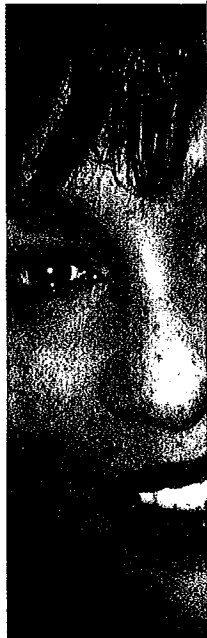


# Ladies *of Soul*



Anita Baker  
Aretha Franklin  
Chaka Khan  
Diana Ross  
Randy Crawford



## Anita Baker

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- Caught Up In The Rapture - 4  
Giving You The Best That I Got - 8  
Sweet Love - 12

## Aretha Franklin

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- Respect - 15  
Think - 18  
(You Make Me Feel Like) A Natural Woman - 24

## Chaka Khan

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- Ain't Nobody - 28  
I Feel For You - 34  
Tell Me Something Good - 38

## Diana Ross

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- Ain't No Mountain High Enough - 41  
Love Hangover - 48  
Reach Out And Touch (Somebody's Hand) - 44

## Randy Crawford

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- Almaz - 53  
Midnight Train To Georgia - 60  
You Might Need Somebody - 56



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# Ladies of Soul

## **Alphabetical Contents List**

---

**Ain't No Mountain High Enough - 41**

**Ain't Nobody - 28**

**Almaz - 53**

**Caught Up In The Rapture - 4**

**Giving You The Best That I Got - 8**

**I Feel For You - 34**

**Love Hangover - 48**

**Midnight Train To Georgia - 60**

**Reach Out And Touch (Somebody's Hand) - 44**

**Respect - 15**

**Sweet Love - 12**

**Tell Me Something Good - 38**

**Think - 18**

**(You Make Me Feel Like) A Natural Woman - 24**

**You Might Need Somebody - 56**



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F#m7



Gmaj7



C11



- ly, in my arms is where you should be.  
heart, say to - night will be just the start.

C#m7add4



F#7#5



Bm9



E13



Am9



D9



Gmaj9



C9



I love you here by me, ba-by, you let my love fly free.

C#m7add4



F#7#5



Bm9



E13



A11



I want you in my life for all time.

B11



Gmaj7



Ah, caught up in the rap-ture of love.  
caught up in the rap-ture of you.

Em7 F#7#5 B11

No - thing else — can com - pare, — when I feel the mag - ic of you. —  
 Ah, — caught up in the rap - ture of love.

1. Gmaj7 Em7 A11 Dmaj9 2. Gmaj7

Ah. — The

Em7 F#7#5 B11

feel - ing's al - ways — new, — caught up in the rap - ture of you. —

Gmaj7 Em7 A11 Dmaj9

Ah. —

Gm7 fr 3 Am7 C11 Gm7 fr 3 A11 Dmaj9

This system contains the first two measures of the piece. The guitar part features chords Gm7 (fr 3), Am7, C11, Gm7 (fr 3), A11, and Dmaj9. The piano accompaniment consists of a treble and bass staff with various rhythmic patterns.

Gm7 fr 3 Am7 C11 Gm7 fr 3 A11

This system contains the next two measures. The guitar part features chords Gm7 (fr 3), Am7, C11, Gm7 (fr 3), and A11. The piano accompaniment continues with similar rhythmic patterns.

C#m7add4 F#7#5 Bm9 E13 Am9 fr 5 D9 Gmaj9 C9

I love you here by me, ba-by, you let my love fly free.

This system contains the third and fourth measures. The guitar part features chords C#m7add4, F#7#5, Bm9, E13, Am9 (fr 5), D9, Gmaj9, and C9. The vocal line includes the lyrics "I love you here by me, ba-by, you let my love fly free." The piano accompaniment continues.

C#m7add4 F#7#5 Bm9 E13 A11

I want you in my life for all time. Ah.

*repeat and fade*

This system contains the fifth and sixth measures. The guitar part features chords C#m7add4, F#7#5, Bm9, E13, and A11. The vocal line includes the lyrics "I want you in my life for all time. Ah." The piano accompaniment continues. The system ends with a double bar line and the instruction "repeat and fade".

# Giving You The Best That I Got

Words and Music by Anita Baker,  
Skip Scarborough and Randy Holland

Medium beat ♩ = 108

**Dmaj7**

**A(9)/C#**

**C Bm Am7 D/G F#m7**

**Bb Am7 Gm7 C/F D/E**

Verse 1:

**E/A A**

**E/A A**

**C#m7**

1. Ain't there some-thing I can give you— in ex-change— for ev-ery-thing— you gave—

**Dmaj9**

— to me? Read— my mind and make me feel— just fine,



Verses 2 & 3:

**Cmaj7** **Bm7** **Bm7/E** **E/A** **A**

when I think— my peace of mind— is out of reach.—

The scales are some-times—  
2. Ev-ery-bod-y's

**E/A** **A** **C#m7**

— un-bal-anced,—  
got o-pin-ions—

and you bear the weight of all— that has to be.  
'bout the way they think our sto-ry's gon-na end.

