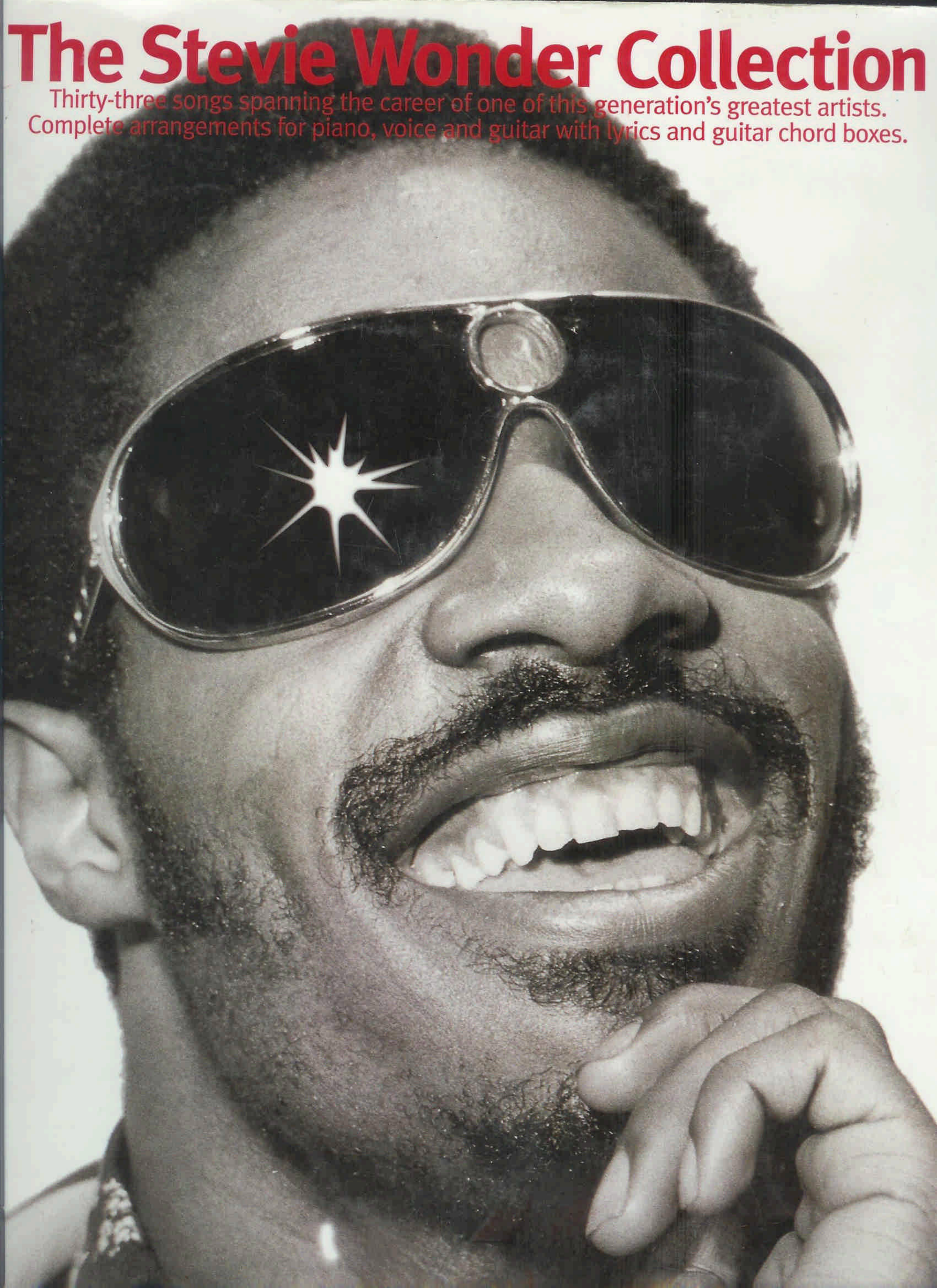


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The Stevie Wonder Collection

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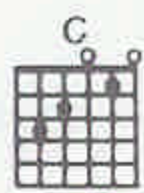
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YOU ARE THE SUNSHINE OF MY LIFE.

WORDS & MUSIC: STEVIE WONDER.

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Moderately



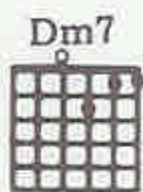
You are the sun - shine of — my life,



(Bb Bass)



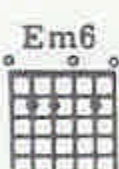
(A Bass)



that's why I'll al - ways be a - round.



You are the ap - ple of — my eye



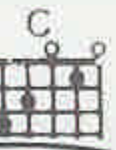
(Bb Bass)



(last time fade) For-ev - er you'll



(G Bass)



(G Bass)

— stay in my heart.

C F6 F (G Bass) Cmaj7

I feel like this is the be - gin - ning,

F9 F (G Bass) Cmaj7 F F (G Bass) F7 (B Bass)

Tho' I've loved you for a mil - lion years;

Em E+ E A D E

And if I thought our love was

Am D7

end - ing, I'd find my-self drown-

G7 D.C. to fade

ing in my own tears. Whoa. Whoa.

* 2. You must have known that I was lonely,
 Because you came to my rescue.
 And I know that this must be heaven;
 How could so much love be inside of you? Whoa.

FOR ONCE IN MY LIFE.

WORDS: RONALD MILLER.
MUSIC: ORLANDO MURDEN.

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Slowly

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Slowly' and the dynamic is 'mf'.

Verse - *Freely with expression*

Chords: Bb, Bdim, Cm7, A, Bb, D7

Good - bye, old friend, This is the end of the {man} {girl} I used to be, 'Cause there's

mp

legato

The first line of the verse features a vocal melody with lyrics. The piano accompaniment is marked 'mp' and 'legato'. Chord diagrams for Bb, Bdim, Cm7, A, Bb, and D7 are provided above the staff.

Chords: Gm, Gmaj7, Gm7, C7, Cm7, F7

been a strange and wel- come change in me.

The second line of the verse continues the vocal melody and piano accompaniment. Chord diagrams for Gm, Gmaj7, Gm7, C7, Cm7, and F7 are provided above the staff.

Chorus - *Slowly, with feeling*

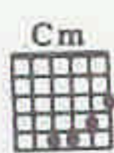
Chords: Bb+, Bb6, Bdim, Cm, Ab

For Once In My Life I have some-one who needs me, some- one I've need - ed so

mp

legato

The first line of the chorus features a vocal melody with lyrics. The piano accompaniment is marked 'mp' and 'legato'. Chord diagrams for Bb+, Bb6, Bdim, Cm, and Ab are provided above the staff.



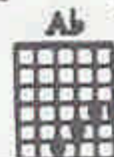
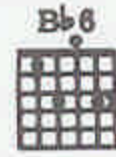
long, For once, un-a-fraid I can go where life leads me and some-how I know I'll be



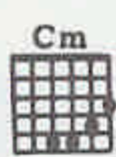
strong. For once I can touch what my heart used to dream of long be-fore I



knew Some-one warm like you would make my dream come



true. For Once In My Life I won't let sor-row hurt me, not like it's hurt me be-



fore, For once I have some-thing I know won't de-sert me,

Bb **F7** **Bb** **Bb6**

I'm not a - lone an - y - more. For once I can say this is

D+ **Eb (add F)** **Eb** **C9**

mine, you can't take it, Long as I know I have love, I can make it, For

Bb **Bb+** **Eb** **Cm7** **F7** **Bb** **C9** **F7**

1. Once In My Life I have some- one who needs me. For

f *mp*

Bb **Bb+** **Cm7** **F7** **F#dim** **Gm** **C9**

2. once I can feel that some - bod - y's heard my plea, For

Bb **Bb+** **Eb** **Cm7** **F7** **Bb** **Gb** **Bb6**

Once In My Life I have some- one who needs me.

rit. poco a poco *p*

A PLACE IN THE SUN.

A#

WORDS: RONALD MILLER.
MUSIC: BRYAN WELLS.

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Moderately Slow

mf

The piano introduction consists of two staves. The right hand starts with a treble clef, a common time signature, and a key signature of one sharp (F#). It begins with a chord of F#m7 (F#, A, C, E) and continues with a series of eighth notes: F#4, A4, C5, E5, F#5, A5, C6, E6. The left hand starts with a bass clef and a common time signature, playing a simple eighth-note accompaniment: F#3, A3, C4, E4, F#4, A4, C5, E5.

Like a long lone - ly stream I keep
old dust - y road I get

Dm7 G7

The vocal line is written on a single staff with a treble clef and a common time signature. It begins with a whole rest, followed by eighth notes: F#4, A4, C5, E5, F#5, A5, C6, E6. There are two bar lines. The first bar line is followed by a double bar line and a repeat sign. The second bar line is followed by a double bar line and a repeat sign. Above the staff, guitar chord diagrams for Dm7 and G7 are shown. The lyrics are written below the staff.

The piano accompaniment for the first vocal line consists of two staves. The right hand starts with a treble clef and a common time signature, playing a series of chords: F#m7, Dm7, G7, F#m7, Dm7, G7, F#m7, Dm7. The left hand starts with a bass clef and a common time signature, playing a simple eighth-note accompaniment: F#3, A3, C4, E4, F#4, A4, C5, E5.

run - nin' towards a dream mov - in' on, mov - in'
wea - ry from the load. Mov - in' on, mov - in'

C Am7 Dm7 G7

The vocal line is written on a single staff with a treble clef and a common time signature. It begins with eighth notes: F#4, A4, C5, E5, F#5, A5, C6, E6. There are four bar lines. Above the staff, guitar chord diagrams for C, Am7, Dm7, and G7 are shown. The lyrics are written below the staff.

The piano accompaniment for the second vocal line consists of two staves. The right hand starts with a treble clef and a common time signature, playing a series of chords: C, Am7, Dm7, G7, C, Am7, Dm7, G7. The left hand starts with a bass clef and a common time signature, playing a simple eighth-note accompaniment: F#3, A3, C4, E4, F#4, A4, C5, E5.



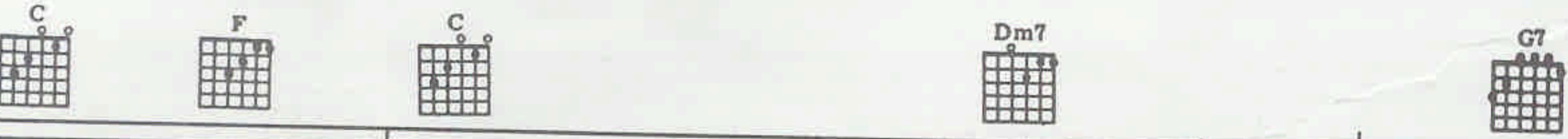


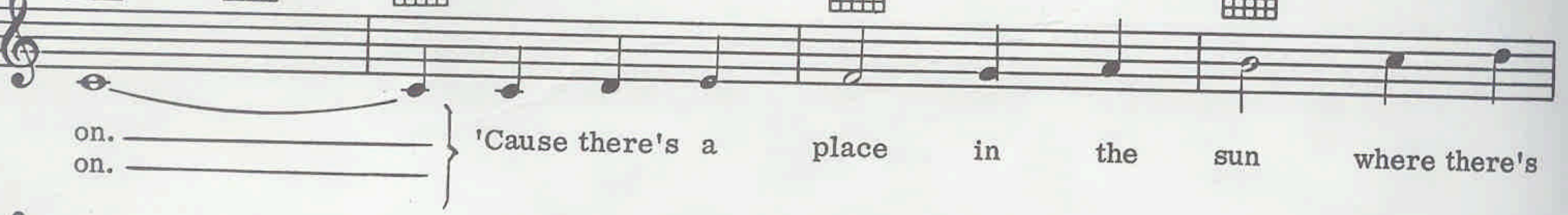















C E7 Am Am7 Dm G7

hope for ev - 'ry - one where my poor rest - less heart's got - ta

C Cmaj7 C6 C Dm7 G7

run. There's a place in the sun and be -

C E7 Am Am7 Dm G7

fore my life is done got to find me a place in the

1. C F C 2. C F (G Bass) C

sun. Like an sun

DON'T YOU WORRY 'BOUT A THING.

WORDS & MUSIC: STEVIE WONDER.

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Ab

Moderate Latin Rhythm

Ev -

'ry-bod - y's got ___ a thing, - but some don't_ know_ how to han -
- your style - of life's ___ a drag, - and that you must go ___ oth - er pla -
- 'ry-bod - y needs ___ a change, - a chance to ___ check - out the new -

dle it. ___ - Al - ways reach - in' out ___ in vain, - ac -
- ces. - But just ___ don't - you feel ___ too bad, - when
- But you're the on - ly one ___ to see, - the

cept - ing the things — not worth hav — — — — ing. — But Don't You Wor-ry 'Bout A
 you get — fooled — by — smil — — — — ing face - s. — But Don't You Wor-ry 'Bout A
 chan-ges you take — your-self through. — — — — — Don't You Wor-ry 'Bout A

Thing. Don't You Wor - ry 'Bout A Thing, — Ma - ma. — }
 Thing. Don't You Wor - ry 'Bout A Thing, — Ma - ma. — }
 Thing. Don't You Wor - ry 'Bout A Thing, Pret-ty Ma - ma. — }

To Coda

'Cause I'll be stand - in' } on — the — side — }
 } on — the — side — } When you check — it —
 } in — the — wings — }

1 **Gmaj7** **B+** 2 **G** **G^b**

out. They say— out.

F **E** **E^b** **D** **G** **G (add 9)**

When you get

G **G^b** **F** **E** **E^b** **D** **G**

off ————— your trip.

G (add 9) **Em** **B+** **Em7** **Em6 (B bass)**

— Don't You Wor - ry 'Bout A Thing. —

Fmaj7 Em B+

Don't You Wor - ry 'Bout A Thing.

Em7 Em6 (B bass) Fmaj7

Ba—

Em B+ Em7 A7

— bum — ba, — bum ba — bum, ba — bum.

