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Double
Album
Songs In The Key of Life
Stevie Wonder



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Stevie Wonder

\$9.95



Songs In The Key Of Life
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Those who have listened closely to Stevie Wonder's very first hit remember a question that has just now been fully answered:

"What key, what key?" asked the frantic bandleader's voice on the opening to "Fingertips, Part II."

"The key of life!" is the reply some fifteen years later, the eternal message of Stevie Wonder's sixteenth and finest LP "Songs In The Key Of Life."

Those who have a head for higher mathematics will also recall that Stevie's last two albums — released less than a year apart — each won five Grammy Awards and sold over one million copies. Simple arithmetic leads one to the possibility that "Songs In The Key Of Life" — over two years in the making, consisting of two solid LPs plus an EP bonus — could win an unprecedented 10 Grammy Awards and sell well over two million copies.

Those who number themselves, without question, among the ranks of tried and true Stevie Wonder fans — and that includes just about everybody these days — will know, without asking, that "Songs In The Key Of Life" adds up to the most massive and awesome work of pop music in the 1970's.

There are 21 tunes in all. Some are out-and-out love and/or lust songs, the kind fans of "You Are The Sunshine Of My Life" and "Boogie On Reggae Woman" will frenzy for. Others are songs with social significance a la "You Haven't Done Nothing" and "Living For The City." Still others like earlier hits "Higher Ground" and "Heaven Help Us All" bear strong religious overtones. But along with the universal appeal of all these facets of Wonder the ace songwriter, "Songs In The Key Of Life" also unveils tunes that are much more personal than his past work — songs that give us our clearest insights yet into the mind of Stevie Wonder the human being.

The Wonder of Religious Experience opens the album with Stevie playing the radio preacherman, asking us to send our donations to Box L-O-V-E. It's followed by a sensuous rocker urging us to "Have A Talk With God" when things get tough. And on "Saturn" (one of the songs contained on the bonus EP), Stevie creates a stunning science fiction paradise for all mankind, where the religion of the universe is peace and love.

The Wonder of Social Consciousness is also introduced on the very first side of the superalbum. "Village Ghetto Land" is a keen observation of a poverty situation. On the brighter side, "Sir Duke" is a happy Dixie-out-landish celebration of the black pioneers in American music: Basie, Ellington, Armstrong and Fitzgerald. "Pastime Paradise" deals in the error of living in the past and the benefits of looking towards a more promising future. And "Black Man" is probably the first history lesson ever set to a disco beat — complete with a funky pop quiz at the close of class. Black Studies programs all over the nation will never be quite the same!

"Ngiculela/Es Una Historia/I Am Singing" captures the interaction of African, Latin and American sounds and rhythms through consecutive Zulu, Spanish and English translations of the identical musical idea. The result is pure musical pleasure.

The Wonder of Pure Love doesn't come on through until the opening of Side Two. But then the romance flows like there's no stopping it. And with Wonder, there isn't!

"Knocks Me Off My Feet" is a rather energetic concept set against a relatively serene musical theme. But the contrast is indeed a knock-out. In "Summer Soft," love and nature intertwine as the heart changes with the seasons. "Ordinary Pain" is a song of break-up, a two-part male/female blues that brings the form to new heights of passion and power.

"If It's Magic" is the album's sole harmonica/vocal solo — and an even more hypnotic piece because of its unique position. "As" blends the eternity of "always" and the finality of "until" into one supreme statement of devotion everlasting. Meanwhile,

"Another Star" looks at fidelity when the two lovers involved are not so ideally matched in their sense of commitment.

"Ebony Eyes" is delivered in the style of a beauty pageant theme songs, celebrating the beauty of womanhood in its purest form. But "All Day Sucker" details the plight of manhood when she takes herself too seriously and doesn't let you get too close.

We get really close to The Wonder of Stevie Himself in five songs that round out this masterful collection of music.

The first of these personal songs in an instrumental — a form Stevie hasn't made much use of since his "Fingertips" days. "Contusion" brings us back to that fateful day in 1973 when an August car crash near Durham, North Carolina, almost took Stevie's life. It takes us all there, closer than mere words ever could.

"I Wish" describes Stevie's bad boy youth in a very brilliant first person. "Isn't She Lovely?" is a father beaming with pride over his first daughter, Aisha Zakiya (meaning "life and intelligence") while "Joy Inside My Tears" concerns the woman who, for Stevie, makes parental joy possible — his wife Yolanda.

"Easy Goin' Evening (My Mama's Call)" is the works! closing theme, also an instrumental, which allows us to glimpse the relationship between a younger Wonder and his mother. Stevie's ability to speak as clearly with melody as with words is the key to the song's effectiveness.

The overall key to appreciating the total scope of Wonder's latest musical triumph is indeed "life." It's the one key that unlocks all doors. With awareness and faith, with love and insight. Through the magic of the key of life, all problems open up to their ideal solutions.

Happily, the key of life is one we all can play and sing in. At least with Stevie Wonder's "Songs In The Key Of Life" there to show us how.

— ROBERT ADELS



Photo: JIM BRITT

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Photos: REGGIE WIGGINS

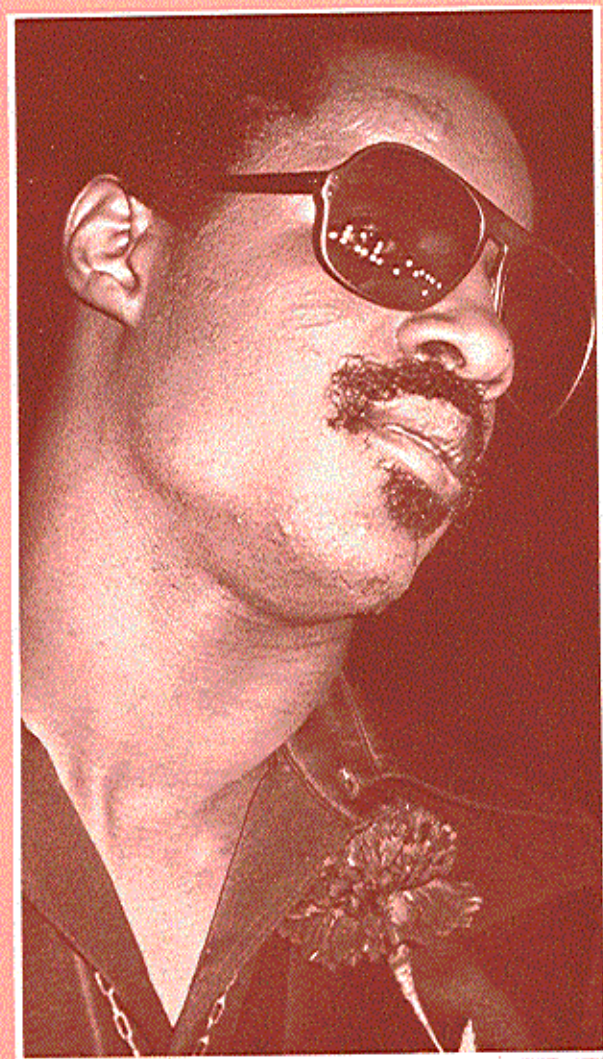


Photo: STEVEN TASH



Photo: STEVEN TASH

I've never considered myself an orator nor a politician, only a person who is fortunate enough, thanks to all of you, to become an artist given a chance to express the way he feels and hopefully the feelings of many other people. It is to me a fact that Stevie Wonder is that temporary someone of myself even though we have come to know each other very well and realized because of who he is, the many doors that have been opened may have been closed to myself, Stevland Morris. It is important that you do note permanently in your mind that I do take not a second for granted. For I do believe it is that Stevie Wonder is the necessary vehicle on which Stevland Morris must be carried on his mission to spread love mentalism. In every album that I have and shall do, it is not my goal for that to be better than that and the next to succeed the others, but only that I do and give the best I can at the time of my doing and giving and that only happens because of the dis- or satisfaction that made me want to be a better someone.



"Songs In The Key Of Life" is only a conglomerate of thoughts in my subconscious that my Maker decided to give me the strength, the love + love - hate = love energy making it possible for me to bring to my conscious an idea. An idea to me is a formed thought in the subconscious, the unknown and sometimes sought for impossibles, but when believed strong enough, can become a reality. So let it be that I shall live the idea of the song and use its words as my sight into the unknown, but believe positive tomorrow and I shall so when in evil darkness smile up at the sun and it shall to me as if I were a pyramid give me the key in which I am to sing, and if it is a key that you too feel, may you join and sing with me. My mind's heart must be polygamous and my spirit is married to many and my love belongs to all.

*Sweets
Je t'aime*

Francine, Lois, Diane, Peronica, Angie, Syreeta, Yvonne, CoCo, Pam, Yolanda Z., YOLANDA and

(there's an empty space for you)."

STEVLAND

P.S. TO YOLANDA, IF LOVE WAS FOR WHAT I SOUGHT, THEN YOU HAVE GIVEN ME MORE THAN I EVER KNEW EXISTED!



LOVE'S IN NEED OF LOVE TODAY

Words and Music by
STEVIE WONDER

Moderate

(Db Bass)



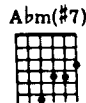
Abm(#7)



(Db Bass)



Oo oo oo oo — oo oo — oo oo — oo oo oo oo —



(Bb Bass)