**Dmaj9** **Cmaj7**

I hope— you see that you— can lean— on me,  
Some— folks feel it's just— a su-per-fi-cial thrill;

and to- geth-er we can calm— a  
ev-ery- bod-y's gon-na have— to

**Bm7** **Bm7/E** **Dmaj9** **A(9)/C#** **Cmaj7**

storm-y sea.— }  
think a gain.— }

*mf* We love— so strong and so un-self-ish-

**Bm7** **Bm7/E** **Dmaj9** **A(9)/C#**

ly. ———

{ And I tell you now — that I made a vow; — I'm  
 { They don't both-er me, — so I'm gon-na keep — on

**Cmaj7** **Bm7** **A/C#** **Dmaj9** **A(9)/C#**

giv-ing you the best that I got, — ba-by.  
 giv-ing you the best that I got, — ba-by.

Yes, I tell you now —  
 They don't both-er me, —

**Cmaj7** **Bm7** **Bm7/E** **D.S.**

To Coda  $\diamond$  1.

that I made a vow; — I'm  
 so I'm gon-na keep — on

giv-ing you the best that I got, — hon-ey.  
 giv-ing you the best that I got, —

2. **Bm7/E** **A/E** **mf**

Bridge:

lis-ten, ba-by. Some-bod-y un-der-stands — you;

3

A/E 3 Am/C Bm7 C#m7

some - bod - y gave his heart to me. I've stum - bled my whole -

Dmaj9 Dmaj9/E D.S. al Coda

— life long, — al - ways on my own, now I'm — home.

Coda Bm7/E Dmaj9 A(9)/C#

— giv - in' it to you, ba - by. *mp*

C Bm7 Bm7/E Repeat ad lib. and fade

Giv - ing you the best that I got.

Verse 3:

My weary mind is rested,  
 And I feel as if my home is in your arms.  
 Fears are all gone, I like the sound of your song,  
 And I think I want to sing it forever.

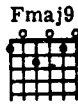
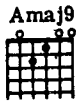
We love so strong and so unselfishly,  
 And I made a vow, so I tell you now;  
 I'm giving you the best that I got, baby.  
 I bet everything on my wedding ring;  
 I'm giving you the best that I got, givin' it to you, baby.

(To Coda:)

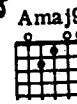
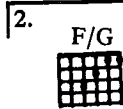
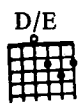
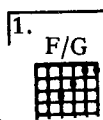
# Sweet Love

Words and Music by Anita Baker,  
Gary Bias and Louis Johnson

Moderate ballad  $\text{♩} = 96$

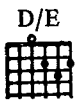
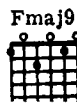


*mf*

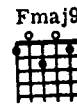
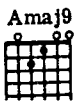


1. With  
2.3. (See  
additional lyrics)

all my heart, love

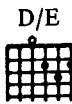


you, ba-by. Stay with me, and you will see my



arms will hold you, ba-by. Nev-er leave, 'cause

Chorus:



I be - lieve I'm in love. Sweet love hear me call -



- in' out your name. I feel no shame; I'm in love. Sweet love,



1. F/G D/E D.S.

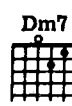
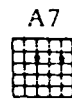
To Coda

don't you ev - er go a - way. It - 'll al - ways be this way. 2. Your

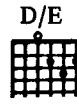
2.



al - ways be this way. There's no strong - er love in this world, Oh, ba - by, no.



You're my man; I'm your girl. I'll nev - er go. Wait and see, can't be wrong.

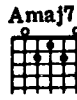
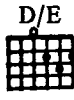


D.S. al Coda

Don't you know — this is where — you be - long? —

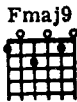
3. How

Coda



al-ways be this way.

(Lead vocal ad lib.)  
(Bkgrd.) Sweet love.



Repeat and fade

*Verse 2:*  
Your heart has called me closer to you.  
I will be all that you need.  
Just trust in what we're feeling.  
Never leave, 'cause baby, I believe  
In this love. (To Chorus:)

*Verse 3:*  
How sweet this dream, how lovely, baby.  
Stay right here, never fear.  
I will be all that you need.  
Never leave, 'cause baby, I believe  
In this love. (To Chorus:)

# Respect

Words and Music by Otis Redding

Solid 4 beat

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

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

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

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

F C7 F

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

G F G

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

F G

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

F C

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



F C7 F

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

C7 F

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

C7 F

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

C7 F

a lit - tle re - spect.

*Repeat and Fade*

# Think

Words and Music by  
Ted White and Aretha Franklin

Moderately

B♭7
E♭
B♭7
E♭
B♭7
E♭

The piano introduction consists of two staves. The right hand plays a series of chords: B♭7, E♭, B♭7, E♭, B♭7, E♭. The left hand plays a rhythmic accompaniment of eighth notes. The key signature has two flats (B♭ and E♭), and the time signature is 4/4.

B♭7
E♭7
B♭7

You bet-ter think                      think a -bout what you're tryin' to do to me.—

The vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "You bet-ter think think a -bout what you're tryin' to do to me.—"

E♭7
B♭7
to coda

Think                      let your mind go      let your -self be free.—                      Let's go back let's go back, let's go

to coda

The vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with the same eighth-note bass line and chords. The lyrics are: "Think let your mind go let your -self be free.— Let's go back let's go back, let's go". The section ends with a "to coda" instruction.

