

# It's Easy To Play Soul Classics

Easy to read, simplified arrangements of sixteen soul hits by  
Ray Charles, Nina Simone, James Brown, Aretha Franklin, Ben E. King and more!

**Piano/vocal with guitar chord symbols.**







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# Ain't No Sunshine

Words & Music by Bill Withers

♩ = 80

N.C.

Am

Em<sup>7</sup>

1. Ain't no sun - shine when she's gone.

This system contains the first two measures of the song. The first measure is marked 'N.C.' (No Chord) and the second measure is marked 'Am' and 'Em<sup>7</sup>'. The melody is in the treble clef, and the bass line is in the bass clef. The time signature is 4/4.

Am

Em<sup>7</sup>

It's not warm when she's a - way.

This system contains the next two measures. The first measure is marked 'Am' and the second measure is marked 'Em<sup>7</sup>'. The melody continues in the treble clef, and the bass line is in the bass clef.

Am

Em<sup>7</sup>

Ain't no sun - shine when she's gone, — and she's al - ways gone too

This system contains the next two measures. The first measure is marked 'Am' and the second measure is marked 'Em<sup>7</sup>'. The melody continues in the treble clef, and the bass line is in the bass clef.

Dm<sup>7</sup>

Am

Em<sup>7</sup>

Am

long, a - ny - time — she goes a - way. 2. Wond - er this time where she's

This system contains the final two measures of the song. The first measure is marked 'Dm<sup>7</sup>', 'Am', and 'Em<sup>7</sup>'. The second measure is marked 'Am'. The melody continues in the treble clef, and the bass line is in the bass clef.

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Am Em<sup>7</sup> Am

gone,  
(3.) gone,

won - der if she's gone to  
on - ly dark - ness ev - 'ry

Em<sup>7</sup> Am<sup>7</sup>

stay. }  
day. }

Ain't no sun - shine when she's

Em<sup>7</sup> Dm<sup>7</sup>

gone, — and this house just ain't no home, a - ny - time — she goes a -

Am Em<sup>7</sup> 1. Am N.C.

- way.

And I know, I know, I know, — I know,

I know, I know, I know, — I know, I know, I

know, hey\_\_\_ I ought to leave the young thing a - lone. But ain't no sun - shine when she's

gone. 3. Ain't no sun - shine when she's

2. A - ny - time\_\_\_ she goes a - way.

A - ny - time\_\_\_ she goes a - way.

A - ny - time\_\_\_ she goes a - way.

# Band Of Gold

Words & Music by Ronald Dunbar & Edith Wayne

♩ = 104

N.C.

G

Now that you're gone.

The first system of musical notation is in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction in the bass clef, consisting of eighth and sixteenth notes. The melody in the treble clef starts with a whole rest, followed by a half note G4, and then a quarter note G4. The lyrics 'Now that you're gone.' are written under the melody.

D/F#

D

all that's left is a band of gold. All that's left of the dreams.

The second system continues the melody. The lyrics 'all that's left is a band of gold.' are under the first measure, and 'All that's left of the dreams.' are under the second measure. The bass line provides a steady accompaniment.

C

G/B

I hold is a band of gold and the me - mo - ries of what love

The third system continues the melody. The lyrics 'I hold is a band of gold and the me - mo - ries of what love' are spread across the measures. The bass line continues with eighth notes.

C

G/B

C/D

could be, if you were still here with me.

The fourth system concludes the melody. The lyrics 'could be, if you were still here with me.' are under the measures. The piece ends with a final chord in the bass line.

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G D/F# D

I wait in the dark - ness of my lone - ly room, filled with sad - ness,

C G/B C

filled with gloom, hop - ing soon that you'll walk back through that door and

G/B C/D G

love me like you tried be - fore. Since you've been gone all that's left is a band

D/F# D C

of gold. All that's left of the dreams I hold is a band of gold and the

G/B C G/B C/D Repeat to fade

dream of what love could be if you were still here with me.

# Drift Away

Words & Music by Mentor Williams

♩ = 76

C

F/C

C

The piano introduction consists of two measures in 4/4 time. The first measure is marked with a C chord and features a melody in the right hand with eighth and quarter notes, while the left hand plays a single half note. The second measure is marked with an F/C chord and continues the melody in the right hand, with the left hand playing a half note.

F

C

Day af - ter day I'm more con - fused,

The vocal line for the first phrase is written in 4/4 time. It begins with an F chord and continues with a C chord. The melody is in the right hand, with lyrics written below the notes. The left hand provides a simple accompaniment.

F

C

yet I look for the light through the pour - ing rain.

The vocal line for the second phrase is written in 4/4 time. It begins with an F chord and continues with a C chord. The melody is in the right hand, with lyrics written below the notes. The left hand provides a simple accompaniment.

F

C

You know that's a game that I hate to lose.

The vocal line for the third phrase is written in 4/4 time. It begins with an F chord and continues with a C chord. The melody is in the right hand, with lyrics written below the notes. The left hand provides a simple accompaniment.

