

# BARRY WHITE

## THE COLLECTION

PIANO • VOCAL • GUITAR



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International Music Publications Ltd

# BARRY WHITE

## THE COLLECTION

PIANO • VOCAL • GUITAR

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# YOU'RE THE FIRST, THE LAST, MY EVERYTHING

Words and Music by Barry White, Tony Sepe and Sterling Radcliffe

♩ = 131

N.C.

1. The



(1.) first, the last, my ev - 'ry-thing and the  
(2.) you, I found so ma - ny things, our love



ans - wer to all my dreams. You're my  
so new only you could bring. Can't you



sun, see my of moon, you my guid ing this  
you make me feel this



star. way. My kind of won - der - ful,  
You're like a fresh morn - ing dew



that's what you are. I know there's  
on a brand new day. I see



on ly, on ly one like you, there's  
so many ways that I can



no way love you they could have made 'til the day I die. two.



You're all— I'm liv - in' for, your love I'll keep  
 You're my— re - al - i - ty, yet I'm lost when



To Coda ⊕

for ev - er - more. You're the first, you're the last, — my ev -  
 I'm free. You're the first, you're the last, — my ev -

N.C.

- 'ry-thing.  
- 'ry-thing.

2. With

YOU FEEL THE WAY WE FEEL



Musical notation for the first system, including a single treble clef staff and a grand staff (treble and bass clefs).



Musical notation for the second system, including a single treble clef staff and a grand staff.



*D.% al Coda*

Musical notation for the third system, including a single treble clef staff and a grand staff.

⊕ *Coda*



*Repeat and fade*

- 'ry-thing.

Musical notation for the Coda section, including a single treble clef staff and a grand staff.

# YOU SEE THE TROUBLE WITH ME

Words and Music by Barry White and Ray Parker Jr

♩ = 116

N.C.

1.

2.

B

D#m7

G#m7

C#m7

F#7

1. I'm like a blind — man (who) lost his way, — I can't see noth-ing.  
 2. I walk a lone - ly street late at night, — cold and lone - ly.

B

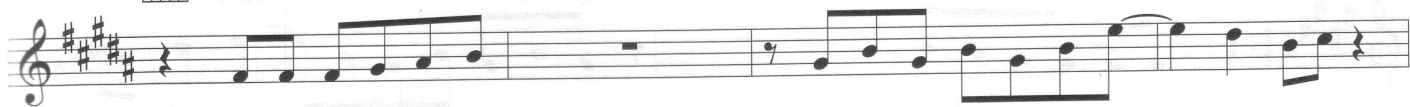
D#m7

G#m7

C#m7

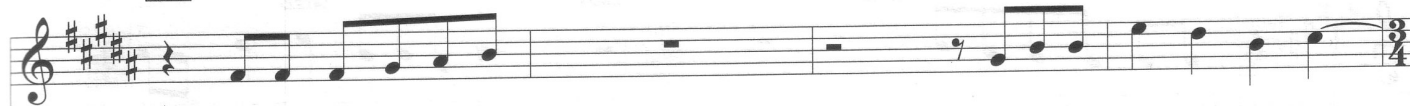
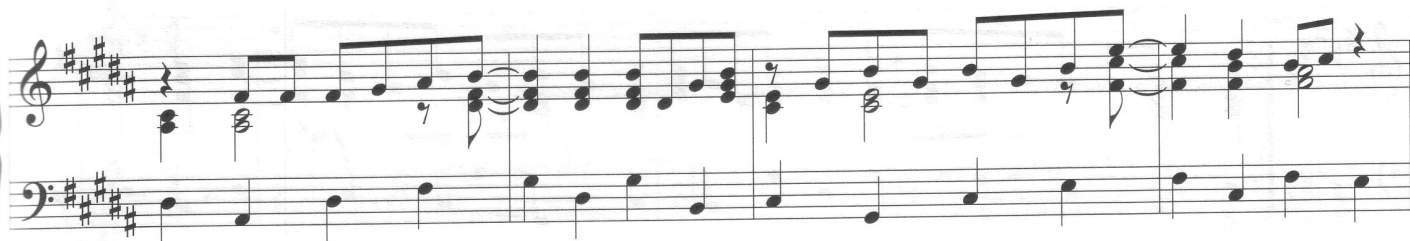
F#m7

I'm like a deaf — man (who) can't re - late, — girl I can't hear noth-ing. }  
 Ev'-ry-thing I do — is wrong never right, — I'm lone-ly for on - ly. }



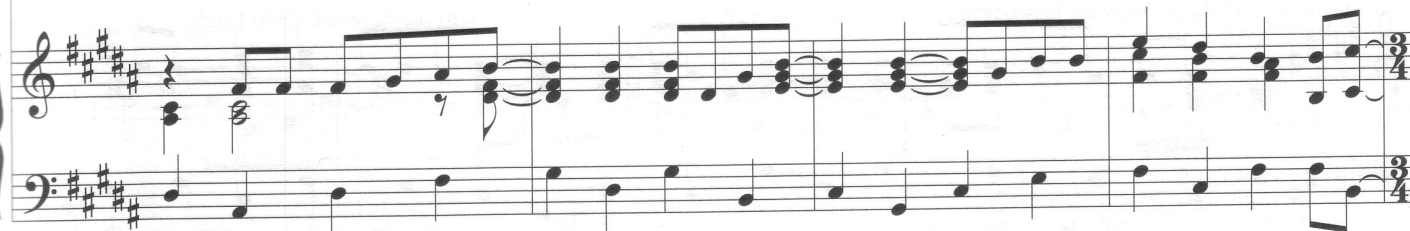
See the trou-ble with me,

I can't do noth-ing with-out my ba-by.

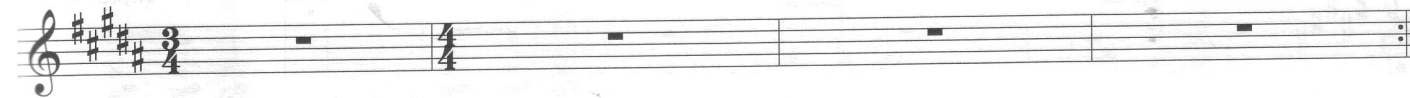
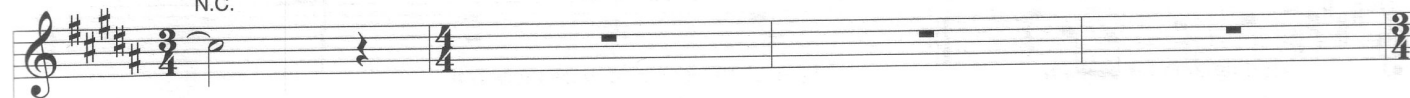


Ev-'ry-thing that can be,

is gon-na drive me cra-zy.



N.C.







See the trou-ble with me,

I can't do noth-ing with- out— my ba-by.



1.



Ev-'ry-thing that can be,

is gon-na drive me cra-zy.

2.



drive me cra-zy.



Repeat to fade

# CAN'T GET ENOUGH OF YOUR LOVE BABE

Words and Music by Barry White

♩ = 111



*Spoken:* I've heard people say that too much of anything is no good for you babe,



but I don't know about that. As many times as we've loved and we've shared love and made love,



it doesn't seem to me like it's enough. It's just not enough babe.



It's just not enough. My

F C/F C7sus4 F C/F

dar - ling - Anne, - can't get e-nough of your - love babe -

C7sus4 F C/F C7sus4

Girl I don't know - I don't know why, - can't get e-nough of your -

F C/F C7sus4 F C/F

— love babe. - (1.) Lots of things I can't get used - to,  
(2.) Girl, if I get home - and make you see

C7sus4 F C/F C7sus4

no mat - ter how - I try. - It's like the more -  
and make you un - der - stand. - Girl, your love -

F C/F C7sus4 F C/F

— you give, the more— I want, and ba - by that's— no lie.— Oh no—  
— for me is all— I need and more than I— can stand.— Oh well—

C7sus4 Bbmaj7

— babe, tell— me. What can I say,— what am I gon - na do?—  
— babe, How can I ex-plain all the things— I feel?—

Am7 Dm7 Bbmaj7

How should I feel— when ev - 'ry - thing— is new?— What kind of love— is this—  
You've giv - en me so much, girl, you're so— un - real.— I keep lov - ing you—

Am7 Dm7

that you're giv - in' me?— Is it in— your kiss— or just be - cause— you're sweet?—  
more and more— each time.— Girl, what am I gon - na do— be-cause you're blowin' my mind.—



Girl all I know is ev-'ry time you're- here } I feel a— change,  
 I get the same old- feeling ev-'ry-time you're- here }

some - thing- moves. I scream your- name, look- what you got to do- is.



Dar - ling- Anne,— can't get e- nough of your-



— love babe.. Girl I don't know,— I don't know why—

DO FOR YOU  
WANT ME TO



can't get e-nough of your—love babe.— Oh my

can't get e-nough of your—love babe.—

Oh my

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



dar - ling— Anne,— can't get e-nough of your—

dar - ling— Anne,—

can't get e-nough of your—

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



— love babe.—

— love babe.—

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



Repeat to fade

Repeat to fade

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

# I'LL DO FOR YOU ANYTHING YOU WANT ME TO

Words and Music by Barry White

$\text{♩} = 134$

N.C.

Spoken: Nothin' and nobody

B $\flat$  B $\flat$  maj7

baby, could ever take or stop the love that I have for you.

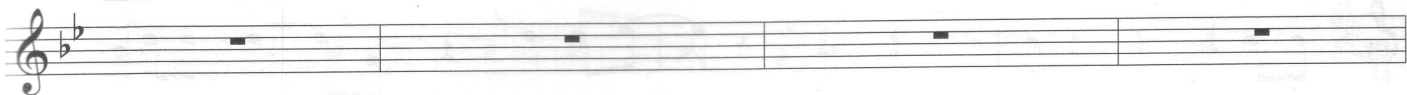
Dm7 G7

It's very simple. You see, it's, baby it's real.

E♭maj7



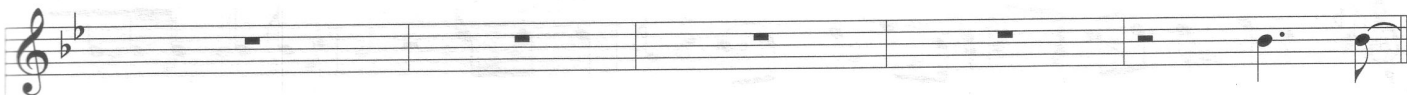
Cm7



It's so, so real.



