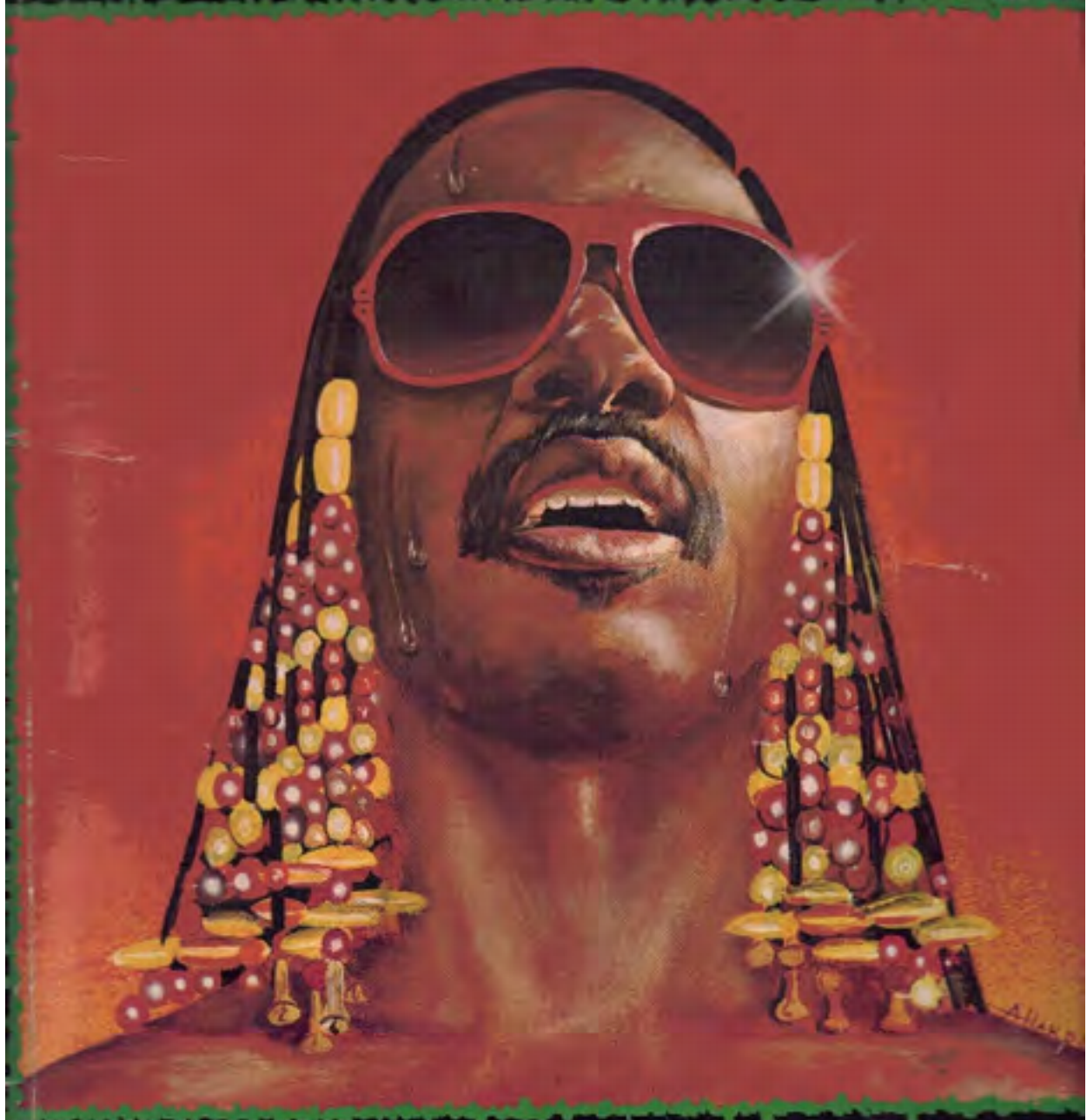
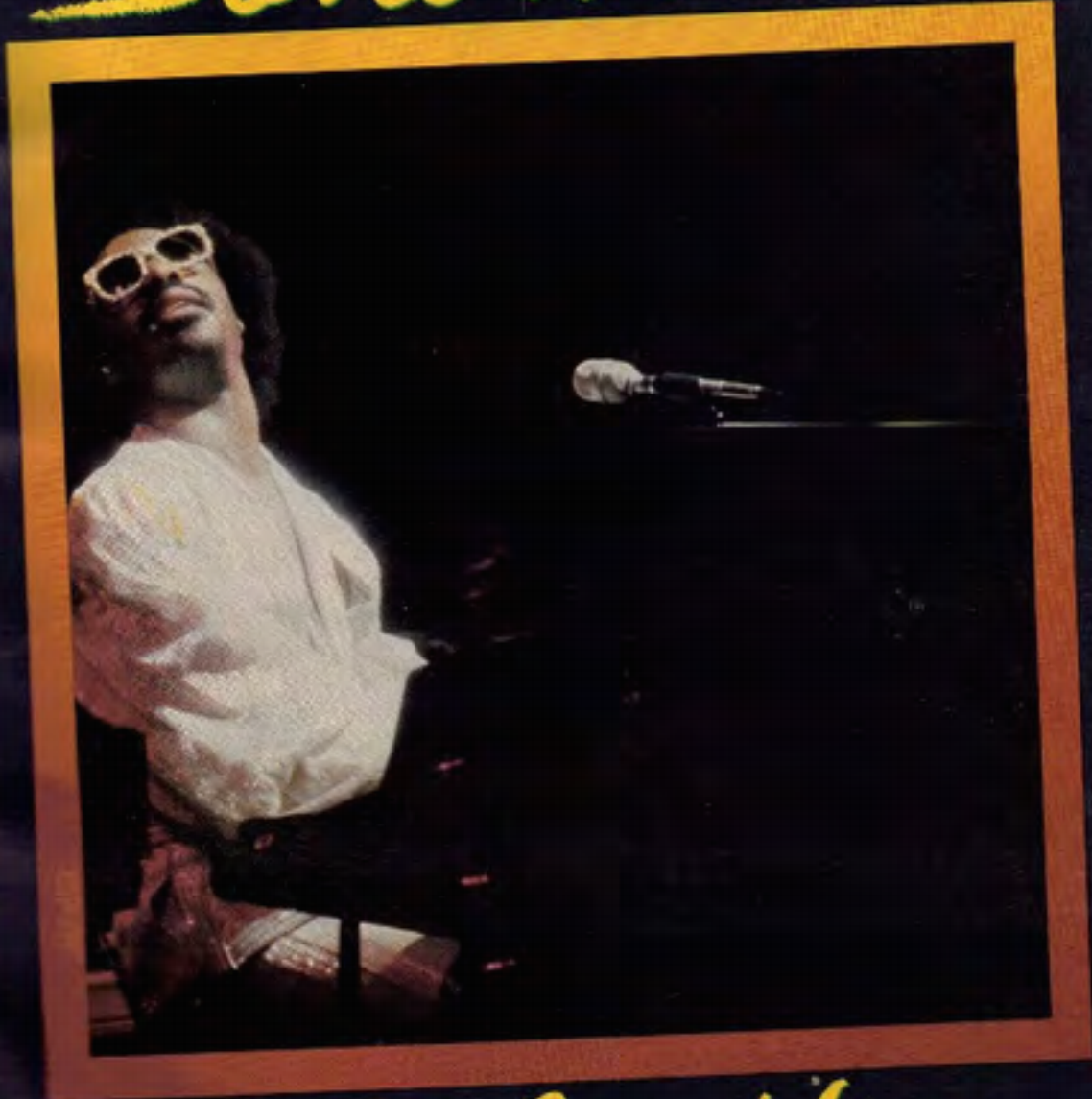