Dm G9 Cmaj7 B+ (F bass) Cmaj7 B+ (F bass)

Bum bum, bum bum, — bum bum. — Ba —

B^b (F bass)



G



G7



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

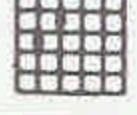
— Don't You Wor - ry 'Bout A Thing. Don't You Wor - ry 'Bout A

Musical notation for the second system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

Bm



Cmaj7



Ama7



Musical notation for the third system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

Thing, Ma - ma. — 'Cause I'll be stand - ing on — the — side, —

Musical notation for the fourth system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

C (D bass)



G



G^b



F



F



Musical notation for the fifth system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

— When you check — it — out. —

Musical notation for the sixth system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

E⁷ D G G(add 9) G G⁷

When you get off

F E⁷ E⁷ D G G(add 9)

3rd Verse
D.S. al Coda

your trip. Ev'-

Coda G B⁷ Em B⁷

out. Don't You Wor - ry 'Bout A Thing.

Em⁷ Em⁶ (B bass) Fmaj⁷

Ad lib and fade

Don't You Wor - ry 'Bout A

LIVING FOR THE CITY.

WORDS & MUSIC: STEVIE WONDER.

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Handwritten: (Transfer)
1b

Moderate

Piano introduction in G major, 4/4 time, moderate tempo. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

1. A boy is born _____ in Hard-time, Mis-sis-sip-pi, sur-round-ed by _____ four

Chord diagrams for the first line of lyrics: G, (add 9) G, (add Bb) G, (add 9) G, G, (add 9) G, (add Bb) G.

walls that ain't so pret-ty. _____ His par-ents give _____ him love _____ and af-fec-tion _____

Chord diagrams for the second line of lyrics: (add 9) G, G, (add 9) G, (add Bb) G, (add 9) G.

to keep him strong, _____ mov-in' in the right _____ di-rec-tion. Liv-ing just e-nough, _____ just _____

Chord diagrams for the third line of lyrics: G, (add 9) G, (add Bb) G, (add 9) G, C.

Interlude

(add 9) (add Bb) (add 9)

D D7 G G G G G

e - nough for the ci - ty. Yeah, Da ba da

da da da da da da da da da da da

da da da da da da da da da da.

To Coda D.S. to Coda

Repeat and Fade

Coda Liv - ing just e - nough for the ci - ty.

2. His father works some days for fourteen hours,
And you can bet he barely makes a dollar.
His mother goes to scrub the floors for many,
And you'd best believe she hardly gets a penny.
Living just enough, just enough for the city.
3. His sister's black, but she is sho'nuff pretty.
Her skirt is short, but Lord her legs are sturdy.
To walk to school, she's got to get up early.
Her clothes are old, but never are they dirty.
Living just enough, just enough for the city.
4. Her brother's smart, he's got more sense than many.
His patience's long, but soon he won't have any.
To find a job is like a haystack needle, 'cause
Where he lives, they don't use colored people.
Living just enough, just enough for the city.

SIR DUKE.

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Moderate

B

G#m

G

F#

B

G#m

B

G

F#

B

f

(2nd time only)

Mus - ic is a world with - in it - self with a
Mus - ic knows it is and al - ways will be one of

lan - guage we all un - der - stand, the things that life just won't quit.

with an e - qual op - por - But here are some of mus - ic's

G#m G F# F7

tu - ni - ty — for all to sing — dance and clap their hands — but just be -
 pi - o - neers, — that time will not — al - low us to for - get — for there's

E9 Eb9 D9 Db9 D9 D#9 E9

cause a re - cord has a groove — don't make it in the groove but you can
 Ba - sie, Mil - ler, Satch - mo, and the king of all, Sir Duke, and with a

E9 Eb9 D9 Db9 D9 D#9 E9 F9 F#9

tell right a - way at let - ter A — when the peo - ple start to move.)
 voice like El - la's ring - in' out — there's no way the band can lose.)

B Fm Emaj7

(They) can feel it all — o - ver. — (They) can feel it all —
 (You)

C#m7 F#11 B Fm

o - ver, — peo - ple. (They You) can feel it all — o - ver. —

Ema7 C#m7 F#11 N. C.

(They You) can feel it all — o - ver, — peo - ple, go!

2nd time - D. S.
3rd time - Fine

SUPERWOMAN.

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Moderately

Dmaj7



G



Dmaj7



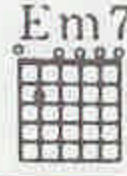
Dm7



1. Ma - ry wants to be a Su - per - Wom - an, — but is that real - ly in her head? —
 2. Ma - ry wants to be a Su - per - Wom - an, — and try to boss the bull a - round, —



A



Bm7



B7



But I just want to live each day to love her for what she is. —
 But does she real - ly think she'll get by with a dream? —



Em



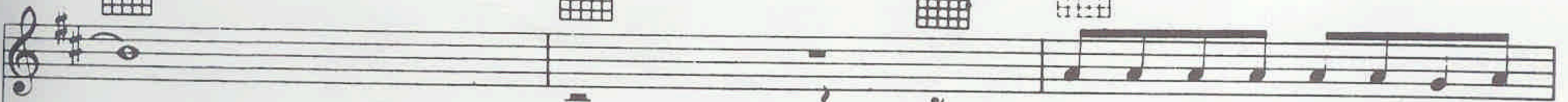
Em7



A7



Dmaj7



My Ma - ry wants to be an - oth - er
 wom - an wants to be a Su - per -



G Dmaj7 Dm7 G Dm7

mov - ie star, — But is that real - ly in her mind? — And
 Wom - an, — And I just had to say good - bye, — Be -

Em7 E7-9 Em

all the things she wants to be, she needs_ to leave_ be - hind. — }
 cause I can't spend all_ my hours_ start - ing to cry. }

Em7 (A bass) Dmaj7 Gmaj7 Em7 (A bass)

But, ver - y well, — 1. 2. I be - lieve — I know you ver - y well, —
 3. du du dum — du du dum ver - y well, —

Dmaj7 Gmaj7 Em7 (A bass) F

— Wish that you — knew me too — ver - y well, — And I think —
 — Wish you knew — me too — ver - y well, — And I wish —

E♭maj7 Am7 B♭maj7 Cmaj7

I can deal with ev - 'ry - thing — go - ing thru — your head. —
 I could think of ev - 'ry - thing — go - ing thru — your head. —

Dmaj7 Gmaj7 Em7 (A bass)

{ 1. Ver - y well, — and I think — I can face — ver - y
 2. Ver - y well, — think that I — know you too — ver - y

Dmaj7 Gmaj7 Em7 Fmaj7

well, well, Wish that you — knew me too — ver - y well, — And I think —
 Wish you knew me like I know you ver - y well, — But I think —

B♭maj7 Am7 B♭maj7 Cmaj7 1. Dmaj7 2. D.S. and fade quickly Dmaj7 Em7 (A bass)

— I can cope with ev - 'ry - thing — go - ing thru — your head. — 3. Ver - y well, —
 — I can deal with ev - 'ry - thing — go - ing thru — your head. —

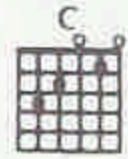
D.S. and fade quickly

I BELIEVE (WHEN I FALL IN LOVE IT WILL BE FOREVER).

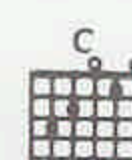
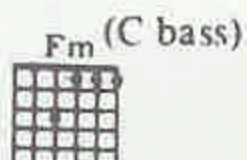
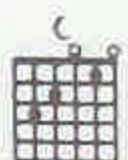
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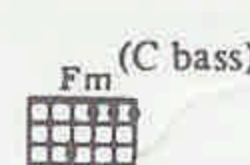
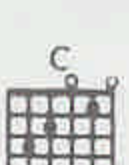
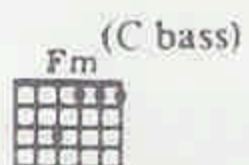
Slowly



Shat - tered dreams, - worth - less years, - here am
- out de - spair - we will share, - and the

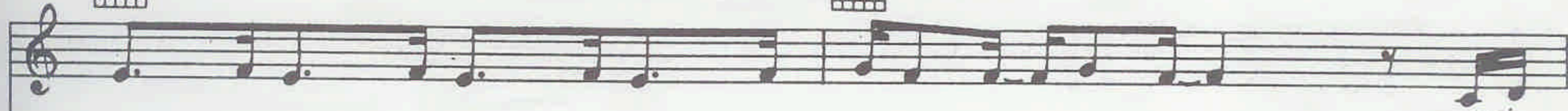


I, en - cased in - side a hol - low shell. - Life be - gan, -
joys of car - ing will not be re - placed. - What has been - must



then was done, - now I stare in - to a cold and emp - ty well. - The
ne - ver end, - and - with the strength we have, won't be e - rased. - When the

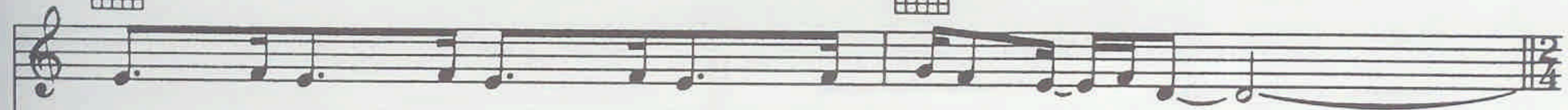
C (E bass)



man - y sounds that meet our ears, the sights our eyes_ be - hold_ will_
truths of love are plant - ed firm they won't be hard_ to find,_ and the



C (E bass)



o - pen up our merg - ing hearts and feed our emp - ty souls.
words of love I speak to you will ec - ho in_ my mind.



Chorus - double-time feeling



I Be-lieve_ when I fall in love_ with you_



C G G F

it will be for - ev - er. I Be-lieve_ when I fall in love_ this time_

1 2 C G

it will be for - ev - er. With- it will be for - ev - er,

G

ev - er, ev - er, ev - er, ev - er.

G F C G

I Be-lieve_ when I fall in love_ with you_ it will be for - ev - er.

Repeat and fade-ad lib

SUPERSTITION.

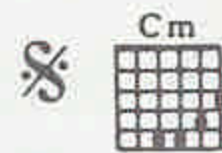
WORDS & MUSIC: STEVIE WONDER.

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3#

Moderately

Repeat till ready



Ver-y su-per-sti-tious, —
tious, —

mf

writ - ings on the wall. —
noth - ing more to say. —

Ver - y su - per-sti-
Ver - y su - per-sti-

tious, —
tious, —

lad-ders 'bout__ to fall. —
the dev-il's on — his way. —

Thir - teen month — old ba - by —
 Thir - teen month — old ba - by —

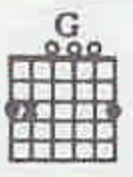

broke — the look-in' glass. —
 broke — the look-in' glass. —

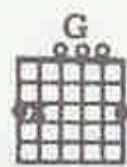
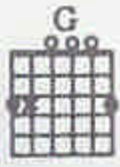
Sev - en years — of bad —
 Sev - en years — of bad —

— luck, —
 — luck, —

the good things in your past. —
 the good things in your past. —

When you be - lieve — in things that you don't
 When you be - lieve — in things that you don't

G  Ab 



NC.

to Coda ⊕

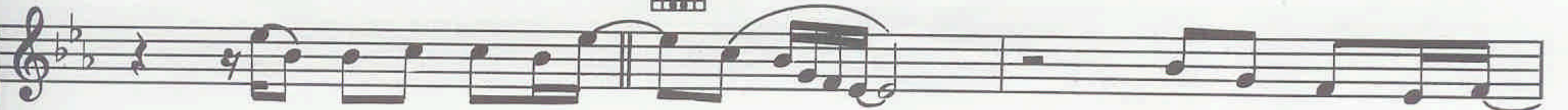
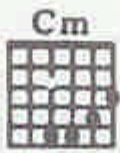
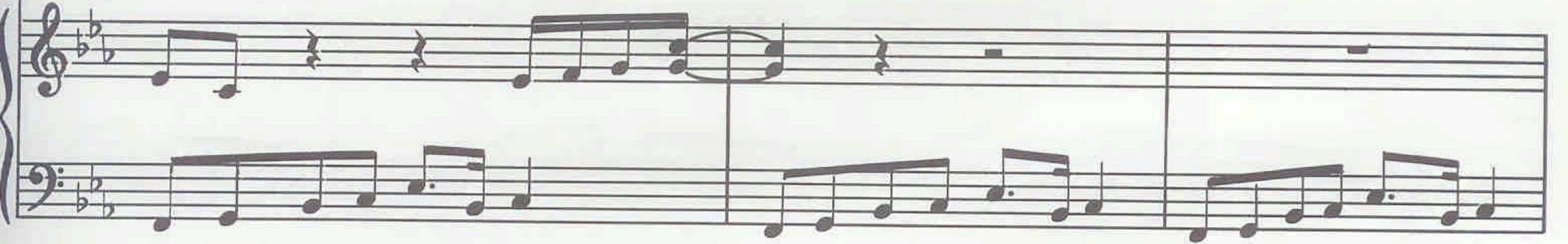


un - der - stand — then you suf - fer. —
un - der - stand — then you suf - fer. —

Su - per - sti - tion ain't the way, —
Su - per - sti - tion ain't the way. —

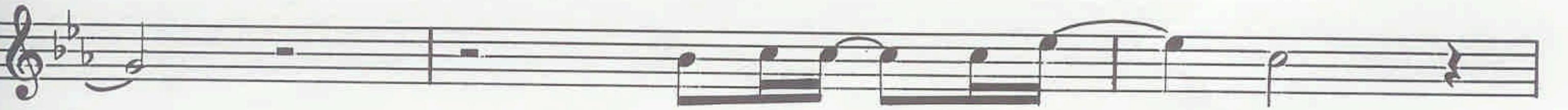


hey, — hey, hey. —

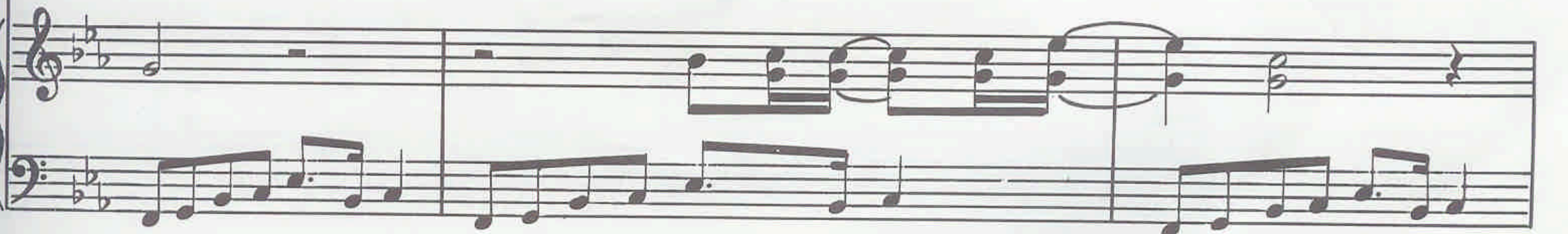


Ooh, — ver - y su - per - sti - tious. —

Wash your face and hands. —



Rid me of — the prob - lem,

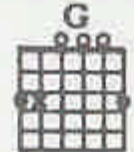
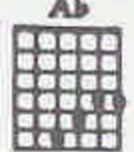


do all — that you can. Keep me in a day -

dream — keep me go-in' strong. —

You don't wan-na save — me, — sad — is my song. —

When you be-lieve — in things you don't.

