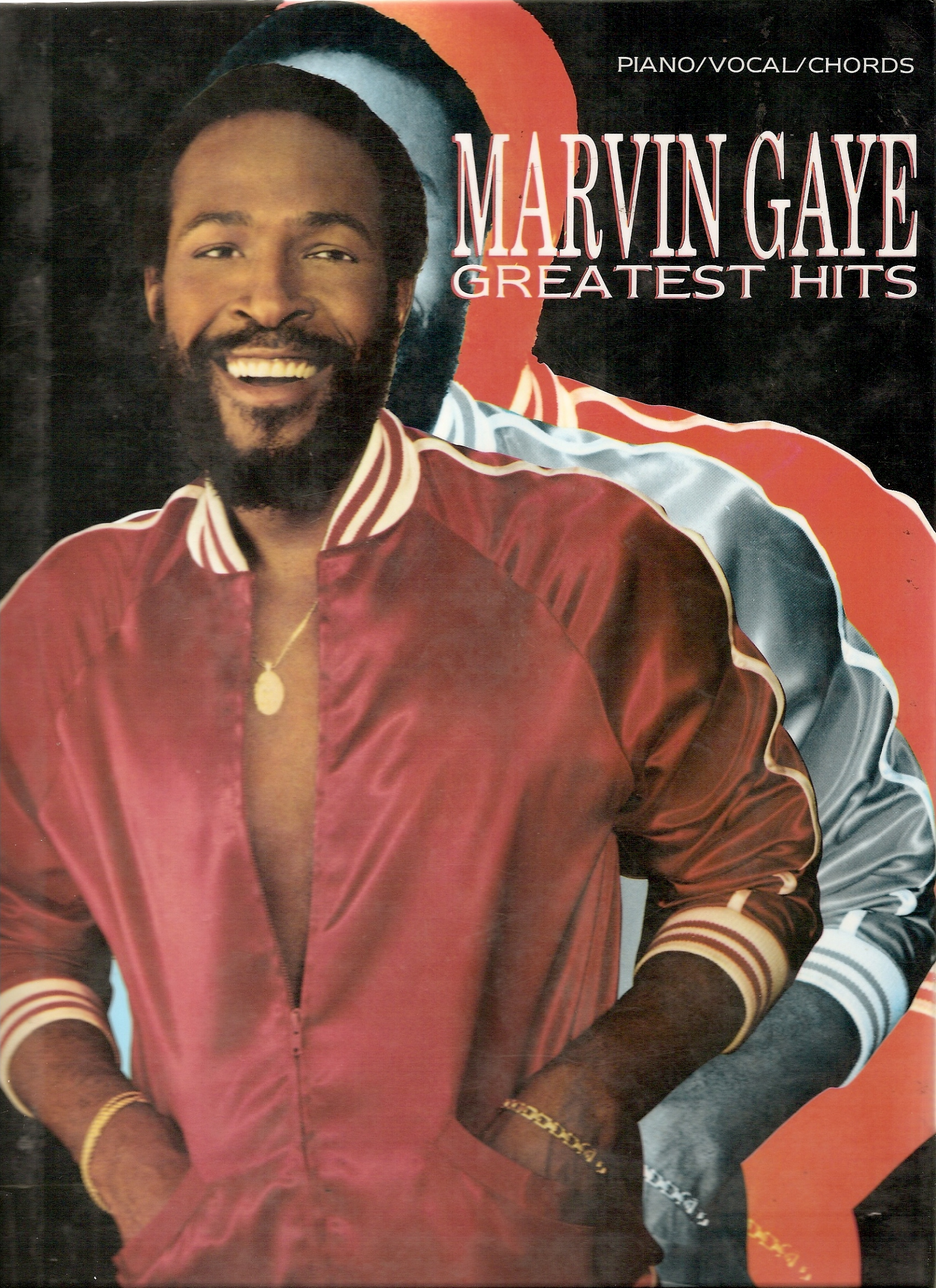


PIANO/VOCAL/CHORDS

MARVIN GAYE

GREATEST HITS



PIANO/VOCAL/CHORDS

MARVIN GAYE

GREATEST HITS

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WHAT'S GOING ON

Words and Music by
MARVIN GAYE, AL CLEVELAND
and RENALDO BENSON

Moderate



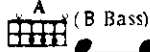
Moth - er, moth - er *mf* There's too man-y of you cry-ing.



Bro - ther, bro-ther, bro - ther, — there's far too man-y



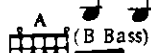
of you — dy - ing. You — know we've got to find — a way —



to bring some lov - in' here to-day, — yeah! — no repeat on D.C.



Pick-et lines — and pick-et signs, — don't pun-ish me with — bru -



tal-i-ty; talk to me so you can see; Oh, what's go-ing on. — What's

C#m7 Emaj7 C#m7

go - ing on ——— yeah, — what's go - ing on, — oh, what's go - ing on. — Ah —

Am9 Horn Solo

Ah, Ah, Ah. — I — yi, yi, yi, — yi, yi, — yi, yi, —

Am9

— ya, ya, — ya.

Amaj7 (B Bass) last time fade

I yi, yi, yi, yi, yi, ya, ya, ya, ya, ya, ya, ya. She

B13 B9+ D. C. with no repeat

de doot do do de doot ba do be do be do bu bu bu bu bu do.

2. Father, father we don't need to escalate
 You see, war is not the answer for only love can conquer hate
 You know we've got to find a way to bring some lovin' here today. (Chorus)

3. Father, father everybody thinks we're wrong
 Oh but, who are they to judge us simply because our hair is long?
 Oh you know we've got to find a way bring some understanding here today. (Chorus)

I HEARD IT THROUGH THE GRAPEVINE

Words and Music by
NORMAN WHITFIELD and
BARRETT STRONG

Moderate

mm I bet you're won-derin' how I knew 'bout your plans —
mf 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.