Stevie Wonder



Hotter Than July

Stevie Wonder



Hotter Than July

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100% WOODPAPER-100%

WORLD

"Hotter Than July"



During the making of his platinum album, "Stevie Wonder's Journey Through The Secret Life Of Plants," one of the problems which Stevie was faced was that he would be continuously writing songs; many of which did not fit into the general concept of "The Secret Life Of Plants" which was the soundtrack to the movie of the same title. Thus, when the project was completed, after three years of the making, it was a relatively simple task for him to assemble the material to create his new album "Hotter Than July."

This is Stevie's first single album since "Fulfillingness' First Finale" in 1974, but with a playing time of over 45 minutes, he has put about as much material on the album as is technically possible without sacrificing any sound quality.

The music, as the title suggests, is guaranteed to inject a powerful blast of heat into even the coldest winter. Out of the ten titles on the album, the majority are up tempo tunes, but there are two remarkable ballads, "Rocket Love" and "Lately," both of which are comparable to any of the other great ballads on which Stevie Wonder has built his reputation; namely, "You Are The Sunshine Of My Life," "You And I," "My Cherest Amour," "All In Love Is Fair," "As," etc.

The remainder of the album moves at a devastating pace, giving the listener no time to recover

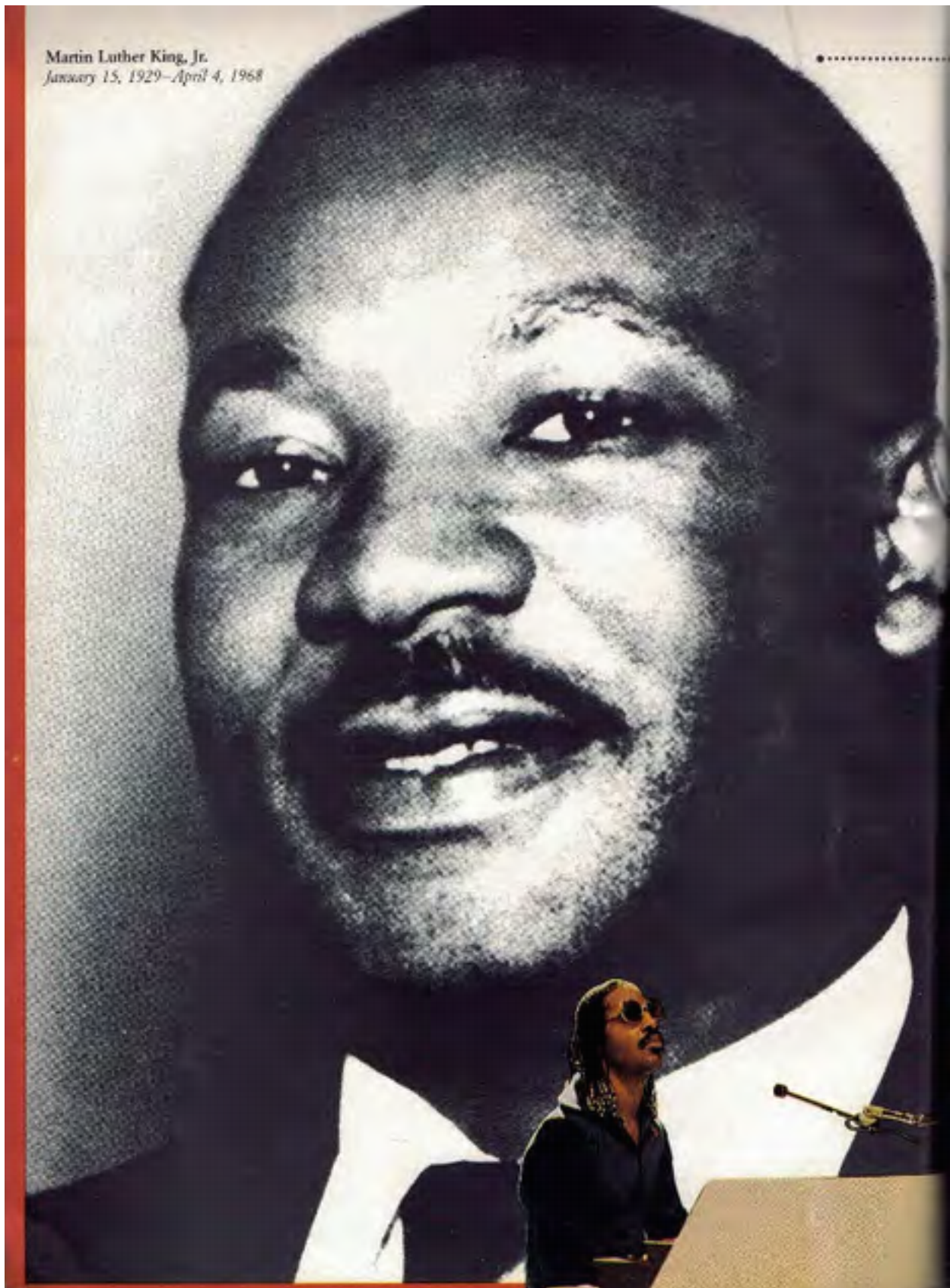
tween one smash hit tune and the next. Picking favorites is going to present a major problem, as there is not a weak song in the collection.

