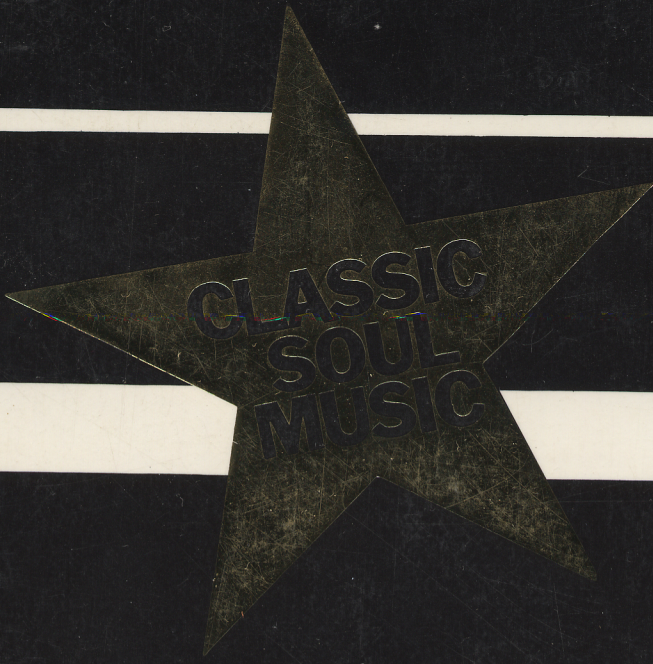


Classic Soul Music. *A collection of the most famous soul music of the 60's and 70's. Twenty-four songs arranged for piano and lyrics, chord symbols and guitar boxes.*



Classic Soul Music.

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London/New York/Sydney/Cologne

Another Saturday Night.

Backfield In Motion.

Cupid.

(Sittin' On) The Dock Of The Bay.

Everybody Needs Somebody To Love.

Good News.

Green Onions.

Harlem Shuffle.

Hold On I'm Coming.

(If Loving You Is Wrong) I Don't Want To Be Right.

I've Been Loving You Too Long.

Knock On Wood.

Land Of A Thousand Dances.

The Midnight Hour.

Respect.

Respect Yourself.

Shelter In Time Of Storm.

Sweet Soul Music.

Twisting The Night Away.

Walking The Dog.

(What A) Wonderful World.

When A Man Loves A Woman.

Who's Making Love.

Why Do Fools Fall In Love?

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Fake Books - CD II

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Respect Yourself.

Words & Music by Mack Rice & Luther Ingram.

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Moderately (In Four)

mp

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: C7, F7, Bb7, and Eb7. The left hand plays a steady eighth-note bass line.



If you dis - re - spect ev - 'ry - bod - y that you run in - to _____

How in the world do you think ev - 'ry - bod - y 'sposed to re - spect you? -

If you don't give a heck a - bout the man with the Bi - ble in his

hand, Just get out the way and let the gen-tle-man do his thing.

-- You the kind of gen-tle-man want ev-'ry-thing your way,--

-- Take the sheet off your face, boy, it's a brand new day.--

-- Re-spect your-self, Re-spect your-self,--

f

Cm



— 'Cause if you don't re - spect your - self ain't no - bod - y



gon - na give a good, good hoot - e - nan - ny, boy! Re - spect your - self, — Re -

1. spect your -self. — 2. If you're spect your -self. — Re -

mf

Repeat and fade

2. If you're walking around thinking that the world
owes you something 'cause you're here,
You're going out the world backward like you did
when you first came 'ere.
Keep talking about the president won't stop air pollution.
Put your hand over your mouth when you cough; that'll help the solution.
You cuss around women folk, don't even know their name,
Then you're dumb enough to think it makes you a big ole man.

Sweet Soul Music.

Words & Music by Sam Cooke. Additional Material by Arthur Conley & Otis Redding Jr.

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Up Tempo

C



1. 8. Do you like good mu - sic, —

F



that sweet soul mu - sic?

F6/C

C



F



Just long as it's swing - in, oh

1.2.3.4.5.7.



yeah,

oh

yeah.

2. We out here

on the floor, — y'all.

6.



yeah.

F6

C

F6

C



Spot - light

on James — Brown, y'all. —

8. *Fine*



Repeat and fade

A musical score for a guitar and voice. The guitar part is in the key of F major and 4/4 time. The voice part has lyrics: "yeah. I got to get the feel - in'. I got". The score is divided into three measures, with the first and third measures being identical. The first measure starts with an F chord, and the second measure starts with a C chord. The score ends with a double bar line and repeat dots.

2. We out here on the floor, y'all;
Oh, goin' to A - Go - Go.
Dancin' with the music,
Oh yeah, oh yeah.
3. Spotlight on Lou Rawls, y'all;
Oh, don't he look boss, y'all,
Singin' "Love's a hurtin' thing", y'all,
Oh yeah, oh yeah.
4. Spotlight on Sam and Dave, y'all;
Ah, don't they look great, y'all,
Singin' "Hold on, I'm comin'",
Oh yeah, oh yeah.
5. Spotlight on Wilson Pickett now,
That wicked, wicked Pickett,
Singin' "Mustang Sally",
Oh yeah, oh yeah.
6. Spotlight on Otis Redding now,
Singin' "Fa fa fa fa fa fa fa
Fa fa fa fa fa fa fa fa",
Oh yeah, oh yeah.
7. Spotlight on James Brown, y'all.
He's the king of them all, y'all.
He's the king of 'em all, y'all,
Oh yeah, oh yeah.
8. *Repeat first verse*

Cupid.

Words & Music by Sam Cooke.

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Medium Rock Tempo

Chord Diagrams:

- C:
- Am:
- F:
- G7:
- C6:

Lyrics:

mf Cu - pid draw back your bow And let your
ar - row go — straight to my lov - er's heart for me, for
me. Cu - pid, please hear my cry And let your
ar - row fly — straight to my lov - er's heart for me. —
— { 1. Now, I don't mean to both - er you but I'm in dis - tress, — There's
2. Now, Cu - pid, if your ar - row makes her love strong for me, — I



dan-ger of me los-ing all of my hap-pi-ness. — For I love a girl who does - n't
 prom-ise I will love her un - til e - ter-ni - ty. — I know be-tween the two of us her



know I ex - ist. — And this you can fix. Oh,
 heart we can steal. Help me if you will. So,



Cu - pid, draw back your bow, And let your



ar - row go — straight to my lov - er's heart for



me. me. rit.

Harlem Shuffle.

Words & Music by Bob Relf & Earnest Nelson.
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Moderate beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a steady, rhythmic pattern, while the left hand plays a simple bass line. The tempo is marked as 'Moderate beat' and the dynamic is 'mf'.

Am

A guitar chord diagram for the Am chord, showing the fretting pattern on the strings.

You move _____ it to the left yeah,

The first line of the song features a vocal melody with a long note on 'move' and a short note on 'yeah,'. The piano accompaniment continues with the same chordal pattern as the introduction.

— then you go for your - self. — You move _____ it to the

The second line of the song features a vocal melody with a long note on 'self.' and a short note on 'it to the'. The piano accompaniment continues with the same chordal pattern.

right yeah, — if it takes all night. —

The third line of the song features a vocal melody with a long note on 'night.' and a short note on 'right'. The piano accompaniment continues with the same chordal pattern.