I Heard It Through The Grapevine - 2 - 1

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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



To Coda

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

1. I know a man oo
 2.

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?

DANCING IN THE STREET

Words and Music by
MARVIN GAYE, IVY HUNTER
and 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



Dancing In The Street - 2 - 1

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

G7

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

C4m, F#m,

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

B7sus, E

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.)

1. E

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)

AIN'T NO MOUNTAIN HIGH ENOUGH

Words and Music by
NICKOLAS ASHFORD and
VALERIE SIMPSON

Fast Rock Beat

Gm Am7 Bbma7 Dm (C Bass) Dm (E Bass)

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

Dm (Bb Bass) Dm (A Bass) Gm Am7 Bbma7 Dm (C Bass) Dm (E 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 Am Bb Dm (C Bass)

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

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

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

Bbma7 Bb6 Am7 Dm Bbma7 Bb6

Chorus-Fade last time

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

Ain't No Mountain High Enough - 2 - 1

Am7 Dm Bbmaj7 Bb6 Am7 Dm

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

C Bb 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) Bbmaj7 Gm7 Bb

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

C

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

D.S. al Fade

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)

THAT'S THE WAY LOVE IS

Words and Music by
 NORMAN WHITFIELD
 and BARRETT STRONG

Moderate



Oh ba-by as the bit-ter tears fall from your eyes—
 Yeah, now I know you're walk - ing down a - lone — some road

Oh a thou-sand times you ask your-self why. The
 and your heart is car-ry-ing a heav - y load. I know you feel

one guy you loved has de - part - ed and you're left a - lone and bro - ken heart-
 like you ain't got a friend girl — and your whole world is cav-ing in.

ed. Oo, love just comes — and it goes how long —
 Oh, now is the time to be strong you bet-ter for -

it's gon - na last — no-bod-y knows. Uh huh, that's the way —
 get him now that he's gone; just re-mem - ber, that's the way —



love. is babe, ——— (that's the way love is Sho' nuff' how it is) Oh
 love is hon - ey, (that's the way love is Sho' nuff' how it is) Oh



that's the way ——— love is, shook up, (that's the way love is Sho'
 that's the way ——— love is, ba - by (that's the way love is Sho'



To Coda ⊕ 1. nuff how it is) that's how it is. ——— Wo ——— that's how it is hon - ey
 nuff how it is) that's how it is. ———



2. ———



Oh ——— ba-by

1. **Ab7**
 2. **Ab7** D.S. al CODA

Oh - lis-ten to me lit-tle dar - lin! The

Ebm
 Coda

Wipe a - way your tears

love is here. To - day and
 all of your joys

gone to-mor - row;
 turn to sor - row;
 (that's the way love is Sho' nuff how it is) I say
 (that's the way love is Sho' nuff how it is) (fade)

3. Oh, listen to me little darlin'
 The road of love gets rough sometimes
 Don't let it get the best of you.
 Said I've been hurt by love so many times
 So I know just what you're going through
 Oh, you wish that you were never born
 You better forget him now that he's gone;
 Just remember, that's the way love is babe
 That's the way love is. Sho' nuff how it is
 Oh, that's the way love is, honey,
 That's the way love is. Sho' nuff how it is
 That's how it is.

HOW SWEET IT IS (To Be Loved By You)

Words and Music by
BRIAN HOLLAND,
LAMONT DOZIER and
EDDIE HOLLAND

Moderate, with a shuffle

The musical score is written in 4/4 time with a key signature of one sharp (F#). It includes guitar chord diagrams for C, Am7, (D Bass) Am, G, Em, and D7. The piano accompaniment features a steady bass line and chords. The vocal line includes lyrics and three alternative endings.

How sweet it is _____ to be loved by you.

How sweet it is _____ to be loved by

you.

1. I need - ed the shel-ter _____ of _____
 2. I close my _____ eyes at night, _____
 3. Instrumental

some-one's arms, _____ there _____ you _____ were.
 won-der-in' where would I be with-out you, in my life.

HOW SWEET IT IS

(To Be Loved By You)

Words and Music by
 BRIAN HOLLAND
 LAMONT DOZIER and
 EDDIE HOLLAND

Moderate, with a shuffle

The musical score is written in 4/4 time with a key signature of one sharp (F#). It includes guitar chord diagrams for C, Am7, (D Bass) Am, G, Em, and D7. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line includes lyrics and three alternative endings.

How sweet it is _____ to be loved by you.

How sweet it is _____ to be loved by

you.

1. I need - ed the shel - ter _____ of _____
 2. I close my _____ eyes at night,
 3. Instrumental

some-one's arms, _____ there you _____ were.
 won-der-in' where would I be with-out you, in my life.

I need-ed some-one to un-der - stand my ups and downs, — there — you — were, —
 Ev - 'ry - thing I did was just a bore; — ev - 'ry - where I went, seems I've —

To Coda Ⓢ

been there be-fore, with sweet — love and de - vo - tion,
 but you bright-en up for me all — of my days —

deep-ly touch-ing my e - mo - tion. — I want to stop and thank you,
 with a love so sweet in so man - y ways

ba - by; — I want to stop and thank you ba - by, yes, I do;

D. C. al Coda (after 2nd ending)

12.



You were bet-ter to me than I was to my-self, — for



Coda



me there's you and there ain't no - bo - dy else. — I want to stop and thank you



ba - by; — I want to stop and thank you ba - by, yes I do,



repeat and fade

How sweet it is — to be loved by you.

TOO BUSY THINKING ABOUT MY BABY

Words and Music by
 JANIE BRADFORD,
 NORMAN WHITFIELD and
 BARRETT STRONG

Moderate

The musical score is presented in a standard format with a vocal line and piano accompaniment. The tempo is marked 'Moderate'. The key signature has one flat (B-flat major/D minor). The score includes guitar chord diagrams for F, Gm, and Am, and piano accompaniment in treble and bass clefs. The lyrics are: 'I ain't got time to think a - bout mon - ey or what it can buy, and I ain't got time to sit down and won - der at what make the bird - ies fly. I don't have time to think a - bout what makes the flow - ers'.

mf

I ain't got time to think a - bout mon - ey

or what it can buy, and I ain't got time to

sit down and won - der at what make the bird - ies fly.

