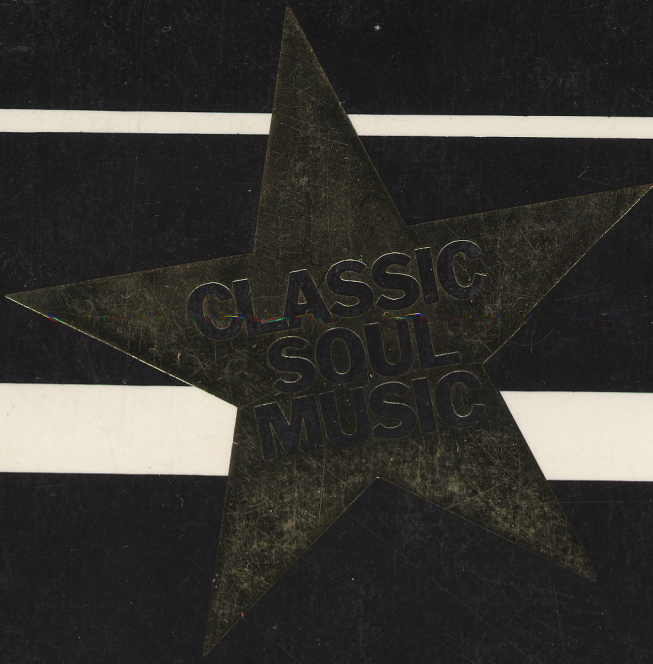


*Classic Soul Music. A collection of the most famous soul music of the 60's and 70's.
Twenty-four songs arranged for piano and lyrics, chord symbols and guitar boxes.*



Classic Soul Music.

Wise Publications.

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?

Another Saturday Night. *Page 38.*

Backfield In Motion. *Page 60.*

Cupid. *Page 10.*

(Sittin' On) The Dock Of The Bay. *Page 46.*

Everybody Needs Somebody To Love. *Page 70.*

Good News. *Page 66.*

Green Onions. *Page 40.*

Harlem Shuffle. *Page 12.*

Hold On I'm Coming. *Page 77.*

(If Loving You Is Wrong) I Don't Want To Be Right. *Page 43.*

I've Been Loving You Too Long. *Page 24.*

Knock On Wood. *Page 32.*

Land Of A Thousand Dances. *Page 68.*

The Midnight Hour. *Page 35.*

Respect. *Page 49.*

Respect Yourself. *Page 4.*

Shelter In Time Of Storm. *Page 74.*

Sweet Soul Music. *Page 7.*

Twisting The Night Away. *Page 57.*

Walking The Dog. *Page 28.*

(What A) Wonderful World. *Page 26.*

When A Man Loves A Woman. *Page 54.*

Who's Making Love. *Page 18.*

Why Do Fools Fall In Love? *Page 52.*

Fake Books - CD II

Master Index	
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z	
100 Tunes Every Musician Should Know (100tunes)	100 More Tunes Every Musician Should Know (100motns)
557 Jazz Standards Swing To Bop (557stnds)	The World's Greatest Fake Book (Wgfakebk)
Miscellaneous Aebersold Sheets (Miscaebr)	The Ultimate Fake Book: 1200 Tunes (Ulfkbook)
Beatles Complete Guitar Version (Beatcmpl)	Old Anonymous Dance Book (Olandnbk)
The Jerome Kern Collection (Jekecoll)	Classic Soul Music (Clasomus)

Respect Yourself.

Words & Music by Mack Rice & Luther Ingram.

© Copyright 1971 East/Memphis Music Corporation and Klondike Enterprises.
Assigned 1982 to Irving Music Incorporated, 1416 North La Brea Avenue, Hollywood, California 90028, USA.
Rights for the British Commonwealth (Excluding Canada & Australasia) and
Eire controlled by Rondor Music (London) Limited, Rondor House, 10a Parsons Green, London SW6.
All Rights Reserved. International Copyright Secured.

Moderately (In Four)

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 steady eighth-note accompaniment. The tempo is marked 'Moderately' and the time signature is 4/4.



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

6	4	2	3	5	1
---	---	---	---	---	---



— '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.

© Copyright 1967 by ABKCO Music Incorporated, 1700 Broadway, New York, NY 10019 & Redwal Music, Memphis, USA.

ABKCO Music Limited for the United Kingdom and Eire.
All rights administered by MCA Music Limited, 139 Piccadilly, London W1.
All Rights Reserved. International Copyright Secured.

Up Tempo

C



f

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 piano accompaniment. It features a treble and bass clef. The melody in the treble clef consists of chords and single notes, with lyrics underneath. The bass clef provides a simple harmonic accompaniment. The score is divided into three measures by vertical bar lines. The first measure contains the lyrics 'yeah. I got', the second 'to get the feel - in'.', and the third 'I got'. The score ends with a double bar line and repeat dots.

yeah. I got to get the feel - in'. I got

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.

