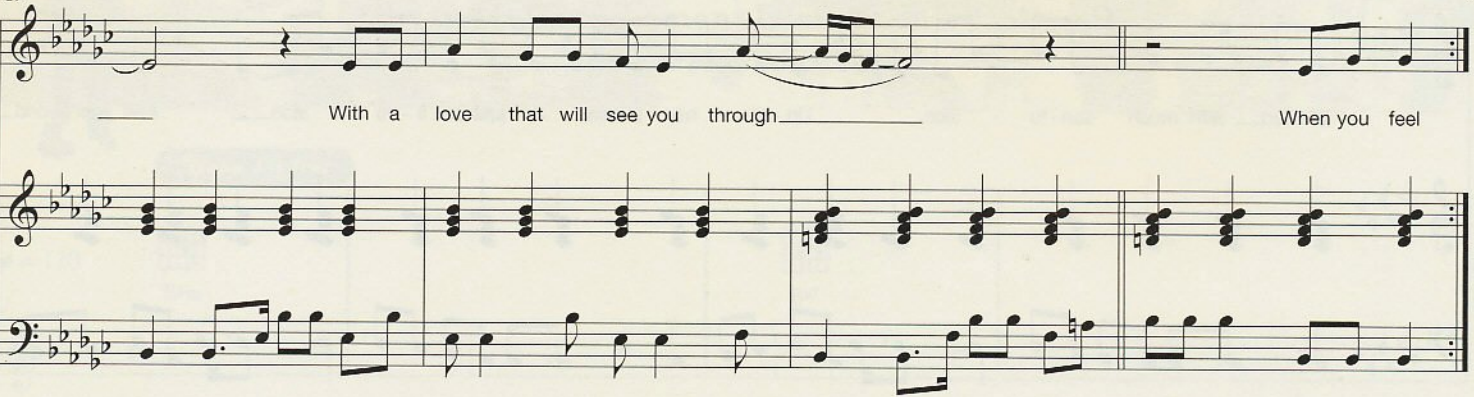
__ with a love that will shel - ter you__ I'll be there__



29  E^bm/B^b  E^bm  B^b7

1. 3. (fade)

With a love that will see you through _____ When you feel






33  B^b7  E^bm/B^b  E^bm

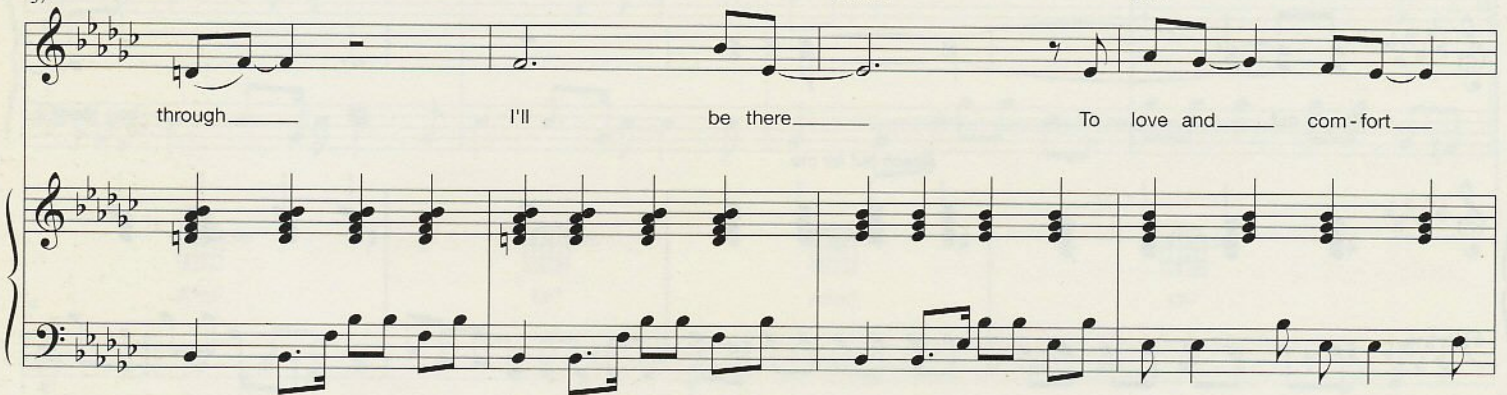
2.

I'll be there _____ to al - ways _____ see you _____



37  B^b7  E^bm/B^b  E^bm

through _____ I'll be there _____ To love and _____ com - fort _____



41  B^b7 *D.S. to fade*

you _____ I can





Reach Out I'll Be There

(complete lyrics)

Now if you feel that you can't go on (can't go on)
Because all of your hope is gone (all your hope is gone)
And your life is filled with much confusion (much confusion)
Until happiness is just an illusion (happiness is just an illusion)
And your world around is crumbling down, darlin'
(Reach out) come on girl reach on out for me
(Reach out) reach out for me

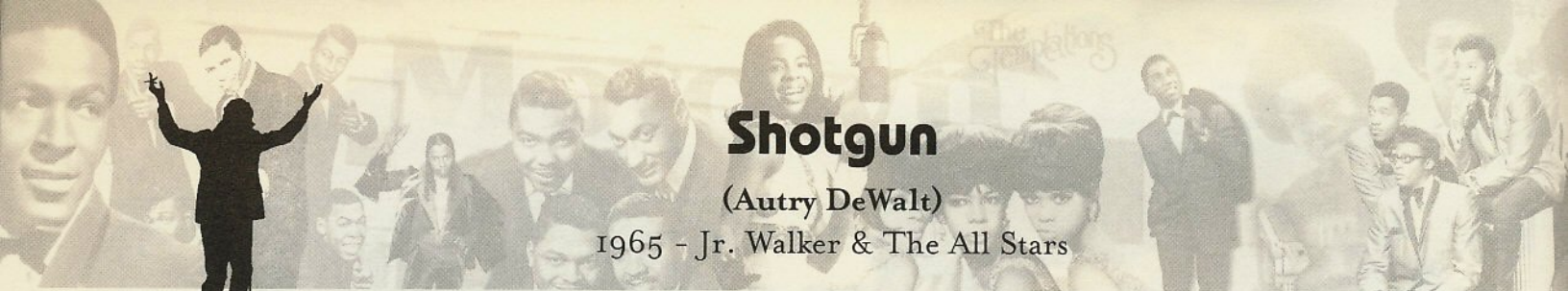
**I'll be there with a love that will shelter you
I'll be there with a love that will see you through**

When you feel lost and about to give up (to give up)
Cause your life just ain't good enough (just ain't good enough)
And you feel the world has grown cold (has grown cold)
And your drifting out all on your own (drifting out on your own)
And you need a hand to hold, darlin'
(Reach out) come on girl reach out for me
(Reach out) reach out for me

**I'll be there to love and comfort you
And I'll be there to cherish and care for you
(I'll be there to always see you through
I'll be there to love and comfort you)**

I can tell the way you hang your head (hang your head)
Your not in love now, now you're afraid (you're afraid)
And through your tears you look around (look around)
But there's no piece of mind to be found (no piece of mind to be found)
I know what your thinking,
You're alone now, no love of your own, but darlin'
(Reach out) come on girl reach out for me
(Reach out) reach out just look over your shoulder

**I'll be there to give you all the love you need
And I'll be there you can always depend on me**



Shotgun

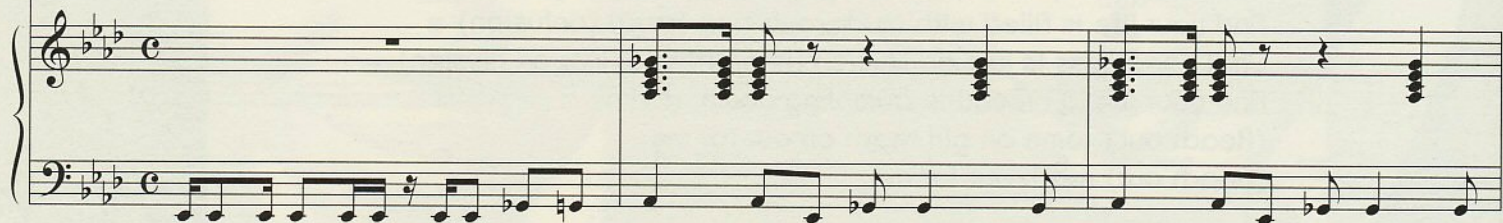
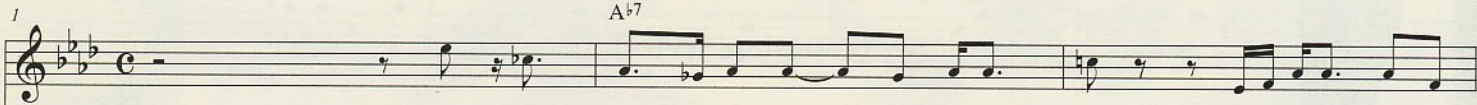
(Autry DeWalt)

1965 - Jr. Walker & The All Stars

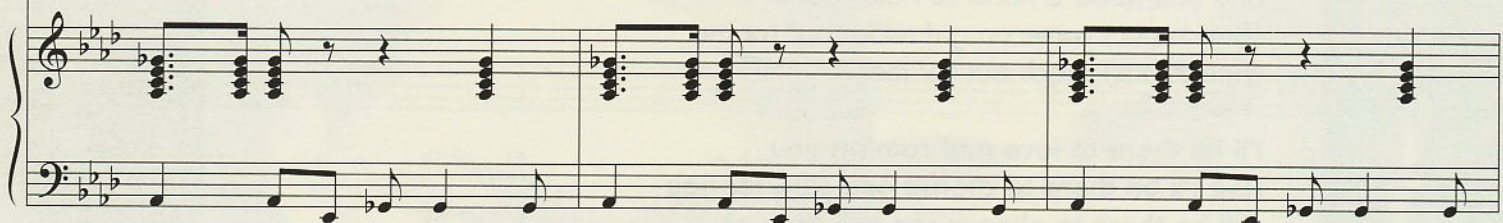
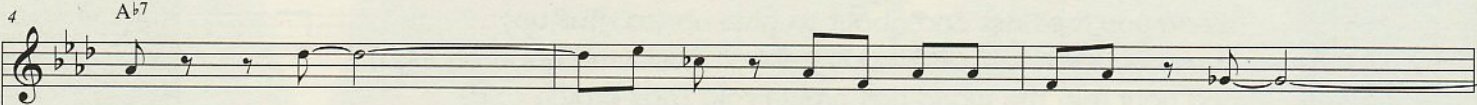
♩ = 122



A^b7



A^b7



A^b7

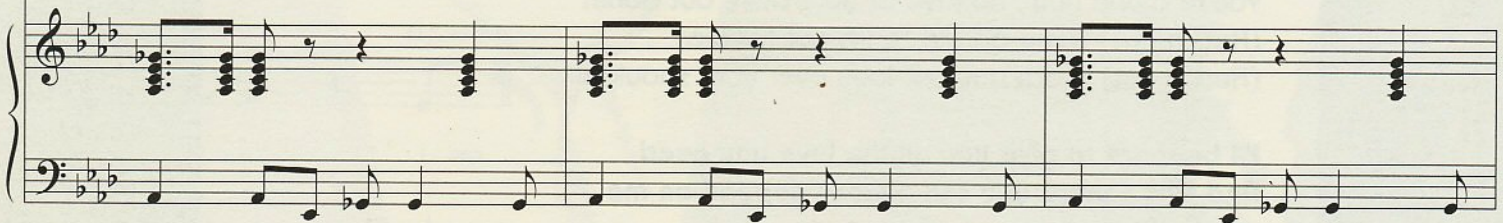


CHART SINGLES
Jr. Walker & The All Stars
(Soul: 1965)
US #1 R&B, #4 Pop

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A^b7

Chorus



A^b7

10

I said shot - gun



A^b7

13

Shoot em for he runs now

Do the jerk ba - by



A^b7

16

al Coda

Do the jerk now Hey!