F7sus4



What I feel is for real.

And I'll—



B♭



B♭maj7



Dm7



G7



— do

for you

an - y - thing you want me to.



E♭maj7



Cm7



F7sus4



You're my world, —

my hope and

dreams. — With - out you there

it don't mean a thing.





DO FOR YOU  
YOU WANTED ME TO

B $\flat$       B $\flat$ maj7      Dm7      G7

For you I'll do an - y - thing you want — me to.

E $\flat$ maj7      Cm7      F7sus4

You're my world, — my hope and dreams. — With - out you there it don't mean a thing. { I }

N.C.

1. nev - er thought — that I — would be know - in' the kind of love — that you —  
2. nev - er thought — that I — would be feel - in' a love so young — for so long, —

— have been show - in'. The way you do — the beau - tiful things, you do, you  
— and still will - in'. I'm giv - in' all — the love — I've got, feel - in' more. —



real - ly know - how to make a man love you girl, girl. Can't -  
 and more - in love with her, feel - in' ah, ah. Can't -



you see I want it girl? Girl, oh how you don't know it, ooh -  
 you see I want it girl? Girl, oh how you don't know it, ooh -



ooh. Got to, got to hold you, ooh. Got to  
 ooh. Girl I got to hold you, ooh. Got to



make love to you. Can you feel the fire? I'm  
 make love to you. Girl, I'll go in - sane



E♭maj7 Dm7 Cm7 F11 E♭maj7 Dm7 Cm7

burn - in' up from one de - sire. The thrills of lov - in' you,  
 if you don't want the same. The love I feel for you,

F11

I can't help my - self, I swear it's true. } I'll  
 I can't help my - self, I swear it's true. }

B♭ B♭maj7 Dm7 G7

do for you an - y - thing you want me to.

E♭maj7 Cm7 F7sus4

You're my world, - my hope and dreams. - With - out you there it won't mean a thing.

Oh— no, no, no, no, no, no,

no, no. — And ————— I'll —

Bb      Bbmaj7      Dm7      G7

do for you an - y-thing you want me to.

*(Vocal 1° only)*

Ebmaj7      Cm7      F7sus4

You're my world, — my hope and dreams. — With - out you there it won't mean a thing.

*Repeat to fade*

# WALKIN' IN THE RAIN (WITH THE ONE I LOVE)

Words and Music by Barry White

$\text{♩} = 69$  N.C.

Everyone's tryin' to get out of the rain. Oh it feels so good. The rain and thinkin' of you.

30 seconds street noises.

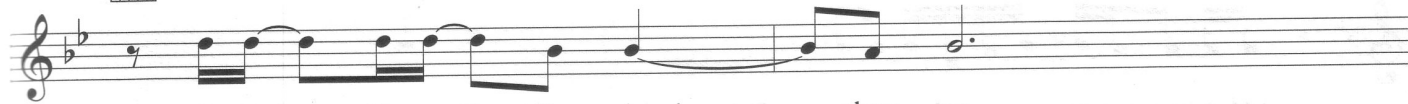
Soon as I get home I'm gonna call you and tell you how much I love you. Oh that feels so good.

Oh I'm just walk-in' in the rain with the one I love, feel so fine.

Walk-in' in the rain with the one I love, oh my my.

B♭maj7

E♭maj7



"To each— his own"— I've heard— them say,



B♭maj7

E♭maj7



well I've— got mine— in so ma - ny ways.—



Dm7

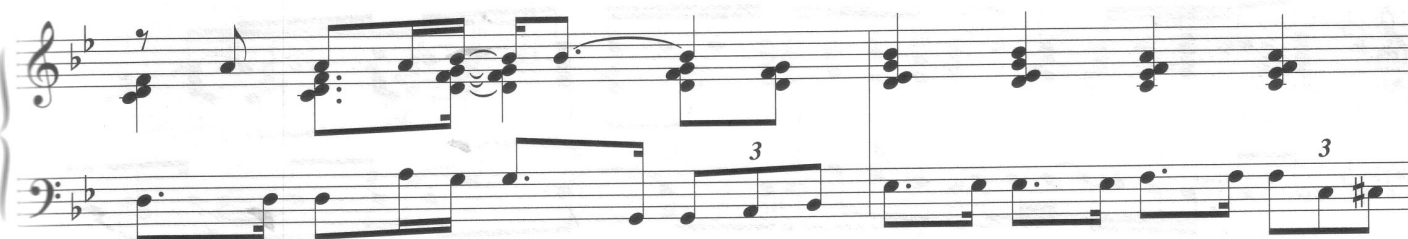
Gm7

E♭maj7

F7



Like being to - ge - ther.\_\_\_\_\_ Whether near or far, is doesn't matter to me.



Dm7

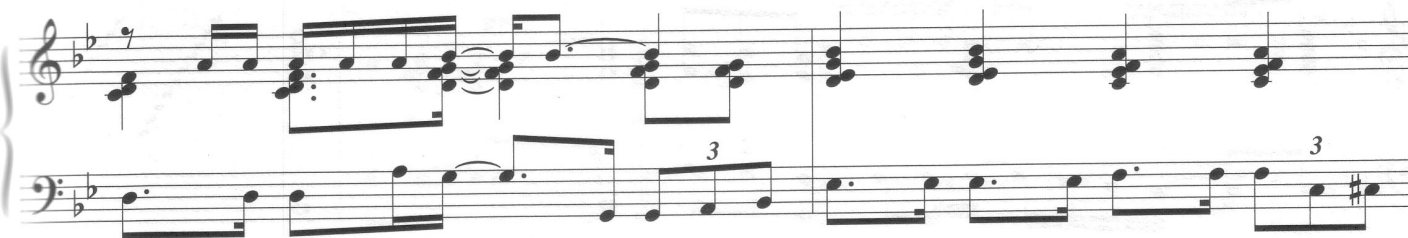
Gm7

E♭maj7

F7

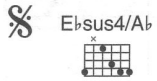


So in love with each oth - er.\_\_\_\_\_ Giving love so warm and free, made our dream a reality.





And it lasts for ev - er and ev - er. With every step we make and every breath we take,



darling, just you and me. Oh I'm just walk-in' in the rain with the one I love,-



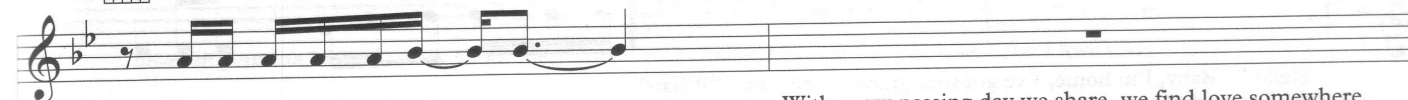
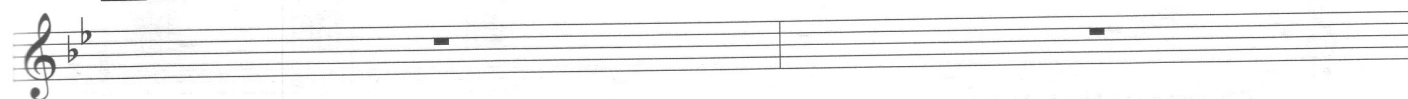
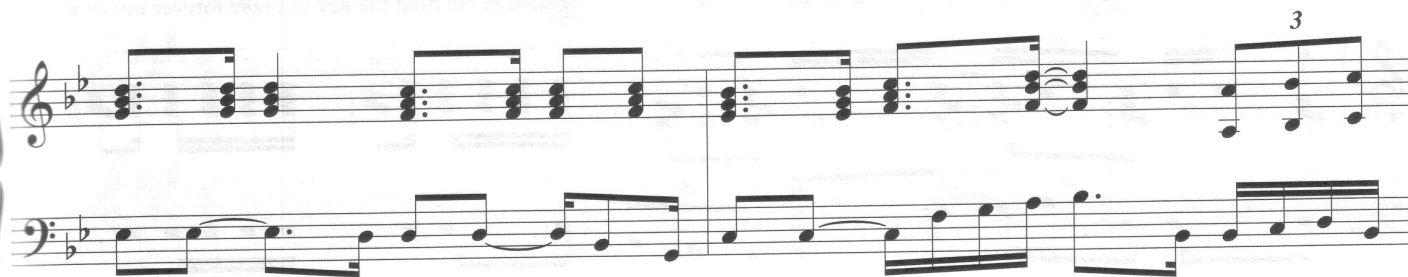
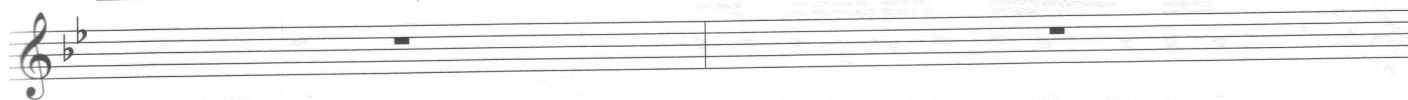
feel so fine. Walk-in' in the rain with the one I love,-



To Coda ⊕

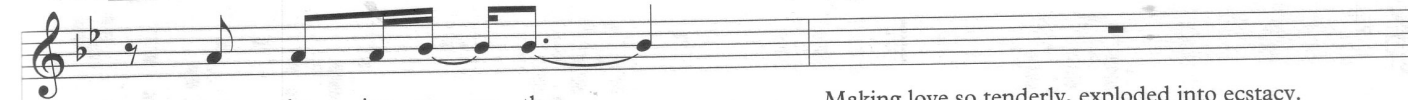


oh my my. Ooh, ooh.



So in love with each oth - er. \_\_\_\_\_

With every passing day we share, we find love somewhere.



Just be - ing to - ge - ther. \_\_\_\_\_

Making love so tenderly, exploded into ecstasy.







*D.S. al Coda*

And it lasts for ev - er and ev - er. Together we hold the key to make forever our destiny.

⊕ *Coda*



I'm gonna call him right now. Gee I hope he's home.

N.C.

*Play 3 times*

“Hello.” “Baby, I’m home, I’ve got something to tell you.” “What?”  
 “I love you,” “I love you too, did you get caught in the rain?” Walk-in’ in the rain with the one I love...  
 “Oh yes it was so beautiful, let me tell you how it started.”