© Copyright 1961 ABKCO Music Incorporated, 1700 Broadway, New York, NY 10019, USA.
ABKCO Music Limited for the United Kingdom & Eire.
All rights administered by MCA Music Limited, 139 Piccadilly, London W1.
All Rights Reserved. International Copyright Secured.

Medium Rock Tempo

The musical score is written for piano and guitar. It consists of eight systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line. Chord diagrams are provided for the guitar part, with some chords marked with a '3' indicating a triplet. The tempo is marked 'Medium Rock Tempo' and the dynamic is 'mf'.

System 1: Chords: C, Am, C, C7. Lyrics: *mf* Cu - pid draw back your bow And let your

System 2: Chords: F, C, G7, C. Lyrics: ar - row go — straight to my lov - er's heart for me, for

System 3: Chords: G7, C, Am, C, C7. Lyrics: me. Cu - pid, please hear my cry And let your

System 4: Chords: F, C, G7, F. Lyrics: ar - row fly — straight to my lov - er's heart for me. —

System 5: Chords: C6, G7. Lyrics: — { 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.
© Copyright 1963 Marc-Jean Music Publishing/Keymen Music, USA, Campbell,
Connelly & Company Limited, 8-9 Frith Street, London W1.
All Rights Reserved. International Copyright Secured.

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 dynamics as 'mf'.

Am

A guitar chord diagram for the Am chord, showing the fingerings for the six strings: 0, 2, 0, 2, 0, 0.

You move _____ it to the left yeah,

The first vocal line is written on a single staff. It begins with a rest, followed by the lyrics 'You move _____ it to the left yeah,'. The melody is simple and follows the rhythm of the piano accompaniment.

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

The second vocal line continues the melody from the first line. It includes the lyrics '_____ then you go for your - self. _____ You move _____ it to the'. The piano accompaniment continues with the same rhythmic pattern.

right yeah, _____ if it takes all night. _____

The third vocal line concludes the phrase with the lyrics 'right yeah, _____ if it takes all night. _____'. The piano accompaniment features some more complex rhythmic patterns in the final measures, including triplets and accents.



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

 The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are triplets of eighth notes in the vocal line and piano accompaniment.

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

Am

 A guitar chord diagram for Am, showing the fretboard with the following notes: 0th fret on the 1st string (A), 0th fret on the 2nd string (C), 0th fret on the 3rd string (E), 0th fret on the 4th string (A), 0th fret on the 5th string (C), and 0th fret on the 6th string (E).

 The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note B♭4, a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with chords and a bass line.

last. _____ You know you scratch just like a

 The third system shows the vocal line with a quarter rest, a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment continues with chords and a bass line.

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

 The fourth system shows the vocal line with a quarter note B♭4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with chords and a bass line.

slide _____ in - to the lim - bo, yeah _____ how low can you go?

Oh _____ come on ba - by,

Bb7

I don't want you to shuf-le now _____ you just groove _____ it right

Am

here, to the Har-lem shuf - fle.

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 harmonic structure established in 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 the same harmonic pattern, supporting the vocal melody.

The fourth system concludes the piece with the vocal line saying "I can't stand it no more." The piano accompaniment ends with a final chordal cadence in the right hand and a sustained bass note in the left hand.

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.

© Copyright 1968 East/Memphis Music Corporation assigned to Irving Music Incorporated 1982.
Rondor Music (London) Limited, 104 Parsons Green, London SW6.
All Rights Reserved. International Copyright Secured.

Moderately Slow and Excitedly

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a rhythmic bass line in the bass clef. The tempo is marked 'Moderately Slow and Excitedly' and the dynamics are marked 'mf'.



All you fel - lows

gath - er 'round me

and let me



give you some good ad - vice. —

What I'm gon - na,

gon - na



ask you now

you bet - ter think

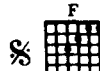
a - bout it twice. —

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.

© Copyright 1965 East/Memphis Music & Time Music Company Incorporated, Greenwich Music Limited, 19-20 Poland Street, London W1.
All Rights Reserved. International Copyright Secured.

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

This system contains the first line of the song. It features a vocal line with a guitar chord diagram for F and C9 sus, and a piano accompaniment. The lyrics are 'I've been lov - ing you _____ too long _____ to'.

F C7

stop now. _____ You are

This system contains the second line of the song. It features a vocal line with a guitar chord diagram for F and C7, and a piano accompaniment. The lyrics are 'stop now. _____ You are'.

F Am7

tired _____ and you want to be free. _____ My

This system contains the third line of the song. It features a vocal line with a guitar chord diagram for F and Am7, and a piano accompaniment. The lyrics are 'tired _____ and you want to be free. _____ 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.