Now ba - by, kind - a slow _____ with a whole__ lot-ta

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B♭4, and a quarter note C5. This is followed by a half note B♭4, a half note A4, and a quarter rest. The next measure has a quarter rest, a quarter note G4, and a quarter note A4. The final measure has a quarter rest, a quarter note B♭4, a quarter note C5, and a quarter note B♭4. The middle and bottom staves are piano accompaniment. The middle staff has a quarter rest, a quarter note B♭4, a quarter note A4, and a quarter note G4. The bottom staff has a quarter note B♭4, a quarter note A4, and a quarter note G4. There are triplets in the vocal line and piano accompaniment.

soul. _____ Don't move _____ it too fast, make it

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a quarter note G4, a quarter note A4, and a quarter note B♭4. This is followed by a half note B♭4, a half note A4, and a quarter rest. The next measure has a quarter rest, a quarter note G4, and a quarter note A4. The final measure has a quarter rest, a quarter note B♭4, and a quarter note C5. The middle and bottom staves are piano accompaniment. The middle staff has a quarter note B♭4, a quarter note A4, and a quarter note G4. The bottom staff has a quarter note B♭4, a quarter note A4, and a quarter note G4. There is a chord diagram for Am above the second measure.

last. _____ You know you scratch just like a

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a quarter rest, a quarter note G4, and a quarter note A4. This is followed by a half note B♭4, a half note A4, and a quarter rest. The next measure has a quarter rest, a quarter note G4, and a quarter note A4. The final measure has a quarter rest, a quarter note B♭4, and a quarter note C5. The middle and bottom staves are piano accompaniment. The middle staff has a quarter note B♭4, a quarter note A4, and a quarter note G4. The bottom staff has a quarter note B♭4, a quarter note A4, and a quarter note G4.

mon - key, yeah, you do, real yeah! _____ You

The fourth system of the musical score consists of three staves. The top staff is the vocal line, starting with a quarter note G4, a quarter note A4, and a quarter note B♭4. This is followed by a half note B♭4, a half note A4, and a quarter rest. The next measure has a quarter rest, a quarter note G4, and a quarter note A4. The final measure has a quarter rest, a quarter note B♭4, and a quarter note C5. The middle and bottom staves are piano accompaniment. The middle staff has a quarter note B♭4, a quarter note A4, and a quarter note G4. The bottom staff has a quarter note B♭4, a quarter note A4, and a quarter note G4.

Am



(Girls) Yeah, yeah, yeah do the Har-lem shuf - fle (Boy) Oh do the

mon-key shin - er. (Girls) Yeah, yeah, yeah do the Har - lem shuf-

Bb7



— fle. (Boy) Wa

wa a - a - a a wa

Am



Bbm



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in the key of A minor, marked with an Am chord diagram. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Bbm



The second system continues the musical piece. The vocal line includes the lyrics "Hitch, hitch-hike ba - by a-cross the floor." The piano accompaniment maintains the same harmonic structure as the first system, with a key signature change to B-flat minor indicated by a Bbm chord diagram.

The third system features the vocal line with the lyrics "Whoa, whoa, whoa,". The piano accompaniment continues with chords and a bass line, maintaining the B-flat minor key signature.

The fourth system concludes the piece with the vocal line lyrics "I can't stand it no more." The piano accompaniment features a more active bass line in the final measures, with some triplets and accents.


Cb7



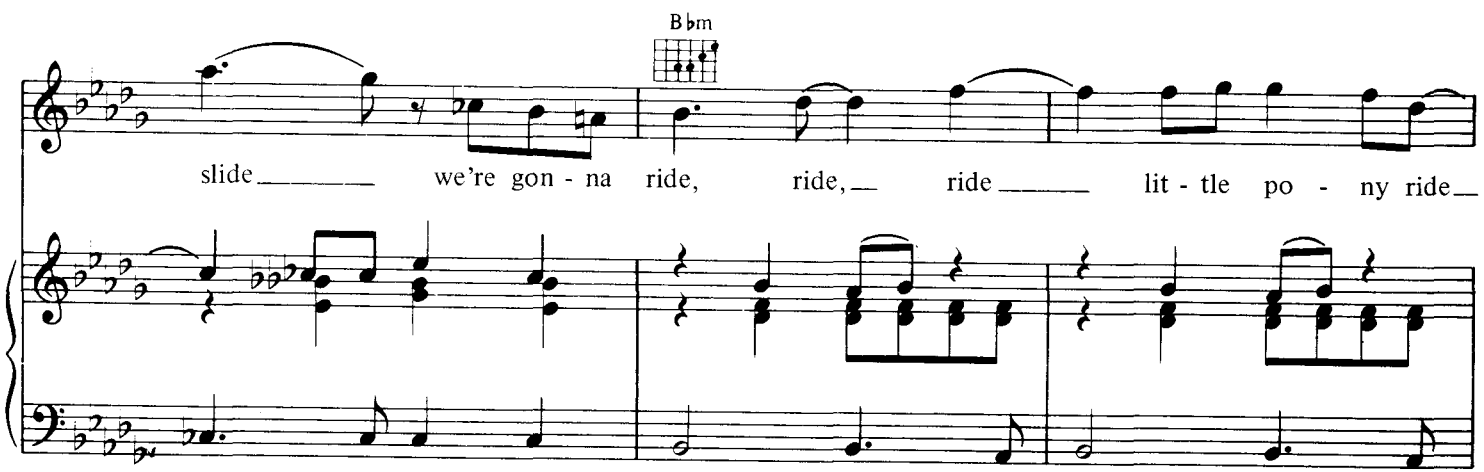
Now come on ba - by, now get in - to your




Bbm




slide we're gon - na ride, ride, ride lit - tle po - ny ride



Bbm

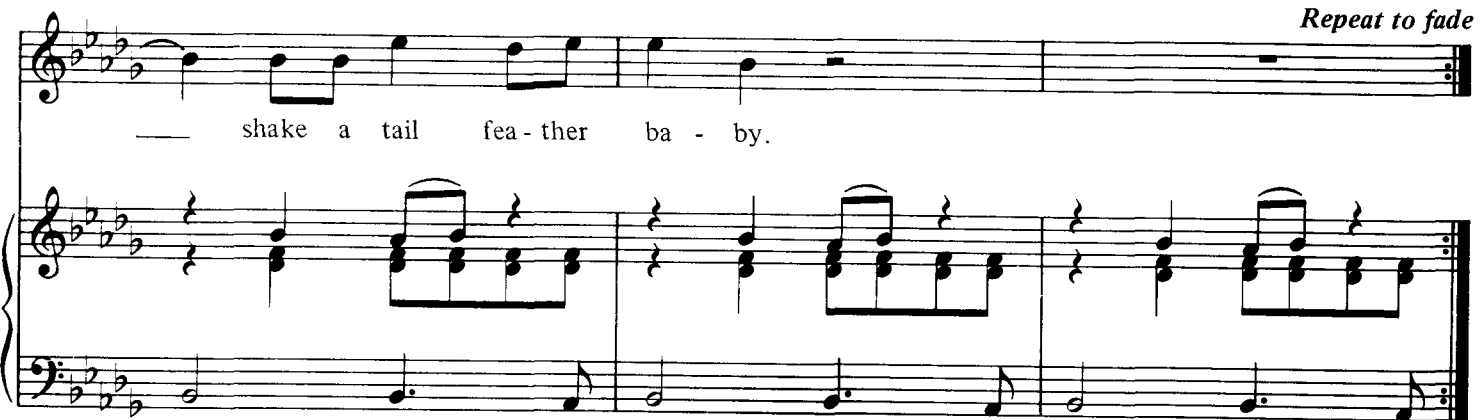


yeah. Shake, shake, shake,



Repeat to fade

shake a tail fea - ther ba - by.



Who's Making Love.

Words & Music by Homer Banks, Bettye Crutcher,
Don Davis & Raymond Jackson.

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Moderately Slow and Excitedly

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, while the left hand plays a rhythmic bass line. The dynamic marking is *mf*.



All you fel - lows

gath - er 'round me

and let me

mf



give you some good ad - vice. —

What I'm gon - na,

gon - na



ask you now

you bet - ter think

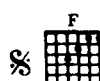
a - bout it twice. —

While you're out —

mp



— cheat-in' on your wom-an there is some-thing you nev-er e-ven



thought of, and that is: Who's mak-ing love to your old la-dy

mf



while you were out mak-ing love? Who's mak-ing love to



your' old la-dy while you were out mak-ing love? I've

To Coda

F Bb F

seen so, so man-y fel-lows all in that same old

Bb F Bb

bag, think-in' that a wom-an is made to, to be

F Bb Dm

beat on and treat-ed so bad. Oh, fel-lows, let me ask you

mp

Am G C9 (sus)

some-thin' I'm sure that you nev-er e-ven dream-ed of, and that is

R.H.