*Repeat to fade*

*Bass solo*

# JUST THE WAY YOU ARE

Words and Music by Billy Joel

♩ = 98



I never take anything for granted. Only a fool baby takes



things for granted. Just because it's here today, it can be gone tomorrow and that's one thing you'll



never in your life have to worry about me. If I'll ever change towards you because, baby I love you, girl I love you



just the way you are.

Amaj7                      B9                      Dmaj7                      F#m7

1. Don't go — chang - in',                      tryin' to please — me, —  
 2. Don't go — try - in'                      some new fash - ion, —

Dmaj7                      Dm7                      Amaj7

you nev - er let me down — be - fore. —                      I  
 don't change the co - lour of your hair. —                      You

Dmaj7                      Dm7                      C#m7                      F#m7

don't i - ma - gine                      you're too fa - mi - liar,  
 al - ways have — my                      un - spo - ken pas - sion,

B7sus4                      B7                      E7sus4

and I don't see - you — a - ny - more. —  
 al-though I might — not — seem to care. —



I would not leave you in times of trou - ble,  
 I don't want cle - ver con - ver - sa - tion,



we nev - er could have come this far, no.  
 don't want to work that hard, no la.



I took the good times, I'll take the bad times,  
 I just want some - one, some - one to talk to,



I'll take you just the way you are.  
 I want you just the way you are.

Dmaj7 E7/G# C#m7 F#m7 Bm7 E7

I need to know- that you- will al - ways be the same old some-one that- I

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are six guitar chord diagrams: Dmaj7, E7/G#, C#m7, F#m7, Bm7, and E7. The bottom two lines are piano accompaniment in treble and bass clefs.

Amaj7

knew.

This system contains the third line of music. The top line is a vocal melody in treble clef with the lyric "knew.". Above it is a guitar chord diagram for Amaj7. The bottom two lines are piano accompaniment in treble and bass clefs.

Fmaj7 Em7 Am7 Dm7

What will it take- 'til you- be - lieve in me the way I - - - be-lieve

This system contains the fourth line of music. The top line is a vocal melody in treble clef with lyrics. Above it are four guitar chord diagrams: Fmaj7, Em7, Am7, and Dm7. The bottom two lines are piano accompaniment in treble and bass clefs.

D/E

in you? Hey. I,

This system contains the fifth line of music. The top line is a vocal melody in treble clef with lyrics. Above it is a guitar chord diagram for D/E. The bottom two lines are piano accompaniment in treble and bass clefs.

2° sax solo

Amaj7 B9 Dmaj7 F#m7

1. I said I love you and that's for-ev-er,  
 3. I don't want cle-ver con-ver-sa-tion,

Dmaj7 Dm7 Amaj7 Dmaj7 Dm7

this I pro-mise from my heart, oh-ah. I could not love you  
 don't want to work that hard, no-la. I just want some-one,

C#m7 F#m7 Bm7 E7sus4 1, 2. G7/A Dm/A A

a-ny bet-ter, I love you just the way you are.—  
 some-one to talk to, I want you just the way you are.

G7/A Gadd9 A 3. C#m7 F#m7 Bm7 E7sus4 Repeat to fade

2° sax solo

I want you just the way you are.—

# IT MAY BE WINTER OUTSIDE (BUT IN MY HEART IT'S SPRING)

Words and Music by Paul Politi and Barry White

♩ = 125



La ————— la la la la la ————— la la



la la la la la la la la la la la la la.

♩ (♩. = ♩)



Musical staff with melody and lyrics: 1. When the tem - p'ra - ture dips - I'm in - my

2. Through - out my - life - I've had my

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



Musical staff with melody and lyrics: ba - by's arms. His ten - der fin - ger - tips -

share of doubts. But he's been the on - ly one -

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



Musical staff with melody and lyrics: knows - just how to my keep - me warm. - It may - be

who - can make my tem - p'ra - ture rise. - Things are - just

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



Musical staff with melody and lyrics: ze - ro - de - grees, with the - snow - fall - in' down. -

not - the same, when he's not - by my side. -

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





But I've got warm and ten - der - love - just - as long as  
 But then I should - n't com - plain - but - be waitin' as with my



he's a - round. }  
 arms op - en wide. }

It may - be win - ter - out - side,



but in my heart - it's spring. - How - much joy - and



To Coda ◊

plea - sure ba - by can - one guy - bring, - bring? -



Win - ter nights can be aw-ful cold \_\_\_\_\_ with - out — some-

Win - ter nights can be aw-ful cold \_\_\_\_\_ with - out — some-



one to hold. But when I have him next to me, —

one to hold. But when I have him next to me, —



ba - by I'm in ec - sta - cy. \_\_\_\_\_ It may - be

ba - by I'm in ec - sta - cy. \_\_\_\_\_ It may - be



win - ter — out - side, \_\_\_\_\_ but in my heart \_\_\_\_\_ it's spring. \_\_\_\_\_

win - ter — out - side, \_\_\_\_\_ but in my heart \_\_\_\_\_ it's spring. \_\_\_\_\_



How - much joy — and plea - sure ba - by can — one guy —



*D.%. at Coda*  $\oplus$  Coda



bring, — bring? — It may - be win - ter — out - side, —



but in my heart — it's spring. — How - much joy — and



*Repeat to fade*

plea - sure ba - by can — one guy — bring, — bring? —

# LOVE'S THEME

Music by Barry White

♩ = 98

N.C.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The upper staff contains a complex melodic line with many beamed eighth and sixteenth notes. The lower staff contains a simple bass line with a few notes.

The second system of musical notation continues the grand staff from the first system. The upper staff continues the intricate melodic line, while the lower staff provides a steady bass accompaniment.

Dmaj7



The third system of musical notation features a grand staff. The upper staff shows a series of chords in the D major 7th position, corresponding to the Dmaj7 chord diagram. The lower staff continues the bass line.

Bm7



The fourth system of musical notation features a grand staff. The upper staff shows a series of chords in the B minor 7th position, corresponding to the Bm7 chord diagram. The lower staff continues the bass line.

Dmaj7



The fifth system of musical notation features a grand staff. The upper staff shows a series of chords in the D major 7th position, corresponding to the Dmaj7 chord diagram. The lower staff continues the bass line.

Bm7

The first system of music is in G major (one sharp). It begins with a Bm7 chord diagram (x21232). The piano accompaniment consists of a treble clef with a sequence of chords: Bm7, Dm7, G, and Bm7. The bass clef features a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F#3, G3.

Dmaj7

The second system continues in G major. It starts with a Dmaj7 chord diagram (x00232). The piano accompaniment features a treble clef with a sequence of chords: Dmaj7, G, Dmaj7, G, Dmaj7, G, Dmaj7, G. The bass clef continues with the eighth-note bass line: G2, A2, B2, C3, D3, E3, F#3, G3.

Bm7

The third system continues in G major. It starts with a Bm7 chord diagram (x21232). The piano accompaniment features a treble clef with a sequence of chords: Bm7, Dm7, G, Bm7, Dm7, G, Bm7, Dm7. The bass clef continues with the eighth-note bass line: G2, A2, B2, C3, D3, E3, F#3, G3.

Dmaj7

The fourth system continues in G major. It starts with a Dmaj7 chord diagram (x00232). The piano accompaniment features a treble clef with a sequence of chords: Dmaj7, G, Dmaj7, G, Dmaj7, G, Dmaj7, G. The bass clef continues with the eighth-note bass line: G2, A2, B2, C3, D3, E3, F#3, G3.

Bm7

The fifth system continues in G major. It starts with a Bm7 chord diagram (x21232). The piano accompaniment features a treble clef with a sequence of chords: Bm7, Dm7, G, Bm7, Dm7, G, Bm7, Dm7. The bass clef continues with the eighth-note bass line: G2, A2, B2, C3, D3, E3, F#3, G3.

Em7

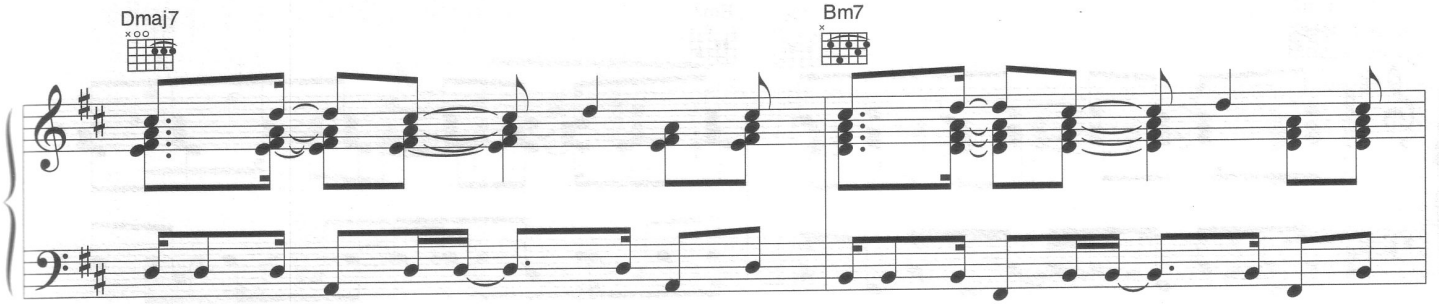
The sixth system continues in G major. It starts with an Em7 chord diagram (020210). The piano accompaniment features a treble clef with a sequence of chords: Em7, Dm7, G, Em7, Dm7, G, Em7, Dm7. The bass clef continues with the eighth-note bass line: G2, A2, B2, C3, D3, E3, F#3, G3.

Em7(b5)



The first system of music consists of two staves. The treble staff contains a series of chords, with the first chord being Em7(b5). The bass staff contains a rhythmic accompaniment of eighth notes. A guitar chord diagram for Em7(b5) is shown above the treble staff, indicating fingerings for the 2nd, 3rd, 4th, 5th, and 6th strings.

Dmaj7 Bm7



The second system of music consists of two staves. The treble staff contains a series of chords, with the first chord being Dmaj7 and the second being Bm7. The bass staff contains a rhythmic accompaniment of eighth notes. Guitar chord diagrams for Dmaj7 and Bm7 are shown above the treble staff.

Em7 Em7(b5) A7 To Coda



The third system of music consists of two staves. The treble staff contains a series of chords, with the first chord being Em7, the second being Em7(b5), and the third being A7. The bass staff contains a rhythmic accompaniment of eighth notes. Guitar chord diagrams for Em7, Em7(b5), and A7 are shown above the treble staff. The system ends with the text "To Coda" and a Coda symbol.

