

I NEVER LOVED A MAN

(THE WAY I LOVED YOU)

Words and Music by
RONNIE SHANNON

Slow Blues Feeling

musical notation for the first system, including vocal line and piano accompaniment. The piano part is marked *mf*.

You're a



musical notation for the second system, including vocal line and piano accompaniment.

no good heart break - er , a li - ar out and a cheat And
time ago I thought _____ you'd run out of _____ fools. But



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

I don't know why _____ I let you do these things to me. My
I was so wrong, _____ you got _____ one you'll nev - er lose. The



friends keep tell - ing me you ain't no good But oh, they don't know I'd
 way you treat me you hurt me so bad. Ba - by, you know I'm the



leave you if I could. I guess I'm up tight and I'm stuck like glue 'cause I ain't
 best you ev - er had. Kiss me once a - gain and don't say we're through 'cause I ain't



nev - er, nev - er, nev - er, no, no, loved a
 nev - er, nev - er, nev - er, no, no, loved a



man the way that I love you. Some
 man the way that I love you.

RESPECT

Words and Music by
OTIS REDDING

Solid 4 beat

The musical score is written in 4/4 time with a common key signature. It consists of four systems, each with a piano accompaniment (treble and bass clefs) and a vocal line (treble clef). The piano part features a steady bass line and chords in the right hand. The vocal line includes lyrics and dynamic markings such as *mf* and *f*. Chord diagrams for C, F, G, and C7 are provided above the corresponding measures.

System 1: Chords: C, F, C. Dynamics: *mf*.

System 2: Chords: F, G, F. Dynamics: *f*. Lyrics: What you want ba-by I got. I ain't gon-na do you wrong while you gone.

System 3: Chords: G, F. Lyrics: What you need you know I got it. I ain't gon-na do you wrong 'cause I don't wan-na.

System 4: Chords: G, F, C7. Lyrics: All I ask-in' is for a lit-tle re-spect, when you come home. Ba-

F C7 F

- by, when you come home, — re - spect.

G F G

I'm out — to give you all my mon - ey, but all I'm ask - in'
 Ooh, — your kiss - es, sweeter than hon - ey, but guess — what, —

F G

in re - turn, hon - ey, is to give me
 so here's my mon - ey, all I want you to do for me

F C

my pro - per re - spect when you get home. Yeah,
 is give me some here when you get home. Yeah,



ba-by, when you get home.
ba-by, when you get home.



R - E - S - P - E - C - T, find out what it means to me,



R - E - S - P - E - C - T, take out T C P,



a lit - tle re - spect.

Repeat and Fade

DO RIGHT WOMAN DO RIGHT MAN

Words and Music by
CHIPS MOMAN & DAN PENN

Slowly ♩ = 46

VERSE

F#m D A E7sus4 A A Bm/E

Take me to heart, _____

p *mp*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with guitar chords F#m, D, A, E7sus4, A, A, and Bm/E written above it. The bottom two lines are piano accompaniment. The first measure is a whole rest. The second measure has a piano (*p*) dynamic. The third measure has a mezzo-piano (*mp*) dynamic. The lyrics 'Take me to heart, _____' are written below the vocal line.

A E F#m/B E D G/A

and I'll al-ways love you, _____ and no - bo - dy _____

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with guitar chords A, E, F#m/B, E, D, and G/A written above it. The bottom two lines are piano accompaniment. The lyrics 'and I'll al-ways love you, _____ and no - bo - dy _____' are written below the vocal line.

D A Bm/E A

can make me do wrong. _____ Take me for grant - ed, _____

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with guitar chords D, A, Bm/E, and A written above it. The bottom two lines are piano accompaniment. The lyrics 'can make me do wrong. _____ Take me for grant - ed, _____' are written below the vocal line.

E F#m/B E D

leav - in' love un - shown, makes will pow-er weak

A Bm/E A

and temp-ta - tion strong.

B7 E/F# B7

A wo-man's on-ly hu - man; you should un - der -

mp

B6/D# F#m E7 E7sus4 E7 E7sus4 E7 E7sus4

stand. She's not just a play - thing; she's flesh and blood, just like her *cresc.*

E7 Bm/A A/E D6 A/C# B7 E/F#

man. If you want a do right, all day's wo - man, _____

mf

B7 D/E E D/E E A Bm/E

To Coda ☼

you've got-ta be a do right, all night _____ man. _____

A F#m

Yeah, yeah. Well, they say it's a man's_ world; _____

cresc. *ff*

C#m F#m

oh, but you can't prove that by me, _____ no. _____ And as long as we're to -

B6/F# F#m D/E E7

ge - ther, ba - by, show some re - spect for me. If you want a

mf

Bm/A A/E D6 A/C# B7 E/F# B7

do right, all day's wo - man, you've got-ta be a

D/E E D/E E A Bm/E A A7 Bb7

do right, all night man.

mp

D% al Coda

⊕ CODA A D/E E7 D/E E7 A Bm A

You got - ta be a do right, all night man.

rit.

DR. FEELGOOD

Slow Blues

Words and Music by
GERRY GOFFIN & CAROLE KING



I don't want no - bod - y, _____ al - ways _____ sit - tin' a - round

me and my man. I don't want no - bod - y, _____ al - ways

sit - ting right there, _____ look - ing at me and that man, _____ Be it my moth - er, my broth - er, or my

sis - ter. Would you be - lieve, I get up, put on some clothes _____ go out and help me find some - bod - y for this self if I can?

G C G

Now I don't mind com-pa - ny be-cause com-pan-y's all right with me ev-'ry once in a - while. —

G7 C7

Yes, it is. Now I don't mind com-pan-y be-cause com - pan - y's all

G Am7 Bm7 Em7 Am7

right with me ev - 'ry once in a - while. — Yeah! Ooooh! — When

D7 G C C#dim

me and that man get to lov - in', — I tell ya girl I dig ya, but I don't have time —

G D#dim D7 G G

to sit and chit and sit and chit chat and smile. Don't send me no Doc - tor, —

fill me up with all a those pills. — I got me a man name Doc - tor Feel - good.

Yeah! Yeah! That man takes care of all my pains and my ills. His name is Doc - tor Feel - good — in the morn - ing

To take care of bus' - ness, — is real - ly this man's game. —

And af - ter one vi - sit to Doc - tor Feel - good, You — un - der - stand why I feel good — in this

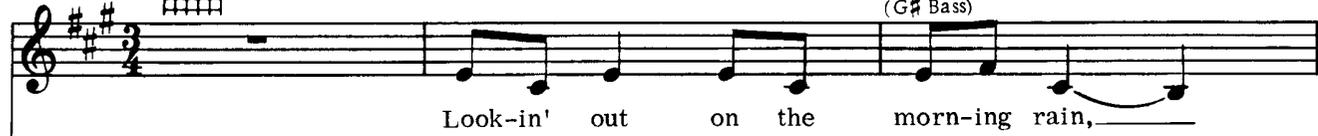
pain. — Oh! Yeah! Oooh! (Spoken) Good God Almighty the man sure makes me feel real goo-oo-ood!

(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN

Words and Music by
CAROLE KING, GERRY GOFFIN &
JERRY WEXLER

Moderately 


(G# Bass)





Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes.

Be - fore the day I met you, —

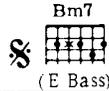
Piano accompaniment for the first system, featuring a bass line with triplets and a treble line with chords and eighth notes.



Musical staff with treble clef and key signature of two sharps. The melody continues with quarter and eighth notes.

life was so un - kind. Your love was the key to my — peace of

Piano accompaniment for the second system, featuring a bass line with triplets and a treble line with chords and eighth notes.



Musical staff with treble clef and key signature of two sharps. The melody continues with quarter and eighth notes.

mind, — 'cause you make me — feel, —

Piano accompaniment for the third system, featuring a bass line with triplets and a treble line with chords and eighth notes.



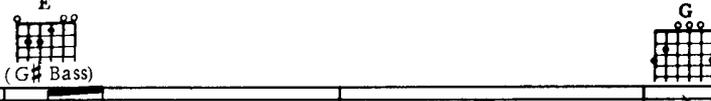
Musical staff with treble clef and key signature of two sharps. The melody continues with quarter and eighth notes.

you make me — feel, — you make me — feel like a —

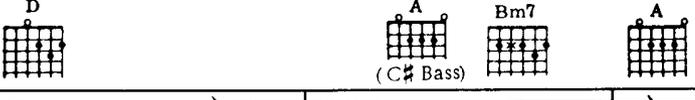
Piano accompaniment for the fourth system, featuring a bass line with triplets and a treble line with chords and eighth notes.



nat - u - ral wo - man. — When my



soul was in the lost and found, — you came a -



long — to claim it. I did - n't



know just what was wrong with me, — 'til your

This musical score is for a song in the key of D major (two sharps). It features a vocal line and a piano accompaniment. The piano part includes several triplet figures. The guitar part provides harmonic support with various chords and bass line options. The lyrics are: "nat - u - ral wo - man. — When my soul was in the lost and found, — you came a - long — to claim it. I did - n't know just what was wrong with me, — 'til your".