© Copyright 1959 ABKCO Music Incorporated, 1700 Broadway, New York, NY 10019, USA.
EMI Music Publishing Limited, London W1.
All Rights Reserved. International Copyright Secured.

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.

G Em C

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

D7 G Em

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

C G C

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

G D7 G

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

D7 G D7 G

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

A7 G A7 Am D7

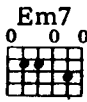
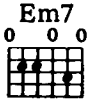
May - be my be - ing an "A" stu - dent, ba - by, I can win your love for me. —

Walking The Dog.

Words & Music by Rufus Thomas.

© Copyright 1963 Birdcets Music. © Copyright 1963 & 1977 Almo Music Corporation.
Rondor Music (London) Limited, 10a Parsons Green, London SW6.
All Rights Reserved. International Copyright Secured.

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,

E5
 0 x00

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, —

A
 0 0 0 0

E 00
 0 0 0 0

I'm just a-walk-in' your dog. —

B

A 0
 0 0 0 0

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

1.

2.

Em7
 0 0 0

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 a piano accompaniment on grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a rest, followed by the lyrics 'con-tra-ry, how does your gar - den grow?'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

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 has the lyrics 'Sil-ver bells and lit-tle bit-ty bit -ty bob-tails, pret-ty maids all in a'. The piano accompaniment continues with similar rhythmic patterns. A guitar chord diagram for E5 is shown above the piano part.

E 5
0 x00

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

Tacet

row. — Walk-in' your dog, —

The third system features the vocal line with the lyrics 'row. — Walk-in' your dog, —'. The piano accompaniment continues. A guitar chord diagram for A is shown above the piano part.

A

0	0
•	•
•	•
•	•
•	•
•	•

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

The fourth system features the vocal line with the lyrics 'I'm just a-walk-in' your dog. — (Woh — woh — woh woh woh)'. The piano accompaniment continues. A guitar chord diagram for E is shown above the piano part.

E

0	0	0
•	•	•
•	•	•
•	•	•
•	•	•
•	•	•

B



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



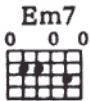
N.C.

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.

© Copyright 1966 & 1973 East/Memphis Music Corporation. Assigned to Irving Music Incorporated, 1982.
Warner Brothers Music Limited, 17 Berners Street, London W1.
All Rights Reserved. International Copyright Secured.

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 the piano accompaniment for the first four measures, featuring a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.



The vocal line for the first phrase, starting with a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. It then continues with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4.

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

The piano accompaniment for the first phrase, featuring a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line. The key signature changes to B-flat major for the second measure.



The vocal line for the second phrase, starting with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. It then continues with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4.

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, featuring a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line. The key signature changes to B-flat major for the second measure.

sure - ly, sure - ly lose a lot. } 'Cause your
 ba - by, ba - by, I'm in a trance.

love is bet - ter ——— than an - y love I

know. ——— It's like thun - der, light - ning, ba - by,

F

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

F

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

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

F

Repeat and fade

Ev - 'ry - bod - y knock knock.

The Midnight Hour.

Words by Wilson Pickett. Music by Steve Cropper.

© Copyright 1965 Cotillion Music Incorporated & East Publications, USA.
Carlin Music Corporation, 14 New Burlington Street, London W1 for the British Commonwealth
(Excluding Canada & Australasia) the Republic of Ireland & Israel.
All Rights Reserved. International Copyright Secured.

With a Rock Beat

Piano introduction in E-flat major, 4/4 time. The right hand features a melodic line with grace notes and triplets, while the left hand provides a steady bass line with triplets.

Four guitar chord diagrams for E-flat major and A-flat major: E-flat major (x79797), A-flat major (x79797), E-flat major (x79797), and A-flat major (x79797).

I'm gon-na wait til the mid-night hour, that's when my

Musical notation for the first line of lyrics, including piano accompaniment and guitar chord diagrams for E-flat major and A-flat major.

love comes tum-bl - ing down, I'm gon-na wait til the mid-night hour, when there's

Musical notation for the second line of lyrics, including piano accompaniment and guitar chord diagrams for E-flat major and A-flat major.

no one else a - round, I'm gon - na take you, girl, and

Musical notation for the third line of lyrics, including piano accompaniment and guitar chord diagrams for E-flat major and A-flat major.

