

Piano, vocal and chords

T H E V E R Y B E S T O F  
**ARETHA**  
F R A N K L I N



THE '60s

# **Aretha Franklin**

## **The very best of the '60s**

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# I NEVER LOVED A MAN

## (THE WAY I LOVED YOU)

Words and Music by  
RONNIE SHANNON

Slow Blues Feeling

The musical score is written in F major and 4/4 time. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a melodic line in the right hand. The vocal line includes lyrics and rests. There are two guitar chord diagrams: one for F major and one for C7.

**System 1:**

Vocal: You're a

**System 2:**

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

**System 3:**

Vocal: 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

**F**



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



**C7**



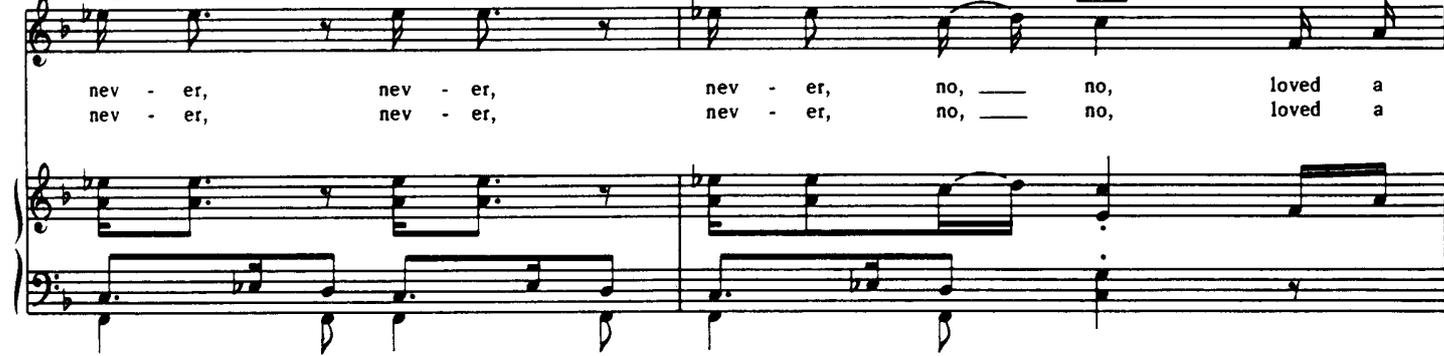
leave you if I could. I guess I'm up tight and I'm stuck like glue 'cause I ain't  
 best you ev - er had. Kiss me once a - gain and don't say we're through 'cause I ain't



**F7**



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



**F** **C7** **F** **F**






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 (one flat). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. Chord diagrams are provided above the vocal line for each system.

**System 1:** Chords: C, F, C. Dynamics: *mf*. The piano accompaniment starts with a steady bass line and chords in the right hand.

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

F G

in re - turn, hon - ey, so here's my mon - ey, is to give me 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*

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

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

D
A
Bm/E
A

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

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 -

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 To Coda ♦ Bm/E

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 rit. Bm A

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

# DR. FEELGOOD

Slow Blues

Words and Music by  
GERRY GOFFIN & CAROLE KING

G C G

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

G7 C7

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

G C7 G Am7

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

D7 G C C#dim G Dbdim D7

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?

The musical score is written in 12/8 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and a melodic line in the right hand. Chord diagrams for guitar are provided above the vocal line for each measure.

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!