E $\flat$ 7      B $\flat$ 7

fr<sup>6</sup>      fr<sup>6</sup>

way on way back when— I did - n't e - ven know— you, you could - na' been

E $\flat$ 7      B $\flat$ 7

fr<sup>6</sup>      fr<sup>6</sup>

too much more than ten— I ain't no— psy - chi - a - trist, I ain't no

E $\flat$ 7      B $\flat$ 7

fr<sup>6</sup>      fr<sup>6</sup>

doc - tor with de - grees. But it don't take— too much high I. Q.—



B $\flat$ 7 fr<sup>6</sup> E $\flat$  fr<sup>6</sup> E $\flat$ 7 fr<sup>6</sup> B $\flat$  fr<sup>6</sup> B $\flat$ 7 fr<sup>6</sup> D $\flat$  fr<sup>4</sup>

dom— right now. Free - dom (free - dom) oh,— free - dom— (free - dom) gim - me some

E $\flat$  fr<sup>6</sup> E $\flat$ 7 fr<sup>6</sup> B $\flat$ 7 fr<sup>6</sup> B $\flat$  fr<sup>6</sup>

free - dom— oh,— free - dom— right— now Hey! Think a - bout

B $\flat$ 7 fr<sup>6</sup> E $\flat$ 7 fr<sup>6</sup> B $\flat$  fr<sup>6</sup>

you! Think a -bout. There ain't noth - in' you could ask— I could ans - wer you with I want— but





I want gon-na change\_ to I'm not (if you keep do-in' things I don't.)\_ Think think a -bout what you're








tryin' to do to me.\_ Think. Let your mind go let your - self be free.\_








Peo - ple walk - in' 'round ev - 'ry day, play - in' games and tak - ing scores. Tryin'



E $\flat$ 7  
fr<sup>6</sup> x

B $\flat$   
fr<sup>6</sup> D.  $\text{al coda}$

— to make oth - er peo - ple lose their minds — well, be care - ful you don't lose yours, Oh

D.  $\text{al coda}$

$\text{Coda}$

E $\flat$ 7  
fr<sup>6</sup> x

You need me — and I need you. — With -

B $\flat$ 7  
fr<sup>6</sup> x

out each oth - er, there ain't noth - in' ei - ther can do. Oh,

B $\flat$   
fr<sup>6</sup> x

repeat and fade

— hey think a - bout me.

repeat and fade

# (You Make Me Feel Like) A Natural Woman

Moderately

Words and Music by Carole King,  
Gerry Goffin and Jerry Wexler



Look-in' out on the morn-ing rain,—  
When my soul was in the lost and found,—



I used to feel un - in - spired.—  
you came a - long to claim it.



And when I knew I'd have to face a - no - ther day,—  
I did - n't know just what was wrong with me,—



Lord, it made me feel so tired.—  
'til your kiss helped me name it.





Be-fore the day I met you, life was so un-kind.  
 Now I'm no long-er doubt-ful of what I'm liv-ing for, 'cause



Your love was the key to my—peace of mind,— 'cause you make me—  
 if I make you hap-py I don't need to do—more,—



feel,— you make me—feel,— you make me—



feel like a—na-tu-ral wo-man.



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





You — make me feel — so — good — in - side. — Good in - side. —



And I — just — want to be — want to be —











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


A  D  A  D 








feel, — you make me — feel, — you make me —




1.2.        

feel like a — nat - ur - al nat - ur - al wo - man. You make me



3.       

wo-man a na - ur - al — wo - man..



# Ain't Nobody

Words and Music by David 'Hawk' Wolinski

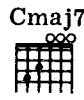
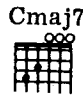
Medium Funk



*mf*



Cap - tured ef - fort - less - ly. That's the  
 I've been wait - ing for you. It's been  
 I wait for night - time to come, to bring you



way it was. Hap - pened so nat - 'ral - ly,  
 so long. I knew just what I would do  
 to me. I can't be - lieve I'm the one;

D/C



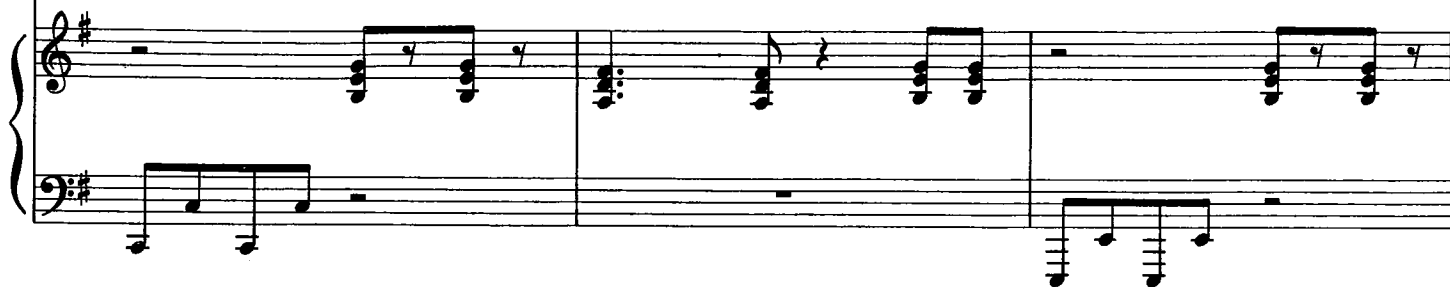
Cmaj7



Em



I did not know — it was — love. The next thing  
 when I heard your — song. — You filled my  
 I was so lone - ly. — I feel like