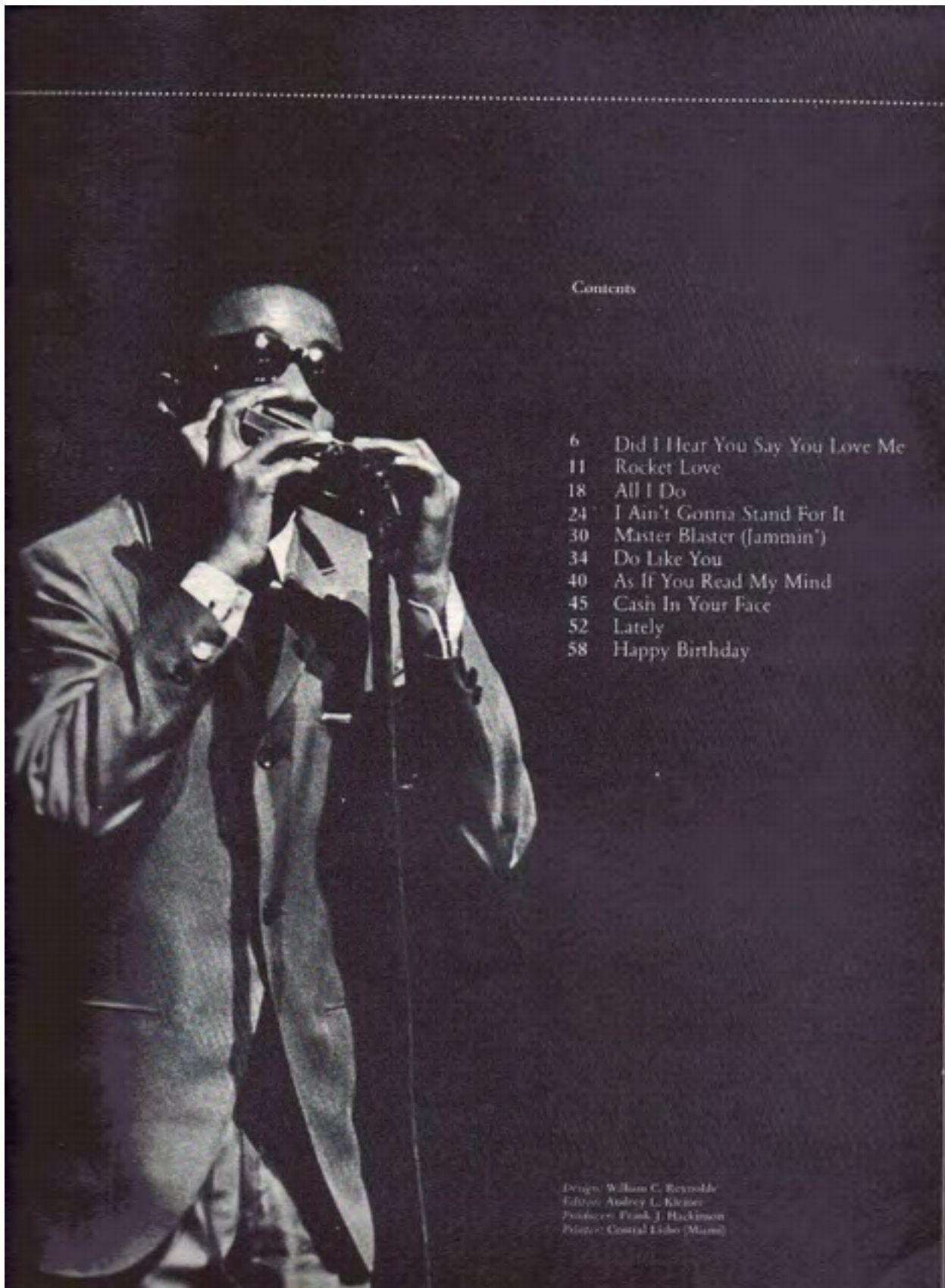
The inner sleeve bears a photograph of Martin Luther King, Jr. on one side, and a grim reminder of mayhem from which he managed to drag us on the other. Stevie, who has been an active part of the campaign to have Martin Luther King's birthday, January 15, declared as a national holiday, pays tribute to the man in the last song on the album, "Happy Birth- day."

The "Hotter Than July" album is yet one more landmark in the remarkable career of Stevie Wonder, now in its twentieth year. Every new album leaves the impression that it must surely be possible for him to continue to break new ground, and better previous performances, but each release proves that it is impossible to put away constraints on such creative genius.



Martin Luther King, Jr.
January 15, 1929–April 4, 1968





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Design: William C. Reynolds
Editor: Audrey L. Kleiner
Producer: Frank J. Hackinson
Printer: Central Litho (Miami)

DID I HEAR YOU SAY YOU LOVE ME

Moderately

Words and Music by
STEVIE WONDER

3rd time R.H. 8va

Piano introduction for the 3rd time R.H. 8va section, featuring a treble and bass clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music consists of a series of eighth and quarter notes in both hands.

Piano accompaniment for the first two lines of the song. The first line includes first and second endings, and the second line includes a third ending. The key signature and time signature remain the same.

Vocal line and guitar chord diagrams for the first two lines. The vocal line is in a treble clef with a key signature of three sharps. Chord diagrams for E and A7 are provided above the staff. The lyrics are: "1. Did I hear you say— you love me? Well, ba - by" and "2. 3. (see additional lyrics)".

Piano accompaniment for the third line of the song, starting with a dynamic marking of *mf-f*. The key signature and time signature remain the same.

Vocal line and guitar chord diagrams for the third line. Chord diagrams for E and A7 are provided. The lyrics are: "I've got to know,— 'cause".

Piano accompaniment for the fourth line of the song. The key signature and time signature remain the same.

Vocal line and guitar chord diagrams for the fourth line. Chord diagrams for E and A7 are provided. The lyrics are: "if you real - ly, real - ly love me, you've got to".

Piano accompaniment for the fifth line of the song. The key signature and time signature remain the same.

E A7 E

do things to show... Don't give me the wrong im - pres - sion

A7 E

by show - ing — me warm ex - pres - sions

A7 E A7

Put me in the right di - rec - tion

E A7

with ten - der — love and af - fec - tion.

I've been stand - in' on the out - side

tryin' to get on the in - side.

Chord diagrams: D7, G7, A7, A#7, B7

side. Well, if you love me hon - ey, let me hear you say

Chord diagram: E

(I love you.) If you

Chord diagrams: A7, E, A7

To Coda

E A7

love me hon - cy, let me hear you say (I love you.)

E A7

Sounds so good. Well, if you

E A7

love me hon - cy, let me hear you say (I love you.)

N.C. (vocal tacet 6 times)

A7 E A7

D.S. al Coda

Coda

Well, if you
love me hon - ey, let me hear you say (I love you.)
If you
Repeat and fade
(love me need me want me) let me hear you say (I love you.)
If you

2nd Verse: Did I hear you say you need me?
Well, baby tell me the truth,
'Cause if you really, really need me
My sweetness, here's what I'll do:
Cut out all my crazy playing,
'Cause for your love I have been laying.
Just tell me that is what you're saying,
And I'll be yours, without delusion.