G  Ab 

G F#dim F

un - der - stand then you suf - fer;

G NC Cm

su - per - sti - tion - ain't the way hey,

D.S. al Coda §

yeah. Ver - y su - per - sti -

Cm Cm


repeat and fade

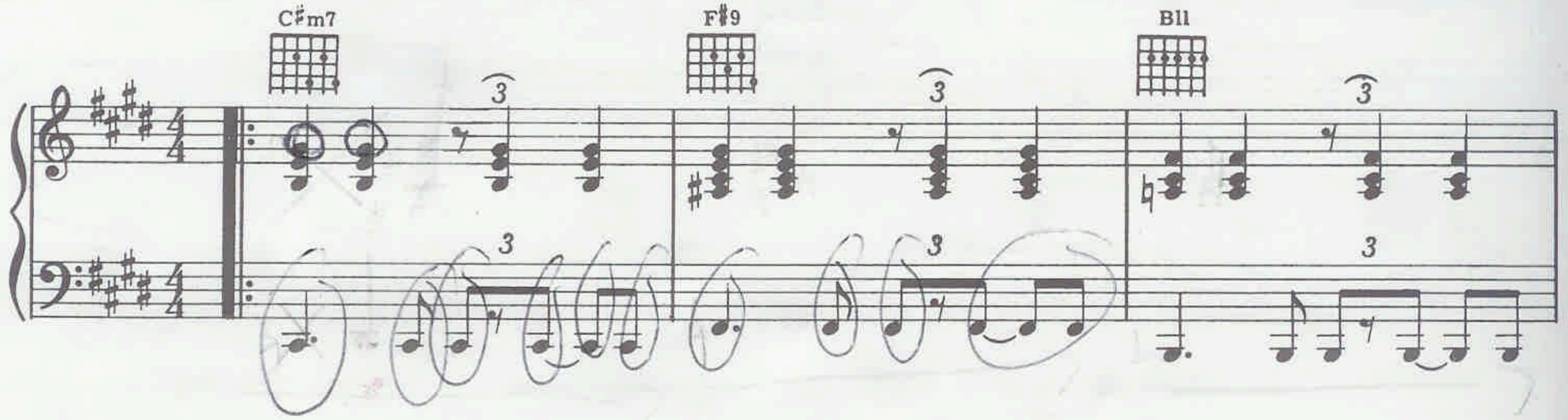
Coda

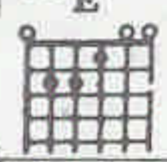
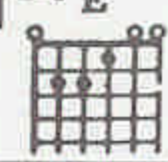


ISN'T SHE LOVELY.

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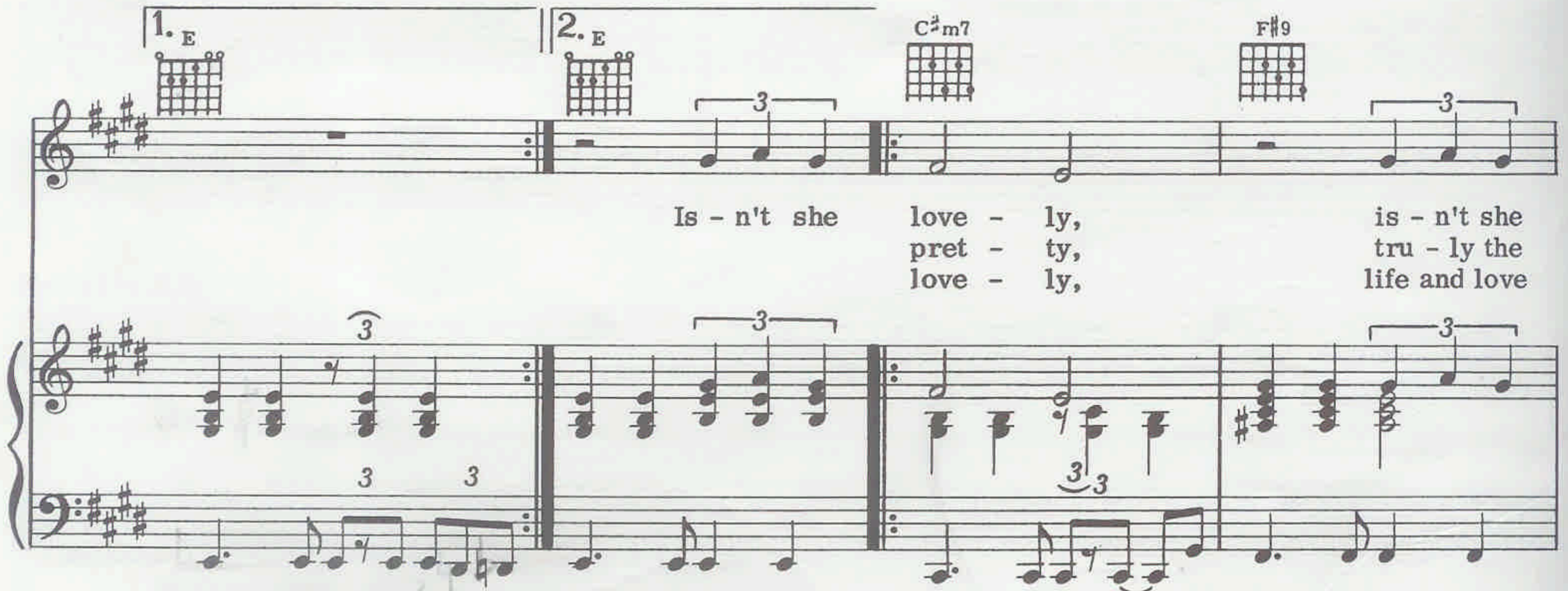
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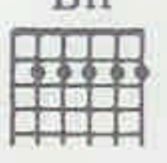
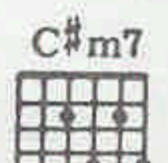

Moderately fast (almost a shuffle - )



1. E  2. E  C#m7  F#9 

Is - n't she love - ly, is - n't she
 pret - ty, tru - ly the
 love - ly, life and love



B11  E  C#m7  F#9 

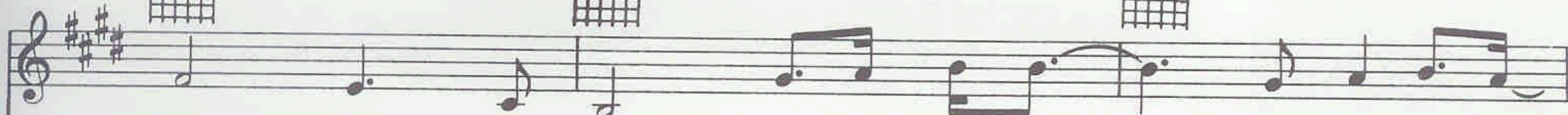
won - der - ful? Is - n't she pre - cious, less than one
 an - gels' best? Boy I'm so hap - py we have been
 are the same. Life is A - i - sha, the mean-ing



B11

E

AmaJ7



min - ute old? I nev - er thought through love we'd be
 heav - en blessed. I can't be - lieve what God has done,
 of her name. Lon - die, it could have not been done

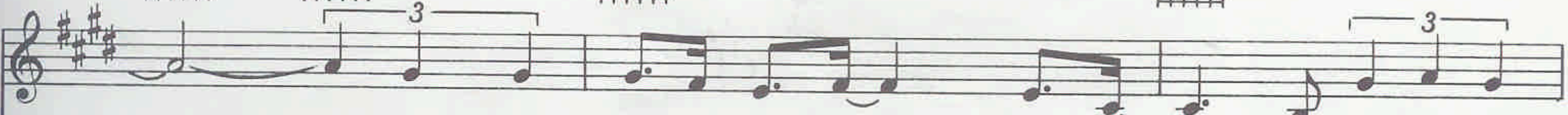


G#7-9

G#7

C#m7

F#9



mak - ing one as love - ly as she. But is - n't she
 through us He's giv - en life to one. But is - n't she
 with - out you who con - ceived the one. That's so ver - y

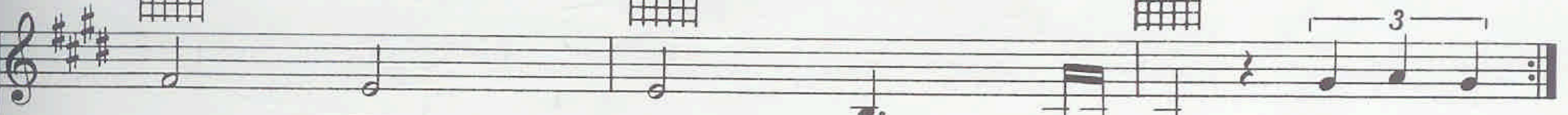


After third verse, Repeat Instrumental and Fade

B11

B11

E



love - ly, } made from love? 2. Is - n't she
 love - ly, } 3. Is - n't she
 love - ly, } 4. (Instrumental)



I WISH.

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Brightly (Not too fast)

mp

Look - ing back on when I was a lit - tle nap - py - head - ed boy,

mf

Ebm7 Ab7 Ebm7 Ab7

Ebm7

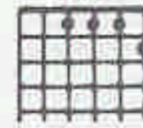
Ab7

Ebm7

Ab7

Ebm7

Ab7



Musical staff with treble clef, key signature of three flats, and a melodic line.

then my on - ly wor - ry

Accompanying piano part with grand staff (treble and bass clefs) and chordal accompaniment.

Ebm7

Ab7

Ebm7

Ab7



Musical staff with treble clef, key signature of three flats, and a melodic line.

was for Christ - mas what would be my toy.

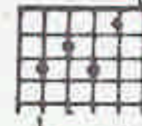
Accompanying piano part with grand staff and chordal accompaniment.

Ebm7

Ab7

Bb7

C7



Musical staff with treble clef, key signature of three flats, and a melodic line.

Ev - en though we some - times

Accompanying piano part with grand staff and chordal accompaniment.

Fm7

Abm7

Bb7

C7



Musical staff with treble clef, key signature of three flats, and a melodic line.

would not get a thing,

we were hap - py with the

Accompanying piano part with grand staff and chordal accompaniment.

Fm7 Bb7+ Ebm7 Ab7

joy the day — would bring. — Sneak - in' out — the back — door — to

Ebm7 Ab7 Ebm7 Ab7

hang out with those hood-lum friends of mine, — ooh; —

Ebm7 Ab7 Ebm7 Ab7

greet-ed at — the back — door — with, "Boy, I

Ebm7 Ab7 Ebm7 Ab7

thought I told — you not — to go — out - side. " —

Ebm7

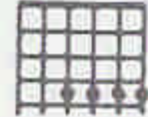
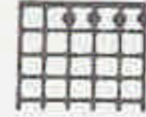
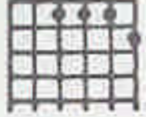
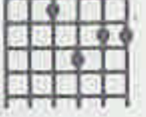
Ab7

Bb7

C7

Fm7

Abm7



Tryin' your best to bring the — wa-ter to your eyes, —

Bb7

C7

Fm7

Bb7+



think-in' it might stop her — from whoop-in' your be-hind. — I wish those

days could come back — once more. — Why did those

days ev - er have — to go? — I wish those

Ebm7 Ab7 Ebm7 Ab7

days could — come back — once more. — Why did those

Ebm7 Ab7 Ebm7 Ab7 To Coda

days ev - er have to go, 'cause I loved them so. —

Ebm7

— Do do — do do — do do do do do do do, —

Ebm7 D. S. $\frac{8}{8}$ al Coda

do do — do do — do do do do do do. —

Ebm7 Ab7 Ebm7 Ab7
 Ebm7 Ab7 Ebm7 Ab7
 Repeat ad lib and Fade

Brother says he's tellin'
 'Bout you playin' doctor with that girl
 Just don't tell I'll give you
 Anything you want in this whole wide world
 Mama gives you money for Sunday school
 You trade yours for candy after church is through

Smokin' cigarettes and writing something nasty on the wall (you nasty boy)
 Teacher sends you to the principal's office down the hall
 You grow up and learn that kinda thing ain't right
 But while you were doin' it - it sure felt outta sight

I wish those days could come back once more
 Why did those days ev--er have to go?
 I wish those days could come back once more
 Why did those days ev--er have to go?
 'Cause I loved them so.

YOU'VE GOT IT BAD GIRL.

WORDS & MUSIC: YVONNE WRIGHT.

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Chorus

Moderately

Chord diagrams for the first system: Bm, C#m, Bm, C#m, Dm.

Musical notation for the first system, including vocal line and piano accompaniment. The piano part starts with a *mf* dynamic marking.

When you be - lieve in a feel - ing that's
 Should you de - pend on an out - let through
 fore you dis - co ver the feel - ing you've

Chord diagrams for the second system: Em, Dm, Cm, Dm, Cm, Bm.

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features triplet markings (3) over several notes.

hold ing you back from my love, then You've Got It Bad, —
 which an es cape can be found, then You've Got It Bad, —
 tried ve ry hard to hide. then You've Got It Bad, —

Chord diagrams for the third system: Am, D (A bass), Am.