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

This system contains the first three measures of the piece. The vocal line starts with a half note 'hold you,' followed by a quarter rest, then a half note 'and', a quarter rest, a half note 'do', a quarter rest, a half note 'all the things', a quarter rest, a half note 'I', a quarter rest, a half note 'told you', a quarter rest, a half note 'in the mid-night', and a quarter rest. 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 half note 'hour.', a quarter rest, a half note 'Yes, I', a quarter rest, a half note 'am,', a quarter rest, a half note 'oh yes,', a quarter rest, a half note 'I', a quarter rest, and a half 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 half note 'I'm gon-na', a quarter rest, a half note 'wait', a quarter rest, a half note 'til stars', a quarter rest, a half note 'come out', a quarter rest, a half note 'and see that', and a quarter rest. 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 half note 'twin-kle', a quarter rest, a half note 'in your', a quarter rest, a half note 'eyes,', a quarter rest, a half note 'I'm gon-na', a quarter rest, a half note 'wait', a quarter rest, a half note 'til the mid-night', and a quarter rest. 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.

© Copyright 1963 ABKCO Music Incorporated, 1700 Broadway, New York, NY 10019, USA.
ABKCO Music Limited for United Kingdom and Eire.
All rights administered by MCA Music Limited, 139 Piccadilly, London W1.
All Rights Reserved. International Copyright Secured.

Medium Rock Beat

Chord diagrams: A, D

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

The first system of music features a treble and bass clef with a key signature of one sharp (F#). It includes a 'Medium Rock Beat' instruction and two guitar chord diagrams: A (x02023) and D (xx0232). The lyrics are: 'An-oth - er Sat - ur - day night _when I ain't got no - bod - y,'

Chord diagrams: A, E7, A

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

The second system continues the melody and accompaniment. It features three guitar chord diagrams: A (x02023), E7 (x79292), and A (x02023). The lyrics are: 'I've got some mon-ey 'cause I just got paid; — now, how I wish — I had some-

Chord diagrams: D, E7, D, A

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

The third system continues the melody and accompaniment. It features four guitar chord diagrams: D (xx0232), E7 (x79292), D (xx0232), and A (x02023). The lyrics are: 'one to talk to, I'm in an aw - ful way. (Dig this)'

Verse

Chord diagrams: A, E7, A, A7

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

The Verse section begins with a treble and bass clef, key signature of one sharp (F#), and a common time signature. It features four guitar chord diagrams: A (x02023), E7 (x79292), A (x02023), and A7 (x02019). The lyrics are: '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,

{ 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.

last time repeat and fade

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.

© Copyright 1962 East Publications Incorporated. All rights for the world (excluding USA) assigned to Progressive Music Publishing Company Incorporated, New York, USA.
Carlin Music Corporation, 14 New Burlington Street, London W1 for the territory of the United Kingdom of Great Britain and Northern Ireland, Eire, South Africa, Israel, and the British Dominion Colonies, Overseas Territories and Dependencies (excluding Canada, Australia & New Zealand).
All Rights Reserved. International Copyright Secured.

Moderate Jazzy Beat

The first system of music is in 4/4 time and features a moderate jazzy beat. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. Above the treble staff, there are eleven guitar chord diagrams for the following chords: Gm, Bb, Am, Gm, Bb, Am, Gm, Bb, Am, Gm, Bb, and Am. The first measure of the treble staff begins with a *mf* dynamic marking. The bass line consists of a steady eighth-note pattern.

The second system of music continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. A guitar chord diagram for Gm is shown above the first measure of the treble staff. The melodic line includes some rests and eighth-note patterns, while the bass line continues with a steady eighth-note pattern.


The third system of music continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. Two guitar chord diagrams for Gm are shown above the first and third measures of the treble staff. The melodic line continues with eighth-note patterns and some rests, while the bass line remains a steady eighth-note pattern.

The fourth system of music concludes the piece. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. Three guitar chord diagrams are shown above the first, second, and third measures of the treble staff: D7, Gm, and Gm. The melodic line ends with a final chord, and the bass line continues with a steady eighth-note pattern. The system concludes with the text "To Coda" and a diamond symbol.


Gm




Gm




Gm




3





D7



Gm




Gm





Gm



Gm



Gm



D7 Gm Gm

The first system of music consists of two staves. The treble clef staff contains a melodic line with eighth and sixteenth notes, and the bass clef staff contains a bass line with quarter notes. Above the treble staff, three guitar chord diagrams are shown: D7, Gm, and Gm.

Gm

The second system of music consists of two staves. The treble clef staff contains a melodic line with eighth and sixteenth notes, and the bass clef staff contains a bass line with quarter notes. A single guitar chord diagram for Gm is shown above the treble staff.

Gm Gm

The third system of music consists of two staves. The treble clef staff contains a melodic line with quarter and eighth notes, and the bass clef staff contains a bass line with quarter notes. Two guitar chord diagrams for Gm are shown above the treble staff.