D.S. al Coda

Coda



love? I know that oth - er wom - en

give the oth - er ex - cuse, I'm not try - in' to run your life.

Boy, it's up — to you, oh, you — oh, oh

you, you. —





Rea-son why I ask this ques-tion: I used to be the same old way._



When I de - cid - ed to straight-en up I



found it was a bit too late.____ Oh, yeah!_____ that's when it all

mp



hap-pened, some-thing I nev-er ev-er dreamed of. Some-



bod - y was a - lov - in' my old la - dy

mf



while I was out mak-ing love. — Some - bod-y was a-lov-in'



my old la - dy while I was out mak-ing love. — Now,



Keep repeating and fade out

who's mak-ing love to your old. la-dy while you were out mak-ing love?

dim. poco a poco

I've Been Loving You Too Long.

Words & Music by Otis Redding & Jerry Butler.

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Slowly

mp

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple bass line. The tempo is marked 'Slowly' and the dynamics are 'mp'.

F

C9 sus

I've been lov - ing you _____ too long _____ to

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes guitar chord diagrams for F and C9 sus. The vocal line has a long note on 'you' and another on 'to'.

F

C7

stop now. _____ You are

The second system continues the vocal and piano accompaniment. The piano part includes guitar chord diagrams for F and C7. The vocal line has a long note on 'now.' and another on 'You are'.

F

Am7

tired _____ and you want to be free. _____ My

The third system concludes the vocal and piano accompaniment. The piano part includes guitar chord diagrams for F and Am7. The vocal line has a long note on 'tired' and another on 'My'.

Bb

Dbmaj7

love's grow-ing strong - er _____ as you be-come a hab-it with me.

F

C7

I've been lov-ing you _____ too long, _____ I

F

1. Db

2. F

don't want to stop now. I've been

2. With you, my life has been so wonderful;
 I can't stop now.
 You are tired
 And your love is growing cold;
 My love is growing stronger
 As our affair grows old.

(What A) Wonderful World.

Words & Music by Sam Cooke, Herb Alpert & Lou Adler.

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Medium Fox Trot

f Don't know much a - bout

his-to - ry, Don't know much bi - ol - o - gy. Don't know much a-bout

sci - ence books, Don't know much a - bout the French I took; —

But I do know that I love you, And I know that if you

love me too, — What a won - der - ful world this would be.

mf Don't know much a - bout ge - og - ra - phy, Don't know much trig - o -

no - me - try. — Don't know much a - bout — al - ge - bra,

Don't know what a slide rule is for; But I know that one and one is two,

And if this one could be with — you, What a won - der - ful world this would be.

I don't claim — to be an "A" stu - dent, But I'm try - ing — to be,

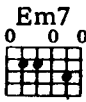
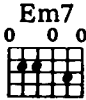
May - be my be - ing an "A" stu - dent, ba - by, I can win your love for me. —

Walking The Dog.

Words & Music by Rufus Thomas.

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Moderate Rock beat



No chord

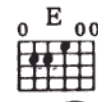
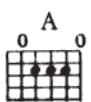
Mar - y Mack, dressed in black,
Asked her mom-ma for fif-teen cents

sil-ver but-tons up and down her back. How'd I know? —
to see an el - e - phant_ jump the fence. It jumped so high,

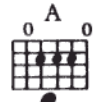
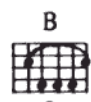


Tacet

Yes, she told. touched the sky, She broke a nee-dle; now she can't sew. did-n't come back till the Fourth of Ju-ly. } Walk-in' the dog, -

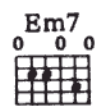


I'm just a-walk-in' your dog. -



Well, if you don't know how to do it, I'll show ya how to walk the dog.

1. | 2.



N.C.

Mar-y, Mar - y, quite -

— con-tra-ry, how does your gar - den grow? — (Ver-y well.)

The first system of the musical score features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Sil-ver bells and lit-tle bit-ty bit-ty bob-tails, pret-ty maids all in a

The second system continues the musical score. The vocal line and piano accompaniment follow the same pattern as the first system. The lyrics are spread across the vocal line.

E 5
0 x00

0	x	0	0
•	•	•	•
•	•	•	•
•	•	•	•
•	•	•	•
•	•	•	•

 Tacet

row. — Walk-in' your dog, —

The third system of the musical score. The vocal line has a rest for the first measure, then the lyrics. The piano accompaniment continues with chords and a bass line. The lyrics are spread across the vocal line.

A
0 0

0	0
•	•
•	•
•	•
•	•
•	•

I'm just a-walk-in' your dog. — (Woh — woh — woh woh woh)

The fourth and final system of the musical score. The vocal line includes the lyrics and a vocalization. The piano accompaniment features a more complex chordal texture in the right hand. The lyrics are spread across the vocal line.

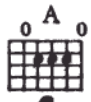
E 00
0 00

0	0	0	0
•	•	•	•
•	•	•	•
•	•	•	•
•	•	•	•
•	•	•	•

B

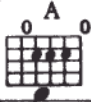


woh.) Well, if you don't know how to do it, I'll



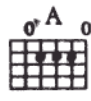
N.C.

show ya how to walk the dog. — Well, if you



N.C.

don't know how to do it, I'll show ya how to walk the dog.



Well, if you don't know how to do it, I'll show ya how to walk the dog. —

rit.

Knock On Wood.

Words & Music by Eddie Floyd & Steve Cropper.

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Moderate

The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The second system shows a treble clef staff with a series of chords and a bass clef staff with a rhythmic accompaniment of eighth notes.



The vocal line for the first phrase is written on a treble clef staff. It begins with a whole rest, followed by a series of eighth notes and quarter notes.

I don't want to lose this good thing, —
sti - tious a - bout ya; —

The piano accompaniment for the first phrase consists of two systems of staves. The first system shows a treble clef staff with a series of chords and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system shows a treble clef staff with a series of chords and a bass clef staff with a rhythmic accompaniment of eighth notes.



The vocal line for the second phrase is written on a treble clef staff. It begins with a series of eighth notes and quarter notes.

ba - by, that I've got. — If I do, I will
I can't take no chance, — Got me spin - nin',

The piano accompaniment for the second phrase consists of two systems of staves. The first system shows a treble clef staff with a series of chords and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system shows a treble clef staff with a series of chords and a bass clef staff with a rhythmic accompaniment of eighth notes.

F




The way you love me is fright - nin'; Ev - 'ry - bod - y

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

F



1.

knock knock knock knock on wood. _____ I'm not sup - er -

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

2.



wood. _____ Ev - 'ry - bod - y knock knock,

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

F




Repeat and fade

Ev - 'ry - bod - y knock knock.

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

The Midnight Hour.

Words by Wilson Pickett. Music by Steve Cropper.

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With a Rock Beat

The piano introduction consists of two staves. The right hand plays a series of chords and arpeggios in a descending sequence, while the left hand plays a steady eighth-note bass line. The key signature is B-flat major (two flats).

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "I'm gon-na wait til the mid-night hour, that's when my". The piano accompaniment includes a bass line and chords. Chord diagrams for E^b and A^b are provided above the staff.

The second system continues the song with the lyrics "love comes tum-bl - ing down, I'm gon-na wait til the mid-night hour, when there's". The piano accompaniment includes a bass line and chords. Chord diagrams for E^b and A^b are provided above the staff.