Dm F

And I'm feel - ing the strain, \_\_\_\_\_ ain't it a shame? Oh,

C G

give me the beat\_ boys, and free my soul\_ I wan-na get lost in your rock and\_ roll\_ and

F C

drift a - way. \_\_\_\_\_ Yeah, give me the beat\_ boys, and free my soul\_ I

G F

wan - na get lost in your rock and\_ roll\_ and drift a - way. \_\_\_\_\_

C F/C C

# Feeling Good

Words & Music by Leslie Bricusse & Anthony Newley

♩ = 80

N.C.

Birds fly - ing high, you know how I feel,

The first system of musical notation for 'Feeling Good'. It features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics 'Birds fly - ing high, you know how I feel,' are written below the treble staff.

sun in the sky, you know how I feel.

The second system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics 'sun in the sky, you know how I feel.' are written below the treble staff.

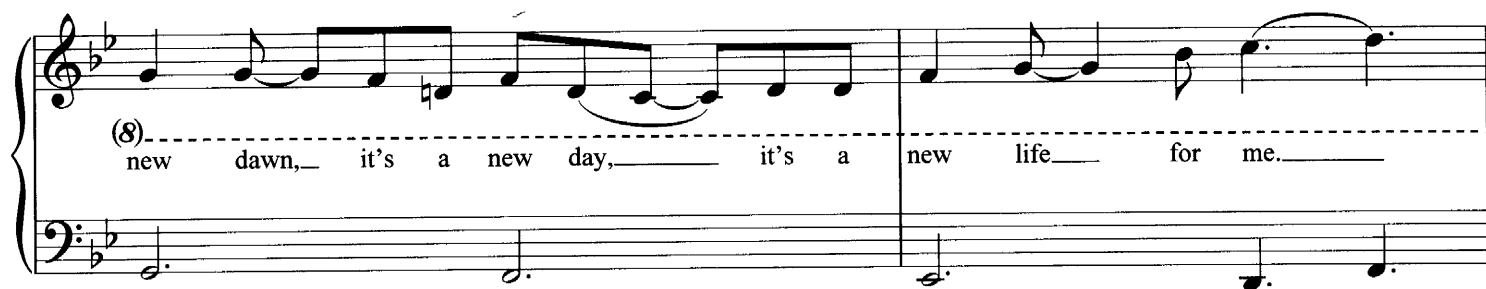
Breeze drift - ing on by, you know how I feel. It's a

The third system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics 'Breeze drift - ing on by, you know how I feel. It's a' are written below the treble staff.

new dawn, it's a new day, it's a new life for me. Yeah, it's a

The fourth system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics 'new dawn, it's a new day, it's a new life for me. Yeah, it's a' are written below the treble staff. The system ends with a double bar line and a repeat sign.