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

— Girl. — You've Got It Bad, — Girl. —
 — Girl. — You've Got It Bad, — Girl. —
 — Girl. — You've Got It Bad, — Girl. —

D (A bass) Bm C#m Bm C#m Dm

When you in - sist on ex - clud - ing the
 If you don't see there's no way out, just
 But when you can find just a small space to

E^m Dm Cm Dm Cm Bm Am

last time - fade out

ten - der - ness that's in my kiss then You've Got It Bad, _____ Girl. _____
 no way of get - ting 'round me then You've Got It Bad, _____ Girl. _____
 let my love live in your mind then you'll have it good, _____ girl. _____

D (A bass) Am G#7

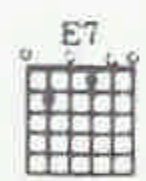
You've Got It Bad, _____ Girl. _____ 1. If you
 You've Got It Bad, _____ Girl. _____ 2. Yes, you
 You'll have it good, _____ girl. _____

Verse 





try to dis - play — an e - mo - tion that will con - tra - dict it - self, —
know — the plans — I am mak - ing are in - tend - ed to cap - ture you, —
re - ward in — de - tour - ing my — deep — sin - cer - i - ty. —



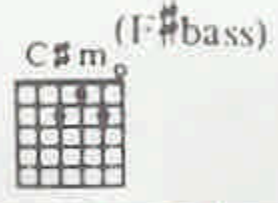


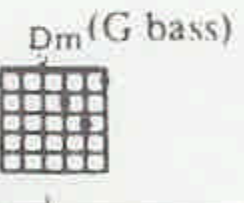


— you will find — your heart — just sit - ting like a sta -
— so you prac - tice false — re - act - ions to de lay —
— Es - pec - ially — since what — you're feel - ing is — per -









— tue on a — shelf. — — — — —
— the things I — do. — — — — — The
— fact - ly clear to — me. — — — — —

On a shelf. On a shelf.
 things I do. Things I do.
 Clear to me. Clear to me.

1 Verse 3 D.S. and fade
 3. There's no 3. Be -

ANOTHER STAR.

WORDS & MUSIC: STEVIE WONDER.

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(A #)

Calypso Feel

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It features a piano accompaniment and a vocal line. The piano part includes several triplet patterns and is marked with dynamics such as *f*, *mp*, and *mf*. The vocal line consists of a series of 'La la la la la' notes. Chord diagrams are provided for Fm9, Eb13, Dbmaj7, Cm7, Bbm7, and C7+.

8va bassa

R. H.

f

mp

(loco)

Fm9

Eb13

Dbmaj7

La la la la la la la la

mf

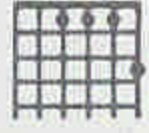
Cm7

Bbm7

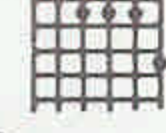
C7+

La la la la la la la la

1. Fm9

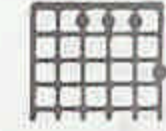


2. Fm9

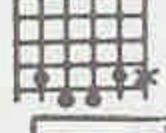


Musical notation for the first system, including treble and bass clefs, and piano accompaniment with triplets.

Fm9



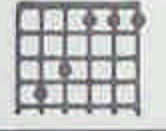
Eb13



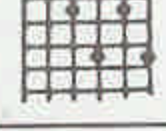
(Voice sounds an octave lower) For — you, — there might be a — bright — er —
 — you, — there might be an — oth — er —

Musical notation for the second system, including piano accompaniment with triplets and a forte (f) dynamic marking.

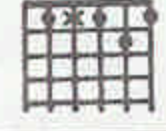
Dbmaj7



Cm7



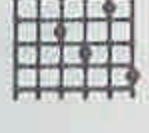
Bbm7



— star, — but but through my eyes — the light of you —
 — song, — but all my heart — can hear is your —

Musical notation for the third system, including piano accompaniment with triplets.

C7+



Fm9



1.

is all I see. For —
 mel - o - dy.

Musical notation for the fourth system, including piano accompaniment with triplets.

2.

Ebm7

Ab7

(Chorus) So long a - go, my heart, with - out de - mand -

Dbmaj7

Ebm7

ing, — in - formed me that no

Ab7

Dbmaj7

oth - er love — could — do. — But lis -

Fm7

Bb7

ten did — I not, — though un - der - stand -

ing — fell in love with one — who would break —

— my heart in two. — For

Last time, D.S. with repeat and fade

Repeat twice

2. For you
 Love might be a toast of wine
 But with each sparkle know the best for you I pray

For you
 Love might be for you to find
 But will celebrate our love of yesterday

Chorus:

So long ago my heart without demanding
 Informed me that no other love could do
 But listen did I not though understanding
 I fell in love with one
 Who would break my heart in two

3. For you
 There might be another song
 But in my heart your melody will stay with me

GOLDEN LADY.

WORDS & MUSIC: STEVIE WONDER.

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Rhythmic Ballad-Moderately

mf

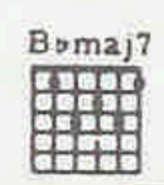
Look - ing in - your eyes, _____
Look - ing at - your hands, _____

mf

kind of hea - ven eyes. _____ Clos - ing both my eyes, _____
hands can un - der - stand. _____ Wait - ing for the chance, _____

wait - ing for sur - prise. _____ To see the heav -
just to hold your hand. _____ A touch of rain -

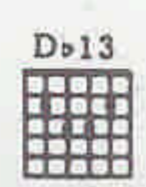
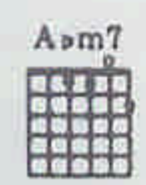
E^bma₉
Fm₇
Gm₇
Am
Am₇(D bass)
Ema₉
Fm₇
Gm₇
Am₇
Am₇(D bass)



Musical staff with treble clef and key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth and quarter notes.

en in your eyes is not so far, 'cause
and sun - shine made the flow - er grow, in -

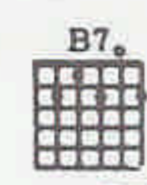
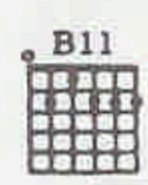
Musical staff with piano accompaniment, including treble and bass clefs. The bass line features a steady eighth-note accompaniment.



Musical staff with treble clef and key signature of two flats. The staff contains a melodic line with eighth and quarter notes.

I'm not a - fraid to try and go it, to know the love.
to a love - ly smile that's bloom - ing, and it's so clear

Musical staff with piano accompaniment, including treble and bass clefs. The bass line features a steady eighth-note accompaniment.



Musical staff with treble clef and key signature of two flats. The staff contains a melodic line with eighth and quarter notes.

and the beau - ty nev - er known be - fore. I'll
to me that here's a dream come true. There's
to me that you're my dream come true.

Musical staff with piano accompaniment, including treble and bass clefs. The bass line features a steady eighth-note accompaniment.

Am (add 9)

Am7 (D bass)

— Leave it up_ to you_ to show_ it. — And }
 — no way_ that I'll_ be los ing. — And }

Chorus

Gm

(+5)
B₇ (F# bass)

B₇ (F bass)

Em7 (b5)

A₇ maj7

Gold - en_ La - dy, Gold - en La - dy, I'd like to_ go there. —

Gm

(+5)
B₇ (F# bass)

B₇ (F bass)

Em7 (b5)

Gold - en_ La - dy, Gold - en La - dy, I'd

A₇ maj7

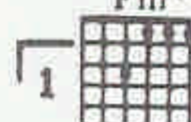
Gmaj7

like to_ go there. — Take me_ right a - way.

Fm (add 9)



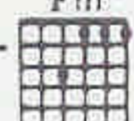
Fm (B♭bass)



To Coda

First system of musical notation, including treble and bass staves for guitar and piano accompaniment.

Fm (B♭bass)



E>maj9



Fm (add 9)



Gm7



Second system of musical notation, including treble and bass staves for guitar and piano accompaniment.

Am



Am7 (D bass)



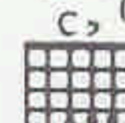
2nd verse-
D.S. al Coda

Coda

A>m



(+5)
C> (G bass)



Third system of musical notation, including treble and bass staves for guitar and piano accompaniment.

A touch of rain_

Fourth system of musical notation, including treble and bass staves for guitar and piano accompaniment.

Gold - en - La - dy, Gold -

C> (G♭bass)



Fm7 (b5)



Ama7



Repeat and fade

Fifth system of musical notation, including treble and bass staves for guitar and piano accompaniment.

en La - dy, I'd like to - go there.

MY CHERIE AMOUR.

WORDS & MUSIC: STEVIE WONDER, HENRY COSBY AND SYLVIA MOY.

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#6

Moderately

Chord diagrams: D7, Cmaj7, C6, C, Fmaj7, F6, F7-5, F7, G, D7, Cmaj7, C11, Fmaj7, D11, Gmaj7, C11, Fmaj7, D11, Cmaj7, D11, F9, E7, Bm7, E7.

Lyrics: La la la la la la la la, la la la la my Cherie A-mour love-ly as a sum-mer day, My Cherie A-mour dis-tant as the Milk-y Way, My Cherie A-mour, pret-ty lit-tle one that I a-dore, you're the on-ly girl my heart.

_____ beats for. _____

How I wish that you were mine.

In a

To Coda

La la la la la la la la

la la la la. May - be

D.S. al Coda

la la

Coda

la la la la la la la la la.

repeat and fade

2. In a cafe or sometimes on a crowded street,
 I've been near you but you never noticed me.
 My Cherie Amour, won't you tell me how could you ignore,
 That behind that little smile I wore,
 How I wish that you were mine.

3. Maybe someday you'll see my face among the crowd,
 Maybe someday I'll share your little distant cloud.
 Oh, Cherie Amour, pretty little one that I adore,
 You're the only girl my heart beats for,
 How I wish that you were mine.

HE'S MISSTRA KNOW-IT-ALL.

WORDS & MUSIC: STEVIE WONDER.

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Moderately Fast

He's a man — with a plan — Got a count-

er - feit - dol-lar in - his hand.. He's Miss - tra

Know It - All — Play-in' hard -

G G7 G6 Cm6 (G bass)

Talk-in' fast — Mak-in' sure — that he — won't — be — the last —

G D C (G bass) G

He's Miss - tra Know - It - All ————— Makes a deal —

G G7 G6 Cm6 (G bass)

— With a smile — Know-in' all — the time — that his lie's — a mile —
 — He will play — His on - ly con-cern — is how much you'll pay —

G D C (G bass) G

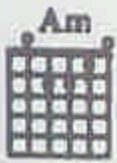
He's Miss - tra Know - It - All, _____ Must be seen, -
 He's Miss - tra Know - It - All _____ If he shakes -

G G7 G6 Cm6 (G bass)

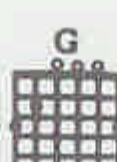
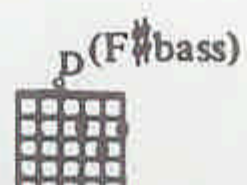
— There's no doubt.. He's the cool - est one_ with the big - gest mouth..
 — On a bet.. He's the kind — of dude_ that won't pay_ his debt..

G D C (G bass) G

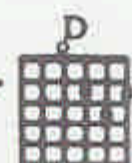
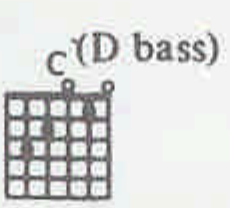
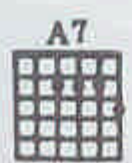
He's Miss - tra Know - It - All. _____
 He's Miss - tra Know - It - All. _____



If you tell him he's liv - in' fast _ He will say _ what do _ you know _
 When you say _ _ that he's liv - in' wrong _ He'll tell you he knows _ he's liv - in' right _ and



If you had _ my kind _ of cash _ you'd have _ more than _ one place _ to go _
 you'd be _ a strong-er man _ if you took _ Mis - ter _ Know-It - All's _ ad-vice _



Oh Oou _ Oou Oou oou oou _ An-y place _
 Oh Oh Oou _ Oou Oou oou oou _

ad lib vocal

He's the man — with a plan — Got a count —
Please be-ware — of a man —

er - feit_ dol-lar in_ his hand.. He's Miss - tra Know - It-All..
that just_ don't_ give_ a care.. No He's Miss - tra Know - It-All..

Take my word — — (Look out he's coming)

ad lib

G G7

Dum bum bum ba bum bum Dum bum bum ba bum bum

G6 Cm6 (G bass) G D

bum bum bum_ bum_ bum_ say He's Miss - tra

(G bass) G (ad lib lyric) G7 G6 Cm6 (G bass) Repeat and fade

Know_ It_ All_

Group voices, repeat the last 4 bars as written while the solo voice ad libs the additional lyrics below

Can this line, take his hand. Take your hat off to the man who's got the plan.
 He's Misstra Know-It-All. Every boy take your hand to the man that's got the plan.
 He's Misstra Know-It-All. Give a hand to the man that you know he's got the plan.
 He's Misstra Know-It-All. Give a hand to the man don't you know darn well he's got the super plan.
 He's Misstra Know-It-All. Give a hand to the man you know damn well he's got the super plan.
 He's Misstra Know-It-All. If we had less of him don't you know we'd have a better land.
 He's Misstra Know-It-All. So give a hand to the man although you've given out as much as you can.
 He's Misstra Know-It-All. Check his sound out he'll tell it all hey you talk too much you worry me to death.
 He's Misstra Know-It-All.

YOU HAVEN'T DONE NOTHIN'.

WORDS & MUSIC: STEVIE WONDER.

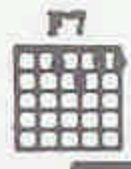
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Moderately

We are a-mazed but not a-mused by de-
much con-cerned but not in-volved with de-

all the things you say that you'll do. You're
ci-sions that are made by you.

But we are 1.2. Sick and tired of hear-ing your song
Keep on mak-ing us hear your song



Musical staff with treble clef, key signature of three flats, and a melodic line.

Tell - in' how you are gon - na change right from wrong.
Tell - in' us how you are chang - ing right from wrong.

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



Musical staff with treble clef, key signature of three flats, and a melodic line.

'Cause if you real - ly want to hear our _____ views,

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

1. Eb m7

Musical staff with treble clef, key signature of three flats, and a melodic line.

you have - n't done — noth - in'.

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

Musical staff with treble clef, key signature of three flats, and a melodic line.