D  A  Bm7 
 (C# Bass)

kiss helped me name it. Now I'm no long - er



C#m7  Bm7  C#m7 

doubt - ful of what I'm liv - in' for, 'cause



Bm7  C#m7  Dmaj7 
D.S. al Coda

if I make you hap - py I don't need to do _____ more. _____

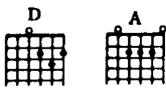


A  G 
 (A Bass)

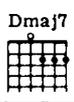
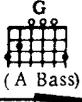
Oh, ba - by, what you've done to me! (What you've

Coda 

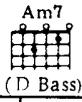




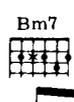
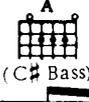
done to me! _____) You _____ make me feel _____ so _____ good _____



_____ in - side. (Good in - side. _____)



And I just _____ want to be _____ (want to be _____)



close to you. You make me feel _____ so a - live! _____ You _____

Bm7 (E Bass) A Dmaj7

make me feel, You make me

3 3

A Dmaj7 A D A (C# Bass) A D6 A6 (C# Bass)

feel, You make me feel like a nat - u - ral,

3 3

Bm7 1.2. (E Bass) Bm7 3. Bm7

nat - u - ral wo - man. You make me wo - man, a

3

Bm7 (E Bass) A D A Bm7 A (C# Bass)

nat - u - ral wo - man.

3 3

CHAIN OF FOOLS

Words and Music by
DON COVAY

Moderate rock beat



Chain, chain, chain, _____

p 3 *mf*

_____ chain, chain, chain, _____ chain, chain, chain,

_____ chain of fools. _____



— For five long years — I thought you — were my

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff. The piano accompaniment is written on two staves (treble and bass clefs). The lyrics are: "For five long years — I thought you — were my". The music is in a key with one flat (B-flat) and a 7/8 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

man, — But I found out, love, —

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "man, — But I found out, love, —". The piano accompaniment includes a melodic line in the right hand that moves across the system.

I'm just a link in your chain. — You got me where you

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "I'm just a link in your chain. — You got me where you". The piano accompaniment features a melodic line in the right hand that moves across the system.

want me I ain't no - thin' but your fool. —

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "want me I ain't no - thin' but your fool. —". The piano accompaniment features a melodic line in the right hand that moves across the system.

You treat - ed me mean, — You treat - ed me

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a 7/8 time signature. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are: "You treat - ed me mean, — You treat - ed me".

cruel. — Chain, chain, chain, —

The second system continues the musical score. The vocal line includes a guitar chord diagram for a C major chord (x02321) above the notes. The lyrics are: "cruel. — Chain, chain, chain, —".

chain of fools. — E - ve - ry chain

The third system of the musical score. The vocal line continues with the lyrics: "chain of fools. — E - ve - ry chain".

has got a weak link. —

The fourth and final system of the musical score. The vocal line concludes with the lyrics: "has got a weak link. —".

I may be weak, yeah, — but I'll bear the



strain... You

told me to leave you a - lone, My fa - ther said come on

home. My doc - tor said take it ea - sy, oh, but your

lov - in' is — much too strong, — I'm add - ed to your chain, chain, chain, —

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a common time signature (C). The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are: "lov - in' is — much too strong, — I'm add - ed to your chain, chain, chain, —". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

— chain, chain, chain, —

The second system continues the musical score. The vocal line has a rest for the first measure, followed by the lyrics "chain, chain, chain, —". The piano accompaniment continues with the same rhythmic pattern as the first system.

chain, chain, chain, — chain of

The third system continues the musical score. The vocal line has a rest for the first measure, followed by the lyrics "chain, chain, chain, — chain of". The piano accompaniment continues with the same rhythmic pattern.

fools. — One of these morn - ings —

The fourth system concludes the musical score. The vocal line has a rest for the first measure, followed by the lyrics "fools. — One of these morn - ings —". The piano accompaniment continues with the same rhythmic pattern.

the chain is gon - na break, — But up un - til then, —

yeah, — I'm gon-na take all I can take. — Chain, chain, chain, —

C

chain, chain, chain, chain, chain, chain,

Repeat and Fade

chain of fools. — Chain, chain, chain, —

SAVE ME

Words and Music by
CURTIS OUSLEY, ARETHA FRANKLIN &
CAROLYN FRANKLIN

♩ = 120



The first system of piano accompaniment consists of two staves. The right hand plays a series of chords: E, D, A, E, D, A. The left hand plays a steady eighth-note bass line.



Save me, some-bo - dy save me.

The second system of piano accompaniment continues the chord progression and bass line from the first system.



Save me,

The third system of piano accompaniment continues the chord progression and bass line.



some-bo - dy save me.

The fourth system of piano accompaniment concludes the piece with the final chord progression and bass line.

E D A E D A E D A

(1.) Pro - mised my-self that was the first ro - mance, — I would-n't give-you a

(2.3.4. — See block lyric)

E D A E D A E D A

sec - ond chance. It's safe to say, you're sure to find bro - ther the

To Coda ♠
after repeat

E D A E D A E D A

clo - ser I get to you ba - by, you drive me stone out of my mind. Save me,

E D A E D A E D A

oh — yeah, save — me, yeah — yeah. —



(3.) You're

Ad lib. rpt. to Fade

⊕ CODA


VERSE 2:

Those who love always give the most,
 We're crying together from coast to coast.
 Love leaves us cold and hurt inside,
 These tears of ours aren't justified.

Beggin' you to save me
 Yeah, I need somebody to save me.

VERSE 3:

You're always sayin' you needed me,
 You abused my love, set me free.
 You didn't need me, you didn't want me,
 Somebody help me, this man wants to torment me.

I'm beggin' you to save me
 Oh oh, save me.

VERSE 4:

Call in the caped crusader, Green Hornet they know
 I'm in so much trouble I don't know what to do.
 You can think anything about me, save me,
 Oh yeah.

Save me . . .

THE HOUSE THAT JACK BUILT

Words and Music by
BOB LANCE & FRAN ROBBINS

Moderately slow



First system of musical notation. It features a guitar part with four measures of chords: G, C7, G, and C7. Below this is a piano accompaniment in 4/4 time, marked *mf*. The piano part consists of a treble clef staff with chords and a bass clef staff with a simple melodic line.



Second system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "This was the land that he worked by hand, It was the dream of an up - right man, There was a fence that held our love, There was a gate that he walked out of,". The piano part is marked *mf*.



Third system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "There was a room that was filled with love, It was the love that I walked out of, This is a heart and it turned to stone, This is a house, - it ain't no home,". The piano part is marked *p*.

D7

C7

This is the life, — the life that he planned on, the love the same old love in the house that
This is the life, — that I de - stroyed the day that I toyed with love in the house that

G

1.

Jack built. (The house that Jack_ built) Re-mem-ber this house. —
Jack built. (The house that Jack_ built) Re-mem-ber this house.

2.

F

G

Oh, — what's ————— the use of cry - in', You know I

F

G

brought it on my - self, there's no de - ny - in', But it

F  G  A7 

seems _____ aw - f'ly fun - ny _____ that I did - n't un - der - stand _ un - til I