Dmaj7



The fourth system of music consists of two staves. The treble staff contains a series of chords, with the first chord being Dmaj7. The bass staff contains a rhythmic accompaniment of eighth notes. A guitar chord diagram for Dmaj7 is shown above the treble staff.

Em7



The fifth system of music consists of two staves. The treble staff contains a series of chords, with the first chord being Em7. The bass staff contains a rhythmic accompaniment of eighth notes. A guitar chord diagram for Em7 is shown above the treble staff.




The sixth system of music consists of two staves. The treble staff contains a series of chords. The bass staff contains a rhythmic accompaniment of eighth notes.

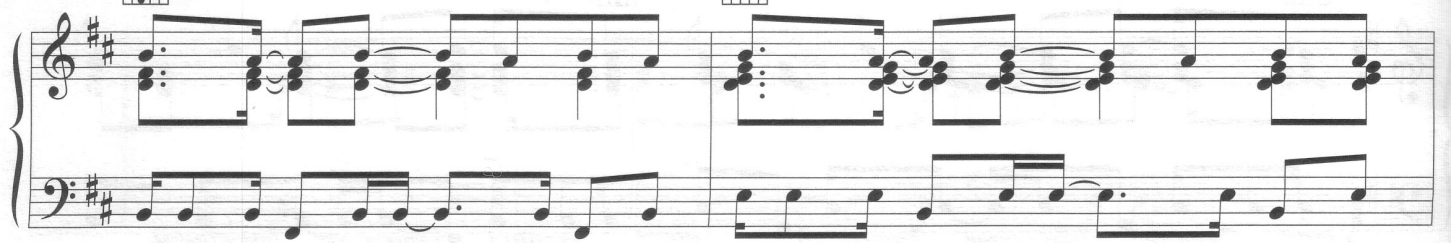

Dmaj7



Bm7



Em7



N.C.



Dmaj7



Bm7



arr. by [illegible]

Em7

Em7 chord diagram:  $\begin{matrix} \circ & \circ & \circ & \circ \\ \times & \times & \times & \times \end{matrix}$

Em7(b5)

A7

Em7(b5) chord diagram:  $\begin{matrix} \times & \times & \times & \times \\ \times & \times & \times & \times \end{matrix}$

A7 chord diagram:  $\begin{matrix} \times & \circ & \circ & \circ \\ \times & \times & \times & \times \end{matrix}$

D.R. of Coda

⊕ Coda

Dmaj7

Bm7

Dmaj7 chord diagram:  $\begin{matrix} \times & \circ & \circ & \circ \\ \times & \times & \times & \times \end{matrix}$

Bm7 chord diagram:  $\begin{matrix} \times & \times & \times & \times \\ \times & \times & \times & \times \end{matrix}$

Em7

A7

Em7 chord diagram:  $\begin{matrix} \circ & \circ & \circ & \circ \\ \times & \times & \times & \times \end{matrix}$

A7 chord diagram:  $\begin{matrix} \times & \circ & \circ & \circ \\ \times & \times & \times & \times \end{matrix}$

Dmaj7

Bm7

Dmaj7 chord diagram:  $\begin{matrix} \times & \circ & \circ & \circ \\ \times & \times & \times & \times \end{matrix}$

Bm7 chord diagram:  $\begin{matrix} \times & \times & \times & \times \\ \times & \times & \times & \times \end{matrix}$

Em7

Em7(b5)

A7

Em7 chord diagram:  $\begin{matrix} \circ & \circ & \circ & \circ \\ \times & \times & \times & \times \end{matrix}$

Em7(b5) chord diagram:  $\begin{matrix} \times & \times & \times & \times \\ \times & \times & \times & \times \end{matrix}$

A7 chord diagram:  $\begin{matrix} \times & \circ & \circ & \circ \\ \times & \times & \times & \times \end{matrix}$



# WHAT AM I GONNA DO WITH YOU?

Words and Music by Barry White

♩ = 112

N.C.

Oh yes, no no no no no baby. Oh

ya got me goin', ya got me goin', ya got me goin', ya got me goin', ya got me goin', ya got me goin'. 1. Oh

(1.) ba - by sweet- ba - by, what am I goin' to do?—  
 (2.) ba - by oh— ba - by, what am I goin' to do?—

Ba - by sweet- ba - by my babe, what am I goin' to do—  
 Ba - by sweet- ba - by my babe, what am I goin' to do—

F Am7 Gm7 C7/Bb F Am7

— with you?  
— with you?      Been mak - in' love — for ho - urs  
Ooh what a groove — yeah, —

Gm7 C7/Bb F Am7 Gm7

and ba - by we're — still go - in' strong.  
love how you do — it. —

F Am7 Gm7 C7/Bb F Am7

Girl this night is ours —      and oo I swear I feel it com - in' on. —  
Ain't what you got — babe,      girl, it's how you use it.

Gm7 C7/Bb Dm7




Oh — I know when we — get through,  
Stay — right there, right there don't you move,

# VIEW WITH YOU

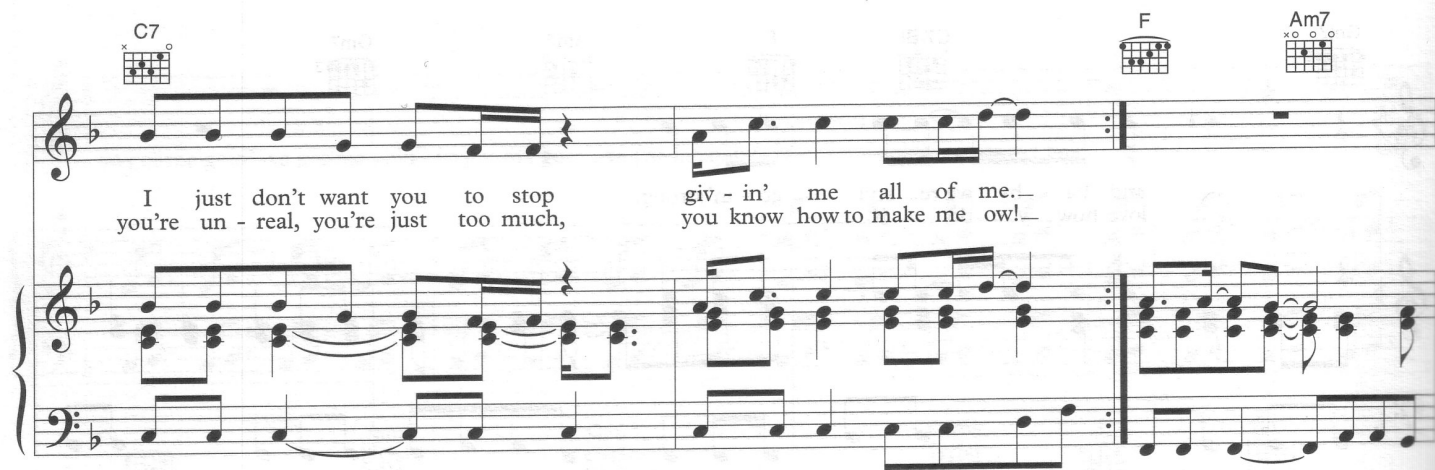
Am7  3  3







girl I won't be ab - le to move. I don't know just what you got,  
 you don't know what I'm go - in' through. Girl, you made me have e-nough,



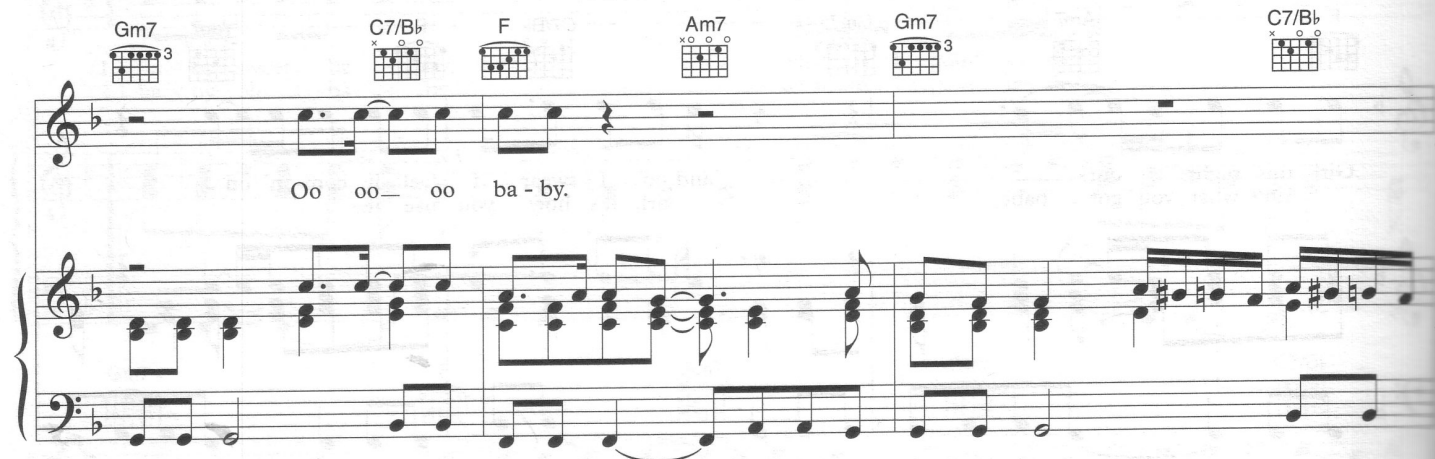
C7  F  Am7 

I just don't want you to stop giv - in' me all of me.—  
 you're un - real, you're just too much, you know how to make me ow!—



Gm7  3 C7/Bb  F  Am7  Gm7  3 C7/Bb 

Oo oo— oo ba - by.



F  Am7  Gm7  3 C7/Bb  F  Am7  Gm7  3

Oo oo— oo ba-by. Oo oo— oo ba-by.



PUTTING YOU RIGHT

by Jerry Garcia and John Fogerty

N.C.

Oh

F Am7 Gm7 C7/Bb F Am7

1. 3. ba - by oh - ba - by, girl, what am I goin' to do. —  
 2. 4. rum de dum - dum de dum rrrr rum de dum dum de dum. —

Gm7 C7/Bb F Am7

Ba - by sweet - ba - by my babe,  
 Rum de dum - dum de dum,

Gm7 C7/Bb F Am7 Gm7 C7/Bb

what am I goin' to do with you. Rrrr  
 rrrr de dum dum de dum.