3rd Verse: Did I hear you say you want me?
Now please don't give me no mess,
'Cause if you really, really need me,
You've got to give me your best.
Put my love life right in pocket
And dare someone to try to top it.
And when you think I want to drop it
Just love me till I have 100% of your love.

ROCKET LOVE

11

Words and Music by
STEVIE WONDER

Moderately

mf

The piano introduction consists of two systems of music. The first system has a treble clef staff with a melody of eighth and quarter notes and a bass clef staff with a bass line of eighth and quarter notes. The second system continues the melody and bass line. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

This system features guitar chord diagrams above the treble clef staff and piano accompaniment below. The chords are: G#m (4th fret), G#m(+5) (4th fret), G#m6 (4th fret), and G#m(+5) (4th fret). The piano accompaniment continues with a bass line and chords.

This system features guitar chord diagrams above the treble clef staff and a vocal line below. The chords are: G#m (4th fret), G#m(+5) (4th fret), G#m6 (4th fret), G#m(+5) (4th fret), and C#m7(add6). The vocal line consists of the lyrics "Doo doo doo..." and "doo doo doo...".

This system shows the piano accompaniment for the vocal line, with a treble clef staff and a bass clef staff. The bass line continues with eighth and quarter notes, and the treble staff has chords.

Rocket Love - 7 - 1

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B/A

doo doo doo doo doo doo

G#m9 C#m7(add6)

doo doo doo doo doo doo

D#7 sus D#7 G#m G#m(+5) G#m6 G#m(+5)

doo doo doo

G#m G#m(+5) G#m6 G#m(+5) G#m G#m(+5) G#m6 G#m(+5)

I longed for you since I was born, a

G#m 4th fret G#m(+5) 4th fret G#m6 4th fret G#m(+5) 4th fret F#7sus

wom - an sen - si - tive... and warm... and that... you were.

D#7 G#m 4th fret G#m(+5) 4th fret G#m6 4th fret G#m(+5) 4th fret

With pride and strength, no one... would test... but

G#m 4th fret G#m(+5) 4th fret G#m6 4th fret G#m(+5) 4th fret F#7sus

yet have fem - i - nine... fi - nesse... and so... much more.

Emaj7

You took me rid - ing in your rock - et, gave... me a star; but as a

D#m7 -5

half a mile from heav-en, you dropped me back down to this cold, cold world.

G#7sus

EmaJ7

You took me rid-ing in your rock-et, gave me a star; but at a

D#m7 -5

half a mile from heav-en, you dropped me back down to this cold, cold world.

G#7sus

G#m 4th fret

G#m(+5) 4th fret

G#m6 4th fret

G#m(+5) 4th fret

half a mile from heav-en, — you — dropped me back down to this

Em7-5



A7sus



Repeat and fade

cold, — cold world. — You took me

2nd Verse: A female Shakespeare of your time
 With looks to blow Picasso's mind,
 You were the best.
 Your body moved with grace and song
 Like symphonies by Bach or Brahms,
 Nevertheless. Oh, oh,
 You took me...

G7m G7m(+5) G7m6 G7m(+5) 2 G7sus

4th fret 4th fret 4th fret 4th fret

2. A

This system shows a guitar chord progression: G7m, G7m(+5), G7m6, G7m(+5), and G7sus. Each of the first four chords is marked with a 4th fret. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a repeat sign after the first four chords.

C7m7(add6) E9(#11)

This system continues the piano accompaniment with two guitar chords: C7m7(add6) and E9(#11). The piano part includes a melodic line in the right hand and a bass line in the left hand.

B/A G7m9 C7m7(add6)

This system continues the piano accompaniment with three guitar chords: B/A, G7m9, and C7m7(add6). The piano part includes a melodic line in the right hand and a bass line in the left hand.

D#7 E7 Am Am(+5) Am6 Am(+5)

5th fret 5th fret 5th fret 5th fret

This system continues the piano accompaniment with four guitar chords: D#7, E7, Am, Am(+5), Am6, and Am(+5). The first two chords are marked with a 5th fret. The piano part includes a melodic line in the right hand and a bass line in the left hand.

3. The pas-sion burn-ing in your heart would

This system shows the piano accompaniment for the lyrics "The passion burning in your heart would". It features a melodic line in the right hand and a bass line in the left hand.

Am 5th fret Am(+5) 5th fret Am6 5th fret Am(+5) 5th fret G7sus

make hell's fire... seem like... a spark... Where did... it go?

E7 Am 5th fret Am(+5) 5th fret Am6 5th fret Am(+5) 5th fret

Just why that you... would o - ver - night... turn

Am 5th fret Am(+5) 5th fret Am6 5th fret Am(+5) 5th fret G7sus

love to stone... as cold... as ice... I'll nev - er know...

Fmaj7

But you... took me rid - ing in your rock - et, gave me a star; but at a

ALL I DO

Words and Music by
STEVIE WONDER,
CLARENCE PAUL and
MORRIS BROADNIX

Moderately

mf

G⁷m G⁷m/F[♯] E⁷m⁷

1. You made my soul — a burn-ing fire.
2. 3. (see additional lyrics)

C⁷m⁷/F[♯] E⁷m⁷⁹

You're get - ting to be — my one — de - sire.

E⁷m⁷⁷ C⁷m⁷/F[♯] E⁷m⁷⁹

You're get - ting to be all that mat - ters to me.

All I Do - 6 - 1












And let me tell you girl, I hope and pray—




— each day I live, a lit - tle more love—



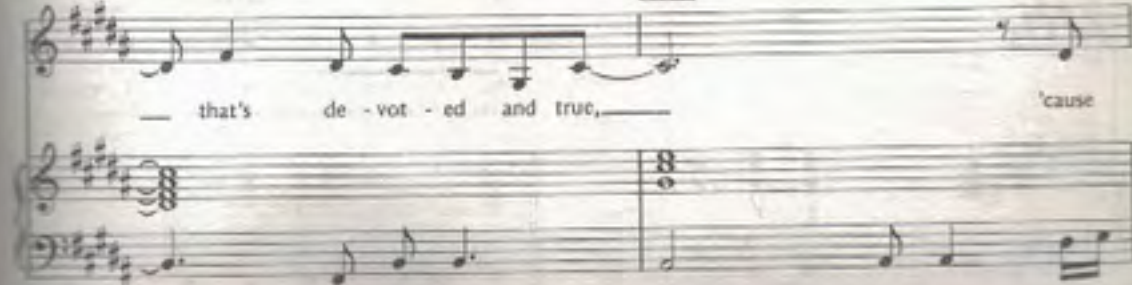




— I'll have to give. A lit - tle more love—





— that's de - vot - ed and true, 'cause



D#7 G#m G#m/F# EmaJ7

all I do is think a-bout you do

All

C#m7/F# BmaJ9

is think a -bout you.