The third system concludes the song with the lyrics "no one else a - round, I'm gon - na take you, girl, and". The piano accompaniment includes a bass line and chords. Chord diagrams for E^b and A^b are provided above the staff.

hold you, and do all the things I told you in the mid-night

This system contains the first three measures of the song. The vocal line starts with a quarter note 'hold you,' followed by a quarter rest, then a quarter note 'and', a quarter rest, a quarter note 'do', a quarter rest, a quarter note 'all the things', a quarter rest, a quarter note 'I', a quarter rest, a quarter note 'told you', a quarter rest, a quarter note 'in the', a quarter rest, a quarter note 'mid-night'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Three guitar chord diagrams are shown above the staff: Ab (first measure), Bb (second measure), and Ab (third measure).

hour. Yes, I am, oh yes, I am.

This system contains the next three measures. The vocal line continues with a quarter note 'hour.', a quarter rest, a quarter note 'Yes, I', a quarter rest, a quarter note 'am,', a quarter rest, a quarter note 'oh yes,', a quarter rest, a quarter note 'I', a quarter rest, and a quarter note 'am.'. The piano accompaniment continues with the eighth-note bass line and chords. Seven guitar chord diagrams are shown above the staff: Eb (first measure), Ab (second measure), Eb (third measure), Ab (fourth measure), Eb (fifth measure), Ab (sixth measure), and Eb (seventh measure).

I'm gon-na wait til stars come out and see that

This system contains the next three measures. The vocal line has a quarter rest, a quarter note 'I'm gon-na', a quarter rest, a quarter note 'wait', a quarter rest, a quarter note 'til stars', a quarter rest, a quarter note 'come out', a quarter rest, a quarter note 'and see that'. The piano accompaniment continues. Five guitar chord diagrams are shown above the staff: Eb (first measure), Eb (second measure), Ab (third measure), Eb (fourth measure), and Ab (fifth measure).

twin-kle in your eyes, I'm gon-na wait til the mid-night

This system contains the final three measures. The vocal line has a quarter rest, a quarter note 'twin-kle', a quarter rest, a quarter note 'in your', a quarter rest, a quarter note 'eyes,', a quarter rest, a quarter note 'I'm gon-na', a quarter rest, a quarter note 'wait', a quarter rest, a quarter note 'til the', a quarter rest, a quarter note 'mid-night'. The piano accompaniment continues. Six guitar chord diagrams are shown above the staff: Eb (first measure), Ab (second measure), Eb (third measure), Ab (fourth measure), Eb (fifth measure), and Ab (sixth measure).

hour, that's when my love be-gins to shine. — You'll be the

on-ly girl I'll love — and real-ly love you so in the mid-night

hour, oh yeah, in the mid-night hour. I'm gon-na

hour. I'm gon-na wait til the mid-night hour, I'm gon-na

Repeat and fade

Another Saturday Night.

Words & Music by Sam Cooke.

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Medium Rock Beat

An-oth - er Sat - ur - day night _when I ain't got no - bod - y,

I've got some mon-ey 'cause I just got paid; — now, how I wish — I had some-

one to talk to, I'm in an aw - ful way. (Dig this)

Verse

I got in town a month a - go, I've seen a lot of girls since

then, — If I could meet 'em I could get 'em, but as yet I have - n't met 'em, that's

why I'm in the shape I'm in. — Here's an-oth-er Sat - ur-day night and I —

ain't got no - bod- y, I got some mon-ey 'cause I just got paid; — now,

last time repeat and fade

{ how I wish I had some - one to talk to. } I'm in an aw-ful way. —
 how I wish I had some chick to talk to.

2. Now, another fella told me,
 He had a sister who looked just fine;
 Instead of bein' my deliverance,
 She had a strange resemblance,
 To a cat named Frankenstein.
 Here's another etc. (To Chorus)

3. It's hard on a fella
 When he don't know his way 'round;
 If I don't find me a honey,
 To help me spend my money,
 I'm gonna have to blow this town.
 Here's another(etc.) (To Chorus)

Green Onions.

Music by Booker T. Jones, Steve Cropper, Al Jackson Jr & Lewie Steinberg.

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Moderate Jazzy Beat

The first system of music is in 4/4 time and features a moderate jazzy beat. It consists of a grand staff with treble and bass clefs. The key signature has two flats (Bb and Eb). Above the staff, there are eleven guitar chord diagrams for Gm, Bb, Am, Gm, Bb, Am, Gm, Bb, Am, Gm, Bb, and Am. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line in the bass clef starts with a half note G2, followed by quarter notes A2, Bb2, and C3. The dynamic marking *mf* is placed below the first measure.

The second system of music continues the piece. It features a guitar chord diagram for Gm at the beginning. The melody in the treble clef has a half rest in the first measure, followed by quarter notes G4, A4, Bb4, and C5. The bass line in the bass clef continues with quarter notes G2, A2, Bb2, and C3.


The third system of music continues the piece. It features guitar chord diagrams for Gm at the beginning and in the third measure. The melody in the treble clef has a half rest in the first measure, followed by quarter notes G4, A4, Bb4, and C5. The bass line in the bass clef continues with quarter notes G2, A2, Bb2, and C3.

The fourth system of music concludes the piece. It features guitar chord diagrams for D7, Gm, and Gm. The melody in the treble clef has a half rest in the first measure, followed by quarter notes G4, A4, Bb4, and C5. The bass line in the bass clef continues with quarter notes G2, A2, Bb2, and C3. The system ends with the instruction "To Coda" followed by a double bar line and a coda symbol.


Gm




Gm




Gm




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
D7



Gm




Gm





Gm



Gm



Gm



D7 Gm Gm

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with quarter notes. Above the treble staff are three guitar chord diagrams: D7, Gm, and Gm.

Gm

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. A single guitar chord diagram for Gm is shown above the treble staff.

Gm Gm

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Two guitar chord diagrams for Gm are shown above the treble staff.

D7 Gm Gm

D. S. al Coda ◆

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Three guitar chord diagrams (D7, Gm, Gm) are shown above the treble staff. The system ends with the instruction "D. S. al Coda" and a diamond symbol.

Coda ◆ Gm B \flat Am Gm B \flat Am Gm B \flat Am Gm B \flat Am Gm

A row of guitar chord diagrams for the Coda section. It starts with a diamond symbol labeled "Coda". The chords are: Gm, B \flat , Am, Gm, B \flat , Am, Gm, B \flat , Am, Gm, B \flat , Am, Gm.

poco a poco dim. p

Musical notation for the Coda section. The treble clef staff contains a series of chords corresponding to the diagrams above. The bass clef staff contains a bass line. The instruction "poco a poco dim." is written below the treble staff, and "p" is written below the bass staff.

(If Loving You Is Wrong) I Don't Want To Be Right.

Words & Music by Carl Hampton, Homer Banks & Raymond Jackson.

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Moderate

Piano introduction in 4/4 time, marked *mf*. The music consists of a series of chords and a melodic line in the right hand, and a bass line in the left hand.

Guitar chord diagrams and musical notation for the first line of the verse. The chords are C, B7, Em, and G (D bass). The music is marked *mf*.

If lov - in' you is wrong, I don't want to be right, If
Am I wrong to fall so deep - ly in love with you?

Piano accompaniment for the first line of the verse, corresponding to the lyrics above.

Guitar chord diagrams and musical notation for the second line of the verse. The chords are Cmaj7, Am7, Bm7, Cmaj7, and Bm.

be - ing right means be - ing with - out — you, I'd rath - er live a wrong - do - ing life. Your
Know - ing I got a wife and two lit - tle chil - dren de - pend - ing on me, too; But

Piano accompaniment for the second line of the verse, corresponding to the lyrics above.

ma-ma and dad - dy say it's a shame it's a down - right dis- grace _____ But
am I wrong _____ to hun-ger _____ for the gen-tle-ness of your touch, _____ know -

long as I got you by my side__ I don't care what your peo-ple say, _____ your
ing I got some- one else at home _____ who needs me just as much, _____ And

friends tell you it's _____ no fu - ture in lov-ing a mar - ried man, _____ If
are you wrong to give your love to a mar- ried man, _____ And

I can't see you when I want _____ to I'll see you when _____ I can. _____ If
am I wrong for try-ing to hold on to the best thing I ev- er had. _____

Em (D bass)

Cmaj7 Am7 Bm7 C Bm7

Am7 Em

Am7 Em

Cmaj7 Em

lov - in' you is wrong_____ I don't want to be right. If

Cmaj7 Em7 to Coda 3rd time

lov - in' you__ is wrong_____ I don't want to be right.