Repeat to fade

# SHO' YOU RIGHT

Words and Music by Barry White and Jack Perry

♩ = 133

Baby you've got my undivided attention. Say what?

7 bars drums

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 four sharps (F#, C#, G#, D#) and the time signature is 4/4. The tempo is marked as quarter note = 133. The vocal line contains the lyrics "Baby you've got my undivided attention. Say what?". The piano accompaniment includes a section labeled "7 bars drums" with a rest in the treble clef and notes in the bass clef.

G#m7 B/E D#m G#m7 B/E D#m

The second system shows guitar chords and piano accompaniment. The chords are G#m7, B/E, D#m, G#m7, B/E, and D#m. The piano accompaniment consists of chords in the treble clef and a bass line in the bass clef.

G#m7 B/E D#m G#m7 B/E D#m

The third system continues the guitar chords and piano accompaniment with the same sequence of chords: G#m7, B/E, D#m, G#m7, B/E, and D#m.

Ba-by I'm re-lat-ing to your phi-lo-so-phies,

G#m7 B/E D#m G#m7 B/E D#m

The fourth system features a vocal line with the lyrics "Ba-by I'm re-lat-ing to your phi-lo-so-phies,". It includes guitar chords (G#m7, B/E, D#m, G#m7, B/E, D#m) and piano accompaniment.



we got - ta take our time got - ta touch our genes.—



Ba - by I'm re - lat - ing



to the look in your eyes, I wan - na feel what you



wan - na feel to - night.—

G#m7 B/E D#m G#m7 B/E D#m

This ma - gi - cal mo - ment we got - ta make it last.

G#m7 B/E D#m G#m7 B/E D#m

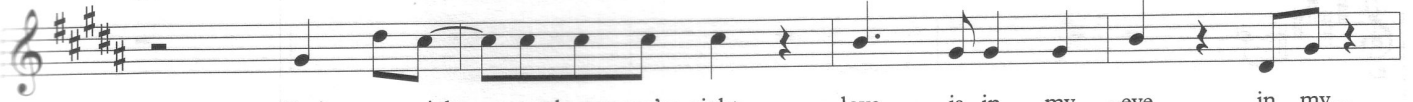
We won't go too slow, won't go too fast.

§ G#m7 B/E D#m G#m7 B/E D#m

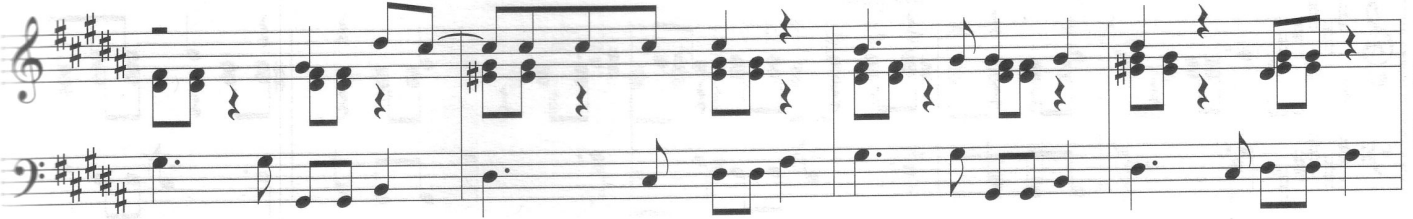
Sho' you're right a - bout ro - mance, sho' you're right a - bout love.

G#m7 B/E D#m G#m7 B/E D#m

Sho' you're right a - bout to - night, — you're right a - bout us.



Sho' you right,— you know you're right, love is in my eye in my...



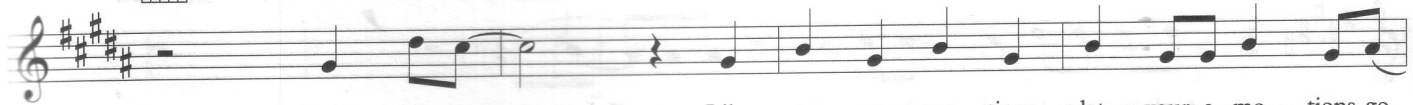
To Coda ⊕



Show you know.— The moon is some - where for us to go.



Sho' you right.— The stars light up for us— to-night.



Don't you know.— Like my e - mo - tions let your e - mo - tions go.—





G#m7 D#11 G#m7 D#11

This system contains the first four measures of the piece. Above the staff are four guitar chord diagrams: G#m7, D#11, G#m7, and D#11. The piano accompaniment features a steady bass line in the left hand and a rhythmic pattern of chords in the right hand.

G#m7 D#11 G#m7 D#11

This system contains the next four measures. It features the same guitar chord diagrams and piano accompaniment as the first system.

G#m7 B7sus4 D#m G#m7 B7sus4 D#m

Ba-by I'm re - la - ting, ev - 'ry - bo - dy talks.

This system contains measures 9 through 14. It includes guitar chord diagrams for G#m7, B7sus4, D#m, G#m7, B7sus4, and D#m. The vocal line begins with the lyrics "Ba-by I'm re - la - ting, ev - 'ry - bo - dy talks." The piano accompaniment continues with the same rhythmic pattern.

G#m7 B7sus4 D#m G#m7 B7sus4 D#m

Girl, we got - ta get phy - si - cal to get off. —

This system contains the final six measures (15-20). It includes guitar chord diagrams for G#m7, B7sus4, D#m, G#m7, B7sus4, and D#m. The vocal line continues with the lyrics "Girl, we got - ta get phy - si - cal to get off. —". The piano accompaniment concludes the piece.



Ba-by I'm re - la - ting real - ly I do a - gree.

*D.%. al Coda*



Same thing turns you on turns on me.

⊕ *Coda*




Oh, hold me close.



Sho' you right.



You know you right. Sho' you right a - bout ro-mance.



Sho' you right a - bout love. Sho' you're right a - bout to -



Repeat to fade

- night, you're right a - bout us.

# BABY WE BETTER TRY TO GET IT TOGETHER

Words and Music by Barry White

♩ = 106

N.C.

1, 2.

Bb

Gm7

Cm7

Ebmaj7

F11

(We bet - ter try, try to  
*(Vocal 3° only)*

3.

Ebmaj7

F11

Bb

Gm9

get our - selves to - geth - er.) Oh we, oh we bet - ter try,

Cm9

Ebmaj7

F11

try to get our - selves to - geth - er, ba - by.

B $\flat$   B $\flat$ maj7 

1. Oh girl, I swear I've got to talk to you;—  
3. We've had it hard, we've had it cold, we've had it rough.



Gm  Gm9 

there's some-thing that I feel we need to do.—  
It nev - er changed a thing be - tween the two of us.



Cm7 

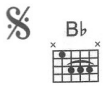
Let's take the time to try to figure out what's  
We al - ways found a way to face it all to - geth - er. We



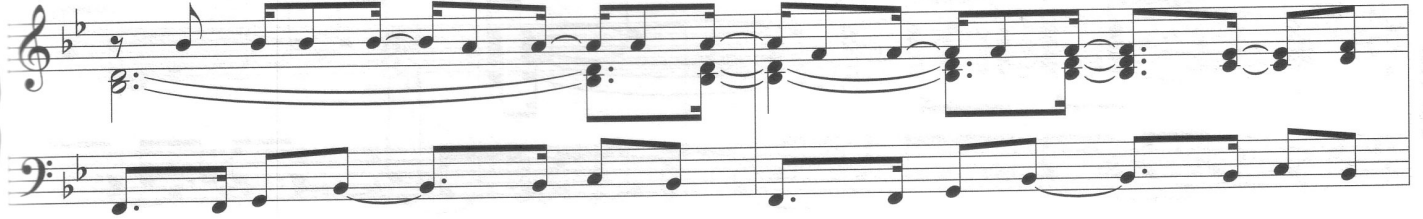
E $\flat$ maj7  F7 

hap - pened to us, ba - by, and what's it all a - bout.—  
need each oth - er now, dar - ling, more than ev - er.

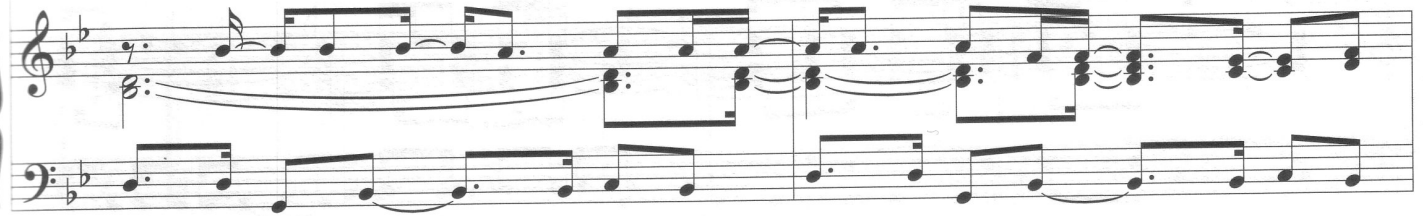




(2, 5.) We're get-ting fur - ther from - each oth - er ev - 'ry day. —  
 (4.) We've got to find - the love - we used - to know. —



Oh, We can't just sit by and watch love walk a - way. —  
 if we find that love we'll nev - er let it go. —



If we don't try — to save the love — we got, — 'Cos  
 Oh what a shame — if we lost — all that! —



To Coda ⊕



once we lose — it, girl, — } we're gon - na lose — a lot. — } Oh  
 once we lose — it, girl, — } we'll nev - er get — it back. — }



B $\flat$  Gm Cm7

we, oh— we bet - ter, girl, try,— try to

E $\flat$ maj7 F11 B $\flat$  Gm

get our - selves— to - geth - er, ba - by. We,— oh— we bet - ter try,—

1. 2. Cm7 E $\flat$ maj7 F11 E $\flat$ maj7 F11

— try to get our - selves— to - geth - er, ba - by. get our - selves— to - geth - er, ba - by. We—

B $\flat$  Gm Cm7 E $\flat$ maj7 F11

— oh— we bet - ter.

D.%. al Coda

B $\flat$  Gm7 Cm7 E $\flat$ maj7 F11

⊕ Coda

B $\flat$  Gm Cm7

We, we bet - ter try, ——— try to

E $\flat$ maj7 F11 B $\flat$

get our - selves — to - geth - er, ba - by. We, ——— oh — we bet -

Repeat to fade

Gm Cm7 E $\flat$ maj7 F11

- ter try, ——— try to get our - selves — to - geth - er, ba - by. We —



# LET THE MUSIC PLAY

Words and Music by Barry White

$\text{♩} = 100$



Musical staff with treble clef, key signature of two flats, and 4/4 time signature. The staff contains two measures of whole rests.