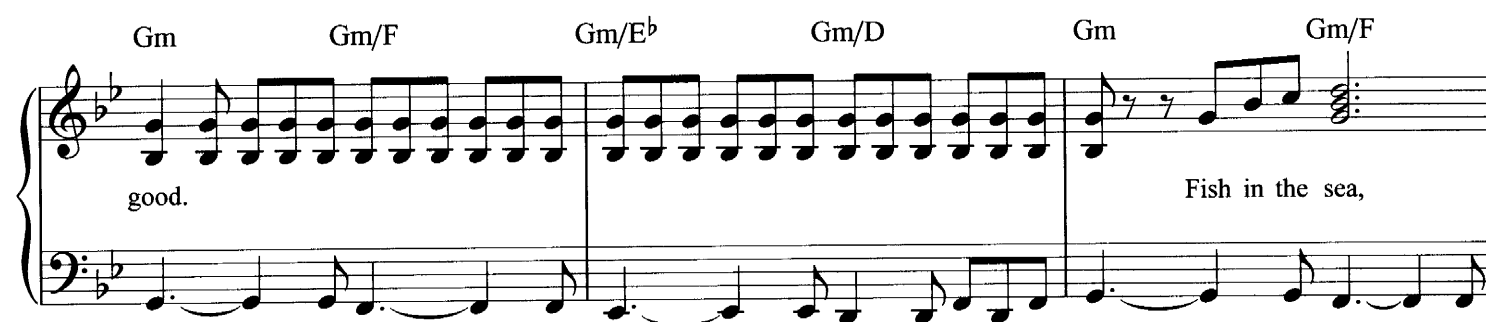




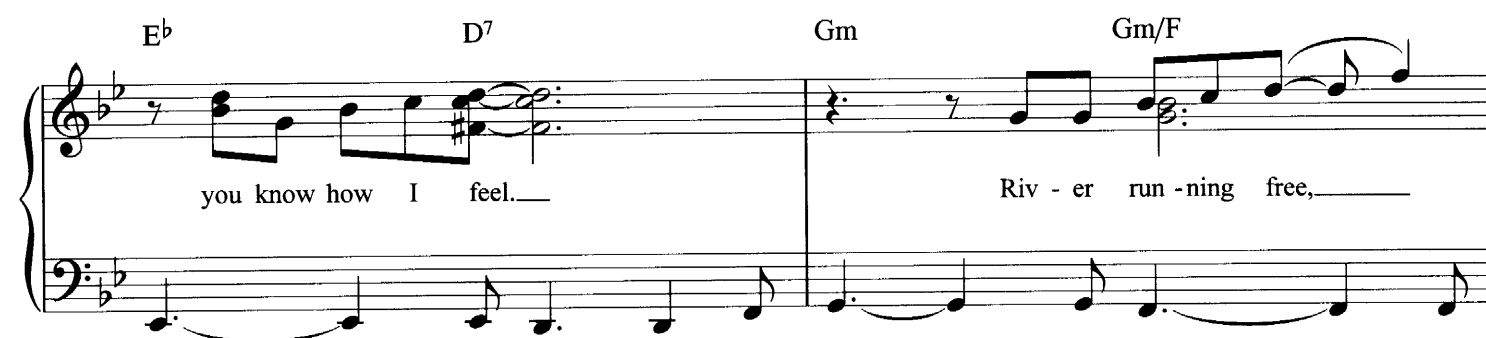
(8) new dawn, it's a new day, it's a new life for me.



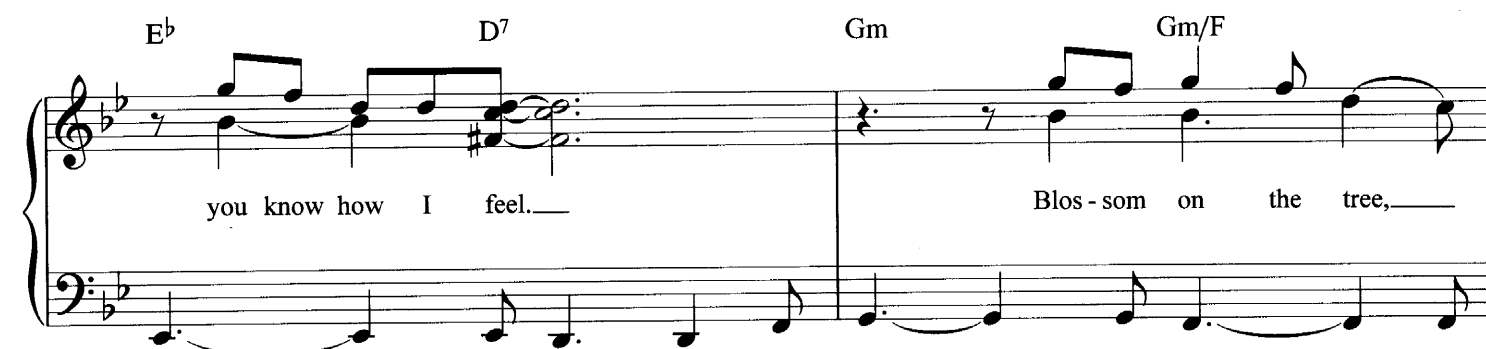
(8) Ooh. And I'm feel - ing



Gm Gm/F Gm/E<sup>b</sup> Gm/D Gm Gm/F  
good. Fish in the sea,



E<sup>b</sup> D<sup>7</sup> Gm Gm/F  
you know how I feel. Riv - er run - ning free,



E<sup>b</sup> D<sup>7</sup> Gm Gm/F  
you know how I feel. Bloss - om on the tree,

Gm/E Gm/E<sup>b</sup> Gm/D Gm/C

you know how I feel. \_\_\_\_\_ It's a new dawn, it's a new day, it's a

Gm/B Am D<sup>7</sup> Gm/C D<sup>7</sup>

new life \_\_\_\_\_ for \_\_\_\_\_ me. \_\_\_\_\_ And I'm feel - ing

Gm Eb<sup>7</sup>/G Gm

good.

Gm Dm/F Eb<sup>maj</sup>7 D<sup>7</sup>

Dra - gon - fly out in the sun, you know what I mean, don't you know.

Gm Dm Eb<sup>maj</sup>7 D<sup>7</sup>

But - ter - flies all hav - ing fun, you know what I mean.

B $\flat$  Gm $^7$  E $\flat$ maj $^7$  C $^7$

Sleep in peace when day is done, — that's what I mean. — And this

B $\flat$  Gm E $\flat$ maj $^7$  D $^7$ sus $^4$  D $^7$

old world — is a new world — and a bold world — for —

Gm Gm/F Gm/E $\flat$  Gm/D

me. — I'm — feel — ing

Gm Gm/F Gm/E $\flat$  Gm/D

good.

Gm Gm/F Gm/E $\flat$  Gm/D Repeat to fade

# Hit The Road Jack

Words & Music by Percy Mayfield

$\text{♩} = 82$

N.C.



