

# ANGOLA BOUND

Words and Music by AARON NEVILLE  
and CHARLES NEVILLE

Freely  
N.C.

1  
3

Two in the morn - ing, \_\_\_ got - ta wake up soon. \_\_\_

Oh, Lord, and eat my break - fast \_\_\_ by the light of the moon, \_\_\_ oh,

Lord, \_\_\_ by the light of the moon. \_\_\_ If you

see my ma - ma, tell her this for me: Oh, I've got a

might - y long time. Lord knows I'll nev - er go free, oh, Lord, I nev - er be

Moderate funk rock ♩ = 92

Verse:

N.C. (1st time)

♯ Gm7 (2nd time)

free. An - go - la bound, now,

(Tacet 1st time)

An - go - la bound. An - go - la bound, now,

An - go - la bound. —

{ 1. I got luck - y last sum - mer when I got my time. —  
2. See additional lyrics

(An - go - la bound. —)

Oh, my Pa — he got a hun - dred, I got nine - ty - nine. —

(An - go - la bound. —)

You been a long time com - in', but you're wel - come home. —

(An - go - la bound. —)

An - go - la, Lou' - si - an - a, get your bur - dens on. —

(An - go - la bound.\_\_\_\_) Oh Cap - tain, oh Cap - tain, don't you be so cruel.\_\_\_\_

(An - go - la bound.\_\_\_\_) Oh, you work\_\_\_\_ me hard - er than you work that mule.\_\_\_\_

Chorus:  
 %%  
 Em7

(An - go - la bound.\_\_\_\_) If it was - n't for the Cap - tain,

(Play both times)

Am7

oh Lord, and shag - gy hounds,\_\_\_\_ I'd be with my\_\_\_\_ wom - an, yeah,\_\_\_\_

C7

Em7

be - fore the sun goes down. — You come up here, skip - pin' and a - jump - in',

To Coda ⊕

C7

oh Lord, they won't last long. — Gon - na wish they was a ba - by boy —

1.

D.S.  $\text{X}$

2.

D7

D7

in their moth - er's arms. — in their moth - er's arms. —

Gm7

An - go - la bound, — now, An - go - la bound. —

Gm7

An - go - la bound, now, An - go - la bound.

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "An - go - la bound, now, An - go - la bound." The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The piano part features a steady eighth-note bass line and chords in the right hand.

Bbm7

*Instrumental solo*

The second system features an instrumental solo. The vocal line is silent, indicated by a horizontal line with a fermata. The piano accompaniment continues in grand staff with a key signature of one sharp and a common time signature. The bass line remains active with eighth notes, while the right hand plays chords. The text "Instrumental solo" is written in the piano part.

Gm7

The third system continues the piano accompaniment. The vocal line is silent. The piano part is in grand staff with a key signature of one sharp and a common time signature. The bass line continues with eighth notes, and the right hand plays chords. The text "Gm7" is written above the system.

*D.S.S. %% al Coda*

The fourth system continues the piano accompaniment. The vocal line is silent. The piano part is in grand staff with a key signature of one sharp and a common time signature. The bass line continues with eighth notes, and the right hand plays chords. The text "D.S.S. %% al Coda" is written above the system.

## ⊕ Coda

D7

Gm7

in their moth-er's arms. An - go - la bound, now,

An - go - la bound. An - go - la bound, now,

An - go - la bound. If I'd on - ly lis - tened to what my ma - ma said. 2.3. See ad lib. lyrics

(An - go - la bound.) Not to get down in trou - ble and grieve me this way.

1. 2. 3.

(An - go - la bound...)

2. Oh, my ma- (An - go - la bound...)

3. The

*Repeat ad lib. and fade*

An - go - la bound, now, An - go - la bound...

*Verse 2:*

Don't want no gal-boy lovin' 'cause I got my load.  
 Don't want no trouble like the boys I know.  
 Oh, they're always talkin' 'bout Dangerous Blue.  
 If I had my shank, I'd be dangerous, too.  
 Oh, Captain say walk, and the boss say run.  
 If I had my pistol, I would do neither one.  
 (To Chorus:)

*Vocal ad lib. lyrics*

2. Oh my mama, she told me, "Leave that junk alone."  
 Got hooked to the habit, had to carry on.  
 3. The jury found me guilty quick, and wrote it down.  
 The judge said, "Junkie boy, you're penitentiary bound."



# CAN'T STOP MY HEART FROM LOVING YOU

## (The Rain Song)

Moderate reggae feel ♩ = 84

Words and Music by  
DIANE WARREN

*mf*

Verses 1 - 3:

1. You can think that I'm just play-ing games,  
 2. You can trust that I'm gon-na stay a - round,  
 3. (Instrumental solo...)

you can think I'll do \_ you \_ wrong. \_ You can think that  
 you can trust I'll treat \_ you \_ right. \_ You can be sure



## Chorus:

♩♩

Gm



Eb



F



Gm



Eb



Can't stop the rain from fall-ing down, can't stop the world from

F



Gm



Eb



F



turn-ing 'round, — oh. — Can't stop my heart from lov-ing you. No,

Eb



F



1.

Gm



Eb



no, no, no, no mat-ter what you do — ba-by. —

||2.3.

F



Gm



E♭



F



— Can't stop a riv - er run-nin' free,

Gm



E♭



F



Gm



E♭



can't stop this love I feel in me, — oh. — Can't stop my heart from

To Coda ⊕

F



E♭



F



lov - in' you. No, no, no, no, no mat - ter what you do — ba - by. —

Gm

E $\flat$

F

E $\flat$



Can't stop the wind, -

B $\flat$

E $\flat$

B $\flat$



can't stop the sea. -

Can't stop the feel - in' I feel \_\_\_ in me. -

E $\flat$

B $\flat$

Cm



Night needs the stars, -

stars need the sky and I will al-ways need you here in my life. -

F

*D.S.  $\text{§}$  al Coda*

*Coda*

F

*D.S.  $\text{§§}$  and fade*





mat - ter what you do \_\_\_ ba - by.

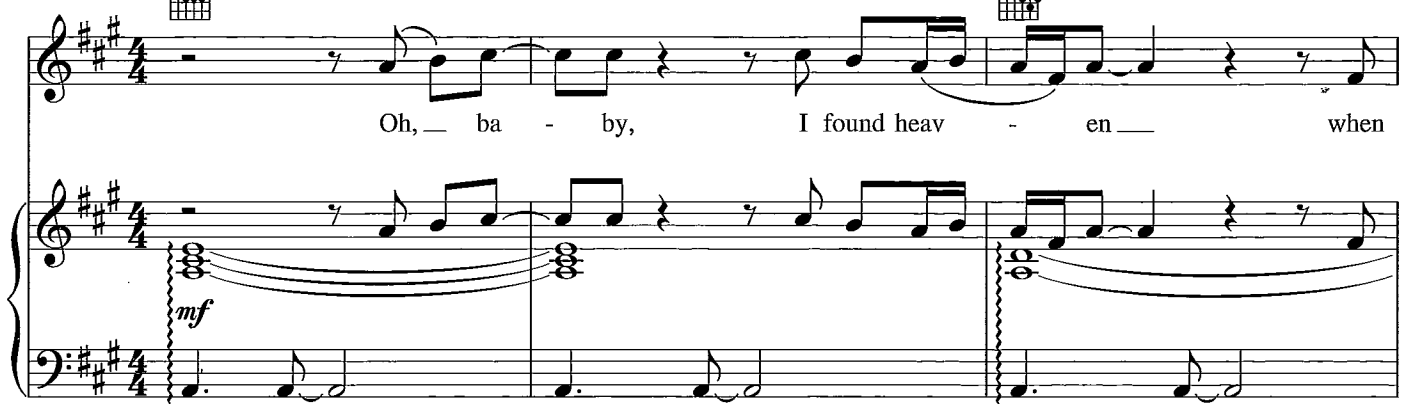
# DON'T TAKE AWAY MY HEAVEN


Words and Music by  
DIANE WARREN

R&B Shuffle (♩ =  $\frac{3}{4}$ )


