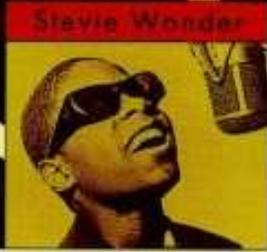


# MOTOWN



Stevie Wonder

THE TRACKS OF MY

I HEARD IT THROUGH THE GRAPEVINE

# CLASSICS

YOU ARE THE SUNSHINE OF MY LIFE

SUPERSTITION

WHERE DID OUR LOVE GO?

# MOTOWN



Jackson 5

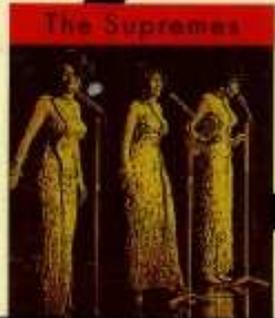
LET'S GET IT ON

WHAT BECOMES OF THE BROKEN HEART



Diana Ross

# CLASSICS



The Supremes

HOW SWEET IT IS (TO BE LOVED BY YOU)

BAB

# MOTOWN

THREE TIMES A LADY

DANCING IN THE STREET

FOR ONCE IN

# CLASSICS



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## YOU'RE ALL I NEED TO GET BY

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MARVIN GAYE & TAMMI TERRELL

# AIN'T NOTHING LIKE THE REAL THING

Words & Music: Nickolas & Valerie Simpson

Moderate

Ain't no-thing like the real thing ba-by, ain't no-thing like the real thing. I've got your pic-ture hang-ing on the wall but it can't see or come to me when I call your name; I re-a-lize it's just a pic-ture in a frame. In my ear no o-ther sound is quite the same as your name. No touch can do half as much



Fm Eb7 Gdim Ab  
 \_\_\_\_\_ to make \_\_\_\_\_ me feel bet - ter \_\_\_\_\_ so let's \_\_\_\_\_ stay to - ge -

Ab7 Eb Ebmaj7 Fm Eb Fm Eb  
 ther. \_\_\_\_\_ So glad we've got the real thing ba - by,

(Eb Bass) Ab (F Bass) (Bb Bass) Ebmaj7  
 so glad we've got the real thing; \_\_\_\_\_ 'cause there's no-thing like the

Fm Eb Fm Eb Abmaj7 Ab F Bass Ab (Bb Bass)  
 (Eb Bass) (Eb Bass) (F Bass) D. C. and fade  
 real thing ba - by, ain't no - thing like the real thing. \_\_\_\_\_

2. I read your letters when you're not near  
 But they don't move me and they don't groove me  
 Like when I hear your sweet voice, whispering in my ear.



MARTHA & THE VANDELLAS

# DANCING IN THE STREET

Words & Music: Marvin Gaye, Ivy Hunter & William Stevenson

Moderate



Call - ing out — a-round — the world — are you read - y for a brand new beat —  
in - vi - ta - tion a - cross the na - tion a chance for folks to meet —

— there'll be sum-mer's here and the time is right — for danc - ing in the street —  
— laugh-ing sing-ing and mu - sic swing - ing danc - ing in the street —

— They're danc - ing in Chi - ca - go, — down in New Or - leans, —  
— Phil-a - del - phia, P. A., Bal-ti - more and D.C. Now

in New York — Cit y; all — we need — is mus - ic, sweet — mus -  
can't for-get the Mo-tor — Cit y; all — we need is mus - ic, sweet — mus -

ic there'll be mus-ic ev - 'ry where. — There'll be swing-ing and sway-ing and  
ic there'll be mus-ic ev - 'ry where. — There'll be swing-ing and sway-ing and



re-cords play-ing, dan - cing in the street oh, it does - n't mat-ter what  
 re-cords play-ing, dan - cing in the street oh, it does - n't mat-ter what

you wear just as long as you are there, so come on ev - 'ry guy  
 you wear just as long as you are there, so come on ev - 'ry guy

grab a girl — ev - 'ry-where — a-round — the world. They'll be danc - ing  
 grab a girl — ev - 'ry-where — a-round — the world. They'll be danc - ing

they're dan-cin' in the street. — (Dan-cing in the street.) — This is an way down in L. A.  
 they're dan-cin' in the street. — (Dan-cing in the street.) —

ev-ry day — they're dan-cing in the street. — (Dan-cing in the street.) — Here comes a big strong man.  
 — Get in time — dan-cing in the street. — (Dan-cing in the street.) — A-cross the o-cean blue  
 — me and you — we're dan-cing in the street. — (fade)



STEVIE WONDER

# FOR ONCE IN MY LIFE

Words: Ronald Miller Music: Orlando Murden

Slowly

1. For once in my life I have some - one who needs me;

*mf*

Chords: Bb, Bb+, Bb6, Bdim

some - one I've need - ed so long. For once un - a - fraid I can

Chords: Cm, Ab, F7, G7, Cm, Ab

go where life leads me and some - how I know I'll be

Chords: F7, F7+, Bb, F7 (C Bass)

strong. For once I can touch what my

Chords: Bb (D Bass), Bb (G Bass)



D+ (F# Bass)      D7      1. Bb      Bb (D Bass)      Cm      Fm7      F7  
 heart used to dream of long be - fore I knew,

Bb maj7      Dm      Gm      Gm7      C7      Cm7      F7  
 some - one warm like you, would make my dream come true. 2. For

2. Bb (Add F)      C9 (E Bass)      Bb      Bb+  
 long as I know I have love I can make it; for once in my life I have

Bb (Bb Bass)      Cm7      F7      Bb      Gb      Bb  
 some - one who needs me.

2. For Once In My Life I won't let sorrow hurt me,  
 Not like it's hurt me before,  
 For once I have something I know won't desert me,  
 I'm not alone anymore.  
 For once I can say this is mine, you can't take it,  
 Long as I know I have love, I can make it,  
 (Chorus)



GLADYS KNIGHT & THE PIPS

# I HEARD IT THROUGH THE GRAPEVINE

Words & Music: Norman Whitfield & Barrett Strong

Moderate

*mf* mm I bet you're won-derin' how I knew 'bout your plans —  
ain't sup-posed to cry but these tears —

to make me blue, with some oth - er guy you knew be-fore  
I can't hold in - side, lo - sin' you would end my life you see

be-tween the two of us guys. you know I loved you more. It took me by sur-  
'cause you mean that much to me. you could have told

prise I must say when I found out yes - ter - day —  
me your - self that you loved some one else.

don't you know that I heard it through the grape-vine, not much — lon-  
in - stead I heard it through the grape-vine, not much — lon-

- ger would you be mine. uh huh heard it through the grape-vine.  
- ger would you be mine. Oh, I heard it through the grape-vine.