**Chords:** C, G, G7, C7, G, Am7, Bm7, Em7, Am7, D7, G, Am7, Gdim, G7

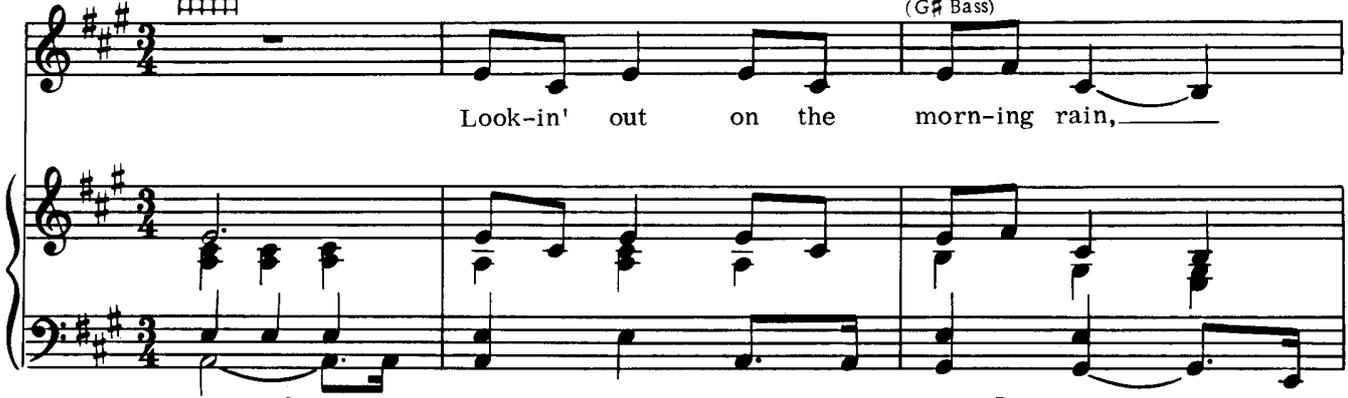
# (YOU MAKE ME FEEL LIKE) A NATURAL WOMAN

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

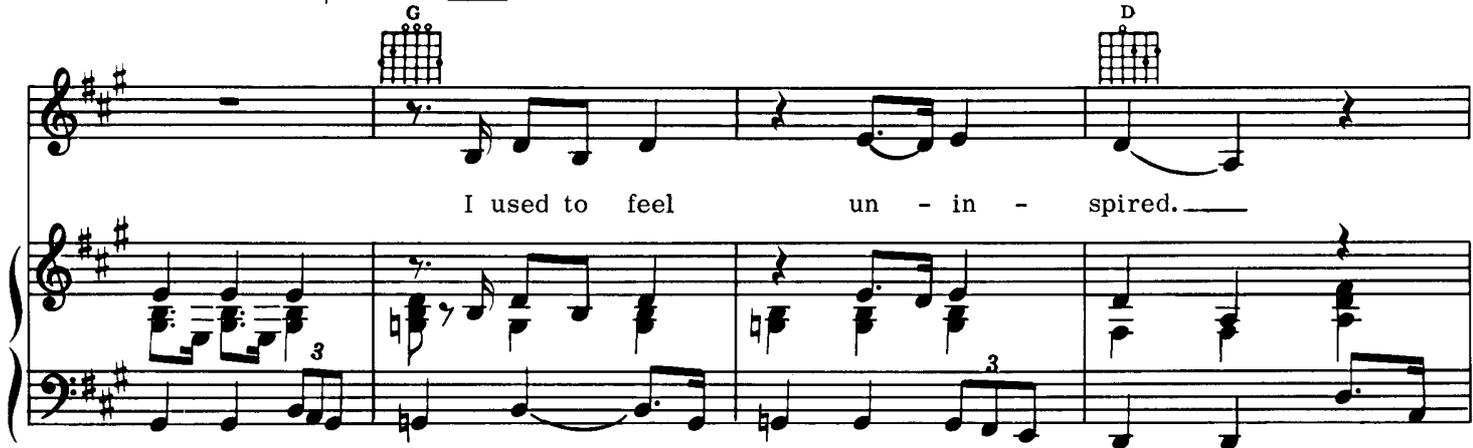
Moderately 

  
(G# Bass)

Look-in' out on the morn-ing rain, —



I used to feel un - in - spired. —



And when I knew I'd have to face an - oth - er day, —



Lord, — it made me feel so tired. —



A (C# Bass)      Bm7      C#m7

Be - fore the day I met you, —

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

mind, — 'cause you make me — feel, —

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

A D A Bm7 Bm7 A  
 (C# Bass) (E Bass) to Coda ⊕

nat - u - ral wo - man. — When my

E G  
 (G# Bass)

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

D A Bm7 A  
 (C# Bass)

long — to claim it. I did - n't

E G  
 (G# Bass)

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

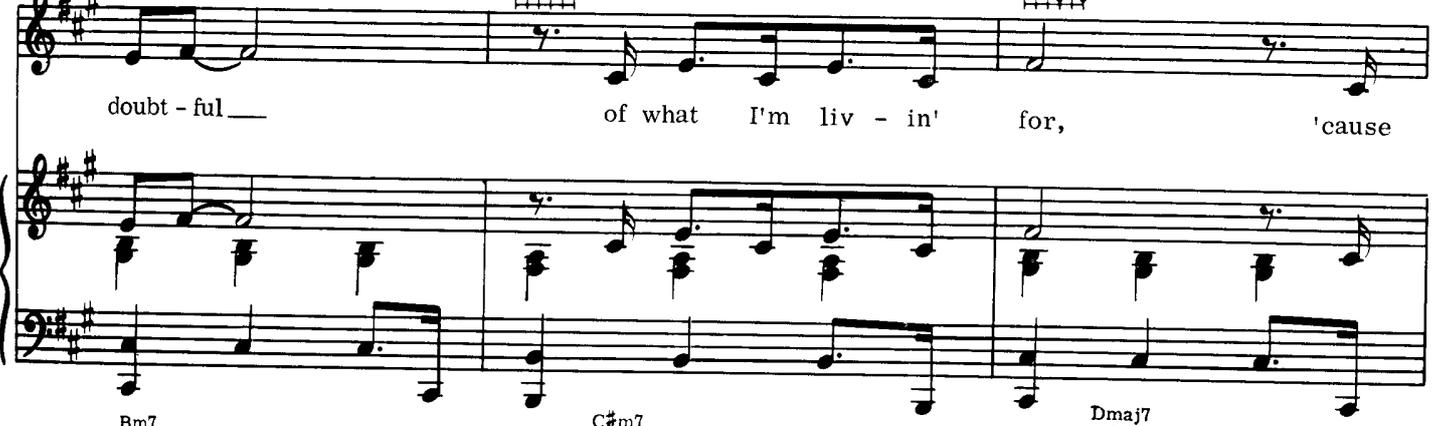
D  A  Bm7   
 (C# Bass)