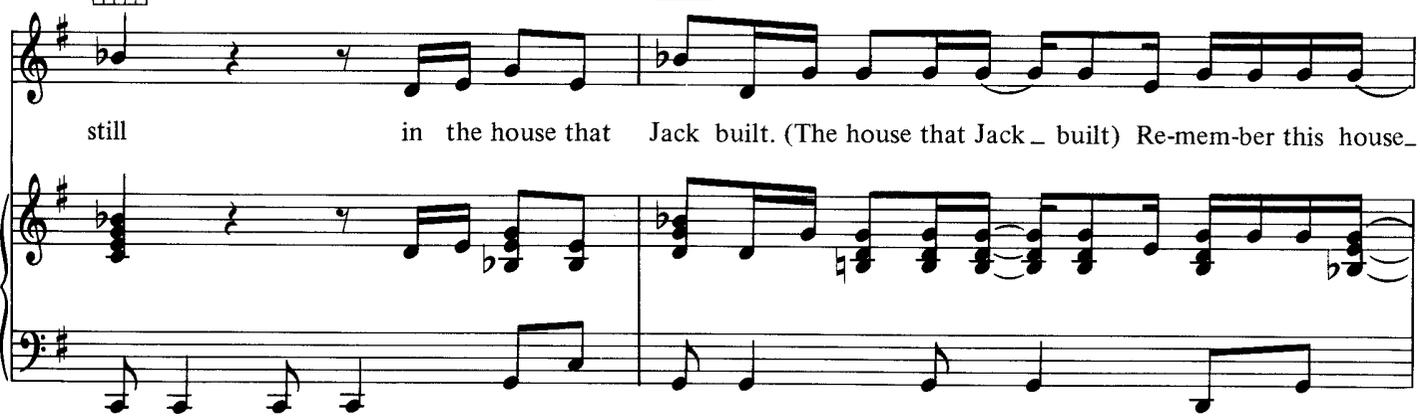
D7  G 

lost my up - right man. Up on the hill ___ ev - 'ry - thing stands



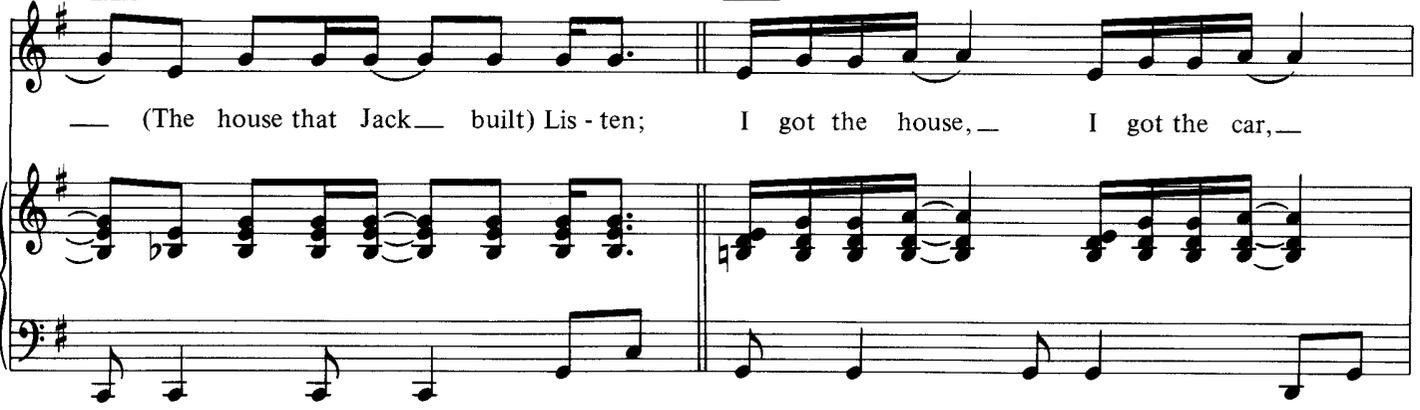
C7  G 

still in the house that Jack built. (The house that Jack _ built) Re - mem - ber this house _



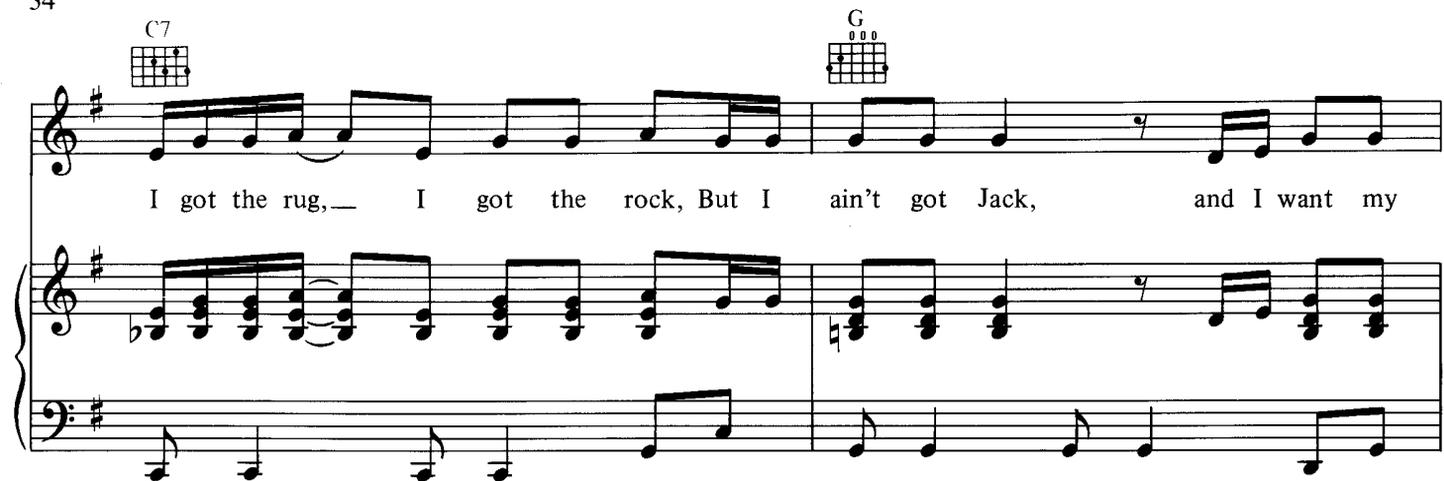
C7  G 

— (The house that Jack ___ built) Lis - ten; I got the house, _ I got the car, _



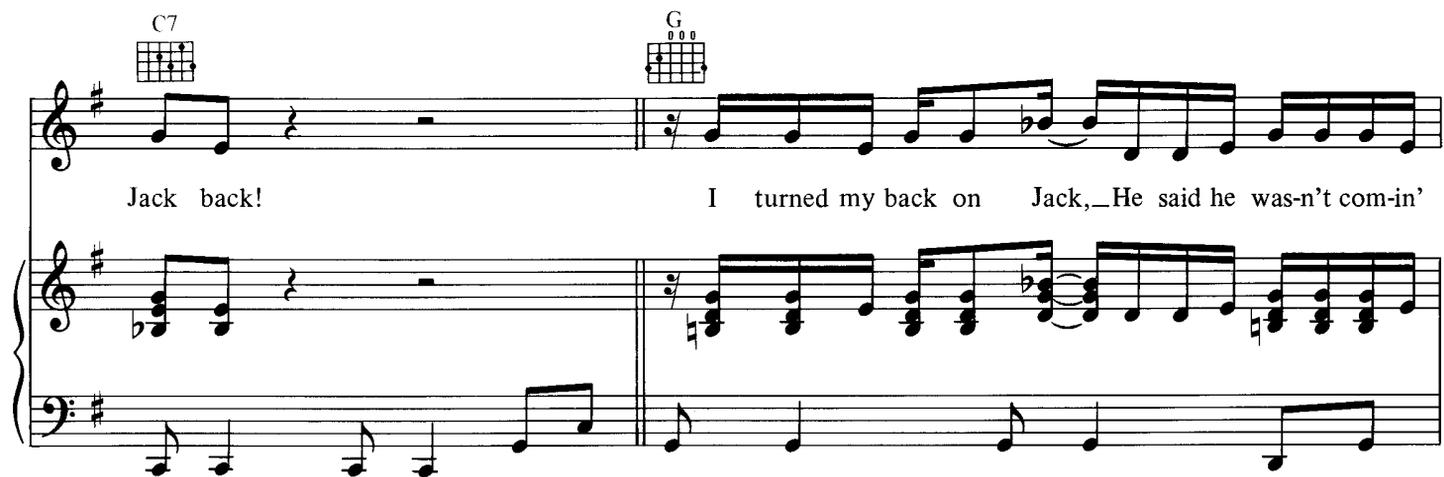
C7  G 

I got the rug,— I got the rock, But I ain't got Jack, and I want my



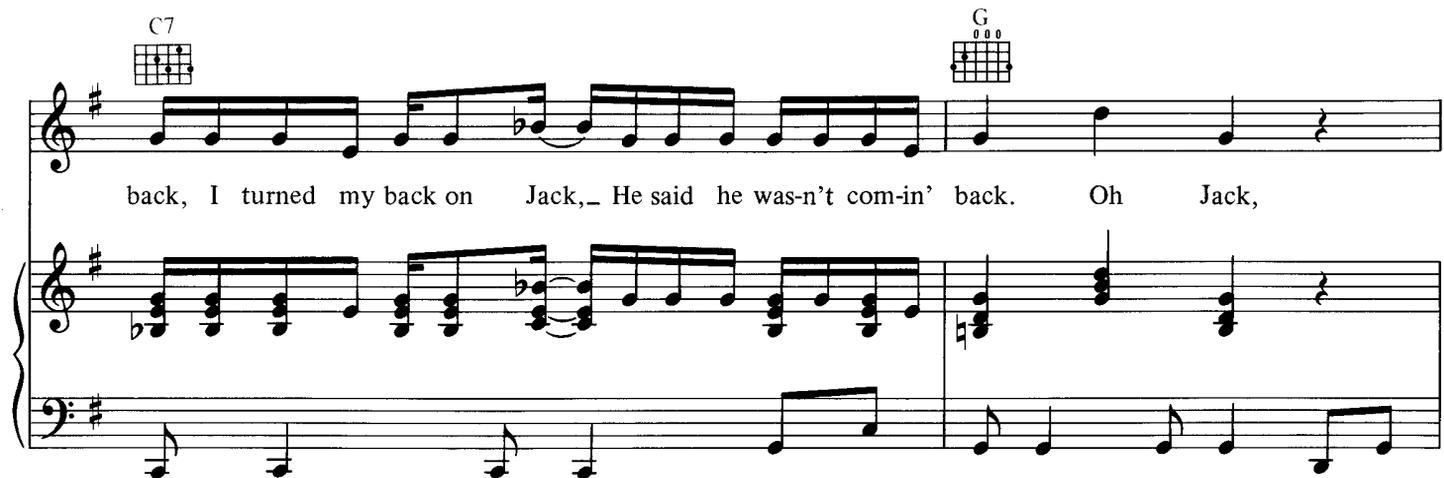
C7  G 

Jack back! I turned my back on Jack,—He said he was-n't com-in'