D7 Gm Gm

D. S. al Coda ◆

The fourth system of music consists of two staves. The treble clef staff contains a melodic line with quarter and eighth notes, and the bass clef staff contains a bass line with quarter notes. Three guitar chord diagrams are shown above the treble staff: D7, Gm, and Gm. The system concludes 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", followed by a sequence of chords: Gm, B \flat , Am, Gm, B \flat , Am, Gm, B \flat , Am, Gm, B \flat , Am, Gm.

poco a poco dim. *p*

The Coda section consists of two staves. The treble clef staff contains a series of chords corresponding to the diagrams above, and the bass clef staff contains a bass line with quarter notes. The instruction "poco a poco dim." is written below the first staff, and "p" is written below the final chord in the second staff.

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

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

© Copyright 1971 & 1972 East/Memphis Music Corporation, USA.
Rondor Music (London) Limited, 10a Parsons Green, London SW6.
All Rights Reserved. International Copyright Secured.

Moderate

Piano introduction in 4/4 time, marked *mf*. The music consists of a series of chords and a simple bass line.

Guitar chord diagrams: C, B7, Em, G (D bass). Musical notation for the first line of the verse, 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.

Guitar chord diagrams: Cmaj7, Am7, Bm7, Cmaj7, Bm. Musical notation for the second line of the verse.

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.

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.

Chord diagrams: Em, Em (D bass), Cmaj7, Am7, Bm7, C, Bm7, 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.

© Copyright 1968 & 1975 East/Memphis Music Corporation. Assigned to Irving Music Corporation, 1982.
Warner Brothers Music Limited, 17 Berners Street, London W1.
All Rights Reserved. International Copyright Secured.

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 simple bass line of quarter notes. The tempo is marked 'Moderately' and the dynamics are 'mp'.

This section shows three guitar chord diagrams: F, A, and Bb. Below them is the first line of the vocal melody, which begins with a treble clef and a key signature of one flat. The melody consists of eighth and quarter 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, consisting of two staves. The right hand plays chords and single notes, while the left hand plays a bass line. The dynamics are 'mp'.

This section shows three guitar chord diagrams: G, F, and A. Below them is the second line of the vocal melody, which continues the melody from the first line.

_____ 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, consisting of two staves. The right hand plays chords and single notes, while the left hand plays a 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 To Coda 1. F D

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. -







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











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


D.S. al Coda



Coda

whistle





Repeat ad lib. till fade-out



Respect.

Words & Music by Otis Redding.

© Copyright 1965 East/Memphis Music Corporation & Time Music. Assigned to Irving Music Incorporated 1982.
Warner Brothers Music Limited, 17 Berners Street, London W1.
All Rights Reserved. International Copyright Secured.

Solid 4 Beat

mf

A piano introduction consisting of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line. The music is marked *mf* (mezzo-forte).



What you want
I ain't gon-na do you wrong

ba - by I got.
while you gone.

f



What you need
I ain't gon-na do you wrong

You know I got it.
'Cause I don't wan - na.

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,



Repeat and fade out

take out T - C - P, a lit-tle res - spect.

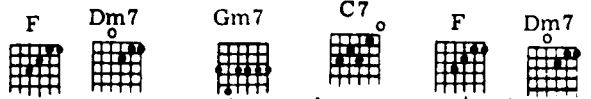
Why Do Fools Fall In Love.

Words & Music by Frankie Lymon & Morris Levy.

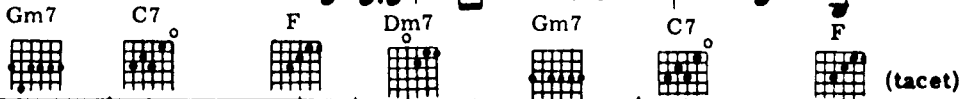
© Copyright 1956 (renewed) Big Seven Corporation, 1790 Broadway, New York, NY 10019, USA.

Chappell Music Limited, London W1.
All Rights Reserved. International Copyright Secured.

With a good beat

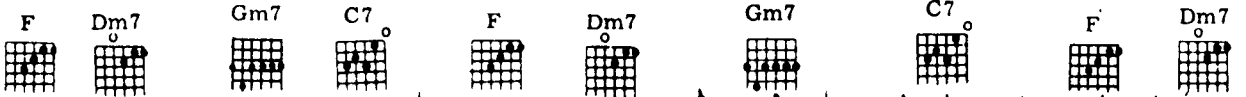


Oo - wah, oo - wah, oo - wah,

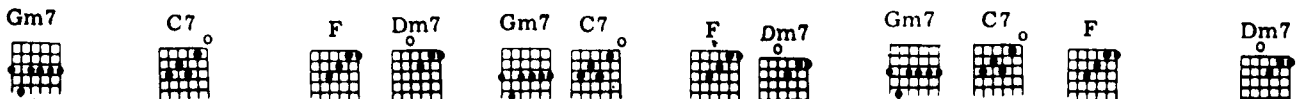


oo - wah, Oo - wah, oo - wah, WHY DO FOOLS - FALL IN LOVE?