A^b7

19

Verse



Put on your red dress

And then you go down - town now



A^b7



4fr.



11fr.

22

I said buy your - self a shot - gun now We're gon - na



A^b7



11fr.



4fr.

25

break it down ba - by now We're gon - na load it up ba - by now —



A^b7



4fr.



11fr.

28

And then you shoot him for he runs now I said

D.S. al Coda



A^b7

31

Hey! — I said it's Twine — Time I said it's

ad lib. to fade

Coda



Shotgun

(complete lyrics)

Chorus
I said, Shotgun
Shoot em for he runs now
Do the jerk baby
Do the jerk now
Hey!

Put on your red dress
And then you go downtown now
I said buy yourself a shotgun now
We're gonna break it down baby now
We're gonna load it up baby now
And then you shoot him for he runs now

Chorus ...solo sax...

Chorus

Put on your high heels shoes
I said we're goin' down here
listen to em play blues
We're gonna dig potatoes
We're gonna pick tomatoes

Chorus

I said it's Twine Time (x3) Hey!



**Jr. Walker
& The All Stars**

Somebody's Watching Me

(Rockwell)

1984 - Rockwell



♩ = 122

1

Who's watch - ing

4

Tell me who's watch - ing

Who's watch - ing me

7

4fr.
C#m



CHART SINGLES
Rockwell
(Motown: 1984)
US #1 R&B, #2 Pop,
UK #6

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10

A⁶ 4fr. B 2fr. C^{#m} 4fr. A⁶ 4fr. B 2fr.

13

C^{#m} 4fr. A⁶ 4fr. B 2fr. C^{#m} 4fr.

16





A⁶ 4fr. B 2fr. C^{#m} 4fr. A 5fr.

I'm just an ave - rage man with an ave - rage life

19






C^{#m} 4fr. A 5fr. B 7fr. C^{#m} 4fr.

I work from 9 to 5 hey hell, I pay the price All I want is to be left a - lone

22  A  C#m  A  B





in my ave - rage home But why do I al - ways feel (2) just pa - ra - no - id



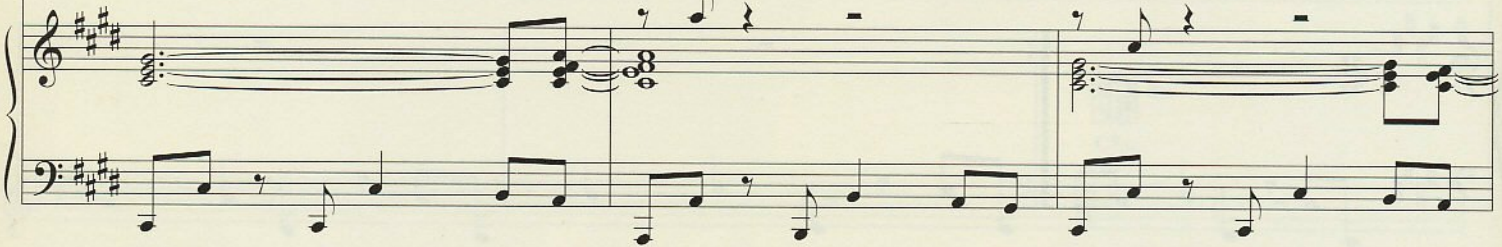
25  A  B  C#m  A6  B






Like I'm in the twi - light zone? and... I al - ways feel like some - bo - dy's watch - ing me



28  C#m  A6  B  C#m

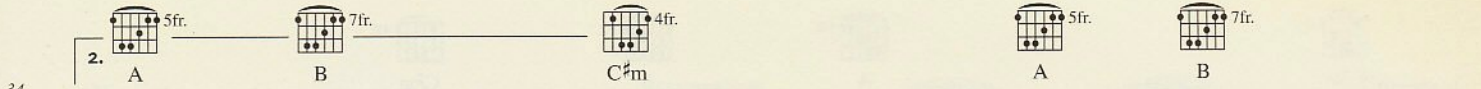
And I have no pri - va - cy Oh oh oh oh I al - ways feel like



31  A6  B  C#m *al Coda*  A  B *D.S.*

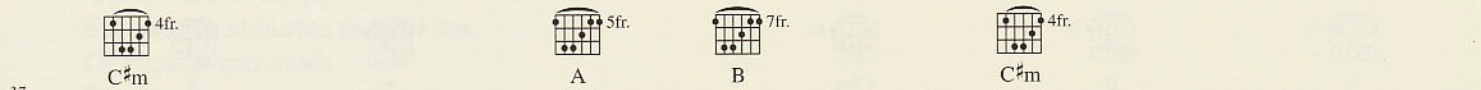
some - bo - dy's watch - ing me Tell me is it just a dream



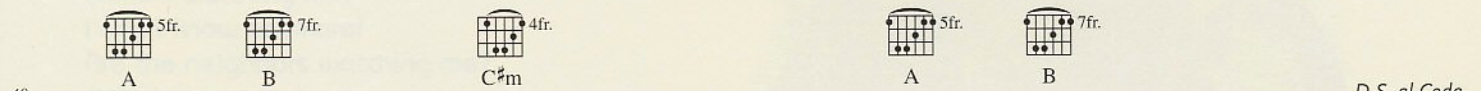
34 

trick on me? [Keyboard]



37 

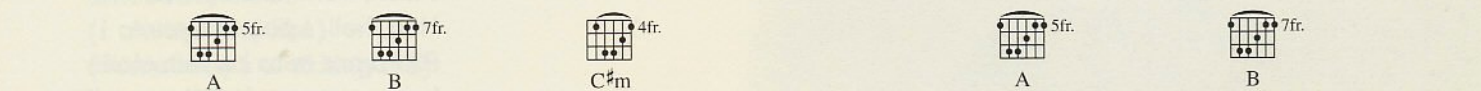


40 

D.S. al Coda

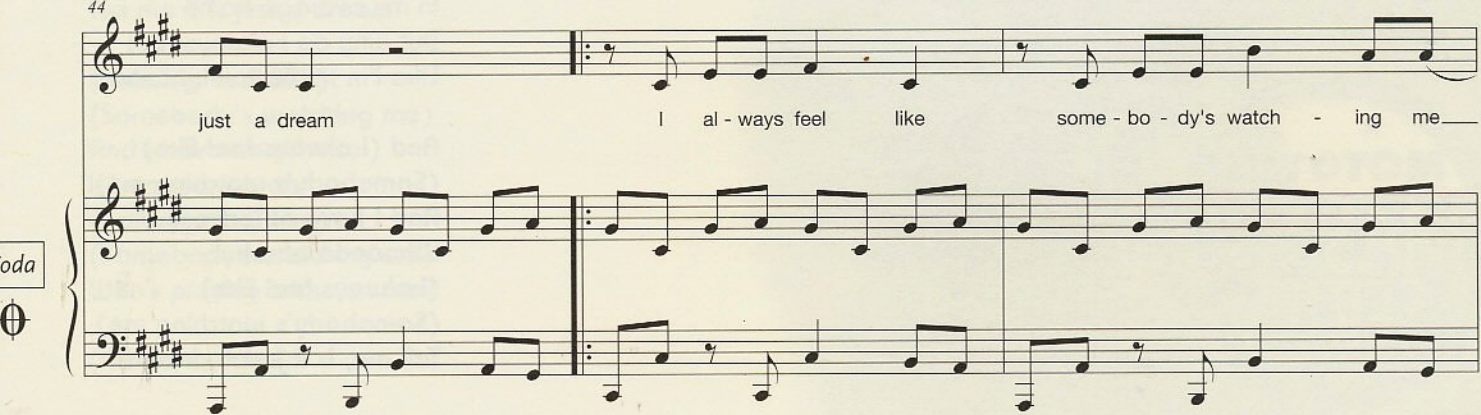
Break 8



44 

just a dream I al - ways feel like some - bo - dy's watch - ing me —

Coda



47

C[#]m A B C[#]m

And I have no pri - va - cy Oh oh oh oh I al - ways feel like

50

A B C[#]m A B

some - bo - dy's watch - ing me Who's play - ing tricks on me? *ad lib. to fade*

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The score is divided into two systems. The first system (measures 47-49) includes guitar chord diagrams for C#m, A, B, and C#m. The second system (measures 50-52) includes guitar chord diagrams for A, B, C#m, A, and B. The piece concludes with a double bar line and repeat dots.

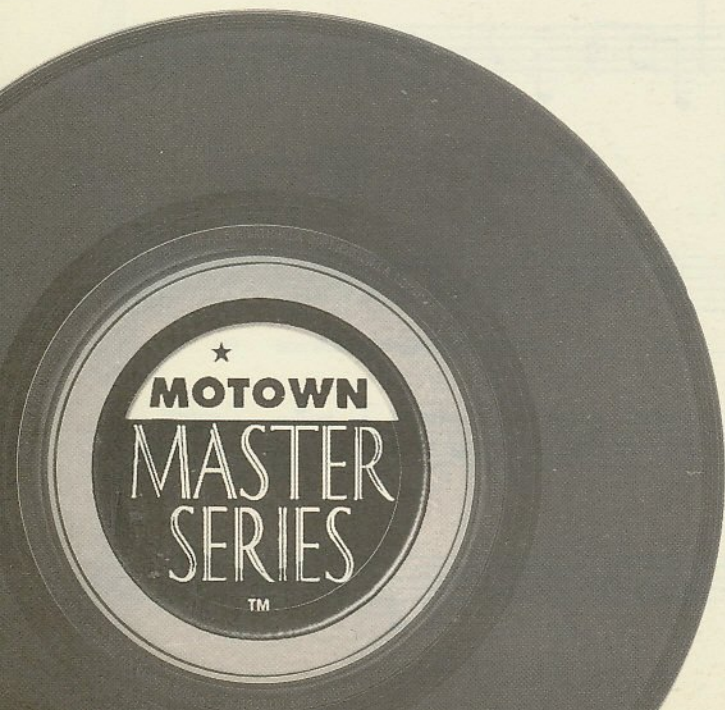
Somebody's Watching Me

(complete lyrics)

Who's watching
Tell me, who's watching
Who's watching me

I'm just an average man
With an average life
I work from nine to five
Hey, hell, I pay the price
All I want is to be left alone
In my average home
But why do I always feel
Like I'm in the twilight zone

And (I always feel like)
(Somebody's watching me)
And I have no privacy
Whooooo-oh-oh
(I always feel like)
(Somebody's watching me)
Tell me, is it just a dream



1984

When I come home at night
I bolt the door real tight
People call me on the phone
I'm trying to avoid
But can the people on TV see me
Or am I just paranoid

When I'm in the shower
I'm afraid to wash my hair
'Cause I might open my eyes
And find someone standing there
People say I'm crazy
Just a little touched
But maybe showers remind me
Of Psycho too much
That's why

(I always feel like)
(Somebody's watching me)
And I have no privacy
Whooooa, oh-oh
(I always feel like)
(Somebody's watching me)
Who's playin' tricks on me?

[[Instrumental]]

(Who's watching me)
I don't know anymore!
Are the neighbors watching me?
(Who's watching)
Well, is the mailman watching me?
(Tell me, who's watching)
And I don't feel safe anymore
Oh, what a mess
I wonder who's watching me now
(Who?)
The IRS?!

(I always feel like)
(Somebody's watching me)
And I have no privacy
Whooooa, oh-oh
(I always feel like)
(Somebody's watching me)
Tell me if is just a dream

(I always feel like)
(Somebody's watching me)
And I have no privacy
Whooooa, oh-oh
(I always feel like)
(Somebody's watching me)
Who's playing tricks on me?