*Spoken:* One ticket, please.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand plays chords and the left hand plays a steady eighth-note bass line.



Musical staff with treble clef, key signature of two flats, and 4/4 time signature. The staff contains three measures of whole rests.

Lord have mercy, everybody's here! Hey, what's goin' on man? Yeah, she's at home. Yeah, she's at

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The right hand plays chords and the left hand plays a steady eighth-note bass line.



Musical staff with treble clef, key signature of two flats, and 4/4 time signature. The staff contains three measures of whole rests.

home. Yeah, she's at home.

Piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs. The right hand plays chords and the left hand plays a steady eighth-note bass line.









Let the mu - sic play, — I ——— just wan-na dance the night a - way. —








Here, — right — here, right — here's where I'm gon - na stay all ——— night —











—— long, — ooh, ——— ooh, ——— ooh, — ooh, oo - ee. Let the mu - sic play — on,










just un-til — I feel — this mi-se-ry — is gone. — Mov-in', kick - in', groov - in',



Cm7  
3

keep the mu - sic strong, on and

Bb

Gm7  
3

on and on and on and on and on and on and on

Cm7  
3

F11

and on and on, on and on and on and on.

Cm7  
3

Bb/F

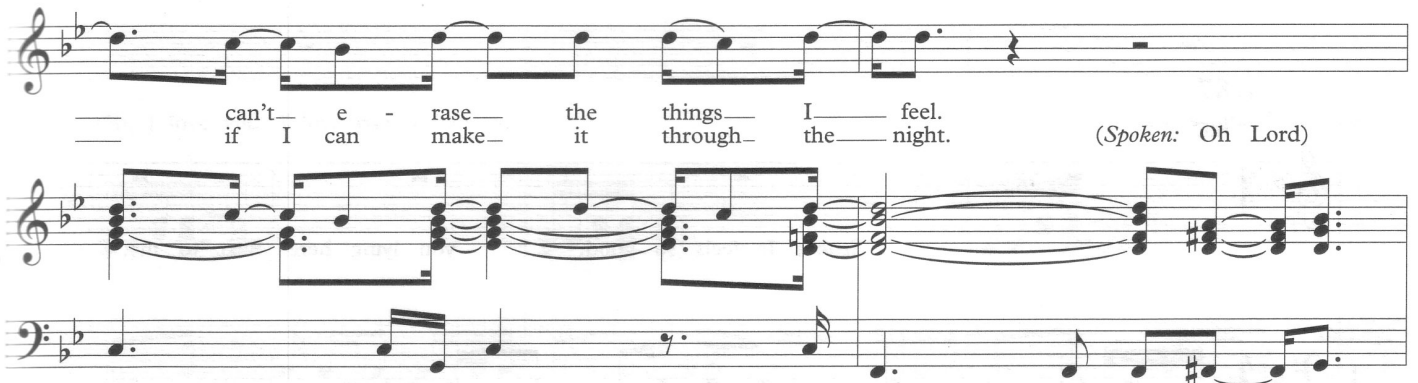
D/F#

Gm  
3

1. I'm out here danc - in' and still, ha, ha, ha, I  
2. I think I'm gon - na be al - right, ha, ha, ha,

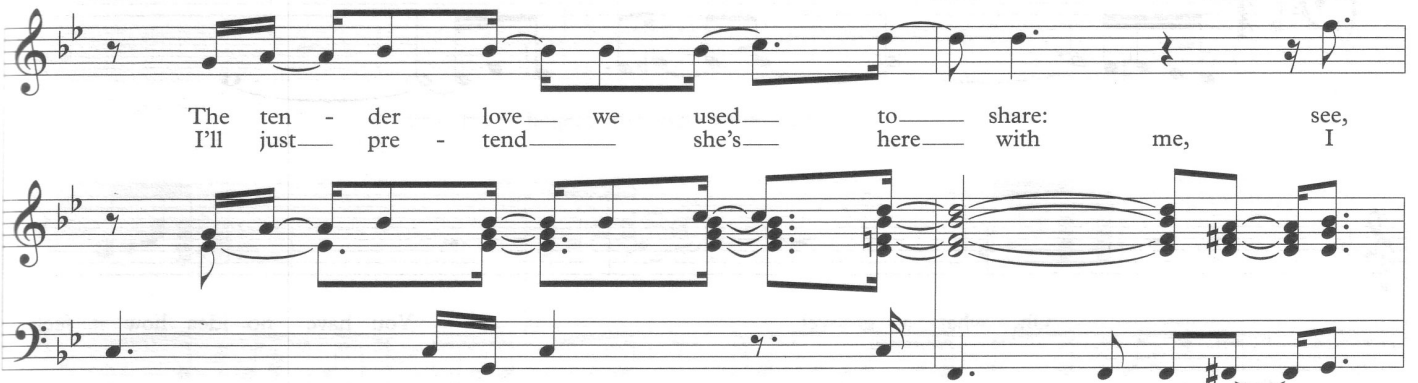
Cm7  3      Bb/F       D/F#       Gm  3

— can't e - rase the things I feel.  
 if I can make it through the night. (Spoken: Oh Lord)



Cm7  3      Bb/F       D/F#       Gm  3

The ten - der love we used to share:  
 I'll just pre - tend she's here with me, see, I



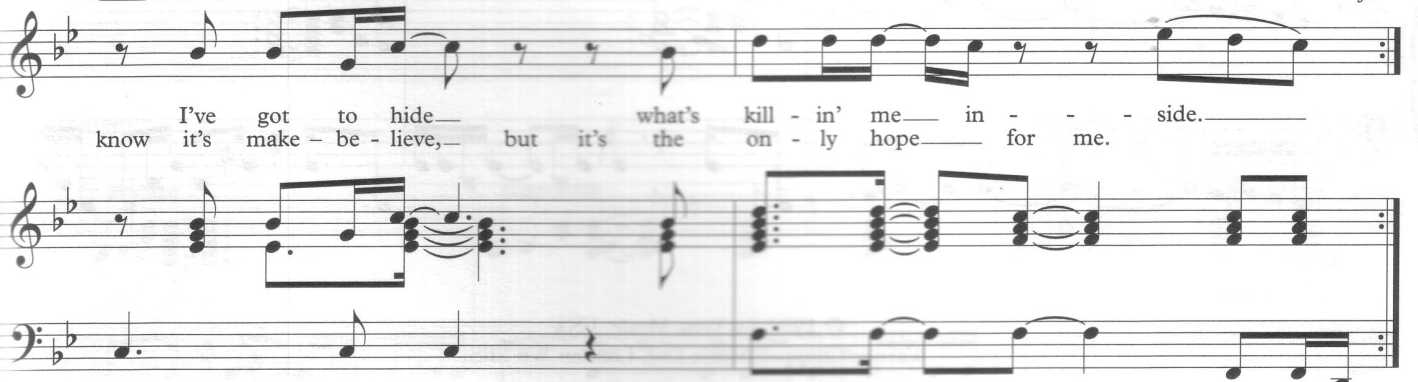
Cm7  3      Bb/F       D/F#       Gm  3

it's close like it's no long - er there. I,  
 my eyes, her face I'll see. I



Cm7  3      F11       F       2° D.%. to fade

know I've got to hide what's kill - in' me in - - - side.  
 it's make - be - lieve, but it's the on - ly hope for me.



# I'M GONNA LOVE YOU JUST A LITTLE MORE BABE

Words and Music by Barry White

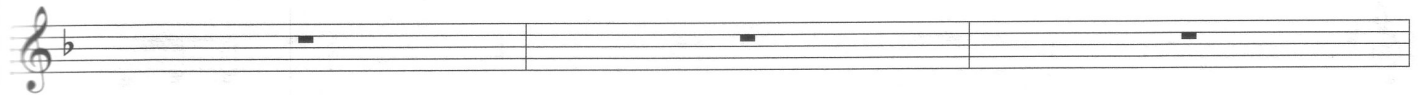
$\text{♩} = 87$

N.C.

*Spoken:* It feels so good, you lying here next to me.

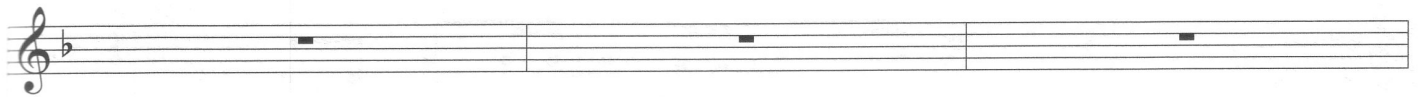
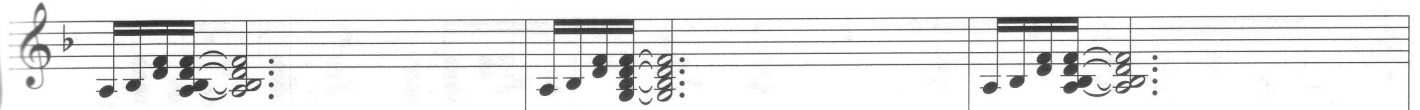
Oh, what a groove! You have no idea how it feels.

My hands just won't keep still. I love you, baby.

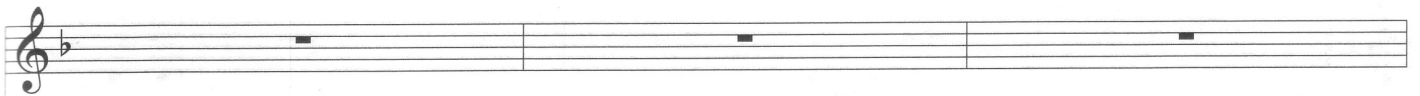
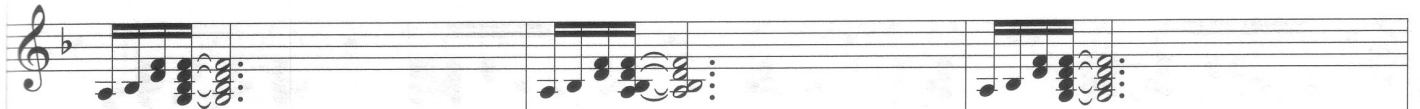


Oh, I love you, I love you, I love you.