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

Bb6

Bbm6

F

F7

Bb6



{ 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

G7

C7

F

Dm7

Gm7

C7

F

Dm7



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.

© Copyright 1966 Pronto Music Incorporated & Quinvy Music Publishing Company, USA.
Warner Brothers Music Limited, 17 Berners Street, London W1.
All Rights Reserved. International Copyright Secured.

Slow rock tempo

Piano introduction for the first system, consisting of two staves (treble and bass clef) with a 6/8 time signature. The music features a steady, rhythmic accompaniment.

Vocal and piano accompaniment for the first system of lyrics. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clef). Chord diagrams are provided above the vocal line: Eb, Bb, and Cm 3fr. The lyrics are: "When A Man Loves A Wo - man - Can't keep his mind on noth - in' / Man - Loves A Wo - man - Deep down in his".

Vocal and piano accompaniment for the second system of lyrics. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. Chord diagrams are provided above the vocal line: Eb6, Ab 4fr., Bb7, Eb, and Bb7. The lyrics are: "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".

Vocal and piano accompaniment for the third system of lyrics. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. Chord diagrams are provided above the vocal line: Eb, Bb, Cm 3fr., and Eb. The lyrics are: "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. Bb7 Eb Bb7

Turn his back on his best friend if he put her down. When A
 Lov ing his best friend 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.

© Copyright 1962 ABKCO Music Incorporated, 1700 Broadway, New York, NY 10019, USA.
ABKCO Music Limited for the United Kingdom & Eire.
All rights administered by MCA Music Limited, 139 Piccadilly, London W1.
All Rights Reserved. International Copyright Secured.

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 old and young — } twist-
Man, — there ain't 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. *Spoken:*
— Let's just lean up, lean

back, lean up, lean back,

wa - tu - si. Now fly, now

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.

© Copyright 1969 Cachand Music Company, USA.
Campbell, Connelly & Company Limited, 8 - 9 Frith Street, London W1.
All Rights Reserved. International Copyright Secured.

Moderately

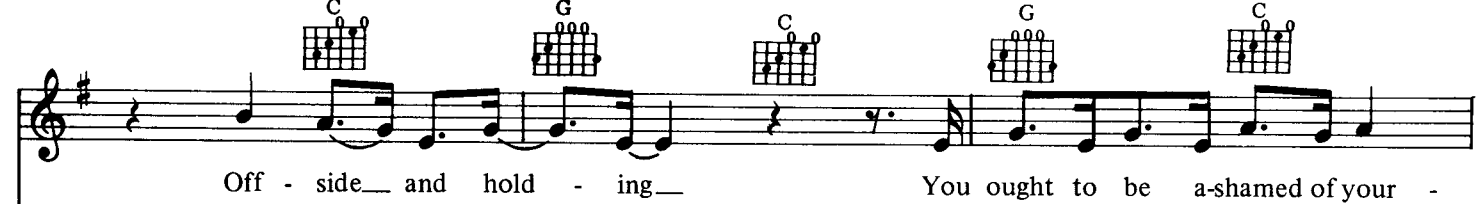
The piano introduction consists of two staves in 4/4 time. The right hand plays chords in a descending sequence: G4, F4, E4, D4, C4. The left hand plays a rhythmic pattern of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

First system of the song. The guitar part is on a single staff with chords G, C, G, C. The vocal line begins with the lyrics "Back - field in mo - tion, I'm". The piano accompaniment continues with the same chordal structure as the introduction.

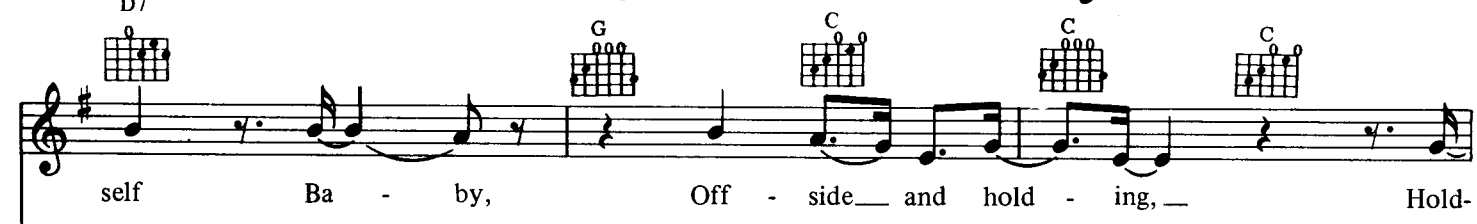
Second system of the song. The guitar part includes chords G, C, D7, G, C. The vocal line continues with "gon - na have to pen - alize you. Back - field in mo -". The piano accompaniment features a triplet of eighth notes in the left hand.