Am Am/G F E<sup>7</sup> Am Am/G

wo-man, oh wo-man, don't treat me so— mean; you're the mean-est old wo-man that I've

F E<sup>7</sup> Am Am/G F E<sup>7</sup>

ev - er seen... I guess if— you said so, I'll

Am Am/G F E<sup>7</sup>

have to pack my things— and go. (That's right! Hit the

Am Am/G F E<sup>7</sup> Am Am/G

road— Jack and don't you come— back no more, no more, no

F E<sup>7</sup> Am Am/G F E<sup>7</sup>

more, no more. Hit the road, Jack and don't you come— back no

Am Am/G 1. F E7 2. Am Am/G

more.) What you say! (Hit the Now

*mf* *mf*

Am Am/G F E7 Am Am/G

ba - by lis - ten, ba - by, don't ya treat me this - a way, 'cos I'll be back on my

*mp* *mf*

F E7 Am Am/G F E7

feet some day. (Don't care if you do 'cos it's un - der - stood, you ain't

Am Am/G F E7 Am Am/G

got no mo - ney, you just ain't no good.) Well, I guess if you say

F E7 Am Am/G F E7

so, I'll have to pack my things and go. (That's right! Hit the

Am Am/G F E<sup>7</sup> Am Am/G

road, Jack and don't you come back no more, no more, no

F E<sup>7</sup> Am Am/G F E<sup>7</sup>

more, no more. Hit the road, Jack and don't you come back no

1. Am Am/G F E<sup>7</sup> 2. Am Am/G F E<sup>7</sup>

more.) What you say! (Hit the more.) (Don't you come back no

Am Am/G F E<sup>7</sup> Am Am/G F E<sup>7</sup>

more.) (Don't you come back no more. Don't you come back no dim.

Am Am/G F E<sup>7</sup> Am Am/G F E<sup>7</sup> Repeat to fade

more.) (Don't you come back no more.) (Don't you come back no

# Cry To Me

Words & Music by Bert Russell

♩ = 112

D

The first system of musical notation for 'Cry To Me' is in D major, 4/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest, followed by a quarter rest, then a half note G4, and a quarter note A4. The bass staff begins with a whole rest, followed by a quarter rest, then a half note D3, and a quarter note E3. The key signature has two sharps (F# and C#).

§

D

The second system of musical notation continues the piece. It features two staves. The treble staff has a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff has a quarter rest, followed by a half note D3, a quarter note E3, and a half note F#3. The lyrics are: "1. When your (2.) ba - by wait - ing". The key signature has two sharps.

1. When your  
(2.)

ba - by  
wait - ing

leaves\_ you all a -  
for\_ a voice to

The third system of musical notation continues the piece. It features two staves. The treble staff has a half note G4, a quarter note A4, and a half note B4. The bass staff has a quarter rest, followed by a half note D3, a quarter note E3, and a half note F#3. The lyrics are: "- lone\_ come\_ and\_ no - bo - dy in\_ the\_ night\_". The key signature has two sharps.

- lone\_  
come\_

and\_ no -  
in\_ the\_

bo - dy  
night\_

The fourth system of musical notation continues the piece. It features two staves. The treble staff has a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff has a quarter rest, followed by a half note D3, a quarter note E3, and a half note F#3. The lyrics are: "calls\_ you on the phone, } but\_ there's no - one, } don't you feel like cry -". The key signature has two sharps.

calls\_ you on the phone, }  
but\_ there's no - one, }

don't you feel like cry -



A<sup>7</sup> D To Coda  $\Phi$

- ing? Don't you feel like cry - ing?

A<sup>7</sup>

Well, here I am my ho - ney, come on well, cry to

D D<sup>7</sup> G

me. No - thing can be

D

sad - der than a glass of wine a - lone.

A<sup>7</sup> D 3

Lone - li - ness, lone - li - ness, such a waste of time.

**D<sup>7</sup>** **G**

You don't ev - er have to walk a - lone,

**D** **A<sup>7</sup>**

well, you see. Oh, come on take my hand, and

**D N.C.** **D.S. al Coda**

ba - by won't you walk with me? 2. When you're

**⊕ Coda**

**A<sup>7</sup>**

Don't you feel like cry cry cry cry cry cry

**D** **Repeat ad lib. to fade**

cry cry cry cry cry cry - ing? Don't you feel like cry cry

# I Get The Sweetest Feeling

Words & Music by Van McCoy & Alicia Evelyn

$\text{♩} = 120$   $\text{♪} = \text{♪} \text{♪}$   $\text{♩} = \text{♩} \text{♪}$

First system of the piano introduction. The treble clef staff has a 4/4 time signature. It begins with a C major chord (C4, E4, G4) and a half note rest. This is followed by a sequence of eighth notes: C4, E4, G4, C4, E4, G4, C4, E4, G4, C4. The bass clef staff has a whole note rest.

Second system of the piano introduction. The treble clef staff continues with the sequence of eighth notes: F4, A4, C5, F4, A4, C5, F4, A4, C5, F4. The bass clef staff has a whole note rest.