Just wanna hold you,



run my fingers through your hair.



Ooh!

Outa



sight!

Uh huh, right there: you like it like that!



# DO YOU WANT ME MORE BAD?

Closer.

Come here closer, close.

2. Baby, it's a big mistake 1. Oh, baby.

if I Oh, baby.

Give it up, hold back ain't no use, know - ing

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The lyrics "Give it up, hold back" are written below the first two notes. The vocal line continues with a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "ain't no use, know - ing" are written below the second group of notes. The piano accompaniment is in G major and features a steady eighth-note bass line in the left hand and chords in the right hand.

this I can't help my - self if I want - ed to. I'm hung - As - time it looks like love is here to stay.

The second system of the musical score consists of three staves. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "this I can't help my - self if I want - ed to. I'm hung -" are written below the first group of notes. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "As - time it looks like love is here to stay." are written below the second group of notes. The piano accompaniment continues with the same eighth-note bass line and chords.



up, long no doubt; as I shall live, I'm

The third system of the musical score consists of three staves. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "up, long" are written below the first group of notes. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "no doubt; as I shall live, I'm" are written below the second group of notes. The piano accompaniment continues with the same eighth-note bass line and chords.


so in love with you, for me there's no way out. 'Cos I'll give you all I have and all I have to give. 'Cos

The fourth system of the musical score consists of three staves. The vocal line begins with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "so in love with you, for me there's no way out. 'Cos" are written below the first group of notes. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "I'll give you all I have and all I have to give. 'Cos" are written below the second group of notes. The piano accompaniment continues with the same eighth-note bass line and chords.



Gm9  C7 

deep - er and deep - er in love with you— I'm fall - ing.  
 please her and please - her an - y - time and an - y place.



Gm9  C7 

Sweet - er and sweet - er your ten - der words - of love - keep call - ing.  
 Ea - ger and ea - ger to feel your sweet - lips on my face.



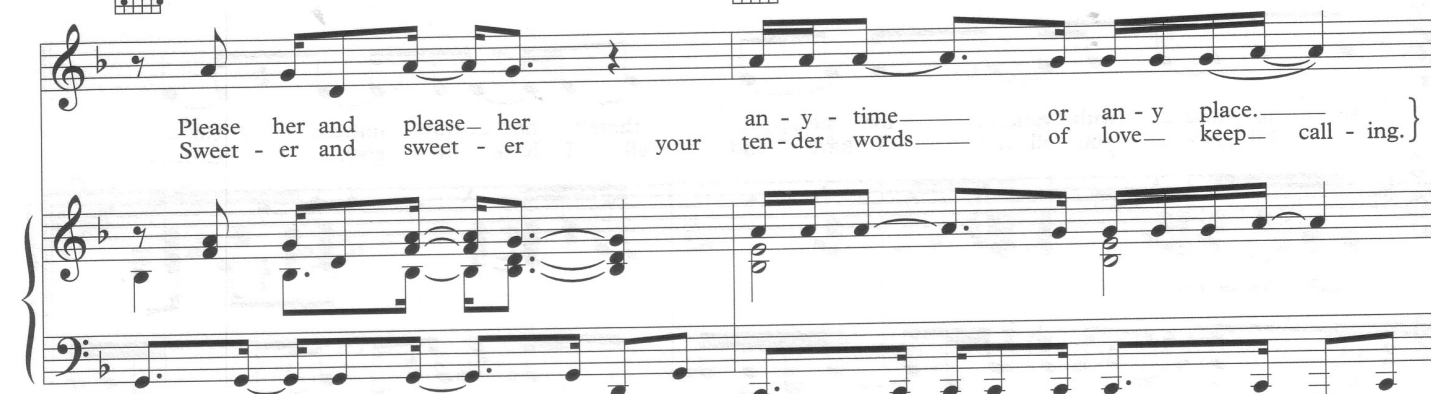
Gm9  C7 

Ea - ger and ea - ger, yeah, — to feel your lips — up - on — my face. —  
 Deep - er and deep - er in love with you — I'm fall - ing. —



Gm9  C7 

Please her and please - her your an - y - time — or an - y place. —  
 Sweet - er and sweet - er of love — keep - call - ing. }



Gm7 C7 F D7(b9)

I'm gon - na love — you, love — you, love — you just a lit - tle more, — babe.

Gm7 C7 Am7 D7(b9)

I'm gon - na need — you, need — you, need — you ev - e - ry day, — yeah.

1. Gm7 C7 Am7 D7(b9)

I'm gon - na want — you, want — you, want — you in ev - 'ry way. —

2. Am7 D7(b9) Gm7 C7 F D7(b9)

*Repeat sim. to fade*

— you in ev - 'ry way. —

## DON'T MAKE ME WAIT TOO LONG

Words and Music by Barry White

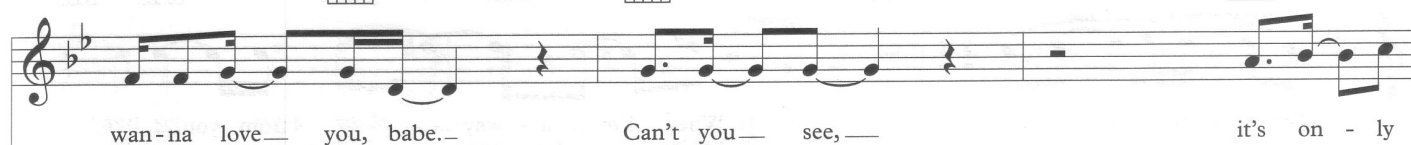
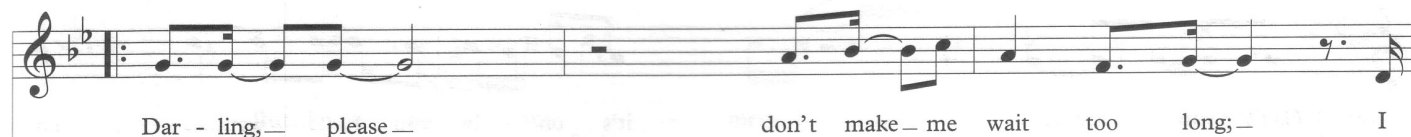
Samba (♩=123)

N.C.

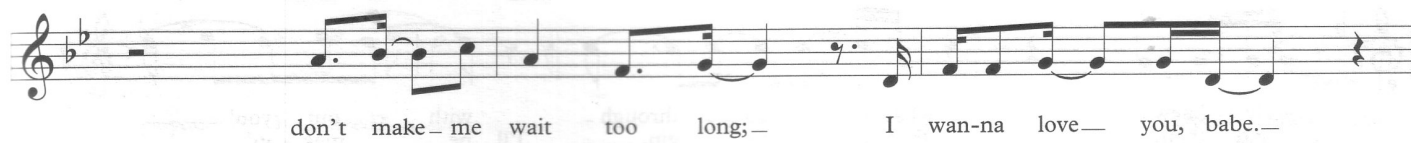
Spoken: Baby, it's really a - mazing what I go through without you.

You know, sometimes I find myself counting... counting the

hours, the minutes, the seconds, the moments.



To Coda ⊕



Cm7  F7  Bbmaj7 

Can't you — see, — it's on - ly you I — want — and



Bb7  Ebmaj7  Eb6  Am7(b5) 

you I need? — 1. When I'm — a - way — from you, —  
2. You're in — my arms — a - gain —



Dm  Gm  Cm7 

seems — like for - ev - er, — yeah. — Girl, if — you on -  
and hea - ven is wait - ing. — Ah, — one — more kiss —



F7  Bbmaj9  Bb7 

- ly knew — what I — go — through — with - out you! —  
— and then, — then I'll — be - gin, — I'll be — mak - in', —



E♭maj7



E♭6



Am7(b5)



Dm



But know - ing in a mo - - ment I, I'll see that face  
mak - ing you feel in - side hap - py, pleased and

Gm



Cm7



and see your smile. I turn the key, op - en up the door: -  
so sa - tis - fied. No friends to pack and no phone calls. -

N.C.

2° D.%. al Coda

You girl, there you are. I can't take much more!  
got what I want; - girl I want it all!

⊕ Coda

Gm



Cm7



F7



you I need? Don't make me

B♭maj9



B♭6



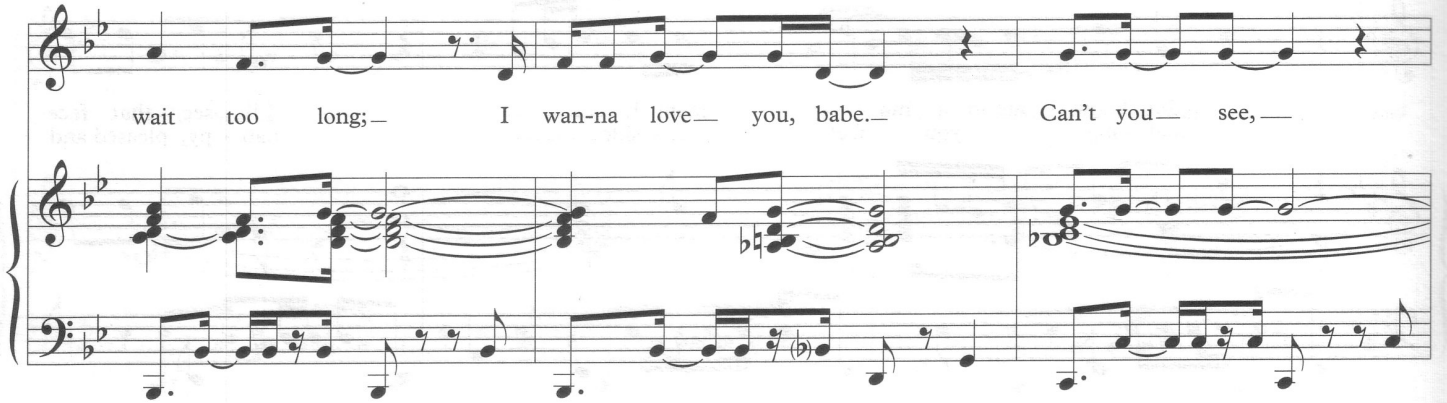
G7(b9)



Cm7



wait too long;— I wan-na love— you, babe.— Can't you— see,—



F7



B♭maj9



B♭6



Gm



it's on - ly you I want— and you I need?