G#m G#m/F# EmaJ7 C#m7/F# BmaJ9 To Coda

All I do is think a -boat you.

A#m7-5 D#7 G#m G#m/F#

Ba - by just sup - pose I should

(Second time, instrumental)

E \sharp maj7 C \sharp m7/F \sharp B \sharp maj9 A \sharp m7-5 D \sharp 7

hap - pen to cross your mind, and

G \sharp m O \sharp m G \sharp m/F \sharp E \sharp maj7

by some chance a boy like me you've real - ly been try - in' to

A \sharp m7-5 D \sharp 7

find. Well, let me tell you girl,

After repeat, D.S. al Coda

Coda B \sharp maj9

G \sharp m G \sharp m/F \sharp E \sharp maj7 C \sharp m7/F \sharp B \sharp maj9

Play 4 times

All do is think a - bout you.

(Plus vocal ad lib.)

Chord diagrams:

I'm think - in' ba - by,

Chord diagrams:

a - bout you, ba - by. I'm

Chord diagrams:

think - ing ba - by; give it to me, ba - by.

Chord diagrams:

I'm think - in' ba - by, a - bout you, ba - by.

Play 5 times

23

G#m G#m/F#



All I do is think a - bout you.

(Plus vocal ad lib.)

G#m G#m/F# EmaJ7

C#m7/F# BmaJ9

All I do is think a - bout you.

2nd Verse: Think of how exciting it would be
If you should discover you feel like me.
If you should discover this dream is for two,
Well, I'm gonna tell you, girl. . .
I'd light a candle every day,
And pray that you'll always feel this way,
And pray that our love will forever be new.
'Cause all I do is think about you.
All I do is think about you.
All I do is think about you.

Instrumental

Well, let me tell you girl...

3rd Verse: I'd light a candle every day,
And pray that you'll always feel this way,
And pray that our love will forever be new.
I'm gonna tell you, girl. . .
If I cannot have you for my own,
I'd rather be lonely and all alone.
I'd rather keep thinking the way that I do,
'Cause all I do is think about you.
All I do is think about you.
All I do is think about you.

I AIN'T GONNA STAND FOR IT

Words and Music by
STEVIE WONDER

Moderately

1. Don't wan-na be - lieve what they're tell - in' me;
 2. (See additional lyrics)

that some - bod - y's been pick - in' in my cher - ry

tree. Don't wan - na mis -

I Ain't Gonna Stand For It - 4 - 1

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C#m

trust no - bod - y by mis - take,

Bm7/E

but I hear tell some - one's been dig - gin' 'round_ in_ my cake_

C#7/E# F#m F#m/E#

And I ain't gon - na stand_ for it, ba - by.

F#m/E F#m/D# F#m F#m/E#

And I ain't gon - na stand_ for it, ba - by.

F#m/E F#m/D# F#m F#m/E#

And I ain't gon - na stand — for it, ba-by.

F#m/E F#m/D# D6

Nah —

C#7/F# F#m F#m/E#

And I ain't gon - na stand — for it, ba-by.

F#m/E F#m/D# F#m F#m/E#

And I ain't gon - na stand — for it, ba-by.

F#m/E F#m/D# F#m F#m/C#

I ain't gon - na stand for it, ba - by.

F#m/E F#m/D# D0

Nah.

E6

Nah.

1. Bm7/E 2. Bm7/b A

Oh

C#m

my my my my my my

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features six measures of music, with the first five measures containing triplets of eighth notes and the sixth measure containing a half note. The lyrics "my my my my my my" are written below the notes. The bottom two staves are piano accompaniment in G major, with a treble and bass clef. The piano part includes chords and moving lines in both hands, with triplets in the right hand corresponding to the vocal line.

D6

oh my my my my my

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef. It starts with a whole rest, followed by a half note "oh", and then five measures of eighth notes with triplets. The lyrics "oh my my my my my" are written below. The piano accompaniment in the bottom two staves continues with chords and moving lines, featuring a large chordal structure in the right hand.

Bm7/E

oh

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, starting with a whole rest followed by a half note "oh". The piano accompaniment in the bottom two staves continues with chords and moving lines, featuring a large chordal structure in the right hand.

A

my my my my my

Detailed description: This system contains the final two staves of music on the page. The top staff is a vocal line in treble clef, starting with a whole rest followed by five measures of eighth notes with triplets. The lyrics "my my my my my" are written below. The piano accompaniment in the bottom two staves continues with chords and moving lines, featuring a large chordal structure in the right hand.

C#m  D6 



my _____ oh _____

Bm7/E  C#7/E#  D.S. and Fade 



my my my my my _____ No, I

2nd Verse: Don't wanna believe what somebody said,
 But somebody said somebody's shoes was under my bed.
 Don't wanna 'cause nobody no bodily harm,
 But somebody's been rubbin' on my good luck charm.
 And I ain't gonna stand...

MASTER BLASTER

(Jammin')

Words and Music by
STEVIE WONDER

Moderately Bright $\text{♩} = 120$

mp

Bass

1. 2. (Instr. only)
3. Ev-'ry-one's feel-ing pret-ty;... It's hot-ter than Ju-
4. 5. 6. 7. 8. (see additional lyrics)

p

1
2

-ly; though the world's full of prob-lem, they could-n't

Master Blaster - 4 - 1

1. 2. 3. 5. 7.

Musical staff with guitar chord diagrams and notes.

touch us e - ven if they tried.

Piano accompaniment for the first system.

4. 6. 8.

Musical staff with guitar chord diagrams and notes.

corner at the end of the block. Did - n't know

Piano accompaniment for the second system.

Chorus:

Musical staff with guitar chord diagrams and notes.

you would be jam-min' um - till the break of. (Background!) We're in the mid - die of the mak - in's of the mas-ter blast - er (begin 5th time)


Piano accompaniment for the chorus section.

1. 3. 4. 5. 7. 8. etc. (vocal ad lib and fade)

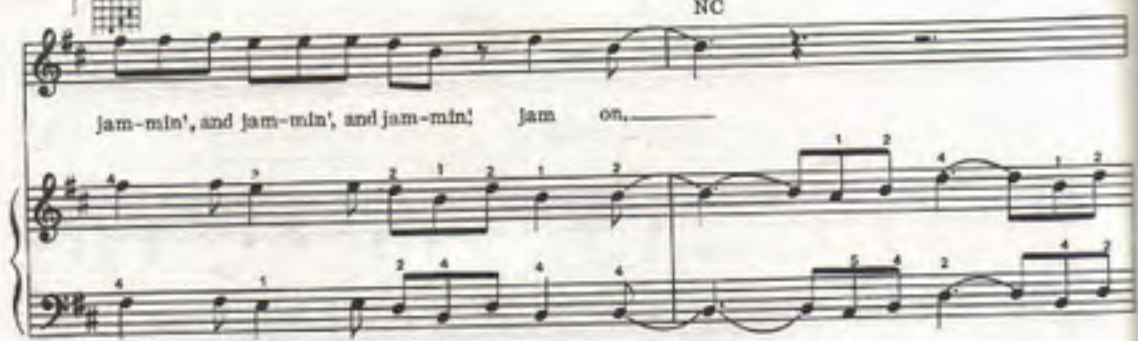
Musical staff with guitar chord diagrams and notes.


down, I'll bet you no - bod - y er - er told you that jam - min', 2. you would be 6. we're

Piano accompaniment for the final system.