I don't have time to think a - bout what makes the flow - ers

Too Busy Thinking About My Baby - 4 - 1

Bbmaj7



Am



Bbmaj7



grow, _____ ain't _____ nev - er give it a thought _____ to

Bbmaj7



Gm7



F



Gm



F



Gm



F



where riv - ers flow. _____

Gm7



F



Ain't got time _____ for noth - in' else.

F



Gm



F



Gm



F



Gm



F



I ain't got time _____ to dis - cuss the weath - er, or know _____ what's go - ing

Gm7 F Gm F Gm F

on, and I ain't got time to do no stud - y - ing

Gm F Gm7 F Am

once I get out of class. And I'm just a

Bbmaj7 Am Bbmaj7

fel - low with a one — track mind, — and when it

Am Bbmaj7 Bbmaj7 Gm

comes to think - in' a - bout an - y - thing but my ba - by, I just don't have time.

The musical score is arranged in a standard format with a vocal line and piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature is one flat (B-flat major), and the time signature is 4/4. The score includes guitar chord diagrams for Gm7, F, Gm, Bbmaj7, and Am. The piano accompaniment features triplets in the right hand and a steady bass line in the left hand. The lyrics are written below the vocal line.

F Gm F Gm F Gm7 F Fine
 Ain't — got time — for noth - in' else.

F Gm F Gm F Gm F
 I ain't got time to read a news - pa - per or look at —

Gm F Gm F Gm F
 V. — 'Cause I'm not con - cerned — with what the fu - ture holds —

Gm F Gm Am Asus D.S. at Fine
 in store — for me. I'm — just a

YOU'RE ALL I NEED TO GET BY

Words and Music by
NICKOLAS ASHFORD
 and **VALERIE SIMPSON**

Moderately

You're All I Need To Get By - y - y.

(Boy) Like the sweet morn-ing dew, I took one look at you, And it was plain to see
(Boy) Like an ea-gle pro-jects his nest for you I'll do my best, Stand by you like a tree,

you were my des - ti - ny. *(Girl)* With my arms o - pen wide, I threw a - way my pride.
 dare an - y bod - y to try and move me. *(Girl)* Dar - lin' in you I found strength where I was torn down

I'll sac - ri - fice for you ded - i - cate my life for you.
 Don't know what's in store but to - geth - er we can o - pen an - y door

I will go where you lead al - ways there in time of need.
 Just to do what's good for you and in - spire you a lit - tle high - er.

You're All I Need To Get By - 2 - 1

D7 Fm

(Boy) And when I lose my will you'll be there to push me up the hill. There's
 (Boy) I know you can make a man out of a soul that did-n't have a goal. 'Cause

Chorus

C F C F F# C D7 Fm

no, no look- ing back for us, we got love sure 'nough, that's e - nough. You're
 we, we got the right found- a - tion and with love and de - ter - mi - na - tion. You're

1. C F C Fm C Fm G7. 2. C

all, You're All I Need To Get By. I all, you're all I

F C F

want to strive for and do a lit- tle more. All, all the joys un- der the sun wrapp'd up in- to one. You're

C Bb7 A7 Fm6 G9 G7-9 (Sus 4) C D7 Fm6 C6

all, You're All I Need To Get By.