oo oo — oo oo — oo — oo — oo —

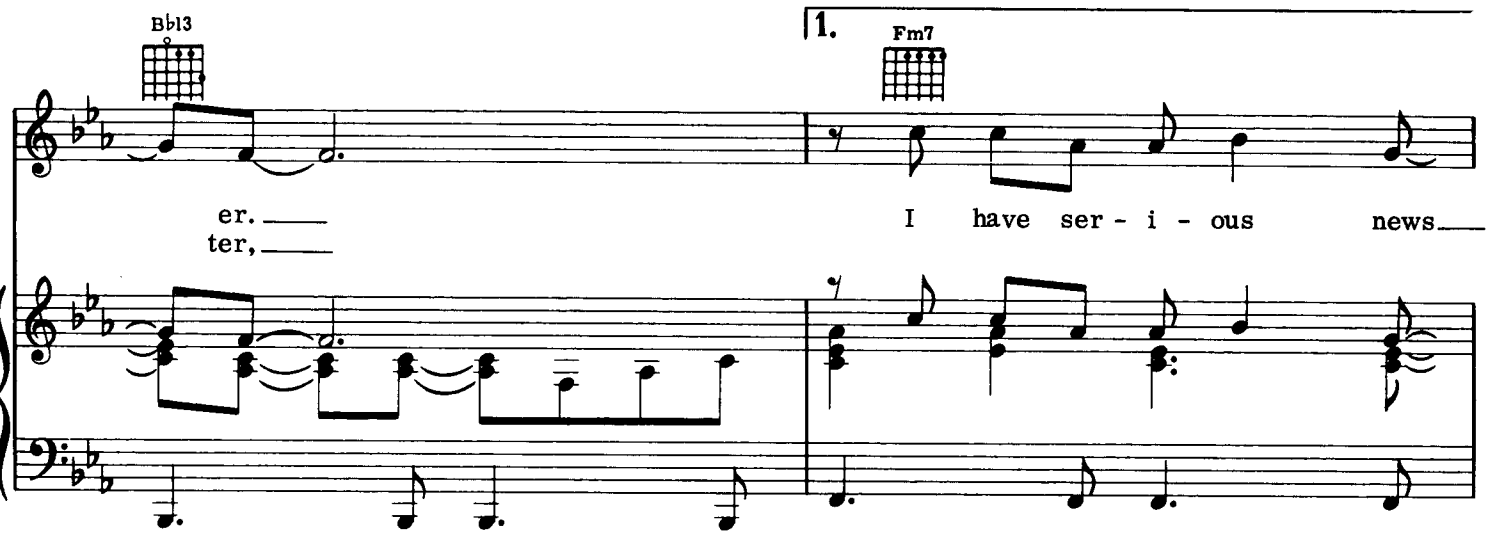







- 1.) Good morn or eve-ning friends. ———
- 2.) What I'm a - bout to say ———

Here's your friend - ly an - nounc -
could mean the world's dis - as -

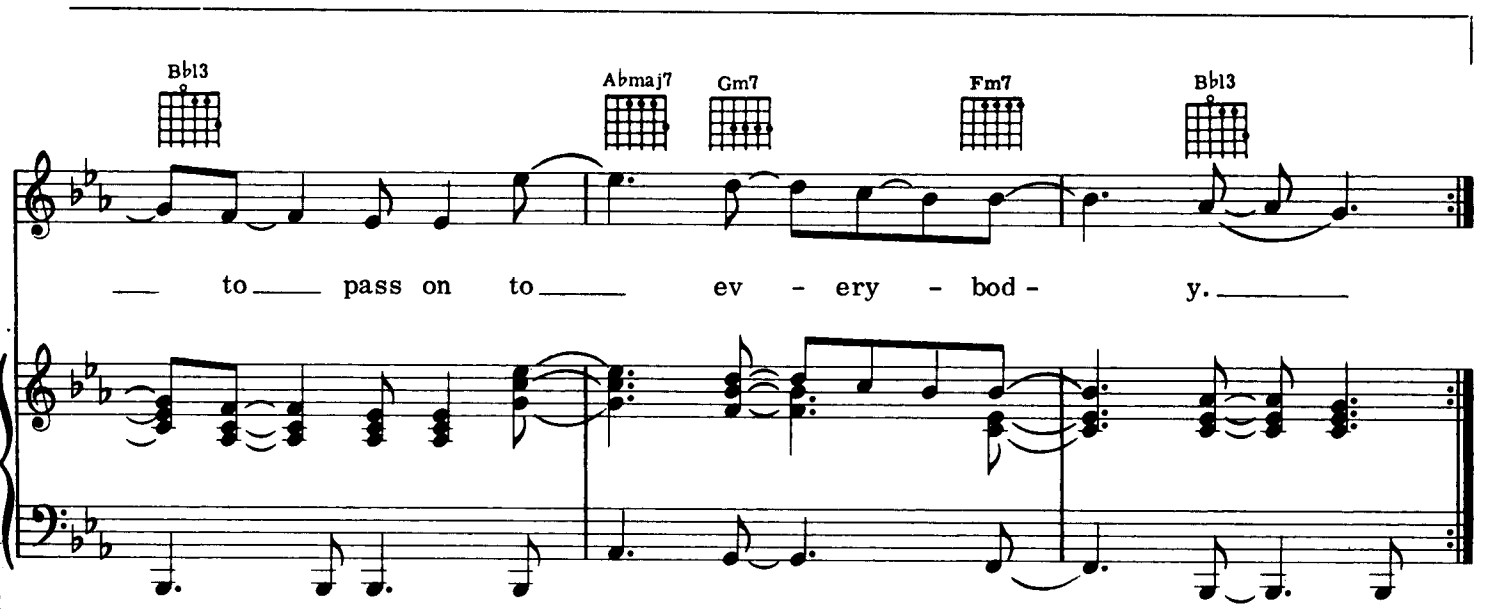
Bb13  **1.** **Fm7** 





er. _____ I have ser - i - ous news _____
 ter, _____



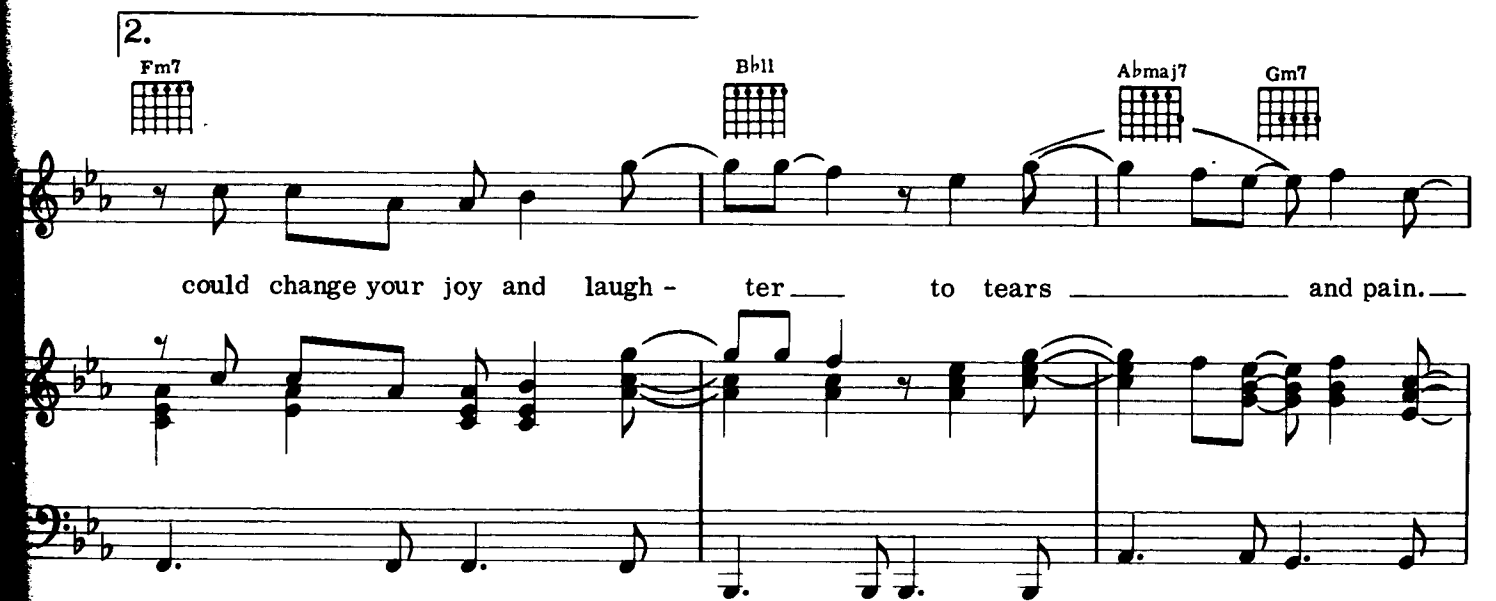
Bb13  **Abmaj7**  **Gm7**  **Fm7**  **Bb13** 

_____ to _____ pass on to _____ ev - ery - bod - y. _____



2. **Fm7**  **Bb11**  **Abmaj7**  **Gm7** 

could change your joy and laugh - ter _____ to tears _____ and pain. _____



Fm7 Bb11 Eb Cm7

It's that love's in need of

Detailed description: This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Above the vocal line are four guitar chord diagrams: Fm7, Bb11, Eb, and Cm7. The lyrics 'It's that love's in need of' are written below the vocal line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Gm7 Fm7

love to - day. Don't de - lay

Detailed description: This system contains measures 5 through 8. It features a vocal line and piano accompaniment. Above the vocal line are two guitar chord diagrams: Gm7 and Fm7. The lyrics 'love to - day. Don't de - lay' are written below the vocal line. The piano accompaniment continues with chords and a bass line.

Fm7 Cm7 Bb11

send yours in right a - way. Hate's

Detailed description: This system contains the final three measures of the piece. It features a vocal line and piano accompaniment. Above the vocal line are three guitar chord diagrams: Fm7, Cm7, and Bb11. The lyrics 'send yours in right a - way. Hate's' are written below the vocal line. The piano accompaniment concludes with chords and a bass line.

goin' round break-ing man-y hearts;

stop it please be-fore it's

gone too far. (2nd and 3rd time) It's that

1st Time - D. C.
 2nd Time - D. S.
 3rd Time - D. S. and Fade

Love's In Need Of Love Today - 4 - 4

2. The force of evil plans to make you its possession,
 And it will if we let it destroy everybody.
 We all must take precautionary measures
 If love and peace you treasure,
 Then you'll hear me when I say.

Chorus: Ad Lib

HAVE A TALK WITH GOD

S. Wonder

C. Hardaway

*There are people who have let the problems of today
Lead them to conclude that for them life is not the way
But every problem has an answer and if yours you cannot find
You should talk it over to Him
He'll give you peace of mind
When you feel your life's too hard
Just go have a talk with God*

*Many of us feel we walk alone without a friend
Never communicating with the One who lives within
Forgetting all about the One who never ever lets you down
And you can talk to Him anytime He's always around
When you feel your life's too hard
Just go have a talk with God*

*Well He's the only free psychiatrist that's known throughout the world
For solving the problems of all men, women, little boys and girls
When you feel your life's too hard
Just go have a talk with God*

*When you feel your life's too hard
Just go have a talk with God
When your load's too much to bear
Just go talk to God, He cares
I know he does*

*When you feel your life's too hard
Just go have a talk with God*

thank - you

thank - you very much

HAVE A TALK WITH GOD

Words and Music by
STEVIE WONDER and
CALVIN HARDAWAY

Moderately Slow (funky)

Piano introduction in F major, 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand plays a steady bass line with eighth notes. A dynamic marking of *f* (forte) is present at the beginning.

Ab7

A guitar chord diagram for Ab7, showing the fretting pattern on the strings.

Vocal melody line in F major, 4/4 time. It begins with a triplet of eighth notes. The lyrics are: "1. There are peo - ple who have let the pro - blems of to - day — 2. Ma - ny of us feel we walk a - lone with - out a friend —"

1. There are peo - ple who have let the pro - blems of to - day —
2. Ma - ny of us feel we walk a - lone with - out a friend —

Piano accompaniment for the first vocal line. The right hand plays chords and melodic fragments, including a triplet of eighth notes. The left hand provides a bass line with eighth notes.

Vocal melody line in F major, 4/4 time. It begins with a triplet of eighth notes. The lyrics are: "lead them to con - clude that for them life is not the way. But ev - ery nev - er com - mun - i - ca - ting with the one who lives with - in. For - get - ting"

lead them to con - clude that for them life is not the way. But ev - ery
nev - er com - mun - i - ca - ting with the one who lives with - in. For - get - ting

Piano accompaniment for the second vocal line. The right hand plays chords and melodic fragments, including a triplet of eighth notes. The left hand provides a bass line with eighth notes.

D \flat 7



prob - lem has — an ans - wer and — if yours — you can - not find — you should
 all a - bout — the one — who nev - er ev - er lets you down — and you can

A \flat 7



talk it o - ver to — Him He'll give — you peace of mind. When you feel —
 talk to Him — an - y - time He's al - ways a - round.

B \flat m7



D \flat 7



— your — life's — too hard — Just go have — a talk — with God. —

A \flat 7



1. 2.

3. Ab7

Bbm7

(1. 3.) When you feel ___ your ___ life's ___ too ___ hard _____
 (2.) When your load's ___ too ___ much ___ too ___ bear _____

D#7

just go have ___ a talk ___ with God. ___
 just go talk ___ to God, ___ He cares. ___

Ab7

(Spoken:) Thank you, thank you very much!

(Vocal ad lib with the melody)

Well He's the only free psychiatrist that's known throughout the world
 For solving the problems of all men, women, little boys and girls
 When you feel your life's too hard
 Just go have a talk with God

VILLAGE GHETTO LAND

S. Wonder

Byrd

*Would you like to go with me
Down my dead end street
Would you like to come with me
To Village Ghetto Land*

*See the people lock their doors
While robbers laugh and steal
Beggars watch and eat their meals – from garbage cans*

*Broken glass is everywhere
It's a bloody scene
Killing plagues the citizens
Unless they own police*

*Children play with rusted cars
Sores cover their hands
Politicians laugh and drink – drunk to all demands*

*Families buying dog food now
Starvation roams the streets
Babies die before they're born
Infected by the grief*

*Now some folks say that we should be
Glad for what we have
Tell me would you be happy in Village Ghetto Land*

Village Ghetto Land

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VILLAGE GHETTO LAND

Words and Music by
STEVIE WONDER and
BYRD

Moderate

Bbm7 Eb7 Ab Bbm7 Eb7 Ab Eb7 Ab

mf

3

Detailed description: This block contains the piano introduction for the song. It features a 4/4 time signature with a key signature of three flats (Bb, Eb, Ab). The tempo is marked 'Moderate' and the dynamic is 'mf'. The music consists of two staves: a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a bass line of quarter and eighth notes. Above the treble staff, seven guitar chord diagrams are provided for the chords: Bbm7, Eb7, Ab, Bbm7, Eb7, Ab, and Eb7. A triplet of eighth notes is indicated with a '3' above the notes in the final measure of the introduction.

Bbm7 Eb7 Ab Bbm7 Eb7

Detailed description: This block shows the first line of the vocal melody. It is written on a single treble clef staff. The melody consists of eighth and quarter notes. Above the staff, five guitar chord diagrams are provided for the chords: Bbm7, Eb7, Ab, Bbm7, and Eb7.

Would you — like — to — go — with me down my — dead — end — street ?
 Bro - ken — glass — is — ev - ery - where, it's a — blood - y — scene.

Detailed description: This block shows the piano accompaniment for the first line of lyrics. It consists of two staves: a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a bass line of quarter and eighth notes. The music is in 4/4 time and features a steady eighth-note accompaniment.

Ab Gb

Detailed description: This block shows the second line of the vocal melody. It is written on a single treble clef staff. The melody consists of quarter and eighth notes. Above the staff, two guitar chord diagrams are provided for the chords: Ab and Gb.

Would you — like — to — come — with me to
 kill - ing — plagues — the — cit - i - zens un -

Detailed description: This block shows the piano accompaniment for the second line of lyrics. It consists of two staves: a treble clef staff with a melody of quarter and eighth notes, and a bass clef staff with a bass line of quarter and eighth notes. The music is in 4/4 time and features a steady eighth-note accompaniment.

Ab7 Db Ab7 Db Bbm7 Eb

vill - age ghet - to land. See the peo - ple lock -
 less they own po - lice. Chil - dren play with rust -

Ab Bbm7 Eb7 Ab

— their doors while rob - bers laugh and steal,
 ed cars, sores cov - er their hands;

Gb Ab7

beg - gars watch and eat their meals from gar - bage cans -
 pol - i - ti - cians laugh and drink, drunk to all de - mands.

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of three systems of music. The first system includes guitar chords: Db, Ab7, Db, Bbm7, Eb7, Ab, Eb7, and Ab. The second system includes guitar chords: Bbm7, Eb7, Ab, Eb, Ab, and Gb. The third system includes guitar chords: 1. 2. Ab7, Db, Ab7, Db, and 3. Ab7, Db, Ab7, Db. The piano accompaniment features eighth and sixteenth notes, with some triplets and slurs. The lyrics 'Vill-age ghet-to land.' are written below the final system of music.

Families buying dog food now
 Starvation roams the streets
 Babies die before they're born
 Infected by the grief

Now some folks say that we should be
 Glad for what we have
 Tell me would you be happy in Village Ghetto Land

Village Ghetto Land

CONTUSION

Music by STEVIE WONDER

Jazz Rock

The musical score is written for piano and guitar. It begins with a 'Jazz Rock' tempo marking. The piano part features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The guitar part provides harmonic support with various chords and melodic lines. Chord diagrams are provided for many of the chords, including Fmaj7, Bbmaj7, Amaj7, Dmaj7, Ab11, G11, and Bbmaj7. A section marked 'To Coda' includes a double bar line with a circle containing a diamond. The score concludes with a first ending (1.) and a second ending (2.) leading to a final cadence.