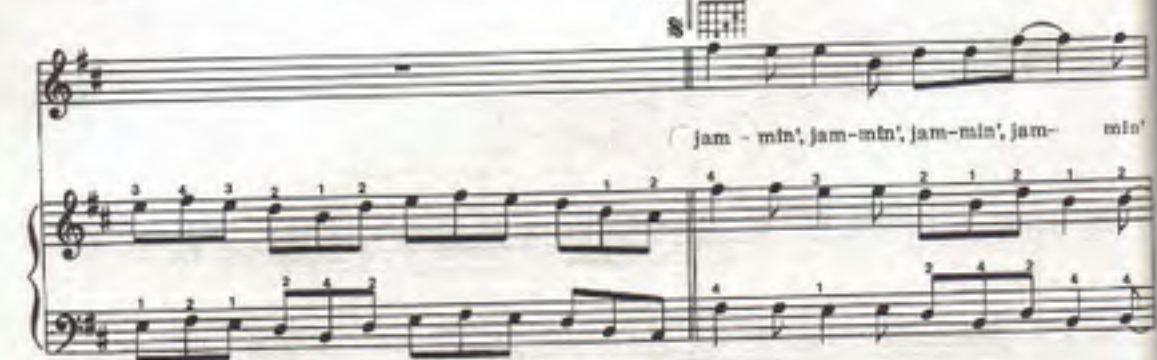
2.  NC

jam-min', and jam-min', and jam-min! jam on, _____





D.S.  6 *gtr.*

(jam - min', jam-min', jam-min', jam- min'



NC

on, _____



Verse 4:

From the park I hear rhythms;
 Marley's hot on the box;
 Tonight there will be a party
 On the corner, at the end of the block.
 Didn't know ... (To Chorus:)

Verse 5:

They want us to join their fighting,
 But our answer today
 Is to let all our worries,
 Like the breeze, through our fingers, slip away.

Verse 6:

Peace has come to Zimbabwe;
 Third world's right on the one;
 Now's the time for celebration,
 'Cause we've only just begun,
 Didn't know ... (To Chorus:)

Verse 7:

You ask me am I happy;
 Well, as matter of fact,
 I can say that I'm ecstatic,
 'Cause we all just made a pact.

Verse 8:

We've agreed to get together;
 Joined as children in Jah,
 When you're moving in the positive,
 Your destination is the brightest star.
 Didn't know ... (To Chorus:)

Chorus: (vocal ad lib)

Oh, oh, oh, oh, oh, you
 (We're in the middle of the makin'
 Of the master blaster jammin').
 Would be jammin' until the break of dawn.
 Don't you stop the music, oh no.
 (We're in the middle of the makin'
 Of the master blaster jammin').
 (Repeat background)
 Oh, oh, oh, you
 (We're in the middle of the makin'
 Of the master blaster jammin').
 Would be jammin' until the break of dawn.
 I bet you if someone approached you yesterday
 To tell you that you would be jammin'
 You would not believe it because
 You never thought that you would be jammin'.
 Oh, oh, oh, oh,
 (We're in the middle of the makin'
 Of the master blaster jammin').
 Jammin' til the break of dawn.
 Oh, oh, oh, you may as well believe
 What you're feeling because you feel your body jammin'.
 Oh, oh, you would be jammin' until the break of dawn.
 (We're in the middle of the makin'
 Of the master blaster jammin').
 (Repeat background)

DO LIKE YOU

Moderately

Words and Music by
STEVIE WONDERPlay 5 times
(L.H.: 3rd, 4th, and 5th time only)

5va

mf

8va *basso* *throughout*

Gb/Ab

Ab

Gb/Ab

Ab

Ab

Ab

1. Since age one, Kei-ta knew he had the

Do Like You - 6 - 1

(continue 8va basso to end)

Chord diagrams: G^b/A^b , A^b , G^b/A^b

an - swer, and it was -

Chord diagrams: A^b , G^b/A^b , A^b

that some-day he'd be a danc - er. And with

Chord diagrams: C^b/D^b , $D^b m/C^b$

help from his sis, sure - ly




Chord diagrams: C^b/D^b , $D^b m/C^b$

that boy would not miss from be - ing

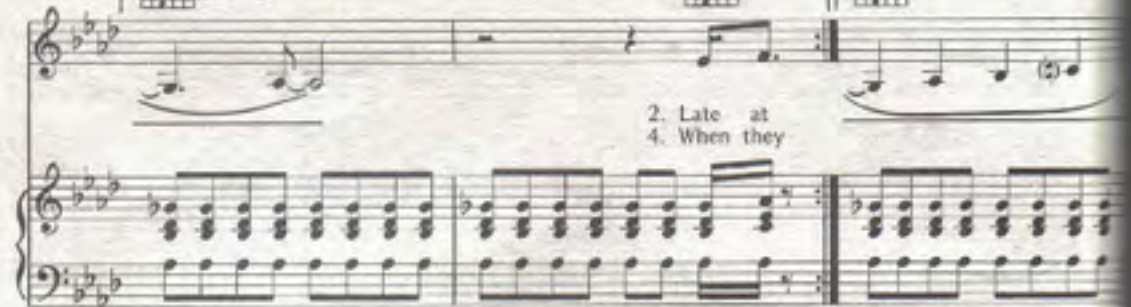
Db  Ab/C  Bbm7  Db/Eb 

the bad - dest danc - er in the whole neigh - bor - hood



1.3.  Ab  2.4. 

2. Late at
4. When they



Ab  Gb/Ab 

Show me how to



Ab  Gb/Ab 

do - like - you. Show me how to do it.





Ab Gb/Ab

Show me how to



Ab Gb/Ab

do like you. Show me how to do it.



Ab Gb/Ab

Show me how to



Ab Gb/Ab

do like you. Show me how to do it.

AS IF YOU READ MY MIND

Moderately
Play 3 times

Words and Music by
STEVIE WONDER

1. Close your eyes —
(2 & 3) See additional lyrics

till The morn -

ing, —

close your eyes —

As If You Read My Mind - 5 - 1

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Ab

Gb/Ab

Show me how to

Ab

To Coda

N.C.

do like you.