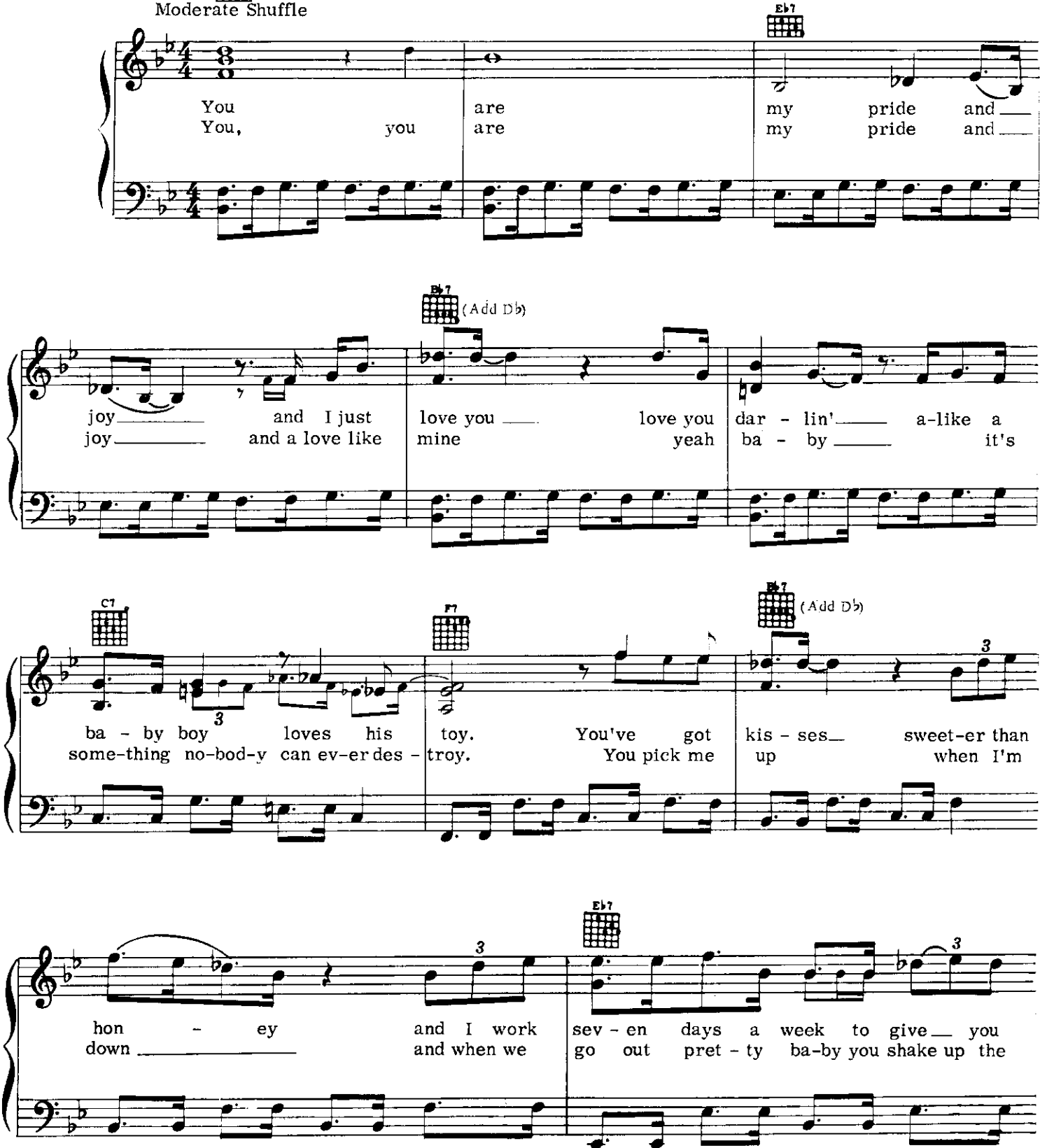
play 3 times

rit.

PRIDE AND JOY

Words and Music by
 NORMAN WHITFIELD, MARVIN GAYE
 and WILLIAM STEVENSON


 Moderate Shuffle



The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a piano accompaniment part in the bass clef and a vocal line in the treble clef. The tempo is marked 'Moderate Shuffle'. Chord diagrams are provided for Eb7, C7, F7, and Eb7 (Add Db). The lyrics are as follows:

You, you are are my pride and
 You, you are are my pride and

joy and I just love you love you dar - lin' a-like a
 joy and a love like mine yeah ba - by it's

ba - by boy loves his toy. You've got kis - ses sweet-er than
 some-thing no-bod-y can ev-er des - troy. You pick me up when I'm

hon - ey and I work sev - en days a week to give you
 down and when we go out pret - ty ba-by you shake up the

Pride And Joy - 3 - 1

all my mon-ey; and that's why you are my pride and
 whole darn town; and that's why I be-lieve you're my pride and

Bb7 (Add Db) **F7** (Add Ab)

joy;
 joy; and I'm tell-ing the world you're my (pride and joy,) pride and

Bb **F7** **Bb7** (Add Db)

to Coda

joy, (pride and joy,) I be-lieve I'm your (ba - by boy,) ba - by

Bb7

boy, (ba - by boy,) and I know that you're my (pride and joy,) pride and

Bb

D.C. al Coda

joy (*pride and joy*.) yeah ba - by, (*ba - by boy*.) yeah ba - by (*ba - by boy*.)

Coda

yeah, yeah, yeah. Yeah, (*pride and joy*.) yeah yeah, (*pride and joy*.) yeah, —

(*pride and joy*.) (*pride and joy*.) ah — — — (*ba - by boy*.) ba - by
fade 2nd time

boy, (*ba - by boy*.) oo — — (*pride and joy*.) my pride and joy, (*pride and joy*.) and I love — you — like a ba -

by — — loves his toy. — — Yeah, yeah, yeah.

GOT TO GIVE IT UP

(Part 1)

Words and Music by
MARVIN CHAMBERLAIN

Moderate

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a G major chord, while the left hand plays a bass line with eighth notes and rests.

A7



I used to go out to par - ties
stand - in'

The vocal line begins with a quarter rest, followed by a half note 'I', a quarter note 'used', a quarter note 'to', a quarter note 'go', a quarter note 'out', a quarter note 'to', a quarter note 'par', a quarter note 'ties', a quarter note 'stand', and a quarter note 'in'. The piano accompaniment continues with the same rhythmic pattern as the introduction.

and - stand - a - round;
up - side the wall. 'cause I was too ner -
I have got

The vocal line continues with a quarter note 'and', a quarter note 'stand', a quarter note 'a', a quarter note 'round', a quarter note 'up', a quarter note 'side', a quarter note 'the', a quarter note 'wall', a quarter note 'cause', a quarter note 'I', a quarter note 'was', a quarter note 'too', a quarter note 'ner', a quarter note 'I', a quarter note 'have', and a quarter note 'got'. The piano accompaniment continues with the same rhythmic pattern.

vous
my-self to - geth - er, ba - by, to real - ly get - down.
now I'm hav - in' a ball.

The vocal line continues with a quarter note 'vous', a quarter note 'my', a quarter note 'self', a quarter note 'to', a quarter note 'geth', a quarter note 'er', a quarter note 'ba', a quarter note 'by', a quarter note 'to', a quarter note 'real', a quarter note 'ly', a quarter note 'get', a quarter note 'down', a quarter note 'now', a quarter note 'I'm', a quarter note 'hav', a quarter note 'in', a quarter note 'a', and a quarter note 'ball'. The piano accompaniment continues with the same rhythmic pattern.

D7

E7

But my bod - y _____ yearned to be _____
 Long as you're groov - in' there's al - ways a chance

A7

B7

D7

free. _____ I got up _____ on the floor, _____ boy,
 some - bod - y watch - in'

E7

A7

B7

(Repeat Twice)

so some - bod-y could choose _____ me.
 might wan - na make ro - mance. _____

No more
 Move your

(Repeat Twice)

A7

Move it up, _____
 Turn it round, _____

ooh, shake it down, Ooh,

Am7

you can bump me when you want to, babe.

Dm7

This is such a groov - y par - ty, ba - by. Danc - in'

face to face and ev - ery - bod - y's scream-in'



this is such a groov - y place.

All the young la - dies are so fine.