Contusion - 2 - 1

F# (E Bass) E (A Bass)

F# (E Bass) E (E Bass) D (E Bass) E (A Bass)

F# (E Bass) E (A Bass)

F# (E Bass) E (A Bass)

1. 2. 1st Time - D. S. 2nd Time - D. S. al Coda

Coda Bmaj7 Amaj7 Gmaj7 Fmaj7 Ebmaj7 Dbmaj7

play 4 times

Bmaj7 Amaj7 Gmaj7 Fmaj7 Ebmaj7 Dbmaj7 Gb (no 3rd)

SIR DUKE

S. Wonder

*Music is a world within itself
With a language we all understand
With an equal opportunity
For all to sing, dance and clap their hands
But just because a record has a groove
Don't make it in the groove
But you can tell right away at letter A
When the people start to move*

*They can feel it all over
They can feel it all over people
They can feel it all over
They can feel it all over people*

*Music knows it is and always will
Be one of the things that life just won't quit
But here are some of music's pioneers
That time will not allow us to forget
For there's Basie, Miller, Sachimo
And the king of all, Sir Duke
And with a voice like Ella's ringing out
There's no way the band can lose*

*You can feel it all over
You can feel it all over people
You can feel it all over
You can feel it all over people*

*You can feel it all over
You can feel it all over people
You can feel it all over
You can feel it all over people*

*You can feel it all over
You can feel it all over people
You can feel it all over
You can feel it all over people*

*You can feel it all over
You can feel it all over people
You can feel it all over
I can feel it all over – all over now people*

*Can't you feel it all over
Come on let's feel it all over people
You can feel it all over
Everybody – all over people*

SIR DUKE

Words and Music by
STEVIE WONDER

Moderate

B G#m

f

G F#

(2nd time only)

B G#m

Mus - ic is a world with - in it - self with a
Mus - ic knows it is and al - ways will be one of

G F# B

lan-guage we all un - der - stand, with an e - qual op - por -
the things that life just won't quit. But here are some of mus-ic's

G#m G F# F7

tu - ni - ty — for all to sing — dance and clap their hands — but just be -
 pi - o - neers, — that time will not — al - low us to for - get — for there's

E9 Eb9 D9 Db9 D9 D#9 E9

cause a re - cord has a groove — don't make it in the groove but you can
 Ba - sie, Mil - ler, Satch - mo, and the king of all, Sir Duke, and with a

E9 Eb9 D9 Db9 D9 D#9 E9 F9 F#9

tell right a - way at let - ter A — when the peo - ple start to move.
 voice like El - la's ring - in' out — there's no way the band can lose.

B Fm Emaj7

(They) can feel it all — o - - ver. — (They) can feel it all —
 (You) can feel it all —

C#m7

F#11

B

Fm

o - ver, — peo - ple.

(They
You) can feel it all — o - ver. —

Ermaj7

C#m7

F#11

N. C.

(They
You) can feel it all — o - ver, — peo - ple, go!

2nd time - D. S.
3rd time - Fine

I WISH

Words and Music by
STEVIE WONDER

Brightly (Not too fast)

mp

First system of piano introduction in 4/4 time, featuring a treble and bass clef staff with a dynamic marking of *mp*.

Second system of piano introduction, continuing the melodic and harmonic development.

Third system of piano introduction, concluding the instrumental part.

Ebm7 Ab7 Ebm7 Ab7

Four guitar chord diagrams for Ebm7 and Ab7 are shown above the vocal line.

Look - ing back on when _____ I was a lit - tle nap - py - head - ed boy, -

Vocal line with lyrics and a measure rest.

mf

mf

mf

Piano accompaniment for the vocal line, featuring a dynamic marking of *mf*.

I Wish - 6 - 1.

Ebm7



Ab7



Ebm7



Ab7



Ebm7



Ab7



then my on - ly wor - ry

Ebm7



Ab7



Ebm7



Ab7



was for Christ - mas what would by _ my toy. _

Ebm7



Ab7



Bb7



C7



Ev - en though we some - times _

Fm7



Abm7



Bb7



C7



would not get a thing, _

we were hap - py with the _

Fm7 Bb7+ Ebm7 Ab7

joy the day — would bring. — Sneak - in' out — the back — door — to

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. Above the vocal line, four guitar chord diagrams are provided: Fm7, Bb7+, Ebm7, and Ab7. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line.

Ebm7 Ab7 Ebm7 Ab7

hang out with those hood-lum friends of mine, — ooh; —

The second system continues the musical score. It includes a vocal line with lyrics and a piano accompaniment. Four guitar chord diagrams are shown above the vocal line: Ebm7, Ab7, Ebm7, and Ab7.

Ebm7 Ab7 Ebm7 Ab7

greet-ed at — the back — door — with, "Boy, I

The third system of the musical score features a vocal line with lyrics and a piano accompaniment. Four guitar chord diagrams are provided above the vocal line: Ebm7, Ab7, Ebm7, and Ab7.

Ebm7 Ab7 Ebm7 Ab7

thought I told — you not — to go — out - side. " —

The fourth and final system of the musical score on this page includes a vocal line with lyrics and a piano accompaniment. Four guitar chord diagrams are shown above the vocal line: Ebm7, Ab7, Ebm7, and Ab7.

Ebm7



Ab7



Bb7



C7



Fm7



Abm7



Tryin' your best to bring the — wa-ter to your eyes, —

Bb7



C7



Fm7



Bb7+



think-in' it might stop her — from whoop-in' your be-hind. — I wish those

Ebm7



Ab7



Ebm7



Ab7



days could come back — once more. — Why did those

Ebm7



Ab7



Ebm7



Ab7



days ev - er have — to go? — I wish those

Ebm7 Ab7 Ebm7 Ab7

days could — come back — once more. — Why did those

Ebm7 Ab7 Ebm7 Ab7 To Coda

days ev - er have to go, 'cause I loved them so. —

Ebm7

— Do do — do do — do do do do do do do, —

Ebm7 D. S. $\frac{3}{4}$ al Coda

do do — do do — do do do do do. —

Ebm7



Ab7



Ebm7



Ab7



Ebm7



Ab7



Ebm7



Ab7



Repeat ad lib and Fade

Brother says he's tellin'
 'Bout you playin' doctor with that girl
 Just don't tell I'll give you
 Anything you want in this whole wide world
 Mama gives you money for Sunday school
 You trade yours for candy after church is through

Smokin' cigarettes and writing something nasty on the wall (you nasty boy)
 Teacher sends you to the principal's office down the hall
 You grow up and learn that kinda thing ain't right
 But while you were doin' it - it sure felt outta sight

I wish those days could come back once more
 Why did those days ev--er have to go?
 I wish those days could come back once more
 Why did those days ev--er have to go?
 'Cause I loved them so.

I WISH
S. Wonder

*Looking back on when I
Was a little nappy headed boy
Then my only worry
Was for Christmas what would be my toy
Even though we sometimes
Would not get a thing
We were happy with the
Joy the day would bring*

*Sneaking out the back door
To hang out with those hoodlum friends of mine
Greeted at the back door
With boy thought I told you not to go outside
Tryin' your best to bring the
Water to your eyes
Thinkin' it might stop her
From whoopin' your behind*

*I wish those days could come back once more
Why did those days ev – er have to go
I wish those days could come back once more
Why did those days ev – er have to go
Cause I love them so*

*Brother says he's tellin'
'Bout you playin' doctor with that girl
Just don't tell I'll give you
Anything you want in this whole wide world
Mama gives you money for Sunday school
You trade yours for candy after church is through*

*Smokin' cigarettes and writing something nasty on the wall (you nasty boy)
Teacher sends you to the principal's office down the hall
You grow up and learn that kinda thing ain't right
But while you were doin' it – it sure felt outta sight*

*I wish those days could come back once more
Why did those days ev – er have to go
I wish those days could come back once more
Why did those days ev – er have to go*

KNOCKS ME OFF MY FEET

S. Wonder

*I see us in the park
Strolling the summer days of imaginings in my head
And words from our hearts
Told only to the wind felt even without being said
I don't want to bore you with my trouble
But there's sumptin' 'bout your love
That makes me weak and
Knocks me off my feet*

*There's sumptin' 'bout your love
That makes me weak and
Knocks me off
 my feet
Knocks me off my feet*

*I don't want to bore you with it
Oh but I love you, I love you, I love you
I don't want to bore you with it
Oh but I love you, I love you, I love you
More and more*

*We lay beneath the stars
Under a lovers tree that's seen through the eyes of my mind
And I reach out for the part
Of me that lives in you that only our two hearts can find
But I don't want to bore you with my trouble
But there's sumptin' 'bout your love
That makes me weak and
Knocks me off my feet*

*But there's sumptin' 'bout your love
That makes me weak and
Knocks me off
 my feet
Knocks me off my feet*

*I don't want to bore you with it
Oh but I love you, I love you, I love you
I don't want to bore you with it
Oh but I love you, I love you, I love you
I don't want to bore you with it
Oh but I love you, I love you, I love you
Darling I don't want to bore you with it
Oh but I love you, I love you, I love you
I don't want to bore you with it
Oh but I love you, I love you, I love you
Darling I don't want to bore you with it
Oh but I love you, I love you, I love you*

KNOCKS ME OFF MY FEET

Words and Music by
STEVIE WONDER

INTRO - Rubato

mp

Moderately (with a beat)

I see us in — the park —

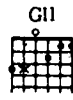
Cmaj7

Gm7

C9

stroll - ing the sum - mer days _____ of _____
 un - der a lov - er's tree _____ that's _____

Knocks Me Off My Feet - 5 - 1



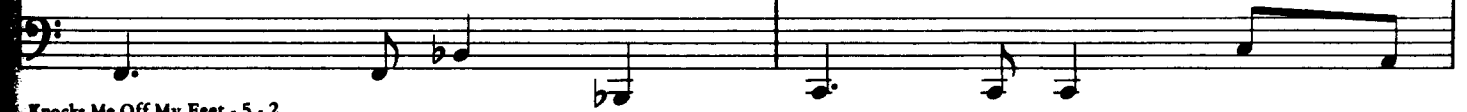
im - ag - in - ings in my head, and words from our hearts,
 seen through the eyes of my mind. And I reach out for the part



told on - ly to the winds felt
 of me that lives in you that



ev - en with - out be - ing said. I don't want to bore -
 on - ly our two hearts can find. }














_____ you _____ with _____ my trou - ble, _____




but there's some-thing 'bout your love _____ that makes me weak _____ and









knocks me off _____ my feet. _____ There's some-thing 'bout your love _____ that

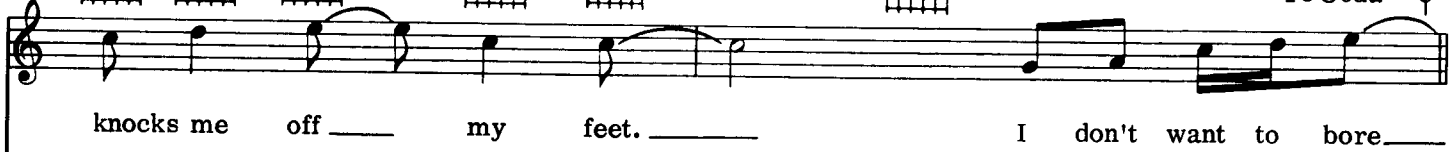
(C# Bass) (E Bass)

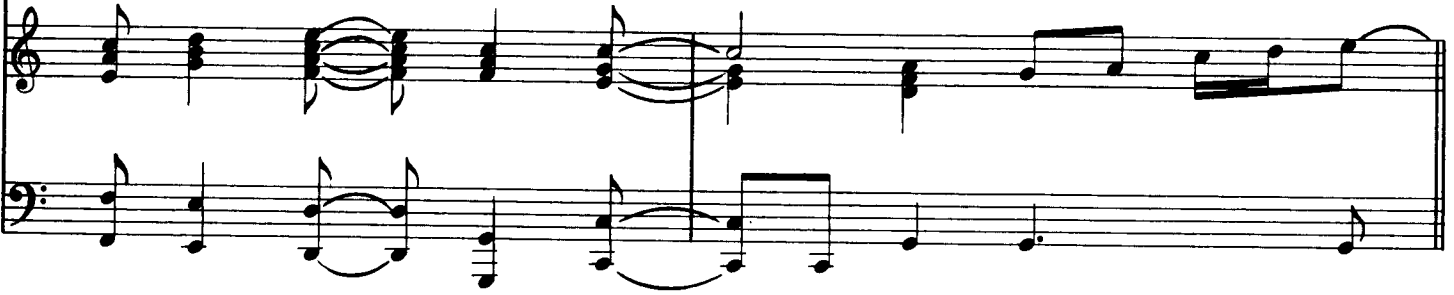




To Coda












(G Bass)





Fmaj7 G11 C E7-9 E7

you. I don't want to bore _____ you with _____ it, _____ oh, but I

Am7 Am7 (G Bass) Fmaj7 F (Eb Bass) F (D Bass) D11

love you, I love you, I love _____ you more and more. _____

G11

D.S. al Coda

We lay be-neath the stars, -

Coda C E7-9 E7

_____ you with _____ it, _____ but I

Am7 Am7 (G Bass) Fmaj7 G11

love you, I love you, I love _____ you. I don't want to bore _____

Repeat ad lib. and fade.