Third system of the song. The guitar part includes chords G, C, Am7/D, D7, G. The vocal line concludes with "tion, You know that's a-against the rules." The piano accompaniment features a triplet of eighth notes in the left hand.

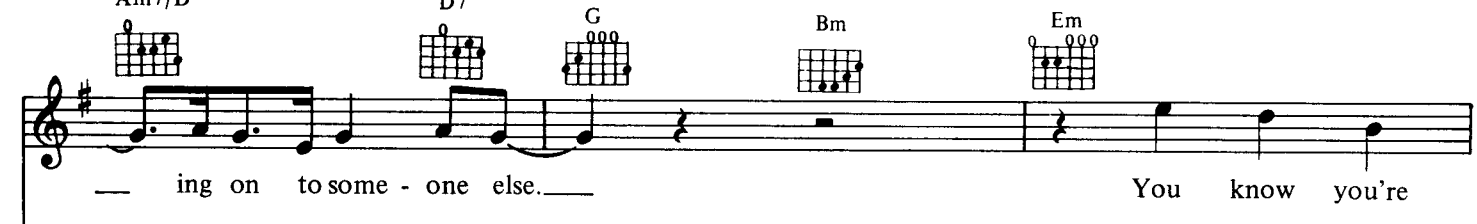
Off - side__ and hold - ing__ You ought to be a-shamed of your -



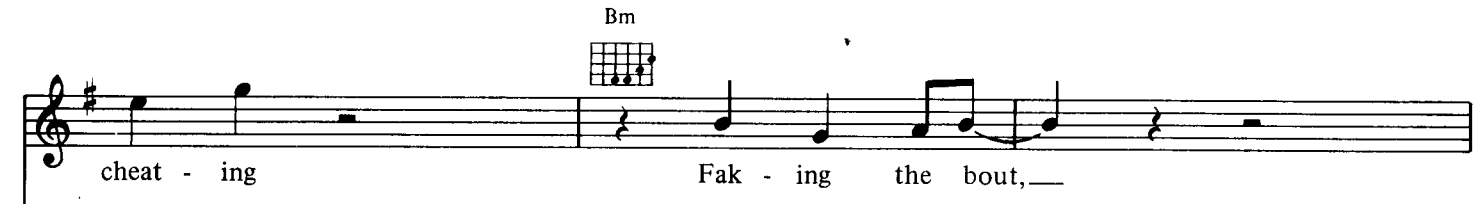
self Ba - by, Off - side__ and hold - ing, — Hold-



— 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-

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff includes guitar chord diagrams for Am7/D, G, Am7/D, D7, G, and C. The lyrics are "hit me be-low the belt___ And I caught you with your back - field___ in mo-". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G C G C D7

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

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff includes guitar chord diagrams for G, C, G, C, and D7. The lyrics are "___ tion,___ I'm gon - na have to pen - al-ize you.". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

G C G C Am7/D D7

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

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff includes guitar chord diagrams for G, C, G, C, Am7/D, and D7. The lyrics are "Back - field___ in mo - tion,___ You know that's a-against the rules.---". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

G

Back - field___ in mo - tion.---

Repeat and fade

Detailed description: This system contains the final two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff includes a guitar chord diagram for G. The lyrics are "Back - field___ in mo - tion.---". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line and the instruction "Repeat and fade".

Good News.

Words & Music by Sam Cooke.

© Copyright 1964 ABKCO Music Incorporated, 1700 Broadway, New York, NY 10019, USA.
ABKCO Music Limited for the United Kingdom & Eire.
All rights administered by MCA Music Limited, 139 Piccadilly, London W1.
All Rights Reserved. International Copyright Secured.

Fast Rock Beat

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

E_b B_b7

mf

Detailed description: This system contains the first four measures of the song. The treble clef staff has a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The bass clef staff provides a simple accompaniment. Chord diagrams for E_b and B_b7 are shown above the staff. The lyrics are: "Oh my ba - by's com - in' home to - mor - row. Ain't that".

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

E_b A_b B_b7 E_b A_b 4th fret

Detailed description: This system contains the next four measures. Chord diagrams for E_b, A_b, B_b7, and A_b (4th fret) are shown. The lyrics are: "Good News, Man, ain't that news? Ba - by's".

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

E_b B_b7

Detailed description: This system contains the next four measures. Chord diagrams for E_b and B_b7 are shown. The lyrics are: "com - in' home to - mor - row. Ain't that news, Man, ain't that".

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




E_b

Detailed description: This system contains the next four measures. A chord diagram for E_b is shown. The lyrics are: "news? I got a let - ter, just the oth - er day".





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

A_b 4th fret

Detailed description: This system contains the final four measures. A chord diagram for A_b (4th fret) is shown. The lyrics are: "tell - in' me that she was on her way. And she".