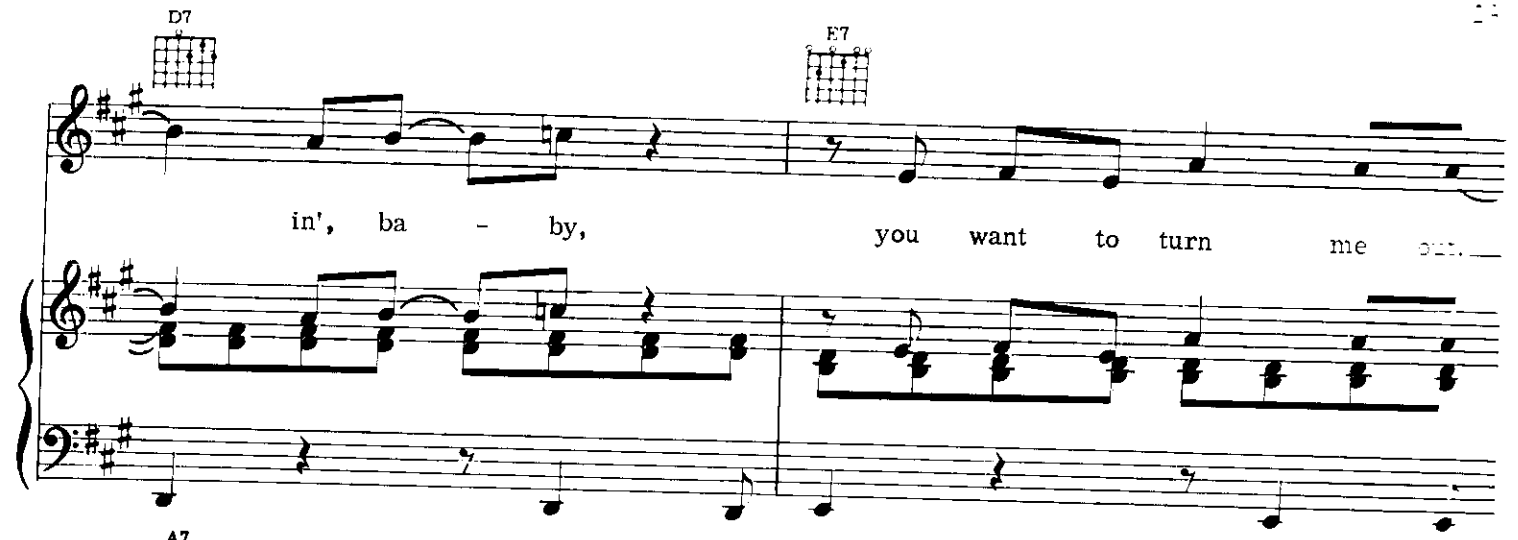
You're mov - in' your bod - y

leaves me with no doubt; know what you're think -

Chord diagrams: Am7, A7, D7, E7, A7, B7

D7  E7 

in', ba - by, you want to turn me out.



A7  B7  A7 

Think I'm gon - na let you do it? Keep on danc - in', oh,



Repeat and Fade

Keep on



3. Move your body, move baby, and dance all night,
 To the groovin', I feel all right.
 Havin' a party, ooh, invite all your friends;
 But if you see me stop by, let me in.
 Baby, just party all night long.
 Let me slip into your erotic zone.
 (We heard that!)

(Extra Lyrics for Ad Lib Ending)
 Keep on dancin', oh keep on dancin'.
 Ooh, look so good, yeah, keep on dancin'.
 Oh, now sugar, got to give it up.
 Keep on dancin', gotta give it up.
 Keep on dancin'

LET'S GET IT ON

Words and Music by
MARVIN GAYE and
ED TOWNSEND

Slow Soul Beat

mf
I've been real-ly try - in', ba - by, try-in' to hold-back this feel-

in' for so — long. And if you feel like— I feel, ba-by, then come on, — oh, come

on. Ooh, — Let's Get It On. Ow, — ba-by, Let's — Get It On. Let's love,

ba-by, Let's Get It On. — Su gar, Let's Get It On. — Ooh. —

We're all sen - si-tive peo - ple with so much — to give — Un-der-stand-ing — Su-gar,

Let's Get It On - 4 - 1

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

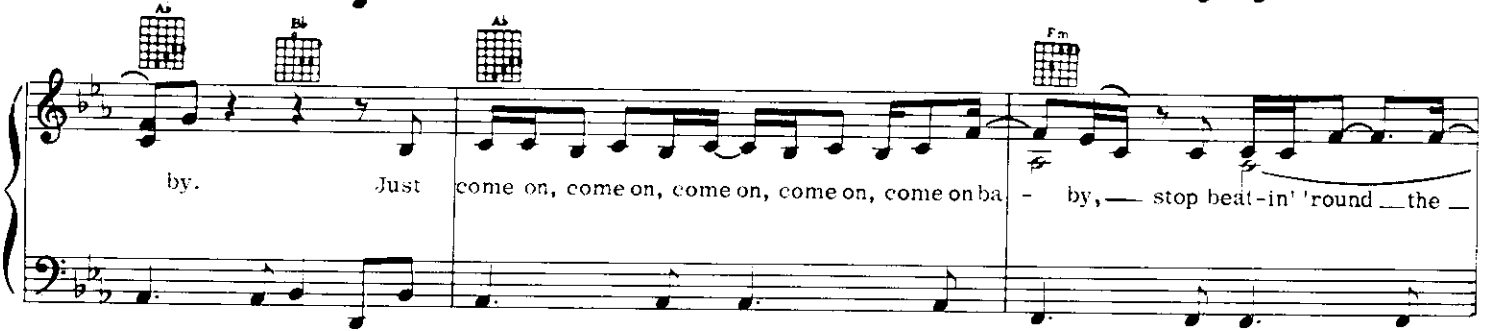
giv-in' your-self to me can nev-er be wrong if the love is true. Oh, ba - by,