A  D/A 





Oh, — ba - by, I found heav - en — when




A 

I found you, — and this heav - en — is



D/A  D  A/C#  Bm7 

some - thin' I don't wan - na lose. — I on - ly know that — if you ev - er said —



C/G



— good - bye, ————— I ————— could-n't stand — the pain. — These eyes —

C



Bm7/E



— would cry, cry, cry like the rain. — And the sun —

A



— would have no - where to shine. — And the stars —

F#m7



— would all fall — from the sky. — Ba - by, please, —

D A/C# Bm7

don't take a - way - my heav -

A Dm/A A

en. Oh, no. 'Cause this world -

A

— would stop turn - in', I know. And I'd lose -

F#m7

— my whole world - if you go. Ba - by, don't, -



D A/C# Bm7

don't take a - way — my heav -

A To Coda Dm/A A

- en. — Oh, no. — Oh, — ba -

D/A

- by, saw for - ev - er — when I saw you. —

A D/A

And if you left — me, — I can't i - mag - ine what I'd do. —

D A/C# Bm7

Now that I've gone and built my world a - round your love,

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom two lines are the piano accompaniment in treble and bass clefs. Chord diagrams for D, A/C#, and Bm7 are shown above the vocal line. The key signature has two sharps (F# and C#).

C/G

I could - n't let you go. Don't ev - er say good-

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. A chord diagram for C/G is shown above the vocal line. The key signature remains two sharps.

C Bm7/E

bye. No, don't, don't, don't ev - er go. 'Cause the sun

D.S. al Coda

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams for C and Bm7/E are shown above the vocal line. The key signature remains two sharps.

CODA

Dm6/A E/B C#m

'Cause you might as well take a - way my

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams for Dm6/A, E/B, and C#m are shown above the vocal line. The key signature remains two sharps.



life from me. What good would a life with - out you ...



be an - y - way? If you ...



go a - way, well, the sun would have no - where to shine.



And the stars would all fall from the sky.

D A/C#

Ba - by, please, \_\_\_\_\_

D guitar chord: x00232  
A/C# guitar chord: x02321

Bm7 A

don't take a - way \_\_\_\_\_ my heav - en. \_\_\_\_\_ Oh, no. \_\_\_\_\_

Bm7 guitar chord: x24432  
A guitar chord: x02321

Dm6/A A

'Cause this world \_\_\_\_\_ would stop turn - in', I know. \_\_\_\_\_

Dm6/A guitar chord: x02321  
A guitar chord: x02321

F#m7

And I'd lose \_\_\_\_\_ my whole world \_\_\_\_\_ if you go. \_\_\_\_\_

F#m7 guitar chord: x23432

D A/C#

Ba - by, please, —

D guitar chord diagram: x00232

A/C# guitar chord diagram: x0234x

Bm7 A

don't take a - way — my heav - en. — Oh, no. —

Bm7 guitar chord diagram: x24432

A guitar chord diagram: x02220

Dm6/A A

— Don't take a - way — my heav - en, don't

Dm6/A guitar chord diagram: x0234x

A guitar chord diagram: x02220

F#m7

take a - way — your love. — Don't take a - way — my world, — 'cause,

F#m7 guitar chord diagram: 232123

D A/C#

ba - by, I need your touch. Ba - by, don't,

Bm7 A

don't take a - way my heav - en. Oh, no.

**Repeat and Fade**  
Dm6/A A

**Optional Ending**  
Bm7

Don't Don't take a - way my heav -

A Bm7 D/E A

en. Don't take a - way my heav - en.

# CLOSE YOUR EYES

Words and Music by  
CHUCK WILLIS

Moderately slow  $\text{♩} = 66$  ( $\text{♩} = \text{♩}^{\text{♩}}$ )

*Duet*  
*Male:* Close your eyes, \_\_\_\_\_ take a deep breath, o - pen your  
*Female:* Close \_\_\_\_\_ your eyes. \_\_\_\_\_

*mf*  
 (with pedal)

heart \_\_\_\_\_ and \_\_\_\_\_ whis - per. Tell me you  
 O - pen your heart. \_\_\_\_\_ I love you, I love you

love me, You love \_\_\_\_\_ me, tell me you love me, you love \_\_\_\_\_ me, you \_\_\_\_\_

Chords:  $G^b$ ,  $G^b9$ ,  $C^b$ ,  $F^b9$ ,  $G^b$ ,  $E^b m7$ ,  $A^b7$ ,  $D^b7$

G<sup>b</sup> Ebm<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>

love me, you love me, you love me. Hold me

G<sup>b</sup> G<sup>b</sup>9

Hold me tight. Don't say good - night. We have

C<sup>b</sup> F<sup>b</sup>9

time. Lots of time, Ev - 'ry - thing's al - right. Hold me, things gon - na be al - right



G $\flat$ E $\flat$ m $^7$ A $\flat$ 7D $\flat$ 7

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has four flats (B-flat major/C-flat minor). The vocal line begins with a rest, followed by a quarter note G $\flat$  (labeled 'dar - ling,') and a dotted quarter note G $\flat$  (labeled 'Nev - er let me go,'). The piano accompaniment consists of chords and moving lines in both hands.

dar - ling,

Nev - er let me go,

dar - ling,

tell me

and tell me

you

G $\flat$ C $\flat$ mG $\flat$ G $\flat$ 9

The second system continues the vocal line and piano accompaniment. The vocal line has a rest, followed by a quarter note G $\flat$  (labeled 'love me.') and a dotted quarter note G $\flat$  (labeled 'you love me,'). The piano accompaniment features a triplet of eighth notes in the right hand.

love me.

you love me, — you love me.

§

A $\flat$ m $^7$ D $\flat$ 7G $\flat$ maj7E $\flat$ m $^7$ 

The third system begins with a double bar line and a section symbol (§). The vocal line has a rest, followed by a quarter note A $\flat$  (labeled 'no, no,') and a dotted quarter note A $\flat$  (labeled 'no,'). The piano accompaniment features a triplet of eighth notes in the right hand.

no, no,

no,

no, no,

no,

e - ven though —

e - ven though —

*Instrumental solo*

The instrumental solo section features piano accompaniment in both hands. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. The key signature remains four flats.

A<sup>b</sup>m<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>m<sup>7</sup> D<sup>b</sup>7

this is not the way I want it to be. But if you But if

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord changes are indicated above the staff.

G<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>7 To Coda ⊕

you got to pre - tend, must pre - tend. that's al - right with me,

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics. The piano accompaniment includes a triplet of eighth notes in the right hand. The system ends with a 'To Coda' symbol.

D<sup>b</sup> G<sup>b</sup>

ooh. Close your eyes, take a deep

Detailed description: This system contains the final two measures. The vocal line features a triplet of eighth notes. The piano accompaniment also features a triplet of eighth notes in the right hand. The system concludes with a final chord.