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

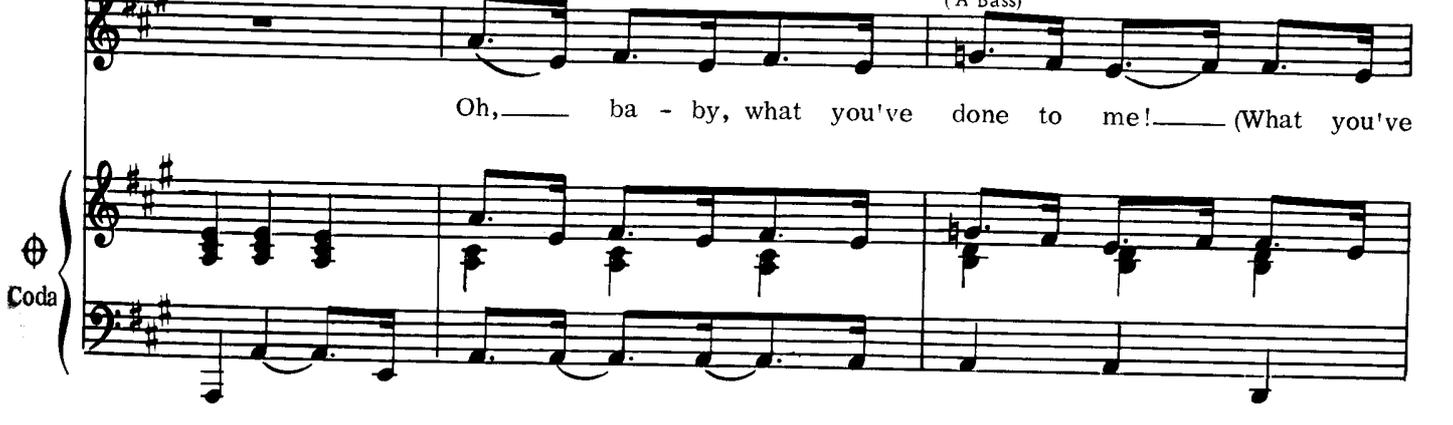
if I make you hap - py I don't need to do \_\_\_ more. \_\_\_



A  G   
 (A Bass)

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

Coda 



D A

done to me! \_\_\_\_\_) You \_\_\_\_\_ make me feel \_\_\_\_\_ so \_\_\_\_\_ good \_\_\_\_\_

G (A Bass) Dmaj7

\_\_\_\_\_ in - side. (Good in - side. \_\_\_\_\_)

Am7 (D Bass)

And I just \_\_\_\_\_ want to be \_\_\_\_\_ (want to be \_\_\_\_\_)

D A (C# Bass) Bm7

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

Bm7



A



Dmaj7



(E Bass)

make me

feel,

You make me

\_\_\_\_\_

A



Dmaj7



A



D



A



A



D6



A6



(C# Bass)

(C# Bass)

feel, \_\_\_\_\_

You make me \_\_\_\_\_

feel like a \_\_\_\_\_

nat - u - ral,

Bm7



Bm7



Bm7



1.2.

(E Bass)

3.

nat - u - ral

wo - man.

You make me

wo - man,

a

Bm7



A



D



A



Bm7



A



(E Bass)

(C# Bass)

nat - u - ral \_\_\_\_\_

wo - man. \_\_\_\_\_





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

man, — But I found out, love, —

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

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

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

cruel. — Chain, chain, chain, —

chain of fools. — E - ve - ry chain

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, —

chain, chain, chain, —

chain, chain, chain, — chain of

fools. — One of these morn - ings —

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 musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as quarter note = 120. The score is divided into four systems, each containing a vocal line and a piano accompaniment. Above the piano accompaniment, guitar chord diagrams are provided for the chords E, D, and A. The lyrics are: "Save me, some-bo - dy save me. Save me, some-bo - dy save me." The lyrics are placed below the vocal 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

E D A E D A E D A

To Coda ♪ after repeat

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. —

Chord diagrams for the first system: E, D, E, E, D, E, E, D, E.

(3.) You're

⊕ CODA *Ad lib. rpt. to Fade*

Chord diagrams for the second system: E, D, E, E, D, E.

**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

The musical score is arranged in three systems. Each system includes a guitar part with chord diagrams, a piano accompaniment with treble and bass staves, and a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately slow'. The piano part includes dynamic markings such as *mf* and *p*.