D/E



Em



D/E



Em



I felt — was you — hold - in' me — close. —  
 heart with — a kiss; — you gave me free - dom. —  
 no one — could feel; — I must be dream - ing. —



Cmaj7



D/C



Cmaj7



What was I gon - na do? — I let my -  
 You knew I could not — re - sist. — I need - ed  
 I want this dream to — be real. — I need this

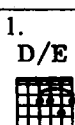




self go. \_\_\_\_\_ And now we fly \_\_\_\_\_ through the stars \_\_\_\_\_  
 some - one. \_\_\_\_\_ And now we're fly - in' through the stars \_\_\_\_\_  
 feel - ing. \_\_\_\_\_ I make my wish up - on a star \_\_\_\_\_



\_\_\_\_\_ and hope this night will last for - ev - er. \_\_\_\_\_  
 \_\_\_\_\_ and hope this night will last for - ev - er. \_\_\_\_\_  
 \_\_\_\_\_ and hope this night will last for - ev - er. \_\_\_\_\_



2.



Huh, huh, huh, huh. \_\_\_\_\_



Em7 D/G D/A C

Ain't no - bod - y loves me bet - ter,

Em7 D/G D/A C

makes me hap - py, makes me feel this - way.

Em7 D/G D/A C

To Coda

Ain't no - bod - y loves me bet - ter than you. —

Em D/E Em D/E

*D. S.  $\frac{3}{4}$  (no repeats) al Coda  $\text{Coda}$*

Em D/E Em D/E

This system contains the first four measures of the piece. It features guitar chords (Em, D/E, Em, D/E) and piano accompaniment in the right and left hands. The melody is in the treble clef, and the bass line is in the bass clef.

Coda C Em D/E

bet - ter than you. At We

This system contains the fifth and sixth measures. It includes a Coda section with guitar chords (C, Em, D/E) and piano accompaniment. The lyrics "bet - ter than you." are written under the melody. The system ends with the words "At We".

Am7 D Em D/E

first you put your arms a - round me,  
stare in - to each oth - er's eyes,

This system contains the seventh and eighth measures. It features guitar chords (Am7, D, Em, D/E) and piano accompaniment. The lyrics "first you put your arms a - round me, stare in - to each oth - er's eyes," are written under the melody.

Am7 D

then you put your charms a - round me.  
and what we see is no sur - prise.

This system contains the ninth and tenth measures. It features guitar chords (Am7, D) and piano accompaniment. The lyrics "then you put your charms a - round me. and what we see is no sur - prise." are written under the melody.



Em D/E

Am7

I can't re - sist this sweet  
 We've got a feel - in' most

D

1. Em D/E

sur - ren - der  
 would - treas - ure

on

Am7

D

2. Em D/E

a night so warm and ten - der.

Am7

D

*D. S.  $\frac{3}{4}$  and fade*

and a love so deep we can - not meas - ure.

# I Feel For You

Words and Music by Prince

Moderately bright

Fmaj7/G



G (add A)



mf

Fmaj7/G



G (add A)



E♭maj7/F



G (add A)



C (add D)



Ba - by, ba - by, when I look at you, I get a  
Ba - by ba - by when I lay with you, there's

C (add F)/F



G (add A)



E♭maj7/F



G (add A)



C (add D)



warm feel - ing in - side. — There's some - thing 'bout the  
no place I'd rath - er be. — I can't be - lieve, — can't be -

C (add F)/F

G (add A)

E♭maj7/F

Fmaj7/G

G (add A)



things you do that keeps me sat-is-fied. ——— I would-n't lie to you, ba-  
 lieve it's true, the things that you do to me. ——— I would-n't lie to you, ba-

Cmaj7

Bm7

Am7

Am9



- by. It's main - ly a phys - i - cal thing. — This  
 - by. I'm phys - i - c'ly at - tract - ed to you. — This

Fmaj7/G

G (add A)

Cmaj7

Bm7

Am7

Cmaj7/D



feel-ing that I got for you ba - by, it makes me wan - na sing. — }  
 feel-ing that I got for you ba - by, there's noth - ing that I would - n't do. — } I

Fmaj7/G
G (add A)
F7

feel\_ for you.\_ I think I love\_ you.\_ I

Fmaj7/G
G (add A)
F7

feel\_ for you.\_ I think I love\_ you.\_

Fmaj7/G
G
A/G
B/G
C/G

I.

Oh, oh, feel\_ for you.

2.



for you.