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

Ebm7

It's not too cool — to be ri - di - culed — but
would not care — to wake up to the — night -

you brought this up-on your-self, — The
mare that's be-com-in' real life, — But

world is tired — of pac - i - fiers, — we want the truth — and noth-ing else, —
when mis-led, — who knows a per - sons mind can turn — as cold as ice, —

Repeat good on D.S. 2. 3. Ebm7

— yeah. — 2. And we are - in'
— umm. — Why do you

Chorus:



Jack - son Five join a - long with me sing doo doo wop hey hey hey
Jack - son Five sing a - long a - gain say doo doo wop naw naw, naw

to Coda ⊕

doo doo wop wow wow wow doo doo wop bum bum bum
doo doo wop co co co

D.S. al Coda ⊕

doo doo wop We

doo doo wop bum bum bum doo doo wop bum bum bum

⊕ Coda

repeat chorus to fade

doo doo wop bum bum bum sing it loud for the peo - ple say

I WAS MADE TO LOVE HER.

WORDS & MUSIC: STEVIE WONDER, HENRY COSBY, LULA MAE HARDAWAY AND SYLVIA MOY.

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Moderate

F **Bbm7** **D♭ (E♭ Bass)**

I was born _ in 'Lil _ Rock, had a child-hood sweet - heart

mf

D♭ **E♭** **F** **F**

we were al-ways hand in hand. I wore high - top shoes and shirt - tails, _

Bbm7 **D♭ (E♭ Bass)** **D♭** **E♭** **F**

Su - zy was _ in pig - tails I knew I loved _ her e - ven then..

F **Bbm7** **D♭ (E♭ Bass)**

_ You know _ my pa-pa dis-ap-proved it, my ma-ma boo - hooded it,

Db Eb F

but I told them time and time a - gain. Don't you know I -

F Bbm7 Db (Eb Bass)

— was made to love her, built my world — all a - round — her, yeah

Db Eb F 1.3. 2. F

Hey, Hey, Hey, — 2. She's been All

through thick and thin, — Our love — just won't end, 'cause I love —

D.C.

— my ba - by, love — my ba - by, Ah. —

2. She's been my inspiration, showed appreciation, for the love I gave her through the years. Like a sweet magnolia tree, my love blossoms tenderly, my life grew sweeter through the years. I know that my baby loves me, my baby needs me, that's why we made it through the years. I was made to love her, worship and adore her. Hey, hey, hey.
3. My baby loves me, my baby needs me, and I know I ain't going nowhere. I was knee-high to a chicken, when that love-bug bit me, I had the fever with each passing year. Oh, even if the mountain tumbles, if this whole world crumbles, by her side I'll still be standing there. 'Cause I was made to love her, I was made to live for her. Yeah, hey, hey, hey, ah.
4. I was made to love her, build my world all around her. Hey, hey, hey. Oo baby, I was made to please her, you know Stevie ain't gonna leave her no, hey, hey, hey, oo wee baby. My baby loves me, my baby needs me. Hey, hey, hey. (fade)

IF YOU REALLY LOVE ME.

WORDS & MUSIC: STEVIE WONDER AND SYREETA WRIGHT.

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Moderately

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately' and the dynamics are 'mf'.

Em Am7 Dm7 Em Am7 Dm7

If you real - ly love me, If you real - ly love me,

mp

The first vocal line is accompanied by piano accompaniment. The guitar chords are Em, Am7, Dm7, Em, Am7, and Dm7. The piano accompaniment is marked 'mp'.

Em Am7 Dm7 Em Am7 Dm7

If you real - ly love me won't you tell me. Then,

The second vocal line is accompanied by piano accompaniment. The guitar chords are Em, Am7, Dm7, Em, Am7, and Dm7.

F C Dm7 C Em Ddim

I won't have to be play - ing a - round. (You call my I see the

Rubato

The third vocal line is accompanied by piano accompaniment. The guitar chords are F, C, Dm7, C, Em, and Ddim. The tempo is marked 'Rubato'.

Amaj7 E7-9 Amaj9 E7-9

name, oh, so sweet, To make your kiss in - com - plete, When your
 light of your smile, Call - ing me all the while, You are

Am7 Am Am7 D Fm C

mood is clear, you quick - ly change your ways. Then you say I'm un - true, what am
 say - ing, ba - by, it's time to go. First the feel - ing's all right, then it's

A7 D7 D11

I sup - posed to do, be a fool who sits a - lone wait - ing for
 gone from sight, so I'm tak - ing out this time to

G7 A Tempo G7 A Tempo D.S. and fade

1. you. 2. say;

PASTIME PARADISE.

WORDS & MUSIC: STEVIE WONDER.

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Moderate

mp (Play 3 times)

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of eighth-note chords, while the left hand plays a simple bass line. The tempo is marked 'Moderate' and the dynamics are 'mp'. The piece ends with a repeat sign and the instruction '(Play 3 times)'.

Ab 4th fret, Fm, G7, Cm

They've been spend-ing most___ their lives_liv - ing in a pas - time par - a - dise._

The first vocal line is written on a single staff in 4/4 time. It features four guitar chord diagrams: Ab (4th fret), Fm, G7, and Cm. The lyrics are: 'They've been spend-ing most___ their lives_liv - ing in a pas - time par - a - dise._'

mf

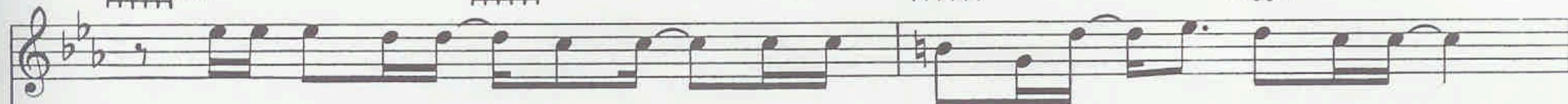
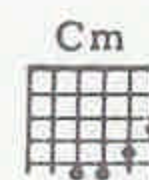
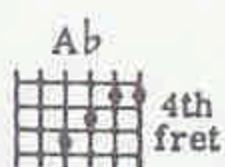
The piano accompaniment for the first vocal line is written on two staves. The right hand plays chords and the left hand plays a bass line. The dynamics are marked 'mf'.

Ab 4th fret, Fm, G7, Cm

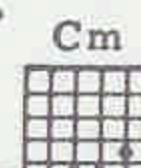
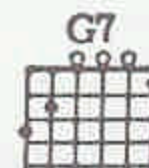
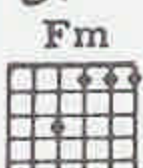
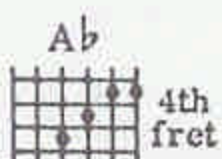
They've been spend-ing most___their lives___ liv-ing in a pas - time par - a - dise._

The second vocal line is written on a single staff in 4/4 time. It features four guitar chord diagrams: Ab (4th fret), Fm, G7, and Cm. The lyrics are: 'They've been spend-ing most___their lives___ liv-ing in a pas - time par - a - dise._'

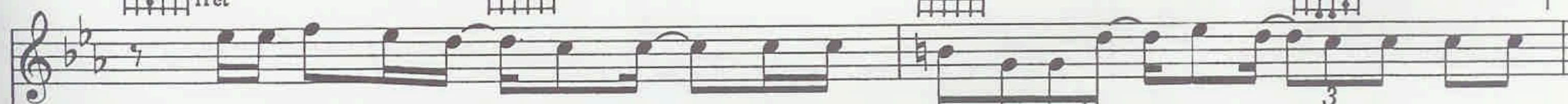
The piano accompaniment for the second vocal line is written on two staves. The right hand plays chords and the left hand plays a bass line.



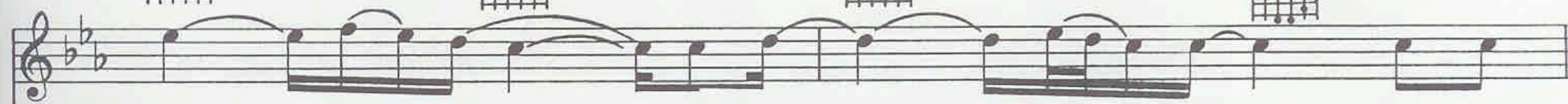
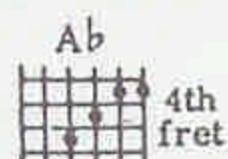
They've been wast - ing most_ their time ___ glor-i - fy - ing days__ long gone be-hind._



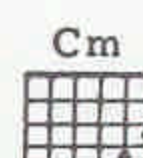
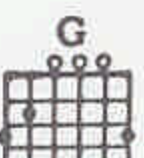
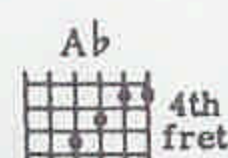
To Coda



They've been wast - ing most_ their days__ in re-membrance of ignorance! oldest praise. Tell me



who ___ of them ___ will come ___ to ___ be? ___ How man -



y ___ of ___ them ___ are you ___ and ___ me? ___ Dis - si - pa -



Ab 4th fret Gm

tion, race re-la- tions; con - sol - a -

Ab 4th fret Gm

tion, seg-re-ga - tion. Dis - pen-sa-

Ab 4th fret Gm Fm G

tion, is-o - la - tion, ex-ploi-ta - tion, mu-ti - la - tion. Mu - ta -

Ab 4th fret Gm Fm G

tion, mis-cre-a - tion, con-fir-ma - tion to the e - vils of the world.

D.S. $\frac{3}{4}$
Last time,
D.S. $\frac{3}{4}$ al Coda

Coda

We've been spend-ing too much of our lives liv-ing in a pas-time par - a - dise.

(Play 4 times)

Fine

2. They've been spending most their lives
 Living in a future paradise
 They've been spending most their lives
 Living in a future paradise
 They've been looking in their minds
 For the day that sorrows lost from time
 They keep telling of the day
 When the Saviour of love will come to stay
 Tell me who of them will come to be
 How many of them are you and me
 Proclamation
 of Race Relations
 Consolation
 Integration
 Verification
 of Revelation
 Acclamation
 World Salvation
 Vibration
 Stimulation
 Confirmationto the peace of the world.
 They've been spending most their lives
 Living in a pastime paradise
 They've been spending most their lives
 Living in a pastime paradise
 They've been spending most their lives
 Living in a future paradise
 They've been spending most their lives
 Living in a future paradise.

NEVER DREAMED YOU'D LEAVE IN SUMMER.

WORDS & MUSIC: STEVIE WONDER AND SYREETA WRIGHT.

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Moderately

Bb



I Nev - er Dreamed -
You said there would be -

E♭maj7



E♭6



Bb



E♭maj7



E♭6



You'd Leave In Sum-mer
one love in spring-time

Bb



E♭maj7



C



G



I thought you'd go then come back home.
That is when you start ed to be cold.

Cm G7 Cm

I thought the cold would leave by sum - mer,
 I Nev - er Dreamed You'd Leave In Sum - mer,

A7 G7

but my qui - et nights will be spent a -
 but now I find my self all a -

A7 F Eb A7 G7

- lone. - lone.

C F C

You said then you'd be a - live in au - tumn.

F C F

Then you said you'd be the one to see the way.

D Dm7 G7 Dm A7

No, no, no, no. I Nev-er Dreamed You'd Leave In

Dm Bb A7

Sum - mer But now I find my love has gone a -

Fdim Em7 C

- way. Why did-n't you stay.

SIGNED, SEALED, DELIVERED I'M YOURS.

Transp. pg. 14#

WORDS & MUSIC: STEVIE WONDER, SYREETA WRIGHT, LULU MAE HARDAWAY AND LEE GARRETT.

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Moderate

Like a fool I went and stayed — too long; —

Now I'm won - de - rin' if your love's still strong; — oo ba -

by, here I am — signed, sealed, de - liv - ered; I'm yours. —

Here I am

ba - by, you got my fu - ture in — your hand;

E E7 A A7 E E7

Here I am ba - by;

A F#m7 E E7

you got my fu - ture in — your hands.

A A (B Bass) E

I've done a lot of fool - ish things, — a that I real-ly did - n't mean, — *To Coda* ⊕

A E 8va Amaj7 E

Hey, hey ba - by did - n't I, Oh, ba - by,

3. E E Cm

I'm yours. Oo wee ba-by, you set my soul — on fire, — that's

E C#m E7

D.S. al Coda

why I know — you're my one and on - ly de - sire; — oo ba -

Coda

I could be a bro - ken man, — but here I am —

E D (F# Bass)

— with your fu - ture, got your fu - ture, babe;

A A (B Bass) E D (F# Bass)

Here I am — ba - by. —

A A (B Bass) E D (F# Bass)

Here I am — ba by. —

repeat and fade

2. Then that time I went and said goodbye
Now I'm back and not ashamed to cry, oo baby, here I am
Signed, sealed, delivered, I'm yours.
3. Seen a lot of things in this old world
When I touched them they did nothing girl, oo baby, here I am
Signed, sealed, delivered, I'm yours.

HEAVEN HELP US ALL.

WORDS & MUSIC: RONALD MILLER

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Moderately

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It begins with a whole rest followed by a quarter rest, then a half note G4, and a whole note G4. The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature. The right hand starts with a quarter rest, followed by a quarter note G4, and then a series of chords and notes. The left hand starts with a quarter note G2, followed by a quarter note A2, and then a series of chords and notes.

Three guitar chord diagrams are shown. The first is for Ab (A-flat), the second is for Ab7 (A-flat seven), and the third is for Db (D-flat). Each diagram shows the fretting pattern on a six-string guitar.

Heav - en help the child who nev - er had a home.

The second system of music consists of piano accompaniment for the first line of lyrics. It features a vocal line with a treble clef and piano accompaniment on two staves (treble and bass clefs) with a common time signature. The right hand starts with a quarter note G4, followed by a quarter note A4, and then a series of chords and notes. The left hand starts with a quarter note G2, followed by a quarter note A2, and then a series of chords and notes.

Three guitar chord diagrams are shown, identical to the ones in the first system, for Ab, Ab7, and Db.

Heav - en help the girl who walks the streets a - lone.

The third system of music consists of piano accompaniment for the second line of lyrics. It features a vocal line with a treble clef and piano accompaniment on two staves (treble and bass clefs) with a common time signature. The right hand starts with a quarter note G4, followed by a quarter note A4, and then a series of chords and notes. The left hand starts with a quarter note G2, followed by a quarter note A2, and then a series of chords and notes.