A7

Oh — I'm just a - bout to lose — my mind. } Hon-ey, hon-ey Oh  
 And I'm just a - bout to lose — my mind. } ( I

Em

To Coda

yeah. ooh  
 heard it through the grape-vine not much lon - ger would you be mine ba - by ooh  
 yeah

1. 2.

I know a man — oo

D.S. al Coda

Peo-ple say be-lieve half

Coda

hon-ey, hon-ey, I know — that you're let-ting me go. —  
 yeah, yeah, yeah I heard it through the grape-vine, much longer would you be mine, ba-by yeah)

3. People say believe half of what you see  
 Oh, and none of what you hear;  
 But I can't help but be confused  
 If it's true please tell me dear.  
 Do you plan to let me go  
 For the other guy you loved before?



STEVIE WONDER

# MY CHERIE AMOUR

Words & Music: Stevie Wonder, Henry Cosby & Sylvia Moy

Moderately

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

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



A7 D7 To Coda

1. C6 D11 D7

beats for. How I wish that you were mine. In a

2. C6 D11 D7 Cmaj7 C6 C Fmaj7 F6 Fmaj7

La la la la la la la la

D7-9 D11 Gmaj7 D7

D.S. al Coda

la la la la. May - be

C6 F9 C6 D7

la la

Coda

Cmaj7 C6 C Fmaj7 F6 Fmaj7 F7-9 F7 F9 Gmaj7 D7

repeat and fade

la la la la la la la la la la.

2. In a cafe or sometimes on a crowded street,  
I've been near you but you never noticed me.  
My Cherie Amour, won't you tell me how could you ignore,  
That behind that little smile I wore,  
How I wish that you were mine.
  
3. Maybe someday you'll see my face among the crowd,  
Maybe someday I'll share your little distant cloud.  
Oh, Cherie Amour, pretty little one that I adore,  
You're the only girl my heart beats for,  
How I wish that you were mine.



MARY WELLS

# MY GUY

Words & Music: William 'Smokey' Robinson

Moderate

No - thing you could say could tear me a - way from my guy,  
no - thing you could do could make me un - true to my guy,

*mf*

(My guy) no - thing you could do 'cause I'm stuck like glue to my guy.  
no - thing you could buy could make me tell a lie to my guy.

(My guy) I'm stick - ing to my guy like a stamp to a let - ter, like birds of a feath - er we  
I gave my guy my word of hon - or to be faith - ful,

stick to - geth - er, I'm tell - in' you from the start I can't be torna - part from my guy.  
and I'm gon - na, you best be be - liev - ing I won't be de - ceiv - ing my guy.

1. As a mat - ter of o - pin - ion I think he's tops.  
2.

my o - pin - ion is he's the cream of the crop; as a mat - ter of taste to be ex - act



C7 F7 Bb maj7 Bb6 Bb maj7 Bb6

he's my i-deal as a mat-ter of fact. — No mus - cle-bound man could take my hand — from my—

Bb maj7 Bb6 Bb maj7 Bb6 Bb maj7 Bb6 Bb maj7 Bb6

— guy. — (My guy) — No hand - some face — could ev - er take the place — of my—

Dm D7 Cm F Cm F Cm F

— guy. — (My guy) — He may not be a mov-ie star, — but when it comes to be - in' hap - py

Cm To Coda Gm C7 F7 Bb maj7 Bb6

we are... There's not a man to - day — who could take me a - way from my — guy. —

Cm Dm Bb D.S. al Coda

No

Bb Gm C7 F7 Bb maj7 Bb6 Cm Dm repeat and fade

man to - day who could take me a - way from my — guy. — (What you say, Tell me more) there's not a



DIANA ROSS

# TOUCH ME IN THE MORNING

Words: Ron Miller Music: Michael Masser

Moderate Ballad, expressively

Touch me in the morn - ing, morn - ing, then just walk a way. then just close the door.

We don't have to mor - row, but we had yes - ter - day. Leave me as you found me, emp - ty like be - fore.

Hey! Was - n't it me who said that noth - in' good's gon - na last for - ev - er? Was - n't it yes - ter - day we used to laugh at the wind be - hind us?

And was - n't it me who said let's just be glad for the time to - geth - er? Did - n't we run a - way and hope that time would - n't try to find us?

Must - 've been hard to tell me that you've giv - en all you had to give. Did - n't we take each oth - er, to a place where no one's ev - er been?

Chord diagrams: Em7 (A Bass), D (Add 9), Dmaj7, G (Add 9), G, Em7 (A Bass), D (Add 9), D, Em7 (A Bass), G (Add 9), Em7 (A Bass), D (Add 9), C, G (D Bass), G (Add 9), G, C, Em7 (A Bass), Dmaj7, D7, Gmaj7, Em7 (A Bass), Em7 (A Bass), P, Dmaj7, D7, Gmaj7, G6, A (C# Bass), C.



**A** (C# Bass) **C**

I can un-der-stand your feel - in' that way; ev-'ry-bod - y's got their life to live.  
 Yeah, I real-ly need you near me to-night. 'Cause you'll nev-er take me there a - gain.

**Gmaj7** **A** (G Bass) **F#m1** **Bm7**

Well, I can say good - bye in the cold morn - ing light,  
 Let me watch you go with the sun in my eyes.

**Gmaj7** **A** (G Bass) **F#m7** **Bm7**

but I can't watch love die in the warmth of the night.  
 We've seen how love can grow, now we'll see how it dies.

**G** **F#7** **Bm** **Bm** (A Bass) **G** **F#7** **Bm** **Bm** (A Bass)

If I've got to be strong, don't you know I'll need to have to - night when you're gone? Till you go I need to

1. **G** **A** (G Bass) **G** **Bm7** (A Bass)

(Spoken or Sung) lie here and think a - bou the last time that you'll touch me in the

*Sing:*

2. **G** **A** (G Bass) **G** **Em7** (A Bass) **D. S. and fade**

hold you un - til the time your hands reach out and touch me in the



SMOKEY ROBINSON & THE MIRACLES

# THE TRACKS OF MY TEARS

Words & Music: William 'Smokey' Robinson, Marv Tarplin & Warren Moore

Moderate

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line. Above the vocal line, guitar chord diagrams are provided for various chords: G, C, D, Bm, Am, and C. The score includes various musical notations such as slurs, ties, and triplets. The lyrics are as follows:

Peo-ple say I'm the life of the par-ty—'cause I tell a joke or two,  
Since you left me if you see me with a-noth-er girl seem-ing like I'm hav-ing fun,  
al-though I might be a-laugh - ing loud and heart - y  
al-though she may be cute she's just a sub-sti-tute be-cause  
deep in - side — I'm blue. So take a 1. 3. good look at my  
you're the per - ma - nent one. So take a 2. good look at my  
face — you'll see my smile — looks out of place. — If you look  
face, oh, you'll see my smile — looks out of place. — A-look a lit - tle bit  
clo - ser, it's eas - y to trace the tracks of my tears.  
clo - ser, it's eas - y to trace the tracks of my tears.