First system of the vocal melody. The treble clef staff has a 4/4 time signature. It begins with a C major chord (C4, E4, G4) and a half note rest. This is followed by a sequence of eighth notes: C4, E4, G4, C4, E4, G4, C4, E4, G4, C4. The bass clef staff has a whole note rest.

The clos - er you get the bet - ter you look ba - -

Second system of the vocal melody. The treble clef staff has a 4/4 time signature. It begins with a C major chord (C4, E4, G4) and a half note rest. This is followed by a sequence of eighth notes: C4, E4, G4, C4, E4, G4, C4, E4, G4, C4. The bass clef staff has a whole note rest.

- by. The bet - ter you look the more I want

B<sup>b</sup> Gsus<sup>4</sup> G E<sup>b</sup>maj<sup>7</sup>

you. When you turn

A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>/E<sup>b</sup>

on your smile\_\_\_\_\_ I feel my heart go wild.\_\_\_\_\_

D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>

I'm like a child with a brand new

F<sup>7</sup>sus<sup>4</sup> F

toy.\_\_\_\_\_ And I get the

B<sup>b</sup> A<sup>b</sup>/B<sup>b</sup>

(Sweet - est feel - ing.) Hon - ey the



B $\flat$  A $\flat$ /B $\flat$

sweet - est. (Sweet - est feel - ing.) Ba - by the

B $\flat$  A $\flat$ /B $\flat$

sweet - est. (Sweet - est feel - ing.) Lov - ing

Gsus $^4$  G Gsus $^4$  G C

you. (Sweet - est

B $\flat$ /C C

feel - ing.) Ba - by the sweet - est. (Sweet - est

B $\flat$ /C C Repeat to fade

feel - ing.) Hon - ey the sweet - est. (Sweet - est

# I Got You (I Feel Good)

Words & Music by James Brown

♩ = 142

D<sup>7</sup>

I feel good, I knew that I would now.

This system contains the first two measures of the song. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note G4. The bass clef staff features a steady eighth-note accompaniment starting on D3. The lyrics 'I feel good,' are aligned with the first measure, and 'I knew that I would now.' are aligned with the second measure.

G<sup>7</sup>

D<sup>7</sup>

I feel good, I knew that I would now.

This system contains the next two measures. The melody continues with a quarter note G4, a quarter rest, and a quarter note A4. The bass clef staff continues the eighth-note accompaniment. The lyrics 'I feel good,' are aligned with the first measure, and 'I knew that I would now.' are aligned with the second measure.

A<sup>7</sup>

G<sup>7</sup>

D<sup>7</sup>

To Coda ☼

So good, so good, I got-ta you!

This system contains the next three measures. The melody features a series of eighth notes: G4, A4, G4, F#4, E4, D4. The bass clef staff continues the eighth-note accompaniment. The lyrics 'So good, so good, I got-ta you!' are aligned with the first, second, and third measures respectively.

D<sup>7</sup>

I feel nice, like sug-ar and spice.

This system contains the final two measures. The melody continues with a quarter note G4, a quarter rest, and a quarter note A4. The bass clef staff continues the eighth-note accompaniment. The lyrics 'I feel nice, like sug-ar and spice.' are aligned with the first and second measures respectively.

G<sup>7</sup> D<sup>7</sup>

I feel \_\_\_\_\_ nice, like sug-ar and spice.

A<sup>7</sup> G<sup>7</sup> D<sup>7</sup> *D.C. al Coda*

So nice, so nice, I got-ta you!

♢ *Coda*

A<sup>7</sup> G<sup>7</sup> D<sup>7</sup>

So good, so good, I got-ta you!

A<sup>7</sup> G<sup>7</sup>

So good, so good, I got - ta you!

D<sup>7</sup> D<sup>9</sup>

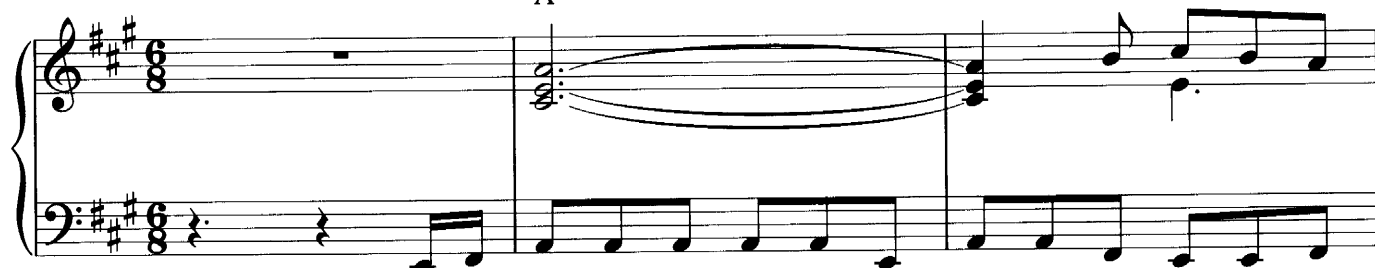
Hey!