Chorus

Chords: G<sup>b</sup>9, C<sup>b</sup>

breath, o - pen your heart and

Chorus

Chords: F<sup>b</sup>9, E<sup>b</sup>, E<sup>b</sup>m<sup>7</sup>

whis - per. I love you, I love you. Tell me you love me, You love me, tell me you

Chorus

Chords: A<sup>b</sup>7, D<sup>b</sup>7, G<sup>b</sup>, C<sup>b</sup>m, G<sup>b</sup>, G<sup>b</sup>9

love me, you love me, you love me, you love me, you love me.

*D.S. al Coda*

Coda

D<sup>b</sup>

end solo

Close your eyes, don't

Close your eyes,

G<sup>b</sup>9

G<sup>b</sup>

C<sup>6</sup>

say good - night We have time Ev - 'ry - thing

don't say good - night. Lots of time,

F<sup>b</sup>9

G<sup>b</sup>

E<sup>b</sup>m<sup>7</sup>

gon - na be al - right. Hold me, dar - ling, dar - ling, and

things gon - na be al - right. Nev - er let me go.

A<sup>b</sup>7

D<sup>b</sup>7

N.C.

G<sup>b</sup>

tell me you love me.

Please tell me I love you dar - ling, with all my heart and soul.

# DON'T KNOW MUCH

Words and Music by BARRY MANN,  
CYNTHIA WEIL and TOM SNOW

Tenderly



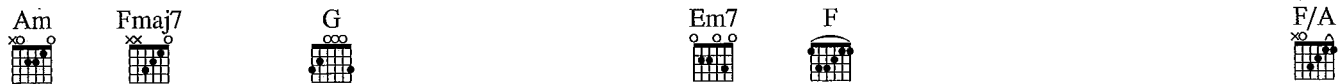

Look at this face,

I know the years are show - ing.



Look at this life, \_\_\_\_\_

I still don't know where - it's go - ing.



I don't know \_\_\_\_\_ much,

but I know I love you, \_\_\_\_\_ and



that may be \_\_\_\_\_ all I need to know. Look at these eyes,



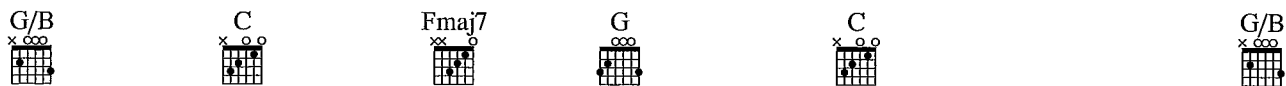
they've nev - er seen what mat - ters. Look at these dreams, —



so beat - en, and so bat - tered. I don't know \_\_\_\_\_ much,



but I know I love you, \_\_\_\_\_ and



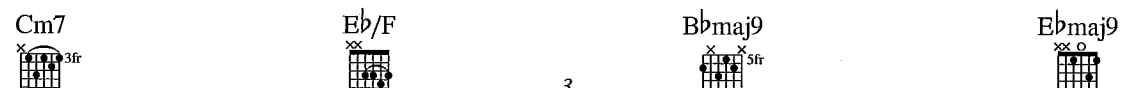
that may be \_\_\_\_\_ all I need \_\_\_\_\_ to know.



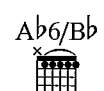
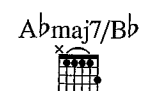
So man - y ques - tions .still left un - an - swered.



So much I've nev - er bro - ken through. \_\_\_\_\_



But when I feel you near me some-times I see so clear - ly.



The on - ly truth I've ev - er known — is me and you.



Look at this man, so blessed with in - spi - ra - tion.



Look at this soul, — still search - ing for sal - va - tion.



I don't know — much, but I know I love you,



Ab/C



Bb/D



Eb



Abmaj7



Bb



and that may be \_\_\_\_\_ all I need \_\_\_\_\_ to

Eb



Eb/G



Ab



Bb



know.

Eb



Eb/G



Ab



Ab/C



Bb/D



Cm



Abmaj7



Bb



I don't know \_\_\_\_\_ much,

Gm7



Ab



Ab/C



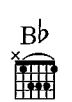
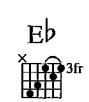
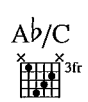
but I know I love you, \_\_\_\_\_ and



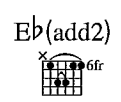
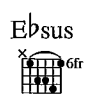
that may be \_\_\_\_\_ all I need \_\_\_\_\_ to know.



I don't know \_\_\_\_\_ much, but I know I love you, \_\_\_\_\_



and that may be \_\_\_\_\_ all there is to



know. \_\_\_\_\_ Whoa. \_\_\_\_\_

*rit.*

# EVERYBODY PLAYS THE FOOL, SOMETIME

Words and Music by RUDY CLARK,  
KENNY WILLIAMS and J.R. BAILEY

Moderately  $\frac{4}{4}$  = 88

B $\flat$  E $\flat$

I, \_\_\_\_\_

*mf*

B $\flat$  E $\flat$

woh, \_\_\_\_\_ I. \_\_\_\_\_

B $\flat$  E $\flat$

O - kay, \_\_\_\_\_ so your heart is bro - ken. \_\_\_\_\_

B $\flat$

E $\flat$

You're sit - tin' a - round mop - in', mop - in', mop - in', cry - in', cry - in'.

B $\flat$

E $\flat$

You say you're e - ven think - in' a - bout dy - in'. Well, be - fore you

B $\flat$

E $\flat$

do an - y - thing rash, ba - by, lis - ten to this:

Chorus:

F

B $\flat$

D7

Ev - 'ry - bod - y plays the fool, some - time.

*E<sup>b</sup>* *F* *B<sup>b</sup>* *D7*

There's no ex - cep - tion to the rule. Lis - ten, ba - by.

*E<sup>b</sup>* *F* *B<sup>b</sup>* *D7*

It may be fac - tu - al, may be cruel, I ain't ly <sup>3</sup> in'.

*E<sup>b</sup>* *F* *B<sup>b</sup>*

Ev - 'ry - bod - y plays the fool.

*Verse:*

*E<sup>b</sup>* *B<sup>b</sup>*

1. Fall - ing in love is such an eas - y thing to do,  
 2. How can you help it, when the mu - sic starts to play,

**E<sup>b</sup>** **B<sup>b</sup>**

but there's no guar - an - tee that the one you love is gon - na love  
and your a - bil - i - ty to rea - son has slipped a - way?

**E<sup>b</sup>** **Dm** **Gm<sup>7</sup>**

you. Oh, lov - ing eyes, they can - not see a  
Oh, heav - en on earth is all you see, you're

**Dm** **Gm<sup>7</sup>** **Cm<sup>7</sup>** **B<sup>b</sup>/D**

cer - tain per - son could nev - er be. Love runs deep - er than an - y o - cean. It  
out of touch with re - al - i - ty. And now you cry, but when you do,

**E<sup>b</sup>/F** **F**

clouds your mind with e - mo - tion.  
next time a - round some - one cries for you.

## Chorus:

E $\flat$  F B $\flat$  D7

1. 3. 4. Ev - 'ry - bod - y plays the fool some - time.

2. Ev - 'ry - bod - y plays the fool some - time.

E $\flat$  F B $\flat$  D7

There's no ex - cep - tion to the rule, lis - ten, ba - by.

They use your heart just like a tool, lis - ten, ba - by.

E $\flat$  F B $\flat$  D7

It may be fac - tu - al, may be cruel, I ain't ly - in'.

They nev - er tell you so in school. I wan - na say it a - gain.