Em G (D bass) Cmaj7 Am7 Bm7 Cmaj7 Bm7

D.S. 2nd lyric al Coda

CODA Em Cmaj7

I don't want__ to be right if it means be - ing with- out__ you.

Repeat and fade

(Sittin' On) The Dock Of The Bay.

Words & Music by Steve Cropper & Otis Redding.

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Moderately

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a descending sequence, while the left hand plays a steady bass line of quarter notes. The tempo is marked 'Moderately' and the dynamics are 'mp'.

Three guitar chord diagrams are shown above the first line of the vocal melody. The first is a G major chord, the second is an A major chord, and the third is a Bb major chord. The melody begins with a quarter rest, followed by a series of eighth notes.

1. Sit-tin' in the morn - ing sun, _____ I'll be sit-tin' when the eve - nin' come._
2. left my home in Geor-gia, _____ Head-ed for the Fris-co Bay._
3. Sit-tin' here rest-in' my bones. _____ And this lone-li - ness won't leave me a - lone._

The piano accompaniment for the first line of the vocal melody. The right hand plays chords and single notes, while the left hand continues the bass line. The dynamics are 'mp'.

Three guitar chord diagrams are shown above the second line of the vocal melody. The first is a G major chord, the second is a F major chord, and the third is an A major chord. The melody continues with quarter notes and rests.

_____ Watch-in' the ships roll in, _____ Then I
_____ I have no-thing to live for, _____ Look like
_____ Two thou - sand miles I roam _____ Just to

The piano accompaniment for the second line of the vocal melody. The right hand plays chords and single notes, while the left hand continues the bass line.

Bb G F

watch 'em roll a - way a - gain_ Yeah! I'm Sit-tin' on the Dock of the Bay, -
 no - thing gon-na come my_ way_ So, I'm just gon-na Sit on the Dock of the Bay, -
 make this dock my_ home.. Now, I'm just gon-na Sit at the Dock of the Bay, -

D F D

watch-in' the tide roll a - way. (oo ee.)
 watch-in' the tide roll a - way. (oo ee.)
 watch-in' the tide roll a - way. (oo ee.)

F G 1. F D

To Coda

Sit-tin' on the Dock of the Bay, - wast - in' time. I
 Sit-tin' on the Dock of the Bay, - wast - in' time..
 Sit-tin' on the Dock of the Bay, - wast - in' time..

2. F D F C Bb

Look like no - thing gon-na change. -

F C Bb F C

Ev - 'ry-thing still re-mains the same. I can't do what

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Ev - 'ry-thing still re-mains the same. I can't do what". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Above the vocal line, five guitar chord diagrams are provided, labeled F, C, Bb, F, and C from left to right.

Bb F Eb C

ten peo-ple tell me to do. so I guess I'll re-main the same. D.S. al Coda

The second system continues the musical score. The vocal line lyrics are "ten peo-ple tell me to do. so I guess I'll re-main the same." The piano accompaniment includes triplets in both hands. Above the vocal line, four guitar chord diagrams are shown, labeled Bb, F, Eb, and C from left to right. The system concludes with the instruction "D.S. al Coda".

Coda

F D F

whistle

The Coda section of the score is marked with a Coda symbol. It features a vocal line with a "whistle" line and piano accompaniment. The piano accompaniment includes triplets. Above the vocal line, three guitar chord diagrams are provided, labeled F, D, and F from left to right.

D

Repeat ad lib. till fade-out

The final section of the score is marked "Repeat ad lib. till fade-out". It consists of a vocal line and piano accompaniment. A guitar chord diagram labeled D is positioned above the vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, ending with a wavy line indicating a fade-out.

Respect.

Words & Music by Otis Redding.

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Solid 4 Beat

mf

The piano introduction consists of a four-measure phrase in 4/4 time. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line. The dynamic is marked *mf*.



f

What you want ba - by I got.
I ain't gon-na do you wrong while you gone.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part has a dynamic marking of *f*. The lyrics are written below the vocal line.



What you need You know I got it.
I ain't gon-na do you wrong 'Cause I don't wan - na.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

G F C7

All I'm 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



my pro-per res - 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 res - spect.

Repeat and fade out

Why Do Fools Fall In Love.

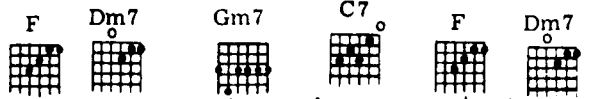
Words & Music by Frankie Lymon & Morris Levy.

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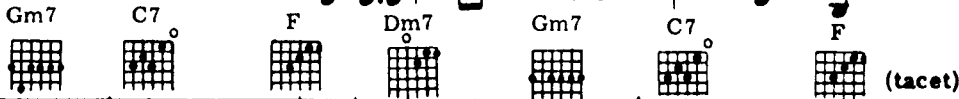
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With a good beat

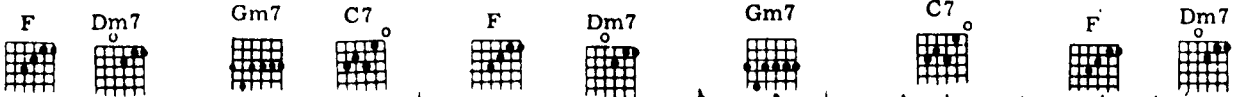


Oo - wah, oo - wah, oo - wah,

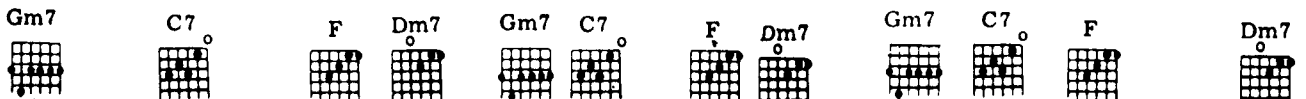


oo - wah, Oo - wah, oo - wah, WHY DO FOOLS - FALL IN LOVE?

Verse



Why do birds sing so gay And lov-ers a-wait the break of day?



Why do they fall in love? Why does the rain fall from up a-bove?

Gm7

C7

F

Dm7

Gm7

C7

F



WHY DO FOOLS FALL IN LOVE? Why do they fall in love? _____

Refrain



{ 1. Love is a los-ing game, Love can be a shame; I know of a
2. Why does my heart skip a cra-zy beat? For I

Bbm6



C7

F



F



fool, you see, For that fool is me! Tell me why,
know It will reach de-feat!

Gm7

C7

F

Dm7

Gm7

C7

F

Dm7

Gm7

C7

F

F7

Tell me why! _____

Bb

C7

F

Dm7

Gm7

C7

F

WHY DO FOOLS FALL IN LOVE? _____

When A Man Loves A Woman.

Words & Music by Calvin Lewis & Andrew Wright.

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Slow rock tempo

Piano introduction in E-flat major, 4/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

First line of the song. The vocal line is in E-flat major. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams are provided above the vocal line: Eb, Bb, and Cm (3fr.).