C Bm Am G C G C G

oh — (fade) — I need you — need — you. need — you. need — you.

G C G C G

Hey — hey yeah — (Out -

G C G

side) I'm mas-que - rad - ing — (In - side) my — hope — is

C G C G

fad - ing; a (Just a clown) oo yeah — a since you put me down, — my

G F#m Em G F#m Em G F#m Em G Em G D

smile is my make - up I wear since my break - up with you. Ba - by take a

D.S. al fade



STEVIE WONDER

# YOU ARE THE SUNSHINE OF MY LIFE

Words & Music: Stevie Wonder

Moderately



**Chord Diagrams:**

- C
- F6
- Em7
- Gb (Bb Bass)
- Dm7 (A Bass)
- Dm7
- G7
- C
- Dm7
- G7
- C
- F6
- Em6
- Gb (Bb Bass)
- Dm7
- Dm (G Bass)
- C
- Dm7
- Dbm7 (G Bass)

You are the sun - shine of my life,  
that's why I'll al - ways be a - round.  
You are the ap - ple of my eye -  
(last time fade) For - ev - er you'll  
stay in my heart.



C F6 F (G Bass) Cmaj7

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

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

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

Em E+ E A D E

And if I thought — our love — was —

Am D7

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

G7 D.S. to fade

ing in my — own tears. Whoa — Whoa. —

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



THE SUPREMES

# YOU CAN'T HURRY LOVE

Words & Music: Brian Holland, Lamont Dozier & Eddie Holland

Moderately bright

I need love, love \_\_\_\_\_ to ease my mind; I need to

find, find \_\_\_\_\_ some-one to call mine; but ma-ma said you can't hur-ry love, - no you can't hur-ry love, no you

just have to wait, - she said love don't come ea - sy, - it's a game of give and take. You just have to wait, - she said love don't come ea - sy, - it's a game of give and take. How

can't hur-ry love, - no, you long must I wait - how much more can I take, - be-fore lone - li - ness will

mat-ter how long it takes; but 'cause my heart, heart to break? No, I can't bear to live my life a - lone. I grow im -



Gm Eb

find a love — to let me live a - gain. — Right now the on - ly thing — that keeps me  
 pa - tient for — a love to call my own; — but when I feel that I — I

F7 Eb (F Bass)

hang-ing on, — when I feel my strength, yeah, it's al-most gone, I re-mem-ber ma-ma said,  
 can't go on, — these pre-cious words keeps me hang-ing on; I re-mem-ber ma-ma said,

Bb Eb Bb Dm Gm

can't hur-ry love, — no, you just have to wait, she said love don't come ea - sy —  
 can't hur-ry love, — no, you just have to wait, she said trust, — give — it time, no

1. Eb F7 2. Eb F7 Bb

it's a game of give and take. You mat-ter how long it takes. — No love, love — don't come

Bb Bb Dm Gm7 Eb F7

ea - sy, but I keep on wait - ing, an - ti - ci - pa - ting for that



soft voice to talk to me at night, — for some ten-der arms — to

hold — me tight. — I keep wait-ing; I keep on wait - ing, — but it ain't

ea - sy, — it ain't ea - sy when ma-ma said you can't hur-ry love, — no, you  
(extra lyrics at end)

just have to wait; she said trust, — give it time no mat-ter how long it takes. You

(extra lyrics) You can't hurry love  
 You just have to wait,  
 She said love don't come easy  
 It's a game of give and take.



MARVIN GAYE & TAMMI TERRELL

# YOU'RE ALL I NEED TO GET BY

Words & Music: Nickolas Ashford & Valerie Simpson

Moderate

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

You're all I need to get by.

Chord diagrams: A, B7 (A Bass)

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

Chord diagrams: Dm6 (A Bass), A

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

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

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

Chord diagram: A

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



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

Bm7 A B7

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

Dm6 A D

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

A B7 Dm6 A

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

Dm6 A B7 Dm6

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

A D



The musical score is written for piano and voice. It consists of four systems of music. Each system has a treble clef staff with a piano accompaniment and a bass clef staff with a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. Chord diagrams are provided above the treble staff for various chords: A, D, Dm6, B7, and Bm7. The lyrics are written below the vocal line.

System 1:  
 Treble: A, D  
 Bass: A, D  
 Lyrics: All, all the joys un - der the sun wrapped up in - to one. You're

System 2:  
 Treble: A, Dm6, A, Dm6  
 Bass: A, Dm6  
 Lyrics: all, you're all I need you're all I need

System 3:  
 Treble: Dm6, B7, Bm7, A  
 Bass: Dm6, B7, Bm7, A  
 Lyrics: you're all I need to get by.

System 4:  
 Treble: A, B7 (A Bass), Dm6 (A Bass), A repeat to fade  
 Bass: A, B7, Dm6, A  
 Lyrics: All I need to get by.

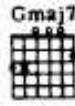
2. Like an eagle protects his nest, for you I'll do my best.  
 Stand by you like a tree, and dare anybody to try and move me.  
 Darling in you I found strength where I was torn down.  
 Don't know what's in store, but together we can open any door.
  
3. Just to do what's good for you, and inspire you a little higher.  
 I know you can make a man out of a soul that didn't have a goal  
 'Cause we, we got the right foundation, and with love and  
 Determination, you're all, you're all I want to strive for;  
 And do a little more all, all the joys under the sun,  
 Wrapped up into one, you're all, you're all I need,  
 You're all I need, You're all I need To get by  
 All I need to get by.