(Ad lib. to fade)





Stop! In The Name Of Love

(Brian Holland/Lamont Dozier/Eddie Holland)

1965 - Diana Ross & The Supremes

♩ = 116

Am G/B F G

1

Stop in the name of love Be - fore you break my heart

5 C F/C C C F/C Dm/C C

9 C CM7 Gm6 A7

Ba - by, ba - by I'm aw - are of where you go Each time you leave my door

CHART SINGLES

The Supremes (Motown: 1965) US #2 R&B, #1 Pop, UK #7

(Motown: 1989) UK #62

Margie Joseph (Volt/Fantasy: 1971) US #38 R&B, #96 Pop

Shalamar (in their "Uptown Festival" medley)

(Soul Train: 1977) US #10 R&B, #25 Pop

Stars On 45 (Radio: 1981) US #55 Pop

The Hollies (Atlantic/WSM: 1983) US #29 Pop, #8 AC



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13

FM7 G6 FM7 G6 *al Coda*

I watch you walk down the street Know - ing your oth - er love you meet

17

C G/B F Fm

But this time be - fore you run to her Leav - ing me a - lone and hurt (Think it

21

C F/C C C F/C Dm/C C

o - ver) After I've been good to you (Think it o - ver) After I've been sweet to you

25

Am G/B F G

Stop In the name of love Be - fore you break my heart

29 Am G/B F G

Stop in the name of love Be - fore you break my heart Think it

33 C F/C C C F/C Dm/C C

o - - - ver Think it o - - - ver

D.S. al Coda

37 Am G/B F G

Stop In the name of love Be - fore you break my heart

Repeat ad lib. to fade

Coda

THE SUPREMES

Stop! In The Name Of Love

(complete lyrics)

Stop! In the name of love
Before you break my heart

Baby, baby I'm aware of where you go
Each time you leave my door
I watch you walk down the street
Knowing your other love you'll meet

But this time before you run to her
Leaving me alone and hurt

(Think it over)
After I've been good to you?
(Think it over)
After I've been sweet to you?

Stop! In the name of love
Before you break my heart
Stop! In the name of love
Before you break my heart

Think it over
Think it over

I've known of your
Your secluded nights
I've even seen her
Maybe once or twice
But is her sweet expression
Worth more than my love and affection?

But this time before you leave my arms
And rush off to her charms

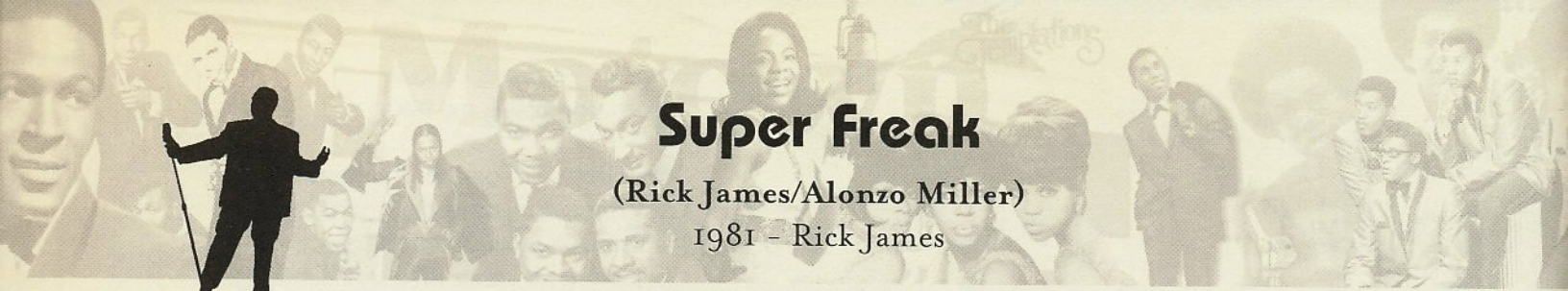
(Think it over)
Haven't I been good to you?
(Think it over)
Haven't I been sweet to you?

Stop! In the name of love
Before you break my heart
Stop! In the name of love
Before you break my heart

Think it over
Think it over

I've tried so hard, hard to be patient
Hoping you'd stop this infatuation
But each time you are together
I'm so afraid I'll be losing you forever

Stop! In the name of love
Before you break my heart
Stop! In the name of love
Before you break my heart
Stop! In the name of love
Before you break my heart
Baby, think it over
Think it over, baby
Ooh, think it over baby...



Super Freak

(Rick James/Alonzo Miller)

1981 - Rick James

♩ = 132



Am



G



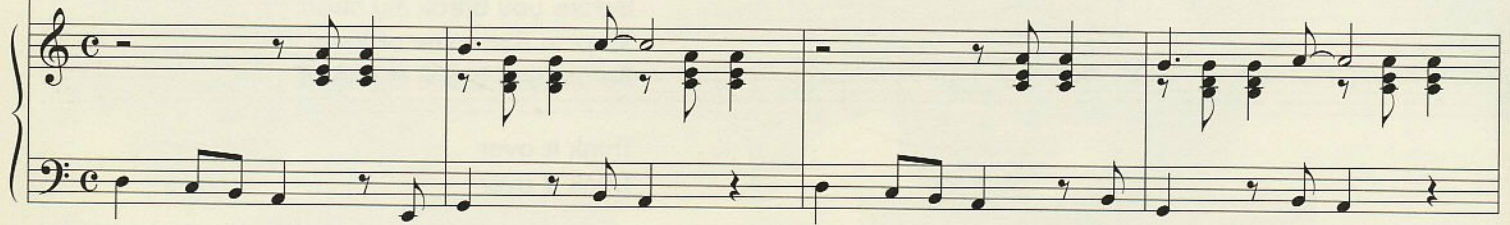
Am



G



Am



Am



G



Am



G



Am



She's a



Am



G



Am



G



Am



ve - ry kin - ky girl _____

The kind you don't take home to mo - ther _____

She will

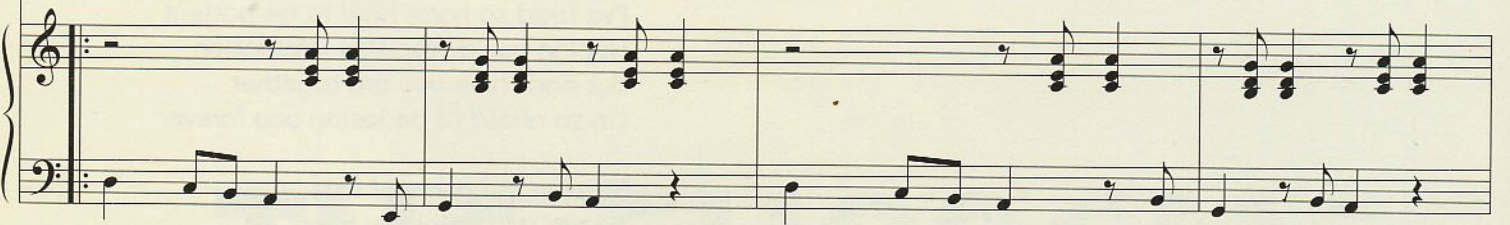


CHART SINGLES
Rick James (Gordy: 1981)
US #3 R&B, #16 Pop

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13 Am G Am *al Coda* G Am

nev - er let your spi - rits down. Once you get her off the street ow girl She likes the

17 Am G Am G Am

boys in the band. She says that I'm her all - time favo - rite. When I

21 Am G Am G Am

make my move to her room it's the right time She's nev - er hard to please Ow no That

25 Am F Am F Am

girl is pret - ty wild now The girl's a su - per freak The kind of girl you read a - bout In new - wave ma - ga - zine That

29 Am F Am F Am

girl is pret - ty kin - ky The girl's a su - per freak I real - ly love to taste her Eve - ry time we meet

33 F G Am F G Am F G Am

She's all right She's all right That girl's all right with me

37 Am F Esus4 Am

Yeah

41 G Am G Am

She's a su - per freak su - per freak she's su - per frea - ky

45 G Am

1. G Am 2. G Am

Su - per freak su - per freak She's a

49 Am G Am G Am

D.S. al Coda

Su - per freak su - per freak That girl's a su - per freak She's a

53 G Am Am F Am F Am

[Solo sax] *ad lib. to fade*

Coda

Super Freak

(complete lyrics)

She's a very kinky girl
The kind you don't take home to mother
She will never let your spirits down
Once you get her off the street, ow girl
She likes the boys in the band
She says that I'm her all-time favorite
When I make my move to her room it's the right time
She's never hard to please

Chorus

That girl is pretty wild now
(The girl's a super freak)
The kind of girl you read about
(In new-wave magazine)
That girl is pretty kinky
(The girl's a super freak)
I really love to taste her
(Every time we meet)
She's all right, she's all right
That girl's all right with me, yeah
She's a super freak, super freak
She's super-freaky, yow
Super freak, super freak

She's a very special girl
(The kind of girl you want to know)
From her head down to her toenails
(Down to her feet, yeah)
And she'll wait for me at backstage with her girl friends
In a limousine
(Going back in Chinatown)
There's not a crowd to her, she says
Room 714, I'll be waiting
When I get there she's got incense, wine and candles
It's such a freaky scene

Chorus

Bridge

Temptations sing!
Ohhhhh
Super freak, super freak
That girl's a super freak
Oh oh oh oh oh ooh oh
She's a very kinky girl
The kind you don't take home to mother
She will never let your spirits down
Once you get her off the street,
Blow, Danny!



Rick James

Sweet Love

(Lionel Richie)

1976 - The Commodores



Capo 4th fret

♩ = 102

Show me a riv - er that's so deep Show me a moun-tain so high

I'll show you love that will last for - ev - er Fly - ing high so high Oh



CHART SINGLES
The Commodores (Motown: 1976)
US #1 R&B, #5 Pop,
UK #32 (in '77)

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17 **Chorus**

2. 4. 5. $A^{\flat 7} \text{ sus } 4$ D^{\flat} A^{\flat} G^{\flat} Fm/G^{\flat} G^{\flat}

do _____ Oh oh oh oh _____ oh _____ sweet love _____

21 G^{\flat} D^{\flat} A^{\flat} G^{\flat} Fm/G^{\flat} G^{\flat}

Oh oh oh oh _____ oh _____ sweet love _____

25 G^{\flat} D^{\flat} A^{\flat} C^{\flat} 3fr. $3^{\text{rd time al Coda}}$

Oh oh oh oh _____ oh _____ oh _____ Ooh _____




29 G^{\flat} $G^{\flat} M7$ $D^{\flat} M7$

oo oo oo oo Sweet sweet


33  G#m7  D#m7 *D.S. al Coda*

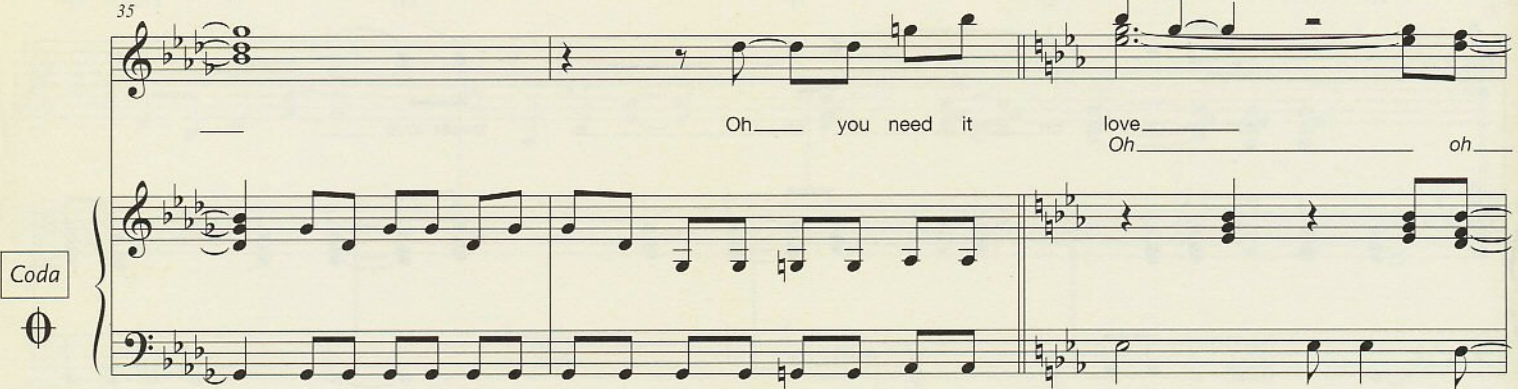
love _____



35  G^b  E^b  B^b

Oh _____ you need it love _____
Oh _____ oh _____

Coda 



38  B^b  A^b  Gm/A^b  A^b  E^b  B^b

sweet love _____ Oh oh oh oh _____ oh _____



42  B^b  A^b  Gm/A^b  A^b *Repeat ad lib. to fade*

sweet love _____ Oh oh oh



Sweet Love

(complete lyrics)