When A Man — Loves A Wo - man — Can't keep his mind on noth - in'
Man — Loves A Wo - man — Deep down — in his

Second line of the song. The vocal line continues with the same melody. The piano accompaniment remains consistent. Chord diagrams are provided above the vocal line: Eb6, Ab (4fr.), Bb7, Eb, and Bb7.

else. — He'd change the world for the good thing he's found. — If she's
soul. — She can bring him such mi - se - ry. — If she

Third line of the song. The vocal line concludes the phrase. The piano accompaniment continues with the same pattern. Chord diagrams are provided above the vocal line: Eb, Bb, Cm (3fr.), and Eb.

bad — he can't see it — she can do — no wrong; —
plays him for a fool — he's the last one to know; —

Ab 4fr. 3 Bb7 Eb Bb7

Turn his back on his best friend if he put her down. When A
 Lov ing his best eyes can nev - er see. When A

Eb Bb Cm 3fr. Eb

Man — Loves A Wo - man — spend — his ver - y last — dime. —
 Man — Loves A Wo - man — he could — nev - er do her wrong. —

Ab 4fr. Bb7 Eb Bb7

Try - ing to hold on - to what he needs. — He'd give up
 he'd nev - er want some oth - er girl. — Yes When A

Eb Bb Cm 3fr. Eb

all — his com - forts, Sleep out in the rain. —
 Man — Loves A Wo - man, I know how he feels. —

Ab 4fr.

Bb7

Eb

Eb7

If she says that's the way it ought to be.
'Cause ba-by, ba-by ba-by you're my

Fine

Eb

Ab 4fr.

Eb

Ab 4fr.

World. Well this man loves you

Eb

Ab 4fr.

Eb

wo-man, I gave you ev-'ry-thing I had.

Eb7

Ab 4fr.

Eb

Cm 3fr.

Try-ing to hold on to your, high class love,

F7

Bb9

Bb7

D. S. al Fine

Ba-by, please don't treat me bad. When A

Twisting The Night Away.

Words & Music by Sam Cooke.

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Lively

1. Let me tell you 'bout a place some - where up in
2. Here's a man in eve - ning clothes How he got there

New York way I don't know. where the peo - ple are so gay, twist -
Man, you ought - a see him go, twist -

ing the night a - way. Man, they have a
ing the night a - way. Danc - ing with the

lot of fun, put - tin' trou - ble
chick in slacks, She's a - mov - ing

on the run. —
up and back. —

Man, — you'll find the
Man, — there ain't

old and young — } twist-
noth - ing like — }

C

D7

- ing the night a - way. —

They're twist - ing, — they're

C

twist - ing. —

Ev - ry - bod - y's feel - ing great. —

They're

twist - ing, — twist - ing, — twist - ing the night a - way.

C

D7

G

1. 2. *G*

Spoken:
— Let's just (lean up, lean

Em *C* *D7*

back, lean up, lean back,

G *Em*

wa - tu - si. Now fly, now

C *D7* *G*

twist.) We're twist - ing the night a - way. —

3rd Verse; Here's a fellow in blue jeans
 Dancing with an older queen
 Twisting the night away.
 Man you ought ta see her go,
 Twisting to the rock and roll.
 Here you'll find the young and old
 Twisting the night away. (You'll find them.)

Chorus: Twisting, twisting, everybody's feeling great.

Backfield In Motion.

Words & Music by Herbert T. McPherson & Melvin Harden.

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Moderately

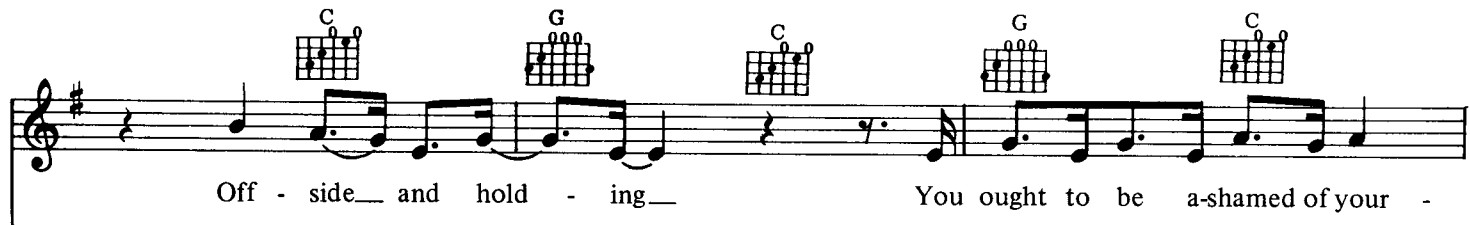
The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords: G major, C major, G major, and C major. The left hand plays a rhythmic pattern of eighth notes, starting with a triplet of eighth notes in the first measure.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Back - field in mo - tion, I'm". Above the vocal staff are four guitar chord diagrams: G, C, G, and C. The piano accompaniment continues with the same chord sequence as the introduction.

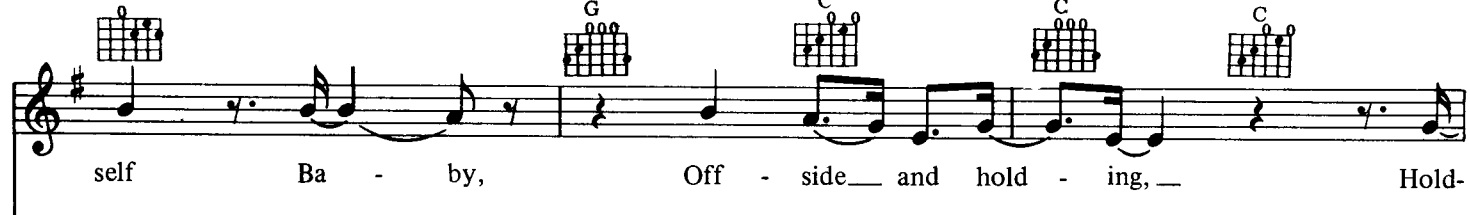
The second system of the song features a vocal line and piano accompaniment. The vocal line continues with the lyrics "gon - na have to pen - alize you. Back - field in mo". Above the vocal staff are five guitar chord diagrams: G, C, D7, G, and C. The piano accompaniment continues with the same chord sequence.

The third system of the song features a vocal line and piano accompaniment. The vocal line concludes with the lyrics "tion, You know that's a-against the rules." Above the vocal staff are five guitar chord diagrams: G, C, Am7/D, D7, and G. The piano accompaniment continues with the same chord sequence.

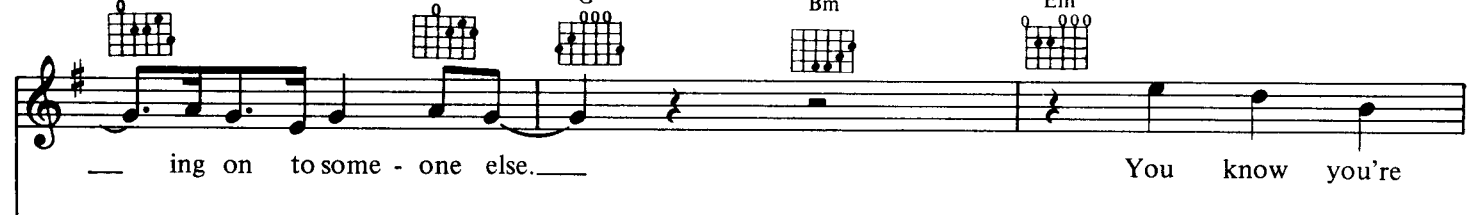
Off - side__ and hold - ing__ You ought to be a-shamed of your -



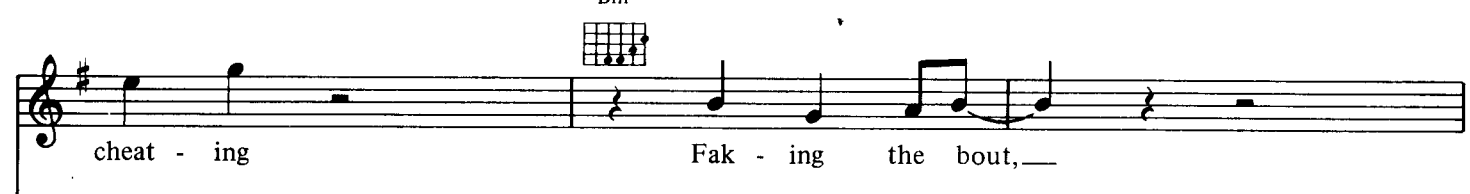
self Ba - by, Off - side__ and hold - ing, — Hold-