8va

F7/6 sus4



F7/6



G7/6 sus4



G7/6



I feel— for you.—

(8)

F7/6 sus4



F7/6



repeat and fade

I think I love— you.—

I

(8)

repeat and fade

# Tell Me Something Good

Words and Music by Stevie Wonder

Moderately Fast

Piano introduction in G major, 4/4 time. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line of eighth notes.

Chord diagrams: G, F, Em, Dm, C

You ain't got no kind  
"got no time" is what

Musical notation for the first vocal line, including treble and bass clefs, notes, and rests.

Chord diagrams: Bb, Am, F7

of feel - ing in - side.  
you're known to say.

Musical notation for the second vocal line, including treble and bass clefs, notes, and rests.

Chord diagrams: G, F, Em

I got some -  
I'll make you wish -

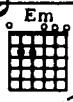
Musical notation for the third vocal line, including treble and bass clefs, notes, and rests.



thin' - that - 'll sho - nuff set your stuff on \_\_\_\_\_ fi -  
 there was for - ty eight ho - urs to each day.



re. (yeah) \_\_\_\_\_ Your



You've re - fused \_\_\_\_\_ to put \_\_\_\_\_ an - y - thing -  
 prob - lem is \_\_\_\_\_ you ain't \_\_\_\_\_ been loved -



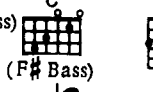
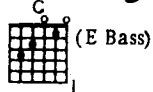
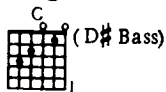
— be - fore your pride.  
 — like you should.

(C# Bass)

(D Bass)



What I got will knock  
But what I got to give



N. C.

4 times

your pride a - side.  
will sho - nuff do you good. ah oo ah oo

Chorus:



Tell me some - thing good. (synthesizer) Tell me, tell me, tell me.



D.S. and fade with Chorus

(D Bass)

Tell me that you {love me, like it} yeah.



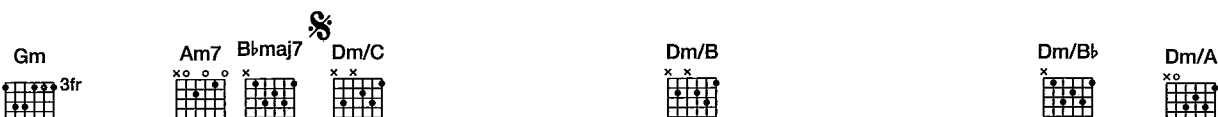
# Ain't No Mountain High Enough

Words and Music by  
Nickolas Ashford and Valerie Simpson

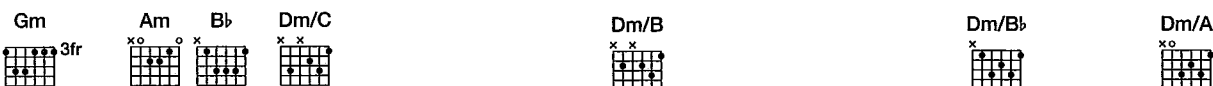
## Fast Rock Beat



Lis - ten ba - by, ain't no mount-ain high, ain't no val - ley low, ain't no riv - er



wide e-nough; ba - by if you need me call me no mat-ter where you are, no mat-ter how



— far; just call my name; I'll be there in a hur - ry; you don't have to wor-

*last time to fade*

Gm 3fr Am Bbmaj7 Bb6 Am7 Dm Bbmaj7 Bb

- ry, 'cause ba-by there ain't no mount-ain high e-nough, ain't no val-ley low

Am7 Dm Bbmaj7 Bb6 Am7 Dm G

e-nough, ain't no riv-er wide e-nough to keep me from get-ting to you

1. Bb 2. Bb C7sus4 C7 C7sus4

- babe. Re-mem-ber the day - babe. No

C7 Asus4 Am Dsus4 Dm

wind, no rain or win-ter's cold can stop me ba-

B♭maj7      Gm7      B♭      C

by, \_\_\_\_\_ 'Cause you are my goal.  
(2nd voice) If you're ev - er in trou - ble; I'll be

*D.♯ al fade*

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)

# Reach Out And Touch (Somebody's Hand)

Words and Music by  
Nickolas Ashford and Valerie Simpson

(♩ = 132)