Show me a river that's so deep
Show me a mountain so high
I'll show you love that'll last forever
Flying high so high

Show me a place where dreams are for dreamers
And all the things you wish come true, yeah
I'd wish the world had all happy people
Then there'd be no more wishing to do

Chorus

Oh oh oh oh oh sweet love (x2)
Oh oh oh oh oh
Oh oh oh whoo
Sweet, sweet love

Sun shines over the rainbow
High on a hill
Take a ride on a magic carpet
And you'll know it's for real

The world is filled with
All the lonely people
Trying to find their way
All they need is a hand to guide them to a brighter day

Chorus

Sweet love that comes through the ages
Reach out and touch my soul
Give my life so much meaning
And everyone a heart of gold

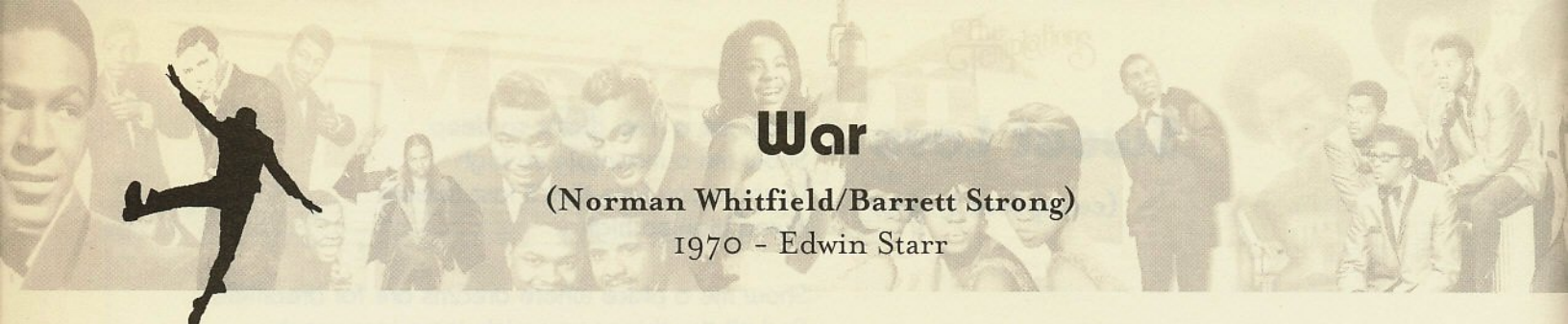
Chorus

You need it love
oh oh oh sweet, sweet love
oh oh oh oh oh sweet love

I know you're searching (x2)
For a little love a little peace and understanding
And I know it's been hard trying to find your way
But you got to keep on searching harder day by day
'Cause I want you and you and you you you
You and you and you and you and you
To stand on up yes sir
Put a little love in your heart
A little heart in your love
Together we can make a way
Listen to me
Don't wonder too hard
Of what I'm trying to say
'Cause this love loves the only way
Nothing but love

Chorus (fade)





War

(Norman Whitfield/Barrett Strong)

1970 - Edwin Starr

Gapo 1st fret

♩ = 112



E^bm



G^b



G^b



E^bm



G^b

1

War huh yeah What is it good for Ab - so - lu - tely

4

G^b E^bm G^b G^b

no - thing Oh oh — oh oh oh War huh yeah — What is it

7

E^bm G^b G^b E^bm G^b

good for Ab - so - lu - tely no - thing Say it a - gain — y'all War huh good God



CHART SINGLES

Edwin Starr (Gordy: 1970) US #1 Pop, #3 R&B, UK #3

Bruce Springsteen & The E Street Band

(Columbia/Sony: 1986) US #8 Pop, UK #18, #4 AC

Edwin Starr & Shadow (Weekend: 1993) UK #69

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G^b



E^bm



G^b



G^b

10

What is it good for Ab - so - lu - tely no - thing Lis - ten to me Oh



E^bm

13

War I des - pise — 'Cause it means des - truc - tion of



E^bm

16

in - no - cent lives War means — tears — To thou - sands of mo - thers eyes — When their



E^bm

19

sons go — to fight — and loose their lives — I said

Repeat ad lib.

War

(complete lyrics)

War, huh, yeah
What is it good for
Absolutely nothing
Uh-huh
War, huh, yeah
What is it good for
Absolutely nothing
Say it again, y'all

War, huh, good God
What is it good for
Absolutely nothing
Listen to me

Ohhh, war, I despise
'Cause it means destruction
Of innocent lives
War means tears
To thousands of mothers eyes
When their sons go to fight
And lose their lives

I said, war, huh
Good God, y'all
What is it good for
Absolutely nothing
Say it again

War, whoa, Lord
What is it good for
Absolutely nothing
Listen to me

War, it ain't nothing
But a heartbreaker
War, friend only to the undertaker

Ooooh, war
It's an enemy to all mankind
The point of war blows my mind
War has caused unrest
Within the younger generation
Induction then destruction
Who wants to die

Aaaaah, war-huh
Good God y'all
What is it good for
Absolutely nothing
Say it, say it, say it
War, huh
What is it good for
Absolutely nothing
Listen to me

War, it ain't nothing but a heartbreaker
War, it's got one friend
That's the undertaker

Ooooh, war, has shattered
Many a young mans dreams
Made him disabled, bitter and mean
Life is much to short and precious
To spend fighting wars these days
War can't give life
It can only take it away

Ooooh, war, huh
Good God y'all
What is it good for
Absolutely nothing
Say it again

War, whoa, Lord
What is it good for
Absolutely nothing
Listen to me

War, it ain't nothing but a heartbreaker
War, friend only to the undertaker

Peace, love and understanding
Tell me, is there no place for them today
They say we must fight to keep our freedom
But Lord knows there's got to be a better way

Ooooooh, war, huh
Good God y'all
What is it good for
You tell me
Say it, say it, say it, say it

War, huh
Good God y'all
What is it good for
Stand up and shout it
Nothing




What's Going On

(Marvin Gaye/Alfred Cleveland/Rinaldo Benson)


1971 - Marvin Gaye



♩ = 98  7fr.
EM7

1



5  7fr.
EM7

 4fr.
C#m7

Mo - ther mo - ther There's too ma - ny of you cry - ing



8  4fr.
C#m7

 7fr.
EM7

Bro - ther bro - ther bro - ther There's far too ma - ny

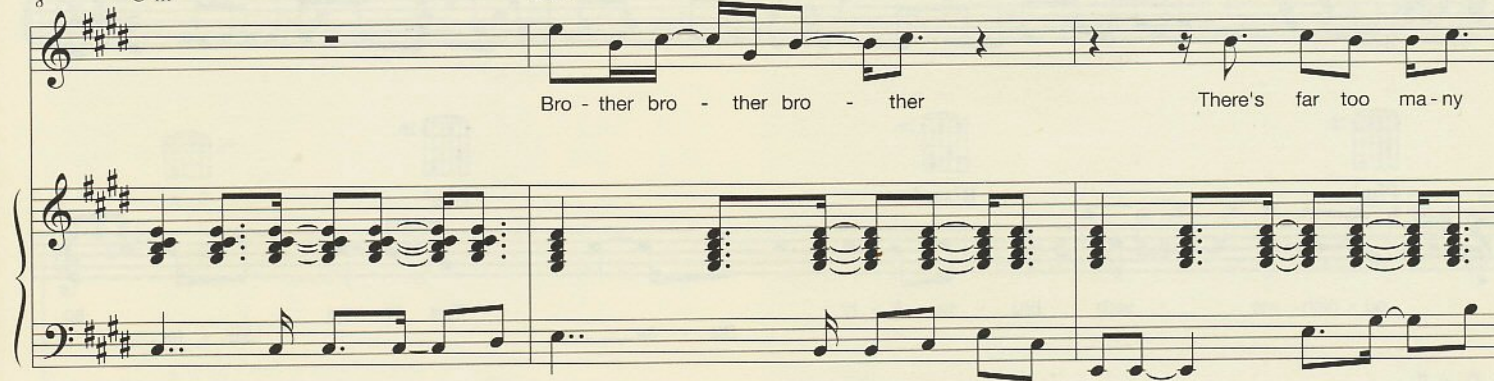





CHART SINGLES




Marvin Gaye (Tamla: 1971) US #1 R&B, #2 Pop
Cyndi Lauper (Portrait: 1987) US #12 Pop, UK #57
Music Relief '94 (Jive: 1994) UK #70
Artists Against Aids (Play-Tone: 2001) US #27 Pop, #76 R&B

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11  C#m7  F#m7

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



14  F#m7  AM7/B  1. B7




To bring _____ some lo - vin' here to - day _____ Ya _____



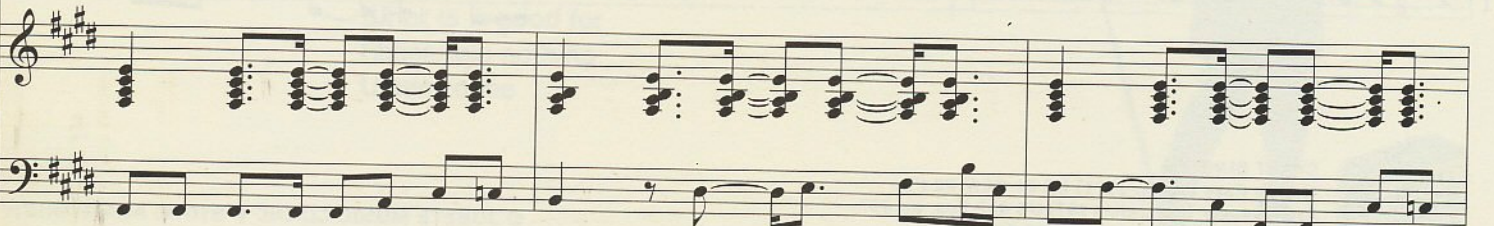
17  2. 3. B7  F#m7  B7sus4





Oh oh oh _____ Pic - ket lines _____ Sis - ter _____ and pic - ket signs _____ Sis - ter _____ Don't




20  F#m7  B7sus4  F#m7




pu - nish me with bru - ta - li - ty _____ Sis - ter _____ Talk to me _____ Sis - ter _____ so




23  B7sus4  B7  EM7  C#m7


you can see Oh what's go - ing on _____ What's go - ing on _____ What's go - ing on _____ What's




26  EM7  C#m7  Am7


go - ing on _____ What's go - ing on _____ What's go - ing on _____ What's go - ing on _____ Ha ha _____ ha ha... _____




29  Am7

[Impro]



32  Am7





Am7



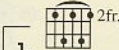
AM7/B

35

Musical score for measures 35-37. The system includes a vocal line and a piano accompaniment. The piano part features a steady bass line in the left hand and a complex chordal texture in the right hand.



AM7/B



B7

D.S.

2.
B7

38

[Impro ad lib.]