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 worry. 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



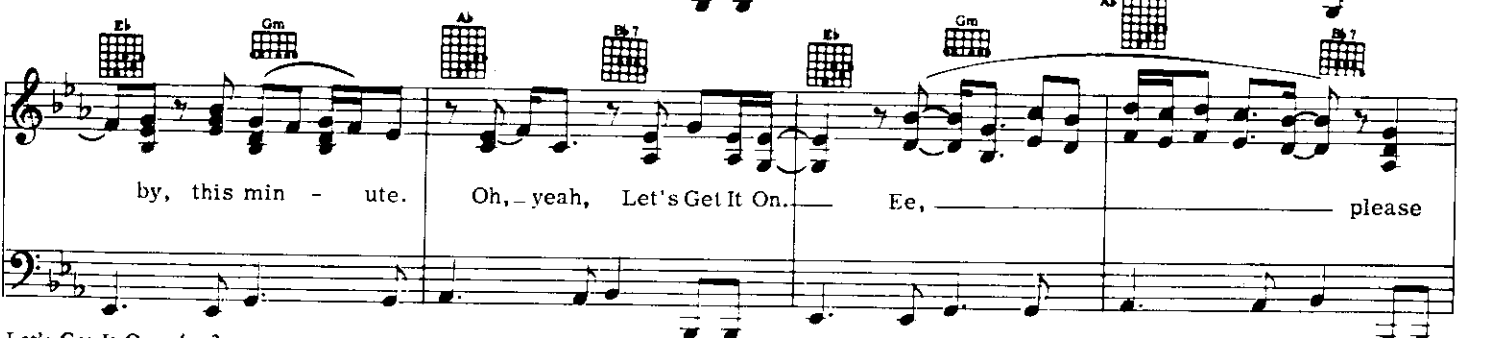
bush. Hey, Let's Get It On. Ooh, ooh. Let's Get It



On. You know what I'm talk-in' a-bout. Come on, ba



by. Hey, hey, Let your love come



out. If you believe in love, Let's Get It On. Ooh. Let's Get It On, ba

get it on. Hey, hey. Come on, come on, come on, come on, come on,

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.

Let's Get It On - 4 - 4

PO747SMX

MERCY MERCY ME

(The Ecology)

Words and Music by
MARVIN GAYE

Moderate

The musical score is written for piano and voice. It consists of five systems of music. Each system includes a piano accompaniment part with treble and bass staves, and a vocal line with lyrics. Chord diagrams are provided for the piano part, and some are labeled '(B Bass)'. The tempo is marked 'Moderate'. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

Lyrics:
 Woo — Ah — mer — cy, mer — cy me —
 Ah, — Things — ain't what — they used — to be. — No, — no, — where did all —
 — the blue — skies — go, — poi — son is the wind — that blows —
 — from the north — and south — and east woo — mer — mer — cu — ry Ah —
 — Oh — mer — cy, mer — cy me. — Ah — things —

Mercy Mercy Me - 2 - 1

The musical score is written in G major and 4/4 time. It consists of five systems of music. Each system includes a piano accompaniment (treble and bass clefs) and a vocal line. Chord diagrams for guitar are provided above the piano part. The lyrics are as follows:

System 1: - ain't what they used to be. - No, - no, no, ra-di-a - tion un - der-ground-and in the -

System 2: - sky; - an - i - mals - and birds who live near by are dy-ing. Oh,

System 3: land - how - much more a-buse from man - can she stand? Oh - na, - na, -

System 4: my sweet - Lord, no, no, na, na, na, -

System 5: - my, my Lord my - sweet Lord.

Chord diagrams shown: F#m7, Amaj7 (B Bass), E, Emaj7, Amaj7 (B Bass), Dbm7, F#m7, Amaj7 (B Bass).

1. Ah things ain't what they used to be, no, no
Oil wasted on the ocean and upon
Our seas fish full of mercury, Ah.
2. Ah things ain't what they used to be
What about this over crowded land
How much more abuse from man can she stand?

AIN'T NOTHING LIKE THE REAL THING

Words and Music by
NICKOLAS ASHFORD and
VALERIE SIMPSON

Moderate








Ain't noth - ing like the real thing, ba - by.




Ain't noth - ing like the real thing. —






I got your pic - ture hang - in' on the wall, — but

Ain't Nothing Like The Real Thing - 3 - 1

Abmaj7 G Cm7

it can't see — or come to me — when I call — your name. — I

Bbm7 Bbm Ab Eb Fm Eb (Eb Bass) (G Bass) (B♭ Bass)

re - al - ize — it's just a pic - ture in - side a frame. — 2.) I read your

Et Fm7 Eb Abmaj7 G (G Bass)

let - ters — when you're not near — me, but they don't move — me, and they don't groove me like

Cm7 Bbm7 Bbm Ab Eb Fm (Eb Bass) (Eb Bass) (C Bass)

when I hear — your sweet voice — whis - per - ing —

The musical score is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand, often using chords. Chord diagrams are provided for various chords: Abmaj7, G, Cm7, Bbm7, Bbm, Ab, Eb, Fm, Eb, Et, Fm7, Eb, Abmaj7, G, Cm7, Bbm7, Bbm, Ab, Eb, and Fm. Some bass notes are specifically indicated as (Eb Bass), (G Bass), or (B♭ Bass).

1.   2. 

in my ear. _____ be - ing there. _____ No oth - er

sound is quite the same as your name. _____ No touch can do _____

half _____ as much _____ to make me feel bet - ter, so let's get to - geth - er. *D.C. and fade*





3. I play the game, a fantasy.
I pretend I'm not in reality.
I need the shelter of your arms to comfort me.
4. I got some memories to look back on
And though they help me when you phone,
I'm well aware nothin' can take the place of you being there.