PASTIME PARADISE

S. Wonder

*They've been spending most their lives
Living in a pastime paradise
They've been spending most their lives
Living in a pastime paradise
They've been wasting most their time
Glorifying days long gone behind
They've been wasting most their days
In remembrance of ignorance oldest praise
Tell me who of them will come to be
How many of them are you and me
Dissipation
Race Relations
Consolation
Segregation
Dispensation
Isolation
 Exploitation
 Mutilation
 Mutation
 Miscreation
 Confirmation to the evils of the world
They've been spending most their lives
Living in a future paradise
They've been spending most their lives
Living in a future paradise
They've been looking in their minds
For the day that sorrows lost from time
They keep telling of the day
When the Saviour of love will come to stay
Tell me who of them will come to be
How many of them are you and me
Proclamation
 of Race Relations
Consolation
Integration
Verification
 of Revelation
 Acclamation
 World Salvation
 Vibration
 Stimulation
 Confirmation to the peace of the world
They've been spending most their lives
Living in a pastime paradise
They've been spending most their lives
Living in a pastime paradise
They've been spending most their lives
Living in a future paradise
They've been spending most their lives
Living in a future paradise
We've been spending too much of our lives
Living in a pastime paradise*

*Let's start living our lives
Living for the future paradise
Praise to our lives
Living for the future paradise
Shame to anyones lives
Living in a pastime paradise*

PASTIME PARADISE

Words and Music by
STEVIE WONDER

Moderate

mp (Play 3 times)

Ab 4th fret Fm G7 Cm

They've been spend-ing most___ their lives_liv - ing in a pas - time par - a - dise._

mf

Ab 4th fret Fm G7 Cm

They've been spend-ing most___their lives ___ liv-ing in a pas - time par - a - dise._

Pastime Paradise - 4 - 1

Ab 4th fret Fm G7 Cm

They've been wast - ing most_ their time ___ glor-i - fy - ing days___ long gone be-hind._

Ab 4th fret Fm G7 Cm To Coda

They've been wast - ing most_ their days___ in re-membrance of ignorance'oldest.praise. Tell me

Ab 4th fret Fm G7 Cm

who ___ of them ___ will come ___ to ___ be? ___ How man -

Ab 4th fret Fm G Cm

y ___ of ___ them ___ are you ___ and ___ me? ___ Dis - si - pa -

Ab 4th fret Gm

tion, race re-la- tions; con - sol - a -

Ab 4th fret Gm

tion, seg-re-ga - tion. Dis - pen-sa-

Ab 4th fret Gm Fm G

tion, is - o - la - tion, ex-ploi-ta - tion, mu-ti - la - tion. Mu - ta -

Ab 4th fret Gm Fm G

tion, mis-cre-a - tion, con-fir-ma - tion to the e - vils of the world.

D.S. Last time D.S. al Cod

Coda

Ab 4th fret

Fm

G7

Cm

We've been spend-ing too much of our lives liv-ing in a pas-time par - a - dise...

(Play 4 times)

Fm

G7

Cm G Cm

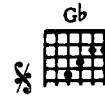
Fine

2. They've been spending most their lives
 Living in a future paradise
 They've been spending most their lives
 Living in a future paradise
 They've been looking in their minds
 For the day that sorrows lost from time
 They keep telling of the day
 When the Saviour of love will come to stay
 Tell me who of them will come to be
 How many of them are you and me
 Proclamation
 of Race Relations
 Consolation
 Integration
 Verification
 of Revelation
 Acclamation
 World Salvation
 Vibration
 Stimulation
 Confirmation to the peace of the world.
 They've been spending most their lives
 Living in a pastime paradise
 They've been spending most their lives
 Living in a pastime paradise
 They've been spending most their lives
 Living in a future paradise
 They've been spending most their lives
 Living in a future paradise.

SUMMER SOFT

Words and Music by
STEVIE WONDER

Moderately Fast



Sum - mer soft —
Morn - ing rain —

mf

8va-----

The first system of the musical score for 'Summer Soft' consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is 4/4. The tempo is marked 'Moderately Fast'. The piano part starts with a mezzo-forte (*mf*) dynamic. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.



wakes you up — with a kiss — to start — the morn - ing off. —
gent - ly plays — her rhy - thms on — your win - dow pane, —

The second system of the musical score continues the vocal and piano parts. The vocal line has lyrics: 'wakes you up — with a kiss — to start — the morn - ing off. —' and 'gent - ly plays — her rhy - thms on — your win - dow pane, —'. The piano accompaniment continues with a similar rhythmic pattern.



In the midst of her - self play - ing San - ta Claus, — she brings
giv - ing you no clue — of when — she plans — to change, — to bring

The third system of the musical score continues the vocal and piano parts. The vocal line has lyrics: 'In the midst of her - self play - ing San - ta Claus, — she brings' and 'giv - ing you no clue — of when — she plans — to change, — to bring'. The piano accompaniment continues with a similar rhythmic pattern.

Summer Soft - 4 - 1

1.



gifts _____ through her breeze.

2.



rain _____ or sun - shine.

And so _____ you _____



wait _____ to see what she'll do. _____

Is _____ it sun _____ or rain for _____ you? _____



_____ But _____ it _____ breaks _____ your heart in _____ two _____ when you find

Gbmaj7 Emaj7 Ebm7 D7 Db7sus C7-5 Bm7

it's Oct - o - ber, and she's gone,

E9 Bm7

and she's gone;

E9 Gbmaj7 Db11

sum - mer's gone, tak - ing (you'll find)

Gbmaj7 Emaj7 Ebmaj7 Dbmaj7 Db11

with her sum - mer's play.

To Coda

D.S. al Coda

Coda















it's Oct - o - ber, and she's gone,
 fooled by Ap - ril, and he's gone,

and she's gone;

sum-mer's gone. Repeat and fade

You've been



Winter wind whispers to you that he wants to be your friend.
 But not waiting for your answer, he begins
 forcing dangers' way with his breeze.
 Morning snow plans to have a winter ball for you to throw.
 But just where or when, he never lets you know,
 if it's snow or clear days you'll find.
 And so you wait to see what he'll do; is it sun or snow for you?
 But it breaks your heart in two, 'cause you've been
 fooled by April. . . . And he's gone, and he's gone,
 winter's gone. You'll find. . . (Coda)

SUMMER SOFT
S. Wonder

*Summer soft
Wakes you up with a kiss to start the morning off
In the midst of herself playing Santa Claus
She brings gifts through her breeze*

*Morning rain
Gently plays her rhythms on your window pane
Giving you no clue of when she plans to change
To bring rain or sunshine*

*And so you wait to see what she'll do
Is it sun or rain for you
But it breaks your heart in two
When you find it's October
And she's gone
And she's gone
Summer's gone
Taking with her summer's play*

*Winter wind
Whispers to you that he wants to be your friend
But not waiting for your answer he begins
Forcing dangers 'way with his breeze*

*Morning snow
Plans to have a winter ball for you to throw
But just where or when he never lets you know
If it's snow or clear days you'll find*

*And so you wait to see what he'll do
Is it sun or snow for you
But it breaks your heart in two
Cause you've been fooled by April
And he's gone
And he's gone
Winter's gone*

*You find it's October
And she's gone
And she's gone
Summer's gone*

*You've been fooled by April
And he's gone
And he's gone
Winter's gone*

*You find it's October
And she's gone
And she's gone
Summer's gone*

*You've been fooled by April
And he's gone
And he's gone
Winter's gone*

ORDINARY PAIN

S. Wonder

When by the phone
In vain you sit
You very soon in your mind realize that it's not just
An ordinary pain in your heart

When you by chance
Go knock on her door
Walkin' away you're convinced that it's much more
Than just an ordinary pain in your heart
It's more than just
An ordinary pain in your heart

When you catch up
But she says goodbye
Hold back your tears and before you start to cry
Say you feel unnecessary pain in your heart

Tell her you're glad
It's over in fact
Can she take with her the pain she brought you back
Takin' that ordinary pain from your heart
It's more than just
An ordinary pain from your heart

Don't fool yourself
But tell no one else
That it's more than just
An ordinary pain
In your heart
In your heart
In your heart

PART II

You're just a masochistic fool
Because you knew my love was cruel
You never listened when they said
Don't let that girl go to your head
But like a play boy you said no
or - di - nary pain
This little girl's mind you will blow
or - di - nary pain
But then I blew you out the box
or - di - nary pain
When I put my stuff on key and lock
or - di - nary pain
It makes me feel kind of sick
or - di - nary pain
To know love put you in a trick
or - di - nary pain
I knew our love would have to end
or - di - nary pain
The day I made it with your friend
or - di - nary pain
Giving your love to one unreal
or - di - nary pain
Like a big fool I know you feel
or - di - nary pain

But in this lovie-dovie game
or - di - nary pain
With all its joy there must be pain
or - di - nary pain
But now the time has surely come
or - di - nary pain
This game don't seem like so much fun
or - di - nary pain
You're cryin' big crocodile tears
or - di - nary pain
Don't match the ones I've cried for years
or - di - nary pain
When I was home waiting for you
or - di - nary pain
You were out somewhere doing the do
or - di - nary pain
You know I'd really like to stay
or - di - nary pain
But like you did I've got to play
or - di - nary pain
You're dumb to think I'd let you be
or - di - nary pain
Scott free without some pain from me
or - di - nary pain
I heard your song and took a chance
or - di - nary pain
But to your music I can't dance
or - di - nary pain
Go tell your story 'sob-sad'
or - di - nary pain
About you blowin' what you had
or - di - nary pain
Since one ain't good enough for you
or - di - nary pain
Then do yourself see how you do
or - di - nary pain

or - di - nary pain
or - di - nary pain
or - di - nary pain
or - di - nary pain
or - di - nary pain

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ORDINARY PAIN

Words and Music by
STEVIE WONDER

Moderate

Piano introduction in F major, 4/4 time. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with eighth notes.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "When by the phone in vain you sit, / When you by chance go knock on her door,". The piano accompaniment continues with chords and a bass line.

Vocal entry and piano accompaniment. The vocal line continues with the lyrics: "you ver-y soon in your mind real-ize that it's not just an or-di-nar-y pain / walk-in' a-way you're con-vinced that it's much more than just an or-di-nar-y pain".

Piano accompaniment for the second line of the vocal entry, featuring chords and a bass line.

Vocal entry and piano accompaniment. The vocal line continues with the lyrics: "in your heart. / in your heart.". The piano accompaniment includes first and second endings.

Piano accompaniment for the final line of the vocal entry, featuring chords and a bass line.

Ordinary Pain - 5 - 1

Cm F9 F9+5 Bbm7 Eb9

It's more than just an or - di - nar - y pain _____ in your heart..

Fmaj7 F CII F

Don't fool your - self, _____

Fmaj7 Dm7 Cm7 F9 F#9+5

tell no one _____ else _____ that it's more than just an

Bbm7 Eb9 F Fmaj7 F7

or - di - nar - y pain _____ in your heart. _____

To Coda

D.S. al Coda

F6 F7 Coda F6 F+ F F Fmaj7 F7 F6 F+ F

Funky Rock Tempo Fm7 Bb7 Fm7 Bb7

Fm7 Bb7 Fm7 Bb7 Fm7 Bb7

You're just a mas - o - chis - tic fool,
 You nev - er list - ened when they said,

Fm7 Bb7 Fm7 Bb7

be - cause you knew my love was cruel.
 "Don't let that girl go to your head."

The musical score consists of five systems of music. Each system includes a vocal line and a guitar accompaniment line. Chord diagrams are provided for the guitar parts. The lyrics are written below the vocal lines.

System 1: Chords: Fm7, Bb7, Fm, Bb. Lyrics: "But like a play - boy, you said no, (Or - di - nar - y pain)"

System 2: Chords: Fm, Bb7, Fm, Bb. Lyrics: "This lit - tle girl's mind you will blow. (Or - di - nar - y pain)"

System 3: Chords: Fm, Bb7, Fm, Bb. Lyrics: "Repeat ad lib. and fade"

When you catch up
 But she says goodbye,
 Hold back your tears and before you start to cry
 Say you feel unnecessary pain in your heart.

Tell her you're glad
 It's over in fact,
 Can she take with her the pain she brought you back
 Takin' that ordinary pain from your heart;
 It's more than just
 An ordinary pain from your heart

Don't fool yourself,
 But tell no one else
 That it's more than just
 An ordinary pain
 In your heart
 In your heart
 In your heart.

PART II

But then I blew you out the box
 or - di - nary pain
 When I put my stuff on key and lock
 or - di - nary pain
 It makes me feel kind of sick
 or - di - nary pain
 To know love put you in a trick
 or - di - nary pain
 I knew our love would have to end
 or - di - nary pain
 The day I made it with your friend
 or - di - nary pain
 Giving your love to one unreal
 or - di - nary pain
 Like a big fool I know you feel
 or - di - nary pain
 But in this lovie-dovie game
 or - di - nary pain
 With all its joy there must be pain
 or - di - nary pain
 But now the time has surely come
 or - di - nary pain
 This game don't seem like so much fun
 or - di - nary pain
 You're crying big crocodile tears
 or - di - nary pain
 Don't match the ones I've cried for years
 or - di - nary pain
 When I was home waiting for you
 or - di - nary pain
 You were out somewhere doing the do
 or - di - nary pain
 You know I'd really like to stay
 or - di - nary pain
 But like you did I've got to play
 or - di - nary pain
 You're dumb to think I'd let you be
 or - di - nary pain
 Scott free without some pain from me
 or - di - nary pain
 I heard your song and took a chance
 or - di - nary pain
 But to your music I can't dance
 or - di - nary pain
 Go tell your story 'sob-sad'
 or - di - nary pain
 About your blowin' what you had
 or - di - nary pain
 Since one ain't good enough for you
 or - di - nary pain
 Then do yourself see how you do
 or - di - nary pain

Or - di - nary pain
 Or - di - nary pain
 Or - di - nary pain
 Or - di - nary pain
 Or - di - nary pain

ISN'T SHE LOVELY
S. Wonder

Isn't she lovely
Isn't she wonderful
Isn't she precious
Less than one minute old
I never thought through love we'd be
Making one as lovely as she
But isn't she lovely made from love

Isn't she pretty
Truly the angel's best
Boy, I'm so happy
We have been heaven blessed
I can't believe what God has done
Through us He's given life to one
But isn't she lovely made from love

Isn't she lovely
Life and love are the same
Life is Aisha
The meaning of her name
Londie, it could have not been done
Without you who conceived the one
That's so very lovely made from love

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ISN'T SHE LOVELY

Words and Music by
STEVIE WONDER

Moderately fast (almost a shuffle - $\text{♩} = \text{♩} \text{ } \text{♩}$)

Piano introduction in 4/4 time, key of D major. The music features a steady bass line with eighth notes and a treble line with chords and triplets. Chord diagrams are provided for C#m7, F#9, and B11. The tempo is moderately fast, almost a shuffle.

1. E 2. E C#m7 F#9

Is - n't she love - ly, is - n't she
pret - ty, tru - ly the
love - ly, life and love

The first system of the song includes two vocal lines and piano accompaniment. The piano part features chords (E, C#m7, F#9) and triplets. The vocal lines are in 4/4 time, with lyrics written below the notes.