C7 F/C C C7





F/C C Bb/D

Am7 F/G C/G


Reach out and touch, some - bo - dy's hand, make this world a






F/G C Am7 F/G

bet - ter place if you can. Reach out and touch,

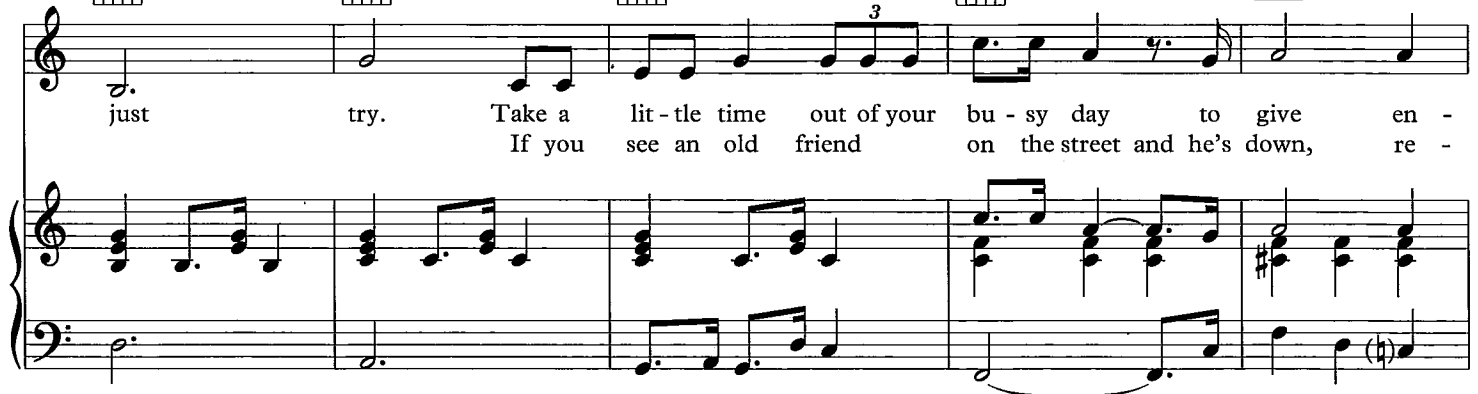
C  Am  F/G  Em 

some - bo - dy's hand, make this world a bet - ter place if you can,



Em/D  Am7  C/G  F  Faug5 

just try. Take a lit - tle time out of your bu - sy day to give en -  
If you see an old friend on the street and he's down, re -



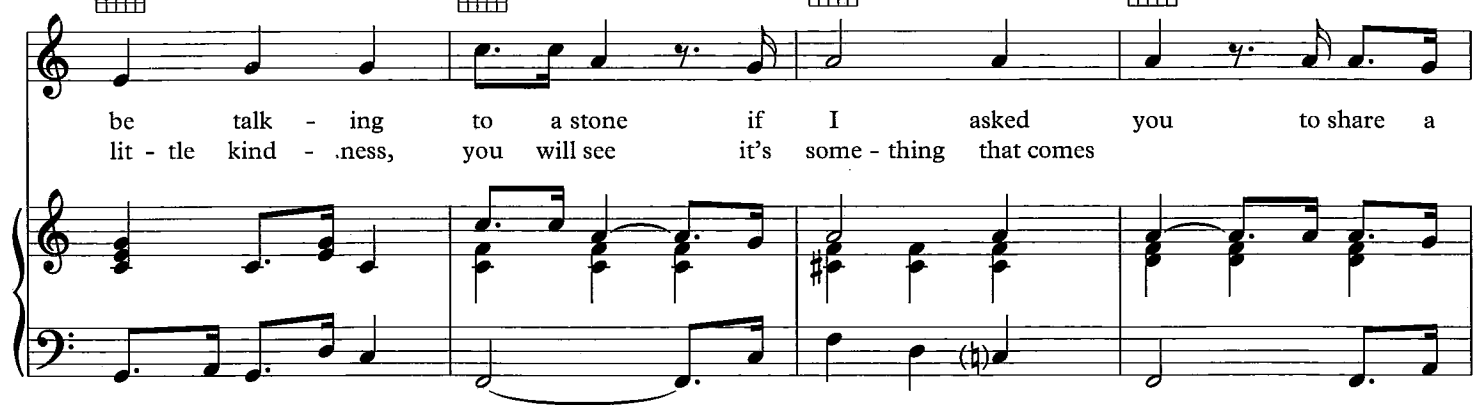
F6  G9  Em  Em/D  Am7 

- cour - age - ment to some - one who's lost the way, just try. Would I  
- mem - ber his shoes could fit your feet, just try. Try a



C/G  F  Faug5  F6 




be talk - ing to a stone if I asked you to share a  
lit - tle kind - ness, you will see it's some - thing that comes



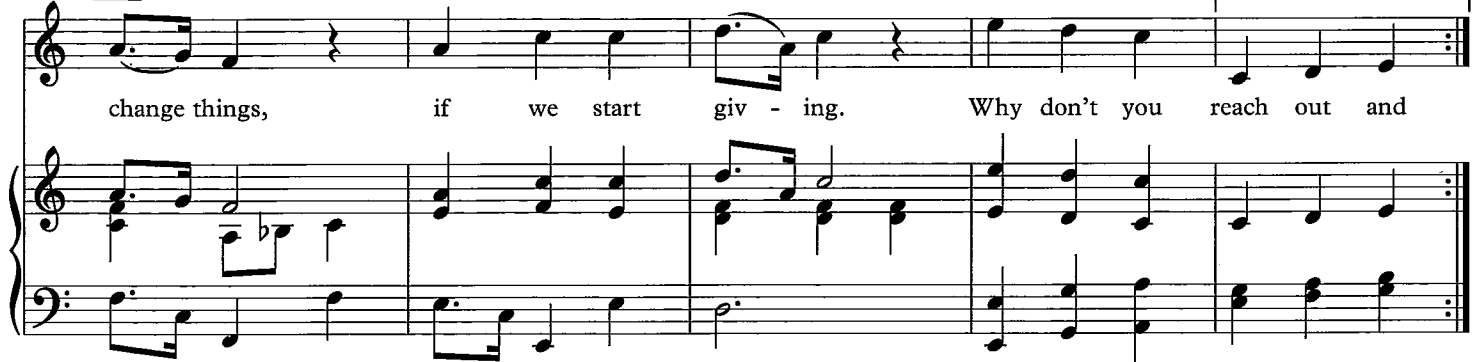
G9  Gm  3fr A7  C 



prob - lem that's not your own, your own. We can  
 ve - ry nat - ural - ly, oh yeah.