— ing on to some - one else. — You know you're

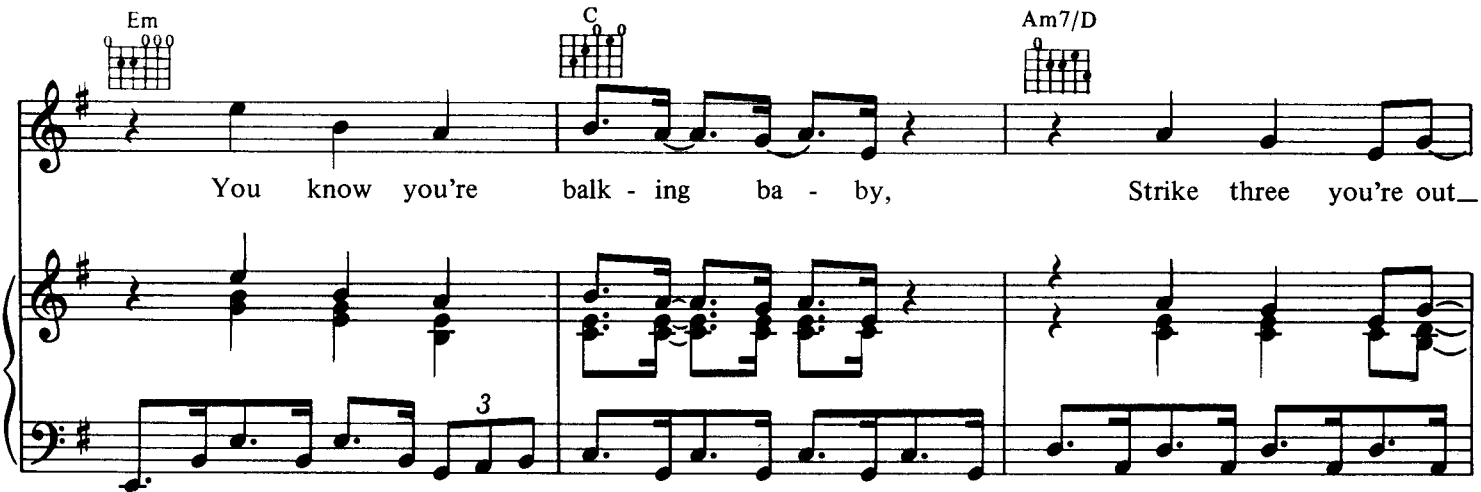


cheat - ing Fak - ing the bout, —



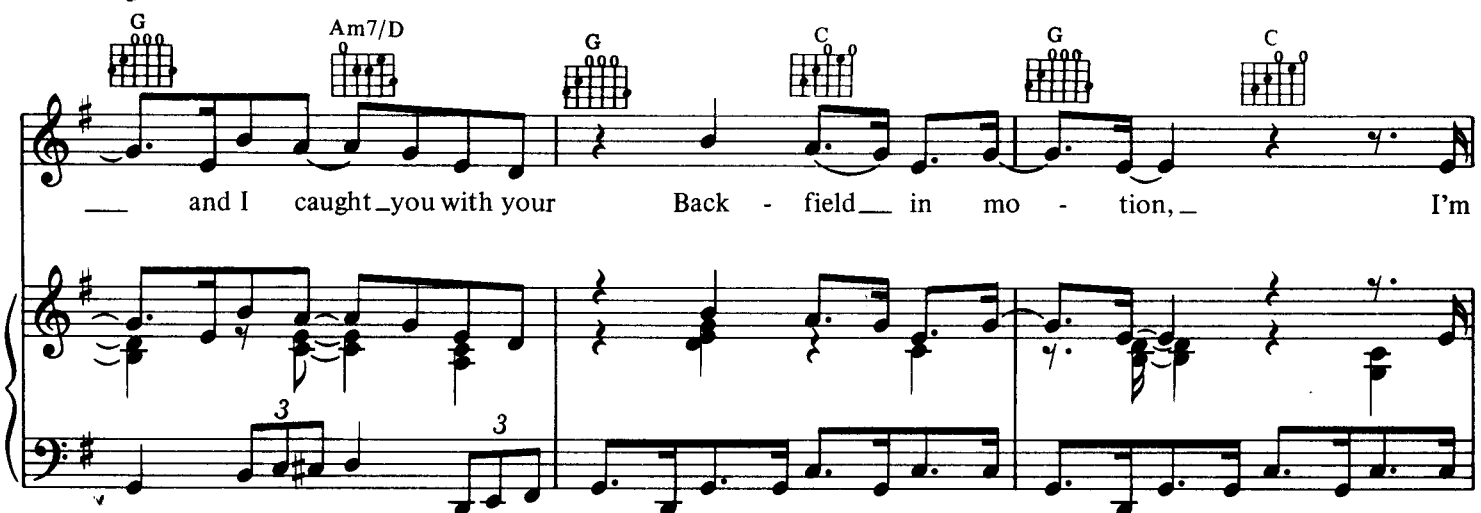
Em C Am7/D

You know you're balk - ing ba - by, Strike three you're out -



G Am7/D G C G C

— and I caught you with your Back - field in mo - tion, — I'm



G C D7 G C

gon - na have to pen - al - ize you. Back - field in mo -



G C Am7/D D7

— tion, — You know that's a - gainst the rules. —



First down _____ you start-ed cheat - ing me, _____ Se- cond down _____

I was too blind to see. Third down _____ you know I love _____ you so

Fourth down, ba - by I got _____ to let you go 'Cause I caught _____ you with your

back - field in mo - tion, _____ I'm gon - na have to pen - al - ize

Am7/D



you. Back - field in mo - tion, You

know that's a-against the rules.

Now you will see just how I felt.

Never believe me ba - by You beat me to the punch, ho-ney, But you

Am7/D G Am7/D D7 G C

hit me be-low the belt___ And I caught you with your back - field___ in mo-

tion,___ I'm gon - na have to pen - al-ize you.

G C G C D7

Back - field___ in mo - tion,___ You know that's a-against the rules.---

Back - field___ in mo - tion.---

G C G C Am7/D D7

Back - field___ in mo - tion.---

Back - field___ in mo - tion.---

G

Back - field___ in mo - tion.---

Back - field___ in mo - tion.---

Good News.

Words & Music by Sam Cooke.

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Fast Rock Beat

Chord diagrams: Eb, Bb7

Oh my ba - by's com - in' home to - mor - row. Ain't that

mf

Detailed description: This system contains the first four measures of the song. The treble clef staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass clef staff provides a simple accompaniment. The lyrics are: "Oh my ba - by's com - in' home to - mor - row. Ain't that". Above the first measure is a chord diagram for Eb (E-flat major). Above the second measure is a chord diagram for Bb7 (B-flat dominant seventh).

Chord diagrams: Eb, Ab 4th fret, Bb7, Eb, Ab 4th fret

Good News, Man, ain't that news? Ba - by's

Detailed description: This system contains the next four measures. The treble clef staff continues the melody. The lyrics are: "Good News, Man, ain't that news? Ba - by's". Above the first measure is a chord diagram for Eb. Above the second measure is a chord diagram for Ab 4th fret. Above the third measure is a chord diagram for Bb7. Above the fourth measure is a chord diagram for Eb. Above the fifth measure is a chord diagram for Ab 4th fret.

Chord diagrams: Eb, Bb7

com - in' home to - mor - row. Ain't that news, Man, ain't that

Detailed description: This system contains the next four measures. The treble clef staff continues the melody. The lyrics are: "com - in' home to - mor - row. Ain't that news, Man, ain't that". Above the first measure is a chord diagram for Eb. Above the second measure is a chord diagram for Bb7.

Chord diagram: Eb




news? I got a let - ter, just the oth - er day

Detailed description: This system contains the next four measures. The treble clef staff continues the melody. The lyrics are: "news? I got a let - ter, just the oth - er day". Above the first measure is a chord diagram for Eb.