SEXUAL HEALING

Words and Music by
 MARVIN GAYE, ODELL BROWN
 and DAVID RITZ

Moderate half time feel ($\text{♩} = 1 \text{ beat}$)

Perc. *mf*

Guitar → G (Capo up 3 frets) Am Em7
 Keyboard → Bb Cm Gm7

(Whisper) Wake up, wake up, wake up, wake up!
 Sing: Oh ba - by now,
 (perc. con't throughout)

F Ab C Eb G Bb Am Cm

let's get down to - night.

Em7 Gm7 F Ab C Fb

Ooo

G

Am

Em7

F

C



Bb Cm Gm7 Ab Eb

Ba Ba

by, _____ I'm hot just like an ov -
by, _____ I got sick this morn -

G

Am

Em7

F

C



Bb Cm Gm7 Ab Eb

en;
in',

I need some lov - in'.
A sea was storm - in' _____ in - side of me.

G

Am

Em7

F

C



Bb Cm Gm7 Ab Eb

Ba Ba

by, _____ I can't hold _____ it much
by, _____ I think I'm _____ cap -

G

Am

Em7

F

C



Bb Cm Gm7 Ab Eb

long - er; _____
siz - in', _____

It's get - tin' strong - er and strong - er.
The waves are ris - in' and ris - in'. And

G

 Bb

Am

 Cm

Em7

 Gm7

F

 Ab

C

 Eb

When I get_ that feel - in' I want sex - u - al heal - ing, —
 When I get_ that feel - in' I want sex - u - al heal - ing, —

G

 Bb

Am

 Cm

Em7

 Gm7

F

 Ab

C

 Eb

sex - u - al — heal - ing. — Oh ba - by,
 sex - u - al — heal - ing. — (It's good for me)

G

 Bb

Am

 Cm

Em7

 Gm7

F

 Ab

C

 Eb

makes me feel so fine, — (It's sumpcherous)
 makes me feel so fine, —

G

 Bb

Am

 Cm

Em7

 Gm7

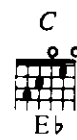
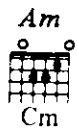
F

 Ab

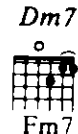
C

 Eb

Helps to re - lieve my mind. — (And it's good for us)
 Helps to re - lieve my mind. —



Sex - u - al — heal - ing ba - by — is good for — me.
Sex - u - al — heal - ing ba - by — is good for — me.

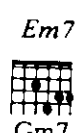
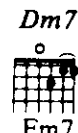
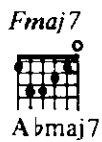


To Coda

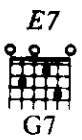
Sex - u - al — heal - ing is some - thing that's good for me...
Sex - u - al — heal - ing is some - thing that's good for me...



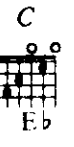
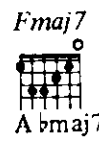
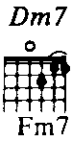
When - ev - er blue tear — drops — are fall - ing —



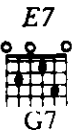
And my e - mo - tion - al — sta - bil - i - ty — is leav - ing



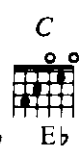
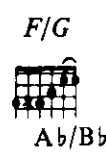
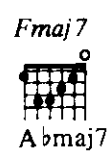
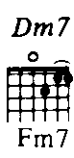
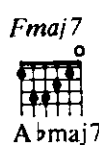
me — There is some - thing I — can do: I can



get on the tel - e - phone — and call — you up, ba - by. Say



Hon - ey, I know you'll be there — to re - lieve — me 'cause the



love you give to me — will be.



If you don't know the thing you're deal - ing,

Fmaj7



Abmaj7

Dm7



Fm7

Em7



Gm7

Fmaj7



Abmaj7

F/G



Ab/Bb

— can tell you dar - lin', that it's sex - u - al heal - ing.

G



Bb

Am



Cm

Em7



Gm7

F



Ab

C



Eb

Get up, get up, get up, get up, Let's make love to - night!

G



Bb

Am



Cm

Em7



Gm7

F



Ab

C



Eb

D.S. al Coda

Wake up, wake up, wake up, wake up, 'cause you do it right!

Coda

C

E \flat

E7

G7

And it's good for me.

And it's so good.

Fmaj7

A \flat maj7

Dm7

Fm7

Em7

Gm7

to me, my ba-by.

Oh

Fmaj7

A \flat maj7

F/G

A \flat /B \flat

C

E \flat

E7

G7

Oh, come take con-trol.

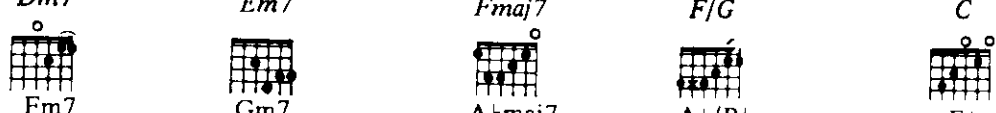
Just grab a hold.


Fmaj7

A \flat maj7


of my bod-y and mind;