B11 E C#m7 F#9

won - der - ful? Is - n't she pre - cious, less than one
an - gels' best? Boy I'm so hap - py we have bee
are the same. Life is A - i - sha, the mean - ing

The second system continues the vocal and piano accompaniment. It includes chords (B11, E, C#m7, F#9) and triplets. The lyrics continue across the system.

Isn't She Lovely - 2 - 1



min - ute old?
heav - en blessed.
of her name.

I nev - er thought _____ through love we'd be _____
I can't be - lieve _____ what God has done, _____
Lon - die, it could _____ have not been done _____



_____ mak - ing
_____ through us
_____ with - out

one as love - ly _____
He's giv - en life _____
you who con - ceived _____

as she. _____
to one. _____
the one. _____

But is - n't she
But is - n't she
That's so ver - y

After third verse, Repeat Instrumental and Fade



love - ly,
love - ly,
love - ly,

made from love?

- 2. Is - n't she
- 3. Is - n't she
- 4. (Instrumental)

JOY INSIDE MY TEARS

S. Wonder

*I've always come to the conclusion that 'but' is the way
Of asking for permission to lay something heavy on one's head
So I have tried to not be the one who'll fall into that line
But what I feel inside I think you should know*

*And baby that's you – you – you
Made life's his - to - ry
Cause you've brought some joy inside my tears
And you have done what no one thought could be
You've brought some joy inside my tears*

*I've always felt that tomorrow is for those who are too much afraid
To go past yesterday and start living for today
I feel that lasting moments are coming far and few between
So I should tell you of the happiness that you bring*

*Baby, baby it's you – you – you
Made life's his - to - ry
Oh baby, you've brought some joy inside my tears
Baby you have done what no one thought could be
You brought some joy inside my tears
You brought some joy inside my tears
You brought some joy inside my tears*

*You've brought some joy inside my tears
Baby, baby you have done what no one thought could be
He-y, you brought some joy inside my tears
Gotta tell you
You you you made life's his - to - ry
You brought some joy inside my tears
you brought you brought you brought some joy inside my tears
Baby baby baby you have done what no one thought could be
You brought some joy inside my tears*

*You made it baby you made it baby made it made life's his - to - ry
you you you made life's his - to - ry
You brought some joy inside my tears
You have done what no one thought could be
No - body ever thought it would be
You brought some joy inside my tears*

*You you you made life's his - to - ry
Gotta shout about it baby
You brought some joy inside my tears*

*You have done what no one thought could be
You brought some joy inside my tears
You you you made life's his - to - ry
You brought some joy inside my tears
You brought some joy inside my tears
You brought some joy inside my
Tears*

JOY INSIDE MY TEARS

Words and Music by
STEVIE WONDER

Slow (♩ = 96)

B

C#7-9

C#m

A7

B

G#7-9

1. I've al-ways come to the con - clu - sion
 2. I've al-ways felt that to-mor-row is for those

C#m

F#7

Dmaj7

B7sus

that "but" is the way of ask-ing for per-mis - sion to lay some-thing hea-vy
 who are too much a-fraid to go-past yes - ter - day and start liv - ing for to -

E

B

G#7-9

3

on one's head. day. So I have tried to not be the one who'll
 I feel that last - ing mo-ments are com-ing

C#m F#7 C#m F#7

fall in - to that line, but what I feel in - side I think you
 far and few be - tween, so I should tell you of the hap - pi - ness

B7+ E C#m7

should know, } oh, and ba - by that's you, you, you made - life's
 that you bring.

G#m7 A#m Eb+ G#m7-5 A7 B7+

his - to - ry. 'Cause you've brought some joy in - side my tears.

E C#m E E C#m7

(B Bass)

Mm, you - have - done what no - one

(no 5th)

G#m7 A#m7 Eb+ G# A7 B7+

thought could be, — you've brought some joy in-side — my tears. —

E C#m B 2nd Time D.S. al Coda

Coda E C#m E7 (B Bass)

Yeah —

A7 B7+

E C#m7 E7 (B Bass)

you've brought some joy in-side — my tears. — Whoa, —

A7 B7+ E

1st. time to Chorus (out of time) Ad. Lib. until ready for 3 and repeat it 2nd time - Fine here

you've brought some joy in-side — my tears. —

(out of time)

BLACK MAN

S. Wonder

Byrd

*First man to die
For the flag we now hold high
Was a black man* (Crispus Attucks)

*The ground where we stand
With the flag held in our hand
Was the first redman's*

*Guide of a ship
On the first Columbus trip
Was a brown man* (Pedro Alonzo Nino)

*The railroads for trains
Came on tracking that was laid
By the yellow man*

*We pledge allegiance
All our lives
To the magic colors
Red, blue and white
But we all must be given
The liberty that we defend
For with justice not for all men
History will repeat again
It's time we learned
This World Was Made For All Men*

*Heart surgery
Was first done successfully
By a black man* (Dr. Daniel Hale Williams)

*Friendly man who died
But helped the pilgrims to survive
Was a redman* (Squanto)

*Farm workers rights
Were lifted to new heights
By a brown man* (Caesar Chavez)

*Incandescent light
Was invented to give sight
By the white man* (Thomas Edison)

*We pledge allegiance
All our lives
To the magic colors
Red, blue and white
But we all must be given
The liberty that we defend
For with justice not for all men
History will repeat again
It's time we learned
This World Was Made For All Men*

ar Me Out...

I know the birthday of a nation
time when a country celebrates
as your hand touches your heart
remember we all played a part in America
help that banner wave

clock to be made
America was created
black man

(Benjamin Banneker)

at who used no chart
and lead Lewis and Clark
redwoman

(Sacagawea)

of martial arts
country got its start
yellow man

the leader with a pen
and his name to free all men
white man

(Abraham Lincoln)

edge allegiance
lives
magic colors
blue and white

all must be given
erty that we defend
th justice not for all men
y will repeat again
e we learned
World Was Made For All Men

orld was made for all men
orld was made for all men
orld was made for all men
ved His world for all men

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orld's for you

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orld
ody's world
rld
orld
rld
orld was made for all men

Who was the first man to set foot on the North Pole?
Matthew Henson – a black man

Who was the first American to show the Pilgrims at Plymouth the secrets
of survival in the new world?
Squanto – a redman

Who was the soldier of Company G who won high honors for his courage
and heroism in World War I?
Sing Kee – a yellow man

Who was the leader of the United Farm Workers and helped farm workers
maintain dignity and respect?
Caesar Chavez – a brown man

Who was the founder of blood plasma and the director of the Red Cross
blood bank?
Dr. Charles Drew – a black man

Who was the first American heroine who aided the Lewis and Clark
expedition?
Sacajawea – a red woman

Who was the famous educator and semanticist who made outstanding
contributions to education in America?
Hayakawa – a yellow man

Who invented the world's first stop light and the gas mask?
Garrett Morgan – a black man

Who was the American surgeon who was one of the founders of
neurosurgery?
Harvey Williams Cushing – a white man

Who was the man who helped design the nation's capitol, made the first
clock to give time in America and wrote the first almanac?
Benjamin Bannekar – a black man

Who was the legendary hero who helped establish the League of Iroquois?
Hiawatha – a redman

Who was the leader of the first microbiotic center in America?
Misho Kushi – a yellow man

Who was the founder of the city of Chicago in 1772?
Jean Baptiste – a black man

Who was one of the organizers of the American Indian Movement?
Denis Banks – a redman

Who was the Jewish financier who raised funds to sponsor Christopher
Columbus' voyage to America?
Lewis D. Santangel – a white man

Who was the woman who led countless slaves to freedom on the
underground railroad?
Harriet Tubman – a black woman

BLACK MAN

Words and Music by
STEVIE WONDER
BYRD

Moderate

The piano introduction consists of two systems of staves. The first system shows the treble and bass clefs with a 4/4 time signature and a key signature of three flats (B-flat major). The second system continues the piano accompaniment, starting with a mezzo-forte (*mf*) dynamic marking. The bass line features a steady eighth-note pattern, while the treble part plays chords and melodic fragments.

First man— to die— for the flag— we now— hold high— was a
Heart sur - ger - y — was first done— suc - cess - ful - ly — by a

The first system of the vocal line includes guitar chord diagrams: Bbm9, Gb6 (3 (Ab Bass)), Ema7 (F# Bass), and Gb6 (Ab Bass). The piano accompaniment continues with the same rhythmic pattern as the introduction.

black man. — The
black man. —

The second system of the vocal line includes guitar chord diagrams: Bbm9, Gb6 (Ab Bass), Ema7 (F# Bass), and Gb6 (Ab Bass). The piano accompaniment continues with the same rhythmic pattern.

Black Man - 7 - 1

Bbm9



Gb6



(A b Bass)

Emaj7



(F# Bass)

Gb6



(A b Bass)

ground where we stand with a flag held in our hand was first a
 Friend-ly man who died but helped the pil - grims to sur - vive was a

Bbm9



Gb6



(A b Bass)

Emaj7



(F# Bass)

Gb6



(A b Bass)

Red man's.
 Red man.

Bbm9



Gb6



(A b Bass)

Emaj7



(F# Bass)

Gb6



(A b Bass)

Guide of a ship on the first Co - lum - bus trip was a
 Farm - work - ers' rights were lift - ed to new heights by a

Bbm9 (A b Bass) Gb6 (A b Bass) Emaj7 (F# Bass) Gb6 (A b Bass)

brown man. — The
brown man. —

Bbm9 (A b Bass) Gb6 (A b Bass) Emaj7 (F# Bass) Gb6 (A b Bass)

rail - roads_ for trains_ came on track - ing that_ was laid_ by the
In - can - des-cent light_ was in - vent - ed to_ give sight_ by the

Bbm9 (A b Bass) Gb6 (A b Bass) Emaj7 (F# Bass) Gb6 (A b Bass)

yel - low man. — } We pledge al - le
white man. — }

Bbm9 Gb6 Emaj7 Gb6
 (Ab Bass) (F# Bass) (Ab Bass)

giance — all our lives — to the mag - ic

Bbm9 Gb6 Emaj7 Gb6
 (Ab Bass) (F# Bass) (Ab Bass)

col - ors — red, — blue and white; — but we — all must —

Bbm9 Gb6 Emaj7 Gb6
 (Ab Bass) (F# Bass) (Ab Bass)

— be — giv - en — the lib - er - ty — that we — de - fend. — For with — jus -

Bbm9



Gb6



(A b Bass)

Emaj7

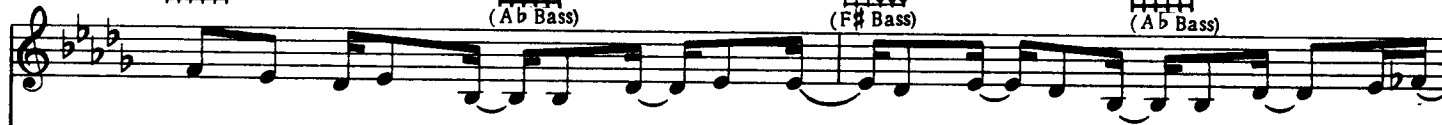


(F# Bass)

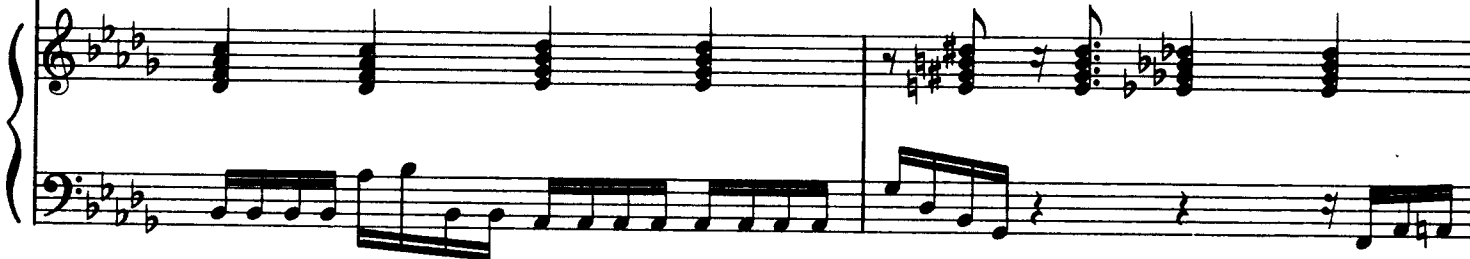
Gb6



(A b Bass)



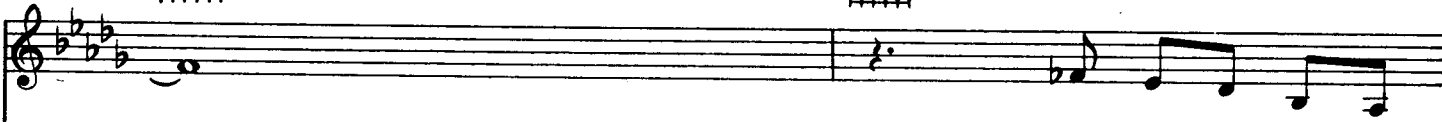
tice not for all men, his - tor - y will re - peat a - gain. It's time we learned



Gb7



F7(#9)



this world was made for



Bbm9



3

Gb6



(A b Bass)

Emaj7



(F# Bass)

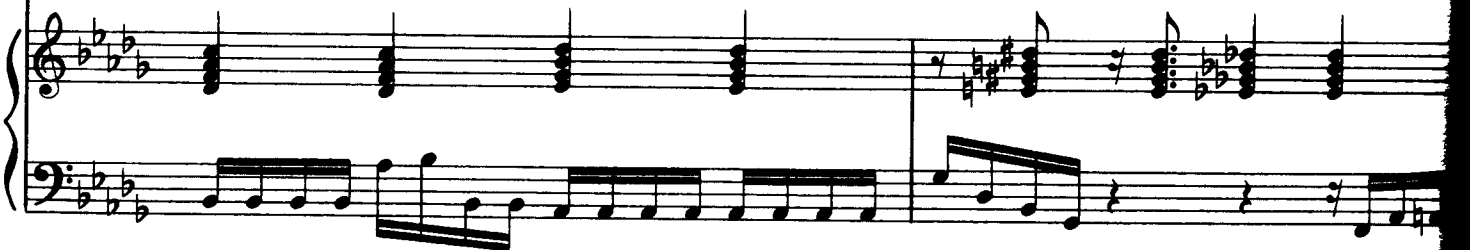
Gb6



(A b Bass)



all men.