1.  $B\flat$

$E\flat$  F

Ev - 'ry - bod - y plays the fool. — Wooh. —  
 Ev - 'ry - bod - y plays the fool. —

$E\flat$   $B\flat$

*D.S.*  $\text{X}$  2. 3.  $B\flat$

4.  $B\flat$   $E\flat$  F  $B\flat$  D

Wooh. — Wooh. —

*Play 3 times*

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

Wooh, wooh. —

*Repeat ad lib. and fade*



# THE GRAND TOUR

Words and Music by NORRIS WILSON,  
CARMOL TAYLOR and GEORGE RICHEY

Moderately slow ♩ = 96

N.C.

Step right up, come on in if you'd

*mf*

Ab7

like to take the grand tour of the lonely heart that

(with pedal)

Ab

once was home sweet home. I have

noth-ing here to sell you, just some things that I will

Bb9



tell you, some things I know will chill you to the

Eb



Eb7



N.C.

bone. O - ver there sits the chair whereshe'd

Ab



Ab7



Db



bring the pa - per to me and sit down on my knee and

Ab



whis-per, "Oh, I love you." But

*cresc.*

E $\flat$ 7 A $\flat$

now she's gone for - ev - er, and this old house, it will nev -

*f*

D $\flat$  A $\flat$ /E $\flat$  E $\flat$ 7

- er be the same with-out the love that we once

A $\flat$  A E F $\sharp$ m E/G $\sharp$  N.C.

knew. Straight a head, that's the

*decresc.* *mf*

A A $\text{maj}$ 7 A7

bed where we'd lie and love to - geth-er, and Lord

D



A



knows we had a good thing go - in' here.

See her pic - ture on the ta - ble; don't it

B9



look like she'd be a - ble just to touch me and

E7





say, "Goodmorn - ing, dear." There's her

N.C.

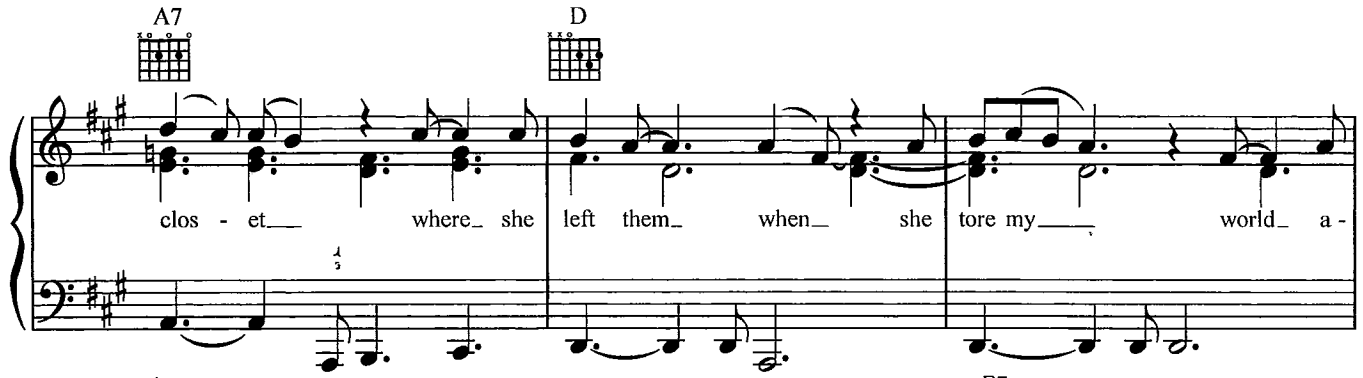
A




rings, all her things, and her clothes are in the

A7  D 


clos - et\_ where\_ she left them\_ when\_ she tore my\_ world\_ a -





A  E7 

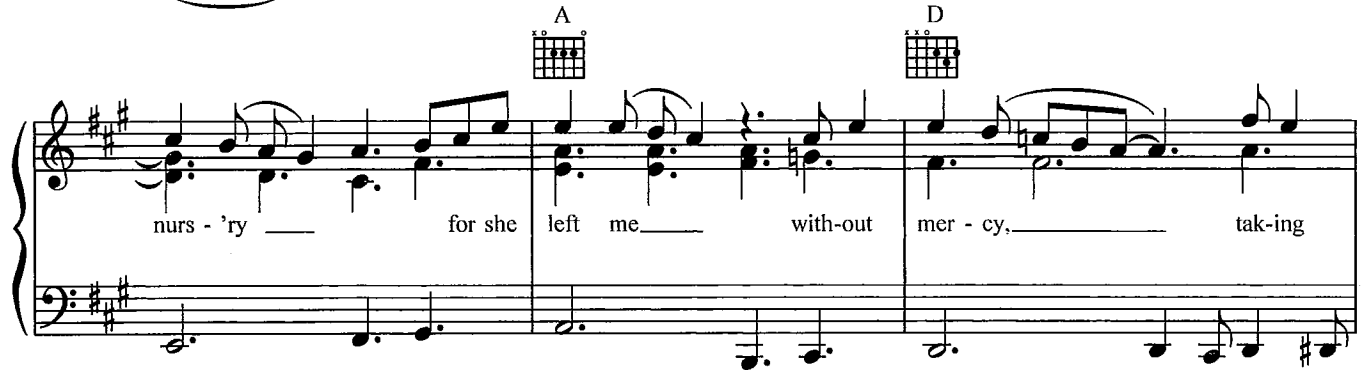
part. \_\_\_\_\_ As you leave, you see the




*cresc.* *f*



A  D 

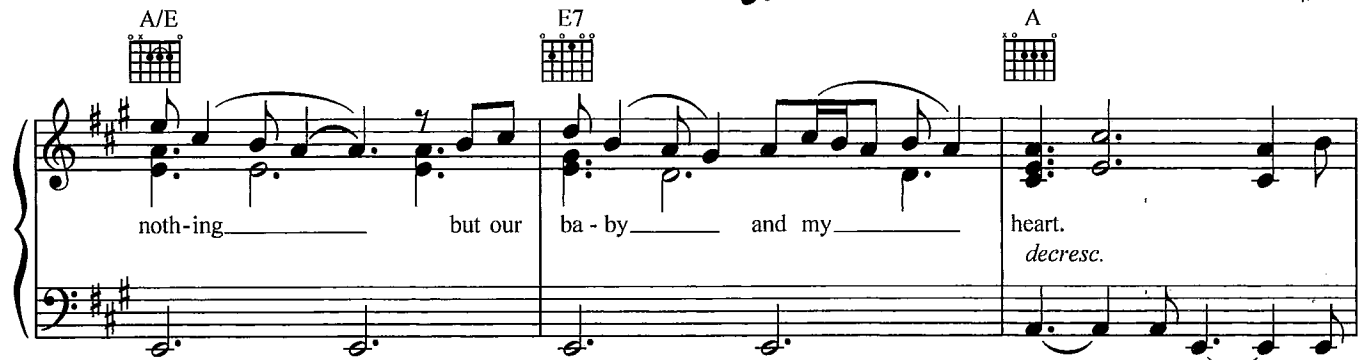
nurs - 'ry \_\_\_\_\_ for she left me \_\_\_\_\_ with-out mer - cy, \_\_\_\_\_ tak-ing



A/E  E7  A 

noth-ing \_\_\_\_\_ but our ba - by \_\_\_\_\_ and my \_\_\_\_\_ heart.

*decresc.*



E  N.C.  A(2) 

*mf* Step right up, come on\_ in, come on\_ in.

*decresc.* *rit.* *mp*



# I FALL TO PIECES

Words and Music by HANK COCHRAN  
and HARLAN HOWARD

An easy "two" (♩ =  $\overset{\frown}{\text{3}}$ )

Chord diagrams: Eb, F, Bb6

Chord diagrams: F/A, Bb, Eb, F7

I fall to piec - es  
I fall to piec - es

Chord diagrams: F, E, Eb, F7, Bb6

each time I see you a - gain.  
each time some - one speaks your name.