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)

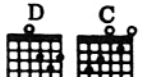
Ain't that Good _____ News, Man, ain't that news? 3. I'm gon - na

Land Of A Thousand Dances.

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

© Copyright 1963 Thursday Music Corporation & Anatole Music Incorporated, USA.
Rights for the UK & Eire administered by Burton Way Music Limited/Bucks Music Limited, 1a Farm Place, London W8.
All Rights Reserved. International Copyright Secured.

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 —
Dance with me hon - ey —

like
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.

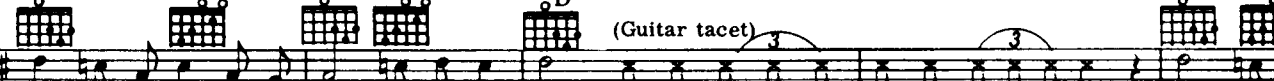
Put your hands on your hips,
Got - ta hold of your back,

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
dim. *mf*


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


 D, S. al Coda
 "Feel pret - ty good y' - all." na.
dim.


 CODA
 Ah, do it!
f


 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.

© Copyright 1964 Ketch, Caesar & Dino Music Incorporated, USA.
Robert Mellin Music Limited, care of EMI Music Publishing Limited, 138-140 Charing Cross Road, London WC2.
All Rights Reserved. International Copyright Secured.

Bright steady four

First system of piano introduction. Treble clef, 4/4 time. Bass clef accompaniment with chords. Dynamics: *f*. A fermata is placed over the final notes of the treble staff.

Second system of piano introduction. Treble clef, 4/4 time. Bass clef accompaniment with chords. Dynamics: *sim.* A fermata is placed over the final notes of the treble staff.

Third system of piano introduction. Treble clef, 4/4 time. Bass clef accompaniment with chords. Dynamics: *Vamp for patter*. A double bar line is at the end of the system.

Vocal entry and piano accompaniment. Treble clef, 4/4 time. Bass clef accompaniment with chords. 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 F 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)

A C D F A C D F

A C D F A C D F

A C D F A C

D F A C D F

D.S. al Coda

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

Repeat and fade

Coda

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

Shelter In Time Of Storm.

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

© Copyright 1971 East/Memphis Music & Klondike Enterprises.
Assigned 1982 to Irving Music Incorporated, 1416 North La Brea Avenue, Hollywood, California 90028, USA.
Rights for the British Commonwealth (Excluding Canada & Australasia) and Eire controlled by
Rondor Music (London) Limited, Rondor House, 10a Parsons Green, London SW6.
All Rights Reserved. International Copyright Secured.

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.

This system contains the first line of the vocal melody and guitar accompaniment. The vocal line is on a treble clef staff, and the guitar accompaniment is on a bass clef staff. The lyrics are: "Some - times dreams when your trou - bles _____ seems _____ more _____ than are scat - tered _____ just like the wind _____ blown". There are several slurs and breath marks in the vocal line. Chord diagrams for C major and G major are provided below the guitar staff.

This system shows the piano accompaniment for the second line of lyrics. It features two staves: treble and bass clef. The music continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. A double bar line is used to separate this system from the previous one.

This system contains the second line of the vocal melody and guitar accompaniment. The lyrics are: "you can af - ford _____ and you feel _____ you need a friend, sand and you feel, _____ you feel you need a friend,". Chord diagrams for F major, G major, and C major are provided below the guitar staff.

This system shows the piano accompaniment for the third line of lyrics. It features two staves: treble and bass clef. The music continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. A double bar line is used to separate this system from the previous one.

This system contains the third line of the vocal melody and guitar accompaniment. The lyrics are: "some - one to share the load; When your sky _____ I'll be there; reach out your hands. And when the rain _____ starts grow to". Chord diagrams for F major, G major, Am, and G major are provided below the guitar staff.

This system shows the piano accompaniment for the fourth line of lyrics. It features two staves: treble and bass clef. The music continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. A double bar line is used to separate this system from the previous one.

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.

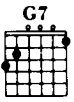
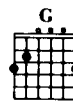
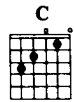
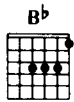
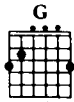
Repeat and fade

Hold On I'm Coming.

Words & Music by Isaac Hayes & David Porter.

© Copyright 1966 East/Memphis Music Corporation, assigned to Irving Music Incorporated 1982 & Pronto Music Incorporated.
Warner Brothers Music Limited, 17 Berners Street, London W1.
All Rights Reserved. International Copyright Secured.

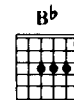
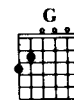
Moderately, with a strong beat



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

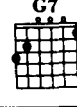
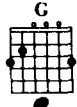
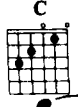


— are bad. ——— When the day ——— comes and you're down ——— in a riv - er of



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

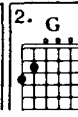
C7



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.