# I'd Rather Go Blind

Words & Music by Ellington Jordan & Billy Foster

♩ = 58

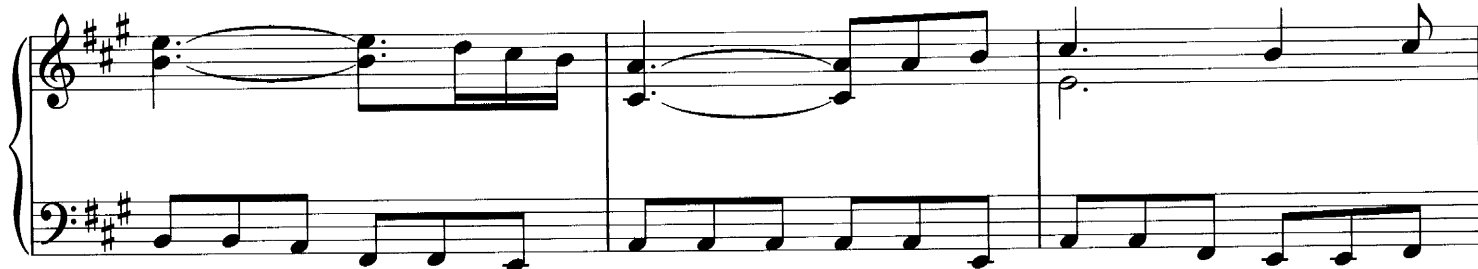
A



Bm



A



A



Bm

ov - er, when I

A

saw you and her talk - ing.

Some-thing deep down in my

Bm

soul said “cry girl,” when I

A

saw you and that girl walk - ing out.

A Bm

I would ra - ther go blind boy,

than to see you walk a-way from me

A

child. So you see I love you so

Bm

much but I don't wan-na watch you leave me babe. Most of

A Repeat ad lib. to fade

all I just don't wan - na be free, no.

# In The Midnight Hour

Words & Music by Steve Cropper & Wilson Pickett

♩ = 112  
N.C.

The musical score is written for piano and voice in 4/4 time. The key signature has one flat (Bb). The tempo is marked as 112 beats per minute. The score consists of four systems of music. Each system has a vocal line in the treble clef and a piano accompaniment in the bass clef. Chords F and Bb are indicated above the vocal line. The lyrics are: 'I'm gon - na wait 'til the mid - night hour, that's when my love comes tum-bl - ing down. I'm gon - na wait 'til the mid-night hour, when there's no one else a - round. I'm gon - na'.

I'm gon - na

wait 'til the mid - night hour, that's when my

love comes tum-bl - ing down. I'm gon - na wait 'til the mid-night

hour, when there's no one else a - round. I'm gon - na

C B $\flat$  C

take you girl and hold you and do all the things I

B $\flat$  F B $\flat$  F B $\flat$

told you, in the mid-night hour.

F B $\flat$  E $\flat$  C

I'm gon - na

F B $\flat$  F B $\flat$

wait 'til the stars come out and see that

F B $\flat$  F B $\flat$

twin - kle in your eyes. I'm gon - na



F B $\flat$  F B $\flat$

wait 'til the mid - night hour, that's when my

F B $\flat$  F B $\flat$  C

love be - gins to shine. You're the on - ly girl I

B $\flat$  C B $\flat$

know, that real - ly love me so in the mid-night

F B $\flat$  F B $\flat$  F B $\flat$

hour. Oh, yeah, in the mid-night hour.

F B $\flat$  F B $\flat$  F B $\flat$

I'm gon - na wait 'til the mid-night hour. I'm gon - na

*Repeat ad lib. to fade*

# Let's Stay Together

Words & Music by Al Green, Willie Mitchell & Al Jackson

♩ = 96

Gm<sup>9</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>9</sup> Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

F Dm<sup>9</sup>

I'm, I'm so in love with you. What-ev - er you

B<sup>b</sup> D<sup>b</sup>6

want to do\_\_\_\_\_ is al - right with me.\_\_\_\_\_

Am<sup>7</sup> Gm<sup>7</sup> F Em

'Cause you\_\_\_\_\_ make me feel so brand

new. \_\_\_\_\_

I \_\_\_\_\_ want to

Chords: Dm<sup>9</sup>, D<sup>9</sup>, Am<sup>7</sup>, G<sup>7</sup>

spend my life with you. \_\_\_\_\_

Ba - by

Chords: F, Am<sup>7</sup>, Dm<sup>9</sup>, D<sup>9</sup>

let's, \_\_\_\_\_

let's stay to - ge - ther. \_\_\_\_\_

Chords: Gm<sup>9</sup>, Am<sup>7</sup>

Lov - ing you \_\_\_\_\_ whe - ther, \_\_\_\_\_ whe - ther, \_\_\_\_\_ times are

Chords: Gm<sup>7</sup>

good or bad, \_\_\_\_\_ hap - py or sad. \_\_\_\_\_

Chords: B<sup>b</sup>, Am, Dm, C

# Midnight Train To Georgia

Words & Music by Jim Weatherly

♩ = 88

The musical score is written for piano and voice in 4/4 time. It features a key signature of two sharps (F# and C#). The tempo is marked as 88 beats per minute. The score is divided into four systems, each with a treble and bass staff. Chords are indicated above the staff, and lyrics are written below the staff. The first system shows the introduction with chords D, A/C#, G/B, A11, D, and A/C#. The second system includes the lyrics 'L. A. proved too' with chords G/B, A11, D, F#m, G/B, and Asus4. The third system includes the lyrics 'much for the man. (Too much for the man, he could - n't' with chords D, F#m, G/B, and A7. The fourth system includes the lyrics 'make it). So he's leav - ing a life he's' with chords D, F#m, G/B, and E9.