Chord diagram: Ab 4th fret

tell - in' me that she was on her way. And she

Detailed description: This system contains the final four measures. The treble clef staff continues the melody. The lyrics are: "tell - in' me that she was on her way. And she". Above the first measure is a chord diagram for Ab 4th fret.








wants me to meet her at the sta-tion. Ain't that Good News,










Man, ain't that news? 1. In the news? 2. Ain't that





Chorus

news, _____ Ain't that Good News? Man, I _____ know that's Good

News. _____ My ba - by's com - in' home _____ to - mor - row.

(last time) D. S. al fine (use 2nd ending)

Ain't that Good _____ News, Man, ain't that news? 3. I'm gon - na

Land Of A Thousand Dances.

Words & Music by Chris Kenner & Antoine 'Fats' Domino.

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Moderately Bright Rock



(Guitar tacet)

(Guitar tacet)

(Guitar tacet)

One! Two! Three!

One! Two! Three! —

Oh,

Uh, al - right,

uh! You got - ta know how to po - ny — like
Dance with me hon - ey — like

Bo - ny Mar - o - nie, —
Long Tall Sal - ly, —

Mashed Po - ta - to, —
Twist - in' with Lu - cy,

Do the Al - li - ga - tor.
Do - in' the Wa - tu - si.

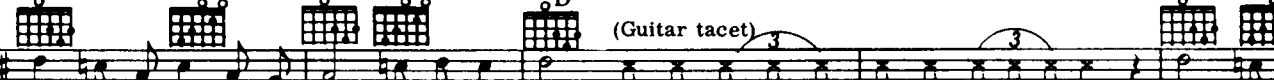
Put your hands on your hips,
Got - ta hold of your back,

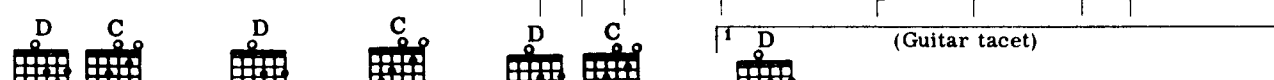
Let your back - bone slip,
I like it like that,

Do the Wa - tu - si
Do the Jerk, —


 Like my lit - tle Lu - cy. Uh! Na, na na na na, na na na
 Watchme work. —






 (Guitar tacet) *mf*
 na, na na na, na na na, na na na na. (Spoken) "Need some-bod-y to help me say it one time." Na, na na na


 na, na na na na, na na na, na na na na, na na na na. (Spoken) "You know I feel al - right." —


 (Guitar tacet) *dim.* *mf*


 "Feel pret - ty good y' - all." na. *dim.*


 CODA Ah, do it!


 Ah, do it! Ah, do it! Ah, help me! Repeat till Fadeout

Everybody Needs Somebody To Love.

Words & Music by Bert Burns, Solomon Burke & Jerry Wexler.

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Bright steady four

First system of piano introduction. Treble clef, 4/4 time. Bass clef accompaniment with chords and a melodic line. Dynamics include *f* and *V*.

Second system of piano introduction. Treble clef, 4/4 time. Bass clef accompaniment. Dynamics include *sim.*

Third system of piano introduction. Treble clef, 4/4 time. Bass clef accompaniment. Dynamics include *Vamp for patter*.

Vocal and piano accompaniment for the first line of lyrics. Includes guitar and piano chord diagrams and the vocal line with lyrics: "Ev - 'ry - bod - y — needs some - bod - y; —".

Guitar → A (Capo up 3 frets) D G D A D G D
Piano → C F Bb F C F Bb F

A D G D A D G D
 C F B \flat F C F B \flat F

Ev - 'ry - bod - y — needs — some - bod - y to love.

A D G D A D G D
 C F B \flat F C F B \flat F

— Some-one to love, — Sweet-heart to miss, —

A D G D A D G D
 C F B \flat F C F B \flat F

— Su - gar to kiss. — I — need

A D G D A D G D
 C F B \flat F C F B \flat F

you, you, you. — I need you, you, you. — I need

A C D F G Bb D F A C D G Bb D F

you, you, you; In the morn - ing when my soul's on

A C D F G Bb D F F#m Am

fire. Some - times I feel,

D7 F7 F#m Am

I feel a lit - tle sad in - side, When my ba - by mis - treats me I

E7 G7 To Coda A C D F

nev - er nev - er nev - er got noth - in' to hide! I need you! (Solo)

D.S. al Coda

Coda

you, you, you. I need you, you, you. I need

Repeat and fade

Shelter In Time Of Storm.

Words & Music by Homer Banks, Raymond Jackson & Carl Hampton.

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Moderate

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time and begins with a series of eighth and sixteenth notes in the right hand, while the left hand plays a simple bass line. A dynamic marking of *mf* is present. The system concludes with a double bar line.

The second system features the vocal line on a treble clef staff and guitar accompaniment on a guitar staff below it. The lyrics are: "Some - times dreams when your trou - bles _____ seems _____ more _____ than". The guitar accompaniment includes chord diagrams for C and G. The system ends with a double bar line.

The third system shows the piano accompaniment for the first line of lyrics. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with eighth and sixteenth notes. The system ends with a double bar line.

The fourth system features the vocal line and guitar accompaniment for the second line of lyrics: "you can af - ford _____ and you feel _____ you need a friend, sand and you feel, _____ you feel you need a friend,". The guitar accompaniment includes chord diagrams for F, G, and C. The system ends with a double bar line.

The fifth system shows the piano accompaniment for the second line of lyrics. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with eighth and sixteenth notes. The system ends with a double bar line.

The sixth system features the vocal line and guitar accompaniment for the third line of lyrics: "some - one to share the load; When your sky _____ grow I'll be there; reach out your hands. And when the rain _____ starts to". The guitar accompaniment includes chord diagrams for F, G, Am, and G. The system ends with a double bar line.

The seventh system shows the piano accompaniment for the third line of lyrics. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with eighth and sixteenth notes. The system ends with a double bar line.

cloud-y, fall I want you to know I'll be there you got a friend that's true. Just like the
just to hold on to.

shel - ter in the time of storm I'll see you through that's what I'll

do. 2. Your do. I will see you through. I will see you through.

I will see you through, I will see you through. I'll see you through your hang-ups. I'll

see you through your fears; I'll see you _____ through sad times.

Hon-ey, I'll dry all your tears _____ And when the tem-pest is - n't

ra - ging _____ I want you to know _____ you got a friend that's true, Just like the

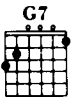
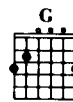
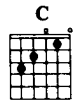
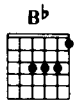
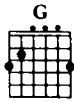
shel-ter in the time of storm, I'll see you through, _____ that's what I'll do.

Hold On I'm Coming.

Words & Music by Isaac Hayes & David Porter.

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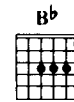
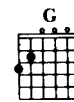
Moderately, with a strong beat



Don't you ev - er feel sad, ——— lean on me when times —

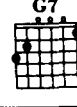
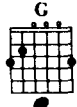
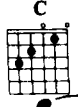


— are bad. ——— When the day ——— comes and you're down ——— in a riv - er of



trou - ble and I got to drown, just hold on, I'm com - in'. Hold

To Coda



on, — I'm com-in'. I'm goin' my way, your lov-er. If

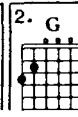
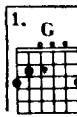
C7



you get cold — I'll be your cov-er. Don't have to wor-ry 'cause I'm



here. No need to suf-fer, 'cause I'm here. 'Cause hold on, I'm



com-in'. Hold on, — I'm com-in'. Hold com-in'. (Look here)

C7 B^b

Reach out to me for sat-is - fac - tion, yeah. — Call my name, now

C D7 G

for quick re - ac - tion, eh, eh, eh, yeah. —

F B^b D. C. al Coda

D. C. al Coda

Coda (Vocal Improvisation)

com-in'.

B^b C 1. G 2. N.C.

1. G 2. N.C.