Ab Ab7 Db Eb7 Db

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

all. Heav - en help the black man if he

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

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

Ab Ab7 Db Ab7 Db

Detailed description: This is a musical score for a song. It features a vocal line at the top and a piano accompaniment below. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The score is divided into four systems. Each system includes a vocal line with lyrics, a piano right-hand part, and a piano left-hand part. Above the vocal line, guitar chord diagrams are provided for the first two systems. The lyrics are: 'Heav - en help the ros - es if the bombs be - gin to fall. Heav - en help us all. Heav - en help the black man if he strug-gles one more day. Heav-en help the white man if he turns his back a-way. Heav-en help the man who kicks the man who has to crawl.' The guitar chords are: System 1: Ab, Ab7, Db, Eb7, Db; System 2: Ab, Ab7; System 3: Db, Ab, Ab7; System 4: Db, Ab, Ab, Db.

Eb7 Db Ab Bbm7 Ab7 Db Eb7

Heav- en help us all; Heav - en help us all; —

Ab Bbm7 Ab7 Db Eb7 Ab Bbm Ab Bbm

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

C7 Fm Fm7 Bb7 Eb7 E7

— hear our call — when we call. — Oh — yeah,

A A7 D A A7

Heav-en help the boy — who won't reach twenty - one. — Heav-en help the man who

D A A7 D

gave that boy a gun.

Heav-en help the peo-ple with their backs a - gainst the wall.

E7 D A (A Bass) D

Lord, — Heav-en help us all; heaven help us all. —

A (A Bass) D A Bm7 A7 D E7 A

Heaven help us all. —

Bm7 A7 D E7 A Bm A Bm

Heav - en help us all. — Help us all; — heaven help us; Lord, —

C#7 F#m F#m7 B7 E7

Hear our call. When we call help us

A (A Bass) D A (A Bass) D A (A Bass) D

all. *(Spoken) Now I lay me down before I go to sleep in*

A (A Bass) D A (A Bass) D

a troubled world, I pray the Lord to keep, keep hatred from the mighty and the mighty from the

E7 D A Bm7 D.S. and fade D A7

small. Heaven help us *(Sung:)* All Oh, oh, oh, yeah heav-en help us all.

HIGHER GROUND.

WORDS & MUSIC: STEVIE WONDER.

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Moderate rock

mf

Chord diagrams: Eb, Gb, Ab, Eb, Gb, Ab, Eb, Gb, Ab, Eb

Peo - ple, — keep on learn-in! —
Teach - ers, — keep on teach-in! —

mf

Chord diagrams: Gb, Ab, Eb, Gb, Ab, Eb, Gb, Ab, Eb

Sol - diers, — keep on war-rin! — World, —
Preach - ers, — keep on preach-in! — World, —

Chord diagrams: F, Ab, Bb, F, G, Ab, Db7

keep on turn - in', 'cause it won't be — too
keep on turn - in', 'cause it won't be — too



long. long. Oh no

Pow- ers, — keep on ly- in'; while your
 Lov- ers, — keep on lov- in'. — Be -

peo - ple — keep on dy - in'. World,
 - liev - ers, — keep on be - liev-in'. Sleep -

ers, — keep on turn- in' 'cause it won't be too
 just stop sleep-in' 'cause it won't be too

long. long. Oh no I'm I'm

Chorus:

so darn glad } he let me try it a - gain, 'cause my last time on earth I lived a
so glad that }

whole world of sin. I'm so glad that I know more than I knew then; gon-na keep-

on try - in' till I reach the my High- est Ground.

Whew! (2nd verse only) till

Repeat and fade

1. & 3. I reach my High- est Ground Oh no 2. No-one's 3. Till

Additional Lyrics: (Repeat last 4 bars as written- sing additional lyrics below)

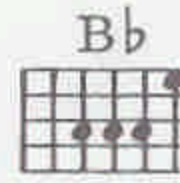
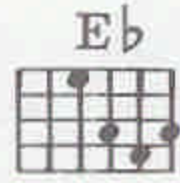
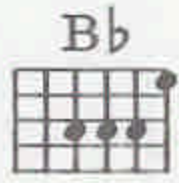
Don't you let nobody bring you down. They'll sho' nuff try.
God is gonna show you Higher Ground. He's the only friend you have around.

WE CAN WORK IT OUT.

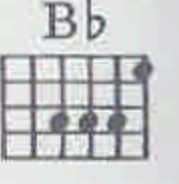
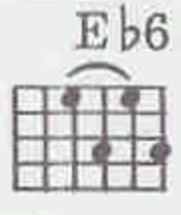
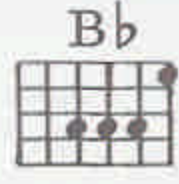
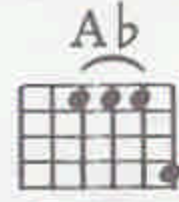
WORDS & MUSIC: JOHN LENNON AND PAUL McCARTNEY.

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Moderato

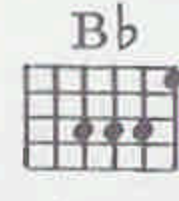
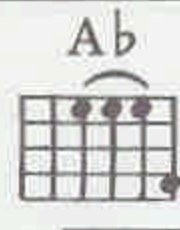
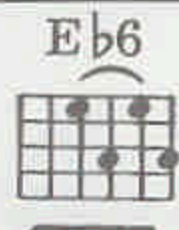
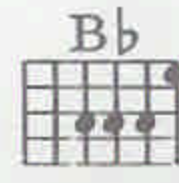


Try to see it my way, do I have to keep— on talk-
Think of what you're say - ing, you can get it wrong— and still you
Try to see it my way, on- ly time will tell— if I am

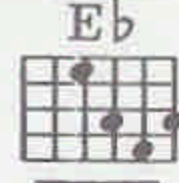


till I can't go on?—
think that it's al - right,—
right or I am wrong.—

While you see it your way,
Think of what I'm say - ing,
While you see it your way,



run the risk of know—ing that our love may soon be gone.—
we can work it out—and get it straight, or say good-night.—
there's a chance that we— may fall a - part be - fore too long.—



We can work it out, ——— We can work it out. ———

To Coda ⊕

Gm Gm7 Eb D7

Life is ve-ry short, — and there's no time — for fus-sing and

Gm Gm7 Ebmaj7 Gm Gm

fight-ing, my friend. I have al - ways thought

Gm Gm7 Eb D7

— that it's a crime, — So I will

Gm Gm7 Ebmaj7 Gm

ask you once a - gain.

D.S. al Coda

Bb Eb Bb

⊕ CODA

KNOCKS ME OFF MY FEET.

WORDS & MUSIC: STEVIE WONDER.

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INTRO - Rubato

Musical notation for the Intro section, marked 'Rubato' and 'mp'. It consists of two staves (treble and bass clef) in common time. The melody in the treble clef starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a half note G4-A4-B4-C5, then a quarter note G4, a quarter note F4, and a quarter note E4. The piece concludes with a triplet of eighth notes G4, F4, and E4.

Musical notation for the first part of the main section, marked 'Moderately (with a beat)'. It consists of two staves. The treble clef features a complex melodic line with a quintuplet of eighth notes (G4, A4, B4, C5, B4), followed by two triplet eighth notes (G4, F4, E4). The bass clef provides a simple accompaniment with quarter notes G3, F3, and E3.

Musical notation for the second part of the main section, including the lyrics "I see us in the park". It consists of two staves. The treble clef has a melodic line with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bass clef has a melodic line with a quarter note G3, an eighth note A3, a quarter note B3, and a quarter note C4. The lyrics "I see us in the park" are written below the treble staff.

Musical notation for the third part of the main section, including guitar chords and lyrics. It consists of two staves. The treble clef has a melodic line with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bass clef has a melodic line with a quarter note G3, an eighth note A3, a quarter note B3, and a quarter note C4. The lyrics "stroll - ing the sum - mer days of" and "un - der a lov - er's tree that's" are written below the treble staff. Guitar chords are indicated: Cmaj7, Gm7, and C9. Triplet markings are present over the final notes of the treble staff.

Fm7



Bb7



Cmaj7



G11



im - ag - in - ings in my head, and words from our hearts,
seen through the eyes of my mind. And I reach out for the part



Cmaj7



Gm7



C9



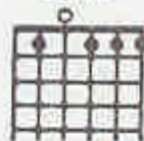
told on - ly to the winds felt
of me that lives in you that



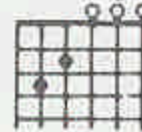
Fm7



Bb9



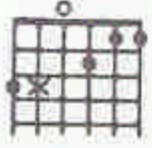
Cmaj7



ev - en with - out be - ing said. I don't want to bore
on - ly our two hearts can find. }



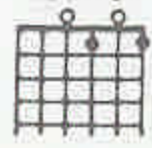
G11



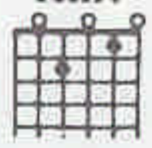
E7



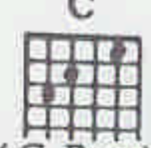
E7-9



Am7



C



Fmaj7



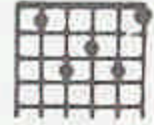
(G Bass)



you with my trou - ble,



Bbmaj7



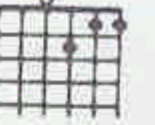
A7



A7



Dm7



C



(C# Bass)

(E Bass)



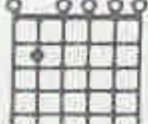
but there's some-thing 'bout your love that makes me weak and



Fmaj7



Em7



Dm7



G11



C

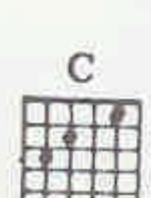
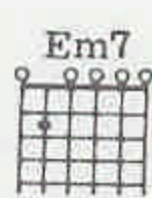
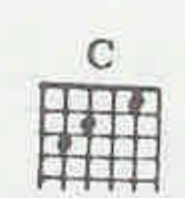
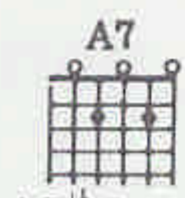
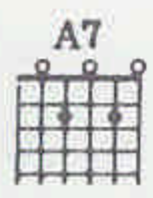


Bbmaj7



knocks me off my feet. There's some-thing 'bout your love that



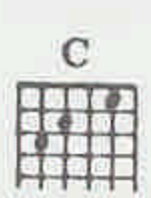
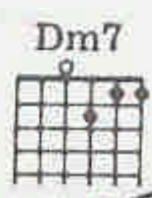
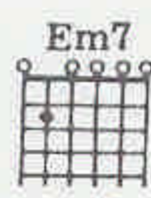
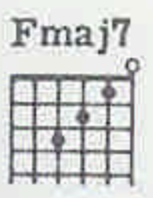


(C# Bass)

(E Bass)



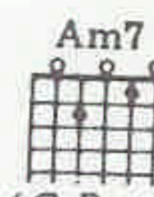
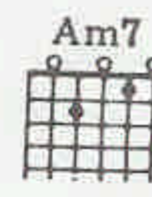
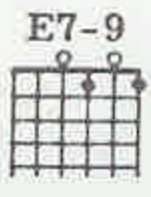
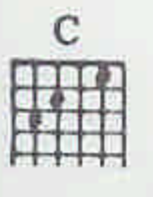
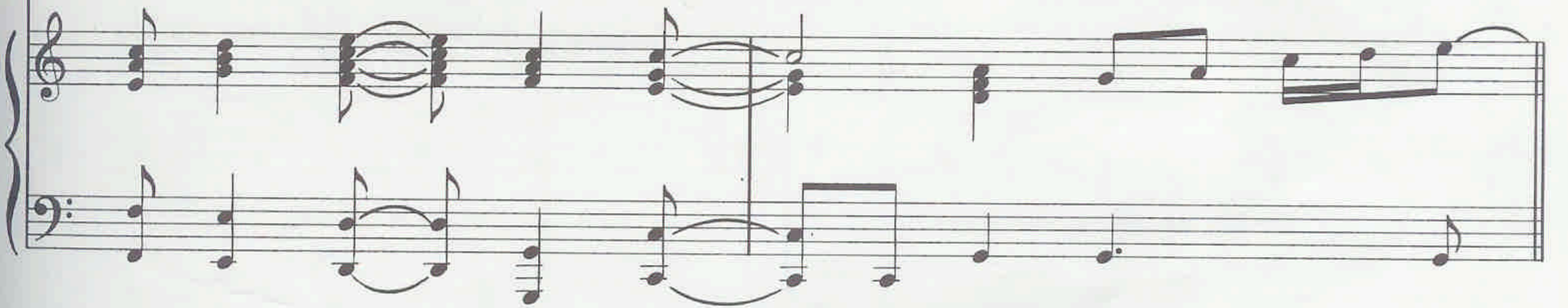
makes me weak ___ and knocks me off ___ my feet; ___



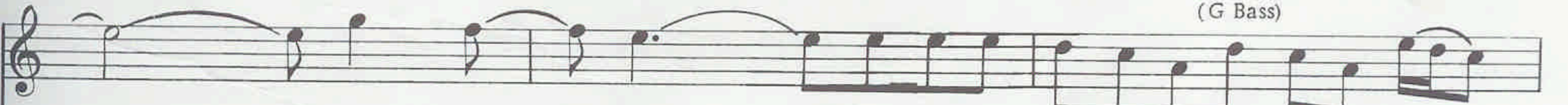
To Coda



knocks me off ___ my feet. ___ I don't want to bore ___



(G Bass)



___ you with ___ it, ___ oh but I love you, I love you, I love ___



Fmaj7 G11 C E7-9 E7

you. I don't want to bore _____ you with _____ it, _____ oh, but I

Am7 Am7 (G Bass) Fmaj7 F (Eb Bass) F (D Bass) D11

love you, I love you, I love _____ you more and more. _____

G11

D. S. al Coda

We lay be-neath the stars, -

Coda C E7-9 E7

_____ you with _____ it, _____ but I

Am7 Am7 (G Bass) Fmaj7 G11

love you, I love you, I love _____ you. I don't want to bore _____

Repeat ad lib. and fade...

UPTIGHT (EVERYTHING'S ALRIGHT). 16

WORDS & MUSIC: STEVIE WONDER, SYLVIA MOY AND HENRY COSBY.