Chord diagrams: F/A, Bb6, Eb, F7

I fall to piec - es.  
I fall to piec - es.



How Time can I be just your  
on - ly adds to the



friend?  
flame.

You want me to act — like we've  
You tell me to find — some - one



nev - er kissed.  
else to love.

You want me to for - get,  
Some - one who'll love me, too,

pre - tend we've  
the way you



nev - er met, — and I've tried — and I've  
used to do, — but each time — I go

F Bb Bb7 Eb

tried, out but I have - n't yet. You walk by, and  
with some - one new, you walk by, and

F Bb

I fall to piec - es.  
I fall to

2 Bb6 Bb7 Eb

piec - es. You walk by, and

F Bb F5 Bb

I fall to piec - es.



# JESUS, JESUS, JESUS

Words and Music by AARON NEVILLE  
and ROB MATTHES

Half-time Gospel (♩ =  $\overset{\frown}{\underset{\frown}{\text{♩}}}$ )

G F C Bb C G

*mf*

F C F C/E G F C F C/E

Am G/B C C/D G Am

Je - sus, Je - sus, Je -

G/B C C/D G

- sus, { (1., D.S.) He died \_\_\_\_\_ for you and me. \_\_\_\_\_ }  
(2.) God's \_\_\_\_\_ on - ly be - got - ten Son. \_\_\_\_\_ }

**D** **Am7** **C/D**

Je - sus, Je - sus, Je - sus, { gave His life — to set us free. —  
our re - demp - tion is won. —

**G** **G** **Am** **G/B**

(D.S.) Sav - ior, Sav - ior, Sav - ior, —  
Je - sus, Je - sus, Je - sus, —

**C** **G/B** **B7sus** **B7**

hung on a cross — so that we — would not — be — lost. —  
nailed to a tree — so that we — might fi - nal - ly see. —

**Em** **Eb+** **G/D** **C/D**

Oh, noth - ing will ev - er be the same. —  
Oh, His blood has washed us clean. —

G/D Db9#11 C

Once there was no hope, now it show - ers down like rain. }  
 Ev - 'ry - thing has changed since my sweet Sav - ior came.

Am7 G/B C G/B 1 A/C# C/D

To Coda

Je - sus, Je - sus, Je - sus, we praise Your ho - ly name. —

G F C F C/E 2 A/C# C/D

ho - ly name. —

Em A7 Am7 G/B C G/B

Oh, Je - sus, Je - sus, Je - sus, we praise Your

A/C# C/D G D

ho - ly name. Je - sus, it is

C G

fin - ished, it is done. (It is done.)

D C G

Je - sus, if all Your peo - ple lived as one. (lived as

B7sus B7

one.) Je - sus, oh, Je - sus, may the

Em A7sus A7 G/B C

cross not be in vain. Oh, no, my brothers and

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'cross not be in vain. Oh, no, my brothers and'. The bottom line is a piano accompaniment in bass clef. Above the vocal line, guitar chords are indicated: Em, A7sus, A7, G/B, and C. The piano accompaniment features a steady bass line and chords that support the melody. There are triplet markings over the notes 'Oh, no, my' and 'brothers and'.

G/D Em F C/D C Am D.S. al Coda

sis - ters, let's praise His ho - ly name. His name is

Detailed description: This system contains the second two lines of music. The top line is the vocal melody in treble clef, with lyrics 'sis - ters, let's praise His ho - ly name. His name is'. The bottom line is a piano accompaniment in bass clef. Above the vocal line, guitar chords are indicated: G/D, Em, F, C/D, C, and Am. The piano accompaniment continues with chords and a bass line. There are triplet markings over the notes 'let's praise His' and 'ho - ly name'.

CODA C G/B A/C# C/D Em A7

- sus, we praise Your ho - ly name.

Detailed description: This system contains the third two lines of music. The top line is the vocal melody in treble clef, with lyrics '- sus, we praise Your ho - ly name.'. The bottom line is a piano accompaniment in bass clef. Above the vocal line, guitar chords are indicated: CODA, C, G/B, A/C#, C/D, Em, and A7. The piano accompaniment features a bass line and chords. There are triplet markings over the notes 'we praise Your' and 'ho - ly name'.

Am7 G/B C G/B A/C# C/D

Je - sus, Je - sus, Je - sus, we praise Your ho - ly name.

Detailed description: This system contains the final two lines of music. The top line is the vocal melody in treble clef, with lyrics 'Je - sus, Je - sus, Je - sus, we praise Your ho - ly name.'. The bottom line is a piano accompaniment in bass clef. Above the vocal line, guitar chords are indicated: Am7, G/B, C, G/B, A/C#, and C/D. The piano accompaniment features a bass line and chords. There are triplet markings over the notes 'we praise Your' and 'ho - ly name'.

Em A7/C# Am7 G/B C G/B

Je - sus, Je - sus, Je - sus, we praise Your

F C/D C Am7 G

ho - ly name. —

F C Bb C G F C Bb C

I said Je - sus. (In the — name of) —

G

Optional Ending

F C Bb C G

Repeat and Fade

Je - sus.

# LOUISIANA 1927

Words and Music by  
RANDY NEWMAN

D

Rubato

G C/G G D<sup>9</sup> D<sup>7</sup> G

*mp*

*with pedal*

C G A<sup>7</sup> Am<sup>7</sup>/D D<sup>7</sup> G

Verse:

Rock ♩ = 66

G G(2)/B Em<sup>7</sup>(4) Em<sup>7</sup>

*mf* What has hap - pened down here — is the winds have changed. —

*mf*

A<sup>7</sup> Am<sup>7</sup>/D C/G G C C/D

Clouds rolled in from the north and it start - ed to rain. —

G

G(2)/B

Em7(4)

Em7

It rained real hard and it rained for a real long time,

A7

Am7/D

G

G/B

C

C/D

six feet of water in the streets of E - van - ge - line.

Verse:

G

G(2)/B

Em7(4)

Em7

The riv - er rolls all day, the riv - er rolls all night.

A7

Am7/D

C/G

G

C

C/D

Some peo - ple got lost in the flood, some peo - ple got a - way al - right.



G G(2)/B Em<sup>7</sup>(4) Em<sup>7</sup>

The riv - er had bust - ed through clear down to Pla - que - mine,

A<sup>7</sup> Am<sup>7</sup>/D G G/B C C/D

six feet of wa - ter in the streets of E - van - ge - line. Lou - i - si -

## Chorus:

G F<sup>#</sup>m<sup>7</sup>(11) B<sup>7</sup> Em G<sup>7</sup>/D

an - a, Lou - i - si - an - a, they tryin' to

Cmaj<sup>9</sup> Am<sup>7</sup>/D C/E G/D C G/B Am<sup>7</sup>

wash us a - way. — They tryin' to wash us a - way. — Oh, Lou - i - si -

G F#m7(11) B7 Em G7/D Cmaj9 Am7/D

an - a, Lou - i - si - an - a, they tryin' to wash us a - way. They tryin' to

1. C/E G/D C G/B Am7 D.S. 2. C/E G/D C G/B

wash us a - way. wash us a - way. They tryin' to

A7 Am7/D C/D G

wash us a - way. They tryin' to wash us a - way.