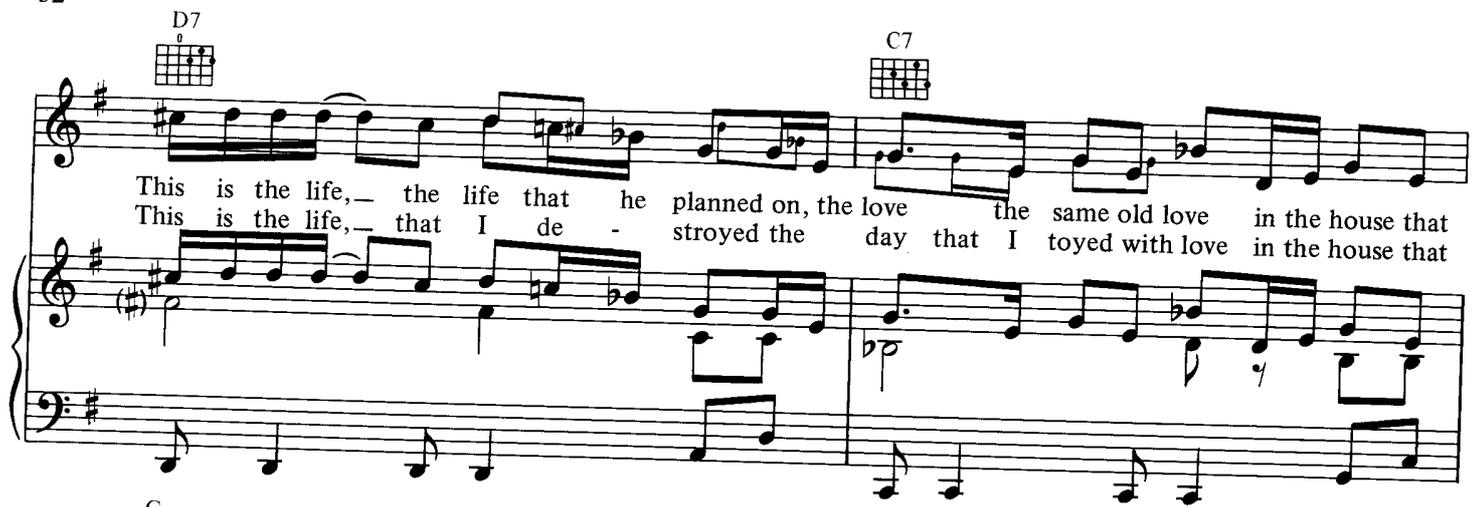
**System 1:** Features guitar chords G and C7. The piano accompaniment starts with a *mf* dynamic. The vocal line is silent in this system.

**System 2:** Features guitar chords G and C7. The vocal line begins with the lyrics: "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 includes a *p* dynamic marking.

**System 3:** Features guitar chords G and C7. The vocal line continues with the lyrics: "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 includes a *pp* dynamic marking.

D7  C7 

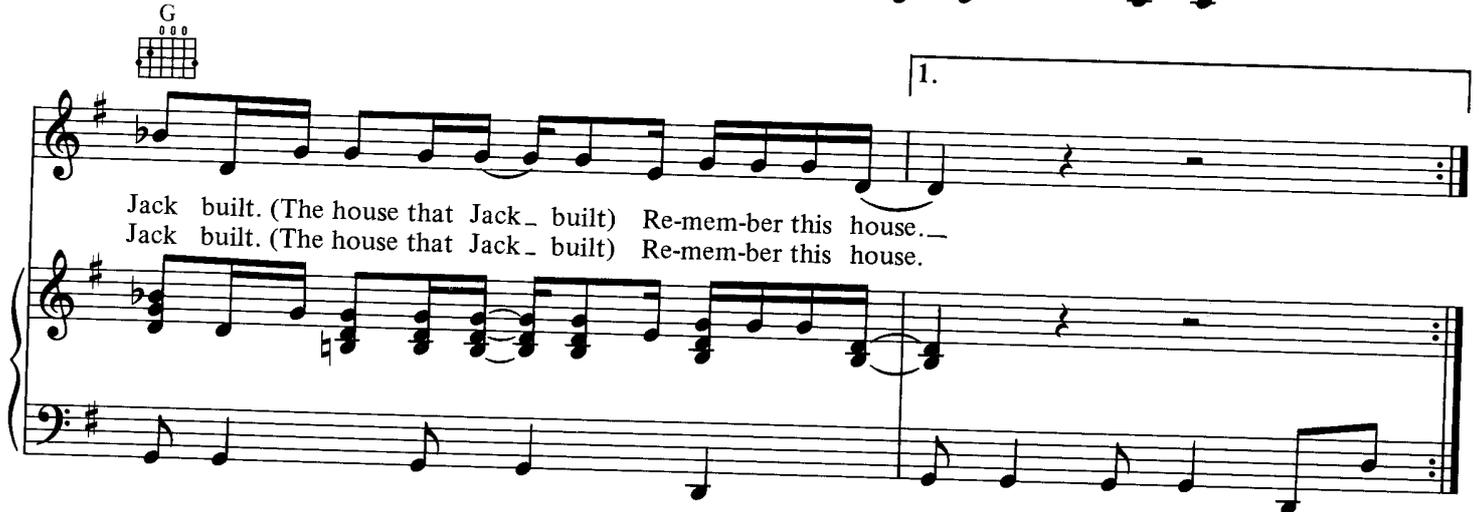
This is the life, — the life that he planned on, the love the same old love in the house that  
 This is the life, — that I de - stroyed the day that I toyed with love in the house that



G 

1.