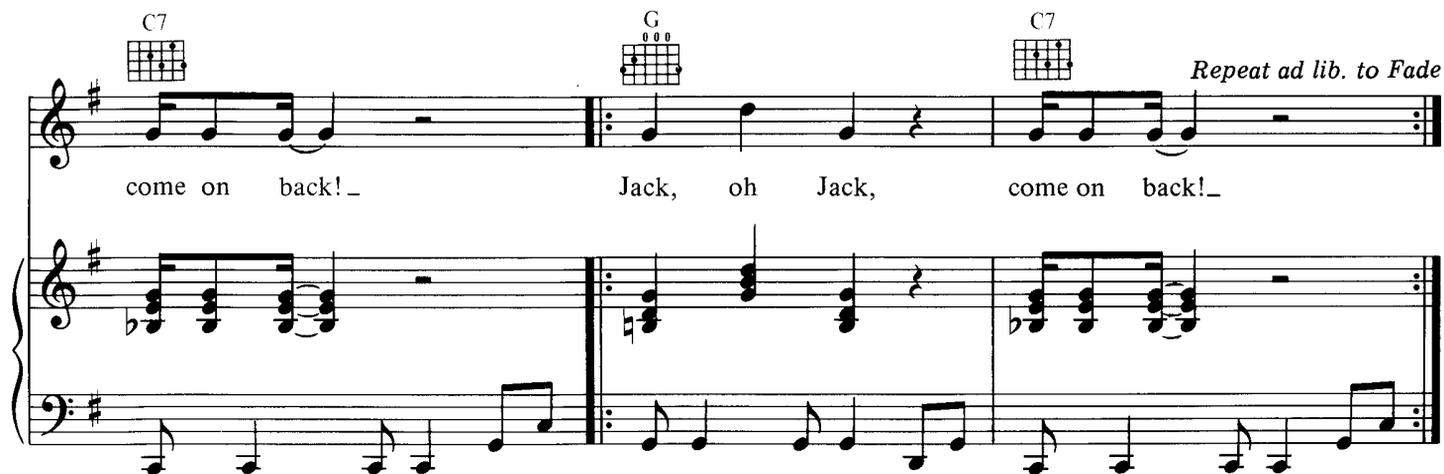
C7  G 

back, I turned my back on Jack,— He said he was-n't com-in' back. Oh Jack,



C7  G  C7  *Repeat ad lib. to Fade*

come on back!— Jack, oh Jack, come on back!—



THINK

Words and Music by
TED WHITE & ARETHA FRANKLIN

Moderately

Voice

You bet-ter THINK THINK a-bout what you're tryin' to do to me THINK Let your mind go

Let your-self be free Let's go back Let's go back, Let's go way on way back when

I did-n't e-ven know you, You could-na' been too much more than ten I ain't no psy-chi-a-trist, I ain't no

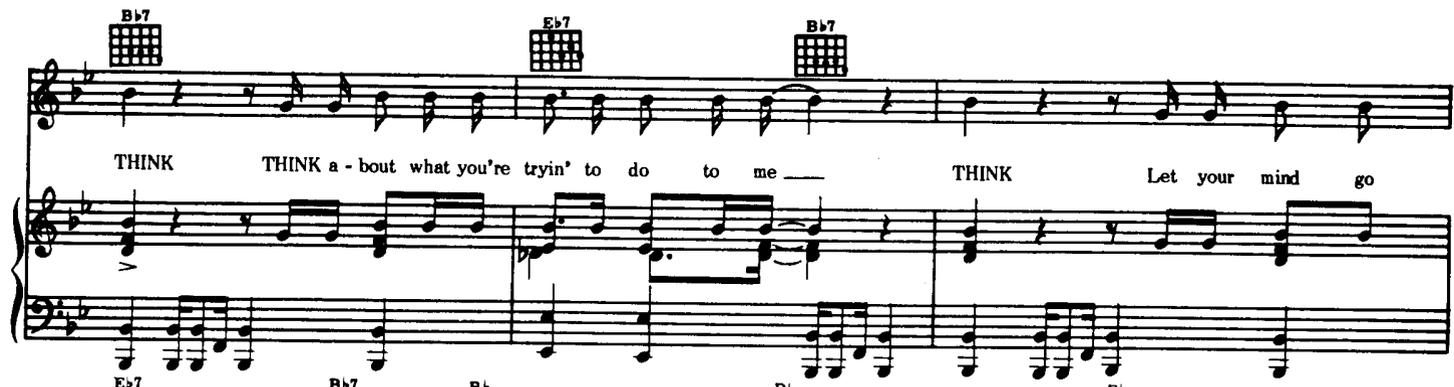
doc-tor with de-grees But it don't take too much high I. Q. See what you're do-in' to me You bet-ter

To Coda

Chord diagrams: Bb7, Eb7, E7, Bb7

B7 E7 B7

THINK THINK a - bout what you're tryin' to do to me — THINK Let your mind go



Eb7 Bb7 Bb Db Eb

Let your - self be free — Oh, Free - dom — (free - dom —) Free - dom — (free - dom) Oh, Free - dom — Yeah — Free -



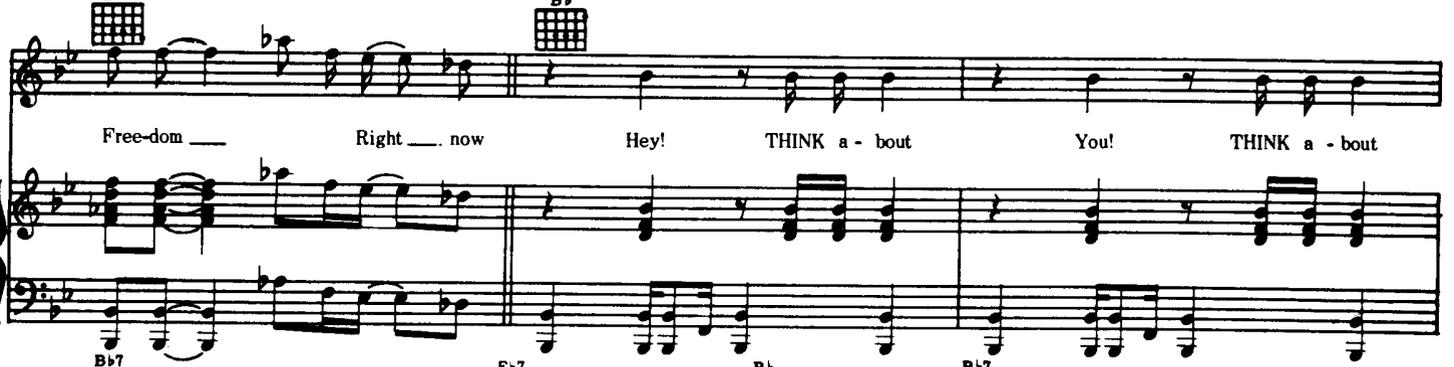
Bb7 Eb Eb7 Bb B7 Db Eb Eb7

- dom Right now Free - dom — (free - dom —) Oh, Free - dom — (free - dom) Gim - me some Free - dom — Oh, —



Bb7 Bb

Free - dom — Right — now Hey! THINK a - bout You! THINK a - bout



Bb7 Eb7 Bb Bb7

There ain't noth - in' you could ask I could ans - wer you — with I want — but I want gon - na change — to I'm not (if you



keep do - in' things I don't) _____ THINK THINK a - bout what you're tryin' to do to me _____

THINK Let your mind go Let your-self be free _____ Peo - ple walk - in' 'round ev - 'ry day, play - in'

games and tak-ing scores Tryin' _____ to make oth-er peo - ple lose their minds _____ Well, be care - ful you don't lose yours, Oh

D.S. al Coda

CODA You need me _____ and I need you _____ We out each oth - er, There ain't noth -

- in' ei - ther can do. Oh, _____ Hey THINK a - bout me. (To the bone for deepness)

Repeat till Fadeout

I SAY A LITTLE PRAYER

Not too fast, smoothly

Music by BURT BACHARACH
Words by HAL DAVID

Bbmaj7



F9



D



Gm7



The mo - ment I
I run for the

R.H.



wake up,
bus, dear,

be - fore I put
while rid - ing I

on my make - up
think of us, dear.