Verse 2:  
 President Coolidge come down in a railroad train.  
 Little fat man with a note pad in his hand.  
 President say to little fat man, "Oh, isn't it a shame,  
 What the river has done to this poor farmer's land?"  
 (To Chorus:)

r

# MARY, DON'T YOU WEEP

Words and Music by AARON NEVILLE  
and STEVE LINDSEY

Bright Gospel ( $\text{♩} = \overset{\frown}{\text{♩}} = \overset{\frown}{\text{♩}}$ )

Oh, I'm sing - in' Mar - y, (Oh, Mar - y, don't you

tell Mar - tha, don't have to moan. (Oh, Mar - tha, don't you weep.)

moan.) { Oh, Mar - y, some - bod - y's sick to - day. (Oh, Mar - y, don't you

weep.) tell Mar - tha, don't have to moan. —  
Some - bod - y ain't got no home. — (Oh, Mar - tha, don't you moan.) Phar - aoh's ar -

my, (Phar - aoh's ar - my) well, they drowned — in the sea. — (drowned in the Red

Sea.) Well, Je - sus said Mar - y, (Oh, Mar - y, don't you weep.) oh, tell your lit - tle sis - ter, you don't have to moan. —

(Oh, Mar - tha, don't you moan.) Can I get a wit - ness to say Mar - If I could, —  
moan.)

— now, —  
(If I could) — I wan-na tell you that I sure-ly would, — now. —  
(sure - ly —

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains lyrics with a fermata over 'now,' and a slur over 'I wan-na tell you that I sure-ly would, — now. —'. There are three triplet markings (3) over the notes 'na', 'tell', and 'ly'. The piano accompaniment consists of chords and moving lines in both hands.

would) Put my foot on the rock, — chil - dren, (stand on the

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics 'would) Put my foot on the rock, — chil - dren, (stand on the'. There are triplet markings (3) over 'foot', 'dren,', and 'stand'. A guitar chord diagram for C7 is shown above the vocal line. The piano accompaniment continues with chords and moving lines.

— on the rock — where Mos - es stood — one day. —  
rock) (Mos - es

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics '— on the rock — where Mos - es stood — one day. —' and 'rock) (Mos - es'. There are triplet markings (3) over 'rock', 'stood', and 'day.'. A guitar chord diagram for G is shown above the vocal line. The piano accompaniment continues with chords and moving lines.

Be - cause the Phar - aoh's ar - my, they got drowned — in the sea —  
stood) (Phar - aoh's ar - my)

The fourth system continues the vocal line and piano accompaniment. The vocal line has lyrics 'Be - cause the Phar - aoh's ar - my, they got drowned — in the sea —' and 'stood) (Phar - aoh's ar - my)'. The piano accompaniment continues with chords and moving lines.



— one day. — And I be-lieve a man said Mar - y,

(drowned in the Red Sea) (Oh, Mar - y, don't you



I said I be-lieve he said Mar - y. *Lead vocal ad lib. to end*

weep.) (Oh, Mar - y, don't you weep.)

Open Repeat



(Oh, Mar - y, don't you weep.)

Last Time



weep.) (Mar - tha, don't you moan.)

*rit.*

# TELL IT LIKE IT IS

Words and Music by GEORGE DAVIS  
and LEE DIAMOND

Moderately slow

C+ Gm

If — you — want — some-thing to

*mf*

C7 F Fmaj7 F6 D7/F#

play — with — go and find — your-self a toy. — Ba-by, my time — is too ex

Gm C7 F Fmaj7

pen - sive, and I'm not — a lit-tle boy. —

F6 F Am Dm

If you are se - ri - ous, -

Am Dm Am

don't play with my heart. — It makes me fu - ri - ous. — But if you want me to

Bb C7 Gm7 C7

love you, — ba - by, I will. Girl, you know I will. Tell it like it

Gm C7 F Fmaj7

is. — Don't be a - shamed. — Let your con - science — be your guide. — But





3 3 3 3 3 3 3 3 3 3 3 3

I know deep down in - side of me; — I be-lieve you love me, — For - get your — fool-ish



pride. — Life is too short — to have sor - row. —



you may be here to - day — and gone to - mor - row. — You might as well get what you



Optional Ending



Repeat and Fade

want, — so go on and live, — ba-by, go on and live. Tell it like it is.

# TO MAKE ME WHO I AM

Words and Music by AARON NEVILLE,  
GORDON CHAMBERS, ROBBIE NEVIL  
and BRADLEY SPALTER

## Gentle Ballad

C Am7 Fmaj9 C Am7 Fmaj9 G

C Gm9

I've walked through this world, — some - times with - out a friend. —  
I've met' a lot of lost — souls — in the bowels of hell. —

C Gm9

My life has been up and down, — been close — to an end. —  
Trav - eled some crook - ed roads, — and got some sto - ries yet to tell. —

Fmaj7 Em7 Dm7

I've been through the mill, — and I've paid my dues. —  
I've shot up with the junk - ies — shot in piss - stench - ed halls. —

B $\flat$  F/G G

Walked so man - y miles in diff - 'rent peo - ple's shoes. But I've  
 Bro - ken bread with the dev - il, fal - len on my knees to God. Some -

C/E Fmaj7

been through the fire, and I've walked in the rain. I've  
 days I was blessed, some nights I was damned. But I

B $\flat$  F/G G

felt the joy. and en - dured the pain.  
 al - ways tried to lend a help - ing hand.

C Am7 Fmaj7 C Am7

Once I was a schem - er, but I al - ways was a  
 Once I was a de - ceiv - er, now I am a be -

Fmaj7 G Am7

dream - er. } But it took me who I was \_\_\_\_\_ and  
 liev - er. }

F Dm7 1 Gsus G




where I've been \_\_\_\_\_ to make me who I \_\_\_\_\_ am.

2 Gsus G Fmaj7

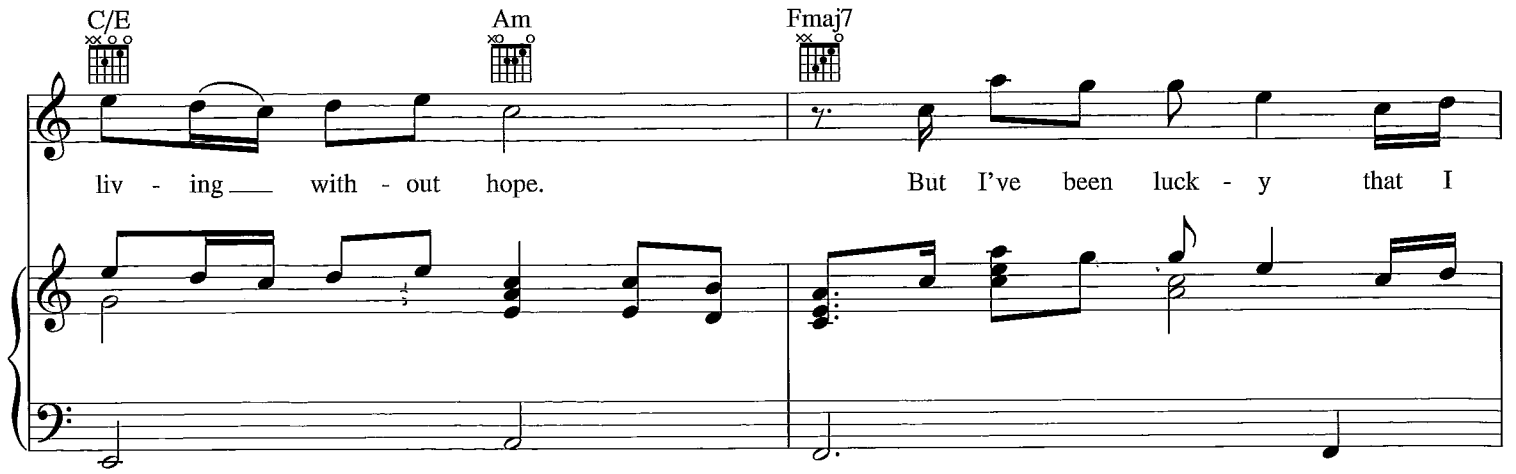
am. Oh, I've seen the lit - tle chil - dren