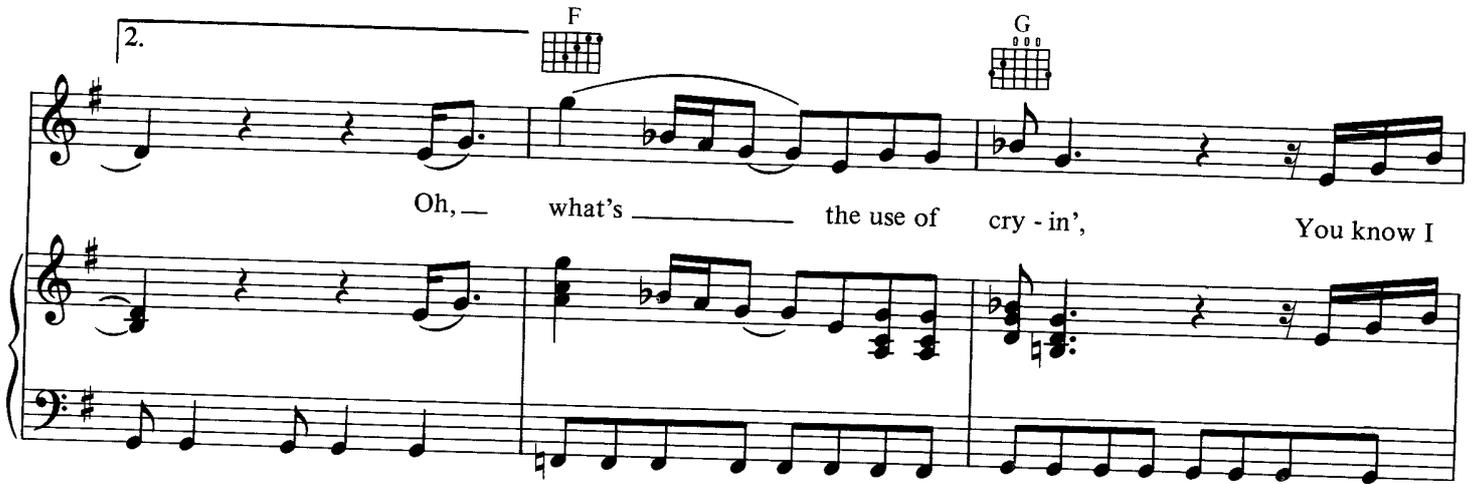
Jack built. (The house that Jack - built) Re-mem-ber this house. —  
 Jack built. (The house that Jack - built) Re-mem-ber this house.



2.