Bbm9  Gb6  Ema7  Gb6  (Ab Bass) (F# Bass) (Ab Bass)

After last verse, to next bar



The musical score consists of three systems. Each system has a guitar part (treble clef) and a bass part (bass clef). The first system includes chord diagrams for Bbm9, Gb6 (with Ab Bass), Ema7 (with F# Bass), and Gb6 (with Ab Bass). The second system includes a dynamic marking of *mf*. The third system includes the instruction "Repeat ad lib., fade after Recitation".

(Hear me out . . .)

Now I know the birthday of a nation
 Is a time when a country celebrates
 But as your hand touches your heart
 Remember we all played a part in America
 To help that banner wave

First clock to be made
 In America was created
 By a black man (Benjamin Banneker)

Scout who used no chart
 Helped lead Lewis and Clark
 Was a red woman (Sacajawea)

Use of martial arts
 In our country got its start
 By a yellow man

And the leader with a pen
 Signed his name to free all men
 Was a white man (Abraham Lincoln)

Repeat ad lib., fade after Recitation

We pledge allegiance
 All our lives
 To the magic colors
 Red, blue and white
 But we all must be given
 The liberty that we defend
 For with justice not for all men
 History will repeat again
 It's time we learned
 This world was made for all men

This world was made for all men
 This world was made for all men
 This world was made for all men
 God saved His world for all men
 All people
 All babies
 All children
 All colors
 All races
 This world's for you
 And me
 This world
 My world
 Your world
 Everybody's world
 This world
 Their world
 Our world
 This world was made for all men

Who was the first man to set foot on the North Pole?
Matthew Henson - a black man

Who was the first American to show the Pilgrims at Plymouth the secrets of survival in the new world?
Squanto - a red man

Who was the soldier of Company G who won high honors for his courage and heroism in World War I?
Sing Kee - a yellow man

Who was the leader of the United Farm Workers and helped farm workers maintain dignity and respect?
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Who was the famous educator and semanticist who made outstanding contributions to education in America?
Hayakawa - a yellow man

Who invented the world's first stop light and the gas mask?
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Who was the American surgeon who was one of the founders of neurosurgery?
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Who was the man who helped design the nation's capitol, made the first clock to give time in America and wrote the first almanac?
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Hiawatha - a red man

Who was the leader of the first microbiotic centers in America?
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Who was the founder of the city of Chicago in 1772?
Jean Baptiste - a black man

Who was one of the organizers of the American Indian Movement?
Denis Banks - a red man

Who was the Jewish financier who raised funds to sponsor Christopher Columbus' voyage to America?
Lewis D. Santangel - a white man

Who was the woman who led countless slaves to freedom on the underground railroad?
Harriet Tubman - a black woman

NGICULELA

S. Wonder

(Zulu translation by Thoko Mdalose Hall)

*Ngiculela ikusag
Ngliyacula ngo thando
Ngicula ngelinyi langa
Uthando luyobusa
Jikelele kulomhlaba wethu*

ES UNA HISTORIA

(Spanish translation by Raymond Maldonado)

*Es una historia de mañana
Es una historia de amor
Es una historia que amor reinara
Por nuestro mundo
Es una historia de mi corazón*

I AM SINGING

*There're songs to make you smile
There're songs to make you sad
But with a happy song to sing
It never seems as bad
To me came this melody
So I've tried to put in words how I feel
Tomorrow will be for you and me*

*I am singing of tomorrow
I am singing of love
I am singing someday love will reign
Throughout this world of ours
I am singing of love from my heart*

*Let's all sing someday sweet love will reign
Throughout this world of ours
Let's start singing
Of love from our hearts
Let's start singing
Of love from our hearts*

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NGICULELA ES UNA HISTORIA - I AM SINGING

Zulu Translation by: THOKO MDALOSE HALL
Spanish Translation by : RAYMOND MALDONADO

Words and Music by
STEVIE WONDER

Moderate



mf



3 3

Ng - i - cu - le -



la - ria i - ku - sa - sg
de ma - ña - na

Dmaj9



All



Dmaj9



ngi - ya - cu - la _____ ng - o - than -
es un - a his - to - ria _____ de a - mor _____

(add 9)
A7sus



Dmaj9



Am11



do _____

ngi - ya - cu - la nge - lin - yi - lan -
es un - a his - to - ria que a - mor rei - ne -

D13⁹₅



Gmaj7



C13



ga u - tha - n - do _____ lu - yo - bu - sa _____ ji - ke - le -
ra por nues - tro mu - un - do _____ es un - a his - to -



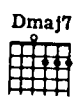
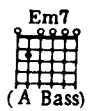
le _____ ku-lo - mh-la-ba-we-thu _____
 ria _____ de mi _____ co-ra-zón.

1.

2.



2. Es u-na his - to - There are



songs to make you smile, there are songs to make you sad. But



(A Bass)



with a hap - py song — to sing — it nev - er seems as bad. — To me



3



came this mel - o - dy, — so I've tried to put — in words — how I

3

3



feel, — to - mor - row — will be for you — and me. —



I am sing -



ing of to - mor - row.



I am sing - ing



of love.

Dmaj7



Aml1



I am sing - ing some day love will
 Let's all sing, some day sweet love will

D13⁹



Gmaj7



reign through - out this world of ours.

C13



Em7



I am sing - ing
 Let's start sing - ing

A7-9



Dmaj9



of love from my heart.
of love from our hearts.

D^{dim}



Em7



Let's start sing - ing

A7-9



Dmaj9



Repeat and fade

of love from our hearts.

IF IT'S MAGIC

S. Wonder

*If it's magic...
Then why can't it be everlasting
Like the sun that always shines
Like the poets endless rhyme
Like the galaxies in time*

*If it's pleasing...
Then why can't it be never leaving
Like the day that never fails
Like on seashores there are shells
Like the time that always tells*

*It holds the key to every heart
Throughout the universe
It fills you up without a bite
And quenches every thirst*

*So...
If it's special
Then with it why aren't we as careful
As making sure we dress in style
Posing pictures with a smile
Keeping danger from a child*

*It holds the key to every heart
Throughout the universe
It fills you up without a bite
And quenches every thirst*

*So.....
If it's magic
Why can't we make it everlasting
Like the lifetime of the sun
It will leave no heart undone
For there's enough for everyone*

IF IT'S MAGIC

Words and Music by
STEVIE WONDER

Rubato

E (D# Bass)

If it's mag - ic,

p (Harp-like accompaniment)

C#m (B Bass) E F#7 B7 E

then why can't it be ev - er - last - ing? Like the sun that al - ways shines,

F#7 B7 C#m7 (add 9) F#7 B7

like the po - ets end - less rhyme, like the gal - ax - ies in

If It's Magic - 4 - 1

E A E B C#m E (B Bass)

time. If it's pleas-ing, then why can't it be ev-er-
 If it's spec-ial, then with it, why aren't we as

F#7 B7 E F#7 B7

leav-ing care-ful like the day that nev-er fails, like on sea-shores there are
 as mak-ing sure we dress in style, pos-ing pic-tures with a

C#m7 (add 9) F#7 B7 E

shells, smile, like the time that al-ways tells? } It
 keep-ing dan-ger from a child? }

10

(a little faster)

Am Am Am Am Am Am Am Am Am G G G F

(G# Bass) (G Bass) (F# Bass) (F Bass) (E Bass) (D Bass) (C Bass) (B Bass) (A Bass)

holds the key — to ev - 'ry heart — through - out the un - i - vers

mf

Emaj7 (add 13) Am Am Am Am Am Am Am

(G# Bass) (G Bass) (F# Bass) (F Bass) (E Bass) (D Bass) (C Bass)

It fills you up — with - out a bite, — and

arpeggio

1. 2.

G G G Am B6 B6

(B Bass) (A Bass) (F Bass) (E Bass)

quench - es ev - 'ry thirst. — So, — So, —

9 9 3 3

E B C#m E (B Bass) F#7

if it's mag-ic, why can't we make it ev - er - last - ing? Like the

B7 E F#7 B7 C#m7 (add 9)

life - time — of the sun, it will leave no heart un - done, —

rit. 10

B7 E B C#m E E (D# Bass) (B Bass) (Bb Bass)

for there's e - nough for ev - 'ry - one. —

Am Am Am Am Am Am Am G G B6 Emaj9 (G# Bass) (G Bass) (F# Bass) (F Bass) (E Bass) (D Bass) (C Bass) (B Bass) (A Bass) (G# Bass)

Oh — oh oh.

Fine

*As around the sun the earth knows she's revolving
And the rosebuds know to bloom in early May
Just as hate knows love's the cure
You can rest your mind assure
That I'll be loving you always*

*As now can't reveal the mystery of tomorrow
But in passing will grow older every day
Just as all is born is new
Do know what I say is true
That I'll be loving you always*

*Until the rainbow burns the stars out in the sky
ALWAYS*

*Until the ocean covers every mountain high
ALWAYS*

*Until the dolphin flies and parrots live at sea
ALWAYS*

Until we dream of life and life becomes a dream

*Did you know that true love asks for nothing
Her acceptance is the way we pay
Did you know that life has given love a guarantee
To last through forever and another day*

*Just as time knew to move on since the beginning
And the seasons know exactly when to change
Just as kindness knows no shame
Know through all your joy and pain
That I'll be loving you always*

*As today I know I'm living but tomorrow
Could make me the past but that I mustn't fear
For I'll know deep in my mind
The love of me I've left behind
Cause I'll be loving you always*

AS
S. Wonder

*Until the day is night and night becomes the day
ALWAYS*

*Until the trees and sea just up and fly away
ALWAYS*

*Until the day that 8x8x8 is 4
ALWAYS*

*Until the day that is the day that are no more
Did you know you're loved by somebody?*

*Until the day the earth starts turning right to left
ALWAYS*

*Until the earth just for the sun denies itself
I'll be loving you forever*

*Until dear Mother Nature says her work is through
ALWAYS*

*Until the day that you are me and I am you
AL WA AA AA*

*Until the rainbow burns the stars out in the sky
AA AA AA*

*Until the ocean covers every mountain high
AA AA YS*

ALWAYS

*We all know sometimes lifes hates and troubles
Can make you wish you were born in another time and space
But you can bet your life times that and twice its double
That God knew exactly where he wanted you to be placed
So make sure when you say you're in it but not of it
You're not helping to make this earth a place sometimes called Hell
Change your words into truths and then change that truth into love
And maybe our children's grandchildren
And their great-great grandchildren will tell*

I'll be loving you
 Until the rainbow burns the stars out in the sky
 Loving you
 Until the ocean covers every mountain high
 Loving you
 Until the dolphin flies and parrots live at sea
 Loving you
 Until we dream of life and life becomes a dream
 Be loving you
 Until the day is night and night becomes the day
 Loving you
 Until the trees and seas up, up and fly away
 Loving you
 Until the day that 8x8x8 is 4
 Loving you
 Until the day that is the day that are no more
 Loving you
 Until the day the earth starts turning right to left
 Be loving you
 Until the earth just for the sun denies itself
 Loving you
 Until dear Mother Nature says her work is through
 Loving you
 Until the day that you are me and I am you
 Now ain't that loving you
 Until the rainbow burns the stars out in the sky
 Ain't that loving you
 Until the ocean covers every mountain high
 And I've got to say always
 Until the dolphin files and parrots live at sea
 AL ~~~~~WA ~~~~~AYS

Until we dream of life and life becomes a dream
 Um AL ~~~~~WA ~~~~~AYS
 Until the day is night and night becomes the day
 AL ~~~~~WA ~~~~~AYS
 Until the trees and seas just up and fly away
 AL ~~~~~WA ~~~~~AA ~~~~~
 Until the day that 8x8x8 is 4
 ~~~~~AA ~~~~~AA ~~~~~AA  
 Until the day that is the day that are no more  
 AA ~~~~~AA ~~~~~AA ~~~~~AYS  
 Until the day the earth starts turning right to left  
 AL ~~~~~WA ~~~~~A ~~~~~AA  
 Until the earth just for the sun denies itself  
 ~~~~~AA ~~~~~AA ~~~~~AA ~~~~~AYS  
 Until dear Mother Nature says her worth is through
 AL ~~~~~WAYS
 Until the day that you are me and I am you

Until the rainbow burns the stars out in the sky
 Until the ocean covers every mountain high
 Until the dolphin flies and parrots live at sea
 Until we dream of life and life becomes a dream
 Until the day is night and night becomes the day
 Until the trees and seas just up and fly away
 Until the day that 8x8x8 is 4
 Until the day that is the day that are no more
 Until the day the earth starts turning right to left
 Until the earth just for the sun denies itself
 Until dear Mother Nature says her work is through
 Until the day that you are me and I am you

AS

Words and Music by
STEVIE WONDER

Moderate Rock tempo



Do do do do do Mm



Do do do do do As a-round the sun the earth knows she's re-volv-
Time knew to move on since the be-gin-

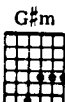


ing, and the rose-buds know to bloom in ear-ly May;
ing, and the sea-sons know ex-act-ly when to change;

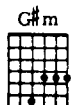
As - 7 - 1



just as hate — knows love's — the cure, — you can rest —
 just as kind — ness knows — no shame, — know through all —



— your mind — as — sure — that I'll be lov — ing you — al — ways. —
 — your joy — and pain — that I'll be lov — ing you — al — ways. —



— As now can't re — veal — the mys — 'try of — to — mor —
 — As to — day I know — I'm liv — ing, but — to — mor —

Emaj7



Bmaj7



row, but in pass-ing will grow old - er ev - 'ry day;
 row could make me the past, but that I must - n't fear;

Amaj7



Bmaj7



B7



— just as all that's born is new, you know what
 — for I know deep in my mind the love of me —

Emaj7



E6



G#m



A#m7

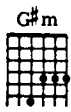


Eb



To Coda

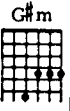
— I say is true, that I'll be lov-ing you al - ways.
 — I've left be - hind, 'cause



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melody line.