C/E Fmaj7

all strung out on dope. No one to care a - bout them,

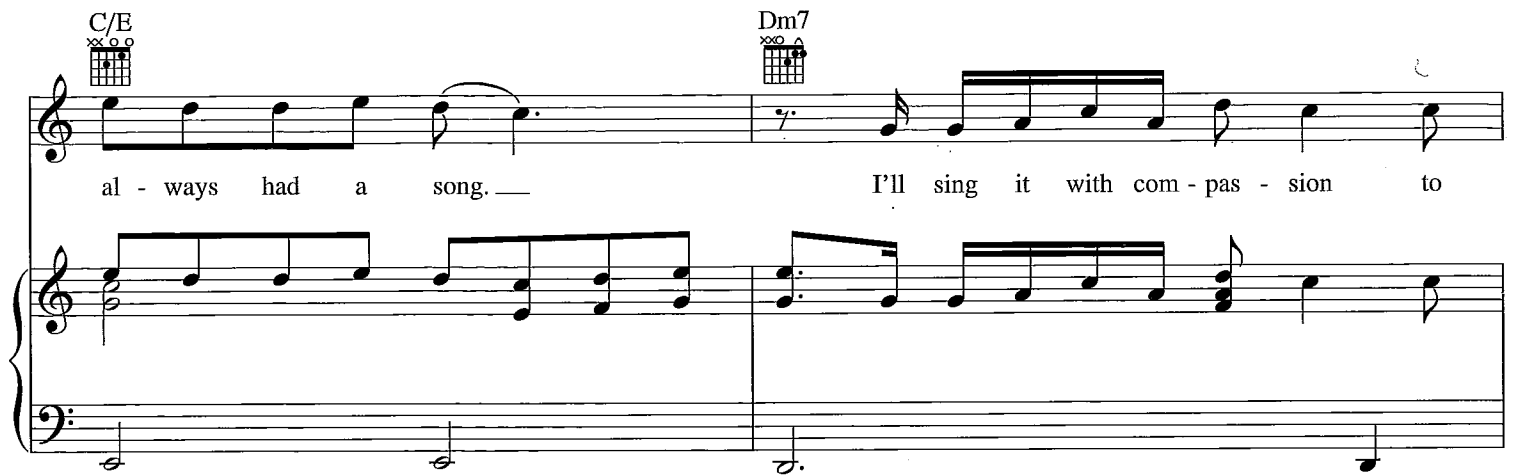
C/E  Am  Fmaj7 






liv - ing — with - out hope. But I've been luck - y that I



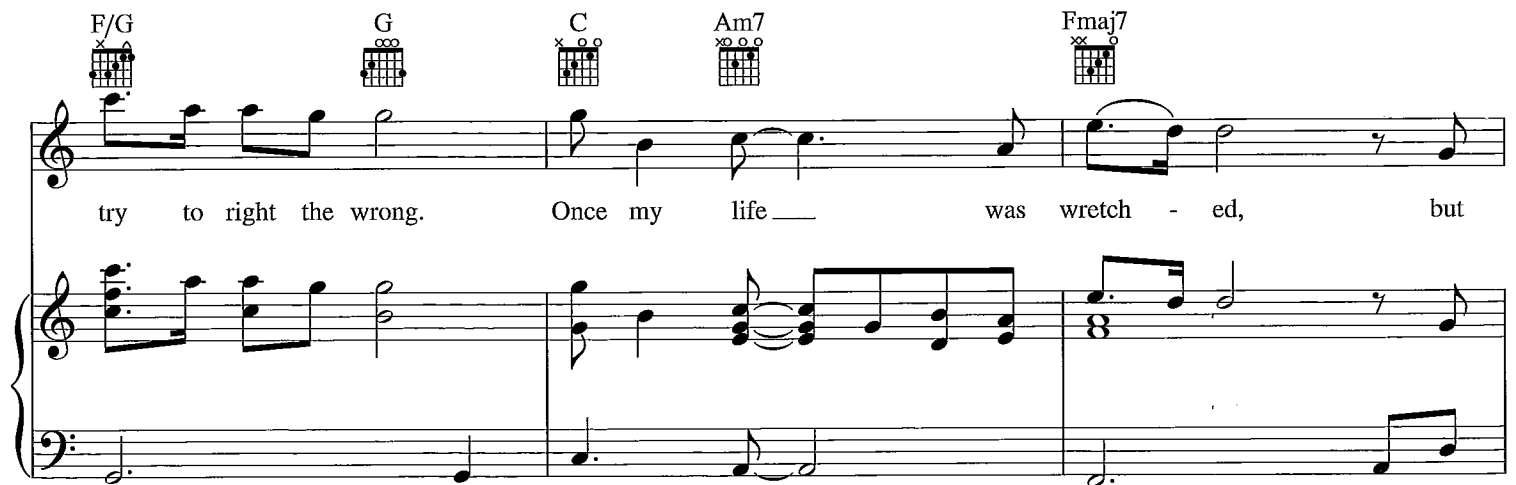
C/E  Dm7 





al - ways had a song. — I'll sing it with com - pas - sion to



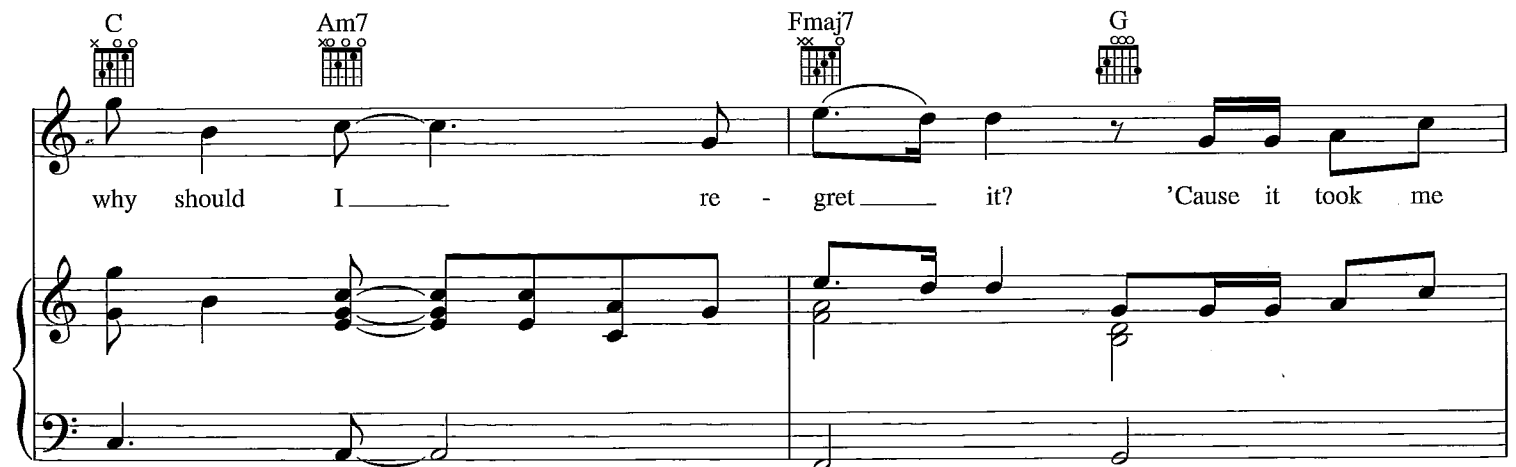
F/G  G  C  Am7  Fmaj7 

try to right the wrong. Once my life — was wretch - ed, but



C  Am7  Fmaj7  G 

why should I — re - gret — it? 'Cause it took me



Am7 F Dm7

who I was and where I've been to make me who I

Gsus G C(add2) Gm9

am. (Spoken:) This is dedicated to my friends in jail. For my brother Jake, who had to ride the rail. For my

C(add2) Gm9 C(add2)

friend Ronnie and Melvin, who were so dear. They were so misunderstood, but I wish they were still here to hear this song

Gm9 C

I sing from my heart. They're forever in my soul, even though we had to part.