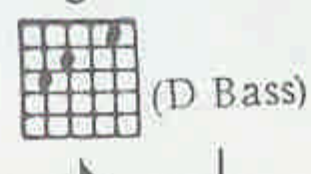
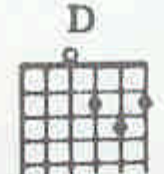
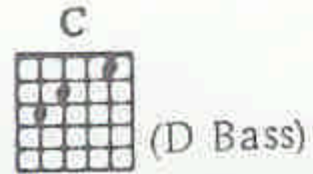
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Moderately Bright

Ba - by, ev - 'ry - thing is all right, up - tight, out ___
 Ba - by, ev - 'ry - thing is all right, up - tight, out ___

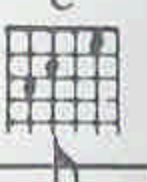
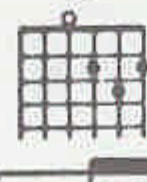
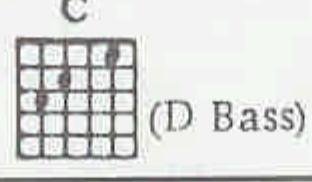
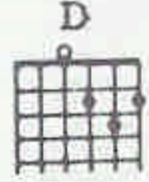
___ of sight. ___ I'm a poor man's son ___ from a - cross the rail-road tracks, ___ the
 ___ of sight. ___ I'm a pearl of a girl, ___ I guess that's what you might say, ___ I
 No one ___ is better than I, ___

on - ly shirt I own is hang - in' on ___ my back, but I'm ___ the en - vy of ev - 'ry
 guess her folks ___ brought her up that way; the right side of the tracks, she was
 I know I'm ___ just an - av - er - age ___ guy, no - foot - ball he - ro or

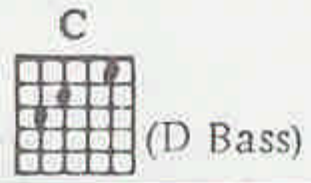
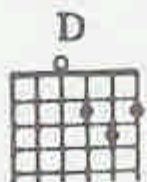


2nd time D. S.

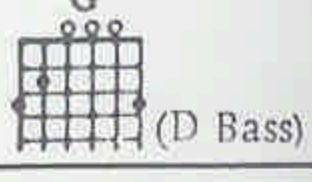
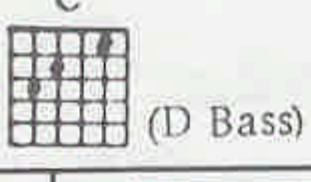
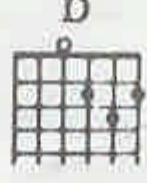
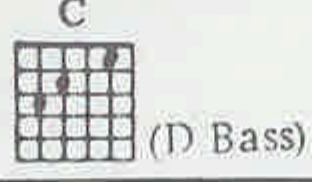
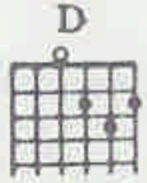
sin - gle guy since I'm the ap - ple of my girl's eye when we
 born and raised in a great big old house full of but - lers and maids. She says
 smooth Don Juan; got emp - ty pock - ets, you see I'm a poor man's son



go out step - ping on the town. For a while my money's low and my suit's -
 give her the things that money can buy but I'll nev - er, nev - er nev - er make my



out of style, but it's all right if my clothes are - n't new; out
 ba - by cry, and it's all right; what I can't do, out



of sight be - cause my heart is true; she says ba - by ev - ry - thing is all right,
 of sight be - cause my heart is true; she says ba - by ev - ry - thing is all right,

D (D Bass) C (D Bass) (D Bass) G (D Bass) D

up tight, out of sight; ba - by, ev-
 up tight, clean out of sight; ba - by, ev-

C (D Bass) G (D Bass) D (D Bass) C (D Bass) G (D Bass) to Coda

'ry - thing is all right, up - tight, clean out of sight.
 'ry - thing is all right, up - tight, clean out of sight.

D (D Bass) C (D Bass) D (D Bass) C (D Bass) D.S. al Coda

She's a

3 times

D (D Bass) C (D Bass) G (D Bass) D (D Bass) C (D Bass) G (D Bass) Repeat and Fade

Ba - by, ev - 'ry - thing is all right, up - tight, way out of sight.

Coda

BOOGIE ON REGGAE WOMAN.

WORDS & MUSIC: STEVIE WONDER.

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Moderately Slow

Ab Gb Db Ab Gb Db B Gb
7 (Ab Bass) (Ab Bass) 7 (Ab Bass) (Ab Bass) (Db Bass)(Db Bass)

I like to see you boogie right across the floor
I'd like to see both of us fall deep in love

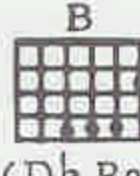
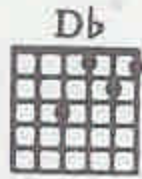
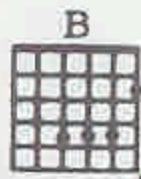
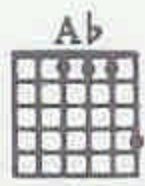
Db Bb Eb

I like to do it to you til you holler for more.
I'd like to see you and me under the stars above.

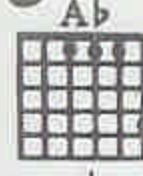
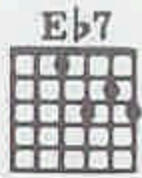
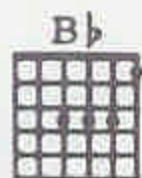
Ab Gb Db Ab Gb Db Gb Db
(Ab Bass) (Ab Bass) (Ab Bass)(Ab Bass) (Ab Bass) (Ab Bass)

2nd time Yes I would

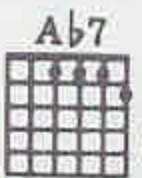
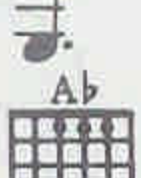
I like to Reggae
I'd like to see both of us



but you dance too fast for me,
fall deep-ly in love,

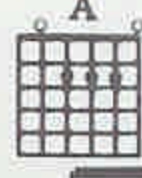
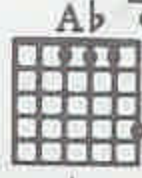


I'd like to make love to you so you can make me scream.
I'd like to see you in the raw un-der the stars a - bove.

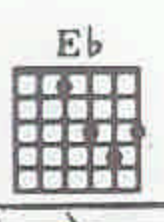
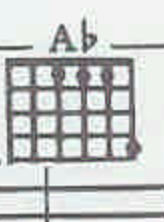
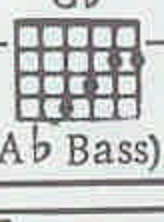

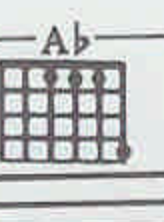




Boog-ie on Reg - gae wo - man
So boog-ie on Reg - gae wo - man

What is wrong with me?
What is wrong with you?

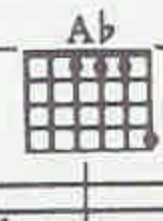
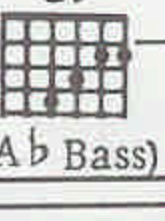

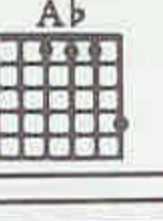



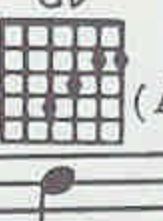


Boog - ie on Reg - gae wo - man,
Boog - ie on Reg - gae wo - man,

1. Ba - by can't you see. —
 What you try - 'n to do. —



2. Boog - ie on Reg - gae
 Boog - ie on Reg - gae


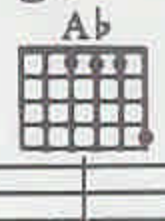
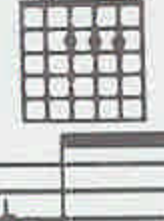
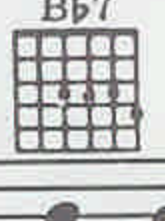
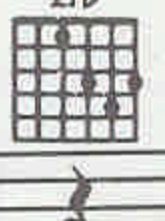






wo-man — What is wrong — with you? —
 wo-man — Let me do it to you. —



Boog-ie on Reg - gae wo-man — repeat and fade
 What you try - 'n to do? —

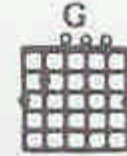
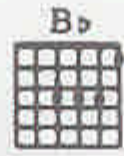


BLAME IT ON THE SUN.

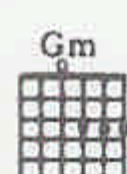
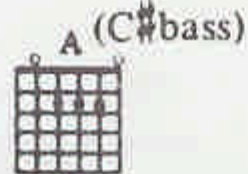
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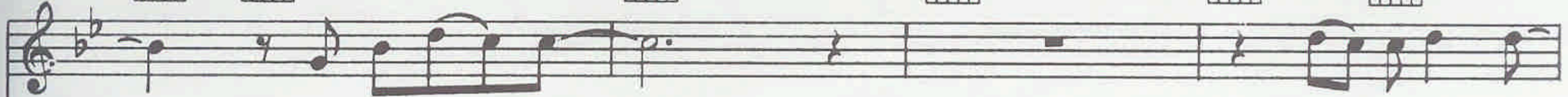
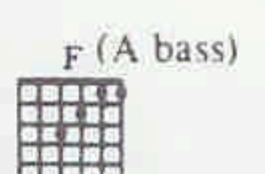
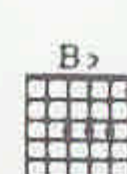
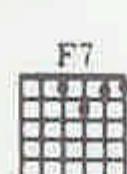
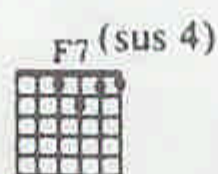
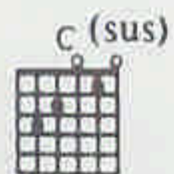
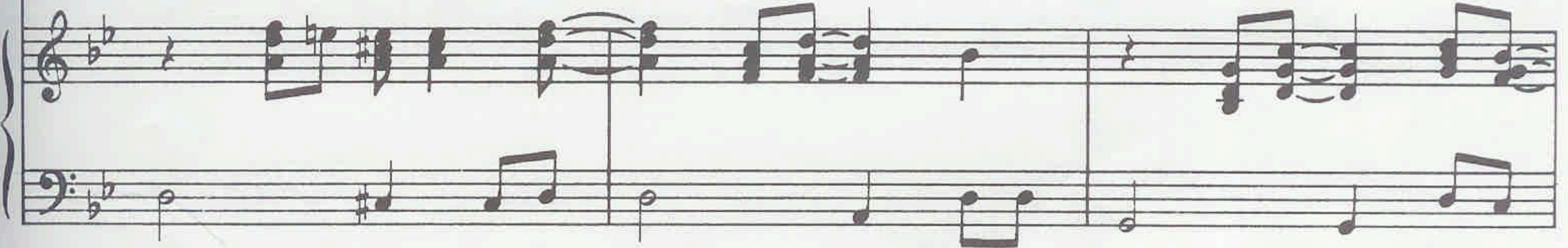
Slowly



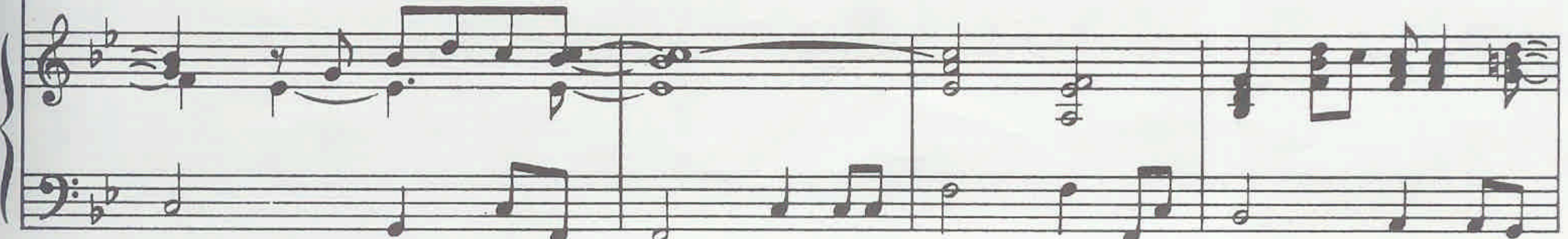
Where_ has my love___ gone?___
 Who_ poured the love___ out?___



How_ can I go___ on?___ It seems_ dear love_
 What_ made this bit ter doubt?___ Is peace_ not here_



— has gone a way. — Where_ is my spi -
 — for me to see? — Wish_ I could tell_



G Dm A (C#bass) Dm

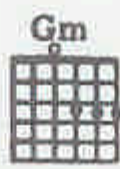
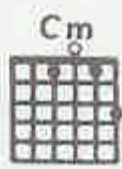
- rit? _____ I'm no-where near _____ it. _____
 - you _____ what I am feel _____ ing. _____

Gm (sus) Cm F (sus 4) F (tacet)

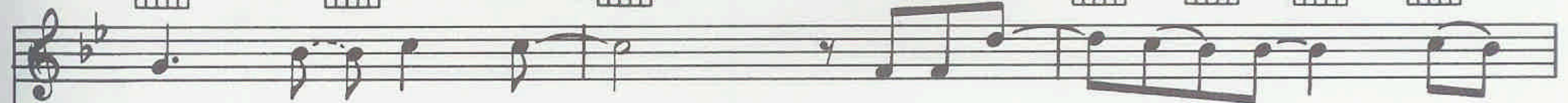
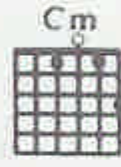
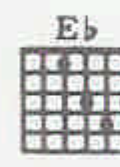
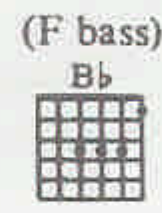
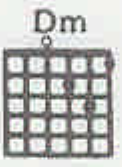
Oh, yes my love _____ has gone a - stray _____ But I'll Blame It On The
 But words won't come _____ for me to speak _____ But I'll Blame It On The

Chorus Cm Gm Cm Gm Edim Adim

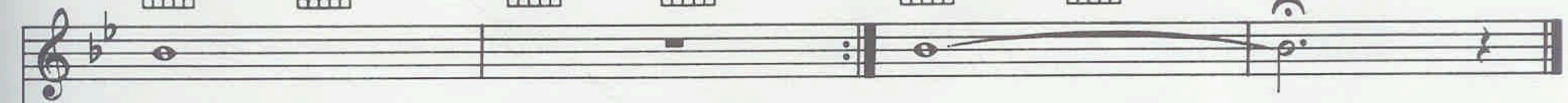
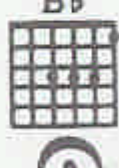
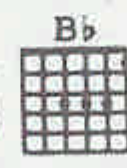
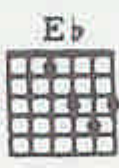
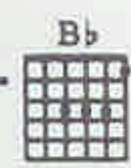
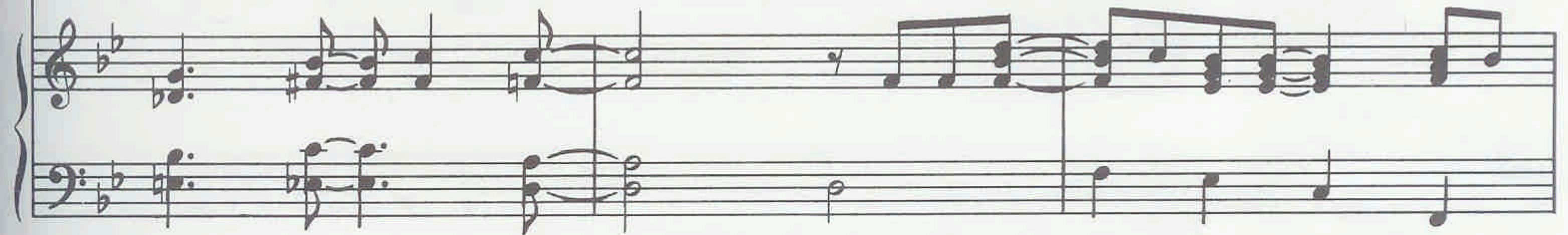
Sun, the sun that did - n't shine. I'll blame it on the wind and the trees. -
 Sun, that did - n't fill the sky. I'll blame it on the birds and the trees. -



I'll blame it on the time that nev-er was e-nough. I'll blame it on the
 I'll blame it on the day that end-ed once too soon. I'll blame it on the



tide and the sea but my heart blames it on
 nights that could not be but my heart blames it on



me

me.