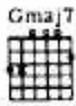
# NEVER CAN SAY GOODBYE

Words & Music: Clifton Davis

Moderately



*mf* Nev-er can say good - bye no, no, no, no, I



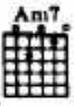
Verse



nev-er can say good - bye

1. E-ven
- 2.
- 3.

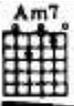
tho' the pain and heart-ache seem to



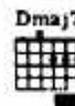
(D Bass)



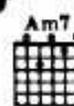
fol-low me where-ev-er I go; — Tho' I tried and tried to hide my feel - ings they



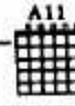
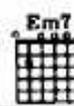
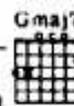
(D Bass)



al - ways seem to show. Then you try to say you're leav-ing me and I

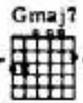
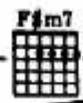
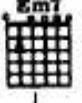
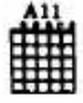
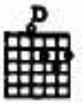


(D Bass)

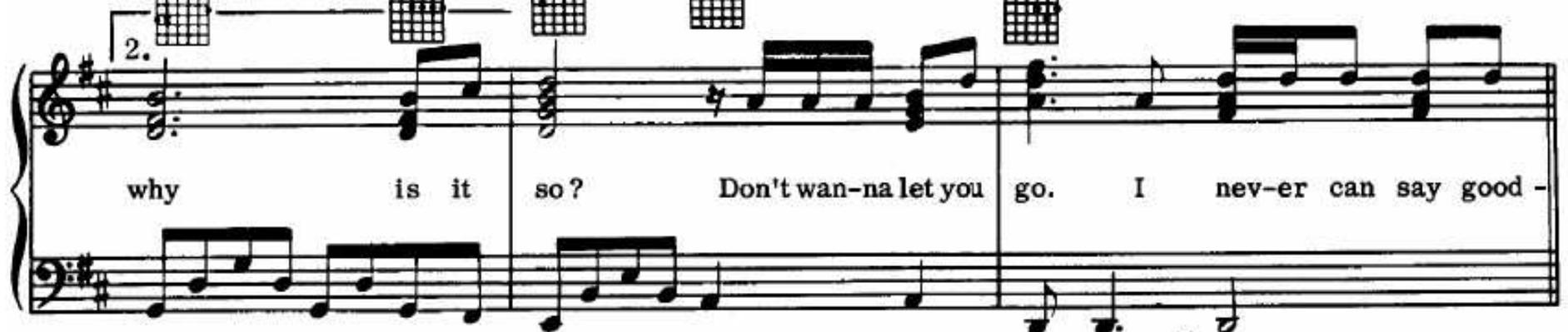


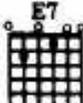
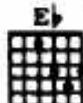
al - ways have to say no, — tell me why, is it so? But I —



2.     

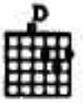
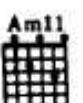
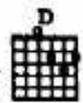
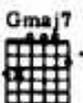
why is it so? Don't wan-na let you go. I nev-er can say good -



   (D Bass)

bye girl. Don't wan - na let you go. I nev - er can say good -

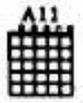
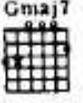
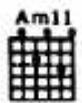


bye no, no, no, — no, no, no. — I nev-er can say good- nev-er can say good-

1. 2.



  (A Bass)   *D.S.*  
2nd ending till fade

bye no, no, no, no, I nev-er can say good - bye. I keep



2. Ev'ry time I think I've had enough and start heading for the door,  
There's very strange vibrations, piercing me right to the core. It says  
Turn around you fool you know you love her more and more.
3. I keep thinkin' that our problems soon are all gonna work out,  
But there's that same unhappy feelin', there's that anguish, there's that  
Doubt. It's that same old dizzy hang-up can't do with you or without.



MARVIN GAYE

# HOW SWEET IT IS (TO BE LOVED BY YOU)

Words & Music: Brian Holland, Lamont Dozier & Eddie Holland

Moderate

How sweet it is to be loved by you, yes ba - by, oh

how sweet it is to be loved by you. Ooh ba - by

I need-ed the shel-ter of some-one's arms and there you were, I  
close my eyes at night and won-der what would I be with-out you in my life.

need - ed some-one to un-der-stand my ups and downs and there you were,  
ev-'ry-thing was just a bore all the things I did seems I've done be-fore;

with sweet love and de-vo-tion, deep-ly touch-es my  
but to bright-en up all my days with a love so

e - mo - tion. I wan - na stop and thank you  
sweet in so man - y ways. I wan - na stop } ba - by I wan - na stop,



C F F C (G Bass)

and thank you, ba - by. Hey now how sweet it is to be loved by

C F C (G Bass)

you oh, ba - by. how sweet it is to be loved by

C G F C F C

you. Yes it is.  
(fade)

Am G F C

Ba - by you were bet - ter to me than I've

F C F

been to my - self for me there's you and no - bod - y else.

C F C F D. S. al fade

Stop and thank you ba - by I wan - na stop and thank you ba - by. Oh,



STEVIE WONDER

# HIGHER GROUND

Words & Music: Stevie Wonder

Moderate Rock

Peo-ple, keep on learn-in!

Sol-diers, keep on war-rin! World,

keep on turn-in! 'Cause it won't be too long

long. (Oh no)

(Chorus)

I'm so darn glad he let me try it a - gain, 'cause my

Chord diagrams: Eb, G, Ab, Eb, Gb, Ab, Eb, Gb, Ab, Eb, Eb, Gb, Ab, Eb, F, Ab, Bb, F, G, Ab, D#7, Eb7 (Add F#), Eb, Gb, Ab, Eb, Eb7, Eb7, Eb7, Eb7.

Tempo: Moderate Rock

Time signature: 4/4

Key signature: Bb

Measure numbers: 2.4., 1.3., 3



last time on earth I lived a whole world of sin. I'm so glad that I know more

than I knew then; gon - na keep on try - in' 'till I reach the High - est

ground. 2nd verse only (Whew)

D.S. al Coda

Coda 'Till I reach my High - est.

ground. (Oh no) No one's

repeat and fade

2. Powers, keep on lyin', while your people keep on dyin!  
World, keep on turnin' 'cause it won't be too long.
3. Teachers, keep on teachin! Preachers, keep on preachin!  
World, keep on turnin' 'cause it won't be too long.
4. Lovers, keep on lovin! Believers keep on believin!  
Sleepers, just stop sleepin' 'cause it won't be too long.