Am7(no5)



D7



I say a lit - tle prayer for you.
I say a lit - tle prayer for you.

Gm7 Cm7

While comb - ing my hair now
 At work — I just take time
 and won - d'ring what
 and all — through my

R.H.

F Bb Am7(no5)

dress to wear now
 cof - fee break time
 I say a lit - tle prayer for you..
 I say a lit - tle prayer for you..

D7 Excitedly Eb F/Eb Dm7

For - ev - er, for - ev - er you'll stay in my heart — and

Bb Ab/Bb Bb Bb9 Eb F9 F Dm7

I will love you for - ev - er and ev - er. We ne - ver will part. — Oh,

8^{va}

Ab Bb Bb9 Eb F9 F Dm7

how I'll love you. To - ge - ther, to - ge - ther, that's how it must be. — To

1. Smoothly

Bb Ab Bb Bb9 Eb F/Eb D

live with-out you would on-ly be heart-break for me. —

mf *p* *tacet*

2. Smoothly

D Gm7 Eb Cm7

me. — My dar - ling be - lieve me,

mf *p* *R.H.*

Eb/F *

for me — there is no one — but

mp

Bbmaj7 Cm7/F Bbmaj7

you. Please love me too.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole note 'you.' followed by a half note rest, then a quarter note 'Please', a quarter note 'love', a quarter note 'me', and a quarter note 'too.' with a long line underneath. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Bbmaj7, Cm7/F, and Bbmaj7 are shown above the staff.

Cm7/F Bbmaj7 Cm7/F

I'm in love with you. Ans-wer my

Detailed description: This system contains measures 4-6. The vocal line continues with 'I'm in love with you.' followed by a half note rest, then a quarter note 'Ans-', a quarter note 'wer', and a quarter note 'my' with a long line underneath. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Cm7/F, Bbmaj7, and Cm7/F are shown above the staff. A triplet of eighth notes is marked with a '3' above and below the notes.

Bbmaj7 Cm7/F Bbmaj7

prayer. Say you love me too.

dim. poco a poco

Detailed description: This system contains measures 7-9. The vocal line starts with a half note 'prayer.' followed by a half note rest, then a quarter note 'Say', a quarter note 'you', a quarter note 'love', a quarter note 'me', and a quarter note 'too.' with a long line underneath. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Bbmaj7, Cm7/F, and Bbmaj7 are shown above the staff. The instruction 'dim. poco a poco' is written below the piano part.

Cm/F Bbmaj7

rall. pp

Detailed description: This system contains measures 10-12. The vocal line has a half note rest followed by a quarter note. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Cm/F and Bbmaj7 are shown above the staff. The instruction 'rall.' is written below the piano part, and 'pp' (pianissimo) is written at the end of the system.

SEE SAW

Words and Music by
STEVE CROPPER & DON COVAY



First system of musical notation, including treble and bass clefs, a common time signature, and piano accompaniment.



Second system of musical notation, including lyrics: "Some - times you love me tell me".



Third system of musical notation, including lyrics: "like a good wo-man ought - a, I'm your sweet can - dy man, some - times you hurt me so then some times".



Fourth system of musical notation, including lyrics: "bad, ba - by my tears run like wat - er, I just never know where I stand."

some-times you get me out, — right be-fore your friends —
 You lift me up, — when I'm on the ground —

D A D A7 D

— now, then you kiss on me ba - by
 — soon as I get up, child

A D A7 D A D A7

tell me you love me a - gain. — } Your love — is like a see - saw
 you send me tum - bl - ing down. — }

D A D A7 D A

your love — is like a see - saw your love — is like a

see - saw babe, go up, down, all a - round — like a

1. C
2. C C#7

see - saw. Some - times you When I'm kiss - ing you and I

F#m

like it and ask you to kiss me a - gain, — I

B7 E7

reach at you, — you jump out of sight, — you change just like the wind..

A

The first system of music features a guitar part with a treble clef and a key signature of three sharps (F#, C#, G#). A guitar chord diagram labeled 'A' is shown above the staff, indicating a barre on the first fret with the second finger on the first string, third finger on the second string, and fourth finger on the third string. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand has a whole rest, while the left hand plays a rhythmic pattern of eighth notes.

A

The second system continues the musical piece. It features a guitar part with a treble clef and a key signature of three sharps. A guitar chord diagram labeled 'A' is shown above the staff. The piano accompaniment includes a vocal line in the right hand and a piano accompaniment in the left hand. The vocal line begins with a double bar line and a repeat sign, followed by a series of eighth and quarter notes.

A

A

Your love — is like a see - saw

The third system continues the musical piece. It features a guitar part with a treble clef and a key signature of three sharps. Two guitar chord diagrams labeled 'A' are shown above the staff. The piano accompaniment includes a vocal line in the right hand and a piano accompaniment in the left hand. The vocal line contains the lyrics "Your love — is like a see - saw".

Ad lib to Fade

your love — is like a see - saw your love — is like a

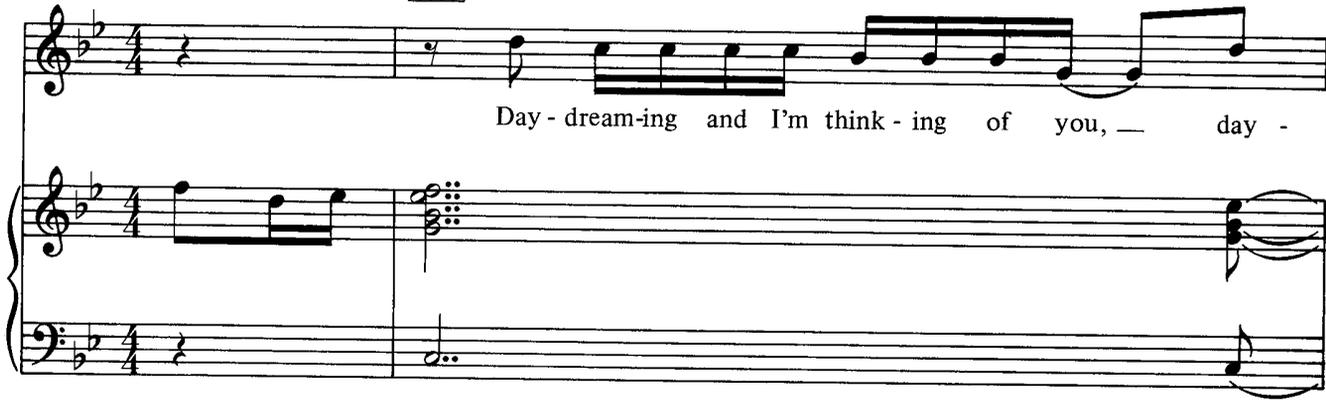
The fourth system concludes the musical piece. It features a piano accompaniment in both right and left hands. The right hand includes a vocal line with the lyrics "your love — is like a see - saw" and "your love — is like a". The piece ends with a double bar line and repeat signs.