F  G 

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



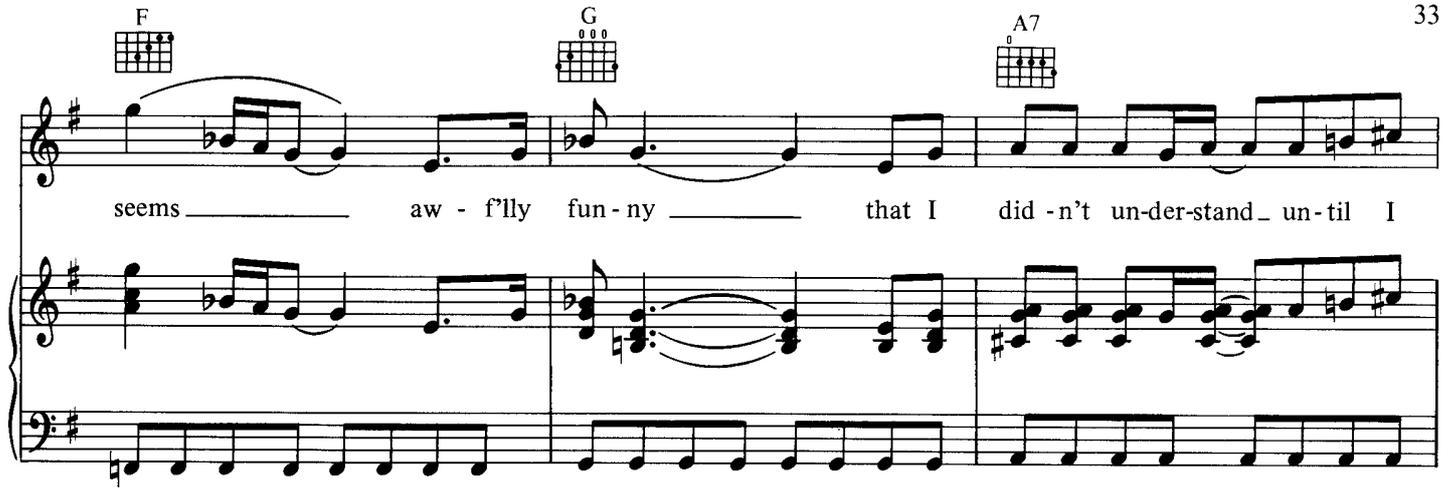
F  G 

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



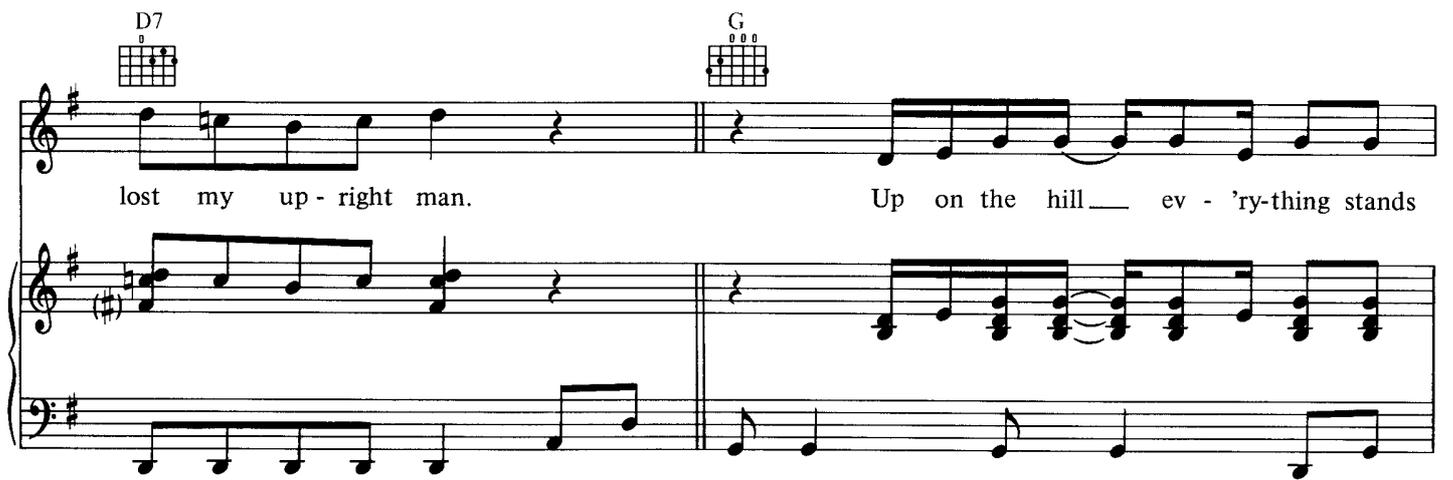
F  G  A7 

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



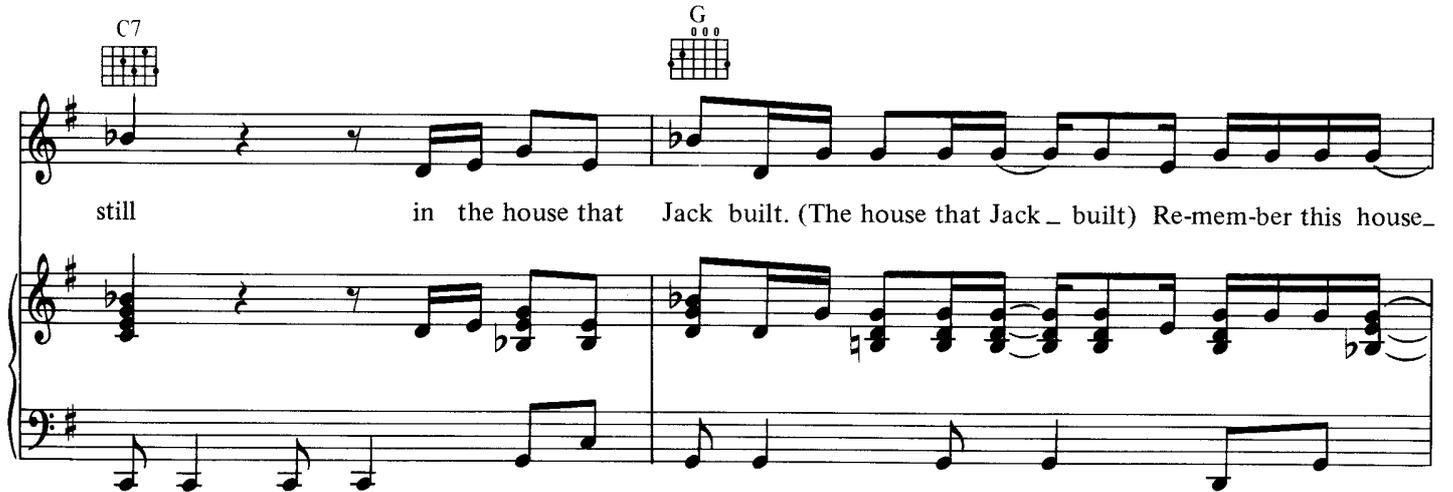
D7  G 

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

come on back! — Jack, oh Jack, come on back! — *Repeat ad lib. to Fade*

# THINK

Words and Music by  
TED WHITE & ARETHA FRANKLIN

Moderately

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 - rist, 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

**System 1:** THINK THINK a - bout what you're tryin' to do to me — THINK Let your mind go

**System 2:** Let your - self be free — Oh, Free - dom — (free-dom —) Free - dom — (free-dom) Oh, Free - dom — Yeah — Free -

**System 3:** - dom Right now Free - dom — (free-dom —) Oh, Free - dom — (free-dom) Gim - me some Free - dom — Oh, —

**System 4:** Free - dom — Right — now Hey! THINK a - bout You! THINK a - bout

**System 5:** 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

◆ 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




The mo - ment I  
I run for the



wake up,  
bus, dear,

be - fore - I put  
while rid - ing I

on my make - up  
think of us, dear.

Am7(no5)



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

Gm7 Cm7

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

R.H.

F Bb Am7(no5)

dress to wear now I say a lit - tle prayer for you..  
 cof - fee break time 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<sup>va</sup> .....

Ab Bb Bb9 Bb Eb F9 F Dm7

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

Bb Ab Bb Bb9 Eb F/Eb

1. Smoothly  
D tacet

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

2. Smoothly  
D tacet

Gm7 Ed Cm7 \*

me. — My dar - ling be - lieve me,

Eb/F \*

for me — there is no one — but

Bbmaj7 Cm7/F Bbmaj7

you. Please love me too.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat major/C minor). The vocal line begins with the lyrics "you. Please love me too." The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex chordal texture in the right hand, including some triplets. Chord diagrams for Bbmaj7 and Cm7/F are provided above the staff.