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







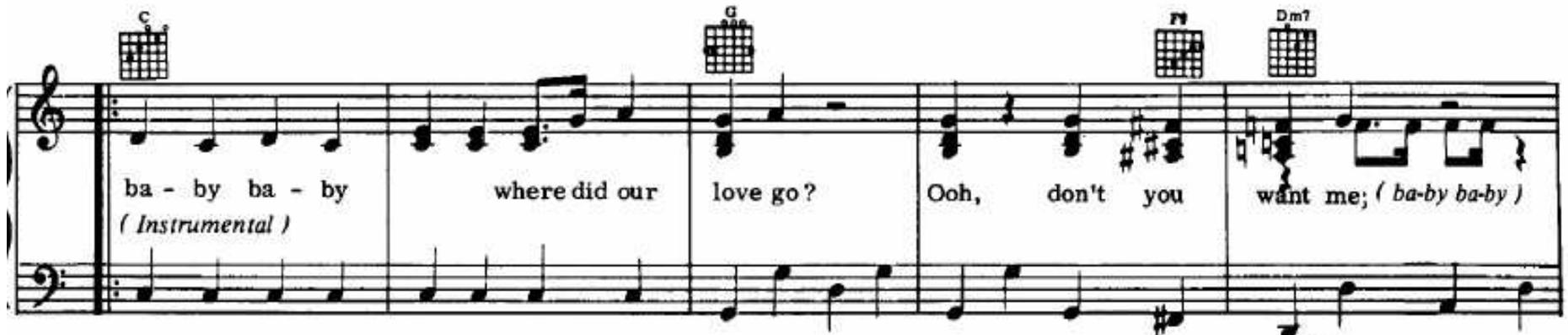
2.    (F Bass)

Now that I sur - Ooh, you wan-na leave me (ba-by ba-by) ooh (ba-by ba-by)



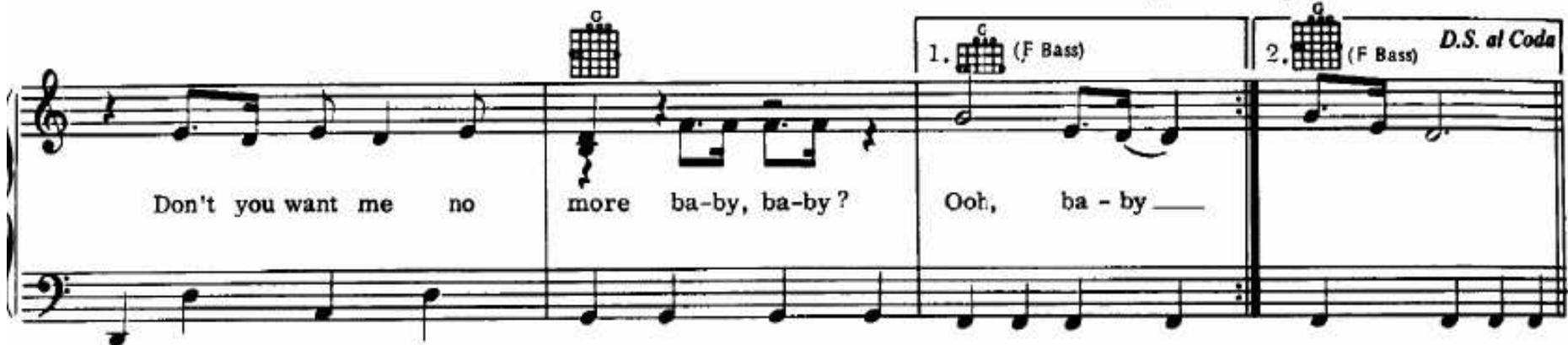
   

ba - by ba - by (Instrumental) where did our love go? Ooh, don't you want me; (ba-by ba-by)



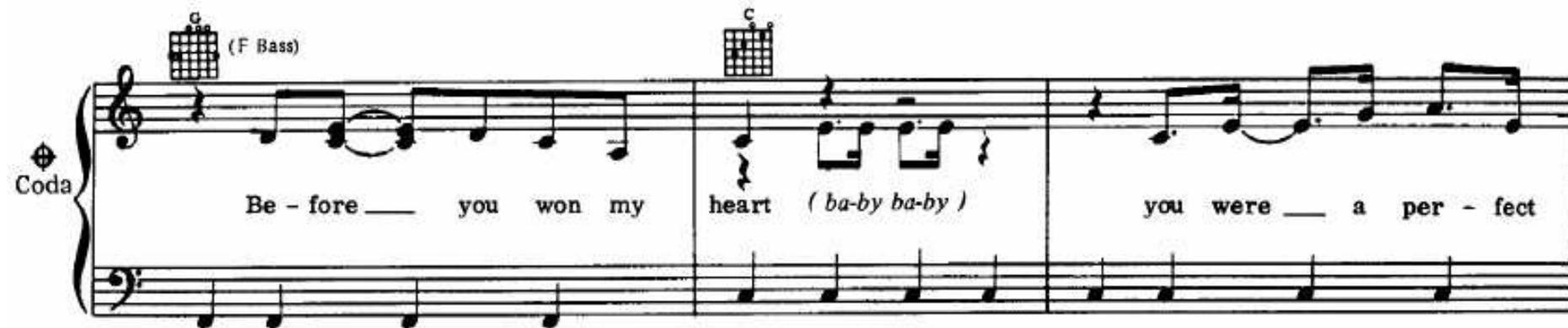
 1.  (F Bass) 2.  (F Bass) *D.S. al Coda*

Don't you want me no more ba-by, ba-by? Ooh, ba - by —



 (F Bass) 

*Coda* Be - fore — you won my heart (ba-by ba-by) you were — a per - fect



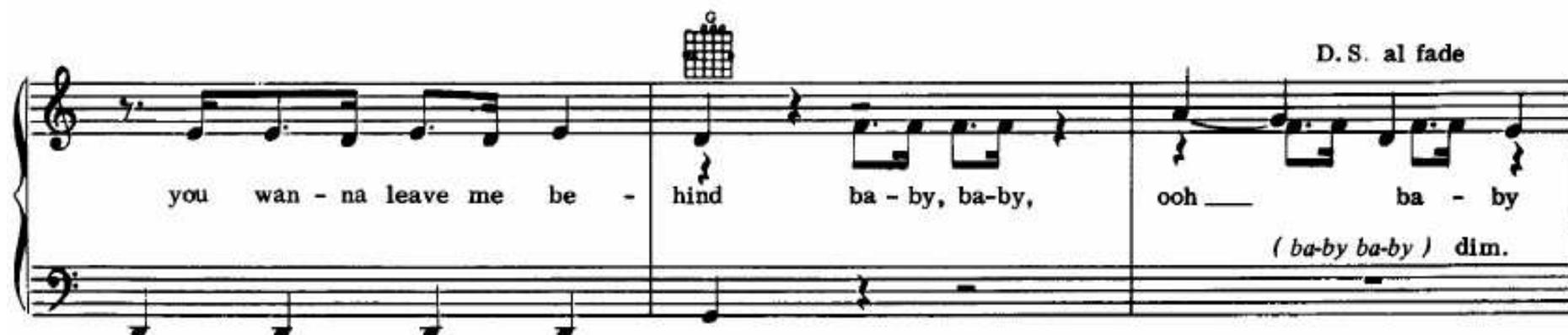
 

guy; — but now — that you got me (ba-by ba-by)



 *D.S. al fade*

you wan - na leave me be - hind ba - by, ba-by, ooh — ba - by (ba-by ba-by) dim.