DAY DREAMING

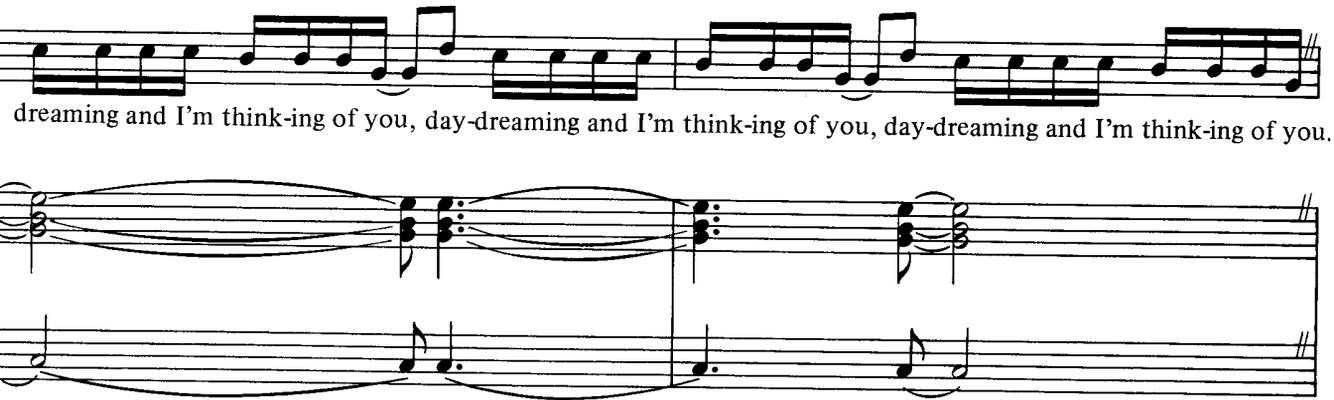
Words and Music by
ARETHA FRANKLIN

Slowly

Cm7

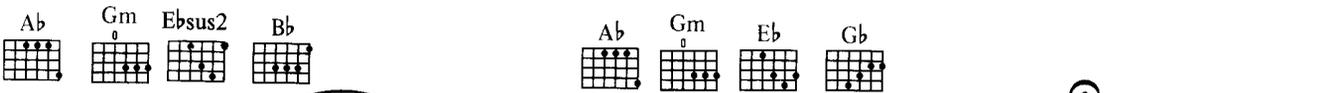



Day - dream - ing and I'm think - ing of you, — day -



dreaming and I'm think - ing of you, day - dreaming and I'm think - ing of you, day - dreaming and I'm think - ing of you.

Ab Gm Ebsus2 Bb Ab Gm Eb Gb




Look in my mind, — flow - ing a - way. — He's the kind of

Cm9



guy who would say hey ba - by let's get a - way, let's go some place huh, where I don't

Bbmaj7



Bb6



Bbmaj7



Bb6



care. He's the kind of

Cm7/F



guy that you give your ev - 'ry-thing, and trust your heart, share all of your love - till death do you

Bbmaj7



Bb6



Bbmaj7



Bb6



part.

Cm7/F



Bb/F



(1.2.) I want to be what he wants_ when he wants it and when- ev - er he needs_ it.

Cm7/F



Bb/F



And when he's lonesome and feel - ing love starved, I'll be there to feed him. I'm lov-ing him a

Dm



Gm



Ebm

C^o

lit - tle bit more each day_ it turns me right on _ when I hear him say._

Cm7/F



Hey ba - by let's get _ a - way, let's go where -

dream-ing and I'm thinking of you, day-dreaming and I'm thinking of you, day-dreaming and I'm thinking of you.

rall. Ab Eb/G Ebsus2 Bb Ab Gm Eb Gb

Look at my heart moan - ing a - way.

Day - dream - ing. (Think-ing of you. _____) Day - dream -

Ad lib. to Fade

ing. (Think-ing of you. _____) Day - dream - ing.

DON'T PLAY THAT SONG

(YOU LIED)

Words and Music by
BETTY NELSON & AHMET ERTEGUN

$\text{♩} = 108$, Swing ($\text{♩} = \text{♩}^3$)

The piano introduction consists of two systems of music. The first system has a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. Both staves feature triplets. Chord diagrams for Am, G, Am, G/B, and C are shown above the treble staff. The second system continues the melody and bass line with triplets. Chord diagrams for Am, G, Am, G/B, C, D9, F/G, C, and G7 are shown above the treble staff.

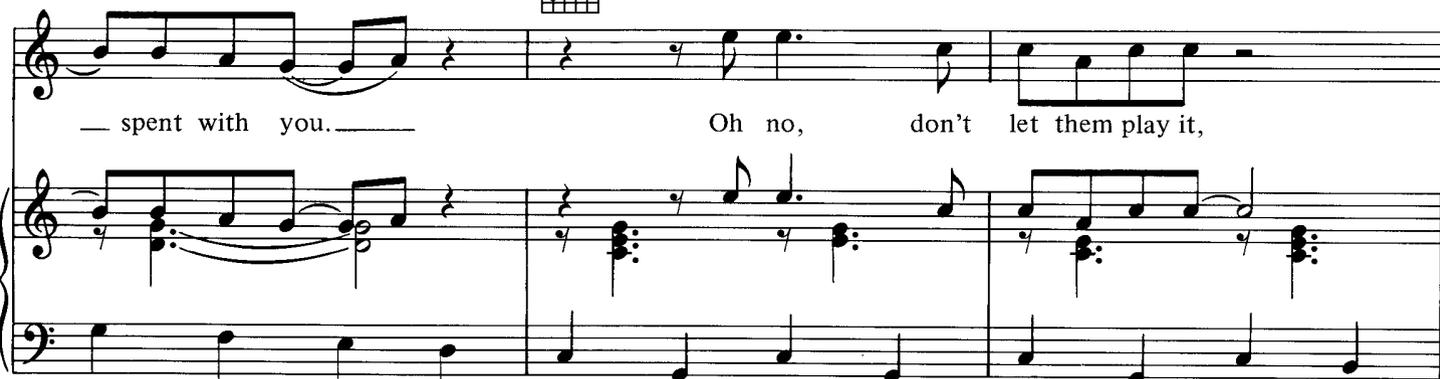
The first line of the song features a vocal line and piano accompaniment. The vocal line starts with a C chord diagram above the first measure. The lyrics are: "(1.) Don't play that song for me, 'cause it brings back". The piano accompaniment has a treble clef staff with chords and a bass clef staff with a bass line. Chord diagrams for C and Am are shown above the treble staff.

The second line of the song features a vocal line and piano accompaniment. The lyrics are: "me-mo - ries of days that I once knew, the days that I". The piano accompaniment has a treble clef staff with chords and a bass clef staff with a bass line. Chord diagrams for F and G7 are shown above the treble staff.