D A/C# G/B A<sup>11</sup> D A/C#

G/B A<sup>11</sup> D F#m G/B Asus<sup>4</sup>

L. A. proved too

D F#m G/B A<sup>7</sup>

much for the man. (Too much for the man, he could - n't

D F#m G/B E<sup>9</sup>

make it). So he's leav - ing a life he's

A<sup>11</sup> D F<sup>#m</sup>

come to know. He said he's go - ing back to

G/B Asus<sup>4</sup> D F<sup>#m</sup>

find, (Go - ing back to find) what's left of his world...

G/B A<sup>7</sup> D F<sup>#m</sup> G/B E<sup>9</sup>

— The world he left be - hind not so long

A<sup>11</sup> D F<sup>#m</sup>

— a - go. He's leav - ing (leav - ing)

G/B Asus<sup>4</sup> D F<sup>#m</sup>

on that mid - night train to Geor - gia.

G/B A<sup>7</sup> D F<sup>#</sup>m Bm E<sup>9</sup>

Said he's go - ing back to a sim - pler

A<sup>11</sup> D F<sup>#</sup>m

place and time, oh yes he is. And I'll be with him

G/B A Bm E<sup>7</sup>

on that mid-night train to Geor - gia.

Gmaj<sup>7</sup> A<sup>11</sup>

I'd ra - ther live in his world than live with - out him in

D A/C<sup>#</sup> G/B A<sup>11</sup> *Repeat ad lib. to fade*

mine.

# Respect

Words & Music by Otis Redding

♩ = 112

C

F

C

The first system of the piano introduction consists of three measures. The treble clef staff features a series of chords: C major, F major, and C major. The bass clef staff plays a steady eighth-note bass line. The time signature is 4/4.

F

G

F

The second system of the piano accompaniment consists of three measures. The treble clef staff features a series of chords: F major, G major, and F major. The bass clef staff plays a steady eighth-note bass line. The lyrics "What you want" are written under the first measure, and "ba-by, I got." are written under the second and third measures.

G

F

The third system of the piano accompaniment consists of two measures. The treble clef staff features a series of chords: G major and F major. The bass clef staff plays a steady eighth-note bass line. The lyrics "What you need," are written under the first measure, and "you know I got it." are written under the second measure.

G

F

The fourth system of the piano accompaniment consists of two measures. The treble clef staff features a series of chords: G major and F major. The bass clef staff plays a steady eighth-note bass line. The lyrics "All I'm ask - ing" are written under the first measure, and "is for a lit - tle re -" are written under the second measure.

C F

spect when you come home. Hey, — ba - by. When you come home.

C F

Re - spect. (Just a lit - tle bit).

G F

I'm out — to give you all my mon - ey.

G F

And all I'm ask - ing in re - turn hon - ey,

G F

is to give me my prop - er re - spect. when you get



C F

home. Yeah ba - by. When you get

C F

home. (Just a lit - tle bit). (Just a lit - tle bit).

C F

R - E - S - P - E - C - T. Find out what it means to me.

C F

R - E - S - P - E - C - T. Take care, T C B.

C F

*Vocal ad lib.* *Repeat ad lib. to fade*

# Stand By Me

Words & Music by Ben E. King, Jerry Leiber & Mike Stoller

♩ = 120

A

F#m

When the night has come, and the land is dark,

The first system of musical notation for 'Stand By Me'. It consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 120. The system is divided into three measures. The first measure is labeled with the chord 'A' and contains the lyrics 'When the night'. The second measure is labeled with the chord 'F#m' and contains the lyrics 'has come,'. The third measure is labeled with the chord 'F#m' and contains the lyrics 'and the land is dark,'. The melody is in the treble clef, and the bass line is in the bass clef.

D

E

and the moon is the only light we'll see.

The second system of musical notation. It consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The system is divided into three measures. The first measure is labeled with the chord 'D' and contains the lyrics 'and the moon'. The second measure is labeled with the chord 'E' and contains the lyrics 'is the on - ly'. The third measure is labeled with the chord 'E' and contains the lyrics 'light we'll see.'.

A

No, I won't be a - fraid,

The third system of musical notation. It consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The system is divided into three measures. The first measure is labeled with the chord 'A' and contains the lyrics 'No, I won't'. The second measure is labeled with the chord 'A' and contains the lyrics 'be a - fraid,'. The third measure is labeled with the chord 'A' and contains the lyrics 'be a - fraid,'.