(Background Vocals:) Un - til the rain - bow burns the stars out in the sky. (Lead:) Al - ways

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef, key signature of three sharps, and a melody line.

Un - til the o - cean cov - ers ev - 'ry moun - tain high. Al - ways

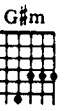
Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, key signature of three sharps, and a melody line.

Un - til the dol - phin flies and par - rots live at sea. Al -

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, key signature of three sharps, and a melody line.

ways Un - til we dream of life and life be - comes a dream.

Piano accompaniment for the fourth system, including treble and bass staves.

Emaj7



Bmaj7



Did you know that true love asks for noth - ing?

Emaj7



Amaj7



Her ac - cep - tance is the way we pay.

Emaj7



Bmaj7



Did you know that life has giv - en love a guar - an - tee to last through

C#m7



D#sus



D#



F#sus



F#



D. S. al Coda

for - ev - er and an - oth - er day? Just as

Coda

G#m A#m Eb

I'll be lov - ing you _____ al - ways.

G#m A#m B C#

— Un - til the day _____ is night, and night _____ be - comes _____ the day. — Al - ways —

G#m A#m B C#

— Un - til the trees _____ and seas just up and fly _____ a - way. — Al - ways —

Repeat Ad lib. and fade

(repeat Ad lib.)

Until the day that 8x8x8 is 4
 ALWAYS
 Until the day that is the day that are no more
 Did you know you're loved by somebody?
 Until the day the earth starts turning right to left
 ALWAYS
 Until the earth just for the sun denies itself
 I'll be loving you forever
 Until dear Mother Nature says her work is through
 ALWAYS
 Until the day that you are me and I am you
 AL - - - - WA - - - - - AA - - - - - AA - -
 Until the rainbow burns the stars out in the sky
 - - - - AA - - - - - AA - - - - - AA -
 Until the ocean covers every mountain high
 - - - AA - - - - - AA - - - - - YS
 ALWAYS

We all know sometimes lifes hates and troubles
 Can make you wish you were born in another time and space
 But you can bet your life times that and twice its double
 That God knew exactly where he wanted you to be placed
 So make sure when you say you're in it but not of it
 You're not helping to make this earth a place sometimes called Hell
 Change your words into truths and then change that truth into love
 And maybe our children's grandchildren
 And their great-great grandchildren will tell

I'll be loving you
 Until the rainbow burns the stars out in the sky
 Loving you
 Until the ocean covers every mountain high
 Loving you
 Until the dolphin flies and parrots live at sea
 Loving you
 Until we dream of life and life becomes a dream
 Be loving you
 Until the day is night and night becomes the day
 Loving you
 Until the trees and seas up, up and fly away
 Loving you
 Until the day that 8x8x8 is 4
 Loving you
 Until the day that is the day that are no more
 Loving you
 Until the day the earth starts turning right to left
 Be loving you
 Until the earth just for the sun denies itself
 Loving you
 Until dear Mother Nature says her work is through
 Loving you
 Until the day that you are me and I am you
 Now ain't that loving you
 Until the rainbow burns the stars out in the sky
 Ain't that loving you
 Until the ocean covers every mountain high
 And I've got to say always
 Until the dolphin flies and parrots live at sea
 AL - - - - - WA - - - - - AYS
 Until we dream of life and life becomes a dream
 Um AL - - - - - WA - - - - - AYS
 Until the day is night and night becomes the day
 AL - - - - - WA - - - - - AYS
 Until the trees and seas just up and fly away
 AL - - - - - WA - - - - - AA - - - - -
 Until the day that 8x8x8 is 4
 - - - - - AA - - - - - AA - - - - - AA - -
 Until the day that is the day that are no more
 AA - - - - - AA - - - - - AA - - - - - AYS
 Until the day the earth starts turning right to left
 AL - - - - - WA - - - - - A - - - - - AA - -
 Until the earth just for the sun denies itself
 - - - - - AA - - - - - AA - - - - - AA - - - - - AYS
 Until dear Mother Nature says her worth is through
 AL - - - - - WAYS
 Until the day that you are me and I am you

Until the rainbow burns the stars out in the sky
 Until the ocean covers every mountain high
 Until the dolphin flies and parrots live at sea
 Until we dream of life and life becomes a dream
 Until the day is night and night becomes the day
 Until the trees and seas just up and fly away
 Until the day that 8x8x8 is 4
 Until the day that is the day that are no more
 Until the day the earth starts turning right to left
 Until the earth just for the sun denies itself
 Until dear Mother Nature says her work is through
 Until the day that you are me and I am you

ANOTHER STAR

S. Wonder

*La la la la la lala la
La la la la la lala la*

*La la la la la lala la
La la la la la lala la*

*For you
There might be a brighter star
But through my eyes the light of you is all I see*

*For you
There might be another song
But all my heart can hear is your melody*

*So long ago my heart without demanding
Informed me that no other love could do
But listen did I not though understanding
Fell in love with one
Who would break my heart in two*

*For you
Love might bring a toast of wine
But with each sparkle know the best for you I pray*

*For you
Love might be for you to find
But I will celebrate our love of yesterday*

*So long ago my heart without demanding
Informed me that no other love could do
But listen did I not though understanding
I fell in love with one
Who would break my heart in two*

*For you
There might be another star
But through my eyes the light of you is all I see*

*For you
There might be another song
But in my heart your melody will stay with me*

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ANOTHER STAR

Words and Music by
STEVIE WONDER

Calypso Feel

f

8va basso

mp

R. H.

(loco)

Fm9

Eb13

Dbmaj7

La la la la la — la — la la —

mf

Cm7


Bbm7

C7+


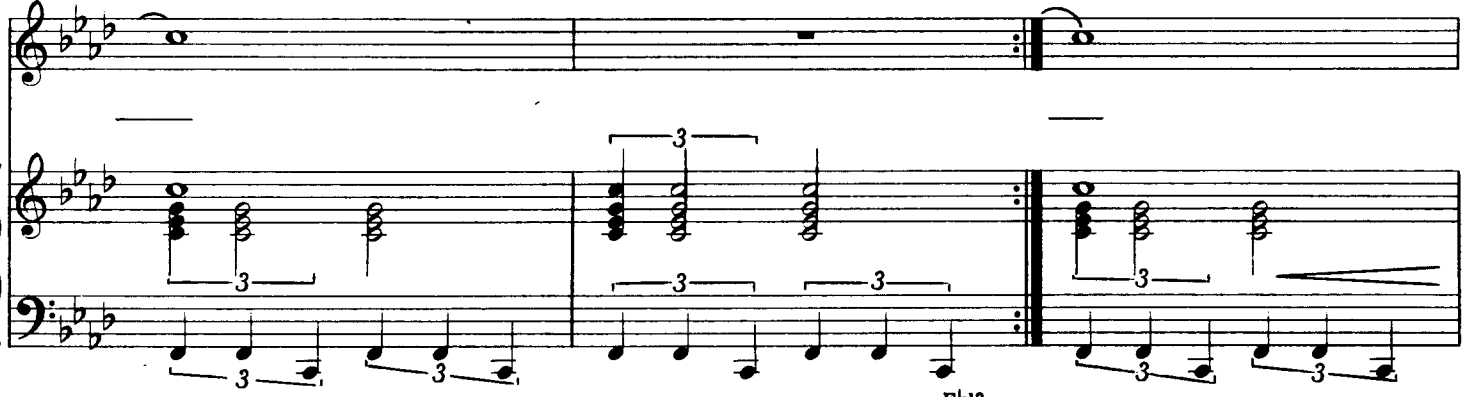
La la la la la — la la la — la.

Another Star - 4 - 1

1. Fm9



2. Fm9

Fm9



Eb13



(Voice sounds an octave lower) For — you, — there might be a — bright — er —
 — you, — there might be an — oth — er —



Dbmaj7



Cm7



Bbm7



— star, — but through my eyes — the light of you —
 — song, — but all my heart — can hear is your —



C7+

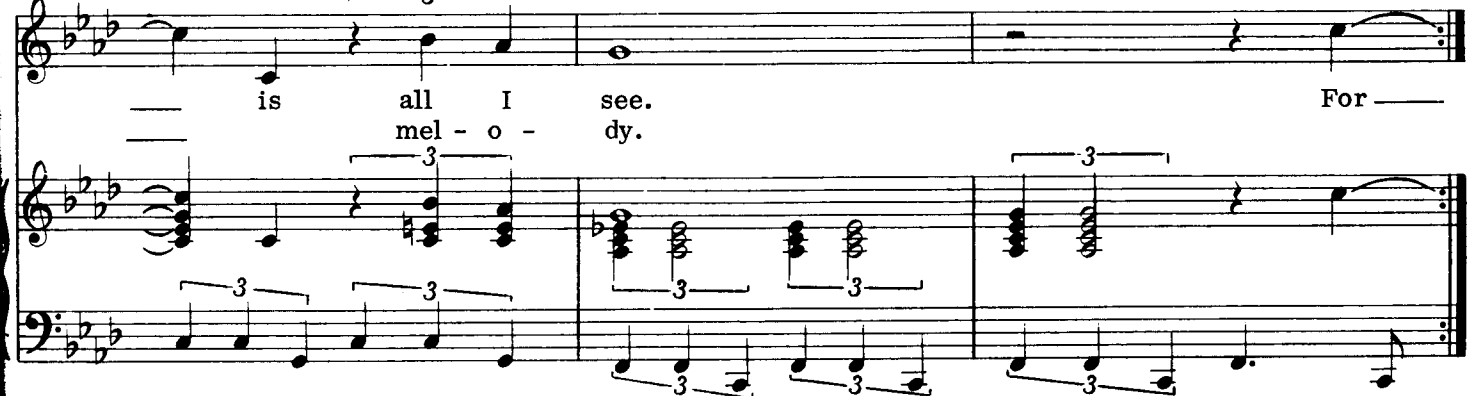


Fm9



1.

— is all I see. For —
 — mel - o - dy.



SATURN

Words and Music by
**STEVIE WONDER and
 MICHAEL SEMBELLO**

Moderately Slow

First system of piano introduction. Treble clef, 4/4 time. Starts with a forte (f) dynamic. The bass line consists of a steady eighth-note pattern.

Second system of piano introduction. Treble clef, 4/4 time. The melody in the treble clef begins to rise, while the bass line continues its eighth-note pattern.

Third system of piano introduction. Treble clef, 4/4 time. Includes guitar chord diagrams for F and G7 (F Bass). The bass line continues with eighth notes.

1.) Pack-ing my bags, go - ing a - way
 2. 3.) Go-ing back to Sa - turn where the rings all glow,

Piano accompaniment for the first vocal line. Treble clef, 4/4 time. The bass line continues with eighth notes.

Em guitar chord diagram.

Am7 guitar chord diagram.

Dm7 guitar chord diagram.

to a place where the air is clean. On Sa - turn, there's no
 rain-bow, moon-beams and or- ange snow. On Sa - turn, peo - ple

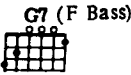
Piano accompaniment for the second vocal line. Treble clef, 4/4 time. The bass line continues with eighth notes.

Saturn - 4 - 1



To Coda

sense to sit and watch peo -
live to be two hun - dred



We don't fight our wars the way you do;
Go - ing back to Sa - turn where the peo - ple smile;



we put back all the things we use. On Sa - turn, there's no
don't need cars 'cause we've learned to fly. On Sa - turn, just to



sense to keep on do - in' such crimes.
live, to us, is our nat - 'ral high.



To Coda

sense to sit and watch peo - ple die.
live to be two hun - dred and five.



G7 (F Bass)

We don't fight our wars the way you do;
Go - ing back to Sa - turn where the peo - ple smile;



we put back all the things we use. On Sa - turn, there's no
don't need cars 'cause we've learned to fly. On Sa - turn, just to



sense to keep on do - in' such crimes.
live, to us, is our nat - 'ral high.