C



— spent with you. — Oh no, don't let them play it,



Am



it fills my heart — with pain, please stop it —

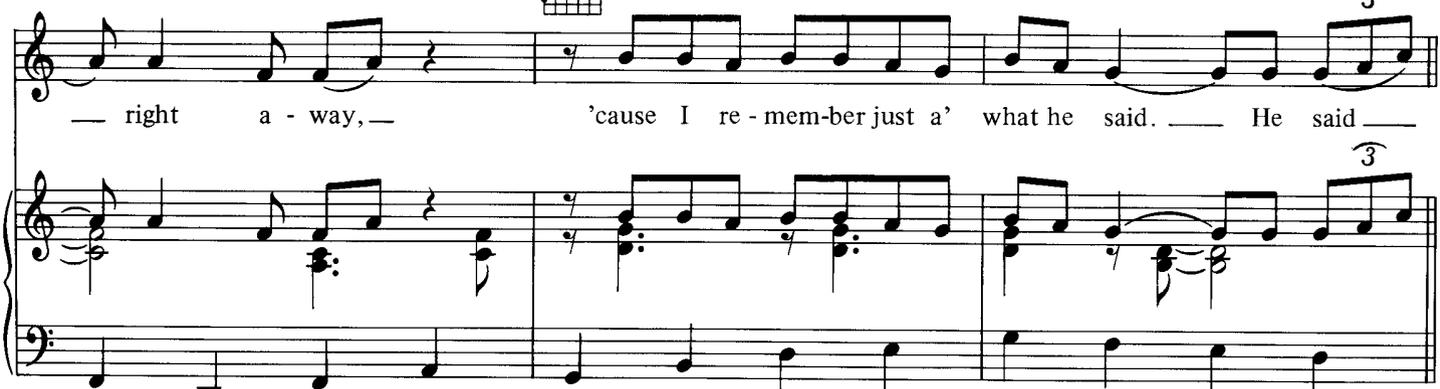
F




G7



— right a - way, — 'cause I re - mem - ber just a' what he said. — He said —



CHORUS

C

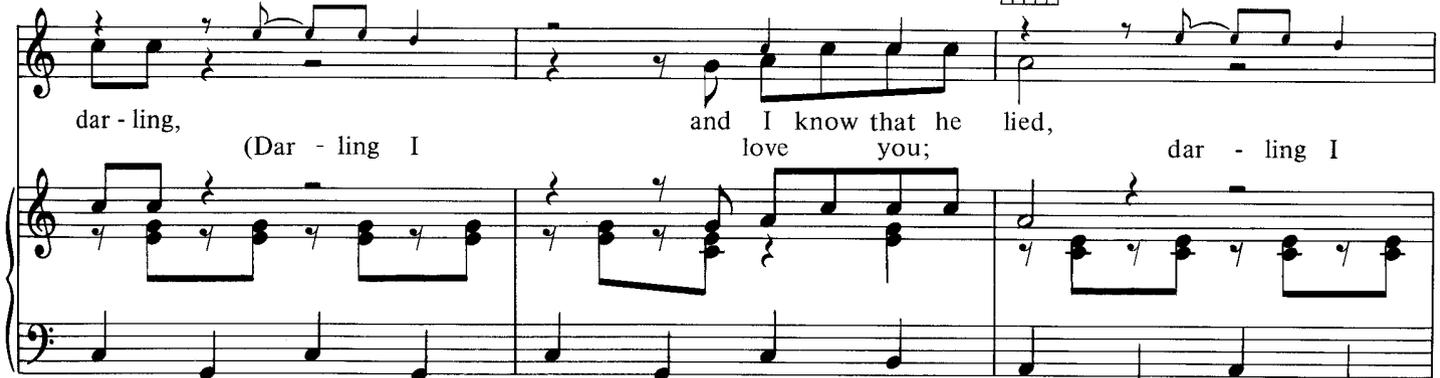


dar - ling, (Dar - ling I and I know that he lied, dar - ling I

Am

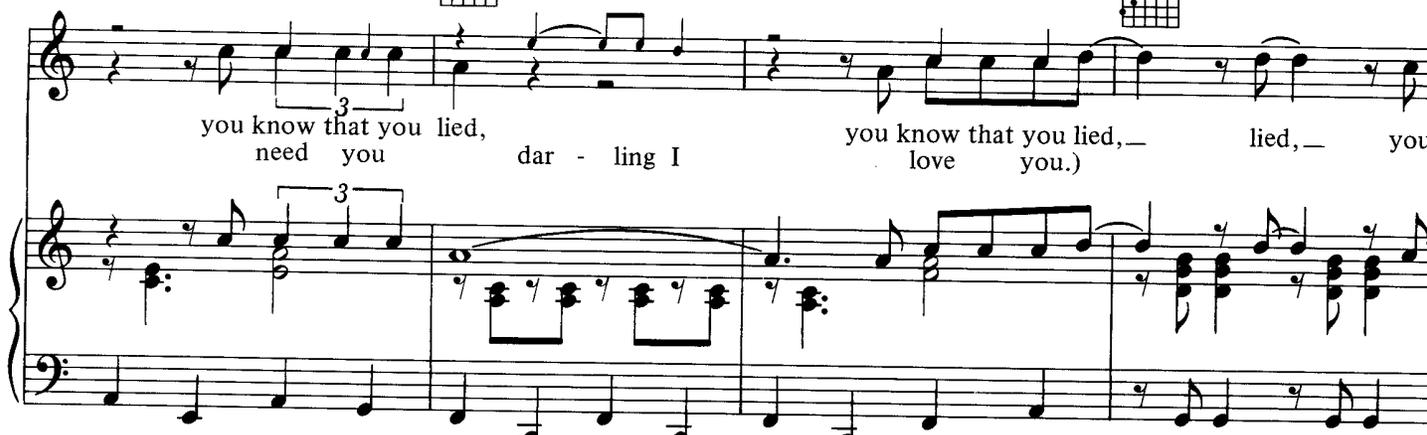


love you;



F  G7 

you know that you lied,
need you dar - ling I you know that you lied, — lied, — you
love you.)



1. 2.

Am  G  Am  G/B  C 

lied. lied.



Am  G  Am  G/B  C  D9  F/G  C  G  G7 

D.S. Rpt. Chorus to Fade



VERSE 2:

Hey Mister, don't play it no more,
Don't play it no more,
I can't stand it,
Don't play it no more, no more, no more.
I remember on our first date,
He kissed me and he walked away.
I was only seventeen,
I never dreamed he could be so mean.
He told me . . . *to Chorus*

YOU'RE ALL I NEED TO GET BY

Words and Music by
NICKOLAS ASHFORD &
VALERIE SIMPSON

Moderate

The musical score is written for piano and voice. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Moderate'. The score is divided into five systems, each with a vocal line and a piano accompaniment line. Chord diagrams are provided above the piano line for the first four systems, with the label '(A Bass)' indicating the bass note. The lyrics are: 'You're all I need to get by. Like the sweet morn-ing dew I took one look at you and it was plain to see you were my des - ti - ny. With arms o-pen wide I threw a - way my pride. I'll sac - ri - fice for you ded - i - cate my life to you. I will go where you lead'.

Chord diagrams shown:

- System 1: A, B7 (A Bass), Dm6 (A Bass)
- System 2: A, B7 (A Bass)
- System 3: Dm6 (A Bass), A
- System 4: B7 (A Bass), Dm6 (A Bass)
- System 5: A

Lyrics:

You're all I need to get by. _____

Like the sweet morn-ing dew _____ I took one look _____ at you

and it was plain _____ to see you were my des - ti - ny. With arms o-pen wide _____

I threw a - way _____ my pride. _____ I'll sac - ri - fice _____ for you

ded - i - cate _____ my life to you. _____ I will go _____ where you lead _____

al-ways there — in time of need, — and when I — lose my will —

Bm7 A B7

you'll be there — to push me up the hill. There's no, no look - ing back —

Dm6 A D

— for us, — we got love — sure 'nough, that's e - nough. — You're all —

A B7 Dm6 A

— you're all I need — to get by. 2. ter - min - a - tion you're,

Dm6 A B7 Dm6

all you're all I want to strive for and do — A lit - tle more,

A D

All, all the joys un-der the sun wrapped up in-to one. You're
 all, you're all I need you're all I need
 you're all I need to get by.
 All I need to get by. repeat to fade

2. Like an eagle protects his nest, for you I'll do my best.
 Stand by you like a tree, and dare anybody to try and move me.
 Darling in you I found strength where I was torn down.
 Don't know what's in store, but together we can open any door.

3. Just to do what's good for you, and inspire you a little higher.
 I know you can make a man out of a soul that didn't have a goal
 'Cause we, we got the right foundation, and with love and
 Determination, you're all, you're all I want to strive for;
 And do a little more all, all the joys under the sun,
 Wrapped up into one, you're all, you're all I need,
 You're all I need, You're all I need To get by
 All I need to get by.

I'M IN LOVE

Words and Music by
BOBBY WOMACK

Medium soul beat

Chords: E, B/D#, C#m, A, G#m, F#m

The first system of music features a guitar part with six chords: E, B/D#, C#m, A, G#m, and F#m. Below the guitar part is a piano accompaniment consisting of three staves: a treble clef staff with a melody, and a grand staff (treble and bass clefs) with a harmonic accompaniment. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#).

Chords: B, B, E, B/D#, C#m

1. I'm in love
love

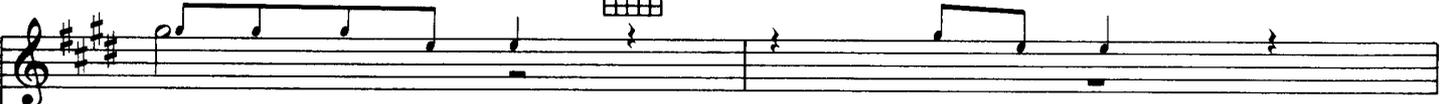
2. I'm in love
love

The second system contains two first endings. The first ending is marked '1.' and the second '2.'. The guitar part includes chords B, B, E, B/D#, and C#m. The piano accompaniment continues with the melody and accompaniment. The lyrics 'I'm in love' and 'love' are written under the vocal line.

Chords: A, G#m, F#m, B

yes I am, I'm so love, glad I can tell love, love, love, I'm in I'm through

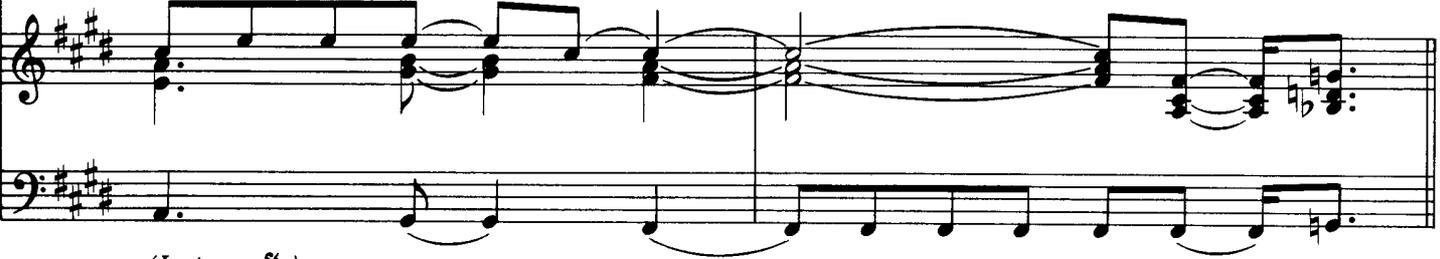
The third system continues the piano accompaniment and includes the lyrics: 'yes I am, I'm so love, glad I can tell love, love, love, I'm in I'm through'. The guitar part includes chords A, G#m, F#m, and B.