C Am7 Fmaj7 C Am7

(Sung:) Once I was a de - ceiv - er, now I am a be -

Detailed description: This system contains the first two measures of the song. The guitar part features chords C, Am7, Fmaj7, C, and Am7. The vocal line begins with the lyrics "(Sung:) Once I was a de - ceiv - er, now I am a be -". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

Fmaj7 G Am7

liev - er. But it took me who I was and

Detailed description: This system contains the next two measures. The guitar part features chords Fmaj7, G, and Am7. The vocal line continues with "liev - er. But it took me who I was and". The piano accompaniment continues with the same rhythmic pattern.

F Dm7 Gsus G

where I've been to make me who I am.

Detailed description: This system contains the next two measures. The guitar part features chords F, Dm7, Gsus, and G. The vocal line continues with "where I've been to make me who I am.". The piano accompaniment continues with the same rhythmic pattern.

C Am7 Fmaj7 C Am7

God said, "I for - give you." Wipe a - way the

Detailed description: This system contains the final two measures. The guitar part features chords C, Am7, Fmaj7, C, and Am7. The vocal line concludes with "God said, 'I for - give you.' Wipe a - way the". The piano accompaniment continues with the same rhythmic pattern.

Fmaj7 G Am7

scars. \_\_\_\_\_ 'Cause I know it took who you were \_\_\_\_\_ and

F Dm7 Gsus G

where you came \_ from to make you who you \_ are. 'Cause I know it took

Am7 F

who you were \_\_\_\_\_ and where you came \_\_\_\_\_ from to

Dm7 Gsus G C(add2)

make you what you \_\_\_\_\_ are. \_\_\_\_\_

*rit.*



# YELLOW MOON

Words and Music by AARON NEVILLE  
and JOEL NEVILLE

## Medium New Orleans Funk

Gm



*mf*

Oh, — yel-low moon, —

— yel - low moon, — why you keep peep-in' in — my win -  
hid out with an - oth - er, or is she tryin' to get — back home? —

D7



— dow? Is she

Cm



D7



Do you know some - thin', do you know some - thin' I don't know?  
 wrapped up in some oth-er arms, or is the girl some-where all a - lone?

Gm



Can you

Did you see my ba - by walk-in' down them rail - road tracks?  
 see if she is miss-in' me, or is she hav-in' a real good time?

D7



Has she for-



You can\_ tell me, \_\_\_\_\_ oh, \_\_\_\_\_ if the girl's nev - er com - in' back. \_  
 got - ten all a - bout\_ me, or \_\_\_\_\_ is the girl still\_ mine all mine?\_



1

Is she

2



With your eyes so big and shin - y,



you can see\_ the whole\_ damn\_ land. \_



Yel - low moon, - can you tell - me



if the girl's with an - oth - er man, \_\_\_\_\_ man? - Oh, \_\_\_\_\_



oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh, - yel - low moon, - yel - low moon, yel - low moon,



have you seen - that Cre - ole wom - an?



You can tell me. Oh, now ain't you a friend of mine?

To Coda

Instrumental solo




D.S. al Coda

Solo ends

With your

CODA

Gm



Instrumental solo

D7



Cm



D7



Gm



Repeat and Fade

Optional Ending

D7



Gm



# WARM YOUR HEART

Words and Music by TOMMY DOWD,  
AHMET ERTEGUN and GERALD WEXLER

Moderately  $\text{♩} = 69$

$\frac{4}{3}$   $D^b$   $D^b9$

The musical score is written for piano in 12/8 time with a key signature of three flats (B-flat major/C minor). It consists of three systems of staves. The first system includes a treble clef staff with a whole rest, a grand staff with a melody starting on a quarter rest and moving to a half note, and a bass clef staff with a whole rest. The second system continues the melody in the grand staff, featuring a triplet of eighth notes in the right hand and a bass line with a whole note. The third system shows the melody in the grand staff with a half note and a bass line with a whole note. Chord symbols  $D^b$ ,  $D^b9$ ,  $G^b$ ,  $G^bm/B^{bb}$ , and  $A^b9$  are placed above the treble clef staff. The dynamic marking *mf* is placed below the first grand staff, and the instruction *(with pedal)* is placed below the bass line of the first system.

*mf*

*(with pedal)*

$G^b$   $G^bm/B^{bb}$   $D^b$

$A^b9$

Chords: D<sup>b</sup> G<sup>b</sup> Gdim<sup>7</sup> D<sup>b</sup> A<sup>b</sup>7

1. Well, we're all

**Verse:**  
D<sup>b</sup> D<sup>b</sup>7

search - ing for peace of mind. Love in this  
 (2.) True love can sat - is - fy. O - pen your  
 (3) Instrumental solo ...

Chords: G<sup>b</sup> G<sup>b</sup>m/B<sup>bb</sup> D<sup>b</sup>

world is hard to find. Come close to  
 arms and close your eyes. Walk with

Chord: A<sup>b</sup>7

me, hold my hand and warm  
 me, hold my hand and warm



your heart. \_\_\_\_\_  
your heart. \_\_\_\_\_

1. Db Ab7

2. On - ly a

2.3.  
Db

Well, \_\_\_\_\_ you're the rea - son \_\_\_\_\_ for the way I'm

... end solo

Gb7

feel - ing \_\_\_\_\_ 'cause I've nev - er felt \_\_\_\_\_ this way be - fore.

Gbm7 Cb9 Db Ab7(#5)

I \_\_\_\_\_ wan - na make \_\_\_\_\_ you, \_\_\_\_\_ oh, \_\_\_\_\_ so hap -

Db7 Gb7

Gbm7

Eb7

py. That's all I'm liv - in for,

Ab7

Db

— yeah, yeah. 1.3. Child of sor - row, yes, you should  
2. So, come to me and make things

Db7

Gb

Gbm/Bbb

know, we need each oth - er when lights are  
right. I'll keep you hap - py both day and

Db

low. Stay with me, hold my  
night. Stay with me, hold my

1. A<sup>b</sup>7 D<sup>b</sup> G<sup>b</sup> G<sup>b</sup>m7

hand \_\_\_\_\_ and \_\_\_\_\_ warm your \_\_\_\_\_ heart. \_\_\_\_\_

D<sup>b</sup> A<sup>b</sup>7(#5) D.S.  $\text{‰}$  2. A<sup>b</sup>7

hand \_\_\_\_\_ and \_\_\_\_\_ warm your \_\_\_\_\_

D<sup>b</sup>7 G<sup>b</sup>7 Gdim7 D<sup>b</sup>/A<sup>b</sup> D9 D<sup>b</sup>9

heart. \_\_\_\_\_