Musical score for measures 38-40. Measure 38 includes a first ending (1.) and a second ending (2.) with a double bar line and repeat sign. The piano accompaniment continues with its established harmonic and rhythmic patterns.



Am7

41

Musical score for measures 41-43. The vocal line is mostly silent, while the piano accompaniment continues with its characteristic texture.



Am7

44

Fade

Musical score for measures 44-46. The piano accompaniment concludes the piece with a final chord and a fading effect.

What's Going On

(complete lyrics)

Mother, mother
There's too many of you crying
Brother, brother, brother
There's far too many of you dying
You know we've got to find a way
To bring some lovin' here today - Ya

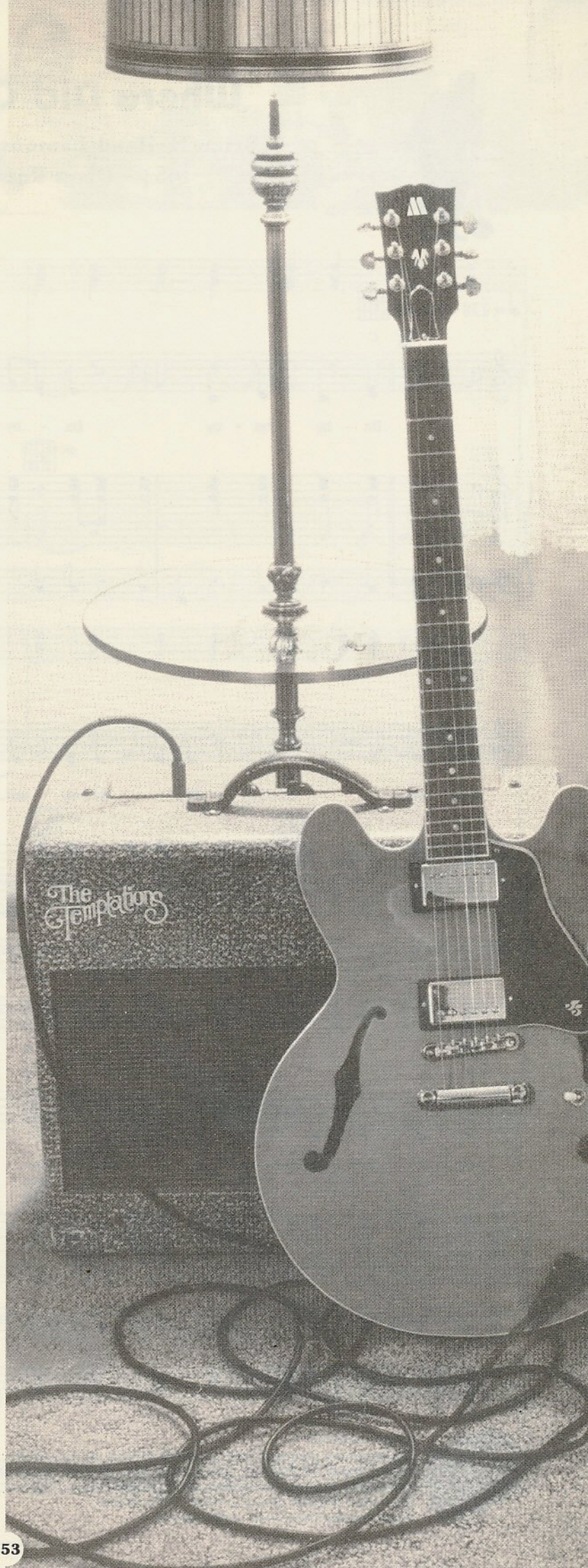
Father, father
We don't need to escalate
You see, war is not the answer
For only love can conquer hate
You know we've got to find a way
To bring some lovin' here today

Picket lines and picket signs
Don't punish me with brutality
Talk to me, so you can see
Oh, what's going on
What's going on
Ya, what's going on
Ah, what's going on

In the mean time
Right on, baby
Right on
Right on

Mother, mother, everybody thinks we're wrong
Oh, but who are they to judge us
Simply because our hair is long
Oh, you know we've got to find a way
To bring some understanding here today
Oh

Picket lines and picket signs
Don't punish me with brutality
Come on talk to me
So you can see
What's going on
Ya, what's going on
Tell me what's going on
I'll tell you what's going on - Ooh
Right on baby
Right on baby



Where Did Our Love Go

(Brian Holland/Lamont Dozier/Eddie Holland)

1964 - Diana Ross & The Supremes



♩ = 138 Ternaire



C



G

1

Ba - by ba - by Ba - by don't leave me Ooh_____ please_____ don't



Dm7



G



Dm/F

6

leave me All_____ by my - self_____ I've_____ got this



C



G

10

burn - in' burn - in' yearn - in'_____ Feel - in' in - side me Ooh_____ deep_____ in -



CHART SINGLES

The Supremes (Motown/UMG: 1964) US #1 R&B, #1 Pop, UK #3
Donnie Elbert (All Platinum: 1971) US #6 R&B, #15 Pop, UK #8 (in '72)
The J.Geils Band (Atlantic/WSM: 1976) US #68 Pop
Manhattan Transfer (Atlantic/WSM: 1978) UK #40
Tricia Penrose (RCA/BMG: 1996) UK #71

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14  Dm7  G  Dm/F




side me And it hurts so bad You came in - to my




18  C  G

heart Ba - by ba - by So ten - der - ly With a burn - in' love



22  Dm7  G  Dm/F

Ba - by ba - by That stings like a bee Ba - by ba - by ooh Now that I sur -



26  C  G

ren - der Ba - by ba - by So help - less - ly You now wan - na



30 Dm7 G Dm/F

leave — Ba - by ba - by Ooh — you wan - na leave me Ba - by ba - by Ooh — ba - by — Ba -

34 C G

by ba - by Ba - by ba - by Where — did our love go Ooh don't you

Fade

38 Dm7 G Dm/F

want me Ba - by ba - by Don't you want me no more Ba - by ba - by ooh — ba - by

42 C G

[Solo sax]

46 Dm⁷ G Dm/F *D.S. to fade*

Where Did Our Love Go

(complete lyrics)

Baby baby
 Baby, don't leave me
 Oh, please don't leave me
 All by myself

I've got this burnin', burnin', yearnin'
 Feelin' inside me
 Ooh, deep inside me
 And it hurts so bad

You came into my heart (baby baby)
 So tenderly
 With a burnin' love (baby baby)
 That stings like a bee (baby baby)

Now that I surrender (baby baby)
 So helplessly,
 You now wanna leave (baby baby)
 Ooh, you wanna leave me (baby baby)

Ooh, baby baby baby,
 Where did our love go?
 Oh, don't you want me? (baby baby)
 Don't you want me no more? (baby baby)
 Ooh, baby

[Instrumental]

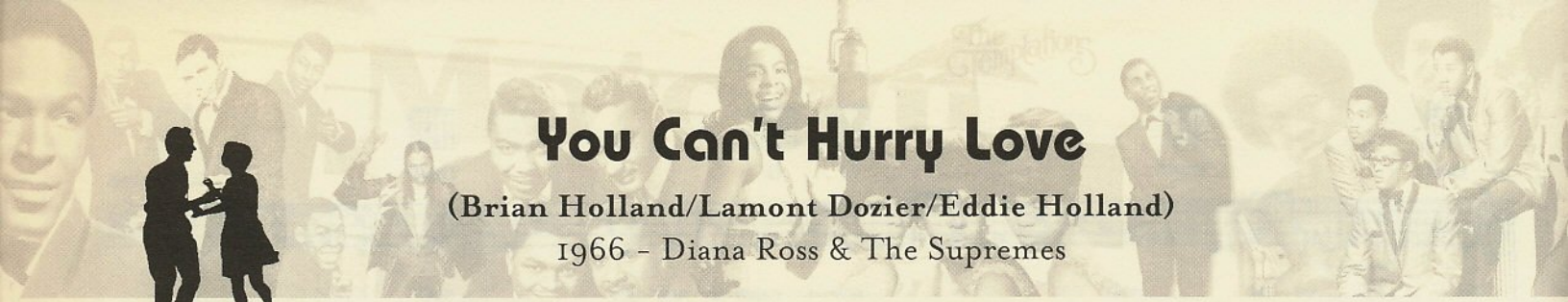
Baby baby,
 Where did our love go?
 And all your promises (baby baby)
 Of a love forever more? (baby baby)

I've got this burnin', burnin', yearnin'
 Feelin' inside me
 Ooh, deep inside me (baby baby)
 And it hurts so bad (baby baby)

Before you won my heart, (baby baby)
 You were a perfect guy
 But now that you got me, (baby baby)
 You wanna leave me behind (baby baby)

Ooh, baby baby baby,
 Baby, don't leave me
 Oh, please don't leave me (baby baby)
 All by myself (baby baby)
 Ooh (baby baby), baby baby,
 Where did our love go?

(fade)



You Can't Hurry Love

(Brian Holland/Lamont Dozier/Eddie Holland)

1966 - Diana Ross & The Supremes



♩ = 96

Capo 1st fret

1

I need

4

love, love _____ To ease _____ my mind I need to find, _____ find, _____ some - one to call _____

7

_____ mine But ma - ma said _____ You can't hur - ry love No, you just have to wait _____ She said



CHART SINGLES

The Supremes (Motown/UMG: 1966) US #1 R&B, #1 Pop, UK #3
Phil Collins (Atlantic: 1983) US #10 Pop, AC #9, UK #1
The Dixie Chicks (Columbia/Sony: 1999) US #60 Country

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10

Dm 5fr. Gm7 2fr. E^b F7 B^b

love don't come eas - y ——— It's a game of give and take ——— You can't hur - ry love No, you

13

E^b B^b Dm 5fr. Gm7 2fr. E^b F7 3^e fois al Coda

just have to wait ——— You got to trust, ——— give it time No mat - ter how long ——— it takes But

16

Dm 5fr. Gm 2fr.

how ma - ny heart - aches Must I stand ——— be - fore I find ——— a love To let me

19

Gm 2fr. E^b6

live a - gain ——— Right now the on - ly thing ——— That keeps me hang - in' on ——— When I

22 F F6 F7 F *D.S. al Coda*

feel my strength Yeah, it's al - most gone I re - mem - ber ma - ma said

24 B^b B^b E^b B^b

Coda

No, love, love don't come eas - y But I

27 Dm Gm7 E^b F7 B^b

keep on wait - ing An - ti - ci - pat - ing for that soft voice To talk to

30 E^b B^b Dm Gm7 E^b F7

me at night For some ten - der arms To hold me tight I keep

33

B^b E^b B^b Dm Gm⁷ 5fr. 2fr.

wait - ing I keep on wait - ing But it ain't eas - y it ain't

36

E^b F⁷ B^b E^b B^b

eas - y But ma - ma said You can't hur - ry love No, you just have to wait She said

39

Dm Gm⁷ 5fr. 2fr. E^b F⁷ B^b Fade

trust, give it time No mat - ter how long it takes You can't hur - ry love No, you



You Can't Hurry Love

(complete lyrics)

I need love, love
To ease my mind
I need to find, find someone to call mine
But mama said

You can't hurry love
No, you just have to wait
She said love don't come easy
It's a game of give and take
You can't hurry love
No, you just have to wait
You got to trust, give it time
No matter how long it takes

But how many heartaches
Must I stand before I find a love
To let me live again
Right now the only thing
That keeps me hangin' on
When I feel my strength, yeah
It's almost gone
I remember mama said:

You can't hurry love
No, you just have to wait
She said love don't come easy
It's a game of give and take
How long must I wait
How much more can I take
Before loneliness will cause my heart
Heart to break?