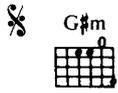
love, cry - ing all night long, yes I am



sure 'nough in love. I'm sure 'nough in love.



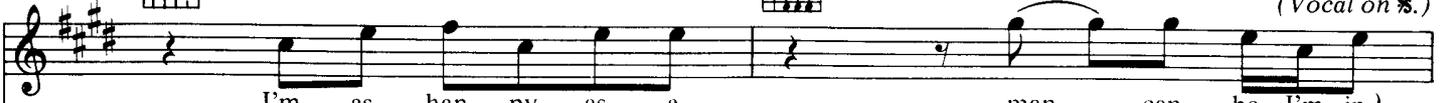
(Instr. on %.)



My friends all won - der what's come o - ver me, I feel just like a ba - by boy,



To Coda (Vocal on %.)



I'm as hap - py as a man can be I'm in on a Christ - mas morn - ing with a brand new toy. I'm in





love, — love, — love, — I'm in love, love, — love. —

1.

2.

D.S. al Coda



(2.) I'm in

♣ CODA



love, — love, — love, —



Ad lib. to Fade

sure 'nough in love. — I'm in

SPANISH HARLEM

Baion moderato

Words and Music by
JERRY LEIBER &
PHIL SPECTOR

E \flat

mf *mp*

Musical notation for the first system, including treble and bass clefs, a common time signature, and piano dynamics.

E \flat

There is a rose in Spa - nish Har - lem,

mf

Musical notation for the second system, including lyrics and piano dynamics.

E \flat

a rare rose up in Spa - nish

Musical notation for the third system, including lyrics and piano dynamics.

A \flat

Har - lem, { It is a
With eyes as

f

Musical notation for the fourth system, including lyrics, piano dynamics, and a key signature change to Ab major.

spe - cial one, it's ne - ver seen the sun, it on - ly
 black as coal that look down in my soul and start a

comes up when the moon is on the run and all the stars are
 fire there and then I lose con - trol, I have to beg your

E_b

gleam - ing, It's grow - ing
 par - don,

1. B_b

mf

in the street right up through the con - crete But soft and sound in

E \flat

pale moon.

2.

B \flat 7

I'm going to pick that rose and watch her as she grows

mf

E \flat

in my gar - den.

mp *p* *pp*

ROCK STEADY

♩ = 104

Words and Music by
ARETHA FRANKLIN



The first system of music features a vocal line on a single treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The tempo is 104 beats per minute. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.



The second system continues the music. The vocal line includes the lyrics: "Rock stea - dy ba - by, that's what I". The piano accompaniment maintains the same rhythmic pattern.

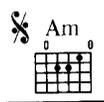
The third system continues the music. The vocal line includes the lyrics: "feel now, - let's call this song - ex - act - ly what it is." The piano accompaniment continues with the same accompaniment.



Step and move your hips_ with a feel - ing from side to side, —

sit your-self down in your car_ and take a ride._ While you're groovin' rock steady, rock

stea - dy ba - by, let's call this song ex - act - ly what it is.



It's so fun - ky and lord, — I'm feel - ing, swing my hips from left to right._

Am



Musical staff with melody and accompaniment.

What it is 'cause I might _ be do - in' this fun - ky dance _ all night.

Piano accompaniment for the first system.

Vocals ad lib.

Am



Musical staff with melody and accompaniment.

Piano accompaniment for the second system.

Musical staff with melody and accompaniment.

Rock stea - dy, rock stea - dy babe, _ rock

Piano accompaniment for the third system.

D7



Musical staff with melody and accompaniment.

_ stea - dy, _ rock stea - dy babe.

Piano accompaniment for the fourth system.

First system of musical notation. The vocal line consists of two measures of whole notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Am Bm/C Am7

Second system of musical notation. The vocal line continues with two measures of whole notes. The piano accompaniment includes a double bar line and a fermata over the final note of the first measure.

Bm/C Am

Third system of musical notation. The vocal line has two measures of whole notes, with the second measure marked "N.C." and "Rock". The piano accompaniment includes a section labeled "Rhythm:" with a specific eighth-note pattern.

D.S. ad lib. to Fade

Fourth system of musical notation. The vocal line contains the lyrics "stea - dy, rock stea - dy." with notes and rests. The piano accompaniment is marked "sim." and features a continuous eighth-note pattern.

UNTIL YOU COME BACK TO ME

(THAT'S WHAT I'M GONNA DO)

Words and Music by
STEVIE WONDER, MORRIS BROADNAX &
CLARENCE PAUL

Moderate shuffle (♩ = 88)

Amaj7

C/D

Gmaj7

VERSE

Amaj7

C/D

1. Though you don't call a - ny-more, I sit and wait —

Gmaj7

Amaj7

in vain. I guess I'll rap on your door, (your door)

C/D



Gmaj7



tap on your win - dow _____ pane. _____ (Tap on your win-dow pane...)

Em7



A7



F#m7(b5)



I want to tell you ba - by, the chan-ges I've been go-ing through _____ miss-ing you.

B7(b9)



To Coda

Em7



A11



_____ Lis-ten you... Til you come back to me, that's what I'm gon - na

Dmaj7



1.

Dm7



G13



2.

Dm7



G13



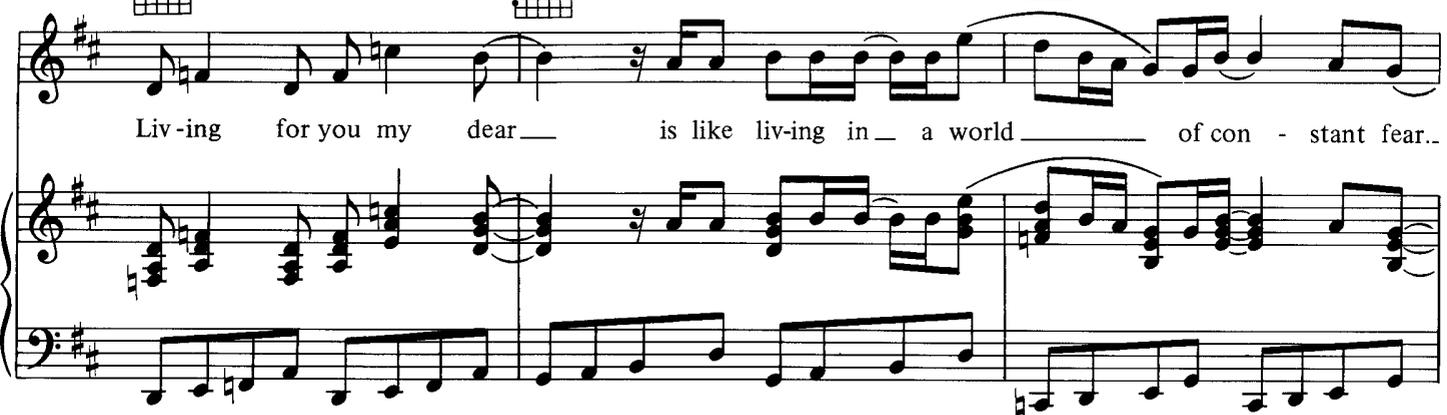
do. (2.) Why did you

BRIDGE  Dm7

 G7

 Cmaj7

Liv - ing for you my dear — is like liv - ing in — a world — of con - stant fear..



 Em7

 E7

— Hear my plea; — I've got to make you see — that our —



 A7

D.%. al Coda

 CODA

 Em7

— love — is dy - ing. 3. Al - though your
(Our love is dy - ing.)



Till you come back to me,



 A11

 Dmaj7

 Dm7/G

 G13

that's what I'm gon - na do.



Em7



A11



Dmaj7



Til you come back to me, that's what I'm gon - na do.

Dm7/G



G13



Amaj7



C/D



I'm gon-na rap on your door, (your door) tap on your win-dow

Gmaj7



Repeat ad lib. and Fade

pane. (Tap on your win - dow pane.) I'm gon - na

VERSE 2:

Why did you have to decide
 You had to set me free?
 I'm going to swallow my pride, (my pride)
 And beg you to please see me.
 (Baby won't you see me?)
 I'm going to walk by myself
 Just to prove that my love is true;
 All for you baby.
 (To Chorus:)

VERSE 3:

Although your phone you ignore,
 Somehow I must, somehow I must,
 How I must explain.
 I'm gonna rap on your door,
 Tap on your window pane.
 (Tap on your window pane.)
 I'm gonna camp on your steps
 Until I get through to you;
 I've got to change your view, baby.
 (To Chorus:)