Gb/Ab

Ab

Gb/Ab

Ab

D.S. al Coda

3

3. Once at

Coda

N.C.

2nd Verse: Late at night when he was supposed to be sleeping,
 You could hear the pitter patter of feet creeping
 To where music would play.
 To his sister he would say,
 Before his father said, "Hey boy,
 Get right back in that bed."
 Show me...

3rd Verse: Once at school they put on a talent contest
 To find out who could really boogie the best.
 But his mama said, "No,
 Keita's much too young to go."
 But his sister said, "Please, let him go
 So the world can see."

4th Verse: When they saw him they said he must be crazy.
 "Look at him, he ain't nothing but a baby."
 But soon as he began
 You knew the contest he would win,
 Because everyone in the audience
 Began to cheer.
 Show me...

Coda

2nd Verse:

3rd Verse:

4th Verse:

Late at night when he was supposed to be sleeping, You could hear the pitter patter of feet creeping To where music would play.

To his sister he would say,

Before his father said, "Hey bey,

Get right back in that bed."

Show mem

Once at school they put on a talent contest TO find out who could really boogie the best. But his mama said, "No, much too young to go."

But his sister said, "Please, let him go

So the world can see."

When they saw him they said he must be crazy. "Look at him, he ain't nothing but a baby." But soon as he began

You knew the contest he would win,I

Because everyone in the audience

Began to Cheer.

Show me...

Am11

Dm11

Em11

till the ear - ly dew,

F9

E7(#9)

get in - side

F9

G9

what you've been miss -

Cmaj9

G7(b9)

ing, are the ver -

F9 E7(#9)

-y first words that I heard com-ing from you.

Am11 E7(#9)

2. Take a chance

2.3. Am11 Eb9(#11)

As if

D9 E7(#9) Am11 Eb9(#11)

you read my mind. As if

D9 E7(#9) Am11 Eb9(#11)

you touched my soul. As if

D9 G/F

you knew exactly where I wanted to go.

Bm11(no 5) E7(#9) D.S. al Coda E7(#9) Eb9(#11)

To Coda 3. Let's get high — Coda As if

D9 E7(#9) Am11 Eb9(#11)

you read my mind. As if

D9  E7(#9)  Am11  E9(#11)  D9  G/F 

you touched_ my soul_ As if you knew ex-act - ly

where I want - ed to go_ As if

Repeat and Fade



2nd Verse: Take a chance on the secret
 That you hide far beneath your dreams.
 Use your wildest imagination.
 You just tell me what it is,
 And I will make it be.

3rd Verse: Let's get high on the happy
 With a toast to you and me.
 Love is here just for the giving,
 And between us we've got all the love
 We'll ever need.

2nd Verse: Take a chance on the secret That you hide far beneath your dreams. Use your wildest imagination. You just tell me what it is, And I will make it be.

3rd Verse! Let's get high On the happy With a toast to you and me. Love here just for the giving, And between us we've got all the love We'll ever need.

CASH IN YOUR FACE

45

Moderately
Play 3 times

Words and Music by
STEVIE WONDER

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The right hand plays a series of chords: F#m, C#m, F#m, C#m, F#m, C#m, F#m, C#m. The left hand plays a rhythmic pattern of eighth notes: F#2, C#3, F#3, C#4, F#4, C#5, F#5, C#6. The second system repeats the same chord and rhythmic patterns.

The first vocal line is on a treble clef staff with lyrics: "1.) You just could not know how". The piano accompaniment is on a grand staff (treble and bass clefs) with the same chord and rhythmic patterns as the introduction.

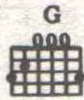
The second vocal line is on a treble clef staff with lyrics: "long we tried to see how this build - ing". The piano accompaniment is on a grand staff with the same chord and rhythmic patterns. Chord diagrams for D7 and G are shown above the vocal line.

The piano accompaniment for the third phrase is on a grand staff with the same chord and rhythmic patterns. Chord diagrams for D7, G, D9, and G are shown below the grand staff.

The fourth vocal line is on a treble clef staff with lyrics: "looks in - side... This must be a luck-y". The piano accompaniment is on a grand staff with the same chord and rhythmic patterns.

The piano accompaniment for the fifth phrase is on a grand staff with the same chord and rhythmic patterns.

Cash In Your Face - 7 - 1



day for me, ————— be - cause the sign says - there's a va -



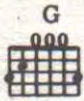
- can - cy. ————— Look, I



know you came_ a long_ way, but you made it just_ too late, so we



had to give_ it to_ some - bod - y else. ————— Well, I



talked to you_ on the phone_ less than fif - teen min - utes a - go, — and you



told me that it was cool. — 1. I grad - u - at - ed from



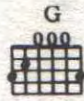
I know what your bot - tom line_ is. You might have the cash, — but you can -



not cash_ in your face. We don't want you liv - in' in here. —

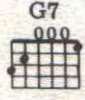


Say you might have the cash, — but you can -



To Coda

not cash_ in your face. We don't want your kind liv - in' in here. —



Too, — — — — — too, — — — — —



too bad.



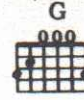
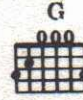
Musical staff with lyrics: Too, _____ too, _____

Piano accompaniment for the first system.



Musical staff with lyrics: too sad.

Piano accompaniment for the second system.



Musical staff with a whole rest.

Piano accompaniment for the third system.



D.S. al Coda



Musical staff with lyrics: 3. Our first child _____ is due here

Musical staff with lyrics: You

Piano accompaniment for the fourth system.

Piano accompaniment for the fifth system.

D7 G D9 G

might be a_ great doc - tor; you

D7 G D9 G

might be a_ great law - yer; you might

D7 G D9 G

_ pos - sess_ the key_ to the cit - y; or may

D7 G7 D9 G

- be a_ pol - i - ti - cian. Say you

The musical score is written in G major (one sharp) and 4/4 time. It consists of six systems, each with a vocal line and a piano accompaniment. The piano accompaniment is primarily chordal, with a bass line that moves in a stepwise fashion. The guitar chords are indicated by letters (D7, G, D9, G7) and diagrams showing fingerings on the fretboard. The lyrics are: 'might be a_ great doc - tor; you', 'might be a_ great law - yer; you might', '_ pos - sess_ the key_ to the cit - y; or may', and '- be a_ pol - i - ti - cian. Say you'. The score ends with a final piano chord and a vocal line.

might have the cash, - but you can - not cash - in that face. We don't want you

liv - in' in here. - You

Repeat and fade

2nd Verse: I graduated from Howard U.
 My job is paying good money, too.
 And, if you check on my resumé,
 You'll find they all wanted me to stay.
 Well, I can't take the time out
 To check your credit card,
 'Cause the computer just broke down today.
 Well, I'll stop by here tomorrow
 To complete our interview,
 But I know what you're gonna say;
 I know what your bottom line is.
 You might have the cash....