Cm7/F Bbmaj7 Cm7/F

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

The second system continues the musical score. The vocal line includes the lyrics "I'm in love with you. Ans-wer my". The piano accompaniment features a consistent eighth-note bass line and a right hand with chords and triplets. Chord diagrams for Cm7/F and Bbmaj7 are shown above the staff.

Bbmaj7 Cm7/F Bbmaj7

prayer. Say you love me too.

*dim. poco a poco*

The third system of the score includes the lyrics "prayer. Say you love me too." The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *dim. poco a poco* is placed in the lower right of the piano part. Chord diagrams for Bbmaj7 and Cm7/F are provided above the staff.

Cm/F Bbmaj7

*rall. pp*

The final system of the score shows the piano accompaniment concluding. The right hand features a series of chords and a final chord marked *pp* (pianissimo). The left hand continues with the eighth-note bass line. Chord diagrams for Cm/F and Bbmaj7 are shown above the staff.

# SEE SAW

Words and Music by  
STEVE CROPPER & DON COVAY

A

A D A7

Some - times you love me  
tell me

D A D A7 D

like a good wo - man ought - a,  
I'm your sweet can - dy man, —

some - times you hurt me so  
then some times

A D A7 D A D A7

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 —

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

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

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

This system shows the beginning of the piece. It features a guitar chord diagram for A major (x02232) above the first staff. The piano accompaniment starts with a sustained chord in the right hand and a rhythmic pattern in the left hand.

A

The second system continues the piano accompaniment. A guitar chord diagram for A major (x02232) is shown above the first staff. The piano part features a melodic line in the right hand and a steady bass line in the left hand.

A

Your love — is like a see - saw

This system contains the first vocal line. The lyrics "Your love — is like a see - saw" are written below the vocal staff. The piano accompaniment provides harmonic support with chords and a rhythmic accompaniment.

*Ad lib to Fade*

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

The final system concludes the piece. It includes the instruction "Ad lib to Fade" above the vocal staff. The lyrics "your love — is like a see - saw" and "your love — is like a" are written below the vocal staff. The piano accompaniment ends with a final chord and a fermata.

# 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.

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

Ab Gm Eb sus2 Bb Ab Gm Eb Gb

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°



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.*  $A\flat$   $E\flat/G$   $E\flat$  sus2  $B\flat$   $A\flat$   $Gm$   $E\flat$   $G\flat$

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

♩ = 108, Swing (♩ = ♩<sup>3</sup>)

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 double bar line and contains the lyrics: "(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 vocal line contains the lyrics: "me-mo - ries — of days that I — once knew, — the days that I —". The piano accompaniment continues with chords and a bass line. Chord diagrams for F and G7 are shown above the treble staff.



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



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



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

CHORUS



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

F G7

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

Chord diagrams: A, B7 (A Bass), Dm6 (A Bass)

You're all I need to get by.

Chord diagrams: A, B7 (A Bass)

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

Chord diagrams: Dm6 (A Bass), A

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

Chord diagrams: B7 (A Bass), Dm6 (A Bass)

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

Chord diagram: A

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

Bm7 A B7

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

Dm6 A D

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

A B7 Dm6 A

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

Dm6 A B7 Dm6

2.

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

A D

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

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 consists of a guitar part with six chords and a piano accompaniment. The guitar part is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with a 7/8 time signature. The piano part features a steady eighth-note bass line and chords in the right hand.

1. Chords: B

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

I'm in love  
love

The second system contains the first two lines of the song. It features two first endings. The first ending leads back to the beginning of the system, while the second ending leads to the start of the vocal line. The guitar part includes chords B, E, B/D#, and C#m. The piano accompaniment continues with the same rhythmic pattern. The vocal line begins with the lyrics "I'm in love" and "love".

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

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

The third system contains the final line of the song. The guitar part includes chords A, G#m, F#m, and B. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with the lyrics "yes I am," "I'm so glad I can tell", "love, love, love,", "the world I'm in", and "I'm through".

E B/D# C#m

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

A G#m F#m Gm

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

(Instr. on %.)

G#m

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

A B

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 }

E G#m A F#m B E

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

1. 2. *D.% al Coda*

F#m Gm

(2.) I'm in

**⊕ CODA** E B/D# C#m

love, — love, — love, —

A G#m F#m B *Ad lib. to Fade*

sure 'nough in love. — I'm in

# SPANISH HARLEM

Baion moderato

Words and Music by  
JERRY LEIBER &  
PHIL SPECTOR

E<sub>b</sub>

*mf* *mp*

E<sub>b</sub>

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

*mf*

E<sub>b</sub>

a rare rose up in Spa - nish

A<sub>b</sub>

Har - lem, { It is a  
With eyes as

*f*

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<sub>b</sub>

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

B<sub>b</sub>

*mf*

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

E $\flat$



pale moon.

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

2.

B $\flat$ 7



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

*mf*

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

E $\flat$



in my gar - den.