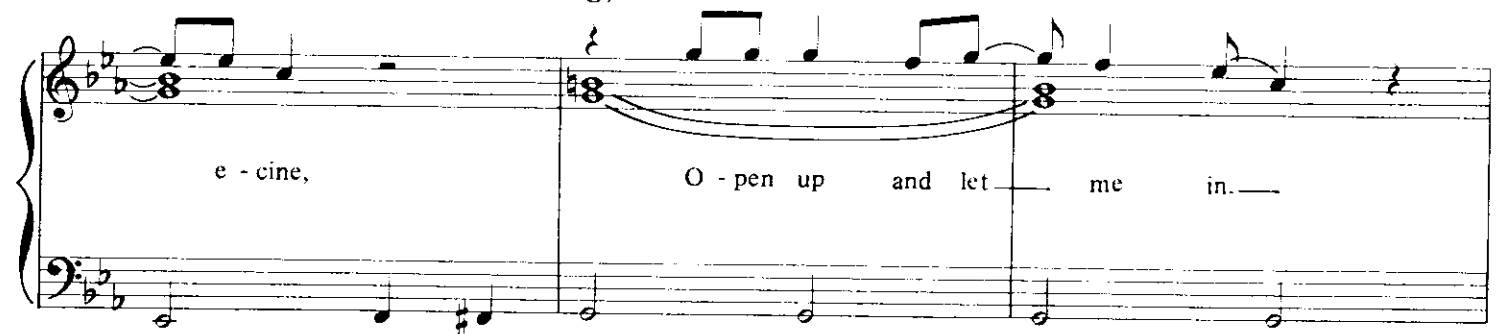
Soon we'll be

Dm7 *Em7* *Fmaj7* *F/G* *C*

Fm7 *Gm7* *Abmaj7* *A♭/B♭* *E♭*




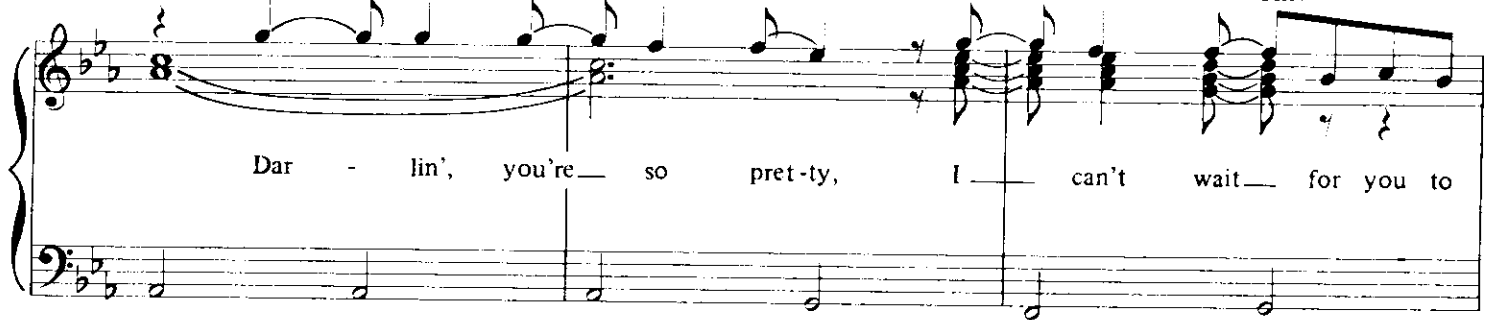
mak - in' it hon - ey, Oh, we'll be do - in', fine. You're my med -

E7

G7

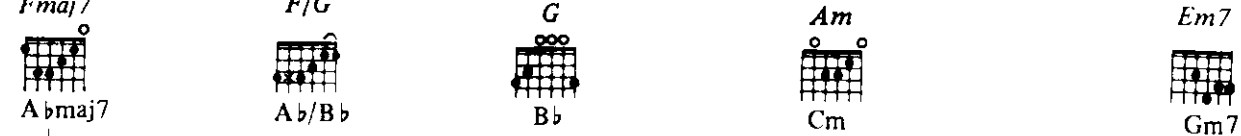


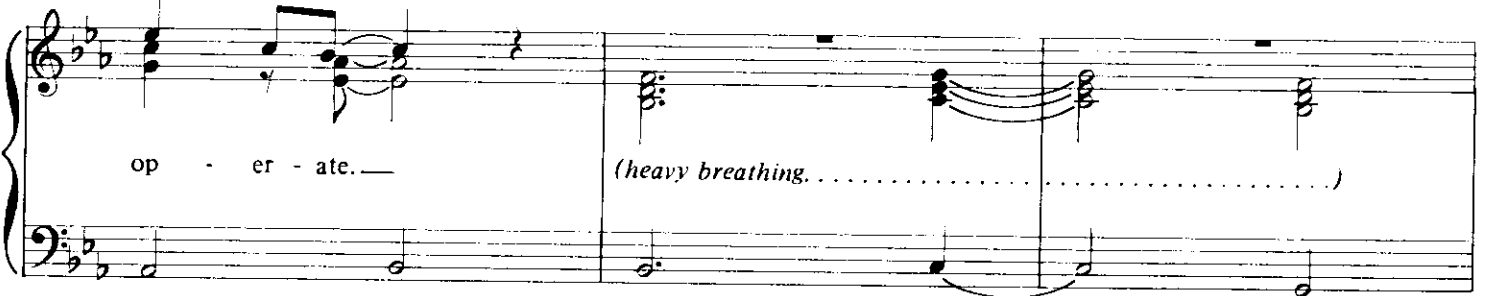
e - cine, O - pen up and let me in.

Fmaj7 *Dm7* *Em7*

Abmaj7 *Fm7* *Gm7*

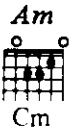
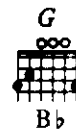


Dar - lin', you're so pret - ty, I can't wait for you to

Fmaj7 *F/G* *G* *Am* *Em7*

Abmaj7 *A♭/B♭* *B♭* *Cm* *Gm7*



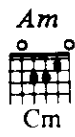
op - er - ate. (heavy breathing...)



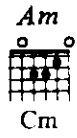
Let's make love to - night! Wake up, wake up,



wake up, wake up, 'cause you do it right!



(vocal improvisations)



Repeat and fade

MARVIN GAYE

GREATEST HITS

AIN'T NO MOUNTAIN HIGH ENOUGH
AIN'T NOTHING LIKE THE REAL THING
DANCING IN THE STREET
GOT TO GIVE IT UP
HOW SWEET IT IS (TO BE LOVED BY YOU)
I HEARD IT THROUGH THE GRAPEVINE
LET'S GET IT ON
MERCY MERCY ME (THE ECOLOGY)
PRIDE AND JOY
SEXUAL HEALING
THAT'S THE WAY LOVE IS
TOO BUSY THINKING ABOUT MY BABY
WHAT'S GOING ON
YOU'RE ALL I NEED TO GET BY

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