Cm7



F7



B♭maj9



B♭6



G7(b9)



(Don't make - me wait too long, — too long. —



Cm7



F7



B♭maj9



B♭6



Gm



It's on - ly you I want, — I want. — )



# THE RIGHT NIGHT

Words and Music by Barry White

♩ = 84

N.C.

The piano introduction is in 4/4 time with a key signature of one flat (Bb). It begins with a series of chords in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a '3' above it. The piece concludes with a chord labeled 'F'.

F

1. When you want to im - press - some - bo - dy,  
(2.) want her so bad, — she's like

Am7

Bb

Gm7

C11

C7

{ try - ing to catch - some - bo - dy, re - mem - ber the old - school and don't for - get the old rule:  
no - one you've had. — Her love is the pas - sion that's caus - ing the reac - tion. Show her

F

Am7

Cm7

F7

"Haste makes waste." If you don't want to know it, keep this in mind: —  
care in the night, be gen - tle when you do it. You won't re - gret it and



B♭maj7

B♭6

Am7

Dm7

"All things in time." —  
she won't for - get. —

And oh, — want her there next to you when you're  
And oh, — when she's lay - ing in your arms and

Gm7

C7(♭9)

Am7

Dm7

burn - ing with de - sire. —  
be - fore you start to soothe it, re -

Look — her right in — the eyes — and tell her  
mem - ber it's not a - bout what you got in your prick

Gm7

C7(♭9)

Am7

Dm7

"Ba - by I need you, dar - ling."  
but how need you use it.

The la - dy's got a way of know - ing  
The la - dy's got a feel for what's — real

Gm7

B♭m6

Am7

Dm7

Gm9

Cdim

if you real - ly mean — it.  
and don't you — for - get it. }

One thing more: —

you got to make sure that it's the



right night— and moon - light;— noth - ing is bet - ter with love—



— ev - 'ry time.— A light night— { with a star - lit sky— }  
by the o - cean side;—

1.



/D

just makes it bet - ter when two— are to - geth - er. 2. Now you

2.



noth - ing is bet - ter, it gets me ev - 'ry time.— The light night— and

Fmaj7
Dm7
Gm9
C11
D7(b9)

moon - light;— just makes it bet - ter when two— are to - geth - er.

Gm9
C13
F6 maj9
Dm add9
Gm9
C11
Am7
D7(b9)

*Spoken:* I swear nothing goes better, nothing works better when two are together.

Gm9
C13
F6 maj9
Dm add9
Gm9
C11
Am7
D7(b9)

To the guys who are wise, all things in time; you just got to make sure that your timing is right.

Gm9
C13
F6 maj9
Dm add9
Gm9
C11
Gm9
Cdim

Remember, guys, the lady knows, oh yes. You— got to make sure that it's the

Gm9 C6 Fmaj7 Dm7 Gm9 C11 Am7

right night— and moon - light;— noth - ing is bet - ter with love—

F#dim Gm9 C6 Fmaj7 Dm7

— ev - 'ry time.— The right night,— with can - dle-light;

Gm9 C11 /D C11

noth - ing works bet - ter when two— are to - geth - er.

Repeat to fade

# NEVER NEVER GONNA GIVE YOU UP

Words and Music by Barry White

$\text{♩} = 88$   
N.C.

Gm7

Make love to you— right now,— that's all—

Am7 Gm9

I wan-na do.— I know you need— it, girl,— and you know I need— it too.— 'Cos—

N.C.

Gm9 Am7 Gm9

I've found— what the world— is search— ing for.— Nev— er nev— er gon— na give you up.—



Musical staff with treble clef, key signature of one flat, and 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment. A triplet of eighth notes is marked with a '3' above it.

I'm nev-er ev-er gon - na stop.— I've found— what the world is search-ing for.—

Piano accompaniment for the first system, showing the left and right hands with chords and melodic lines.



Musical staff with treble clef, key signature of one flat, and 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment. A triplet of eighth notes is marked with a '3' above it.

Nev-er nev-er gon-na give you up.— I'm— nev-er ev-er gon - na stop.— 1. What-

Piano accompaniment for the second system, showing the left and right hands with chords and melodic lines.



Musical staff with treble clef, key signature of one flat, and 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment. A triplet of eighth notes is marked with a '3' above it.

(1.) - ev-er, what-ev - er, girl, I'll do.  
(2.) - ev-er you want, girl, you got it. (You

Piano accompaniment for the third system, showing the left and right hands with chords and melodic lines.



Musical staff with treble clef, key signature of one flat, and 3/4 time signature. It contains a vocal line with lyrics and a piano accompaniment.

got it.) For ev-er and ev - er, yeah, yeah, yeah, yeah. I'll see you  
And what-ev-er you need, I don't wan - na see you

Piano accompaniment for the fourth system, showing the left and right hands with chords and melodic lines.

# GONNA GIVE

Gm9



Am7



Gm9



through—  
with-out it.

I've got to keep— you pleased— in  
You've giv - en me— much more— than

Am7



Gm9



ev - 'ry way— I can.—  
words can ev - er say, —

and oh, Gon - na give you all— of me, — as  
my dear, — I'll be— right here— un -

Am7



Gm9



much as you— can stand.—  
- til my dy - ing day.—

Make love to you— right now, — that's all—  
I don't know— just how— to say

Am7



Gm9



— all I wan - na do.—  
the things I feel.—

I I know you need— it, girl, — and you  
I just know that I love you so, — and it



know I need it too. } 'Cos I've found what the world is search-ing for

gives me such a thrill. }

3



here, right here my dear; I don't have to look no more. And all my days



I hoped and I prayed for some-one just like you, make me feel the way you do.



Nev-er nev-er gon-na give you up. I'm nev-er ev-er gon-na stop, not the way I feel a-bout you.



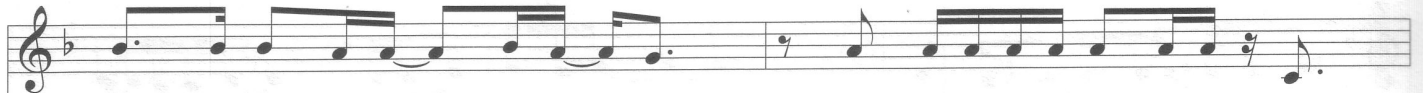
B♭m6



C



C6



Girl, I just can't live— with-out— you. I'm nev-er ev-er gon - na quit, 'cos



Cdim



B♭6



quit just ain't my stick. I'm gon-na stay right here— with you and



1.

B♭m6



C



2.

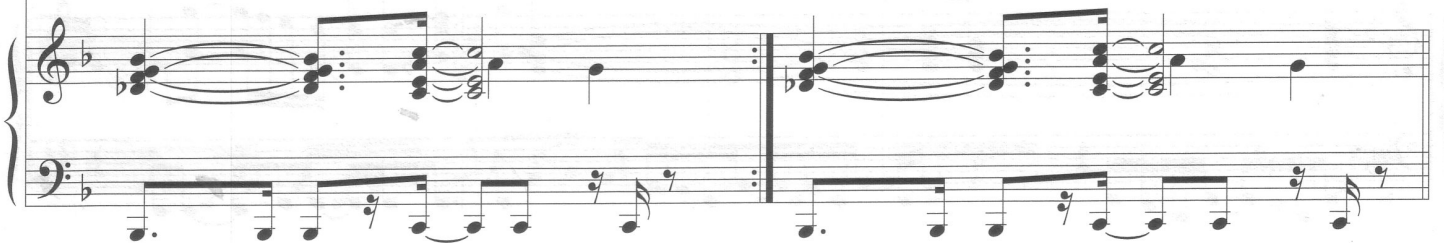
B♭m6



C



do all the things— you want— me— to. 2. What - do all the things— you want— me to,— yeah.



Dm7



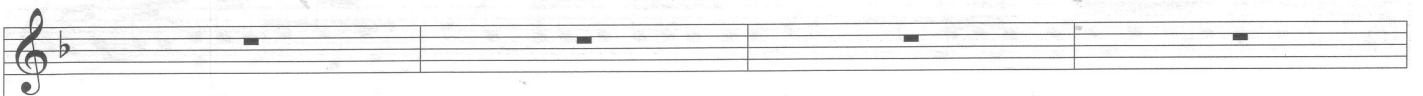
Gm7/D



Dm7



Gm7/D



Sax solo



Dm7



Gm7/D



Bbm6/Db



C



C6



Keep on do -

Gm9



Am7



- in' it, right on do - in' it; mm, dar -

Gm9



Am7



Gm9



- lin', right on, - right on do-in' it. Keep on do - in' it.

Am7



Gm9



Am7




Keep on, right on, do - in' it. (Laugh.)

Gm9 



I've found \_\_\_\_\_ what the world\_ is search-ing for. \_\_\_\_\_ Nev-er nev-er gon-na give you up. —

Am7  Gm9  Am7 



Nev-er nev-er. I've found \_\_\_\_\_ what the world\_ is search-ing for. \_\_\_\_\_

Gm9 



Nev-er nev-er gon-na give you up, — quit just ain't my stick.

Gm9  Am7 



Gm9  


Am7  


Gm9  




Am7  


Gm9  


Am7  




Gm9  


Am7  




Gm9  


Am7  


Gm9  






1° Piano solo  
2° Sax. solo



N.C.

Keep on do - in' it,

right on do - in' it.

Keep on —

right on,— right on do-in' it.

Keep on do - in' it.

Keep on right— on, do - in' it. *(Laugh.)*

Gm9

I've found \_\_\_\_\_ what the world— is search - ing for. \_\_\_\_\_

3

I've found \_\_\_\_\_ what the

3

N.C.

world— is search - ing for. \_\_\_\_\_

Gm9  3

Am7 

Nev-er nev-er gon-na give you up.— Nev-er nev-er gon-na give you up.—



Gm9  3

Am7 


Nev-er nev-er gon-na give you up.— Nev-er nev-er gon-na give you up.—



Gm9  3

Am7 

Nev-er nev-er gon-na give you up.— Nev-er nev-er gon-na give you up.—



Gm9  3

Am7 

Nev-er nev-er gon-na give you up.— *Spoken:* When do we came off? Shit! Yeah!



# BARRY WHITE

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WHAT AM I GONNA DO WITH YOU?  
SHO' YOU RIGHT  
BABY WE BETTER TRY TO GET IT TOGETHER  
LET THE MUSIC PLAY  
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DON'T MAKE ME WAIT TOO LONG  
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