F  Am/E  Dm  N.C. 1.

change things, if we start giv - ing. Why don't you reach out and



2. Am  F/G 





why don't you reach out and touch, - some - bo - dy's




Cmaj7  Bb 







hand,













ba, ba, ba, ba, ba, ba, ba, ba, oh,
















ba, ba, ba, ba, ba, oh, ah,




*(vocal ad lib.)*  
reach out. Reach out, touch some-bo-dy's



hand, make this world a bet-ter place if you can. Reach out

*repeat ad lib. to fade*



# Love Hangover

Words and Music by  
Pamela Sawyer and Marilyn McLeod

(♩ = 72)



The first system of the piano introduction features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a series of chords: E5, C/D, and Em7. The bass clef staff provides a steady accompaniment with eighth and quarter notes.



The second system continues the piano accompaniment, featuring the same chord sequence: A7, C/D, Em7, A7, and C/D. The melody in the treble clef staff consists of eighth and quarter notes.



If there's a cure for this, — I don't want — it, I don't want it.

The first line of the song features a vocal melody in the treble clef staff and piano accompaniment in the bass clef staff. The lyrics are: "If there's a cure for this, — I don't want — it, I don't want it." The piano accompaniment includes the chords Em7, A7, and C/D.



If there's a re - me - dy, — I'll run from — it, from it.

The second line of the song features a vocal melody in the treble clef staff and piano accompaniment in the bass clef staff. The lyrics are: "If there's a re - me - dy, — I'll run from — it, from it." The piano accompaniment includes the chords Em7, A7, and C/D.



Em7 Am9 Am7

Think a-bout it all the time, ne-ver let it out of my mind, 'cause I

C/D Gmaj9 Em7

love\_\_\_\_\_ you... I've got the sweet - est\_ hang - o - ver, \_

Am9 C/D Gmaj9 Em7 Em

I don't want to get o - ver sweet - est\_ hang - o - ver, \_ yeah, \_\_\_\_\_

Am9 C/D

I don't want to get o - ver, I don't want to get, I don't want

(♩ = 110)

Em



Em7



— to get

o - ver,

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a triplet in the first measure.



Musical notation for the second system, including piano accompaniment. The piano part continues with a steady eighth-note accompaniment.



Musical notation for the third system, including piano accompaniment. The piano part continues with a steady eighth-note accompaniment.



Musical notation for the fourth system, including piano accompaniment. The piano part continues with a steady eighth-note accompaniment.



(vocal ad lib.)

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a vocal line with lyrics: "I don't need no cure — sweet, sweet love sweet, sweet love hang-o-ver." The melody consists of eighth and quarter notes.

I don't need no cure — sweet, sweet love sweet, sweet love hang-o-ver.

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a steady eighth-note bass line. Chord symbols #B, #D, and #F are indicated below the staff.



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a vocal line with lyrics: "Don't call the doc-tor, don't call the preach-er,". The melody consists of eighth and quarter notes.

Don't call the doc-tor, don't call the preach-er,

Piano accompaniment for the second system, featuring a treble and bass clef. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a steady eighth-note bass line. Chord symbols #B, #D, and #F are indicated below the staff.



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a vocal line with lyrics: "sweet — love, I love — you, sweet — love me love." The melody consists of eighth and quarter notes.

sweet — love, I love — you, sweet — love me love.

Piano accompaniment for the third system, featuring a treble and bass clef. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a steady eighth-note bass line. Chord symbols #B, #D, and #F are indicated below the staff.



Piano accompaniment for the fourth system, featuring a treble and bass clef. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a steady eighth-note bass line. Chord symbols #B, #D, and #F are indicated below the staff.



If there's a cure for \_\_\_ this, \_\_\_ I don't want it. \_\_\_ Ha!



Sweet, sweet, sweet, sweet love.

1.



2.



Sweet, sweet, sweet, sweet

*repeat ad lib. to fade*



love.