DIANA ROSS

# AIN'T NO MOUNTAIN HIGH ENOUGH

Words & Music: Nickolas & Valerie Simpson

Fast Rock Beat

*mf*

Lis - ten — ba - by, ain't no moun - tain high, ain't no val - ley

Gm Am7 Bbmaj7 Dm (C Bass) Dm (B Bass)

low, ain't no riv - er wide e - nough; ba - by if you need me call — me no mat - ter where you

Dm (Bb Bass) Dm (A Bass) Gm Am7 Bbmaj7 Dm (C Bass) Dm (B Bass)

are, no mat - ter — how — far; just call my — name; —

Dm (Bb Bass) Dm (A Bass) Gm Am Bb Dm (C Bass)

— I'll be there in a hur - ry; — you don't have to wor - ry, 'cause ba - by there

Dm (B Bass) Dm (Bb Bass) Dm (A Bass) Gm Am

Chorus-Fade last time

ain't no moun - tain high — e - nough, — ain't no val - ley low —

Bbmaj7 Bb-6 Am7 Dm Bbmaj7 Bb-6



Am7 Dm Bb maj7 Bb6 Am7 Dm

e - nough, ain't no riv - er wide e - nough to

G 1. Bb 2. Bb

keep me from get - ting to you babe. Re - mem - ber the day babe.

C7sus C7 C7sus C7

No wind no rain or

Am (Add D) (No C) Am Dm (Add G) (No F) Bb maj7 Gm7 Bb

win - ters cold can stop me ba - by, 'Cause you are my (2nd voice) If you're

C D.S. al Fade

goal. ev - er in trou - ble; I'll be there on the dou - ble. Just send for me, oh ba - by.

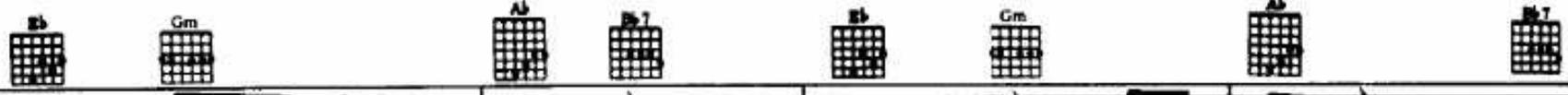
2. I set you free  
 I told you you could always count on me  
 From that day on, I made a vow,  
 I'll be there when you want me,  
 Some way, some how.  
 'Cause baby there (Chorus)

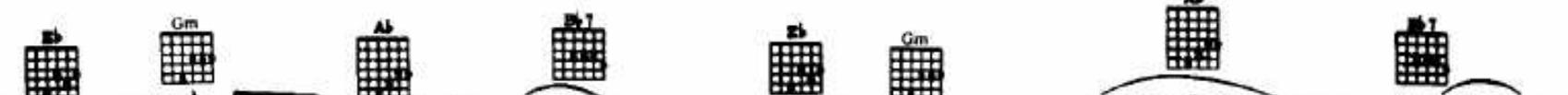
3. My love is alive  
 Way down in my heart  
 Although we are miles apart  
 If you ever need a helping hand,  
 I'll be there on the double  
 As fast as I can.  
 Don't you know that there (Chorus)

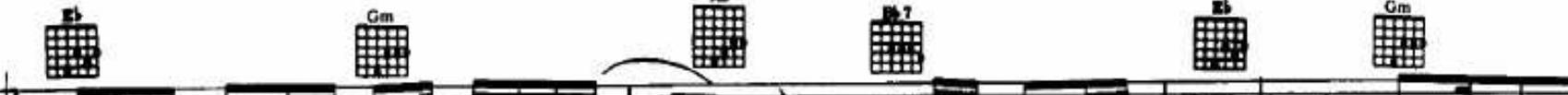







  
 since we got — to be — let's — live. I love — you.


  
 There's no-thin' wrong — with me — lov-in' you, Ba-by, no,— no. — And —


  
 giv-in' your-self to me can nev-er be wrong — if the love is — true. Oh, ba - by,—


  
 ooh. — Don't — you know — how sweet and won-der-ful — life can be. — Ooh,—


  
 ooh. — I'm — ask - in' you, — ba - by, to get it on with me. — Ooh,— ooh,—



ooh. I ain't goin' to wor - ry. I ain't goin' to push. I won't push you, ba

by. Just come on, come on, come on, come on, come on ba - by, — stop beat-in' 'round the —

bush. Hey, Let's Get It On. Ooh, ooh. Let's Get It

On. — You know — what I'm talk-in' a-bout.. Come on, ba - by. Hey, — hey, — Let your love come.

out. If you be-lieve — in love, Let's Get It On. Ooh. — Let's Get It On, — ba-

by, this min - ute. Oh, — yeah, Let's Get It On. — Ee, — please



get it on. — Hey, hey. — Come on, come on, come on, come on, come on, dar -

lin', Stop beat-in' 'round the bush. Oh, gon - na get it on. Right with you,

ba - by, I want to get it on. You don't have to wor ry that it's wrong. —

If the spi - rit moves you, let me groove you. Good, let your love come down, oh.

Get It On. — Come on, ba - by. Do you know I mean it? - I've been sanc-ti-fied (fade) Hey,

hey. - Girl, you give me good feel - ings, so good, some-thin' like sum-mer-time.