No I can't bear to live my life alone
I grow impatient for a love to call my own
But when I feel that I, I can't go on
These precious words keeps me hangin' on
I remember mama said:

You can't hurry love
No, you just have to wait
She said love don't come easy
It's a game of give and take
You can't hurry love
No, you just have to wait
She said trust, give it time
No matter how long it takes

No, love, love, don't come easy
But I keep on waiting
Anticipating for that soft voice
To talk to me at night
For some tender arms
To hold me tight
I keep waiting
I keep on waiting
But it ain't easy
It ain't easy
But mama said:

You can't hurry love
No, you just have to wait
She said to trust, give it time
No matter how long it takes
You can't hurry love
No, you just have to wait
She said love don't come easy
It's a game of give and take

THE SUPREMES



You Keep Me Hangin' On

(Brian Holland/Lamont Dozier/Eddie Holland)

1966 - Diana Ross & The Supremes



♩ = 130

1

G# 4fr. F# 2fr. F#/C# 2fr. EM7 4fr.

8fr.

5

G# 4fr. F# 2fr. F#/C# 2fr.

Set me free why don - cha ba - be Get out of my life why don -

8

EM7 4fr. G# 4fr. F# 2fr.

cha ba - be 'Cause you don't real - ly love me You just keep -

Detailed musical score for guitar and piano. The score is in 4/4 time with a tempo of 130. It features a key signature of three sharps (F#, C#, G#). The guitar part includes chord diagrams for G# (4fr.), F# (2fr.), F#/C# (2fr.), and EM7 (4fr.). The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand. The lyrics are: 'Set me free why don - cha ba - be Get out of my life why don - cha ba - be 'Cause you don't real - ly love me You just keep -'



CHART SINGLES

The Supremes (Motown: 1966) US #1 R&B, #1 Pop, UK #8
 Vanilla Fudge (Atco/WSM: 1968) US #6 Pop (in '67) US #67 Pop
 Kim Wilde (MCA/UMG: 1987) US #1 Pop, #30 AC, UK #8

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11

F#^{2fr.} EM⁷ G#^{4fr.}

me hang - ing on _____ You don't _____ real - ly need _____

14

F#^{2fr.} F#^{2fr.} EM⁷ *al Coda*

me _____ But you keep _____ me hang - ing on _____

17

B^{7sus4} E

Why do _____ ya keep a' com - ing a - round _____ play - in' _____ with my heart _____

20

B^{2fr.} B^{7sus4}

Why don - cha get out _____ of my life _____

23

1. 3. E B D^m/A[#] F[#]

And let me make a new start. Let me get

26

F[#] D[#]7

o - ver you The way you've got - ten o - ver me. hey

29




2. E G[#] S.A.

see - in' you on - ly break my heart a - gain Spoken : And there ain't nothin' I can do about it

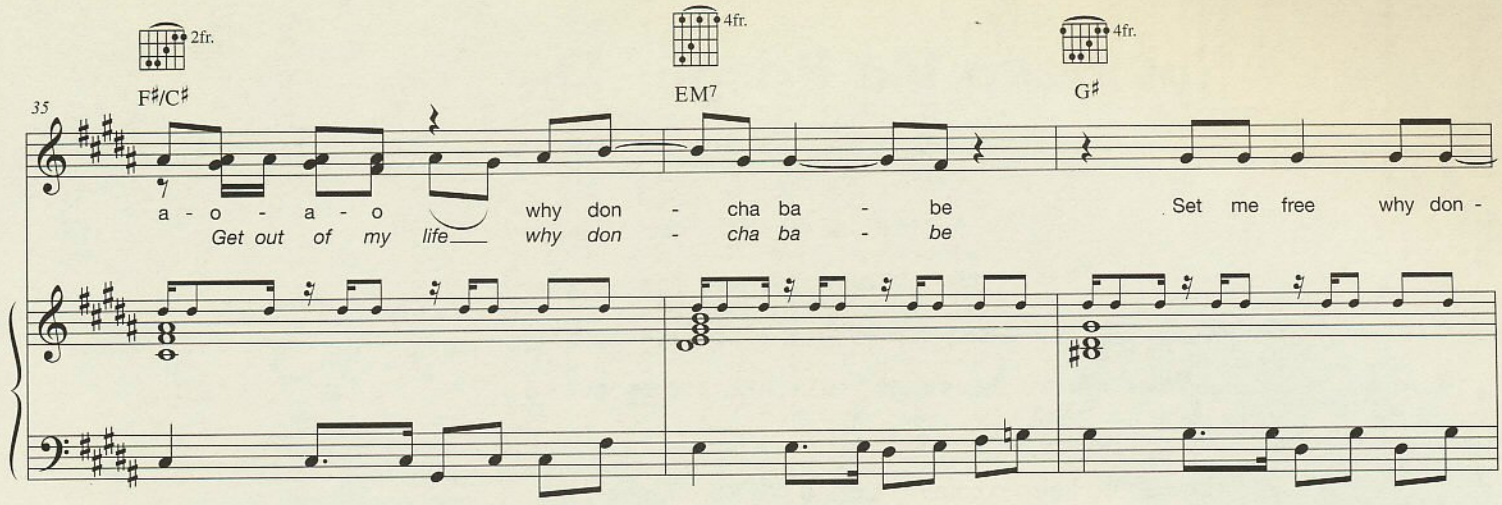
32




G[#] F[#]

Whoa - o - a - o - a - o - a - o - Set me free why don - cha babe Whoa - o - a - o -

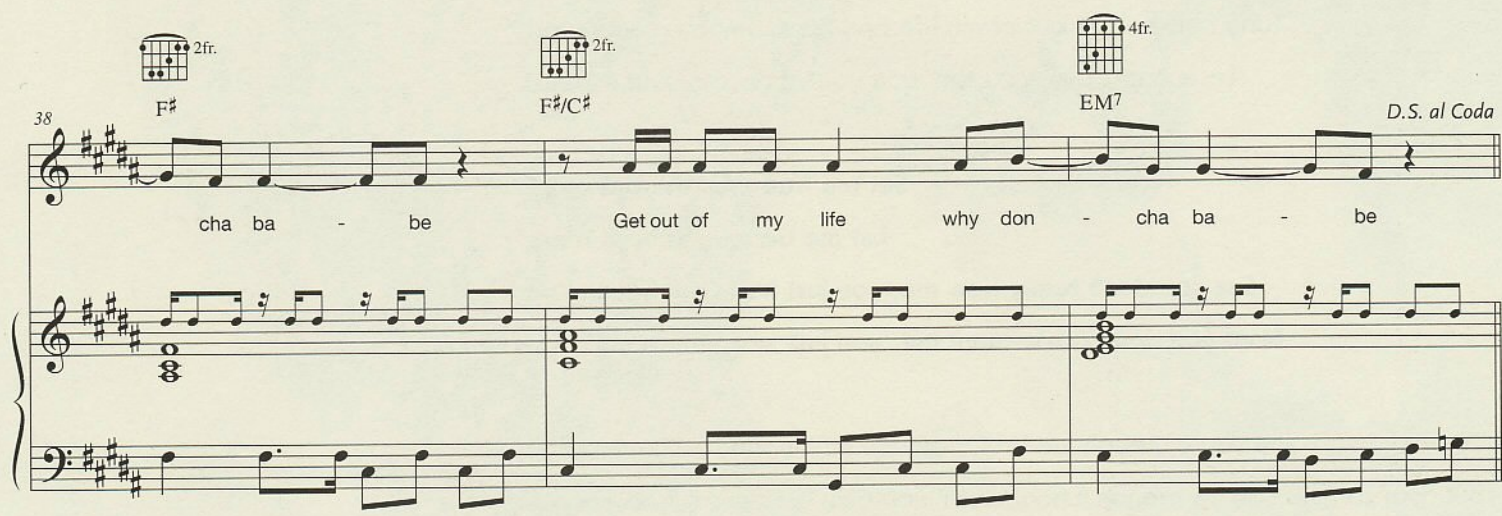
35  F#m/C#  EM7  G#m


a - o - a - o why don - cha ba - be Set me free why don -
 Get out of my life why don - cha ba - be




38  F#m  F#m/C#  EM7 *D.S. al Coda*

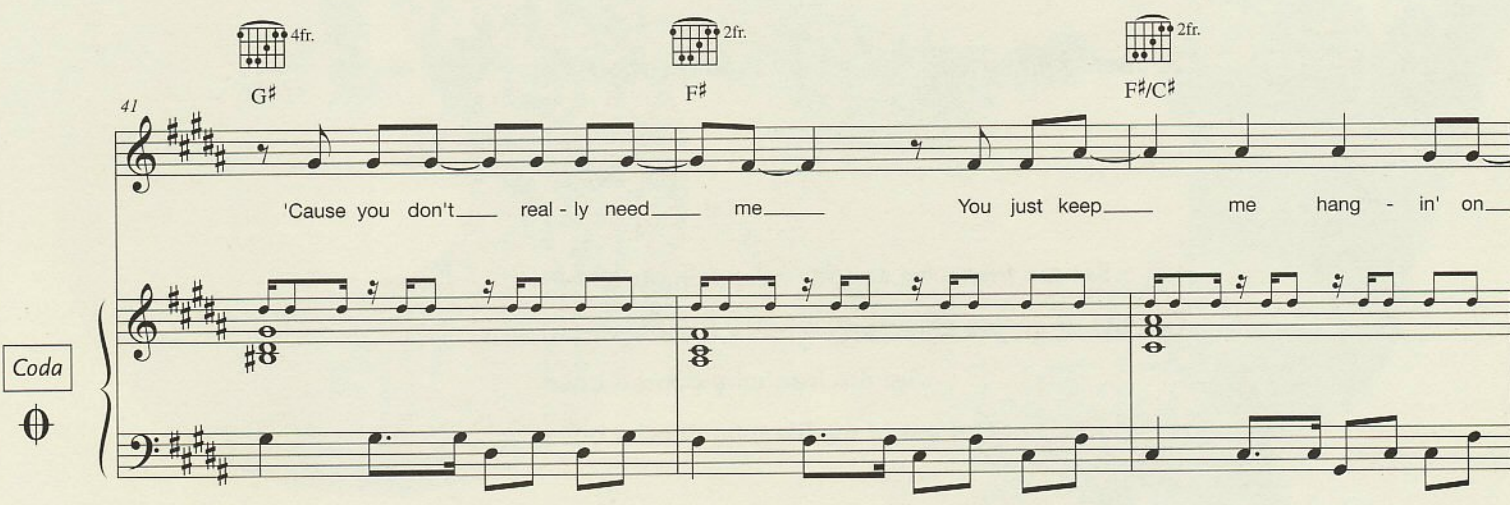
cha ba - be Get out of my life why don - cha ba - be