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

*mp*

*p*

*pp*

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

# ROCK STEADY

♩ = 104

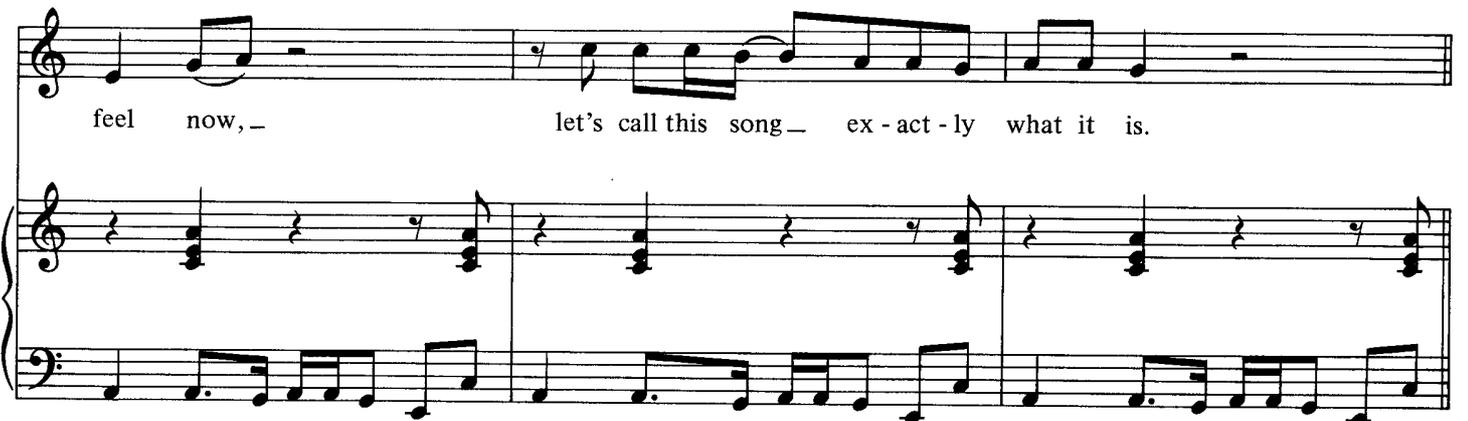
Words and Music by  
ARETHA FRANKLIN



The first system of music features a piano accompaniment with a steady bass line and chords in the right hand. The vocal line is currently blank.



The second system shows the vocal line beginning with the lyrics "Rock stea - dy ba - by, that's what I". The piano accompaniment continues with the same rhythmic pattern.



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

Am



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.

Am



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



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

Vocals ad lib.



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

D7



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

The first system of music features a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with piano accompaniment. The piano part consists of eighth-note chords in the right hand and eighth notes in the left hand, with a key signature of one sharp (F#).

Am  Bm/C  Am7 

The second system continues the piano accompaniment from the first system. It includes a treble clef staff with a whole rest and a grand staff with piano accompaniment. The piano part features eighth-note chords in the right hand and eighth notes in the left hand.

Bm/C  Am 

N.C.

Rock

The third system includes a treble clef staff with a whole rest and a grand staff with piano accompaniment. The piano part features eighth-note chords in the right hand and eighth notes in the left hand. A section labeled "Rhythm:" shows a rhythmic pattern of eighth notes with accents in the right hand.

*D.S. ad lib. to Fade*

stea - dy, rock stea - dy.

The fourth system includes a treble clef staff with a whole rest and a grand staff with piano accompaniment. The piano part features eighth-note chords in the right hand and eighth notes in the left hand. The word "sim." is written in the left margin.

# 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

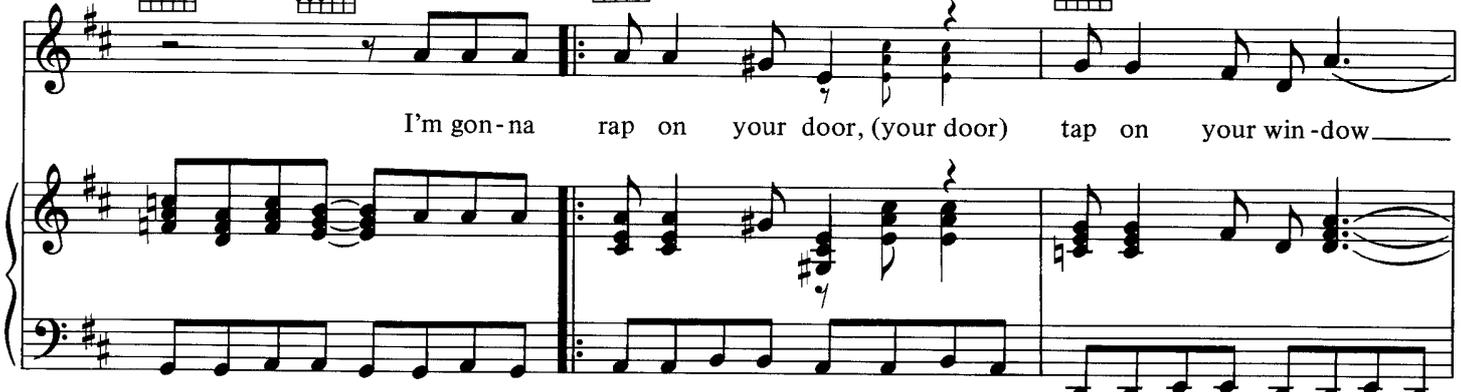
that's what I'm gon - na do.

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 



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

*Repeat ad lib. and Fade*

**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:)