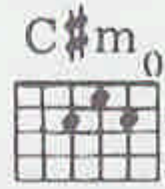


I AIN'T GONNA STAND FOR IT.

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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 -

C#m₀



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#



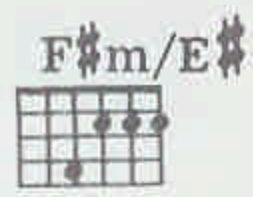
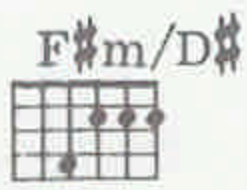
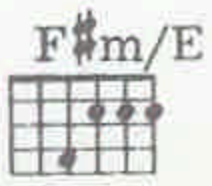
F#m



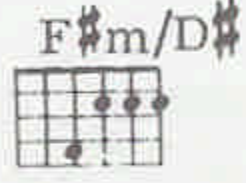
F#m/E#



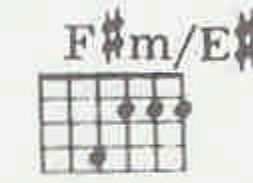
And I ain't gon - na stand_____ for it, ba - by.



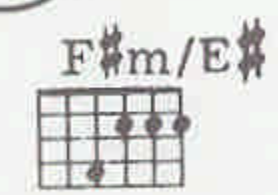
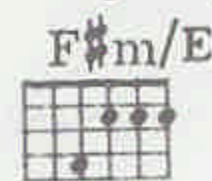
And I ain't gon - na stand _____ for it, ba-by.



Nah. _____



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



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

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

Nah. _____

Nah. _____

Oh _____

C#m₀

my my my my my my

D6

oh my my my my my

Bm7/E

oh

A

my my my my my

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')

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Moderately Bright $\text{♩} = 120$

mp

Bm A G

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 mp

F# E

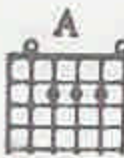
-ly;

though_ the world's full of prob-lems,—

they could-n't

1. 2. 3. 5. 7.

Bm



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

touch us e - ven if they — tried. —

4. 6. 8. Bm



Musical notation for the second system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

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

mf

Chorus:

Bm



Musical notation for the chorus section, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

you — would be jam-min' un - til the break of —

(Background:) We're in the mid - dle of the mak - in's of the mas-ter blast - er
(begin 5th time)

Musical notation for the chorus accompaniment, including a grand staff with piano accompaniment.

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



E7


Musical notation for the final system, including a treble clef staff with a melody line and a grand staff with piano accompaniment.

dawn, —
jam - min'.

I'll bet you no - bod - y ev - er told you that
2. you would be
6. we're —

Musical notation for the final system, including a grand staff with piano accompaniment.

2. F#7

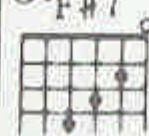


NC

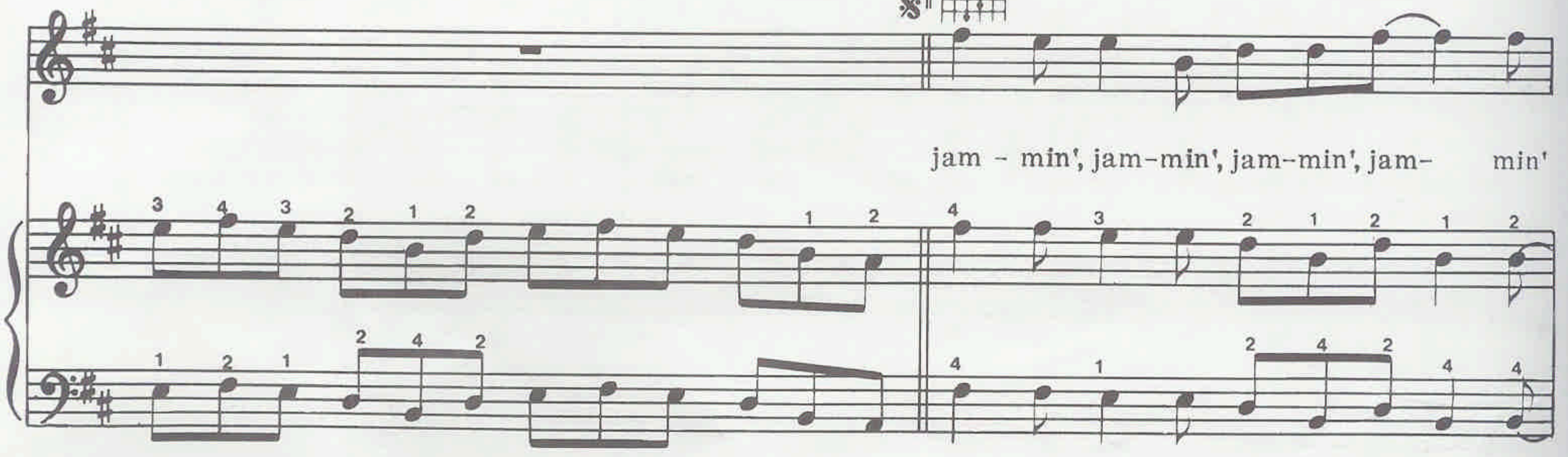
jam-min', and jam-min', and jam-min! jam on._____




D.S. 6 F#7



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



NC

on._____



D.C.

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's
 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's
 Of the master blaster jammin').
 (Repeat background)
 Oh, oh, oh, you
 (We're in the middle of the makin's
 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's
 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's
 Of the master blaster jammin').
 (Repeat background)

DO LIKE YOU.

WORDS & MUSIC: STEVIE WONDER.

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Moderately

Play 5 times
(L.H.: 3rd, 4th, and 5th time only)

mf

8va bassa throughout

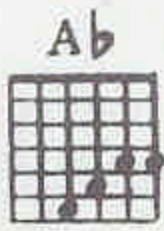
Gb/Ab *Ab* *Gb/Ab*

Ab *Gb/Ab* *Ab*

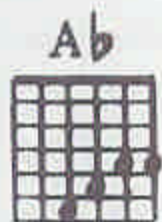
1. Since age one, Kei - ta knew he had the

mf

(continue 8va bassa to end)



an - swer, and it was



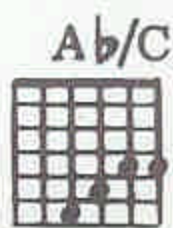
that some-day he'd be a danc er. And with



help from his sis, sure - ly



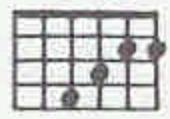
that boy would not miss from be - ing



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

1.3.

G \flat /A \flat



A \flat



2.4.

G \flat /A \flat



2. Late at
4. When they

A \flat



G \flat /A \flat



Show me how to

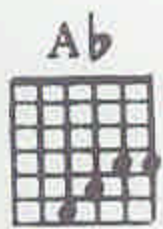
A \flat



G \flat /A \flat



do like you. Show me how to do it.



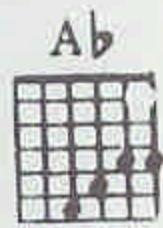
Ab Gb/Ab

Show me how to



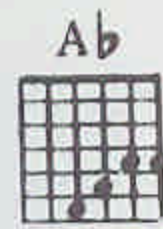
Ab Gb/Ab

do like you. Show me how to do it.



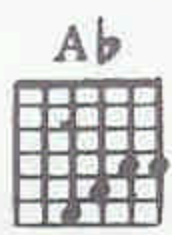
Ab Gb/Ab

Show me how to



Ab Gb/Ab

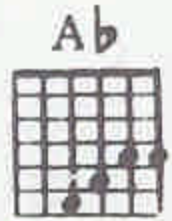
do like you. Show me how to do it.



Ab

Gb/Ab

Show — me how — to —



To Coda

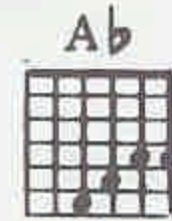
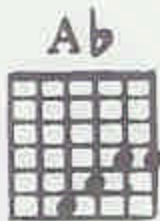


N.C.

do like — you. —



Gb/Ab



D.S. al Coda

3

3. Once at

Coda

N.C.

The musical score for the Coda section consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a half rest. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a final cadence marked by a double bar line and repeat dots.

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...

ROCKET LOVE.

WORDS & MUSIC: STEVIE WONDER.

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Moderately

mf

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

G#m 4th fret G#m(+5) 4th fret G#m6 4th fret G#m(+5) 4th fret C#m7(add6)

Doo doo doo_____

doo doo doo_____

E9(#11)



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

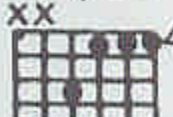


G#m(+5)

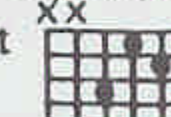


doo doo doo_

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

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

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

With pride and strength no one would test, but

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

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 at 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. —



1. G#sus



G#m



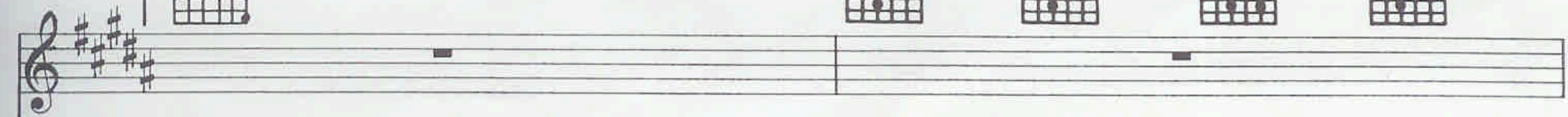
G#m(+5)



G#m6



G#m(+5)



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

2. G#sus

2. A

This system contains guitar chord diagrams for G#m, G#m(+5), G#m6, and G#m(+5) at the 4th fret, and a G#sus chord. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a repeat sign and a first ending bracket.

C#m7(add6)

E9(#11)

This system contains guitar chord diagrams for C#m7(add6) and E9(#11). The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

B/A

G#m9

C#m7(add6)

This system contains guitar chord diagrams for B/A, G#m9, and C#m7(add6). The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

D#7

E7

Am 5th fret

Am(+5) 5th fret

Am6 5th fret

Am(+5) 5th fret

3. The

pas-sion burn-ing in your heart would

This system contains guitar chord diagrams for D#7, E7, Am, Am(+5), Am6, and Am(+5) at the 5th fret. The piano accompaniment includes the lyrics "3. The pas-sion burn-ing in your heart would" and continues with a melody in the right hand and a bass line in the left hand.

Am
xx 5th fret

Am(+5)
xx 5th fret

Am6
xx 5th fret

Am(+5)
xx 5th fret

G7sus
00

make hell's fire_ seem like_ a spark. — Where did — it go? —

E7
0 0 0 0

Am
xx 5th fret

Am(+5)
xx 5th fret

Am6
xx 5th fret

Am(+5)
xx 5th fret

Just why that you_ would o - ver - night — turn

Am
xx 5th fret

Am(+5)
xx 5th fret

Am6
xx 5th fret

Am(+5)
xx 5th fret

G7sus
00

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

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...

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A PLACE IN THE SUN
ANOTHER STAR
BLAME IT ON THE SUN
BOOGIE ON REGGAE WOMAN
DO LIKE YOU
DON'T YOU WORRY 'BOUT A THING
FOR ONCE IN MY LIFE
GOLDEN LADY
HEAVEN HELP US ALL
HE'S MISSTRA KNOW-IT-ALL
HIGHER GROUND
I AIN'T GONNA STAND FOR IT
I BELIEVE (WHEN I FALL IN LOVE)
I WAS MADE TO LOVE HER
I WISH
IF YOU REALLY LOVE ME
ISN'T SHE LOVELY

KNOCKS ME OFF MY FEET
LIVING FOR THE CITY
MASTER BLASTER (JAMMIN')
MY CHERIE AMOUR
NEVER DREAMED YOU'D LEAVE IN SUMMER
PASTIME PARADISE
ROCKET LOVE
SIGNED, SEALED, DELIVERED, I'M YOURS
SIR DUKE
SUPERSTITION
SUPERWOMAN
UPTIGHT
WE CAN WORK IT OUT
YOU ARE THE SUNSHINE OF MY LIFE
YOU'VE GOT IT BAD GIRL
YOU HAVEN'T DONE NOTHIN'

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