41  G#m  F#m  F#m/C#

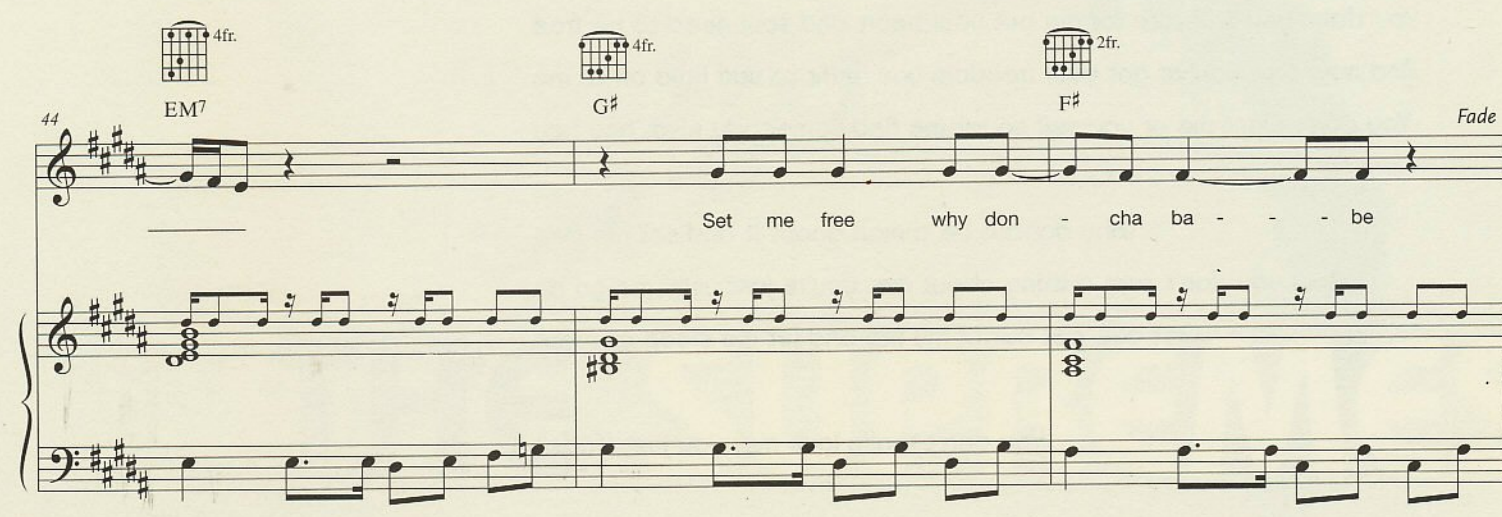
'Cause you don't real - ly need me You just keep me hang - in' on -

Coda 



44  EM7  G#m  F#m *Fade*

Set me free why don - cha ba - - - be



You Keep Me Hangin' On

(complete lyrics)

Set me free why doncha babe

Get out of my life why doncha babe

'Cause you don't really love me, you just keep me hangin' on

You don't really need me but ya keep me hangin' on

Why do ya keep a'coming around playin' with my heart

Why doncha get out of my life and let me make a new start

Let me get over you the way you've gotten over me-hey

Set me free why doncha babe

Let me be why doncha babe

Cuz you don't really love me, you just keep me hangin' on

Now you don't really want me, you just keep me hangin' on

You say although we broke up you still wanna be just friends

But how can we still be friends when seein' you only breaks my heart again

Spoken: <And there ain't nothin' I can do about it>

Whoa-oh-oh

Set me free why doncha babe (Whoa-oh-oh)

Get out of my life why doncha babe (Whoa-oh-oh)

Set me free why doncha babe

Get out of my life why doncha babe

You claim you still care for me but your heart and soul need to be free

And now that you've got your freedom you want to still hold on to me

You don't want me or yourself so let me find somebody else, hey hey

Why doncha be a man about it and set me free

Now you don't care a thing about me, you're just usin' me-go on

Get out, get out of my life and let me sleep at night

You don't really love me, you just (fade)



THE SUPREMES

You're All I Need To Get By

(Nickolas Ashford/Valerie Simpson)

1968 - Marvin Gaye & Tammi Terrell



♩ = 94

1 A B7/A Dm/A A

You're all _____ I need _____ to get back _____ ah ah _____

5 A A B7/A Dm/A

Like the sweet mor - ning dew _____ I took _____ one look _____ at you _____

8 Dm/A A B7/A

And it _____ was plain _____ to see _____ You were my des - ti - ny _____ With arms _____ o - pen wide _____

CHART SINGLES

Marvin Gaye & Tammi Terrell (Tamla: 1968) US #1 R&B, #7 Pop, UK #19

Aretha Franklin (Atlantic/WSM: 1971) US #3 R&B, #19 Pop

Tony Orlando & Dawn (Elektra/WSM: 1975) US #13 AC, #34 Pop

Johnny Mathis & Deniece Williams (Columbia/Sony: 1978) US #10 R&B, #47 Pop, 16 AC, UK #45

Chris Christian with Amy Holland (in a medley with AIN'T NOTHING LIKE THE REAL THING)*

(Boardwalk: 1982) US #21 AC, #88 Pop


Method Man featuring Mary J. Blige (in a medley with "I'll Be There For You")

(Def Jam: 1995) US #1 R&B, #3 Pop




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11  B7/A  Dm/A  A  Bm7 2fr.





I threw a-way my pride I'll sa-cri-fice for you Ded-i-cate my life to you




14  A  Bm7 2fr.  A  B7

I will go where you lead Al-ways there in time of need And when I lose my will



17  Dm/F  Dm  A/E  Bm7 2fr.

You'll be there to push me up the hill There's no no look-ing back for us



20  A/E  B7  Dm  1. A/E  Bm7(b5)/F

We got love sure 'nough that's e-nough You're all you're all I need



23 **Bm7(b5)/F** **A** **B7/A** **Dm/A**

to get by I need to get back

26 **Dm/A** **A** **A/E** **Bm7**

ah ah all you're all I want

29 **Bm7** **A/E** **Bm7**

to strive for and do a lit - tle more You're all all the joys un -

31 **Bm7** **A/E** **Bm7(b5)/F**

der the sun wrapped up in - to one You're all you're all I need

34

A/E Bm7(b5)/F B7 Esus4 E A

You're all I need _____ You're all I need _____ to get by _____

38

A B7/A Dm/A A *Repeat ad lib. to fade*

The image shows a musical score for the song 'You're All I Need To Get By'. It consists of two systems of music. The first system starts at measure 34 and includes a vocal line with lyrics, a guitar line with chord diagrams and names (A/E, Bm7(b5)/F, B7, Esus4, E, A), and a piano accompaniment. The second system starts at measure 38 and includes a vocal line with a 'Repeat ad lib. to fade' instruction, a guitar line with chord diagrams and names (A, B7/A, Dm/A, A), and a piano accompaniment. The key signature is two sharps (F# and C#).

You're All I Need To Get By

(complete lyrics)

(You're all I need to get by)

M: Like the sweet morning dew,
I took one look at you,
And it was plain to see,
You were my destiny.

T: With my arms open wide,
I threw away my pride
I'll sacrifice for you
Dedicate my life to you

T: I will go where you lead
Always there in time of need

M: And when I lose my will
You'll be there to push me up the hill

B: There's no, no looking back for us
We got love sure 'nough, that's enough
You're all, you're all I need to get by.
You're all I need to get by

M (Marvin) - **T** (Tammi) - **B** (Both)

M: Like an eagle protects his nest,
For you I'll do my best,
Stand by you like a tree,
And dare anybody to try and move me

T: Darling in you I found
Strength where I was torn down
Don't know what's in store
But together we can open any door

T: Just to do what's good for you
And inspire you a little higher

M: I know you can make a man
Out of a soul that didn't have a goal

B: Cause we, we got the right foundation
And with love and determination

B: You're all, you're all I want to strive for and do a little more
You're all, all the joys under the sun wrapped up into one
You're all, you're all I need
You're all I need
You're all I need to get by

ABC

(Berry Gordy/Freddie Perren/Fonce Mizell/Deke Richards)
The Jackson 5 (Motown: 1970) US #1 Pop, #1 R&B, UK #8

AIN'T NO MOUNTAIN HIGH ENOUGH

(Nickolas Ashford/Valerie Simpson)
Marvin Gaye & Tammi Terrell (Tamla: 1967) US #3 R&B, #19 Pop
Diana Ross (Motown: 1970) US #1 R&B, #1 Pop, #6AC, UK#6
The Boystown Gang (in a medley with REMEMBER ME)*
(WEA: 1981) UK #46
Joscelyn Brown (Incredible: 1998) UK #35
Whitehouse (Beautiful Noise: 1998) UK #60

AIN'T NOTHING LIKE THE REAL THING

(Nickolas Ashford/Valerie Simpson)
Marvin Gaye & Tammi Terrell (Tamla: 1968) US #1 R&B, #8 Pop
Aretha Franklin (Atlantic/WSM: 1974) US #6 R&B, #47 Pop
Donny & Marie Osmond (Polydor/UMG: 1977)
US #21 Pop, #17 AC (in '76)
Chris Christian with Amy Holland
(in a medley with YOU'RE ALL I NEED TO GET BY*
(Boardwalk: 1982) US #21 AC, #88 Pop
Marcella Detroit & Elton John (London: 1994) UK #24

AIN'T TOO PROUD TO BEG

(Norman Whitfield/Eddie Holland)
The Temptations (Gordy: 1966) US #1 R&B, #13 Pop, UK #21
The Rolling Stones (Rolling Stone/Virgin: 1974) US #17 Pop
Rick Astley (RCA/BMG: 1989) US #16 AC, #89 Pop

BABY I NEED YOUR LOVING

(Brian Holland/Lamont Dozier/Eddie Holland)
The Four Tops (Motown: 1964) US #11 R&B, #11 Pop
The Fourmost (Parlophone/EMI: 1964) UK #24
O.C. Smith (Columbia/Sony: 1970) US #21 AC, #30 R&B, #62 Pop
Johnny Rivers (Imperial/Capitol: 1967) US #3 Pop
E.D. Wofford (MC/Curb: 1978) US #77 Country
Eric Carmen (Arista/BMG: 1979) US #62 Pop
Carl Carlton (RCA/BMG: 1982) US #17 R&B

BABY LOVE

(Brian Holland/Lamont Dozier/Eddie Holland)
The Supremes (Motown: 1964) US #1 Pop, #1 R&B, UK #1
(Motown: 1974) UK #12
Joni Lee (MCA/UMG: 1976) US #62 Country
Honey Blane (Zonophone: 1981) UK #68

BEN

(Walter Scharf/Don Black) (from the movie "Ben")
Michael Jackson (Motown: 1972) US #1 Pop, #5 R&B, UK #7

DANCING IN THE STREET

(Marvin Gaye/Ivy Jo Hunter/William Stevenson)
Martha & The Vandellas (Gordy: 1964) US #2 R&B, #2 Pop, UK #28
Mamas & The Papas (Dunhill/BMG: 1967) US #73 Pop
Ramsey Lewis (Cadet/UMG: 1967) US #36 AC, #84 Pop
Martha & The Vandellas (Gordy: 1969 re-issue) UK #4
Donald Byrd (Blue Note: 1977) US #95 R&B
Terio DeSario with K.C. (Casablanca/UMG: 1980) US #66 Pop
Van Halen (Warner Bros/WSM: 1982) US #32 Pop, #3 MR
Mick Jagger & David Bowie (EMI America: 1985)
US #7 Pop, #3 MR, UK #1

EASY

(Lionel Richie)
The Commodores (Motown: 1977) US #1 R&B, #4 Pop, #14 AC, UK #9
*Faith No More (Slash/WSM: 1993) UK #3, US #58 Pop

GET READY

(William Robinson)
The Temptations (Gordy: 1966) US #1 R&B, #29 Pop, UK #10
Rare Earth (Rare Earth: 1970) US #4 Pop, #20 R&B
King Curtis & The Kingpins (Atco/WSM: 1970) US #46 R&B
Syl Johnson (Twinight: 1971) US #34 R&B
Smokey Robinson (Tamla: 1979) US #82 R&B
Carol Hitchcock (A&M/UMG: 1987) UK #56

HEAT WAVE (LOVE IS LIKE A HEAT WAVE)

(Brian Holland/Lamont Dozier/Eddie Holland)
Martha & The Vandellas (Gordy: 1963) US #1 R&B, #4 Pop
Linda Ronstadt (Asylum/WSM: 1975) US #5 Pop, #19 AC

I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)

(Brian Holland/Lamont Dozier/Eddie Holland)
The Four Tops (Motown: 1965) US #1 R&B, #1 Pop, UK #23
(Motown: 1970 re-issue) UK #10
Donnie Elbert (Avco: 1972) US #14 R&B, #22 Pop, UK #11
Shalamar (in their "Uptown Festival" medley)
(Soul Train: 1977) US #10 R&B, #25 Pop
Bonnie Pointer (Motown: 1980) US #40 Pop, #42 R&B
Trisha Lynn (Oak: 1989) US #65 Country
Billy Hill (Reprise/WSM: 1990) US #58 Country