# Almaz

Words and Music by Randy Crawford

Dm
Bbmaj7
Em7
A7
Dm
Bbmaj7

E7sus4
A7
Gm
F
C/E
Dm

She on-ly smiles, he on - ly tells — her that she's the  
 closely and I — watch whol - ly, I can't im-  
 kisses, she shares his wish - es, I'm sure he's

E7sus4
A7
Dm
Gm

flow-ers, the wind and spring. — In all her — splend-our, sweet-ly sur-rend -  
 a - gine love so rare. — She's young and — ten - der, but will life bend -  
 keen with-out a doubt. — With love so — cap - tive, so sore-ly cap -

F C/E Dm E7sus4 A7 Dm

ering her? tive, I look a - round, I ask the love I ask that in - no - cence\_ brings\_ is she ev - ery - where?\_ if I could play the part. Al - maz\_

Gm C F Bbmaj7 Em7 A7

pure\_ and\_ sim - ple, born in a world where love sur - vives\_

Dm C/E F Gm Gm C F Bbmaj7

Now men will want her 'cause life\_ don't haunt her, Al -

E7sus4 A7 1, 2. Dm Bbmaj7 Em7 A7

maz, you luck - y, luck - y thing\_

Dm Bbmaj7 E7sus4 A7 3. Dm

Now I watch  
He throws her — Al - maz,

This system contains the first system of music. It features a vocal line and a piano accompaniment. Above the vocal line, guitar chords are indicated: Dm, Bbmaj7, E7sus4, A7, and a 3rd ending Dm. The lyrics are: "Now I watch He throws her — Al - maz,". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Em7 A7 Dm E7sus4 A7

— you luck-y, luck-y thing— Al - maz, you luck-y, luck-y thing—

This system contains the second system of music. It features a vocal line and a piano accompaniment. Above the vocal line, guitar chords are indicated: Em7, A7, Dm, E7sus4, and A7. The lyrics are: "— you luck-y, luck-y thing— Al - maz, you luck-y, luck-y thing—". The piano accompaniment continues with the same eighth-note pattern.

Dm Bbmaj7 Em7 A7 Dm Bbmaj7

This system contains the third system of music. It features a vocal line and a piano accompaniment. Above the vocal line, guitar chords are indicated: Dm, Bbmaj7, Em7, A7, Dm, and Bbmaj7. The piano accompaniment continues with the same eighth-note pattern.

E7sus4 A7 Dm

This system contains the fourth system of music. It features a vocal line and a piano accompaniment. Above the vocal line, guitar chords are indicated: E7sus4, A7, and Dm. The piano accompaniment continues with the same eighth-note pattern.

# You Might Need Somebody

Words and Music by  
Tom Snow and Nan O'Byrne

♩ = 84

Capo 1

N.C.

Ebm7



Ab/Eb



Need some - bo - dy. —

Db/Eb



Ab/Eb



Ebm7



Ab/Eb



Db/Eb



Ab/Eb



Ebm7



When some -



Abm7



- bo - dy\_ reach - es for\_ your heart\_ o - pen up and let\_ them through,

Bb



Eb7



Abm7



'cause ev - ery - bo - dy\_ needs some-one\_ a - round,

Db



things can tum - ble down\_ on you. You dis -

Eb7



Abm7



- co - ver\_ when you look a - round, you don't have to be a - lone,  
fi - re\_ stir - ring your heart and you're sure it's



— strong and right, just one lov - er — is all you need to know —  
keep it burn - ing — through the cold and dark, —



when you're feel - ing all a - lone. — Oh,  
it can warm the lone - ly nights. —



you might need some-bo - dy, — you might need some-bo - dy — too, — you might



need some-bo - dy too. — You might need some-bo - dy, — you might need some-bo - dy — too, —



1.

Abm7



— you might need some-bo-dy too.



Abm7




2.



If there's Oh, you might

*repeat and fade*

need some-bo-dy too, — need some - bo - dy, — yeah.

# Midnight Train To Georgia

Words and Music by Jim Weatherly

Moderate

E♭ Gm/D Fm/C B♭7sus E♭ Gm/D

fr<sup>3</sup> x fr<sup>3</sup> x fr<sup>3</sup> x fr<sup>3</sup> x fr<sup>3</sup> x

L. A. — proved — too much for the man,  
He kept dream - in' that some day — he'd be a star,

*mf*

Fm/C B♭7 E♭ Gm/D Fm/C F7

x fr<sup>3</sup> x fr<sup>3</sup> x 3

so he's leav - in' the life he's  
but he sure found out the hard way that dreams don't

3

B♭7sus E♭ Gm/D

x fr<sup>3</sup> x fr<sup>3</sup> x

come to know.  
al - ways come true. He said he's go - in' back to find  
So, he pawned all his hopes,

3

(b)

Fm/C

Bb7sus

Eb

Gm/D

Fm

Bb7



and he e - ven ooh, what's left of his world,  
sold his old car; bought a



the world he left be - hind not so long a - go.  
one way tick - et to the life he once knew. Oh, yes he did;



he said he would He's be leav - in' on that mid - night train to Geor-



- gia; said he's go - in' back to a sim - pler

Bb7sus



fr<sup>3</sup> x Eb



fr<sup>3</sup> x Gm



place and time.

And I'll be with him

Fm



Bb7sus



fr<sup>3</sup> x Cm



F7



on that mid -night train to Geor - gia;

fr<sup>4</sup> Ab



Bb7



fr<sup>3</sup> x Eb



fr<sup>3</sup> Gm/D



1.

Fm/C



Bb7sus



I'd rath- er live in his world- than live with- out him in mine.

2.

Fm/C



Bb7sus



fr<sup>3</sup> x Eb



fr<sup>3</sup> x Gm/D



Fm7/C



Bb7



repeat and fade

Go, gon- na board, gon- na board, gon- na board, the mid -night train; got- ta

repeat and fade