C Fmaj7 Ab 4th fret

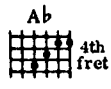
There's no prin-ci - ples in what you say, no di - rec - tion in the
 We have come here man - y times be-fore; to find your stra - te - gy to

Gb Fm

things you do; for your world is
 peace is war, kill - ing help - less men, wo-men and chil - dren that don't

Ebm Dbmaj7

soon to come to a close. _____
 ev - en know what they're dy - ing for. _____



Through the ag - es all great men have taught truth and hap - pi - ness just
We can't trust you when you take a stand with a gun and Bi - ble

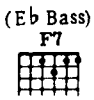
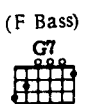


can't be bought or — sold. Tell me why —
in your hand, and — the cold ex - pres - sion on your face say - ing —



Last time D. S. al Coda

are you peo - ple so cold? Agh,
"Give us what we want or we'll de - stroy!" Agh,



cresc.

ff

SATURN

S. Wonder / Mike Sembello

*Packing my bags – going away
To a place where the air is clean
On Saturn
There's no sense to sit and watch people die
We don't fight our wars the way you do
We put back all the things we use
On Saturn
There's no sense to keep on doing such crimes*

*There's no principles in what you say
No direction in the things you do
For your world is soon to come to a close
Through the ages all great men have taught
Truth and happiness just can't be bought – or sold
Tell me why are you people so cold*

*I'm
Going back to Saturn where the rings all glow
Rainbow, moonbeams and orange snow
On Saturn
People live to be two hundred and five
Going back to Saturn where the people smile
Don't need cars cause we've learned to fly
On Saturn
Just to live to us is our natural high*

*We have come here many times before
To find your strategy to peace is war
Killing helpless men, women and children
That don't even know what they're dying for
We can't trust you when you take a stand
With a gun and bible in your hand
And the cold expression on your face
Saying give us what we want or we'll destroy*

*I'm
Going back to Saturn where the rings all glow
Rainbow, moonbeams and orange snow
On Saturn
People live to be two hundred and five
Going back to Saturn where the people smile
Don't need cars cause we've learned to fly
On Saturn
Just to live to us is our natural high*

EBONY EYES

S. Wonder

*She's a Miss Beautiful Supreme
A girl that others wish that they could be
If there's seven wonders of the world
Then I know she's gotta be number one
She's a girl that can't be beat
Born and raised on ghetto street
She's a devastating beauty
A pretty girl with ebony eyes*

*She's the sunflower of nature's seeds
A girl that some men only find in their dreams
When she smiles it seems the stars all know
Cause one by one they start to light up the sky
She's a girl that can't be beat
Born and raised on ghetto street
She's a devastating beauty
A pretty girl with ebony eyes*

*a girl that can't be beat
born and raised on ghetto streets
a devastating beauty
a pretty girl with ebony eyes*

*When she starts talking soft and sweet
Like birds of spring her words all seem to sing
With a rhythm that is made of love
And the happiness that she only brings
She's a girl that can't be beat
Born and raised on ghetto street
She's a devastating beauty
A pretty girl with ebony eyes*

*a girl that can't be beat
born and raised on ghetto streets
a devastating beauty
a pretty girl with ebony eyes*

*Yeah, yea yea
..... yeah
Pretty black beauty
Yeah, yea yeah
Yea, yea, yeah, yea, yea, yeah
Yea, yea, yea, yea, yea, yea, yeah*

*She's a girl that can't be beat
Born and raised on ghetto street
She's a devastating beauty
A pretty girl with ebony ey---es
Ebony ey---es
Ebony ey---es
Ebony ey---es
Ebony eyes*

EBONY EYES

Words and Music by
STEVIE WONDER

Moderate, with a Strong beat

1. She's a Miss

mf

Bb

Beau - ti - ful Sup - reme, a girl that oth - ers
flow - er of na - ture's seed, a girl that some men

D7

G7

G6

G7+

(D Bass)

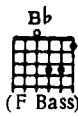
G

wish that they could be. ——— If there's sev - en won - ders
on - ly find in their dreams. ——— When she smiles it seems the

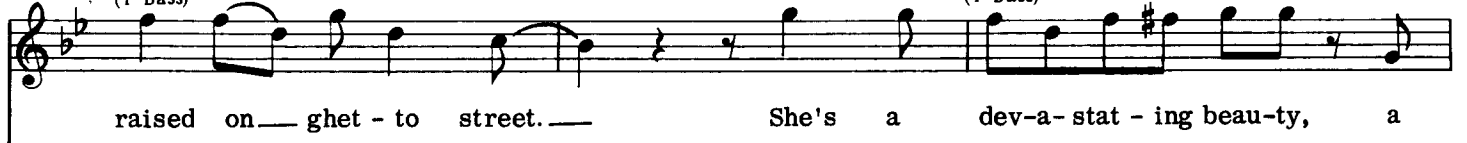
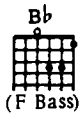
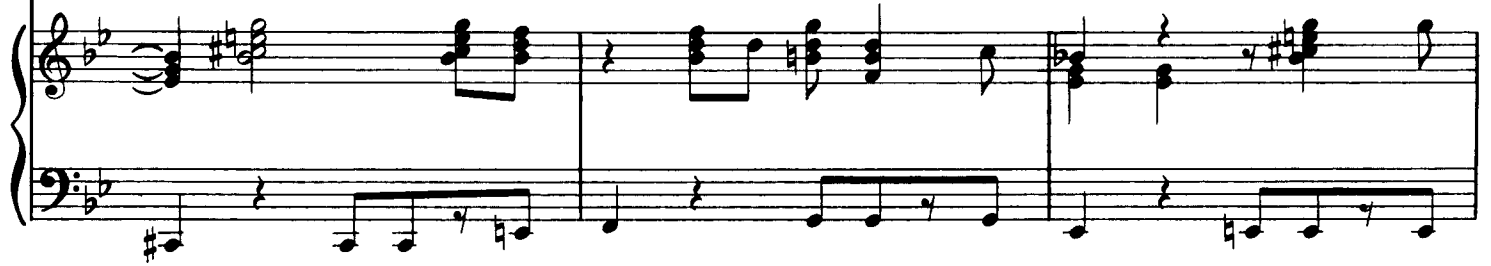
Ebony Eyes - 3 - 1



of the world, — then I know she's got to be num - ber one. —
stars all know, — 'cause one by, one they start to light up the sky. —



She's a girl that — can't be beat, — born and



raised on — ghet - to street. — She's a dev-a-stat - ing beau-ty, a



1. 2. 3. 4.

C7 F6 Bb Eb Bb F+ F6

pret-ty girl with eb - on - y eyes. 2. She's the sun -

5. Bb

ey - ey - ey - eyes, eb - on - y ey - ey ey - eyes, eb - on - y ey -

Bb7 Fine

ey - ey - eyes, eb - on - y ey - ey - ey - eyes, eb - on - y eyes.

ff

3. Instrumental. . .
4. When she starts talking soft and sweet,
Like birds of spring her words all seem to sing
With a rhythm that is made of love,
And the happiness that she only brings. (Chorus. . .)
5. Instrumental to Chorus. . .

ALL DAY SUCKER

S. Wonder

*Come on up you say
Cause you can feel your love comin' down
I find myself rushin' over to
Do something for your love*

*I knock on the door
You answer askin' what am I there for
I say I thought you wanted me to
Do something for your love*

*I'm an all day sucker
Coming to give something to get nothin'
I'm an all day sucker
Coming to give something but to get none of your love*

*all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love*

*You call me up to say
You're sorry for what went down the other day
And could I come over today to
Do something for your love*

*One knock gets me in
But then you say 'how very nice it's been
That lets me know that I will once again
Get nothin' from your love*

*I'm an all day sucker
Coming to give something to get nothin'
I'm an all day sucker
Coming to give something but to get none of your love*

*all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love*

*You drop by to say
You're sorry for what went down the other day
And if I had some time later in the day to
Do something for your love*

*Anyone else would say
'No that's okay'
But maybe by now she'll see things my way
And ask me to stay to
Do something for her love*

*I'm an all day sucker
Coming to give something to get nothin'
I'm an all day sucker
Coming to give something but to get none of your love*

*all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love
To get none of your love
all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love
Being stingy with your love
all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love
I'm an all day sucker for your love
all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love
Givin' none of your love
all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love
I'm an all day sucker for your love
all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love
To get none of your love
all day sucker for your love
all day sucka-ca for your love
all day sucker for your love
all day sucka-ca for your love*

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ALL DAY SUCKER

Words and Music by
STEVIE WONDER

Moderate

Ab7(#9) Ab7(#9) Ab7(#9) Ab7(#9) Ab7(#9) Ab7(#9) Ab7(#9) Ab7(#9)

(Gb Bass) (Cb Bass) (Gb Bass) (Cb Bass)

Ab7(#9)

1. Come on up you say, 'cause you can feel your love com-in' down.
 2. You call me up to say you're sor-ry for what went down the oth-er day,
 3. See Extra Lyrics

Db9 F7(#9) Eb7(#9)

I find my-self rush-in' ov-er to do some-thing for your
 and could I come ov-er to-day to do some-thing for your

Ab7(#9) Ab7(#9) Ab7(#9) Ab7(#9) Ab7(#9)

(Gb Bass) (Cb Bass) (Gb Bass)






love. I knock on the door, you ans- wer ask - in'
 love. One knock gets me in, but then you say, "How

All Day Sucker - 4 - 1

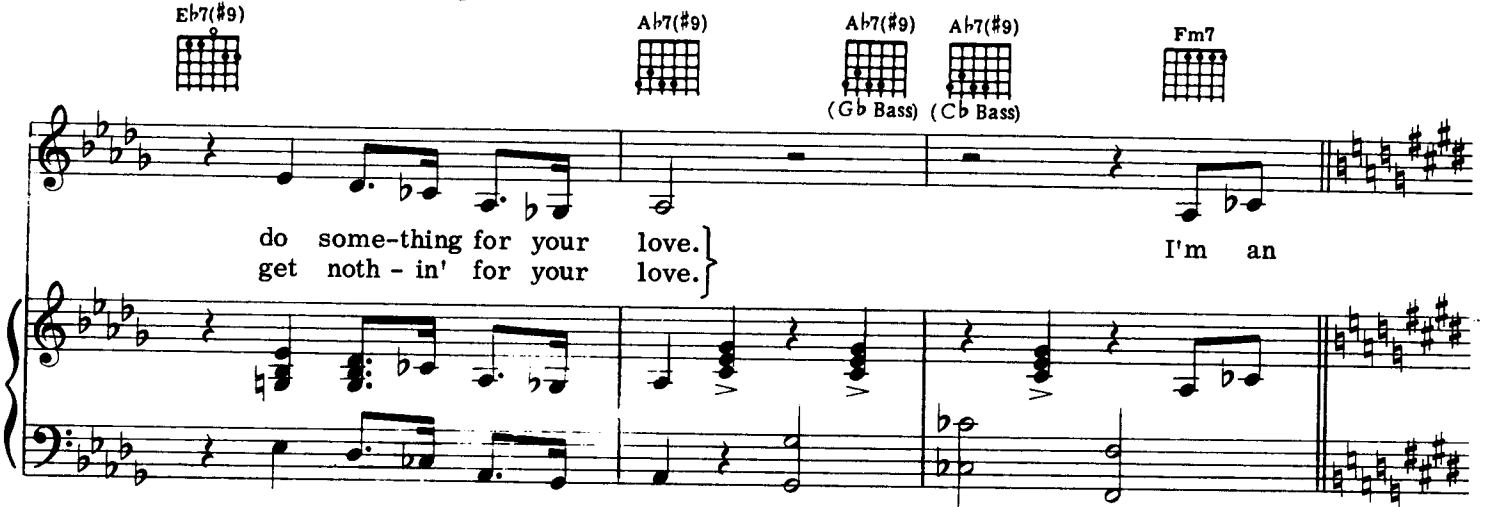
D \flat 9  F7(#9) 


what am I there for? I say I thought you want - ed me to
 ver - y nice it's been." That let's me know that I will once a - gain



E \flat 7(#9)  A \flat 7(#9)  A \flat 7(#9)  A \flat 7(#9)  Fm7 
 (G \flat Bass) (C \flat Bass)

do some-thing for your love. } I'm an
 get noth - in' for your love. }



F#m7  B7  Emaj7  F#m7  B7 

all day suck - er, com - ing to give



Emaj7  F#m7  B7  Emaj7  D9 

some - thing to get noth-ing. I'm an all day suck-er,



Dbm7 Bb7(#9) Eb7(#9)

com - ing _____ to _____ give some-thing but to get none _____ of { your love. _____
All day _____

Ab7(#9) Ab7(#9) Ab7(#9) Ab7(#9)

(Gb Bass) (Cb Bass)

suck - a - ca for your love, _____ all day suck - a - ca for your love, _____ all day

1.2.3. (Repeat last 4 bars to Fade)

Ab7(#9) Ab7(#9)

(Gb Bass) (Cb Bass)

suck - a - ca for your love, _____ all day suck - a - ca for your love. _____

3. You drop by to say
 You're sorry for what went down the other day,
 And if I had some time later in the day to
 Do something for your love.

Anyone else would say,
 "No that's okay,"
 But maybe by now she'll see things my way,
 And ask me to stay to
 Do something for her love.

I'm an all day sucker,
 Coming to give something to get nothin'.
 I'm an all day sucker,
 Coming to give something but to get none of your love.

all day sucker for your love
 all day sucka - ca for your love
 all day sucker for your love
 all day sucka - ca for your love
 To get none of your love
 all day sucker for your love
 all day sucka - ca for your love
 all day sucker for your love
 all day sucka - ca for your love
 Being stingy with your love
 all day sucker for your love
 all day sucka - ca for your love
 all day sucker for your love
 all day sucka - ca for your love
 I'm an all day sucker for your love
 all day sucker for your love
 all day sucka - ca for your love
 all day sucker for your love
 all day sucka - ca for your love
 Givin' none of your love
 all day sucker for your love
 all day sucka - ca for your love
 all day sucker for your love
 all day sucka - ca for your love
 I'm an all day sucker for your love
 all day sucker for your love
 all day sucka - ca for your love
 all day sucker for your love
 all day sucka - ca for your love
 To get none of your love
 all day sucker for your love
 all day sucka - ca for your love
 all day sucker for your love
 all day sucka - ca for your love

EASY GOIN' EVENING (MY MAMA'S CALL)

Music by STEVIE WONDER

Slow Swing

R. H.

Cmaj7

F7

G
(Bb Bass)

3

Eb11

F
(Ab Bass)

3

Easy Going Evening - 3 - 1

Db11



Db6



Abm6



G



C



To Coda

1



2

Abmaj7



Gm7-5



Abmaj7



Gm7-5

Gb7

Musical notation for the first system, featuring a treble and bass clef with various chords and melodic lines.

Gb+

Musical notation for the second system, including a treble and bass clef with a triplet in the bass line.

Gbdim

Musical notation for the third system, including a treble and bass clef with a triplet in the bass line.

G11

G

D.S. $\frac{3}{4}$ al ♩

Musical notation for the fourth system, including a treble and bass clef with triplets and a double bar line with a repeat sign.

Coda

Ab7

Fm7

Dbmaj7

C

Musical notation for the fifth system, including a treble and bass clef with triplets and a final cadence.