THE SUPREMES

# BABY LOVE

Words & Music: Brian Holland, Lamont Dozier & Eddie Holland

Moderate

*mf*

Chords: Dm, Bb (D Bass), G (D Bass), F, C

Oo \_\_\_\_\_

Chords: C, C (Bb Bass), A7

Ba - by love, my ba - by love, I need you, Oh how I  
 Ba - by love, my ba - by love, why must we sep - a - rate,

Chords: Dm, C, F

need you, my love; but all you do is treat me bad, break my heart and  
 all of my whole life through I nev - er loved no

Chords: C, F#6, C, F, C (E Bass)

To Coda

leave me sad. one but you. Tell me, what did I do wrong to make you stay a -  
 Why you do me like you do? I guess it's me

Chords: Dm7, G7, C, C (Bb Bass), A7

way so long? 'Cause ba - by love, my ba - by love, been miss - ing ya, miss kiss-







love a - way; please don't do me this way. Not hap-py like I

used to be; lone - li - ness has got the best of me, my love, — my

ba - by love; I need ya, oh — how I need ya. Why ya do me

like ya do af - ter I've been true to you? So deep in

love with you — ba - by, ba - by oo, — till it hurt me, till it

hurt me, oo — ba - by love. Don't throw our love a - way. repeat and fade



STEVIE WONDER

# SUPERSTITION

Words & Music: Stevie Wonder

Moderately

Repeat till ready

Cm

Ver-y su-per-sti-tious, —

writ-ings on the wall. Ver-y su-per-sti-tious, —

lad-ders 'bout to fall. Thir-teen month - old ba -

by broke - the look-in' glass.

Sev - en years of bad luck, the good things in your past.



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

G A

un - der - stand then you suf - fer. Su - per - sti - tion ain't the way, to Coda

G Fdim F G NC

hey, hey, hey. Ooh, ver - y su - per - sti -

Cm

tious. Wash your face and hands. Rid me of the prob -

Cm

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

3

dream keep me go - in' strong. You don't wan - na save

3



me, sad is my song. When you be - lieve

in things you don't un - der - stand then you suf - fer;

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

yeah. Ver - y su - per - sti -

repeat and fade

2. Very superstitious, nothing more to say.  
 Very superstitious, the devil's on his way.  
 Thirteen month-old baby broke the lookin' glass.  
 Seven years of bad luck, the good things in your past.  
 When you believe in things that you don't understand then you suffer.  
 Superstition ain't the way.



JIMMY RUFFIN

# WHAT BECOMES OF THE BROKEN HEARTED?

Words & Music: James Dean, Paul Riser, William Weatherspoon Arranged: Dave Stewart

As I walk this land with broken dreams

I have visions of many things. Love's happiness is

just an illusion filled with sadness and confusion.

What becomes of the broken-hearted who had love that's

now departed? I know I've got to find some kind of peace of mind.

**Chord Diagrams:**

- B $\flat$  (F bass)
- Dm (F bass)
- Gm
- Gm
- E $\flat$  (B $\flat$  bass)
- E $\flat$ 6
- B $\flat$  (F bass)
- Dm (F bass)
- Gm
- D7 (A bass)
- Fm6
- C (G bass)
- Em (G bass)
- Am
- (A bass) E
- F6
- C (G bass)
- Em (G bass)
- Am
- C (G bass)



E7 (F bass) F7 Gm Eb Bb (F bass)

May - be, { the fruits of love grow  
I'm search-ing though I

Dm (F bass) Gm Eb (G bass) Eb6 3

all a - round \_\_\_\_\_ but for me they come a  
don't suc-ceed, \_\_\_\_\_ but some-one look, there's a  
tum - b - lin' down. \_\_\_\_\_  
grow - ing need. \_\_\_\_\_

Bb (F bass) Em7-5 Eb7

Ev - 'ry day heart-aches grow a lit-tle strong-er; \_\_\_\_\_  
Oh, he is lost, there's no place for be - gin - ning; \_\_\_\_\_  
I can't stand this  
all that's left is an

Dm7 Em7-5 To Coda Bb (F bass) Dm/F

pain much long - er. \_\_\_\_\_  
un-hap - py end - ing. \_\_\_\_\_  
I walk in sha-dows, \_\_\_\_\_  
search-ing for light, \_\_\_\_\_

Gm (G bass) Eb Eb6 Bb (F bass) 3

cold and a - lone, \_\_\_\_\_ no  
com-fort in sight. \_\_\_\_\_  
Hop-ing and pray - in' for



(F Bass)     
 Gm     
 Dm7 (A bass)     
 Fm6 (A♭ bass)

Some-one to care, ————— al - ways — mov - in' — and go - in' no - where. —————

*D.S. al Coda*

B♭ (F bass) Coda     
 Dm (F bass)

Now what's be - come of the bro - ken - heart - ed —————

Gm (G bass)     
 E♭ (G bass)     
 E♭6 (G bass)     
 B♭ (F bass)

who had love — that's 'now de - par - ted? I know I've got to find

Dm (F bass)     
 Gm     
 D7 (A bass)     
 Fm6 (A♭ bass)

some kind of peace of mind. I'll be search-ing ev-'ry-where just to find some - one to care.

B♭ (F bass)     
 Dm (F bass)

I'll be look - ing ev - 'ry - day; I know I'm gon - na find a — way.

Gm (G bass)     
 E♭ (G bass)     
 E♭6 (G bass)     
 B♭ (F bass)

No - thing's gon-na stop me now; I'll find a way some-how. I'll be search-ing ev - 'ry-where. (fade)



**THE SUPREMES**  
**I HEAR A SYMPHONY**

Words & Music: Brian Holland, Lamont Dozier & Eddie Holland

Moderately Bright

G (B Bass)

You've giv-en me a true love, and ev - 'ry day I thank you love,

Gm (B♭ Bass) Dm E7 G7 C

for a feel-ing that's so new, so in - vit - ing, so ex - cit - ing. When - ev - er you're

G (B Bass) Gm (B♭ Bass) 3

near I hear a sym - pho - ny, a ten - der mel - o - dy pull-ing me

Dm E7 G7 C G (B Bass)

clo - ser, — # clos-er to your arms. Then sud - den ly, (I hear oo, your lips are touch-ing mine sym pho - ny)

Gm (B♭ Bass) Dm E7 G7

a feel - ing so — di - vine till I leave — the past — be - hind; —



Fm Eb Cm G7

I'm lost — in a world — made for you and me.