I HEAR A SYMPHONY

(Brian Holland/Lamont Dozier/Eddie Holland)
The Supremes (Motown: 1965) US #2 R&B, #1 Pop, UK #39

I HEARD IT THROUGH THE GRAPEVINE

(Norman Whitfield/Barrett Strong)
Gladys Knight & The Pips (Soul: 1967) US #1 R&B, #2 Pop, UK #47
Marvin Gaye (Tamla: 1968) US #1 R&B, #1 Pop, UK #1 (in '69)
King Curtis & The Kingpins (Atco/WSM: 1968) US #83 Pop
Creedence Clearwater Revival (Fantasy: 1976) UK #43 Pop
The Slits (Island: 1979) UK #60
Roger (WB/WSM: 1981) US #1 R&B, #79 Pop
Marvin Gaye (Tamla: 1986 re-release) UK #8
The California Raisins (Priority/Capitol: 1988) US #84 Pop

I WANT YOU BACK

(Berry Gordy/Freddie Perren/Fonce Mizell/Deke Richards)
The Jackson 5 (Motown: 1970) US #1 Pop, #1 R&B, UK #2
The Jackson 5 (Motown: 1988 re-mix) UK #8
Cleopatra (WEA/WSM: 1998) UK #4

I'LL BE THERE

(Berry Gordy/Hal Davis/Willie Hutch/Bob West)
The Jackson 5 (Motown: 1970) US #1 R&B, #1 Pop, #24 AC, UK #4
Paul Delicato (Artists of America: 1976) US #46 AC
Mariah Carey with Trey Lorenz (Columbia/Sony: 1992)
US #1 Pop, #11 R&B, #1 AC, UK #2

IF I WERE YOUR WOMAN

(Pam Sawyer/Gloria Jones/Clay McMurray)
Gladys Knight & The Pips (Soul: 1971) US #1 R&B, #9 Pop
Stephanie Mills (MCA/UMG: 1988) US #19 R&B

LADY MARMALADE

(Bob Crewe/Kenny Nolan)
Labelle (Epic/Sony: 1975) US #1 R&B, #1 Pop, UK #17
All Saints (London: 1998) UK #1
Christina Aguilera, Lil' Kim, Maya & Pink (Interscope: 2001)
US #1 Pop, #43 R&B, UK #1

MONEY (THAT'S WHAT I WANT)

(Berry Gordy/Janie Bradford)
Barrett Strong (Anna: 1960) US #2 R&B, #23 Pop
Jennell Hawkins (Amazon: 1962) US #17 R&B
Bern Elliott & The Fenmen (UK Decca/UMG: 1963) UK #14
The Kingmen (Wand/Global: 1964) US #16 Pop
Jr. Walker & The All Stars (Soul: 1966) US #35 R&B, #52 Pop
The Flying Lizards (Virgin: 1979) UK #5, US #50 Pop (in '80)
The BackBeat Band (Virgin: 1994) UK #48

MY GIRL

(William Robinson/Ronald White)
The Temptations (Gordy: 1965)
US #1 R&B, #1 Pop, UK #43,
Otis Redding (Atlantic/WSM: 1965) UK #11
Bobby Vee (in medley with MY GUY) (Liberty/EMI: 1968) US #35 Pop
Eddie Floyd (Stax/Fantasy: 1970) US #43 R&B
Amii Stewart & Johnny Bristol (in a medley with MY GUY)
(Handshake: 1980) US #76 R&B, UK #39
The Whispers (Solar: 1980) UK #26

Daryl Hall & John Oates with David Ruffin & Eddie Kendricks
(in a medley with THE WAY YOU DO THE THINGS YOU DO)
(RCA: 1985) US #40 R&B, #12 AC
Savannah (Mercury/UMG: 1984) US #73 Country
Suave (Capitol: 1988) US #3 R&B, #20 Pop
Amii Stewart & Deon Estus (Sedition: 1986)
UK #63 (in a medley w/MY GUY)
The Temptations (Gordy: 1992) UK #2

MY GUY

(William Robinson)
Mary Wells (Motown: 1964) US #1 R&B, #1 Pop, UK #5
Lynda K. Lance (Royal American: 1971) US #46 Country
Petula Clark (MGM/UMG: 1972) US #12 AC, #70 Pop
Mary Wells (Motown: 1972 re-issue) UK #14
Margo Smith (Warner Bros/WSM: 1980) US #43 Country
Amii Stewart & Johnny Bristol (in a medley with MY GIRL)
(Handshake: 1980) US #76 R&B, UK #39
Sister Sledge (Cotillion/WSM: 1982) US #14 R&B, #2 AC, #23 Pop
Amii Stewart & Deon Estus (Sedition: 1986)
UK #63 (in a medley w/MY GIRL)

NEVER CAN SAY GOODBYE

(Clifton Davis)
The Jackson 5 (Motown: 1971) US #1 R&B, #2 Pop, UK #33
Isaac Hayes (Enterprise/Stax/Fantasy: 1971)
US #5 R&B, #22 Pop, #19 AC
Gloria Gaynor (MGM/UMG: 1974) US #9 Pop, #34 R&B, #11 AC, UK #2
The Communards (London/UMG: 1988) US #51 Pop, UK #4 (in '87)
Yawz (EastWest: 1997) UK #61

PAPA WAS A ROLLIN' STONE

(Norman Whitfield/Barrett Strong)
The Temptations (Gordy: 1972) US #1 Pop, #5 R&B, UK #14
The Undisputed Truth (Gordy: 1972) US #24 R&B, #63 Pop
Wolf (Constellation: 1983) US #47 R&B, #55 Pop
Was (Not Was) (Chrysalis/Capitol: 1990) US #60 R&B, UK #12

PLEASE MR. POSTMAN

(William Garrett/Georgia Dobbins/Freddie Gorman/
Robert Bateman/Brian Holland)
The Marvelettes (Tamla: 1961) US #1 R&B, #1 Pop
The Carpenters (A&M/UMG: 1975) US #1 Pop, UK #2
The Originals (in a medley with "Waitin' On A Letter")
(Phase II: 1981) US #74 R&B
The Backbeat Band (Virgin: 1994) UK #69

REACH OUT I'LL BE THERE

(Brian Holland/Lamont Dozier/Eddie Holland)
The Four Tops (Motown: 1966) US #1 R&B, #1 Pop, UK #1
(Motown: 1988 re-issue) UK #11
Diana Ross (Motown: 1971) US #17 R&B, #29 Pop, #16 AC
Gloria Gaynor (MGM/UMG: 1975) UK #14, US #60 Pop
Michael Bolton (Columbia/Sony: 1993) US #8 AC, UK #37

SHOTGUN

(Autry DeWalt)
Jr. Walker & The All Stars (Soul: 1965) US #1 R&B, #4 Pop

SOMEBODY'S WATCHING ME

(Rockwell)
Rockwell (Motown: 1984) US #1 R&B, #2 Pop, UK #6

STOP! IN THE NAME OF LOVE

(Brian Holland/Lamont Dozier/Eddie Holland)
The Supremes (Motown: 1965) US #2 R&B, #1 Pop, UK #7
(Motown: 1989) UK #62
Margie Joseph (Volt/Fantasy: 1971) US #38 R&B, #96 Pop
Shalamar (in their "Uptown Festival" medley)
(Soul Train: 1977) US #10 R&B, #25 Pop
Stars On 45 (Radio: 1981) US #55 Pop
The Hollies (Atlantic/WSM: 1983) US #29 Pop, #8 AC

SUPER FREAK

(Rick James/Alonzo Miller)
Rick James (Gordy: 1981) US #3 R&B, #16 Pop

SWEET LOVE

(Lionel Richie)
The Commodores (Motown: 1976) US #1 R&B, #5 Pop, UK #32 (in '77)

WAR

(Norman Whitfield/Barrett Strong)
Edwin Starr (Gordy: 1970) US #1 Pop, #3 R&B, UK #3
Bruce Springsteen & The E Street Band (Columbia/Sony: 1986)
US #8 Pop, UK #18: #4 AC
Edwin Starr & Shadow (Weekend: 1993) UK #69

WHAT'S GOING ON

(Marvin Gaye/Alfred Cleveland/Renaldo Benson)
Marvin Gaye (Tamla: 1971) US #1 R&B, #2 Pop
Cyndi Lauper (Portrait: 1987) US #12 Pop, UK #57
Music Relief '94 (Jive: 1994) UK #70
Artists Against Aids (Play-Tone: 2001) US #27 Pop, #76 R&B

WHERE DID OUR LOVE GO

(Brian Holland/Lamont Dozier/Eddie Holland)
The Supremes (Motown/UMG: 1964) US #1 R&B, #1 Pop, UK #3
Donnie Elbert (All Platinum: 1971) US #6 R&B, #15 Pop, UK #8 (in '72)
The J. Geils Band (Atlantic/WSM: 1976) US #68 Pop
Manhattan Transfer (Atlantic/WSM: 1978) UK #40
Tricia Penrose (RCA/BMG: 1996) UK #71

YOU CAN'T HURRY LOVE

(Brian Holland/Lamont Dozier/Eddie Holland)
The Supremes (Motown/UMG: 1966) US #1 R&B, #1 Pop, UK #3
Phil Collins (Atlantic: 1983) US #10 Pop, AC #9, UK #1
The Dixie Chicks (Columbia/Sony: 1999) US #60 Country

YOU KEEP ME HANGIN' ON

(Brian Holland/Lamont Dozier/Eddie Holland)
The Supremes (Motown: 1966) US #1 R&B, #1 Pop, UK #8
Vanilla Fudge (Atco/WSM: 1968) US #6 Pop (in '67) US #67 Pop
Kim Wilde (MCA/UMG: 1987) US #1 Pop, #30 AC, UK #8

YOU'RE ALL I NEED TO GET BY

(Nickolas Ashford/Valerie Simpson)
Marvin Gaye & Tammi Terrell (Tamla: 1968) US #1 R&B, #7 Pop, UK #19
Aretha Franklin (Atlantic/WSM: 1971) US #3 R&B, #19 Pop
Tony Orlando & Dawn (Elektra/WSM: 1975) US #13 AC, #34 Pop
Johnny Mathis & Deniece Williams (Columbia/Sony: 1978)
US #10 R&B, #47 Pop, 16 AC, UK #45
Chris Christian with Amy Holland
(in a medley with AIN'T NOTHING LIKE THE REAL THING)*
(Boardwalk: 1982) US #21 AC, #88 Pop
Method Man featuring Mary J. Blige
(in a medley with "I'll Be There For You")
(Def Jam: 1995) US #1 R&B, #3 Pop



GLADYS KNIGHT and the PIPS
Soul Recording

International Talent
2457 W
Detroit, MI



MARY WELLS

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International Talent Management, Inc. (ITMI)
Detroit, Michigan



MOTOWN'S FIRST

ABC

Ain't No Mountain High Enough
Ain't Nothing Like The Real Thing

Ain't Too Proud To Beg
Baby I Need Your Loving

Baby Love

Ben

Dancing In The Street

Easy

Get Ready

Heat Wave (Love Is Like A Heat Wave)

I Can't Help Myself (Sugar Pie, Honey Bunch)

I Hear A Symphony

I Heard It Through The Grapevine

I Want You Back

I'll Be There

If I Were Your Woman

Lady Marmalade

Money (That's What I Want)

My Girl

My Guy

Never Can Say Goodbye

Papa Was A Rollin' Stone

Please Mr. Postman

Reach Out I'll Be There

Shotgun

Somebody's Watching Me

Stop! In The Name Of Love

Super Freak

Sweet Love

War

What's Going On

Where Did Our Love Go

You Can't Hurry Love

You Keep Me Hangin' On

You're All I Need To Get By

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