F#m

oh, I won't be a - fraid just as long

The fourth system of musical notation. It consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The system is divided into three measures. The first measure is labeled with the chord 'F#m' and contains the lyrics 'oh, I won't'. The second measure is labeled with the chord 'F#m' and contains the lyrics 'be a - fraid'. The third measure is labeled with the chord 'F#m' and contains the lyrics 'just as long'.

D E A

as you stand, stand by me. So dar - ling, dar - ling,

F#m

stand by me, oh, stand by

D E

me, oh, stand, stand by me,

A

stand by me. When - ev - er you're in trou - ble won't you stand by

F#m

me, oh, stand by me, oh,

D E A

stand, stand by me, stand by me.

# Walk Away, Renee

Words & Music by Bob Calilli, Tony Sansome & Michael Lookofsky

♩ = 116

Chords: C, G/B, Am<sup>7</sup>, G

G Em C

just walk a - way Ren - ee, you won't see me fol - low

G D G Em

you back home. The emp - ty side - walks on my

1. C Bm C G/B Am<sup>7</sup>

block are not the same. You're not to blame.

2. rit. C G/B Am<sup>7</sup> G

You're not to blame.

# (Sittin' On) The Dock Of The Bay

Words & Music by Steve Cropper & Otis Redding

♩ = 104

G



§

G

B

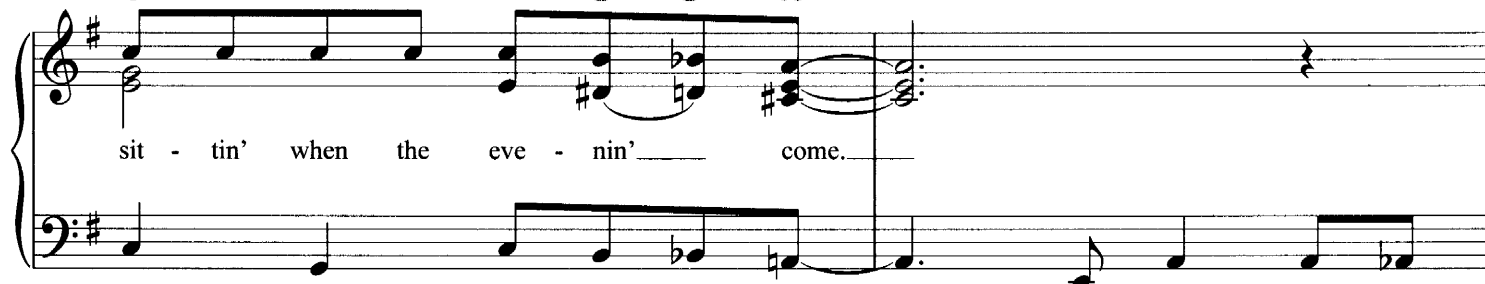


C

B

B<sup>b</sup>

A



G

B



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watch 'em roll a - way a - gain. Yeah, I'm

sit - tin' on the dock of the bay, watch - in' the tide

roll a - way. Ooh, I'm just

sit - tin' on the dock of the bay, wast - in' time.

To Coda 1. 2.

G D C G D C

Looks like no-thin's gon - na change, — ev - 'ry - thing

G D C

still — re - mains the same. — I can't do what

G F D *D.S. al Coda*

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

⊕ *Coda*

E G

*Repeat to fade*





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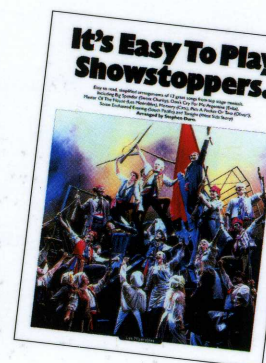
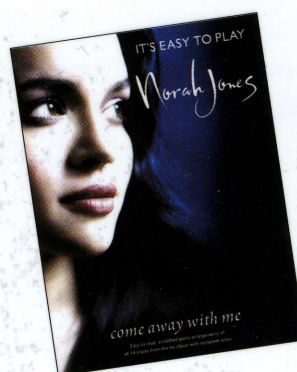
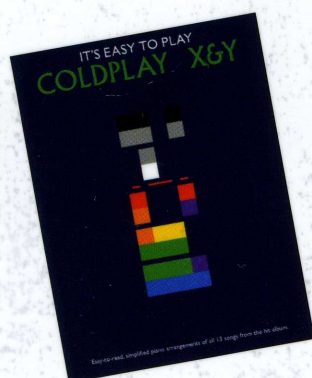
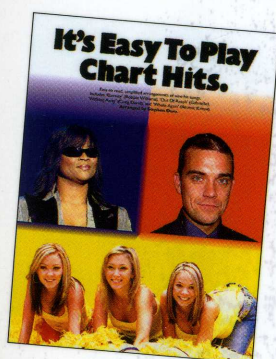
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