C (B Bass) Gm (Bb Bass)

Bm E7 Ab7 Db Ab (C Bass)

When - ev - er you're near — I hear a sym - pho - ny,

Abm Ebm Fm B7

play sweet and ten - der - ly; ev - 'ry time your lips meet mine now ba - by

Eb (D Bass) Bbm (Db Bass)

Ba - by, ba - by, you bring a joy with - in. Don't let this feel - ing end,

Fm Gm B7 E

let it go on and on and on; now Ba - by, ba - by, those tears that



B (D# Bass) Bm (D Bass) G#m

fill my eyes. I cry not for my-self but for those who nev-er felt the

A#m B7 E B (D# Bass)

joy we felt. — When-ev-er you're — near I hear a sym-pho-ny;

Bm (D Bass) G#m A#m B7

each time you speak to me I hear a ten-der rhap-so-dy of love. Now,

E B (D# Bass)

Ba-by, ba-by as you stand hold-ing me whis-per-ing how  
 ba-by, ba-by don't let this mo-ment end; Keep stand-ing  
 ba-by, ba-by I hear a sym-pho-ny (fade)

Bm (D Bass) G#m A#m B7

much you care, a thou-sand vi-o-lins — fill the air; now  
 close to me, oo, so close to me, — ba-by ba-by;



THE COMMODORES

# THREE TIMES A LADY

Words & Music: Lionel Richie

Moderately ♩ = 76

Ab 4th fret

Ab 4th fret

Ab 4th fret (Gb Bass) Fm

Thanks shared for the my times dreams, that you've giv - en me, — my joys, my pains. —

Ab 4th fret (Gb Bass)

C7+ (E Bass) Ab 4th fret (Gb Bass) Ab 4th fret (Gb Bass)

the mem-'ries are all in my mind. —  
You've made my life worth liv - ing

Fm C7+ (E Bass) Ab 4th fret

for. And if now that we've  
And if I had to



Ab 4th fret (Gb Bass)      Fm      C7+ (E Bass)

come live to the end of our rain-bow,  
my life my life o-ver a-gain dear,

Ab 4th fret (Gb Bass)      Ab 4th fret (Gb Bass)      Fm

there's some-thing I must say out loud.  
I'd spend each and ev-'ry mo-ment with you.

C7+ (E Bass)      Ab 4th fret      Eb (G Bass)

1. 2. You're once, twice,  
3. Instrumental

Gb      Db (F Bass)      Bbm7

three times a la-dy. And I love



Ab 4th fret Eb Eb (Db Bass)

you. Yes, you're once,

Ab 4th fret Eb (G Bass) Gb

twice, three times a

D# (F Bass) Bbm7 Ab 4th fret

la - dy, and I love you.

Ab Eb Eb (Db Bass) (C Bass)

To Coda

I love



E $\flat$  (B $\flat$  Bass)      A $\flat$  4th fret      E $\flat$  (A $\flat$  Bass)

you.

D $\sharp$  (A $\flat$  Bass)      D $\sharp$  (E $\flat$  Bass)      A $\flat$  4th fret

E $\flat$  (A $\flat$  Bass)      D $\sharp$  (A $\flat$  Bass)      1. 2. D $\sharp$  (E $\flat$  Bass)      3. D $\sharp$  (F $\flat$  Bass)      *D.S. al Coda*  $\text{Coda}$   $\text{Coda}$

2. You've      You're  
3. When

E $\flat$  (D $\flat$  Bass)      A $\flat$  4th fret      E $\flat$  (G Bass)

Yes, you're once,      twice,

*f*

*Coda*



Gb  
 D $\flat$   
 (F Bass)  
 B $\flat$ m7  
 three times a la - dy I  
 love you, I love  
 you. 8va  
*f* *poco rit.*

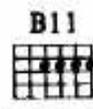
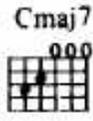
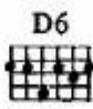
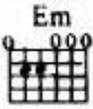
(When) we are together  
 The moments I cherish.  
 With ev'ry beat of my heart.  
 To touch you, to hold you  
 To feel you, to need you  
 There's nothing to keep us apart.



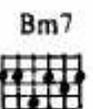
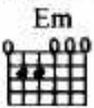
# WITH YOU I'M BORN AGAIN

Words: Carol Connors Music: David Shire

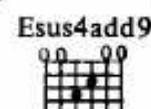
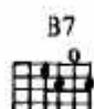
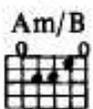
Slowly



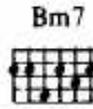
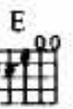
Come



bring me— your soft-ness,— Com-fort me thro' all this mad-ness.—



(Man) Wo-man, don't you know with you arms I'm born a - gain.  
 (Woman) Ly-ing safe with - in your arms I'm born a - gain.



Come give me— your sweet-ness.— Now there's you there is no



Bm7 Am7 B9sus4 B7

weak - ness. — Wo - man, don't you know with you I'm born a -  
 Ly - ing safe with - in your arms, I'm born a -

Esus4add9 E Am7 Bm7

gain. gain. I was half, not whole, In

Cmaj9 Bm7 Am7 Bm7

step with none. Reach-ing thro' this world In

Fmaj7 Em7 Dm7 Em Bm7

need of one. Come show me — your kind - ness. —



Cmaj7                      Bm7                      Am7

In your arms I know I'll find this. —                      Wo - man don't you know with  
Ly - ing safe with - in your

Am/B                      B7-9                      Em                      Em/D                      Cmaj7

you,                      I'm born a - gain. —                      Ly - ing safe with you I'm  
arms,                      I'm born a - gain. —

B9sus4                      B7                      Esus4add9                      E                      Esus4add9                      Em

born a - gain. —                      Come

2 Esus4                      E

gain. —                      *rall.*                      *rall.*

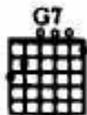


STEVIE WONDER

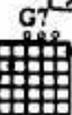
# A PLACE IN THE SUN

Words: Ronald Miller Music: Bryan Wells

Moderate



1. Like a long lone - ly stream I keep run - nin' towards a dream mov-in'  
 branch on a tree I keep reach-in' to be free mov-in'

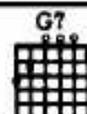
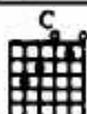
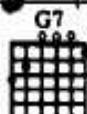


1.3.

2.4.

on, mov - in' on, Like a 'Cause there's a  
 on, mov - in' on, on.

Chorus



place in the sun where there's hope for ev - 'ry - one, where my poor rest-less  
 place in the sun and be - fore my life is done got to find me a

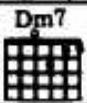
1.3.

2.

D. C.

4.

heart's got - ta run. There's a sun. Like an sun.  
 place in the



D. S. and Fade

*Spoken:* You know when times are bad and you're feeling sad, I want you to always remember. *Sung:* Yes, there's a

2. Like an old dusty road I get weary from the load  
 Movin' on, movin' on.  
 Like this tired troubled earth I've been rollin' since my birth  
 Movin' on, movin' on.  
 (Chorus)