3rd Verse: Our first child is due here any day;
 That's why we're desperate for a place to stay.
 The location is so perfect too,
 So please try to do what you can do.
 Well, in this apartment complex
 No children are allowed,
 And if you told me that
 I could have saved you a lot of time.
 Well, I thought the bill was passed
 That said you could not discriminate,
 But I know some excuse you'll find,
 Because your bottom line is...
 You might have the cash...

LATELY

Moderately Slow

Words and Music by
STEVIE WONDER

mp

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The tempo is marked 'Moderately Slow' and the dynamics are 'mp'.

Db

1.) Late - ly I have had the strang - est
2.) (see additional lyrics)

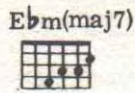
The first system shows the vocal melody and piano accompaniment for the first line of lyrics. A guitar chord diagram for Db is shown above the vocal staff. The piano accompaniment features a mix of chords and moving lines.

Bbm7 Ebm7 Ab7

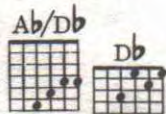
feel - ing — with no viv - id rea - son here to find.

The second system continues the vocal melody and piano accompaniment. It includes guitar chord diagrams for Bbm7, Ebm7, and Ab7. The piano accompaniment continues with a mix of chords and moving lines.

Lately - 6 - 1



Yet the thought_ of los - ing you's_ been hang - ing 'round my



mind.

Far more fre - quent - ly_ you're wear - ing



per - fume_

with, you say,_ no spec - ial place_ to



go.

But when I ask_ will you be com - ing



back soon, you don't know, nev-er know. Well,



I'm a man of man-y wish - es, hope my pre-mo - ni - tion miss - es, but



what I real - ly feel, my eyes won't let me hide, 'cause they



al - ways start to cry;

Fm7/Bb

Ebm7

Fm7

Ebm7

Fm7

Gbm7

Ab7-9

'cause this time could mean good -

Db

Bbm7

Gbmaj7

bye. —

Ebm7

Ab7

2. Ebm7

Fm7

Gbm7

Abm7

time could mean good

Amaj7

Bm7

Dbm7

Gb7-5/C

bye, good - bye. — Oh,



I'm a man of man - y wish - es, I hope my pre - mo - ni - tion miss - es, but



what I real - ly feel, my eyes won't let me hide, 'cause they



al - ways start to cry;



'cause this time could



I'm a man of man - y wish - es, I hope my pre - mo - ni - tion miss - es, but



what I real - ly feel, my eyes won't let me hide, 'cause they



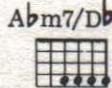
al - ways start to cry;



'cause this time could



mean good - bye.



2nd Verse: Lately I've been staring in the mirror,
 Very slowly picking me apart;
 Trying to tell myself I have no reason
 With your heart.
 Just the other night while you were sleeping,
 I vaguely heard you whisper someone's name.
 But when I ask you of the thoughts you're keeping,
 You just say nothing's changed.
 Well, I'm a man.....etc.

HAPPY BIRTHDAY

Words and Music by
STEVIE WONDER

Moderately

First system of the piano introduction. It features a treble clef with a common time signature (C) and a bass clef. The music starts with a repeat sign and a mezzo-forte (mf) dynamic marking. The bass line has a rhythmic pattern of eighth notes.

Second system of the piano introduction. It continues the rhythmic pattern from the first system. The treble clef part has chords and some accidentals.

1. 2.

First system of the vocal and piano accompaniment. The vocal line has two first endings (1. and 2.) and a repeat sign. The piano accompaniment continues the rhythmic pattern. The lyrics "1. You know it" are written below the vocal line.

Three guitar chord diagrams are shown: a C major chord, an F/C chord, and another C major chord. Each diagram shows the fretting pattern on the strings.

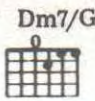
Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "does -n't make much sense..." and "There ought-a". The piano accompaniment continues with the same rhythmic pattern.



be a law_ a - gainst_ an - y-



one who takes_ of - fense_ at a



day in your_ cel - e - bra - tion. 'Cause we



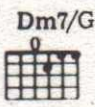
all know in_ our minds_ that there



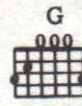
ought - a be_ a time_ that



we can set_ a - side_ to show_



just how much_ we love_ you. And I'm



sure you would_ a - gree._ What could fit more per - fect - ly_ than to

F



Dm7/G



To Coda

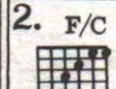
have a world_ par - ty_ on the day you came to be_ Hap - py



birth - day_ to ya, hap - py birth - day_ to ya, hap - py



birth - day_ Hap - py birth - day_ to ya, hap - py birth - day_



to ya, hap - py birth - day_ 2.) I just birth - day_



Why has there nev - er been — a hol - i - day —



where peace is cel - e - brat - ed



all through - out — the world?

D.S. al Coda ☉

Coda ☉



3.) The

loud — as — you can. Hap - py



birth - day — to ya, hap - py birth - day —



to ya, hap - py birth - day. — Hap - py



birth - day. — Hap py
(see additional lyrics for recitation)



birth - day, — hap - py birth - day, —

Ab Eb7/Ab

Repeat and fade

hap - py birth - day. Hap - py

The musical score consists of three staves. The top staff is a vocal line in G major with lyrics. The middle staff is a piano accompaniment in G major. The bottom staff is a bass line in G major. Above the staff are two guitar chord diagrams: Ab (A-flat) and Eb7/Ab (E-flat 7 over A-flat).

2nd Verse:

I just never understood
 How a man who died for good
 Could not have a day that would
 Be set aside for his recognition.
 Because it should never be,
 Just because some cannot see
 The dream as clear as he,
 That they should make it become an illusion.
 And we all know everything
 That he stood for time will bring.
 For in peace our hearts will sing
 Thanks to Martin Luther King.
 Happy birthday....

3rd Verse:

The time is overdue
 For people like me and you
 Who know the way to truth
 Is love and unity to all God's children.
 It should be a great event,
 And the whole day should be spent
 In full remembrance
 Of those who lived and died
 For the oneness of all people.
 So let us all begin.
 We know that love can win.
 Let it out, don't hold it in.
 Sing as loud as you can.
 Happy birthday...

*Recitation
 For fade
 Ending*

We know the key to unity of all people.
 It was in the dream that we had so long ago,
 That lives in all of the hearts of people
 That believe in unity. We will make the
 Dream become a reality. I know we will,
 Because our hearts tell us so.

Did I Hear You Say You Love Me
 All I Do
 Rocket Love
 I Ain't Gonna Stand For It
 As If You Read My Mind
 Master Blaster (Jammin')
 Do Like You
 Cash In Your Face
 Lately
 Happy Birthday



CHAPPE
 ORDER REC'D
 7118 7/12

